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AUGUST 11, 2006  
NO. 1670  
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# R&R

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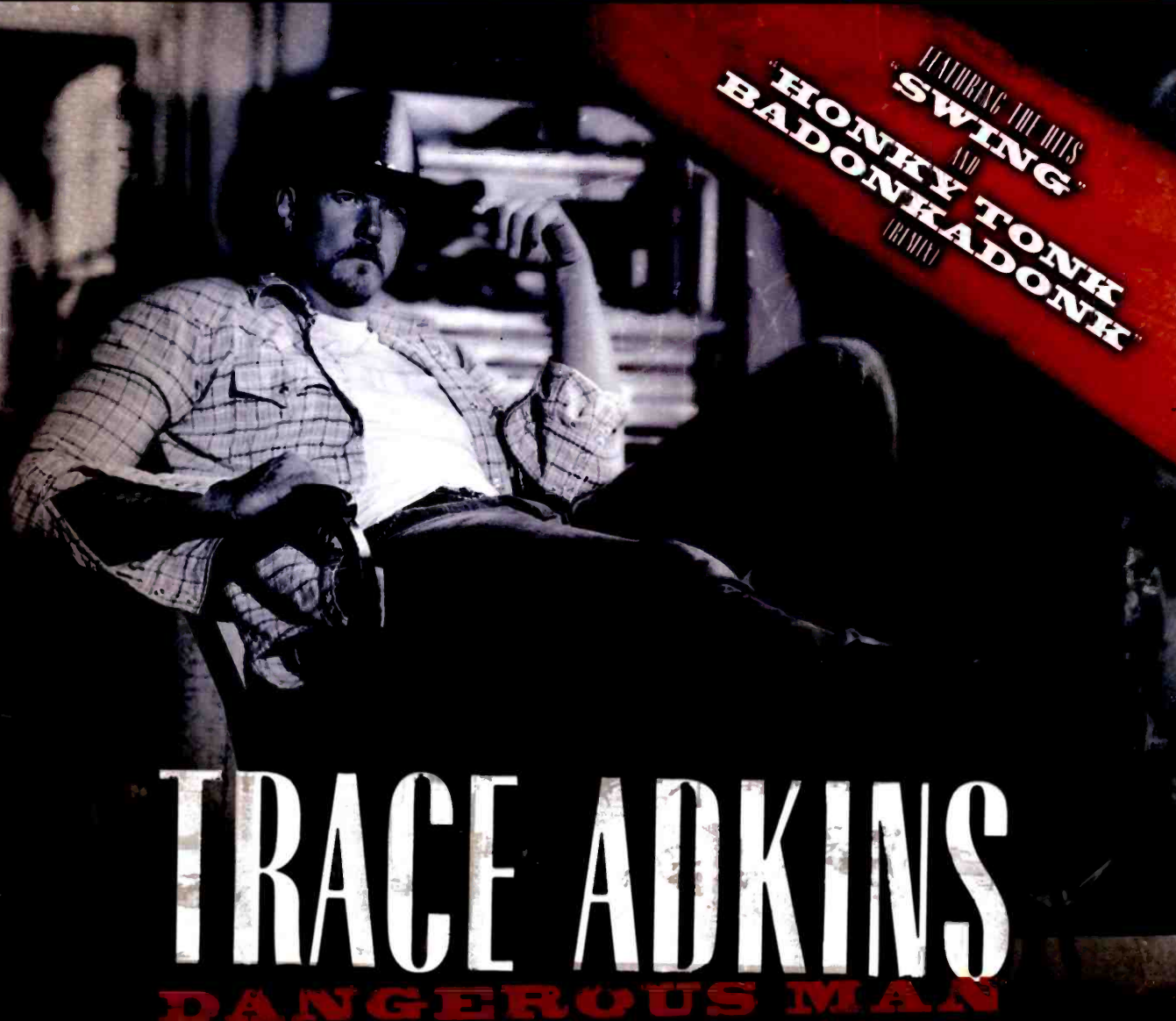
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# News Focus

August 11, 2006  
www.RadioandRecords.com

## ► DEAL MAKERS

Oxnard, Calif.-based Lazer Broadcasting has received a \$23 million credit facility for acquisitions and business expansion from GE Commercial Finance's Global Media & Communications unit. Lazer, a Spanish-language group with 17 stations in 10 markets, has evolved from a single station in 1991.

Both of Southern California's NHL teams are heading to new flagship stations. The Los Angeles Kings move from ABC Radio's sports talk KSPN to talk KTLK, while the Anaheim Ducks migrate from BMA's sports talk XPRS to LAA 1's talk KMXE.

## ► MOVERS & SHAKERS

Chris Forgy, most recently director of sales for Saga Communications, has been appointed VP/GM of Radio One's Cleveland cluster. He now oversees urban WENZ, gospel WJMO-AM, talk WERE-AM and urban AC WZAK... XM Satellite Radio debuts a 24-hour sports/talk channel featuring hosts Dale Earnhardt Jr., Jimmie Johnson, Cal Ripken Jr., coach Mike Krzyzewski, James Carville and Luke Russert. XM Sports Nation will also include programming by Sporting News Radio, and hosts Tim Brande, Tony Bruno and Troy Aikman... CBS Radio's triple A WXRW/Chicago moves Frank E. Lee to the 1 p.m.-5 p.m. slot as Jason Thomas joins in the 5 p.m.-9 p.m. shift and longtime "XRT personality Bobby Skafish exits. Thomas previously worked at CBS sisters KZON/Phoenix and KITS/San Francisco.

## Weaver Rises To Senior VP At Atlantic



Weaver

Lava Records senior VP of strategic marketing and soundtracks Kevin Weaver has been promoted to senior VP of Atlantic, tasked with overseeing the placement of Atlantic-affiliated music and artists into film, TV and videogames, as well as helping develop soundtrack projects, strategic alliances, licensing opportunities and marketing initiatives. Based at the label's Los Angeles office, he will report to chairman/CEO Craig Kallman and president Julie Greenwald. Weaver launched his career in 1994 at Atlantic as coordinator of A&R and multimedia. He moved to Lava in 1995 and spearheaded the development of soundtrack projects, then went to Tommy Boy Music the following year as executive in charge of A&R and soundtracks. After consulting for Lava, Weaver returned to the label in a full-time capacity in 1999 as director of A&R and soundtracks, was promoted to senior director and then VP. He assumed his most recent post in 2003.

## Web...

### Clear Channel Lobbying For Rules Change

America's largest radio group wants to get even bigger and is leaning on the FCC to make it happen. Clear Channel has been lobbying FCC chieftains and their staffs to allow companies to expand holdings in the largest U.S. markets. Word is Clear Channel is considering a formal petition with the FCC to raise the caps on the number of stations a company can own in big markets. The jockeying occurs against the backdrop of the commission's first review of its broadcast ownership rules in three years. A group of 84 House members (all but one are Democrats) urged chairman Kevin Martin to "get it right this time" by scheduling town hall meetings and disclosing all proposed rule changes to the public. Keep up with the latest developments in this unfolding story at [RadioandRecords.com](http://RadioandRecords.com).

### NAB Vs. Satcasters, The Sequel

For several weeks there have been reports of radio listeners in cars suddenly picking up unwanted satellite radio transmissions, the cause of which has been traced to faulty FM modulators from other nearby motorists that don't comply with FCC regulations. Several of the affected modulators have subsequently been pulled from retail shelves until design corrections can be made. Both XM and Sirius in their recent financial results filings acknowledged the problems, which they say are working to resolve. Meanwhile, the NAB is pressuring the FCC to halt the distribution of "satellite radio devices" that can cause unwanted interference on the FM dial.

### Emmis Shares Plunge After Smulyan Backs Out

Shares of Indianapolis-based Emmis went into a free-fall on the Nasdaq after founder and chairman/CEO Jeffrey Smulyan told the company's board of directors he would not pursue buying back the company and taking Emmis private.

NUMBER CRUNCH		
<p><b>1</b></p> <p><b>McDonald's Super-Sizes Its Time Buy</b></p> <p>The home of the golden arches placed more radio spots during the period of July 31-Aug. 6 than any other fast food restaurant in North America. Media Monitor says: Mickey D's outspent Wendy's (No. 2), Subway (3), Taco Bell (4) and Burger King (5).</p>	<p><b>80</b></p> <p><b>Still Crooning After All These Years</b></p> <p>Tony Bennett turned 80 Aug. 3, putting him in numerical synchronicity with WLTW/New York's eighth One Night With Live event. The singer will headline the Clear Channel AC's annual show Sept. 26 at the Theatre at Madison Square Garden.</p>	<p><b>\$95 MILLION</b></p> <p><b>Entravision's Sale Price In Dallas</b></p> <p>Liberian Broadcasting is paying Entravision to get out of Dallas and leave behind its five radio stations: KTCY-FM, KZZA-FM, KZMP-FM, KZMP-AM and the recently acquired KBOC-FM. Chairman/CEO Walter Ulloa says Entravision is "maximizing the value of our assets."</p>

## Can Ya Digit, Baby?

Q2 Results: Univision, Clear Channel Up; Citadel, Radio One, CBS Down  
Univision investors got a kick out of the mega-media company's Q2 results as World Cup soccer brought in big audiences and revenue. The Spanish-language broadcaster had net income of \$107.4 million, up from \$36 million a year ago. Revenue jumped to \$634 million from \$508.5 million. Texas-sized Clear Channel says its radio revenue jumped to \$983.5 million, 6% over last year's results, sparked by an increase in local and national advertising sales in such categories as services, automotive and retail. The company credits its "Less Is More" campaign, rate increases and more airtime sold. CEO Mark Mays says: "We are successfully reshaping our company to capitalize on the changes in the global media market." Citadel pointed to a non-cash asset impairment expense of \$149.8 million for its severe Q2 dip—a net loss of \$74.8 million. But there was good news for shareholders: Citadel's board of directors declared a quarterly dividend of 18 cents per share payable Oct. 20. Urban operator Radio One reported net income fell to \$8.1 million, or 59%, to 8 cents per share, down from \$19.8 million, or 19 cents per share. President/CEO Alfred Liggins offered a straightforward "This quarter was pretty disappointing." Though the company is thinking of selling some "non-strategic assets," Liggins told analysts interest has been "tepid." CBS Corp. made money in Q2 but its radio division, still hobbled by Howard Stern's departure to Sirius Satellite Radio and a lackluster advertising environment, reported an 8% drop in revenue. —Jeffrey York

## HD Radio NEW & ACTIVE

### HD Radio Seminar To Kick Off NAB Radio Show

"HD Radio: All the Basics and More" will kick off the 2006 NAB Radio Show, set for Sept. 19 at the Hilton Anatole Hotel in Dallas. Hosted by Broadcast Electronics, the session highlights issues facing companies that are planning an HD radio conversion. The seminar topics include how engineers, PDs or station management can approach opportunities and challenges that arise during and after the conversion process to HD radio. For more details, visit [nabradioshow.com](http://nabradioshow.com).

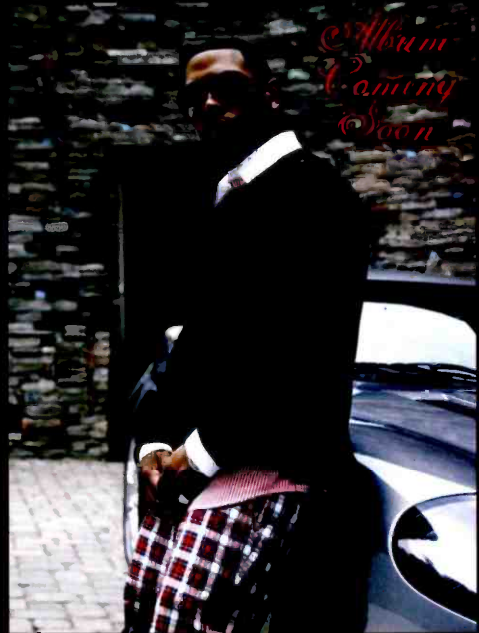


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Soon

"Turn The Page"

BOBBY VALENTINO



Album  
Coming  
Soon

"Need A Boss"

SHAREEFA





Daniel Powter's **BAD DAY** makes it to 15 weeks at No. 1 at AC, which ties it for the 10th-longest run at the top in chart history.

# R&R NO.1

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After a two-week respite, Mariah Carey's **FLY LIKE A BIRD** returns to No. 1 for a third frame at Urban AC.



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'Radio has been the victim of this "Oh, the sky is falling, we suck" attitude. I don't think we're this bad.' p.24



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# What's New This Week Online

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August 14  
See New Orleans' spring 2006 Arbitron results.

▶ Click on Ratings

## T

August 15  
Discover tomorrow's hits today with HitPredictor.

▶ Click on Charts

## W

August 16  
Find out what's hot on the file-sharing networks with BigChampagne.

▶ Click on Charts

## T

August 17  
Read the full-length interview with KROQ's programming power trio.

▶ Click on Latest Headlines

## F

August 18  
Updated charts and playlists from across the street to across the nation.

▶ Click on Charts

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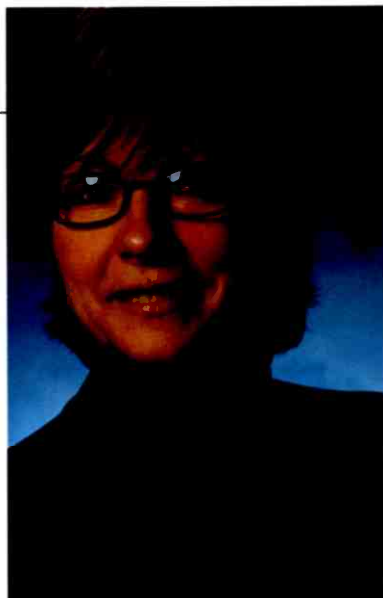
A PUBLICATION OF **Billboard** INFORMATION GROUP

Welcome to the new R&R

# A New Beginning

Erica Farber

EFarber@RadioandRecords.com



You are reading the first issue of the new R&R! ■ As you probably know Radio & Records was recently purchased by VNU, parent company of Billboard Radio Monitor. Since the announcement of the sale a mere four weeks ago, a lot has happened. Billboard Radio Monitor has been retired and this week we launch a new R&R. ■ The staffs of both publications have been working hand-in-hand preparing for this week's launch and we hope you like what you see. We have tried to maximize the strengths of both publications. ■ The new R&R has evolved into a four-color magazine format. Leading off each issue will be the week's top news stories, in-depth feature articles, Street Talk, radio transaction updates and many other regular features. Our individual format editors will continue to provide format-specific columns and our charts are now populated with Nielsen BDS data. ■ One of the strengths of R&R is that we have always given a voice to radio and provided stations with a way to communicate their support for new music. For the record, I want to clarify any confusion that may exist on this subject. R&R wants and expects stations to continue to declare their adds and playlists at [rradds.com](http://rradds.com) and [rrindicator.com](http://rrindicator.com). I thank you in advance for your continued cooperation in this important industry service. ■ While our packaging has changed, what continues to remain the same is our dedication and promise that we will continue to provide you with the most current and reliable news and information about your business. Thank you for your continued support throughout the years and thank you for allowing us to be your No. 1 destination for the most accurate and fair news. ■ This first issue launches an evolution for the new R&R. Please let us know what you think—believe me, we are listening.

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- **Street Talk:** Kevin Carter's comedic celebration of the bits, skits, stunts and moves that show why radio is the opposite of the insurance business.
- **Features:** Hard-hitting investigative exposés on the trends reshaping the radio and record industries.
- **Publisher's Profile:** Your passport to the philosophies and stories of the industry's top leaders.
- **By The Numbers:** Market Snapshot, Transactions, Music Downloads
- **Big Shots:** Radio in pictures—from schmooze shots to topical promotions.
- **The Spin:** R&R's chart managers take you behind the bullets.
- **Charts:** A road map to the hits in more than 30 formats, powered by Nielsen BDS. Color coded, for easy access.
- **The Back Pages:** The biggest hits from the biggest formats—at a glance.

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**P.S.: Write Us.** Share your feedback with R&R readers around the world. Send letters to us at [letters@radioandrecords.com](mailto:letters@radioandrecords.com). Include name, title, address and phone number for verification. Letters should be concise and may be edited. All submissions published shall become the sole property of R&R, which shall own the copyright in whole or part, for publication.

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Thursday, Sept. 21  
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Radio Luncheon  
Wednesday, Sept. 20  
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& Host, Sporting  
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David Kennedy  
Former CEO  
Susquehanna  
Media

### Keynote

Former Harley-Davidson  
Spokesman to Tell Radio  
to 'Make Some Noise'



Ken Schmidt  
Communications  
Expert  
Former Harley-  
Davidson Executive

### Extreme Thinkers Super Session

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### NAB Marconi Radio Awards Reception, Dinner & Show

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A passion for sports drives radio host

# Krystal's Got Game

Al Peterson

APeterson@RadioandRecords.com

In the world of professional sports journalism, women are not the rarity they were a decade ago. But they are still a minority on radio and TV, where male reporters and hosts vastly outnumber women on the job. ■ A notable standout is Fox Sports Radio's Krystal Fernandez. Currently sports anchor on the daily "Fox Game Time Live" with Andrew Siciliano, Fernandez joined the network in 2004, following stints as a reporter and producer at Clear Channel's XTRA-AM/San Diego. Previously, she was a reporter and on-air host at Sandusky's KLSX and Clear Channel's KXTA, both in Los Angeles. ■ R&R connected with Fernandez to learn what kindled her passion for all things sports in a business with few female role models.

**R&R:** How did you get started in sports radio?  
**KF:** I interned for the Los Angeles Dodgers organization and the L.A. Clippers. From that I ended up getting an intern job at XTRA, where I was eventually hired as a producer for the morning show.  
 I really wanted to be on the air, so every night

I would leave an aircheck for the PD, Bill Pugh, who kept encouraging me. He gave me my first shot on radio, and I really caught the bug from that.  
 After about four years there I was offered a position at KXTA, for which I did a lot of traveling to cover sporting events all over the country. From there I moved over to KLSX, where I did daily

sports reports and co-hosted a weekend talk show. I then got a call from [Fox Sports Radio VP/GM] Andrew Ashwood, who offered me a position as morning sports anchor and that led to my current job with Andrew Siciliano. I do the radio show every day and Fox TV on the weekends.

**R&R:** So you're keeping yourself busy?  
**KF:** Are you kidding me? I have absolutely no social life. I work seven days a week, but I love every minute of it.

**R&R:** Where did you get your passion for sports?  
**KF:** I have four brothers, all older than me, so I really had no choice. I was always around baseball and football, so it came naturally to me. I have always loved sports and was kind of a tomboy growing up. I still am—I just try to look more like a girl now.

**R&R:** Do you love or hate that [Fox] promotional poster of you in the football jersey?  
**KF:** Honestly, when we went to do that photo shoot, I was really self-conscious about showing my stomach, even though it's nothing compared to what a lot of people do. I was so embarrassed and worried that I was showing too much, but I had a great photographer, and we had a lot of fun with it. In the end I think it turned out fine. I like it.

**R&R:** Does being an attractive woman work for or against you when it comes to your profession?  
**KF:** It definitely works both ways. When I'm out there on the field the athletes are used to seeing a lot of guys, so I do get their attention. At other times it can work against me because someone might not take me as seriously if they don't know me. But I've been around for so long that I'm pretty much just one of the guys now, especially in the L.A. sports scene.



**'If there's any advice I would offer, it would be to get out there and do whatever it takes to get that hands-on experience, because you will never regret it.'**

—Krystal Fernandez

Another thing to remember is that I started on radio, and obviously, radio isn't about what you  
*Continued on page 10*

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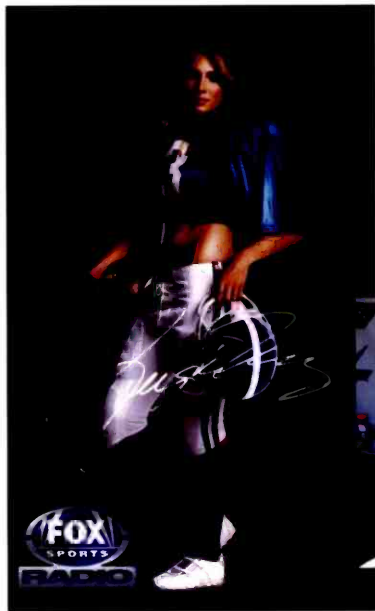
Continued from page 8

look like. Nobody sees me on the radio; they just hear my voice and my personality, and they know what I'm about, that I'm somebody who loves sports.

That's helped me in the long run because I'm not just a face they've seen on TV. On television people can look at you and judge you physically, but by being on the radio for so many years, I've proven that I bring a lot more to the table than just what I look like.

I don't worry about it. I know what I'm doing, and I just do my job.

**R&R:** Who has inspired you or influenced your career?



**KF:** Definitely Bill Pugh, who, as I said earlier, gave me my first real shot at being on the radio. The best thing about Bill is that he really made me work hard for it, and in the end that made me appreciate it so much more. I had to do it all and learn how it all worked behind the scenes before he ever gave me a shot at being on the air.

Since I came to work here at Fox Sports Radio, Andrew Ashwood has been so supportive and amazing to work with. He's challenged me and helped me grow on the air as a personality and to become better at everything I do.

**R&R:** You've not had many female role models in sports to look up to, have you?

**KF:** No, not many, but one I have always admired is Jeannie Zelasko. She worked at XTRA before I went there, and I had listened to her for years. Watching her career, she is the one woman in this business I've always been impressed by. She is definitely a role model.

**R&R:** Any memorable interview moments that stand out for you?

**KF:** Tiger Woods was very exciting. It was the first time I was ever nervous about an interview. I'd never done much with golf, and this was the biggest guy in the game. The first thing I did was accidentally hit him in the face with my mic, then I tripped and almost pulled him down the stairs. Despite that, he was really great.



Fernandez is flanked by Fox Sports Radio host Sean Farnham, left, and BMX Park and Dirt competitor Steve McCann.

**'On television people can look at you and judge you physically, but by being on the radio for so many years, I've proven that I bring a lot more to the table than just what I look like.'**

—Krystal Fernandez

**R&R:** Any big fish who got away?

**KF:** Barry Bonds turned me down, but he was pretty cool about it. I've been lucky so far and have been able to interview pretty much anyone I've wanted to get.

**R&R:** Does your passion for sports carry over into your personal life?

**KF:** Absolutely. I love to play baseball—not softball, baseball. My brothers all play in leagues now, and I love to go out and play with them. I play third base—I have a good arm—and I really have a passion for the game.

I love all the mind games in baseball, how you have to study the other players, etc. It's a great game, and I love to play it whenever I can.

**R&R:** Any advice for young women aspiring to a career in sports broadcasting?

**KF:** It's a long, hard road, although I think it's opened up a bit more for women today than when I started out. If it's your passion and something you really love, you should absolutely go for it.

I'd recommend you intern at your local radio or TV station, even if it's only for one day a week. Get your foot in the door because you will learn so much more about the business from being hands-on than you ever will from classes.

Classes are great, but being in the field and learning how this business operates can't be done in a classroom. If there's any advice I would offer, it would be to get out there and do whatever it takes to get that hands-on experience, because you will never regret it.

10

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- |  |  |
|--|--|
| <ul style="list-style-type: none"> <li><input type="checkbox"/> 1. New ways to sell the buyer who only thinks rate, rate, rate.</li> <li><input type="checkbox"/> 2. How to sell at rates higher than your competitors.</li> <li><input type="checkbox"/> 3. Advertiser retention - stopping the churn!</li> <li><input type="checkbox"/> 4. How to instantly tell if a client is honest - it's like a built-in BS meter.</li> <li><input type="checkbox"/> 5. How to become the go-to-guy in your market (doing this makes you more popular and makes you a local celebrity that everybody knows by name!)</li> <li><input type="checkbox"/> 6. The three most effective methods for getting prospects to raise their hands and self-nominate themselves as motivated potential clients.</li> <li><input type="checkbox"/> 7. Writing effective and compelling proposals, copy, and e-mails.</li> <li><input type="checkbox"/> 8. Fact: 90% of a negotiation's outcome is determined before the negotiation starts. How to take control of that 90%.</li> </ul> | <ul style="list-style-type: none"> <li><input type="checkbox"/> 9. Avoiding the 9 biggest sales mess-ups.</li> <li><input type="checkbox"/> 10. What rate grinders won't tell you.</li> <li><input type="checkbox"/> 11. What never to say about 25-54 - never!</li> <li><input type="checkbox"/> 12. Non-traditional revenue - beyond the basics.</li> <li><input type="checkbox"/> 13. Determine the best-qualified advertisers and avoid time wasters.</li> <li><input type="checkbox"/> 14. How to show prospects and advertisers you are a "must" buy.</li> <li><input type="checkbox"/> 15. Sales promotions that even news directors, and program directors love.</li> <li><input type="checkbox"/> 16. Event marketing and recruitment programs that work anywhere. These work in cities like Chicago or Detroit as they do in Minot, North Dakota (population 10,000) or other small towns not even printed on maps!</li> <li><input type="checkbox"/> 17. One-sheets that motivate prospects to buy your station.</li> </ul> |
|--|--|

### Your Seminar Investment\*

<b>Group Rate</b> <b>\$1,500</b> <small>Up to 15 Allowed for one low rate!</small> <b>Table of 7</b> <b>\$975</b>	<b>\$149 per person</b> <small>When three or more register at the same time</small> <b>\$225</b> <b>per person</b>	<b>\$6,500</b> <b>In-House Rate</b> <b>NO LIMIT!</b>
---	---	--

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## What Radio Don't Know, Downloaders Understand



### CHART COMMENTARY BY JOE FLEISCHER

WEEK ENDING JULY 30, 2006

Pittsburgh is a steel town, but local PDs may want to get the lead out in paying attention to what fans online are craving. Radio loves songs by the ladies, as the top three most-played tracks on CHR/top 40 are Nelly Furtado's "Promiscuous," Cassie's "Me & U" and the Pussycat Dolls' "Buttons." Yet the top three most-downloaded songs are Bubba Sparxxx's "Ms. New Booty," Lil Jon's "Snap Ya Fingers" and Rascal Flatts' "What Hurts the Most," which is in the Pittsburgh BigChampagne top 20 but not being spun at all. Also hot online and undervalued at radio: Rick Ross, Nick Lachey, Red Hot Chili Peppers, T.I. and Ying Yang Twins. Whatever radio does not serve the locals will be covered by MySpace (getting credit for launching Cassie); Yahoo Music (is John Lenac the nation's most powerful radio programmer now?); the new, free Napster; AOL Music; and mtv.com. More than ever, radio needs to be right about what it thinks listeners want.

## MARKET SNAPSHOT:



The overall older skew of the Pittsburgh area is reflected in its radio market, which is primarily dominated by news/talk, country and oldies stations, as well as one powerful heritage rocker, WDVE.

POPULATION: 2,015,100

RADIO MARKET RANK: 23

### DEMOGRAPHICS:\*

	TOTAL POPULATION %	PITTSBURGH METRO %	ARBITRUM INDEX
AGE 25-34	18%	14%	79
AGE 35-44	20%	18%	89
AGE 45-54	19%	20%	104
AGE 65 OR OLDER	17%	23%	138
FEMALE	52%	53%	103
SOME COLLEGE	29%	25%	88
WHITE	83%	90%	109
AFRICAN-AMERICAN	12%	7%	64
HISPANIC ORIGIN	14%	1%	5
VISITED RADIO STATION SITE	5%	3%	68

### NO. OF RADIO STATIONS: 27

### RADIO OWNERSHIP:

OWNER	NO. OF STATIONS	RATINGS SHARE**
CLEAR CHANNEL	5 FM	27.3%
CBS	1 AM, 3 FM (4)	20.3%
RENNDA	2 AM, 1 FM (3)	11.0%
STEELE CITY	2 FM	7.3%

FORMATS: 5 NT, 5 country, 5 oldies, 2 CHR, 2 standards, 2 AC, 2 hot AC, 1 heritage rock, 1 urban, 1 alternative, 1 active rock, 5 other

### RATINGS LEADERS:\*\*

STATION	FORMAT	AQM SHARE 12-PULS
WDVE-FM	HERITAGE ROCK	9.7
KDKA-AM	N/T	8.4
WDSY-FM	COUNTRY	6.8
WPGB-FM	TALK	4.8
WKST-FM	CHR	4.8

### INTERESTING FACT:\*

The top five items Pittsburgh metro residents plan to buy in the next five months are furniture (14%), mattress (9%), digital camera (9%), major appliance (8%) and computer (7%).

NO.	ARTIST	TITLE	DOWNLOADERS (CUME)	SPIN RANK
1	BUBBA SPARXXX	MS. NEW BOOTY	59883	29
2	LIL JON	SNAP YA FINGERS	56762	9
3	RASCAL FLATTS	WHAT HURTS THE MOST	49833	-
4	SEAN PAUL	TEMPERATURE	48576	18
5	NELLY FURTADO	PROMISCUOUS	48157	1
6	DANIEL POWTER	BAD DAY	47739	34
7	PUSSYCAT DOLLS	BUTTONS	46273	3
8	CHAMILLIONAIRE	RIDIN'	44598	7
9	PANIC! AT THE DISCO	I WRITE SINS NOT TRAGEDIES	43351	12
10	FIELD MOB	SO WHAT	42085	13
11	RICK ROSS	HUSTLIN'	41457	40
12	CASSIE	ME & U	39573	2
13	THE ALL-AMERICAN JEKTS	MOVE ALONG	38735	15
14	NICK LACHEY	WHAT'S LEFT OF ME	37898	58
15	RED HOT CHILI PEPPERS	DANI CALIFORNIA	37479	-
16	YOUNG DRO	SHOULDER LEAN	36641	19
17	T.I.	WHY YOU WANNA	33501	37
18	FORT MINOR	WHERE'D YOU GO	31611	57
19	KELIS	BOESY	31977	14
20	YING YANG TWINS	SHAKE	30988	39

## Transactions at a Glance

WHN-FM/Normal (Bloomington), Ill., \$4 million  
 WKFL-FM/Greencastle, Ind., \$2 million  
 KWYK-AM/Des Moines, Iowa, \$2.04 million  
 WQVM-AM and WDMS-FM/Greenville, Miss., \$780,000  
 WABJ-AM/Brockport and WR5B-AM/Canandaigua (Rochester), N.Y., undisclosed  
 WJEH-AM/Gallipolis and WNTD-FM/Racine, Ohio, \$1.35 million

## Deal of the Week

KTCY-FM/Azle, KBOC-FM/Bridgeport, KZZA-FM/Muenster, KZMP-FM/Pilot Point and KZMP-AM/University Park (Dallas-Fort Worth), Texas

PRICE: \$95 million TERMS: Asset sale  
 BUYER: Liberman Broadcasting, headed by executive VP Lenard Liberman. Phone: 818-729-5300. It owns 16 other stations, including KNOR-FM/Dallas-Fort Worth.

SELLER: Entravision Holdings, headed by chairman/CEO Walter Ulloa. Phone: 310-447-3870.

## 2006 Deals to Date

Dollars to Date:	\$5,138,223,688	(Last Year: \$2,836,253,805)
Dollars This Quarter:	\$1,705,580,756	(Last Year: \$453,612,869)
Stations Traded This Year:	659	(Last Year: 889)
Stations Traded This Quarter:	110	(Last Year: 168)

Legal advice on keeping the FCC off your back for station promotions

# Common Sense Contesting

Mike Boyle

MBoyle@RadioandRecords.com

The Communications Act of 1934 is hardly as engaging as "The Da Vinci Code." Still, Section 508 about statutory provisions for contests is essential summer beach reading for all programmers. ■ More than ever, station contests and promotions must be run within the bounds of FCC rules and regulations. It is clear from the Eliot Spitzer probes that people are paying attention to the radio and record industries. When they think they're being deceived, they'll bite back . . . and hard. ■ Case in point: After a disgruntled listener brought it to the FCC's attention, the commissioners on July 20 issued a Notice of Apparent Liability to NextMedia classic rock WYAV/Myrtle Beach, S.C., in the amount of \$4,000 for violating commission rules requiring a broadcast licensee to "fully and accurately disclose the material terms of a contest . . . and conduct the contest substantially as announced or advertised."

WYAV's troubles stemmed from a May 2004 Big Week promotion where it was giving away a \$35,000 motorcycle. Those registered as qualifiers to win the bike were told to show up at or before 7 p.m. on May 15, 2004, at a station concert event to exchange a certificate for a key that might start the motorcycle.

The station claims it was told by the Myrtle Beach Rescue Squad that due to contractual obligations with one of the bands the drawing for the motorcycle could not take place as planned, so the station started handing out keys at 6:20 p.m., obviously leaving out qualifiers who thought they had until 7 p.m. to arrive for the drawing.

"The stations think they can make rules for contests and if they need to adjust them they can," says attorney Raymond Quianzon of Arlington, Va.-based Fletcher, Heald & Hildreth. "The problem that arises is once you've started advertising rules and you're a broadcast station, you really have to stick with the rules."

Quianzon, whose firm works mostly with small and midsize broadcasters, adds, "The onus is on the station to know that everything that they're offering in their contest is actually something they can give away. There are several contests from about 10-15 years ago where stations paired up with local car dealers who said, 'We'll give you a one-year lease,' but then two months later the auto dealership was sold and the new dealership didn't honor the lease, and the station got in trouble with the FCC for it."

Joe Bevilacqua, Clear Channel VP of programming for its Denver cluster, explains the company's contest proce-

dure. "It starts with the obvious," he says. "How will the audience perceive it? Will they like it? Is it going to be fun to play? What's the prize?"

From there, Bevilacqua says the concept is passed through legal to ensure it does not violate the prize/chance/consideration rules. Ultimately, the winners are asked to sign papers with their tax identification numbers so they are properly filed with the government.



Bevilacqua

"We also post rules on the Web site and make a copy of them available at the front desk," Bevilacqua adds. "That also goes for any national contesting that we do within our formats."

Bevilacqua's No. 1 rule for contests and promotions remains: Do not deceive the listener. Disclose everything that you do.

Beyond that, Buzz Casey, former OM/PD of Clear Channel's rock WKLS and alternative WBZY/Atlanta, says, "Always give yourself a way out, an exit plan, so to speak."

He suggests that stations should work in a disclaimer to the rules that they can post on a Web site and air on the station. If things go awry, such as an unexpected torrential downpour at drawing time, the station needs terminology that gives it a way out if need be. He stresses that everyone needs an attorney for this purpose.

"Broadcasters try to do the right thing when they realize they've made a mistake," Quianzon says. "I've seen broadcasters give away extra cars, but that still doesn't make the FCC happy."

Keep the FCC happy. Grab a copy of Section 508 of the Communications Act of 1934 (as amended by the Telecom Act of 1996) and head for the beach.

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# Label Love

■ Danny Goldberg (pictured) is back on the music side of the business with the formation of Gold Village Entertainment. Goldberg will be president of the New York-based company, which will be involved in all aspects of the music business beginning with personal management. Most recently, Goldberg was CEO of Air America Radio, where he remains vice chairman. Prior to that, he was president of Atlantic Records, chairman of Warner Bros. Records, president of Mercury Records and chairman of Artemis Records.

■ Former Cumulus alternative WNNX (99X)/Atlanta MD Jay Harren has landed at Columbia Records as an A&R manager. The cool part is, he'll remain in Atlanta but will work the entire planet.



## Great Moments In Syndication

■ It's a veritable Tesh-A-Palooza™ in Chicago, as "The John Tesh Radio Show" is ready to debut on two NextMedia AC stations: WSSR (Star 96.7), as of Aug. 7, and WZSR (Star 105.5), effective Aug. 14. The show will run Sunday through Friday from 7 p.m. to midnight. Meanwhile, the Tesh Steamroller of Love Tour '06 also stops in Vegas, baby, where his show takes over nights at Summit Media's adult standards KJUL (the Jewel 104.7) Monday through Saturday from 7 p.m. to midnight. Nothing washes down your \$5.99 all-you-can-eat prime rib buffet like a little Tesh, Vegas-style.

■ Premiere's syndicated "Steve Harvey Morning Show" picks up another new affiliate, Archway's rhythmic KHTE/Little Rock, Ark.

## The Programming Dept.

■ As we correctly predicted, Tom Calococi has resigned as PD of Radio One's urban AC KKBT (the Beat)/Los Angeles. Stay tuned as he's expected to announce his new gig shortly. Calococi joined the Beat in 2005, transferring from rhythmic sister KBXX/Houston.

■ APD/afternoon jock DJ Boogie is upped to PD of Sheridan's urban WAMO-FM/Pittsburgh. His sweet promotion takes some of the load off Sheridan director of urban programming Ron Atkins, who's been covering PD duties for the past year.

■ Fun with stripes at XHTZ (Z90)/San Diego, as PD Rick Thomas gets crazy and promotes night jock Tire to APD, while programming assistant Kat SanAnders is crowned music coordinator.

■ Former Renda CHR KHHT/Tulsa, Okla., MD/night jock Aaron "Cheddar" Tyler, aka Colby Huff, returns to Clear Channel's CHR KSLZ (Z107.7)/St. Louis as the new local producer of the syndicated "MJ Morning Show." He'll also do weekends while chasing some voice-tracking work. Tyler did weekends at Z before his Tulsa gig. Find Señor Cheese at 618-319-3333 or colby@colbyhuff.com.

