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Chingy Pulled To The Top

Capitol's **Chingy** hits Urban again as his latest single, "Pulling Me Back," picks up Most Added at the format, with 50 adds, and jumps 37-28*. The Jermaine Dupri-



*. The Jermaine Dupriproduced single is from Chingy's third album, *Hoodstar*, which will hit stores on Sept. 12 and features production by Dupri, Timbaland, Three 6 Mafia, Mr. Colli Park and Kwame.



JUNE 16, 2006



Your One-Stop HD Info Shop

Hungry for the latest on HD Radio? In this issue **R&R** debuts a new feature, "HD Radio New & Active," which will spotlight new HD sign-ons, present other HD news and direct you to columns in the paper dealing with HD and related subjects. This week, read all about the commercial-free jazz available on Clear Channel's WSMJ-HD2/Baltimore. Page 3.

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W. Friday

E WAIT IS OVER

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SI **BUILDING HERITAGE**

Heritage stations are part of their communities, have memorable personalities and are ratings leaders. This week Christian Editor Kevin Peterson talks to three CHR veterans about what it takes to build such a station and how those principles can be used at the Christian CHR format. As old-fashioned as it may sound, it's all about going back to basics.

lee Page 62

IN LOVE WITH 'AMOR'

Latino New Yorkers love WPAT (Amor)/New York and the sultry ballads and rhythmic pop tunes it plays. PD Tony Luna tells Latin Formats Editor Jackie Madrigal how the station remains one of the top two Spanish-language stations in the market book after book.

Ref NUMBER (1)s

SHAWN MULLINS

CHR/POP SHAKINA VWYCLEF JEAN Hips Don't Lie (Epic)

CHR/RHYTHMIC YUNG JOC Gain' Down (Bad Boy/Atlantic)

YUNG JOC Goin' Down (Bad Boy/Atlantic)

COUNTRY KENNY CHESNEY Summertime (BNA)

ul Wreck (Vanouard)

URBAN AC A. HAMILTON Can't Let Go (So So Del/Zomba Label Group)

DOMALD LAWRENCE ... The Blessing Of ... (EMI Gospel)

SMOOTH JAZZ PHILIPPE SAISSE TIND Do It Again (Rendezvous)

RED HOT CHILL PEPPERS Dani California (Warner Bros.)

ACTIVE ROCK NED NOT CHILI PEPPERS Dani California (Warmer Bros.)

ALTERNATIVE RED HOT CHILI PEPPERS Dani California (Warner Bros.)

CHRISTIAN CHR SANCTUB REAL I'm Not Airight (SparrowEMI CMG)

CHRISTIAN AC CASTING CHOWNE Praise... (Beach Street/Reunion/PLG)

RISTIAN INSPO RK HANNES Find Your Wings (INO/Calumbia)

SPANISH CONTEMPORARY ALEJANDRA GUZINAN Volveré A Amer (Sony BMG)

TROPICAL VICTOR MANUELLE ... Nuestro Amor... (Sony BMG)

ISSUE NUMBER 1662

LATIN URBAN SHAKIRA (/W/YCLEF JEAN Hips Don't Lie (Epic)

REGIONAL MEXICAN SMUPO MONTEZ DE DUIVANGO Adiós... (Edimonsa/Disa)

CHRISTIAN ROCK HUTLESS Shut Me Out (BEC/Tooth & Nail)

DANNEL POWTER Bad Day (Warner Bros.)

HOT AC DANIEL POWTER Bad Day (Warner Bros.)

See Page 67



JUNE 16 2006

RR OCUS

CONVENTION MEMORIES

As we gear up for R&R Convention 2996, which takes place Sept. 20-22 in Dallas, many of our editors' columns focus on past conventions and other industry gatherings. You'll find plenty of wild tales, embarrassing anecdotes and fond memories of good times had by all. Those of you who were there will be able to fill in any blanks you might have, and those of you who weren't there can find out what you missed.

What grads can learn from dad: Page 14

House Passes Bill To Raise FCC Indecency Fines Tenfold

By Jeffrey Yerice R&R Washington Bureau Chief

The House of Representatives last week overwhelmingly passed the Broadcast Decency Enforcement Act of 2005. The measure cleared the Senate on May 18 and was awaiting President

Bush's signature at R&R's Tuesday press time. It likely won't have to wait

long. Bush has said that he's looking forward to signing the legislation into law. "I

believe that government has a responsibility to help strengthen families," he said This legislation will make television and radio more family-friendly by allowing the FCC to impose stiffer fines on broadcasters who air obscene or indecent programming.

The bill, which passed by a vote of 379 to 58, gives the FCC the authority to issue fines of up to \$325,000 for each violation or each day of a continuing violation. That's a tenfold increase from the previously standard \$32,500 fine

for indecent material. The measure states that the fine for each violation or each day of a continuing violation "not exceed

a total of \$3 million." Soon after the House

members finished voting and the results were known, FCC Chairman Kevin Martin said, "I welcome Congress' decision to give the commission increased fining authority in our efforts to protect children from inappropriate HOUSE See Page 9>

Brown To Moderate 'Talking Heads' General session will kick off R&R Convention '06

Clarke Brown, former President of the radio division of Jefferson-Pilot Communications (now known as Lincoln Financial Media), will come out of retirement to moderate the R&R Convention 2006 general session "The Talking Heads of Programming: Not the Same as It Ever Was."

Brown spent nearly 40 years with Jefferson-Pilot, having started in 1967 as an AE at WQXI-AM & FM/Atlanta. In 1983 he rose to GM of KSON-AM & FM/San Diego and soon afterward added responsibilities for the company's Denver cluster. He became President in 1991 and retired in 2005.



Brown

BROWN See Page 13>

Category 5 Appoints Macky EVP/Promo

By Lan Holton R&R Country Edito

Former Epic/Nashville VP/Promotion Bill Macky has been named Exec. VP/Promotion for Nashville-based label Category 5 Records. He replaces VP/Promotion Tony Benken, who has exited.

"Major-label consolidation has allowed access to amazing talent - both at the artist and executive levels," Category 5 President/CEO Ray Termini said. "I am thrilled to bring Bill

Macky to our team. Bill has experience, credibility and a clear and concise plan by which he will lead our team. Make no mistake about it, we are fired up and poised to make history.



Macky

Shomper Named WGN/Chicago PD

By Al Polaraan R&R News/Tall/Sports Editor

Bob Shomper has been named PD of Tribune-owned News/Talk WGN-AM/Chicago. Currently OM/PD of ABC Radio News/

Talker WBAP/ Dallas, Shomper will take up residence in the Windy City on July 5 and assume a position that's been open since Len

Weiner exited Shomper in March to become PD of ESPN Radio/Bos-

ton outlets WAMG/Dedham, MA and WLLH/Lowell, MA. Shomper, a native of Davenport, IA, joined WBAP in 1999. Before that he served as PD of Citadel's News/Talk KKOB-AM/

SHOMPER See Page 9

PPM Shift In Houston Postponed Four additional radio groups endorse meter

RAA MA

In a letter sent Monday to the thousands of radio stations that subscribe to the company's ratings service, Arbitron said it will not receive Media Rat-

ing Council accreditation for its Portable People Meter in time for a scheduled July shift in Houston from its four-de-

based survey methodology. As a result, Arbitron will

nation's seventh-largest market with the diary, with the summer 2006 survey begin-ning in Houston as sched-

www.americanradiohistory.com

anticipating a full-fledged shift from the diary to the PPM in Houston for months, the ratings firm has said in the past that no change would occur until it received MRC accreditation, though it

had expressed confidence that the accreditation process would be completed by luly. Arbitron has

been working with the MRC on a comprehensive audit and re-

view of the PPM ratings service in Houston since 2004. Arbitron President/Sales &

Marketing Pierre Bouvard and President/Operations, Tech-nology and Research & Development Owen Charlebois PPH See Page 9

Gillette Set As PD Of WKSC/Chicago

By Kovin Carter R&R CHR/Pop Editor

Rick Gillette has been named PD of Clear Channel CHR/Pop WKSC (103.5 Kiss



Gillette

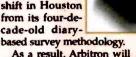
"Winning in today's radio world is more than just play-

ing great music," said Clear Channel Regional VP/Programming Darren Davis. "It's all about what's between the songs - the personalities, the promotions, the entertainment. And Rick Gillette is in a creative league all his own. His entire

GELETTE See Page 9







While Arbitron had been

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Number Of Female PDs Same Since 1995

Report: 11% of U.S. stations programmed by women

According to the latest Gender Analysis Summary released by the Mentoring and Inspiring Women in Radio group, only 1,107, or 10.6%, of 10,449 stations in the U.S. are being programmed by women. In the top 100 markets, women program 208, or 8.8%, of 2,360 stations.

Among groups that own 12 or more stations, women program 437, or 9%, of those 4,877 stations. A total of 37 groups that own 12 or more stations - or a total of 635 stations - list no female PDs. Within the six largest groups,

which own 100 or more stations, only CBS Radio, at 11%, exceeds the average for women PDs. Clear Channel is the only group to





PAGE 3

During Clear Channel's programming meetings in Atlanta last month, programmers had some good-natured fun with consultant Mike McVay while he was in town. The PDs got a laugh out of McVay when they had a taxi reprogram the electronic ad mounted on its roof and park outside the restaurant where McVay was eating. Clear Channel Regional VP/Programming Mike Wheeling and AC WLTM (Lite 94.9)/Atlanta PD Louis Kaplan sent along the photographic evidence seen here.

Entercom/K.C. Promotes Edwards, Bergen

Bob Edwards has been named to the newly created OM post at Entercom/Kansas City's Active Rock KORC, Alternative KRBZ and Classic Rock KYYS. He will continue as PD of KORC. Concurrently, KYYS PD Greg Bergen has added PD duties at KRBZ to replace

Lazlo, who was named PD of the company's KNDD/Seattle last week

Edwards said, "It's a dream job for a Rock programmer to orchestrate the full spectrum of Rock ra-



dio: Alternative, Active and Classic. It's especially gratifying to have this opportunity in a great city, working for America's best broadcasting company."

Bergen said, "Lazlo's bassion, humor and inteligence started a revolution. Because of him, The

Buzz is considered one of the top Alternative stations in the entire country. As for the staff Lazlo helped create and mold, we pledge to continue what he started."

several other high-profile management positions, including four years as Sr. VP of CBS Radio and a highly successful run as co-COO of then-Boston-based American Radio Systems, where he helped build a group of nearly 100 sta-tions in 20 markets.

"I'm delighted to be joining the team at Harpo as they expand their media portfolio with the launch of the Oprah & Friends satellite radio channel on XM," said Gehron, "I look forward to building upon their successful track record of developing the highest level of quality entertainment featuring unique and dynamic personalities.

GEHRON See Page 13

18

Gehron

Gehron, who has more than 35

vears of broadcast-industry experience, was most recently Regional VP/Market Manager of Clear

Channel Radio's Chicago cluster. His radio resume also includes

Gehron Now GM Of Winfrey's New Harpo Radio Unit John Gehron has been tapped as GM of Harpo Radio, a newly formed division of Oprah Winfrey's

Chicago-based Harpo Productions. He'll oversee programming and operations for XM Satellite Radio's previ-

ously announced

Oprah & Friends

channel, which

will debut in Sep-

tember.

McConnell Upped To CC/Hartford RVP

Tom McConnell has been promoted to Regional VP of Clear Channel's Hartford Trading Area. He'll be based in Hartford and report to Clear Channel Sr. VP/ North East & South East Regions Tom Schurr.

McConnell is a 13-year industry veteran who most recently served as Market Manager of Clear Channel's WHYN-AM & FM, WNNZ & WPKX/Springfield, MA.

In his new role McConnell will continue to oversee those stations while adding responsibilities for WHCN, WKSS, WPHH, WPOP & WWYZ/Hartford; WGXL, WMXR, WTSL, WTSM, WVRR & WXXK/ Lebanon, NH; WCPV, WEAV, WEZF, WVTK & WXZO/Burlington, VT; and WCVR & WWWT in Randolph, VT, a small town to the northwest of Lebanon.

"Tom has proven himself as an experienced professional as our Market Manager for Springfield," Schurr said. "I am confident his leadership abilities and knowledge will contribute greatly to the continued success of the entire Hartford region."

McConnell said, "I'm honored to be named RVP for the Hartford Trading Area. I'm very excited McCONNELL See Page 13

XM Elevates Brutus, Kingston To Sr. PDs XM Satellite Radio has promer of alternative channel Ethel,

moted Lou Brutus to Sr. PD/Active Rock and Steve Kingston to Sr. PD/Alternative Rock. They fill the vacancy created by Sr. PD/ Rock Charlie Logan's departure in February. Brutus, who has been with the

company since its launch, will oversee punk channel Fungus, metal channel Liquid Metal and arena rock channel The Boneyard. He will also continue as PD of Fungus.

Kingston, who is also Sr. Director/Label Relations and program-

adds oversight of active rock channel Squizz, classic alternative channels Lucy and Fred and indie alternative channel XMU.

In other news, Billy Zero --- who has also been with XM since its launch and has worked with many of its channels, including Unsigned has been named PD of XMU. Zero will work with XM's Dean of Music, Tobi, on XMU.

"These are exciting times at XM, and these promotions continue

XM See Page 9

HD Radio **NEW & ACTIVE**

Hot Jazz For Cool Cats

Do you love traditional jazz and miss hearing the likes of Miles Davis, Louis Armstrong, Art Blakey and Charles Mingus on the radio? Baltimore radio now has a great new option --- thanks to HD Radio. Crystal-clear, commercial-free, straight-ahead jazz is available 24/7 on WSINJ-HO2/ Baltimere, the HD2 offering from the Clear Channel Smooth Jazz station. Computer users can also stream WSMJ-HD2's signal.

Direct links to all HD2 multicast stations that also offer online streaming of their over-the-air programming can be found on R&R's new, comprehensive HD Radio Station Links page, available only at www.radio andrecords.com





Hollywood Records artists (and sisters!) Aly & AJ were recently given a surprise party at the label's offices to celebrate their album Into the Rush's going gold. Seen here are (I-r) Hollywood Records Exec. VP/GM Abbey Konowitch, Aly, AJ, Buena Vista Music Group Chairman Bob Cavallo and Hollywood Records Sr. VP/A&R Jon Lind.

Isreal To Manage WFYV & WMXQ/J'ville

David Isreal has been tapped program director," said Cox/Jackas VP/GM of Cox Radio/Jacksonville's Classic Rock WFYV and '80s WMXO. He succeeds former VP/Market Manager Gary Spurgeon, who had oversight respon-sibilities for WFYV, and former WMXQ GM Dick Williams. Both exited in January.

Isreal has been Director/Programming Operations of Cox's AC WFLC and Active Rock WHDR in Miami for the past four years. Before that he spent two years as PD of WFLC. Isreal will balance his time between Miami and lacksonville until he officially begins his new duties July 11.

'David has earned great respect within the industry as a talented

www.americanradiohistory.com

sonville VP/Market Manager Bill Hendrich, to whom Isreal will report. "He will provide valuable insight and leadership in his new role as GM of Cox/Jacksonville. This promotion demonstrates David's commitment to Cox, as well as the investment we make in our employees."

Isreal said, "I am thrilled to be joining another great team of Cox Radio employees at our solid radio franchise in Jacksonville. This appointment gives me a great opportunity to work with Bill Hendrich, a dedicated leader and former competitor, in further building upon the success of this attractive Sun Belt radio cluster."

RADIO BUSINESS



JEFFREY YORKE radioandrecords.com

BIA Forecasts 2.3% Growth For Top 25 Radio Groups

Says growth likely to be slow in '06, but up from 2005

BIA has forecast 2.3% revenue growth for the top 25 radio groups in 2006 — not much, but it beats the 1.5% growth experienced last year. According to the second edition of the 2006 "Investing in Radio Market Report," released last week by BIA Financial Network, in 2006 there will be "small pockets of growth" in an otherwise flat year.

"Radio continues to experience sluggish growth and is not keeping pace with growth in the economy," said BIAm VP Mark Fratrik. "Despite this bleak outlook, radio is by no means a dying medium; it just has challenges. Some markets are actually rebounding and performing well."

In a recent interview with R&R, Fratrik looked at the big picture. "Radio had some really strong years in the late '90s," he said. "Now

we've turned the corner, and advertising has slowed down. Revenue growth is down. While we've projected 2.3% this year, it's better than last year's 1.5%, but it's still behind the rest of media.

'Radio is not out of the woods yet. There are a lot of challenges." **Revenue Leaders**

Leading the way in revenue in 2005 was Clear Channel, with more than \$3.5 billion in revenue from 1,171 radio stations, says BIAfn's

new report. CBS was second, with \$2.2 billion from 179 stations, followed by Entercom's \$468.4 million from 104 stations.

The top 10 rounds out with Cox. \$482.9 million, 78 stations; ABC Radio (now joining Citadel), \$417.2 million, 24 stations; Citadel, \$412.6 million, 215 stations; Radio One, \$388.9 million, 70 stations; Univision, \$382.2 million, 72 stations: Cumulus, \$313.2 million, 299 stations; and Emmis, \$297.5 million, 23 stations. The rest of the top 25 can be viewed on Page 15.

Look To Small r Markate

BIAfn said that smaller but fastgrowing markets like Phoenix "have shown promise since early 2006," BIA See Page 6

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The NAB's report used an industry census sent earlier this year to more than 11,000 full-power commercial radio and tale-

vision stations. This is the fifth biennial survey, and broadcasters were first alerted about it in late 2004 and then reminded by the NAB many times throughout 2005 to track their charitable acts from Jan. 1 to Dec. 31, 2005.

"This year's survey affirms the long-standing fact that local over-the-air radio and television stations are collectively the No. 1 provider of public service in America," said NAB President/CEO David Rehr. "Whether it's donating airtime for valuable public service announcements or raising money for charity and disaster relief, local broadcasters nationwide can be proud of the tremendous contributions they make in their communities every day." Continued on Page 6

Clear Channel Debuts E-PIF System

lear Channel Radio has successfully implemented an electronic inspection system that ensures and certifies FCC compliance for all public files. Clear Channel's proprietary Electronic Public Inspection File, or E-PIF, system was developed to maintain documents for on-demand public viewing from all of CC's main studio locations.

The system enables field person- from individual kiosk machines lonel to manage, contribute and update files stored in a central database over the secure Clear Channel intranet using a simple web-based interface. The public is given undisturbed access and the ability to print files

cated at Clear Channel's main studios

"Every radio-station manager knows that protecting the license is their first priority," Clear Channel CLEAR CHANNEL See Page 5 IEL See Page 8

Business Briefs

Musicrypt Sues Promo Only For Patent Infringement

anadlan digital-media-distribution company Musicrypt Con Monday announced that it has filed a \$15 million lawsuit against Promo Only, Promo Only CD's Inc., Promo Only technology partner Destiny Medla Technologies and Destiny Software Productions, alleging patent infringement. Both Musicrypt and Promo Only's Promo Only MPE digitally deliver music to radio on behalf of major and independent record lahole

Musicrypt said its lawyers contacted Promo Only and Destiny Media in July 2005 with a letter advising them of Musicrypt's patent rights and demanding that they cease the alleged infringement.

Promo Only President/CEO Jim Robinson said in response to the suit, "We feel confident that Promo Only MPE does not infringe upon Musicrypt's patent."

Robinson also said that Musicrypt's suit is a countersuit to an earlier filing by Destiny Media Technologies. "When our partner. Destiny Media Technologies, became aware that Musicrypt was claiming infringement, they launched a suit to have a judge clarity the issue," he said.

"We understand that Musicrypt has named us in a counterclaim, but neither Promo Only nor Promo Only Canada has been served by Musicrypt."

In other news, Promo Only announced last week that Promo Only MPE has serviced 18,000 tracks (more than four times the number serviced by its closest competitor) and has surpassed 8,000 registered users. The system has distributed all of the top 30 charting songs in seven formats since its launch in October 2004, has the highest adoption rate of any digitaldistribution service and offers the only Mac OS X-compatible version in the marketplace.

Broadcasters Generate \$10.3 Billion For Public Service In '05

Broadcasters generated \$10.3 billion in donated airtime for public service announcements and money raised for charity and disaster relief in 2005, according to a biennial report released Monday by the NAB.

Hurricane Katrina relief and the Southeast Asia Tsunami Relief Fund were the two biggest drivers of broadcasters' fundraising last year. The \$10.3 billion exceeds the \$9.6 billion in public service funds generated in 2003.

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RR RADIO BUSINESS

RIA

Continued from Page 4 and revenue in such markets could rise "as much as 8%." The report adds that some smaller markets have "distinguished themselves," including Tulsa (6.5% growth expected); Lafayette, LA (5.5%); Augusta, GA (5.5%); and Lake Charles, LA (6%).

And then there are some belowaverage markets: San lose has zero growth expected: Norfolk, home to

Continued from Page 4

the U.S. Navy's second-largest port and a city where advertisers rely heavily on spending by the military and military families, is expected to have a 2.5% drop from last year's revenue; and New Orleans and Wilkes Barre are both expected to lose about 1.5% from 2005.

Fratrik said, "We can guess why stations are doing poorly - iPods, clutter, the Internet - so when we see any of them finish the year with greater than 2.5% growth, we know

that they have been successful in retaining or attracting certain demographics, like younger people, to the medium or expanding their own advertising-based content distribution

"That formula might be taking the form of multicasting, podcasting, a change in format, better promotions or even increasing partnerships with locally based music venues and musicians or other content providers and distribution outlets."

Business Briefs

The report showed that local radio stations aired an average of 169 PSAs per week in 2005. The value of PSA aintime was based on a "run of schedule" rate, one of the lowest rates charged to commercial clients. Sixty-one percent of radio PSAs focused on local issues, and 96% of radio stations reported involvement in some type of on-air or off-air disaster-relief activity.

In other news, Clear Channel Communications' philanthropic contributions for 2005 totaled more than \$1 billion, a record for the company. More than \$845 million of that amount came from radio.

"2005 was a special year for Clear Channel as the impact of our contributions was felt on national and local levels more than ever," said Clear Channel CEO Mark Mays. "Our people have championed causes ranging from aiding those devastated by hurricanes Katrina and Rita to the greatest donation by a media company to the Ad Council, which is part of an ongoing effort to support the country's leading producer of public service announcements."

KNS, KOST Embraced By Chinese Listeners In L.A.

rbitron on Tuesday released the results of its latest survey of radio listening by Chinese-lan-A roltron on Tuesday released the results of its latest survey of table instruments of the Los Angeles metropolitan area, and Clear Channel CHR/Pop KIIS is the top-curning FM among Chinese Americans in L.A., with a weekly 12+ audience of 75,500 and time spent listening of four hours and 30 minutes.

AC clustermate KOST saw a weekly 12+ audience of 59,600 and TSL of seven hours, giving it a 7.4 market share among Chinese Americans in L.A.

Multicultural Radio Broadcasting's Mandarin simulcast KAHZ & KAZN (Radio Chinese) was by far the top choice among the region's Chinese population. KAHZ & KAZN saw a total weekly audience of Chinese-American persons 12+ of 174,100 in the winter 2006 survey.

The other major player in the winter results was Cantonese KMRB-AM, which enjoyed a weekly audience of 102,800 Chinese Americans.

Overall, Arbitron's latest custom survey for Chinese Americans in L.A. found that 56.7% of radio listening is to either Mandarin or Cantonese stations. Among English-language formats, AC, CHR/ Pop and Classical ranked highest.

Arbitron also found that over the course of a week, 89.2% of Chinese-speaking Los Angeles-area residents 12+ listen to the radio, up from 88.3% in winter 2005, when the last such custom survey was conducted.

"The Chinese-language community continues to represent a significant up-and-coming market for mainstream advertisers," said Multicultural Radio Broadcasting Chairman/CEO Arthur Liu. "The Asian population in this country can boast of unparalleled levels of education and income. Through surveys conducted by Arbitron, broadcasters and advertisers can continue to quantify the size, composition and listening habits of the Chinese-language radio audience in Los Angeles."

Continued on Page 13

Transactions At A Glance

All transaction informatio BM's MEDIA Access Pre, Chantilly, ML

State-By-State Deals

- KBVC-FM/Buena Vista, CO Swap for KVRH-AM/Salida, CO
- WDJA-AM/Deiray Beach (West Palm Beach), FL \$2.17 million
- KZDY-FM/Cawker City, KS \$175,000
- KDNS-FM/Downs, KS \$276,000
- WMPL-AM & WKMJ-FM/Hancock, MI \$775.000
- KVJM-FM/Hearne (Bryan-College Station), TX \$900,000
- KINL-AM & KANL-FM/Gillette, WY \$300,000

Full transaction listings, posted daily, can be found at www.radioandrecords.com.

Beel Of The Week

KKIN-AM & FM/Alikin, KFGI-FM/Crosby and KGHS-AM & KSDM-FM/International Falls, MN and WLMX-FM/Balsam Lake, WHSM-AM & FM/Hayward and WXCX-FM/Biren, WI PRICE: \$7.5 million

TERMS: Asset sale for cash and note

BUYER: Red Reck Radie Corp., headed by President Re Grignon. Phone: 701-277-1515. It owns seven other stations. This represents its entry into the market.

SELLER: Alan Quarastrom. Phone: 218-879-4534 BROKER: Michael Michael and Patrick Hugent of Broadcast Media Parisare

2006 Deals To Date

| Dollars to Date: | \$3,369,183,932 |
|-------------------------------|---|
| | (Last Year: \$2,831,403,805) |
| Dollars This Quarter: | \$273,265,620 (Last Year: \$408,352,003) |
| Stations Traded This Year: | 435 (Last Year: 888) |
| Stations Traded This Quarter: | 186 (Last Year: 250) |

Exec. VP/Distribution Development Jeff Littlejohn said. "With E-PIF, we now have proven technology that provides an efficient way to support our stations in their review and main-

tenance of public inspection files for completeness and accuracy.

"Documents can be added locally or remotely to a station, a market or the entire company with a few clicks, and automatic e-mails remind us of upcoming deadlines."

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Clear Channel Continued from Page 4

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SINCERE THANKS

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Over 700 influential music and media executives from 35 countries participated last month at MUSEXPO 2006 and 30 superb acts exhibited their considerable talent. Heartfelt thanks to these extraordinary artists and their representatives, and our great sponsors - especially title sponsor Napster - for believing in MUSEXPO's mission to break down global music and media barriers. We thank our esteemed delegates, hosts, panelists, keynote moderator Larry King, and the staffs of our West Hollywood MUSEXPO facilities: Key Club, Viper Room, The Roxy Theatre and especially the exceptional team at Bel Age Hotel.

Much gratitude goes to the extended MUSEXPO family - board advisor David Forman, art director Leonardo Canneto, web developer Melanie Starks, production advisor Phil Jaurigui, **Radio & Records** and content editor Tom Maguire. Most of all, we couldn't succeed without the tireless MUSEXPO 2006 staff who made the trains run on time, never said "no" and always gave 110%.

We invite you to experience **MUSEXPO 2007** next spring in Los Angeles.









WWW MUSE

RR NEWS

measured approach to the inde-

House

Continued from Page 1 programming. Many parents are increasingly concerned about what is

on television and radio today. The vote demonstrates that Congress shares their concern and has a clear desire for a more meaningful enforcement of our decency standard.

"The Broadcast Decency Enforcement Act gives the commission more tools to enable parents to watch televi-

sion and listen to radio as a family. In addition, I believe that concerns regarding content should be addressed in a comprehensive fashion by empowering parents to choose the programming that comes into their homes."

FCC Commissioner Deborah Taylor Tate said, "Congress has once again sent a firm message that the minds of our children are a national priority. Increased fines strengthen the FCC's ability to enforce the law.

PPM

- Continued from Page 1

told subscribers that the MRC PPM Audit Committee met on June 9 to review information and analyses provided by Arbitron and that MRC Exec. Director George lvie said the audit committee has requested additional information, analyses and followup actions from Arbitron "in some focused areas."

Ivie stressed that this type of interchange is not unusual for a firsttime accreditation proceeding and that progress is being made toward accreditation. All discussion on the specific followup areas that remain between Arbitron and the MRC is considered confidential, lvie said.

Because MRC accreditation could take weeks or even months. Bouvard and Charlebois said Arbitron can't predict the time frame for the completion of the additional analyses, but they reiterated that the Houston market will receive at least 60 days*notice before Arbitron releases any PPM ratings data as "currency" and phases out the diary.

"We will not make any further announcements about a commercialization schedule for Houston until we have obtained MRC accreditation," the executives said.

Arbitron will continue to release monthly radio and TV demonstration data from the 2,000-person Houston PPM ratings panel. July PPM demonstration data is scheduled for release on Aug. 17, and subsequent monthly releases will continue as scheduled.

Support For PPM Grows

Arbitron's announcement came just two business days after Bonneville, Emmis, Greater Media and Lincoln Financial Media (formerly lefferson-Pilot) endorsed the PPM by signing new multiyear contracts with the ratings company. Already on board for PPM ratings are CBS Radio, Spanish Broadcasting Sys-

"However, it will take more than cleaning up indecency to make television and radio a positive force in our children's lives. We need to also give

parents more choice in the channels sent into their homes; find ways to make our children more media-literate; and promote the production of more positive, educational and inspirational children's programming." Also in response to the

House vote, Energy and Commerce Committee Chairman

reclaim America's airwayes for decency, and this bill is a firm message that we have had enough." Clear Channel, NAB Prefer Self-Regulation

Reacting to the House vote, Clear Channel Communications Exec VP/Chief Legal Officer Andy Levin

told R&R, "While we believe self-

regulation is always preferable

when you're talking about regulat-

ing speech, we believe this bill is a

tem, Beasley Broadcast Group and

Jerry Lee-owned WBEB/Philadel-

About signing a PPM deal with

Arbitron, Bonneville President/

CEO and NAB Joint Board Chair-

man Bruce Reese said, "Radio needs

to embrace new technologies and

try to take advantage of them. The

Portable People Meter will enhance

our ability to harness new technolo-

gies, such as the Internet and HD

Radio, and to expand the terrific

loyalty we have with our audiences

over the air through services on new

platforms that they will also find at-

Emmis President/CEO Jeff

Smulyan said, "I have always said

that radio must be responsive to its

customers. Advertisers and agencies

have been clear about their desire

for better data and a more accurate

way to buy radio. By signing on for

the PPM, Emmis will have better

audience information for our sales

the decisionmakers who advertise

their products and brands that radio

can do a better job for them than

Greater Media President/CEO

Peter Smyth said the PPM "will

help radio achieve this goal by

highlighting our strength as a local

medium and reinforcing the im-

pact we have in our local commu-

At Lincoln Financial, Radio Divi-

sion President Don Benson said his

company's investment in the PPM

will pay long-term dividends for

The addition of the four compa-

nies, does not bring Arbitron closer

to its goal of multiple customers for

its first batch of PPM-based ratings

in Houston. Of the nine companies

that own stations appearing in

Houston's ratings, only CBS has

reached an agreement with Arbitron

our company and for the radio in-

dustry as a whole."

on the PPM.

The PPM will help us persuade

and programming efforts.

their other media choices."

nities."

cency problem. On the other hand, we hope never to be on the receiving end of any of these fines." NAB spokesman Dennis Whar-

ton agreed, saying, "In issues related to programming content, the NAB believes responsible self-regulation is preferable to government regulation. If there is regulation, it should be applied equally to cable and satellite TV and satellite radio."

CBS Radio spokesman Dana McClintock declined to comment.

To some, the vote seemed designed more to clean up at the ballot box than to clean up America's airwaves. Veteran Washington watcher and longtime broadcaster Gary Burns saw the measure as a pure political stunt and expressed outrage that the government would vote to increase indecency fines to up to \$325,000 without offering to define what, exactly, indecency is.

"This is more than I paid for each of my three remaining stations," said Burns, whose 3 Daughters Me-

Cox Radio and Radio One have thus far refused to participate in Arbitron's Houston market trial; Cumulus, Univision, KCOH Inc., Liberman and Salt of Earth remain mum on when or if agreements on the PPM are forthcoming; and Clear Channel is still reviewing plans for Arbitron's PPM and the Media Audit's smart-cell-phone-based rat-

ings measurement. **RFP Team Not Pleased** With Arbitron

Clear Channel Sr. VP/Research less Hanson, who heads the industrywide RFP evaluation team, last week expressed the team's dis-

Gillette

Continued from Page 1 career, he has always put a unique, interesting twist on radio stations."

Gillette told R&R, "From all three dimensions, this job made sense. Chicago is a great radio market, Kiss is a radio station that's already on the threshold of greatness, and consultant and interim Kiss PDI

Macky

Continued from Page 1

Macky said, "This label has an incredible opportunity in an environment that's very favorable for independent companies, and I'm grateful that Ray has chosen me to be a part of it.

"The roster already features proven hitmakers Travis Tritt and

Shomper

Continued from Page 1

Albuquerque. His early programming experience included stops at KARN-AM & FM/Little Rock; WTSO/Madison; and WOC/Quad Cities, IA-IL.

"Bob is a seasoned broadcaster with vast experience in the News/ Talk/Sports format," said WGN-AM VP/GM Tom Langmyer. "His

www.americanradiohistory.com

Executive Action

1

are at all-time lows. A court test is

Next week: Rock Formats Editor

Steven Strick gets reaction from pro-

grammers on how the Broadcast De-

cency Enforcement Act of 2005 will af-

tial to the industry's needs in a new

ratings system for a reason," Han-

son wrote. "In the view of this cross-

industry team, they are indeed

essential. We feel it's important to

get the detail we requested in order

to do a proper evaluation of PPM as

a viable, long-term option for the in-

An Arbitron representative

would not comment on the matter,

explaining that Arbitron was un-

aware of the specifics discussed in

Hanson's note. However, the repre-

sentative said Arbitron is committed

to the RFP process and plans to see

includes stops at KSFM/Sacra-

mento and over a decade in Detroit

WKQI. Most recently he spent seven

years in Los Angeles as VP/Music

Entertainment for DMX Music.

"And for the past seven months

I've been working on getting my

golf handicap down to a 6.3," he

before joining MCA7Nashville in

1994 for West Coast regional promo-

tion. He was elevated to Director/

National Promotion in 1997, to VP/

Field Promotion in 2000 and to VP/

In January 2003 Macky was

named Director/National Promo-

tion for Epic-Monument/Nashville,

and in November 2003 he was

Shomper said, "I've been blessed

to share in the success of some of

America's great broadcasting com-

panies and heritage radio stations,

like ABC and WBAP. I'm honored to

now be a part of the Tribune Co.

and the legendary WGN."

National Promotion in 2001.

- nine years at WHYT and one at

fect how they do their jobs.

long overdue."

dustry."

it through.

quipped.

upped to VP.

Kicklighter Named ProActive/Spokane OM

DroActive CHR/Rhythmic KQQB/Spokane afternoon personality Steve "Kekeluy" Kicklighter has added OM duties at KOOB and Classic Hits clustermate KAZZ. He replaces Mark Shands, who left to pursue other opportunities.

"We're not big on titles here," Kicklighter told R&R. "But all 'OM" means is that I get yelled at before anyone else.

Kicklighter will also be involved in the upcoming relocation of KAZZ & KOOB to first-floor studios in their current building, which is located in downtown Spokane. "Listeners will literally be able to walk by, push a button and talk to the DJ or come into the studio and talk to the DJ," he said.

dia owns WBLT/Bedford, VA and WMNA-AM & FM/Gretna, VA. "CBS. Clear Channel or one of the big operators needs to step up and test indecency in court. This legislation is all about election-year politics and hot-button issues when the approval levels of those in Congress

pleasure with Arbitron regarding its PPM proposal.

In a letter addressed to Bouvard. Hanson said several essentials related to the PPM "were either touched on at a surface level or weren't addressed at all" in Arbitron's "voluminous response" to the evaluation team's System Essentials presentation.

Hanson added that the amount of detail that had been requested in an initial meeting with Arbitron representatives "was lacking despite the amount of overall information provided."

"These items were deemed essen-

Steve Perun has done an excellent job of refocusing it.

"Plus, Darren Davis and [Clear Channel/Chicago Market Manager] Earl Jones are the types of managers I've always dreamed of working with. They're good people who have vision and aren't afraid of hiring

to build a promotion staff of proven winners. The artist-friendly atmosphere here gives us a chance to make Category 5 not only a major independent label, but a major label,

News/Talk talent makes him an excellent fit for WGN. Having grown up in the Quad Cities listening to WGN, Bob understands the unique bond it has with its listeners throughout the Midwest."

XM

the content-innovation path we've been on," XM Exec. VP/Programming Eric Logan told R&R. "After a national search, we had the perfect slate of candidates right here at XM."

June 16, 2006 Radio & Records • 9

people who have vision as well." Gillette's programming resume

Sammy Kershaw, and we're going period, as we move forward."

A 16-year radio vet, Macky programmed Country WDSY/Pittsburgh; KRTY/San Jose; and KMIX/ Modesto, CA, among other stations,

success working with major-market

Continued from Page 3



phia.

tractive."

RR NEWS/TALK/SPORTS



AL PETERSON opeterson@radioandrecords.com

WOR/New York Celebrates America

All-day nonpartisan party takes place June 25

With the Fourth of July just around the corner, stations across the country are gearing up for special events designed around this uniquely American holiday that will focus mostly on the three "F's" of the Fourth: food, fun and fireworks.

One way New Yorkers begin to get into the spirit of the big summer holiday is with WOR/New York's annual Celebrate America event. The all-day nonpartisan party is set to happen this year on Sunday, June 25, at Long Island's Hofstra Univer-

sity Arena. Along with hot dogs, soda, celebrity guests and American flags, WOR brings something unique to New York to this party: Broadway.

Cast-members from more than 15 Broadway shows will

Broadway shows will **Bob Bruno** perform at this year's Celebrate America event, with ticket proceeds going to Broadway Cares/Equity Fights AIDS.

I recently chatted with WOR VP/GM Bob Bruno and station VP/GSM Jerry Crowley about the genesis of what has become an annual event for the station and why they think it represents so much of what the legendary heritage News/Talker has long stood for.

R&R: What was behind the idea for Celebrate America?

BB: It was an idea Jerry came to us with

a couple of years ago. It's become one of a series of events that the station does each year that are both marketing- and salesdriven ventures. Jerry came to us with the idea during a time when America was experiencing some tough moments as a country, when many were questioning who and what we are as Americans.

JC: It's fair to say that when we first did this event last year, America's ego was feeling bruised. We look at it as a celebration of the fact that, whether you are on the left or right, it's still a great country. It's about celebrating what and who we are as a nation, whether you are a Republican or a Democrat. We wanted to have an event that says we love our country no matter what happens because it's still a heck of a place to be.

WOR has always been a station with a sort of moral compass. We are a station that serves our community and the nation through the affiliates of our WOR Radio Network shows. We do radio with a different tone than you often find today. It seemed to us that an event like Celebrate America would reflect what WOR has always stood for and continues to stand for today.

R&R: What was the early response from the ad community to the idea?



"AND NOW YOU KNOW ... THE REST OF THE STORY" Paul Harvey Jr. was honored at a recent celebration in Chicago for his 30 years as the writer and producer behind the ABC Radio Networks daily feature that is so distinctively voiced by his dad, Paul Harvey. Shown enjoying the festivities (I-r) are R&R's AI Peterson and Erica Farber and Paul Harvey Jr.

JC: The idea resonated immediately with the advertising community. And when the programming people reached out to the entertainment community, the sector that responded most enthusiastically and quickly was Broadway.

We were a little concerned in the beginning. We didn't want this to be perceived as a conservative event, because it's not. But Broadway, a group often thought of

as being fairly liberal, came aboard in a big way, even offering us their headliners.

Last year we had performances from eight or 10 shows, and this year we will have over 15 Broadway shows represented. We're calling

Jerry Crowley sented. We're calling this year's event Celebrate America: A Salute to Broadway.

R&R: This is also a charity event, correct? BB: One hundred percent of the ticket revenues will go to Broadway Cares/Equity Fights AIDS. That offers an additional incentive for Broadway to participate. And along with the Broadway shows, we will have many other performers and events to entertain the more than 3,000 people we expect to come out to this year's event

R&R: This is a pretty major undertaking for a station like WOR, which is a standalone station in the biggest radio market in America.

BB: You're right. The logistics of an event of this size can seem overwhelming at times, but, as I said before, we have been in the business of doing major events as a station for many years. It's just the staff of the station handling everything, but somehow we manage to bring it off. It consumes us, as a station, at all levels of our operation. I would have to say that the first Celebrate America event is the one I will recall as the one I was proudest of. It was an incredible, incredible day.

R&R: Let's talk a bit about how Celebrate America generates revenue for WOR.

JC: We offer exhibit space at Celebrate America, which gives advertisers a way to interact with consumers directly in an atmosphere where people are in a very happy frame of mind and having a good time. We don't sell anything, but people can get information directly from a lot of different participating sponsors at the booths.

R&R: How have you managed to motivate

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14

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HIRANDE

RR NEWS/TALK/SPORTS

WOR/New York Celebrates....

Continued from Page 10

the audience to come out, since, unlike most of Talk radio, WOR is neither all-conservative nor all-liberal in its lineup?

JC: That, very simply, is the unique selling proposition of this event. It says that this is a great country no matter what side you are on politically. Nobody else is doing that in Talk radio today. Most stations are pretty narrowly focused. WOR has always been, and remains, unique in that it's a radio station that speaks to everybody without having one single point of view. That's why this event works, because it really does reflect what WOR is all about.

BB: I am also happy to say that this event, like all of the events we undertake each year, is profitable for us. We do things differently here at WOR because, quite frankly, we have to. I'd love to be able to sit here with a 10 share and a cluster of stations and wait for the phone to ring, but that's not reality.

We work on creating our own demand, and events like Celebrate America, Classic Taste, our bridal fair and our health expo are significant events for us in terms of revenue.

R&R: Another component of Celebrate America is your long-running "Shining Star Talent Search" promotion, in which you showcase a lot of young local amateur singers. Tell us a little about that.

BB: I hate to keep giving Jerry credit, but....

R&R: You realize he's going to ask for a raise at the end of this interview, right?

BB: Yeah, well, let's address that now. No, seriously, I think the "Shining Star Talent Search" almost overrides the event itself in terms of its impact on the radio station overall. What it has done is opened up channels to schools around the metropolitan New York area for a station that is admittedly an older-demo station.

It's a vehicle by which we can reach younger demos in a way that isn't billboards or giveaways. It's something that pushes an emotional button with young listeners and their teachers, parents, friends and relatives.

It also translates into wonderful local ra-

dio when you listen, as we have for the past several weeks on our morning show, to the playback of the auditions from these wonderful young people. Our "Shining Star Talent Search" reaches out to over 3,000 schools if the metropolitan area, and we invite applicants to audition by singing a Broadway song.

I am hearing 14-year-olds who will give you chills. A lot of these kids would blow away some great professional singers. Our first winner, by the way, was Debbie Gibson, back when she was just 12 years old.

R&R: I note that you have some heavy hitters on the judges' stand for this year's "Star Talent Search."

BB: You bet. This year's judges include legendary performer Neil Sedaka, pianist and singer Michael Feinstein, *American Idol* finalist Diana DeGarmo and Tony winners Patti LuPone and Brian Stokes Mitchell.

Along with Kurt Deutsch, who is President of Sh-K-Boom and Ghostlight Records, they'll pick the winner from our three finalists, who will all perform at Celebrate America. The winner will get a professional recording session.

JC: Another thing about the event and the talent competition is that they really work well with one of our biggest ad categories at WOR, and that is Broadway. We're a leader in Broadway advertising for individual shows. Celebrate America gives us a platform for our station's biggest advertisers.

"Events like Celebrate America give us a platform to generate positive energy from the community and then broadcast and give it back to listeners."

Bob Brune

(Canada)

In addition, by asking young singers to audition for "Shining Star" by singing a Broadway song, we're helping to introduce Broadway to students who might not otherwise have it on their radar. The combination of the event and the competition not only superserves our audience, but also our biggest advertising base.

R&R: With what it takes to put on an event of this size, given your staff resources, why do you do it?

BB: I don't want to sound hokey, but it's because — from our owner, Rick Buckley, right on down through everyone who works at WOR — we really believe in the whole business of being community-oriented and serving the community. We also believe we have an obligation as a radio station to be a positive force in our community.

Events like Celebrate America give us a platform to generate positive energy from the community and then broadcast and give it all back. We're not selfless in all of this; we want to enhance our image and make the station unique and special to listeners as we continue to fight for our share of New York's radio landscape. But we really do get jacked up as a team when we are able to do these kinds of things because, in the end, this is what doing local radio is really all about.

JC: Add to that that this is a family event. You can bring every member of your family to Celebrate America, and they will have a good time. How many stations today can say "Bring your whole family to this event"? I think it is pretty unique to WOR because it's not part of what nicheprogrammed radio stations can do.

R&R: After seeing the format take an extended swing to the right and recent attempts to establish a new group of left-leaning Talk stations, do you sometimes feel like maybe you're actually on the cutting edge of what tomorrow's Talk programming might be?

BB: WOR is kind of outside the circle of today's radio formula. We have an incredible range of talent on the air — we're not all right or all left. We're a station that celebrates variety, and that is a little unusual in today's Talk radio world.

For years the buzzword in our business has been content. So what is content? It's "It seemed to us that an event like Celebrate America would reflect what WOR has always stood for and continues to stand for today."

Jerry Crewley

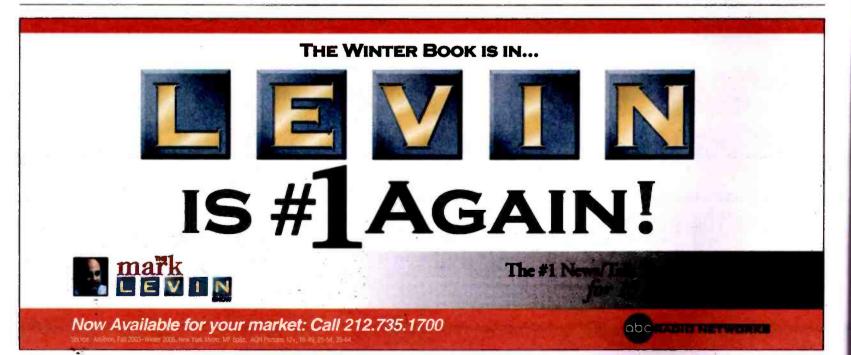
having the act, the personality, the star that people want to come to your station to hear. Those acts, those personalities, are magnets for your station. We think, to some extent, that WOR is a bit like a television station: a mix of different shows that appeal to different kinds of audiences.

I know the formula guys out there will say that it is our Achilles' heel that we change our mix too frequently over the course of the day, but there are others who will argue that it's the variety that attracts people to this station. How many times can you say "I hate President Bush" or "I love President Bush" and keep it interesting?

R&R: What moment from last year's event defines for you what Celebrate America is all about?

BB: There were several great moments, but one that will always stay with me is when Daniel Rodriquez — the singing New York policeman — came out and sang "God Bless America." The entire audience waved American flags and people had tears streaming down their faces. The whole audience was mesmerized and galvanized, embracing the whole theme of what this is all about: that this is truly a great country. I still get chills whenever I think about it. It was off the charts.

JC: One moment that stands.out for me from last year was a performance by Ben Vereen. He did a patriotic song that he sang, spoke and acted out live onstage. He was literally on his knees, and the crowd was going crazy. It was one of the most riveting things I have ever seen.



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RR NEWS

Continued from Page 1

Among his many honors, Brown received the NAB National Radio Award in 2004 and was the "dis"-honored guest of the annual Bayliss Radio Roast in 2005. He

show an increase from 2004.

from 9% to 10%. Entercom is at

the average of 10%, but below

average are Cumulus, down from

8% in 2004 to 7%; Citadel, down

about the opportunity to work

with such a talented team of man-

agers and broadcasters. I look for-

XM Exec. VP/Programming Eric

Logan told R&R, "Hiring a broad-

caster like John Gehron, with his

Continued from Page 3

Continued from Page 3

Continued from Page 3

Female PDs

McConnell

Sehren

has served on the Radio Advisory Board of the Associated Press, the board of the National Academy of Arts and Sciences and the RAB.

Panelists for "The Talking Heads of Programming" include CBS Radio President/Programming Rob

from 7% to 5%; and Salem, flat at 4%.

"Since 1995 the percentage of female PDs has basically remained flat, at an underwhelming 8% to 10%," Access.1 Communications Director/Radio Operations and MIW spokeswoman Joan Gerber-

ward to working closely with Schurr and the strong group of market managers to ensure longterm growth and success for our region."

Before his most recent post

wealth of programming and management expertise, is truly a testament to the standard of quality that is demanded by both Harpo Radio and XM. This is a defining Barnett, Entercom Sr. VP/Programming Pat Paxton, Emmis VP/Programming Jimmy Steal and Journal Exec. VP/Television & Radio Operations Carl Gardner. The session will officially kick off the R&R Convention on Wednesday, Sept. 20, from 9-10am.

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ding said. "With over 50% of all radio-station formats skewing to female listeners, we really can't understand why more women are not encouraged to fill the PD role."

The complete station-by-station Gender Analysis Summary is available at www.radiomiw.com.

McConnell served as Director/ Sales for Clear Channel/Springfield, MA. He began his career as an AE at WHYN-AM & FM, and he's held sales positions in Boston for Entercom and CBS Radio.

indication of just how outstanding this channel will be and how it will be unlike any channel available in America when we launch in September."

Continued from Page 6

Norfelk AMs Put Up Fer Sale By Bankruptcy Trustee

B ankruptcy trustee R. Clinton Stackhouse Jr. has asked the U.S. Bankruptcy Court in Nortolk for approval to sell the licenses and assets of WBVA & WVAB/Nortolk to Chesapeake-Portsmouth Broadcasting Corp., which is currently operating the AM pair.

Business Briefs

Chesapeake-Portsmouth, led by President Nancy Epperson, assumed control of the stations via a temporary LMA after owner Ronald Cowan Jr. was no longer financially qualified to retain control of them. Stackhouse's petition also asks for a possible auction of WBVA & WVAB for any qualified parties that wish to raise the selling price of the stations beyond Chesapeake-Portsmouth's \$775,000 offer. Media Broker Ray Rosenblum arranged the sale of WBVA & WVAB.

CBS Radio Inks Text-Messaging Deal With Vibes Media

Under a deal announced last week, mobile marketing firm Vibes Media will provide 25 CBS Radio stations in New York, Los Angeles and 16 other markets with a variety of interactive text-messaging platforms. Vibes Media's tools let radio listeners communicate in real time with a station's airstaff and participate in a variety of promotions.

The Vibes iRadio service will be featured on WFNY & WNEW/New York, KROQ/Los Angeles and WBBM-FM, WCKG & WSCR/Chicago. Undisclosed stations in Atlanta; Baltimore; Boston; Cleveland; Dallas; Detroit; Houston; Philadelphia; Phoenix; Pittsburgh; San Diego; San Francisco; Seattle; Tampa; and Washington, DC will also be partnering with Vibes.

Siries To Get A Fourth Satellite

Sirius Satellite Radio is having a fourth satellite built by Space Systems/Loral at a cost of \$260 million. Construction is expected to be completed during Q4 of 2008. Sirius says the new satellite "will be one of the most advanced and powerful communications satellites ever built." The satellite will be leunched into a geostationary orbit to complement Sirius' three existing satellites, also built by Space Systems/Loral.

"This investment in next-generation space technology will improve Sirius' already exceptional service experience," said Sirius CEO Mel Karmazin. "Not only will this satellite support our other three satellites currently in orbit, but it will also improve reception for all Sirius subscribers, whether they are in their car, office, home or jogging in the park."

NABEF Heids Service To Americe Awards

The NAB Education Foundation on Monday night held its eighth annual Service to America Awards. In attendance at the gathering of Potomac stars were congressional leaders, FCC Chairman Kevin Martin and newly arrived FCC Commissioner Robert McDowell. The crowd in the Ritz-Carlton ballroom was also packed with K Street lobbyists and lawyers.

Deborah Norville served as master of ceremonies, and Miss America 2006 Jennifer Berry presented an award. But the big luminary was former President Bill Clinton, who arrived 10 minutes early to accept the Leadership Award for his lifetime commitment to public service.

Clinton, who received a lengthy standing ovation, spoke about his fondness for broadcasters and their service to communities. He thanked his longtime friend Bobby Caldwell, owner and CEO of KWYNWynne, AR and a member of the NAB Radio Board, for his community efforts and his longtime political support.

But the most moving part of the evening was hearing KMSU-FM/Mankato, MN Operations Director Karen Wright accept the NABEF's new College Radio Award for community service. Wright mentioned that KMSU almost went dark recently when it needed a new tower and owner Minnesota State University was short of funds.

Funding had been made available by the time the NABEF award was announced, but Wright said KMSU is again facing shutdown because its transmitter is failing. Within minutes several broadcasters, including Bonneville International CEO Bruce Reese and Emmis CEO Jeffrey Smulyan, offered donations for a new transmitter.

JOHN SCHOENBERGER + inchantemer @radioender URBAN/URBAN AC EDITOR DAMA HALL . dhell@redicendrecords.com SR. DIRECTOR/DIGITAL INITIATIVES JOHN FAGOT . dagot @ radioandrecords.com DIRECTORIMUSIC OPERATIONS JOSH BENNETT . journett @ radioandrecords.com CHARTS & MUSIC MANAGER MICHAEL VOGEL . mvoge/@rbdioandrecords.com LATIN FORMATS COORDINATOR OLGA FLORES . offores @radioandracords.com CHARTS COORDINATOR BLAKE HEALY . bheaty @radioandrecords.com GTON BUREAU CHIEF JEFFREY YORKE . worke @radioandra 3405 Laurel Avenue • Cheverly, MD 20785 • Tel 301-773-7005 • Fax 301-772-2645 NASHVILLE BUREAU CHIEF LON HELTON . Inelion @ rade cords.cc 1106 16" Avenue South + Nastrville, TN 37212 + Tel 615-244-8622 + Fax 615-248-6655 ASSOCIATE COUNTRY EDITOR CHUCK ALY . caly@radioandrecords.com OFFICE MANAGER MARY RENE BAXTER . mbexter @radioandrecords.com CIRCULATION MANAGER JIN HANSON . frame on@radi SAEID IRVANI + sirvani @radioandrecords.com DIRECTOR LEAD DEVELOPER CECIL PHILLIPS . cphilips @radioandre and and APPLICATION DEVELOPER HAND IRVAN + himmon @ radioendrecords.com WEBAPPLICATION DEVELOPER AMIT GUPTA + acupte @ radioandrecords.com NETWORK ADMINISTRATOR RAYNOND HAZELWOOD . man SYSTEM ADMINISTRATOR JOSE DE LEON • jdeleon @radioendrecords.com DATABASE ADMINISTRATOR PUNEET PARASHAR + pperseher Øradioendri PRODUCTION DIRECTOR ROGER ZUNIWAL.T . rzumwelt@radioendrecords.com GRAPHICS DELLA RUBIO • drubio @ radioendrecords.com THIS KUMMEROW + Ikummerow @ radioendrecords.com DESIGN DIRECTOR SUBAN SHANKIN + sehenkin Øracio DIRECTORIOIGITAL PRODUCTS ndrecords.com EULALAE C. NARIDO II + briarido @radicandrecorde AD DESIGN MANAGER DESIGN GLORIOBO FAJARDO - glajardo @ radioandrecords.com DESIGN PATRICIA MCMAHON • procreation @ radioendrecords.com SOMA POWELL . spowell @ radioans DESIGN acords.com ALAN SAVANAPRIDI - ALANA and a mainter DESIG DESIGN CONSULTANT GARY VAN DER STEUR • gvendersteur Øredoende DESIGN CONSULTANT CARL HARMON . charmon @radioandrecords.com HENRY NOWRY + hmowry @radioandrecords.com DIRECTOR/SALES SALES MANAGER KRISTY REEVES . knows @ radioandrecords.com · ADVERTISING COORDINATOR NANCY HOFF + nholl@radioendrecords.com MARY POREST CAMPBELL . mcampbel@radioand SALES REPRESENTATIVE ALEX CORTEZ - acontez @radioandrecords.com SALES REPRESENTATIVE SALES REPRESENTATIVE DITH HUPP - mhupp @ radioandrecords.com SALES REPRESENTATIVE FIRST & LANADO & alternatio @radioands ante com SALES REPRESENTATIVE KAREN MUMAW + Imumew@radioandracords.com MARIA PARKER - mperier@radioendrecords.com SALES REPRESENTATIVE SALES REPRESENTATIVE STEVE RESNEL - areanit @ radi MICHELLE RICH . mrich @radioandrecords.com SALES REPRESENTATIVE SALES REPRESENTATIVE BROOKE WELLAND TRIBEL + MAIN -SALES ASSISTANT VALERIE JUNENEZ . vjimenez @ radioendrecords.com CHIEF FINANCIAL OFFICER FRANK COMMONE . Icommons @ radioendrecords.com MAGDA LIZARDO - mizardo Øradio ACCOUNTING & PAYROLL MANAGER rds.com STUART KELIPULEOLE . shelipuleole @racios ACCOUNTS PAYABLE ADMIN. CREDIT & COLLECTIONS SUSANNA PEDRAZA • spedraze @ radioandrecords.com GLENDA VICTORES • gvictores @ radioandrecords.com SINONE ADAMSON • mademeon @ radioandrecords.com BULING ADMINISTRATOR BILLING ADMINISTRATOR PUBLISHER/CEO ERICA FARBER + elerber @ radioandrecords.com VP/EDITORIAL & MUSIC OPERATIONS CYNDEE MAXWELL . cmanwoll @radioandrecords.com DIRECTOR/OPERATIONS PAGE BEAVER . pheaver @ radio GENERAL COUNSELAR DIRECTOR LIBE DEARY . Ideary @radioandrecords.com DIRECTOR/CONVENTIONS JACQUELINE LENNON . Jennon @ redipendrecords.com DIRECTOR/SPECIAL PROJECTS AL MACHERA · amachera @ radioandrecords.com EXECUTIVE ASSISTANT AMANDA ELEK . anisk @ radioandrecords.com OFFICE ADMIN/RECEPTION JUANITA NEWTON . inewton @radios MAILROOM ROB SPARAGO . reparago @ radioandrecords.com

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ADAM JACOBSON ajacobson@radioandrocords.co

What Grads Can Learn From Dad

Job advice for those turning the tassel

amie Burks is one of about 15,000 proud new graduates from the University of Iowa's College of Liberal Arts and Sciences. Like many students who have worked hard to earn that expensive piece of paper called a diploma, Burks has some inkling of what career path she wants to take. What's interesting is that she wants a career in radio.

Yet the bubbly, vivacious young adult is concerned about what the future may bring. While the Iowa native loves her home, she'd like to explore career opportunities elsewhere. But, she says, "I'm going to be in Iowa forever because I'm not going to make enough money in radio to get out of here as soon as I'd like."

Among Burks' other concerns are things like health insurance. "That's a big thing," she says. "Right now I'm making about \$7 an hour, and I realize that starting pay is not great and you really need to work your way up." Burks also wonders if her experience is sufficient for her to land a full-time job as an air talent.

"Most stations require three years of on-air experience, and, although I do have three years of experience, most of that was at the campus radio station," she says.

A Great Time For Graduates

After hosting her own talk show, *Locally Exposed*, on the University of Iowa's KRUI-FM/Iowa City, IA, Burks put her talents to work by getting involved with the Society of Professional Journalists and joining the Radio-Television News Directors Association. Then, as a college senior, she took an unpaid internship at locally owned CHR/Pop KZIA/Cedar Rapids, IA, becoming an assistant on the Schulte & Swann morning show and lending a hand in the promotions department. She also became a board operator, sitting in every Sunday from 10am-2pm to monitor American Top 40 With Ryan Seacrest.

The internship worked out well for Burks, and she was hired at KZIA as a part-timer. "The morning show kind of missed me, so they asked me to come back," she says. "It's a lot of fun."

Burks spends 15 hours on the air every week, including two overnight shifts and three days a week with *Schulte & Summ*. When she's not at the station she can be found teaching Pilates and yoga and tending bar at a local comedy club.

"I haven't landed my dream job quite yet," she says. "But I'm very positive and hopeful, and I really like KZIA. I'm having a lot of fun."

While Burks considers herself lucky to be at KZIA, the itch to leave lowa hasn't subsided: She's packing her bags in January 2007, destination unknown.

"By that time I think I'll have some pretty good experience," she says. "I don't really

Are You The Next Great Radio Executive?

Are you a recent college graduate eagerly seeking your first, great gig in the radio business? Do you see yourself exploring a career in radio? R&R wants to hear from you!

Send us a note explaining why you love the radio business and want a great job in radio sales, promotions, marketing or on the air. We'd love to hear from you, and we may even print your letter.

E-mail correspondence may be sent to ajacobson@radioandrecords.com.

know where I'm going. I keep looking for any opportunities to open up. Radio is so iffy."

This week, in honor of Father's Day and the class of 2006, R&R asks several industry veterans to offer their thoughts on what tomorrow's leaders can expect from a career in radio. We hope it can serve as the first post-collegiate lesson for radio's newest talents.

A Special Business

Equity Communications President/ĈEO Gary Fisher oversees a nine-station group in the Atlantic City-Cape May, NJ region. His experience includes stints as CSM and GM of WHTZ (Z100)/New York for original owner Malrite Communications in the 1980s.

"When I got into the business it was a very special business," Fisher says. "The business was almost magical in its appeal. Getting into radio had a certain special feeling to it, even if you were on the 'God Squad' and working at a daytime Religious AM station, which I did when I started out. Working at a radio station was like I had died and gone to heaven."

But, says Fisher, young people today don't want to pay the price to earn their spurs. "That's business in general today," he says. "It's not just in the radio business."

Fisher believes those who seek a career in radio should consider smaller markets, such as the one in which Equity operates. "Go to the smaller markets and learn," he says.

Salaries in smaller markets have grown to

rival those in medium and large markets. Fisher says, "In smaller markets, thanks to consolidation, stations can pay higher salaries than in the pest. Our company had \$10 million in revenue, and we're in market No. 135. That's akin to a large-market standalone."

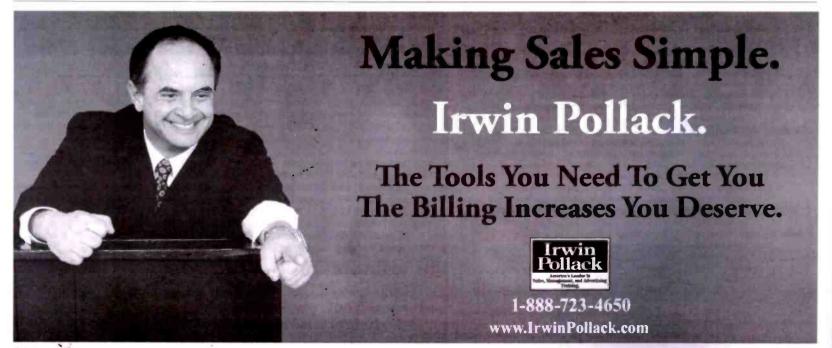
For those individuals who are passionate about a career as an air talent, consolidation has created more opportunities. "There are no liner jocks anymore," Fisher says. Yet he also suggests that those who want to work in radio should think about giving up the dream of being the great American DJ and look into the commerce side of the radio business: sales.

Newcomers should look into radio sales, he says, because it offers a more stable career path. "There is some paucity in people learning how to do sales," Fisher notes. "Yet it is a bombproof career path that anyone can take."

If you really want a career in sales, read a book about the subject. Fisher says, "There are many times where I will ask someone seeking a position in sales if they have ever read a book about sales. Many of them will pause and say, 'Um, no.'"

Finally, Fisher suggests that new graduates polish up their work ethic. Putting hard work into a product will yield dividends, he says. And it doesn't hurt to believe that working at a radio station is a very special experience.

"Radio stations are looking for people who think radio is still magical," Fisher says. "Consolidation has taken a lot of the easy takedowns who aren't really committed to radio,



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and that is a good thing. Radio is still very robust, and it's still a big deal in the smaller markets."

Establish Your Brand

TazMedia President Jim Taszarek, a wellknown veteran industry sales consultant, offers the class of 2006 four pieces of advice.

He says, "Going forward, radio and the Internet will be entangled more, to the success of radio. Those graduating from college now



know more about the Internet than any of your management now knows. The older management doesn't understand how big the web is going to be and how big it will be for radio."

Taszarek's second

bit of advice involves

lim Taszarek

self-promotion. "You work for a new company, and it's called You Inc.," he says. "The essence of this is that many companies will be merged or sold, and you may find yourself out of a job for no reason that you had anything to do with.

"Layoffs can occur. Cutbacks can be seen. It is very important that you establish your reputation. These changes, going forward, will be normal.

The third bit of advice from Taszarek is to establish your brand. "Brand management is key to future success, and the brand is you," he says. "Your brand is your earning power going forward. This means that, first of all, you must become known. Circulate yourself widely in the industry. People should know you.

"Join clubs and organizations. Compete very, very actively with your competitors but always maintain relationships with people who are a part of the competition. Be known as a person with very high values and someone who works very hard. Be known as a person with a good attitude who doesn't bitch, moan and snivel a lot. Those are the things employers are looking for and will always look for, no matter what the changes are.'

Meanwhile, failure is an option. "If you fail,

you are normal," Taszarek says. "Failing isn't the problem, it is what you do about it after it occurs. History is jam-packed with examples of people for whom everything went wrong, but they kept going to the plate and swinging. They kept trying, and succeeded."

Lastly, Taszarek offers this bit of friendly advice: Have fun!

"Enjoy this," he says. "It's about creativity and invention, it is not about working your cost-per-point."

Learn Everything

Saga/Portland, ME President/GM Cary Pahigian is the leader of Saga's seven stations in Maine's biggest market. He is the father of college-age children and quips, "Of course, my kids don't listen to me."

Pahigian says the radio industry is hungry for creative, forwardthinking people with a strong work ethic. You could say that about any industry, but our industry hasn't changed, in that we're always looking for one more radio person." he



Cary Pahigian

says. "We have a concern that our business doesn't look as sexy as other things, but we still see a need for these people."

What advice does this cluster head have for those who have spent the last four years working hard to receive their diplomas? The same old-fashioned advice he received 30-something years ago, when he started in radio

"Get in the door, be prepared to work, and, most importantly, learn everything," he says. Learn everything, and learn it inside out. Those things served me and many other people who got into the industry years ago well."

Like Taszarek, Pahigian thinks radio has a tremendous opportunity to grow and attract younger listeners because of its natural compatibility with the Internet. "The young people I see coming through our door right now are in tune with the Internet," he says. "They possess the knowledge that many in the in-

Salespeople On The Move

. Emmis' Country KZLA/Los Angeles hires Dean Canter as GSM. He most recently served as VP/GM of Interep's CBS Radio Sales operation and takes duties previously handled by Emmis/L.A. Director/Sales Janet Brainin. Brainin in February added duties as GSM of KZLA's CHR/Rhythmic clustermate, KPWR (Power 106), following the exit of former Power GSM Pat Thomasson.

 ABC Radio Networks names Stacey Goldfaden Sr. Director/Western Sales. She was formerly a Los Angeles-based AE for ABC Radio Networks and, before joining the company in April 2004, an AE for Dial-Global Radio Networks' Los Angeles office.

· Greater Media's WMJX/Boston hires Janie Druker-Knight as a Sr. Account Manager. She previously worked in sales at Clear Channel's crosstown WXKS-FM (Kiss 108).

· Denver-market sales vet Jon Leventhal joins KGDQ/Denver as Sr. AE. He previously worked as an AE at Lincoln Financial's crosstown KQKS (KS107.5).

· Aidan McCann joins Clear Channel Radio Sales as a San Francisco-based Sr. AE for the company's Clear Channel Online Music & Radio arm.

· Angela Ham joins Triad's Adventure Radio group of stations in Savannah,

GA and Hilton Head, SC as Sales Manager. She will oversee the sales efforts of Sports WFXH-AM, Rock WFXH-FM, Adult Hits WGCO (Jack FM), Classic Hits WGZO, Country WGZR, Soft AC WLOW and Triple A WWVV.

America's Top 25 Radio Groups

1.

In last week's R&R, we offered a look at the nation's top radio companies as of January 1996 - right before the passage of the Telecom Act abruptly changed the industry's lineup of players.

BIAfn has now reviewed its data from 2005, and to no surprise Clear Channel remains the nation's biggest company. Here's a look at the top 25 companies, by revenue

| Renk | Owner | Revenue (000a) | # Of Stations | # Of Markets |
|------|-----------------------------|----------------|---------------|--------------|
| 1 | Clear Channel | \$3,534,800 | 1,171 | 191 |
| 2 | CBS Radio | \$2,241,650 | 179 | 41 |
| 3 | Entercom | \$486,400 | 104 | 22 |
| 4 | Cox Radio | \$482,975 | 78 | 19 |
| 5 | ABC Radio | \$417,200 | 24 | 9 |
| 6 | Citadel* | \$412.625 | 215 | 50 |
| 7 | Radio One | \$388,925 | 70 | 22 |
| 8 | Univision | \$382,275 | 73 | 22 |
| 9 | Cumulus | \$313,210 | 299 | 56 |
| 10 | Emmis | \$297,575 | 23 | 7 |
| 11 | Bonneville | \$269,250 | 28 | 7 |
| 12 | Cumulus Media Partners** | \$264,175 | 36 | 10 |
| 13 | Salem | \$201,075 | 104 | 39 |
| 14 | Greater Media | \$189,100 | 19 | 6 |
| 15 | Spanish Broadcasting System | \$188,900 | 20 | 6 |
| 16 | Lincoln Financial*** | \$157,075 | 18 | 5 |
| 17 | Beasley | \$134,325 | 43 | 10 |
| 18 | Saga | \$133,875 | 87 | 15 |
| 19 | Entravision | \$104,600 | 52 | 19 |
| 20 | Regent | \$89,645 | 73 | 14 |
| 21 | Journal | \$81,350 | 37 | 8 |
| 22- | NextMedia | \$69,175 | 48 | 9 |
| 23 | ICBC | \$66,500 | 18 | 7 |
| 24 | Sandusky Radio | \$63,800 | 10 | 2 |
| 25 | Multicultural Radio | \$63,200 | 44 | 21 |

* Estimated 2005 revenue prior to ABC Radio acquisition announcement

** Formerly Susquehanna Radio *** Formerly Jefferson-Pilot

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dustry don't have. So I say to the new graduates, There are opportunities here. We want you in radio."

Pahigian also issues a call to his peers, saying radio companies should actively and aggressively seek university students as potential employees and future leaders. "So much of the onus is on us as an industry," he says. "We can develop salespeople, but we have to attract them."

What does Pahigian tell university students in his region? "We've tried really hard to open the doors for young people, talking to people in colleges and actively pushing people our way," he says. "We say, 'We want to train you,' and I think a lot of companies are more focused on bringing in these people. We can attract, hopefully, some of the best and some of the brightest.

"I'd like to think we can present enough sexiness about our business to the students and say to them, 'Give us an opportunity.'

"We have Boston College and the University of New Hampshire, the University of Maine and Colby College nearby. We've tried very hard to bring these folks in, and we work with students to develop where they want to go with a career in radio.

The message is this: We need you. We need to take some time to let them know about the opportunities radio has to offer and then get "The young people I see coming through our door right now are in tune with the Internet. They possess the knowledge that many in the industry don't have. So I say to the new graduates, 'There are opportunities here. We want you in radio.""

Cary Pahigian

them excited about the business. Good, eager young people are coming out of the schools now, and we need to open the doors and get these people enthused. Lead them by the hand and show them. I think we have an obligation to show them."

RR. STREET

Entourage & Power 106 Use Each Other

And it feels accocco good. Did you catch the season premiere of Entourage on Sunday night? It was a huge cross-promotional opportunity for the show and KPWR (Power 196)/Los Angeles. The centerpiece of the storyline involved main character Vincent Chase (actor Adrian Grenier) appearing on Big Boy's Neighborhood and asking Big Boy (actor Big Boy) to call Chase's mother in New



Larger than life.

York so Vinnie could invite her to the L.A. premiere of his new movie, Aquaman, directed by James Cameron. "This was actually the second time Big Boy has appeared on *Entourage*. We were thrilled that they asked us back for another episode," Neighborhood producer **Jason Ryan tells ST.** "Whenever Vincent Chase is doing a publicity tour, we've been fortunate to have him visit Big Boy's Neighborhood first, just like the rest of Hollywood does."

Ryan then gave us a peek behind the showbiz curtain: "Only in television would they build a million-dollar radio studio set just to tear it down after it was used — and we're just looking for a new DAT player. The things that we thought were funny were that, on TV, the producers' booth was huge and stocked with 'video hos.' Oh, and the TV PD didn't care how long we talked."

Mancow Milling Management?

Will syndicated morning bovine Mancow Muller really leave his longtime flagship, Emmis Alternative WKQX (Q101)/Chicago,



when his contract expires on Aug. 25? That's the word floating around the hallways as talks between management and Cow's agents, Todd and Brian Musburger, slog along. Is this just your classic negotiating tactic? It's still too early to tell, but sources close to the negotiations confirm to ST the accu-

Playing hard to get? racy of this statement uttered by QIOI VP/ GM Marv Nyren to the Chicogo Sun-Times:

"There is a likelihood we may not come to terms." Muller has been with Q101 for eight years.

Riviera Making A 'Power' Play?

A few weeks ago Emmis stunned Phoenix — and the industry — when it announced the sale of KKFR (Power 92.3) to Bonneville, which immediately revealed its intention to flip the station to an FM simulcast of its News/Talk KTAR-AM and put Power's successful CHR/Rhythmic format and intellectual property up for grabs. ST has now become aware of rumors that are spreading like I Can't Believe It's Not Butter that upstart Riviera Broadcasting is formulating a plan to pick up the Power package and put it back on somewhere in the market, where it currently owns only one station: Alternative KEDJ (The Edge 103.9). Would Riviera blow up The Edge in favor of Power, or is the company looking for a new stick? Signs point to Door No. 2 as Riviera CEO Tim Pohlman tells ST, "Riviera and KEDJ are 100% committed to delivering the Valley's alternative rock, so no worries about KEDJ putting the Power format on 103.9." Stay tuned as Phoenix continues to heat up.

Alice Mornings More Animated Than Usual

What a coup for the morning show on CBS Radio Hot AC KLLC (Alice @ 97.3)/San Francisco: Sarah, No Name, Matty, Hooman and Kathy were hand-picked by Academy Awardwinning director John Lasseter to appear in that under-hyped new Disney/Plocar movie Cars. "John lives in the area and is a big

fan of the show," Ass. PD/MD/ midday princess jayn explains to ST. "So he asked them all to be in the movie — well, their voices anyway. Sarah has the most distinctive part: She plays a reporter who asks Paul Newman questions directly. No Name is a member of the



pit crew and has a couple of his own lines, Matty and Hooman are anchormen, and Kathy has a cameo as the Traffic Copter. They got to go over to Pixar to voice their parts and were directed by John Lasseter personally. Did we mention he's won two Academy Awards?"

The Programming Dept.

• WHTZ (Z100)/New York night jock/Asst. MD Romeo (pictured) is upped to MD, effective June 23. The move by new PD



Sharon Dastur and Sr. VP/Programming & OM Tom Poleman prepares the world for the pending departure of longtime Z100 MD/afternoon talent Paul "Cubby" Bryant, who will embark on July 31 on his next adventure: co-hosting Premiere's syndicated Wake Up With Whoopi. Romeo will remain in nights as Sharon and Tom

Juliet sold separately.

begin the search to fill America's biggest on-air opening: afternoons at Z-Friggin'-100.

• Eric "Boney" Clouse is upped from Asst. MD to "regular" MD at Clear Channel Alternative KTCL (Channel 93.3)/Denver. "Not only is Boney good at what he does, he's one of the best people I know in this business and a great friend," says PD Jeb "Nerf" Freedman, sounding entirely serious. "This title is beyond deserved, and I'm honored to have him at my right hand — literally. I can reach his desk from here."

• Keith Allen, PD of Styles Media CHR/Pop WILN (Island 106)/Panama City, FL, is the new PD/afternoon guy at Clear Channel CHR/Pop WQEN (103.7 The Q)/Birmingham, taking over the velour-upholstered chair formerly used by Tommy Chuck, now PD of WXXL/Orlando. WQEN MD/midday princess Madison also Asst. PD stripes.

• Radio One Urban WENZ/Cleveland afternoon talent Talus Knight annexes Asst. PD/MD duties, filling the gap created when Eddie Bauer (no, not *that* one) recently transferred to Dayton to program sister WDHT (Hot 102.9).

• Brad Kelly, OM of Clear Channel's Savannah, GA duster and PD of AC WYKZ (98.7 The River), will soon be making a road trip to become PD of Oldies sister WXLY (Y102.5)/Charleston, SC.

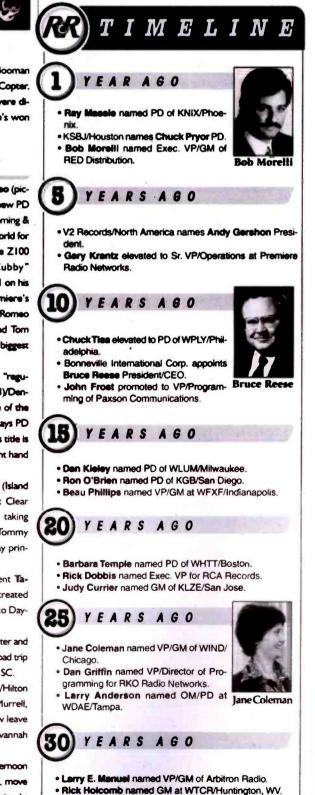
• Adventure Radio/Triad Triple A WWW (Wave 104.9)/Hilton Head, SC names **James Dixon** PD, He replaces Gene Murrell, who's now programming WZEW/Mobile. Dixon will now leave his other cushy gig — Communications Engineer with Savannah Communications — after 22 years.

 WXMA (102.3 The Max)/Louisville has a prime MD/afternoon opening now that Katrina Blair has decided to fall in love, move to sales and relocate to Ft. Wayne, IN, in that order. No, seriously.
 PD George "Not Goober" Lindsey is now trolling for replacements. • KBDS (Play 103.9)/Bakersfield now has a PD as OM Robert Chavez assumes the position. He replaces Paco jacobo, who departed in late March.

Jock-O-Rama

 Stand-up comedian/actor/Pimp Emeritus Mark Moseley is coming home to WPOW (Power 96)/Miami to join The DJ Laz Morning Pimp Show, tearning up with Laz, ivy and Carolina.
 Moseley was part of the original Mark & Mindy morning show when Power 96 launched in 1986. He later worked with Bill Tanner and, later, still Bo Griffin until 1999.

 WRVQ (Q94)/Richmond morning anchor Darvin Stone is hanging up his Q-Morning Zoo headphones on June 30 and relocating



Rick Holcomb named GM at WTCR/Huntington, W
 Devid Hohn named MD at KKLS/Rapid City, SD.



to Eugene. OR to pursue life after a 24-year radio career ... and his commercial pilot's license. Stone tells ST "I still love radio and I'm hoping to get some part-time work in Eugene, but for now I'm taking a break, and I'm doing it on my terms." Q94 PD Boomer needs an experienced replacement to pair with Melissa Chase, who may fly solo (no pun intended) until a new partner is hired.

• What's going on at Mapleton Alternative KMBY (X103.9)/ Monterey? The entire airstaff, including midday hostess Gabriella "Double G" Willmek, afternoon jock Ethan Roberts and night guy Nick "St. Nick" Winkler, has gone buhbye, reportedly for budgetary reasons. Stay tuned for further developments.

· Jeremy Rice has filled his night opening at WBLI/Nassau-Suffolk by promoting from within. Say hello to Astra, who's upped from part-time and inherits the 7pm-midnight shift. She replaces Wendy Wild, now doing weekends at WKTU/New York.

· WAMI/Atlanta will add The Steve Horvey Morning Show to, well, mornings on Monday, June 19. Current morning host Si Man, the station's only live and local personality, will move to nights. The rest of the syndicated lineup consists of Michael Eric Dyson (10am-1pm), Al Sharpton (1-3pm) and Michael Baisden (3-7pm).

CBS Radio Alternative WOCI

(O-Rock 105.9)/Orlando has unveiled its new afternoon show: PD/lucky bastard Bobby Smith will be joined by market fave Heather Boan, a.k.a. The Sexy Savannah (pictured). [Ed. Note: Mmmm.] Savannah previously spent a decade across the street on Clear Channel FM Talker WTKS. The new show is called Bobby & Savannah BS Radio on O-



Seems like a nice person.

Rock 105.9. We certainly hope that meaty name will somehow fit on a billboard or bumper sticker.

. Kid & Ruben, last heard in mornings on KZZP/Phoenix, are harnessing the power of the prestigious Internet to resurrect their show. The guys are launching their own radio-esque streams on The Virus at www.enterthevirus.com, available in both Rhythmic and Alternative flavas.

· Entercom CHR/Rhythmic KDGS (Power 93.9)/Wichita has a huge morning opening: Five-year vet Jeff "Crash" Andrews exits The Power Morning Playhouse as his contract expires. PD Greg "The Hitman" Williams is still co-hosting the show, now with the help of Halley Jones, who is temporarily upgraded from weekends. As soon as Williams regains consciousness, he'll attempt to find a new co-host, pronto.

· Cumulus Urban AC WHRP/Huntsville, AL fills its midday vacancy with Toni Terrell, inbound from KSOC/Dallas. She re-

TELEVISION

| | TOP 18 SHOWS | | Jame 5-11 |
|----|---|------|------------------------------|
| (| Total Audience 118.2 million households) | | Adults 18-49 |
| 1 | Deel Or No Deel (Monday) | 1 | Deal Or No Deal (Monday) |
| 2 | CSI | 2 | NBA Finals Game 2 |
| 3 | MBA Finals Game 2 | | (Miami at Dallas) |
| | (Miami at Dallas) | 3 | NBA Finals Game 1 |
| 4 | CSI: Miami | | (Miami at Dallas) |
| 5 | NBA Finals Game 1 | 4 | The Apprentice 5 |
| | (Miami at Dallas) | (tit | e)So You Think You Can Dance |
| 6 | Without A Trace | | (Wednesday) |
| 7 | The Apprentice 5 | 6 | So You Think You Can Dance |
| 8 | So You Think You Can Dance | | (Thursday) |
| | (Wednesday) | 7 | Last Comic Standing 4 |
| 9 | So You Think You Can Dance | 8 | CSI: Miami |
| | (Thursday) | 9 | House |
| 10 | 60 Minutes | (tie | e) Windtall |

places Nia Noelle, now doing middays at Radio One Urban WCKX/Columbus OH

· One of the industry's 38 Stave Kellys is the new afternoon personality at WSNY (Sunny 95)/Columbus, OH. The slot opened up last month, when Mark Bingaman left. This particular Mr. Kelly spent the past 25 years at WJER in nearby Dover, OH, where he performed just about every job, including PD. Sunny PD Chuck Knight says, "Steve grew up next door to industry vet Dave Robbins, and both played radio as kids. Former Sunny 95 Production Assistant Ron Foster was one of Steve's early PDs. In spite of those two relationships, we hired him anyway."

· WJKK (Mix 98.7)/Jackson, MS welcomes back two of its alumni to form the new Morning Mix With Brock & EJ. Brock did mornings at Mix from 1999-2002, and EJ used to do mornings on CHR/Pop dustermate WYOY (Y101) and middays on Mix from 2001-2003

. Don't you just hate when this happens? Lisa Parker, MD/ midday talent on Hot AC WBOB (B101.5)/Frederickburg, VA. crosses the street to do afternoons on Classic Rock WWUZ.

. The lovely and talented Mysti Cox is leaving middays at Emmis CHR/Pop WNOU (Radio Now 93.1)/Indianapolis and is looking for her next opportunity to kick ass for [your calls here]! Reach her at mysti.cox@gmoil.com.

• VP Records Director/Radio Promotion Samson has resigned after three years but will remain in South Florida. He can be reached at 954-559-2252 or samsonpromo@gmail.com.

