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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-produced 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.



R&R
 RADIO & RECORDS
www.radioandrecords.com

JUNE 16, 2006

HD Radio

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.

AIN'T NO OTHER MAN

R&R: Debut **23** (+1749)

BDS: Debut 21* (+1801)



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Produced by Christina Aguilera & DJ Premier

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INSIDE

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.

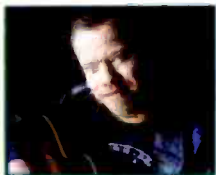
See Page 62

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.

See Page 67

R&R NUMBER 1s



TRIPLE A SHAWN MULLINS
Beautiful Wreck (Vanguard)

- CHR/POP**
SHAKIRA WYCLEF JEAN Hips Don't Lie (Epic)
- CHR/RHYTHMIC**
YUNG JOC Goin' Down (Bad Boy/Atlantic)
- URBAN**
YUNG JOC Goin' Down (Bad Boy/Atlantic)
- URBAN AC**
A. HAMILTON Can't Let Go (So So Def/Zomba Label Group)
- GOSPEL**
DONALD LAWRENCE... The Blessing Of... (EMI Gospel)
- COUNTRY**
KENNY CHESNEY Summertime (BNA)
- SMOOTH JAZZ**
PHILIPPE SASSSE TRIO Do It Again (Rendezvous)
- AC**
DANIEL POWTER Bad Day (Warner Bros.)
- HOT AC**
DANIEL POWTER Bad Day (Warner Bros.)
- ROCK**
RED HOT CHILI PEPPERS Dani California (Warner Bros.)
- ACTIVE ROCK**
RED HOT CHILI PEPPERS Dani California (Warner Bros.)
- ALTERNATIVE**
RED HOT CHILI PEPPERS Dani California (Warner Bros.)
- CHRISTIAN CHR**
SANCTUS REAL I'm Not Alright (Sparrow/EMI CMG)
- CHRISTIAN AC**
CASTING CROWNS Praise... (Beach Street/Reunion/PLG)
- CHRISTIAN ROCK**
KUTLESS Shut Me Out (BEC/Tooth & Nail)
- CHRISTIAN ISPO**
MARK HARRIS Find Your Wings (RED/Columbia)
- REGIONAL MEXICAN**
GRUPO MONTEZ DE DURANGO Adios... (Edimorsa/Disa)
- SPANISH CONTEMPORARY**
ALEJANDRA GUEZMAN Volaverá A Amor (Sony BMG)
- TROPICAL**
VICTOR MANUEL... Nuestro Amor... (Sony BMG)
- LATIN URBAN**
SHAKIRA WYCLEF JEAN Hips Don't Lie (Epic)



THE INDUSTRY'S NEWSPAPER
www.radioandrecords.com

What grads can learn from dad: Page 14

House Passes Bill To Raise FCC Indecency Fines Tenfold

By **Jeffrey Yorkis**
R&R Washington Bureau Chief
jyorkis@radioandrecords.com

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

Shomper Named WGN/Chicago PD

By **Al Peterson**
R&R News/Talk/Sports Editor
apeterson@radioandrecords.com

Bob Shomper has been named PD of Tribune-owned News/Talk WGN-AM/Chicago. Currently OM/PD of ABC Radio News/Talk 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 in March to become PD of ESPN Radio/Boston 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

SHOMPER See Page 9

PPM Shift In Houston Postponed

Four additional radio groups endorse meter

By **Adam Jacobson**
R&R Management/Marketing/Sales Editor
ajacobson@radioandrecords.com

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 Rating Council accreditation for its Portable People Meter in time for a scheduled July shift in Houston from its four-decade-old diary-based survey methodology.

As a result, Arbitron will continue to measure the nation's seventh-largest market with the diary, with the summer 2006 survey beginning in Houston as scheduled, on June 29.

While Arbitron had been

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 July.

Arbitron has been working with the MRC on a comprehensive audit and review of the PPM ratings service in Houston since 2004.

Arbitron President/Sales & Marketing Pierre Bourvard and President/Operations, Technology and Research & Development Owen Charlebois

PPM See Page 9

Gillette Set As PD Of WKSC/Chicago

By **Kevin Carter**
R&R CHR/Pop Editor
kcarter@radioandrecords.com

Rick Gillette has been named PD of Clear Channel CHR/Pop WKSC (103.5 Kiss FM)/Chicago, effective June 19. The position had been vacant since Rod Phillips left in March after five years.

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



Gillette

GILLETTE 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 **Lee Holton**
R&R Country Editor
lholton@radioandrecords.com

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 See Page 9



Macky

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- ST. LOUIS/KATZ-FM #1
- NASHVILLE/WUBT-FM #1
- KANSAS CITY/KPRS-FM #1
- NORFOLK/WOWI-FM #1
- BUFFALO/WBLK-FM #1
- JACKSONVILLE/WJBT-FM #1
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Source: *Nielsen Audio*, W. 06, MSA Exact Tuning, Q4 Rank, P. 12, 34

CONTENTS

June 16, 2006

NEWS & FEATURES

Radio Business	4	Opportunities	72
Management/Marketing/Sales	14	Marketplace	73
Street Talk	16	Publisher's Profile	76

FORMAT SECTIONS

News/Talk/Sports	10	Smooth Jazz	48
A&R Worldwide	19	Rock	51
CHR/Pop	20	Triple A	57
CHR/Rhythmic	25	Americana	61
Urban	28	Christian	62
Country	34	Latin Formats	67
AC	43		

The Back Pages 74

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

FEMALE PDs See Page 18

XM Elevates Brutus, Kingston To Sr. PDs

XM Satellite Radio has promoted 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-

mer of alternative channel Ethel, 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 8

IF IT'S ON A TAXI...



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 KQRC, Alternative KRBZ and Classic Rock KYYS. He will continue as PD of KQRC. Concurrently, KYYS PD Greg Bergen has added PD duties at KRBZ to replace Lazlo, who was named



Edwards

PD of the company's KNDD/Settle 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 passion, humor and intelligence 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."

Isreal To Manage WFYV & WMXQ/J'ville

David Isreal has been tapped as VP/GM of Cox Radio/Jacksonville's Classic Rock WFYV and '80s WMXQ. He succeeds former VP/Market Manager Gary Spurgeon, who had oversight responsibilities 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 Jacksonville until he officially begins his new duties July 11.

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

program director," said Cox/Jacksonville 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."

GEHRON See Page 13

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, WVRM & WXXX/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

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 WSMJ-HD2/Baltimore, 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.radioandrecords.com.



Presented by Broadcast Electronics

RUSHING TO GOLD



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* going gold. Seen here are (l-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.



JEFFREY YORKE
jyorke@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 BIAfm VP Mark Fratrick. "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, Fratrick 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 BIAfm'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 Smaller Markets

BIAfm said that smaller but fast-growing markets like Phoenix "have shown promise since early 2006,"

BIA See Page 8

Business Briefs

Musicrypt Sues Promo Only For Patent Infringement

Canadian digital-media-distribution company Musicrypt on Monday announced that it has filed a \$15 million lawsuit against Promo Only, Promo Only CD's Inc., Promo Only technology partner Destiny Media 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 labels.

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 clarify 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 digital-distribution 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.

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

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Clear Channel Debuts E-PIF System

Clear 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 personnel 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

from individual kiosk machines located 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 8

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BIA

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 below-average markets: San Jose has zero growth expected; Norfolk, home to

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.

Fratik 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

Continued from Page 4

The report showed that local radio stations aired an average of 169 PSAs per week in 2005. The value of PSA airtime 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 98% 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."

KIIS, KOST Embraced By Chinese Listeners In LA

Arbitron on Tuesday released the results of its latest survey of radio listening by Chinese-language residents in the Los Angeles metropolitan area, and Clear Channel CHR/Pop KIIS is the top-cumming 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 information provided by BIA's MEDIA Access Pro, Chantilly, VA.

State-By-State Deals

- KBVC-FM/Buena Vista, CO Swap for KVRH-AM/Salida, CO
- WDJA-AM/Delray Beach (West Palm Beach), FL \$2.17 million
- KZDY-FM/Cawker City, KS \$175,000
- KDNS-FM/Downs, KS \$276,000
- WMPL-AM & WGMJ-FM/Hancock, MI \$775,000
- KVJM-FM/Hearne (Bryan-College Station), TX \$900,000
- KIML-AM & KAML-FM/Gillette, WY \$300,000

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

Deal Of The Week

KKIN-AM & FM/Minia, KFGI-FM/Crosby and KGHS-AM & KSDM-FM/International Falls, MN and WLNX-FM/Balsam Lake, WISN-AM & FM/Hayward and WXCK-FM/Siren, WI
PRICE: \$7.5 million

TERMS: Asset sale for cash and note

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

SELLER: Alan Quarstrom. Phone: 218-879-4534

BROKER: Michael McHugh and Patrick Nugent of Broadcast Media Partners

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)

Clear Channel

Continued from Page 4
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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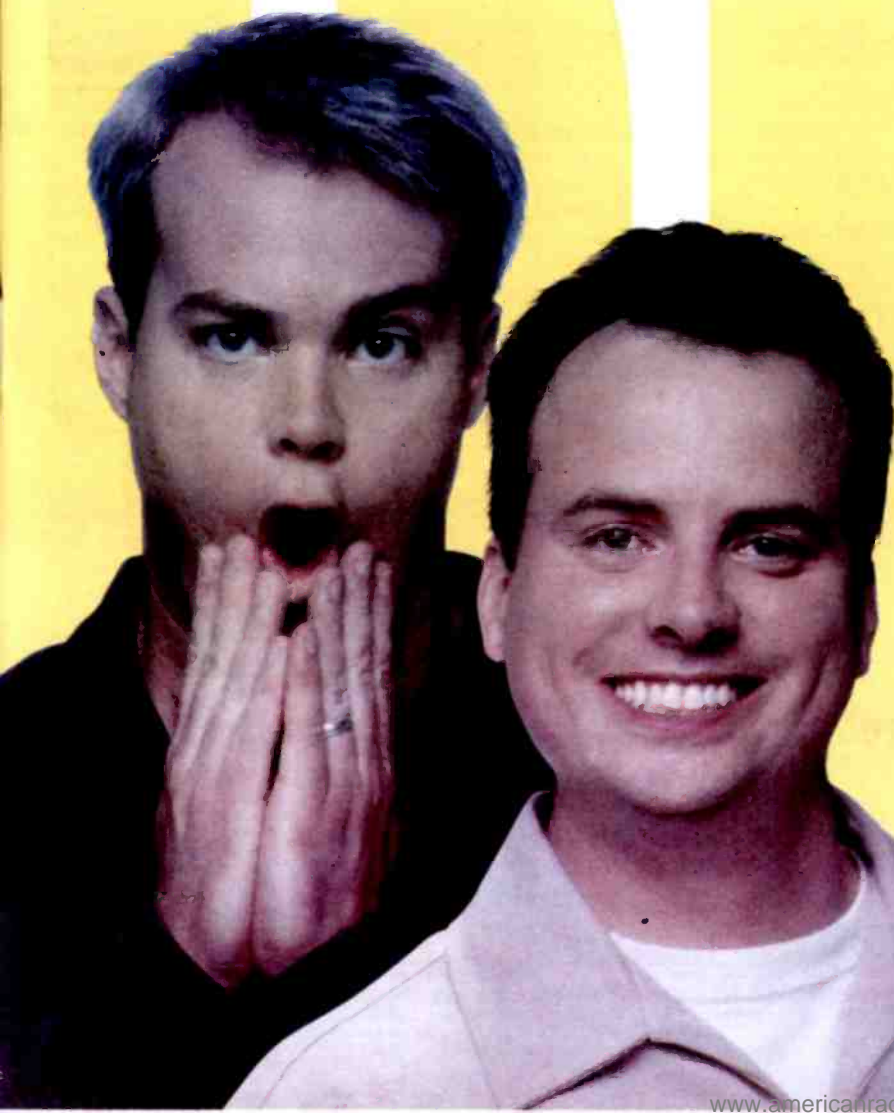
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Over 700 influential music and media executives from 35 countries participated last month at **MUSEXPO 2006** and 30 superb acts exhibited their considerable talent. Heartfelt thanks to these extraordinary artists and their representatives, and our 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%.

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photos John Gannon

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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 television 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.



Burns

"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 Joe Barton said, "It is time that we reclaim America's airwaves 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 regulating speech, we believe this bill is a

measured approach to the indecency problem. On the other hand, we hope never to be on the receiving end of any of these fines."

NAB spokesman Dennis Wharton 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-

tem, Beasley Broadcast Group and Jerry Lee-owned WBEB/Philadelphia.

About signing a PPM deal with Arbitron, Bonneville President/CEO and NAB Joint Board Chairman 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 technologies, 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 attractive."

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 and programming efforts."

"The PPM will help us persuade the decisionmakers who advertise their products and brands that radio can do a better job for them than their other media choices."

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 impact we have in our local communities."

At Lincoln Financial, Radio Division President Don Benson said his company's investment in the PPM "will pay long-term dividends for our company and for the radio industry as a whole."

The addition of the four companies, 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 on the PPM.

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 ratings measurement.

RFP Team Not Pleased With Arbitron

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

Executive Action

Kicklighter Named ProActive/Spokane OM

ProActive CHR/Rhythmic KOQB/Spokane afternoon personality Steve "Kekeluv" Kicklighter has added OM duties at KOQB 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 & KOQB 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.

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-

tial to the industry's needs in a new ratings system for a reason," Hanson 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 industry."

Next week: Rock Formats Editor Steven Strick gets reaction from programmers on how the Broadcast Decency Enforcement Act of 2005 will affect how they do their jobs.

An Arbitron representative would not comment on the matter, explaining that Arbitron was unaware of the specifics discussed in Hanson's note. However, the representative said Arbitron is committed to the RFP process and plans to see it through.

includes stops at KSFM/Sacramento and over a decade in Detroit — nine years at WHYT and one at 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 quipped.

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 Ivie 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 first-time 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, Ivie 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 Jefferson-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-

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 PD]

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 people who have vision as well."

Gillette's programming resume

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

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

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

before joining MCA/Nashville in 1994 for West Coast regional promotion. He was elevated to Director/National Promotion in 1997, to VP/Field Promotion in 2000 and to VP/National Promotion in 2001.

In January 2003 Macky was named Director/National Promotion for Epic-Monument/Nashville, and in November 2003 he was upped to VP.

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

success working with major-market 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

Continued from Page 3

the content-innovation path we've been on," XM Exec. VP/Program-

Shomper said, "I've been blessed to share in the success of some of America's great broadcasting companies and heritage radio stations, like ABC and WBAP. I'm honored to now be a part of the Tribune Co. and the legendary WGN."

ming Eric Logan told R&R. "After a national search, we had the perfect slate of candidates right here at XM."



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



Bob Bruno

Cast-members from more than 15 Broadway shows will 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?

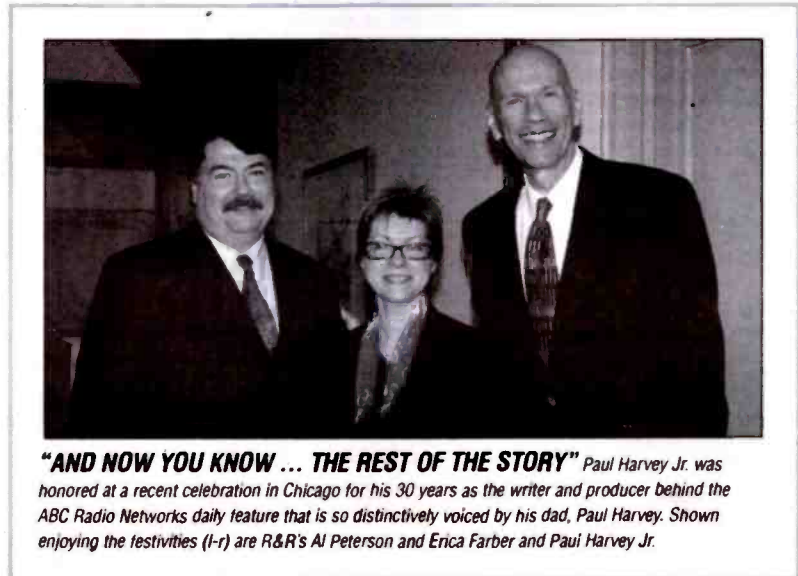
BB: It was an idea Jerry came to us with

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 sales-driven 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 (l-r) are R&R's Al 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 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

Continued on Page 12



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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 in 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 Bruno

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 supersedes 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 niche-programmed 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 Crowley

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 Rodriguez — 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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A Perry Capital Corporation

Brown

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

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

Barnett, Entercom Sr. VP/Programming Pat Paxton, Emmis VP/Programming Jimmy Seal 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.

Female PDs

Continued from Page 3

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

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-

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.radiomw.com.

McConnell

Continued from Page 3

about the opportunity to work with such a talented team of managers and broadcasters. I look for-

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

Before his most recent post

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.

Gehron

Continued from Page 3

XM Exec. VP/Programming Eric Logan told R&R, "Hiring a broadcaster like John Gehron, with his

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

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

Business Briefs

Norfolk AMs Put Up For Sale By Bankruptcy Trustee

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

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.

Sirius 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 2006. Sirius says the new satellite "will be one of the most advanced and powerful communications satellites ever built." The satellite will be launched 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 Holds Service To America 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 KWWN/Wyome, 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.



ADAM JACOBSON
ajacobson@radioandrecords.com

What Grads Can Learn From Dad

Job advice for those turning the tassel

Jamie 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 & Swann*. 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 Iowa 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 tiffy."

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/CEO Gary Fisher oversees a nine-station group in the Atlantic City-Cape May, NJ region. His experience includes stints as GSM 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 past. 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 take-downs 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 well-known 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."



Jim Taszarek

Taszarek's second bit of advice involves 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, forward-thinking 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 says.

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-



Cary Pahigian

America's Top 25 Radio Groups

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.

Rank	Owner	Revenue (000s)	# Of Stations	# Of Markets
1	Clear Channel	\$3,534,800	1,171	191
2	CBS Radio	\$2,241,650	179	41
3	Entercom	\$486,450	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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Salespeople On The Move

• Emmis' Country KZLA/Los Angeles hires **Dean Canter** as GSM. He most recently served as VP/GM of Interop'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 WWWV.

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."

Entourage & Power 106 Use Each Other

And it feels sooooo 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 106)/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,



Playing hard to get?

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 accuracy of this statement uttered by Q101 VP/GM Marv Nyren to the *Chicago 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 Award-winning director John Lasseter to appear in that under-hyped new Disney/Pixar movie *Cars*. "John lives in the area and is a big fan of the show," Asst. 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



Sarah ... or No Name ... or Hooman...

pit crew and has a couple of his own lines. Matty and Hooman are anchormen, and Kathy has a cameo as the Traffic Copar. 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



Juliet sold separately.

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 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 "Narf" 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 cluster and PD of AC WYKZ (98.7 The River), will soon be making a road trip to become PD of Oldies sister WXYL (Y102.5)/Charleston, SC.

• Adventure Radio/Triad Triple A WVVV (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.

Jack-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*, teaming 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 Darrin Stone is hanging up his Q-Morning Zoo headphones on June 30 and relocating

RR TIMELINE

1 YEAR AGO

- Ray Messie named PD of KNIX/Phoenix.
- KSBJ/Houston names Chuck Pryor PD.
- Bob Morelli named Exec. VP/GM of RED Distribution.



Bob Morelli

5 YEARS AGO

- V2 Records/North America names Andy Gershon President.
- Gary Krantz elevated to Sr. VP/Operations at Premiere Radio Networks.

10 YEARS AGO

- Chuck Tisa elevated to PD of WPLY/Philadelphia.
- Bonneville International Corp. appoints Bruce Reese President/CEO.
- John Frost promoted to VP/Programming of Paxson Communications.



Bruce Reese

15 YEARS AGO

- Dan Kleley named PD of WLUM/Milwaukee.
- Ron O'Brien named PD of KGB/San Diego.
- Beau Phillips named VP/GM at WFXF/Indianapolis.

20 YEARS AGO

- Barbara Temple named PD of WHTT/Boston.
- Rick Dobbis named Exec. VP for RCA Records.
- Judy Currier named GM of KLZE/San Jose.

25 YEARS AGO

- Jane Coleman named VP/GM of WIND/Chicago.
- Dan Griffin named VP/Director of Programming for RKO Radio Networks.
- Larry Anderson named OM/PD at WDAE/Tampa.



Jane Coleman

30 YEARS AGO

- Larry E. Manuel named VP/GM of Arbitron Radio.
- Rick Holcomb named GM at WTCR/Huntington, WV.
- David 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 bu-bye, 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.

• WAMJ/Atlanta will add *The Steve Harvey Morning Show*, 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 WOCL (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-Rock 105.9*. We certainly hope that meaty name will somehow fit on a billboard or bumper sticker.



Seems like a nice person.

• *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 flavors.

• 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 WHPR/Huntsville, AL fills its midday vacancy with Toni Terrell, inbound from KSOC/Dallas. She re-

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

• One of the industry's 38 *Steve 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 clustermate 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 WBQB (B101.5)/Frederickburg, VA, crosses the street to do afternoons on Classic Rock WWUJ.

• 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@gmail.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.

FILMS

BOX OFFICE TOTALS

June 9-11

Title (Distributor)	Weekend	\$ To Date
1 <i>Cars</i> (Buena Vista)*	\$80.11	\$60.11
2 <i>The Break-Up</i> (Universal)	\$20.32	\$73.92
3 <i>X-Men: The Last Stand</i> (Fox)	\$16.07	\$202.24
4 <i>The Omen</i> (Fox)*	\$16.02	\$36.30
5 <i>The Da Vinci Code</i> (Sony)	\$10.44	\$189.17
6 <i>Over The Hedge</i> (Paramount)	\$10.22	\$130.21
7 <i>A Prairie Home...</i> (Picturehouse)*	\$4.56	\$4.56
8 <i>Mission: Impossible 3</i> (Paramount)	\$3.02	\$127.49
9 <i>RV</i> (Sony)	\$1.91	\$64.92
10 <i>Poseidon</i> (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 Teriyaki 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.

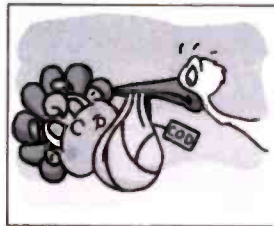
• Meridian Active Rocker WRQC/Ft. Myers took its "Real Rock" slogan back to Bloomingdale and exchanged it for something in an "Everything That Rocks" motif: Introducing Classic Rocker "92-5 The Hog." The syndicated *Lex & Terry* remain in mornings, and PD Lance Hale is doing afternoons.

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 1. Colette went into labor while JJ was trapped in another exciting department head meeting. By the time he extricated himself and got home, the contraction festivities were already well underway. JJ 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 Jake 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 Fortman, 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 air, 'It's the devil baby,'" says RVPP Darren Davis. Ms. B-Rose weighed in at 9 lbs., 11 oz.



Police sketch of alleged baby.

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 WPLJ/New York, as well as Long Island's own WBAB and WLJR. 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 Family Kids Camp, supported by Hyde Park Congregational Church.



Viola Elder

TELEVISION

TOP 10 SHOWS

Total Audience
(110.2 million households)

June 5-11
Adults 18-49

1 <i>Deal Or No Deal</i> (Monday)	1 <i>Deal Or No Deal</i> (Monday)
2 <i>CSI</i>	2 <i>NBA Finals Game 2</i> (Miami at Dallas)
3 <i>NBA Finals Game 2</i> (Miami at Dallas)	3 <i>NBA Finals Game 1</i> (Miami at Dallas)
4 <i>CSI: Miami</i>	4 <i>The Apprentice 5</i> (tie) <i>So You Think You Can Dance</i> (Wednesday)
5 <i>NBA Finals Game 1</i> (Miami at Dallas)	6 <i>So You Think You Can Dance</i> (Thursday)
6 <i>Without A Trace</i>	7 <i>Last Comic Standing 4</i>
7 <i>The Apprentice 5</i>	8 <i>CSI: Miami</i>
8 <i>So You Think You Can Dance</i> (Wednesday)	9 <i>House</i>
9 <i>So You Think You Can Dance</i> (Thursday)	(tie) <i>Windfall</i>
10 <i>60 Minutes</i>	

R&R HITS TOP 50 ALBUMS

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

LW	TW	ARTIST	ALBUM	LABEL	POWERINDEX	CHANGE
-	1	AFI	Decemberunderground	Tiny Evil/Interscope	202,634	-
1	2	DIXIE CHICKS	Taking The Long Way	Open Wide/Columbia	168,018	-35%
-	3	ICE CUBE	Laugh Now, Cry Later	Lenchmob/Virgin	148,848	-
-	4	YUNG JOC	New Joc City	Bad Boy/Atlantic	148,120	-
3	5	RED HOT CHILI PEPPERS	Stadium Arcadium	Warner Bros.	88,878	+2%
2	6	VARIOUS	High School Musical Soundtrack	Walt Disney	88,110	-17%
-	7	VARIOUS	Cars Soundtrack	Walt Disney	88,495	-
4	8	RASCAL FLATTS	Me And My Gang	Lyric Street	84,321	-16%
11	9	RIHANNA	A Girl Like Me	Def Jam/IDJMG	51,055	0%
15	10	GNARLS BARKLEY	St. Elsewhere	Downtown/Lava/Atlantic	48,018	+43%
-	11	DJ KHALED	Listenn: The Album	Terror Squad/Koch	47,850	-
7	12	VARIOUS	Now That's What I Call Music!	UTV	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%
10	15	SHAKIRA	Oral Fixation Volume 2	Epic	41,208	-20%
16	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	35,489	-32%
5	18	VARIOUS	American Idol Season 5 Encore	RCA/RMG	35,445	-43%
-	19	VARIOUS	Blue Collar Comedy Tour	Warner Bros.	34,515	-
13	20	CHAMILLIONAIRE	The Sound Of Revenge	Universal Motown	34,206	-1%
50	21	ANDREA BOCELLI	Amore	Sugar/Decca	33,482	+80%
22	22	PUSSYCAT DOLLS	PCD	A&M/Interscope	33,355	+10%
12	23	JAMES BLUNT	Back To Bedlam	Custard/Atlantic	32,928	-33%
23	24	TIM MCGRAW	Greatest Hits Volume 2	Curb	31,627	+6%
39	25	FRAY	How To Save A Life	Epic	31,589	+50%
18	26	NICKELBACK	All The Right Reasons	Roadrunner/IDJMG	30,414	-3%
14	27	T.I.	King	Grand Hustle/Atlantic	30,083	-13%
21	28	TOBY KEITH	White Trash With Money	Show Dog Nashville/Universal	26,843	-11%
20	29	PEARL JAM	Pearl Jam	J/RMG	26,659	-13%
40	30	BLUE OCTOBER	Foiled	Universal Motown	25,971	+24%
17	31	NICK LACHEY	What's Left Of Me	Jive/Zomba Label Group	25,876	-20%
27	32	NE-YO	In My Own Words	Def Jam/IDJMG	24,919	-5%
26	33	BRUCE SPRINGSTEEN	We Shall Overcome: The Seeger Sessions	Columbia	24,103	-11%
33	34	KT TUNSTALL	Eye To The Telescope	Relentless/Virgin	23,858	+3%
31	35	WRECKERS	Stand Still, Look Pretty	Maverick/Warner Bros.	23,567	-2%
29	36	GODSMACK	IV	Universal Republic	22,936	-8%
30	37	JOHNNY CASH	I Walk The Line: The Legend Of Johnny Cash	Island/IDJMG	22,820	-7%
24	38	DANIEL POWTER	Daniel Powter	Warner Bros.	22,574	-22%
28	39	KELLY CLARKSON	Breakaway	RCA/RMG	22,107	-12%
46	40	ALAN JACKSON	Precious Memories	Arista	21,135	+10%
32	41	MARY J. BLIGE	The Breakthrough	Geffen	21,068	-11%
-	42	VARIOUS	Vans Warped Tour '06	SideOneDummy	21,054	-
38	43	ALL-AMERICAN REJECTS	Move Along	Interscope	18,821	-8%
41	44	RACONTEURS	Broken Boy Soldiers	Third Man/V2	18,134	-7%
48	45	BUCKCHERRY	15	ElevenSeven/Lava	18,965	+1%
19	46	DON OMAR	King Of Kings	V/Machete	18,963	-39%
49	47	MICHAEL BUBLE	It's Time	143/Raprise	18,618	-1%
44	48	RASCAL FLATTS	Feels Like Today	Lyric Street	17,968	-9%
34	49	ISLEY BROTHERS	Baby Makin' Music	Def Soul/Def Jam/IDJMG	17,879	-23%
-	50	KENNY CHESNEY	The Road And The Radio	BNA	17,381	-

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ON ALBUMS

Goth With The Wind

Get out your eyeliner, your white make-up, your black cape — San Francisco's hard-charging punk-turned-goth group AFI have buried the opposition.

The Interscope rockers hit the No. 1 spot on this week's 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



AFI

with 168,000 in sales.

Lench Mob OG rapper Ice Cube rides management company The Firm's marketing and promotion effort to a No. 3 debut 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



Ice Cube

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 October* (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.



Yung Joc



SAT BISLA
sat@anrworldwide.com

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-year-old 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 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 www.myspace.com/afinefrenzy. For more information, contact Darren Gilmore at Watchdog Management at 604-734-5945 or darren@watchdogmgt.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 www.klaxons.net or www.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 www.myspace.com/andrewpaulwoodworth or contact manager Matt Emerzian at 310-704-7040 or matt@emgla.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 www.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 second-

largest-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@uawarnermusic.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.

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Sat Bisla

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

Penetrating the haze for past convention highlights

Rumor 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.

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



Mike Easterlin

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.



Dave Robbins

But, much to everyone's delight, right 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 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."

Mike Easterlin

Liz Laud

Exec. VP/Affiliate Sales & Marketing, X Radio/Dial-Global

I remember the awesome concerts that used to be held at the R&R Convention. I remember Garth Brooks opening up for ZZ Top at the Century Plaza Hotel. I remember 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.

Didn't The Eagles play the R&R Convention one year too? Maybe around 1994 or earlier — or am I getting them confused with Fleetwood Mac?

Bill Clinton as a keynote speaker was very timely. Everyone got up and went to that. Just getting up is a big deal.

Jon Zellner

Sr. VP/Music Programming, XM Satellite Radio



Jon Zellner

My favorite R&R Convention memory was the speech delivered by General Norman Schwarzkopf in 1992. Timely, inspiring and rings more true than ever today.



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 (l-r) are Kiss-night guy Billy The Kidd, Rihanna and Kiss PD Patrick Davis.



Albie Dee

Albie Dee

MD, WIHT (Hot 99.5)/Washington

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

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 offered, 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 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.

June 16, 2006

POWERED BY
MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (M)	WEEKS ON CHART	TOTAL STATIONS ADDS
1	1	SHAKIRA (WYCLEF JEAN) Hips Don't Lie (Epic)	9761	-86	682062	16	121/1
2	2	FORT MINOR... Where'd You Go (Machine Shop/Warner Bros.)	8024	+379	577187	11	122/1
6	3	CHAMILLIONAIRE (KRAYZIE 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 FURTAOD Promiscuous (Geffen)	5973	+762	365420	7	121/1
11	9	RIHANNA Unfaithful (Def Jam/IDJMG)	5689	+760	401182	8	121/1
8	10	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 (ICIARA) So What (DTP/Geffen)	3680	+742	240487	9	103/12
20	17	PANIC! AT THE DISCO I 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	STAIN'D Right Here (Flip/Atlantic)	3080	-145	169289	27	94/0
22	21	ANNA NALICK Breathe (2 AM) (Columbia)	2549	+104	124343	15	87/1
24	22	PAULA DEANDA (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 (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	26	JEANNIE ORTEGA (PAPOOSE) Crowded (Hollywood)	1847	+216	96263	7	78/3
29	27	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 (E-40 & SEAN PAUL) Snap Yo Fingers (TVT)	1154	+313	56409	3	46/6
34	34	CHRISTINA MILIAN (YOUNG JEEZY) Say I (Def Soul/IDJMG)	1085	-104	83759	7	55/0
30	35	DADDY YANKEE Rompe (E! Cartel/Interscope)	1076	-478	61163	14	89/0
45	36	YUNG JOC Goin' Down (Bad Boy/Atlantic)	960	+351	44128	2	43/22
48	37	SEAN PAUL... When You Gonna (Give It Up To Me) (VP/Atlantic)	942	+347	81158	2	52/14
33	38	NE-YO When You're Mad (Def Jam/IDJMG)	911	-316	46965	13	99/0
Debut	39	CHERISH Do It To It (Sho'Nuff/Capitol)	861	+428	42823	1	52/23
41	40	SHINEDOWN I Dare You (Atlantic)	849	+125	23294	4	40/1
Debut	41	GNARLS BARKLEY Crazy (Downtown/Lava/Atlantic)	838	+343	47624	1	72/32
40	42	RED HOT CHILI 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
36	44	DEM FRANCHIZE BOYZ Lean Wit It, Rock Wit It (So So Def/Virgin)	788	-310	28851	15	56/0
39	45	ROB THOMAS Ever The Same (Atlantic)	759	-43	34051	18	32/0
42	46	MARIO VAZQUEZ Gallery (Arista/RMG)	720	+66	36842	4	52/5
44	47	BLUE OCTOBER Hate Me (Universal Motown)	685	+71	15799	3	56/3
Debut	48	PARIS HILTON Stars Are Blind (Warner Bros.)	672	+591	91871	1	53/35
43	49	FRANKIE JORDAN Once Again (Curb/Reprise)	639	-8	12262	8	41/1
49	50	SAVING JANE Happy (Universal Republic)	626	+77	15053	2	43/3

MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
PARIS HILTON Stars Are Blind (Warner Bros.)	35
GNARLS BARKLEY Crazy (Downtown/Lava/Atlantic)	32
CHERISH Do It To It (Sho'Nuff/Capitol)	23
YUNG JOC Goin' Down (Bad Boy/Atlantic)	22
CHRISTINA AGUILERA Ain't No Other Man (RCA/RMG)	21
SEAN PAUL... When You Gonna (Give It Up To Me) (VP/Atlantic)	14
BEYONCE' (JAY-Z) Deja Vu (Columbia)	14
FIELD MOB (ICIARA) So What (DTP/Geffen)	12
NE-YO Sexy Love (Def Jam/IDJMG)	11
CASSIE Me & U (NextSelection/Bad Boy/Atlantic)	10
ASHLEE SIMPSON Invisible (Geffen)	10

The CHR/Pop add threshold is applied to monitored stations not allowed to report adds per their company policy. Songs that reach seven plays per week within one airplay week. An airplay week is defined as Sunday through Saturday. Adds from all other programmers are still accepted at any play level.

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
CHRISTINA AGUILERA Ain't No Other Man (RCA/RMG)	+1749
PANIC! AT THE DISCO I Write... (Decaydance/Fueled By Ramen/Lava)	+895
NELLY FURTAOD Promiscuous (Geffen)	+762
RIHANNA Unfaithful (Def Jam/IDJMG)	+760
FIELD MOB (ICIARA) So What (DTP/Geffen)	+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 (KRAYZIE BONE) Ridin' (Universal Motown)	+590
PAULA DEANDA (BABY BASH) Doing Too Much (Arista)	+448

NEW & ACTIVE

JAMES BLUNT High (Custard/Atlantic)	Total Plays: 475, Total Stations: 37, Adds: 0
YING YANG TWINS (PITBULL) Shake (TVT)	Total Plays: 429, Total Stations: 19, Adds: 0
CHEYENNE KIMBALL Hanging On (Epic)	Total Plays: 389, Total Stations: 27, Adds: 2
T.I. Why You Wanna (Grand Hustle/Atlantic)	Total Plays: 340, Total Stations: 13, Adds: 3
PINK Who Knew (LaFace/Zomba Label Group)	Total Plays: 337, Total Stations: 42, Adds: 8
KELLS (TOO SHORT) Bossy (Jive/Zomba Label Group)	Total Plays: 320, Total Stations: 15, Adds: 7
DIRTIE BLONDE Walk Over Me (Jive/Zomba Label Group)	Total Plays: 291, Total Stations: 29, Adds: 1
NE-YO Sexy Love (Def Jam/IDJMG)	Total Plays: 283, Total Stations: 27, Adds: 11
SNOW PATROL Chasing Cars (A&M/Interscope)	Total Plays: 244, Total Stations: 22, Adds: 5
GOO 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 www.radioandrecords.com.

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 used herein with permission from Arbitron Inc. (© 2006, Arbitron Inc.) © 2006 Radio & Records.