■ Clear Channel's alternative KTEG (104.7 the Edge)/Albuquerque, N.M., midday jock Jamie Fry crosses the hall to AC sister KPEK (100.3 the Peak) as MD/afternoon dude, replacing Deeya McClurkin. Edge weekender Chris Randoir moves into middays.

■ Crystal Presley (no relation to Elvis) makes the treacherous journey north from the PD/midday chair at Styles' AC WVVE (Wave 100.1)/Panama City, Fla., to MD/middays duty at Mid-Atlantic's hot AC WBQB (B101.5)/Fredericksburg, Va. She replaces Lisa Parker, who left in June for crosstown Free Lance-Star's classic rock WWUZ.

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# Quick Hits

■ Speaking of Air America Radio, COO Carl Ginsburg is leaving to pursue other professional opportunities. No word yet on who will succeed him.

■ There's been a major lineup shake-up at Clear Channel's CHR WJHT (Hot 99.5)/Washington, D.C., most notable of which is the exit of a 20-year market mainstay: afternoon talent/MD Albie Dee (pictured) who had been with Hot since February 1997. Also out: midday personality KT Harris, a seven-year station vet. New to middays: Vibegrrl, who gets the bump up from late-nights. New to afternoons/APD duty is Mick Lee, inbound from nights at Clear Channel's CHR WKKF/Albany, N.Y., followed by new night jock Grooves, who makes the mega-leap in market size from the relatively modest confines of Cumulus' rhythmic WLTO (Hot 102)/Lexington, Ky. Off-air, programming coordinator Gillian "Raven" Sussman adds MD stripes.

■ Phoenix market vet Ruben S, best-known as half of the former Kid & Ruben morning show on Clear Channel's rhythmic KZZP, has resurfaced in afternoons on Sun City's Latin pop KVIB/Phoenix, effective Aug. 21. He displaces MG (ex-KKFR), who segues to mornings as host of "MG's Morning Madhouse."

■ Steve Weed (not the Sacramento guy) will soon join the Mile-High Club: The ABC Radio hot AC WDDI/Detroit late-night dude is due to crash in afternoons at Entercom's hot AC KALC (Alice 105.9)/Denver, where he'll join up with existing afternoon driver Slacker and replace the recently departed Bo Reynolds.

■ After more than 10 years and 26 No. 1 rating books as the hosts of "The Magic Morning Show" on Citadel's CHR KKMG (98.9 Magic FM)/Colorado Springs, Colo., it's the end of one road and the beginning of a new one for C.K. & Lazor. Longtime anchor C.K., aka Chris Knight, is moving down the hall to host mornings on Citadel's new country KATC (Cat Country 95.1), while

partner Greg Lazor, aka Lazor-Man, is leaving radio and moving to the Washington, D.C., area for a "real job." Until a new show is hired, PD Chad Rufer will slide up from afternoons and cover mornings with remaining co-hostess Romiah.

■ CBS Radio's classic rocker WNCX/Cleveland finally has a new morning show: Say howdy to the cleverly titled "WNCX Morning Show" featuring Mud, Mihalik & Mike. It's the first time in 14 years that a local morning show has been heard on the station.

■ Radio One's urban AC WQNC/Charlotte, N.C., picks up Jaye Delai for middays, replacing Jewel Carter. Delai previously handled mornings across the street at CBS Radio's urban AC WBAV. Also joining WQNC is Nicki Hills, who will host the nightly slow jams show, which was previously unhosted. Hills most recently did middays at Cumulus' urban WMNX/Wilmington, N.C.

■ Mike Reeves left the morning show at Clear Channel's hot AC WMTX (Mix 100.7)/Tampa, Fla.—he's crossing the street to afternoons at CBS



Albie Dee

Radio's oldies WRBQ (Q105).

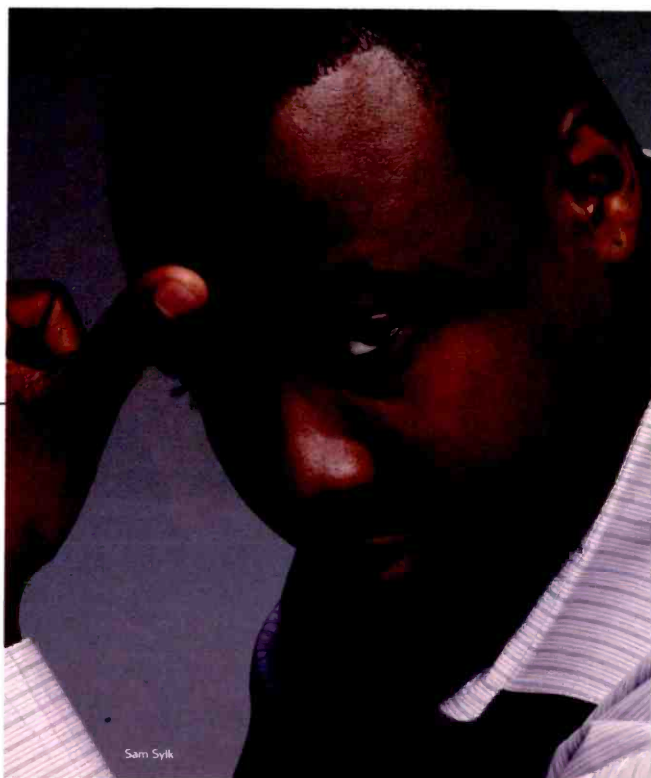
■ Jeff Shamrock leaves ABC Radio's hot AC WRQX (Mix 107.3)/Washington, D.C., after three years as executive producer of "The Jack Diamond Morning Show."

■ Dave Mazur is the new night jock at Clear Channel's CHR/top 40 WVKR/Toledo, Ohio, inbound from nights at Connoisseur's CHR WRTS (Star 104)/Erie, Pa. He replaces Kramer, aka Brian "Munchie" Donovan, now MD/afternoon jock at Clear Channel's CHR WKSS/Hartford, Conn.

■ We told you that "Java Joel" Murphy auditioned to do nights at Clear Channel's CHR WAKS (Kiss 96.5)/Cleveland—PD Bo Matthews was apparently so suckered, er, impressed with Java's performance that he will officially welcome him aboard permanently. The caffeinated Murphy, last seen at Clear Channel's CHR sister WKSC/Chicago, is already a known quantity in Cleveland (home of R&R '05), having voice-tracked nights at Kiss from 2003 to 2004.

## And Finally . . .

For reasons still unclear, Clear Channel's CHR KIS-FM/Los Angeles night stud JoJo "On the Radio" Wright (pictured) has been inked to co-host the red carpet preshow festivities for Fox's 2006 Teen Choice Awards with Fox's yummy Jillian Barberie (oops, was that our outside voice?) on Aug. 20. Here now, Mr. JoJo himself with this timely query for ST: "If I'm standing next to Jillian's cleavage, do you think anyone will notice I'm there?" The preshow cleavage, er, coverage begins at 7:30 p.m.



Sam Sylk

In a move that shocked and amazed, well, no one really since we ruined the big surprise last week, **Sam Sylk** (pictured) has officially been unveiled as the new morning anchor at Clear Channel's urban WUSL (Power 99)/Philadelphia. Mr. Sylk most recently spent four years doing afternoons at Clear Channel's urban sister WGCI/Chicago. Power 99's morning slot has been vacant since the syndicated Star & Buc Wild show went buh-bye. Rounding out "The Sam Sylk Morning Show" is Erica Kane, former afternoon co-host on Radio One's urban WERQ (92Q)/Baltimore, as well as a familiar name to Power 99 listeners: Q Deezy, a member of Power 99's Dream Team morning show from 2000 to 2004 and current host of the station's hip-hop specialty feature, "The Come Up Show."

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Compiled by Susan Visakowitz  
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## R&R Triple A Summit Rocks Colorado

**W**ant to know who'll be topping tomorrow's Triple A chart and later crossing over to other formats? For the 14th year, finding the answer has involved a summer sojourn to Boulder, Colo. At the annual R&R Triple A Summit, held Aug. 2-5, much of the action was onstage, with more than 30 acts performing including Augustana, Edie Brickell & New Bohemians, Shawn Colvin, Matt Costa, Feist, Gran Bel Fisher, David Ford, Donavon Frankenreiter, Michael Franti, Jackie Greene, the Indigo Girls, Keane, Justin King, Greg Laswell, Amos Lee, Eric Lindell, Los Lobos, Elliott Morris, Paolo Nutini, Madeleine Peyroux, Landon Pigg, Grace Potter, Joshua Radin, Corinne Bailey Rae, Robert Randolph, Josh Ritter, Ryan Shaw, Jonah Smith, Mindy Smith, Todd Snider, Sandi Thom and Pete Yorn.

1. **Lee Lebes** brought the house down during its headline performance at the Fox Theatre.

2. **Donavon Frankenreiter** took the grooves of the '70s and gave them a modern spin during his performance at the Fox.

3. **Keane** blew us away during its headline performance at the Fox.

4. **Madeleine Peyroux's** mixture of older and newer styles resonated well with the Boulder audience at the Fox.

5. **Pete Yorn** gave us an intimate late-night Club R&R performance at the St. Julien Hotel.

6. Everyone in attendance agreed that **Corinne Bailey Rae** has a long and successful career ahead of her.

7. **Grace Potter & the Nocturnals** were one of the big showcase buzz bands this year.

8. **Amos Lee** may be soft-spoken, but his songs have a powerful message.

Hey, big shot! E-mail high-resolution photos from your promotions, appearances, promo tours and other radio and record industry events to [SVisakowitz@RadioandRecords.com](mailto:SVisakowitz@RadioandRecords.com).



He came from rock, fell in love with country and now captains one of the hottest labels in Nashville

# Mike Dungan

By Erica Farber

Mike Dungan is not only one of the most well-liked executives in Nashville, he's also one of the most successful. When he took the job as president/CEO at Capitol Records Nashville in 2000, however, Dungan faced a formidable challenge as the label's third chief in six years. ■ Since then, he has propelled Keith Urban to A-list star, breathed new life into Trace Adkins' floundering career, established Dierks Bentley as a future superstar, landed Kenny Rogers a hit and introduced some promising new artists, most recently Eric Church. ■ So what's next for Dungan? He hints here that Capitol may soon spawn a second label imprint.

**Getting into the business:** "I was very fortunate at the young age of 16 to be given a job taking out the trash in the record department of a store in Cincinnati, Ohio, called Swallen's. It was a unique environment . . . kind of like Wal-Mart is today, only with all high-end stuff in a very low-end presentation. There was the best music department in their stores. All these wild hippies ran it, and I was this kid thrown right into it. I was hooked.

"I went to college and got a couple of degrees, kept working in record stores on weekends and got a call one day and was offered a promotion job. I did rock promotion for eight years."

**Moving into country:** "I went to work for BMG Distribution and then went to work for Clive [Davis] at Arista. That's where I met Tim DuBois, who was starting a brand-new country division [of Arista]. The music he was working on completely turned my head about country music, and once my head got turned I realized there was a lot about country music I liked, I just didn't know it.

"We became fast friends, and I helped him with his projects from a distance. Then he got me to move Nashville, [which] I did in 1991."

**Becoming president of Capitol Records Nashville:** "I sort of fell up. When Clive got pushed out of Arista and Arista [Nashville] was folded [into RCA Label Group], I was basically out of work.

"I had been discussing with people at EMI the possibility of coming to run Capitol prior to that, but was a little intimidated by Garth Brooks and

his reputation [for] disposing of presidents he did not like.

"I took the job, and it was mainly through Roy Lott, who was the GM at Arista who had taken over at EMI and Capitol in L.A. He introduced me to Ken Berry. I interviewed with Ken, and the rest was history."

**Building the company:** "It was pretty much the label Garth built. From a fiscal standpoint, it performed extremely well when Garth was playing and extremely poorly when he was not. It was totally dependent on Garth releases. My charge was to keep Garth happy but to rebuild the label into a real label.

"When I came over there was a young kid

## Liner Notes

**Profile:** Mike Dungan  
**Title:** Capitol Records Nashville president/CEO  
**Favorite radio format:** Country



**Favorite TV show:** "Curb Your Enthusiasm." I'm also a huge fan of the old "Barney Miller."

**Favorite movie:** Woody Allen's "Manhattan"

**Artist that got away:**

"There was a young girl named Sherril Austin at Arista that I thought just had it all."

**Favorite book:** Laurence Boldt's "The Tao of Abundance"

**Favorite song:** Jimi Hendrix's "All Along the Watchtower"



**Favorite restaurants:** Roy's in Maui and Skyline Chile in Cincinnati

**Favorite beverages:** Grey Goose vodka on the rocks

**Hobbies:** "Are you kidding me? I have no life. I suppose gardening is a hobby, but I really have no life, so I have no hobbies. My poor wife."

**E-mail address:** mike.dungan@emicap.com

named Keith Urban who was making the most incredible music and was the biggest star I had ever seen, but the career wasn't really going very well. And there was this big, crusty old redneck named Trace Adkins whose career had flourished early and then had really nosedived. A lot of people advised me to drop Trace. [but] I thought he was the most unique artist on the roster and all it was going to take was to make the right record.

"That's been a very gratifying experience to put that career back on top. We just went double-platinum with [Adkins' latest] record ["Songs About Me"]."

**The label's mission:** "First and foremost, we are radio-focused. We are not a label that goes outside the boundaries of what we think we can get played on the radio. [However], we are [also] not afraid of cramming a square peg into a round hole. As a matter of fact, we relish it.

"We try to be different, because we think that's where the payoff is—not making music that goes right down the middle of the road, but music that's different and artists that are unique in the marketplace.

"It has been our mission from the beginning to only surround ourselves with the best people and be really tough on the music, and then work as hard as we can. We've been fortunate that, for the most part, all has fallen into place."

**Long-range plans:** "For the immediate future we're going to stay . . . country-radio friendly, but we need to grow this. We're having a difficult time doing it with one imprint. Most of our competition is operating with multiple imprints. They can throw different personalities in front of radio on a regular basis, and we've not had that luxury.

"It's time for us to grow, and I would look for some expansion out of this operation pretty soon. When you think about it, there's not a lot of expansion in our industry in any corner. I'm excited to say we are on the verge of it."

**Biggest challenge:** "Saying no to things that are good. Honestly, it is very difficult to audition talent that is really good, looks great, has the great personality, shakes a nice hand, has a great voice and just feels like they should work, but they lack that certain amount of uniqueness that every artist must bring to the marketplace. It's very difficult to sit in a room that's loaded with talent and say, 'Wow, you're great, but the problem is we don't need another one of those.' It's hard, because you wonder if they're going to walk away, sign down the street and have success."

**The state of radio:** "For the most part, they are terrified and frozen in a state of sameness. They look at shifting listener habits, and they react by shutting down. [It's about] fewer offerings of new music, safer presentation [and] everything tightly

controlled. I think they're afraid to be exciting for fear that some 45-year-old housewife somewhere might tune out.

"A lot of my radio friends are not terribly happy with their field right now. It's not the business they got into. That and the fact they've got so much heaped on their plate that they really can't focus on anything.

"I look forward to HD radio showing us that this can broaden a little bit."

**The state of the music industry:** "There's a lot of the same problems. We're guilty of making the same record over and over again, and I think that there are a lot of people terrified—because of the economics of our business—to move into an adventuresome direction.

"The record label side of things is going to change dramatically. It's definitely in flux and very difficult to predict, but one thing I am fairly certain of is the relationship between the artist and the label [will change] . . . There's going to be more of an all-inclusive relationship. Artists will probably drive the boat and will partner with labels and other significant interested parties to form entertainment companies where everyone shares the same interest and everyone shares in the revenue."

**Musical trends:** "I learned a long time ago not to even try to [predict] that. The whole industry—and certainly this format—[is] always at our best when it's very broad. We were never better than in 1994 when we had David Ball's 'Thinkin' Problem' on one side and the Tractors' 'Baby Likes to Rock It' on the other. They were polar opposites, but we had everything else in between filling the gaps. Business was great. Revenues were high. Ticket sales and record sales were phenomenal. We were drawing all the attention of the bigger media world, and everybody was happy.

"Whenever we keep it broad and resist the temptation to narrow it down to that tried-and-true-tested formula, that's when we're our best."

**Who most influenced his career:** "No question about it: Tim DuBois [now a senior partner at Universal South Records]. He showed me you can and should operate with the highest level of integrity, that you can still swim with the sharks and can still win."

**Career highlight:** "The culture we built here. Everyone has a genuine respect for each other, which translates into genuine teamwork. Everyone at Capitol comes to work with a full expectation that we will work hard and we will make a difference and that they will have the support of everyone around them, and they expect that they will win. They know they are winners when they walk in the door.

"That is very difficult to build—a team with



**'We are not afraid of cramming a square peg into a round hole. As a matter of fact, we relish it.'** —Mike Dungan

that kind of humble swagger. It takes hard work, the right combination of people, the right breaks and the right things lining up."

**Career disappointment:** "At one point I was going to be—or at least thought I was going to be—the Chicago branch manager for BMG. It was a job I was told I was going to get, and I had it all planned, getting ready to move. Then, because of some changes inside, someone decided they needed to go outside the company for this job.

I was absolutely crushed. But not long after that I went to Arista, and everything has lined up since then."

**Advice for the music industry:** "Keep loving the music. Hire only the best people. Make only the best music, and be innovative and aggressive in bringing it to the market, and have fun every day."

**Advice for radio:** "Keep it fun, keep it exciting, enjoy what you do."

LEGENDS OF RADIO

# Weatherly's Warriors





As rock and alternative outlets in other cities fade or disappear, CBS Radio's KROQ thrives as the No. 1 English-language station for 18- to 49-year-olds in Los Angeles for 20 of the past 22 Arbitron surveys. ■ Seemingly indestructible, the "world famous" KROQ remains one of radio's most powerful brands, a vociferous cume machine that both leads and reflects Southern California's sprawling youth culture, triggering musical waves that sometimes spread across the globe. In a hip-hop world and a market where 40% of the population is Hispanic, KROQ has been No. 3 in cume for more than a decade. Its revenue shot up 12% last year, exceeding \$67 million and making the little old station from Pasadena radio's second-biggest moneymaker in the nation. ■ Artist managers say no radio station is more influential. Label presidents and artists call to lobby for airplay. Marquee bands stop by to play their new music.

**Left:** KROQ afternoon drive host Stryker. **Above:** Morning hosts Kevin Ryder (in the air studio) and "Bean" Baxter (on TV monitor from his studio in Seattle)

## Exclusive: Revered PD Explains How KROQ Still Rules The Roost

By Paul Heine

Photographs By  
Kevin Estrada RETNA LTD.

"When KROQ plays a record, you have people calling from Australia wanting to book the band," says Jim Guerinot of Rebel Waltz Management, which handles No Doubt, Gwen Stefani, Nine Inch Nails, Social Distortion, the Offspring and Hot Hot Heat. "It changes your whole game plan. Once they get, they drive an awful lot of opportunity."

Cliff Burnstein, whose Q Prime firm manages the Red Hot Chili Peppers, Metallica and Muse, says, "The enthusiasm their disc jockeys have for the music is exceptionally high. They get people excited about the new stuff. They are very in touch with their audience."

"I do not believe Coldplay would be what we are in America without the support of KROQ," says Chris Martin, the band's frontman. "I know that might sound cheesy, but I mean it sincerely. By embracing Coldplay from the beginning, KROQ inadvertently said to these other modern rock stations that it was OK to support this band, and I am not sure if these stations would have believed in us otherwise."

"KROQ is the beacon for all that is cool in modern music, and I hope that they never go away," he adds.

It's easy to chalk up this enduring clout to the station's nearly 20-year heritage, or to its location in trendy L.A. But like Lance Armstrong, KROQ sometimes gets taken for granted—as if its veteran programming power trio has somehow put the station on autopilot while they bask in the sun and watch the ratings and revenue roll in.

If only it were that simple.

In a never-ending pursuit of what's next for a young, diverse, on-the-move audience, KROQ is constantly changing—as music cycles come and go like the movie billboards on Sunset Boulevard.

## Bulletproof Brand

KROQ's bulletproof brand was built over time by adhering to a set of ironclad values that define it.

"Regardless of the cyclical changes of music, we have core principles that guide us and we never stray from those," says senior VP of programming Kevin Weatherly, who joined the station as PD in spring 1992, piloting it from 14th to fourth 12+ in his first Arbitron book. "The song titles and artists might change but our strategic direction doesn't."

"K-Roq is the real thing," says Jimmy Kimmel, whose road to late-night TV ran through KROQ's studio. For Kimmel, KROQ is Nirvana; the rest of the alternative pack is Puddle of Mudd.

"K-Roq is a station that grew, almost out of a

## KROQ Trivia

■ The "world famous" call letters were first used in L.A. on the AM band in 1972.

■ *Jed the Fish*, KROQ's longest-running full-time jock, worked earlier for a Casa Grande, Ariz., station owned by Dean Weatherly, Kevin's father. The senior Weatherly fired him.

■ Known as *Doug Roberts*, Kevin Weatherly once pulled "party patrol" duties at CHR/top 40 KZZP/Phoenix. "At the beginning of the night he was pretty coherent, but by the end of the night he might as well have been speaking French," former co-worker Jimmy Kimmel says.

■ Other KROQ "jocks" who successfully crossed over to TV



include *Carson Daly*, *Adam Carolla*, *Kennedy and J.J. Jackson*. Several "Roq of the '80s" staffers now populate Sirius Satellite Radio's First Wave channel.

■ KROQ eschews mass marketing, avoiding billboards, buscards, TV and direct mail in favor of free condoms (the '90s) and viral marketing (today).—PH

Petri dish, by these guys in Pasadena doing drugs and putting whatever records they felt like on the air, and it slowly evolved into something," Kimmel says. "I think even young people listening to the station have a sense of that. They know it's not fake."

An environment that encourages risk-taking and creativity has been central to the station from its humble, sometimes illegal, sometimes drug-induced origins in the late '70s punk/new wave explosion. While the call letters were first used in L.A. on an AM top 40 before migrating to FM in 1973 for five erratic years as a free-form rocker, the genesis of modern-day KROQ was 1978. That's when PD Rick Carroll crossed the diamond with the pearl, marrying new wave with tight top 40 rotations, giving birth to the alternative rock format.

In the '80s, "when an unsigned band went to No. 1 on KROQ, there was a [label] bidding war," Guerinot recalls.

Since then, the station has kept its turrets trained on 18-29s, resisting demographic greed or the temptation to age with its audience. Despite this, it commands an impressive share of 35+ listeners who grew up with its now perennially popular Kevin & Bean morning show, or who tune in to stay in touch with the pulse of L.A. The station's Hispanic audience composition mirrors that of the market: roughly 40%.

KROQ doesn't crow on-air about its heritage. "We have great respect for it and know that the heritage was built on always looking forward," Weatherly says. "We have loyalty to the artists who have been there for the station and are part of the essence of K-Roq. At the same time, if the artist doesn't deliver a good record we won't play it. But maybe we'll give it the benefit of the doubt. We have a high bar for what we put on the radio station."

In a format pegged as "flavor of the month," KROQ is known for artist loyalty. "MTV sometimes has these giant mood swings where you are all of a sudden not relevant to them," Burnstein says. "But with K-Roq, they latch onto a certain artist and are there for them for many, many releases."

Weatherly says, "We look at K-Roq as a radio station that is not just about ratings but we also value the star-making process and we believe in the artist."

Burnstein cites Muse, a British band with no appreciable U.S. base, as an example of an emerging artist propelled by KROQ. Following airplay of unorthodox lead track "Knights of Cydonia," the band's new "Black Holes & Revelations" set debuted at No. 3 on Nielsen SoundScan's L.A. chart. (Crosstown Entravision alternative KLDD/KLDE is also playing the band.) "We sold out the Greek [Theater] in minutes," Burnstein says.

KROQ's support was not limited to airplay. As with other artists taken under their wing, the jocks "sell" the music to the audience with credibility and passion and the station builds listener events around them, such as Kevin & Bean morning show breakfast broadcasts.

Connecting listeners with artists in larger than



Never losing sight of the listener.

life ways is one of KROQ's fortes. Taking a page from the MTV playbook, it opened a remote studio at the intersection of Hollywood Boulevard and Highland Avenue. On Fridays, such bands as the Killers, the Raconteurs, 30 Seconds to Mars and Blue October stop by for a live interview and to meet and greet listeners. "Everything that we do is built around the music and the artist," longtime OM Gene Sandbloom notes.

KROQ's signal finally found its way onto the Internet in February. In less than six months it has become CBS' most streamed station. Broadcasting in HD, KROQ has a side channel up but it is a work in progress. Its main channel will soon be available in nearby San Diego and Phoenix as an HD side channel on a pair of CBS sister stations.

## Wide Musical Lane

Fending off flanker attacks over the years from a parade of contenders, KROQ occupies a wide musical lane that straddles alternative and active rock. "We never viewed ourselves as an 'alternative station,'" Sandbloom says. "We view ourselves as a station committed to playing new music but we are also the rock station for Southern California."

To maintain come the station walks a tight rope to balance the varied musical tastes of "the huge geographic area that we appeal to—West Hollywood is completely different than Riverside or Pomona," Sandbloom says. Weatherly adds, "Orange County is a big part of what we pay attention to."

A fully entrenched position affords elbow room to embrace artists that range from System of a Down to Lady Sovereign, from Gnark Barkley to Metallica. "We don't sit here and go,



**'We had to do four-and-a-half hours of show a day. I was doing six sportscasts a morning and writing most of the material for the show. Now when I write a four-page monologue every night it's not that difficult for me. In fact, I'm almost writing less than I did when I was Jimmy the Sports Guy.'**

—Jimmy Kimmel

ment, Kimmel calls his five years as Jimmy the Sports Guy at KROQ "by far the best experience I've had in radio." A college buddy of Weatherly's from Arizona State, Kimmel evolved from regular caller to the Kevin & Bean show to morning jack-of-all-trades: comedy writer and producer, sports reporter, stunt boy and all around utility player. Fired by other stations, he found the KROQ staff "unstable enough to embrace his sometimes-ridiculous pitches, like Beat Kevin, a trivia bit where listeners competed against the morning co-host. (When Ryder lost, Kimmel would literally beat him on the air with a whistle ball bat.)"

"Every other place I'd been had been so contentious," Kimmel recalls. "Either people were trying to get out of there or people were bunned because they knew they'd be there for the rest of their lives, if they were lucky. [At KROQ], you have all these people at the top of the radio business who you'd think would be evil, maniacal and jealous but it was actually the opposite. Everyone was so secure and happy to be there, and so people really worked as a team."

The way Worden sees it, KROQ is "a lifestyle for those that have grown up in this market. The passion inside this station and the passion listeners have for K-Roq is something that I don't see anywhere else."

Weatherly adds, "The bar is set really high. We don't stop enough to enjoy what we do 'cause we're always looking for the next thing. We're never satisfied."

Kimmel says the key to KROQ's success is that Weatherly "never loses sight of his target. He has the listener in his mind and he doesn't care if he hurts someone's feelings or if sales want to do something that will make the station a lot of money. He just keeps his eye right on the prize and that's why the station doesn't have ups and downs. It just has ups. He trusts the people around him and they have learned to trust him."

THERE'S MUCH MORE ONLINE [www.RadioandRecords.com](http://www.RadioandRecords.com)

Read the complete interview with Kevin Weatherly, Gene Sandbloom and Lisa Worden at [www.RadioandRecords.com](http://www.RadioandRecords.com) on Thursday, Aug. 17.

"That doesn't fit or that fits," Sandbloom says. "If we are all excited about a new song it goes on. There are no other criteria."

"One thing that I think we're good about is being able to capitalize on the moment, like knowing when to get on and off records, and knowing when to increase or decrease rotations," says MD Lisa Worden, who rejoined the station last year after a format flip at CBS' alternative sister WHFS/Washington, D.C.-Baltimore. "We move things around and make the station interesting when the music might not be."

"We really don't pay attention to national charts," Weatherly adds, rather emphatically. "We never have. We don't live and die by research. We don't program to Arbitron."

While it uses callout and other traditional research, KROQ increasingly relies on the Internet to track listener preferences due to its larger sample sizes. Invitation-only music surveys are e-mailed to members of the station's nearly 200,000-person Street Team.

"There are a lot of people who have traditionally looked at online music testing with suspicion because you're talking to your super heavy listeners," Weatherly says. "But we've found over the years that it is absolutely more conservative than our traditional callout."

Sandbloom says they sample a wide audience cross-section by eliminating minimum listening thresholds in survey screeners. "Our data reflects a good percentage of our cume," he says, "not just the heavy listeners, but people who are fans that don't necessarily listen 10 hours a day."

Weatherly adds, "When music is not so hot we have other non-music elements like a great morning show and great events like Weenie



Wall of shame: A who's who of alternative leaves its mark on KROQ

Roast and Acoustic Christmas that help us weather the cyclical changes in music."

### Setting The Bar

While everything revolves around the music, KROQ has an embarrassment of non-musical riches. Well into their second decade, Kevin Ryder and "Bean" Baxter anchor L.A.'s most-listened-to English-language morning show for 18- to 34-year-olds and ranked No. 3 12+ in the spring 2006 Arbitron. A station mainstay since 1978, quirky early afternoon host Jed the Fish connects the dots between KROQ past and present. Rising star Stryker, heard from 4 p.m. to 7 p.m., does his show live from the Hollywood & Highland studio every Friday. Kat Corbett filled middays when Tami Heide moved over to sister KCBS (Jack-FM). Nicole Alvarez hosts evenings until 10, when the music stops for "Loveline," which has originated from KROQ since 1983.

Attesting to the station's positive work environ-

# Rock

The U.S. economy endures a never-ending cycle of peaks and troughs. The radio industry is now following suit, for the first time experiencing what seems to be a longer-term slowdown.

It now appears as though the three-year period from 2005 to 2007 could be the slowest span of revenue growth radio has ever seen. It is also quite possible that radio could see its first back-to-back set of annual revenue declines.

No broadcast industry exec R&R spoke with would say that on the record. What they did say, to varying degrees, is that it is harder now to forecast the future because, in essence, the metrics have changed.

National spot-pacing trends, for example, don't show the same type of consistency and predictability they did in years past, according to several broadcast execs. That makes it tougher to forecast how much, when and from where radio revenue may materialize.

Like other honchos, Greater Media's recently appointed VP for radio, Rick Feinblatt, says he looks at the Federal Reserve's "Beige Book" on current economic conditions. "We probably should be looking at some other things," he says, but time constraints and a need

for industry-specific data take priority.

The Fed's reports, he says, are one forecasting guide that offers market-level breakouts for different industry sectors, but the information doesn't always prove rewarding. "Going back into last year, the economy was reported as doing fine, but if you looked at our own economy it wasn't doing fine, so there isn't always a direct correlation between the two," Feinblatt says.

Closer to home, regular analysis of current sales trends for his stations and markets proves the most valuable barometer.

"There's so much else to worry about when business isn't great," Feinblatt says. "So, I can't worry about two or three months down the road. I've got to do everything I can to make this month look good and make sure we're doing the right thing."

Feinblatt says his current view is that next year could be much like this year. "I don't see any reason to think that 2007 is going to be dramatically worse than 2006," he says. "By the same token, I don't see anything that says it's going to be dramatically better at this point. I can barely predict what's going to happen next month, the way business rolls in and out."

## On The Other Hand

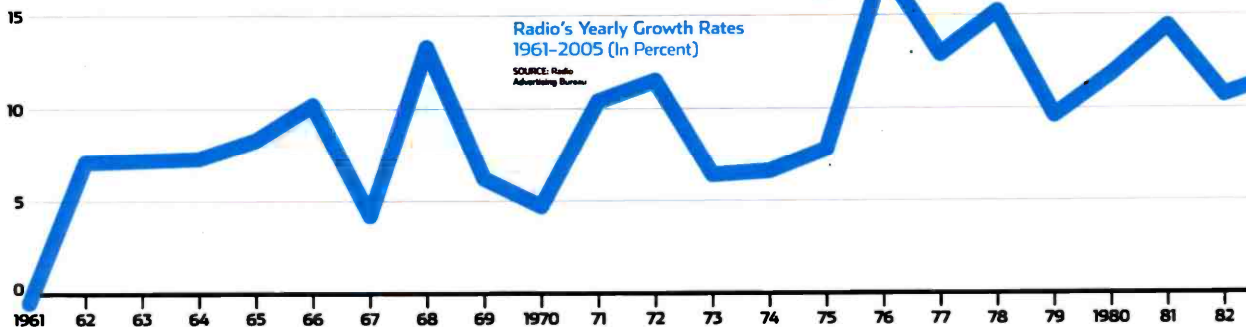
Les Hollander, CBS Radio senior VP/regional manager for six major markets (including New York and Chicago), relies on many of the traditional indicators to help him manage his markets. But he says what is more important is "the way we do business has to evolve. Overall ad spending hasn't gone down, but the number of choices advertisers have now has grown by double digits."

His quest to "recapture that money" involves developing, with the help of a third party, local-market Web portals—full of information about local happenings and events—that feature a prominent presence for CBS Radio stations. Hollander says these new sites give his sales staff the opportunity to sell keyword searches and to integrate that online advertising option with a "terrestrial radio package." Two live sites using this model are [detroitathome.com](http://detroitathome.com) and [chicagoathome.com](http://chicagoathome.com).

As for how he keeps tabs on future business, Hollander recites a litany of traditional metrics. "It's pacing, it's key indicators, it's the rates at your radio stations, the pacing against last year, where you are in the top five or top 10 categories and how much business we're out there pitching every day."

Hollander declined to offer a forecast for 2007, other

## Radio Revenue Declines: What Went Wrong?



## 1961

Total radio revenue was \$651 million, down 0.5% from 1960's \$654.5 million. In 1962, revenue climbed 7.1% to \$697.3 million.

The U.S. economy, which had been expanding since April 1958, endured a recession in April 1960 that lasted until February 1961. The subsequent expansion lasted nearly eight years, ending only when the economy peaked again in December 1969.

Radio has endured only three years of revenue declines since the RAB started tracking industry figures on an annual basis: 1961, 1991 and 2001.

It appears that 2006 could turn out to be the fourth—though eight months in, it is still too early to say it is inevitable.

In the meantime, here is some historical perspective on the economic and competitive

environment that surrounded radio's three annual declines.

Each time radio experienced a revenue decline, the U.S. economy was also in a recession. This is not a direct cause-and-effect relationship since there were also recessions in the 1970s and 1980s during which radio posted significant growth, in spite of a weakening general economy.



# HAS RADIO'S ECONOMY SEEN THE WORST?

# Bottom

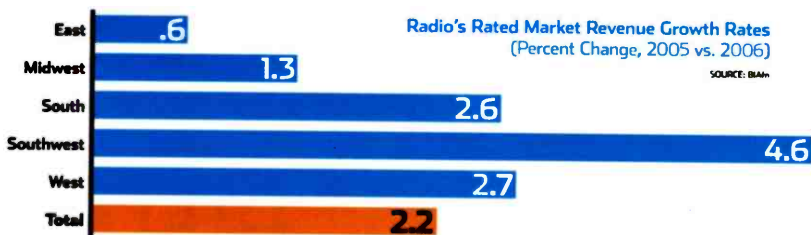
than to say, "I believe our business will improve, but we need to set ourselves up with new capabilities for advertisers, because there are now so many choices."

One person willing to make at least a partial forecast is Emmis chairman Jeff Smulyan, who believes the radio industry has, in fact, hit the proverbial bottom. "I really think it has. The question, now, is, How much better can it be? And, if you look at XM and Sirius, our problem has been one of perceptions: that of a business that is struggling. I think that perception has hurt us with advertisers more than anything else."

Cox Radio CFO Neil Johnston echoes Smulyan's view. He says, "I really think that this business has to get back to the old, 4%-6% top-line growth. So, as I look at next year, I do feel like we're at the bottom. In three years' time, let's hope to be growing at 5%. That's probably the best guess that anyone can make."

## Never As Bad As It Looks

Smulyan offers one of his longtime business aphorisms to help describe his take on radio's present and future: "You're never as bad as you think you are on your worst day, and



you're never as good as you think you are on your best day."

He says that radio has been "the victim of this 'Oh, the sky is falling; we suck' attitude. I don't think we're this bad."

At the same time, he admits, "There are no great signs on the immediate horizon. There's no doubt about that. Having said that, at some point, I think it will turn" and the conventional wisdom will focus again on terrestrial radio's merits.

