

NEWSSTAND PRICE \$6.50

'Deja Vu' Again At Pop

Beyoncé I/Jay-Z re-create the magic! "Deja Vu," their new Sony Urban/Columbia single, conquers Most Added at two formats, with 85 adds at Pop, where it debuts at No. 33*, and 47 adds at Rhythmic, where it debuts at No. 27*. "Deja Vu" is the leadoff single from Beyoncé's second solo album, *B'Day*, set to hit stores on Sept. 4 — the artist's 25th birthday.



R&R

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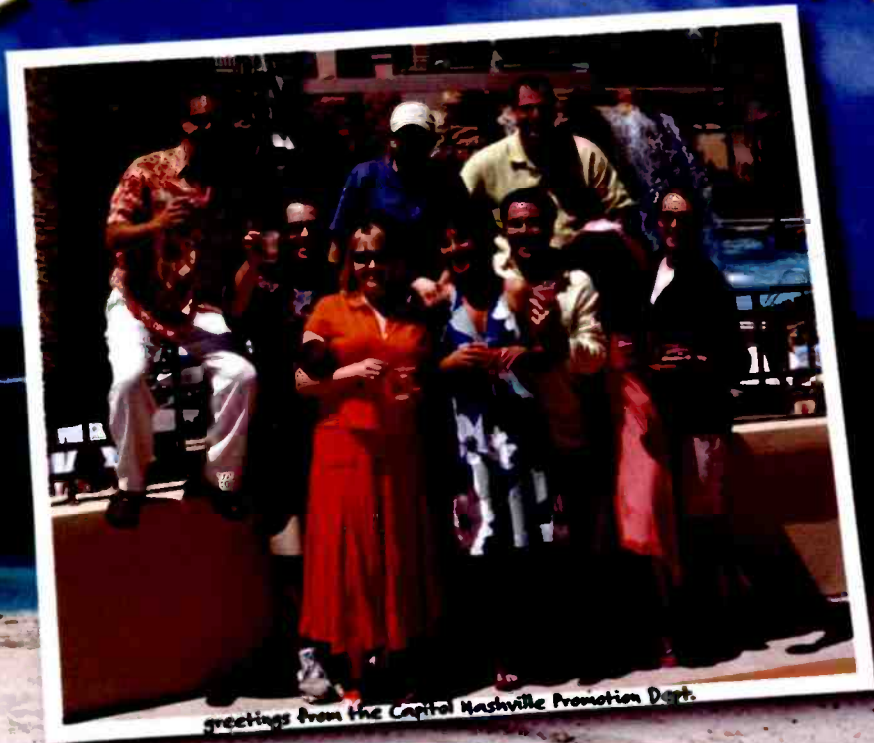
JUNE 23, 2006

Another Side Of Hip-Hop

While some hip-hop songs have violent lyrics, many of the most popular tracks these days are fun and flirtatious. Accentuating the positive, CHR/Rhythmic Editor Darnella Deaham explores the new sounds of snap and hyphy, checks out rappers who make music that appeals to the ladies and looks at some new tracks that belie hip-hop's hard-edged image. It all starts on Page 27.



It's an Endless Summer of HITS!



greetings from the Capitol Nashville Promotion Dept.

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Jill Brunett
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ERIC CHURCH
"How 'Bout You"



TRACE ADKINS
"Swing"



CHRIS CAGLE
"Anywhere But Here"



DIERKS BENTLEY
"Every Mile A Memory" July 17



KEITH URBAN
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BOB SEGER - "Wait For Me" - on your desk 7/6 - Add date: 7/31

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INSIDE

CRUISIN' TIME

Every year *The Tom Joyner Morning Show* sponsors a cruise called the *Fantastic Voyage* to raise money for students who attend Historically Black Colleges. This year Urban/Urban AC/Gospel Editor **Dana Hall** set sail with Joyner and talked to three of her fellow passengers about their feelings on radio, music and live concerts. What she discovered may surprise you.

See Page 39

TIME TO VOTE

This week Triple A Editor **John Schoenberger** announces the nominees for this year's Triple A Industry Achievement Awards. It's up to you, the readers, to choose the winners. The awards will be presented at the Awards Luncheon taking place Aug. 5, during the R&R Triple A Summit in Boulder, CO.

See Page 69

R&R NUMBER 1s



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

- CHR/POP**
SHAKIRA WYCLEF JEAN Hips Don't Lie (Epic)
- URBAN**
LETOYA Tom (Capitol)
- URBAN AC**
A. HAMILTON Can't Let Go (So So Def/Zomba Label Group)
- GOSPEL**
DONALD LAWRENCE... The Blessing Of... (EMI Gospel)
- COUNTRY**
PHIL VASSAR Last Day Of My Life (Arista)
- SMOOTH JAZZ**
PHILIPPE SASSIE 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**
TBOB VICARIOUS (Volcano/Zomba Label Group)
- ALTERNATIVE**
RED HOT CHILI PEPPERS Dani California (Warner Bros.)
- TRIPLE A**
CHARLIS DANIELY Crazy (Downtown/Lava/Atlantic)
- CHRISTIAN CHR**
SANCTUS REAL I'm Not Alright (Sparrow/EMI CMG)
- CHRISTIAN AC**
CASTING CROWNS Praise... (Beach Street/Reunion/PLG)
- CHRISTIAN ROCK**
RUBI KID RUM We've Only Just Begun (Tooth & Nail)
- CHRISTIAN INSPO**
MARK HARRIS Find Your Wings (INO/Columbia)
- REGIONAL MEXICAN**
CONJUNTO Primavera Diganle (Fonovisa)
- SPANISH CONTEMPORARY**
ALEJANDRA GUZMAN Volveré A Amar (Sony BMG)
- TROPICAL**
VICTOR MANUELLE... Nuestro Amor... (Sony BMG)
- LATIN URBAN**
SHAKIRA WYCLEF JEAN Hips Don't Lie (Epic)

ISSUE NUMBER 1663



THE INDUSTRY'S NEWSPAPER
www.radioandrecords.com

JUNE 23, 2006

20 YEARS OF JOY

WJIS (The Joy FM)/Sarasota marks 20 years of service this month. As part of its anniversary celebration, the station has created a unique promotion that allows it to give back to the audience while creating compelling radio: Throughout the year, The Joy FM will grant 20 wishes submitted by listeners for others in the community. Christian Editor **Kevin Peterson** gets the scoop on Page 74.



Fun with Mediabase: Page 20

What Is Indecent?

Broadcasters want to know

By **Steven Strick**
R&R Rock Formats Editor
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As he promised, President Bush has signed into law the Broadcast Decency Enforcement Act of 2005. The bill, overwhelmingly approved by the House and Senate, raises the maximum fine the FCC can levy for indecent material on the broadcast airwaves from \$32,500 to \$325,000.

Socially conservative legislators are behind this bill, as are religious groups like the Family Research Council. In their eyes, it's all about making the airwaves more family-friendly and protecting children from inappropriate content.

We are not talking about obscenity. That is not protected speech, and the Su-

preme Court has already ruled on it. Under FCC rules and federal law, radio stations and over-the-air television channels may not air obscene material at any time. Obscenity very rarely makes it on-air.

Indecency is another thing altogether. Current law states that broadcasters may



not air indecent material between 6am and 10pm, when children are more likely to be in the audience (these rules do not apply to cable or satellite broadcasts), with the FCC defining indecent material as content that "contains sexual or excretory material that does not rise to the level of obscenity."

See Page 63

Indecency Bill Signed Into Law

By **Jeffrey Yarb**
R&R Washington Bureau Chief
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Calling the legislation "a good bipartisan bill" that will "help American parents by making broadcast television and radio more family-friendly," President Bush on June 15 signed the Broadcast Decency Enforcement Act of 2005 into law.

The bill gives the FCC the authority to fine broadcast-license holders up to \$325,000 for programming deemed to be indecent — a tenfold increase from the previous limit of \$32,500 per violation.

"For some broadcasters this amount [\$32,500] is meaningless," Bush said. "It's relatively painless for them when they violate decency standards. So the Congress decided to join the administration and do something about it."

Bush took the opportunity to lash out at contemporary programming, saying children live

INDECENCY See Page 10

EMI Music, Spitzer Reach Settlement

By **Keith Borneman**
R&R Associate Radio Editor
kborneman@radioandrecords.com

As part of his ongoing investigation into alleged payola, New York State Attorney General **Elliot Spitzer** last week reached a settlement with EMI Music North America to end what Spitzer called "pay-for-play" practices.



Spitzer

Under the terms of the deal, which is similar to those Spitzer cut with Sony BMG, Warner Music Group and Universal, EMI will pay \$3.75 million to New York state nonprofit music-education and -appreciation programs.

EMI, which encompasses Virgin Records America, Capitol Records, EMI Christian Music Group and the now-defunct S-Curve Records, has also agreed

EMI See Page 10

Borneman Named WABC Pres./GM

ABC Radio/Chicago also resets top mgmt.

Steve Borneman has been appointed President/GM of News/Talk WABC/New York. Borneman most recently spent two years as Station Manager of Hot AC cluster-mate WPLJ, where he had worked since 1989.

Before joining WPLJ — where, during his tenure, he also served as an AE, NSM, LSM and GSM — Borneman held sales positions at WRKS/New York, WFNX/Boston and suburban New York outlet WDHA/Dover, NJ.



Borneman

BORNEMAN See Page 7

Extreme News Makeover

Bonneville shakes up news traditions

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

What sort of radio news approach interests younger-demo listeners today — especially those listening primarily to the FM band? Is it the edgier approach of Fox News? Or maybe the contemporary yet credible attitude of traditional news networks like ABC, CBS or CNN?

Perhaps it's the progressive approach of Air America Radio News, or maybe the more conservative perspective of Salem Radio Network News?

The correct answer to the question may be "none of the above," and that's probably why almost every major radio news operation is on a

mission to find out what style will attract the younger demos who will be tomorrow's News, Talk and information-based radio listeners.

One radio company that has been putting a significant amount of time, money and effort into the development of a new style of news product is Bonneville International.

With successful News radio operations like WTOP/Washington and its recently launched cluster-mate WTWP (Washington Post Radio), KSL-AM & FM/Salt Lake City and recent acquisition KTAR/Phoenix, Bonneville has long been a respected leader in News and Talk radio.

See Page 8

Hogan Confirmed For R&R Triple A Summit In Boulder

Clear Channel Radio CEO **John Hogan** has been confirmed for a special one-on-one Q&A with R&R Publisher/CEO **Erica Farber** at the R&R Triple A Summit at the St. Julien Hotel & Spa in Boulder, CO. Hogan The Q&A is set for Wednesday afternoon, Aug. 2.

Clear Channel has been a champion of Triple A for many years and continues to support its growth by signing on new terrestrial and HD-2 stations that program the format.

Hogan's session will kick off the three-day summit, which will feature several sessions



Hogan

HOGAN See Page 7

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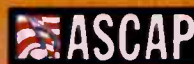
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CONTENTS

June 23, 2006

NEWS & FEATURES

Radio Business	4	Street Talk	14
Management/Marketing/Sales	11	Opportunities	84
Technology	13	Marketplace	85
		Publisher's Profile	88

FORMAT SECTIONS

News/Talk/Sports	8	Smooth Jazz	60
A&R Worldwide	19	Rock	63
CHR/Pop	20	Triple A	69
Rhythmic Special	27	Americana	73
Urban	39	Christian	74
Country	46	Latin Formats	79
AC	54		

The Back Pages 86

Matthews Adds WAKS/Cleveland PD Duties

WMMS/Cleveland PD Bo Matthews has added programming responsibilities at CHR/Pop cluster-mate WAKS (96.5 Kiss FM). He succeeds Dan Mason, who transferred to the PD post at Clear Channel Pop sister WHYI/Miami.



Matthews

"Bo has a distinguished CHR background," said Clear Channel Regional VP/Programming Kevin Metheny. "He is a strong strategist and tactician, ferocious competitor,

early adopter, is handy around the house and really looks good in his 'Tool Time' tool belt."

Matthews told R&R, "I am pumped to be programming my wife's favorite radio station, and I thank Kevin Metheny, [Sr. VP/Programming] Gene Romano and [Regional VP] Mike Kenney for allowing me this opportunity."

Matthews has been at Clear Channel since 2001. **MATTHEWS See Page 10**

Lynn Rises To WECK & WYRK/Buffalo PD

WYRK/Buffalo Asst. PD/MD Wendy Lynn has been promoted to PD of the CBS Radio Country outlet and its Classic Country cluster-mate, WECK. She replaces R.W. Smith, who has been named PD of KCYE/Las Vegas (see story, this page).



Lynn

"I'm excited to take this position and lead the great team we have here to further success," said Lynn, who will continue to host afternoon drive on WYRK.

Lynn arrived in Buffalo at Oldies WBUF in October 1999 and moved to sister WYRK eight months later. "I told them when I came to Buffalo that my goal was to end up at WYRK, and when John Paul took over as PD, he brought me with him," Lynn said.

Before moving to Buffalo the **LYNN See Page 8**

HD Radio NEW & ACTIVE

'Mega Clasica' Moves To HD Radio

Spanish Oldies WMGG (Mega Clasica 820 AM)/Tampa is now broadcasting in crystal-clear HD Radio. The Mega Communications station is the first station targeting Hispanics in Central Florida to make the move, upgrading its broadcast facilities. "We have always prided ourselves on providing our advertisers and our listeners with the best facilities and the best capabilities in order to serve them," Mega owner and President Adam Lindemann says. Read more about WMGG's move to HD Radio in this week's Management/Marketing/Sales section.

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

REVENGE SOUNDS SWEET



Several Universal Motown execs gathered at the label's New York offices earlier this month to congratulate Chamillionaire on his debut album, *The Sound of Revenge*, being certified platinum. Seen here (l-r) are Universal Motown Chairman Mel Leventer, Chamillionaire, Universal Motown President Sylvia Rhone, Universal Republic Sr. VP Avery Lipman, and Chamillionaire's manager, Charles Chavez.

Ryder Rises To KXCL/Sacto Station Mgr.

KXCL (Flash 92.1)/Sacramento GSM Bob Ryder has added Station Manager duties at the First Broadcasting '80s outlet. He replaces Caren Berry, who exited to become Cumulus National Sales VP.

"All of us at First Broadcasting are delighted with Bob's success at KXCL," First Broadcasting President/Vice Chairman Gary Lawrence said. "His energy, drive and ambition have inspired every member of the Flash 92.1 team to set and achieve goals worthy of themselves and our station."

A 24-year industry veteran, **RYDER See Page 10**



Ryder

Ryder joined KXCL in October 2005 after working as AE/Group Promotions Director of CBS Radio's

CC Expands Kopelman's Regional VP Job
Clear Channel also ups McKay to Austin Market Mgr.

Clear Channel/Houston Regional VP/Market Manager Mark Kopelman has added regional oversight duties for the company's Austin stations: Country KASE, Rhythmic Oldies KFMK, Christian AC KPEZ and Sports and Country combo KVET-AM & FM.

He has also officially tacked on top-level management responsibilities for Clear Channel's clusters in the Texas cities of Beaumont, Bryan, Lufkin and San Antonio.

Concurrently, Pamela McKay has been promoted from GSM of



Kopelman



McKay

Clear Channel Hot AC KHMZ (Mix 96.5)/Houston to Market Manager of Clear Channel/Austin. **AUSTIN See Page 10**

McLain PD Of WORD & WYRD/Greenville

Bob McLain has been named PD of Entercom News/Talk simulcast WORD & WYRD/Greenville, SC. The position has been open since Peter Thiele exited earlier this year.

"I'm very excited to have Bob assume the programming leadership of WORD & WYRD," said Entercom/Greenville, SC VP/Market Manager Sharon Day. "Bob is exceptionally talented and possesses the knowledge, passion, energy and creativity we need to take this heritage station to new heights."

McLain was most recently at crosstown Fox TV affiliate WHNS and before that spent three years at then-Barnstable-owned Oldies WGVC/Greenville, SC, which is

now Entercom's Christian Contemporary "The Walk." He boasts a radio resume that dates back to the mid-1960s and includes programming and on-air stints at WTOB/Greensboro, WNOE/New Orleans, WMPS and WHBQ in Memphis, WIBG/Philadelphia and KULF/Houston.

"I'm excited and honored to be chosen to be PD of WORD & WYRD," McLain said. "Entercom is recognized as a great place for programmers to work, and I am energized to take the helm of a heritage News/Talk station with an outstanding staff of professionals. I appreciate the confidence shown in me and look forward to adding to the success of this great radio station."

Cumulus Appoints Jeffries & Garris VPs/Programming

Cumulus Media last week officially gave Jan Jeffries and Val Garris VP/Programming responsibilities. They will remain based in Cumulus' Atlanta headquarters.

"Val and Jan have spent the last eight years helping Cumulus build and grow great brands in the AC, Top 40 and Rock arenas," company Exec. VP John Dickey said in a memo. "I consider Val and Jan to be two of the best radio strategists and programmers in the business."

Cumulus Media Chairman/CEO Lew Dickey said, "Congratulations to Jan and Val on well-deserved battlefield promotions. It's a recognition of the valuable contribution that they have both made to our success."

"An important part of being the best-run company in the business is being the best-programmed



Jeffries

and the best-programmed

CUMULUS See Page 10

KCYE/Las Vegas Names Smith PD

R.W. Smith has been appointed PD of Beasley's Country KCYE (The Coyote)/Las Vegas. He succeeds Kevin O'Neal, who resigned in March.

Smith spent the last year as PD of WECK & WYRK/Buffalo following a brief stint at KVOO & KXBL/Tulsa. He spent almost eight years as PD of WIXY/Champaign, IL and was OM/PD when WIXY was named the CMA Small Market Station of the Year in 2002.

"R.W. brings us a solid track record of accomplishments in country-music programming," Beasley/Las Vegas Market Manager Tom Davis said. "He has a distinguished reputation as a dynamic programmer, and we are ready to utilize his knowledge and talent."

Smith said, "Coming to Las Vegas, where there is such a strong base of country music fans, is a terrific career opportunity. I look forward to building on the initial success that Coyote has enjoyed while working with Tom and the rest of the staff to make 'Coyote Country' a market leader."

R&R Observes Fourth Of July

R&R's Los Angeles, Nashville, and Washington, DC bureaus will be closed on Tuesday, July 4 in observance of Independence Day. The R&R reporting deadline for the week will be extended to Wednesday, July 5.



JEFFREY YORKE
jyorke@radioandrecords.com

Concern Grows Over FCC Media-Ownership Rules

House members, AFTRA, MAP oppose looser regulations

The FCC was set to meet Wednesday to discuss possible changes to the media-ownership rules, and a group of 16 House members, led by Rep. Maurice Hinchey, has sent a three-page letter to FCC Chairman Kevin Martin asking him not to loosen ownership restrictions. The letter, dated June 7, was released Tuesday, days after AFTRA issued a public statement voicing its concern about regulatory changes that might permit further consolidation of the media business.

In their letter to Martin, the band of 16 — founded and chaired by Hinchey and called the Future of American Media Caucus — wrote that it does not want the current ownership rules diluted.

In fact, the group said, "We hope that the commission will strengthen

existing rules and not further damage an already weak structure intended to protect diversity in American broadcasting. Put simply, we believe that any action on media ownership similar to what was proposed by the FCC in 2003 would be an unmitigated disaster."

The FCC's 2003 ownership-rules review proposed sweeping changes and considerable loosening of ownership regulations, sparking an outcry from media watchdogs and the public and, ultimately, intervention by Congress and the courts.

The letter continued, "Since the 1996 Telecommunications Act we have seen a significant relaxation of the media-ownership caps limiting the number of outlets that one company may own in a single market. The unfortunate effect has been consolidation of newspapers, television channels, radio stations and other

RULES See Page 6

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ARMED FORCES

WHERE STARS EARN THEIR STRIPES

Business Briefs

Analyst: Expect Weakness In July

May looks like another down month for radio, but June is expected to be better," said Banc of America Securities analyst Jonathan Jacoby in a report this week. "But don't get too excited; our checks indicate that July is weak."

Jacoby expects industry revenue to decline 2% in May. He predicts June will be better, with a 1% gain, but projects that total radio-industry revenue will decline 1.4% in Q2. Looking at national radio as a quarter of the overall picture, Jacoby said a check of the top 10 markets suggests that national radio sales were down mid-single digits in May but are pacing up mid-single digits in June.

In other news, speaking Monday about Cumulus' Dutch auction, Merrill Lynch media analyst Laraine Mancini noted that Cumulus shares are under pressure because the tender offer, at \$11.50 a share, was 35% oversubscribed. That, she said, suggests that "shareholders are willing to sell another 4 million shares at or below the Dutch tender price."

Mancini added, "We expect the stock to be weak over the next several days as at least some of these shares are likely to be sold and could take up to six or seven days to work through using an average daily trading volume of 600,000 shares." She maintained her "sell" rating on Cumulus shares and valued the stock at \$10 a share.

NAB Re-Elects Officers, Rehr Sets Lobbying Agenda

At its meeting in Washington, DC last week, the NAB board of directors re-elected Bonneville International CEO Bruce Reese Chairman of the NAB Joint Board. David Rehr was re-elected NAB President/CEO, and Ken Almgren was re-elected Secretary/Treasurer.

Entercom President/CEO David Field was re-elected Radio Board Chairman, while Russ Withers, founder of Withers Broadcasting Cos., was re-elected First Vice-Chair and Steve Newberry, President/CEO of Commonwealth Broadcasting Corp., was elected Second Vice-Chair.

At the meeting iBiquity President/CEO Robert Struble updated the NAB Radio Board on the status of the HD Radio rollout, and the board agreed that rapid adoption of HD Radio is a top priority. The NAB plans to review options for boosting the success of the new technology.

Rehr provided a status report on the NAB's activities to promote the long-term success of over-the-air radio. He also said the NAB is working on a number of fronts on Capitol Hill and at the FCC to hold satcasters "accountable to 'national-only' programming licenses."

Continued on Page 6

Panel Cites Lack Of Readiness Post-Katrina

Report proposes broadcasters' checklist

The communications industry isn't up to snuff when it comes to dealing with a disaster, as demonstrated after Hurricane Katrina struck in August 2005. That's what the Independent Panel Reviewing the Impact of Hurricane Katrina on Communications Networks said in its just-released 82-page report. The report came in the form of a proposal that will serve as the basis for future FCC regulations on emergency preparedness.

The panel found that most of the Gulf Coast's communications infrastructure "fared fairly well through the storm's extreme wind and rain." But, in Katrina's aftermath, "substantial flooding; widespread, extended power outage; and serious security issues were responsible for damaging or disrupting communications service to a huge geographical area for a prolonged period of time."

Another problem, inadvertent line cuts during restoration, result-

ed in additional network damage, causing new outages or delaying service restoration.

The panel, made up of experts from public-safety organizations, the communications industry and public-interest groups who have worked together on the study for the past six months, cited a lack of effective first-responder communications after the storm.

"Very few public-safety agencies had stockpiles of key equipment on

PANEL See Page 6



2006 R&R INDUSTRY ACHIEVEMENT AWARDS

Here's your chance to celebrate excellence in the radio and record industries! Nominate your favorite radio stations, as well as radio and record professionals, for R&R's annual Industry Achievement Awards. Your nominations will help our awards committee determine final nominations for each category. The winners will be announced at R&R Convention 2006, September 20-22 in Dallas, TX.

Here is the nomination process:

1. Nominations are being accepted for the following formats only: CHR/Pop, CHR/Rhythmic, Urban, Urban AC, Gospel, Country, Smooth Jazz, AC, Hot AC, Rock, Active Rock, Alternative, Spanish Contemporary, Regional Mexican, Tropical, Oldies and Classic Rock.
2. Nominations should be based on the highest standards of industry excellence and professionalism.
3. Any commercial, U.S.-licensed station is eligible for nomination.
4. Nominees must have been employed at the company for which they were nominated between May 31, 2005 and June 1, 2006.
5. You can nominate yourself, your co-workers and your station or record label.
6. Only one form or e-mail per person will be accepted. You must indicate your name and affiliation on the nomination form to qualify. All responses will remain confidential.
7. You do NOT have to make nominations in every category.
8. Deadline: July 7, 2006.

2006 R&R INDUSTRY ACHIEVEMENT AWARDS NOMINATION FORM

RADIO AWARDS

RADIO GROUP EXECUTIVE OF THE YEAR:
(Programming, sales or management at the group level)

Name: _____ Company: _____

RADIO INDUSTRY EXECUTIVE:
(Senior level manager at any company providing a product or service to radio)

Name: _____ Company: _____

MARKET MANAGER/GENERAL MANAGER OF THE YEAR:

Name: _____ Format: _____ Station/Market: _____

PROMOTION/MARKETING DIRECTOR OF THE YEAR:

Name: _____ Format: _____ Station/Market: _____

SYNDICATED PERSONALITY OF THE YEAR:

Name: _____ Program/Network: _____

RADIO STATION OF THE YEAR:
For Latin Formats, Oldies, Classic Rock and Gospel, only one station may be nominated, regardless of market size. In all other formats, one station may be nominated for each market size (large, medium and small).

(Large Market) Calls: _____ Format: _____ Market: _____

(Medium Market) Calls: _____ Format: _____ Market: _____

(Small Market) Calls: _____ Format: _____ Market: _____

PROGRAM DIRECTOR OF THE YEAR:

Name: _____ Format: _____ Station/Market: _____

MUSIC DIRECTOR OF THE YEAR:

Name: _____ Format: _____ Station/Market: _____

PERSONALITY OR SHOW OF THE YEAR:

Name: _____ Format: _____ Station/Market: _____

RECORD AWARDS

RECORD LABEL OF THE YEAR:

SENIOR PROMOTION EXECUTIVE OF THE YEAR: (Sr. VP or above)

Name: _____ Label: _____

PROMOTION EXECUTIVE OF THE YEAR: (VP or Director level by format)

Name: _____ Label: _____

LOCAL PROMOTION EXECUTIVE OF THE YEAR:

Name: _____ Label/Market: _____

FILL IN BELOW TO VALIDATE NOMINATION

Your Name: _____

Title: _____

Station or Company: _____

Please mail, fax or e-mail to:

R&R INDUSTRY AWARDS NOMINATIONS
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Los Angeles, CA 90067
310-203-8450 fax
nominations@radioandrecords.com

PLEASE
REPLY BY
JULY 7, 2006

Business Briefs

Continued from Page 4

In other news, former Susquehanna Media President/CEO David Kennedy and radio talk host and former Dallas Cowboys quarterback Troy Aikman will be featured at the NAB Radio Show Luncheon on Sept. 20. Kennedy will receive the NAB National Radio Award, and Aikman will participate in an in-depth onstage interview.

The NAB Radio Show will be held Sept. 20-22, side-by-side with the R&R Convention at the Hilton Anatole Hotel in Dallas.

NAB's Rehr Makes Rare Radio Appearance

NAB President/CEO David Rehr toured Whitney Radio's WVOX-AM/New Rochelle, NY Monday afternoon and spent an hour live on the air with station owner and operator Bill O'Shaughnessy. O'Shaughnessy asked Rehr if television and radio are "blameless" in the furor over indecency that led to the Broadcast Decency Enforcement Act of 2005.

"I think some [programs and performers] are a little edgy," Rehr responded, according to a transcript O'Shaughnessy read to R&R. "We focus on the 1% or 2% that are over the edge instead of the 98% that is decent, local and wholesome."

When it comes to lawmakers deciding on what's decent and what is not, Rehr, the father of four children, said, "I always want my children to understand that in America people can say and think what they want. My big worry with the whole indecency debate is not only do we have the whole debate about the culture, but there is not very much in the span between what is considered indecency and what it is that people should not dare talk about."

"When you get into this idea that there are things in America that people should not talk about, that is very bad for our country."

Rehr's first caller was Ogden Rogers Reid, a former member of Congress and the first U.S. ambassador to Israel, who said, "I don't like to see speech circumscribed in any way, shape or form. I suppose there are cases where there has been very blatant, repeated obscenity, but just because a show has a mention of it, that's only a reflection of life."

Reid, who has spent time in Paris, said, "The French don't understand our trying to control the speech the way some congressmen are trying to. I would rather have free speech up or down, with a little obscenity if you must, than lose free speech."

Rehr said, "Part of the problem we face with our elected officials is that we put them on pedestals, and after a while they think they are on pedestals, and it changes their whole outlook on the world."

Rehr's second caller was former New York Gov. Mario Cuomo, who said legislators cannot define indecency or obscenity and that such definitions are best left up to society.

He said, "These are cultural problems, not legislative problems, and you are not going to change the culture with a law. You are not going to change the law when the public finds the lawmakers to

ered a fatal blow to our media-ownership infrastructure."

The group said the FCC "should fulfill its intended role as a strong defender of diversity in broadcasting." It concluded, "We hope that the FCC will move to strengthen existing ownership rules to guarantee an array of content and wide variety of viewpoints for everyone seeking news, information and culture across our country."

Sens. Byron Dorgan and Trent Lott on May 25 sent a two-page letter to Martin reminding him that it is Congress that makes the rules on media ownership and saying that the FCC needs to show evidence that broadcasters are serving their

local communities before there is any loosening of the media-ownership rules.

AFTRA, MAP Speak Out

AFTRA, meanwhile, is urging the FCC to "provide for a timeline that will allow for meaningful public discourse on any rewrite of media ownership."

"In 2003 the FCC attempted a sweeping rewrite of regulations governing media ownership, which, had it prevailed, would have resulted in alarming consolidation of media ownership," AFTRA National Director/Legislative Affairs Thomas Carpenter said. "AFTRA members are contacting the FCC to let

Transactions At A Glance

*All transaction information provided by
BIA's MEDIA Access Pro, Chantilly, VA*

Multi-State Deal

- WJMS-AM & WIMI-FM/Ironwood and WAGN-AM & WHYB-FM/Menominee, MI and WMAM-AM & WLST-FM/Marinette and WSFQ-FM/Peshigo, WI \$8.5 million

State-by-State Transactions

- WELL-FM/Dadeville, AL Undisclosed
- KFNG-FM & KSRJ-FM/Juneau, AK Undisclosed
- KZMZ-FM (CP)/Kasilof, AK \$210,000
- FM CP/Vienna, GA \$150,000
- WTRP-AM/La Grange and WRLA-AM/West Point, GA \$279,000
- WKHN-FM (CP)/Hubbard Lake, MI \$35,000
- KLNK-AM/Clayton, NM \$125,000
- FM CP/Gaymon, OK \$95,000
- WAEL-AM/Mayaguez, PR \$2 million
- WGZO-FM/Parris Island (Hilton Head Island), SC Undisclosed
- WWVY-FM/Ridgeland (Hilton Head Island), SC Undisclosed

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

Deal Of The Week

KMGS-AM/Highland Park (Dallas), TX

PRICE: \$9.25 million

TERMS: Asset sale for cash and note

BUYER: Dallas Broadcasting, headed by member/Manager Dan Patrick. Phone: 713-725-5720. It owns no other stations.

SELLER: First Broadcasting Investment Partners, headed by President/Vice Chairman Gary Lawrence. Phone: 214-855-0002

BROKER: Michael Bergner of Bergner & Co.

2006 Deals To Date

Dollars to Date:	\$3,390,167,932 (Last Year: \$2,836,253,805)
Dollars This Quarter:	\$293,949,620 (Last Year: \$413,202,003)
Stations Traded This Year:	456 (Last Year: 889)
Stations Traded This Quarter:	287 (Last Year: 251)

Rules

Continued from Page 4

media under the control of a handful of giant media conglomerates.

"The resulting monopoly situations have forced independent broadcasters out of business, limited minority ownership and denied the American public the wide array of content they deserve."

The group, which includes co-Chairmen Bernard Sanders and Sherrod Brown, along with Reps. Marcy Kaptur, Lynn Woolsey, Henry Waxman and Peter DeFazio, said it is deeply concerned that, had the FCC's 2003 rules changes gone through, they "would have deliv-

Panel

Continued from Page 4

hand to implement rapid repairs or alternative, redundant systems to turn to when their primary systems failed," the panel reported. "To the extent alternative systems were available, lack of training and familiarity with the equipment limited functionality and impeded the recovery effort."

Meanwhile, the report said, "Communications assets that could have been used to fill gaps were apparently not requested or deployed in sufficient quantities to have a significant impact."

Significant Hurdles

The panel also found that there were a number of hurdles in the way

of restoring communications, including inconsistent and unclear instructions for communications-infrastructure repair crews and their subcontractors to access the affected area; limited access to power and generator fuel; limited security for communications infrastructure and personnel; a lack of pre-positioned backup equipment; a lack of established coordination between the communications industry and state and local officials, as well as among federal, state and local government officials with respect to communications matters; and limited use of available priority communications services.

The report offers a series of rec-

ommendations, including a list of suggestions called "Communications Industry — A Readiness Checklist." The panel suggested that the FCC "should work with and encourage each industry sector, through their organizations or associations, to develop and publicize sector-specific readiness recommendations."

Martin, Copps Respond

FCC Chairman Kevin Martin reviewed the report and said, "I am particularly pleased to see the independent panel's recommendations to provide a readiness checklist for the communications industry, to inform the public-safety community about technol-

ogies to improve the operability and interoperability of their communications, to strengthen the resiliency of Public Safety Answering Points and other 911 infrastructure and to take actions to ensure the public gets timely information in times of emergency."

FCC Commissioner Michael Copps said in response to the report, "It is now clear that the causes of our national failure were multiple, including serious breakdowns in leadership, planning, engineering, policing and emergency management. But it is also common knowledge on both sides of the political aisle that the failure of our national communica-

tions system played a terrible role in exacerbating all of these problems. "As historian Douglas Brinkley puts it: 'That was the consensus, the one fiasco everyone agreed on — whatever else Katrina did to New Orleans, it had clearly broken down all standard modes of communication.'"

Lynn

Continued from Page 3

Michigan native served as Asst. PD, Promotions Director and air talent at Country WITL/Lansing, MI.

Baker Rises To Nat'l Director At RCA/Nashville

RCA/Nashville Director/Southeast Promotion Doug Baker has been elevated to Director/National Promotion. He succeeds Keith Gale, who was promoted to VP/National Promotion two weeks ago.

"Doug's move to National Director is well-deserved," Gale told R&R. "His passion and experience will make our team stronger with him in this new role. We are really excited to have him be a big part of the bright future for RCA."

A 15-year radio veteran, Baker has worked at KNIX/Phoenix and WFMS/Indianapolis and was WSDX/Nashville's PD when he began his record career at Capitol/Nashville in June 1995. He was later Director/National Promotion-Southeast rep for Virgin/Nashville. Baker joined RCA's Music City imprint in April 2001.

"I am deeply honored to serve in this new role with [Sony BMG/Nashville Chairman] Joe Galante, [Exec. VP] Butch Waugh, Keith and the entire RCA promotion team," Baker told R&R. "We have a great roster of artists, and I'm very excited about the future."

Borneman

Continued from Page 1

"Steve's expert understanding of the New York City radio market, combined with his leadership skills, intelligence and energy, made him the logical choice for the top spot at WABC," said ABC Radio Station Group President Mitch Dolan, to whom Borneman reports.

"We look forward to his continuing tradition of commitment and service to listeners in the tri-state area of New York, New Jersey and Connecticut, now from '77 WABC."

Borneman assumes a role held for the past five years by Tim McCarthy, who was the 2004 and 2006 recipient of the R&R Industry Achievement Award for News/Talk GM of the Year. McCarthy will remain with WABC clustermate WEPN (ESPN Radio 1050), which will be retained by the Walt Disney Co. following the pending sale of ABC Radio to Citadel Communications.

In a related move by ABC Radio, WLS/Chicago President/GM John Gallagher has added similar responsibilities for Oldies clustermate WZZN. He replaces Jim Pastor, who remains President/GM of the cluster's WMVP (ESPN Radio 1000). Like WEPN, WMVP will remain under the Disney umbrella upon the closing of ABC's sale to Citadel.

— Al Peterson

Hogan

Continued from Page 1 focusing on the needs and goals of the format and showcase 30 acts in a variety of venues. For more details, log on to www.radioandrecords.com and click on "Conventions" to view the continuously updated summit agenda.

Cecchini, Papin Now Corus Quebec VPs

Corus Quebec, a division of Canadian broadcaster Corus that encompasses the company's properties in the province, has named Mario Cecchini VP/Montreal Region and Jacques Papin VP/Network, effective July 31.

Cecchini will oversee the company's Montreal cluster, comprising CFQR (Q92), CINF (Info 690), CINW (940 News), CKAC, CKOI and CKOO. Papin will oversee several stations throughout the Quebec region: CIME/

Saint-Jerome, CFEL/Montmagny, CHLN/Trois-Rivieres, CHLT/Sherbrooke, CJRC/Gatineau, CKRS/Saguenay, CKTS/Sherbrooke, CFOM/Levis and CHRC/Quebec City.

"Mr. Cecchini and Mr. Papin both have an enviable background in the Quebec radio world," said Corus Quebec President Pierre Arcand. "They will most certainly rise brilliantly to these new challenges."

An 18-year industry veteran, **CORUS See Page 18**

Executive Action

GLR Networks Names Alvarez Pres./CEO

Grupo Latino De Radio Networks has named Juan Pablo Alvarez President/CEO of its U.S. and Mexico operations. He replaces Sonia Dula, who is no longer with the Spanish-language program supplier.

Alvarez has worked for GLR parent Grupo Prisa since 1990 and came to the U.S. to work for GLR in 2005. In his new role he will focus on GLR's continued network expansion in the U.S. GLR reports that it is now in 18 of the top 20 U.S. markets and on more than 95 stations, reaching almost 64% of the U.S. Hispanic market with shows like *Futbol Mexicano*, *De Paisano a Paisano*, *Pasion W*, *A Calzon Quitao With Alessandra Rampolla* and *GLR News*.

In related news, Luis Gutierrez has joined GLR as Director/Ad Sales. He most recently spent six years as National AE for Fox Sports En Español.

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Extreme News Makeover

Continued from Page 1

In a recent conversation Bonneville VP/News & Programming Jim Farley gave me an update on some of the steps his company has been taking to perform an extreme makeover on the standard product for News and information radio. He also offered an insider's perspective on his company's move earlier this year to partner with the *Washington Post* in a new venture designed to shake up the radio landscape in our nation's capital.

R&R: Tell us about Bonneville's new FM News initiative, which has sparked changes in DC and your company's other markets in recent months.

JF: Back in 1996 we realized that WTOP-AM's signal wasn't getting to the whole market because the market had grown beyond its reach. So in 1998 we acquired an FM at 107.7 to give us greater reach in the market.



Jim Farley

Over time we noticed that WTOP's FM numbers were actually growing faster than our AM's. People were showing a clear preference for getting their news from WTOP-FM, even though the station was a 100% simulcast of WTOP-AM.

In addition, we began to note that the average age of the listeners on FM was about 10 years younger than AM listeners. That's when the light went on for us. It became apparent that we were reaching people with our FM who never went to the AM dial for our News format.

The next part of our experiment was in September 2005, when we took 50kw KSL-

AM/Salt Lake City — a very successful station with no signal problems in the market whatsoever — and added a full FM simulcast. In the last Arbitron, in middays, for example, we had a five share on the AM and a five share on the FM.

We didn't take listeners away from the AM with the simulcast, we simply added new listeners who were already on the FM dial and who probably rarely used the AM band.

R&R: In other words, you began to fish where the fish were.

JF: Exactly right. As broadcasters, many of us have been surprised over the years by how well NPR stations — on the FM band — do in our markets. We shouldn't have been surprised because what we've been doing is handing them a format exclusive on the FM band all tied up in a pretty bow.

What we've learned over time is that it's not just about style or content when it comes to reaching younger demos who mostly listen to FM, it's also about going where the listeners already are. When you do, they'll embrace your product.

R&R: You also recently announced a move to simulcast another successful AM News/Talker on FM.

JF: Yes, in Phoenix we'll add an FM simulcast of News/Talk KTAR, which is another station where the problem is not the signal. One thing that's going on there is that KTAR has all the sports franchises in town — the Diamondbacks, the Cardinals, the Suns — which is great, except when games blow out your afternoon drive news, traffic and weather programming.

We learned at WTOP, back when we had the Baltimore Orioles, that even though listeners loved the Orioles, as traffic got worse or bad weather moved in, they would



ACCORDING TO JIM Actor, comedian and musician Jim Belushi (r) recently stopped by to chat with Hilarie Barsky, host of The Good Morning America Radio Show, which airs Monday-Saturday from 8am-noon on XM Satellite Radio.

scream that we'd let them down by abandoning our information programming for baseball.

In Phoenix about 110,000 people a year are moving into the city. As the market grows, traffic will only get worse. So now we will have a KTAR that can offer sports play-by-play when it happens but also have a KTAR-FM that will offer continuous news, traffic, weather and talk.

While there may be times when we have sports on both signals, we'll never have to blow out our afternoon drive information. People will be able to rely on always being able to get their news, traffic, weather and talk in afternoons, and we believe that's extremely important.

R&R: Why aren't there more FM News and information stations out there already?

JF: The typical wisdom in our industry is that if you own an FM station, it should be a music outlet. We've proven that music is not the only thing you can succeed with on FM. I talk to some of my brethren at other companies and point out to them some of their underperforming FMs, and they tell me they're tearing their hair out trying to get management to make the move to News/Talk. But it's very hard to break through the conventional wisdom in our industry that FMs must be music stations.

R&R: In Washington your company recent-

ly showed the courage of its convictions by moving WTOP from an AM/FM simulcast to a full-market FM signal exclusively. Tell us about the challenges of making that move.

JF: What we did was the biggest wholesale rearrangement of the radio dial in DC in living memory. We moved our most profitable product, WTOP, to our best distribution channel, at 103.5 FM. We retired Alternative Z-104 [WWVZ], and we moved Classical WGMS from 103.5 to a simulcast on 104.1 and 103.9.

There has been some protest over that move because it did impact in-home listening for some Classical listeners. We're addressing that problem via several options.

We now have 100% commercial-free Classical programming on WTOP's new HD side channel, and on WGMS's HD side channel we're offering an all opera and choral music product. So we now have two on-air signals offering Classical, two HD side channels programming the product and two online classical music options for listeners.

R&R: Perhaps the biggest move you made was what you did with WTOP's old signal combo of 1500 AM and 107.7 FM. Tell us about that.

JF: As WTOP, that signal combination was good enough to amass a weekly cumef of about 1.2 million listeners, so we knew there was good reason to do something



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substantial with those stations. Our decision was to partner with the *Washington Post* in a new venture as WTWP, "Washington Post Radio."

The *Post* is the biggest news brand name in Washington, and they were very open to the idea of this partnership because they see this as a part of their future too. With newspaper circulation continuing to drop and no real end to that in sight, they saw this as another way to reinvent and extend their product to the marketplace.

R&R: How's the partnership going so far?

JF: It's turned out to be pretty good. It's our hosts and producers, located in our facility, directing questions and discussions with reporters from the *Post*. They have studios in their building where their people come to talk to our people.

Our hosts can push things a bit to make the discussion a little edgier, asking things like "What didn't make it into your story in the *Post* today?" or "What are you going to report next on this story?" or "Why didn't you include this angle?" A good dynamic has developed because our people are editorially independent from their reporters. That gives the product a bit of creative tension.

R&R: Has anything about the partnership surprised you?

JF: One of the biggest surprises has been that there are far more people at the *Post* who are great radio storytellers than we anticipated. In fact, after listening for a while, I've thought about the idea that maybe we should originate afternoon drive from a bar someplace. In all my years in the business, I've never met a newspaper reporter who, after a couple of beers, can't tell you dozens of fascinating war stories.

Sure, there are some who have shown they will be print reporters for the rest of their lives — they know it, and we know it — but we've also uncovered a number of really great storytellers. For a station that's been on the air less than three months, it sounds pretty damn good. We're proud of it.

R&R: In DC the NPR stations have always done pretty well. Do you see WTWP as a partial answer to the competition those stations present?

JF: Absolutely. We hope to take a chunk

out of the audiences of WAMU and WETA, as well as another competitor that is unique to Washington, C-SPAN Radio. There's also a Pacifica station, WPFW, in the market. So public radio does pretty well here.

Our early numbers and anecdotal evidence have indicated that we are getting a lot of public-radio listeners to spend more time with WTWP, so we're encouraged.

The goal of the moves we've made here is to grow our overall market share. Will WTWP compete with our own WTOP? Yes, to some extent. But our research has shown us that people typically listen to WTOP for 35-40 minutes at a time, which is very logical and typical of a News radio station. In a half-hour you've heard the headlines and you've gotten your weather, traffic, sports and money news.

And we know that about 70% of those listeners leave to go to a spoken-word radio station. So now we're redirecting them from WTOP to WTWP. We tell them since they've heard the news, they will now want to go to Washington Post Radio for more on a story or maybe for a Washington Nationals baseball game.

"We've proven that music is not the only thing you can succeed with on FM."

We're also sending WTWP listeners back to WTOP. What we hope the model will produce is something similar to what ESPN was able to do with ESPN and ESPN2. We want to grow our overall market share.

R&R: You have another experiment about to launch in Salt Lake City. Can you preview that for us?

JF: Yes, we've been hiring 20-somethings to run KSL from 7pm-midnight, and that

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will start later this month. This will be a very young crew, and we're not looking at it as just a Salt Lake City experiment, we're looking at it as a market-based laboratory for the entire company.

[Bonneville/Salt Lake City VP Programming & News] Rod Arquette is running this initiative and doing a great job at finding some amazingly bright young people. We want to see if we can develop a News/Talk product that will attract 20- and early 30-somethings to the radio.

One of the smartest things Rod has done in this process was to find a place in the building to put this group of people where they can be on their own instead of in the middle of the KSL newsroom. We don't want them to think like traditional radio journalists; we want to see what they'll come up with on their own. It's a very bold experiment.

R&R: You don't work for the biggest broadcast company in America, but, given all that is going on there, do you feel like you work for one of the best?

JF: Yes. I have the privilege of working for a broadcast company that is willing to take chances to find what works in the constantly changing marketplace. For example, we're heavily committed to HD Radio. We run a barrage of promos on all of our stations for our HD products, and we're hopeful that it's an initiative that succeeds and helps AM radio in particular.

"I have the privilege of working for a broadcast company that is willing to take chances to find what works in the constantly changing marketplace."

And I want to be sure to say clearly that we're not abandoning AM radio at Bonneville. Far from it. But we believe that if we have great information products on both AM and FM, we can grow our product a lot more, because there is a segment of the audience that simply doesn't use AM radio often. We want to be sure they can get our product from wherever it's easiest for them to access it.

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Radio Network

Indecency

Continued from Page 1

"in a culture that too often produces coarse, vulgar and obscene entertainment." He added, "Unfortunately, in recent years broadcast programming has too often pushed the bounds of decency."

Still, Bush affirmed that it is the "responsibility of moms and dads all across the country to make sure their children are listening to or watching the right kind of programming."

Bush thanked FCC Chairman Kevin Martin and several of the FCC commissioners who joined him at the Dwight D. Eisenhower Executive Office Building, where the signing took place.

Also getting a presidential nod for their efforts to get the bill through Congress were Sens. Bill Frist, Ted Stevens, Sam Brownback and George Allen, along with House members John Boehner, Joe Barton, Fred Upton, Bobby Rush, Chip

Pickering and Joe Pitts. Many of those thanked were present at the signing, and all of them are Republicans.

NAB spokesman Dennis Wharton responded to Bush's signing of the bill by 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."

Lawmaker Suggests Fining Talent, Revoking Licenses

While Pickering, a five-term Republican Congressman from Mississippi, supported the legislation in the House, he issued a statement after Bush signed the bill that said, "Future legislation could consider license revocation for multiple indecency offenses (a three-strikes law), fining performers or talent who knowingly violate broadcast decency rules and

an expedited timetable for action following complaints."

Pickering, who is assistant majority whip and Vice-Chairman of the Energy and Commerce Committee, added, "A healthy democracy requires a decent society; it requires that we are honorable, generous, tolerant and respectful. Our public airwaves provide a chance to affirm we want to be a good, decent people — a good, decent nation."

"America does not want vulgarity and sexual exploitation to be our values, and we do not want the world to think those are our standards. We want to be a better nation and a better people, with better standards."

"I hope the cable and satellite industries see the importance of this issue and voluntarily create a family tier of programming and offer culturally responsible products. Media corporations have a civic responsibility not [to] corrupt or degrade our culture."

EMI

Continued from Page 1

to companywide reforms, including hiring a compliance officer to monitor promotion practices and implementing an internal system to detect any future abuses.

Spitzer named specific EMI artists whom he alleged benefited from "payola schemes," including The Rolling Stones, Coldplay, Norah Jones and Gorillaz.

"EMI is pleased to have resolved these radio promotion matters with the New York State Attorney General with this agreement," an EMI representative said. "In addition to voluntarily adopting strict policies last year, we have been working cooperatively with the attorney general to reinforce these policies."

Spitzer said, "When a record label engages in an elaborate scheme

to purchase airtime for its artists, it violates state and federal law and presents consumers with a skewed picture of the country's proclaimed 'best' and 'most popular' music.

"We're pleased that our investigation of payola in the music industry has resulted in significant business-practice reforms that will help generate more diverse airplay."

Austin

Continued from Page 3

Kopelman will remain in Houston and report to Clear Channel Radio Sr. VP/Southwest Region Susan Karis, who said, "In order to maximize both leadership and sales opportunities, it was only natural to bring Austin under Mark. Mark has proven his ability

to lead over and over again. It is truly an honor to have him on our management team."

Kopelman has been with Clear Channel for 13 years and has served as Regional VP/Market Manager in Houston since 2000. He previously led stations for the company in Raleigh, Greensboro and Nashville.

McKay assumes duties previously held by Regional VP/Market Manager Dusty Black, who has exited the Austin cluster. It was not known at press time who will assume Black's oversight duties for Clear Channel's stations in Corpus Christi, Killeen, McAllen, Victoria and Waco, TX.

"I am very pleased that Pam will bring her leadership, successful coaching and training and rate- and inventory-management skills to Austin," Karis said. "Pam's leadership has served Clear Channel on numerous advisory boards for the radio division. She knows and understands radio, having been in the industry for 15 years."

McKay has been associated with Clear Channel/Houston since 1991, when she joined the cluster as an AE. She will relocate to Austin and report to Kopelman.

"I am thrilled to be moving to Austin," McKay said. "Clear Channel has some of the finest radio stations in the market and has developed a team of true radio veterans at those stations. Take our robust listener base and add to it a thriving business community, and you can see why I'm excited to be a part of the Austin market."

Cumulus

Continued from Page 3

company in the business. We appreciate their hard work, competitive spirit and dedication to helping us achieve that goal."

Jeffries joined Cumulus at its inception in 1998 and was President of Stratford Research, which served as Cumulus' programming and research arm before it was absorbed into the company.

Before that he served as Exec. VP/Operations & Programming of Burkhart/Douglas & Associates

and President/founder of consulting firm Jeffries Communications. His radio resume includes programming and on-air stints at WLS/Chicago,WSTR/Atlanta, WBSB/Baltimore, KEZR/San Jose and WCKG/Chicago.

Before joining Cumulus Garris also worked at Stratford Research, where he became Rock/Top 40 Director/Programming in 1997, and at Burkhart/Douglas & Associates, where he was named VP/Programming & Research in 1995.

in Jacksonville. He's a native of Youngstown, OH, where he started his radio career in 1995 at Rocker WNCD. His programming resume also includes CHR/Rhythmic WBTT and FM Talker WRLR in Ft. Myers.

ladies across the street and picks up the tab for listeners in restaurants. We're also going to have a team of 'Flashdancers' who will make appearances at station functions.

"That's why we all got into radio in the first place: because it's fun. And I'm certain that's why First Broadcasting has promoted me to Station Manager. At Flash 92.1, radio is fun."

Matthews

Continued from Page 3

Channel/Cleveland since March 2004, when he moved up from programming the company's CHR/Pop WFKS and Alternative WPLA

Ryder

Continued from Page 3

cross-town AC KYMX. He also has a background in theater and promotions.

"I want to do some things that haven't been done in this marketplace before," Ryder told R&R. "We're going to have a 'Flashboy' superhero mascot who helps little old

Corus

Continued from Page 7

Cecchini has been Exec. VP of Telemedia Quebec & Ontario and most recently worked in marketing as President of Zoom Media.

Papin has worked for Corus Quebec for several years, having served as Director General of CINE, CINW, CKAC and CKOI.



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How To Sell Competitively Against Cable TV

Interrep offers tips for the radio marketer

Last month national sales-rep firm Interrep released a research report on cable television advertising that was designed to help radio salespeople better understand and sell competitively against an advertising medium that has averaged 14% annual growth since 2003.

Cable TV has seen exceptionally strong audience growth over the past decade, but Interrep notes that ad-revenue growth in the cable TV segment is outpacing the organic growth of the medium.

Furthermore, Interrep says, the increase in cable TV ad dollars has come even with the growth of digital video recorders and the increased popularity of such satellite TV providers as DISH Network and DirecTV.

Key Differences Between Radio And Cable

Interrep is far from anti-cable TV, however. The company discusses in its research report ways in which cable TV and radio can complement each other within a local media mix.

With Interrep's assistance, this week's column takes an in-depth look at what radio can learn from working with cable TV. We also offer some suggestions on how to amicably compete against the thriving medium.

One of the key differences between radio and cable TV advertising is where the bulk of the ad revenue comes from. Unlike radio, cable TV gets most of its ad revenue from national advertisers. This leads to an interesting situation that radio has been able, for the most part, to avoid.

From 1995-2005 cable TV's compounded annual growth rate was 15%, compared to 6% for radio and 5% for all U.S. advertising.

On a cable TV network — Lifetime, for instance — a local "drop-in" advertisement may appear side-by-side with a slick multi-million-dollar national commercial. The result is sometimes unintentionally comical, with low production values and inferior audio quality being the hallmark of the local spot instead of the product or business being featured. Thus, Interrep says, "Local advertisements can look shoddy and second-rate."

The local drop-in has played a large part in the exceptional growth seen by cable TV over



WMGG (Mega Clásica AM 820)/Tampa has become the first station targeting Hispanics in Central Florida to upgrade its broadcast facilities by embracing HD Radio technology.

The Mega Communications Spanish Oldies station now offers listeners with HD Radio tuners a crystal-clear signal and the sound quality of an FM radio station, said Mega VP/Operations Rafael Grullon.

With WMGG now broadcasting in HD, Mega plans an aggressive marketing campaign to spread the word about the station's improvements. The company has even purchased dozens of HD radios and plans to give them away to businesses and listeners.

Mega plans additional rollouts of HD Radio technology to its other stations in Tampa and at its Orlando stations in the coming year, Mega owner and President Adam Lindemann said.



the past decade, with the strongest growth for the segment occurring since 2003. According to a March 2005 study by Universal McCann Sr. VP/Director of Forecasting Bob Coen, the annual revenue for local spot cable in 1995 was \$1.7 billion. By 2005 that figure had risen to \$5.6 billion — a 237% improvement. The annual revenue for national cable networks rose from \$4.5 billion in 1995 to \$18.9 billion a decade later — growth of 320%.

"Compared to other media, cable advertising has outpaced total advertising's compounded annual growth rate over the past 10 years by 200%," Interrep says. "In the past two years cable has outpaced overall advertising by 130%. Compared to radio's growth, cable's performance has been even more dramatic."

From 1995-2005 cable TV's compounded annual growth rate was 15%, compared to 6% for radio and 5% for all U.S. advertising. From 2003-2005 cable TV enjoyed a CAGR of 14%. During that two-year time period radio's CAGR was just 2% and lagged behind a CAGR of 6% for all advertising in the U.S.

Satellite Services Skirt Local Spots

The impressive growth in cable TV advertising leads Interrep to ask one question: Why?

The rep firm revisited comments made at the 2005 RAB Convention by Time Warner Cable Regional Sales Manager and industry analyst David Shackmann to find the best answer to its question.

Shackmann speculated that cable TV's public relations machine — its ability to create "water-cooler talk" hit programming — is a major factor in the growth.

From HBO's *Entourage*, *The Sopranos* and *Sex and the City* to FX's *The Shield* and USA Networks' *Monk*, so much buzz is created that, Shackmann said, advertisers "psychologically want to be part of the excitement." He said that's the case even though many of those shows are never seen by more than 90% of the U.S. population.

Interrep says, "Entire cable networks often reach relatively low percentages of viewers,

Continued on Page 12

... we knew that we had something special with this program and it wasn't long before audience survey results proved us right!

—LAURIE KENDRICK, News Director/Programming, FM News Channel 97.5, Houston

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How To Sell Competitively Against Cable TV

Continued from Page 11

and particular shows — even top-rated ones — reach substantially fewer viewers.”

Then there are those who regularly watch such cable networks as USA and FX and never see one local ad, thanks to DISH and DirecTV. As Interep points out, satellite TV providers don't carry local cable advertisements.

“Alternative delivery systems are significantly impacting cable distribution,” Interep says. “While 61% of households subscribed to cable TV in 2005, this percentage declined from 66% in 2000, according to J.D. Power & Associates. The reason? Growth in direct-broadcast satellite services. In 2000, 12% of U.S. households subscribed to a DBS service. By 2005 that percentage shot up to 27%.”

“Currently more than one in four households subscribes to a satellite-dish service. Therefore, national-cable-network ratings must be discounted by the percentage of satellite penetration in a particular market.”

According to the Satellite Broadcasting and

Communications Association, the number of American homes with subscriptions to DBS services soared from 13 million to 26.1 million between 2000 and 2005. In 1995 just 1.2 million American households subscribed to satellite TV services.

Meanwhile, those with cable TV who may watch programs on channels such as USA, FX or MTV may be skirting not only local drop-in advertising, but all commercials. Thank DVRs, like the TiVo, for that new reality. According to a 2004 TiVo study, viewers with DVRs watch recorded programs 75% of the time. They also skip about 60% of commercials.

How many American households have DVRs? One in five, Interep says, and the number is rapidly growing. According to a Forrester Research study, DVR numbers are estimated to grow by nearly 50% per year over the next five years, reaching upward of 50 million units by 2009.

Another issue that has arisen for those pitching local cable TV advertising is the fragmentation of viewership to single cable channels seen in the last 20 years. In 1985 the average home with cable TV received 17 channels. By 2005 the average home enjoyed a package boasting 91 channels.

“Obviously, while this level of fragmentation is good for targeting narrow sliver audiences, advertisers seeking adequate reach goals may have difficulty,” Interep says. “Similarly, a medium like radio, which was once thought of as a highly targeted ‘frequency’ medium (in comparison to broadcast networks or newspaper), is now getting increasing respect as a reach vehicle.”

“In a world of ever-increasing cable TV options, Internet sites and magazine titles, radio has emerged as one of the strongest local-market reach vehicles.”

Increased Commercial Clutter For Cable

Another interesting issue Interep brings up is commercial clutter — very much an issue

“In a world of ever-increasing cable TV options, Internet sites and magazine titles, radio has emerged as one of the strongest local-market reach vehicles.”

— Interep

Management Hotline

By Irwin Pollack

It's no secret that advertisers that are loyal to other stations may be looking for another option. If you're interested in going after this business, here are some tips to consider.

- Don't accept the “I'm happy with KXXX” answer. The status quo is never as permanent as it might seem. If you are a better fit, keep asking questions and discussing your group's capabilities.
- Assume the prospect will switch if you can help them find a good reason. Without this mind-set, other tactics are not as helpful.
- Look for changes. If the prospect's seller leaves, if the other station's format changes or if it has a new sales manager, etc., you may have an opening to build a relationship on an equal footing with your competitor. Can any of your packages or programs help a client with its business goals?

As with any relationship, the trick is to anticipate needs. Make sure that every prospect knows what you can do for them. When a problem arises, the prospect should know you are able to help them solve it.



Irwin Pollack

Irwin Pollack can be reached at 888-RADIO-50 or via his website, at www.irwinpollack.com.

Five Facts For Radio To Stomach

- Cable advertising's compounded annual growth rate since 2003 is 14%, compared to 6% for total advertising and 2% for radio.
- While total cable ad growth has increased 28% since 2003, cable viewing has increased 6%.
- About 25% of cable advertising is local, while approximately 27% of U.S. households receive satellite services such as DISH Network and DirecTV, precluding the viewing of local commercials.
- The number of satellite subscribers has soared to 26.1 million, doubling since 2000.
- It is estimated that 18% of homes will have DVRs by Q4 2006. According to a TiVo study, viewers with DVRs watch recorded programs 75% of the time and skip 60% of commercials.

Source: Interep

over the last couple of years at radio. According to the rep firm, 25% of all programming time on TV is given to commercials. Cable and broadcast networks show similar commercial loads.

On average, TV allots 40% more time to commercials than radio does. Cable TV has been able to use high inventory loads as a way to keep spot-cost increases at a minimum. But, Interep says, “The vast majority of these commercials will be placed in low-rated, low-interest programming.”

Indeed, because of the high level of inventory, rotator spots that run across dayparts and programs may actually deliver low costs-per-thousand. However, advertisers interested in taking advantage of cable's most-watched or highest-profile programs may find that rates for these “must buy” shows are quite high.

Says Interep, “A network or cable system can use their vast inventory to bring down an advertiser's cost-per-spot, but the majority of dollars are going to buy the ‘hot’ programs, and the incremental dollars are buying up the chaff.”

According to Nielsen, cable TV in 2005 averaged 15 minutes per hour of nonprogramming content — that is, commercials and promotional announcements. For comparison's sake, network TV last year averaged 15.2 minutes of nonprogramming content per hour.

According to Harris Nesbitt and Media Monitor estimates for February 2006, radio averaged 8.7 minutes per hour of nonprogramming time for stations in the top 10 met-ros.

Can Radio And Cable Complement Each Other?

While radio has certain competitive advantages over local cable TV advertising, Interep believes the two mediums offer complementary marketing benefits. Comparing radio to cable shows ways radio may influence a client to participate in a mixed media campaign.

- Creative audio effects can paint a picture in a listener's mind.
- Radio is everywhere and is in 99% of homes.
- Radio is used all through the day, including in the car and at work.
- In-car listening steers consumers to businesses.
- Efforts such as “Less Is More” have steadily reduced ad clutter.
- Ads can be produced quickly.
- Production costs are relatively low.

• Limited stations in the market reduce fragmentation and increase reach.

• Radio has excellent local tie-in possibilities, events and flexible sponsorship opportunities.

Cable Television

- Cable's visuals allow additional creative, such as product display.
- Cable is in 68% of U.S. homes.
- Like broadcast TV, cable has low daytime viewership.
- Out-of-home reach is limited.
- Limited viewing locations mean there's a longer time between seeing the ad and making a purchase.
- There are higher production costs for quality ads, and longer production time is needed.
- Reach is limited by subscriber base, and local cable companies are hurt by DBS firms such as DISH Network and DirecTV.
- The proliferation of channels fragments viewership.
- There are few local sponsorships or promotions.

Heavy radio listeners and heavy cable users are demographically compatible, especially in important younger demographics, Interep says. About 29% of 18-34-year-olds are “heavy cable TV viewers,” says Interep, while 30% of 18-34s are considered “heavy radio listeners.”

Therefore, Interep says, a media mix that features Cartoon Network's Adult Swim programming, MTV and MTV2 at cable and a CHR/Pop, CHR/Rhythmic or Alternative radio station has the potential to reach 56% of all 18-34s each week.

Furthermore, a media mix that features ESPN, ESPN2 and E! Entertainment Television on the cable TV side and a News/Talk or AC station on the radio side has the potential to reach 62% of all adults in \$100,000-plus households each week.

This type of approach to wooing a cable TV client is not only beneficial to your radio station or group, it shows the local cable company that you're willing to work with it on a total media package.

Remember, outdoor and newspaper are venerable competitors in markets large and small. A combined effort on the part of radio and cable TV can help attract dollars away from the dominant dollar magnets and assist the radio business in getting back on the long-term growth track.