Formats You'll Flip Over

• Triple A is back in Des Moines, thanks to Clear Channel. The former home of Adult Hits KDRB (The Bus) is now Triple A KPTL (Capitol 106.3), which fills the aching void created by the demise of Triple A KFMG. The Bus format moves down the dial to the site of former Hot AC KMXD, which began simulcasting The Bus last week

· Wine Country Radio CHR/Pop KSXY/Santa Rosa, CA, under new PD Dray Lopez, is moving to fill a recently created CHR/Rhythmic hole. Lopez was last seen as MD of crosstown rival KSRT, which was recently sold and flipped from CHR/Rhythmic to Spanish-language, and replaces Sean Knight, who exited last week.

| F | Ι | L | M | S |
|---|---|---|---|---|
| | | | | |

BOX OFFICE TOTALS

| June 2-11 | | |
|----------------------------------|------------|------------|
| 718e (Distributor) | S Weekend | \$ To Date |
| 1 Cars (Buena Vista)* | \$60.11 | \$60.11 |
| 2 The Break-Up (Universal) | \$20.32 | \$73.92 |
| 3 X-Men: The Last Stand (Fox) | \$16.07 | \$202.24 |
| 4 The Omen (Fox)* | \$16.02 | \$36.30 |
| 5 The De Vinci Code (Sony) | \$10.44 | \$189.17 |
| 6 Over The Hedge (Paramount) | \$10.22 | \$130.21 |
| 7 A Prairie Home (Picturehouse) | \$4.56 | \$4.56 |
| 8 Mission: Impossible 3 (Paramou | nt) \$3.02 | \$127.49 |
| 9 RV (Sony) | \$1.91 | \$64.92 |
| 10 Possidon (WB) | \$1.83 | \$54.92 |
| | | |

All figures in millions *First week in release Source: Nielsen EDI

COMING ATTRACTIONS: This week's openers include The Fast and the Furious: Tokyo Drift, co-starring recording artist Bow Wow. The film's Universal Motown soundtrack sports two cuts by Teriyid Boyz - "Tokyo Drift (Fast and Furious)" and "Cho Large" - and another two by Don Omar ("Bandaleros," featuring Tego Calderon, and "Conteo," featuring Julez Santana). Santana also contributes "There It Go (The Whistle Song)." Rounding out the ST are DJ Shadow featuring Mos Def's "Six Days," N.E.R.D.'s "She Wants to Move (DFA Remix)," Brian Tyler featuring Slash's "Mustang Nismo" and more.

. Also opening this week is The Lake House, whose Lakeshore soundtrack contains Paul McCartney's "This Never Happened Before," Eels' "Ant Farm" and more

- Julie Gidlow

. Cumulus Urban WZBN (Blazin' 102.1)/Albany, GA is now simulcasting Urban AC sister WQVE (V105.5). Roshon Vance remains PD.

12

• Meridian Active Rocker WRQC/Ft. Myers took its "Real Rock" slogan back to Bloomingdales and exchanged it for something in an "Everything That Rocks" motif: Introducing Classic Rocker "92-5 The Hog." The syndicated Lex & Terry remain in mornings, and PD Lance Hale is doing afternoons.

Baby Poop --- With Bonus Car Chase

· Congrats to JJ Cook, Clear Channel Regional VP/Programming for Iowa, Nebraska & area Stuckey's, who violated some major traffic laws to get his wife, Colette, to the hospital on time to deliver son Jacob Thomas on June I. Colette went into labor while || was trapped in another exciting department head meeting. By the time he extricated himself and got home, the contraction festivities were already well underway. [] piled Colette into the car and took off, running stop signs and red lights, all the while blasting "Life Is a Highway" by Rascal Flatts as his soundtrack. They finally screeched to a halt in front of the hospital, and Colette was hustled inside, where she delivered lake within 30 minutes, much like Domino's used to

As a baby gift to himself - and Walt Disney Records - Cook added the Rascal Flatts song this week, right into power rotation, at WMT-FM/Cedar Rapids, IA.

· Congrats to Melissa Forman, morning personality at Clear Channel AC WLIT/ Chicago, and her husband, Scott Levin, on the recent arrival of their second daughter, Briar Rose. Yup, she was born on 6/6/06. "As Melissa likes to joke on the



Police sketch of alleged baby

air, 'It's the devil baby,'" says RVPP Darren Davis. Ms. B-Rose weighed in at 9 lbs., 11 oz.

News/Talk Topics

Lincoln Financial Media personality Talker WLNK (The Link)/Charlotte bolsters its syndication stable with the addition of The Cooper Lawrence Show, weeknights from 7-10pm ET. WLNK is the flagship of the nationally syndicated Bob & Sheri and Matt & Ramona shows and just hired Candy & Potter from WFLY/Albany for middays. Ms. Cooper is a veteran of WAXQ, WHTZ (Z100), WKTU and WPLI/New York, as well as Long Island's own WBAB and WLIR. She also produced Joan Rivers' WOR/New York-based national radio show some years back. Lawrence's show will be available from X Radio Networks, which handles syndication for Lincoln Financial Media.

Condolences

We are saddened to report the june 12 passing of Viola Elder (pictured), mother of syndicated talk host Larry Elder, who

is based at flagship KABC/Los Angeles. Viola, affectionately known as "The Chief Justice," was well-known to Elder's listeners from her regular weekly appearances on his show, where she weighed in on a variety of subjects and did movie reviews. Viola Elder would have turned 82 on July 2. In lieu of flowers, donations are requested to be sent to the American Diabetes Association or the Royal



Viola Elder

Family Kids Camp, supported by Hyde Park Congregational Church.

ZZZ TOP 50 ALBUMS

THE INDUSTRY'S NO. 1 RETAIL CHART June 16, 2006

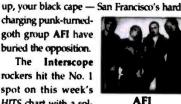
| LW | TW | ARTIST | ALBUM | LABEL | POWERINDEX | CHAN |
|----|----|-----------------------|--|---------------------------------|------------|------|
| - | 1 | AFI | Decemberunderground | Tiny EvilInterscope | 202,634 | |
| 1 | 2 | DIXIE CHICKS | Taking The Long Way | Open Wide/Columbia | 168,018 | -35 |
| - | 3 | ICE CUBE | Laugh Now, Cry Later | Lenchmobb/Virgin | 149,848 | |
| - | 4 | YUNG JOC | New Joc City | Bad Boy/Atlantic | 146,120 | |
| 3 | 5 | RED HOT CHILI PEPPERS | Stadium Arcadium | Warner Bros. | 86,878 | +2 |
| 2 | 6 | VARIOUS | High School Musical Soundtrack | Walt Disney | 86,110 | -17 |
| - | 7 | VARIOUS | Cars Soundtrack | Walt Disney | 68,495 | |
| 4 | 8 | RASCAL FLATTS | Me And My Gang | Lyric Street | 64,321 | -16 |
| 11 | 9 | RIHANNA | A Girl Like Me | Def Jam/IDJMG | 51,055 | 1000 |
| 15 | 10 | GNARLS BARKLEY | St. Elsewhere | Downtown/Lava/Atlantic | 48,018 | +43 |
| - | 11 | DJ KHALED | Listennn: The Album | Terror Squad/Koch | 47,850 | |
| 7 | 12 | VARIOUS | Now That's What I Call Music! | υτν | 47,629 | -10 |
| 6 | 13 | TOOL | 10,000 Days | Volcano/Zomba Label Group | 42,084 | -21 |
| 9 | 14 | CARRIE UNDERWOOD | Some Hearts | Arista | 41,452 | -20 |
| 0 | 15 | SHAKIRA | Oral Fixation Volume 2 | Epic | 41,208 | -20 |
| 6 | 16 | PANIC! AT THE DISCO | A Fever You Can't Sweat Out | Decaydance/Fueled By Ramen/Lava | 35,871 | +11 |
| 8 | 17 | ANGELS AND AIRWAVES | We Don't Need To Whisper | Suretone/Geffen | 35,469 | -32 |
| 5 | 18 | VARIOUS | American Idol Season 5 Encore | RCA/RMG | 35,445 | -43 |
| • | 19 | VARIOUS | Blue Collar Comedy Tour | Warner Bros. | 34,515 | |
| 3 | 20 | CHAMILLIONAIRE | The Sound Of Revenge | Universal Motown | 34,206 | |
| iO | 21 | ANDREA BOCELLI | Amore | Sugar/Decca | 33,462 | +80 |
| 2 | 22 | PUSSYCAT DOLLS | PCD | A&M/Interscope | 33,355 | +10 |
| 2 | 23 | JAMES BLUNT | Back To Bedlam | Custard/Atlantic | 32,928 | -33 |
| 3 | 24 | TIM MCGRAW | Greatest Hits Volume 2 | Curb | 31,627 | +6 |
| 99 | 25 | FRAY | How To Save A Life | Epic | 31,589 | +50 |
| 8 | 26 | NICKELBACK | All The Right Reasons | Roadrunner/IDJMG | 30,414 | -3 |
| 4 | 27 | T.L | King | Grand Hustle/Atlantic | 30,083 | -13 |
| 21 | 28 | TOBY KEITH | White Trash With Money | Show Dog Nashville/Universal | 26,843 | -11 |
| 0 | 29 | PEARL JAM | Pearl Jam | J/RMG | 26,659 | -13 |
| 0 | 30 | BLUE OCTOBER | Foiled | Universal Motown | 25,971 | +24 |
| 7 | 31 | NICK LACHEY | What's Left Of Me | Jive/Zombe Label Group | 25,876 | -20 |
| 7 | 32 | NE-YO | In My Own Words | Def Jam/IDJMG | 24,919 | -5 |
| 6 | 33 | BRUCE SPRINGSTEEN | We Shall Overcome: The Seeger Sessions | Columbia | 24,103 | -11 |
| 3 | 34 | KT TUNSTALL | Eye To The Telescope | Relentless/Virgin | 23,858 | +3 |
| 1 | 35 | WRECKERS | Stand Still, Look Pretty | Meverick/Warner Bros. | 23,587 | -2 |
| 9 | 36 | GODSMACK | IV . | Universal Republic | 22,936 | -8 |
| 0 | 37 | JOHNNY CASH | I Walk The Line: The Legend Of Johnny Cash | Island/IDJING | 22,920 | .7 |
| 4 | 38 | DANIEL POWTER | Daniel Powter | Warner Bros. | 22.574 | -22 |
| 8 | 39 | KELLY CLARKSON | Breekaway | RCA/RMG | . 22,107 | -12 |
| 6 | 40 | ALAN JACKSON | Pracious Memories | Arista | 21,135 | +10 |
| 2 | 41 | MARY J. BLIGE | The Breakthrough | Getten | 21,068 | -11 |
| | 42 | VARIOUS | Vans Warped Tour '06 | SideOneDummy | 21,054 | |
| 8 | 43 | ALL-AMERICAN REJECTS | Move Along | Interscope | 18,621 | -8 |
| 1 | 44 | RACONTEURS | Broken Boy Soldiers | Third Man/V2 | 18,134 | .7 |
| 8 | 45 | BUCKCHERRY | 15 | ElevenSeven/Leve | 18,965 | +1 |
| 9 | 46 | DON OMAR | King Of Kings | VI/Mechete | 18,963 | -39 |
| 9 | 47 | MICHAEL BUBLE | It's Time | 143/Reprise | 18,618 | -1 |
| 4 | 48 | RASCAL FLATTS | Feels Like Today | Lyric Street | 17,968 | .9 |
| 4 | 49 | ISLEY BROTHERS | Baby Makin' Music | Def Saul/Def Jam/IDJMG | 17,679 | -23 |
| | 50 | KENNY CHESNEY | The Road And The Radio | BNA | 17,381 | |

ON ALBUMS

Goth With The Wind

Get out your eyeliner, your white makeup, your black cape - San Francisco's hard-

charging punk-turnedgoth group AFI have buried the opposition. The Interscope rockers hit the No. 1



HITS chart with a solid 202,000 debut for their new album, Decemberunderground, marking the end of Open Wide/Monument/Columbia's Dixie Chicks' two-week run as they fall to No. 2

with 168,000 in sales Lench Mob OG rapper Ice Cube rides management company The Firm's marketing and promotion ef-

fort to a No. 3 de-

but and 150,000 in sales for his new album, Laugh Now, Cry Later. He's followed by Bad Boy/Atlantic's Yung Joc, as the Diddy protege bows at No. 4 and 146,000 with New Joc City.

Warner Bros.' Red Hot Chili Peppers remain in the top five with 87,000, while Disney's High School Musical, at No. 6, is one of three albums in the top 10 for Buena Vista Music Group boss Bob Cavallo, along with the debuting Cars soundtrack, at No. 7, and Lyric Street's Rascal Flatts, at No. 8.

Def Jam/IDJMG's Rihanna rides the "S.O.S." to No. 9, while Downtown/Atlantic's Gnarls Barkley go No. 15-10 on a 43% sales increase, thanks to across-the-board airplay for the single "Crazy," a spot in MTV's Big 10 and appearances on the MTV Movie Awards and the Tonight Show With Jay Leno.

Other top 50 newcomers include Koch rapper DJ Khaled (No. 11), Warner Bros. Nashville's Blue Collar Comedy Tour album (No. 19) and Side One Dummy's Vans Warped Tour '06 compilation (No. 42).

Decca/Universal's Andrea Bocelli is the week's top gainer, moving No. 50-21 and up a

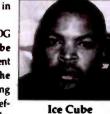
whopping 80%. thanks to a PBS fundraising airing of a live performance. The week's other movers include Epic's The Fray (No. 39-25, +50%) Universal's Blue Oc-



Yung Joc

tober (No. 40-30, +24%), Fueled by Ramen/ WMG's Panic! At The Disco (No. 16, +11%), A&M/Interscope's Pussycat Dolls (No. 22, +10%) and ACR/Arista Nashville's Alan Jackson (No. 46-40, +10%).

Next week: Look for Aftermath/Interscope's Busta Rhymes album to top the chart with sales in the 200,000 range while Jive's Three Days Grace eye the top 10.



RR A&R WORLDWIDE



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Unsigned Artists From Around The World

The creme de la creme of unearthed talent

There's an abundance of great talent emanating from around the globe. New music is the lifeblood of our business. Whether you're in radio, publishing, recording, digital, mobile, film and TV soundtracks, talent booking or management, you need new music to keep your audience and the consumers tuned in.

Finding talent that will have long careers is one of the greatest challenges that any A&R executive faces. This week we scour the globe to showcase some of the emerging acts that we feel have great potential for both the U.S. and international markets.

A Fine Frenzy

Formed and fronted by stunning 21-yearold chanteuse Alison Sudol, the Los Angeles-based act A Fine Frenzy has been busy showcasing on both coasts for just about every major independent record company. Offers are now being presented to the group, and by the time you read this, the ink may be dry on a worldwide major-label deal.



A Fine Frenzy

Alison and the band have been working with the production team of Lukas Burton (Dido, James Blunt) and Hal Cragin (Iggy Pop, Sarah McLachlan, Rufus Wainwright), and their sound has been described as something like a young Tori Amos fronting Coldplay.

A bit about Alison: Born in Seattle and raised in Los Angeles, she's been singing and playing piano since the age of 14. Her influences run the gamut from the aforementioned Coldplay, Bjork and Fiona Apple to Ella Fitzgerald and Billie Holiday. A Fine Frenzy's lush arrangements, gorgeous melodies and soaring vocals immediately draw you in, making you an instant fan. Their true gift is their ability to create gen-

Their true gift is their ability to create genuine, timeless music that is mass-appeal yet stands head and shoulders above the rest of the pack. A Fine Frenzy's songs can currently be heard on their MySpace page at *uww.myspace.com/afinefrenzy*. For more information, contact Darren Gilmore at Watchdog Management at 604-734-5945 or *darren@watchdogngt.com*.

Klaxons

One of the breakthrough U.K. acts of 2006 is undoubtedly the unsigned trio known as Klaxons, who are attracting major-label interest on both sides of the Atlantic. The band has only been together for around nine months but has made its presence known thanks to its infectious songwriting and electrifying performances.



Klaxons

Klaxons have gained support from global-radio tastemakers such as Zane Lowe at BBC Radio 1; Xfm; KDLD & KDLE/Los Angeles; KNRK/Portland, OR; WEQX/ Manchester, VT; BBC 6 Music; and Motor FM/Berlin.

Drawing on influences like Devo and Nine Black Alps, Klaxons deliver an infectious and potent sound that is sure to take the planet by storm in the not-too-distant future. The band is creating a wave of fan and industry support for its anthemic and adrenaline-fused demo tracks "Gravity's Rainbow" and "Atlantis to Interzone."

Klaxons are available for North American signing, licensing and publishing. For more information, contact the band's manager, Tony Beard, at tony@biglifemanagement.com. To learn more about the band, log on to uwww.klaxons.net or uww.myspace.com/klaxons.

Andrew Paul Woodworth

Andrew Paul Woodworth is a Los Angeles-based singer-songwriter whose recent spectacular performance at the Roxy in L.A. has more than a few stateside and overseas labels interested in signing him. The venue was packed with punters and industry folks who were literally teary-eyed during the set, a true testament to the intensity of this artist's live show.

Woodworth recently recorded a collection of songs titled I Hate Music. One of the tracks is his interesting take on The Beastie Boys' classic "Fight for Your Right." This dark and moving version became the first Beasties song ever licensed for use in a television program when it appeared in the season finale of One Tree Hill.

Radio stations on both sides of the Atlantic have now become aware of the song, and don't be surprised if a ground swell of tastemaker support develops, much in the way it did for Gary Jule's cover of Tears For Fears' "Mad World."

While the songs on *I Hate Music* show off Woodworth's brilliant songwriting skills and unmatched vocal range, what will win the world over is the intensity of his live performance. He may be America's answer to Damien Rice and James Blunt. To hear Andrew's music, go to *uww.myspace.com/an drewpaulwoodworth* or contact manager Matt Emerzian at 310-704-7040 or *matt@emg la.com.*

Resin Dogs

Resin Dogs, a hip-hop collective from Brisbane, Australia, is an act on the tips of A&R tongues in both the U.S. and the U.K. The group's blend of cut-and-paste sampling, funk, hip-hop, break-beat and frenetic live playing has helped them build an extremely loyal fan base Down Under. In fact, Black Eyed Peas chose them as their opening act on the Peas' recent Aussie tour, and they also did a U.K. trek with hip-hop legends De La Soul.

Fans of acts like Jurassic 5 and Ozomatli will immediately take a liking to this highly energetic band. (Yes, they're a full band, not just a DJ and an MC.) They are signed to indie Hyrdofunk Records in Australia, and their limited-edition *Resin Dogs* EP has already been picking up specialty radio support at major-market U.S. Alternative stations including KDLD & KDLE/Los Angeles; WKQX/Chicago; WFNX/Boston; KTCL/Denver; and KNRK/Portland, OR.

The video for their song "Gunshot Dub" has been airing on International Music Feed, the new 24-7 music-video channel that is seen in over 10 million U.S. homes on the Dish Network.



Resin Dogs

Resin Dogs plan to release a new album in Australia later this year, and they are available for signing, licensing, publishing, management, legal representation and booking. For more information, check out their website at *uww.resindogs.com.au* or contact Hydrofunk Records' Zsolt Reggel at 61-7-3720-1195 or zsolt@hydrofunk.com.au.

Nerina Pallot

It's not very often that an A&R executive has a string of successful signings, but that is certainly the case with independent U.K. talent scout Christian Tattersfield, who inked the platinum-plus-selling David Gray and Damien Rice. The young executive recently signed a brilliant new artist named Nerina Pallot, who is taking U.K. radio by storm.

Pallot's debut single, "Everybody's Gone to War," was added straight into heavy rotation on BBC Radio 2 (the world's secondlargest-cume radio station, with over 15 million listeners) and also added to influential U.K. radio outlets BBC Radio 1, Capital, Virgin Radio, G Cap Regional (a collective of 37 commercial U.K. radio stations), Heart FM and many others. U.S. tastemakers such as Nic Harcourt at KCRW/Los Angeles have also started spinning the track.



Nerina Pallot

Pallot is not only stunningly beautiful, she also evokes unparalleled passion with her upcoming full-length *Fires*, which was released in the U.K. in April on 14th Floor Records. In addition to radio, Pallot's music will be an instant success with the film, TV and advertising community because of its rich melodies and potent lyrics.

Pallot has spent the past 12 months on tour and built a dedicated live following. She has supported the likes of James Blunt, Joseph Arthur, Suzanne Vega, Missy Higgins, Ray Lamontagne and Sheryl Crow.

If you'd like more information on Pallot, contact 14th Floor Records' Christian Tattersfield at christian.tattersfield@warnermusic. com or 44-207-368-2726. Check out Pallot's website at www.nerinapallot.com.

Pet

Presenting a brand-new version of perfect sophisto pop, Pet are an outfit hailing from London, Berlin and Milan who specialize in springy synths, mischievous psychedelia, sharp guitars and an irresistible quirky edge.

Having earned numerous plaudits for their debut album, 2004's *Player One Ready* (which included the Xfm London favorite "No Yes No"), Pet are swinging back into town with their second LP, the curiously titled *Rewind the Sofa Lady*.

Partly mixed and co-produced by Gareth Parton, whose talents recently propelled the similarly eclectic Go! Team into the mainstream, the album may lead to comparisons with artists as diverse as Super Furry Animals, Gorillaz, Zoot Woman, Phoenix and Stereolab, but there's no mistaking Pet's own, uncommonly well-defined personality.

Pet are currently available for signing and licensing in most territories. For more information, contact Ren at *renner@groenland*. com or log on to www.myspace.com/petmusic.

A&R Worldwide's Mike Savage contributed to this column.



RR CHR/POP



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Memorieeeees.... OK, We Won't Sing

Penetrating the haze for past convention highlights

) umor has it that Marconi actually hosted the very first R&R Convention in his barn, much to the dismay of Mrs. Marconi, who was irritated when those silent-radio pioneers tracked mud all over her clean kitchen floor, left the seats up in the two-hole outhouse, got drunk on moonshine and invariably missed the spittoon.

Convention memory would

Michaels 'grand entrance.'

when he was carried in on

a sedan chair. and former

President Bill Clinton."

Liz Laud

Exec. VP/Affiliate Sales & Marketing.

X Radio/Dial-Global

used to be held at the R&R Convention. I

remember Garth Brooks opening up for ZZ

Top at the Century Plaza Hotel. I remem-

ber John Mellencamp playing all his hits at

the R&R Convention at the Loews Anatole

in Dallas. He was at the top of his career

then. I still have the ad framed in my den.

tion one year too? Maybe around 1994 or

earlier - or am I getting them confused

Bill Clinton as a keynote speaker was

very timely. Everyone got up and went to

that. Just getting up is a big deal.

dag. XM

the Redle

Didn't The Eagles play the R&R Conven-

I remember the awesome concerts that

Mike Easterlin

have to be a close race

"My favorite R&R

between the Randy

Fast-forward 100 or so years, and the R&R Convention is now as close to a legitimate industry event as we've got. It has expanded exponentially and has successfully served thousands of radio and record folks across the industry and boasted keynote speakers including U.S. presidents and heads of record labels, not to mention ancient Mesopotamian royalty (see Michaels, Randy).

Since the event has been moved to September this year in concert with the NAB Radio Show, we figured we would plumb the depths of your brains for some of your favorite moments of conventions past.

Mike Easterlin

Sr. VP/Promotion, Lava Records



My favorite R&R Convention memory would have to be a close race between the Randy Michaels 'grand entrance," when he was carried in on a sedan chair, and former President Bill Clinton, I would have to go

Mike Easterlin

with Clinton. Just to be in the same room with a president was amazing.

Dave Robbins

VP/GM, CBS Radio/Chicago

When I was moderating a panel of

"Broadcast Legends" at the 1998 R&R Convention, one of our panelists was Casey Kasem. I surprised him and asked him to do a few lines of Shaggy from Scooby-Doo. Never thought he'd do it.

But, much to every-

one's delight, right Dave Robbins there on the stage Casey treated us to the real Shaggy for a minute or so. It was a fabulous moment for all of us in attendance who grew up watching Scooby-Doo cartoons



My favorite R&R Convention memory was the speech delivered by General Norman Schwarzkopf in 1992. Timely, inspir-

with Fleetwood Mac?

ion Ze

The state

Sr. VP/Music

ing and rings more true than ever today.

Jon Zellner



A KISS FOR RIHANNA The lovely and talented Rihanna stopped by KHKS (106.1 Kiss FM)/ Dallas to have lunch with the staff and sign some autographs. Seen here (I-r) are Kiss night guy Billy The Kidd, Rihanna and Kiss PD Patrick Davis



Albie Dee MD, WHIT (Hot 99.5)/Washington

How about Gener-

al Schwarzkopf? He was a great keynote speaker. And I always have fond memories of Charlie Minor.

Albie Dee

Adam Goodman

President, Goods Entertainment

In 1998, after being fired for the first time from any job (PD of WBIX [Big 105]/New York), I knew that it was time to take the experience and move forward and start my own business. What business was still very vague. I had no idea what to do.

Since 1982 I have thought of the TV show Cheers as the best comedy TV has ever of-

fered, and I've found that most of my favorite episodes were written by the team of Ken Levine and David Isaacs. My friend Shadow Steele gave me a heads-up that Ken Levine used to be the DJ known as Beaver Cleaver, who



Adam Goodman worked in markets

like San Diego and others, and he instantly became a total god to me.

Add to that the fact that he decided, once he had a few bucks, to start working on his dream of being a play-by-play man for Major League Baseball, which he did within two years of trying, with the Baltimore Orioles. My dream was (briefly) to do the same for the NHL.

Further homework put Ken in the status of someone I should meet, but I knew that I'd probably become a bumbling jackass once it took place, so I mostly hid from any opportunity. So now I was at R&R Convention 1998, and I was lost professionally, and I was looking at tons of ideas, including the old backup of writing for TV.

I was in the lobby of the hotel and saw a tall man talking with some people, and, in my attempt to look at the name badge without appearing to look at the name badge, I saw it was Ken. Crap. Now what? Time to

put my money where my mouth was and see if any inspiration was possible with this timing.

I waited until a less awkward moment when I wouldn't interrupt him talking to someone I didn't know (not that I haven't done that gracefully before) and said, "Mr. Levine, you don't know me, but I've considered you someone I've needed to meet for my entire career. And now, presented with this moment, I just wanted to say that I think your work in TV and radio and sports is something I've considered about as cool as it gets."

Then there was a slight pause. Now remember, this was Los Angeles, so a "Thanks, now fuck off" was not out of the realm of possibility. But it was totally different. His response was, "You've totally made my day, thank you."

We spoke briefly. What I remember most was thinking that I should try to let him know that, at least until three months earlier, I was kind of cool in radio, with jobs in New York, Los Angeles and other markets. But, where many in the industry can become totally self-serving with this, I decided to just be some guy off the street. I did get some of the ego in at a later date, but that's another story.

Nothing I've done professionally has ever approached the level of the least cool thing Ken has done, so the lesson I learned there was to shut the hell up.

Did that meeting help me launch into the business that I love today? Not really, but it did let me know that whatever I wanted to be and do and spend time with after that experience, it was OK to do it on my own.

TV writers are really independent contractors in that industry, and they manage and conduct business a lot on their own time. I needed to mentally get around the idea that I didn't want to work for anyone anymore, and this was just the inspiration to take that leap toward starting my own company.

I still connect with Ken - we've gone to dinner several times - and until I had kids, four years ago, we met in Los Angeles every time I went out there. He remains to this day the pinnacle for me of being and doing what you want on your own and taking chances at any age to do what you want to do professionally. Ken's the coolest, and thanks to R&R that connection happened for me.

RR CHR/POP TOP 50

| LAST | THIS | June 16, 2006 | TOTAL | PLAYS | TOTAL | CHART | TOTAL STATIONE |
|------|------------|--|-------|-------|--------|-------|----------------|
| | | ANTHET TITLE LABEL(S) | | | (00) | | |
| 1 | 1 | SHAKIRA f/WYCLEF JEAN Hips Don't Lie <i>(Epic)</i> | 8761 | -66 | 682062 | 16 | 121/1 |
| 2 | 3 | FORT MINOR Where'd You Go /Machine Shop/Warner Bros.) | 8024 | +379 | 577187 | 11 | 122/1 |
| 6 | - | CHAMILLIONAIRE (NCRAYZIE BONE Ridin (Universal Motown) | 6690 | +590 | 464894 | 11 | 109/2 |
| 3 | 4 | SEAN PAUL Temperature (VP/Atlantic) | 6654 | -811 | 412910 | 20 | 118/0 |
| 5 | 5 | RIHANNA SOS (Def Jam/IDJMG) | 6406 | -172 | 432384 | 20 | 121/0 |
| 7 | 6 | NICK LACHEY What's Left Of Me (Jive/Zomba Label Group) | 6226 | +368 | 396514 | 14 | 121/2 |
| 4 | 7 | DANIEL POWTER Bad Day (Warner Bros.) | 6204 | -738 | 388358 | . 15 | 119/0 |
| 9 | 8 | NELLY FURTADD Promiscuous (Geffen) | 5973 | +762 | 365420 | 7 | 121/1 |
| 11 | 9 | RIHANNA Unfaithful (Def Jam/IDJMG) | 5689 | +760 | 401182 | 8 | 121/1 |
| 8 | 0 | ALL-AMERICAN REJECTS Move Along (Doghouse/Interscope) | 5458 | +164 | 307276 | 14 | 119/2 |
| 10 | 11 | NICKELBACK Savin' Me (Roadrunner/IDJMG) | 5047 | -94 | 269195 | 18 | 109/0 |
| 15 | 12 | CASSIE Me & U (NextSelection/Bad Boy/Atlantic) | 4672 | +735 | 349893 | 8 | 113/10 |
| 13 | 13 | FRAY Over My Head (Cable Car) (Epic) | 4662 | +333 | 248434 | 16 | 110/1 |
| 12 | 14 | NATASHA BEDINGFIELD Unwritten (Epic) | 3981 | -424 | 282692 | 31 | 120/0 |
| 14 | 15 | KELLY CLARKSON Walk Away (RCA/RMG) | 3915 | -97 | 242390 | 24 | 119/0 |
| 19 | 16 | FIELD MOB f/CIARA So What (DTP/Geffen) | 3680 | +742 | 240487 | 9 | 103/12 |
| 20 | Ð | PANIC! AT THE DISCO Write Sins (Decaydance/Fueled By Ramen/Lava) | 3401 | +895 | 226301 | 6 | 105/9 |
| 21 | 18 | PUSSYCAT DOLLS #BIG SNOOP DOGG Buttons (A&M/Interscope) | 3172 | +709 | 186492 | 5 | 107/6 |
| 16 | 19 | BUBBA SPARXXX Ms. New Booty (Purple Ribbon/Virgin) | 3149 | -616 | 161292 | 15 | 103/0 |
| 17 | 20 | STAIND Right Here (Flip/Atlantic) | 3080 | -145 | 169289 | 27 | 94/0 |
| 22 | 3 | ANNA NALICK Breathe (2 AM) (Columbia) | 2549 | +104 | 124343 | 15 | 87/1 |
| 24 | 8 | PAULA DEANDA f/BABY BASH Doing Too Much (Arista) | 2537 | +448 | 167612 | 5 | 89/9 |
| 46 | 23 | CHRISTINA AGUILERA Ain't No Other Man (RCA/RMG) | 2356 | +1749 | 184727 | 2 | 113/21 |
| 27 | 24 | CHRIS BROWN f/LIL' WAYNE Gimme That (Jive/Zomba Label Group) | 2066 | + 353 | 133730 | 7 | 65/7 |
| 26 | 25 | NATASHA BEDINGFIELD Single (Epic) | 1932 | +167 | 65889 | 6 | 89/3 |
| 28 | 25 | JEANNIE ORTEGA flPAPODSE Crowded (Hollywood) | 1847 | +216 | 96263 | 7 | 78/3 |
| 29 | Ø | ASHLEY PARKER ANGEL Let U Go (BlackGround/Universal Motown) | 1790 | +161 | 130926 | 14 | 77/2 |
| 23 | 28 | TEDDY GEIGER For You I Will (Confidence) (Columbia/Sony BMG) | 1671 | -696 | 83400 | - 20 | 96/0 |
| 25 | 29 | PAUL WALL Girl (SwishaHouse/Asylum/Atlantic) | 1669 | -408 | 121876 | 11 | 67/0 |
| 31 | 30 | BON JOVI Who Says You Can't Go Home (Island/IDJMG) | 1592 | +50 | 58022 | 10 | 64/1 |
| 35 | 31 | KT TUNSTALL Black Horse & The Cherry Tree (Relentless/Virgin) | 1326 | +183 | 57967 | 5 | 59/4 |
| 32 | 32 | FALL OUT BOY A Little Less Sixteen Candles (Island/IDJMG) | 1285 | +5 | 49523 | 6 | 66/0 |
| 38 | 33 | LIL' JON f/E-40 & SEAN PAUL Snap Yo Fingers (TVT) | 1154 | +313 | 56409 | 3 | 46/6 |
| 34 | 34 | CHRISTINA MILIAN f/YOUNG JEEZY Say I (Def Soul/IDJMG) | 1085 | -104 | 83759 | 7 | 55/0 |
| 30 | 35 | DADDY YANKEE Rompe (El Cartel/Interscope) | 1076 | -478 | 61163 | 14 | 89/0 |
| 15 | 36 | YUNG JOC Goin' Down (Bad Boy/Atlantic) | 960 | +351 | 44128 | 2 | 43/22 |
| 8 | 37 | SEAN PAUL When You Gonna (Give It Up To Me) (VP/Atlantic) | 942 | +347 | 81158 | 2 | 52/14 |
| 13 | 38 | NE-YO When You're Mad (Def Jam/IDJMG) | 911 | -316 | 46965 | 13 | 99/0 |
| WE | 39 | CHERISH Do It To It /Sho'Nutf/Capitol/ | 861 | +428 | 42823 | 1 | 52/23 |
| 11 | 40 | SHINEDOWN I Dare You (Atlantic) | 849 | +125 | 23294 | 4 | 40/1 |
| WE | () | GNARLS BARKLEY Crazy (Downtown/Lava/Atlantic) | 838 | +343 | 47624 | 1 | 72/32 |
| ю | 42 | RED HOT CHILL PEPPERS Dani California (Warner Bros.) | 833 | +93 | 21218 | 3 | 41/7 |
| 37 | 43 | T.I. What You Know (Grand Hustle/Atlantic) | 824 | -78 | 45917 | 7 | 20/0 |
| 6 | 44 | DEM FRANCHIZE BOYZ Lean With, Rock With (So So Del/Virgin) | 788 | -310 | 26851 | 15 | 56/0 |
| 9 | 45 | ROB THOMAS Ever The Same (Atlantic) | 759 | -43 | 34051 | 18 | 32/0 |
| 12 | 46 | MARIO VAZQUEZ Gallery (Arista/RMG) | 720 | + 66 | 36942 | 4 | 52/5 |
| 4 | 9 | BLUE OCTOBER Hate Me (Universal Motown) | 685 | +71 | 15799 | 3 | 56/3 |
| | 48 | PARIS HILTON Stars Are Blind (Warner Bros.) | 672 | +591 | 91871 | 1 | 53/35 |
| 13 | 49 | FRANKIE JORDAN Once Again (Curth/Reprise) | 639 | -4 | 12262 | | 41/1 |
| 19 | 50 | SAVING JANE Happy (Universal Republic) | 626 | +77 | 15053 | 2 | 43/3 |

122 CHR/Pop reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 6/4-6/10. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart unless a song has not yet reached the top 20. If after 20 weeks, the record is not in the top 20 and has two consecutive weeks of decreased plays, the song is then categorized as recurrent. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons times from Arbitron Inc. (© 2006, Arbitron Inc.) © 2006 Radio & Records.



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MOST ADDED ST TITLE LABEL(S) ADDS IS HILTON Stars Are Blind (Warner Bros.) 35 ARLS BARKLEY Crazy (Downtown/Lava/Atlantic) 32 RISH Do It To It /Sho Wult/Capitol) 23 IG JOC Goin' Down (Bad Boy/Atlantic) 77 ISTINA AGUILERA Ain't No Other Man (RCA/RMG) 21 IN PAUL... When You Gonna (Give It Up To Me) (VP/Atlantic) 14 ONCE' fIJAY-Z Deja Vu (Columbia) 14 O MOB I/CIARA So What (DTP/Geffen) 12 10 Sexy Love (Del Jam/IDJMG) 11 SIE Me & U (Next Selection/Bad Boy/Atlantic) 10 ILEE SIMPSON Invisible (Geffen) 10 CHR/Pop add threshold is applied to monitored stations not allowed to report per their company policy: Songs thet reach seven plays per week within implay week. An airplay week is defined as Sunday through Seturday. Adds all other programmers are still accepted at any play level.

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POWERED BY

TOTAL



| ARTIST TITLE LABEL(S) | PLAY |
|--|-------|
| CHRISTINA AGUILERA Ain't No Other Man (RCA/RMG) | +1749 |
| PANIC! AT THE DISCO I Write. Decaydance/Fueled By Ramen/Lava | +895 |
| NELLY FURTADO Promiscuous (Getten) | +762 |
| RIHANNA Unfaithful (Def Jam/IDJMG) | +760 |
| FIELD MOB f/CIARA So What (DTP/Getten) | +742 |
| CASSIE Me & U (NextSelection/Bad Boy/Atlantic) | +735 |
| PUSSYCAT DOLLS Buttons (A&M/Interscope) | +709 |
| PARIS HILTON Stars Are Blind (Warner Bros.) | +591 |
| CHAMILLIONAIRE f/KRAYZIE BONE Ridin (Universal Motown | +590 |
| PAULA DEANDA f/BABY BASH Doing Too Much (Arista) | +448 |



IES BLUNT High (Custard/Atlantic) Plays: 475, Total Stations: 37, Adds: 0 YANG TWINS HPITBULL Shake (TVT) Plays: 429, Total Stations: 19. Adds: 0 YENNE KINBALL Hanging On (Epic) Plays: 389, Total Stations: 27, Adds: 2 Mhy You Wanna (Grand Hustle/Atlantic) Plays: 340, Total Stations: 13, Adds: 3 Who Knew (LaFace/Zomba Label Ground Plays: 337, Total Stations: 42, Adds: 8 S f/TOO SHORT Bossy (Jive/Zomba Label Group Plays: 320, Total Stations: 15, Adds: 7 TE BLONDE Walk Over Me (Jive/Zomba Label Group) Plays: 291, Total Stations: 29, Adds: 1 O Sexy Love (Del Jam/IDJMG) Plays: 283, Total Stations: 27, Adds: 11 W PATROL Chasing Cars (A&M/Interscope) Plays: 244. Total Stations: 22, Adds: 5 GOO DOLLS Better Days (Warner Bros.) Total Plays: 205, Total Stations: 14, Adds: 0

Songs ranked by total plays

Station playlists for all R&R reporters are available on the web at <u>www.radioandrecords.com</u>.

SABOMEDIA

RR CHR/POP TOP 50 INDICATOR

| AST | THIS | | TOTAL | +1- | TOTAL | WEEKS OF | TOTAL STATION | |
|--------|------------|---|---------|-------|-------------------|----------|----------------|--|
| | | ARTIST TITLE LABEL(S) | PLAYS | PLAYS | ALIDIENCE (00) | CHART | TOTAL STATIONS | MOST ADDED |
| 1 2 | | SHAKIRA f/WYCLEF JEAN Hips Don't Lie (Epic) | 3966 | -18 | 63709 | 15 | 59/1 | ANTIENT TITLE LABEL(S) |
| 1 | 2 | FORT MINOR Where'd You Go (Machine Shop/Warner Bros.) | 3748 | +122 | 60224 | 10 | 60/1 | CHRISTINA AGUILERA Ain't No Other Man (RCA/RMG) |
| | | NICK LACHEY What's Left Of Me (Jive/Zomba Label Group) | 3266 | +275 | 53439 | 14 | 60/1 | GNABLE BARKLEY Crazy (Downtown/Lava/Atlantic) |
| | 4 | DANNEL POWTER Bad Day (Warner Bros.) | 3049 | -264 | 49355 | 15 | 58/1 | PARIS HILTON Stars Are Bind (Warner Bros.) |
| | 5 | ALL-AMERICAN REJECTS Move Along (Doghouse/Interscope) | 2968 | +98 | 44977 | 15 | 53/1 | PUSSYCAT DOLLS (ING SNOOP DOGG Buttons (A&AA/Interscope YUNG JOC Gain' Down (Bad Boy/Atlantic) |
| D | 6 | NELLY FURTADO Promiscuous (Gettan) | 2851 | +547 | 44426 | | 57/2 | CHERISH Do It To It /She Notif/Capital |
| | 7 | SEAN PAUL Temperature (VP/Atlantic) | 2723 | -219 | 42423 | 18 | 54/0 | PANICI AT THE DISCO I Write_ (Decaydance/Fueled By RamavLaw |
| | 8 | NICKELBACK Savin' Me (Roadrunner/IDJMG) | 2553 | -261 | 41639 | 18 | 52/0 | RED HOT CHILL PEPPERS Dani California (Warner Bros.) |
| | 9 | CHAMILLIONAIRE f/KRAYZIE BONE Ridin (Universal Motown) | 2470 | +158 | 37634 | 9 | 53/4 | SEAN PAUL FREYSHIA COLE When You Gonne (VP/Atlantic PAULA DEANDA HEABY BASH Doing Too Much (Arista) |
| 2 | O | RIHANNA Unfaithful (Def Jam/IDJMG) | 2421 | +451 | 38198 | | 59/2 | CHINS BROWN QLL' WAYNE Gimme That (JingZende Label Group |
| | Ð | FRAY Over My Head (Cable Car) (Epic) | 2420 | +127 | 37365 | 14 | 56/1 | JEANNE ORTEGA SPAPOOSE Crowdad (Hallywood) |
| | 12 | RIHANNA SOS (Def Jam/IDJMG) | 2287 | -267 | 35633 | 19 | 53/1 | KT TUNSTALL Black Horse & The Cherry Tree /Relentless/Virga |
| ŀ | 13 | CASSIE Me & U (NextSelection/Bad Boy/Atlantic) | 1963 | +252 | 30665 | 7 | 52/3 | CHAMILLIONAIRE FICRAYZIE BONE Ridin (Universal Motown) FIELD MOB FICIARA So What (DTP/Geffan) |
| 2 | 0 | PANIC! AT THE DISCO Write Sins (Decaydance/Fueled By Ramen/Lava) | 1685 | +487 | 23960 | 5 | 55/7 | THEORY OF A DEADMAN Santa Monica (Roadrunner/IDJMG) |
|) | 15 | FIELD MOB f/CIARA So What (DTP/Geffan) | 1636 | + 377 | 24761 | | 49/4 | |
| 5 | 16 | KELLY CLARKSON Walk Away (RCA/RMG) | 1618 | -92 | 26874 | 23 | 46/1 | |
| i | 17 | NATASHA BEDINGFIELD Unwritten (Epic) | 1506 | -178 | 24202 | 31 | 42/0 | |
| | 18 | PUSSYCAT DOLLS (/BIG SNOOP DOGG Buttons (A&M/Interscope) | 1483 | +227 | 22234 | 5 | 54/9 | |
| 1 | 19 | BUBBA SPARXXX Ms. New Booty (Purple Ribbon/Virgin) | 1434 | -278 | 21422 | 14 | 43/1 | |
| | 20 | NATASHA BEDINGFIELD Single (Epic) | 1262 | +45 | 21908 | 7 | 45/2 | |
| | 1 | PAULA DEANDA FIBABY BASH Doing Too Much (Arista) | 1123 | + 251 | 17842 | 4 | 46/2 | |
| | 22 | TEDDY GEIGER For You I Will (Confidence) (Columbia/Sony BMG) | 1099 | -211 | | | | |
| | 23 | ANNA NALICK Breathe (2 AM) (Columbia) | | | 17673 | 19 | 35/1 | |
| | 2 | ASHLEY PARKER ANGEL Let U Go (BlackGround/Universal Motown) | 1048 | +\$3 | 17735 | 12 | 33/0 | |
| | æ | CHRISTINA AGUILERA Ain't No Other Man (RCA/RMG) | 960 | +62 | 12132 | 16 | 34/1 | |
| | 26 | JEANNIE ORTEGA f/PAPOOSE Crowded (Hallywood) | 956 | +746 | 13498 | 2 | 45/18 | |
| | 27 | | 845 | +110 | 14307 | 6 | 35/5 | MOST |
| | 28 | PAUL WALL Girl (SwishaHousse/Asylum/Atlantic) | 821 | -212 | 14305 | 10 | 32/1 | INCREASED PLAYS |
| | 29 | FALL OUT BOY A Little Less Sixteen Candles (Island/IDJ/NG) | 768 | -11 | 11206 | 8 | 34/3 | |
| | | CHRIS BROWN (/LIL' WAYNE Gimme That (Jive/Zombe Label Group) | 757 | +170 | 12040 | 5 | 33/6 | ANTHET TITLE LABELISI |
| | 30 | KT TUIISTALL Black Horse & The Cherry Tree (Relentless/Virgin) | 748 | +107 | 11331 | 10 | 31/5 | CHRISTINA AGUILERA Ain't No Other Man (RCA/RMG) |
| | 31 | BON JOVI Who Says You Can't Go Home (Island/IDJMG) | 583 | -52 | 11850 | 12 | 24/1 | NELLY FWITADO Promiscueus /Geffan/ |
| | 62 | RED HOT CHILI PEPPERS Dani California (Warner Bros.) | 550 | +143 | 8520 | 4 | 27/7 | PANECI AT THE DISCO I Write (DecaydarcaFueled By RemanLavel |
| | 33 | SAVING JANE Happy (Universal Republic) | 532 | +86 | 8601 | 4 | 24/3 | RINANNA Unfaithful (Def JanyIDJNIG) |
| | 34 | NE-YO When You're Mad (Def Jam/IDJMG) | 510 | -256 | 8236 | 13 | 15/0 | FIELD MOB (ICLARA So What (DTP/Goffan) NICK LACHEY What's Laft Of Me (Jive/Zombe Label Group) |
| | 35 | LIL' JON F/E-40 & SEAN PAUL Snap Ye Fingers (TVT) | 499 | +80 | 7848 | 2 | 24/1 | CASSIE Me & U /MentSelection/Bad Boy/Atlantic/ |
| | 36 | CHRISTINA MILIAN FYOUNG JEEZY Say I (Def Soul/IDJMG) | 495 | +22 | 8032 | 4 | 24/1 | PAULA DEANDA (BABY BASH Doing Too Much (Arista) |
| | 37 | BO BICE The Real Thing (RCA/RMG) | 495 | -86 | 8376 | 20 | 17/0 | GRANLS BARKLEY Crazy (Downtown/Lava/Atlantic) |
| | 38 | DADDY YANKEE Rompe (El Cartel/Interscope) | 436 | -145 | 5885 | 13 | 22/1 | PUSSYCAT DOLLS Buttons (A&M/Interscope) 4 CHINS BROWNL Gimme That (Jive/Zombe Label Group) 4 |
| > | 39 | GNARLS BARKLEY Crazy (Downtown/Lava/Atlantic) | 354 | +231 | 4950 | 1 | 31/17 | CHAMELIONARE HIGAYZE BONE Fide //averal Meternet |
| | 1 | BLUE OCTOBER Hate Me (Universal Motown) | 312 | +91 | 5358 | 3 | 14/1 | PARIS HILTON Stars Are Blind (Warner Bres.) |
| | () | SHINEDOWN Dare You (Atlantic) | 308 | +67 | 5093 | 2 | 15/1 | SEAN PAUL (INEYSNIA COLE When You Gorna (MP/Adantic) |
| | 12 | JUPITER RISING Go! /Chime/ | 286 | +27 | 5181 | 3 | 19/1 | NED NOT CNILL PEPPERS Dani California (Warner Bras.) 4 FRAY Over My Head (Cable Car) (Epic) 4 |
| | 43 | CRINGE On And On (Liston) | 261 | -22 | 4115 | 14 | 90 | FORT MINOR Where'd You Go Minchine Shap/Warner Bros.) + |
| | 44 | CASCADA Miracle (Robbins) | 248 | -16 | 3272 | 5 | 11/0 | CHERISH Do It To It (She'Net/Capital) + |
| > | 45 | SEAN PAUL When You Gonna (Give It Up To Me) (VP/Atlantic) | 241 | +144 | 5242 | 1 | 14/7 | JEANNE ORTEGA (PAPOOSE Crowded Hielywood) + |
| > | 46 | YUNG JOC Gain' Down (Bad Boy/Atlantic) | 230 | +102 | 3626 | 1 | 17/8 | KT TUNISTALL Black Herze & The (Palantics:/Virgin/ + YUNG JOC Gein' Down (Bad Bay/Atlantic/ + |
| | 47 | DEM FRANCHIZE BOYZ Loon Wit It, Rock Wit It <i>(So So Def/Virgin)</i> | 230 | -45 | | - | | ALL-AMERICAN REJECTS Nove Along (Doghouse/Interscope) |
| | | T.I. What You Know <i>(Grand Hustla/Atlantic)</i> | 225 | | 2774 | 13 | 12/0 | ANNA NALICK Broothe (2 AM) /Columbia/ |
| > | - | JAMES BLUIT High (Custord/Atlantic) | 2021040 | -96 | 2585 | 5 | | BLUE OCTOBER Hate Me (Universal Meteore) |
| 5 | - | CHIRIS BROWN Ye (Excuse Me Miss) //ina/Zombe Label Group/ | 212 | +30 | 3805 | 1 | | SAVING JANE Happy (Universal Augustic) LIL' JON NE-40 & SEAN PAUL Snap Ya Fingers (TVT) |
| | ~~ | | 200 | -71 | 3059 | 20 | 8/0 | and the second state and in the second state |

60 CHR/Pop reporters. Songs ranked by total plays for the airplay week of Sunday 6/4 - Saturday 6/10. © 2006 Radio & Records



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June 16, 2006

RR CHR/POP

| Artist Title (Label) | TW | LW | Famil. | Burn | W 12-17 | W 18-24 | W 25-34 |
|--|------|------|--------|------|------------|------------|------------|
| FRAY Over My Head (Cable Car) /Enic/ | 3.50 | 3.90 | 85% | 19% | 4.01 | 3.87 | 4.11 |
| SHAKIRA (WYCLEF JEAN Hips Don't Lin (Enic) | 3.86 | 3.85 | 98% | 39% | 4.86 | 3.78 | 4.00 |
| ALL-AMERICAN REJECTS Move Along (Dophouse/Interscope) | | 3.92 | 91% | 27% | 4.85 | 3.74 | 3.56 |
| KELLY CLARKSON Walk Away (RCA/RING) | 3.83 | 3.95 | 55% | 38% | 3.76 | 3.74 | 3.94 |
| NHANNA Unfaithful (Def Jam/10.1MG) | 3.81 | 3.88 | 13% | 18% | 3.86 | 3.85 | 3.50 |
| PANICI_ Write Sins_ Decendence/Fueled By RamonLavel | 3.79 | - | 78% | 18% | 4.28 | 3.82 | 3.53 |
| NELLY FUNTADO Promiscuous (Geffan) | 3.78 | 3.88 | - | 17% | 3.87 | 3.71 | 3.37 |
| MNAMMA SOS (Def Jam/IDJMG) | 3.76 | 3.75 | 58% | 45% | 3.76 | 3.78 | 3.82 |
| FORT MINOR_ Where'd You Go (Machine Shap/Warner Bros.) | 3.78 | 3.86 | \$2% | 28% | 3.83 | 3.70 | 3.76 |
| DANIEL POWTER Bad Day (Warner Bras.) | 3.75 | 3.84 | 98% | 43% | 3.70 | 3.74 | 4.86 |
| NICK LACHEY What's Left Of Me (Jine/Zombe Label Group) | 3.75 | 3.79 | 36% | 28% | 3.53 | 4.84 | 3.62 |
| ANNA NALICK Breathe (2 AM) (Columbia) | 3.72 | 3.74 | 84% | 25% | 3.60 | 3.82 | 4.83 |
| NATASNA BEDINGFIELD Single (Epic) | 3.71 | - | 68% | - | 3.89 | 3.80 | 3.20 |
| CASCADA Everytime We Touch (Robbins) | 3.69 | 3.61 | 56% | 44% | 3.95 | 3.72 | 3.33 |
| NCKELBACK Sevin' Me (Roadrunner/IDJMG) | 3.68 | 3.79 | 95% | 32% | 3.47 | 3.76 | 4.16 |
| TEDDY GEIGER For You ! Will (Columbia/Sony BMG) | 3.63 | 3.80 | 88% | 28% | 3.77 | 3.60 | 3.72 |
| NATASHA BEDINGFIELD Unwritten (Epic/ | 3.62 | 3.73 | 97% | 45% | 3.71 | 3.52 | 3.48 |
| CASSIE Me & U (NextSelection/Bad Boy/Atlantic) | 3.53 | 3.36 | 72% | 19% | 3.48 | 3.73 | 3.50 |
| CHAMILLIONAIRE INKRAYZIE Ridin (Universal Motown) | 3.49 | 3.40 | 92% | 34% | 3.75 | 3.55 | 3.23 |
| STAINO Right Here (Flip/Atlantic) | 3.48 | 3.36 | 53% | 40% | 3.33 | 3.54 | 3.97 |
| PUSSYCAT DOLLS Buttons (A&M/Interscope) | 3.46 | - | 71% | 15% | 3.85 | 3.10 | 3.29 |
| SEAN PAUL Temperature (VP/Atlantic) | 3.45 | 3.25 | 98% | 50% | 3.57 | 3.52 | 3.59 |
| MARY J. BLIGE Be Without You (Geffen) | 3.43 | 3.36 | 96% | 51% | 3.17 | 3.45 | 3.61 |
| EANNE ORTEGA fiPAPOOSE Crowded (Hallywood) | 3.40 | - | 61% | 14% | 3.48 | 3.57 | 3.33 |
| HELD MOB fICIARA So What (DTP/Getfen) | 3.19 | 3.13 | 62% | 23% | 3.51 | 2.91 | 2.95 |
| ADDY YANKEE Rompe (El Cartel/Interscope) | 3.04 | 3.02 | 88% | 47% | 3.49 | 2.96 | 3.24 |
| E-YD When You're Mad (Def Jam/IDJMG) | 3.83 | 3.84 | 86% | 42% | 3.17 | 2.96 | 3.21 |
| PAULA DEANDA 1/BABY BASH Doing Too Much (Arista) | 2.98 | - | 58% | 19% | 2.98 | 2.94 | 3.00 |
| BUBBA SPARXXX Ms. New Booty (Purple Ribbon/Virgin) | 2.84 | 3.00 | \$3% | 53% | 1.23 | 2.85 | 2.78 |

Total sample size is 329 respondents. Total average laverability estimates are based on a scale of 1-5. (1-disilia very much, 5 = like very much). Total lamillarity represents the percentage of respondents who recognized the song. Total lawn represents the number of respondents who said they are tired of hearing the song. Songs must have 40% familiarity to appear on survey. Sample composition is based on persons 12+. Persons are screened via the internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic com results are not ment to replace calour research. The results are interned to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The ATTM system, is available for local radio stations by cathing \$16-377-5368. RateTheMusic scent data is provided by Mediabase Research, a division of Premiere Radio Networks.

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| 3 | Ó | NELLY FURTADO Promiscuous (Geffen) | 584 | +80 | 5 | 9/ |
| 2 | 3 | FORT MINOR Where'd You Go Machine Shap Warner Bros. | | -1 | ĩ | 12/ |
| 4 | 4 | RINAIMA SOS (Del Jam/IDJMG) | 394 | -14 | 18 | 11/ |
| 6 | Ó | GNARLS BARKLEY Crazy (Downtown/Lava/Atlantic) | 359 | +32 | 5 | 10/ |
| 8 | 6 | CHAMILLION AIRE WORAYZIE Ridin (Liniversal Motown | | +47 | 4 | 6/ |
| 5 | 7 | SEAR PAUL Temperature (VP/Atlantic) | 305 | -40 | 22 | 18/ |
| 13 | ß | REMAININA Unfaithful (Def Jam/ID./MG) | 288 | +40 | 4 | 7 |
| 7 | 9 | MOBILE Out Of My Head (Universal Music Canada) | 200 | -12 | 11 | 11/ |
| 9 | 10 | -ALL-AMERICAN Move Along (Doghouse/Interscope) | 275 | -7 | 11 | 8/ |
| 12 | Ő | RED HOT CHILL PEPPERS Dani California (Marner Bros.) | 284 | +6 | 7 | 3/ |
| 11 | 12 | NICK LACHEY What's Left Of Me (Sony BMG) | 247 | -27 | | 71 |
| 16 | - | MASSAN (BELLY Rush The Floor (Capital Prophet) | 241 | +10 | | 6/ |
| 14 | 14 | CASCADA Everytime We Touch (Robbins) | 233 | -14 | 17 | 4/ |
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| 10 | 17 | BUBBA SPARCOX Ms. New Booty (Parple Alboar/Virgin) | 214 | -64 | | 71 |
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| 18 | 21 | SUITS XL Play (Universal Music Canada) | 183 | -34 | 11 | 7/ |
| 31 | 22.4 | NICKELBACK Far Away (Roadrunner/EMI Music Canada | | +45 | 2 | 71 |
| 27 | 23 | FRAY Over My Head (Cable Car) /Epic/ | 172 | +20 | 5 | 3/ |
| 30 | 24 | PUSSYCAT DOLLS Buttons (A&M/Interscope) | 165 | + 30 | 2 | 71 |
| 29 | 25 | FIELD MOB f/CIARA So What (DTP/Geffen) | 166 | +23 | 3 | 6/ |
| 25 | 26 | HEDLEY 321 (Universal Music Canada) | 152 | +2 | 4 | 6/ |
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| 33 | 28 | BEN LEE Catch My., New West/Universal Music Canada) | | +29 | 5 | 6/ |
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| Debut | (32) | MADONNA Get Together (Warner Bros.) | 129 | +38 | i | 5/ |
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| 37 | (1). | REX GOUDIE Lie Awake (Sony BMG Music Canada) | 112 | +14 | 5 | 6/ |
| 34 | 35 | STURT Raindrops (Utra) | 112 | 4 | 4 | 1/ |
| 38 | 36 | CARL HEINRY Little Mama (DEP/Universal) | 58 | +4 | | 5/ |
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The Canadian CHM reporters, wonitored aliplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 6/4-6/10. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are field in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. © 2006 Radio & Records. I Indicates Cancon.



ARTIST: Christina Aguilera LABEL: RCA/RMG By MIKE TRIAS/ASSOCIATE EDITOR

The buzz surrounding the Aug. 15 release of Christina Aguilera's third

studio album, Back to Basics, is reaching deafening levels. Will X-Tina usher in a new era, one that brings us back to the music of old? Will Pop radio and her diehard fans embrace her new musical direction? While no one knows what will happen for sure, look for Back to Basics to dominate the album charts when it is released.

So far, all indications point toward a successful reinvention of the pop diva. "Ain't No Other Man," the lead single from the album, debuted at No. 46 last week on the Pop chart and jumps to No. 23* this week at the format.

The single was produced by DJ Premier of Gang Starr fame and Charles Roane, and its beat draws on the power of horn hits from musical eras past layered over an uptempo hip-hop track from today. This is coupled with Aguilera's ever-amazing voice, which is still unrivaled by her contemporaries, and the result is a track that sounds like no other on radio today. Aguilera officially premiered "Ain't No Other Man" during a live performance at the MTV Movie Awards, which aired June 8.

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While at the awards Aguilera told the network that *Back to Basics* is now slated to be a douhle-disc affair. DJ Premier will infuse hip-hop into the first disc, while

Linda Perry takes over as main producer on the second. The entire set, however, will keep to the theme of jazz, soul and blues sounds from the '20s, '30s and '40s.

"This is a concept album that follows a bold, set vision." says Aguilera. "The touchstones are Billie Holiday, Otis Redding, Etta James and Ella Fitzgerald — what I used to call my 'fun music'

when I was a little girl."

The promotional juggernaut behind Aguilera's new album should begin rolling any day now. MTV plans to air a *Making of the Video* episode on "Ain't No Other Man" on June 21. Also, in keeping with the theme of *Back to Basics*, a tour is reportedly in the works that will visit jazz clubs throughout the country.



ENJOYABLE FOR BOTH BOYS & GIRLS! Earlier this month WDCG (G105)/Raleigh held its Little Black Dress Party, where only those actually wearing little black dresses or those accompanied by people wearing little black dresses could register to win a Prada purse. "Every girl has a little black dress tucked away in her closet for special occasions," Clear Channel/Raleigh Marketing Director Carly Laskey says. "Girls arrived in flocks of little black dresses, and guys carne out just to see what the buzz was about." Seen here are (I-r) Laskey and G105 PD Randi West, both appropriately clad.

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Stations and their adds listed alphabetically by marked

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DARNELLA DUNHAM

The Life Of The Party

Why CHR/Rhythmic has the most fun at **R&R** conventions

The CHR/Rhythmic format is a relatively new one, but it already has a cool reputation for great panels and parties at R&R conventions. Former R&R CHR/Rhythmic and current Urban/Urban AC/Gospel Editor Dana Hall says, "First of all, R&R is the only trade that really recognizes CHR/Rhythmic as its own entity. In the past in a lot of other arenas they've tried to lump it in with Pop, but it gets the recognition it deserves from R&R.⁴

The People

The Rhythmic community is a special bunch, and former R&R CHR/Rhythmic Editors Hall and Dontay Thompson recognized that immediately. "What I learned from working in Rhythmic last year was that there is a real sense of family -- and it's a close-knit family," says Hall.

"One of the things that I learned from Dontay was that they all know each other and they all like to hang out with each other."

Thompson says, "It's a group of indi-

viduals who like to have fun, a very passionate group of people. A lot of us have watched one another grow and mature in this business, and the relationships that we have maintained are the key things that keep us doing what Dontay Thompson we're doing and en-



joying ourselves as much as possible.

'It's basically made up of a whole bunch of people who enjoy music, and that keeps us together in that way."

'A big part of their world is fun," says Hall. "A lot of these guys are still very passionate about the music and are into having a good time and going out and enjoying the whole industry.

"In a lot of other formats the feeling that the business isn't what it used to be has taken hold of a lot of people, but I didn't feel that as much in the Rhythmic community.

"I don't know if that's because it's a much younger format. A lot of people in Rhythmic are just coming up, and they can't say, 'I remember back in the day,'

"What I learned from working in Rhythmic last year was that there is a real sense of family - and it's a close-luit family."

because they weren't around back in the day. They get excited about the music. They really do."

The Panels

Knowing that the CHR/Rhythmic community is about fun and music, Thompson and Hall created unique sessions at past R&R conventions. One of the most memorable was one dealing with airchecks.

Thompson explains how he came up with the idea: "When I was at R&R I'd get hit up by so many programmers asking, 'Do you know of any air talent?' So I hooked up with Carmy Ferreri at www. allairtalents.com, which was a great website for air talents who were out of work or looking for new positions. They had MP3s of their shows or airchecks on the website that programmers could check out.

"People didn't really know about it much then. It was something that was bubbling under. The convention session was a great way for us to get Carmy out there and let programmers know that there was a website they could go to where there was a shitload of air talent they could check out.

"They could hear also hear what other people were doing in different markets and possibly learn something. In every part of the country the air talent sounds different and they're doing different stuff. The session was about coming together and exposing this talent, and there were also some laughs involved."

Hall says, "One of the biggest and best things we did was last year's mix-off. It was the first one, and we were very specific about wanting to bring together Urban and Rhythmic, because those are the two formats that have allowed the mixshow format to take off.

We also really wanted to spotlight mix-show DJs, who often work their way up into management. We wanted to give them recognition because R&R had never done that before. We had never touched on the mix-show thing.

"We did the 'Mix Show Showdown,' and it was very successful. We had three finalists, and we had a great sponsor in SupeRadio, which gave the winner a oneyear contract to be on its mix-show roster. That was a big event for Rhythmic and Urban, and we're going to do something similar this year."

The session topics at the convention have been compelling, but what really makes the

The Party Of Every Year

The R&R and Lawman Promotions Rhythmic Jams are legendary. Lawman Promotions President Greg Lawley was the driving force behind these memorable parties, and here he talks about how they came to be and why they were so special.

"I just felt like, with us being a niche service industry of the Rhythmic and hiphop radio stations, it was time that we had our own parties. And it was a perfect fit between R&R and Lawman because [R&R Publisher/CEO] Erica Farber gave us the autonomy to do whatever we wanted to do.

"The first thing that made the parties special was that any time you offer anybody free food and free booze in this business, they're gonna come. And that s really the basis for it: to guarantee that we would have a crowd.

"And then it was just getting my friends together, Jermaine Dupri and all the other people I had the privilege of working with throughout the years. Jermaine would mb, and then you'd have DJ Vice and you'd have Jazzy Jim Archer. We had so many people in the mix at these parties.

The other thing is that we kept changing the location and had different access policies because by the end of our time doing them, the parties were so overcrowded. They didn't start out that way though. We had the first one outside the Century Plaza Hotel. We had Christina Aguilera and Alicia Keys there, and we had basical no crowd because the Lakers were in the championship game. In retrospect, I would have moved TVs out to where the show was and put them on mute.

"All the parties were amazing. We had such powerful artists who were just starting out, and then you see where they're at today. Probably the best one was when we had Aaliyah walking around. It was amazing.

"A lot of things that happen in this industry now aren't fun. The R&R conventions back then were a place to escape and a place to network and a place to have fun, and we were able to get some attention by throwing our own special parties."

"The CHR/Rhythmic format is basically made up of a whole bunch of people who enjoy music. and that keeps us together."

Dontay Thompson

sessions pop is the panelists. "I always enjoyed Orlando from WLLD/Tampa because he's a smart dude," says Thompson. "He's young, but I enjoy his knowledge of the game and how articulate he is and the knowledge that he has. Plus, he's funny. I think he's fucking dope.'

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Hall says, "Someone I always liked as a

panelist and who is such a strong speaker when it comes to conventions is [Emmis VP/Programming] Jimmy Steal. He's one of those guys who, when he says something, you can really take it to heart and see that he knows what

he's talking about.

www.americanradiohistory.com

"Sometimes you see panelists and they seem like they're making up stuff while they're up there, but whenever Jimmy speaks, whether it's at our conventions or for a story we're doing about his stations, I enjoy hearing him talk about radio. He doesn't jump out there. He'll sort of sit back, and then, 10 minutes into the debate, he'll make his comment, and everyone will be like, 'Yeah.'"

The Parties

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R&R has a reputation for having conventions with great content, but the people from CHR/Rhythmic stations have also been treated to great parties. That was one of Thompson's favorite parts of the convention.

"When I started going to the R&R Convention, I used to see everyone hanging out in the lobby by the bar," he says. "That was one thing that always stood out: You want to meet some people, you want to see some people, go hang out in the lobby at the bar. I wanted to create something similar to that but in a more controlled environment and say, 'This is a party."

Hall says, "Two years ago Dontay did this huge margarita party at the Beverly Hilton. He put together an incredible party.

"When you talk about Rhythmic parties, they never just do a show, they get the Budweiser girls and the Hennessy girls and the bikinis and put on a really good show. It was a really nice event. They never do things average; it's always kind of over the top."

"I wanted to create something different and unique and something that people would say was cool," says Thompson. "It's all about creating a fun environment while people are out there learning and doing their thing with their regular activities at the convention.

You have so much stuff to do at the convention, when is there time to break it down? Besides the activities in the evening, what kind of activities are going on during the day where we can take a moment and kick back and relax?

This year's R&R Convention hits Dallas Sept. 20-22, and we have panels and parties planned that will live up to the great standards set by Thompson and Hall. It's co-located with the NAB, so registering for the R&R Convention will also get you into the NAB sessions. For more information and to register now, go to www.radioandrecords.com



RR CHR/RHYTHMIC TOP 50

| ST | THIS | June 16, 2006 | TOTAL | ni.lins | HORN | | - | MEDLABA |
|-----|------|--|-------|---------|--------|----|-------|--|
| 1 | 0 | YUNG JOC Gain' Down (Bad Boy/Atlantic) | 5945 | +533 | 500637 | 12 | 81/8 | M D J LA DA |
| 3 | ŏ | LIL' JON (1E-40 & SEAN PAUL Snap Ye Fingers (TVT) | 5069 | +271 | 558840 | 17 | 80/1 | |
| 2 | ŏ | FIELD MOB ficiARA So What (DTP/Geffen) | 5385 | +31 | 473964 | 15 | 81/0 | MOST ADDED |
| | ð | CASSIE Me & U (Next Salection/Bed Boy/Atlantic) | 5116 | +244 | 458539 | 13 | 73/1 | ARTIET TITLE LABEL(S) |
| 5 | 5 | CHAMILLIONAIRE (KRAYZIE BONE Ridin (Utiversal Motown) | 4390 | -349 | 514779 | 22 | 82/0 | CRAMMINE Grown And Sary (Universal Minternet |
| 7 | Ö | CHIRES BROWN FILL' WAYNE Gimme That Live/Zomba Lakel Graun | 4358 | +283 | 383374 | 10 | 80/0 | CHINGY Pulling He Back (Capital |
| | ŏ | CHERISH Do It To It /Sho Nurfi/Capital | 3729 | +501 | 310000 | | 81/1 | BMARION Entouroge (Sony Urben/Epic) GRARLS BARKLEY Creey (Downlown/Love/Atlantic) |
| ÷., | 8 | T.I. What You Know (Grand Hustle/Atlantic) | 3577 | -553 | 335333 | 16 | 80/0 | SHOOKE HOGAN SPAN WALL About Us (SORE) |
| 2 | 9 | SHAKIRA frwyclef JEAN Hins Don't Lie (Enic) | 3433 | -289 | 241932 | 13 | 53/0 | ME-YO Serry Love (Del JamelDJMG) |
| 4 | | E-40 f/T-PAIN & KANDI GIRL U And Dat (Reprise/BME) | 3034 | +471 | 276728 | 11 | 59/0 | SEAN PAUL (IKEYSHA COLE When You Genne (VP/Atlantic) |
| 6 | Õ | NELLY FURTADO Promiscuous (Geffine) | 2506 | +618 | 256789 | 5 | 67/2 | WOLFPAC Vans (Up All Mitalline/Zombe Label Group) LETOYA Tern (Capited |
| 2 | 12 | PAULA DEANDA HEABY BASH Doing Too Much (Arista) | 2871 | -20 | 223829 | 15 | 86/1 | NETHOD MAN HLANNYN MLL Say (Def Jam/DJMG) |
| | 13 | DEM FRANCHIZE BOYZ Loon With It, Rock With It (So So Dot/Virgin) | 2662 | -319 | 219896 | 23 | 75/0 | |
| 0 | 14 | SEAN PAUL Temperature (VP/Atlantic) | 2638 | -419 | 223166 | 24 | 78/0 | The CHildhythmic add threshold is applied to membered stations not all to report adds per their company policy. Songs that reach 15 plays per |
| 3 | 15 | KELIS f(TOO SHORT Bossy (Jive/Zomba Label Group) | 2588 | +415 | 237798 | | 67/4 | within one winder week. An aimisey week in defined as Sendery th Seturday, Adds from all other programmers are still accepted at any play |
| 3 | 16 | SHAWINA Gettin' Some (DTP/Def Jam/DJMG) | 2515 | -134 | 187381 | 11 | 71/0 | server and a server provide the server of the server server at any heat |
| 7 | 0 | T.I. Why You Wanna (Grand Hustle/Atlantic) | 2506 | +97 | 197892 | | 71/4 | |
|) | 16 | RINAINIA Unfaithful (Def Jam/IDJMG) | 2378 | +467 | 180978 | | 58/5 | |
| i | 19 | BUBBA SPARXXX Ms. New Booty (Parale Ribbon/Virgin) | 1962 | -536 | 151653 | 28 | 75/0 | MOST |
| | 20 | MARY J. BLIGE Enough Crvin' (Getten) | 1822 | -18 | 185498 | 11 | 51/0 | INCREASED PLAYS |
| | 1 | BUBBA SPARXXX Heat It Up (Purple Ribbon/Virgin) | 1661 | +23 | 83538 | 7 | 60/0 | T |
| ł | 22 | PAUL WALL Girl (Swishallousa/Asylum/Attantic) | 1563 | -406 | 95643 | 17 | 68/0 | ARTIGT TITLE (ADEL(S) INC NELLY FURTADO Promiscuous (Goffian) + |
| | 23 | RICK ROSS Hustin' (Sin-N-Side/Def Jam/DJMG) | 1557 | -24 | 151991 | 11 | 47/1 | CHERESH Do It To It /She Worf/Capital + |
| | 21 | BUSTA RNYMES I Love My B**** (Finneda/Aftermath/Interscope) | 1518 | +65 | 136356 | 6 | 58/2 | YUNG JOC Gein' Down (Bad Boy/Atlantic) + |
| F . | 25 | LETOYA Tom (Capital) | 1588 | +337 | 157809 | 5 | 60/8 | E-40 1/T-PAIN & KANDI GIRL U And Dat (Reprise/BANE) + |
| | 26 | NE-YO When You're Mad (Def Jane/DJ/MG) | 1463 | -352 | 151122 | 15 | 62/0 | RIMANNA Unfaithful (Def Jany10,1MG) + ICELIS f/TDO SNORT Bossy (Jive/Zembe Label Group) + |
| 1 | • | JAMIE FOXX f/TWISTA DJ Play A Love Song (J/RMG) | 1282 | +29 | 132113 | | 54/0 | NE-YO Sary Love (Dof Jam/DJMG) + |
| | 28 | OLIVIA f/ 50 CENT Best Friend (G-Unit/Interscope) | 1156 | -227 | 85794 | 19 | 49/0 | LETOYA Tom /Capital + |
| | 29 | FORT MINOR Where'd You Go (Mechine Shap/Warner Bros.) | 1044 | +1 | \$8401 | 5 | 25/2 | GRARLS BARKLEY Crazy (Downtown/Lava/Atlantic) + |
| | 30 | SEAN PAUL FINEYSHIA COLE When You Gonna (VP/Atlantic) | 1019 | +284 | 128302 | 3 | 47/12 | SEAN PAUL When You Genne (Give It Up To Min) ///?/Adantic/ + |
| | G | YOUNG DRO f/T.I. Shoulder Lean (Grand Hustle/Atlantic) | - 878 | +215 | 100971 | 4 | 36/5 | |
| | 32 | RHANNA SOS (Def Jan/D/MG) | 968 | -54 | 74279 | 19 | 43/0 | |
| | 33 | TOO SHORT Blow The Whistle (Jive/Zombe Lebel Group) | 886 | -157 | 115437 | 14 | 32/0 | NEW & ACTIVE |
| | 34 | RAY CASH Bumpin' My Music (Ghet-O-Vision/Sony Urben/Columbia) | 878 | -2 | 51751 | 7 | 41/1 | JEANNE OFFESA SPAPOOSE Crowded dialywood |
| | 35 | REMY MA INE-YO Feels So Good (SRC/Universal Motown) | 797 | +80 | 53226 | 3 | 41/2 | Total Plays: 362, Total Stations: 15, Adds: 2 |
| | 36 | KEYSHIA COLE Love (A&M/Interscope) | 795 | -146 | 56270 | 19 | 55/0 | BNEX Lard Give Me A Sign (Serry Urban/Columbia) |
| | 37 | NATALIE f/BUN B What You Gonna Do <i>(Latium/Universal Republic)</i> | 780 | +26 | 40206 | 4 | 35/1 | Total Plays: 358, Total Stations: 25, Adds: 2 |
| | 38 | POTZEE Dat Girl (Unauthorized/Asylum) | 754 | -16 | 34487 | 8 | 29/0 | AVAILT 4 Ninutes (Magic Johnson/Geffen) |
| | 39 | CHRISTINA MILIAN (YOUNG JEEZY Say I (Def Soul/DJMG) | 701 | -315 | 67289 | 15 | 64/0 | Total Plays: 354, Total Stations: 12, Adds: 0 * LUPE FIASCO Kick Push <i>(1st & 15th/Atlantic)</i> |
| D | 40 | NE-YO Sexy Love (Def Jam/IDJMG) | 687 | +394 | 77487 | 1 | 51/13 | Total Plays: 275, Total Stations: 14, Adds: 0 |
| | ð | OUTKAST Mighty 0 /LaFace/Zomba Label Group/ | 660 | +196 | 55033 | 2 | 40/5 | PUSSYCAT DOLLS FIBIG SNOOP DOGG Buttons (A&M/Intersco) |
| | 42 | PITBULL Bojangles (TVT) | 639 | -28 | 54045 | | 29/3 | Total Plays: 250, Total Stations: 11, Adds: 2 |
| | 43 | DJ KHALED Holla At Me (Terror Squed/Koch) | 638 | +19 | 121085 | 11 | 32/0 | OMANION Enteurage (Sery Urber/Epic) |
| | Ð | CHINGY Pulling Me Back (Capital) | 622 | +144 | 45820 | 2 | 42/30 | Total Plays: 192, Total Stations: 19, Adds: 15 |
| | 45 | ICE CUBE Why We Thugs (Lenahmobb/Virgin) | 578 | -152 | 48833 | | 29/0 | SLEEPY DROWN Margarita (Purple Ribbon/Virgin) Total Plays: 181, Total Stations: 12, Adds: 0 |
| 0 | 46 | GNARLS BARKLEY Crazy (DowntownyLava/Atlantic) | 563 | +299 | 80020 | 1 | 28/14 | DEENNE MAAI (JAKON Girls //injin/ |
| | 47 | DEM FRANCHIZE BOYZ Ridin' Rims (So So Def/Virgin) | 513 | -86 | 30231 | 5 | 32/0 | Total Plays: 156, Total Stations: 15, Adds: 2 |
| | 18 | WOLFPAC Vans (Up All Nite/Jine/Zomba Label Group) | 471 | +58 | 54391 | 2 | 16/11 | JR WRITER Grill 'Ern (Diplemet/Keck/ |
| | 49 | LIL' WAYINE Hustler Musik (Cash Money/Universal Motown) | 437 | -183 | 63623 | 14 | 27/0 | Total Plays: 138, Total Stations: 10, Adds: 2 NEW NIDAZ Spacial Girl <i>(Upstairs)</i> |
| | | | | | | | | |

85 CHR/Rhythmic reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 6/4-6/10. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. (© 2006, Arbitron Inc.).© 2006 Radio & Records.

ngs ranked by total plays Se

Station playlists for all R&R reporters are available on the web at www.radioandrecords.com.



June 16, 2006

RateTheMusic.com

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RR CHR/RHYTHMIC

America's Best Testing CHR/Rhythmic Songs 12 + ... For The Week Ending 6/9/06

| Artist Title (Label) | TW | LW | Familiarity | Burn | Persons 12-17 | Persons 18-24 | Person 25-34 |
|--|------|------|-------------|------|------------------|------------------|-----------------|
| CHAMILLIONAIRE FIKRAYZIE BONE Ridin (Universal Motown) | 4.19 | 4.13 | 97% | 28% | 4.47 | 4.09 | 4.06 |
| NELLY FURTADO Promiscuous (Geffan) | 4.17 | 3.96 | 89% | 11% | 4.06 | 4.32 | 4.16 |
| CHRIS BROWN f/LIL' WAYNE Gimme That (Jive/Zomba Label Group) | 4.07 | 4.12 | 92% | 17% | 4.24 | 4.01 | 3.95 |
| CASSIE Me & U (NextSelection/Bed Boy/Atlantic) | 4.05 | 3.98 | 85% | 14% | 4.08 | 4.09 | 3.97 |
| RIHANNA Unfaithful (Def Jam/IDJMG) | 3.58 | 4.08 | 81% | 17% | 4.10 | 4.05 | 3.83 |
| FIELD MOB fiCIARA So What (DTP/Geffan) | 3.92 | 4.03 | 84% | 16% | 4.02 | 3.92 | 3.88 |
| T.I. What You Know <i>(Grand Hustle/Atlantic)</i> | 3.90 | 3.86 | 88% | 24% | 4.07 | 3.86 | 3.88 |
| MARY J. BLIGE Be Without You (Geffen) | 3.89 | 3.78 | 99% | 45% | 3.76 | 3.86 | 4.11 |
| PAULA DEANDA IBABY BASH Doing Too Much (Arista) | 3.87 | 3.85 | 70% | 14% | 3.98 | 4.01 | 3.60 |
| CHRISTINA MILIAN HYOUNG JEEZY Say I (Def Soul/DJMG) | 3.86 | 3.79 | \$2% | 24% | 3.88 | 3.79 | 3.97 |
| NE-YO When You're Mad (Def Jam/IDJMG) | 3.82 | 3.91 | 95% | 28% | 3.95 | 3.84 | 3.62 |
| YUNG JOC Goin' Down (Bad Boy/Atlantic) | 3.79 | 3.77 | 80% | 22% | 4.08 | 3.84 | 3.43 |
| LIL' JON (/E-40 & SEAN PAUL Snap Yo Fingers /TV7) | 3.78 | 3.70 | 88% | 23% | 3.92 | 3.85 | 3.56 |
| SHAKIRA I/WYCLEF JEAN Hips Don't Lie /Epic/ | 3.75 | 3.85 | 97% | 44% | 3.75 | 3.81 | 3.73 |
| 40 ffT-PAMI & KANDI GIRL U And Dat (Reprise/BME) | 3.74 | 3.91 | 64% | 11% | 3.83 | 3.62 | 3.68 |
| RAY J What I Need (Knockout/Sanctuary) | 3.73 | 3.83 | 75% | 18% | 3.79 | 3.82 | 3.52 |
| SEAN PAUL Temperature (VP/Atlantic) | 3.72 | 3.70 | 99% | 50% | 3.84 | 3.64 | 3.67 |
| MARY J. BLIGE Enough Cryin' (Getten) | 3.72 | 3.90 | 72% | 17% | 3.56 | 3.71 | 3.90 |
| T.I. Why You Wanna (Grand Hustle/Atlantic) | 3.70 | 3.81 | 78% | 18% | 3.90 | 3.66 | 3.55 |
| OLIVIA () 50 CENT Best Friend (G-Unit/Interscope) | 3.67 | - | 88% | 27% | 3.76 | 3.75 | 3.50 |
| BUBBA SPARXXX Heat It Up (Purple Ribbon/Virgin) | 3.66 | 3.57 | 53% | 10% | 3.66 | 3.82 | 3.57 |
| RIHANNA SOS (Del Jam/IDJMG) | 3.65 | 3.61 | 98% | 48% | 3.59 | 3.74 | 3.58 |
| DEM FRANCHIZE BOYZ Lean Wit It, Rock Wit It /So So Def/Virgin/ | 3.65 | 3.62 | 97% | 44% | 4.04 | 3.65 | 3.27 |
| AMIE FOXX f/TWISTA DJ Play A Love Song (J/RMG) | 3.64 | 3.72 | 77% | 17% | 3.57 | 3.74 | 3.55 |
| BUBBA SPARXXX I/YING YANG TWINS Ms. New Booty (Purple Ribbon/Virgin) | 3.56 | 3.63 | 96% | 46% | 3.67 | 3.66 | 3.39 |
| AUL WALL Girl /SwishaHouse/Asylum/Atlantic/ | 3.56 | 3.67 | 92% | 30% | 3.63 | 3.57 | 3.47 |
| ELIS f/TOO SHORT Bossy (Jive/Zomba Label Group) | 3.43 | 3.43 | 62% | 18% | 3.29 | 3.55 | 3.54 |
| RICK ROSS Hustlin' /Slip-N-Slide/Def Jam/IDJMG/ | 3.34 | 3.38 | 66% | 22% | 3.48 | 3.35 | 3.28 |
| SHAWNNA Gettin' Some (DTP/Def Jam/IDJMG) | 3.31 | 3.40 | 71% | 28% | 3.35 | 3.49 | 3.15 |

Total sample size is 342 respondents. Total average lavorability estimates are based on a scale of 1-5. (1=dislike very much, 5 = like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Songs must have 40% familiarity to appear on survey. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. Rate TheMusic com results are not meant to replace callout research. The results are intended to show opinions of participants on the the Internet. Once Market in administry of the taken on the termat/music is a registered trademark of Rate TheMusic.com. The RTM system, is available for local radio stations by catting 816-377-5300. Rate TheMusic com data is provided by Modisbase Research, a division of Premiere Radio Networks.



1.

SAN DIEGO GETS HYPHY Last month XMOR (Blazin' 98.9)/San Diego atternoon personality Bobby Loco treated his city to Hyphy 101, which featured live performances from E-40, Keak Da Sneak. B-Legit, Spice 1, Mr. Fab, San Quinn and Balance. Seen here (I-r) are Loco, E-40 and Blazin' 98.9 mixer Bille Knight.



'90S FLASHBACK Former R&R employees Heidi Van Alstyne and Mike Davis attended a benefit concert last month at the Key Club in Hollywood. Tone-Loc, Young MC, Coolio. Digital Underground and Candy Man performed. Seen here (I-r) are Shock G of Digital Underground, Davis, Tone-Loc and Van Alstyne.

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| Contract 2 Contract 2 Contract 2 International International Contractors Participation Par | CLAR, SC CR, Charl, SC CR, Charl, Carl 7: Clark Charl, Charles Charl, Charles Charl, Charles Charl, Charles Ch | The provide a second se | Characterization Constraint | Contract Contract Contract Contract Sources Statements Sources Statements Sources Statements Sources Statements Sources Statements Participation Statements Participat | And Contraction of the second | 1 OPINO 1 | POWERED EVE MEDIADASE "Monitored Reporters 110 Total Reporters 85 Total Monitored |
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ericanradiohistory com

RR URBAN/URBAN AC/GOSPEL



DANA HALL dhall@radioandrocords.com

The Winners' Circle

A look at past R&R Industry Achievement Award winners

In the Aug. 18 issue of R&R we'll be asking you to vote for the R&R Industry Achievement Awards for 2006. These awards are special because the nominees and winners are chosen by their peers in the industry.

