

TECHNOLOGY SPECIAL

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E-LABEL REVOLUTION

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R&R

RADIO & RECORDS

JUNE 15, 2007

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STAGE 2:

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**Paula
DeAnda**

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Bow Wow

FROM HER SMASH HIT DEBUT ALBUM

News Focus

DEALMAKER

Citadel Closes \$2.7B ABC Radio Deal

As R&R was going to press, Citadel Broadcasting was putting the finishing touches on its 17-month-long, \$2.7 billion acquisition of 22 ABC Radio stations. It is handing the Walt Disney Co. about \$1.35 billion in cash and the balance in Citadel stock based on the company's June-4 closing price of \$8.47.

Citadel is adding lucrative radio brands in radio's largest markets, including New York, Los Angeles, Chicago, San Francisco and Washington, D.C., along with picking up ABC Radio Network news and talk personalities such as Sean Hannity, former senator and possible White House hopeful Fred Thompson and veteran news anchor Paul Harvey. —Jeffrey York

MOVER

Johnson Joins M2OM

Midwest Television news/talk KFMB-AM and adult hits KFMB-FM (Jack FM)/San Diego VPMG Tracy Johnson, who also served as PD of Jack FM, is exiting to become COO of Mass 2 One Media (M2OM). The company bills itself as "the leading on-air, online, on-location marketing solutions company specializing in media."

Johnson will continue to consult both KFMB properties and is assisting in the search for a new Jack FM PD. —Mike Boyle

SHAKER

Balis Expands Role At Emmis

Emmis/St. Louis 23-year vet Rick Balis is named to the newly created position of VP of rock programming. He currently serves as PD of rock KSHH and classic hits KHT (K-Hits 96) and oversees programming for Emmis' crosstown talk, KFTK and alternative KPNT.

With his additional responsibilities, Balis will now advise Emmis' rock stations in Chicago (alternative WKQX and classic rock WLUP); Austin (classic rock KLBJ-FM and alternative KROX); and Terre Haute, Ind. (classic rock WWVR). "Emmis is a fabulous communications operation," Balis says. "It's exciting to look forward to even more involvement." —Mike Boyle

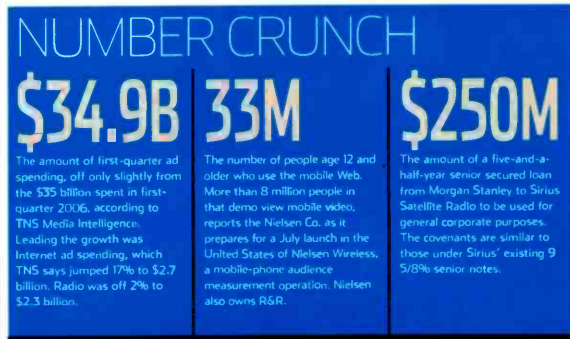


Balis



That's What Friends Are For

NAB president David Rehr, left, presents Elton John the NAB's coveted Leadership Award for his work with HIV/AIDS awareness in the United States and Great Britain, during the NAB's Service to America Awards presentation June 11 in Washington, D.C. At right is Bruce Reese, president/CEO of Bonneville International, which sponsors the annual event. John saluted broadcasters for their ongoing efforts to support the AIDS awareness campaign. —Jeffrey York



Top Webcasters Ask Congress To Reconsider Royalties

RealNetworks chairman/CEO Rob Glaser, Yahoo founder and board member Jerry Yang, Live365 chairman/CEO Mark Lam and Pandora president/CEO Joe Kennedy sent a letter to every member of Congress last week asking lawmakers to look again at the webcast rates set by the Copyright Royalty Board in March.

The CRB raised the per-performance fee to be paid by webcasters to 0.08 cents in 2006, rising to 0.19 cents by 2010, with a minimum annual fee of \$500 per channel. The new rates became effective July 15.

The letter claimed that the CRB-imposed royalties "will cause immediate bankruptcy of the majority of the Internet radio industry" and concluded, "We ask you for your help to restore balance and fairness so this new industry can survive."

The House and the Senate are considering bills that would put aside the CRB rate hike and set a transitional royalty rate of 7.5% of revenue, but the letter didn't mention the bills—both called the Internet Radio Equality Act—by name.

SoundExchange, the performance rights organization that collects digital royalties on behalf of composers and copyright owners, did name the bills in its response, which began, "Don't let backers of the Internet Radio Equality Act fool Congress."

Pointing out that before the CRB decision, webcast royalty rates hadn't changed for seven years, SoundExchange called the new rates "a good deal for Internet radio." —Brida Connolly

ON THE WEB

Arbitron: Terrestrial Listening Grows On Net

Internet listening to terrestrial radio stations grew substantially in fall 2006, according to a new report from Arbitron based on 30 markets. Listening during that period accounted for 20,331 unweighted quarter-hours, which was up from the 4,684 quarter-hours noted in spring 2006 survey dates.

The increase coincides with the implementation of new diary instructions in the fall that identify Internet and satellite radio as sources of listening for respondents to note in their diary in addition to AM/FM radio.

Despite the growth, Internet listening to terrestrial stations still accounts for less than 1% of unweighted quarter-hours overall.

—Ken Tucker

Figenshu Wants Back In

Software Media Exchange (SWMX) COO Bill Figenshu is leaving the company, effective June 29, to return to radio broadcast operations.

Figenshu says, "The bottom line is, I missed radio. Even with all of its issues, it's still my home." No word yet on where he's headed.

Before joining SWMX in January 2006, Figenshu was president/CEO of FigMedia, a broadcast consulting firm he

founded. Prior to that he spent two years as western region president for Citadel. He's also made stops at CBS Radio/Infinity, Channelor Media and Viacom Radio.

—Mike Boyle

Figenshu

Lincoln Financial Media Explores Options

Lincoln Financial Group announced that it is exploring options for its Lincoln Financial Media arm—including selling off its media properties. The company has engaged Merrill Lynch's services to investigate possibilities, but cautions that it is merely looking into the matter.

The division includes 18 radio stations in top 50 markets, three TV stations and a TV production company. In April The Wall Street Journal estimated that such a sale would be worth \$1.5 billion. —Keith Bernau

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June 20

The date former RAB president/CEO Gary Fries, recently retained by Arbitron as a consultant, will facilitate a meeting between Arbitron and small-market owners at an Owner Operator Caucus, to be held in Chicago. Additionally, Fries and Arbitron will soon host a variety of "town-hall meetings" where small-market broadcasters will be encouraged to share their needs.

Zed's Dead, Baby—In Vancouver

After 16 years as a top 40, Standard Radio flipped CKZZ (Z95.3)/Vancouver to 95 Crawl, a difficult-to-describe format that appears to be a rhythmic AC/hot AC hybrid.

PD Eric Samuels says that several market studies and perceptuals pointed toward a new brand for the station and a hole in the market to target 27- to 37-year-old women. "The attitude of the station is what really drives the music selection," he says. "We have this touchstone of 'music that moves you'—it's got to either move you physically or emotionally." —Keith Bernau

eBay Now Auctioning Radio Ads

Online auctioneer eBay has begun auctioning advertising airtime on 2,300 participating U.S. radio stations. The company is partnering with Bid4Spots, which has been hosting weekly online auctions of radio airtime since January 2005.

The move places eBay in a head-to-head battle with Google's Audio Ads, which in April announced it would sell ads on hundreds of Clear Channel stations, in addition to Software Media Exchange, which has a slightly different model for selling unsold radio ad inventory.

eBay will receive a commission for each dollar spent on ad buys, via eBay Media Marketplace, which also brokers cable TV ads. —Mike Boyle

Redskins Radio Partners With CC's WBIG

Washington Redskins-backed Red Zebra Radio Network has enlisted Clear Channel's classic hits WBIG/Washington to carry play-by-play coverage of the NFL team's 2007 season after the Dan Snyder-owned radio operation failed to buy a signal strong enough to be heard clearly in the Redskins' home park, FedEx Field, in Landover, Md. WBIG, at 100.3, has a 50,000-watt signal that easily covers the nation's capital region, giving Redskins Radio its first solid radio signal since the end of the 2005 season. —Jeffrey Yorke

Katz, CBS Radio Add Political Units

In an effort to bring more political dollars to radio, Katz Media Group (which represents 3,000 radio stations for such groups as Clear Channel, Radio One and Univision Radio) and CBS Radio have launched new political units aimed at advertisers that are poised to spend upwards of \$2.5 billion in the 2008 presidential election cycle, according to TNS Media Intelligence Campaign Media Analysis Group.

Katz' new 15- to 20-person unit will be headed by former senior account executive Genele Niblack as VP/director of political sales and strategy.

"Right now [political advertisers] have to cut too many checks. There are too many choices, and it's difficult to execute campaigns across a large number of stations. We're going to make buying radio the easiest thing they've ever done," Katz Media Group CEO Stu Olds says.

CBS Radio president of sales Mike Kincaid, who was brought over from the CBS Television Group last month, says, "Radio hasn't done a very good job of positioning itself for political money. The industry as a whole hasn't done anything to attract it. Radio has to make itself accessible."

In addition to on-air spots, the new political units for both groups will offer interactive features such as polling, mobile marketing and text messaging.

Katz has a Web site dedicated to its initiative: katzpolitical.com. —Katy Boehman

Logan Resurfaces At KBSG/Seattle

Dave Logan is the newly installed PD of Bonneville oldies KBSG/Seattle, filling the gap made by Jay Coffey's exit last month. Logan's previous stops include such heavyweight call letters as WCBS-FM and WNEW/New York, WLUP/Chicago and KFOG/San Francisco. He also spent five years at XM Satellite Radio as VP of program operations.

"Dave has all the necessary skills that are needed to lead KBSG in this very important time: leadership, strategic thinking, creativity, heightened sense of urgency and a proven track record of success," Bonneville/Seattle VP/market manager Scott Sutherland says.



Logan

—Keith Bernau

FCC Sets Comment Period For Satcast Merger

The FCC's Media Bureau has begun seeking comments and petitions from the public on the proposed Sirius-XM satellite radio merger. They are due July 9. Responses or oppositions to the submissions must be filed by July 24.

Setting the comment period comes on the heels of NAB president/CEO David Rehr asking Sirius CEO Mel Karmazin to withdraw the merger plan from FCC review. In a letter, Rehr complained that the merger runs afoul of antitrust regulations and would hurt consumers.

Neither Karmazin nor representatives at XM responded to Rehr's accusations, but the companies did release a statement commending the FCC for setting a comment schedule.

—Jeffrey Yorke

MOVERS

Clear Channel classic hits WBIG/Washington promotions director Kelly Tober has joined iBiquity Digital as broadcast market manager. Tober will help broadcasters with Web promotions, on-air presence, trade shows and local market programs . . . Lisa Stout, who most recently served as VP of Austin/Ryan Productions, a full-service advertising and production agency, joins CBS Radio/Houston as national sales manager. The cluster includes country KILT-FM, sports KILT-AM, smooth jazz KHLZ and news/talk KIKK. Stout replaces Sherry Dollar, who recently moved to the general sales manager position at KILT-FM . . . Dan Kruchlow and Ezra Doty—both of whom were named senior VP—join Universal Music Group's global digital initiatives division. Kruchlow joins the group from UMG's Island Def Jam label, where he was VP of digital media and e-commerce. Doty is new to UMG, hailing from Waterfront Media.

SHAKERS

Veteran broadcasting executive Jon Petrovich has joined the Associated Press in the new role of VP of domestic broadcast operations. Based in Washington, D.C., he will work with TV, radio and cable broadcasters with respect to their on-air, Internet and mobile platforms. Most recently, Petrovich was professor and chairperson of the broadcast department at Northwestern University's Medill School of Journalism . . . Melanne Mueller has joined Universal Music Classical as senior VP. Based in New York, she'll oversee U.S. marketing, new media, publicity and promotion. Mueller was most recently managing director of Avie Records in London . . . Phil Grosch, interactive content manager at Emmis/Chicago's alternative WKQX (Q107) and classic rock WLUP (the Loop), moves to Emmis Interactive as affiliate manager. Grosch will work with all Emmis stations on their Web sites and the services that Emmis Interactive provides to them.

Business Briefing

By Jeffrey Yorke

NAB, Others Lobby Against Proposed Rx Ad Restrictions

The Advertising Coalition, a group of prominent organizations including the NAB, CBS, NBC and the American Assn. of Advertising Agencies, is opposed to pending Capitol Hill legislation that would increase advertising restrictions on new prescription drugs.

In a two-page letter sent to Rep. John Dingell, D-Mich., chairman of the House Energy and Commerce Committee, the coalition contends that speech restrictions included in the Enhancing Drug Safety and Innovation Act are unconstitutional.

The bill aims to "give the [Food and Drug Administration] enhanced tools to ensure post-market drug safety," according to backers, by increasing the possible moratorium on direct-to-consumer advertising from two years to three years for new medications.

CRTC Approves CTV Purchase of CHUM

The Canadian Radio-Television and Telecommunications Commission approved the sale of CHUM Ltd. to CTVglobemedia on June 8, including the CHUM Radio division of 34 stations. However, to comply with ownership limits, CTVgm has 30 days to submit a plan to divest five CityTV stations in Toronto, Winnipeg, Edmonton, Calgary and Vancouver.

Analyst Rates Radio One, CBS 'Overweight'

J.P. Morgan Securities analyst John Blackledge called Radio One urban AC KRBB/Los Angeles' 0.2-0.3 rating point move in the winter 2007 Arbitron survey a "positive indicator" and rated Radio One shares "overweight," citing the potential valuation of its shares "compelling."

Blackledge's quick take on CBS' May 30 acquisition of Last.fm also prompted an overweight rating on CBS. He says the deal should deepen CBS' Internet reach and provide a platform for CBS to potentially monetize its content on the Web.

Meanwhile, CL King & Associates' Jim Boyle is loving what he sees with Arbitron's Portable People Meter signups. He says the catalysts for growth among radio companies accepting audience measurement by the PPM is "coming sooner than we thought" and he suggests that investors looking at shares of Arbitron "don't wait for Houston in July."

Tidbits . . .

Sirius has re-signed James E. Meyer as president for operations and sales through April 30, 2010, at his current \$900,000 annual salary, according to a Securities and Exchange Commission Form 8-K filing . . . MINI USA is joining sister brand BMW in offering HD radio receivers with FM multicasting capability as an option on the 2007 MINI Cooper and Cooper S hardtops.

R&R

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MARKET SNAPSHOT:



COLORADO SPRINGS

The local economy of Colorado Springs has been strong during the past decade, although recent trends indicate some slowing in the rate of growth. The economic base has a diversified mix of military installations, defense contracting, software development, semiconductor manufacturing, telecommunications, religious and nonprofit associations, and tourism.

POPULATION: 467,900

RADIO MARKET RANK: 97

DEMOGRAPHICS:*

	TOTAL 79-MARKET POPULATION%	CO. SPRINGS ARBITRATION METRO %	INDEX
AGE 18-24	13%	15%	116
AGE 25-34	18%	19%	103
AGE 35-44	20%	21%	105
AGE 45-54	19%	20%	106
MALE	49%	50%	102
WHITE	83%	89%	108
AFRICAN-AMERICAN	12%	9%	42
ASIAN	3%	2%	53
HLD OWNS SAT RADIO SUB	6%	9%	148

NO. OF RADIO STATIONS: 19

RADIO OWNERSHIP:

OWNER	NO. OF STATIONS	RATINGS SHARE**
CITADEL	2 AM, 3 FM (5)	27.1%
CLEAR CHANNEL	4 FM	27.0%
BAHAKEL	2 FM	8.5%

FORMATS: 6 N/T, 3 regional Mexican, 2 country, 2 AC, 2 classic rock, 1 rhythmic, 1 CHR/Top 40, 1 hot AC, 1 sports, 6 other

RATINGS LEADERS:**

STATION	FORMAT	AQH SHARE 12-PLUS
KIBT-FM	RHYTHMIC	6.8
KVOR-AM	NEWS/TALK	6.3
KILO-FM	ROCK	6.2
KATC-FM	COUNTRY	5.8
KKMG-FM	CHR/TOP 40	5.8

INTERESTING FACT:*

Among the households of the most avid radio listeners in Colorado Springs, 31% have investments in stocks or stock options, 31% have investments in mutual funds and 24% have investments in bonds.

*Source: Scarborough Research 2006
**Source: Arbitron Winter 2007 Report

Goin' High Tech In Colorado Springs



This week, as part of our Technology Special, we take a look at the tech habits of consumers in Colorado Springs.

There are some key bits of data that should stand out for stations looking to increase interactivity levels with listeners and extend brand reach. First, one-quarter (24%) of Colorado Springs residents are downloading music/listening to audio or downloading/watching video in an average 30-day period. To make sure they are reaching these media-savvy consumers, stations should not only be streaming their broadcasts online, but should consider using their Web sites (or sites like YouTube) to share video of station activities, such as station-sponsored events or "behind-the-scenes" footage of station shows.

Additionally, with almost two-thirds of Colorado Springs residents subscribing to wireless/cell phone service and 14% of residents already using their cell phones to text-message, stations should consider augmenting existing communications campaigns—like e-mail or direct mail—with text campaigns. —Susan Visakowitz

Colorado Springs' Tech Profile

PERIOD: APRIL-SEPT. 2006

WAYS ONLINE SERVICES USED PAST 30 DAYS	
DOWNLOAD MUSIC/LISTEN TO AUDIOCLIPS	13%
DOWNLOAD/WATCH VIDEO	11%
E-MAIL	67%
GAMES	21%
ITEMS HOUSEHOLD OWNS	
MP3 PLAYER (IPOD, ETC.)	21%
PDA (PERSONAL DIGITAL ASSISTANT DEVICE)	8%
WIRELESS/CELL PHONE SUBSCRIBER	
YES	65%
NO	35%
WIRELESS/CELL PHONE FEATURES CURRENTLY USED	
CAMERA/PICTURE TAKING	18%
DOWNLOAD RINGTONES	12%
DOWNLOAD VIDEOGAMES	6%
E-MAIL	8%
INSTANT MESSAGING	14%
INTERNET	7%
PICTURE MESSAGING	9%

SOURCE: Nielsen Monitor-Plus

Transactions At A Glance

Cool Radio's KSND-FM/Snowmass Village, Colo., plus CP for FM translator to Colorado West Broadcasting for \$10.5 million.

Deal Of The Week

WAVX-FM/Schuyler Falls (Burlington, Vt.-Plattsburgh, N.Y.)

PRICE: \$1.1 million

TERMS: Asset sale for cash

BUYER: Vermont Public Radio, headed by president/GM Mark Voegtling. Phone: 802-655-9451. It owns seven other stations, including WVPS-FM/Burlington-Plattsburgh.

SELLER: Christian Ministries, headed by GM/VP of operations Ric McClary. Phone: 802-878-8885

FORMAT: Christian

COMMENT: Christian Ministries' WAVX-FM/Schuyler Falls, N.Y., to Vermont Public Radio for \$1.1 million, payable in cash at closing, with a \$110,000 escrow deposit.

2007 Deals To Date

Dollars to Date:	\$1,256,390,974	(Last Year: \$3,369,183,932)
Dollars This Quarter:	\$956,191,842	(Last Year: \$273,265,620)
Stations Traded This Year:	693	(Last Year: 435)
Stations Traded This Quarter:	450	(Last Year: 196)

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There's more to hurricane preparedness than boarding up windows

Learning The Hurricane Dance

Ken Tucker

KTucker@RadioandRecords.com

June 1 was the official beginning of the Atlantic hurricane season, which runs through Nov. 30. ■ While there's nothing magical about those dates, they encompass more than 97% of tropical activity. ■ Those who regularly flirt with cones of probability are well aware of the choreographed advertising dance that takes place as concerned citizens follow a hurricane's potential path. ■ Clear Channel regional VP and New Orleans market manager Dick Lewis has been there, done that and bought the fund-raising T-shirt when it comes to hurricane season. Operating from Clear Channel's cluster in Baton Rouge, Lewis was the company's point man for Louisiana and the Mississippi Gulf Coast when Katrina came ashore in August 2005. ■ "Advertisers that buy the Gulf Coast are pretty astute," Lewis says. "Most of the buyers have been through the hurricane drill before and [know] what happens." ■ What happens is that as the cone of probability narrows, a predetermined plan kicks in.

Special updates, announcements and weather briefings are among the first programming elements to be added. Usually, these are sponsored messages and will contain information about how the listener and community may need to respond.

As the cone of probability narrows, certain advertisers, such as insurance companies, which can't write new business when a hurricane may be bearing down on the area, drop their spots. Likewise, entertainment venues also drop off. Other advertisers, like home improvement stores and utility companies, have spots that are canned and ready to go if there's a storm that may make landfall.

"It's an intricately choreographed relationship and dance that has been crafted over years," Lewis says, noting that cancellation provisions are waived during this time. "It's a collaborative effort between the advertising community—which is a service community at the moment—and the broadcaster, who is a public information source.

"Our whole focus changes to, 'What is the greatest need and what is our role in that?'" he adds. "For the broadcaster, our role is public awareness and information and speed of information."

The key to the dance is to plan your steps in advance, Lewis says. "One thing that we've learned over the years is that there's no time to get ready for a storm once it starts moving. We have our contacts, we have relationships and they know our inventory and how it's going to change. They know who's going to have access to it and what the priorities are."

The dance continues after the storm passes.

When a near-miss occurs, insurance companies use the airwaves to get information out about who to contact to make a claim. Other than that, "it moves back to normal pretty quickly," Lewis says.

If there's a direct hit or significant widespread damage, as was the case with Katrina, "the broadcaster will stay in community service mode," Lewis says. "It will be a while before the standard commercial inventory is made available. It's made available on an as-needed basis—the people that have supplies and those that can provide a unique service get on the air first.

"It's surprisingly a very dynamic and fluid, but yet well-choreographed event," Lewis says. "It's community service at its highest, highest level."

'It's surprisingly a very dynamic and fluid, but yet well-choreographed event. It's community service at its highest, highest level.' —Dick Lewis

Be Prepared And Make Sure Listeners Are, Too

As they did in 2006, weather experts are predicting a busy hurricane season. The National Oceanic and Atmospheric Assn.'s 2007 Atlantic hurricane season outlook indicates a very high chance of an above-normal activity, with 13-17 named storms, seven to 10 hurricanes and three to five major hurricanes.

But because scientists made similar predictions in 2006 and it turned out to be a relatively quiet year, Ray Stagich, director of affiliate sales for Weather Channel Radio, fears that stations may be complacent when it comes to hurricane preparedness.

He doesn't believe predictors will be wrong two years in a row. "Your chances increase of being more accurate after you've been less accurate the year before," he says.

Markets that didn't get hit in 2004 or 2005 should especially be careful about being complacent, Stagich warns.

Among other things, stations should plant the seed with listeners—well before a hurricane is heading their way—as to which station in a cluster will be the "information station," Stagich says. "People get into their car to start evacuating but they don't know where to turn to get the most accurate information," he adds.

If every station in the cluster is going to simulcast the news/talk station when the weather gets rough, listeners need to know that. "Let your listeners know what you're doing and when you're doing it," he says.

In addition, Stagich says, "let them know how to prepare." Remind listeners to have three days' supply of water (a gallon a day for each person), plus a good supply of batteries and contact lenses, and that cell phones are charged. "Be ready in case you are asked to evacuate," Stagich recommends telling listeners. —KT



Stagich



Next Trick: Fire In The Sky

Baby Poop

Congrats and hugs to Geffen CHR promo honcho Greg Marella and his wife, Amy, on the birth of their second child: Daughter Samantha Lynn Marella arrived at the ungodly hour of 6:47 a.m. on June 9. She weighed in at 8 lbs., 7 oz. and measured 21 inches long. Everyone involved in this blessed project is doing just great.

Q: How much do the head-bangin', mullet-sportin' citizens of Kansas City love **Deep Purple's** classic "Smoke on the Water"? **A:** Well enough so that nearly 1,700 of them, armed only with electric guitars, amps and a dream, showed up last weekend at KC's Community America Ballpark to set an actual damn Guinness World Record for the most, um, people playing "Smoke on the Water" at the same time in a

Midwestern baseball stadium or something (see picture). This magical event was the brainchild of Entercom classic rock **KYYS/Kansas City**, which managed to convince 1,683 would-be rock stars to show up, plug in and play their respective asses off, thus, handily shattering the existing record of 1,323, set in 1994 in Vancouver. "It was genu-



Take that, Canada!

inely the most 'rock'n'roll' moment I've ever seen or heard." **KYYS PD Greg Bergen** tells **ST**. "Picture 1,683 guitarists filling an entire baseball stadium, channeling **Ritchie Blackmore**—it was incred-

ible. No kidding, it was one of the greatest radio promotions and listener interactions I've ever been a part of." Check out the video of this historic event by going to youtube.com/watch?v=n10E3XwV5kA.

The Programming Department

There's been a disturbance in the programming force at CBS Radio FM talker **WYSP (94.1 Free FM/Philadelphia)**, as **PD Gil Edwards** exits after a decade of service. No word yet on his replacement. Edwards can be reached at 267-254-6991 or gpjd3rd@aol.com.

The global search is over, so you can stop calling: **Dean Kattari** has been duly anointed **APD/MD** of CBS Radio triple **A KINK/Portland, Ore.** Hooray! Señor Kattari comes from the **APD** chair at **KBWF (the Wolf)/San Francisco** and fills the **Kevin Welch**-shaped ass print left by, yep, Welch, who left in April to program **KMTT (the Mountain)/Seattle**. "This couldn't be more perfect, as **KINK** has always taken a very 'green' approach to everything, and Dean's favorite color is green. See how it is?" **CBS/Portland** marketing queen **Susan Reynolds** says. "He also has a huge vinyl record collection and so does Dennis, so we might have to arrange some sort of competition."

With new **PD Dan Hunt** now in the house at Citadel rhythmic **WWKX (Hot 106.5)/Providence**, acting **Hot 106 MD Davey Morris** can now focus on his other longtime gig across the hall: **APD/MD/afternoon host** at sister **WPRO-FM**. Hunt will fill the **Hot MD** void himself for now.

Jet Black (may be an assumed Crayola color) has left his cushy **APD/MD/night** gig at **KTBT (92.1 the Best)/Tulsa** to take over as **PD** of Cox rhythmic **WHZT (Hot 98.3)/Greenville, S.C.** That job was recently vacated by **Fisher**, who's now programming Cox hot AC sister **WMBX/Richmond**.

After two years doing weekends and swing at Clear Channel AC **WRVF (101.5 the River)/Toledo, Ohio**, **KC Palmer** has been rewarded with a promotion to afternoon host/**MD**. The position has been open since **Tom Kennedy** left in April. Market vet

Palmer previously programmed crosstown classic hits (now urban) **WJZE** and did afternoons on **WWWB/Toledo**. "KC has done a great job on weekends and fill-in, always delivering a warm, relatable show that makes a connection with our audience," River **PD Tom Cook** tells **ST**. "Plus, he really likes to cook, so making lunch for us every day will also be part of his duties. We had a small budget to purchase him an Easy-Bake Oven, but since there's only so much you can cook with a 60-watt light bulb, you can expect some of us to be out sick after eating KC's undercooked food."

After a year-and-a-half programming Clear Channel AC **WBBO/Augusta, Ga.**, **Lee Reynolds** is returning to his former stomping grounds of Huntsville, Ala., in the newly

created position of **OM** for Black Crow's cluster: **AC WAHR**, urban **AC WLOR** and active rock **WRIT (Rocket 95.3)**. He'll also assume the **PD** position at Rocket, which has been vacant since **Jimbo Wood** left in January to program **WENN/Birmingham**. "I'm excited to do this because, as you know, people like to typecast you in this business," Reynolds tells **ST**. "Rocket will give me a chance to use the other side of my brain—the morally ambiguous part. As we speak, I'm making a list of innuendos and non-family-friendly topics." Reynolds is no stranger to his new building, having previously programmed **WAHR** before Augusta. His previous programming stops include **OM** gigs for Cumulus in Lexington,

Ky., and Tallahassee, Fla., as well as **KKMG** and **KKCS/Colorado Springs** and **WJZO/Tampa**.

Sean Stevens is upped from "interim" to "actual damn" **PD** of Clear Channel top 40 **WAKZ (95.9 Kiss FM/Youngstown, Ohio)**. He's been running the place since **Jerry Mac** left in April to become **OM** of NextMedia/Wilmington, N.C. Now that he's a grown-up **PD** and all, Stevens will drop his midday shift on hot AC sister **WMDY (Mix 98.9)**, which **Mix PD Steve Granato** will take over. In his first official act, Stevens attaches periwinkle **MD** stripes to midday goddess **Kristy Taylor**, who picks up the **MD** duties left behind when **Mac** left.

Matt Murray has been awarded the prestigious combination **MD/Burger King** crown at **Press Communications** alterna-

tive **WHTG** and **WBBO (G Rock)/Mormonmouth-Ocean**. The festive ceremony, complete with cake, was presided over by **PD Terrin Carr** (the two used to work together at **WQMA/Morrisstown, N.J.**). Murray has been at **G Rock** doing part-time for a couple of months and was recently upped to nights. In other scintillating **G Rock** news, a man known simply as **Kramer** comes aboard to do mornings, and he's paired with Jersey native **Erin Vogt**. Mr. Kramer, who did not run **Kramerica Industries**, is a 14-year industry vet with stops in San Diego, Vegas and Memphis, among other places. Vogt was last seen at **WOR/New York**. They replace **Brian & Jan**, who left last month.



Jock-O-Rama-Lama

Rachel Giordano has been named producer of "Mojo in the Morning" on Clear Channel top 40 WKQI (Channel 95.5)/Detroit. She comes from the same position at WSTR (Star 94)/Atlanta and replaces current producer Chad Mitchell, who will now focus on more of an on-air role on the show. Giordano is no stranger to refereeing her share of morning drama: She spent some time in the TV trenches as the one-time assistant to Barbara Walters and Star Jones on "The View."

Afternoon dude Zakk Tyler has left Emmis classic rock WLUP (Daass Loop)/Chicago as his contract wasn't renewed. Tyler, who joined the Loop in June 2005, has also worked at WRRK/Pittsburgh, WTFX/Louisville, WMFS/Memphis and WTPF/Greenville, S.C. He can be reached at 312-718-8931, zakktyler@comcast.net or through his Web site at zakkster.com. For now, the popular revolving wheel of fill-in meat will be activated until a new show is announced.

Meet Matt Walker, your genial new co-host for "The KFR Morning Show" on Cumulus top 40 WKFR/Kalamazoo... yes, the one in Michigan, smartass. He replaces Glen Dillon, who left two weeks ago. Walker most recently did afternoons at Citadel country WTNR (Thunder 94.5)/Grand Rapids before relocating to Kalamazoo last year. He joins co-hostess Shelly Kay.

Former WVEE (V103)/Atlanta midday personality Magic Man is the new production director for Radio One's Atlanta cluster: urban WHTA (Hot 107.9), urban oldies WAMJ (102.5 Grown Folks Radio), gospel WPZE (Praise 97.5) and smooth jazz WJZZ. In his vast spare time, Mr. Magic will also jam in weekends on WAMJ.

Tony B, who left afternoons at urban AC KRNB/Dallas in February, is back on the radio, this time doing weekends across the street at Radio One urban AC KSOC (94.5 K Soul).

On the heels of the recent exit of "Booker Show" co-host Jill at Clear Channel CHR/top 40 WIOQ (Q102)/Philadelphia, rumors are already circulating that former Q102 morning co-host Angi Taylor will audition for the gig via the magic of ISDN from her home in Chicago. Stay tuned for more details. That being said, however, PD Rick Vaughn tells ST that the

search for a co-host will continue. Also, "Booker Show" associate producer/goofball Ryan "Scorsese" Chowansky has transferred to sister WFLZ/Tampa, where he's been hired by MJ Kelli as the new assistant producer for "The MJ Morning Show."

After a two-year hiatus from the station, Porsche Foxx makes her triumphant return to CBS Radio urban WVEE (V103)/Atlanta, this time for middays. Foxx used to do afternoons, but left the station two years ago after a DUI incident. "I feel very blessed to be coming back home to what I missed most, the Atlanta community and my radio family," Foxx says. "Being a part of one of the most talented airstaffs in the country is not just an opportunity, but a privilege." Foxx replaces Osel the Dark Secret, who will still do weekends on V103 and WPGC/Washington.

Entercom/Wichita made a bunch of changes throughout the cluster: Let's start at rhythmic KDGS (Power 93.9), where midday personality Jessica Rose exits, replaced by Chase Taylor, who's upped from weekends. Meanwhile, night guy Deuce has been rewarded with bonus MD stripes. Those stripes have been sitting on the shelf since Mac Payne left in April. At oldies KEYN, morning duo John Speer and Becki Gardner have left the building, along with Shani, the midday talent at hot AC KFBZ, as her position is eliminated. Also out: Mike Meyer, the local producer of the syndicated "Walton & Johnson" show, carried on talk twins KFH-AM-FM.

Phil Grosch, interactive content manager at Emmis alternative/classic rock duo WKQX (Q101) and WLUP (97.9 Daass Loop)/Chicago, is going nationwide as he moves to Emmis Interactive as affiliate manager. A nine-year company vet, Grosch will work with all Emmis stations on their Web sites and whatnot.

Dayton market legend Kim Faris magically reappears on the scene in mornings at Clear Channel AC WLQT (Lite 99.9), as APD/MID Brian Michaels moves back to the slightly more humane afternoon shift. Afternoon dude Dean Taylor heads to Dayton Traffic.