Questions or comments regarding the report can be directed to Interep President/COO George Pine at george_pine@interep.com.



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Sun Shines On DRM

Is open source the future of rights management?

Digital rights management, or DRM, on digital music comes in two main flavors these days: Apple's Fairplay, used on music sold through the iTunes Music Store, and Microsoft's PlaysForSure, used on music sold through most other digital music services.

These proprietary rights-management systems work only with certain compatible devices. But Sun Microsystems sees a new possibility: open-source, royalty-free DRM that's compatible with any device, from a computer to a cell phone to an iPod, developed through the Sun-led Open Media Commons.

New Light

Why is Sun leading the push for open-source DRM? According to the Open Media Commons website (www.openmediacommons.org), Sun believes that "the existence of multiple proprietary DRM solutions stifles innovation, encumbers the consumer and increases the cost and effort involved in distributing content."

Sun's DReAM DRM is expected to be deployed within 12 to 18 months, and this week R&R speaks with Sun Microsystems' Tom Jacobs about his company's open approach to digital rights management.

"Where Sun is bringing new light to the discussion about DRM is that we think that the first generation of DRM systems that are actually in deployment today have a well-deserved negative reputation from the consumer's perspective," Jacobs says.

"What we have at the moment is very much like when the Internet first bloomed in the mid-1990s, where, rather than it being the World Wide Web that we know today, it was CompuServe and AOL and little walled gardens of 'Dial up and look at my content, and don't worry about what's on the other side of the fence.'

"Back then it was pretty clear that those were compelling environments, and everyone who was talking about how great the Internet was couldn't really articulate what it was going to be like. The people who were on the outside of the garden thought it was worthwhile to get out there, and the people inside wanted to keep it that way."

Train Wreck Ahead

"I think we're there with DRM," Jacobs continues. "In fact, we see that there's a huge train wreck coming with DRM. There are a lot of people out there who have bought iPods in the last year, or maybe even the last six months or so. And they buy music for these devices through the iTunes environment.

"The problem arises when they make

their next purchase of a consumer electronic device — when they open up the Best Buy ad for whatever it happens to be and go, 'I want to buy this one because it's got four times as much storage, a bigger screen and longer battery life.' They buy it and realize, 'I can't transfer content from my iPod.' It isn't going to work.

"If they're a little tech-savvy, they can find things on the Internet that'll allow them to do that, but it falls to the consumer to solve the problem.

"When it comes to the content owners — the record labels — on the one hand, there's the greedy mind, which might be the sales house, that's going to say that the problem represents an opportunity to resell the same content onto the new device.

"But the pragmatic side, which is growing ever more as we talk to the CTOs of the labels and the music companies, is going, 'How am I going to keep that music purchaser happy so they're going to come back to a legitimate music source to get their music, as opposed to going to the file-sharing networks?'"

"We see that there's a huge train wreck coming with DRM."

"Therein lies the dilemma. What happens when that train wreck occurs, as new players come to market and interoperability of DRM simply isn't there?"

"We're building an alternative future, which, rather than allowing for the 'It's an Apple world' or 'It's a Microsoft PlaysForSure world,' is more like the Internet, where it's all fully specified and open.

"It's out there, it's available to all under royalty-free terms. It shouldn't matter whether I have an iPod or a PlaysForSure device when I connect to a music site, and a music site shouldn't have to care what particular player I have other than to know that it's a trusted player.

"There's this notion of universality, where each of the entrenched existing

players will say 'If everyone just went iPod' or 'If everyone just went Microsoft,' problem solved. But that doesn't work because it's another monopoly. One company wins, and all the others trail after."

The Consumer Side

About how all this will work from the consumer side, Jacobs says, "In this better world, rather than your just going through iTunes to buy your music, you go through Cingular on your cell phone, you go through Comcast on your television set-top box, and you go through AT&T on your broadband connection. As you buy content through them, your rights are accounted for relative to your network identity.

"The network identity, which might sound like an abstract concept, is actually fully deployed today on the Internet. When you have accounts at Amazon.com and United Airlines and Budget Rent-A-Car and all these different sites, you may have a user name and password to get into those sites, but you've already supplied information about your true identity.

"What binds all those websites together is the fact that there's a singular identity for you that they all trust, and what we're building is a way for you to use that infrastructure to manage your rights.

"When you buy a piece of music, a tick mark goes on your record, and when you go to another service and buy, there's another tick mark. As you go between those different services, the presumption is that Internet connectivity will be ubiquitous. Whether you're WiFi or you're directly connected or you're one step away through a USB or Firewire connection, you can get to the Internet to get your rights.

"What this does for consumers is get them away from having to know whether they've got an Apple logo or a PlaysForSure logo on their device. It's just like when I play my compact discs: I can play it in my car, I can play it in my PC, I can play it anywhere.

"It's open and standardized so, as a consumer, I have the ability to follow consumer electronics trends, and new technology doesn't force me to repurchase content. I also don't have the economic pressure of deciding between getting legitimate rights to my content or getting it for free using other means."

The Rights Owner's Perspective

How would a change to open DRM affect rights owners? Jacobs says, "When you look at what it means from a content owner's perspective, they'll have a longer relationship with the people who buy their content because consumers will want to come back and refresh their rights.

"You could have affinity programs where you buy 12 albums and get the 13th free — a Columbia Record Club sort of a thing, but relative to your digital rights.

"Here's an example relative to the movie industry. Take *Lord of the Rings*. They came out with the theatrical version, then they came out with the extended version, then the boxed set, and up to a five- and

"We're building an alternative future, which, rather than allowing for the 'It's an Apple world' or 'It's a Microsoft PlaysForSure world,' is more like the Internet, where it's all fully specified and open."

six-disc set. A lot of people felt run through the wringer after buying each of those.

"Maybe a better way for that to have gone was to get consumers to pay \$99 upfront and be guaranteed that they're going to get all the versions that come out. When the Blu-Ray version comes, they're going to get that, and they'll be able to get at it wherever they want to be able to get at it.

"That's an example of maintaining the long-term relationship and having consumers come back and build a relationship with the owners of the content they want to consume."

Market Pressures

Why would Apple, which seems entirely happy with its iTunes-iPod walled garden, want to cooperate with an open DRM plan? "Apple is on the top of the heap in much the way that AOL and CompuServe were," says Jacobs.

"They had no motivation to want to build the Internet because they were building their own property. I think Apple will be brought to the table when they're forced to, when the alternatives become more compelling.

"Apple will come when the market demands it and when the pressure caused by customers leaving their service and going to the more open and more compelling — and lower-priced — services forces them to.

"At Apple, it's 99 cents a song, and what's the question? But when you can get last week's top 10 hit for 49 cents as opposed to 99 cents, you would be willing to explore the new services and you might very well like one of them better. So it's the pressure of the market that will bring Apple to the table.

"The same thing for Microsoft. In the early days of the Internet, Microsoft had its own standard for how you did page markup. For the longest time you visited the Internet, and it was 'Click here for Mosaic, click here for Microsoft,' but that went away.

"Now Microsoft is probably the gold standard for implementing the web standards for interoperability and page descriptions and such. They were brought to the table through customer and market demands for standards. We are developing this in the same way."

Got To Know Your Audience

Actor **Jeremy Piven**, best known as super-agent Ari Gold on HBO's red-hot *Entourage*, got a mixed reaction recently from the decidedly non-showbiz-savvy crowd at Chicago's Wrigley Field. During the Cubs' famous 7th inning stretch, Piven used the PA system made famous by the late Harry Caray to blurt out a customized version of his *Entourage* catch-phrase to a crowd that, well, judging from their reaction, probably had access to basic cable at best: "Hey, Cubs fans! Let's hug it out, you little bitches!" [Cue crickets.] Here's WLUP/Chicago afternoon dude **Zakk Tyler** to tell us more: "Jeremy got caught up in the excitement and let his famous phrase fly. The press got on him, but he's been quick to apologize. Too bad all the excitement at Wrigley is happening off the field this year."



'Get me the hell out of here!'

Buddy Knows The Way Home

In a move that caught some people by surprise, **Buddy Scott** has resigned his position as PD of Clear Channel Hot AC KHMX/Houston and Director/AC Programming for both KHMX and AC clustermate KODA after three years. "My family and I have purchased a home in Chicago and will be moving there on the first of July," Scott tells ST. "Chicago is home to me and my wife, and it's the city we want to raise our 5-year-old old son in."

Scott cemented his programming reputation in Chicago back in the day, when he spent eight years at WBBM-FM (B96). He also spent three years in Pittsburgh at the late, great WBZZ (B94). "The Clear Channel/Houston family has been incredibly positive, and this has been a great place to work," he says. After July 1, Scott can be reached at buddyscott@aol.com.

For now, KTBS & KKRW PD **Vince Richards** will oversee KHMX programming, while KODA, programmed by **Marc Sherman**, will fall under the giant plaid umbrella of OM **Ken Charles**.

Dave Gets His License To Drive

After morphing into "Dave FM" and playing nothing but The Dave Matthews Band, **WVOR/Rochester, NY** relaunched as "100.5 The Drive," "where you can hear DMB occasionally rather than constantly," OM/RVPP **Dave LeFrois** tells ST.

"One morning, I woke up and realized that Pure Prairie League was being played on seven Rochester radio stations and thought to myself, 'Something's not right here.'" LeFrois continues. So while everyone else was distracted by the whole Dave FM thing, LeFrois and crew slapped a new coat of paint on the station and tweaked the Hot AC format to add in some more currents. They also retired the seldom-used WVOR call letters. "Those calls were born sometime around the Cuban Missile Crisis," says LeFrois. New calls **WDVI** are pending, and the station is running jockless for now while the airstaff is being reassigned within the cluster. "Yikes, it's 2006," says LeFrois. "We felt if we were going to modernize the station, we might as well stop using Grandma's call letters — as much as we love Grandma. I also didn't want to give you any more ammo to poke fun at stations whose names don't even come close to their calls."

The Bell Tolls For Nate

After a relatively short stint as PD of Clear Channel Urban **WWPR (Power 105.1)/New York**, **Nate Bell** (pictured) is moving on. According to a memo from CC/New York Sr. VP/Programming & Marketing **Tom Poleman**, Bell will leave at the end of the spring book and will be "relocating within Clear Channel to work with **Doc Wynter** on special projects for the Urban radio division." Bell was named PD of Power last fall, when **Michael Saunders** left.

Earlier this week ST and *The New York Daily News* were sent copies of a letter, e-mailed by "The Friends of Nate Bell" and addressed to Poleman and CC/NY Market Manager **Rob Williams** and Regional VP **Gene Romano**, requesting that Bell remain PD of Power 105.1. The letter says, in part, "During his brief tenure, Nate Bell has led as a strong mentor and advisor. His efforts resulted in higher ratings and saw a rise in staff morale." The letter ends with, "We feel that it is in the best interest of Clear Channel



Where's Nate headed?

as a whole to retain Nate Bell as Program Director of Power 105.1. We send this letter with respect and hope that you will seriously consider our request." It was signed "The Staff of WWPR Power 105.1."

There's no confirmation as to exactly how many Power staffers were involved in or approved of the writing of the letter. Clear Channel management had no comment on the matter when contacted by ST.

The Programming Dept.

• Check these changes at the new Cumulus-owned **KRBE/Houston**: PD **Tracy Austin** and MD **Leslie Whittle**, who have been off-air for a few years, have pulled their headphones out of hock and are now splitting middays. Whittle, a.k.a. **Leslie B.**, is doing 10am-1pm while Austin is on from 1-3pm. Former midday talent **Scott Sparks**, a KRBE career vet, steps up behind the scenes to become Director/Nontraditional Revenue for Cumulus/Houston, bridging sales and programming at KRBE, KJOL and KFNC. Sparks will also be KRBE's "official swing jock."

• **Dom Theodore**, Regional VP/Programming for Clear Channel's Michigan stations and PD of **WKQI/Detroit**, will also serve as the new Programming Consultant for **WKSC/Chicago**, where he will work closely with newly named PD **Rick Gillette**.

• GM **Michael Douglass** (not pictured) exits **Sheridan's WAMO, Wjll & WAMO-AM/Pittsburgh**. **Ron Davenport Jr.**, President of Sheridan's Radio Division, will jump in as GM until a replacement is found.

• For the first time in over a decade, **KOSO (B93)/Modesto, CA** has a PD whose name isn't **Max Miller**. Say hello to **Ian Maroas**, a.k.a. **Zac Davis**, who just landed the job, which recently became available when longtime PD Miller was hired away by CBS Radio to program **KZZO/Sacramento**. Davis' previous PD stops include **WBVD/Melbourne** and **WGBT/Greensboro**. The latter gig evaporated back in February, when WGBT flipped to "La Preciosa."



Sorry, that was too easy.

• It didn't take **Styles Media** long to find a replacement PD for **Keith Allen**, who's leaving **WILN (Island 106)/Panama City Beach, FL** for **WQEN/Birmingham**: Say howdy to **Jo Valentine**, who already knows how to get to the Sunshine State from his stint as OM for **Qantum's Destin, FL** cluster.

• PD/midday talent **Kevin "Koolin" Foxox** exits **WUHT/Birmingham**. No replacement has been named. Find Foxox at 901-497-3313.

• **Bob Bayne**, PD of **Cox Classic Rocker WFOX (The Fox)/Stamford-Norwalk, CT**, is upped to OM for both **The Fox & AC** clustermate **WCTZ (The New 96.7 The Coast)**. Bayne, an 11-year Fox vet, will retain his Fox PD duties and midday shift and temporarily babysit WCTZ, since PD **Peter Delloro** just left the building.

• Enjoy these changes at **KBMB (103.5 The Bomb)/Sacramento**: Afternoon personality **Short-E** is upped to MD, and

RR TIMELINE

1 YEAR AGO

- **Jim Loftus** appointed GM of **WUGL/Philadelphia**.
- **Bill Schultz** named OM of **WBEN/Philadelphia**.
- **Tom Becci** elevated to COO of **Capitol/Nashville**.

5 YEARS AGO

- **Jay Clark** named PD of **WRKO/Boston**.
- **BMG Entertainment** promotes **Michael Smellie** to COO.
- **Mike Borchetta** named Exec. GM/Sr. VP, National Promotion at **Broken Bow Records**.



Mike Borchetta

10 YEARS AGO

- **Jim Meltzer** named GM of **WFLN/Philadelphia**.
- **Tex Meyer** appointed GM of **WJAS & WSHH/Pittsburgh**.
- **Dan Seaman** named GM of **KMJZ/Minneapolis**.

15 YEARS AGO

- **Dave Urso** named VP/Promotion of **JRS Records**.
- **Lori Holder-Anderson** promoted to VP/Promotion Operations at **A&M Records**.
- **John Clay** named OM of **KHMX-Houston**.



Dave Urso

20 YEARS AGO

- **Russ Regan** appointed President/Creative Division of **Motown Records**.
- **David Barrett** promoted to General Manager/Radio of **Hearst Broadcasting Group**.
- **Robin Mitchell** named VP/Promotion of **Scotti Brothers Records**.

25 YEARS AGO

- **Jim Shafer** named VP/Operations of **WCZY/Detroit**.
- **Paul Todd** elevated to Exec. VP/GM for **WTJZ & WQRK/Norfolk**.
- **Dick Asher** named President of the **CBS Records Division**.



Dick Asher

30 YEARS AGO

- **Rick Swanson** joins **KDES/Palm Springs, CA** for week-ends.
- **Barry Goldberg** named National Promotion Director of **20th Century Records**.
- **Larry Ryan** named GM of **KBCL/Shreveport, LA**.

midday personality **Nidia** is named Music Coordinator. Down the hall, The Bomb's night vacancy has been filled by **Noah Ayala**, last seen at KWIE (Wild 96.1)/Riverside. Ayala is also The Bomb's new Imaging Director. Over in the mbing department, **DJ Knuckles** has left the building.

• **Gary Saunders**, producer of *The Skip Murphy & Company Morning Show* on KKDA (K104)/Dallas, is rewarded with Asst. PD stripes. Saunders, who's also worked with syndicated stars **Doug Banks**, **Russ Parr** and **Steve Harvey** during his career, got his start at KKDA 17 years ago.

• **Got WOOD?** **Tim Kiesling** does: He's in the house like linoleum as PD of WOOD-FM (Star 105.7)/Grand Rapids. He replaces **John Patrick** and transfers up from CC/San Antonio, where he was Director/Marketing.

No stranger to the area, Kiesling worked at WJIM & WFMK/Lansing, MI from 1996-2001. Back in San Antonio, Cali slides into Kiesling's old chair.



Got WOOD?

Brotha From Anotha Motha

After three years in afternoons at KHFI/Austin, Asst. PD/MD **Brotha Fred** signs on to become the first live morning jock at WBTT (96.1 The Beat)/Charlotte. "Since our launch in September 2004, WBTT has dominated every shift outside of morning drive and has maintained third place in persons 18-34 in mornings without a morning show," says Beat PD **Rob Wagman**. "Knowing that the goal is to unseat **WNKS** morning show **Ace & TJ**, I was looking for something very specific. It was an exhaustive search, but I found that something in **Brotha Fred**. He's the last remaining piece to a vision that I have maintained since Day One. 'Seek and ye shall find,' and I certainly have. **Brotha Fred** is about to change the face of Charlotte radio. I'm ecstatic and truly blessed to have him in my arsenal." **Brotha Fred** starts July 10.

KHFI PD **Jay Shannon** now begins the laborious search for a replacement.

Quick Hits

• **Black is back!** **Guy Black** has been hired to do middays at WBLS/New York, replacing **Mark Jordan**, who exits. **Black** had been doing some part-time and fill-in work for 'BLS for the last few months. His last full-time gig was mornings at Citadel Urban AC KMEZ/New Orleans until Hurricane Katrina hit last August.

• The legendary "**Broadway Bill**" **Lee**, who recently left his

longtime afternoon post on WKTU/New York, is ready for his next opportunity. He can be reached at 973-714-7554 or lee1035@aol.com.

• **Jared Siegel** joins **Blackground Records** as Sr. Director/Top 40 Promotion. Siegel is best known for his eight years with RCA Music Group, where he was New York/DC local. Most recently he was working for MySpace. Siegel can be reached at 310-691-0201 or jaredsiegel@gmail.com.

• **WWWQ** (All The Hits Q100)/Atlanta has nights open as **Geller** goes buh-bye after two years.

• **WBLI/Nassau-Suffolk** is "short" one morning show producer as **Shorty** exits. PD **Jeremy Rice** needs a huge-ass replacement willing to put up with the shenanigans of **Steve**, **Dana** and **Big Gay Randy**.

• Try and follow along as we drive around California with our eyes closed: **Big Booty**

Elsa (may not be her actual name), who was last heard doing middays on XMOR (Blazin' 98.9)/San Diego, gets the big booty call to do middays at KYLD (Wild 94.9)/San Francisco. She replaces **Mary Diaz**, who's now in middays at KHTN (Hot 104.7)/Modesto, CA. Diaz, in turn, replaces **Alexia Gloria**, who recently moved over to KDON/Monterey.

Now, to complete the circle before we get too dizzy to drive, meet **Vanya**, who replaces **Big Booty Elsa** at Blazin' 98.9. She was last heard in middays at KWIE (Wild 96.1)/Riverside. OK, we have to sit for a minute.

• At KUFO/Portland, OR, stand-up comic **Big Jim Willig** has been recognized for his many contributions to the afternoon *Marconi Show* with his sweet upgrade to Associate Producer/co-host. Willig got his foot in the KUFO door a few years ago through his friendship with fellow comic **Kristine Levine**, who doubles as producer of *The Marconi Show*.

• **Jeff "JT" Tyson**, the unofficial King of Birmingham Radio, is managing to stay quite busy these days. In addition to his regular morning gig on Clear Channel News/Talk WERC-AM/Birmingham, he's picked up afternoons across the hall on AC WMJJ

(Magic 96.5), relieving Magic PD "Major Tom" **Hanrahan**, who recently added OM duties for the cluster.

• After 18 years of waking up with the cows, **Phil Cowan** is taking himself off mornings on Clear Channel AC KGBY (Y92.5)/Sacramento and will concentrate on his 10am-noon talk show on clusterbuddy KSTE-AM. Cowan's partner-in-crime, **Paul Robins**, will take over as a solo act. "with the newly minted and cleverly named **Paul Show**," says Y92.5 PD **Mike Bertak**. But wait — there's more! Midday talent **Lori Sacco** has greatly expanded her broadcast day: Not only will she do news on *The Paul Show* starting at 5:30am, she'll roll solo from 8:30am-2pm.

• **Sweet Lenny**, known to his mom as **Christopher Barber**, exits nights at WZOK/Rockford, IL and will drop it like it's hot in nights at KCHZ (95-7 The Vibe)/Kansas City starting July 6.

• **John Morris**, last seen producing the KLSY/Seattle morning show, is headed for *Culture Shock, USA*, a.k.a. Jackson, MS, as morning co-host on WYOY (Y101), teaming up with **Chris Bender**.

• **KMHX** (The New Mix 104.9)/Santa Rosa, CA, which has been running fairly jockless since **Maverick Media** bought the place in April, is slowly getting its personality back: PD/afternoon guy **Danny Wright** hires **Stacey K** from crosstown **KNOB** to handle middays. They join the Lincoln Financially syndicated **Bob & Sheri**, who had already been doing mornings.

Speaking of **Bob & Sheri**, they just picked up mornings on Archway CHR/Pop WRHT/Greenville, NC, replacing **Greg Brady & Crystal**.



This is Sheri, anyone seen Bob?

News/Talk Topics

• **Ray De La Garza** exits as VP/GM of suburban Los Angeles Spanish-language News/Talk/Sports outlet **KMXE/Orange**, CA in the wake of the station's recent sale by **Radiovisa** to a partnership led by **Anaheim Angels'** owner **Arte Moreno**. De La Garza had served as COO of **Radiovisa** since the company's launch in November 2002. Prior to that he was Sr. VP/Programming for **Premiere Radio Networks**.

• **The Stephanie Miller Show** is new to morning drive on CBS Radio Talker **KCMD-AM** (AM 970 Solid State Radio)/Portland, OR, starting June 26. **KCMD** imaging will now be handled in-house by **Buzz**, who crosses the hall from weekends at clusterbuddy **KUFO**.

FILMS

BOX OFFICE TOTALS

June 16-19

Title (Distributor)	\$ Weekend	\$ To Date
1 <i>Cars</i> (Buena Vista)	\$33.73	\$117.05
2 <i>Nacho Libre</i> (Paramount)*	\$28.30	\$28.30
3 <i>The Fast & The Furious</i> (Universal)*	\$23.97	\$23.97
4 <i>The Lake House</i> (WB)*	\$13.61	\$13.61
5 <i>The Break-Up</i> (Universal)	\$9.83	\$92.26
6 <i>X-Men: The Last Stand</i> (Fox)	\$7.82	\$216.21
7 <i>Garfield: A Tail Of Two Kitties</i> (Fox)*	\$7.28	\$7.28
8 <i>The Omen</i> (Fox)	\$5.64	\$47.18
9 <i>The Da Vinci Code</i> (Sony)	\$5.26	\$198.76
10 <i>Over The Hedge</i> (Paramount)	\$4.33	\$139.04

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

COMING ATTRACTIONS: This week's openers include *Walst Deep*, starring recording acts **Tyrese Gibson** and **The Game** and featuring **KZLA/Los Angeles** air talent **Shawn Parr** in a supporting role. The film's **RSMG/IDJMG** soundtrack sports "Bad Girl" by **Black Buddafty** and **Fabulous**, as well as cuts by **Bone Thugs-N-Harmony**, **Yung Joc**, **Ghostface Killah**, **Nate Dogg** and more.

• Opening in limited release is *Leonard Cohen: I'm Your Man*, a documentary on the recording artist that features performances by **U2**, **Martha Wainwright**, **Rufus Wainwright**, **Beth Orton**, **Jarvis Cocker** and others.

— **Julie Gidlow**

TELEVISION

TOP 10 SHOWS

Total Audience
(110.2 million households)

June 12-18

Adults 18-49

1 <i>NBA Finals Game 5</i>	1 <i>NBA Finals Game 5</i>
2 <i>CSI: Miami</i>	2 <i>NBA Finals Game 3</i>
3 <i>NBA Finals Game 3</i>	3 <i>NBA Finals Game 4</i>
4 <i>NBA Finals Game 4</i>	4 <i>So You Think You Can Dance</i> (Wednesday)
5 <i>CSI</i>	5 <i>Last Comic Standing 4</i>
6 <i>Without A Trace</i>	6 <i>CSI: Miami</i>
7 <i>So You Think You Can Dance</i> (Wednesday)	(tie) <i>Dateline</i> (Thursday)
8 <i>Two And A Half Men</i>	8 <i>Hell's Kitchen</i>
9 <i>Law & Order: SVU</i>	9 <i>CBS Sunday Movie</i> (What Women Want)
10 <i>CBS Sunday Movie</i> (What Women Want)	(tie) <i>So You Think You Can Dance</i> (Thursday)
	(tie) <i>Windfall</i>

Baby Poop

Congrats and best wishes to **Interscope Promo Ace/new dad Mark Neiter** and wife **Krishna**, who welcomed **Oliver Morrison Neiter** (not pictured) on June 13. Young **Ol-Mo** tipped the scales at 7 lbs., 12 oz. and measured 20 inches long. And now, please enjoy this public domain baby picture.



Goo, etc.

Condolences

Lee Facto, one of the original partners in **Radio Computing Services**, died June 12 at his home in Santa Rosa, CA. He was 72. During his two decades with the company, **Facto** oversaw administration, sales, international development, finances and much more as **RCS** grew from a five-person operation to a company with over 150 employees internationally when he retired in 2002. **Facto** is survived by his wife, **Anne**, and their two sons. In a note to the company, **Anne** said, "RCS was like family to him. He loved and admired you all."

RR HITS TOP 50 ALBUMS

THE INDUSTRY'S NO. 1 RETAIL CHART June 23, 2006

LW	TW	ARTIST	ALBUM	LABEL	POWERINDEX	CHANGE
-	1	BUSTA RHYMES	The Big Bang	Flipmode/Aftermath/Interscope	216,171	-
2	2	DIXIE CHICKS	Taking The Long Way	Open Wide/Columbia	128,374	-24%
1	3	AFI	Decemberunderground	Tiny Evil/Interscope	104,033	-48%
6	4	VARIOUS	High School Musical Soundtrack	Walt Disney	78,409	-8%
-	5	THREE DAYS GRACE	One-X	Jive/Zomba Label Group	77,933	-
8	6	RASCAL FLATTS	Me And My Gang	Lyric Street	74,135	+15%
5	7	RED HOT CHILI PEPPERS	Stadium Arcadium	Warner Bros.	74,128	-15%
7	8	VARIOUS	Cars Soundtrack	Walt Disney	73,691	+8%
4	9	YUNG JOC	New Joc City	Bad Boy/Atlantic	66,921	-54%
10	10	GNARLS BARKLEY	St. Elsewhere	Downtown/Lava/Atlantic	66,170	+38%
3	11	ICE CUBE	Laugh Now, Cry Later	Lenchmob/Virgin	59,138	-61%
21	12	ANDREA BOCELLI	Amore	Sugar/Decca	48,404	+45%
9	13	RHANNA	A Girl Like Me	Def Jam/IDJMG	47,941	-8%
12	14	VARIOUS	Now That's What I Call Music!	UTV	43,854	-8%
19	15	VARIOUS	Blue Collar Comedy Tour	Warner Bros.	41,903	+21%
15	16	SHAKIRA	Oral Fixation Volume 2	Epic	41,584	+1%
14	17	CARRIE UNDERWOOD	Some Hearts	Arista	40,572	-2%
-	18	BILLY JOEL	12 Gardens Live	Columbia	40,157	-
26	19	NICKELBACK	All The Right Reasons	Roadrunner/IDJMG	38,034	+28%
28	20	TOBY KEITH	White Trash With Money	Show Dog Nashville/Universal	38,078	+42%
13	21	TOOL	10,000 Days	Volcano/Zomba Label Group	37,247	-11%
24	22	TIM MCGRAW	Greatest Hits Volume 2	Curb	36,917	+17%
16	23	PANIC! AT THE DISCO	A Fever You Can't Sweat Out	Decaydance/Fueled By Ramen/Lava	36,429	+2%
31	24	NICK LACHEY	What's Left Of Me	Jive/Zomba Label Group	36,119	+40%
18	25	VARIOUS	American Idol Season 5 Encore	RCA/RMG	35,900	+1%
23	26	JAMES BLUNT	Back To Bedlam	Custard/Atlantic	35,517	+8%
20	27	CHAMILLIONAIRE	The Sound Of Revenge	Universal Motown	34,855	+2%
27	28	T.I.	King	Grand Hustle/Atlantic	34,703	+15%
33	29	BRUCE SPRINGSTEEN	We Shall Overcome: The Seeger Sessions	Columbia	34,568	+43%
37	30	VARIOUS	I Walk The Line: The Legend Of Johnny Cash	Island/IDJMG	34,199	+49%
22	31	PUSSYCAT DOLLS	PCD	A&M/Interscope	33,222	0%
40	32	ALAN JACKSON	Precious Memories	Arista	31,295	+48%
29	33	PEARL JAM	Pearl Jam	J/RMG	28,895	+12%
25	34	FRAY	How To Save A Life	Epic	28,461	-10%
36	35	GODSMACK	IV	Universal Republic	28,342	+24%
17	36	ANGELS AND AIRWAVES	We Don't Need To Whisper	Suretone/Geffen	27,984	-21%
32	37	NE-YO	In My Own Words	Def Jam/IDJMG	24,850	-1%
30	38	BLUE OCTOBER	Foiled	Universal Motown	22,984	-12%
34	39	KT TUNSTALL	Eye To The Telescope	Relentless/Virgin	22,948	-4%
39	40	KELLY CLARKSON	Breakaway	RCA/RMG	22,461	+2%
47	41	MICHAEL BUBLE	It's Time	143/Reprise	22,458	+21%
-	42	PAUL SIMON	Surprise	Warner Bros.	22,071	-
48	43	RASCAL FLATTS	Feels Like Today	Lyric Street	21,973	+22%
-	44	BRAD PAISLEY	Time Well Wasted	Arista	21,820	-
11	45	DJ KHALED	Listenn: The Album	Terror Squad/Koch	21,673	-56%
50	46	KENNY CHESNEY	The Road And The Radio	BNA	21,621	+24%
45	47	BUCKCHERRY	15	ElevenSeven/Lava	21,103	+11%
-	48	DIERKS BENTLEY	Modern Day Drifter	Capitol	20,972	-
35	49	WRECKERS	Stand Still, Look Pretty	Maverick/Warner Bros.	20,686	-12%
41	50	MARY J. BLIGE	The Breakthrough	Geffen	20,620	-2%

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ON ALBUMS

Busta Goes Bang!

June is Busta out all over. Veteran hip-hop icon Busta Rhymes makes his label debut on Dr. Dre's Aftermath/Interscope, *The Big Bang*, a huge success with a chart-topping debut and 216,000 in sales. The only other newcomers to the top 10 are Canadian rockers Three Days Grace, whose Jive/Zomba Label Group entry, *One-X*, crashes in at No. 5 with 78,000 in sales. Which is pretty



Busta Rhymes

amazing since, while their last album moved more than a million copies, the band never sold more than 34,000 in a single week nor rose above No. 69 on the chart.



Dixie Chicks

Open Wide/Monument/Columbia's Dixie Chicks continue strong at No. 2, with another 128,000, totaling over a million in their fourth week. Walt Disney's *High School Musical* (No. 4), Lyric Street's Rascal Flatts (No. 6, +15%) and Disney's *Cars* soundtrack (No. 8) once more give Bob Cavallo's Buena Vista Music Group, no relation to Ry Cooder's *Buena Vista Social Club*, three of the top 10 albums of the week. The top sellers are rounded out by WB's Red

Hot Chili Peppers (No. 7), Bad Boy/Atlantic's Yung Joc (No. 9) and Downtown/Atlantic's Gnarls Barkley (No. 10, up an impressive 38%, thanks to the multiformat radio smash "Crazy"). The only other chart newcomer is Columbia recording artist Billy Joel, whose *12 Gardens Live* album is at No. 18 with 40,000 sold. Albums that are up more than 20% include Island/IDJMG's *I Walk The Line: The Legend Of Johnny Cash* (No. 37-30, +49%), ACR/Arista Nashville's Alan Jackson (No. 40-32, +48%), Decca/Universal Classics' Andrea Bocelli (No. 21-12, +45%), Columbia's Bruce Springsteen (No. 33-29, +43%), Show Dog Nashville/Universal's Toby Keith (No. 28-20, +42%), Jive/Zomba Label Group's Nick Lachey (No. 31-24, +40%), Roadrunner/Island's Nickelback (No. 26-19, +28%), Universal Republic's Godsmack (No. 35, +24%), BNA's Kenny Chesney

(No. 50-46, +24%), Lyric Street artists Rascal Flatts' *Feels Like Today* (No. 48-43, +22%), Warner Bros. Nashville's *Blue Collar Comedy Tour* (No. 19-15, +21%) and Reprise's Michael Bubl  (No. 47-41, +21%). Next week: Look for chart debuts from Interscope's Nelly Furtado, Geffen's Field Mob, LaFace/Zomba Label Group's Donell Jones, Columbia's Three 6 Mafia, Interscope's Keane and Capitol's Corinne Bailey Rae.



Three Days Grace

— Todd Hensley
todd.hensley@hitsmagazine.com



Jon Zeller
Sr. VP/Programming
202-380-4040

The Move

Luis Baro
PEVEN EVERETT Everyday Girl
ALTON MILLER Clouds Are Gone

XMI Chill

Luis Baro
INSPIRIT BELIND Horvath
VORON VORON Vampire Song

XMO

Billy Zero
BRANDYVILLE Life In The Shade
HOT CHIP The Warning

The Village

Robert Aubry Davis
JIM PHOTOBLO Sparks In The Radio

Upop

Ted Kelly
KORBIN Something About The Beatles
SIMPSONIFIERS Sensitivity
SHPLY Please, Please
WEIRD AL YANOVIC You're Pitiful
PET SHOP BOYS Minimal

The System

Zohar
CARL & Explorations
EDIN BOSLJACK Aluring Wishes
CRYSTAL METHODO Glass Breaker

The Left

Mike Marrone
ASHTON ALLEN Counting The Cost
ASHTON ALLEN Supernatural
DAVE ALVIN Surfer Girl
DAVE ALVIN California Bloodlines
HOTEL LIGHTS Follow Through
MARTHA BERBER Mary Lately
MARTHA BERBER Fantastic Ordinary
BRIKE ANDREWS Hello Lemon
BRIKE ANDREWS Orange Meet Lemon

Fusion

Lou Brutus
CATCH 22 Party Song
0000 RIBBANCE Darkest Days
0000 RIBBANCE Shame
NEW YORK DOLLS Dance Like A Monkey

Highway 16

Jon Anthony
MEANTLAND I Loved Her First
FAITH HILL Sunshine & Summertime
JACK BUSHNELL Love You
TAYLOR SWIFT You McGraw

X Country

Jessie Scott
OUTLIE ROCKETS Happy Anniversary
BEARLERS Donna San Earline
K.D. LARSS Hasty Pasty
SAMI BUSHNELL That Bluegrass Train

The Heat

Dion Summers
RIHANNA Unfaithful
CHRISY Pulling Me Back

Flight 26

Mike Abrams
MAT HEARNEY Nothing Left To Lose
CHARLS BARKLEY Crazy
FORT MINOR SHOLLY BROWN Where'd You Go
KEANE Is It Any Wonder

Rock

Mike Abrams
CHRISTINA AGUILERA Ain't No Other Man
BEN FRANCHIZE BOYZ VS. BORN Coming Undone...
PAULA PATTON VIBESY BASH Doing Too Much
ANITA BALKER Breathes (Zam)
JANET JACKSON Call On Me

The Hood

Mike Abrams
KT TURNSTALL Black Horse & The Cherry Tree
BO BICE The Real Thing



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Steve Blatter

Sirius Hits 1

Kid Kelly
BORN PATROL Crossing Cars
BEYONCE KIM-Z D&A Yu
TERRY GIBER These Weeks
JANET JACKSON Call On Me
PAUL BARNFIELD SENSITIVITY BROWNY Foster...

Outlaw

Jose Mangin
BROTHERS Land Of Confusion
30 SECONDS THE MANS THE M&S

Hard Attack

Jose Mangin
BETWEEN THE BURIED AND ME Malpractice
BETWEEN THE BURIED AND ME Blackened
BETWEEN THE BURIED AND ME Cemetery Gates
SATYRONIX The Pentagram Burns

Reunion

Jeff Regan
RINOCEROSE Cubicle

Jam On

Gary Schoenwetter
JUDALING SONS Schwagtown U.S.A.

Underground Garage

Kid Leo
PRIMAL SCREAM Country Girl

Hip-Hop Nation

Reggie Hawkins
BUSTA RHYMES SWELL I AM & KELLS I Love My...
ICE CUBE / WOOD BOSS Go To Church
LLOYD BANKS 100 CENT Hands Up

Shade 46

Lil Shawn
BJ RAY SLAY & GREG STREET... Can't Stop...
RAY CASH The Payback
SAMSON Don't Do That
RICK ROSS Blow
LLOYD BANKS 100 CENT Hands Up
BUSHNELL & LIL WAYNE Stuntin' Like My Daddy

Sirius Disorder

Mag Griffin
JENNIFER CASH God's Gonna Cut You Down
GOLDEN BOND 5/22/02
BUSTY BODEN BRIDES BAND Inner City Blues
JAMES LUTHER BUSHNELL Love Bone

The Coffee House

Darrin Smith
ZOEY GRADY Love Is My Religion

New Country

Scott Lindy
BIG & RICH 8th Of November

Outlaw Country

Jeremy Tapp
RAY WYLLIE HUSBAND Snake Farm
W. HARRISON & J. C. HEILLEY Whoop-I-Ti-Yi-Yo

Area 33

Howard Marcus
BJ TRISTO He's A Pirate
PENNY CHRISTEN Watch Out
COLINNE GRE Face The Music

Universe Latino

Gino Reyes
EMANITO VERDES Mariposas
BELAUNDA Rosa Pastel
MEXALIA Y LA FORTUNETINA Piel Canela

Reunion

Gino Reyes
MARC ANTHONY Qui Precio Tiene El Cielo
TOMMY TUN TUN No Te Pongas Brava
JAY-Z Bailata Pogao



Rob Edwards • 661-294-9000

Mainstream Country

David Felker
WHEELERS Leave The Pieces

Hot Country

David Felker
FAITH HILL Sunshine & Summertime
GRETCHEN WILSON California Girls

Young & Warm

David Felker
FAITH HILL Sunshine & Summertime

Bright AC

Gary Thompson
FIVE FOR FIGHTING The Riddle
CHARLS BARKLEY Crazy



Travis Storch • 866-365-HITS

Latin

DADDY Yankee Rompe
ALEJANDRA GONZALEZ Volveré A Amar
RED Nuestro Amor
AVENTURA MARI GONZALEZ Eho Y Yo
DON OSMAR Angelitos

Rap/Hip-Hop

SEAN PAUL Temperature
JUSTY 4 Minutes
T.I. What You Know
L.I. COOL J / JENNIFER LOPEZ Control Myself
BUSTA RHYMES Touch II

World

DADDY Yankee Rompe
JUANES Lo Que Me Gusta A Mi
ALEJANDRA GONZALEZ Volveré A Amar
BJ JOE VITRELL CLAY B&Lama
SHAKIRA De De Enero



Phil Hall • 972-991-9200

ABC AC

Peter Stewart
TAYLOR HICKS Do I Make You Proud

ABC's Country Coast to Coast

Dave Nicholson
TRACE ADKINS Swing
TRENT WILLIAMS On Again Tonight
GRETCHEN WILSON California Girls

ABC's Real Country

Richard Lee
GARY ALLAN Life Ain't Always Beautiful
CLINT BLACK Heartaches

ABC Classic Rock

Chris Miller
SAMMY HAGAR Sam I Am
SAMMY HAGAR Mexico



Alternative Now

Polychronopols
BRIKE Knights Of Cydonia
HEAD AUTOMATICA Graduation Day

Country Today

John Glenn
TRACE ADKINS Swing

AC Active

Jonathan Steele
SMASH MOUTH Story Of My Life
RASCAL FLATTS What Hurts The Most

AOL Radio@Network

Top Alternative

Pete Schecks
SEETHER The Gift

Top Country

Beville Darden
EMERSON DRIVE A Good Man
GRETCHEN WILSON California Girls

Top Jazz

Donya Floyd
OUTKAST Mighty O
CHINGY Pulling Me Back
NEMO MA Feels So Good

Top Dance

Mike Spinella
GABRIEL & DRESDEN Tracking Down Treasure

Top Pop

Brendan Grimaldi
BEYONCE KIM-Z Deja Vu
CASSIE Me & U



After Midnight

Sam Thompson
GREENS & BURN Building Bridges



Artist/Title	Total Plays
RIHANNA SOS	76
B5 Who's Afraid Of The Big Bad Wolf	76
HIGH SCHOOL MUSICAL We're All In This Together	75
HANNAH MONTANA Best Of Both Worlds	74
TRUE SQUAD Graduation (Friends Forever)	74
HANNAH MONTANA Who Said	72
RIHANNA Pon De Replay	71
B5 Get'cha Head In The Game	60
NATASHA BEDINGFIELD Unwritten	39
JONAS BROTHERS Mandy	32
USHER Caught Up	32
BOWLING FOR SOUP 1985	31
CHRIS BROWN Yo (Excuse Me Miss)	30
JESSE McCARTNEY Beautiful Soul	30
GREEN DAY Wake Me Up When September Ends	29
WEEZER Beverly Hills	29
CRAZY FROG Axel F	29
NE-YO So Sick	28
ALY & A.J. Rush	28
KELLY CLARKSON Since U Been Gone	28

Playlist for week of June 10-16.



Jay Frank • 310-582-7770
John Lenac • 310-582-7773

BEYONCE KIM-Z D&A Yu
BO BICE U Make Me Better
BUSTA RHYMES New York Sh...
CHAPTER 4 Foot WU U
CURRENCY Where Da Cash At
DAZ WICK ROSS On Some Real
BEN FRANCHIZE BOYZ VS. BORN Coming...
O-BALL & BLB Pater' High
ELIOT BROWN Balancing The World
HOT CHIP The Warning
JEN CHAPIN Strip It Bare
JENNIFER CASH God's Gonna Cut You Down
JORDAN ROBERT WOODMAN GIBSON Say Goodbye
LBA Te Invitan Al Party
LEON MANN My Idea Of Heaven
LADRIE RICHIE I Call U Love
LBA In Hey Ladies
LARRY END What's On Your Radio?
MARGARET HOUTSON Like This
MILA J Good Lookin' Out
MEXICA Everything The Best Drop
BRIKE Knights Of Cydonia
BRIKE BLACK ALPS Unfinished
BRIKE TRICE Cry Now
PAMELA CAMPBELL Won't Love You Back
PABICE Satisfied
RAY J Let's Play House
REVELATION THEORY Selfish And Cold
RAY ANYTHING Alive With The Glory Of Love
SEAN PAUL MEYERINA COLE When You Gonna...
SHARREFA Need A Boss
SHAWN MCDONALD My Salvation
SHAWNSA Damn
SHOOTER JENNINGS Gone To Carolina
STAND BY Me Of All Excuses
TAYLOR SWIFT Tim McGraw
FORECAST And We All Return To Our Roots
YANIR Details
YUNG JOC I Know You See It

Video

Jay Frank • 310-582-7770
Colleen Quill • 310-582-7768

BOY KILL BOY Sure
CASSIE Me & U
CHINGY UTYRENE Pulling Me Back
NE-YO Sexy Love
MICKI FLORES I Wanna Know You Like That
BACONTEENS Steady, As She Goes
VERONICAS When It All Falls Apart
THREE 6 MAFIA Side 2 Side



Tony Lamptey • 866-552-9118

Hip-Hop

JIBBS Chain Hang Low
ELDONADO RED Soldier Till The End
BJ RAY SLAY & GREG STREET Can't Stop The Reign



Mainstream Country

Hank Aaron
DANIELLE PECK Findin' A Good Man
BIG & RICH 8th Of November
BLAINE LARSEN I Don't Know What She Said

Hot Country

Hank Aaron
BLAINE LARSEN I Don't Know What She Said

Digital Soft AC

Mike Bellini
TAYLOR HICKS Do I Make You Proud

Mainstream AC

Mike Bellini
CHICAGO Love Will Come Back

24 Hour Formats

Jon Holiday • 303-784-8700

Hot AC

Jon Holiday
CHARLS BARKLEY Crazy

Adult Contemporary

Rick Brady
MICK LACHEY What's Left Of Me

Rock Classics

Adam Fendrich
TOM PETTY Saving Grace

U.S. Country

Penny Mitchell
PIK GREEN Feels Just Like It Should
GRETCHEN WILSON California Girls
SHEBAWY In Terms Of Love



72 million households

AFI Miss Murder	27
NELLY FURTADO Promiscuous	23
PANIC! AT THE DISCO I Write Sins Not Tragedies	23
GNARLS BARKLEY Crazy	23
T.I. What You Know	22
RED HOT CHILI PEPPERS Dani California	20
FORT MINOR (HOLLY BROOK) Where'd You Go	19
FRAY Over My Head (Cable Car)	19
LIL JOHN (E-40 & SEAN PAUL) Snap Yo Fingers	18
YUNG JOC It's Goin' Down	18
CHRISTINA AGUILERA Ain't No Other Man	18
RIHANNA Unfaithful	11
CASSIE Me & U	11
SHAKIRA Hips Don't Lie	10
HEAD AUTOMATICA Graduation Day	10
LUPE FIASCO Kick Push	9
ANGELS AND AIRWAYS The Adventure	8
CHRIS BROWN (LIL WAYNE) Gimme That	8
CHAMILLIONAIRE (KRAYZIE BONE) Ridin'	8
FIELD MOB (CIARA) So What	8

Video playlist for the week of June 12-18.



2

David Cohn
General Manager

DADDY YANKEE (SNOOP DOGG) Gangsta Zone	32
YUNG JOC It's Goin' Down	24
LIL JOHN (E-40 & SEAN PAUL) Snap Yo Fingers	23
LUPE FIASCO Kick Push	21
AFI Miss Murder	20
ANGELS AND AIRWAYS The Adventure	20
TAKING BACK SUNDAY Make Damn Sure	20
30 SECONDS TO MARS The Kill	19
CHAMILLIONAIRE (KRAYZIE BONE) Ridin'	18
CARTEL Honesty	18
HEAD AUTOMATICA Graduation Day	18
T.I. Why You Wanna	16
VARIOUS Nuestro Himno	16
UNDEROATH Writing On The Walls	15
FIELD MOB (CIARA) So What	14
HIM Killing Loneliness	14
PEARL JAM Life Wasted	14
KANYE WEST Drive Slow	14
WOLFMEAT Woman	13
RED HOT CHILI PEPPERS Dani California	12

Video playlist for the week of June 12-18.



gospel music channel.

Jerry Williams • 770-969-7936

GEORGE HUFF Miracles	17
TURNTONE Out Of My Hands	17
MERCYME So Long Self	17
SWITCHFOOT We Are One Tonight	17
P.O.D. Goodbye For Now	17
KIRK FRANKLIN Looking For You	16
SUPERCHICK Anthem	16
AMBASSADOR My Clothes, My Hair	15
DONALD LAWRENCE... The Blessing...	15
CRYSTAL BIEVERS Fire	15

Playlist for the week of June 12-18.



38.3 million households
Ed Hardy, President
Sarah Trahern, VP/Programming

CARRIE UNDERWOOD Don't Forget To...	
TOBY KEITH A Little Too Late	
GEORGE STRAIT Seashores Of Old Mexico	
KEITH ANDERSON Every Time I Hear Your Name	
BRAD PAISLEY The World	
SUGARLAND Down In Mississippi (Up To No Good)	
TIM MCGRAW When The Stars Go Blue	
JOE NICHOLS Size Matters (Someday)	
DIERKS BENTLEY Settle For A Slowdown	
BILLY CURRINGTON Why, Why, Why	
BIG & RICH 8th Of November	
RASCAL FLATTS What Hurts The Most	
BROOKS & DUNN Believe	
BRAD PAISLEY When I Get Where I'm Going	
PHIL VASSAR Last Day Of My Life	
FAITH HILL The Lucky One	
GARY ALLAN Life Ain't Always Beautiful	
WRECKERS Leave The Pieces	
MIRANDA LAMBERT New Strings	
MARTINA MCGIBBIE Till I Can Make It On My Own	
JOSH TURNER Would You Go With Me	
RODNEY ATKINS If You're Going Through Hell...	

Information current as of June 19.



Pos.	Artist	Avg. Gross (in 000s)
1	TIM MCGRAW	\$1,771.9
2	PEARL JAM	\$1,158.6
3	CIRQUE DE SOLEIL: DELIRIUM	\$1,046.9
4	KENNY CHESNEY	\$862.0
5	RBD	\$688.3
6	QUEEN & PAUL RODGERS	\$590.5
7	LARRY THE CABLE GUY	\$351.5
8	WOTLEY CRUE	\$328.6
9	HICKELBACK	\$325.6
10	BRAD PAISLEY	\$311.7
11	BLACK EYED PEAS	\$290.1
12	ANDRE RIEU	\$273.7
13	BOB DYLAN	\$263.3
14	KID ROCK	\$246.5
15	KORN	\$244.6

Among this week's new tours:
Barbra Streisand
Blues Traveler
Chris Botti
Drowning Pool
LL Cool J

The CONCERT PULSE is courtesy of concert industry trade publication POLLSTAR, 559-271-7900 or www.pollstaronline.com.



COUNTRY MUSIC TELEVISION
75.1 million households
Brian Phillips, Sr. VP/GM
Chris Parr, VP/Music & Talent

ADDS

Artist/Title	Pos	TW	LW
BROOKS & DUNN Building Bridges			
JOSH TURNER Would You Go With Me			
RASCAL FLATTS Me And My Gang			
RODNEY ATKINS If You're Going Through Hell...			
DIERKS BENTLEY Settle For A Slowdown	30	31	
JOE NICHOLS Size Matters (Someday)	26	21	
CARRIE UNDERWOOD Don't Forget To...	25	26	
TIM MCGRAW When The Stars Go Blue	24	24	
LITTLE BIG TOWN Bring It On Home	22	26	
BRAD PAISLEY The World	22	26	
TOBY KEITH A Little Too Late	21	24	
PHIL VASSAR Last Day Of My Life	21	23	
RASCAL FLATTS What Hurts The Most	20	26	
GEORGE STRAIT Seashores Of Old Mexico	20	25	
DDIE CHICKS Not Ready To Make Nice	20	17	
MIRANDA LAMBERT New Strings	19	22	
GARY ALLAN Life Ain't Always Beautiful	19	18	
MANN WILLIAMS JR. That's How They Do It...	18	20	
SUGARLAND Down In Mississippi...	17	17	
KEITH ANDERSON Every Time I Hear Your Name	17	10	
LEANN RIMES Something's Gotta Give	15	13	
FAITH HILL The Lucky One	11	19	
BILLY CURRINGTON Why, Why, Why	11	12	
CRAIG MORGAN I Got You	11	12	

Airplay as monitored by 24/7 between June 12-18



75 million households
Rick Krim
Exec. VP

ADDS

CHRISTINA AGUILERA Ain't No Other Man
BROOKE HOGAN (PAUL WALL) About Us
DEATH CAB FOR CUTIE I Will Follow You Into The...
PEARL JAM World Wide Suicide

TELEVISION

Friday, 6/23

• Snoop & The Dogg Pound, *Craig Ferguson*.
• Phil Collins, *The View* (ABC, check local listings for time).

• Chamillionaire, *The Tonight Show With Jay Leno* (NBC, check local listings for time).

• Rock Kills Kid, *Late Show With David Letterman* (CBS, check local listings for time).

• Rob Zombie, *Jimmy Kimmel Live* (ABC, check local listings for time).

• Bruce Springsteen, *Late Night With Conan O'Brien* (NBC, check local listings for time).

• Def Leppard, *Late Late Show With Craig Ferguson* (CBS, check local listings for time).

• Xzibit is interviewed and *Radio 4* perform on *Last Call With Carson Daly* (NBC, check local listings for time).

Saturday, 6/24

• Nelly Furtado, *Saturday Night Live* (NBC, 11:30pm ET/PT).

Monday, 6/26

• Def Leppard, *Live With Regis & Kelly* (check local listings for time and channel).

• India.Arie, *Jay Leno*.
• Jamie Kennedy, *Jimmy Kimmel*.

• James Blunt, *Conan O'Brien*.

Tuesday, 6/27

• Guster, *Jay Leno*.
• Dashboard Confessional, *David Letterman*.

• The Flax, *Jimmy Kimmel*.
• Bonnie Raitt, *Conan O'Brien*.

• David Ford, *Carson Daly*.

Wednesday, 6/28

• George Thorogood, *Regis & Kelly*.

• Corinne Bailey Rae, *Jay Leno*.

• Martha Wainwright, *David Letterman*.

• Blue October, *Jimmy Kimmel*.

• Strays Don't Sleep, *Conan O'Brien*.

• Dave Navarro and The Duke Spirit, *Carson Daly*.

• Alicia Keys, *The Ellen DeGeneres Show* (check local listings for time and channel).

Thursday, 6/29

• India.Arie, *Regis & Kelly*.

• Julie Roberts, *Jay Leno*.

• Broken Social Scene, *David Letterman*.

• Cheap Trick, *Conan O'Brien*.

• T.I., *Craig Ferguson*.

— Julie Gidlow



DIAMOND IN THE ROUGH Actor Lou Diamond Phillips dropped by the KZPS/Dallas studios to hang with morning guys Bo & Jim. They get along so well because they all have facial hair! Seen here are (l-r) Jim, Phillips and Bo.

The iTunes Music Store Top 10

Apple's iTunes Music Store is the leading digital-music service in the U.S., offering a catalog of more than 1 million songs from all four major label groups and hundreds of independents. Here's a snapshot of the top-selling downloads on Tuesday, June 20, 2006.

Top 10 Songs

- NELLY FURTADO (TIMBALAND) Promiscuous
- SHAKIRA (WYCLEF JEAN) Hips Don't Lie
- RASCAL FLATTS Life Is A Highway
- GNARLS BARKLEY Crazy
- CHRISTINA AGUILERA Ain't No Other Man
- RIHANNA Unfaithful
- THE FRAY Over My Head (Cable Car)
- RED HOT CHILI PEPPERS Dani California
- TAYLOR HICKS Do I Make You Proud
- YUNG JOC It's Goin' Down

Top 10 Albums

- GNARLS BARKLEY *St. Elsewhere*
- KEANE *Under The Iron Sea*
- NELLY FURTADO *Loose*
- DDIE CHICKS *Taking The Long Way*
- VARIOUS ARTISTS *Cars ST*
- THE FRAY *How To Save A Life*
- THREE DAYS GRACE *One-X*
- AFI *Decemberunderground*
- RED HOT CHILI PEPPERS *Stadium Arcadium*
- PANIC! AT THE DISCO *A Fever You Can't Sweat Out*



SAT BISLA
sat@anrworldwide.com

A Look Inside The SPOT Festival

One of Denmark's leading music-industry events

The annual SPOT Festival took place June 2-3 in the pristine town of Aarhus, Denmark, attracting more than 100 artists from throughout Scandinavia and around the world. SPOT is presented by ROSA, the Danish Rock Council, and has become an annual pilgrimage for music fans and industry executives. The festival serves as a platform to showcase and discover emerging Scandinavian talent that is primed for global export.

ROSA also moderated numerous forums that provided insight for the Danish and Nordic music industries on how to develop stronger export strategies for their artists and creative services into the U.S. and global marketplaces.

There was a plethora of great talent showcasing at this year's SPOT Festival, and I've summarized some of the musical highlights below. But first I'll provide an overview of the ethos of SPOT from festival organizers.

About SPOT

I spoke with ROSA Managing Director Gunnar Madsen, who organizes the event, about the key goals for the SPOT Festival. He said, "The main purpose of SPOT is to create and develop a useful promotional platform for Danish and Nordic music in general that can support the attention Nordic music receives in Denmark and the rest of the world. At ROSA we're thrilled when a Danish act is doing well."

ROSA executive Jesper Majdall, who works as part of SPOT's organizing committee, said, "Besides the high quality of bands represented, I'm especially pleased with the fact that the SPOT Festival this year was able to attract quite a few international people from the music business."

"It was my impression that it was not only the good music that made it worthwhile taking the trip to Denmark and the SPOT Festival this year, but also the fact that executives were able to make new contacts that will, hopefully, be useful in a broader aspect than the festival itself."

Music Export Denmark Project Manager Kristian Riis said, "It was great to see a wide variety of delegates from numerous markets outside of Denmark, including China, Japan, Spain, the U.K., the U.S.A. and Canada. The SPOT Festival is a great platform to showcase Nordic acts to the world."

"The SPOT Festival is a well-organized event that has a high caliber of showcasing artists and, due to its professional operation, delivers the highest quality of both creative and commercial opportunities. This year's SPOT showcased 106 acts out of 735 that applied."

Band 'SPOT' Lights

Dúné: Danish seven-piece teen outfit Dúné delivered a sensational performance at the Train venue in Aarhus. It was one of the highlight performances at SPOT. The band, who were profiled by A&R Worldwide earlier this year, attracted a full house of fans and industry elite alike.

Dúné delivered a fusion of gloomy urban rock akin to Interpol and Veto and synthesized electro textures like Joy Division and Spleen United with a dash of '60s rock and the appropriate attitude.

Dúné have already been offered recording deals by a number of European majors, and interest from the U.K. and the U.S. is strong. For more information, visit www.dunesite.com or contact Manfred Zähringer at manfred@iceberg-records.com.

Mads Langer: It's believed by many international music critics that 22-year-old Copenhagen-based singer-songwriter-multi-instrumentalist



ENJOYING A NORDIC BREAK Seen here at the SPOT Festival (l-r) are Music Export Denmark Project Manager Kristian Riis and Scandinavian Booking Managing Director Brian Nielsen.



GERMANS DISCUSS SOCCER AND MUSIC AT SPOT Universal Germany Sr. Manager, A&R Rock/Progressive Daniel Pieper (l) is seen here with Skorpios Concerts/Germany founder and Managing Director Folkert Koopmans.



IT'S ALL SMILES IN DENMARK Seen here (l-r) are Sebastian Mair of the International division of EMI Music Publishing Japan, Music Export Denmark Project Manager Kristian Riis and A&R Worldwide Exec. VP/Creative & Media Sat Bisla.

Mads Langer will be the next breakout star from Denmark. Langer recently released his debut album, *Attention Please*, on the uber-credible indie Copenhagen Records, and it's already receiving rave reviews. His intense performance at SPOT left many in the audience in awe of his commanding presence and singing ability.

Langer is undoubtedly an artist on the brink of breaking into the global marketplace, and his strength as a live performer will continue to help him build his worldwide industry appeal. You can check out Langer's website at www.mads-langer.com. For more information, contact Miks Christensen at mik@cplrec.dk.

Powersolo: From what one could tell at SPOT, Danish rock 'n' roll veterans Powersolo could have been from Tulsa. These rockers, influenced by Hank Williams and James Brown, delivered an infectious blend of rockabilly and hillbilly punk-inspired musical antics. Powersolo should jump in a van and go on the NASCAR tour circuit across the U.S.; middle America would love these baseball-hat-wearing rockers.

The trio are already creating waves in Scandinavia and have also recently procured a national TV ad in France, which has resulted in Powersolo's profile being raised substantially in that European Union nation. For additional details on Powersolo, visit www.powersolo.dk or contact Lars Kudsk at larskudsk@nsoundmanagement.com.

The Royal Highness: If Soundgarden were

still around today, they'd most likely sound like The Royal Highness. These Nordic rockers delivered a high-octane performance in Aarhus with an electrifying grunge attitude that made the hair on one's neck stand up. The quartet's music is an uncompromising combination of '70s rock 'n' roll, '80s punk and '90s metal with a relevant sound for today.

The band has already signed an international publishing deal, and label interest is on the rise. Their gigs are notorious, and, with showcases already witnessed by A&R peeps in Los Angeles and New York, it's just a matter of time before these guys get signed by a U.S. major. For more information, visit www.theroyalhighness.com or contact Jonathan Morley at jonathan.lights@virgin.net.

For additional information on the SPOT Festival and all of this year's showcasing artists, visit www.spotfestival.dk.



WHAT'S UP IN CHINA? Pictured here sharing a perspective on the Chinese market (l-r) are Subjam Records/China's Jon Do, Beijing Artspages OM/CEO Laura Sun and Iceberg Records/Denmark President Manfred Zähringer.

Send your unsigned or signed releases to:
Sat Bisla
A&R Worldwide
449 S. Beverly Drive, Suite 300
Beverly Hills, CA 90212, USA



KEVIN CARTER
kcarter@radioandrecords.com

Fun With Mediabase!

One idiot, one computer, too much caffeine: a study

It's really amazing how much information they trust us with. And by "they," I mean people. Give us a Mediabase log-in and password, and we'll abuse the privilege within five minutes to instantly see what's being played on hundreds of radio stations across America. Oh, the power — it almost makes us giddy.

Now that you're breathing a sigh of relief that the spring book is over, you're probably going to let your brain simmer for a day or two before you start thinking about the fall book.

Since you're no doubt suffering the mind-numbing aftereffects of hearing "the phrase that pays" and beating yourself over the head with an iron pipe over "family four-packs,"

let us suggest some material to consider when messing with your playlist over the summer.

Here's the kitchen sink of charts for Pop thus far in 2006: currents, recurrences and gold. Now how much would you pay?

Big thanks to Assoc. Radio Editor & Evil Minion Keith Berman for his assistance in the preparation of this column.