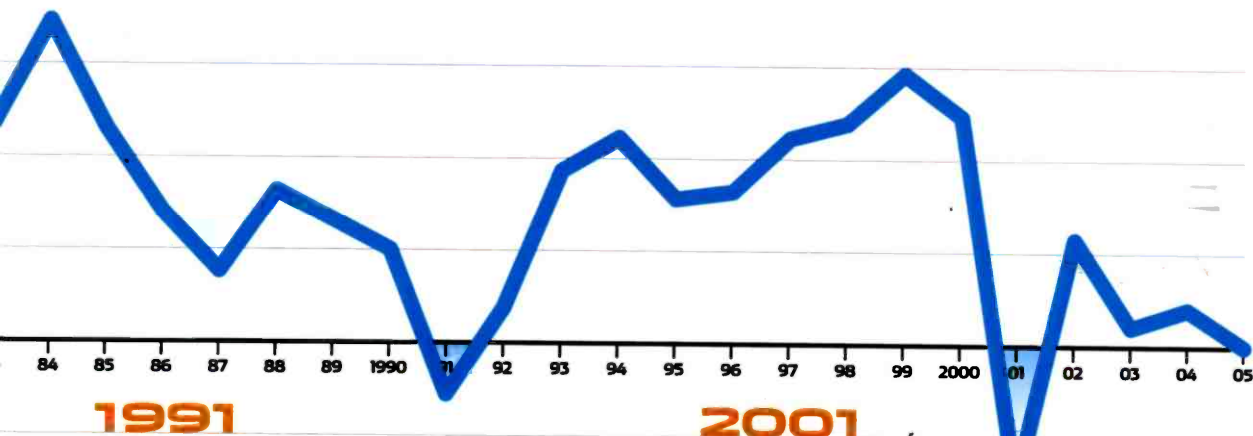
"I also think that the industry is getting hit by one other thing," Smulyan says. "The combination, last year, of Clear

Channel restructuring and this year of CBS facing the loss of [Howard] Stern has just put a pall on the whole industry."

Smulyan's solution: "You just have to work through that. I think next year will be a better year just because of those things."

Pressed for more specific predictions, Smulyan says, "I can't tell you exactly when the bottom is reached, but I can't believe that it's going to get much worse."

"My sense is whether we finish slightly down this year or slightly up, some of this perception about our business is going to change." —Tony Saunders



## 1991

Total radio revenue was 13 times larger in 1991 than it was in 1961, reaching \$8.59 billion. Still, this total was down 2.8% from 1990's \$8.84 billion.

The U.S. economy slipped into a recession starting in July 1990 and reached the bottom around March 1991. It wasn't until December 1992 that the growth rate surpassed levels seen in mid-1990.

In 1992, radio revenue was up a slim 1.9%; the smallest post-decline gain registered. But that was followed by a healthy 9.3% gain the next year, and the start of some significant annual growth rates for radio, which hit double digits in 1994, then backed off a bit to hit high single-digit gains for a couple of years. In 1997, it picked up steam again to begin another four-year run of double-digit gains.

## 2001

Four years of double-digit revenue growth ends. The first satellite radio subscribers sign up. The attacks of Sept. 11, 2001, occurred.

Radio revenue declined a fat 7.5% this year based on a one-two punch delivered first by the bursting of the infamous "dot-bomb" bubble and then by the terrorist attacks.

In addition, March 2001 marked the end of the longest economic U.S. expansion on record—10 years—and the start of an eight-month recession that lasted until November.

We are currently in the fifth year of the economic expansion that started in November 2001. But this time, according to the National Bureau of Economic Research, the economic growth appears to be coming entirely from productivity gains.

In other words, workers have become more efficient.—TS

# Stream Weaver

Navigating The Tangled Web Of Internet Streaming

By Ken Tucker  
Illustration By Brian Stauffer



**Saga** Communications executive VP Steve Goldstein is concerned. Concerned that terrestrial broadcasters are ripping off their clients.

"In a Sarbanes-Oxley world, I'm worried that this is going to be another punch in the head for radio," he says, referring to the 2002 federal law that established new accountability standards for public companies.

What has Goldstein troubled is Internet streaming, which after a series of stops and starts, appears to be here to stay.

But in truth, it's not the streaming itself that has Goldstein anxious. It's how listeners—and more specifically, Arbitron diarykeepers—think of Internet streams as they relate to their terrestrial counterparts.

Among the unanswered questions: Is listening to a station's Internet stream being recorded in the diary by listeners who don't differentiate between consuming a station over the air versus online? If so, are advertisers who buy a spot schedule based on Arbitron estimates of radio listening reaching the audience they think they are?

Of course, in the future world of electronic audience measurement, over-the-air signals, webstreams, podcasts and whatever else is created as a delivery method will be encoded and measured. But until then, diaries are still the currency of record. And that currency—as anyone who has reviewed diaries knows—is only as valuable as diarykeepers make it.

Effective with the spring 2006 survey, Arbitron began to credit stations with listening to their Internet stream only if the online content duplicates 100% of the on-air programming, including all commercials. Diary entries that specify Internet streams that have different content—whether it's commercials or programming—are credited to total radio listening, but are not factored into a station's audience estimates.

Previously, if a diarykeeper noted that he or she was listening to wxxx.com, for example, WXXX would get the credit. "We were giving the over-the-air station credit for what occurred online," says Bill Rose, VP/GM for Arbitron's webcast services, "which would marginally overstate the audience for an advertiser's schedule. In this day and age of hyper-focus on accountability and Sarbanes-Oxley reporting requirements, it's important to make sure we give credit to stations when the credit is due."

The main reason stations don't simulcast identical programming over the air and on their webstreams has to do with national spots (see sidebar, this page). In brief, spots cut by union talent can't run on Internet streams unless advertisers pay a higher royalty rate, which is something, for the most part, they are not currently willing to do.

But the question remains: Do diarykeepers recognize the difference between over-the-air and online listening

and will they so identify it in their diaries?

Rose believes changes that the company is enacting will satisfy the transparency issues that have many concerned. In a live test in its winter 2006 survey, Arbitron experimented with using new language in its diaries. Diarykeepers in certain markets were instructed to differentiate Internet and satellite listening from over-the-air when tabulating results. As early as this fall, Arbitron hopes to include the new language in all its diaries.

In the winter 2007 survey, the company plans to conduct a full field test of a new diary layout designed to measure radio listening on all platforms. One layout under consideration includes separate columns for Internet and satellite radio listening. (The current form stipulates only AM and FM.) After testing, the company hopes to introduce new "day pages" next year.

### Relying On Recall

Even with diary enhancements, Rose admits the current system relies on recall and the diarykeeper's ability to fill out the book accurately. If someone writes down that he or she is listening to WXXX when in fact he or she is listening to that station's stream, WXXX will get the credit. "Like in baseball, the tie goes to the runner," Rose says.

It's that scenario that has ad agencies wary.

Mediaedge: cia director of radio Kim Vasey says she "is always concerned about the accuracy of the information, especially with the diary method of reporting."

Maribeth Papuga, MediaVest senior VP/director of local broadcasting, agrees. "We've seen that diarykeepers generally underreport the [number of] venues they listen to, and when you add in the digital or Web distribution to traditional analog, our concern that they will not accurately capture additional sources increases," she says.

Meanwhile, most programmers R&R spoke with are happy for the confusion—not because they want to defraud advertisers, but because their jobs depend on ratings, wherever they come from. When asked whether diarykeepers might misidentify their Internet stream as over-the-air listening, one programmer who asked not to be identified said, "I sure hope so."

For Chuck Knight, PD for Saga's AC WSNY (Sunny)/Columbus, Ohio, Internet streaming gives listeners another way to hear his station. "We've heard that a lot of people who aren't allowed radios at work are circumventing the rule by listening online," he says. "At this point, we view streaming as doing a public service for our listeners."

Clear Channel regional VP of programming and AC WLIT (Lite FM)/Chicago OM Darren Davis says, "We would be severely disadvantaged if our programming could

**'In a Sarbanes-Oxley world, I'm worried that this is going to be another punch in the head for radio.'**

—Steve Goldstein

not be heard online. Our audience has become comfortable embracing the Internet because WLIT has embraced [it] and treated the Web like part of the radio station."

But the number of people who listen to an Internet stream rather than an over-the-air signal is small, at least for now. In the winter 2005 survey, approximately 0.05% (five out of every 10,000) of all quarter-hours were specified by the diarykeeper as a radio station Internet stream, according to Arbitron. Rose thinks that number will rise.

"In the past, Arbitron never asked for Internet or satellite entries, so it wouldn't surprise anyone that we had relatively few entries," he says. "If we tell people what we want, chances are they will do what we tell them to do."

### More Dollars For The Medium

Vasey of Mediaedge: cia thinks that adding a column for Internet listening will help identify which medium diarykeepers are exposed to. And eventually that could mean more dollars for radio. "As the size of the audience on the streamed portion grows, we will have to consider purchasing both applications of the broadcast: terrestrial and streamed," she says.

MediaVest's Papuga is on the same page. "We want to see how the consumer is listening to audio," she says. "This may also help demonstrate the value of the audio pie, so that we can see where the share of listeners is falling versus simply assuming they have abandoned the audio experience in lieu of something else."

But for now measurement is a little murky. There are ways that stations can tally the number of page views their sites generate and they can monitor how many people are connected to a station's server at a given time, but how that aligns with Arbitron-measured listening is unclear. "It's hard to break it out," Greater Media/Detroit senior VP/regional GM Tom Bender says. "[It's] server data versus listener recall. You're talking about that gray area that [the Portable People Meter] is supposed to solve."

"In morning drive on [active rock WRIF], for example, the server number will occasionally tell me that there [are] as high as 600 concurrent users on the stream at the same time," he continues. "What does that equate to? Geez, I don't know."

So what about electronic measurement? Arbitron's Jay Guyther, who serves as senior VP of global PPM marketing, says that Internet listening levels are significantly higher in the Houston PPM market trial. It's preliminary data, mind you, but Guyther says that somewhere between 3% and 4% of raw code detections—think unfiled diaries—for Houston stations that have encoded their Internet stream come from Internet listening. It's still a small number in the big picture, but larger than the 0.05% credited by diarykeepers in winter 2005.

As electronic measurement for radio emerges, so do opportunities for greater scrutiny. In the TV world, Nielsen (which, like R&R, is owned by VNU) has announced a product that allows advertisers to see how many people actually stay tuned to their TV sets during commercial breaks, a move that could spur a major shift in ad spending in that medium.

## Why Can't All Spots Be Streamed?

Spots voiced by members of AFTRA or the Screen Actors Guild (SAG) are subject to the terms of an agreement between those unions and the advertising industry. That contract, which is up for renewal Oct. 29, stipulates that spots streamed over the Internet are subject to a royalty rate three times that of an over-the-air spot.

Spots cut by local, nonunion talent are not covered under the con-

tract, which is why local spots can generally run on Internet streams.

But the proliferation of new media has caused both sides to take another look at their options.

The joint policy committee of the Assn. of National Advertisers and the American Assn. of Advertising Agencies, both of which represent the advertising community, has proposed to AFTRA and SAG that an impartial outside consultant evaluate

the unions' commercials contracts.

Because such a study would require an extension of current contracts, both unions agreed to appoint special member committees to meet with the JPC and discuss a willingness to join such a study—as well as the required terms if the present contracts were in fact extended.

Those meetings are now ongoing.

—KT

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# The Charts

THIS WEEK IN DATA. For complete charts, there's always more at [www.RadioandRecords.com](http://www.RadioandRecords.com)

## TIMELINE

**7 YEARS AGO** Ron Valeri named WAAF/Boston PD. ■ Scott Brody named VP/GM of WAMT/Orlando, Fla.; WHOO/Orlando; and WIXC/Melbourne, Fla. ■ Dennis Glasgow upped to KFXX/Portland, Ore., PD.

**5 YEARS AGO** Fernando Perez promoted to director of programming and music of KLYY/Los Angeles; KSYY/Fallbrook, Calif.; and KVYY/Oxnard-Ventura, Calif. ■ Chris LaMonica elevated to Arista Records VP of rap marketing and promotion. ■ Jim Weatherston promoted to Universal Music Group Distribution executive VP.



LaMonica

**10 YEARS AGO** Tom Cuddy named Capital Cities/ABC Radio Division VP of music programming. ■ All Castellini upped to WXDX/Pittsburgh PD. ■ Kid Curry named WPOW/Miami PD.

**15 YEARS AGO** James Cochran upped to Motown VP of R&B promotion. ■ Chuck Knight named WENS/Indianapolis PD. ■ Stanley Winslow named Pendulum Records national director of marketing and promotion.



Cochran

**20 YEARS AGO** Denise Oliver named United Stations director of programming. ■ Chris Conway named KSDO/San Diego president/GM. ■ Greg Peck appointed Island Records VP of the black music division.

**25 YEARS AGO** Vince Pellegrino promoted to PolyGram Records VP of promotion. ■ Randy Lane named WKQX/Chicago PD. ■ David Urso and Howard Rosen named Warner Bros. Records VPs of promotion.

**30 YEARS AGO** Robin Mitchell named WIFE/Indianapolis PD. ■ Charlie Minor named ABC Records VP of promotion. ■ Billy Martin named KFXX/Riverside, Calif., PD.



Minor

## THE SPIN



By Wade Jessen, Gary Trust, Anthony Colombo and Raphael George

### Feels Like The First Time

Welcome to the inaugural edition of The Spin in its new home. If you're seeing this column for the first time, it is devoted to reporting on major, week-to-week chart feats and spotlighting the many fine artists and labels that make chart history.

Now that most R&R charts are fueled by Nielsen BDS' monitored air-play data, historical numbers and chart positions cited in The Spin will, for the most part, refer to BDS chart activity.

### Timberlake Tackles Top 10 Again

Justin Timberlake climbs 12-10 on the CHR/Top 40 chart with "SexyBack" (Zomba), earning his fifth straight top 10 at the format. Timberlake is only the third male lead artist to start a career with five or more consecutive top 10s since the Nielsen BDS chart launched in 1992. He follows Will Smith, who hit with five straight top 10s from 1997 to 1999, and 50 Cent, who scored with six straight as a lead artist from 2003 to 2005.



### Evanescence's Multiformat Return

Evanescence makes its first chart appearance in more than two years, landing debuts and the Most Increased Plays at Alternative (No. 21), Active Rock (No. 35) and Hot AC (No. 36) with "Call Me When You're Sober" (Wind-up). "Sober" previews the Amy Lee-led band's third album, "The Open Door," its first since co-founding member Ben Moody left in 2003.

### Janet Connects With 'Call'

Janet, accompanied for the ride by Nelly, captures her first top 10 in five years on the Urban chart as "Call On Me" (Virgin) rises 11-8. She last reached upper territory in April 2001 when "All for You" peaked at No. 5. Meanwhile, the duet climbs 21-19 on the Urban AC tally.

### Familiar Faces At Triple A

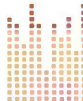
A pair of reunited groups end lengthy chart absences with debuts at Triple A. Back on the list for the first time since they hit No. 1 in 1996 with "Follow You Down" are the Gin Blossoms who land at No. 25 with "Learning the Hard Way" (Hybrid). The band is joined on the chart by Soul Asylum, which makes its first Triple A appearance (and first on any chart since 1998) with "Stand Up and Be Strong" (Legacy) at No. 26.

### Womack Back With New Home

Recently reassigned from MCA Nashville to the Mercury roster, Lee Ann Womack makes her highest Country chart bow, opening at No. 46 with "Finding My Way Back Home." The song makes 1.2 million audience impressions and bests the No. 49 start by Womack's "Ashes by Now" in October 2000.

Meanwhile, Rodney Atkins is the third artist so far this year to spend more than one week at No. 1 with his first chart-topper as "If You're Going Through Hell (Before the Devil Even Knows)" (Curb) reigns for a second week. Previous multiple-week No. 1 newcomers in 2006 were Carrie Underwood and Bon Jovi.





# CHR/TOP 40



Unsung hero of stupidity

## Teapot Tim: Stunt Boy On A Mission

Kevin Carter

KCarter@RadioandRecords.com

**O**n most major morning shows it's the high-profile host or perky co-hosts who generates most of the show's publicity. Often overlooked are the borderline insane, disgusting or just plain semi-illegal antics of that rare breed known as the morning stunt boy, who daily risks life, limb and vital organs in a blatantly stupid attempt to take the show to that mythical "next level."

One such intrepid street warrior is the legendary Teapot Tim of Clear Channel's CHR/top 40 WHTT (Hot 99.5)/Washington, D.C., who wakes up every morning thinking of ways to make "The Hot Morning Mess" even messier.

Hosts Mark Kaye and Kris Gamble have somehow gotten used to the crazy antics Tim has performed during the past few years, all for the good of the show—at least, that's what he tells the police.

Tim has broken a flaming piece of wood with his head, gotten shot in the groin with a paint ball gun and lit his own, um, package on fire. So it was perhaps a questionable judgement call by Kaye and Gamble to send him to interview Janet Jackson when she hit Washington, D.C., for an album release party.

"It does seem strange on the surface," Kaye says. "Why would we give the responsibility of interviewing and impressing one of the most successful and important artists of the last few decades to a man who has the IQ of a turmp?"

As it turns out, Tim is a humongous Jackson fan, and he begged to go in place of Kaye. What could possibly go wrong?

"Tim recently had some veneers installed on his upper teeth," Kaye says. "It's called a 'trial smile.' They give you temporary teeth for a couple of weeks so you can see if you like them."

"Right in the middle of Teapot's in-depth interview with Janet, his teeth fell out."

Gamble, who had escorted Tim for moral support—and to post bail, if necessary—was astonished. "He had a dental malfunction," she says. "It was priceless."

"I thought Janet's bodyguard was going to throw us out, but he just laughed," Gamble says. "I think he just thought Tim was, you know, special."



Teapot Tim

### I'm A Little Teapot

Here is just a partial list of some of Tim's more notable stunts:

- The Virginia State Police arrested him for taking a picture of his bare butt blocking out the last two letters of the "Welcome to Manassas" sign in Virginia.
- He made national headlines when he strapped 64,000 firecrackers to his body and set them off on the front lawn of former Clear Channel VP Jeff Wyatt.
- To commemorate the anniversary of the eruption of Mount St. Helens, Tim transformed himself into a human volcano with the help of 40 pounds of baking soda, 50 gallons of vinegar and 16 pints of red food coloring.
- He rappelled down the side of a 10-story building dressed as Spider-Man.
- He got thrown out of an Ashlee Simpson meet-and-greet when he asked her what she recommended for acid reflux.

THERE'S MUCH MORE @ [www.RadioandRecords.com](http://www.RadioandRecords.com)



▶ TALK TO ME THE FIRST SINGLES FROM A CANADIAN ARTIST GEORGE CRABS THE NO. 26 SLOT ON CANADA CHR/TOP 40.

		CHR/TOP 40 INDICATOR			PLAYS	
	TITLE ARTIST	IMPRINT / PROMOTION LABEL	TW	W	W	W
14	PROMISCUOUS HELLY FUHTAAD	CEFFEN	4630	-105		
13	I WRITE SINS NOT TRAGEDIES PAMELA AT THE DISCO	DECATANCE/VELEBY BY RANHEJAYA	4436	+93		
15	ME & U CASSE	NEXTSELECTION/ROAD BOY/ATLANTIC	4281	-29		
9	CRAZY CHARLS BARKLEY	DOWNTOWN/ATLANTIC	4081	+225		
22	OVER MY HEAD (CABLE CAR) FRAY	EPIC	4047	-25		
16	UNFAITHFUL RHONDA	DEF JAM/UMG	4023	-318		
10	AIN'T NO OTHER MAN CHRISTINA AGUILERA	RC/A&M	3843	-129		
13	BUTTONS PUSCATT DOLLS	AMANTHESCOP	3651	+395		
5	SEXYBACK JUSTIN TIMBERLAKE	JIVE/ZOMBA	2790	+420		
16	WHEN'D YOU GO FORT MINOR	MACHINE SHOP/WARNER BROS	2367	-374		
8	DO IT TO IT CHERISH	SHOUT/CAPTCO	2363	+292		
23	HIPS DON'T LIE SHAGNIA FEAT. WYCLEF JEAN	EPIC	2345	-265		
8	STARS ARE BLIND PARIS HILTON	WARNER BROS.	2169	-140		
6	A PUBLIC AFFAIR JESSICA SIMPSON	EPIC	2145	+71		
3	LONDON BRIDGE FENCE	AMANTHESCOP	2082	+530		
17	REDEYE CHAMILLONNE FEAT. KRAYZE BOHE	UNIVERSAL MOTOWN	1982	-195		
23	MOVE ALONG ALL-AMERICAN JEKTS	INTERSCOPE	1914	-186		
22	WHAT'S LEFT OF ME NICKI LACHY	JIVE/ZOMBA	1745	-325		
19	BLACK HORSE & THE CHERRY TREE KT FUNSTALL	VEGAS	1677	+97		
20	FAR AWAY NICKELBACK	ROADRANGER/UMG	1663	+385		
9	IT'S GONY DOWN YUNG JCC	BAD BOY SOUTH/ATLANTIC	1432	+24		
12	DAMI CALIFORNIA RED HOT CHILI PEPPERS	WARNER BROS.	1422	+121		
8	DEJA VU BEYONCE FEAT. JAY-Z	COLUMBIA	1376	-446		
11	MATE ME BLUE OCTOBER	UNIVERSAL MOTOWN	1267	+161		
9	GIVE IT UP TO ME SEAN PAUL FEAT. KEYSHA COLE	VIVA/LANTIC	1204	+172		
7	BOBBY KELLS	JIVE/ZOMBA	1142	+214		
3	YOU LITTLE TOO LATE JOJO	DA FAMILY/BLACK/ROUNDO/UNIVERSAL MOTOWN	1109	+346		
9	GALLERY MARIO VAZQUEZ	ARIS/AMG	897	+78		
10	SNAP TO FINGERS LA JON FEAT. E 40 & SEAN PAUL	BMG/TVT	887	+109		
7	SEXY LOVE HE-YO	DEF JAM/UMG	871	+251		
10	I DARE YOU SHINEDOWN	ATLANTIC	862	+15		
4	U AND DAT I-40 FEAT. T. PAIN & KANDI GILL	REFRESH	807	+125		
12	DOING TOO MUCH PALLA DEONDA FEAT. BABY BASH	ARISTARNG	805	-303		
16	SO WHAT FIELD MOB FEAT. CHINA	DISTURBING THE PEACE/EPIC	656	-373		
5	THAT GIRL FRANKIE J	COLUMBIA	604	+78		
7	CALL ON ME JANET JACKSON WHRELY	VEGAS	512	-76		
6	HANGING ON CHEYENNE KIMBALL	DAYLIGHT/EPIC	498	+66		
14	CHOPPED & CRUNCHED ORTEGA FEAT. PAPOOSE	HOLLYWOOD	466	-163		
2	LIPS OF AN ANGEL WINDER	UNIVERSAL REPUBLIC	460	+169		
13	GIMME THAT CHRIS BROWN	JIVE/ZOMBA	453	-150		

		CANADA CHR/TOP 40			PLAYS	
	TITLE ARTIST	IMPRINT / PROMOTION LABEL	TW	W	W	W
15	PROMISCUOUS HELLY FUHTAAD FEATURING TIMBALAND	MOSLEY/CEFFEN/UNIVERSAL	638	-30		
10	AIN'T NO OTHER MAN CHRISTINA AGUILERA	RC/A&M/UMG	491	+14		
11	BUTTONS THE PUSCATT DOLLS FEATURING SHNOOP DOGG	AMANTHESCOP	3888	+29		
5	SEXYBACK JUSTIN TIMBERLAKE	JIVE/SONY BMG	485	+64		
14	CRAZY CHARLS BARKLEY	DOWNTOWN/ATLANTIC/WARNER	467	-6		
13	UNFAITHFUL RHONDA	SPIROEY JAMA/UNIVERSAL	443	-37		
17	ME & U CASSE	NEXTSELECTION/ROAD BOY/WARNER	432	-8		
10	FAR AWAY NICKELBACK	EM	384	-5		
1	I WRITE SINS NOT TRAGEDIES PAMELA AT THE DISCO	DECATANCE/LAV/WARNER	380	+28		
4	LONDON BRIDGE FENCE	AMANTHESCOP	329	+101		
21	HIPS DON'T LIE SHAGNIA FEATURING WYCLEF JEAN	EPIC/SONY BMG	327	-102		
17	WHEN'D YOU GO FORT MINOR FEATURING HOLLY BROOK	MACHINE SHOP/WARNER	323	-4		
8	DEJA VU BEYONCE FEATURING JAY-Z	MUSK WORLD/COLUMBIA/SONY BMG	296	-20		
13	REDEYE CHAMILLONNE FEATURING KRAYZE BOHE	UNIVERSAL MOTOWN/UNIVERSAL	280	0		
6	A PUBLIC AFFAIR JESSICA SIMPSON	EPIC/SONY BMG	274	+23		
9	ALL BY MYSELF SYMIA FEATURING ROSSETTE	ROCKSTAR/VEV/ROADSHOW	258	-25		
16	DAMI CALIFORNIA RED HOT CHILI PEPPERS	WARNER	239	+1		
8	MATE ME BLUE OCTOBER	UNIVERSAL MOTOWN/UNIVERSAL	232	+59		
9	(WHEN YOU GORNA) GIVE IT UP TO ME SEAN PAUL FEAT. KEYSHA COLE	VIVA/WARNER	223	+41		
9	STARS ARE BLIND PARIS HILTON	WARNER	223	-8		
6	FLAWED DESIGN STABLO	EM	222	+9		
3	BIGGIE SMOKE KESHA/DMTTE	EPIC/SONY BMG	219	+55		
6	DO IT TO IT CHERISH FEATURING SEAN PAUL OF THE YOUNG BOOZ	SHOUT/EPIC	210	-10		
5	HANGING ON CHEYENNE KIMBALL	DAYLIGHT/EPIC/SONY BMG	200	+20		
21	MOVE ALONG THE ALL-AMERICAN JEKTS	ODDHOUSE/INTERSCOPE/UNIVERSAL	182	-14		
3	TALK TO ME GEORGE	HE ENTERTAINMENT	176	+57		
14	CATCH MY DREAME BENJIE	NEW WEST/UNIVERSAL	175	-19		
4	MAYBE YOU'LL GET LUCKY SOUND BLITZ	EM	171	+27		
27	SOS RHONDA	SPIROEY JAMA/UNIVERSAL	167	-3		
14	OVER MY HEAD (CABLE CAR) THE FRAY	EPIC/SONY BMG	167	-53		

FOR WEEK ENDING AUGUST 6, 2006

AUGUST 11, 2006

# CHR/TOP 40

▶ THE PUSSYCAT DOLLS **ROCKS** CHART TO TOP PLAY INCREASE WITH ITS THIRD TOP THREE HIT FROM "PCD".



# R&R

POWERED BY Nielsen Broadcast Data Systems

TITLE ARTIST	NIELSEN BDS CERTIFICATIONS	HITPREDICTOR STATUS	IMPRINT / PROMOTION LABEL	PLAYS TW	W+	AUDIENCE MILLIONS	RANK
1 14 <b>PROMISCUOUS</b> Nelly Furtado featuring Timbaland	NO. 1 (6 WKS)	35	MUGLEY/EPIC	9417	-133	63.331	1
2 12 <b>I WRITE SINS NOT TRAGEDIES</b> Panic! At The Disco	DECA/DANCE/UELEBY/RAHEM/LAYLA	34	3	7620	+171	51.025	2
3 6 12 <b>SOBER</b> The Pussycat Dolls featuring Snoop Dogg	<b>MOST INCREASED PLAYS</b>	33	AGAM/INTERSCOPE	7470	+1035	51.206	3
4 4 25 <b>MIE &amp; U</b> Cassie	NEXTSELECTION/BBOW/ATLANTIC	32	3	7431	+180	47.371	4
5 13 <b>OVER MY HEAD (CABLE CAR)</b> The Fray	31	3	6902	+50	38.053	7	
6 9 13 <b>UNFAITHFUL</b> Bruno Mars	SPINOFF/JAM/OLAG	30	6	6379	-825	38.530	6
7 9 <b>CRAZY</b> Charli XCX	DOWNTOWN/LAYLA	29	5	5906	+165	39.547	5
8 9 <b>ABY! NO OTHER MAN</b> Christina Aguilera	REAR/ING	28	8	5667	+116	36.722	8
9 8 <b>DO IT TO IT</b> Cheriish featuring Sean Paul of The Youngbloodz	SHREVE/ATLANTIC	27	10	5283	+419	30.972	10
10 9 <b>SEXYBACK</b> Justin Timberlake	JIVE/ZOMBA	26	9	5118	+703	34.414	9
11 23 <b>HIPS DON'T LIE</b> Shakira featuring Wyclef Jean	35	12	4462	-785	25.631	12	
12 16 <b>ROBOP</b> Chamillionaire featuring Krayzie Bone	34	14	4291	-249	23.942	14	
13 4 <b>LONDON BRIDGE</b> Feri	AGAM/INTERSCOPE	33	11	4173	-692	26.291	11
14 18 <b>WHERE'D YOU GO</b> Fort Minor featuring Holly Brook	MACHINE SHOW/WARNER BROS.	32	15	3962	-686	20.649	15
15 22 <b>MOVIE ALONG</b> The All-American Rejects	DOOHOUSE/INTERSCOPE	31	13	3638	-135	24.023	13
16 8 <b>A PUBLIC AFFAIR</b> Jessica Simpson	EPIC	30	19	3347	-76	15.819	19
17 11 <b>BLACK HORSE &amp; THE CHERRY TREE</b> KT Tunstall	NEILENTLESS/AVIGN	29	23	3086	+265	13.799	23
18 8 <b>STARS ARE BLIND</b> Paris Hilton	WARNER BROS.	28	18	3018	-330	17.074	18
19 23 <b>SAVVE ME</b> Rihanna featuring J. Cole	37	20	2902	-292	14.789	20	
20 22 9 <b>(WHEN YOU GONNA) GIVE IT UP TO ME</b> Sean Paul featuring Keyshia Cole	AIRPOWER	28	15	2863	+346	21.628	15
21 20 9 <b>IT'S GONN' DOWN</b> Yung Joc	BLOCK/BAD BOY SOUTH/ATLANTIC	27	26	2767	-123	13.508	26
22 27 3 <b>FAR AWAY</b> Michael B. Jordan	HEADLINE/REAR/ING	26	22	2759	+747	14.191	22
23 28 5 <b>BOBBY</b> Kehlvan featuring Too Short	JIVE/ZOMBA	25	21	2429	+391	14.449	21
24 16 6 <b>HATE ME</b> Blake Shelton	UNIVERSAL/MOTOWN	24	33	2082	+251	7.389	33
25 32 3 <b>U AND I</b> Day & The New Generation featuring J. Cole & Kameo Girl	SIX WED TIME/REPRISE	23	17	2020	+546	17.206	17
26 19 9 <b>DANI CALIFORNIA</b> Red Hot Chili Peppers	WARNER BROS.	22	34	1971	+120	7.087	34
27 21 10 <b>SNAP YO FINGERS</b> Lil Jon featuring T-Pain & Sean Paul of The Youngbloodz	36	21	1950	-195	11.835	29	
28 40 2 <b>TOO LITTLE TOO LATE</b> Jada	DA FAMILY/BLACKGROUND/UNIVERSAL/MOTOWN	21	25	1903	-861	13.574	25
29 15 <b>SO WHAT</b> Field Mob featuring Cam'ron	35	27	1892	-393	12.960	27	
30 2 2 <b>SEXY LOVE</b> Ne-Yo	DEF JAM/OLAG	20	28	1859	+479	12.062	28
31 7 <b>GALLERY</b> Mario Van Peebles	ARISTAR/ING	19	24	1840	+249	13.694	24
32 33 6 <b>I DARE YOU</b> Shinedown	ATLANTIC	18	39	1681	+35	4.397	39
33 29 12 <b>DOING TOO MUCH</b> Paula Abdul featuring Baby Bash	ARISTAR/ING	17	30	1663	-350	11.104	30
34 2 <b>HANGING ON</b> Cheyenne Kimball	DAYLIGHT/EPIC	16	-	1256	+105	3.228	-
35 8 <b>DEJA VU</b> Beyonce featuring Jay-Z	COLUMBIA	15	38	1208	-1055	4.968	38
36 14 <b>CROWDED</b> James Otto featuring Papoose	HOLLYWOOD	14	31	1176	+9	9.563	31
37 2 <b>THAT GIRL</b> Frankie J featuring Mamee Fresh & Chamillionaire	COLUMBIA	13	32	1143	+69	9.031	32
38 34 <b>GRIME THAT</b> Chris Brown featuring Lil' Wayne	JIVE/ZOMBA	12	36	1080	-327	6.424	36
39 16 <b>BREATHE (2 AM)</b> Anna Kendrick	36	37	959	-1	5.829	37	
40 15 <b>LET U GO</b> Ashley Parker Angel	BLACKGROUND/UNIVERSAL/MOTOWN	11	35	893	-209	6.736	35

## MOST ADDED

CALL ARTIST / LABEL	NEW STATIONS
<b>SOBER</b> The Pussycat Dolls featuring Snoop Dogg	12
<b>TOO LITTLE TOO LATE</b> Jada	7
<b>ABOUT US</b> Brooke Hogan	5
<b>ON MY OWN</b> Hootie & the Blowfish	5
<b>(WHEN YOU GONNA) GIVE IT UP TO ME</b> Sean Paul featuring Keyshia Cole	5
<b>SEXY LOVE</b> Ne-Yo	5
<b>MONEY MAKER</b> Ludacris featuring Pharrell	4
<b>I CAN'T HATE YOU ANYMORE</b> Miki Leyland	4
<b>THE QUEEN AND I</b> Gym Class Heroes	3
<b>L.I.L.S.A.</b> Tait Dorian	3
<b>GALLERY</b> Mario Van Peebles	3

ADDED AT... **WXSS**  
Milwaukee, WI  
On Brian Kelly  
AP/AR/MS: Jada Martinez  
Ne-Yo, Sean Paul ft. Keyshia Cole  
Gym Class Heroes, The Queen And I

www.RadioandRecords.com

## NEW AND ACTIVE

TITLE ARTIST / LABEL	PLAYS GAIN	TITLE ARTIST / LABEL	PLAYS GAIN
<b>WHAT HURTS THE MOST</b> Recent Posts	877/174	<b>THESE WALLS</b> Tubbey Gator (RED/COLOMBIA)	630/95
<b>TOTAL STATIONS:</b> 27		<b>TOTAL STATIONS:</b> 41	
<b>RIGHT STATIONS:</b> 27		<b>RIGHT WHERE YOU WANT ME</b> James McCartney (HOLLYWOOD)	573/244
<b>TOTAL STATIONS:</b> 48		<b>TOTAL STATIONS:</b> 43	
<b>LIPS OF AN ANGEL</b> Hinder (UNIVERSAL REPUBLIC)	815/286	<b>U MAKE ME BETTER</b> Bo Diddley (REAR/ING)	485/33
<b>TOTAL STATIONS:</b> 46		<b>TOTAL STATIONS:</b> 38	
<b>MISS MURDER</b> API (THE EVIL/INTERSCOPE)	811/40	<b>CALL ME WHEN YOU'RE SOBER</b> Evanescence (WIND-UP)	472/472
<b>TOTAL STATIONS:</b> 58		<b>TOTAL STATIONS:</b> 45	
<b>I CAN'T HATE YOU ANYMORE</b> Miki Leyland (JIVE/ZOMBA)	657/247	<b>GET UP</b> Clare Feltz, Chamillionaire (LAFACE/JIVE/ZOMBA)	460/106
<b>TOTAL STATIONS:</b> 61		<b>TOTAL STATIONS:</b> 51	



TITLE ARTIST / LABEL	PLAYS GAIN
<b>SOBER</b> The Pussycat Dolls featuring Snoop Dogg (AGAM/INTERSCOPE)	+1035
<b>TOO LITTLE TOO LATE</b> Jada (Da Family/Blackground/Universal/Motown)	+861
<b>FAR AWAY</b> Michael B. Jordan (HEADLINE/REAR/ING)	+747
<b>SEXYBACK</b> Justin Timberlake (Jive/Zomba)	+703
<b>LONDON BRIDGE</b> Feri (AGAM/INTERSCOPE)	+692

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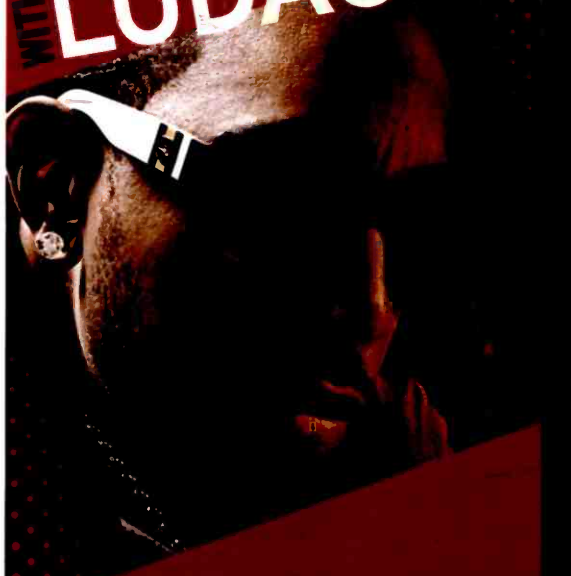


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**RHYTHMIC**



Listener-turned-stunt guy makes his mark on KTTB

## The Star Behind The Stars

Darnella Dunham

[DDunham@RadioandRecords.com](mailto:DDunham@RadioandRecords.com)

**m**orning show sidekicks don't get much recognition. Finding someone with a compelling personality who is humble enough to play in the background is difficult. Radio One's KTTB (B96)/Minneapolis PD Sam Elliot struck gold when he hired B-Right to be a part of "The Tone E. Fly Morning Show."