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SABOMEDIA

R&R CHR/POP TOP 50 INDICATOR

June 16, 2006

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (M)	WEEKS ON CHART	TOTAL STATION ADDS
1	1	SHAKIRA (WYCLEF JEAN) Hips Don't Lie (Epic)	3966	-18	63709	15	59/1
2	2	FORT MINOR... Where'd You Go (Machine Shop/Warner Bros.)	3748	+122	60224	10	60/1
4	3	NICK LACHEY What's Left Of Me (Jive/Zomba Label Group)	3266	+275	53439	14	60/1
3	4	DANIEL POWTER Bad Day (Warner Bros.)	3049	-264	49355	15	58/1
6	5	ALL-AMERICAN REJECTS Move Along (Doghouse/Interscope)	2988	+98	44977	15	53/1
10	6	NELLY FURTADO Promiscuous (Geffen)	2851	+547	44426	8	57/2
5	7	SEAN PAUL Temperature (VP/Atlantic)	2723	-219	42423	18	54/0
7	8	NICKELBACK Savin' Me (Roadrunner/IDJMG)	2553	-261	41639	18	52/0
9	9	CHAMILLIONAIRE (KRAYZIE BONE) Ridin' (Universal Motown)	2470	+158	37634	9	53/4
12	10	RIHANNA Unfaithful (Def Jam/IDJMG)	2421	+451	38198	8	58/2
11	11	FRAY Over My Head (Cable Car) (Epic)	2420	+127	37365	14	56/1
8	12	RIHANNA SOS (Def Jam/IDJMG)	2287	-267	35633	19	53/1
14	13	CASSIE Me & U (Next Selection/Bad Boy/Atlantic)	1963	+252	30695	7	52/3
22	14	PANCI! AT THE DISCO I Write Sins... (Decaydance/Fueled By Ramen/Lava)	1885	+487	23960	5	55/7
19	15	FIELD MOB (CIARA) So What (DTP/Geffen)	1638	+377	24761	8	49/4
15	16	KELLY CLARKSON Walk Away (RCA/RMG)	1610	-92	26874	23	46/1
16	17	NATASHA BEDINGFIELD Unwritten (Epic)	1506	-178	24202	31	42/0
20	18	PUSSYCAT DOLLS (BIG SNOOP DOGG) Buttons (A&M/Interscope)	1483	+227	22234	5	54/9
13	19	BUBBA SPARXXX... Ms. New Booty (Purple Ribbon/Virgin)	1434	-278	21422	14	43/1
21	20	NATASHA BEDINGFIELD Single (Epic)	1282	+45	21908	7	48/2
26	21	PAULA DEANDA (BABY BASH) Doing Too Much (Arista)	1123	+251	17842	4	48/8
18	22	TEDDY GEIGER For You I Will (Confidence) (Columbia/Sony BMG)	1099	-211	17673	19	35/1
24	23	ANNA MALICK Breathe (2 AM) (Columbia)	1046	+93	17735	12	33/0
25	24	ASHLEY PARKER ANGEL Let U Go (BlackGround/Universal Motown)	980	+82	12132	16	34/1
49	25	CHRISTINA AGUILERA Ain't No Other Man (RCA/RMG)	956	+746	13498	2	45/18
29	26	JEANNIE ORTEGA (PAPOOSE) Crowded (Hollywood)	845	+110	14307	6	35/5
23	27	PAUL WALL Girl (SwissHouse/Asylum/Atlantic)	821	-212	14305	10	32/1
27	28	FALL OUT BOY A Little Less Sixteen Candles... (Island/IDJMG)	788	-11	11206	8	34/3
32	29	CHRIS BROWN (LIL' WAYNE) Gimme That (Jive/Zomba Label Group)	757	+170	12040	5	33/6
30	30	KT TUNSTALL Black Horse & The Cherry Tree (Relentless/Virgin)	746	+107	11331	10	31/5
31	31	BON JOVI Who Says You Can't Go Home (Island/IDJMG)	583	-52	11850	12	24/1
38	32	RED HOT CHILI PEPPERS Dani California (Warner Bros.)	550	+143	8520	4	27/7
36	33	SAVING JANE Happy (Universal Republic)	532	+88	8901	4	24/3
28	34	ME-YO When You're Mad (Def Jam/IDJMG)	510	-258	8236	13	19/0
37	35	LIL' JON (E-40 & SEAN PAUL) Snap Yo Fingers (TVT)	499	+80	7848	2	24/1
35	36	CHRISTINA MILIAN (YOUNG JEEZY) Say I (Def Soul/IDJMG)	495	+22	8032	4	24/1
34	37	BO BICE The Real Thing (RCA/RMG)	495	-88	8376	20	17/0
33	38	DADDY Yankee Rompe (El Cartel/Interscope)	436	-145	5885	13	22/1
Debut	39	GNARLS BARKLEY Crazy (Downtown/Lava/Atlantic)	354	+231	4950	1	31/17
48	40	BLUE OCTOBER Hate Me (Universal Motown)	312	+91	5358	3	14/1
46	41	SHINEDOWN I Dare You (Atlantic)	308	+67	5093	2	15/1
45	42	JUPITER BIRDS Go! (Chime)	288	+27	5181	3	18/1
41	43	CRNGE On And On (Listen)	261	-22	4115	14	9/0
44	44	CASCADA Miracle (Robbins)	248	-16	3272	5	11/0
Debut	45	SEAN PAUL... When You Gonna (Give It Up To Me) (VP/Atlantic)	241	+144	5242	1	14/7
Debut	46	YUNG JOC Goin' Down (Bad Boy/Atlantic)	230	+102	3626	1	17/8
42	47	DEM FRANCHIZE BOYZ Lean Wit It, Rock Wit It (So So Def/Virgin)	227	-45	2774	13	12/0
39	48	T.I. What You Know (Grand Hustle/Atlantic)	225	-88	2686	5	11/0
Debut	49	JAMES BLUNT High (Custard/Atlantic)	212	+30	3805	1	14/1
43	50	CHRIS BROWN Yo (Excuse Me Miss) (Jive/Zomba Label Group)	200	-71	3058	20	9/0

60 CHR/Pop reporters. Songs ranked by total plays for the airplay week of Sunday 6/4 - Saturday 6/10.
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MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
CHRISTINA AGUILERA Ain't No Other Man (RCA/RMG)	18
GNARLS BARKLEY Crazy (Downtown/Lava/Atlantic)	17
PARIS HILTON Stars Are Blind (Warner Bros.)	16
PUSSYCAT DOLLS (BIG SNOOP DOGG) Buttons (A&M/Interscope)	9
YUNG JOC Goin' Down (Bad Boy/Atlantic)	9
CHERISH Do It To It (She Wolf/Capitol)	9
PANCI! AT THE DISCO I Write... (Decaydance/Fueled By Ramen/Lava)	7
RED HOT CHILI PEPPERS Dani California (Warner Bros.)	7
SEAN PAUL (KEYSHIA COLE) When You Gonna... (VP/Atlantic)	7
PAULA DEANDA (BABY BASH) Doing Too Much (Arista)	6
CHRIS BROWN (LIL' WAYNE) Gimme That (Jive/Zomba Label Group)	6
JEANNIE ORTEGA (PAPOOSE) Crowded (Hollywood)	5
KT TUNSTALL Black Horse & The Cherry Tree (Relentless/Virgin)	5
CHAMILLIONAIRE (KRAYZIE BONE) Ridin' (Universal Motown)	4
FIELD MOB (CIARA) So What (DTP/Geffen)	4
THEORY OF A DEADMAN Santa Monica (Roadrunner/IDJMG)	4

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
CHRISTINA AGUILERA Ain't No Other Man (RCA/RMG)	+746
NELLY FURTADO Promiscuous (Geffen)	+547
PANCI! AT THE DISCO I Write... (Decaydance/Fueled By Ramen/Lava)	+487
RIHANNA Unfaithful (Def Jam/IDJMG)	+451
FIELD MOB (CIARA) So What (DTP/Geffen)	+377
NICK LACHEY What's Left Of Me (Jive/Zomba Label Group)	+275
CASSIE Me & U (Next Selection/Bad Boy/Atlantic)	+252
PAULA DEANDA (BABY BASH) Doing Too Much (Arista)	+251
GNARLS BARKLEY Crazy (Downtown/Lava/Atlantic)	+231
PUSSYCAT DOLLS... Buttons (A&M/Interscope)	+227
CHRIS BROWN... Gimme That (Jive/Zomba Label Group)	+178
CHAMILLIONAIRE (KRAYZIE BONE) Ridin' (Universal Motown)	+158
PARIS HILTON Stars Are Blind (Warner Bros.)	+151
SEAN PAUL (KEYSHIA COLE) When You Gonna... (VP/Atlantic)	+144
RED HOT CHILI PEPPERS Dani California (Warner Bros.)	+143
FRAY Over My Head (Cable Car) (Epic)	+127
FORT MINOR... Where'd You Go (Machine Shop/Warner Bros.)	+122
CHERISH Do It To It (She Wolf/Capitol)	+128
JEANNIE ORTEGA (PAPOOSE) Crowded (Hollywood)	+110
KT TUNSTALL Black Horse & The... (Relentless/Virgin)	+107
YUNG JOC Goin' Down (Bad Boy/Atlantic)	+102
ALL-AMERICAN REJECTS Move Along (Doghouse/Interscope)	+98
ANNA MALICK Breathe (2 AM) (Columbia)	+93
BLUE OCTOBER Hate Me (Universal Motown)	+91
SAVING JANE Happy (Universal Republic)	+88
LIL' JON (E-40 & SEAN PAUL) Snap Yo Fingers (TVT)	+88
SHINEDOWN I Dare You (Atlantic)	+67
ASHLEY PARKER ANGEL Let... (BlackGround/Universal Motown)	+62
NATASHA BEDINGFIELD Single (Epic)	+45



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June 16, 2006



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

Artist Title (Label)	TW	LW	Famil.	Burn	W 12-17	W 18-24	W 25-34
FRAY Over My Head (Cable Car) (Epic)	3.90	3.90	96%	19%	4.01	3.87	4.11
SHAKIRA (WYCLEF JEAN Hips Don't Lie) (Epic)	3.88	3.88	98%	39%	4.06	3.78	4.00
ALL-AMERICAN REJECTS Move Along (Doghouse/Interscope)	3.86	3.82	91%	27%	4.05	3.74	3.58
KELLY CLARKSON Walk Away (RCA/RMG)	3.83	3.95	98%	38%	3.78	3.74	3.94
RHIANNA Unfaithful (Def Jam/DJMG)	3.81	3.88	93%	19%	3.88	3.80	3.50
PANIC! I Write Sins... (Decaydance/Fueled By Ramen/Lava)	3.79	-	76%	16%	4.28	3.82	3.53
NELLY FURTADO Promiscuous (Geffen)	3.78	3.88	88%	17%	3.87	3.71	3.37
RHIANNA SOS (Def Jam/DJMG)	3.78	3.75	98%	46%	3.78	3.78	3.82
FORT MINOR... Where'd You Go (Machine Shop/Warner Bros.)	3.78	3.86	92%	28%	3.83	3.78	3.78
DANIEL POWTER Bad Day (Warner Bros.)	3.75	3.84	98%	43%	3.70	3.74	4.08
NICK LACHNEY What's Left Of Me (Live/Zomba Label Group)	3.75	3.79	98%	29%	3.53	4.04	3.82
ANNA MALICK Breathe (2 AM) (Columbia)	3.72	3.74	84%	25%	3.80	3.82	4.03
NATASHA BEDINGFIELD Single (Epic)	3.71	-	88%	9%	3.89	3.88	3.29
CASCADA Everytime We Touch (Robbins)	3.69	3.81	98%	44%	3.95	3.72	3.33
NICKELBACK Savin' Me (Roadrunner/DJMG)	3.68	3.79	95%	32%	3.47	3.76	4.18
TEDDY GEIGER For You I Will... (Columbia/Sony BMG)	3.63	3.80	88%	26%	3.77	3.80	3.72
NATASHA BEDINGFIELD Unwritten (Epic)	3.62	3.73	97%	49%	3.71	3.82	3.48
CASSIE Me & U (Next Selection/Bad Boy/Athletic)	3.53	3.38	72%	19%	3.48	3.73	3.50
CHAMILLIONAIRE (KRAYZIE... Ridin (Universal Motown)	3.49	3.48	92%	34%	3.75	3.55	3.23
STAINO Right Here (Flip/Athletic)	3.48	3.38	93%	40%	3.33	3.54	3.97
PUSSYCAT DOLLS... Buttons (A&M/Interscope)	3.48	-	71%	19%	3.85	3.18	3.29
SEAN PAUL Temperature (VP/Athletic)	3.45	3.25	98%	50%	3.57	3.52	3.59
MARY J. BLIGE Be Without You (Geffen)	3.43	3.38	98%	51%	3.17	3.45	3.81
JEANNE ORTEGA (PAPAPOOSE Crowded (Hollywood)	3.40	-	81%	14%	3.48	3.57	3.33
FIELD MOB (CIARA) So What (DTP/Geffen)	3.19	3.13	82%	23%	3.51	2.91	2.95
DADDY Yankee Rompe (El Cartel/Interscope)	3.04	3.02	88%	47%	3.49	2.98	3.24
ME-YD When You're Mad (Def Jam/DJMG)	3.03	3.04	88%	42%	3.17	2.98	3.21
PAULA DEANDA (BABY BASH) Doing Too Much (Arista)	2.98	-	56%	18%	2.98	2.94	3.00
BUBBA SPARKXX... Ms. New Booty (Purple Ribbon/Virgin)	2.94	3.08	93%	53%	3.23	2.85	2.70

Total sample size is 329 respondents. Total average favorability 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. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic.com is a registered trademark of RateTheMusic.com. The RTM system is available for local radio stations by calling 818-377-5308. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.



CHR/POP TOP 40

POWERED BY MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE (LABEL)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	SHAKIRA (WYCLEF JEAN Hips Don't Lie (Sony BMG)	540	-8	13	11/0
3	2	NELLY FURTADO Promiscuous (Geffen)	504	+80	5	9/0
2	3	FORT MINOR... Where'd You Go (Machine Shop/Warner Bros.)	471	-1	7	12/0
4	4	RHIANNA SOS (Def Jam/DJMG)	394	-14	18	11/0
6	5	CHARLES BARKLEY Crazy (Downtown/Lava/Athletic)	359	+32	5	10/1
8	6	CHAMILLIONAIRE (KRAYZIE... Ridin (Universal Motown)	337	+47	4	8/0
5	7	SEAN PAUL Temperature (VP/Athletic)	305	-40	22	10/0
13	8	RHIANNA Unfaithful (Def Jam/DJMG)	288	+48	4	7/0
7	9	MOBILE Out Of My Head (Universal Music Canada)	288	-12	11	11/0
9	10	ALL-AMERICAN... Move Along (Doghouse/Interscope)	275	-7	11	8/0
12	11	REX HOT CHILI PEPPERS Dani California (Warner Bros.)	264	+8	7	9/1
11	12	NICK LACHNEY What's Left Of Me (Sony BMG)	247	-27	9	7/0
16	13	MASSARI (BILLY) Rush The Floor (Capital Prophet)	241	+10	8	6/0
14	14	CASCADA Everytime We Touch (Robbins)	233	-14	17	4/0
15	15	BOB SIMCIAR Love Generation (Tommy Boy)	232	-3	5	8/2
20	16	CASSIE Me & U (Next Selection/Bad Boy/Athletic)	215	+8	5	7/1
10	17	BUBBA SPARKXX... Ms. New Booty (Purple Ribbon/Virgin)	214	-84	9	7/0
Debut	18	CHRISTINA AGUILERA Ain't No Other Man (Sony BMG)	212	+138	1	8/7
21	19	BRANDON PAIRS... Rewind & Start Again (Mercury/Koch)	204	+23	6	6/0
17	20	ROSETTE Uh-Oh (Shred/RockSTAR/Nevada)	195	-29	15	5/0
18	21	SUTTS XL Play (Universal Music Canada)	183	-34	11	7/0
31	22	NICKELBACK Far Away (Roadrunner/EMI Music Canada)	180	+45	2	7/1
27	23	FRAY Over My Head (Cable Car) (Epic)	172	+20	5	3/0
30	24	PUSSYCAT DOLLS... Buttons (A&M/Interscope)	168	+30	2	7/0
29	25	FIELD MOB (CIARA) So What (DTP/Geffen)	166	+23	3	6/1
25	26	HEDLEY 321 (Universal Music Canada)	162	+2	4	6/0
26	27	SIMPLE PLAN Perfect World (Lava)	155	-4	8	9/0
33	28	BEN LEE Catch My... (New West/Universal Music Canada)	150	+29	5	8/0
22	29	KELLY CLARKSON Walk Away (Sony BMG)	144	-34	20	10/0
28	30	EMINEM... Shake That (Shady/Aftermath/Interscope)	141	-6	19	5/0
Debut	31	PANIC! I Write Sins... (Decaydance/Fueled By Ramen/Lava)	138	+55	1	8/0
Debut	32	MADONNA Get Together (Warner Bros.)	129	+38	1	5/0
23	33	MARY J. BLIGE Be Without You (Geffen)	128	-49	19	9/0
37	34	REX GOUDIE Lie Awake (Sony BMG Music Canada)	112	+14	5	6/0
34	35	STUNT Raindrops (Ultra)	112	-4	4	1/0
38	36	CARL HENRY Little Mama (DEP/Universal)	98	+4	9	5/0
36	37	GREGORY CHARLES I Think Of You (Disques MBW)	98	0	2	0/0
Debut	38	ROSETTE ... All By Myself (Shred/RockSTAR/Nevada)	98	+28	1	5/1
Debut	39	SEAN PAUL... When You Gonna... (VP/Athletic)	94	+7	1	3/0
40	40	JACKSOUL oneSong (Sony BMG Music Canada)	94	+2	2	3/0

14 Canadian CHR 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. ♣ indicates Cancun.



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 came out just to see what the buzz was about." Seen here are (l-r) Laskey and G105 PD Randi West, both appropriately clad.

ON THE RISE

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 die-hard 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.

While at the awards Aguilera told the network that *Back to Basics* is now slated to be a double-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.

Stations and their ads listed alphabetically by market

WFLA/Tampa, FL 500 N. Howard Ave. PE: John P. ... 1. P. ... 2. P. ... 3. P. ... 4. P. ... 5. P. ...	WWSB/Tampa, FL 500 N. Howard Ave. PE: John P. ... 1. P. ... 2. P. ... 3. P. ... 4. P. ... 5. P. ...	WTVT/Tampa, FL 500 N. Howard Ave. PE: John P. ... 1. P. ... 2. P. ... 3. P. ... 4. P. ... 5. P. ...	WFTS/Tampa, FL 500 N. Howard Ave. PE: John P. ... 1. P. ... 2. P. ... 3. P. ... 4. P. ... 5. P. ...	WWSB/Tampa, FL 500 N. Howard Ave. PE: John P. ... 1. P. ... 2. P. ... 3. P. ... 4. P. ... 5. P. ...	WWSB/Tampa, FL 500 N. Howard Ave. PE: John P. ... 1. P. ... 2. P. ... 3. P. ... 4. P. ... 5. P. ...	WWSB/Tampa, FL 500 N. Howard Ave. PE: John P. ... 1. P. ... 2. P. ... 3. P. ... 4. P. ... 5. P. ...	WWSB/Tampa, FL 500 N. Howard Ave. PE: John P. ... 1. P. ... 2. P. ... 3. P. ... 4. P. ... 5. P. ...	WWSB/Tampa, FL 500 N. Howard Ave. PE: John P. ... 1. P. ... 2. P. ... 3. P. ... 4. P. ... 5. P. ...	WWSB/Tampa, FL 500 N. Howard Ave. PE: John P. ... 1. P. ... 2. P. ... 3. P. ... 4. P. ... 5. P. ...
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WWSB/Tampa, FL 500 N. Howard Ave. PE: John P. ... 1. P. ... 2. P. ... 3. P. ... 4. P. ... 5. P. ...	WWSB/Tampa, FL 500 N. Howard Ave. PE: John P. ... 1. P. ... 2. P. ... 3. P. ... 4. P. ... 5. P. ...	WWSB/Tampa, FL 500 N. Howard Ave. PE: John P. ... 1. P. ... 2. P. ... 3. P. ... 4. P. ... 5. P. ...	WWSB/Tampa, FL 500 N. Howard Ave. PE: John P. ... 1. P. ... 2. P. ... 3. P. ... 4. P. ... 5. P. ...	WWSB/Tampa, FL 500 N. Howard Ave. PE: John P. ... 1. P. ... 2. P. ... 3. P. ... 4. P. ... 5. P. ...	WWSB/Tampa, FL 500 N. Howard Ave. PE: John P. ... 1. P. ... 2. P. ... 3. P. ... 4. P. ... 5. P. ...	WWSB/Tampa, FL 500 N. Howard Ave. PE: John P. ... 1. P. ... 2. P. ... 3. P. ... 4. P. ... 5. P. ...	WWSB/Tampa, FL 500 N. Howard Ave. PE: John P. ... 1. P. ... 2. P. ... 3. P. ... 4. P. ... 5. P. ...	WWSB/Tampa, FL 500 N. Howard Ave. PE: John P. ... 1. P. ... 2. P. ... 3. P. ... 4. P. ... 5. P. ...	WWSB/Tampa, FL 500 N. Howard Ave. PE: John P. ... 1. P. ... 2. P. ... 3. P. ... 4. P. ... 5. P. ...

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Monitored Reporters
182 Total Reporters
122 Total Monitored
60 Total Indicator

Did Not Report:
KCRW/Phoenix, AZ
KPRV/Altoona, NE
KDKV/San Angelo, TX
WQOW/Champaign, IL
WSTO/Chattanooga, TN
WVVO/Spartanburg, WV



DARNELLA DUNHAM
ddunham@radioandrecords.com

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."

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 individuals 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 we're doing and enjoying ourselves as much as possible."



Dontay Thompson

"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-knit family."

Dana Hall

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 mix-show 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 SuperRadio, which gave the winner a one-year 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 hip-hop 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 was 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 mix, 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 basically 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 Parties

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.

"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."

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."

"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.'"



Dana Hall

R&R CHR/RHYTHMIC TOP 50

June 16, 2006

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (M)	WEEKS ON CHART	TOTAL STATIONS
1	1	YUNG JOC <i>Gain' Down (Bad Boy/Atlantic)</i>	5945	+533	50887	12	81/8
3	2	LM' JON (E-40 & SEAN PAUL) <i>Snap Ya Fingers (TVT)</i>	5689	+271	55848	17	80/1
2	3	FIELD MOB (CIARA) <i>So What (DTP/Geffen)</i>	5385	+31	47384	15	81/8
4	4	CASSIE <i>Me & U (Next Selection/Bad Boy/Atlantic)</i>	5118	+244	45853	13	73/1
5	5	CHAMILLIONAIRE (KRAYZIE BONE) <i>Ridin' (Universal Motown)</i>	4390	-348	51477	22	82/8
7	6	CHRIS BROWN (LM' WAYNE) <i>Gimme That (Live/Zomba Label Group)</i>	4358	+283	38337	18	80/8
9	7	CHERISH <i>Do It To It (She Huff/Capitol)</i>	3729	+581	31080	8	81/1
6	8	T.I. <i>What You Know (Grand Hustle/Atlantic)</i>	3577	-553	33533	18	80/8
8	9	SHAKIRA (WYCLEF JEAN) <i>Hips Don't Lie (Epic)</i>	3433	-289	24183	13	53/8
14	10	E-40 (T-PAIN & KANDI GIRL) <i>U And Dat (Reprise/BME)</i>	3034	+471	27672	11	59/8
16	11	NELLY FURTADO <i>Promiscuous (Geffen)</i>	2988	+618	25678	5	67/2
12	12	PAULA DEANDA (BABY BASH) <i>Doing Too Much (Arista)</i>	2871	-29	22382	15	68/1
11	13	DEM FRANCHIZE BOYZ <i>Lean Wit It, Rock Wit It (So So Def/Virgin)</i>	2862	-318	21886	23	79/8
10	14	SEAN PAUL <i>Temperature (VP/Atlantic)</i>	2630	-418	22318	24	78/8
18	15	KELIS (T.OO SHORT) <i>Bossy (Live/Zomba Label Group)</i>	2588	+415	23778	9	67/4
13	16	SHAWNIA <i>Gettin' Some (DTP/Def Jam/JMG)</i>	2515	-134	18738	11	71/8
17	17	T.I. <i>Why You Wanna (Grand Hustle/Atlantic)</i>	2506	+87	18782	9	71/4
20	18	RHANNA <i>Unfaithful (Def Jam/JMG)</i>	2378	+487	18878	6	58/5
15	19	BUBBA SPARXXX... <i>Ms. New Booty (Purple Ribbon/Virgin)</i>	1982	-538	15185	26	79/8
22	20	MARY J. BLIGE <i>Enough Cryin' (Geffen)</i>	1822	-18	18548	11	51/8
23	21	BUBBA SPARXXX <i>Heat It Up (Purple Ribbon/Virgin)</i>	1681	+23	83538	7	60/8
19	22	PAUL WALL <i>Girl (Swishahouse/Asylum/Atlantic)</i>	1563	-406	95843	17	68/8
24	23	RICK ROSS <i>Hustlin' (Slip-N-Slide/Def Jam/JMG)</i>	1557	-24	15189	11	47/1
25	24	BUSTA RHYMES... <i>I Love My B*** (Fipmode/Aftermath/Interscope)</i>	1518	+89	136358	6	58/2
29	25	LETOYA <i>Torn (Capitol)</i>	1508	+337	15789	5	60/8
21	26	NE-YO <i>When You're Mad (Def Jam/JMG)</i>	1483	-352	15112	15	62/8
28	27	JAMIE FOXX (TWISTA) <i>DJ Play A Love Song (J/RMG)</i>	1282	+29	13211	9	54/8
26	28	OLIVIA (50 CENT) <i>Best Friend (G-Unit/Interscope)</i>	1158	-227	8579	19	49/8
30	29	FORT MINOR... <i>Where'd You Go (Machine Shop/Warner Bros.)</i>	1044	+1	9840	5	25/2
39	30	SEAN PAUL (KEYSHIA COLE) <i>When You Gonna... (VP/Atlantic)</i>	1019	+284	12832	3	47/12
37	31	YOUNG DRO (T.I.) <i>Shoulder Lean (Grand Hustle/Atlantic)</i>	978	+216	10087	4	36/5
31	32	RHANNA <i>SOS (Def Jam/JMG)</i>	968	-54	7427	19	43/8
32	33	T.OO SHORT <i>Blow The Whistle (Live/Zomba Label Group)</i>	888	-157	11543	14	32/8
35	34	RAY CASH... <i>Bumpin' My Music (Ghet-O-Vision/Sony Urban/Columbia)</i>	878	-2	5175	7	41/1
41	35	REMY MA (NE-YO) <i>Feels So Good (SRC/Universal Motown)</i>	797	+80	53226	3	41/2
34	36	KEYSHIA COLE <i>Love (A&M/Interscope)</i>	795	-146	58270	19	55/8
38	37	NATALIE (BUN B) <i>What You Gonna Do (Latium/Universal Republic)</i>	780	+26	40206	4	35/1
36	38	POTZEE <i>Dat Girl (Unauthorized/Asylum)</i>	754	-18	34487	6	29/8
33	39	CHRISTINA MILIAN (YOUNG JEEZY) <i>Say I (Def Soul/JMG)</i>	701	-315	87289	15	64/8
Debut	40	NE-YO <i>Sexy Love (Def Jam/JMG)</i>	687	+394	77487	1	51/13
48	41	OUTKAST <i>Mighty D (LaFace/Zomba Label Group)</i>	680	+196	55033	2	40/5
42	42	PITBULL <i>Bojangles (TVT)</i>	639	-28	54845	9	29/3
44	43	DJ KHALED <i>Holla At Me (Terror Squad/Koch)</i>	638	+19	12185	11	32/8
46	44	CHINGY <i>Pulling Me Back (Capitol)</i>	622	+144	45820	2	42/30
40	45	ICE CUBE <i>Why We Thugs (Lemelmobb/Virgin)</i>	578	-152	48833	8	29/8
Debut	46	GNARLS BARKLEY <i>Crazy (Downtown/Lava/Atlantic)</i>	563	+289	80020	1	28/14
45	47	DEM FRANCHIZE BOYZ <i>Ridin' Rims (So So Def/Virgin)</i>	513	-86	30231	5	32/8
50	48	WOLFPAC <i>Vans (Up All Nite/Live/Zomba Label Group)</i>	471	+58	5439	2	16/11
43	49	LM' WAYNE <i>Hustler Musik (Cash Money/Universal Motown)</i>	437	-183	63823	14	27/8
Debut	50	ALI & GIPP <i>Go 'Head (Universal Motown)</i>	406	+58	17712	1	29/8

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.

POWERED BY
MEDIABASE

MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
CHAMILLIONAIRE <i>Grown And Sexy (Universal Motown)</i>	37
CHINGY <i>Pulling Me Back (Capitol)</i>	30
OMARION <i>Encourage (Sony Urban/Epic)</i>	15
GNARLS BARKLEY <i>Crazy (Downtown/Lava/Atlantic)</i>	14
BOOSIE NIGAN (PAUL WALL) <i>About Us (SOBE)</i>	14
NE-YO <i>Sexy Love (Def Jam/JMG)</i>	13
SEAN PAUL (KEYSHIA COLE) <i>When You Gonna... (VP/Atlantic)</i>	12
WOLFPAC <i>Vans (Up All Nite/Live/Zomba Label Group)</i>	11
LETOYA <i>Torn (Capitol)</i>	8
METHOD MAN (LARRY WILL) <i>Say (Def Jam/JMG)</i>	8

The CHR/Rhythmic add threshold is applied to monitored stations not allowed to report adds per their company policy. Songs that reach 15 plays per week within one airplay week. An airplay week is defined as Sunday through Saturday. Adds from all other programmers are still accepted at any play level.

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
NELLY FURTADO <i>Promiscuous (Geffen)</i>	+618
CHERISH <i>Do It To It (She Huff/Capitol)</i>	+581
YUNG JOC <i>Gain' Down (Bad Boy/Atlantic)</i>	+533
E-40 (T-PAIN & KANDI GIRL) <i>U And Dat (Reprise/BME)</i>	+471
RHANNA <i>Unfaithful (Def Jam/JMG)</i>	+467
KELIS (T.OO SHORT) <i>Bossy (Live/Zomba Label Group)</i>	+415
NE-YO <i>Sexy Love (Def Jam/JMG)</i>	+394
LETOYA <i>Torn (Capitol)</i>	+337
GNARLS BARKLEY <i>Crazy (Downtown/Lava/Atlantic)</i>	+289
SEAN PAUL... <i>When You Gonna (Give It Up To Me) (VP/Atlantic)</i>	+284

NEW & ACTIVE

JEANNE ORTEGA (PAPPOOSE) <i>Crowded (Hollywood)</i> Total Plays: 362, Total Stations: 15, Adds: 2
DMX <i>Lord Give Me A Sign (Sony Urban/Columbia)</i> Total Plays: 358, Total Stations: 25, Adds: 2
AVANT <i>4 Minutes (Magic Johnson/Geffen)</i> Total Plays: 354, Total Stations: 12, Adds: 0
LUPE FIASCO <i>Kick Push (1st & 15th/Atlantic)</i> Total Plays: 275, Total Stations: 14, Adds: 0
PUSSYCAT DOLLS (BIG SNOOP DOGG) <i>Buttons (A&M/Interscope)</i> Total Plays: 250, Total Stations: 11, Adds: 2
OMARION <i>Encourage (Sony Urban/Epic)</i> Total Plays: 192, Total Stations: 18, Adds: 15
SLEEPY BROWN... <i>Margarita (Purple Ribbon/Virgin)</i> Total Plays: 181, Total Stations: 12, Adds: 0
BEEHIVE MAN (NACION) <i>Girls (Virgin)</i> Total Plays: 158, Total Stations: 15, Adds: 2
JR WRITER <i>Grill 'Em (Diplomat/Koch)</i> Total Plays: 138, Total Stations: 10, Adds: 2
NEW BODAZ <i>Special Girl (Upstairs)</i> Total Plays: 128, Total Stations: 14, Adds: 0

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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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	Persons 25-34
CHAMILLIONAIRE f/KRAYZE BONE Ridin' (Universal Motown)	4.19	4.13	97%	28%	4.47	4.09	4.06
NELLY FURTADO Promiscuous (Geffen)	4.17	3.98	89%	11%	4.06	4.32	4.16
CHRIS BROWN f/LIL' WAYNE Gimme That (Live/Zomba Label Group)	4.07	4.12	92%	17%	4.24	4.01	3.95
CASSIE Me & U (NextSelection/Bad Boy/Atlantic)	4.05	3.98	85%	14%	4.08	4.09	3.97
RIHANNA Unfaithful (Def Jam/IDJMG)	3.98	4.08	91%	17%	4.10	4.05	3.83
FIELD MOB f/CIARA So What (DTP/Geffen)	3.92	4.03	84%	16%	4.02	3.92	3.88
T.I. What You Know (Grand Hustle/Atlantic)	3.90	3.86	88%	24%	4.07	3.88	3.88
MARY J. BLIGE Be Without You (Geffen)	3.89	3.78	99%	45%	3.76	3.86	4.11
PAULA DEANDA f/BABY BASH Doing Too Much (Arista)	3.87	3.85	70%	14%	3.98	4.01	3.60
CHRISTINA MILIAN f/YOUNG JEEZY Say I (Def Soul/IDJMG)	3.86	3.79	92%	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	3.82
YUNG JOC Goin' Down (Bad Boy/Atlantic)	3.79	3.77	80%	22%	4.08	3.84	3.43
LIL' JON f/E-40 & SEAN PAUL Snap Yo Fingers (TVT)	3.78	3.70	88%	23%	3.92	3.85	3.58
SHAKIRA f/WYCLEF JEAN Hips Don't Lie (Epic)	3.75	3.85	97%	44%	3.75	3.81	3.73
E-40 f/T-PAIN & KANDI GIRL U And Dat (Raprise/BME)	3.74	3.91	84%	11%	3.83	3.82	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%	60%	3.84	3.84	3.67
MARY J. BLIGE Enough Cryin' (Geffen)	3.72	3.90	72%	17%	3.58	3.71	3.90
T.I. Why You Wanna (Grand Hustle/Atlantic)	3.70	3.81	76%	18%	3.90	3.86	3.55
OLIVIA f/ 50 CENT Best Friend (G-Unit/Interscope)	3.67	-	88%	27%	3.78	3.75	3.50
BUBBA SPARXXX Heat It Up (Purple Ribbon/Virgin)	3.66	3.57	53%	10%	3.68	3.82	3.57
RIHANNA SOS (Def 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	3.82	97%	44%	4.04	3.65	3.27
JAMIE FOXX f/TWISTA DJ Play A Love Song (J/RMG)	3.64	3.72	77%	17%	3.57	3.74	3.55
BUBBA SPARXXX f/YING YANG TWINS Ms. New Booty (Purple Ribbon/Virgin)	3.58	3.83	96%	46%	3.87	3.86	3.39
PAUL WALL Girl (SwishaHouse/Asylum/Atlantic)	3.56	3.67	92%	30%	3.63	3.57	3.47
KELIS f/TOD SHORT Bossy (Live/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	86%	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 favorability 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. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on 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.



SAN DIEGO GETS HYPHY Last month XMOR (Blazin' 98.9)/San Diego afternoon 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 (l-r) are Loco, E-40 and Blazin' 98.9 mixer Bike 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 (l-r) are Shock G of Digital Underground, Davis, Tone-Loc and Van Alstyne.

REPORTERS

Stations and their adds listed alphabetically by market

<p>WABC-Radio 77 10.00 11.00 12.00 13.00 14.00 15.00 16.00 17.00 18.00 19.00 20.00 21.00 22.00 23.00 24.00 25.00 26.00 27.00 28.00 29.00 30.00 31.00 32.00 33.00 34.00 35.00 36.00 37.00 38.00 39.00 40.00 41.00 42.00 43.00 44.00 45.00 46.00 47.00 48.00 49.00 50.00 51.00 52.00 53.00 54.00 55.00 56.00 57.00 58.00 59.00 60.00 61.00 62.00 63.00 64.00 65.00 66.00 67.00 68.00 69.00 70.00 71.00 72.00 73.00 74.00 75.00 76.00 77.00 78.00 79.00 80.00 81.00 82.00 83.00 84.00 85.00 86.00 87.00 88.00 89.00 90.00 91.00 92.00 93.00 94.00 95.00 96.00 97.00 98.00 99.00 100.00</p>	<p>WABC-Radio 77 10.00 11.00 12.00 13.00 14.00 15.00 16.00 17.00 18.00 19.00 20.00 21.00 22.00 23.00 24.00 25.00 26.00 27.00 28.00 29.00 30.00 31.00 32.00 33.00 34.00 35.00 36.00 37.00 38.00 39.00 40.00 41.00 42.00 43.00 44.00 45.00 46.00 47.00 48.00 49.00 50.00 51.00 52.00 53.00 54.00 55.00 56.00 57.00 58.00 59.00 60.00 61.00 62.00 63.00 64.00 65.00 66.00 67.00 68.00 69.00 70.00 71.00 72.00 73.00 74.00 75.00 76.00 77.00 78.00 79.00 80.00 81.00 82.00 83.00 84.00 85.00 86.00 87.00 88.00 89.00 90.00 91.00 92.00 93.00 94.00 95.00 96.00 97.00 98.00 99.00 100.00</p>	<p>WABC-Radio 77 10.00 11.00 12.00 13.00 14.00 15.00 16.00 17.00 18.00 19.00 20.00 21.00 22.00 23.00 24.00 25.00 26.00 27.00 28.00 29.00 30.00 31.00 32.00 33.00 34.00 35.00 36.00 37.00 38.00 39.00 40.00 41.00 42.00 43.00 44.00 45.00 46.00 47.00 48.00 49.00 50.00 51.00 52.00 53.00 54.00 55.00 56.00 57.00 58.00 59.00 60.00 61.00 62.00 63.00 64.00 65.00 66.00 67.00 68.00 69.00 70.00 71.00 72.00 73.00 74.00 75.00 76.00 77.00 78.00 79.00 80.00 81.00 82.00 83.00 84.00 85.00 86.00 87.00 88.00 89.00 90.00 91.00 92.00 93.00 94.00 95.00 96.00 97.00 98.00 99.00 100.00</p>	<p>WABC-Radio 77 10.00 11.00 12.00 13.00 14.00 15.00 16.00 17.00 18.00 19.00 20.00 21.00 22.00 23.00 24.00 25.00 26.00 27.00 28.00 29.00 30.00 31.00 32.00 33.00 34.00 35.00 36.00 37.00 38.00 39.00 40.00 41.00 42.00 43.00 44.00 45.00 46.00 47.00 48.00 49.00 50.00 51.00 52.00 53.00 54.00 55.00 56.00 57.00 58.00 59.00 60.00 61.00 62.00 63.00 64.00 65.00 66.00 67.00 68.00 69.00 70.00 71.00 72.00 73.00 74.00 75.00 76.00 77.00 78.00 79.00 80.00 81.00 82.00 83.00 84.00 85.00 86.00 87.00 88.00 89.00 90.00 91.00 92.00 93.00 94.00 95.00 96.00 97.00 98.00 99.00 100.00</p>	<p>WABC-Radio 77 10.00 11.00 12.00 13.00 14.00 15.00 16.00 17.00 18.00 19.00 20.00 21.00 22.00 23.00 24.00 25.00 26.00 27.00 28.00 29.00 30.00 31.00 32.00 33.00 34.00 35.00 36.00 37.00 38.00 39.00 40.00 41.00 42.00 43.00 44.00 45.00 46.00 47.00 48.00 49.00 50.00 51.00 52.00 53.00 54.00 55.00 56.00 57.00 58.00 59.00 60.00 61.00 62.00 63.00 64.00 65.00 66.00 67.00 68.00 69.00 70.00 71.00 72.00 73.00 74.00 75.00 76.00 77.00 78.00 79.00 80.00 81.00 82.00 83.00 84.00 85.00 86.00 87.00 88.00 89.00 90.00 91.00 92.00 93.00 94.00 95.00 96.00 97.00 98.00 99.00 100.00</p>	<p>WABC-Radio 77 10.00 11.00 12.00 13.00 14.00 15.00 16.00 17.00 18.00 19.00 20.00 21.00 22.00 23.00 24.00 25.00 26.00 27.00 28.00 29.00 30.00 31.00 32.00 33.00 34.00 35.00 36.00 37.00 38.00 39.00 40.00 41.00 42.00 43.00 44.00 45.00 46.00 47.00 48.00 49.00 50.00 51.00 52.00 53.00 54.00 55.00 56.00 57.00 58.00 59.00 60.00 61.00 62.00 63.00 64.00 65.00 66.00 67.00 68.00 69.00 70.00 71.00 72.00 73.00 74.00 75.00 76.00 77.00 78.00 79.00 80.00 81.00 82.00 83.00 84.00 85.00 86.00 87.00 88.00 89.00 90.00 91.00 92.00 93.00 94.00 95.00 96.00 97.00 98.00 99.00 100.00</p>	<p>WABC-Radio 77 10.00 11.00 12.00 13.00 14.00 15.00 16.00 17.00 18.00 19.00 20.00 21.00 22.00 23.00 24.00 25.00 26.00 27.00 28.00 29.00 30.00 31.00 32.00 33.00 34.00 35.00 36.00 37.00 38.00 39.00 40.00 41.00 42.00 43.00 44.00 45.00 46.00 47.00 48.00 49.00 50.00 51.00 52.00 53.00 54.00 55.00 56.00 57.00 58.00 59.00 60.00 61.00 62.00 63.00 64.00 65.00 66.00 67.00 68.00 69.00 70.00 71.00 72.00 73.00 74.00 75.00 76.00 77.00 78.00 79.00 80.00 81.00 82.00 83.00 84.00 85.00 86.00 87.00 88.00 89.00 90.00 91.00 92.00 93.00 94.00 95.00 96.00 97.00 98.00 99.00 100.00</p>
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Note: For complete adds, see R&R Music Tracking.

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Monitored Reporters
110 Total Reporters

85 Total Monitored

25 Total Indicator

Did Not Report, Playlist Frozen (4):
 KHMK/Yakima, WA
 KSPW/Springfield, MO
 Sirius The Beat/Satellite
 WRRX/New London, CT



DANA HALL
dhall@radioandrecords.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 stations and labels that excel in our industry, and categories include Station, PD, MD, Air Personality, Label and Label Executive of the Year.