Most-Played Currents & Recurrents

Rank	ARTIST	Title (Label)
1	BEYONCE	Check On It (Sony Urban/Columbia)
2	NATASHA BEDINGFIELD	Unwritten (Epic)
3	RIHANNA	SOS (Def Jam/IDJMG)
4	SEAN PAUL	Temperature (Atlantic)
5	KELLY CLARKSON	Walk Away (RCA/RMG)
6	MARY J. BLIGE	Be Without You (Geffen)
7	NE-YO	So Sick (Def Jam/IDJMG)
8	CHRIS BROWN	Run It (Jive/Zomba Label Group)
9	PUSSYCAT DOLLS	Stickwitu (A&M)
10	ALL-AMERICAN REJECTS	Dirty Little Secret (Interscope)
11	FALL OUT BOY	Dance, Dance (Island/IDJMG)
12	SHAKIRA I/WYCLEF JEAN	Hips Don't Lie (Epic)
13	JAMES BLUNT	You're Beautiful (Atlantic)
14	CASCADA	Everytime We Touch (Robbins)
15	DANIEL POWTER	Bad Day (Warner Bros.)
16	STAINO	Right Here (Atlantic/Flip)
17	KELLY CLARKSON	Because Of You (RCA/RMG)
18	NELLY I/PAUL WALL, ALI & GIPP	Grillz (Derrty/Universal)
19	NICKELBACK	Photograph (Roadrunner/IDJMG)
20	NICKELBACK	Savin' Me (Roadrunner/IDJMG)
21	EMINEM I/MATE ODGG	Shake That (Shady/Aftermath/Interscope)
22	FALL OUT BOY	Sugar, We're Going Down (Island/IDJMG)
23	KANYE WEST I/JAMIE FOXX	Gold Digger (Roc-A-Fella/Def Jam/IDJMG)
24	MARIAH CAREY	Don't Forget About Us (Island/IDJMG)
25	FORT MINOR I/HOLLY BROOK	Where'd You Go (Warner Bros.)
26	BLACK EYED PEAS	Pump It (A&M/Interscope)
27	PUSSYCAT DOLLS	Beep (A&M)
28	T-PAIN	I'm N Luv (Wit A Stripper) (Jive/Zomba Label Group)
29	NICK LACHEY	What's Left Of Me (Jive/Zomba Label Group)
30	SAVING JANE	Girl Next Door (Universal Republic)
31	ALL-AMERICAN REJECTS	Move Along (Interscope)
32	BUBBA SPARXXX	Ms. New Booty (New South/Purple Ribbon/Virgin)
33	BLACK EYED PEAS	My Humps (A&M/Interscope)
34	JUELZ SANTANA	There It Go (The Whistle Song) (Roc-A-Fella/Def Jam/IDJMG)
35	CHRIS BROWN	Yo (Excuse Me Miss) (Jive/Zomba Label Group)
36	TEDDY GEIGER	For You I Will (Confidence) (Columbia)
37	RAY J	One Wish (Knockout/Sanctuary)
38	RIHANNA	If It's Lovin' That You Want (SRP/Def Jam/IDJMG)
39	BO BICE	Real Thing (RCA)
40	THE FRAY	Over My Head (Cable Car) (Epic)
41	GORILLAZ	Feel Good Inc. (Virgin)
42	LIFHOUSE	You And Me (Geffen)
43	CHAMILLIONAIRE I/KRAYZIE BONE	Ridin' (Universal)
44	PINK	Stupid Girls (LaFace/Zomba Label Group)
45	WEEZER	Beverly Hills (Geffen)
46	PUSSYCAT DOLLS	Don't Cha (A&M)
47	DADDY YANKEE	Rompe (Interscope/El Cartel)
48	PAPA ROACH	Scars (Geffen)
49	NE-YO	When You're Mad (Def Jam/IDJMG)
50	SEAN PAUL	We Be Burning (Legalize It) (VP/Atlantic)

Power Gold

No, not the kind of gold that will get you some extra lovin' on your significant other's birthday. Here are the most played gold songs for the format from Jan. 1 through June 14, 2006.

Rank	ARTIST	Title (Label)	Year Of Release
1	50 CENT	In Da Club (Shady/Interscope)	2003
2	MAROON 5	This Love (Octone/J/RMG)	2002
3	LIL JON I/EASTSIDE BOYZ	Get Low (TVT)	2002
4	MAROON 5	She Will Be Loved (Octone/J/RMG)	2002
5	LINKIN PARK	In The End (Warner Bros.)	2001
6	OUTKAST	The Way You Move (Arista)	2003
7	SWITCHFOOT	Meant To Live (Red Ink/Columbia)	2003
8	OUTKAST	Hey Ya (LaFace/Zomba Label Group)	2003
9	EVANESCENCE	Bring Me To Life (Wind-up)	2003
10	NOTORIOUS B.I.G.	Mo' Money, Mo' Problems (Arista)	1997
11	NELLY	Hot In Herre (Fo' Reel/Universal)	2002
12	BEYONCE	Crazy In Love (Music World/Sony Urban/Columbia)	2003
13	PUFF DADDY I/FAITH EVANS & 112	I'll Be Missing You (Bad Boy)	1997
14	FAT JOE I/ASHANTI	What's Luv (TerrorSquad/Atlantic)	2001
15	NELLY	Ride Wit Me (Universal)	2000
16	MAROON 5	Harder To Breathe (Octone/J/RMG)	2002
17	NICKELBACK	How You Remind Me (Roadrunner)	2001
18	JESSICA SIMPSON	With You (Columbia)	2003
19	NICKELBACK	Someday (Roadrunner)	2003
20	BEYONCE	Naughty Girl (Music World/Sony Urban/Columbia)	2003
21	SEAN PAUL	Get Busy (VP/Atlantic)	2002
22	3 DOORS DOWN	Here Without You (Republic/Universal)	2002
23	LINKIN PARK	Numb (Warner Bros.)	2003
24	NEXT	Too Close (Arista)	1997
25	BLACK EYED PEAS	Where Is The Love (Interscope)	2003
26	BABY BASH	Suga Suga (Universal)	2003
27	EMINEM	Lose Yourself (Shady/Aftermath/Interscope)	2002
28	TRAPT	Headstrong (Warner Bros.)	2002
29	LIFHOUSE	Hanging By A Moment (DreamWorks)	2000
30	PRAS I/ODB & MYA	Ghetto Supastar (Interscope)	1998
31	R. KELLY	Ignition (Jive)	2003
32	3 DOORS DOWN	When I'm Gone (Republic/Universal)	2002
33	JUSTIN TIMBERLAKE	Rock Your Body (Jive)	2002
34	USHER	You Make Me Wanna (Arista)	1997
35	SIR MIX-A-LOT	Baby Got Back (Reprise)	1992
36	MARY J. BLIGE	Family Affair (MCA)	2001
37	JAY-Z I/JA RULE & AMIL	Can I Get A... (Def Jam)	1998
38	2PAC I/DR. DRE	California Love (Death Row)	1995
39	KEVIN LYTTLE	Turn Me On (Atlantic)	2002
40	BEYONCE I/S. PAUL	Baby Boy (Music World/Sony Urban/Columbia)	2003
41	AVRIL LAVIGNE	Complicated (Arista/RMG)	2002
42	NELLY	Country Grammar (Hot S**t) (Universal)	2000
43	BLINK-182	All The Small Things (MCA)	1999
44	SHAGGY I/JANET	Luv Me, Luv Me (MCA)	1998
45	JAGGED EDGE	Let's Get Married (So So Def/Columbia)	2000
46	NOTORIOUS B.I.G.	Hypnotize (Bad Boy)	1997
47	NELLY	Dilemma (Fo' Reel/Universal)	2002
48	BRITNEY SPEARS	Toxic (Jive/Zomba Label Group)	2003
49	AALIYAH	Are You That Somebody (Atlantic)	1998
50	SHAGGY	Angel (MCA)	2000

First, You Nominate, Then You Vote

The annual R&R Industry Achievement Awards are determined by you, the people who live, breathe and eat the radio and record industries. You are the ones who, each year, decide who should be honored for their achievements during the past year.

Yes, it's that wonderful time of year when we start assembling the names of the people you love for the R&R Industry Achievement Awards. Here's the task before you now: Find the nominating ballot in this issue of R&R, write in the names of those you want to honor in both radio and records, then send it back to us pronto. Or, if you're a lazy bastard, drop us an e-mail at nominations@radioandrecords.com.

Winners will be honored at R&R Convention 2006, happening Sept. 20-22 at the Hilton Anatole in fabulously humid Dallas. Keep an eye out here, in the Pop Update and in **Street Talk Daily** for more convention details.

R&R CHR/POP TOP 50

June 23, 2006

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	SHAKIRA f/WYCLEF JEAN Hips Don't Lie (Epic)	9221	-540	682376	17	121/0
2	2	FORT MINOR... Where'd You Go (Machine Shop/Warner Bros.)	7951	-73	605112	12	122/0
3	3	CHAMILLIONAIRE f/KRAYZIE BONE Ridin' (Universal Motown)	6911	+221	505111	12	109/0
8	4	NELLY FURTADO f/TIMBALAND Promiscuous (Geffen)	6697	+724	486049	8	121/0
6	5	NICK LACHEY What's Left Of Me (Jive/Zomba Label Group)	6356	+130	436356	15	121/0
9	6	RIHANNA Unfaithful (Def Jam/IDJMG)	6096	+407	455284	9	121/0
4	7	SEAN PAUL Temperature (VP/Atlantic)	5783	-871	398370	21	118/0
5	8	RIHANNA SOS (Def Jam/IDJMG)	5673	-733	399175	21	121/0
10	9	ALL-AMERICAN REJECTS Move Along (Doghouse/Interscope)	5656	+198	355592	15	119/0
7	10	DANIEL POWTER Bad Day (Warner Bros.)	5181	-1023	358953	16	119/0
12	11	CASSIE Me & U (NextSelection/Bad Boy/Atlantic)	5130	+458	392277	9	115/2
13	12	FRAY Over My Head (Cable Car) (Epic)	4943	+281	311501	17	111/1
11	13	NICKELBACK Savin' Me (Roadrunner/IDJMG)	4706	-341	284322	19	108/0
17	14	PANIC! AT THE DISCO I Write Sins... (Decaydance/Fueled By Ramen/Lava)	4172	+771	289751	7	111/6
16	15	FIELD MOB f/CIARA So What (DTP/Geffen)	4148	+468	292643	10	106/3
23	16	CHRISTINA AGUILERA Ain't No Other Man (RCA/RMG)	3726	+1370	268038	3	117/4
18	17	PUSSYCAT DOLLS f/BIG SNOOP DDOG Buttons (A&M/Interscope)	3552	+380	224698	6	108/1
15	18	KELLY CLARKSON Walk Away (RCA/RMG)	3517	-398	212629	25	120/0
14	19	NATASHA BEDINGFIELD Unwritten (Epic)	3517	-464	270370	32	119/0
20	20	STAIN'D Right Here (Flip/Atlantic)	2755	-325	163549	28	93/0
22	21	PAULA DEANOA f/BABY BASH Doing Too Much (Arista)	2747	+210	187550	6	93/4
21	22	ANNA NALICK Breathe (2 AM) (Columbia)	2503	-46	142280	16	86/0
19	23	BUBBA SPARXXX... Ms. New Booty (Purple Ribbon/Virgin)	2360	-789	131668	16	104/0
24	24	CHRIS BROWN f/LIL' WAYNE Gimme That (Jive/Zomba Label Group)	2310	+244	165138	8	70/5
27	25	ASHLEY PARKER ANGEL Let U Go (BlackGround/Universal Motown)	2026	+236	168600	15	78/2
26	26	JEANNIE ORTEGA f/PAPOOSE Crowded (Hollywood)	2011	+164	113544	8	83/5
25	27	NATASHA BEDINGFIELD Single (Epic)	1969	+37	75836	7	88/0
41	28	GNARLS BARKLEY Crazy (Downtown/Lava/Atlantic)	1616	+778	115458	2	95/23
30	29	BON JOVI Who Says You Can't Go Home (Island/IDJMG)	1524	-68	65602	11	64/0
33	30	LIL' JON f/E-40 & SEAN PAUL Snap Yo Fingers (TVT)	1487	+333	85861	4	53/7
31	31	KT TUNSTALL Black Horse & The Cherry Tree (Relentless/Virgin)	1477	+151	69400	6	64/4
48	32	PARIS HILTON Stars Are Blind (Warner Bros.)	1365	+693	133600	2	83/30
Debut	33	BEYONCE' f/JAY-Z Deja Vu (Sony Urban/Columbia)	1337	+1337	145140	1	99/85
39	34	CHERISH Do It To It (Sho'Nuff/Capitol)	1305	+444	74003	2	61/8
36	35	YUNG JOC Goin' Down (Bad Boy/Atlantic)	1274	+314	73742	3	51/8
37	36	SEAN PAUL... When You Gonna (Give It Up To Me) (VP/Atlantic)	1188	+248	115794	3	58/6
29	37	PAUL WALL Girl (Swisha/House/Asylum/Atlantic)	1176	-493	68865	12	64/0
42	38	RED HOT CHILI PEPPERS Dani California (Warner Bros.)	968	+133	32148	4	43/2
40	39	SHINEDOWN I Dare You (Atlantic)	901	+52	30932	5	40/0
32	40	FALL OUT BOY A Little Less Sixteen Candles... (Island/IDJMG)	888	-397	29715	7	63/0
46	41	MARCO VAZQUEZ Gallery (Arista/RMG)	879	+159	58982	5	52/2
35	42	DADDY Yankee Rompe (El Cartel/Interscope)	833	-243	49240	15	86/0
47	43	BLUE OCTOBER Hate Me (Universal Motown)	788	+83	25700	4	54/1
43	44	T.I. What You Know (Grand Hustle/Atlantic)	743	-81	41568	8	20/0
45	45	ROB THOMAS Ever The Same (Atlantic)	699	-80	37744	19	33/0
38	46	ME-YO When You're Mad (Def Jam/IDJMG)	637	-274	38195	14	91/0
50	47	SAVING PRIVATE RYAN Happy (Universal Republic)	627	+1	18278	3	43/0
44	48	DEM FRANCHIZE BOYZ Lean Wit It, Rock Wit It (So So Def/Virgin)	605	-183	28835	18	90/0
34	49	CHRISTINA MILIAN f/YOUNG JEEZY Say I (Def Soul/IDJMG)	578	-507	34588	8	52/0
Debut	50	JAMES BLUNT High (Custard/Atlantic)	470	-5	18158	1	37/0

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 6/11-6/17. 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
BEYONCE' f/JAY-Z Deja Vu (Sony Urban/Columbia)	85
JANET JACKSON Call On Me (Virgin)	40
PARIS HILTON Stars Are Blind (Warner Bros.)	30
GNARLS BARKLEY Crazy (Downtown/Lava/Atlantic)	23
BO BICE U Make Me Better (RCA/RMG)	16
STACIE ORRICO I'm Not Missing You (Virgin)	14
CHERISH Do It To It (Sho'Nuff/Capitol)	9
YUNG JOC Goin' Down (Bad Boy/Atlantic)	8
E-40 f/T-PAIN & KANDI GIRL U And Dat (Reprise/BME)	8
LIL' JON f/E-40 & SEAN PAUL Snap Yo Fingers (TVT)	7

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)	+1370
BEYONCE' f/JAY-Z Deja Vu (Sony Urban/Columbia)	+1337
GNARLS BARKLEY Crazy (Downtown/Lava/Atlantic)	+778
PANIC! AT THE DISCO I Write Sins... (Decaydance/Fueled By Ramen/Lava)	+771
NELLY FURTADO f/TIMBALAND Promiscuous (Geffen)	+724
PARIS HILTON Stars Are Blind (Warner Bros.)	+693
FIELD MOB f/CIARA So What (DTP/Geffen)	+468
CASSIE Me & U (NextSelection/Bad Boy/Atlantic)	+458
CHERISH Do It To It (Sho'Nuff/Capitol)	+444
RIHANNA Unfaithful (Def Jam/IDJMG)	+407

NEW & ACTIVE

CHEYENNE KIMBALL Hanging On (Epic)	Total Plays: 447, Total Stations: 33, Adds: 6
KELIS f/TOO SHORT Bossy (Jive/Zomba Label Group)	Total Plays: 445, Total Stations: 19, Adds: 4
PINK Who Knew (LaFace/Zomba Label Group)	Total Plays: 430, Total Stations: 46, Adds: 5
ME-YO Sexy Love (Def Jam/IDJMG)	Total Plays: 379, Total Stations: 33, Adds: 6
SNOW PATROL Chasing Cars (A&M/Interscope)	Total Plays: 337, Total Stations: 28, Adds: 6
E-40 f/T-PAIN & KANDI GIRL U And Dat (Reprise/BME)	Total Plays: 334, Total Stations: 14, Adds: 8
ASHLEE SIMPSON Invisible (Geffen)	Total Plays: 256, Total Stations: 28, Adds: 5
THEORY OF A DEADMAN Santa Monica (Roadrunner/IDJMG)	Total Plays: 87, Total Stations: 14, Adds: 2
STACIE ORRICO I'm Not Missing You (Virgin)	Total Plays: 71, Total Stations: 18, Adds: 14
JANET JACKSON Call On Me (Virgin)	Total Plays: 46, Total Stations: 40, Adds: 40

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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RR CHR/POP TOP 50 INDICATOR

June 23, 2006

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (000)	WEEKS ON CHART	TOTAL STATIONS/ADDS
2	1	FORT MINOR... Where'd You Go (Machine Shop/Warner Bros.)	3803	+55	61294	11	61/1
1	2	SHAKIRA f/WYCLEF JEAN Hips Don't Lie (Epic)	3802	-164	61805	16	59/1
3	3	NICK LACHEY What's Left Of Me (Jive/Zomba Label Group)	3492	+226	56391	15	61/1
6	4	NELLY FURTADO f/TIMBALAND Promiscuous (Geffen)	3135	+284	48456	7	57/1
5	5	ALL-AMERICAN REJECTS Move Along (Doghouse/Interscope)	2894	-74	44485	16	53/2
10	6	RIHANNA Unfaithful (Def Jam/IDJMG)	2688	+267	42941	9	59/1
11	7	FRAY Over My Head (Cable Car) (Epic)	2657	+237	40902	15	58/2
4	8	DANIEL POWTER Bad Day (Warner Bros.)	2610	-439	38919	16	55/1
9	9	CHAMILLIONAIRE f/KRAYZIE BONE Ridin (Universal Motown)	2541	+71	39015	10	53/1
7	10	SEAN PAUL Temperature (VP/Atlantic)	2495	-228	39556	19	54/0
8	11	NICKELBACK Savin' Me (Roadrunner/IDJMG)	2329	-224	35199	19	49/1
12	12	RIHANNA SOS (Def Jam/IDJMG)	2235	-52	34528	20	54/1
13	13	CASSIE Me & U (Next Selection/Bad Boy/Atlantic)	2215	+252	35081	8	54/3
14	14	PANIC! AT THE DISCO I Write Sins... (Decaydance/Fueled By Ramen/Lava)	2008	+323	29324	6	55/1
15	15	FIELD MOB f/CIARA So What (DTP/Geffen)	1754	+118	27563	9	52/3
18	16	PUSSYCAT DOLLS f/BIG SNOOP DOGG Buttons (A&M/Interscope)	1690	+207	26630	6	57/3
25	17	CHRISTINA AGUILERA Ain't No Other Man (RCA/RMG)	1618	+662	26167	3	56/11
16	18	KELLY CLARKSON Walk Away (RCA/RMG)	1505	-105	23874	24	45/1
17	19	NATASHA BEDINGFIELD Unwritten (Epic)	1328	-178	20929	32	41/1
21	20	PAULA DEANDA f/BABY BASH Doing Too Much (Arista)	1318	+195	20573	5	48/2
20	21	NATASHA BEDINGFIELD Single (Epic)	1232	-30	19409	8	45/1
19	22	BUBBA SPARXXX... Ms. New Booty (Purple Ribbon/Virgin)	1128	-306	16030	15	37/0
23	23	ANNA NALICK Breathe (2 AM) (Columbia)	988	-58	16338	13	31/1
26	24	JEANNIE ORTEGA f/PAPOOSE Crowded (Hollywood)	970	+125	15641	7	36/1
24	25	ASHLEY PARKER ANGEL Let U Go (Blackground/Universal Motown)	956	-4	11984	17	34/1
29	26	CHRIS BROWN f/LIL' WAYNE Gimme That (Jive/Zomba Label Group)	950	+193	14932	6	38/6
30	27	KT TUNSTALL Black Horse & The Cherry Tree (Relentless/Virgin)	876	+130	13832	11	34/4
22	28	TEDDY GEIGER For You I Will (Confidence) (Columbia/Sony BMG)	830	-269	12249	20	28/1
32	29	RED HOT CHILI PEPPERS Dani California (Warner Bros.)	713	+163	12440	5	33/5
39	30	GNARLS BARKLEY Crazy (Downtown/Lava/Atlantic)	674	+320	9680	2	43/12
28	31	FALL OUT BOY A Little Less Sixteen Candles... (Island/IDJMG)	640	-128	9352	9	30/1
35	32	LIL' JON f/E-40 & SEAN PAUL Snap Yo Fingers (TVT)	616	+117	10281	3	29/4
31	33	BON JOVI Who Says You Can't Go Home (Island/IDJMG)	547	-36	10835	13	23/1
27	34	PAUL WALL Girl (Swishahouse/Asylum/Atlantic)	544	-277	8814	11	21/0
33	35	SAVING JANE Happy (Universal Republic)	541	+9	8674	5	24/0
Debut	36	PARIS HILTON Stars Are Blind (Warner Bros.)	451	+289	8528	1	29/14
46	37	YUNG JOC Goin' Down (Bad Boy/Atlantic)	422	+192	7603	2	29/12
38	38	DADDY YANKEE Rompe (El Cartel/Interscope)	345	-91	4899	14	17/0
41	39	SHINEDOWN I Dare You (Atlantic)	342	+34	5720	3	17/2
42	40	JUPITER RISING Go! (Chime)	336	+50	5891	4	19/1
45	41	SEAN PAUL... When You Gonna (Give It Up To Me) (VP/Atlantic)	331	+90	7016	2	19/5
40	42	BLUE OCTOBER Hate Me (Universal Motown)	325	+13	5731	4	15/1
36	43	CHRISTINA MILIAN f/YOUNG JEEZY Say I (Def Soul/IDJMG)	287	-208	3389	5	16/0
34	44	NE-YO When You're Mad (Def Jam/IDJMG)	287	-223	4149	14	12/0
Debut	45	CHERISH Do It To It (Sho'Nuff/Capitol)	281	+98	4342	1	17/4
43	46	CRINGE On And On (Listen)	248	-13	3927	15	8/0
48	47	T.I. What You Know (Grand Hustle/Atlantic)	230	+5	2721	6	11/0
Debut	48	BEYONCE' f/JAY-Z Deja Vu (Sony Urban/Columbia)	221	+221	3866	1	22/22
-	49	MARIO VAZQUEZ Gallery (Arista/RMG)	221	+23	6060	2	11/2
44	50	CASCADA Miracle (Robbins)	221	-27	3070	6	9/0

61 CHR/Pop reporters. Songs ranked by total plays for the airplay week of Sunday 6/11 - Saturday 6/17.
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MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
BEYONCE' f/JAY-Z Deja Vu (Sony Urban/Columbia)	22
PARIS HILTON Stars Are Blind (Warner Bros.)	14
GNARLS BARKLEY Crazy (Downtown/Lava/Atlantic)	12
YUNG JOC Goin' Down (Bad Boy/Atlantic)	12
CHRISTINA AGUILERA Ain't No Other Man (RCA/RMG)	11
JANET JACKSON Call On Me (Virgin)	9
CHRIS BROWNL Gimme That (Jive/Zomba Label Group)	6
RED HOT CHILI PEPPERS Dani California (Warner Bros.)	5
SEAN PAUL... When You Gonna (Give It Up To Me) (VP/Atlantic)	5
KT TUNSTALL Black Horse & The Cherry Tree (Relentless/Virgin)	4
LIL' JON f/E-40 & SEAN PAUL Snap Yo Fingers (TVT)	4
CHERISH Do It To It (Sho'Nuff/Capitol)	4
PUSSYCAT DOLLS... Buttons (A&M/Interscope)	3
CASSIE Me & U (Next Selection/Bad Boy/Atlantic)	3
FIELD MOB f/CIARA So What (DTP/Geffen)	3
PINK Who Knew (LaFace/Zomba Label Group)	3
AFI Miss Murder (Tiny Evil/Interscope)	3
ASHLEE SIMPSON Invisible (Geffen)	3
STACIE ORRICO I'm Not Missing You (Virgin)	3

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
CHRISTINA AGUILERA Ain't No Other Man (RCA/RMG)	+662
PANIC! AT THE DISCO I Write... (Decaydance/Fueled By Ramen/Lava)	+323
GNARLS BARKLEY Crazy (Downtown/Lava/Atlantic)	+320
PARIS HILTON Stars Are Blind (Warner Bros.)	+289
NELLY FURTADO f/TIMBALAND Promiscuous (Geffen)	+284
RIHANNA Unfaithful (Def Jam/IDJMG)	+267
CASSIE Me & U (Next Selection/Bad Boy/Atlantic)	+252
FRAY Over My Head (Cable Car) (Epic)	+237
NICK LACHEY What's Left Of Me (Jive/Zomba Label Group)	+226
BEYONCE' f/JAY-Z Deja Vu (Sony Urban/Columbia)	+221
PUSSYCAT DOLLS... Buttons (A&M/Interscope)	+207
PAULA DEANDA f/BABY BASH Doing Too Much (Arista)	+195
CHRIS BROWN... Gimme That (Jive/Zomba Label Group)	+193
YUNG JOC Goin' Down (Bad Boy/Atlantic)	+192
RED HOT CHILI PEPPERS Dani California (Warner Bros.)	+183
KT TUNSTALL Black Horse & The Cherry Tree (Relentless/Virgin)	+130
JEANNIE ORTEGA f/PAPOOSE Crowded (Hollywood)	+125
FIELD MOB f/CIARA So What (DTP/Geffen)	+118
LIL' JON f/E-40 & SEAN PAUL Snap Yo Fingers (TVT)	+117
CHERISH Do It To It (Sho'Nuff/Capitol)	+98
SEAN PAUL... When You Gonna (Give It Up To Me) (VP/Atlantic)	+90
JANET JACKSON Call On Me (Virgin)	+82
CHAMILLIONAIRE f/KRAYZIE BONE Ridin (Universal Motown)	+71
NE-YO Sexy Love (Def Jam/IDJMG)	+68
FORT MINOR... Where'd You Go (Machine Shop/Warner Bros.)	+55
JUPITER RISING Go! (Chime)	+50
ASHLEE SIMPSON Invisible (Geffen)	+41
AFI Miss Murder (Tiny Evil/Interscope)	+41
SNOW PATROL Chasing Cars (A&M/Interscope)	+40
SHINEDOWN I Dare You (Atlantic)	+34

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June 23, 2006



America's Best Testing CHR/Pop Songs 12 + For The Week Ending 6/16/06

Artist Title (Label)	TW	LW	Famil.	Burn	W 12-17	W 18-24	W 25-31
ALL-AMERICAN REJECTS Move... (Doghouse/Interscope)	4.02	3.86	96%	26%	4.14	4.01	3.89
FRAY Over My Head (Cable Car) (Epic)	4.00	3.90	86%	20%	4.13	4.01	3.85
NELLY FURTADO f/TIMBALAND Promiscuous (Geffen)	3.98	3.78	90%	17%	4.12	4.01	3.85
SHAKIRA f/WYCLEF JEAN Hips Don't Lie (Epic)	3.92	3.86	100%	40%	4.05	3.79	4.22
KELLY CLARKSON Walk Away (RCA/RMG)	3.92	3.83	99%	41%	3.87	4.11	3.89
PANIC! AT... I Write... (Decaydance/Fueled By Ramen/Lava)	3.92	3.79	80%	19%	4.22	3.88	3.28
RIHANNA Unfaithful (Def Jam/IDJMG)	3.89	3.81	96%	22%	4.03	3.79	3.80
A. PARKER ANGEL Let U... (Blackground/Universal Motown)	3.89	-	76%	16%	4.11	3.97	3.87
F. MINOR (H. BROOK... Where'd... (Machine Shop/Warner Bros.)	3.88	3.76	97%	28%	3.90	3.99	3.93
NICK LACHEY What's Left Of Me (Live/Zomba Label Group)	3.85	3.75	97%	28%	3.82	3.84	3.98
DANIEL POWTER Bad Day (Warner Bros.)	3.81	3.75	99%	46%	3.94	3.74	3.80
ANNA NALICK Breathe (2 AM) (Columbia)	3.80	3.72	87%	25%	3.91	3.84	3.90
NICKELBACK Savir' Me (Roadrunner/IDJMG)	3.78	3.88	95%	32%	3.73	3.76	3.93
TEDDY GEIGER For You I Will... (Columbia/Sony BMG)	3.77	3.63	92%	30%	4.10	3.75	3.48
RIHANNA SOS (Def Jam/IDJMG)	3.69	3.76	99%	45%	3.62	3.83	3.93
NATASHA BEDINGFIELD Single (Epic)	3.65	3.71	69%	13%	3.71	3.59	3.83
NATASHA BEDINGFIELD Unwritten (Epic)	3.64	3.82	99%	50%	3.62	3.71	3.93
CASSIE Me & U (NextSelection/Bad Boy/Atlantic)	3.63	3.53	76%	21%	3.71	3.87	3.93
PUSSYCAT DOLLS W. SNIDOP DOGG Buttons (A&M/Interscope)	3.58	3.46	80%	21%	3.82	3.49	3.45
STAINED Right Here (Flip/Atlantic)	3.52	3.48	93%	40%	3.40	3.50	3.67
CHAMILLIONAIRE f/KRAYZIE BONE Ridin' (Universal Motown)	3.48	3.49	93%	39%	3.84	3.42	3.61
SEAN PAUL Temperature (VP/Atlantic)	3.47	3.45	99%	55%	3.87	3.40	3.73
C.BROWN f/LIL' WAYNE Gimme... (Live/Zomba Label Group)	3.43	-	78%	24%	3.79	3.19	3.52
JEANNIE ORTEGA f/PAPOOSE Crowded (Hollywood)	3.41	3.40	84%	17%	3.47	3.41	3.74
MARY J. BLIGE Be Without You (Geffen)	3.37	3.43	99%	53%	3.13	3.42	3.73
PAULA DEANDA f/BABY BASH Doing Too Much (Arista)	3.30	2.98	61%	21%	3.42	3.44	3.50
FIELD MOB f/CIARA So What (DTP/Geffen)	3.29	3.19	69%	26%	3.87	3.23	3.38
DADDY Yankee Rompa (El Cartel/Interscope)	3.21	3.04	92%	46%	3.63	3.02	3.59
B. SPARXXX f/Y. TWINS Ms. New... (Purple Ribbon/Virgin)	3.01	2.84	81%	46%	3.71	2.75	2.97

Total sample size is 337 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 818-377-5388. 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(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	SHAKIRA f/WYCLEF JEAN Hips Don't Lie (Sony BMG)	554	+14	14	11/0
2	2	NELLY FURTADO f/TIMBALAND Promiscuous (Geffen)	540	+36	6	9/0
3	3	FORT MINOR... Where'd You Go (Machine Shop/Warner Bros.)	444	-27	8	12/0
5	4	GNARLS BARKLEY Crazy (Downtown/Lava/Atlantic)	407	+48	6	10/0
8	5	RIHANNA Unfaithful (Def Jam/IDJMG)	354	+66	5	7/0
6	6	CHAMILLIONAIRE f/KRAYZIE... Ridin' (Universal Motown)	352	+15	5	6/0
4	7	RIHANNA SOS (Def Jam/IDJMG)	322	-72	19	11/0
11	8	RED HOT CHILI PEPPERS Dani California (Warner Bros.)	300	+36	8	9/0
7	9	SEAN PAUL Temperature (VP/Atlantic)	298	-9	23	10/0
18	10	CHRISTINA AGUILERA Ain't No Other Man (Sony BMG)	275	+63	2	11/3
10	11	ALL-AMERICAN... Move Along (Doghouse/Interscope)	272	-3	12	8/0
9	12	MOBILE Out Of My Head (Universal Music Canada)	270	-10	12	11/0
16	13	CASSIE Me & U (NextSelection/Bad Boy/Atlantic)	262	+47	6	7/0
12	14	NICK LACHEY What's Left Of Me (Sony BMG)	262	+15	10	7/0
15	15	BOB SINCLAR Love Generation (Tommy Boy)	230	-2	6	8/0
24	16	PUSSYCAT DOLLS f/BIG... Buttons (A&M/Interscope)	225	+59	3	8/1
13	17	MASSARI f/BELLY Rush The Floor (Capital Prophet)	219	-22	9	6/0
22	18	NICKELBACK Far Away (Roadrunner/EMI Music Canada)	207	+27	3	11/4
23	19	FRAY Over My Head (Cable Car) (Epic)	188	+16	6	4/1
20	20	ROSETTE Uh-Oh (Shred/RockSTAR/Nevada)	183	-12	16	5/0
14	21	CASCADA Everytime We Touch (Robbins)	183	-50	18	4/0
19	22	BRANDON... Rewind & Start Again (Nevada/Koch)	176	-28	7	5/0
Debut	23	PARIS HILTON Stars Are Blind (Warner Bros.)	171	+104	1	5/0
26	24	HEDLEY 321 (Universal Music Canada)	169	+7	5	6/0
25	25	FIELD MOB f/CIARA So What (DTP/Geffen)	162	-4	4	7/1
21	26	SUITS XL Play (Universal Music Canada)	162	-21	12	7/0
31	27	PANIC!... I Write... (Decaydance/Fueled By Ramen/Lava)	161	+31	2	10/2
28	28	BEN LEE Catch... (New West/Universal Music Canada)	151	+1	6	7/1
Debut	29	BEYONCE f/JAY-Z Deja Vu (Sony BMG)	134	+134	1	6/6
32	30	MADONNA Get Together (Warner Bros.)	130	+1	2	5/0
30	31	EMINEM... Shake That (Shady/Aftermath/Interscope)	128	-13	20	5/0
17	32	BUBBA SPARXXX... Ms. New Booty (Purple Ribbon/Virgin)	127	-87	10	7/0
40	33	JACKSOUL oneSong (Sony BMG Music Canada)	117	+23	3	3/0
27	34	SIMPLE PLAN Perfect World (Lava)	116	-39	9	9/0
33	35	MARY J. BLIGE Be Without You (Geffen)	112	-16	20	9/0
39	36	SEAN PAUL... When You Gonna... (VP/Atlantic)	105	+11	2	4/1
38	37	SY'RAI... All By Myself... (RockSTAR/Nevada/Koch)	105	+9	2	5/0
37	38	GREGORY CHARLES I Think Of You (Disques NBW)	104	+6	3	0/0
36	39	CARL HENRY Little Mama (DEP/Universal)	101	+3	10	6/0
34	40	REX GOUDIE Lin Awake (Sony BMG Music Canada)	93	-19	6	6/0

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 6/11-6/17. 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.

You Report, We Listen

Just a reminder about R&R's lovely reporting policies: In order to qualify as an R&R reporter, you have to meet our AQH minimums, you must be an R&R subscriber, and you have to send us packages with lots of junk food or chocolate. (Just kidding, Mr. Spitzer! At least about the junk food.)

Just as a refresher, here are the minimum thresholds for Pop, broken out by market size. All figures are for persons 12+, Monday-Sunday, 6am-midnight. Feel free to cut out this handy, easy-to-use guide and paste it on your fridge or computer.

Market No.	AQH Minimum	Market No.	AQH Minimum
1-4	12,000	64-72	2,000
5-14	7,500	73-118	1,500
15-23	6,000	119-140	1,000
24-30	5,000	141-189	800
31-41	4,000	190-230	700
42-51	3,500	231-273	600
52-63	3,000	274-297	500



FIG IN FLINT IS HAPPY Def Jam/IDJMG artist Rihanna (r) stopped off in Flint, MI and spent some quality time getting close to WWCK (CK105.5)/Flint, MI PD/afternoon guy Fig.



ARTIST: Paris Hilton

LABEL: Warner Bros.

By MIKE TRIAS/ASSOCIATE EDITOR

My ears were first led to this forbidden piece of sonic fruit on June 6. My gut reaction: "Gwen Stefani's got a new song. Not my taste, but it's simple — a solid pop song. But I don't remember hearing it on her album. Wait, is this really Gwen?"

In reality, what I was hearing for the first time was "Stars Are Blind," the lead single from hotel heiress Paris Hilton's forthcoming foray into pop music. The heavily produced song draws its influences from reggae, and, through what many are saying is studio magic, Hilton sings lyrics — which reports say she wrote herself — to a catchy melody.

On the flip side, a popular artist who doesn't use studio magic to enhance his or her music these days is as rare as an animal on the endangered species list. With the right talent behind the boards, any decently written pop song can propel

an artist to superstardom, and Hilton has recruited some of the very best that this industry has to offer for her album. Producers Scott Storch, J.R. Rotem and Dr. Luke collaborated with Hilton on the effort, as did noted songwriters Kara DioGuardi, Billy Steinberg and Sheppard Solomon. In addition, rumor has it that such guests as Lil Jon, JC Chasez, Nick Carter and Three 6 Mafia will also appear on the album.

Hilton also received help from famed director Chris Applebaum on the video. Applebaum, whose credits include Fountain Of Wayne's "Stacy's Mom," Natasha Bedingfield's "Unwritten," "Rihanna's "S.O.S." and Hilton's famous Carl's Jr. commercial, filmed the clip for "Stars Are Blind" in Malibu, CA in May. The video premiered on MTV.com on June 6 and has since become a hit on YouTube.com.

Critics have been (sort of) chiming in with their support for "Stars Are Blind" with a resounding "I don't hate it." Given Hilton's oft-ridiculed public image and reputation, that may be the best thing you will hear out of their mouths in regard to her music. No matter, though, because the listening public is definitely curious about Hilton's blooming music career: "Stars Are Blind" jumps from No. 48-32* this week on the Pop chart.



PARIS



America's Best Testing CHR/Rhythmic Songs 12+ For The Week Ending 6/16/06

Artist Title (Label)	TW	LW	Familiarity	Burn	Persons 12-17	Persons 18-24	Persons 25-34
NELLY FURTADO f/TIMBALAND Promiscuous (Geffen)	4.27	4.17	90%	10%	4.10	4.47	4.34
CHAMILLIONAIRE f/KRAYZIE BONE Ridin' (Universal Motown)	4.15	4.19	98%	32%	4.21	4.20	4.03
CASSIE Me & U (NextSelection/Bad Boy/Atlantic)	4.15	4.05	88%	14%	4.24	4.26	3.80
RIHANNA Unfaithful (Def Jam/IDJMG)	4.09	3.98	94%	17%	4.32	4.11	3.75
FIELD MOB f/CIARA So What (DTP/Geffen)	4.01	3.92	90%	18%	4.08	3.99	3.92
CHRIS BROWN f/LIL' WAYNE Gimme That (Jive/Zomba Label Group)	3.99	4.07	94%	22%	4.22	3.78	3.90
PAULA DEANDA f/BABY BASH Doing Too Much (Arista)	3.95	3.87	78%	15%	4.18	3.87	3.70
LETOYA Torn (Capitol)	3.93	-	57%	11%	4.07	3.81	3.76
SHAKIRA f/WYCLEF JEAN Hips Don't Lie (Epic)	3.90	3.75	96%	36%	3.94	3.87	3.86
T.I. What You Know (Grand Hustle/Atlantic)	3.83	3.90	90%	29%	3.96	3.79	3.81
FORT MINOR f/KNOX BROOK... Where'd You Go (Machine Shop/Warner Bros.)	3.82	-	87%	28%	3.81	3.88	3.79
SEAN PAUL Temperature (VP/Atlantic)	3.76	3.72	98%	53%	3.73	3.69	3.81
NE-YO When You're Mad (Def Jam/IDJMG)	3.75	3.82	96%	32%	3.83	3.70	3.60
MARY J. BLIGE Enough Cryin' (Geffen)	3.74	3.72	75%	18%	3.73	3.43	3.90
RAY J What I Need (Knockout/Sanctuary)	3.73	3.73	76%	18%	3.83	3.81	3.39
LIL' JON f/E-40 & SEAN PAUL Snap Yo Fingers (TVT)	3.72	3.78	92%	24%	4.12	3.48	3.50
YUNG JOC Goin' Down (Bad Boy/Atlantic)	3.72	3.79	85%	25%	4.07	3.57	3.40
OEM FRANCHIZE BOYZ Lean Wit It, Rock Wit It (So So Def/Virgin)	3.69	3.65	97%	47%	4.11	3.49	3.30
T.I. Why You Wanna (Grand Hustle/Atlantic)	3.69	3.70	77%	18%	3.61	3.67	3.73
E-40 f/T-PAIN & KANDI GIRL U And Dat (Reprise/BME)	3.65	3.74	64%	15%	3.83	3.51	3.40
BUBBA SPARXXX Heat It Up (Purple Ribbon/Virgin)	3.59	3.66	56%	12%	3.58	3.73	3.56
BUBBA SPARXXX f/YING YANG TWINS Ms. New Booty (Purple Ribbon/Virgin)	3.58	3.56	96%	49%	3.82	3.49	3.47
JAMIE FOXX f/TWISTA DJ Play A Love Song (J/RMG)	3.58	3.64	77%	25%	3.48	3.81	3.53
OLIVIA f/ 50 CENT Best Friend (G-Unit/Interscope)	3.56	3.67	85%	30%	3.57	3.65	3.35
KELIS f/TOO SHORT Bossy (Jive/Zomba Label Group)	3.56	3.43	64%	18%	3.61	3.63	3.41
BUSTA RHYMES f/WILL.I.A.M... I Love My B**** (Flipmode/Aftermath/Interscope)	3.55	-	57%	12%	3.42	3.63	3.70
PAUL WALL Girl (Swishahouse/Asylum/Atlantic)	3.48	3.56	92%	35%	3.41	3.43	3.65
RICK ROSS Hustlin' (Slip-N-Slide/Def Jam/IDJMG)	3.37	3.34	86%	23%	3.46	3.37	3.34
SHAWNNA Gettin' Some (DTP/Def Jam/IDJMG)	3.36	3.31	75%	28%	3.47	3.33	3.49

Total sample size is 337 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.



GET AT ME, DOG Sony Urban/Columbia artist DMX (l) recently stopped by the studios of WMBX/West Palm Beach to visit morning show host Mark McCray.



AN IDJMG CLASSIC Island Def Jam Recording artist Lionel Richie (l) took a moment to pose with IDJMG National Director/Rhythm Promotion Nicki Farag while promoting his new single, "I Call It Love."

REPORTERS

Stations and their ads listed alphabetically by market

<p>WAZ/Albany, NY 60.1 WABZ 60.3 WABZ 60.5 WABZ 60.7 WABZ 60.9 WABZ 61.1 WABZ 61.3 WABZ 61.5 WABZ 61.7 WABZ 61.9 WABZ 62.1 WABZ 62.3 WABZ 62.5 WABZ 62.7 WABZ 62.9 WABZ 63.1 WABZ 63.3 WABZ 63.5 WABZ 63.7 WABZ 63.9 WABZ 64.1 WABZ 64.3 WABZ 64.5 WABZ 64.7 WABZ 64.9 WABZ 65.1 WABZ 65.3 WABZ 65.5 WABZ 65.7 WABZ 65.9 WABZ 66.1 WABZ 66.3 WABZ 66.5 WABZ 66.7 WABZ 66.9 WABZ 67.1 WABZ 67.3 WABZ 67.5 WABZ 67.7 WABZ 67.9 WABZ 68.1 WABZ 68.3 WABZ 68.5 WABZ 68.7 WABZ 68.9 WABZ 69.1 WABZ 69.3 WABZ 69.5 WABZ 69.7 WABZ 69.9 WABZ 70.1 WABZ 70.3 WABZ 70.5 WABZ 70.7 WABZ 70.9 WABZ 71.1 WABZ 71.3 WABZ 71.5 WABZ 71.7 WABZ 71.9 WABZ 72.1 WABZ 72.3 WABZ 72.5 WABZ 72.7 WABZ 72.9 WABZ 73.1 WABZ 73.3 WABZ 73.5 WABZ 73.7 WABZ 73.9 WABZ 74.1 WABZ 74.3 WABZ 74.5 WABZ 74.7 WABZ 74.9 WABZ 75.1 WABZ 75.3 WABZ 75.5 WABZ 75.7 WABZ 75.9 WABZ 76.1 WABZ 76.3 WABZ 76.5 WABZ 76.7 WABZ 76.9 WABZ 77.1 WABZ 77.3 WABZ 77.5 WABZ 77.7 WABZ 77.9 WABZ 78.1 WABZ 78.3 WABZ 78.5 WABZ 78.7 WABZ 78.9 WABZ 79.1 WABZ 79.3 WABZ 79.5 WABZ 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UNIVERSAL REPUBLIC RECORDS

PRINCE

TÁMAR
DAVIS

BLAK JAK

NATALIE

NINA SKY

TUM TUM

BABY BOY

DON OMAR

BIG TUCK

STEPHEN
MARLEY

DAMIAN
"JR. GONG"
MARLEY

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MUSIC



2006 Motif HIP HOP'S NEW EQ R&R

There's Balance In The Music, But It Still Gets A Bad Rap

Hip-hop lyrics are not all good, but they're not all bad, either. There have been songs that have portrayed and glorified violence, but these are not the majority, especially today. When you look at the most played hip-hop songs to date this year, most of them are fun and flirtatious. ■ In the following pages we look at the different trends that are making hip-hop fun again. Snap music from Atlanta and the hyphy sound from the Bay Area have brought a whole new dynamic to the music and culture of hip-hop, and WBTS/Atlanta PD Lee Cagle and KMEL/San Francisco MD

Big Von talk about these growing subgenres. ■ We also look at how there are now more hip-hop songs that appeal to the ladies than ever and at some of the rappers who have mastered the skill of making music for women while maintaining their credibility with the fellas. Lastly, we scope out some fun and positive music that is coming up. ■ First, though, here's a look at the most-played hip-hop songs of 2006 to date. A few talk about street-related issues, some talk about dances, several are flirty and risqué, but many of them are just fun. Check it out.

Most-Played Hip-Hop Songs Of 2006

1. DEM FRANCHIZE BOYZ Lean Wit It, Rock Wit It
2. BUBBA SPARXXX Ms. New Booty
3. NELLY I/PAUL WALL, ALI & GIPP Grillz
4. SEAN PAUL Temperature
5. T-PAIN I'm In Luv (Wit A Stripper)
6. CHAMILLIONAIRE I/KRAYZIE BONE Ridin
7. T.I. What You Know
8. PAUL WALL Girl
9. LIL JON I/E-40 & SEAN PAUL Snap Yo Fingers
10. E-40 I/KEAK DA SNEAK Tell Me When To Go
11. FIELD MOB I/CIARA So What
12. CHAMILLIONAIRE Turn It Up
13. BOW WOW Fresh Azimiz
14. EMINEM I/MATE DOGG Shake That
15. JUELZ SANTANA There It Go (The Whistle Song)
16. 50 CENT Best Friend
17. DEM FRANCHIZE BOYZ I/JD, DA BRAT & BOW WOW I Think They Like Me (Remix)
18. LIL ROB Bring Out The Freak In You
19. D4L Laffy Taffy
20. YUNG JOC It's Goin' Down
21. DADDY YANKEE Rompe
22. THREE 6 MAFIA I/YOUNG BUCK, 8 BALL & MJG Stay Fly
23. BUSTA RHYMES Touch It
24. YING YANG TWINS I/BUN B Git It
25. KANYE WEST I/JAMIE FOXX Gold Digger
26. THREE 6 MAFIA Poppin' My Collar
27. YOUNG JEEZY I/AKON Soul Survivor
28. T-PAIN I'm Sprung
29. BLACK EYED PEAS My Humps
30. LL COOL J I/JENNIFER LOPEZ Control Myself
31. JUVENILE Rodeo
32. SHAWNNA Gettin' Some
33. PURPLE RIBBON ALL-STARS I/BIG BOI Kryptonite
34. TRINA I/KELLY ROWLAND Here We Go
35. YING YANG TWINS I/PITBULL Shake
36. BOW WOW I/CIARA Like You
37. E-40 I/T-PAIN & KANDI GIRL U And Dat
38. YOUNG JEEZY My Hood
39. NOTORIOUS B.I.G. I/DIDDY, NELLY, JAGGED EDGE & AVERY STORM Nasty Girl
40. DAVID BANNER Play
41. T.I. Why You Wanna
42. TOO SHORT Blow The Whistle
43. JUELZ SANTANA Oh Yes
44. SEAN PAUL We Be Burnin'
45. 50 CENT Just A Lil' Bit
46. SNOOP DOGG I/PHARRELL Drop It Like It's Hot
47. RICK ROSS Hustlin'
48. KANYE WEST I/LUPE FIASCO Touch The Sky
49. D4L Betcha Can't Do It Like Me
50. NICK CANNON I/IZZY Dime Piece



CHR/RHYTHMIC
Darnella Dunham

Happy To Be Snappy

Snap music has helped make hip-hop fun again

Last fall at Lawman Promotions' fourth-quarter music presentations, Jermaine Dupri told attendees that snap music was going to be the next big thing to come out of Atlanta. He made this statement before playing music from Dem Franchize Boyz.

Now that DFB's snap-friendly singles "I Think They Like Me" and "Lean Wit It, Rock Wit It," along with Yung Joc's "It's Goin' Down," Lil Jon's "Snap Yo Fingers" and D4L's "Laffy Taffy," have become hits, we know that Dupri was right. And we're seeing even more snap songs emerge from Atlanta.



Lee Cagle

The subject matter of these songs tends to be pretty light and fun, and this week WBTS (95.5 The Beat)/Atlanta PD Lee Cagle and Dem Franchize Boyz member Jizzal Man talk to R&R about the latest subgenre to emerge from Atlanta.

Snappy Roots

Atlanta is home to major artists like Usher, Ciara, T.I. and Lil Jon, to name a few. Two summers ago the popularity of crunk was at an all-time high, and this summer CHR/Rhythmic radio is loving snap music.

Snap is pretty easy to detect because it uses snaps as a foundation for the beat. Jizzal Man describes snap as "a new era of crunk."

He says, "It's like a laid-back version of crunk with a Westside Atlanta vibe." Cagle recalls the early buzz snap built on the streets in Atlanta. "The first couple of records that were really huge in the streets and in the clubs were more popular on our Urban counterparts. They banged the stuff."

"WHTA and WVEE would play 'Do the Poole Palace' and some of the early stuff, but we never touched it. We didn't get into it until a little bit later. The first snap song I was aware of was 'White Tee' by Dem Franchize Boyz."

That song was featured on DFB's self-titled debut album, which dropped in September 2004 on Universal Records. Another song on the album was "Oh I Think Dey Like Me," which evolved into "I Think They Like Me."

That remix came about as a result of Jermaine Dupri's enjoyment of "White Tee." He liked the song so much that he made his own underground version and performed it with Dem Franchize Boyz at a car

"Snap is fun, and it has a little dance that goes along with it that's catchy, so it's kind of like a mini musical movement."

Lee Cagle

show in Dallas. After seeing the crowd's enthusiastic response to their performance, JD told DFB they would record a song together and release it officially.

After DFB's relationship with Universal ended Dupri was able to sign them to his label, So So Def. He, Da Brat and Bow Wow added their vocals to "I Think They Like Me" and brought the song to another level. "I don't think it was a hit until they jumped on it," says Jizzal Man.

The Right Song

As Cagle observes, it took The Beat some time to find a snap song that was right for the station. "There were some others I considered playing," he says. "There was a local group, Ben Hill Squad, that had a song called 'Do Yo Dance.' It did pretty good in the clubs, and that was one that we considered."

"There have been a couple out there that we thought about playing but just never got around to. The first one we actually played was Lil Jon's 'Snap Yo Fingers.'"

Even though the Urban stations were first to break snap music in Atlanta, The Beat's listeners responded immediately to the sound. Cagle wasn't surprised to see the music spread so quickly to stations across the country.

"It's the sound of it," he says. "It's fun, and it has a little dance that goes along with it that's catchy, so it's kind of like a mini musical movement."

In the videos for most snap songs you will see people doing a pretty basic dance where they bend their knees, lean to the left or right, throw their heads back and snap their fingers. Even the hardest rappers do this dance, and, as DFB say, "Gangstas don't dance, they lean wit it, rock wit it." This line is from their hit "Lean Wit It, Rock Wit It," but the actual name of the dance is Poole Palace.

"The reason they call it that is that's where it started," says Cagle. "The Poole Palace is a club here in town." The club is also credited with breaking D4L's "Laffy Taffy" and was used as a location for the video.

E-40 mentioned the dance in his verse on "Snap Yo Fingers," by Lil Jon, and Sean Paul of YoungBloodz mentioned it on "Do It to It," by Cherish. But B.H.I., a.k.a. Born Husslers Inc., was the first group to release a song about the dance.

"Do It, Do It (Poole Palace)," featuring K-Rab & Lil Jon, broke in Atlanta last July, but now that B.H.I. are signed to BME/Reprise, the song has new life nationally.

Here To Stay?

Most trends don't last long, but they do become defining factors of their eras. Cagle is mindful of that as he assesses the current state of snap. "I wouldn't say it's getting stronger, but I wouldn't say it's subsiding, either," he says. "It's maintaining at this point."

Snap predecessor crunk became known outside of the hip-hop culture on a mainstream and commercial level. Even though the popularity of the music has faded, King of Crunk Lil Jon's energy drink, Crunk Juice, is still selling.

Snap received some noteworthy mainstream attention last month when Cherish appeared on *Good Morning America* and spent several segments teaching the hosts how to do the Poole Palace as they sang their single "Do It to It" a cappella.

Cagle isn't sure if snap will reach the same heights as crunk though. "It might have a quicker burn to it," he says. "It's catchy. At first it seemed like one of those dance fads that was going to come and go quickly in the club. I never really thought it would have this longevity."

"Snap is like a laid-back version of crunk with a Westside Atlanta vibe."

Jizzal Man

Jizzal Man proudly connects himself and Dem Franchize Boyz to snap music. When talking about the group's second album, *On Top of Our Game*, he says, "The whole album is not snap, but we're snap."

The fact that snap music has a ready-made dance is both a blessing and a curse. "I don't think it's going to last very long because it had a lot going along with it — the dance and everything else," says Cagle.

He tries to keep the sound from playing itself out too quickly on his airwaves by not playing snap songs back to back. "I try to separate them, absolutely," he says.

There are some upcoming snap songs worth getting excited about. "One that the rest of the country knows about and that is doing OK on the chart right now is Young Dro's 'Shoulder Lean,'" says Cagle. "That's going to be a big record for us."

Another song that's on the rise at CHR/Rhythmic stations is "Vans," by The Pack, formerly known as Wolfpack. The four teenagers are from the Bay Area, so the song is also considered to be hip-hop, but "Vans" definitely incorporates the snap sound.

Jive just picked up the project, and The Pack's shoe anthem has already hit the charts and is getting over 50 plays a week on KMEL/San Francisco, KBOS/Fresno and KSEQ/Fresno, which makes it a song that the rest of the country should keep its eyes on.

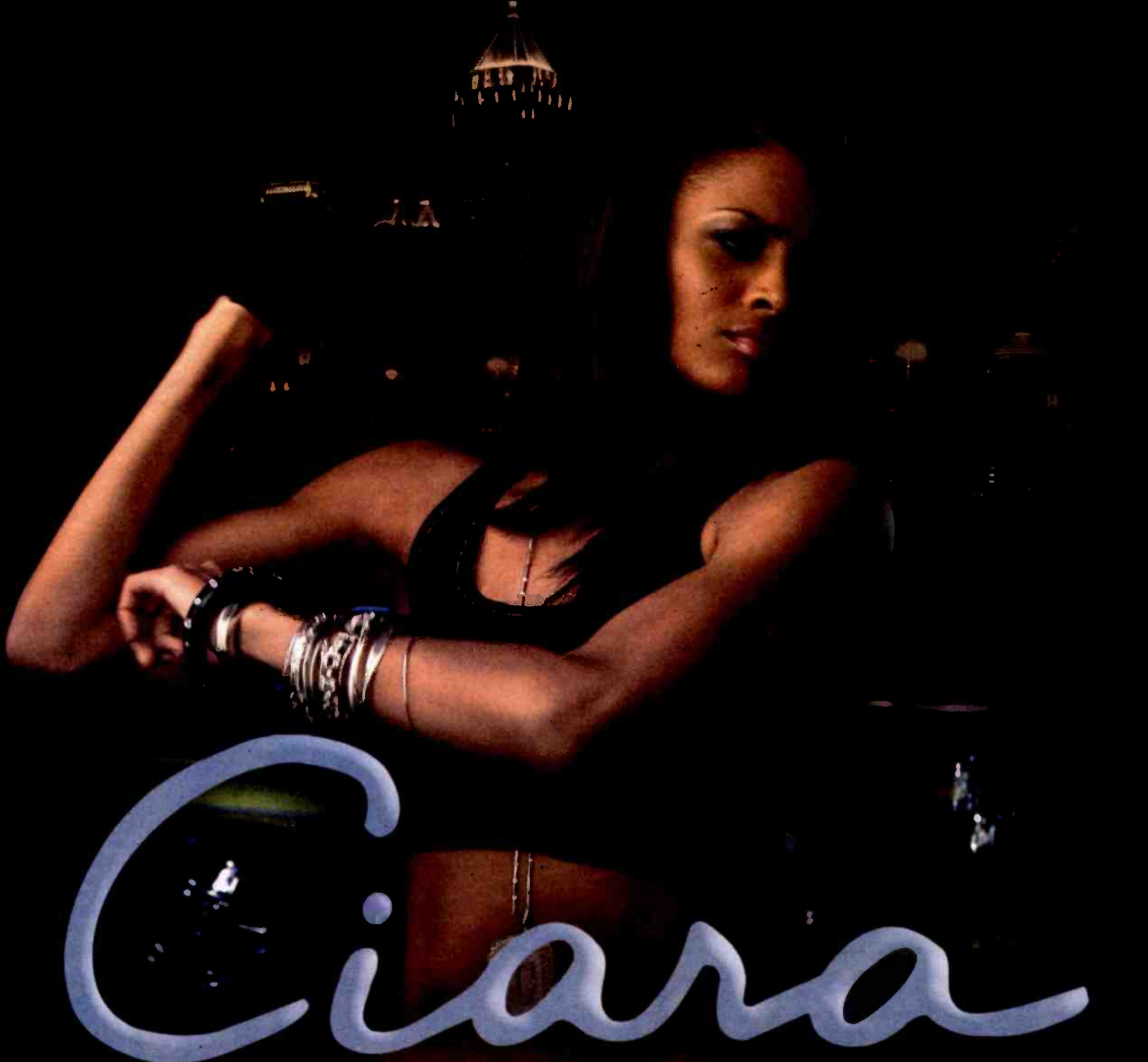
Snap Go The Charts

Several snap songs have made an impact on the CHR/Rhythmic chart this year. Here are the peak positions of the biggest snap songs.

ARTIST Title (Label)	Peak Position
YUNG JOC <i>It's Goin' Down</i> (Bad Boy/Atlantic)	No. 1
DEM FRANCHIZE BOYZ <i>Lean Wit It, Rock Wit It</i> (So So Def/Virgin)	No. 1
LIL JON /E-40 & SEAN PAUL <i>Snap Yo Fingers</i> (TVT)	No. 2
D4L <i>Laffy Taffy</i> (Dee Money/Asylum/Atlantic)	No. 4
CHERISH /SEAN PAUL <i>Do It To It</i> (She' Nuff/Capitol)	No. 5
DEM FRANCHIZE BOYZ /JERMAINE DUPRI, DA BRAT & BOW WOW <i>I Think They Like Me</i> (Remix) (So So Def/Virgin)	No. 6
D4L <i>Betcha Can't Do It Like Me</i> (Dee Money/Asylum/Atlantic)	No. 28
YOUNG DRO /T.I. <i>Shoulder Lean</i> (Grand Hustle/Atlantic)	No. 28
THE PACK <i>Vans</i> (Up All Nite/Jive)	No. 45



Jizzal Man



Ciara

GET UP

featuring CHAMILLIONAIRE

FROM THE FILM AND JIVE SOUNDTRACK

Step Up

TOUCHSTONE PICTURES
& SUMMIT ENTERTAINMENT PRESENT

Step Up

CIARA
CHAMILLIONAIRE
"GET UP"

TOUCHSTONE PICTURES
SUMMIT ENTERTAINMENT
JIVE RECORDS

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SOUNDTRACK AVAILABLE
ON JIVE RECORDS, AUGUST 8



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Super Hyphy

Why all ears are on the Bay Area

Hyphy is getting national attention this year. Its club-friendly beats, mostly nonviolent lyrics and energy are being warmly received. But it didn't happen overnight. KMEL/San Francisco MD Big Von played an integral part in the music is hitting the airwaves in the Bay Area and subsequently spreading throughout the country. The success of hyphy on KMEL showed other programmers that listeners were receptive this subgenre of hip-hop.

This week Big Von talks to R&R about the origins of hyphy and gives his take on why it's only going to get bigger.

What It Is

We're not halfway through 2006, and E-40 has already had two top 10 CHR/Rhythmic hits. His video for "Tell Me When to Go" formally introduced the nation to the hyphy movement and Bay Area legend Keak Da Sneak.

"The hyphy movement is kind of weird to me," says Big Von. "The media has labeled it the hyphy movement. We don't call it the hyphy movement here. It was just Bay Area; it was just us. It was just Bay Area music."

The Federation were pioneers of hyphy, and group member Goldy tells R&R, "Hyphy is more than just music, it's more than just dancing—it's a way of life. Out here we feel like every day we won the Super Bowl, and ain't nothing going on. Hyphy is energy. You could call it crunk's cousin. It's basically uptempo, have-fun, party music."

"The word *hyphy* has always been around in the streets," says Big Von. "It meant acting bad, acting up, doing too much, getting outta control, tearing up stuff. That's what kids were saying. Everybody was using the word. The whole hyphy thing is hip-hop to me."

How It Started

Bay Area native Big Von came to KMEL as a mixer and air personality from KYLD (Wild 94.9)/San Francisco in 2001 and was named MD about a year later. "When I got on at KMEL there was no Bay Area music at all on the radio," he says.

"There were groups putting out records, but there wasn't a big movement thing going on, and nobody was really into it. They were selling a good amount of CDs, but there wasn't a big feel for it.

"When I got my chance to get on the radio I wanted to play a little bit of everything, and a lot of it was old Bay Area music that came from the mid-'90s, from the golden era when it was really on top.

"I came up listening to KMEL when Sway—who was like my mentor—was on the radio. If you heard somebody local on the radio with Sway, that was it. Everything came from *The Wake Up Show*. I always told him when I was coming up that I wanted to do something like that. He said, 'Now is your chance to get busy and start doing it.'

"Hyphy is more than just music, it's more than just dancing — it's a way of life. Hyphy is energy. You could call it crunk's cousin."

Goldy

"We had this thing called 'Battle for the Bay' on Friday nights. We'd get a couple of artists from the Bay Area to battle it out, and if you won, your record would get played.

"That was the start of the movement. When they won we either played a jingle that they made or they got to do a little song. After a while we stopped taking jingles and just took original songs.

"The movement was there, and everybody was talking, and everything was going good. I met up with The Federation through a mutual friend. They gave me an album, which was cool. They made another album, and we played it on the air in 2003.

"Things really kicked off when The Federation came with 'Hyphy.' That song set the tone. Producer Rick Rock had always been the backbone of a lot of Bay Area music and other music [Fabolous, Busta Rhymes], but as far as us having that sound with our own people on it, 'Hyphy' set it off.

"After 'Hyphy' came 'Go Dumb.' After 'Go Dumb' came 'T-Shirts, Blue Jeans and Nikes' by Keak, which was a record that leaked in the streets.

"This was during the whole 50 Cent era and Ying Yang era. But when you were spinning in a club, you would play one Bay Area record, which led to two, which led to half-hour sets, which led to having to play damn near a whole night of Bay Area music."

Part Of The Process

Big Von doesn't just play and support hyphy music on the air, he helps local artists in other ways. "A lot of the songs that I get are sent to me dirty," he says. "I have to make the edits and add the little extras.

"You make a song and bring it to me. If I like it, I'll clean it up for you, intro it for you, and end it for you. I also DJ for all the artists when we go to the clubs. It's a family thing. If you go to a spot around here, nine times out of 10 you're gonna see all of us.

"I have the music in my computer or my CD case, and I can put on a show for any one of 'em. I know their breaks, I know their ad libs, I know all of it. If there's a party out here and it's going to be something big, I'm DJing and they're performing."

Even though Big Von is in the trenches with Bay Area artists, he's not in the studio giving his feedback during the recording process. "I'm not trying to get my P. Diddy on," he says. "I don't want to be involved in all that because it's kind of like baby-sitting.

"My main thing is, 'Y'all are super artists. Y'all got what it takes to do it. Just give me the record.' At the end of the day, I'm a DJ. If you give it to me and I like it, I'll play it. If I don't like it, I'll talk bad about you and tell you I don't like it because of this, that and that.

"All we got is us right now. We're shining, and everybody's got a lot of movement. My main goal right now is to get these brothers that's hot out of here. I broke them in the city, I got the whole thing going, the station's ratings are higher than ever, so now it's time for us to roll. I want cats in Tacoma, WA to be like, 'Man, those Bay Area dudes are killing it.'"