The R&R_Industry Achievement Awards debuted in 1998, when **R&R** returned to the convention scene after a five-year hiatus. The awards were created to recognize the people, radio sta-



tions and labels that excel in our industry, and categories include Station, PD, MD, Air Personality, Label and Label Executive of the Year.

The awards process begins next week, in the June 23 issue of R&R, when

Elroy Smith issue of R&R the call for nominations goes out.

Over the past eight years hundreds of worthy candidates have been nominated for IndustryAchievement Awards, but it's the winners we remember most. This week we look at past winners in the Urban, Urban AC and Gospel formats.

Stations Of The Year

Possibly the most prestigious award on the radio side is Station of the Year. From 1998-2004 **R&R** gave this award to one station in each format. In 2005 we awarded it to three stations per format, based on market size: markets 1-25, 26-100 and 100+.

Since the awards began, Clear Channel's WGCI-FM/Chicago has won the trophy seven times, more than any oth-



er station in the Urban format. WGCI won from 1998-2001, then again from 2003-2005 (in 2005, for markets 1-25). The one year WGCI did not win, 2002, the award went to CBS Radio's WVEE (V103)/Atlanta.

On the Urban AC side, Clear Channel's legendary heritage WDAS-FM/Philadelphia won Station of the Year six out of eight years, from 1999-2002 and again in 2004 and 2005. In 1998 the award went to Emmis' WRKS (98.7 Kiss-FM)/New York and in 2003 to Clear Channel's WVAZ (V103)/Chicago.

When R&R added the market breakdowns for Station of the Year in 2005, Clear Channel Urban WHRK (K97)/ Memphis won for markets 26-100 and coowned WZHT (Hot 105.7)/Montgomery, AL won for markets 100+. At Urban AC those awards went to the legendary WYLD-FM/New Orleans (26-100) and Cumulus newcomer KVMA/Shreveport, LA (100+), a station that debuted in the fall 2004 book at No. 1.



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formats, with a total of 17 wins. cur PD Of The Year 200 The program director's job has changed over the years Many PDs today

changed over the years. Many PDs today find themselves not only dealing with the creative side of their stations, but also with responsibilities in management, budget control and corporate dictates.

Overall, Clear Channel has won Sta-

tion of the Year more often than any oth-

er company in the Urban and Urban AC

When someone is nominated for the Program Director of the Year award, it is most likely due to that person's ability to create a winning radio station. It's an award that says, "This person knows good ra-

dio." Just look at the past winners.

WGCI OM Elroy Smith has been named Urban PD of the Year three times, from 2003-2005. Two programmers have won it twice in the past eight years: Service Broadcasting's KKDA (K104)/Dallas PD Skip Cheatham, in 1998 and 2001, and Inner City's WBLS/New York PD Vinny Brown, in 1999 and 2002.

Helen Little, then-OM of Clear Channel's WUSL (Power 99)/Philadelphia, won it in 2000. Little, now OM of the rival Radio One/Philadelphia cluster, is the only woman to win the Urban PD of the Year award.

Women have fared much better at the Urban AC format. In the past eight years, three women have earned top honors: Kathy Brown, then-PD of Radio One's WWIN-FM/Baltimore (and now OM of the company's Washington, DC cluster), won in 2001; WRKS PD Toya Beasley won in 2003; and Jamilah Muhammad, PD of Clear Channel's top-rated WMXD/ Detroit, won last year.

Derrick Brown took home the award in 2002, when he was PD of Cox's WHQT (Hot 105)/Miami. He's now working with Kathy Brown as PD of WKYS. But the PD who has won the award more times than anyone is the legendary Joe "Butterball" Tamburro, longtime PD of WDAS-FM. He has four wins, in 1998, 1999, 2000 and 2004.

MD Of The Year

Who is the right hand to the PD? The MD, of course. But it's a position that we see disappearing in smaller markets — a trend that leaves little opportunity for training of the next generation of programmers. Let's hope more companies realize the value and importance not only of the MDs they have, but of the position itself.

In the first five years of the award, a different Urban MD won each year. The first, in 1998, went to Ms. Janet G, MD of Clear Channel's WJLB/Detroit. In 1999 it went to Michelle Campbell of WBLS. Angela Harris, then-MD of CC's WQUE/ New Orleans (she's now PD), hit the jackpot in 2000.

Then-WGCI MD Jay Alan earned his award in 2001, and WBLS won again in 2002, but this time with new MD Deneen Womack. WGCI Asst. PD/MD Tiffany Green has won the award for the past three years. WDAS MDs have won most often at the Urban AC format. From 1998-2001 WDAS's Daisy Davis had four wins, and current WDAS MD Jo Gamble won in 2002, 2004 and 2005. WHQT MD Karen Vaughn won in 2003.

Personality/Show Of The Year

In radio we often consider the morning and afternoon drive slots the foundations of our stations. That's apparent when you look at the Industry Achieve-

ment Award winners for Personality/Show of the Year from the past eight years: All the winners in both the Urban and Urban AC formats, except one, have been morning or afternoon show hosts.

KKDA's Skip Murphy & Company -

morning team that has been on-air for more than 10 years — took home the Urban Air Personality of the Year award in 1998 and 2005. Wendy Williams, now syndicated nationally from flagship WBLS, won in 1999 and 2000, when she was hosting afternoons on WUSL. Before he was syndicated nationally, Steve Harvey, then in mornings on Radio One's KKBT (100.3 The Beat)/Los Angeles, won in 2001 and 2002.

Earning one win apiece are the former team of Ed Lover & Doctor Dre, when they were in mornings on Clear Channel's WWPR (Power 105.1)/New York in 2003, and syndicated morning man Doug Banks in 2004.

The Urban AC format has seen syndicated morning man Tom Joyner pick up the award three times, in 2002, 2004 and 2005. In 2003 it was Theo, then heard in afternoons on Clear Channel's KHHT (Hot 92.3)/Los Angeles. Soul man Isaac Hayes, who was hosting mornings on WRKS, won in 1998, 2000 and 2001.

WDAS Quiet Storm host Tony Brown earned the award in 1999. Brown is currently on medical leave from his show but, hopefully, will return when he recovers.

Labels Of The Year

At the end of each year **R&R** tallies the total plays for all records played at each format and prints a list of the top records of the year in our year-end issue. The industry can also look at year-end sales on albums, as well as each company's market share. All are ways of measuring a label's success.

But when a label wins the R&R Industry Achievement Award for Label of the Year, it's really a vote for the promotion team. It's not based on plays or sales or shares; it's simply based on which label the industry believes has the hardestworking team out there.

From 1999-2003 R&R split the Label of the Year award into two categories — Platinum, for major labels, and Gold, for independently owned labels.

In both the Urban and Urban AC formats, Arista has had more wins than any other label, with seven: four for Urban AC Label of the Year, from 1998-2001, and three for Urban Label of the

RR URBAN TOP 50

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| 2 0 LFTOYA Tom Cognitis 3944 + 523 22377 12 600 5 6 17 18 2352 2315 - 133 23233 11 020 6 6 7 100 100 2315 - 231 23233 11 020 7 100 MARY J. BLRE Enough Carl (NRIG) 2311 - 133 232333 11 020 9 1. Night Carl (NRIG) 2316 - 133 2323333 11 020 9 1. Night Carl (NRIG) 2316 -133 232451 15 050 11 9 CHRIS BROWM RLE WAYE Germs That (Jone/Card) Add (Srage) 2216 149 1555 15 150 150 150 160 110 12 110 12 110 12 110 12 12 12 12 130 12 12 130 12 12 130 12 130 12 130 130 | | - | | PLAYS | PLAYS | AUDIENCE (00) | CHART | ADDS | MEDIADAS |
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| 6 FIELD ADD RELARA So What (DTPSchrub) 3051 -210 272759 12 0700 7 MARY J. BURG Emap Cayling (Diffiel) 2831 +333 2833 11 626 8 T. J. Wy You Youra (Sized Head Social Units) 2820 +133 2833 11 627 9 T. J. Wy You Youra (Sized Head Social Units) 2820 +133 282451 15 6400 11 9 CHAIN SONWAR (Social Units) 2842 +132 282451 15 6400 1000 1000 Units) 1000 Units 10000 Units 1000 Uni | | - | | | | | | | MOSTADDED |
| 5 MARY J. BURGE Dough Cyril (Reffer) 231 113 2323 114 233 9 T.J. Why You Wanna (Dawa) (Mink) 282 +53 301823 112 2556 9 T.J. Why You Wanna (Dawa) (Mink) 2862 +53 301823 112 2556 9 T.J. Why You Wanna (Dawa) (Mink) 2864 +132 221845 116 2670 10 CHARRAS HANKLING Rank (BARAZCKE BURG Hand Load) (Carul) 2462 4234251 15 6270 11 CHARRAS HANKLING Carul Carul (Carul) 2169 +281 126721 116 1271 116 1271 116 1271 116 1271 116 1271 116 1272 116 1271 | | - | | | | | | | MOSTADDED |
| 4 4 3 Analer FOXX (THNSTA 10, Pap. A, Lons Song (Lifting) 232 -13 301823 12 680 9 • T.I. Wry You Warms (Grand / Institution) 2564 +173 221464 10 660 11 B CHAMAEL LONAIRE (FUNCTRE BURE FLIG (Liferance Marconau) 2482 6 234251 11 620 11 B CHAMAEL LONAIRE (FUNCTRE BURE FLIG (Liferance Marconau) 2482 6 234251 11 620 11 B CHAMAEL LONAIRE (FUNCTRE BURE FLIG (Liferance Marconau) 2482 6 234251 11 12 13 12 14 12 14 12 14 14 12 14 14 14 14 14 14 14 14 14 14 14 14 14 14 | | - | | | | | | | |
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| 13 0 NCK R055 Multiful (Sigh-X Sale/Def Jenvill/JMG) 2198 +98 199563 11 621 14 0 CMERSH Do It Tol (Sigh-Middlayd) 2110 +197 772271 11 621 10 13 T.J. What Yau (Mall (Dir Jame)(ZMG) 2098 :728 55458 6510 10 13 T.J. What Yau (Mall (Dir Jame)(ZMG) 2098 :728 55458 6510 10 13 T.J. What Yau (Mall (Dir Jame)(ZMG) 1905 -228 174965 15 560 11 15 SHAWHIA Battin Same (Direct Jame)(ZMG) 1935 -221 143110 9<000 | | | | | - | | | | MILA J Good Lookin' Dut (T.U.G./Universal Motown) |
| 14 CHRRSH Dol IT Dit (Shorther/fiCapito) 2110 +107 173271 1 621 8 12 HEYO Wan You Nikd (Dir Jong) 209 239 259458 1 6310 10 13 J. Wink You Nike (Gard Activity) 209 239 259458 1 6310 11 14 Wink You Nike (Gard Activity) 2019 -237 259458 1 6310 12 15 SHAWMA Gattic Somo (Gard Activity) 1995 -274 146548 6 5911 15 54 AVANT 4 Minutes (Mage Johnnov Geffer) 1985 -282 174895 19 5000 16 AVANT 4 Minutes (Mage Johnnov Geffer) 1585 -282 174895 19 5000 17 J Addee De Gels Gold Locat Charmal (Johnnov Geffer) 1586 423 1532 143103 19 1000 21 De Blos TA BATYBES J Low NB 9*********************************** | | | | | | | | | CLIPSE Mr. Me Too (Re-Up/Star Trak/Zomba Label Group) |
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| 1 He - To Winn You Row Register Control Links (2019) 229 229 229 229 229 10 ALI & SEP Control Links (2016) 10 11 TL Winn You Kow Row Register Control Links (2016) 229 229 10 11 | | | | | | | | | |
| 15 VOUND DR0 1171_Shuddar Laan (Grand Hasthe/Atlantic) 1005 | | - | | | | | | - | |
| 12 15 SHAWINA Gettin' Some (DTP/Def Jon/RDJ/MG) 1935 -282 17.4985 19 560 15 16 AVANT A Minutes (Magi: Johenos/Getfen) 1565 -281 14.3103 19 560 16 IF SILS (TOO SIGNE) 1565 -281 14.3103 19 560 17 18 JAGEDE DOEG Good Luck Chamidari 1336 -132 154696 18 520 17 18 JAGEDE DOEG Good Luck Chamidari 1336 -132 154696 18 520 17 19 JAGEDE DOEG Good Luck Chamidari 1116 +747 102243 3 617 17 19 JAGEDE TORY Chaming Control 1116 +747 102243 3 617 18 MISSEZ (PMART C Low Song (For Inee/Getfeni) 1040 +44 118 1310 640 1118 521 Larking Cuational Control Control 1118 547 1118 1118 1118 1118 1118 1118 1118 1118 1118 1118 1118 1118 1118 1118 1118 1118 111 | | | | | | | | | The Urban add threshold is applied to manitored stations not allowed to repo |
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| 18 W KELIS ([TD0 SHORT Bossy (<i>live/2amba Label Group)</i> 1367 +231 113316 5 5811 17 18 JAGEDE DEGE Good Luck Charm(Sony (<i>libea/Columbia</i>) 1335 1132 15498 15 520 10 CASSE Me & U./Mexibectionedta Boly/Atternat/Notiverscope) 1151 +241 99543 5 5411 21 W BUSTA RHYMES I Love My B**** (<i>lipenda/Atternat/Notiverscope</i>) 1142 +84 79881 5 5411 22 W BUSTA RHYMES I Love My B**** (<i>lipenda/Atternat/Notiverscope</i>) 1142 +84 79881 5411 25 W PARAMCKEZ BOS Del/Viggiv) 1040 +108 81238 8571 26 CHEN DEHMIS I Love You (Bod Boy/Attencic) 542 +100 7853 85822 100 WTIS ST Meyer O Low Song (<i>live Columbia</i>) 103 35822 10 WTIS ST Meyer O Low Song (<i>live Columbia</i>) 103 35822 10 WTIS ST Meyer O Low Song (<i>live Columbia</i>) 1151 1161 35402 10 WTIS ST Meyer O Low Song (<i>live Columbia</i>) 100 WTIS ST Meyer O Low Song (<i>live Columbia</i>) 1161 100 100 100 | | | | | | | | | Adds from all other programmers are still accepted at any play level. |
| 17 13 JAGGED EDGE Good Luck Charm (Sony Urban/Columbia) 1336 132 154696 16 520 24 00 CASSIE Me & U./Mex/SeectoriBod Boy/Atlancic) 1151 +241 99643 4 540 24 00 BUSTA RHYMES I Low My B**** (Figuranda/Aftermath/Interscope) 1142 +64 79681 541 23 00 DUTKAST Might // Lofica/Comb Labol Group) 1142 +64 79681 541 23 00 DUTKAST Might // Lofica/Comb Labol Group) 1142 +64 79681 541 24 00 The Dennis I Low You (Bod Boy/Atlancic) 942 +100 74500 8 4472 25 U.W. MAYEE Husther Mank Cabol Kines/ 541 541 118 91090 18 430 27 THREE MARA Propin' My Colur Columbia/ 753 4 85462 10 5210 28 DJ KHALED Husha Kin Granz Spand/Toch 733 3 29712 8 3816 29 CHINGY Patho Rak Michthalmarit/ Mark Cabol Michthalmarit/ 733 32 29112 3340 20 CHING | | | | | | | | | |
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| Columb Content Detwins 1 Low Tou (and Boy) Attained) Section 2 | | | | 1040 | +108 | 61238 | 8 | 57/1 | |
| 101 104 44339 8 492 OTTAST Highy D Low Song //or Reed/Entrol 909 + 104 44339 8 492 22 25 Lii. WAYNE Hustim Musik (Cash Money/Linkersal Motower) 821 -118 91090 18 4330 26 DJ KIALED Hola AI Me (Tarm Squad/Tach) 733 4 95562 10 5211 25 27 TIMEE & MAFIA Poppin' My Colar (Sany Urban/Columbia) 754 -91 50082 20 81/0 26 DI KIALED Hola AI Me (Tarm Squad/Tach) 718 + 191 6211 3 6450 27 TIMEE & MAFIA Poppin' My Colar (Sany Urban/Columbia) 718 + 191 6211 3 6450 28 BUBAS SPARXXXX Heat II Up (Perpin Ribbon/Vigin) 703 32 291/12 3 340 29 CHRISTINA MILLAH (TVO Desch Like That (Der Jamp/CAMG) 617 + 224 61947 2 4633 213 E-40 (fT-PAMI & KAND GR/L Jam/CAMG) 600 + 48 53664 2 536 214 | | | | 942 | +100 | 74500 | 9 | 44/1 | |
| 30 26 DJ KINALED Holla At Me (<i>Terror Spued/Koch)</i> 713 4 63582 10 52/11 25 27 THREE & MAFIA Poppin' My Coller (<i>Sany Urban/Columbia</i>) 754 91 59082 20 61/0 26 CHINKY Pulling Me Back (<i>Capital</i>) 718 + 191 62114 3 54/60 37 20 CHINKY Pulling Me Back (<i>Capital</i>) 703 33 29712 6 38/0 38 BUBBA SPARXXX Heat II Up (<i>Parple Ribbon/Virgini</i>) 703 33 29712 6 38/0 39 GUBSTACE KULAH (HIFCY Deak: Sa Good (<i>SRC/Lniversal Motowni</i>) 633 + 63 119213 3 34/0 40 31 REMY MA (ME-YO Fault & KAIND GRIL U And Dat (<i>Reprise/BME</i>) 623 472 46579 15 53/0 50 S KAIYE WYSTIL Interposible (<i>Roc.A f-alle/Def Jam/ICJ/MG</i>) 601 + 209 35694 2 53/6 70 ME YO Savy Love (<i>Def Jam/ICJ/MG</i>) 600 + 45 56976 3 70/0 Toul Payr. 20/n, Toul Statinor. 3, Addr: | | - | | 909 | +104 | 46339 | 8 | 49/2 | |
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| 7/10 CHINGY Pulling Me Back (Capital) 716 +191 62114 3 54/50 7/20 BUBBA SPARXXX Heat It Up (Purple Ribbon/Virgin) 703 -33 29712 6 390 7/30 GNOSTFACE KULLAH (PRE-YO Back Like That (Dor Jam/DUMG) 667 -135 80153 17 32(0) 7/40 REMY MATINE-YO Feets So Good (SRC/Universal Motown) 633 +63 119213 340 7/40 REMY MATINE-YO Feets So Good (SRC/Universal Motown) 633 +63 119213 340 7/40 REYO Saxy Love (Def Jagn/DUMG) 617 +284 61847 2 46/3 7/40 REYO Saxy Love (Def Jagn/DUMG) 617 +284 61847 2 46/3 7/50 Status (Shee - Drison/Sony Urban/Columbic) 600 +48 59678 3 37/0 7/61 RAY CASH | | - | | 754 | -91 | 59082 | 20 | 61/0 | |
| 33 29 BUBBA SPARXXX Heet It Up (Preprint Rinkow/Kingin) 703 -33 29712 6 38/0 F-00 FT-PAIL & KARDIG GUIL U And Dot (Reprint/RME) 29 30 GHOSTFACE KULLAH fME-YO Back Like That (Def Jam/DJMG) 667 -135 80163 17 32/0 29 30 GHOSTFACE KULLAH fME-YO Back Like That (Def Jam/DJMG) 633 +63 119213 334/0 20 32 CRINSTIMA MALLAH fYOUNG JEEZY Say (Def SouthOLMG) 633 +63 119213 34/0 20 32 GRISTIMA MALLAH fYOUNG JEEZY Say (Def SouthOLMG) 617 +284 61947 2 46/3 21 GB KATY KEYO Sexy Love (Def Jagv/DJMG) 611 +209 35694 2 53/0 T-FAII (RLI: WAYIE Studio Line (Jim/ZDMG) Fold Pary: 20, Teal Station:: 31, Ads: 0 22 36 RAY CASH | | - | | 716 | +191 | 62114 | 3 | 54/50 | |
| BAL BENY MA frile.'YD Feels Se Good (SRC/Universal Motown) G33 +63 119213 3 3440 CHRISTINA MALLAN HYDUNG JEEZY Say I (Def SouthCL/MG) G23 +72 48579 15 5310 REMY MA frile.'YD Feels Se Good (SRC/Universal Motown) G33 +63 119213 3 3440 RENY ME FO Sexy Love (Def JapyIDJ/MG) G17 +284 61947 2 46/3 RAY CASH Durgin' My Music (Der Arath/Def JamyIDJ/MG) G01 +209 35994 2 53/6 RAY CASH Durgin' My Music (Der Arath/Def JamyIDJ/MG) G00 +48 59076 3 37/0 G2 RAY CASH Durgin' My Music (Der Arath/Def JamyIDJ/MG) 650 -152 27211 9 92/0 G3 ANTHONY HAMA TON Con't Let Go (So So Def/Zombe Label Group) 555 +77 23813 3 35/2 93/0 G4 SEEPY BROWNI I/PHARRELL & BKG B01 Margarita (Parple Ribbor/Virgin) 544 +8 66158 19 31/0 100 Met Make Add Common Con't Let Go (So So Def/Zombe Label Group) 463 +222 66039 1 300 101 Met Make Add/2 1000MEt Make Add/2 | | | BUBBA SPARXXX Heet It Up (Purple Ribbon/Virgin) | 703 | -33 | 29712 | 16 | 39/0 | E-40 f/T-PAIN & KANDI GIRL U And Dat (Reprise/BME) +20 |
| 20 32 CHRISTINA MILLAN (I/VOUNG JEEZY Say I (Def SouthO.MMG) 623 472 48579 15 530 17 18 NE-YO Sexy Love (Def Jagv/D.JMG) 617 + 284 61947 2 48/3 13 19 E-40 ffT-PAIN & KANDI GRL U And Dat (Reprise/BME) 601 + 209 35994 2 53/6 15 10 KANYE WEST Impossible (Roc -A Falle/Def Jagv/D.JMG) 600 + 48 59676 3 37/0 12 36 RAY CASH Bumpin' My Music (Gher -D-Vision/Sony Urbar/Columbia) 590 -152 27211 9 32/0 12 37 MEGAN ROCHELL (FABOLOUS The One You Need (Def Janv/D.JMG) 563 -259 35322 33/0 Test Paine Stations: 9, Adds: 0 10 8 METHOD Kan't Lato (S So Def/Zombe Label Group) 555 +77 23613 3 35/2 10 SLEEPY BROWN I/PHARELL & B/G BOI Margarits (Parpie Rabon/Virgin) 544 +8 56158 19 31/0 METHOD MAI (SLAWTINE Stations: 3), Adds: 5 80/0 Janv/D.MG/ 11 UPFE JENDINGS S.E.X. (Sony Urban/Columbia) 488 +222 66639 1 <t< td=""><td></td><td>_</td><td>GHOSTFACE KILLAH f/NE-YO Back Like That (Def Jam/ICJMG)</td><td>667</td><td>-135</td><td>80153</td><td>17</td><td>32/0</td><td>LIL' JON HE-40 & SEAN PAUL Snop Yo Fingers (TVT) +19</td></t<> | | _ | GHOSTFACE KILLAH f/NE-YO Back Like That (Def Jam/ICJMG) | 667 | -135 | 80153 | 17 | 32/0 | LIL' JON HE-40 & SEAN PAUL Snop Yo Fingers (TVT) +19 |
| 17 18 NE-YO Sexy Love (Def Japy/ID/MG) 11 19 10 <th10< th=""> <th10< th=""> <th10< th=""></th10<></th10<></th10<> | | 31 | REMY MA f/NE-YO Fools So Good (SRC/Universal Motown) | 633 | +63 | 119213 | 3 | 34/0 | |
| 13 13 14 <th14< th=""> 14 14 <th1< td=""><td></td><td></td><td>CHRISTINA MILIAN f/YOUNG JEEZY Say I (Def SouthDJMG)</td><td>623</td><td>-472</td><td>46579</td><td>15</td><td>53/0</td><td></td></th1<></th14<> | | | CHRISTINA MILIAN f/YOUNG JEEZY Say I (Def SouthDJMG) | 623 | -472 | 46579 | 15 | 53/0 | |
| 35 (1) KANYE WEST Impossible (Roc-A-Fale/Def Jam/DJ/MG) 600 +48 59676 3 37/0 TPAIN (ULL' WAYNE Studio Lur (Jing/Zambe Label Group) 32 36 RAY CASH Bumpin' My Music (Gher O-Vision/Sany Urban/Columbia) 590 -152 27211 9 32/0 Total Pays: 304, Total Stations: 31, Adds: 0 32 37 MEGANI ROCHELL fif-ABOLOUS The One You Need (Def Jam/IDJ/MG) 563 -259 35322 9 39/0 Total Pays: 304, Total Stations: 31, Adds: 0 30 SAMMIE You Should Be My Girl (Rowdy/Universal Motown) 555 +77 23813 3 35/2 8000KE VALENTIME tymber C D-did Stations: 30, Adds: 0 30 SAMMIE You Should Be My Girl (Rowdy/Universal Motown) 555 +77 23813 3 35/2 8000KE VALENTIME tymber C D-did Stations: 30, Adds: 0 310 SLEEPY BROWN I/PHARRELL & BIG BOI Margarita (Purple Ribbon/Virgin) 488 +222 69639 1 3/0 NETHOD MAIN (LAUNYN NUL Say (Def Jam/IDJ/MG) 1000KE VALENTIME tymber 256, Total Stations: 37, Adds: 5 311 UPFE JERNMINGS S.E.X. (Sony Urban/Columbia) 488 +13 25476 3 3/4/3 BONAGON (COMAE MOB & FABO Wu U) (BME/Raprise) 32 | | - | | 617 | +284 | 61547 | 2 | 46/3 | NEW & ACTIVE |
| 36 RAY CASH Burnpin' My Music (Gherl-O-Vision/Sany Urban/Columbia) 590 .152 27211 9 32/0 37 MEGAII ROCHELL IfFABOLOUS The One You Need (Derl Janv/IDJMG) 563 .259 35322 9 38/0 30 SAMMIE You Should Be My Girl (Rowdy/Universal Motown) 555 +77 23813 3 35/2 38 ANTHONY HAAMLTON Can't Let Go (So So Del/Zambe Label Group) 544 +8 581158 19 31/0 Total Pays: 287, Total Stations: 37, Adds: 0 39 SLEEPY BROWN If/PHARRELL & BIG BOI Margarits (Parple Ribbor/Virgin) 495 +51 30148 2 46/2 METNOD MAII 6(AUVYI INILL Say (Del Janv/DJMG) 30 LYFE JEINMINGS S.E.X. (Sony Urban/Calumbia) 488 +222 60639 1 3/0 METNOD MAII 6(AUVYI INILL Say (Del Janv/DJMG) 31 UPF FLASCO Kick Push (1st & 15th/Atlantic) 486 +13 25476 3 34/3 Total Pays: 256, Total Stations: 37, Adds: 5 38 43 DRE flaSCC ROSS Chevy Ridin' High (Violator/Live/Zambe Label Group) 401 -97 25423 7 34/0 38 ALI & GIPP Go 'Head (Universal Motown) 359 +26 | | - | E-40 ffT-PAIN & KANDI GIRL U And Dat (Reprise/BME) | 601 | + 209 | 35994 | 2 | 53/6 | |
| 1/2 3/3 Interfection Control control Contro Contro Control Con | 35 | 35 | KANYE WEST Impossible (Roc-A-Falle/Def Jam/IDJMG) | 600 | +48 | 59676 | 3 | 37/0 | |
| 77 37 Interdation Hole-Hole Lifer About Outs The One Hole (Der Jamy/LD/MG) 98.3 -239 353222 3 3540 Total Plays: 295, Total Stations: 9, Adds: 0 80 (1) SAMMME You Should Be My Girl (Rowdy/Universal Motown) 555 +77 23813 3 35/2 BROOKE VALENTINE (PMMP C D-Girl (Subinival/Virgin) 86 (1) AINTHONY HAAMILTON Can't Let Ge (So So Def/Zombe Label Group) 544 +8 56158 19 31/9 Total Plays: 294, Total Stations: 9, Adds: 0 87 (1) SLEEPY BROWN (fPHARRELL & BIG BOI Margarita (Parple Ribbon/Virgin) 495 +51 30148 2 46/2 METMOD MAIN (fLAURYN MILL Say (Der Jamy/LD/MG) 87 (1) LYFE JENNINGS S.E.X. (Sony Urban/Columbia) 488 +222 69039 1 3/0 METMOD MAIN (fLAURYN MILL Say (Der Jamy/LD/MG) 88 43 DRE f(RICK ROSS Chevy Ridin' High (Violator/Live/Zombe Label Group) 401 -97 25423 7 34/0 Total Plays: 251, Total Stations: 37, Adds: 5 84 DRE f(RICK ROSS Chevy Ridin' High (Violator/Live/Zombe Label Group) 359 +26 14218 2 34/0 Total Plays: 245, Total Stations: 37, Adds: 5 8 | | 36 | RAY CASH Bumpin' My Music (Ghet-O-Vision/Sony Urban/Columbia) | 590 | -152 | 27211 | | 32/0 | |
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| 12 10 SLEEPY BROWN If/PHARRELL & BIG BOI Margarits (Purple Ribbon/Virgin) 495 +51 30148 2 46/2 METHOD MAR (ILAURYN IIILL Say (Dof Jam/CLARG) 12 11 12 LYFE JENNINGS S.E.X. (Sony Urban/Columbia) 488 +222 69039 1 3/0 13 12 LUPE FLASCO Kick Push (1st & 15th/Atlantic) 466 +13 25476 3 34/3 14 12 DRE fiftICK ROSS Chevy Ridin' High (Violetor/Live/Zombe Label Group) 401 -87 25423 7 34/0 18 43 DRE fiftICK ROSS Chevy Ridin' High (Violetor/Live/Zombe Label Group) 401 -87 25423 7 34/0 18 13 ALL & GIPP Go 'Head (Universal Motown) 358 +40 22415 2 24/2 CLIPSE HMANNELL M. Mo Teo Re-UpStar Trat/Zembe Label 18 13 ALL & GIPP Go 'Head (Universal Motown) 359 +26 14218 2 34/4 MANAN CAREY Fig. Lits A Bird Atland/DMG/ 19 ROBIN THICKE Wanne Love You Girl (Star Trak/Interscope) 339 +77 27568 1 33/3 MANA A Sin Asset Sations: 28, Adds: 0 14 | Ю | | | 555 | +77 | 23613 | 3 | 35/2 | |
| Image: Property and the system of the sys | 6 | | ANTHONY HAMILTON Can't Let Go /So So Det/Zombe Label Group/ | 544 | +8 | 56158 | 19 | 31/8 | Total Plays: 284, Total Stations: 30, Adds: 0 |
| Image: Construction of the second state in the second s | 2 | | SLEEPY BROWN I/PHARRELL & BIG BOI Margarita (Purple Ribbon/Virgin) | 495 | +51 | 30148 | 2 | 46/2 | |
| 43 DRE fiftick ROSS Chevy Ridin' High (<i>Violetar/Live/Zambe Label Group</i>) 401 -87 25423 7 34/0 6 PROJECT PAT Good Googly Moogly (<i>Hypnotize Minds/Loud/Calumbia</i>) 388 +40 22415 2 24/2 Total Plays: 251, Total Stations: 37, Adds: 35 8 1 ALI & GIPP Go 'Hood (<i>Universal Motown</i>) 359 +28 14218 2 34/4 8 1 ALI & GIPP Go 'Hood (<i>Universal Motown</i>) 359 +28 14218 2 34/4 9 ROBIN TWICKE Wanne Love You Girl (<i>Star Trak/Interscope</i>) 339 +77 27568 1 33/3 Total Plays: 240, Total Stations: 28, Adds: 0 9 URBAN MYSTIC I Refuse (<i>SOBE</i>) 329 +18 10742 3 25/0 52/0 52/0 4 48 DONELL JONES I'm Gonne Be (<i>LaFace/Zombe Label Group</i>) 322 -52 20770 5 32/0 MAX Lard Give Me A Sign (<i>Scar Vibar/Columbia</i>) 0 49 PUNP C (fMMKE JONES & BUN B Pourin' Up (<i>Rap-A-Lot/Asylum</i>) 316 -11 10356 2 24/0 Total Plays: 195, Total Stations: 24, Adds: 3 | WE> | - | | 468 | + 222 | 68639 | 1 | 3/0 | |
| 43 DRE f/RICK ROSS Chevy Ridin' High (Violetor/Live/Zombe Label Group) 401 -87 25423 7 34/0 CLIPSE (PMAINELL Mr. Me Tee /Re-Up/Star Trak/Zembe Label Group) 48 49 PROJECT PAT Good Googly Moogly (Hypnotize Minds/Loud/Calumbia) 388 +40 22415 2 24/2 Tetal Plays: 245, Tetal Stations: 37, Adds: 8 48 49 ALL & GIPP Go 'Head /Universal Motown) 359 +26 14218 2 34/4 MAMAN CAMEY Fy Like A Bird Aslam/(2MRG) 40 ROBIN THICKE Wanne Love You Girl (Star Trak/Interscope) 339 +77 27568 1 33/3 Tetal Plays: 240, Tetal Stations: 28, Adds: 0 44 BONIELL JONES I'm Genne Be (LaFace/Zomba Label Group) 322 -52 20770 5 32/0 MAXEMEE MEADLEY Me Time (RCAMMG) 0 49 PIMP C f/MIKE JONES & BUN B Pourin' Up (Rap-A-Lot/Asylum) 316 -11 10356 2 24/0 Tetal Plays: 195, Tetal Stations: 24, Adds: 3 | 1 | 42 | LUPE FIASCO Kick Push (1st & 15th/Atlantic) | 455 | +13 | 25476 | 3 | 34/3 | |
| 18 19 PROJECT PAT Good Googly Moogly (Hypnocize Minds/Loud/Columbia) 388 +48 22415 2 24/2 Tetal Plays: 245, Tetal Statians: 37, Adds: 8 18 16 ALI & GIPP Go 'Hood (Universal Motown) 359 +28 14218 2 34/4 MAMANI CAREY Py Like A Bird discont (Universal Motown) 359 +28 14218 2 34/4 MAMANI CAREY Py Like A Bird discont (Universal Motown) 339 +77 27568 1 33/3 Tetal Plays: 240, Tetal Statians: 28, Adds: 0 19 URBAN MYSTIC I Refuse (SOBE) 329 +18 10742 3 25/0 MAX Lard Give Me A Sign (Sony Urban/Columbia) 4 48 DONELL JONES I'm Genne Be (LaFace/Zombe Label Group) 322 -52 20770 5 32/0 MATHER MEADLEY Mo Time (RCAMMS) 0 49 PIMP C filMIKE JONES & BUN B Pourin' Up (Rap-A-Lot/Asylum) 316 -11 10356 2 24/0 Tetal Plays: 195, Tetal Statians: 24, Adds: 3 | | - | DRE fiRICK RDSS Chevy Ridin' High /Violator/Jive/Zombe Label Group/ | 401 | -97 | 25423 | 7 | 34/0 | |
| Image: Solution of the state of th | | - | PROJECT PAT Good Googly Moogly (Hypnotize Minds/Loud/Calumbia) | 388 | +40 | 22415 | 2 | 24/2 | Total Plays: 245, Total Stations: 37, Adds: 8 |
| - URBAN MYSTIC Refuse (SOBE) 329 + 18 10742 3 25/0 Total Plays: 238, Total Stations: 38, Adds: 6 4 48 DONELL JONES I'm Genne Be (LaFace/Zomba Label Group) 322 -52 20770 5 32/0 MAX Lard Give Ma A Sign (Seny Urbay/Columbia) 0 49 PIMP C finitice JONES & BUN B Pourin' Up (Rep-A-Lot/Asydem) 316 -11 10356 2 24/0 Total Plays: 195, Total Stations: 24, Adds: 3 | 8 | - | ALI & GIPP Go 'Head (Universal Motown) | 355 | +26 | 14218 | 2 | 34/4 | |
| 4 48 DOWELL JONES I'm Gonna Be (LaFace/Zomba Label Group) 322 -52 20770 5 32/0 HEATNER MEADLEY IN Two (RCA/MIG) 0 49 PINP C (MMICE JONES & BUN B Pourin' Up (Rap-A-Lot/Asylum) 316 -11 10356 2 24/0 Total Plays: 195, Total Stations: 24, Adds: 3 | | - | ROBIN THICKE Wanne Love You Girl (Star Trak/Interscope) | 339 | +77 | 27568 | 1 | 33/3 | |
| 4 46 bowest in comma be itarace/compa Low croup/ 322 -52 20/70 5 32/0 INEATINER INEADLEY IN Time (RCA/MAG) 0 49 PINP C (MNICE JONES & BUN B Pourin' Up (Rap-A-Lot/Asylom) 316 -11 10356 2 24/0 Total Plays: 195, Total Stations: 24, Adds: 3 | - | 9 | URBAN MYSTIC Refuse (SOBE) | 329 | +18 | 18742 | 3 | 25/0 | INIX Lord Give Me A Sign (Seary Urban/Columbia) Total Plane: 230 Total Stations: 28 Adda 6 |
| U 49 PIMP C finance Jones & BUN & Pourin' Up <i>(Rap-A-Loc/Asylum)</i> 316 -11 10356 2 24/0 Total Plays: 195, Total Stations: 24, Adds: 3 | 4 | | | 322 | -52 | 20770 | 5 | 32/0 | |
| | | | PHAP C finance JONES & BUN B Pourin' Up (Rap-A-Lot/Asylum) | 316 | -11 | 10356 | 2 | 24/0 | |
| 🖅 🖅 MILA J HMARQUES HOUSTON Good Lookin' Out (T.U.G./Universal Motown) 304 + 148 10348 1 38/8 GIAALS BANKLEY Crazy (Downtown) ava/Atlantic) | | 50 | MILA J f/MARQUES HOUSTON Good Lookin' Out (T.U.G./Universal Motown) | 304 | +148 | 10348 | 1 | 38/8 | |

66 Urban reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 6/4-6/10. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart unless a song has not yet reached the top 20. If after 20 weeks, the record is not in the top 20 and has two consecutive weeks of decreased plays, the song is then categorized as recurrent. Most flored is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Meds lincreased Plays is the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. (© 2006, Arbitron Inc.).© 2006 Radio & Records.

Songs ranked by total plays Station playlists for all R&R reporters are available on the web at <u>www.radioandrecords.com</u>.

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1.2

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June 16, 2006



| Artist Title (Label) | TW | LW | Famil. | Burn | Pers. 18-34 | ·F 18-34 | M 18-34 |
|--|------|------|--------|------|----------------|-------------|------------|
| FIELD MOB I/CLARA So What (DTP/Getten) | 4.21 | 4.24 | 89% | 16% | 4.11 | 4.27 | 3.59 |
| T.I. What You Know (Graph Head Atlantic) | 4.20 | 4.17 | \$2% | 28% | 4.04 | 4.11 | 3.82 |
| CHAMILLIONAIRE HIGRAYZE BOYE Ridn (Universal Motown) | 4.18 | 4.22 | 97% | 33% | 4.81 | 4.87 | 3.80 |
| YUNG JOC Goin' Down (Bad Boy/Atlantic) | 4.15 | 4.16 | ,98% | 19% | 3.97 | 4.87 | 3.66 |
| C. BROWN ILLL' WAYIE Gimme That (Jive/Zombe Label Group) | 4.12 | 4.85 | 95% | 24% | 4.85 | 4.16 | 3.67 |
| LIL' JON F/E-40 & SEAN PAUL Snap Yo Fingers (TVT) | 4.10 | 4.07 | 93% | 15% | 3.92 | 4.83 | 3.58 |
| 1. Why You Wanna (Grand Hustle/Atlantic) | 4.18 | 4.11 | 83% | 15% | 4.06 | 4.23 | 3.53 |
| DJ KHALED Holla At Me (Terror Squad/Koch) | 4.05 | - | 63% | 5% | 4.02 | 4.12 | 3.74 |
| DEM FRANCHIZE BOYZ Loan Wit It (So So Det/Virgin) | 3.98 | 3.87 | 97% | 43% | 3.88 | 3.71 | 3.80 |
| CHERISH Do It To It (Sho Wutt/Capitol) | 3.98 | 3.97 | 77% | 12% | 3.06 | 4.82 | 3.35 |
| HOSTFACE KILLAH HNE-YO Back Like (Def Jam/DJMG) | 3.95 | 3.97 | 67% | 12% | 3.85 | 3.93 | 3.50 |
| AARY J. BLIGE Enough Cryin' (Getten) | 3.93 | 4.03 | 81% | 18% | 3.94 | 4.88 | 3.42 |
| OUNG DRO f/T.L. Shoulder Leen (Grand Hustle/Atlantic) | 3.91 | 3.62 | 56% | 18% | 3.84 | 3.93 | 3.81 |
| AARY J. BLIGE Be Without You (Geffen) | 3.88 | 4.83 | 87% | 51% | 3.56 | 4.12 | 3.41 |
| ETOYA Tom (Capital) | 3.88 | 3.95 | 78% | 18% | 3.77 | 3.93 | 3.25 |
| E-YO When You're Mad (Def Jam/IDJMG) | 3.84 | 4.88 | 95% | 30% | 3.69 | 3.79 | 3.36 |
| AGGED EDGE Good Luck Charm (Sony Urban/Columbia) | 3.84 | 3.86 | 67% | 18% | 3.73 | 3.98 | 2.98 |
| NYMES W. &_ I Love My Fipmode/AftermathInterscope/ | 3.76 | - | 67% | 18% | 3.76 | 3.83 | 3.50 |
| EM FRANCHIZE BOYZ Ridin' Rims /So So Det/Virgin/ | 3.76 | 3.57 | 60% | 13% | 3.53 | 3.53 | 3.55 |
| . MILLAN ITYOUNG JEEZY Say I (Def SouthD.)MG) | 3.75 | 3.83 | 92% | 28% | 3.65 | 3.67 | 3.57 |
| HAWINIA Gettin' Some (DTP/Def Jam/IDJAG) | 3.75 | 3.81 | 88% | 28% | 3.61 | 3.72 | 3.24 |
| ELIS ITOO SHORT Bossy (Jive/Zomba Label Group) | 3.75 | 3.65 | 71% | 18% | 3.70 | 3.84 | 3.23 |
| AMNE FOXX (TWISTA DJ Play A Love Song (J/RMG) | 3.71 | 3.85 | 87% | 28% | 3.61 | 3.58 | 3.39 |
| VANT 4 Minutes (Magic Johnson/Getten) | 3.71 | 3.82 | 79% | 24% | 3.60 | 3.74 | 3.17 |
| L' WAYNE Hustler Musik (Cash Money/Universal Motown) | 3.71 | 3.63 | 68% | 17% | 3.54 | 3.64 | 3.29 |
| L ROCHELL IF ABOLOUS The One You Need (Dat Jam/CUMG) | 3.63 | 3.70 | 47% | 5% | 3.65 | 3.85 | 3.05 |
| ICK ROSS Hustlin' (Slip N Slide/Def Jam/IDJMG) | 3.58 | 3.63 | 82% | 26% | 3.58 | 3.60 | 3.54 |
| HREE 6 MAFIA Poppin' My Collar (Sony Urban/Columbia) | 3.56 | 3.46 | 95% | 41% | 3.48 | 3.53 | 3.35 |

Total sample size is 329 respondents. Total average laverability estimates are based on a scale of 1-5. (1=dislike very much, 5 = tous sample size is 2/3 respondents. Iocal average laverability estimates are based on a scale of 1-5. (1-disilke very much, 5 = like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of having the song. Songs must have 40% familiarity to appear on survey. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. Ratel TheMusic,com results are not meant to replace calout research. The results are intended to show opinions of participants on the the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system, a division of Premiere Rate local stations by calling 818-377-5300. RateTheMusics,com data is provided by Mediabase Research, a division of Premiere RateI Networks.

The Winners' Circle

Year, from 1998-2001, and three for Orban Label of the Year, from 1998-2000. The label with the second most wing is

Continued from Page 28

Def Jam, now IDJMG. It won at Urban AC in 2002 and 2004 and at Urban from 2001-2005 Also recognized as Platinum label

of the Year in the Urban AC format were I Records, in 2003 and 2005, and Columbia Records, which tied with Arista in 2001

The Gold Label of the Year in Urban AC went to live in 1999, Qwest in 2000 and Dreamworks from 2001-2003. On the Urban side, Gold went to Tommy Boy in 1999, Priority in 2000 and Dreamworks from 2001-2003.

Label Executive Of The Year

Leading the promotion teams at the

winning labels are the Label Executives of the Year. Winning more often than any other executive is Cynthia Johnson, with six wins - for three different labels. Johnson took home the award on the Urban AC side in 2000

for Columbia and in 2003 and 2004 for J/RCA Label Group. In Urban, she won in 2001 and 2002 for Columbia and in 2005 for Warner Bros.

Cynthia Johnson

Second to Johnson in total wins is live Sr. VP/Promotion Larry Khan. He was voted Label Executive of the Year for Urban in 2000 and for Urban AC in 1999, 2001 and 2005. He's been with Jive/Zomba Label Group longer than many executives have been in the business

Other winners of the Label Executive of the Year award for Urban AC were Ken James, at MCA, in 1998 (James is now MD/afternoon driver at WHOT/ Miami), and Ken Wilson, Sr. VP/Urban Promotion at J Records, in 2002.

At Urban, Michelle Madison earned the award in 1998 and 1999, while at Elektra. Johnnie Walker was recognized in 2003 while heading up the Def Jam promotion team. Her successor, Benny Pough, won in 2004.

Gospel Awards

With the R&R Gospel chart celebrating its second anniversary in a few weeks, we are very happy to say that the gospel community has enthusiastically embraced the R&R Industry Achievement Awards. 2005 was the first year the awards recognized the gospel community. Here's a rundown of last year's winners:

• Station of the Year: Radio One's WPZE (Praise 97.5)/Atlanta

• PD of the Year: tie between Eileen Collier, PD of Clear Channel's WHAL (Hallelujah 95.7)/Memphis, and Jerry Smith, PD of Radio One's WNNL (The Light)/Raleigh

• Label of the Year: EMI Gospel, home to artists such as Donald Lawrence, Smokie Norful and Kierra "Ki Ki" Sheard

• Label Executive of the Year: EMI Gospel's Eboni Funderburk-Grimes.

Harden Land

CHARICIN BOHAGON L'CRAR MOR & FARD PEM 20 ANG 475 BOY?

NE LEO NE TRATICO VIENNE EN INOTHERS LACINALD ISLEY & R.

LSBARGEY

REPORTERS Stations and their adds listed alphabetically by market MES BARRETY -----MES & RICK ROSS IN PHER THE MER & CAR MARY & BLIGE LETOWA CHERISH AGGIT EAllow Orla LA m. 20° TEL 39 MASSEZ VPMAP C 36 Annut 35 Chamble Lichname Incray/ne Bond 33 LL - John VF-40 A State Pala v York, HV BOHINGON VORME MOR & FARD PARTY & KARDY CARD ACTING AND ALLON INF NOR & FARM PRA Mb R 2, W* HORE HELISTA PHYMES APQUES HOUST ICHAGON FORME MOB & FABO ALA J VALANCES HOUSTON DY' 24 NUT/I In FL AGON VCRIME MOB & FABL in City, MO O CHERN DEMMES the forget distant

WQ.EY

CHAGON IN RAME MARK MOR & FAR

HELL

97 Total Reporters 66 Total Monitored

31 Total Indicator

Did Not Report, Playlis Frozen (4): KIIZ/Killeen, TX WBWT/Tallahassee, FL WRXZ/Albany, GA WUVA/Charlottesville, VA

Note: For complete adds, see R&R Music Tracking.

MEDIABASE

30 • Radio & Records June 16, 2006

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RR URBAN AC TOP 30

| | Ventry | June 16, 2006 | | | | | | POWERED | В |
|-------|--------|--|-------|-------|----------|-------|-----------------|---|----|
| WEEK | THIS | ANTHET TITLE LABEL(S) | PLAYS | PLAYS | AUDIENCE | CHART | TOTAL STATIONE/ | MÉDIAB | Ā |
| 1 | 1 | ANTHONY HANNETON Can't Let Go /So So Def/Zombe Label Group/ | 1718 | -38 | 151544 | 26 | 66/0 | | - |
| 2 | 2 | BRIAN MCKINGHT Find Myself In You (Motown/Universal) | 1564 | +8 | 128600 | 21 | 66/0 | MOST ADDED – | _ |
| 4 | 3 | MARIAH CAREY Fly Like A Bird (Island/IDJMG) | 1434 | +104 | 147012 | 13 | 59/0 | ANTIST TITLE LABEL(S) | AC |
| 3 | 4 | ISLEY BROTHERS (MONALD ISLEY Just Came (Def Sout/Def Jam/IDJMG) | 1316 | -121 | 111008 | 21 | 64/0 | FREDOLE JACKSON Until The End Of Time (Orphoes/ | |
| 6 | 0 | TEENA MARIE Och Wee (Cash Money/Universal Motown) | 1312 | +11 | 114876 | 15 | 63/0 | CHARLIE WILSON No Words (Jive/Zombe Label Group) | |
| 5 | 6 | MARY J. BLIGE Be Without You (Getten) | 1241 | -75 | 100633 | 28 | 62/0 | LETOYA Tom (Capital) LUTHER VANDROSS Shine (J/RMG) | |
| 7 | 7 | URBAN MYSTIC I Refuse (SOBE) | 1155 | -89 | 67452 | 19 | 62/1 | NEATHER NEADLEY Me Time (RCA/RMG) | |
| 8 | 8 | HEATHER HEADLEY In My Mind (RCA/RMG) | 1036 | -166 | 82168 | 34 | 64/0 | ALGEBRA U Do It Fer Me (Koder) | |
| 9 | 9 | ERIC BENET Pretty Baby (Friday/Reprise/Warner Bros.) | 882 | -50 | 72560 | 14 | 60/0 | AVAILT 4 Minutes (Magic Johnson/Geffen) | _ |
| 10 | 10 | KIRK FRANKLIN Looking For You /Fo Yo Soul/Gospo Centric/Zombe Label Group/ | 875 | -75 | 101748 | 35 | 58/0 | The Bries AC add threshold is applied to monitored stations not allow | |
| 12 | 0 | DONELL JONES I'm Gonna Be (LaFace/Zomba Label Group) | 839 | + 96 | 58460 | 11 | 56/1 | report adds per their company policy; Songs that reach seven plays per within one airplay week. An airplay week is defined as Sunday the | |
| 11 | 12 | JEFF MAJORS fixeLLY PRICE God's Gift (Music One/Sony Urban) | 688 | -69 | 57026 | 18 | 43/0 | Soturday. Adds from all other programmers are still accepted at any play | |
| 13 | B | CHARLIE WILSON No Words (Jive/Zomba Label Group) | 639 | +37 | 45741 | 7 | 56/7 | | |
| 19 | Ō | HEATHER HEADLEY Me Time (RCA/RMG) | 536 | +103 | 33064 | 5 | 50/4 | MOST | |
| 14 | 15 | JAMIE FOXX f/LUDACRIS Unpredictable (J/RMG) | 532 | -65 | 47440 | 23 | 52/0 | INCREASED PLAYS | |
| 15 | 16 | SHANICE Take Care Of U (Imajah/Playtime) | 528 | +27 | 31661 | 10 | 48/1 | | ĥ. |
| 25 | ð | ISLEY BROTHERS fir. ISLEY & R. KELLY Blast Off (Def Soul/Def Jam/IOJMG) | 498 | +147 | 32347 | 3 | 46/2 | ARTIST TITLE LABEL(S) INCI LUTHER VANDROSS Shine (J/RMG) + | |
| 18 | 18 | JAHEIM The Chosen One (Divine Mill/Warner Bros.) | 458 | +15 | 36381 | 7 | 47/1 | | + |
| ebut) | Ō | LUTHER VANDROSS Shine (J/RMG) | 450 | +240 | 52210 | 1 | 11/6 | ISLEY BROTHERS HR. ISLEY & Blast (Def SoufDef Jam/DJMG) + | • |
| 21 | 20 | MARY MARY Yesterday (Sony Urban/Columbia) | 439 | +35 | 40271 | 9 | 31/0 | | + |
| 20 | 2 | RAHEEM OEVAUGHIN You (Jive/Zomba Label Group) | 431 | +20 | 34233 | 13 | 36/0 | MARIAH CAREY Fly Like A Bird (/sland/IDJ/MG) + HEATHER HEADLEY Me Time (RCA/RMG) + | |
| 24 | 22 | MARY J. BLIGE Enough Cryin' (Geffen) | 424 | +61 | 64862 | 5 | 9/2 | | |
| 16 | 23 | AVANT 4 Minutes (Magic Johnson/Geffen) | 412 | -64 | 28503 | 5 | 32/3 | | 4 |
| 30 | 24 | LETOYA Tom (Capital) | 403 | +144 | 31918 | 2 | 31/6 | | 4 |
| 17 | 25 | NE-YO So Sick (Del Jan/IDJMG) | 396 | -75 | 26783 | 19 | 32/0 | AMEL LARMEUX Weary (Bliss Life) | 4 |
| 23 | 26- | KEYSHIA COLE Love (A&M/Interscope) | 310 | -56 | 14419 | 17 | 17/0 | NEW & ACTIVE | - |
| 28 | 27 | KINDRED THE FAMILY SOUL Woman First (Hidden Beach) | 288 | -15 | 14518 | 12 | 25/0 | AMEL LARRIEUX Weary (Bliss Life) | |
| 27 | 28 | JAVIER The Answer Is Yes (Capitol) | 279 | -26 | 14779 | 2 | 23/1 | Total Plays: 214, Total Stations: 21, Adds: 0 | |
| 22 | 29 | KEM Into You (Universal Motown) | 272 | -130 | 22393 | 20 | 24/0 | SANTANA HANTHONY HAMILTON Twisted (Arista/RMG) | |
| ebut | 30 | LORENZO OWENS Wanna See You Smile (D. Town) | 219 | +9 | 11043 | | 19/2 | Total Plays: 211, Total Stations: 27, Adds: 1 | |

66 Urban AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 6/4-6/10. Builets appear on songs gaining plays or remaining flat from previous week. If two songs are fied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart unless a song has not yet reached the top 15. If after 20 weeks, the record is not in the top 15 and has two consecutive weeks of decreased plays, the song is then categorized as recurrent. Most Added is the total number of new adds officially reported to R&R by each reporting stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AOH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. (© 2006, Arbitron Inc.).© 2006 Radio & Records.

+144 +104 +103+96 +61 +60 +48 Total Plays: 182, Total Stations: 17, Adds: 1 MELI'SA MORGAN High Maintenance (Orpheus/Luann) Total Plays: 116, Total Stations: 15, Adds: 1

14

Station playlists for all R&R reporters are available on the web at www.radioandrecords.com.

| | REPORTER | S | WOZZ/Filmt, MI* Fil: New Bladinate 20 LUTHER WALDROSS | KOKY/Lillie Resk, AR* OH/PD: Bask Dyles 2 Avant 1 A CEINA HIEDEL ACISSO | WYLD/New Orleans, LA* PE-AJ Anterney 23 December 2010 19 HEATIGN HEACLEY | WVBE/Roanske, VA* ON/PD: Well Feel 2 Several | WPHIL/Syracuse, NY* Old. Rich Linker PD: Butch Charles APBING Charles Fritche ad Sch |
|---|--|--|---|---|---|---|--|
| Stations and the | ir adds listed aloha | betically by market | WFLM/FL Plance, FL* WFL/M/FL Plance, FL* S. ETCV2 S. WILAAA stattings + HABL TON | | WELS/New York, NY* | WTL2/Saginery, MI ⁺ Phillip Engine Brann | WINEL/Telede, CH* |
| | | | | K.R.W.Las Angeles, CA* Parties Australia Record Record Acison | 3 MEDDE JACKSON | | AD Read Brown |
| ARIZ/Alberry, GA | WHOL Sherteston, SC* OMPO: Tarry Blac HD: TK James 1 Accessor | WWDMCchambia, SC* | WOMG/Greenstore, JC" The Shiftee Colo 1 GLEY SHOTHERS MODELD GLEY & R. KELLY | William Tan Garan Salam | WWCL/New York, NY" | HBLU/Son Francisco, CA* FR: Ravin Braun BB: Rimente Taylor 15 LUTTER Workfords | ? HEIDER ACISON |
| LUTHER WANDROSS | | WAGH/Culumbers, GA | WUMZ/Groonville, SC* | | 5 LETOVA | 2 MEDDE AICHEON | WTUG/Tuncaloesa, AL |
| SYLL/Albuquerque, 660 * 4. Bill May 1. Tan June | WICET/Charlesten, SC* POMD: Mitchell Tee Adde HODE ACCENTIONA MELECOL ACCENTION | PEAPE Breen Resteach BB: Educid Lowis WEDDE ACKSON | Affe Laure Band Mr. Bang Bank | WREV/Macon, GA PENER: Carls Williams to App. | WKLES/Norfelk, VA* OM/PC Eric Myslands No Aste | Music Chelce Smooth R&B/ Satellite CB/PD, Burge Williams | Partie Contraction |
| LOB LOBELY IDVS | WEAV/Charlette* | WKZJ/Columbus, GA | KHAD Alexandre, TX* | KUNS/Minimutes. Th | WWG Alexander VA* | APT: Cases Themes | WHUR/Washington, DC* PB: Dave Octowers |
| AMU/Mante, GA* | PD/ND: Terri Austry © MAY J B.SE HEATHER HEADLEY | CHAPT: Carl Canadr. Jr. Mill: Brandon Conner To Auto | PE Sam Chelter MR. Jaff Harrison | PR: Elimen Coller MEDDIL ACISON | CHLPD Ben Landen | 3 Netton Accison | ND: Tran LaTrollo HIEDDE JACISON |
| 8 Frank Johnson I: Dorok Harper | LORENZO OWENS ISLEV BROTHERS BRONALD ISLEV & R. HEL | | WHRP Nuntsville, AL* | WHOT/Miami, FL* | LATHER WARDINGSS | Sirius Heart & Soul Satellite ON/PD 8.J. Stere | White Washington, DC* |
| | WONC/Charlotte* | OM J.D. Same OM: Paul Strang PD: Warren Strang | and the Antonio | Mit Tear Paties Mit Fait Michaele Truster | WCFB/Orlande, FL* | 2 WINCE | 40 Hits Chase |
| AKB/Augusta, GA* | PD. Red Store B. Chris James Cont. Chris James | PD: Warran Storens No Adda | 13 MELTSA MONGAN | HD: Ken Janes To: Asp | All Store fielbereit FR: Carib Cardbar | The TouctySatellite | WJRW/West Paim Beach |
| A001 | | KSOC/Dallas, TX* | WTLC/Indianapolis, III* PD: Bries Wallace | W.MR.Milwador, WI* | WREX Personal FL* | PD Stan Boston MPD-ND Halloward Harmonian | Pit Hart Harten |
| KSP/Augusta, GA* # Mile Brener MID The Fully Seel | WMPZ/Chaltanooga, TH* OH: Roll Landechur PR: Audrea Party | DRE John Candidarte PR: John Long To Ann | APRIME The First Lady 2 CHARLE WILSON 2 CHARLE WILSON 2 CHARLE WILSON | PDAGE Land James CHARLE WR SON LETOTA LETOTA | PD/MD: Yerry Styles APD Linds "Sendine" Meaner | No Adds | APD Kyle Stanget MD: Patrice Wright Jordina LETOYA |
| D Char Best | 2 JAWER REDULARE FREDOLE JACKSON | WROU/Dayton, DH* | WICO/Jackson, MS* OM/PD: Stan Branson | WDLT/Mobile AI * | WDAS Philadelphia, PA* | WLVH Savannah, GA Off. Brief Hally POINT Gary Trans | LICHEL MICHELLUTHER WHIDROSS |
| WINBaltimore_MO* | WSRB Chicago, IL* | No Arm | 13 PREDDIE JACKSON | OM/PD James Alexander | Old: Theo Mitchen | 11 menter worson | |
| Tim Walts S. Koller Wynder | MD: Tracie Reynolds to Acts | WIND(D/Detroit, MI* | WSOL Jacksonville, FL* Oth Gall Austin | K IMG/Monroe, LA | APDIMD: Je Gamble Te Adds | KDKS/Shreveport, LA* | POWERED BY |
| CHARLE WESCH | WVAZ/Chicago, 8.* | Old: IL) Hulday PB: Jacobio Halesmonad | POAD: IJ Brooks | PD: Dura Callina 16 Conta Callina | WRNB Philadelphia PA* | ONLPD: Queen Echols | MEDIABASE |
| IXL/Baton Rouge, LA* | OMUPPE: Elver Smith | APD: Oned Stevens MD: Krysti Birchatt | KMJK/Kansas City, MD* | | Dist (DC) Makes 1 (Dis | KVMA/Shreveport, LA* | |
| A GENTA PEDDIE JACISON | APOMD: Armando Rivera To Adda | No Acts | PD: Jarvid Jackson 9 AvAIC | WWMG-Montgomery, AL PD/MO Darryt Elliot | MD Ma They Strictland 1 Colle & Mason | PO Bill Sharp | *Monitored Reporters |
| BHK Birmingham, AL* | WZAK/Cleveland, OH* | WBBK Dothan AL | KNEK/Latayette, LA* | WOOK Nashville, TN* | WFXC/Raleigh, HC* | KMLIM/St. Louis. MO* | 79 Total Reporters |
| Darryi Jalamin D. Chris Calaman Adh | ON/PD: Kim Jahasen MD: Terry Balle W: Acc. | Pilt: JJ "Dig Doubly" Davis 27 DONELL JONES 13 SHANNER | PD: D-Neck REDDE JACKSON | PD: Bunto Sensor 9 HEADER HEADLEY | ONLYD CY Ywag Arthone Inn Borry 5 China a an Son | ONLETO, Church Alleins 17 Luther whethess | 66 Total Monitored |
| UNT/Birmingham, AL* | WLXC/Columbia_SC* | WURS/Fayelleville, NC* Off: Mac Edwards | WJICI/Laurel, MS Off: Jackson Walter FD: Danies Brooks | IONEZ/New Orleans, LA* | WKJS/Richmond, VA* | WFUNISI, Louis, MO* | 13 Total Indicator |
| Reven Kooler For | PE Des Withouts A GEDIA REDOE ACKSON | PEADE Juli Anderson MEDDE JACISON IMARC UNVICENTES | HEATHER HEADLEY | LONGING CLUB JUDIES | OMEPD. AI Payne MD: Preside Fera HEATHER HEADLEY | APPLANCE Anton Advance APPLANCE Anton Revela 3 CONELL JONES | |



RR GOSPEL TOP 30

| | | June 16, 2006 | - | | TOTAL | | TOTAL STATIONS | MOST ADDED |
|-----|------|--|-------|-------|----------|-------|-----------------|---|
| AST | THIS | ARTIST TITLE LABEL(S) | PLAYS | PLAYS | AUDIENCE | CHANT | TOTAL STATIONEY | ANTINET TITLE LABEL(S) AD |
| 1 | 0 | DONALD LAWRENCE The Blessing Of Abraham (EMI Gaspal) | 1597 | +126 | 57881 | 20 | 45/2 | KETH WONDERBOY JOHNSON Made It (Varity) |
| 2 | 2 | BYNON CAGE I Will Bless The Lord (Gaspo Centric/Zambe Label Group) | 1116 | -86 | 43018 | 28 | 35/1 | MENNY GREEN My Story (Blockbarry) |
| 3 | 3 | MARY MARY Yesterday (Sony Urban/Columbia) | 1033 | -2 | 36715 | 38 | 32/1 | KIERIKA "KIKI" SHEARD Why Me (EMI Gospal) |
| 5 | 0 | VICKIE WIIIANS It's Alright (Verity/Zomba Label Group) | 1011 | +82 | 35278 | 18 | 36/1 | MOST |
| 6 | Ğ | JIMMAY HICKS & VOICES OF INTEGRITY BomBlessed (Worldwide) | 1008 | +109 | 33617 | 19 | 36/1 | |
| 4 | 6 | KIRK FRANKLIN Looking For You (Fo Yo Soul/Gospo Centric/Zomba Label Group) | 981 | +1 | 35594 | 39 | 33/0 | INCREASED PLAYS |
| 7 | ŏ | HEZEKIAH WALKER Lift Him Up (Verity/Zomba Label Group) | 936 | +49 | 34542 | 34 | 33/1 | ARTIST TITLE LABEL(S) INCRE |
| 8 | ð | VICIAL YOHE Deliverance Is Available (PareSprings/EMI Gospel) | 810 | +12 | 25337 | 31 | 31/1 | MARVIN SAPP Perfect Peece (Verity) +1: |
| 9 | 9 | TYE TRIBBETT Victory (Sony Urban/Columbia) | 731 | +90 | 19652 | 10 | 27/3 | DONALD LAWRENCE The Blessing Of Abraham (EMI Gaspel) +1 |
| 11 | 10 | DONNIE MCCLURKIN Church Medley (Verity/Gospo Centric/Zombe Label Group) | 612 | +33 | 22238 | 9 | 26/1 | KEITH WONDERBOY JOHNSON Made It (Verity) +1 JIAAWY HICKS & VOICES BornBlessed (Workhwide) +1 |
| 10 | ā | YOLANDA ADAMS Victory (Atlantic) | 611 | +17 | 28402 | 30 | 21/1 | TYE TRIBBETT Victory (Sony Urban/Columbia) + |
| 14 | 12 | DORINDA CLARK-COLE So Many Times (Gospo Centric/Zomba Label Group) | 601 | +45 | 21348 | 25 | 21/2 | KTERRA "KIKI" SNEARD Why Me (EMI Gospel) + |
| 16 | B | MARVINI SAPP Perfect Peace (Verity) | 598 | +130 | 16099 | 17 | 20/3 | VICKIE WINAIIS It's Alright (Verity/Zomba Label Group) 4 |
| 13 | 14 | BISHOP EDDIE LONG It Shall Come To Pass (EMI Gospel) | 538 | -31 | 13652 | 16 | 21/0 | VIRTUE Follow Me (Integrity Gospel) |
| 12 | 15 | TAMELA MANN Speak Lord (TillyMann) | 535 | -38 | 13725 | 28 | 21/1 | ANNI NESBY I Can Go To God In Prayer (Shanachie) + VINITUEILI PRAISE Incredible God Incredible Praise (Artemis) + |
| 19 | 1 | YOUTH FOR CHRIST The Struggle Is Over (Emtra/LKS) | 501 | +55 | 14130 | 7 | 22/3 | YOUTHFUL PRAISE Incredible God, Incredible Praise (Artemis) + |
| 18 | ø | DONALD ALFORD All I Want To Do Is Bless You (Holy Spirit/Taseis) | 490 | +31 | 10396 | 16 | 16/2 | NEW & ACTIVE |
| 20 | 18 | DARREL PETTIES & STRENGTH IN PRAISE Thank Ya Jesus (EMI Gospel) | 442 | +43 | 13560 | 5 | 20/1 | |
| 23 | 19 | KEITH WONDERBOY JOHNSON I Made It (Verity) | 433 | +118 | 14348 | 3 | 25/6 | ANDRAE CROUCH All Because Of Jesus (Verity) Total Plays: 243, Total Stations: 9, Adds: 2 |
| 17 | 20 | YOLANDA ADAMS This Tog Shall Pass (Atlantic) | 430 | -31 | 12733 | 14 | 21/2 | NORMAN HUTCHHIS Get Ready For Your Miracle (JDI) |
| 22 | 21 | DAMON LITTLE Long As I Got Shoes (Workhwide) | 378 | +40 | 18862 | 7 | 18/1 | Total Plays: 231, Total Stations: 10, Adds: 1 |
| 26 | 2 | YOUTHFUL PRAISE Incredible God, Incredible Praise (Artemis) | 376 | +72 | 15413 | 4 | 18/3 | TONY TERRY Praise Him (Studio 25/Koch/JEG) Total Plays: 216, Total Stations: 16, Adds: 3 |
| 24 | 23 | BISHOP LEONARD SCOTT Sing Unto The King (Tyscot/Taseis) | 375 | +63 | 9373 | 5 | 14/3 | A7 Don't Walk Away (Triple A) |
| 28 | 2 | VIRTUE Follow Me (Integrity Gospel) | 352 | +77 | 9509 | 3 | 14/2 | Total Plays: 213, Total Stations: 10, Adds: 0 |
| 21 | 25 | KAREH CLARK-SHEARD Favor (Word/Curb/Warner Bros.) | 338 | -41 | 7424 | 19 | 16/1 | WALTER HAWKINS A Prayer Away (Code Terra) |
| 30 | 26 | ANNI MESBY I Can Go To God In Prayer (Shanachie) | 314 | +76 | 13459 | 2 | 18/2 | Total Plays: 204, Total Stations: 10, Adds: 0 MSSSSSIPPI MASS CHOR If I Be Lifted Up (Malaco) |
| 25 | 27 | MARTHA MUNIZZI No Limits (Integrity Label Group) | 298 | -9 | 8791 | 12 | 11/1 | Total Plays: 201, Total Stations: 7, Adds: 1 |
| 27 | 28 | VASHAWN MITCHELL No Way (Tyscol) | 278 | -25 | 14715 | 6 | 14/1 | NORMAN HUTCHINS A Move Of God is On The Way (JDI) |
| but | 29 | WILLIAMS BROTHERS Be There (Blackberry) | 270 | +56 | 12982 | 1 | 16/1 | Total Plays: 195, Total Stations: 11, Adds: 1 K. FRANKLINL Imagine Ma <i>fre Yo Seul</i> Gagno Centric/Zomba Label G |
| 29 | 30 | JOE PACE Mighty Long Way (Integrity Gospel) | 269 | +7 | 5135 | 4 | 9/0 | Total Plays: 185, Total Stations: 8, Adds: 3 LUCINDA MOORE Pressure Into Praise (Tyscot/Taseis/ |

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ALS (Lou Gehrig's disease) strikes people of every age and background. Chris Rice battles ALS with courage and help from MDA.

ALS DOESN'T PLAY FAVORITES

MUSCULAR DYSTROPHY ASSOCIATION

Jerry Lewis, National Chairman www.als.mdausa.org (800) 572-1717



24

32 • Radio & Records June 16, 2006

Prat 50

RR COUNTRY REPORTERS

Stations and their adds listed alphabetically by market

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| Staturen, CH* I: Kevin Alexen Kan Staal I: Nation | W2XXABlend, ABB CHAPTE: Byon Rhodes 1 Sci ACT | HECY/Colorado Springs, CO* Fil: Jo Ja Tambaagh I Mathilli I Mathilli I Mathilli | KAFF/Flagstoll, AZ PD: C.J. Marti | WTCF/Huntington PB: Jody Esten MB: Base Parts 3 Oktober 100 Son 3 Oktober 100 Son 3 Oktober 100 Son | WBUL/Lunington, KY Bill: Barry Fax PB: Juy Class Te Activ | WICHE Alambetile , TH * CHIPT: Down Kelly Hit: Him Looke To Anti- | WCTX/Providence, AV* PD: Teil Londre APD: Robby Bridges SH: San Desens | KNA2/Sente Barboro, CA Ph/MB: States Corporter Trian | WTCM/Inverse City, ON/PD: Jast O'Holley MD: Carey Carloss 5 Fatheres 5 Batteres 5 Batteres 5 Batteres |
| Address, NY* | WHINK Chaptermine, NY | WCOS/Columbia, SC* | WFRE/Find, MR | | | | 2 NUTH PILL | Killi Gasta Maria, CA | 5 BRODES & DURIN 5 GRE TOVER WE SON 5 BRONE VECELARD 5 AMPON TOPPO |
| er Deinelle | CONFOR Ed Winter | Fit Li Smith | PD: Cayate Califies | WORMAtuntaville, AL. APR: Short Langeton | KZICKAinceln, HE | WSCI, Nashville, TV* | WILLINGood Cilles, M | Pindit: Tim Brann | |
| III Earley | TANALON SHOPT | APRANE Ginn Barrell B MCARDY 7 MODS & LAM | AFORD: Berr Gerenime Second Annual Second Annual | St. Das Hallin | Oll: Jan Steel Fit: Brian Jonnings | Citt: City Hannimit PD/CID: Koth Kanimen | Filt: Jim & Yann Hill: Ren Expens | 14 TAYLOR SAMT 13 CHEYCHEN AN SON 11 FAYN HEL 5 HEARTLAND | Killik/Incoon, AZ* |
| | WDXD, Rinnington, A.* Olt: Ten Hanston | | | | AFBANE: Carol Tamer | Ne Arm | 3 JOSH SJANER 7 SANA EVANS | S HEAVITLAND | PDAID: Base Justices |
| Manager and a state | Olt: Ten Hanston Fit: Total Burry | WCOL/Columbus, OH* FR: John Creation | WIGH, Florence, AL. OIL Jol Thomas | | | | | WCTO/Garanato, FL* | Marca Aparas |
| i Hay Lines | 10 Am | AFRAND: Ban E. Zala | Filt: Flaigh Brown | WFHE/Indianapolis, 81" 1%: Bob Richards | antipate and parts All' | WENANashville, TV* Fit: Buddy Van Amdale | WQDR/Relaigh, HC* Bill: Paul Michaels | APD/ND: Noid Botter | KV00/hites. OK* |
| C. Joll Jury | | | PB: Patch Brown 14 Mil & ADP 1 Triple TOM, MCD 1 Triple TOM, MCD 1 TCDN2 LINES | THE J.B. Common 12 Min.M.A. (AMDERT 10 STATES | Billio Cont Hadren | Milt: Frank Stores | Fil: Line History AFI: Hiltor Theodomy' Holds | 3 FARRINGLE 2 ANG & RUCH 1 JOSH TURNER | PO-MD: No Hampton |
| The second s | Williamington, B. | WESt Codeville, Til | & ROOKE LYNNE | TO SAME EVANS | 4 WRICHERS 3 STEVE HELT RETRINEL | C 240 CHEN 1- | 5 M | | |
| Alexandran, Mill* | APPARE Bask Stores | Bit: Hoty Maily | WEEX/Florence, SC | WillSUndam, ME | | WCTY/New London, CT | | IDIP&Bentie, WA* Fit: Booky Breaser | WHZD/hundin, MK |
| Eddle Hushell | 10 SHEDNEY | Pit: Baler Hanken AFIT: Fields Status | Cliff: Rusy "Rolloy" | Olt: Store Hally Fit: Risk Adams | NZLALes Angeles, CA* CONFE: R.J. Code | BBAPD: Janay Laka APD: Deve Elder | KOVT/Repid City, 20 Piblic: Mark Human | S ENC DANCH S ENC DANCH S GRETCHER WAS SOR | Elt: Nat Storem |
| | WHEN PROVIDED ANY | Mit: Stewart James | INC. Channe Matthewant | Providence Clim Alloca | APRANE: Terre Compas 3 ACC MENNE 1 Referrent | 13 HEARTLAND | H SUBALARD | T WE TOTE WE SAM | FB: Bill Hughes AFB: Fuel Date |
| 4210 | Olt: line Blatz | | ME & NOT | 6 WRECHERS 1 STEVE ADMR | 1 ROTHINGL | Williament, W.* | Kitt Anna W | WOFN, Chaboygen, WI | 14 STENE HOLY 5 JANE DIMEN 8 STENE AZAM |
| Nonandria, LA | 12 Martine Lands | ISTYL Corpus Christi, TX | WFLS/Fredericipium, WA | FARTH HEL | WHICH Amateria IV | Affailte State States | COLOR Ton Antime 2 Miles Mailes 2 Demonstration | Pit: Edde Yearn APit: Juli "J.R." Kolm | |
| Mana Casay | 5 TANLOR SAMP? | All Park Small | Off: Paul Johnson Fillett: Jan Read | WUELVississe, ME | Pill: Coyota Californi Mill: Hight Train Later | 7 Jule Coulds | 2 DAMELLE PYCH CAPCULINA | BRICONS & DUBR d district for the second s | HORUE/Nylor, TX Mit: Juli Exam |
| Claud r differen | IEZHOutes, ID* | PR: Frank Edwards | AFR: Mile Vesent | Filt: Team Freeman To Ann | to Ann | IONO/Odesse, TX | | 4 DELABA STRVENS 6 TAVLOR SOUFT | Photos Andy Reight |
| | CLARK: Main Terreran Affahlit: Susan Terler | | 6 DAWELLE PECK | 1 | | PE: Mile Lawrence APDAIE: Makes Pelawan + Hall Monte | ULUE/Rone, IV GUL Jan McChin | COLLAbrament, LA | |
| Allondoven, PA* Shelly Easter | Mener Ical Asca STIVE ASM | HPLX/Ballas, TX* FB: Jobs Cost | ICHCL/Freene, CA* | WORE/Jacksonville, FL* | HELLLAukkenk, TX Fit: July Sould | P HOME VERONNE FATHINGLI BHOOKS & DURN | AFR: "No" Close Heat | Cit: Care MaCae | WFRGAUCE. NY |
| (Paidan | | Mile Cody Alem The Mileson The Mileson The Mileson The Mileson | Fit: Store Flashe | Finite: Jost Conte Salte Hall GETORE VE SCE | NOT Classic Vision 10 Innutti Landa 1 10 TRUCE ACAMES | GRETCHEN WALSON THENT TONA MISCH SHOOTER JENNINGS | | PE: Chris Brass 7 Minute Literat 7 Description 1 CET Waters 1 ACT WATERS | N LAN LARSE |
| | HOFC, Baiss, ID* Olk: Horis Badais | S SPOOLS & DURN | MEL José Ja Man Milita Jaka Ja | GRETCHINE BESCH | 10 TRUCE ADMINS | HEATTLANE | KFRG/Riverside, CA* | I LOUT TRALEMS | KJUG/Nealla, CA* |
| knortlin, TX | Pit: Novis Andonen Alffählit: Jan Miller | KICLONIN, TX* | | Wh00/Jacksemille, FL* | WWORLHadises, WI* | KTST/Oblaheme City, OK* | Off: Los Deugles PD/MD: Das Jalles | | POARD: Dave Daniels |
| Patrick Clark | APPLICE AN IMPLY 3 HANTLAD TRUTTOM ABOR | APRAND: Chris Hall 7 BG&ROH | KUAD/FI. Collins, CO | UR: Call Austin Fil: Cases Caster | Fil: Hat Bradis Mit: Hat McContin | ONLYS: They Deale | 3 HORE BELLINGE, JR. INSPETCHER INVESCR. ING & REP & VIEW ZONT | KSUU/Since City, M PDMD: Ince Minister | |
| ALDERE ALDERE ALDERE | | | APD: Dave Jamen MD: Brien Gary | BART: Jahn Soult Briddins & D.Am Dealtraid Hit | ACL NAM | 3 STEVE HOLY LOSH TURNER | | PDAD Tene Minister | VINCO/Wate, TX |
| acharage, All | WICL&Buston, MA* Cit: Ban Kolley | KTYS/Dallas, TX* FB: Gade W. Putet | 9: Adds | Developing and | Statutionen City, M | KOSKT/Conside_ HE* | WSLC:Roannin, Wi* Fit: Buil Shop | WEYT/South Band, M | BRAFE: Zost Owen |
| Volley | Fit: Mins Breatwy Affabilit: Classy Regard | MD: Clarks Hadi | | W180/Johnson City* | Piblill: Robyn McCann | PD: Tem Beadwin MD: Craig Allen | MD: Robyen Jaymes | FG/HD: Chief March | 10 BIG & REDA 10 JACK NEPANN |
| | 10 TATIVILL | | WCKT/PL Myors, FL* | PEAND: GHI Hagy III MATT ANARS 12 BB A RCH | 3 SPF MATS 2 GMY MCHOLS | 10 Add. | | arring (| WM2Q/Washington |
| HELL NORMAN N SHART I TATABI K (AATS | KAOG/Green, TX | KY90/Denver, CO* Fit: Josi Bale | 2 BLAME LANSEN | 12 (000 to 1162) | KTEX/McAllon, TX* | 1 | WYYD/Reserves, Wh | KDRK/Speizne, WA* | PD: George King |
| • "JAP13 | PORCE Juniter Allen | TTE: Joel Build Bill: Canadi Ball 1 TRUE ADAIL HATHINEL | WWGR/FL Mours, FL* | KEKG/Japlin, NO | Off: Billy Sections PD: Jake Cardin | KPLM/Poins Springs, CA FB: Al Gorden | PD/MD: Just Bearing | OM/PE: Cary Rolls MD: Ryon Ballie | SUGARLAND 7 TIMES ADMIN |
| Alfan Asber, Mi | | HATTH HELL | PD: Hart Phillips | COL: Japan Haight Filt: Rab Mayor | APD: Frankia Ban | PE: Al Conten MD: Kery James 10 Kath Al | and the second second | 6 Stalley stiftsvan | |
| n Country Hern | WYNK, Bullala, NY* PD: B.W. Smith | IDECOse Maines, M* | APD: Stave Hart | 13 BIG & NON 6 GRODIS & DURN 5 HEARTURD | 1 BROOKS & DURN | 10 JACK CSCARD | WOEE/Rechaster, NY* | KEXZ/Spokane, WA* | WDE2/Waxee, WI APD/ID: Vacano Res |
| | APPLATE: Wandy Lunn 1 Deriver westin 1 Sectors westin | Olt. Jant O'Drive | | | | WX205/Pensacela, FL | FO-ME: May Kink Farm-HLL GRETCHER WASSA | Cit: Robert Harder PDAID: Paul "Counts" | So Adda |
| Reptolen, WF McCarlby | 1 Second | PD: Andy Ellini Milt: Eddle Hadhold | WQHK/FL Wayne, IN* CH/FD: Reb Kelley | WWWWWWalemazoo, Mil Pilt P.J. Lann | ICRWC/Mediant, CR CRVPD: Larry Neel | PDAID: Loss West | | Income and | |
| No. SCR | W010 Berlingten | 1 TAVLOR SHIFT HEAL MCCOV FAITH HELL | in the | 2 HATTHINE | Mill: Bandt Salaster Fathering | SHEDNSY | KNCL/Secremente, CA* | 3 FATTERLL | WINK/West Palm De |
| | ON/PD. Steve Palkey | | | STEVE AZAR | GRETICIER WILSON SHEDAKS | WYCT/Passacate, PL | AFR: Gran Cale | | PD: Million Marken Mill: JR Jankson |
| Autorelle, IIC Jali Davis | S STEVE HOLY | KAN/Rus Haines, M* CRL Just O'Dian | WOOK/Gainemille, FL* | | WGICL/Mamahis, TH* | OMOTO: Honia Mag | BIG & RICH | WPICI/Opringfield, BM* Pit: RJ Mallay | 7 ACL REAMS 6 GRETORE WASON |
| : Brian Hatlield | | Pite Annie Stillett | Hilb: Non Paul | HBEQ/Kannes City, MO* Fit: Mile Kennedy | PD: Lance Tolavall | AFE: Cony Fields Mill: Bunnis "Callink" Miller | WCEN/Saginaw, MI | AND: Jessian Tyler Safering, GRETO-PRIMESON | WOVE/Minerine, W |
| | WCXY/Champaign, IL. Fil: Sky Philips | MID: Eddle Hallield | THE REAL PROPERTY OF | NO: T.J. HoEntro | APPLAND: Trapper Jake | to Am | PD: Joby Phillips | GALLIDAR MESON | POINT: Jan Ellint |
| Allente, GA* | THE AND | | WECT/Grand Repids, MI* | DIFFO-EN WE SOM DIFFE GAGLE STEVE AZAR | | | S PAT GREEN 4 HEMPY ROCENS | KTTS/Springfuld, MO | 6 THENT TONE MISON 5 STRIVE AZAR 5 FAITHING L 2 JASON ALCEAN |
| A CARLEY MAL | 7 06 6 101 | WYCD/Detroit, MI* | OMPC: Daug Mexigomery AFQAME: Dave Tell | APRI-Kannas City, MO* | KLING/Marced, CA ON/PD: Rene Reborts | WFYN/Paris, I. Chiff: Bir Harpen | | Allef B: Clark Canton Alf Ballit: Carlo Clark | 2 JASON ALOEAN |
| | WEZL/Charleston, SC* | PD: The Roberts | 4 CRETCHEN KIN, SCH CHRIS CALLE CARDE RIN AAM Salating Al KSHAM FACTH HELL | Caller Date Carter | 11 Faith IIII Montgomer | 5 BIG & HIDI 3 SHEDNSY | WRCO/Gaginere, MI | TO FARTHERE TO JAKE COMEN & DAMAGELE PREM | ICFOL/Minhite, KS* |
| Nitestic City, NJ | OM/PD: Scott Jahnson Mill: Gory Grittin | * Charle MDRGAN * STEVE HOLY | Saladay as result | APPLAND: Day Storem | 10 DAMANE MORESA | WXTL/Philadalahia, PA* | Mill John Blackson | | OM/PD: Beverice Bran HD: Carel Hughes |
| a statement | to Am | - | WTHNGreat Pasids, M ⁺ | | WOID, Meridian, ME | Fit: Bob Hollay | BILL & ROT BRETORIS MILSON TRACY BYRD | KSD/St. Louis, NO* | 2 WATCHERS |
| ALDERN MEN BRI SON COUNTY | | WTVY/Dothen, AL ONVPD: Amie Pollant | Citt: Brent Alberta | WENF/Canana City, MD* PD: Miniani Cruise | TT STAR ACLY 5 ANA CHEM 6 CANALE FRCA 5 STREY BALLARA 5 STREY BALLARA 9 STREY BALLARA 1 STREY BALLARA | APR: Sey Land | | 1 THE AGINE GRY NOILS | KZSK/Wichile, KS* |
| | WW.T/Charleston, SC* FB: Brian Briver | MD: Hills Casey | PDAID: Bud Ferd APR: Blat Strater | MOAND: James Carris | 6 DAMAGELE PECA 5 TRENT WALLMER | SHEDANGY ARR DATES | WWFG/Salisbury, MD OBJPD: Brian Cleary | | Off: Lymen James APB(Off: Toxony Barro |
| nganta, GA | 6-44 | | APE: Mail Strater MODE & Culle There for anon Mark Modeling | | 3 UFGIN MALANS NG & NDH SIONY KENSHAN | IGHLE/Phoenix, AZ* | APRANII: Sendre Los | WE, M. Louis, MO* FD: Grap Masiage | 12 FMC DILITION 4 STEVE HOLT 1 IPPODIS & DURIN |
| AND When | | 10008/Outub Fit: Dant Massa | | WWW./Inexville, Til* | and the second | Fit: Jay HaCarthy | 5 DELAMA STEVENS 5 DELAMA STEVENS 5 PAT GREEN | All: Damy Hontons | 1 THERE TONG ANON |
| | WOBE/Charleston, WV | PE: Davel Manage provide a curren mat green | WTOR/Greensboro, NC* | ON/PD: Mile Hammond | WILLAliami, FL* | AFORE Calles | IEEA/Sall Lake City, UT* | 1 BRODIS & DURB 1 GRETCHER WASON BIG & RID1 | WOCY/Willies Barry |
| | COL: Jall Whitehead PD: Ed Reberts | WORKER Cale, W | PD: They Center | HE College Added | PC: Dab Barnell APC: Dilly Braun | IDEL/Passis A2* | COLUMN: Also Hages | | ONE Jan Haing PD: Das Hadak |
| Augusta. GA Intry | MD: BAN Hange N MAT ANT ANT | PDAID: Hits Malay | AFRANCE: Angle Ward | | S FATTHER | PD: Pay Massie | APPlant: Banny Ryan 3 Farth Hill 1 LOST THALERS | KATH/Blacklan, CA* Olt: Network Parry | MD: Contin Brooy |
| Zach Taylor | 14 DELETION 10 JOIN AUGUN | | | WKCAALatayotta, III PD: Mask Allen | 5 FATTH HE. 5 TRACE ADMINES 6 BROOKS & CURB 4 GRETHER WILSON 1 MARK HER WILSON | Mill: Guran Faster Refinition BARE LAPSEN | | PD: Ready Mark | 1 NASCAL (CATIS HARINI HELL BIG & REDI JACK INCRAM |
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| atersfield, CA* | WSOC/Charlotte* APDAID: Rick McCracken | DN: Tess Charity FB: Ray Termer | PD: Slove Geofferies | MD: T.D. Smith gretoret wilson | Authority and Automatic Automatics Automatica Automatic | WOGLPHIsburgh, PA* | MD: Pat Garrett | | WUSO/Winchester |
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Untold Stories Of R&R Conventions Past

The good, the bad and the really ugly

One of the most magical nights in the history of R&R Conventions almost never happened. This week, 14 years later, we present the previously untold tale of how one of music's biggest superstars almost had to cancel his convention appearance, and, in the artist's own words, the story of how that night ultimately became a memorable one for both the performer and convention attendees. Also included are the convention memories of some industry folks.