Elroy Smith

The awards process begins next week, in the June 23 issue of R&R, when the call for nominations goes out. Over the past eight years hundreds of worthy candidates have been nominated for Industry Achievement 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 other



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 co-owned 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.

Overall, Clear Channel has won Station of the Year more often than any other company in the Urban and Urban AC formats, with a total of 17 wins.

PD Of The Year

The program director's job has 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.

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 radio." 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 Achievement 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 — a 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 hardest-working 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

Continued on Page 30



Mila featuring Marques Houston

"Good Lookin' Out"

ONE OF WEEK'S MOST ADDED

including:

- WKKV/Milwaukee
- WOWI/Norfolk
- WWHV/Norfolk
- WHRK/Memphis
- KHTE/Little Rock
- WBXT/Columbia
- WFXA/Augusta
- KMJJ/Shreveport

+198x
Over 1.4 Million In Audience

UNIVERSAL TUG

R&R URBAN TOP 50

June 16, 2006

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	YUNG JOC Goin' Down (Bad Boy/Atlantic)	3874	+15	424331	15	64/0
2	2	LETOYA Torn (Capitol)	3644	+630	421937	14	66/0
3	3	LI'L JON f/E-40 & SEAN PAUL Snap Yo Fingers (TVT)	3115	+198	285929	21	61/0
6	4	FIELD MOB f/CIARA So What (DTP/Geffen)	3053	+391	274756	12	65/0
5	5	MARY J. BLIGE Enough Cryin' (Geffen)	2931	+133	329339	11	62/0
4	6	JAMIE FOXX f/TWISTA DJ Play A Love Song (J/RMG)	2882	+63	301823	12	65/0
9	7	T.I. Why You Wanna (Grand Hustle/Atlantic)	2506	+173	221646	10	66/0
7	8	CHAMLLIONAIRE f/KRAYZIE BONE Ridin' (Universal Motown)	2482	-6	234251	15	62/0
11	9	CHRIS BROWN f/LI'L WAYNE Gimme That (Live/Zomba Label Group)	2227	-18	270767	10	65/0
13	10	RICK ROSS Hustlin' (Slip-N-Slide/Def Jam/IDJMG)	2196	+99	189563	11	62/1
14	11	CHERISH Do It To It (Sho'Nuff/Capitol)	2110	+197	173271	11	62/1
8	12	NE-YO When You're Mad (Def Jam/IDJMG)	2099	-279	259458	14	61/0
10	13	T.I. What You Know (Grand Hustle/Atlantic)	2010	-285	179609	18	66/0
16	14	YOUNG DRO f/T.I. Shoulder Lean (Grand Hustle/Atlantic)	1905	+274	146548	6	59/1
12	15	SHAWNNA Gettin' Some (DTP/Def Jam/IDJMG)	1835	-282	174985	19	58/0
15	16	AVANT 4 Minutes (Magic Johnson/Geffen)	1585	-281	143103	19	60/0
18	17	KELIS f/TOO SHORT Bossy (Live/Zomba Label Group)	1567	+231	113318	8	58/1
17	18	JAGGED EDGE Good Luck Charm (Sony Urban/Columbia)	1336	-132	154896	18	52/0
24	19	CASSIE Me & U (NextSelection/Bad Boy/Atlantic)	1151	+241	89543	4	54/2
21	20	BUSTA RHYMES... I Love My B**** (Flipmode/Aftermath/Interscope)	1142	+64	79881	5	54/1
31	21	OUTKAST Mighty O (LaFace/Zomba Label Group)	1116	+374	102243	3	61/2
23	22	DEM FRANCHIZE BOYZ Ridin' Rims (So So Def/Virgin)	1040	+108	61238	8	57/1
26	23	CHERI DENNIS I Love You (Bad Boy/Atlantic)	942	+100	74500	9	44/1
28	24	MISSEZ f/PIMP C Love Song (Fo' Real/Geffen)	909	+104	46339	8	49/2
22	25	LI'L WAYNE Hustler Musik (Cash Money/Universal Motown)	821	-118	91090	16	43/0
30	26	DJ KHALED Holla At Me (Terror Squad/Koch)	793	-6	63582	10	52/1
25	27	THREE 6 MAFIA Poppin' My Collar (Sony Urban/Columbia)	764	-91	59082	20	61/0
37	28	CHINGY Pulling Me Back (Capitol)	718	+191	62114	3	54/50
33	29	BUBBA SPARXXX Heat It Up (Purple Ribbon/Virgin)	703	-33	29712	6	39/0
29	30	GHOSTFACE KILLAH f/NE-YO Back Like That (Def Jam/IDJMG)	667	-135	80153	17	32/0
34	31	REMY MA f/NE-YO Feels So Good (SRC/Universal Motown)	633	+63	119213	3	34/0
20	32	CHRISTINA MILIAN f/YOUNG JEEZY Say I (Def Soul/IDJMG)	623	-472	46579	15	53/0
47	33	NE-YO Sexy Love (Def Jam/IDJMG)	617	+284	61947	2	46/3
43	34	E-40 f/T-PAIN & KANDI GIRL U And Dat (Reprise/BME)	601	+209	35894	2	53/8
35	35	KANYE WEST... Impossible (Roc-A-Fella/Def Jam/IDJMG)	600	+48	59676	3	37/0
32	36	RAY CASH... Bumpin' My Music (Ghet-O-Vision/Sony Urban/Columbia)	590	-152	27211	9	32/0
27	37	MEGAN ROCHELL f/FABOLOUS The One You Need (Def Jam/IDJMG)	563	-259	35322	9	39/0
40	38	SAMMIE You Should Be My Girl (Rowdy/Universal Motown)	555	+77	23613	3	35/2
36	39	ANTHONY HAMILTON Can't Let Go (So So Def/Zomba Label Group)	544	+8	56158	19	31/0
42	40	SLEEPY BROWN f/PHARRELL & BIG BOI Margarita (Purple Ribbon/Virgin)	495	+51	30148	2	46/2
Debut	41	LYFE JENNINGS S.E.X. (Sony Urban/Columbia)	488	+222	69639	1	3/0
41	42	LUPE FIASCO Kick Push (1st & 15th/Atlantic)	466	+13	25476	3	34/3
38	43	DRE f/RICK ROSS Chevy Ridin' High (Violator/Live/Zomba Label Group)	401	-87	25423	7	34/0
46	44	PROJECT PAT... Good Googly Moogly (Hypnotize Minds/Loud/Columbia)	388	+40	22415	2	24/2
48	45	ALI & GIPP Go 'Head (Universal Motown)	359	+26	14218	2	34/4
Debut	46	ROBIN THWCKE... Wanna Love You Girl (Star Trak/Interscope)	339	+77	27568	1	33/3
-	47	URBAN MYSTIC I Refuse (SOBE)	329	+18	16742	3	25/0
44	48	DONELL JONES I'm Gonna Be (LaFace/Zomba Label Group)	322	-52	20770	5	32/0
50	49	PIMP C f/MARKE JONES & BUN B Pourin' Up (Rap-A-Lot/Asylum)	318	-11	10356	2	24/0
Debut	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 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.

POWERED BY
MEDIABASE

MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
CHINGY Pulling Me Back (Capitol)	58
BONAGON f/CRIME MOB & FADO Wuz Up (BME/Reprise)	35
OMARON Entourage (Sony Urban/Epic)	33
CHARLS BARKLEY Crazy (Downtown/Lava/Atlantic)	19
MILA J... Good Lookin' Out (T.U.G./Universal Motown)	8
CLIPSE... Mr. Me Too (Re-Up/Star Trak/Zomba Label Group)	8
E-40 f/T-PAIN & KANDI GIRL U And Dat (Reprise/BME)	6
DMX Lord Give Me A Sign (Sony Urban/Columbia)	6
METHOD MAN f/LAURYN HILL Say (Def Jam/IDJMG)	5
ALI & GIPP Go 'Head (Universal Motown)	4

The Urban add threshold is applied to monitored stations not allowed to report adds per their company policy. Songs that reach 10 plays per week within one airplay week. An airplay week is defined as Sunday through Saturday. Adds from all other programmers are still accepted at any play level.

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
LETOYA Torn (Capitol)	+830
FIELD MOB f/CIARA So What (DTP/Geffen)	+391
OUTKAST Mighty O (LaFace/Zomba Label Group)	+374
NE-YO Sexy Love (Def Jam/IDJMG)	+284
YOUNG DRO f/T.I. Shoulder Lean (Grand Hustle/Atlantic)	+274
CASSIE Me & U (NextSelection/Bad Boy/Atlantic)	+241
KELIS f/TOO SHORT Bossy (Live/Zomba Label Group)	+231
LYFE JENNINGS S.E.X. (Sony Urban/Columbia)	+222
E-40 f/T-PAIN & KANDI GIRL U And Dat (Reprise/BME)	+209
LI'L JON f/E-40 & SEAN PAUL Snap Yo Fingers (TVT)	+198

NEW & ACTIVE

T-PAIN f/LI'L WAYNE Studio Lun (Live/Zomba Label Group)	Total Plays: 304, Total Stations: 31, Adds: 0
GUCCI MAINE Go Head (Big Cat)	Total Plays: 295, Total Stations: 9, Adds: 0
BROOKE VALENTINE f/PIMP C D-Girl (Subliminal/Virgin)	Total Plays: 284, Total Stations: 30, Adds: 0
METHOD MAN f/LAURYN HILL Say (Def Jam/IDJMG)	Total Plays: 258, Total Stations: 37, Adds: 5
BONAGON f/CRIME MOB & FADO Wuz Up (BME/Reprise)	Total Plays: 251, Total Stations: 37, Adds: 35
CLIPSE f/PHARRELL Mr. Me Too (Re-Up/Star Trak/Zomba Label Group)	Total Plays: 245, Total Stations: 37, Adds: 8
MARIAN CAREY Fly Like A Bird (Island/IDJMG)	Total Plays: 240, Total Stations: 28, Adds: 0
DMX Lord Give Me A Sign (Sony Urban/Columbia)	Total Plays: 238, Total Stations: 38, Adds: 6
HEATHER HEADLEY Me Too (RCA/RMG)	Total Plays: 195, Total Stations: 24, Adds: 3
CHARLS BARKLEY Crazy (Downtown/Lava/Atlantic)	Total Plays: 158, Total Stations: 21, Adds: 19

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

Artist Title (Label)	TW	LW	Famil.	Burn	Pers.	F	M
FIELD MOB (CIARA) So What (DTP/Geffen)	4.21	4.24	89%	16%	4.11	4.27	3.59
T.I. What You Know (G-Unit/Atlantic)	4.20	4.17	92%	26%	4.04	4.11	3.82
CHAMILLIONAIRE (RAYZIE BONE) Ridin' (Universal Motown)	4.10	4.22	97%	33%	4.01	4.07	3.00
YUNG JOC Goin' Down (Bad Boy/Atlantic)	4.15	4.16	80%	19%	3.97	4.07	3.06
C. BROWN (J.L.) WAYNE Game That Live/Zomba Label Group)	4.12	4.05	95%	24%	4.05	4.10	3.07
LIL' JON (E-40 & SEAN PAUL) Snap Yo Fingers (TVT)	4.10	4.07	93%	19%	3.92	4.03	3.58
T.I. Why You Wanna (Grand Hustle/Atlantic)	4.10	4.11	83%	15%	4.06	4.23	3.53
DJ KHALED Hola At Me (Terror Squad/Koch)	4.05	-	63%	9%	4.02	4.12	3.74
DEM FRANCHIZE BOYZ Lean Wit It... (So So Def/Virgin)	3.98	3.87	97%	43%	3.80	3.71	3.80
CHEMISH Do It To It (Slo Nuff/Capitol)	3.98	3.97	77%	12%	3.80	4.02	3.35
GHOSTFACE KILLAH (ME-YO) Back Lick... (Def Jam/IDJMG)	3.95	3.97	67%	12%	3.85	3.93	3.00
MARY J. BLIGE Enough Cryin' (Geffen)	3.93	4.03	81%	18%	3.94	4.08	3.42
YOUNG DRO (T.I.) Shoulder Lean (Grand Hustle/Atlantic)	3.91	3.82	56%	16%	3.84	3.93	3.81
MARY J. BLIGE Be Without You (Geffen)	3.88	4.03	97%	51%	3.96	4.12	3.41
LETOYA Tom (Capitol)	3.88	3.95	78%	16%	3.77	3.93	3.25
NE-YO When You're Mad (Def Jam/IDJMG)	3.84	4.00	95%	36%	3.89	3.79	3.38
JAGGED EDGE Good Luck Charm (Sony Urban/Columbia)	3.84	3.88	67%	16%	3.73	3.98	2.98
B. RHYMES (W. & I.) Love My... (Hipmate/Aftermath/Interscope)	3.78	-	67%	16%	3.78	3.83	3.50
DEM FRANCHIZE BOYZ Ridin' Rims (So So Def/Virgin)	3.76	3.87	60%	13%	3.53	3.53	3.55
C. MILLIAN (YOUNG JEEZY) Say I (Def Soul/IDJMG)	3.75	3.83	92%	20%	3.85	3.87	3.57
SHAWNIA Gettin' Some (DTP/Def Jam/IDJMG)	3.75	3.81	88%	28%	3.81	3.72	3.24
KELIS (TTOO SHORT) Bossy Live/Zomba Label Group)	3.75	3.65	71%	16%	3.70	3.84	3.23
JAMIE FOXX (TWISTA DJ) Play A Love Song (J/RMG)	3.71	3.65	87%	26%	3.81	3.68	3.39
AVANT 4 Minutes (Magic Johnson/Geffen)	3.71	3.82	79%	24%	3.60	3.74	3.17
LIL' WAYNE Hustler Musik (Cash Money/Universal Motown)	3.71	3.63	68%	17%	3.54	3.84	3.29
M. ROCHELL (FABOLOUS) The One You Need (Def Jam/IDJMG)	3.63	3.70	47%	9%	3.65	3.85	3.05
RICK ROSS Hustlin' (Slip-N-Slide/Def Jam/IDJMG)	3.58	3.83	82%	28%	3.50	3.80	3.54
THREE 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 favorability 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. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on 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.

The Winners' Circle

Continued from Page 28

Year, from 1998-2001, and three for Urban Label of the Year, from 1998-2000. The label with the second most wins is 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 J 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 Jive 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.

Second to Johnson in total wins is Jive 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 WHQT/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.



Cynthia Johnson

REPORTERS

Stations and their adds listed alphabetically by market

<p>WJAZ/Atlanta, GA PD: Jimmy Jay ADD: 64 MARY J. BLIGE 62 MONICA YEM FRANCHIZE BOYZ 42 "LORD WILL" WAYNE 26 NE-YO 14 METHOD MAN (L'ARRIVY HILL 11 OUTKAST 5 CHERRY</p>	<p>WFLA/Orlando, FL PD: Bob Riley No Adds</p>	<p>WFLX/Orlando, FL PD: Jay Brown ADD: 64 MARY J. BLIGE 62 MONICA YEM FRANCHIZE BOYZ 42 "LORD WILL" WAYNE 26 NE-YO 14 METHOD MAN (L'ARRIVY HILL 11 OUTKAST 5 CHERRY</p>	<p>WFLX/Orlando, FL PD: Jay Brown ADD: 64 MARY J. BLIGE 62 MONICA YEM FRANCHIZE BOYZ 42 "LORD WILL" WAYNE 26 NE-YO 14 METHOD MAN (L'ARRIVY HILL 11 OUTKAST 5 CHERRY</p>	<p>WFLX/Orlando, FL PD: Jay Brown ADD: 64 MARY J. BLIGE 62 MONICA YEM FRANCHIZE BOYZ 42 "LORD WILL" WAYNE 26 NE-YO 14 METHOD MAN (L'ARRIVY HILL 11 OUTKAST 5 CHERRY</p>	<p>WFLX/Orlando, FL PD: Jay Brown ADD: 64 MARY J. BLIGE 62 MONICA YEM FRANCHIZE BOYZ 42 "LORD WILL" WAYNE 26 NE-YO 14 METHOD MAN (L'ARRIVY HILL 11 OUTKAST 5 CHERRY</p>	<p>WFLX/Orlando, FL PD: Jay Brown ADD: 64 MARY J. 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R&R URBAN AC TOP 30

June 16, 2006

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE	WEEKS ON CHART	TOTAL STATIONS/AQHS
1	1	ANTHONY HAMILTON Can't Let Go (So So Def/Zomba Label Group)	1718	-38	151544	26	66/0
2	2	BRIAN MCKNIGHT Find Myself In You (Motown/Universal)	1564	+8	128600	21	66/0
4	3	MARIAH CAREY Fly Like A Bird (Island/IDJMG)	1434	+104	147012	13	59/0
3	4	ISLEY BROTHERS (RONALD ISLEY) Just Came... (Def Soul/Def Jam/IDJMG)	1318	-121	111008	21	64/0
6	5	TEENA MARIE Ooh Wee (Cash Money/Universal Motown)	1312	+11	114878	15	63/0
5	6	MARY J. BLIGE Be Without You (Geffen)	1241	-75	100633	28	62/0
7	7	URBAN MYSTIC I Refuse (SOBE)	1155	-89	87452	19	62/1
8	8	HEATHER HEADLEY In My Mind (RCA/RMG)	1036	-166	82168	34	64/0
9	9	ERIC BENET Pretty Baby (Friday/Reprise/Warner Bros.)	982	-50	72560	14	60/0
10	10	KIRK FRANKLIN Looking For You (Fo Yo Soul/Gospo Centric/Zomba Label Group)	875	-75	101748	35	59/0
12	11	DONELL JONES I'm Gonna Be (LaFace/Zomba Label Group)	839	+96	58480	11	56/1
11	12	JEFF MAJORS f/KELLY PRICE God's Gift (Music One/Sony Urban)	688	-89	57026	18	43/0
13	13	CHARLIE WILSON No Words (Jive/Zomba Label Group)	639	+37	45741	7	56/7
19	14	HEATHER HEADLEY Me Time (RCA/RMG)	536	+103	33064	5	50/4
14	15	JAMIE FOXX f/LUDACRIS Unpredictable (J/RMG)	532	-65	47440	23	52/0
15	16	SHANICE Take Care Of U (Imajeh/Playtime)	528	+27	31681	10	48/1
25	17	ISLEY BROTHERS f/R. ISLEY & R. KELLY Blast Off (Def Soul/Def Jam/IDJMG)	498	+147	32347	3	46/2
18	18	JAEHEIM The Chosen One (Divine Mill/Warner Bros.)	458	+15	36381	7	47/1
Debut	19	LUTHER VANDROSS Shine (J/RMG)	450	+240	52210	1	11/6
21	20	MARY MARY Yesterday (Sony Urban/Columbia)	439	+35	40271	9	31/0
20	21	RAHEEM DEVAUGHN You (Jive/Zomba Label Group)	431	+20	34233	13	36/0
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
30	24	LETOYA Torn (Capitol)	403	+144	31918	2	31/6
17	25	NE-YO So Sick (Def Jam/IDJMG)	396	-75	26783	19	32/0
23	26	KEYSHIA COLE Love (A&M/Interscope)	310	-56	14419	17	17/0
28	27	KINDRED THE FAMILY SOUL Woman First (Hidden Beach)	288	-15	14518	12	25/0
27	28	JAVIER The Answer Is Yes (Capitol)	279	-26	14779	2	23/1
22	29	KEM Into You (Universal Motown)	272	-130	22393	20	24/0
Debut	30	LORENZO OWENS Wanna See You Smile (D-Town)	219	+9	11043	1	19/2

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. 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 stations playing a song (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 & Records.

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MEDIABASE

MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
FREDDIE JACKSON Until The End Of Time (Orpheus)	19
CHARLIE WILSON No Words (Jive/Zomba Label Group)	7
LETOYA Torn (Capitol)	6
LUTHER VANDROSS Shine (J/RMG)	6
HEATHER HEADLEY Me Time (RCA/RMG)	4
ALGEBRA U Do It For Me (Kedar)	4
AVANT 4 Minutes (Magic Johnson/Geffen)	3

The Urban AC add threshold is applied to monitored stations not allowed to report adds per their company policy. Songs that reach seven plays per week within one airplay week. An airplay week is defined as Sunday through Saturday. Adds from all other programmers are still accepted at any play level.

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
LUTHER VANDROSS Shine (J/RMG)	+240
LIONEL RICHIE I Call It Love (Island/IDJMG)	+156
ISLEY BROTHERS (R. ISLEY & R. KELLY) Blast Off (Def Soul/Def Jam/IDJMG)	+147
LETOYA Torn (Capitol)	+144
MARIAH CAREY Fly Like A Bird (Island/IDJMG)	+104
HEATHER HEADLEY Me Time (RCA/RMG)	+103
DONELL JONES I'm Gonna Be (LaFace/Zomba Label Group)	+96
MARY J. BLIGE Enough Cryin' (Geffen)	+61
ALGEBRA U Do It For Me (Kedar)	+60
AMEL LARREUX Weary (Bliss Life)	+48

NEW & ACTIVE

AMEL LARREUX Weary (Bliss Life)
Total Plays: 214, Total Stations: 21, Adds: 0
SANTANA f/ANTHONY HAMILTON Twisted (Arista/RMG)
Total Plays: 211, Total Stations: 27, Adds: 1
JAMIE FOXX f/TWISTA DJ Play A Love Song (J/RMG)
Total Plays: 182, Total Stations: 17, Adds: 1
MELISSA MORGAN High Maintenance (Orpheus/Luann)
Total Plays: 116, Total Stations: 15, Adds: 1

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

REPORTERS

Stations and their adds listed alphabetically by market

<p>WHRZ/Atlanta, GA ON/PD: James Jay AP/MS: Paul "Pawman" Paul Edwards LUTHER VANDROSS LUTHER VANDROSS</p> <p>ESYL/Albuquerque, NM* ON: Mike May PD: Tim Jones AP/MS: Jimmy Barrows 7 LOU LEBEL/BOYS</p> <p>WAMJ/Atlanta, GA* ON: Fred Johnson PD: Damon Harper No Adds</p> <p>WAKB/Augusta, GA* ON/MS: Ron Thomas No Adds</p> <p>WSP/Augusta, GA* ON: Mike Kramer PD/MS: Tim "Fats" Small AP: Char Best AVANT</p> <p>WVHN/Baltimore, MO* PD: Tim With MD: Charles Wilson</p> <p>KDXL/Baton Rouge, LA* ON/MS: Ray Yarnes 1 ALGEBRA FREDDIE JACKSON</p> <p>WBHK/Birmingham, AL* PD: Darryl Johnson AP: Chris Coleman No Adds</p> <p>WBHT/Birmingham, AL* PD: Eric "Koolin" Fox FREDDIE JACKSON</p>	<p>WWSL/Charleston, SC* ON/MS: Terry Lane MD: T.J. Jones FREDDIE JACKSON</p> <p>WXXY/Charleston, SC* PD/MS: Michael Yee JAMIE FOXX/TWISTA FREDDIE JACKSON</p> <p>WBAV/Charlotte* PD/MS: Terry Avery 8 MARY J. BLIGE HEATHER HEADLEY LORENZO OWENS ISLEY BROTHERS (RONALD ISLEY & R. KELLY)</p> <p>WONC/Charlotte* PD: Steve Stone MS: Chris Jones 1 CHARLIE WILSON</p> <p>WMPZ/Chattanooga, TN* ON: Keith Landwehr AP: Andrew Perry 1 JAVIER FREDDIE JACKSON</p> <p>WSRB/Chicago, IL* MS: Trace Reynolds No Adds</p> <p>WVAZ/Chicago, IL* ON/MS: Evey Smith AP/MS: Amanda Rivers No Adds</p> <p>WZAK/Cleveland, OH* ON/MS: Elm Johnson MD: Terry Bala No Adds</p> <p>WLXC/Columbia, SC* PD: Doug Williams FREDDIE JACKSON</p>	<p>WVVO/Columbia, SC* PD/MS: Mike Lane FREDDIE JACKSON</p> <p>WAGH/Columbus, GA ON: John Wilson PD/MS: Steve Crumby MS: Edward Louis MS: Gary Davis 3 VICKI BEIBERS</p> <p>WJZZ/Columbus, GA ON/MS: Carl Connor, Jr. MS: Gordon Connor No Adds</p> <p>WOMG/Columbus, OH* ON: J.D. Jones MS: Paul Strong PD: Warren Stevens No Adds</p> <p>KSOC/Dallas, TX* ON: John Constantine PD: John Long No Adds</p> <p>WROU/Dayton, OH* ON/MS: J.B. Kears No Adds</p> <p>WVOD/Detroit, MI* ON: BJ Hurd PD: Jennifer Hutchinson AP: Omead Stevens MS: Kyrill Birchard No Adds</p> <p>WBBK/Dothan, AL ON: BJ Smith PD: JJ "The Daddy" Davis 22 DONELL JONES 13 SHANICE</p> <p>WVUS/Fayetteville, NC* ON: Mac Edwards PD/MS: Jeff Anderson FREDDIE JACKSON BRAND NEW HEAVENS</p>	<p>WQZZ/Flint, MI* PD: Tony Blalock 1 LUTHER VANDROSS</p> <p>WFLM/Fl. Pierce, FL* ON: James Anthony Hamilton LUTHER VANDROSS</p> <p>WOMG/Greensboro, NC* PD: Shyne Cole 1 ISLEY BROTHERS (RONALD ISLEY & R. KELLY)</p> <p>WJMZ/Greenville, SC* ON/MS: Steve Crumby AP/MS: Karen Smith MS: Gary Davis 3 VICKI BEIBERS</p> <p>KNJQ/Houston, TX* PD: Sam Chiles MS: Jeff Harrison No Adds</p> <p>WHRP/Huntsville, AL* ON: Ken Johnson PD: Rick Sargent 13 MELISSA MORGAN</p> <p>WTLK/Indianapolis, IN* PD: Brian Wallace AP/MS: The First Lady 1 CHARLIE WILSON 2 URBAN MYSTIC LUTHER VANDROSS</p> <p>WQQJ/Jackson, MS* ON/MS: Steve Brown 13 FREDDIE JACKSON</p> <p>WSOL/Jacksonville, FL* MS: Gail Austin PD/MS: BJ Brooks No Adds</p> <p>KMLK/Kansas City, MO* PD: Jarrid Jackson 9 AVANT</p> <p>KNEZ/Lafayette, LA* PD: Rick Jackson FREDDIE JACKSON</p> <p>WJCK/Laurel, MS ON: Denise Brooks PD: Dennis Brooks HEATHER HEADLEY</p>	<p>KDKY/Little Rock, AR* ON/MS: David Dylon 2 JAVIER 1 ALGEBRA FREDDIE JACKSON</p> <p>LJLH/Las Vegas, CA* PD/MS: Andrew Russell FREDDIE JACKSON</p> <p>WVLS/Louisville, KY* PD/MS: Tom Gerard Gator No Adds</p> <p>WVFB/Macon, GA PD/MS: Dave Williams No Adds</p> <p>KJMS/Memphis, TN* PD: Eileen Walker FREDDIE JACKSON</p> <p>WHRP/Miami, FL* MS: Tony Fields PD: Paul Mitchell-Treble AP: Karen Truitt MS: Ken Jones No Adds</p> <p>WMBR/Milwaukee, WI* PD/MS: Lori Jones 1 LETOYA LUTHER VANDROSS</p> <p>WDLT/Mobile, AL* ON/MS: James Alexander No Adds</p> <p>KJMG/Monroe, LA PD: Chris Collins 18 DONELL JONES</p> <p>WVWG/Montgomery, AL PD/MS: Darryl Elliot 10 FREDDIE JACKSON</p> <p>WQOK/Nashville, TN* PD: Steve Smith 9 HEATHER HEADLEY</p> <p>KNEZ/New Orleans, LA* ON: Lelaun "LJ" Joseph MS: Katar Sommer LORNEA TOWNS FREDDIE JACKSON</p>	<p>WYLD/New Orleans, LA* PD: AJ Payne 13 CHARLIE WILSON 15 HEATHER HEADLEY</p> <p>WLSJ/New York, NY* PD: Steve Brown 3 FREDDIE JACKSON</p> <p>WVRS/New York, NY* PD: Steve Brown MS: John Guitman 3 LETOYA</p> <p>WVLS/ Norfolk, VA* ON/MS: Eric Hayslett No Adds</p> <p>WVLS/ Norfolk, VA* ON/MS: Don London MS: Brian O'Brien MAYRA J. BLIGE LUTHER VANDROSS</p> <p>WCFR/Ocala, FL* MS: Steve Hartsch PD: Kevin Gardner No Adds</p> <p>WVFL/Pensacola, FL* PD/MS: Terry Shyne AP: Linda "Satchel" Mosser No Adds</p> <p>WDAS/Philadelphia, PA* ON: Tim Mitchell AP/MS: Jo Canale No Adds</p> <p>WVRS/Philadelphia, PA* ON/MS: Helen Latta MS: Bob "Eazy" Sciallani 1 CHARLIE WILSON</p> <p>WVFC/Raleigh, NC* ON/MS: Cy Young AP/MS: Josh Derry 5 DONELL JONES</p> <p>WVLS/Richmond, VA* ON/MS: AJ Payne MS: Freddy Fox HEATHER HEADLEY</p>	<p>WVBE/Roanoke, VA* ON/MS: Mark Ford 1 SHANICE</p> <p>WTLZ/Saginaw, MI* PD/MS: Eugene Brown No Adds</p> <p>KXLU/San Francisco, CA* PD: Kevin Brown MS: Shanna Taylor 15 LUTHER VANDROSS 7 FREDDIE JACKSON</p> <p>Music Choice Smooth R&B/Satellite ON/MS: Bruce Williams AP: Bruce Thomas MS: Leonardo Williams 1 NIGEL LINDSAY</p> <p>Series Heart & Soul/Satellite ON/MS: J.J. Stone MS: Sasha Houston 7 FREDDIE JACKSON</p> <p>The Touch/Satellite PD: Mark Boston AP/MS: Hanyoung Hernandez No Adds</p> <p>WVHM/Savannah, GA ON: Brad Hilly PD/MS: Gary Young 13 FREDDIE JACKSON</p> <p>KDKS/Shreveport, LA* ON/MS: Quessa Echols 1 LETOYA</p> <p>KVMA/Shreveport, LA* PD: Bill Shary No Adds</p> <p>KJMS/St. Louis, MO* ON/MS: Chuck Adams 17 LUTHER VANDROSS</p> <p>WFUN/St. Louis, MO* ON/MS: Gary Adams AP/MS: Stacy Beale 1 DONELL JONES</p>	<p>WPHR/Syracuse, NY* ON: Bill Lester PD: Bob Clarke AP/MS: Danny Best FREDDIE JACKSON</p> <p>WVXZ/Tellico, OH* PD: Steve Brown MS: David Brown 1 LETOYA</p> <p>WTUG/Tuscaloosa, AL ON: Greg Tomczak PD/MS: Carlos Johnson 17 FREDDIE JACKSON</p> <p>WVLR/Washington, DC* PD: Steve Robinson MS: Troy LaFrette FREDDIE JACKSON</p> <p>WVMI/Washington, DC* PD: Kelly Brown MS: Mike Chase No Adds</p> <p>WVJW/West Palm Beach, FL* PD: Mike McCoy AP: Kyle Stewart MS: Fabrice Wright LETOYA LIONEL RICHIE LUTHER VANDROSS</p>
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POWERED BY
MEDIABASE

*Monitored Reporters

79 Total Reporters

66 Total Monitored

13 Total Indicator



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R&R GOSPEL TOP 30

June 16, 2006

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (M)	WEEKS ON CHART	TOTAL STATIONS ADDED
1	1	DONALD LAWRENCE... The Blessing Of Abraham (EMI Gospel)	1597	+126	57881	20	45/2
2	2	BYRON CAGE I Will Bless The Lord (Gospo Centric/Zomba Label Group)	1116	-86	43018	28	35/1
3	3	MARY MARY Yesterday (Sony Urban/Columbia)	1033	-2	38715	38	32/1
5	4	VICKIE WILLIAMS It's Alright (Verity/Zomba Label Group)	1011	+82	35278	18	36/1
6	5	JIMMY HICKS & VOICES OF INTEGRITY BornBlessed (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
7	7	HEZEKIAH WALKER Lift Him Up (Verity/Zomba Label Group)	938	+49	34542	34	33/1
8	8	VICKI YOHE Deliverance Is Available (PureSprings/EMI Gospel)	810	+12	25337	31	31/1
9	9	TYE TRIBBETT Victory (Sony Urban/Columbia)	731	+90	19652	10	27/3
11	10	DONNIE MCCLURDIN Church Medley (Verity/Gospo Centric/Zomba Label Group)	612	+33	22238	9	26/1
10	11	YOLANDA ADAMS Victory (Atlantic)	611	+17	29402	30	21/1
14	12	DORINDA CLARK-COLE So Many Times (Gospo Centric/Zomba Label Group)	601	+45	21348	25	21/2
16	13	MARVIN SAPP Perfect Peace (Verity)	598	+130	16099	17	20/3
13	14	BISHOP EDDIE LONG... It Shall Come To Pass (EMI Gospel)	538	-31	13652	18	21/0
12	15	TAMELA MANN Speak Lord (TillyMann)	535	-38	13725	28	21/1
19	16	YOUTH FOR CHRIST The Struggle Is Over (Emtra/LKS)	501	+55	14130	7	22/3
18	17	DONALD ALFORD AM I Want To Do Is Bless You (Holy Spirit/Taseis)	490	+31	10396	16	16/2
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
17	20	YOLANDA ADAMS This Too Shall Pass (Atlantic)	430	-31	12733	14	21/2
22	21	DAMON LITTLE Long As I Got Shoes (Worldwide)	378	+40	18862	7	18/1
26	22	YOUTHFUL PRAISE Incredible God, Incredible Praise (Artemis)	376	+72	15413	4	18/3
24	23	BISHOP LEONARD SCOTT Sing Unto The King (Tysscot/Taseis)	375	+63	9373	5	14/3
28	24	VIRTUE Follow Me (Integrity Gospel)	352	+77	9509	3	14/2
21	25	KAREN CLARK-SHEARD Favor (Word/Curb/Warner Bros.)	338	-41	7424	19	16/1
30	26	ANN NESSBY I Can Go To God In Prayer (Shanachie)	314	+76	13459	2	18/2
25	27	MARTHA MUNICCI No Limits (Integrity Label Group)	298	-9	8791	12	11/1
27	28	YASHAWN MITCHELL No Way (Tysscot)	278	-25	14715	6	14/1
Debut	29	WILLIAMS BROTHERS Be There (Blackberry)	270	+56	12882	1	18/1
29	30	JOE PACE Mighty Long Way (Integrity Gospel)	269	+7	5135	4	9/0

46 Gospel reporters. Songs ranked by total plays for the airplay week of Sunday 6/4 - Saturday 6/10.
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MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
KEITH WONDERBOY JOHNSON I Made It (Verity)	6
HENRY GREEN My Story (Blackberry)	6
KIERRA "KIKI" SHEARD Why Me (EMI Gospel)	4

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MARVIN SAPP Perfect Peace (Verity)	+138
DONALD LAWRENCE... The Blessing Of Abraham (EMI Gospel)	+126
KEITH WONDERBOY JOHNSON I Made It (Verity)	+118
JIMMY HICKS & VOICES... BornBlessed (Worldwide)	+109
TYE TRIBBETT Victory (Sony Urban/Columbia)	+90
KIERRA "KIKI" SHEARD Why Me (EMI Gospel)	+87
VICKIE WILLIAMS It's Alright (Verity/Zomba Label Group)	+82
VIRTUE Follow Me (Integrity Gospel)	+77
ANN NESSBY I Can Go To God In Prayer (Shanachie)	+76
YOUTHFUL PRAISE Incredible God, Incredible Praise (Artemis)	+72

NEW & ACTIVE

ANDRAE CROUCH All Because Of Jesus (Verity)
Total Plays: 243, Total Stations: 9, Adds: 2

NORMAN HUTCHINS Get Ready For Your Miracle (JDI)
Total Plays: 231, Total Stations: 10, Adds: 1

TONY TERRY Praise Him (Studio 25/Koch/JEG)
Total Plays: 216, Total Stations: 16, Adds: 3

A7 Don't Walk Away (Triple A)
Total Plays: 213, Total Stations: 10, Adds: 0

WALTER HAWKINS A Prayer Away (Coda Terra)
Total Plays: 204, Total Stations: 10, Adds: 0

MISSISSIPPI MASS CHOR If I Be Lifted Up (Malaco)
Total Plays: 201, Total Stations: 7, Adds: 1

NORMAN HUTCHINS A Move Of God Is On The Way (JDI)
Total Plays: 195, Total Stations: 11, Adds: 1

K. FRANKLIN Imagine Me (Fo Yo Soul/Gospo Centric/Zomba Label Group)
Total Plays: 185, Total Stations: 8, Adds: 3

LUCINDA MOORE Pressure Into Praise (Tysscot/Taseis)
Total Plays: 184, Total Stations: 6, Adds: 0

Songs ranked by total plays

REPORTERS

Stations and their adds listed alphabetically by market

<p>MEMPHIS, TN 11 KEITH WONDERBOY JOHNSON 12 YOUTHFUL PRAISE 13 YOUNG MEN OF FAITH 14 KEITH WONDERBOY JOHNSON 15 YOUTHFUL PRAISE 16 KEITH WONDERBOY JOHNSON 17 YOUTHFUL PRAISE 18 KEITH WONDERBOY JOHNSON 19 YOUTHFUL PRAISE 20 KEITH WONDERBOY JOHNSON 21 YOUTHFUL PRAISE 22 KEITH WONDERBOY JOHNSON 23 YOUTHFUL PRAISE 24 KEITH WONDERBOY JOHNSON 25 YOUTHFUL PRAISE 26 KEITH WONDERBOY JOHNSON 27 YOUTHFUL PRAISE 28 KEITH WONDERBOY JOHNSON 29 YOUTHFUL PRAISE 30 KEITH WONDERBOY JOHNSON</p>	<p>MEMPHIS, TN 11 KEITH WONDERBOY JOHNSON 12 YOUTHFUL PRAISE 13 YOUNG MEN OF FAITH 14 KEITH WONDERBOY JOHNSON 15 YOUTHFUL PRAISE 16 KEITH WONDERBOY JOHNSON 17 YOUTHFUL PRAISE 18 KEITH WONDERBOY JOHNSON 19 YOUTHFUL PRAISE 20 KEITH WONDERBOY JOHNSON 21 YOUTHFUL PRAISE 22 KEITH WONDERBOY JOHNSON 23 YOUTHFUL PRAISE 24 KEITH WONDERBOY JOHNSON 25 YOUTHFUL PRAISE 26 KEITH WONDERBOY JOHNSON 27 YOUTHFUL PRAISE 28 KEITH WONDERBOY JOHNSON 29 YOUTHFUL PRAISE 30 KEITH WONDERBOY JOHNSON</p>	<p>MEMPHIS, TN 11 KEITH WONDERBOY JOHNSON 12 YOUTHFUL PRAISE 13 YOUNG MEN OF FAITH 14 KEITH WONDERBOY JOHNSON 15 YOUTHFUL PRAISE 16 KEITH WONDERBOY JOHNSON 17 YOUTHFUL PRAISE 18 KEITH WONDERBOY JOHNSON 19 YOUTHFUL PRAISE 20 KEITH WONDERBOY JOHNSON 21 YOUTHFUL PRAISE 22 KEITH WONDERBOY JOHNSON 23 YOUTHFUL PRAISE 24 KEITH WONDERBOY JOHNSON 25 YOUTHFUL PRAISE 26 KEITH WONDERBOY JOHNSON 27 YOUTHFUL PRAISE 28 KEITH WONDERBOY JOHNSON 29 YOUTHFUL PRAISE 30 KEITH WONDERBOY JOHNSON</p>	<p>MEMPHIS, TN 11 KEITH WONDERBOY JOHNSON 12 YOUTHFUL PRAISE 13 YOUNG MEN OF FAITH 14 KEITH WONDERBOY JOHNSON 15 YOUTHFUL PRAISE 16 KEITH WONDERBOY JOHNSON 17 YOUTHFUL PRAISE 18 KEITH WONDERBOY JOHNSON 19 YOUTHFUL PRAISE 20 KEITH WONDERBOY JOHNSON 21 YOUTHFUL PRAISE 22 KEITH WONDERBOY JOHNSON 23 YOUTHFUL PRAISE 24 KEITH WONDERBOY JOHNSON 25 YOUTHFUL PRAISE 26 KEITH WONDERBOY JOHNSON 27 YOUTHFUL PRAISE 28 KEITH WONDERBOY JOHNSON 29 YOUTHFUL PRAISE 30 KEITH WONDERBOY JOHNSON</p>
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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 doing?' He said, 'I'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 (l-r) R&R Publisher/CEO 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

Lia

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 NIGHT

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 career."