Big Von

Ready For Primetime

Big Von maintains a steady presence in his market, and his being out so frequently helped him realize that hyphy was ready for KMEL listeners. "I have a corporate job here, but I don't take it as a corporate job," he says. "I take it as me having a good ear for music and what kids and other people want to hear.

"Seven days a week I'm out at some sort of club spot or something. In Atlanta, when they did the A-Town stomp, it was wonderful, but look at their faces now. If you go to Atlanta and hear their records and see the looks on their faces, they've got hometown pride.

"And now we've got that. We feel like we're on, so we're trying to keep the momentum going."

Big Von foresees other songs continuing hyphy's popularity. "I'm waiting for Too Short's project because 'Blow the Whistle' is through the roof right now," he says. "Some young kids called The Pack have a big record out called 'Vans.' They're killing it so much that even the Rock station is playing it."

"I've got to thank Michael Martin for giving me the chance to do this. Now I've got Stacy Cunningham as my PD, and me and her work hand in hand doing the whole thing. She's been in power for like a year now.

"I'm handling the music by playing records and doing my show, my DJ thing. She's given us the opportunity to bring everybody out to the Summer Jam and little concerts and get-togethers where they not only get their music heard, they also get a chance to get on a big stage.

"Without Stacy, none of this would have happened. I only took it so far; Stacy took it to the touchdown. We got a good staff. I'm not alone. I got the best DJs in the Bay Area. I got Mind Motion, Scotty Fox, Rick Lee and Wilcee Woods."

Still Moving

KMEL is one of the few CHR/Rhythmic stations that plays a tremendous amount of local music. Big Von says that KMEL continues to be successful because "we know our demo, and we know who we're shooting for."

He continues, "You've got to feed it to them slowly and break 'em in. Hopefully, they get down with it. But the records we have, I'm telling you, they are undeniable when you turn them on.

"The only thing I take as a fad is the hyphy movement. When hyphy goes away we're going to use a new word for Bay Area music. Because, really, the kids don't say hyphy no more. We say 'go'—short for 'go dumb.' But as long as somebody in Mississippi knows that we're still moving and we're still doing things, it's good."

Keeping It Sexy

Rappers get flirty and create hits in the process

Hip-hop has a history of female-friendly songs. LL Cool J set it off with his classic "I Need Love," and Method Man's "I'll Be There for You (You All That I Need)" showed that hip-hop love songs could retain their street essence.

Today it's common to hear hip-hop love songs on CHR/Rhythmic stations. T.I.'s "Why You Wanna," Paul Wall's "Girl," 50 Cent's "Best Friend" and Busta Rhymes' "I Love My Chick" have all hit big this year.

While rappers may not create conventional love songs, many are able to get their point across without compromising their style. Hip-hop songs that show the softer side of the artists are on the rise and have the potential to be huge. Here are six that you should keep your eyes on.



Chamillionaire

"Grown & Sexy"

Chamillionaire's first single, "Turn It Up," was a great party record, "Ridin'" addressed his problems with police, and now he's coming with something completely different with "Grown & Sexy."

With the nickname "Mixtape Messiah," one wouldn't expect Chamillionaire to be able to make a credible smoothed-out song that meshed with his style. He succeeds with "Grown & Sexy," however, in which he raps about a woman he's pursuing and the physical characteristics he's looking for and even sings a little bit on the hook.

Radio has already embraced the song, making it Most Added a few weeks ago. Both CHR/Rhythmic outlets (KBXX & KPTY) in Chamillionaire's hometown of Houston are on it, and KTBT/Tulsa and KSEQ/Fresno have both played it more than 50 times.



Chingy f/Tyrese

"Pullin' Me Back"

When Chingy released his first album, *Jackpot*, in 2003 he was co-signed by Ludacris and rolled with Disturbing Tha Peace. "Right Thurr," "One Call Away" and "Holiday Inn" were all big hits for the St. Louis native.

When he announced that he was no longer affiliated with DTP for his next album, *Powerballin'*, many wondered if he could duplicate his previous success. "Balla Baby" did well for Chingy, but he wasn't able to reach the same level that he did with his first collection.

Chingy's new single, "Pullin' Me Back," sounds nothing like any of his past singles, but it has the potential to become one of his biggest hits. It samples the ballad "Rain" by SWV, and Jermaine Dupri may have produced another winner.

After only six weeks the song is already strong on the R&R CHR/Rhythmic charts. Right now it's really working for KBBF/Dallas, KXHT/Memphis and KDGS/Wichita, having been heard over 100 times in each market.



Lupe Fiasco

"Kick Push"

Most of the world was introduced to Lupe Fiasco through his verse on Kanye West's "Touch the Sky." He's originally from Chicago and is well-known on the mixtape circuit.

Jay-Z is feeling Fiasco so much that he is executive-producing his upcoming album, *Food & Liquor*, which will have songs produced by West and The Neptunes.

Fiasco also has an endorsement deal with Reebok, and ads featuring him, Lil Wayne and Mike Jones are currently being run in several hip-hop publications.

"Kick Push" is primarily about skateboarding, but the second verse is about how Fiasco hooked up with a skater girl. Fiasco's involvement in skateboarding isn't a gimmick or a novelty, and he naturally bridges the gap between hip-hop and skate cultures.

Food & Liquor is scheduled to be released this year, and "Kick Push" continues to gain airplay on CHR/Rhythmic stations. WQHT/New York, KMEL/San Francisco, KTTB/Minneapolis and WJMH/Greensboro have all surpassed 100 plays.

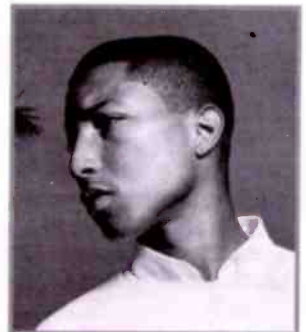
Pharrell f/Kanye West

"Number One"

Pharrell and Kanye West are two of today's most important producers, so expectations were high for "Number One." Fortunately, their collaboration lives up to and even exceeds those expectations.

Pharrell already has plenty of female fans, but "Number One" is sure to get him even more. Even though West is featured on the track, Pharrell produced it by himself. "Number One" has enough tempo for the clubs, and it sounds like a summertime song. It will appeal to mainstream audiences but still has a unique and fresh sound to it.

I don't think anyone will be surprised if "Number One" lives up to its name and reaches that level on the charts. KPWR/Los Angeles, WNVZ/Norfolk and KDDB/Honolulu surpassed 50 plays on the song before it went for adds.



Remy Ma f/Ne-Yo

"Feels So Good"

Remy Ma is a female rapper who is respected by men and women alike. She's won many Fight Klub freestyle battles, and in 2005 she collected Best Female Rapper awards from BET, *Vibe* and *The Source* and a Grammy nomination for her verse in Terror Squad's summer anthem "Lean Back."

When Remy Ma first came out on the remix of M.O.P.'s "Ante Up," she showed that she could hang with the guys. Now she reveals her softer side without coming off as sappy on "Feels So Good."

Her fans may not have expected to hear this side of the lone female member of the Bronx-based Terror Squad, but they probably shouldn't be surprised since she got her start in rap by writing poetry.

Ne-Yo is prominently featured on "Feels So Good," and the song has been working at radio, already outperforming both of Remy's previous singles, "Whateva" and "Conceited." It is gaining momentum on KSFM/Sacramento; WZBZ/Atlantic City, NJ; and WBVD/Melbourne.



Styles P f/Rashad

"Favorite One"

As one-third of The LOX, Styles P has released plenty of songs with hard and grimy lyrics. In his new song, "Favorite One," Styles says, "I ain't never been one to make girly songs." Well, this is kind of a girly song, but Styles P stays true to himself, and it's not awkward at all to listen to him get his flirt on. "Favorite One" sounds much smoother than most of the songs he has appeared on in his more-than-10-year recording career, but it works.

Grand Hustle/Atlantic recording artist Rashad sings the hook of "Favorite One" and also produced the track. KNDK/Corpus Christi, TX already gets it, and WQHT/New York and XMOR/San Diego have given it some early airplay.



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The Bright Future

Upcoming releases that contradict the idea that all hip-hop lyrics are violent

Not all hip-hop songs are squeaky-clean, but they're not all bad, either. There's a lot of great, non-offensive music out now and coming out soon, giving programmers plenty of options for this summer. Here are some songs that are working in certain markets and some up-and-comers that have the potential to be big.



Acafool

Single: "Hatablockas"
Label: First String
MySpace: www.myspace.com/acafool

Tampa-based Haitian rapper Acafool started a big buzz in Florida with his song "Hatablockas." His music was first played on underground stations, but, thanks to significant double-digit airplay from WLLD/Tampa; WPYO/Orlando; WKHT/Knoxville; and WJFX/Ft.

Wayne, IN, "Hatablockas" is working its way on to the R&R CHR/Rhythmic chart.

Acafool's name is a reflection of his sometimes silly personality, but he handles his business when it comes to his career. He is on an independent label and has a firm marketing strategy in place. In fact, his website, at www.acafool.com, sells sunglasses, or "hatablockas," which cross promote his single.

Self Titled, Acafool's album, on which he produced every track, is expected to drop this summer.



Ali & Gipp f/Chocolate Tai

Single: "Go Head"
Label: Derry/Universal Motown
MySpace: www.myspace.com/aliandgipp

St. Louis' Ali of St. Lunatics and Atlanta's Gipp of The Goodie M.O.B. worked together last year when they traded verses on Nelly's "Grillz." Nelly believed in the unexpected pairing so much that he signed them as a duo on his Derry Entertainment label. Their work together on "Grillz" was outstanding, and "Go Head" keeps the momentum going.

An album from the duo titled *Kinfolk* should hit stores this fall, and cuts from the project are posted on their MySpace page. Ali and Gipp received lukewarm responses to their solo releases, but "Go Head" and *Kinfolk* may provide a career boost for both artists.



Baby Boy

Single: "The Way I Live"
Label: Universal Republic
MySpace: www.myspace.com/babyboy

After "The Way I Live" got over 80 spins in a week on WQUE/New Orleans, it was only a matter of time until a label scooped up Baby Boy. Universal Republic found him after reaching out to someone from Chopper City Records, and the rest is history.

About "The Way I Live," Baby Boy says, "A song is like three verses, but you really can't tell how you live your life in one song, so I just gave a little bit of how I'm livin'."

Baby Boy was born and raised in New Orleans, where there are still many problems as a result of Hurricane Katrina. However, he's enjoying his life as an artist with a record deal. "Right now I'm living lavish, pushing big wheels," he says. "At first I was living real, real hood, but I had to change my whole style. I can't do the things that I used to no more."



Blak Jak f/Project Pat

Single: "Ride & Swerve"
Label: Universal Republic

Jafari Eady, better known as Blak Jak, picked up his nickname in high school because of his enjoyment of the card game. He's 23 and started rapping about six years ago in his hometown of Decatur, GA.

Unlike most rappers from Atlanta and the surrounding areas, there is no snap or crunk vibe to any of Blak Jak's music. He simply refers to it as rhythm & gangsta. "It's not too uptempo," he says. "It's something to ride to."

Blak Jak's first single, "Ride & Swerve," featuring Project Pat, talks about a type of car stunt. A release date for his forthcoming album, *Place Your Bets*, has not yet been announced.

Clipse f/Pharrell

Single: "Mr. Me Too"
Label: Re-Up/Star Trak/Jive/Zomba Label Group
MySpace: www.myspace.com/clipse

Business matters kept Pusha T and Malice, collectively known as Clipse, away from fans for too long, but they're back now with "Mr. Me Too," a song that sounds like nothing else out right now.

Pharrell is first up on the track, then Pusha T and Malice ride the beat nicely without being overwhelmed by the innovative production. WJMH/Greensboro believes in "Mr. Me Too," which has already received over 100 plays on the station.

Clipse's first album, 2002's *Lord Willin'*, broadened the sonic boundaries of what a radio hit could sound like. The singles "Grindin'" and "When the Last Time" were two of the most-played songs of that year. Expect more greatness when their new album, *Hell Hath No Fury*, is released later this year.



DMX

Single: "Lord Give Me a Sign"
Label: Sony Urban/Columbia
MySpace: www.myspace.com/dmx

On past albums DMX has consistently shown his depth, complexity and inner struggles. His current single follows that tradition, and "Lord Give Me a Sign" feels like DMX is allowing the listener to eavesdrop on his conversation with a higher presence.

DMX made news this year with his change of labels and traffic violations, but this song shows that he's trying to be the best man that he can be. Radio is responding, and "Lord" just reached the top 50 on R&R's CHR/Rhythmic chart.

Soul of a Man, DMX's new reality show, will debut on BET July 12, and his album *Year of the Dog, Again* comes out Aug. 1.



The Federation

Single: "18 Dummy"
Label: Southwest Federation/Warner Bros.
MySpace: www.myspace.com/thefederation

The rest of the country is just starting to feel the energy of hyphy music, but it's old news to stations in San Francisco. The Federation, consisting of Stressmatic, Doonie and Goldy, along with producer Rick Rock, are pioneers of hyphy, and people outside the Bay Area will know and care about the group very soon.

"18 Dummy" is the type of song that makes it hard to sit still when it comes on. It's really infectious, and The Federation sound like they're having fun on all of the songs I've heard from them.

Hometown station KMEL/San Francisco has already given "18 Dummy" more than 200 plays, but Warner Bros. will be working the song nationally this summer. The title and release date of The Federation's forthcoming project will be announced soon.



Flipsyde

Single: "Happy Birthday"
Label: Cherry Tree/Interscope
MySpace: www.myspace.com/flipsyde

Flipsyde spent this past spring on tour with The Black Eyed Peas and The Pussycat Dolls. Like the Peas, it's difficult to place Oakland's Flipsyde in one musical category. They merge hip-hop and rock seamlessly, with Steve Knight on acoustic guitar and vocals, Dave Lopez on electric and acoustic guitar, DJ D-Sharp on turntables and Piper as MC. "Our music is like water: It has no form but can cover you or morph into anything," says Piper.

Flipsyde's single "Happy Birthday" is a powerful song about one man's reflection on what his aborted child would have been like had it been born. It's an interesting angle on a hot-button topic, and stations like WBTT/Ft. Myers; KDGS/Wichita; and WRCL/Flint, MI have given it a shot. Flipsyde's album *We the People* came out last year.



Continued on Page 36

LEADING THE WAY, ARE:

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KUBE
KKSS
KXJM
KDDB
WNVZ
KSEQ
WZMX
WMBX
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The Bright Future Continued from Page 34



Jibbs

Single: "Chain Hang Low"
Label: Geffen
MySpace: www.myspace.com/jibbs

Chingy, Potzee and Ali are making St. Louis look great right now, but Jibbs may be the next rapper from that city to shine. His single "Chain Hang Low" is crazy catchy from the start, but then the bass line comes in and takes it to another level.

"Chain Hang Low" has the potential to be big. XMOR/San Diego; KBOS/Fresno; and KNDA/Corpus Christi, TX are giving it at least 10 plays a week, and it still hasn't gone for adds.

Jibbs' album, *Jibbs Featuring Jibbs*, is scheduled for release later this summer. D4L's Fabo will rhyme on a track, and there will be production by The Beatstaz, Polow Da Don and others.



JR Writer

Single: "Grill 'Em"
Label: Diplomat/Koch
MySpace: www.myspace.com/jrwriter

Harlem's JR Writer rolls with The Diplomats and has been rapping since he was 11 years old. He built a name for himself by rapping on various Diplomats mixtapes and appreciates his affiliation with the crew. "I would consider myself as the hungry part of The Diplomats," says Writer. "Even though I'm a signed artist, I work and rap like I'm still an unsigned artist sitting on a crate in front of the corner store somewhere."

Writer, now 19, is focusing on completing his album this summer as his single "Grill 'Em" grows across the format, especially at WQHT/New York; WXIS/Johnson City; and KNDA/Corpus Christi, TX.



LL Cool J

Single: "Bump This"
Label: Def Jam
MySpace: www.myspace.com/llcoolj

LL Cool J has been able to juggle successful careers in film, television and music. "Control Myself," the lead single from his latest album, *Todd Smith*, showed that he can still make hot joints for the club.

His new song, "Bump This," features Lloyd Banks and newcomer Hot Rod and is very different from "Control Myself" while also being club-friendly.

What is LL's secret to his long-term success? "He's been battle-proven and tested, and he's come out on top," says WPGC/Washington MD Brown Hornhit. "He's absolutely been able to update himself with each trend. Bottom line, he's talented."



Method Man f/Lauryn Hill

Single: "Say"
Label: Def Jam
MySpace: www.myspace.com/methodman

The '90s was an amazing decade for Method Man and Lauryn Hill in their respective group situations as well as their solo efforts. Method Man's latest song, "Say," has production (by Erick Sermon) that is more subdued than that on any of his previous singles, but it works for him.

Critics weren't receptive to Meth's previous project, *Tical 0: The Prequel*. In "Say" Meth vents about the lackluster feedback he received. "The last album wasn't feeling my style?/This time my foot up in they ass/Bet they feeling me now ... Until you dudes can write some rhymes/Keep that in mind when you find yourself recitin' mines."



Ray Cash f/Scarface

Single: "Bumpin' My Music"
Label: Ghet-O-Vision/Sony Urban
MySpace: www.myspace.com/raycashcleveland

Cleveland hasn't produced a noteworthy act since Bone Thugs-N-Harmony. Now Ray Cash is proudly representing the city while making music that is working nationally.

In "Bumpin' My Music" he talks about the old-school music and artists he was influenced by. "When I came up people cared

about putting out good music," says Cash. "Didn't seem like they were hung up on whether they sold a million the first week."

Expect Cash to bring back some of what people miss from the old school when Cash on Delivery, which has received glowing reviews from several respected music publications, hits stores June 27.

The Roots

Single: "Don't Feel Right"
Label: Def Jam
MySpace: www.myspace.com/theroots

Critics have responded positively to The Roots' music and performances, but huge radio airplay and record sales have eluded the Philadelphia group since their inception in the late '80s. They originally called themselves Square Roots but that had evolved into The Roots by the time their debut, *Do You Want More?!?!?!?*, came out in 1995.

Game Theory is The Roots' first album on Def Jam, and it's scheduled to drop on Aug. 29. "Don't Feel Right" is the first single, and KMEL/San Francisco, WPHI/Philadelphia and WJMN/Boston were the first to get it on the air.



Shawwna f/Smoke

Single: "Damn"
Label: DTP/Def Jam
MySpace: www.myspace.com/shawwnadtp

Pregnancy has been great for Shawwna's career. She signed a deal with Relativity Records while she was carrying her first child in '97 as one half of Infamous Syndicate, and a few years later she signed with DTP as a solo act when she was pregnant with child No. 2.

Ludacris gave listeners a taste of what Shawwna had to offer when she appeared on the hook of his first hit, "What's Your Fantasy." She also appeared on both DTP compilations and released her solo album, *Worth the Weight*, in 1994.

"Gettin' Some," which was on last year's DTP project, reached the top 20 on the R&R CHR/Rhythmic chart. Next up is "Damn," a fun song with a bouncy, non-regional beat from her new album, *Block Music*, which drops this month.



Talib Kweli

Single: "Listen"
Label: Blacksmith/Warner Bros.
MySpace: www.myspace.com/talibkweli

Brooklyn native Talib Kweli met Mos Def when he was in high school. Later they formed a duo called Black Star and collaborated on an album, *Mos Def and Talib Kweli Are Black Star*, on Rawkus Records. Kweli also recorded as one half of Reflection Eternal with producer DJ Hi Tek, and both pairings helped him develop a loyal core of fans. His subsequent solo releases were embraced by hip-hop purists, but he is still under the mainstream radar.

Kweli is one of the most respected rappers out today and just might be your favorite rapper's favorite rapper. He has a reputation for coming with thought-provoking lyrics, and he doesn't disappoint on his new single, "Listen," which will be shipping to radio this summer.



Three 6 Mafia

Single: "Side To Side"
Label: Hypnotize Minds/Sony Urban/Columbia
MySpace: www.myspace.com/threesixmafia

Performing at this year's Academy Awards ceremony and then winning an Oscar for Best Song brought Three 6 Mafia the mainstream media attention that had eluded them their entire career. They are legends in the South, but many hip-hop fans don't realize how long they've been around.

Former DJs Juicy J and DJ Paul linked up in the early '90s and started making beats for other artists. They started their own group with Crunchy Black and called themselves Triple 6 Mafia. Juicy Black and DJ Paul also started their own label, Hypnotize Minds, and they share the CEO title for that company.

Crunchy Black left the group this month, but DJ Paul and Juicy J are moving forward with single No. 3 from *Most Known Unknown*. Project Pat is featured on "Side to Side," and there are two versions, one with Bow Wow and another with Kanye West.





BEYONCE
"DÉJÀ VU"

OMARION
"ENTOURAGE"

RAY CASH
"BUMPIN' MY MUSIC"

LYFE
"S.E.X."

THREE SIX MAFIA
"SIDE 2 SIDE"

JAGGED EDGE
"STUNNAS"

DMX
"LORD GIVE ME A SIGN"

FONZORTH BENTLEY
"SINCE I WAS 9"



T.U.G.



R&R CHR/RHYTHMIC TOP 50

June 23, 2006

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (000)	WEEKS ON CHART	TOTAL STATIONS ADDS
1	1	YUNG JOC Goin' Down (Bad Boy/Atlantic)	6216	+271	683194	13	81/0
2	2	LIL' JON f/E-40 & SEAN PAUL Snap Yo Fingers (TVT)	5787	+118	602266	18	81/0
4	3	CASSIE Me & U (NextSelection/Bad Boy/Atlantic)	5534	+418	518120	14	75/2
3	4	FIELD MOB f/CIARA So What (DTP/Geffen) *	5235	-150	510552	16	81/0
7	5	CHERISH Do It To It (Sho'Nuff/Capitol)	4495	+766	396045	9	82/1
6	6	CHRIS BROWN f/LIL' WAYNE Gimme That (Jive/Zomba Label Group)	4270	-88	424117	11	80/0
5	7	CHAMILLIONAIRE f/KRAYZIE BONE Ridin' (Universal Motown)	3923	-467	441444	23	82/0
11	8	NELLY FURTADO f/TIMBALAND Promiscuous (Geffen)	3699	+713	335291	6	69/2
10	9	E-40 f/T-PAIN & KANDI GIRL U And Dat (Reprise/BME)	3418	+384	316294	12	61/2
8	10	T.I. What You Know (Grand Hustle/Atlantic)	3066	-511	270702	17	81/0
9	11	SHAKIRA f/WYCLEF JEAN Hips Don't Lie (Epic)	3019	-414	222863	14	53/0
15	12	KELIS f/TOO SHORT Bossy (Jive/Zomba Label Group)	2997	+399	264349	10	71/4
18	13	RIHANNA Unfaithful (Def Jam/IDJMG)	2794	+416	222343	7	65/7
12	14	PAULA DEANDA f/BABY BASH Doing Too Much (Arista)	2721	-150	221661	16	65/0
17	15	T.I. Why You Wanna (Grand Hustle/Atlantic)	2712	+206	240832	10	71/0
13	16	DEM FRANCHIZE BOYZ Lean Wit It, Rock Wit It (So So Def/Virgin)	2365	-297	196581	24	77/0
14	17	SEAN PAUL Temperature (VP/Atlantic)	2242	-388	193659	25	76/0
16	18	SHAWNNA Gettin' Some (DTP/Def Jam/IDJMG)	2137	-378	190531	12	69/0
25	19	LETOYA Torn (Capitol)	1886	+378	199527	6	65/5
24	20	BUSTA RHYMES... I Love My B**** (Flipmode/Aftermath/Interscope)	1708	+190	155624	7	59/1
20	21	MARY J. BLIGE Enough Cryin' (Geffen)	1702	-120	172151	12	51/2
21	22	BUBBA SPARXXX Heat It Up (Purple Ribbon/Virgin)	1507	-154	75280	8	60/0
23	23	RICK ROSS Hustlin' (Slip-N-Slide/Def Jam/IDJMG)	1395	-162	138408	12	47/0
30	24	SEAN PAUL... When You Gonna (Give It Up To Me) (VP/Atlantic)	1289	+270	157123	4	53/5
40	25	NE-YO Sexy Love (Def Jam/IDJMG)	1251	+564	117232	2	59/8
22	26	PAUL WALL Girl (SwishaHouse/Asylum/Atlantic)	1178	-385	71516	18	66/0
Debut	27	BEYONCE' f/JAY-Z Deja Vu (Sony Urban/Columbia)	1125	+1125	196656	1	49/47
31	28	YOUNG DRO f/T.I. Shoulder Lean (Grand Hustle/Atlantic)	1112	+134	114536	5	39/3
26	29	NE-YO When You're Mad (Def Jam/IDJMG)	1038	-425	140462	16	63/0
29	30	FORT MINOR... Where'd You Go (Machine Shop/Warner Bros.)	1007	-37	99512	6	24/0
27	31	JAMIE FOXX f/TWISTA DJ Play A Love Song (J/RMG)	983	-299	101018	10	50/0
28	32	OLIVIA f/50 CENT Best Friend (G-Unit/Interscope)	953	-203	81294	20	44/0
44	33	CHINGY Pulling Me Back (Capitol)	896	+274	74588	3	52/11
34	34	RAY CASH... Bumpin' My Music (Ghet-O-Vision/Sony Urban/Columbia)	880	+2	45890	8	40/0
46	35	GNARLS BARKLEY Crazy (Downtown/Lava/Atlantic)	879	+316	117243	2	44/16
33	36	TOO SHORT Blow The Whistle (Jive/Zomba Label Group)	788	-98	93084	15	33/1
35	37	REMY MA f/NE-YO Feels So Good (SRC/Universal Motown)	775	-22	59345	4	40/1
37	38	NATALIE f/BUN B What You Gonna Do (Latium/Universal Republic)	755	-25	42551	5	33/0
32	39	RIHANNA SOS (Def Jam/IDJMG)	742	-226	67268	20	40/0
41	40	OUTKAST Mighty O (LaFace/Zomba Label Group)	719	+59	56224	3	41/1
38	41	POTZEE Oat Girl (Unauthorized/Asylum)	706	-48	28939	7	29/1
36	42	KEYSHIA COLE Love (A&M/Interscope)	698	-97	47111	20	52/0
42	43	PITBULL Bojangles (TVT)	609	-30	49386	10	31/2
43	44	DJ KHALED Holla At Me (Terror Squad/Koch)	570	-68	116872	12	31/0
48	45	PACK Vans (Up All Nite/Jive/Zomba Label Group)	567	+96	63172	3	21/5
50	46	ALI & GIPP f/CHOCOLATE TAI Go 'Head (Derrty/Universal Motown)	470	+64	22103	2	30/2
47	47	DEM FRANCHIZE BOYZ Ridin' Rims (So So Def/Virgin)	464	-49	37008	6	24/0
39	48	CHRISTINA MILIAN f/YOUNG JEEZY Say I (Def Soul/IDJMG)	457	-244	43067	16	54/0
Debut	49	DMX Lord Give Me A Sign (Sony Urban/Columbia)	404	+46	33946	1	26/1
45	50	ICE CUBE Why We Thugs (Lenchmob/Virgin)	381	-197	36265	9	26/0

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 6/11-6/17. 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
BEYONCE' f/JAY-Z Deja Vu (Sony Urban/Columbia)	47
JANET JACKSON Call On Me (Virgin)	36
GNARLS BARKLEY Crazy (Downtown/Lava/Atlantic)	16
PHARRELL f/KANYE WEST Number One (Star Trak/Interscope)	13
CHINGY Pulling Me Back (Capitol)	11
NE-YO Sexy Love (Def Jam/IDJMG)	8
BROWN BOY Superman (A&M/Street Noise)	8
RIHANNA Unfaithful (Def Jam/IDJMG)	7
CHRISTINA AGUILERA Ain't No Other Man (RCA/RMG)	7
OMARION Entourage (Sony Urban/Epic)	6

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
BEYONCE' f/JAY-Z Deja Vu (Sony Urban/Columbia)	+1125
CHERISH Do It To It (Sho'Nuff/Capitol)	+766
NELLY FURTADO f/TIMBALAND Promiscuous (Geffen)	+713
NE-YO Sexy Love (Def Jam/IDJMG)	+564
CASSIE Me & U (NextSelection/Bad Boy/Atlantic)	+418
RIHANNA Unfaithful (Def Jam/IDJMG)	+416
KELIS f/TOO SHORT Bossy (Jive/Zomba Label Group)	+399
E-40 f/T-PAIN & KANDI GIRL U And Dat (Reprise/BME)	+384
LETOYA Torn (Capitol)	+378
GNARLS BARKLEY Crazy (Downtown/Lava/Atlantic)	+316

NEW & ACTIVE

BROWN BOY Superman (A&M/Street Noise)	Total Plays: 375, Total Stations: 16, Adds: 8
CHAMILLIONAIRE Grown And Sexy (Universal Motown)	Total Plays: 357, Total Stations: 39, Adds: 5
PUSSYCAT-DOLLS f/BIG SNOOP OOGG Buttons (A&M/Interscope)	Total Plays: 331, Total Stations: 11, Adds: 0
CHRISTINA AGUILERA Ain't No Other Man (RCA/RMG)	Total Plays: 315, Total Stations: 14, Adds: 7
JAGGED EDGE Good Luck Charm (Sony Urban/Columbia)	Total Plays: 296, Total Stations: 22, Adds: 0
LUPE FIASCO Kick Push (1st & 15th/Atlantic)	Total Plays: 285, Total Stations: 14, Adds: 1
OMARION Entourage (Sony Urban/Epic)	Total Plays: 284, Total Stations: 24, Adds: 6
PIMP C f/MIKE JONES & BUN B Pourin' Up (Rap-A-Lot/Asylum)	Total Plays: 274, Total Stations: 9, Adds: 1
JR WRITER Grill 'Em (Diplomat/Koch)	Total Plays: 173, Total Stations: 11, Adds: 1
BEENIE MAN f/JAKON Girls (Virgin)	Total Plays: 160, Total Stations: 18, Adds: 4

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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Cruisin' Time

Three Fantastic Voyagers tell us why they listen

I recently returned from my second Fantastic Voyage — the annual cruise sponsored by *The Tom Joyner Morning Show*. The event is a sellout every year, with over 2,000 folks from all over the country spending seven days partying for a purpose: to raise money for students who attend Historically Black Colleges.

This year I embarked on the cruise with my own purpose: to get to know real Tom Joyner listeners. Who are these people? Why do they love the show so much? What do they think of radio in general? And what convinces them — many of them year after year — to take a cruise like this? Are these folks normal Urban radio listeners, or are they unique?

What I found is that these listeners are what you might expect mixed with a lot of things you will be surprised by. I met a Joyner listener who last attended a Cher concert and many listeners who want to hear more gospel on their Urban AC stations. And, in case you doubted it, Urban listeners are tuning into Internet radio regularly. They also range widely in age, from mid-20s to early 70s.

One of the biggest surprises for me was learning how conservative the world is outside of New York, where I live. The listeners I spoke with don't like to hear any kind of profanity (and they define profanity loosely) or sexual content on the air.

And, for the most part, they have diverse taste in music. Overwhelmingly, the classics are their favorites, but they also like jazz, gospel, "electronic violinists," pop and current R&B — and even purchase it.

Take a look for yourself at three Fantastic Voyage cruisers from 2006.

Dawn

Age: 30s
Hometown: Kansas City
Occupation: Director/Membership & Program Services, National Rural Health Association
R&R: What station do you listen to Tom on?
Dawn: KMJK (Magic 107)/Kansas City.
R&R: Do you listen to this station outside of mornings?

Dawn: I kick around a lot, but I usually listen to Tom in the car on the way to work. I listen to this station more often than others.

R&R: What is it about The Tom Joyner Morning Show that makes you want to listen?

Dawn: I really like his staff. They are hilarious. Even though they talk about what's happening in the world, they always have a way to bring humor to the news and serious situations in a tasteful way.

R&R: What makes the show different from other radio shows?

Dawn: Most shows just read what's on the cue card. They don't elaborate. With Tom's crew, if something grabs them as a person, they will stop and say "We need to talk about that some more." My favorite person on the show is Jay Anthony Brown.

R&R: What other radio personalities do you listen to?

Dawn: Sometimes I will switch over to Steve Harvey. I can't think of any other DJs I know by

name or know enough to say I like. I listen to the radio a little at work, but I don't pay as much attention to who is talking; I just listen to the music. I also like to listen to the Internet at work. I listen to Streaming Faith. I would like to hear more gospel on the radio, like on the station that Tom is on.

R&R: What other stations do you listen to?

Dawn: I listen to KPRS/Kansas City sometimes. That's the station that Steve Harvey is on. They have been on in Kansas City forever. But, truly, since Magic 107 came on, I don't listen as much to KPRS. KPRS plays a lot more hip-hop, and I'm more of a golden oldies or real music person. I also listen to KPRT, the Gospel station in Kansas City, when I can get it in.

"I listen to the radio a little at work, but I don't pay as much attention to who is talking; I just listen to the music."

Dawn

R&R: Do you often participate in radio-station events or contests?

Dawn: I've been to the Sky Show when Tom has been here, both times. But as far as the call-in-and-win stuff, I don't really do that. It's usually because I'm driving, and I can't call and drive at the same time.

R&R: Do you regularly attend concerts?

Dawn: Occasionally. The last one I went to was Morris Day & The Time last November.

R&R: What was the last music CD you purchased?

Dawn: My husband is the main music buyer in our family. But I have to say, once we came back from the cruise, I went out and bought the Kem album. I'd heard a couple of his songs on the radio, but I really didn't know his music that well. Seeing him perform on the cruise convinced me to go out and buy his albums. I really like his style of music.

As far as new music goes, I'm more of a gospel music person. I like Micah Stampley and Smokie Norful.

R&R: Where do you purchase music?

Dawn: My husband usually picks up music at Wal-Mart.

R&R: Is this the first Fantastic Voyage you've been on?

Dawn: This is my first one. I had heard about this cruise for years. I usually catch the highlights



FRANKLIN IS FREE Gospel recording artist Kirk Franklin (l) recently stopped by Radio One's KKBT (100.3 the Beat)/Los Angeles to hang out with afternoon personality Free.

on TV One, and I also subscribe to Black Web America, so I've read a lot about it. Every year my girlfriends and I take a vacation together, and back in November we decided to take the cruise. My husband and I take a cruise every year, and from now on, when we cruise, we will do this one.

I also attend Mega-Fest [Bishop T.D. Jakes' gospel festival] every year in Atlanta. I met Vickie Winans there a few years ago, and we saw her again on the Fantastic Voyage. She is so down to earth and friendly. I will always buy her music because she is such a personable and down-to-earth person.

On this cruise the only artist who was unfriendly was Morris Day. He was kind of full of himself. We saw him on the elevator one day, and I said hi, and he just mumbled something about not having time for this. That will affect how I feel about him from this point on.

R&R: What would you change, if anything, about the cruise?

Dawn: I'm sure they hear this all the time — and I know they've been doing the cruise for some time, so they have probably tried to figure out a better way to do it — but the biggest complaint I have and that I have heard from others is about the long lines to get into the shows. They are ridiculous. People line up two or three hours before the show begins to get in and get a good seat.

R&R: If you could change anything about the radio station you listen to, what would it be?

Dawn: I would like radio to be more about everyday people. I don't care about which artist is dating who; I'd like to hear about the teacher who is making a difference in our local schools or the students who are cleaning up their neighborhood. I'd like more positive stories.

Toni

Age: 50s
Hometown: Dunn Loring, VA
Occupation: "Technical writer for an IT company. I've also self-published a cookbook."

R&R: What station do you listen to Tom on?

Toni: WMMJ (Magic 102.3)/Washington

R&R: Do you listen to this station outside of mornings?

Toni: Yes, quite often throughout the day.

R&R: What is it about The Tom Joyner Morning Show that makes you want to listen?

Toni: I like the vivacious personalities of Tom and his crew.

R&R: What other radio personalities do you listen to?

"I refuse to listen to radio personalities who use profanity, disrespect women and don't respect themselves."

Toni

Toni: April Watts, Alvin John Waples and Lonnie C. [all on WMMJ/Washington].

R&R: What other stations do you listen to?

Toni: WJZY/Washington, a Jazz station.

R&R: Which radio personalities do you not like to listen to, and why?

Toni: I refuse to listen to radio personalities who use profanity, disrespect women and don't respect themselves.

R&R: Do you often participate in radio-station events or contests?

Toni: No. I've tried on several occasions to get my "30 and Over" card from Magic 102.3, but I'm never caller No. 10. It's so frustrating.

R&R: Do you regularly attend concerts?

Toni: Not really anymore. I used to in my younger days. The last concert I attended was Cher.

R&R: What was the last music CD you purchased?

Toni: Michael Ward. He is a wonderful electronic violinist.

R&R: Where did you purchase it?

Toni: I purchased it from one of the vendors on the cruise.

R&R: Is this the first Fantastic Voyage you've been on, and what made you want to attend?

Toni: This was my first cruise. I've wanted to take the cruise for quite some time, but this was the first year that it worked out for me in my schedule. I will cruise again, but maybe not next year. I need to rebuild my savings after this trip.

R&R: What would you change, if anything, about the cruise?

Toni: I was quite disappointed in the food. I would also change how people get into the concerts. I would suggest that they have cruisers sign up for specific shows and times before they get aboard, when they purchase their cruise tickets. That way it is first come, first served.

R&R URBAN TOP 50

June 23, 2006

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
2	1	LETOYA Tom (Capitol)	3847	+203	454679	15	66/0
1	2	YUNG JOC Goin' Down (Bad Boy/Atlantic)	3697	-177	422366	16	64/0
4	3	FIELD MOB ft/CIARA So What (DTP/Geffen)	3280	+227	347344	13	65/0
3	4	LIL' JON ft/E-40 & SEAN PAUL Snap Yo Fingers (TVT)	3264	+149	314012	22	61/0
5	5	MARY J. BLIGE Enough Cryin' (Geffen)	3049	+118	344810	12	62/0
6	6	JAMIE FOXX ft/TWISTA DJ Play A Love Song (J/RMG)	2787	-95	304944	13	65/0
7	7	T.I. Why You Wanna (Grand Hustle/Atlantic)	2739	+233	260305	11	66/0
11	8	CHERISH Do It To It (Sho'Nuff/Capitol)	2308	+198	206764	12	62/0
9	9	CHRIS BROWN ft/LIL' WAYNE Gimme That (Jive/Zomba Label Group)	2178	-49	242198	11	65/0
8	10	CHAMILLIONAIRE ft/KRAYZIE BONE Ridin' (Universal Motown)	2155	-307	238736	16	61/0
14	11	YOUNG DRO ft/T.I. Shoulder Lean (Grand Hustle/Atlantic)	2152	+247	176123	7	62/3
10	12	RICK ROSS Hustlin' (Slip-N-Slide/Def Jam/IDJMG)	2116	-80	187202	12	62/0
17	13	KELIS ft/TOO SHORT Bossy (Jive/Zomba Label Group)	1777	+210	142984	7	59/1
13	14	T.I. What You Know (Grand Hustle/Atlantic)	1692	-318	159462	19	65/0
12	15	NE-YO When You're Mad (Def Jam/IDJMG)	1631	-488	230575	15	60/0
15	16	SHAWNNA Gettin' Some (DTP/Def Jam/IDJMG)	1514	-321	140392	20	56/0
19	17	CASSIE Me & U (NextSelection/Bad Boy/Atlantic)	1332	+181	117889	5	54/0
18	18	JAGGED EDGE Good Luck Charm (Sony Urban/Columbia)	1269	-67	157808	19	52/0
16	19	AVANT 4 Minutes (Magic Johnson/Geffen)	1257	-328	115741	20	62/0
20	20	BUSTA RHYMES... I Love My B**** (Flipmode/Aftermath/Interscope)	1183	+41	98037	6	56/1
21	21	OUTKAST Mighty O (LaFace/Zomba Label Group)	1154	+38	102764	4	63/0
28	22	CHINGY Pulling Me Back (Capitol)	1017	+301	89418	4	60/6
22	23	DEM FRANCHIZE BOYZ Ridin' Rims (So So Def/Virgin)	1011	-29	63107	9	59/1
24	24	MISSEZ ft/PIMP C Love Song (Fo' Reel/Geffen)	978	+69	59106	9	51/0
23	25	CHERI DENNIS I Love You (Bad Boy/Atlantic)	910	-32	84104	10	44/0
Debut	26	BEYONCE ft/JAY-Z Deja Vu (Sony Urban/Columbia)	859	+859	131223	1	4/4
34	27	E-40 ft/T-PAIN & KANDI GIRL U And Dat (Reprise/BME)	788	+187	58279	3	56/1
33	28	NE-YO Sexy Love (Def Jam/IDJMG)	765	+148	75827	3	53/6
26	29	DJ KHALED Holla At Me (Terror Squad/Koch)	718	-75	59487	11	54/0
25	30	LIL' WAYNE Hustler Musik (Cash Money/Universal Motown)	669	-152	75362	17	37/0
31	31	REMY MA ft/NE-YO Feels So Good (SRC/Universal Motown)	667	+34	124111	4	34/0
40	32	SLEEPY BROWN... Margarita (Purple Ribbon/Virgin)	639	+144	36199	3	47/1
30	33	GHOSTFACE KILLAH ft/NE-YO Back Like That (Def Jam/IDJMG)	617	-50	94649	18	29/0
29	34	BUBBA SPARXXX Heat It Up (Purple Ribbon/Virgin)	609	-94	29157	7	40/0
35	35	KANYE WEST... Impossible (Roc-A-Fella/Def Jam/IDJMG)	553	-47	58953	4	35/0
41	36	LYFE JENNINGS S.E.X. (Sony Urban/Columbia)	550	+82	80267	2	44/41
38	37	SAMMIE You Should Be My Girl (Rowdy/Universal Motown)	546	-9	25622	4	36/2
42	38	LUPE FIASCO Kick Push (1st & 15th/Atlantic)	506	+40	29173	4	34/0
50	39	MILA J... Good Lookin' Out (T.U.G./Universal Motown)	482	+178	19981	2	37/1
39	40	ANTHONY HAMILTON Can't Let Go (So So Def/Zomba Label Group)	455	-89	51657	20	28/0
36	41	RAY CASH... Bumpin' My Music (Ghet-O-Vision/Sony Urban/Columbia)	445	-145	23908	10	31/1
Debut	42	METHOO MAN ft/LAURYN HILL Say (Def Jam/IDJMG)	435	+179	38157	1	36/0
Debut	43	CLIPSE ft/PHARRELL Mr. Me Too (Re-Up/Star Trak/Zomba Label Group)	416	+171	28158	1	40/2
37	44	MEGAN ROCHELL ft/FABOLOUS The One You Need (Def Jam/IDJMG)	374	-189	22477	10	42/0
44	45	PROJECT PAT... Good Googly Moogly (Hypnotize Minds/Loud/Columbia)	372	-16	23710	3	23/0
46	46	ROBIN THICKE... Wanna Love You Girl (Star Trak/Interscope)	368	+29	26831	2	33/0
32	47	CHRISTINA MILIAN ft/YOUNG JEEZY Say I (Def Soul/IDJMG)	351	-272	28332	16	51/0
Debut	48	BOHAGON ft/CRIME MOB & FABO Wuz Up (BME/Reprise)	346	+95	25298	1	36/2
Debut	49	OMARION Entourage (Sony Urban/Epic)	332	+231	16089	1	34/5
47	50	URBAN MYSTIC I Refuse (SOBE)	329	0	13017	4	25/0

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 6/11-6/17. 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
PHARRELL ft/KANYE WEST Number One (Star Trak/Interscope)	43
LYFE JENNINGS S.E.X. (Sony Urban/Columbia)	41
SHAWNNA... Damn (DTP/Def Jam/IDJMG)	37
SEAN PAUL... When You Gonna (Give It Up To Me) (VP/Atlantic)	28
JOE ft/PAPOOSE Where You At (Jive/Zomba Label Group)	26
DAZ ft/RICK ROSS On Some Real (So So Def/Virgin)	23
CADILLAC DON & J MONEY Peanut Butter... (Southern Boy/Asylum)	21
LUTHER VANDROSS Shine (J/RMG)	12
CHINGY Pulling Me Back (Capitol)	6
NE-YO Sexy Love (Def Jam/IDJMG)	6
GNARLS BARKLEY Crazy (Downtown/Lava/Atlantic)	6

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
BEYONCE ft/JAY-Z Deja Vu (Sony Urban/Columbia)	+859
CHINGY Pulling Me Back (Capitol)	+301
YOUNG DRO ft/T.I. Shoulder Lean (Grand Hustle/Atlantic)	+247
T.I. Why You Wanna (Grand Hustle/Atlantic)	+233
OMARION Entourage (Sony Urban/Epic)	+231
FIELD MOB ft/CIARA So What (DTP/Geffen)	+227
KELIS ft/TOO SHORT Bossy (Jive/Zomba Label Group)	+210
LETOYA Tom (Capitol)	+203
CHERISH Do It To It (Sho'Nuff/Capitol)	+198
E-40 ft/T-PAIN & KANDI GIRL U And Dat (Reprise/BME)	+187

NEW & ACTIVE

DMX Lord Give Me A Sign (Sony Urban/Columbia)	Total Plays: 328, Total Stations: 37, Adds: 0
T-PAIN ft/LIL' WAYNE Studio Liv (Jive/Zomba Label Group)	Total Plays: 319, Total Stations: 28, Adds: 0
BROOKE VALENTINE ft/PIMP C D-Girl (Subliminal/Virgin)	Total Plays: 310, Total Stations: 31, Adds: 0
CADILLAC DON & J MONEY Peanut Butter... (Southern Boy/Asylum)	Total Plays: 268, Total Stations: 23, Adds: 21
SEAN PAUL... When You Gonna (Give It Up To Me) (VP/Atlantic)	Total Plays: 253, Total Stations: 32, Adds: 28
WEATHER HEADLEY Me Time (RCA/RMG)	Total Plays: 253, Total Stations: 23, Adds: 0
GNARLS BARKLEY Crazy (Downtown/Lava/Atlantic)	Total Plays: 238, Total Stations: 25, Adds: 6
TOO SHORT Blow The Whistle (Jive/Zomba Label Group)	Total Plays: 228, Total Stations: 28, Adds: 1
JR WRITER Grill 'Em (Diplomat/Koch)	Total Plays: 163, Total Stations: 24, Adds: 0
RAMEEM DEVAUGHN You (Jive/Zomba Label Group)	Total Plays: 163, Total Stations: 9, 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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June 23, 2006

RateTheMusic.com

America's Best Testing Urban Songs 12 + For The Week Ending 6/16/06

Table with columns: Artist Title (Label), TW, LW, Famil., Burn, 18-34, F, M. Lists top 30 songs like 'CASSIE Me & U', 'YUNG JOC Goin' Down', 'FIELD MOB HICARA'.

Total sample size is 339 respondents. Total average favorability estimates are based on a scale of 1-5 (1=dislike very much, 5=like very much).

Cruisin' Time

Continued from Page 39

R&R: If you can change anything about the radio station you listen to, what would it be?

Toni: Absolutely nothing. I love Magic 102.3 just as it is.

Maurice

Age: 40s

Hometown: Southern California

Occupation: Bodyguard

R&R: What station do you listen to Tom on?

Maurice: I listen to him on the Internet currently, but I hear he will be on KKBT (The Beat)/Los Angeles soon.

R&R: What is it about The Tom Joyner Morning Show that makes you want to listen?

Maurice: I like the music Tom plays, as well as the storylines, the topics he and his team discuss.

R&R: What makes the show different from other radio shows?

Maurice: I like the chemistry between Tom and his crew.

R&R: What other radio personalities do you listen to?

Maurice: I like KJLH/Los Angeles' morning show. In general, I listen to different personalities on different stations in the Los Angeles area.

R&R: What other stations do you listen to?

Maurice: KCEP/Las Vegas, KJLH/Los Angeles and the Internet. I listen to the Internet a lot. I don't usually listen to the radio in the car. I prefer quiet at that time. I listen when I'm working on the computer and in the late evenings. When I listen to Tom, it's on Black Web America. KCEP is a public radio station in Las Vegas that I listen to on the Internet. They play a variety of music — one day it might be oldies, the next day gospel.

R&R: Which radio personalities do you not like to listen to, and why?

Maurice: I don't like Steve Harvey. There is too much profanity on his show. In general, I hear too much vulgarity on the radio. That's because most stations are targeting a younger, hip-hop audience, so you hear vulgarity in the songs, as well as from the jocks. It's a turnoff for me.

R&R: Do you often participate in radio-station events or contests?

Maurice: Not really.

R&R: Do you regularly attend concerts?

Maurice: As often as I can. I also attend shows for my work.

R&R: What was the last concert you attended?

Maurice: I went to see Prince in Los Angeles in March 2006.

R&R: What was the last music CD you purchased?

Maurice: Norman Brown.

R&R: Where did you purchase it?

Maurice: I bought it at Circuit City.

R&R: Is this the first Fantastic Voyage you've been on?

Maurice: No, this is my second Fantastic Voyage.

R&R: What brought you back?

Maurice: The first time I really enjoyed the party atmosphere and the people I met. It was the same this time around.

R&R: What would you change, if anything, about the cruise?

Maurice: I would like to visit different parts of call next time.

R&R: If you could change anything about the radio station you listen to, what would it be?

Maurice: I would like radio to play a mixture of music, both old and new — more like what Tom plays — as opposed to playing all hip-hop all the time.

REPORTERS

Stations and their adds listed alphabetically by market

Large table listing radio stations across various markets (e.g., Atlanta, Baltimore, Boston, Chicago, Dallas, Denver, Detroit, Houston, Los Angeles, Miami, Minneapolis, New York, Philadelphia, Phoenix, Portland, Sacramento, San Antonio, San Diego, San Francisco, Seattle, Tampa, Washington DC, Wichita) and their current programming adds.

Powered by Mediabase. Monitored Reporters. 96 Total Reporters. 66 Total Monitored. 30 Total Indicator. Did Not Report: Playlist Frozen (4): KZWA/Alan Charles, LA. WQBT/Savannah, GA. XM The City/Satellite.

June 23, 2006

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (000)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	ANTHONY HAMILTON Can't Let Go (So So Def/Zomba Label Group)	1745	+27	174357	27	68/2
2	2	BRIAN MCKNIGHT Find Myself In You (Motown/Universal)	1630	+86	152136	22	68/2
3	3	MARIAH CAREY Fly Like A Bird (Island/IDJMG)	1475	+41	150851	14	62/2
4	4	ISLEY BROTHERS... Just Came Here To Chill (Def Soul/Def Jam/IDJMG)	1347	+31	122142	22	66/2
5	5	TEENA MARIE Ooh Wee (Cash Money/Universal Motown)	1328	+16	121850	16	65/2
7	6	URBAN MYSTIC I Refuse (SOBE)	1184	+29	74684	20	65/3
6	7	MARY J. BLIGE Be Without You (Geffen)	1138	-103	94435	29	64/2
8	8	HEATHER HEADLEY In My Mind (RCA/RMG)	1049	+13	89548	35	68/2
9	9	ERIC BENET Pretty Baby (Friday/Reprise/Warner Bros.)	1017	+35	78068	15	62/3
10	10	KIRK FRANKLIN Looking For You (Fo Yo Soul/Gospo Centric/Zomba Label Group)	853	-22	104432	36	60/2
11	11	DDNELL JONES I'm Gonna Be (LaFace/Zomba Label Group)	791	-48	56223	12	58/2
12	12	JEFF MAJORS/KELLY PRICE God's Gift (Music One/Sony Urban)	707	+19	62368	19	44/1
13	13	CHARLIE WILSON No Words (Jive/Zomba Label Group)	701	+62	62243	8	59/4
19	14	LUTHER VANDROSS Shine (J/RMG)	671	+221	70438	2	59/48
14	15	HEATHER HEADLEY Me Time (RCA/RMG)	556	+20	34128	6	51/1
16	16	SHANICE Take Care Of U (Imajah/Playtime)	544	+16	33452	11	49/1
22	17	MARY J. BLIGE Enough Cryin' (Geffen)	534	+110	86335	6	11/2
18	18	JAHEIM The Chosen One (Divine M/Warner Bros.)	510	+52	41258	8	46/1
20	19	MARY MARY Yesterday (Sony Urban/Columbia)	461	+22	46620	10	32/1
17	20	ISLEY BROTHERS... Blast Off (Def Soul/Def Jam/IDJMG)	456	-42	32373	4	46/1
24	21	LETOYA Tom (Capitol)	451	+48	29893	3	31/0
21	22	RAHEEM DEVAUGHN You (Jive/Zomba Label Group)	445	+14	48821	14	35/0
23	23	AVANT 4 Minutes (Magic Johnson/Geffen)	420	+8	30462	6	33/0
27	24	KINDRED THE FAMILY SOUL Woman First (Hidden Beach)	339	+51	25499	13	23/0
25	25	NE-YO So Sick (Def Jam/IDJMG)	327	-69	16557	20	26/1
Debut	26	LIONEL RICHIE I Call It Love (Island/IDJMG)	305	+113	43930	1	6/3
26	27	KEYSHIA COLE Love (A&M/Interscope)	302	-8	15364	18	19/1
28	28	JAVIER The Answer Is Yes (Capitol)	289	+10	19445	3	24/1
Debut	29	JAMIE FOXX ft TWISTA DJ Play A Love Song (J/RMG)	276	+94	25384	1	19/2
30	30	LORENZO OWENS Wanna See You Smile (D-Town)	274	+55	15101	2	19/0

68 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 6/11-6/17. 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.

POWERED BY
MEDIABASE

MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
LUTHER VANDROSS Shine (J/RMG)	48
PRINCE Satisfied (Universal Republic)	22
CHARLIE WILSON No Words (Jive/Zomba Label Group)	4
URBAN MYSTIC I Refuse (SOBE)	3
ERIC BENET Pretty Baby (Friday/Reprise/Warner Bros.)	3
FREDDIE JACKSON Until The End Of Time (Orpheus)	3
ALGEBRA U Do It For Me (Kedar)	3
LIONEL RICHIE I Call It Love (Island/IDJMG)	3
INDIA.ARIE There's Hope (Universal Motown)	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)	+221
LIONEL RICHIE I Call It Love (Island/IDJMG)	+113
MARY J. BLIGE Enough Cryin' (Geffen)	+110
FREDDIE JACKSON Until The End Of Time (Orpheus)	+105
JAMIE FOXX ft TWISTA DJ Play A Love Song (J/RMG)	+94
BRIAN MCKNIGHT Find Myself In You (Motown/Universal)	+66
CHARLIE WILSON No Words (Jive/Zomba Label Group)	+62

NEW & ACTIVE

AMEL LARRUEUX Weary (Bliss Life)	Total Plays: 216, Total Stations: 22, Adds: 0
VAN HUNT Character (Capitol)	Total Plays: 171, Total Stations: 20, Adds: 0
FREDDIE JACKSON Until The End Of Time (Orpheus)	Total Plays: 155, Total Stations: 23, Adds: 3
MARY MARY Heaven (Sony Urban/Columbia)	Total Plays: 123, Total Stations: 13, Adds: 0

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/Albany, GA OM: Paul "Prestige Post" Edwards AD: Fred Johnson 15 LUTHER VANDROSS</p> <p>KSUW/Birmingham, AL OM: Joe Jones AD: Joe Jones 15 LUTHER VANDROSS</p> <p>WAMJ/Atlanta, GA OM: Frank Johnson AD: Frank Johnson 15 LUTHER VANDROSS</p> <p>WAMJ/Atlanta, GA OM: Frank Johnson AD: Frank Johnson 15 LUTHER VANDROSS</p> <p>WRSP/Augusta, GA OM: Mike Kramer AD: Mike Kramer 15 LUTHER VANDROSS</p> <p>WVAF/Chattanooga, TN OM: Paul Stevens AD: Paul Stevens 15 LUTHER VANDROSS</p> <p>WVAF/Chattanooga, TN OM: Paul Stevens AD: Paul Stevens 15 LUTHER VANDROSS</p> <p>WVAF/Chattanooga, TN OM: Paul Stevens AD: Paul Stevens 15 LUTHER VANDROSS</p> <p>WVAF/Chattanooga, TN OM: Paul Stevens AD: Paul Stevens 15 LUTHER VANDROSS</p> <p>WVAF/Chattanooga, TN OM: Paul Stevens AD: Paul Stevens 15 LUTHER VANDROSS</p>	<p>WVAF/Chattanooga, TN OM: Paul Stevens AD: Paul Stevens 15 LUTHER VANDROSS</p> <p>WVAF/Chattanooga, TN OM: Paul Stevens AD: Paul Stevens 15 LUTHER VANDROSS</p> <p>WVAF/Chattanooga, TN OM: Paul 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POWERED BY
MEDIABASE

*Monitored Reporters

81 Total Reporters

68 Total Monitored

13 Total Indicator

Did Not Report, Playlist Frozen (2):
WRB/Macon, GA
WTUG/Tuscaloosa, AL



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Poverty Neck Hillbillies

Going for Adds Now!

"Mr. Right Now"

Frank Bell - WOGL Pittsburgh, PA

It's really quite simple. Play "Mr. Right Now". Invite the band to your market for a show. Stand back and watch what happens.

FROGGY's (WOGL) been on the Povertyneck bandwagon for almost three years and in Pittsburgh this week, sales of their new CD totaled 5183 units, more than the next 14 charted Country CD's combined and greater than what Dixie Chicks, Faith Hill and many other "A List" artists have debuted within this market.

Ken Steel - WQMX, Akron, OH

"After seeing PNH in concert, I certainly now understand what all the buzz is about! This band is as fun as they are talented! Can't wait to see them again!"

Jeff Shelton, Tower Records - Nashville, TN

"Every year there is a break-out artist at CMA Music Fest. In 2006, The Poverty Neck Hillbillies are the breakout artists of the Fan Fair festival."

Jim Murphy, VP of Country Media - Jones Media Networks, Denver, CO

"Never mind their funny name...this is just a fun up-tempo summer song that sounds GREAT on Jones Radio Networks!"

Top Seller at the 2006 CMA Music Festival/Fan Fair #3

Debut on the Billboard Heat Seekers #7

Debut on the Billboard TOP 200 Independent Chart at #15

Debut on the Billboard TOP 75 COUNTRY CHART at #31

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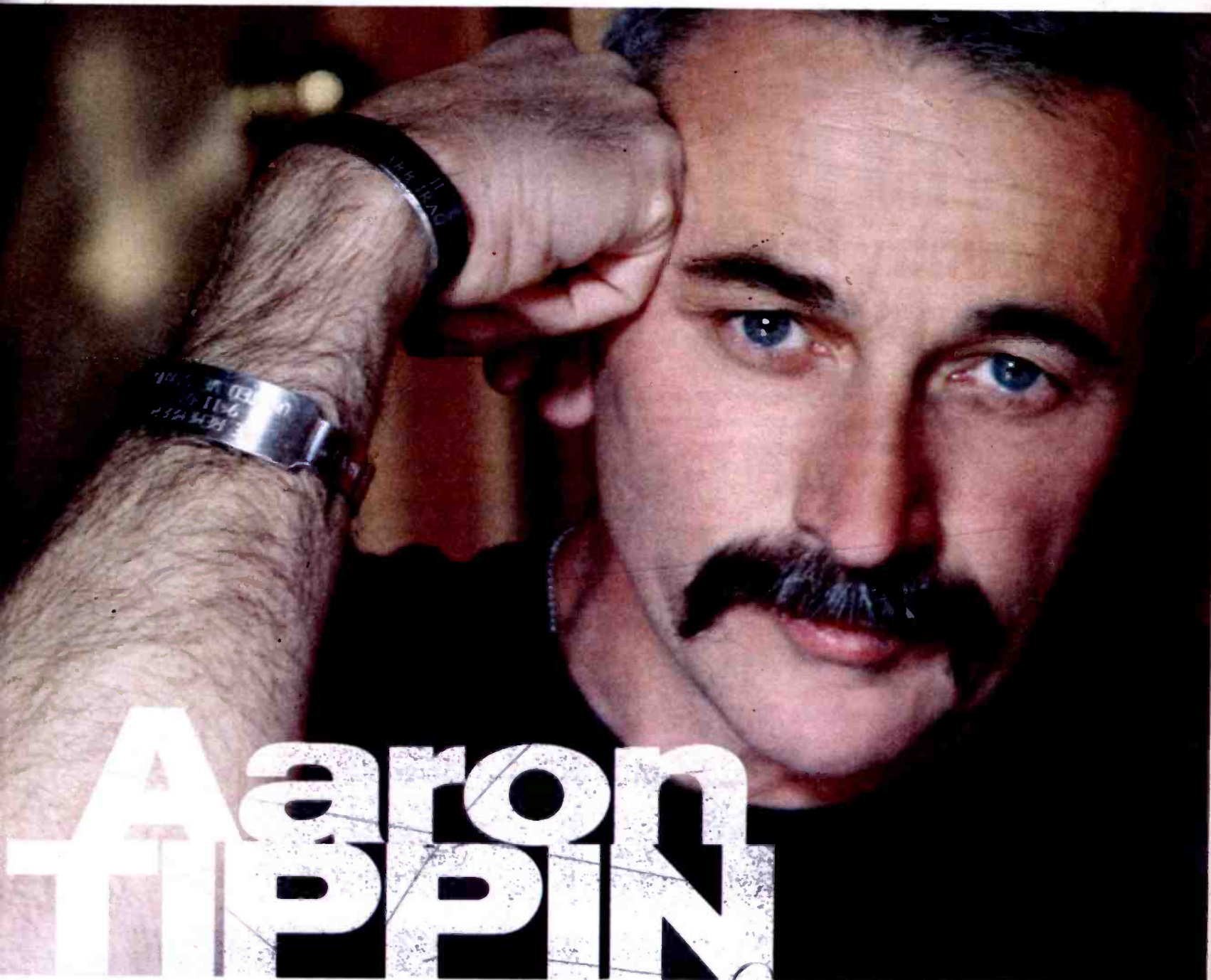
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- WOVK - Wheeling, WV**
- WGSQ - Cookeville, TN**

- WTCR - Huntington-Ashland, WV-KY**
- WHKX - Bluefield, WV**
- WRSF - Elizabeth City - Nags Head, NC**
- WXFL - Florence-Muscle Shoals, AL**
- KVOX - Fargo - Moorhead, ND-MN**
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LON HELTON
lhelton@radioandrecords.com

Fanfare For The Country Fan

CMA Music Fest sets record; tapes for TV

A record number of music lovers experienced this year's CMA Music Festival, and if ticket sales for '07 are any indication, they were not disappointed. Aggregate attendance during the June 8-11 event came to 161,590, an 11% increase over the 145,000 in attendance last year.

CMA figures show 86 artists performing 32 hours of music, including surprise appearances by Kenny Chesney, Dierks Bentley and Keith Urban. According to the CMA, fans came in from 27 countries and all 50 states, and audiences across the country will get a taste of the event when the

annual television special, now in its third year, airs July 24 on ABC.

And if that's not enough, there's always next year. Advance sales for the next edition of the CMAMF, scheduled for June 7-10, 2007, began June 10 and quickly jumped 41% ahead of last year's pace. Here's a look back at the week.



WE'RE NOT THE CHAMPIONS The Grand Ole Opry Live team defeated the After Midnite With Blair Garner squad 8-7 at the 16th annual City of Hope Celebrity Softball Challenge. Seen here is the After Midnite team: (top row, l-r) Aaron Benward and Scott Reeves of Blue County, Amy Dalley, Garner, After Midnite's Sam Thompson, Chris Cagle, Chad Brock, Jared Ashley, Jason Aldean, (front, l-r) Bryan White, Chely Wright, Keni Thomas, Jeff Bates and GAC's Storme Warren.