There's been a major drivetime change-a-roo at Sinclair alternative WROX (96X)/Norfolk, as afternoon dudes Mike & Bob move into mornings, replacing "Mancow's Morning Madhouse." Their former afternoon shift has been filled by Damien, who is promoted from weekends.

Condolences

The entire R&R family extends its deepest sympathies to Coleman president Jon Coleman and his wife, Linda, on the June 5 passing of their 14-year-old daughter, Chloe. In lieu of flowers, the Coleman family requests

that donations in Chloe's memory be made to Holt International, an international adoption organization. For more details, go to holtintl.org.



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ARMED
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WHERE STARS EARN THEIR STRIPES

Radio Meets 'Web 2.0'

Broadcasters find their place online as the Internet continues to evolve

By Brida Connolly

The Internet has always been a chatty place. The online world began with user-to-user communication on Usenet and bulletin board systems, and the lively global conversation that started in the early '80s continues today. ■ But when the World Wide Web appeared in the early '90s, the emphasis began shifting from conversation to content. By the mid-'90s, newspapers, movie studios, TV networks and other "old media" had arrived online. Newspapers largely did what they'd been doing offline—created and published content for a relatively passive audience—while movie studios and TV networks offered the earliest "official" promotional Web sites. And they were successful. People going online for the first time were attracted to established content providers and familiar brands.

Of course, people kept building personal Web sites (with the help of beginner-friendly hosting services like GeoCities). Usenet was thriving, and new platforms for user participation—social networking, weblog (online journal) hosting, wikis (Web sites that let any visitor add to and edit their contents)—debuted throughout the '90s and into this decade. But the major content providers continued to draw big traffic and generate much of the attention.

Introducing Web 2.0

But in the last few years, focus has begun to shift again. The Web is part of everyday life now, and users, especially younger ones, want and expect to contribute and collaborate as part of their online experience. Even those who don't contribute themselves (still the majority) are finding value in content generated by their fellow Web users.

Since every growing trend needs a name, this one is called "Web 2.0." Coined by O'Reilly

Media in 2003, Web 2.0 originally referred to the technological shift to "the Web as platform"—a move away from desktop software to Web-based applications.

But many of the Web-based applications then taking off were part of the resurgence of the user-to-user Web, and soon Web 2.0 was being used to refer to Web sites and Web-based applications that rely on user participation and user-generated content for their growth and development and, in some cases, for their existence.

The wildly popular MySpace social networking site, video hosting/sharing site YouTube, podcast aggregator PodOMatic, user-ranked news site Digg, "social bookmarking" site del.icio.us and even venerable online auctioneer eBay are all Web 2.0 by this definition. It's a broadband-powered, higher-tech extension of the democratization of media that began in the Internet's earliest days.

Radio's Online Seesaw

So where was radio while all this was going on? Radio stations began launching Web sites in the mid-'90s, and the earliest station sites placed emphasis firmly on promoting over-the-air product. Radio soon began streaming its signals online, while

station sites hosting those streams often had little else to offer.

But then there was a flap with AFTRA over royalties for over-the-air commercials used online. That was followed in 2001 by a U.S. Copyright Office ruling that stations owe separate royalties for music streamed over the Internet, and in 2002, a Copyright Arbitration Royalties Panel set royalty rates

that were widely decried as destructively high. With each setback, streams came down, leaving many station sites without their most compelling content.

But even as they were being forced to reconsider streaming, radio companies were at last getting serious about the potential of the Web. Dedicated interactive divisions were launching, and experienced online executives were hired to run them. Improved, content-rich radio station Web sites were coming online.

It took a while, but radio was adjusting to the digital world.

Is Radio Ready For 2.0?

So is radio at last ready for Web 2.0, or are broadcast companies still playing catch-up when it comes to the Web?

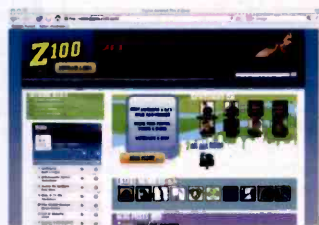
"It is definitely more about transparency and giving users control," Cox Radio Interactive VP of new technologies Gregg Lindahl says of the Web 2.0 phenomenon. "It's all about having the sites be dynamic enough that they become—I've heard it described this way—"living organisms." That makes sense to me. It's a pretty exciting concept and, for traditional media publishers, also a little scary."

After offering the caveat that "there's a big [consumer] contingency that doesn't want to participate, has no interest in it, as many as half of the people who are online," Lindahl says that "user-generated content and social networking are driving a lot of growth on the Web without question."

Ennis Interactive VP Rey Mena views Web 2.0 "as an evolution, from the early versions of the Web to chats to forums and the like. I don't think it's a fad."

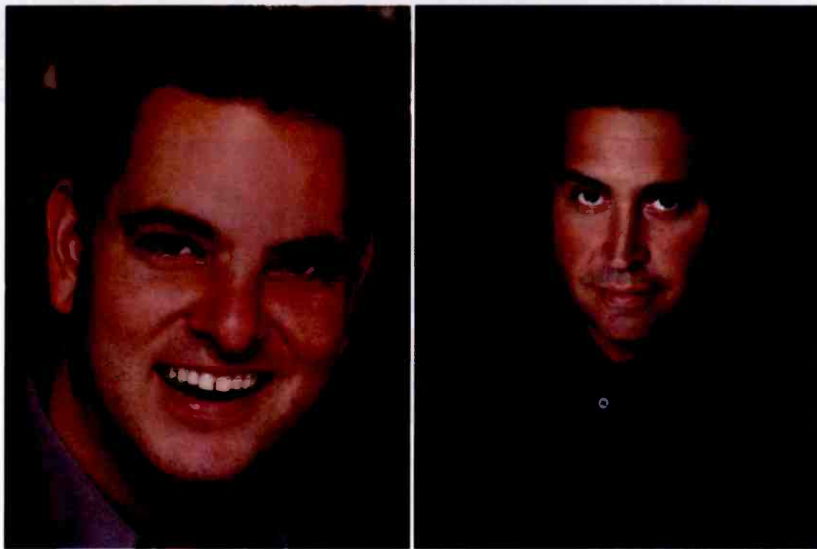
According to Clear Channel Online Music & Radio VP of marketing Paul Miraldi, radio broadcasters have effectively stayed in tune with the evolution of the Internet.

"I don't see ourselves as necessarily reacting to



Now Entering The Z Zone

Clear Channel has launched social networking sites that are attached to several large-market stations, including WHTZ (Z100)/New York.



Clear Channel Online Music & Radio VP of marketing Paul Miraldi, left, and Emmis Interactive VP Ray Mena

it," he says. "Radio has always communicated and interacted with audience in different ways. First it was over the phone, having listeners call in. Since then, over the last couple of years, I think we've adapted nicely."

"We started with podcasting two years ago, getting our stations to publish the most compelling content from our local brands and making it available to listeners. Since, we've delivered more than 45 million pieces of content to our listeners."

Mena says radio stations are bucking traditional thinking. Instead of re-creating a MySpace or YouTube type of application, "we take the brands we've built and build technology that leverages that same kind of user-generated content, but in a way that's different from what you're seeing in the Internet pure-plays."

Mena points to the "My Shuffle" feature offered on the Web sites of alternative WKQX (Q101)/Chicago (q101.com) and other Emmis stations. "Listeners go through the entire library of the radio station's playlist and can compile their own playlist of six songs," he says. "The station goes through the entries—we've had about 27,000 since we launched this—and selects playlists that have been submitted, then calls listeners, records them introducing the playlist and puts it on the air. In essence, we're taking that listener and making them the product."

Meanwhile, at Emmis classic rock WLUP (the Loop)/Chicago's site (wlup.com), there's the "Ink Stop," where users post pictures of their tattoos and other visitors rate the pics. And, Mena says, a video project using YouTube as the back-end technology is also in the works.

At Cox Interactive, Lindahl notes, "On our sites right now, for those stations that choose to do it, we allow people to post on message boards. Stations have encouraged users to submit photos and then let people vote on that content. We let people rate our songs online right now."

Lindahl says there's more to come to personalize the interactive relationship between station and listener. "We're about to run out a product within the next 30 days that represents the next step in terms of moving in this direction. For people

who register on the sites, it will allow more personalization around how people interact with us."

Clear Channel recently launched social networking sites attached to several large-market stations, including CHR/top 40 WHTZ (Z100)/New York, rhythmic KYLD (Wild 94.9)/San Francisco and CHR/top 40 WKSC (103.5 Kiss-FM)/Chicago. Z100's Z Zone recently took a big step into user-generated content.

"Z100 did a contest with new artist Kat DeLuna, where listeners created videos of her new song," Miraldi says.

"Listeners uploaded videos of themselves dancing to her, then she selected one of the listeners to appear in her new video."

"A few years ago, it would have been really cumbersome to get something like that done, but now we've made it simple for listeners to create the content, upload it to the station, have other listeners select their favorites and rate it and create a whole circle."

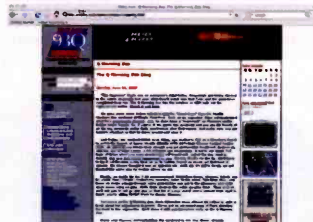
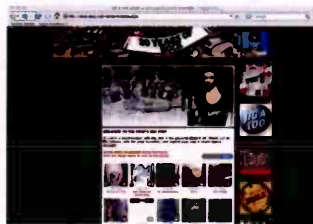
Control Issues

Letting audience generate a portion of online content means giving up a certain amount of control while taking on new responsibilities. Lindahl says, "If you're going to engage in user-generated content, you have to think about the cost of the editorial review you might have to apply."

"It's pretty much a manual process to take out material that could be offensive, and there is a certain segment of the online population that would try to take advantage of the holes to post mate-

Ink Stop On The Loop

Tattooed WLUP/Chicago listeners show off their ink by posting photos on the station's Web site. Listeners can view a gallery of more than 100 photos and vote for their favorites.



Radio Blogosphere

Streaming audio from morning show spoofs on Paris Hilton and Mike Tyson are part of the Q Morning Zoo Blog for Cox Radio country KKBQ/Houston. Updated daily, the blog features a text recap of each day's show and a plug for what's on deck for the next morning.

rial that might not be appropriate. There is a cost associated with that.

"And then there's the whole idea of the brand. If you're willing to give up control, you need to engage in a meaningful dialogue with people. If you censor them in some way, you're going to be vilified for that, so you have to be prepared to give up that control in the right way."

Mena says of content control, "That's always a challenge. There's a tremendous number of providers out there that will license you a platform similar to a YouTube or a MySpace, but the real challenge for radio stations is, how do you filter content? Who does that? At most radio stations, you have one person working on the Web site. So going that route, while it sounds logical, sometimes is not as practical for radio."

Miraldi adds, "If we wouldn't play it on the radio station or it's not appropriate for an audience, we wouldn't publish it to the Web. There is a filter in place. We make sure that it's appropriate for the Web."

On the social networking side, he says, "We do have chats and people can publish their own profiles. But again, just like with any social networking site, if someone abuses it or posts inappropriate content, listeners can self-monitor and actually report other listeners. Listeners are actually doing a lot of the heavy lifting."

Catch-Up?

Perhaps it's true that at the beginning radio was slow to take advantage of the online domain, and a perception arose that the medium was a bit technologically backward. But is radio still playing catch-up?

"As an observer, I would say that there's a range of companies that were out there early, offering listeners a great online experience and advertisers some great solutions," Lindahl says.

"Our philosophy has been to be proportional, learning lessons from the dot-com boom and to try to apply a new technology or new user experience when we know we can produce a return for ourselves and our shareholders, along with creating an experience that's going to either increase audience or increase results for advertisers," he says. "Once we knew that we could do that, then we moved. One could argue that we're playing catch-up, but the good news is we can catch up."

Mena says, "It's how radio looks at itself. If you see yourself as a radio station, then when you look at any of the new media, whether it's the Web or mobile, it all starts to look like a transmitter. But if you see yourself in the relationship business, then the question becomes: How do you tap the relationship you've built with consumers and leverage that through multiple channels?"

Miraldi adds, "I've been in radio for a long time, and there have been a lot of false starts that I've seen. As Clear Channel goes, there's buy-in at all levels: the station level, management level and the personality level. Maybe there have been missteps, but I think the plan is sound. Now we have a road map."

Radio Gadgets You Should Know About

Reinventing remote gear and HD's newest offerings

14

By Mike Boyle

With all due respect to the legacy of George W. Marti—who in 1947 was granted an FCC license to build KCLE/Cleburne, Texas, and created a portable VHF transmitter or remote pickup unit (RPU) capable of sending high-quality radio programming from a temporarily remote location to a receiver located at a radio studio—it's time for a 2007 reality check.

Fifty years later, how many broadcasters are still lugging around Marti units and having to either strap a big-ass Yagi directional or base antenna to a pole—that is, if they don't have the "luxury" of cranking one up into the air from a station van or truck to shoot a signal back to the studio for every remote, sometimes multiple times a day?

While there's nothing wrong with that tried-and-true technology and its advancements through the years, there are a couple of new kids on the block that just might serve "worldwide" remote needs in a whole new way: the Comrex Access and Tieline Technology 3G Internet/wireless broadband remote units.

Comrex Access

"Most radio stations have had the need to collect audio from someplace—perhaps a car dealer or a concert—and the way we've done that up until recently is ISDN or a simple telephone line," Comrex managing director Kris Bobo says. "People are always complaining that they can't get a plain phone line, and ISDN is getting harder to get. Other technologies, such as an RPU, run into traffic problems [that] make them difficult to work. You've got to have a big antenna, which can be annoying to raise up."

Enter the Comrex Access, which has been developed in response to changing technologies.

"The Access is really seen as the holy grail,"

Bobo says. "If you can get a public Internet connection, you can get high audio quality back. The Access also works on phones and is compatible with a lot of what broadcasters already own. But the cool part is if you have the new G3 service from a cellular carrier such as Verizon or Sprint—or if you can get a DSL line—the Access can use that as well. In addition, if you're doing a remote at a Starbucks or car dealer that has Wi-Fi, the Access can handle that, too."

Bobo continues, "What this is starting to mean to broadcasters is that they're able to deliver audio instantly, because you can get an Internet connection rather cheaply and easily in a lot of different places, whether it's a hotel or just in the air. If you've tried to download e-mail using a laptop, it's a similar type of technology that we're using, only we're using it to deliver real-time audio. So, now if you need to do that press conference at city hall, chances are you can just walk up and do it with the Access using a Wi-Fi con-

nection. You no longer need to plan to get a phone line ahead of time."

Additionally, he says, let's say you have a station that wants to cover a pub crawl in Dublin. "Before that would have taken a huge amount of planning. Now if you can run around Ireland and find an Internet connection, which is surprisingly easy to do, all of a sudden you don't even have long distance connect charges. You basically have a free remote. You just have to get there."

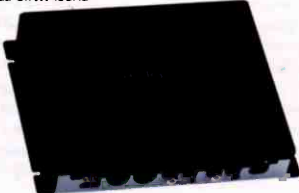
The Access is available in a rack and as a portable unit. If you need more than one microphone input, an optional mixer module that slides onto the side of the Access is available for purchase. There are five more inputs/outputs. In addition, the Access operates in high-fidelity stereo whether being used on the public Internet or using a single phone line.

For more information, visit comrex.com.

Sony Table Receiver
XDR-53HD



Sony Car Stereo
Add-On XT-100HD



Sony Tunes In To HD Radio

Last month, Sony Electronics underscored its long-term commitment to HD radio technology with the announcement of its first two HD devices: a new table radio and an in-car audio adapter.

The AM/FM/HD table-top (Model XDR-53HD) features a large backlit blue LCD display set in a mesh-covered front panel and cabinet with cherry-wood finish. It also has stereo speakers with a simulated surround sound function, built-in AM/FM/HD digital tuner and separate bass and treble controls.

In addition, there's an auxiliary input jack and supplied cable to connect an external music device, enabling consumers to play MP3 files from a digital music player through the radio. Available in July for about \$200, the unit has 20 AM and 20 FM presets, a wireless remote control and a built-in clock with sleep timer and alarm.

Designed to receive HD radio broadcasts in select Sony car stereos, the mobile HD radio tuner (Model XT-100HD) is a hideaway module that connects through the Sony head unit's bus interface. It displays information, including artist names and song titles, on the car stereo's display. Additionally, it shows radio station names and genres where available. Also available in July, the new tuner will retail for about \$100. —MB

Tieline Technology 3G

Tieline Technologies GM Kevin Webb claims that, aside from the Marti unit, his company's Tieline 3G wireless broadband Internet remote device is "the biggest development in broadcast remote history in the last 40 years."

Webb says, "This is one of the few pieces of equipment that a radio station can use to generate extra money, but more importantly, it helps stations become more involved with their communities by actually being there. It's exciting to not only be broadcasting to your audience but with your audience."

All you have to do is turn the unit on, and it can be configured to work within 30 seconds.

"You don't have to have a phone line, you don't have to set up ISDN. If wireless broadband is available, you can just turn on the Tieline and broadcast-in high-quality mono or stereo audio—FM quality is the best way to put it—back to the studio. It makes it easy for the talent and the chief engineer," he says.

Webb, however, doesn't necessarily recommend using Wi-Fi because it can be spotty. But by the end of September, he says that Verizon is coming out with a high-end cellular Wi-Fi service called "ReVA" that is expected to blanket the United States. So, at that point, if you can pick up a Verizon signal, which is pretty much anywhere in the States, you'll be able to get their high-speed data service.

"Obviously, other high-speed providers such as Sprint and AT&T will also be jumping in with their new offerings until there's ubiquitous high-speed access virtually anywhere in the U.S.," Webb adds.

In addition to the Tieline 3G's standard line, the company also offers the Commander 3G that has a field unit and a rack unit. Beyond that, there's a 1RU and 2RU rack unit. The 1RU is the less expensive version.

Webb says Tieline also offers a larger six-input unit that's available for sports and talk stations. It's self-contained and has four headphone controls and a bunch of other bells and whistles.

For more information on the Tieline 3G, visit tieline.com. *RJR*



Tieline 3G module

Ferrara: 'A Watershed Event For HD Radio'

Sony stepping into the HD radio arena makes an important statement, one that isn't lost on HD Digital Radio Alliance president/CEO Peter Ferrara. Here, he discusses the electronic giant's HD entry and what it means to the ongoing promotion and marketing of the technology.

Explain the significance of Sony entering the HD radio gear arena.

We're delighted obviously. Sony is the largest manufacturer of radios in the world. To have them in the HD radio space in such a big way with two different devices signals—with even more to come down the pipeline from them—something I've dubbed a watershed event for HD radio.

The pricing of the units stands out as a plus.

When you're the lead dog and you've got the manufacturing muscle to do what they can do, they can price it so it becomes a mass-market product. That's one of the reasons this is so significant.

There are a lot of great radios out there and more cool devices are on the way, but having said that, Sony is going to take this from a niche product to a mass product quickly.

One of the frequent criticisms of the HD rollout is that marketing needs to be stepped up considerably. Will Sony coming to the table spark that initiative?

I can't speak for Sony, but I'm sure they're not

going to bring new devices to market without some level of promotion and marketing. Suffice it to say that they have one of the most extensive retail channels of anybody in the consumer electronics industry. So that is a huge win. To have a Sony HD radio on the shelf at Best Buy is about the best marketing you can possibly get.

Now having said that, the HD Radio Alliance is also going to be promoting Sony products independently. We'll continue to promote Best Buy, Circuit City, Radio Shack, Crutchfield and all our other retail partners.

Has Sony's pricing sent a message to other manufacturers?

Prices have been coming down in general over the past 12-18 months. When you think back to when the alliance was formed a year-and-a-half ago, the cheapest radio you could buy was \$500-\$600. So, the bill of materials—the "bomb" as it is referred to in the consumer electronics industry—has dropped and continues to drop. Clearly having Sony manufacture at this level will continue to drive prices down.

In addition, the new Samsung chipset that was recently announced for 2008 will not only make HD radio portable and able to integrate into iPods, MP3 players, cell phones and other portable devices, but will also be significantly less expensive.

So, it's the typical technology curve. As demand grows, price drops. Having Sony in the game will drive that further and faster. —MB



Comrex Access

E-Label Evolution

New record retail model bucks traditional physical CD releases in favor of online-only sales

BY Chuck Taylor

With worldwide sales of more than 5 million albums, Skye, lead singer of pre-eminent Brit electronica group Morcheeba, was ready to break out on her own following the group's 2003 greatest-hits collection. ■ But instead of pitching her debut album "Mind How You Go" to a major label for marketing and distribution in the United States, she aligned with Cordless Recordings, one of a burgeoning handful of "e-labels." This new breed of record company bucks the traditional dynamic of physical CD release in favor of using the online space to generate exposure and ultimately fuel sales.

"Being signed to Cordless is cool as I have personal contact with all the people at the label and feel that I can call on them at any time," Skye says. "I'm not a psychic, but I'm guessing that the majors will eventually have to change their model to survive. Just look at how many of us own MP3 players. The future is digital, and I am happy to be at the cutting edge."

So far, Cordless, with a roster of nearly 30 acts, is the leading name in a trend just wetting its feet against the stormy seas of traditional music retail. The bottom line for e-labels: As new acts build a fan base via personal Web sites, social networking destination MySpace and video-sharing tsunami YouTube, the company provides marketing support and aids in fostering touring, merchandising and alliances with TV, film and mobile, with the ultimate goal of online single sales via vendors like iTunes, Napster, AOL, Rhapsody and MSN.

Making the arrangement all the more alluring, artists "signed" to Cordless—a subsidiary of Warner Music Group—maintain ownership of their master recordings, and if a song and ultimately career take off, they are potentially bumped up to an associated Warner label, including Atlantic, Elektra, Lava, Maverick, Noneseuch, Reprise, Rhino, East West, Asylum and Sire.

"People still want music, that hasn't changed. But the ways that people acquire music has," says Jason Fiber, president of Cordless, which launched nearly two years ago. "The e-label model allows us a way to get music in consumers' hands in an economical way. Given the changing nature of the music business, we have a new flexibility in the approach to releasing music. A lot of traditional labels do well, but they don't have the ability to risk their core model.

For us, the price of success is much less than what most traditional record labels can afford to risk."

David Nevue, author of the book "How to Promote Your Music Successfully on the Internet," is a fervid proponent of the online retail model. "The Web is an incredible promotional tool for independent musicians. You can get radio play, grow a fan base, create a distribution channel and sell music downloads all online," he says. "Your future is not at the mercy of a record label, some A&R person or an agent who may or may not have your best interest in mind. If your music is quality, you can find an audience online no matter what the genre. Yes, you can use the Internet to create a lot of exposure for music, to bring in additional income to invest right back into your music business and to advance your career."

Other Paradigms

E-label Magnatune offers a business model significantly different from Cordless. It strikes nonexclusive agreements with artists, splitting online sales and licensing proceeds 50/50. Users stream and download music in the MP3 format, actually choosing their own price, from \$5 to \$18 per album. Magnatune.com, which maintains a quality standard by only "signing" acts that it sanctions—with a lean toward classical, electronica, jazz, blues, metal, punk and new age—says it sells more than 1,500 full albums a month at an average price of \$8.21.

Magnatune also just announced an innovative alliance with MusicIP that places preloaded music from its acts on a new digital audio player from Memorex that is being sold at Target stores. The tracks can be mixed with a consumer's existing music collection, introducing users to new tracks from emerging artists.

The company was founded in 2003 by John Buckman, after his artist wife suffered at the hand of a traditional label. On the Magnatune Web site, Buckman states his reason for starting the company: "When she was signed to an indie record label, we were really excited. In the end, she sold 1,000 CDs, lost all rights to her music for seven years and earned a total of \$137 in royalties paid.

"The record label that signed her wasn't evil. They were one of the good guys, and gave her a 70/30 split of the profits. But the label got screwed at every turn. Distributors refused to carry CDs unless they spent thousands on useless print ads,

record stores demanded graft in order to stock the albums and, in general, all forces colluded to prevent this small, progressive label from succeeding. I thought, why not make a record label that has a clue, that helps artists get exposure, make at least as much money as they would make with traditional labels and get fans and concerts."

Other paradigms, like GarageBand.com, allow musicians to post music and bio information. Bands pay fees, which vary depending on membership levels and other criteria, and compete in "contests." Songs are reviewed by listeners—where the site functions as a Web radio station—and have the opportunity to climb GarageBand's automated charts. Unlike other e-labels, the site does not actively sell downloads—it's a listen-only model—but provides links for artists to then sell music through their own sites, using charted success as bragging rights.

Majors In On The Act

Major labels are also in on the online act. Universal Music Group launched its version of an e-label with UME Digital, which sells releases exclusively through download and streaming services like iTunes, Rhapsody and Napster. Its strategy differs from Cordless, Magnatune and GarageBand in that it aims to further established artists instead of discovering new acts.

UME president Bruce Resnikoff says, "The retail environment has changed significantly with the shift from the big-box chains. There are so few records in stores now it's almost impossible to get many artists into those places." The label distributes no physical CDs, though content is available from digital stores operated by brick-and-mortar retailers. "It's hard to imagine that every label will not have a similar download-only imprint at some point soon," Resnikoff adds.

Universal Music Latino has also begun experimenting with signing new acts to limited digital-singles deals rather than full albums. Pacts call for artists to release one or two singles, which are marketed and promoted online and at radio, with an option for a full album if a song achieves enough success. UML garners a percentage of other revenue streams, such as touring and sponsorships. In the United States, UML has signed three artists to singles deals. Universal Music Latin America's e-label has signed four acts in Brazil



and two in Mexico.

UML president John Echevarría says, "It's a back-to-the-roots approach. Remember how it was with the Beatles? They would release singles, then the album."

Meanwhile, the label hasn't stopped signing new acts to physical full-album deals, but the new model gives the company more mileage for its A&R budget. "If we're able to give an opportunity to three acts instead of one, well, that's wonderful," Echevarría says.

Among indie labels tinkering with the online singles model is Cleopatra Records, which has taken the approach with veteran artists like Pat Travers. Cleopatra owner Brian Perera says, "There is less room in stores, so we are focusing more on compilations and hits and signing bands to issue their biggest track as a digital single."

Robbins Entertainment also has its eye on the new dynamic. As a label with a primary focus on dance hits, it has always waited for a hit single to break at radio before committing to a full physical album.

"There's a definite future in online sales as CDs eventually dwindle to little or nothing," founder and president Cory Robbins says. "For now, it's certainly the right model for singles, since those sales are virtually 100% digital already."

His label has seen sales of physical maxi-singles, which are still available for most every release, dwindle into the low thousands, while digital downloads accounted for more than 3 million in sales last year. As a result, "we're starting to phase out physical singles commercially, though we'll still make them available as promos for radio stations and DJs."

However, Robbins takes exception to the notion of not following a hit single with a physical CD release. "Not everybody wants to buy albums digitally yet. CDs remain the dominant way that people purchase albums, so why would you want to lose sales?"

Radio's Role

Among questions hanging in the ether is whether e-labels ultimately have the sway to launch hits at radio, which remains paramount for propelling an artist to mainstream recognition. "Absolutely they do," offers Michael McVay, founder and president of radio consultancy McVay Media. "Radio stations have been receiving music via the Internet for some time now. Seldom do I see an actual CD anymore. When I started in radio, we called record stores to see what 45s were selling. Programmers today should be looking at online sales to gauge the popularity of a song. The Internet may not out-sell bricks and mortar, but it is where trendsetters shop."

In terms of whether stations still depend solely on major labels for hits, McVay adds, "A decade ago the label that a song was on made a difference, but today it's about raw, honest, good music. We have so much more information to factor into music decisions: downloads, iPod consumption, music on TV like 'American Idol,' music TV on the Internet, satellite radio. Smart programmers take all of the research and exposure available and factor it into their decision-making process."

Edison Media Research VP of music and programming Sean Ross agrees that "those PDs who are willing to take singles sales into account—and there are more of them because of the iTunes Music Store—are mostly looking at digital product anyway, sometimes many weeks before there's a physical album. So, I can't imagine that they're hung up on the physical product question."

For now, he adds, a label specializing in downloads has the same issues as any indie label or startup. "There are the program directors that look for the hits, regardless of where they come from, and those who are still very much influenced by the majors' agendas. But if you're trying to get somebody's attention, any sales story is a good place to start."

"The retail environment has changed significantly. There are so few records in stores now. It's hard to imagine that every label will not have a similar download-only imprint at some point soon."

—Bruce Resnikoff

Chasing Radio Play

For its part, Cordless is less interested in chasing radio play than nurturing the new business model. "If there was something we felt we could do well with certainly we would be aggressive. But radio is its own business," Fiber says. "Research and sales and buzz are generally required to get onto traditional FM radio. Most of our artists are so young that it's something we traditionally don't pursue, and radio is so expensive to build a campaign, so it just hasn't made sense for us."

Besides, the label seems to be accomplishing its goals with a slow, steady approach. Four Cordless acts—Jihad Jerry & the Evildoers, the Residents, Roger Joseph Manning Jr. and yes, Skye—have released full physical albums via indie distribution arm Alternative Distribution Alliance. And after delivering a pair of digital EPs in 2006, electronic duo Dangerous Muse has been optioned for an album deal with Warner's Sire imprint, which is now being upstreamed by the label.

Fiber says, "We spent a year and a half helping that band find an audience, and they generated decent sales and huge buzz in the press. They became something that Sire thought could be validated through a more traditional marketing and distribution strategy."

"In the past an artist had one time at bat," he adds. "We are able to build an artist brick by brick. Instead of three months to make something happen, we've got as much time as it takes. With the model we've built, the success we can have with artists far outweighs the potential for failure. Assuming that the industry will continue to explore new ways to get music to consumers, we think that Cordless is at the vanguard."

Additional reporting by Billboard's Lila Cobo and Brian Garrity.

How men and women listen differently to talk radio

Mars, Venus And Talk Radio



Valerie Geller

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If you're a man, perhaps you've had the experience of driving with a woman in the car with the radio on. Maybe it's your wife, your mom, a friend. Then, suddenly—out of nowhere—she says, "I've put up with this for over half an hour and I just can't stand it anymore." She reaches over, hits the button for the AC station and that's what you hear for the rest of your drive.

What was on? The game? Talk radio? News? Why can't men and women listen happily to the same radio stations?

Because men and women listen differently. Research shows that traditional commercial radio news, talk and sports formats tend to have higher male appeal, and AC formats are female-intensive. But now focus group findings show that men are getting sick of the arguing, egos and pontificating associated with talk radio, and the numbers reflect this.

While many talk programmers are struggling to attract female listeners and to keep their male listeners listening longer, they also need to continue to grow their audiences.

If that's your goal, it becomes important to understand the differences in how men and

women listen.

You may already be familiar with these ideas from "Men Are From Mars, Women Are From Venus," or Dr. Deborah Tannen's earlier, "You Just Don't Understand: Men and Women in Conversation." But it didn't really click for me until I was working in Australia a few years ago and met Dr. Evian Gordon, head of the Brain Resource Co. When we began working with some of the results of this brain research, it became clear how this could be applied to talk radio and help programmers succeed.

To understand the different ways men and women take in and process information, it's important to know the following:

Principles Of Creating Powerful Radio

1. Speak visually, in terms your listener can "picture."
2. Find, and start with, your best material.
3. Tell the truth.
4. Never be boring.
5. Make it matter.
6. Listen to your station, even when you are not on.
7. Use "you." Talk to one person at a time.
8. Do smooth and engaging transitions and handoffs.
9. Promote and brag about your stuff.
10. Brag about other people's stuff.
11. Be who you are on the radio.
12. Take risks. Dare to be great. —VG

What Women Want

Female listeners respond to, and need, powerful stories that touch the heart. They are interested in moral issues and want to hear likable personalities. For them, it works best when listening to radio feels like hanging out with a friend. Women have a deeper need to connect emotionally with a topic or subject, otherwise they tend not to stick with it.

Men—Show Me!

Men respond to the visual. While most men are competitive and like new information, they are stimulated by visual details. Brain research emphasizes the importance of the visual, so language that describes events with accurate visual elements and details tends to make men pay closer attention to

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what is being said. While women enjoy the visual, men actually need it.

Both men and women say they listen to talk radio for new information, both want "talkable topics." All listeners, male and female, respond to humor.

He Says, She Says

Sports announcers are among the best in the business at visual description—the "play-by-play." They are mostly men, talking to men, in a way men understand. At baseball and football games, perhaps you have noticed men listening to radios while watching the game with their own eyes? The play-by-play announcers enhance the visual experience for them.

Women, on the other hand, are emotive. If a woman can "feel" an emotional connection to a story, she is more likely to listen closely and take in the information. So, for a story to appeal to both men and women, it should deliver information using both visual and emotional language.

The Sports Radio Challenge

Our research shows that about one in five women enjoys sports radio. Out of that 20%, about one-third, turned out either to have played sports when they were young or play on teams now. They know the feeling of hitting or kicking that ball and enjoy sports radio. Roughly another third of females interested in sports had men in their lives who were really into sports. To please these men, and have things in common to talk about with them, the women, while not personally passionate about sports, paid attention to or followed the scores and games. The final third were "oldest daughters." Because their fathers didn't have sons to take to games, they took their daughters. These women now equate sports with a fun time spent with their dads and often remain lifetime sport fans.