Elliot and Tone E. Fly first heard what B-Right could do when he tried to become a contestant on the station's "Superbowl Survivor." "The whole concept of the contest was like 'Survivor' on TV, but we had to live in an R.V.," B-Right says.

"When I called in and left my message. I told them that I wanted to be the designated black guy on the R.V. They thought that was funny, so they let me on.

"During the contest I played to the audience, and the people on the Winnebago didn't vote me off. In the end it came down to me and a young lady, and out of 100,000 votes I got like 60,000."

Despite having no prior experience behind the mic, B-Right was at ease. "It felt comfortable. It felt natural," he says. "I was just being me. Sam and Tone E. told me that they liked my personality.

"After the contest I would see them at different events. T Tone E. would say, 'I'm going to have something for you in a minute.'"



B-Right

### Now, Eat It

B-Right is a telecommunications engineer by trade, but he was working as a truck driver when he decided to accept the B96 offer. "I took a \$30,000 pay cut to do this," he says.

"You only get one shot. I'm like, if they're gonna give me the opportunity to be a part of this top-ranked morning show, hell, yeah."

Naturally, one of B-Right's major on-air roles is performing stunts in the bit

Dare B-Right. "Our listeners write or call in and tell me what they dare me to do."

And so the intrepid sidekick has snorted a handful of pepper, performed naked jumping jacks in the studio in front of his co-workers (and on video) and sat in a pile of potato salad before eating it.

"Before they hired me I made the statement to Tone E. and [co-host] Shannan that I'd do anything for the show, and that was the premise behind the Dare B-Right thing. My motivation is really our listeners.

"I just do me, and if they like it, good," he says. "If they don't, I'll try harder next time. I'm only two years into this, so I still feel brand new in the business. I know that if we've got high numbers, we're doing good. That's about all I understand."

Minneapolis has said "all right" to B-Right. He now hosts three club nights a week on his own. Despite his popularity, though, he's staying in his lane as a sidekick. "Being a background player on 'The Tone E. Fly Morning Show' is fine with me," he says. "They brought me into this industry, and whatever happens to me later on, I feel like I owe it all to Sam and to Tone E. and the rest of the crew.

"If my 15 minutes of fame ended right now, I wouldn't be mad. I'd just go back to my truck and continue living my life."







# URBAN



New tools help jocks keep it local

## Interactive Air Talent

Hillary Crosley  
HCrosley@RadioandRecords.com

As a kid, Clear Channel's urban WJLB (FM 98)/Detroit personality Dr. Darius remembers calling his favorite radio station and finally getting through only to have the DJ ignore his request.

Today, as part of a tech-savvy generation of air talent, Darius is determined to be more accessible to listeners. And with a host of interactive tools at his disposal, he, like many of his peers, is making radio more personal than ever.

"I'm in the club five out of seven days, and people will come up to me and ask me if I could play their favorite songs on the radio," Darius says. "I just put it right into my BlackBerry and look it up when I get home."

Olivia Fox, morning host at urban sister WBTP (the Beat)/Tampa, Fla., adds, "Being accessible, answering your phones on- and off-air, responding personally to your e-mails and interacting with your listeners when you are in public—that is how the connection is made."

Tools like e-mail, MySpace and texting are definite players in the quest to connect. That's not news. What is surprising, however, is that personalities are now sharing cell phone numbers with their audience.

"If you can't get through to me on the radio, you can call my cell phone," says T-Roy, afternoon host at Clear Channel urban WJBT (the Beat)/Jacksonville, Fla. "A lot of listeners are like, 'Hello, is this T-Roy?' I'll say yes, and then they'll hang up because they're so surprised that I actually answered the phone."

T-Roy recently acquired a T-Mobile all-in-one Sidekick 3 solely for listeners to contact him. In addition, "When I went to the BET Awards this year, I had listeners back home text in questions to the artists that stopped by my table," he says.

### MySpace Is Our Space

MySpace is also a conduit for even more personal interaction. Tech-savvy jocks constantly shout out their individual MySpace pages as well as that of their stations. Listeners then e-mail the jocks directly through their pages. A popular personality can have as many Internet "friends" as any rapper, which means that talent can also use the site as a listener barometer. The site's up-to-the-minute bulletins are a free-for-all of community information.

These new brands of communication have, in a sense, become the new localism for radio.

"One advantage is the personal feel," says David H. evening driver for Radio One urban AC WILD (Wild FM)/Boston. "I've been here for 26 years, and I can throw out street names that the demographic knows."

Fox feels the authenticity sustains her fans from downloading another iTunes track. Even so, personalities still understand that the ultimate connection comes face to face. T-Roy also serves as a DJ at local clubs and simultaneously uses them as a survey for what his audience is into: "I stay in the clubs all the time because I'm an outlet for new music. I also love to just go to a barbershop and talk to people. Wherever my listeners are, that's where I want to be."



Dr. Darius

THERE'S MUCH MORE @ [www.RadioandRecords.com](http://www.RadioandRecords.com)



► **HIBBS: FIRST CHARTING EFFORT** **CHANG HANG LOW** SPRINTS 24/16

WEEK	LAST WEEK	ARTIST	TITLE	NO. OF (WKS)	IMPRINT / PROMOTION LABEL	PLAYS	AUDIENCE	RANK
							(MILLIONS)	
1	18	SHOULDER LEAN	NO. 1 (2 WKS)	GRAND HUSTLE/ATLANTIC	7605	+388	74.276	1
2	5	PULL UP ME BACK	SLOT-A LOT/CAPTOL	7517	+867	62.902	2	
3	4	U AND DAY	SICK WID IT/ME/WARNER BROS.	7049	+337	56.265	6	
4	24	IT'S GONE DOWN	BLOCK/BAD BOY SOUTH/ATLANTIC	6474	-716	62.714	3	
5	29	SNAP YO FINGERS	IME/TVT	6336	-680	59.048	4	
6	12	I KNOW YOU SEE IT	VP/ATLANTIC	5479	+861	57.435	5	
7	23	SO WHAT	DTP/CEFFEN/WITERS/SCOPE	5162	-587	53.651	7	
8	7	I KNOW YOU SEE IT	MOSTLY INCREASED PLAYS	4990	+907	42.312	8	
9	18	WHY YOU WANNA	GRAND HUSTLE/ATLANTIC	4110	-724	40.842	9	
10	3	MONEYMAKER	DTP/DEF JAM/DJ/AG	2304	-853	18.247	10	
11	27	REIGN	UNIVERSAL MOTOWN	2147	-236	16.823	13	
12	26	WHAT YOU KNOW	GRAND HUSTLE/ATLANTIC	2057	-215	17.332	12	
13	15	I LOVE MY B****	AF/TERMATH/WITERS/SCOPE	1805	-452	15.532	14	
14	5	STUNTYN LIKE MY DADDY	CASH MONEY/UNIVERSAL MOTOWN	1755	+184	13.074	15	
15	37	LEAN WIT IT, ROCK WIT IT	SO SO DEF/VRGN	1653	-127	12.005	16	
16	24	CHANG HANG LOW	AIRPOWER	1550	-560	10.192	19	
17	7	VANE	UP ALL NETE/IVE/ZOMBA	1496	+196	8.127	24	
18	33	TEMPERATURE	VP/ATLANTIC	1295	-143	9.828	22	
19	7	PEANUT BUTTER & JELLY	SOUTHERN BOYZ/213/5/SLM	1272	+37	8.770	23	
20	4	HANDS UP	C/MT/WITERS/SCOPE	1222	+195	8.030	25	
21	20	HUSTLIN'	SLP-N-SLIDE/DEF JAM/DJ/AG	1039	-237	10.294	18	
22	6	GHETTO STORY	MADHOUSE/ATLANTIC	1094	+110	11.779	17	
23	12	PHILLS SO GOOD	SIC/UNIVERSAL MOTOWN	1074	-17	17.979	11	
24	13	BOLIANGLES	TVT	1034	+134	5.659	28	
25	6	SUPERMAN	LOW PROFILE/AME	983	+81	4.998	31	
26	3	COME TO ME	BAD BOY/ATLANTIC	925	+182	6.997	20	
27	4	GO TO CHURCH	LENCH MOB/VRGN	924	-34	4.510	35	
28	4	SHRE 2 BIDE	HYPO/DEF JAM/DJ/AG	918	+35	5.812	30	
29	3	WALK IT OUT	BIG COMP/VRGN	915	+201	5.671	27	
30	7	GROWN AND SEXY	UNIVERSAL MOTOWN	900	-91	4.678	33	
31	18	MONKEY SEE THE BANK	IME/REP/ME/WARNER BROS.	560	+110	5.929	26	
32	18	HEAT IT UP	SLP-N-SLIDE/DEF JAM/DJ/AG	551	-25	2.876	-	
33	NEW	CHUNKY UP THE BRUCE	NEW SOUTH/PURPLE RIBBON/VRGN	460	+106	4.639	34	
34	3	OH SOME REAL SH**	SO SO DEF/VRGN	488	+16	2.732	-	
35	2	TOP BACK	GRAND HUSTLE/ATLANTIC	472	+6	4.222	37	
36	2	GET IT TWISTED	ME POWER	468	+19	2.538	-	
37	NEW	IT'S GRAY (ONE BLOCK)	THE BLACK WALL STREET/INTERSCOPE	455	+233	5.828	29	
38	8	SAY	DEF JAM/DJ/AG	438	-242	2.102	-	
39	6	WUZ UP	ME/REP/ME/WARNER BROS.	436	-91	2.790	-	
40	NEW	FLUENT IT	SLP-N-SLIDE/DEF JAM/DJ/AG	428	+257	3.747	38	

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AT NO. 37

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LAST WEEK	WEEKS ON CHART	TITLE ARTIST	NIelsen BCS CERTIFICATIONS IMPACT / PROMOTION LABEL	PLAYS W/ +	AUDIENCE MILLOES RANK
1	22	<b>FLY LIKE A BIRD</b> MARSHAYNE	(NO. 10 WKS)	1623 +48	15,663 1
2	36	<b>CAN'T LET GO</b> ANTHONY HAMILTON	SO SO DEF/ZIONBA	1537 -75	14,361 2
3	30	<b>FIND MYSELF IN YOU</b> BRIAN MCKENCH	UNIVERSAL MOTOWN	1410 -83	11,678 5
4	10	<b>SHINE</b> LUTHER VANDROSS	JMBC	1335 -102	12,131 4
5	9	<b>I CALL IT LOVE</b> LIONEL RICHIE	MOST INCREASED PLAYS ISLAND/JMG	1321 +141	12,564 3
6	38	<b>BE WITHOUT YOU</b> MARY J. BLIGE	24 GFFENWINTERSCOPE	998 -1	9,686 7
7	18	<b>ENOUGH CRYIN'</b> MARY J. BLIGE FEATURING BROOKLYN	MATRIMONCH/GFFENWINTERSCOPE	973 +53	10,594 6
8	29	<b>I REFUSE</b> URBANMYSTIC	SOBE/WARNER BROS.	926 -83	7,437 9
9	24	<b>OOH WEE</b> TEENA MARIE	CASHMONEY CLASSICS/SOFT JMW/JMG	873 -192	5,635 14
10	30	<b>JUST CAME HERE TO CHILL</b> THE FLEET BROTHERS FEAT. DONALD RILEY	DEF SOUL CLASSICS/DEF JMW/JMG	783 -40	7,237 11
11	16	<b>ME TIME</b> HEATHER HEADLEY	REARINC	777 -41	7,401 10
12	26	<b>PRETTY BABY</b> ERIC BENET	FRIDAY/REDFISH/WARNER BROS.	760 -39	6,425 13
13	16	<b>NO WORDS</b> CHARLE N. THE SON	JIVE/ZIONBA	744 +19	6,496 12
14	47	<b>LOOKING FOR YOU</b> KEVIN FRANKLIN	10 FO TO SOUL/COSMO CENTRIC/ZIONBA	730 -52	8,533 8
15	20	<b>I'M GONNA BE</b> DORCEL JONES	LA/ACE/ZIONBA	701 -78	5,456 19
16	19	<b>YESTERDAY</b> MARY MARY	MY BELIEF/COLUMBIA/SUM	678 +43	5,629 15
17	6	<b>THERE'S HOPE</b> JENIA ARIE	UNIVERSAL MOTOWN	629 +123	5,573 16
18	15	<b>TOBIN</b> LETOYA	CAPTOL	584 +40	3,550 17
19	21	<b>CALL ON ME</b> JAMET & HALLY	AMRPOWER VERGN	521 +116	4,464 20
20	13	<b>THE FACT IS I (NEED YOU)</b> JILL SCOTT	EPIC/ADDEN BEACH	458 +15	4,075 22
21	8	<b>LIFTI, THE END OF TIME</b> FREDDY NICKSON	IMPULSE	411 +26	3,434 24
22	7	<b>DEJA VU</b> BEYONCE FEATURING JAY-Z	COLUMBIA/SUM	393 +11	5,526 18
23	4	<b>SATISFIED</b> FRANCE	UNIVERSAL REPUBLIC	386 +11	3,083 25
24	10	<b>TAKE CARE OF U</b> SHAMEE	MAJAM/PLAYTIME	345 -81	2,436 26
25	6	<b>DIAGNOS ME</b> KURB FRANKLIN	FO TO SOUL/COSMO CENTRIC/ZIONBA	289 +18	3,511 23
26	11	<b>THE ANSWER IS YES</b> JAVIER	CAPTOL	286 +54	2,220 29
27	3	<b>SISTA BIG BONES</b> ANTHONY HAMILTON	SO SO DEF/ZIONBA	279 +27	2,294 27
28	9	<b>U DO IT FOR ME</b> ALGERIA	HEAR	267 +43	2,257 28
29	10	<b>WANNA SEE YOU SMILE</b> LORNEDO OWENS	D-TOWN	262 -58	1,465 33
30	2	<b>DAY DREAMING</b> MATALE COLE	VERVE	221 +69	1,059 37
31	40	<b>CHANGE ME</b> RUBEN STUDDARD	JMBC	211 +95	1,660 31
32	3	<b>FUTURE ANNIVERSARY</b> SAMSON	ROCK	171 +17	0,533 -
33	2	<b>SEXY LOVE</b> NE-YO	DEF JMW/JMG	166 +38	4,280 21
34	4	<b>SOMETHING ABOUT U</b> THE TONY BICH PROJECT	ROCK	134 +6	0,413 -
35	11	<b>BJ PLAY A LOVE SONG</b> JAMIE FOX FEATURING THE STA	JMBC	129 -9	1,139 34
36	4	<b>SUNDAY IN THE PARK</b> TAMARA DAVIS	UNIVERSAL REPUBLIC	127 -18	0,406 -
37	NEW	<b>LIKE A STAR</b> CORINNE BAILEY RAE	CAPTOL	95 +89	0,338 -
38	NEW	<b>CHANGE YOUR MIND</b> LAFAYE WELLS	KALIMBA	95 +75	0,272 -
39	13	<b>BLAST OFF</b> THE FLEET BROTHERS FEATURING R. KELLY	DEF SOUL CLASSICS/DEF JMW/JMG	90 -37	0,602 -
40	NEW	<b>EVERYDAY</b> ABENGA	NELUM	82 +1	-

## MOST ADDED

TITLE / LABEL	NEW STATIONS
<b>BRING IT HOME</b> Silent Storm UNIVERSAL MOTOWN KNEE, KORY, RQXL, WLJC, WJHM	5
<b>DAY DREAMING</b> Matale Cole VERVE WQMG, WRHE, WRUL, WZAK	4
<b>CHANGE ME</b> Ruben Studdard JMBC KBLX, KDKS, WHUR, WJWB	4
<b>THERE'S HOPE</b> Jenia Arie UNIVERSAL MOTOWN WFLN, WJAR, WQIC	3
<b>CALL ON ME</b> Jamet & Hally VERGN WJAR, WLJS	2
<b>SISTA BIG BONES</b> Anthony Hamilton SO SO DEF/ZIONBA WJHL, WJLR	2
<b>LIKE A STAR</b> Corinne Bailey Rae CAPTOL KJLH, WJBL	2
<b>ME TIME</b> Heather Headley REARINC WVFL	1
<b>YOUR PORTRAIT</b> Urban Mystic SOBE Sixin Heart & Soul	1
<b>SOMETHING ABOUT U</b> Tony Bich Project LM/ROCK WELS	1
<b>HEY BOY</b> NE-YO SOUL SHANSHAN Sixin Heart & Soul	1
<b>I CALL IT LOVE</b> Lionel Richie ISLAND/JMG KJWB	1
<b>S.E.X.</b> Lafaye Wells COLUMBIA/SUM WJWB	1

ADDED AT...

**WHUR**

Washington, DC

P.O. David Ockerson

Anthony Hamilton, Shati Big Stones & Ruben Studdard, Change Me

**WHUR**  
96.3

www.RadioandRecords.com

## NEW AND ACTIVE

TITLE / LABEL	PLAYS AGAIN	TITLE / LABEL	PLAYS AGAIN
<b>LIVE IT UP</b> John Legend (C.G.O.D./COLUMBIA/SUM)	67/66	<b>PULLIN' ME BACK</b> Chissy Faye, Tyrene (SLOT 4-LOT/CAPTOL)	38/70
TOTAL STATIONS:	23	TOTAL STATIONS:	5
<b>VICTORY</b> Tye Tribbett & C.A. (INTEGRITY GOSPEL/COLUMBIA/SUM)	65/27	<b>IDLEWILD BLUE (DON'TCHU WORRY 'BOUT ME)</b> Outkast (LAFACE/ZIONBA)	37/3
TOTAL STATIONS:	38	TOTAL STATIONS:	5
<b>MY APOLOGY</b> Rihanna (REARINC/WARNER/GFFENWINTERSCOPE)	52/52	<b>AIN'T REALLY LOVE</b> Mary J. Blige (MATRIMONCH/GFFENWINTERSCOPE)	36/2
TOTAL STATIONS:	23	TOTAL STATIONS:	3
<b>TAKE ME AS I AM</b> Mary J. Blige (MATRIMONCH/GFFENWINTERSCOPE)	49/17	<b>SOMETHING I WANNA GIVE YOU</b> Sunshine Anderson (MUSIC WORLD)	35/29
TOTAL STATIONS:	5	TOTAL STATIONS:	4
<b>I'M IN LOVE WITH A MARRIED WOMAN</b> Osca Cunningham (EHO ZONE)	46/8	<b>CHURCH MEADLEY</b> Damon McCartin (VERITY/ZIONBA)	33/11
TOTAL STATIONS:	9	TOTAL STATIONS:	23

## MOST INCREASED PLAYS

+141

+123

+116

+95

+89

### I CALL IT LOVE

Lionel Richie (New/JMG)  
WSPF-12, WJBL-15, WJAE-15, WYHH-14, KDKS-12, WLJC-10, WJLS-10, WPCX-10, WFLM-10, KMLK-7

### THERE'S HOPE

Jenia Arie (Universal Motown)  
WJAX-12, WJBL-10, WJLS-7, KDKS-7, WJOL-7, WJHL-6, WJLT-5, WPCX-5, WYVE-4, WLJC-4

### CALL ON ME

Jamet & Hally (Vrgn)  
WJAX-10, WJBL-10, WJLT-10, WJHL-10, WJOL-10, WYVE-10, WPCX-10, WFLM-10, WLJC-10

### CHANGE ME

Ruben Studdard (JmBC)  
WSPF-10, KDKS-10, WJLS-10, WJAX-10, WJOL-10, WYVE-10, WPCX-10, WFLM-10, WLJC-10

### LIKE A STAR

Corinne Bailey Rae (Capitol)  
WYVE-10, KDKS-10, WJLS-10, WJAX-10, WJOL-10, WYVE-10, WPCX-10, WFLM-10, WLJC-10

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AUGUST 11, 2006

# GOSPEL

► DONALD LAWRENCE PRESENTS TRI-CITY SINGERS HOLDS COURT ATOP CHART FOR A 14TH WEEK.



# R&R

POWERED BY Nielsen Broadcast Data Systems

WEEK	LAST WEEK	WEEKS ON CHART	TITLE / ARTIST	RIAS/NIELSEN BROADCAST CERTIFICATIONS (IMP/INT / PROMOTION / LABEL)	PLAYS TW	AUDIENCE MILLIONS	RANK
1	1	28	<b>THE BLESSING OF ABRAHAM</b> DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS	(B) GOSPEL	932	-20	4,128
2	11	15	<b>VICTORY</b> TYE TRIBBETT & C.A.	INTEGRITY GOSPEL/COLUMBIA/SUM	737	+74	2,334
3	6	28	<b>BORN BLESSED</b> JUDY HEDS & THE VOICES OF INTEGRITY	WORLD WIDE GOSPEL	663	+8	2,457
4	5	26	<b>IT'S ALRIGHT</b> VICIDE WINANS	<b>HIGHEST INCREASING PLAYS</b> VERITY/ZOMBA	661	+76	2,485
5	2	37	<b>I WILL BLESS THE LORD</b> BYRON CAGE	GOSPO CENTRIC/ZOMBA	645	+3	2,890
6	4	36	<b>SET ME FREE</b> LAFON BUDEN & LYNN	EM GOSPEL	529	+44	2,858
7	12	21	<b>CHURCH NEEDLEY</b> DORNE MCELLENN	VERITY/ZOMBA	509	+37	2,097
8	5	53	<b>YESTERDAY</b> MARY MARY	MY 1010/COLUMBIA/SUM	472	-4	2,613
9	8	43	<b>LEFT HIM UP</b> MELISSA WALLER	VERITY/ZOMBA	457	-34	2,283
10	9	40	<b>DELIVERANCE IS AVAILABLE</b> YOH VEH	PURESPRINGS GOSPEL/EM GOSPEL	451	-30	2,302
11	21	15	<b>THE STRUGGLE IS OVER</b> YOUTH FOR CHRIST	EMTVO GOSPEL/KKS	393	+88	1,227
12	14	9	<b>I MADE IT</b> KEVIN WOODBERRY, JOHNSONS THE SPIRITUAL VOICES	WORLDWIDE/VERITY/ZOMBA	357	-15	1,492
13	7	49	<b>GOD'S GIFT</b> JEFF MALCOLM FEATURING KELLY PRICE	MUSIC ONE/EPIC/SUM	352	-8	2,337
14	15	7	<b>WHY ME?</b> KERRIA KIRK SHEARD	EM GOSPEL	351	+24	1,539
15	10	38	<b>VICTORY</b> YOLANDA ADAMS	ELEKTRA/ATLANTIC	345	-67	1,909
16	15	14	<b>THANK YA JESUS</b> DARREL PETTRES & STRENGTH IN PRAISE	EM GOSPEL	317	+32	1,563
17	25	17	<b>IMAGINE ME</b> KELLY PRICE	FOYD SOUL/GOSPO CENTRIC/ZOMBA	311	+16	0,886
18	17	14	<b>FOLLOW ME</b> VIRTUE	DARKELD GOSPEL/INTEGRITY GOSPEL/SUM	307	+19	1,272
19	17	16	<b>HEALING</b> KELLY PRICE	GOSPO CENTRIC/ZOMBA	277	+50	1,001
20	30	14	<b>INCREDIBLE GOD</b> YOUTH FOR CHRIST	EVIDENCE GOSPEL/ATMOS GOSPEL	270	+20	1,300
21	18	20	<b>LONG AS I GOT SHOES</b> KEW BEARING FEATURING DAMON LITTLE	WORLD WIDE GOSPEL	262	+1	1,345
22	10	12	<b>PRaise HIM</b> TONY TERRY	STUDIO 25/LEGACY	221	+6	1,294
23	22	7	<b>BE THINE</b> THE WILLIAMS BROTHERS	BLACKBERRY/MALACO	209	+25	1,080
24	34	14	<b>A MOVE OF GOD IS ON THE WAY</b> NORMAN HUTCHINS	JM	199	+8	1,098
25	26	EX-101	<b>ALL I WANT TO DO IS BLESS YOU</b> APOSTLE DONALD, ALFORDS & THE GATHERING OF WORKSHIPPERS	HOLY SPIRIT/TYSOOT	196	+11	0,338
26	18	7	<b>MY STORY</b> HENRY GREEN	BLACKBERRY/MALACO	195	+17	0,929
27	30	11	<b>GET READY FOR YOUR MIRACLE!</b> NORMAN HUTCHINS	JM	180	-7	0,495
28	23	11	<b>I CAN GO TO GOD IN PRAYER</b> JIMMY HESP	IT'S TIME CHILD/SANAAHE	144	-4	0,766
29	31	10	<b>SING UP TO THE KING</b> BISHOP LEONARD SCOTT	TYSOOT	142	-6	0,330
30	35	6	<b>TURN IT AROUND</b> ISRAEL & NEW BREED	INTEGRITY GOSPEL/COLUMBIA/SUM	140	+8	0,428

### MOST ADDED

TITLE / ARTIST / LABEL	NEW STATIONS
<b>PRE'S HEIRE</b> Rhyland EGG WFPZ, WPEZ, WPOK	3
<b>I'M FREE</b> S. Resner Smith & Testament EMTVO GOSPEL/KKS KOKA, WOAD	2
<b>JUMBLANT PRAISE</b> Yodd Resner UTORA KOKA, WOAD	2
<b>THANK YA JESUS</b> Darrel Pettres & Strength In Praise EM GOSPEL WFPZ, WTLG	2
<b>FOLLOW ME</b> Virtue INTEGRITY	1
<b>WHY ME?</b> Kerria Kirk Sheard EM GOSPEL WINE	1
<b>IN AWE OF YOU</b> Lisa Koch/Jeg WOAD	1
<b>IMAGINE ME</b> Kelly Price KOKA, WOAD	1
<b>I GOT A GRIP</b> Maida Burke MALLACO WPCS	1

ADDED AT...  
**WJYD**  
Columbus, OH  
P.D. Owen Moody  
Joe Penn, Mighty Long Way 7

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### NEW AND ACTIVE

TITLE / ARTIST / LABEL	PLAYS /GAIN	TITLE / ARTIST / LABEL	PLAYS /GAIN
<b>MIGHTY LONG WAY</b> Joe Penn (INTEGRITY/COLUMBIA/SUM)	133/27	<b>INCREASE ME</b> Vodd Yoda (PURESPRINGS GOSPEL/EM GOSPEL)	96/16
<b>TOTAL STATIONS:</b>	<b>17</b>	<b>TOTAL STATIONS:</b>	<b>5</b>
<b>I WILL</b> Man Of Standard (COLUMBIA/SUM)	126/13	<b>IF I BE LIFTED UP</b> Montgomery Mass Choir (MALLACO)	96/8
<b>TOTAL STATIONS:</b>	<b>12</b>	<b>TOTAL STATIONS:</b>	<b>14</b>
<b>PRESSURE INTO PRAISE</b> Luchade Moore (TYSOOT)	112/5	<b>HERE IS OUR PRAISE</b> Fredda Beale & The Temple Worshipers (COMBY ATCHA)	83/4
<b>TOTAL STATIONS:</b>	<b>15</b>	<b>TOTAL STATIONS:</b>	<b>11</b>
<b>YOUR WORTHY</b> Dr. Charles G. Hayes And The Warriors (KCR)	106/1	<b>I'M COVERED</b> New Life Community Choir Featuring John P. Kee (NEW LIFE/VERITY/ZOMBA)	75/1
<b>TOTAL STATIONS:</b>	<b>13</b>	<b>TOTAL STATIONS:</b>	<b>11</b>
<b>YOU KNOW ME</b> George Huff (WORD-CURSE)	97/21	<b>JUST ANOTHER DAY</b> Lisa McClendon (INTEGRITY GOSPEL/EPIC/SUM)	75/0
<b>TOTAL STATIONS:</b>	<b>6</b>	<b>TOTAL STATIONS:</b>	<b>9</b>

### RECURRENTS

TITLE / ARTIST / PROMOTION LABEL	PLAYS TW	LW
<b>SO MANY TIMES (LIVE)</b> DORNE MCELLENN/COLE (VERITY/ZOMBA)	341	355
<b>PERFECT PRAISE</b> MAYVIN SAPP (VERITY/ZOMBA)	331	325
<b>SPEAK LORD</b> TAMELA MANN (TLL YAMBO)	280	287
<b>LOOKING FOR YOU</b> DORNE MCELLENN/FOYD SOUL GOSPEL CENTRIC (ZOMBA)	273	338
<b>HE'S CONCERNED</b> CEC WIMANS (PURESPRINGS GOSPEL/EM GOSPEL)	266	300

### RECURRENTS

TITLE / ARTIST / PROMOTION LABEL	PLAYS TW	LW
<b>A BRIGHTER DAY</b> GEORGE HUFF (WORD-CURSE)	241	248
<b>IT SHALL COME TO PASS</b> BISHOP EDDIE L. LONG PRESENTS NEW BIRTH TOTAL PRAISE CHOIR (EM GOSPEL)	225	299
<b>RIGHT PLACE</b> PEYTOR HODGES/PERCROSS JR. AND THE WORD WORKSHIPPERS/EMTVO GOSPEL/KKS	220	226
<b>NO WAY</b> WASHAMM MITCHELL (TYSOOT)	218	212
<b>HE SAID IT (LIVE)</b> DOTTIE PEOPLES (AMG GOSPEL/MALLACO)	210	195

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(CHR/RHYTHMIC)

**BY THE TREE**

"WORLD ON FIRE" (AC/INSP/CHR)

**BARLOWGIRL**

"Grey" (CHR/ROCK)

"Enough" (AC/INSP)

**BY THE TREE**

**BARLOWGIRL**

**WORD RECORDS**

**SALVADOR**

"Shine" (AC/INSP/CHR)

**MARK SCHULTZ**

"Broken & Beautiful" (AC/INSP/CHR)

**STELLAR KART**

"Me and Jesus" (CHR)

"Activate" (ROCK)

**AMY GRANT**

"In A Little While" (AC/INSP)

**MARK SCHULTZ**

**STELLAR KART**

**POCKET FULL OF ROCKS**

**SALVADOR**

**AMY GRANT**

**MYRRH RECORDS**

**POCKET FULL OF ROCKS**

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AC/INSP: [jill.tomalita@wbr.com](mailto:jill.tomalita@wbr.com) • CHR: [james.riley@wbr.com](mailto:james.riley@wbr.com)

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# CHRISTIAN



Tips from talent coach Randy Lane

## How To Increase Morning Ratings

Kevin Peterson

KPeterson@RadioandRecords.com

Whether planning tomorrow's morning show or reviewing the one that just wrapped, air talent guru Randy Lane has time-tested techniques to help morning ratings grow.

One of the most effective ways to build cumc is using buzz content that creates talk about the show. "For female-targeted shows, the top two content categories are relationships and pop culture," Lane says. They are followed by health and beauty, personal growth, and shopping and consumerism.

"Getting out and meeting people is another way you can build cumc," Lane says. "Personal appearances still work."

He also notes that "people are continually tuning in and out of a morning show based on their schedule," so don't forget to reintroduce the guest or the topic being covered every couple of minutes.

Lane also suggests using unpredictability to build momentum and anticipation. "You want to be consistent so the listeners know what to expect and, at the same time, for the PIs who listen the most and are the first to get tired of things, you have to have surprising and unpredictable content."

### The Teasing Rule

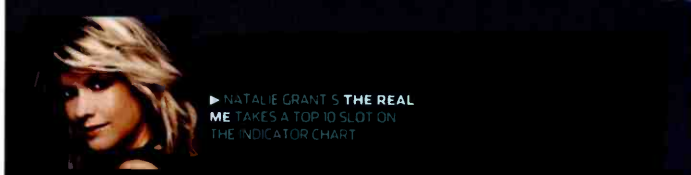
When it comes to teasing listeners to create momentum, radio can learn a valuable lesson from TV. "In television, they'll give you 80% of the story in the tease. The payoff comes when they get to the story and deliver the final 20% or the juicy part," Lane says.

Vertical teasing is within one show and is done on three levels: past, present and future.

"Present-tense teasing is something that's happening right now, but you delay it a little bit and extend the drama." An example of past-tense teasing is replaying a clip from a celebrity interview that aired earlier, while future-tense teasing entices listeners to stick around for what's next.

"Horizontal teasing is across the days of the week," Lane continues. "This is very important because if you get someone to come back tomorrow and listen for the same amount of time, you've increased your TSL by 100%."

Lane says there are two goals in imaging a show: establishing the kind of content you do and defining the characters on the show. "Best-of" minutes played during



▶ NATALIE GRANT'S THE REAL ME TAKES A TOP 10 SLOT ON THE INDICATOR CHART

WEEK	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	PLAYS	WEEKS
13	MOUNTAIN OF GOD	THIRD DAY	ESSENTIAL/PLC	1127	-11
21	SO LONG SELF	MERCY ME	IND/COLUMBIA	982	-136
18	WELCOME HOME	BRIAN LITTELL	RELANCO	963	-30
25	PRaise YOU IN THIS STORM	CASTING CROWNS	RELANCO	890	+10
17	WHOLLY YOURS	DAVID CROWDER BAND	SPARROW	802	-24
27	MY SAVIOR MY GOD	AARON SHUST	IBRASH	789	-23
19	FIND YOUR WINGS	MARK HARRIS	IND	774	-65
15	HAPPY	AYESHA WOODS	COTTE	773	-30
7	ALL OVER THE WORLD	TREBBS	IMP/OP	679	+85
10	THE REAL ME	NATALIE GRANT	CLUBE	655	+36
10	HISTORY	MATTHEW WEST	SPARROW	592	-5
4	MADE TO WORSHIP	CHRIS TOMLIN	EM/CHRISTIAN	578	+81
14	REAL TO ME	MELODY HORDENMAN	SPARROW	569	-36
13	STRONG TOWER	KUTLESS	BEC	546	-3
14	A BETTER WAY	DOMINIQUE	CENTRICITY	540	-42
10	SWEEETLY BROKEN	JEREMY NIDDLE	VINEYARD	521	+13
9	NOTHING LEFT TO LOSE	MAT KEARNEY	AWAKE/CL/COLUMBIA/IMP/OP	455	-11
14	MORE TO THIS LIFE	STORYSIDE A	SILENT MAJORITY	449	-79
6	YOU NEVER LET GO	MATT REDMAN	SAYS STEPS	443	+20
5	SHINE	SALVADOR	WORD	439	+20
21	OUR GOD REIGNS	BRANDON HEATH	DELIRIOUS/PLC	431	+42
11	I BELONG TO YOU	BUILDING 429	WORD	374	-10
6	OUT OF MY HANDS	TURNIK	BLT	357	+16
2	THE FACE OF LOVE	SANCTUS REAL	SPARROW	320	+87
3	BROKEN & BEAUTIFUL	MARIE SCHULTZ	WORD	317	+22
5	THE WELCOME SONG	POCKET FULL OF ROCKS	MYNRN	283	+3
4	JUST SHOWED UP	SARA GROVES	IND	252	-11
19	ALL THAT I AM	AFTERS	COLUMBIA	243	-36
8	PRAYING FOR SUNDAY BAYS	HYPER STATE LUNCH	ROCKTOWN	241	-25
NEW	LET IT BE	MC DADDY WEAVE	WORD	220	+44

**'For female-targeted shows, the top two content categories are relationships and pop culture.'**

—Randy Lane



the show help achieve the former. For the latter, try character introductions "to quickly speed up the time it takes listeners to get to know the players on your morning show."

Another way to hook listeners is episodic content, such as an ongoing theme or quest, story lines or cliffhangers.

As for the station's staff, programmers and managers should set up an environment for success, Lane says. "Instead of telling your talent what they did right or wrong that day on the show, ask them what they thought worked, what they thought could have worked better, etc.

"If they arrive at the point themselves, they're much more likely to take heed of that point, and it's going to help them grow much more effectively.

"Also make it safe to take risks. Be supportive. Encourage creativity. Find ways to recognize their growth and the station's growth."

The litmus test for any morning show material comes down to four basic questions, Lane says. Is this content relevant? Is it informative? Is it entertaining or engaging? And was there an emotional connection?

"With everything you do, always look for that emotional center to see if it will make that connection."