FUN IN THE SUN Capitol/Nashville Introduced new artist Luke Bryan with a Riverfront performance. Seen here backstage (l-r) are Jay Williams of the William Morris Agency, KP Music's Kerri Edwards, Capitol/Nashville President/CEO Mike Dungan, Bryan and Capitol/Nashville COO Tom Becci and VP/Promotion Jimmy Harnen.



NEXT TIME WON'T YOU SING WITH ME? Moments before surprising the Coliseum crowd with an unannounced performance, Kenny Chesney visited with Sony BMG/Nashville Chairman Joe Galante and ABC Exec. VP/Alternative Programming, Specials & Late Night Andrea Wong. Seen here (l-r) are Galante, Chesney and Wong.



SHAKING OFF THE RUST BlackHawk played their hits and previewed songs from their upcoming Rust Records album during a Riverfront Stages set. Pictured backstage (l-r) are AristoMedia's Jeff Walker, APA's Steve Lassiter, Carol Peters, BlackHawk's Henry Paul and Dave Robbins, APA's Bonnie Sugarman and Rob Battle and BlackHawk's Anthony Crawford.



REMOTE CONTROL Brooks & Dunn were among the many artists who visited Premiere Radio Networks' official radio remotes at the CMA Music Festival. Pictured (l-r) are Ronnie Dunn, the CMA's Tammy Genovese, Kix Brooks, Premiere's Julie Talbott and the CMA's Ed Benson.



ALL NIGHT LONG Montgomery Gentry visited with well-wishers following their Coliseum performance. Seen here (l-r) are Sony BMG/Nashville Exec. VP Butch Waugh, Eddie Montgomery, Troy Gentry, CMA COO Tammy Genovese and Sony BMG/Nashville Chairman Joe Galante.



RIVER SHOW BOAT Big Machine's Jack Ingram was among the dozens of artists performing at Riverfront during the CMA Music Festival. Pictured (l-r) are Big Machine President/CEO Scott Borchetta; WSM-FM (The Wolf)/Nashville air talent and show MC Karen Keeley; Ingram; and Ingram's agent, Monterey Peninsula Artists' Brian Hill.

Continued on Page 48



PASSION WITH EVERY SPIN

Trent Tomlinson "ONE WING IN THE FIRE"

"Immediate phones @ KFTX!"
– Dr. Bruce Nelson, KFTX/Corpus Christi

"Every time I play the song, the phones light up!! They love it!" – Tracey Garrett, KZSN/Wichita

"'One Wing In The Fire' is a big Song Wars Winner at KIX 106." – Trapper John, WGKX/Memphis

"Trent's 'One Wing In The Fire' got EVERY SINGLE VOTE in our recent Song Wars feature!"
– Lance Houston, WBAM/Montgomery

"Everything I've heard from Trent SMOKES! There's something about this song that says HIT!"
– Coyote Collins, WFBE/Flint

"A fantastic song...Trent is showing great diversity with a real cool, core COUNTRY HIT."
– Donna James, KUZZ/Bakersfield

"We played 'One Wing In The Fire' on the New Country Record Review last night...callers score songs between 1 & 99 with 99 being the highest. A straight 99 is almost unheard of, but...Trent scored a 99 on this song. EVERYONE who called gave it a 99. I can't even think of the last time this has happened."
– Penny Mitchell, Jones Radio Networks/US Country

LYRIC SYREY
RECORDS

Fanfare For The Country Fan

Continued from Page 46



SURPRISE, SURPRISE, SURPRISE Keith Urban, who wasn't billed as a performer for this year's festival, delighted fans with his appearance during Brooks & Dunn's Coliseum performance. Seen here (l-r) are Urban, Kix Brooks and Ronnie Dunn.



LOOK, UP IN THE SKY It's a world-album-premiere radio show for Blaine Larsen's *Rockin' You Tonight*, hosted by XM Satellite Radio at the Country Music Hall of Fame & Museum. Larsen is center rear, with XM's Jon Anthony and BNA's Tom Baldrice to his left. They're joined by a host of fans.



ACT LOCALLY The CMA's Global Markets Committee presented the Global Artist Award to Canadian Jason McCoy before his performance at Riverfront. Seen here (l-r) are GMC head Jeff Walker, the CMA's Daphne Larkin, McCoy and the CMA's Tammy Genovese.



BOWLING FOR DOLLARS The Lonestar & Friends Strike Out for the Kids bowling party raised more than \$21,000 for St. Jude Children's Research Hospital. Pictured here is just about anybody in Nashville who can carry a tune in a bucket, and a few who can't.



TAKING A BOW The CMA Music Festival Sports Zone hosted events ranging from tractor racing to fishing, as well as the fifth annual Andy Griggs Archery Tournament. Participants seen here (l-r) are Aaron Tippin, Rhett Atkins, Blake Shelton, Daniel Lee Martin, Neil Thrasher, Tracy Byrd, Rusty Tabor, Michael Waddell, Andy Griggs and John Michael Montgomery.



BIG, RICH & FORD Big & Rich stopped by the Premiere radio remotes, visiting, among others, KYGO/Denver. Seen here (l-r) are Big Kenny, KYGO's Kelly Ford and John Rich.

R&R COUNTRY TOP 50

June 23, 2006

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS	± POINTS	TOTAL PLAYS	± PLAYS	TOTAL AID. (00)	± AID. (00)	WEEKS ON	TOTAL ADDS
2	1	PHIL VASSAR Last Day Of My Life (Arista)	14038	920	4844	+322	432286	44553	20	122/0
1	2	KENNY CHESNEY Summertime (BNA)	13834	-68	4831	+22	431421	18375	12	123/0
5	3	BRAD PAISLEY The World (Arista)	12422	845	4265	+288	377982	40176	14	123/0
3	4	TIM MCGRAW When The Stars Go Blue (Curb)	12049	29	4274	+45	359561	19956	16	123/0
7	5	CARRIE UNDERWOOD Don't Forget To Remember Me (Arista)	11216	479	3854	+138	354487	35194	15	123/0
10	6	KEITH ANDERSON Every Time I Hear Your Name (Arista)	10259	784	3550	+259	312888	36742	24	123/0
9	7	TOBY KEITH A Little Too Late (Show Dog Nashville/Universal)	10176	418	3392	+182	321861	36453	10	123/0
8	8	JOE NICHOLS Size Matters (Someday) (Universal South)	10050	-207	3636	-49	286537	4430	22	121/0
4	9	LEANN RIMES Something's Gotta Give (Asylum/Curb)	9891	-1934	3535	-685	289639	-45895	25	123/0
11	10	RODNEY ATKINS If You're Going Through Hell... (Curb)	9168	636	3166	+189	273999	34119	23	122/1
12	11	RASCAL FLATTS Me And My Gang (Lyric Street)	8408	266	2879	+90	246781	23131	10	123/0
13	12	GARY ALLAN Life Ain't Always Beautiful (MCA)	8315	530	2882	+142	243439	27982	22	120/0
15	13	LITTLE BIG TOWN Bring It On Home (Equity)	7497	639	2650	+199	210693	28321	20	121/1
14	14	CRAIG MORGAN I Got You (BBR)	7238	-531	2623	-150	208894	-9430	27	118/0
16	15	KENNY ROGERS I Can't Unlove You (Capitol)	6498	52	2142	+11	181489	8728	24	111/0
18	16	WRECKERS Leave The Pieces (Maverick/Warner Bros.)	6288	725	2105	+239	173112	31396	11	122/1
17	17	ERIC CHURCH How 'Bout You (Capitol)	6175	360	2219	+134	161637	14782	18	118/4
19	18	SUGARLAND Down In Mississippi (Up To No Good) (Mercury)	5710	167	2042	+101	153290	13976	15	116/0
22	19	STEVE HOLY Brand New Girlfriend (Curb)	5574	850	1934	+290	151531	31762	19	110/6
20	20	JAKE OWEN Yee Haw (RCA)	5518	92	1969	+29	140410	9406	16	118/1
21	21	BILLY CURRINGTON Why, Why, Why (Mercury)	5469	304	1952	+69	144153	15915	16	117/3
23	22	JOSH GRACIN Favorite State Of Mind (Lyric Street)	4558	104	1656	+65	113403	6368	15	114/2
24	23	JOSH TURNER Would You Go With Me (MCA)	4519	445	1541	+162	125659	20778	8	115/1
25	24	PAT GREEN Feels Just Like It Should (BNA)	4509	806	1398	+254	120002	23545	6	106/9
28	25	BROOKS & DUNN Building Bridges (Arista)	3776	838	1317	+302	102893	23115	4	110/9
26	26	DANIELLE PECK Findin' A Good Man (Big Machine)	3664	181	1243	+69	93879	8445	13	96/2
27	27	TRENT WILLMON On Again Tonight (Columbia)	3348	59	1234	+42	86921	4025	18	94/3
32	28	BIG & RICH 8th Of November (Warner Bros.)	3200	686	979	+219	94027	24999	4	90/7
29	29	TRACE ADKINS Swing (Capitol)	3030	220	1075	+88	84066	6991	8	79/3
31	30	MEGAN MULLINS Ain't What It Used To Be (BBR)	2877	318	1045	+113	64873	9781	15	93/0
30	31	MIRANDA LAMBERT New Strings (Columbia)	2799	76	924	+25	72833	4889	9	82/1
34	32	BLAINE LARSEN I Don't Know... (Giantslayer/BNA)	2595	297	937	+77	62904	8528	16	83/1
Breaker	33	FAITH HILL Sunshine & Summertime (Warner Bros.)	1958	1097	630	+339	55756	31603	2	85/28
36	34	DIAMOND RID God Only Cries (Arista)	1857	128	730	+55	43472	3658	10	73/2
37	35	HANK WILLIAMS, JR... That's How They Do... (Curb/Asylum)	1836	206	697	+45	45162	7066	16	66/0
33	36	GARTH BROOKS That Girl Is A Cowboy (Pearl/Lyric Street)	1834	-642	664	-250	44713	-14940	11	78/0
35	37	SARA EVANS Coalmine (RCA)	1801	-135	664	-39	44055	-1389	8	74/2
39	38	SHEDAISY In Terms Of Love (Lyric Street)	1303	188	453	+50	27362	7436	5	69/6
38	39	EMERSON DRIVE A Good Man (Midas/New Revolution)	1289	44	505	+10	31557	526	9	48/6
45	40	JACK INGRAM Love You (Big Machine)	891	251	257	+69	19815	6500	2	37/8
41	41	GARY NICHOLS Unbroken Ground (Mercury)	830	-3	321	+10	12804	-1529	6	54/2
48	42	GRETCHEN WILSON California Girls (Columbia)	822	215	249	+65	26110	7551	2	43/15
42	43	LOST TRAILERS Call Me Crazy (BNA)	808	-11	288	-8	15408	909	7	39/0
43	44	RIO GRAND Kill Me Now (Curb/Asylum)	759	10	314	-2	15017	1636	8	43/1
44	45	ROCKIE LYNNE Do We Still (Universal South)	749	8	287	+4	14055	2134	6	45/3
46	46	CAROLINA RAIN Get Outta My Way (Equity)	741	107	278	+25	20126	5366	5	36/1
49	47	DARRYL WORLEY Nothin' But A Love Thing (903)	634	31	242	+11	13975	845	5	35/5
Debut	48	SAMMY KERSHAW Tennessee Girl (Category 5)	580	138	230	+51	13950	3107	1	24/1
47	49	JEFF BATES One Second Chance (RCA)	572	-36	197	-10	8176	-765	3	34/3
Debut	50	BOMSHEL Ain't My Day To Care (Curb)	524	148	246	+74	9170	3369	1	38/5

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 6/11-6/17. 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, WUSN/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.

POWERED BY
MEDIABASE

MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
FAITH HILL Sunshine & Summertime (Warner Bros.)	28
GRETCHEN WILSON California Girls (Columbia)	15
TAYLOR SWIFT Tim McGraw (Big Machine)	14
TRACY BYRD Cheapest Motel (Blind Mule/New Revolution)	11
BROOKS & DUNN Building Bridges (Arista)	9
PAT GREEN Feels Just Like It Should (BNA)	9
LONESTAR Mountains (BNA)	9
JACK INGRAM Love You (Big Machine)	8
HEARTLAND I Loved Her First (Lofton Creek)	8
BLUE COUNTY Firecrackers And Ferris Wheels (Curb/Asylum)	8

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
FAITH HILL Sunshine & Summertime (Warner Bros.)	+1097
PHIL VASSAR Last Day Of My Life (Arista)	+920
STEVE HOLY Brand New Girlfriend (Curb)	+850
BRAD PAISLEY The World (Arista)	+845
BROOKS & DUNN Building Bridges (Arista)	+838
PAT GREEN Feels Just Like It Should (BNA)	+806
KEITH ANDERSON Every Time I Hear Your Name (Arista)	+784
WRECKERS Leave The Pieces (Maverick/Warner Bros.)	+725
BIG & RICH 8th Of November (Warner Bros.)	+686
LITTLE BIG TOWN Bring It On Home (Equity)	+639

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
FAITH HILL Sunshine & Summertime (Warner Bros.)	+339
PHIL VASSAR Last Day Of My Life (Arista)	+322
BROOKS & DUNN Building Bridges (Arista)	+302
STEVE HOLY Brand New Girlfriend (Curb)	+290
BRAD PAISLEY The World (Arista)	+288
KEITH ANDERSON Every Time I Hear Your Name (Arista)	+259
PAT GREEN Feels Just Like It Should (BNA)	+254
WRECKERS Leave The Pieces (Maverick/Warner Bros.)	+239
BIG & RICH 8th Of November (Warner Bros.)	+219
LITTLE BIG TOWN Bring It On Home (Equity)	+199

BREAKERS

FAITH HILL
Sunshine & Summertime (Warner Bros.)
28 Adds • Moves 40-33

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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R&R COUNTRY TOP 50 INDICATOR

June 23, 2006

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS	± POINTS	TOTAL PLAYS	± PLAYS	TOT. AIRD. (W)	± AIRD. (W)	WEEKS ON	TOTAL ACES
1	1	PHIL VASSAN Last Day Of My Life (Arista)	4763	128	3750	+83	163274	28256	21	96/0
2	2	KENNY CHESNEY Summertime (BNA)	4730	117	3729	+100	163381	28000	13	97/0
4	3	BRAD PAISLEY The World (Arista)	4448	178	3524	+127	96045	26331	14	97/0
3	4	TIM MCGRAW When The Stars Go Blue (Curb)	4252	-82	3388	-88	91128	20666	18	96/0
5	5	CARRIE UNDERWOOD Don't Forget To Remember Me (Arista)	4164	173	3327	+178	89500	22696	13	98/0
6	6	JOE NICHOLS Size Matters (Someday) (Universal South)	4000	18	3176	+25	84204	18294	22	95/0
9	7	TOBY KEITH A Little Too Late (Show Dog Nashville/Universal)	3881	365	3037	+293	84328	25587	18	98/0
8	8	KEITH ANDERSON Every Time I Hear Your Name (Arista)	3770	195	2979	+148	80406	20491	24	97/1
14	9	RODNEY ATKINS If You're Going Through Hell... (Curb)	3480	317	2721	+258	74983	22744	23	96/0
11	10	GARY ALLAN Life Ain't Always Beautiful (MCA)	3429	160	2683	+123	72622	18820	23	96/0
13	11	RASCAL FLATTS Me And My Gang (Lyric Street)	3289	118	2573	+99	69445	17547	10	96/0
15	12	LITTLE BIG TOWN Bring It On Home (Equity)	2927	55	2312	+44	61864	14118	21	97/1
7	13	LEANN RIMES Something's Gotta Give (Asylum/Curb)	2819	-1331	2053	-1075	55194	-9102	25	71/0
16	14	ERIC CHURCH How 'Bout You (Capitol)	2809	115	2069	+92	54436	12844	17	86/1
10	15	DIERKS BENTLEY Settle For A Slowdown (Capitol)	2596	-681	2010	-584	58912	10723	23	74/0
17	16	SUGARLAND Down In Mississippi (Up To No Good) (Mercury)	2580	120	2087	+111	53744	13384	15	94/0
12	17	CRAIG MORGAN I Got You (BBR)	2550	-839	1915	-584	56900	6259	28	80/0
18	18	BILLY CURRINGTON Why, Why, Why (Mercury)	2437	108	1919	+76	50561	12328	17	94/1
19	19	WRECKERS Leave The Pieces (Maverick/Warner Bros.)	2349	72	1886	+64	47301	10668	12	95/0
20	20	KENNY ROGERS I Can't Unlove You (Capitol)	2236	91	1782	+65	48120	11486	25	85/2
21	21	JOSH TURNER Would You Go With Me (MCA)	2130	231	1649	+180	44826	10409	9	89/1
24	22	STEVE HOLY Brand New Girlfriend (Curb)	2010	323	1631	+232	39977	12514	9	83/5
22	23	JAKE OWEN Yee Haw (RCA)	1959	133	1528	+101	41083	11749	16	80/3
25	24	BROOKS & DUNN Building Bridges (Arista)	1944	362	1530	+295	40466	11771	5	90/6
23	25	JOSH GRACIN Favorite State Of Mind (Lyric Street)	1784	20	1417	+15	35288	6834	17	81/0
27	26	TRACE ADKINS Swing (Capitol)	1496	112	1230	+82	30093	7549	8	74/3
28	27	PAT GREEN Feels Just Like It Should (BNA)	1472	172	1214	+154	27455	6730	5	82/1
26	28	DANIELLE PECK Findin' A Good Man (Big Machine)	1471	80	1129	+56	31900	9765	16	74/0
30	29	TRENT WILLMON On Again Tonight (Columbia)	1346	107	1089	+84	28677	7434	18	68/1
31	30	MIRANDA LAMBERT New Strings (Columbia)	1137	77	834	+84	22251	8120	10	68/1
38	31	FAITH HILL Sunshine & Summertime (Warner Bros.)	1100	587	880	+483	23510	13759	2	71/28
33	32	BIG & RICH 8th Of November (Warner Bros.)	1081	235	842	+184	21917	8458	3	75/6
32	33	SARA EVANS Coalmine (RCA)	999	-28	757	-35	20822	3387	11	58/0
29	34	GARTH BROOKS That Girl Is A Cowboy (Pearl/Lyric Street)	860	-401	708	-347	15550	-4941	11	52/0
34	35	DIAMOND RIO God Only Cries (Arista)	704	78	519	+89	16050	3810	10	39/2
35	36	MEGAN MULLINS Ain't What It Used To Be (BBR)	650	28	523	+30	12367	2168	13	42/0
37	37	SHEDAISY In Terms Of Love (Lyric Street)	625	68	518	+62	11163	2207	8	52/3
40	38	GRETCHEN WILSON California Girls (Columbia)	623	172	499	+138	12031	3689	3	48/8
36	39	DARRYL WORLEY Nothin' But A Love Thing (BNA)	544	-19	423	-15	10438	1849	8	42/1
39	40	BLAINE LARSEN I Don't Know What She Said (Giant Slayer/BNA)	524	20	432	+10	9908	2229	17	35/0
42	41	SAMMY KERSHAW Tennessee Girl (Category 5)	400	30	329	+28	7604	1077	8	37/0
44	42	GARY NICHOLS Unbroken Ground (Mercury)	387	55	314	+48	7933	1808	5	32/2
45	43	JACK INGRAM Love You (Big Machine)	382	104	316	+89	7067	2789	2	33/7
41	44	ROCKIE LYNNE Do We Still (Universal South)	364	-15	307	-12	6888	677	7	33/0
43	45	EMERSON DRIVE A Good Man (Midas/New Revolution)	359	21	272	+20	7397	3408	8	28/3
46	46	RID GRAND Kill Me Now (Curb/Asylum)	287	17	236	+15	5806	1195	6	23/1
Debut	47	HEARTLAND I Loved Her First (Lofton Creek)	260	105	203	+78	5208	2852	1	22/5
47	48	JEFF BATES One Second Chance (RCA)	243	25	185	+26	5130	1567	4	19/0
50	49	TRENT TOMLINSON One Wing In The Fire (Lyric Street)	209	37	176	+36	4265	1607	2	22/4
48	50	BRIAN MCCOMAS Good Good Lovin' (Katapult)	203	-14	183	-9	3802	159	3	19/1

98 Country reporters. Songs ranked by total plays for the airplay week of Sunday 6/11 - Saturday 6/17.
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MOST ADDED

ARTIST TITLE LABEL(S)	ACES
FAITH HILL Sunshine & Summertime (Warner Bros.)	28
TAYLOR SWIFT Tim McGraw (Big Machine)	18
LONESTAR Mountains (BNA)	9
GRETCHEN WILSON California Girls (Columbia)	8
JACK INGRAM Love You (Big Machine)	7
BROOKS & DUNN Building Bridges (Arista)	6
BIG & RICH 8th Of November (Warner Bros.)	6

MOST INCREASED POINTS

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
FAITH HILL Sunshine & Summertime (Warner Bros.)	+587
TOBY KEITH A Little Too Late (Show Dog Nashville/Universal)	+365
BROOKS & DUNN Building Bridges (Arista)	+362
STEVE HOLY Brand New Girlfriend (Curb)	+323
RODNEY ATKINS If You're Going Through Hell... (Curb)	+317
BIG & RICH 8th Of November (Warner Bros.)	+235
JOSH TURNER Would You Go With Me (MCA)	+231
KEITH ANDERSON Every Time I Hear Your Name (Arista)	+195
BRAD PAISLEY The World (Arista)	+176
CARRIE UNDERWOOD Don't Forget To Remember Me (Arista)	+173

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
FAITH HILL Sunshine & Summertime (Warner Bros.)	+463
BROOKS & DUNN Building Bridges (Arista)	+295
TOBY KEITH A Little Too Late (Show Dog Nashville/Universal)	+293
RODNEY ATKINS If You're Going Through... (Curb)	+259
STEVE HOLY Brand New Girlfriend (Curb)	+232
BIG & RICH 8th Of November (Warner Bros.)	+184
JOSH TURNER Would You Go With Me (MCA)	+180
CARRIE UNDERWOOD Don't Forget To Remember Me (Arista)	+179
PAT GREEN Feels Just Like It Should (BNA)	+154
KEITH ANDERSON Every Time I Hear Your Name (Arista)	+148

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EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES June 23, 2006

Callout America® song selection is based on the top 35 titles from the R&R Country chart for the airplay week of June 11-17.

ARTIST Title (Label)	TOTAL POSITIVE	PASSION	INDEX	NEUTRAL	FAMILIARITY	DISLIKE	STRONGLY DISLIKE
TIM MCGRAW When The Stars Go Blue (Curb)	42.5%	82.5%	4.22	13.5%	99.0%	2.0%	1.0%
DIERKS BENTLEY Settle For A Slowdown (Capitol)	37.5%	82.3%	4.16	11.5%	98.3%	3.3%	1.3%
PHIL VASSAR Last Day Of My Life (Arista)	34.3%	78.8%	4.14	14.8%	96.3%	1.8%	1.0%
JOE NICHOLS Size Matters (Someday) (Universal South)	29.5%	73.5%	4.02	19.0%	96.3%	3.0%	0.8%
CARRIE UNDERWOOD Don't Forget To Remember Me (Arista)	30.3%	72.5%	4.01	17.8%	95.5%	4.0%	1.3%
KEITH ANDERSON Every Time I Hear Your Name (Arista)	24.5%	72.3%	3.98	18.8%	94.8%	3.3%	0.5%
BRAD PAISLEY The World (Arista)	31.3%	72.0%	4.03	18.5%	95.0%	4.0%	0.5%
LEANN RIMES Something's Gotta Give (Asylum/Curb)	27.3%	71.5%	3.96	19.0%	96.3%	5.0%	0.8%
GARY ALLAN Life Ain't Always Beautiful (MCA)	29.8%	70.0%	3.95	19.8%	96.3%	4.8%	1.8%
KENNY CHESNEY Summertime (BNA)	29.5%	69.8%	3.98	18.8%	94.0%	3.8%	1.8%
TOBY KEITH A Little Too Late (Show Dog Nashville/Universal)	29.0%	69.8%	3.96	17.8%	94.5%	5.8%	1.3%
CRAIG MORGAN I Got You (BBR)	21.3%	69.8%	3.91	17.5%	92.8%	4.3%	1.3%
ERIC CHURCH How 'Bout You (Capitol)	22.0%	64.8%	3.86	23.0%	93.8%	5.8%	0.3%
BILLY CURRINGTON Why, Why, Why (Mercury)	21.3%	61.8%	3.82	21.3%	91.3%	8.0%	0.3%
RODNEY ATKINS If You're Going Through Hell... (Curb)	19.3%	61.8%	3.78	17.5%	89.0%	8.3%	1.5%
LITTLE BIG TOWN Bring It On Home (Equity)	17.0%	60.8%	3.78	19.5%	88.0%	6.0%	1.8%
SUGARLAND Down In Mississippi (Up To No Good) (Mercury)	24.3%	57.3%	3.77	19.5%	88.5%	10.3%	1.5%
TRENT WILLMON On Again Tonight (Columbia)	16.0%	54.5%	3.74	19.3%	81.5%	5.5%	2.3%
KENNY ROGERS I Can't Unlove You (Capitol)	13.0%	54.0%	3.65	26.0%	88.5%	7.3%	1.3%
JOSH TURNER Would You Go With Me (MCA)	16.0%	53.5%	3.77	25.3%	83.5%	4.0%	0.8%
WRECKERS Leave The Pieces (Maverick/Warner Bros.)	12.3%	53.0%	3.65	24.8%	86.3%	7.8%	0.8%
BLAINE LARSEN I Don't Know What She Said (Giantslayer/BNA)	13.5%	50.5%	3.58	26.5%	87.3%	7.3%	3.0%
MIRANDA LAMBERT New Strings (Columbia)	16.8%	49.3%	3.66	25.0%	83.5%	8.0%	1.3%
TRACE ADKINS Swing (Capitol)	21.3%	49.3%	3.60	14.3%	79.5%	9.3%	6.8%
JOSH GRACIN Favorite State Of Mind (Lyric Street)	11.5%	48.8%	3.64	30.5%	84.5%	4.3%	1.0%
GARTH BROOKS That Girl Is A Cowboy (Pearl/Lyric Street)	10.5%	46.0%	3.61	21.0%	76.0%	7.5%	1.5%
DANIELLE PECK Findin' A Good Man (Big Machine)	10.8%	44.0%	3.59	22.3%	74.8%	6.3%	2.3%
JAKE OWEN Yee Haw (RCA)	14.5%	43.0%	3.49	22.0%	79.5%	10.5%	4.0%
STEVE HOLY Brand New Girlfriend (Curb)	14.3%	42.0%	3.41	18.0%	77.8%	10.8%	7.0%
RASCAL FLATTS Me And My Gang (Lyric Street)	15.0%	42.0%	3.57	21.3%	75.0%	9.3%	2.5%
SARA EVANS Coalmine (RCA)	12.5%	40.3%	3.52	23.5%	75.5%	9.8%	2.0%
BROOKS & DUNN Building Bridges (Arista)	7.3%	36.3%	3.50	25.8%	69.3%	5.8%	1.5%
BIG & RICH 8th Of November (Warner Bros.)	11.5%	35.0%	3.47	14.5%	63.5%	11.5%	2.5%
PAT GREEN Feels Just Like It Should (BNA)	7.5%	29.0%	3.46	23.5%	59.3%	4.5%	2.3%
MEGAN MULLINS Ain't What It Used To Be (BBR)	5.8%	28.8%	3.32	27.3%	67.0%	8.8%	2.3%

CALLOUT AMERICA® HOT SCORES

This Week At Callout America

By John Hart

Tim McGraw's "When the Stars Go Blue" continues its hold as the No. 1 song, a position it has retained for four of the last five weeks. It's also the No. 1 passion song. Men rank this song No. 1, and women rank it No. 2. Younger listeners 25-34 rank this song No. 1, as do listeners 45-54.

Dierks Bentley has the No. 1 song among core 35-44 listeners with "Settle for a Slow Down," which is the No. 2 song for 25-34s.

The No. 1 song with females for the week is "Last Day of My Life" by Phil Vassar. Men rank the song No. 9 for the week, and core listeners 35-44 rank it No. 2.

Carrie Underwood has the only new song in the top five titles, as "Don't Forget to Remember Me" moves forward from No. 9 to the No. 5 slot. It's also the No. 5 passion song overall.

Sugarland move strong with "Down in Mississippi," which climbs to No. 17 from No. 21 last week and No. 23 the week before. Passion scores are strong as well: The title is the No. 12 passion song, up from No. 17. This song is on the move.

Across the hall at MCA, Josh Turner is new to the top 20 this week with "Would You Go With Me," which is up from No. 23 to No. 20; it's also the No. 21 passion song. Core 35-44s rank the song No. 17. It already has an 11-to-1 positive conversion ratio.

Total sample size is 400 persons weekly, with a margin of error of plus or minus 5%. Scoring is done each week using live 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, NC; Baton Rouge, LA; Nashville, TN; Atlanta, GA. MIDWEST: Flint, MI; Indianapolis, IN; Madison, WI; Omaha, NE; Cincinnati, OH. EAST: Harrisburg, PA; Rochester, NY; Springfield, MA; Providence, RI; Washington, DC. WEST: Modesto, CA; Salt Lake City, UT; Colorado Springs, CO; Portland, OR; Houston, TX. © 2006 Radio & Records. © 2006 Bullseye Marketing Research Inc.

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June 23, 2006



America's Best Testing Country Songs 12+ For The Week Ending 6/16/06

Artist Title (Label)	TW	LW	Famil.	Burn	Per. 25-54	W 25-54	M 25-54
BRAD PAISLEY The World (Arista)	4.25	4.20	96%	13%	4.27	4.26	4.28
KEITH ANDERSON Every Time I Hear Your Name (Arista)	4.23	4.19	93%	13%	4.19	4.34	3.92
PHIL VASSAR Last Day Of My Life (Arista)	4.19	4.17	97%	19%	4.18	4.26	4.01
C. UNDERWOOD Don't Forget To Remember Me (Arista)	4.10	3.94	97%	22%	4.05	4.05	4.03
CRAIG MORGAN I Got You (BBR)	4.09	4.01	91%	14%	4.13	4.13	4.13
ROONEY ATKINS If You're Going Through Hell... (Curb)	4.06	4.00	87%	11%	4.08	4.08	4.08
DANIELLE PECK Findin' A Good Man (Big Machine)	4.06	3.88	70%	6%	4.05	4.04	4.05
JOE NICHOLS Size Matters (Someday) (Universal South)	4.04	3.96	98%	25%	4.05	4.12	3.91
DIERKS BENTLEY Settle For A Slowdown (Capitol)	4.04	4.15	96%	27%	4.04	4.09	3.95
LITTLE BIG TOWN Bring It On Home (Equity)	4.04	3.98	84%	14%	4.10	4.10	4.09
WRECKERS Leave The Pieces (Maverick/Warner Bros.)	4.03	3.93	77%	8%	4.01	4.02	4.00
GARY ALLAN Life Ain't Always Beautiful (MCA)	4.01	4.09	95%	22%	4.06	4.11	3.98
LEANN RIMES Something's Gotta Give (Asylum/Curb)	3.99	3.97	98%	32%	4.02	4.10	3.88
T. KEITH A Little Too Late (Show Dog Nashville/Universal)	3.98	4.02	97%	21%	4.08	4.08	4.07
KENNY CHESNEY Summertime (BNA)	3.94	4.00	98%	24%	3.89	3.91	3.87
JOSH TURNER Would You Go With Me (MCA)	3.94	3.92	61%	7%	3.94	4.07	3.72
GEORGE STRAIT Seashores Of Old Mexico (MCA)	3.93	3.75	95%	27%	4.03	3.94	4.20
ERIC CHURCH How 'Bout You (Capitol)	3.92	3.76	82%	13%	3.91	3.92	3.89
JOSH GRACIN Favorite State Of Mind (Lyric Street)	3.91	3.87	78%	12%	3.94	3.92	3.97
PAT GREEN Feels Just Like It Should (BNA)	3.90	3.65	47%	5%	3.92	3.93	3.90
SUGARLAND Down In Mississippi (Up To No Good) (Mercury)	3.88	3.97	91%	19%	3.87	3.89	3.84
TRENT WILLMON On Again Tonight (Columbia)	3.88	3.98	88%	18%	3.92	3.89	3.98
STEVE HOLY Brand New Girlfriend (Curb)	3.87	3.81	83%	11%	3.92	3.96	3.88
TRACE ADKINS Swing (Capitol)	3.84	-	85%	12%	3.81	3.83	3.77
KENNY ROGERS I Can't Unlove You (Capitol)	3.79	3.84	93%	28%	3.89	3.91	3.85
BILLY CURRINGTON Why, Why, Why (Mercury)	3.78	3.81	98%	28%	3.73	3.74	3.72
RASCAL FLATTS Me And My Gang (Lyric Street)	3.71	3.81	95%	24%	3.81	3.73	3.37
MEGAN MULLINS Ain't What It Used To Be (BBR)	3.69	3.63	48%	5%	3.73	3.73	3.74
JAKE OWEN You Haw (RCA)	3.65	3.58	78%	28%	3.84	3.87	3.58

Total sample size is 335 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 818-377-5308. 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
3	1	KENNY CHESNEY Summertime (BNA)	578	+37	9	19/0
1	2	BRAD PAISLEY The World (Arista)	544	-12	11	19/0
7	3	PHIL VASSAR Last Day Of My Life (Sony BMG)	512	+75	9	14/0
2	4	TIM MCGRAW When The Stars Go Blue (Curb)	506	-37	13	18/0
4	5	LEANN RIMES Something's Gotta Give (Asylum/Curb)	471	-64	17	17/0
10	6	C. UNDERWOOD Don't Forget To Remember Me (Arista)	465	+64	10	19/0
8	7	G. CANYON Somebody Wrote Love (Universal South)	461	+26	7	20/0
6	8	EMERSON DRIVE A Good Man (Midwest/New Revolution)	444	-6	8	19/0
12	9	T. KEITH A Little Too Late (Show Dog Nashville/Universal)	411	+41	6	16/0
11	10	JOE NICHOLS Size Matters... (Universal South)	369	-18	14	17/0
15	11	C.D. JOHNSON Cry Baby (Argentine/Universal Music Canada)	361	+27	4	15/0
14	12	TERRI CLARK Slow News Day (Mercury)	356	+18	7	16/0
5	13	JASON ALDEAN Why (BBR)	345	-107	14	14/0
16	14	ADAM GREGORY Get It On (EMI Music Canada)	343	+15	6	19/0
17	15	RASCAL FLATTS Me And My Gang (Lyric Street)	325	-1	6	13/0
9	16	DIERKS BENTLEY Settle For A Slowdown (Capitol)	323	-79	17	16/0
21	17	GORD BAMFORD I Would For You (GWB/Royalty)	314	+43	8	16/0
13	18	AARON LINES Twenty Years Late (BNA)	314	-24	7	18/0
18	19	DIXIE CHICKS Not Ready To... (Open Wide/Columbia)	298	0	12	18/0
20	20	K. ANDERSON Every Time I Hear Your Name (Arista)	284	+8	6	11/1
23	21	GARY ALLAN Life Ain't Always Beautiful (MCA)	283	-6	7	12/0
33	22	AARON PRITCHETT Hold My Beer (DPM)	256	+64	3	14/2
24	23	DERIC RUTTAN Invisible (Lyric Street)	249	-15	12	14/0
29	24	WRECKERS Leave The Pieces (Maverick/Warner Bros.)	248	+40	2	13/0
37	25	BROOKS & DUNN Building Bridges (Arista)	243	+81	2	14/0
26	26	CRAIG MORGAN I Got You (BBR)	239	+7	6	15/0
22	27	JOHNNY REID Time Flies (Open Road/Universal)	226	-44	14	18/0
27	28	JASON BLAINE While We Were Waiting (Independent)	207	-18	8	12/0
31	29	ERIC CHURCH How 'Bout You (Capitol)	204	+2	5	12/0
34	30	SUGARLAND Down In Mississippi... (Mercury)	193	+1	5	9/0
25	31	JACK HIGRAM Wherever You Are (Big Machine)	183	-73	12	12/0
36	32	DUANE STEELE Comin' Back Around (Jolt/Icon)	181	+14	2	10/0
28	33	SARA EVANS Coalmine (Sony BMG)	181	-29	8	14/0
(Debut)	34	RASCAL FLATTS Life Is A Highway (Walt Disney)	175	+114	1	11/1
19	35	GEORGE STRAIT Seashores Of Old Mexico (MCA)	174	-104	18	17/0
30	36	FAITH HILL The Lucky One (Warner Bros.)	181	-43	18	14/0
38	37	LITTLE BIG TOWN Bring It On Home (Equity)	158	0	5	10/0
(Debut)	38	RODNEY ATKINS If You're Going Through Hell... (Curb)	158	+68	1	8/1
(Debut)	39	BRAD JOHNER I'd Rather Be Lucky (30G/Universal)	156	+21	1	10/0
39	40	KENNY ROGERS I Can't Unlove You (Capitol)	151	+5	3	9/0

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 6/11-6/17. 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.

COUNTRY FLASHBACK

1

YEAR AGO

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

5

YEARS AGO

• No. 1: "I'm Already There" — Lonestar

10

YEARS AGO

• No. 1: "Time Marches On" — Tracy Lawrence

15

YEARS AGO

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

20

YEARS AGO

• No. 1: "Until I Met You" — Judy Rodman

25

YEARS AGO

• No. 1: "Was Country When Country Wasn't Cool" — Barbara Mandrell

30

YEARS AGO

• No. 1: "El Paso City" — Marty Robbins

NEW & ACTIVE

T. TOMLINSON One Wing In The Fire (Lyric Street)
Total Points: 445, Total Stations: 36, Adds: 6

LOWESTAR Mountains (BNA)
Total Points: 315, Total Stations: 11, Adds: 9

MATT JENKINS Bad As I Want To (Universal South)
Total Points: 438, Total Stations: 24, Adds: 5

CHRIS CAGLE Anywhere But Here (Capitol)
Total Points: 291, Total Stations: 24, Adds: 4

HEARTLAND I Loved Her First (Lo/ton Creek)
Total Points: 338, Total Stations: 10, Adds: 8

STEVE AZAR You Don't Know A Thing (Midwest)
Total Points: 239, Total Stations: 20, Adds: 6

BRIAN MCCOMAS Good Good Lovin' (Kotoput)
Total Points: 323, Total Stations: 20, Adds: 1

TAYLOR SWIFT Tim McGraw (Big Machine)
Total Points: 233, Total Stations: 17, Adds: 14

TRACY BYRD Cheapest... (EMI Music/New Revolution)
Total Points: 170, Total Stations: 14, Adds: 11

PART THREE OF A THREE-PART SERIES

Be Remarkable!

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

By Mike McVay

This is the final part of our three-part series on the book *The Big Moo*, which was written by a group of 33 well-known authors and edited by Seth Godin. The book's theme is "Stop trying to be perfect, and start being remarkable."

If being remarkable is being unafraid to stand out, having a fire in your belly that won't quit, always telling the truth, always exceeding expectations and realizing that remarkable isn't up to you, it's in the ear of the listener, then I have many clients I believe are remarkable.

The remarkable things they do make their stations memorable and become a huge part of the fabric of success that surrounds their buildings. This week, we're going to honor some of them, and embarrass them, by talking about their ability to be remarkable.

Change Someone's World

Tom Holt, PD at WSRS (Lite 105)/Worcester, MA, is remarkable in a calm and natural fashion. He "thinks remarkable" all the time. Tom collects CDs and has artists sign them when they visit his station. We are both fans of Carly Simon — not only her music, but also those mystical pouting lips.



Mike McVay

Every time I would enter Tom's office I would stand and stare at the CDs that line his wall to see if there were any new signatures, and I always settled on Carly's. This was so I could stare at the CD cover artwork without looking too obvious. One day when I entered his office to look at the artwork, the Carly Simon CD was gone. Gasp!

Tom explained that a listener had called the station looking for a song from that CD that was featured in the movie *Sleepless in Seattle*. The woman couldn't find the CD, and she wanted to play the song at her daughter's wedding, which happened to be the very next day. The woman had looked online and called record shops and couldn't

find anyone who had the CD who could get it to her in time.

Tom invited her to the station and gave her his autographed copy of the Carly Simon CD, with instructions to play it at the wedding and then give the CD to her daughter as a gift from Lite 105.

That's remarkable! Do you think that woman will listen to any other station? Doing the remarkable is when you stand for something and change someone's world.

Higher Standards

The people of Standard Radio in Canada and their CEO, Gary Slaughter, are remarkable. The man and his company define edginess. Gary is a formidable competitor. He doesn't do anything halfway. He is not afraid to take calculated risks. He is not afraid to invest in the product. Gary will do whatever it takes to win.

I would be betraying a confidence if I said how much his properties have increased in revenue since he's completed his acquisitions of several other major companies, but it's safe to say the results are remarkable.

Brian DePoe, PD of CJEZ/Toronto (and head of AC and Country programming for Standard Radio), has built a remarkable radio station in 97.3 EZ Rock. It gives away life-altering prizes. Things like \$1 million split between the winner and a charity of their choice. Prizes like a new condo, new automobiles and trips around the world.

More than that, EZ Rock is a station that's raised great sums of money for charities. The focus is on the listener, not on the station.

Karen Steele is PD of CJEZ sister CKFM (Mix 99.9)/Toronto. Her most remarkable accomplishment is that she has created a highly produced, culturally rich radio station. If it's hip and something people are talking about, her Hot AC is on top of it and the promos and imaging will mirror it, whatever it is. It's remarkable when someone can create a personality for a radio station that makes it feel almost human.

Juggling In Vegas

There is a PD in Las Vegas who I think is remarkable because he acts as OM for a large cluster while programming AC KSNE, the No. 1 station 12+ and 25-54 in this large market. He is also the side-

kick for the highly rated and extremely popular Melanie on KSNE's *Melanie & Tom in the Morning*.

What Tom Chase is doing is akin to spinning plates on sticks, juggling balls or trying to hang wallpaper when you have only one arm, yet his operation never feels stressful. There is never a feeling that everyone will die if something doesn't happen now. There is a sense of immediacy, a sense of urgency, but not a sense of panic, and I've never seen the ants scurrying from the anthill.

Succeeding in business without being a bad person or a tough guy and without keeping your staff in a panic 24/7 is remarkable. Traveling the country, I often share airchecks of Melanie & Tom, and I've never been embarrassed by their performances. That's also remarkable.

The management team of Sarkes Tarzian Broadcasting is remarkable. They operate radio stations in several markets throughout Indiana, and they own television stations in other markets. The people at Sarkes Tarzian are the closest to Disney of any company I work with or have ever worked with. They apply the principles of Disney on a daily basis.

When they decide to do a promotion, they are not afraid to look for resources in places other than that specific budget line item. They are not hesitant to

You need to have fun, and you need to arm yourself against perfection when you choose to do so. Perfectionists don't like anyone to have fun. Have fun!

scrap an idea that everyone agreed on for a new and fresh idea that could be more exciting or lead the station to success more quickly. They are not afraid to reward the success they enjoy.

There are some radio stations I visit where I must criticize the staff for being only "good enough." That never happens at a Sarkes Tarzian property.

More Remarkable People

The list goes on. KLTJ/Dallas is the highest-rated commercial Contemporary Christian radio station in America, and one that we consulted for five years. Talk about a mission and a compelling music statement — how can you get any stronger than the Bible?

The same can be said for the RTN Network. It is on a mission to be remarkable. We consult RTN in both Atlanta and Tampa Bay-Sarasota.

Jim & Kim of WKJY/Nassau-Suffolk are a remarkable morning show in a

It's remarkable when someone can create a personality for a radio station that makes it feel almost human.

cluttered and crowded radio market. Long Island isn't only its own market, it's also part of the New York City metro. We coached that show for nearly three years.

Ed Scarborough, PD of KQXT/San Antonio, understands what it is to be remarkable. He took a radio station that had been in the doldrums and turned it around and has kept it under the category heading of "remarkable" for many years. Battling and challenging Arbitron changes, a shift in population and new competitors, he remains a winner.

To those remarkable people I haven't mentioned, please know that you're not forgotten. I'm proud to say that the majority of the broadcasters we work with are remarkable today, even if they weren't the day we arrived in their building.

Permission Is Overrated

Permission is highly overrated. You don't need a lot of fancy moves. Duke Ellington had only four. You don't need to forgive yourself for the things you've screwed up. It's history. But you do need some tools if you're going to perfect your craft:

- You need the passion to hurdle everything.
- You need trust.
- You need to understand that tiny threads of passion always lead to bigger threads.
- You need to pay attention. Watch out for the threads — they can become tapestries.
- You need guts.

What's missing? You also need to have fun, and you need to arm yourself against perfection when you choose to do so. Perfectionists don't like anyone to have fun. Have fun!

Learning is a paradox. It's something you need. It's a life-affirming and often painful journey. It's painful because you care, but without realization and pain you'd be dead. Do something remarkable. As *The Big Moo* concludes, "You don't need a life of quiet desperation, not now, not ever."

In the spirit of this book, e-mail me at mcvaymedia@aol.com and tell me what you or someone else has done that is remarkable. You'll find these items in the new "Remarkable Radio" section of our website at www.mcvaymedia.com.

Mike McVay is President and founder of McVay Media. He can be reached at 440-892-1910 or mcvaymedia@aol.com.

Doing the remarkable is when you stand for something and change someone's world.



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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.)	2093	-107	190283	23	102/0
2	2	JAMES BLUNT You're Beautiful (Custard/Atlantic)	1896	+86	170331	36	103/0
4	3	KELLY CLARKSON Because Of You (RCA/RMG)	1649	-56	164242	30	93/0
5	4	LIFHOUSE You And Me (Geffen)	1644	-4	151606	47	96/0
3	5	NATASHA BEDINGFIELD Unwritten (Epic)	1624	-121	144123	16	94/2
7	6	ROB THOMAS Ever The Same (Atlantic)	1410	+20	125731	21	81/2
6	7	MICHAEL BUBLE Save The Last Dance For Me (143/Reprise)	1363	-90	103565	22	93/0
10	8	CHRIS RICE When Did You Fall (In Love With Me) (Columbia/INO)	1057	+122	51747	18	74/0
8	9	FAITH HILL... Like We Never Loved At All (Warner Bros./Curb)	1043	+19	86965	21	79/0
11	10	NICK LACHEY What's Left Of Me (Jive/Zomba Label Group)	1010	+197	62349	11	81/3
9	11	KEITH URBAN Making Memories Of Us (Capitol/EMC)	971	-49	60426	23	94/0
12	12	LEANN RIMES Probably Wouldn't Be This Way (Curb)	650	-111	27996	22	78/0
13	13	SHERYL CROW & STING Always On Your Side (A&M/Interscope)	643	-101	42436	16	59/0
14	14	BON JOVI Who Says You Can't Go Home (Island/IDJMG)	641	+25	60966	14	48/1
15	15	CARRIE UNDERWOOD Some Hearts (Arista)	486	-59	35617	19	58/0
20	16	TAYLOR HICKS Do I Make You Proud (J/RMG)	478	+125	47771	4	38/7
16	17	NICOL SPONBERG Crazy In Love (Curb)	446	+21	14155	10	56/3
18	18	BO BICE The Real Thing (RCA/RMG)	443	+59	18024	9	44/0
19	19	FIVE FOR FIGHTING The Riddle (Aware/Columbia)	399	+42	17552	5	54/6
17	20	MERCYME So Long Self (Columbia/INO)	378	-9	10079	8	50/1
22	21	RASCAL FLATTS What Hurts The Most (Lyric Street)	374	+74	22102	4	51/6
24	22	KT TUNSTALL Black Horse & The Cherry Tree (Relentless/Virgin)	357	+87	41117	7	34/7
23	23	CHICAGO Love Will Come Back (Rhino/Warner Bros.)	335	+43	13026	6	45/3
21	24	NICKELBACK Photograph (Roadrunner/IDJMG)	305	-6	38082	20	20/0
25	25	KELLY CLARKSON Walk Away (RCA/RMG)	242	0	27708	10	17/1
27	26	CARRIE UNDERWOOD Jesus, Take The Wheel (Arista)	194	+28	8732	11	13/0
26	27	HOOTIE & THE BLOWFISH Get Out Of My Mind (Sneaky Long/Vanguard)	176	-60	4150	14	29/0
29	28	FRAY Over My Head (Cable Car) (Epic)	136	+21	4912	2	11/2
30	29	JACK JOHNSON Upside Down (Brushfire/Universal Republic)	120	+15	5956	2	12/2
28	30	CHANTAL CHAMANDY Feels Like Love (Ninemuse Entertainment)	114	-3	963	3	22/1

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 6/11-6/17. 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 ADDED

ARTIST TITLE LABEL(S)	ADDS
BATALIE GRANT The Real Me (Curb/Warner Bros.)	9
LOS LONELY BOYS Diamonds (Dr Music/Epic)	8
TAYLOR HICKS Do I Make You Proud (J/RMG)	7
KT TUNSTALL Black Horse & The Cherry Tree (Relentless/Virgin)	7
JON SECADA Free (Big 3)	7
FIVE FOR FIGHTING The Riddle (Aware/Columbia)	6
RASCAL FLATTS What Hurts The Most (Lyric Street)	6
LIONEL RICHIE I Call It Love (Island/IDJMG)	6
TERMS Big City Concrete Wildflowers (Maple Jam)	6

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 accepted at any play level.

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
NICK LACHEY What's Left Of Me (Jive/Zomba Label Group)	+197
TAYLOR HICKS Do I Make You Proud (J/RMG)	+125
CHRIS RICE When Did You Fall (In Love With Me) (Columbia/INO)	+122
KT TUNSTALL Black Horse & The Cherry Tree (Relentless/Virgin)	+87
JAMES BLUNT You're Beautiful (Custard/Atlantic)	+86
RASCAL FLATTS What Hurts The Most (Lyric Street)	+74
KATHY MATTEA They Are The Roses (Narada Jazz/EMI)	+63
JON SECADA Free (Big 3)	+62
BO BICE The Real Thing (RCA/RMG)	+59
CHICAGO Love Will Come Back (Rhino/Warner Bros.)	+43

NEW & ACTIVE

JON SECADA Free (Big 3)	Total Plays: 72, Total Stations: 23, Adds: 7
KATHY MATTEA They Are The Roses (Narada Jazz/EMI)	Total Plays: 63, Total Stations: 23, Adds: 0
LOS LONELY BOYS Diamonds (Dr Music/Epic)	Total Plays: 53, Total Stations: 11, Adds: 8

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
LOS LONELY BOYS Heaven (Dr Music/Epic)	991
ROB THOMAS Lonely No More (Atlantic)	912
MICHAEL BUBLE Home (143/Reprise)	801
UNCLE KRACKER / DOBIE GRAY Drift Away (Lava)	788
KELLY CLARKSON Breakaway (RCA/RMG)	748
ANNA NALICK Breathe (2 AM) (Columbia)	732
SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	665
MICHAEL MCDONALD Ain't No Mountain High Enough (Motown)	659
TIM MCGRAW Live Like You Were Dying (Curb)	611
FIVE FOR FIGHTING 100 Years (Aware/Columbia)	589
DIDO White Flag (Arista/RMG)	584
KEITH URBAN You'll Think Of Me (Capitol/EMC)	581



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America's Best Testing AC Songs 12+ For The Week Ending 6/16/06

Table with columns: Artist Title (Label), TW, LW, Famil., Burn, W 25-54, W 25-34, W 35-54. Lists top 30 AC songs including Daniel Powter, Bon Jovi, and Kelly Clarkson.

Total sample size is 327 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.



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 Canadian AC top 30 songs including Michael Buble, Kelly Clarkson, and James Blunt.

24 Canadian 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 6/11-6/17.

REPORTERS

Stations and their adds listed alphabetically by market

Grid of market reports for various cities including Albany, Albuquerque, Anchorage, Atlanta, Austin, Baltimore, Boston, Buffalo, Charlotte, Chicago, Cincinnati, Cleveland, Columbia, Dallas, Denver, Detroit, Evansville, Fort Worth, Greenville, Houston, Indianapolis, Jacksonville, Kansas City, Knoxville, Las Vegas, Little Rock, Louisville, Madison, Miami, Milwaukee, Minneapolis, Mobile, Montgomery, Nashville, New Orleans, New York, Norfolk, Oklahoma City, Omaha, Orlando, Palm Springs, Phoenix, Portland, Raleigh, Richmond, Roanoke, Sacramento, Salt Lake City, San Antonio, San Diego, San Francisco, San Jose, Savannah, Seattle, Springfield, St. Louis, Tampa, Toledo, Tulsa, Wichita, and Wichita Falls.



Monitored Reporters

128 Total Reporters

104 Total Indicator

24 Total Indicator

Did Not Report

Playlist Frozen (3):

KOO/Tyler, TX

KSBL/Santa Barbara, CA

WZL/Manchester, NH

RR HOT AC TOP 40

June 23, 2006

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	DANIEL POWTER Bad Day (Warner Bros.)	2724	-203	167048	37	78/0
2	2	NICKELBACK Savin' Me (Roadrunner/IDJMG)	2707	+4	157401	18	78/0
4	3	KT TUNSTALL Black Horse & The Cherry Tree (Relentless/Virgin)	2699	+70	170001	22	78/2
3	4	NATASHA BEDINGFIELD Unwritten (Epic)	2582	-95	158938	25	75/0
5	5	KELLY CLARKSON Walk Away (RCA/RMG)	2187	-22	127885	23	69/0
6	6	FRAY Over My Head (Cable Car) (Epic)	2121	-67	125232	32	72/0
7	7	GOD GOD DOLLS Stay With You (Warner Bros.)	2018	+26	103441	10	76/0
8	8	ROB THOMAS Ever The Same (Atlantic)	1815	-104	111699	30	74/0
10	9	JACK JOHNSON Upside Down (Brushfire/Universal Republic)	1781	+83	94817	22	84/3
14	10	RED HOT CHILI PEPPERS Dani California (Warner Bros.)	1531	+169	95129	9	63/4
13	11	BO BICE The Real Thing (RCA/RMG)	1488	+47	73472	12	60/0
12	12	TEDDY GEIGER For You I Will (Confidence) (Columbia/Sony BMG)	1485	-52	79556	19	64/0
9	13	BON JOVI Who Says You Can't Go Home (Island/IDJMG)	1474	-252	88059	22	69/0
15	14	JAMES BLUNT High (Custard/Atlantic)	1404	+65	71660	8	70/3
11	15	JAMES BLUNT You're Beautiful (Custard/Atlantic)	1345	-183	78423	39	76/0
16	16	NICK LACHEY What's Left Of Me (Jive/Zomba Label Group)	1245	+118	64590	10	53/1
19	17	GNARLS BARKLEY Crazy (Downtown/Lava/Atlantic)	1144	+359	74773	4	57/11
17	18	RIHANNA SOS (Def Jam/IDJMG)	988	+7	49381	13	34/1
18	19	SHAKIRA I WYCLEF JEAN Hips Don't Lie (Epic)	955	+138	49015	7	28/3
20	20	FIVE FOR FIGHTING The Riddle (Aware/Columbia)	889	+141	43980	5	53/6
22	21	ALL-AMERICAN REJECTS Move Along (Doghouse/Interscope)	747	+106	38042	7	36/4
21	22	BETTER THAN EZRA Juicy (V2/Artemis)	669	-39	39600	18	34/0
23	23	BLUE OCTOBER Hate Me (Universal Motown)	659	+94	28489	8	31/1
25	24	FORT MINOR f.h. BROOK... Where'd You Go (Machine Shop/Warner Bros.)	489	+27	18584	5	23/1
28	25	MAT KEARNEY Nothing Left To Lose (Aware/Columbia)	444	+48	13920	5	31/4
29	26	SMASH MOUTH Story Of My Life (Beautiful Bomb)	415	+83	13968	4	25/1
26	27	BREAKING POINT All Messed Up (Wind-Up)	393	-21	6927	15	26/1
33	28	KEANE Is It Any Wonder (Interscope)	379	+115	13070	2	22/3
31	29	RASCAL FLATTS What Hurts The Most (Lyric Street)	365	+59	16937	3	24/3
32	30	LOS LONELY BOYS Diamonds (Or Music/Epic)	339	+36	8807	3	27/2
24	31	INXS Afterglow (Epic)	294	-161	9735	14	24/0
35	32	MARY J. BLIGE Be Without You (Geffen)	242	-9	11706	10	10/0
38	33	STAINED Everything Changes (Flip/Atlantic)	231	+65	10344	2	16/3
Debut	34	AUGUSTANA Boston (Epic)	223	+77	8949	1	17/0
30	35	SHERYL CROW & STING Always On Your Side (A&M/Interscope)	214	-102	10840	19	21/0
40	36	SNOW PATROL Chasing Cars (A&M/Interscope)	209	+48	10669	2	11/2
Debut	37	CHRISTINA AGUILERA Ain't No Other Man (RCA/RMG)	205	+121	9510	1	10/2
27	38	JEWEL Again And Again (Atlantic)	203	-203	8790	17	37/0
Debut	39	DEATH CAB FOR CUTIE Soul Meets Body (Atlantic)	198	+37	7991	1	15/0
-	40	BEYONCE' Check On It (Sony Urban/Columbia)	180	+22	11499	6	4/0

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 6/11-6/17. 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.

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MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
GNARLS BARKLEY Crazy (Downtown/Lava/Atlantic)	11
JOHN MAYER Waiting On The World To Change (Aware/Columbia)	11
CORINNE BAILEY RAE Put Your Records On (Capitol)	7
LONDON PIGG Can't Let Go (RCA/RMG)	7
FIVE FOR FIGHTING The Riddle (Aware/Columbia)	6
ROCK KILLS KID Paralyzed (Fearless/Reprise/Warner Bros.)	5
RED HOT CHILI PEPPERS Dani California (Warner Bros.)	4
ALL-AMERICAN REJECTS Move Along (Doghouse/Interscope)	4
MAT KEARNEY Nothing Left To Lose (Aware/Columbia)	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)	+359
RED HOT CHILI PEPPERS Dani California (Warner Bros.)	+169
FIVE FOR FIGHTING The Riddle (Aware/Columbia)	+141
SHAKIRA I WYCLEF JEAN Hips Don't Lie (Epic)	+138
CHRISTINA AGUILERA Ain't No Other Man (RCA/RMG)	+121
NICK LACHEY What's Left Of Me (Jive/Zomba Label Group)	+118
KEANE Is It Any Wonder (Interscope)	+115
ALL-AMERICAN REJECTS Move Along (Doghouse/Interscope)	+106
BLUE OCTOBER Hate Me (Universal Motown)	+94

NEW & ACTIVE

FRAY How To Save A Life (Epic)
Total Plays: 156, Total Stations: 9, Adds: 2

THEORY OF A DEADMAN Santa Monica (Roadrunner/IDJMG)
Total Plays: 134, Total Stations: 12, Adds: 1

MARY J. BLIGE One (Geffen)
Total Plays: 128, Total Stations: 11, Adds: 2

ROCK KILLS KID Paralyzed (Fearless/Reprise/Warner Bros.)
Total Plays: 95, Total Stations: 9, Adds: 5

FOO FIGHTERS Miraculous (RCA/RMG)
Total Plays: 90, Total Stations: 11, Adds: 2

IMOGEN HEAP Goodnight And Go (RCA Victor/RMG)
Total Plays: 88, Total Stations: 9, Adds: 0

AMERICAN HI-FI The Rescue (Rhino)
Total Plays: 87, Total Stations: 10, Adds: 0

SHAWN MULLINS Beautiful Wreck (Vanguard)
Total Plays: 80, Total Stations: 10, Adds: 2

JOHN MAYER Waiting On The World To Change (Aware/Columbia)
Total Plays: 71, Total Stations: 11, Adds: 11

CORINNE BAILEY RAE Put Your Records On (Capitol)
Total Plays: 44, Total Stations: 9, Adds: 7

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 Hot AC Songs 12+ For The Week Ending 6/16/06

Table with columns: Artist Title (Label), TW, LW, Famil., Burn, 18-34, 18-24, 25-34. Lists top songs like FRAY Over My Head, ROB THOMAS Ever The Same, etc.

Total sample size is 330 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



Table with columns: LAST WEEK, THIS WEEK, ARTIST TITLE LABEL(S), TOTAL PLAYS, +/- PLAYS, WEEKS ON CHART, TOTAL STATIONS. Lists top Canadian songs like STABLO Flawed Design, GOO GOO DOLLS Stay With You, etc.

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 call letters, market, and reporter names. Includes a 'Powered by Mediabase' logo and 'Monitored Reporters' statistics.



CAROL ARCHER
carcher@radioandrecords.com

Every Picture Tells A Story

A look behind the scenes

Is it just me, or have the past few months in Smooth Jazz been exceptionally eventful? In addition to the usual musical chairs game that characterizes careers in the radio and record industries, we've seen milestones — wedding bells, for example — and our fair share of crises, particularly saxophonist Michael Brecker's battle with a grave challenge to his health. I hope these photos will illuminate recent events for you, as they have for me, especially the one of a loving tribute to Brecker, a beautiful quilt made by his friends and loved ones in a project organized by vibraphonist Mike Manieri.



WHEN A GET-WELL CARD WON'T DO Vibraphonist Mike Manieri organized Michael Brecker's friends to make this amazing quilt as the saxophonist underwent treatment for leukemia recently. Seen here (clockwise from upper left) are the squares contributed by Mick Jagger, Tim Reiss and Darryl Jones; Herbie Hancock; the Manieris; Joe and Judy Lovano; Jack DeJohnette; the mystery fist: James Taylor, and Peter Erskine.



WHO'S GOT THE LAST LAUGH NOW? KTWV (The Wave)/Los Angeles regularly features celebrity guest DJs. Seen here during one such show are (l-r) afternoon drive legend Don Burns, comedian Bob Saget and former Wave Asst. PD/MD Samantha Pascual, before her recent departure to join KOAS/Las Vegas as PD.



TALK ABOUT YOUR NAME IN LIGHTS! Saxophonist Euge Groove is seen here livin' large, Vegas-style, in an ad for a concert put on by Riviera Broadcasting's KOAS/Las Vegas. What a coincidence, as Livin' Large is Groove's latest CD for Narada.



DENVER DECLARES GERALD ALBRIGHT DAY It's not every day a mayor designates an official day for someone who relocates to his town, but Denver Mayor John Hickenlooper did just that for Peak artist Gerald Albright recently. Seen here after an on-air interview on KJCD/Denver are (l-r) KJCD morning host Kenny Cortes, Erin Trapp from the mayor's office and Albright.



THREE MEN AND A BIG BAND Three industry giants brought the house down at an incredible, star-studded benefit concert for the Society of Singers. The organization meets the emergency financial needs of professional singers and supports promising students of the vocal arts. Backed by Greg Fields' big band, Warner Bros. Worldwide Music President and singer's singer Gary LeMel; '50s pop star, veteran record exec and SOS President/CEO Jerry Sharell; and A&R tycoon-turned-successful jazz crooner Steve Tyrell performed Nelson Riddle's and others' classic arrangements from the Great American Songbook and raised heaps and heaps of money. Seen here during the finale are (l-r) Tyrell, Sharell, LeMel and MC Joe Smith.



ALCHEMISTS BURN ATLANTA WJZZ/Atlanta PD Dave Kosh and jazz legend Earl Klugh turned out to catch Acoustic Alchemy's terrific gig in Atlanta. This band never disappoints. Seen here after the set are (l-r) band manager Stewart Coxhead, drummer Greg Grainger, guitarist Miles Gilderdale, keyboardist Terry Disley, Klugh, guitarist Greg Carmichael and Kosh.



FRATERNIZING IS COMPANY POLICY Native Language Music President/CEO Joe Sherbanee and longtime love (and label VP/Promotion) Cassandra Meyer were married — at last! — March 31 at the Four Seasons Maui. Seen here at the reception are (l-r) pianist Josh Nelson; bassist Erik Kertes; Native Language artist Sara Gazarek; Native Language co-founder/Exec. VP Theo Bishop; KSBP/Mission Viejo, CA host Gary Bergeson; Sherbanee; Meyer; Native Language Promotion Coordinator Josiah Meyer; and drummer Matt Slocum.