This tale actually starts sometime in the fall of 1991. I flew to L.A. to take R&R founder and then-Publisher Bob Wilson to a concert by an artist who had taken the country world by storm, notching eight No. 1s out of the nine singles he'd released to that point.

I was hoping to convince Wilson to ask the act to play the 1992 R&R Convention. He told me that might be tough because he had already signed ZZ Top for the Saturday-night closing show. He did leave room, however, to put on an opening act.

About five songs into the set Wilson leaned over to me and said, "Let's get him." We went backstage and met with the artist and his manager. I'll never forget what might be the most welcome words I've ever heard: "Mr. Wilson, sir, I would be honored to play at your convention."

The Important Things

Eight months later, though, I wasn't so happy when I was told that the act, **Garth Brooks**, was thinking of canceling. I'll let Brooks pick up the story here, in an interview I did with him in 1992. It begins with him looking out for the band's drummer and the drummer's very pregnant wife.

"We all met in Nashville to go to the airport the day before the show," Brooks said. "Our drummer, Mike Palmer, got on the bus, and I said, 'What are you doin'?' He said, 1'm goin' to L.A. with you.' I said, 'No, you're not.' I said, 'Dude, I don't know what it is, call me crazy, but I think you'd better stay here in Nashville.'

"Of course, we're also all thinking that we're up shit creek because we've never done a show without a drummer before. And we're opening for ZZ Top! But the important things are the important things, and everybody on that bus knew that.

"If you had seen Mike's wife, Kathy well, man, she was almost totally round. You just knew it was the day for it. So he stayed in Nashville. It was the only gig he ever missed."

Three Options

Brooks told me back in 1992 that he figured he had three options when Palmer decided to stay in Nashville. One, he could cancel. Two, he could hire an L.A. session player. Or three, he and his band could go on without a drummer.

How seriously did Brooks consider option one, not doing the show? "The problem was our manager, Bob Doyle," Brooks said. "I can't tell you how many times in my career I've wanted not to do something like the showcase that got me my record



BROOKS REDUX Garth Brooks made his second R&R Convention appearance in 1998 and brought along Trisha Yearwood for good measure. Seen here after the performance are (I-r) R&R Publisher/CED Erica Farber, Yearwood, Brooks and R&R Country Editor Lon Helton.



LOOK, MA, NO HAT Garth Brooks is seen here opening for ZZ Top at R&R Convention 1992. For the story behind his no-hat, no-headset-microphone appearance and the inscription visible in the photo, check out this page.

deal — and Bob kept saying, 'Look, you said you were going to do it, so do it.'

"I was real serious about not playing. Bob wasn't scared about what the industry would think or anything, he just said, 'We promised we were going to do it, and we're doing it.'

"The quote all night when we were talking about going acoustic was, 'Yeah, but we're in front of ZZ Top!' We knew they were going to come out with all their guns smokin' and stuff."

Brooks said the notion of hiring a session player was rejected pretty quickly because it just wouldn't have been the same. "We're just not session cats," he said. "I don't dig business in music at all, and you know the first thing that was going to happen is that someone would ask, 'What's the pay? What's the rate? What's the hour?' and that never set well with us. So, we decided to pull from within."

I was especially relieved that Brooks chose the last alternative. I recall that his crew asked if they could get into the stage area as early in the day as possible on the Saturday of the show.

"When we got to soundcheck, the first thing we did was to take everything very acoustic," Brooks said. "Without Palmer there we might have looked real disoriented. It could have looked silly. So we tried another route and depended on the music we had cut thus far plus some of our influences."

Showtime At the Convention

When it was time for Garth and his band, Stillwater — minus one drummer — to take the stage, it was readily apparent things weren't normal: Garth walked out without his hat and trademark headset microphone, opting instead for a standard mike on a stand.

He said, "We had to immediately establish that this was going to be something very different for us. We always prided ourselves on the fact that there wasn't one entertainer onstage, there were seven. I wasn't going to do a normal show without our drummer. But it also let you know that there was nobody in the band that we couldn't do without.

"You go on because people are there to have fun. Anytime you go down, you're always looking for somebody to step up. That night James Garver stood up and took over the congas and all the percussion and did a great job. When someone goes down,

"We had to immediately establish that this was going to be something very different for us."

Garth Brooks

someone has to rise up, and that's what Garver did."

Garth explained the absence of his drummer to the crowd and said he was going to play some of his songs that weren't reliant on a driving drumbeat, and that he was also going to sing some of the songs that had influenced him through the years.

"I think I'm a fan of some of the greatest music ever played," he said in our interview. "Hopefully, that meant there were some folks in the audience who shared my love for Bob Seger stuff and old Eagles and James Taylor music — stuff that would be right up our alley today in country music."

Lasting Effects

Needless to say, the show was incredible. Like so many, I had been amazed and mesmerized by Brooks' full shows, but that night he showed his incredible depth as an entertainer and performer.

While country partisans knew even then, in June 1992, that he was a huge star who put on an absolutely incredible live show, the vast majority of the pop radio and record world were getting their first glimpse of him. And for him to come way out of his comfort zone and still dazzle a very tough crowd was simply amazing.

During our 1992 conversation, Garth also revealed that some permanent changes to his shows were made as a direct result of his R&R Convention experience. "It was at soundcheck that day that we formed the acoustic version of 'The River,' and we played the song that way from that day forward," he said.

"That show also birthed our tradition of

Continued on Page 36

ANOTHER NIGHT ANOTHER STAR



Toby Keith JUST WRAPPED Premiere Party Live from Las Vegas, April 7th

Shania Twain 'Greatest Hits' World Premiere, November 2004

Reba

"Reba Live from the Set," Valentine's Day 2005

Faith Hill 'Fireflies' World Premiere, July 2005

> Brooks & Dunn Live from NYC, August 2005

Garth Brooks Exclusive Interview, November 2005



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LIA IS COUNTRY RADIO AT NIGH





Untold Stories Of R&R.... Continued from Page 34

closing our shows with 'American Pie.' We had done the song before, but the R&R Convention was the only time I had ever closed our show with it. It got such a response that night that from then on, if we were lucky enough to get an encore, the last song of the night would be 'American Pie."

In addition to our wonderful memories of that night, all of us at R&R have a concrete reminder of how special it was: A giant version of the photo of Brooks on Page 34 hangs on the wall of R&R Publisher/CBO Erica Farber's office. It is inscribed, "To the gang at R&R. The 'scaredest' I've ever been! God bless you all. Thanks. Garth Brooks."

Garth also gets constant reminders of that Saturday night in June 1992. He told me, "I still have people who search me out at parties, industry functions or charity events and say, 'Man, I was at the R&R Convention in L.A.' I'll say, 'The one where we lost the drummer?' And they'll go, 'Yeah!' It was probably one of the coolest nights of our caneer."

The Illicing Starship

Sony BMG Exec. VP Butch Waugh has this recollection: "One year at the R&R Convention in L.A. we had the RCA pop suite rocking on a Friday night. Jefferson Starship was coming to hang and play their new music. The suite was overflowing with the brightest PDs in Pop radio. All that was sing was Starship, including Grace Slick.

"Starship was in the lobby with members of my staff who were escorting them to our suite. A ton of industry people were trying to get to the suite levels, and the fire marshals were there. We were told that there were so many people in the hotel that the marshals were not letting any more get on the elevators.

We got some members of Starship to take the stairs, and others had to wait until the fire marshals would allow people to get on elevators. Needless to say, Grace was not. happy, but it just shows how many people were flooding the hotel to be part of the most exciting event of the year, the R&R Convention.

"What an amazing time in music."

Predictions, Pages & Frisbees

Keymarket VP/Programming Frank Bell prefaces his recollections by saying, "Many of those brain cells are no longer operational, but my most vivid memories are from the very first R&R Conventions in the late 1970s, in Dallas and L.A.

"My American University college roommate Tim Menowsky and I scraped together every spare nickel we could to attend what we told our families was an educational event. And what an education!

Then-AOR Editor Mike Harrison gave us great advice when he said to just go up and start talking to people. We became adept at sneaking into the most popular record-company suites. Why did all those record guys keep going into the back room and closing the door?

Some random remembrances from Bell include: "Dolly (Parton) does Dallas ... Hearing Charlie Minor's name announced every afternoon in the hotel lobby, then learning he was actually having himself paged ... Sitting at breakfast and hearing the incredible 'Radio in 1985' presentation for the first time. Have you listened lately? A lot of those predictions actually came true And best of all, hanging out with Norm Pattiz and Dr. Demento in the Westwood 36 • Radio & Records June 16, 2006

One suite, throwing Frisbees off the hotel balcony at 6am."

Panals & Sessions

A pair of contributors recall the educational side of R&R Convention sessions. **Daniels Country Radio Resources President** Larry Daniels says, "I've enjoyed all the R&R Conventions over the years. There's nothing better than getting together with industry friends because new ideas will always pop up and we are able to brainstorm with each other between sessions.

"The panels in Cleveland last year were informative and enjoyable. The Country Boiler Room' brought up nearly every topic, from research to radio-label relations to Becky Brenner's comments about comparing the charts to what the listeners want.

"I also enjoyed the session about programmers and executives who were new to the Country format and what they had to go through and the impact that the rising Jack' format could have on Country stations - remember, this was last year. "There were many industry pros there,

"There's nothing better than getting together with industry friends because new ideas will always pop up and we are able to brainstorm with each other between sessions."

Larry Danisle

Contenant a formation and and a second

and that's what makes conventions and eminars special: You continue to learn."

Consultant Joel Raab says, "I believe it was 2003 in L.A. when several of the country label heads said they were concerned with sales and the lack of strong new artists getting airplay. I remember commenting that the last really big act we had break through was The Dixie Chicks.

"How times have changed - for the better - with Kenny Chesney, Toby Keith and Rascal Flatts going to new levels and the Muzik Mafia helping country gain more of the media attention we deserve. Our real challenge is keeping country cool without **Ashley Monroe**

NEW ARTIST FACT FILE

Label: Columbia Album: Satisfied

Producer: Mark Wright

ne data: Fall Hometown: Corryton, TN

Favorite aports team: "USC Trojans. My best friend is the tarting center on the footbell team."

e meet: "Ham, mashed potatoes, com and Littlene macaroni and cheese. One of my co-writers says all I eat is this and yellow.

orite movie: It's a Wonderful Life

My friends say: "Probably that I'm nice, I don't know. This is

too tough. (She calls out to friend and fellow artist Catherine Britt, who is nearby) Hey, how would you describe me? She says that I'm the sweetest, most loving and giving person she knows. Aw. rthdar: Sept. 10

noss: "Dolly Parton, Carlene Carter, Hank Williams, Petay Cline, Carl Smith,

Bonnie Rait. Carl is my cousin, my papaw's first cousin. They grew up singing together." The light came on when: "I always knew. I have a picture of my third birthday party, where I'm playing guitar and singing and everyone is gathered around. I knew it was a afft, knew I was a messenger, so I also crafted it. After my dad passed I took that pain and started writing a whole lot and moved to Nashville

Three-minute life story: "I was raised in the best, most wonderful Christian home. All my family lived on the same street. I couldn't ask for a better life. My dad got sick when I was 13 and passed away six months later. I took all that pain and focused it into my music and moved to Nastwille with my mom. I started writing with people and networking. I met songwriter Brett James, who took me to John Grady. He signed me to Sony, and here I am."

Best thing about her career so far: "Dolly Parton wrote me a letter. Somehow a couple years ago she got a copy of my demo and wrote me saying that she thought we sounded a lot alike and that I reminded her of herself. She said she'd love to sing with me someday and actually quoted song lyrics from 'Hank's Cadillac,' which was one of the songs on the demo. It was so sw

Worst thing: "Not having my dad here to share it. All these good things are happening, and he's not here to see the wheels turn. I feel him, but not being able to share it with him is hard."

ed to own: "Probably Brian McKnight's Back at One. He's Album she's emberra et, but that album is so chee

in she wore out: Patay Cline's Greatest Hits

having the latest surge in popularity become yet another fad."

Mare Memories

Former Arista/Nashville VP/Promotion Bobby Kraig was PD of KPLX/Dallas in 1988 when the R&R Convention last descended on that fair city. Perhaps it's not a coincidence that the Anatole is only now allowing a repeat performance. But, I digress.

Kraig details an event that I recall and relate often: "While I have been to a few, the **R&R** Convention in Dallas holds a special place in my heart. I had been programming



FIRST ACHIEVERS 1998 was the inaugural year for the R&R Industry Achievement Awards. Seen here are (I-r) former R&R account executive Jennifer Scruggs Switzer, then-WSIX/Nashville PD Dave Kelly (who took time out from high school classes to accept WSIX's Station of the Year honors), Regional Promoter of the Year Denise Roberts and Sr. Promotion Executive of the Year David Haley.

KPLX for seven years at that point, and we were doing pretty well. I remember having lunch with Lon and mentioning that I had become somewhat bored and might be interested in taking on a new challenge in another market.

"A day or so later I found out that my morning man and best friend, Terry Dorsey, had taken the morning job at crosstown Country KSCS. He wanted to have breakfast one morning, and I thought we were going to talk about his new contract with KPLX.

"He said, 'Bobby, we are here to talk about my new contract, but it's not with you.' He's a funny SOB, isn't he? Although I don't recall laughing at the moment. Plus, I didn't even touch my French toast, my favorite! I'm happy to say we are still the best of friends today. Terry, you still owe me that Erench toast

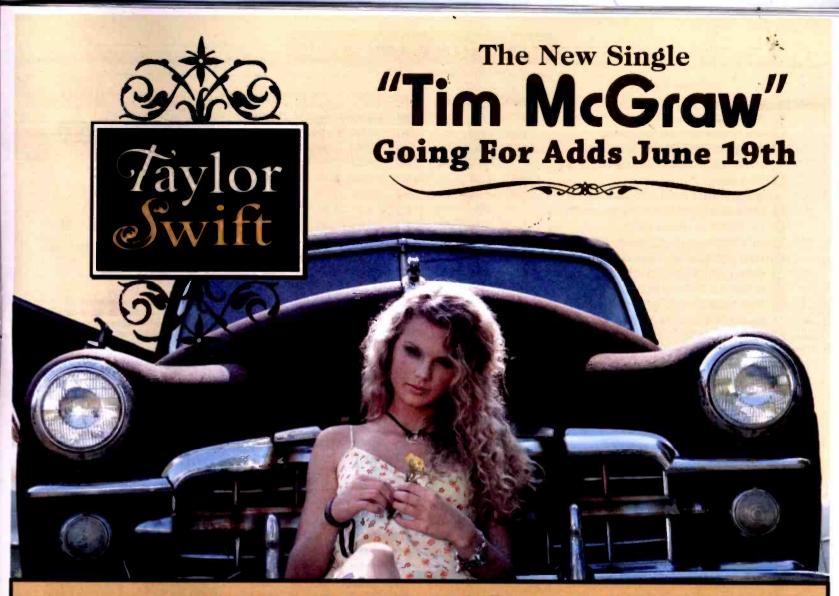
"I will tell you this: Even now I have a hard time saying, 1'm bored."

"Oh, I would be remiss if I didn't mention that at the same convention a certain R&R employee knocked me ass over cane in the RCA suite, and all he could say was, Sorry, Bobby, but you were about to mess up my pinball game.' Any idea who that was, Lon? And, actually, now that I think about it. I'm not sure there was a 'sorry' included. Ya gotta love those R&R Conventions." (Editor's note: In my defense, we were playing pinball for \$20 a game.)

Make your plans now to join us for more memory-making events at R&R Convention '06, Sept. 20-22 at the Hilton Anatole Hotel in Dallas, Visit www.radioandrecords, com for more details and to register.



Ashley Ma



WHAT RADIO IS SAYING

"Taylor is AMAZING...WOW!" --Bill Poindexter, MD/WUSY-Chattanooga

"She has that certain 'It.' I'm not even sure what 'It' is, but she has it!" --Doug Montgomery, PD/WBCT-Grand Rapids

"Wow! I heard the morning show interview with Taylor Swift from Nashville last week (from CMA Fest remote)...Not only impressed with her music but also impressed with her!" --Meg Stevens, PD/WGAR-Cleveland

"I LOVE IT!" -- Debby Turpin, MD/KSOP-Salt Lake City



www.americanradiohistory.com

RR COUNTRY TOP 50

| -1.1-11- | | | | | | | | | | | |
|----------|---|------------------------------|-------------|--------|----------------|-------|----------|--------|-------|--------|--|
| ST THIS | June 16, 2006 | TO | OTAL | * | TOTAL PLAYS | PLATS | TOT.AUD. | + AUD. | WEEKS | TOTAL | POWER |
| | | | | POWITS | | | (00) | 100) | | | MEDIA |
| - | KENNY CHESNEY Summertime (BNA) | | 3902 | 984 | 4809 | + 389 | 413046 | 31663 | 11 | 123/0 | |
| | PHIL VASSAR Last Day Of My Life (Arist | | 3118 | 840 | 4522 | +303 | 387733 | 27826 | 18 | 122/1 | MOST ADDED |
| 5 3 | TIM MCGRAW When The Stars Go Blue (| | 2020 | 253 | 4229 | +95 | 339605 | 1855 | 15 | 123/0 | ANTINE LABELIS |
| 1 4 | | | | ·1125 | 4220 | -313 | 335534 | | 24 | 123/0 | FAITH MLL Sundhine & Summertime (Warner Bres.) |
| 6 0 | BRAD PAISLEY The World (Arista) | | 1577 | 1186 | 3977 | +438 | | 24206 | 13 | 123/0 | BROOKS & DUNNI Building Bridges (Arista) |
| 4 6 | | | 0852 | -1284 | 3757 | -488 | 308656 | -46101 | 22 | 123/0 | GRETCHEN WILSON California Girls (Columbia) |
| | CARRIE UNDERWOOD Don't Forget To Re | member Me <i>(Arista)</i> 10 | 0737 | 844 | 3716 | +421 | 319293 | 25341 | 14 | 123/0 | DIG & NICH 8th Of Nevember (Warner Bres.) |
| a | JOE NICHOLS Size Matters (Someday) /L | Iniversal South/ 10 | 0257 | 194 | 3685 | +103 | 282107 | 5100 | 21 | 121/0 | JACK INGRAM Love You (Big Machine) PAT GREEN Fasts Just Like It Should (BNA) |
| 9 | TOBY KEITH A Little Too Late (Show Day A | isstmile/Universal/ | 8758 | 898 | 3210 | +276 | 285408 | 27397 | | 123/0 | WRECKERS Loove The Piaces (Mavarick/Warner Bres.) |
| U | KEITH ANDERSON Every Time I Hear Yo | ur Name <i>(Arista)</i> 9 | 475 | 441 | 3291 | +95 | 276146 | 14217 | 23 | 123/0 | STEVE HOLY Brand New Girlfriand /Carb/ |
| U | ROONEY ATKINS If You're Going Throug | h <i>(Curb)</i> 8 | 6532 | 648 | 2977 | +225 | 239880 | 24205 | 22 | 121/1 | TRACE ADICINS Swing /Capital |
| 12 | RASCAL FLATTS Me And My Gang /Lyri | c Street/ 8 | B142 | 391 | 2789 | +123 | 223650 | 10958 | | 123/0 | TRENT TOMLINSON One Wing In The Fire (Lyric Street) |
| 13 | B GARY ALLAN Life Ain't Always Beautiful | (MCA) 7 | 7785 | 339 | 2740 | +99 | 215457 | 7547 | 21 | 120/0 | The Country add threshold is applied to monitored stations not |
| 14 | 14 CRAIG MORGAN I Got You (BBR) | 7 | 7769 | -27 | 2773 | -35 | 218324 | -1271 | 26 | 118/1 | report adds per their exampleny policy. Senge thet reach source play within one singley week. Airplay week is dolland as Sunday through |
| 15 | LITTLE BIG TOWN Bring It On Home /Equ | ity) 6 | 8858 | 240 | 2451 | + 99 | 182372 | 7577 | 19 | 120/0 | Adds from all other programmers are still accepted at any play lov |
| 16 | KENNY ROGERS I Can't Uniove You /Cap | ital 8 | 6445 | 512 | 2131 | +159 | 172761 | 14456 | 23 | 112/1 | |
| 17 | ERIC CHURCH How Bout You (Capital) | 5 | 5815 | 389 | 2085 | +169 | 146855 | 5662 | 17 | 1144 | MOST |
| 18 | B WRECKERS Leave The Pieces (Maverick) | Warner Bros.) 5 | 5563 | 513 | 1855 | +189 | 141716 | 13769 | 10 | 121/7 | |
| 1 | SUGARLAND Down in Mississippi (Up To I | No Good /Marcury/ 5 | 5543 | 397 | 1941 | +141 | 139314 | 11244 | 14 | 116/2 | INCREASED POINTS |
| 20 | | | 5426 | 294 | 1940 | +116 | 131004 | 8105 | 15 | 117/2 | |
| | BILLY CURRINGTON Why, Why MAY | | 5165 | 302 | 1883 | +103 | 128238 | 6397 | 15 | 114/0 | ARTIST TITLE LABEL(S) |
| | 22 STEVE HOLY Brand New Girlfriand /Curb | | 1724 | 517 | 1844 | +185 | 119769 | 12360 | 18 | 104/7 | BRAD PAISLEY The World (Aristal |
| - | 3 JOSH GRACIN Favorite State Of Mind (2) | | 4454 | 202 | 1591 | +71 | 107035 | 5199 | 14 | 111/1 | KENNY CNESNEY Summartime (BNA) |
| | JOSH TURNER Would You Go With Me / | | 6074 | 614 | 1379 | +179 | 104881 | 17745 | 7 | 114/6 | BROOKS & DUNN Building Bridges (Arista) TOBY KETTH A Little Too Late (Show Day Nashville/Universal) |
| 2 | | | 3703 | 313 | 1144 | +160 | 96457 | 3327 | 5 | 87/8 | CARDE UNDERWOOD Dan't Forget To Remember Me (Arista) |
| | | | | 250 | 1174 | + 100 | 85434 | 8820 | 12 | 94/1 | PHIL VASSAR Last Day Of My Life (Arista) |
| - | | | 3483 | | | | | 4268 | 17 | \$1/0 | RODINEY ATIONS If You're Going Through (Carb) |
| | TRENT WILLMON On Again Tonight (Col | | 3289 | 236 | 1192 | +77 | 82896 | | | | JOSH TURNER Would You Ge With Me (MCA) |
| 2 | - | | 2938 | 956 | 1015 | +322 | 79778 | 22610 | - | 100/15 | FAITH MILL Sunshine & Summertime (Warner Bres.) BIG & MICH 8th Of November (Warner Bres.) |
| - | 1 TRACE ADKINS Swing (Capitol) | | 2810 | 350 | 987 | +132 | 77075 | 11899 | 7 | 76/7 | |
| | 3 MIRANDA LAMBERT New Strings /Colu | | 2723 | 323 | 899 | +55 | 67944 | 11047 | | 82/2 | |
| - | MEGAN MULLINS Ain't What It Used To | | 2559 | 83 | 932 | +44 | 55092 | 1634 | 14 | 92/1 | MOST |
| - | BIG & RICH 8th Of November (Warner Br | | 2514 | 570 | 760 | +212 | 69028 | 4118 | 3 | 83/12 | INCREASED PLAYS |
| - 2 | GARTH BROOKS That Girl Is A Cowboy (| | 2476 | 123 | 914 | +21 | 59653 | 1795 | 10 | 86/2 | ARTIET TITLE LABEL(S) |
| | BLAINE LARSEN I Don't Know What She Sa | id (Giantslayer/BNA) 2 | 2298 | 95 | 860 | +29 | 54376 | 6819 | 15 | 82/4 | BRAD PAISLEY The World (Arista) |
| - | SARA EVANS Coalmine (RCA) | | 1936 | 282 | 703 | +93 | 45444 | 3949 | 7 | 74/2 | CANNE UNDERWOOD Don't Forget To Remember Me (Arista) |
| 36 | DIAMOND NO God Only Cries (Arista) | - 1 | 1729 | 78 | 675 | +27 | 39816 | 2216 | 9 | 70/2 | KENNY CHESNEY Summartime (BNA) |
| 3. | I HANK WILLIAMS, JR That's How The | ry <i>(Curti/Asylum)</i> 1 | 1630 | 62 | 652 | +29 | 38096 | 3130 | 15 | 66/3 | BROOKS & DUNN Building Bridges (Arista) |
| 38 | 3 EMERSON DRIVE A Good Man (Midas) | 1 | 1245 | 186 | 495 | +68 | 31031 | 7039 | 8 | 42/0 | PHIL VASSAR Last Day Of My Life (Arista) TOBY KEITH A Little Tee Late (Show Dag Nashville/Universal) |
| 39 | 39 SHEDAISY In Terms Of Love (Lyric Street | ป 1 | 1115 | 263 | 403 | +97 | 19926 | 3870 | 4 | 64/5 | RODINEY ATKINS If You're Going Through (Carty |
| > 4 | FAITH HILL Sunshine & Summertime /Wa | vner Bros.) | 861 | 605 | 291 | +224 | 24153 | 16033 | 1 | 57/38 | FAITH HILL Sunshine & Summertime (Warner Bros.) |
| 4 | GARY NICHOLS Unbroken Ground /Merc | ury) | 833 | 70 | 311 | +18 | 14333 | 2633 | 5 | 51/1 | BIG & RICH 8th Of November (Warner Bros.) |
| 42 | DIST TRAILERS Call Me Crazy (BNA) | | 819 | -7 | 296 | +12 | 14499 | -1819 | 6 | 42/1 | WRECKERS Leave The Pieces (Meverick/Warner Bros.) |
| 4 | BIO GRAND Kill Me Now (Curth/Asylum) | | 749 | 17 | 316 | +9 | 13381 | -1335 | 7 | 42/1 | |
| | ROCKIE LYNNE Do We Still (Universal So | wth/ | 741 | 46 | 283 | +14 | 11921 | -418 | 5 | 42/2 | BREAKERS |
| | JACK INGRAM Love You (Big Mechine) | | 640 | 202 | 188 | +76 | 13315 | 2271 | 1 | 29/10 | DNEAKENS |
| | CAROLINA RAIN Get Outta My Way (Equ | ity) | 634 | 83 | 253 | +35 | 14760 | 2558 | À | 37/4 | TRACE ADKINS |
| | JEFF BATES One Second Chance (RCA) | | 608 | 105 | 207 | +38 | 8941 | 2760 | 2 | 31/2 | Swing (Capital) |
| - 7 | GRETCHEN WILSON California Girls (Co | humbial | 607 | 194 | 184 | +42 | 18559 | 7090 | 1 | 28/15 | 7 Adds * Moves 30-29 |
| | | | | | | | | 2054 | | 30/3 | BIG & RICH |
| 49 | 49 DARRYL WORLEY Nothin' But A Love Th | and (200) | 603 | -6 | 231 | -12 | 13130 | | | | 8th Of November (Warner Bres.) |
| 49 | D CROSS CANADIAN RAGWEED This Tim | Alainan Prati | 571 | 51 | 189 | + 30 | 13725 | 965 | | 14/0 | 12 Adds * Noves 35-32 |

123 Country reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total points for the airplay week of 6/4-6/10. Bullets appear on songs gaining points and/or plays or remaining flat from previous week. If two songs are tied in total points, the song with the larger increase in points is placed first. Songs below No. 1 and down in points and plays for three consecutive weeks are moved to recurrent. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most increased Points lists the songs with the greatest week-to-week increases in total points. Station Weight = ADH Persons + (Market rank X 10) divided by the highest ADH Persons of all Country reporters. As of fall 2005, WUSN/Chicago has the highest AOH, which is 42,500. Total Audiance equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AOH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. (© 2006, Arbitron Inc.) © 2006



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Songs ranked by total points Station playlists for all R&R reporters are available on the web at <u>www.radioandrecords.com</u>.

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38 • Padio & Records June 16, 2006

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| | _ | | | | | | | 2 | _ | | |
|------|------------|--|--------|--------|--------|-------|----------|-------|-------|-------|--|
| LAST | THIS | June 16, 2006 | TOTAL | * | TOTAL | * | TOT.AUD. | AUD. | WEEKS | TOTAL | |
| 2 | ITEEK | | POWITS | POINTS | PLAYS | PLAYS | (00) | (00) | ON | ADDE | |
| 3 | 2 | | 4635 | 76 | 3667 | +68 | 74019 | 61012 | 20 | 96/0 | |
| 4 | 3 | TIM MCGRAW When The Stars Go Blue (Curb) | 4613 | 155 | 3629 | +125 | 74573 | 62356 | 12 | 97/0 | FAITH MILL C |
| 6 | ġ | | 4344 | -26 | 3436 | -23 | 70460 | 58136 | 15 | 97/0 | BIG & NICH 8th Of November (Warner Bras.) 2 |
| 8 | 6 | | 4272 | 251 | 3397 | +189 | 69714 | 58607 | 13 | 97/0 | GRETCHEN WILSON California Girls (Columbia) |
| 7 | 6 | JOE NICHOLS Size Matters (Someday) (Universal South) | 3991 | 329 | . 3148 | +225 | 66804 | 56470 | 12 | 98/0 | |
| 1 | 7 | | 3982 | -14 | 3151 | -18 | 65910 | 54423 | 21 | 96/0 | MEANTLAND Loved Her First (Lofton Creek) BROOKS & DUNN Building Bridges (Arista) |
| 9 | Ó | LEANN RIMES Something's Gotta Give (Asylum/Carb) | 3950 | -529 | 3128 | -483 | 64296 | 50593 | 24 | 89/0 | PAT GREEN Fools Just Like It Should (BAA) |
| 11 | 9 | KEITH ANDERSON Every Time I Hear Your Name (Arista) | 3575 | 24 | 2831 | +35 | 59915 | 50667 | 23 | 96/1 | SHEDAISY In Terms Of Love (Lyric Street) |
| 5 | 10 | | 3516 | 366 | 2744 | +301 | 58741 | 49836 | 9 | 98/0 | SAMMY KERSHAW Tennessee Girl (Category 5) TRENT TOMLINSON One Wing in The Fire (Lyric Street) |
| 13 | 0 | | 3277 | -795 | 2574 | -617 | 48189 | 33255 | 22 | 79/0 | THEN TOMENSON ONE WING IN THE THE (LYNE SCHOOL) |
| 10 | 12 | | 3269 | 184 | 2560 | +111 | 53802 | 46122 | 22 | 36/0 | |
| 12 | B | | 3189 | -96 | 2479 | -61 | 50641 | 41065 | 27 | 92/0 | |
| | 8 | | 3171 | 52 | 2474 | +40 | 51898 | 44165 | 8 | 96/0 | |
| 14 | | | 3163 | 174 | 2462 | +144 | 52239 | 44495 | 22 | 96/1 | |
| 15 | 6 | and the second stand it on the tradenty? | 2872 | 80 | 2268 | +48 | 47746 | 40874 | 20 | 96/2 | |
| 17 | 6 | | 2494 | 200 | 1977 | +130 | 41592 | 35670 | 16 | 85/0 | |
| 16 | 0 | SUGARLAND Down In Mississippi (Up To No Good) (Mercury) | 2460 | 115 | 1976 | +93 | 40380 | 34531 | 14 | 94/1 | |
| 18 | 18 | BILLY CURRINGTON Why, Why, Why (Mercury) | 2329 | 73 | 1843 | +54 | 38233 | 33143 | 16 | 93/0 | |
| 20 | 19 | WRECKERS Leave The Pieces (Maverick/Warner Bros.) | 2277 | 207 | 1822 | +157 | 36633 | 32579 | 11 | 95/2 | |
| 19 | 20 | KENNY ROGERS I Can't Uniove You /Capitol | 2145 | 70 | 1717 | +34 | 34634 | 29460 | 24 | 83/2 | MOST |
| 21 | 1 | JOSH TURNER Would You Go With Me (MCA) | 1899 | 156 | 1469 | +136 | 34417 | 30868 | 8 | 89/1 | INCREASED POINTS |
| 22 | 22 | JAKE OWEN Yee Haw (RCA/RLG) | 1826 | 178 | 1427 | +150 | 29334 | 25141 | 15 | 77/3 | |
| 23 | 23 | JOSH GRACIN Favorite State Of Mind (Lyric Street) | 1764 | 151 | 1402 | +125 | 28454 | 25063 | 16 | 81/0 | ARTIST TITLE LABEL(S) |
| 25 | 23 | STEVE HOLY Brand New Girlfriend (Curb) | 1687 | 328 | 1399 | +275 | 27463 | 24804 | 8 | 78/4 | BIG & RICH 8th Of November (Warner Bros.) +367 |
| 28 | 75 | BROOKS & DUNN Building Bridges (Arista) | 1582 | 296 | 1235 | + 229 | 28695 | 26410 | 4 | 84/8 | TOBY KEITH A Little Too Late (Show Dog Nashville/Universal) +366 |
| 26 | 26 | DANIELLE PECK Findin' A Good Man (Big Machine) | 1391 | 57 | 1073 | +39 | 22135 | 19858 | 15 | 74/4 | FAITH HILL Sunshine & Summertime (Warner Bros.) +338 |
| 27 | Ð | TRACE ADKINS Swing (Capital) | 1384 | 86 | 1148 | +52 | 22544 | 19889 | 7 | 71/2 | CARRIE UNDERWOOD Don't Forget To Remember Me (Arista) +329 STEVE HOLY Brand New Girtfriend (Curb) +328 |
| 30 | 28 | PAT GREEN Feels Just Like It Should (BNA) | 1300 | 220 | 1060 | +168 | 20725 | 18917 | 4 | 81/7 | BROOKS & DUNN Building Bridges (Arista) +298 |
| 24 | 29 | GARTH BROOKS That Girl Is A Cowboy (Peerl/Lyric Street) | 1261 | -166 | 1055 | -148 | 20491 | 18055 | 10 | 68/0 | BRAD PAISLEY The World (Arista) +251 |
| 29 | 30 | TRENT WILLMON On Again Tonight (Columbia) | 1239 | 92 | 1005 | +82 | 19243 | 16907 | 17 | 67/3 | PAT GREEN Feels Just Like It Should (BNA) +221 WRECKERS Leave The Pieces (Maverick/Warner Bros.) +207 |
| 32 | 3 | MIRANDA LAMBERT New Strings (Columbia) | 1060 | - 75 | 870 | +67 | 16131 | 14553 | 9 | 68/4 | WRECKERS Leave The Pieces /Maverick/Warner Bros.) +207 ERIC CHURCH How 'Bout You (Capital) +200 +200 |
| 31 | 32 | SARA EVANS Coalmine (RCA) | 1025 | 23 | 792 | | 17235 | 15307 | 10 | 60/3 | |
| 38 | 33 | BIG & RICH 8th Of November (Warner Bros.) | 826 | 367 | 658 | +288 | 13459 | 12737 | 2 | 69/25 | |
| 34 | 34 | DIAMOND RIO God Only Cries (Arista) | 626 | 52 | 450 | +42 | 12240 | 11009 | | 37/2 | |
| 33 | 35 | MEGAN MULLINS Ain't What It Used To Be (BBR) | 624 | 14 | 493 | +17 | 10199 | 9299 | 12 | 42/2 | |
| 35 | 36 | DARKYL WORLEY Nothin' But A Love Thang (903) | 563 | 48 | 438 | + 39 | 8587 | 7468 | 5 | 41/2 | |
| 39 | 0 | SHEDAISY In Terms Of Love (Lyric Street) | 557 | 198 | 456 | +72 | 8956 | 8129 | 5 | 45/5 | • |
| ebut | 38 | FAITH HULL Sunshine & Summertime (Werner Bros.) | 513 | 338 | 417 | + 283 | 8751 | 9513 | | 43/27 | • |
| 36 | 39 | BLANNE LARSEN I Don't Know What She Said (Giantslayer/BNA) | 504 | 36 | 422 | +25 | 7679 | 6540 | 16 | 35/2 | |
| 43 | 3 0 | GRETCHEN WILSON California Girts /Columbia/ | 451 | 152 | 363 | +133 | 8342 | 7434 | | 40/13 | |
| 40 | 9 | ROCKIE LYINE Do We Still (Universal South) | 379 | 4 | 318 | +6 | 6211 | 5389 | | 34/2 | |
| 41 | • | SAMMY KERSHAW Tennessee Girl /Category 5/ | 370 | 33 | 301 | +38 | \$527 | 5699 | 5 | 37/6 | MOST |
| 42 | 9 | EMERSON DRIVE A Good Man /Mides/ | 338 | 15 | 252 | +17 | 3989 | 3448 | 7 | 25/3 | INCREASED PLAYS |
| 45 | 0 | GARY MICHOLS Unbroken Ground (Mercury) | 332 | 51 | 268 | +40 | 6125 | 5437 | | 30/2 | |
| ebut | - | JACK MIGRAM Love You (Big Machine) | 278 | 131 | 227 | +91 | 4278 | 4083 | | 27/18 | ARTIST TITLE LABEL(S) BICHEAGE TOBY KEITH A Little Too Late (Show Day Keshnille/Universal) +301 |
| 48 | - | RIO GRAND Kill Me Now (Carb/Asylam) | 278 | | 221 | +1 | 4411 | 3561 | 5 | 22/0 | TUET KEITH A Little Teo Late (Show Day Kashville/Universal) +381 BIG & NICH 8th Of November (Warner Bres.) +288 |
| 49 | | JEFF BATES One Second Chance (RCA) | 218 | .3 | 159 | -5 | 3563 | | - | | FAITH MILL Sunshine & Summartimu (Warner Broz.) +283 |
| 50 | - | BRIAN MCCOMAS Good Good Lovin' (Katapult) | 217 | 11 | 192 | +9 | | 3067 | 3 | 19/3 | STEVE HOLY Brand New Girlfriend /Carby +275 |
| 48 | | CHNIS CAGLE Anywhere But Here /Capital | 184 | -40 | 141 | | 3643 | 3482 | 2 | 15/0 | BROOKS & BUNN Building Bridges (Arista) +229 CANNE UNDERWOOD Don't Ferget Te Remember Me (Arista) +225 |
| ebut | - | TRENT TOMLINSON One Wing In The Fire (Lyric Street) | 172 | 43 | | -44 | 2339 | 2023 | • | 16/0 | BRAD PAISLEY The World (Arista) +185 |
| - | - | | 172 | 40 | 140 | +34 | 2658 | 2614 | 1 | 18/6 | PAT GREEN Fools Just Like It Should (BNA) +168 |

98 Country reporters. Songs ranked by total plays for the airplay week of Sunday 6/4 - Saturday 6/10. © 2006 Radio & Records



WRECKERS Loove The Pieces (Moverick/Warner Bres.)

JAKE OWEN Yes Haw (RCA/RLG)

+157

+150

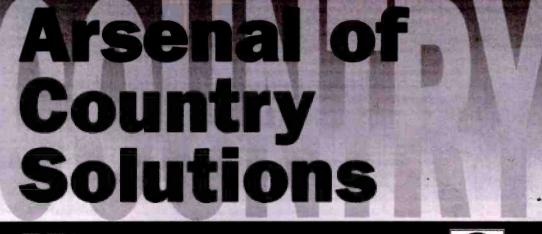
RR COUNTRY CALLOUT AMERICA

EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES June 16, 2006

Callout America. song selection is based on the top 35 titles from the R&R Country chart for the airplay week of June 4-10.

| ANTRET Title (Laber) | TOTAL | PASSION | INDEX | MELITRAL | FAMILIARITY | DISI WE | STRONGLY DISLIKE |
|--|-------|---------|-------|----------|-------------|---------|---------------------|
| TIM MCGRAW When The Stars Ge Blue /Carb/ | 33.5% | 78.3% | 4.85 | 14.5% | 38.3% | 3.0% | 1.5% |
| DIERNIS DENTLEY Sottle For A Slowdown (Capital | 34.8% | 77.8% | 4.10 | 16.3% | \$7.5% | 2.8% | 1.5% |
| MIL VASSAR Last Day Of My Life (Aviste) | 32.8% | 75.5% | 4.10 | 16.5% | 5.8% | 2.3% | |
| IGE NICHOLS Size Matters (Senaday) (Universal South) | 30.3% | 74.3% | 4.06 | 16.3% | \$3.5% | 2.5% | 1.5% |
| BARY ALLAR Life Ain't Always Beentiful (MCA) | 33.0% | 72.5% | 1.00 | | | LEX | 1.3% |
| CEITH ANDERSON Every Time I Hear Your Name (Arista) | 23.0% | - | 3.92 | 28.9% | | 4.0% | 1.8% |
| EANN NIMES Something's Gotta Give (Asytum/Carty | 26.5% | 88.5% | 3.91 | 18.3% | 16.5% | 6.3% | 1.9% |
| TOBY ICEITH A Little Tee Late (Show Day Neshville/Universal) | 24.8% | - | 3.91 | 16.3% | 82.0% | 5.3% | 2.8% |
| CARINE UNDERWOOD Don't Forget To Researcher Ma (Aviota/ | 38.9% | - | 3.97 | 18.3% | 12.5% | 5.3% | 1.3% |
| IRAD PAISLEY The World (Arists) | 27.3% | 86.5% | 3.95 | 22.8% | \$3.3% | 4.3% | 1.5% |
| CENTRY CHESTIEV Summarium (CN/V | 26.8% | 05.5% | 3.98 | 18.0% | 91.3% | 5.8% | 2.8% |
| RAIG MORGAN I Get Yeu (SMY | 15.8% | 63.0% | 3.83 | 22.5% | 81.8% | 4.8% | 1.5% |
| BIC CHURCH How Bost Yes Cashed | 18.8% | M.5% | 1.82 | 21.5% | | 5.8% | 1.5% |
| NLLY CURRINGTON Why, Why, Why Mincury! | 16.5% | 58.5% | 3.75 | 22.8% | 88.3% | 7.8% | 6.3% |
| ISONEY ATIONS If You're Going Through Hell (Curly | 28.8% | \$7.3% | 1.78 | 21.8% | : 87.5% | 7.9% | 1.5% |
| EORGE STRAIT Southeres Of Old Manice (MCA) | 28.3% | 55.5% | 3.86 | 23.8% | 98.3% | 1.0% | 3.8% |
| ITTLE BIG TOWN Bring It On Home /Equity/ | 14.8% | - | 1.00 | 21.3% | 81.5% | 1.0% | 2.0% |
| VINECKERS Laave The Pieces (Mevenic#/Warner Bres.) | 12.3% | \$2.3% | 3.67 | 28.8% | 85.5% | 6.3% | 6.5% |
| ENNY NOGERS I Can't Unious You /Capital | 13.9% | 58.5% | 3.58 | 27.8% | 88.9% | 1.0% | 1.8% |
| NENT WILLMON On Again Tanight (Columbia) | 14.5% | 58.5% | 3.86 | 21.5% | 81.3% | 6.8% | 2.5% |
| SCARLARD Down in Mississippi (Up To No Good) Microsy/ | 17.5% | 58.3% | 3.62 | 28.3% | 87.8% | - | 2.5% |
| LAINE LARSEN Don't Know What She Said (Ciantalayor/DNA) | 13.8% | 48.5% | 3.57 | 28.8% | 85.3% | 6.5% | 1.5% |
| ISSN TURNER Would You Go With Ma (MCA) | 12.3% | 41.3% | 3.85 | 24.3% | 71.3% | 4.8% | 2.0% |
| AIRANDA LAMBERT New Strings (Columbia) | 15.9% | 46.8% | 3.67 | 23.8% | 78.8% | 7.3% | 1.8% |
| RACE ADKINS Swing /Capital | 21.5% | 41.3% | 1.55 | 16.5% | 71.5% | 7.5% | 1.0% |
| ARTH BROCKS That Girl is A Cowboy (Poart/Lyric Street) | 8.3% | 42.8% | 3.54 | 21.8% | 73.3% | 8.5% | 3.8% |
| ASCAL FLATTS Me And My Gong Kynic Street | 14.3% | 42.5% | 1.57 | 28.3% | 74.8% | 8.3% | 1.5% |
| OSH GRACIII Favorite State Of Mind (Lyri: Street) | 8.3% | 42.5% | 3.50 | 31.8% | 82.5% | 6.8% | 1.5% |
| WHIELLE PECK Finds" A Good Man (Big Machina) | 11.3% | A1.5% | 1.57 | 23.8% | 73.8% | 6.3% | 2.3% |
| TEVE NOLY Brand New Girlfriand /Curly | 15.0% | 48.5% | 3.44 | 18.8% | 78.3% | 1.0% | 6.3% |
| ARE OWEN Yos Haw /ACA/ILG | 12.5% | 41.3% | 1.48 | 23.0% | 75.5% | 1.5% | 1.5% |
| ARA EVANS Codmine //CA/ | 14.3% | 37.8% | 3.48 | 28.0% | 75.8% | 8.5% | 1.5% |
| ROOKS & DUNN Building Bridges (Arista/ | 7.5% | 32.8% | 3.44 | 27.8% | | 6.5% | 1.5% |
| REGAN MULLINS Ain't What It Used To Be (88/1) | 8.3% | 28.5% | 3.37 | 27.8% | 67.8% | 1.5% | 1.8% |
| AT GREEN Fasts Just Like It Should (INA) | 8.5% | 21.0% | 1.39 | 28.8% | 58.3% | 7.8% | 2.5% |

Total sample size is 400 persons weekly, with a margin of error of plus or minus 5%. Scoring is done each weak using live interviewers conducting an interview with each respondent. Scores are: 5) I like it a lot; in tack, it's one of my favorites; 4) I like it 3) it's OK, just so-so; 2) I don't like it; and 1) istrongly dialite it. The index score is an average of all 1-to-5 scores. The lotal positive score is an aggregate of the 4 and 5 scores. To be included in weekly called, songs must have entered the top 40 positions on R&R's Country arpley claim. The sample is composed of 400 25-54-year-olds who identity country as their favorite music and who listen dely to competitive Country radio in the sample markets. The sample is 50% mate/financie and evenly distributed in the 25-34, 35-44 and 45-54 demos. The sample is balanced by region and markets within each region. Bulleeye Callout is conducted in these regions and markets. SULTH: Chartelon, SC; Charlotte; Baton Rouge; Nashville; Alarina. MMVEST: Fink, Mik Indianepolis, Matkenting Research Inc.





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This Week At Callout America Py Join Hart

9.5

I im McGraw retakes the No. 1 slot this week with "When the Stars Go Blue," which is also the No. 3 passion song. Men rank this song No. 1, up from No. 5, and women rank it No. 2, up from no. 4.

Dierks Bentley has the No. 1 passion song this week with "Settle for a Slowdown," which is also the No. 2 song overall. Younger listeners 25-34 are the strength, ranking the song No. 2. Men rank it No. 2 as well.

The No. 1 song with females is Phil Vassar's "Last Day of My Life," which is up strong from No. 5 last week. This song is also No. 1 with core listeners 35-44 and in all female demos.

Toby Keith is new to the top 10 with "A Little Too Late," ranking as the No. 8 song and up strong from No. 13. It is also the No. 10 passion song, up from No. 12. Both male and female listeners rank this song No. 9. Core males 35-44 rank the song No. 6, while females 45-54 rank it No. 3.

Billy Currington stays well ahead of the spin chart with "Why, Why, Why," which is No. 14 overall and the No. 5 song with male listeners.

The biggest move of the week is from The Wreckers, as "Leave The Pieces" ranks No. 18, up strong from last week's No. 27.

www.americanradiohistory.com

RR COUNTRY

| RateTheMusic.com | America For The | 's Bos Weel | t T estin Endir | g Cou 9g 6/9 | ntry Sc 106 | ongs 12 | 2+ |
|----------------------|--------------------|----------------|---------------------------|-----------------|----------------|------------|---------|
| Artist Title (Label) | TW | LW | Famil. | Burn | Per. 25-54 | W 25-54 | 1 25 |

| Artist Title (Label) | TW | LW | Famil. | Burn | Per. 25-54 | W 25-54 | M 25-54 |
|---|------|------|--------|------|---------------|------------|------------|
| JASON ALDEAN Why (BBR) | 4.21 | 4.13 | 17% | 28% | 4.23 | 4.28 | 4.14 |
| BRAD PAISLEY The World (Arista) | 4.28 | 4.21 | 98% | 15% | 4.20 | 4.16 | 4.28 |
| ICEITH ANDERSON Every Time I Hear Your Name (Arista) | 4.19 | 4.80 | \$2% | 13% | 4.20 | 4.25 | 4.13 |
| PHIL VASSAR Last Day Of My Life (Arista) | 4.17 | 4.87 | \$7% | 17% | 4.28 | 4.21 | 4.19 |
| DIENKS BENTLEY Settle For A Slowdown (Capital | 4.15 | 4.84 | - | 23% | 4.18 | 4.21 | 4.15 |
| GARY ALLAN Life Ain't Always Beautiful (MCA) | 4.00 | 3.89 | \$7% | 28% | 4.11 | 4.12 | 4.18 |
| TOBY KETTN A Little Teo Late (Show Dag Mashalin Universal | 4.82 | 3.85 | - | 18% | 4.12 | 4.19 | 4.01 |
| CRAIG MOREAN I Got You (BBR) | 4.01 | 3.97 | 91% | 14% | 4.01 | 4.81 | 4.01 |
| KENNY CHESNEY Summerime (BNA) | 4.88 | 3.85 | - | 25% | 4.82 | 4.82 | 4.82 |
| RODNEY ATIONS If You're Going Through Hell /Center | 4.88 | 3.91 | 88% | 13% | 4.83 | 4.11 | 3.92 |
| LITTLE DIG TOWN Bring It On Home (Equity) | 3.96 | 4.0 | - | 14% | 4.00 | 3.95 | 4.85 |
| TRENT WILLINGN On Again Tonight (Columbia) | 3.98 | 3.91 | 64% | 8% | 3.94 | 4.11 | 3.73 |
| LEANN NIMES Something's Gotta Give (Asylum/Carb) | 3.97 | 3.87 | 17% | 38% | 4.88 | 4.83 | 3.95 |
| SUGARLAND Down in Mississippi (Up To No Good) (Mercury) | 3.97 | 3.82 | 91% | 28% | 4.85 | 4.87 | 4.82 |
| JOE INCHOLS Size Matters (Someday) (Universal South) | 3.96 | 3.92 | \$7% | 28% | 4.83 | 4.81 | 4.05 |
| C. UNDERWOOD Don't Forget To Remember Me (Arista) | 3.94 | 4.01 | 17% | 28% | 4.88 | 4.01 | 3.98 |
| WRECKERS Loove The Pieces (Moverick/Warner Bres.) | 3.53 | 3.83 | 73% | 11% | 3.93 | 3.91 | 3.98 |
| JOSH TURNER Would You Go With Me (MCA) | 3.92 | 3.99 | - | 9% | 3.94 | 4.85 | 3.78 |
| DANNELLE PECK Findin' A Good Man (Big Machine) | 3.88 | 3.83 | 62% | 7% | 3.88 | 3.82 | 3.95 |
| JOSH GRACIN Favorite State Of Mind (Lyric Street) | 3.87 | 3.72 | 77% | 13% | 3.84 | 3.86 | 3.83 |
| KENNY ROGERS Can't Unlove You (Capitol) | 3.84 | 3.73 | \$3% | 24% | 3.89 | 3.94 | 3.81 |
| RASCAL FLATTS Me And My Gang (Lyric Street) | 3.81 | 3.60 | 93% | 22% | 3.81 | 3.97 | 3.56 |
| BILLY CURRINGTON Why, Why, Why (Mercury) | 3.81 | 3.76 | 89% | 19% | 3.85 | 3.92 | 3.74 |
| STEVE HOLY Brand New Girlfriend /Curb/ | 3.81 | 3.81 | 58% | 10% | 3.89 | 3.85 | 3.94 |
| ERIC CHURCH How 'Bout You /Capitol/ | 3.76 | 3.80 | 82% | 15% | 3.81 | 3.84 | 3.76 |
| GEORGE STRAIT Seashores Of Old Mexico (MCA) | 3.75 | 3.83 | 95% | 29% | 3.84 | 3.74 | 3.98 |
| TIM MCGRAW When The Stars Go Blue /Curbi | 3.66 | 3.60 | 96% | 32% | 3.68 | 3.68 | 3.68 |
| PAT GREEN Feels Just Like It Should (BNA) | 3.65 | _ | 44% | 7% | 3.61 | 3.56 | 3.68 |

June 16, 2006

Total sample size is 348 respondents. **Total average lavorability** estimates are based on a scale of 1-5. (1=dislike very much, 5 = like very much). **Total familiarity** represents the percentage of respondents who recognized the song. **Total burn** represents the number of respondents who sead they are tired of hearing the song. Songs must have 40% familiarity to appear on survey. Sample composition is based on persons 12+. Persons are screened via the internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the the internet only. RateTheMusic is a registered trademark of RateTheMusic com. **The RTM system, is available for** local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere **Rade Networks**.



| | | COUNTRY TOP | 40 | | e dial | |
|--------|------|--|-------|-------|-------------------|-------|
| LAST | THIS | ARTHET TITLE LABEL(S) | TOTAL | PLAYS | WEEKS ON CHART | TOTAL |
| 2 | 0 | BRAD PAISLEY The World (Arista) | 556 | +16 | 10 | 19/0 |
| 1 | 2 | TIM MCGRAW When The Stars Go Blue (Carb) | 543 | -29 | 12 | 18/0 |
| 4 | 0 | KENNY CHESNEY Summertime (BNA) | 538 | +41 | | 19/0 |
| 3 | Ö | LEANN NIMES Semething's Getta Give (Asylam/Carla) | 535 | +11 | 16 | 17/ |
| 5 | 5 | JASON ALDEAN Why IBBRI | 452 | 1 | 13 | 14 |
| 6 | 6 📥 | EMERSON DRIVE A Good Man (Mides) | 450 | -9 | 7 | 15/ |
| 10 | 0 | PHIL VASSAR Last Day Of My Life (Sery BMG) | 437 | +46 | | 141 |
| 8 | 0. | GEORGE CANYON Samabady (Universal South) | 435 | +22 | | 28/1 |
| 7 | 9 | DIERKS DENTLEY Settle For A Slowdown (Capital | 482 | -40 | 16 | 16,0 |
| 11 | Ô | CARRIE UNDERWOOD Den't Fernet Te (Arista) | 481 | +12 | | 19 |
| 9 | 11 | JOE MICHOLS Size Matters (Jaiversal South) | 357 | -19 | 13 | 17 |
| 13 | B | TOBY KEITH A Little (Show Day Nashville/Universal) | | +37 | 5 | 16/ |
| 16 | 0. | AANON LINES Twenty Years Late (BNA) | 338 | +5 | | 18 |
| 14 | Đ. | TERM CLARK Slow News Day Marcary | 338 | +5 | | 164 |
| 24 | 64 | CANOLYN Cry Baby (Agening Universal Music Constant | | +84 | 3 | 15/1 |
| 15 | | ADAM GREGORY Get It On /EMI Music Canada/ | 328 | -2 | 5 | 19/ |
| 17 | | RASCAL FLATTS Me And My Gang (Lyric Street) | 326 | +16 | 5 | 13/ |
| 18 | 18 | DIXIE CHICKS Not Ready (Open Wide/Columbia) | 298 | -5 | 11 | 15/ |
| 12 | 19 | GEORGE STRAIT Seasheres Of Old Mexico (MCA) | 278 | - | 15 | 184 |
| 26 | 20 | K. ANDERSON Every Time Hear Your Name (Arista) | 276 | +34 | 5 | 10/ |
| 23 | - | GORD BAMFORD Would For You (GWB/Royalty) | 271 | +16 | 5 | 16 |
| 23 | 22 | JOHNNY REID Time Files (Open Road/Universal) | 270 | -3 | 13 | 16/ |
| 22 | 23 | GARY ALLAN Life Ain't Always Beautiful (MCA) | 200 | +8 | | 120 |
| 19 | 24 | | 264 | -37 | 11 | 14 |
| 20 | 25 | DENIC NUTTAN Invisible (Lyric Street) | 256 | -23 | 11 | 140 |
| | 26 | JACK INGRAM Wherever You Are (Big Mechine) | 232 | -14 | 5 | 15/ |
| 25 | 20 | CRAIG MONGAN Got You (BBR) | | +7 | 7 | 13/ |
| 29 | - | JASON BLAME While We Were Waiting (Independent) | | | | |
| 30 | 28 | SARA EVANS Coalmine (Sony BMG) | 210 | +19 | 5 | 14/ |
| Debut | 29 | WRECKERS Leave The Pieces (Maverick/Warner Bros.) | | +78 | | 13/ |
| 27 | 30 | FAITH HILL The Lucky One (Warner Bros.) | 204 | -28 | 15 | 16/ |
| 31 | 3 | ERIC CHURCH How 'Bout You (Capital) | 202 | +23 | 4 | 12/ |
| 28 | 32 | GIL GRAND Quit Teasin' Me (Royalty) | 197 | -34 | 9 | 11/ |
| 40 | 33+ | | 192 | +49 | 2 | 12/ |
| 33 | 34 | SUGARLAND Down In Mississippi (Mercury) | 182 | +9 | 4 | 8/0 |
| 38 | 35 | GARTH BROOKS That Girl Is (Pearl/Lyric Street) | 173 | +15 | 5 | 12/0 |
| Debut> | | DUANE STEELE Comin Back Around (Joh/Icon) | 167 | + 36 | 1 | 10/1 |
| Debut | 37 | BROOKS & DUNN Building Bridges (Arista) | 162 | +41 | 1 | 14/0 |
| 36 | 38 | LITTLE BIG TOWN Bring It On Home (Equity) | 158 | .7 | 4 | 10/0 |
| 37 | 39 | KENNY ROGERS I Can't Uniove You (Capital) | 146 | -18 | 2 | 9/1 |
| 39 | 40 🔶 | CHARLIE MAJOR You'd Better Go (Stony Plain) | 145 | -3 | 3 | 6/0 |

21 Canadian Country reporters. Monitored alrplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 6/4-6/10. Bullets appear on songs galning plays or remaining flat from previous week. If two songs are fied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. © 2006 Radio & Records. I Indicates Cancon.

| NEW & | ACTIVE |
|--|---|
| SAMMY KERSHAW Tennessee Girl <i>(Category 5)</i> | T. T OMLINSON One Wing In The Fire <i>(Lynic Street)</i> |
| Total Points: 442, Total Stations: 23, Adds: 3 | Total Points: 283, Total Stations: 31, Adds: 7 |
| BOMSHEL Ain't My Day To Care <i>(Curb)</i> | STEVE AZAR You Don't Know A Thing <i>(Midas)</i> |
| Total Points: 376, Total Stations: 33, Adds: 5 | Total Points: 194, Total Stations: 13, Adds: 5 |
| CHRIS CAGLE Anywhere But Here <i>(Capitol)</i> | M. JENKINS Bad As I Want To <i>(Universal South)</i> |
| Total Points: 329, Total Stations: 21, Adds: 2 | Total Points: 181, Total Stations: 19, Adds: 2 |
| BRIAN MCCOMAS Good Good Lovin' (Katapat) Total Points: 321, Total Stations: 19, Adds: 1 | |
| | |



PART TWO OF A THREE-PART SERIES

Be Remarkable!

More thoughts on *The Big Moo* and how it applies to radio

By Mike McVay

The Big Moo is a book edited by Seth Godin. In it, 33 authors, including Godin, Tom Peters and Mark Cuban, join forces to offer anonymous tips on how to be remarkable in whatever you do. Last week I discussed the subtitle of the book, "Stop trying to be perfect and start being remarkable." This week we delve a little further into The Big Moo.

One chapter in the book, "The Remarkability of Memories," deals with the fact that sometimes we must go out while on top of our industry because yesterday's blockbuster could very well be getting in the way of tomorrow's blockbuster.

The cash cow makes it easy to resist the temptation and risk of trying something new, and sometimes being remarkable means knowing when it's time to move on and force your team to invent the next great thing instead of milking yesterday's hit just a little too long.

In 1998 the people behind Seinfeld decided that it was time to end the show's amazing run. Unfortunately, Seinfeld was propping up NBC, and the ratings crashes that followed the last episodes of Seinfeld and Friends were nails in the coffin of the network, which continues to fight to rebound from those losses.

The people behind *Seinfeld* decided to go out on top. They felt that if they continued, they would begin to disappoint their viewers. So they went away while their halos were still shiny. *Friends* held on one season too long, but the memory of most is that it also went out on top.

The Three Rules Of Life

Here are three rules to follow as you go through life.

Your attitude is your life. You can choose your attitude, and your attitude changes you and those around you. Rarely does a bad attitude solve a problem. Typically, when something goes wrong or feels unpleasant, we get crabby and yell at the wrong people. We may end up solving the problem, but crabbiness is an unnecessary extra. Solve the problem without the crummy attitude, and everyone wins.

I know that my poor wife and children felt many of my frustrations over the years. I wish I could take that back. Words are like bullets, though, and once they've been shot out of your mouth, it's impos-

Words are like bullets, and once they've been shot out of your mouth, it's impossible to retract them. Fortunately, I have learned to muzzle myself.

sible to retract them. Fortunately, I have learned to muzzle myself. When I feel frustration swell to the top of my head, I pause and allow it to subside before I open my yap.

Maximize your options. When we lock



ourselves into one possibility for how things must be done, our business, our lives and those around us get stuck. Maximize your options. Before you settle on something, play out a few more possibilities. In all things big and small, open yourself

to options, then choose the right one for the moment.

Don't let the seeds keep you from enjoying the watermelon. Repeat this to yourself every day. It will help change your attitude.

Get in Tune

I hate snakes and spiders. I kill them both because my wife and children scream when they see them. I hate dirty hotel rooms. I don't like to stay anywhere that keeps me from exercising in the morning. Nagging siblings and relatives can put a damper on my mood. I dislike people who try to control my calendar and my clock. These are things that I fear.

What I fear most, though, is failure. The Big Moo suggests that it is OK to fail. Making the wrong decision is bad, but making the wrong decision slowly is worse. The authors of The Big Moo encourage us to fail fast and fail cheap, fail often and fail in a way that doesn't kill you or put you out of business. Of course, they're right. Failing and trying again is the only way to learn what works and what doesn't.

Another concept in the book is getting more in tune with your product and how your customers — listeners — use your radio station.

In the early '90s the brand managers and advertising executives who made Leggs pantyhose were almost exclusively middle-aged men. These men decided how high the control top should ride on a woman's waist and on whether to add a reinforced toe.

Many of these execs based their decisions on past sales and the competitors' products. Others, like Bob, a senior executive in the company, occasionally wore the pantyhose to try to understand how the design changes affected comfort.

R&R Convention 2006 News

Whoopi Goldberg will be the focus of the AC session at R&R Convention 2006 titled "Inside the Studio With Whoopi Goldberg." Clear Channel Sr. VP/AC Programming and WLTW/New York PD Jim Ryan will interview Whoopi, whose new radio show, *Wake Up With Whoopi*, launches July 31. The session will take place Thursday, Sept. 21, from 3:30-5pm:

Not Just For Freaks

Authors Steven Levitt and Stephen Dubner will provide the keynote address for R&R Convention attendees from 9-10am on Thursday, Sept. 21. The pair co-authored the best-selling book Freakonomics: A Rogue Economist Explores the Hidden Side of Everything. This is no ordinary Econ 101 lecture. Some of the freaky stuff Levitt has uncovered include the things that schoolteachers and sumo wrestlers have in common, how the Ku Klux Klan resembles a group of real estate agents and the reason drug dealers often live with their moms.

Kicking off the R&R Convention is the session "The Talking Heads of Programming: Not the Same as It Ever Was." Clarke Brown, President of the former Jefferson-Pilot Communications, will moderate the session. Panelists include CBS Radio President/Programming Rob Barnett, Entercom Sr. VP/Programming Pat Paxton, Emmis VP/Programming Jimmy Steal and Journal Exec. VP/Television & Radio Operations Carl Gardner. The session will take place Wednesday, Sept. 20, from 9-10am.

R&R Convention 2006, which is co-located with the NAB Radio Show, will be held from Sept. 20-22 at the Hilton Anatole Hotel in Dallas. R&R Convention registration badges will allow attendees access to the NAB sessions as well.

Our sincere thanks go to this year's AC/Hot AC Advisory Committee members: Capitol's Patty Morris-Capers, Reprise's Alex Coronfly, Lava's Mike Easterlin, KYSR/Los Angeles PD Charese Frugé, KEZK/St. Louis PD Mark Edwards and WTMX/Chicago PD Mary Ellen Kachinske.

Check out the convention agenda and registration and hotel details online at www.radioandrecords.com.

What I fear most is failure. The Big Moo suggests that it is OK to fail. Making the wrong decision is bad, but making the wrong decision

slowly is worse.

Doug, an executive who worked for the Leggs ad agency, did something even better: He conducted research and focus groups and asked women for their perspective. He polled his wife, female coworkers and even his mother almost daily. He made it his job, both formally and informally, to listen to people who actually wore pantyhose all the time. Doug was a good marketer.

Men who are involved in programming female-targeted stations need to be talking to women. Follow the lead of the female target, not the lead of your male peers. Someone else can wear the pantyhose. I'll be asking women about the product.

Next week McVay concludes his series on The Big Moo by focusing on broadcasters, clients and friends of McVay Media who are "more than remarkable." McVay is President and founder of McVay Media. He can be reached at 440-892-1910 or macvaymedia@ aol.com.



REZN S NUMER FIALE Last Saturday KEZNSt. Louis' Komen hace for the Cure drew a crowd of over 65,000 people, making it "the biggest one ever held in the country," says KEZK PO Mark Edwards. "The entire airstaff participated in race activities, with midday host Kris Kelly hosting the festivities on the main stage and the one-and-only Delilah manning the mike at the starting line." Seen here (I-r) are KEZK News Director Jim Cox, traffic reporter Mary Ann Carson, alternoon host Jim Doyle and midday goddess Kelly: Delilah; and KEZK morning show co-hosts Cindy Collins and Ed Goodman and overnighter Mike Parnell.

RR AC TOP 30

| LAST | THIS | June 16, 2006 | TOTAL | +1- | TOTAL | WEEKS ON 1 | TOTAL STATION |
|-------|------|---|-------|-------|---------------------------|------------|---------------|
| LAST | THIS | ARTIST TITLE LABEL(S) | PLAYS | PLAYS | TOTAL AUDIENCE (00) | CHART | ADDS |
| 1 | 0 | DANIEL POWTER Bad Day (Warner Bros.) | 2200 | +187 | 174038 | 22 | 102/0 |
| 2 | 2 | JAMES BLUNT You're Beautiful (Custard/Atlantic) | 1810 | -60 | 153238 | 35 | 103/0 |
| 4 | 3 | NATASHA BEDINGFIELD Unwritten (Epic) | 1745 | +144 | 129122 | 15 | 93/1 |
| 5 | 0 | KELLY CLARKSON Because Of You (RCA/RMG) | 1705 | +104 | 151690 | 29 | 92/0 |
| 3 | 5 | LIFEHOUSE You And Me (Geffen) | 1648 | -71 | 142078 | 46 | 96/0 |
| 6 | 6 | MICHAEL BUBLE Save The Last Dance For Me (143/Reprise) | 1453 | -129 | 107494 | 21 | 93/0 |
| 7 | 0 | ROB THOMAS Ever The Same (Atlantic) | 1390 | +252 | 112191 | 20 | 75/6 |
| 9 | 8 | FAITH HILL Like We Never Loved At All (Warner Bros./Curb) | 1024 | +44 | 83123 | 20 | 78/1 |
| 8 | 9 | KEITH URBAN Making Memories Of Us (Capitol/EMC) | 1020 | -23 | 60141 | 22 | 93/1 |
| 10 | 10 | CHRIS RICE When Did You Fall (In Love With Me) (Columbia/WO) | 935 | +31 | 43014 | 17 | 74/1 |
| 13 | 0 | NICK LACHEY What's Left Of Me (Jive/Zombe Label Group) | 813 | +170 | 47772 | 10 | 77/6 |
| 11 | 12 | LEANN RIMES Probably Wouldn't Be This Way (Carb) | 761 | -134 | 29254 | 21 | 80/0 |
| 12 | B | SHERYL CROW & STING Always On Your Side (A&M/Interscope) | 744 | + 36 | 40320 | 15 | 59/0 |
| 15 | 0 | BON JOVI Who Says You Can't Go Home (Island/IDJMG) | 616 | +119 | 50272 | 13 | 46/2 |
| 14 | 15 | CARRIE UNDERWOOD Some Hearts (Arista) | 545 | -48 | 38451 | 18 | 59/0 |
| 16 | | NICOL SPONBERG Crazy in Love (Curb) | 425 | +52 | 10871 | 9 | 53/2 |
| 17 | -0 | MERCYME So Long Self (Columbia/INO) | 387 | +21 | 9828 | 7 | 51/1 |
| 18 | 18 | BO BICE The Real Thing (RCA/RMG) | 384 | +53 | 13344 | 8 | 46/6 |
| 22 | 19 | FIVE FOR FIGHTING The Riddle (Aware/Columbia) | 357 | +90 | 16695 | 4 | 47/2 |
| 21 | 20 | TAYLOR HICKS Do I Make You Proud (J/RMG) | 353 | +65 | 38193 | 3 | 31/10 |
| 19 | 21 | NICKELBACK Photograph (Roadrunner/ID.JMG) | 311 | -10 | 33759 | 19 | 21/0 |
| 25 | 22 | RASCAL FLATTS What Hurts The Most (Lyric Street) | 300 | +111 | 17492 | 3 | 46/7 |
| 23 | 23 | CHICAGO Love Will Come Back (Rhino/Warner Bros.) | 292 | + 35 | 11614 | 5 | 42/3 |
| 26 | 24 | KT TUNSTALL Black Horse & The Cherry Tree (Relentless/Virgin) | 270 | +87 | 25140 | | 27/6 |
| 24 | 25 | KELLY CLARKSON Walk Away (RCA/RMG) | 242 | +19 | 35448 | 9 | 16/2 |
| 20 | 26 | HOOTIE & THE BLOWFISH Get Out Of My Mind /Sneeky Long/Vanguard) | 236 | -55 | 5160 | 13 | 36/0 |
| 27 | 27 | CARRIE UNDERWOOD Jesus, Take The Wheel (Arista) | 166 | + 20 | 7764 | 10 | 13/0 |
| 30 | 28 | CHANTAL CHAMANDY Feels Like Love (Ninemuse Entertainment) | 117 | +19 | 827 | 2 | 23/1 |
| Debut | 29 | FRAY Over My Head (Cable Car) /Epic/ | 115 | +24 | 3885 | 1 | 9/2 |
| Debut | Ō | JACK JOHNSON Upside Down (Brushfire/Universal Republic) | 105 | +17 | 5475 | 1 | 10/4 |

104 AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 6/10. Buildets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Songs below No. 5 are moved to recurrent after 50 weeks on the chart. Most Added is the total num on new adds officially reported to R&R by each reporting station. Songs unerported as adds do not count toward overall total stations playing a song. Most Increased P lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each day on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. (© 2006, Arbitron Inc.). © 2006 Radio & Reco

868 857

825 783

| MOST | |
|----------------------|-------|
| PLAYED RECURRENTS | |
| ARTIET TITLE LABELIS | TOTAL |

| ROB THOMAS Lonely No More (Atlantic) | |
|--|--|
| LOS LONELY BOYS Heaven /Or Mussic/Epic/ | |
| MICHAEL MCDOILALD Ain't No Mountain High Enough (Motown) | |
| UNCLE KRACKER HOOBIE GRAY Drift Away (Lava) | |

| - | ITIST TITLE LABEL(S) |
|---|---|
| 0 | ICHAEL BUBLE Home (143/Reprise) |
| A | NNA NALICK Breathe (2 AM) /Columbia/ |
| K | ELLY CLARKSON Breekeway (RCA/RMG) |
| D | IDD White Flag (Arista/RMG) |
| S | NERVIL CROW The First Cut is The Deepest (A&M/Interscope) |
| T | M MCGRAW Live Like You Ware Dying /Carb/ |
| T | RAIN Calling All Angels (Columbia) |
| J | DHN MAYER Daughters (Aware/Columbia) |

610 **B**GO

581

572

| 102/0 | MOSTADDED | |
|------------|--|-----------|
| 103/0 | MOST ADDED | |
| 93/1 | ANTIST TITLE LABEL(S) | ADDS |
| 92/0 | JON SECADA Free (Big 3) | 15 |
| 96/0 | TAYLOR HICKS Do I Make You Proud (J/RMG) | 18 |
| 93/0 | RASCAL FLATTS What Hurts The Most (Lyric Street) | 7 |
| 75/6 | ROB THOMAS Ever The Same (Atlantic) | • |
| 78/1 | INCIX LACHEY What's Left Of Me (Jive/Zambe Label Group) | |
| | BO BICE The Real Thing (RCA/RMG) | |
| 93/1 | KT TUNESTALL Black Horse & The Cherry Tree (R-Hendless/Virga JACK JOHNSON Upside Down (Brushfire/Univers :/ Republic) | |
| 74/1 | CHICAGO Love Will Come Back /Ahine/Warner Br.J. | 3 |
| 77/6 | TOMMY JAMES Love Words (Aura) | 3 |
| 80/0 | TEDOY GEIGER For You I Will (Confidence) (Columbia/Sony BM | SJ 3 |
| 59/0 | The AC add threshold is applied to menitored stations . et allowed t | |
| 46/2 | adds per their company policy: Songs that reach five plays per wee | t in two |
| 59/0 | consecutive airplay weeks. Airplay week is colleted as Sanday Saturday, Adds from all other programmers are still accept of at any pl | |
| 53/2 | | |
| 51/1 | | |
| 46/6 | | |
| 47/2 | MOST | L |
| 31/10 | INCREASED PLAYS | TOTAL |
| 21/0 | | PLAY |
| 46/7 | ROB THOMAS Ever The Same (Atlantic) | +252 |
| | DANNEL POWTER Bad Day (Warner Bros.) | +187 |
| 42/3 | NICK LACHEY What's Left Of Me (Jive/Zombe Label Group) | +178 |
| 27/6 | NATASHA BEDINGFIELD Unwritten (Enic) | +144 |
| 16/2 | BON JOVI Who Says You Can't Go Home (Island/ID.JMG) | +119 |
| 36/0 | RASCAL FLATTS What Hurts The Most (Lyric Street) | +111 +164 |
| 13/0 | KELLY CLARKSON Because Of You (RCA/RMG) FIVE FOR FIGHTING The Riddle (Aware/Columbia) | +90 |
| 23/1 | ICT TURSTALL Black Horse & The Charry Tree (Relentless/Virgi | |
| 9/2 | TAYLOR HICKS Do I Make You Proud (J/RMG) | +65 |
| 10/4 | | |
| ek of 6/4- | | |
| ced first. | | |
| sed Plays | NEW & ACTIVE | |
| h daypart | | |
| Records. | CASCADA Everytime We Touch (Robbins) | |
| | Total Plays: 94, Total Stations: 15, Adds: 0 RIM' f/LISA LOEB Anti Hero (Domo) | |
| TOTAL | Total Plays: 76, Total Stations: 10, Adds: 0 | |
| PLAYS | JADE Lay Me Down (ARG) | |
| 752 | Total Plays: 73, Total Stations: 14, Adds: 2 | |
| 749 | TOMMY JAMES Love Words (Aura) | |
| 739 | Total Plays: 40, Total Stations: 10, Adds: 3 JON SECADA Free (Big 3) | |
| 670 | JUN SEGAUA Prov (big 3) | |

POWERED BY MEDIABASE

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"Throughout the year I have the pleasure of working with Broadcast Architecture. We have been working together for over 5 years and I'm proud to say that they have been instrumental in [KOST]'s success in the ratings. Broadcast Architecture has a great team of employees."



Stella Schwartz Program Director KOST/Los Angeles

Total Plays: 10, Total Stations: 17, Adds: 15 *

Songs ranked by total plays

Station playlists for all R&R reporters are available on the web at www.radioandrecords.com.