## NEED TO BREATHE "SHINE ON"

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# CHRISTIAN AC

▶ THIRD DAY LEADS  
 CHART FOR A THIRD  
 WEEK WITH '99  
 WAYS FOR  
 MOUNTAIN OF GOD



WEEK	RANK	TITLE ARTIST	NIELSEN BDS CERTIFICATIONS	MTPREDICTOR STATUS	IMPRINT / PROMOTION LABEL	PLAYS		AUDIENCE MILLIONS	BANK
						TW	W		
1	14	16 MOUNTAIN OF GOD THIRD DAY	NO. (3 WKS)	ESSENTIAL/PLG		1355	0	4.614	1
2	27	27 PRAISE YOU IN THIS STORM CASTING CROWNS		BEACH STREET/REUNION/PLG		1127	-58	3.543	6
3	32	32 MY SAVIOR, MY GOD JACOB SMITH		BRASH		1110	-90	3.927	2
4	36	36 STONING TOWER RUTHLESS		REC		1105	+7	3.647	4
4	19	19 WELCOME HOME ISRAEL LITTELL		REUNION/PLG		1105	-7	3.742	3
3	21	21 SO LONG SELF MUSIC		NO		1061	-86	3.637	5
9	31	31 HOW GREAT IS OUR GOD CHRIS TOMLIN		SIX STEPS/SPARROW/EMCMG		870	-25	2.925	9
9	19	19 WHOLLY YOURS DAVID CROWDER BAND		SPARROW/EMCMG		850	+56	2.350	11
8	7	7 ALL OVER THE WORLD TRESK		NO		832	-86	3.295	7
7	22	22 FIND YOUR WINGS MARK HARRIS		NO		830	-54	2.998	8
12	26	26 BLESS THE BROKEN ROAD SEAN		CLUB		731	-23	2.184	12
12	17	4 MADE TO WORSHIP CHRIS TOMLIN	MOST INCREASED PLAYS/MOST ADDED	SPARROW/EMCMG		697	+137	2.007	13
15	12	12 REAL TO ME NICOLE HORDEMAN		SPARROW/EMCMG		670	+40	1.619	14
10	38	38 ONLY GRACE MATTIEW WEST		UNIVERSAL SOUTH/SPARROW/EMCMG		564	-22	2.449	10
26	8	8 HISTORY MATTIEW WEST		UNIVERSAL SOUTH/SPARROW/EMCMG		511	+21	0.806	26
29	16	16 THE REAL ME NATALE GRANT		CLUB		479	+29	0.890	25
21	12	12 SWEETLY BROKEN JENNIFER HODGE		VINEYARD		446	+9	1.203	21
18	10	10 YOU NEVER LET GO MATT REDMAN		SIX STEPS/SPARROW/EMCMG		442	+37	1.322	20
23	9	9 A BETTER WAY DOWNHERE		CENTRICITY/WORD CLUB		431	+18	0.789	27
23	6	6 OUR GOD REIGNS BRANDON HEATH		REUNION/PLG		403	+15	1.379	18
22	3	3 SHINE SAL VADOR		WORD CLUB		403	+26	1.064	22
RE-ENTRY	20	20 BROKEN & BEAUTIFUL MARK SCHULTZ		WORD CLUB		388	+77	0.590	-
25	7	7 LET IT RISE SCADY MEYER		FERVENT/WORD CLUB		377	+44	1.560	15
32	8	8 OUT OF MY HANDS THE TURBID		ROCKE TOWN		361	+6	0.751	29
20	19	19 HAPPY ATYSHA WOODS		COFFE		360	-3	1.322	19
28	16	16 MORE TO THIS LIFE STONING TOWER		SILENT MAJORITY/COFFE		326	-34	0.658	-
18	4	4 BECAUSE OF YOUR LOVE PAUL BALDRE		INTEGRITY		307	+32	1.519	16
23	20	20 HOLDING ONTO YOU PAUL COLMAN		MAINSTREAM/IMP		290	+1	0.944	24
31	8	8 RESURRECTION REX SPOWELL		CLUB		268	+91	0.983	23
38	6	6 I BELONG TO YOU BLA DING-A-LI		WORD CLUB		254	+14	0.576	-

## RECURRENTS

TITLE ARTIST / IMPRINT / PROMOTION LABEL	PLAYS TW	LW	TITLE ARTIST / IMPRINT / PROMOTION LABEL	PLAYS TW	LW
I AM MARK SCHULTZ (WORD CLUB)	507	519	HOLY IS THE LORD CHRIS TOMLIN/SIX STEPS/SPARROW/EMCMG	443	424
THIS MAN JEREMY CAMP (REC)	477	481	LIGHT OF THE WORLD WATERMARK (ROCKE TOWN)	430	370
BLESSED BE YOUR NAME TRESK (IMP)	475	489	VOICE OF TRUTH CASTING CROWNS (BEACH STREET/REUNION/PLG)	410	413
EXPENDING CASTING CROWNS (BEACH STREET/REUNION/PLG)	461	471	GOD OF WORSHIPPERS MARK POWELL AND CLIFF E. DANIELLE YOUNG (ESSENTIAL/PLG)	402	387
TAKE YOU BACK JEREMY CAMP (REC)	443	417	I CAN ONLY IMAGINE MEYER (NO)	389	346

## MOST ADDED

TITLE ARTIST / LABEL	NEW STATIONS
MADE TO WORSHIP Chris Tomlin SPARROW/EMCMG KIBQ, KSLI, KTIS, KVMY, WANZ, WBCB, WGBL, WYFJ	8
ENOUGH Barlowe Girl FERVENT KVMY, WCG, WFZL, WJE	4
ALL OVER THE WORLD TRESK IMP WOP, WCG, WPAR	3
SHINE Scholar WORD CLUB KTIS, WYFM, WULJ	3
OUR GOD REIGNS Brandon Heath REUNION/PLG KTIS, WCG	2
HALLELUJAH, GOD IS NEAR Rubble Soul Band SPARROW WGBL, WYFM	2
THE REAL ME Natale Grant CLUB WBCB, WYFJ	2
REAL TO ME Nicole Hordeman SPARROW/EMCMG WFZL, WYFJ	2
YOU ALONE Echoing Angels IMP KSLI, WYFJ	2

ADDED AT...  
**WYFJ**  
 Atlanta, GA  
 PD: Dan Sheffler  
 MD: Melissa Vasquez  
 Chris Tomlin, Made To Worship, 10  
 Michele Hordeman, Real To Me, 9

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## NEW AND ACTIVE

TITLE ARTIST / LABEL	PLAYS /W	TITLE ARTIST / LABEL	PLAYS /W
SON OF GOD Starfield Feat. Chris Tomlin (SPARROW/EMCMG)	242/13	HALLELUJAH, GOD IS NEAR Rubble Soul Band (SPARROW/EMCMG)	150/39
TOTAL STATIONS:	11	TOTAL STATIONS:	14
YOUR NAME Phillips, Craig And Dean (IMP)	202/46	I WILL LIFT MY EYES Roko Norman (ESSENTIAL)	149/68
TOTAL STATIONS:	13	TOTAL STATIONS:	8
THE FACE OF LOVE Sanctus Real (SPARROW/EMCMG)	191/21	YOU ALONE Echoing Angels (IMP)	138/32
TOTAL STATIONS:	14	TOTAL STATIONS:	9
ALL WHO ARE THIRSTY Kutless (REC)	185/26	THE WELCOME SONG Pocket Full Of Rocks (HYPER/WORD CLUB)	128/6
TOTAL STATIONS:	8	TOTAL STATIONS:	10
GREAT AND MIGHTY (ESSENTIAL/PLG)	170/0	OCEANS FROM THE RAIN Seventh Day Slumber (REC)	123/22
TOTAL STATIONS:	15	TOTAL STATIONS:	11

## MOST INCREASED PLAYS

+137	MADE TO WORSHIP Chris Tomlin (SPARROW/EMCMG) WCG-24, KSLI-28, KVMY-17, KTIS-18, WJZL-11, WABC-12, WYFJ-11, WULJ-11, WYFM-14, WYFM-15
+115	OUR GOD REIGNS Brandon Heath (SPARROW/PLG) WABC-16, WBCB-12, KPS-18, WBCB-12, WBCB-10, WJZL-10, KVMY-11, KVMY-11, KVMY-11, KVMY-11
+91	RESURRECTION Mick Splansberg (CLUB) KVMY-30, WBCB-28, KVMY-28, WYFJ-14, WYFJ-12, WYFJ-12, KLYT-2, KLYT-2, KVMY-11
+86	ALL OVER THE WORLD TRESK (IMP) KVMY-18, KVMY-18, WJZL-10, KVMY-10, WYFJ-14, WYFJ-14
+77	BROKEN & BEAUTIFUL Mark Schultz (WORD CLUB) KVMY-18, KTIS-15, WJZL-10, WJZL-10, WJZL-10, WJZL-10, WJZL-10, WJZL-10, WJZL-10, WJZL-10

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# echoing angels YOU ALONE

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# CHRISTIAN

EVERYDAY



RANK		TITLE ARTIST	IMPRINT / PROMOTION LABEL	PLAYS TW +/-
1	18	EVERYTHING YOU EVER WANTED MARK NELSON	TOOTH & NAIL	1082 -67
2	12	PRAYING FOR SUNNY DAYS HYPER STATE UNION	ROCKETTOWN	943 +53
3	14	YOU ARE HERE NEED TO BREATHE	LAVA	813 -97
4	7	ME AND JESUS STELLAR KAWT	WORD	782 +60
5	9	HIGH OF 73 RELENT K	COTE/CAPITOL	779 0
6	10	BACK TO YOU FIGHTING DISTRICT	GOTE	758 +17
7	17	EVERYDAY JESSE DANIELS	MDAS	732 +51
8	31	SOUND OF MELODIES LEE LAND	ESSENTIAL/PLG	701 -28
9	15	BREATHETHROUGH WATE SALLE	CLUB	683 -10
10	20	EVERYTHING AND MORE STORYSIDE 8	GOTE	639 -59
11	23	MY SAVIOR MY GOD AMOS SHUST	BRASH	634 +12
12	18	SO LONG SELF MERCY ME	NO COLUMBIA	633 +29
13	25	NOTHING LEFT TO LOSE MAT KEARNEY	AWAKE/COLUMBIA/MSPP	601 -71
14	13	HAPPY AYESHA WOODS	GOTE	598 -189
15	3	LOST AT SEA JIMMY KETCHAM	MSOP	586 +123
16	13	THE MORE DOWNHERE	CENTRICITY	578 -8
17	4	DEAD MAN (CARRY ME) JAMS OF CLAY	ESSENTIAL	562 +86
18	15	BETTER SWEET PLUMB	CLUB	530 -69
19	12	MY GENERATION STARFIELD	EM	510 +31
20	11	LIFE AFRAID DALTON	SELECTIC	486 -53
21	10	WHOLLY YOURS DAVID CHOWDHURY BAND	SPARROW	461 +68
22	3	THE FACE OF LOVE SANCTUS REAL	SPARROW	444 +38
23	8	OVER MY HEAD (CABLE CAR) TRAY	EPC	420 -25
24	6	THIS TIME P.O.D.	ATLANTIC	397 +64
25	4	WITHOUT YOU/SMTI MICHELLE RONILLA	CROSS MOVEMENT	361 +4
26	4	BREATHE YOU IN THOUSAND FOOT CRYSTAL	TOOTH & NAIL	360 +47
27	5	GOODBYE ALDO ADELMAINE	FOREFRONT	342 +5
28	2	WINDS OF CHANGE KUTLESS	BSC	329 +14
29	NEW	MADE TO WORSHIP CHRIS TOMLIN	EM CHRISTIAN	324 +100
30	16	I CAN FEEL IT THIRSDAY	ESSENTIAL/PLG	307 -26

RANK		TITLE ARTIST	IMPRINT / PROMOTION LABEL	PLAYS TW +/-
15	NEW	BREATHE INTO ME NO2	ESSENTIAL/PLG	323 -44
16	NEW	CUT & MOVE DAY OF FIRE	ESSENTIAL	268 -63
19	NEW	CONTACT FALLING UP	TOOTH & NAIL/BEC	264 -24
18	NEW	LIFE AGAIN OCTAVIO CROWN	SIRE/COLUMBIA	263 -66
21	NEW	MYSPACE ELEVENTYSEVEN	FLICKER	243 +11
8	NEW	TIME AFTER TIME SPIDER	TOOTH & NAIL	234 -10
10	NEW	HIGH OF 73 RELENT K	COTE/CAPITOL	219 -21
15	NEW	LUCKIEST NAME DRIVE	WHAPLASH	212 -56
10	NEW	YOU DECIDE FRED FLIGHT	FLICKER	205 -37
17	NEW	MY GENERATION STARFIELD	EM	201 +6
9	NEW	THIS TIME P.O.D.	ATLANTIC	199 -30
8	NEW	DEBIBITIZED JONAH 23	SIRE	193 -4
9	NEW	STRETCHED OVER MYHEAD	FLOODGATE	188 +7
6	NEW	FULLY ALIVE FLYLEAF	OCTONE/RMG	186 -32
7	NEW	BREATHE YOU IN THOUSAND FOOT CRYSTAL	TOOTH & NAIL	185 -11
4	NEW	LOVE ADDICT FAMILY FORCES	MAVERICK	171 -14
20	NEW	MY WILL BE A DEAD MAN PROJECT 86	TOOTH & NAIL	167 -79
20	NEW	WE'RE ONLY JUST BEGINN BLUESGOLDEN	TOOTH & NAIL	167 +2
5	NEW	COLLEGE CRYSTAL MEYERS	ESSENTIAL	155 -12
11	NEW	THE COLDEST HEART CLASSIC CRIME	TOOTH & NAIL	155 -45
11	NEW	REDEMPTION, PASSION, GLORY ROMANUS	CREDENTIAL	147 -57
16	NEW	IT'S BEAUTIFUL (ONCE YOU'RE OUT HERE) STAVESACRE	CAROLINE	144 -49
2	NEW	THE REAL HERBERTS	FLICKER	142 -7
5	NEW	WRITING ON THE WALLS UNDEROATH	EM/MUSIC REACTIV/TOOTH & NAIL	138 +3
4	NEW	FICTION KIDS IN THE WAY	FLICKER	129 -15
4	NEW	LOVE FOUND ME (LOVE'S GOT A HOLD) DECEMBERBAND	SLANTED	128 -1
5	NEW	CARELESSNESS FAIR	TOOTH & NAIL	121 -38
7	NEW	WASTE OF TIME FMSTATIC	TOOTH & NAIL	116 -37
NEW	NEW	THE STAND LAST TUESDAY	GOTE	104 +12
NEW	NEW	AUDREY, START THE REVOLUTION! AMBERLII	TOOTH & NAIL	102 +79

RANK		TITLE ARTIST	IMPRINT / PROMOTION LABEL	PLAYS TW +/-
14	NEW	WELCOME HOME BRIAN LUTTRELL	RELATION	351 +15
12	NEW	MOUNTAIN OF GOD THIRSDAY	ESSENTIAL/PLG	329 +10
18	NEW	FIND YOUR WINGS MARK HARRIS	NO	296 -19
18	NEW	MY SAVIOR MY GOD AMOS SHUST	BRASH	288 +9
9	NEW	ORPHANS OF GOD AVALON	SPARROW	269 -3
9	NEW	HOANANNA (YOU ARE HOLY) TWILA PARIS	INTEGRITY	263 +15
13	NEW	JUST SHOWED UP SAM GROVES	NO	248 +15
3	NEW	NEAR MY WORSHIP JAMIE JAMZODAN	CENTRICITY	247 +28
5	NEW	BECAUSE OF YOUR LOVE PAUL BALLOE	INTEGRITY	240 +7
25	NEW	PRAISE YOU IN THIS STORM CASTING CROWNS	RELATION	191 -7

RANK		TITLE ARTIST	IMPRINT / PROMOTION LABEL	PLAYS TW +/-
6	NEW	JESUS I COME SCOTT WESLEY BROWN	DEVOTION	185 +21
2	NEW	YOUR NAME PHILIPS CRAIG & DEAN	NO	170 +48
NEW	NEW	BROKEN & BEAUTIFUL MARK SCHULTZ	WORD	159 +37
8	NEW	BE A FATHER TO HER JOEL ENGLE	MF	158 -10
3	NEW	THE REAL ME NATALIE GRANT	CLUB	155 +15
18	NEW	GOTTA FORGIVE THESE WAYLURAN DEAN	EXALT	130 -4
18	NEW	BLESS THE BROKEN ROAD SELAH	CLUB	125 -24
12	NEW	LOOK AT YOUR HANDS LABELLE HARRIS	MF	123 -54
9	NEW	SO LONG SELF MERCY ME	NO COLUMBIA	122 -1
17	NEW	BEHOLD THE LAMB DAVID PHELPS	WORD	121 -61

## CHRISTIAN CHR PANEL - 30 STATIONS

- |                    |      |                         |      |
|--------------------|------|-------------------------|------|
| Albuquerque, N.M.  | KLYT | Norfolk, Va.            | WJLZ |
| Anchorage, Alaska  | KACF | Ponca City, Okla.       | KJTH |
| Bangor, Maine      | WRNX | Pullman, Wash.          | KFFZ |
| Cedar Rapids, Iowa | KWOF | Rapid City, S.D.        | KTPT |
| Chicago            | WCKU | Saginaw, Mich.          | WPRJ |
| Denver             | KXWA | San Luis Obispo, Calif. | KLFF |
| Des Moines, Iowa   | KZZQ | Sellersville, Pa.       | WBVO |
| Duluth, Minn.      | WJRT | Sooke, Wash.            | KTSL |
| Farmington, N.M.   | KNMI | Springfield, Mo.        | KADI |
| Fl. Pierce, Fla.   | WSCP | Tampa, Fla.             | WBVM |
| Green Bay, Wis.    | WDRQ | Toledo, Ohio            | WYSZ |
| Kalamazoo, Mich.   | WAVK | Vanderbilt, Ga.         | WJFF |
| Knoxville, Tenn.   | WVLY | Visalia, Calif.         | KDUJ |
| Nashville          | WAYM | Wausau, Wis.            | WCLQ |
|                    | WNAZ | Satellite               | AIRI |

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# COUNTRY



Racing against the clock with star power

## The Six-Minute Interview

By Lon Helton

LHelton@RadioandRecords.com

The good news is you get to interview one of country's biggest stars. The bad news is you only have six minutes. How can you possibly deliver anything meaty to your audience in six minutes?

Radio personalities are faced with this dilemma all the time since radio satellite tours have become all the rage. You know the drill: Artists are plopped down in front of a mic for as many as eight hours in a single sitting. To cram as many radio stations into each hour as possible, organizers limit each station to just a handful of minutes with the act.

So what do you do with your six golden minutes? Try a conversation.

"We have conversations rather than interviews," Clear Channel's KUSS/San Diego morning teasers Tony Randall and Kris Rochester say. "Our approach depends on the artist. We always try to start with a quick plug for the song or CD. That way the artists know they are getting our help.

"We then talk about whatever is relevant to our audience [30-something females]—family, downtime, news items, etc. Then we plug their item one more time.

"We recycle every interview several times so the artists get their money's worth too. We also end every interview with a minute of questions, asking them to answer with the first thing that comes to their mind."

CBS Radio's WYQK/Tampa, Fla., morning personality and Curb Records artist Cledus T. Judd has been on both sides of the six-minute sessions.

He says, "Seventy-five percent of the artists I talk to aren't prepped enough to do a radio satellite tour, and not that many radio people prepare themselves for the interview."

Judd's words ring too true for Sony BMG artist Trent Willmon, who says, "You're on the air with the morning show guys, and they don't know who you are,

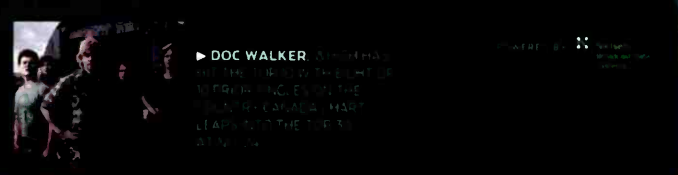
they mispronounce your name, and they don't know what songs you sing.

"That's the most frustrating thing for a new artist: doing interviews with somebody who doesn't know and doesn't care. Most of the people we interview have fun with it, and that's when an interview really works."

Offering advice to artists on what works, Judd says, "Pay more attention to what you're trying to sell and know how to divert the conversation to sell what you need to sell.

"Left on their own, jocks will talk about golf, vacations, your family—everything except buying the new CD.

"I try to do as much prep for a six-minute interview as I would for an hour conversation. I also try to keep the six minutes about what they are trying to promote. That's why they're giving you their time, after all," Judd says.



WEEK	LAST WEEK	COUNTRY INDICATOR	TITLE ARTIST	IMPRINT / PROMOTION LABEL	DETECTIONS		TOTAL AUD.
					TW	W+	
1	17	A LITTLE TOO LATE	TOBY KEITH	SHOW DOG NASHVILLE	3458	-13	10,302
2	30	IF YOU'RE GOING THROUGH HELL (BURN UP THE DEVIL) (EP) BURN UP THE DEVIL	RODNEY Atkins	CLUB	3349	+18	9,510
3	7	LEAVE THE PIECES	THE WICKEDERS	WARNER BROS.	3008	+58	8,524
3	29	BRING IT ON HOME	LITTLE BIG TOWN	EQUITY	3004	+90	8,461
8	16	BRAND NEW GIRLFRIEND	STEVE NELY	CLUB	2991	+71	8,872
8	17	ME AND MY GANG	RASCAL FLATTS	LYRIC STREET	2925	-63	8,180
9	30	LIFE Ain't ALWAYS BEAUTIFUL	CARY ALLAN	MEA NASHVILLE	2731	-239	7,684
9	12	BUILDING BRIDGES	BROOKS & DUNN	ARISTA	2676	+204	7,334
10	16	WOULD YOU GO WITH ME	JOHN TURNER	MEA NASHVILLE	2513	+135	6,965
4	20	DON'T FORGET TO REMEMBER ME	CARNE UNDERWOOD	ARISTA	2393	-488	7,675
13	9	SUNSHINE AND SUMMERTIME	FATHILL	WARNER BROS.	2377	+109	6,688
14	7	GIVE IT AWAY	GEORGE STRAIT	MEA NASHVILLE	2371	+212	6,737
12	24	WHY, WHY, WHY	BILLY CURRINGTON	MERCURY	2216	+10	6,311
15	23	YEE HAW	JAKE OWEN	REA	1874	+37	5,311
18	15	SWING THESE ARMS		CAPTOL NASHVILLE	1825	+99	5,090
16	12	PIELS JUST LIKE IT SHOULD	PAT GREEN	BMA	1797	+17	5,186
17	23	FINDIN' A GOOD MAN	DANIELLE PECK	BIG MACHINE	1781	+54	4,855
20	10	8TH OF NOVEMBER	BIG & RICH	WARNER BROS.	1579	+6	4,716
21	10	CALIFORNIA GIRLS	GRETCHEN WILSON	COLUMBIA	1521	+85	4,636
22	6	EVERY MILE A MEMORY	DEWEN BENTLEY	CAPTOL NASHVILLE	1412	+201	3,810
24	4	LIKE RED ON A ROSE	ALAN JACKSON	ARISTA	1392	+248	3,687
23	7	MOUNTAINS	LONESTAR	BMA	1236	+20	3,164
27	8	I LOVED HER FIRST	HEARTLAND	LOFTON CREEK	1077	+244	2,824
28	9	LOVE YOU	JACK HERRIN	BIG MACHINE	1068	+144	2,780
29	5	SOME PEOPLE CHANGE	MONTGOMERY GENTRY	COLUMBIA	1066	+187	2,833
26	24	I DON'T KNOW WHAT SHE SAID	BLAKE LEVINE	BMA	1003	+28	3,254
30	13	IN THINGS OF LOVE	SHEDS	LYRIC STREET	985	+40	2,310
31	13	NOTHIN' BUT A LOVE THING	DANNY WORLEY	SOULMUSE	746	+49	1,902
33	6	AMARILLO BIEY	JACSON ALDWIN	BROKEN BOW	637	+86	1,620
38	2	WANT TO SUGARLAND		MERCURY	625	+301	1,561
37	7	THE McGRAW	TAYLOR SWIFT	BIG MACHINE	568	+100	1,507
38	9	ONE WING IN THE FIRE	TRENT WILLMON	LYRIC STREET	523	-41	1,433
36	12	UNBROKEN GROUND	CARY NICHOLS	MERCURY	506	+15	1,396
40	4	LIFE IS A HIGHWAY	RASCAL FLATTS	LYRIC STREET	493	+121	1,527
34	13	A GOOD MAN	EMERSON DRIVE	MIDAS	485	+72	1,186
39	4	IT'S TOO LATE TO WORRY	JOE MESSINA	CLUB	410	+90	1,060
32	17	GOD ONLY KNOWS	DAMOND RAY	ARISTA	354	-152	1,086
43	7	Ain't MY DAY TO CARE	BOBBI SHENK	CLUB	304	+12	0,777
46	2	FLY WAIT FOR YOU	JOE NICHOLS	UNIVERSAL SOUTH	287	+105	0,785
41	5	TAILGATE	HEAL MCCOY	SOULMUSE	256	-6	0,635

WEEK	LAST WEEK	COUNTRY	TITLE ARTIST	IMPRINT / PROMOTION LABEL	PLAYS	
					TW	W+
1	14	A LITTLE TOO LATE	TOBY KEITH	SHOW DOG NASHVILLE/UNIVERSAL	572	-16
3	8	IF YOU'RE GOING THROUGH HELL (BURN UP THE DEVIL) (EP) BURN UP THE DEVIL	RODNEY Atkins	CLUB/EM	511	-3
2	17	SUMMERTIME	KENNY CHESNEY	BMG/CORY INC.	511	-32
6	10	BUILDING BRIDGES	BROOKS & DUNN WITH SHERRY CROW & WICKI CALABRETTA	NASHVILLE/ARISTA	495	+15
9	7	SUNSHINE AND SUMMERTIME	FATHILL	WARNER BROS./WARNER	493	+28
10	7	GIRL ON THE BILLBOARD	THE ROADHAWKS	OPENROAD	476	+26
8	14	SOMEBODY WROTE LOVE	GEORGE STRAIT	UNIVERSAL	476	+7
5	18	DON'T FORGET TO REMEMBER ME	CARNE UNDERWOOD	ARISTA/CORY INC.	475	-19
7	10	LEAVE THE PIECES	THE WICKEDERS	WARNER BROS./WARNER	472	-2
4	19	THE WORLD	BROADPASKLEY	ARISTA NASHVILLE/CORY INC.	463	-36
12	11	HOLD MY BEER	AMICH/PROCHETT	OPM	444	+29
11	18	CRIBBARY	CAROLYN DANN/JOHNSON	ANGELINA/UNIVERSAL	440	+9
18	6	BRAND NEW GIRLFRIEND	STEVE NELY	CLUB/EM	405	+63
14	15	GET IT ON	ADAM GREGORY	MENSA/EM	392	-1
17	13	ME AND MY GANG	RASCAL FLATTS	LYRIC STREET/UNIVERSAL	390	+36
15	8	LIFE IS A HIGHWAY	RASCAL FLATTS	WML/DORNEY/LYRIC STREET/UNIVERSAL	390	+24
16	12	BRING IT ON HOME	LITTLE BIG TOWN	EQUITY/UNIVERSAL	377	+16
13	16	A GOOD MAN	EMERSON DRIVE	MIDAS/UNIVERSAL	363	-46
19	5	GIVE IT AWAY	GEORGE STRAIT	CARY ALLAN	335	+20
30	18	LIFE Ain't ALWAYS BEAUTIFUL	CARY ALLAN	MEA NASHVILLE/UNIVERSAL	326	+16
22	6	WOULD YOU GO WITH ME	JOHN TURNER	MEA NASHVILLE/UNIVERSAL	315	-7
21	14	I WOULD FOR YOU	GORD BAMPFORD	CANADIAN TV	313	+3
34	6	WALK AWAY	AMANDA WILKINSON	UNIVERSAL	300	+18
38	3	MAMA	DOC WALKER	OPENROAD	268	-81
39	3	LIKE RED ON A ROSE	ALAN JACKSON	ARISTA NASHVILLE/CORY INC.	258	+73
31	8	WHY DON'T WE	DAMIAN MARDERHALL	BLST/MUSK	257	+48
27	5	MOUNTAINS	LONESTAR	BMG/CORY INC.	250	+14
28	10	FD RATHER BE LUCKY	BRAD JOHNS		246	+11
29	3	EVERY MILE A MEMORY	DEWEN BENTLEY	CAPTOL/EM	237	+11
23	15	EVERY TIME I HEAR YOUR NAME	KEITH ANDERSON	ARISTA NASHVILLE/CORY INC.	223	-84



Trent Willmon

PATSY LYNGRETH/LTD.

# COUNTRY

▶ RODNEY ATKINS

ROCKS THE  
COUNTRY AIRWAVE  
MULTIPLE WEEKS AT THE  
TOP WITH THEIR FIRST



# R&R

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST	NIELSEN BOS CERTIFICATIONS	HIT/PREDICTOR STATUS	AUDIENCE (MILLIONS)	PLAYS
1	1	31	<b>IF YOU'RE COME THROUGH BELL...</b> RODNEY ATKINS	★	NO. 1 (2 WKs)	38.504	5654
2	17	1	<b>A LITTLE TOO LATE</b> TOBY KEITH	★	SHOW DGG NASHVILLE	35.916	5263
3	19	1	<b>LEAVE THE PUCKERS</b> THE WALKERS	★	MAYHEW/WARNER BROS./WMN	32.002	4726
4	31	1	<b>LIFE AIN'T ALWAYS BEAUTIFUL</b> GARY ALLAN	★	ME A NASHVILLE	29.605	4834
5	4	21	<b>THE WORLD</b> BRAD PAISLEY	★	ARISTA NASHVILLE	28.265	4235
6	20	1	<b>SHOOTING THE</b> KENNY CHESNEY	★	INPA	28.133	3890
7	10	19	<b>WE AIN'T GONNA</b> RASCAL FLATTS	★	LYRIC STREET	27.911	4407
8	10	31	<b>BRAND NEW GIRLFRIEND</b> STEVE HOLT	★	CURB	27.899	4033
9	28	1	<b>NOVEMBER</b> LITTLE BIG TOP	★	EQUITY	27.355	4269
10	3	26	<b>DON'T FORGET TO REMEMBER ME</b> CARRIE UNDERWOOD	★	ARISTA/ARISTA NASHVILLE	26.535	4002
11	12	1	<b>BUILDING BRIDGES</b> BRIDGES & DOWN WITH SHERYL CROW & VINCE CLAY	★	ARISTA NASHVILLE	24.173	3893
12	7	1	<b>GOVERNMENT</b> GEORGE STRAIT	★	ME A NASHVILLE	23.672	3584
13	10	1	<b>SUNSHINE AND SUMMERTIME</b> FAITH HILL	★	WARNER BROS./WMN	23.561	3452
14	16	1	<b>WORLD YOU GO WITH ME</b> JOSH TURNER	★	ME A NASHVILLE	21.870	3336
15	24	1	<b>WHY, WHY, WHY</b> DOLLY PARTON	★	MERCURY	19.161	3050
16	24	1	<b>YES I AM</b> JAKE OWEN	★	REA	17.027	2836
17	18	1	<b>FEELS JUST LIKE IT SHOULD</b> PAST GREEN	★	TRNA	16.210	2629
18	23	6	<b>EVERY MILE AHEAD</b> ADDY PORN/MIKE INCREASED PLAYS	★	CAPITOL	14.020	2282
19	20	12	<b>8TH OF NOVEMBER</b> BIC & RICH	★	WARNER BROS./WMN	13.508	2137
20	21	23	<b>FRIDAY &amp; GOOD MAN</b> DANIELLE BRICE	★	BIC/MACHNE	12.003	2108
21	22	15	<b>SHINE</b> TRACE ADKINS	★	CAPITOL	11.625	2087
22	26	7	<b>I LOVED HER FIRST</b> HEARTLAND	★	LOF TON CREX	10.189	1384
23	27	4	<b>LIKE HER OR A ROSE</b> ALAN JACKSON	★	ARISTA NASHVILLE	9.982	1602
24	28	8	<b>HONKY TONK</b> LONESTAR	★	INPA	9.325	1631
25	24	25	<b>I DON'T KNOW WHAT SHE SAID</b> BLANDE JARVIS	★	CAJANTS/LAYR/INPA	8.691	1874
26	31	8	<b>LIFE IS A HIGHWAY</b> RASCAL FLATTS	★	WALT DISNEY/LYRIC STREET	7.639	1040
27	29	10	<b>CALIFORNIA GIRLS</b> CATHYEN WALSH	★	COLUMBIA	7.632	1441
28	30	11	<b>LOVE YOU</b> JACK BLOOM	★	BIC/MACHNE	7.447	1332
29	32	6	<b>SOME PEOPLE CHANGE</b> MONTGOMERY GENTRY	★	COLUMBIA	6.700	1238
30	36	2	<b>WANT TO</b> SUGARLAND	★	BREAKER/MOST ADDED	6.275	850

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST	NIELSEN BOS CERTIFICATIONS	HIT/PREDICTOR STATUS	AUDIENCE (MILLIONS)	PLAYS
31	33	12	<b>IN THINGS OF LOVE</b> SHANE	★	LYRIC STREET	5.330	1041
32	35	19	<b>A GOOD MAN</b> EMERSON DRIVE	★	MIDAS/NEW REVOLUTION	5.095	1028
33	39	6	<b>AMARILLO BILLY</b> JASON ALDAM	★	BIG MACHINE	4.585	1202
34	39	13	<b>HOTTER 'N LOVE</b> DANIEL WORLEY	★	903 MUSIC	3.637	1063
35	40	16	<b>GET OUTTA MY WAY</b> CAROLINA RAIN	★	EQUITY	3.530	848
36	44	23	<b>WHY WE CHEATS</b> CARRIE UNDERWOOD	★	ARISTA/ARISTA NASHVILLE	3.251	1399
37	46	5	<b>IT'S TOO LATE TO WORRY</b> JO JOE MESSINA	★	CURB	2.635	1466
38	46	20	<b>GOODBYE GOODBY</b> DANIEL WORLEY	★	ARISTA NASHVILLE	2.526	2.166
39	41	14	<b>WINDMILLS ON THE BRINE</b> GARY MICHELS	★	MERCURY	2.340	1.023
40	43	9	<b>ONE WING IN THE FIRE</b> TRENT TOMLINSON	★	LYRIC STREET	2.050	1.026
41	45	15	<b>THUNDERBOLT</b> SADDY KEESHAW	★	CATEGORY 5	1.716	1.028
42	46	6	<b>KEES ME IN THE DARK</b> THE RANDY ROGERS BAND	★	MERCURY	1.265	1.002
43	NEW	NEW	<b>FINDING MAY MAY BACK HOME</b> LEE ANN WICKHAM	★	HOT SHOT DEBUT	1.250	1.045
44	NEW	NEW	<b>YOU SAVE ME</b> KENNY CHESNEY	★	BNA	1.174	1.240
45	48	14	<b>LOVE TO LIVE ANOTHER DAY</b> KETHILMAN	★	CAPITOL	1.096	1.053
46	57	2	<b>WHY WE</b> THE LOST TRAILERS	★	BNA	1.090	1.420
47	NEW	NEW	<b>SOME PEOPLE</b> LEANN RILES	★	ASYLUM/CURB	1.069	1.536
48	47	14	<b>DO WE STILL</b> ROCKIE LYRHE	★	UNIVERSAL SOUTH	1.038	1.274
49	NEW	NEW	<b>THE REASON WHY</b> VINCE GILL	★	ME A NASHVILLE	0.981	1.474
50	51	2	<b>MY LITTLE GIRL</b> TIM MCGRAW	★	CURB	0.964	1.051
51	NEW	NEW	<b>INNOCENCE</b> SARAH REIFORD	★	LYRIC STREET	0.957	1.281
52	NEW	NEW	<b>LITTLE BIT OF LIFE</b> CRAIG MORGAN	★	BROKEN BOW	0.956	1.415
53	NEW	NEW	<b>THE WOMAN IN MY LIFE</b> PHIL YASSAR	★	ARISTA NASHVILLE	0.941	1.466
54	NEW	NEW	<b>CHEAPEST HOTEL</b> TRACE BIRD	★	BIRD/HULU/NEW REVOLUTION	0.884	1.190
55	NEW	NEW	<b>FULL MATH FOR YOU</b> JOE MICHELS	★	UNIVERSAL SOUTH	0.846	1.417
56	53	4	<b>I'VE GOT FRIENDS THAT DO</b> TIM MCGRAW	★	CURB	0.840	1.041
57	54	5	<b>YOU BUST KNOW A THING</b> STEVE AZAR	★	DANG/ANDAS/NEW REVOLUTION	0.770	1.001

**MOST INCREASED AUDIENCE**

+3,950 EVERY MILE A MEMORY

+2,578 SUNSHINE AND SUMMERTIME

+2,418 I LOVED HER FIRST

+2,318 GIVE IT AWAY

### NEW AND ACTIVE

TITLE ARTIST / LABEL	AUD / GAIN	TITLE ARTIST / LABEL	AUD / GAIN	TITLE ARTIST / LABEL	AUD / GAIN
<b>THAT'S SO YOU</b> Rushbow Harris (SHOW DGG NASHVILLE)	0.693/0.034	<b>DRINKIN' ME LONELY</b> Chris Young (BNA)	0.848/0.007	<b>BAD AS I WANT TO</b> Matt Jenkins (UNIVERSAL SOUTH)	0.548/0.064
TOTAL STATIONS: 44	TOTAL STATIONS: 30				
<b>WAY BACK TEXAS</b> Pat Green (BNA)	0.862/0.062	<b>TWO PINK LINES</b> Eric Church (CAPITOL)	0.827/0.513	<b>THE GIRL NEXT DOOR</b> Julie Roberts (BNA/INPA)	0.544/0.089
TOTAL STATIONS: 4	TOTAL STATIONS: 62				

MOST ADDED	WANT TO	INNOCENCE	THE REASON WHY	
Sugarland MERCURY	29 KFKS, KKCS, KML, KRST, KSON, KUBL, KULP, KVOO, KYGO, KOLA, WETS, WETL, WDAF, WQX, WKX, WGTY, WKCN, WQOL, WROZ, WKMG, WQWV, WYTH, WUBE, WYFZ, WYRK, WXYC, WYCD, WYRK	20 Seth Benson LYRIC STREET KATM, KECA, KJLY, KKCS, KMPX, KRTY, KSKS, KSON, KSP, KAK, WDAI, WDEE, WUBE, WQCY, WGTY, WWRK, WYRK, WKCC, WXTL, WYPP	15 The Reason Why PMB Warner ARISTA NASHVILLE KFFE, KMLE, KRTY, KSKS, KULP, KZLA, WDAI, WDEE, WQWV, WQWV, WYRK, WKCC, WQOL, WQWV, WYPP	13 MCA Nashville KFFE, KKCS, KSKS, KUBL, KUZC, WDAI, WDEE, WQWV, WQWV, WYRK, WYRK

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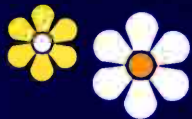
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– Chick Watkins, Westwood  
One Radio Network

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– David Allan,  
WABY, New York

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– James Bacon,  
Hollywood Columnist



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– Eddie Hubbard,  
ABC Radio Network

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– Jim Parsons,  
WLNG, New York

"Lee Newman's *Happy Together* CD is a winner!"