But what about the remaining 80% of the women? If the game is on in the car, how do you get women to tolerate

Geller To Speak At The Conclave

If you're planning to attend the Conclave, join Valerie Geller for more on "Creating Powerful Radio: Getting, Keeping and Growing Audiences for News, Talk and Sports," at 2:30 p.m. on June 29 at the Marriott City Center Hotel. For more information or to register, visit theconclave.com.

and enjoy sports radio on days other than Super Bowl Sunday? Sports announcers, this one's for you: In addition to the visuals, dig deeper to find and tell better stories. Women respond to stories, emotion and relationships.

There Are No Boring Stories, Only Boring Storytellers

Here's an example: When I was working in Australia in 2004 during the Summer Olympics in Athens, part of my job was to listen to some of the Australian Broadcasting Corp.'s Olympics coverage. I had little interest in an item that began, "Up next, it's the women's archery competition."

But then, a reporter said, "This next young woman first picked up a bow and arrow when she was just a child. Today she's among the finest our country has to offer. Her mom and dad are right here beside me. Now here's what she's got to do: Hit a black target the size of a grapefruit across three football fields."

Two minutes earlier, I could not have cared less about the women's archery competition. Now I was paying attention. If you can get your listeners to "see it" and "feel it," then they will care and listen closely. —

Another example from England: A reporter, working from a bystander's camera phone video, paints the scene of a pit bull attack on a small child using visual and emotional language: "The boy and the pit bull were about the same size. The dog had its jaws imbedded in the little boy's neck. The child was screaming in terror and pain."

"Within moments you couldn't tell the difference between the red-and-white pattern in the child's shirt from the blood. And can you imagine how his mother felt, standing by helplessly as the vicious beast attacked her child?"

See It On Your Radio

Talented broadcasters and writers naturally include

'Imagine talking to a blind person. How would you describe things visually? If you can learn to "talk in pictures," you will create compelling and powerful radio.' —Valerie Geller

observed details and think and speak visually. Do you remember Paul Harvey's appearance at an R&R Talk Radio Seminar luncheon a few years ago at the Marina del Rey Marriott Hotel? When the nation's most listened-to broadcaster accepted his award, he took a moment to thank Erica Farber and the folks at R&R, "for the ocean view room and last night's Tahitian moonlight through a Venetian blind."

In that moment, you could see two things: that room, and why Harvey is one of America's premier storytellers. He's got the visual details and the emotional content to connect with men and women.

Learning To Talk In Pictures

One trick: Imagine talking to a blind person. How would you describe things visually? If you can learn to "talk in pictures," you will create compelling and powerful radio.

Listeners are hungry for the connection talk radio offers them. By understanding the differences in the ways men and women listen to the information and stories you're telling, you'll grow your audience. And next time you're driving, you might even get to hear the whole game. **BR**

News/talk broadcast consultant Valerie Geller is president of Geller Media International and author of three books about radio. For more info, visit creatingyourfulfillingradio.com or gellermedia.com. Portions of this column were excerpted with permission from Geller's "Creating Powerful Radio: Getting, Keeping & Growing Audiences" (Focal Press).

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BIG SHOTS

Compiled by Alexandra Cahill
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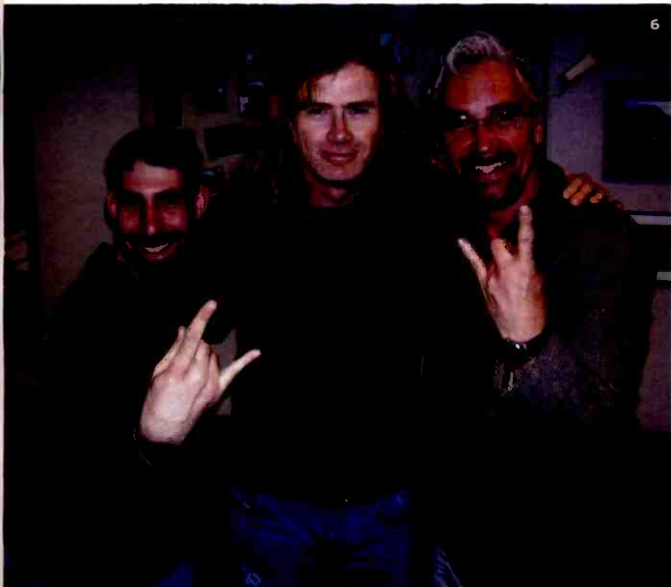
Super Ex-Girlfriend

1. Miranda Lambert enjoyed a little preconcert hobnobbing with Sony BMG Nashville and CMT executives backstage at the University of Arkansas in Fayetteville, Ark. The singer/songwriter opened for Dierks Bentley. Her second CD, "Crazy Ex-Girlfriend," arrived in stores May 1. From left are Sony BMG Nashville executive VP Butch Waugh, CMT manager of music and talent Laurissa Juzwiak, CMT director of music programming and talent relations Evan Kroft, Lambert, CMT executive VP/GM Brian Philips, Sony BMG chairman Joe Galante, Columbia national promotion VP Jimmy Rector and Sony BMG Nashville VP of marketing Tom Baldrice.

Hey, big shot! E-mail high-resolution photos from your promotions, appearances, promo tours and other radio and record industry events to ACahill@RadioandRecords.com.

2. Grace Under Pressure Debra Messing discussed her starring role in USA Network's "The Starter Wife" with ABC News Radio entertainment correspondent Bill Diehl. The Emmy Award-winning comedian plays a woman who is dumped by her husband, a powerful Hollywood mogul. 3. Talk of the Town R&R president/publisher Erica Farber, right, and sales representative Rob Pierce, left, greeted former President Bill Clinton at Air America's relaunch party in New York. 4. Last Dance Veteran PD Elroy Smith, left, said goodbye with style on his last day at Clear Channel urban AC WVAZ (V103)/Chicago. Midday personality Troi Tyler, right, and other WVAZ staffers helped make the day memorable. 5. Let the Music Play Network radio advertisers and radio station personnel joined actor Dan Aykroyd for a special lunch at the new House of Blues in Dallas. The actor and radio personality—he hosts "The House of Blues Radio Hour"—discussed inner-city school music education programs with his guests. From left are Bicoastal Media classic rock KBDN/Eugene, Ore., PD Jerome Fisher and Aykroyd. 6. So Far, So Good Megadeth frontman Dave Mustaine, center, talked to Greater Media active rock WMMR MD Sean "Rabbi" Tysler, left, and PD Bill Weston about his band's 11th studio album during a visit to Philadelphia. "United Abominations" was released May 15 by Roadrunner Records. 7. Music Mania Pianist/composer Arthur Hanlon, left, chatted with iLaunch en Español format manager Rosy Castro about his latest release, "Mecanomania." The CD includes hits from popular '80s Spanish pop group Mecano.

20



Formats

The gateway to music formats, the week in charts and airplay data.

R&R TIMELINE

1 YEAR AGO John Shomper joins WGN/Chicago as PD. ■ WKSC/Chicago names Rick Gillette PD. ■ John Gehron is hired as GM of Harpo Radio.

5 YEARS AGO BMG acquires Zomba Music Group for nearly \$3 billion. ■ Infinity country format captain Eric Logan is appointed to the newly created OM position at WUSN/Chicago. ■ Earl Jones becomes GM at WJLB and WMXD/Detroit.

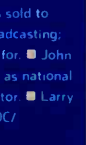
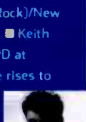
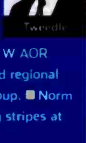
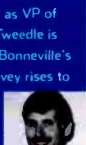
10 YEARS AGO Alan Furst joins GulfStar as VP of programming. ■ Chuck Tweedle is elevated to president of Bonneville's San Francisco stations. ■ Alene Greivy rises to VP/GM for Jacor's four Cincinnati FM stations, replacing Jaquell Brumm, who retires.

15 YEARS AGO WNEW-FM/New York middayer Pat St. John rises to PD of the Group W AOR outlet. ■ Mick Anselmo is appointed regional VP for Malrite Communications Group. ■ Norm Winer tacks on VP of programming stripes at WXRT/Chicago.

20 YEARS AGO Infinity AOR WXRK (K-Rock)/New York flips to classic rock. ■ Keith Naftaly is promoted to PD at KMEL/San Francisco. ■ Stan Mouse rises to president of Cox's broadcasting division.

25 YEARS AGO Gary Berkowitz returns to WROR/Boston as manager of programming and operations. ■ Country radio consultant Don Thomson is named PD at KIXX (Kix 106)/Dallas. ■ Larry Moffitt joins KPKE/Denver as PD.

30 YEARS AGO KRNW/Boulder, Colo., is sold to Centennial Wireless Broadcasting; new KBCO calls applied for. ■ John Schoenberger joins Arista Records as national West Coast album promotion director. ■ Larry Clark becomes PD at country WPOC/Baltimore.



THE SPIN



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

Timberlake Goes Fourth



Justin Timberlake becomes the first artist in the 14-year history of the Nielsen BDS CHR/Top 40 chart to score four No. 1 hits from an album as "Summer Love" (Zomba) jumps 3-1. The song follows fellow "Future-Sex/LoveSounds" cuts "SexyBack," "My Love" and "What Goes Around . . . Comes Around" to the top. He also becomes the first male lead artist with four straight No. 1s and

the second overall after Alanis Morissette, who hit with four consecutive tracks (three from "Jagged Little Pill" in 1996 and "Uninvited" from the "City of Angels" soundtrack in 1998). "Summer" is Timberlake's fifth career chart-topper, a total that moves him past Nelly for most by a male artist. The sum ties Avril Lavigne for most No. 1s this decade one week after Lavigne set the mark with "Girlfriend" (RMG), which dips to No. 2. Both Timberlake and Lavigne trail format leader Mariah Carey who has had six No. 1s.

Linkin Park Still Parked In Alternative Top Spot

Linkin Park's "What I've Done" (Warner Bros.) retains the No. 1 spot at Alternative for a 10th week in a row and becomes the group's second track to hold the pole position for a double-digit stay. Of the band's six other chart-toppers, only "Numb," which totaled 12 weeks at No. 1 between November 2003 and January 2004, has spent more time at No. 1. "What I've Done" is the first track to accumulate 10 weeks atop the Alternative chart since the Red Hot Chili Peppers' "Dani California" hit the 10-week mark one year ago this week on its way to a 14-week stay at the top.

New 'World' Records

With a 2-1 rebound, John Mayer's "Waiting On the World to Change" returns to the AC summit for a record-setting sixth distinct stay at No. 1. "World" passes the mark set by Natasha Bedingfield's "Unwritten," which made five separate ascensions from September 2006 through March.

Collecting a 13th total week at the top, "World" also becomes the longest-ruling title by a solo male on Columbia Records since the AC chart converted to Nielsen BDS data in July 1993. That year, Billy Joel's "The River of Dreams" and Michael Bolton's "Said I Loved You . . . But I Lied" began back-to-back 12-week reigns.

Kingston Sails To Big Gain At Rhythmic

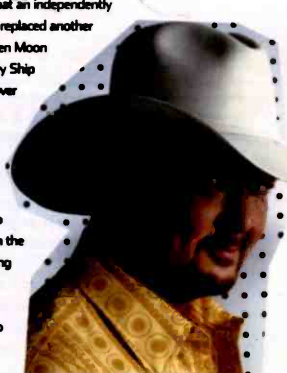
One week after Sean Kingston had one of the fastest climbs into the top 10 by a new artist this decade, the R&B upstart posts the largest plays increase on the Rhythmic chart since 2004 as "Beautiful Girls" (Epic/Koch) gains 1,071 spins, moving 9-6. It's the chart's best improvement since Eminem's "Just Lose It" collected 1,639 additional plays on the Oct. 9, 2004, Nielsen BDS-powered Rhythmic chart. Last issue, Kingston hopped into the top 10 in four weeks, the shortest trip by a debut male artist since Afeman took three frames with "Because I Got High" in September 2001.

Vega Ends Five-Year Chart Hiatus

Suzanne Vega makes her first appearance on the Nielsen BDS-driven Triple A chart in more than five years as "Frank & Ava" (BLG) debuts at No. 25. Vega last drew chart ink in January 2002 when "Widow's Walk" ended a 15-week run after peaking at No. 6. Vega's new song introduces her new album, "Beauty & Crime," due July 17.

11 Years Later, Lawrence Returns To No. 1

With the largest audience impressions increase inside the top 10, Tracy Lawrence's "Find Out Who Your Friends Are" (Rocky Comfort/CO5) leaps 4-1 on the Country chart. The track is his eighth No. 1 and his first since "Time Marches On" led for three weeks in June 1996. The 11-year layoff is the longest for any artist since Kenny Rogers closed a 13-year period between chart-toppers when "Buy Me a Rose" ruled for one week in May 2000. Lawrence's single replaces Emerson Drive's "Moments" (Midas/New Revolution) at No. 1; it's the first time that an independently distributed label has replaced another since June 1950, when Moon Mullican's "I'll Sail My Ship Alone" (King) took over the top spot from Hank Williams' "Why Don't You Love Me" (MGM). At 41 weeks, the climb by "Friends" to No. 1 is the longest in the chart's history, beating the 36 weeks it took Steve Holy's "Brand New Girlfriend" to do so in the Sept. 15, 2006, issue.





CHR/TOP 40



Austin's heritage top 40 explodes—not literally—in the winter book

KHFI Enjoys Some Fine Austin Living At No. 1

Kevin Carter

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22

While taking an idle look through the winter book, it suddenly leapt out at us like an armadillo crossing a dusty Texas highway late at night: KHFI (96.7 Kiss FM)/Austin is sitting all alone at No. 1 in the market 12+, having ignited the afterburners to jump 5.1-6.5. We immediately decided to pester PD Jay Shannon, asking him how on Earth that situation could have happened. "I have no idea," he answers with a laugh. Thankfully, he actually did have some ideas, otherwise, this column would be over right about . . . now.

"The morning show really exploded over the past year," Shannon says, referring to "The Bobby Bones Show," which also stars Lunchbox, Amy, Carlos and Alayna, and is syndicated to Clear Channel CHR/top 40 sister KZCH (Channel 96.3)/Wichita. "Bobby and the crew have just done a phenomenal job of capturing the 18-34 cell, which has even grown into more of the 25-54s as well. They have compelling content and do funny bits, and the chemistry between the three of them is dynamic. I think that's the biggest reason for the success of the station."

Of course, there's always that question of, Does the show have to make an extra effort to remain local despite syndication? Shannon says that Bones and company still have local segments, but at the end of the day, it's simply a good morning show. "It's about elements that connect with listeners, and whether that's Lindsay Lohan gossip or street stunts that could run in any market, compelling content is compelling content," he says, adding that such benchmarks as traffic and weather keep a station locally relevant.

"We're not going to talk about the state capital, that's not CHR. It's about a younger demo, and what's important to them. 'American Idol' is a great example. We spent hours talking about it, but that's not local."

And of course, it's all about the music. Shannon (and the audience, obviously) are loving top 40's current music cycle, where artists ranging from Justin Timberlake to Nelly Furtado and Timbaland are delivering mass-appeal pop/

rhythm records that transcend any perceived format boundaries.

"Whether you like hot AC, rock and especially the rhythmic cumeers who come over to the station, those types of songs make it very friendly for those guys to like and accept the station," he says. "The rhythmic stations are your biggest threat, so being friendly to those listeners—and we have two rhythmic in the market—without getting too thug or urban, that's a mass-appeal staple that just translates into huge numbers."

Meanwhile, Shannon kept the station consistent with a concrete music strategy. "For a while, when we relaunched as Kiss, it was really more of a pop-rock-leaning station, then more of a rhythm, then back to mainstream. It's a matter of keeping the music cycle and the music strategy consistent to our listeners, so they'll know what to expect out of the station." While music was strong for top 40 in the winter book, it wasn't so great for other formats, he adds.

Promotionally, Kiss wrapped itself around the artists like aluminum foil and did a ton of in-studio performances. "The nontangible things like bringing artists through and letting listeners meet them and shake hands is really cool," Shannon says. Kiss also gave away a new Cadillac Escalade, which he describes as probably the biggest giveaway the station has ever done.

Naturally, Shannon wants to give props to the people responsible, starting with the airstaff. "The Bobby Bones Show," midday princess Micki

Gamez (who's voice-tracked from WKQJ/Detroit but is from Austin and is a natural at throwing in local references), APD/MD/afternoon dude Tony Cortez and night guy Cruz.

"I've worked for stations before where it's not a perfect work environment, and you don't have the freedom to do what you think is right because you're questioned every day by upper management—but that's not the case here in Austin," Shannon says, thanking OM Mac Daniels and new market manager Pat McKay. "They're very supportive people." *R/R*

Radio editor Keith Berman was so instrumental in the preparation of this column, you have no idea.

Get To Know Jay Shannon

Recent ratings highlights: No. 112+ and 18-34 (winter '07)

Career recap: Weekend overnights at KFQX/Abilene, Texas;

overnights at KRLB/Lubbock,

Texas; back to KFQX for mornings;

PD/morning host at KZII/Lubbock;

after attending Texas Tech, begins

doing regional programming and

morning-show syndication in

other smaller Texas markets; PD/

morning host at KHFI/Austin; two

years as PD/afternoon driver of

KXXM/San Antonio; now KHFI

and KFMM/Austin PD.

Whatever possessed

you to get into this

business? Growing up

in Abilene, it amazed

me to visit Dallas-Fort

Worth and hear Y95

[KHYI], KEGL and

K104 [KKDA]. Dallas

radio captivated me

and inspired me to give it a shot.

After the first airshift, I was

hooked and completely fell in love

with the business. I used to drive

100 miles with a boom box and

record hours and hours of Y95

and KEGL (the Eagle). I learned

more about radio from listening

than you could imagine.

Early influences: My first PD

Scott Michaels. I remember him

putting me on the air with zero

experience. Had that not

happened, I'd be living in a van

down by the river, but Dallas radio

is what made me pursue the

business in general.

Family: Wife, Heather, and my

two sons, Paul, 9, and Austin, 7.

Stations preset in your car:

Austin's rhythmic KDHT (Hot

93.3), CHR/top 40 KHFI (96.7

Kiss FM), hot AC KAMX (Mix

94.7), alternative KROX (101X),

rhythmic KXBT (the Beat), rhythmic oldies KFMM (Jammin 105.9) and country KBUK (104.9) La Grange, Texas.

CDs in your car player: Ha—the this will make me either look really cool or a guy attempting to be really cool, but I have Mike Jones—I loved "Sittin' Sideways"—2Pac's "Greatest Hits," 30 Seconds to Mars and Blue October.

Hobbies: I love the lake.

Gadget you can't live without:

A grill



Shannon

What do you drive?

An F150

Favorite sports

teams: University of

Texas at Austin

football and Texas Tech

football

Favorite junk food:

Chocolate milkshakes

Favorite TV show: "American Idol"

Favorite nontrade publication:

Consumer Reports

Stations, other than your own,

that you admire and why:

KHKS/Dallas—very well-

programmed, great morning show

with Kidd Kraddick, great talent

and presentation, WFLZ/Tampa—

have always been impressed with

their imaging, KIIS/Los Angeles—

a well-packaged station, they just

do it right. WHZZ (Z100)/New

York—larger-than-life presentation

and imaging.

Pets: My wife has a shih-tzu.

Birthplace: Tulsa

Store you would choose to max

out your credit card at: Best Buy

Last person you went out to

dinner with: My wife

Most annoying thing people ask

you: At what age did you start

losing your hair?



Techno decisions: The pros and cons of two new super phones

Upgrade U

Darnella Dunham

DDunham@RadioandRecords.com

The days of using a cell phone simply to make phone calls are long gone, and it's become really hard to stay on top of things at work without a phone that can keep you connected in every way. ■ About six years ago, I was stuck on my Motorola Skytel pager, and Radio One senior VP of programming content Jay Stevens told me that the BlackBerry was completely on another level. It took me a couple of years to make the switch, but now I am addicted to my CrackBerry. Now, however, I am admittedly considering breaking up with BlackBerry to get with iPhone.

My BlackBerry 7290 has served me well in the last two years, but it is definitely time to upgrade. Yes, it handles all my basic needs, but I've dropped it countless times and it looks really beat up. But most annoying are the frequent dropped calls. From what I've been told, tower upgrades were made shortly after I purchased my 7290, so my phone (purchased in Miami) isn't consistently connecting with the towers in Los Angeles.

I know I need to get another cell phone soon, but I'm having the hardest time deciding which one to get. I've managed to narrow my selection to just two, and when you see how amazing the BlackBerry 8800 and the iPhone are, you'll understand my inability to make an easy choice. Even if you're perfectly happy with your phone, these two are cool enough to make you want to make the leap.

BlackBerry 8800

When BlackBerry's Pearl hit the marketplace, I was tempted to get one, but I was turned off when I realized that it didn't have a Qwerty keyboard. But BlackBerry's new 8800 does have a keyboard, and it's lighter and less bulky than the phone I have now. Plus, it has a great overall look—very clean and sleek.

I'm not a fan of Bluetooth, but I'd like my next phone to be Bluetooth-capable in case I ever need it, and the 8800 has Bluetooth 2.0. I

don't have a Global Positioning System (GPS) in my car, so it would be cool to have access to it with the BlackBerry 8800.

Another feature I'm excited about is the media player, which works for music, videos and photos. It would be so convenient to be able to listen to music anywhere, and it would really help me stay on top of new music as it comes to me via e-mail. The memory isn't as robust as my iPod's, but additional memory can be purchased if I need it.

You can see who's available before calling with the push-to-talk button, and there's also voice-activated dialing, conferencing and a speaker phone. Even though it's been a few years since I've been out of the country, I love the BlackBerry 8800's ability to receive and send calls and messages in more than 120 countries.

I don't really browse the Internet with my BlackBerry 7290 because it seems to take forever to load each page. The 8800, on the other hand, is much faster. Another highlight is the battery, which holds enough juice for five hours of talk.

Instead of a scroll wheel like the 7290, the 8800 has trackball navigation. It feels kind of awkward to me, but maybe that's because I'm not used to it. I've had my eye on the BlackBerry 8800 for a minute, but I've been reluctant to get it because I've been anticipating the next product.

iPhone

Like many people, I can't wait to get my hands on Apple's iPhone. It does everything I need and more—and it's just cute. The home screen is straightforward and easy to navigate. Making calls is extra convenient since the touch screen allows you to go right to the person you need to reach instead of scrolling through or typing a name into a list of contacts.

My current phone makes me listen to old voice-mail messages before I get to the new ones, and I hate that. But with the iPhone, I'm in control of the order in which I listen to messages or read my e-mail.

The iPhone has a camera and a direct link to maps, two features I've never had on a phone but could really use. Internet browsing is available on the iPhone, computer-based bookmarks can be synched, and you can zoom into Web pages. Google and Yahoo searches are built in to the included Safari Web browser.

Just like BlackBerry, the iPhone synchs with my contacts. But iPhone has the edge musically because I can synch my MP3s

and videos through iTunes. It even allows you to use "cover flow" searching in the music library—a feature no iPod model has.

The touch screen on the iPhone is an advantage and a drawback for me. I like the ability to get the iPhone to do what I need by just touching it, but I think having to constantly rub off the fingerprints would get annoying. Other minor

weaknesses are the lack of Bluetooth capability and GPS.

I feel like the iPhone was made for me, but I'm pretty frugal and—I don't know if I want to pay more than twice the price of the BlackBerry 8800. Also, brand-new products tend to have a few glitches, and I don't know if I want to run into those.

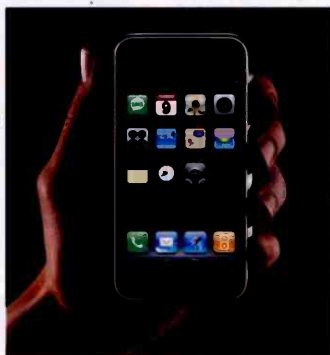
The BlackBerry 8800 and the iPhone would be

fun toys to have, but the best part about them—and pretty much every cell phone out now—is how much more efficient and effective they allow us to be in our jobs. I still don't quite know which phone I'll get, but I know I'll be happy with either one.

It's amazing to see how far cell-phone technology has come in a relatively short time—I can't wait to see what they can do in 2012. **RR**



BlackBerry 8800



iPhone

10
 9
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 6
 5
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 3
 2
 1

URBAN/URBAN AC/GOSPEL



With Elroy Smith's departure, Kris Kelley and Armando Rivera take over WGCI and WVAZ

Winds Of Change Blow In Chicago

Hillary Crosley

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On Feb. 6, a tornado of changes began swirling at Clear Channel/Chicago that would ultimately serve as a catalyst for long-term changes within its programming department. Within the next several months, urban WGCI's PD and MD would be gone, and several new programming appointments would join the Clear Channel/Chicago team. Here's how it all transpired. ■ Led by veteran programmer Elroy Smith, urban WGCI ruled the 12+ roost in Chicago for more than 40 quarterly ratings books, almost consecutively. The cluster was highly successful, and WGCI blossomed into one of the country's premier urban stations in Chicago's heavily signaled market. Then in February, Clear Channel announced that MD Tiffany Green, who'd been with WGCI for five years, had been relieved of her duties. In a major reorganization the following month, the company allocated new PDs for each of the cluster's urban stations—which also include urban AC WVAZ and inspirational WGRB-AM.

Smith was repositioned from Clear Channel/Chicago OM/WGCI PD to WVAZ PD, while former urban WJLB/Detroit APD/MD/midday personality Kris Kelley segued into the WGCI PD position. Then in mid-May, Smith announced that he was departing Clear Channel/Chicago in search of new opportunities. Armando Rivera was appointed WVAZ PD.

Smith's contract with the company is officially runs out in August, but June 1 was his last day in the office. "After time doing the same thing over and over, I was truly comfortable in running WVAZ—we're talking 15 years," Smith says of his time with WGCI. "GM Marv Dyson was known to hire a PD for 18 months, but God had a different plan and let me stay for 15 years. I'm grateful that corporate and management gave me an opportunity to explore unlimited possibilities. It was a tremendous learning experience, and I thank my staff, who followed my vision."

Home-Grown Music Hot At 'GCI

Kelley began her career at urban WAMO/

Pittsburgh in 1990 and was promoted to MD/midday announcer before joining WJLB in 1998. She has now been in the programming seat at WGCI for three months. Describing the move from Detroit to Chicago as a relatively smooth transition, Kelley says that she has learned from some of radio's best, including former WJLB PD K.J. Holiday in preparation for her new gig.

"Radio in general is always changing and morphing with the times," Kelley says of WGCI's new direction. "New technology, for instance, is changing the way we all do things in this business. I'm really looking forward to exploring WGCI's Web potential and making our Web site more interactive."

Kelley adds that her team is preparing a special summer promotion that will align Chevrolet and WGCI.

"We're bringing two of the biggest brands together to create Chicago's hottest street team, WGCI's Chevy Riders," Kelley says. "We'll have a strong street presence. We also [had] our high school party, School's Out

Jumpoff, on June 12 with Huey, DJ UNK, Sammie and Rich Boy." Tickets were free and could only be won from WGCI.

Another event, the Taste of Chicago, is coming June 29-July 8, Kelley adds.

"We're expecting over 450,000 people each day. We have Lyfe Jennings and Musiq Soulchild performing on July 5, which is free as well."

Kelley recently amped up her staff by promoting Kenard "K2" Karter to MD, succeeding Green. Karter joined WGCI more than three years ago. He previously served as overnight weekend air personality, a role he'll continue on Sundays from 2 a.m. to 6 a.m., and as production assistant.

"I come from very humble beginnings and feel extremely blessed to have this opportunity to work alongside Kris Kelley," Karter says. "I am so thankful for my music production experience, specialized computer skills and ability to effectively interact with record companies and recording artists."

Karter steps into the MD position during a fertile musical period in Chicago. Home-grown talent like R. Kelly, Kanye West and Common are all releasing albums this summer, and will most likely rule the Urban chart. Kelly's "Same Girl" featuring Usher is already No. 5, and "I'm a Flirt" featuring T.I. and T-Pain spent two weeks at No. 1. Meanwhile, West recently released a mixtape, "Can't Tell Me Nothing," with the title track beginning to receive airplay.

"It just so happens that a lot of great music has been coming out of Chicago," Kelley says. "What I've found so far is that Chicagoans just love great music."



Smith



Kelley



Rivera



Rivera

V103 Open To Change

Rivera, who succeeded Smith June 4 as WVAZ PD, served as APD/MD at CHR/top 40 sister WKSC (103.5 Kiss-FM) until 2001, when he joined V103.

"V103 has a solid foundation, and the goal will be to build on that and make-it even stronger," he says. "I am very excited about a few changes at V103, including our new gospel show 'Get Your Praise On' and our 'V103, Back in the Day' show that features old-school funk and hip-hop."

On the station's events calendar, V103 morning man Tom Joyner's sky show, a traveling version of the syndicated host's morning show, comes to town June 29, while V103 will host performances by Frankie Beverly and Maze on the opening day of the Taste of Chicago event.

However, Rivera is also looking past the summer. He truly believes that openness to change is the most important lesson he has gained in his career thus far.