The Missing 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 missing 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

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

Panel & 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 Daniels

and that's what makes conventions and seminars 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
Release date: Fall
Hometown: Corryton, TN
Favorite sports team: "USC Trojans. My best friend is the starting center on the football team."
Ultimate meal: "Ham, mashed potatoes, corn and macaroni and cheese. One of my co-writers says all I eat is white and yellow."

Favorite 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."

Birthday: Sept. 10

Influences: "Dolly Parton, Carlene Carter, Hank Williams, Patsy Cline, Carl Smith, Bonnie Raitt. Carl is my cousin, my papaw's first cousin. They grew up singing together."

The light came on when: "I always know. I have a picture of my third birthday party, where I'm playing guitar and singing and everyone is gathered around. I know it was a gift, know 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 Nashville 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 sweet."

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."

Album she's embarrassed to own: "Probably Brian McKnight's *Back at One*. He's great, but that album is so cheesy."

Album she wore out: Patsy Cline's *Greatest Hits*



Ashley Monroe

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

More 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

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 French toast."

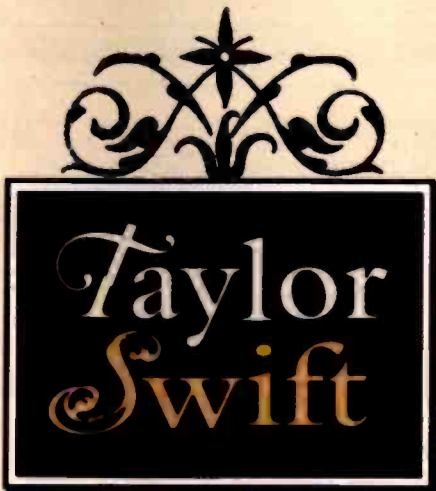
"I will tell you this: Even now I have a hard time saying, 'I'm bored.'"

"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.



FIRST ACHIEVERS 1998 was the inaugural year for the R&R Industry Achievement Awards. Seen here are (l-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.



Taylor
Swift

The New Single
"Tim McGraw"
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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

DANIELLE
peck

R&R: 26 +250 points
 BB: 31* +462,000
 Impressions

"Findin' A Good Man"

New:
 WUSY KTTS WOKK WXCY
 WFLS WLXX WACO KBUL

"LOVE YOU"
jack ingram

R&R: 45 DEBUT
 BB: 49*

New:
 WUSH KZLA KEY WQM
 WVK WNCY WIRK WPCV
 WWQM WYPY WGGY WKC
 WQBE KXKS KRYS KBRJ
 WHKX WNW WACO KGKL
 KPLM WBFM WLHK WSJR

R&R MOST ADDED
 3RD WEEK IN A ROW!

BILLBOARD MOST
 AIRPLAY ADDS!



R&R COUNTRY TOP 50

June 16, 2006

LAST WEEK	THIS WEEK	ARTIST	TITLE	LABEL(S)	TOTAL POINTS	WEEKS ON CHART	TOTAL PLAYS	WEEKS ON CHART	TOTAL AUD. (000)	WEEKS ON CHART	TOTAL ADDS	
2	1	KENNY CHESNEY	Summertime	(BNA)	13902	984	4809	+389	413048	31863	11	123/0
3	2	PHIL VASSAR	Last Day Of My Life	(Arista)	13118	840	4522	+303	387733	27826	19	122/1
5	3	TIM MCGRAW	When The Stars Go Blue	(Curb)	12020	253	4229	+95	339605	1855	15	123/0
1	4	LEANN RIMES	Something's Gotta Give	(Asylum/Curb)	11825	-1125	4220	-313	335534	-42321	24	123/0
6	5	BRAD PAISLEY	The World	(Arista)	11577	1188	3977	+438	337806	24206	13	123/0
4	6	DIERKS BENTLEY	Settle For A Slowdown	(Capitol)	10852	-1284	3757	-488	308858	-46101	22	123/0
8	7	CARRIE UNDERWOOD	Don't Forget To Remember Me	(Arista)	10737	844	3718	+421	319293	25341	14	123/0
7	8	JOE NICHOLS	Size Matters (Someday)	(Universal South)	10257	194	3685	+103	282107	5100	21	121/8
10	9	TOBY KEITH	A Little Too Late	(Show Dog Nashville/Universal)	8758	888	3210	+276	285408	27387	9	123/0
9	10	KEITH ANDERSON	Every Time I Hear Your Name	(Arista)	8475	441	3291	+95	276148	14217	23	123/0
11	11	ROONEY ATKINS	If You're Going Through...	(Curb)	8532	848	2977	+225	238880	24209	22	121/1
13	12	RASCAL FLATTS	Me And My Gang	(Lyric Street)	8142	391	2789	+123	223850	10958	9	123/0
14	13	GARY ALLAN	Life Ain't Always Beautiful	(MCA)	7785	339	2740	+89	215457	7547	21	120/0
12	14	CRAIG MORGAN	I Got You	(BBR)	7769	-27	2773	-35	218324	-1271	26	118/1
16	15	LITTLE BIG TOWN	Bring It On Home	(Equity)	6858	240	2451	+89	182372	7577	19	120/0
17	16	KENNY ROGERS	I Can't Unlove You	(Capitol)	6446	512	2131	+159	172761	14456	23	112/1
18	17	ERIC CHURCH	How 'Bout You	(Capitol)	5815	389	2085	+169	148855	5862	17	114/4
21	18	WRECKERS	Leave The Pieces	(Maverick/Warner Bros.)	5563	513	1888	+189	141718	13769	18	121/7
19	19	SUGARLAND	Down In Mississippi (Up To No Good)	(Mercury)	5543	397	1941	+141	139314	11244	14	118/2
20	20	JAKE OWEN	Yee Haw	(RCA/RMG)	5428	294	1940	+116	131004	8105	15	117/2
22	21	BILLY CURRINGTON	Why, Why, Why	(Mercury)	5165	302	1883	+103	128238	6397	15	114/0
24	22	STEVE HOLY	Brand New Girlfriend	(Curb)	4724	517	1844	+185	119769	12360	18	104/7
23	23	JOSH GRACIN	Favorite State Of Mind	(Lyric Street)	4454	202	1591	+71	107035	5199	14	111/1
25	24	JOSH TURNER	Would You Go With Me	(MCA)	4074	614	1379	+179	104881	17745	7	114/6
26	25	PAT GREEN	Feels Just Like It Should	(BNA)	3703	313	1144	+160	96457	3327	5	87/9
27	26	DANIELLE PECK	Findin' A Good Man	(Big Machine)	3483	250	1174	+75	85434	8820	12	94/1
28	27	TRENT WILLMON	On Again Tonight	(Columbia)	3289	236	1182	+77	82896	4268	17	81/0
34	28	BROOKS & DUNN	Building Bridges	(Arista)	2938	958	1815	+322	79778	22610	3	100/15
Breaker	29	TRACE ADKINS	Swing	(Capitol)	2810	350	987	+132	77075	11899	7	76/7
31	30	MIRANDA LAMBERT	New Strings	(Columbia)	2723	323	899	+55	67944	11047	8	82/2
29	31	MEGAN MULLINS	Ain't What It Used To Be	(BBR)	2559	83	932	+44	55092	1834	14	92/1
Breaker	32	BIG & RICH	8th Of November	(Warner Bros.)	2514	570	760	+212	89028	4118	3	83/12
32	33	GARTH BROOKS	That Girl Is A Cowboy	(Pearl/Lyric Street)	2476	123	914	+21	59653	1795	18	88/2
33	34	BLAINE LARSEN	I Don't Know What She Said	(Giant Slayer/BNA)	2298	95	880	+29	54376	6819	15	82/4
Breaker	35	SARA EVANS	Coalmine	(RCA)	1938	282	703	+93	45444	3949	7	74/2
37	36	DIAMOND RIO	God Only Cries	(Arista)	1729	78	675	+27	39818	2218	9	70/2
38	37	HANK WILLIAMS, JR.	That's How They...	(Curb/Asylum)	1630	62	652	+29	38096	3130	15	66/3
39	38	EMERSON DRIVE	A Good Man	(Midas)	1245	188	495	+88	31031	7039	8	42/0
40	39	SHEDAISY	In Terms Of Love	(Lyric Street)	1115	263	403	+97	19928	3870	4	84/5
Debut	40	FAITH HILL	Sunshine & Summertime	(Warner Bros.)	861	605	291	+224	24153	16033	1	57/38
42	41	GARY NICHOLS	Unbroken Ground	(Mercury)	833	70	311	+18	14333	2833	5	51/1
41	42	LOST TRAILERS	Call Me Crazy	(BNA)	819	-7	296	+12	14499	-1819	6	42/1
43	43	RIO GRAND	Kill Me Now	(Curb/Asylum)	749	17	318	+9	13381	-1335	7	42/1
44	44	ROCKIE LYNNE	Do We Still	(Universal South)	741	46	283	+14	11921	-418	5	42/2
Debut	45	JACK INGRAM	Love You	(Big Machine)	640	202	188	+76	13315	2271	1	29/10
46	46	CAROLINA RAIN	Get Outta My Way	(Equity)	634	83	253	+35	14760	2558	4	37/4
49	47	JEFF BATES	One Second Chance	(RCA)	608	105	207	+36	8941	2760	2	31/2
Debut	48	GRETCHEN WILSON	California Girls	(Columbia)	607	194	184	+42	18559	7090	1	28/15
45	49	DARRYL WORLEY	Nothin' But A Love Thang	(RCA)	603	-8	231	-12	13130	2054	4	30/3
48	50	CROSS CANADIAN RAGWEED	This Time...	(Universal South)	571	51	189	+30	13725	965	8	14/0

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 = AQH Persons + (Market rank X 10) divided by the highest AQH Persons of all Country reporters. As of fall 2005, WUSM/Chicago has the highest AQH, which is 42,500. 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.

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MOST ADDED

ARTIST	TITLE	LABEL(S)	ADDS
FAITH HILL	Sunshine & Summertime	(Warner Bros.)	38
BROOKS & DUNN	Building Bridges	(Arista)	15
GRETCHEN WILSON	California Girls	(Columbia)	15
BIG & RICH	8th Of November	(Warner Bros.)	12
JACK INGRAM	Love You	(Big Machine)	10
PAT GREEN	Feels Just Like It Should	(BNA)	9
WRECKERS	Leave The Pieces	(Maverick/Warner Bros.)	7
STEVE HOLY	Brand New Girlfriend	(Curb)	7
TRACE ADKINS	Swing	(Capitol)	7
TRENT TOMLINSON	One Wing In The Fire	(Lyric Street)	7

The Country add threshold is applied to monitored stations not allowed to report adds per their company policy. Songs that reach seven plays per week within one airplay week. Airplay week is defined as Sunday through Saturday. Adds from all other programmers are still accepted at any play level.

MOST INCREASED POINTS

ARTIST	TITLE	LABEL(S)	TOTAL POINT INCREASE
BRAD PAISLEY	The World	(Arista)	+1188
KENNY CHESNEY	Summertime	(BNA)	+984
BROOKS & DUNN	Building Bridges	(Arista)	+956
TOBY KEITH	A Little Too Late	(Show Dog Nashville/Universal)	+898
CARRIE UNDERWOOD	Don't Forget To Remember Me	(Arista)	+844
PHIL VASSAR	Last Day Of My Life	(Arista)	+840
ROONEY ATKINS	If You're Going Through...	(Curb)	+840
JOSH TURNER	Would You Go With Me	(MCA)	+814
FAITH HILL	Sunshine & Summertime	(Warner Bros.)	+685
BIG & RICH	8th Of November	(Warner Bros.)	+578

MOST INCREASED PLAYS

ARTIST	TITLE	LABEL(S)	TOTAL PLAY INCREASE
BRAD PAISLEY	The World	(Arista)	+438
CARRIE UNDERWOOD	Don't Forget To Remember Me	(Arista)	+421
KENNY CHESNEY	Summertime	(BNA)	+389
BROOKS & DUNN	Building Bridges	(Arista)	+322
PHIL VASSAR	Last Day Of My Life	(Arista)	+303
TOBY KEITH	A Little Too Late	(Show Dog Nashville/Universal)	+276
ROONEY ATKINS	If You're Going Through...	(Curb)	+225
FAITH HILL	Sunshine & Summertime	(Warner Bros.)	+224
BIG & RICH	8th Of November	(Warner Bros.)	+212
WRECKERS	Leave The Pieces	(Maverick/Warner Bros.)	+183

BREAKERS

TRACE ADKINS
Swing (Capitol)
7 Adds * Moves 30-29

BIG & RICH
8th Of November (Warner Bros.)
12 Adds * Moves 35-32

SARA EVANS
Coalmine (RCA)
2 Adds * Moves 38-35

Songs ranked by total points

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

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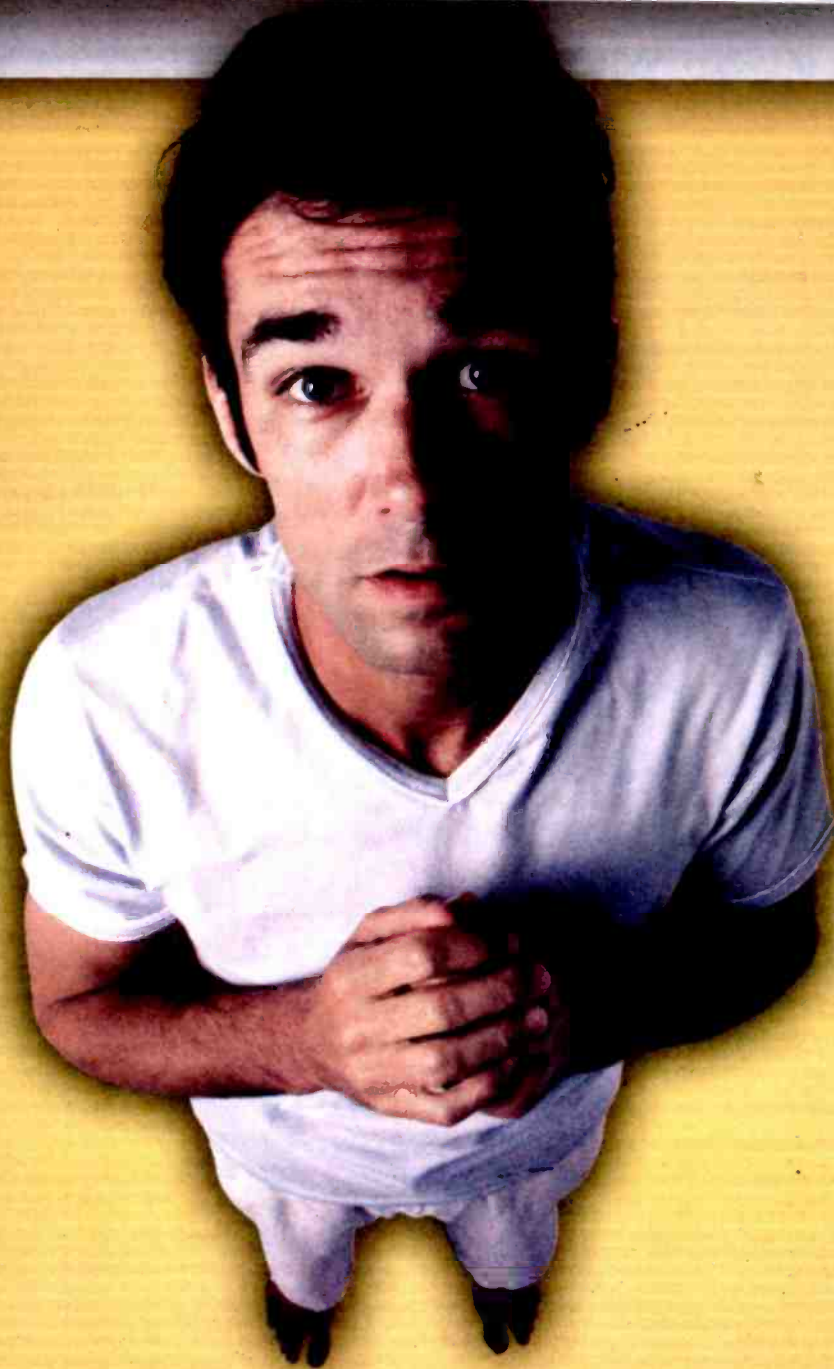


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R&R COUNTRY TOP 50 INDICATOR

June 16, 2006

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS	± POINTS	TOTAL PLAYS	± PLAYS	TOTAL A.D. (W)	± A.D. (W)	WEEKS ON	TOTAL ADOS
2	1	PHIL VASSAR Last Day Of My Life (Arista)	4635	76	3667	+68	74019	81012	20	96/0
3	2	KENNY CHESNEY Summertime (BNA)	4613	155	3629	+125	74573	62398	12	97/0
4	3	TIM MCGRAW When The Stars Go Blue (Curb)	4344	-26	3436	-23	70460	58138	15	97/0
6	4	BRAD PAISLEY The World (Arista)	4272	251	3397	+189	69714	58807	13	97/0
8	5	CARRIE UNDERWOOD Don't Forget To Remember Me (Arista)	3991	329	3148	+225	66804	58470	12	98/0
7	6	JOE NICHOLS Size Matters (Somebody) (Universal South)	3882	-14	3151	-18	65910	54423	21	96/0
1	7	LEANN RIMES Something's Gotta Give (Asylum/Curb)	3950	-829	3128	-483	64296	50593	24	89/0
9	8	KEITH ANDERSON Every Time I Hear Your Name (Arista)	3575	24	2831	+35	59915	50667	23	98/1
11	9	TOBY KEITH A Little Too Late (Show Dog Nashville/Universal)	3516	386	2744	+301	58741	49836	9	98/0
5	10	DIERKS BENTLEY Settle For A Slowdown (Capitol)	3277	-795	2574	-817	48189	33255	22	79/0
13	11	GARY ALLAN Life Ain't Always Beautiful (MCA)	3288	184	2580	+111	53802	48122	22	96/0
10	12	CRAIG MORGAN I Got You (BBR)	3189	-88	2479	-61	50641	41065	27	82/0
12	13	RASCAL FLATTS Me And My Gang (Lyric Street)	3171	52	2474	+40	51898	44165	9	96/0
14	14	RODNEY ATKINS If You're Going Through... (Curb)	3183	174	2482	+144	52239	44495	22	98/1
15	15	LITTLE BIG TOWN Bring It On Home (Equity)	2872	80	2288	+48	47746	40874	20	98/2
17	16	ERIC CHURCH How 'Bout You (Capitol)	2494	208	1977	+130	41582	35670	18	85/0
16	17	SUGARLAND Down In Mississippi (Up To No Good) (Mercury)	2480	115	1976	+83	40380	34531	14	94/1
18	18	BILLY CURRINGTON Why, Why, Why (Mercury)	2329	73	1843	+54	38233	33143	18	93/0
20	19	WRECKERS Leave The Pieces (Maverick/Warner Bros.)	2277	207	1822	+157	38833	32579	11	95/2
19	20	KENNY ROGERS I Can't Unlove You (Capitol)	2145	70	1717	+34	34634	29460	24	83/2
21	21	JOSH TURNER Would You Go With Me (MCA)	1899	156	1469	+136	34417	30868	8	89/1
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)	1784	151	1402	+125	28454	25063	16	81/0
25	24	STEVE HOLY Brand New Girlfriend (Curb)	1687	328	1399	+275	27483	24804	8	78/4
28	25	BROOKS & DUNN Building Bridges (Arista)	1582	296	1235	+229	28695	26410	4	84/8
26	26	DANIELLE PECK Findin' A Good Man (Big Machine)	1391	57	1073	+39	22135	19858	15	74/4
27	27	TRACE ADKINS Swing (Capitol)	1384	86	1148	+52	22544	19889	7	71/2
30	28	PAT GREEN Feels Just Like It Should (BNA)	1300	220	1060	+168	20725	18917	4	81/7
24	29	GARTH BROOKS That Girl Is A Cowboy (Pearl/Lyric Street)	1261	-166	1055	-148	20491	18055	10	88/0
29	30	TRENT WILLMON On Again Tonight (Columbia)	1239	92	1005	+82	19243	16907	17	87/3
32	31	MIRANDA LAMBERT New Strings (Columbia)	1060	75	870	+87	18131	14553	9	68/4
31	32	SARA EVANS Coalmine (RCA)	1025	23	792	0	17235	15307	10	80/3
38	33	BIG & RICH 8th Of November (Warner Bros.)	826	367	658	+288	13459	12737	2	89/25
34	34	DIAMOND RIO God Only Cries (Arista)	628	52	450	+42	12240	11089	9	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	DARRYL WORLEY Nothin' But A Love Thing (SQC)	583	48	438	+39	8587	7488	5	41/2
39	37	SHEDAISY In Terms Of Love (Lyric Street)	567	188	456	+72	8956	8129	5	49/6
Debut	38	FAITH HILL Sunshine & Summertime (Warner Bros.)	513	338	417	+283	9751	9513	1	43/27
36	39	BLAINE LARSEN I Don't Know What She Said (Giantslayer/BNA)	504	36	422	+25	7679	6540	18	35/2
43	40	GRETCHEN WILSON California Girls (Columbia)	451	152	383	+133	8342	7434	2	40/13
40	41	ROCKIE LYNNE Do We Still (Universal South)	379	4	318	+6	6211	5388	8	34/2
41	42	SAMMY KERSHAW Tennessee Girl (Category 5)	378	33	301	+38	8527	6888	5	37/6
42	43	EMERSON DRIVE A Good Man (Midas)	338	15	252	+17	3888	3448	7	25/3
45	44	GARY NICHOLS Unbroken Ground (Mercury)	332	51	288	+40	8125	5437	4	38/2
Debut	45	JACK INGRAM Love You (Big Machine)	278	131	227	+81	4278	4883	1	27/18
48	46	RIO GRAND Kill Me Now (Curb/Asylum)	278	8	221	+1	4411	3981	5	22/8
49	47	JEFF BATES One Second Chance (RCA)	218	-3	158	-5	3563	3887	3	18/3
50	48	BRIAN MCCOMAS Good Good Lovin' (Kotopunk)	217	11	182	+8	3843	3482	2	18/8
48	49	CHRIS CAGLE Anywhere But Here (Capitol)	184	-40	141	-44	2339	2823	8	16/0
Debut	50	TRENT TOMLINSON One Wing In The Fire (Lyric Street)	172	43	140	+34	2858	2614	1	18/6

98 Country reporters. Songs ranked by total plays for the airplay week of Sunday 6/4 - Saturday 6/10.
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MOST ADDED

ARTIST TITLE LABEL(S)	ADOS
FAITH HILL Sunshine & Summertime (Warner Bros.)	27
BIG & RICH 8th Of November (Warner Bros.)	25
GRETCHEN WILSON California Girls (Columbia)	13
JACK INGRAM Love You (Big Machine)	10
HEARTLAND I Loved Her First (Lofton Creek)	9
BROOKS & DUNN Building Bridges (Arista)	8
PAT GREEN Feels Just Like It Should (BNA)	7
SHEDAISY In Terms Of Love (Lyric Street)	6
SAMMY KERSHAW Tennessee Girl (Category 5)	6
TRENT TOMLINSON One Wing In The Fire (Lyric Street)	6

MOST INCREASED POINTS

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
BIG & RICH 8th Of November (Warner Bros.)	+387
TOBY KEITH A Little Too Late (Show Dog Nashville/Universal)	+366
FAITH HILL Sunshine & Summertime (Warner Bros.)	+338
CARRIE UNDERWOOD Don't Forget To Remember Me (Arista)	+329
STEVE HOLY Brand New Girlfriend (Curb)	+328
BROOKS & DUNN Building Bridges (Arista)	+296
BRAD PAISLEY The World (Arista)	+251
PAT GREEN Feels Just Like It Should (BNA)	+220
WRECKERS Leave The Pieces (Maverick/Warner Bros.)	+207
ERIC CHURCH How 'Bout You (Capitol)	+200

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
TOBY KEITH A Little Too Late (Show Dog Nashville/Universal)	+381
BIG & RICH 8th Of November (Warner Bros.)	+288
FAITH HILL Sunshine & Summertime (Warner Bros.)	+283
STEVE HOLY Brand New Girlfriend (Curb)	+275
BROOKS & DUNN Building Bridges (Arista)	+229
CARRIE UNDERWOOD Don't Forget To Remember Me (Arista)	+225
BRAD PAISLEY The World (Arista)	+188
PAT GREEN Feels Just Like It Should (BNA)	+188
WRECKERS Leave The Pieces (Maverick/Warner Bros.)	+157
JAKE OWEN Yee Haw (RCA/RLG)	+158



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R&R COUNTRY CALLOUT AMERICA BY Bullseye

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.

ARTIST Title (Label)	TOTAL POSITIVE	PASSION	INDEX	NEUTRAL	FAMILIARITY	DISLIKE	STRONGLY DISLIKE
TIM MCGRAW When The Stars Go Blue (Curb)	33.5%	78.3%	4.88	14.5%	98.3%	3.8%	1.5%
DIERKS BENTLEY Settle For A Slowdown (Capitol)	34.8%	77.8%	4.10	18.3%	97.5%	2.8%	1.5%
PAUL VASSAR Last Day Of My Life (Arista)	32.8%	75.5%	4.10	18.5%	95.8%	2.3%	0.8%
JOE NICHOLS Size Matters (Somebody) (Universal South)	38.3%	74.3%	4.08	18.3%	93.5%	2.5%	0.5%
GARY ALLAN Life Ain't Always Beautiful (MCA)	33.8%	72.8%	3.88	17.8%	98.8%	6.5%	1.3%
KEITH ANDERSON Every Time I Hear Your Name (Arista)	23.8%	68.8%	3.82	28.8%	94.5%	4.8%	0.8%
LEANN RIMES Something's Gotta Give (Asylum/Curb)	28.5%	68.5%	3.91	18.3%	95.8%	6.3%	1.9%
TOBY KEITH A Little Too Late (Show Dog Nashville/Universal)	24.8%	68.5%	3.91	18.3%	92.8%	5.3%	2.8%
CARIE UNDERWOOD Don't Forget To Remember Me (Arista)	38.8%	68.8%	3.87	18.3%	92.8%	5.3%	1.3%
BRAD PAINLEY The World (Arista)	27.3%	68.5%	3.95	22.8%	93.3%	4.3%	0.5%
KENNY CHERNEY Summertime (BNA)	28.8%	65.5%	3.88	18.8%	91.3%	5.8%	2.8%
CRAIG MORGAN I Got You (BBR)	18.8%	63.8%	3.83	22.5%	91.8%	4.8%	1.5%
ERIC CHURCH How Bout You (Capitol)	19.8%	68.5%	3.82	21.8%	98.5%	5.8%	0.5%
BILLY CURRINGTON Why, Why, Why (Mercury)	18.5%	58.5%	3.75	22.8%	88.3%	7.8%	0.3%
RODNEY ATKINS If You're Going Through Hell... (Curb)	28.8%	57.3%	3.78	21.8%	87.8%	7.8%	1.5%
GEORGE STRAIT Seashores Of Old Mexico (MCA)	28.3%	55.5%	3.88	23.8%	98.3%	8.8%	3.8%
LITTLE BIG TOWN Bring It On Home (Equity)	14.8%	56.3%	3.88	23.3%	88.5%	8.8%	2.8%
WRECKERS Leave The Pieces (Maverick/Warner Bros.)	12.3%	52.3%	3.87	28.8%	85.8%	6.3%	0.8%
KENNY ROGERS I Can't Unlove You (Capitol)	13.8%	58.8%	3.88	27.8%	88.8%	9.8%	1.8%
TRENT WILLMON On Again Tonight (Columbia)	14.5%	58.5%	3.86	21.5%	81.3%	8.8%	2.5%
SUGARLAND Down In Mississippi (Up To No Good) (Mercury)	17.5%	58.3%	3.82	28.3%	87.8%	8.8%	2.5%
BLAINE LARSEN I Don't Know What She Said (Giantaylor/BNA)	13.8%	48.5%	3.57	28.8%	85.3%	8.5%	3.5%
JOHN TURNER Would You Go With Me (MCA)	12.3%	48.3%	3.86	24.3%	78.3%	4.8%	2.8%
MIRANDA LAMBERT Now Strings (Columbia)	15.5%	48.8%	3.87	23.8%	78.8%	7.3%	1.8%
TRACE ADKINS Swing (Capitol)	21.5%	44.3%	3.55	18.8%	78.5%	7.5%	0.8%
GARTH BROOKS That Girl Is A Cowboy (Pearl/Lytic Street)	8.3%	42.8%	3.54	21.8%	73.3%	8.5%	3.8%
RASCAL FLATTS Me And My Gang (Lytic Street)	14.3%	42.5%	3.57	28.3%	74.8%	8.3%	3.8%
JOHN GRACIN Favorite State Of Mind (Lytic Street)	8.3%	42.5%	3.58	31.8%	82.8%	8.8%	1.5%
DANIELLE PECK FINDER A Good Man (Big Machine)	11.3%	41.8%	3.57	23.8%	73.8%	6.3%	2.3%
STEVE NOLY Brand New Girlfriend (Curb)	15.8%	48.5%	3.44	19.8%	78.3%	9.8%	0.3%
JAKE GIVEN Yee Haw (MCA/NLG)	12.8%	48.3%	3.48	23.8%	75.5%	8.8%	3.5%
SARA EVANS Coolness (MCA)	14.3%	37.5%	3.48	28.8%	75.8%	8.5%	3.5%
BROOKS & DUNN Building Bridges (Arista)	7.5%	32.8%	3.44	27.8%	68.8%	8.8%	1.5%
MEGAN MULLINS Ain't What It Used To Be (BBR)	8.3%	28.5%	3.37	27.8%	67.8%	9.5%	1.8%
PAT GREEN Feels Just Like It Should (BNA)	8.5%	28.8%	3.38	28.8%	58.3%	7.8%	2.5%

CALLOUT AMERICA HOT SCORES

This Week At Callout America

By John Hart

Tim 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.

Total sample size is 400 persons weekly, with a margin of error of plus or minus 5%. Scoring is done each week using five interviewers conducting an interview with each respondent. Scores are: 5) I like it a lot, in fact, 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) I strongly dislike it. The index score is an average of all 1-to-5 scores. The total positive score is an aggregate of the 4 and 5 scores. To be included in weekly callout, songs must have entered the top 40 positions on R&R's Country airplay chart. The sample is composed of 400 25-54-year-olds who identify country as their favorite music and who listen daily to competitive Country radio in the sample markets. The sample is 50% male/female and evenly distributed in the 25-34, 35-44 and 45-54 demos. The sample is balanced by region and markets within each region. Bullseye Callout is conducted in these regions and markets. SOUTH: Charleston, SC; Charlotte; Baton Rouge; Nashville; Atlanta. MIDWEST: Flint, MI; Indianapolis; Madison; Omaha; Cincinnati. EAST: Harrisburg; Rochester, NY; Springfield, MA; Providence; Washington, DC. WEST: Modesto, CA; Salt Lake City; Colorado Springs, CO; Portland, OR; Houston. © 2006 Radio & Records. © 2006 Bullseye Marketing Research Inc.

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June 16, 2006



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

Artist Title (Label)	TW	LW	Famil.	Burn	Per. 25-54	W 25-54	M 25-54
JASON ALDEAN Why (BBR)	4.21	4.13	97%	28%	4.23	4.29	4.14
BRAD PAISLEY The World (Arista)	4.20	4.21	96%	16%	4.20	4.16	4.26
KEITH ANDERSON Every Time I Hear Your Name (Arista)	4.19	4.08	92%	13%	4.20	4.25	4.13
PWL VASSAR Last Day Of My Life (Arista)	4.17	4.07	97%	17%	4.20	4.21	4.10
DIENKS BENTLEY Settle For A Slowdown (Capitol)	4.15	4.04	96%	23%	4.18	4.21	4.16
GARY ALLAN Life Ain't Always Beautiful (MCA)	4.08	3.99	97%	26%	4.11	4.12	4.10
TOBY KEITH A Little Too Late (Show Dog Nashville/Universal)	4.02	3.95	96%	18%	4.12	4.10	4.01
CRAIG MORGAN I Got You (BBR)	4.01	3.97	91%	14%	4.01	4.01	4.01
KENNY CHESNEY Summertime (BNA)	4.00	3.98	96%	25%	4.02	4.02	4.02
ROONEY ATKINS If You're Going Through Hell... (Curb)	4.00	3.91	98%	13%	4.03	4.11	3.82
LITTLE BIG TOWN Bring It On Home (Equity)	3.98	4.00	95%	14%	4.00	3.98	4.06
TRENT WILLMON On Again Tonight (Columbia)	3.98	3.91	94%	8%	3.94	4.11	3.73
LEANN RIMES Something's Gotta Give (Asylum/Curb)	3.97	3.87	97%	30%	4.00	4.03	3.96
SUGARLAND Down In Mississippi (Up To No Good) (Mercury)	3.97	3.82	91%	26%	4.05	4.07	4.02
JOE NICHOLS Size Matters (Someday) (Universal South)	3.96	3.82	97%	26%	4.03	4.01	4.05
C. UNDERWOOD Don't Forget To Remember Me (Arista)	3.94	4.01	97%	26%	4.00	4.01	3.98
WRECKERS Leave The Pieces (Maverick/Warner Bros.)	3.93	3.83	73%	11%	3.93	3.91	3.98
JOSH TURNER Would You Go With Me (MCA)	3.92	3.99	98%	9%	3.94	4.05	3.78
DANIELLE PECK Findin' A Good Man (Big Machine)	3.88	3.83	92%	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 I Can't Unlove You (Capitol)	3.84	3.73	93%	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	3.58
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	98%	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 (Curb)	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

Total sample size is 348 respondents. Total average favorability 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. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on 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.



COUNTRY TOP 40

POWERED BY
MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
2	1	BRAD PAISLEY The World (Arista)	558	+16	10	1910
1	2	TIM MCGRAW When The Stars Go Blue (Curb)	543	-29	12	1810
4	3	KENNY CHESNEY Summertime (BNA)	538	+41	8	1910
3	4	LEANN RIMES Something's Gotta Give (Asylum/Curb)	535	+11	16	1710
5	5	JASON ALDEAN Why (BBR)	482	-8	13	1410
6	6	EMERSON DRIVE A Good Man (Midas)	459	-9	7	1910
10	7	PWL VASSAR Last Day Of My Life (Sony BMG)	437	+46	8	1411
8	8	GEORGE STRAIT Somebody... (Universal South)	435	+22	6	2011
7	9	DIENKS BENTLEY Settle For A Slowdown (Capitol)	402	-40	16	1610
11	10	CARIE UNDERWOOD Don't Forget To... (Arista)	401	+12	9	1910
9	11	JOE NICHOLS Size Matters... (Universal South)	387	-19	13	1710
13	12	TOBY KEITH A Little... (Show Dog Nashville/Universal)	378	+37	5	1610
16	13	AARON LINES Twenty Years Later (BNA)	338	+9	6	1810
14	14	TERRI CLARK Show News Day (Mercury)	338	+5	9	1610
24	15	CAROLYN... Cry Baby (Angelina/Universal Music Canada)	334	+84	3	1511
15	16	ADAM GREGORY Got It On (EMI Music Canada)	328	-2	5	1910
17	17	RASCAL FLATTS Me And My Gang (Lyric Street)	328	+16	5	1310
18	18	DIXIE CHICKS Not Ready... (Open Wide/Columbia)	298	-5	11	1910
12	19	GEORGE STRAIT Seashores Of Old Mexico (MCA)	278	-88	15	1810
26	20	K. ANDERSON Every Time I Hear Your Name (Arista)	276	+34	5	1010
23	21	GORD BAMFORD I Would For You (GWR/Royalty)	271	+16	5	1611
21	22	JOHNNY REID Time Flies (Open Road/Universal)	270	-3	13	1610
22	23	GARY ALLAN Life Ain't Always Beautiful (MCA)	269	+6	6	1210
19	24	DERIC HUTTAN Invisible (Lyric Street)	264	-37	11	1410
20	25	JACK HIGRAM Wherever You Are (Big Machine)	258	-23	11	1410
25	26	CRAIG MORGAN I Got You (BBR)	232	-14	5	1511
29	27	JASON BLAINE While We Were Waiting (Independent)	225	+7	7	1311
30	28	SARA EVANS Coalmine (Sony BMG)	210	+19	5	1410
Debut	29	WRECKERS Leave The Pieces (Maverick/Warner Bros.)	208	+78	1	1314
27	30	FAITH HILL The Lucky One (Warner Bros.)	204	-28	15	1610
31	31	ERIC CHURCH How 'Bout You (Capitol)	202	+23	4	1210
28	32	GIL GRAND Quit Teasin' Me (Royalty)	197	-34	9	1110
40	33	AARON PRITCHETT Hold My Beer (DPM)	192	+49	2	1214
33	34	SUGARLAND Down In Mississippi... (Mercury)	182	+9	4	810
38	35	GARTH BROOKS That Girl Is... (Pearl/Lyric Street)	173	+15	5	1210
Debut	36	DUANE STEELE Comin Back Around (Jolt/Icon)	167	+36	1	1011
Debut	37	BROOKS & DUNN Building Bridges (Arista)	162	+41	1	1416
36	38	LITTLE BIG TOWN Bring It On Home (Equity)	158	-7	4	1010
37	39	KENNY ROGERS I Can't Unlove You (Capitol)	146	-18	2	911
39	40	CHARLIE MAJOR You'd Better Go (Stony Plain)	145	-3	3	610

21 Canadian Country 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. ♣ Indicates Canon.

C O U N T R Y FLASHBACK

1

YEAR AGO

• No. 1: "Making Memories Of Us" — Keith Urban

5

YEARS AGO

• No. 1: "Grown Men Don't Cry" — Tim McGraw

10

YEARS AGO

• No. 1: "Does That Blue Moon Ever Shine On You?" — Toby Keith

15

YEARS AGO

• No. 1: "The Thunder Rolls" — Garth Brooks

20

YEARS AGO

• No. 1: "Hearts Aren't Made To Break" — Lee Greenwood

25

YEARS AGO

• No. 1: "But You Know I Love You" — Dolly Parton

30

YEARS AGO

• No. 1: "I'll Get Over You" — Crystal Gayle

NEW & ACTIVE

SAMMY KERSHAW Tennessee Girl (Category 5)
Total Points: 442, Total Stations: 23, Adds: 3

T. TOMLINSON One Wing In The Fire (Lyric Street)
Total Points: 283, Total Stations: 31, Adds: 7

BOMSHEL Ain't My Day To Care (Curb)
Total Points: 376, Total Stations: 33, Adds: 5

STEVE AZAR You Don't Know A Thing (Midas)
Total Points: 194, Total Stations: 13, Adds: 5

CHRIS CAGLE Anywhere But Here (Capitol)
Total Points: 329, Total Stations: 21, Adds: 2

M. JENKINS Bad As I Want To (Universal South)
Total Points: 181, Total Stations: 19, Adds: 2

BRIAN MCCOMAS Good Good Lovin' (Katapult)
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 crabiness 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-

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.