PORTLAND HOMEBOY Thomas Wolfe wrote, "You can't go home again," but he wasn't referring to Portland, OR native trumpeter Chris Botti, who recently toured major markets across the country to appear live on PBS affiliates' pledge breaks during broadcasts of his Chris Botti & Friends Live special. Seen here at KIJZ/Portland, OR are (l-r) Clear Channel Regional VP/Programming, Oregon-Western Washington & KIJZ OM Tony Coles; Botti; and KIJZ Asst. PD/MD Alan Lawson and evening personality Heather Baldwin.



BLIND STUDENTS GROOVE TO JAZZ Students at Watertown, MA's Perkins School for the Blind may not have been able to see wonderfully expressive, vivacious pianist-composer Lisa Hilton perform, but they hung on her every word and note when she conducted a master class at the school earlier this year.

R&R SMOOTH JAZZ TOP 30

June 23, 2006

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	PHILIPPE SAISSE TRIO Do It Again (Rendezvous)	870	-28	84314	17	30/0
2	2	BRIAN CULBERTSON Let's Get Started (GRP/VMG)	842	-23	72777	23	31/0
5	3	MINDI ABAIR True Blue (GRP/VMG)	577	+93	70178	12	30/0
3	4	PAUL BROWN Wineflight (GRP/VMG)	492	-58	55847	28	32/0
7	5	WAYMAN TISDALE Get Down On It (Rendezvous)	482	+85	65778	10	25/0
6	6	RAMSEY LEWIS Dh Happy Day (Narada Jazz/EMI)	481	-8	68928	17	22/0
14	7	PETER WHITE What Does It Take (Columbia)	434	+121	50547	4	29/2
4	8	NAJEE 2nd 2 None (Heads Up International)	414	-121	47048	34	30/0
10	9	EUGE GROOVE Chillaxin (Narada Jazz/EMI)	395	+33	54129	12	27/2
8	10	NICK COLIONNE Always Thinking Of You (Narada Jazz/EMI)	389	+14	52381	22	29/0
11	11	DAVID PACK Biggest Part Of Me (Peak/Concord)	365	+13	37605	12	25/0
13	12	SIMPLY RED Holding Back The Years (simplyred.com/Verve Forecast/VMG)	325	+8	37855	8	25/3
9	13	MICHAEL LINGTON Pacifica (Rendezvous)	322	-42	34652	30	28/0
12	14	NILS Summer Nights (Baja/TSR)	315	-25	58194	34	31/0
16	15	CORINNE BAILEY RAE Put Your Records On (Capitol)	303	+12	33117	8	24/1
19	16	RAY PARKER, JR. Mismaloya Beach (Raydio Music Group)	284	+45	43308	12	21/0
18	17	BEYONCÉ Wishing On A Star (Sony Urban/Columbia)	282	+7	38097	19	21/0
20	18	CHRIS STANDRING I Can't Help Myself (Trippin' 'N' Rhythm)	260	+34	27597	16	25/0
17	19	HERBIE HANCOCK... A Song For You (Possibilities/Vector)	253	-38	30288	16	22/0
23	20	PIECES OF A DREAM Forward Emotion (Heads Up)	218	+57	25913	4	21/2
21	21	BRIAN SIMPSON Saturday Cool (Rendezvous)	211	+32	17796	5	19/2
22	22	RICK BRAUN Groove Is In The Heart (Artizen)	186	+8	14323	9	17/1
25	23	DAVID BENOIT Beat Street (Peak/Concord)	164	+15	11048	3	16/0
26	24	JASON MILES Sexual Healing (Narada Jazz/EMI)	130	-7	24005	11	9/0
24	25	GERALD ALBRIGHT We Got The Groove (Peak)	123	-33	8762	17	13/0
28	26	DAVE KOZ Undeniable (Capitol)	106	+17	13247	3	9/0
Debut	27	ERIC DARIUS Chillin' Out (Narada Jazz/EMI)	93	+13	6336	1	8/0
27	28	PAMELA WILLIAMS Positive Vibe (Shanachie)	93	-7	9721	11	10/0
Debut	29	SHILTS Look What's Happened (Artizen)	84	+7	4824	1	9/0
-	30	MICHAEL BUBLE Home (143/Reprise)	80	+1	12421	19	9/0

32 Smooth Jazz @ reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 6/11-6/17. 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

KEM Find Your Way (Back Into My Life) (Universal Motown)
Total Plays: 59, Total Stations: 7, Adds: 0

RICHARD ELLIOT Say It's So (Artizen)
Total Plays: 57, Total Stations: 6, Adds: 2

EARTH, WIND & FIRE (BRIAN MCKINGHT) To You (Sanctuary/SRG)
Total Plays: 49, Total Stations: 4, Adds: 0

MICHAEL FRANKS Under The Sun (Koch)
Total Plays: 48, Total Stations: 4, Adds: 1

MARION MEADOWS Dressed To Chill (Heads Up)
Total Plays: 47, Total Stations: 7, Adds: 1

DAN SIEGEL Street Talk (Native Language)
Total Plays: 45, Total Stations: 5, Adds: 0

OLU SILK Easy Does It (Trippin' 'N' Rhythm)
Total Plays: 43, Total Stations: 6, Adds: 1

EVERETTE HARP Monday Speaks (Shanachie)
Total Plays: 33, Total Stations: 5, Adds: 1

BLACK GOLD MASSIVE Let It Flow (Major Menace)
Total Plays: 31, Total Stations: 4, Adds: 1

FOURPLAY... My Love's Leavin' (Bluebird/RCA Victor/RMG)
Total Plays: 16, Total Stations: 3, Adds: 2

Songs ranked by total plays

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MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
JAZZMASTERS V Free As The Wind (Trippin' 'N' Rhythm)	8
SIMPLY RED Holding Back... (simplyred.com/Verve Forecast/VMG)	3
PETER WHITE What Does It Take (Columbia)	2
EUGE GROOVE Chillaxin (Narada Jazz/EMI)	2
PIECES OF A DREAM Forward Emotion (Heads Up)	2
BRIAN SIMPSON Saturday Cool (Rendezvous)	2
RICHARD ELLIOT Say It's So (Artizen)	2
BOBBY LYLE Passion Drive (Heads Up)	2
FOURPLAY... My Love's Leavin' (Bluebird/RCA Victor/RMG)	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)	+121
MINDI ABAIR True Blue (GRP/VMG)	+93
WAYMAN TISDALE Get Down On It (Rendezvous)	+85
PIECES OF A DREAM Forward Emotion (Heads Up)	+57
RAY PARKER, JR. Mismaloya Beach (Raydio Music Group)	+45
CHRIS STANDRING I Can't Help Myself (Trippin' 'N' Rhythm)	+34
EUGE GROOVE Chillaxin (Narada Jazz/EMI)	+33
BRIAN SIMPSON Saturday Cool (Rendezvous)	+32

MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS
3RD ORCHE You Got It (Higher Octave/EMI)	308
KIM WATERS Steppin' Out (Shanachie)	283
KIRK WHALUM Whip Appeal (Rendezvous)	232
RICHARD ELLIOT Mystique (Artizen)	212
BRIAN SIMPSON It's All Good (Rendezvous)	180
PAUL HARDCASTLE Serene (Trippin' 'N' Rhythm)	173
MARION MEADOWS Suede (Heads Up)	160
NORAH JONES Don't Know Why (Blue Note/Virgin/EMC)	155
EUGE GROOVE Get Em Goin' (Narada Jazz/EMI)	155
KEN NAVARRO You Are Everything (Positive)	140
WALTER BEASLEY Coolness (Heads Up)	138
CRAIG CHAQUICO Luminosa (Higher Octave/EMI)	120
KENNY G... The Way You Move (Arista/RMG)	119
NILS Pacific Coast Highway (Baja/TSR)	119
CHRIS BOTTL... Good Morning Heartache (Columbia)	118

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

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Carl Anderson
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RR SMOOTH JAZZ TOP 30 INDICATOR

June 23, 2006

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (000)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	PHILIPPE SAISSÉ TRIO Do It Again (Rendezvous)	240	+2	555	14	15/1
2	2	EUGE GROOVE Chillaxin (Narada Jazz/EMI)	231	-1	471	10	15/0
4	3	WAYMAN TISDALE Get Down On It (Rendezvous)	219	+10	550	10	14/0
7	4	MINDI ABAIR True Blue (GRP/VMG)	211	+19	446	9	12/0
3	5	RAY PARKER, JR. Mismeloya Beach (Radio Music Group)	210	0	487	16	15/0
5	6	CHRIS STANDING I Can't Help Myself (Trippin' 'N' Rhythm)	199	+4	420	17	15/0
6	7	GERALD ALBRIGHT We Got The Groove (Peak)	193	-1	627	10	15/0
8	8	BRIAN CULBERTSON Let's Get Started (GRP/VMG)	185	-5	380	22	11/0
9	9	PAUL BROWN Wineflight (GRP/VMG)	187	-14	315	23	12/0
10	10	NICK COLIONNE Always Thinking Of You (Narada Jazz/EMI)	166	-7	357	22	14/0
12	11	RAMSEY LEWIS Oh Happy Day (Narada Jazz/EMI)	164	+15	374	14	11/0
11	12	RICK BRAUN Groove Is In The Heart (Artizen)	154	0	275	11	12/0
18	13	BRIAN SIMPSON Saturday Cool (Rendezvous)	148	+25	335	4	11/0
16	14	DAVID BENOIT Best Street (Peak/Concord)	145	+10	341	3	12/0
24	15	PETER WHITE What Does It Take (Columbia)	144	+37	365	3	11/0
13	16	HERBIE HANCOCK ft. C. AGUILERA A Song For You (Possibilities/Vector)	142	-4	418	17	13/0
19	17	STEVE OLIVER Good To Go (Koch)	133	+10	295	13	11/0
15	18	PAMELA WILLIAMS Positive Vibe (Shanachie)	130	0	375	14	11/0
20	19	ALTHEA RENE In The Moment (Alliant)	128	+3	337	20	11/0
17	20	CORINNE BAILEY RAE Put Your Records On (Capitol)	125	+1	298	8	9/0
25	21	SHILTS Look What's Happened (Artizen)	118	+12	226	5	11/1
22	22	EVERETTE HARP Monday Speaks (Shanachie)	110	+5	214	4	10/1
23	23	MARION MEADOWS Dressed To Chill (Heads Up)	117	+7	267	2	11/1
21	24	PIECES OF A DREAM Forward Emotion (Heads Up)	113	-2	346	7	11/0
27	25	NELSON RANGELL City Lights (Koch)	103	-1	168	9	11/0
Debut	26	BLACK GOLD MASSIVE Let It Flow (Major Menace)	97	+4	225	1	8/0
29	27	ROB WHITE Fin De Semana (Weekend) (Drpheus)	94	-1	320	0	9/0
Debut	28	MATT MARSHAK Summerfunk (Nuance)	93	0	225	1	7/0
26	29	3RD FORCE You Got It (Higher Octave/EMI)	89	-17	99	13	5/0
Debut	30	OLI SILK Easy Does It (Trippin' 'N' Rhythm)	85	+8	286	1	8/0

19 Smooth Jazz reporters. Songs ranked by total plays for the airplay week of Sunday 6/11 - Saturday 6/17.
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MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
BOBBY LYLE Passion Drive (Heads Up)	3
RICHARD ELLIOT Say It's So (Artizen)	2
ANDRE DELAND Why Not (7th Note)	2
ERIC BARRIS Chill' Out (Narada Jazz/EMI)	2
GAIL JOHNSON Just For Kicks (Philly The Kid)	2
TRIOXX In De Pocket (Don House)	2
JAZZMASTERS V Free As The Wind (Trippin' 'N' Rhythm)	2

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
PETER WHITE What Does It Take (Columbia)	+37
BRIAN SIMPSON Saturday Cool (Rendezvous)	+25
JASON MILES I Heard It Through The... (Narada Jazz/EMI)	+24
ANDRE DELAND Why Not (7th Note)	+21
DAVID BENOIT Best Street (Peak/Concord)	+20
MINDI ABAIR True Blue (GRP/VMG)	+19
RICHARD ELLIOT Say It's So (Artizen)	+19
DAVID BENOIT Best Street (Peak/Concord)	+18
JAZZMASTERS V Free As The Wind (Trippin' 'N' Rhythm)	+18

MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS
RAJEE 2nd 2 News (Heads Up International)	138
MICHAEL LINGSTON Pacifica (Rendezvous)	105
BILLY SUMNER Nights (Baja/TSR)	90
KIM WATERS Steppin' Out (Shanachie)	88
KORK WHALM Whip Appeal (Rendezvous)	76
PAUL TAYLOR East Bay Bounce (Peak)	58
JONATHAN BUTLER Rio (Rendezvous)	53
CHRIS BOTTI (JULI) SCOTT Good Morning Heartache (Columbia)	48
GREGG KARUKAS Show Me The Way (Trippin' 'N' Rhythm)	32
RICHARD ELLIOT Mystique (Artizen)	30
BRIAN SIMPSON It's All Good (Rendezvous)	28
EUGE GROOVE Get Em Goin' (Narada Jazz/EMI)	24
MARION MEADOWS Suede (Heads Up)	20
WALTER BEASLEY Coolness (Heads Up)	19
RAUL MIDON If You're Gonna Leave (Manhattan/EMC)	18

REPORTERS

Stations and their adds listed alphabetically by market

WJZZ/Milwaukee, WI
PE: Dave Bush
4 JAZZMASTERS V
EVERETTE HARP

WEAA/Baltimore, MD
PE: Scott Murray
85: Elizabeth "Bessie" Shepard
7 BOBBY LYLE

WSMJ/Baltimore, MD
PE: Lori Lewis
13 RICHARD ELLIOT
13 PETER WHITE

WYSM/Birmingham, AL
85: Andy Parrish
1 BARRY HELL RICHGORTH
1 BOBBY LYLE
1 DR. JOHN

WHIA/Chicago, IL
85: Bruce Davis
85: Rick O'Neil
No Adds

WWW/Cleveland, OH
85: Steve Skelton
JAZZMASTERS V

WJZZ/Columbus, OH
PE: Bob Harmon
No Adds

ICAM/Dallas, TX
PE: Charley Connolly
85: Mark Seibert
EUGE GROOVE

KLCS/Denver, CO
PE: Rick Fisher
2 JAZZMASTERS V

WYOV/Detroit, MI
85: Tom Steuber
85: Sandy Hovath
MICHAEL FRANKS

WZZJ/Ft. Myers, FL
PE: Joe Turner
85: David Buchanan
JAZZMASTERS V

WWSZ/Ft. Walton Beach, FL
PE: Mark Carter
85: Mark Edwards
No Adds

WFSJ/Harrisburg, PA
PE: Tom Stinson
PE: Paul Scott
No Adds

WTOJ/Hartford, CT
PE: Stuart Stone
8 ANDY SBITZER
8 JOHNNY MELTZER

KLJZ/Houston, TX
PE: Blaine Bell
85: Greg Morgan
BOBBY LYLE
FOURPLAY MICHAEL MCCONNOLD

WYVE/Houston, TX
PE: Wayne Turner
13 CONCORDE CHAMBERS
13 RICOGATO
9 ANDRE DELAND
7 JASON MILES
7 GAIL JOHNSON
4 BILLY

WYJZ/Indianapolis, IN
85: Carl Frye
12 PETER WHITE

KJLM/Jefferson City, MO
PE: Don Turner
4 SULA PROVIDERS VOICE BALDWIN
3 ERIC DAVIS
2 GAIL JOHNSON
2 RICARDO SCALES

ICAS/Las Vegas, NV
PE: Samantha Parnell
15 SHILTS V RED
1 PIECES OF A DREAM

KLAP/Little Rock, AR
PE: Michael Bellman
5 BOBBY LYLE
4 KEITH JACOBSON
2 RICHARD ELLIOT
2 BRISTIN KUMALO

ICDR/Los Angeles, CA
85: Terry Street
85: Vance Yu
RICHARD ELLIOT
ERIC DAVIS
PRESTON GLASS
TRIOX

KTWV/Los Angeles, CA
PE: Paul Seibert
85: Stephanie Mendillo
No Adds

WQWV/McDonna, FL
85: C.J. Simpson
PE: Sandy Bennett
18 JAZZMASTERS V
17 BILL DONATO

WJWE/Miami, FL
PE: Rick Mathison
85: Al Watson
No Adds

WJZZ/Milwaukee, WI
PE: Steve Johnson
JAZZMASTERS V

WYVV/Milwaukee, WI
85: Doug Wolf
PE: James Bryan
1 JAZZMASTERS V

WVAS/Montgomery, AL
85: Rick Nash
85: George Clark
No Adds

WOCB/New York, NY
PE: Steve Lawrence
85: Corvyn Substanti
7 FOURPLAY MICHAEL MCCONNOLD

WYOV/Morristown, VA
PE: Blaine "The Moose" Anderson
PHILIPPE SAISSÉ TRIO
EVERETTE HARP

WLOO/Ocala, FL
PE: Steve Morgan
No Adds

WJZZ/Philadelphia, PA
PE: Richard Tavel
85: Paul Gable
PIECES OF A DREAM
1 CORINNE BAILEY RAE
JAZZMASTERS V
BRIAN SIMPSON

KYDT/Phoenix, AZ
PE: Sandra Brown
85: Angie Hanks
No Adds

KLJZ/Portland, OR
85: Tony Cole
85: Steve Luzzon
BRIAN SIMPSON
SHILTS V RED
RICK BRAWL
OLI SILK
MARION MEADOWS

KLJZ/Reno, NV
PE: Robert Dean
2 JAZZMASTERS V

KSSJ/Sacramento, CA
PE: Leo Brown
RICHARD ELLIOT

KEZM/Salt Lake City, UT
PE: Bob Jones
19 JASON MILES

KJFM/San Diego, CA
PE: Mike Vasquez
85: Kelly Cole
No Adds

KJZZ/San Francisco, CA
PE: Ron Jones
No Adds

KJZZ/Santa Fe, NM
PE: Brad Green
No Adds

KLJZ/Santa Rosa, CA
PE: Gordon Ziel
85: Bob Singleton
10 SHILTS V RED
3 EUGE GROOVE

KLJZ/Santa Rosa, CA
PE: Joanne Deane
No Adds

James Radio Networks/Satellite
85: Steve Brown
85: Lennie Cole
1 BLACK GOLD MASSIVE
1 BOBBY LYLE

Music Choice Smooth Jazz/Satellite
85: Will Hensley
8 TOM SCHLAMAN
8 DAN SEGEL
7 MARION MEADOWS
7 BOBBY LYLE
7 ANDRE DELAND
6 STEVE OLIVER

XM Watercooler/Satellite
PE: Shanna Cole
JONATHAN BUTLER
JAZZMASTERS V

KJLZ/Seattle, WA
PE: Carol Bentley
85: Diana Ross
No Adds

KCOZ/Springfield, MO
85: Joe Jones
PE: Joe Jones
11 GEORGE BENSON
11 SPENCER SHERWOOD
10 TERA MARIE
10 TRIOX
10 JAZZ
9 SHILTS

WJLT/Tampa, FL
PE: Ron Bush
85: Kelly Curtis
No Adds

KMYT/Tombase, CA
85: Bill George
85: Jessie Wesley
No Adds

WJZZ/Washington, DC
85: Bruce King
PE: Carl Johnson
85: Anne DuFay
No Adds

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MEDIABASE

Monitored Reporters
51 Total Reporters
22 Total Monitored
19 Total Indicator
Did Not Report, Playlist
Program (P):
DRIVE Jazz Vocal Blend/
Sundance
Steve Jazz Cafe/Satellite



STEVEN STRICK
sstrick@radioandrecords.com

What Is Indecent?

Continued from Page 1

That's awfully broad. How are broadcasters supposed to know what's indecent?

Troubling Question

That question troubles programmers even more now, since the fines for indecency have gone up tenfold. Interestingly, though, there has been no outcry from the broadcasting companies. And when asked to comment for this column, most declined.

Clear Channel Chief Legal Officer Andy Levin said, "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."

Up until now the broadcasting companies have just paid their indecency fines and gone about their business. The new fines, everyone agrees, are going to change all that because they will affect the bottom line.

The rock formats are especially vulnerable to complaints about indecency. Rock-formatted radio stations tend to be edgier, with content pushing the envelope of good taste.

How are the higher fines going to affect what we hear on Rock radio? What steps are broadcasters taking to make sure they don't get fined? Most people I spoke with for this column preferred to remain anonymous, but they all had a lot to say.

Supreme Court May Decide

One broadcasting executive sees the new fines as a good thing. "Before, when complaints were filed, broadcasters would settle with the FCC so they could continue to do business," this exec says. "They didn't admit they had done anything wrong; they just paid the fines and moved on."

"Give me a clear list of words and topics that I can't air, and I will comply. Right now it's a dangerous guessing game. It's so dangerous, it's best to air nothing at all."

Jay Nunley

"Now, with the fines being so enormous, it's going to radically affect the bottom line. Broadcasters are now going to have to challenge the FCC and take it all the way to the Supreme Court. By taking it to court, we will finally get a definition of indecency.

"Indecency is currently loosely defined as something that is patently offensive based on community standards. It is based on puritanical standards: anything discussed below the waist, either scatological or sexual.

"Now we're really going to get into what that means. Is it simply the opinion of three



Jay Nunley

out of five unelected officials appointed by the president to the FCC? Do they get to determine what can be said on the airwaves?

"If you tell me what the law is, I won't break it. You can talk seriously about a penis, but if you make too many jokes about a penis, you can get fined. You can make one joke about it, but if you dwell on it, they might come after you. What

is dwelling on it? These questions are going to have to be answered. It's going to be challenged.

"Here's an analogy: You can't kill someone. We know that. That is against the law. However, there are extenuating circumstances if you do kill someone — in self-defense, for instance.

"Well, we need to know specifically what those extenuating circumstances are for when we are allowed to be risqué and when we can't be risqué. They can't assume the broadcasters or entertainers are going to know the difference.

"I see this going on for years. Someone might be fined for indecency. They might fight it all the way to the Supreme Court, which might send it back to the lower court, saying that indecency has not been defined well enough.

"In addition, I believe that CBS is going to have to challenge the Janet Jackson fine in the courts. This was not something that they had control of. There was a quarter of a second of a breast. Is that indecent? Is that fine justified?"

A No-Win Situation

More than likely the broadcasting companies had lobbyists trying to prevent this bill from turning into law, but they saw the handwriting on the wall.

One veteran programmer says, "The broadcasters realized that they couldn't win this. It's one of those congressional morality things that they know they can't win in Congress, so they have to win it in the courts.

"It's an emotional issue, like flag burning. Those who want to outlaw flag burning say that you support flag burning if you don't

vote against it. The Supreme Court has ruled that you're allowed to burn a flag. It's freedom of expression."

The hefty fines may be new, but a chilling effect on broadcast content has been felt for a while now. Many stations, with risqué shows are on delay. Programmers are feeling the heat to keep their airstaffs in line.

The question that begs to be answered is, how do you continue to entertain your audience and compete against the Internet, iPods and satellite radio while avoiding costly FCC complaints?

Fighting Mad

The PDs are in the hot seat. They are the people who have to bring in listeners and not get fired doing it.

"The rules are too vague and too open to personal taste," says Jay Nunley, PD of Rock WRVC/Huntington, WV. "The whole thing is entirely arbitrary. Give me a clear list of words and topics that I can't air, and I will comply. Right now it's a guessing game, a dangerous guessing game. It's so dangerous, it's best to air nothing at all.

"Also, it's not being applied equally to all broadcasters. Oprah and The View can talk about any subject they want without fear. Rock and Urban stations have been shackled by fear.

"Another problem is that certain stations that certain fundamentalist groups don't like regardless of content can easily be targeted for destruction.

"This whole thing is insane and anti-American. Not every American wants to live in the joyless, sexless, milquetoast, vanilla, brain-dead, Leave It to Beaver theme park of an America that these guys seem to want. And it doesn't matter to them that the air is already full of the banal, family-friendly programming they want.

"I'm not advocating for broadcasting filth, nor do I desire the ability to broadcast a bunch of sick and twisted garbage. But why are we going to allow one small group to determine what is indecent for the rest of us?"

"They aren't just making a choice for themselves and their families; they want to make that choice for everyone else as well. And politicians are pandering to them and giving them what they want.

"What happens when they decide that a dissenting opinion is indecent? What happens when they decide that anything but hymns and sermons is indecent? The truth is, they have already decided those things; they just haven't found a way to wrap that into 'protecting children' or 'promoting family.' Where is the NAB on this?"

Moving Backward

John O'Connell, PD of CBS Radio Alternative WPBZ (The Buzz)/West Palm Beach, thinks it's all political. "I find it ironic that the 'conservative' and — here's the big joke — 'Christian' members of our government are easily offended by the current content of radio and television but are perfectly fine with sending young men off to their deaths in Iraq," he says.

"The United States is moving backward, not forward. Gas prices are skyrocketing, the economy is stalling, and terrorism continues to be a major issue, yet gay marriage and indecency keep them awake at night. I only

"Gas prices are skyrocketing, the economy is stalling, and terrorism continues to be a major issue, yet gay marriage and indecency keep lawmakers awake at night."

John O'Connell

hope that the people who elected these idiots are one day on the receiving end of their wrath."

James "Evil Jim" Kurdziel, PD of Alternative WEDG (The Edge)/Buffalo, believes that ever since the Janet Jackson incident broadcasters have been the subject of a witch hunt. He also agrees that we need a clear definition of indecency. However, he also says that the crack-down on content has forced some air talent to be better at their jobs.

"The personalities who have fallen victim to the FCC at this point are the ones who often lack the talent to do funny material in the new climate," he says. "There are shows that are still thriving now and some that are doing even better because they have the ability to perform material that doesn't seek the lowest common denominator.

"Anyone can get laughs from dick jokes, but if you can still get laughs without them, you're truly talented."

Pushing The Envelope

Roger Orton, Asst. PD/MD of Rock KHTB (94.9 The Blaze)/Salt Lake City, sees the new fines as another way that our government is trying to legislate morality. "Here in Utah, broadcast history has shown that you don't need the government to tell you not to be indecent or obscene," he says.

"The conservative nature of our audience sets that bar for us. If you want to be the bad boy in this market, you don't have to push the envelope very far, and that keeps us well within any indecency limits set by the federal government or the FCC."

One major-market PD who prefers to remain anonymous says, "Every Rock programmer in the country better learn how to packet Celine Dion records. Wait a minute! [Celine Dion's song] 'That's The Way It Is' — is it referring to a sexual or excretory act?"

There are more than a thousand indecency complaints before the FCC that have not yet been addressed, and no doubt some of those complaints will result in fines. What we don't know is if they will be subject to the old fines or the new, larger ones. Stay tuned.

R&R ACTIVE ROCK TOP 50

June 23, 2006

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (M)	WEEKS ON CHART	TOTAL STATIONS ADDS
2	1	TOOL <i>Vicarious (Volcano/Zomba Label Group)</i>	1836	-1	87700	9	55/0
1	2	RED HOT CHILI PEPPERS <i>Dani California (Warner Bros.)</i>	1831	-28	78710	11	55/0
4	3	THREE DAYS GRACE <i>Animal I Have Become (Jive/Zomba Label Group)</i>	1535	+33	85793	11	55/0
3	4	BUCKCHERRY <i>Crazy Bitch (Eleven Seven/Lava)</i>	1522	-45	82744	19	54/0
6	5	KORN <i>Coming Undone (Virgin)</i>	1351	-43	53878	28	54/1
5	6	GODSMACK <i>Speak (Universal Republic)</i>	1258	-235	53872	19	55/0
8	7	NUIDER <i>Lips Of An Angel (Universal Republic)</i>	988	+81	34293	11	48/1
7	8	WOLFMOTHER <i>Woman (Modular/Interscope)</i>	953	+45	38757	14	51/0
15	9	BREAKING BENJAMIN <i>The Diary Of Jane (Hollywood)</i>	915	+274	38307	4	54/1
9	10	SEETHER <i>The Gift (Wind-Up)</i>	872	+2	38008	19	50/0
14	11	STONE SOUR <i>Through Glass (Roadrunner/IDJMG)</i>	848	+188	32617	4	50/2
10	12	DISTURBED <i>Just Stop (Reprise)</i>	811	-43	43588	25	51/0
12	13	ROB ZOMBIE <i>American Witch (Geffen/Interscope)</i>	799	+42	28325	12	45/0
11	14	MUDVAYNE <i>Fall Into Sleep (Epic)</i>	711	-71	30688	25	41/0
13	15	SHINEDOWN <i>I Dare You (Atlantic)</i>	631	-89	28385	23	44/0
16	16	EVANS BLUE <i>Cold (But I'm Still Here) (Pocket/Hollywood)</i>	606	-34	28952	27	44/0
17	17	10 YEARS <i>Through The Iris (Universal Republic)</i>	581	-24	18152	18	44/0
21	18	BLACK STONE CHERRY <i>Lonely Train (Roadrunner/IDJMG)</i>	570	+11	15231	8	43/0
18	19	MURT <i>Rapture (Capitol)</i>	554	-48	28188	22	38/0
22	20	BLUE OCTOBER <i>Hate Me (Universal Motown)</i>	551	-2	18886	13	25/1
24	21	PEARL JAM <i>Life Wasted (J/RMG)</i>	550	+38	18822	4	42/1
19	22	NICKELBACK <i>Savin' Me (Roadrunner/IDJMG)</i>	531	-53	22873	17	34/0
23	23	ATREYU <i>Ex's And Oh's (Victory)</i>	523	-23	14811	18	38/0
27	24	30 SECONDS TO MARS <i>The Kill (Immortal/Virgin)</i>	481	+27	13145	15	34/3
29	25	AFI <i>Miss Murder (Tiny Evil/Interscope)</i>	452	+88	18211	7	27/4
28	26	LOSTPROPHETS <i>Rooftops (Columbia)</i>	436	+21	8787	5	37/2
25	27	PEARL JAM <i>World Wide Suicide (J/RMG)</i>	406	-75	21353	15	31/0
31	28	TRAPT <i>Disconnected (Out Of Touch) (Warner Bros.)</i>	382	+56	17218	8	29/2
26	29	SYSTEM OF A DOWN <i>Lonely Day (American/Columbia)</i>	344	-105	16887	17	38/0
32	30	RACONTEURS <i>Steady, As She Goes (Third Man/V2)</i>	342	+28	13885	8	23/2
30	31	GODSMACK <i>Shine Down (Universal Republic)</i>	325	+248	12082	1	42/12
30	32	THEORY OF A DEADMAN <i>Santa Monica (Roadrunner/IDJMG)</i>	315	-83	7471	13	25/0
33	33	HOOBASTANK <i>Inside Of You (Island/IDJMG)</i>	302	-14	9731	9	25/0
42	34	EIGHTEEN VISIONS <i>Victim (Trustkill/Epic)</i>	283	+90	8588	3	31/4
35	35	MERCY FALL <i>I Got Life (Atlantic)</i>	283	-12	4963	12	28/2
37	36	REBEL MEETS REBEL <i>Get Outta My Life (Big Vin)</i>	237	-30	4782	14	22/0
39	37	DANKO JONES <i>First Date (Razor & Tie)</i>	206	+18	6004	9	20/0
38	38	NONPOINT <i>Alive And Kicking (Bisler Bros.)</i>	204	+1	6075	7	15/1
34	39	AVENGED SEVENFOLD <i>Beast And The Harlot (Warner Bros.)</i>	200	-112	7287	18	22/0
47	40	FLYLEAF <i>Fully Alive (Octone/RCA/RMG)</i>	190	+48	4507	2	22/8
45	41	BULLET FOR MY VALENTINE <i>Tears Don't Fall (Trustkill/Jive/Zomba Label Group)</i>	185	+31	5480	4	17/2
43	42	SYSTEM OF A DOWN <i>Kill Rock 'N Roll (American/Columbia)</i>	174	+3	8095	2	14/0
46	43	THOUSAND FOOT KRUTCH <i>Absolute (EMI Music Reactive/Tooth & Nail)</i>	171	+26	5638	3	19/3
41	44	EGYPT CENTRAL <i>Over And Under (Bisler Bros.)</i>	168	-12	3211	7	18/1
40	45	LACUNA COIL <i>Our Truth (Century Media)</i>	164	-18	3832	15	15/0
48	46	TAKING BACK SUNDAY <i>MakeDamnSure (Warner Bros.)</i>	138	+4	2821	5	7/0
50	47	ANGELS AND AIRWAVES <i>The Adventure (Suretone/Geffen)</i>	131	+1	3887	3	8/0
-	48	STAMID <i>Everything Changes (Flip/Athletic)</i>	108	-11	2351	17	26/0
49	49	FIGHTING INSTINCT <i>I Found Forever (EMI Music Reactive/Gotee)</i>	100	-32	1852	18	11/0
-	50	TOOL <i>The Pot (Volcano/Zomba Label Group)</i>	99	+11	8318	3	4/1

55 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 6/11-6/17. 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
GODSMACK <i>Shine Down (Universal Republic)</i>	12
STAMID <i>King Of All Escapes (Flip/Athletic)</i>	7
FLYLEAF <i>Fully Alive (Octone/RCA/RMG)</i>	6
SHINEDOWN <i>Heroes (Atlantic)</i>	6
DISTURBED <i>Land Of Confusion (Reprise)</i>	5
EIGHTEEN VISIONS <i>Victim (Trustkill/Epic)</i>	4
AFI <i>Miss Murder (Tiny Evil/Interscope)</i>	4
PANIC CHANNEL <i>Why Cry (Capitol)</i>	4
30 SECONDS TO MARS <i>The Kill (Immortal/Virgin)</i>	3
THOUSAND FOOT KRUTCH <i>Absolute (EMI Music Reactive/Tooth & Nail)</i>	3
MMI <i>Killing Loneliness (Sire/Warner Bros.)</i>	3

The Active Rock 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 on any play level.

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BREAKING BENJAMIN <i>The Diary Of Jane (Hollywood)</i>	+274
GODSMACK <i>Shine Down (Universal Republic)</i>	+248
STONE SOUR <i>Through Glass (Roadrunner/IDJMG)</i>	+188
EIGHTEEN VISIONS <i>Victim (Trustkill/Epic)</i>	+90
NUIDER <i>Lips Of An Angel (Universal Republic)</i>	+81
AFI <i>Miss Murder (Tiny Evil/Interscope)</i>	+68
TRAPT <i>Disconnected (Out Of Touch) (Warner Bros.)</i>	+56
FLYLEAF <i>Fully Alive (Octone/RCA/RMG)</i>	+48
WOLFMOTHER <i>Woman (Modular/Interscope)</i>	+45

MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS
10 YEARS <i>Wasteland (Universal Republic)</i>	550
NUIDER <i>Get Stoned (Universal Republic)</i>	429
DISTURBED <i>Stricken (Reprise)</i>	426
NICKELBACK <i>Animals (Roadrunner/IDJMG)</i>	424
SHINEDOWN <i>Save Me (Atlantic)</i>	390
KORN <i>Twisted Transistor (Virgin)</i>	378
AVENGED SEVENFOLD <i>Bat Country (Warner Bros.)</i>	339
SYSTEM OF A DOWN <i>Hypnotize (American/Columbia)</i>	384
MMI <i>Killing Loneliness (Sire/Warner Bros.)</i>	289
MUDVAYNE <i>Happy? (Epic)</i>	287

NEW & ACTIVE

PANIC CHANNEL <i>Why Cry (Capitol)</i>	Total Plays: 78, Total Stations: 13, Adds: 4
MMI <i>Killing Loneliness (Sire/Warner Bros.)</i>	Total Plays: 75, Total Stations: 11, Adds: 3
LYNAM <i>Tanis (Change Your Mind) (DRT)</i>	Total Plays: 63, Total Stations: 7, Adds: 0
SHINEDOWN <i>Heroes (Atlantic)</i>	Total Plays: 62, Total Stations: 10, Adds: 6
STAMID <i>King Of All Escapes (Flip/Athletic)</i>	Total Plays: 42, Total Stations: 11, Adds: 7
DISTURBED <i>Land Of Confusion (Reprise)</i>	Total Plays: 22, Total Stations: 6, Adds: 5

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 ALTERNATIVE TOP 50

June 23, 2006

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (000)	WEEKS ON CHART	TOTAL STATIONS ADDS
1	1	RED HOT CHILI PEPPERS Dani California (Warner Bros.)	2691	-14	166369	11	76/0
3	2	RACONTEURS Steady, As She Goes (Third Man/V2)	2066	+84	116333	13	71/1
4	3	AFI Miss Murder (Tiny Evil/Interscope)	2004	+50	110603	9	75/1
2	4	TOOL Vicarious (Volcano/Zomba Label Group)	1994	-57	107080	9	74/0
5	5	BLUE OCTOBER Hate Me (Universal Motown)	1787	-138	89690	22	64/0
6	6	ANGELS AND AIRWAVES The Adventure (Suretone/Geffen)	1737	+12	98713	13	65/0
7	7	THREE DAYS GRACE Animal I Have Become (Live/Zomba Label Group)	1607	+108	69077	11	64/1
9	8	GNARLS BARKLEY Crazy (Downtown/Lava/Atlantic)	1354	+69	88109	9	51/2
8	9	SHINEDOWN I Dare You (Atlantic)	1278	-121	45732	20	52/0
10	10	TAKING BACK SUNDAY MakeDamnSure (Warner Bros.)	1180	+68	52945	13	58/1
11	11	WOLFMOTHER Woman (Modular/Interscope)	1136	+43	49294	13	64/0
14	12	30 SECONDS TO MARS The Kill (Immortal/Virgin)	1106	+112	59813	19	59/4
16	13	PEARL JAM Life Wasted (J/RMG)	1080	+123	48834	5	62/1
12	14	ROCK KILLS KID Paralyzed (Fearless/Reprise/Warner Bros.)	1035	-27	40520	13	56/0
13	15	KORN Coming Undone (Virgin)	1023	+6	39828	16	48/1
18	16	BUCKCHERRY Crazy Bitch (ElevenSeven/Lava)	996	+88	49687	11	43/1
17	17	10 YEARS Wasteland (Universal Republic)	893	-25	37184	49	52/0
26	18	BREAKING BENJAMIN The Diary Of Jane (Hollywood)	880	+313	29438	3	53/5
15	19	ARCTIC MONKEYS I Bet You Look Good On The Dancefloor (Domino)	773	-206	50129	17	45/0
19	20	PANIC! AT THE DISCO The Only Difference... (Decaydance/Fueled By Ramen/Lava)	768	-58	38721	22	43/0
23	21	LOSTPROPHETS Rooftops (Columbia)	726	+73	29693	5	46/2
24	22	DASHBOARD CONFESSIONAL Don't Wait (Interscope)	668	+70	30461	5	44/1
31	23	STONE SOUR Through Glass (Roadrunner/IDJMG)	658	+190	33480	3	40/6
25	24	SNOW PATROL Hands Open (A&M/Interscope)	643	+58	31653	10	36/1
20	25	GODSMACK Speak (Universal Republic)	598	-162	23552	19	30/0
28	26	PANIC! AT THE DISCO I Write Sins... (Decaydance/Fueled By Ramen/Lava)	580	+64	30822	5	35/3
21	27	PEARL JAM World Wide Suicide (J/RMG)	578	-138	22377	15	36/0
30	28	SHE WANTS REVENGE These Things (Geffen)	565	+68	39038	8	33/0
22	29	SYSTEM OF A DOWN Lonely Day (American/Columbia)	540	-164	24807	19	32/0
29	30	YELLOWCARD Rough Landing, Holly (Capitol)	487	-13	13017	9	35/0
32	31	NICKELBACK Savin' Me (Roadrunner/IDJMG)	418	-38	20847	15	20/0
35	32	HOOBASTANK Inside Of You (Island/IDJMG)	406	-1	16947	6	28/2
43	33	RISE AGAINST Ready To Fall (Geffen)	371	+117	13236	2	31/3
39	34	SEETHER The Gift (Wind-Up)	347	+61	19381	11	20/1
33	35	DISTURBED Just Stop (Reprise)	339	-87	15713	20	22/0
34	36	YEAH YEAH YEAHS Gold Lion (Dress Up/Interscope)	319	-102	13700	19	24/0
37	37	DAMONE Out Here All Night (Island/IDJMG)	294	-18	10222	9	28/0
Debut	38	MUSE Knights of Cydonia (Warner Bros.)	291	+184	32809	1	23/11
38	39	JACK JOHNSON Upside Down (Brushfire/Universal Republic)	289	-11	18817	22	18/0
41	40	FRAY How To Save A Life (Epic)	280	+17	19889	5	17/1
44	41	KEANE Is It Any Wonder (Interscope)	278	+48	10843	3	18/2
36	42	10 YEARS Through The Iris (Universal Republic)	277	-55	8875	12	22/0
42	43	HARD-FI Hard To Beat (Atlantic)	241	-15	6214	6	21/0
45	44	RED HOT CHILI PEPPERS Tell Me Baby (Warner Bros.)	224	+12	30611	2	6/2
47	45	PLACEBO Infra-Red (Astrwerks/EMC)	214	+8	6255	4	19/3
Debut	46	PANIC CHANNEL Why Cry (Capitol)	190	+113	5506	1	25/9
46	47	MUDVAYNE Fall Into Sleep (Epic)	190	-21	8853	8	6/0
40	48	ANTI-FLAG The Press Corpse (RCA/RMG)	190	-84	3263	9	20/0
-	49	HURT Rapture (Capitol)	187	0	7586	6	11/0
Debut	50	TOOL The Pot (Volcano/Zomba Label Group)	184	+1	6936	1	6/1

POWERED BY
MEDIABASE

MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
MUSE Knights of Cydonia (Warner Bros.)	11
PANIC CHANNEL Why Cry (Capitol)	9
SAY ANYTHING Alive With The Glory Of Love (Doghouse/J/RMG)	9
GODSMACK Shine Down (Universal Republic)	8
STONE SOUR Through Glass (Roadrunner/IDJMG)	6
BREAKING BENJAMIN The Diary Of Jane (Hollywood)	5
HINDER Lips Of An Angel (Universal Republic)	5
30 SECONDS TO MARS The Kill (Immortal/Virgin)	4
HAWTHORNE HEIGHTS Pens And Needles (Victory)	4
HEAD AUTOMATICA Graduation Day (Warner Bros.)	4

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)	+313
STONE SOUR Through Glass (Roadrunner/IDJMG)	+190
MUSE Knights of Cydonia (Warner Bros.)	+184
PEARL JAM Life Wasted (J/RMG)	+123
RISE AGAINST Ready To Fall (Geffen)	+117
PANIC CHANNEL Why Cry (Capitol)	+113
30 SECONDS TO MARS The Kill (Immortal/Virgin)	+112
THREE DAYS GRACE Animal I Have... (Live/Zomba Label Group)	+108
HAWTHORNE HEIGHTS Pens And Needles (Victory)	+105
BUCKCHERRY Crazy Bitch (ElevenSeven/Lava)	+88

NEW & ACTIVE

FORT MINOR... Where'd You Go (Machine Shop/Warner Bros.)
Total Plays: 181, Total Stations: 8, Adds: 1

DRESDEN DOLLS Sing (Roadrunner)
Total Plays: 174, Total Stations: 13, Adds: 1

ROB ZOMBIE American Witch (Geffen/Interscope)
Total Plays: 164, Total Stations: 11, Adds: 0

FLYLEAF Fully Alive (Octone/RCA/RMG)
Total Plays: 157, Total Stations: 13, Adds: 1

DEATH CAB FOR CUTIE I Will Follow You... (Atlantic)
Total Plays: 146, Total Stations: 16, Adds: 3

RED JUMPSUIT APPARATUS Face Down (Virgin)
Total Plays: 140, Total Stations: 13, Adds: 0

HAWTHORNE HEIGHTS Pens And Needles (Victory)
Total Plays: 136, Total Stations: 21, Adds: 4

SECRET MACHINES Lightning Blue Eyes (Reprise)
Total Plays: 135, Total Stations: 10, Adds: 0

HIM Killing Loneliness (Sire/Warner Bros.)
Total Plays: 133, Total Stations: 12, Adds: 0

SYSTEM OF A DOWN Kill Rock 'N Roll (American/Columbia)
Total Plays: 122, Total Stations: 10, 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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jschoenberger@radioandrecords.com

Time To Vote!

Thank you for submitting your nominations for this year's Triple A Industry Achievement Awards. All eligible voters will receive their voting instructions online via Election Services Corporation, and the deadline for voting is July 7.

This year the awards will be presented at the Awards Luncheon that takes place Aug. 5 at the R&R Triple A Summit in Boulder, CO.

STATION OF THE YEAR, MARKETS 1-25 (COMMERCIAL)

WBOS/Boston
WXRV/Boston
WXRT/Chicago

KBCO/Denver
KINK/Portland, OR
KFOG/San Francisco

STATION OF THE YEAR, MARKETS 26-100 (COMMERCIAL)

KGSR/Austin
WTTS/Indianapolis
WMMM/Madison

WZEW/Mobile
KPIG/Monterey
KWMT/Tucson

STATION OF THE YEAR, MARKETS 101+ (COMMERCIAL)

WNCS/Burlington, VT
WMVY/Cape Cod, MA
WEHM/Hampton-Riverhead, NY

KTHX/Reno, NV
KBAC/Santa Fe, NM
WXP/White Plains, NY

STATION OF THE YEAR (NONCOMMERCIAL)

WAPS/Akron
WTMD/Baltimore
KCMP/Minneapolis

WFUV/New York
WXP/Philadelphia
KEXP/Seattle

LABEL OF THE YEAR — PLATINUM

Columbia
Epic
Interscope/Geffen/A&M

Reprise
Warner Bros.
Virgin

LABEL OF THE YEAR — GOLD

Alligator
ATO
New West

Rounder
Vanguard
V2-Artemis

PROGRAM DIRECTOR/OM OF THE YEAR



Scott Arbough
KBCO/Denver



Dave Benson
KFOG/San Francisco



Lauren MacLeash
KTCZ/Minneapolis



Dana Marshall
WXRV/Boston



Bruce Warren
WXP/Philadelphia



Norm Winer
WXRT/Chicago

PROMOTION EXECUTIVE OF THE YEAR



Brian Corona
Atlantic



Alex Coronfly
Reprise



Ray Di Pietro
Lost Highway



James Evans
Interscope/Geffen/A&M



Lisa Sonkin
Epic



Trina Tombrink
Columbia

MUSIC DIRECTOR OF THE YEAR



Mark Abuzzahab
KBCO/Denver



Laura Duncan
WTTS/Indianapolis



John Farneda
WXRT/Chicago



David Ginsburg
WBOS/Boston



Kelly Ransford
KFOG/San Francisco



Kevin Welch
KINK/Portland, OR

PERSONALITY/SHOW OF THE YEAR



David Dye
WXP/Philadelphia &
World Cafe



Rita Houston
WFUV/New York



Dave Morey
KFOG/San Francisco



Marty Riemer
KMTT/Seattle



Brett Saunders
KBCO/Denver



Big Rick Stuart
KFOG/San Francisco

R&R TRIPLE A TOP 30

June 23, 2006

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (000)	WEEKS ON CHART	TOTAL STATIONS/ADDS
4	1	GNARLS BARKLEY Crazy (Downtown/Lava/Atlantic)	378	+44	23968	5	21/1
3	2	KT TUNSTALL Suddenly I See (Relentless/Virgin)	355	+9	15542	16	20/0
1	3	SHAWN MULLINS Beautiful Wreck (Vanguard)	351	-5	16527	23	20/0
2	4	RED HOT CHILI PEPPERS Dani California (Warner Bros.)	347	-3	19067	11	19/1
5	5	MAT KEARNEY Nothing Left To Lose (Aware/Columbia)	333	+5	17668	20	21/1
6	6	M. KNOPFLER & E. HARRIS This Is Us (Nonesuch/Warner Bros.)	315	-4	15237	9	19/0
10	7	JAMES BLUNT High (Custard/Atlantic)	306	+33	12195	12	19/0
8	8	GUSTER One Man Wrecking Machine (Reprise)	303	-3	11417	12	21/0
7	9	BEN HARPER Better Way (Virgin)	301	-8	12016	18	22/0
11	10	LOS LONELY BOYS Diamonds (Or Music/Epic)	285	+17	16557	8	20/0
12	11	CHRIS ISAAK King Without A Castle (Reprise)	262	+4	8692	10	20/0
9	12	JACK JOHNSON Upside Down (Brushfire/Universal Republic)	243	-52	16557	23	23/0
16	13	KEANE Is It Any Wonder (Interscope)	240	+18	9470	5	20/1
17	14	RACONTEURS Steady, As She Goes (Third Man/V2)	222	+15	11894	9	12/0
13	15	DEATH CAB FOR CUTIE Crooked Teeth (Atlantic)	210	-37	11986	20	18/0
14	16	AUGUSTANA Boston (Epic)	209	-36	7863	18	15/0
15	17	GOO GOO DOLLS Stay With You (Warner Bros.)	203	-25	9861	8	16/0
21	18	GOMEZ How We Operate (ATO/RMG)	192	+13	8537	9	19/1
19	19	FRAY How To Save A Life (Epic)	189	-3	7418	5	14/0
18	20	SNOW PATROL Hands Open (A&M/Interscope)	183	-23	5805	11	15/0
20	21	PAUL SIMON Outrageous (Warner Bros.)	170	-19	7046	6	13/0
22	22	COLOPLAY The Hardest Part (Capitol)	163	0	6803	3	11/0
23	23	CORINNE BAILEY RAE Put Your Records On (Capitol)	162	+17	8355	3	13/0
26	24	BRANDI CARLILE What Can I Say (Red Ink/Columbia)	130	+3	4918	19	10/0
25	25	SHERYL CROW I Know Why (A&M/Interscope)	126	-7	4730	4	10/0
27	26	DONAVON FRANKENREITER Move By Yourself (Lost Highway)	120	-4	4444	4	12/0
29	27	BRUCE SPRINGSTEEN Pay Me My Money Down (Columbia)	119	+6	3509	3	11/1
28	28	JACKIE GREENE I'm So Gone (Verve Forecast/VMG)	112	-11	5787	8	11/0
Debut	29	SONYA KITCHELL Let Me Go (Velour)	106	+2	4198	1	10/0
-	30	INXS Afterglow (Epic)	104	+2	6749	13	9/0

24 Triple A reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 6/11-6/17. 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

FIVE FOR FIGHTING The Riddle (Aware/Columbia)
Total Plays: 100, Total Stations: 7, Adds: 0

ROCK KILLS KID Paralyzed (Fearless/Reprise/Warner Bros.)
Total Plays: 83, Total Stations: 9, Adds: 1

ELVIS COSTELLO... Tears, Tears & More Tears (Verve Forecast/VMG)
Total Plays: 82, Total Stations: 9, Adds: 0

WIDESPREAD PANIC Second Skin (Sanctuary/SRG)
Total Plays: 80, Total Stations: 12, Adds: 1

JAMES HUNTER People Gonna Talk (Go/Rounder)

Total Plays: 80, Total Stations: 6, Adds: 0

BRUCE COCKBURN Different When It Comes To You (True North/Rounder)

Total Plays: 75, Total Stations: 8, Adds: 2

TRAIN Am I Reaching You Now (Columbia)

Total Plays: 75, Total Stations: 6, Adds: 1

SOUL ASYLUM Stand Up And Be Strong (Legacy)

Total Plays: 68, Total Stations: 11, Adds: 3

FOO FIGHTERS Miracle (RCA/RMG)

Total Plays: 68, Total Stations: 6, Adds: 0

EUPHORIA Back Against The Wall (Zoe/Rounder)

Total Plays: 67, Total Stations: 7, Adds: 0

Songs ranked by total plays

POWERED BY
MEDIABASE

MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
TOM PETTY Saving Grace (American/Warner Bros.)	19
TOBY LIGHTMAN Holding Me Down (Lava/Atlantic)	6
ZIGGY MARLEY Love Is My Religion (Tuff Gong)	5
SNOW PATROL Chasing Cars (A&M/Interscope)	4
JOHN MAYER Waiting On The World To Change (Aware/Columbia)	4
SOUL ASYLUM Stand Up And Be Strong (Legacy)	3
JOHNNY CASH God's Gonna Cut You Down (American/Lost Highway)	3
BRUCE COCKBURN Different When It... (True North/Rounder)	2
ALEJANDRO ESCOVEDO Break This Time (Back Porch/Narada/EMI)	2
ELIOT MORRIS Balancing The World (Universal Motown)	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
TOM PETTY Saving Grace (American/Warner Bros.)	+57
ZIGGY MARLEY Love Is My Religion (Tuff Gong)	+49
GNARLS BARKLEY Crazy (Downtown/Lava/Atlantic)	+44
BRUCE COCKBURN Different When It... (True North/Rounder)	+35
JAMES BLUNT High (Custard/Atlantic)	+33
SNOW PATROL Chasing Cars (A&M/Interscope)	+32
DIXIE CHICKS Not Ready To Make Nice (Open Wide/Columbia)	+28
GIN BLOSSOMS Learning The Hard Way (Hybrid)	+27
TRAIN Am I Reaching You Now (Columbia)	+26
JOHN MAYER Waiting On The World To Change (Aware/Columbia)	+24

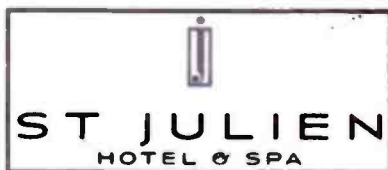
MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS
KT TUNSTALL Black Horse & The Cherry Tree (Relentless/Virgin)	214
FRAY Over My Head (Cable Car) (Epic)	201
COLOPLAY Talk (Capitol)	155
DEATH CAB FOR CUTIE Soul Meets Body (Atlantic)	131
HERBIE HANCOCK... Stitched Up (Hear Music/Vector)	99
AQUALUNG Brighter Than... (Slightly Bigger/Red Ink/Columbia)	85
GOO GOO DOLLS Better Days (Warner Bros.)	84
TRAIN Cab (Columbia)	80
COLDPLAY Speed Of Sound (Capitol)	74
JACK JOHNSON Good People (Brushfire/Universal Republic)	74

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AUGUST 2-5, 2006

RR TRIPLE A TOP 30 INDICATOR

June 23, 2006

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS ADDS
1	1	MARK KNOPFLER & EMMYLOU HARRIS This Is Us (Nonesuch/Warner Bros.)	728	-13	7572	9	49/1
2	2	LOS LONELY BOYS Diamonds (Dr Music/Epic)	703	+20	5501	8	45/0
3	3	PAUL SIMON Outrageous (Warner Bros.)	632	+36	5702	6	41/0
5	4	GOMEZ How We Operate (ATQ/RMG)	605	+22	6005	12	41/0
4	5	GUSTER One Man Wrecking Machine (Reprise)	577	-19	4757	11	36/0
6	6	RED HOT CHILI PEPPERS Dani California (Warner Bros.)	561	-10	3788	10	30/0
7	7	KT TUNSTALL Suddenly I See (Relentless/Virgin)	535	-36	5263	16	32/0
11	8	DDNAVON FRANKENREITER Move By Yourself (Lost Highway)	509	+55	3710	8	40/0
9	9	ELVIS COSTELLO... Tears, Tears & More Tears (Verve Forecast/VMG)	482	+12	5650	8	41/0
12	10	CORINNE BAILEY RAE Put Your Records On (Capitol)	463	+43	4150	6	37/2
17	11	GNARLS BARKLEY Crazy (Downtown/Lava/Atlantic)	454	+89	5498	2	36/5
8	12	BEN HARPER Better Way (Virgin)	447	-49	3595	19	33/0
10	13	CHRIS ISAAK King Without A Castle (Reprise)	438	-28	2738	10	29/0
14	14	WIDESPREAD PANIC Second Skin (Sanctuary/SRG)	386	-7	3177	5	39/0
15	15	BRUCE SPRINGSTEEN Pay Me My Money Down (Columbia)	382	+4	3204	7	33/1
18	16	KEANE Is It Any Wonder (Interscope)	377	+18	4643	4	31/0
19	17	KEB' MO' Remain Silent (Red Ink/Epic)	369	+21	3009	3	40/2
16	18	ERIC LINDELL Give It Time (Alligator)	356	-11	1776	8	32/0
13	19	MAT KEARNEY Nothing Left To Lose (A&M/Columbia)	340	-82	1935	16	22/0
22	20	JAMES BLUNT High (Custard/Atlantic)	321	+4	1343	9	19/0
24	21	FRAY How To Save A Life (Epic)	316	0	2155	13	23/0
20	22	SNOW PATROL Hands Open (A&M/Interscope)	312	-26	2855	6	24/1
26	23	RACONTEURS Steady, As She Goes (Third Man/V2)	291	+14	4230	5	23/1
28	24	COLDPLAY The Hardest Part (Capitol)	288	+20	2168	3	18/0
Debut	25	BRUCE COCKBURN Different When It Comes To You (True North/Rounder)	285	+84	1678	1	36/5
25	26	WORLD PARTY What Does It Mean Now? (Seaview)	285	-25	4558	9	29/0
27	27	SONYA KITCHELL Let Me Go (Velour)	283	-13	1874	12	28/1
29	28	GOO GOO DOLLS Stay With You (Warner Bros.)	242	-16	903	4	14/0
Debut	29	GIN BLOSSOMS Learning The Hard Way (Hybrid)	232	+57	893	1	25/0
Debut	30	NEIL YOUNG Lookin' For A Leader (Reprise)	225	-4	1997	1	24/0

54 Triple A reporters. Songs ranked by total plays for the airplay week of Sunday 6/11 - Saturday 6/17. © 2006 Radio & Records

MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
TOM PETTY Saving Grace (American/Warner Bros.)	28
ZIGGY MANNLEY Love Is My Religion (Tuff Gong)	11
JOHNNY CASH God's Gonna Cut... (American/Lost Highway)	10
GOLDEN SMOG 5-22-02 (Lost Highway)	9
ELIOT MORRIS Balancing The World (Universal Motown)	8
BRUCE COCKBURN Different When It... (True North/Rounder)	6
GNARLS BARKLEY Crazy (Downtown/Lava/Atlantic)	5
ROCK KILLS KID Paralyzed (Fearless/Reprise/Warner Bros.)	5
TOBY LIGHTMAN Holding Me Down (Lava/Atlantic)	5
M. FRANTI & SPEARHEAD I Know I'm Not Alone (Anti/Epitaph)	5

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
GNARLS BARKLEY Crazy (Downtown/Lava/Atlantic)	+89
BRUCE COCKBURN Different When It... (True North/Rounder)	+84
ZIGGY MANNLEY Love Is My Religion (Tuff Gong)	+82
GOLDEN SMOG 5-22-02 (Lost Highway)	+70
GIN BLOSSOMS Learning The Hard Way (Hybrid)	+57
DDNAVON FRANKENREITER Move By Yourself (Lost Highway)	+55
TOM PETTY Saving Grace (American/Warner Bros.)	+52
EDIE BRICCELLI & NEW BOWMANS One Last Time (Fantasy)	+47
CORINNE BAILEY RAE Put Your Records On (Capitol)	+43
FOO FIGHTERS Miracle (RCA/RMG)	+41

NATIONAL PROGRAMMING

World Cafe - Dan Reed 215-898-6677
No adds reported this week

Acoustic Cafe - Rob Reinhart 734-761-2043

FRANK BLACK I'm Not Dead
KEB' MO' It'll Be Your Water
KRIS DELMHORST Gakppi Baldesare

REPORTERS

Stations and their adds listed alphabetically by market

<p>Albuquerque, NM KRQE 89.5 FM 1. ROCK KILLS KID 2. ELIOT MORRIS 3. TOBY LIGHTMAN 4. SNOW PATROL 5. BRUCE COCKBURN 6. ZIGGY MANNLEY 7. GOLDEN SMOG 8. TOM PETTY</p>	<p>Albuquerque, NM KRQE 89.5 FM 1. ROCK KILLS KID 2. ELIOT MORRIS 3. TOBY LIGHTMAN 4. SNOW PATROL 5. BRUCE COCKBURN 6. ZIGGY MANNLEY 7. GOLDEN SMOG 8. TOM PETTY</p>	<p>Albuquerque, NM KRQE 89.5 FM 1. ROCK KILLS KID 2. ELIOT MORRIS 3. TOBY LIGHTMAN 4. SNOW PATROL 5. BRUCE COCKBURN 6. ZIGGY MANNLEY 7. GOLDEN SMOG 8. TOM PETTY</p>	<p>Albuquerque, NM KRQE 89.5 FM 1. ROCK KILLS KID 2. ELIOT MORRIS 3. TOBY LIGHTMAN 4. SNOW PATROL 5. BRUCE COCKBURN 6. ZIGGY MANNLEY 7. GOLDEN SMOG 8. TOM PETTY</p>	<p>Albuquerque, NM KRQE 89.5 FM 1. ROCK KILLS KID 2. ELIOT MORRIS 3. TOBY LIGHTMAN 4. SNOW PATROL 5. BRUCE COCKBURN 6. ZIGGY MANNLEY 7. GOLDEN SMOG 8. TOM PETTY</p>	<p>Albuquerque, NM KRQE 89.5 FM 1. ROCK KILLS KID 2. ELIOT MORRIS 3. TOBY LIGHTMAN 4. SNOW PATROL 5. BRUCE COCKBURN 6. ZIGGY MANNLEY 7. GOLDEN SMOG 8. 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ON THE RECORD

Damon Grossman
National Dir./Radio Promotion,
Music Allies



The opportunity to be involved with an artist like Sonya Kitchell on her debut release has been an incomparable experience. She debuted this week on the monitored chart. Two months into the project she has sold over 40,000 records, which, for a debut Triple A artist, is rare. And Starbucks has committed to sell *Words Came Back to Me* until the fall. • "Let Me Go" was nearly out of the box at major-market stations like KBCO/Denver and KTCZ/Minneapolis; Sonya has had major TV attention from *Extra* to CNN to *The Late Show With David Letterman*; and her press coverage has been stellar. • She even received unexpected praise from Academy Award winner Halle Berry, who said in an interview, "I'm all over Sonya Kitchell right now, and when I get something that I like, I play it over and over and over again. I'm not tired of it yet." Finally, NPR's *All Things Considered* did a piece on Sonya just a few weeks ago. • While touring coast to coast, Sonya has already written 20 new songs that she is mixing into her sets, so you know she is an artist who will be creating music for years to come. She is also proving herself show by show. One dramatic instance of that was when Herbie Hancock saw her perform in Los Angeles and booked her to open for him on a couple of dates. Herbie Hancock! Need I say more?

Talk about a meteoric rise to the top! **Gnarls Barkley's** "Crazy" is at No. 1 after only four weeks, and **KT Tunstall** is right behind them at 2" ... **Mat Kearney** and **James Blunt** are also in the bulleted top 10, and **Los Lonely Boys** come into the category at 10" ... Other projects continuing to show growth include **Chris Isaak**, **Keane**, **The Raconteurs**, **Corinne Bailey Rae** and **Bruce Springsteen** ... **Sonya Kitchell** debuts ... On the Indicator chart, **Mark Knopfer & Emmylou Harris** hold at No. 1 for the fourth week, with **LLB**, **Paul Simon** and **Gomez** rounding out the bulleted top five ... Other projects making gains include **Donavon Frankenreiter** (now top 10 at 8"), **Elvis Costello & Allen Toussaint** (9"), **Bailey Rae** (10"), **KeB' Mo'** (17") and **The Fray** (21") ... **Bruce Cockburn** and **The Gln Blossoms** debut ... In the Most Added category, the brand-new **Tom Petty** song is off to an excellent start with 39 total stations. Also having a good week are **Ziggy Marley**, with 14 more stations; **Johnny Cash**, pulling down a dozen; and **Toby Lightman**, with 11 first-week adds ... Others starting off well include **Elliot Morris**, **Landon Pigg** and **Michael Franti & Spearhead**.