"We all need to be prepared for change," he says. "Our programming mind-set will need to evolve with the [Portable People Meter] and the numerous choices that listeners now have for obtaining music and content." **R/R**

URBAN

T.J. RIDE'S BRITISH THINGS POPPIN' (DO IT) IS THE FOURTH HIGHEST CHARTING TRACK OF THE WEEK



R&R

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WEEK	ARTIST	TITLE	NIELSEN BDS CERTIFICATIONS	HITPREDICTOR STATUS	WEEKS ON CHART	PLAYS	WEEKS	AUDIENCE	RANK
1	14	BUY U A DRANK (SHAWTY SHAPPY) T-Pain Featuring Yung Joc		NO. 1 (8 WKS)	4758	-130	51,284	1	
2	11	PARTY LIKE A ROCKSTAR Moby			4358	-78	40,068	2	
3	12	WE'RE ME DOWN Lil Boosie Featuring Fozzy & Webbie			3600	+225	28,442	6	
4	13	WHEN I SEE U Fantasia			3587	+194	30,493	5	
5	7	SAME GIRL K. Kelly feat. T.I. & Usher			3337	+195	33,542	3	
6	10	UMBRELLA Beyoncé feat. Jay-Z			3087	+543	32,087	4	
7	13	GET IT SHAWTY Lloyd			2855	-477	24,387	11	
8	11	LIKE THIS Kelly Rowland feat. T.I. & J. Cole			2734	-1	25,085	10	
9	19	POP, LOCK & DROP IT Haley			2659	-490	25,873	8	
10	7	BIG THINGS POPPIN' (DO IT) T.I.			2641	+204	21,374	13	
11	21	PLEASE DON'T GO T.I.			2359	-194	27,703	7	
12	5	A BAY BAY Hurricane Chris			2334	+439	20,495	14	
13	8	TEACH ME Moby			2289	+254	25,203	9	
14	17	YOUNG LOUISINE Eve			2223	+243	16,489	20	
15	11	ANYWAYS Bobby Valentino feat. T.I. & Lil Wayne			2133	+128	18,785	16	
16	7	GET ME BOODED Yung Joc			2129	+140	23,858	12	
17	18	I'M A FLIRT K. Kelly feat. Bow Wow (feat. T.I. & T-Pain)			2108	-371	19,591	15	
18	4	WALL TO WALL Chris Brown			1930	-31	15,566	21	
19	23	MAKE ME BETTER Moby feat. T.I.			1902	+342	18,626	17	
20	26	ROCK YO HIPS Moby feat. Lil Scrappy			1788	-179	16,999	18	
21	16	OUTTA MY SYSTEM Bow Wow feat. T-Pain & Jazmine Austin			1776	-475	13,588	23	
22	24	HOW DO I BREATHE Lil Wayne			1694	+263	12,544	24	
23	20	3 STEP Lil Wayne			1544	-209	14,285	22	
24	15	LIKE A BOY Ciara			1492	-448	12,425	25	
25	27	AMUSEMENT PARK 50 Cent			1433	+159	9,813	30	
26	8	TATTOO The Alliance feat. Fab			1375	+166	10,980	28	
27	4	SHY LADY Yung Joc feat. Junior			1268	+176	8,483	32	
28	3	DO YOU Ne-Yo			1236	+247	10,393	29	
29	NEW	BARTENDER T-Pain feat. Ne-Yo			1244	-603	11,020	27	
30	11	I THING R. Kelly feat. N. Harmony feat. Aaron			1215	-82	7,847	35	
31	34	UNTIL THE END OF TIME Justin Timberlake			1184	+183	16,680	19	
32	18	BECAUSE OF YOU Ne-Yo			1073	-345	12,252	26	
33	2	SHAWTY R. Kelly feat. T-Pain			1032	+228	8,057	34	
34	5	LIKE THIS Moby			1023	+30	4,573	-	
35	13	WE TALKIN' OVER DJ Khaled feat. T.I., Rick Ross, Jay-Z, Lil Wayne & Busta Rhymes			992	-307	9,424	31	
36	15	DON'T MATTER Alicia Keys			968	-302	6,932	37	
37	3	MY 64 Moby feat. Blanka Shock			959	+123	4,302	-	
38	3	WONDERFUL Marques Houston			908	-70	4,456	-	
39	NEW	LET IT GO Keyshia Cole feat. Missy Elliott & Lil Kim			876	+396	8,300	33	
40	9	LIP GLOSS Lil Mama			876	-230	6,657	38	

MOST ADDED

TITLE	ARTIST / LABEL	NEW STATIONS
SHAWTY R. Kelly feat. T-Pain	(JIVE/ZOMBA)	34
CAN U BELIEVE Robin Thicke	(STAR TRAK/INTERSCOPE)	32
VIDEO Justin Austin feat. Lil Bo	(30 50 DEFENDANT/UMG)	27
CLIPD SHUFFLE Capid (Atlantic)		22
BARTENDER T-Pain feat. Ne-Yo	(JIVE/ZOMBA)	20
WONDERFUL Marques Houston	(JAG/UNIVERSAL MOTOWN)	14
COME BACK TO ME SHAWTY T-Pain feat. Ne-Yo		14
UNTIL THE END OF TIME Justin Timberlake	(JIVE/ZOMBA)	12
ADD AT... WBTF Lexington, KY		

NEW AND ACTIVE

TITLE	ARTIST / LABEL	PLAYS	GAIN	TITLE	ARTIST / LABEL	PLAYS	GAIN
CLIPD SHUFFLE Capid (Atlantic)		700/195		WONDER WOMAN The Roots (SONG BOOK/ATLANTIC)		590/166	
TOTAL STATIONS: 34				TOTAL STATIONS: 29			
CAN'T TELL ME NOTHING Kanye West (RCA-A&R/JIVE/ZOMBA)		689/336		MOOD FRIGA Gorilla Zoe (BLACKROD BOY SOUTHLANTIC)		423/86	
TOTAL STATIONS: 73				TOTAL STATIONS: 43			
INT'L PLAYERS ANTHEM (I CHOOSE YOU) Usher feat. Fantasia (JIVE/ZOMBA)		659/312		SMILE Jibba (BEASTAGEFFED)		402/10	
TOTAL STATIONS: 72				TOTAL STATIONS: 35			
COFFEE SHOP Young Jeezy feat. Gorilla Zoe (BLACKROD BOY SOUTHLANTIC)		646/197		NOBODY DO IT BETTER Kanye West feat. Jay-Z & Tyrese (DEF SQUAD/ROCK)		407/108	
TOTAL STATIONS: 63				TOTAL STATIONS: 54			
KRISPY Kilo Shino (RAP MUST LAZ/UNIVERSAL MOTOWN)		632/80		LIVIN' IN THE PROJECTS Lil' Shaggy (MAG/REPRISE/WARNER BROS.)		406/144	
TOTAL STATIONS: 56				TOTAL STATIONS: 43			

MOST INCREASED PLAYS

+603	BARTENDER T-Pain feat. Ne-Yo (Jive/Zomba)
+543	UMBRELLA Beyoncé feat. Jay-Z (Jive/Zomba)
+439	A BAY BAY Hurricane Chris (Polo Grounds/UMG)
+396	LET IT GO Keyshia Cole feat. Missy Elliott & Lil Kim (A&M/Interscope)
+342	MAKE ME BETTER Moby feat. T.I. (Jive/Zomba)

FOR WEEK ENDING JUNE 10, 2007
LIVEWIRE: See legend to charts in charts section for rules and symbol explanations.
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100
90
80
70
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URBAN

URBAN AC REPORTERS

WHRZ/Albany, GA OM/PD: Jammin' Jay AP/DMD: Paul "Precious Paul" Edwards	WUKS/Fayetteville, NC PD/M: Jeff Anderson	WOFB/Ocala, FL OM: Steve Holbrook PD: Kevin Gardner
WAMJ/Atlanta, GA OM: Frank Johnson PD: Derek Harper	WIEZZ/Ft. Mill, SC PD: Troy Michaels	WRWS/Philadelphia, PA OM: They Might Be Dead PD: Joe Tamburo AP/DMD: Jo Gamble
WAKB/Augusta, GA OM/PD: Ron Thomas	WFMG/Greenville, NC PD: Shyler Cole	WFXX/Raleigh, NC OM/PD: Cy Young AP/DMD: Josh Berry
WISW/Augusta, GA OM: Steve Burle PD/M: Tim "Tattz" Snel AP/D: Cher Best	WJAZ/Greenville, SC OM: Steve Crumblay AP/DMD: Kelly Mac	WLS/Richmond, VA PD: Sam Choice MD: Jeff Harrison
WWV/Baltimore, MD PD: Tim Watts MD: Keller Wynder	KMLQ/Houston, TX PD: Sam Choice MD: Jeff Harrison	WYVE/Roseville, VA OM/PD: Walt Ford
KQQL/Baton Rouge, LA PD: Michael Francois	WHRP/Huntsville, AL OM: Ken Johnson PD: Mark Raymond AP/DMD: Toni Terrell	WTLZ/Saginaw, MI PD/M: Eugene Brown
WBKJ/Birmingham, AL PD: Darryl Johnson AP/D: Chris Coleman	WTLC/Indianapolis, IN PD: Brian Wallace AP/DMD: The First Lady	KBLX/San Francisco, CA PD: Kevin Brown MD: Kimmie Taylor
WJHT/Birmingham, AL PD: John Long	WKXI/Jackson, MS OM/PD: Stan Branson	Music: Chace Smooth REB/Satellite AP/D: Mecca Thames MD: Lamonda Williams
WMLG/Charleston, SC OM/PD: Terry Base MD: TK Jones	WSQL/Jacksonville, FL OM: Cal Austin PD/M: KJ Brooks	Sirius Heart & Soul/Satellite PD: B.L. Stone MD: Sasha Montero
WJST/Charleston, SC OM/PD: Michael Tee	KMLK/Jacksonville, MO PD: Jerald Jackson	The Touch/Satellite PD: Stan Boston AP/DMD: Hollywood Hernandez
WBAV/Charlotte, NC PD/M: Terri Avery	KNEK/Lafayette, LA PD: D-Rock	XM Satellite 62/Satellite PD: Vic Clemons
WQNC/Charlotte, NC PD: Alvin Stowe MD: Chris James	KOKY/Little Rock, AR OM/PD: Mark Dylan	WLVN/Savannah, GA OM: Brad Kelly PD/M: Gary Young
WMPZ/Chattanooga, TN OM: Keith Landecker PD: Andrea Perry	K.L.H/Las Vegas, CA PD/M: Aundrea Russell	WTVB/Savannah, GA PD: Yolanda Neely
WSRB/Chicago, IL PD/M: Tracie Reynolds	WMLM/Las Vegas, NV PD/M: Tim Gerard Carlton	KOKS/Sheepsport, LA OM/PD: Queen Echols
WVAZ/Chicago, IL OM/PD: Erroy Smith AP/DMD: Armando Rivera	K.L.MS/Memphis, TN PD: Eileen Collier	KYMA/Sheepsport, LA PD: Roshon Vance
WZAK/Cleveland, OH OM/PD: Kim Johnson MD: Terry Bello	WHTW/Miami, FL PD: Phil Michaels-Trueta AP/D: Karen Vaughn MD: Ken James	KMLM/St. Louis, MO PD: Darrel Easton MD: Terrence Bibb
WLXZ/Columbia, SC PD/M: Doug Williams	WMBB/Miami, FL PD: Mara Melendez MD: Vanessa Dmedetty Jerome	WFLW/St. Louis, MO OM/PD: Jonico "Boogie D" G'Christ AP/DMD: Niccy Davis
WVDM/Columbia, SC PD/M: Mike Love	WJMR/Birmingham, WA PD/M: Lari Jones	WPHU/Syracuse, NY OM: Rich Lauber PD: Butch Charles AP/DMD: Kenny Deers
WAGH/Columbus, GA OM: Brian Waters PD/AP/D: Queen Rasheeda MD: Edward Lewis	WDLT/Mobile, AL OM/PD: James Alexander MD: Cathy Barlow	WPHU/Syracuse, NY OM: Rich Lauber PD: Butch Charles AP/DMD: Kenny Deers
WVZ/Columbus, GA OM/PD: Carl Correy, Jr. MD: Brandon Conner	K.BMG/Phoenix, LA PD: Chris Collins	WPHU/Syracuse, NY OM: Rich Lauber PD: Butch Charles AP/DMD: Kenny Deers
WXMG/Columbus, OH OM: J.D. Kunes PD: Warren Stevens	WVWG/Montgomery, AL PD/M: Darryl Elliott	WPHU/Syracuse, NY OM: Rich Lauber PD: Butch Charles AP/DMD: Kenny Deers
KRNB/Dallas, TX PD: Shay Moore	WQOK/Memphis, TN PD: Kenny Smoot	WTLG/Tomball, AL OM: Greg Tomascello PD/M: Charles Anthony
KSOC/Dallas, TX OM/PD: John Candelaria	KMEZ/New Orleans, LA PD: LeBron "L.B." Joseph AP/DMD: Kelder Summers	WGOV/Waldosta, GA PD/M: Jammin' Jammie Brooks
WROL/Dayton, OH OM/PD: J.D. Kunes	WYLD/New Orleans, LA OM/PD: Nate Bell	WHLR/Washington, DC PD: Dave Dickinson MD: Traci LaTrelle
WGPR/Detroit, MI PD: Carolyn James MD: Karen Addison	WBLB/New York, NY PD: Vinny Brown	WBLB/Washington, DC PD: Kathy Brown MD: Mike Chase
WMDX/Detroit, MI PD: Jamillah Muhammad AP/D: Oniel Stevens MD: Krysti Birchett	WRKS/New York, NY PD: Tony Brasley MD: Julie Gustines	WNEW/West Palm Beach, FL OM/PD: Mark McCray AP/D: Kyle Stewart MD: Patrice Wright
WBSK/Dothan, AL OM: BJ Keli PD: JJ "Big Daddy" Davis	WVXL/Norfolk, VA OM/PD: Don London MD: Theresia Brown	

* Monitored Reporters



▶ KANYE WEST

NIELSEN
BOS

RAP

	TITLE	ARTIST	NO. (14 WKS)	NIELSEN BOS CERTIFICATIONS	PLAYS	AUDIENCE
				SUPPORT / PROMOTION LABEL	TW	MILLIONS
1	12	PARTY LIKE A ROCKSTAR SHOP BOYZ	11	UNIVERSAL REPUBLIC	9043	73,669
2	21	POP, LOCK & DROP IT MURK	12	MTZ COMM/TELEVISION/REPUBLIC	6908	-52
3	16	I YEMED BONE THICK & HARMONY FEATURING ANOH	11	FULL SURFACE/INTERSCOPE	4982	-260
4	22	I'M A FLIRT K. HELLY ON BOY WOV (FEATURING T.I. & T-PAIN)	11	COLUMBIA/IMPACT/REPUBLIC	4608	-895
5	17	WIPE ME DOWN LL COOLDE FEATURING POKI & WEBBIE	11	WILLIAMS/IMPACT/LANTLITE	4586	-301
6	21	DUPTA MY SYSTEM 2010 BOYZ FEATURING T-PAIN & JORDAN JUSTIN	11	COLUMBIA	4575	-895
7	31	ROCK YO MFS CRIME MOB FEATURING LL SCAMPPY	11	COLUMBIA/REPUBLIC/WARNER BROS.	4391	-46
8	9	BIG THINGS POPPIN' (DO IT) T.I.	11	GRAND MASTER/LANTLITE	3873	-357
9	7	SHAKE ME BETTER FABOLOUS FEATURING KE-RO	11	DESERT STAR/IMPACT/JAMMIDAG	3463	-651
10	10	SEXY LADY YUNG BONG FEATURING ANOH	11	YUNG BOSS/IMPACT/ROCK	3426	-221
11	5	A BAY BAY MELBON CUBES	11	MOST INCREASED PLAYS MELBON CUBES/IMPACT	3154	-776
12	22	2 STEP LUR	11	IMPACT/ROCK	3105	-460
13	9	LIKE THIS MMB	11	CAPitol	2935	-218
14	7	TAMBOURINE AFTERMATH/LL SURFACE/IMPACT/ROCK/ZEFFEN	11	2830	-187	
15	8	LEAN LIKE A CHOLE DONY ALA, K.O.	11	SILENT COMMAND/IMPACT	2298	-140
16	39	THIS IS WHY I'M HOT MMB	11	CAPitol	2104	-377
17	5	AMUSEMENT PARK SOBIE	11	SHADWIN/TELEVISION/INTERSCOPE	1974	-222
18	11	CAN U FEEL ME THE FROGERS AKI QI QUAK & JIM	11	INTERSCOPE	1796	-389
19	13	YETI TOO THE ALLIANCE FEATURING FMO	11	NEARSLY/LANTLITE	1658	-145
20	16	THE TAMP OVER DANALOUKAC, T.I. ANOH, M.O.S.H.O.S, FAT JOE, LL, WYNN & BABY	11	TERROR SOUND/ROCK	1629	-340
21	11	MY 64 MRE JONES FEAT. BLN & SHOOD/ROCK	11	REAR/IMPACT/IMPACT/IMPACT/WARNER BROS.	1488	-41
22	6	SHAWTY FLES FEATURING T-PAIN	11	SLIP-IT/IMPACT/LANTLITE	1469	-383
23	6	REHEPUP KIA SHINE	11	RAP MUST/LANTLITE/IMPACT/ROCK	1377	-182
24	9	L.L. LOVIN' BONE THICK & HARMONY FEAT. MARYM/KAREY & BOWTOWN	11	FULL SURFACE/IMPACT/ROCK	1238	-185
25	10	LIP GLOSS L.L. SHINE	11	IMPACT	1144	-301
26	NEW	CAN'T TELL ME NOTHING KANYE WEST	11	ROC-A-FELLA/IMPACT/JAMMIDAG	736	-373
27	3	COFFEE SHOP YUNG J.C. FEATURING CORLEA JOE	11	BLOCKBUD BOY SOUTH/LANTLITE	725	-148
28	5	WTF, PLAYERS ANTHEM (I CHOOSE YOU) LIZ FEATURING THE OUTCAST	11	IMPACT	670	-35
29	13	PUSH IT BABY PRETTY BOYZ	11	BILLYEAST/LANTLITE	645	-608
30	2	MONEY IN THE BANK SHIZZ BEATZ	11	UNIVERSAL MOTION	640	-120
31	11	SHAWTY BABY BOY DA PRINCE FEATURING MARKE FRESH	11	EXTREME/UNIVERSAL REPUBLIC	576	-120
32	8	CYCLONE BABY BASH FEATURING T-PAIN	11	ARISTARQUE	521	-61
33	13	I'M THROWING PHIL WALK FEATURING JEMMINE OLIPH	11	SHADWIN/IMPACT/IMPACT/LANTLITE	505	-180
34	14	COMES AROUND COLLE BUDGE	11	COLUMBIA	483	-16
35	5	YOU AIN'T KNOW BIRDMAN & LL SWINE	11	CASH MONEY/UNIVERSAL MOTION	473	-87
36	NEW	LIVIN' IN THE PROJECTS L.L. SCAMPPY	11	IMPACT/REPUBLIC/WARNER BROS.	451	-128
37	NEW	HOOD RIDGA CORLEA JOE	11	BLOCKBUD BOY SOUTH/LANTLITE	443	-76
38	NEW	NOBODY DO IT BETTER KEITH MURRAY FEATURING ANOH & TYNESE	11	DEF SOUND/ROCK	439	-173
39	4	SHIBBLE IMPACT	11	BEASTA/GIFFEN/INTERSCOPE	436	-11
40	10	SLAP LUDICRUS	11	OTFOUR JAMMIDAG	416	-89

FOR WEEK ENDING JUNE 10, 2007

ALL REPORTING STATION PLAYLISTS!

Relative Play
Arch by Station

Search Stations
By Call & Program List

MARKET #2
KROQ-FM Los Ang
CBS Radio
P.D. Steve Winkler

Station Info
Rank, Owner, P.D., etc.

MARKET #1
L.A. 89
L.A. 92
L.A. 107
L.A. 113
L.A. 119
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L.A. 198
L.A. 199
L.A. 200

Station Playlist
Powering Your Station

R&R RADIO AND RECORDS.COM
ACCURATE • TRUSTWORTHY • CREDIBLE

WEEKLY
TOP 100
GOSPEL
ALBUMS
AND
SINGLES

GOSPEL

▶ WITH THE SECOND-LARGEST INCREASE ON THE CHART (UP 92 PLACES), **THE CLARK SISTERS CLAIM THEIR FIRST NO. 1 WITH "BLESSED AND HIGHLY FAVORED" (2-1), AND HIGHLY FAVORED" (2-1).**



R&R

POWERED BY
nielsen
BDS

WEEK	LAST WEEK	TITLE ARTIST	NIELSEN BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL	PLAYS TW	WEEKS ON CHART	AUDIENCE MILLIONS	RANK	NEW ENTRIES
1	2	BLESSED AND HIGHLY FAVORED THE CLARK SISTERS	NO. 1 (1 WK) EM GOSPEL	858	+92	3,782	2	
2	1	EMBRACE YOURSELF DONALD LAWRENCE PRESENTS THE TB-CITY SINGERS	EM GOSPEL	625	+32	3,934	1	
3	3	FATHERFUL IS OUR GOD JEZEBEL WALKER & LFC	VERT/ZOMBA	774	-31	3,608	3	
4	4	LET GO DEVORNE WOODS & WHEN SINGERS MEET	QUIET WATER/VERT/ZOMBA	597	+1	2,957	5	
5	8	BROKEN BUT I'M HEALING EPHRAJIM	GOSSO/CENTRIC/ZOMBA	579	+53	3,270	4	
6	5	WE PRAISE YOU THE MCKINNON PROJECT	GOSSO/CENTRIC/ZOMBA	531	-42	2,461	6	
7	9	NOBODY BUT THE LORD ALVIN DARLING & CELEBRATION	ENTRO GOSPEL	519	+50	1,624	14	
8	6	HIGH PRAISE ANDREW SISTERS	TYSON	505	-3	2,427	7	
9	11	HALL OF FAME TRISH SHEED	ENTRO GOSPEL	439	-27	2,309	8	
10	10	PRAYIN' & U 7 SONS OF SOUL	MOST ADDED SOUL WORLD/VERT/ZOMBA	425	0	1,730	11	
11	12	STEP ASIDE KOLERA ADAMS	ATLANTIC	408	+16	1,889	10	
12	7	UM GOD SHARIE HOPFLA	EM GOSPEL	400	-57	2,177	9	
13	13	JESUS, JESUS, JESUS REV. TIMOTHY WRIGHT & THE NEW YORK FELLOWSHIP MASS CHOR	MOJAVE	362	+15	1,716	12	
14	15	THE BLOOD OF FORTUNE & FIVE	WORLDWIDE	317	-20	1,629	13	
15	25	PRaise ON THE INSIDE JUDISS	AIRPOWER PALMAM/GOSSO/CENTRIC/ZOMBA	303	-70	1,157	19	
16	20	ONE GOD MARETTA BROWN-CLARK	AR GOSPEL/AM/LACO	301	+49	0,915	25	
17	17	TILL TRUST HOWARD SMALLWOOD	AIRPOWER SOUL WORLD/VERT/ZOMBA	301	+6	1,081	20	
18	24	NEVER WOULD HAVE MADE IT MARVYN SAPP	VERT/ZOMBA	299	+59	0,951	24	
19	19	IT'S ON THE WAY REAL RECORDS	BLACKBERRY/AM/LACO	296	-20	1,271	17	
20	18	YOU KEEP ON BLESSING ME LUTHER BARNES & THE RED BLOOD GOSPEL CHOR	AR GOSPEL/AM/LACO	285	-5	1,173	18	
21	18	SO GOOD TO ME VANESSA BELL ARMSTRONG	EM GOSPEL	285	+8	0,976	21	
22	22	GOD IS IN CONTROL (IT'S NOT OVER) WELINGTON CHESTER MASS CHOR	ENTRO GOSPEL	254	+7	0,817	-	
23	NEW	BRAND NEW DAY JONATHAN BUTLER	MOST INCREASED PLAYS MARANATHAM/CORINTHIANS	249	+93	0,959	22	
24	21	HOW GOOD AND PLEASANT NEW SPEED	INTEGRITY	249	-2	0,638	-	
25	23	I LOVE ME BETTER THAN THAT SHIRLEY HURLOCK	TYSON	240	-1	0,598	-	
26	27	CALL JESUS BILLY PARHAM	ENTRO GOSPEL	225	+36	0,535	-	
27	30	CLOSEST FRIEND THE RANCE ALLEN GROUP	TYSON	225	+61	0,721	28	
28	4	MINISTRY JEFF MAJORS	MUSIC ONE/EPIC/ATLANTA	213	+25	1,368	15	
29	26	I GET JOY CORD	LIGHT	195	+1	1,288	16	
30	RE-ENTRY	THIS KIND BY FASTING & PRAYER JIMMY HICKS & THE VOICES OF INTEGRITY	WORLDWIDE	182	-16	0,899	29	

MOST ADDED

TITLE ARTIST / LABEL	NEW STATIONS
PRAYIN' & U 7 SONS OF SOUL (SOUL WORLD/VERT/ZOMBA)	6
JESUS, JESUS, JESUS Rev. Timothy Wright & The New York Fellowship Mass Chorus (MOJAVE)	8
NOBODY BUT THE LORD Alvin Darling & Celebration (ENTRO GOSPEL)	6
CLOSEST FRIEND The Rance Allen Group (TYSON)	6
ONE GOD Marettta Brown-Clark (AR GOSPEL/AM/LACO)	5
THE BLOOD James Parham & PFM (WORLDWIDE)	4
SO GOOD TO ME Vanessa Bell Armstrong (EM GOSPEL)	3
BRAND NEW DAY Jonathan Butler (MARANATHAM/CORINTHIANS)	3

**ADDED AT...
WGRB** **INSPIRATION
1390AM**
Chicago
PE, Steve M. Bailey
MD, Eric Holt
Jonathan Butler, Brand New Day, 15
Marvin Sapp, Never Would Have Made It, 13
Marettta Brown-Clark, One God, 11
James Hicks & The Voices of Integrity, This
Kind By Fasting & Prayer, 10
FOR MORE STATIONS GO TO:
www.RadioandRecords.com

NEW AND ACTIVE

TITLE / LABEL	PLAYS GAIN	TITLE / LABEL	PLAYS GAIN
NOT ABOUT US Bishop Paul James Presents The City Of Refuge Sanctuary Choir (ALPHA 822/TYSON)	15	THERE'S A STORY BEHIND MY PRAISE Carolyn Taylor (SALACO)	17
THERE'S HOPE In His Arms (UNIVERSAL MOTOWN)	5	CELEBRATE Smokie Norful (EM GOSPEL)	14
I NEVER LOST MY PRAISE Ephraim (GOSSO/CENTRIC/ZOMBA)	13	GRATIFUL Hosanna Walker & LFC (EVERETT WOODS)	19
I BELIEVE Mish Stappley (LITVICAL)	17	LIVE BY FAITH Lesell Griffin (GOSSO/WORLDWIDE/SALACO)	12
RISE Janet James Featuring All-4-One (GENESIS)	7	REASON America Stanley (BAMA/LIGHTYEAR)	7

MOST INCREASED PLAYS

+93	BRAND NEW DAY Jonathan Butler (Maranatham/Corinthians) KATZ -8, WGRB -5, WOL -4, WFLV -3, XSTV -3, WOL -2, WLOU -2, WVEZ -3, WML -3, WMO -4
+92	BLESSED AND HIGHLY FAVORED The Clark Sisters (EM Gospel) WGRB -25, WMO -23, WLOU -18, WVEZ -12, 104.1 -8, WOLK -6, WML -6, WMLA -5, WOLN -4, WLPD -3
+70	PRaise ON THE INSIDE J. Moss (Palmam/Gooss/Centric/Zomba) WFLV -15, WFLW -14, WOLK -14, WVEZ -12, WFLV -12, WLOU -10, WFL -10, WMLB -11, XSTV -11, WML -11
+61	CLOSEST FRIEND The Rance Allen Group (Tyson) WLOU -14, WML -13, WMLB -13, WVEZ -12, WMO -12, WML -10, WVEZ -10, WML -10, XSTV -11, WML -11
+59	NEVER WOULD HAVE MADE IT Marvin Sapp (Vert/Zomba) WLOU -14, WML -12, WFLV -12, WMLB -12, WMO -12, WOLK -10, 104.1 -9, WFL -9, XSTV -11, WML -11

FOR WEEK ENDING JUNE 10, 2007
1. Nielsen. See legend to charts in charts section for rules and symbol explanations.
2. Equal stations are electronically coordinated by Nielsen Broadcast Data Systems 24 hours a day, 7 days a week. © 2007 Nielsen Business Media, Inc. All rights reserved.

RECURRENTS

TITLE ARTIST / IMPRINT / PROMOTION LABEL	NIELSEN BDS CERTIFICATIONS	PLAYS TW	WEEKS ON CHART	TITLE ARTIST / IMPRINT / PROMOTION LABEL	NIELSEN BDS CERTIFICATIONS	PLAYS TW	WEEKS ON CHART
IMAGINE ME KORR FRANKLIN (PO YO SOUL/GOSSO/CENTRIC/ZOMBA)		342	348	VICTORY TYE TRIBETT & C.A. (INTEGRITY/REBLARIA)		275	248
I'M STILL STANDING BISHOP PAUL S. MORTON (TELL/AM/LIGHT)		335	299	HEALING KELLY PRICE (GOSSO/CENTRIC/ZOMBA)		244	223
EVERY BODY EVERYBODY JERRY LEWIS & ONE VOICE (EVE RECORDS/DALACE)		302	327	YOU REMEMBER ME KAREN CLARK-JONES (WORD-CLUB)		208	206
HEAVEN KNOWS DETRECK HADDON (TYSON/VERT/ZOMBA)		288	351	GET ME PINE MYRON BUTLER & LEV (EM GOSPEL)		199	182
THE STRUGGLE IS OVER YOUTH FOR CHRIST (ENTRO GOSPEL)		281	364	REMEMBER ME THE CARIBBEANS (SALACO)		188	170

HALLELUJAH! GOSPEL NEWS & CHARTS

FORMAT NEWS • CHARTS
ARTIST SPOTLIGHTS

R&R UPDATE

ACCURATE
TRUSTWORTHY
CREDIBLE

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Christian radio moves forward

Embracing New Technology

Kevin Peterson

KPeterson@RadioandRecords.com

As technology continues to march forward, Christian radio stations are changing as well. They are adapting to the technology their listeners are using and finding easier and more efficient ways to do their jobs. ■ From text messaging to new high-tech toys for remote broadcasting to a smart phone that controls a radio station, Christian broadcasters share stories on how they are using new technology on the job.

At KCMS/Seattle, text messaging is the next big thing. Webmaster Matt Mundt says, "It's such a cool new technology and a way to allow listeners to communicate with their favorite radio station and build community." Any time someone hears a song they like on the air and wants to know what it is, they can text 'now playing' to 23754. Within seconds, they get a reply text message that tells them the last three songs played on the radio station.

Mundt says the next step is to get the feature sponsored by a client or to incorporate an additional message that plugs something happening at the station.

Additionally, the station is using text messaging at concerts in two ways. "During the intro stage announcements we do as the sponsoring radio station, we tell people to text 'front row' to 23754," Mundt says. "We pick a winner randomly and bring them down to the front-row seats. We've also used it for backstage meet-and-greets. Michael W. Smith

was the first concert we did that for, and we got about 400 or 500 texts out of a crowd of 3,000."

The station has also used texting day-of-show to offer coupons for ticket discounts at the door. "In the future," Mundt says, "we might also do something called 'live text,' where people can text messages or send pictures during the concert, and they will display on the video screens in the venue," referring to a practice stations in other formats have employed.

JOY-FM network PD Carmen Brown has a solution for stations weary of looking for phone lines at remotes or, worse yet, doing remotes by cell phone. "It's the Tieline Commander G3, and it rocks," she says. "You plug a wireless broadband card into a Linksys Wireless-G router and plug that into the Tieline." You can even plug your laptop in and surf the Net on the same wireless broadband connection you're using for the broadcast, and the quality is top-notch. When we were broadcasting from

'Brandon Heath is coming with us on our Summer Cruise and, with this technology, we'll be able to have him sing live sessions at each stop throughout the week.'

—Carmen Brown



Mundt



Kirtleman

the Luis Palau festival in early March, the folks from WAY-FM heard it when they were driving up and assumed it was ISDN."

JOY-FM has plans to use this technology on the upcoming Summer Cruise throughout its listening area in Florida. "Brandon Heath is coming with us, and with this technology we'll be able to have him sing live sessions at each stop throughout the week," Brown says. "It's that clear." (See page 14 for more on wireless broadband remote units.)

KADI/Springfield, Mo., PD Rod Kirtleman says that with the new technology available, he can essentially run the station with his cell phone. "With my Palm Treo 700p smart phone, using VPN technology to connect to the on-air computer, I can start and stop songs, move commercials, change sound files and keep things on time." He also uses his Treo as a digital recorder for on-the-spot interviews and liners, using third-party software that records broadcast-quality WAV files: "I can also use it as a USB modem connected to my laptop, with speeds as high as 921kps. I use third-party software that turns the SD card on the Treo into file storage. My laptop can then read and write files to my Treo." Finally, I use the Treo to do live remotes using a JK Audio Adaptor 2 to plug into the earphone jack of the Treo. Plug the wireless mic and headphones into the Adaptor 2 and it's a remote-caster."

Technology has also helped stations broadcast from outside the country. WCSG/Grand Rapids GM/PD Chris Lemke says, "With the popularity of YouTube, we won big with video coverage of our recent staff trip to Colombia. We were there to paint a bigger picture of the need to sponsor children."

"While we fed digital-quality audio back to the States for same-hour reports, we were shooting video of our visit that we uploaded to the station's Web site that night. It was great to be able to point people to a visual of what they were hearing while we were there."