Mike McVay

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.

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 per-

spective. He polled his wife, female co-workers 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.



KEZK'S KOMEN RACE Last Saturday KEZK/St. Louis' Komen Race for the Cure drew a crowd of over 65,000 people, making it "the biggest one ever held in the country," says KEZK PD 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 (l-r) are KEZK News Director Jim Cox, traffic reporter Mary Ann Carson, afternoon host Jim Doyle and midday goddess Kelly; Delilah; and KEZK morning show co-hosts Cindy Collins and Ed Goodman and overnigher Mike Parnell.

June 16, 2006

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
	1	DANIEL POWTER Bad Day (Warner Bros.)	2200	+187	174038	22	102/0
	2	JAMES BLUNT You're Beautiful (Custard/Atlantic)	1810	-60	153238	35	103/0
	3	NATASHA BEDINGFIELD Unwritten (Epic)	1745	+144	129122	15	93/1
	4	KELLY CLARKSON Because Of You (RCA/RMG)	1705	+104	151690	29	92/0
	5	LIFEHOUSE You And Me (Geffen)	1648	-71	142078	48	96/0
	6	MICHAEL BUBLE Save The Last Dance For Me (143/Reprise)	1453	-129	107494	21	93/0
	7	ROB THOMAS Ever The Same (Atlantic)	1390	+252	112181	20	78/6
	8	FAITH HILL... Like We Never Loved At All (Warner Bros./Curb)	1024	+44	83123	20	78/1
	9	KEITH URBAN Making Memories Of Us (Capitol/EMC)	1020	-23	60141	22	93/1
	10	CHRIS RICE When Did You Fall (In Love With Me) (Columbia/INO)	935	+31	43014	17	74/1
	11	NICK LACHEY What's Left Of Me (Live/Zomba Label Group)	813	+170	47772	10	77/6
	12	LEANN RIMES Probably Wouldn't Be This Way (Curb)	761	-134	29254	21	80/0
	13	SHERYL CROW & STING Always On Your Side (A&M/Interscope)	744	+36	40320	15	59/0
	14	BON JOVI Who Says You Can't Go Home (Island/IDJMG)	616	+119	50272	13	46/2
	15	CARRIE UNDERWOOD Some Hearts (Arista)	545	-48	38451	18	58/0
	16	NICOL SPONBERG Crazy In Love (Curb)	425	+52	10871	8	53/2
	17	MERCYME So Long Self (Columbia/INO)	387	+21	9828	7	51/1
	18	BO BICE The Real Thing (RCA/RMG)	384	+53	13344	8	46/6
	19	FIVE FOR FIGHTING The Riddle (Aware/Columbia)	357	+90	16695	4	47/2
	20	TAYLOR HICKS Do I Make You Proud (J/RMG)	353	+65	38193	3	31/10
	21	NICKELBACK Photograph (Roadrunner/IDJMG)	311	-10	33759	19	21/0
	22	RASCAL FLATTS What Hurts The Most (Lyric Street)	300	+111	17492	3	46/7
	23	CHICAGO Love Will Come Back (Rhino/Warner Bros.)	292	+35	11614	5	42/3
	24	KT TUNSTALL Black Horse & The Cherry Tree (Relentless/Virgin)	270	+87	25140	6	27/6
	25	KELLY CLARKSON Walk Away (RCA/RMG)	242	+19	35448	9	16/2
	26	HOOTIE & THE BLOWFISH Get Out Of My Mind (Sneaky Long/Vanguard)	236	-55	5160	13	36/0
	27	CARRIE UNDERWOOD Jesus, Take The Wheel (Arista)	186	+20	7764	10	13/0
	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	30	JACK JOHNSON Upside Down (Brushfire/Universal Republic)	105	+17	5475	1	10/4

MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
JON SECADA Free (Big 3)	15
TAYLOR HICKS Do I Make You Proud (J/RMG)	18
RASCAL FLATTS What Hurts The Most (Lyric Street)	7
ROB THOMAS Ever The Same (Atlantic)	8
NICK LACHEY What's Left Of Me (Live/Zomba Label Group)	6
BO BICE The Real Thing (RCA/RMG)	6
KT TUNSTALL Black Horse & The Cherry Tree (Relentless/Virgin)	6
JACK JOHNSON Upside Down (Brushfire/Universal Republic)	4
CHICAGO Love Will Come Back (Rhino/Warner Bros.)	3
TOMMY JAMES Love Words (Aural)	3
TEDDY GEIGER For You I Will (Confidence) (Columbia/Sony BMG)	3

The AC add threshold is applied to monitored stations not allowed to report adds per their company policy. Songs that reach five plays per week in two consecutive airplay weeks. Airplay week is defined as Sunday through Saturday. Adds from all other programmers are still except of at any play level.

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
ROB THOMAS Ever The Same (Atlantic)	+252
DANIEL POWTER Bad Day (Warner Bros.)	+187
NICK LACHEY What's Left Of Me (Live/Zomba Label Group)	+170
NATASHA BEDINGFIELD Unwritten (Epic)	+144
BON JOVI Who Says You Can't Go Home (Island/IDJMG)	+119
RASCAL FLATTS What Hurts The Most (Lyric Street)	+111
KELLY CLARKSON Because Of You (RCA/RMG)	+104
FIVE FOR FIGHTING The Riddle (Aware/Columbia)	+90
KT TUNSTALL Black Horse & The Cherry Tree (Relentless/Virgin)	+87
TAYLOR HICKS Do I Make You Proud (J/RMG)	+65

NEW & ACTIVE

ARTIST TITLE LABEL(S)	TOTAL PLAYS
CASCADA Everytime We Touch (Robbins)	94
RIMM /LISA LOEB Anti Hero (Domo)	76
JADE Lay Me Down (ARG)	73
TOMMY JAMES Love Words (Aural)	40
JON SECADA Free (Big 3)	10

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

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 6/4-6/10. 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. Songs below No. 5 are moved to recurrent after 50 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.

MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS
ROB THOMAS Lonely No More (Atlantic)	968
LOS LONELY BOYS Heaven (Dr Music/Epic)	857
MICHAEL MCDONALD Ain't No Mountain High Enough (Motown)	826
UNCLE KRACKER /DOBBIE GRAY Drift Away (Lava)	783

ARTIST TITLE LABEL(S)	TOTAL PLAYS
MICHAEL BUBLE Home (143/Reprise)	752
ANNA MALICK Breathe (2 AM) (Columbia)	749
KELLY CLARKSON Breakaway (RCA/RMG)	739
DIDO White Flag (Arista/RMG)	670
SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	610
TIM MCGRAW Live Like You Were Dying (Curb)	588
TRAIN Calling All Angels (Columbia)	581
JOHN MAYER Daughters (Aware/Columbia)	572

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Stella Schwartz
Program Director
KOST / Los Angeles

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June 16, 2006



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

Table with columns: Artist Title (Label), TW, LW, Famil., Burn, W 25-54, W 25-34, W 35-54. Lists top songs like 'Bad Day' by Daniel Powter and 'Because Of You' by Kelly Clarkson.

Total sample size is 349 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much).



AC TOP 30

POWERED BY MEDIABASE

Table with columns: LAST WEEK, THIS WEEK, ARTIST TITLE LABEL(S), TOTAL PLAYS, +/- PLAYS, WEEKS ON CHART, TOTAL STATIONS. Lists top Canadian AC songs like 'Save The Last Dance For Me' by Daniel Buble.

24 Canadian AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks.

REPORTERS

Stations and their ads listed alphabetically by market

Grid of reporter information for various markets including Albany, NY; Albany, GA; Albany, OR; Albany, TX; Albany, VA; Albany, WI; Albany, WY; Albany, ZS; Albany, AA; Albany, AB; Albany, AC; Albany, AD; Albany, AE; Albany, AF; Albany, AG; Albany, AH; Albany, AI; Albany, AJ; Albany, AK; Albany, AL; Albany, AM; Albany, AN; Albany, AO; Albany, AP; Albany, AQ; Albany, AR; Albany, AS; Albany, AT; Albany, AU; Albany, AV; Albany, AW; Albany, AX; Albany, AY; Albany, AZ; Albany, BA; Albany, BB; Albany, BC; Albany, BD; Albany, BE; Albany, BF; Albany, BG; Albany, BH; Albany, BI; Albany, BJ; Albany, BK; Albany, BL; Albany, BM; Albany, BN; Albany, BO; Albany, BP; Albany, BQ; Albany, BR; Albany, BS; Albany, BT; Albany, BU; Albany, BV; Albany, BW; Albany, BX; Albany, BY; Albany, BZ; Albany, CA; Albany, CB; Albany, CC; Albany, CD; Albany, CE; Albany, CF; Albany, CG; Albany, CH; Albany, CI; Albany, CJ; Albany, CK; Albany, CL; Albany, CM; Albany, CN; Albany, CO; Albany, CP; Albany, CQ; Albany, CR; Albany, CS; Albany, CT; Albany, CU; Albany, CV; Albany, CW; Albany, CX; Albany, CY; Albany, CZ; Albany, DA; Albany, DB; Albany, DC; Albany, DD; Albany, DE; Albany, DF; Albany, DG; Albany, DH; Albany, DI; Albany, DJ; Albany, DK; Albany, DL; Albany, DM; Albany, DN; Albany, DO; Albany, DP; Albany, DQ; Albany, DR; Albany, DS; Albany, DT; Albany, DU; Albany, DV; Albany, DW; Albany, DX; Albany, DY; Albany, DZ; Albany, EA; Albany, EB; Albany, EC; Albany, ED; Albany, EE; Albany, EF; Albany, EG; Albany, EH; Albany, EI; Albany, EJ; Albany, EK; Albany, EL; Albany, EM; Albany, EN; Albany, EO; Albany, EP; Albany, EQ; Albany, ER; Albany, ES; Albany, ET; Albany, EU; Albany, EV; Albany, EW; Albany, EX; Albany, EY; Albany, EZ; Albany, FA; Albany, FB; Albany, FC; Albany, FD; Albany, FE; Albany, FF; Albany, FG; Albany, FH; Albany, FI; Albany, FJ; Albany, FK; Albany, FL; Albany, FM; Albany, FN; Albany, FO; Albany, FP; Albany, FQ; Albany, FR; Albany, FS; Albany, FT; Albany, FU; Albany, FV; Albany, FW; Albany, FX; Albany, FY; Albany, FZ; Albany, GA; Albany, GB; Albany, GC; Albany, GD; Albany, GE; Albany, GF; Albany, GG; Albany, GH; Albany, GI; Albany, GJ; Albany, GK; Albany, GL; Albany, GM; Albany, GN; Albany, GO; Albany, GP; Albany, GQ; Albany, GR; Albany, GS; Albany, GT; Albany, GU; Albany, GV; Albany, GW; Albany, GX; Albany, GY; Albany, GZ; Albany, HA; Albany, HB; Albany, HC; Albany, HD; Albany, HE; Albany, HF; Albany, HG; Albany, HH; Albany, HI; Albany, HJ; Albany, HK; Albany, HL; Albany, HM; Albany, HN; Albany, HO; Albany, HP; Albany, HQ; Albany, HR; Albany, HS; Albany, HT; Albany, HU; Albany, HV; Albany, HW; Albany, HX; Albany, HY; Albany, HZ; Albany, IA; Albany, IB; Albany, IC; Albany, ID; Albany, IE; Albany, IF; Albany, IG; Albany, IH; Albany, II; Albany, IJ; Albany, IK; Albany, IL; Albany, IM; Albany, IN; Albany, IO; Albany, IP; Albany, IQ; Albany, IR; Albany, IS; Albany, IT; Albany, IU; Albany, IV; Albany, IW; Albany, IX; Albany, IY; Albany, IZ; Albany, JA; Albany, JB; Albany, JC; Albany, JD; Albany, JE; Albany, JF; Albany, JG; Albany, JH; Albany, JI; Albany, JJ; Albany, JK; Albany, JL; Albany, JM; Albany, JN; Albany, JO; Albany, JP; Albany, JQ; Albany, JR; Albany, JS; Albany, JT; Albany, JU; Albany, JV; Albany, JW; Albany, JX; Albany, JY; Albany, JZ; Albany, KA; Albany, KB; Albany, KC; Albany, KD; Albany, KE; Albany, KF; Albany, KG; Albany, KH; Albany, KI; Albany, KJ; Albany, KK; Albany, KL; Albany, KM; Albany, KN; Albany, KO; Albany, KP; Albany, KQ; Albany, KR; Albany, KS; Albany, KT; Albany, KU; Albany, KV; Albany, KW; Albany, KX; Albany, KY; Albany, KZ; Albany, LA; Albany, LB; Albany, LC; Albany, LD; Albany, LE; Albany, LF; Albany, LG; Albany, LH; Albany, LI; Albany, LJ; Albany, LK; Albany, LL; Albany, LM; Albany, LN; Albany, LO; Albany, LP; Albany, LQ; Albany, LR; Albany, LS; Albany, LT; Albany, LU; Albany, LV; Albany, LW; Albany, LX; Albany, LY; Albany, LZ; Albany, MA; Albany, MB; Albany, MC; Albany, MD; Albany, ME; Albany, MF; Albany, MG; Albany, MH; Albany, MI; Albany, MJ; Albany, MK; Albany, ML; Albany, MM; Albany, MN; Albany, MO; Albany, MP; Albany, MQ; Albany, MR; Albany, MS; Albany, MT; Albany, MU; Albany, MV; Albany, MW; Albany, MX; Albany, MY; Albany, MZ; Albany, NA; Albany, NB; Albany, NC; Albany, ND; Albany, NE; Albany, NF; Albany, NG; Albany, NH; Albany, NI; Albany, NJ; Albany, NK; Albany, NL; Albany, NM; Albany, NN; Albany, NO; Albany, NP; Albany, NQ; Albany, NR; Albany, NS; Albany, NT; Albany, NU; Albany, NV; Albany, NW; Albany, NX; Albany, NY; Albany, NZ; Albany, OA; Albany, OB; Albany, OC; Albany, OD; Albany, OE; Albany, OF; Albany, OG; Albany, OH; Albany, OI; Albany, OJ; Albany, OK; Albany, OL; Albany, OM; Albany, ON; Albany, OO; Albany, OP; Albany, OQ; Albany, OR; Albany, OS; Albany, OT; Albany, OU; Albany, OV; Albany, OW; Albany, OX; Albany, OY; Albany, OZ; Albany, PA; Albany, PB; Albany, PC; Albany, PD; Albany, PE; Albany, PF; Albany, PG; Albany, PH; Albany, PI; Albany, PJ; Albany, PK; Albany, PL; Albany, PM; Albany, PN; Albany, PO; Albany, PP; Albany, PQ; Albany, PR; Albany, PS; Albany, PT; Albany, PU; Albany, PV; Albany, PW; Albany, PX; Albany, PY; Albany, PZ; Albany, QA; Albany, QB; Albany, QC; Albany, QD; Albany, QE; Albany, QF; Albany, QG; Albany, QH; Albany, QI; Albany, QJ; Albany, QK; Albany, QL; Albany, QM; Albany, QN; Albany, QO; Albany, QP; Albany, QQ; Albany, QR; Albany, QS; Albany, QT; Albany, QU; Albany, QV; Albany, QW; Albany, QX; Albany, QY; Albany, QZ; Albany, RA; Albany, RB; Albany, RC; Albany, RD; Albany, RE; Albany, RF; Albany, RG; Albany, RH; Albany, RI; Albany, RJ; Albany, RK; Albany, RL; Albany, RM; Albany, RN; Albany, RO; Albany, RP; Albany, RQ; Albany, RR; Albany, RS; Albany, RT; Albany, RU; Albany, RV; Albany, RW; Albany, RX; Albany, RY; Albany, RZ; Albany, SA; Albany, SB; Albany, SC; Albany, SD; Albany, SE; Albany, SF; Albany, SG; Albany, SH; Albany, SI; Albany, SJ; Albany, SK; Albany, SL; Albany, SM; Albany, SN; Albany, SO; Albany, SP; Albany, SQ; Albany, SR; Albany, SS; Albany, ST; Albany, SU; Albany, SV; Albany, SW; Albany, SX; Albany, SY; Albany, SZ; Albany, TA; Albany, TB; Albany, TC; Albany, TD; Albany, TE; Albany, TF; Albany, TG; Albany, TH; Albany, TI; Albany, TJ; Albany, TK; Albany, TL; Albany, TM; Albany, TN; Albany, TO; Albany, TP; Albany, TQ; Albany, TR; Albany, TS; Albany, TT; Albany, TU; Albany, TV; Albany, TW; Albany, TX; Albany, TY; Albany, TZ; Albany, UA; Albany, UB; Albany, UC; Albany, UD; Albany, UE; Albany, UF; Albany, UG; Albany, UH; Albany, UI; Albany, UJ; Albany, UK; Albany, UL; Albany, UM; Albany, UN; Albany, UO; Albany, UP; Albany, UQ; Albany, UR; Albany, US; Albany, UT; Albany, UU; Albany, UV; Albany, UW; Albany, UX; Albany, UY; Albany, UZ; Albany, VA; Albany, VB; Albany, VC; Albany, VD; Albany, VE; Albany, VF; Albany, VG; Albany, VH; Albany, VI; Albany, VJ; Albany, VK; Albany, VL; Albany, VM; Albany, VN; Albany, VO; Albany, VP; Albany, VQ; Albany, VR; Albany, VS; Albany, VT; Albany, VU; Albany, VV; Albany, VW; Albany, VX; Albany, VY; Albany, VZ; Albany, WA; Albany, WB; Albany, WC; Albany, WD; Albany, WE; Albany, WF; Albany, WG; Albany, WH; Albany, WI; Albany, WJ; Albany, WK; Albany, WL; Albany, WM; Albany, WN; Albany, WO; Albany, WP; Albany, WQ; Albany, WR; Albany, WS; Albany, WT; Albany, WU; Albany, WV; Albany, WX; Albany, WY; Albany, WZ; Albany, XA; Albany, XB; Albany, XC; Albany, XD; Albany, XE; Albany, XF; Albany, XG; Albany, XH; Albany, XI; Albany, XJ; Albany, XK; Albany, XL; Albany, XM; Albany, XN; Albany, XO; Albany, XP; Albany, XQ; Albany, XR; Albany, XS; Albany, XT; Albany, XU; Albany, XV; Albany, XW; Albany, XX; Albany, XY; Albany, XZ; Albany, YA; Albany, YB; Albany, YC; Albany, YD; Albany, YE; Albany, YF; Albany, YG; Albany, YH; Albany, YI; Albany, YJ; Albany, YK; Albany, YL; Albany, YM; Albany, YN; Albany, YO; Albany, YP; Albany, YQ; Albany, YR; Albany, YS; Albany, YT; Albany, YU; Albany, YV; Albany, YW; Albany, YX; Albany, YY; Albany, YZ; Albany, ZA; Albany, ZB; Albany, ZC; Albany, ZD; Albany, ZE; Albany, ZF; Albany, ZG; Albany, ZH; Albany, ZI; Albany, ZJ; Albany, ZK; Albany, ZL; Albany, ZM; Albany, ZN; Albany, ZO; Albany, ZP; Albany, ZQ; Albany, ZR; Albany, ZS; Albany, ZT; Albany, ZU; Albany, ZV; Albany, ZW; Albany, ZX; Albany, ZY; Albany, ZZ.



Monitored Reporters 128 Total Reporters 104 Total Monitored 24 Total Indicator Did Not Report Playlist Frozen (3): WAFY/Fredrick, IL WSWT/Pearle, IL WZDM/Manchester, NH

R&R HOT AC TOP 40

June 16, 2006

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (M)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	DANIEL POWTER Bad Day (Warner Bros.)	2827	+30	170612	36	78/0
3	2	NICKELBACK Savin' Me (Roadrunner/IDJMG)	2703	+196	146661	17	78/0
2	3	NATASHA BEDINGFIELD Unwritten (Epic)	2657	+51	156025	24	74/0
4	4	KT TUNSTALL Black Horse & The Cherry Tree (Relentless/Virgin)	2629	+199	158412	21	76/0
5	5	KELLY CLARKSON Walk Away (RCA/RMG)	2209	+16	118318	22	69/1
6	6	FRAY Over My Head (Cable Car) (Epic)	2188	+104	126818	31	73/0
8	7	GOO GOO DOLLS Stay With You (Warner Bros.)	1992	+157	99681	9	76/0
7	8	ROB THOMAS Ever The Same (Atlantic)	1919	+9	106702	29	75/0
9	9	BON JOVI Who Says You Can't Go Home (Island/IDJMG)	1726	-13	99017	21	69/0
11	10	JACK JOHNSON Upside Down (Brushfire/Universal Republic)	1698	+71	92109	21	62/2
10	11	JAMES BLUNT You're Beautiful (Custard/Atlantic)	1538	-82	89124	38	77/0
12	12	TEDDY GEIGER For You I Will (Confidence) (Columbia/Sony BMG)	1537	+20	74935	18	64/0
13	13	BO BICE The Real Thing (RCA/RMG)	1441	+118	70157	11	61/1
17	14	RED HOT CHILI PEPPERS Dani California (Warner Bros.)	1362	+226	81604	8	59/6
16	15	JAMES BLUNT High (Custard/Atlantic)	1339	+197	64161	8	66/4
18	16	NICK LACHEY What's Left Of Me (Jive/Zomba Label Group)	1127	+152	51774	9	52/5
19	17	RIHANNA SOS (Def Jam/IDJMG)	981	+40	41549	12	33/3
22	18	SHAKIRA f/WYCLEF JEAN Hips Don't Lie (Epic)	817	+127	47747	6	25/4
27	19	GNARLS BARKLEY Crazy (Downtown/Lava/Atlantic)	785	+323	51824	3	46/16
23	20	FIVE FOR FIGHTING The Riddle (Aware/Columbia)	748	+139	33835	4	47/5
20	21	BETTER THAN EZRA Juicy (V2/Artemis)	708	-25	32295	15	35/1
26	22	ALL-AMERICAN REJECTS Move Along (Doghouse/Interscope)	641	+153	24246	6	32/4
25	23	BLUE OCTOBER Hate Me (Universal Motown)	565	+73	25843	7	30/2
24	24	INXS Afterglow (Epic)	455	-85	14604	13	28/0
31	25	FORT MINOR... Where'd You Go (Machine Shop/Warner Bros.)	442	+101	16719	4	22/3
28	26	BREAKING POINT All Messed Up (Wind-Up)	414	-10	5577	14	24/0
21	27	JEWEL Again And Again (Atlantic)	406	-318	13245	16	47/0
30	28	MAT KEARNEY Nothing Left To Lose (Aware/Columbia)	398	+56	12769	4	27/1
35	29	SMASH MOUTH Story Of My Life (Beautiful Bomb)	332	+59	10607	3	24/2
29	30	SHERYL CROW & STING Always On Your Side (A&M/Interscope)	316	-39	13163	18	23/0
39	31	RASCAL FLATTS What Hurts The Most (Lyric Street)	306	+117	14306	2	21/5
37	32	LOS LONELY BOYS Diamonds (Dr Music/Epic)	303	+83	5821	2	25/0
Debut	33	KEANE Is It Any Wonder (Interscope)	264	+113	8017	1	19/4
32	34	HOOBASTANK If I Were You (Island/IDJMG)	252	-88	14534	15	25/0
36	35	MARY J. BLIGE Be Without You (Geffen)	251	+2	10641	9	12/0
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
Debut	38	STAIN'D Everything Changes (Flip/Atlantic)	166	+85	7566	1	13/3
Debut	39	WEEZER Perfect Situation (Suretone/Geffen)	165	+19	4922	1	5/0
Debut	40	SNOW PATROL Chasing Cars (A&M/Interscope)	161	+87	7650	1	9/0

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. 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. 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.

POWERED BY
MEDIABASE

MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
GNARLS BARKLEY Crazy (Downtown/Lava/Atlantic)	16
RED HOT CHILI PEPPERS Dani California (Warner Bros.)	6
NICK LACHEY What's Left Of Me (Jive/Zomba Label Group)	5
FIVE FOR FIGHTING The Riddle (Aware/Columbia)	5
RASCAL FLATTS What Hurts The Most (Lyric Street)	5
AUGUSTANA Boston (Epic)	5
CHRISTINA AGUILERA Ain't No Other Man (RCA/RMG)	5
JAMES BLUNT High (Custard/Atlantic)	4
ALL-AMERICAN REJECTS Move Along (Doghouse/Interscope)	4
SHAKIRA f/WYCLEF JEAN Hips Don't Lie (Epic)	4
KEANE Is It Any Wonder (Interscope)	4

The Hot AC add threshold is applied to monitored stations not allowed to report adds per their company policy. Songs that reach 10 plays per week in two consecutive airplay weeks. Airplay week is defined as Sunday through Saturday. Adds from all other programmers are still accepted at any play level.

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
GNARLS BARKLEY Crazy (Downtown/Lava/Atlantic)	+323
RED HOT CHILI PEPPERS Dani California (Warner Bros.)	+226
KT TUNSTALL Black Horse & The Cherry Tree (Relentless/Virgin)	+199
JAMES BLUNT High (Custard/Atlantic)	+197
NICKELBACK Savin' Me (Roadrunner/IDJMG)	+196
GOO GOO DOLLS Stay With You (Warner Bros.)	+157
ALL-AMERICAN REJECTS Move Along (Doghouse/Interscope)	+153
NICK LACHEY What's Left Of Me (Jive/Zomba Label Group)	+152
FIVE FOR FIGHTING The Riddle (Aware/Columbia)	+139
SHAKIRA f/WYCLEF JEAN Hips Don't Lie (Epic)	+127

NEW & ACTIVE

DEATH CAB FOR CUTIE Soul Meets Body (Atlantic)	Total Plays: 161, Total Stations: 15, Adds: 1
AUGUSTANA Boston (Epic)	Total Plays: 146, Total Stations: 17, Adds: 5
THEORY OF A DEADMAN Santa Monica (Roadrunner/IDJMG)	Total Plays: 118, Total Stations: 10, Adds: 0
LITTLE WILLIES Roll On (Milking Bull/EMC)	Total Plays: 109, Total Stations: 8, Adds: 0
MARY J. BLIGE One (Geffen)	Total Plays: 87, Total Stations: 9, Adds: 3
IMOGEN HEAP Goodnight And Go (RCA Victor/RMG)	Total Plays: 86, Total Stations: 9, Adds: 1
CHRISTINA AGUILERA Ain't No Other Man (RCA/RMG)	Total Plays: 84, Total Stations: 8, Adds: 5
AMERICAN HI-FI The Rescue (Rhino)	Total Plays: 71, Total Stations: 10, Adds: 0
FOO FIGHTERS Miracle (RCA/RMG)	Total Plays: 46, Total Stations: 9, Adds: 2

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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CONVENTION

SEPTEMBER 20-22, 2006

Hilton Anatole Hotel • Dallas, Texas

06

R&R CONVENTION CO-LOCATED WITH THE NAB RADIO SHOW



America's Best Testing Hot AC Songs 12+ For The Week Ending 6/9/06

Table with columns: Artist Title (Label), TW, LW, Famil., Burn, W 18-34, W 18-24, W 25-34. Lists top 40 songs and artists.

Total sample size is 343 respondents. Total average favorability 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.



HOT AC TOP 40

POWERED BY MEDIABASE

Table with columns: LAST WEEK, THIS WEEK, ARTIST TITLE LABEL(S), TOTAL PLAYS, +/- PLAYS, WEEKS ON CHART, TOTAL STATIONS. Lists top 40 Canadian Hot AC songs.

25 Canadian Hot AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks.

REPORTERS

Stations and their ads listed alphabetically by market

Grid of reporter information including station names, reporter names, and contact details for various markets across the US and Canada.



Monitored Reporters

100 Total Reporters

80 Total Monitored

20 Total Indicator



CAROL ARCHER
carcher@radioandrecords.com

The Legendary Harold Childs

The pathfinding executive shares his convention memories

As 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



Harold Childs

Childs recalls the 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, particularly 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,

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 guy-controlled business, acted like asses at conventions. Conventions were like stag parties."

"Ivan Allen, the mayor of Atlanta, spoke at that convention. This silver-haired 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 lo-

cal 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 radio-group 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.

R&R SMOOTH JAZZ TOP 30

June 16, 2006

POWERED BY
MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
2	1	PHILIPPE SAISSE TRIO Do It Again (Rendezvous)	896	+24	85437	16	30/0
1	2	BRIAN CULBERTSON Let's Get Started (GRP/VMG)	865	-21	75470	22	31/0
3	3	PAUL BROWN Winelight (GRP/VMG)	548	-4	57912	25	32/0
4	4	NAJEE 2nd 2 None (Heads Up International)	535	0	58294	33	30/0
5	5	MINDI ABAIR True Blue (GRP/VMG)	484	+4	58106	11	30/0
6	6	RAMSEY LEWIS Oh Happy Day (Narada Jazz/EMI)	469	+14	70084	16	23/0
9	7	WAYMAN TISDALE Get Down On It (Rendezvous)	377	+7	55473	9	25/1
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
12	10	EUGE GROOVE Chillaxin (Narada Jazz/EMI)	362	+37	46113	11	25/1
11	11	DAVID PACK Biggest Part Of Me (Peak/Concord)	352	+11	35928	11	25/1
8	12	NILS Summer Nights (Baja/TSR)	340	-52	64013	33	31/0
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
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	21	BRIAN SIMPSON Saturday Cool (Rendezvous)	179	+2	13233	4	17/3
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
23	24	GERALD ALBRIGHT We Got The Groove (Peak)	156	+7	11993	16	16/0
27	25	DAVID BENOIT Beat Street (Peak/Concord)	149	+50	8970	2	16/1
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
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
-	30	DONALD FAGEN H Gang (Reprise)	81	-1	4799	18	10/0

MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
PETER WHITE What Does It Take (Columbia)	4
RAY PARKER, JR. Mismaloya Beach (Raydio Music Group)	4
PIECES OF A DREAM Forward Emotion (Heads Up)	4
BRIAN SIMPSON Saturday Cool (Rendezvous)	3
ERIC DARIUS Chillin' Out (Narada Jazz/EMI)	2
DAVE KOZ Undeniable (Capitol)	2
BOBBY LYLE Passion Drive (Heads Up)	2

The Smooth Jazz add threshold is applied to monitored stations not allowed to report adds per their company policy. Songs that reach four plays per week in two consecutive airplay weeks. Airplay week is defined as Sunday through Saturday. Adds from all other programmers are still accepted at any play level.

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
PETER WHITE What Does It Take (Columbia)	+97
DAVID BENOIT Beat Street (Peak/Concord)	+50
MICHAEL FRANKS Under The Sun (Koch)	+41
PIECES OF A DREAM Forward Emotion (Heads Up)	+40
EUGE GROOVE Chillaxin (Narada Jazz/EMI)	+37
ERIC DARIUS Chillin' Out (Narada Jazz/EMI)	+29
RICK BRAUN Groove Is In The Heart (Artizen)	+25
PHILIPPE SAISSE TRIO Do It Again (Rendezvous)	+24
BEYONCE' Wishing On A Star (Sony Urban/Columbia)	+24
RICHARD ELLIOT Say It's So (Artizen)	+24

MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS
3RD FORCE You Got It (Higher Octave/EMI)	361
RICHARD ELLIOT Mystique (Artizen)	258
KIRK WHALUM Whip Appeal (Rendezvous)	258
PAUL HARCATTLE Serene (Trippin' 'N' Rhythm)	163
KEN NAVARRO You Are Everything (Positive)	157
BRIAN SIMPSON It's All Good (Rendezvous)	155
MARION MEADOWS Suede (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
NILS Pacific Coast Highway (Baja/TSR)	123

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

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.

NEW & ACTIVE

ERIC DARIUS Chillin' Out (Narada Jazz/EMI)
Total Plays: 80, Total Stations: 9, Adds: 2

SHMLTS 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

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

RICHARD ELLIOT Say It's So (Artizen)
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

REPORTING STATION PLAYLISTS

www.radioandrecords.com





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Rock Stories From R&R Conventions

If you can remember them....

Usually 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.

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 Suites

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

jammed. Everyone was having a great time. There were artists hanging out, the hallways were teeming with people, 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 party would be over. Apparently, someone had jammed the elevators and the doors to the stairwells so security couldn't get up to the top floor.

"Of course, all good things must come to 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 palm trees. How did it get there? Whose suite did it come from? What major players partied all night and needed that much room?"

"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 lead-lined 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



Joey Scoleri



Dave Darus

disappeared? Then he turned it on again while he was in the bathroom peeing. All you could hear over the PA was the sound of pee 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."

Wine Kicks Ass

Beasley Alternative WJBX (99X)/Ft. Myers Asst. PD Anthony "Roach" Proffitt learned a valuable lesson about wine at last year's convention. "We were at dinner with some of my favorite record folks, and they decided to do a wine tasting," he says. "Of course, none of this had anything to do with any additional airplay of any artist.



Anthony Proffitt

"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.'"

Joey Scoleri

"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/afternoon "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.

"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 KROQ 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."

More 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, 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."



Harvey Kojan

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

"Neander" Paul Marshall

June 16, 2006

Main table with columns: LAST WEEK, THIS WEEK, ARTIST TITLE LABEL(S), TOTAL PLAYS, +/- PLAYS, TOTAL AUDIENCE (000), WEEKS ON CHART, TOTAL STATIONS/ADDS.

26 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.

NEW & ACTIVE

FIGHTING INSTINCT I Found Forever (EMI Music Reactive/Gotee) Total Plays: 52, Total Stations: 5, Adds: 0

CHEAP TRICK Perfect Stranger (Big 3) Total Plays: 30, Total Stations: 3, Adds: 0

MOST ADDED

Table listing artists and titles with 'ADDS' column, including Breaking Benjamin and Stone Sour.

The Rock add threshold is applied to monitored stations not allowed to report adds per their company policy.

MOST INCREASED PLAYS

Table listing artists and titles with 'TOTAL PLAY INCREASE' column, including Stone Sour and Pearl Jam.

MOST PLAYED RECURRENTS

Table listing artists and titles with 'TOTAL PLAYS' column, including Nickelback and Disturbed.

Songs ranked by total plays

REPORTERS

Stations and their adds listed alphabetically by market

Grid of reporter markets and station lists, including Albuquerque, Bowling Green, Cleveland, etc., with station call letters and add counts.

42 Total Reporters, 26 Total Monitored, 16 Total Indicator, Did Not Report Playlist Program (1): WVIC/Anderson

R&R ACTIVE ROCK TOP 50

June 16, 2006

POWERED BY
MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/-	TOTAL AUDIENCE (M)	WEEKS ON CHART	TOTAL STATIONS ADDED
1	1	RED HOT CHILI PEPPERS Dani California (Warner Bros.)	1600	-53	63000	10	56/0
2	2	TOOL Vicarious (Volcano/Zomba Label Group)	1638	+11	61000	8	56/0
4	3	BUCKCHERRY Crazy Bitch (ElevenSeven/Lava)	1568	+28	57451	18	55/0
5	4	THREE DAYS GRACE Animal I Have Become (Live/Zomba Label Group)	1562	+72	53501	10	55/0
3	5	GODSMACK Speak (Universal Republic)	1484	-87	53700	18	56/0
6	6	KORN Coming Undone (Virgin)	1395	-2	48155	19	54/0
8	7	WOLFMOOTHER Woman (Modular/Interscope)	989	+26	30155	13	52/1
11	8	HINDER Lips Of An Angel (Universal Republic)	885	+87	24520	10	48/2
9	9	SEETHER The Gift (Wind-Up)	870	-10	24730	10	50/0
7	10	DISTURBED Just Step (Raprise)	855	-78	39297	24	50/0
10	11	MUDVAYNE Fall Into Sleep (Epic)	783	-78	29140	24	44/0
12	12	ROB ZOMBIE American Witch (Geffen/Interscope)	757	-48	22840	11	45/1
13	13	SHINEDOWN I Dare You (Atlantic)	701	-87	25006	22	45/0
28	14	STONE SOUR Through Glass (Roadrunner/IDJMG)	688	+252	23732	3	48/8
30	15	BREAKING BENJAMIN The Diary Of Jane (Hollywood)	642	+312	18501	3	53/5
14	16	EVANS BLUE Cold (But I'm Still Here) (Pocket/Hollywood)	641	-77	20038	28	48/0
17	17	10 YEARS Through The Iris (Universal Republic)	605	-8	15274	15	45/0
16	18	HURT Rapture (Capitol)	602	-17	19072	21	44/0
15	19	NICKELBACK Savin' Me (Roadrunner/IDJMG)	585	-78	20301	16	38/0
19	20	10 YEARS Wasteland (Universal Republic)	572	+2	20148	52	52/0
20	21	BLACK STONE CHERRY Lonely Train (Roadrunner/IDJMG)	550	-8	12100	7	42/0
23	22	BLUE OCTOBER Hate Me (Universal Motown)	553	+49	13201	12	24/0
22	23	ATREYU Ex's And Oh's (Victory)	546	+32	12535	15	38/0
24	24	PEARL JAM Life Wasted (J/FRMG)	520	+81	13591	3	41/5
21	25	PEARL JAM World Wide Suicide (J/FRMG)	483	-40	22406	14	34/0
18	26	SYSTEM OF A DOWN Lonely Day (American/Columbia)	448	-157	19043	16	42/0
27	27	30 SECONDS TO MARS The Kill (Immortal/Virgin)	434	+38	10203	14	31/3
31	28	LOSTPROPHETS Rooftops (Columbia)	415	+98	7390	4	35/3
29	29	AFI Miss Murder (Tiny Evil/Interscope)	384	+48	10923	8	24/2
28	30	THEORY OF A DEADMAN Santa Monica (Roadrunner/IDJMG)	378	+8	6000	12	27/0
34	31	TRAPT Disconnected (Out Of Touch) (Warner Bros.)	326	+30	11738	5	27/1
37	32	RACONTEURS Steady, As She Goes (Third Man/V2)	318	+58	10451	5	21/1
33	33	HOBBASTANK Inside Of You (Island/IDJMG)	316	+15	8868	8	25/0
25	34	AVENGED SEVENFOLD Beast And The Harlot (Warner Bros.)	312	-114	8949	17	35/0
35	35	MERCY FALL I Got Life (Atlantic)	275	-2	4845	11	26/1
32	36	FOO FIGHTERS No Way Back (RCA/RMG)	268	-34	14818	20	22/0
36	37	REBEL MEETS REBEL Get Outta My Life (Big Vin)	267	+8	4145	13	23/0
38	38	NONPOINT Alive And Kicking (Bisler Bros.)	203	-27	6054	8	14/0
43	39	DAIKO JONES First Date (Razor & Tie)	190	+19	5638	8	20/1
42	40	LACUNA COIL Our Truth (Century Media)	182	+1	3690	14	17/1
44	41	EGYPT CENTRAL Over And Under (Bisler Bros.)	178	+20	2996	6	15/0
50	42	EIGHTEEN VISIONS Victim (Trustkill/Epic)	173	+68	3436	2	27/0
43	43	SYSTEM OF A DOWN Kill Rock 'N Roll (American/Columbia)	171	+78	6027	1	14/3
39	44	P.O.D. Lights Out (Atlantic)	156	-51	3104	9	21/0
45	45	BULLET FOR MY VALENTINE Tears Don't Fall (Trustkill/Live/Zomba Label Group)	154	+34	4095	3	15/3
47	46	THOUSAND FOOT KRUTCH Absolute (EMI Music Reactive/Tooth & Nail)	145	+32	4073	2	18/5
4	47	FLYLEAF Fully Alive (Octane/RCA/RMG)	142	+53	3570	1	18/1
46	48	TAKING BACK SUNDAY MakeDamnSure (Warner Bros.)	132	+13	2595	4	7/0
40	49	FIGHTING INSTINCT I Found Forever (EMI Music Reactive/Gotee)	132	-82	1530	15	15/0
49	50	ANGELS AND AIRWAVES The Adventure (Saregama/Geffen)	130	+28	2878	2	6/1

MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
GODSMACK Shine Down (Universal Republic)	29
EIGHTEEN VISIONS Victim (Trustkill/Epic)	9
STONE SOUR Through Glass (Roadrunner/IDJMG)	8
PANIC CHANNEL Why Cry (Capitol)	8
BREAKING BENJAMIN The Diary Of Jane (Hollywood)	5
PEARL JAM Life Wasted (J/FRMG)	5
THOUSAND FOOT KRUTCH Absolute (EMI Music Reactive/Tooth & Nail)	5
STAN1D King Of All Excuses (Flip/Atlantic)	4

The Active Rock add threshold is applied to unmonitored stations not allowed to report adds per their company policy. Songs that reach seven plays per week within one airplay week. An airplay week is defined as Sunday through Saturday. Adds from all other programmers are still accepted at any play level.