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June 16, 2006

| Artist Title (Label) | TW | LW | Famil. | Burn | W 25-54 | W 25-34 | W 35-54 |
|--|------|------|--------|------|------------|------------|------------|
| DANNEL POWTER Bad Day (Warner Bros.) | 4.08 | 4.82 | .98% | 30% | 4.13 | 3.86 | 4.21 |
| BON JOVI Who Says You Can't Go Home /Island/ICJING/ | 3.98 | 3.85 | 88% | 19% | 4.88 | 3.90 | 4.82 |
| (EITH URBAN Making Memories Of Us /Capitol/EMC) | 3.86 | 3.67 | \$1% | 24% | 3.97 | 3.98 | 3.98 |
| ELLY CLARKSON Because Of You (RCA/RMG) | 3.82 | 3.72 | 98% | 40% | 3.84 | 4.94 | 3.78 |
| IOB THOMAS Ever The Same (Atlantic) | 3.78 | 3.77 | 98% | 25% | 3.85 | 3.87 | 3.84 |
| AITH HILL W/T. MCGRAW Like We (Warner Bros./Carb) | 3.78 | 3.71 | 98% | 26% | 3.80 | 3.96 | 3.76 |
| 0 BICE The Real Thing (RCA/RMG) | 3.78 | - | 75% | 16% | 3.82 | 3.58 | 3.90 |
| ICKELBACK Photograph (Roadrunner/IDJMG) | 3.77 | 3.68 | 91% | 32% | 3.82 | 3.61 | 3.88 |
| EANN RIMES Probably Wouldn't Be This Way (Carb) | 3.75 | 3.72 | 89% | 22% | 3.83 | 3.90 | 3.81 |
| IFEHOUSE You And Me (Geffen) | 3.78 | 3.73 | 96% | 37% | 3.74 | 3.51 | 3.81 |
| ANNE UNDERWOOD Some Hearts (Arista) | 3.70 | 3.89 | \$1% | 27% | 3.76 | 3.69 | 3.78 |
| HIRS RICE When Did You Fall (Columbia/WO) | 3.83 | 3.50 | 89% | 15% | 3.73 | 3.37 | 3.81 |
| ERCYNE So Long Self (Columbia/WO) | 3.58 | 3.54 | 47% | - | 3.66 | 3.38 | 3.73 |
| IICHAEL BUBLE Save The Last Dance For Me //43/Reprise/ | 3.57 | 3.48 | \$3% | 31% | 3.60 | 3.51 | 3.63 |
| ICK LACHEY What's Left Of Me (Jive/Zomin Label Group) | 3.46 | 3.42 | 78% | 22% | 3.81 | 3.82 | 3.81 |
| ATASHA BEDINGFIELD Unwritten (Epic) | 3.44 | 3.45 | 90% | 38% | 3.44 | 3.39 | 3.45 |
| OOTIE Get Out Of My Mind (Snealy Long/Vanguard) | 3.42 | 3.46 | 71% | 18% | 3.44 | 2.97 | 3.55 |
| HERYL CROW_ Always On Your Side (A&Minterscope) | 3.36 | 3.42 | 84% | 38% | 3.41 | 3.14 | 3.49 |
| AMES BLUNT You're Beautiful (Custard/Atlantic) | 3.31 | 3.30 | - | 55% | 3.34 | 3.48 | 3.28 |

Total sample size is 349 respondents. Total average leverability estimates are based on a scale of 1-5. (1-dislike very much, 5 = like very much). Total lamillarity represents the percentage of respondents who recognized the song. Total laws represents the number of respondents who said they are tired of hearing the song. Songs must have 40% familiarity to appear on survey. Sample composition is based on persons 12e. Persons are screened via the internet. Once passed, they can take the music test based on the format/music proference. RateTheMasc.com results are not meant to replace calcular research. The results are interned to show opinions of participants on the the internet only. RateTheMusic is a registered trademark of RateTheMusic com. The HTMI system, is aveitable for leade radio abeliane by calling 819-777-5369. RateTheMusic.som date is provided by Madlubase Research, a division of Participants.

| R | $\mathbf{R}_{\mathrm{rel}}$ | | | | POWER | D BY |
|-------|-----------------------------|---|-------|-------|----------------|-------|
| CAN | ADA | АС ТОР 30 | | | MEDIA | BASE |
| LAST | THIS | ARTIST TITLE LABEL(S) | TOTAL | PLAYS | WEEKS ON CHART | TOTAL |
| 1 | 1 | M. BUBLE Save The Last Dance For Me (Warner Bros.) | 427 | -11 | 18 | 16/0 |
| 3 | 2 | KELLY CLARKSON Because Of You (RCA/RMG) | 378 | 4 | 23 | 17/0 |
| 2 | 3 | JAMES BLUNT You're Beautiful (Custard/Atlantic) | 356 | -42 | 41 | 14/0 |
| 5 | 0 | NATASHA BEDINGFIELD Unwritten (Enic) | 337 | +18 | | 13/0 |
| 4 | Ğ | ROB THOMAS Ever The Same (Atlantic) | 336 | +2 | 18 | 14/0 |
| 8 | 6. | DANIEL POWTER Bad Day (Warner Bros.) | 289 | +13 | 52 | 17/0 |
| 9 | Ô. | COLIN JAMES Into The Mystic (MapleMusic/UMG) | 286 | +12 | 20 | 15/0 |
| 6 | 8.4 | TOMI SWICK A Night Like This (Warner Music Canada) | 284 | +1 | 18 | 15/0 |
| 7 | 9 | S. CROW & STING Always On Your Side (A&AMinturscope) | 275 | -3 | 15 | 15/0 |
| 10 | 10- | PHILOSOPHER Castles In (Sony BMG Music Canada) | 262 | +1 | 24 | 16/0 |
| 11 | 11 | GINO VAINELLI It's Only Love (Universal Music Canada) | 229 | -18 | 31 | 14/0 |
| 13 | 12 | LIFEHOUSE You And Me (Geffan) | 228 | +18 | 40 | 15/0 |
| 12 | 13 | BRYAN ADAMS Why Do You Have To (Universal) | 222 | -5 | 34 | 14/0 |
| 15 | 19 | KEITH URBAN Making Memories Of Us (Capital) | 229 | +11 | 18 | 11/0 |
| 14 | 15 | MELISSA O'NEIL Alive (Sony BMG Music Canada) | 212 | -1 | 31 | 14/0 |
| 16 | 16 | ROW SEXSNITH AI In Good Time (Warner Music Canada) | 198 | -7 | | 11/0 |
| 17 | 0. | MATT DUSK All About Me (Universal Music Canada) | 194 | +8 | | 13/1 |
| 22 | 18 | GREGORY CHARLES I Think Of You (Disques NBW) | 145 | +38 | 4 | 2/1 |
| 19 | 19 | J. JOHNSON Upside Down Basshirs Universal Republic/ | 137 | -1 | 11 | 5/0 |
| 21 | 20 | CHRIS RICE When Did You Fall (Columbia/WO) | 126 | +11 | 4 | 10/1 |
| 20 | 21 | L. NIMES Probably Wouldn't Be This Way (Asylane/Carb) | 118 | 4 | 18 | 7/0 |
| 24 | 22 | CARRIE UNDERWOOD Some Hearts (Arista) | 105 | +29 | | 10/1 |
| 26 | - (B.+ | GAROU Je Suis Le Meme (Sony BMG Mesic Canada) | 84 | +8 | 5 | 0,0 |
| 23 | 24 | DON JUAN Aimer (Gey Clostier) | 83 | 4 | | 0/0 |
| 25 | 25 | TRAIN Cab (Columbia) | | .3 | 7 | 6/0 |
| 28 | 26 | ANNIE BLANCHARD Evangeline (Musicor) | 75 | +12 | 7 | 0/0 |
| 27 | Đ | FAITH HILL Like We Never Level (Warner Bros./Carly | 74 | +10 | 12 | - |
| 29 | 28 | JAMES BLUNT Wisemen (Castard/Atlantic) | 71 | +11 | 4 | 2/0 |
| - | 29. | KAIN Embarque Ma Balle (Disque Passapart) | 61 . | +14 | 4 | 0/0 |
| abat) | 30 | NICK LACHEY What's Left Of Me (Jing/Zombe Label Group | 55 | +11 | 1 | 3/8 |

200

| | REPO | RTERS | | Bill Holes Bars | HC.MYA.imashin, HE shit Jan Duar Palitik damu Vatanian 5 TAYLOR HICKS | WLING/New Grisses, LA* PE Anty Rel Articles Inco Selev Sc Add. | WEYY/Parlamenth, INI* COPE forme hour Aft for these ID for these | Kill, Santa Bartara, CA Mill Anar Santar Maria | ICHEZ/Tubes, CH* Philip Can HOIS 2 TANJOR HOIS ONCACO |
|--|--|--|---|---|--|--|--|---|---|
| Station | s and their adds lis | ted alphabetically b | y market | KERK Alexandrahm, HE" Folder Frank History Affe Anna Car | KOBTA as Angeles, CA* | WILTWAIser York, NY" | FRE FOR FIGHTING | Children In 1997 | KDOVTyter, TX |
| WY.RANdhamy. NY* The Calabar Data Grinter JUL SCADA | A LAND | WONY/Colombas, OH* ** Count lange the land langes | WCR2/Films, MI* | 17 ACII THOMAS 1 ACII BD INCE | THE FOR HEATING | WLTW/How York, NY* Pla de fue WE Weight Par 10 KT FUESTALL 4 MCR. LADEY | APPE Tany Sector APPE Black Racin Ro Adda | PE Carp State III Laun Sano E RCB THTNMS | Mit Read Wagen Te Add |
| CHICA (Alburgenergun, 1991* Bit Case Venter The day Service In Auto School | WEBE/Oridanpart, CT* MEBE/Oridanpart, CT* dB/T2 Contestant Bit Asso No Asso | IUBACompos Cirtali, TX* mare la bina zni scata transcata | WOLT/Florence, AL MATE Cando Rue 14 JON SECIDA | CLIDIL/Hampines, HI* MAPP Ed Lans Hit Las Ini 5 (RAY TED MILLER DAMON CASTLLO | References | WHILD Residential HY* | CONTRACTOR AND A CONTRACT AND A CONT | IVIG/Chroneport, LA* | WLZWARtes, NY Gill Tun Jasaban PE in: Miller MD Reads To Asta |
| WLEV/Allowerson, PA* | | KVIL./Dailas. TX* | WDAV/Farmen, SC Michael - California - SC Michael - California - Scale Michael - Scale | WAHR/Huntsville, AL* | KVL V AlcAllen, TX* VC Ann Bunn 12 MC KHARDN KD SECADA | WWDE/Alurisk, W* P2 Include the Provide Web 19 AGE Include 3 PASCAL PLATTS | STREET France, HV* | 7 File Fair Fairing 6 KT Tuestall | WASH/Washington, DC* Pt (b) Ham 13 TAYLOR HIGHS JOR SECADA |
| KT TURISTALL KYING/Ancherage, AK Mit Nee Basis | WEZE / Run Comme Mill Bran Comme Pit Gale Formation Mill Sand Comme Mill Sand Comp Mill Sand Comp Mill Sand Comp Mill Sand Form | WLOT/Dayton, OH* | KEDE-Frame CA* | 11 TAYLOR HIGHS 6 HEANTLAND WHICANIANTLAND WHICANIANTLAND HIG Have Control | WLRO/Matheman, FL* WLRO/Matheman, FL* WLRO/Matheman Participation WLRO/Matheman Participation WLRO/Matheman Participation WLRO/Matheman Participation Participation WLRO/Matheman Participation Participation WLRO/Matheman Participation Participati | KMGL/Oktahoma City, OK* PDMD: Gen DEnin RASCIL FLATTS | WTW/Richmond, VA* | EDEC-Speakane, WA* Ge Speak Honge Phate Dave Honge In Auto | KRBB-Wichita, KS* OM PO Lynne Winer |
| 1 ALCAL PLATES | WHBC/Canton, OH* Cates Very Bernard | PE Same Callins Articles Bio Acces | MO Know fully RASCAL RATIS | W) Note Challent To Add: WJICI(Jackson, MS* | WRVR/Memphis, TN* 0MPO Jary Beat 90 Lary Wester Badde | ICL.TQ/Ormaha, INE* OHI Mart Teel PD: Billy Swaam Ito Adds | NO fat Smen No Ado | KOLL Y/Spokane, WA* | 4 taylon Hois WMGS-Wilkes Barre, PA* 08 Jan January P2 Ban Panga |
| PD Cary Canto NO: Martona Agus Illo Acco. | WSIIV Charleston SC* | KOSL/Denver, CO* PE Dave Billion NO. Base Hannibas | IN Adds | WTFMUohrson City* | WMGQ/Middlesex, NJ* | WMGF/Orlando, FL* | WSLUWGBNOKE, VA* PB Jan Barghy MD Dica Danietik 6 ROB THOMAS | TAYLOF HIDES WIMAS/Springfield, MA* DBIPD Pail Camer APD BIP Stables | MC brinn Hughes No Adds |
| WBBQ/Augusta, GA* Willie Granter PE Lee Repetite 16 ROB THOMAS | ONLYO Mile Upervis APDINO Jako Denty No App | WMGC/Detroit MI* | WHLG/FL Pierce, FL* | WOLP, Kalamazoo, Mi | MOLDORY | APD Grands Mathems Teo Adds | WGFB-Rockford, IL POND Deep Damats No Adds | Teo Addi | WJBR, Wilmington, DE* DB/PD Michael Work ND Comy Hit NCCL SPORERG CHICAGO |
| CCML/Austin, TX* Partie Class Control C | WVAF/Charleston, WV 014PD Red Januar MR Red Cetrus 3 RASCAL FLATTS | Off Jim Harper PD: Lan Boandt ND: Jan Ray No Adds | OMPO: Bit Bailey MD: Kim Canan RED HOT CHILL PEPPERS | POMD Sea Language Orthold Sea Language KCKC/Karrass City, MO* | Mit Stern Process På Ran Hanne Mit Stern Hanne Mit Hanne hann Bit Hanne hann Bit Hanne hann | KEZN/Paim Springs, CA Off Ker Units Pit Rea there 5 ROB THOMAS | KGBY/Sacramento, CA* PE Illia Intel Illia Addi | KGBX/Springfield, MO MAPP: Part lating APD-MD: Inve Roberts To: Adds | WSRS Worcester, MA* PDRO Fain Hall JOII STCADA |
| TORNUT JAMES NCOL SPONDERG | WDEF/Chellanooga, TN* 00/92 Jane Heard 8/9 Fill Sectors | WIRCOstroll, MI* PE for Constant PUBLIC Transportant DD UCZ MERCYME | WOOD/Grand Rapids, MI* Min Reg Berlennery Plate Los Pares 9 ICT DUSTAL 1 INSCALATTS | No Adds | KUSH/Modesto, CA* PBND Buy Richard BOX LADAY | WME2/Persacola, FL* Vic Join Tues Illo Ades | KYMX/Sacramento, CA* | HEZK/St. Louis, MO* PR Most Education Mrt Main Education | WARM/York, PA* PE Dave Andreasy Ito App. |
| KKMY Beaumoni, TX* The Joy American The Day Report In Acts | RELLY CLAPHISION BD BICE | WOOF/Dothan, AL | With AG, Greensbore, NC* | KUOL/Kansas City, MD* MPR Item McGinty No Add. | WOBM/Monmouth, NJ* P3 Stare Arbeins M2 Bites Maser Re Adds | KESZ/Phoenix, AZ* P0 See Basel Artistic See Base | to Addi WGER/Saginaw, MI* | KJOY/Stockton, CA* | POWERED BY |
| WILLY Bilazi, NS* MAT Bilazi Basa In Anti | WLIT/Chicago, IL* Oli Pp. Danse Bans Arbeite Ens Reinin Ro Adda | KTEM/EI Pase, TX* | WINGV/Groonville, NC* | WJXB Knowile, TN* PAR and locate RASCA FLATS TOMAY JOINTS | KWAV/Mandaroy, CA* PORt Instantin Manay 2 JUE REAM LITTREL | WLTJ/Pitteburgh. PA* | WGER/Saginaw, MI* GR Dass Genter PB Tenny Fran dPa Hanny Fran TEDDY GROEF | No Arts | MEDIABASE |
| WIDTW/Dingkornton , VY 9 Autor 2 Autor | WWWWCConcionali, OH* Ph U Indust Are Lat Base | JOR SECADA | WHYLGreatville, SC* | KTDYA.alayette, LA* Pic () Constant alle Sector Ray alle Sector Ray Tito(cill+dcas | WWLW/Morganioum, WV | HAY JON SECADA WENNAPHILIDANA | KSFVEak Lake City, UT* 19 bit Nut NE fore datase To Alas | R Autor P Later Children Children Hollow Hollow | 128 Total Reporters |
| WGF/Dirmingham, AL* | WROK-Claveland, ON* | No. of Concession, No. of Conces | A BOR JON | WFRIKA ansian, MI* | WALK/Reason, NY* | No Adds | KCUT/Ren Antonio, TX* | WHYF/Falado, CH* Chi Gil Godani Pa fan Can TEDIY CENar | 104 Total Monitored 24 Total Indicator |
| 3 WOLLDEY | A Contractor | JOIn SECADA | WSPAGresswille, SC" Bill finit Hanter Pallit Hile Hater In Add | TEDAY GEREA TEDAY GEREA JAN SECURA | 9 JACH JOHNSTON 0 NOCRELANCH 3 KT TUNISTALL | WHOM/Portland, BE Darre Top Agent Latter, Nove | 10 ALL Contra 10 ALL FICTURES | KOMA/Tri-Chies, WA | Did Not Report, Playlist Frozen (3): WAFY/Frederick, MD |
| IDEL T/Bolse, ID* IR Juli Costrue ID SECADA DHCAGO TAYLOR HICKS | WTCB-Columbia, SC* 08/00 Invertations APR Januar Jones 3 47 TUESTAL 3 47 TUESTAL | ICEZA/Fayetteville, AR P2-Jan Havid ICE Rad Hagan No Adds | WRCH/Hartford, CT* PO Also Camp BE Jo Han 5 TAYLOR HICKS | KSHEA.as Vegas, IV* PR: Ten Case IIO. Jake Bary Riscar Flatts Childfan Dollandry | WLY/Nassaw, WY* PR BB (Search BB-200 Vin 7 TAYLOR HICKS | KKCW/Portland. OF * OtkPo Tang Calu APOINTO Alan Lautan Ro Acts | PC Sum Jung PPSID dian Shag Ito Addi | KONA/Tri-Cillios, WA APOND Rady Foot To Adds | WAFY/Frederick, ME WSWT/Peorin, IL WZID/Manchester, N |

RR AC

RR HOT AC TOP 40

| Note Note <th< th=""><th></th><th></th><th>June 16, 2006</th><th></th><th></th><th>-</th><th></th><th>-</th><th></th></th<> | | | June 16, 2006 | | | - | | - | |
|---|--------------|----------|---|----------------|-----------|-------------------|-------------|--------------|---|
| BICKELBACK Sever Mer (Readiumental/SMG) 2703 +198 146661 17 740 2 MATASHA REUNBERLD Unvertime (Apr) 2207 +51 156025 24 740 3 MATASHA REUNBERLD Unvertime (Apr) 2207 +51 156025 24 740 4 With Tub STALL Back Mere & The Derry Tren Relamintes/Vigini 2209 +18 1113118 22 111 1111 1112 2209 +18 1113118 22 111 11111 1111 1111 1111 1111 1111 1111 11111 1111 1111 11111 1111 1111 1111 11111 11111 11111 11111 11111 11111 11111 11111 11111 11111 | LAST WEEK | THIS | ARTIST TITLE LABEL(S) | PLAYS | PLAYS | TOTAL AUDIENCE | CHART | ADDS | MEDIABASE |
| 3 9 INCRELEACK Swir Me (Inscitution(ILMAG) 2773 -196 14663 17 740 4 9 ATASIA BEENRIFECTED Unwriten (Sick) 2807 -5 1550-22 740 5 9 17 740 18 1840.12 27.740 18 1850.12 17 740 5 9 0 0 18 18 22.05 11 18 28.00 17 740 5 9 0 0 10 12.00 10 12.00 10 12.00 10 12.00 10 10 10.00 | 1 | 0 | DANIEL POWTER Bad Day (Warner Bros.) | 2927 | + 30 | 170612 | 36 | 78/0 | MOSTADDED |
| 2 MATASHA BEDINGFLU Umrettin (fjör) 2877 + 51 159025 24 740 4 MATASHA BEDINGFLU Umrettin (fjör) 2897 + 51 159025 24 740 4 MATASHA BEDINGFLU Umrettin (fjör) 2299 + 161 118318 22 149 118318 22 149 118318 22 149 118318 22 149 118318 22 149 118 | 3 | 2 | NICKELBACK Savin' Me (Roadrunner/IDJMG) | 2703 | +196 | 146661 | 17 | 78/0 | |
| 4 6 KT TUISTALL Black Hores & The Charm / The / Bendinkes/Right 282.8 +16.9 15.8 15.8.112 22.6 84.1 5 6 RELLY CLARKSON Wak Anwy (RCARMG) 220.9 11.0 12.0 88.0 TOTAL PEPFERS bus Classing March 201.9 5 6 6 REAT Over My Head Class Carl (Right) 210.8 11.0 12.0 70.0 7 RoB BT DONAT Sever Mised Class Carl (Right) 1992 +15.7 39001 21.0 70.0 9 DEN JOY Win Say: Yue Carl (BackdiMulti) 172.6 -13.3 9001.7 21.00 20.0 <t< td=""><td></td><td>Ğ</td><td>NATASHA BEDINGFIELD Unwritten (Epic)</td><td>2657</td><td>+51</td><td>156025</td><td>24</td><td>74/0</td><td></td></t<> | | Ğ | NATASHA BEDINGFIELD Unwritten (Epic) | 2657 | +51 | 156025 | 24 | 74/0 | |
| 5 0 RELY CLARSIN Win Area (RAX/MOV) 2/19 7 11/3 2/19 7 11/3 2/19 7 11/3 11/3 2/19 11/3 2/19 11/3 2/19 11/3 2/19 11/3 2/19 11/3 2/19 11/3 | | Ō | KT TUNSTALL Black Horse & The Cherry Tree (Relentless/Virgin) | 2629 | + 199 | 158412 | 21 | 76/0 | |
| 6 FAX Over My Head Cable Cal, Spic/ 2188 +104 128819 31 700 8 Gold Gold Oblics Stary With Yau (Marane Brac.) 192 +157 98081 700 9 BOD JOS With Yau (Marane Brac.) 191 +5 100702 28 756 9 BOD JOS With Say You Cart Go Herne (dand/LLMG) 1725 13 9007 21 900 10 JAKK JOHNSON Uweb Chow (Backhald) Websard Repokic) 1538 +71 22109 21 900 11 JAMES BLURT You're Baawith Casterad/Ldenici) 1533 +20 7453 16 400 12 D DEUT Frie Fait Men Reg (Dubanash Intercept) 132 +20 7453 16 400 13 BBO BLIC The Fait Men Reg (Dubanash Intercept) 1322 +20 7453 16 400 14 118 | 5 | 5 | KELLY CLARKSON Walk Away (RCA/RMG) | 2209 | +16 | 118318 | 22 | 69/1 | |
| 8 GG GG GG DO LLS Say With Yun (Marane Braz.) 1992 +157 99661 8 700 9 BOD HLM Same (Aldancic) 1919 +9 106702 28 750 9 BOD JACK JOHNSON Upsic Devan (Brachfiel/Inters) 1726 13 99017 21 6910 11 JAMES BLURT You's Coal't Ge Moren (Brachfiel/Inters) 1633 92 99124 88 771 92109 11 9214 8770 99124 88 771 92109 11 9100 11607 1172 1172 1172 1172 1172 1172 1172 1172 1172 1172 1172 1172 1172 1172 1172 1172 1172 | | 6 | FRAY Over My Head (Cable Car) (Epic) | 2188 | +104 | 126818 | 31 | 73/0 | |
| Image: Second | 8 | Ø | GOD GOD DOLLS Stay With You (Warner Bros.) | 1992 | +157 | 99681 | | 76/0 | |
| 9 1 | 7 | 8 | ROB THOMAS Ever The Same (Atlantic) | 1919 | +9 | 106702 | 29 | 75/0 | |
| 11 11 11 12 12 24 13 14 14 14 14 14 14 14 14 153 24 28 17 1 17 <th17< th=""> 17 17 <th1< td=""><td>9</td><td>9</td><td>BON JOVI Who Says You Can't Go Home (Island/IDJMG)</td><td>1726</td><td>-13</td><td>99017</td><td>21</td><td>69/0</td><td></td></th1<></th17<> | 9 | 9 | BON JOVI Who Says You Can't Go Home (Island/IDJMG) | 1726 | -13 | 99017 | 21 | 69/0 | |
| 11 JAMES BUINT You's Beauthal (Castard/Altantic) 1538 -92 991/2 36 7/10 12 00 TEDN GEIGER for You IWI (Confidence) (Columbia/Sony BMG) 1537 +220 74395 15 640 13 00 BO BICE The Real Thing (RCA/RMG) 1441 +118 70157 11 611 14 1441 +118 70157 11 611 640 8596 16 00 JAMES BUINT Foil (Castard/Altantic) 1332 +197 6418 8644 16 00 NICK LACHEY What's List Of Machine (Namer Bros.) 1332 +197 6418 16 6644 17 01 RIMANA SUS (Ref Janniz)(JAMG) 981 +40 41549 12 3313 20 SHARIKA INVECH FJAAN High Don't Lie (Epic) 1817 +122 51824 3 46116 21 BETTER THAN ELE JEAN High Don't Lie (Epic) 187 +123 3333 44715 22 01 BETTER THAN ELE JALIK / MCAIRTINKI THINESAL BLANKEY Casy (DowntownLava/Atlantic) +323 23 111 LAMERANA MACHAREY Casy (Dow | 11 | 10 | JACK JOHNSON Upside Down (Brushfire/Universal Republic) | 1698 | +71 | 92109 | 21 | 62/2 | |
| 12 12 13 1577 -20 74395 18 64,00 13 00 BD BICE The Real Thing (RCA/RMG) 1441 +118 70157 11 61,11 14 141 +118 70157 11 61,11 11 | 10 | 11 | JAMES BLUNT You're Beautiful (Custard/Atlantic) | 1538 | -92 | 89124 | 38 | 77/0 | |
| 13 14 1710 171 | 12 | 12 | TEDDY GEIGER For You I Will (Confidence) (Columbia/Sony BMG) | 1537 | +20 | 74935 | 18 | | The Net AC add threshold is applied to monitored stations not allowed to report |
| 17 18 RED HOT CHILI PEPPERS Dani California (<i>Warner Bros.</i>) 1382 +226 818044 6 9196 16 13 JAMES BLUNT High (<i>Custard/Alliantic</i>) 1339 +197 64161 8 6644 16 10 INCK LACHEY What's Laft Of Me. (<i>Inve2Comba Label Group)</i> 1127 +152 51774 9 52/5 19 10 RHANNA SOS (<i>Del Jamilto Me. (Inve2Comba Label Group)</i> 811 +400 41549 12 3373 20 BAKIRA HWYCLEF JEAN Hips Don't Lie (<i>Epic)</i> 817 +127 477477 6 25/4 46116 23 OF IVE FOR FIGHTING The Ridde (<i>Awarel Columbia</i>) 748 +133 33835 4 4715 JAMES BLUT High (<i>Dustand Alliantic</i>) +226 23 DE ETTER THAN EZRA Juicy (<i>IZ/Attemss</i>) 708 -25 3511 JAMES BLUT High (<i>Dustand Alliantic</i>) +197 24 ALLA MRETCAN MA REJECTS Now Along (<i>Dopholossalinterscope</i>) 641 +153 2246 324 10000 000 001.5 Sity Whito (<i>Nimm Bros.</i>) +152 25 9 BLUE OCTOBER Hate Me (<i>Universal Motowni</i>) 565 +53 16424 132 <td>13</td> <td>13</td> <td>BO BICE The Real Thing (RCA/RMG)</td> <td>1441</td> <td>+118</td> <td>70157</td> <td>11</td> <td>61/1</td> <td>adds per their company policy. Songs that reach 10 plays per week in two consecutive similar weeks. Airslay week is defined as Sunday through</td> | 13 | 13 | BO BICE The Real Thing (RCA/RMG) | 1441 | +118 | 70157 | 11 | 61/1 | adds per their company policy. Songs that reach 10 plays per week in two consecutive similar weeks. Airslay week is defined as Sunday through |
| One of the stand memory of the stand memory of the stand stan | 17 | Ð | RED HDT CHILI PEPPERS Dani California (Warner Bros.) | 1362 | +226 | 81604 | - | 59/6 | Saturday. Adds from all other programmers are still accepted at any play level. |
| 19 W RNAMAN & SOS (Del Janvillo/MG) 981 +4.9 1/2 Jos Jos Antist Law Law <thlaw< th=""></thlaw<> | 16 | 15 | JAMES BLUNT High (Custard/Atlantic) | 1339 | +197 | 64161 | 8 | 66/4 | MOST |
| 19 W RNAMAN & SOS (Del Janvillo/MG) 981 +4.9 1/2 Jos Jos Antist Law Law <thlaw< th=""></thlaw<> | 18 | 16 | NICK LACHEY What's Left Of Me (Jive/Zomba Label Group) | 1127 | | 51774 | 9 | | INCREASED PLAYS |
| 22 10 SHAKKA (MYCLEY Crazy (Downtown) Law (Attantic) 817 +17 4747 6 2447 27 10 GNARLS BARKLEY Crazy (Downtown) Law (Attantic) 785 +323 51824 3 46/16 28 20 SHAKKA (MWYCLEY Crazy (Downtown) Law (Attantic) 785 +323 51824 3 46/16 20 21 BETTER THAN EZRA Juicy (72/Artemis) 708 -25 32295 15 3511 20 21 BETTER THAN EZRA Juicy (72/Artemis) 708 -25 32295 15 3511 24 10 Correstal Motiown) 565 +73 25843 7 30/2 24 10X SA fireglow (<i>fpc</i>) 455 -85 14604 13 280 25 50 BREAKING POINT AI Messed Up (Wind-Up) 414 -10 5577 14 24/0 24 JKWE KAR May MOUTH Story Of My Life (Beautiful Bomb) 332 +59 10607 3 24/2 27 JEWEL Again And Again (Atlantic) 406 -338 1318 230 FORE FINITION The Rode (AwareColumbia) 138 <td>19</td> <td>D</td> <td>RIHANNA SOS (Def Jam/IDJMG)</td> <td>981</td> <td>+40</td> <td>41549</td> <td>12</td> <td>33/3</td> <td>PLAY</td> | 19 | D | RIHANNA SOS (Def Jam/IDJMG) | 981 | +40 | 41549 | 12 | 33/3 | PLAY |
| 27 C GNARLS BARKLEY Crazy (Downtown/Lavia/Atlantic) 785 +323 51824 3 46/16 23 C FIVE FOR FIGHTING The Ridde (Awar/Columbia) 748 +139 33835 4 47/15 20 21 BETTER THAN EZRA Juicy (V2/Artemics) 708 -25 32225 15 35/11 20 21 BETTER THAN EZRA Juicy (V2/Artemics) 641 +153 24246 6 32/4 26 BLUE OCTOBER Hate Me (Universal Motown) 565 +73 25843 7 30/2 24 24 INXS Afterglow (Epic/ 455 -85 14604 13 28/0 26 BREAKING POINT AI Messed Up (Wind-Up) 414 -10 5577 14 24/0 30 SMARSH MOUTH Story 01 May Life (Beautrifial Bornh) 332 +59 10607 3 24/1 31 G SMARSH MOUTH Story 01 May Life (Beautrifial Bornh) 332 +59 10607 24/1 32 SMARTY CROW & STING Always 0 nyour Side (AA/Minterscope) 316 -39 13163 18 230 330 | 22 | 18 | SHAKIRA f/WYCLEF JEAN Hips Don't Lie (Epic) | 817 | +127 | 47747 | 6 | 25/4 | |
| 23 1 FIVE FOR FIGHTING The Riddle (Aware/Columbia) 748 +139 33835 4 47/5 20 21 BETTER THAN LEZAA Juicy (V2/Artemic) 708 -25 32295 15 35/1 26 42 ALLAMERICAN REJECTS Move Along (Doghouse/Interscope) 641 +153 24246 6 32/4 26 42 INXS Aftergiow (Epic) 455 -85 14604 13 28/0 27 JEWE COTOBER Hate Me (Liviersad Motown) 455 -85 14604 13 28/0 28 FORT MINOR Where'd You Go (Machine Shop/Warner Bros.) 442 +101 1577 14 24/0 29 JEWEL CARNEY Noting Leti To Lose (Aware/Columbia) 398 +56 12769 4 2/1 20 SMASH MOUTH Story Of My Life (Beautrin/ Bomb) 332 +59 10607 3 24/2 Total Pays: 161, Total Storing: 15, Addx 1 29 30 SHERTYL CROW & STING Always On You Side (AdM/Interscope) 316 -39 13163 18 230 30 SHERTYL CROW & STING Always On You Side (AdM/Interscope) 303 +83 | 27 | 19 | GNARLS BARKLEY Crazy (Downtown/Lava/Atlantic) | 785 | + 323 | 51824 | 3 | 46/16 | distance annual i start is the |
| 20 21 DETTER HIGH Sole (FL/MATCHAR 21 41 411 4153 24246 6 3214 MICKELBACK Seen' Me (Roadrunerfl0/MG) + 156 26 20 BLUE OCTOBER Hate Me (Universal Matown) 565 + 73 25843 7 3012 24 24 INXS Afterglow (Epic) 455 -85 14604 13 280 31 25 FORT MINOR Where'd You Go (Machine Shap/Warner Bros.) 442 + 101 1577 14 240 31 26 BREAKING POINT AI Messed Up (Wind-Up) 414 -10 5577 14 2400 SNARMA Regroup Tailogo (Machine Shap/Warner Bros.) + 152 27 JEWEL Again And Again (Attentic) 406 -318 13245 16 470 30 20 MAT KEARNEY Nothing Left To Lose (Aware/Columbia) 332 + 59 10607 3 2412 Total Pays: 161, Total Stations: 15, Adds: 1 30 SMARRA INVYCLEF JEAN Hiss Don't Lin (Cpic) 303 + 83 5821 2 215 Total Pays: 161, Total Stations: 17, Adds: 5 31 60 SMARN DUTH Story Of My Life (Beautifial Bomb) | 23 | 20 | FIVE FOR FIGHTING The Riddle (Aware/Columbia) | 748 | +139 | 33835 | 4 | 47/5 | |
| 26 27 ALL-AMERICAN REJECTS Move Along (Doghouse/Interscope) 541 +153 24246 6 32/4 HICKELBACK Sewi Me (Dockment/DJMG) +199 25 26 BLUE OCTOBER Hate Me (Universal Motown) 565 +73 25843 7 30/2 24 24 INXS Afterglow (Epic) 455 -85 14604 13 280 31 26 FORT MINOR Where'd You Go (Machine Shop/Warner Bros.) 442 +101 16719 4 2213 FVF FOR FIGHTING The Ridde (Aware/Columbia) +139 28 26 BREAKING POINT AL Messed Up (Wind-Up) 414 -10 5577 14 240 30 20 MAT KEARNEY Nothing Left To Lose (Aware/Columbia) 398 +56 12769 4 2711 30 SMASH MOUTH Story 0f My Life (Beautiful Bomb) 332 +59 10607 3 24/2 30 SHERYL CROW & STING Aways On Your Side (A&M/Interscope) 316 -39 13163 18 230 Total Pays: 146, Total Stations: 17, Adds: 1 37 20 LOS LONELY BOYS Diamonds (Dr Music/Epic) 306 +117 14306 <t< td=""><td>20</td><td>21</td><td>BETTER THAN EZRA Juicy (V2/Artemis)</td><td>708</td><td>-25</td><td>32295</td><td>15</td><td>35/1</td><td></td></t<> | 20 | 21 | BETTER THAN EZRA Juicy (V2/Artemis) | 708 | -25 | 32295 | 15 | 35/1 | |
| 25 30 BLUE OCTOBER Hate Me (Universal Motown) 565 +73 25843 7 30/2 24 24 1NXS Afterglow (Epic) 455 +85 14604 13 280 31 30 FORT MINOR Where'd You Go (Machine Shop/Worner Bros.) 442 +101 16719 4 22/3 28 BREAKING POINT AIL Messed Up (Mind-Up) 414 -10 5577 14 24/0 21 27 JEWEL Again And Again (Atlantic) 406 -318 13245 16 4700 30 30 MAT KEARNEY Nothing Left To Lose (Aware/Columbia) 398 +56 12769 4 2711 29 30 SHERYL CROW & STING Ahways On Your Side (A&M/Interscope) 316 -39 13163 18 230 37 30 LOS LONELY BOYS Oisemonds (I/ music/Epic) 303 +83 5821 2 2510 38 37 MATK KEANE Is It Any Wonder (Interscope) 264 +113 8017 1 194 37 400 | 26 | 22 | ALL-AMERICAN REJECTS Move Along (Doghouse/Interscope) | 641 | +153 | 24246 | 6 | 32/4 | |
| 24 24 INXS Aftergiow (Epic) 455 -85 14604 13 28/0 31 35 FORT MINOR Where'd You Go (Machine Shop/Warner Bros.) 442 +101 16719 4 22/3 28 26 BREAKING POINT AI Messed Up (Wind-Up) 414 -10 5577 14 24/0 21 27 JEWEL Again And Again (Atlantic) 406 -318 13245 16 47/0 30 30 MAT KEARNEY Nothing Left To Lose (Aware/Columbia) 398 +56 12769 4 27/1 30 30 MAT KEARNEY Nothing Left To Lose (Aware/Columbia) 392 +59 10607 3 24/2 30 30 SMERYL CROW & STING Awarey On Your Side (A&M/Interscope) 316 39 13163 18 23/0 30 30 RASCAL FLATTS What Hurts The Most (Lyric Street) 300 +117 14306 2 21/5 31 400BASTANK If I Were You (Geffen) 251 +2 10641 9 12/0 32 34 HODBASTANK If I Were You (Geffen) 251 +2 10641 9< | 25 | | BLUE OCTOBER Hate Me (Universal Motown) | 565 | +73 | 25843 | 7 | 30/2 | |
| 31 Control Minol | 24 | 24 | INXS Afterglow (Epic) | 455 | -85 | 14604 | 13 | 28/0 | net reactiver in the set of more range to synthesis of the |
| 28 28 BREARING POINT All Messed Up (Wind-Up) 414 1.0 3077 1.4 244 21 27 JEWEL Again And Again (Atlantic) 406 -318 13245 16 47/0 30 (2) MAT KEARNEY Nothing Left To Lose (Aware/Columbia) 398 +56 12769 4 27/1 35 (2) SMASH MOUTH Story 0f My Life (Beautiful Bomb) 332 +59 10607 3 24/2 Total Plays: 161, Total Stations: 15, Adds: 1 29 30 SHERYL CROW & STING Always On Your Side (A&M/Interscope) 316 -39 13163 18 23/0 37 (2) LOS LONELY BOYS Diamonds (Dr Music/Epic) 303 +83 5821 2 21/5 Total Plays: 146, Total Stations: 10, Adds: 0 23 4 HOOBASTANK If I Were You (Island/IDJ/MG) 252 -88 14534 15 25/0 Total Plays: 109, Total Stations: 4, Adds: 0 34 36 KEANE Is It Any Wonder (Interscope) 251 +2 10641 9 12/0 Total Plays: 109, Total Stations: 9, Adds: 0 34 36 KEITH URBAN Making Memories Of Us (Capitol/EMC/) <t< td=""><td>31</td><td>25</td><td>FORT MINOR Where'd You Go (Machine Shop/Warner Bros.)</td><td>442</td><td>+101</td><td>16719</td><td>4</td><td>22/3</td><td></td></t<> | 31 | 25 | FORT MINOR Where'd You Go (Machine Shop/Warner Bros.) | 442 | +101 | 16719 | 4 | 22/3 | |
| 30 39 MAT KEARNEY Nothing Left To Lose (Aware/Columbia) 398 +56 12769 4 27/1 DEATH CAB FOR CUTIE Soul Meets Body (Atlantic) 35 30 SMASH MOUTH Story Of My Life (Beautiful Bomb) 332 +59 10607 3 24/2 Total Plays: 161, Total Stations: 15, Adds: 1 29 30 SHERYL CROW & STING Always On Your Side (A&M/Interscope) 316 39 13163 18 23/0 39 30 RASCAL FLATTS What Hurts The Most (Lyric Street) 306 +117 14306 2 21/5 Total Plays: 161, Total Stations: 17, Adds: 5 37 40 LOS LONELY BOYS Diamonds (Dr Music/Epic) 303 +83 5821 2 2/5/0 Total Plays: 118, Total Stations: 10, Adds: 0 32 34 HOOBASTANK If I Were You (Island/IDJMG) 252 | 28 | 26 | BREAKING POINT AII Messed Up (Wind-Up) | 414 | -10 | 5577 | 14 | 24/0 | SHAKIRA fNWYCLEF JEAN Hips Don't Lie (Epic) +127 |
| 30 30 40 MARY REARMET Noting Left to Close (Additional) 310 310 310 24/2 Total Plays: 161, Total Stations: 15, Adds: 1 35 30 SMASH MOUTH Story 0f My Life (Beautiful Bomb) 332 +59 10607 3 24/2 Total Plays: 161, Total Stations: 15, Adds: 1 29 30 SHERYL CROW & STING Always On Your Side (A&M/Interscope) 316 .39 13163 18 23/0 39 30 RASCAL FLATTS What Hurts The Most (Lyric Street) 306 + 117 14306 2 21/5 Total Plays: 161, Total Stations: 17, Adds: 5 37 40 LOS LONELY BOYS Diamonds (<i>Qr. Music/Epic</i>) 303 + 83 5821 2 25/0 Total Plays: 118, Total Stations: 17, Adds: 0 32 34 HOOBASTANK If I Were You (Island/IDJ/MG) 252 -88 14534 15 25/0 Total Plays: 109, Total Stations: 9, Adds: 3 34 36 MARY J. BLIGE Be Without You (Geffen) 251 + 2 10641 9 12/0 Total Plays: 87, Total Stations: 9, Adds: 3 38 37 MISSY HIGGINS Scar (Reprise) 179 -41 5276 13 16/0 | 21 | 27 | JEWEL Again And Again (Atlantic) | 406 | -318 | 13245 | 16 | 47/0 | NEW & ACTIVE |
| 35 30 SMASH MOUTH Story 0f My Life (Beautiful Bomb) 332 +59 10607 3 24/2 Total Plays: 161, Total Stations: 15, Adds: 1 29 30 SHERYL CROW & STING Always On Your Side (A&M/Interscope) 316 .39 13163 18 23/0 39 30 RASCAL FLATTS What Hurts The Most (Lyric Street) 306 + 117 14306 2 21/5 Total Plays: 146, Total Stations: 17, Adds: 5 37 37 40 LOS LONELY BOYS Diamonds (Dr Music/Epic) 303 +83 5821 2 25/0 Total Plays: 146, Total Stations: 10, Adds: 0 10 LOS LONELY BOYS Diamonds (Dr Music/Epic) 303 +83 5821 2 25/0 Total Plays: 118, Total Stations: 10, Adds: 0 12 LOS LONELY BOYS Diamonds (Dr Music/Epic) 264 +113 8017 1 19/4 32 34 HOOBASTANK If I Were You (Island/IDJMG) 252 88 14534 15 25/0 Total Plays: 87, Total Stations: 9, Adds: 0 34 36 MARY J. BLIGE Be Without You (Geffen) 251 +2 10641 9 12/0 Total Plays: 87, Total Stations: 9, Adds: 0 | 30 | 28 | MAT KEARNEY Nothing Left To Lose (Aware/Columbia) | 398 | +56 | 12769 | 4 | 27/1 | DEATH CAB FOR CUTIE Soul Meets Body (Atlantic) |
| 29 30 SHERYL CROW & STING Always Un Your Sole (A&M/Interscope) 316 53 15103 16 2.510 Total Plays: 146, Total Stations: 17, Adds: 5 39 30 RASCAL FLATTS What Hurts The Most (Lyric Street) 306 +117 14306 2 21/5 THEORY OF A DEADMAIN Santa Monica (Roadrunner/IDJMG) 37 40 LOS LONELY BOYS Diamonds (Or Music/Epic) 303 +83 5821 2 25/0 Total Plays: 118, Total Stations: 10, Adds: 0 10 LOS LONELY BOYS Diamonds (Or Music/Epic) 303 +83 5821 2 25/0 Total Plays: 118, Total Stations: 10, Adds: 0 10 Los LONELY BOYS Diamonds (Or Music/Epic) 303 +83 5821 2 25/0 Total Plays: 118, Total Stations: 10, Adds: 0 12 Weither You (Island/IDJMG) 252 -88 14534 15 25/0 Total Plays: 87, Total Stations: 9, Adds: 0 34 HOOBASTANK If I Were You (Island/IDJMG) 251 +2 10641 9 12/0 Total Plays: 87, Total Stations: 9, Adds: 0 34 KETH URBAN Making Memories Of Us (Capitol/EMC) 194 -86 11018 18 20/0 Total Plays: 86, Tota | 35 | 29 | | 332 | +59 | 10607 | 3 | 24/2 | |
| 39 Image: State of the s | 29 | 30 | SHERYL CROW & STING Always On Your Side (A&M/Interscope) | 316 | -39 | 13163 | 18 | 23/0 | |
| 37 COS CONCECT BOTS Connect providences for Mask-pairs 37 COS CONCECT BOTS Connect providences for Mask-pairs 1000000000000000000000000000000000000 | 39 | 31 | RASCAL FLATTS What Hurts The Most (Lyric Street) | 306 | +117 | 14306 | 2 | 21/5 | THEORY OF A DEADMAN Santa Monica (Roadrunner/IDJMG) |
| Image: Construction of the stress operation operation of the stress operation operatis operation operation operation operation | 37 | 32 | LOS LONELY BOYS Diamonds (Or Music/Epic) | 303 | +83 | 5821 | 2 | 25/0 | |
| 32 34 HOOBASTANK If I Were You (Island/IDJMG) 252 -88 14534 15 25/0 MARY J. BLIGE One (Geffen/ 36 36 MARY J. BLIGE Be Without You (Geffen/ 251 +2 10641 9 12/0 Total Plays: 87, Total Stations: 9, Adds: 3 34 36 KEITH URBAN Making Memories Of Us (Capitol/EMC) 194 -86 11018 18 20/0 IMOGEN HEAP Goodright And Go (RCA Victor/RMG) 38 37 MISSY HIGGINS Scar (Reprise) 179 -41 5276 13 16/0 CHRISTINA AGUILERA Ain's No Other Man (RCA/RMG) (Debut) 39 STAIND Everything Changes (Flip/Atlantic) 186 +85 7566 1 13/3 Total Plays: 84, Total Stations: 8, Adds: 5 (Debut) 40 SNOW PATROL Chasing Cars (A&M/Interscope) 165 +19 4922 1 5/0 FOO FIGHTERS Miracle (RCA/RMG) 100 Hot AC capadam Manifundary data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week Fotal Plays: 46, Total Stations: 9, Adds: 2 | Debut | 33 | KEANE Is It Any Wonder (Interscope) | 264 | +113 | 8017 | 1 | 19/4 | |
| 36 S0 MARY J. BLIDE Be Windul You (berlein) 1231 121 121 1018 18 20/0 34 36 KEITH URBAN Making Memories Of Us (Capitol/EMC) 194 -86 11018 18 20/0 38 37 MISSY HIGGINS Scar (Reprise) 179 -41 5276 13 16/0 Total Plays: 86, Total Stations: 9, Adds: 1 (bebut) 39 STAIND Everything Changes (Flip/Atlantic) 166 +85 7566 1 13/3 Total Plays: 84, Total Stations: 8, Adds: 5 (bebut) 30 WEEZER Perfect Situation (Suretone/Geffen) 165 +19 4922 1 5/0 Total Plays: 71, Total Stations: 10, Adds: 0 (bebut) SNOW PATROL Chasing Cars (A&M/Interscope) 181 +87 7650 1 9/0 FOO FIGHTERS Miracle (RCA/RMG) 90 Not AC caporder: Monitored alignary data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week Total Plays: 46, Total Stations: 9, Adds: 2 | 32 | 34 | HOOBASTANK If I Were You (Island/IDJMG) | 252 | -88 | 14534 | 15 | 25/0 | |
| 34 36 KEITH URBAN Making Memories Of Us (Capitol/EMC) 194 -36 FTOTE 10 2010 38 37 MISSY HIGGINS Scar (Reprise) 179 -41 5276 13 16/0 (Debut) (3) STAIND Everything Changes (Flip/Atlantic) 166 +85 7566 1 13/3 (Debut) (3) STAIND Everything Changes (Flip/Atlantic) 165 +19 4922 1 5/0 (Debut) (3) SNOW PATROL Chasing Cars (A&M/Interscope) 161 +87 7650 1 9/0 10 Not AC reporter. Monitored alrolav data supplied by Mediabase Research a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week Total Plays: 46, Total Stations: 9, Adds: 2 | 36 | 35 | MARY J. BLIGE Be Without You (Geffen) | 251 | +2 | 10641 | 9 | 12/0 | |
| 38 37 MISSY HIGGINS Scar (Reprise) 179 -41 5276 13 16/0 CHRISTINA AGUILERA Ain't No Other Man (RCA/RMG) (Debut) (3) STAIND Everything Changes (Flip/Atlantic) 166 +85 7566 1 13/3 (Debut) (3) WEEZER Perfect Situation (Suretone/Geffen) 185 +19 4922 1 5/0 (Debut) (3) SNOW PATROL Chasing Cars (A&M/Interscope) 161 +87 7650 1 9/0 19 Not AC reporter: Monitored alrolav data supplied by Mediabase Research a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week Total Plays: 46, Total Stations: 9, Adds: 2 | | - | | 194 | -86 | 11018 | 18 | 20/0 | |
| Image: Comparison of the state of the s | 38 | 37 | MISSY HIGGINS Scar (Reprise) | 179 | -41 | 5276 | 13 | 16/0 | CHRISTINA AGUILERA Ain't No Other Man (RCA/RMG) |
| Image: Construction of the second | Debut | 38 | STAIND Everything Changes (Flip/Atlantic) | 166 | +85 | 7566 | 1 | | |
| Image: Construct a line of the standard and the sta | Debut | - | WEEZER Perfect Situation /Suretone/Getten/ | 165 | +19 | 4922 | | | |
| 20 Hot AC reporters Monitored airplay data supplied by Mediabase Research a division of Premiere Madio Networks, Sonds ranked by total plays for the an play week | Debut | 40 | | 161 | +87 | 7650 | 1 | 9/0 | FOO FIGHTERS Miracle (RCA/RMG) |
| | 80 Hot AC | reporter | rs. Monitored airplay data supplied by Mediabase Research, a division of Premiere I | Radio Networks | Songs ran | ked by total pla | ays for the | airplay week | |

80 Hot AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 6/4-6/10. Buildts appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-toweek increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AOH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. (© 2006, Arbitron Inc.).© 2006 Radio & Records.

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| Artist Title (Label) | TW | LW | Famil. | Burn | W 18-34 | W 18-24 | W 25-34 |
|---|------|------|--------|------|------------|------------|---------|
| ROB THOMAS Ever The Same (Atlantic) | 3.97 | 3.90 | 94% | 30% | 4.83 | 3.58 | 4.89 |
| FRAY Over My Head (Cable Car) (Enic) | 3.92 | 3.99 | 92% | 30% | 4.02 | 4.06 | 3.96 |
| NICKELBACK Savin' Me (Roadrunner/ID.IMG) | 3.88 | 3.98 | 36% | 27% | 3.84 | 3.82 | 3.87 |
| LIFEHOUSE You And Me (Geffen) | 3.87 | 3.81 | 99% | 54% | 3.88 | 3.86 | 3.91 |
| DANNEL POWTER Bad Day (Warner Bros.) | 3.85 | 3.96 | 99% | 51% | 3.87 | 4.86 | 3.63 |
| KELLY CLARKSON Walk Away (RCA/RMG) | 3.82 | 3.79 | 58% | 38% | 3.71 | 3.71 | 3.72 |
| ALL AMERICAN REJECTS Move Along (DochouseAnterscope) | 3.80 | - | 78% | 18% | 3.95 | 3.96 | 3.89 |
| SAVING JAME Girl Next Door (Universal Republic) | 3.78 | 3.76 | 83% | 21% | 3.75 | 3.81 | 3.87 |
| 80 BICE The Real Thing (RCA/RMG) | 3.77 | 3.76 | 89% | 23% | 3.70 | 3.79 | 3.50 |
| GOD GOO DOLLS Stay With You (Warner Bros.) | 3.76 | 3.92 | 83% | 19% | 3.68 | 3.66 | 3.71 |
| IT TURISTALL Black Horse & The Chany Tree (Ralanting/Migin) | 3.64 | 3.86 | 92% | 38% | 3.52 | 3.54 | 3.49 |
| EDDY GEIGER For You I Will (Confidence) (Columbia Sony BMG) | 3.62 | 3.73 | 81% | 28% | 3.58 | 3.77 | 3.32 |
| 30N JOVI Who Says You Can't Ge Home (Island/IOJMG) | 3.61 | 3.73 | 98% | 38% | 3.37 | 3.41 | 3.33 |
| STAIND Right Here (Flip/Atlantic) | 3.58 | 3.54 | 93% | 40% | 3.55 | 3.26 | 3.86 |
| BLUE OCTOBER Hate Me (Universal Motown) | 1.55 | - | 45% | 13% | 3.84 | 4.83 | 3.53 |
| NATASHA BEDINGFIELD Unwritten (Epic) | 3.53 | 3.77 | | 48% | 3.46 | 3.41 | 3.51 |
| SHAKIRA INVYCLEF JEAN Hips Don't Lie (Epic) | 1.50 | 3.60 | 86% | 35% | 3.54 | 3.71 | 3.42 |
| NICK LACHEY What's Left Of Me (Jive/Zomba Label Group) | 3.49 | 3.72 | 85% | 28% | 3.59 | 3.60 | 3.58 |
| RED HOT CHILL PEPPERS Dani California (Warner Bros.) | 3.45 | 3.58 | 81% | 25% | 3.34 | 3.19 | 3.51 |
| HODBASTANK, If I Ware You (Island/ID.IMG) | 3.44 | 3.59 | 78% | 21% | 3.47 | 3.35 | 3.61 |
| JACK JOHNSON Upside Down (Brushfire/Universal Republic) | 3.38 | 3.56 | 85% | 34% | 3.43 | 3.48 | 3.36 |
| JEWEL Again And Again (Atlantic) | 3.38 | 3.43 | 78% | 22% | 3.13 | 3.12 | 3.13 |
| JAMES BLUNT You're Beautiful (Custard/Atlantic) | 3.37 | 3.46 | 100% | 64% | 3.41 | 3.37 | 3.46 |
| S. CROW & STING Always On Your Side (A&M/Interscope) | 3.33 | 3.35 | 82% | 27% | 3.15 | 3.47 | 2.85 |
| NXS Afterglow (Epic) | 3.30 | 3.50 | 69% | 23% | 3.16 | 3.82 | 3.32 |
| IAMES BLUNT High (Custard/Atlantic) | 3.29 | 3.47 | 78% | 28% | 3.33 | 3.37 | 3.27 |
| BETTER THAN EZRA Juicy (V2/Artamis) | 3.25 | 3.32 | 74% | 24% | 3.26 | 3.86 | 3.40 |

Total sample size is 343 respondents. Total average lavorability estimates are based on a scale of 1-5. (1=dislike very much, 5 = like very much). Total familiarity represents the percentage of respondents who recognized the song. Total bare represents the number of respondents who said they are lifed of hearing the song. Songs must have 40% familiarity to appear on survey. Sample composition is based on persons 12+. Persons are screened via the internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace calour research. The results are intended to show opinions of participants on the the Internet only. RateTheMusic.com. The #TEM survey. RateTheMusic.com. RateTheMusic.com.com. RateTheMusic.com. RateTheMusic.com. RateTheMusic.co

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| R | R. | НОТ АС ТОР | 40 | | NEBIA | |
|--------|------------|--|-------|-------|----------|-------|
| LAST | THIS | ARTIST TITLE LABEL(S) | TOTAL | PLAYS | WEEKS ON | TOTAL |
| 1 | 1. | STABILO Flawed Design (EMI Music Canada) | 684 | -9 | 17 | 20/0 |
| | 2 | GOO GOO OOLLS Stay With You (Warner Bros.) | 646 | +64 | 7 | 16/0 |
| 2 | 3 | JAMES BLUIT Wisemen (Custard/Atlantic) | 606 | -38 | 14 | 16/0 |
| 5 | 4 + | SUITS XL Play (Universal Music Canada) | 506 | 4 | 12 | 17/0 |
| 4 | 5 | KELLY CLARKSON Walk Away (Sany BMG) | 506 | -32 | 20 | 15/0 |
| 8 | 6 | GNARLS BARKLEY Crazy (Downtown/Lava/Atlantic) | 497 | +48 | 5 | 14/0 |
| 7 | Č. | MOBILE Out Of My Head (Universal Music Canada) | 490 | +40 | 5 | 16/2 |
| 6 | 8 | COLDPLAY The Hardest Part (Capitol) | 445 | .7 | 7 | 17/2 |
| 12 | Ô. | THEORY Since You've Been Gone (604/Universal) | 435 | +11 | 7 | 19/0 |
| 20 | 10 | DIXIE CHICKS Not Ready (Open Wide/Columbia) | 431 | +91 | 5 | 16/2 |
| 18 | ă | NED HOT CHILL PEPPERS Dani California (Warner Bros.) | | +38 | 5 | 14/1 |
| 13 | 12 | FRAY Over My Head (Cable Car) /Epic/ | 412 | -18 | 12 | 12/1 |
| 11 | 13 | | 405 | - 41 | 12 | 18/0 |
| 17 | | SHAKIRA MWYCLEF JEAN Hips Don't Lin (Sony BMG) | 401 | +23 | 5 | 11/1 |
| 14 | 15 | | 396 | -20 | | 17/ |
| 9 | 16 | RIHANNA SOS (Del Jam/IDJMG) | 380 | -47 | 16 | 16/0 |
| 10 | 17 | MIXS Afterdow (Sony BMG) | 379 | -68 | 17 | 19/0 |
| 19 | 18 | CITY & COLOUR Save Your Scissors (Dine Alone) | 362 | 4 | | 13/0 |
| 16 | 19 | PHILK Stupid Girls (LaFace/Zomba Label Group) | 321 | -58 | 18 | 18/0 |
| 28 | 20 | MIXS Devil's Party (Sony BMG) | 296 | +66 | 3 | 12/1 |
| 29 | (21) | NELLY FURTADO Promiscuous (Geffen) | 272 | +50 | 3 | 10/1 |
| 22 | 22 | J. JOHNSON Upside Down (BrushfingUniversal Republic) | 266 | -22 | 16 | 18/ |
| 21 | 23 | TEDDY GEIGER For You I Will (Calumbia/Sony BMG) | 263 | -64 | 11 | 12/ |
| 25 | 24 | KT TUNSTALL Black Horse (Ralantless/Virgin) | 255 | -16 | 20 | 12/ |
| 24 | _ | HEDLEY Trip (Universal Music Canada) | 258 | -24 | 28 | 130 |
| 27 | 26 | BLACK EVED PEAS Gone Going (A&M/Interscope) | 249 | +17 | 7 | 71 |
| 26 | 27 | TOMI SWICK A Night Like This (Warner Music Canada) | 238 | -26 | 15 | 16/0 |
| 33 | 28 | BEN LEE Catch My (New West/Universal Music Canada) | 237 | +32 | 4 | 11/2 |
| 32 | 29. | DANIEL POWTER Jimmy Gets High (Warner Bros.) | 231 | +23 | 4 | 154 |
| 34 | 30 | PHNK Who Knew (LaFace/Zomba Label Group) | 226 | +26 | 2 | 10/0 |
| 23 | 31 📥 | KAYLE Don't Hold Me Down (Knotty Music) | 222 | -63 | 15 | 15/0 |
| 35 | 32 | REX GOUDIE Lie Awake (Sony BMG Music Canada) | 211 | +13 | 5 | 8/2 |
| 39 | 01 | JACKSOUL oneSong (Sony BMG Music Canada) | 287 | +39 | 2 | 5/3 |
| 31 | 34 | NEVERENDING WHITE The Grace (Ocean) | 200 | -14 | | 11/ |
| Debut) | | NICKELBACK Far Away (Roadnanner/EMI Music Canada) | | +38 | 1 | 10/2 |
| 30 | 36 | JEWEL Again And Again (Atlantic) | 185 | -31 | 10 | 12/ |
| 37 | 37 | BRIAN SYRNE Far From Good (Independent) | 178 | -2 | | 7/0 |
| 36 | 38 | MADONNA Serry (Warner Bros.) | 168 | -30 | 20 | 11/0 |
| 38 | 39 | MARY J. BLIGE Be Without You (Geffan) | 158 | -11 | 11 | 8/0 |
| Debut | (D) | CHRISTINA AGUILERA Ain't No Other Man (Sony BMG | | +111 | 1 | 11/ |

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RR SMOOTH JAZZ

CAROL ARCHER carcherGradioandrecords.com

The Legendary Harold Childs

The pathfinding executive shares his convention memories

A s we at R&R begin to gear up for our September convention in Dallas, this week many of our editors are bringing you memories of past gatherings to get you in the mood. I have chosen the present the recollections of legendary music executive Harold Childs.

If you are not acquainted with Childs, I am pleased to introduce him to you. He is a pathfinder who blazed the way for future generations and is to this day respected, admired and recognized industrywide as a great hands-on leader.

Civil Rights Rocks



most eventful convention of his entire career: Bill Gavin's gathering at the Hyatt in Atlanta in the mid-'60s, a highly charged time in America that was fraught with political unrest, particu-

Childs recalls the

Harold Childs

larly involving issues of social justice and personal freedom: the civil rights movement, equal rights for women, the war in Vietnam and more.

There were two black executives in the music business at that time: Childs and Cecil Holmes. It would be years before other black women and men joined their ranks.

"No one had ever been to a Hyatt House before with elevators inside," Childs says. "We were all fascinated by it.

"There was a strike going on by all the black hotel workers. Jesse Jackson was there. I'll never forget: Bill Gavin got up and said that everyone should stand up in support of the workers. The first one to walk out of the room was Janet [Gavin's wife], and everybody followed her.

"That convention took place at the height of the civil rights movement. Bill was committed to supporting it, and that hotel was rocked. It was an amazing time and an amazing convention.

"The music was changing dramatically, with peace songs and protest songs everywhere and long hair and bell-bottoms. We all walked out of the hotel to be with the strikers and hear Jesse Jackson's speech."

The First R&R Convention

"Around that time I attended another convention at the same hotel, this one of an organization of black disc jockeys,

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NATRA. Martin Luther King spoke. He was talking about the war then; everybody was talking about the war.

"We were on the stage, sitting on the dais at a dinner sponsored by RCA, when RCA's vice-president in the South, whose son had been killed in Vietnam, started to mumble and say negative things during Dr. King's speech. Everyone was trying to keep this man — who'd been drinking — quiet.

"The fact is that guys, when it was a guycontrolled business, acted like asses at conventions. Conventions were like stag parties."

"Ivan Allen, the mayor of Atlanta, spoke at that convention. This silverhaired liberal said, 'I'm here to tell you that the South is going to change, and I may be the last white mayor of this city,' which, in fact, he was.

"Atlanta has always been a focus. The civil rights movement and everything else was happening there. Bill Lowry was there, and Charlie Minor was a pup."

And then there are the legendary R&R Conventions. Childs was there from the start. "I remember the first R&R Convention in Dallas, with The Blues Brothers," he says. "We had the film *American Hot* Wax — the Alan Freed movie starring Jay Leno — and we previewed it at the convention.

"We hosted a cocktail party and all of that. Those were the days when, if you were the host, you hoped people ate. It was endless fun and merriment."

Working It

In addition to fun, there is also work being done at these gatherings. Childs says, "When I was just a pup, working as a local promotion man in Philadelphia for RCA, there was a convention at the Waldorf-Astoria where we previewed Jose Feliciano's *Light My Fire*. This was at the beginning of albums and the beginning of *Quiet Storm*.

"We gave away thousands of copies of Feliciano's album to the black disc jockeys at that convention, and we attributed the record's success to the black jocks who went back to their markets and broke the record, playing it on *Quiet Storm* shows across the country. We subsequently crossed the record to Pop shortly after the R&R Convention.

"The key to the whole thing was that we went to the black radio convention as RCA, and we had no black records on the label. The only record we had to give away was Jose Feliciano's record."

And then there's the musical component of these industry gatherings. "I've seen lots of live music at conventions," Childs says. "Of all the great acts I've seen at conventions, k.d. lang is a highlight. Bruce Springsteen is another. I've seen Neil Diamond several times at conventions. I don't know if I saw Janis Joplin at a convention or not.

"R&R had Rod Stewart and The Eagles. Bread, if I remember correctly, played a convention. It's funny, but I don't remember whether Karen and Richard Carpenter or any of our acts on A&M ever played a convention, but numerous acts happened out of conventions."

Hookers And Blow

Just like the industries **R&R** serves, the **R&R** Convention grew and changed over time. The radio and music industries weathered a slew of daunting changes and adapted to myriad challenges, especially new business models, through a process of continuous evolution that demonstrates genuine awareness of customers' changing needs.

A leading figure in the top-tier of radiogroup management nailed the contrast between the yesterday and the present with a single comment: The executive described the good old days when it was still fun to work in radio and everybody on both sides of the business got along as "hookers and blow, just hookers and blow."

Childs has an enlightened take on why the very nature of conventions changed over time. He says, "I believe that conventions changed when more and more women got into the business.

"The fact is that guys, when it was a guy-controlled business, acted like asses at conventions. Conventions were like stag parties.

"Once women came on to the scene in leadership roles, the nature of conventions changed because guys didn't want to be at odds with their female bosses and colleagues. When women started to go to conventions, things changed, because women would go to meetings. They wanted to learn and be involved in things.

"We're a long way from the '50s and '60s, when it was about the booze and broads. Back then conventions lacked substance because they weren't intended to be substantial. Conventions were laid out that way because this wasn't a very "The great problem now is that corporate radio has eliminated any real joy. Nobody can afford to cross things over and make things happen on a general-market level except the major corporations."

serious business. It wasn't as controlled by corporations.

"The business then was run by guys who were entrepreneurs, professional record guys. Even though they may have worked for a big corporation, they didn't allow corporations to get involved in the actual running of the music business."

Cover Battles

Childs continues, "The great problem now is that corporate radio has eliminated any real joy. Nobody can afford to cross things over and make things happen on a general-market level except the major corporations.

"You can't do cover fights anymore, like we did when we had Nazareth doing 'Love Hurts' and Capitol/EMI had Jim Capaldi doing it. You can't get on a conference call at 3am and tell your 30 promotion guys around the country, 'It's war, gentlemen. We are not going to let those Capitol guys get us. We're going to destroy them.'

"Things like cover battles gave the industry some excitement, some competition. It gave you the feeling that you were out there using your wits. Whether you had money or you didn't, you could get a record played.

"Even though Drake had guys with the big fix in, you could still find stations around the country that would play a record, and if it stood up, you had a chance of making it happen."

Back then Childs and other promotion men regularly flew to three or four major markets in a day to deliver a hit by hand. We'd lock ourselves in the booth before the station was served with a cease-and-desist and play exclusives by bands like The Beatles; The Rolling Stones; Led Zeppelin; Crosby, Stills & Nash; and Elvis Presley.

I was Music Director at the highly influential KFRC/San Francisco at that time, and when a 100% "Hollywood" record man of Childs' stature — looking like a movie star, elegant, hip, styled to the nines, cooler than cool — showed up at the station, it was always an automatic add.

Childs, like the hits, just keeps on coming. Thanks so much for everything, Harold. Know that you are loved.

SMOOTH JAZZ TOP 30

| | 0,000 | June 16, 2006 | | ÷. | | | | 1 |
|------|-------------|--|-------|-------|----------|-------------------|-------------------------|---|
| LAST | THIS | ANTIST TITLE LABEL(S) | TOTAL | PLAYS | AUDIENCE | WEEKS ON CHART | TOTAL STATIONE/ ADDS | |
| 2 | 0 | PHILIPPE SAISSE TRIO Do It Again (Rendezvous) | 696 | +24 | 85437 | 16 | 30/0 | I |
| 1 | 2 | BRIAN CULBERTSON Let's Get Started (GRP/VMG) | 665 | -21 | 75470 | 22 | 31/0 | t |
| 3 | 3 | PAUL BROWN Winelight (GRP/VMG) | 548 | -4 | 57912 | 25 | 32/0 | I |
| 4 | 4 | NAJEE 2nd 2 None (Heads Up International) | 535 | 0 | 58294 | 33 | 30/0 | I |
| 5 | 5 | MINDI ABAIR True Blue (GRP/VMG) | 484 | +4 | 58106 | 11 | 30/0 | I |
| 6 | 6 | RAMSEY LEWIS Oh Happy Day (Narada Jazz/EMI) | 469 | +14 | 70084 | 16 | 23/0 | I |
| 9 | 0 | WAYMAN TISDALE Get Down On It (Rendezvous) | 377 | +7 | 55473 | 9 | 25/1 | l |
| 10 | 8 | NICK COLIONNE Always Thinking Of You (Narada Jazz/EMI) | 375 | +20 | 48122 | 21 | 29/0 | |
| 7 | 9 | MICHAEL LINGTON Pacifica (Rendezvous) | 364 | -46 | 38862 | 29 | 28/0 | l |
| 12 | 0 | EUGE GROOVE Chillaxin (Narada Jazz/EMI) | 362 | +37 | 46113 | 11 | 25/1 | l |
| 11 | Ð | DAVID PACK Biggest Part Of Me (Peak/Concord) | 352 | +11 | 35928 | 11 | 25/1 | l |
| 8 | 12 | NILS Summer Nights (Baja/TSR) | 340 | -52 | 64013 | 33 | 31/0 | l |
| 15 | 13 | SIMPLY RED Holding Back (simplyred.com/Verve Forecast/VMG) | 319 | +21 | 38958 | 7 | 22/0 | |
| 20 | 14 | PETER WHITE What Does It Take (Columbia) | 313 | +97 | 40812 | 3 | 28/4 | l |
| 14 | 15 | KIM WATERS Steppin' Out (Shanachie) | 296 | -15 | 40386 | 38 | 27/0 | |
| 16 | 16 | CORINNE BAILEY RAE Put Your Records On (Capitol) | 291 | +9 | 28736 | 7 | 23/1 | ┝ |
| 13 | 17 | HERBIE HANCOCK A Song For You (Possibilities/Vector) | 291 | -27 | 33465 | 15 | 23/0 | |
| 17 | 18 | BEYONCE' Wishing On A Star (Sony Urban/Columbia) | 275 | +24 | 35312 | 18 | 19/0 | |
| 19 | 19 | RAY PARKER, JR. Mismaloya Beach (Raydio Music Group) | 239 | +7 | 34233 | 11 | 21/4 | |
| 18 | 20 | CHRIS STANDRING I Can't Help Myself (Trippin' 'N' Rhythm) | 226 | -10 | 20755 | 15 | 25/1 | |
| 21 | 2 | BRIAN SIMPSON Saturday Cool (Rendezvous) | 179 | +2 | 13233 | 4 | 17/3 | ľ |
| 22 | 22 | RICK BRAUN Groove Is In The Heart (Artizen) | 178 | +25 | 12670 | 8 | 16/0 | |
| 25 | 23 | PIECES OF A DREAM Forward Emotion (Heads Up) | 161 | +40 | 22478 | 3 | 19/4 | 1 |
| 23 | 24 | GERALD ALBRIGHT We Got The Groove (Peak) | 156 | +7 | 11993 | 16 | 16/0 | 1 |
| 27 | 2Đ . | DAVID BENOIT Beat Street (Peak/Concord) | 149 | +50 | 8970 | 2 | 16/1 | 1 |
| 24 | 26 | JASON MILES Sexual Healing (Narada Jazz/EMI) | 137 | -8 | 21493 | 10 | 9/0 | |
| 26 | 27 | PAMELA WILLIAMS Positive Vibe (Shanachie) | 100 | -5 | 9520 | 10 | 11/0 | ľ |
| 29 | 28 | DAVE KOZ Undeniable (Capitol) | 89 | 0 | 9970 | 2 | 9/2 | |
| 28 | 29 | JANITA Enjoy The Silence (Lightyear) | 85 | -7 | 5095 | 12 | 9/0 | ľ |
| - | 30 | DONALD FAGEN H Gang (Reprise) | 81 | -1 | 4799 | 18 | 10/0 | - |

32 Smooth Jazz @ reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 6/4-6/10. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart unless a song has not yet reached the top 15, if after 20 weeks, the record is not in the top 15 and has two consecutive weeks of decreased plays, the song is then categorized as recurrent. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. (© 2006, Arbitron Inc.). © 2006 Radio & Records.

ERIC DARIUS Chillin' Out (Narada Jazz/EMI) Total Plays: 80. Total Stations: 9. Adds: 7. SHILTS Look What's Happened (Artizen) Total Plays: 77, Total Stations: 9, Adds: 1 KEM Find Your Way (Back Into My Life) (Universal Motown) Total Plays: 61. Total Stations: 8. Adds: 0. MARION MEADOWS Dressed To Chill (Heads Up) Total Plays: 61. Total Stations: 6. Adds: 1.

NEW & ACTIVE

MICHAEL FRANKS Under The Sun (Koch) Total Plays: 57, Total Stations: 4, Adds: 0 OLI SILK Easy Does It (Trippin' 'N' Rhythm) Total Plays: 44, Total Stations: 6, Adds: 1 PIECES OF A DREAM Night Vision (Heads Up) Total Plays: 44, Total Stations: 4, Adds: 0 INCHARD ELLIOT Say It's So (Artizon) Total Plays: 37, Total Stations: 5, Adds: 1 DAN SIEGEL Street Talk (Native Language) Total Plays: 30, Total Stations: 5, Adds: 1 MATT MARSHAK Summerfunk (Nuance) Total Plays: 27. Total Stations: 3. Adds: 0

Songs ranked by total plays





| 3RD FORCE You Got It /Higher Octave/EMI | 361 |
|--|-----|
| RICHARD ELLIOT Mystique (Artizen) | 258 |
| KIRK WHALUM Whip Appeal (Rendezvous) | 258 |
| PAUL HARDCASTLE Serene (Trippin' 'N' Rhythm) | 163 |
| KEN NAVARRO You Are Everything (Positive) | 157 |
| BRIAN SIMPSON h's All Good (Rendezvous) | 155 |

POWERED BY MEDIARASI

ADDS

4

4

4

3

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2

TOTAL PLAY NCREASE

+97

+50

+41

+40

+37

+29

+25

+24

+74

+74

TOTAL

MOST ADDED

ARTIST TITLE LABELIS

any play level.

PETER WHITE What Does It Take (Columbia)

BRIAN SIMPSON Saturday Cool (Rendervous)

ERIC DARIUS Chillin' Out (Norada Jazz/EMI)

ARTIST TITLE LABEL(S) PETER WHITE What Does It Take (Columbia)

DAVID BENOIT Beat Street (Peak/Concord)

PIECES OF A DREAM Forward Emotion (Heads Up)

MICHAEL FRANKS Under The Sun (Koch)

EUGE GROOVE Chillaxin (Narada Jazz/EMI)

ERIC DARIUS Chillin' Out (Narada Jazz/EMI)

RICK BRAUN Groove is in The Heart (Artizen)

RICHARD ELLIOT Say It's So (Artizen)

ARTIST TITLE LABELIS

PHILIPPE SAISSE TRIO Do It Again (Rendervous)

BEYONCE' Wishing On A Star (Sony Urban/Columbia)

DAVE KOZ Undeniable (Canitol)

BORBY LYLE Passion Drive (Heads Un

RAY PARKER, JR. Mismaloya Beach (Raydio Music Group)

The Smooth Jazz add threshold is applied to menitered stations put al to report adds par their company policy: Songs that reach four plays par weak in two consecutive airplay weaks. Airplay weak is defined as Sunday through Saturday. Adds from all other programmurs are still accepted at

MOST INCREASED PLAYS

PIECES OF A DREAM Forward Emotion (Heads Up)

| PAUL HARDCASTLE Serene (Trippin' 'N' Rhythm) | 163 |
|---|------|
| KEN NAVARRO You Are Everything (Positive) | 157 |
| BRIAN SIMPSON h's All Good (Rendezvous) | 155 |
| MARION MEADOWS Sude (Heads Up) | 155 |
| EUGE GROOVE Get Em Goin' (Narada Jazz/EMI) | 143 |
| WALTER BEASLEY Coolness (Heads Up) | 142 |
| NORAH JONES Don't Know Why (Blue Note/Virgin/EMC) | 135 |
| ALICIA KEYS If I Ain't Got You (J/RMG) | 131 |
| LUTHER VANDROSS Dance With My Father (J/RMG) | 130 |
| KENNY G The Way You Move (Arista/RMG) | 128 |
| IIILS Pacific Coast Highway (Baja/TSR) | 123 |
| Station playlists for all R&R reporters are avail | able |

MOST PLAYED RECURRENTS

on the web at www.radioandrecords.com.

RR SMOOTH JAZZ TOP 30 INDICATOR

| 1 2 3 5 6 7 8 9 10 10 10 10 10 10 10 10 10 10 | ARTIST TITLE LABEL(S) PHILIPPE SAISSE TRIO Do It Again (Rendezvous) EUGE GROOVE Chillaxin (Narada Jazz/EMI) RAY PARKER, JR. Mismaloya Beach (Raydio Music Group) WAYMAN TISDALE Get Down On It (Rendezvous) CHRIS STANDRING I Can't Help Myself (Trippin' 'N' Rhythm) GERALD ALBRIGHT We Got The Groove (Peak) MINDI ABAIR True Blue (GRP/VMG) BRIAN CULBERTSON Let's Get Started (GRP/VMG) PAUL BROWN Winelight (GRP/VMG) NICK COLIONNE Always Thinking Of You (Narada Jazz/EMI) RICK BRAUN Groove Is In The Heart (Artizen) RAMSEY LEWIS ON Happy Day (Narada Jazz/EMI) H. HANCOCK f/C. AGUILERA A Song For You (Possibilities/Vector) NILS Summer Nights (Beja/TSR) PAMELA WILLIAMS Positive Vibe (Shanachie) | 1974 238 232 210 203 195 194 192 190 181 173 154 149 146 132 130 | +10 +5 +10 -15 +15 +15 +1 -16 -1 +3 +7 -4 -7 | TOTAL AUDIENCE 536 456 505 481 399 623 374 394 366 389 262 351 425 245 | WEEKS OW CHAAT 13 9 15 9 16 18 8 21 22 21 22 21 10 13 16 | TOTAL STATIONEY ADDS 14/0 15/0 15/0 14/0 15/0 14/0 12/1 11/0 12/0 14/0 12/1 11/1 11/1 | ARTIST TITLE LABEL(S) RICHARD ELLIOT Say It's So (Artizen/ MICHAEL FRAMIS Under The Sun (Koch) SOUL PROVIDERS (#80B BALDWIN Encore (Koch/ DAVID BENOIT Beat Street (Peak/Concord) BNAIL SIMPSON Saturday Cool (Rendezvous) MATT MARSHAK Summertunk (Huance) JASON MILES I Heard It Through The Grapavine (Narade Jazz) ZAZZI O'd Up (Independent) MOST INCHAEL FRAMISS Under The Sun (Koch) MICHAEL FRAMISS Under The Sun (Koch) |
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| 5 (5) 6 (6) 2 (7) | PAMELA WILLIAMS Positive Vibe (Shenachie) | | .7 | 245 | | 13/0 | MATT MARSHAK Summerfunk (Neance) |
| | | 130 | | 643 | 30 | 11/0 | MARION MEADOWS Dressed To Chill (Heads Up) BLACK GOLD MASSIVE Let It Flow (Major Menace) |
| | | 1.00 | +3 | 401 | 13 | 11/0 | ANDY SNITZER Passion Play (Native Language) |
| 2 0 | DAVID BENOIT Beat Street (Peak/Concord) | 127 | +29 | 313 | 2 | 12/2 | SOUL PROVIDERS 1/806 BALDWIN Encore (Koch) |
| | CORINNE BAILEY RAE Put Your Records On (Capitol) | 124 | +15 | 303 | 5 | 9/0 | PETER WHITE What Does It Take (Columbia) |
| - | BRIAN SIMPSON Saturday Cool (Rendezvous) | 124 | +13 | 254 | 3 | 11/2 | ULTRABLUE Shiver (215) 2AZZ1 Q'd Up (Independent) |
| 7 19 : | STEVE OLIVER Good To Go (Koch) | 123 | +3 | 280 | 12 | 10/0 | |
| - | ALTHEA RENE In The Moment (Alliant) | 123 | 0 | 373 | 19 | 11/0 | MOST |
| - | PIECES OF A DREAM Forward Emotion (Heads Up) | 115 | +2 | 374 | 6 | 11/1 | PLAYED RECURRENTS |
| - | EVERETTE HARP Monday Speaks (Shanachie) | 113 | +4 | 210 | 3 | 9/0 | |
| | MARION MEADOWS Dressed To Chill (Heads Up) | 110 | +26 | 262 | 1 | 10/1 | ANTIST TITLE LABEL(S) NAJEE 2nd 2 None (Heads Up International) |
| - | PETER WHITE What Does It Take (Columbia) | 107 | +19 | 255 | 2 | 11/1 | MICHAEL LINGTON Pacifica (Rendezvous) |
| - | SHILTS Look What's Happened (Artizen) | 106 | +1 | 213 | 4 | 10/0 | KIM WATERS Steppin' Out (Shanachie) |
| - | 3RD FDRCE You Got It (Higher Octave/EMI) | 106 | -4 | 175 | 12 | 6/0 | KIRK WHALUM Whip Appeal (Rendezvous) PAUL TAYLOR East Bay Bounce (Peak) |
| | NELSON RANGELL City Lights (Koch) | 104 | -5 | 166 | 8 | 11/0 | JONATHAN BUTLER Rio (Rendezvous) |
| | BOB JAMES Choose Me (Koch) | 97 | -3 | 229 | 15 | 8/0 | CHRIS BOTTI fluiLL SCOTT Good Morning Heartache (Columbia |
| | ROB WHITE Fin De Semana (Weekend) (Orpheus) | 95 | +2 | 300 | 7 | 9/1 | MARION MEADOW'S Suede (Heads Up) GREGG KARUKAS Show Me The Way (Triopin' 'N' Rhythm) |
| - | JEFF GOLUB Cream And Sugar (Narada Jazz/EMI) | 94 | +2 | 203 | 16 | 8/0 | BRIAN SIMPSON It's All Good (Rendezvous) |
| . 30 . | 19 Smooth Jazz reporters. Songs ranked by total plays for the airplay we | | | | 10 | 010 | RICHARD ELLIOT Mystique (Artizen) |

| | REPORTER | ? <i>S</i> | WLVE/Miami, FL* PE: Rep Mallings | WJJZ/Philadelphia, PA* PB: Michael Terri | KJZY/Santa Rosa, CA* P0: Gorden Ziet | KCOZ/Springfield, MO |
|--|---|--|---|--|---|--|
| Stations a | and their adds listed alpha | betically by market | 2 PECES OF A DISAN BRIAN SAMPSON | BBC: Frank Childs EUGE GROOVE CHILS STANDINIG PETER WHITE | APDANE: Rob Singleten No. Anto | PB/IBC: Jorvelt Gregen 12 ULTRAILLE 12 GAL JHORSON 11 YOUNG & ROLLINS 11 MARTY MARSHAR |
| LJZZ/Allanta, GA* | KJCD/Deaver, CO* | WYJ2/Indianapolis, III* | | | | 10 ANDRE DELAND |
| TAND BOW Look | Philip: Maked Plasher to Ask | BILIPE: Carl Frys | WJZI/Milwonkee, WI* | | | 10 SOPHE MILANA B GLAMM OFTIZ |
| PIECES OF A DREAM | | | PR. She Aldense | KYOT/Pheenix, AZ* | | 9 ANDERS HOLST |
| | 1 | | PIECES OF A DREAM | PB: Senatory Means APB-MB: Angle Manda 7 WARDA WEADOWS | BAX Smooth Jazz/Guiotthe Phillit Jazze Dates | |
| | 1 | | | 7 MANUN MEADOWS | To Auto | |
| EAA/Baltimore, MD 8: Janii Mallery | | | | | | WLJI/Tomps, FL* FR: Tom Birds |
| it Unrelles "Basemen" Stepart | WVEV/Detroit, MI* | KJLW/Jollerson City, MD | KRVR/Modesto, CA* | | 1 | Mill: Harley Carlles |
| 4 HIL ST SOLL 3 CHRIS BOTTI | Ollefft: Tem Statter Mit: Sandy Kanash | Platter Ban Terner | Fit James Brann | KLIZ/Pertinal, 08* | | |
| 3 OLI SALK 7 ROB WHITE | 7 PETER WHITE | 5 UNCOMEL FRANKS 3 DAM SIEGEL | T ULTRADULE SHUTS | GENFO: Tany Cales | | |
| | | 2 RICHARD ELLIOT | DAN SIGEL BODY LYLE | APDAIR: Ann Lawren | Jones Redie Networks/Satellite* | 1 |
| | | | RAY PARKER, JR. | | Gilleffit: Store Hitchard Bill: Lauris Cabb | |
| This Mailiners, 180* | WZ.JZ/PL Myors, PL* | | the lands | | 1 RICHARD ELLIOT | KillYT/Inmende, CA |
| BARD: Losi Louis | Pit: Jas Turar Mit: Rand Basterne | KOABALas Veges, IV* | | | | Oll: Bill Georgi |
| E LIGHEL PICHE | DAVE KOZ | PIE: Demanika Present 8 David PACK | With Hardware AL | | | APR: Jassie Wester 2 DAVE PACE |
| | IFAN SHIPSON | | Ollt: Non Hall | LIZLANDO, MI* | Martie Chaine Smarth Jaco Batalille | 2 SAMERY LEWIS |
| | | 1 | Olic: Bangas Chariti 13 ALTI-EA RENE | Philit Relati Des | APR: USE Classifier | 2 PETER WHITE |
| WSU/Birminghom, AL M/R: Andy Purnish | | KMAPA Min Back, AR | 13 MATT MARDINE | 1 Shuk ShiPath | 14 ANDY SNYTZER 11 DAVID BEROTI | |
| 1 RICHARD ELLIOT | WBBZ/FL Walton Booch, FL FR: Mail Carter | Phillip States Salars | 12 BLACK BOLD WASSIVE | 1 | S WARREN HELL S RUCE BRANK | |
| E JASON BILES 1 PRESTON GLASS | MD: Mark Edwards | 3 SOLA PROVIDENS HOOD BALDING 2 BILES DALTO | 13 MARINON MEADOWS 13 MICHAEL FRAMES | | S STEVE OLIVER | HUZHARabiasias, DC* |
| 1 SOLA PROVIDERS HOOD BALDING | No Apple | 2 MGARDO SCALES | | KSEJ/Georgenette, CA* FINIE: Los Instan | 3 NICHINO ELLIDY | 68: Nony Hog FD: Carl Anderson |
| | | T DAVID MORA | | No. Adda | | tilt: Ranne Buffer |
| | | | WOCO/New York, NY* | | Status Just Cala Batalita | LUTHER VIMIDROSS |
| WILLA/Chicago, IL* | | | Pit: Biales Lourence Mit: Corolyn Bedrapski | | Fit: Shirter Haldanada | |
| ID: Mich & Ball | WS./W/Harrisburg, PA* | KSBRA.os Angolas, CA BBPR: Turr Websi | To Adds | 1 | Mill: Main Labory | |
| | Off: Tem Steamen | Contraction of the second second | | | | |
| | 2 PIECES OF A DREAM | JASON WILES | | KEZH/Balt Lake City, UT* 466/78, Ban Januar | | |
| | | 1. A. | | B PETER MONTE | | POWERED BY |
| | | | | | | MEDIABASE |
| WWW/Cleveland, DH* | WOTO-Northant, CT | KTWV/Les Angeles, CA* PR: Paul Baldinia | WHOV/Nortolic, VA PB: Kevin "The Masse" Anderson | | XM Watercolors/Satellite | |
| 4,79. Bernie Kimble | PRAME Showard Shane | APS/100 Deployme Humbels | To Acct | KIFM/San Diege, CA* | PEADD: Shartish Colon shuk SalPSon | |
| BOBBY LVLE | | DAVE KOZ RAV PARKER JIL | | PD: Miles Vacquer APD-MD: Kelly Cale | BRCHAEL FRANKS | "Monitored Reporters |
| | | COMMENT MAY BY RAF | 1 | 5 OLI SILA | and real research | 51 Total Reporters |
| | | FOURPLAY HINCHAEL MCDDIMLD | | | | 32 Total Monitored |
| VJZA/Columbus, OH* *D/ND: Bill Harman | | | | | KWU7/Seattle WA* | |
| a Adds | KHUZ/Houston, TX* | | WLOQ/Orlande, FL* | KKSF/San Francisco, CA* | PB: Carol Handley | 19 Total Indicator |
| | PD: Maxing Todd | WGRV/Melbourne, FL Off. C.J. Samana | PG/MD: Brian Morgan No Adds | MD: Kan James 11 JAME CULLUM | MB: Dianna Rosa | Did Not Report, Playlist |
| | MPD/MD: Greg Morgan WAVMAN TSDALE | PD/MD: Randy Bonnett | | 1 DAVID BENDIT PETER WHITE | | Frozen (1): |
| | | 16 SOLIL PROVIDERS VIDOR BALDININI 15 2AZZ1 | | | 1 | DNDL Jazz Vocal Blend/ |
| | | | | | | Satellite |
| OAI/Dallas, TX* | KPVU/Houston, TX | | | KSFO/Santa Fe, NM | | |
| PD/MD Mark Sanlard | PB: Wayne Turner | | | PO/HO Brad Brawn | _ | 1 |
| Ann | 9 BLIFT CONPAD ALL STARS | | | BRIAN SIMPSON | | 1 |

50 • Radio & Records June 16, 2006

RR ROCK FORMATS

Rock Stories From R&R Conventions

If you can remember them....

sually in June this office would be in a frenzy preparing for the annual R&R Convention, but this year the convention is taking place in September. It will be held in Dallas at the Hilton Anatole Hotel from Sept. 20-22 in conjunction with the NAB Radio Show, which is taking place at the same time in the same hotel. In fact, if you register for the R&R Convention, you will be able to attend sessions at both gatherings.