Triple A ON THE RADIO

AAA ARTIST OF THE WEEK

ARTIST: **Dixie Chicks**
LABEL: **Open Wide/Columbia**

By **JUNI SCHREIBER**/TRIPLE A & AMERICANA EDITOR

Ladies and gentlemen, we have a golden opportunity here. We have the chance to make a bold statement about freedom of expression and the right to let one's political beliefs rise to the surface without fear of reprisal or bodily harm. All we have to do is support some brave ladies who have decided to stand up for what they believe in even if that means forfeiting an amazingly successful career. All we have to do is play their music.

I am referring to **Natalie Maines** and sisters **Emily Robison** and **Martie McGuire**, also known as **The Dixie Chicks**. They may be rooted in the country-music scene, but in many ways they stand far apart from that community, and, after the fallout from **Maines'** comments about the president while the band was on tour in Europe in 2003, they have distanced themselves even further from their beginnings.

Those beginnings reach back to the early '90s with a different band lineup, but it wasn't until **Robison** and **McGuire** brought in **Maines** that they found a formula that clicked in a big way. Even though the **Chicks** (their name is taken from the **Little Feat** song "Dixie Chicken") made themselves international superstars from a country base, they have always been broader musically than the vast majority of their country contemporaries.

Now they return with their seventh album, *Taking the Long Way*, which could easily place them on a different musical stage. One could say that the flak they have had to endure over the past couple of years has forced them to reinvent themselves, but I'd say the circumstances have simply helped push them in a direction they were already headed.

"I don't want to say that we set out to make a rock record, but we definitely didn't set out to make a country record," says **Maines**. "Everything felt more personal this time. I go back to the songs we've done in the past, and there's more maturity, depth and intelligence on these new ones."

To realize their new creative desires, the **Chicks** brought in producer **Rick Rubin**. And, for the first time, they had a hand in writing every single song on the album with collaborators including **Sheryl Crow**, **Gary Louris**, **Mike Campbell**, **Linda Perry**, **KeB' Mo'** and **Dan Wilson** (who helped with six of the 14 tracks).

The bottom line is, this a great album, and we should be playing it. Aside from "Not Ready to Make Nice" and the new single, "Voice Inside My Head," several other songs from this country rock album deserve your attention, including "The Long Way Around," "Lubbock or Leave it" and "Baby Hold On."

The **Dixie Chicks** are much more than a successful female country act: They are the most successful female group in all of music, selling over 30 million albums. They are consummate musicians, incredible vocalists, solid songwriters and amazing entertainers. Don't you think it's time we gave them a new home, a home where they belong?



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RR AMERICANA TOP 30 ALBUMS



June 23, 2006

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	THIS WEEK PLAYS	+/- PLAYS	CUMULATIVE PLAYS
1	1	B. SPRINGSTEEN <i>We Shall Overcome... (Columbia)</i>	582	-33	3625
3	2	K. KANE, K. WELCH, F. KAPLIN <i>Last John Dean (Compass)</i>	485	+28	3487
2	3	M. KNOPFLER... <i>All The Roadrunning (Nonesuch/Warner Bros.)</i>	452	-1	3122
5	4	SLAID CLEAVES <i>Unsung (Rounder)</i>	383	+33	1525
4	5	DAVE ALVIN <i>West Of The West (Yap Roc)</i>	374	+12	1888
6	6	VARIOUS <i>Sail Away: Songs Of Randy Newman (Sugar Hill)</i>	322	-23	2731
20	7	SAM BUSH <i>Laps In Seven (Sugar Hill)</i>	289	+78	853
8	8	SHOOTER JENNINGS <i>Electric Rodeo (Universal South)</i>	272	-18	3031
10	9	A. ESCOVEDO <i>The Boxing Mirror (Back Porch/Narada/EMI)</i>	268	-17	2248
11	10	SCOTT MILLER <i>Citation (Sugar Hill)</i>	266	-15	3952
14	11	DOXIE CINCKS <i>Taking The Long Way (Open Wide/Columbia)</i>	265	+27	1371
7	12	HANK III <i>Straight To Hell (Bruc/Curb)</i>	253	-35	6288
13	13	JEFFREY FOUCAULT <i>Ghost Reporter (Signature Sounds)</i>	247	-5	1888
18	14	ALLISON MOORER <i>Getting Somewhere (Sugar Hill)</i>	248	+19	918
9	15	LITTLE WILLIES <i>Little Willies (Milking Bull/EMC)</i>	231	-55	6068
12	16	RADNEY FOSTER <i>This World We Live In (Ducktone)</i>	222	-54	4955
18	17	HOUSTON MARCHMAN <i>Key To The Highway (BCD)</i>	221	-2	1817
15	18	M. STUART... <i>Live At The Ryman (Superlone/Universal South)</i>	220	-8	2885
26	19	JOHN COWAN <i>New Tattoe (Pinecastle)</i>	220	+23	781
Derby	20	DERAILERS <i>Soldiers Of Love (Palo Duro)</i>	214	+42	542
24	21	YONDER MOUNTAIN... <i>Yonder Mountain String Band (Vanguard)</i>	212	+7	1588
23	22	BRUCE ROBISON <i>Eleven Stories (Sustain)</i>	202	-4	1948
Derby	23	FRED EAGLESMITH <i>Milly's Cafe (AMU)</i>	195	+72	343
Derby	24	T BONE BURNETT <i>The True False Identity (DMZ/Columbia)</i>	189	+24	878
19	25	BOB DELEVANTE <i>Columbus And The Colossal Mistake (Raley)</i>	188	-27	1878
21	26	DALE WATSON <i>Whiskey Or God (Palo Duro)</i>	188	-28	2885
28	27	WEL YOUNG <i>Living With War (Reprise)</i>	188	-12	1158
17	28	TOM RUSSELL <i>Love And Fear (HighTone)</i>	175	-47	4834
Derby	29	WAYBACKS <i>From The Pasture To The Future (Compass)</i>	174	+12	1445
22	30	SHAWN MULLINS <i>9th Ward Pickin' Parlor (Vanguard)</i>	168	-38	5785

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.

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AMERICANA SPOTLIGHT

By John Schoenberger

Artist: Various

Label: Sugar Hill



For decades Randy Newman has written songs that have mixed politics, religion and social commentary. Sometimes they're done with a satirical sense of humor, and other times they're as serious as a heart attack. *Sail Away: The Songs of Randy Newman* — a tribute produced by Steve Fishell — draws from some of his finest works and features a broad range of artists who take on the songs and give them new life. The performers include Tim O'Brien, Sonny Landreth, The Del McCoury Band, Reckless Kelly & Joe Ely, Allison Moorer, Steve Earle, Bela Fleck, Sam Bush, Guster, The Duhks, Marc Broussard and Kim Richey. They are all good, but I really like

"Sail Away" (O'Brien), "Louisiana 1927" (Landreth), "Riders in the Rain" (Reckless Kelly & Ely), "Rednecks" (Earle) and "You Can Leave Your Hat On" (Broussard).

AMERICANA NEWS

The Americana Music Association has announced the first showcase artists for its Americana Music Conference, Sept. 20-22 in Nashville. Confirmed to perform are Dave Alvin; Cherryholmes (the reigning IBMA Entertainer of the Year); Grayson Capps; Elizabeth Cook; Bob Delevante; The Hacienda Brothers; Kieran Kane, Kevin Welch & Fats Kaplin; Scott Miller & The Commonwealth; Mountain Heart; Lee Rocker; Garrison Starr; Dale Watson; and Tony Joe White. Nearly 60 more acts will be added over the next several weeks ... Another *Dukes of Hazzard* movie is in the works, with Willie Nelson revisiting his role of Uncle Jesse. Nelson is currently filming in California. The movie is a prequel to the theatrical film of last year and is expected to go directly to DVD ... Respected author Holly George-Warren and illustrator Laura Levine have collaborated on a new book called *Honky-Tonk Heroes & Hillbilly Angels: The Pioneers of Country & Western* for the children's division of Houghton-Mifflin ... Grammy-winning bandleader and Asleep At The Wheel founder Ray Benson has launched a two-act musical that opened last week in San Antonio called *A Ride With Bob*. The musical will play the Kennedy Center in Washington later this year.

MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
DARRELL SCOTT <i>The Invisible Man (Full Light)</i>	18
RAY WYLIE HUBBARD <i>Snake Farm (Sustain)</i>	18
VARIOUS <i>The Pilgrim: A Celebration Of Kris Kristofferson (American Roots)</i>	15
RAMBLIN' JACK ELLIOTT <i>I Stand Alone (Anti/Epitaph)</i>	14
MACIENDA BROTHERS <i>What's Wrong With Right (Proper American)</i>	12
RALPH STANLEY <i>A Distant Land To Roam: Songs Of The Carter Family (DMZ/Columbia)</i>	12
DERAILERS <i>Soldiers Of Love (Palo Duro)</i>	9
GWIN SISTERS <i>Blood Oranges (Sweetbird)</i>	9

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20 Years Of Joy

Sarasota station celebrates with listeners

This month WJIS (The Joy FM)/Sarasota, FL celebrates 20 years of service, and it's doing so by giving back to the listeners. Throughout this year the station is granting 20 wishes submitted by listeners for others in the community.

This week we'll hear from WJIS GM Jeff MacFarlane, PD Steve Swanson and Promotion Director Carmen Brown about the history of WJIS, its links to Sarasota and its huge anniversary promotion.

All About The Listeners

WJIS signed on in 1986. "The station is part of the Radio Training Network and was birthed out of President Jim Campbell's vision," says MacFarlane. "He was the founder of WCIE/Lakeland and WLFJ/Greenville, SC. We were originally licensed to Evangelical Christian School in Lakeland, which was part of Carpenters Home Church at the time.

"In 1989, three years after we signed on, Radio Training Network was formed with this station and Greenville as the foundation, and it's grown over the years." The Joy FM Network now consists of 12 frequencies in Florida.

How did The Joy FM decide how it would celebrate its 20th anniversary? Swanson says, "One of the big questions we had when we did the brainstorming at the end of last year was, 'Do the listeners care, and what difference does it make to them that we're 20 years old?'"

"The decision was made, and rightly so, to turn our attention to the listeners. The '20 Wishes' promotion is focused on the listeners and their needs. It's also an opportunity for the listeners to actually participate in granting wishes.

"The '20 Wishes' promotion is the big umbrella, but we're doing all we can to interact with the listeners in as many places as we can, whether it be at the state fair, at the sticker stops we do every week or at the other events that we do to draw people together to celebrate in the community."

Community-Minded

Swanson continues, "One of the things that sets this station apart, and I'm glad for it, is that we're very intentional about being with the people who listen to and support the station and the people who are finding out about us for the first time.

"Part of the fabric here is community. That's been a theme and a strong thread of the station since the first day, I'm sure, and I know it has been in the 11 years that I've been here. I'm excited that people are as excited as they are about the station."

At a recent staff meeting a tape of the station's sign-on was played. "One of the great things about hearing the tape of that very first broadcast was that the values and the fabric that the station was founded on are still in place today," says MacFarlane.

"With the way that things shift and move and as fluid as the culture is, it was meaningful to hear that we're carrying forward the same foundational principles that marked the beginning of the station. It was really affirming for all of us to hear that."



Jeff MacFarlane



Steve Swanson

Longevity & Personality

Swanson mentioned that he's been at the station for 11 years. MacFarlane has been there for 17 years, and a couple of the personalities have been there even longer.

"One of our morning guys, Bill Martin, was actually the first overnight guy the station ever had, and Michelle Tellone has been here since Day One," MacFarlane says. "She does our evening show and our youth show on Saturday nights. She's an amazing communicator.

"That longevity reflects on Jim Campbell first and foremost, because he's the type of

who are youth leaders, to have a weekend away. We sent them to South Beach in Miami for a romantic weekend getaway.

"Wish No. 2 was done with Casting Crowns. Lela has leukemia, and her wish was to meet Casting Crowns, so we set up coffee with the band. Wish No. 3 was with Steven Curtis Chapman. A woman had written in for her husband, who had cared for her while she was going through cancer treatment.

"Wish No. 4 was for a washer and dryer for a single mom who works at Chili's and had been taking her 8-year-old son with her to the laundromat. Then there was an elderly retired couple who wanted to go see their first granddaughter graduate from college. We bought them airline tickets."

A Helping Hand

"But, without question, the most emotional wish thus far has been the one we did next," Brown continues. "About six weeks ago, Mary, here in our office, called me on my cell phone and said, 'Carmen, I just got one of the hardest calls I've ever taken here at The Joy FM.'

"It was from the mother of a pregnant woman named Becca. The mother said that Becca's husband, Mike, was in Iraq, and that Becca was pregnant and due to deliver in July.

"The mother said that the night before she had been on our website, submitting a wish for a nursery for Becca and Mike. That morning the Army had pulled up in front of their house to tell Becca that Mike had been killed, the day before his 24th birthday.

"The Friday before Memorial Day we surprised Becca. We got her grandmother and mom and Mike's mom, and we all went over and told her that we were going to give her a baby shower and get her that nursery.

"As soon as we aired this, our listeners responded. We took Becca to Target and Babys R Us and had her register, and we put her registry on our website. Now we are surrounded by baby stuff. It's been really cool."

Great Stories

"Our Father's Day Wish is for a man who is a double amputee," Brown continues. His daughter wrote in for him. He can't take a bath or shower without help because his bathroom is not accessible, so we've gotten together with a local contractor, and we're going to make his bathroom accessible.

"We've had some fun wishes too. If you're familiar with the Roach Approach videos, we have Wacky World Studios here in Oldsmar, FL. Bruce Barry, creator of Roach Approach, lives here. We had one wish where a father wanted to take his son to see the studios.

"There are some great stories, and we're going to carry them right up through the end of the year. At the end of the year we want to have a '20 Wish/20 Year' gathering and have a big slide show and recap all of the wishes from this year."

In closing our look at the first 20 years of WJIS, Swanson says, "I had a pastor who used to be fond of saying 'The best is yet to come.' I truly believe that too. Who knows where we'll be in five years, 10 years or 20 years — but it's gonna be great!"



person with whom people come first. I've seen that over and over again over the years, and it's reflected in the tenure that people have at the company.

"Even the people we would consider to be newer have been here a while. Dan Brody, our midday guy, has been here five or six years, and Dave Cruse, our other morning guy, was here for five years the first time and has been back for a year this time."

Swanson adds, "He has a lifetime contract this time, but we haven't decided if it's his life or ours."

The rest of the station staff tends to hang around for a while too. "Our Office Manager, Joyce's, last day was a week ago, and she had been here for 13 years," MacFarlane says. "She left to take a position in her church. We have a lot of people in support roles who have been with us for a long time."

"One of the things we talk about quite a bit here is that what's happening in the hallways is reflected on the airwaves," Swanson says. "People hear that we're family, that we have relationships. They hear that we struggle, that we enjoy each other's company, and, hopefully, they understand that the station's different. It sounds different. It feels different. There's a personality to it that comes through."

20 Wishes

About planning a yearlong promotion to go along with WJIS's 20-year celebration, Brown says, "Last December we got together as a staff and said, 'OK, next year is our 20th year. What can we do?' *Extreme Makeover: Home Edition* is so huge right now, and we kind of wanted that feel to it.

"We kicked it off Valentine's Day. For wish No. 1, someone had written that she wanted her best friend and her best friend's husband,



Carmen Brown

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— Michael Grimm PD/MD
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Kansas City, MO

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no hype... just hits

R/R CHRISTIAN AC TOP 30

June 23, 2006

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)	1100	-21	20	42/0
2	2	AARON SHUST My Savior My God (Brash)	1175	-23	24	40/0
3	3	MERCYME So Long Self (INO)	1123	+6	13	40/0
6	4	SELAH W/MELODIE CRITTENDEN Bless The Broken Road (Curb)	1003	+55	17	38/0
4	5	CHRIS TOMLIN How Great Is Our God (Sixsteps/Sparrow/EMI CMG)	989	-20	25	41/0
5	6	MARK HARRIS Find Your Wings (INO/Columbia)	983	+18	13	35/1
7	7	KUTLESS Strong Tower (BEC/Tooth & Nail)	911	+39	16	33/2
9	8	THIRD DAY Mountain Of God (Essential/PLG)	887	+124	6	38/2
8	9	BRIAN LITRELL Welcome Home (Reunion/PLG)	876	+60	10	37/0
10	10	MATTHEW WEST Only Grace (Universal South/EMI CMG)	738	-23	30	37/0
11	11	MARK SCHULTZ I Am (Word/Curb/Warner Bros.)	648	-38	42	38/0
12	12	BARLOWGIRL I Need You To Love Me (Fervent/Curb/Warner Bros.)	589	-31	19	30/0
15	13	DAVID CROWDER BAND Wholly Yours (Sixsteps/Sparrow/EMI CMG)	561	+58	9	26/1
13	14	WATERMARK Light Of The World (Rocketown)	549	-18	18	29/0
14	15	JEREMY CAMP This Man (BEC/Tooth & Nail)	490	-58	41	36/0
17	16	PAUL COLMAN Holding Onto You (Inpop)	359	+15	12	16/1
20	17	AFTERS All That I Am (Simple/INO)	321	+27	9	16/1
21	18	STORYSIDE:B More To This Life (Gotee)	315	+25	3	18/1
24	19	AYIESHA WOODS Happy (Gotee)	309	+44	4	17/1
22	20	JEREMY RIDDLE Sweetly Broken (VMG)	303	+22	4	12/1
16	21	TODD AGNEW My Jesus (SRE/Ardent)	296	-51	16	17/0
25	22	NICHOLE NORDEMAN Real To Me (Sparrow/EMI CMG)	294	+30	2	15/5
23	23	BROTHER'S KEEPER He Took The Scars (Training Union/Ardent)	292	+13	7	14/1
18	24	SHAWN MCDONALD Free (Sparrow/EMI CMG)	289	-19	14	19/0
19	25	WARREN BARFIELD Saved (Essential/PLG)	286	-12	14	13/0
29	26	ANDY CHRISMAN Believe (Upside/Shelter)	271	+42	2	15/0
27	27	ZOEGIRL Unchangeable (Sparrow/EMI CMG)	265	+13	12	14/0
26	28	NICOL SPONBERG Hallelujah (Curb)	257	-3	18	17/0
28	29	BEBO NORMAN /RICH MULLINS Sometimes By Step (Reunion/PLG)	229	-13	16	16/0
Debut	30	DOWNHERE A Better Way (Concricity/Word)	214	+6	1	12/1

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 6/11-6/17. 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.

POWERED BY
MEDIABASE

MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
NICHOLE NORDEMAN Real To Me (Sparrow/EMI CMG)	5
NATALIE GRANT The Real Me (Curb)	3
THIRD DAY Mountain Of God (Essential/PLG)	2
KUTLESS Strong Tower (BEC/Tooth & Nail)	2
TURNING Out Of My Hands (RKT/Rocketown)	2
MATT REDMAN You Never Let Go (Sixsteps/Sparrow/EMI CMG)	2
SONGFLOOD Everlasting (INO)	2
JADON LAVIK Hear Our Song (BEC/Tooth & Nail)	2

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
THIRD DAY Mountain Of God (Essential/PLG)	+124
TREEB3 All Over The World (Inpop)	+87
BRIAN LITRELL Welcome Home (Reunion/PLG)	+60
D. CROWDER BAND Wholly Yours (Sixsteps/Sparrow/EMI CMG)	+58
SELAH W/MELODIE CRITTENDEN Bless The Broken Road (Curb)	+55
SWITCHFOOT Stars (Sparrow/EMI CMG)	+46
AYIESHA WOODS Happy (Gotee)	+44
ANDY CHRISMAN Believe (Upside/Shelter)	+42
KUTLESS Strong Tower (BEC/Tooth & Nail)	+39

MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS
TREEB3 Blessed Be Your Name (Inpop)	497
CHRIS TOMLIN Holy Is The Lord (Sixsteps/Sparrow/EMI CMG)	496
THIRD DAY Cry Out To Jesus (Essential/PLG)	484
CASTING CROWNS Lifesong (Beach Street/Reunion/PLG)	413
CARRIE UNDERWOOD Jesus, Take The Wheel (Arista/PLG)	413
CASTING CROWNS Who Am I (Beach Street/Reunion/PLG)	406
CASTING CROWNS Voice Of Truth (Beach Street/Reunion/PLG)	405
JEREMY CAMP Take You Back (BEC/Tooth & Nail)	401
NEWSBOYS He Reigns (Sparrow/EMI CMG)	398
CHRIS TOMLIN Indescribable (Sixsteps/Sparrow/EMI CMG)	384

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

NEW & ACTIVE

NATALIE GRANT The Real Me (Curb)
Total Plays: 213, Total Stations: 16, Adds: 3

HYPER STATIC UNION Praying For Sunny Days (RKT/Rocketown)
Total Plays: 200, Total Stations: 8, Adds: 0

JADON LAVIK Changing Happy (BEC/Tooth & Nail)
Total Plays: 181, Total Stations: 11, Adds: 0

MATTHEW WEST History (Universal South/EMI CMG)
Total Plays: 162, Total Stations: 9, Adds: 1

POINT OF GRACE God Is In It (Word/Curb/Warner Bros.)
Total Plays: 158, Total Stations: 5, Adds: 0

KRISTY STARLING I Need You (Word/Curb/Warner Bros.)
Total Plays: 155, Total Stations: 12, Adds: 1

BUILDING 429 I Belong To You (Word/Curb/Warner Bros.)
Total Plays: 154, Total Stations: 8, Adds: 0

POCKET FULL OF ROCKS Song To The King (Myrrh/Curb/Warner Bros.)
Total Plays: 137, Total Stations: 8, Adds: 0

TURNING Out Of My Hands (RKT/Rocketown)
Total Plays: 131, Total Stations: 10, Adds: 2

TREEB3 All Over The World (Inpop)
Total Plays: 130, Total Stations: 7, Adds: 1

Songs ranked by total plays

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June 23, 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)	1230	-18	17	28/0
3	2	HAWK NELSON Everything You... (Tooth & Nail)	1120	+104	11	29/2
2	3	AARON SHUST My Savior My God (Brash)	1087	+18	18	28/0
5	4	STORYSIDE:8 Everything And More (Gotee)	1021	+8	13	25/0
4	5	MAT KEARNEY Nothing Left To Lose (Inpop)	984	-45	18	25/0
8	6	MERCYME So Long Self (IND)	870	+51	11	24/0
9	7	NEEDTOBREATHE You Are Here (Sparrow/EMI CMG)	863	+48	7	27/1
6	8	CASTING CROWNS Praise... (Beach Street/Flourish/PLG)	788	-113	18	20/0
7	9	BARLOWGIRL I Need You... (Fervent/Curb/Warner Bros.)	789	-122	21	18/0
11	10	AYIESHA WOODS Happy (Gotee)	730	+55	9	22/1
10	11	PLUMB Bittersweet (Curb)	704	-38	8	21/0
12	12	THIRD DAY I Can Feel It (Essential/PLG)	633	-18	9	22/0
19	13	HYPER STATIC UNION Praying... (RKT/Rocketown)	629	+103	5	24/3
17	14	NATE SALLIE Breakthrough (Curb)	618	+81	8	19/0
14	15	KRYSTAL MEYERS Fire (Essential/PLG)	603	+1	15	18/0
16	16	AFTERS All That I Am (Sample/IND)	573	+21	12	17/0
15	17	SEVENTH DAY SLUMBER Ocean... (BEC/Tooth & Nail)	525	-39	28	15/0
21	18	DOWHERE The More (Concricity/Word)	482	+17	8	14/0
18	19	TOBYMAC Diverse City (ForeFront/EMI CMG)	477	-78	18	12/0
22	20	LEELAND Sound Of Melodies (Essential/PLG)	475	+88	4	18/2
25	21	FIGHTING INSTINCT Back... (EMI Music Reactive/Gotee)	461	+68	3	17/3
24	22	STARFIELD My Generation (Sparrow/EMI CMG)	448	+74	5	15/1
23	23	DALTON Life Afraid (Salentric)	448	+54	4	17/2
28	24	RELIENT K High Of 75 (Gotee)	402	+85	2	18/2
20	25	SHAWN MCDONALD Free (Sparrow/EMI CMG)	388	-83	18	11/0
29	26	D. CROWDER BAND Wholly... (Sixsteps/Sparrow/EMI CMG)	353	+34	3	12/1
26	27	CHRIS TOMLIN How... (Sixsteps/Sparrow/EMI CMG)	315	-58	15	8/0
27	28	SUPERCHECK It's On (Inpop)	318	-38	13	8/0
Debut	29	JESSIE DANIELS Everyday (Midas)	281	+133	1	13/5
Debut	30	FRAY Over My Head (Cable Car) (Epic)	287	+11	1	8/0

30 CHR reporters. Songs ranked by total plays for the airplay week of Sunday 6/11 - Saturday 6/17.
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NEW & ACTIVE

TURNING Out Of My Hands (RKT/Rocketown)
Total Plays: 237, Total Stations: 9, Adds: 1
DECEMBERADIO Love Found Me (Love's Got A Hold) (Started)
Total Plays: 236, Total Stations: 11, Adds: 0
MICHELLE BONILLA Senti (Without You) (Cross Movement)
Total Plays: 221, Total Stations: 10, Adds: 1
THOUSAND FOOT KRUTCH Breathe You In (Tooth & Nail)
Total Plays: 211, Total Stations: 10, Adds: 2
MATTHEW WEST History (Universal South/EMI CMG)
Total Plays: 207, Total Stations: 9, Adds: 1

NICHOLE BORDEMAN Real To Me (Sparrow/EMI CMG)
Total Plays: 194, Total Stations: 6, Adds: 1
FOOLISH THINGS Spirit Come (Inpop)
Total Plays: 186, Total Stations: 6, Adds: 1
P.O.D. This Time (Atlantic)
Total Plays: 179, Total Stations: 9, Adds: 0
KUTLESS Shut Me Out (BEC/Tooth & Nail)
Total Plays: 162, Total Stations: 5, Adds: 0
RUN KID RUN We've Only Just Begun (Tooth & Nail)
Total Plays: 157, Total Stations: 7, Adds: 0

ROCK TOP 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
2	1	RUN KID RUN We've Only Just Begun (Tooth & Nail)	332	+1	13	29/0
3	2	SANCTUS REAL I'm Not Alright (Sparrow/EMI CMG)	323	-7	17	24/0
4	3	DECYFER DOWN Life Again (SRE)	302	-14	11	31/0
6	4	PROJECT 86 My Will Be A Dead Man (Tooth & Nail)	298	+4	13	28/0
7	5	FOLD The Title Track (Tooth & Nail)	287	+23	15	15/0
8	6	RED Breathe Into Me (Essential/PLG)	281	+34	8	29/0
1	7	KUTLESS Shut Me Out (BEC/Tooth & Nail)	280	-58	18	28/0
5	8	HAWK NELSON Everything You... (Tooth & Nail)	268	-37	14	25/0
13	9	PLUMB Good Behavior (Curb)	227	+24	11	27/1
9	10	DAY OF FIRE Cut & Move (Essential/PLG)	227	+8	7	28/0
12	11	EDISON GLASS Forever (Credential/EMI CMG)	214	+2	13	14/0
26	12	RELIENT K High Of 75 (Gotee)	208	+58	3	25/2
17	13	FALLING UP Contact (BEC/Tooth & Nail)	208	+28	2	17/1
10	14	FAMILY FORCE 5 Replace Me (Gotee/Maverick)	205	-11	28	24/0
20	15	MARIC DRIVE Luckiest (Whiplash)	203	+28	9	23/0
21	16	STARFIELD My Generation (Sparrow/EMI CMG)	199	+17	18	15/0
16	17	FIREFLIGHT You Decide (Flicker/PLG)	198	+5	3	28/1
15	18	SUPERCHECK It's On (Inpop)	188	-8	13	22/1
24	19	DZMAS Redemption... (Credential/EMI CMG)	175	+19	4	17/0
18	20	HYPER STATIC UNION Overhead (RKT/Rocketown)	170	-18	18	21/0
22	21	STAVESACRE It's Beautiful... (Abacus)	162	-3	7	21/0
27	22	P.O.D. This Time (Atlantic)	148	-5	2	22/0
28	23	CLASSIC CRIME The... (Tooth & Nail/EMI Music Reactive)	145	-5	4	13/0
25	24	ELEVENTYSEVEN More Than... (Flicker/PLG)	138	-19	28	18/0
-	25	MYNIAD Stretched Over (Floodgate)	134	+15	2	13/1
Debut	26	SPOKEN Time After Time (Tooth & Nail)	130	+27	1	11/2
19	27	ANDERLIN Time & Confusion (Tooth & Nail)	127	-58	28	18/0
30	28	THIRD DAY I Can Feel It (Essential/PLG)	121	-7	7	15/0
Debut	29	JORIAN33 Desensitized (SRE/Ardent)	117	+58	1	18/8
11	30	KIDS IN THE WAY The Seed We've Sown (Flicker/PLG)	118	-88	18	18/0

35 Rock reporters. Songs ranked by total plays for the airplay week of Sunday 6/11 - Saturday 6/17.
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NEW & ACTIVE

THOUSAND FOOT KRUTCH Breathe You In (Tooth & Nail)
Total Plays: 110, Total Stations: 10, Adds: 2
ELEVENTYSEVEN MySpace (Flicker/PLG)
Total Plays: 98, Total Stations: 12, Adds: 6
DECEMBERADIO Love Found Me (Love's Got A Hold) (Started)
Total Plays: 96, Total Stations: 17, Adds: 0
FAIR Carelessness (Tooth & Nail)
Total Plays: 96, Total Stations: 9, Adds: 1
LEELAND Sound Of Melodies (Essential/PLG)
Total Plays: 91, Total Stations: 9, Adds: 1

FM STATIC Waste Of Time (Tooth & Nail)
Total Plays: 76, Total Stations: 9, Adds: 1
HOMELESS J The Flash (Salentric)
Total Plays: 73, Total Stations: 11, Adds: 0
KRYSTAL MEYERS Collide (Essential/PLG)
Total Plays: 64, Total Stations: 8, Adds: 1
SEVENSYSTEM Hope Arises (Crosswalk)
Total Plays: 56, Total Stations: 6, Adds: 0
POOR MAN'S RICHES Without You (Independent)
Total Plays: 48, Total Stations: 4, Adds: 0

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DECALS
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June 23, 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 (AWO/Columbia)	382	0	12	29/0
2	2	CASTING CROWNS Praise... (Beach Street/Reunion/PLG)	298	-21	18	15/0
3	3	WAYBURN DEAN Gotta Forgive Them (Way, Lady/EMG)	288	-4	11	15/0
4	1	DAVID PHELPS Behold... (Word/Curb/Warner Bros.)	288	+8	18	18/0
6	2	BRIAN LITTRELL Welcome Home (Reunion/PLG)	248	+31	7	14/0
7	6	AARON SHUST My Savior My God (Brash)	231	-5	9	12/0
5	7	BEDO NORMAN... Sometimes By Step (Reunion/PLG)	221	-28	14	12/0
9	5	SARA GROVES Just Showed Up (AWO)	205	+23	8	12/0
12	3	LAINELLE HARRIS Look... (Discovery House)	185	+28	5	13/0
6	10	JOSH BATES King Of Glory (Beach Street/Reunion/PLG)	185	-55	18	18/0
10	11	SELAM... Bless The Broken Road (Curb)	184	+3	12	16/0
18	12	MICHAEL CARD Older Than The Rain (Discovery House)	188	+28	2	13/1
11	13	COREY EMERSON Grace To You (Discovery House)	178	+5	13	12/1
17	14	AVALON Orphans Of God (Sparrow/EMI CMG)	183	+18	2	12/0
13	15	THIRD DAY Mountain Of God (Essential/PLG)	163	+7	3	12/1
15	16	MERCYME So Long Self (AWO)	162	+18	2	10/1
14	17	DARLENE ZSCHEGN Call Upon His Name (AWO)	151	-2	17	18/0
20	18	BIG DADDY WEAVE Without... (Fervent/Curb/Warner Bros.)	141	+17	4	7/2
19	19	JOEL EDGIE Go A Father To Her (Dove/Dove)	138	+83	1	9/1
19	20	TWILA PARIS Hecama... (Integrity Label Group)	138	+11	2	12/0

20 Inspo reporters. Songs ranked by total plays for the airplay week of Sunday 6/11 - Saturday 6/17.
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Rhythmic Specialty Programming

RANK	ARTIST TITLE LABEL(S)
1	GRITS Ooh Aah (Gotee)
2	L.A. SYMPHONY Dance Like (Gotee)
3	RELKIDS I Stand Alone (Shamrock)
4	TRU LIFE Moments (Cross Movement)
5	3 THE GOD WAY Ride 4 U (Caught Up)
6	ALUMNI Like A Dream (Independent)
7	AMBASSADOR My Clothes, My Hair (Cross Movement)
8	PETTIDEE Don't Stop (Beatsmart)
9	ROB HODGE I'm Rich (Beatsmart)
10	MICHELLE BONILLA Sinti (Without You) (Cross Movement)

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 (AWO)	1188	-4	14	38/0
2	2	CASTING CROWNS Praise... (Beach Street/Reunion/PLG)	1085	-48	19	38/0
3	3	MARK HARRIS Find Your Wings (AWO/Columbia)	1037	+27	12	39/3
4	4	BRIAN LITTRELL Welcome Home (Reunion/PLG)	1023	+74	11	38/1
5	5	AARON SHUST My Savior My God (Brash)	1018	-7	20	34/0
11	6	THIRD DAY Mountain Of God (Essential/PLG)	854	+151	8	37/4
6	7	B. CROWDER BAND Wholly... (Sixsteps/Sparrow/EMI CMG)	847	+35	18	32/0
7	8	SELAM... Bless The Broken Road (Curb)	784	-18	15	27/0
8	9	CHRIS TOMLIN How... (Sixsteps/Sparrow/EMI CMG)	782	-85	24	24/0
10	10	WATERMARK Light Of The World (Rocketown)	691	-58	20	27/0
12	11	BIG DADDY WEAVE Without... (Fervent/Curb/Warner Bros.)	618	-18	14	28/0
9	12	BARLOWGIRL I Need You... (Fervent/Curb/Warner Bros.)	601	-149	20	23/0
14	13	DOWHERE A Better Way (Concavity/Word)	588	+85	7	27/2
13	14	AYIESHA WOODS Happy (Gotee)	583	+58	8	28/3
15	15	KUTLESS Strong Tower (BEC/Tooth & Nail)	577	+86	8	28/2
18	16	STORYSIDE-B More To This Life (Gotee)	565	+51	7	24/2
18	17	MICHAEL BORDEMAN Real Te... (Sparrow/EMI CMG)	488	+44	7	23/2
17	18	SHAWN McDONALD Free (Sparrow/EMI CMG)	437	-2	8	19/0
19	19	AFTERS All That I Am (Simple/AWO)	428	+18	12	18/0
26	20	BATALIE GRANT The Real Me (Curb)	414	+74	3	25/5
30	21	MATTHEW WEST History (Universal South/EMI CMG)	404	+108	3	21/1
22	22	BUILDING 429 I Belong... (Word/Curb/Warner Bros.)	391	+22	4	22/0
27	23	JEREMY RIDDLE Sweetly Broken (VINE)	388	+72	3	21/5
20	24	TODD AGNEW My Jesus (SRE/Ardent)	388	-18	13	18/0
28	25	MAT KEENEY Nothing Left To Lose (Apop)	375	+67	2	18/3
23	26	WARREN BARFIELD Saved (Essential/PLG)	364	-2	15	15/1
25	27	JOSH BATES King Of... (Beach Street/Reunion/PLG)	291	-88	8	14/0
28	28	HYPER STATIC UNION Praying... (RK T/Rocketown)	278	+24	1	18/0
28	29	POCKET FULL OF ROCKS Song... (Apop/Curb/Warner Bros.)	278	-28	19	12/0
24	30	CARRIE UNDERWOOD Jesus, Take... (Arista/PLG)	258	-111	20	18/0

40 AC reporters. Songs ranked by total plays for the airplay week of Sunday 6/11 - Saturday 6/17.
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NEW & ACTIVE

PAUL COLMAN Holding On To You (Apop) Total Plays: 238, Total Stations: 10, Adds: 1	BROTHER'S KEEPER He Took The... (Training Union/Ardent) Total Plays: 177, Total Stations: 9, Adds: 1
SARA GROVES Just Showed Up (AWO) Total Plays: 214, Total Stations: 12, Adds: 1	ANDY CHRISTMAN Believe (Upside/Sheker) Total Plays: 180, Total Stations: 8, Adds: 0
TREE63 All Over The World (Apop) Total Plays: 190, Total Stations: 13, Adds: 7	BRANDON WEATH Our God Reigns (Reunion/PLG) Total Plays: 153, Total Stations: 9, Adds: 3
MATT REDMAN You Never... (Sixsteps/Sparrow/EMI CMG) Total Plays: 186, Total Stations: 11, Adds: 2	BETHANY BULLON Hallelujah (Sparrow/EMI CMG) Total Plays: 152, Total Stations: 9, Adds: 1
TURNING Out Of My Hands (RK T/Rocketown) Total Plays: 186, Total Stations: 11, Adds: 1	STARFIELD Son Of God (Sparrow/EMI CMG) Total Plays: 148, Total Stations: 9, Adds: 1



TroyResearch

America's Best Testing Christian Rock Songs 12+ For The Week Ending 6/16/06

Artist Title (Label)	Fam%	W 25-54	W 25-34	W 35-44	W 45-54
CASTING CROWNS Praise You In This Storm (Beach Street/Reunion/PLG)	98%	4.08	4.33	4.41	4.46
CHRIS TOMLIN How Great Is Our God (Sixsteps/Sparrow/EMI CMG)	100%	4.38	4.31	4.37	4.45
AARON SHUST My Savior My God (Brash)	98%	4.36	4.34	4.37	4.34
THIRD DAY Mountain Of God (Essential/PLG)	77%	4.13	4.13	4.18	4.87
MATTHEW WEST Only Grace (Universal South/EMI CMG)	100%	4.18	4.87	4.14	4.88
KUTLESS Strong Tower (BEC/Tooth & Nail)	100%	4.08	4.13	4.13	4.81
MERCYME So Long Self (AWO)	97%	4.06	3.98	4.11	4.84
JEREMY RIDDLE Sweetly Broken (VINE)	98%	4.04	4.11	3.88	4.82
NEWSONG Psalm 40 (Integrity Label Group)	98%	4.02	3.98	4.08	4.14
MARK SCHULTZ I Am (Word/Curb/Warner Bros.)	100%	3.87	3.84	4.02	4.88
JEREMY CAMP This Man (BEC/Tooth & Nail)	100%	3.98	3.91	3.87	4.81
BRIAN LITTRELL Welcome Home (Reunion/PLG)	88%	3.91	3.85	3.98	3.91
BARLOWGIRL I Need You... (Fervent/Curb/Warner Bros.)	98%	3.88	3.98	3.98	3.87
AFTERS All That I Am (Simple/AWO)	88%	3.88	3.85	3.84	3.88
B. CROWDER BAND Wholly Years (Sixsteps/Sparrow/EMI CMG)	73%	3.87	3.84	3.88	3.88
TODD AGNEW My Jesus (SRE/Ardent)	97%	3.86	3.81	3.88	3.84
WATERMARK Light Of The World (Rocketown)	88%	3.84	3.88	3.85	3.88
BIG DADDY WEAVE Without You (Fervent/Curb/Warner Bros.)	98%	3.82	3.78	3.87	3.88

Total sample size is 2499 respondents. Total average scores for music in the Contemporary Christian AC format, based on data from surveys conducted throughout the US, using TroyResearch Online Music Tracking. Online panelists score each song on a 1-5 scale where 1 = strongly dislike and 5 = strongly like. TroyResearch is a registered trademark of RadioResearch.Com. To inquire about Online Music Tracking with TroyResearch, call Jonathan Little at 740-549-9700, x61 or email jlittle@troyresearch.com.

20 Years of Joy

WJIS (The Joy FM)/Sarasota is celebrating 20 years of service by giving back to its listeners, granting 20 wishes throughout the year. Nine wishes have been granted, with No. 8 being the most emotional so far. The Joy FM hosted a baby shower for Rebecca Rowe, widow of Sgt. Mike Rowe. Mike was killed by a roadside bomb in Iraq one day before his 24th birthday.

"This wish was unique," says Joy FM Promotion Director Carmen Brown. "We received a call several weeks ago from a woman telling us that the evening before she had been on our website, submitting a wish for the Rowes, for a nursery." The caller went on to say that the morning after the wish had been submitted, the Army pulled into the driveway to give Rebecca the news that her husband had been killed.

The station not only granted the wish for the nursery, it also held a baby shower for Rebecca and gave her a year's supply of diapers. For the full story of this unique promotion, see Page 74.



SHOWERED WITH JOY Rebecca Rowe displays one of the many gifts she received from family, friends and WJIS (The Joy FM)/Sarasota listeners at the baby shower the station hosted for her. Rebecca's first child is due July 12. She will name her daughter Novah (heaven spelled backward) Elizabeth, the name she and her husband, Mike, chose before Mike was killed in Iraq.



JACKIE MADRIGAL
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Pop On The Border

Programming stations that reach two countries

What are the challenges of programming a Spanish-language Pop station in a border market? Are there more advantages than disadvantages, since many of the pop songs that become hits on these types of stations are either made in Mexico or have to have Mexico's stamp of approval? What about satisfying both audiences? A Mexican audience in the U.S. is not the same as a Mexican audience in Mexico. Is programming for both countries more complicated?

XHFG (Pulsar)/San Diego PD Tina Baglieto says that programming a station on the border is just like programming any other station. "You are always going after good ratings and always want to be the listeners' choice," she says. "You do good promotions and play great music that reaches your target audience."

"We constantly research music to make sure it reaches the target audience, and we look for the best talent and the best promotional options."

You do, however, have to try to please two audiences. XHIPX (EXA-FM)/El Paso PD Perla Barraza says, "When you program a border station, you try to please audiences on both sides of the border. We also keep the door open to new music and new music genres."

A Mobile Audience

Baglieto says that programming a border station is like having one foot in the U.S. and the other in Mexico. "Just like you keep an eye on important U.S. markets like Los Angeles, Chicago and New York, you also have to keep an eye on Mexico City, Monterrey and Guadalajara," she says.

"We have the advantage that a lot of our audience is mobile, meaning that they travel long distances, cross the border both ways every day and spend a lot of time behind the wheel. You have to have an excellent station that keeps them entertained, and you have to have balanced content that is based on both countries."

Barraza cites some other advantages to being on the border: "Many times we have access to pop music before other U.S. stations do because of the importance of EXA as a national network."

"And when you are broadcasting in Spanish, people on both sides of the border identify with your station, especially if you have well-known personalities. And, lastly, we get to do events in two cities and two countries. I don't see any disadvantages."

XAVO (Digital)/McAllen PD Juan Facundo says simply that "music is international, and both worlds like it."

While Facundo and Barraza don't feel there are any disadvantages to being a border station, Baglieto sees one. "There isn't enough time to do everything you want to do because there are a lot of things happening at the same time in the region," she says.



Tina Baglieto



Perla Barraza

Nomination Time!

Don't forget to fill out the nomination ballot for the 2006 R&R Industry Achievement Awards. You choose who gets nominated. Your vote counts, your voice will be heard, you have the last word — but you have to send in the ballot!

Winners will be announced at the R&R Convention in Dallas, Sept. 20-22. Register for the convention at www.radioandrecords.com, and make your hotel reservations at the Hilton Anatole Hotel by calling 800-HILTONS or 214-761-7500. Mention the R&R Convention to get a special rate.

"The most interesting thing is that we have a U.S. audience that listens to radio in Spanish, and then we have Mexican listeners who cross to the U.S. to work, make purchases and study."

What To Add?

When considering which songs to add, do these PDs think about the audience in one country more than the other? "We think about both," says Baglieto. "Particularly in this region, which is known for being very innovative in its music tastes, the listeners are very savvy and clearly let you know what they want to hear, who they like and who they don't."

"I always try to please both sides of the border," says Barraza. "We play the songs they request, and when we're on the streets we are always watching out for what the EXA metro listener wants to hear. We reach Juarez, Mexico; El Paso; and Las Cruces, NM: three cities, three states and two countries."

One would think that because these stations have easy access to music coming out of Mexico they would jump at the chance to introduce new music that other U.S. stations might drag their feet on. Is that the case?

Barraza says, "We have played new music before other stations in the U.S., like RBD's 'Sólo Quédate En Silencio' and 'Aún Hay Algo,' Yuridia's 'Angel,' Belanova's 'Por Ti' and La 5a Estación's 'Darfa' and 'Niña.'"

"We're more open to programming new music than other stations that don't or won't take risks. EXA-FM has a programming formula in which the latest music is an important part of the package, and I think other stations look to us to see what we're playing and then program it."

Baglieto says, "Pulsar 107.3 is a station where the risks we take are strategically measured. We do give opportunities to new music and new artists, but only once we prove that it is appropriate for our target and that the public likes it."

"New artists are welcome as long as what they offer is interesting and people want it and approve of it. Examples of that are Bebe, Miranda and Camila."

Facundo says that his station "is open to new music that we feel will be a hit — Motel's 'Dime Ven' or Mach Y Daddy's 'La Botella,' for example."

Who's Next?

Of the new artists who are now making their musical mark in Mexico and the U.S., who do these PDs think has the brightest future?

"I like Reik, RBD, Diego and Yuridia," says Facundo. "They are all young, talented artists, they have very faithful fan bases,

and they all have a vibe that is very attractive."

Baglieto says, "Camila have a big future. Among their members is the new pop musician, Mario Domm. I like Motel because they offer something fresh and rhythmic in the pop rock genre, but we've yet to see how the public receives them."

"There's a new pop rock wave coming. I don't think it's as strong as the one we saw in the early '90s with the *rock en tu idioma* movement, but there are several artists making noise. Belanova is a step away from consolidating, and there's a duo called Angels who are worth keeping an eye on."

Barraza says, "I like a pop band called Ose, a pop rock band called Motel and the pop trio Camila, as well as solo artists Eduardo Cruz and Jeremias. These five projects are very well done, and some share important producers."

Double The Competition

As far as promotions go, border stations have to consider and include audiences on both sides. When concerts or festivals take place, U.S. residents have little problem crossing to Mexico to attend. It may get a tad more complicated the other way around, but many Mexicans have permits that allow them to temporarily cross to the U.S. side.

"We always work for both the San Diego and the Tijuana audiences," says Baglieto. "There are legal restrictions for certain contests because the laws in the two countries are different, but we try to be as universal as possible. In any case, we don't think in terms of Americans or Mexicans, but in terms of Latinos."

What about competition in the border region and having to contend with, possibly, twice as many stations, both in Mexico and the U.S., that are targeting the same audience?

All our PDs say that competition is competition, and it's tough on both sides of the border. "We work for both markets, and we take all of our competitors into account," says Baglieto.

"The countries are so close, both geographically and in other ways, that the border exists only because you need a visa or passport to come and go. The Latino identity doesn't recognize those divisions, and our goal is to be relevant to both sides and to have music and content that appeal to both sides without excluding anyone or being superficial."

"The San Diego-Tijuana border in particular has a certain characteristic. It is literally just a line. The cities are right next to each other, and some people sleep here and work there, crossing every day. Others live there Monday through Friday and visit their family here on the weekends or spend their weekends at the local beaches."

The bottom line, says Facundo, is "all the stations in Mexico and the U.S. are competition."



A WORLD OF FUN Before Mexico's first World Cup soccer match in Germany, against Iran, Banda El Rocodo played for more than 7,000 fans. They are seen here with Univision TV personality Raúl De Molina (c).

RADIO Y MÚSICA R&R

One On One: Fonseca

Colombia is known for birthing some of Latin America's biggest artists: Juanes, Shakira and Carlos Vives. And now Fonseca is ready to take on the music world and make his mark. The Colombian singer-songwriter just released his second album — his first with EMI Televisa — *Corazón*, in the U.S., and the first single, "Te Mando Flores," is a top 15 hit on R&R's Tropical chart and getting lots of play at Contemporary too.

In this exclusive interview Fonseca discusses the album, which he hopes has the same impact in this country that it has had in Colombia, Venezuela, Peru and other Southern American countries.

R&R: *Corazón* is your second record, correct?

Fonseca: Yes, but it's the first one to be released internationally. It was released less than a year ago in Colombia, Venezuela and Peru, and thanks to the great results in these countries, it was released in the U.S. It is already a triple-platinum record, and the single "Te Mando Flores" was the most-played record in Colombia last year.



Fonseca

We're now focusing on the U.S. I was there doing promotion a couple of weeks ago, and I'm heading back there in July to do a few concerts and finish the album's promotion in Los Angeles; Tampa; Atlanta; and Washington, DC. Then I continue on to Puerto Rico, Mexico, Argentina and Chile.

R&R: Was your first album on an independent label or a Colombian national label?

Fonseca: It was with a Venezuelan label. I recorded it in Caracas, and it was only released in Colombia. Three years later I released this album. During those three years lots of great things happened. I had the opportunity to open concerts for Juanes, Shakira, Franco De Vita, Aleks Syntek and Hombres G. With all the great things that happened after the first album, the opportunity arose to record with EMI Music.

R&R: So you kept working between albums?

Fonseca: I worked a lot and wrote a lot. I changed some things too. On the first album there is no accordion, and on

the second the accordion is at the forefront. During those three years I realized that the basic instruments of vallenato, including the accordion, were something I had always loved but had never had the courage to incorporate into my music. I'm glad I had the time to assimilate them.

I spent a lot of time in Valledupar, the city where vallenato was born, doing a lot of preproduction. I began to record the album at the end of 2004 with producer Bernardo Ossa and recorded it in March and April 2005. The final process of mixing the album was done in Miami.

R&R: You've left behind the pop feel of your first album. Is this a definite step in your career?

Fonseca: The first album was mostly pop, although there was a bit of the Colombian sound. But doing all those concerts in between albums helped me realize that what I identified with more was with Latin music, vallenato and tropical music. I began to lose that pop feel, and today I am more of a Latin music artist. This is the type of music I've always liked more, but sometimes it takes time to find your true calling.

R&R: Who has influenced you musically?

Fonseca: Carlos Vives, Juanes and Colombian music in general. Vives and Juanes because of the way they've handled their careers and because of who they are as people. They have persevered, and that's important to me. Their names are so well-known that when you say you come from Colombia, people associate you with them. Their fame has helped all of us who have come after them.

R&R: Are you prepared for everything that comes with success?

Fonseca: The process I've gone through from the first record to this one was preparation for international success. I'm confident in *Corazón* not only because of the success it's had in South America, but because it's an album I love, and it gives me strength to go anywhere because I am sure of what I have to offer. I'm 100% prepared and focused.

It's also helped that everything that has happened in my career has come little by little, and I now have a solid base to introduce my music in the U.S. and the rest of Latin America.

R&R Going For Adds

CONTEMPORARY

CHELO Cha Cha (Sony BMG)
JOAN SEBASTIAN Más Allá Del Sol (Balboa)
YURIDIA Maldita Primavera (Sony BMG)

REGIONAL MEXICAN

ERASMO Segundos De Amor (Sony BMG Norte)
FABIAN GOMEZ Tú Tienes Que Vivir Conmigo (Sony BMG Norte)
ULISES QUINTERO Algo Más (Sony BMG Norte)
YAHIR Detalles (Warner M.L.)

TROPICAL

JOAN SEBASTIAN Más Allá Del Sol (Balboa)
RAULIN ROSENDO Si No Van A Morir Mi Muerte (Viva Discos/ Cutting Latino)
YAHIR Detalles (Warner M.L.)

ROCK/ALTERNATIVE

VIVANATVA Lágrimas (Universal)

LATIN URBAN

No Adds This Week

¡Qué Pasa Radio!

There's a new No. 1 at Regional Mexican: Conjunto Primavera's "Díganle" (Fonovisa). Los Tigres Del Norte's "Ingratitud" (Fonovisa) is up five, to No. 8; Sergio Vega's "Muchachita De Ojos Tristes" (Sony BMG Norte) is up four, to No. 17; and Cardenales De Nuevo León's "Cómo Te Llamas Paloma" (Disa) is up six, to No. 23. There are three new entries to the chart: Pancho Barraza's "No Va A Matarme Tu Amor" (Balboa) at No. 24, Los Alegres De La Sierra's "De Rodillas Te Pido" (Viva) at No. 25 and Jenni Rivera's "No Vas A Creer" (Fonovisa) at No. 27.

At Contemporary, Mach Y Daddy's "La Botella" (Universal M.L.) is up seven positions, to No. 11; Ricardo Arjona's "A Ti" (Sony BMG) is up three, to No. 14; and Enanitos Verdes' "Mariposas" is up 12 spots, to No. 17. Three songs enter the chart: Frankie J's "Pensando En Ti" (Columbia) at No. 21, Jean's "Duele" (Sony BMG) at No. 28 and Eduardo Cruz's "Tu Manera" (Warner M.L.) at No. 29.

Marc Anthony's "Qué Precio Tiene El Cielo" (Sony BMG) is up 18 positions to No. 8 on the Tropical chart. Charlie Cruz's "Déjale Que Baile," f/Angel & Khriz (SGZ/Univision), is up seven spots, to No. 16; and Andy Montañez's "En Mi Puertorro," f/Voltio (SGZ/Univision), is up nine, to No. 19. Don Miguelo's "Ma' Taide" (J&N) enters the chart at No. 28.

At Latin Urban, Chamillionaire's "Ridin'," f/Krayzie (Universal Motown), continues to move up and this week lands at No. 12. Monchy & Alexandra's "No Es Una Novela" (J&N) is up seven, to No. 23, but there's little other movement. There are four new entries to the chart: Frankie J's "Pensando En Ti" at No. 22, Héctor "El Father's" "Déjale Caer To' El Peso" (Gold Star/Machete) at No. 25, Tony Love's "Tengo Un Amor" (Sony BMG) at No. 26 and Daddy Yankee's "Gangsta Zone," f/Snoop Dog (El Cartel/Interscope), at No. 29.

TELEVISION

TOP 10 SPANISH-LANGUAGE SHOWS ON HISPANIC NETWORKS

- 1 La Fea Más Bella
- 2 Peregrina
- 3 Barrera De Amor
- 4 Cristina
- 5 Don Francisco Presenta
- 6 Cantando Por Un Sueño
- 7 Aquí Y Ahora
- 8 Qué Madre Tan Padre
- 9 Casos De La Vida Real
- 10 Vecinos

TOP 10 ENGLISH-LANGUAGE SHOWS MOST WATCHED BY HISPANICS

- 1 NBA Finals Game 5
- 2 NBA Finals Game 4
- 3 NBA Finals Game 3
- 4 So You Think You Can Dance (Wed.)
- 5 So You Think You Can Dance (Thurs.)
- 6 Hell's Kitchen
- 7 Family Guy
- 8 Windfall
- 9 Dateline
- 10 The Simpsons

June 12-18. Hispanics 2+. Source: Nielsen Media Research

R&R REGIONAL MEXICAN TOP 30

June 23, 2006

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS/ ADDS
4	1	CONJUNTO PRIMAVERA Digarle (Fonovisa)	1175	+193	5	46/3
1	2	GRUPO MONTEZ DE DURANGO Adiós A Mi Amante (Edimonsa/Disa)	1121	-70	11	45/0
2	3	INTOCABLE Alguien Te Va A Hacer Llorar (EMI Televisa)	1079	+10	10	40/2
3	4	MARIANO BARBA Aliado Del Tiempo (Three Sound)	995	-57	14	45/0
8	5	JOAN SEBASTIAN Más Allá Del Sol (Balboa)	926	+135	3	39/3
5	6	ALFREDO RAMIREZ Qué Lástima (Disa)	910	+1	8	39/0
6	7	LOS RIELEROS DEL NORTE Voy A Llorar Por Ti (Fonovisa)	837	-1	11	41/0
13	8	LOS TIGRES DEL NORTE Ingratitud (Fonovisa)	810	+96	2	36/4
7	9	PATRULLA 81 Payaso Loco (Disa)	780	-35	10	39/0
9	10	JENNI RIVERA De Contrabando (Fonovisa)	767	-21	21	45/0
11	11	LOS HURACANES DEL NORTE Fue Mentira (Univision)	715	-4	4	34/0
10	12	BANDA EL RECODO El Club De Las Feas (Fonovisa)	696	-36	3	33/1
15	13	DUELO Te Compró (Univision)	658	-9	3	32/3
14	14	EL COYOTE Y SU BANDA TIERRA SANTA Prohibido (Univision)	625	-61	11	33/1
12	15	CONJUNTO PRIMAVERA Algo De Mi (Fonovisa)	601	-118	22	44/1
16	16	VALENTIN ELIZALDE Cómo Me Duele (Universal)	589	-43	8	30/1
21	17	SERGIO VEGA "EL SHAKA" Muchachita De Ojos Tristes (Sony BMG Norte)	540	+51	14	31/4
17	18	ALICIA VILLARREAL Insensible A Ti (Universal)	533	-49	12	33/1
18	19	LOS TIGRES DEL NORTE Señor Locutor (Fonovisa)	495	-56	19	37/0
19	20	VICENTE FERNANDEZ Me Quedan Todas (Sony BMG Norte)	485	-22	7	30/0
22	21	EL CHAPO DE SINALOA Detrás De La Puerta (Disa)	474	-14	8	30/1
20	22	GRACIELA BELTRAN No Me Pregunten Por El (Univision)	422	-71	8	27/0
29	23	CARDENALES DE NUEVO LEON Cómo Te Llamas Paloma (Disa)	418	+31	2	24/2
Debut	24	PANCHO BARRAZA No Va A Matarme Tu Amor (Balboa)	412	+39	1	23/2
Debut	25	ALEGRES DE LA SIERRA De Rodillas Te Pido (Viva)	398	+167	1	18/5
24	26	LOS TUCANES DE TIJUANA Siempre Contigo (Univision)	389	-58	6	29/0
Debut	27	JENNI RIVERA No Vas A Creer (Fonovisa)	379	+111	1	16/3
28	28	JOSE MANUEL ZAMACONA Desde El Día Que Te Fuiste (Disa)	377	-14	3	23/0
26	29	LOS ORIGINALES DE SAN JUAN La Troca Del Moño Negro (EMI Televisa)	371	-67	7	25/1
-	30	LOS MORROS DEL NORTE Mientras Vivas (Disa)	364	-2	2	23/0

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 6/11-6/17. 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
MAZIZO MUSICAL Loco Por Ti (Univision)	10
CUISILLOS Amor Gitano (Balboa)	10
JOEL ELIZALDE Me Tiraste Al Mar (Universal)	8
ALEGRES DE LA SIERRA De Rodillas Te Pido (Viva)	5
BANDA EL RECODO Todos Y Todo Ponte La Verde (Fonovisa)	5
LOS TIGRES DEL NORTE Ingratitud (Fonovisa)	4
S. VEGA "EL SHAKA" Muchachita De Ojos... (Sony BMG Norte)	4
ALACRANES MUSICAL Donde Estás (Univision)	4
BANDA MAGUEY Que Te Perdona Dios (Viva/Siente Music)	4
LOS PALOMNOS Dame Tu Amor (Fonovisa)	4

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MAZIZO MUSICAL Loco Por Ti (Univision)	+205
CONJUNTO PRIMAVERA Digarle (Fonovisa)	+193
ALEGRES DE LA SIERRA De Rodillas Te Pido (Viva)	+167
JOAN SEBASTIAN Más Allá Del Sol (Balboa)	+135
JOEL ELIZALDE Me Tiraste Al Mar (Universal)	+120
CUISILLOS Amor Gitano (Balboa)	+118
BANDA EL RECODO Todos Y Todo Ponte La Verde (Fonovisa)	+116
JENNI RIVERA No Vas A Creer (Fonovisa)	+111
LOS TIGRES DEL NORTE Ingratitud (Fonovisa)	+96
LOS CUERNS DE SINALOA Un Soñador (EMI Televisa)	+78

NEW & ACTIVE

BANDA PEQUEÑOS MUSICAL Reencuentro (Fonovisa)	Total Plays: 339, Total Stations: 19, Adds: 1
ALACRANES MUSICAL Donde Estás (Univision)	Total Plays: 339, Total Stations: 17, Adds: 4
K-PAZ DE LA SIERRA Silueta De Cristal (Edimonsa/Disa)	Total Plays: 334, Total Stations: 19, Adds: 2
BRONCO "EL GIGANTE DE AMERICA" Quitame (Fonovisa)	Total Plays: 326, Total Stations: 22, Adds: 3
IMAN Te Amo (Univision)	Total Plays: 239, Total Stations: 10, Adds: 0
CHELINI ORTIZ Necesito Un Amor (Sony BMG Norte)	Total Plays: 235, Total Stations: 18, Adds: 1
PALOMO El Amor A Un Hijo (Disa)	Total Plays: 234, Total Stations: 20, Adds: 1

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
EL CHAPO DE SINALOA Para Que Regreses (Disa)	545
ALACRANES MUSICAL Si Yo Fuera Tu Amor (Univision)	530
K-PAZ DE LA SIERRA Pero Te Vas A Arrepentir (Edimonsa/Disa)	482
BETO Y SUS CANARIOS Pensando En Ti (Edimonsa/Disa)	469

ARTIST TITLE LABEL(S)	TOTAL PLAYS
KUMBIA KINGS Na Na Na (Dulce Niña) (EMI Televisa)	438
BETO Y SUS CANARIOS No Puedo Olvidarte (Edimonsa/Disa)	381
PATRULLA 81 Eres Divina (Disa)	382
GRUPO INNOVACION Mariana Que Ya No Está (Fonovisa)	281
BANDA LOS ELEGIDOS Fruta Prohibida (Fonovisa)	277
SERGIO VEGA "EL SHAKA" Dueño De Ti (Sony BMG Norte)	276

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Joan Sebastián
"Más allá del sol"
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R&R CONTEMPORARY TOP 30

June 23, 2006

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	ALEJANDRA GUZMAN Volveré A Amar (Sony BMG)	912	-5	13	24/0
2	2	SHAKIRA I/WYCLEF JEAN Hips Don't Lie (Epic)	692	-38	8	20/1
3	3	JULIETA VENEGAS Me Voy (Sony BMG)	686	+1	10	22/0
4	4	LA OREJA DE VAN GOGH Muñeca De Trapo (Sony BMG)	620	-13	13	24/1
5	5	CAMILA Abrázame (Sony BMG)	618	+12	15	25/0
6	6	SIN BANDERA Que Me Alcance La Vida (Sony BMG)	607	+55	16	24/1
7	7	RBD Este Corazón (EMI Televisa)	558	+12	7	17/0
8	8	JUANES Lo Que Me Gusta A Mi (Universal)	488	+8	24	25/0
10	9	SHAKIRA Día De Enero (Epic)	440	-8	22	18/0
11	10	NDELIA Cómo Duele (Barrera De Amor) (EMI Televisa)	425	+18	14	17/0
18	11	MACH & DADDY La Botella (Universal)	423	+148	2	11/1
12	12	CHAYANNE Te Echo De Menos (Sony BMG)	391	-12	21	18/0
9	13	JEREMIAS Uno Y Uno Es Igual A Tres (Universal)	388	-72	13	16/1
17	14	RICARDO ARJONA A Ti (Sony BMG)	355	+74	2	13/3
15	15	THALIA ¡¡AVENTURA No, No, No (EMI Televisa)	346	+52	4	15/3
16	16	VICTOR MANUELLE ¡¡YURIDIA Nuestro Amor Se Ha Vuelto Ayer (Sony BMG)	329	+35	5	8/0
29	17	ENANITOS VERDES Mariposas (Universal)	315	+114	2	11/2
14	18	ANAIS Lo Que Son Las Cosas (Univision)	306	+8	11	15/0
19	19	YAHIR Detalles (Warner M.L.)	279	+7	11	12/0
21	20	BELANOVA Por Ti (Universal)	270	+12	3	11/1
Debut	21	FRANKIE J. Pensando En Ti (Columbia)	263	+93	1	11/4
13	22	LUIS FONSÍ Por Una Mujer (Universal)	262	-76	18	15/0
23	23	BELANOVA Me Pregunto (Universal)	250	+14	14	14/0
26	24	BACHLOS Contigo Se Va (Warner M.L.)	248	+23	3	11/1
27	25	EL SUEÑO DE MORFEO Ojos De Cielo (Warner M.L.)	242	+18	20	15/0
22	26	RBD Aún Hay Algo (EMI Televisa)	234	-7	17	18/0
24	27	LAURA PAUSINI Tu Nombre En Mayúsculas (Warner M.L.)	205	-20	6	8/0
Debut	28	JEAN Duele (Sony BMG)	203	+17	1	8/0
Debut	29	EDUARDO CRUZ Tu Manera (Warner M.L.)	200	+25	1	11/1
25	30	SI SEÑOR Verano Del 96 (Venezolana)	194	-31	7	5/0