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BREAKING BENJAMIN The Diary Of Jane (Hollywood)	+312
STONE SOUR Through Glass (Roadrunner/IDJMG)	+252
LOSTPROPHETS Rooftops (Columbia)	+98
PEARL JAM Life Wasted (J/FRMG)	+81
SLAYER Cck (American/Warner Bros.)	+77
SYSTEM OF A DOWN Kill Rock 'N Roll (American/Columbia)	+76
THREE DAYS GRACE Animal L... (Live/Zomba Label Group)	+72
EIGHTEEN VISIONS Victim (Trustkill/Epic)	+68
HINDER Lips Of An Angel (Universal Republic)	+67
RACONTEURS Steady, As She Goes (Third Man/V2)	+58

MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS
HINDER Got Stupid (Universal Republic)	467
DISTURBED Stricken (Raprise)	453
NICKELBACK Animals (Roadrunner/IDJMG)	426
SHINEDOWN Save Me (Atlantic)	399
KORN Twisted Transistor (Virgin)	381
AVENGED SEVENFOLD Bad Country (Warner Bros.)	372
SYSTEM OF A DOWN Hypnotize (American/Columbia)	336
MUDVAYNE Happy? (Epic)	306
NINE INCH NAILS The Hand That Feeds (Interscope)	301
SYSTEM OF A DOWN B.Y.O.B. (American/Columbia)	289

NEW & ACTIVE

REVELATION THEORY Slow Burn (Defiled Rock) Total Plays: 90, Total Stations: 16, Adds: 0
ARCTIC MONKEYS 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
NIN Killing Leniency (Sire/Warner Bros.) Total Plays: 73, Total Stations: 8, Adds: 1
LYRIAM Tennis (Change Your Mind) (DRT) Total Plays: 54, Total Stations: 7, Adds: 0
PANIC CHANNEL Why Cry (Capitol) Total Plays: 44, Total Stations: 11, Adds: 8
FALL OUT BOY Dance, Dance (Island/IDJMG) Total Plays: 34, Total Stations: 6, Adds: 0

Songs ranked by total plays

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

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 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.

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June 16, 2006



America's Best Testing Active Rock Songs 12+ For The Week Ending 6/9/06

Table with columns: Artist Title (Label), TW, LW, Famil., Burn, M 18-34, M 18-24, M 25-34. Lists top active rock songs like Disturbed's 'Just Stop (Reprise)', Korn's 'Coming Undone', and Red Hot Chili Peppers' 'Dani California'.

Total sample size is 343 respondents. Total average favorability 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.



ROCK TOP 30



Table with columns: LAST WEEK, THIS WEEK, ARTIST TITLE LABEL(S), TOTAL PLAYS, +/- PLAYS, WEEKS ON CHART, TOTAL STATIONS. Lists top Canadian rock songs like Red Hot Chili Peppers' 'Dani California' and Three Days Grace's 'Animal I Have Become'.

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.

REPORTERS

Stations and their ads listed alphabetically by market

Grid of reporter information for various markets including Austin, TX; Charlotte, NC; Dallas, TX; Denver, CO; Detroit, MI; Houston, TX; Kansas City, MO; Las Vegas, NV; Los Angeles, CA; Miami, FL; Minneapolis, MN; New York, NY; Phoenix, AZ; Portland, ME; Raleigh, NC; Salt Lake City, UT; San Antonio, TX; San Diego, CA; San Francisco, CA; Seattle, WA; Tampa, FL; Washington, DC; Wichita, KS; and Youngstown, OH. Each entry includes station call letters, reporter name, and phone number.



Monitored Reporters

82 Total Reporters

56 Total Monitored

26 Total Indicator

Did Not Report, Playlist Frozen (2), Music Choice Rock/Satellite, WKLL/Alma, NY

R&R ALTERNATIVE TOP 50

June 16, 2006

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (M)	WEEKS ON CHART	TOTAL STATIONS ADDS
1	1	RED HOT CHILI PEPPERS Dani California (Warner Bros.)	2705	+82	154517	10	78/0
2	2	TOOL Vicarious (Volcano/Zomba Label Group)	2051	+24	105306	8	74/0
4	3	RACONTEURS Steady, As She Goes (Third Man/V2)	1982	+76	102494	12	70/0
5	4	AFI Miss Murder (Tiny Evil/Interscope)	1954	+209	107619	8	74/0
3	5	BLUE OCTOBER Hate Me (Universal Motown)	1925	-21	102035	21	65/0
6	6	ANGELS AND AIRWAVES The Adventure (Saravona/Geffen)	1725	+57	90642	12	64/0
7	7	THREE DAYS GRACE Animal I Have Become (Live/Zomba Label Group)	1499	+115	60188	10	63/1
8	8	SHINEDOWN I Dare You (Atlantic)	1399	+34	46389	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	+89	53567	12	57/1
10	11	WOLFMOTHER Women (Modular/Interscope)	1093	+18	50928	12	64/1
13	12	ROCK KILLS KID Paralyzed (Fearless/Reprise/Warner Bros.)	1082	+72	39709	12	57/0
15	13	KORNI Coming Undone (Virgin)	1017	+77	33833	15	47/1
14	14	30 SECONDS TO MARS The Kill (Immortal/Virgin)	994	+48	48400	10	57/3
11	15	ARCTIC MONKEYS I Bet You Look Good On The Dancefloor (Domino)	979	-83	57856	10	52/0
21	16	PEARL JAM Life Wasted (J/RMG)	957	+151	44838	4	61/3
16	17	10 YEARS Westland (Universal Republic)	918	-18	39307	48	54/0
22	18	BUCKCHERRY Crazy Bitch (ElevenSeven/Lava)	908	+144	41332	10	42/2
17	19	PANIC! AT THE DISCO The Only Difference... (Decaydance/Fueled By Ramen/Lava)	828	-88	38883	21	45/0
20	20	GODSMACK Speak (Universal Republic)	760	-81	25788	10	35/0
19	21	PEARL JAM World Wide Suicide (J/RMG)	718	-101	20909	14	46/0
18	22	SYSTEM OF A DOWN Lonely Day (American/Columbia)	704	-185	27718	18	45/0
24	23	LOSTPROPHETS Rooftops (Columbia)	653	+99	23689	4	44/3
26	24	DASHBOARD CONFSSIONAL Don't Wait (Interscope)	598	+86	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/RMG)	550	-50	31880	20	39/0
32	28	PANIC! AT THE DISCO I Write Sins... (Decaydance/Fueled By Ramen/Lava)	518	+109	26309	4	32/4
27	29	YELLOWCARD Rough Landing, Holly (Capitol)	500	+8	13370	8	37/0
29	30	SHE WANTS REVENGE These Things (Geffen)	497	+27	28115	7	33/0
45	31	STONE SOUR Through Glass (Roadrunner/IDJMG)	488	+247	23530	2	34/10
28	32	NICKELBACK Savin' Me (Roadrunner/IDJMG)	456	-15	20916	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	10	28/0
35	35	HOOBASTANK Inside Of You (Island/IDJMG)	407	+69	16780	5	26/2
34	36	10 YEARS Through The Iris (Universal Republic)	332	-8	9334	11	25/0
37	37	DAMONE Out Here All Night (Island/IDJMG)	312	+20	9814	8	27/0
38	38	JACK JOHNSON Upside Down (Brushfire/Universal Republic)	300	+15	15521	21	19/0
44	39	SEETHER The Gift (Wind-Up)	288	+50	15631	10	20/2
36	40	ANTI-FLAG The Press Corpse (RCA/RMG)	274	-22	5488	8	26/0
43	41	FRAY How To Save A Life (Epic)	263	+26	17974	4	17/1
41	42	HARD-FI Hard To Beat (Atlantic)	258	+3	8583	5	21/1
Debut	43	RISE AGAINST Ready To Fall (Geffen)	254	+117	9581	1	28/8
49	44	KEANE Is It Any Wonder (Interscope)	232	+42	8182	2	14/1
Debut	45	RED HOT CHILI PEPPERS Tell Me Baby (Warner Bros.)	212	+85	26807	1	4/0
46	46	MUDVAYNE Fall Into Sleep (Epic)	211	-8	9155	7	7/0
48	47	PLACEBO Intra-Red (Astrwerks/EMC)	208	+3	5642	3	17/1
40	48	STAND Everything Changes (Flip/Atlantic)	208	-58	9242	13	14/0
50	49	DRESDEN DOLLS Sing (Roadrunner)	205	+23	12033	8	14/0
39	50	MATSYAHU Youth (Dr Music/Epic)	202	-84	8758	14	22/0

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MEDIABASE

MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
NAWTHORNE HEIGHTS Pens And Needles (Victory)	15
BREAKING BENJAMIN The Diary Of Jane (Hollywood)	13
PANIC CHANNEL Why Cry (Capitol)	13
DASHBOARD CONFSSIONAL Don't Wait (Interscope)	11
MOUSE Knights of Cydonia (Warner Bros.)	11
STONE SOUR Through Glass (Roadrunner/IDJMG)	10
DEATH CAB FOR CUTIE I Will Follow You Into The Dark (Atlantic)	10
RISE AGAINST Ready To Fall (Geffen)	9

The Alternative add threshold is applied to monitored stations not allowed to report adds per their company policy. Songs that reach seven plays per week within one airplay week. An airplay week is defined as Sunday through Saturday. Adds from all other programmers are still accepted at any play level.

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BREAKING BENJAMIN The Diary Of Jane (Hollywood)	+325
STONE SOUR Through Glass (Roadrunner/IDJMG)	+247
AFI Miss Murder (Tiny Evil/Interscope)	+209
PEARL JAM Life Wasted (J/RMG)	+151
BUCKCHERRY Crazy Bitch (ElevenSeven/Lava)	+144
GNARLS BARKLEY Crazy (Downtown/Lava/Atlantic)	+138
RISE AGAINST Ready To Fall (Geffen)	+117
THREE DAYS GRACE Animal I... (Live/Zomba Label Group)	+115
PANIC! I Write Sins... (Decaydance/Fueled By Ramen/Lava)	+109
MOUSE Knights of Cydonia (Warner Bros.)	+107

NEW & ACTIVE

ROB ZOMBIE American Witch (Geffen/Interscope)
Total Plays: 159, Total Stations: 11, Adds: 0

SECRET MACHINES Lightning Blue Eyes (Reprise)
Total Plays: 130, Total Stations: 10, Adds: 1

MMI Killing Loneliness (Sire/Warner Bros.)
Total Plays: 116, Total Stations: 12, Adds: 1

MOUSE Knights of Cydonia (Warner Bros.)
Total Plays: 107, Total Stations: 12, Adds: 11

BULLET FOR MY... TEARS... (Trustkill/Live/Zomba 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/Columbia)
Total Plays: 83, Total Stations: 10, Adds: 3

RED JUMPSUIT APPARATUS Face Down (Virgin)
Total Plays: 78, Total Stations: 13, Adds: 5

PANIC CHANNEL Why Cry (Capitol)
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 www.radioandrecords.com.

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 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 used herein with permission from Arbitron Inc. (© 2006, Arbitron Inc.) © 2006 Radio & Records.



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

Table with columns: Artist Title (Label), TW, LW, Familiarity, Burn, Persons 18-34, Men 18-34, Women 18-34. Lists songs like 'AFI Miss Murder', 'SNOW PATROL Hands Open', etc.

Total sample size is 336 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5 = like very much).

Love Train Stops In Boston

CBS Radio Alternative WBCN/Boston recently sponsored a Wolfmother concert at the Paradise Rock Club in Boston.



BEST BUDS Seen here (l-r) are Wolfmother's Myles Heskett, WBCN overnighter Juanita and Wolfmother's Andrew Stockdale.



GOOD ROCKIN' TONIGHT Seen here (l-r) are Wolfmother's Myles Heskett, WBCN middayer Adam-12 and Wolfmother's Andrew Stockdale.

REPORTERS

Stations and their ads listed alphabetically by market

WGLI/Albany, NY PD: Willieho... WYML/Albany, NY... KTEC/Albuquerque, NM... WZLZ/Memphis, GA... WWSX/Memphis, GA... WJSE/Atlanta City, NJ... WAEQ/Augusta, GA... KROK/Austin, TX... WHFS/Baltimore, MD...

KXIX/Austin Range, LA... WYLA/Birmingham, AL... KQXR/Chatt, TN... WJXC/Chattanooga, TN... WYLA/Chicago, IL... WAQZ/Cincinnati, OH... WYLA/Clarkston, GA... WYLA/Clarkston, GA...

WYXL/Cleveland, OH... WYLA/Columbia, SC... WYLA/Columbus, OH... WYLA/Columbus, OH... WYLA/Dallas, TX... WYLA/Dallas, TX... WYLA/Dallas, TX... WYLA/Dallas, TX...

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POWERED BY MEDIABASE. 39 Total Reporters, 77 Total Monitored, 16 Total Indicator.



JOHN SCHOENBERGER
jschoenberger@radioandrecords.com

Fond Memories

Looking back at past Triple A Summits

As we 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, WTTS/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, MT

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



Michelle Wolfe

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 go-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 Mellencamp'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.

"There are so many memories, so many wonderful people, so many events to remember."

Don 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-on-one 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 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.



Jody Denberg

Ray Di Pietro

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/PP, WXPB/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 Mayer 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 rocked 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 Arbour'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.

Continued on Page 60

June 16, 2006

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	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	4	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	10	JAMES BLUNT High (Custard/Atlantic)	273	+10	9955	11	19/1
14	11	LOS LONELY BOYS Diamonds (Dr 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	17	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	21	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 I 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
-	27	DONAVON FRANKENREITER Move By Yourself (Lost Highway)	124	+22	3661	3	12/0
25	28	JACKIE GREENE I'm So Gone (Varve 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

MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
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 (Dr Music/Epic)	2
ROCK KILLS KID Paralyzed (Fearless/Reprise/Warner Bros.)	2
SUBDUDES Social Aid & Pleasure Club (Back Porch/Narada/EMI)	2
GIN BLOSSOMS Learning The Hard Way (Hybrid)	2
BRUCE COCKBURN Different When It Comes... (True North/Rounder)	2

The Triple A add threshold is applied to monitored stations not allowed to report adds per their company policy. Songs that reach five plays per week in two consecutive airplay weeks. An airplay week is defined as Sunday through Saturday. Adds from all other programmers are still accepted at any play level.

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
GNARLS BARKLEY Crazy (Downtown/Lava/Atlantic)	+82
COLDPLAY The Hardest Part (Capitol)	+49
CORINNE BAILEY RAE Put Your Records On (Capitol)	+37
BRUCE COCKBURN Different When It... (True North/Rounder)	+34
KT TUNSTALL Suddenly I See (Relentless/Virgin)	+32
LOS LONELY BOYS Diamonds (Dr Music/Epic)	+30
GIN BLOSSOMS Learning The Hard Way (Hybrid)	+26
KEANE Is It Any Wonder (Interscope)	+23

MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS
KT TUNSTALL Black Horse & The Cherry Tree (Relentless/Virgin)	216
FRAY Over My Head (Cable Car) (Epic)	186
COLDPLAY Talk (Capitol)	179
DEATH CAB FOR CUTIE Soul Meets Body (Atlantic)	133
HERBIE MANDOCK Stretched Up (Hear Music/Vector)	124
TRAIN Cab (Columbia)	85
JACK JOHNSON Good People (Brushfire/Universal Republic)	81
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.

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 KITCHELL 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 MCCAIN Gramercy Park Hotel (Vanguard)

Total Plays: 82, Total Stations: 8, Adds: 0

JAMES HUNTER People Gonna Talk (Go/Rounder)

Total Plays: 79, Total Stations: 6, Adds: 0

ROCK KILLS KID Paralyzed (Fearless/Reprise/Warner Bros.)

Total Plays: 73, Total Stations: 8, Adds: 2

BRANDI CARLILE Throw It All Away (Red Ink/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



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R&R TRIPLE A TOP 30 INDICATOR

June 16, 2006

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (in)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	MARK KNOPFLER & EMMYLOU HARRIS This Is Us (Nonesuch/Warner Bros.)	741	+9	8092	8	49/0
2	2	LOS LONELY BOYS Diamonds (Or Music/Epic)	683	+48	5408	7	45/0
7	3	PAUL SIMON Outragedous (Warner Bros.)	596	+47	5375	5	41/0
5	4	GUSTER One Man Wrecking Machine (Reprise)	596	+7	4588	10	38/1
4	5	GOMEZ How We Operate (ATO/RMG)	583	-20	5880	11	41/1
6	6	RED HOT CHILI PEPPERS Dani California (Warner Bros.)	571	+21	3697	9	31/1
3	7	KT TUNSTALL Suddenly I See (Relentless/Virgin)	571	-54	5590	15	34/0
8	8	BEN HARPER Better Way (Virgin)	496	-47	5199	18	34/0
10	9	E. COSTELLO & A. TOUSSAINT Tears, Tears & More... (Verve Forecast/VMG)	470	+18	6075	7	41/0
9	10	CHRIS ISAAK King Without A Castle (Reprise)	466	-2	3065	9	31/0
11	11	DONAVON FRANKENREITER Move By Yourself (Lost Highway)	454	+13	3178	7	40/1
15	12	CORINNE BAILEY RAE Put Your Records On (Capitol)	420	+15	3219	5	35/1
12	13	MAT KEARNEY Nothing Left To Lose (Aware/Columbia)	402	-13	2662	15	25/0
13	14	WIDESPREAD PANIC Second Skin (Sanctuary/SRG)	393	-14	2968	4	39/1
14	15	BRUCE SPRINGSTEEN Pay Me My Money Down (Columbia)	378	-28	3350	6	32/0
16	16	ERIC LINDELL Give It Time (Alligator)	367	-7	1720	7	33/0
22	17	GNARLS BARKLEY Crazy (Downtown/Lava/Atlantic)	365	+122	4841	1	32/3
27	18	KEANE Is It Any Wonder (Interscope)	359	+39	4545	3	31/0
27	19	KEB' MO' Remain Silent (Red Ink/Epic)	348	+69	2977	2	38/1
18	20	SNOW PATROL Hands Open (A&M/Interscope)	338	+8	3376	5	25/0
17	21	AUGUSTANA Boston (Epic)	333	-39	2259	20	21/0
21	22	JAMES BLUNT High (Custard/Atlantic)	317	-5	1228	8	19/1
19	23	DEATH CAB FOR CUTIE Crooked Teeth (Atlantic)	317	-13	2421	20	21/0
26	24	FRAY How To Save A Life (Epic)	316	+36	2047	12	23/1
23	25	WORLD PARTY What Does It Mean Now? (Seeview)	290	-5	4532	8	32/1
25	26	RACONTEURS Steady, As She Goes (Third Man/V2)	277	-5	3659	4	22/0
20	27	SONYA KITCHELL Let Me Go (Velour)	276	-47	1802	11	30/0
28	28	COLDPLAY The Hardest Part (Capitol)	268	-3	1819	2	18/0
29	29	GOO GOO DOLLS Stay With You (Warner Bros.)	258	-8	984	3	16/0
24	30	ANIMAL LIBERATION ORCHESTRA Girl, I Wanna Lay You Down (Brushfire)	242	-42	1418	10	20/0

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

MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
FOO FIGHTERS Miracle (RCA/RMG)	10
GIN BLOSSOMS Learning The Hard Way (Hybrid)	9
GOLDEN SMOG 5-22-02 (Lost Highway)	9
ZIGGY MARLEY Love Is My Religion (Tuff Gang)	9
B. COCKBURN Different When It Comes To You (True North/Rounder)	8
ZERO 7 Throw It All Away (Atlantic)	7
EDIE BRICKELL & NEW BOHEMIANS One Last Time (Fantasy)	5
SOUL ASYLUM Stand Up And Be Strong (Legacy)	4
FATBOY SLIM That Old Pair Of Jeans (Astraworks/EMC)	4
DANRELL SCOTT Hank Williams' Ghost (Fullbright)	4
GREG LASWELL Sing, Theresa Says (Vanguard)	4

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
GNARLS BARKLEY Crazy (Downtown/Lava/Atlantic)	+122
GIN BLOSSOMS Learning The Hard Way (Hybrid)	+103
B. COCKBURN Different When It Comes To You (True North/Rounder)	+87
FOO FIGHTERS Miracle (RCA/RMG)	+75
KEB' MO' Remain Silent (Red Ink/Epic)	+69
EDIE BRICKELL & NEW BOHEMIANS One Last Time (Fantasy)	+69
BRANDI CARLILE Throw It All Away (Red Ink/Columbia)	+67
SOUL ASYLUM Stand Up And Be Strong (Legacy)	+56
JONAH SMITH My Morning Scene (Relix)	+55
FIVE FOR FIGHTING The Riddle (Aware/Columbia)	+49

NATIONAL PROGRAMMING

World Cafe - Dan Reed 215-898-6677
GOLDEN SMOG 5-22-02
MIDLAKE Head Home
SONIC YOUTH Do You Believe In Rapture?
ZERO 7 Throw It All Away
Acoustic Cafe - Rob Reinhart 734-761-2043
DITTY BOYS Bye Bye Love
MOJAVE 3 The Mutineer

REPORTERS

Stations and their adds listed alphabetically by market

WAFB/Alexandria, VA
PD: **Jim Smith**
1. AMERIE OTTENS
2. FIVE FOR FIGHTING
3. JONAH SMITH
4. EDIE BRICKELL & THE NEW BOHEMIANS

WVBC/Rocky Mount, VA
PD: **Tommy Adams**
1. AMERIE OTTENS
2. FIVE FOR FIGHTING
3. JONAH SMITH
4. EDIE BRICKELL & THE NEW BOHEMIANS

WVBC/Charlottesville, VA
PD: **Tommy Adams**
1. AMERIE OTTENS
2. FIVE FOR FIGHTING
3. JONAH SMITH
4. EDIE BRICKELL & THE NEW BOHEMIANS

WVBC/Highland Falls, VA
PD: **Tommy Adams**
1. AMERIE OTTENS
2. FIVE FOR FIGHTING
3. JONAH SMITH
4. EDIE BRICKELL & THE NEW BOHEMIANS

WVBC/Stafford, VA
PD: **Tommy Adams**
1. AMERIE OTTENS
2. FIVE FOR FIGHTING
3. JONAH SMITH
4. EDIE BRICKELL & THE NEW BOHEMIANS

WVBC/Virginia Beach, VA
PD: **Tommy Adams**
1. AMERIE OTTENS
2. FIVE FOR FIGHTING
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4. EDIE BRICKELL & THE NEW BOHEMIANS

WVBC/Blacksburg, VA
PD: **Tommy Adams**
1. AMERIE OTTENS
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WVBC/Christiansburg, VA
PD: **Tommy Adams**
1. AMERIE OTTENS
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WVBC/Harrisonburg, VA
PD: **Tommy Adams**
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WVBC/Leesville, VA
PD: **Tommy Adams**
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WVBC/Petersburg, VA
PD: **Tommy Adams**
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WVBC/Roanoke, VA
PD: **Tommy Adams**
1. AMERIE OTTENS
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WVBC/Salem, VA
PD: **Tommy Adams**
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ON THE RECORD

Matt Pollack
Sr. VP/Promotion, V2-Artemis



The Raconteurs is an amalgamation 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 album 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.

AAA ARTIST
OF THE WEEK

ARTIST: Corinne Bailey Rae

LABEL: Capitol

By JOHN SCHNEIDER/TWTRIPLE 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 direc-

tions 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 complexities 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 Rae 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 Rae 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.



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."

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AUGUST 2-5, 2006

RR AMERICANA TOP 30 ALBUMS



June 16, 2006

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	THIS WEEK PLAYS	+/- PLAYS	CUMULATIVE PLAYS
1	1	B. SPRINGSTEEN <i>We Shall Overcome...</i> (Columbia)	535	+48	3123
3	2	M. KNOPFLER &... <i>All The Roadrunning</i> (Nonesuch/Warner Bros.)	463	+47	2870
2	3	IDERAN KANE, KEVIN WELCH... <i>Lost John Dean</i> (Compass)	446	+22	3622
7	4	DAVE ALVIN <i>West Of The West</i> (Capitol)	362	+48	1325
8	5	SLAM CLEAVES <i>Unsung</i> (Rounder)	358	+48	1142
4	6	VARIOUS <i>Sail Away: Songs Of Randy Newman</i> (Sugar Hill)	345	+21	2488
5	7	NANK IN <i>Straight To Hell</i> (Bruc/Curb)	298	-30	8827
11	8	SHOOTER JENNINGS <i>Electric Redon</i> (Universal South)	288	+1	2758
6	9	LITTLE WILLIES <i>Little Willies</i> (Milling/BuffEMC)	288	-32	5835
12	10	A. ESCOVEDO <i>The Boxing Mirror</i> (Back Porch/Norada/EMI)	285	+11	1981
10	11	SCOTT MILLER <i>Citation</i> (Sugar Hill)	281	-11	3888
9	12	RADNEY FOSTER <i>This World We Live In</i> (Dualtone)	276	-17	4733
13	13	JEFFREY FOUCAULT <i>Ghost Repeater</i> (Signature Sounds)	252	+5	1581
Debut	14	DUKE CHICKS <i>Taking The Long Way</i> (Open Wide/Columbia)	238	+78	1188
18	15	MARTY STUART... <i>Live At The Ryman</i> (Superlatone/Universal South)	228	+3	1785
22	16	HOUSTON MARCHMAN <i>Key To The Highway</i> (BCD)	223	+18	1586
14	17	TOM RUSSELL <i>Love And Fear</i> (HighTone)	222	-15	3858
30	18	ALLISON MOORER <i>Getting Somewhere</i> (Sugar Hill)	221	+38	878
23	19	BOB DELEVANTE <i>Columbus And The Colossal Mistake</i> (Rainy)	213	+13	1484
Debut	20	SAM BUSH <i>Laps In Seven</i> (Sugar Hill)	213	+78	384
19	21	BALE WATSON <i>Whiskey Or God</i> (Pale Duro)	208	-8	2888
20	22	SHAWN MULLINS <i>9th Ward Pickin' Parlor</i> (Vanguard)	208	-2	5887
29	23	BRUCE ROBINSON <i>Eleven Stories</i> (Sustain)	208	+18	1738
17	24	YONDER MOUNTAIN... <i>Yonder Mountain String Band</i> (Vanguard)	205	-24	1384
15	25	VARIOUS <i>A Case For Case: A Peter... (Hungry For Music)</i>	200	-37	2281
Debut	26	JOHN COWAN <i>New Tattoos</i> (Pinecastle)	197	+24	581
16	27	LEE ROY PARNELL <i>Back To The Well</i> (Universal South)	182	-48	3333
Debut	28	MEL YOUNG <i>Living With War</i> (Reprise)	182	+28	878
24	29	PINMONKEY <i>Big Shiny Cars</i> (Back Porch/Norada/EMI)	188	-11	2778
25	30	SHAWN CAMP <i>Fireball</i> (Emergent/S2e)	187	-8	1995

The Americana Airplay chart represents the reported play of terrestrial radio stations, nationally syndicated radio shows, satellite radio and internet stations that have agreed to submit weekly spin counts. For more information please visit www.americanamusic.org. © 2006 Americana Music Association.

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 hail 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

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

ARTIST TITLE LABEL(S)	ADDS
FRED EAGLESMITH <i>Milly's Cafe</i> (AMR)	16
DERAILERS <i>Soldiers Of Love</i> (Pale Duro)	13
SAM BUSH <i>Laps In Seven</i> (Sugar Hill)	11
VARIOUS <i>The Pilgrim: A Celebration Of Kris Kristofferson</i> (American Roots)	11
DARRELL SCOTT <i>The Invisible Man</i> (Full Light)	10
DUKE CHICKS <i>Taking The Long Way</i> (Open Wide/Columbia)	9

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KEVIN PETERSON
kpeterson@radioandrecords.com

Building A Heritage CHR Station

Start with the basics

In 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 leaders 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 out-reaching 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.

"Kidd 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 pot.

"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-



Paul Williams

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.

"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, Soundgar-

den 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 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

Continued on Page 65

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EMI Music Christian Music Group

R&R CHRISTIAN AC TOP 30

June 16, 2006

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	CASTING CROWNS Praise You In This Storm (Beach Street/Reunion/PLG)	1297	-33	19	42/0
2	2	AARON SHUST My Savior My God (Brash)	1198	+10	23	40/0
3	3	MERCYME So Long Self (MVO)	1117	-16	12	40/0
4	4	CHRIS TOMLIN How Great Is Our God (Sixsteps/Sparrow/EMI CMG)	1009	-31	24	41/0
6	5	MARK HARRIS Find Your Wings (MVO/Columbia)	964	+86	12	34/0
5	6	SELAN WIMBLODIE CRITTENDEN Bless The Broken Road (Curb)	948	+45	16	38/1
7	7	KUTLESS Strong Tower (BEC/Tooth & Nail)	872	+93	15	31/0
8	8	BRIAN LITTRELL Welcome Home (Reunion/PLG)	816	+45	9	37/2
13	9	THIRD DAY Mountain Of God (Essential/PLG)	763	+173	5	38/2
9	10	MATTHEW WEST Only Grace (Universal South/EMI CMG)	761	+9	29	38/0
10	11	MARK SCHULTZ I Am (Word/Curb/Warner Bros.)	686	-22	41	39/0
11	12	BARLOWGIRL I Need You To Love Me (Fervent/Curb/Warner Bros.)	629	-21	18	31/0
12	13	WATERMARK Light Of The World (Rocketown)	567	-51	17	29/0
14	14	JEREMY CAMP This Man (BEC/Tooth & Nail)	546	-29	40	37/0
16	15	DAVID CROWDER BAND Wholly Yours (Sixsteps/Sparrow/EMI CMG)	503	+43	8	26/4
17	16	TODD AGNEW My Jesus (SPE/Ardent)	347	-17	15	16/0
18	17	PAUL COLMAN Holding Onto You (Inpop)	344	+17	11	15/0
20	18	SHAWN MCDONALD Free (Sparrow/EMI CMG)	308	-7	13	19/0
21	19	WARREN BARFIELD Saved (Essential/PLG)	298	+4	13	13/0
22	20	AFTERS All That I Am (Simple/MVO)	294	+6	8	15/0
24	21	STORYSIDES More To This Life (Gotee)	290	+21	2	17/1
28	22	JEREMY MIDDLE Sweetly Broken (MVG)	281	+30	3	11/1
23	23	BROTHER'S KEEPER He Took The Scars (Training Union/Ardent)	279	-7	6	12/0
29	24	AYIESHA WOODS Happy (Gotee)	265	+17	3	16/2
Debut	25	NICHOLE NORDEMAN Real To Me (Sparrow/EMI CMG)	264	+28	1	16/1
19	26	NICOL SPONBERG Hallelujah (Curb)	260	-56	17	18/0
25	27	ZOEGIRL Unchangeable (Sparrow/EMI CMG)	252	-14	11	14/0
30	28	BEO NORMAN RICH MULLINS Sometimes By Step (Reunion/PLG)	242	-4	15	16/0
Debut	29	ANDY CHRISMAN Believe (Upside/Shelter)	229	+16	1	15/2
Debut	30	NATALIE GRANT The Real Me (Curb)	218	+1	1	13/0

MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
DAVID CROWDER BAND Wholly Yours (Sixsteps/Sparrow/EMI CMG)	4
TREEB3 All Over The World (Inpop)	4
BRIAN LITTRELL Welcome Home (Reunion/PLG)	2
THIRD DAY Mountain Of God (Essential/PLG)	2
AYIESHA WOODS Happy (Gotee)	2
ANDY CHRISMAN Believe (Upside/Shelter)	2
TURNING Out Of My Hands (RKT/Rocketown)	2

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
THIRD DAY Mountain Of God (Essential/PLG)	+173
KUTLESS Strong Tower (BEC/Tooth & Nail)	+93
MARK HARRIS Find Your Wings (MVO/Columbia)	+86
POINT OF GRACE God Is In It (Word/Curb/Warner Bros.)	+86
SELAN WIMBLODIE CRITTENDEN Bless The Broken Road (Curb)	+45
BRIAN LITTRELL Welcome Home (Reunion/PLG)	+45
DAVID CROWDER BAND Wholly Yours (Sixsteps/Sparrow/EMI CMG)	+43
BUILDING 429 I Belong To You (Word/Curb/Warner Bros.)	+41
JEREMY MIDDLE Sweetly Broken (MVG)	+30
TREEB3 All Over The World (Inpop)	+30

MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS
TREEB3 Blessed Be Your Name (Inpop)	518
CHRIS TOMLIN Holy Is The Lord (Sixsteps/Sparrow/EMI CMG)	507
THIRD DAY Cry Out To Jesus (Essential/PLG)	498
CARME UNDERWOOD Jesus, Take The Wheel (Arista/PLG)	465
CASTING CROWNS Lifesong (Beach Street/Reunion/PLG)	428
CASTING CROWNS Voice Of Truth (Beach Street/Reunion/PLG)	410
CASTING CROWNS Who Am I (Beach Street/Reunion/PLG)	409
JEREMY CAMP Take You Back (BEC/Tooth & Nail)	393
NEWSBOYS He Reigns (Sparrow/EMI CMG)	390
JEREMY CAMP Walk By Faith (BEC/Tooth & Nail)	384

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

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 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 AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. (© 2006, Arbitron Inc.) © 2006 Radio & Records.