STEVEN STRICK

We've got some great things planned for the convention. The Jacobs Media Summit will take place the day before, on Sept. 19. Kicking off the R&R Convention will be a session called "The Talking Heads of Programming: Not the Same as It Ever Was." Panelists will include CBS Radio President/Programming Rob Barnett, Entercom Sr. VP/Programming Pat Paxton, Emmis VP/Programming Jimmy Steal and Journal Exec. VP/Television & Radio Operations Carl Gardner. The session will take place on Wednesday, Sept. 20, from 9-10am.

Whoopi Goldberg will be making an appearance at the convention as well. She goes one-on-one in an interview with Clear Channel Sr. VP/AC Programming and WLTW/ New York PD Jim Ryan on Thursday, Sept. 21, from 3:30-5pm.

For the Rock formats, I have assembled an advisory panel to help shape the agenda at the convention. My goal is to provide compelling content so attendees get something useful out of it.

Later this month we'll start the nomination process for the Industry Achievement Awards, which are handed out every year at the convention. But for now I asked everyone to recount stories from previous years' conventions, and the results are pretty funny.

The Infamous Sultes

Hollywood Records VP/Rock & Alternative Joey Scoleri recalls the good old days at conventions, when parties were held in hotel suites late at night. "Danny Buch [Atlantic] and Mark DiDia [Geffen] both had suites at the Century Plaza," he says. "I think the year was 1989 or maybe 1990. Who can be sure?

"Both suites were filled with people. Danny's had video games and pinball machines. The top floor of the Century Plaza was

"We'd been done a solid by a KROQ street teamer."

"Neender" Paul Marshell

jammed. Everyone was having a great time. There were artists hanging out, the hallways were teeming with peo-

ple, and the night was going well.

"At one point I thought to myself, 'I wonder why they haven't shut this whole deal down.' Usually, hotel security would be up in a flash, and the

iammed the elevators and the doors to the stairwells so security couldn't get up to the top floor.

an end. The fire department showed up and got the doors open and discovered the crowded hall. We retreated to the two suites and holed up like fugitives while the hallways were cleared. The party resumed, and you can only imagine what happened next."

The Morning After

Kirtland Records President Dave Darus describes breakfast the morning after ... well, any morning after. "Were you at the Century

Plaza Hotel's morning outdoor breakfast?" he asks. "If you were awake or sober enough, you noticed the hotel gardener using the pool pole to try to get the suite furniture out of the tops of the paim trees. How did it get there? Whose suite did it

Dave Darus come from? What major players partied all night and needed that

much mom? "Interscope's Ted Fields spoke with me

about a movie treatment: When the Gladiators Played: Convention Stories. In fact, at this year's R&R Convention we are looking at doing a late-night/early morning hang to tell stories no wires, pods or cameras - in a leadlined suite."

Mitchell Media Alternative KMRJ (M995)/Palm Springs, CA Asst. PD/MD Dwight Arnold sends us this little gem: "What about the time Jed The Fish took the extra wireless microphone, turned it off and

and maniacal laughter. "I could also tell the story about when Ted - can't remember his last name, but not Volk -dropped acid and went on the party bus to Disneyland during the R&R Convention and hugged the giant floating stone ball."

disappeared? Then he turned it on again

while he was in the bathroom pissing. All you

could hear over the PA was the sound of pee

Wine Kicks Ass

Beasley Alternative WJBX (99X)/Ft. Myers Asst. PD Anthony "Roach" Proffitt learned a valuable lesson about

wine at last year's conven-

tion. "We were at dinner

with some of my favorite

record folks, and they de-

cided to do a wine tast-

ing," he says. "Of course,

none of this had anything

to do with any additional



Anthony Proffitt airplay of any artist.

"I was thinking, 'It's just wine, I'll be fine. How can I get shitfaced off wine? The next thing I knew I had had several glasses of different wines and couldn't tell the difference between a pinot grigio and a Chablis. I just knew that it was all fruity! After that, things got blurry. I began to play 'rock, paper, scissors' for shots of wine. Then we moved on to champagne.

"I fell out of my chair. Then, I heard, I tried to get up and fell again. A good person finally decided Roach might need some help getting back to the hotel, so they got me a cab, which took me two whole blocks. They paid the fare, which was \$10 with tip. I heard the cab driver said - insert Indian accent here - 'My friend, the hotel is right there, 200 feet.'

"At one point I thought to myself, 'I wonder why they haven't shut this whole deal down."

Jeey Sceleri

"They said I tried to stand up to walk but decided the curb was almost as comfortable as my bed. I'd like to thank those who saved me, and, needless to say, 'Wine is fine, but liquor is quicker.' I'll stick with the liquor. You can keep the wine!"

...................................

No Parking

Entercom Active Rock KQRC (The Rock)/ Kansas City MD/afternooner "Neander" Paul Marshall has a two-parter. "It was Velvet Revolver's first show,

three years ago," he says. "I still have the T-shirt, but, for the life of me, I can't recall the exact date. I'm gonna go with the 18th of June at the El Rey Theater.

www.americanradiohistory.com

"I showed up late with The Dude [formerly of Paul Marshall WEBN/Cincinnati], and

the guest list had already been taken in. I called Doug LaGambina to try to get him to get us in, but nobody could hear their cell phones.

"Dude and I are going to miss the best reason to be at the R&R Convention in years when this little kid comes up to us and hands us two tickets and says, 'Don't say KROQ [Los Angeles] never did nuthin' for you.' Yep, we'd been done a solid by a KROO street teamer.

"But wait! That's not the money shot. During the show the usual conundrum of 'How the hell are we getting back to the hotel bar?" arose, and Dude and I hooked up with a group of people who will remain nameless who planned to hop into John Lenac's Explorer for a free ride back to the bar, where the waitress who looked like the Vermont Maid would once again put us in a state of intoxicated bliss.

"All of this seemed to be a perfect plan until, upon returning to the Staples parking lot where John had left his truck, we found it had been towed. Looking up at the building, we saw the sign that read 'Staples tows' right above where John's truck should have been. I don't believe anyone thought they really would.

"Lenac had to call a friend to help him out of this potentially embarrassing situation, which only got worse when that sign was autographed by all the stranded members of the Lenac travel party, plus one special guest signer, Dave Grohl. We ran into him in front of the El Rey after the show and told him our story. Grohl's the best!

"Then my co-conspirator and I made 400 copies of that 'Staples tows' sign at a Kinko's. You may remember the orange sign on your seat at the 'Rate-a-Record, Rate-a-Wine' event the next day. We also passed the hat to try to recoup Lenac's tow fees, and I heard he had enough to hit Vegas on Sunday."

Nore Embarrassing Stories

Saga Communications Rocker WNOR (FM99)/Norfolk PD Harvey Kojan has many stories, mainly because he used to do this job



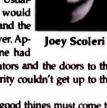
and was in the thick of it all for years. "Can I write about the time John Fagot was running around the Atlantic suite with his johnson hanging out?" he asks. "Or the times furniture was being tossed off balconies? Or the time, Harvey Kojan again in the Atlantic suite

- it was always the Atlantic suite - when the conversation turned to sex (imagine that)?

'Or the time we were all doing shot after shot until I noticed that Ted Utz, instead of drinking his, was cleverly faking it and tossing the shots over his shoulder? Or how about the time - you might be able to relate to this, but hopefully not - a very drunk Hugh Surratt (at RCA then) turned to me and said, 'You know, I really hate you,' and I laughed, and he said, 'No, I'm serious - I really hate you'? (Apparently, it was because I wouldn't drop all the stations he wanted me to.)

"Oh, and how about my very first convention, when I was hosting my first panel. I'd foolishly invited Harvey Leeds to be a panelist, and he answered my first question by saying, 'It's all your fucking fault, Kojan!'

Incidentally, the greatest stories of all apparently were from the early convention years. Things got so out of control that they had to suspend the conventions from about 1980-1987. Before my time, unfortunately."



party would be over. Apparently, someone had

'Of course, all good things must come to

RR ROCK TOP 30

| | June 16, 20 | 06 | | | | | • | | POWEREE |
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| IT THIS | ANTINET TITLE LABEL(S) | | | PLAYS | PLAYS | ANDERCE | CHART | ADDS | MEDIAB |
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| 2 🔴 | BUCKCHERRY Crazy Bitch /E | | | 586 | +28 | 20402 | 15 | 23/0 | MOST ADDED |
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| 4 | GODSMACK Speek /Universa | | | . 435 | -12 | 22463 | 18 | 25/0 | ARTIST TITLE LABEL(S) |
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| | THREE DAYS GRACE Animal WOLFMOTHER Woman (Mod | | | 326 | +32 | 13327 | 11 | 23/8 | RACONTEURS Steedy, As She Goes (Third Man/V2) |
| | NICKELBACK Sevin' Me (Ros | | | 287 | -37 | 2000 | 13 | 16/0 | GODSMACK Shine Down (Aniverse/ Republic/ |
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| D 10 | FOO FIGHTERS No Way Back | and the second se | | 275 | | 12008 | 19 | 18/8 | adds par their company policy: Songs that reach serves plays per weak one alighty weak. An alighty work is defined as Sunday through Sr |
| 1 11 | SEETHER Remody /Mind-Up/ | | | 234 | -41 | 12881 | 50 | 21/0 | Adds from all other programmes are still accepted at any play lovel. |
| 3 🔴 | KORE Coming Undens (Virgin) | | | 222 | +17 | 8585 | 13 | 14/0 | |
| 5 🖤 | SHIMEDOWN Save Me (Atlan | tic) | | 215 | +36 | 11540 | 42 | 2010 | MOST |
| • | SEETNER The Gift /Mind-Up/ | | | 213 | +22 | 11114 | 14 | 18/8 | INCREASED PLAYS |
| 2 -15 | 10 YEARS Wasteland (University of the second | | | 177 | - 45 | 8568 9886 | - 40 | 10/0 | |
| | PEARL JAM Life Wasted (.// | | | 170 | +72 +86 | 7373 | 2 | 16/0 15/5 | |
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| | BREAKING BENJAMIN The | | | 105 | +62 | 4004 | 1 | 15/7 | SHINEDOWN Seve Me (Aduntic) |
| Ŏ | NCC ZOMBIE American Witch | (Geffan/Interscope) | | 82 | +2 | 2563 | - 5 | 10/0 | THREE DAYS Animal I Have Deceme (Are/Cambo Laber Group) |
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| | THEORY OF A DEADMAN S | | LIMG) | 77 | +2 | 2382 | | 5/0 | SEETHER The Git /Min/ Up/ |
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| 3 23 29 | SAMMEY HAGAR Sam I Am / | | | 62 | +1 -29 | 2322 629 | 3 | 8/8 | |
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52 • Radio & Records June 16, 2006

RR ACTIVE ROCK TOP 50

| LACT | THE | June 16, 2006 | - | 1 | - | - | |
|-------|-------------|---|----------------|-------|--|-------|---------------|
| LAST | THIS | ANTIET TITLE LABEL(S) | TOTAL PLATS | PLATE | AUDINL AND | CIMIT | TOTAL STATION |
| 1 | 1 | RED HOT CHILL PEPPERS Dani California (Warner Bros.) | 1668 | -53 | 63968 | 10 | 56/0 |
| 2 | | TOOL Vicarious (Volcono/Zombo Label Group) | 1638 | +11 | 61666 | | 56/8 |
| 4 | | BUCKCHERRY Crazy Bitch (ElevenSeven/Leve) | 1568 | +28 | 57451 | 18 | 55/8 |
| 5 | 0 | THREE DAYS GRACE Animal I Have Bocome (Jive/Zombe Label Group) | 1582 | +72 | 53581 | 10 | 55/0 |
| 3 | 5 | GODSMACK Speek (Universal Republic) | 1484 | -87 | 53788 | 18 | 56/0 |
| 6 | 6 | KORN Coming Unders (Virgin) | 1395 | -2 | 48155 | 18 | 54/8 |
| 8 | | WOLFMOTHER Woman (Modular/Interscope) | 999 | +26 | 30155 | 13 | 52/1 |
| 11 | • | HINDER Lips Of An Angel (Universal Republic) | 885 | +67 | 24526 | -10 | 48/2 |
| 9 | 9 | SEETINER The Gift /Wind-Up/ | 870 | -10 | 24730 | 18 | 50/0 |
| 7 | 10 | DISTURBED Just Step (Reprise) | 855 | -78 | 39297 | 24 | 50/0 |
| 10 | 11 | MUDVAYNE Fail into Shop (Epic) | 783 | -78 | 29140 | 24 | 44/0 |
| 12 | 12 | ROS ZONNEE American Witch (Geffen/Interscope) | 767 | -49 | 22848 | 11 | 45/1 |
| 13 | 13 | SHINEDOWN I Dare Yeu (Atlantic) | 781 | -87 | 25696 | 22 | 45/0 |
| 26 | Ð | STONE SOUR Through Glass (Roadrunner/10./MG) | 868 | +252 | 23732 | 3 | 48/8 |
| 30 | | BREAKING BENJAMIN The Diary Of Jane (Hollywood) | 642 | +312 | 18561 | 3 | 53/5 |
| 14 | 16 | EVAILS BLUE Celé (But I'm Still Here) (Pocket/Hollywood) | 641 | -77 | 25636 | 26 | 46/5 |
| 17 | 17 | 10 YEARS Through The Iris (Universal Republic) | 005 | -4 | 15274 | 15 | 45/0 |
| 16 | 18 | HURT Rapture (Capital) | 882 | -17 | 19972 | 21 | 44/8 |
| 15 | 19 | NICKELBACK Sevin' Me (Roadnunner/IDJMG) | 585 | -78 | 28381 | 16 | 38/0 |
| 19 | 20 | 18 YEARS Wasteland (Universal Republic) | 572 | +2 | 20146 | 52 | 52/0 |
| 20 | 21 | BLACK STORE CHERRY Lonely Train (Roadrunner/1DJMG) | 558 | - | 12198 | 7 | 42/0 |
| 23 | B | BLUE OCTOBER Hata Me (Universal Motown) | 553 | +49 | 13281 | 12 | 24/0 |
| 22 | 3 | ATREVU Ex's And Oh's (Victory) | 546 | +32 | 12535 | 15 | 38/8 |
| 24 | • | PEARL JAM Life Wasted (J/RMG) | 520 | +81 | 13591 | 3 | 41/5 |
| 21 | 25 | PEARL JAM World Wide Suicide (J/RMS) | 483 | -40 | 22406 | 14 | 34/9 |
| 18 | 26 | SYSTEM OF A DOWN Lonely Day (American/Columbia) | 445 | -157 | 19943 | 16 | 42/0 |
| 27 | 0 | 30 SECONDS TO MARS The Kill (Immortal/Virgin) | 434 | +38 | 10283 | 14 | 31/3 |
| 31 | 28 | LOSTPROPHETS Rooftops (Columbia) | 415 | +96 | 7360 | | 35/3 |
| 29 | 29 | AFI Miss Murder (Tiny Evil/Interscope) | 384 | +48 | 10923 | 8 | 24/2 |
| 28 | 3 0 | THEORY OF A DEADMAN Santa Monica (Roadrunner/IDJMG) | 378 | +8 | 6000 | 12 | 27/0 |
| 34 | 60 | TRAPT Disconnected (Dut Of Touch) /Warner Bros./ | 326 | +30 | - 11736 | 5 | 27/1 |
| 37 | 32 | RACONTEURS Steedy, As She Goes (Third Man/V2) | 318 | +58 | 10451 | 5 | 21/1 |
| 33 | 33 | HOOBASTAIN Inside Of You (Island/IDJMG) | 316 | +15 | 2555 | 8 | 25/0 |
| 25 | 34 | AVENGED SEVENFOLD Boast And The Harlot (Warner Bros.) | 312 | -114 | 8949 | 17 | 35/0 |
| 35 | 35 | MERCY FALL I Got Life (Atlantic) | 275 | -2 | 4645 | 11 | 26/1 |
| 32 | 36 | FOO FIGHTERS No Way Back (RCA/RMG) | 268 | -34 | 14618 | 20 | 22/0 |
| 36 | 0 | REBEL MEETS REBEL Get Outta My Life (Big Vin) | 267 | +8 | 4145 | 13 | 23/0 |
| 38 | 38 | NONPOINT Alive And Kicking (Bieler Bros.) | 203 | -27 | 6054 | | 14/0 |
| 43 | 39 | DANKO JONES First Date (Razor & Tie) | 190 | +19 | 5638 | | 20/1 |
| 42 | 1 | LACUNA COIL Our Truth (Century Media) | 182 | +1 | 3690 | 14 | 17/1 |
| 4 | 0 | EGYPT CENTRAL Over And Under (Bieler Bros.) | 178 | +20 | 2996 | 6 | 15/0 |
| 50 | B | EIGHTEEN VISIONS Victim (Trusthil/Epic) | 173 | +68 | 3436 | 2 | 27/9 |
| HAR > | 43 | SYSTEM OF A DOWN Kill Rock 'N Roll (American/Columbia) | 171 | +76 | 6027 | 1 | 14/3 |
| 39 | 44 | P.O.D. Lights Out (Atlantic) | 156 | -51 | 3104 | | 21/0 |
| 45 | (5) | BULLET FOR MY VALENTINE Tears Don't Fall (Trustkilk/Jive/Zombe Label Group) | 154 | +34 | 4095 | 3 | 15/3 |
| 17 * | 46 | THOUSAND FOOT KRUTCH Absolute (EMI Music Reactive/Tooth & Nail) | 145 | +32 | 4073 | 2 | 16/5 |
| ND | 9 | FLYLEAF Fully Alive (Octone/RCA/RMG) | 142 | +53 | 3570 | 1 | 16/1 |
| 16 | 35 | TAKING BACK SUNDAY MakeDamnSure (Warner Bros.) | 132 | +13 | 2585 | 4 | 7/0 |
| ю | 49 | FIGHTING INSTINCT Found Forever (EMI Music Reactive/Gotee) | 132 | -62 | 1530 | 15 | 15/0 |
| 49 | 50 | ANGELS AND ANWAVES The Adventure (Surstane/Geffee) | 130 | +28 | 2678 | 2 | 6/1 |

56 Active Rock reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 6/4-6/10. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart unless a song has not yet reached the top 20. If after 20 weeks, the record is not in the top 20 and has two consecutive weeks of decreased plays, the song is then categorized as recurrent. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs uneported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. (© 2006, Arbitron Inc.).© 2006 Radio & Records.

| MEDIAB | ASE |
|---|---------------|
| MOST ADDED | _ |
| ARTIST TITLE LABEL(S) | ADD6 |
| GODSMACK Shine Down /Universal Republic/ | 23 |
| EIGHTEEN VISIONS Victim (Trusthill/Epic) | |
| STORE SOUR Through Glass (Roadrunner/IDJMG) | |
| PANIC CHANNEL Why Cry (Capital | |
| DREAKING BEILJAMIN The Diary Of Jana Hidywood | 5 |
| PEARL JAM Life Wasted (JARMG) | 5 |
| TH OUSAND FOOT IDNITCH Almohen (EM Muni: America/Tenth & M | 5 |
| STAND King Of All Excuses (Filp/Atlantic) | 4 |
| To Action Reals and threaded in applied to manihood stations not allo sport adds per their company policy: Songe that reach server plays per | und to und |

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te from all other program

| | TOTAL |
|--|----------|
| testing the second state | PLAY |
| ARTIET TITLE LABEL(S) | INCREASE |
| DREAKING DEILJAMMI The Diary Of Jane (Hallywood) | +312 |
| STORE SOUR Through Glass (Roadranner/ID.IMG) | +252 |
| LOSTPROPHETS Reaftaps (Columbia) | +98 |
| PEARL JAM Life Wested (JAMAG) | +81 |
| SLAYER Cult /American/Warner Bres.) | +77 |
| SYSTEM OF A DOWN Kill Rock 'N Roll (American/Columbia) | +76 |
| THREE BAYS GRACE Animal L., (Jive/Zembe Label Group) | +72 |
| EIGNITEEN VISIONS Victim (Trusthill/Epic) | +68 |
| NUMBER Lips Of An Angel (Universal Republic) | +67 |
| RACONTEURS Steady, As She Gees (Third Man/V2) | +58 |
| | |

MOST PLAYED RECURRENTS

| ARTIST TITLE LABEL(S) | PLAYS |
|--|-------|
| HINDER Get Stoned (Universal Republic) | 467 |
| DISTURBED Stricken (Reprise) | 453 |
| MICKELBACK Animals (Roadrunner/ID.JMG) | 426 |
| SHINEDOWN Save Me (Atlantic) | 399 |
| KONN Twisted Transistor (Virgin) | 381 |
| AVENGED SEVENFOLD Bat Country (Warner Bros.) | 372 |
| SYSTEM OF A DOWN Hypnotize (American/Columbia) | 336 |
| MUDVAYNE Happy? (Epic) | 386 |
| NINE MICH MAILS The Hand That Foods /Interscope/ | 301 |
| SYSTEM OF A DOWN B.Y.O.B. (American/Columbia) | 289 |

NEW & ACTIVE

REVELATION THEORY Slow Burn (Onylidal Roci Total Plays: 90, Total Stations: 16, Adds: 0 ANCTIC MONICEYS I Bet You Look Good On The Dancefloor (Domino) Total Plays: 80, Total Stations: 6, Adds: 0 GODSMACK Shine Down (Universal Republic) Total Plays: 79, Total Stations: 31, Adds: 29 Hill Killing Londiness (Sire/Warner Bros.) Total Plays: 73, Total Stations: 8, Adds: 1 LYNAM Tanis (Change Your Mind) (DR7) Total Plays: 54, Total Stations: 7, Adds: 0 PANIC CHANNEL Why Cry (Capital Total Plays: 44, Total Stations: 11, Adds: 8 FALL ONT BOY Dance Dance (Island 10. 1465) Total Plays: 34, Total Stations: 6, Adds: 0 Seems ranked by total plays

Station playlists for all R&R reporters are available on the web at www.radioandrecords.com.



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June 16, 2006

RR ACTIVE ROCK

| Artist Title (Label) | TW | LW | Famil. | Burn | M 18-34 | M 18-24 | 25-34 |
|---|--------|------|--------|------|------------|------------|-------|
| DISTURBED Just Stop (Reprise) | 4.28 | 4.38 | 92% | 16% | 4.25 | 4.28 | 4.21 |
| KORN Coming Undone /Virgin/ | 4.27 | 4.32 | \$3% | 15% | 4.28 | 4.21 | 4.41 |
| THREE DAYS., Animal I Have Become (Jing/Canada Label Group) | 4.27 | 4.21 | 87% | - | 4.38 | 4.37 | 4.21 |
| MUDVAYNE Fall Into Sleep (Epic/ | 4.25 | 4.25 | 88% | 13% | 4.21 | 4.10 | 4.34 |
| 18 YEARS Wasteland (Universal Republic) | 4.22 | 4.27 | 83% | 28% | 4.14 | 4.24 | 3.5 |
| TOOL Vicarious (Volcang/Zomba Label Group) | 4.15 | 4.25 | 84% | 12% | 4.11 | 4.20 | 3.9 |
| EVAILS BLUE Cold (But I'm Still Here) (Pocket/Hallywood) | 4.14 | 4.27 | 75% | 15% | 4.15 | 4.28 | 4.87 |
| GOOSMACK Speak (Universal Republic) | 4.87 | 4.24 | \$3% | 17% | 3.86 | 3.80 | 3.9 |
| HURT Racture (Canital) | 4.85 | 4.21 | 73% | 13% | 4.85 | 4.11 | 4.8 |
| 18 YEARS Through The Iris (Universal Republic) | 3.99 | 4.83 | 72% | 18% | 4.81 | 4.12 | 3.8 |
| SHINEDOWN I Dare You (Atlantic) | 3.88 | 3.95 | 87% | 24% | 3.78 | 3.80 | 3.7 |
| HINDER Lips Of An Angel (Universal Republic) | 3.87 | 3.96 | 64% | 3% | 3.63 | 3.78 | 3.5 |
| SEETINER The Gift /Wind-Up/ | 3.83 | 3.93 | 82% | 28% | 3.61 | 3.53 | 3.7 |
| 30 SECONDS TO MAIRS The Kill (Immortal/Virgin) | 3.81 - | 3.85 | 64% | 13% | 3.79 | 3.84 | 3.7 |
| AFI Miss Murder (Tiny Evil/Interscope) | 3.78 | - | 78% | 14% | 3.49 | 3.87 | 3.2 |
| NICKELBACK Savin' Me (Roadrunner/IQJMG) | 3.77 | 3.91 | 88% | 24% | 3.61 | 3.78 | 3.3 |
| RED HOT CHILL PEPPERS Dani California (Warner Bros.) | 3.75 | 3.77 | 87% | 31% | 3.71 | 3.75 | 3.8 |
| SYSTEM OF A DOWN Lonely Day (American/Columbia) | 3.73 | 3.78 | 91% | 27% | 3.77 | 3.92 | 3.5 |
| BLUE OCTOBER Hate Me (Universal Motown) | 3.71 | 3.96 | 79% | 22% | 3.51 | 3.74 | 3.4 |
| THEORY OF A DEADMAN Santa Monica (Roadrunner/IDJ/MG) | 3.65 | 3.85 | 68% | 13% | 3.40 | 3.58 | 3.1 |
| ROB ZOMBIE American Witch (Geffen/Interscope) | 3.88 | 3.72 | 80% | 18% | 3.67 | 3.60 | 3.7 |
| ATREYU Ex's And Dh's (Victory) | 3.67 | 3.85 | 62% | 12% | 3.49 | 3.55 | 3.4 |
| BUCKCHERRY Crazy Bitch (ElevenSeven/Lava) | 3.85 | 3.79 | 75% | 25% | 3.58 | 3.52 | 3.8 |
| AVENGED SEVENFOLD Beast And The Harlot (Warner Bros.) | 3.52 | 3.56 | 75% | 25% | 3.39 | 3.43 | 3.3 |
| BLACK STONE CHERRY Lonely Train (Roadrunner/IDJMG) | 3.47 | 3.50 | 44% | 10% | 3.08 | 3.12 | 3.0 |
| FOO FIGHTERS No Way Back (RCA/RMG) | 3.45 | 3.40 | 88% | 35% | 3.50 | 3.41 | 3.6 |
| HOOBASTANK inside Of You (Island/IDJMG) | 3.43 | 3.51 | 65% | 18% | 3.32 | 3.43 | 3.1 |
| PEARL JAM World Wide Suicide (J/RMG) | 3.13 | 3.29 | 84% | 34% | 2.91 | 3.05 | 2.7 |

Total sample size is 343 respondents. Total **reverse inverse** inverse intersection of a scale of 1-5. (Tedisine very much, 5 = like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are fired of hearing the song. Songs must have 40% familiarity to appear on survey. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are ngt meant to replace callout research. The results are intended to show opinions of participants on the the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system, is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.

| | R. ada | | MEDIABASE | | | |
|-------|-----------|--|-----------|-------|------------------|--------|
| LAST | THIS | ARTIST TITLE LABEL(S) | TOTAL | PLAYS | WEEKS ON - CHART | TOTAL |
| 1 | 1 | RED NOT CHILL PEPPERS Dani California (Marner Bros.) | 659 | .7 | 10 | 14/0 |
| 2 | 0. | THREE DAYS GRACE Animal I Have Become (Sony BMG) | 503 | +29 | 18 | 14/0 |
| 3 | 3 | WOLFNOTHER Woman (Modular/Interscope) | 445 | -28 | 12 | 14/0 |
| 4 | .4 | RACONTEURS Steady, As She Goes (Third Man/V2) | 426 | -2 | | 15/0 |
| 5 | 5 | FOO FIGHTERS No Way Back (RCA/RMG) | 412 | -13 | 10 | 13/0 |
| 8 | 6 | ANGELS The Adventure (Suretone/Geffen) | 371 | +17 | | 9/0 |
| 7 | Č. | B. TALENT Devil in A Midnight Mess (Warner Mesic Canada) | 386 | +4 | 7 | 12/0 |
| 6 | 8 | PEARL JAM World Wide Suicide (Sony BMG) | 345 | -73 | 14 | 11/0 |
| 13 | 9 | BLUE OCTOBER Hate Me (Universal Motown) | 328 | +58 | | 13/3 |
| 10 | 10 | SEETHER The Gift /Wind-Up/ | 318 | -5 | | 16/0 |
| 9 | 11. | MICKELBACK Savin' Me (Roadrunner/EMI Mesic Canada) | 388 | -46 | 14 | 12/0 |
| 11 | 12 | TOOL Vicarious (Sony BMG) | 385 | -19 | | 15/0 |
| 12 | 13 | OUR LADY Will The Future (Sony BMG Mesic Canada) | 278 | .9 | 1 | 9/0 |
| 16 | 0. | S. ROBERTS Bridge Te Nowhere /Universal Music Canada | 265 | +37 | 4 | 14/0 |
| 14 | 6. | M. MAYS & EL Time Of (Sonic/Warner Mesic Canada) | 269 | +12 | 5 | 12/0 |
| 15 | 16 | ARCTIC MONKEYS Bet You Look Good (Domino) | 228 | -25 | 12 * | 8/0 |
| 18 | 17 | SNOW PATROL Hands Open (A&M/Interscope) | 212 | .2 | 5 | 11/1 |
| 19 | 18 | BUCKCHERRY Crazy Bitch (ElevenSeven/Lava) | 153 | -17 | 10 | 4/0 |
| 17 | 19 | MOBILE Out Of My Head (Universal Music Canada) | 191 | -27 | 18 | 14/0 |
| Debut | 20 | PEARL JAM Life Wasted (Sony BMG) | 180 | +76 | 1 | 8/1 |
| 26 | 2 | INXS Devil's Party (Sony BMG) | 176 | +25 | 3 | 11/1 |
| 21 | 22 | STABILO Flawed Design (EMI Music Canada) | 173 | -13 | 13 | 9/0 |
| 20 | 23 | SYSTEM OF A DOWN Lonely Day (Sony BMG) | 160 | -31 | | 8/0 |
| 23 | 24 | SHINEDOWN I Dare You (Atlantic) | 157 | -1 | 5 | 7/0 |
| 29 | 25 | IDLE SONS Tel Me Migin Masic Canada EM Music Canada | 155 | +20 | 4 | 10/0 |
| 24 | 26 | AFI Miss Murder (Tiny Evil/Interscope) | 154 | -3 | 3 | 6/0 |
| 22 | 27 | SAM ROBERTS The Gate (Universal Music Canada) | 150 | -28 | 20 | . 14/0 |
| Debut | 28 | DANKO JONES First Date (Aquarius/EMI Music Canada) | 146 | +33 | 1 | 8/1 |
| 27 | 29 | THEWS Poor OF (Burnstead/Sony BMG Music Canada) | 141 | -3 | 28 | 18/0 |
| 30 | 30 | GNARLS BARKLEY Crazy (Downtown/Lava/Atlantic) | 136 | +6 | 2 | 3/0 |

26 Canadian Rock reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 6/4-6/10. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. © 2006 Radio & Records. I function to the song song.

| Stations and | REPORTER | tically by market | WE Grand Repits, M* Mit Seel Alasta "Mit Seel Alasta | IL FLACING, TX PLACE, the function of strain source and the func- tion in the strain of the source o | Will Collections, W ⁺ PR: Randy History Of Status Status COSSMCX | NOT Present City, R. House Difference . | 1002/Sean Diego, CA* Olik Jan Rakanta Philip Dana Mana-Anan 6 System Of A DOMN | K2ND/Springfield, N BE Diris Comme Recomment a second to uses Baller for an use of Baller for an use of |
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| WWX.Ropieton, WI* Wit: Gap Dark Lostendivers we actic debuate | WRDRyChalitamooga, TW* Off: Fox Van Dyte PC: Data D: Gain D: Gain D: Chalita Chalitam | KLACE Pass, TX* OKM7. Continue Minister Provide Rane Barras 1 Department of Continue CONSIDER FOR MARKS | WTPT/Grusswills, SC* CB/PD: Rack Headrin 10: Stand: Source 10: Stand: Source | LCINIPALas Vegas, NV* P0 Jain Sola III: Na Refy NCCOMEL | COPE Morcad, CA PO100: Many Martiner APR Junan LaCasse Traclade PO1 WUTCH BLLTV FOI WY MLETTIE Table MCS SUBJY UTSEMCS | WICKOPPonte, E. Det Re Brann Heath-Chief Heaths COSTINCIPHENS LOSTINGUES | COFX/Sents Rese, CA* On Jul Bary PCMD Seet Lan 3 STOLESDJ 4 30 SECODIS TO MARK SOCIEMEN | CURX/In-Cline, W PD-MD Back State 1 Conten Visions |
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| BB-Biogheenton, NY PO Jan Yoju MBC Tan Saland MBC-YAL MERCHAR MERCHAR MERCHAR | Califf Pack Street | Witter, Wayne, M. | examples visions Proje Consider WERCHLandama, MS* | T WERCHAUL HEALTER WESCHE HEATTER WESCHE HOSSINGH WTF2LAunimethe, KY* | 2 SIDD PARK | PE frei Anterer Affelie Main (Affenti SCOMER WEIZ-Angelerer, M.* | VINDUSeub Band, IN CAPE has Exter 2 stole SOUR | *Monitored Re 82 Total Rep |
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| BC (bullate, 117* HD, Ent Jim 11 | A SHREETON | No. Anno | HUNCH annual Chy, MD* | 9 EGYPT CERTING. 3 THOLEAND FOOT HOLTON | SATT/Glashama City, 6K* SAME Cash harr Water Cash harr Water State | W20Vententerry, HD die Sam Texana die Sam Texana die Jahre Referent the Same Referent the Same Referent | | Playlist From Music Choic Satellite WKLL/Ulice |

54 • Radio & Records June 16, 2006

RR ALTERNATIVE TOP 50

| | | June 16, 2006 | | • | | | |
|-------|------------|--|-------|-------|---------------|-------|----------------|
| LAST | THIS | ARTIST TITLE LABEL(S) | PLAYS | PLAYS | AUDIENCE | CHART | TOTAL STATIONS |
| 1 | 0 | RED HOT CHILI PEPPERS Dani California (Warner Bros.) | 2705 | +62 | 154517 | 10 | 76/0 |
| 2 | 0 | TOOL Vicarious (Valcana/Zombe Label Group) | 2051 | +24 | 105306 | | 74/0 |
| 4 | 0 | RACONTEURS Steady, As She Goes (Third Man/V2) | 1982 | +76 | 102494 | 12 | 70/0 |
| 5 | • | AFI Miss Murder (Tiny Evil/Interscope) | 1954 | + 209 | 107619 | | 74/0 |
| 3 | 5 | BLUE OCTOBER Hate Me (Universal Motown) | 1925 | -21 | 102035 | 21 | 65/0 |
| 6 | 6 | ANGELS AND AIRWAVES The Adventure (Suretone/Geffen) | 1725 | +57 | 90642 | 12 | 64/0 |
| 7 | | THREE DAYS GRACE Animal I Have Become (Jive/Zomba Label Group) | 1499 | +115 | 60188 | 10 | . 63/1 |
| 8 | 0 | SHINEDOWN I Dare You (Atlantic) | 1399 | +34 | 46369 | 19 | 53/0 |
| 9 | 9 | GNARLS BARKLEY Crazy (Downtown/Lava/Atlantic) | 1285 | +138 | 81568 | 8 | 48/2 |
| 12 | 10 | TAKING BACK SUNDAY MakeDamnSure (Warner Bros.) | 1112 | +99 | 53567 | 12 | 57/1 |
| 10 | 0 | WOLFMOTHER Woman (Modular/Interscope) | 1093 | +18 | 50928 | 12 | 64/1 |
| 13 | 12 | ROCK KILLS KID Paralyzed (Fearless/Reprise/Warner Bros.) | 1062 | +72 | 39709 | 12 | 57/0 |
| 15 | 13 | KORN Coming Undone (Virgin) | 1017 | +77 | 33833 | 15 | 47/1 |
| 14 | 11 | 30 SECONDS TO MARS The Kill (Immortal/Virgin) | 394 | +49 | 46400 | 18 | 57/3 |
| 11 | 15 | ARCTIC MOUKEYS Bet You Look Good On The Dancefloor (Domino) | 979 | -83 | 57 856 | 18 | 52/0 |
| 21 | 16 | PEARL JAM Life Wasted (J/RMG/ | 957 | +151 | 44838 | 4 | 61/3 |
| 16 | 17 | 18 YEARS Wasteland (Universal Republic) | 916 | -15 | 39397 | 48 | 54/0 |
| 22 | 18 | BUCKCHERRY Crazy Bitch (ElevenSeven/Lava) | 908 | +144 | 41332 | 18 | 42/2 |
| 17 | 19 | PANICI AT THE DISCO The Only Difference_ (Decaydance/Fueled By Ramen/Lava) | 826 | -89 | 39883 | 21 | 45/0 |
| 20 | 20 | GODSMACK Speek (Universal Republic) | 760 | -61 | 25788 | 18 | 35/0 |
| 19 | 21 | PEARL JAM World Wide Suicide (JIRING) | 718 | -181 | 20909 | 14 | 46/0 |
| 18 | 22 | SYSTEM OF A DOWN Lonely Day (American/Columbia) | 704 | -185 | 27719 | 18 | 45/0 |
| 24 | 23 | LOSTPROPHETS Rooftops (Columbia) | 653 | +99 | 23689 | 4 | 44/3 |
| 26 | @. | DASHBOARD CONFESSIONAL Don't Wait (Interscope) | 598 | + 96 | 30709 | 4 | 43/11 |
| 25 | 25 | SNOW PATROL Hands Open (A&M/Interscope) | 585 | +52 | 25658 | 9 | 35/1 |
| 42 | 26 | BREAKING BENJAMIN The Diary Of Jane (Hollywood) | 587 | +325 | 20702 | 2 | 48/13 |
| 23 | 27 | FOO FIGHTERS No Way Back (RCA/RING) | 550 | -50 | 31880 | 20 | 39/0 |
| 32 | 28 | PANIC! AT THE DISCO Write Sins (Decaydance/Fueled By Ramen/Lava) | 518 | +109 | 26309 | 4- | 32/4 |
| 27 | 29 | YELLOWCARD Rough Landing, Holly (Capitol) | 500 | +8 | 13370 | | 37/0 |
| 29 | 30 | SHE WANTS REVENCE These Things (Geffan) | 497 | +27 | 28115 | 7 | 33/0 |
| 45 | đ | STONE SOUR Through Glass (Roadrunner/IDJMG) | 468 | +247 | 23530 | 2 | 34/10 |
| 28 | 32 | MCKELBACK Sevin' Me (Roadrunner/IDJMG) | 456 | -15 | 20918 | 14 | 21/0 |
| 30 | 33 | DISTURBED Just Stop (Reprise) | 426 | -35 | 17872 | 19 | 25/0 |
| 31 | 34 | YEAH YEAH YEAHS Gold Lion (Dress Up/Interscope) | 421 | -35 | 17226 | 16 | 28/0 |
| 35 | 35 | HOOBASTANK Inside Of You (Island/ID.JMG) | 407 | +69 | 16760 | 5 | 26/2 |
| 34 | 36 | 10 YEARS Through The Iris (Universal Appublic) | 332 | 4 | 9334 | 11 | 25/0 |
| 37 | 3 | DAMONE Out Here All Night (Island/ID.JMG) | 312 | +20 | 9814 | | 27/0 |
| 38 | 38 | JACK JOHNSON Upside Down (Brushfire/Universal Republic) | 300 | +15 | 15521 | 21 | 19/0 |
| 44 | 39 | SEETNER The Gift (Wind-Up) | 286 | +50 | 15631 | 10 | 20/2 |
| 36 | 40 | AIITI-FLAG The Press Corpse (RCA/RMG) | 274 | -22 | 5488 | | 26/0 |
| 43 | 9 | FRAY How To Save A Life (Epic) | 263 | +28 | 17974 | 4 | 17/1 |
| 41 | 9 | HARD-FI Hard To Beet (Atlantic) | 258 | +3 | 6563 | 5 | 21/1 |
| Debut | 3 3 | RISE AGAINST Ready To Fall (Geffen) | 254 | +117 | 9581 | 1 | 28/9 |
| 49 | 9 | KEANE is it Any Wonder (Interscope) | 232 | +42 | 6162 | 2 | 14/1 |
| Debut | 4 5 | RED HOT CHILI PEPPERS Tell Me Baby (Warner Bros.) | 212 | +65 | 26807 | 1 | 4/0 |
| 46 | 46 | MUDVAYNE Fall Into Slage (Epic) | 211 | -9 | \$155 | 7 | 7/0 |
| 48 | | PLACEBO Infra-Red (Astrahverks/EMC) | 296 | +3 | 5642 | 3 | 17/1 |
| 40 | 48 | STAIND Everything Changes (Flip/Atlantic/ | 206 | -59 | 8242 | 13 | 14/0 |
| 50 | | ORESDEN DOLLS Sing (Roadrunner) | 205 | +23 | 12033 | | 14/0 |
| 39 | 50 | MATISYAHU Youth (Or Music/Enic/ | 202 | -44 | 6758 | 14 | 22/8 |

77 Alternative reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 6/4-6/10. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below Ho. 20 are moved to recurrent after 20 weeks on the chart unless a song has not yet reached the top 20. If after 20 weeks, the record is not in the top 20 and has two consecutive weeks of decreased plays, the song is then categorized as recurrent. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest weeks to week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AOH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. (© 2006, Arbitron Inc.).© 2006 Radio & Records.

POWERED BY MEDIABASE MOST ADDED ARTIST TITLE LABEL(S) 1005 HAWTHORNE HEIGHTS Pens And Needles (Victory) 15 BREAKING BEILJAMM The Diary Of Jane (Hollywood) 13 PANIC CHANNEL Why Cry (Capital) 13 DASHBOARD CONFESSIONAL Don't Wait (Interscope) 11 MUSE Knights of Cydonia (Warner Bros.) 11 STORE SOUR Through Glass (Roadmanar/IC) (MG) 18 DEATH CAB FOR CUTIE I Will Follow You into The Dark (Atlantic) 10 NISE AGAINIST Ready To Fall (Getten) 9 The Alternative add threatest is applied to menitored stations net allowed to report adds per their company policy. Songs that reach seven plays per weak within one simplay weak. An simplay weak in defined as Sonday through Saturday. Adds from all other programmers are still accepted at any play level. MOST INCREASED PLAYS TOTAL PLAY ARTIST TITLE LABELIST BREAKING BEILJAMM The Diary Of Jane (Hollywood) +325 STORE SOUR Through Glass (Roadrunner/IDJMG) +247 AFI Miss Murder (Tiny Evil/Interscope) +285 PEARL JAM Life Wasted (J/RMG) +151BUCKCHERRY Crazy Bitch /ElevenSeven/Lava/ +144 GNARLS BARKLEY Crazy (Downtown/Lava/Atlantic) +138 RISE AGAINST Ready To Fall (Geffen) +117 THREE DAYS GRACE Animal I... (Jiwa/Zomba Label Group) +115 PANICI_ | Write Sins_ (Decaydance/Fueled By Ramon/Lava) +185 MUSE Knights of Cydonia (Warner Bros.) +187 NEW & ACTIVE ROB ZOMBIE American Witch (Geffan/Interscope) Total Plays: 159, Total Stations: 11, Adds: 0 SECRET MACHINES Lightning Blue Eyes (Reprise) Total Plays: 130, Total Stations: 10, Adds: 1 NIM Killing Loneliness /Sire/Warner Bros./ Total Plays: 116, Total Stations: 12, Adds: 1 NUSE Knights of Cydonia (Warner Bros.) Total Plays: 107, Total Stations: 12, Adds: 11 BULLET FOR MY ... Tears ... (Trustkill/Jive/Zombe Label Group) Total Plays: 99, Total Stations: 10, Adds: 3 FLYLEAF Fully Alive (Octone/RCA/RMG) Total Plays: 92, Total Stations: 12, Adds: 5 THURSDAY Counting 5-4-3-2-1 (Island/IDJMG) Total Plays: 89, Total Stations: 9, Adds: 0 SYSTEM OF A DOWN Kill Rock 'N Roll (American/Colu

1 .

Tetal Plays: 83, Total Stations: 10, Adds: 3 RED JUMPSUIT APPARATUS Face Down (Virgin) Total Plays: 78, Tetal Stations: 13, Adds: 5

PANIC CHANNEL Why Cry (Capital) Total Plays: 77, Total Stations: 16, Adds: 13

Songs ranked by total plays

Station playlists for all R&R reporters are available on the web at <u>www.radinandrecords.com</u>.





RateTheMusic.com C

America's Best Testing Alternative Songs 12 + For The Week Ending 6/9/06

| Intist Title (Label) | TW | LW | Familiarity | Burn | Persons 18-34 | Men 18-34 | Womer 18-34 |
|---|------|------|-------------|------|------------------|--------------|----------------|
| AFI Miss Murder (Tiny Evil/Interscope) | 4.87 | 4.15 | 85% | 12% | 3.99 | 3.97 | 4.00 |
| SNOW PATROL Hands Open (A&M/Interscope) | 3.89 | 3.92 | 68% | 8% | 3.88 - | 3.67 | 4.81 |
| 30 SECONDS TO MARS The Kill (Immortal/Virgin) | 3.97 | 3.90 | 80% | 15% | 3.90 | 3.66 | 4.07 |
| ANGELS AND AIRWAVES The Adventure /Suretone/Geffen | 3.95 | 4.07 | 85% | 16% | 3.80 | 3.68 | 3.89 |
| RED HOT CHILI PEPPERS Dani California (Warner Bros.) | 3.94 | 4.11 | 97% | 28% | 3.79 | 3.82 | 3.76 |
| PANICI The Only (Decaydance/Fueled By Ramen/Lava) | 3.85 | 4.12 | 90% | 29% | 3.68 | 3.40 | 3.88 |
| AKING BACK SUNDAY MakeDamnSure (Warner Bros.) | 3.85 | 4.01 | 79% | 15% | 3.85 | 3.45 | 3.78 |
| BLUE OCTOBER Hate Me (Universal Motown) | 3.83 | 3.92 | 81% | 28% | 3.78 | 3.46 | 4.01 |
| SHINEDOWN I Dare You (Atlantic) | 3.79 | 3.89 | 77% | 17% | 3.72 | 3.41 | 3.96 |
| HREE DAYS Animal I Have Become (Jive/Zomba Label Group) | 3.78 | 3.72 | 76% | 13% | 3.50 | 3.38 | 3.59 |
| OO FIGHTERS No Way Back (RCA/RMG) | 3.68 | 3.74 | 91% | 31% | 3.59 | 3.73 | 3.49 |
| 0 YEARS Wasteland (Universal Republic) | 3.68 | 3.73 | 90% | 33% | 3,56 | 3.28 | 3.76 |
| ACONTEURS Steady, As She Goes (Third Man/V2) | 3.68 | 3.82 | 77% | 14% | 3.71 | 3.59 | 3.79 |
| OSTPROPHETS Rooftops (Columbia) | 3.68 | - | 50% | 7% | 3.45 | 3.33 | 3.56 |
| ISTURBED Just Stop (Reprise) | 3.61 | 3.52 | 78% | 21% | 3.41 | 3.31 | 3.50 |
| AWTHORNE HEIGHTS Saying Sorry (Victory) | 3.56 | 3.62 | 93% | 34% | 3.43 | 3,25 | 3.55 |
| 00L Vicarious (Volcano/Zomba Label Group) | 3.53 | 3.49 | 77% | 20% | 3.56 | 3.62 | 3.51 |
| ELLOWCARD Rough Landing, Holly /Capitoli | 3.50 | 3.77 | 64% | 15% | 3.45 | 3.35 | 3.52 |
| IICKELBACK Savin' Me (Roadrunner/IDJMG) | 3.48 | 3.46 | 86% | 34% | 3.14 | 2.90 | 3.30 |
| UCKCHERRY Crazy Bitch (ElevenSeven/Lava) | 3.40 | 3.23 | 55% | 16% | 3.43 | 3.19 | 3.63 |
| YSTEM OF A DOWN Lonely Day (American/Columbia) | 3.35 | 3.53 | 83% | 30% | 3.20 | 2.97 | 3.37 |
| ORN Coming Undone (Virgin) | 3.33 | 3.33 | 83% | 28% | 3.16 | 3.05 | 3.23 |
| EARL JAM World Wide Suicide (J/RMG) | 3.32 | 3.31 | 82% | 32% | . 3.30 | 3.48 | 3.17 |
| OCK KILLS KID Paralyzed (Fearless/Reprise/Warner Bros.) | 3.29 | 3.44 | 58% | 15% | 3.28 | 3.49 | 3.12 |
| EARL JAM Life Wasted (J/RMG) | 3.28 | - | 59% | 15% | 3.30 | 3.50 | 3.15 |
| RCTIC MONKEYS Bet You Look Good On (Domina) | 3.26 | 3.48 | 74% | 24% | 3.31 | 3.23 | 3.37 |
| ODSMACK Speak (Universal Republic) | 3.15 | 3.20 | 77% | 28% | 2.97 | 2.91 | 3.01 |
| VOLFMOTHER Woman (Modular/Interscope) | 3.12 | 3.23 | 62% | 22% | 3.28 | 3.45 | 3.11 |
| WARLS BARKLEY Crazy /Downtown/Lava/Atlantic/ | 2.95 | 3.03 | 65% | 27% | 3 23 | 3.33 | 3.15 |

Total sample size is 336 respondents. Total average lavorability estimates are based on a scale of 1-5. (1=dislike very much, 5 = like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are fired of hearing the song. Songs must have 40% familiarity to appear on survey. Sample composition is based on persons 12+. Persons are screened via the internet. Once passed, they can take the music test based on the format/music preference. Rate TheMusic com results are not meant to replace calcul research. The results are intended to show opinions of participants on the the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The ATM system, is available for local radio stations by calling 818-377-5300. RateTheMusic is on data is provided by Mediabase Research, a division of Premiere Radio Networks.

| | REPORTEI | | WJBX/FL Myers, FL* FB: John Res: 100 Jan Zho 25 BREAKING BENJAMIN 11 STORE SOUR |
|--|---|---|---|
| | ir adds listed alphab | | 1 GODSMACK |
| NEQX/Albany, IIY 10 Wilsbae 10 Wilsbae 10 Wilsb 2 OSALA POPSTAR | CHOCK-Raten Rauge, (A* OHAPO Sons Reserver APO Philip Stat WP. Derres Gasthier | TRUCCinvitent, OH* ARE Free Renders 1 RED JUMPSUIT APPARATUS TAKING BACK SUNDAY | WRTW/FL Wayne, W* On: Dil Soveri PR: JJ Fabric HWTHORNE HEIGHTS |
| 2 USANCA POPSTAR 311 DEATH CAB FOR CUTIE SECRET MACHINES ALARM BED HOT CHILLI PEPPERS | 311 HANTHORNE HEIGHTS STONE SOUR PANIC CHAMEL WRAX Birminghum, AL* TP Brive National TP Brive Lindary | WARQ/Celumbia, SC* P2: New Second The Level 2 DASHBOARD CONFESSIONAL GODSMACK PARC CHARGES | WGRD/Grand Rapids, MI* PO. Ann Terrain 4 Rivital 1 PANICI AT THE DISCO 1 HANTHORNE HEIGHTS 1 HANTHORNE HEIGHTS |
| VHRL/Albany, NY* Phillip Cogene 1 RED JUNIPSUIT APPARATUS | 17 KEANE STONE SOUR | PARC CHARNEL HAWTHORNE HEIGHTS | RAZORLIGHT PANIC CHANNEL |
| 1 GODSMACK | PANIC CHANNEL | With Franky Madage | W7087, Greenville, NC* Old Seven Samel FB Jal Samler AFBRID: Sally |
| (TEC/Albuquerque, 1991 10/70 Sin Bay 170 Juli Churcho 10 Aeron "Both" Burnet | No. 1 for State | RED AMPRIET APPARATUS | No Adds |
| ED Arren "Boch" Burnett 5 BREAANING BERLIAMIN 4 FLYLEAF 3 RISE AGAINST SYSTEM OF A DOWN | KONTO Constantion, ID* ME Shar MacCally PF that Beach SYSTEM OF A DOWN SECRET MACHINES STONE SOUR | GOMEZ SOMIC VOLITH RAZOR JOLTH PAMIC CHANNEL MUSE | SUCD Alexandrubs, HI* OR: Proof Wilson FR: Jamie Hyst OR: Cours Desception RV1LAF |
| Care United a | WECH/Desten, MA* PD: Saw United BREAKING RENJAMIN | COCE-Contes, TX* | DEATH CAB FOR CUTTLE RED JUMPSUIT APPHRATUS HANTHORNE HEIGHTS RAZORLIGHT PANIC CHANNEL |
| lo Adds | WFHE/Seaten, MA* OH/PD Bay belat APP Seat belat HP Ford brings | BLALET FOR MY WALENTINE BLUE OCTOBER BREAKING BENJAMIN | |
| WIKU/Atlanta, GA* III: Rub Raberts III: Lastin Fram 9 PANIC! AT THE DISCO | 12 HANTHORNE HEIGHTS PANC DHANNEL YEAH YEAH YEAHS | WIEG/Gorden, OH* Oll: Tony Tillwei PR: Share Graner APURE: Basmer | RTR2/Annutian, TX* P2: Vitan Ratherin Richard Antonio Richard Antonio |
| 9 PARCY AL THE DISCO 8 DASHBOARD CONFESSIONAL 8 FRAY 7 BALMAUS STREAT REZINDE | | PE Show framer AFE-ME Benner & SEETHER 4 BLLET FOR MY VALENTINE | WH25/Indianopolis, UP Pit: Lotty Blans UE: Makesi Yuung |
| LJSE/Atlantic City, ILJ* It South Rolly | HARD-FI | ITCL Commer, CO* | SHINEDOWN GODSMACX VINGIN MILLIONAIRES |
| 311 DEATH CAB FOR CUTIE | WWF/Charleston, SC* Pit Save Renai MR Carly Maddane Ta Adds | 4 SEETHER | WPLA/Jacksonville, FL* Olit: Boll Antis PBABE Chall Chamber |
| HAWTHORNE HEIGHTS RAZORLIGHT PANIC CHANNEL | NB: Carly Madaan Tin Adds | CBEC/Outrell, IN* PE Harry Declarator APD: Nate Connece IN: Harry Paulin 3 MUSE | 30 SECONDS TO MARS BUCKCHERRY |
| IAEG/Augusta, GA* III: Ren Thomas II: J.D. Konse | WEND/Churledor* | | HOOBASTANK WRZIL/Julmann City* PERIE: South Bala |
| BREAKING BENJAMIN | No Adds | WYSK/Fredericksburg, Wi Borfy, Fuel Jaiman AFB/88: In Clatte | PERSE Sout Bala HIM HANTHORNE HEIGHTS |
| ROX/Austin, TX* M. Jeff Carrol D. Lutte Barthew | WILDX/Chicage, IL* PR: IIIIe Stern 7 MUSE | DEATH CAB FOR CUTIE BREAKING BERLAMIN | WTZR/Johnson City* OM/PD: Brace Clark APD: Laffi |
| D Lynn Barstee O Tally Pyan 4 MUSE 3 PLACEBO | 1 30 SECONDS TO MARS 1 DEATH CAB FOR CUTIE | KFRM,Fresne, CA* DASHBOARD CONFESSIONAL LOSTPROPHETS | BREAKING BENJAMIN |
| T DEADBOY & THE ELEPHANTMEN | WAQ2/Cincinnafi, OH* One Publi Marshall PO: Julie Sources MIO Safly Marshall 1 THREE DAYS GRACE | KKPL/FL Collins, CO* | KR82/Kansas City, MO* Olit Greg Bargan PD: Lazio |
| PARTE CHANNEL | 1 MUSE | OTI-PD New Catlaghan ND 1 DEATH CAB FOR CUTIE 1 BREAKING BENJAMIN | APO: Abontra B MC: Jacob Ulanoi 317 |
| 8 PANIC CHANNEL MUSE | HANTHORNE HEIGHTS DASHBOARD CONFESSIONAL | KORN DASHBOARD CONFESSIONAL | YEAH YEAH YEAHS HAWTHORNE HEIGHTS RISE AGAINST |

Love Train Stops In Boston

CBS Radio Alternative WBCN/Boston recently sponsored a Wolfmother concert at the Paradise Rock Club in Boston. The band took the time to pose with 'BCN staffers.



BEST BUDS Seen here (I-r) are Wolfmother's Myles Heskett, WBCN overnighter Juanita and Wolfmother's Andrew Stockdale.



GOOD ROCKIN' TONIGHT Seen here (I-r) are Woltmother's Myles Heskett. WBCN middayer Adam-12 and Wolfmother's Andrew Stockdale.

| PD: Andreas Borts TS: DREAKING BENLAMPH 12 PARKING BENLAMPH 12 PARKING AT THE DISCO 12 STORE SOLA |
|---|
| MINCLAMARIAN, MA* OR Jay Michaels 311 PANICI AT THE DISCO BREAKING BENJARAM PANIC ONMELE THREE FANTASTIC |
| ROTURGADERA TX APP Biological Control Control T7 RACLES OF DEJTH METAL T7 RASK AGAIRST 1 JOHN ATT & THE BLACKHEARTS 1 JOHN ATT & THE BLACKHEARTS 1 MART CONTROL 1 MART CONTROL 1 MART CONTROL 1 MART CONTROL 1 OCOSALACC 1 DEATH CAB FOR CUTIE |
| ICHO2/Obiahoma City, OK* GBC Ruo Varia PIE: Cachie Poreo 3 LOSTPROPIETS 2 DASHEGARD CONFESSIONAL 1 DEGRU CAB FOR CUTIE RISE AGAINIST |
| WJMR, Griande, FL* Pit: Frei Land APP: Fiel Concell Mit: Field Concell Mit: State Statement |

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| PD. Chris Baselle | | |
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| AFR: Zach Harnall Mit: Heat Cheveler | • | |
| 2 MUSE SAY ANYTHING | | |
| DEATH CAB FOR CUTIE HAINTHORNE HEIGHTS | | |
| GOOSMACK | | |
| KRZQ/Rene, IW* | - 1 | |
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93 Total Repo -

77 Total Monitored

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Did Not Report, Playlist Frozen (2): KXNA/Fayetteville, AR WCYY/Portland, ME

56 • Ratio & Records June 16, 2006





JOHN SCHOENBERGER ischoenbergereradioandrecords.com

Fond Memories

Looking back at past Triple A Summits

A swe gear up for the 2006 R&R Triple A Summit (the 14th, by the way), I thought it would be kind of cool to revisit past gatherings. Here are recollections of some special moments by both radio and record folks.

Julie Muncy

National Director/Promotion, Warner Bros.

From my own roster of artists, I think of the Damien Rice show at Tulagi a few years back. I clearly recall the entire room watching in silence as he dazzled us with his amazing songs.

On an entirely different sonic note, Robert Randolph & The Family Band playing in Club R&R is something I will never forget. I was fearful that no one would show up, and I was blown away by how many people crammed into that little room. How on earth was there room for dancing?

Other highlights include when Coldplay took over the Fox Theatre with their wall of sound and lights. Seeing the energy of the performance at that time in their career was so exciting. I was never a fan of Guster, but seeing their performance at the Fox changed my mind. And James Blunt last year at the Players Club — we will never see him perform in such an _____

intimate setting again.

Brad Holtz

PD, WITS/ Indianapolis

Seeing Coldplay from ' the balcony of the Fox in 2002 (my first Triple A convention) is a music

memory I'll never forget. Brad Holtz

Michelle Clark President, MCP

I remember when this new chick on A&M

was playing under the tent at the outdoor lunch the first year. No one was watching her — everyone was on the lawn, talking and eating. Linda Feder (whose husband, Al Cafaro, was President of A&M at the time) and I were going nuts trying to get people under the tent to see this new artist. Then, by the grace of God, it started to rain. Everyone ran for cover under the tent and got to see Sheryl Crow for the very first time.

Michelle Wolfe

PD, KMMS/Bozeman, NT

Being lost in Denver with Chris Stacey trying

to find the Bluebird Theater for the Drive-By Truckers show ... Getting arrested by Millennium Hotel security. Who knew poker games could get so out of hand? ... Red Rocks with Trey Anastasio in the pouring rain.



Being nearly run over by Steve Nice in the Safeway parking lot at 3am ... Margaritas at the Sundance ... Baseball games — if you were there, you know ... Coldplay and Guster shows at the Fox ... Thanking dear sweet Jesus that Trina ordered hot dogs and hamburgers for lunch instead of plastic chicken.

Bill Gruber

PD, WAPS/Akron

Remembering the Triple A Summit — for many, that is a problem, especially through the fog of some of those no-limits summits from the gogo-go mid-'90s. Anyway, in recent years I recall Melissa Etheridge's inspiring surprise appearance last year, so soon after wrapping up her chemo.

Gary Jay

VP/Promotion, Rykodisc

I've seen some amazing performances in Boulder in years past: John Mellencamp and Meshell Ndegeocello singing "Wild Night" together, Melissa Etheridge, Counting Crows and John Fogerty. There was one year when RCA hosted a brunch on the hotel patio and a new band whose record wasn't even recorded yet played: Vertical Horizon.

I remember Kid Leo hosting a suite party at midnight with P.J. Olsson performing solo acoustic for an intimate group of programmers, and I remember Royal Fingerbowl playing a funky, jazzy, swinging set in the suite at their hotel at midnight.

Dave Einstein

VP/Promotion, RCA Victor Group

Watching a very new Susan Tedeschi channel Janis Joplin in a hotel suite at 2:30am ... Standing next to Rachael Yamagata and wondering whether a jet-lagged Damien Rice was going to pull it off at Tulagi. I don't know what I was thinking: It was one of the most memorable shows either one of us had ever seen.

John Mellancamp's road manager fighting with Meshell Ndegeocello's label rep about John taking too much time to soundcheck at the Fox. I thought someone was going to die. And then John performing "Wild Night" with Meshell about four hours later as they tore the roof off the sucker.

In the manufacture of the second s

"There are so many memories, so many wonderful people, so many events to remember."

Den Connelly

Coldplay at the Fox ... Bruce Hornsby in the pavilion at lunchtime ... John Hiatt every time he played ... Bruce Cockburn doing the first *World Cafe* from the convention ... Emmylou Harris and Willie Nelson with Daniel Lanois on guitar ... Dave Matthews Band at the Fox for the first time.

Scott Burton

VP/Promotion, Aware

I remember being so wowed by Brandi Carlile's lunch performance last year. She impressed me so much that I took a couple of extra copies of the CD to give to my friends. A few months later Aware got the opportunity to manage her — pretty sweet how that came together. Now I get to work with this amazing talent.

Tom Cunningham

National Director/Adult Formats, Universal Motown

The past couple of years have produced some memorable moments. Last year, when surprise guest Melissa Etheridge recounted her experience with breast cancer, you could have heard a pin drop. Melissa radiated life that day.

The previous year, Warren Zevon's son Jordan came to preview the film of the making of his father's final work, *The Wind*. While we knew how the story ended, watching the journey was as riveting as it was sad. To see someone face death with such grace and humor and dignity was inspiring.

Dennis Constantine,

PD: KINK/Portland, OR

My favorite moments have been the one-onone meetings with other PDs, brainstorming ideas and talking about making great radio. There have been some amazing sessions too. And then there's the music.

Coldplay at the Fox was quite memorable, as was a groove with Spearhead. The late Wilson Pickett took the stage at midnight and opened his set with, yes, "In the Midnight Hour." Then there are the intimate sessions at Tulagi or the bar next door and, of course, the Club R&Rs, where we got to hear musicians playing for the first time in front of an industry group.

Jody Denberg

PD, KGSR/Austin

I will always remember the first summit and sitting on a step with a then-unknown Sheryl Crow and fellow-Tuesday Night Music Club member David Baerwald outside of a tent where they had just played. And then there's the year at the Fox when Willie Nelson, Daniel

Jody Denberg Lanois, Emmylou Harris and Bonnie Raitt were all on the same bill.

Music and friendship — that's what Boulder's about for me in the years that I can make it there.

Ray Di Pietre

VP/Promotion, Lost Highway

Ironically, one of my favorite moments at a past Triple A Summit was when I was working at Artemis and watching Norm Winer interview my current boss, Luke Lewis, and loving the exchange between them and how many times Luke said the "F" word. I remember thinking to myself, "I have to work for that guy one of these days." "My favorite moments have been the one-on-one meetings with other PDs, brainstorming ideas and talking about making great radio."

Dennis Constantine

Jon Peterson

GM, WNTI/Hackettstown, NJ

I remember the very first Triple A Summit in Boulder in 1992, when Liz Opoka, Stacy Owen and myself had to walk on the babbling-brook path to the Fox every night because we were just little noncomm guys and no fancy consultants would offer us a ride.

Then, in 1995, I hosted the very first noncomm "Breakout Meeting." Sure has been a long, strange trip.

Dan Connelly

National Director/Promotion, EMI Music Collective

There are so many memories, so many wonderful people, so many events to remember, but one of the shows I remember best is The Mavericks, who played Tulagi on the final night of the convention in 2003. They brought the crowd of radio and record people to the floor to dance. It was such an amazing way to end the summit.

Bruce Warren

Asst. GM/PD, WXPN/Philadelphia

I have great memories of the summit. Some are

music-related, and some are just funny moments with my friends. Musically, there have been some highlights: Ben Harper, Michael Franti & Spearhead; John Mellencamp; Willie Nelson; Emmylou Harris and Daniel Lanois; and John Maver at the Fox.



Bruce Warren

I remember seeing John Ondrasik of Five For Fighting at one of those lunches and thinking he was going to be huge. I got the same feeling when I saw Brandi Carlile last year. Damien Rice was absolutely mesmerizing the year he played, and The Mavericks completely nocked it.

Other moments I remember include having a drunken conversation one night in Tulagi with Ryan Adams about how great Black Flag and Grand Funk Railroad were and David Dye's *World Cafe* interview with Chris Blackwell of Island Records, who told some great stories. The "Rate-a-Record" sessions are always fun because I like to see Scott Arbough's reactions to what his listeners say about the music we play.

Gene Murrell

PD, WZEW/Mobile

Meeting everyone, putting faces with names and building relationships in the format have been great for a relatively new guy like me. And then there's the music! Playing poker late at night is cool too. It's like a great high school reunion, except I like the people at the summit more than the people from my high school.

lub — we will never see M

RR TRIPLE A TOP 30

| LAST | THE | June 16, 2006 | | | | | |
|------|------|--|-------|-------|----------|---------|----------------|
| WEEK | THIS | ARTIST TITLE LABEL(S) | PLAYS | PLAYS | AUDIENCE | - CHART | TOTAL STATIONS |
| 1 | Q | SHAWN MULLINS Beautiful Wreck (Vanguard) | 356 | 0 | 15731 | 22 | 20/0 |
| 3 | 2 | RED HOT CHILI PEPPERS Dani California (Warner Bros.) | 350 | +7 | 19019 | 10 | 18/0 |
| 6 | 3 | KT TUNSTALL Suddenly I See (Relentless/Virgin) | 346 | +32 | 13497 | 15 | 20/1 |
| 13 | 0 | GNARLS BARKLEY Crazy (Downtown/Lava/Atlantic) | 334 | +82 | 20734 | 4 | 20/0 |
| 5 | 5 | MAT KEARNEY Nothing Left To Lose (Aware/Columbia) | 328 | 0 | 16849 | 19 | 20/0 |
| 7 | 6 | MARK KNOPFLER & E. HARRIS This Is Us (Nonesuch/Warner Bros.) | . 319 | +22 | 13869 | 8 | 19/0 |
| 2 | 7 | BEN HARPER Better Way (Virgin) | 309 | -47 | 13933 | 17 | 23/0 |
| 8 | 8 | GUSTER One Man Wrecking Machine (Reprise) | 306 | +20 | 11062 | 11 | 21/0 |
| 4 | 9 | JACK JOHNSON Upside Down (Brushfire/Universal Republic) | 295 | -35 | 17610 | 22 | 23/0 |
| 11 | 0 | JAMES BLUNT High (Custard/Atlantic) | 273 | +10 | 9955 | 11 | 19/1 |
| 14 | Ũ | LOS LONELY BOYS Diamonds (Or Music/Epic) | 268 | +30 | 14980 | 7 | 20/2 |
| 12 | 12 | CHRIS ISAAK King Without A Castle (Reprise) | 258 | +1 | 8907 | 9 | 20/0 |
| 9 | 13 | DEATH CAB FOR CUTIE Crooked Teeth (Atlantic) | 247 | -33 | 11667 | 19 | 18/0 |
| 10 | × 14 | AUGUSTANA Boston (Epic) | 245 | -21 | 8656 | 17 | 15/0 |
| 15 | 15 | GOO GOO DOLLS Stay With You (Warner Bros.) | 228 | +1 | 12318 | 7 | 17/0 |
| 17 | 16 | KEANE Is It Any Wonder (Interscope) | 222 | +23 | 7739 | 4 | 19/1 |
| 18 | -0 | RACONTEURS Steady, As She Goes (Third Man/V2) | 207 | +8 | 11333 | 8 | 12/1 |
| 16 | ~18 | SNOW PATROL Hands Open (A&M/Interscope) | 206 | -10 | 6728 | 10 | 16/0 |
| 21 | 19 | FRAY How To Save A Life (Epic) | 192 | +22 | 8864 | 4 | 14/0 |
| 20 | 20 | PAUL SIMON Outrageous (Warner Bros.) | 189 | +16 | 7158 | 5 | 13/0 |
| 19 | 2 | GOMEZ How We Operate (ATO/RMG) | 179 | +5 | 7644 | 8 | 18/1 |
| 28 | 22 | COLDPLAY The Hardest Part (Capitol) | 163 | +49 | 6710 | 2 | 11/0 |
| 30 | 23 | CORINNE BAILEY RAE Put Your Records On (Capitol) | 145 | + 37 | 6632 | 2 | 13/3 |
| 22 | 24 | LITTLE WILLIES Roll On (Milking Bull/EMC) | 140 | -30 | 4445 | 12 | 14/0 |
| 26 | 25 | SHERYL CROW Know Why (A&M/Interscope) | 133 | +7 | 4267 | 3 | 10/0 |
| 23 | 26 | BRANDI CARLILE What Can I Say (Red Ink/Columbia) | 127 | -17 | 4729 | 18 | 11/0 |
| - | 2 | DONAVON FRANKENREITER Move By Yourself (Lost Highway) | 124 | +22 | 3661 | 3 | 12/0 |
| 25 | 28 | JACKIE GREENE I'm So Gone (Verve Forecast/VMG) | 123 | -10 | 4798 | 7 | 11/0 |
| 29 | 29 | BRUCE SPRINGSTEEN Pay Me My Money Down (Columbia) | 113 | +1 | 3743 | 2 | 10/0 |
| 24 | 30 | DANIEL POWTER Bad Day (Warner Bros.) | 107 | .30 | 6227 | 9 | 4/0 |

24 Triple A reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 6/4-6/10. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart unless a song has not yet reached the top 15. If after 20 weeks, the record is not in the top 15 and has two consecutive weeks of decreased plays, the song is then categorized as recurrent. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. (© 2006, Arbitron Inc.). © 2006 Radio & Records.

NEW & ACTIVE

SONYA KITCINELL Let Me Go *(Velour)* Total Plays: 104, Total Stations: 10, Adds: 0 WIDESPREAD PANIC Second Skin *(Sanctuary/SRG)* Total Plays: 97, Total Stations: 11, Adds: 0 FIVE FOR FIGHTING The Riddle *(Aware/Columbia)* Total Plays: 95, Total Stations: 7, Adds: 0 ANIMAL LIBERATION ORCHESTRA Girl, I Wanna Lay You Down *(Brushfire)* Total Plays: 83, Total Stations: 8, Adds: 0 EDWIN INCCAIN Grammercy Park Hotel (Vanguard) Total Plays: 82, Total Stations: 8, Adds: 0 JAMES NUNTER People Gonna Talk (Ga/Rounder) Total Plays: 79, Total Stations: 6, Adds: 0 ROCK KOLLS KOD Paralyzed (Fearless/Reprise/Warner Bros.) Total Plays: 73, Total Stations: 8, Adds: 2 BRANDI CARLINE Throw It All Away (Red Int/Columbia) Total Plays: 73, Total Stations: 7, Adds: 1 EUPHORIA Back Against The Wall (Zoe/Rounder) Total Plays: 67, Total Stations: 6, Adds: 0 SOUL ASYLUM Stand Up And Be Strong (Legacy) Total Plays: 55, Total Stations: 8, Adds: 3

Songs ranked by total plays

| THE OWNERS OF THE ADDRESS OF THE OWNERS | ADO: |
|---|---------------------------|
| ZIGGY MARLEY Love Is My Religion (Tuff Gong) | 6 |
| CORINNE BAILEY RAE Put Your Records On (Capitol) | 3 |
| SOUL ASYLUM Stand Up And Be Strong (Legacy) | 3 |
| SNOW PATROL Chasing Cars (A&M/Interscope) | 3 |
| LOS LONELY BOYS Diamonds (Or Music/Epic) | 2 |
| ROCK KILLS KID Paralyzed (Fearless/Reprise/Warner Bros.) | 2 |
| SUBDUDES Social Aid & Pleasure Club /Back Porch/Narada/El | M/) 2 |
| GIN BLOSSOMS Learning The Hard Way (Hybrid) | 2 |
| BRUCE COCKBURN Different When It Comes (True North/Round | ter) 2 |
| two consecutive airplay weeks. An airplay week is defined as Sunda | ly through |
| Saturday. Adds from all other programmers are still accepted at any MOST | play level. |
| Saturday. Adds from all other programmers are still accepted at any MOST INCREASED PLAYS | TOTAL PLAY |
| Saturday. Adds from all other programmers are still accepted at any MOST INCREASED PLAYS ARTIST TITLE LABEL(S) | TOTAL PLAY INCREASE |
| Saturday. Adds from all other programmers are still accepted at any MOST INCREASED PLAYS | TOTAL PLAY |

MOST ADDED

COLDPLAY The Hardest Part (Capitol) +82 COLDPLAY The Hardest Part (Capitol) +49 BRUCE COCKBURN Different When It... (True North/Rounder) +34 KT TUNSTALL Suddenly I See (Reiendass/Virgin) +32 LOS LONELY BOYS Diamonds (Dr Mussic/Epic) +30 GIN BLOSSOMS Learning The Hard Way (Hybrid) +28 KEANE is It Any Wonder (Interscope) +23

| | _ | | | | | |
|--|-------|--|--|--|--|----------------------|
| PLAYED RECURRENTS | | | | | | |
| ANTIST TITLE LABEL(S) | TOTAL | | | | | |
| AT TURISTALL Black Horse & The Charry Tree (Relentless/Virgin) | 216 | | | | | |
| FRAY Over My Head (Cable Car) (Epic) | | | | | | |
| COLDPLAY Talk (Capitol) | | | | | | |
| DEATH CAB FOR CUTIE Soul Moets Body (Atlantic) HENDIE HANCOCK Stitched Up (Heer Music/Vector) | | | | | | |
| | | | | | | TRAIN Cab (Columbia) |
| JACK JOHNSON Good People (Brushfire/Universal Republic) | #1 | | | | | |
| COLDPLAY Speed Of Sound (Capitol) | 78 | | | | | |
| SNOW PATROL Chocolate (A&M/Interscope) | 77 | | | | | |
| AQUALUNG Brighter Than (Slightly Bigger/Red Ink/Columbia) | 76 | | | | | |
| Station playlists for all R&R reporters are available | | | | | | |
| on the web at www.radioandrecords.com. | | | | | | |

MOST



POWERED BY

RR TRIPLE A TOP 30 INDICATOR

| LAST | THIS | June 16, 2006 | | TOTAL | PLAYS | TOTAL | WEEKS ON S | ADDS | ÷ |
|---|--|---|--|--|--------------------|---|---|------|--|
| 1 | 0 | MARK KNOPFLER & ENNIYLOU | ARRIS This is Us /Nonesuch/War | ner Bros./ 741 | +9 | 8092 | | 49/0 | MOST ADDED |
| 2 | ð | LOS LOWELY BOYS Diamonds (Or | | 683 | +48 | 5408 | 7 | 45/0 | ANTIST TITLE LABEL(S) FOO FIGHTERS Miracle (RCA/RMG) |
| 7 | ŏ | PAUL SIMON Outrageous (Warner | | 596 | +47 | 5375 | 5 | 41/0 | GIN BLOSSONS Learning The Hard Way (Hybrid) |
| 5 | ð | GUSTER One Man Wrecking Machin | | 596 | +7 | 4588 | 10 | 38/1 | GOLDEN SMOG 5-22-02 (Last Highway) |
| 4 | 5 | GOMEZ How We Operate /ATO/RM | | 583 | -20 | 5980 | 11 | 41/1 | ZIGGY MARLEY Love Is My Religion (Tuff Gong) |
| 6 | 6 | RED HOT CHILL PEPPERS Dani Ca | | 571 | +21 | 3697 | | 31/1 | B. COCKBURN Different When It Comes To You (Tree North/Rounder |
| 3 | 7 | KT TUNSTALL Suddenly I See (Rei | | 571 | -54 | 5590 | 15 · | | ZERO 7 Throw It All Away (Atlantic) EDIE DRUCKELL & NEW BOHEMIANS One Last Time (Fantasy) |
| 8 | 8 | | en(1852) V # 9#1/ | 496 | -47 | | | 34/0 | SOUL ASYLUM Stand Up And Be Strong (Legacy) |
| 0 10 | ĝ | BEN HARPER Better Way (Virgin) | | | | 5199 | 18 | 34/0 | FATBOY SLIM That Old Pair Of Jeans (Astrahourits/EMC) |
| | - | E. COSTELLO & A. TOUSSAINT T | | | +18 | 6075 | 7 | 41/0 | DANNELL SCOTT Hank Williams' Ghost (Fullight) |
| 9 | 10 | CHRIS ISAAK King Without A Cast | | 466 | -2 | 3065 | 9 | 31/0 | GREG LASWELL Sing, Theresa Says (Vanguard) |
| 11 | 0 | DONAVON FRANKENREITER Mov | | 454 | +13 | 3178 | 7 | 40/1 | MOST |
| 15 | 12 | CORINNE BAILEY RAE Put Your Re | | 420 | +15 | 3219 | 5 | 35/1 | INCREASED PLAYS |
| 12 | 13 | MAT KEARNEY Nothing Left To Lo | | 402 | -13 | 2662 | 15 | 25/0 | 10 |
| 13 | 14 | WIDESPREAD PANIC Second Skin | | 393 | -14 | 2968 | 4 | 39/1 | ARTIST TITLE LABEL(S) INCR |
| 4 | 15 | BRUCE SPRINGSTEEN Pay Me My | y Money Down <i>(Columbia)</i> | 378 | -28 | 3350 | 6 | 32/0 | GNARLS BARKLEY Crazy (Downtown/Lava/Atlantic) +1 GIN BLOSSOMS Learning The Hard Way (Hybrid) +1 |
| 6 | 16 | ERIC LINDELL Give It Time (Alligate | w) | 367 | -7 | 1720 | 7 | 33/0 | B. COCKEURIN Different When It Comes To You (True North/Rounder) |
| UC) | Ð | GNARLS BARKLEY Crazy (Downto | wm/Lava/Atlantic/ | 365 | +122 | 4841 | 1 | 32/3 | FOO FIGHTERS Miracle (RCA/RMG) |
| 22 | 18 | KEANE Is It Any Wonder (Interscope | 8/ | 359 | +39 | 4545 | 3 | 31/0 | KEB' MO' Remain Silent (Rad Ink/Epic) |
| 27 | 19 | KEB' MO' Remain Silent (Red Ink/Ep | Nic/ | 348 | +69 | 2977 | 2 | 38/1 | EDIE BRICKELL & NEW BOHEMIANS One Last Time (Fantasy) |
| 8 | 20 | SNOW PATROL Hands Open //A&M | (Interscope) | 338 | +8 | 3376 | 5 | 25/0 | BRANDI CARLILE Throw It All Away (Red Int/Columbia) 4 SOUL ASYLUM Stand Up And Be Strong (Legacy) 4 |
| 7 | 21 | AUGUSTANA Boston (Epic) | | 333 | -39 | 2259 | 20 | 21/0 | JONAH SMITH My Morning Scene (Relix) |
| 1 | 22 | JAMES BLUNT High (Custard/Atlan | nticl | 317 | -5 | 1226 | 8 | 19/1 | FIVE FOR FIGHTING The Riddle (Aware/Columbia) |
| 9 | 23 | DEATH CAB FOR CUTIE Crooked T | | 317 | -13 | 2421 | 20 | 21/0 | |
| 6 | 24 | FRAY How To Save A Life (Epic) | oeur (Auanne) | | | | | | NATIONAL |
| | 25 | | N | 316 | +36 | 2047 | 12 | 23/1 | PROGRAMMING |
| 23 | 25 | WORLD PARTY What Does It Mean | | 290 | -5 | 4532 | | 32/1 | |
| 25 | | RACONTEURS Steady, As She Goe | | 277 | .5 | 3859 | 4 | 22/0 | World Cafe – Dan Reed 215-898-6677 GOLEN SNOG 5-22-02 |
| 20 | 27 | SONYA KITCHELL Let Me Go /Velo | | 276 | -47 | 1802 | 11 | 30/0 | MIDLAKE Head Home |
| 28 | 28 | COLDPLAY The Hardest Part /Capit | | 268 | -3 | 1919 | 2 | 18/0 | SOMIC YOUTH Do You Believe In Repture? |
| 29 | 29 | GOO GOO DOLLS Stay With You /W | | 258 | -8 | 964 | 3 | 16/0 | ZENO 7 Throw It All Away |
| 24 | 30 | ANIMAL LIBERATION ORCHESTR 54 Triple A reporters. Songs rank | ked by total plays for the airplay we | | -42 Saturday 6/ | J418 10. | 10 | 20/0 | Acoustic Cafe – <u>Rob Reinhart 734-761-2043</u> DITTY BOPS Bye Bye Love MOJAYE 3 The Mutimer |
| _ | | | | KTBG/Kansas City. | | | | | CPR0/Sandanist, ID WRIT/Sandanist, Mar- |
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24 Total Monitored **54 Total Indicator**

June 16, 2006 Radio & Records • 59

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78 Total Reporters

12

RR TRIPLE A



Matt Pollack Sr. VP/Promotion, V2-Artemis



ation of three separate musical sources: Jack White of The White Stripes; singer-songwriter Brendan Benson; and Jack Lawrence and Patrick Keeler of the rock band The Greenhornes. All are close friends who collaborated on Loretta Lynn's al-

The Raconteurs is an amalgam-

bum last year. It is important to note that this is not a side project. Each of these artists will continue to write, record and tour with their respective bands when not promoting and actively touring as The Raconteurs. Also, The Raconteurs is a long-term project, not a one-off. Whew! Glad we got that straight. The band's musical depth is

far-reaching: from the earliest blues to the most iconic classic rock with all the modern trappings. Response has been overwhelming at every rock format. Very few bands can cross all boundaries of commercial viability yet remain in the limelight as critical darlings. That said, anticipate a press onslaught that is just getting underway. There will be television, magazine covers and a summer tour that begins in July.

Fond Memories

Continued from Page 57

James Evans National Triple A Promotion, Interscope/Geffen/A&M

My most vivid memory was my first summit 11 years ago. It was literally my first day on the job. I knew virtually nobody, and I had Ron Sexsmith with me, who was not officially scheduled. I needed help, and I got it in the form of fans of the artist (Bruce Warren and Jody Denberg, who helped me round up people) and a fellow record person (who loaned me his suite so I had a venue for a few songs during a quiet moment in the convention). It all came together in 24 hours and worked out quite well.

I realized that this format was populated with good people who were welcoming. The fact that I was young and naive, from a small label (which Interscope was in 1995) and new competition didn't prevent people from helping a worthy artist. I had a good feeling about this job and strode into Day Two with enthusiasm.

Pat Gallagher PD, WMMM/Madison

It was a week before the first summit, and Sheryl Crow was on a promotional tour for her first album. She came by the station, and we got to spend some time together. The next week I was hanging with her and another artist, Michael McDermott, at the Fox. I spent some time introducing the two of them to other programmers and spent a lot of time drinking with them.

Later that evening the three of us were watching a band when I turned around to get another drink and Sheryl grabbed my ass. I turned around and asked if I could get her something. Michael responded for her, saying, "No, I think she's had enough."

The next night at the Fox, Sheryl apologized for her actions the previous night. My response? "Don't worry about it, Sheryl. Someday you'll be a big star, and I'll tell everybody about the night that Sheryl Crow grabbed my ass."