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 6/11-6/17. 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	ARTIST TITLE LABEL(S)	TOTAL PLAYS
REIK Noviembre Sin Ti (Sony BMG)	423	YURIDIA Angel (Sony BMG)	239
LAURA PAUSINI Como Si No Nos Hubiéramos Amado (Warner M.L.)	315	REIK Que Vida La Mía (Sony BMG)	218
SIN BANDERA Suelta Mi Mano (Sony BMG)	283	LA 5A. ESTACION Algo Más (Sony BMG)	213
		REYLI BARBA Amor Del Bueno (Sony BMG)	210
		RBD Nuestro Amor (EMI Televisa)	195
		YAHIR No Te Apartes De Mí (Warner M.L.)	195

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MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
FRANKIE J. Pensando En Ti (Columbia)	4
THALIA ¡¡AVENTURA No, No, No (EMI Televisa)	3
RICARDO ARJONA A Ti (Sony BMG)	3
ENANITOS VERDES Mariposas (Universal)	2
INTOCABLE Déjate Amar (EMI Televisa)	2

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MACH & DADDY La Botella (Universal)	+148
ENANITOS VERDES Mariposas (Universal)	+114
FRANKIE J. Pensando En Ti (Columbia)	+93
RICARDO ARJONA A Ti (Sony BMG)	+74
INTOCABLE Déjate Amar (EMI Televisa)	+59
SIN BANDERA Que Me Alcance La Vida (Sony BMG)	+55
THALIA ¡¡AVENTURA No, No, No (EMI Televisa)	+52
GISSELLE De Qué Nos Vale (Universal)	+42
LUIS FONSÍ Paso A Paso (Universal)	+42
BELANOVA Rosa Pastel (Universal)	+41

NEW & ACTIVE

BELANOVA Rosa Pastel (Universal)
Total Plays: 165, Total Stations: 5, Adds: 0

OSE Ahora Que No Estás (Fonovisa)
Total Plays: 140, Total Stations: 7, Adds: 0

GISSELLE De Qué Nos Vale (Universal)
Total Plays: 139, Total Stations: 5, Adds: 0

MIRANDA Yo Te Daré (EMI Televisa)
Total Plays: 130, Total Stations: 6, Adds: 1

CHAYANNE No Sé Por Qué (Sony BMG)
Total Plays: 128, Total Stations: 4, Adds: 0

CHELO Cho Cho (Sony BMG)
Total Plays: 112, Total Stations: 5, Adds: 1

INTOCABLE Déjate Amar (EMI Televisa)
Total Plays: 104, Total Stations: 5, Adds: 2

Songs ranked by total plays

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RR LATIN FORMATS

June 23, 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 Vuuelto... (Sony BMG)	295	+8	10	13/0
3	2	MONCHY & ALEXANDRA No Es Una Novela (J&N)	288	+38	14	12/1
2	3	RAKIM Y KEY-Y Down (Universal)	253	+2	14	10/0
4	4	SHAKIRA (WYCLEF JEAN) Hips Don't Lie (Epic)	251	+4	9	10/0
5	5	TITO "EL BAMBINO" Calle (EMI Televisa)	248	-1	13	9/0
8	6	DON OMAR Angélicas (V/Machete)	229	+42	7	11/1
6	7	MARC ANTHONY Tu Amor Me Hizo Bien (Sony BMG)	186	-42	35	11/0
27	8	MARC ANTHONY Qué Precio Tiene El Cielo (Sony BMG)	180	+112	2	10/7
7	9	DADDY Yankee Machucando (El Cartel/Interscope)	180	-19	16	7/0
9	10	INDIA Solamente Una Noche (SGZ/Univision)	151	-5	8	9/0
11	11	JUANES La Que Me Gusta A Mí (Universal)	147	+3	21	7/0
10	12	WISIN & YANDEL Llamé Pa' Verte (Machete)	137	-18	32	9/0
12	13	THALIA (AVENTURA) No, No, No (EMI Televisa)	124	-12	8	5/1
13	14	FORSECA Te Mando Flores (EMI Televisa)	123	-10	4	6/0
14	15	ORQUESTA GUAYACAN Ay Amor, Cuando... (Sony BMG)	121	+4	8	9/0
23	16	C. CRUZ (ANGEL & KONIZ) Déjate Que Baila (SGZ/Univision)	104	+29	3	5/0
16	17	WISIN & YANDEL (AVENTURA) Noche De Sexo (Machete)	92	-13	14	8/0
15	18	M'KLARE (VICTOR MANUELLE) Evitaré (Sony BMG)	92	-23	19	9/0
28	19	A. MONTAÑEZ (VOLTIO) En Mi Puertorro (SGZ/Univision)	91	+20	2	5/1
22	20	ZACARIAS FERREIRA La Aviopa (J&N)	89	+11	3	5/0
18	21	LUS FORSI Para Una Mujer (Universal)	85	-8	14	6/0
17	22	GILBERTO S. ROSA Por La Herida De Un Amor (Sony BMG)	84	-18	19	8/0
24	23	JEREMIAS Uno Y Uno Es Igual A Tres (Universal)	83	+9	7	7/0
19	24	OLGA TAÑÓN Desde Que Llegaste A Mí (Sony BMG)	83	-7	10	5/0
20	25	LINA-T 21 El Baile Pagao (Univision)	75	-15	17	4/0
21	26	A. MONTAÑEZ (DADDY YANKEE) Se Lo Va (SGZ/Univision)	70	-12	14	9/0
25	27	ANAS La Que Son Las Ceras (Univision)	69	-5	11	6/0
Debut	28	DON MIGUELDO Ma' Taida (J&N)	68	+11	1	3/1
30	29	PUERTO RICAN POWER Se Van Bonitas (J&N)	59	-3	8	6/0
29	30	TITO NIEVES Si Yo Fuera El (SGZ/Univision)	57	-8	20	6/0

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 6/11-6/17. 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

MACH & BADDY La Botella (Universal)
Total Plays: 58, Total Stations: 3, Adds: 0

H. "EL FATHER"... Here We... (Roc-La-Familia/Gold Star/Machete)
Total Plays: 38, Total Stations: 3, Adds: 1

ANA BARBARA, P. MONTERO... (Arriba, Arriba) (Univision)
Total Plays: 52, Total Stations: 3, Adds: 0

RICARDO ARJONA A Ti (Sony BMG)
Total Plays: 38, Total Stations: 2, Adds: 0

CHAYANNE Te Echo De Muecas (Sony BMG)
Total Plays: 48, Total Stations: 4, Adds: 0

ANDY ANDY Para No Verte Más (Urban Box Office)
Total Plays: 33, Total Stations: 3, Adds: 2

Songs ranked by total plays

LATIN URBAN TOP 30

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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)	834	-3	16	13/0
2	2	RAKIM Y KEY-Y Down (Universal)	795	+17	14	13/0
3	3	DON OMAR Angélicas (V/Machete)	662	+24	9	11/1
6	4	DADDY YANKEE Machucando (El Cartel/Interscope)	642	+57	17	13/0
4	5	TITO "EL BAMBINO" Calle (EMI Televisa)	640	+8	13	11/0
5	6	AVENTURA Un Beso (Premium)	548	-54	24	11/0
7	7	SEAN PAUL Temperature (VP/Atlantic)	537	-41	13	13/0
9	8	CALLE 13 Atrévete - Te (Sony BMG)	535	+55	16	12/0
8	9	WISIN & YANDEL (AVENTURA) Noche De Sexo (Machete)	441	-72	20	14/0
10	10	DADDY YANKEE Rompe (El Cartel/Interscope)	381	-78	30	14/0
13	11	AVENTURA (DON OMAR) Ella Y Yo (Premium)	349	+41	30	13/0
18	12	CHAMLLIONAIRE... Rián (Universal Motown)	346	+112	6	10/3
12	13	VOLTIO... Chulin Culin Chulin (White Lion/Sony Urban/Epic)	342	+1	24	13/0
11	14	WISIN & YANDEL Llamé Pa' Verte (Machete)	342	-38	30	14/0
15	15	CASSIE Me & U (Next Selection/Bad Boy/Atlantic)	322	+78	4	8/0
14	16	ALEXIS Y FIDO... Agárrate El Pantalón (Sony BMG)	291	-13	4	9/0
20	17	RAKIM Y KEY-Y Tú No Estás (Urban Box Office)	228	+28	12	10/2
19	18	WISIN & YANDEL... Wawa... (Machete/Universal/Republic)	228	+13	11	11/0
22	19	VOLTIO (WOTCH) Chévere (White Lion/Sony Urban/Epic)	207	+26	7	10/2
16	20	KRW Diamond Girl (Balboa)	204	-33	18	11/1
17	21	H. "EL FATHER"... Here We... (Roc-La-Familia/Gold Star/Machete)	201	-35	8	10/1
Debut	22	FRANKIE J. Pensando En Ti (Columbia)	200	+67	1	8/1
30	23	MONCHY & ALEXANDRA No Es Una Novela (J&N)	194	+44	3	4/0
26	24	PLAY-N-SKULLZ... Get Freaky (Latin/Universal)	177	+9	4	9/1
Debut	25	H. "EL FATHER"... Déjate Que Te... (Gold Star/Machete)	171	+62	1	4/0
Debut	26	TOBY LOVE (RAKIM)... Tengo Un Amor (Sony BMG)	165	+65	1	0/2
24	27	JUANES La Que Me Gusta A Mí (Universal)	165	-18	9	7/0
27	28	WISIN & YANDEL (DADDY YANKEE) Palata (Machete)	163	+3	3	5/0
Debut	29	DADDY YANKEE... Gangsta Zone (El Cartel/Interscope)	154	+20	1	6/1
23	30	YUNG JOC Gain' Down (Bad Boy/Atlantic)	151	-28	2	7/1

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 6/11-6/17. 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

NELLY FORTADO (TIMBALAND) Promiscuous (Capitol)
Total Plays: 131, Total Stations: 5, Adds: 2

BJ JOE (TREBOL CLAN) Báilame (Universal)
Total Plays: 110, Total Stations: 3, Adds: 1

PUSSYCAT DOLLS (GUS SUZUKI)... Bottom (A&M/Interscope)
Total Plays: 118, Total Stations: 4, Adds: 1

OPTIMO Falta Amor (Phyco Master Production)
Total Plays: 103, Total Stations: 2, Adds: 0

FIELD MOB (CIARA) So What (J/Pop/Capitol)
Total Plays: 113, Total Stations: 6, Adds: 2

WOTCH Duler (Cinco Per Cinco)
Total Plays: 102, Total Stations: 2, Adds: 0

Songs ranked by total plays

ROCK/ALTERNATIVE

TW	ARTIST Title (Label)
1	LOS BUNKERS Llueve Sobre La Ciudad (Nacional)
2	PLASTILINA MOSH Millonario (EMI Televisa)
3	BABASONICOS Yegua (Universal)
4	EMANTOS VENDES Maripepas (Universal)
5	BABASONICOS Carismática (Universal)
6	BERNIT VENGARABAT Madre Hay Una Sala (Universal)
7	MEXICAN INSTITUTE OF SOUND Mirando A Las Muchachas (Nacional)
8	PUNKY TONES Sesión Total (Nacional)
9	TANGHETTO Blue Monday (Nacional)
10	GUSTAVO CERATI Crimen (Sony BMG)
11	NUMEROSINEAL Buick A Monterrey (StarPop)
12	NECTOR BUITRAGO Abismo (Nacional)
13	LOS CALZONES Mala Vida (Universal)
14	EL TINI Si México Gana El Mundial (Fonovisa)
15	SPUGA People Of The Sun (El Roldapaga México/Supermercado 23/76.1)

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.

RECORD POOL

TW	ARTIST Title (Label)
1	RAKIM Y KEY-Y Down (Universal)
2	KRW Diamond Girl (Balboa)
3	TRANSITO (JHONNY NIVERA & RAY SEPULVEDA) Son Para Ustedes (SGS/Premium/Sony BMG)
4	TITO "EL BAMBINO" Calle (EMI Televisa)
5	MONCHY & ALEXANDRA No Es Una Novela (J&N)
6	VICTOR MANUELLE Nuestro Amor Se Ha Vuuelto Ayer (Sony BMG)
7	ANA ALICIA Muere Lento Mi Amor (Univision)
8	ORQUESTA GUAYACAN Ay Amor, Cuando Hablan Las Miradas (Sony BMG)
9	INDIA Solamente Una Noche (SGZ/Univision)
10	PUERTO RICAN POWER Se Van Bonitas (J&N)
11	BANDA GORDA A Las Mujeres Hay Que Mantenerlas Contentas (RP)
12	RAMLÍN ROSENDO Si No Van A Morir Mi Muerte (Vivo Discos/Cutting Latina)
13	DON OMAR Angélicas (V/Machete)
14	JAY-B Nana (Galileo Brother/Universal)
15	ANDY MONTAÑEZ (DADDY YANKEE) Se Lo Va (SGZ/Univision)

Songs ranked by total number of points. 22 Record Pool reporters.

NATIONAL

TOUR MANAGER

A major lifestyle brand with tour buses that work the bar and nightclub circuit seeks a Tour Manager to book live, on-premise and brand focused events across the country. Successful candidates will have experience in sales, tour booking, contract negotiations, budget management, production, public relations, event execution, and post-event reporting. Candidate must be a highly motivated sales person with excellent organization skills and knowledge of event marketing and overall tour management, at least 5 years experience in sales, event promotion and tour production, and with previous experience in music and nightclub live performance event management. Proven ability to motivate, manage and train others is also a plus. Candidates should send resume, references, and salary history to: tvocops@aol.com. EOE

RADIO PROMOTION MANAGER

Radio Promotion Manager wanted for CD release promotion and coordination of syndicated Putumayo World Music Radio Hour. Advanced familiarity with promoting records to radio a must. 3+ years experience required. For more info: www.putumayo.com/careers. EOE

MTI Studios(.net) is hiring Positioning Consultants. Call Bob (503) 292.1895. EOE (6/23)

SOUTH

Blue Ridge Broadcasting has an opportunity for an exceptional programmer to lead the on-air endeavors of NRB Station of the Year 106.9 the Light WMIT, and 1010 WFGW. Send materials to: HR Dept., Blue Ridge Broadcasting, P O Box 159, Black Mountain, NC 28711. EOE (6/23)

MORNINGS IN PENSACOLA

Pensacola's Cat Country 98.7 has an opening for morning drive. We need a hard working, motivated, community-minded pro to work at the Academy of Country Music's Station of the Year. If you need your producer or refuse to roll up your sleeves and do the work it takes to continue our successful run to the top, please don't apply. We are proudly family-locally owned and operated. Send your AMD philosophy, demo, resume and true references to:

Kevin King - Ops Mgr.
ADX Communications
7251 Plantation Road
Pensacola, FL 32504
No beginners or calls, ADX Communications is an EOE.

SOUTH

INCREASING TALENT

99X in Atlanta is looking for an individual or team to wake-up one of the nation's premiere cities. If you are Howard wanna be, you-go for the low hanging fruit and you still think that strippers in the studio are good radio, you are not our show...although Sirius might hire you. If you think you have the goods to help 5 million people navigate mind-numbing traffic every morning, read on.

Let's take a little test. Question 1) Are you funny, creative, and clever? Question 2) Have you ever been before a Grand Jury? Question 3) Do you enjoy live reads?

If you or your show answered yes to question #1 why the hell are you in radio? If you're totally confused send your package to: Rob Roberts, Chief Career Counselor, Cumulus Atlanta, 780 Johnson Ferry Road, 5th Floor, Atlanta, GA 30342.

Please don't send cookies or small pets. EOE

EAST

MORNINGS

WRBS-FM/Baltimore is searching for exceptional, enthusiastic communicators who have a heart for ministry. We're recruiting for potential morning openings including host, co-host, and news. If you're ready for a great situation where you can settle in and make a long-term connection with an exceptional group of listeners then we want to hear from you. WRBS offers competitive pay and benefits. Women and minorities are encouraged to apply.

Send resume and mp3 to
dpaul@wrbs.com or CD to David Paul
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Georgetown Road, Baltimore MD 21227. EOE

MIDWEST

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Do you live, eat and breathe Country Music? Do you understand what blue collar really means? Do you understand the importance of the internet, my space and web content as well as the importance of Wal-Mart, NFL Football and Home Depot? Do you like to work the phones, be creative, and kill over an intro? Do you love remotes and station appearances? Are you a street warrior? You could be working at The New 106.7 The Fox in Detroit.

Selector knowledge a plus... Web design (html) experience a BIG plus!!! Lookin' for a full staff.... Send resume, MP3, website, photos, whatever will get you noticed! JohnTrapano@ClearChannel.com or JohnTrapano, Clear Channel Radio, 27675 Halsted Road, Farmington Hills Mi, 48331. EOE No Phone Calls Please!

PD opening at 97-7 The River in Springfield IL. Send T & R to: mwjobs@yahoo.com, or PO Box 460, Springfield IL 62705. EOE (6/23)

WEST

HIP HOP PERSONALITY

Ask yourself...are you, or do you know of, truly one of the very best, most original sounding, Latino targeted Hip Hop "personalities" (NO DJ's) in America? Be honest! If the answer is yes, please rush your CD aircheck of any daypart from any market, and your package, for the opportunity of a lifetime in a great city, with a great company to: Radio & Records, 2049 Century Park East, 41st Floor, #1001, Los Angeles, CA 90067. EOE

NRC Broadcasting is looking for a Program Director for their Aspen station, KSPN. Send resume and air check to: cbarill@nrcbroadcasting.com. EOE (6/23)

NRC Broadcasting is looking for an Office Manager/Promotions Director for KSPN radio in Aspen. Send resume to: cbarill@nrcbroadcasting.com. EOE (6/23)

GENERAL MANAGER

KGCB-FM/Prescott, AZ seeks General Manager. Dynamic growth in staff, listeners, support, and vision requires GM with leadership skills and a minimum 5 years GM experience. Emphasis on fundraising and programming preferred. KGCB's 100,000 watt coverage includes metro Phoenix and key communities of Central/No. AZ. Station is situated in one of the most desirable communities in the SW. Review full job description and requirements at www.kgcb.org. EOE

POSITIONS SOUGHT

Recent CSB Atlanta grad.... I know my way around Cool Edit Pro, superb writing skills and vocal talent out of this world....contact me....JaeSun. JASON K. MOORE: Harold.Moore@drhs.org, (404) 501-8650, (6/23)

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Charisma, originality and personality! Dependable, willing to travel, and eager to establish career and grow with company. EBONY FERGUSON: (214) 354-6224. (6/23)

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.

Deadline

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.

R&R Opportunities Advertising

1x \$200/inch 2x \$150/inch

Rates are per week (maximum 35 word per inch including heading). Includes generic border. If logo, custom border or larger heading are required, add 1/2 inch (\$60 for 1x, \$50 for 2x). In addition, all ads appear on R&R's website. (www.radioandrecords.com).

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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.

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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. Address all ads to: R&R Opportunities, 2049 Century Park East, 41st Floor, Los Angeles, CA 90067.

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RADIO & RECORDS, INC., 2049 CENTURY PARK EAST, 41ST FLOOR, LOS ANGELES, CA 90067

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WASHINGTON, DC BUREAU:	301-951-9050	301-951-9051	jhoward@radioandrecords.com
NASHVILLE BUREAU:	615-244-8822	615-248-6655	lthelton@radioandrecords.com

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+PERSONALITY PLUS #PP-216. KHMV/Sam Malone, KSCS/Terry Dorsey & Hawkeye, KHIS/Ryan Seacrest, Z100/Elvis Duran & Z Zoo \$13 CD.
+PERSONALITY PLUS #PP-215. KMYI/Jeff & Jer KSAN/Lamont & Tonelli.
+WPL/Scott & Todd. WRBO/Mason Dixon & Bill Connolly, \$13 CD
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+ALL A/C #AC-142. KRTR, KSSK, WMJJ, WSNY, WBNS, \$13 CD.
+PROFILE #S-550. DALLAS CHR Ctry UC AC Gold ADR UC \$13 CD
+PROFILE #S-551. HOUSTON CHR AC Ctry ADR Gold UC \$13 CD
+PROMO VAULT #PR-83. promo samples - all formats, all market sizes. \$15.50 CD
+SWEEPER VAULT #SV-49. Sweeper & legal ID samples, all formats. \$15.50 CD
+CHN-30 (CHR Nights). +O-27 (All Oldies) +CR-1 (Classic Rock), +ALT-11 (Alternative) +ADR-17 (AOR) at \$13 each
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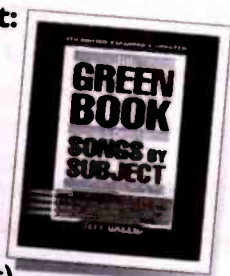
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 Fax: (310) 203-8727
 e-mail: kmumaw@radioandrecords.com

June 23, 2006

CHR/POP

LW	TW	ARTIST	SON	RECORD LABEL
1	1	SHAKIRA	(WYCLEF 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)	
6	4	NELLY FURTADO	(TIMBALAND) Promiscuous (Geffen)	
8	5	NICK LACHEY	What's Left Of Me (Live/Zomba Label Group)	
9	6	RIHANNA	Unfaithful (Def Jam/IDJMG)	
4	7	SEAN PAUL	Temperature (VP/Atlantic)	
5	8	RIHANNA	SOS (Def Jam/IDJMG)	
10	9	ALL-AMERICAN REJECTS	Move Along (Doghouse/Interscope)	
7	10	DANIEL POWTER	Bad Day (Warner Bros.)	
12	11	CASSIE	Me & U (Next Selection/Bad Boy/Atlantic)	
13	12	FRAY	Over My Head (Cable Car) (Epic)	
11	13	NICKELBACK	Savin' Me (Roadrunner/IDJMG)	
17	14	PABLO	I Write Sins Not... (Dacrydanza/Feared By Ramon/Lava)	
16	15	FIELD MOB	(ICIARA) So What (DTP/Geffen)	
23	16	CHRISTINA AGUILERA	Ain't No Other Man (RCA/RMG)	
15	17	PUSSYCAT DOLLS	(FING SNOOP DOGG) Buttons (A&M/Interscope)	
18	18	KELLY CLARKSON	Walk Away (RCA/RMG)	
14	19	NATASHA BEDINGFIELD	Unwritten (Epic)	
20	20	STANMO	Right Here (Fip/Atlantic)	
22	21	PAULA DEANDA	(BABY BASH) Doing Too Much (Arista)	
21	22	ANITA BALKICK	Breathe (2 AM) (Columbia)	
19	23	BUBBA SPARXXX...	Ms. New Booty (Purple Ribbon/Virgin)	
24	24	CHRIS BROWN	(HL' WAYNE) Gimme That (Live/Zomba Label Group)	
27	25	ASHLEY PARKER	ANGEL Let U Go (Blackground/Universal Motown)	
26	26	JEANNE ORTEGA	(PAPPOE) Crowded (Hollywood)	
25	27	NATASHA BEDINGFIELD	Single (Epic)	
41	28	GARLS BARKLEY	Crazy (Downtown/Lava/Atlantic)	
30	29	BON JOVI	Who Says You Can't Go Home (Island/IDJMG)	
33	30	LL' JON	(E-40 & SEAN PAUL) Snap Yo Fingers (TVT)	

#1 MOST ADDED

BEYONCÉ F'JAY-Z Deja Vu (Sony Urban/Columbia)

#1 MOST INCREASED PLAYS

CHRISTINA AGUILERA Ain't No Other Man (RCA/RMG)

TOP 5 NEW & ACTIVE

- CHRYSTINE KIMBALL Hanging On (Epic)
- KELIS (TTOO SHORT) Bessy (Live/Zomba Label Group)
- PINK Who Knows (LaFace/Zomba Label Group)
- BE-YO Sexy Love (Def Jam/IDJMG)
- SNOW PATROL Chasing Cars (A&M/Interscope)

CHR/POP begins on Page 28.

CHR/RHYTHMIC

LW	TW	ARTIST	SON	RECORD LABEL
1	1	YUNG JOC	Goin' Down (Bad Boy/Atlantic)	
2	2	LL' JON	(E-40 & SEAN PAUL) Snap Yo Fingers (TVT)	
4	3	CASSIE	Me & U (Next Selection/Bad Boy/Atlantic)	
3	4	FIELD MOB	(ICIARA) So What (DTP/Geffen)	
7	5	CHERISH	Do It To It (Sho'Nuff/Capitol)	
6	6	CHRIS BROWN	(HL' WAYNE) Gimme That (Live/Zomba Label Group)	
5	7	CHAMILLIONAIRE	(KRAYZIE BONE) Ridin' (Universal Motown)	
11	8	NELLY FURTADO	(TIMBALAND) Promiscuous (Geffen)	
10	9	E-40	(T-PAIN & KANDI GIRL) U And Dat (Raprise/BME)	
8	10	T.J.	Why You Wanna (Grand Hustle/Atlantic)	
9	11	SHAKIRA	(WYCLEF JEAN) Hips Don't Lie (Epic)	
15	12	KELIS	(TTOO SHORT) Bessy (Live/Zomba Label Group)	
12	13	RIHANNA	Unfaithful (Def Jam/IDJMG)	
18	14	PAULA DEANDA	(BABY BASH) Doing Too Much (Arista)	
17	15	T.J.	Why You Wanna (Grand Hustle/Atlantic)	
13	16	DEM FRANCHIZE	BOYZ Loan Wit It, Rock Wit It (So So Def/Virgin)	
14	17	SEAN PAUL	Temperature (VP/Atlantic)	
16	18	SHAWNIA	Gettin' Some (DTP/Def Jam/IDJMG)	
25	19	LETOYA	Torn (Capitol)	
24	20	BUSTA RHYMES...	I Love My B**** (Fipmode/Aftermath/Interscope)	
20	21	MARY J. BLIGE	Enough Cryin' (Geffen)	
21	22	BUBBA SPARXXX	Heat It Up (Purple Ribbon/Virgin)	
23	23	RICK ROSS	Hustlin' (Slip-N-Slide/Def Jam/IDJMG)	
30	24	S. PAUL	(R. COLE) When You Gonna (Give It Up To Me) (VP/Atlantic)	
40	25	BE-YO	Sexy Love (Def Jam/IDJMG)	
22	26	PAUL WALL	Girl (Swish/House/Asylum/Atlantic)	
—	27	BEYONCÉ	(F'JAY-Z) Deja Vu (Sony Urban/Columbia)	
31	28	YOUNG DOD	(T.I.) Shoulder Loan (Grand Hustle/Atlantic)	
26	29	BE-YO	When You're Mad (Def Jam/IDJMG)	
29	30	FORT MINOR...	Where'd You Go (Machine Shop/Warner Bros.)	

#1 MOST ADDED

BEYONCÉ F'JAY-Z Deja Vu (Sony Urban/Columbia)

#1 MOST INCREASED PLAYS

BEYONCÉ F'JAY-Z Deja Vu (Sony Urban/Columbia)

TOP 5 NEW & ACTIVE

- BROWN BOY Superman (AME/Street Noise)
- CHAMILLIONAIRE Green And Sexy (Universal Motown)
- PUSSYCAT DOLLS (FING SNOOP DOGG) Buttons (A&M/Interscope)
- CHRISTINA AGUILERA Ain't No Other Man (RCA/RMG)
- JAGGED EDGE Good Luck Charm (Sony Urban/Columbia)

CHR/RHYTHMIC begins on Page 27.

URBAN

LW	TW	ARTIST	SON	RECORD LABEL
2	1	LETOYA	Torn (Capitol)	
1	2	YUNG JOC	Goin' Down (Bad Boy/Atlantic)	
4	3	FIELD MOB	(ICIARA) So What (DTP/Geffen)	
3	4	LL' JON	(E-40 & SEAN PAUL) Snap Yo Fingers (TVT)	
5	5	MARY J. BLIGE	Enough Cryin' (Geffen)	
6	6	JAMIE FOXX	(TWISTA DJ) Play A Love Song (J/RMG)	
7	7	T.J.	Why You Wanna (Grand Hustle/Atlantic)	
11	8	CHERISH	Do It To It (Sho'Nuff/Capitol)	
9	9	CHRIS BROWN	(HL' WAYNE) Gimme That (Live/Zomba Label Group)	
8	10	CHAMILLIONAIRE	(KRAYZIE BONE) Ridin' (Universal Motown)	
14	11	YOUNG DOD	(T.I.) Shoulder Loan (Grand Hustle/Atlantic)	
10	12	RICK ROSS	Hustlin' (Slip-N-Slide/Def Jam/IDJMG)	
17	13	KELIS	(TTOO SHORT) Bessy (Live/Zomba Label Group)	
13	14	T.J.	Why You Know (Grand Hustle/Atlantic)	
12	15	BE-YO	When You're Mad (Def Jam/IDJMG)	
15	16	SHAWNIA	Gettin' Some (DTP/Def Jam/IDJMG)	
18	17	CASSIE	Me & U (Next Selection/Bad Boy/Atlantic)	
18	18	JAGGED EDGE	Good Luck Charm (Sony Urban/Columbia)	
16	19	AVANTI	4 Minutes (Magic Johnson/Geffen)	
20	20	BUSTA RHYMES...	I Love My B**** (Fipmode/Aftermath/Interscope)	
21	21	OUTKAST	Mighty O (LaFace/Zomba Label Group)	
28	22	CHINGY	Pulling Me Back (Capitol)	
22	23	DEM FRANCHIZE	BOYZ Ridin' Rims (So So Def/Virgin)	
24	24	MISSEZ	(PIMP C) Love Song (F' Road/Geffen)	
23	25	CHENI	DEBBIS I Love You (Bad Boy/Atlantic)	
—	26	BEYONCÉ	(F'JAY-Z) Deja Vu (Sony Urban/Columbia)	
34	27	E-40	(T-PAIN & KANDI GIRL) U And Dat (Raprise/BME)	
33	28	BE-YO	Sexy Love (Def Jam/IDJMG)	
26	29	DJ KHALED	Holla At Me (Terror Squad/Koch)	
25	30	LL' WAYNE	Hustler Musik (Cash Money/Universal Motown)	

#1 MOST ADDED

PHARRELL F'LAURIE WEST Number One (Star Trak/Interscope)

#1 MOST INCREASED PLAYS

BEYONCÉ F'JAY-Z Deja Vu (Sony Urban/Columbia)

TOP 5 NEW & ACTIVE

- DMX Lord Give Me A Sign (Sony Urban/Columbia)
- T-PAIN (HL' WAYNE) Studio Liv (Live/Zomba Label Group)
- BROOKE VALENTINE F'PIMP C D-Girl (Subliminal/Virgin)
- CADILLAC BOB & J MONEY Peanut Butter And Jelly (Southern Boy/Asylum)
- SEAN PAUL F'KEYSHA COLE When You Gonna (Give It Up To Me) (VP/Atlantic)

URBAN begins on Page 30.

AC

LW	TW	ARTIST	SON	RECORD LABEL
1	1	DANIEL POWTER	Bad Day (Warner Bros.)	
2	2	JAMES BLUNT	You're Beautiful (Custard/Atlantic)	
4	3	KELLY CLARKSON	Because Of You (RCA/RMG)	
5	4	LIFHOUSE	You And Me (Geffen)	
3	5	NATASHA BEDINGFIELD	Unwritten (Epic)	
7	6	ROB THOMAS	Ever The Same (Atlantic)	
6	7	MICHAEL BUBLE	Save The Last Dance For Me (143/Reprise)	
10	8	CHRIS RICE	When Did You Fall (In Love With Me) (Columbia/INO)	
8	9	F. HILL	WIT. MCGRAW Like We Never Loved At All (Warner Bros./Curb)	
11	10	NICK LACHEY	What's Left Of Me (Live/Zomba Label Group)	
9	11	KEITH URBAN	Making Memories Of Us (Capitol/EMC)	
12	12	LEANN 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/IDJMG)	
15	15	CARRIE UNDERWOOD	Some Hearts (Arista)	
16	16	TAYLOR HICKS	Do I Make You Proud (J/RMG)	
20	17	NICOL SPONBERG	Crazy In Love (Curb)	
18	18	BO BICE	The Real Thing (RCA/RMG)	
19	19	FIVE FOR FIGHTING	The Riddle (Aware/Columbia)	
17	20	MERCYME	So Long Self (Columbia/INO)	
22	21	RASCAL FLATTS	What Hurts The Most (Lyric Street)	
24	22	KT TUNSTALL	Black Horse & The Cherry Tree (Relentless/Virgin)	
23	23	CHICAGO	Love Will Come Back (Rhino/Warner Bros.)	
21	24	NICKELBACK	Photograph (Roadrunner/IDJMG)	
25	25	KELLY CLARKSON	Walk Away (RCA/RMG)	
27	26	CARRIE UNDERWOOD	Jesus, Take The Wheel (Arista)	
26	27	HOOTIE...	Get Out Of My Mind (Sneaky Long/Vanguard)	
29	28	FRAY	Over My Head (Cable Car) (Epic)	
30	29	JACK JOHNSON	Upside Down (Brushfire/Universal Republic)	
28	30	CHARLIE CHAMADIA	Feels Like Love (Minimax Entertainment)	

#1 MOST ADDED

NATALIE GRANT The Real Me (Curb/Warner Bros.)

#1 MOST INCREASED PLAYS

NICK LACHEY What's Left Of Me (Live/Zomba Label Group)

TOP 3 NEW & ACTIVE

- JON SECARA Free (Big 3)
- KATY MATTEA They Are The Roses (Mercury/Jazz/EMI)
- LOS LOBELEY BOYS Diamonds (Dr Music/Epic)

AC begins on Page 54.

HOT AC

LW	TW	ARTIST	SON	RECORD LABEL
1	1	DANIEL POWTER	Bad Day (Warner Bros.)	
2	2	NICKELBACK	Savin' Me (Roadrunner/IDJMG)	
4	3	KT TUNSTALL	Black Horse & The Cherry Tree (Relentless/Virgin)	
3	4	NATASHA BEDINGFIELD	Unwritten (Epic)	
5	5	KELLY CLARKSON	Walk Away (RCA/RMG)	
6	6	FRAY	Over My Head (Cable Car) (Epic)	
7	7	GOD GOD DOLLS	Stay With You (Warner Bros.)	
8	8	ROB THOMAS	Ever The Same (Atlantic)	
10	9	JACK JOHNSON	Upside Down (Brushfire/Universal Republic)	
14	10	RED HOT CHILI PEPPERS	Dani California (Warner Bros.)	
13	11	BO BICE	The Real Thing (RCA/RMG)	
12	12	TEDDY GEIGER	For You I Will (Confidence) (Columbia/Sony BMG)	
9	13	BON JOVI	Who Says You Can't Go Home (Island/IDJMG)	
15	14	JAMES BLUNT	High (Custard/Atlantic)	
11	15	JAMES BLUNT	You're Beautiful (Custard/Atlantic)	
16	16	NICK LACHEY	What's Left Of Me (Live/Zomba Label Group)	
17	17	GARLS BARKLEY	Crazy (Downtown/Lava/Atlantic)	
17	18	RIHANNA	SOS (Def Jam/IDJMG)	
18	19	SHAKIRA	(WYCLEF JEAN) Hips Don't Lie (Epic)	
20	20	FIVE FOR FIGHTING	The Riddle (Aware/Columbia)	
22	21	ALL-AMERICAN REJECTS	Move Along (Doghouse/Interscope)	
21	22	BETTER THAN EZRA	Juicy (V2/Arista)	
23	23	BLUE OCTOBER	Hate Me (Universal Motown)	
25	24	FORT MINOR...	Where'd You Go (Machine Shop/Warner Bros.)	
28	25	MAT KEARNEY	Nothing Left To Lose (Aware/Columbia)	
29	26	SMASH MOUTH	Story Of My Life (Beautiful Bomb)	
26	27	BREAKING POINT	All Messed Up (Wind-Up)	
31	28	KEANE	Is It Any Wonder (Interscope)	
33	29	RASCAL FLATTS	What Hurts The Most (Lyric Street)	
32	30	LOS LOBELEY BOYS	Diamonds (Dr Music/Epic)	

#1 MOST ADDED

GARLS BARKLEY Crazy (Downtown/Lava/Atlantic)

#1 MOST INCREASED PLAYS

GARLS BARKLEY Crazy (Downtown/Lava/Atlantic)

TOP 5 NEW & ACTIVE

- FRAY How To Save A Life (Epic)
- THEORY OF A BEARDMAN Santa Monica (Roadrunner/IDJMG)
- MARY J. BLIGE One (Geffen)
- ROCK KILLS KID Paralyzed (Fearless/Raprise/Warner Bros.)
- FOO FIGHTERS Mirrors (RCA/RMG)

AC begins on Page 54.

ROCK

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

#1 MOST ADDED

TOM PETTY Saving Grace (American/Warner Bros.)

#1 MOST INCREASED PLAYS

BREAKING BENJAMIN The Diary Of Jane (Hollywood)

TOP 5 NEW & ACTIVE

- RED HOT CHILI PEPPERS Tell Me Baby (Warner Bros.)
- MERCY FALL I Got Life (Atlantic)
- TOM PETTY Saving Grace (American/Warner Bros.)
- COBIE AND CAMBRIA Welcome Home (Equal Vision/Columbia)
- SHINEDOWN Heroes (Atlantic)

ROCK begins on Page 63.

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 MCKENRICK	Find Myself In You (Motown/Universal)	
3	3	MARIAN CAREY	Fly Like A Bird (Island/UMG)	
4	4	ISLEY BROTHERS...	Just Came Here... (Def Soul/Def Jam/UMG)	
5	5	TEENA MARIE	Ooh Waa (Cash Money/Universal Motown)	
6	6	URBAN MYSTIC	I Refuse (SOBE)	
7	7	MARY J. BLIGE	Do Without You (Geffen)	
8	8	HEATHER HEADLEY	In My Mind (RCA/UMG)	
9	9	ERIC BENET	Pretty Baby (Friday/Reprise/Warner Bros.)	
10	10	K. FRANKLIN	Looking... (Fo Yo Soul/Goose/Centric/Zomba Label Group)	
11	11	DMELL JONES	I'm Gonna Be (LaFace/Zomba Label Group)	
12	12	JEFF MAJORS	WELLY PRICE God's Gift (Music One/Sony Urban)	
13	13	CHARLIE WILSON	No Words (Live/Zomba Label Group)	
14	14	LUTHER VANDROSS	Shine (J/UMG)	
15	15	HEATHER HEADLEY	Me Time (RCA/UMG)	
16	16	SHANICE	Take Care Of U (A&M/Platinum)	
17	17	MARY J. BLIGE	Care Of U (A&M/Platinum)	
18	18	JAMIE H	The Chosen One (Drive In/Warner Bros.)	
19	19	MARY MARY	Yesterday (Sony Urban/Columbia)	
20	20	ISLEY BROTHERS...	Blasé Oh! (Def Soul/Def Jam/UMG)	
21	21	LET'YA	Turn (Capitol)	
22	22	RAMEEM DEVAUGHN	You (Live/Zomba Label Group)	
23	23	AVANT	4 Minutes (Magic Johnson/Geffen)	
24	24	KIMBERLIE	The Family Soul Woman First (Hidden Beach)	
25	25	ME-YO	So Sick (Def Jam/UMG)	
26	26	LIONEL RICHIE	I Call It Love (Island/UMG)	
27	27	KEYSHIA COLE	Love (A&M/Interscope)	
28	28	JAYNEE	The Answer Is Yes (Capitol)	
29	29	JAMIE FOXX	OTWISTA DJ Play A Love Song (J/UMG)	
30	30	LORENZO OWENS	Wanna See You Smile (J-Town)	

#1 MOST ADDED

LUTHER VANDROSS Shine (J/UMG)

#1 MOST INCREASED PLAYS

LUTHER VANDROSS Shine (J/UMG)

TOP 5 NEW & ACTIVE

- AMEL LARIBEX Worry (Miss Like)
- VAN HUNT Character (Capitol)
- FREDDIE JACKSON Until The End Of Time (Diplomat)
- MARY MARY Heaven (Sony Urban/Columbia)
- MELISSA MORGAN High Maintenance (Diplomat/Lean)

URBAN begins on Page 30.

COUNTRY

LW	TW	ARTIST	SON	RECORD LABEL
1	1	PHIL VASSAR	Last Day Of My Life (Arista)	
2	2	BRIAN CRESNEY	Summertime (Warner Bros.)	
3	3	KERRY PATTERSON	The World (Arista)	
4	4	TIM MCGRAW	When The Stars Go Blue (Curb)	
5	5	CARRIE UNDERWOOD	Don't Forget To Remember Me (Arista)	
6	6	KEITH ANDERSON	Every Time I Hear Your Name (Arista)	
7	7	TOBY KEITH	A Little Too Late (Show Dog Nashville/Universal)	
8	8	JOE NICHOLS	Some Motters (Somebody) (Universal South)	
9	9	LEANN RIMES	Something's Gonna Give (Asylum/Curb)	
10	10	R. ATKINS	If You're Going Through Hell... (Curb)	
11	11	GARY FLATT	Me And My Gang (Lyric Street)	
12	12	RASHY ALLAN	Life Ain't Always Beautiful (MCA)	
13	13	LITTLE BIG TOWN	Bring It On Home (Equity)	
14	14	CRAIG MORGAN	I Got You (BBW)	
15	15	KENNY ROGERS	I Can't Unlove You (Capitol)	
16	16	WRECKERS	Leave The Pieces (Maverick/Warner Bros.)	
17	17	ERIC CHURCH	How 'Bout You (Capitol)	
18	18	SUGARLAND	Down In Mississippi (Up To No Good) (Mercury)	
19	19	STEVE MOLEY	Brand New Girlfriend (Curb)	
20	20	JAKE OWEN	You How (RCA)	
21	21	BILLY CURRINGTON	Why, Why, Why (Mercury)	
22	22	JOSH GRACIN	Favorite State Of Mind (Lyric Street)	
23	23	JOSH TURNER	Would You Go With Me (MCA)	
24	24	PAT GREENE	Feels Just Like It Should (BMG)	
25	25	BROOKS & DUNN	Building Bridges (Arista)	
26	26	BIANELLE PECK	Finder! A Good Man (Big Machine)	
27	27	TRENT WILLIAMS	On Again Tonight (Columbia)	
28	28	ING & NICH	Oh Of November (Warner Bros.)	
29	29	TRACE ADAMS	Saving Capital	
30	30	MESAN MULLERS	Ain't What It Used To Be (BBW)	

#1 MOST ADDED

FAITH HILL Sunshine & Summertime (Warner Bros.)

#1 MOST INCREASED PLAYS

FAITH HILL Sunshine & Summertime (Warner Bros.)

TOP 5 NEW & ACTIVE

- TRENT TOLMISON One Wing In The Fire (Lyric Street)
- MATT JERGENS Bad As I Want To (Universal South)
- HEARTLAND I Loved Her First (Leftin Creek)
- BRIAN MCCOMBS Good Lovin' (Katsup)
- LORESTAR Mountains (BMG)

COUNTRY begins on Page 66.

SMOOTH JAZZ

LW	TW	ARTIST	SON	RECORD LABEL
1	1	PHILIPPE SAINSE TRIO	Do It Again (Rondoross)	
2	2	BRIAN COLBERTSON	Let's Get Started (GRP/UMG)	
3	3	MINN BROWN	True Blue (GRP/UMG)	
4	4	PAM BROWN	Wavelength (GRP/UMG)	
5	5	WAYMAN TISDALE	Get Down On It (Rondoross)	
6	6	RAMSEY LEWIS	Oh Happy Day (Merado Jazz/EMI)	
7	7	PETER WHITE	What Does It Take (Columbia)	
8	8	NAJEE	2nd 2 Nine (Hoods Up International)	
9	9	BUCKEY	Chillzone (Merado Jazz/EMI)	
10	10	NICK COLONNE	Always Thinking Of You (Merado Jazz/EMI)	
11	11	DAVID PACK	Biggest Part Of Me (Peak/Concord)	
12	12	SHIMPLY RED	Holding Back... (simplyred.com/Verve Forecast/UMG)	
13	13	MICHAEL LINGTOM	Pacifics (Rondoross)	
14	14	NLS	Summer Nights (A&M/TSR)	
15	15	CORINNE BAILEY RAE	Put Your Records On (Capitol)	
16	16	RAY PARKER, JR.	Miami-Laya Beach (Flyin Music Group)	
17	17	BEYONCE	Wishing On A Star (Sony Urban/Columbia)	
18	18	CHRIS WALKER	I Can't Help Myself (Trippin' 'N' Rhythm)	
19	19	H. HARCOCK	OC. AGUILERA A Song For You (Possibilities/Pactar)	
20	20	PIECES OF A DREAM	Forward Emotion (Hoods Up)	
21	21	BRIAN SIMPSON	Saturday Cool (Rondoross)	
22	22	NICK BRAUN	Groove Is In The Heart (Artisan)	
23	23	DAVID BERRIT	Best Street (Peak/Concord)	
24	24	JASON MILES	Secret Healing (Merado Jazz/EMI)	
25	25	GERALD ALBRIGHT	We Got The Groove (Peak)	
26	26	DAVE KOBZ	Underneath (Capitol)	
27	27	ERIC BARRIS	Chillin' Out (Merado Jazz/EMI)	
28	28	PAMELA WILLIAMS	Positive Vibe (Shanachie)	
29	29	SWITS	Leak What's Happened (Artisan)	
30	30	MICHAEL BUBLE	Home (143/Reprise)	

#1 MOST ADDED

JAZZMASTERS V Free As The Wind (Trippin' 'N' Rhythm)

#1 MOST INCREASED PLAYS

PETER WHITE What Does It Take (Columbia)

TOP 5 NEW & ACTIVE

- KEM Find Your Way Back Into My Life (Universal Motown)
- RICHARD ELLIOT Say It's So (Artisan)
- EARTH, WIND & FIRE FERRIS MCKINIGHT To You (Sanctuary/SYG)
- MICHAEL FRANKS Under The Sun (Koch)
- MARION MEADOWS Dressed To Chill (Hoods Up)

SMOOTH JAZZ begins on Page 68.

ACTIVE ROCK

LW	TW	ARTIST	SON	RECORD LABEL
1	1	TOOL	Vicarious (Volcano/Zomba Label Group)	
2	2	RED HOT CHILI PEPPERS	Dani California (Warner Bros.)	
3	3	THREE DAYS GRACE	Animal I Have Become (Live/Zomba Label Group)	
4	4	BUCKCHERRY	Crazy Black (ElevenSeven/Leve)	
5	5	KORN	Coming Undone (Virgin)	
6	6	GODSMACK	Speak (Universal/Republic)	
7	7	MINNER	Lips Of An Angel (Universal/Republic)	
8	8	WOLFMEATHER	Women (Mushroom/Interscope)	
9	9	BREAKING BENJAMIN	The Diary Of Jane (Hollywood)	
10	10	SEETHER	The Gift (Wind-Up)	
11	11	STONE SOUR	Through Glass (Roadrunner/UMG)	
12	12	DISTURBED	Just Stop (Reprise)	
13	13	ROB ZOMBIE	American Witch (Geffen/Interscope)	
14	14	MUDVAYNE	Fall Into Sleep (Epic)	
15	15	SHINEDOWN	I Dare You (Atlantic)	
16	16	EVANS BLUE	Cold (But I'm Still Here) (Pactar/Hollywood)	
17	17	18 YEARS	Through The Iris (Universal/Republic)	
18	18	BLACK STONE CHERRY	Lonely Train (Roadrunner/UMG)	
19	19	HURT	Raptors (Capitol)	
20	20	BLUE OCTOBER	Hate Me (Universal Motown)	
21	21	PEARL JAM	Life Wasted (J/UMG)	
22	22	NICKELBACK	Savin' Me (Roadrunner/UMG)	
23	23	ATREYU	Ex's And Oh's (Varsity)	
24	24	30 SECONDS TO MARS	The Kill (Immortal/Virgin)	
25	25	AFI	Miss Murder (Tiny Evil/Interscope)	
26	26	LOSTPROPHETS	RoofTops (Columbia)	
27	27	PEARL JAM	World Wide Suicide (J/UMG)	
28	28	TRAPT	Disconnected (Out Of Touch) (Warner Bros.)	
29	29	SYSTEM OF A DOWN	Lonely Day (American/Columbia)	
30	30	RACONTEURS	Steady, As She Goes (Third Man/V2)	

#1 MOST ADDED

GODSMACK Shine Down (Universal/Republic)

#1 MOST INCREASED PLAYS

BREAKING BENJAMIN The Diary Of Jane (Hollywood)

TOP 5 NEW & ACTIVE

- PANIC CHANNEL Why Cry (Capitol)
- HIM Killing Loneliness (Sire/Warner Bros.)
- LYNAN Tavis (Change Your Mind) (DRT)
- SHINEDOWN Heroes (Atlantic)
- STAIN'D King Of All Excuses (Ftp/Atlantic)

ROCK begins on Page 63.

ALTERNATIVE

LW	TW	ARTIST	SON	RECORD LABEL
1	1	RED HOT CHILI PEPPERS	Dani California (Warner Bros.)	
2	2	RACONTEURS	Steady, As She Goes (Third Man/V2)	
3	3	AFI	Miss Murder (Tiny Evil/Interscope)	
4	4	TOOL	Vicarious (Volcano/Zomba Label Group)	
5	5	BLUE OCTOBER	Hate Me (Universal Motown)	
6	6	ANGELS AND AIRWAYS	The Adventure (Saravali/Geffen)	
7	7	THREE DAYS GRACE	Animal I Have Become (Live/Zomba Label Group)	
8	8	CHARLS BARKLEY	Crazy (Downtown/Lava/Atlantic)	
9	9	SHINEDOWN	I Dare You (Atlantic)	
10	10	TAKING BACK SUNDAY	MakeDamnSure (Warner Bros.)	
11	11	WOLFMEATHER	Women (Mushroom/Interscope)	
12	12	30 SECONDS TO MARS	The Kill (Immortal/Virgin)	
13	13	PEARL JAM	Life Wasted (J/UMG)	
14	14	ROCK KILLS KID	Paralyzed (Fearless/Reprise/Warner Bros.)	
15	15	KORN	Coming Undone (Virgin)	
16	16	BUCKCHERRY	Crazy Black (ElevenSeven/Leve)	
17	17	18 YEARS	Wastalands (Universal/Republic)	
18	18	BREAKING BENJAMIN	The Diary Of Jane (Hollywood)	
19	19	PANIC!	Monkeys I Bet You Look Good On The Dancefloor (Domino)	
20	20	PANIC!	The Only Difference... (Decaydance/Fueled By Ramon/Leve)	
21	21	LOSTPROPHETS	RoofTops (Columbia)	
22	22	DASHBOARD CONFESSIONAL	Don't Wait (Interscope)	
23	23	STONE SOUR	Through Glass (Roadrunner/UMG)	
24	24	SNOW PATROL	Hands Open (A&M/Interscope)	
25	25	GODSMACK	Speak (Universal/Republic)	
26	26	PANIC!	I Write Sins Not... (Decaydance/Fueled By Ramon/Leve)	
27	27	PEARL JAM	World Wide Suicide (J/UMG)	
28	28	SHE WANTS REVENGE	These Things (Geffen)	
29	29	SYSTEM OF A DOWN	Lonely Day (American/Columbia)	
30	30	YELLOWCARD	Rough Landing, Holly (Capitol)	

#1 MOST ADDED

MUSE Knights of Cydonia (Warner Bros.)

#1 MOST INCREASED PLAYS

BREAKING BENJAMIN The Diary Of Jane (Hollywood)

TOP 5 NEW & ACTIVE

- FORT MINOR FINALLY... Where'd You Go (Alicia Keys/Warner Bros.)
- BREXEN BOLLS Sing (Roadrunner)
- ROB ZOMBIE American Witch (Geffen/Interscope)
- FLYLEAF Fully Alive (Octone/RCA/UMG)
- DEATH CAB FOR CUTIE I Will Follow You Into The Dark (Atlantic)

ALTERNATIVE begins on Page 63.

TRIPLE A

LW	TW	ARTIST	SON	RECORD LABEL
1	1	CHARLS BARKLEY	Crazy (Downtown/Lava/Atlantic)	
2	2	KT TUNSTALL	Suddenly I See (Phonetic/Virgin)	
3	3	SHAWN MULLINS	Beautiful Wreck (Vanguard)	
4	4	RED HOT CHILI PEPPERS	Dani California (Warner Bros.)	
5	5	MAT KEANEY	Nothing Left To Lose (Aavara/Columbia)	
6	6	M. KNOFFLER & E. HARRIS	This Is Us (Aomanch/Warner Bros.)	
7	7	JAMES BLUNT	High (Custard/Atlantic)	
8	8	GUSTER	One Man Wrecking Machine (Reprise)	
9	9	BEN HARPER	Better Way (Virgin)	
10	10	LOS LOWEY BOYS	Diamonds (Or Music/Epic)	
11	11	CHRIS ISAAK	King Without A Castle (Reprise)	
12	12	JACK JOHNSON	Upside Down (Brushfire/Universal/Republic)	
13	13	KEANE	Is It Any Wonder (Interscope)	
14	14	RACONTEURS	Steady, As She Goes (Third Man/V2)	
15	15	DEATH CAB FOR CUTIE	Crooked Teeth (Atlantic)	
16	16	AUGUSTANA	Boston Epic	
17	17	GOO GOO DOLLS	Stay With You (Warner Bros.)	
18	18	GOMEZ	How We Operate (ATD/UMG)	
19	19	FRAY	How To Save A Life (Epic)	
20	20	SNOW PATROL	Hands Open (A&M/Interscope)	
21	21	PAUL SIMON	Outraguous (Warner Bros.)	
22	22	COLDPLAY	The Hardest Part (Capitol)	
23	23	CORINNE BAILEY RAE	Put Your Records On (Capitol)	
24	24	BRANDI CARLILE	What Can I Say (Red Ink/Columbia)	
25	25	SHERYL CROW	I Knew Why (A&M/Interscope)	
26	26	DONAVON FRANKENREITER	Move By Yourself (Last Highway)	
27	27	BRUCE SPRINGSTEEN	Pay Me My Money Down (Columbia)	
28	28	JACK GREENE	I'm So Gone (Verve Forecast/UMG)	
29	29	SONYA KITCHEN	Let Me Go (Vulgar)	
30	30	NIXX	Afterglow (Epic)	

#1 MOST ADDED

TOM PETTY Saving Grace (American/Warner Bros.)

#1 MOST INCREASED PLAYS

TOM PETTY Saving Grace (American/Warner Bros.)

TOP 5 NEW & ACTIVE

- FIVE FOR FIGHTING The Riddle (Aavara/Columbia)
- ROCK KILLS KID Paralyzed (Fearless/Reprise/Warner Bros.)
- ELVIS COSTELLO & A. TOUSSAINT Tears, Tears... (Verve Forecast/UMG)
- WIDEPREAD PANIC Second Skin (Sanctuary/SYG)
- JAMES HUNTER People Gonna Talk (Go/Reprise)

TRIPLE A begins on Page 68.

PUBLISHER'S **Profile** BY ERICA FARBER

Ron Davis is a native of Butte, MT and a true local broadcaster. He just celebrated his 26th year in the business and actually owns the radio stations where he began his career.

Davis is extremely active in his community and in the industry. This spring he was re-elected to the NAB Radio Board and currently chairs the Small Market Operators Caucus.

Getting into the business: "In high school I took a drama and stage class and was running lights for different things in the community. There was a local show, and the gentleman who was the announcer had a death in the family and couldn't make it. Since he sat next to me while I ran the lights, everyone asked, 'Would you be able to announce?' I said sure and slid over to the microphone.

"The owner of a radio station, Shag Miller, and his wife, Gus, were at the show, and they said, 'Hey, you have a good voice. Would you like to try radio?' Two weeks later I was on the radio. I've been at KBOW & KOPR in Butte since I was 17.

"I left for a year to work at WAYL & KMZY in the Twin Cities. My wife was from Minnesota, and I'd promised her that when she graduated from college we'd move back there. We went for a year, didn't like it and came back here."

Becoming an owner: "I bought the stations from Shag 12 years ago. I was at the Montana Broadcasters board of directors meeting, and they found out it was my 30th birthday and had a cake for lunch. Everyone started talking about what they had done on their 30th birthdays. Bob Precht, who was Ed Sullivan's son-in-law, had started producing *The Ed Sullivan Show*. Other people talked about buying or building their first stations. I listened to all these people and thought, 'I'm not too young to get into ownership.'

"Driving into Butte, I called my wife on my cell phone and said, 'I'm going to go talk to Shag about buying the stations,' and she said, 'That sounds like a good idea.' He and I went to dinner that night. It took two years to finalize it, but that's when we decided to move forward."

The stations: "KBOW is a full-service Country AM at 550 on the dial. We do a lot of local news at the bottom of every hour and run CBS news at the top of every hour. We have a local one-hour talk show called *Party Line*. It's been running in the same location at the same time since 1948. KBOW is the top-billing station in the market.

"Our FM is KOPR 94. We designed the format, and now they call it 'Jack.' When we bought the stations I tried a different programming approach. I brought in my sales staff and on-air announcers, and we built the format we would want to listen to. Everybody had a vote. We play a lot of '70s and '80s rock. We mix in some currents, but they have to break into the top 20 on the charts before we will put them into play. We call it 'Music you can sing along to,' and it's rated No. 1 in the market."

Long-term plans: "I've always felt that I have to be present to property own and run a radio station. I have to be in the stations or near the stations. I've always said that if I can't be there, I don't want anything to do with it, but that's slowly changing. I'd like to buy other stations in Montana and try to develop a small interstate network. But if I can't keep it local and can't be a positive force in the community for economic development or for the community's needs, I won't do it."

Biggest challenge: "Being a small-market broadcaster, it's hard to stay up on technology — how to take advantage of it, how to use it and how to install it. It's very tough trying to keep up with the latest and greatest. I don't have the Wall Street-type budget that would allow us to be a test market for new technologies, so I have to sit back and wait. As an independent, I have to make sure that when I spend money, I am spending it for the right reason and that I know what I am going to get out of it."

The Small Market Operators Caucus: "Years ago Steve Newberry and I started talking about opening an avenue for small-market broadcasters to communicate with the NAB and the FCC, to have a voice and to be able to take a grass-roots approach not only to politics, but also to issues where small-market people can have a say and be involved. Now, if the NAB has an issue like that, we can get a lot of small-market input very quickly.

"Clear Channel can very quickly give you the answer to any question for thousands of stations, and we needed to be able to do the same thing for the independents and the small-market stations. We now have a solid voice that can represent all of us at one time. The website is at www.smoc.org. It's a great place to follow our discussions. We also get everything together at conventions and talk about what's happening in the industry."

How the SMOC works: "It costs nothing; it's not a membership association. All you have to do to participate is be willing to participate, and you can participate when you want. I like it because I have met a lot of good people. We are an industry of togetherness. We're an industry where we have to communicate with each other, but quite often we forget that."

State of the radio industry: "The radio industry is doing very well. We're in a pretty good position with HD Radio. It holds great things for our future. Part of our problem, though, is that we've forgotten why we're in the industry, and that's to serve our communities. Instead of worrying about stock price, we worry about the family from Butte that had a car accident today in which two family members were killed and two others were critically injured. We started a prayer vigil, and we're running it on the air.

"I will never forget not too many years ago in Las Vegas when this guy said that the goal was to get rid of the mom-and-pops and turn radio into an industry. Well, there's nothing wrong with the mom-and-pops when they are doing exactly what radio was invented to do, which is serve the communities. If we all remember that, we are going to be stronger as an industry. How do you compete with satellite? Be local. The industry as a whole is strong, and if we keep doing theater of the mind and having fun with what we do, we have a great future."

State of small-market operators: "Small-market operators are the future of radio. We're the ones who are local. We're the ones making sure that people understand localism. We don't sound like satellite radio. We don't sound like CDs being played in somebody's vehicle or an iPod.

"We need to make sure that we keep localism and community involvement as part of radio. The bigger guys are eventually going to understand that that is the key to our industry, and many of them already do. Radio will be stronger because of it, and small markets will always be the lead in that.

"I also think that the future of small-market radio is its people. We will be the source of talent, the source of the next executives. I just hope the big markets don't see the talent until we've had a chance to benefit from them."

Something about small-market broadcasters that might surprise large-market broadcasters: "The big difference between us is that we're inventing better and more fun ways to do radio every day. We're doing things the bigger-market stations should be looking at.

"There are some people who are more business-driven than radio-driven, and you can definitely tell who they are. I have a passion for radio. We are grass-roots radio at its best. At the NAB they always have a session on how to have a local sound in your market. I always laugh because it's always a large-market session. You never have small-market sessions on how to sound large-market."

Most influential individual: "Shag Miller. He gave me the opportunity as a 17-year-old kid to learn the industry. He really pushed me on theater of the mind. He was very good, loved the industry, loved radio, was very intelligent about radio and taught me a ton."

Career highlight: "Stepping up and buying the stations."

Career disappointment: "I wish my dad was around to see it all. He passed away right before we bought the stations. He was my best friend. When I first went out to get bank loans I was upset because none of the banks would talk to us. I went home, and my dad said, 'I wouldn't give you a loan either. You look like a punk. Cut your hair, put on a suit and go back.'

"I took his advice and got my hair cut a little bit shorter and bought a dark suit, a white shirt and a tie. When I went back three banks offered us loans. To this day I wear a suit to work almost every day. I would have loved to have had my dad on the staff. My mom works here, answering the phones. She's 76. She's a retired nurse and raised seven children. I'm the youngest, and I have a twin brother."

Favorite radio format: "Rock."

Favorite television show: "The local news; that's the only thing I watch."

Favorite song: "Fly Like an Eagle," by Steve Miller."

Favorite book: "I'm a readaholic. Wilbur Smith did a series on the Courtney family. It started with *Birds of Prey* and went to *Monsoon*. Those are some of my favorites."

Favorite movie: "Top Gun."

Favorite restaurant: "Here in Butte there's a restaurant called After 5, and it's just amazing."

Beverage of choice: "Daytime, Diet Coke; nighttime, red wine."

Hobbies: "My family and I like to do play-by-play television sports."

E-mail address: "rondavis17@hotmail.com."

Advice for broadcasters: "If you want to survive in this multimedia world we are living in, you have to be local to your community, and you have to be a part of your community. You can't just pay the community lip service. To large-market stations, I would say, let your managers be part of the community. You may not be able to be, but your managers have to be. To the small-market people, we just have to keep going forward with what we do, and we'll survive."



RON DAVIS

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GM, KBOW & KOPR/Butte, MT



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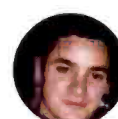
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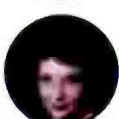
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