NEW & ACTIVE

DOWNTOWN A Better Way (Centricity/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/Warner Bros.)
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 I Need You (Word/Curb/Warner Bros.)
Total Plays: 151, Total Stations: 11, Adds: 0

MAT KEARNEY Nothing Left To Lose (Inpop)
Total Plays: 145, Total Stations: 7, Adds: 1

BUILDING 429 I Belong To You (Word/Curb/Warner Bros.)
Total Plays: 131, Total Stations: 8, Adds: 1

TURNING Out Of My Hands (RKT/Rocketown)
Total Plays: 121, Total Stations: 8, Adds: 2

CHRIS RICE Untitled Hymn (Come To Jesus) (Rocketown)
Total Plays: 113, Total Stations: 8, Adds: 0

JEFF DEYO I Give You My Heart (Gotee)
Total Plays: 112, Total Stations: 14, Adds: 0

Songs ranked by total plays

NATALIE GRANT

"The Real Me"



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June 16, 2006

CHR TOP 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	SANCTUS REAL I'm Not Alright (Sparrow/EMI CMG)	1267	-28	18	30/0
2	2	AARON SHUST My Savior My God (Brush)	1088	+34	15	27/0
7	3	HAWK NELSON Everything You... (Tooth & Nail)	1037	+105	18	28/2
3	4	MAT KEARNEY Nothing Left To Lose (Ampap)	1034	-7	15	26/0
5	5	STORYSIDE:8 Everything And More (Gotee)	1015	+6	12	25/0
6	6	CASTING CROWNS Praise... (Beach Street/Reunion/PLG)	911	-88	17	22/0
4	7	BARLOWGIRL I Need You... (Fervent/Highway/Platinum Bros.)	911	-118	29	29/0
8	8	MERCYME So Long Self (INO)	819	-2	18	24/0
10	9	NEEDTOBREATHE You Are Here (Sparrow/EMI CMG)	793	+81	8	27/5
15	10	PLUMB Bittersweet (Carib)	758	+95	7	24/1
16	11	AYESHA WOODS Happy (Gotee)	675	+35	8	21/0
14	12	THIRD DAY I Can Feel It (Essential/PLG)	648	-13	8	24/1
13	13	JEREMY CAMP This Man (BEC/Tooth & Nail)	626	-44	23	15/0
9	14	KRYSTAL MEYERS Fire (Essential/PLG)	602	-108	14	17/0
11	15	SEVENTH DAY SLUMBER Oceans... (BEC/Tooth & Nail)	591	-91	19	17/0
17	16	AFTERS All That I Am (Simple/INO)	584	-1	11	18/0
18	17	NATE SALLIE Breakthrough (Carib)	580	+18	7	20/0
12	18	TOSYMAC Diverse City (ForeFront/EMI CMG)	547	-128	17	14/0
20	19	HYPER STATIC UNION Praying... (RKT/Rocktown)	543	+74	4	22/5
18	20	SHAWN McDONALD Free (Sparrow/EMI CMG)	473	-181	17	12/0
23	21	DOWNHERE The More (Contricity/Word)	485	+38	5	14/0
26	22	LEELAND Sound Of Melodies (Essential/PLG)	418	+87	3	17/2
25	23	DALTON Life Afraid (Salentric)	414	+18	3	16/0
27	24	STARFIELD My Generation (Sparrow/EMI CMG)	408	+55	4	15/2
29	25	FIGHTING INSTINCT Back... (EMI Music Reactive/Gotee)	383	+88	2	14/1
24	26	CHRIS TOMLIN How Great... (Sixsteps/Sparrow/EMI CMG)	371	-58	14	18/0
21	27	SUPERCHICK It's On (Ampap)	356	-74	12	11/0
Debut	28	RELIENT K High Of 75 (Gotee)	337	+58	1	14/3
30	29	D. CROWDER BAND Wholly... (Sixsteps/Sparrow/EMI CMG)	318	+8	2	12/1
-	30	WARREN BARFIELD Saved (Essential/PLG)	288	-8	12	18/0

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: 258, Total Stations: 8, Adds: 1
FLYLEAF All Around Me (SRE/Octone)
Total Plays: 235, Total Stations: 10, Adds: 1
DECEMBERADIO Love Found Me (Love's Got A Hold) (Shanow)
Total Plays: 230, Total Stations: 11, Adds: 0
TURNING Out Of My Hands (RKT/Rocktown)
Total Plays: 216, Total Stations: 8, Adds: 0
MICHELLE BONILLA Sini (Without You) (Cross Movement)
Total Plays: 191, Total Stations: 9, Adds: 4

CECE WILLIAMS Pray (ParaSprings/Sony Urban/Epic)
Total Plays: 184, Total Stations: 4, Adds: 0
P.B.B. Goodbye For Now (Atlantic)
Total Plays: 176, Total Stations: 4, Adds: 0
P.B.B. This Time (Atlantic)
Total Plays: 170, Total Stations: 10, Adds: 3
MATTHEW WEST History (Universal South/EMI CMG)
Total Plays: 170, Total Stations: 8, Adds: 1
RUN KID RUN We've Only Just Began (Tooth & Nail)
Total Plays: 154, Total Stations: 7, Adds: 8

ROCK TOP 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	KUTLESS Shut Me Out (BEC/Tooth & Nail)	336	-49	17	31/0
3	2	RUN KID RUN We've Only Just Began (Tooth & Nail)	331	+7	12	28/0
2	3	SANCTUS REAL I'm Not Alright (Sparrow/EMI CMG)	330	+5	18	25/0
6	4	DECYFER DOWN Life Again (SRE)	318	+33	16	31/0
4	5	HAWK NELSON Everything You... (Tooth & Nail)	305	-7	13	28/0
8	6	PROJECT 86 My WR Be A Dead Man (Tooth & Nail)	294	+11	12	25/0
9	7	FOLD The Title Track (Tooth & Nail)	274	+33	14	14/0
10	8	NED Breathes Into Me (Essential/PLG)	247	+8	8	30/1
12	9	DAY OF FIRE Cut & Move (Essential/PLG)	219	+1	6	28/0
13	10	FAMILY FORCE 5 Replace Me (Gotee/Maverick)	218	-1	18	24/0
14	11	KIDS IN THE WAY The Seed We've Sown (Flicker/PLG)	215	+3	17	21/0
15	12	EDISON GLASS Forever (Credential/EMI CMG)	212	+2	12	13/0
18	13	PLUMB Good Behavior (Carib)	203	+19	18	27/0
8	14	FLYLEAF All Around Me (SRE/Octone)	198	-58	20	22/0
16	15	SUPERCHICK It's On (Ampap)	195	+1	12	18/0
29	16	FIREFLIGHT You Decide (Flicker/PLG)	181	+78	2	18/4
Debut	17	FALLING UP Contact (BEC/Tooth & Nail)	180	+81	1	17/5
7	18	HYPER STATIC UNION Overhead (RKT/Rocktown)	180	-83	15	21/0
11	19	AMBERLIN Time & Confusion (Tooth & Nail)	185	-48	19	20/0
23	20	MANIC DRIVE Luckiest (Whiplash)	183	+38	8	22/0
19	21	STARFIELD My Generation (Sparrow/EMI CMG)	182	0	9	15/0
22	22	STAVESACRE It's Beautiful... (Abacus)	185	+5	6	23/1
21	23	DISCIPLE Rise Up (SRE)	181	-2	20	19/0
28	24	DZMAS Redemption, Passion, Glory (Credential/EMI CMG)	158	+24	3	17/8
17	25	ELEVENTYSEVEN More Than... (Flicker/PLG)	155	-38	19	21/0
24	26	RELIENT K High Of 75 (Gotee)	152	+5	2	22/1
Debut	27	P.O.D. This Time (Atlantic)	151	+42	1	22/2
28	28	CLASSIC CRIME The... (Tooth & Nail/EMI Music Reactive)	150	+31	3	13/1
20	29	STAPLE Gavel From Gun Barrels (Flicker/PLG)	138	-51	18	18/0
25	30	THIRD DAY I Can Feel It (Essential/PLG)	128	-8	6	18/0

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 Stretched Over (Bloodgate)
Total Plays: 118, Total Stations: 11, Adds: 1
SPOKEN Time After Time (Tooth & Nail)
Total Plays: 103, Total Stations: 8, Adds: 0
MONDAY MORNING Can't Go On (Salentric)
Total Plays: 102, Total Stations: 14, Adds: 1
DECEMBERADIO Love Found Me (Love's Got A Hold) (Shanow)
Total Plays: 95, Total Stations: 18, Adds: 3
THOUSAND FOOT KITCHEN Breathes You In (Tooth & Nail)
Total Plays: 88, Total Stations: 8, Adds: 1

HOMELESS J The Flesh (Salentric)
Total Plays: 88, Total Stations: 11, Adds: 0
JONAS33 Desensitized (SRE/Arbut)
Total Plays: 58, Total Stations: 11, Adds: 7
ELEVENTYSEVEN MySpace (Flicker/PLG)
Total Plays: 58, Total Stations: 6, Adds: 4
KRYSTAL MEYERS Collide (Essential/PLG)
Total Plays: 57, Total Stations: 8, Adds: 2
FAM Carousell (Tooth & Nail)
Total Plays: 47, Total Stations: 8, Adds: 2



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June 16, 2006

INSPO TOP 20

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	MARK HARRIS Find Your Wings (INO/Columbia)	382	+43	11	28/2
2	2	CASTING... Praise You... (Beach Street/Reunion/PLG)	317	+43	17	16/2
5	3	WAYBURN DEAN Gotta Forgive Them (WayJade/EMG)	298	+58	18	15/1
3	4	DAVID PHELPS Behold... (Word/Curb/Warner Bros.)	272	+18	9	16/0
6	5	B. NORMAN JR. MULLINS Sometimes... (Reunion/PLG)	241	+18	13	13/0
4	6	JOSH BATES King Of Glory (Beach Street/Reunion/PLG)	240	0	15	13/0
13	7	AARON SHUST My Savior My God (Brash)	238	+81	8	12/2
9	8	BRIAN LITTRELL Welcome Home (Reunion/PLG)	217	+58	8	14/4
10	9	SARA GROVES Just Showed Up (INO)	182	+25	5	12/0
14	10	SELAM... Bless The Broken Road (Curb)	181	+33	11	10/2
7	11	COREY EMERSON Look To You (Discovery House)	171	+1	12	11/8
12	12	LARIELLE HARRIS Let At Your Hands (Discovery House)	165	+9	4	13/1
18	13	THIRD DAY Mountain Of God (Essential/PLG)	158	+34	2	11/1
8	14	DAILENE ZSCNECH Call Upon His Name (INO)	153	-7	18	16/0
Debut	15	MERCYME So Long Self (INO)	152	+71	1	9/2
Debut	16	MICHAEL CARD Older Than The Rain (Discovery House)	152	+33	1	12/2
Debut	17	AVALON Orphans Of God (Sparrow/EMI CMG)	145	+53	1	12/3
17	18	TODD AGNEW My Jesus (SRE/Ardent)	138	+3	11	7/0
Debut	19	TWILA PRIBS Hossain (You Are Holy) (Integrity Label Group)	125	+48	1	12/2
19	20	BIG DADDY... Without You (Fervent/Curb/Warner Bros.)	124	+4	3	8/0

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 Ooh Ah (Gotee)
2	L.A. SYMPHONY Dance Like (Gotee)
3	NELKOS I Stand Alone (Shamrock)
4	AMBASSADOR My Clothes, My Hair (Cross Movement)
5	BOBBY BISHOP He Won't Leave You (Beatmart)
6	ALUMNI Like A Dream (Independent)
7	TEDASINI Houston, We Have A Problem (Roach)
8	3 THE GOD WAY Ride 4 U (Kought Upp)
9	ELECTRIC CHURCH Dance Floor (Shamrock)
10	KONNE Switch (Alliant)

CHRISTIAN AC TOP 30 INDICATOR

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	MERCYME So Long Self (INO)	1282	+85	13	38/2
2	2	CASTING... Praise You In... (Beach Street/Reunion/PLG)	1131	+81	18	38/3
3	3	AARON SHUST My Savior My God (Brash)	1025	+35	18	35/2
4	4	MARK HARRIS Find Your Wings (INO/Columbia)	1018	+93	11	38/2
5	5	BRIAN LITTRELL Welcome Home (Reunion/PLG)	948	+93	18	35/2
10	6	DAVID... Wholly Yours (Sixsteps/Sparrow/EMI CMG)	812	+128	9	32/3
8	7	SELAM... Bless The Broken Road (Curb)	782	+39	14	28/1
6	8	C. TORLUMI How Great... (Sixsteps/Sparrow/EMI CMG)	767	+2	23	28/2
9	9	BARLOWMIL I Need You... (Fervent/Curb/Warner Bros.)	758	+25	19	27/2
7	10	WATERMARK Light Of The World (Rockettown)	748	0	19	38/2
11	11	THIRD DAY Mountain Of God (Essential/PLG)	703	+118	5	32/3
12	12	BIG DADDY... Without You (Fervent/Curb/Warner Bros.)	634	+58	13	28/2
13	13	AYESHA WOODS Happy (Gotee)	527	+18	7	23/0
14	14	DOWNHERE A Better Way (Centricity/Word)	514	+34	8	24/0
16	15	KUTLESS Strong Tower (BEC/Tooth & Nail)	492	+48	5	24/2
17	16	STORYSIDE-B More To This Life (Gotee)	454	+27	8	21/1
18	17	SHAWN MCDONALD Free (Sparrow/EMI CMG)	438	+45	7	28/1
21	18	REYNOLDE HENDERMAN Real To Me (Sparrow/EMI CMG)	422	+43	8	21/1
19	19	AFTERS All That I Am (Simple/INO)	407	+14	11	18/1
15	20	TODD AGNEW My Jesus (SRE/Ardent)	406	-45	12	18/2
20	21	NEWSBOYS I Am Free (Annap)	387	-3	28	18/2
28	22	BUILDING 429 I Belong To You (Word/Curb/Warner Bros.)	388	+75	3	21/2
23	23	WARREN BANFIELD Saved (Essential/PLG)	388	-5	14	14/0
22	24	C. UNDERWOOD Jesus, Take The Wheel (Arista/PLG)	381	-18	19	15/2
24	25	JOSH BATES King Of Glory (Beach Street/Reunion/PLG)	351	+13	8	15/0
26	26	NATALIE GRANT The Real Me (Curb)	348	+43	2	28/3
27	27	JEREMY RIDDLE Sweetly Broken (VING)	314	+17	2	15/1
Debut	28	MAT KEARNEY Nothing Left To Lose (Annap)	308	+58	1	13/2
25	29	POCKET... Song To The King (Myrrh/Curb/Warner Bros.)	298	-27	18	13/1
30	30	MATTHEW WEST History (Universal South/EMI CMG)	288	+35	2	28/3

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

NEW & ACTIVE

HYPER STATIC... Praying For Sunny Days (RKT/Rocktown)
Total Plays: 254, Total Stations: 15, Add: 2
REBECCA ST. JAMES You Are Loved (ForeFront/EMI CMG)
Total Plays: 254, Total Stations: 12, Add: 1
INCOGNITO SPOONERS Hallelujah (Curb)
Total Plays: 230, Total Stations: 11, Add: 2
B. NORMAN JR. MULLINS Sometimes By Step (Reunion/PLG)
Total Plays: 218, Total Stations: 11, Add: 2
BROTHER'S... He Took The Scars (Training Union/Ardent)
Total Plays: 210, Total Stations: 11, Add: 0

SARA GROVES Just Showed Up (INO)
Total Plays: 188, Total Stations: 10, Add: 3
AVALON Orphans Of God (Sparrow/EMI CMG)
Total Plays: 176, Total Stations: 9, Add: 1
ANDY CHRISTMAN Believe (Kiparis/Shelter)
Total Plays: 180, Total Stations: 4, Add: 0
TURNING Out Of My Hands (RKT/Rocktown)
Total Plays: 152, Total Stations: 10, Add: 2
M. REEMAN You Never Let Go (Sixsteps/Sparrow/EMI CMG)
Total Plays: 128, Total Stations: 9, Add: 2

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 promo 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,

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 face-to-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."



America's Best Testing Christian Rock Songs 12+ For The Week Ending 6/8/06

Artist Title (Label)	TW	FamL	Bern	Per. 10-34	W 10-34	M 10-34
RED Breathes Into Me (Essential/PLG)	4.41	88%	2%	4.43	4.36	4.71
MARK NELSON Everything You Ever Wanted (Tooth & Nail)	4.40	87%	12%	4.86	4.88	4.88
SANCTUS REAL I'm Not Alright (Sparrow/EMI CMG)	4.33	88%	11%	4.23	4.37	3.82
KUTLESS Shut Me Out (BEC/Tooth & Nail)	4.30	87%	18%	4.33	4.31	4.38
ANDERLIN Time & Confusion (Tooth & Nail)	4.28	79%	8%	4.14	4.23	3.81
CLASSIC CRIME The Coldest Heart (Tooth & Nail/EMI Music Reactive)	4.28	81%	4%	4.34	4.33	4.88
FLYLEAF All Around Me (SRE/Arden)	4.14	79%	12%	4.33	4.44	4.88
SWITCHFOOT We Are One Tonight (Sparrow/EMI CMG)	4.13	88%	28%	4.88	4.88	4.87
DISCIPLE Rise Up (SRE)	4.08	83%	18%	4.28	4.18	4.30
BURDEN ONE GUN Who You Are (BEC/Tooth & Nail)	4.06	78%	9%	3.88	3.88	3.88
RED RED RED We've Only Just Begun (Tooth & Nail)	4.02	87%	18%	3.78	3.88	3.44
STAPLE Covers From Gun Barrels (Flicker/PLG)	3.87	47%	8%	4.34	4.38	4.38
STARFIELD My Generation (Sparrow/EMI CMG)	3.88	82%	4%	3.88	3.84	3.12
FOLD The Title Track (Tooth & Nail)	3.83	41%	8%	3.77	3.88	3.88
ELEVENTYSEVEN More Than A Revolution (Flicker/PLG)	3.88	84%	12%	3.81	3.74	4.88
FAMILY FORCE 5 Replace Me (Gotee/Motown)	3.88	73%	17%	3.82	3.88	3.88
INDS IN THE WAY The Best We've Seen (Flicker/PLG)	3.83	83%	7%	3.83	3.77	4.88
ERISON GLASS Forever (Credence/EMI CMG)	3.74	82%	18%	3.83	3.87	3.88
THIRD DAY I Can Feel It (Essential/PLG)	3.71	82%	12%	3.43	3.46	3.88
PROJECT 86 My Will Be A Good Man (Tooth & Nail)	3.68	82%	12%	3.81	3.88	3.78
PLUMED Good Behavior (Curb)	3.68	81%	12%	3.78	3.87	3.88
SUPERCHICK It's On (Annap)	3.46	74%	28%	3.37	3.38	3.33

Total sample size is 200 respondents. Total average favorability 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 love 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/metric preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the internet only. RateTheMusic.com is a registered trademark of RateTheMusic.com. The RTM system is available for local radio stations by calling 818-377-6388. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.



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N.Y.'s Love Affair With 'Amor'

One on one with Tony Luna

Latino 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 reggaeton, 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 on-air 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-

gar. In the morning we take on controversial 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.



Tony Luna

"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 *Vivelo*," 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 some-

one 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



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 (l-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."

RADIO Y MÚSICA

R&R

See Them Live

June

- 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 Valentín 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

- 1 Vicente Fernández, Arco Arena, Sacramento
- 2 Vicente Fernández & Paquita La Del Barrio, Dodge Theater, Phoenix
- 2 Christian Castro, Kodak Theater, Los Angeles
- 6 Reyli, 4th & B, San Diego
- 7 Maldita Vecindad, Barcelona, Sunnyvale, CA
- 8 Maldita Vecindad, Pacific Amphitheater, Costa Mesa, CA
- 8 Gipsy Kings, Bank of America Pavilion, Boston
- 8 Amanda Miguel & Diego Verdaguier, B.B. King's, New York
- 8 Intocable, Dodge Theater, Phoenix
- 9 Maldita Vecindad & Los Abandoned, House of Blues, San Diego
- 9 Amanda Miguel & Diego Verdaguier, House of Blues, Chicago
- 11 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. Solís & Laura Pausini, Shoreline Amphitheater, Mountain View, CA
- 14 Ozomatli, Irving Plaza, New York
- 14 Intocable, Gibson Amphitheater, Los Angeles
- 14 Sí*Se, Black Cat, Washington, DC
- 15 Gipsy Kings, City Lights Pavilion, Denver
- 15 Marc Anthony, Marco A. Solís & Laura Pausini, Verizon Wireless Amphitheater, Irvine, CA
- 15 RBD, Madison Square Garden, New York

R&R Going For Adds

CONTEMPORARY

- CHELO Cha Cha (Sony 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 (Joey)
- ULISES QUINTERO Algo Más (Sony BMG)

TROPICAL

- RAULIN ROSENDD Si No Van A Morir Mi Muerte (Viva Discos/Cutting Latinal)

ROCK/ALTERNATIVE

- VIVANATIVA Lágrimas (Universal)

LATIN URBAN

No Adds This Week

¡Qué 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 Compró" (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; Thalia'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 Manuel'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/Krazyie (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.



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.

TELEVISION

TOP 10 SPANISH-LANGUAGE SHOWS ON HISPANIC NETWORKS

- 1 La Fea Más Bella
- 2 Barrera De Amor
- 3 Don Francisco Presenta
- 4 Peregrina
- 5 Cantando Por Un Sueño
- 6 Cristina
- 7 Aquí Y Ahora
- 8 Casos De La Vida Real
- 9 Sábado Gigante
- 10 Noticiero Univisión Presenta

TOP 10 ENGLISH-LANGUAGE SHOWS MOST WATCHED BY HISPANICS

- 1 Alma Awards
- 2 NBA Finals Game 2
- 3 NBA Finals Game 1
- 4 So You Think You Can Dance (Thurs., 9pm)
- 5 So You Think You Can Dance (Wed.)
- 6 WWE Smackdown!
- 7 So You Think You Can Dance (Thurs., 8pm)
- 8 Fox Movie (Mon.)
- 9 Deal Or No Deal (Mon.)
- 10 Family Guy

June 5-11. Hispanics 2+. Source: Nielsen Media Research

R&R REGIONAL MEXICAN TOP 30

June 16, 2006

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS/ ADDS
	1	GRUPO MONTEZ DE DURANGO Adiós A Mi Amante (Edimonsa/Disa)	1191	+28	10	45/1
	2	INTOCABLE Alguien Te Va A Hacer Llorar (EMI Televisa)	1069	-40	9	40/0
	3	MARIANO BARBA Aliado Del Tiempo (Three Sound)	1052	+25	13	44/1
	4	CONJUNTO PRIMAVERA Diganle (Fonovisa)	982	+171	4	43/6
	5	ALFREDO RAMIREZ Qué Lástima (Disa)	909	+5	7	40/0
	6	LOS RIELEROS DEL NORTE Voy A Llorar Por Ti (Fonovisa)	838	-13	10	40/1
	7	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 Feas (Fonovisa)	732	+28	2	32/3
18	11	LOS HURACANES DEL NORTE Fue Mentira (Univision)	719	+114	3	34/3
7	12	CONJUNTO PRIMAVERA Algo De Mi (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 Compró (Univision)	667	+179	2	28/7
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	-89	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	27/0
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.

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MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
LOS TIGRES DEL NORTE Ingratitud (Fonovisa)	14
JENNI RIVERA No Vas A Creer (Fonovisa)	9
DUELO Te Compró (Univision)	7
CONJUNTO PRIMAVERA Diganle (Fonovisa)	6
ALEGRES DE LA SIERRA De Rodillas Te Pido (Viva)	6
CONTROL Lluve Sobre Mojado (Univision)	5

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
LOS TIGRES DEL NORTE Ingratitud (Fonovisa)	+414
JENNI RIVERA No Vas A Creer (Fonovisa)	+185
DUELO Te Compró (Univision)	+179
JOAN SEBASTIAN Más Allá Del Sol (Balboa)	+175
CONJUNTO PRIMAVERA Diganle (Fonovisa)	+171
LOS HURACANES DEL NORTE Fue Mentira (Univision)	+114
ALEGRES DE LA SIERRA De Rodillas Te Pido (Viva)	+89
CONTROL Lluve Sobre Mojado (Univision)	+88
ALACRANES MUSICAL Donde Estás (Univision)	+66
BANDA EL RECODO 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: 0

KUMBIA KINGS Pachuco (EMI Televisa)
Total Plays: 347, Total Stations: 18, Adds: 0

K-PAZ DE LA SIERRA Silueta De Cristal (Edimonsa/Disa)
Total Plays: 324, Total Stations: 17, Adds: 4

BANDA PEQUEÑOS MUSICAL Reencuentro (Fonovisa)
Total Plays: 321, Total Stations: 18, Adds: 2

BRONCO "EL GIGANTE DE AMERICA" Quitame (Fonovisa)
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

Songs ranked by total plays

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

MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS
ALACRANES MUSICAL Si Yo Fuera Tu Amor (Univision)	574
EL CHAPO DE SINALOA Para Que Regreses (Disa)	544
K-PAZ DE LA SIERRA Pero Te Vas A Arrapantir (Edimonsa/Disa)	524
BETO Y SUS CANARIOS Pensando En Ti (Edimonsa/Disa)	519
KUMBIA KINGS Na Na Na (Dulce Niña) (EMI Televisa)	428
BETO Y SUS CANARIOS No Puedo Olvidarte (Edimonsa/Disa)	353
GRUPO MONTEZ DE DURANGO Lagrimillas Tontas (Edimonsa/Disa)	339
PATRULLA 81 Eres Divino (Disa)	311
SERGIO VEGA "EL SHAKA" Dueño De Ti (Sony BMG)	303
BANDA LOS ELEGIDOS Fruta Prohibida (Fonovisa)	294

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R&R CONTEMPORARY TOP 30

June 16, 2006

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	ALEJANDRA GUZMAN <i>Volveré A Amar (Sony BMG)</i>	917	-2	12	24/0
2	2	SHAKIRA <i>¡WYCLEF JEAN Hips Don't Lie (Epic)</i>	730	+23	8	19/0
4	3	JULIETA VENEGAS <i>Me Voy (Sony BMG)</i>	685	+131	9	22/1
3	4	LA OREJA DE VAN GOGH <i>Mulaca De Trapo (Sony BMG)</i>	633	-33	12	23/0
5	5	CAMILA <i>Abrázame (Sony BMG)</i>	606	+53	14	25/0
6	6	SIN BANDERA <i>Que Me Alcance La Vida (Sony BMG)</i>	552	+51	15	23/0
13	7	RBD <i>Este Corazón (EMI Televisa)</i>	546	+179	6	17/3
7	8	JUANES <i>Lo Que Me Gusta A Mí (Universal)</i>	482	-38	23	24/1
8	9	JEREMAS <i>Uno Y Uno Es Igual A Tres (Universal)</i>	458	0	12	15/1
9	10	SHAKIRA <i>Día De Enero (Epic)</i>	446	-7	21	17/1
10	11	BOELIA <i>Cómo Duele (Barrera De Amor) (EMI Televisa)</i>	415	0	13	18/1
11	12	CHAYANNE <i>Te Echo De Menos (Sony BMG)</i>	403	-12	20	18/0
12	13	LUIS FONSI <i>Por Una Mujer (Universal)</i>	338	-33	17	15/0
14	14	ANAIS <i>Lo Que Son Las Cosas (Univision)</i>	298	-58	10	16/0
24	15	THALIA <i>¡AVENTURA No, No, No (EMI Televisa)</i>	294	+68	3	12/2
16	16	VICTOR MANUELLE <i>¡YURIDIA Nuestro Amor Se Ha Vuelto Ayer (Sony BMG)</i>	294	+1	4	8/1
Debut	17	RICARDO ARJONA <i>A Ti (Sony BMG)</i>	281	+227	1	10/8
Debut	18	MACH & DADDY <i>La Botella (Universal)</i>	277	+188	1	10/4
18	19	YAHIR <i>Detalles (Warner M.L.)</i>	272	+8	10	12/1
20	20	REIK <i>Que Vida La Mía (Sony BMG)</i>	258	+11	20	19/0
30	21	BELANOVA <i>Por Ti (Universal)</i>	258	+75	2	10/1
19	22	RBD <i>Aún Hay Algo (EMI Televisa)</i>	241	-21	18	20/0
15	23	BELANOVA <i>Me Pregunto (Universal)</i>	238	-58	13	14/0
25	24	LAURA PAUSINI <i>Tu Nombre En Mayúsculas (Warner M.L.)</i>	225	-1	5	8/0
21	25	SI SEÑOR <i>Verano Del 96 (VeneMusic)</i>	225	-20	8	5/0
28	26	BACHLOS <i>Contigo Se Va (Warner M.L.)</i>	223	+39	2	11/1
17	27	EL SUEÑO DE MORFEO <i>Ojos De Cielo (Warner M.L.)</i>	223	-86	18	15/0
23	28	ANA BARBARA <i>No Es Brujería (Fonovisa)</i>	212	-18	4	8/0
Debut	29	ENANITOS VERDES <i>Mariposas (Universal)</i>	201	+62	1	8/1
22	30	RICKY MARTIN <i>It's Alright (Columbia)</i>	198	-48	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

ARTIST TITLE LABEL(S)	TOTAL PLAYS
REIK <i>Noviembre Sin Ti (Sony BMG)</i>	482
LAURA PAUSINI <i>Como Si No Nos Hubiéramos Amado (Warner M.L.)</i>	314
SIN BANDERA <i>Suelta Mi Mano (Sony BMG)</i>	306
YURIDIA <i>Angel (Sony BMG)</i>	247

ARTIST TITLE LABEL(S)	TOTAL PLAYS
RBD <i>Nuestro Amor (EMI Televisa)</i>	222
YAHIR <i>No Te Apartes De Mí (Warner M.L.)</i>	218
JUANES <i>La Carica Negra (Universal)</i>	207
REYLI BARRA <i>Amor Del Bueno (Sony BMG)</i>	203
LA SA ESTACION <i>Algo Más (Sony BMG)</i>	198
FRANCO DE VITA <i>Tú De Quié Vas (Sony BMG)</i>	196

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MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
RICARDO ARJONA <i>A Ti (Sony BMG)</i>	8
MACH & DADDY <i>La Botella (Universal)</i>	4
RBD <i>Este Corazón (EMI Televisa)</i>	3
GISELLE <i>De Quié Nas Vale (Universal)</i>	3
WITOCABLE <i>Déjate Amar (EMI Televisa)</i>	3
THALIA <i>¡AVENTURA No, No, No (EMI Televisa)</i>	2
GLORIA TREVI <i>Todos Me Miran (Univision)</i>	2

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
RICARDO ARJONA <i>A Ti (Sony BMG)</i>	+227
RBD <i>Este Corazón (EMI Televisa)</i>	+179
JULIETA VENEGAS <i>Me Voy (Sony BMG)</i>	+131
MACH & DADDY <i>La Botella (Universal)</i>	+108
BELANOVA <i>Por Ti (Universal)</i>	+75
THALIA <i>¡AVENTURA No, No, No (EMI Televisa)</i>	+68
ENANITOS VERDES <i>Mariposas (Universal)</i>	+62
CAMILA <i>Abrázame (Sony BMG)</i>	+53
SIN BANDERA <i>Que Me Alcance La Vida (Sony BMG)</i>	+51
WITOCABLE <i>Déjate Amar (EMI Televisa)</i>	+45

NEW & ACTIVE

JEAN <i>Duele (Sony BMG)</i>	Total Plays: 186, Total Stations: 6, Adds: 0
EDUARDO CRUZ <i>Tu Manera (Warner M.L.)</i>	Total Plays: 175, Total Stations: 11, Adds: 1
FRANKIE J. <i>Pensando En Ti (Columbia)</i>	Total Plays: 170, Total Stations: 7, Adds: 0
SIN BANDERA <i>Junto A Ti (Sony BMG)</i>	Total Plays: 165, Total Stations: 4, Adds: 0
ALICIA VILLARREAL <i>Insensible A Ti (Universal)</i>	Total Plays: 157, Total Stations: 8, Adds: 0
OSE <i>Ahora Que No Estás (Fonovisa)</i>	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.



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R/R LATIN FORMATS

June 16, 2006

TROPICAL TOP 30

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	V. MANUELLE Nuestro Amor Se Ha Vuelto Ayer (Sony BMG)	289	+10	9	13/0
3	2	RAKIM Y KEN-Y Down (Universal)	251	-4	13	10/0
2	3	MONCHY & ALEXANDRA No Es Una Novela (J&N)	248	-13	13	11/0
4	4	SHAKIRA #WYCLEF JEAN Hips Don't Lie (Epic)	247	+21	8	10/1
5	5	TITO "EL BAMBINO" Calle (EMI Televisa)	241	+17	12	9/0
6	6	MARC ANTHONY Tu Amor Me Hace Bien (Sony BMG)	228	+7	34	12/0
9	7	DADDY YANKEE Machucando (El Cartel/Interscope)	189	+38	15	7/0
8	8	DON OMAR Angelitos (V/Machete)	187	+13	8	10/1
7	9	INDIA Solamente Una Noche (SGZ/Univision)	158	-29	7	11/0
10	10	WISIN & YANDEL Llamá Pa' Verte (Machete)	155	-8	31	8/0
12	11	JUANES Lo Que Me Gusta A Mí (Universal)	144	+1	29	7/0
23	12	TNALIA SAVENTURA No, No, No (EMI Televisa)	138	+34	5	4/0
22	13	FORSECA To Mundo Fiere (EMI Televisa)	133	+27	3	0/1
19	14	ORQUESTA GUAYACAN Ay Amor, Cuando... (Sony BMG)	117	-8	7	0/1
13	15	#KLAIBE #WYCLEF MANUELLE Evitaré (Sony BMG)	115	-27	18	9/0
20	16	WISIN & YANDEL SAVENTURA Noche De Sana (Machete)	106	-4	13	9/0
14	17	GILBERTO S. ROSA Por La Herida De Un Amor (Sony BMG)	102	-40	18	8/0
26	18	LUIS FORTSI Por Una Mujer (Universal)	91	+16	13	6/0
21	19	OLGA TAMBON Desde Que Llegaste A Mí (Sony BMG)	90	-18	9	5/0
17	20	LIM-T 21 El Baile Pagao (Univision)	90	-31	16	4/0
11	21	A. MONTAÑEZ #DADDY YANKEE Se La Ve (SGZ/Univision)	82	-77	13	12/0
-	22	ZACARIAS FERREIRA La Aviopa (J&N)	78	+22	2	5/1
-	23	C. CRUZ #ANGEL & #KORZ Déjala Que Baile (SGZ/Univision)	75	+15	2	5/1
27	24	JEREMIAS Una Y Uno Es Igual A Tres (Universal)	74	-4	6	7/0
25	25	AMAS Lo Que Son Las Cosas (Univision)	74	-12	16	8/0
24	26	MARC ANTHONY Volando Entre Tus Brazos (Sony BMG)	72	-25	5	4/0
Debut	27	MARC ANTHONY Qué Precio Tiene El Cielo (Sony BMG)	68	+68	1	3/3
Debut	28	A. MONTAÑEZ #VOLTO En Mi Puertorro (SGZ/Univision)	65	+50	1	4/4
28	29	TITO NIEVES Si Yo Fuera El (SGZ/Univision)	63	-8	19	7/0
30	30	PUERTO RICAN POWER Se Ven Bonitas (J&N)	62	-1	7	8/0

14 Tropical 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

DON MIGUELO Ma' Taido (J&N)
Total Plays: 57, Total Stations: 2, Adds: 0

GISELLE De Que Nos Vale (Universal)
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 (Diamond)
Total Plays: 46, Total Stations: 3, Adds: 0

ALEX "EL BIZCOCHITO" Si Ella Supiera (Sony BMG)
Total Plays: 45, Total Stations: 3, Adds: 1

MACH & DADDY La Botella (Universal)
Total Plays: 44, Total Stations: 3, Adds: 2

LIM-T 21 A La Nena Le Gusta (Univision)
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 Televisa)
Total Plays: 35, Total Stations: 3, Adds: 0

ALEXIS Y FIDO Agárrale El Pantalón (Sony BMG)
Total Plays: 32, Total Stations: 4, Adds: 1

Songs ranked by total plays

ROCK/ALTERNATIVE

TW	ARTIST Title Label(s)
1	BABASONICOS Yegua (Universal)
2	LOS BUNKERS Lluve Sobre La Ciudad (Nacional)
3	PLASTILINA MOSH Millionaire (EMI Televisa)
4	PINKER TONES Sonido Total (Nacional)
5	BABASONICOS Carismático (Universal)
6	MEXICAN INSTITUTE OF SOUND Mirando A Las Muchachas (Nacional)
7	BERSUIT VERGARABAT Madre Hay Una Sola (Universal)
8	HUMMERSQUEAL Buick A Monterrey (SourPop)
9	CABULA Heroína (Independent Love/V&J)
10	TANGHETTO Blue Monday (Nacional)
11	SI SEÑOR Verano Del 96 (VeneMusic)
12	GUSTAVO CERATI Crimen (Sony BMG)
13	LOS CALZONES Mala Vida (Universal)
14	SPIGGA People Of The Sun (El Relámpago Musical/Supermercado 23/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 specialty rock/alternative shows, airing at least 2 hours per week, on radio stations across the country.

LATIN URBAN TOP 30

POWERED BY
MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	SHAKIRA #WYCLEF JEAN Hips Don't Lie (Epic)	837	+33	15	13/0
2	2	RAKIM Y KEN-Y Down (Universal)	688	+56	13	13/0
3	3	DON OMAR Angelitos (V/Machete)	638	+17	8	10/0
5	4	TITO "EL BAMBINO" Calle (EMI Televisa)	634	+81	12	11/0
7	5	AVENTURA Un Beso (Premium)	602	+78	23	11/1
6	6	DADDY YANKEE Machucando (El Cartel/Interscope)	585	+28	16	12/0
4	7	SEAN PAUL Temperature (VP/Atlantic)	578	-11	12	12/0
8	8	WISIN & YANDEL SAVENTURA Noche De Sana (Machete)	513	+31	18	13/0
9	9	CALLE 13 Atrévete - Te (Sony BMG)	490	+42	15	12/0
10	10	DADDY YANKEE Rampa (El Cartel/Interscope)	459	+31	29	14/0
11	11	WISIN & YANDEL Llamá Pa' Verte (Machete)	372	-38	29	13/0
13	12	VOLTO... Chafin Celin Chumbi (White Lion/Sony Urban/Epic)	341	+84	23	13/1
14	13	AVENTURA #DON OMAR Ella Y Yo (Premium)	308	+34	29	13/0
17	14	ALEXIS Y FIDO #ZORL... Agárrale El Pantalón (Sony BMG)	304	+98	3	9/1
18	15	CASSIE Me & U (MarkSelection/Bad Boy/Atlantic)	244	+44	3	0/2
12	16	KMOW Diamond Girl (Balboa)	237	-54	17	10/0
15	17	R. "EL FATHER"... Here... Roc-La-FamiliaGold/Star/Machete	236	+8	5	9/0
22	18	CHAMILLONARIO #KRAYZIE... Fielín (Universal/Motown)	234	+58	5	7/1
16	19	WISIN &... Wavon Fido (Machete/Universal/Republic)	215	-13	16	12/0
25	20	RAKIM Y KEN-Y Tú No Estas (Urban Box Office)	200	+44	11	8/0
20	21	CHELO Cho Cho (Sony BMG)	185	-4	5	0/0
21	22	VOLTO #WOTCH Chévere (White Lion/Sony Urban/Epic)	181	-4	6	7/0
Debut	23	YUNG JOC Gain' Down (Bad Boy/Atlantic)	177	+84	1	0/2
26	24	JUANES Lo Que Me Gusta A Mí (Universal)	175	+29	8	8/0
19	25	IVY QUEEN Libertad (La Calle)	172	-24	18	6/0
30	26	PLAY-N-SKILLZ #PITBULL Got Franky (Lotium/Universal)	168	+45	3	7/2
24	27	WISIN & YANDEL #DADDY YANKEE Paleta (Machete)	168	-2	2	0/1
23	28	TEGO CALDERON Cuando Baila Reggaeton (Atlantic)	158	-5	3	4/0
27	29	LIL' JOE #40 & SEAN PAUL Snap Yo Fingers (TVT)	156	+12	4	5/0
28	30	MONCHY & ALEXANDRA No Es Una Novela (J&N)	150	+11	2	4/0

14 Latin 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. 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

DADDY YANKEE... Gangsta Zone (El Cartel/Interscope)
Total Plays: 134, Total Stations: 5, Adds: 2

FRANKIE J. Pensando En Ti (Columbia)
Total Plays: 133, Total Stations: 6, Adds: 3

E-40 #T-PAIN & KANDI GIRL U And Dat (Reprise/BMG)
Total Plays: 131, Total Stations: 4, Adds: 0

PUSSYCAT DOLLS... Buttons (A&M/Interscope)
Total Plays: 107, Total Stations: 3, Adds: 0

WELLY FURTADO Promiscuous (Geffen)
Total Plays: 105, Total Stations: 3, Adds: 0

NOTCH Bailar (Cinco Por Cinco)
Total Plays: 101, Total Stations: 2, Adds: 0

Songs ranked by total plays

RECORD POOL

TW	ARTIST Title Label(s)
1	RAKIM Y KEN-Y Down (Universal)
2	TRANSITO #JOHNNY RIVERA & RAY SEPULVEDA Son Para Ustedes (SRS/Premium/Sony BMG)
3	MONCHY & ALEXANDRA No Es Una Novela (J&N)
4	KMOW Diamond Girl (Balboa)
5	TITO "EL BAMBINO" Calle (EMI Televisa)
6	VICTOR MANUELLE Nuestro Amor Se Ha Vuelto Ayer (Sony BMG)
7	PUERTO RICAN POWER Se Ven Bonitas (J&N)
8	ORQUESTA GUAYACAN Ay Amor, Cuando Hablan Las Miradas (Sony BMG)
9	ANA ALICIA Muere Lento Mi Amor (Univision)
10	ANDY MONTAÑEZ #DADDY YANKEE Se Le Ve (SGZ/Univision)
11	DON OMAR Angelitos (V/Machete)
12	BANDA GORDA A Las Mujeres Hay Que Mantenerlas Contentas (MP)
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: Kylie Trinks Executive Assistant to Dean Buchanan Group Program Director dmgradio Australia Locked Bag 2009 Broadway NSW 2007 ktrinks@dmgradio.com.au Applications close Friday 9 June 2006

NATIONAL

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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.

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EAST

SPORTS ANCHOR

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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

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RADIO & RECORDS, INC.

2049 Century Park East, 41st Floor, Los Angeles, CA 90067

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R&R Opportunities Free Advertising

Radio & Records, Inc. provides free (20 words maximum) 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 industry under Positions Sought.

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To appear in the following week's issue, your ad must be received by Thursday noon (PST), 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: kmumaw@radioandrecords.com. Address all 20-word ads to R&R Free Opportunities, 2049 Century Park East, 41st Floor, Los Angeles, CA 90067.

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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 shipping and handling.

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Individuals seeking employment may run ads in the Positions Sought section at the special rate of \$50/inch.

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Opportunities Advertising orders must be typed on company/station letterhead and accompanied by advance payment. Please submit ad copy & logos via email to kmumaw@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.

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ADVERTISING/SALES:	310-553-4330	310-203-8450	hmowry@radioandrecords.com

	Phone	Fax	E-mail
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WASHINGTON, DC BUREAU:	301-951-9050	301-951-9051	jhoward@radioandrecords.com
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+PERSONALITY PLUS #PP-217. KHKS/Kidd Kraddick, KKRW/Dan & Rog, **+KYL/Terry King,** WIYY/Kirk, Mark & Spiegel, \$13 CD.
+PERSONALITY PLUS #PP-218. KHMX/Sam Malone, KSCS/Terry Dorsey & Hawkeye, KIIS/Ryan Seacrest, Z100/Elvis Duran & Z Zoo \$13 CD.
+PERSONALITY PLUS #PP-215. KMYJ/Jeff & Jer KSAW/Lamont & Tonelli, **+WFL/Sean & Tom,** WRBQ/Mason Dixon & Bill Connolly, \$13 CD
+ALL COUNTRY #CY-104. WDXB, WZZK, KILT, WHOK, WCOL, \$13 CD
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+ALL AC #AC-142. KRTR, KSSK, WMLJ, WSNY, WBNS, \$13 CD.
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+PROFILE #P-551 HOUSTON1 CHR AC Ctry AOR Gold UC \$13 CD
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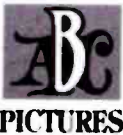
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GADGETS & GIZMOS

Stream Anywhere With Sondigo's Sirocco

More and more people have large audio collections on their computers, but listening to audio from a PC can be a less-than-satisfying experience. Sondigo's Sirocco wireless audio bridge lets you stream audio from your computer to a home-audio receiver anywhere in the house.