ARTIST: Corinne Bailey Rae

// / / / / / /

By JOHN SCHOENDEDGER/TRIPLE A & AMERICANA EDITOR

If you think we have a sophisticated hype machine here in the States, all you have to do is look across the pond to the U.K. to know that those folks have got it down. If you believe all that you read and hear there, just about every act that puts out a record is the next big

thing. But in all fairness, the pundits are often right. Just look at David Gray, Coldplay, Keane, Aqualung, KT Tunstall, James Blunt and, now, Corinne Bailey Rae.

And it seems that, more often than not, these acts find Triple A to be their most natural home as they begin their quest to conquer America's airwaves. Bailey Rae is already well up on the Triple A Indicator chart and has now begun to climb the monitored

chart with her first single, "Put Your Records On."

This talented artist from Leeds began her musical career coming from a more rockin' perspective: She was a member of an all-female punk band called Helen that actually signed a deal with Roadrunner Records. Just as the band was ready to record their debut album, though, the bassist got pregnant and the band fell part.

Bailey Rae then went to Leeds University to study English Literature and worked as a hatcheck girl at a local jazz club at night. It was there that her musical education took an unexpected directions as she sat in and sang with some of the bands that performed at the club. Suddenly, a sound and style that leaned in a more expressive and soulful direction started to resonate with her.

There is clearly a rhythm & blues aspect to Bailey Rae's music, but there are also folk and pop elements to her sound. What's really important, however, is that this singer-songwriter sounds very natural and comfortable performing her compositions — all of them penned by her (along with some impressive co-writers).

Bailey Rae's songs deal with the com-

plexities and challenges of life and love and delve into aspects of relationships that are often hard to express. Songs such as the aforementioned single, "Like a Star," "Till It Happens to You," "Breathless" and "Enchantment" have the timeless and mature qualities that appeal to the adult music fan.

Bailey Rae is currently an AOL Breaker. She will be performing on both The Tonight Show With Jay Leno and Good Morning America the week of the

record's release, and Starbucks will be bringing the album in. At the end of June, Bailey Ray will be in New York, Los Angeles, San Francisco and Chicago, and a more extensive tour is planned for July and August, including the R&R Triple A Summit.

Bailey Ray says, "All of this feels so right to me. Writing songs and playing music is precisely what I should be doing with my life." I'll wager that Bailey Rae's style is one that brings back warm memories for the majority of Triple A listeners. It will feel right to them, too, if they are given the chance to hear this gifted new artist.



RR AMERICANA TOP 30 ALBUMS

June 16, 2006

| LAST | THIS | ARTIST TITLE LABEL(S) | PLAYS | PLATE | PLATS |
|--------|------|---|-------|-------|-------|
| 1 | 0 | 8. SPRINGSTEEN We Shall Descente (Columbia) | 535 | +48 | 312 |
| 3 | 0 | M. KNOPFLER & All The Readmanning (Nonesuch/Warner Braz | / 463 | +47 | 2670 |
| 2 | • | KIERAN KANE, KEVIN WELCH Last John Doon (Compass) | 445 | +22 | 382 |
| 7 | 0 | DAVE ALVIN West Of The West (Yep Rec/ | 362 | +49 | 1325 |
| 8 | • | SLAID CLEAVES Ungung /Rounder/ | 360 | +46 | 1142 |
| 4 | 6 | VARIOUS Sail Away: Songs Of Randy Nowman /Supar Hill | 345 | +21 | 240 |
| 5 | 7 | MANK III Straight To Hall (Brac)Carb/ | 200 | -31 | 0027 |
| 11 | 0 | SHOOTER JENNINGS Electric Rodes (Universal South) | 288 | +1 | 2754 |
| 8 | 9 | LITTLE WILLIES Little Willies (Milling BullENC) | 286 | -32 | 563 |
| 12 | 1 | A. ESCOVEDO The Bexing Mirror (Back Porch/Norada/EMI) | 285 | +11 | 1981 |
| 10 | 11 | SCOTT MILLER Citation (Sugar Hill | 281 | 11 | 3000 |
| 9 | 12 | RADINEY FOSTER This World We Live In (Dualtane) | 276 | -17 | 4733 |
| 13 | 12 | JEFFINEY FOUCAULT Ghost Reporter (Signature Sounds) | 252 | +5 | 1561 |
| bebut) | 0 | DIXIE CINCICS Taking The Long Way (Open Wide/Columbia) | 238 | +78 | 1100 |
| 18 | 6 | MARTY STUART Live At The Ryman /Superlative/Universal South | 229 | +3 | 178 |
| 22 | 16 | HOUSTON MARCHMAN Key To The Highway (BCD) | 223 | +19 | 1590 |
| 14 | 17 | TOM NUSSELL Love And Feat High Tenel | 222 | -15 | 3854 |
| 30 | 16 | ALLISON MOORER Getting Semawhere (Sugar Hill | 221 | +36 | 670 |
| 23 | 19 | BOB DELEVANTE Columbus And The Colossal Mistake (Poley) | 213 | +13 | 1484 |
| abut> | 20 | SAM BUSH Laps in Seven (Super Hill) | 213 | +79 | 364 |
| 19 | 21 | BALE WATSON Whiskay Or God /Pale Dara | 206 | 4 | 2005 |
| 20 | 22 | SHAWN MULLINS 9th Ward Pickin' Parler (Venguard) | 206 | -2 | 5587 |
| 29 | | BRUCE NOBISON Eleven Stories (Sustain) | 206 | +19 | 1736 |
| 17 | 24 | YONDER MOUNTABL Yendar Mauntain String Band /Vanguard | 285 | -24 | 1384 |
| 15 | 25 | VARIOUS A Case For Case: A Poter (Ampry For Music) | 288 | -37 | 2281 |
| eest> | 26 | JOHN COWAR New Tattee (Pinecastle) | 197 | +24 | 561 |
| 16 | 27 | LEE NOY PARNELL Back To The Well (Universal South) | 192 | -48 | 3333 |
| ant) | 28 | NENL YOUNG Living With War (Auprise) | 182 | +28 | 976 |
| 24 | 29 | PINMONKEY Big Shiny Cars (Back Porch/Narada/EMI) | 188 | -11 | 2770 |
| 25 | 30 | SHAWN CAMP Fireball (Emergent/92e) | 187 | | 1995 |

AMERICANA SPOTLIGHT

By John Schoenberger Artist: Jeffrey Foucault Label: Signature Sounds



There's a certain down-to-earth quality to the music of artists who hall from the Midwest. It seems that many of the musical idioms born in America have blended together there into a sound that is a little bit of everything but not too much of anything. A prime example of what I am talking about is Jeffrey Foucault. His music is honest, insightful and utterly unpretentious. For Foucault's third outing, *Ghost Repeater*, he went to Iowa City and teamed with producer-musician Bo Ramsey and many local musician friends — including Dave Moore on accordion, Eric Heywood on pedal steel and Kris Delmhorst on backing vocals — to make his best outing to

12

date. Standouts include the title track. "Americans In Corduroys," "One for Sorrow" and "Mesa, Arizona."

AMERICANA NEWS

Former Allegheny Mountain Radio Network PD Shaun Harvey is launching a new two-hour Americana-based radio show starting in early September through his new DigNDirt Productions. *Deeply Rooted Radio* will feature current and core artists from the country rock, country folk and honky-tonk side of Americana, as well as classic cuts from forerunners such as Gram Parsons, Willis Alan Ramsey, Townes Van Zandt and Hank Williams ... On Friday, May 5, Steve Johnson, grandson of Robert, presided over the opening of the Robert Johnson Museum in Crystal Springs, MS. Several blues, gospel and roots musicians joined music fans for a two-day event to honor the legendary blues icon and support the foundation his family formed in his honor to provide services to all generations of blues artists and to preserve and perpetuate the rich heritage of Delta blues music ... Landmark Sunset Strip venue the Whisky A Go Go has been an epicenter of rock 'n' roll in Los Angeles since it opened its doors in 1964. It is now expanding its reach with a new weekly Monday-night series called Rockin Country Nights. Veteran music-industry producers and promoters Cy Langston and Benford Standley are behind the event. Junior Brown kicked off the series on June 12. Future dates include Leon Russell, Joe Ely, Jack Ingram, Asleep At The Wheel, Rosie Flores and Commander Cody.

MOST ADDED

| ANTIST TITLE LABEL(S) | ADDS |
|---|------|
| FRED EAGLESMITH Milly's Cafe (AML) | 16 |
| DERAILERS Soldiers Of Love (Pale Dura) | 13 |
| SAM BUSH Laps in Seven /Separ Hill | 11 |
| VARIOUS The Pilgrim: A Celebration Of Kris Kristofferson (American Roots) | 11 |
| DANNELL SCOTT The Invisible Man (Full Light) | 10 |
| DIXIE CHICKS Taking The Long Way (Open Wide/Columbia) | 9 |
| | |



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KEVIN PETERSON peterson@radioandrecords.com

Building A Heritage CHR Station

Start with the basics

n mainstream CHR radio there are stations that have heritage in their markets. They've been in the format for years. They've been a part of their community for years. In most cases they have memorable personalities, have done incredible promotions and marketing campaigns and have been ratings lead-

ers in their markets.

This week we hear from three CHR veterans - CMT Exec. VP/GM Brian Philips, WIBT/Charlotte PD Rob Wagman and RCA Label Group Sr. Director/Strategic Marketing Paul Williams - on what it takes to build a heritage CHR station and how we can use those principles at the Christian CHR format.

As old-fashioned as it may sound, the three M's - mornings, music and marketing -are always a good place to start building a station. "A lot of people do kind of throw that away, thinking it's some kind of old-school method," Wagman says.

"But if you walk into a situation or you're launching a new radio station, it's pretty simple to find the areas where there might be trouble that is causing you not to make progress in the marketplace.

"If you check the three M's - making sure your morning show is on track, making sure your music is on track and definitely outreaching all of that through your marketing - you are going to be able to take your station to the next level. A lot of stations are broken because one of those three areas is not being followed through to the end point."

Powerful Mornings

Before he moved to Nashville to join RCA

Label Group, Williams was OM of Kidd Kraddick's KHKS/Dallas-based syndicated morning show. "Kidd has been in Dallas for 20 years," Williams says.

"Talk about building a morning show that goes beyond the format. Even when KHKS struggled as a CHR over the past five or six years, the show continued to deliver 25-54 numbers because it's a slice of pop culture.

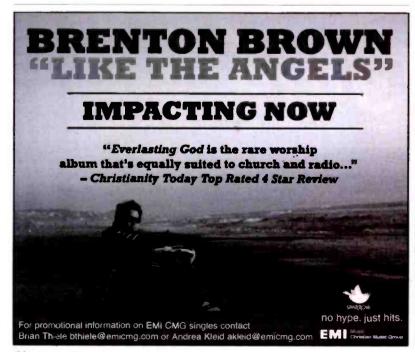
"Kraddick has three different characters

on that show who are all well-defined as far as who does what. They have a female [Kellie Rasberry] who says whatever she wants. She's like my 80-year-old mother: The filter is off. She

says exactly what she thinks, when she thinks

it, and Kellie has developed into that role. Big Al Mack pretty much folds into whatever they want him to be, and Kidd stirs the

"Amazingly, the prep for the show is very easy. There are three segments an hour, A, B and C, and there's a two- or three-word topic for each segment. They have a dry-



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erase board with segments A, B and C written on it, and, typically, segments B and C in the last hour were blank, and the show still went long. It's amazingly simple prep, but everything they did the day before led up to it."

Live Your Life

Williams continues, "One of the philosophies that Kidd goes by now is that you can't sit at a computer, doing prep. You can't sit there for hours on

end to figure out the next day's show. You have to live your life, especially in a Christian format.

"Whether it's your family, your kids or your church, you've got to live your life. You can't live your life to prep the next day's

show. The next day's show is your life, and everybody on Kidd's show brings in what they lived the prior day.

Brian Philips

The great thing is, all three people come from different places and they bring a different attitude

"For a Christian station, one of the things we talked about the other day is whether you should be preachy or not.

"If you've got two people on your morning show, maybe one person wants to be preachy and the other one doesn't. The resolution of that conflict is what the listeners will connect with

"You've got both sides covered, and the listeners who agree with one have their voice and the people who agree with the other have their voice, so they're both represented and feel like they're involved with the show.

"The host is a key element, but letting the other people have their voice is the other part of it, and it can be an amazingly simple prep.

"As an exercise, have your morning show listen to www.kiddlive.com. They do podcasting every day, which is basically yesterday's best-of bits that you can listen to at any time. Obviously, the content is going to be different for a Christian station, but to hear character development at its absolute best, it's unbeatable.

Marketing The Music

You have to play the hits - what listeners decide are hits, not what you decide are hits - but Philips says you have to take credit for playing those hits too. He says, "To reduce it to a really simple question, if I took a room full of 20 people who spent some time with your station three days a week and asked, 'What three artists define that station?' there ought to be a consensus in the room.

"There may be a little bit of disagreement, but there should be some central themes that run through the room, or you've got a problem.

"Having just completed a pretty significant piece of research on this subset of Christian music in the MTV Networks world, we've seen that there's a pretty significant problem in that it's still very, very early, and there aren't clear leaders emerging. There aren't household names emerging yet into the larger culture.

"It's not like early '90s Alternative, where all of a sudden everybody in the world seemed to know who Nirvana. Soundgarden and Pearl Jam were and we knew a radio station could take off because everybody knew that's exactly who you were about.

"CHR is about narrowing that focus and getting close to the artists and trumpeting and reinforcing and reasserting over and over again your ownership of those artists.

"That's one of the missing ingredients of the Christian CHR format right now. It's very, very hard in this hit-driven, star-driven, pop-culture world to make a brand name break through into popular consciousness and define your radio station."

Make Stars

Philips continues, "It would seem to me that you need to make some stars. We've said that to people: 'Come back to us when you've made some stars.' That way we can say, 'This is the place where you go for that,' and it's not this sort of nebulous idea of 'It's music from this specific point of view." That's harder for people to get their arms around than something they can hum along with."

What, exactly, is a star? Philips says, 'That's a huge question in Nashville, and I suppose it would exist in the Christian music world as well.

"Sometimes a star is defined by how much airplay they have. It depends on what you think the meaning of a hit is. To me a hit is someone who sells tickets, moves



music and attracts a crowd; whose point of view is of interest to a lot of people; and whose moves and creative evolution are followed by a large part of the population "It's somebody who

Rob Wagman

makes news with music because each new song has some new point to be made or reveals something new about the artist and everyone takes notice.

"There are precious few stars. There are only five people in the whole world of country music who drive a television rating, so it takes a while to get there. But you've got to decide which horses you want to run the race and make them prominent on your station."

Marketing Your Station

Williams begins the discussion of marketing a station with some questions. "Are you marketing your music?" he asks. "Are you taking those three artists we talked about and promoting them? How are you doing it? Is it with the voice of your station? Is it with real people in the market? Do you have the ability to tie artists in to that marketing, and are you doing that on a regular basis? That's the first step.

"Are you promoting the other dayparts on your station in other dayparts? Are you running a promo for the morning show every hour, all day long, and running another promo for middays, afternoons and nights in other hours? Are you using your own airwaves to promote your own product effectively? You can do that with no budget at all.

"If you don't have an events budget, what local events can you glom onto? Is there a charity walk that you can be part of?

"I don't know of any other format that has large gatherings on a weekly basis like the Christian format does. You've got an opportunity with churches and organizations



RR CHRISTIAN AC TOP 30

| LAST | THIS | June 16, 2006 | TOTAL | PLATS | WHERS ON CHANT | TOTAL | POWERED BY |
|--------|------|---|-------|-------|-------------------|-------|---|
| 1 | 1 | CASTING CROWINS Praise You in This Storm (Beach Street/Reunion/PLG) | 1287 | -33 | CIWIT | 42/0 | MEDIABASE |
| 2 | | AARON SHUST My Savier My God (Bresh) | 1198 | +18 | 23 | 40/0 | MLDIADAU |
| 3 | 3 | MERCYME So Long Salf (INO) | 1117 | -16 | 12 | 40/0 | 1100 |
| 4 | 4 | CHRIS TOMLIN How Greet is Our God /Sixsteps/Sparrow/EMI CMG/ | 1005 | -31 | 24 | 41/0 | MOST ADDED |
| 6 | 5 | MARK HARRIS Find Your Wines ANO/Columbia | 364 | +86 | 12 | 34/8 | ANTIST TITLE LABEL(S) |
| 5 | 6 | SELAN WIMELODIE CRITTENDEN Blass The Broken Road (Curb) | 948 | +45 | 16 | 38/1 | DAVID CROWDER BAND Wholy (Scistops/Sparrow/EMI CMS) 4 |
| 7 | Ŏ | KUTLESS Strong Tower (BEC/Tooth & Nail) | 872 | +93 | 15 | 31/8 | THEEBS All Over The World (Inpage) 4 |
| 8 | 8 | BRIAN LITTRELL Welcome Home (Reunion/PLG) | 816 | +45 | | 37/2 | BINAN LITTRELL Welcome Home (Reunice/PLG) 2 |
| 13 | 9 | THIRD DAY Mountain Of God (Essential/PLG) | 783 | +173 | 5 | 36/2 | TIMB DAY Mountain Of God (Essancial/PLG) 2 |
| 9 | 10 | MATTHEW WEST Only Grace (Universal South/EMI CMG) | 761 | +9 | 29 | 36/0 | AYIESINA WOODS Happy (Goton) 2 |
| 10 | 11 | MARK SCHULTZ Am (Word/Curle/Warner Bros.) | 686 | -22 | 41 | 3940 | ANDY CINESNAAN Bulieve (Upside/Shahrer) 2 TURNING Out Of My Hands (RKT/Rocketown) 2 |
| 11 | 12 | BARLOWGIRL I Need You To Love Me (Fervent/Curb/Warner Bros.) | 628 | -21 | 18 | 31/0 | |
| 12 | 13 | WATERMARK Light Of The World (Rockstown) | 547 | -51 | 17 | 29/0 | |
| 14 | 14 | JEREMY CAMP This Man (BEC/Tooth & Nail) | 546 | -28 | 40 | 37/0 | 22 Sec. |
| 16 | 6 | DAVID CROWDER BAND Wholey Yours (Sixsteps/Sparrow/EMI CMG) | 583 | +43 | 2. | 26/4 | |
| 17 | 16 | TODD AGNEW My Jasus (SRE/Ardant) | 347 | .17 | 15 | 16/0 | MOST |
| 18 | 9 | PAUL COLMAN Helding Onto Yeu (Ingan) | 344 | +17 | 11 | 15/0 | INCREASED PLAYS |
| 20 | 18 | SHAWN MCDONALD Free (Sparrow/EMI CMG) | 306 | .7 | 13 | 190 | TOTAL |
| 21 | 14 | WARREN BARFIELD Saved (Essential/PLG) | 298 | +4 4 | 13 | 13/0 | ANTINET TITLE LABEL(S) PLAY INCREASE |
| 22 | 20 | AFTERS All That I Am (Simple/IVO) | 294 | | 17 1 - | 15/8 | TINNO, BAY Mentain Of Ged (Essential/PLG) +173 |
| 24 | 1 | STORYSIDE: More To This Life /Gates/ | 290 | +21 | Pres 2 mg | 17/1 | NUTLESS Strong Townr / EC/Tooth & Nail +93 |
| 28 | • | JERENIY MODLE Sweetly Broken (MAG) | 281 | +30 | 3 | 1111 | MAANK HANNES Find Your Wings (MQ/Columbia) + 85 |
| 23 | 23 | BROTHER'S KEEPER He Took The Scars (Training Union/Ardent) | 279 | .7 | | 12/0 | POINT OF ORACE God is in it <i>(Word/Curb/Warner Bras.)</i> + 05 SELAN WINDELGORE CRITTEIDOEN Blass The Brakan Road <i>(Curb/</i> + 45 |
| 29 | 8 | AYIESHA WOODS Happy (Gotoo) | 285. | +17 | . 3 | 16/2 | BINAN LITTRELL Welcome Home (Reunion/PLG) +45 |
| Debut | 25 | MCHOLE NORDEMAN Real To Me (Sparrow/EMI CMG) | 264 | +28 | 1 | 18/1 | DAVID CROWDER BAND Whaly_ Stissings Sparrow EM CMG +43 |
| 19 | 26 | NICOL SPONBERG Hallehijah (Carb) | 288 | -56 | 17 | 18/0 | BUILDING 428 Balang Ta Yau /Word/Carb/Warner Bras.) +41 |
| 25 | 27 | ZOEGIRL Unchangeable (Sparrow/EMI CMG) | 252 | -14 | 11 | 148 | JENENTY MODLE Sweetly Broken /VMG/ +30 |
| 30 | 28 | BEBO NORMAN fillICH MULLINS Sometimes By Step (Reunion/PLG) | 242 | 4 | 15 | 16/0 | THEEB3 All Over The World Agend + 30 |
| Debut> | 29 | ANDY CHRISIMAN Believe (Upside/Shefter) | 228 | +16 | 1 | 15/2 | |
| Debut | 30 | NATALIE GRANT The Real Me (Carb) | 218 | +1 | 1 | 13/0 | |

42 AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 6/4-6/10. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart unless a song has not yet reached the top 15. If after 20 weeks, the record is not in the top 15 and has two consecutive weeks of decreased plays, the song is then categorized as recurrent. Most Added is the total number of new adds officially reported to recurrent. to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AOH number. Average Quarter Hour Persons used herein with permission from Persons times number of plays (times 100). Each daypart on care Arbitron Inc. (© 2006, Arbitron Inc.).© 2006 Radio & Records.

NEW & ACTIVE

DOWNHERE A Better Way (Contricity/Word) Total Plays: 208, Total Stations: 11, Adds: 0 MATTHEW WEST History (Universal South/EMI CMG) Total Plays: 159, Total Stations: 8, Adds: 0 POINT OF GRACE God Is In It /Word/Curb/Wan Total Plays: 156, Total Stations: 5 Adds: 0 TWILA PARIS Days Of Elijah (Integrity Label Group) Total Plays: 151, Total Stations: 12, Adds: 0

KRISTY STARLING | Need You (Word/Curb/Warner Bros.) Total Plays: 151, Total Stations: 11, Adds: 0 MAT KEARINEY Nothing Left To Lose (Inpop) Total Plays: 145, Total Stations: 7, Adds: 1 BUILDING 429 | Balong To You (Word/Carb/Warner Bros.) Total Plays: 131, Tetal Stations: 8, Adds: 1 TURNING Out Of My Hands (RKT/Rocketown) Total Plays: 121, Total Stations: 8, Adds: 2 CHRIS RICE Untitled Hymn (Come Te Jesus) (Rocketown) Total Plays: 113, Total Stations: 8, Adds: 0 JEFF DEYO ! Give You My Heart (Gotee) Total Plays: 112, Total Stations: 14, Adds: 0

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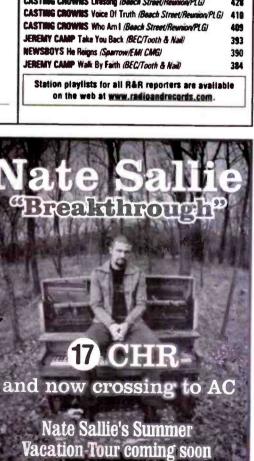
Songs ranked by total plays

MOST PLAYED RECURRENTS TOTAL ARTIST TITLE LABELIS TINEE63 Blessed Be Your Name (Inpop) 518 CHIES TONE IN Holy is The Lord (Siretens/Sparmer/FMI CMC) 507 THIND DAY Cry Out To Jesus (Essential/PLG) 498 CARRIE UNDERWOOD Jesus, Take The Wheel (Arista/PLG) 465 CASTING CROWNS Lifesong (Beeck Street/Reunion/PLG) 428 418 409 393 390 384 Station playlists for all R&R reporters are available

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RR CHRISTIAN

| | | June 16, 2006 | | | | | | | | | | | |
|------|------------|--|-------|-------|-------------------|-------------------|-------|------|--|-------|-------------|----------------|-------|
| _ | - | CHR TOP 30 | | | _ | | | | ROCK TOP 30 | | | | |
| | The second | | _ | | | | | | | | | | |
| LAST | THIS | ANTIST TITLE LABEL(S) | PLAYS | PLAYS | WEEKS ON CHART | TOTAL STATIONS | LAST | THIS | ARTIST TITLE LABEL(S) | PLAYS | PLAVE | WEEKS ON CHART | TOTAL |
| 1 | 1 | SANCTUS REAL I'm Not Alright (Sparrow/EMI CMG) | 1267 | -28 | 18 | 30/0 | 1 | 1 | KUTLESS Shut Me Out (BEC/Tooth & Nail) | 336 | -49 | 17 | 31/0 |
| 2 | | AARON SHUST My Savier My God (Brash) | 1898 | +34 | 15 | 27/0 | 3 | • | NUM KID NUM We've Only Just Begun (Toeth & Kail | 331 | +7 | 12 | 284 |
| 7 | • | NAWK NELSON Everything You (Touch & Neil | 1037 | +105 | 16 | 28/2 | 2 | Ŏ | SANCTUS REAL I'm Not Airight (Sparrow/ENI CMG) | 330 | +5 | 16 | 25/8 |
| 3 | 4 | MAT KEARNEY Nothing Left To Lose /hpsp/ | 1834 | -7 | 15 | 25/8 | 6 | ĕ | DECYFER DOWN Life Again (SPE) | 316 | +33 | 18 | 31/0 |
| 5 | • | STORYSIDE:B Everything And More (Goton) | 1015 | +8 | 12 | 25/8 | 4 | 5 | HAWK NELSON Everything You (Tooth & Noil | 385 | .7 | 13 | 25/8 |
| 6 | 6 | CASTING CROWIS Praise (Beach Street/Reunion/PLG) | 911 | -85 | 17 | 22/0 | | 0 | PROJECT OF My Will Be A Dead Man (Tooth & Hall | 204 | +11 | 12 | 25/8 |
| 4 | 7 | BARLOWGHL I Need You. Forwart Gel/ Hamer Brus | 911 | -118 | 28 | 200 | 9 | õ | FOLD The Title Track (Tooth & Nail | 274 | +33 | 14 | 148 |
| 8 | 8 | MERCYNE Se Long Self (INO) | 619 | -2 | 18 | 240 | 10 | ŏ | NED Brantin inte Ma (EssentialPLG) | 247 | +8 | | 30/1 |
| 10 | 0 | NEEDTOBREATHE You Are Here (Sparrow/EMI CMS) | 783 | +81 | 2. | 275 | 12 | Õ | DAY OF FIRE Cut & Move (Essential/PLG) | 219 | +1 | | 28/0 |
| 15 | 0 | PLUMB Bittersweet (Carb) | 758 | +95 | 7 | 24/1 | 13 | 10 | FAMILY FORCE & Replace Ma (Botee/Maverick) | 218 | in a second | 18 | 240 |
| 16 | 0 | AVIESIA WOODS Happy /Goton | 675 | +35 | | 210 | 14 | 0 | KIDS III THE WAY The Send We've Seven Flickerft.G | 215 | +3 | 17 | 21/0 |
| 14 | 12 | THIRD DAY I Can Feel It (Essential/PLG) | 545 | -13 | | 24/1 | 15 | ě | EDISON GLASS Forever (Credential/EMI CMG) | 212 | +2 | 12 | 13/0 |
| 13 | 13 | JERENTY CAMP This Man (BEC/Tooth & Mail | 826 | -44 | 23 | 15/0 | 18 | Ø | PLUMB Good Behaviar /Carb/ | 283 | +19 | 18 | 27/8 |
| 9 | 14 | KIRYSTAL MEYERS Fire (Essential/PLG) | 882 | -186 | 14 | 17/0 | 8 | 14 | FLYLEAF All Around Me (SRE/Octone) | 188 | -50 | 28 | 2218 |
| 11 | 15 | SEVENTH DAY SLUMBER Oceans_ (BEC/Tanth & Not | 501 | -81 | 19 | 17/0 | 16 | | SUPERCHICK It's On Annan/ | 195 | +1 | 12 | 15/0 |
| 17 | 16 | AFTERS All That I Am /Simple/INO/ | 584 | -1 | 11 | 18/8 | 29 | ŏ | FIREFLIGHT You Ducids (Flicker/PLG) | 191 | +76 | 2 | 184 |
| 19 - | . 0 | NATE SALLIE Breakthrough (Carb) | 588 | +18 | 7 | 2010 | Debut | Ö | FALLING UP Contact (BEC/Tooth & Nail | 188 | +#1 | 1 | 17/5 |
| 12 | 18 | TOBYMAC Diverse City (ForeFront/EMI CMG) | 547 | -128 | 17 | 14/0 | 7 | 18 | NYPER STATIC UNION Overhead (RXT/Reckstown) | 188 | -63 | 15 | 21/0 |
| 20 | 19 | HYPER STATIC UNION Praying (RKT/Rockstown) | 543 | +74 | 4 | 22/5 | n | 19 | ANBERLIN Time & Confusion (Tooth & Nail | 185 | -41 | 19 | 20/0 |
| 18 | 20 | SHAWN MCDONALD Free (Sperrow/EMI CMG) | 473 | -181 | 17 | 12/0 | 23 | | MANIC DRIVE Luckiest (Whinksh) | 183 | +30 | | 22/0 |
| 23 | | DOWINHERE The More (Contricity/Word) | 485 | +35 | 5 | 14/8 | 19 | 0 | STARFIELD My Generation (Searrow/EMI CMG) | 182 | | | 15/6 |
| 26 | 22 | LEELAND Sound Of Melodies (Essential/PLG) | 418 | +67 | 3 | 17/2 | 22 | | STAVESACRE It's Beautiful, (Alacust | 165 | +5 | | 23/1 |
| 25 | 23 | DALTON Life Afraid (Salectric) | 414 | +16 | 3 | 16/0 | 21 | 23 | DISCIPLE Rise Up (SRE) | 161 | .2 | 20 | 19/0 |
| 27 | 0 | STARFIELD My Generation (Sparrow/EMI CMG) | 400 | +55 | 4 | 15/2 | 26 | | DIZMAS Redenation, Presion, Glary (CredentialEM CME) | 156 | +24 | 3 | 17/8 |
| 29 | 25 | FIGHTING INSTINCT Back_ EM Music Asactive/Gotee | 383 | +85 | 2 | 14/1 | 17 | 25 | ELEVENTYSEVEN More Than. (Ficker/PLG) | 155 | -38 | 19 | 21/8 |
| 24 | 26 | CHINIS TOMLIN How Great_ Sissings Sparrow EM CME | 371 | -58 | 14 | 184 | 24 | 26 | RELIENT K High Of 75 (Gates) | 152 | +5 | 2 | 22/1 |
| 21 | 27 | SUPERCHICK It's On /Inegg/ | 356 | -74 | 12 | 11/8 | Debet | ě | P.O.D. This Time (Atlantic) | 151 | +42 | 1 | 22/2 |
| ebut | 28 | RELIENT K High Of 75 (Sotae) | 337 | +56 | 1 | 14/3 | 28 | 28 | CLASSIC CRIME The _ (Test & MajEM Masi: Assting | 150 | +92 | 3 | 13/1 |
| 30 | 29 | D. CROWDER BAND Whaty Sichers Starrou Ell CMG | 315 | 48 | 2 | 12/1 | 20 | 29 | STAPLE Gevels From Gun Barrels (Ficker/PLG) | 130 | -51 | 16 | 19/0 |
| - | 30 | WARREN BARFIELD Saved (Essential/PLG) | 286 | 4 | 12 | 18/0 | 25 | 30 | TIMINE DAY I Can Feel It (Essential/PLG) | 130 | -91 | 10 | 13/0 |

31 CHR reporters. Songs ranked by total plays for the airplay week of Sunday 6/4 - Saturday 6/10. © 2006 Radio & Records

NEW & ACTIVE

FRAY Over My Head (Cable Car) (Epic) Total Plays: 256, Total Stations: 8, Adds: 1 FLVLEAF AB Around Ms (SNE)Octeans) Total Plays: 235, Total Stations: 10, Adds: 1 DECEMBERADIO Love Found Ms (Love's Got A Hold) (Slanted) Total Plays: 230, Total Stations: 11, Adds: 0 TURNING Out Of My Heads (IRKT/Rocketown) Total Plays: 216, Total Stations: 8, Adds: 0 MICHELLE DOBULLA Simi (Without You) (Cross Movement) Total Plays: 191, Total Stations: 9, Adds: 4

CECE WIIIANS Prov (ParaSprings/Sony Urban/Epic) Total Plays: 184, Total Stations: 4, Adds: 0 P.D.D. Geodryo For New Adduntic/ Total Plays: 176, Total Stations: 4, Adds: 0 P.D.D. This Time Adduntic/ Total Plays: 170, Total Stations: 10, Adds: 3 MATTINEW WEST History Advisorad SouthEMI CMS/ Total Plays: 170, Total Stations: 8, Adds: 1 BOB KDB INDII We've Daily Just Bagan (Total: 8 Adds: 1 Total Plays: 154, Total Stations: 7, Adds: 8 35 Rock reporters. Songs ranked by total plays for the airplay week of Sunday 6/4 - Saturday 6/10. © 2006 Radio & Records

NEW & ACTIVE

MYNAD Sunschod Over /Floedjusts/ Total Plays: 119, Total Stations: 11, Adds: 1 SPONEN Time After Time (Footh & Almi) Total Plays: 103, Total Stations: 9, Adds: 0 MOUNDAY MODINING Can't Go On (Salectric/ Total Plays: 102, Total Stations: 14, Adds: 1 DECEMBERADID Low Found Min Low's Got A Hold (Simond Total Plays: 05, Total Stations: 18, Adds: 3 THOUSAND FOOT HENUTCH Deache You In (Tooth & And) Total Plays: 08, Total Stations: 9, Adds: 1 INDIALLESS J The Field (Solecaric/ Total Phys: 68, Total Stations: 11, Adds: 0 'JONAII33 Desensitized (SNE/Ardent/ Total Phys: 50, Total Stations: 11, Adds: 7 ELEVENTYSEVEII MySpace (Fieldw/PEG) Total Phys: 50, Total Stations: 6, Adds: 4 (SNYSTAL MEYERS Collide (Essential/PEG) Total Phys: 57, Total Stations: 8, Adds: 2 FAM Carolumnus (Total & Mail) Total Phys: 47, Total Stations: 8, Adds: 2

WANT TO APPLY FOR STUDENT LOANS?

WANT TO FIND GOVERNMENT AUCTIONS?

Want to know where to get this information?

From student loans to buying surplus government property, all kinds of government information are just a click or call away.



RR CHRISTIAN

> 28 23 22

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Debet

25

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June 16, 2006

INSPO TOP 20

| LAST | THIS | ANTIET TITLE LABEL(S) | TUTAL | PLAYS | WEEKS ON CHART | TOTAL |
|--------|------|--|-------|-------|----------------|-------|
| 1 | 0 | MARK NAMES Find Your Wings (NQ/Columbia) | 382 | +43 | 11 | 20/2 |
| 2 | 0 | CASTING Praise You Beach Street/Rounian/PLG/ | 317 | +43 | 17 | 16/2 |
| 5 | 0 | WAYBURN DEAN Getta Fergive Them (WayLadeENG) | 298 | +50 | 18 | 15/1 |
| 3 | 0 | DAVID PHELPS Bahaid (Ward/CarlyWarner Bros.) | 272 | +18 | | 15/0 |
| 6 | 0 | B. NORMAN SR. MULLINS Sematimes_ Plantim PLG | 241 | +18 | 13 | 13/0 |
| 4 | 6 | JOSH BATES King Of Glory (Block Street/Reunion/PLG) | 240 | | 15 | 13/0 |
| 13 | 0 | AARON SHUST My Sevier My Ged (Brash) | 236 | +81 | | 12/2 |
| 9 | 8 | BRIAN LITTRELL Welcome Home (Reunion/PLG) | 217 | +58 | | 144 |
| 10 | 0 | SARA GROVES Just Showed Up (INO) | 182 | +25 | 5 | 12/0 |
| 14 | 0 | SELAH Bless The Broken Road /Carb/ | 181 | +33 | 11 | 10/2 |
| 7 | 0 | COREY ENERSON Grace To You (Discovery House) | 171 | +1 | 12 | 11/0 |
| 12 | 0 | LARMELLE HARMES Look At Your Hands (Discovery House) | 165 | +9 | 4 | 13/1 |
| 18 | B | THIRD DAY Mountain Of God (Essential/PLG) | 156 | +34 | 2 | 11/1 |
| 8 | 14 | DAMLENE ZSCNECH Call Upon His Name (INO) | 153 | -7 | 18 | 16/8 |
| Antes | 15 | MENCYME So Long Sali (INO) | 152 | +71 | 1. | 9/2 |
| whet) | 16 | MICHAEL CARD Older Than The Rain (Discovery House) | 152 | +33 | 1 | 12/2 |
| Here C | 0 | AVALON Orphans Of God /Sparrow/EMI CMG/ | 145 | +53 | 1 | 12/3 |
| 17 | 18 | TODO AGNEW My Jesus (SRE/Ardent) | 130 | +3 | 11 | 710 |
| - | 0 | THELA PARES Hospita (You Are Haly) Anapely Laber Group | 125 | +48 | 1 | 12/2 |
| 19 | 20 | BIG DADOY Without You /Fervent/Curb/Warner Bres. | 124 | +4 | 3 | 640 |

20 Inspo reporters. Songs ranked by total plays for the airplay week of Sunday 6/4 - Saturday 6/10. © 2006 Radio & Records

Rhythmic Specialty Programming

| RANK | ARTIST | TITLE | LABEL(S) | |
|------|--------|-------|----------|---|
| | | - | | ÷ |

- 1 GRITS Och Ash /Gotee/ 2 L.A. SYMPHONY Dance Like /Gotee/
- 3 RELIKIS | Stand Alone /Shenrock/
- 4 AMBASSADOR My Clethes, My Hair (Cross Movem
- 5 BOBSY BISHOP He Wan't Leave You (Bestmart)
- 6 ALUMME Like A Dream (Independent)
- 7 TEDASINI Houston, We Have A Problem //lee
- 8 3 THE GOD WAY Fide 4 U (Kaught Upp)
- 9 ELECTINC CHURCH Dance Fleer (Shanvach)
- 10 KINNE Switch (Alliant)

| Artist Title Rakel | TW | Famil. | Dern | Per. 18-34 | W 18-34 | M 18-34 |
|--|------|--------|------|---------------|------------|------------|
| NED Brooks Into Ma (Essantial/PLG) | 4.41 | 58% | 2% | 4.0 | 4.36 | 4.71 |
| NAWK NELSON Everything You Ever Wanted (Toosh & Ala) | 4.40 | 87% | 12% | 4.85 | 4.86 | 4.00 |
| SAUCTUS REAL I'm Nat Abight (SpavourEM' CNG) | 4.33 | - | 11% | 4.23 | 4.37 | 1.82 |
| COTLESS Shut Ma Out #EC/Toosh & Mail | 4.30 | 67% | 19% | 4.33 | 4.31 | 4.30 |
| ANDERLIN Time & Confusion /Tooth & Mall | 4.26 | 78% | 85 | 4.14 | 4.23 | 1.01 |
| CLASSIC COME The Coldest Heart /Tooth & HallEld Music Reacting | 4.26 | \$1% | 4% | 4.26 | 4.33 | 4.86 |
| FLYLEAF AI Around Min (SREARctam) | 4.14 | 78% | 12% | 4.33 | 4.44 | - |
| SWITCHFOOT We Are One Tonight Sporrow/EMI CMG7 | 4.13 | 98% | 28% | 4.86 | 4.86 | 4.07 |
| NISCIPLE Nise Up (SNE) | 4.88 | 87% | 18% | 4.28 | 4.15 | - |
| WINDER ONE COM Who You Are (BEC/Tooth & Mail | 4.85 | 78% | 9% | 1.00 | 1.86 | 1.85 |
| NAIL HED We've Cuty Just Degen (Toost & Abul) | 4.82 | 67% | 18% | 1.76 | 1.85 | 1.44 |
| STAPLE Govers From Can Darrets (Filcher/FLG) | 3.87 | 47% | 65 | 4.14 | 4.36 | 4.36 |
| STANFIELD My Generation CharmonyChill Child | 1.85 | 62% | - | 1.08 | 1.01 | 2.12 |
| IBLD The Track (Toost & Mail) | 3.82 | 41% | 65 | 1.77 | 3.00 | 1.00 |
| ELEVERTYSEVER More Than A Revolution / School La | 1.55 | - | 125 | 1.01 | 1.74 | - |
| AMILY FUNCE & Replace Ma (General Manusch) | 1.00 | 73% | 17% | 3.82 | 3.00 | 1.00 |
| BOG III THE WAY The Seed We're Sown Filtherft.G | 1.03 | 53% | 75 | 1.0 | 1.77 | 4.00 |
| BIDDE GLASS Forever (CredentialENE CMC) | 1.74 | 62% | 18% | 1.83 | 3.87 | 1.00 |
| WED DAY I Can Feel It (Essential?LG) | 1.71 | 62% | 12% | 1.43 | 1.46 | 1.8 |
| REJECT 60 My Will Be & Deed Man (Tooth & Mail | 1.05 | \$2% | 125 | 1.81 | 1.00 | 1.70 |
| LUMB Good Balantay (Card) | 1.88 | 51% | 12% | 1.78 | 1.07 | 1.00 |
| INFERCINCK It's On Annual | 1.65 | 74% | 255 | 1.17 | 1.10 | 1.11 |

Total sample size is 200 respondents. Tabal assessing favorability estimates are based on a scale of 1-5. (1-dialite very much, 5 – the very much). Tabal hamiliarity represents the percentage of respondents who recognized the samp. Total ham represents the number of respondents who said they are thred of hearing the samp. Songer much have 40% familiarity to appear an survey. Sample contractions in based on percent 12-. Percents are accessed on the internet. Once passed, they can table the much tab based on the formative site percentage table said tooy are streed on the internet. Once passed, they can table the much tab based on the formative site percent said Totalbaccom results are not most to explore calibular research. The results are intended to show opinions of pericipants on the the internet only. Rate TheManic is a registered trademark of Rate TheMacin com. The NTH register, it and table for lead and an internet and the statement by editing \$14-\$177-\$300. AnterTheManic is a majority of Rate TheMacin com. The NTH register, it and table is the instants are by editing \$14-\$177-\$300. AnterTheManic com data is provided by Madhabase Research, a division of Promiseo Radio Rate Rate Statements.

CHRISTIAN AC TOP 30 INDICATOR

1.00

| THIS | ANTIET TITLE LABEL(S) | TOTAL | PLAYS | WEEKS ON CHART | TOTAL |
|------|---|-------|-------|----------------|-------|
| 0 | MERCYNE Se Long Self (MO) | 1202 | +85 | 13 | 38/2 |
| | CASTING_ Praise You In., Beach Street/Reunian/PLG/ | 1131 | +85 | 18 | 38/3 |
| 0 | AARON SHUST My Saviar My God (Brash) | 1825 | +31 | 19 | 35/2 |
| 0 | MARK HARRES Find Your Wings (MC)Columbia | 1818 | +93 | 11 | 38/2 |
| 6 | BRIAN LITTNELL Welcome Home (Reunion/PLG) | 545 | +93 | 18 | 35/2 |
| 0 | DAVID Wholly Yours (Sixsteps/Sparrow/EMI CMG) | 812 | +120 | | 32/3 |
| 0 | SELAN: Blass The Broken Read (Curb) | 782 | +39 | 14 | 26/1 |
| 0 | C. TOMLIN How Great /Sixsteps/Sparrow/EMI CMG/ | 767 | +2 | 23 | 26/2 |
| 9 | BARLOWGIRL I Need You (Fervent/Curb/Warner Bros.) | 758 | +25 | 19 | 27/2 |
| 0 | WATERMARK Light Of The World (Rockstown) | 748 | | 19 | 30/2 |
| 0 | THIND DAY Mountain Of God (Essential/PLG) | 783 | +118 | 5 | 32/3 |
| 0 | BIG DADBY Without You (Fervent/Curb/Warner Bros.) | 634 | +56 | 13 | 26/2 |
| 13 | AYIESHA WOODS Happy (Gotae) | 527 | +18 | 7 | 23/8 |
| 0 | DOWNHERE A Better Way (Centricity/Word) | 514 | +34 | | 24/0 |
| 6 | KUTLESS Strong Tower (BEC/Tooth & Nail | 492 | +46 | 5 | 24/2 |
| 6 | STORYSIDE: More To This Life (Gerag) | 454 | +27 | | 21/1 |
| Ð | SHAWN MCDONALD Free /Sparrow/EMI CMG/ | 439 | +45 | 7 | 28/1 |
| 6 | NICHOLE NORDEMAN Red To Me (Sparrow/EMI CMG) | 422 | +43 | | 21/1 |
| 19 | AFTERS All That I Am (Simple/IVO) | 407 | +14 | 11 | 19/1 |
| 20 | TODD AGNEW My Jesus (SRE/Ardent) | 485 | -45 | 12 | 19/2 |
| 21 | NEWSBOYS I Am Free /Impan/ | 387 | -3 | 28 | 18/2 |
| 0 | BUILDING 429 Balang To You /Ward/Curb/Warner Bros.) | 388 | +75 | 3 | 21/2 |
| 23 | WANNEN BANFIELD Savad (Essential/PLG) | 366 | -5 | 14 | 14/0 |
| 24 | C. UNDERWOOD Jesus, Take The Wheel (Arista/PLG) | 361 | -18 | 19 | 15/2 |
| 25 | JOSH BATES King Of Glory Beach Street/Reunion/PLG/ | 351 | +13 | | 15/0 |
| | NATALIE GRANT The Red Me /Carb/ | 348 | +43 | 2 | 20/3 |
| 0 | JERENTY NODLE Sweetly Broken (VING) | 314 | +17 | 2 | 15/1 |
| | MAT KEARNEY Nothing Left To Lass Annal | 388 | +50 | 1 | 13/2 |
| 29 | POCKET Song To The King (Mynth/Curth/Warner Bros.) | 299 | -27 | 18 | 13/1 |
| 0 | MATTINEW WEBT History (Universal South EM CHAS) | 295 | +35 | 2 | 20/3 |

40 AC reporters. Songs ranked by total plays for the airplay week of Sunday 6/4 - Saturday 6/10. © 2006 Radio & Records

NEW & ACTIVE

NYPER STATIC... Proving For Summy Doys (PIKY/Rockstowed) Total Phys: 254, Total Stations: 15, Adds: 2 REBECCA ST. JANGES You Are Loved (FareFran/EMI CMS) Total Phys: 254, Total Stations: 12, Adds: 1 MICOL SPONDERS (Hubbin Card)

naciol. servinaenis Halabajah /Card/ Total Plays: 230, Total Stations: 11, Adds: 2

B. NORMAN (R. MOLLEYS Sematimus By Step /Reunine/FLG/ Total Plays: 216, Total Stations: 11, Adds: 2

BROTHER'S... He Teek The Scars (Training Union/Ardent) Total Plays: 210, Total Stations: 11, Adds: 0

Building A Heritage CHR Station Continued from Page 62

affiliated with churches or groups like that. Are you using those as station events? Can you turn them into station events, make them your own and grow something out of them?

"Typically, in every market there is an organization that has an event that's been ignored by the bigger stations, or maybe a bigger station has sponsored it but buried the public service announcements. Is this something you can take ownership of and have it be part of your radio station?

"Even if you don't have the reach of the local Pop station, if you can give the event more promos and exposure on your website and things like that instead of burying it like the Pop station does, you can take it away from the Pop station and own it and turn it into something for your station."

Part Of The Community

Wagman says, "You have street festivals in every town that Christian CHR stations are in. You have stuff that you've been blowing off because you've separated yourself from 'worldly' events or said, 'They won't allow us.' They will allow you. It only takes a phone call.

"You've got to start marketing your stations. As much as you believe in the product, it's time to hit the streets. Your audience is out there going from booth to booth, SARA GROVES Just Showed Up (NO) Total Plays: 198, Total Stations: 10, Adds: 3 AVALON Orphans Of God (Sparrow/EM/ CMG) Total Plays: 178, Total Stations: 9, Adds: 1 AMDY CHRESHARI Ballows (ApsiderSherker) Total Plays: 180, Total Stations: 4, Adds: 0 TURNING Out Of My Hands (NKT/Placketswor) Total Plays: 152, Total Stations: 10, Adds: 2 M. INEDMAN You Nover Lat Go (SistassSparrow/EM/ CM Total Plays: 128, Total Stations: 9, Adds: 2

and I guarantee you they're going to be delighted to see you at those events.

"If there are people involved, it's Radio 101: You want to put yourself out there. Don't miss events because you think they don't fit. Christian stations should be at street festivals and arts festivals."

Philips says, "Until you show up at those types of events, you're marginalized by the larger market. Until you're out and mixed in with the general population in that way, the casual listener is always going to assume that you are that thing that's off in its own space that she doesn't need to know about.

"There's something about meeting faceto-face with listeners. Given budget constraints, that would be the smartest possible thing to do. It shows people that you're part of the larger community."

A Famous Book

"Another important part of marketing is writing," Williams says. "Build a team. When I was PD at The Wolf [KPLX/Dallas] we would pull in the MD, the promotion director and others to write stuff every week. Don't rely on yourself. Find that team. Find that group of people.

"We'd come across books about Texas that I'd give to everybody for them to pull lines from. Use great song lyrics in your sweepers and promos. And there's another famous book that you could probably make some sweepers out of too: the Bible."

RR CHRISTIAN REPORTERS

Stations and their adds listed alphabetically by market

| | AC | | WFEN/redericksburg, WA PB: People's Name AFE: Etit Summary 25 THIRD DAY | KANAManadada, HE* Pik Mataut Majalaja Mik Min Harper No Adds | WLITE/Lookaville, ICY Bit: Gray Ital Pit: Jim Galgace AFBAND: Carls Carls 26 David CROWDER BAND | KINGAlamas, LA PP: Palla basis 15 TREES 15 TREES | WPAR/Reancie, W* SHARE Judie Human No Adds | Sirius Buirti Mi/Satalitte Plattille Surg Human 36 CARRIE LINDERWOOD 36 CASTING CROWNS 36 NEWSBOYS | KJTY/Topolia, KS BROPD: Nan C. Advers 6 JESSIE DAWELS KSD/Thema, OK* |
|--|--|---|--|---|---|---|--|--|---|
| KGHZ/Abilane, TX Git Duog Harris PDAID Garr Hill | WARW/Cincinnali, OH* PB: Rub Look WD: Part Plane | WWE/Eas Claire, WI Bit: Paul Aslicery | ICZICZ/FL Smith, AR GRIFT: Time Burder 16 AVALON | KSB./Handles, TX* Pb: Classic Prysr BB: dis Design | WRVI/Louisville, KY OL/PC Green Brann | 15 SARA GROVES | WRCI/Rechester, NY | 36 BARLOWGIRL 36 SELAH W/MELODIE CRITTENDEN | JE: Bub Remise Hill: Eary Thempson No Adds |
| No Adds | 17 TREEGS | 10 BRANDON HEATH | IQJTLESS | 19 JERENY RIDDLE | 31 CASTING CROWNS 30 BIG DADDY WEAVE | Fil: Manue Billand Mil: Santt Thursdar | Mile: Kelly Mallay No Adds | 35 MATTHEW WEST 35 AARON SHUST 36 JERENY CAMP | WGTS/Washington, DC* |
| WFSH/Atlanta, GA* | WFHMCleveland, OH* | WCTL/Erie, PA | WPSM/R. Walton Beach, FL FR: Terry Thoma | WEG/Indianapolis, III* | 30 NICOL SPONBERG | ANDY CHRISMAN TURNING | | 32 BRIAN LITTRELL 31 CHRIS TOMLIN | OM: Ty Mufanland PD: Danky Wilson Adaptay |
| All: Mile Stand | MB: Josh Baath | PD/ND Adam Fram | Hill: Jamiller Proge | APBAND: Fritz Manar | KSWP/Lutkin, TX | | | 23 NICOL SPONDERG | APR: Brunten Wintlich |
| No Adds | 2 TURNING 1 DAVID CROWDER BAND | No Adds | 20 FIGHTING INSTINCT 20 JESSIE DAMELS | No Adds | DM.PD: Al Reas MD: Miniselle Calvert | KGBI/Omaka, NE* OM/PD: Mark Matusta | WOFL/Reckland, IL. Off: Paul Younghined | 23 STARFIELD 22 AUDIO ADRENALINE | No Adds |
| WVFJ/Atlanta, GA | KGTS/College Place, WA | KHIFE/Esigene, OR | WLAB/R. Waves, M* | WBGB/Jacksonville FL* | 39 BIG DADDY WEAVE | APOARD, James "JD Gilds" Agailanti | PO-MD Righ Half | 22 BUILDING 429 22 MARK HARRIS | WGRC/Williamsport, PA |
| PD. Don Schooller No Adds | Plit: Elitabeth Raban No Adds | ONATO: Juli McMahan MB: Paul Hernandisz No Adds | PD: Das Busiliner 160: Malines Montene | PD/ND: Tem Fridley No Adds | KVNV/McAllen, TX* | No Adds | 11 PAUL COLMAN 11 HYPER STATIC UNION | 22 THIRD DAY 22 FHIL WICKHAM | PD-NO Lawy Weldman No Adds |
| WAF J/Augusta, GA* | KBIQ/Colorado Sorinos, CO* | | No Adds | | MD: Bab Malana | WP02/Orlando, FL* | | 22 MAT KEARINEY 22 WATERMARK | WXHL/Wilmington, DE |
| PO/MO: Jeremy Datey No Adds | PD Sieve Etheridge MD Jock Hamilton | KYTT/Eugene, OR PDAID Rick Stevens | WCSG/Grand Rapids, MI* | WCOR/Johnson City* PD/ND: Japan Shere | 1 ANDY CHRISMAN | OM/PD: Doon 0 Hoal APD: Moleny McLays | KKFS/Sacramento, CA* | 21 TODD AGNEW 21 MATT REDMAN | ONLAPD: Dan Edwards PD/ND: Dave Kirby |
| | 1 SWITCHFOOT | 5 TREFED | Olit Dee Michael | No Adds | KJIL/Meade, KS | DAVID CROWDER BAND | APD MO: Jaramy Burgass | 21 CHARLIE HALL | 5 MATT REDMAN 5 PIVITPLEX |
| WDJC.Birmingham, AL* APD ND: Rennie Bruce | SARA GROVES | KLRC/Fayefleville, AR | PD/MD Clarks Looke APD John Balyo | KOBC/Joplin, MO | PD Michael Lustery 13 STARFIELD | DAVID CHUWDEN BANK | No Adds | 21 STORYSIDE 8 20 SHAWN MCDONALD | 5 AUDIO ADRENALINE |
| 8 AUALON | KCVO/Columbia, MO 08/PD Jacob McCorrent | 1 IGJTLESS | 25 NICHOLE NORDEMAN 5 JAIME JAMEDOCHIAN | ONLYD: Line Omis | WMCU/Miami, FL* | WMSJ/Portland, ME PD. Paula II. | | 20 NATALIE GRANT | |
| KTSY Boise 10' | 14 BRANDON HEATH | 1 MATTHEW WEST | | 17 REBECCA ST JAMES 17 SARA GROVES | ONLPO: Desight Taylor | APD: Jos Polat | WJIS/Sarasota FL* | KCMS Seattle, WA* | |
| PD: Jorry Woods ND: Liest "Basz" Vistaunal | 13 TREE63 13 FOOLISH THINGS | WCLN/Favetteville, NC | WJOK/Grand Rapids, MI* | | 6 BRANDON HEATH | TURNING | PD: Sleve Swansan | PD: Soult Valentine MD: Sarah Tavler | POWERED BY |
| No Adds | WMHICColumbia SC* | OM Dan Detirator | Old.PD: Trey Wast MO: Brian Noleon 6. AVESHA WOODS | KLJC/Kansas City, NO* Off: Bud Janus | WAWZ/Middlesex, NJ* | KFIS/Portland, OR* | ND Julf MacFarlane No Adds | 8 SELAH WIMELODIE CRITTENDEN | MEDIABASE |
| WCVK Bowling Green, KY | PD, Tem Greene | APD: Syndi Long | O ATE SPIR WORDS | PO.400: Ministed Grimm 1. TREE63 | GM: Scott Taylor PM: Johnny Stane | PB: Dave Arthur MD: Eat Tavler | | 7 THIRD DAY | |
| NO Whitney Yell 36 FIGHTING INSTINCT | APO Steve Senshine 3 BRIAN LITTRELL | 17 BETHAAY DILLON 13 JESSIE DAMELS | WBFJ/Greensboro. NC | 1 STARFIELD | ND Kellh Stevens No Adds | 5 STORYSIDE 8 4 MAT KEARNEY | | WHPZ/South Bend, IN | *Monitored Reporters 82 Total Reporters |
| WAYR/Brunswick, GA | WCV0/Columbus, OH* | 12 NATALE GRANT | APD Darren Stevens | WJTLA ancaster PA* | | | K-LOVE Radio Network/ Satellite* | 24 TREE63 | |
| PD; Barl Wagner | OM/PD Tate Luck | KGC8/Flagstaff, AZ | No Adds | PD: John Shirk | WFZH/Milwaukee, WI* | KSLT/Rapid City, SD | PD David Pierce | KWND Somofield, MO | 42 Total Monitored |
| No Adds | APO-MD: Mile Pessell No Adds | Olit Brien Letendre PDAID Hille Media | WGVC Greenville, SC* | ND Phil Smith 8 DELIRIOUS? 3 JASON MORANT | PD-MD: Danny Clayton APD: Josh Laurtich No. 4125 | PD: Jan Anderson MD: Jonnitar Walker | MD: Jan Rivers 3 AVIESHA WOODS | PD/ND: Joromy Marris 26 AUDIO ADRENALINE | 40 Total Indicator |
| WRCM Charlotte* PD: Derive Harmon | KBNL/Corpus Christi, TX | 12 HYPER STATIC UNION | PD/MD Mike McKeel | | HE HOUS | 20 MAT REARNEY 20 TREFIS | TREE63 | 1 | Did Not Report. |
| TREEGO | PB: Joe Falt No Adds | 12 AVALON 12 BUILDING 429 12 BIG DADDY WEAVE | THIRD DAY | KFSH/Las Angeles, CA* Olit Jun Tutor | KTIS/Minneapolis, MN* | 19 AUDIO ADRENALINE | New Life Media Network/ | KILJM/St. Cloud. MN OM/PD, Diane Madson 35. BRIAN LITTRELL | Playlist Frozen (3): WFRN/South Bend. |
| WBDX/Chattanooga, TN* | KLTY/Dallas, TX* | 9 LINCOLN BREWSTER | WLFJ/Greenville_SC* | PD: Check Tyler APD:900 Bob Show | MCL Des Wynia | KSGN/Riverside, CA* | Satellite | 30 BRIDAN LITTINELL | IN |
| ONLPD Jason McKay APD MD Justin Wate | PD: Chuck Finney | 9 SARA GROVES 9 NATALIE GRANT | PD:ND: Rob Dompsoy APD: Gary Miller | 2 DAVID CROWDER BAND | 8 DAVID CROWDER BAND 4 BUILDING 429 | ON: Dave Masters PD: Scott Michaels | PD/MD: Joe Buchanan 21. STORYSIDE 8 | KHZR/St. Louis. MO | WLGH/Lansing, MI XM The Message/ |
| No Adds | APD/NO Nickeel Prendergast No Adds | 9 JADON LAVIK 6 MATTHEW WEST | No Adds | 2 BRIAN LITTRELL | 4 60410403423 | APD/BD2 Bryan O'Neal No Adds | 20 MATTHEW WEST | Olt South Provis PD-MD: Grog Cassidy 25. NICHOLE NORDEMAN | Satellite |

| | CHR | | KNMUFarmington, NM PB: Darran Naz MD: Shaun Almand 26 DAVID CROWDER BAND | WORD/Green Bay, WI DN(PD: Jim Raider 5 STELLAR KART | WNAZ/Nashville, TN DMPD Dave Queen APD Jamillar Hauchin MD Selli Reutzahn | KFFR/Putiman, WA OM/PO Chris Gillovia 15 HYPER STATIC URION 15 JESSIE DANIELS | KLFF/San Luis Obispo, CA Pli: Mail Williams MD: Noonio Feptor 17 JESSE DAVIELS | KADLSpringfield, MO POMD: Red Kittleman 8 RELIENT K 8 CIRCLESLIDE | WJYF/Valdosta, GA Olt. Balt "PK" Beldridge PD/ND: Justin "Nugget" Lairvey No Adds |
|---|--|--|---|---|---|--|--|--|--|
| ICLYT Albuquerque, NM PD Matt Gastry MD Jory Belville 23 FIGHTING INSTINCT 6 TURK OFF THE STARS | WHMX/Bangor, ME Bill: Pesel losen PD: Tim Collins MD: Morper Smith 20. 100ryMAC | ICKWA/Denver, CO Pfit: Scatt Veiget No Adds | 26 ANALAURA 26 AUDIO ADRENALINE 25 FOOLISH THINGS 25 HYPER STATIC UNION | WAYK/Kalamazoo, Mi PG-ND: Mile Caudeman No Adds | 25 PRVTTPLEX 24 JESSIE DAMIELS W.J.L.Z.Mortolk, WA | KTPT,Rapid City, SD | AIR1/Satellite | B ALIDIO ADRENALINE B MICHELLE BONNLA B JESSIE DAMELS B STELLAR KART B BECKAH SHAE | KDUV/Visabila, CA PB: Jao Croft APD: Shannen Storie 29 MICHELLE BONILLA |
| 5 JESSIE DANIELS 4 ECHDING GREEN | KWOF/Cedar Rapids, IA | KZZQ/Des Moines, IA PB: Millin Schlete No Adds | WSCF/FL Pierce, FL PONID: Paul Tyten 20 HMWK NELSON 20 JESSE DAMELS | WYLV/Knozville, TN PD: Jacobas United | OBLPD & Morgan APD Anna Varsboly 10 ELECTRIC CHURCH 10 MATTHEW WEST 9 MICHELE BOMILIA | Off: Tem Schoonsted POADO: Jungsh Standish 30 JESSIE DAMIELS 18 LEELAND | Olit Mile Novat PB: David Pierce No Adds | 8 Hawk Nelson 8 Hyper Static Linion 8 Spoken 7 P.O.D. | 27 ALDIO ADRENALINE WCLQ/Wawsau, WI PD/MD: Blat Dearer 5 THIRD DAY |
| KAFG/Anchorage, AK ND: Nille Carrier | 29 NEEDTOBREATHE 29 Starfield | | WOLA/Gainesville, FL | 9 BELAN LITTRELL | a RIVILAF | WPRJ/Saginaw, MI | | WBVM/Tampa, FL PB: Jahnny Viscosi MD: Drivis Pat 1 MAT? BROUWER | 5 HYPER STATIC UNION |
| 23 MICHELLE BONILLA 22 Plumb 21 Relient K 5 Virtue 1 Leeland | WGHU/Chicago, IL Off. Justin Knight PD: Johanithn Elizovacy MD: Mallary DoWass 31 FRAY | WJRF/Duluth PG/IID: Terry thickeds 10 PO.D. | 26 FAIR 25 STAMFIELD 20 HYPER STATIC UNION 20 NEEDTODREATHE | WAYM/Nastville, TR Bit Doo Saas Pit Jul Boom Mit Stass Williams No Adds | PD.402 Tony Wair APD Jorney Look 23 PO.D 14 FIREFLIGHT | P2: Aaven Dieser 11: NATASHA BEDINGFIELD | WBYO/Settersville, PA Off: David Subar POMID: Bratine MaChin 13 THOUSAND FOOT KRUTCH 13 INFEDTORREATHE | WYSZ/Toledo, OH P0/ND: Jell Howe APD: Craig Magrum 14: RELIENT IX 12: WRTUE | 31 Total Reporters Did Not Report. Playlist Frozen (1): KTSL/Spokane, WA |

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| KGNZ Abilene, TX | ROCK | WSHL/Flint, MI | KIBZA.incoln, NE Pilt: Nan Drury 1 FALLING UP | WJLZ/Nortolk, VA OKPD JP Mengen APD: Anne Versbely No Adds | WJIS/Sarasota, FL PD Sieve Sussaan MO: Jall MacFertane 1 MYRIAD 1 CLASSIC CRIME | Positive Rock Show/Satellite P0.402 Junb Basite 2 UNDERDATH 2 FOREVER CHANGED | Whip of Cords/Satellite ONLPO: Mult Rhodec 1 RLYLEAF 1 PO.D. 1 ELEVENTYSEVEN | KYMC/St. Louis, MO MD Dave Martial 1 THOUSAND FOOT KRUTCH 1 FIREFLIGHT | KMOD/Tulsa, OK PC: Charlo Spears 1 ELEVENTYSEVEN 1 CANDLEFUSE |
|---|--|--|---|---|---|--|--|---|--|
| No Adds | PD:MD: Bub Fellery 3 JONAHO3 | 1 JONAH33 | | | 1 FIREFLIGHT | 1 JONAH33 | 1 EDISON GLASS | | |
| | WCWP/Brookville, NY Off. Joe Manfredi | WORQ/Green Bay, WI | KWVE/Los Angeles, CA MD Isabolis Lajais No Adds | | Effect Radio Network/ | Red Letter Rock 20 Satellite | | WBVM/Tampa, FL PD Jalmay Viscant MD: Olivia Pall | WCLQ/Wausau, WI POND: Mail Deene |
| KLYT, Albuquerque, NM PD: Mult Ganty MD: Jany Behrile 8 EDISON GLASS | PD: Polar Boliadi MO: Rossa Tomburw 1 MONDAY MORNING 1 DECEMBERADIO 1 SEVENSYSTEM | OMIPD: Jan Raider No Adds | | WITR/Rochester, NY PO-MO: Samme Paterme APD: Craig "Zippy" Blate No Adds | Satellite PDAID: Briae Harman APD: Deute Pampiese 23 ELEVENTYSEVEN 22 FOREVER CHANGED | PD: Cody Clandsphor MD: Rold Johnson No Adds | ZJAM/Satellite PD: Hill Stoll MD: Looke Photo 1 STAVESACRE 1 GAR | No Adds | RD ADOS |
| 7 FAIR 5 HIGH FLIGHT SOCIETY 4 FOREVER CHANGED | 1 FALLING INTO PLACE | | WDML/Marion, H. MD Tom Schreefer 1 DECEMBERADIO | | 22 FOREVER GRANUED | | 1 CANDLEFUSE | WYSZ/Toledo, DH | 35 Total Reporter |
| 4 JONAHO3 4 RED 4 ELEVENTYSEVEN | WUFM/Columbus, OH PMM0: Hikiz Cantu 37: FALLING UP 29: FIREFLIGHT | WBFJ/Greensboro, NC P0.000 Wafly Decker APD: Darren Stevens 1 STORYSIDE 8 | WMIKL/Miami, FL | WPRL/Saginaw, Mil Olit: Comie Wister PD: Aaren Diser | Firescape Satellite PO.MO: Joe Hayes 1 MICHAEL JOHN STANLEY | Strius Revolution/Satellite OM Scott Linky PB: Juey Black 17 LIPTOCOM | KCLC/Si. Louis, MO MD Dave Merkel | PD-MD: Jult Howe APD, Craty Magrom 15 FALLING UP 1 EDWYN | Did Not Report. Playlist Frozen (2 KBNJ/Corpus |
| WCVK Bowling Green, KY ¹⁰ Dale McCabbins MD Whitney Yold | KVRK/Dallas, TX PB: Chris Goodwin MOI: Drue Millshell 20 FIREPJ.IDHT 20 FALLING UP | WJTL/Lancaster, PA PD: Juliu Swit MD: Pall Swith 1: AUGUST BURNS RED | PD: Roll Pobliss MD: Kelly Douning 26 PO.D. 26 KRYSTAL MEYERS 12 CANDLEFUSE | 1 TURN OFF THE STARS 1 IDENTITY | 1 KRYSTAL MEYERS 1 CANDLEFUSE | 16 JORAH33 | 1 RELIENT K 1 DECEMBERADIO 1 SEVENSYSTEM 1 CANDLEFUSE | KCXR/Turisa, DK PD Bob Tharmon MD: Scall Harmid 19 FALUNG UP | Christi, TX The Sound Of Li Satellite |

| | INSPO | | Shylight Plastic Hatsenty Satellite Ott: Broce Hanges " PD: Hull Storem HD: Den Wysie 24 CARIS TOM IN | KCFB/St. Cloud, MN PD: Jan Park MB: Claute Headsoger 3 TAMBY TRENT 2 BRUNK LITTRELL | WAFR/Tuppelo, MS OM: Workin Sanders PD: Rich Reborban MD: Jim Stanley No Adds | | RHYTH | міс | WYSZ/Toledo, OH PO.MD: Juli Houre APD: Craig Magram 1 AMBASSADOR |
|---|--|--|---|---|---|---|---|---|---|
| WMIT/Asheville, HC PD:Cont Dunis MD: Mult Stockman No. Adds: WMBI/Chicago, IL OH: Disna Barryman PD; Jolan Haydon MD: Stave Hiller | WNFR/Filmt, Mi PD: Inna Santh MD: Ethn Downy 10 JUEL ENGLE 6 LARNELLE MARRIS KNILB/Phoenix, AZ PD: Farm Eckellerger 1 Dolla Phoenix | WUGH/Saginaw, MI PD/MD: Polar Invests 6 Alak.ON 4 SHARINGN WEXELBERG KCRM/San Angelo, TX PD/MD: Mak Make APD: Save Hayes | 24 JOEL ENGLE 24 4MM 24 CASTING CROWNS 24 MATTHEW WEST 22 AARON SAUST 22 STEVEN CURTIS CHAPMAN 14 JEREMY RIDDLE 14 DOWNERE | KYCC/Stockton, CA PD. Scott Name MD. Marine Takel No Adds | WGNV/Wausau, WI MD: Tode Christopher 16 DAVID BUSH 16 BRIAN LITTRELL | WVOF/Bridgeport, CT POMD: tea Feberg 1 TEDASHI 1 GOD CONSCIOUS | WMKL/Miami, FL PD: Rob Robbins MD: Kolly Downing No Adds | Vibe Radio Meleori/Salellite PDMD: Chrs Chicage 1 TRU LIF 1 TEDASHII | 1 TODO BANGZ 1 3 THE GOD WAY |
| No Adds WCDR/Dayton, OH OM. KstD Hamer PDMID: Eric Jahrson 4 JOEL ENGLE | KLVV/Ponca City, OK POIMO: Teny Weir APD: Jerry Meir 27 WAYBURN DEAN 21 AVALON | 6 NENT BOTTENFIELD WSMR/Savasota, FL OR: Deoplas Poll PD: Deop Ryonson NO: Paul Portaut 21 WATERMARK | 14 MICHAEL CARD 14 OVERFLOW 14 OVERFLOW 14 NICHOLE NORDEMAN 12 NATALE GRANT 12 WATERMARK 12 SELAN WAT CRITTENDEN | WOLW/Traverse City, MI PD-MIC Patrics Groome 11 CARL CARTEE 10 MICHAEL CARD | 20 Total Reporters Did Not Report. | WUFM/Columbus, OH | WJLZ/Nortolk, VA 040P0 JP Morgan | 1 PIGEON JOHN VREDOLOUD 1 CZ | 9 Total Reporters Did Not Report, Playiist Frozen (2): The Sound Of Ligh |
| WCIR Eimira, NY PD: John Owens 12 BRIJAN LITTRELL 12 BRIJAC EARROLL 12 BRUCE CARROLL 12 TWILA PARIS | WGSL/Rockford, IL DMI flee Testion PO: Carry Neese MD: Charmel Jacobs 15 BRFT RUSH 13 STEPHEN MARSHALL | 21 SELAH WIM CRITTENDEN 21 MARIK HARRIS 20 TWILA PARIS 19 THIRD DAY 19 BRIAN LITTRELL 19 NATALE GRANT | 12 BROTHER'S KEEPER 12 TWILA PARIS 12 AVALON | KFLT/Tucson, AZ OR: Jae Hill PD: Dawn Burnstead, MD: Bill Ronniag 26: MERCYME | Playlist Frozen (2): KCB/Dallas, TX WRBS/Baltimore, MD | 1 AMBASSADOR 1 TEDASHI | APD: Anne Versbeig 1 ADF | White of Conds/Satellite OM/PD: Matt Rhodes 1 BECKAM SHAE | Satellite WTCC/Springfield, MA |

66 • R3410 & Records June 16, 2006

LATIN FORMATS



JACKIE MADRIGAL radioandrecords.com

N.Y.'s Love Affair With 'Amor'

One on one with Tony Lung

atino New Yorkers love their "Amor" - WPAT, that is. The station has continually remained one of the top two Spanish-language stations in the market, second only to SBS sister WSKQ (Mega). While Mega's audience is into tropical music and reggaetón, Amor's appeal is the sultry ballads and rhythmic pop tunes it plays.

Amor has changed since the '80s, when it launched the Contemporary format. PD Tony Luna says the station had

to rejuvenate itself in order to have a fresh look and feel. Those changes began with the staff.

Time For Change

"We changed some of the onair talent," says Luna. "Some of them adapted to the new changes, and some didn't, so we brought in new people. Little by

little we changed the style of music we played.

"We want our slogan to be that this is a romantic-music station. We haven't stopped playing people like Marco A. Solis and Ana Gabriel, for example, but we also play more contemporary music by artists like RBD, Ricardo Arjona, Alejandro Fernández, Yahir and La Oreja De Van Gogh."

Something that has had an impact on New York's stations, including Amor, is the change in the city's Hispanic population. A lot more Central and South Americans now call New York home, and there is a growing Mexican population.

This station targets all those groups, and it has most of the Mexican-population listenership," Luna says, "We're grateful that we have their support and the support of the Central and South American communities and the Caribbean community, who have been fans of the station for a long time.

"In general, people who listen to romantic music have a wife or girlfriend, like to dance, like to drink and like to fool around just like the next guy, but they prefer this type of music."

Playful, Not Vulgar

While Mega pushes the envelope especially during its morning show, El Vacilón De La Mañana - and appeals to a young demo, Amor's audience is usually thought of as being older and more conservative. Not the case, says Luna.

"It's a misconception that our audience is older," he says. "It's not only a misconception among the audience, but also among advertisers.

"A while ago beer companies didn't want to advertise here until they saw the incredible 18-34 numbers we had. From that point on liquor and beer companies began to advertise a lot more.

'At Amor we are playful but not vul-

sial subjects in order to educate the audience. Sometimes we're edgy, but without creating a situation

where moms or dads have to change the dial when they're taking their kids to school because we said something inappropriate.

We want parents and youngsters to feel comfortable with what they are listening to in the morning."

Amor's strength also lies in the types of promotions it is able to do, including exclusive concerts with major artists. "Something that has been very successful for us is unplugged concerts, which we call Vívelo," says Luna.

"I brought that idea to this station from another station I worked at because it worked really well there.

These are invitation-only events. To be invited, you have to listen to the station. We've done unplugged concerts with Juanes, Ricardo Arjona, Ricardo Montaner, Chayanne and others. They've been the creme de la creme.

Our audience gets a unique opportunity to be near the artists, and that's something that is priceless, like the commercial says. Those are the kinds of unbelievable experiences we want to give our audience.

"And the artists also have a great time. They can be who they are, they feel comfortable, and they give 300% when performing."

'Tony Search'

In terms of programming, Luna says that he is a strong believer in research. "But it's only a tool," he says. "You can't live and die by it because that can get you into trouble.

"I do my own 'Tony search,' which is when I personally get out there and see what the audience wants and combine that with traditional research.

"Not too long ago I heard about these places where you can pay to dance with someone. I went to Queens to one of these places and paid for a dance. Basically, these are bars where everyone is an immigrant, and they probably go there because they feel lonely.

These bars have people who charge a dollar or two to dance a song with the customers, and people go to have a good time. Our immigrant friends go to these bars in search of a friendly face and someone to talk to, and they dance. It's very interesting

You have to live these kinds of things in order to understand them. Research is not going to give you this information. Experiencing things helps you understand humanity. You see what people are dancing to and listening to, and it gives you ideas about things that fit your station that you might not have otherwise considered.

"You can get ideas from restaurants, salons, mechanic shops or whatever. You have to understand the idiosyncrasies of the community you

are trying to reach, otherwise you will lean toward and focus on only one area."

Label Advice

The record labels complain that playlists are too tight. Getting a new artist on the radio these days is not easy, especially at a station like Amor in a market like New York. What's Luna's advice to the labels?

"It's as simple as them doing their job properly," he says. "Many labels do, but some of them want to take a shortcut. They have to do a good marketing campaign and promote the artists on TV and in magazines and do some grass-roots promotions, like in-stores at malls.

"At Amor we are playful but not vulgar. We want parents and youngsters to feel comfortable with what they are listening to in the morning."

"There are so many things they can do to showcase their artists to the program director who is sitting behind a desk with 75 new songs that he has no time to listen to. We get so many new singles to choose from, so they have to find a better way to promote their new artists - not just to radio, but to all media.

"They should also do this with established artists. Look at the soda companies: They have an established brand, and yet they continue to market their product because there are younger generations they need to hook. Labels can't think that their established artists are so great that

www.americanradiohistory.com



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GOOOOOOAL! FC Dallas goalkeeper Dario Sala stopped by KEGL (La Preciosa)/Dallas' studio to chat with air personalities Omar Romero and Anna de Haro. Seen here (I-r) are De Haro, Sala and Romero

they don't have to do a marketing campaign.

"In the old days it was 'Get the song on the radio first, make it a hit on the main stations, and it's done.' Things have changed. We live in an overcommunicated world, and technology is so advanced.

"At radio, we can't fall asleep at the wheel just because we're a large station. We have to market ourselves as well and do grass-roots promotion, Internet stuff, e-mail blasts and other things.

"We're not only competing with other Latin stations, but also with Anglo stations that are noticing the power of the Hispanic community and thinking, What if I programmed a bit bilingual?

"Competition is here for everyone, and we have to be more intelligent and look for more effective ways to promote ourselves."

An Activist Spirit

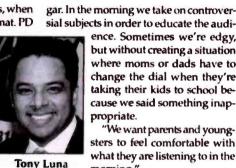
Latin radio has gotten much of the credit for encouraging people to show up at the immigrant-rights marches that recently took place all over the country. Amor was instrumental in getting the word out in New York and was a co-sponsor of one of the marches. How did the station get involved?

"We were invited to participate by Javier Valdes of the New York Immigration Coalition," Luna says. "We liked the idea because anything that is in favor of our audience and our community is important to us

'Our job as communicators is to communicate. We understand that this issue is polarizing and that we must respect everyone's point of view. We have to help the less privileged, and, ironically, immigrants built this country's foundation.

"I always say that if the government forgot to implement a measure to embrace immigrants and give them a path to citizenship, that is their fault and does not justify the radical ideas they passed in the House.

That also motivated us to participate in this movement, and we will continue to do so because this type of information is vital."



LATIN FORMATS



See Them Live

- 17 RBD, U.S. Airways Center, Phoenix
- 17 Sin Bandera, Nokia Theater Times Square, New York
- 17 Grupo Montéz De Durango, Qwest Field Event Center, Seattle 18 Valentin Elizalde & Voces Del Rancho, Del Mar Fairgrounds, Del Mar, CA
- 18 Sin Bandera, The Filene Center, Vienna, VA
- 21 Luis Fonsi, Hard Rock Live, Hollywood, FL
- 21 Enanitos Verdes, House of Blues, San Diego
- 23 Sin Bandera, The Arena at Gwinnett Center, Atlanta
- 24 17th Annual Mariachi USA Festival, Hollywood Bowl, Los Angeles
- 24 RBD, Indian Wells Tennis Garden, Indian Wells, CA
- 24 Sin Bandera, Jackie Gleason Theater, Miami
- 24 Enanitos Verdes, Ventura Theater, Ventura, CA
- 25 Montéz De Durango & Banda Machos, Del Mar Fairgrounds, Del Mar, CA
- 25 Ninel Conde, Qwest Field, Seattle
- 29 Bebe, House of Blues, Chicago
- 30 Lucybell, House of Blues, San Diego
- 30 RBD, TD Waterhouse Center, Orlando
- 30 Jerry Rivera, Revolution, Ft. Lauderdale, FL

July

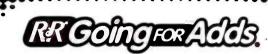
- Vicente Fernández, Arco Arena, Sacramento
- Vicente Fernández & Paquita La Del Barrio, Dodge Theater, Phoenix 2
- 2 Christian Castro, Kodak Theater, Los Angeles
- 6 Reyli, 4th & B, San Diego

1

- Maldita Vecindad, Barcelona, Sunnyvale, CA 7
- Maldita Vecindad, Pacific Amphitheater, Costa M 8
- Gipsy Kings, Bank of America Pavilion, Boston 8
- 8 Amanda Miguel & Diego Verdaguer, B.B. King's, New York
- Intocable, Dodge Theater, Phoenix 8
- 0 Maldita Vecindad & Los Abandoned, House of Blues, San Diego
- Amanda Miguel & Diego Verdaguer, House of Blues, Chicago 9
- 111 Maldita Vecindad, House of Blues, Las Vegas
- 12 Amanda Miguel, House of Blues, Anaheim, CA
- 12 Gipsy Kings, State Theater, Minneapolis
- 13 Gipsy Kings, Chicago Theater, Chicago
- 13 Ozomatli, Irving Plaza, New York
- 13 Pedro Suarez-Vertiz, State Theater, Falls Church, VA
- 14 Grupo Niche, Avalon Theater, Easton, MD
- 14 Marc Anthony, Marco A. Solis & Laura Pausini, Shoreline Amphitheater,
- Mountain View, CA
- 14 Ozomatli, Inving Plaza, New York
- 14 Intocable, Gibson Amphitheater, Los Angeles
- 14 Si*Se, Black Cat, Washington, DC
- 15 Gipsy Kings, City Lights Pavilion, Denver
- my, Marco A. Solis & Laura Pausi
- 15 RBD, Madison Square Garden, New York



ROCKIN' IN LISBON Shakira performed at the Rock in Rio-Lisbon festival in Lisbon. Portugal, one of the biggest music festivals in the world. She's seen here onstage,



CONTEMPORARY

CHELD Cha Cha /Sanv BMG/ YURIDIA Maldita Primavera (Sony BMG)

REGIONAL MEXICAN

BRAVOS DE LA REGION Lo Que Me Gusta A Mi (Joey) CONJUNTO RIO GRANDE Palacio De Ilusiones (Joey) ERASMO Segundos De Amor (Sony BMG) FABIAN GOMEZ Tu Tienes Que Vivir Conmigo (Sony BMG) JAVIER GALVAN El Gigante (Joev) ULISES QUINTERQ Algo Mas (Sony BMG)

TROPICAL

RAULIN ROSENDD Si No Van A Morir Mi Muerte (Viva Discos/Cutting Latino)

ROCK/ALTERNATIVE

VIVANATIVA Lágrimas (Universal)

LATIN URBAN

No Adds This West

iQué Pasa Radio!

At Regional Mexican, Joan Sebastian's "Más Allá Del Sol" (Balboa) jumps seven spots, to No. 8, and so does Los Huracanes Del Norte's "Fue Mentira" (Univision), landing at No. 11. Duelo's "Te Compro" (Univision) is up nine spots, to No. 15; Sergio Vega's "Muchachita De Ojos Tristes" (Sony BMG) is up five, to No. 21; and Los Tucanes De Tijuana's "Siempre Contigo" (Univision) is up six, to No. 24. Two songs enter the chart: Los Tigres Del Norte's "Ingratitud" (Fonovisa) at No. 13 and Cardenales De Nuevo León's "Cómo Te Llamas Paloma" (Disa) at No. 29.

At Contemporary, RBD's "Este Corazón" (EMI Televisa) is up six, to No. 7; Thalía's "No, No, No," f/Aventura (EMI Televisa), is up nine, to No. 15; and Belanova's "Por Ti" (Universal M.L.) is up nine, to No. 21. Three songs enter the chart: Ricardo Arjona's "A Ti" (Sony BMG) at No. 17, Mach & Daddy's "La Botella" (Universal M.L.) at No. 18 and Enanitos Verdes' "Mariposas" (Universal M.L.) at No. 29,

At Tropical, Victor Manuelle's "Nuestro Amor Se Ha Vuelto Ayer" (Sony/BMG) remains at No. 1 for the second week. Thalia's "No, No, No," f/Aventura, is up 11 positions, to No. 12; Fonseca's "Te Mando Flores" (EMI Televisa) is up nine, to No. 13; and Luis Fonsi's "Por Una Mujer" (Universal M.L.) is up eight, to No. 18. Two new entries: Marc Anthony's "Qué Precio Tiene El Cielo" (Sony BMG) at No. 27 and Andy Montañez's "En Mi Puertorro," f/Voltio (SGZ/Univision), at No. 28.

There's little movement at Latin Urban. Cassie's "Me & U" (NextSelection/Bad Boy/ Atlantic) is up three, to No. 15; Chamillionaire's "Ridin," f/Krayzie (Universal Motown), is up four, to No. 18; and Rakim Y Ken-Y's "Tú No Estás" (UBO) is up five, to No. 20. Yung Joc's "Goin' Down" (Bad Boy/Atlantic) enters the chart at No. 23.