– Bill Miller, WAMB Nashville

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– Don Kennedy,  
WMCW, Chicago

"Newman's album is wonderful. *'Never My Love'* is outstanding. Go out and buy it."

– John Regan,  
1260/KKGO, Los Angeles

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# AC/HOT AC



AC talent: Linus' blanket for millions of listeners

## Feels Like Home

Chuck Taylor

CTaylor@RadioandRecords.com

Typically, an air talent's résumé resembles a weather-beaten road map, filled with stops along the winding road to fame, fortune and fat AQH shares.

But many personalities find that AC's penchant for comfort and lack of need for eternal youth make their gig a destination worth keeping. In markets large and small, AC jocks have literally spent decades in front of the same mic, serving as extended family to the audience.

"There's a certain amount of hipness you must always have with top 40 and when a personality reaches a certain age it becomes more difficult to relate to the music and the audience," says Jim Ryan, senior VP of AC for Clear Channel Radio and PD of WLTW (Lite-FM)/New York.

But with AC, the familiar is preferred. "We work to be Linus' blanket, to offer comfort and a source of relaxation and helpful info," says Allan Camp, PD and 17-year morning man of CBS Radio's WRCH (Lite 100.5)/Hartford, Conn.

Nancy Alexander, morning host at Clear Channel's WMTX (Mix 100.7)/Tampa, Fla., notes, "Grown-ups have to move at lightning speed and are constantly having to adjust to changes in their environment, so they want and need at least a couple of constants. They don't want their furniture rearranged and they don't want new people on their favorite morning show."



Alexander

### Like Family

Morning man Chris Edmonds, an 18-year vet at Clear Channel's WNIC/Detroit, says that success requires developing kinship with listeners. "If we're doing our jobs right, we really become friends with the listeners. I have always shared personal stuff about my family for the sake of humor and warmth."

Even WRCH PD Camp feels the bond with personalities, including those across town. "I remember coming home from college in 1975 and hearing Brian Collamore on WSYB and thinking, it's good to be home. He is still there today. A voice on the radio can be the community," Camp says.

### Two-way Street

Enduring personalities are also a boon to the station itself, says Laura Dane, PD of Sandusky's KR/WM (Warm 106.9)/Seattle. "When a programmer finds a jock that reflects the station well, they're smart to hold on to them," Dane says.

Ryan adds his nod. "If someone has good stature and ratings and it's a comfortable fit, you do whatever you can to keep them."

AC personalities agree that longevity offers personal benefits as well.

"I get hugs daily from people I've never met," Alexander says. "It's an extraordinary honor to come to matter to people that would otherwise be considered strangers."

Of course, given the number of variables, no one ever knows whether a job in radio is just another stop along the carnival tour.

"The first owners when I got here let it be known that they didn't want a stone-stepper," Flynn says with a chuckle. "But that was a half-dozen owners and many GMs, GSMs and PDs ago. No one is more surprised than I that my pricey U-Haul trailer hitch has gone unused all these years."



NATASHA BEDINGFIELD 5

LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	CANADA AC	IMPRINT / PROMOTION LABEL	PLAYS	
						TW	W+/-
2	19	UNWRITTEN	NATASHA BEDINGFIELD		EPIC/SONY BMG	435	+45
1	28	SAVE THE LAST DANCE FOR ME	MICHAEL BUBLE		WAVE/IMPULSE/WARNER	420	+19
3	35	BECAUSE OF YOU	KELLY CLARKSON		REASONS BMG	370	+2
5	27	EVER THE SAME	ROB THOMAS		MELFAMA/ATLANTIC/WARNER	346	+19
7	17	ALL ABOUT ME	MATT DUSK		DECA/UNIVERSAL	315	+5
4	30	INTO THE MYSTIC	COLIN JAMES		MAPLE/IMPULSE	304	-32
8	29	A NIGHT LIKE THIS	TOM SWICK		WARNER	290	0
6	52	YOU'RE BEAUTIFUL	JAMES BLUNT		CUSTOM/ATLANTIC/WARNER	286	-32
9	25	ALWAYS ON YOUR SIDE	SHERYL CROW & STRING		A&M/INTERSCOPE/UNIVERSAL	272	-4
12	9	ONESONG	JACKSON		SONY BMG	267	+6
10	15	WHEN DID YOU FALL (ON LOVE WITH ME)	CHRIS BREE		IMP/COLUMBIA/SONY BMG	259	-8
13	41	CASTLES IN THE SAND	THE PHILOSOPHER KINGS		COLUMBIA/SONY BMG	253	-8
15	12	WHAT'S LEFT OF ME	NICK LACHEY		JIVE/SONY BMG	244	+30
11	63	BAD DAY	DANIEL POWTER		WARNER	233	-31
14	51	YOU AND ME	LIFEHOUSE		GEFFEN/UNIVERSAL	223	-16
17	8	CRAZY	CHARLIS BARKLEY		DOWNTOWN/ATLANTIC/WARNER	195	+10
21	7	ALL I CAN DO	CHANTAL KRYEVAZUK		COLUMBIA/SONY BMG	192	+39
18	18	ALL IN GOOD TIME	RON SEXSMITH		WARNER	184	-17
18	26	MAKING MEMORIES OF US	KEITH URBAN		CAPITOL/DASH/WAVE/IMP	159	-24
22	8	BLACK HORSE & THE CHERRY TREE	KT TUNSTALL		RELENTLESS/WAVE/IMP	141	-6
23	12	I THINK OF YOU	GREGORY CHARLES		NEW	139	-6
26	9	DO YOU DANCE	AMY SKY		EMI	129	+6
23	10	GOOD THING	KATY		KNOTTY	128	-3
27	13	WHO SAYS YOU CAN'T GO HOME	ROB JOVI		ISLAND/UNIVERSAL	125	+7
29	4	I CALL IT LOVE	LINDY ROYCE		ISLAND/UNIVERSAL	124	+19
24	8	THE RIDDLE	FIVE FINGER KING		AWARAC/COLUMBIA/SONY BMG	116	-18
28	19	UPSIDE DOWN	JACK JOHNSON		BRISSON/REUNIVERSAL	112	-1
33	8	NOT READY TO MAKE NICIE	DAKE CHECKS		OPEN WIDE/COLUMBIA/SONY BMG	101	+22
30	12	GIVE BACK THE LOVE	THE PHILOSOPHER KINGS		COLUMBIA/SONY BMG	98	-3
31	8	PUT YOUR RECORDS ON	CORRIE BAILEY RAE		CAPITOL	92	+7

LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	CANADA HOT AC	IMPRINT / PROMOTION LABEL	PLAYS	
						TW	W+/-
2	16	CRAZY	CHARLIS BARKLEY		DOWNTOWN/ATLANTIC/WARNER	680	+57
1	19	FAR AWAY	MIKE BACK		EMI	657	+30
4	9	AIN'T NO OTHER MAN	CHRISTINA AGUILERA		REA/SONY BMG	631	+33
3	18	DANI CALIFORNIA	RED HOT CHILI PEPPERS		WARNER	629	+22
8	12	PROMISCUOUS	NELLY FURTADO FEATURING TIMBAL AND		MOSLEY/GEFFEN/UNIVERSAL	543	+16
5	12	DEVIL'S PARTY	BOOS		BURNE/IMP/SONY BMG	538	-27
7	17	OUT OF MY HEAD	MOBIE		INTERSCOPE/UNIVERSAL	531	-20
6	14	NOT READY TO MAKE NICIE	DAKE CHECKS		OPEN WIDE/COLUMBIA/SONY BMG	531	-31
10	9	ALL I CAN DO	CHANTAL KRYEVAZUK		COLUMBIA/SONY BMG	493	+24
11	11	WHO KNEW	PIKE		LAFACE/SONY BMG	486	+25
18	5	WAITING ON THE WORLD TO CHANGE	JOHN MAYER		AWARAC/COLUMBIA/SONY BMG	419	+84
9	17	STAY WITH YOU	GOOD GOD BILLS		WARNER	405	-75
13	17	SINCE YOU'VE BEEN GONE	THEORY OF A DEADMAN		GOA/UNIVERSAL	386	-25
14	23	OVER MY HEAD (CABLE CAR)	THE FRAY		EPIC/SONY BMG	371	0
12	15	HIPS DON'T LIE	SHAKIRA FEATURING WYCLEF JEAN		EPIC/SONY BMG	364	-67
17	13	JIMMY GETS HIGH	DANIEL POWTER		WARNER	354	+13
15	13	CATCH MY DISEASE	BEN LEE		NEW WEST/UNIVERSAL	345	-13
15	11	ONESONG	JACKSON		SONY BMG	336	-23
21	8	THE RIDDLE	FIVE FINGER KING		AWARAC/COLUMBIA/SONY BMG	334	+39
24	7	PUT YOUR RECORDS ON	CORRIE BAILEY RAE		CAPITOL/EMI	323	+52
20	8	NOWHERE WITH YOU	JOE BLASKETT		MAPLE/IMP	317	+10
19	10	SUDDENLY I SEE	KT TUNSTALL		RELENTLESS/WAVE/IMP	310	-5
26	8	HIGH	JAMES BLUNT		CUSTOM/ATLANTIC/WARNER	293	+53
22	26	FLAWED DESIGN	STABLO		EMI	270	-17
23	19	SAVE YOUR SCISSORS	CITY AND COLOUR		ONE ALONE/MAPLE/IMP	269	-16
30	5	EVERYTHING IS ALRIGHT	TOM SWICK		WARNER	266	+40
27	30	WALK AWAY	KELLY CLARKSON		REA/SONY BMG	228	-11
36	3	EASY	BARENKATED LADIES		DESPERATION/WARNER	226	+38
28	10	WHAT'S LEFT OF ME	NICK LACHEY		JIVE/SONY BMG	222	-16
31	7	WHERE'D YOU GO	FORT MINOR FEATURING HOLLY BROOK		MACHINE SHOP/WARNER	220	-1



WEEKS ON CHART	LAST WEEK	TITLE ARTIST	NIELSEN BDS CERTIFICATIONS	HIT PREDICTOR STATUS	PLAYS TW	WEEKS LAST WEEK	AUDIENCE MILLIONS	RANK
1	1	<b>BAD DAY</b> DANIEL POWERS	NO. 1 (15 WKS)	REPEATED	1669	-37	15.669	1
2	23	LIVWITTEEN NATASHA BEDNARZ		NEW	1582	-59	13.285	2
3	20	<b>WHAT'S LEFT OF ME</b> MICHAEL BUBLE		NEW	1517	+103	8.930	3
4	52	<b>YOU'RE BEAUTIFUL</b> JAMES BLUNT		NEW	1394	-4	12.138	3
5	43	<b>BECAUSE OF YOU</b> KELLY CLARKSON		NEW	1283	-41	9.996	5
6	59	<b>YOU AND ME</b> LEIFURDISE		NEW	1277	-21	10.573	4
7	34	<b>EVER THE SAME</b> ROB THOMAS		NEW	1136	-6	9.999	5
8	26	<b>WHO SAYS YOU CAN'T GO HOME</b> BON JOVI		NEW	974	-22	9.132	7
9	26	<b>WHEN DID YOU FALL (IN LOVE WITH ME)</b> CHRIS BRET		NEW	870	+45	4.424	14
10	30	<b>SAVE THE LAST DANCE FOR ME</b> MICHAEL BUBLE		NEW	828	+82	5.482	12
11	11	<b>BLACK HORSE &amp; THE CHERRY TREE</b> KT TUNSTALL	MOST INCREASED PLAYS	NEW	794	+107	8.319	9
13	45	<b>LIKE WE NEVER LOVED AT ALL</b> FATHEAD		NEW	699	-8	6.029	10
12	12	<b>THE RIDDLE</b> FIVE FOR FIGHTING		NEW	646	-45	5.822	11
14	32	<b>MAKING MEMORIES OF US</b> KETH LUBIAN		NEW	616	-8	3.231	15
15	15	<b>WHAT YOURS THE MOST</b> RASCAL FLATTS		NEW	600	+17	3.338	15
16	18	<b>CRAZY IN LOVE</b> NE-YO		NEW	434	+85	1.710	24
17	16	<b>SO LONG SELF</b> MICHELLE		NEW	357	+14	0.908	-
18	21	<b>I CALL IT LOVE</b> LONELY BOYS	AIRPOWER	NEW	312	+42	4.634	13
19	20	<b>WALK AWAY</b> KELLY CLARKSON		NEW	284	+15	2.450	17
20	17	<b>THE REAL THING</b> ROBERT		NEW	281	-3	2.202	18
24	3	<b>WHEN THE STARS GO BLUE</b> TIM MCGRAW		NEW	274	+69	0.857	-
18	11	<b>DO I MAKE YOU PROUD</b> TAYLOR HICKS		NEW	252	-58	2.155	19
22	4	<b>WAIT FOR ME</b> BOB SEGER		NEW	243	+26	1.579	25
23	16	<b>OVER MY HEAD (CABLE CAR)</b> THE FRAY		NEW	206	+8	1.158	27
25	8	<b>PRIDE</b> JON SECADEA		NEW	199	+18	1.177	26
25	13	<b>UPSIDE DOWN</b> JESSE JOHNSON		NEW	190	+4	0.788	-
27	19	<b>LOVE WILL COME BACK</b> CHANCE		NEW	117	-51	0.354	-
32	7	<b>PUT YOUR RECORDS ON</b> CORNISH BAILEY RAY		NEW	116	+47	0.836	-
33	2	<b>CRASH</b> CANDICE BAILEY RAY		NEW	111	+47	1.972	20
28	15	<b>FRILLS LIKE LOVE</b> CHRISTAL CHAMMANDY		NEW	106	+9	0.711	-

### MOST ADDED

TITLE ARTIST / LABEL	NEW STATIONS
<b>THE BRIDGE</b> Blaze Johnson ROCKEY/INTERSCOPE	9
<b>WAIT FOR ME</b> Bob Seger CAPITOL	6
<b>WHEN THE STARS GO BLUE</b> Tim McGraw COLUMBIA	5
<b>PUT YOUR RECORDS ON</b> Cornish Bailey Ray CAPITOL	5
<b>I CALL IT LOVE</b> Lionel Richie BLANDIA/ABC	5
<b>CRAZY</b> Gwen Stefani DOWNTOWN/LAVA	3
<b>EVER THE SAME</b> Rob Thomas MELISSA/MATLANTIC	3
<b>BLACK HORSE &amp; THE CHERRY TREE</b> KT Tunstall RELENTLESS/VEG	3

**ADDED AT...**  
**KBX**  
Springfield, MO  
D&B Paul Kelly  
AP/D&M: Dave Roberts  
Chris Rice, When Did You Fall, 18  
Rich Laddery, What's Left Of Me, 9  
Rob Thomas, Ever The Same, 7  
Lionel Richie, I Call It Love, 3

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### NEW AND ACTIVE

TITLE ARTIST / LABEL	PLAYS AGAIN	TITLE ARTIST / LABEL	PLAYS AGAIN
<b>DIAMONDS</b> Los Lonely Boys (ONE HAVEN/EPIC)	92/1	<b>THE BRIDGE</b> Blaze Johnson (ROCKEY/INTERSCOPE)	41/30
<b>SAY GOODBYE</b> Jordan Knight Duet With Deborah Gibson (TRANS CONTINENTAL)	85/21	<b>BIG CITY CONCRETE</b> The Tones (MAPLE JAM/COHO)	41/0
<b>SOMEONE SAID GOODBYE</b> Boyz (REPRISE)	81/4	<b>NO MORE TEARS</b> Dion Dione (STRIP CITY)	35/-1
<b>WAITING ON THE WORLD TO CHANGE</b> John Mayer (AWARACOLUMBIA)	49/8	<b>FIND YOUR WINGS</b> Mark Harris (INDICOLUMBIA)	31/-1
<b>HIGH</b> James Blunt (CUSTARDIATLANTIC)	48/11	<b>FAR AWAY</b> Michael Ballha (ROADBLUNDER/UMG)	26/77

### MOST INCREASED PLAYS

+107	<b>BLACK HORSE &amp; THE CHERRY TREE</b> KT Tunstall (Releantless/Veg)
+103	<b>WHAT'S LEFT OF ME</b> Michael Buble (Capitol)
+85	<b>CRAZY IN LOVE</b> Ne-Yo (Capitol)
+82	<b>SAVE THE LAST DANCE FOR ME</b> Michael Buble (Capitol)
+69	<b>WHEN THE STARS GO BLUE</b> Tim McGraw (Columbia)

### RECURRENTS

TITLE ARTIST / IMPRINT / PROMOTION LABEL	PLAYS TW	WEEKS LAST WEEK	TITLE ARTIST / IMPRINT / PROMOTION LABEL	PLAYS TW	WEEKS LAST WEEK
<b>LONELY BOYS</b> MICHAEL BUBLE (CAPITOL)	830	774	<b>YOU'LL THINK OF ME</b> KETH LUBIAN (CAPITOL)	585	608
<b>HEAVEN</b> LOS LONELY BOYS (EPIC)	655	562	<b>DRIFT AWAY</b> LIONEL RICHIE FEAT. BOB SEGER (ABC)	539	577
<b>HOME</b> MICHAEL BUBLE (CAPITOL)	647	600	<b>SHE WILL BE LOVED</b> MADONNA (OCTONE/ARND)	557	568
<b>IRIS AT THE (2 AM)</b> MUNA (MCA/REPRISE)	626	665	<b>THE FIRST CUT IS THE DEEPEST</b> SHERRY CROW (A&M/INTERSCOPE)	542	567
<b>BREAKAWAY</b> KELLY CLARKSON (A&M/REPRISE)	604	673	<b>ONE YELLOW TARI</b> COURTNEY CRICHS FEAT. VANESSA CARLTON (REPRISE)	531	472

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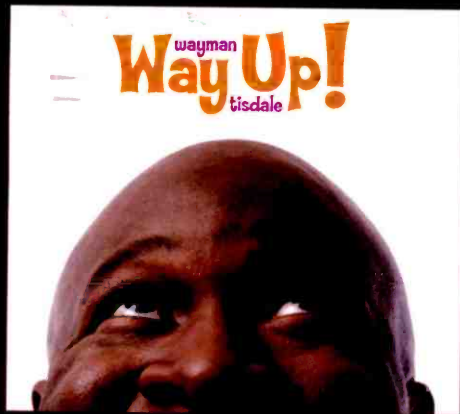
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# Rendezvous

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3 R&R Chart

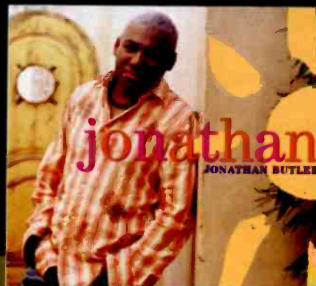
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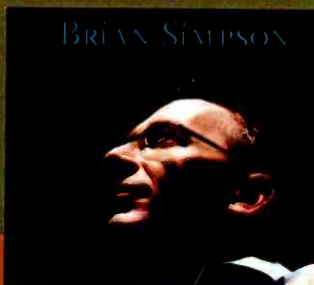


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# SMOOTH JAZZ



Good jocks win ratings, but nuance distinguishes first-magnitude performance

## A Perfect On-Air Fit

Carol Archer

CArcher@RadioandRecords.com

umerous attributes characterize the on-air staff of a great radio station. The staff's performance is measured against several notable goals: to reinforce the emotional connection between listeners and the music, to convey the station's message effectively and to deliver competitive ratings.

It's a tall order.

Paul Goldstein, VP of programming at CBS Radio's KTWV (the Wave)/Los Angeles, and Valerie Geller, president of Geller Media International, are experts in recognizing and developing talent.

During a 20-year career programming smooth jazz, Goldstein has hired leading personalities—like Ray White for afternoon drive at KKSF/San Francisco—and mined nontraditional sources of talent, particularly musical artists.

He brought jazz pianist Ramsey Lewis in to do mornings on WNUA/Chicago and convinced saxophonist Dave Koz to do a nationally syndicated show on SW Networks at the time Goldstein was VP of programming there.

He now oversees the high-performance airstaff of KTWV: morning co-hosts Koz and Pat Prescott, middayer Talaya, afternoon driver Don Burns (aboard the "No-Stress Express") and evening host Keri Tombazian, plus a first-rate bench, including "Smooth Jazz Sunday Brunch" host Barbara Blake and Lawrence Tanter. Longevity plays a significant role in the Wave's ongoing ratings success, Goldstein says. But jocks, like radio stations, cannot succeed on heritage alone. "Listeners must 'get' their passion for the music during every break. Don and Talaya exude love for the music on-air, and you can't beat that," Goldstein says.

"The Wave's air talent are blessed with the combination of the natural, physical gift of great pipes; sincere passion for the music; and the ability to convey that passion concisely in the medium of radio, because that's what creates emotion."

However, Goldstein says, "Nothing kills emotion more than having someone go on and on and on. Great jocks illuminate the music. They can make the music and the radio station shine in 10 seconds because they really feel it."

### Getting To 'Ahhh'

Geller says programmers should seek voices that are easy on the ear and, especially at smooth jazz, calming. "The question is, How important is that voice, and how important is the essence of the person?" she asks. "Can you have somebody who has a less wonderful voice but has wonderful things to say?"

"In talk," she says, "the voice doesn't matter; it's what you have to say. But in smooth jazz the voice is more like a jazz instrument, like coffee with cream. There is a life force, a purity of heart, that comes through. That's the x-factor in great personalities like Barbara Blake or Don Burns."

Geller suggests that smooth jazz PDs assess air talent on a variety of factors: technical benchmarks like tone; lower register; the ability to articulate; and the lack of an accent (unless an accent is preferred due to a station's target audience, market composition, competitive situation, etc.).

"Almost like Cinderella, you want a voice that fits the glass slipper that you're trying to put together on the radio," Geller says. "When you look for somewhere to live you know how many bedrooms and bathrooms you need. But



► EUGE GROOVE

### SMOOTH JAZZ INDICATOR

LAST WEEK		THIS WEEK		TITLE	ARTIST	IMPRINT / PROMOTION LABEL	PLAYS
2	17	5	16	CHILLAXIN	EUGE GROOVE	NARADA JAZZ/NARADA	327 +35
3	4	10	10	TRUE BLUE <td>MARSH ABRAM</td> <td>CAPPYVEE</td> <td>324 +10</td>	MARSH ABRAM	CAPPYVEE	324 +10
4	10	4	10	WHAT DOES IT TAKE (TO WIN YOUR LOVE) <td>PETER WHITE</td> <td>COLUMBIA/LEGACY</td> <td>323 +13</td>	PETER WHITE	COLUMBIA/LEGACY	323 +13
5	1	17	17	GET DOWN ON IT <td>WYNNHAM TSDALE</td> <td>RENDEZVOUS</td> <td>313 +2</td>	WYNNHAM TSDALE	RENDEZVOUS	313 +2
6	3	21	21	DO IT AGAIN <td>PHILLIPS SAUSA TRIO</td> <td>CAN</td> <td>291 -23</td>	PHILLIPS SAUSA TRIO	CAN	291 -23
7	6	29	29	ALWAYS THINKING OF YOU <td>NICK COLEMAN</td> <td>NARADA JAZZ/NARADA</td> <td>280 +38</td>	NICK COLEMAN	NARADA JAZZ/NARADA	280 +38
8	5	5	5	MY LOVE'S LEAVING <td>POURPLAY FEAT. MICHAEL McDONALD</td> <td>REA VECTOR</td> <td>245 +10</td>	POURPLAY FEAT. MICHAEL McDONALD	REA VECTOR	245 +10
9	7	10	10	BEAT STREET <td>DAVID BENDIT</td> <td>PEARLECDISC0</td> <td>212 -8</td>	DAVID BENDIT	PEARLECDISC0	212 -8
10	9	5	5	FREE AS THE WIND <td>JAZZMASTERS</td> <td>TRIPPIN' W/ RHYTHMYZ</td> <td>209 +14</td>	JAZZMASTERS	TRIPPIN' W/ RHYTHMYZ	209 +14
11	17	13	13	PUT YOUR RECORDS ON <td>CONNOR BAILEY RAE</td> <td>CAPITOL</td> <td>189 +2</td>	CONNOR BAILEY RAE	CAPITOL	189 +2
12	13	11	11	SATURDAY COOL <td>BRIAN SIMPSON</td> <td>RENDEZVOUS</td> <td>188 +2</td>	BRIAN SIMPSON	RENDEZVOUS	188 +2
13	11	8	8	MONDAY SPEAKS <td>EVERETTE HAMP</td> <td>SHAMACHEE</td> <td>185 +14</td>	EVERETTE HAMP	SHAMACHEE	185 +14
14	10	23	23	MIRALLOYA BEACH <td>RAY PARKER, JR.</td> <td>BNYDRO</td> <td>182 +5</td>	RAY PARKER, JR.	BNYDRO	182 +5
15	14	14	14	FORWARD MOTION <td>PIECES OF A DREAM</td> <td>HEADS UP</td> <td>179 +3</td>	PIECES OF A DREAM	HEADS UP	179 +3
16	10	10	10	GROOVE IS IN THE HEART <td>NICK BRAUN</td> <td>ARTISTEN</td> <td>161 +3</td>	NICK BRAUN	ARTISTEN	161 +3
17	16	5	5	UNDER THE SUN <td>MICHAEL FRANKS</td> <td>NOCH</td> <td>153 +2</td>	MICHAEL FRANKS	NOCH	153 +2
18	9	9	9	BRESSED TO CHILL <td>MARION MEADOWS</td> <td>HEADS UP</td> <td>142 -2</td>	MARION MEADOWS	HEADS UP	142 -2
19	20	12	12	LOOK WHAT'S HAPPENED <td>SHILTS</td> <td>ARTISTEN</td> <td>127 -7</td>	SHILTS	ARTISTEN	127 -7
20	15	8	8	EASY DOES IT <td>OLI SILK</td> <td>TRIPPIN' W/ RHYTHMYZ</td> <td>127 +2</td>	OLI SILK	TRIPPIN' W/ RHYTHMYZ	127 +2
21	NEW	NEW	NEW	I CALL IT LOVE <td>LIONEL RICHIE</td> <td>ISLAND/LEGACY</td> <td>124 +31</td>	LIONEL RICHIE	ISLAND/LEGACY	124 +31
22	NEW	NEW	NEW	HOLDING BACK THE YEARS (2005) <td>SIMPLY RED</td> <td>SIMPLYRED.COM/VEEVEE</td> <td>123 -17</td>	SIMPLY RED	SIMPLYRED.COM/VEEVEE	123 -17
23	23	20	20	POSITIVE VIBE <td>PAMELA WILLIAMS</td> <td>SHAMACHEE</td> <td>120 +1</td>	PAMELA WILLIAMS	SHAMACHEE	120 +1
24	NEW	NEW	NEW	BIGGEST PART OF ME <td>DAVID PINK</td> <td>PEARLECDISC0</td> <td>113 -6</td>	DAVID PINK	PEARLECDISC0	113 -6
25	22	20	20	GOOD TO GO <td>STEVE OLIVER</td> <td>NOCH</td> <td>113 +9</td>	STEVE OLIVER	NOCH	113 +9
26	25	3	3	PUBLIC THE CAT <td>CAREY ADAMS</td> <td>BNY</td> <td>113 +8</td>	CAREY ADAMS	BNY	113 +8
27	24	4	4	RAMBLA BAY <td>JONATHAN BUTLER</td> <td>RENDEZVOUS</td> <td>112 +3</td>	JONATHAN BUTLER	RENDEZVOUS	112 +3
28	30	3	3	PASSION DRIVE <td>BOBBY LYLE</td> <td>HEADS UP</td> <td>100 +1</td>	BOBBY LYLE	HEADS UP	100 +1
29	26	8	8	LET IT FLOW <td>BLACK GOLD MASSIVE</td> <td>MAJOR MENACE</td> <td>99 -17</td>	BLACK GOLD MASSIVE	MAJOR MENACE	99 -17
30	27	8	8	SUMMERFLURE <td>MATT MASHAK</td> <td>NAMASTE</td> <td>98 -5</td>	MATT MASHAK	NAMASTE	98 -5
31	RE-ENTRY	RE-ENTRY	RE-ENTRY	SAY IT'S SO <td>RICHARD ELLIOT</td> <td>ARTISTEN</td> <td>98 +23</td>	RICHARD ELLIOT	ARTISTEN	98 +23

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**'Great jocks illuminate the music. They can make the music and the radio station shine in 10 seconds because they really feel it.'**

—Paul Goldstein

there's this thing, this moment, when you open the door and go, 'Ahhh.' It's the same with picking an air talent."

Listening to airwork is also highly intuitive, a process that gives one the sense that, as Geller says, "this person feels right to me. This person feels like home. This person is my station."

On listeners' behalf, Geller advises smooth jazz PDs and air talent to answer the question, "Why should I listen to you for the next five minutes of my life?" She says, "Every person in front of a microphone must always be answering that question."

The animating principles of Geller's book "Creating Powerful Radio" apply to coaching air talent. She says, "Tell the truth, make it matter and never be boring."

She suggests several steps toward success: "Focus: finding what you want to say. Engage: What's in this for the listener, and why should he or she listen? Opinion/position: What you think of a topic and why, because what makes you interesting and an individual is what you think about something."

"You don't always have to give an opinion or position, but if you haven't thought about it enough to have formed one, you don't care; and if you don't care, how the hell are you going to make a listener care? Being on the air is an acting gig. It never works as well as when it's real."

"Finally, there's storytelling. What's the story? In smooth jazz, music is the story and talent is the frame that surrounds the picture."

Smooth jazz is programmed as tight as a fist these days. Breaks are brief and air personalities must be short, sweet and to the point. But the top-rated talents in smooth jazz have Geller's steps down cold.





# ROCK



Blind box ad leads to dominance for Tommy & Rumble

## Waking Up Norfolk

Mike Boyle

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It's a safe bet the only place in the United States that celebrates anything on Sept. 11 is Norfolk, Va. That's the start date of Saga Communications' active rock WNOR morning show "Tommy & Rumble," which will blow out 11 candles this year.

Tommy Griffiths has been a station fixture since early 1990. Grand Rapids native Rick Rumble worked at stations in San Diego and Philadelphia, and hosted a syndicated talk show before pairing with Griffiths in 1995. "It was the only blind box ad I ever replied to in 25 years of radio," Rumbles recalls of their matchmaking. "I turned it down two or three times during the negotiations because of money. Over 10 years later, I can say it's the best thing I ever did and I've enjoyed every minute of it."

For his part, Griffiths says, "We could tell from day one that this was going to work." What you won't find on the show is music, unless it's one of the duo's infamous parody songs. "You will hear all the mistakes, though," Rumble quips. "We don't sound like disc jockeys," Griffiths adds. "Plus, not to brag, but we write well, too."

Speaking of prep, "We write a lot of fake commercials and parody songs," Rumble says. He's referring to nearly a dozen CDs of bits and songs the duo has released over the years with all the proceeds—they claim close to \$1 million worth—donated to charity.

Like any successful morning show, the actual time put into prep is ongoing. "You ask my wife," Rumble says half-kidding. "I go into my home office at night around 7 p.m. and don't come out until 10 p.m.—and that's just the after-dinner prep."

Griffiths says there are projects they'll both be involved in at once, "but we'll also go off by ourselves and write independently." Rumble adds, "It's more fun to come in in the morning and have something to tell your partner that he doesn't know than it is to have rehearsed it or gone over it so often that you can finish each other's sentences."

But Griffiths and Rumble know they alone don't carry the show. Their support cast includes newswoman Nikki Reed, intern-turned-traffic guy Chill, producer/board op Scott Nicholson and Jason "The Show Wrecker," who handles all the show's wacky projects. "We once covered him in Alka-Seltzer and then threw him in a pond," Rumble recalls, "and even dressed him in a suit made of tampons and rolled him around in a puddle on a rainy day during a tropical storm."

Finishing No. 1 in adults 25-54 in the spring 2006 Arbitron, Griffiths and Rumble can't tell you a lot about their competition.

### By The Numbers

Ranked No. 1 in men 18-49 and persons 25-54, Tommy & Rumble also ranked top 5 12+ and persons 18-34 in the spring 2006 Arbitron. SOURCE: ARBITRON

	SUMMER 2005	FALL 2005	WINTER 2006	SPRING 2006
12+	5.8	4.8	5.7	5.5 (fourth)
Persons 18-34	9.7	7.7	9.8	8.5 (third)
Men 18-49	12.3	10.1	13.6	11.5 (first)
Persons 25-54	7.1	6.4	7.4	6.7 (first)



ROCKSTAR

WEEK	TITLE ARTIST	IMPRINT / PROMOTION LABEL	PLAYS TW	±%
9	THROUGH GLASS STONE SOUL	ROADRUNNER/UNIVERSAL	524	+22
4	ORIGINAL FIRE ALEKSIA LAWE	INTERSCOPE/EPIC/SONY BMG	517	+52
19	STEADY, AS SHE GOES THE MONTYCLIPS	THIRD MAN/V2	467	-33
19	ANIMAL I HAVE BECOME THREE DAYS GRACE	JIVE/SONY BMG	422	-22
16	HATE ME BLUE OCTOBER	UNIVERSAL MOTOWN/UNIVERSAL	418	+6
10	DAAN CALIFORNIA RED HOT CHILI PEPPERS	WARNER	363	-90
4	WHEN YOU WERE YOUNG THE KILLERS	ISLAND/UNIVERSAL	342	+80
22	WOMAN WOLF/MOTHER	MODULAR/INTERSCOPE/UNIVERSAL	337	-40
7	ROCKSTAR NICKELBACK	EMI	323	+30
10	LIFE WASTED PEARL JAM	J/SONY BMG	319	-35
7	SAVING GRACE TOM PETTY	AMERICA/WARNER	313	-11
13	BRIDGE TO NOWHERE SAM ROBERTS	UNIVERSAL	310	-30
5	TELL ME BABY RED HOT CHILI PEPPERS	WARNER	291	+21
16	DEVIL IN A MIDNIGHT MASS BILLY TALENT	ATLANTIC/WARNER	282	-51
14	MISS MURDER AFI	TRIVY EVIL/INTERSCOPE/UNIVERSAL	271	-1
7	LIPS OF AN ANGEL HINDER	UNIVERSAL REPUBLIC/UNIVERSAL	251	+51
11	IS IT ANY WONDER? KEANE	INTERSCOPE/UNIVERSAL	210	-52
8	I CAN'T SAY THE TRIVIS	THE BLUES TRADER/EPIC/SONY BMG	200	+75
25	NO WAY BACK FOOD FIGHTERS	ROSWELL/ARCA/SONY BMG	175	-18
19	THE ADVENTURE ANGELS AND AIRWAYS	SURETONE/EPIC/UNIVERSAL	175	-66
11	FIRST DATE DANNO JONES	AQUARIUS	173	-5
12	BLURRIER STAREWELL	STAREWELL	164	-4
16	THE GIFT SEETHER	WIND-UP	162	-21
16	TELL ME KOLE SOHN	VIRGIL/EMI	160	+4
2	WHO TAUGHT YOU HOW TO LIVE LIKE THAT SLOAN	MUSKIE/RECORDS/SONY BMG	157	+44
3	THE POT TOOL	TOOL DISSECTIONAL/VOLCANO/SONY BMG	151	+21
15	TIME OF YOUR LIFE MATT MAYS & EL TORPEDO	SONIC/WARNER	129	-23
8	SEE RIGHT THROUGH ME MOBILE	INTERSCOPE/UNIVERSAL	129	-26
14	DEVIL'S PARTY INXS	BURNETT/EPIC/SONY BMG	118	-20
26	FLAWED DESIGN STABLO	EMI	117	-17

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"We have no idea really," Griffiths says. "We don't have an opportunity to bear them. Our biggest competition is probably Tom Joyner [heard via syndication on Clear Channel urban AC WKUS], a different audience, but he does well." Joyner trailed Tommy & Rumble in persons 25-54 by a mere one-tenth of a share in the spring.