Record labels are also taking advantage of new technology. For Valentine's Day, Word Records artist Mark Schultz wrote and performed a special love song for one grand-prize winner. More than 7,500 K-LOVE network listeners submitted personal love stories for a chance at the prize. "Another part of the contest was giving listeners the chance to send loved ones a personalized voice mail from Mark," Word promotions coordinator Kenny Rodgers says. "Listeners were given the choice of six messages that would go to loved ones. We sent more than 8,000 of these messages over five days, with 90% coming on Valentine's Day." **AR**

david crowder*band
 new single "everything glorious"
 add it 6.22.07
 EMI
 for promotional information contact josh lauritch | jlauritch@emimcgm.com or 615.371.4201

CHRISTIAN

ALMOST'S

R&R



34

CHRISTIAN CHR

		TITLE ARTIST	IMPRINT / PROMOTION LABEL	PLAYS TW +/-
16	15	AFTER THE WORLD DISCIPLE	SIREANO	1058 -60
15	15	SOMETHING BEAUTIFUL NEWGRASS	IMPFO	1046 -13
15	15	THE LAST NIGHT SKILLET	ADRENALINEMUSIC	1000 -30
14	10	WORK JARS OF CLAY	ESSENTIAL.MPG	898 -22
20	4	FIND ME TONIGHT EVERYDAY SLOWLY	IMPFO	864 -103
10	10	AWAKENING SWITCHFOOT	SPARKBOW&MUSIC	798 +43
14	14	MISSING PAGES SEVENTH DAY SLUMBER	REC/TOOTH&NAIL	790 +19
11	11	YOM BUNT NICOLE	SPARKBOW&MUSIC	771 +58
11	8	LET IT FADE JEREMY CAMP	REC/TOOTH&NAIL	766 +96
23	3	DON'T GIVE UP SANTOS REA	SPARKBOW&MUSIC	726 -172
24	7	FORGIVEN RELENT II	CAPRILORE	719 -178
5	5	I'M FOR YOU YOUNIK	FOREFRONT&MUSIC	699 +82
12	12	TUNING THIRD DAY	ESSENTIAL.MPG	652 -16
9	9	BEAUTY JESCHA WOODS	COFFE	595 +32
16	16	DEARLY LOVED BRIAN HEDGECOCK	IMPFO	524 -57
8	8	I'M NOT WHO I WAS BRANDON HEATH	RELENT.MPG	497 +61
10	10	WHAT I HEAR JESSE DANIELS	MD&S	476 +3
3	3	ONLY THE WORLD LINDO	SPARKBOW&MUSIC	457 +116
11	11	UNDO RUSH OF FOOLS	MD&S	444 -35
8	8	REACHING LEELAND	ESSENTIAL.MPG	438 +49
11	11	LEAST OF THESE REVEREND&MUSIC	SLANTED/SPRING HILL	424 +4
10	10	JESUS ON THE RADIO ALL STAR UNITED	ZSPIN	423 +26
15	15	YOUR WAY ADE CAMP	REC/TOOTH&NAIL	414 -113
4	4	LOVE RANGER MATE SALLE	CLUB	398 +49
7	7	PRaise AND ADORe (NONE LIVE WITHOUT IT) WORSHIP	FLOCKER.MPG	398 -7
2	2	ZERRO MARK NELSON	TOOTH&NAIL	391 +73
11	11	GOLD MARK MILLER	CLUB	340 +23
8	8	EVERY TIME I BREATHE BIG DADDY WEAR	FERVENT/WORD CLUB	305 -1
NEW	NEW	IN MY ARMS FLORIAN	CLUB	284 +65
2	2	RIGHT NOW THIS BEAUTIFUL REPUBLIC	FOREFRONT&MUSIC	282 0

CHRISTIAN ROCK

		TITLE ARTIST	IMPRINT / PROMOTION LABEL	PLAYS TW +/-
17	17	SAY THIS SOONER (NO ONE WILL SEE THINGS THE WAY I DO) ALMOST	TOOTH&NAIL	299 +35
12	12	PERFECT DREAM	AMMO/COMETSCOPE	271 -1
13	13	I LOVE YOU TO DEATH FAMILY FORCE 5	MAVERICK/MONO VS STEREO	265 +64
18	18	A WHISPER & A CLAMOR AMBERLIN	TOOTH&NAIL	265 -27
16	16	SAY YOUR PRAYERS WESSIE	BRAVE NEW WORLD	239 -10
15	15	AN EPIPHANY SEB	TOOTH&NAIL	258 +24
14	14	BREAK ME DOWN K&S2	ESSENTIAL.MPG	236 +6
11	11	WAKE UP K&S2	REC/TOOTH&NAIL	231 +16
10	10	MADNESS WORSHIP	FLOCKER.MPG	228 +46
10	10	CROSS THE LINE BETH	TOOTH&NAIL	226 +6
8	8	ATTITUDE FRIGHT	FLOCKER.MPG	224 +23
17	17	THE LAST NIGHT SKILLET	ADRENALINEMUSIC	222 -16
4	4	PLAY IT SAFE DEAN	CREDENTIALS&MUSIC	216 +21
7	7	EVIL (A CHORUS OF RESISTANCE) PROJECT 88	TOOTH&NAIL	212 +24
17	17	GOING UNDER THIS BEAUTIFUL REPUBLIC	FOREFRONT&MUSIC	205 -39
12	12	AWAKENING SWITCHFOOT	SPARKBOW&MUSIC	201 -1
15	15	SURFACE DEAS NAIL	BRAVE NEW WORLD	198 -27
13	13	FRIENDS (BILLING OUT AMT EASY) CHASING VICTORY	MONO VS STEREO	193 -6
9	9	THERE IS REMAINING GUY (WHERE TO START) HIGH FLIGHT SOCIETY	INSTRUMENTAL	184 +24
7	7	SOMEWHERE IN THE SKY RUTLESS	REC/TOOTH&NAIL	187 -1
13	13	BOOMING YOUNIK	FOREFRONT&MUSIC	158 -5
5	5	SING TO ME BLU RUD BLU	TOOTH&NAIL	153 +31
3	3	FIGHT LIKE THIS DECFYER DOWN	SIREANO	148 +28
10	10	TOGETHER KRISTAL MEYERS	ESSENTIAL.MPG	147 +16
2	2	YOU'RE ON FIRE MOPH	TOOTH&NAIL	146 +50
2	2	ZERRO MARK NELSON	TOOTH&NAIL	142 +30
17	17	HIT THE FLOOR THIS BEAUTIFUL REPUBLIC	FLOCKER.MPG	133 +1
NEW	NEW	TIME (TO LET THIS GO) NEVERTHELESS	FLOCKER.MPG	131 +44
NEW	NEW	FINDING OUT STELLAR RAY	WORD CLUB	112 +38
2	2	NEW! SLEEPY THE FOLD	TOOTH&NAIL	104 +10

INSPO

		TITLE ARTIST	IMPRINT / PROMOTION LABEL	PLAYS TW +/-
9	9	BRING THE RAIN MERCYME	RD	579 +3
15	15	UNDO RUSH OF FOOLS	MD&S	300 -10
11	11	WHEN I GET WHERE I'M GOING GEOFF MOORE	ROCKETOWN	268 +19
14	14	SAVED THE DAY PHILLIPS, OMC & DEAN	RD	264 -6
12	12	I BELIEVE IN YOU JOEL ENGLE	SPIN 360	264 -10
11	11	EVERY TIME I BREATHE BIG DADDY WEAR	FERVENT/WORD CLUB	261 +13
7	7	BE THOU NEAR TO ME SELAH	CLUB	243 +22
6	6	FATHER JACOB LARK	REC/TOOTH&NAIL	220 +3
11	11	HOW CAN I KEEP FROM SINGING CHRIS TOMLIN	SIXTYSIX/SPARKBOW&MUSIC	217 -10
14	14	SUFFICIENT ADE CAMP	REC/TOOTH&NAIL	199 -8

		TITLE ARTIST	IMPRINT / PROMOTION LABEL	PLAYS TW +/-
18	18	BE LIFTED HIGH MICHAEL W. SMITH	RELENT.MPG	198 -29
8	8	I'M NOT WHO I WAS BRANDON HEATH	RELENT.MPG	182 +7
20	20	BY HIS WORDS CLAYTON CALBERT/MARK NELSON/AMBERLIN/STEREO/DEAS NAIL/RELENT	RELENT.MPG	174 -27
10	10	THERE IS A RIVER JARS OF CLAY	ESSENTIAL.MPG	143 -16
4	4	CONVINCED NICOLE C. MALLON	WORD CLUB	139 +18
NEW	NEW	GOD SPEAKING RONNE FREEMAN	HARDLY	136 +28
4	4	UNTO THE ONE MATT PAPA	SPIN 360	133 +13
2	2	GIVE ME WORDS TO SPEAK AARON SHUST	BRASH	122 +7
NEW	NEW	GIVE YOU GLORY JEREMY CAMP	REC/TOOTH&NAIL	121 +19
10	10	ANYTHING & EVERYTHING NEEL SPONBERG	CLUB	115 0

FOR WEEK ENDING JUNE 10, 2007

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Album Available at Wal-Mart
Toodaloo Earth Dance Remix Coming Soon!!!

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CHRISTIAN

CHRISTIAN REPORTERS

CHRISTIAN CHR

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OM/PD: Matt Gentry
MD: Joey Belleville

KAFK/Asheville, NC
OM/PD: Mark Gay
APD/MD: Mike Carrier

WHOU/Bangor, ME
OM/PD: Tom Collins
APD/MD: Morgan Smith

WKQF/Cedar Rapids, IA
OM/PD: Jack Davis

WOLM/Chicago, IL*
OM: Justin Knight
PD: Johnathon Elbrewoog
MD: Mallory DeWees

KXWA/Denver, CO
PD: Scott Vogel

KZZQ/Den Moines, IA
PD: Mike Schlotz

WURP/Detroit, MI
PD/MD: Terry Michaels

KHMB/Farmington, NM
OM: Wilam Thomas
PD: Darren Nez
MD: Kenny Montana

WSCF/Pt. Pierce, FL
PD/MD: Paul Tipton

WORO/Green Bay, WI
OM/PD: Jim Raider

WAYK/Kalamazoo, MI
PD/MD: Mike Couchman

WYLL/Kansas City, TN*
PD/MD: Jonathan Unthank

WAYM/Nashville, TN*
OM: Dave Seres
PD: Jeff Brown
MD: Stacey Whitmore

WMAZ/Nashville, TN*
OM/PD: Dave Queen
APD: Jennifer Houchin
MD: Seth Rutzahn

WULZ/Norfolk, VA*
OM/PD: JP Morgan
APD: Anne Verebely

KJTH/Panama City, OK
PD/MD: Tony Weis
APD: Jeremy Louis

KZRN/Pasadena, OR*
OM: Mike Novak
PD: David Pierce
APD: Eric Allen

KFFR/Pullman, WA
OM/PD: Chris Gibeath

KFTT/Rapid City, SD
OM: Tom Schoensted
PD/MD: Joseph Standish

WRLL/Saginaw, MI
OM: Gary Bugh
PD/MD: Aaron Dicer

KLFF/San Luis Obispo, CA*
PD: Matt Williams
MD: Noone Fugler

WEYO/Salt Lake City, UT
OM: David Baler
PD/MD: Kristine McClain

KADJ/Springfield, MO*
PD/MD: Rod Kittenman

WBVM/Tampa, FL*
PD: Johnny Vincent
MD: Olivia Paff

WYSZ/Tolado, OH
PD/MD: Jeff Howe
APD: Rob Farchild

CHRISTIAN ROCK

KDLV/St. Louis, MO
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APD/MD: Shannon Steele

WQLO/Wisconsin, WI
PD/MD: Matt Deane

KLYT/Albuquerque, NM
PD: Matt Gentry
MD: Joey Belleville

WCYK/Bowling Green, KY
OM: Ken Burns
PD: Susan Woodard
MD: Whitney Yule

WVOP/Bridgewater, CT
PD/MD: Bob Felberg

WCYK/Bowling Green, KY
OM: Ken Burns
PD: Susan Woodard
MD: Whitney Yule

WUFG/Columbus, OH*
OM: Michael Buckingham
PD/MD: Nikki Carst
APD: Laine Morey

KBNL/Casper, TX
PD: Aaron Daniels

KVRK/Dallas, TX
PD: Chris Goodwin
MD: Dave Mitchell

WFSB/Flint, MI
MD: Brian Goodman

WORO/Green Bay, WI*
OM/PD: Jim Raider

WUFL/Lancaster, PA*
PD: John Shark
MD: Phil Smith

KIBZ/Lancaster, ME
OM: Lester St. James
PD/MD: Ron Drury

WMBL/Marietta, IL
MD: Tom Schroeder

WMLK/Miami, FL
PD: Rob Robbins
MD: Kelly Downing

WJZZ/Norfolk, VA*
OM/PD: JP Morgan
APD: Anne Verebely

WYTR/Asheville, NC
PD/MD: Sarnae Palermo
APD: Will "The Tuna" Benson

WRPL/Saginaw, MI
OM: Gary Bugh
PD/MD: Aaron Dicer

WJES/Saginaw, FL
OM: Kris Berly
PD: Michelle Telford
MD: Elasha Shorski

Finnsong/Satellite
PD/MD: Joe Hayes

Positive Rock/Satellite
PD/MD: Josh Booth

Real Letter Rock 20/Satellite
PD: Cody Christopher
MD: Reid Johnson

Sirius Spirit 66/Satellite*
PD: AJ Skip
MD: Joey Black

The Sound Of Light/Satellite
PD/MD: Bill Moore

Whip Of Cards/Satellite
OM/PD: Matt Rhodes

KCLE/St. Louis, MO
MD: Dave Merlet

WBVM/Tampa, FL*
PD: Johnny Vincent
MD: Olivia Paff

WYSZ/Tolado, OH
PD/MD: Jeff Howe

WQLO/Wisconsin, WI
PD/MD: Matt Deane

WMTT/Asheville, NC
PD: Colin Lambert
MD: Steve Hiller

WWSH/Chicago, IL*
OM: John Hayden
PD: Matt Stockman

KCBN/Dallas, TX*
PD: Mike Trone
MD: Lisa Bamford

WCDR/Dayton, OH
OM: Keith Hamer
PD/MD: Eric Johnson

WCKE/Elmira, NY
PD: John Owens
APD: Kevin VanBuren
MD: Cecil Vanhouten

WVFR/Flint, MI
OM: Lori Naughton
PD: Brian Smith
MD: Elym Davey

Slayback Radio Network/Network
OM: Bruce Harrison
PD: Neil Staven
APD: Paul Perrault
MD: Dan Wynn

WAFR/Network
OM: Marvin Sanders
PD: Rick Robertson
MD: Jim Stanley

KULB/Phoenix, AZ
PD: Foran Echelbarger

KLYV/Panama City, OK
PD/MD: Tony Weis
APD: Jeremy Louis

WGSL/Asheville, IL
OM: Ron Tabor
PD: Corey Neese
MD: Charrel Jacobs

WUGM/Saginaw, MI*
PD/MD: Peter Brooks
APD: Perry Lefkale

KCRN/San Angelo, TX
PD/MD: Mark Mohr
APD: Steve Hayes

WSMR/Saginaw, FL
OM: Douglas Pol
PD: Dave Ryerson
APD: Dan Young
MD: Paul Perrault

KCFB/SL, Cleveland, MN
PD: Jim Park
MD: Chuck Heuberg

KYCC/Stockton, CA*
PD: Scott Mearns
MD: Marina Tahod

WOLW/Traverse City, MI
PD/MD: Patrick Green

KFLT/Tucson, AZ
PD: Dawn Binstead
APD: Adam Biddell
MD: Bill Rorring

WGMV/Wisconsin, WI
OM: Karen Dine
MD: Todd Bystrom
MD: Mark Christopher

*** Monitored Reporters**



▶ CAMP JEREMY

	TITLE ARTIST	IMPRINT / PROMOTION LABEL	PLAYS W ⁺
1	12 GIVE YOU GLORY JEREMY CAMP	BEC/TOTHE & HAL	939 +71
2	16 EVERY TIME I BREATHE BE DADDY WEAVE	FERNETWORD CMC	920 +6
3	20 UNDO RUSH OF FOOLS	MDAS	883 +40
4	12 BRING THE BAIN MERCYME	BD	823 +39
5	14 I'M NOT WHO I WAS BRADDOEN HEATH	REDEMPTION	819 +29
6	17 SOMETHING BEAUTIFUL NEWSBOYS	BNP	792 -32
7	13 TUNNEL THIRD DAY	ESSENTIAL/PLC	743 +32
8	19 HOW CAN I KEEP FROM SINNING CHRIS TOULIN	SISTERS&PARADISE CMC	681 -41
9	23 EVERLASTING GOD LINCOLN BREWSTER	VERTICAL/INTEGRITY	535 -34
10	5 GIVE ME WORDS TO SPEAK AMON DUST	BRASH	462 +38
11	9 INTO THE BAY BENO NORMAN	ESSENTIAL/PLC	454 +49
12	9 OVER MY HEAD BRIAN LITTELL	REDEMPTION	447 +35
13	16 WHAT COULD BE BETTER (THE BOYS ARE) 3MILES	BD	414 +6
14	30 (BY HIS WORDS) GLOVE REVEALED/KE MC PHELL MARSHALL SEVEN/STARS/OWMAN BRUNNITELL	REDEMPTION	413 -39
15	4 ONLY THE WORLD MARISSA	SPARKNEW CMC	389 +27
16	6 YOU BUILT NICOLE	SPARKNEW CMC	388 +49
17	7 YOU CARRIED ME BUILDING 429	WORD-CURE	379 +23
18	15 THERE IS A RIVER JAMS OF CLAY	ESSENTIAL/PLC	320 -1
19	12 SAVED THE DAY PHILLIPS, OMC & DEAN	BD	312 -34
20	4 THE REMISSY AVESHA WOOD	COOTE	244 +16
21	15 DON'T GIVE UP SACRIS REAL	SPARKNEW CMC	244 +15
22	4 CONVINCED NICOLE C. MILLEN	WORD-CURE	233 +32
23	3 I'M FOR YOU TOPYAK	FOREFRONTIER CMC	209 +8
24	11 FIND ME TONIGHT EVERYDAY SUNDAY	BNP	208 +27
25	2 ALL THE WORLD FORT OF GRACE	WORD-CURE	206 +28
26	2 LONG RANGER HATE SALLE	CURE	192 +26
27	NEW STILL CALLS ME BOB JOHN MILLER	REDEMPTION	177 +50
28	NEW LEAST OF THESE DETERMINED	SLANTEDSPRING HILL	176 +19
29	4 WHEN I GET WHERE I'M GOING GROY MOORE	ROCKTOWN	172 -12
30	2 YEARS OF THE SAINTS LEEZARD	ESSENTIAL/PLC	171 +8

TITLE ARTIST		IMPRINT / PROMOTION LABEL	TOTAL	FAM%	BLN%	W 18-34	W 35-44	W 45-54
THE LAST NIGHT SKLET		ARGENTUS/STARS	4,35	93%	17%	4,31	4,29	4,30
HOME DAUGHTY		REARMC	4,19	85%	13%	4,04	4,09	4,06
AFTER THE WORLD DISCIPLE		SEWARD	4,11	92%	12%	3,94	4,11	4,03
FORGIVEN BELIEVE K		CAPRI/COOTE	4,11	97%	27%	4,06	3,94	4,00
I'M FOR YOU TOPYAK		FOREFRONTIER CMC	4,10	58%	12%	3,90	4,29	4,08
PRAY & ABOVE (SOME LOVE WITHOUT IT) HANORLY		FLICKER/PLC	4,09	85%	17%	3,92	3,72	3,85
EVERY TIME I BREATHE BE DADDY WEAVE		FERNETWORD CMC	4,08	92%	12%	4,35	4,03	4,16
SOMETHING BEAUTIFUL NEWSBOYS		BNP	4,05	85%	18%	4,03	4,09	4,06
AMAZING SWITCHFOOT		SPARKNEW CMC	4,04	83%	1%	4,07	3,95	4,01
FIND ME TONIGHT EVERYDAY SUNDAY		BNP	4,04	91%	17%	3,99	4,06	4,02
I'M NOT WHO I WAS BRADDOEN HEATH		REDEMPTION	4,03	79%	15%	4,05	4,17	4,11
DON'T GIVE UP SACRIS REAL		SPARKNEW CMC	3,99	98%	22%	4,34	3,83	3,99
UNDO RUSH OF FOOLS		MDAS	3,99	68%	14%	4,03	3,88	3,96
MISSING PAGES SEVENTH DAY SLEEPER		BEC/TOTHE & HAL	3,97	88%	20%	3,58	4,34	3,86
DON'T WANT FOR BRIGHT NEEDS/BREATH		SPARKNEW CMC	3,95	80%	21%	4,03	4,26	4,11
IN MY ARMS ALLIANCE		CURE	3,95	64%	14%	3,89	4,11	3,98
WORK JAMS OF CLAY		ESSENTIAL/PLC	3,94	82%	17%	3,97	4,09	4,02
ZEBB HARK NELSON		TOTHE & HAL	3,92	56%	10%	3,65	3,30	3,52
LET IT RAIN JEREMY CAMP		BEC/TOTHE & HAL	3,90	57%	12%	3,84	3,95	3,89
DEARLY LOVED JIMMY NEEDHAM		BNP	3,86	80%	24%	3,58	4,00	3,80

This report is a cumulative sample of current online music surveys conducted by Christian CHR stations across the country. Total sample size is 769 respondents. Total average favorability estimate are based on a scale of 1-5. (1= don't like it at all, 5= love it). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. Persons are screened via the internet. Once passed, they can take the music test which is invited to do so by their local radio station. When comparing this data with what is happening at your station please keep in mind that number of spins, percentage of familiarity, and other factors must be considered, and that your results may vary accordingly. HiMusicResearch.com results are intended to show opinions of participants on the internet only. Hi Music Research is a registered trademark of HiMusicResearch.com. The HMR system is available exclusively for local Christian radio stations by contacting Ken Farley at (815) 331-0736 or ken@hmusicresearch.com

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Taylor Swift reaches stardom at 17

The Sweet, 'Swift' Smell Of Success

R.J. Curtis

RCurtis@RadioandRecords.com

Sitting on her tour bus before a recent show at Buck Owens' Crystal Palace in Bakersfield, Taylor Swift reflects on how things have changed for her in less than a year. Last summer, during her first radio tour, Swift stopped at KUZZ/Bakersfield. "My goal at the beginning was just, 'Put me on the air,'" Swift recalls. It didn't happen on that visit, but at the Palace, with a sparse lunchtime crowd in attendance, KUZZ PD Evan Bridwell encouraged Swift to jump onstage and play a few songs.

Fast forward to the recent show, where two hours before Swift hit the stage, a sold-out crowd was already ensconced in the club. Meanwhile, a sizable group of fans had gathered by her bus hoping for a chance to meet the 17-year-old phenomenon.

Taylor is, if you'll pardon the pun, swiftly building equity with radio, record buyers and concertgoers, using a combination of good old-fashioned elbow grease and 21st-century technology.

Swift estimates the number of station visits she has made during the past year at more than 100. "I try to look at my career as a constant radio tour and not just a single period in my career," she says, "because you don't have a career if you don't make radio a priority."

But she'll also tell you about the 275,000 MySpace friends she has collected. "If you use [MySpace] correctly, it can be the best thing," she says. "It makes people talk and communicate and spread music."

Swift explains her first-person, open-book approach to her MySpace profile. "If you keep people at such a distance where they think they could never be friends with you, then why would they want to go buy your album? It's about letting people in and being personal and not being afraid of that."

While some programmers R&R spoke with admitted that Swift's first single, "Tim McGraw," wasn't a blockbuster research record, many of them—gap-ignored that fact because they saw healthy Nielsen SoundScan and download figures, in addition to other qualities.

"Taylor is one of those artists where I've had to lay some of the numbers aside and listen to what listeners are saying and reacting to," Journal KFDI/Wichita PD Beverlee Brannigan says. "There's definitely something there that the research hasn't caught up to yet."

Nate Deaton, MD/GM of Empire Broadcasting Group's KRKY/San Jose, agrees, citing Swift's "absolutely amazing performance, stage presence and just presence in general."

KSCS/Dallas MD Chris Huff says that during his first encounter with the then-16-year-old Swift, "she was more poised, articulate and knowledgeable than many veteran artists."

Big Machine president/CEO Scott Borchetta met Swift way back in the day, when she was only 14. "I just kept having her play more songs, and I was smitten," says Borchetta, who hadn't organized his new label beyond the blueprint stage at the time. He promised Swift that once the wheels were rolling, she'd have a record deal, and, he says, "Somehow I was lucky enough, and she was crazy enough to say, 'I'm going to wait for you.'"

"We learned a lot at DreamWorks with Jessica Andrews," Borchetta says of another successful artist he worked with when she was still in her teens. "We learned there was absolutely a younger audience for country artists."

According to Borchetta, one of the mantras for the team at Big Machine is "attack all media." Swift, he says, was the perfect artist for putting that strategy in play, and the effort extended beyond her personal Web site and

'She's acutely aware of the Britney Spears mistakes and the Lindsey Lohan mistakes. It's our job to make sure she never becomes that because she is a teenager.'



Borchetta

MySpace page to a more traditional medium—cable TV.

"GAC had a big part in this," Borchetta says. "We created one-minute vignettes that play inside a video hour, called the 'Shortcuts' series. In May of 2006, with no single or video, GAC 'Shortcuts' featuring Taylor started playing 15-20 times a week."

People who saw Swift on TV went to her MySpace page, and, Borchetta says, "that's when it started to blow up. It went from zero to 1,500 plays a day, then to 3,000 and 5,000." By this week, he says, Swift will have accumulated 17 million plays.

Online exposure is priceless, but hitting the road and playing before as many fans as possible is still a fundamental way to build a career. Swift has been part of George Strain's show in the past year, is on all of Brad Paisley's 2007 dates, has done several Kenny Chesney shows and is part of Tim McGraw and Faith Hill's Soul2Soul tour.

When you're only 17, such quick success can be a mixed blessing. Maintaining a level head and managing expectations is challenging—a concern everyone, including Swift, seems to be aware of. "Of course, I'm looking at it five or six years down the road, but you have to keep your wits about you right now," she says. "Things can change so quickly."

Brannigan expresses concern about the "care and feeding" of young artists, saying, "It's a long road ahead, and I hope she has a good team around her to keep it real and healthy for her. If she's got that, the sky's the limit for Taylor Swift."

Borchetta says of Swift, "She's acutely aware of the Britney Spears mistakes and the Lindsey Lohan mistakes. It's our job to make sure she never becomes that because she is a teenager. There are times I have to encourage her to please, just go be a teenager."

For her part, Swift says simply, "I'm just about doing the work right now, so that five or six years from now, [I'll] still be around." **BR**

Lightning Round With Taylor Swift

- Dogs or cats? Cats
- Favorite animal: Fox
- Favorite movie: "Love, Actually"
- Food: Japanese, ice cream, In-N-Out burgers
- Dessert: Ben & Jerry's Chocolate Chip Cookie Dough ice cream
- Person you would most like to have dinner with: Garth Brooks
- How many Harry Potter books have you read? Two
- Ever been grounded? Never
- Favorite subject in school: English
- How many pairs of boots do you own? Eight
- Dream duet partner: It was Phillip Sweet of Little Big Town, but then he got married.
- Ever watch "Blues Clues" as a kid? No, it bothered me.
- "Sesame Street"? Yes
- How long does it take to do your hair? Ten minutes.
- "Jeopardy" or "Wheel of Fortune"? "Jeopardy"
- Favorite "Sopranos" character: Jamie-Lynn Sigler (Meadow)
- If you weren't a country singer, what would you be doing? Criminal justice, working in a forensics lab.
- Advice for Lindsey Lohan: Stick with your natural hair color.
- Favorite holiday: Halloween. I love to dress up, [and the] candy and food.
- Favorite Tim McGraw song: "Can't Tell Me Nothin' "
- Favorite current song: Sugarland, "Stay"
- Text or IM? Text
- MySpace or YouTube? MySpace

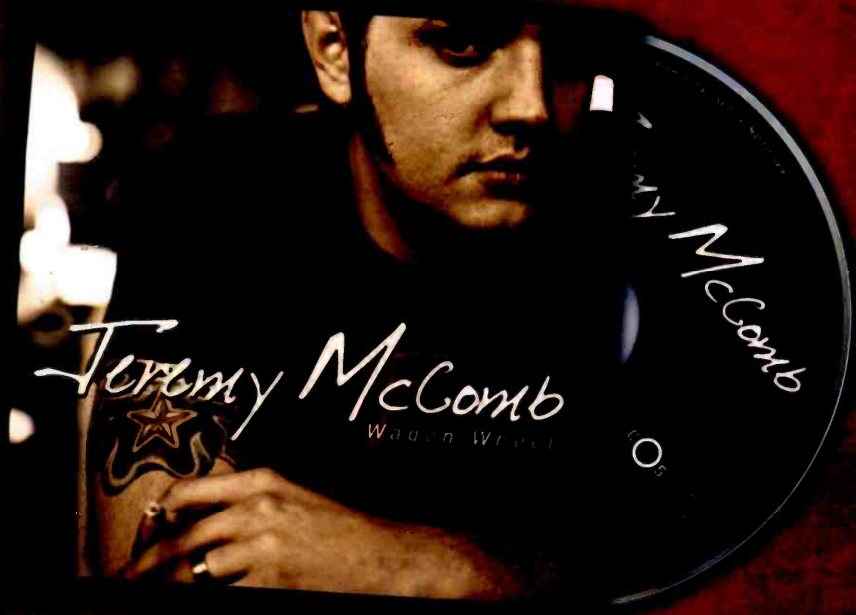
JEREMY MCCOMB

FIRST SINGLE FROM HIS DEBUT ALBUM!

"WAGON WHEEL"

PRODUCED BY PAUL T. RIDDLE

WRITTEN BY BOB DYLAN & KETCH SECOR



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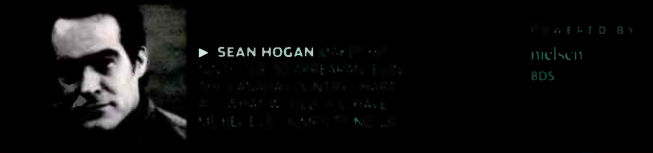
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PARALLEL C O 5

COUNTRY

COUNTRY MONITORED REPORTERS

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WQMA/Albany, NY OM/DP: Tom Jacobson	WYOT/Wheeling, MI OM: John Trapani AP/MD: Scott Gaines	WQMG/Milwaukee, WI OM: Brad Austin	KULB/Salt Lake City, UT PD: Ed Garrett
KJRM/Albuquerque, NM OM: Bill May PD: Tom Jones AP/MD: Jeff Jay	WYCD/Detroit, MI PD: Jim Roberts AP/MD: Ron Chutkan	KTEN/Memphis, TN OM: Billy Santagata AP/MD: Mike Palacios	KAAA/San Antonio, TX OM: George King PD: Sharon Allen MD: Kactus Lou
KRST/Albuquerque, NM OM/DP: Eddie Huselid MD: Paul Bailey	KHEY/Dallas, TX PD: Steve Gormazay MD: Marty Austin	WKCK/Memphis, TN OM: Lance Tisdell AP/MD: Trapper John	KSDM/San Diego, CA PD: John Marks MD: Wes Piner
WFSB/Hartford, NC OM/DP: Jeff Davis AP/MD: Brian Hatfield	WFRB/Ft. Mill, SC OM: Don Theodor MD: Keith Allen	WKSC/San Diego, CA PD: Mike O'Brien MD: Candy Spicer	KUSS/San Diego, CA PD: Mike O'Brien MD: Candy Spicer
WQDR/Atlanta, GA OM/DP: Mark Richards MD: Mike Macho	WFSW/Ft. Worth, TX PD: Steve Plesche MD: Jody Jo Mize	WKSC/San Diego, CA OM: Ron White PD: Sammy Gruber AP/MD: Fred Decker	KRTY/San Jose, CA AP/MD: Julie Stevens
WUPR/Atlantic City, NJ PD: Joe Kelly	WVGO/Portland, ME OM/DP: Steve Hart	KIOW/Salt Lake City, UT PD: Bob Walker MD: Valerie Hart	KDPS/Salt Lake City, UT PD: Bob Walker MD: Valerie Hart
WVBC/Asheville, GA PD: J. Gentry	WVGO/Portland, ME OM: Jeff McCarthy	KDPS/Salt Lake City, UT PD: Bob Walker MD: Valerie Hart	KDPS/Salt Lake City, UT PD: Bob Walker MD: Valerie Hart
KASE/Atlanta, TX OM/DP: Max Daniels AP/MD: Bob Pickett	WVGO/Portland, ME PD: Mike Bob MD: Big Red	KTOM/Salt Lake City, UT OM: Sam Piggson AP/MD: Jim Duggan	KDPS/Salt Lake City, UT PD: Bob Walker MD: Valerie Hart
KJZZ/Bakersfield, CA OM: Donnie James	WVGO/Portland, ME OM: Jeff McCarthy	WVGO/Portland, ME OM: Jeff McCarthy	KDPS/Salt Lake City, UT PD: Bob Walker MD: Valerie Hart
WYFF/Raleigh, NC OM/DP: Jimmy Brooks	WVGO/Portland, ME OM: Jeff McCarthy	WVGO/Portland, ME OM: Jeff McCarthy	KDPS/Salt Lake City, UT PD: Bob Walker MD: Valerie Hart
WZLX/Portland, ME OM/DP: Bryan Rhodes	WVGO/Portland, ME OM: Jeff McCarthy	WVGO/Portland, ME OM: Jeff McCarthy	KDPS/Salt Lake City, UT PD: Bob Walker MD: Valerie Hart
KQDN/Portland, ME OM/DP: Rick Summers AP/MD: Spencer Burke	WVGO/Portland, ME OM: Jeff McCarthy	WVGO/Portland, ME OM: Jeff McCarthy	KDPS/Salt Lake City, UT PD: Bob Walker MD: Valerie Hart
WKLB/Boston, MA OM: Don Kelley PD: Mike Strangy AP/MD: Conny Burke	WVGO/Portland, ME OM: Jeff McCarthy	WVGO/Portland, ME OM: Jeff McCarthy	KDPS/Salt Lake City, UT PD: Bob Walker MD: Valerie Hart
WYZZ/Buffalo, NY PD: Wendy Lynn	WVGO/Portland, ME OM: Jeff McCarthy	WVGO/Portland, ME OM: Jeff McCarthy	KDPS/Salt Lake City, UT PD: Bob Walker MD: Valerie Hart
WQDR/Burlington, VT OM/DP: Steve Foley MD: Bill Sargent	WVGO/Portland, ME OM: Jeff McCarthy	WVGO/Portland, ME OM: Jeff McCarthy	KDPS/Salt Lake City, UT PD: Bob Walker MD: Valerie Hart
WVBT/Charleston, SC PD: Brian Driver	WVGO/Portland, ME OM: Jeff McCarthy	WVGO/Portland, ME OM: Jeff McCarthy	KDPS/Salt Lake City, UT PD: Bob Walker MD: Valerie Hart
WQDR/Charleston, WV OM: Ed Roberts MD: Bill Hagg	WVGO/Portland, ME OM: Jeff McCarthy	WVGO/Portland, ME OM: Jeff McCarthy	KDPS/Salt Lake City, UT PD: Bob Walker MD: Valerie Hart
WVBT/Charleston, NC OM: Bruce Logan PD/MD: John Roberts	WVGO/Portland, ME OM: Jeff McCarthy	WVGO/Portland, ME OM: Jeff McCarthy	KDPS/Salt Lake City, UT PD: Bob Walker MD: Valerie Hart
WVOC/Charleston, NC PD: DJ Stout AP/MD: Rick McCracken	WVGO/Portland, ME OM: Jeff McCarthy	WVGO/Portland, ME OM: Jeff McCarthy	KDPS/Salt Lake City, UT PD: Bob Walker MD: Valerie Hart
WVUS/Chattanooga, TN PD: Kris Van Dyke MD: Bill Penderic	WVGO/Portland, ME OM: Jeff McCarthy	WVGO/Portland, ME OM: Jeff McCarthy	KDPS/Salt Lake City, UT PD: Bob Walker MD: Valerie Hart
WVUS/Chicago, IL PD: Mike Peterson MD: Marc Braun	WVGO/Portland, ME OM: Jeff McCarthy	WVGO/Portland, ME OM: Jeff McCarthy	KDPS/Salt Lake City, UT PD: Bob Walker MD: Valerie Hart
WVUS/Cincinnati, OH OM/DP: Marty Thompson AP/MD: Kelly Connor MD: Dale Hunkeler	WVGO/Portland, ME OM: Jeff McCarthy	WVGO/Portland, ME OM: Jeff McCarthy	KDPS/Salt Lake City, UT PD: Bob Walker MD: Valerie Hart
WVUS/Cleveland, OH PD: Brian Jennings MD: Chuck Collier	WVGO/Portland, ME OM: Jeff McCarthy	WVGO/Portland, ME OM: Jeff McCarthy	KDPS/Salt Lake City, UT PD: Bob Walker MD: Valerie Hart
KATZ/Columbus Springs, GA OM: Bobby Irwin PD: Jim "Laffin" Miller	WVGO/Portland, ME OM: Jeff McCarthy	WVGO/Portland, ME OM: Jeff McCarthy	KDPS/Salt Lake City, UT PD: Bob Walker MD: Valerie Hart
WVOC/Columbus, SC OM/DP: LJ Smith AP/MD: Gem Carrett	WVGO/Portland, ME OM: Jeff McCarthy	WVGO/Portland, ME OM: Jeff McCarthy	KDPS/Salt Lake City, UT PD: Bob Walker MD: Valerie Hart
WVOC/Columbus, SC MD: Tyler On The Radio	WVGO/Portland, ME OM: Jeff McCarthy	WVGO/Portland, ME OM: Jeff McCarthy	KDPS/Salt Lake City, UT PD: Bob Walker MD: Valerie Hart
WVOC/Columbus, OH PD: John Gormazay AP/MD: Dan E. Zuko	WVGO/Portland, ME OM: Jeff McCarthy	WVGO/Portland, ME OM: Jeff McCarthy	KDPS/Salt Lake City, UT PD: Bob Walker MD: Valerie Hart
KVPS/Corpus Christi, TX OM: Paula Howell PD: Frank Edwards	WVGO/Portland, ME OM: Jeff McCarthy	WVGO/Portland, ME OM: Jeff McCarthy	KDPS/Salt Lake City, UT PD: Bob Walker MD: Valerie Hart
KPLX/Dallas, TX PD: John Sebastian AP/MD: Cindy Rivers MD: Rodney Alan	WVGO/Portland, ME OM: Jeff McCarthy	WVGO/Portland, ME OM: Jeff McCarthy	KDPS/Salt Lake City, UT PD: Bob Walker MD: Valerie Hart
KSCS/Dallas, TX OM/DP: Tom Plaster AP/MD: Chris Huff	WVGO/Portland, ME OM: Jeff McCarthy	WVGO/Portland, ME OM: Jeff McCarthy	KDPS/Salt Lake City, UT PD: Bob Walker MD: Valerie Hart
KVOD/Denver, CO PD: Joel Burke MD: Garrett Dal	WVGO/Portland, ME OM: Jeff McCarthy	WVGO/Portland, ME OM: Jeff McCarthy	KDPS/Salt Lake City, UT PD: Bob Walker MD: Valerie Hart
KRBU/Denver, IA OM: Jack O'Brien PD/MD: Andy Elliott	WVGO/Portland, ME OM: Jeff McCarthy	WVGO/Portland, ME OM: Jeff McCarthy	KDPS/Salt Lake City, UT PD: Bob Walker MD: Valerie Hart