TELEVISION

| π | OP 10 SPANISH-LANGUAGE SHOWS | 1 | TOP 10 ENGLISH-LANGUAGE SHOWS |
|----|------------------------------|----|--|
| | ON HISPANIC NETWORKS | | MOST WATCHED BY HISPANICS |
| 1 | La Fos Más Bolis | 1 | Aima Awards |
| 2 | Barrera De Amor | 2 | NBA Finais Game 2 |
| 3 | Don Francisco Presenta | 3 | NBA Finais Game 1 |
| 4 | Peregrima | 4 | So You Think You Can Dance (Thurs., 9pm) |
| 5 | Cantando Por Un Sueño | 5 | So You Think You Can Dance (Wed.) |
| | Cristina | | WWE Smackdown! |
| 7 | Aquí Y Ahora | 7 | So You Think You Can Dance (Thurs., 8pm) |
| | Casos De La Vida Real | | Fox Movie (Mon.) |
| | Sábado Gigante | | Desi Or No Desi (Men.) |
| 18 | Noticiero Univisión Presenta | 18 | Family Guy |

June 5-11. Hispanics 2+. Source: Nielsen Media Research

RR REGIONAL MEXICAN TOP 30

| | | June 16, 2006 | | 8 | | |
|-------|------|---|-------|-------|----------------|----------------|
| LAST | THIS | ARTIST TITLE LABEL(S) | PLAYS | PLAYS | WEEKS ON CHART | TOTAL STATIONS |
| 1 | 0 | GRUPO MONTEZ DE DURANGO Adiós A Mi Amante (Edimonsa/Disa) | 1191 | +28 | 10 | 45/1 |
| 2 | 2 | INTOCABLE Alguien Te Va A Hacer Llorar (EMI Televisa) | 1069 | -40 | 9 | 40/0 |
| 3 | 3 | MARIANO BARBA Aliado Del Tiempo (Three Sound) | 1052 | +25 | 13 | 44/1 |
| 8 | 4 | CONJUNTO PRIMAVERA Diganle (Fonovisa) | 982 | +171 | 4 | 43/6 |
| 5 | 6 | ALFREDO RAMIREZ Qué Lástima (Disa) | 909 | +5 | 7 | 40/0 |
| 6 | 6 | LOS RIELEROS DEL NORTE Voy A Llorar Por Ti (Fonovisa) | 838 | -13 | 10 | 40/1 |
| 9 | 0 | PATRULLA 81 Payaso Loco (Disa) | 815 | +16 | 9 | 40/2 |
| 15 | 8 | JOAN SEBASTIAN Más Allá Del Sol (Balboa) | 791 | +175 | 2 | 36/4 |
| 4 | 9 | JENNI RIVERA De Contrabando (Fonovisa) | 788 | -165 | 20 | 45/1 |
| 10 | 10 | BANDA EL RECODO El Club De Las Faas (Fonovisa) | 732 | +29 | 2 - | 32/3 |
| 18 | 0 | LOS HURACANES DEL NORTE Fue Mentira (Univision) | 719 | +114 | 3 | 34/3 |
| 7 | 12 | CONJUNTO PRIMAVERA Algo De Mí (Fonovisa) | 719 | -103 | 21 | 43/0 |
| Debut | 13 | LOS TIGRES DEL NORTE Ingratitud (Fonovisa) | 714 | +414 | 1 | 32/14 |
| 12 | 14 | EL COYOTE Y SU BANDA TIERRA SANTA Prohibido (Univision) | 686 | +18 | 10 | 31/0 |
| 24 | 15 | DUELO Te Compro (Univision) | 667 | +179 | 2 | 29/7 |
| 11 | 16 | VALENTIN ELIZALDE Cómo Me Duele (Universal) | 632 | -58 | 7 | 29/0 |
| 16 | 17 | ALICIA VILLARREAL Insensible A TI (Universal) | 582 | -28 | 11 | 32/0 |
| 14 | 18 | LOS TIGRES DEL NORTE Señor Locutor (Fonovisa) | 551 | -69 | 18 | 40/1 |
| 17 | 19 | VICENTE FERNANDEZ Me Quedan Todas (Sony BMG) | 507 | -99 | 6 | 31/0 |
| 21 | 20 | GRACIELA BELTRAN No Me Pregunten Por El (Univision) | 493 | -44 | 7 | 27/0 |
| 26 | 21 | SERGIO VEGA "EL SHAKA" Muchachita De Ojos Tristes (Sony BMG) | 489 | +62 | 13 | 2710 |
| 22 | 22 | EL CHAPO DE SINALOA Detrás De La Puerta (Disa) | 488 | -9 | 5 | 29/1 |
| 23 | 23 | ANAIS f/ALACRANES MUSICAL Lo Que Son Las Cosas (Univision) | 448 | -48 | 10 | 32/0 |
| 30 | 24 | LOS TUCANES DE TIJUANA Siempre Contigo (Univision) | 447 | +42 | 5 | 30/2 |
| 19 | 25 | CONTROL Viva El Amor (Univision) | 440 | -116 | 14 | 37/1 |
| 27 | 26 | LOS ORIGINALES DE SAN JUAN La Troca Del Moño Negro (EMI Televisa) | 438 | +19 | 6 | 23/0 |
| 28 | 27 | GRUPO BRYNDIS Deja Que (Disa) | 399 | -10 | 8 | 26/0 |
| 29 | 28 | JOSE MANUEL ZAMACONA Desde El Día Que Te Fuiste (Disa) | 391 | -16 | 2 | 23/0 |
| Debut | 29 | CARDENALES DE NUEVO LEDN Cómo Te Llamas Paloma (Disa) | 387 | +42 | 1 | 22/4 |
| 25 | 30 | EZEQUIEL PEÑA f/PAQUITA LA DEL BARRIO Terco Pero Sabroso (Fonovisa) | 384 | -66 | 6 | 27/0 |

56 Regional Mexican reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 6/4-6/10. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart unless a song has not yet reached the top 15. If after 20 weeks, the record is not in the top 15 and has two consecutive weeks of decreased plays, the song is then categorized as recurrent. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. (© 2006, Arbitron Inc.).© 2006 Radio & Records.

| MOST PLAYED RECURRENTS | | ARTIST TITLE LABEL(S) ICUMBIA ICINGS Na Na Na (Duice Niña) <i>(EMI Televisa)</i> | PLAYS |
|---|-------|---|-------|
| ARTIST TILLE LABELIS) | TOTAL | BETO Y SUS CANADIOS No Puedo Olividarte (Edimonsa/Disa) | 353 |
| ALACRANES MUSICAL Si Yo Fuera Tu Amor (Univision) | 574 | GRUPO MONTEZ DE DURANGO Lágrimilas Tontas /Edimonsa/Disa/ | 339 |
| EL CHAPO DE SINALOA Para Que Regreses (Disa) | 544 | PATRULLA 81 Eres Divine (Dise/ | 311 |
| K-PAZ DE LA SIENRA Paro Te Vas A Arrapantir (Edimonsa/Disa) | 524 | SENGIO VEGA "EL SNAKA" Dueño De Ti (Sony BING) | 383 |
| BETO Y SUS CANANOS Pensando En Ti (Edimonsa/Disa) | 519 | BANDA LOS ELEGIDOS Fruta Prohibida (Fonovisa) | 294 |
| | | | |

| ARTIST TITLE LABEL(S) | ADDS |
|---|----------|
| LOS TIGRES DEL NORTE Ingratitud (Fonovisa) | 14 |
| JENNI RIVERA No Vas A Creer (Fonovisa) | 9 |
| DUELO Te Compro (Univision) | 7 |
| CONJUNTO PRIMAVERA Diganie (Fonovisa) | 6 |
| ALEGRES DE LA SIERRA De Rodittas Te Pido (Viva) | 6 |
| CONTROL Liveve Sobre Mojado (Univision) | 5 |
| MOST INCREASED PLAYS | |
| | TOTAL |
| ARTIST TITLE LABEL(S) | INCREASE |
| LOS TIGRES DEL NORTE ingratitud (Fonovisa) | +414 |
| JENNI RIVERA No Vas A Creer (Fonovisa) | +185 |
| DUELO Te Compro (Univision) | +179 |
| JOAN SEBASTIAN Más Allá Del Sol (Balboa) | +175 |
| CONJUNTO PRIMAVERA Diganle (Fonovisa) | +171 |
| LDS HURACANES DEL NORTE Fue Mentira (Univision) | +114 |
| ALEGRES DE LA SIERRA De Rodillas Te Pido (Viva) | +89 |

MOST ADDED

1.2

POWERED BY MEDIABASE

CONTROL Liveve Sobre Mojado /Univision/ +88 ALACRANES MUSICAL Donde Estás (Univision) +66 BANDA EL RECODD Todos Y Todo Ponte La Verde (Fonovisa) +66

NEW & ACTIVE

PANCHO BARRAZA No Va A Matarme Tu Amor (Balboa) Total Plays: 373, Total Stations: 21, Adds: 1 LOS MORROS DEL NORTE Mientras Vivas (Disa/ Total Plays: 366, Total Stations: 24, Adds: D KUMBIA KINGS Pachuco (EMI Televisa) Total Plays: 347, Total Stations: 18, Adds: D K-PAZ DE LA SIERRA Silueta De Cristal (Edim Total Plays: 324, Total Stations: 17, Adds: 4 BANDA PEQUEÑOS MUSICAL Reencuentro /Fond Total Plays: 321, Total Stations: 18, Adds: 2 BRONCO "EL GIGANTE DE AMERICA" Quitame (Fond Total Plays: 280, Total Stations: 18, Adds: 1 ALACRANES MUSICAL Donde Estás (Univision) Total Plays: 275, Total Stations: 13, Adds: 0 JENNI RIVERA No Vas A Creer (Fonovisa) Total Plays: 268, Total Stations: 13, Adds: 9

Songe ranked by total plays Station playlists for all R&R reporters are available on the web at www.radioandrecords.com.



www.americanradiohistory.com

RR CONTEMPORARY TOP 30

| | | June 16, 2006 | | | | |
|-------|------|--|-------|-------|-----------|---------------|
| LAST | THIS | ARTIST TITLE LABEL(S) | TOTAL | PLATS | WEEKS ON- | TOTAL STATION |
| 1 | 1 | ALEJANDRA GUZMAN Volveré A Amer (Sony BMG) | 917 | -2 | 12 | 24/0 |
| 2 | 0 | SHAKIRA f/WYCLEF JEAN Hips Don't Lie (Epic) | 730 | +23 | | 19/0 |
| 4 | 0 | JULIETA VENEGAS Me Voy (Sony BMG) | 685 | +131 | | 22/1 |
| 3 | 4 | LA OREJA DE VAN GOGH Muñeca De Trapo (Sony BMG) | 633 | -33 | 12 | 23/0 |
| 5 | | CAMILA Abrázame (Sony BMG) | 606 | +53 | 14 | 25/0 |
| 6 | 6 | SHI BANDERA Que Me Alcance La Vida (Sony BMG) | 552 | +51 | 15 | 23/0 |
| 13 | 0 | RBD Este Corazón (EMI Televisa) | 546 | +179 | | 17/3 |
| 7 | 8 | JUANES Lo Que Me Gusta A Mí <i>(Universal)</i> | 462 | -38 | 23 | 24/1 |
| 8 | 9 | JEREMIAS Uno Y Uno Es Igual A Tres (Universal) | 458 | | 12 | 15/1 |
| 9 | 10 | SHAKIRA Dia De Enero (Epic) | 446 | .7 | 21 | 17/1 |
| 10 | 0 | NOELIA Cómo Duele (Barrara De Amor) /EMI Talevisa/ | 415 | | 13 | 18/1 |
| 11 | 12 | CHAYANNE Te Echo De Menos (Sony BMG) | 403 | -12 | 20 | 18/0 |
| 12 | 13 | LUIS FOIISI Por Una Mujer (Universal) | 338 | -33 | 17 | 15/0 |
| 14 | `14 | ANAIS Lo Que Son Las Cosas (Univision) | 298 | -58 | 10 | 16/9 |
| 24 | 15 | THALIA f/AVENTURA No, No, No (EMI Talevisa) | 284 | +68 | 3 | 12/2 |
| 16 | 16 | VICTOR MANUELLE (YURIDIA Nuestro Amor Se Ha Vueito Ayer (Sony BMG) | 284 | +1 | 4 | 8/1 |
| Detut | 1 | MCARDO ARJONA A TI (Sony BMG) | 281 | +227 | 1 | 10/8 |
| Debut | 18 | MACH & DADDY La Botalle (Universal) | 277 | +188 | 1 | 10/4 |
| 18 | 19 | YAHIR Detailes (Warner M.L.) | 272 | +8 | 10 | 12/1 |
| 20 | 20 | REIK Que Vida La Mia <i>(Sony BING)</i> | 258 | +11 | 20 | 15/6 |
| 30 | 8 | BELANOVA Por Ti (Universal) | 258 | +75 | 2 | 10/1 |
| 19 | 22 | RBD Aún Hay Algo (EMI Tolovisa) | 241 | -21 | 16 | 20/0 |
| 15 | 23 | BELANOVA Me Pregunto (Universal) | 236 | -58 | 13 | 14/0 |
| 25 | 24 | LAURA PAUSINI Tu Nombre En Mayúsculas (Warner M.L.) | 225 | -1 | 5 | 8/0 |
| 21 | 25 | SI SERIOR Verano Del 96 (Vanelifusic) | 225 | -20 | | 5/0 |
| 28 | 26 | BACILOS Contigo Se Va (Warner M.L.) | 223 | +38 | 2 | 11/1 |
| 17 | 27 | EL SUEÑO DE MORFEO Ojos De Cielo (Warner M.L.) | 223 | -86 | 19 | 15/0 |
| 23 | 28 | ANA BARBARA No Es Brujerla (Fonovisa) | 212 | -16 | 4 | 5/0 |
| Debut | 29 | ENANITOS VERDES Mariposas (Universal) | 201 | +62 | 1 | 9/1 |
| 22 | 30 | RICKY MARTIN It's Alright (Columbia) | 198 | -46 | 13 | 10/0 |

26 Spanish Contemporary reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 6/4-6/10. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart unless a song has not yet reached the top 15. If after 20 weeks, the record is not in the top 15 and has two consecutive weeks of decreased plays, the song is then categorized as recurrent. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. (© 2006, Arbitron Inc.) © 2006 Radio & Records.

| MOST | |
|---|-------|
| PLAYED RECURRENTS | |
| ARTHET TITLE LABEL(S) | TOTAL |
| NEIK Noviembre Sin Ti <i>(Sany BMG)</i> | 482 |
| LAURA PAUSINI Como Si No Nes Hubiéramos Amede (Warner M.L.) | 314 |
| SIN BANDERA Sunka Mi Mano /Sany BMG/ | 385 |

YUNDIA Angel (Serry BMG)

| | ARTHER TITLE LABEL(S) |
|-------|--|
| | NBD Nuestro Amor (EMI Talevisa) |
| TOTAL | YAHIR No Te Apartes De Mi (Warner M.L.) |
| 482 | JUANES La Camiso Nagro <i>(Universal</i>) |
| 314 | REYLI BARBA Amer Del Bueno (Seny BMG/ |
| 385 | LA SAL ESTACION Algo Más (Sony BMG) |
| 247 | FRANCO DE VITA Tó De Qué Vas /Seny BMG/ |
| | |

| Power MEDIA | |
|---|---|
| MOST ADDED | |
| ARTIGT TITLE LABEL(S) INCARDO ARJONA A Ti (Sony BMG) MACH & DADDY La Botalia (Universal) IND Esta Caracte (EM Televise) | ADD5 8 4 3 |
| GISSELLE De Cae Nes Vale (Universal) MITOCADLE Déjate Arrer (EMI Televisa) THALIA SIAVENTURA No, No, No, Kell Televisa) GLOBIA TIEVI Tedes Me Niran (Chinistian) | 3 3 2 2 |
| ARTIET TITLE (ABEL(S) INCARDO ARJONA A TI (Sony BMG) INCARDO ARJONA A TI (Sony BMG) IND Este Carazán (EMI Talovisa) JULIETA VENEGAS Me Voy (Sony BMG) MACH & DADOY La Boteln (Iniversa) BELANOVA Per Ti (Universa) BELANOVA Per Ti (Universa) BELANOVA Per Ti (Universa) ENANTOS VENDES Marijesses (Universa) ENANTOS VENDES Marijesses (Universa) CAMILA Abrizaren (Sony BMG) SIN BANDERA Que Me Alcance La Vide (Sony BMG) UNTOCADLE Dájate Arter (EMI Talovisa) | TOTAL PLAY INCREASE +227 +179 +131 +100 +75 +68 +62 +53 +51 +45 |
| NEW & ACTIVE | _ |

TOTAL

222

216

287

283

198

195

JEAN Duele (Sony BMG) Total Plays: 186, Total Stations: 6, Adds: 0 EDUARDO CRUZ Tu Manara (Warner M.L.) Total Plays: 175, Total Stations: 11, Adds: 1 FRANKIE J. Pensando En Ti /Columbia/ Total Plays: 170, Total Stations: 7, Adds: 0 SHI BANDERA Junto A Ti /Sony BMG/ Total Plays: 165, Total Stations: 4, Adds: 0 ALICIA VILLARREAL Insensible A Ti (Universal) Total Plays: 157, Total Stations: 8, Adds: 0 **DSE Ahora Que No Estás (Fonovisa)** Total Plays: 127, Total Stations: 7, Adds: 1

Songs ranked by total plays

Station playlists for all R&R reporters are available on the web at www.radioandrecords.com.



R latin formats

100

2

BY

June 16, 2006

TROPICAL TOP 30

| | | Inorreal ror Ju | | | IIKDI. | DANS |
|--------|------|--|-------|-------|----------------|-------|
| WEEK | THIS | ARTIST TITLE LABEL(S) | TOTAL | PLATS | WEEKS ON CHART | TOTAL |
| 1 | 0 | V. MANUELLE Nanotro Amer Se Ha Vanto Ayar (Sany BMS) | 289 | +18 | | 13/0 |
| 3 | 2 | RAIGHT Y KEIL-Y Down (Lawaran) | 251 | 4 | 13 | 10/0 |
| 2 | 3 | MONCHY & ALEXANDRA No Es Una Novala (J&A) | 248 | -13 | 13 | 11/0 |
| 4 | 0 | SHAKIRA WWYCLEF JEAN Hips Don't Lie (Epic) | 247 | +21 | | 10/1 |
| 5 | 6 | TITO "EL BAMONO" Cale (EM Televisa) | 241 | +17 | 12 | |
| 6 | 6 | MARC ANTHONY Te Amer Me Hace Bien (Sony BMG) | 228 | +7 | 34 | 12/0 |
| 9 | 0 | DADBY VANKEE Machucando (El Cartel/Interscope) | 199 | +38 | 15 | 710 |
| 8 | 8 | DOII OMAR Anguines (Villachete) | 187 | +13 | 6 | 10/1 |
| 7 | 9 | IIIBLA Selemente Une Noche (SGZ/Univision) | 156 | -29 | 7 | 11/0 |
| 10 | 10 | WISH & YANDEL Liemé Pa' Verte (Macheta) | 155 | | 31 | 810 |
| 12 | 0 | JUANES Lo Cun No Gusta A Mi (Universal | 144 | +1 | 20 | 7/0 |
| 23 | 12 | THALLA GAVENTURA No, No, No (EMI Talevisa) | 136 | +34 | 5 | 40 |
| 22 | 13 | FORSECA To Mando Flores (EMI Talevisa) | 133 | +27 | 3 | - |
| 19 | 0 | GROUESTA GUAYACAIL Ay Amer, Cuanda_ (Sony BMG) | 117 | +8 | 7 | 81 |
| 13 | 15 | ITTELABE INICTOR MANUELLE Evitari (Sony BMG) | 115 | -27 | 18 | |
| 20 | 16 | WESHI & YANDEL WAVENTURA Nocho Do Sono Alachote | 185 | 4 | 13 | 810 |
| 14 | 17 | GILBERTO S. ROSA Per La Harida De Un Amer (Sany Billis) | 182 | -40 | 18 | 810 |
| 26 | 15 | LUIS FOUSI Per Une Majer (Universal) | | +16 | 13 | 6/0 |
| 21 | 19 | OLGA TABON Desde One Liegeste A Mi (Sany BMG) | | -18 | | 5/0 |
| 17 | 20 | LINH-T 21 El Baile Pegas (Univision/ | | -31 | 16 | 40 |
| 11 | 21 | A. MONTAREZ NOADOY YANNEE Sola Vo ASGZUNASion | 82 | .77 | 13 | 12/0 |
| - | 22 | ZACAMAS FERREIRA La Aviana (J&A) | 78 | +22 | 2 | 5/1 |
| - | 23 | C. CINIZ GANGEL & IONNEZ Dijala Que Balle /SGZ/Univision | 75 | +15 | 2 | 5/1 |
| 27 | 24 | JENENNAS Une Y Une Es Iguel A Tres (Universal) | 74 | 4 | | 7/6 |
| 25 | 25 | AllAIS La Que Sen Las Cesas (Univision) | 74 | -12 | 16 | 810 |
| 24 | 26 | MARC ANTHONY Volundo Entre Tus Brazes (Sany BMG) | 72 | -25 | 5 | 40 |
| abut) | 27 | MARC ANTHONY Cut Precis Time El Cielo (Sony BMG) | 66 | +68 | 1 | 3/3 |
| Peters | 28 | A. MONTAREZ #VOLTIO En Mi Puerterre (SSZ/Univisio | | +50 | 1 | 44 |
| 28 | 29 | TITO MEVES Si Ye Fuera El (SGZ/Univision) | 63 | -8 | 19 | 7/0 |
| 30 | 30 | PUERTO NICAN POWER Se Ven Benitas (J&A/ | 82 | - 4 | 7 | 6/0 |

14 Tropical reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs rankad by total plays for the airplay week of 6/4-6/10, Bullets appair on songs gaining plays or remaining flat from previous week. If two songs are field in total plays, the song with the larger increase in plays is placed limit. Songs below No. 15 are moved to recurrent after 20 weeks on the chart unless a song has not yet reached the top 15. If after 20 weeks, the record is not in the top 15 and has two consecutive weeks of decreased plays, the song is then categorized as recurrent. Most Added is the total number of new adds officially reported to RAR by each reporting station. Songs unreported as adds to not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of 2006. Arbitron Inc. (IP 2006. Ar herein with permission from Arbitron Inc. (© 2006, Arbitron Inc.) © 2006 Radio & Re

NEW & ACTIVE

DON MIGUELO Ma' Taide (J&A) Total Plays: 57, Total Stations: 2, Adds: 0 GISSELLE De Que Nos Vale // Iniversal Total Plays: 52, Total Stations: 4, Adds: 1 FRANKIE J. Pensando En Ti /Columbia Total Plays: 47, Total Stations: 2, Adds: 1 EDDIE DEE El Taladro //liamond Total Plays: 46, Total Stations: 3, Adds: 0 ALEX "EL BIZCOCHITO" Si Elle Supiera (Sony BMG) Total Plays: 45, Total Stations: 3, Adds: 1

MACH & DADDY La Botalia (Universal) Total Plays: 44, Total Stations: 3, Adds: 2 LINI-T 21 A La None La Gusta (Unives Total Plays: 43, Total Stations: 2, Adds: 1 VOZ A VOZ Me Juraste Amor... (Urban Box Office) Total Plays: 38, Total Stations: 2, Adds: 0 NOELIA Cómo Duele (Barrera De Amor) (EMI Talevisa) Total Plays: 35, Total Stations: 3, Adds: 0 ALEXIS Y FIDO... Agérrale El Pantalón (Sony BMG) Total Plays: 32. Total Stations: 4, Adds: 1

Songs ranked by total plays

ROCK/ALTERNATIVE

- ARTIST Title Label(s) TW
- BABASONICOS Yegua (Universal) 1
- 2 LOS BUNKERS Llueve Sobre La Ciudad (Nacionali
- 3 PLASTILINA MOSH Millionaire (FMI Televical
- 4 PINKER TONES Sonido Total (Nacional)
- BABASONICOS Carismático (Universal) 5
- 6 MEXICAN INSTITUTE OF SOUND Mirando A Las Muchachas (Nacional)
- BERSUIT VERGARABAT Madre Hay Una Sola (Universal) 7
- 8 HUMMERSQUEAL Buick A Monterrey (SourPop)
- 9 CABULA Heroina (Indepedent Love/V&J)
- 10 TANGHETTO Blue Monday (Nacional) 11 SI SENOR Verann Del 96 (VeneMusic)
- 12 GUSTAVO CERATI Crimen (Sony BMG)
- 13 LOS CALZONES Mala Vida (Universal)
- 14
- SPIGGA People Of The Sun (El Relámpago Música/Supermercado23/V&J) 15
- RATA BLANCA Aún Estás En Mis Sueños (Delanuca)

Songs ranked by total number of points. Data compiled from playlists submitted on a weekly basis by 11 speciality rock/alternative shows, airing at least 2 hours per week, on radio stations across the countr

| | - | LATIN URBAN TOP 30 | - | | MEDIA | |
|-------|------|--|-------|-------|-------------------|-------|
| LAST | THIS | ARTIST TITLE LABEL(S) | TOTAL | PLAYS | WEEKS ON CHART | TOTAL |
| 1 | 0 | SHAKIRA WYCLEF JEAN Hips Den't Lie (Epic/ | 837 | +33 | 15 | 13/0 |
| 2 | 2 | RAKIM Y KEH-Y Down (Javara) | | +56 | 13 | 13/0 |
| 3 | 3 | DOIL OMAIR Angulites (VVIllachata) | 638 | +17 | | 18/8 |
| 5 | 0 | TITO "EL BAMBINO" Cale (EMI Talevisa) | 634 | +81 | 12 | 11/0 |
| 7 | 6 | AVENTURA Un Boso (Pramium) | 882 | +76 | 23 | 11/1 |
| 6 | 6 | DABUY YANKEE Machucando (El Cartel/Interscope) | 585 | +26 | 16 | 12/0 |
| 4 | 7 | SEAN PAUL Temperature (VP/Athentic) | 578 | -11 | 12 | 12/0 |
| 8 | 8 | WISHI & YANDEL KAVENTURA Noche Do Saxo (Machata | /513 | +31 | 19 | 13/8 |
| 9 | 9 | CALLE 13 Atrivets - Te /Sany BMG/ | 400 | +42 | 15 | 12/0 |
| 10 | 10 | DADDY YANKEE Rompe El Cartel/Interscope/ | 458 | +31 | 29 | 140 |
| 11 | 11 | WISHI & YANDEL Llamé Pa' Vorte (Machata) | 372 | -36 | 29 | 13/0 |
| 13 | 12 | VOLTIO_, Chain Cain Chanily (White Line Sany Urban Enic) | 341 | +84 | 23 | 13/1 |
| 14 | 13 | AVENTURA SDON OMAR Elle Y Ye (Premiun) | 386 | +34 | 20 | 13/0 |
| 17 | 1 | ALEXIS Y FIDE 1721011 Agenate & Pantalia (Sany BMG) | 384 | +90 | 3 | 91 |
| 18 | 15 | CASSIE Me & U (MartSelection/Bad Boy/Atlantic/ | 244 | +44 | 3 | 8/2 |
| 12 | 16 | KMW Diamond Girl (Balboa) | 237 | -54 | 17 | 18/8 |
| 15 | 0 | N. "EL FATHER"_ Han. Ploc La Family Gold Star Machenet | 236 | +8 | 5 | 9/6 |
| 22 | 18 | CHAMILLIGHARE (KRAYZE., Finn (Inigen/Materia) | 234 | +58 | 5 | 7/1 |
| 16 | 19 | WISH & Wanna Ride (Macheta/Universal Republic) | 215 | -13 | 16 | 12/ |
| 25 | 20 | RAKINA Y KEN-Y Tú No Estás <i>(Urban Ban Offica)</i> | 200 | +44 | 11 | 2/0 |
| 20 | 21 | CHELO Che Che (Sony BMG) | 185 | 4 | 5 | 610 |
| 21 | 22 | VOLTIG SNOTCH Chivers (White Lion/Sany Urban/Enic) | 181 | 4 | | 7/6 |
| Part) | 23 | YUNG JOC Gain' Deven (Bad Boy/Atlantic) | 177 | +64 | 1 | 6/2 |
| 26 | 24 | JUANES La Cue Ma Gusta A Mi (Universal) | 175 | +29 | | 10 |
| 19 | 25 | IVY QUEEN Libertad (Le Calle) | 172 | -24 | 18 | 6/8 |
| 30 | 26 | PLAY-II-SKILLZ EPITEULL Get Freeky (Latium/Universal) | 168 | +45 | 3 | 7/2 |
| 24 | 27 | WISH & YANDEL IDADDY YANKEE Paleta Alacheta | | -2 | 2 | 6/1 |
| 23 | 28 | TEGO CALDERON Cuendo Baile Reggestén (Atlantic) | 158 | -5 | 3 | 44 |
| 27 | 29 | | 156 | +12 | 4 | 5/8 |
| 28 | 30 | MONCHY & ALEXANDRA No Es Una Novela (/&// | 150 | +11 | 2 | 4/6 |

14 Latin Urban reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays, tor the airplay weak of 6/4-6/10, Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are fied in total plays, the song with the larger increase in plays is placed Brst. Songs below No. 15 are moved to recurrent after 20 weeks on the chart unless a song has not yet reached the top 15. If after 20 weeks, the record is not in the top 15 and has two consecutive weeks of decreased plays, the song is then categorized as recurrent. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs mitted by Total Address over total stations playing a song. Most Increased Plays lists the songe with the greater week increases in total plays. Total Address equals liverage Quarter Hour Persons times number of plays (times 100), Each daypart on each station is assigned an ADH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. (© 2006. Arbitron Inc.), © 2006 Radio & Records.

NEW & ACTIVE

ADDY VANKEE... Gangsta Zone (El Cartel/Interscope) Total Plays: 134, Total Stations: 5, Adds: 2

FRANKIE J. Pensando En Ti /Col Total Plays: 133, Total Stations: 6, Adds: 3 PUSSYCAT DOLLS ... Buttons (A&M/Interscope) Total Plays: 107, Total Stations: 3, Adds: 0

1.2

BELLY FURTADO Promiscuous (Gellen Total Plays: 105, Total Stations: 3, Adds: 0

E-40 f/T-PAN & KANDI GIRL U And Dat (Reprise/BME) Total Plays: 131, Total Stations: 4, Adds: 0

MOTCH Railar (Cinco Por Cincol Total Plays: 101, Total Stations: 2, Adds: 0

Songs ranked by total plays

- ARTIST Title Labers
- 1 RAKIM Y KEN Y Down (Ilowersal)
- TRANSITO f/JOHNNY RIVERA & RAY SEPULVEDA Son Para Ustedes (SRS/Premium/Sony BMG) 2

RECORD POOL

- 3 MONCHY & ALEXANDRA No Es Una Noveia (J&N)
- 4 KMW Diamond Girl (Balboa)
- 5 TITO "EL BAMBINO" Calle (EMI Televisa)
- VICTOR MANUELLE Nuestro Amor Se Ha Vuelto Ayer (Sony BMG) 6
- PUERTO RICAN POWER Se Ven Bonitas (J&N) 7
- 8 ORQUESTA GUAYACAN Ay Amor, Cuando Hablan Las Miradas (Sony BMG)
- 9 ANA ALICIA Muere Lento Mi Amor (Univision)
- ANDY MONTAÑEZ I/DADDY YANKEE Se Le Ve (SGZ/Univision) 10
- 11 DON OMAR Angelitos (VI/Machete)
- BANDA GORDA A Las Mujeres Hay Que Mantenerlas Contentas (MP) 12
- 13 JAY-D Nena (Guitian Brother/Universal)
- 14 INDIA Solamente Una Noche (SGZ/Univision)
- 15 MICHAEL STUART Mayor Que Yo (Machete)

Songs ranked by total number of points, 22 Record Pool reporters.

INTERNATIONAL



Less ads and more music, "So where the bloody hell are you? DMG Radio Australia's NovaNet is Australia's leading under 40 radio network. Its flagship station in that stable is Nova 969 Sydney. Since launching in 2001 with the ground breaking "never more than two ads in a row" concept, Nova 969 has grown to become an innovator and pioneer in Australian radio-dismantling the traditional and doing what the experts said couldn't be done. But we did it anyway, and hey, it's even worked! Now a rare and unique opportunity exists for a world-class Program Director (and thinker) to lead Nova 969 into the next phase of its extraordinary life. So if you want to work with one of the planet's fastest growing and most innovative radio companies, and don't mind living in a place that constantly tops the World's Most Liveable Cities list...please send your CV and details to: Kylle Trinks Executive Assistant to Dean Buchanan Group Program Director dmg Radio Australia Locked Bag 2009 NSW 2007 Broadway ktrinks@dmgradio.com.au Applications close Friday 9 June 2006

NATIONAL

PROGRAM DIRECTOR

With your help, a 50,000 watt blow torch in top 40 Market will become one of America's greatest Sports / Talk radio stations. Don't miss the chance to be involved in a once in a lifetime opportunity. We are looking for the best Program Director in the Country and Account Executives that have experience selling the spoken word format.

Send resume that demonstrates your capabilities and has us begging to learn more to: Radio & Records, 2049 Century Park East, 41st Floor, #1160, Los Angeles, CA 90067, Equal Opportunity Employer

PROGRAM DIRECTOR

One of America's great radio signals is about to come out of the cave! 50-thousand watts of untapped NEWS/TALK DOtential waiting in the wings for a killer Program Director who wants to be on the ground floor in one of the most exciting and growing Top 50 markets in America

Potential 6 figure income. NOT part of all the consolidation landscape. Great ear for killer news/talk presentation. strong level of urgency, good people skills and incredible competitive flair gets you an interview!

Send one-pager that addresses the above + resume to: Radio & Records, 2049 Century Park East, 41st Floor, #1159, Los Angeles, CA 90067.

Equal Opportunity Employer

SOUTH

Wal-Mart Stores, Inc. is seeking a Demand Media Manager. Apply at: www. walmartstores.com/careers, job id 8092. We're an EEO Company. (6/16)

EAST

SPORTS ANCHOR

WBAL Radio is seeking an ENTERTAINING CREATIVE and aggressive person with a sense of humor and showmanship who can cover, report and comment on sports. This individual must be able to interview, edit, develop creative scripts and post to the internet.

Candidates should have experience in "on air" anchoring.

" "Scoreboard readers" need not apply. Send Resume and examples of work to: ibeauchamp@hearst.com



WBAL is an Equal Opportunity Employer

MIDWEST

COMPTRY MUSIC



Do you live, eat and breathe Country Music? Do you understand what blue collar really means? Do you understand the importance of the internet, my space and web content as well as the importance of Wal-Mart. NFL Football and Home Depot? Do you like to work the phones, be creative, and kill over an intro? Do you love remotes and station appearances? Are you a street warrior? You could be working at The New 106.7 The Fox in Detroit

Selector knowledge a plus... Web design (html) experience a BIG plus!!! Lookin' for a full staff Send resume, MP3, website, photos, whatever will get you noticed! JohnTrapane@ClearChannel.com or John Trapane, Clear Channel Radio, 27675 Halsted Road, Farmington Hills Mi, 48331. EOE No Phone Calls Please!

POSITIONS SOUGHT

Conservative Talk Show host seeks FT position. Willing to relocate. LG or SM market. www.freewebs.com/chriswilmont Email: wilmont13@yahoo.com. (6/16)

Seeking Play-by-Play/Media Relations/Sales positon. JOE: (888) 327-4996. (6/16)

New talent works cheap! Three years experience in programming, production, promotions, on-air. Dedicated and reliable. Willing to move. (678) 525-6650 aghawley74@ yahoo.com. (6/16)

WEST

RR OPPORTUNITIES

Successful local progressi News/Talk station in the selve cific Northwest has a its opening for a re talk show bec

The ideal candidate must have 5+ years of talk radio experience that includes operating a live, on-air studio and hosting interview-format shows. Must be energetic, compelling, and able to captivate an audience with a balanced combination of knowledgeable and humorous talk about national, international, and local news and politics. Successful candidate will have an animated personality, the ability to voice strong opinions and discuss controversial issues in a professional manner, and be skillful in managing on-air interactions with diverse individuals. Good research skills and an interest in learning about local politics are needed to stav informed about the most up-to-date issues Proficiency in digital audio editing programs, experience running an audio board, computer literacy, and knowledge of basic office software (Microsoft Office programs) is a must. Please send demo CD and resume to Churchill Communications: c/o Liz Kelly 895 Country Club Road Suite A200 Eugene, Oregon 97401. No calls, please

OPERATIONS MANAGER

Small Market Northern California. Sierras FM Operations Manager. Must know computers, automation, commercial/ music scheduling, production, and on-air. Low pay, great title, entry level management job with rapidly growing group. Resume: Box 2371, Chico, CA 95927. EOE

POSITIONS SOUGHT

Dependable, Board-Op/Traffic Coordinator for 2 Dallas stations, complete with whatever-it-takes attitude! Experience with radio editing/traffic programs. SHAWN REID: (817) 808-8962 shawn.reid@sbcglobal.net. (6/16)

Young experienced female air talent needs work anywhere! Seven year on air veteran, programming, music director...I've done it all. Resume and tape upon request. (505) 446-8007. (6/16)

R&R Opportunities **Free Advertising**

Radio & Records, Inc. provides free (20 words maxi mum) listings to radio stations ON A SPACE AVAILABLE BASIS in Opportunities. Free listings of the same length are also available to individuals seeking work in the in dustry under Positions Sought.

Deadline

To appear in the following week's issue, your ad must be received by Thursday neen (PET), eight days prior to issue date. Free Opportunities listings should be typewritten or printed on 8 1/2" X 11" company/station letterhead and are accepted only by mail or fax: 310-203-8727. Only free positions sought ads are accepted by e-mail to: v@radioandrecords.com. Address all 20-word ads to R&R Free Opportunities, 2049 Century Park East., 41st Roor, Los Angeles, CA 90067.

R&R Opportunities Advertising

1x

2x \$200/inch \$150/inch

Rates are per week (maximum 35 word per inch includ-ing heading). Includes generic border. If logo, custom border or larger heading are required, add 1/2 inch (\$60 for 1x, \$50 for 2x). In addition, all ads appear on R&R's ioandrecords com ensite (www.rad

Blind Box: add \$50

The R&R address and your box number adds 12 words to your ad. Regular Opportunities rates apply to Blind Box ads, but a \$50 service charge is added for ship-

Positions Sought: \$50/inch

Individuals seeking employment may run ads in the Positions Sought section at the special rate of \$50/inch

Payable In Advance

Opportunities Advertising orders must be typed o pany/station letterhead and accompanied by advance payment. Please submit ad copy & logos via mail to imumaw@radioandrecords.com. Ads are also accepted by fax: (310-203-8727) or mail. Visa, MC, or AMEX accepted. Include card number, name as it appears on credit card, expiration date and phone number. Blind box responses are sent to advertisers every Friday by first-class mail.

Deadline

To appear in the following week's issue, your ad must be received by Thursday noon (PST) eight days prior to issue date. Address all ads to:R&R Opportunities 2049 Century Park East, 41st Floor, Los Angeles CA 90067

RADIO & RECORDS, INC. 2049 Century Park East, 41st Floor, Los Angeles, CA 90067

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| HOW TO READ | CHUS | RADIO & RECO | ORDS. INC., 2049 CENTURY PARK | EAST. 41ST FLOOR, LOS ANGE | LES. CA 9006 | 7 WEBSI | TE: www.radioandrecords.com |
|---------------------|--------------|----------------------|-------------------------------|----------------------------|----------------|--------------|-------------------------------|
| | Phone | Fax | E-mail | | Phone | Fax | E-mail |
| CIRCULATION: | 310-788-1625 | 310-203-8727 | subscribe@radioandrecords.com | OPPORTUNITIES/MARKETPLACE | : 310-788-1621 | 310-203-8727 | kmumaw@radioandrecords.com |
| NEWS DESK: | 310-788-1699 | 310-203-9763 | newsroom@radioandrecords.com | EDITORIAL/MAIN OFFICE: | 310-553-4330 | 310-203-9763 | mailroom@radioandrecords.com |
| R&R MUSIC TRACKING: | 310-788-1668 | 310-203-9763 | cmaxwell@radioandrecords.com | WASHINGTON, DC BUREAU: | 301-951-9050 | 301-951-9051 | jhoward@radioandrecords.com |
| ADVERTISING/SALES: | 310-553-4330 | 310-203-845 0 | hmowry@radioandrecords.com | NASHVILLE BUREAU: | 615-244-8822 | 615-248-6655 | Iheiton @ radioandrecords.com |

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configure the Sirocco for your audio output and verify that your speakers are connected correctly. Here's where you let the device know if you're using headphones, regular speakers or a

The software also includes a mixer to control volume levels, an "Effects"

speakers to emulate various environments -- including "Concert Hall," "Music Pub" and "Underwater" -- choose from 12 equalizer presets or set up your own custom equalizer setting.

Sondigo's Sirocco wireless audio bridge

www.sondigo.com.

+CURRENT #309. WJMN/Ramiro & Pebbles, WOGL/Big Ron O'Brien, Z100/Paul

+Cubby Bryant, WZZN, WKSC/Nikki, WNCI/Chris Davis, WDVE/Jim & Randy, \$13 CD.

Brown, KHKS/Billy The Kidd, WWZZ/Mathew Blades, KCCL/Jim Hall WAPE/Chase Daniels \$1300

+KYIL/Terry King, WIYY/Kirk, Mark & Spiegel, \$13 CD.

& Hawkeye, KIIS/Ryan Seacrest, Z100/Elvis Duran & Z Zoo \$13 CD. +PERSONALITY PLUS PPP-215. KMYI/Jeff & Jer KSAN/Lamont & Tonelli

ALL COUNTRY OCY-164, WDXB, WZZK, KILT, WHOK, WCOL. \$13.CD +ALL CHR PCHR-134, WSTR, WBTS, WWWO, WKST. \$13 CD.

+PROFILE #\$-550, DALLASI CHR Ctry LIC AC Gold AOR LIC \$13 CD +PROFILE #8-551 HOUSTON! CHR AC Ctry AOR Gold UC \$13 CD +PROMO VAULT #PR-63 promo samples - all formats, all market sizes \$15 50 CD

+SWEEPER VAULT #SY-49 Sweeper & legal ID samples, all formats. \$15.50 CD

+CHIN-39 (CHR Nights), +O-27 (All Oldies) +CR-1 (Classic Rock), +ALT-11 (Alternative) +AOR-17 (AOR) at \$13 each

+CLASSIC #C-382, WKNR/J. Michael Wilson-1968, KFWB/Lohman & Barkley 1968, KFI/Mark Taylor-1978, KHJ/Unknown DJ 1978, WHBQ/ Mason Dixon-1974. \$16.50 CD

WXKS/Matt Siegel, DC's WWZZ/Mathew Blades. Detroit's WYCD/Dr. Don. Baltimore's WPOC/Michael J. A. Jen. DVD \$35, VHS \$30.

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performers in the business, heard daily on radio and television stations worldwide.

Roberta Solo

PROMOS, IDS & SWEEPERS MP3 - ISDN - FTP

DEMOS ON THE WEB www.voicegal.com



w americanradiohistory com

included Ethemet cable. After installing the network driver

on the computer, the next step is to configure the Sirocco,

The software will then scan for wireless networks.

Choose an available network and click "Next," enter your

security key (if your network requires one), and that's it.

which is as simple as choosing the listed device and

s media plavers.

most attractive device, being an

than seven LED indicator lights.

Setting up the Sirocco involves

dicking "OK."

industrial-looking while box with a

chunky white antenna and no fewer

connecting it to a computer with the

The Sirocco is not the slickest or

5.1 surround-sound setup.

screen where you can set up your

The Sirocco is available for \$139.99 directly from

- Bride Connoily

RTHE BACK PAGES



CHR/POP

- SHAKIRA HWYCLEF JEAN Hips Don't Lie (Epic/
- FORT MINOR... Where'd You Go Allochine Shap/Warner Bros./ CHAMILLIONAINE IfKRAYZIE BONE Fidin (Jaivarsal Motowa)
- SEAN PAUL Temperature (VP/Atlantic) NMANNA SOS (Def JanviDJMG)

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- NICK LACKEY What's Left Of Me (Jive/Zam the Label Group
- DANNEL POWTER Bad Day /Warner Bros./
- NELLY FURTADO Promiscuous (Geffan)
- ANNA Unfaithful (Def Jam/IDJMG) ALL AMERICAN REJECTS Nove Along (Do
- MCKELBACK Sevin' Me (Roadrumer/RC/MG) 10 11
- 15 CASSIE Me & U (NextSalaction/Bad Boy/Atlantic)
- 12 13
- FRAY Over My Head (Cable Car) /Epic/ NATASHA BEDINGFIELD Unwritten /Epic/ 12 14
- 14 KELLY CLARKSON Walk Away (RCA/RMG)
- 19 FIELD MOB fICIARA So What (DTP/Geffen)
- PANICI... I Write Sins... (Decaydance/Faeled By Romen/Lave) PUSSYCAT DOLLS 1/BIG SIBOOP DOGG Buttons (A&M/Interscope) 20 21
- 16 BUBBA SPARXXX... Ms. New Booty (Purple Ribbon/Virgin) 19
- 17 20
- STAIND Right Here (Flip/Atlantic) ANNA MALICK Breathe (2 AM) (Columbia) 22
- PAULA DEANDA 1/BABY BASH Doing Too Much (Arista) CHRISTINA AGUILERA Ain't No Other Man (RCA/RMG) 24
- 46
- 27 CHINS BROWN FILM. WAYNE Gimme That Live/Zomba Label Group NATASHA BEDINGFIELD Single (Epic) JEANNE ORTEGA 11 PAPOOSE Crowded (Hollyn
- 26
- 28 29
- ASHLEY PARKER ANGEL Let U Go (BlackGround/Universal Motor TEDOY GEIGER For You I Will (Confidence) (Columbia/Sony BMG) 23
- PAUL WALL Girt (Swishellouse/Asylum/Atlantic) 25
- 29 PAUL WALL Girl /SwisheHouse/Asytum/Atlantic/ 31

#1 MOST ADDED

PANIS HILTON Stars Are Blind (Warner Bros.)

#1 MOST INCREASED PLAYS CHRISTINA AGUILERA Ain't No Other Man (RCA/RMG)

TOP 5 NEW & ACTIVE

JAMES BLUNT High (Custord/Atlantic) YING YANG TWINS FIPITBULL Shake (TV7) CHEVENNE KINIBALL Hanging On (Epic) T.I. Why You Wanna (Grand Hustle/Atlantic) Who Knew /LaFace/Zamba Label Group/ CHR/POP begins on Page 28.

AC

TW I W 0 DANNEL POWTER Bad Day (Warner Bros.) JAMES BLUNT You're Beautiful (Castard/Atl NATASHA BEDINGFIELD Unwritten (Enic) 8 KELLY CLARKSON Because Of You (RCA/RMG) LIFEHOUSE You And Me (Getten) MICHAEL BUBLE Save The Last Dance For Me (143/Reprise) 6 ROB THOMAS Ever The Same (Atlantic) FAITH HILL... Like We Never Loved At All (Warner Bros./Curb) 8 KEITH URBAN Making Memories Of Us (Capito/EMC) CHRIS FICE When Did You Fall (In Love With Me) (Columbia NICH LACHEY What's Left Of Me (Jiva/Zombe Label Group) 10 13 LEANN NIMES Probably Wouldn't Be This Wey /Carb/ 11 SHERYL CROW & STING Always On Your Side (A&M/Interscope) BON JOVI Who Says You Can't Go Home (Island/IDJ/MG) 12 15 CARME UNDERWOOD Some Hearts (Arista) NICOL SPONDERG Crazy in Love (Carb) 14 16 17 MERCYME So Long Solt /Colum in/INO BO BICE The Real Thing (RCA/RMG) 18 22 FIVE FOR FIGHTING The Riddle (Aware/Col 21 TAYLOR WCKS Do I Make You Proud (.... NICKELBACK Photograph (Roodrunner/IDJMG) RASCAL FLATTS What Hurts The Most (Lyric Street) NICKELBACK Photograph (Rondra 19 25 23 CINCAGO Love Will Come Back (Rhino/Warner Bros.) 26 24 KT TURSTALL Block Herse & The Cherry Tree (Re these/Virgin KELLY CLARKSON Walk Away (RCA/RMG) HOOTIE & THE BLOWFISH Get Out Of ... (Sneaky Long/Voi 20 27 28 IE UNDERWOOD Jesus, Take The Wheel (Arista) 30 **CHANTAL CHAMANDY** Feels Like Love /Nines FRAY Over My Head (Cable Car) /Epic/ JACK JONNISON Upside Dewn (Brushfire/Universal Republic/ _

#1 MOST ADDED JON SECADA Free (Big 3)

#1 MOST INCREASED PLAYS BE THEMAS Ever The Same (Atlantic

TOP 5 NEW & ACTIVE

CASCADA Everytime We Touch /Red MIL' FILISA LOEB Anti Here De JADE Ley Me Down (ARE) MNY JANES Love Words (Aura) JOU SECADA Free (Big 3)

AC beause as Page 44.

June 16, 2006

CHR/RHYTHMIC

- 1 144 TH Ville MC Cain' Rows Bad Bau/Atlantic LIL' JON 1/E-40 & SEAN PAUL Snap Yo Fingers (7/7) FIELD MOB HCIARA Se What (DTP/Gellen CASSIE Me & U /MentSelection/Bed Boy/Atlantic/ CASSE: IIII & U (MERI) Store (Annovan Day) Assamile/ CHAMILLIONAINE (ACRAYZIE DONE Ridin (Universal Motown) CHIRS DROWN (fLLL' WAYNE Gimme That (Jive/Zembe Label Group) CHERISH Do It To It (She Null/Capitol) 8 T.I. What You Know (Grand Hustin/Atlantic SHAKIRA I/WYCLEF JEAN Hips Don't Lie (Enic) 14 E-40 f/T-PAIN & KANDI GIRL U And Dat (Reprise/BME) NELLY FURTADO Promiscuous (Gettan) PAULA DEANDA (BABY BASH Doing Too Much (Arista) 16 12 12 DEM FRANCHIZE BOYZ Lean Wit It, Rack Wit It /So So Def/Virgin/ 13 11
- 10
- Đ 18
- SHAWNINA Gettin' Some (DTP/Def Jam/IDJMG) 13 17
 - T.I. Why You Wanna (Grand Hustle/Atlantic) 11 RINANNA Unfaithful (Def Jam/IDJMG)

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- 20 19
- 15 22 MARY J. BLIGE Enough Cryin' (Gette 20
 - BUBBA SPARXXX Heat It Up (Purple Ribbon/Virgin) 6
 - 22
 - 23
- BUSTA NYWES ... I Love My B **** (Fior 25 88 29 LETOYA Torn (Capitol)
 - NE-YO When You're Mad (Def Jam/IDJMG) 26
 - JAMME FOXX f/TWISTA DJ Play A Love Song (J/RMG)
 - OLIVIA 1/ 50 CENT Best Friend (G-Unit/Interscope) 28
- 8 30 39

#1 MOST ADDED

#1 MOST INCREASED PLAYS NELLY FURTADO Promiscuous (Gettan)

DMX Lord Give Me A Sign *(Sony Urban/Columi* AVAIIT 4 Minutes *(Magic Johnson/Geffen)* LUPE FIASCO Kick Push (1st & 15th/Atlantic) PUSSYCAT DOLLS FINE SHOOP DOGG Buttens (A&M/m CHR/RHYTHMIC bosies on Page 25.

HOT AC

| w | TW | |
|----|----|---|
| 1 | 0 | DANNEL POWTER Bad Day (Warner Bros.) |
| 3 | ø | NICKELBACK Savin' Ma (Roadranner/ID./MG) |
| 2 | ā | NATASHA BEDINGFIELD Unwritten (Enic) |
| 4 | ð | ICT TURISTALL Block Horse & The Cherry Tree (Relentless/Virgin) |
| 5 | 0 | KELLY CLARKSON Walk Away (RCA/RMG) |
| 6 | 6 | FRAY Over My Head (Cable Car) (Epic) |
| 8 | 0 | GOO GOO DOLLS Stay With You (Warner Bros.) |
| 7 | 8 | ROB THISMAS Ever The Seme (Atlantic) |
| 9 | 9 | BOB JOVI Who Says You Can't Go Home (Island/RDJMG) |
| 1 | 10 | JACK JOHNSON Upside Down (Brushfire/Universal Republic) |
| 0 | Ĩ | JAMES BLUNT You're Beautiful (Custard/Atlantic) |
| 12 | 0 | TEDDY GEIGER For You I Will (Confidence) (Columbia/Sony BMG) |
| 13 | 0 | 80 SICE The Real Thing (RCA/RMG) |
| 17 | 0 | RED HOT CHILL PEPPERS Dani California (Warner Bros.) |
| 6 | 15 | JAMES BLUNT High (Costant/Atlantic) |
| 8 | 16 | NICK LACHEY What's Left Of Ne (Jive/Zembe Label Group) |
| 9 | Ø | RINAINIA SOS (Det Jam/IDJMG) |
| 22 | 18 | SHAICIRA INVYCLEF JEAN Hips Don't Lie (Epic) |
| 27 | 19 | GRARLS BARKLEY Crazy (Downtown/Leva/Atlantic) |
| 23 | 20 | FIVE FOR FIGHTING The Riddle (Aware/Columbia) |
| 0 | 21 | BETTER THAN EZRA Juicy (V2/Artamis) |
| 26 | | ALL-AMERICAN REJECTS Move Along (Doghouse/Interscope) |
| 25 | | BLUE OCTOBER Hate Me (Universal Motown) |
| 4 | 24 | MIXS Afterglow (Epic) |
| 81 | • | FORT MINOR Where'd You Ge (Mechine Shap/Warner Bros.) |
| 8 | 26 | BREAKING POINT AI Messed Up /Wind-Up/ |
| 21 | 27 | JEWEL Again And Again (Atlantic) |
| 0 | | MAT KEANNEY Nothing Loft To Lose (Awara/Columbia) |
| 15 | | SMASH MOUTH Story Of My Life (Beautiful Bamb) |
| 9 | 30 | SHERYL CROW & STING Always On Your Side (A&Minterscope) |

#1 MOST ADDED

GRANLS BANKLEY Cracy (Dov

#1 MOST INCREASED PLAYS GRANLS BANKLEY Crazy (Downto wn/Lava/A

TOP 5 NEW & ACTIVE

DEATH CAB FOR CUTIE Soul Mosts Body (An AUGUSTANA Besten (Epic) THEORY OF A DEADMAN Senta Menica (Roadrane LITTLE WILLIES Roll On (Milling BullEMC) MALING MARY J. BLIGE One /Gellen

AC begins on Page 43.

URBAN

YUNG JOC Gain' Down (Bad Boy/Atlantic) LETOYA Tom (Cani 2 LIL' JOII NE-40 & SEAN PAUL Snap Yo Fingers (TVT) FIELD MOE HCIARA So What (DTP)Getta 8 MARY J. BLIGE Enough Cryin' (Getten) 5 WE FOXX ITWISTA DJ Play A Love Song LURMG) JAN T.L. Why You Wanne (Grand Hassle/Atlantic) CNAMILLIONAIRE (NCRAYZIE DONE Ridin (Universal Motown/ CHRIS DROWN (LUL' WAYNE Gimme That Live/Zombo Label Group) ٥ 8 11 NCK NOSS Hustin' (Sip-N-Side/Oel Jam/RJ/MG/ CHERISH De It Te It (Sho Welf/Capital 14 NE-YO When You're Mad (Def Jam/IDJ/MG) 12 8 T.I. What You Know (Grand Hustle/Atlan SEAN PAUL Temperature (VP/Atlantic) KELIS f/TOO SHORT Bossy (Jive/Zembe Label Group) YOUNG DIRD ffT.I. Shoulder Leen (Grand Husthe/Atla Ð 16 SHAWINIA Gettin' Some (DTP/Dol Jam/IDJMG) 12 15 AVANT 4 Minutes (Magic Johnson/Gette 18 KELLS f/TOO SHORT Bossy Live/Zembe Label Grou JAGGED EDGE Good Luck Charm /Sonv Urban/Colu 17 18 BUBBA SPARXXX... Ms. New Booty (Purple Ribbon/Virgin) CASSIE Me & U (NextSelection/Bad Boy/Atlantic) BUSTA MIYMES... I Love My B**** (Fipmode/Aftu 24 21 OUTILAST Mighty O (LaFace/Zomba Label Group) DEM FRANCHIZE BOYZ Ridin' Rims (So So Def/Virgin) 31 PAUL WALL Girl /Swisha/Jousa/Asydum/Atlantic/ RICK ROSS Hustlin' /Sijn-N-Slide/Def Jane/ID/MG/ 23 26 CHERI DENNIS | Love You (Bad Boy/Atlantic) MESSEZ (IPINP C Love Song (Fo' Assi'Getton) LIL' WAYNE Huster Musik (Cash Money/Unive

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- FORT MINOR ... Where'd You Go (Machine Shep/War er Bres.)
- SEAN PAUL... When You Gonne (Give It Up Te Me) (VP/Atlantic)

CHAMILLIONAIRE Grown And Sexy (Universal Mo

TOP 5 NEW & ACTIVE JEANNE ONTEGA FIPAPOOSE Crowdod (Hadywo

METHOD MAN FILAURYN HILL Say (Daf Jany/DJAMG) BOMAGON FICHIME MOB & FABO Wuz Up (BME/Rights

ROCK

UNBAN begins on Page 28.

DJ KHALED Hole At Me (Terror Squed/Koch)

THREE & MAFIA Poppin' My Collar (Soey Urban/Columb CHINGY Pulling Me Back (Capital BUBBA SPARXXX Heat It Up (Purple Ribbon/Virgin)

GHOSTFACE KILLAN HINE-YO Back Like That (Def Jam/ID./MG)

#1 MOST ADDED

CHHIGY Pulling Me Back /Capital

#1 MOST INCREASED PLAYS

LETOVA Tom (Capital

TOP 5 NEW & ACTIVE

T-PAIN FILIL' WAYINE Studio Luv (Jina/Zomba Label Group)

GUCCI MANE Go Hood *(Big Cal)* BROOKE VALENTINE F/PMP C D-Girl *(Sublim*

TW LW RED NOT CHILL PEPPERS Dani California /Warner Bros / 1 BUCKCHERRY Crazy Bitch (ElevenSeven/Lava) TOOL Vicerious /Velcane/Zembe Label Group 3 GODSMACK Speek (Universal Republic) SHINEDOWN 1 Dare You (Atlantic) THREE DAYS GRACE Animal I Have Become / Jive/Zambe Label Gr 9 6 WOLFMOTHER Women (Modular/Interscope) NICKELBACK Savin' Me (Roadrunner/IDJMG) PEARL JAM World Wide Suicide (J/RMG) 10 10 FOO FIGHTERS No Way Back (RCA/RMG) FOO FRANTERS NO Way SEETINER Ramady (Wind-Up) KORNI Coming Undens (Virgin) SHINEDOWN Save Me (Atlan 11 11 13 15 14 SEETHER The Gift /Wind-Un 12 **18 YEARS Wastein** N be PEARL JAM Life Wasted (URMG) 18 STONE SOUR Through Glass (Road 23 MAR HAGI 17 IDER Lips Of An Angel /Un wersel Rea -MUOVAYNE Fall Into Sloop (Epic) 19 16 20 SYSTEM OF A DOWN Lonely Day (American/Col BREAKING BEILJAMMI The Diary Of Jane (Halywor ROB ZOMDE American Witch (Geffae/Interscope) 20 BLACK STREE CHERRY Lonely Train (Roadry 29 MAN ING RACONTEVES Steedy, As She Gees (Third Man/V2) THEORY OF A BEADMAN Sente Monice (Roadrunne 22 24 24 18 YEARS Through The Iris (Universal Anoshiic) 30 EVANS OLUE Cold (But I'm Still Hore) (Pocket/Hallywood) 28 SAMMY HAGAR Sam I Am (Aref! Masi: Manage 26 STAND Everything Changes (File/Adantic) NOGRASTANK Inside Of You (Island/IDJ/MG/ 20 21 #1 MOST ADDED

DREAKING BEILJANNE The Diary Of Jane Hally

#1 MOST INCREASED PLAYS STORE SOUR Through Glass (Road AD. IMG

TOP 4 NEW & ACTIVE

FIGHTING INSTINCT I Found Forever *(EMI Music Reactive/G* NEB NOT CINLI PEPPERS Tall Me Buby *(Marmer Bras.)* CHEAP TRICK Parloct Stranger (Big 3) GODSMACK Shine Down (Aniversal Aquali

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- ISLEY BROTHERS... Just Came Here To Chill (Def Soul/Def Janv1DJMG) TEENA MARIE Ooh Wee (Cash Money/Universal Motown) 6
- 6 MARY J. BLIGE Be Without You (Gelfen)
- URBAN MYSTIC | Refuse (SOBE)
- HEATHER HEADLEY In My Mind (RCA/RMG)
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- 21 24 MARY J. BLIGE Enough Cryin' /Geften
- 16 AVANT 4 Minutes (Magic Johnson/Getten)
- 30 2 LETOYA Torn (Capitol)

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LW.

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- 23 26 28
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- 22 29 KEM Into You (Universal Motown)
 - 30 LORENZO DWENS Wanna See You Smile (D. Town)

#1 MOST ADDED

FREDDIE JACKSON Until The End Of Time (Orpheus)

#1 MOST INCREASED PLAYS LUTHER VANDROSS Shine (IRMG)

TOP 5 NEW & ACTIVE

AMEL LARRIEUX Weary (Bliss Life) SANTANA FIANTHONY HAMILTON Twisted (Arista/RMG) JAMIE FOXX F/TWISTA DJ Play A Love Song (J/RMG) MELI'SA MORGAN High Maintenance (Orpheus/Luann) MARY MARY Heaven (Sony Urban/Columbia

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ACTIVE ROCK

- RED HOT CHILI PEPPERS Dani California (Warner Bros.) TOOL Vicarious /Volcano/Zomba Label Group) BUCKCHERRY Crazy Bitch (ElevenSeven/Lava) THREE DAYS GRACE Animal I Have Become (Jiwa/Zomba Label Group) GODSMACK Speak (Universal Republic) KORN Coining Undone (Virgin) WOLFMOTHER Woman (Modular/Interscope) 8 11 HINDER Lips Of An Angel (Universal Republic) SEETHER The Gift /Wind-Up/ 9 10 DISTURBED Just Stop (Reprise) MUDVAYNE Fall Into Sleep (Epic) ROB ZOMBIE American Witch (Geffen/Interscope) 12 12 13 SHINEDOWN | Dare You (Atlantic) 13 Ö STONE SOUR Through Glass (Roadrunner IDJMG) 26 BREAKING BENJAMIN The Diary Of Jane (Hollywood) 30 14 16 EVANS BLUE Cold (But I'm Still Here) (Pocket/Hollywood) 17 17 10 YEARS Through The Iris (Universal Republic) HURT Rapture (Capitol) 16 18 15 NICKELBACK Savin' Me (Roadrunner/ID.JMG) 19 20 19 10 YEARS Wasteland (Universal Republic) BLACK STDNE CHERRY Lonely Train (Roadn 20 23 nner/IDJMG/ 888 BLUE OCTOBER Hate Me (Universal Motown) 22 ATREYU Ex's And OH's (Victory) PEARL JAM Life Wasted (J/RMG) 24 21 PEARL JAM World Wide Suicide (JIRMG) 25 SYSTEM OF A DOWN Lonely Day (American/Colur 30 SECONDS TO MARS The Kill (Immortal/Virgin) 18 27 31 LOSTPROPHETS Rooftops /Colu 29
 - AFI Miss Murder (Tany Evil/Interscope) THEORY OF A DEADMAN Sente Menice (Roedrunner/ID.JMG)

#1 MOST ADDED

MACK Shine Down Minis -1.8

#1 MOST INCREASED PLAYS BREAKING BEILJAMMI The Diary Of Jans (Hall)

TOP 5 NEW & ACTIVE

REVELATION THEORY Slow Burn (On/Idal Roc) ARCTIC MONKEYS I Bet You Look Good On The Dancefloor (Da GODSMACK Shine Down (Universal Republic) HIM Killing Loneliness (Sira/Warner Bi LYNAM Tanis (Change Your Mind) (DRT)

| COUNTRY | |
|--|--|
| NNY CHESNEY Summertime (BNA) | |
| IL VASSAR Last Day Of My Life (Arista) | |
| A MCGRAW When The Stars Go Blue (Curb) | |
| NNN RIMES Something's Gotta Give (Asylum/Curb) | |
| AD PAISLEY The World (Arista) | |
| | |

- DIERKS BENTLEY Settle For A Slov wn /Cap CARRIE UNDERWOOD Don't Forget To Remember Me (Arista)
- JDE NICHOLS Size Matters (Someday) (Universal South)
- TOBY KEITH A Little Too Late (Show Dog Nashville/Universal
- 99999 KEITH ANDERSON Every Time I Hear Your Name (Arista) RODNEY ATKINS If You're Going Through Hell (Curb)
- RASCAL FLATTS Me And My Gang (Lyric Street)
- GARY ALLAN Life Ain't Always Beautiful (MCA)
- CRAIG MORGAN | Got You (BBR)

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BR.

- 12 LITTLE BIG TOWN Bring It On Home (Equity) 16 17
 - KENNY ROGERS | Can't Unlove You (Capitol
 - ERIC CHURCH How 'Bout You /Capitol/
 - WRECKERS Leave The Pieces (Maverick/Warner Bros.) SUGARLAND Down In Mississippi (Up To No Good) (Mercury)
- 21 19 JAKE OWEN Yee Haw (RCA/RLG)
- BILLY CURRINGTON Why, Why, Why (Mercury) 22 24
 - STEVE HOLY Brand New Girtfriend (Curb)
- 23 JOSH GRACIN Favorite State Of Mind (Lyric Street)
- 25 JOSH TURNER Would You Go With Me (MCA) 26
 - PAT GREEN Feels Just Like It Should (BNA)
 - DANIELLE PECK Findin' A Good Man (Big Machine)
 - TRENT WILLMON On Again Tonight (Columbia) BRODKS & DUNN Building Bridges (Arista)
 - TRACE ADKINS Swing (Capital)
- 30 31 MIRANDA LAMBERT New Strings (Columbia)
 - ertime (Warner Bros.)

BRAD PAISLEY The World (Arista

SAMMY KERSHAW Tennessee Girl (Category 5) BOMSHEL Ain't My Day To Care (Curb) CHRIS CAGLE Anywhere But Here (Capitol) BRIAN MCCOMAS Good Good Lovin' (Katapult) TRENT TOMLINSON One Wing In The Fire (Linic Street)

| LW | TW | |
|----|-----|--|
| 1 | 0 | RED HOT CHILI PEPPERS Dani California (Warner Bros.) |
| 2 | 2 | TOOL Vicarious (Volcano/Zomba Label Group) |
| 4 | 3 | |
| 5 | 0 | AFI Miss Murder (Tiny Evil/Interscope) |
| 3 | 5 | BLUE OCTOBER Hate Me (Universal Motown) |
| 6 | 6 | |
| 7 | 0 | THREE DAYS GRACE Animal I Have Become (Jive/Zomba Label Group) |
| 8 | 8 | SHINEDOWN I Dare You (Atlantic) |
| 9 | 9 | GNARLS BARKLEY Crazy (Downtown/Lava/Atlantic) |
| 12 | 0 | TAKING BACK SUNDAY MakeDamnSure (Warner Bros.) |
| 10 | Ð | |
| 13 | 12 | ROCK KILLS KID Paralyzed (Fearless/Reprise/Warner Bros.) |
| 15 | 13 | KORN Coming Undane (Virgin) |
| 14 | 13 | 30 SECONDS TO MARS The Kill (Immortal Virgin) |
| 11 | 15 | ARCTIC MONKEYS Bet You Look Good Dn The Dancefloor (Domino) |
| 21 | Œ | PEARL JAM Life Wasted (J/RMG) |
| 16 | 17 | to to the the to the to the to the the to th |
| 22 | 18 | BUCKCHERRY Crazy Bitch (ElevenSeven/Lava) |
| 17 | 19 | PANIC! AT THE DISCO The Only (Decaydance/Fueled By Ramen/Lava) |
| 20 | 20 | GOOSMACK Speak (Universal Republic) |
| 19 | 21 | PEARL JAM World Wide Suicide (J/RMG) |
| 18 | 22 | SYSTEM OF A DOWN Lonely Day (American/Columbia) |
| 24 | 23 | LOSTPROPHETS Roottops /Columbia/ |
| 26 | 24 | OASHBOARD CONFESSIONAL Don't Wait (Interscope) |
| 25 | 25 | SNOW PATROL Hands Open (A&M/Interscope) |
| 42 | 26 | BREAKING BENJAMIN The Diary Of Jane (Hallywood) |
| 23 | 27 | FOO FIGHTERS No Way Back (RCA/RMG) |
| 32 | 2.8 | PANELAT THE DECO LIVER (Deco for a 1 10 0 |

- YELLOWCARD Rough Landing, Holy (Capital) SHE WANTS REVENCE These Things (Geffee)

#1 MOST ADDED LAWTH E BEIGHTS Pass And Mand Nictory

#1 MOST INCREASED PLAYS

EAKING BELLANNI The Diary Of Jaco Stati

TOP 5 NEW & ACTIVE

ROB ZOMBIE American Witch (Geffan/Interscope) SECRET MACHINES Lightning Blue Eyes (Reprise) HIM Killing Loneliness (Sire/Warner Bros.) MUSE Knights of Cydonia (Warner Bros.) BULLET FOR MY VALENTINE Tears Don't Fall (Trusthill/Jive/Zomba Label Gro

ALTERNATIVE begins on Page 55.

SMOOTH JAZZ

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POWERED BY

MEDIABASE

- 0 PHILIPPE SAISSE TRID Do It Again (Rendezvous) BRIAN CULBERTSON Let's Get Started (GRP/VMG) PAUL BROWN Winelight (GRP/VMG) NAJEE 2nd 2 None (Heads Up International MINDI ABAIR True Blue (GRP/VMG) RAMSEY LEWIS Oh Happy Day (Narada Jazz/EMI) WAYMAN TISDALE Get Down On It (Rendezvous) NICK COLIDNNE Always Thinking Of You (Narada Jazz/EMI) MICHAEL LINGTON Pacifica (Rendezvous) Å EUGE GROOVE Chillaxin (Narada Jazz/EMI) DAVID PACK Biggest Part Of Me (Peak/Concord) NILS Summer Nights (Baja/TSR) SIMPLY RED Holding Back.... (simplyred.com/Verve Forecast/VMG) 1 B B B PETER WHITE What Does It Take (Columbia) KIM WATERS Steppin' Out (Shanachie) CORINNE BAILEY RAE Put Your Records On (Capitol) 15 16 17 HERBIE HANCOCK ... A Song For You (Possibilities/Vector) BEYONCE' Wishing On A Star (Sony Urban/Columbia) 18 RAY PARKER, JR. Mismaloya Beach (Raydio Music Group) CHRIS STANDRING I Can't Help Myself (Trippin' N' Rhythm) BRIAN SIMPSON Saturday Cool (Rendezvous) 000000 RICK BRAUN Groove Is In The Heart (Artunn) PIECES OF A DREAM Forward Emotion (Heads Up) GERALD ALBRIGHT We Got The Groove (Peak) DAVID BENOIT Beat Street (Peak/Concord) 26 JASON MILES Sexual Healing (Narada Jazz/EMI) 27 PAMELA WILLIAMS Positive Vibe (Shanachie) DAVE KOZ Undeniable (Capitol) JANITA Enjoy The Silence (Lightyear) 29 30 DONALD FAGEN H Gang (Reprise
 - **#1 MOST ADDED**
 - PETER WHITE What Does It Take (Columbia)

#1 MOST INCREASED PLAYS PETER WHITE What Does It Take (Colum

TOP 5 NEW & ACTIVE

ERIC DARIUS Chillin' Dut (Narada Jazz/EMI) SHILTS Look What's Happened (Artizen) KEM Find Your Way (Back Into My Life) (Universal Motown) MARION MEADOWS Dressed To Chill (Heads Up) MICHAEL FRANKS Under The Sun (Koch) SMOOTH JAZZ begins on Page 49.

TRIPLE A

| LW | TW | |
|----|----|--|
| 1 | 0 | SHAWN MULLINS Beautiful Wreck (Vanguard) |
| 3 | 2 | |
| 6 | ā | KT TUNSTALL Suddenly See (Relentiess/Virgin) |
| 13 | ā | GNARLS BARKLEY Crazy (Downtown/Lava/Atlantic) |
| 5 | 6 | MAT KEARNEY Nothing Left To Lose (Aware/Columbia) |
| 7 | 6 | MARK KNOPFLER & E. HARRIS This is Us (Nonesuch/Warner Bros.) |
| 2 | | |
| 8 | 8 | GUSTER One Man Wrecking Machine (Reprise) |
| 4 | 9 | JACK JOHNSON Upside Down (Brushfire/Universal Republic) |
| 11 | 1 | JAMES BLUNT High (Custard/Atlantic) |
| 14 | 0 | LOS LONELY BOYS Diamonds /Or Music/Epic/ |
| 12 | 12 | CHRIS ISAAK King Without A Castle (Reprise) |
| 9 | 13 | DEATH CAB FOR CUTIE Crooked Teeth (Atlantic) |
| 10 | 14 | |
| 15 | 15 | |
| 17 | 6 | KEANE Is it Any Wonder (Interscope) |
| 18 | D | RACONTEURS Steady, As She Goes (Third Man/V2) |
| 16 | 18 | SNOW PATROL Hands Dpen (A&M/Interscope) |
| 21 | Ð | FRAY How To Save A Life (Epic) |
| 20 | 20 | PAUL SIMON Outrageous (Warner Bros.) |
| 19 | 21 | GOMEZ How We Operate (ATO/RMG) |
| 28 | 22 | COLDPLAY The Hardest Part (Capitol) |
| 30 | 23 | CORINNE BAILEY RAE Put Your Records On (Capitoli |
| 22 | | LITTLE WILLIES Roll Dn (Milking Bull/EMC) |
| 26 | | SHERYL CROW I Know Why (A&M/Interscope) |
| 23 | 26 | BRANDI CARLILE What Can I Say (Red Ink/Columbia) |
| - | 9 | DONAVON FRANKENREITER Move By Yoursell (Last Highway) |
| 25 | 28 | JACICIE GREENE I'm So Gone (Verve Forecast/VING) |
| 29 | 29 | BRUCE SPRINGSTEEN Pay Me My Money Down (Columbia) |
| 24 | 30 | DANNEL POWTER Bad Doy (Warner Bros.) |
| | | #1 MOST ADDED |
| | | ZIGGY MARLEY Love is My Religion (Taff Gene) |

#1 MOST INCREASED PLAYS CHARLS BARKLEY Crazy (Downtown/Leva/Atlantic)

TOP 5 NEW & ACTIVE

SONYA KITCHELL Let Me Go (Velour) WIDESPREAD PANIC Second Skin (Sanctuary/SRG) FIVE FOR FIGHTING The Riddle (Aware/Columbia ANIMAL LIBERATION ORCHESTRA Girl, I Wanna Lay You Down (Brushfire) EDWIN MCCAIN Gramercy Park Hotel (Vanga

TRIPLE A begins on Page 57.

mericanradiohistory

TOP 5 NEW & ACTIVE COUNTRY begins on Page 33. ALTERNATIVE

#1 MOST ADDED FAITH HILL Sunshine & Summ **#1 MOST INCREASED PLAYS**

1SHER PUBI

RE

ennett Zier is CEO of Red Zebra, one of broadcasting's newest companies. With 30 years of experience, Zier has hit the ground running.

His new company was formed in partnership with a man many consider to be the most entrepreneurial and successful owner in the NFL, Dan Snyder. Under Zier's leadership Red Zebra will be the broadcast home of the Washington Redskins, assuming broadcast rights to the team starting with the 2006 season.

Getting into the business: "I worked at my college radio station at Adelphi University in New York. I was doing the sports reports and had a show called The Original Soundtrack Show, where, every Thursday at 5pm, I would play one album from a Broadway show, tell the story and have a good time.

"My first job was at WGSM-AM/Huntington, NY, The information you need, the music you love! It was owned by Greater Media. I worked there for 18 months and never took a day off. Monday through Friday I sold time, Saturday I was a news reporter, and Sunday I did the afternoon airshift."

Moving on: "I was at a seminar and met Steve Garber. He had just started to sell for CBS, and he was actually in the TV planning department. We became friends, and three or four months later he called and said, There's an opening at CBS-FM, and you should apply.

I said. I thought you hated your boss,' and he said, I got a new boss. Why don't you call this guy Ed Kiernan?

'I called, and Kiernan said, What kind of name is Bennett? I said, I don't know, but you'll certainly remember it.' He invited me to come in for an interview. I didn't get the job, but I kept pitching him, and he finally hired me. I spent the next 14 years there.

"I finished my career at CBS in Boston and then put WTEM/Washington on the air with a group of people for Colfax Communication. We also put WBIG (Oldies 100)/ Washington on the air. That was very exciting and something I hadn't done before. That was 14 years ago, and since Colfax we merged seven companies into what is now Clear Channel. During those years I also put on WWPR/New York for AMFM."

Meeting his new partner: "About five years ago I got a call from Dan Snyder. He had bought the Redskins and wanted to meet me. I came down to Redskins Park. He asked me what I did. He started to rattle off all the corporate executives at my company and asked what they did and if I was somebody who could make decisions or was he wasting his time.

We started to talk about marketing, which is Dan's background. He asked where the station was located. I said, You know what? If I could own a radio station, I would put it in a shopping mall.' He asked why, and I said, Because if you put it in a shopping mall, you get all that foot traffic. I'd put the studios right in the front, and I'd have a kiosk and sell merchandise.' Dan said, 'You know what? I love that idea. I have all these Redskins stores. You want to broadcast live from them? I said sure.

We built two studios in Redskins stores — one in the Springfield Mall in Virginia and another one in Tyson's Corner. That was how our relationship began."

Founding of Red Zebra: "One day at the end of last year Dan said, 'I really would love to get into the radio business.' I was running 32 Clear Channel stations hubbed out of Washington, DC, and I said, I don't want to just run radio stations for anybody else. Dan came back to me about a week later and said, I was rethinking our conversation, and I don't think you understand. I'm not talking about you running a radio station, I'm talking about doing what I did at the Redskins and what I'm doing at Six Flags: starting a real broadcast company.

"He went on to say, Tye listened to you over the years about you wanting your own company! I said. If you're serious, you have to call Mark Mays and ask him for permission, and he did. I was under contract, and this happened fast. John Hogan and Mark were kind enough to give permission for me to do this, and Dan said, 'OK, here we go."

Naming the company: "This is the funniest part of the whole story. I said, 'OK, it's my company, so I can name it anything I want? Dan said sure. I said, I want to name it Blue Zebra.' Dan lowered his glasses, looked at me and said, 'Bennett, blue is the enemy: the Giants, the Cowboys. I said, Burgundy-and-gold is too cumbersome.' He said, 'How about Red Zehra? and I said done.

Blue Zebra is my personal e-mail address. Everybody calls me BZ, so Blue Zebra is Bennett Zier. Blue is my favorite color, and zebra is what my mother always said while I was growing up. She'd be at the butcher and say, That's for the Ziers - Z as in zebra.' I'd always wanted to name a company Blue Zebra, and then Dan said, 'How about red?' It's funny, because zebra has a double meaning with football because of the striped shirts for referees. It all kind of ties in."

Mission of the company: "Red Zebra is a company that will buy and operate radio, television, Internet and any media that hasn't been invented yet. It is new and looking for great ideas to build a foundation of content on. Phase One will be looking for radio stations in what we would call the Redskins fan base, the Redskins footprint, which is Maryland, Virginia, West Virginia, the Carolinas. We will look to put the Washington Redskins on Red Zebra radio stations.

We hope to grow nationally and then internationally, and we're very excited about technology. We don't have an infrastructure that dictates that we have to go in one direction or another, so we're able to look at satellite radio, Internet radio and a lot of wireless technology and look at it with a very creative eye.

"Dan is a great thinker, and we are surrounded by a lot of people who have had experience creating and running companies. The fortunate thing for me is that because I am the radio broadcast guy, I am able to take that experience and call upon people with an enormous amount of experience in other businesses and kind of look for a path of success using their expertise."

Long-range plans: "In the short term, we have three radio stations here in Washington, and in July we will be launching a new format that will include broadcasts of

the Washington Redskins. We will be doing a trimulcast, which is not new to the Washington, DC area, because the Bonneville folks have done it." property at the right price is always a challenge. The second challenge we have is creating content that is going to be

Biggest challenge: "There are really two. The first is buying radio stations. It is a challenge because we are looking for stations in Maryland, Virginia, DC, West Virginia and the Carolinas, which is very specific. Trying to find the right

memorable and that will travel." State of radio: "Right now it's a do-over. Terrestrial radio is no longer sexy. It's no longer being looked at the way it was 10 or 15 years ago, so that creates opportunity. Satellite radio is going to have to continue to adapt and change. Internet radio hasn't begun to run its business the way it probably has the potential to. It's the wild, wild West right now."

Something about his company that might surprise our readers: "We're not heavy on e-mail - we talk. We are big cell-phone guys. It's more face to face. There's a 24/7 attitude but with great respect for families."

Most influential individual: "Certainly, Ed Kiernan. He taught me about character. He taught me about being a professional. He taught me about how your word matters and stays with you forever. He was a wonderful inspiration. Jimmy de Castro taught me to think bigger than life and taught me a great balance between work and home. And right now Dan Snyder is teaching me how to be an entrepreneur and to do it

in a way that is fast, furious and fun."

Career highlight: "Probably watching the people I have had the opportunity to work with over the years go on to be successful. It's nice when you hire someone as a salesperson and years later he becomes a GM. It's nice to see people take what they have learned and use it in other businesses to be successful. It's the people; it's the relationships."

Career disappointment: "Probably not standing up a little bit more when I was a young GM and a corporate PD would come in and tell me what to do and I knew it was wrong. I wish we would have launched WBIX (Big 105)/New York a little differently." Favorite radio format: "Sports Talk and AC."

Favorite television show: "I watch TV like I listen to the radio. I'll do news stations, ESPN, movies and one of the local news channels. I don't have a specific show, I have stations that I tune in to."

Favorite song: "American Pie."

Favorite movie: "Raiders of the Lost Ark."

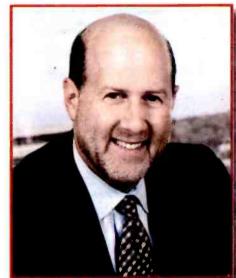
Pavorite book: "To Kill a Mockingbird."

Favorite restaurant: "Forlini's in New York City's Little Italy."

Beverage of choice: "Pellegrino."

Hobbies: "I love to run. I ran my first marathon last year. I ran the Marine Corps Marathon. The reason I did it is because I'm on the board of the Leukemia and Lymphoma Society. It was 20 years since my dad died of lymphoma, and I ran in his memory. I raised \$30,000 and was the No. 1 fundraiser across the country. I love to watch my boys play lacrosse. My other hobbies are skiing and vacationing with my family in Nantucket." E-mail address: "zierb@redskins.com."

Advice for broadcasters: "There's an opportunity to be great as long as we don't settle "

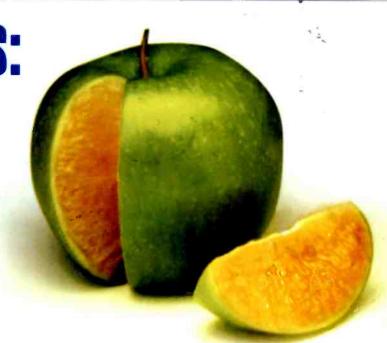


BENNETT ZIER CEO, Red Zebra Broadcasting

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FREAKONOMICS ASKS:

- Which is more dangerous — a gun or a swimming pool?
- What do school teachers and sumo wrestlers have in common?
- Why do drug dealers still live with their moms?
- How is the Ku Klux Klan like a group of real estate agents?





Economist Steven Levitt may be afraid of calculus, but he's not afraid to explore issues like cheating, corruption and crime, which he does with co-author Stephen Dubner in *Freakonomics: A Rogue Economist Explores the Hidden Side of Everything*.* They strip layers off the surface of life to see what is really happening underneath. More than providing enough riddles and stories to last a thousand cocktail parties, *Freakonomics* will re-define the way you view the modern world.

Join Steven Levitt and Stephen Dubner in a keynote presentation at R&R Convention 2006, Thursday, Sept. 21 from 9-10am.

* On The Wall Street Journal's Best Selling Business Book List for over 51 weeks and The New York Times' Bestseller List for 50 weeks.



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