### Politically Different Market

Ask the duo what kind of market they're waking up each day and Griffiths says, "It's a politically different market because this is the biggest military town in the world, so you better know what you're talking about when you go on the air and talk about Iraq or what's going on with North Korea. There are Navy Seals and CIA intelligence people out there listening."

"And angry wives ready to kick your ass," Rumble jokes.

Like any other broadcasters operating in the indecency-paranoid world today, "Tommy & Rumble" sports protection gear, complete with dump buttons, delays, etc. "The whole Janet Jackson thing has at least made us think," Griffiths says. "It makes you be more creative other than relying on the old 'dick' jokes."

### So You Wanna Be A Duo?

According to Griffiths, he and Rumble "very rarely" fight about anything, and Rumble says they've been able to stay together because "we get along great... There's enough show for everybody to get bits on the air... Plus the money, the success and the house-payments have helped us stick it out, too."

But ask them about what it takes to make it as a morning show and you get a solid re-enforcement of the basics.

"You have to read as much as you can," Griffiths says, but for Rumble it's the work ethic you put forth. "Without sounding preachy, there is no substitute for hard work. You can't just go to the movies last night, and because you saw 'Pirates of the Caribbean' think you have four hours of talk-radio material in your back pocket. It doesn't work that way."



Angry wives want to kick their asses: Tommy Griffiths, left, and Rick Rumble





# HERITAGE ROCK

HEROES

# R&R



WEEK	RANK	TITLE ARTIST	NIELSEN BOS CERTIFICATIONS IMPRINT / PROMOTION LABEL	PLAYS TW	W	AUDIENCE MILLIONS	RANK	WEEKS ON CHART
1	18	<b>DAMI CALIFORNIA</b> RED HOT CHILI PEPPERS		466	-9	2.615	1	
2	8	<b>SAVING GRACE</b> TOMMY LEE	AMERICA/WARNER BROS.	368	-5	2.473	2	
3	23	<b>CRAZY BITCH</b> BUCKCHERRY	ELEVEN SEVEN/LAVA	292	0	0.719	9	
4	4	<b>ORIGINAL FIRE</b> AUDIOSLAP	INTERSCOPE/EPIC	256	+5	1.106	3	
5	18	<b>ANIMAL I HAVE BECOME</b> THREE DAYS GONE	JIVE/ZOMBA	253	+7	0.883	6	
6	9	<b>THROUGH GLASS</b> STORE SOUP	ROADRUNNER/D.A.G.	225	+17	0.761	8	
7	29	<b>I DARE YOU</b> SHREDDOWN	ATLANTIC	218	-11	0.890	5	
8	8	<b>THE DIARY OF JANE</b> BROADCAST BENJAMIN	HOLLYWOOD	205	+35	0.873	7	
9	16	<b>VICARIOUS</b> TOOL	TOOL DISSECT/TOTAL VOLCANO/ZOMBA	191	-32	0.714	10	
10	4	<b>HEROES</b> SHREDDOWN	AIRPOWER/MOST INCREASED PLAYS	181	+73	0.483	17	
11	9	<b>SAVE ME</b> SHREDDOWN	ATLANTIC	167	-26	0.696	11	
12	40	<b>ANIMALS</b> NECKELBACK	ROADRUNNER/D.A.G.	166	-7	0.674	12	
13	15	<b>LIPS OF AN ANGEL</b> HINDER	UNIVERSAL REPUBLIC	159	+33	0.416	20	
14	4	<b>ROCKSTAR</b> NECKELBACK	ROADRUNNER/D.A.G.	152	-3	0.481	18	
15	19	<b>LAND OF CONFUSION</b> DISORBED	AIRPOWER	145	+33	0.537	15	
16	39	<b>WOMAN</b> WOLFMOTHER	MODULAR/WINTERSCOPE	127	-31	0.362	23	
17	5	<b>WAIT FOR ME</b> BOB SEGER	MONUMENT/CAPITOL	115	-6	0.941	4	
18	7	<b>SHINE DOWN</b> GOODMACK	UNIVERSAL REPUBLIC	112	+15	0.239	28	
19	19	<b>THE GIFT</b> SEETHED	WIND-UP	99	-19	0.324	24	
20	12	<b>LONELY TRAIN</b> BLACK STONE CHERY	IN DE COOT/ROADRUNNER/D.A.G.	98	+14	0.463	19	
21	11	<b>LIFE WASTED</b> PEARL JAM	JIVE	90	-10	0.151	-	
22	29	<b>NEXT 2 YOU</b> BUCKCHERRY	MOST ADDED	83	+42	0.308	25	
23	5	<b>COMING UNDONE</b> KORN	VEGAS	64	+3	0.086	-	
24	12	<b>STEADY, AS SHE GOES</b> THE RAYCHURCHES	THIRD MANNY 2	59	+1	0.371	13	
25	NEW	<b>TELL ME BABY</b> RED HOT CHILI PEPPERS	WARNER BROS.	52	+9	0.375	21	
26	NEW	<b>ROCK ON</b> DEF LEPPARD	BLUCCON/RECOLAYS/ANDXAM	49	-10	0.369	22	
27	NEW	<b>MESS MURDER</b> ATL	TRIVY EVL/INTERSCOPE	45	+8	0.301	27	
28	NEW	<b>THE POT</b> TOOL	TOOL DISSECT/TOTAL VOLCANO/ZOMBA	40	+13	0.099	-	
29	NEW	<b>SANTA MONICA</b> THE CITY OF A DREAM	SON/ROADRUNNER/D.A.G.	33	-7	0.063	-	
30	NEW	<b>SEIZE THE DAY</b> AVERAGED SWENED	HOPLESS/WARNER BROS.	31	+5	0.071	-	

### MOST ADDED

TITLE / LABEL	NEW STATIONS
<b>NEXT 2 YOU</b> BUCKCHERRY ELEVEN SEVEN/LAVA KTUX, WKLC	2
<b>TELL ME BABY</b> Red Hot Chili Peppers WARNER BROS. WDHA, WRLL	2
<b>THE DIARY OF JANE</b> Broadcast Benjamin HOLLYWOOD KTUX, WAQX	2
<b>INVINCIBLE</b> Crossfade FIC/COLUMBIA WAQX	1
<b>MR. HIGH &amp; MIGHTY</b> Gov't Mule ATO WDHA	1
<b>CALL ME WHEN YOU'RE SOBER</b> Evanescence WIND-UP WKLC	1
<b>ORIGINAL FIRE</b> Audioslave EPIC/INTERSCOPE WAQX	1
<b>MEXICO</b> Sammy Hagar & The Wabos CARD WARD/RENO KLOS	1
<b>WHERE DO I FIT IN</b> Liaman JOHN GALT WKLC	1

**ADDED AT...  
WDHA**

Merrimack, NJ  
PD: Tony Peter  
Red Hot Chili Peppers, Tell Me Baby 15  
Gov't Mule, Mr. High & Mighty 7  
Averaged Swenend, Seize The Day 9  
The Black Crowes, P. 23 London O

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### NEW AND ACTIVE

TITLE / LABEL	PLAYS /GAIN	TITLE / LABEL	PLAYS /GAIN
<b>IN THE AIR TONIGHT</b> Nightingale (LAVA)	30/3	<b>CONCRETE JUNGLE</b> Black Label Society (ROADRUNNER/D.A.G.)	22/3
<b>TOTAL STATIONS:</b>	4	<b>TOTAL STATIONS:</b>	7
<b>CALL ME WHEN YOU'RE SOBER</b> Evanescence (WIND-UP)	25/25	<b>INVINCIBLE</b> Crossfade (FIC/COLUMBIA)	22/2
<b>TOTAL STATIONS:</b>	4	<b>TOTAL STATIONS:</b>	4
<b>THE REINCARNATION OF BENJAMIN BREEG</b> Broadcast Benjamin HOLLYWOOD (SANCTUARY)	24/8	<b>REVOLUTION</b> The Dark Trucks Band (COLUMBIA)	20/1
<b>TOTAL STATIONS:</b>	2	<b>TOTAL STATIONS:</b>	3
<b>TO BE LOVED</b> Papa Roach (E. TONAL/GEFFEN)	18/15	<b>WHEN YOU WERE YOUNG</b> The Killers (ISLAND/D.A.G.)	18/11
<b>TOTAL STATIONS:</b>	2	<b>TOTAL STATIONS:</b>	5

### MOST INCREASED PLAYS

<b>+73</b>	<b>HEROES</b> Shreddown (Atlantic) WKRC -17, WOLM -14, KCAL -11, WKLY -8, KSHE -4, WDHA -3, KJZZ -3, WAQX -3, WROV -3, KTUX -2
<b>+42</b>	<b>NEXT 2 YOU</b> BUCKCHERRY (Evan Sevsn/American) KSHE -18, WKLY -8, WCR -6, WDHA -6, WKLC -5, WRDZ -3, KSHE -2, WDHA -2, WKRC -1, WKLY -1
<b>+35</b>	<b>THE DIARY OF JANE</b> Broadcast Benjamin (Hollywood) WKLC -5, WKRC -4, KJZZ -4, WOLM -4, WAQX -4, WRDZ -3, KSHE -2, WDHA -2, WKRC -1, WKLY -1
<b>+33</b>	<b>LIPS OF AN ANGEL</b> Hinder (Universal Republic) WOLM -16, WROT -7, WKRC -6, WCR -4, WNEC -3, WOPX -1, WKLC -1, WROV -1
<b>+33</b>	<b>LAND OF CONFUSION</b> Disorbed (Rapine) WOLM -18, WKLC -8, WROV -4, WKRC -4, WDHA -4, WNEC -3, WAQX -2, WKLY -2, WROT -2, WOPX -1

### RECURRENTS

TITLE ARTIST / IMPRINT / PROMOTION LABEL	PLAYS TW	LW	TITLE ARTIST / IMPRINT / PROMOTION LABEL	PLAYS TW	LW
<b>SPEAK</b> GOODMACK (UNIVERSAL REPUBLIC)	154	163	<b>SWEET EMOTION</b> AEROSMITH (COLUMBIA)	139	146
<b>ANOTHER BRICK IN THE WALL (PART II)</b> PINK FLOYD (COLUMBIA)	142	128	<b>SWEET CHILD OF MINE</b> GUNS N' ROSES (Geffen/WINTERSCOPE)	136	136
<b>SWEET HOME ALABAMA</b> LYNRYD SKYRD (CASCADIA)	142	134	<b>PARANOID</b> BLACK SABBATH (WARNER BROS.)	135	128
<b>TOM SAWYER</b> RUSH (MERCURY/D.A.G.)	142	135	<b>DREAM ON</b> AEROSMITH (COLUMBIA)	132	134
<b>RIGHT HERE</b> STAND (ATLANTIC)	139	141	<b>BACK IN BLACK</b> AC/DC (ATLANTIC)	130	116

### HERITAGE ROCK PANEL - 31 STATIONS

Akron, Ohio	WONE	Greensboro, N.C.	WVBZ	Omaha, Neb.	KEZO	St. Louis	KSHE
Albuquerque, N.M.	KZRR	Lexington, Ky.	WKQP	Philadelphia	WMMR	San Bernardino, Calif.	KCAL
Allentown, Pa.	WZZO	Los Angeles	KLOS	Phoenix	KDKB	Shreveport, La.	KTUX
Charleston, W. Va.	WKLC	Manchester, N.H.	WGIR	Pittsburgh	WDVE	Syracuse, N.Y.	WAQX
Chicago	WLUP	Montgomery, Ala.	WXFX	Providence, R.I.	WRKZ	Toledo, Ohio	WIOT
Columbus, Ga.	WVRK	Morristown, N.J.	WDHA	Tulsa, Okla.	WHJY	Tulsa, Okla.	KMOD
Columbus, Ohio	WLWQ	New York	WAXQ	Raleigh, N.C.	WBBB	Youngstown, Ohio	WNCD
Dayton, Ohio	WTUE	Norfolk, Va.	WXMM	Roanoke, Va.	WROV		

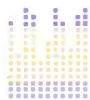


# THE INDUSTRY STANDARD FOR MUSIC MONITORING



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# TRIPLE A



WXPN launches new brand and a Web portal

## Growing Exponentially

John Schoenberger

[JSchoenberger@RadioandRecords.com](mailto:JSchoenberger@RadioandRecords.com)

noncommercial triple A WXPN/Philadelphia is knee-deep in radio's on-demand waters, offering a diverse menu of programming that can be streamed or downloaded by the trendsetting station's growing global audience. The member-supported outlet recently launched an ambitious, separately branded, media-rich initiative called XPNontentialMusicOnDemand.com.

The purpose: Give music lovers a new Web portal to access the station's expanding offerings, which now include a Web stream of Y100Rocks.com, the Internet-only station that rose from the ashes of defunct Philly alternative WPLY (Y100).

"Initially we were thinking of this as mainly being a service for WXPN listeners and how it could satisfy their expectation from us," assistant GM for programming Bruce Warren says. "But pretty soon we began to see it on a much broader scale that could reach all kinds of people on a national and even international level."

To date, the site offers three audio feeds: the station's primary signal stream; a stream of Y100Rocks; and XPNontentialRadio, a new stream described as "a unique mix of emerging and heritage contemporary musicians [with] an eclectic blend of blues, rock, world, folk and alternative country."

Warren says the portal will expand to present all the station's content in one bucket, including archived recordings of its nationally syndicated daily "World Cafe" program; recordings of in-studio artist performances and live concert recordings; the past two weeks of WXPN specialty shows; and a new triple A HD2 channel the station is developing for NPR.

All the content will be available via streaming; much of it will also be downloadable.

Although WXPN initially plans to make the content available for free, it ultimately plans to draw on underwriting fees and financial support from listeners—the NPR business model.

Calling the bold initiative "a significant strategic investment," Warren says the station is diverting surplus funds with a goal of making the operation self-liquidating by its third year. "We recognize this is the future and we feel we have enough elements in place to make a real go of it."

How the Y100 brand joined the XPN family is a story unto itself. After Radio

58



▶ THE INDIGO GIRLS

WEEK ENDING AUGUST 6, 2005		TRIPLE A INDICATOR			PLAYS	
WEEK	LAST WEEK	TITLE ARTIST	IMPRINT / PROMOTION LABEL	TW	W+	
1	7	SAVING GRACE TOM PETTY	AMERICAN WARRIOR BROS.	871	+10	
2	6	WAITING ON THE WORLD TO CHANGE JOHN MAYER	COLUMBIA	772	+59	
3	9	CRASHY CHARLIS BARKLEY	DOWNTOWN ATLANTIC	645	-26	
4	13	DIAMONDS LOS LONELY BOYS	EPIC	586	-99	
5	11	IS IT ANY WONDER? KEANE	INTERSCOPE	569	+3	
6	4	GET IT LIKE YOU LIKE IT BEN HARPER	VIRGIN	538	+25	
7	13	PUT YOUR RECORDS ON CORINNE BAILEY RAE	CAPITOL	490	-28	
8	6	LOVE IS MY RELIGION BRICKYARDLEY	TOUGH COUG WORLDWIDE	477	+22	
9	10	REMAIN SILENT KE\$HA	EPIC/ONE HAYWARD BROS.	439	-19	
10	8	LEARNING THE HARD WAY ON BLOSSOMS	HYBRID	430	+21	
11	8	DIFFIDENT WHEN IT COMES TO YOU BRUCE COCKBURN	ROUNDER	414	+12	
12	5	I KNOW I'M NOT ALONE MICHAEL FRANTI & SPEARHEAD	ANTI/EMPIRE	401	+33	
13	3	EASY BARENAKED LADIES	NETTWERK	371	-47	
14	18	ONE MAN WRECKING MACHINE CUSTER	REPRISE	363	-53	
15	2	PULL ME UP SHAWN COLVIN	NONESUCH/REPRISE	352	+78	
16	19	NOW WE OPERATE GOMEZ	ATO	324	-21	
17	15	MOVE BY YOURSELF DONOVAN FRANKENHETTER	LOST HIGHWAY	323	-24	
18	20	HOW TO SAVE A LIFE FRAY	EPIC	315	+13	
19	2	THREE MORE DAYS DAY LAMONTAGNE	REARVIEW	311	+60	
20	17	BAH CALIFORNIA RED HOT CHILI PEPPERS	WARNER BROS.	306	-68	
21	3	HOT COCKLES C. LOVE	BRISQ/RE	296	+21	
22	4	STAND UP AND BE STRONG SOUL ASYLUM	COLUMBIA/LEGACY	292	-1	
23	13	GUTTERBORN PAUL SIMON	WARNER BROS.	289	-55	
24	16	THIS IS US MARK KNOPFLER WENDY LOU HARRIS	WARNER BROS.	275	-67	
25	4	ONE LAST TIME EDE BROWNE & BOB WENHAM	CONCORD	269	-17	
26	8	MIRACLE FOOTFIGHTERS	REARVIEW	263	-12	
27	7	CRASHING CARBS SHOW PATROL	AMANTHROSCOPE	252	+25	
28	NEW	HOLDING ME DOWN TONY LIGHTMAN	LAVA/ATLANTIC	242	+17	
29	NEW	I WILL FOLLOW YOU INTO THE DARK DEATH CAB FOR CUTIE	ATLANTIC	242	+34	
30	NEW	LITTLE PERSONALS THE INDIGO GIRLS	HOLLYWOOD	239	+106	

FOR WEEK ENDING AUGUST 6, 2005



**"We recognize this is the future and we feel we have enough elements in place to make a real go of it."**

—Bruce Warren

One flipped WPLY almost two years ago, former WPLY programmer Jim McGuinn kept the brand alive as an online station. Shortly afterward, he pitched WXPN about programming an HD side channel.

When drawing the blueprint for XPNontentialMusic, GM Roger LaMay and Warren agreed that adding Y100Rocks would make their fledgling portal more robust. "But for it to really work from all the angles, we felt there had to be an on-air component to this," Warren says. Beginning Aug. 30, McGuinn will host a Y-Rock show three nights a week on WXPN for a total of 10 hours.

"Concurrent with using new media to find ways to reach a potential new audience, we are also in the midst of trying ways to somehow reach a somewhat younger audience with the radio station," Warren continues.

LaMay says expanded on-demand programming is consistent with WXPN's mission of "supporting good music and the artists who make it. If we can become a national and even international destination that can help promote and support great music, we will all get profound satisfaction from that."

▶ Triple A flocks to Boulder, Colo.: See photos, page 17.

# JUDITH OWEN HERE

GOING FOR ADDS ON AUGUST 14TH

Judith Owen's new CD on Courgette Records, **HERE** featuring 8 new Owen originals and two sparkling covers, in stores August 8th.

The title track and first single "HERE" including music video directed by Jamie Lee Curtis going for adds August 14th. With this "you'll be so glad you listened" triple A hit!

Judith Owen is performing at R&R Convention • Dallas Sept. 21st 10-15 a.m. Mark Your Calendars Now!



# TRIPLE A

▶ RAY LAMONTAGNE  
Multi-platinum, Grammy Award  
recipient August 6-12, 2006



# R&R

AMERICAN  
RADIO  
HISTORY

WEEK	LAST WEEK	TITLE / ARTIST	NIELSEN BOS CERTIFICATIONS / IMPRINT / PROMOTION LABEL	PLAYS TW	WEEKS ON CHART	AUDIENCE MILLIONS	RANK
1	7	WAITING ON THE WORLD TO CHANGE / JOHANNY MAR	NO. 1 (2 WKS) / AWARER/COLUMBIA	433	+4	2.519	1
2	7	SAVING GRACE / TOM PETTY	AMERICAN/WARNER BROS.	414	-12	2.079	3
3	11	CRAZY / CANALS BARILEY	!! DOWNTOWN/LAVA	398	+4	2.080	2
4	10	IS IT ANY WONDER? / KEANE	INTERSCOPE	354	+18	1.709	5
5	22	SUDDENLY I SEE IT / TUNSTALL	!! RELENTLESS/VIRGIN	286	-16	1.792	4
6	9	HOW TO SAVE A LIFE / THE FRAY	MOST INCREASED PLAYS / EPIC	275	+47	1.289	6
7	16	STEADY, AS SHE GOES / THE RACONTEURS	THIRD MANN/2	235	-4	1.036	9
10	14	HOW WE OPERATE / GONZALEZ	ATO	228	+3	0.853	13
6	15	DIAMONDS / LOS LONELY BOYS	ONE HAVEN/OLIVE	216	-35	0.836	15
13	3	GET IT LIKE YOU LIKE IT / BEN HARPER	VIRGIN	210	+24	0.859	12
11	6	PUT YOUR RECORDS ON / CORINNE BAILEY RAE	CAPTROL	209	-10	0.958	11
13	3	CHASING CARS / SHON PATROL	POLYDOR/604/WARNER BROS.	195	-14	0.846	14
14	22	NOTHING LEFT TO LOSE / MATT KEENE	AWARER/COLUMBIA	176	-20	1.009	10
6	19	ONE MAN WRECKING MACHINE / GUSTER	REPRISE	170	-59	0.711	17
19	30	UPSIDE DOWN / JACK JOHNSON	BOUSPIRE/UNIVERSAL REPUBLIC	166	+7	1.111	7
15	18	DAMN CALIFORNIA / RED HOT CHILI PEPPERS	!! WARNER BROS.	160	-18	1.052	8
20	2	MOVE BY YOURSELF / DONAVON FRANKLIN/REPRISE	LOST HIGHWAY	158	+9	0.472	26
12	15	THIS IS US / MAJID MANKPELL AND EMILY LOU HARRIS	NONE/SUCH/WARNER BROS.	145	-51	0.604	21
17	19	EASY BARENAKED LADIES / DESPERATIONWAX/TWENTY	AIRPOWER	139	+27	0.650	19
17	19	LOVE IS MY RELIGION / ZIGGY MARLEY	TUFF CONG.	138	+12	0.531	24
17	19	THE HANDEST PART / COLDFLAY	CAPTROL	136	+18	0.804	16
17	19	FILL ME UP / SHAWN COLVIN	!! NINE/SUCH/REPRISE	132	+29	0.688	18
17	19	LET ME GO / SOPHIA MITCHELL	HEAR/VOLQUI	126	-2	0.539	23
17	19	LEARNING THE HARD WAY / CARLE OSSON	HYBRID	121	+6	0.441	29
17	19	STAND UP AND BE STRONG / SOUL ASYLUM	LEGACY	115	-12	0.285	-
17	19	KING WITHOUT A CASTLE / CHRIS STILLS	WICKED GAME/REPRISE	115	-37	0.468	27
17	19	PARALYZED / ROCK HILLS FID	FEARLESS/REPRISE	103	+7	0.434	-
17	19	LITTLE PERENNIALS / INDIGO GIRLS	HOLLYWOOD	97	+31	0.390	-
17	19	DON'T WAIT / DASHBOARDS/CONFESSIONAL	VAGANT/INTERSCOPE	97	+5	0.249	-

## MOST ADDED

TITLE / LABEL	NEW STATIONS
<b>TIME ZONES</b> Widespread Panic Widespread/SANCTUARY WNCS, WTTT	2
<b>WORK IT OUT!</b> Jesse's 5 Feet, Dave Matthews Band INTERSCOPE Sirius Spectrum, WOOD	2
<b>GOLDEN DAYS</b> The Diamonds 2020/OUNDER Sirius Spectrum, WNCS	2
<b>LITTLE PERENNIALS</b> Indigo Girls HOLLYWOOD KGSR, WTTT	2
<b>BACK TOGETHER</b> Citrus Cops RCAR/RG WNCS, WRMR	2
<b>SHOUT OUT LOUD</b> Amen Ray BLUE NOTE Sirius Spectrum	1
<b>PUT YOUR MONEY WHERE YOUR MOUTH IS</b> Jai ATLANTIC WOOD	1
<b>ANALOG GIRL</b> Gay Clark DUAL TONE KGSR	1
<b>THREE MORE DAYS</b> Ray Lamontagne RCAR/RG KGSR	1

**ADDED AT...**  
**WTTT**  
Indianapolis, IN  
Pdx (Bad Hertz)  
Mid-Laura Duncan  
Widespread Panic, Time Zones, 18  
Indigo Girls, Little Perennials, 3

www.RadioandRecords.com

## NEW AND ACTIVE

TITLE / LABEL	PLAYS / GRAM	TITLE / LABEL	PLAYS / GRAM
<b>WHEN YOU WERE YOUNG</b> The Killers (ISLAND/JUMJ)	54/79	<b>TIME ZONES</b> Widespread Panic (WIDESPREAD/SANCTUARY)	74/24
<b>TOTAL STATIONS:</b>	6	<b>TOTAL STATIONS:</b>	9
<b>COLORFUL</b> Rocco Deluca And The Burden (BOWWORKS)	93/8	<b>I WISH I WAS A PUNK ROCKER (WITH FLOWERS IN MY HAIR)</b> Small Town (COLUMBIA)	72/19
<b>TOTAL STATIONS:</b>	10	<b>TOTAL STATIONS:</b>	7
<b>THE RIOCLE</b> Pho For Fighting (AWARER/COLUMBIA)	91/16	<b>TELL ME BABY</b> Red Hot Chili Peppers (WARNER BROS.)	71/23
<b>TOTAL STATIONS:</b>	6	<b>TOTAL STATIONS:</b>	8
<b>GOD'S GONNA CUT YOU DOWN</b> Johnny Cash (AMERICAN OST/HIGHWAY)	81/4	<b>I KNOW I'M NOT ALONE</b> Robert Francis And Spearhead (ANTI-CRIT/ANTI)	70/13
<b>TOTAL STATIONS:</b>	9	<b>TOTAL STATIONS:</b>	9
<b>FOR US</b> Pete Yorn (RED INC)	77/24	<b>I WILL FOLLOW YOU INTO THE DARK</b> Death Cab For Cutie (ATLANTIC)	70/4
<b>TOTAL STATIONS:</b>	12	<b>TOTAL STATIONS:</b>	10

## MOST INCREASED PLAYS

+47  
+33  
+31  
+29  
+28

**HOW TO SAVE A LIFE**  
The Fray (Epic)  
WCCO-16, WDRY-14, KTZZ-2, WDCB-4, KPRR-4,  
KFGO-3, WRMR-3, WGSV-2, WQOW-1, WMBM-1

**TWO LIGHTS IN THE  
NIGHTTIME (LIVE)**  
Bonnie Raitt Featuring Ben Harper (Capitol)  
KPRR-13, KGSR-5, WMBM-4, WDRY-3, WCCO-2,  
WGSV-2, WFTT-1, WDRY-1, WTTT-1

**LITTLE PERENNIALS**  
Indigo Girls (Hollywood)  
KTZZ-10, WMLT-8, WNCS-8, SFP-1, KBCD-3,  
KGSR-3, WTTT-1, KFGO-1

**FILL ME UP**  
Shawn Colvin (None/Such/Reprise)  
WNCS-7, WMLT-6, KBCD-5, KTZZ-4, WMBM-4,  
WRMR-2, KFGO-2, ...

**LEARN TO FLY**  
Carlini Leaf (Constant by/Vanguard)  
WNCS-10, WMLT-10, KPRR-2, WGSV-2, WTTT-2,  
WDCB-1, KMMT-1, ...

## RECURRENTS

TITLE / ARTIST / IMPRINT / PROMOTION LABEL	PLAYS TW	LW	TITLE / ARTIST / IMPRINT / PROMOTION LABEL	PLAYS TW	LW
<b>OVER MY HEAD (CABLE CAR)</b> THE FRAY (EPIC)	159	180	<b>SOUL MEETS BODY</b> DEATH CAB FOR CUTIE (ATLANTIC)	97	94
<b>BLACK HORSE &amp; THE CHERRY TREE</b> KT TUNSTALL (RELENTLESS/VIRGIN)	138	133	<b>BETTER WAY</b> BEN HARPER (VIRGIN)	89	95
<b>SPEED OF SOUND</b> COLDFLAY (CAPITOL)	104	98	<b>BOSTON</b> AUGUSTAH (EPIC)	84	106
<b>STAY WITH YOU</b> COO COO DOLLS (WARNER BROS.)	103	133	<b>CROOKED TEETH</b> DEATH CAB FOR CUTIE (ATLANTIC)	81	87
<b>TALK</b> COLDFLAY (CAPITOL)	99	106	<b>OUTRAGEOUS</b> PAUL SIMON (WARNER BROS.)	70	89

22 Triple A stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. Indicator chart comprised of 56 reporters. © 2006 VNU Business Media, Inc. All rights reserved. See legend in charts section for rules and symbol explanations.



# JONNY LANG

## "Anything's Possible"

Going for adds now.  
Couldn't Wait: WXPB, WXRW, XM Café  
Touring All Fall

Written and Produced by Steve Rabinoff  
Produced and Directed by Ian Harris  
Mixed by Fred Shoben  
Management: Ross Schilling for Vector





# “Atrévete-Te” CALLE 13

“Residente Calle 13 is an amazing artist! His ability to strike a common chord with the public is reminiscent of Eminem, and his lyrical prowess is undeniable. Calle 13 will be around for a very long time as he is the future of the Latin hop hop and reggaetón.”

–JOSH VILLA  
Program Director  
Club 95 “Latino Vibe” (KVIB-FM)

“There are few songs that can remain true to their core sound and still have crossover appeal like Atrévete-Te; in this case it’s reggaetón with a little cumbia flavor. Residente’s pop culture references really make it accessible to all kinds of audiences too.”

–JERRY PULLÉS  
Assistant PD/MD  
Latino 96.3 KXOL-FM



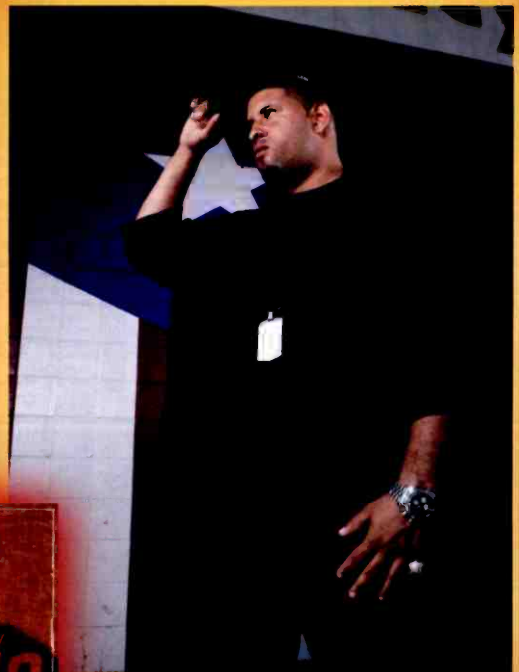
# “Chévere” VOLTIO

“Voltio is a refreshing change to the ever-steady, non-changing sound of the reggaetón movement. He has mass appeal and it has shown in the number of hip hop artists that have collaborated with him.”

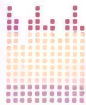
–JOSH VILLA  
Program Director  
Club 95 “Latino Vibe” (KVIB-FM)

“If you’re a station playing any combination of reggaetón & hip hop, “Chévere” is a great song to bridge the gap between languages and sounds. It has English & Spanish lyrics, and the beat seamlessly switches back and forth between reggaetón and a crunk sounding hip hop beat.”

–JERRY PULLÉS  
Assistant PD/MD  
Latino 96.3 KXOL-FM



SONY & BMG  
MUSIC ENTERTAINMENT



# LATIN



Supply hasn't caught up with demand

## Air Talent Wanted

Jackie Madrigal

JMadrigal@RadioandRecords.com

There is a shortage of new on-air talent at Latin radio, especially in large markets. Morning shows, in particular, are suffering. Only a few of them and their personalities are known across the country, including Eddie "Piolin" Sotelo at Univision's KSCA/Los Angeles, Renán Alencázar Coello ("El Cucuy") at Spanish Broadcasting System's KLAX/Los Angeles and Luis Jiménez & Moonshadow at SBS' WSKQ/New York.

What exactly is the problem and who's to blame? "There are plenty of great air personalities for Spanish-language radio, but there is a lack of morning show talent," Bustos Media VP of programming Juan González says.

"The problem lies on both sides: talent and radio companies. All DJs want to make the big bucks by hosting the morning show, but they aren't willing to do the work and prep to do it successfully. The radio companies want major talent, but they aren't willing to develop it.

"We, as radio programmers, can't create talent; we have to develop it. Broadcasters are looking for the easy way out and trying to pick up somebody else's talent instead of developing their own."

Jesse Portillo, PD at SBS' KRZZ/San Francisco, says, "There is a lot of demand and not a lot of talent available. I compare it to the music world and artists: There are a lot of talented new artists who aren't given a shot because the established talent is there and there aren't opportunities for the new kids."

So why aren't stations giving opportunities to newcomers or developing superstars themselves?

Portillo says, "I do have shows where I have given new air personalities opportunities."

He adds, "If talents are developed in smaller markets they are prepared when the opportunity arrives in a large market, and there's always a need for good air talent in the larger markets."

"Another problem is that there are a lot of really good air personalities who don't have documents to work in this country. I've seen that many times."

González has other ideas for how to fix the problem. "I believe the way to solve this is by giving DJs who are willing to put in the hours and prep work the opportunity to develop their skills," he says.

"The biggest problem I hear is that there aren't many programmers taking the time to do aircheck sessions, to coach and push air personalities to grow."

Any advice for those who want a career in radio? "First of all, they have to really want to do it," Portillo says. "Then they have to understand that once they are in radio, they become leaders in their community, and community leaders serve and are not lazy."

"I'd tell them to learn English, to continually evolve and prepare themselves, and to start in a small market to get the necessary experience so that when an opportunity in a large market like Los Angeles comes around, they are ready. That's the key."