▶ SEAN HOGAN

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BDS

WEEK	RANK	LAST WEEK	TITLES	ARTIST	COUNTRY INDICATOR	IMPRINT / PROMOTION LABEL	PLAYS		TOTAL AUD.
							TH	W+	
1	14		TICKS	BRAD PASKLEY		ARISTA NASHVILLE	3670	-8	8,264
2	21		POD OUT WHO YOUR FRIENDS ARE	TRACY LAWRENCE		ROCKY CONFORTOS	3631	+1	7,795
3	18		LUCKY MAN	MONTGOMERY GENTRY		COLUMBIA	3505	-89	7,730
4	16		WRAPPED	GEORGE STRAIT		MEA NASHVILLE	3421	-115	7,336
5	23		MOMENTS	EMERSON DRIVE		MIDWAY REVOLUTION	3333	-339	7,086
6	16		LOST IN THIS MOMENT	BE & BICH		WARNER BROS./VIRN	3174	-310	7,124
7	8		I TOLD YOU SO	KETH UMARU		ARISTA NASHVILLE	2992	-100	6,559
8	23		A WOMAN'S LOVE	ALAN JACKSON		ARISTA NASHVILLE	2839	-352	6,215
9	10		JOHNNY CABIN	JASON ALDEAN		BROKEN BOW	2473	-14	5,365
10	19		A DIFFERENT WORLD	BUCKY CORVINO		LYRIC STREET	2450	-37	5,366
11	12		TEARDROPS ON MY GLASS	TAYLOR SWIFT		BMG	2438	-84	5,477
12	7		I NEED YOU	THE MCCORMY BROTHERS		CLUB	2364	-56	5,384
13	14		STARTIN' WITH ME	JAKE OCEAN		NEA	2303	-25	5,208
14	12		THESE ARE MY PEOPLE	KOONEY ATKINS		CLUB	2193	-35	4,884
15	12		YOUNG MAN	ERIC BURDEN		BROKEN BOW	2162	-86	4,617
16	19		GUY'S LIKE ME	ERIC BURDEN		CAPITOL NASHVILLE	1899	-14	4,207
17	13		I WISHER	KELLE PICKLER		BMG	1798	-72	3,373
18	14		A LITTLE MORE	YOU LITTLE BIG TOWN		EQUITY	1727	-23	3,887
19	19		HIGH MAINTENANCE	WOMAN TOBY KEITH		SHOW DOG NASHVILLE	1652	-879	3,084
20	18		NEED I FEEL	MARTHA MCGEE		NEA	1599	-222	3,071
21	11		ALL MY FRIENDS SAY	LURE BRUSH		CAPITOL NASHVILLE	1432	-96	2,921
22	3		BECAUSE OF YOU	REBA MCKENTRE DUET WITH KELLY CLARKSON		MEA NASHVILLE	1398	+34	3,016
23	NEW		NEVER WANTED	ROBERTA MCNEELY KERRY CHESEY		BMG	1362	+1030	2,943
24	9		I WISHA	PHIL SOMMERHORN TRACY ADAMS		CAPITOL NASHVILLE	1337	-57	2,661
25	27		EVERYBODY AMERICA	SUGARLAND		MERCURY	1236	-252	2,677
26	9		LOVIN' OUR LOVE	SOME JASON MICHAEL CARROLL		ARISTA NASHVILLE	1121	+126	2,405
27	24		I GOT BONE	COLE DODDS AND THE LONESOME		COLUMBIA	1083	-21	2,216
28	7		FALL CLAY WALKER		ASYLUM/CLUB	985	-46	1,985	
29	8		JUST MIGHT HAVE HIR	RAID ON TRENT TOLSONSON		LYRIC STREET	973	-27	1,984
30	5		MEASURE OF A MAN	JACK HICAMAN		BMG	949	-18	1,980
31	10		BREYER GIRL	TERRI CLARK		BMG	794	-11	1,658
32	3		ANOTHER SIDE	OF YOUR JIM MONAGHAN		UNIVERSAL SOUTH	787	-90	1,629
33	NEW		IF YOU'RE READING THIS	YOU'RE TONY MCCORMY		CBS-TV ALBUQUERQUE	764	-252	1,738
34	3		ONE OF THE BOYS	GRETCHEN WILSON		COLUMBIA	702	-10	1,401
35	2		FREE AND EASY	(DOWN THE ROAD I GO) DEWEN BENTLEY		CAPITOL NASHVILLE	696	-140	1,417
36	4		FAMOUS IN A SMALL TOWN	MIRANDA Lambert		COLUMBIA	686	-30	1,601
37	NEW		PROUD OF THE HOUSE	WE BUILT BRICKS & DREAMS		ARISTA NASHVILLE	623	-472	1,244
38	40		LOST FAITH HILL		WARNER BROS./VIRN	616	-130	1,335	
39	10		SETTLE	SHE CAROLINA BASH		EQUITY	604	-108	1,218
40	11		TENNESSEE	THE WRECKERS		WARNER BROS./VIRN	598	-85	1,099

WEEK	RANK	LAST WEEK	TITLES	ARTIST	CANADA COUNTRY	IMPRINT / PROMOTION LABEL	PLAYS	
							TH	W+
1	13		TICKS	BRAD PASKLEY		ARISTA NASHVILLE/SONY BMG	648	-38
2	13		WRAPPED	GEORGE STRAIT		MEA NASHVILLE/EVERETT	586	-14
3	8		I TOLD YOU SO	KETH UMARU		CAPITOL NASHVILLE/SONY	543	-9
4	14		LOST IN THIS MOMENT	BE & BICH		WARNER BROS./VIRN	535	-2
5	13		GOOD DIRECTIONS	BILLY CURRINGTON		MERCURY/UNIVERSAL	524	-24
6	7		CHEAPER TO KEEP HER	ANGELIKES		OUTSIDE THE LINES	517	+51
7	9		PICKUP TRUCK	SHANE YELLOWHEAD		30G/UNIVERSAL	511	-6
8	16		POD OUT WHO YOUR FRIENDS ARE	TRACY LAWRENCE		ROCKY CONFORTOS	506	-45
9	5		I NEED YOU	THE MCCORMY BROTHERS		COLUMBIA	502	-37
10	12		DRIVING WITH THE BRAKES ON	DOC WALKER		MANA/FLAUX	436	-36
11	25		DON'T EVEN SEE THE DUST	PAUL BRANDT		BRAND-TAN/SUNBELT	427	-129
12	14		THESE ARE MY PEOPLE	KOONEY ATKINS		COLUMBIA	417	-27
13	5		KICKING STORIES	JOHNNY REDD		MAPLE/SONY	400	-36
14	11		LET'S TALK ABOUT LOVE	JESSE FARRELL		UNIVERSAL	390	-25
15	20		TEARDROPS ON MY GLASS	TAYLOR SWIFT		BMG/MACHINERY/SONY	378	-52
16	23		MOMENTS	EMERSON DRIVE		MONTAGNE/AMERICA/UNIVERSAL	367	-9
17	15		LUCKY MAN	MONTGOMERY GENTRY		COLUMBIA/SONY INC.	358	-1
18	7		ONE BREATH FROM A HEARTACHE	ADAM GREGORY		ME/AMERICA	351	-23
19	17		HIGH MAINTENANCE	WOMAN TOBY KEITH		SHOW DOG NASHVILLE/ARISTA	343	-102
20	12		BYO YOU	CAROLYN DAWN JOHNSON		ANGEL/ME/ARISTA	335	-5
21	18		BREYER GIRL	TERRI CLARK		BMG/SONY	318	-81
22	11		I WANT YOU	TO LIVE GEORGE CANNON		UNIVERSAL	302	-7
23	22		A WOMAN'S LOVE	ALAN JACKSON		ARISTA NASHVILLE/SONY INC.	273	-46
24	2		BECAUSE OF YOU	REBA MCKENTRE DUET WITH KELLY CLARKSON		MEA NASHVILLE/ARISTA	272	-68
25	3		NOBODY DID	THE WILKINSONS		LATITUDE/SONY	259	-29
26	6		WHAT WOULD YOU HAVE ME BELIEVE	SEAN HOGAN		RANGING HORSE	253	-7
27	4		ONE OF THE BOYS	GRETCHEN WILSON		COLUMBIA/SONY INC.	245	-39
28	31		STAND	RIGGAL FLATS		LYRIC STREET/UNIVERSAL	244	-74
29	20		SETTLIN'	SUGARLAND		MERCURY/UNIVERSAL	243	-61
30	11		JOHNNY CASH	JASON ALDEAN		BROKEN BOW/SONY INC.	242	-58



AC/HOT AC



'Millennial AC' takes on Gotham—and now looks to strategically blossom nationwide

'Fresh' Air

Chuck Taylor

CTaylor@RadioandRecords.com

When CBS Radio AC WWFS (Fresh FM) sprouted in New York on Jan. 2, supplanting struggling classic dance WNEW (Mix 102.7), it signaled an audacious battle with Clear Channel AC powerhouse WLTW (which has spent more than a decade as the 12+ leader in the nation's No. 1 radio market) and with ABC Radio hot AC WPLJ, which has remained flat at roughly a 2.0 share for the past year.

From the start, Fresh strived to differentiate itself from WLTW with full-frontal finger-pointing slogans like "Today's soft music without the played-out old songs." CBS Radio senior VP of programming Greg Strassell defines the format as "millennial AC, a turning point for adult-targeted music radio. We found that listeners perceive WLTW as old and outdated with a tight rotation."

Fresh's target is women 25-44, specifically a 34-year-old female. The station aims to not only heist listeners from WLTW's base, but also WPLJ and Clear Channel CHR/top 40 bellwether WHTZ (Z100).

Taking on the premier AC in the nation was a daring endeavor, but early signs are promising. In the winter 2007 Arbitron report, Fresh ticked from a 2.5 share to 2.7. WPLJ dipped slightly 2.1-1.9, while Z100 rose 4.5-4.6. WLTW slid from a 7.1 share to 6.2.

While Clear Channel's fortress is hardly crumbling, Fresh has proved formidable enough in what is perhaps America's most mullish market to strategically hang its format hat in markets across the country. Former Coleman VP Greg Dunkin, who originated the Fresh format concept, last month joined Vallie-Richards-Donovan Consulting as the exclusive agent and consultant to anoint other markets with Fresh air. No outlets outside New York have yet committed to the format, with the initiative just announced.

"This will prove to be the best branding of an AC format in the past 20 years," VRDC partner Dan Vallie says. "Over the years the AC format has slowly evolved, but it has taken time and strategy to appeal to the new AC audience moving into the

demo." With Fresh, he says, there is no preconceived perception.

While traditional AC continues to dominate with more 12+ No. 1 ratings nationwide than any other format, VRDC partner Jim Richards believes that Fresh is a ripe opportunity. "We think the potential is tremendous. Look at the potential for Lite and Mix stations before they became so effective. But on the other hand, we hope Fresh will not become just another name for a struggling radio station. The goal is to make strategic decisions where Fresh goes on the air only where the chance of success is significant, where there is a hole in the market, where existing stations are vulnerable and by a company willing to research the format locally and support it with marketing.

"We want to do it right and not just allow Fresh to be a band-aid for a station," Richards says. "Other brands have weakened themselves just to have another station doing the format, but eventually many of those stations fail and that weakens the brand. With Fresh, our goal is to have success stories by doing it right and only in the right competitive situations."

Paramount to VRDC's goal is customization "by perceptually evaluating each individual market," partner Mike Donovan says. "The Fresh brand strength will be consistent across markets while programming and marketing strategies will be customized. What you hear on the next Fresh could be different from what you hear in New York."

More specifically, Dunkin says, Fresh "weaves the theories of co-creation and state-of-the-art interaction and marketing technologies with existing marketing and research methodologies. The result

is a contemporary sound that reflects the lifestyle of today's modern female."

By modern, of course, Fresh aims to captivate the full spectrum of the AC demographic. "Most mainstream ACs target older," partner Harv Blain says. "Fresh opens the door to both 25-34s and 35-49s."

One of the primary tools in launching Fresh in New York was a massive promotional and marketing campaign that included a blanketing of TV spots across the New York metro.

"It is imperative that any new station be able to effectively explain its position to listeners and differentiate itself from other stations," Dunkin says. "There's not a lot of fluff or meaningless positioning. Each sweepster has a purpose. Additionally, each song is a marketing decision."

So far, he is pleased with Fresh's progress in New York—and believes the station is living up to its moniker. "Ratings aside, I think Fresh is off to an incredible start," Dunkin says. "I made a list of the attributes the name should contain. Fresh was an adjective I had written down to help spur the creative process when it occurred to me that the word itself would work. When you look up 'fresh' in the dictionary, it means new, different and contemporary. That describes Fresh to a T."

'When you look up "fresh" in the dictionary, it means new, different and contemporary.'



Dunkin

In His Own Words: Fresh Creator Greg Dunkin Explains New Brand's Origins

In 2005 some variations of AC were struggling. What were the reasons for declining performance? At the top was a shift in population demographics. In its heyday, hot AC typically targeted 25- to 34-year-olds, comprising a healthy bulk of the population. These listeners were growing older and as a transitory targeted format, hot AC was no longer attracting a core demo.

While many mainstream ACs slowly embraced some music that had been owned by hot AC, the model for AC had not evolved to facilitate the active lifestyle of this audience.

Society also changed and with advances in technology—cell phones, iPods, personal computers and e-mail—we were communicating and living very differently. But AC had not evolved.

The stage was set for a paradigm shift. Simultaneously, I inherited a little money from my grandparents. Instead of buying a new car or investing in an IRA, I decided to invest in Fresh. I hired an artist to design a logo, developed clocks, playlists and features, then ran them by friends, including CBS senior VP of programming Greg Strassell, former KTAR/Phoenix news director

Mike Anthony, Coleman consultancy president Jon Coleman, Jack Taddeo, Consultants president Jack Taddeo, Alan Burns & Associates principal Alan Burns, Zapoleon Music Strategies president Guy Zapoleon, Clear Channel Tri-State/Hudson Valley VP/marketing manager Bob Dunphy, Emmis Radio president Rick Cummings and Journal Broadcast Group/Omaha OM Tom Land.

A month later, I joined Coleman. Jon Coleman, who has been a mentor since my days at WNSR/New York, was also a fan of the Fresh idea, but to avoid possible client conflicts, we agreed to table Fresh indefinitely.

Several months later, CBS asked us for assistance with WNEW. When discussing format options, Strassell said, "Why don't we investigate this Fresh thing Greg was talking about a couple of years ago?" That was one of many options on the table. At this point, I removed myself from the research process.

As it turned out, Fresh was the best option. If it hadn't have been for Greg, Fresh would not be here today. If all goes well, my kids will someday owe that man a very nice dinner. **BR**

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RANK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST	MELSEN BOS CERTIFICATIONS	HIT PREDICTOR STATUS	IMPRINT / PROMOTION LABEL	PLAYS		AUDIENCE MILLIONS	RANK
							TW	W+		
1	2	41	WAITING ON THE WORLD TO CHANGE JOHN MAYER	NO. 1 (3 WKS)	13	ARISTACOLUMBIA	1731	+1	16.289	1
3	34		HOW TO SAVE A LIFE THE FRAY	11	4	EPIC	1702	-21	13.392	3
4	11		EVERYTHING MICHAEL BUBLE	MOST INCREASED PLAYS	11	RECAP/ABC	1634	+245	10.681	4
1	35		CHASING CARS SHOW PATROL		13	POLYGRAM/INTERSCOPE	1601	-171	9.895	2
5	41		FAIR WEATHER MICHELLE BACHCLEUR		11	MONUMENTAL/ANTICLAIM	1180	+11	9.609	5
7	36		SYNTHETIC CORNER SYMPHONY ROB THOMAS		11	MELISMATI/LARTICLAIM	1122	+6	8.200	7
9	21		CHANGE KIMBERLY LOOKE		11	CLUB/IMPULSE	1034	+66	3.995	15
6	35		HURRY CHRISTINA AGUILERA		11	RECAP/ABC	998	-128	7.319	11
8	51		PUT YOUR RECORDS ON CORINNE BAILEY RAE		11	CAPitol	873	-160	8.006	8
10	9		THE SWEET ESCAPE GWEN STEFANI FEATURING ANCH		11	INTERSCOPE	851	-132	9.502	6
12	22		IRREPLACEABLE REYDICK		11	COLUMBIA	809	-90	6.100	12
14	8		BEFORE HE CHEATS CAROL UNDERWOOD		11	ARISTANISTA/NASHVILLE/ABC	765	+107	7.479	10
13	20		RAINCOAT KELLY ROWLAND		11	MAJOR & TIE	745	+1	2.552	19
15	23		SURPRISE! I SEE IT ETIENNE DEKOSTER		11	MELISMATI/LARTICLAIM	714	+1	5.804	13
16	5		HOME DAUCHTRY	MOST ADDED	11	RECAP/ABC	648	+170	7.909	9
17	15		NEVER ALONE JIM BRIDGMAN FEATURING LADY ANTELLAM		11	SLG	566	+68	2.268	21
18	16		POOLED AROUND AND FELL IN LOVE ROD STEWART		11	JIVE	549	-39	3.948	16
19	13		FEBRUARY SONG JOSH GROBAN		11	IMPULSE	457	+23	2.929	18
20	19		MY LITTLE GIRL TRAVIS TUCKER		11	CLUB/IMPULSE	423	-31	1.591	25
21	9		LITTLE WONDERS ROB THOMAS		11	WALT DISNEY/MELISMATI/LARTICLAIM	410	-95	6.529	14
22	12		ANYWAY MARTINA MCBRIDE		11	BEA/NASHVILLE	362	+14	1.271	29
23	4		MY WISH NASCAL PLATT		11	LYRIC STREET/WOLFEWOOD	325	+24	1.171	30
24	4		MAKES ME WONDER MAROON 5		11	AMMO/ACTONE/INTERSCOPE	296	-80	2.434	20
25	16		IT'S NOT OVER DAUCHTRY		11	RECAP/ABC	271	-20	3.647	17
26	12		SAV IT RIGHT KELLY ROWLAND		11	MOJAVE/IMPULSE	190	-20	2.306	22
27	4		IF EVERYONE CARDS MICHELLE BACHCLEUR		11	MONUMENTAL/ANTICLAIM	148	-9	0.763	-
28	NEW		EVER PRESENT PAST PAUL MCCARTNEY		11	MELISMATI/IMPULSE	145	+52	1.454	26
29	NEW		I NEEDED TO FALL RED SPEEDGUN		11	SPEEDGUN/CONAN/BOAT	136	+20	0.932	-
30	4		JUST TO FEEL THAT WAY TAYLOR HICKS		11	ARISTAR	135	-72	1.694	24
31	NEW		LEMONADE CHRIS BROWN		11	WOLFEWOOD	133	+46	0.263	-

MOST ADDED

TITLE	ARTIST / LABEL	NEW STATIONS
HOME	Dauchtry (RECAP/ABC)	12
THE SWEET ESCAPE	Gwen Stefani Feat. Anch (INTERSCOPE)	8
EVER PRESENT PAST	Paul McCartney (MELISMATI/IMPULSE)	6
HEAVEN KNOWS	Taylor Hicks (ARISTAR)	6
MAKES ME WONDER	Maroon 5 (AMMO/ACTONE/INTERSCOPE)	5
BEFORE HE CHEATS	Carrie Underwood (ARISTANISTA/NASHVILLE/ABC)	4
I NEEDED TO FALL	Red Speedgun (SPEEDGUN/CONAN/BOAT)	3
(YOU WANT TO) MAKE A MEMORY	Ban Jai (MELISMATI/ANTICLAIM)	3

ADDED AT...
KKCC
Kansas City, MO
VPP/PP: Mike Kennedy
PD: Lutz Jensen
Carrie Underwood, Before He Cheats, O
Gwen Stefani Feat. Anch, The Sweet Escape, O
Maroon 5, Makes Me Wonder, O
FOR MORE STATIONS GO TO:
www.RadioandRecords.com

NEW AND ACTIVE

TITLE	ARTIST / LABEL	PLAYS	TITLE	ARTIST / LABEL	PLAYS
HEAVEN KNOWS	Taylor Hicks (ARISTAR)	13/102	LOST WITHOUT U	Rabea Maerz (STAR TRAVEL/INTERSCOPE)	90/5
TOTAL STATIONS:	21		TOTAL STATIONS:	6	
(YOU WANT TO) MAKE A MEMORY	Ban Jai (MELISMATI/ANTICLAIM)	15/230	GLAMOROUS	Fergie Feat. Ludacris (WELL LAMAR/INTERSCOPE)	47/7
TOTAL STATIONS:	15		TOTAL STATIONS:	2	
WAIT FOR YOU	Ilse Hellebrandt (IMPULSE)	9/16	CHANGES	Lonestar (WARNER)	45/10
TOTAL STATIONS:	3		TOTAL STATIONS:	9	
FORWARD	Ayla Brown (DOUBLE DEAL (BRAND))	9/10	BIG GIRLS DON'T CRY	People (WELL LAMAR/INTERSCOPE)	35/16
TOTAL STATIONS:	12		TOTAL STATIONS:	3	
NINE BILLION BICYCLES	Grady (DRAMATIC)	9/15	GRAVITY	John Mayer (ARISTACOLUMBIA)	34/8
TOTAL STATIONS:	8		TOTAL STATIONS:	3	

MOST INCREASED PLAYS

+245	★ EVERYTHING Michael Buble (CAP/ABC) KJZZ -4, KJZE -4, WEEF -4, WGBH -4, WOOD -4, WTVR -4, WRAL -4, KFSM -2, WRSA -2, WJZY -2
+170	★ HOME Dauchtry (RECAP/ABC) WKCH -4, WMTX -4, WQED -2, WEEB -4, WISN -4, KRBB -4, WYFF -4, WVAH -4, WKCA -4, WMAZ -4
+132	THE SWEET ESCAPE Gwen Stefani Feat. Anch (Intercept) WQED -4, WEEF -4, WGBH -4, WJZZ -4, KRBB -4, WYFF -4, WVAH -4, WKCA -4, WMAZ -4
+107	BEFORE HE CHEATS Carrie Underwood (Arista/Arista Nashville/ABC) WQED -4, KJZE -4, KRBB -4, WRSA -4, KRBB -4, WYFF -4, WVAH -4, WKCA -4, WMAZ -4
+102	HEAVEN KNOWS Taylor Hicks (Arista/ABC) KJZZ -4, WQED -4, WJZZ -4, WYFF -2, WQED -2, WJZZ -4, WISN -4, WRSA -4, KJZE -4, WYFF -4

RECURRENTS

TITLE	ARTIST / IMPRINT / PROMOTION LABEL	MELSEN BOS CERTIFICATIONS	PLAYS	TW	W+
UNWRITTEN	NASIRAH BRENNEISEN (EPIC)	11	1095	1067	
BAD DAY	DANIEL POWTER (WARNER BROS.)	11	974	989	
WHAT HURTS THE MOST	NASCAL PLATT (LYRIC STREET/WOLFEWOOD)	11	639	606	
YOU AND ME	LIFHOUSE (EPIC)	11	773	729	
YOU'RE BEAUTIFUL	JAMES BLUNT (COLUMBIA)	11	747	778	

TITLE	ARTIST / IMPRINT / PROMOTION LABEL	MELSEN BOS CERTIFICATIONS	PLAYS	TW	W+
BECAUSE OF YOU	KELLY CLARKSON (RECAP/ABC)	11	728	695	
THE RIDDLE	FIVE FOR FIGHTING (ARISTACOLUMBIA)	11	629	745	
BLACK HORSE & THE CHERRY TREE	ETIENNE DEKOSTER (MELISMATI/ANTICLAIM)	11	617	603	
BREATHE (2 AM)	ANNA MALCOLM (COLUMBIA)	11	585	519	
HEAVEN	LOS LONELY BOYS (IMPULSE)	11	585	531	

FOR WEEK ENDING JUNE 10, 2007
 1. Ratings are based on charts in charts section for rules and symbol explanations.
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LAST WEEK	WEEKS ON CHART	TITLE ARTIST	NIELSEN BDS CERTIFICATIONS	HIT PREDICTOR STATUS	WEEKS ON CHART	PLAYS THIS WEEK	WEEKS ON CHART	AUDIENCE MILLIONS	WEEKS ON CHART
1	10	HOME DAUCHTRY	BDS: 1 (2 WKS)	★	REARING	3248	+153	13,576	1
2	3	MAKES ME WONDER MADONNA		★	REARING	3108	+157	13,583	2
3	25	IF EVERYONE CARED MICHELLE BACHCLEUR		★	REARING	2930	-76	13,671	4
4	22	THE SWEET ESCAPE GIVEN STEPHAN FEATURING MO'N		★	REARING	2805	-01	14,303	3
5	26	RESPONSE TO CHEATS CARRIE UNDERWOOD		★	REARING	2330	-56	13,168	5
6	19	LITTLE WONDERS BOB THOMAS		★	REARING	2270	-69	9,390	9
7	30	U + UR HAND LAFAYETTE		★	REARING	2243	+53	11,021	6
8	26	SAV IT RIGHT NELLY FURTADO		★	REARING	2086	-26	10,494	8
9	29	IT'S NOT OVER DAUCHTRY		★	REARING	2059	-91	10,553	7
10	6	FIRST TIME L'ORNE		★	REARING	1626	+18	8,041	10
11	10	BETTER THAN ME HINER		★	REARING	1767	-2	6,992	13
12	8	NEVER AGAIN KELLY CLARKSON		★	REARING	1553	-45	6,945	14
13	32	HOW TO SAVE A LIFE THE FRAY		★	REARING	1553	-67	7,835	11
14	19	GIRLFRIEND AVRIL LAVIGNE		★	REARING	1335	-87	7,299	12
15	23	HEY THERE DELILAH PLAIN WHITE T'S		★	REARING	1203	+319	5,586	15
16	20	GRAVITY JOHANNY		★	REARING	1143	-122	5,846	15
17	20	(YOU WANT TO) MAKE A MEMORY SON JON		★	REARING	1122	+71	4,682	17
18	11	OTHER SIDE OF THE WORLD LINDSEY STARR		★	REARING	1079	-35	3,672	19
19	22	UNDESIRABLE MAT KEARNEY		★	REARING	1009	-17	2,886	22
20	15	CUPID'S CHOKEHOLD/BREAKFAST IN AMERICA COMLOS MEXICO FEAT NICKIE STAMP		★	REARING	955	-68	3,280	21
21	22	ROCKSTAR MICHAEL BUBBLÉ		★	REARING	787	+260	3,490	20
22	10	FACE DOWN THE RED JUMP SUIT APPARATUS		★	REARING	702	+53	2,137	25
23	24	LOOK AFTER YOU THE FRAY		★	REARING	662	-23	3,721	18
24	9	GLAMOROUS ETHEL FEATURING LUDAKIS		★	REARING	572	0	2,392	23
25	15	THE KILL (BURY ME) 30 SECONDS TO MARSH		★	REARING	486	-48	1,622	31
26	11	LIFE IS BEAUTIFUL VEGAZ		★	REARING	480	-20	1,419	33
27	7	SHG MELISSA		★	REARING	457	+64	1,906	28
28	7	EXTRAORDINARY MANDY MOORE		★	REARING	453	-9	1,697	29
29	NEW	BEFORE IT'S TOO LATE (SAM AND MIKAELA'S THEME) GOO GOO DOLLS		★	REARING	422	+162	1,466	32
30	8	DOIN' MATTAR AICH		★	REARING	422	-11	2,236	24
31	NEW	RIBHAB AMY WINEHOUSE		★	REARING	418	+122	1,696	30
32	7	WHAT I'VE DONE LINDSEY		★	REARING	409	+44	2,128	26
33	NEW	BIG GIRLS DON'T CRY Fergie		★	REARING	393	+23	1,951	27
34	3	IF YOU'RE GONNA LEAVE EMERSON HART		★	REARING	388	+48	0,878	40
35	5	BEAUTIFUL DISASTER ZIN KLICKER		★	REARING	381	-57	0,840	-
36	4	SUMMER LOVE JUSTIN TIMBERLAKE		★	REARING	341	+67	1,036	36
37	NEW	WHEN WE DIE BOWLING FOR SOUP		★	REARING	275	-6	0,711	-
38	NEW	EVERYTHING MICHAEL BUBBLÉ		★	REARING	245	+61	1,009	37
39	18	READ MY MIND THE KILLERS		★	REARING	233	-41	0,770	-
40	NEW	THE STORY BRANDI CARLLE		★	REARING	230	+19	0,887	39

MOST ADDED

TITLE ARTIST / LABEL	NEW STATIONS
HEY THERE DELILAH Plain White T's (LAFAYETTE)	12
ROCKSTAR Michael Bublé (SONY)	8
HOLLYWOOD Catherine Seed (J)	8
BEFORE IT'S TOO LATE (SAM AND MIKAELA'S THEME) Goo Goo Dolls (WARNER BROS.)	7
BIG GIRLS DON'T CRY Fergie (WILL JAMM/AM/INTERSCOPE)	7
EVERYTHING Michael Bublé (SONY)	5
ALL AT ONCE The Fray (EPIC)	5
PARALYZER Pinger Pines (DINO)	5
FO LIKE TO Carissa Bailey (CAPTIVE)	5
(YOU WANT TO) MAKE A MEMORY Son Jón (SONY)	4

NEW AND ACTIVE

TITLE ARTIST / LABEL	PLAYS GAIN	TITLE ARTIST / LABEL	PLAYS GAIN
4 IN THE MORNING Bachy (INTERSCOPE)	229/16	GIVE IT TO ME Theoretical feat. Holly Furtado & Justin Timberlake (MOSLEY/BLAC/AC/SONY/INTERSCOPE)	144/77
EVERYTHING Michael Bublé (LAFAYETTE/AM/INTERSCOPE)	219/7	WAIT FOR YOU Black Veins (DECONY)	141/14
THINKS FR TH MMRS Rockstar (SONY)	162/47	WONDERFUL WORLD James Morrison (POLYGRAM/INTERSCOPE)	137/27
ALL AT ONCE The Fray (EPIC)	170/99	FLY STAND BY YOU Carve Unleashed (FRAMANTLE/EP)	136/36
THE OLDER I GET Bobby (SONY)	166/2	WHO KNEW Paul (LAFAYETTE/AM)	135/39

MOST INCREASED PLAYS

+319	HEY THERE DELILAH Plain White T's (Lafayette)
+260	★ ROCKSTAR Michael Bublé (Sony)
+162	BEFORE IT'S TOO LATE (SAM AND MIKAELA'S THEME) Goo Goo Dolls (Warner Bros.)
+157	MAKES ME WONDER Madonna (S&W)
+153	★ HOME Dauchtry (S&W)

ADDIT AT...
WWHA
Greenville, NC
PD Mike "Madness" Balle
APR 2004
Broadcast For Soap, When We Die, O
The Day, All At Once, O
Jon McLaughlin, Beautiful Disaster, O
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FOR WEEK ENDING JUNE 10, 2007
LISENDS: See legend to charts for rules and symbol explanations.
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SMOOTH JAZZ



It's not only the destination, it's the whole experience

St. Lucia Jazz Festival

Carol Archer

C.Archer@RadioandRecords.com

Among R&R editors' perks are frequent invitations to hear live music—in the studio and at club gigs and concerts. I have attended my fair share of incredible jazz festivals through the years, such as the JVC and Playboy festivals presented every summer at the Hollywood Bowl. Last month it was the 16th year of the St. Lucia Jazz Festival, the region's second-largest annual music event and a sublime experience for this jazz lover.