The Sirocco, says Sondigo, acts as a "wireless sound card" for a PC (and it has to be a PC; the Sirocco is not compatible with Macs) and can stream audio "in any known format," including rights-managed music from Rhapsody, Yahoo! and other music services, and even music purchased from the iTunes Music Store, which is not supported by most similar wireless media players.

The Sirocco is not the slickest or most attractive device, being an industrial-looking white box with a chunky white antenna and no fewer than seven LED indicator lights. Setting up the Sirocco involves connecting it to a computer with the included Ethernet cable. After installing the network driver on the computer, the next step is to configure the Sirocco, which is as simple as choosing the listed device and clicking "OK."

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.

You can now unplug the Ethernet cable, connect your headphones, receiver or speakers, and you're all set.

Once the Sirocco is installed, it's controlled through the Sirocco Control Panel software, which lets you fine-tune your settings. From the main screen you can connect to or disconnect from the device, run the setup wizard or customize the buffer size. A larger buffer ensures fewer dropouts when there's lots of network traffic, while a smaller buffer minimizes delays between actions — like skipping or pausing a song — and responses.

The "Audio Setting" screen lets you 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 5.1 surround-sound setup.

The software also includes a mixer to control volume levels, an "Effects" screen where you can set up your 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.

The Sirocco is available for \$139.99 directly from www.sondigo.com.

— Brida Connolly



Sondigo's Sirocco wireless audio bridge

June 16, 2006

CHR/POP

LW	TW	ARTIST	SON	RECORD LABEL
1	1	SHAKIRA	HYWYCLEF JEAN Hips Don't Lie (Epic)	
2	2	FORT MINOR...	Where'd You Go (Machine Shop/Warner Bros.)	
3	3	CHAMILLIONAIRE	KRAYZIE BONE Ridin' (Universal Motown)	
4	4	SEAN PAUL	Temperature (VP/Atlantic)	
5	5	RHIANNA SOS	(Def Jam/JMG)	
6	6	NICK LACNEY	What's Left Of Me (Live/Zomba Label Group)	
7	7	DANIEL POWTER	Bad Day (Warner Bros.)	
8	8	NELLY FURTADO	Promiscuous (Geffen)	
9	9	RHIANNA	Unfaithful (Def Jam/JMG)	
10	10	ALL-AMERICAN REJECTS	Move Along (Doghouse/Interscope)	
11	11	NICKELBACK	Savin' Me (Roadrunner/JMG)	
12	12	CASSIE	Me & U (Next Selection/Bad Boy/Atlantic)	
13	13	FRAY	Over My Head (Cable Car) (Epic)	
14	14	NATASHA BEDINGFIELD	Unwritten (Epic)	
15	15	KELLY CLARKSON	Walk Away (RCA/RMG)	
16	16	FIELD MOB	YICLARA So What (DTP/Geffen)	
17	17	PANCI...	I Write Sins... (Dacrydence/Feared By Ramen/Lava)	
18	18	PUSSYCAT DOLLS	BIG SNOOP DOGG Butters (A&M/Interscope)	
19	19	BUBBA SPARXXX...	Ms. New Booty (Purple Ribbon/Virgin)	
20	20	STANHO	Right Here (Flip/Atlantic)	
21	21	AMBA BALICK	Breathes (2 AM) (Columbia)	
22	22	PAULA DEANDA	BABY BASH Doing Too Much (Arista)	
23	23	CHRISTINA AGUILERA	Ain't No Other Man (RCA/RMG)	
24	24	CHRIS BROWN	FLU' WAYNE Gimme That (Live/Zomba Label Group)	
25	25	NATASHA BEDINGFIELD	Single (Epic)	
26	26	JEANNE ORTEGA	FPAPOOSE Crowded (Hollywood)	
27	27	ASHLEY PARKER ANGEL	Let U Go (Blackground/Universal Motown)	
28	28	TEDDY GENGER	For You I Will (Confidence) (Columbia/Sony BMG)	
29	29	PAUL WALL	Girl (SwishaHouse/Asylum/Atlantic)	
30	30	BON JOVI	Who Says You Can't Go Home (Island/JMG)	

#1 MOST ADDED

PARIS 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 (Caster/Atlantic)
- YING YANG TWINS FIPITBULL Shaka (TVT)
- CHEYENNE KIMBALL Hanging On (Epic)
- T.I. Why You Wanna (Grand Hustle/Atlantic)
- POOK Who Knew (LaFace/Zomba Label Group)

CHR/POP begins on Page 26.

CHR/RHYTHMIC

LW	TW	ARTIST	SON	RECORD LABEL
1	1	YUNG JOC	Get' Down (Bad Boy/Atlantic)	
2	2	LI' JON	HE-40 & SEAN PAUL Snap Yo Fingers (TVT)	
3	3	FIELD MOB	YICLARA So What (DTP/Geffen)	
4	4	CASSIE	Me & U (Next Selection/Bad Boy/Atlantic)	
5	5	CHAMILLIONAIRE	KRAYZIE BONE Ridin' (Universal Motown)	
6	6	CHRIS BROWN	FLU' WAYNE Gimme That (Live/Zomba Label Group)	
7	7	CHEMISH	Do It To It (Slo'Nuff/Capitol)	
8	8	T.I.	Why You Wanna (Grand Hustle/Atlantic)	
9	9	SHAKIRA	HYWYCLEF JEAN Hips Don't Lie (Epic)	
10	10	E-40	FT-PAIN & KANDI GIRL U And Dat (Raprootz/BMG)	
11	11	NELLY FURTADO	Promiscuous (Geffen)	
12	12	PAULA DEANDA	BABY BASH Doing Too Much (Arista)	
13	13	DEM FRANCHIZE	BOYZ Lean Wit It, Rock Wit It (So So Def/Virgin)	
14	14	SEAN PAUL	Temperature (VP/Atlantic)	
15	15	KELIS	ITOO SHORT Bossy (Live/Zomba Label Group)	
16	16	SHAWNNA	Gettin' Some (DTP/Def Jam/JMG)	
17	17	T.I.	Why You Wanna (Grand Hustle/Atlantic)	
18	18	RHIANNA	Unfaithful (Def Jam/JMG)	
19	19	BUBBA SPARXXX...	Ms. New Booty (Purple Ribbon/Virgin)	
20	20	MARY J. BLIGE	Enough Cryin' (Geffen)	
21	21	BUBBA SPARXXX	Heat It Up (Purple Ribbon/Virgin)	
22	22	PAUL WALL	Girl (SwishaHouse/Asylum/Atlantic)	
23	23	RICK ROSS	Hustlin' (Slo'Nuff/Def Jam/JMG)	
24	24	BUSTA RHYMES...	I Love My B**** (Flipmode/Aftermath/Interscope)	
25	25	LETOYA	Torn (Capitol)	
26	26	ME-YO	When You're Mad (Def Jam/JMG)	
27	27	JAMIE FOXX	FTWYSTA DJ Play A Love Song (J/RMG)	
28	28	OLIVIA	ft 50 CENT Best Friend (G-Unit/Interscope)	
29	29	FORT MINOR...	Where'd You Go (Machine Shop/Warner Bros.)	
30	30	SEAN PAUL...	When You Gonna (Give It To Me) (VP/Atlantic)	

#1 MOST ADDED

CHAMILLIONAIRE Grown And Sexy (Universal Motown)

#1 MOST INCREASED PLAYS

NELLY FURTADO Promiscuous (Geffen)

TOP 5 NEW & ACTIVE

- JEANNE ORTEGA FPAPOOSE Crowded (Hollywood)
- DMX Led Give Me A Sign (Sony Urban/Columbia)
- AVANT 4 Minutes (Magic Johnson/Geffen)
- LUPE FIASCO Kick Push (1st & 15th/Atlantic)
- PUSSYCAT DOLLS FBIG SNOOP DOGG Butters (A&M/Interscope)

CHR/RHYTHMIC begins on Page 25.

URBAN

LW	TW	ARTIST	SON	RECORD LABEL
1	1	YUNG JOC	Get' Down (Bad Boy/Atlantic)	
2	2	LETOYA	Torn (Capitol)	
3	3	LI' JON	HE-40 & SEAN PAUL Snap Yo Fingers (TVT)	
4	4	FIELD MOB	YICLARA So What (DTP/Geffen)	
5	5	MARY J. BLIGE	Enough Cryin' (Geffen)	
6	6	JAMIE FOXX	FTWYSTA DJ Play A Love Song (J/RMG)	
7	7	T.I.	Why You Wanna (Grand Hustle/Atlantic)	
8	8	CHAMILLIONAIRE	KRAYZIE BONE Ridin' (Universal Motown)	
9	9	CHRIS BROWN	FLU' WAYNE Gimme That (Live/Zomba Label Group)	
10	10	RICK ROSS	Hustlin' (Slo'Nuff/Def Jam/JMG)	
11	11	CHEMISH	Do It To It (Slo'Nuff/Capitol)	
12	12	ME-YO	When You're Mad (Def Jam/JMG)	
13	13	T.I.	Why You Wanna (Grand Hustle/Atlantic)	
14	14	YOUNG DRO	ft T.I. Shoulder Lean (Grand Hustle/Atlantic)	
15	15	SHAWNNA	Gettin' Some (DTP/Def Jam/JMG)	
16	16	AVANT	4 Minutes (Magic Johnson/Geffen)	
17	17	KELIS	ITOO SHORT Bossy (Live/Zomba Label Group)	
18	18	JAGGED EDGE	Good Luck Charm (Sony Urban/Columbia)	
19	19	CASSIE	Me & U (Next Selection/Bad Boy/Atlantic)	
20	20	BUSTA RHYMES...	I Love My B**** (Flipmode/Aftermath/Interscope)	
21	21	OUTKAST	Mighty D (LaFace/Zomba Label Group)	
22	22	DEM FRANCHIZE	BOYZ Ridin' Rams (So So Def/Virgin)	
23	23	CHEM DENNIS	I Love You (Bad Boy/Atlantic)	
24	24	MISSEZ	FIPMP C Love Song (Fo' Real/Geffen)	
25	25	LI' WAYNE	Hustler Musik (Cash Money/Universal Motown)	
26	26	DJ KHALED	Holla At Me (Terror Squad/Koch)	
27	27	THREE 6 MAFIA	Poppin' My Collar (Sony Urban/Columbia)	
28	28	CWNGY	Pulling Me Back (Capitol)	
29	29	BUBBA SPARXXX	Heat It Up (Purple Ribbon/Virgin)	
30	30	GHOSTFACE	KILLAM FINE-YO Back Like That (Def Jam/JMG)	

#1 MOST ADDED

CWNGY Pulling Me Back (Capitol)

#1 MOST INCREASED PLAYS

LETOYA Torn (Capitol)

TOP 5 NEW & ACTIVE

- T-PAIN FLU' WAYNE Studio Luv (Live/Zomba Label Group)
- GUCCI MAINE Go Head (Big Cat)
- BROOKE VALENTINE FIPMP C D-Girl (Subliminal/Virgin)
- METHOD MAN FLAURYNN WILL Say (Def Jam/JMG)
- BONAFON FICRME MOB & FADO Wuz Up (BMC/Raprise)

URBAN begins on Page 28.

AC

LW	TW	ARTIST	SON	RECORD LABEL
1	1	DANIEL POWTER	Bad Day (Warner Bros.)	
2	2	JAMES BLUNT	You're Beautiful (Caster/Atlantic)	
3	3	NATASHA BEDINGFIELD	Unwritten (Epic)	
4	4	KELLY CLARKSON	Because Of You (RCA/RMG)	
5	5	LIFEHOUSE	You And Me (Geffen)	
6	6	MICHAEL BUBLE	Save The Last Dance For Me (143/Raprise)	
7	7	ROB THOMAS	Ever The Same (Atlantic)	
8	8	FAITH HILL...	Like We Never Loved At All (Warner Bros./Curb)	
9	9	KEITH URBAN	Making Memories Of Us (Capitol/EMC)	
10	10	CHRIS WICE	When Did You Fall (In Love With Me) (Columbia/WG)	
11	11	NICK LACNEY	What's Left Of Me (Live/Zomba Label Group)	
12	12	LEARN RIMES	Probably Wouldn't Be This Way (Curb)	
13	13	SHERYL CROW & STING	Always On Your Side (A&M/Interscope)	
14	14	BON JOVI	Who Says You Can't Go Home (Island/JMG)	
15	15	CARME UNDERWOOD	Some Hearts (Arista)	
16	16	INCOL SPONBERG	Crazy In Love (Curb)	
17	17	MERCYME	So Long Self (Columbia/WG)	
18	18	BO BICE	The Real Thing (RCA/RMG)	
19	19	FIVE FOR FIGHTING	The Riddle (Avara/Columbia)	
20	20	TAYLOR MCKS	Do I Make You Proud (J/RMG)	
21	21	NICKELBACK	Photograph (Roadrunner/JMG)	
22	22	RASCAL FLATTS	What Hurts The Most (Lyric Street)	
23	23	CHICAGO	Love Will Come Back (Rhino/Warner Bros.)	
24	24	KT TURSTALL	Black Horse & The Cherry Tree (Relentless/Virgin)	
25	25	KELLY CLARKSON	Walk Away (RCA/RMG)	
26	26	HOOBIE & THE BLOWFISH	Get Out Of... (Snoozy Leap/Vanguard)	
27	27	CARME UNDERWOOD	Jesus, Take The Wheel (Arista)	
28	28	CHARLIT CHAMAMBY	Feels Like Love (Ninamuse Entertainment)	
29	29	FRAY	Over My Head (Cable Car) (Epic)	
30	30	JACK JOHNSON	Upside Down (Brushfire/Universal Republic)	

#1 MOST ADDED

JON SECADA Free (Big 3)

#1 MOST INCREASED PLAYS

ROB THOMAS Ever The Same (Atlantic)

TOP 5 NEW & ACTIVE

- CASCADA Everytime We Touch (Rhobins)
- ROB FILISA LOEB Anti Hero (Dance)
- JADE Lay Me Down (ARG)
- TOMMY JAMES Love Words (Aava)
- JON SECADA Free (Big 3)

AC begins on Page 44.

HOT AC

LW	TW	ARTIST	SON	RECORD LABEL
1	1	DANIEL POWTER	Bad Day (Warner Bros.)	
2	2	NICKELBACK	Savin' Me (Roadrunner/JMG)	
3	3	NATASHA BEDINGFIELD	Unwritten (Epic)	
4	4	KT TURSTALL	Black Horse & The Cherry Tree (Relentless/Virgin)	
5	5	KELLY CLARKSON	Walk Away (RCA/RMG)	
6	6	FRAY	Over My Head (Cable Car) (Epic)	
7	7	GOO GOO DOLLS	Stay With You (Warner Bros.)	
8	8	ROB THOMAS	Ever The Same (Atlantic)	
9	9	BON JOVI	Who Says You Can't Go Home (Island/JMG)	
10	10	JACK JOHNSON	Upside Down (Brushfire/Universal Republic)	
11	11	JAMES BLUNT	You're Beautiful (Caster/Atlantic)	
12	12	TEDDY GENGER	For You I Will (Confidence) (Columbia/Sony BMG)	
13	13	BO BICE	The Real Thing (RCA/RMG)	
14	14	RED HOT CHILI PEPPERS	Dani California (Warner Bros.)	
15	15	JAMES BLUNT	High (Caster/Atlantic)	
16	16	NICK LACNEY	What's Left Of Me (Live/Zomba Label Group)	
17	17	RHIANNA SOS	(Def Jam/JMG)	
18	18	SHAKIRA	HYWYCLEF JEAN Hips Don't Lie (Epic)	
19	19	CHARLS BARKLEY	Crazy (Downtown/Lava/Atlantic)	
20	20	FIVE FOR FIGHTING	The Riddle (Avara/Columbia)	
21	21	BETTER THAN EZRA	Juicy (V2/Artemis)	
22	22	ALL-AMERICAN REJECTS	Move Along (Doghouse/Interscope)	
23	23	BLUE OCTOBER	Hate Me (Universal Motown)	
24	24	NUXS	Afterglow (Epic)	
25	25	FORT MINOR...	Where'd You Go (Machine Shop/Warner Bros.)	
26	26	BREAKING POINT	All Messed Up (Wind-Up)	
27	27	JEWEL	Again And Again (Atlantic)	
28	28	MAT KEARNEY	Nothing Left To Lose (Avara/Columbia)	
29	29	SMASH MOUTH	Story Of My Life (Downtown/Bomb)	
30	30	SHERYL CROW & STING	Always On Your Side (A&M/Interscope)	

#1 MOST ADDED

CHARLS BARKLEY Crazy (Downtown/Lava/Atlantic)

#1 MOST INCREASED PLAYS

CHARLS BARKLEY Crazy (Downtown/Lava/Atlantic)

TOP 5 NEW & ACTIVE

- DEATH CAB FOR CUTIE Soul Meets Body (Atlantic)
- ANGUSTANA Boston (Epic)
- THEORY OF A DEADMAN Santa Monica (Roadrunner/JMG)
- LITTLE WILLIES Red On (Milling/BMG)
- MARY J. BLIGE One (Geffen)

AC begins on Page 43.

ROCK

LW	TW	ARTIST	SON	RECORD LABEL
1	1	RED HOT CHILI PEPPERS	Dani California (Warner Bros.)	
2	2	BUCKCHERRY	Crazy Bitch (ElevenSeven/Lava)	
3	3	TOOL	Vicarious (Volcano/Zomba Label Group)	
4	4	GODSMACK	Speak (Universal Republic)	
5	5	SHINEDOWN	I Dare You (Atlantic)	
6	6	THREE DAYS GRACE	Animal I Have Become (Live/Zomba Label Group)	
7	7	WOLFMOOTHER	Woman (Modular/Interscope)	
8	8	NICKELBACK	Savin' Me (Roadrunner/JMG)	
9	9	PEARL JAM	World Wide Suicide (J/RMG)	
10	10	FOO FIGHTERS	No Way Back (RCA/RMG)	
11	11	SEETHER	Remedy (Wind-Up)	
12	12	NORN	Coming Undone (Virgin)	
13	13	SHINEDOWN	Save Me (Atlantic)	
14	14	SEETHER	The Gift (Wind-Up)	
15	15	10 YEARS	Wasteland (Universal Republic)	
16	16	PEARL JAM	Life Wasted (J/RMG)	
17	17	STONE SOUR	Through Glass (Roadrunner/JMG)	
18	18	HINDER	Lips Of An Angel (Universal Republic)	
19	19	MUDVAYNE	Fall Into Sleep (Epic)	
20	20	SYSTEM OF A DOWN	Intestines Day (American/Columbia)	
21	21	BREAKING BENJAMIN	The Diary Of Jane (Hollywood)	
22	22	ROB ZOMBIE	American Witch (Geffen/Interscope)	
23	23	BLACK STONE CHERRY	Lenny Train (Roadrunner/JMG)	
24	24	RACONTEURS	Steady, As She Goes (Third Man/V2)	
25	25	THEORY OF A DEADMAN	Santa Monica (Roadrunner/JMG)	
26	26	10 YEARS	Through The Iris (Universal Republic)	
27	27	EVANS BLUE	Cold (But I'm Still Here) (Pocket/Hollywood)	
28	28	SAMMY HAGAR	Sam I Am (Arista Music Management)	
29	29	STANHO	Everything Changes (Flip/Atlantic)	
30	30	HOBBASTANK	Inside Of You (Island/JMG)	

#1 MOST ADDED

BREAKING BENJAMIN The Diary Of Jane (Hollywood)

#1 MOST INCREASED PLAYS

STONE SOUR Through Glass (Roadrunner/JMG)

TOP 5 NEW & ACTIVE

- FIGHTING INSTINCT I Found Forever (EAM Music Reactive/Gorae)
- RED HOT CHILI PEPPERS Tell Me Baby (Warner Bros.)
- CHEAP TRICK Perfect Stranger (Big 3)
- GODSMACK Shine Down (Universal Republic)

ROCK begins on Page 51.

URBAN AC

LW	TW	ARTIST	SON	RECORD LABEL
1	1	ANTHONY HAMILTON	Can't Let Go (So So Def/Zomba Label Group)	
2	2	BRIAN MCKNIGHT	Find Myself In You (Motown/Universal)	
4	3	MARIAH CAREY	Fly Like A Bird (Island/IDJMG)	
3	4	ISLEY BROTHERS...	Just Came Here To Chill (Def Soul/Def Jam/IDJMG)	
6	5	TEENA MARIE	Ooh Wee (Cash Money/Universal Motown)	
5	6	MARY J. BLIGE	Be Without You (Geffen)	
7	7	URBAN MYSTIC	I Refuse (SOBE)	
8	8	HEATHER HEADLEY	In My Mind (RCA/RMG)	
9	9	ERIC BENET	Pretty Baby (Friday/Reprise/Warner Bros.)	
10	10	K. FRANKLIN	Looking... (Fo Yo Soul/Gospo Central/Zomba Label Group)	
11	11	DONELL JONES	I'm Gonna Be (LaFace/Zomba Label Group)	
12	12	JEFF MAJORS	(KELLY PRICE) God's Gift (Music One/Sony Urban)	
13	13	CHARLIE WILSON	No Words (Live/Zomba Label Group)	
14	14	HEATHER HEADLEY	Me Time (RCA/RMG)	
15	15	JAMIE FOXX	(LUDACRIS) Unpredictable (J/RMG)	
16	16	SHANICE	Take Care Of U (Imajah/Playtime)	
25	17	ISLEY BROTHERS...	Blast Off (Def Soul/Def Jam/IDJMG)	
18	18	JAHKIM	The Chosen One (Divine Mill/Warner Bros.)	
19	19	LUTHER VANDROSS	Shine (J/RMG)	
21	20	MARY MARY	Yesterday (Sony Urban/Columbia)	
20	21	RAHEEM DEVAUGHN	You Live/Zomba Label Group	
24	22	MARY J. BLIGE	Enough Cryin' (Geffen)	
16	23	AVANT	4 Minutes (Magic Johnson/Geffen)	
30	24	LETOYA	Torn (Capitol)	
17	25	NE-YO	So Sick (Def Jam/IDJMG)	
23	26	KEYSHIA COLE	Love (A&M/Interscope)	
28	27	KINDRED THE FAMILY SOUL	Woman First (Hidden Beach)	
27	28	JAVIER	The Answer Is Yes (Capitol)	
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 (J/RMG)

TOP 5 NEW & ACTIVE

AMEL LARRIEUX Weary (Bliss Life)
SANTANA F/ANTHONY 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)

URBAN begins on Page 28.

ACTIVE ROCK

LW	TW	ARTIST	SON	RECORD LABEL
1	1	RED HOT CHILI PEPPERS	Dani California (Warner Bros.)	
2	2	TOOL	Vicarious (Volcano/Zomba Label Group)	
4	3	BUCKCHERRY	Crazy Bitch (ElevenSeven/Lava)	
5	4	THREE DAYS GRACE	Animal I Have Become (Live/Zomba Label Group)	
3	5	GODSMACK	Speak (Universal Republic)	
6	6	KORN	Coming Undone (Virgin)	
8	7	WOLFMOTHER	Woman (Modular/Interscope)	
11	8	HINDER	Lips Of An Angel (Universal Republic)	
9	9	SEETHER	The Gift (Wind-Up)	
7	10	DISTURBED	Just Stop (Reprise)	
10	11	MUDVAYNE	Fall Into Sleep (Epic)	
12	12	ROB ZOMBIE	American Witch (Geffen/Interscope)	
13	13	SHINEDOWN	I Dare You (Atlantic)	
26	14	STONE SOUR	Through Glass (Roadrunner/IDJMG)	
30	15	BREAKING BENJAMIN	The Diary Of Jane (Hollywood)	
14	16	EVANS BLUE	Cold (But I'm Still Here) (Pocket/Hollywood)	
17	17	10 YEARS	Through The Iris (Universal Republic)	
16	18	HURT	Rapture (Capitol)	
15	19	NICKELBACK	Savin' Me (Roadrunner/IDJMG)	
19	20	10 YEARS	Wasteland (Universal Republic)	
20	21	BLACK STONE CHERRY	Lonely Train (Roadrunner/IDJMG)	
23	22	BLUE OCTOBER	Hate Me (Universal Motown)	
22	23	ATREYU	Ex's And Oh's (Victory)	
24	24	PEARL JAM	Life Wasted (J/RMG)	
21	25	PEARL JAM	World Wide Suicide (J/RMG)	
18	26	SYSTEM OF A DOWN	Lonely Day (American/Columbia)	
27	27	30 SECONDS TO MARS	The Kill (Immortal/Virgin)	
31	28	LOSTPROPHETS	Roots (Columbia)	
29	29	AFI	Miss Murder (Tiny Evil/Interscope)	
28	30	THEORY OF A DEADMAN	Santa Monica (Roadrunner/IDJMG)	

#1 MOST ADDED

GODSMACK Shine Down (Universal Republic)

#1 MOST INCREASED PLAYS

BREAKING BENJAMIN The Diary Of Jane (Hollywood)

TOP 5 NEW & ACTIVE

REVELATION THEORY Slow Burn (On/Idol Roc)
ARCTIC MONKEYS I Bet You Look Good On The Dancefloor (Domino)
GODSMACK Shine Down (Universal Republic)
MIM Killing Loneliness (Sire/Warner Bros.)
LYNAM Tanis (Change Your Mind) (DRT)

ROCK begins on Page 51.

COUNTRY

LW	TW	ARTIST	SON	RECORD LABEL
2	1	KENNY CHESNEY	Summertime (BNA)	
3	2	PHIL VASSAR	Last Day Of My Life (Arista)	
5	3	TIM MCGRAW	When The Stars Go Blue (Curb)	
1	4	LEANN RIMES	Something's Gotta Give (Asylum/Curb)	
6	5	BRAD PAISLEY	The World (Arista)	
4	6	DIERKS BENTLEY	Settle For A Slowdown (Capitol)	
8	7	CARRIE UNDERWOOD	Don't Forget To Remember Me (Arista)	
7	8	JOE NICOLS	Size Matters (Someday) (Universal South)	
10	9	TOBY KEITH	A Little Too Late (Show Dog Nashville/Universal)	
9	10	KEITH ANDERSON	Every Time I Hear Your Name (Arista)	
11	11	RODNEY ATKINS	If You're Going Through Hell (Curb)	
13	12	RASCAL FLATTS	Me And My Gang (Lyric Street)	
14	13	GARY ALLAN	Life Ain't Always Beautiful (MCA)	
12	14	CRAIG MORGAN	I Got You (BBB)	
15	15	LITTLE BIG TOWN	Bring It On Home (Equity)	
17	16	KENNY ROGERS	I Can't Unlove You (Capitol)	
18	17	ERIC CHURCH	How 'Bout You (Capitol)	
21	18	WRECKERS	Leave The Pieces (Maverick/Warner Bros.)	
19	19	SUGARLAND	Down In Mississippi Up To No Good (Mercury)	
20	20	JAKE OWEN	Yee Haw (RCA/RLG)	
22	21	BILLY CURRINGTON	Why, Why, Why (Mercury)	
24	22	STEVE HOLY	Brand New Girlfriend (Curb)	
23	23	JOSH GRACIN	Favorite State Of Mind (Lyric Street)	
25	24	JOSH TURNER	Would You Go With Me (MCA)	
26	25	PAT GREEN	Feels Just Like It Should (BNA)	
27	26	DANIELLE PECK	Findin' A Good Man (Big Machine)	
28	27	TRENT WILLMON	On Again Tonight (Columbia)	
34	28	BROOKS & DUNN	Building Bridges (Arista)	
30	29	TRACE ADKINS	Swing (Capitol)	
31	30	MIRANDA LAMBERT	New Strings (Columbia)	

#1 MOST ADDED

FAITH HILL Sunshine & Summertime (Warner Bros.)

#1 MOST INCREASED PLAYS

BRAD PAISLEY The World (Arista)

TOP 5 NEW & ACTIVE

SAMMY KERSHAW Tennessee Girl (Catalog 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 (Lyric Street)

COUNTRY begins on Page 33.

ALTERNATIVE

LW	TW	ARTIST	SON	RECORD LABEL
1	1	RED HOT CHILI PEPPERS	Dani California (Warner Bros.)	
2	2	TOOL	Vicarious (Volcano/Zomba Label Group)	
4	3	RACONTEURS	Steady, As She Goes (Third Man/V2)	
5	4	AFI	Miss Murder (Tiny Evil/Interscope)	
3	5	BLUE OCTOBER	Hate Me (Universal Motown)	
6	6	ANGELS AND AIRWAVES	The Adventure (Suretone/Geffen)	
7	7	THREE DAYS GRACE	Animal I Have Become (Live/Zomba Label Group)	
8	8	SHINEDOWN	I Dare You (Atlantic)	
9	9	GNARLS BARKLEY	Crazy (Downtown/Lava/Atlantic)	
12	10	TAKING BACK SUNDAY	MakeDamnSure (Warner Bros.)	
10	11	WOLFMOTHER	Woman (Modular/Interscope)	
13	12	ROCK KILLS KID	Paralyzed (Fearless/Reprise/Warner Bros.)	
15	13	KORN	Coming Undone (Virgin)	
14	14	30 SECONDS TO MARS	The Kill (Immortal/Virgin)	
11	15	ARCTIC MONKEYS	I Bet You Look Good On The Dancefloor (Domino)	
21	16	PEARL JAM	Life Wasted (J/RMG)	
16	17	10 YEARS	Wasteland (Universal Republic)	
22	18	BUCKCHERRY	Crazy Bitch (ElevenSeven/Lava)	
17	19	PANIC! AT THE DISCO	The Only... (Decaydance/Fueled By Ramen/Lava)	
20	20	GODSMACK	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	Roots (Columbia)	
26	24	DASHBOARD CONFESSIONAL	Don't Wait (Interscope)	
25	25	SNOW PATROL	Hands Open (A&M/Interscope)	
42	26	BREAKING BENJAMIN	The Diary Of Jane (Hollywood)	
23	27	FOO FIGHTERS	No Way Back (RCA/RMG)	
32	28	PANIC! AT THE DISCO	I Write... (Decaydance/Fueled By Ramen/Lava)	
27	29	YELLOWCARD	Rough Landing, Holly (Capitol)	
29	30	SHE WANTS REVENGE	These Things (Geffen)	

#1 MOST ADDED

MAWTHORNE WEIGHTS Pens And Needles (Victory)

#1 MOST INCREASED PLAYS

BREAKING BENJAMIN The Diary Of Jane (Hollywood)

TOP 5 NEW & ACTIVE

ROB ZOMBIE American Witch (Geffen/Interscope)
SECRET MACHINES Lightning Blue Eyes (Reprise)
MIM Killing Loneliness (Sire/Warner Bros.)
MUSE Knights of Cydonia (Warner Bros.)
BULLET FOR MY VALENTINE Tears Don't Fall (Trustkill/Live/Zomba Label Group)

ALTERNATIVE begins on Page 55.

SMOOTH JAZZ

LW	TW	ARTIST	SON	RECORD LABEL
2	1	PHILIPPE SAISSE TRIO	Do It Again (Rendevous)	
1	2	BRIAN CULBERTSON	Let's Get Started (GRP/VMG)	
3	3	PAUL BROWN	Wavelength (GRP/VMG)	
4	4	NAJEE	2nd 2 None (Heads Up International)	
5	5	MINDI ABAIR	True Blue (GRP/VMG)	
6	6	RAMSEY LEWIS	Oh Happy Day (Narada Jazz/EMI)	
9	7	WAYMAN TISDALE	Get Down On It (Rendevous)	
10	8	NICK COLONNE	Always Thinking Of You (Narada Jazz/EMI)	
7	9	MICHAEL LINGTON	Pacific (Rendevous)	
12	10	EUGE GROOVE	Chillaxin (Narada Jazz/EMI)	
11	11	DAVID PACK	Biggest Part Of Me (Peak/Concord)	
8	12	NILS	Summer Nights (Baja/TSR)	
15	13	SIMPLY RED	Holding Back... (SimplyRed.com/Verve Forecast/VMG)	
20	14	PETER WHITE	What Does It Take (Columbia)	
14	15	KIM WATERS	Steppin' Out (Shanachie)	
16	16	CORINNE BAILEY RAE	Put Your Records On (Capitol)	
13	17	HERBIE HANCOCK...	A Song For You (Possibilities/Vector)	
17	18	BEYONCE'	Wishing On A Star (Sony Urban/Columbia)	
19	19	RAY PARKER, JR.	Mismaloya Beach (Radio Music Group)	
18	20	CHRIS STANDRING	I Can't Help Myself (Trippin' 'N' Rhythm)	
21	21	BRIAN SIMPSON	Saturday Cool (Rendevous)	
22	22	RICK BRAUN	Groove Is In The Heart (Artisan)	
25	23	PIECES OF A DREAM	Forward Emotion (Heads Up)	
23	24	GERALD ALBRIGHT	We Got The Groove (Peak)	
27	25	DAVID BENOIT	Beat Street (Peak/Concord)	
24	26	JASON MILES	Sexual Healing (Narada Jazz/EMI)	
26	27	PAMELA WILLIAMS	Positive Vibe (Shanachie)	
29	28	DAVE KOZ	Undeniable (Capitol)	
28	29	JANITA	Enjoy The Silence (Lightyear)	
—	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 (Columbia)

TOP 5 NEW & ACTIVE

ERIC DARIUS Chillin' Out (Narada Jazz/EMI)
SHILTS Look What's Happened (Artisan)
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	ARTIST	SON	RECORD LABEL
1	1	SHAWN MULLINS	Beautiful Wreck (Vanguard)	
3	2	RED HOT CHILI PEPPERS	Dani California (Warner Bros.)	
6	3	KT TUNSTALL	Suddenly I See (Relentless/Virgin)	
13	4	GNARLS BARKLEY	Crazy (Downtown/Lava/Atlantic)	
5	5	MAT KEARNEY	Nothing Left To Lose (Awaraz/Columbia)	
7	6	MARK KNOPFLER & E. HARRIS	This Is Us (Nonesuch/Warner Bros.)	
2	7	BEN HARPER	Better Way (Virgin)	
8	8	GUSTER	One Man Wrecking Machine (Reprise)	
4	9	JACK JOHNSON	Upside Down (Brushfire/Universal Republic)	
11	10	JAMES BLUNT	High (Custard/Atlantic)	
14	11	LOS LONELY BOYS	Diamonds (Dr Music/Epic)	
12	12	CHRIS ISAAK	King Without A Castle (Reprise)	
9	13	DEATH CAB FOR CUTIE	Crooked Teeth (Atlantic)	
10	14	AUGUSTANA	Boston (Epic)	
15	15	GOD GOOD DOLLS	Stay With You (Warner Bros.)	
17	16	KEANE	Is It Any Wonder (Interscope)	
18	17	RACONTEURS	Steady, As She Goes (Third Man/V2)	
16	18	SNOW PATROL	Hands Open (A&M/Interscope)	
21	19	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 (Capitol)	
22	24	LITTLE WILLIES	Roll On (Milking Bull/EMC)	
26	25	SHERYL CROW	I Know Why (A&M/Interscope)	
23	26	BRANDI CARLIE	What Can I Say (Red Ink/Columbia)	
—	27	DONAVON FRANKENREITER	Move By Yourself (Lost Highway)	
25	28	JACKIE GREENE	I'm So Gone (Verve Forecast/VMG)	
29	29	BRUCE SPRINGSTEEN	Pay Me My Money Down (Columbia)	
24	30	DANIEL POWTER	Bad Day (Warner Bros.)	

#1 MOST ADDED

ZIGGY MARLEY Love Is My Religion (Tuff Gang)

#1 MOST INCREASED PLAYS

GNARLS BARKLEY Crazy (Downtown/Lava/Atlantic)

TOP 5 NEW & ACTIVE

SONYA KITCHELL Let Me Go (Valour)
WIDESPREAD PANIC Second Skin (Sanctuary/SRG)
FIVE FOR FIGHTING The Riddle (Awaraz/Columbia)
ANIMAL LIBERATION ORCHESTRA Girl, I Wanna Lay You Down (Brushfire)
EDWIN MCCAIN Gramercy Park Hotel (Vanguard)

TRIPLE A begins on Page 57.

PUBLISHER'S **Profile** BY ERICA FARBER

Bennett 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 WGSN-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, 'I've 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 Zebra?' 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."

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 property at the right price is always a challenge. The second challenge we have is creating content that is going to be 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."

Favorite book: "To Kill a Mockingbird."

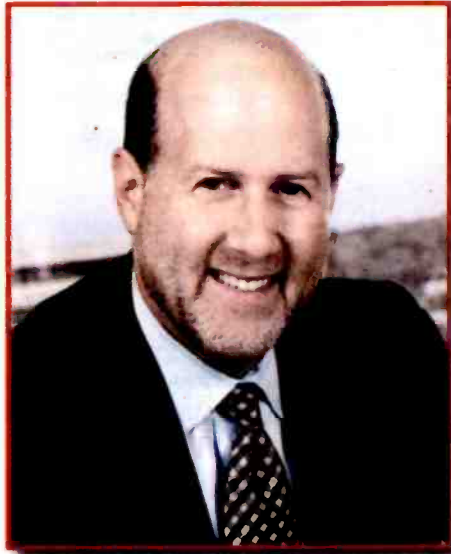
Favorite restaurant: "Forlino's in New York City's Little Italy."

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."

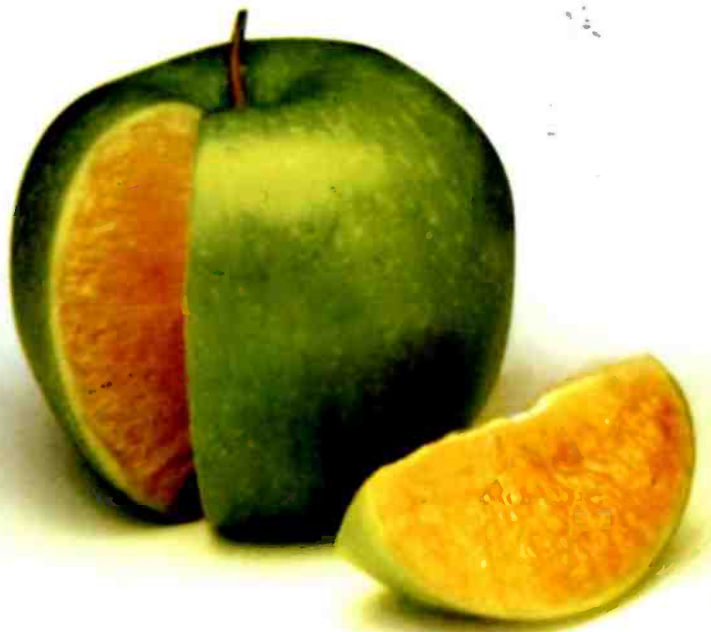


BENNETT ZIER

CEO, Red Zebra Broadcasting

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?



KEYNOTE ADDRESS PRESENTED BY BESTSELLING AUTHORS



Steven Levitt



Stephen Dubner

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.

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