Juan González

THERE'S MUCH MORE @ [www.RadioandRecords.com](http://www.RadioandRecords.com)

# LATIN

RWS WEEK	LAST WEEK	WEEKS ON CHART	LATIN SONGS		NIELSEN BDS CERTIFICATIONS (M/PRINT / PROMOTION LABEL)	AUDIENCE (IN MILLIONS) TW	PLAYS TW	RANK	
			TITLE ARTIST	NO. (3 WKS)					
1	1	3	<b>LABIOS COMPARTIDOS</b> MENA	NO. 1 (3 WKS)	WARNERLATINA	10,052	-2.04	1390	3
2	3	20	<b>HIPS DON'T LIE</b> SHARON FEATURING MYCLEE JEAN		EPIC/SONY BMG NORTE	15,881	+0.209	1446	1
3	22	2	<b>DOWN</b> BAGIM & KEN-Y		PRIMA/UNIVERSAL LATINO	15,706	+0.800	1275	4
4	5	15	<b>ANGELITO</b> DON OMAR		VYMCHESTE	14,475	-0.066	1212	5
5	4	19	<b>CALLA</b> TITTO, BAMBINO		EMI TELEVISION	14,392	-0.116	938	14
6	6	10	<b>MAS ALLA DEL SOL</b> JOHN SEBASTIAN		MUSART/BAI BDA	13,270	+1.435	1417	2
7	11	8	<b>ESTOY CON EL Y PRENSO EN TI</b> JANIS	<b>MOST INCREASED AUDIENCE</b>	UNIVISION	12,648	+3.331	993	12
8	9	8	<b>LA BOTELLA</b> MACH & DADDY		UNIVERSAL LATINO	11,676	-0.886	1022	10
9	7	8	<b>NO, NO, NO</b> THALIA FEATURING ANTHONY "TROMBO" SANTOS		EMI TELEVISION	11,642	-0.385	923	15
10	8	27	<b>ALIAO DEL TIEMPO</b> MARIANO BARRERA		THREE SOUND	11,083	+0.160	1068	9
11	13	8	<b>PAM PAM</b> WOSH & YANDEL		MACHETE	9,831	+1.453	645	26
12	10	10	<b>DIGANLE</b> COLANTONIO PRIMAVERA		FONOVISA	9,529	-0.628	1174	6
13	24	9	<b>TE COMPROMO</b> ISLEO		UNIVISION	9,406	+1.907	1121	8
14	30	4	<b>DE RODILLAS TE PIDO</b> ALEGRES DE LA SIERRA		VYVA/UNIVERSAL LATINO	9,406	+2.381	1145	7
15	14	7	<b>A TI</b> RICARDO ARJONA		SONY BMG NORTE	8,653	-0.203	675	24
16	18	3	<b>TENGO UN AMOR</b> TOBY LOVE FEATURING BAGIM & KEN-Y		SONY BMG NORTE	8,650	-0.763	597	30
17	13	4	<b>(WHEN YOU GONNA) GIVE IT UP TO ME</b> SEAN PAUL FEATURING KATYNA COLE		VP/ATLANTIC	8,594	-0.010	451	50
18	16	27	<b>MACHUCANDO</b> DADDY Yankee		EL CARTEL/INTERSCOPE	8,552	-0.298	608	29
19	21	10	<b>PAYASO LOCO</b> PATRICIA LAU		DISA	8,134	-0.520	1010	11
20	12	30	<b>UN RESO</b> AVENTURA		PREMIUM LATIN	7,996	-0.637	587	32
21	17	18	<b>VOLVERTE A AMAR</b> ALEXANDRA GLENN		SONY BMG NORTE	7,918	-0.325	733	21
22	26	18	<b>COMO DUELE (BARRERA DE AMOR)</b> NOLIA		EMI TELEVISION	7,738	-0.277	546	38
23	32	3	<b>SALIO EL SOL</b> DON OMAR		VYMCHESTE	7,605	-0.792	530	41
24	37	5	<b>LAS NOCHES SON TRISTES</b> NOREEA FEATURING ANGEL & KARIZ & DYVINO		LA CALLE/UNIVISION	7,367	+1.204	383	-
25	19	6	<b>MARIPOSAS</b> DIAMANTOS VERDES		UNIVERSAL LATINO	7,194	-0.549	492	48
26	20	7	<b>CHA CHA</b> CHELO		SONY BMG NORTE	7,063	-0.664	422	-
27	31	8	<b>DETALLES</b> YANIS		WARNERLATINA	7,053	-0.203	270	-
28	23	13	<b>ALGUIEN TE VA A HACER LLORAR</b> INTOXICABLE		EMI TELEVISION	6,842	-0.685	999	13
29	28	11	<b>ME VOY</b> JAJETA VENEGAS		SONY BMG NORTE	6,803	-0.779	868	16
30	34	3	<b>FLOW NATURAL</b> TITTO, BAMBINO FEATURING BEYNE MAN & BIES		EMI TELEVISION	6,791	-0.476	543	39
31	27	15	<b>NUUESTRO AMOR DE HA VUELTO AVER</b> VECTOR MANUELLE FEATURING YURIDIA		SONY BMG NORTE	6,600	-0.689	415	-
32	33	6	<b>CHEVERE</b> VOLTO FEATURING KETCH		WHITE LOUPE/SONY BMG NORTE	6,176	-0.444	387	-
33	22	9	<b>BETE CORAZON</b> BIE		EMI TELEVISION	6,025	-1.691	827	19
34	46	5	<b>ME MATAS</b> BAGIM & KEN-Y		PRIMA/UNIVERSAL LATINO	6,007	-0.502	337	-
35	38	6	<b>NO QUIERE NOVIO</b> HELO FEATURING TEOCAL DEJON		FLOW/UNIVERSAL LATINO	5,937	-0.025	297	-
36	23	14	<b>MI ME HE GAO YO</b> VECTOR "EL FATHER" BAMBINO FEAT. EL PRESIDENTE		ROX-LA FAMILIA/EMI MANDO	5,928	-1.952	414	-
37	50	2	<b>POR TI</b> BELANDIA		UNIVERSAL LATINO	5,825	-0.751	561	34
38	41	11	<b>NO ES UNA NOVELA</b> MORONY & ALEXANDRA		JUN	5,795	-0.139	434	-
39	45	13	<b>VOY A LLORAR POR TI</b> LOS RELEIDOS DEL NORTE		FONOVISA	5,739	-0.217	867	17
40	49	2	<b>REENCUENTRO</b> BANDA PEQUEÑOS MUSICAL		FONOVISA	5,727	-0.681	515	44

## LATIN RHYTHM PANEL - 13 STATIONS

Chicago	WVIV	Los Angeles	KXOL
Dallas	KFZO	Miami	WMGE
	KZZA	New York	WCAA
Denver	KMGG	San Francisco	KVVZ
Ft. Myers, Fla.	WTLQ	San Juan, P.R.	WODA
Fresno, Calif.	KLLE		WVOZ
Houston	KL0L		

FOR WEEK ENDING AUGUST 6, 2006

AUGUST 11, 2006

# REGIONAL MEXICAN

► BANDA PEQUEÑOS  
MUSICAL SCORES ITS  
FIRST TOP 10 HIT ON THE  
REGIONAL MEXICAN  
CHART



# R&R

POWERED BY Nielsen

WEEKS ON CHART	TITLE ARTIST	WKS. 1 (6 WKS)	NIELSEN BOS CERTIFICATIONS REPORT / PROMOTION LABEL	AUDIENCE (IN MILLIONS) TW	Wk. -/+	PLAYS TW	RANK
1	<b>MAS ALLA DEL SOL</b> JOAN SEBASTIAN	1	MUSART/AMBA	11.040	+0.133	1355	1
2	<b>TE COMPRO</b> DUELO	6	UNIVISION	9.406	+1.907	1121	4
3	<b>ME GANALE</b> CON MARTO FOMALVERA	12	FONOVISA	9.357	-0.589	1158	2
4	<b>DE RODILLAS TE PIDO</b> ALEGRES DE LA SIERRA	7	VIVA/UNIVERSAL LATINO	9.252	+2.391	1121	3
5	<b>ALIADO DEL TIEMPO</b> MARIANO BARRA	28	THREE SOUND	8.844	-0.100	961	6
6	<b>PAYASO LOCO</b> PATRIKALLO	19	DISA	8.060	-0.446	998	5
7	<b>ALGUIEN TE VA A HACER LLORAR</b> INTOCABLE	14	EMI TELEVISION	6.685	-0.842	944	7
8	<b>VOY A LLORAR POR TI</b> LOS MELTRES DEL NORTE	9	FONOVISA	5.739	-0.216	866	8
9	<b>BIENCLIENTERO</b> BANDA PEQUEÑOS MUSICAL	12	FONOVISA	5.727	-0.681	515	19
10	<b>DONDE ESTAS?</b> ALACRANES MUSICAL	6	UNIVISION	5.706	+0.056	848	9
11	<b>ADIOS A MI AMANTE</b> GRUPO MONTES DE DURANGO	13	DISA	5.174	+0.401	524	18
12	<b>DETRAS DE LA PUERTA</b> EL CHAPO DE SAN JUAN	14	DISA	4.932	-0.271	637	13
13	<b>TE QUIERO ASI</b> VAL ENTRI EL CALDE	21	UNIVERSAL LATINO	4.640	+0.964	506	20
14	<b>FUE BIEN TIRA</b> LOS MELTRES DEL NORTE	15	UNIVISION	4.639	-0.350	729	10
15	<b>QUE LASTIMA</b> ALFREDO RAMIREZ / CORRAL	21	UNIDOS/DISA	4.587	-0.965	548	17
16	<b>CUANDO SE FUE</b> LOS HOROS COPOS DE DURANGO	17	DISA	4.174	-0.051	595	14
17	<b>DE CONTRABANDO</b> EMBI PIVISA	30	FONOVISA	4.043	-0.136	449	25
18	<b>SE QUE TRIUNFARE</b> VARIOUS ARTISTS		FONOVISA	3.971	+3.971	186	-
19	<b>ME QUEDAN TODAS</b> VICENTE FERNANDEZ	20	SONY BMG NORTE	3.546	-0.376	463	23
20	<b>PIROCAPIRO</b> EL COYOTE Y SU BANDA TERRA SANTA	22	UNIVISION	3.520	-0.181	571	15
21	<b>QUE NO EXISTA NADA</b> ZARDO	16	FONOVISA	3.417	-1.334	557	16
22	<b>NO VAS A CNBER</b> JENNY BIVERA	6	FONOVISA	3.370	-0.899	493	22
23	<b>NEW SIN TI</b> LOS INQUEJOS DEL NORTE	1	EAGLE	3.183	+1.789	367	32
24	<b>INGRATITUD</b> LOS TIGRES DEL NORTE	13	FONOVISA	2.721	-0.572	653	11
25	<b>ANTES DE QUE TE VAYAS</b> MARIO ANTONIO SOLIS	36	FONOVISA	2.683	+0.638	640	12
26	<b>QUISIERA SER UNA LAGRIMA</b> ALFREDO RAMIREZ / CORRAL	25	UNIDOS/DISA	2.672	-0.307	387	30
27	<b>COMO TE LLAMAS PALOMA</b> CARDINAL ES DE NUEVO LEON	25	DISA	2.623	-0.388	407	27
28	<b>AMOR TE AMO</b> TERESA CALA	28	LIBERTY	2.466	-0.141	501	21
29	<b>DONDE ESTES Y CON QUIEN ESTES</b> GRUPO BRYNDIS	34	DISA	2.342	-0.282	320	34
30	<b>MASACHE EN EL CAJONCITO</b> LOS NUEVOS REBELDES	30	DISA	2.294	-0.091	216	-
31	<b>EL TEQUILEÑO</b> LOS ORIGINALS DE SAN JUAN	40	EMI TELEVISION	2.101	+0.400	203	-
32	<b>NECESITO UN AMOR</b> CHELIN ORTIZ	27	SONY BMG NORTE	2.059	-0.408	184	-
33	<b>NEW QUE VUELVA</b> GRUPO MONTES DE DURANGO	1	DISA	2.034	+0.599	404	28
34	<b>ESTOY CON EL Y PENSANDO EN TI</b> MANS	31	UNIVISION	1.906	-0.268	450	24
35	<b>NEW TU NOVIO, TU AMANTE Y TU AMIGO</b> EL MAYO DE LA SIERRA	1	UNIVERSAL LATINO	1.904	+0.963	254	-
36	<b>MIENTRAS VIVA</b> LOS MORROS DEL NORTE	12	DISA	1.895	+0.094	286	36
37	<b>RE-ENTR MIENTRAS</b> DANA REYES	1	MUSAMEX/UNIVERSAL LATINO	1.872	-0.173	242	-
38	<b>LLUEVE SOBRE MOLIDADO</b> CONTROL	3	UNIVISION	1.856	-0.122	393	31
39	<b>COMO UNA MARIPOSA</b> DANA REYES	18	MUSAMEX/UNIVERSAL LATINO	1.784	-0.267	207	-
40	<b>RE-ENTR AMOR GITANO</b> CIBULLOS	1	MUSART/AMBA	1.779	+0.359	633	26

TITLE ARTIST / LABEL	AUDIENCE GAIN	TITLE ARTIST / LABEL	AUDIENCE GAIN
<b>MEDIAS NEGRAS</b> Los Higuerones (DISA)	1.583/0.354	<b>MI CASA NUEVA</b> Los Inversores de Nuevo Leon (EMI TELEVISION)	1.284/-0.007
<b>TE QUIERO TE AMO</b> Pasado (WARNER LATINA)	1.503/0.042	<b>EL FLECHAZO</b> Los Cantos De Senales (SONY BMG NORTE)	1.214/0.382
<b>SI TU AMOR NO VUELVE</b> La Arrojadora Banda El Limon (DISA)	1.351/0.146	<b>LA TRAMPA</b> Inesperado (PLATINO/FONOVISA)	1.174/0.258
<b>LENA VERDE</b> La Autoridad De La Sierra (DISA)	1.343/0.385	<b>CHA CHA</b> Chelo (SONY BMG NORTE)	1.163/0.202
<b>ALGO MAS</b> Ulises Quintana (SONY BMG NORTE)	1.330/0.198	<b>MUERO</b> Salido (FREDDIE)	1.104/0.124

**MOST INCREASED AUDIENCE**

<p><b>+3.971</b></p>	<p><b>SE QUE TRIUNFARE</b> Various Artists (Fonovisa) BLAX+AAA, BILE+1.351, BILE+0.881, BILE+0.021, BILE+0.055, BILF+0.043, BILF+0.027, BLVO+0.021, BLWH+0.026, BWPY+0.005</p>
<p><b>+2.391</b></p>	<p><b>DE RODILLAS TE PIDO</b> Alejeres De La Sierra (Universal Latin) BILE+0.380, BILE+0.375, BILD+0.276, BISA+0.232, BISO+0.207, BTTA+0.028, BLAX+0.033, BISS+0.028, BILW+0.026, BWPY+0.005</p>
<p><b>+1.907</b></p>	<p><b>TE COMPRO</b> Duelo (Univision) BLTH+0.843, BILE+0.388, BILW+0.318, BILF+0.208, BTTA+0.130, BILD+0.102, BISS+0.037, BILW+0.028, BISA+0.021, BISO+0.021</p>
<p><b>+1.789</b></p>	<p><b>SIN TI</b> Lara Insuperable Dal Norte (Eagle) BLAX+0.265, BILE+0.448, BILW+0.276, BILF+0.026, BTTA+0.026, BILW+0.026, BWPY+0.005, BILW+0.026, BWPY+0.005, BILW+0.026, BWPY+0.005</p>
<p><b>+0.964</b></p>	<p><b>TE QUIERO ASI</b> Valentin Elizalde (Universal Latin) BILE+0.191, BILE+0.188, BLAX+0.143, BLVO+0.042, BILW+0.040, BISS+0.028, BWPY+0.005, BILW+0.026, BWPY+0.005, BILW+0.026, BWPY+0.005</p>

Latin Songs chart comprised of 121 stations (50 regional stations, 26 Latin pop, 12 tropical and 13 Latin rhythm) electronically monitored by Nielsen Broadcast Data Systems 34 hours a day, 7 days a week. © 2006 VNU Business Media, Inc. All rights reserved. See legend to charts in charts section for rules and symbol explanations.

## REGIONAL MEXICAN – 50 STATIONS

Albuquerque, N.M.	KJFA	Corpus Christi, Texas	KLHB	Fresno, Calif.	KLBN	Los Angeles	KBUE	Oxnard, Calif.	KXLM	San Antonio, Texas	KLEY
	KLVO		KSAB		KOND		KLAX	Phoenix	KHOT		KROM
Austin, Texas	KHHL	Dallas	KDXB		KOQO		KLYV	Raleigh, N.C.	WYMY		KSAM
Bakersfield, Calif.	KIWI		KESS	Houston	KEYH-AM		KSCA	Riverside, Calif.	KXSB		KXTN
	KMYX		KZMP		KLTN	McAllen, Texas	KGBT	Sacramento, Calif.	KSTN	San Diego	KLNV
Chicago	WLEY	Denver	KBNO-AM		KQBU		KKPS		KTTA		XHTY
	WJJO		KXPX		KTJM	Monterey, Calif.	KLOK-FM	Salt Lake City	KDUT	San Francisco	KRZZ
Colorado Springs, Colo.	KGDQ	El Paso, Texas	XHNZ	Indianapolis	WEDJ		KRAY				KSOL
				Las Vegas	KISF		KSEA			Tucson, Ariz.	KCMT

# LATIN POP

► PEPE AGUILAR'S  
SE FUE SEEN® 48%  
AUDIENCE GAIN AND  
RE-ENTERS CHART  
AT NO. 26



# R&R

THIS WEEK	LAST WEEK	TITLE ARTIST	NIelsen BCS CERTIFICATIONS IMPRINT / PROMOTION LABEL	AUDIENCE (IN MILLIONS) TW / W	PLAYS TW / W	RANK
1	4	<b>LABIOS COMPARTIDOS</b> NO. 1 (3 WKS)	WARNER LATINA	14,737 -0.136	1005	1
2	16	<b>HIPS DON'T LIE</b> SHAGRA FEATURING WYCLEF JEAN	EPIC/SONY BMG NORTE	9,487 -0.044	807	4
3	1	<b>A TI</b> RICARDO ARIUNA	SONY BMG NORTE	8,521 -0.222	637	6
4	20	<b>VOLVETE A AMAR</b> ALEXANDRO GARRAS	SONY BMG NORTE	7,903 -0.340	732	5
5	25	<b>COMO DUBLE (BARRERA DE AMOR)</b> NOLIA	EMI TELEVISION	7,658 -0.281	520	12
6	9	<b>MARIPOSAS</b> ENANITOS VERDES	UNIVERSAL LATINO	7,194 -0.348	492	13
7	10	<b>NO, NO, NO</b> THALIA FEAT. PEPE AGUILAR, ANTHONY "DOMED" SANTOS	EMI TELEVISION	7,139 -0.878	563	7
8	13	<b>DETALLES</b> YANIR	WARNER LATINA	7,002 -0.169	285	23
9	15	<b>ME VOY</b> ALETA VERGAS	SONY BMG NORTE	6,789 -0.729	865	2
10	10	<b>ESTE CORAZON</b> RIS	EMI TELEVISION	5,983 -1.021	812	3
11	7	<b>POR TI</b> BELANDIA	UNIVERSAL LATINO	5,825 -0.751	960	8
12	15	<b>ESTOY CON EL Y PIENSO EN TI</b> ANNIE	UNIVISION	5,745 -1.526	327	18
13	11	<b>LA BOTELLA</b> MACHO DADDY	UNIVERSAL LATINO	4,427 -1.463	536	9
14	27	<b>QUE ME ALCANCE LA VIDA</b> SIN BANDERA	SONY BMG NORTE	4,359 -0.251	522	11
15	9	<b>DE QUE NOS VALE</b> CISSELL	UNIVERSAL LATINO	4,322 -0.667	181	29
16	24	<b>LO QUE SON LAS COSAS</b> ANNIS	UNIVISION	4,275 -0.045	207	27
17	3	<b>TU PEOR ENEMIGO</b> LA SA ESTACION	SONY BMG NORTE	3,709 -0.508	533	10
18	6	<b>NO SE POR QUE</b> CHRISTIAN	SONY BMG NORTE	3,653 -0.040	342	16
19	4	<b>YODOS ME MIRAN</b> GLORIA TREVI	UNIVISION	3,506 -0.346	273	21
20	12	<b>TE MANDO FLORES</b> FORBECA	EMI TELEVISION	3,496 -0.421	156	37
21	15	<b>NUESTRO AMOR SE HA VUELTO AVER</b> VICTOR MANUEL LE FEATURING YURDIA	SONY BMG NORTE	3,302 -1.196	139	40
22	12	<b>DUBLE</b> JEAN	SONY BMG NORTE	3,288 -0.606	93	-
23	6	<b>CHA CHA</b> CHELO	SONY BMG NORTE	3,182 -0.223	171	34
24	10	<b>DEJATE AMAR</b> RITZCABLE	EMI TELEVISION	2,987 -0.124	274	20
25	5	<b>AHORA QUE NO ESTAS</b> DSE	MELODY/PORNOVA	2,929 -0.150	141	39
26	1	<b>SE FUE</b> PEPE AGUILAR	EMI TELEVISION	2,857 -0.924	340	17
27	6	<b>LEVEMENTE</b> RIS	SONY BMG NORTE	2,732 -0.052	384	15
28	20	<b>MUSICA DE TRAPO</b> LA CREMA DE VAN COGH	SONY BMG NORTE	2,707 -0.404	179	31
29	3	<b>HAY UN AMOR AFUERA</b> JENNIFER	UNIVERSAL LATINO	2,571 -0.573	180	30
30	5	<b>LAS DE LA INTUICION</b> SHAGRA	EPIC/SONY BMG NORTE	2,479 -0.243	145	38
31	8	<b>ANGELITO</b> DOMINAR	VIVACHETE	2,424 -0.359	399	14
32	NEW	<b>ANTES DE QUE TE VAYAS</b> AMARCO ANTONIO SOLIS	FONOVISA	2,417 -0.520	83	-
33	15	<b>NADA</b> RICARDO MONTANER	EMI TELEVISION	2,366 -0.193	81	-
34	2	<b>DULCE LOCURA</b> LA CREMA DE VAN COGH	SONY BMG NORTE	2,295 -0.001	217	26
35	5	<b>ALLADO DEL TIEMPO</b> MARGARITA	THREE SOUND	2,239 -0.259	107	-
36	NEW	<b>MAS ALLA DEL SOL</b> JOHN SEBASTIAN	MUSART/BALBOA	2,230 -1.302	62	-
37	13	<b>INSEPARABLE A TI (ME PONE A RIL)</b> ALEX VILLARREAL	UNIVERSAL LATINO	2,177 -0.498	82	-
38	3	<b>ABANDONO CAMINOS</b> DECO TOWERS FEATURING JUAN LUIS GUERRA	SONY BMG NORTE	2,163 -0.077	170	35
39	NEW	<b>SI TE PERDIERA</b> LUIS MIGUEL	WARNER LATINA	2,145 -0.197	67	-
40	11	<b>PERLANO EN TI</b> FRANQUE J	COLUMBIA/SONY BMG NORTE	2,060 -0.884	234	24

TITLE ARTIST / LABEL	AUDIENCE GAIN	TITLE ARTIST / LABEL	AUDIENCE GAIN
<b>QUE PRECIO</b> Tiempo Marc Anthony (SONY BMG NORTE)	1,918/0.387	<b>SIGO CON ELLA</b> Olimo Bermejo (EMI TELEVISION)	0,912/0.912
TOTAL STATIONS:	4	TOTAL STATIONS:	7
<b>TOOO POR TI</b> La Santa Altona (UNIVERSAL LATINO)	1,639/0.010	<b>NO QUIERE NOVIO</b> Noly Feat. Tego Caldena (FLOW/UNIVERSAL LATINO)	0,823/-0.171
TOTAL STATIONS:	4	TOTAL STATIONS:	7
<b>DE QUE TE VALE</b> Si Senior (VENEZUELA)	1,401/0.273	<b>LA NOCHE</b> Jesús (SUBCOLUMBIAN LATINO)	0,792/-0.022
TOTAL STATIONS:	3	TOTAL STATIONS:	3
<b>(WHEN YOU GONNA) GIVE IT UP TO ME</b> Sean Paul Feat. Keyshia Cole (VP/ATLANTIC)	1,213/-0.304	<b>TENGO UN AMOR</b> Tely Love Feat. Ralphi & Ken-Y (SONY BMG NORTE)	0,775/0.187
TOTAL STATIONS:	2	TOTAL STATIONS:	3
<b>PROMISCUOUS</b> Noly Feat. Tego Caldena (MOSLEY/CEFFHO)	1,010/-0.540	<b>SE ME VA LA VIDA</b> Raymond Castillo Feat. John Eric (RCMA/LA CALLE/UNIVISION)	0,773/0.061
TOTAL STATIONS:	2	TOTAL STATIONS:	4

**MOST INCREASED AUDIENCE**

**+1.526** **ESTOY CON EL Y PIENSO EN TI**  
Annie (Univision)  
WPAT -1.946, RLVE -0.079, RLTN -0.020, WMAK -0.038, KQOK -0.020, KJML -0.020

**+1.302** **MAS ALLA DEL SOL**  
John Sebastian (Musart/Balboa)  
RLVE -1.182, KJML -0.020

**+0.969** **DOWN**  
Ralphie & Ken-Y (Pina/Universal Latino)  
KJML -0.020, KTYC -0.079, KVAH -0.184, KJSE -0.028, KJML -0.020, KTYC -0.079, KJSE -0.028, WMAK -0.028, WMAK -0.028

**+0.924** **SE FUE**  
Pepe Aguilar (EMI Televisión)  
KJSE -0.310, KTYC -0.188, KVAH -0.182, WMAK -0.028, KJML -0.028, KJSE -0.028, RLVE -0.044, WREY -0.022, KJSE -0.028, KJSE -0.028

**+0.912** **SIGO CON ELLA**  
Olimo Bermejo (EMI Televisión)  
WMAK -0.028, WFO -0.028, WMAK -0.028, WMAK -0.028, WMAK -0.028, KQOK -0.028, KJML -0.028

26 Latin pop stations are electronically monitored by Nielsen Broadcast Data Systems 24 hours a day, 7 days a week. © 2006 VNU Business Media, Inc. All rights reserved. See legend to charts on last page of charts section for rules and symbol explanations.

## LATIN POP – 26 STATIONS

Albuquerque, N.M.	KRZY	Fresno, Calif.	KMMM	Miami	WAMR	San Diego	XLTN
Atlanta	WWVA	Houston	KQOK		WRMA	San Juan, P.R.	WFID
Austin, Texas	KXXS	Los Angeles	KLVE	New York	WPAT		WIAC
Bakersfield, Calif.	KPSL		KSSE	Phoenix	KVVA		WIOA
Dallas	KTCY		KWIZ	Sacramento, Calif.	KXSE		WKAQ
Denver	KJMN	McAllen, Texas	KNVO	San Antonio, Texas	KRIO		WXYX
El Paso, Texas	KYSE		XAVO				





## Billboard TOP ALBUMS

WEEKS ON CHART	ARTIST	TITLE	WEEKS ON CHART
1	VARIOUS ARTISTS	Year Of The Dog Again	1
1	KIDZ BOB KIDS	Kidz Bob 10	2
1	STONE SOUR	Come What(ever) May	4
1	LETOYA	LaToya	4
1	YOMI PETTY	Highway Companion	4
1	GNARLS BARKLEY	St. Elsewhere	4
1	FIVE FOR FIGHTING	Two Lights	4
1	PHARELL	In My Mind	4
1	NICKELBACK	All The Right Reasons	4
1	SOUNDTRACK	High School Musical	4
1	RASCAL FLATTS	Me And My Gang	4
1	THE PUBSYCAT BOLLX	PCD	4
1	RIHANNA	A Girl Like Me	4
1	YUNG JOC	New Joc City	4
1	NELLY FURTADO	Loose	4
1	PANIC! AT THE DISCO	A Fever You Cant Sweat Out	4
1	TOXIC CHICKS	Taking The Long Way	4
1	RED HOT CHILI PEPPERS	Stadium Arcadium	4
1	HINDER	Extreme Behavior	4
1	NE-YO	In My Own Words	4
1	TIM MCGRAW	Greatest Hits Vol. 2: Reflected	4
1	THE FRAY	How To Save A Life	4
1	INDIA.ARIE	Testimony: Vol. 1, Life & Relationship	4
1	JOHNNY CASH	American V: A Hundred Highways	4

## VIDEO CHANNELS

MTV	VH1	AOL	YAHOO!
1. Justin Bieber: Teen 2. VH1: The Best of... 3. MTV: The Best of... 4. MTV: The Best of... 5. MTV: The Best of... 6. MTV: The Best of... 7. MTV: The Best of... 8. MTV: The Best of... 9. MTV: The Best of... 10. MTV: The Best of...	1. VH1: The Best of... 2. VH1: The Best of... 3. VH1: The Best of... 4. VH1: The Best of... 5. VH1: The Best of... 6. VH1: The Best of... 7. VH1: The Best of... 8. VH1: The Best of... 9. VH1: The Best of... 10. VH1: The Best of...	1. AOL: The Best of... 2. AOL: The Best of... 3. AOL: The Best of... 4. AOL: The Best of... 5. AOL: The Best of... 6. AOL: The Best of... 7. AOL: The Best of... 8. AOL: The Best of... 9. AOL: The Best of... 10. AOL: The Best of...	1. YAHOO!: The Best of... 2. YAHOO!: The Best of... 3. YAHOO!: The Best of... 4. YAHOO!: The Best of... 5. YAHOO!: The Best of... 6. YAHOO!: The Best of... 7. YAHOO!: The Best of... 8. YAHOO!: The Best of... 9. YAHOO!: The Best of... 10. YAHOO!: The Best of...

## Billboard HOT DIGITAL SONGS

TITLE	ARTIST	WEEKS ON CHART	TITLE	ARTIST	WEEKS ON CHART
LONDON BRIDGE	THE FRAY	1	LIFE IS A HIGHWAY	RASCAL FLATTS	1
CRAZY	SHANE & SHANEY	2	THE RIDDLE	THE FRAY	2
PROMISCUOUS	NELLY FURTADO	3	SOS	RIHANNA	3
DEJA VU	STEVIE NICK	4	BLACK HORSE & THE CHERRY TREE	ET TUZIGRAVE	4
BUTTONS	THE PUBSYCAT BOLLX	5	BACK DAY	KASCHKA POWERS	5
AIN'T NO OTHER MAN	CHRISTINA AGUILERA	6	SEXY LOU	NE-YO	6
A PUBLIC AFFAIR	BOISY	7	I KNOW YOU SEE IT	YOUNG JOC	7
ME & U	CASHIE	8	U AND DAT	THE DIARY OF JANE	8
OVER MY HEAD	CABLE CAR	9	SAVIN' ME	REBECCA MCKENZIE	9
I WRITE SINS NOT TRAGEDIES	PIERCE THE GARDEN	10	ABOUT US	REBECCA MCKENZIE	10
HIPS DON'T LIE	SHANE & SHANEY	11	HATE ME	ALICE COOPER	11
(WHEN YOU COME) GIVE IT UP TO ME	DEAN PARK	12	HOW TO SAVE A LIFE	THE FRAY	12
MOVE ALONG	THE ALL-STAR CAST	13	WAITING ON THE WORLD TO CHANGE	MIKE BAYER	13
IT'S GOIN' DOWN	YOUNG JOC	14	MISS MURDER	AN EVO	14
DAMI CALIFORNIA	RED HOT CHILI PEPPERS	15	ROSEY	CELIA FRAZ	15
SHOULDER LEAN	YOUNG JOC	16	UNWRITTEN	REBECCA MCKENZIE	16
UNFAITHFUL	ALICE COOPER	17	LEAVES OF AN ANGEL	ALICE COOPER	17
INVISIBLE	ALICE COOPER	18	WHAT HURTS THE MOST	RASCAL FLATTS	18
FAR AWAY	THE ALL-STAR CAST	19	MADAMAMINSURE	TAKES BACK BROTHERS	19
CHASING CARS	YOUNG JOC	20	TEMPERATURE	REBECCA MCKENZIE	20
STARS ARE BLIND	PIERCE THE GARDEN	21	HUSTLIN' (REMIX)	REBECCA MCKENZIE	21
DO IT TO IT	CHASING CARS	22	WHERE'D YOU GO	PIERCE THE GARDEN	22
SNAP YO FINGERS	THE FRAY	23	SO WHAT	PIERCE THE GARDEN	23

Great American Country	FUSE	MTV2	MultiMusic Canada
1. The Fray: How To Save A Life 2. The Fray: How To Save A Life 3. The Fray: How To Save A Life 4. The Fray: How To Save A Life 5. The Fray: How To Save A Life 6. The Fray: How To Save A Life 7. The Fray: How To Save A Life 8. The Fray: How To Save A Life 9. The Fray: How To Save A Life 10. The Fray: How To Save A Life	1. The Fray: How To Save A Life 2. The Fray: How To Save A Life 3. The Fray: How To Save A Life 4. The Fray: How To Save A Life 5. The Fray: How To Save A Life 6. The Fray: How To Save A Life 7. The Fray: How To Save A Life 8. The Fray: How To Save A Life 9. The Fray: How To Save A Life 10. The Fray: How To Save A Life	1. The Fray: How To Save A Life 2. The Fray: How To Save A Life 3. The Fray: How To Save A Life 4. The Fray: How To Save A Life 5. The Fray: How To Save A Life 6. The Fray: How To Save A Life 7. The Fray: How To Save A Life 8. The Fray: How To Save A Life 9. The Fray: How To Save A Life 10. The Fray: How To Save A Life	1. The Fray: How To Save A Life 2. The Fray: How To Save A Life 3. The Fray: How To Save A Life 4. The Fray: How To Save A Life 5. The Fray: How To Save A Life 6. The Fray: How To Save A Life 7. The Fray: How To Save A Life 8. The Fray: How To Save A Life 9. The Fray: How To Save A Life 10. The Fray: How To Save A Life

RANK	TITLE ARTIST	IMP/PRNT / PROMOTION LABEL	PLAYS		
			TW	W	WEEKS
1	AMERICAN VI: A HUNDRED HIGHWAYS JOHNNY CASH	AMERICAN/LOST HIGHWAY	485	+28	2353
2	SHAKE FARM RAY WYLLIE/HUBBARD	SUSTAIN	420	+49	2543
3	THE BESSIE MAN DANIELL SCOTT	FULL LIGHT	348	+2	2352
4	ALL THE ROADRUNNING MARK KNOPFLER & PHILIP LOU HARRIS	HOME/SUCH/WARNER BROS.	345	-6	
5	LAPS IN SEVEN GARY BUSH	SUGAR HILL	344	+22	2838
6	UNUSING SLAND/CLEAVES	ROUNDER	342	-5	4115
7	WEST OF THE WEST DAVE ALVIN	YEP! ROC	313	-39	4309
8	SOLDIERS OF LOVE DORIS ROSS	PHILO DUNRO	311	+18	2587
9	LOST JOHN DEAN KEVIN KANE, KEVIN WELCH, FATS KAPLIN	COMPASS	289	-20	6381
10	THE DEVIL YOU KNOW TODD SNIDER	NEW DOOR/LAME	282	+96	671
11	MILLY'S CAFE FRED CASSELL	AMG	280	-13	2148
12	THE PILGRIM: A CELEBRATION OF KING KRISTOFFERSSON VARIOUS	AMERICAN ROOTS	274	+2	1853
13	ENOUGH ROPE OBBA BAMBINO	DRIFTER'S CHURCH	261	+19	1071
14	TAKING THE LONG WAY DEE DEE	OPEN WIDE/COLUMBIA	222	-5	3208
15	UNGLORIOUS HALL/ULUJAH LIMP TAYLOR	BACK PORCH/WBLG	222	+44	635
16	WE SHALL OVERCOME: THE SEBORG SESSIONS BRUCE SPRINGSTEEN	COLUMBIA	209	-24	5086
17	WHAT'S WRONG WITH RIGHT MACKENZIE BROTHERS	PROPER AMERICAN	209	+5	1256
18	BUTTCASE KEP MOY	RED WAX/ATP	208	-9	1462
19	NEW TATTOO JOHN COHMAN	PIRECASTLE	199	-10	229A
20	GETTING SOMEWHERE ALLISON MOGGER	SUGAR HILL	198	-26	2590
21	WORKBENCH SONGS GUY CLARK	DUALTONE	194	+98	387
22	LIFE SHORT CALL NOW BRIAN COLUMBIA	TRUE NORTH/ROUNDER	187	+29	854
23	ALL AMERICAN BLUEGRASS GIRL INQUISA VINCENT	ROUNDER	186	-13	1812
24	BLOOD ORANGES CANN SISTERS	SHEETBERO	177	+22	999
25	I STAND ALONE SHARON JOHNSON	ANTHONY&PAH	169	+8	1019
26	A DISTANT LAND TO ROAM: SONGS OF THE CARTER FAMILY RALPH STANLEY	DMG/COLUMBIA	163	+11	1071
27	AMERICANITIS WILL KIMBROUGH	EMERGENT/ATP	155	+29	420
28	YOU'RE ONLY LONELY MACE MALO	SANCTUARY	153	+56	352
29	THE BOXING MIRROR ALE JANDROTSKOWICZ	BACKPORCH/WBLG	151	-21	3773
30	BIG IRON WORLD CHILDREN MEDICINE SHOW	NETWORK	151	+29	473

Charts are ranked by plays except for Latin and Country charts which are based on audience impressions, computed by cross-referencing exact times of airplay with Arbitron listener data.

**▲** Songs showing an increase in plays (audience for Country and Latin) over the previous week, regardless of chart movement. A song will also receive a bullet if its percentage loss in plays (audience for Country and Latin) does not exceed the percentage of monitored station downtime for the format. Exempting the Country chart, a song that has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in plays (audience for Latin). Country titles that decline in audience but increase in plays will also receive a bullet if the total audience erosion for the week does not exceed 3%. A song in its first week at No. 1 will always receive a bullet, even if it has lost plays (audience for Country and Latin).

**AUDIENCE TOTALS:** Derived, in part, using certain Arbitron Inc. copyrighted Persons 12+ audience estimates, under license.

**AIRPOWER:** Awarded to songs appearing in the top 20 on both the Airplay and Audience charts for the first time with increases in both plays and audience. Airpower awards do not appear on the Latin, Christian and Gospel charts.

**BREAKERS:** Awarded solely on the Country chart to songs that receives airplay on 60% of the panel for the first time.

**MOST INCREASED PLAYS:** Awarded to the song with the largest increase in plays (audience for Country and Latin).

**MOST ADDED:** The total number of new adds reported by each station and by automatic add thresholds. Songs not reported as adds do not count toward the total to date count. Ties are broken by total to date adds, then by total plays and, if still tied at this point, by most increased plays.

**TIES:** A song with the best plays differential (audience for Country and Latin) over the previous week is ranked first if tied with another song on the chart. If the songs are still tied at this point, the title that is being played on the most stations at that format will be ranked first.

**RECURRENT RULE:** Songs below the top 20 (top 15 for Urban AC, Hot AC, AC, Christian AC, Christian CHR, Inspo, Christian Rock, Gospel, Heritage Rock, Triple A and Smooth Jazz) become recurrents and are removed from the chart after 20 weeks. In addition, songs that have been on the chart for more than 52 weeks and rank below No. 10 will become recurrents and will be removed from the chart. Descending Country titles move to recurrent after 20 weeks if they rank below No. 15 in either audience or plays.

**■** Nielsen BDS certification for airplay of 100,000 plays on all monitored stations, including satellite and national networks, across the United States and Canada. Numeral following symbol indicates multiple level of 100,000 plays.

**★** Indicates title earned HitPredictor status in research data provided by Promosquad. Songs are tested online by Promosquad using multiple listens and a nationwide sample of carefully profiled music consumers.

66

<b>MOST ADDED</b>	SEVEN ANGELS ON A BICYCLE 16 Curtis Badtger TRAINWRECKBACK PORCH/WBLG	REVERSE SIDE BATTLE SONGS 13 Ollabelle VERVE FORECAST/VMG	SUGARPIPER 11 Randy Weeks BATHOUSE	SHAKEN BY A LOW SOUND 8 Crested Hill SIGNATURE SOUNDS
	WORKBENCH SONGS 13 Guy Clark DUALTONE	BIG IRON WORLD 13 Old Crow Medicine Show NETWORK	THE DEVIL YOU KNOW 8 Todd Snider NEW DOOR/LAME	

The Americana 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.americanmusic.org](http://www.americanmusic.org). © 2006 Americana Music Association.



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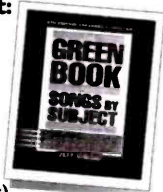
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