World-class festivals combine a number of requisite elements evenhandedly, as each—from the lineup to the venue, production and staging, attention to detail and intangible vibe factors—bears on their success. The St. Lucia Jazz Festival surpassed expectation on all counts.

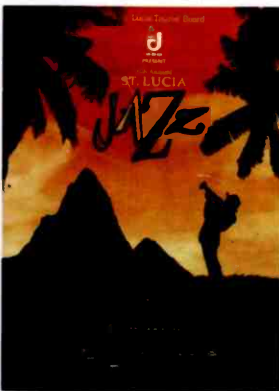
Many consider St. Lucia the most beautiful island in the Caribbean: idyllic beaches, pristine reefs, verdant rain forest, thermal geysers and lush mountainous terrain, crowned by the two towering, sheer volcanic pinnacles known as Les Pitons.

But it's not only the destination, it's the whole experience. The other half of the equation is BET Event Productions, which presents St. Lucia Jazz and mounts other festivals in the Caribbean for BETJ: on Anguilla, the Cayman Islands and Turks and Caicos. According to BET project manager Stephen Crumley, BET and BETJ's audience provides the right demographic fit and target market for such events, which are a win-win for BET, as well as local island economies. They promote tourism, stimulate sponsorship revenue and attract repeat visitors to the particular destination, while generating custom programming content and revenue for BETJ, she says.

Smooth jazz radio played a central role in marketing St. Lucia Jazz. Beginning in February, BET's event marketing department launched a campaign that encompassed 60-second spot time buys, promotional mentions, Web-only and other off-air contests and several trip giveaways on major-market smooth jazz stations, including WQCD (CD101.9)/New York, WNUA/Chicago, WJZZ/Philadelphia, WJZZ/Atlanta and CIWV (the Wave)/Toronto. The St. Lucia tourism board placed direct buys for ad flights on KTWW (the Wave)/Los Angeles and WLVE (Love 94)/Miami.

Festivals are a boon to smooth jazz radio on another level, according to WJZZ promotion and marketing director Chrissy Sirriani. "An ad campaign and trip giveaway promotion for a jazz festival, like St. Lucia's, reinforces the impression that we are connected to the wider world of jazz," she says.

WNUA's highly rated midday host/MD Rick O'Dell broadcast his regular longtime smooth jazz Sunday brunch show from St. Lucia. Clear Channel/Chicago regional VP



▶ KELLY SWEET

LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	PLAYS	W+	
1	13	LET'S TAKE A BREAK	NORMAN BROWN	PEARL&CORNO	193	-8	
2	14	NOBBLE SOUP	FOURBEAST	NATIVE LANGUAGE	162	-17	
3	12	ANYTHIN FOR A NEW AMERICA	JEFF LORBER	BLUE NOTE/BMG	152	+1	
4	9	LADIES' CHOICE	PAUL TAYLOR	PEARL&CORNO	149	-3	
5	12	HILLO BETTY	JEFF COLLIS	NARADA JAZZ/BMG	146	+8	
6	5	BORN 2 GROOVE	ELIZE GIBROE	NARADA JAZZ/BMG	142	+5	
7	18	HYPNOTIC	BONEY JAMES	CORNO	142	+1	
8	8	STAY WITH ME	TORONTO JACKSON JOYNER	ARTISTEN	138	-4	
9	10	SAO PAULO	RICK BRALH	ARTISTEN	134	+1	
10	12	RYTHM METHOD	PAUL BROWN	PEARL&CORNO	134	+1	
11	4	SLAMMIN'	JAY SOTO	MILK&COVE	131	+24	
12	19	READY FOR LOVE	WALTER BEASLEY	HEADS UP	130	-10	
13	6	BARCODE	KELLY SWEET	RAJON & TE	123	+23	
14	15	MYSTICAL	CHELI/MIROCCI & SPECIAL FX	SHAMACHE	121	-1	
15	5	BLACK RIVER	KERNO MARSLI	SHOUT! FACTORY	116	+1	
16	12	ANDRE'S THEME	ANDRE WARD FEAT. YVONNA	HUSHORPHEUS	116	-3	
17	18	TAKE ME	STEVE COLE	NARADA JAZZ/BMG	116	-6	
18	14	COME ON OVER	BLAKE AARON	REBERSIONS	113	0	
19	19	CANTALOUP	ISLAND BRIAN BROMBERG	ARTISTEN	112	+24	
20	2	STREET LIFE	U-NAM	TRIPPA W/ RHYTHM	111	+21	
21	8	EMBITTED	DEE BROWN	DEJAF	110	+8	
22	23	4	YOUNG	SILVERING CONNOR BAILEY BAE	CAPTOL	108	+10
23	27	2	CATWAP	HLS	BAJA/TSR	106	+14
24	17	7	GOT TO GIVE IT UP	KIM WATERS	SHAMACHE	106	-10
25	12	12	WANTING	WILL DONATO	REBERSIONS	97	+1
26	7	7	WINE	ANDREW NEU	ANDREWNEU	94	-3
27	13	13	UPTOWN	LAD TIGER	YSE	91	-10
28	9	9	ORDINARY PEOPLE	GEORGE BENSON & AL JARREAU	MONSTERCORNO	90	0
29	3	3	EVE'S SONG	CLISLI	TRIPPA W/ RHYTHM	88	+1
30	3	3	GOOD TO GO	CHUCK LOEB	HEADS UP	84	-1

FOR WEEK ENDING JUNE 10, 2007



'It's no different than a Broadway show. People walk out buying the album.'
—Bruce Lundvall

'Playing jazz festivals exposes us to the widest possible audience, raises awareness of our music, help sell CDs and gives us identity with mainstream fans.'
—Norman Brown

Darren Davis says his interviews with several artists made the remote special.

"Anything we can do, particularly in smooth jazz, to make our format fit into the fabric of people's lives, the better off we obviously are: vacationing, the arts, food and wine, concerts and theater are a natural fit for the smooth jazz audience," Davis says. "It really helps us keep smooth jazz a part of people's lives when we embrace those many [lifestyle] aspects that people love."

The St. Lucia music and festival scene was fabulous, with great live performances for throngs of passionate, multicultural fans—everyone in a good mood and a mile-deep groove. The well-balanced roster skewed toward smooth jazz: four nights of outdoor shows on Pigeon Island featured George Benson and Al Jarreau, whose tremendous set I caught with WJZZ afternoon diva Rene Miller. Jarreau brought down the house with a song I had never heard him sing, a nuanced reading of Elton John's "A Song for You." Other performers included Norman Brown, Gerald Albright and Maysa, John Legend, Natalie Cole, Isaac Hayes, Pete Escovedo and a trove of talented, if lesser-known, local and regional acts. All were praised with applause by the ardent crowd. On par with the music, production and pacing were seamless throughout.

Weighing the crucial role touring and jazz festivals play in the continued vitality of America's indigenous art form, Blue Note Label Group president Bruce Lundvall says that it's hard to quantify the impact of festivals on music sales. Fests represent a tremendous opportunity for the artist to make a living, he adds.

"It's a way to showcase the music to a larger public that doesn't usually go to clubs as well," Lundvall says. "And there are places where venue sales do very, very well. It's no different than a Broadway show. People walk out buying the album."

After Brown, Albright and Maysa's dynamic set, I queried Brown to get further perspective on the impact of playing jazz festivals on artists' careers. "Playing jazz festivals exposes us to the widest possible audience, raises awareness of our music, helps sell CDs and gives us identity with mainstream fans, which is a challenge for instrumentalists more than vocalists," he said. **RJR**

SMOOTH JAZZ



WEEK	WEEKS ON CHART	TITLE ARTIST	NIELSEN BOS CERTIFICATIONS (IMPACT / PROMOTION LABEL)	PLAYS TW	W	AUDIENCE MILLIONS	RANK
1	19	HYPERNOTIC JOEY JAMES	NO. 1 (3 WKS)	639	+3	6,643	2
2	19	THE RHYTHM METHOD PAUL BROWN	PEAK/CONCORD	626	+50	7,517	1
2	22	READY FOR LOVE WALTER BEASLEY	HEADS UP	544	-40	4,329	8
5	12	LET'S TAKE A RIDE PEAK/CONCORD		302	+28	5,538	3
4	19	GOT TO GIVE IT UP KIM WATERS	SHAMACHE	461	-41	4,701	5
4	29	GOOD TO GO CHUCK LOEB	HEADS UP	439	-2	3,854	12
7	21	SO HOT OVER YOU SARILY RED	SMPLYMED.COM	406	-27	4,417	7
10	22	SAVE ROOM JOHN LEGEND	G.O.O.D./COLUMBIA	404	+42	5,259	4
6	29	MISTER MAGIC PETER WHITE	LEGACY/COLUMBIA	398	-44	4,373	9
9	7	BOOM 2 GROOVE RUCE GROOVE	NARADA JAZZ/BLC	383	-3	3,772	13
11	13	TROUBLE SLEEPING CAROLINE BAILEY RAE	CAPTROL	376	+42	3,668	14
12	14	CANTALOUPE ISLAND BRIAN BROWNSBERG	ARTISTRY	353	+96	4,497	6
12	15	ANTHEM FOR A NEW AMERICA JEFF LORBER	BLUE NOTE/BLC	300	-30	2,824	16
14	12	SAO PAULO ROCK BRAUN	ARTZEN	289	+23	2,674	17
15	14	LOST WITHOUT U ROBIN THICKS	STAR TRAK/INTERSCOPE	275	+9	4,099	10
16	15	HILLO BETTY JEFF COLLIER	NARADA JAZZ/BLC	268	+5	1,865	22
17	10	RAINCOAT REILY SHEET	HAZOR & TE	257	+36	2,065	20
18	8	BLACK BYRER KEVIN MATHIS	SHOUT! FACTORY	230	+22	3,496	15
18	25	FORGET ME NOTS LE PEAK/CONCORD		227	-2	2,327	18
20	4	LADIES' CHOICE PAUL TAYLOR	PEAK/CONCORD	225	+23	2,022	21
21	22	NOODLE SOUP FOURMOST	NATIVE LANGUAGE	207	+21	2,171	19
22	7	STREET LIFE U-NESS	MOST INCREASED PLAYS/MOST ADDED TRIPPIN' BY RHYTHM	163	+58	3,978	11
23	12	MYSTICAL CHELSEA BRUCE'S SPECIAL EPX	SHAMACHE	140	-3	1,826	23
24	12	ORDINARY PEOPLE GEORGE BENSON & AL JARREAU	MINISTERS/CONCORD	117	-1	1,226	25
25	2	CATNAP RHS	BLM/TSR	116	+8	1,258	24
26	4	SLAMMIN' JAY SOTO	HU/GROOVE	115	+3	7,055	29
28	3	STAY WITH ME TONIGHT JACKSON JOHNER	ARTZEN	105	+8	0,872	27
28	NEW	THE PINK PANTHER DAVE KUZ	CAPTROL	94	+30	0,577	26
29	4	JUST AS YOU ARE EVERETTE HARP	SHAMACHE	92	+8	0,529	-
30	4	ME, MYSELF & RIO BOB POWELL	OPRA/HEADS UP	80	+12	0,801	28

RECURRENTS

TITLE ARTIST / IMPACT / PROMOTION LABEL	NIELSEN BOS CERTIFICATIONS	PLAYS TW	W	TITLE ARTIST / IMPACT / PROMOTION LABEL	NIELSEN BOS CERTIFICATIONS	PLAYS TW	W
WAY UP! WIKIMAN TOSALE (BENEFITOUS)		242	298	FORWARD MOTION PIECES OF A DREAM (HEADS UP)		168	149
DRIBBLED TO CHILL MARCH MEADOWS (HEADS UP)		240	231	YOUR'S BEAUTIFUL ROBYN C (ARTIST/BMG)		166	214
THINKING ABOUT YOU NORMAN JONES (BLUE NOTE/BLC)		221	266	SILK ERIC DAMBUS (NARADA JAZZ/BLC)		164	182
GIRL IN THE RED GREG CARRASCO (TRIPPIN' BY RHYTHM)		209	197	BLIVE ME THE REASON KIM WATERS (BENEFITOUS)		157	175
SO AMAZING PATI MASTRORRENDEZ (BENEFITOUS)		188	184	GROOVE MIMI ABAR (CONVERSE)		155	178

MOST ADDED

TITLE ARTIST / LABEL	NEW STATIONS
STREET LIFE U-NESS (TRIPPIN' BY RHYTHM) WJZZ, WLQJ, WWHY, XM Watercasters	4
RAINCOAT Reily Sheet (DABER & TEO) KFM, KSSL, WJZW	3
FOREVER Jeff Kashiwa (NATIVE LANGUAGE) WJZZ, WLQJ, XM Watercasters	3
GOT TO GIVE IT UP Kim Waters (SHAMACHE) James Radio Networks, WYZZ	2
BLACK BYRER Kevin Mathis (SHOUT! FACTORY) KJZZ, WLQJ	2
NOODLE SOUP FourMost (NATIVE LANGUAGE) KJZZ, WWHY	2
STAY WITH ME TONIGHT Jackson Johner (ARTZEN) KJZZ, WLQJ	2
WATER TO DRINK (LADIES' CHOICE) David Russell (PEAK/CONCORD) James Radio Networks, KJZZ	2
ROAD TO LOS SUENOS Morris Johnson (THREE KEYS) KFM, WJZW	2

ADDED AT...
KBZN
Salt Lake City, UT
PD: Dan Jessop
MUSIC: Morris Johnson, Road To Los Suenos, 2

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NEW AND ACTIVE

TITLE / LABEL	PLAYS /CAN	TITLE ARTIST / LABEL	PLAYS /CAN
TERESA Pieces Of A Dream (HEADS UP)	73/7	LET ME LOVE YOU Janita (SPRINGLIGHT/EAR)	45/0
TOTAL STATIONS:	6	TOTAL STATIONS:	5
PARKSIDE SHUFFLE Down To The Bone (NARADA JAZZ/BLC)	50/15	EVERYTHING Michael Balle (MUSICPREP)	45/9
TOTAL STATIONS:	8	TOTAL STATIONS:	5
RIGHT HERE, RIGHT NOW (NARADA JAZZ/BLC)	46/24	OUT OF MY HEAD Lined Balle (ISLAND/DIGMA)	40/5
TOTAL STATIONS:	3	TOTAL STATIONS:	3

MOST INCREASED PLAYS

+58	STREET LIFE U-NESS (Trippin' By Rhythm) WJZZ +3, SLZ -2, KYOT +8, WJZZ +8, WWHY +2, KJZZ +4, WLQJ +3, KJZZ +1, KJZZ +1
+56	CANTALOUPE ISLAND Brian Brownsberg (Artistry) WJZZ +2, WJZZ +8, KJZZ +8, KYOT +4, WJZZ +4, WJZZ +4, KJZZ +3, KJZZ +2, KFM +2, SLZ +1
+50	THE RHYTHM METHOD Paul Brown (Peak/Concord) WJZZ +8, HDNS +8, WJZZ +8, KJZZ +8, KYOT +3, KJZZ +3, WJZZ +2, KJZZ +2, KJZZ +2, WJZZ +2
+42	SAVE ROOM John Legend (G.O.O.D./Columbia) KFM +8, WJZZ +3, WJZZ +4, KJZZ +4, HDNS +3, WJZZ +3, KJZZ +3, WJZZ +2, WJZZ +2, WJZZ +2
+42	TROUBLE SLEEPING Caroline Bailey Rae (Capitol) WJZZ +2, WJZZ +8, KJZZ +8, KJZZ +8, KYOT +5, KJZZ +3, WLQJ +2, KJZZ +2, KJZZ +2, WJZZ +4, HDNS +4

FOR WEEK ENDING JUNE 10, 2007
 1. BUBBLES: See legend to charts in charts section for rules and symbol explanations.
 33 smooth jazz stations are electronically monitored by Nielsen Broadcast Data Systems 24 hours a day, 7 days a week. Indicator chart comprised of 16 reporters.
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SMOOTH JAZZ REPORTERS

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WYNY/Cleveland, OH* PD/M: Bernice Kimble	WYOT/Hartford, CT PD/M: Stewart Stone	NDAS/Las Vegas, NV* PD: Samantha Piscual MD: Lynn Briggs	WJZZ/Milwaukee, WI* PD: Stan Atkinson	WJZZ/Philadelphia, PA* PD: Michael Tozzi MD: Frank Childs	Musik Choice Smooth Jazz/Saltville APD: Will Kennedy	WJZZ/Washington, DC* PD: Steve Allen
WDSJ/Dallas, OH* OM/PD: Jeff Stevens						* Monitored Reporters



From the tried and true, to the new and unproven

Interactive Technology That Rocks

Mike Boyle

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As part of R&R's special technology issue, we checked in with three rock stations—an alternative, an active rock and a rock station—to see how they utilize their Web sites to create interactive experiences with listeners using available technologies, and in many cases, just some good old ingenuity.

Web Relaunch

Saga Communications rock KAZR (Lazer 103.3)/Des Moines recently went through a relaunch of its Web site. For the new design, PD Ryan Patrick says the station looked at some new and different angles.

"We hadn't been streaming in the past, and we were finally able to get that going. We've continued to do a lot of blogging with the jocks and it's gone over well, especially for those that do it religiously," he says. "Some jocks do it on a daily basis and it shows that people have made that a daily destination."

Patrick also stresses the importance of creating a Web site that is a one-stop destination for pop culture.

"We also have a sports page that not only hits the local teams but has RSS feeds from ESPN and the local teams as well."

In addition, KAZR used the new Web site to relaunch its e-mail club. Employing a YouTube player format, the "Lazer T&A" (Total News & Access) newsletter sent to the station's database includes embedded videos. Patrick says that they're also able to send out audioclips of songs.

"We're using the Web and enhancing it with the technology that so many of our listeners are using on a daily basis."

The station has plans to augment its online menu with the addition of regular podcasts.

"We recently started a local morning show, and once we get them up and running we're hoping to offer podcasting. We want to make this content as easy for our listeners to use as possible. On-demand is key and we have to adapt to that and make sure we're giving them that option."

Touch Points

Finding as many listener "touch points" as possible for listeners is foremost on PD Jacent Jackson's mind at Milwaukee Radio Alliance's alternative WLUM/Milwaukee—with a caveat.

"On some levels, it's a good idea, but as short-staffed as many radio stations are, the more things that you're opening up and feeding the monster with, well, eventually you'll end up taking your eye off the ball," Jackson says. "There are probably a lot of radio stations that are guilty of doing too much and then not paying attention to the radio station. There are others doing too little. We're probably in between."

For Jackson, however, text messaging is becoming a priority.

"We haven't made the jump yet. I looked at a texting provider earlier this year and couldn't quite pull the trigger on a deal."

Aside from streaming, WLUM is also using its Web site as an access point for the interactive countdown it airs each weeknight, which involves a Web-based voting tool.

"I'm fairly comfortable with how our Web site is set up," Jackson says. "We did a relaunch of the site recently, and while a lot of it is still static, we now have webcasts of the morning show that can be downloaded. We'll start taping bands and put them on YouTube with the intention of getting some things going in a viral nature. We're also doing online research of the music, too."

WLUM has built an interactive destination for the station at MySpace, complete with contesting. Jackson is also hoping to beef up the

'We're using the Web and enhancing it with the technology that so many of our listeners are using on a daily basis.'

—Ryan Patrick



Podell

See for yourself what these rock stations are up to:

wrifi.com
fm102milwaukee.com
lazer1033.com

"Locals Only" section of the station's Web site to help local bands use the station as a portal.

On The Forefront

As previously chronicled in these pages, Greater Media active rock WRIF/Detroit has been on the forefront of HD radio. It started streaming in 1997 and has developed a highly successful non-intrusive pinpoint e-mail blast system for alerting listeners to contests and ticket on-sale info.

More recently the station turned to text messaging for contesting—on-air and on the Web. To increase cachet with its younger listeners, WRIF posts photos from station-sponsored "extreme" club night promotions and streams local music.

Like other stations, WRIF offers a menu of podcasts. Among the offerings: the station's 25-year-old public affairs show, local-music program "Motor City Riffs" and bits from Drew & Mike's morning show. The station has also been able to monetize podcasts through sponsorships.

OM Doug Podell says, "It's more important to me that we make an effort to have our call letters in iPods and MP3 players than it is to badge them or pretend that they don't exist."

One area that Podell is looking to get more involved with is video streaming. The station has been using its airstaff to record video promos for station events and activities and offers a "Riff Tube" feature on its site, but Podell wants more.

"We're thinking about bringing back the studio webcam. The quality of the video and streams is so much better these days than when we were doing it early on. We used to have a camera focused on the DJ, but it wasn't very compelling and we pulled it," he says. "I'm thinking that the Web camera's time has finally come and there could be some interesting interaction to engage listeners, whether it's an artist interview or an interesting guest on Drew & Mike's show." **AR**



Jackson

ALTERNATIVE

		TITLE ARTIST	NIELSEN BOS CERTIFICATIONS	HITPREDICTOR STATUS	PLAYS WKS	WKS	ALBUMS MILLIONS	RANK
1	10	WHAT I'VE DONE LIZZY HORN	NO. 1 (10 WKS)	★	2263	-119	10.628	1
2	21	FOREVER PAUL ROACH	EL TONAL/EPIC	★	1088	+49	7.794	2
3	4	TARANTULA THE SMOGGIN PUMPHINS	REPRISE	★	1873	+77	7.736	3
4	7	KICK THIS THE WHITE STRIPES	THIRD MAN/MANHOLE BROS.	★	1809	+91	6.062	5
5	13	HEY THERE DELILAH PLAIN WHITE T'S	HOLLYWOOD	★	1692	-30	7.276	4
6	17	PARALYZER FRIGID ELEVEN	WIND-UP	★	1469	-112	5.690	6
7	22	BREAKIN' BOLAHHH BOLAHHH	HOLLYWOOD	★	1371	+9	4.481	10
8	7	CAPITAL G MIKE RICHMOND	NOTHING/INTERSCOPE	★	1356	+86	5.241	7
9	22	LAZY EYE SEMPER PARCEL	EMANCIPADO	★	1340	-110	5.372	8
10	6	WORKING CLASS HERO GREEN DAY	REPRISE	★	1185	+83	3.426	11
11	12	THE BIRD AND THE WORM THE USED	REPRISE	★	1146	+90	3.420	12
12	22	UNG PICCOLI	IMPACT/EPIC	★	1010	-7	4.745	9
13	13	TIME WON'T LET ME GO THE BRAVERY	ISLAND/WAL	★	1000	-91	3.249	13
14	14	SAY THIS BOONER (DID ONE WILL SEE THINGS THE WAY I DO), THE ALMOST.	TOOTH & MANGLE/IRON	★	971	+41	2.805	19
15	17	ALL THE SAME SEKAI	REPRISE	★	946	+80	3.028	16
16	5	THE HEBBICH MANGLIVER INTERPOL	CAPTOL	★	811	+69	2.915	17
17	47	RACE DOWN THE RED AMPHIB APHANTUS	VRGIN	★	808	-31	3.174	14
18	3	ONE BUILDS QUICK MACHINES VELVET REVOLVER	REARVIEW	★	779	+103	2.266	22
19	10	HUMP DE BUMP RED HOT CHILL PEPPERS	WARNER BROS.	★	771	-97	1.963	25
20	34	PRIMO YESTERDAY 30 SECONDS TO MARS	IMPACT/EPIC	★	706	-30	2.547	20
21	11	THINGS FOR TH MIRRORS FALL OUT BOY	FUELED BY RAMBLIN' MONKEYS	★	687	-34	2.260	23
22	3	EVOLUTION KORN	VRGIN	★	644	+82	2.311	24
23	5	SHOCK SHOCK SHOCK QUEENS OF THE STONE AGE	RECORDS/RECORDS/INTERSCOPE	★	601	+61	1.654	28
24	7	HEART SHAPED GLASSES (WHEN THE HEART GUIDES THE HAND) MARILYN MANSON	INTERSCOPE	★	590	-72	1.239	35
25	9	YOUNG POLKS PETER DINKLAGE	ALMIGHTY/RECORDS/EPIC	★	579	+8	2.517	21
26	6	SUPERHERO MASSIVE BLACK HOLE MUSE	WARNER BROS.	★	575	+85	1.443	31
27	4	TEENAGERS MY CHEMICAL ROMANCE	REPRISE	★	563	+118	1.746	26
28	34	NEVER TOO LATE THREE DAYS GRACE	MUSIC/RECORDS	★	528	+143	1.734	27
29	2	FAMOUS PUNKLE OF MUND	FLAMELESS/EPIC	★	307	+123	1.733	28
30	2	FAIR BIRDING SOCIAL DISTORTION	TIME BOMB	★	307	+57	2.904	18
31	9	WHEN UPON A DOG STAR PERRY FARRELL'S SAFELIFE PARTY	COLUMBIA	★	494	-1	1.086	38
32	9	YOU ARE THE ONE SHINY TOY GUNS	UNIVERSAL/NOTION	★	417	+9	0.918	-
33	19	WELL BROUGH ALONE CHEVELLE	EPIC	★	408	-138	1.047	-
34	4	UNDERCLASS HERO SLIM AT	ISLAND/WAL	★	400	+31	1.410	32
35	3	MISSED THE BOAT MODEST MOUSE	EPIC	★	396	+11	1.597	30
36	11	JAMMI TOOL	TOOL SUBSECTIONAL/HOLCOMB/SONA	★	394	-75	0.938	-
37	8	JUSTIN BRAND NEW	TWY/ANT/INTERSCOPE	★	364	-41	0.933	-
38	REENTRY	YOU WOULDN'T KNOW HELLYEAH	EPIC	★	326	+37	1.058	40
39	2	INTO ACTION TIM ARMSTRONG	HELLCAT/REPRISE	★	312	-2	0.745	-
40	NEW	ALL AROUND ME FURY/EP	ADMATIC/TONE/INTERSCOPE	★	302	+33	0.949	-

MOST ADDED

TITLE / LABEL	NEW STATIONS
OIL AND WATER Incubus (IMPACT/EPIC) KCCX, KJEE, KKKL, KNEZ, KTCL, WBZ, WHTG	7
TEENAGERS My Chemical Romance (Reprise) KEDJ, KPMA, KJEE, WLRS, WSHO, WZHE	6
NEVER TOO LATE Three Days Grace (LIVE/RECORDS) KCCX, WKOL, WMPX, WHTZ, WRDL, WZHE	6
FAMOUS Punkle Of Mund (Flameless/EPIC) KFTY, WQYI, WLRS, WFTZ, WXXK, WZAO	6
BLEED IT OUT Lizzy Horn (Dodge/Sony/EPIC) KCCX, KPMA, KJEE, WRN, WMPX, XETRA	6
TYPICAL Mudmouth (Dodge/Bros.) KDDJ, WARG, WEGU, WFOU, WZRD	5
I GET IT Chevelle (EPIC) WARG, WRDL, WMPX, WZRD, WXXG	5
SICK, SICK, SICK Queens Of The Stone Age (Reprise/Reprise/InterScope) KCCX, KJEE, KKKL, WLRS	4
SOULCRUSHER Opener (Capitol) KCCX, WKOL, WMR, WSLN	4
THE GOOD LEFT UNDONE Blue Against (Capitol) WHTZ, WKOL, WPRZ, XETRA	4

NEW AND ACTIVE

TITLE / LABEL	PLAYS / WKS	TITLE / LABEL	PLAYS / WKS
BLEED IT OUT Lizzy Horn (Dodge/Sony/EPIC)	294/68	THE GOOD LEFT UNDONE Blue Against (Capitol)	203/41
TOTAL STATIONS: 26		TOTAL STATIONS: 19	
SOULCRUSHER Opener (Atlantic)	281/62	THE PURSUIT Sons Of (Hollywood)	178/32
TOTAL STATIONS: 27		TOTAL STATIONS: 24	
DRIVEN Soundwell (Providence/Lyman)	259/9	LIGHT UP THE SKY Wavelength (Capitol)	171/10
TOTAL STATIONS: 17		TOTAL STATIONS: 39	
HONEST GOODBYE Bad Religion (EPIC)	222/79	OIL AND WATER Incubus (IMPACT/EPIC)	171/14
TOTAL STATIONS: 28		TOTAL STATIONS: 21	
ON CALL Kings Of Leon (Capitol)	215/8	MISERY BUSINESS Panic! At The Disco (Fueled By Ramblin' Monkeys/Lava)	159/34
TOTAL STATIONS: 16		TOTAL STATIONS: 16	

MOST INCREASED PLAYS

INCREASE IN PLAYS

- +143
- +123
- +119
- +118
- +112

NEVER TOO LATE
Three Days Grace (Live/Zomba)
KDDJ +2, WZHE +6, WSHO +6, WSLN +6, WPRZ +4, WKOL +3, KJEE +3, KKKL +3, WZRD +3, WHTZ +3, WXXK +3, WZAO +3

FAMOUS
Punkle Of Mund (Flameless/EPIC)
WKOL +2, WRDL +2, WMPX +2, WZRD +2, WXXG +2, WHTZ +2, WXXK +2, WZAO +2, WPRZ +2, WXXK +2, WZAO +2

WHAT I'VE DONE
Lizzy Horn (Dodge/Sony/EPIC)
WHTZ +2, WSLN +2, WPRZ +2, KJEE +2, WZRD +2, WXXK +2, WZAO +2, WPRZ +2, WXXK +2, WZAO +2

TEENAGERS
My Chemical Romance (Reprise)
WHTZ +1, WZHE +1, WSLN +1, WPRZ +1, KJEE +1, WZRD +1, WXXK +1, WZAO +1, WPRZ +1, WXXK +1, WZAO +1

PARALYZER
Frigid Eleven (Wind-Up)
KJEE +1, KKKL +1, WSLN +1, WPRZ +1, WZRD +1, WXXK +1, WZAO +1, WPRZ +1, WXXK +1, WZAO +1

FOR WEEK ENDING JUNE 10, 2007
Lizzy Horn's See legend to charts in chart's section for rules and symbol explanations.
71 alternative and 28 Canada rock stations are electronically monitored by Nielsen Broadcast Data Systems 24 hours a day, 7 days a week. © 2007 Nielsen Business Media, Inc.
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ADDED AT...
KCCX
Redlands, CA
PD: John DeLantis
MD: Bobby Soto
Location: Oil And Water, 7
Lizzy Horn, Blood In Guts, 2
Opener, Soundwell, 0
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ACTIVE ROCK

		NIELSEN BDS CERTIFICATIONS		PLAYS		AUDIENCE		
TITLE ARTIST		IMPRINT / PROMOTION LABEL		WKS	WKS	MILLIONS	RANK	
1	10	WHAT I'VE DONE LIZBON PAIN	NO. 1 (7 WKS) MACHINE SHOPPE/IMPACT	1832	-18	6,831	1	
2	22	FOREVER RAIN BOWEN	EL TONAL/GETTEN	1668	-25	6,471	2	
3	9	I DON'T WANNA STOP OZZY OSBOURNE	EPIC	1562	+8	5,749	3	
4	17	YOU WOULD'NT KNOW KELLY ROWLAND	EPIC	1397	+11	4,844	5	
5	21	HEAVENLY CREATION FREDERICK ELLIOTT	WIND-UP	1390	+59	4,854	4	
6	13	SIDE OF A BULLET NICKELBACK	ROADSLAMMER	1090	+21	3,715	7	
7	23	BREATH DREAMING JEREMIAN	HOLLYWOOD	1081	-90	4,358	6	
8	11	4	SHE BUILDS QUICK MACHINES VELVET REVOLVER	RECAPTURE	1080	+42	3,636	8
9	3	TARANTULA THE SHAGBARK PUMPKINS	REPRISE	1052	+61	3,408	9	
10	5	BROKEN SUNDAY SALVA	FLAMINGO	1007	+43	3,300	10	
11	21	DRIVEN SEVERDUST	THIRD MAN/WARNER BROS.	999	+36	2,345	15	
12	7	NEVER TOO LATE THREE DAYS GRACE	JIVE/COMBA	933	+84	2,886	12	
13	7	WHAT I WANT COLLETON	RECAPTURE	918	+40	2,890	11	
14	16	BREATHE INTO ME RED	ESSENTIAL/VEG	887	+41	2,240	16	
15	4	EVOLUTION KORN	WARRIOR	868	+124	2,434	14	
16	15	8	KILL COLUMBIER OPERATOR	AIRPOWER	827	+100	2,079	19
17	6	FAMOUS PUDDLE OF MUD	FLAMELESS/GETTEN	826	+111	2,607	13	
18	6	WORKING CLASS HERO CREMUD	REPRISE	662	-23	2,203	17	
19	6	ICKY THUMP THE WHITE STRIPS	THIRD MAN/WARNER BROS.	658	+60	2,093	18	
20	21	6	MADE OF SCARS STONE SOUR	AIRPOWER	648	+28	1,831	20
21	13	DANCE OF THE MANATEE LADY TONELAND	SERICAL STRIKE/UNIVERSAL REPUBLIC	516	+36	1,166	23	
22	10	LIE BLACK LIGHT BURNS	JAMMO/FROCK/ADRENALINE	512	-8	0,881	25	
23	19	WELL ENOUGH ALONE CHEVELLE	EPIC	503	-145	1,635	21	
24	8	ALL AROUND ME FOTEM	ADMIRATION/INTERSCOPE	488	+28	0,988	24	
25	16	THE PURSUIT EVANESCENCE	HOLLYWOOD	476	+99	0,815	27	
26	14	DIFFERENT THAN YOU THE EYES	ELEVEN SEVEN	446	-12	0,690	29	
27	5	CAPITAL G THE RENAISSANCE	NOTHING/INTERSCOPE	425	+44	1,168	22	
28	7	HEART SHAPED GLASSES (WHEN THE HEART GUESSES THE HAND) MARILYN MANSON	INTERSCOPE	352	-28	0,574	32	
29	16	DESTROYER STATE 3	REPRISE	349	-72	0,787	28	
30	11	HUMP DE BUMP RED HOT CHILI PEPPERS	WARNER BROS.	315	-95	0,852	26	
31	10	SWEET SACRIFICE EVANESCENCE	WIND-UP	240	-83	0,684	30	
32	10	REDEMPTION SHADOWS FALL	ATLANTIC/LAMA	207	-27	0,260	40	
33	10	ALL THE SAME SEX PUPPETS	IMPACT/VEG	191	+8	0,214	-	
34	18	BETTER THAN ME HINDER	UNIVERSAL REPUBLIC	183	-81	0,570	33	
35	19	DRUG MELBIS	IMPACT/EPIC	174	-30	0,671	31	
36	2	SAY THIS SOONER (AND ONE WILL SEE THINGS THE WAY I DO), THE ALMOST.	TOOTH & NAIL/VEG	168	0	0,373	-	
37	NEW	LIE TO ME I 2 STONES	WIND-UP	158	+128	0,344	-	
38	NEW	I GET IT CHEVELLE	EPIC	158	+127	0,303	37	
39	NEW	THE ARMS OF SORROW KILL SWITCH/ENGAGE	ROADSLAMMER	146	+103	0,178	-	
40	NEW	SICK SICK SICK QUEENS OF THE STONE AGE	NEWMUSIC/REPRISE/INTERSCOPE	134	+30	0,217	-	

MOST ADDED

TITLE ARTIST / LABEL	NEW STATIONS
I GET IT Chevelle (EPIC)	15
LIE TO ME I 2 Stones (WIND-UP)	8
GET IN GET OUT Chester Bennington (CAROLINE)	7
EVOLUTION Korn (WARRIOR)	5
DANCE OF THE MANATEE Lady TONELAND (SERICAL STRIKE/UNIVERSAL REPUBLIC)	5
HEAR ME NOW Peaches & Herb (SALT N PEPPER/WILD)	5
THE ARMS OF SORROW Kill Switch Engage (ROADSLAMMER)	4
WASTED TIME Fuel (EPIC)	4
SOLDIERS Descending Band (EVEN SEVEN)	4
BEAUTIFUL TRAGEDY In This Moment (CENTURY MEDIA)	3
ADDED AT... WCHZ Augusta, GA P.D. Check Williams Chevelle, I Get It, I 2 Stones, Lie To Me, O	

NEW AND ACTIVE

TITLE ARTIST / LABEL	PLAYS	WKS	TITLE ARTIST / LABEL	PLAYS	WKS
HEY THERE DELILAH Plain White T's (HOLLYWOOD)	122/12	12	151 Big T & Adam (KIDS)	13	13
SOLDIERS Descending Band (EVEN SEVEN)	100/15	23	SHUT IT NEVER BE YOUR BLAIN Chris Carruth (SURETONE/INTERSCOPE)	88/26	25
TEENAGERS My Chemical Romance (REPRISE)	98/25	7	WASHINGTON IS NEXT Mogwai (ROADSLAMMER)	84/3	17
THE BIRD AND THE WORM The Used (REPRISE)	98/6	11	OXYGEN Papa Roach (WIND, HOOPER/ADRENALINE)	82/23	27
GET IN GET OUT Chester Bennington (CAROLINE)	97/16	31	FAR BENEATH Social Distortion (TRAP BOMB)	73/19	8

MOST INCREASED PLAYS

+142	SHE BUILDS QUICK MACHINES Velvet Revolver (RECAPTURE)
+128	LIE TO ME I 2 Stones (Wind-Up)
+127	I GET IT Chevelle (Epic)
+124	EVOLUTION Korn (Warrior)
+111	FAMOUS Puddle of Mudd (Flameless/Getten)

FOR WEEK ENDING JUNE 10, 2007
 *BUBBLES: See legend to charts in charts section for rules and symbol explanations.
 †2 active rock stations are electronically monitored by Nielsen Broadcast Data Systems 24 hours a day, 7 days a week. © 2007 Nielsen Business Media, Inc. All rights reserved.

CHART LEGEND

Charts are ranked by plays (except for Country chart, which is 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) over the previous week, regardless of chart movement. A song will also receive a bullet if its percentage loss in plays (audience for Country) does not exceed the percentage of monitored station downtime for the format. Exemplifying 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. 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).

AUDIENCE TOTALS:
 Defined, 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.

BREAKERS:
 Awarded solely on the Country chart to songs that receive airplay on 50% of the panel for the first time.

MOST INCREASED PLAYS:
 Awarded to the five songs with the largest increases in plays (audience for Country). Title with the top increase will also be highlighted if on chart. If two or more songs have an equal increase, the song ranked higher on chart will be listed first.

MOST ADDED:
 A listing of songs with the total number

of new adds either reported by each station or by automatic add thresholds. Title with top most added totals will also be highlighted if on chart.

NEW AND ACTIVE:
 Current songs below the chart threshold that are showing an increase in plays.

TIES ON CHART:
 A song with the best plays differential (audience for Country) 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 RILE:
 Songs below the top 20 (top 15 for Urban AC, Hot AC, Christian AC, Christian CHR, Inspo, Christian Rock, Gospel, Rock, Triple A and Smooth Jazz) become recurrent 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 become recurrents and are removed from the chart. Descending Country titles move to recurrent after 20 weeks if they rank below No. 10 in either audience or plays. Descending AC titles move to recurrent after 52 weeks if they rank below No. 5, after 26 weeks if they rank below No. 10, or after 20 weeks if they rank below No. 15. Songs on Latin

charts move to recurrent after 20 weeks if they rank below No. 20 in both audience and 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 HiPredictor status in research data provided by Promosquad. Songs are tested online by Promosquad using multiple listeners and a nationwide sample of carefully profiled music consumers.



TITLE		NIELSEN BOS CERTIFICATIONS		PLAYS		AUDIENCE			
ARTIST		IMPRINT / PROMOTION LABEL		TW		MILLIONS			
1	1	9	I DON'T WANNA STOP OZZY OSBOURNE	NO. 1 (8 WKS)	EPC	462	-35	1.69	1
2	2	10	WHAT I'VE DONE LIZBON PARK	MOST INCREASED PLAYS	MIDWINTER SHOWMANNER BROS.	461	+55	1.60	2
20			FORGIVEN BRIAN RITCHIE		B. TONAL/GEFFEN	309	-7	0.883	5
21			FAR CRY RUSH		ANTHEMAT/LANTIC	279	-10	0.982	3
22			SMELT BRIAN AUGER		HOLLYWOOD	262	-5	0.881	6
33			THREE DAYS GRACE THREE DAYS GRACE		JIVE/ZOMBA	230	-40	0.985	4
22			EVERYTHING BUCKCHERRY		ELEVEN SEVEN/ATLANTIC/AMA	236	-20	0.887	7
7			WHAT I WANT ICARING		ICARING	235	+38	0.503	9
4			SHE BUILDS QUICK MACHINES VELVET REVOLVER		ICARING	205	+40	0.467	12
19			PARALYZER FRIGER ELEVEN		WIND-UP	203	+19	0.445	14
10			SIDE OF A BULLET KID ROCK		ROADRUNNER	199	-6	0.569	8
24			TEN THOUSAND PISTS DISTURBED		REPRISE	179	-12	0.444	15
6			WORKING CLASS HERO GREEN DAY		REPRISE	178	-27	0.476	11
8			BROKEN SUNDAY SALIS		ISLAND/DAE	159	+29	0.278	18
28			IT'S NOT OVER SALICHTRY		ICARING	150	-12	0.466	13
16	22	3	FAMOUS PUDDLE OF BLOOD	AIRPOWER	FLAMELESS/GEFFEN	126	+40	0.270	19
20			IF EVERYONE CARES MICHELBACK		ROADRUNNER	124	-6	0.493	10
19			WILL ENOUGH ALONE CHEVELLE		EPC	112	-21	0.38	25
15			JARVIS TOOL	TOOL DISSECTIONAL/VOLCANO/ZOMBA		107	-21	0.204	23
18			BETTER THAN ME MINDER		UNIVERSAL REPUBLIC	105	-15	0.206	22
14			YOU WOULDN'T KNOW HELLYEAH		EPC	102	-2	0.59	24
5			NEVER TOO LATE THREE DAYS GRACE		JIVE/ZOMBA	101	+25	0.387	16
5			SOULCRUSHER OPERATOR		ATLANTIC	98	+33	0.307	17
2			TARANTULA THE SHAGGING PUMPKINS		REPRISE	94	+15	0.249	20
5			THANK YOU TESLA	TESLA ELECTRIC COMPANY		83	-4	0.125	29
2			EVOLUTION KORN		VERGN	67	-1	0.177	26
10			ORG INCUBUS		IMMORTAL/EPC	58	-1	0.346	28
4			MADE OF SCARS STONE ISLAND		ROADRUNNER	52	+7	0.071	-
4			ICKY THUMP THE WHITE STRIPES		THIRD MAN/WARNER BROS.	47	0	0.084	-
RE-ENTRY			BUMP DE BUMP RED HOT CHILI PEPPERS		WARNER BROS.	44	+4	0.215	21

MOST ADDED

TITLE	ARTIST / LABEL	NEW STATIONS
WASTED TIME PUL	(EPC) KMOJ, WOL, WQHE	3
SHE BUILDS QUICK MACHINES 2 Velvet Revolver (ICARING)	KOIC, KTLX	2
FAMOUS Puddle Of Nothing (Flameless/Geffen)	WRKX, WQMA	2
MADE OF SCARS Stone Island (Roadrunner)	KOIC, WFOR	2
BROKEN SUNDAY Salis (Island/DAE)	KLFB	1
PARALYZER Finger Eleven (Wind-Up)	WKLY	1
WORKING CLASS HERO Green Day (Reprise)	KOIC	1
NEVER TOO LATE Three Days Grace (Jive/Zomba)	KOIC	1
THANK YOU Tesla (Tesla Electric Co.)	WFOR	1

ADDED AT... WONE

PD: TA. O'Grady
MD: Tim Daugherty
Pd: Wanda Tera, O'Roach, Spahr, D.

FOR MORE STATIONS GO TO:
www.RadioandRecords.com

NEW AND ACTIVE

TITLE / LABEL	PLAYS	TITLE / LABEL	PLAYS
ARTIST / LABEL	GAHM	ARTIST / LABEL	GAHM
ALL THESE THINGS I HATE (REVOLVER AROUND ME) Bullet For My Valentine (Jive/Zomba)	37/12	THE PURSUIT (HOLLYWOOD)	24/5
TOTAL STATIONS: 4		TOTAL STATIONS: 7	
SWEET SACRIFICE Businesses (Wind-Up)	32/7	LIE Black Light Burns (I AM/WOL/PAC/AOR/DOR/LINE)	23/8
TOTAL STATIONS: 4		TOTAL STATIONS: 5	
RAIN WIZARD Black Stone Cherry (IN DE GOODTIME/ROADRUNNER)	27/6	DRIVEN Sevendust (780K/MS/YLLM)	23/4
TOTAL STATIONS: 4		TOTAL STATIONS: 4	

MOST INCREASED PLAYS

+55	WHAT I'VE DONE Lizbon Park (Machine Shop/Midwest Bros.) WQMA +5, WMAZ +8, KAZR +8, KLFO +8, WFOR +5, KOIC +4, WZZD +4, KBER +4, WRKX +4, WWRK +3
+40	SHE BUILDS QUICK MACHINES Velvet Revolver (ICARING) WRKX +2, KOIC +2, KTLX +4, WQMA +2, WQMA +2, WQFX +2, WRKX +4, KAZR +4, WRKX +4
+40	FAMOUS Puddle Of Nothing (Flameless/Geffen) KAZR +8, WRKX +8, WRKX +5, WMAZ +4, WQMA +3, WQFX +2, WRKX +4, WZZD +4, KLFO +4
+38	WHAT I WANT ICARING WQMA +5, KOIC +5, WMAZ +2, WFOR +4, KBER +3, WQFX +2, WRKX +4, WZZD +4, WQMA +4
+33	SOULCRUSHER Operator (Atlantic) KBER +8, KOIC +9, WQMA +2, WRKX +2, WMAZ +1, WQMA +1, WRKX +4, KLFO +4, WKLY +4, WRKX +4

RECENTS

TITLE	ARTIST / IMPRINT / PROMOTION LABEL	NIELSEN BOS CERTIFICATIONS	PLAYS	LAST
THE BEMBY GOODMACK (UNIVERSAL REPUBLIC)			173	170
LAND OF CONFUSION DISTURBED (REPRISE)			156	114
HEROES SHINEDOWN (ATLANTIC)			148	137
ANIMAL I HAVE BECOME THREE DAYS GRACE (JIVE/ZOMBA)			147	144
THE POT TOOL (TOOL DISSECTIONAL/VOLCANO/ZOMBA)			125	128

RECENTS

TITLE	ARTIST / IMPRINT / PROMOTION LABEL	NIELSEN BOS CERTIFICATIONS	PLAYS	LAST
ROCKSTAR MICHELBACK (ROADRUNNER)			115	99
CRAZY BITCH BUCKCHERRY (ELEVEN SEVEN/ATLANTIC/AMA)			114	136
SPURRY (BROTHER) AEROSMITH (COLUMBIA)			106	100
THROUGH GLASS STONE SOUR (ROADRUNNER)			105	105
COMING UNDONE KORN (VERGN)			104	115

FOR WEEK ENDING JUNE 10, 2007
LIBRARY: See legend to charts in charts section for rules and symbol explanations.
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ROCK REPORTERS

WONE/Albany, OH GM: Nick Anthony PD: TK O'Grady APD/MD: Tim Daugherty	KIOC/Beaumont, TX OM/MD: Joey Armstrong	WBNS/Cincinnati, OH OM/MD: Scott Reinhart MD: Dave Fritz	WRVC/Huntington, WV PD: Reeves Kirtner MD: Rick Kline	WQMA/Harrisburg, VA OM/MD: John Shomby APD/MD: Zak Tyler	WXXX/Rockford, IL PD: Jim Stone MD: Jon Schulz	WAQX/Syracuse, NY GM: Tom Mitchell PD: Alex APD/MD: Don Kelley
KZRR/Albuquerque, NM GM: Bill May PD: Phil Mahoney MD: Rob Brothers	WPTQ/Burlington, KY OM/MD: Alex "Abe" Phorca APD/MD: Monty Foster	WHMS/Cleveland, OH PD: Bo Matthews	WJXD/Lansing, MI OM: Paul Chast PD: Sheri Vegas	KOLB/Palm Springs, CA PD: Larry Snider APD/MD: Jenn Brewski	KBER/Salt Lake City, UT OM: Phil Hammer APD/MD: Darby Wilco	KMOD/Tulsa, OK OM/MD: Don Criss
WZZD/Albuquerque, NM PD: Tom Thomas MD: Keith Moyer	WPAC/Cape Cod, MA PD: Suzanne Ionaire APD/MD: James Gallagher	WYWK/Columbus, GA OM: Brian Waters PD: Chris Chast	WGR/Manchester, NH APD: Becky Pohotsky	KLFO/Portland, OR PD: Mike Tierney APD/MD: Dan Bozly	KZSZ/San Luis Obispo, CA OM: Pagan Daniels APD/MD: Darryl Rhoads	WMLV/Houston, WI PD: Jeff Cecil
KWHL/Anchorage, AK PD: Jon Stevick APD/MD: Brad Stennett	WKLC/Charleston, WV OM/MD: Jay Nunley APD: Brian Thompson MD: Dawn Cox	KAZR/Dallas, TX OM: Jim Scheffer PD: Ryan Patrick MD: Andy Hall	WYFX/Huntsville, AL PD: Rick Hendrick	WHLV/Providence, RI PD: Scott Laurati MD: Mike Brangforter	KTLX/Shepherd, LA PD: Ryan King MD: Flyn Stone	KBZS/Wichita Falls, TX PD: Lu Ryan
WTOS/Augsburg, ME OM/MD: Steve Smith APD: Chris Rush	WQOM/Hagerstown, MD OM: Rick Alexander PD/MD: Mike Holder	WYOR/Marshall, VA PD: Harvey Kujan APD/MD: Tim Parker	WDMH/Martinsburg, NJ PD: Tony Page APD/MD: Curtis Kay	KCAL/Riverside, CA PD: Steve Hoffman APD/MD: Daryl Norsett	KSHE/St. Louis, MO OM: Rick Bais APD: Katy Kruse MD: Gay Fawcett	



ROCK

ALTERNATIVE & ACTIVE REPORTERS

ALTERNATIVE

WEDU/Albany, NY*
OM/ PD: Wilkobe
MD: Amber Miller

WHRL/Albany, NY*
OM: John Cooper

WNRX/Atlanta, GA*
OM: Rob Roberts
PD: Leslie Fren
APD: Steve Craig

WJSE/Atlanta City, NJ
OM/ PD: Nick Gorno
APD/ MD: Shaun Castelluccio

WAGS/Atlanta, GA
OM: Tom Thornton
PD: J.L. Kunes

KROQ/Austin, TX*
OM: Chaser
PD: Jani Barnrose
MD: Toby Ryan

KRDX/Beacon Falls, LA*
OM/ PD: Phillip Kash
MD: Darren Gauthier

KQOR/Beacon, ID*
OM: Dan McCully
PD: Matt Dubois
MD: Jereed Smith

WBCB/Boston, MA*
OM/ PD: Dave Wellington
MD: Dan O'Brien

WFMX/Boston, MA*
OM: Keith Olson
MD: Paul Driscoll

WBTZ/Charleston, VT*
OM/ PD: Matt Grosso
APD/ MD: Kevin Mays

WAVY/Charleston, SC*
PD: Lance Hale
MD: Wendy Rollins

WZLQ/Charleston, WV*
OM/ PD: Bruce Clark

WEND/Charlotte, NC*
OM: Bruce Logan
PD: Jack Daniel

WQTX/Chicago, IL*
PD: Spike
MD: Nicole Cambosa

WSWO/Cincinnati, OH*
OM: Pats Marshall
PD: Tommy Bodden
APD: Julie Evans

WRRP/Cleveland, OH*
PD: Dominic Nardella

WARQ/Columbia, SC*
PD: Dave Stewart
MD: Matt Lee

WVCD/Columbus, OH*
OM: Randy Malloy
PD: Andy "Andyman" Davis

KDGE/Dallas, TX*
PD: Duane Doherty
APD: Chris Ryan
MD: Josh Venable

WKEE/Dallas, TX*
OM: Tony Tillard
PD: Steve Kramer
APD/ MD: Boomer

KTCJ/Denver, CO*
PD: Neri
MD: Eric "Brony" Clouse

CBXQ/Detroit, MI*
PD: Vince Cannova
MD: Jay Hudson

KDHA/Detroitville, AR
PD: Dave Jackson

WYSK/Frankfortsburg, VA
OM/ PD: Paul Johnson

KFRB/Fresno, CA*
PD: Jason Squires
APD/ MD: Ryan Oelfeld

WUDR/FL Myers, FL*
PD: John Rizz
APD: Anthony "Roach" Proffitt
MD: Jeff Zito

WGRD/Grand Rapids, MI*
PD: Jerry Terras

WONR/Greensville, NC*
OM: Bruce Simel
APD/ MD: Greg Brady

KUCD/Huntsville, TN*
PD: Adam Carr
MD: Eric Sarapao

KTBZ/Houston, TX*
PD: Vince Richards
MD: Don Janzen

WZZZ/Huntsville, TN*
PD/ MD: LeVina Dana

WTZR/Jackson City, TN*
OM/ PD: Bruce Clark

KBRZ/Kansas City, MO*
OM: Bob Edwards
PD: Greg Bergan
APD/ MD: Jason Ulanet

WFFZ/Kearneyville, TN*
OM: Bob Edwards
PD: Shane Cox
APD/ MD: Valerie Hale

KTFE/Lafayette, LA*
PD: Scott Perrin
MD: Jude Vize

KUTE/Las Vegas, NV*
PD: Chris Ripley
MD: Homer Posner

KROQ/Las Angeles, CA*
PD: Kevin Weatherly
APD: Gene Sarubboom
MD: Lisa Worden

WLRS/Louisville, KY*
OM: J.L. Kunes
APD/ MD: Joe Starnum

WFMF/Memphis, TN*
PD: Rob Cressman
MD: Sydney Nabors

WJLM/Milwaukee, WI*
PD: Janet Jackson
MD: Chris Cole

WVTC/Monmouth, NJ*
PD: Terrie Carr
MD: Matt Murray

WZDQ/Myrtila Beach, SC
OM/ PD: Mark McKinney
MD: Mase Bravante

WROX/Myrtle, VA*
OM/ PD: Jay Michaels

KHEZ/Oklahoma City, OK*
OM: Tom Kaves
PD: Jeff Blackburn
MD: Crystal Clements

WBRB/Richlands, FL*
PD: Rick Everett
MD: Brian Olderman

WROX/Richlands, FL*
PD: Bobby Smith

KMRJ/Palm Springs, CA
OM/ PD: Thomas Mitchell
APD/ MD: Daighe Arnold

KEDJ/Phoenix, AZ*
PD: Bruce St. James
APD/ MD: Tim Virgin

WZDQ/Pittsburgh, PA*
OM/ PD: John Moschetti
MD: Verne Ferguson

WYTY/Portland, ME*
PD: Herb Ivy
MD: Brian James

KNRJ/Portland, OR*
PD: Mark Hamilton
APD: Jaime Cooley

WBSH/Providence, RI*
PD: Chris Novello
APD: Tom Chislin
MD: Noah Chevaller

KRZZ/Reno, NV*
OM: Mark Keeble
PD: Melanie Flores
MD: Chris Payne

WYFL/Richmond, VA*
PD: Eric Kristman
MD: Jessica Lee

WROL/Richmond, VA*
OM: Bill Culp
PD/ MD: Casey Krukowksi

KCOX/Riverside, CA*
OM/ PD: Bill May
APD/ MD: Bobby Sato

WZME/Rochester, NY*
OM/ PD: Stan Main

KWOD/Sacramento, CA*
OM/ PD: Curtis Johnson
MD: Hil Jordan

KOBR/Salt Lake City, UT*
OM: Alan Hagan
PD: Todd Noler
APD: Corey O'Brien
MD: Arzie Fufkin

KRTE/San Diego, CA*
PD: Garrett Michaels
APD: Mike Hansen
MD: Mike Halloran

XETRA/San Diego, CA*
PD: Phil Manning
MD: Capone

KITS/San Francisco, CA*
PD: Dave Nurme
APD/ MD: Aaron Auerlen

KJZZ/Santa Barbara, CA*
PD: Eddie Gutierrez
MD: Dave Hanzack

Musik Choice
Albums/Availability
PD: Justin Flager
MD: Gary Suszalski

Strike All Motion/Satellite*
OM: Gary Schomwetter
PD: Rick McLaughlin
APD: Khalid Elshabi
MD: Zach Brooks

XM Eshel/Satellite*
PD: Steve Kingston
MD: Erik Range

WFMH/Seminole, CA*
OM: Susan Green
PD: Dustin Matthews
MD: Leslie Scott

KNDZ/Sonoma, WA*
PD: Ladd
APD: Jim Kelley
MD: Andrew Harris

KQRA/Springfield, MO*
PD: Krisman Bergman
MD: Shadon Williams

KPNT/Sydney, MD*
PD: Tommy Matern
APD: Kyle Guderian
MD: Scott Rizzuto

WROL/Syosset, NY*
PD: Scott Peillore
APD: Tim Noble
MD: Ty

WROL/Tampa, FL*
PD: Shark

WRWK/Telaha, OH*
PD: Dan McClinton
APD/ MD: Glenn Stone

KFMA/Tucson, AZ*
PD: Matt Spry
MD: Greg Rampage

KMYZ/Valle, OK*
PD: Ken Wall
MD: Amber Fiedler

WVWC/Washington, DC*
PD: Chris Cruse

WPRZ/West Palm Beach, FL*
PD: John O'Connell
MD: Ross Mahoney

WSPM/Washington, NC
OM: Jerry Mac
PD/ MD: Mike Kennedy

ACTIVE

KEYB/Milford, TX
OM: Jerry Mac
PD/ MD: Mike Kennedy

KTEG/Missoula, MT*
OM/ PD: Bill May
MD: Aaron "Buck" Burnett

WVWX/Myrtle, WV*
PD/ MD: Guy Dark

WCHZ/Augusta, GA*
OM: Harley Drew
PD: Chuck Williams

KRAB/Bakersfield, CA*
OM: Steve King
PD/ MD: Danny Sparks
APD: Jared Mann

WYTY/Baltimore, MD*
PD: Dave Hill
APD/ MD: Rob Hechtman

WCFR/Biloxi, MS*
OM: Kenny Wet
APD/ MD: Maynard

WGGG/Binghamton, NY
OM/ PD: Jim Free
APD/ MD: Tim Boland

WAAV/Boston, MA*
OM: Paul Valeri
MD: Melissa Carrie

WEDG/Buffalo, NY*
PD/ MD: Evli Jim

WYBB/Charleston, SC*
OM/ PD: Mike Allen
MD: Amy Hatto

WZQR/Chattanooga, TN*
OM: Kris Van Dyle
PD: Boner

WILL/Chicago, IL*
OM/ PD: John Perry
APD: Tom Kaf
MD: Steve Salzman

KRQR/Chico, CA
OM: Chad Perry
PD: Neil Randall

KLOM/Catalina Springs, CO*
PD: Ross Ford
MD: Jack McHoff

WBBM/Columbus, OH*
PD: Hal Fish
APD/ MD: Ronni Turner

KONC/Caryus Christi, TX*
OM/ PD: Paula Newell
APD/ MD: Monte Montana

KBPV/Denver, CO*
PD: Willie B.
APD/ MD: Aaron "Double A" Montell

WRFF/Detroit, MI*
OM/ PD: Doug Pottel
APD/ MD: Mark Pennington

KBRP/Duluth, MN
OM/ PD: Mark Fleischer

KLAQ/Dallas, TX*
OM/ PD: Courtney Nelson
APD/ MD: Glenn Garza

WGRF/Elmwood, IN
OM/ PD: Mike Sanders
APD/ MD: Sick Nick

WVWB/Flint, MI*
OM: J. Patrick
PD: Brian Baddock
APD/ MD: Tony Labrie



▶ THE TRAGICALLY HIP

TITLE	CANADA ROCK	IMPRINT / PROMOTION LABEL	PLAYS
10	WHAT FIVE DONE	LINER PARK	687 +3
9	I DON'T WANNA STOP	OZZY OSBOURNE	524 +17
19	NEVER TOO LATE	THREE DAYS GRACE	467 +31
8	WORKING CLASS HERO	GREEN DAY	411 +31
20	EVERYTHING SUCKS VERY	ELEVEN SEVEN/UNIVERSAL	405 +12
17	ING INCUBUS	IMBORTAL/RECA/SONY BMG	392 -8
4	SHE BUILDS QUICK MACHINES	VELVET REVOLVER	381 +8
15	KEEP THE CAR BURNING	ARCADE FIRE	341 -1
28	PARANOID	FRICER/EVERETT	339 +5
10	SURRBURBOR	BILLY TALENT	328 -4
7	ICKY THUMP	THE WHITE STRIPES	322 -1
3	TARANTULA	THE SMASHING PUMPKINS	302 +34
11	BREATH	BREAKING BEHAMM	276 -28
7	UNDERCLASS HERO	SUM 41	272 +3
13	FAIR CITY	RUSH	234 +46
15	PULLING ON	FRICER/EVERETT	207 +48
6	MONEY MONEY	STATE OF SHOCK	205 +19
11	TALK TO HER	PRIESTES	203 -32
4	WHAT I WANT	DAUGHTY	202 +62
14	FORBIDDEN	FINA/RCA	183 +5
9	THE WHITE WITCH WOMAN	BILLES	179 +20
23	LAZY EYE	SILVERLIN POMPUS	158 +19
16	YER NOT THE OCEAN	THE TRAGICALLY HIP	156 -96
20	FAMOUS LAST WORDS	MY CHEMICAL ROMANCE	155 -30
12	ALL THE SAME	SIX PUPPES	146 -33
5	CAPITAL G	HIVE INDUSTRIES	133 +1
22	DASHBOARD	NOEY HOUSE	133 -8
12	HOMIE HANDE	SOUL CODE	119 -33
2	FAMILY BAND	THE TRAGICALLY HIP	110 +47
18	HUMP EYE BUMP	RED HOT CHILI PEPPERS	110 -35

FOR WEEK ENDING JUNE 10, 2007

KZZR/Fresno, CA* OM/ PD: Paul Wilson MD: Shippy	KBCD/Los Angeles, CA* PD: Don "Cutter" Brock APD: J.C. "Yellow" Kellison	WTIC/Providence, RI* PD: Joel Sampson APD/ MD: Mark The Shark	JOB Sledge/Satellite* PD: Boody Elght MD: Grant Random
WYR/FL Wayne, MI* OM: Billy Cava APD/ MD: Shiber	WZZJ/Louisville, KY* OM: Robert Lindsey APD: Twich	WJGO/Phoenix, IL OM/ PD: Matt Babin	KISW/Seattle, WA* OM/ PD: Dave Richards APD: Ryan Castle
WRWF/Columbus, FL* OM/ PD: Harry Lucott MD: Kyle Devlin	KDLE/Little Rock, AR* OM: Sonny Victory PD/ MD: Jeff Patterson	WMBR/Pittsburgh, PA* PD: Bill Weston APD: Chuck Damico MD: "The Rabbit" Tysler	WBRZ/Shelbyville, WI PD: Ron Simonet MD: Dave Nelson
WLLQ/Grand Rapids, MI* OM: Brent Alberts PD/ MD: Michael Grey	WTFX/Louisville, KY* OM: Brent Alberts PD: Frank White	KUPD/Phoenix, AZ* PD: Larry McFevie	WBRB/South Bend, IN OM/ PD: Ron Strayer
WZOR/Green Bay, WI* PD: Joe Calguro APD: Custer MD: Donna Velt	KFMU/Lakeland, FL OM/ PD: Wes Nessman	KDOT/Reno, NV* OM: Jim McClain PD/ MD: Jave Patterson	KHTD/Sydney, MN* OM: Barry Bennett APD: Kris Siebers
WQXR/Greenwich, NC* OM: Roll People PD/ MD: Dave Tripp	WROL/Richlands, FL* PD: Randy Handle APD/ MD: Blake Patton	KRQD/Sacramento, CA* OM/ PD: Jim Fox	KZBB/Seattle, WA* OM: Cary Rolfe PD: Frank Jason
WTFI/Greensville, SC* OM/ PD: Mark Hendrix MD: Twisted Todd	WRFB/Richlands, TX* OM/ PD: Mike Quinn	WROZ/Saginaw, MI PD: Homer APD/ MD: Brett Mangham	WLXZ/Springfield, MA* PD: Courtney Quinn
WQXL/Harrisburg, PA* OM/ PD: Ken Carson APD/ MD: Nixon	KBRE/Marand, CA PD/ MD: Milly Martinez APD: Jason LaChance	WZBN/Salisbury, MD OM: Sue Timmons PD: Sam McHugh MD: Chris Seale	KZBN/Springfield, MO* OM: Chris Carson PD: Simon Hayes
WCCC/Hartford, CT* PD: Michael Pizzozzi APD/ MD: Mike Karolyi	WHRB/Milford, FL* OM: David Israel PD: Kevin Vargas MD: Dave Hanson	KXZZ/San Ramon, CA OM/ PD: Andy Winford APD/ MD: Stephanie Bell	WXTV/Tampa, FL* OM: Brad Hargis PD: Double Down APD: Mike Killebrew
WMSK/Huntington, WV PD/ MD: Erik Ruess APD: Robin Wilds	KCOX/Monroeville, MN* OM: Dave Hamilton PD: Wade Lind APD/ MD: Pablo	WRAT/Monmouth, NJ* OM/ PD: Carl Traft APD/ MD: Robyn Lane	KISS/San Antonio, TX* PD/ MD: LA Lybil
WRTT/Huntsville, AL* OM/ PD: Lee Reynolds	WVXW/Jackson, MS* PD: Johnny Mae APD/ MD: Brad Stevens	WCLG/Madison, WV OM/ PD: Jeff Miller	KJRO/San Luis Obispo, CA OM/ PD: Andy Winford APD/ MD: Stephanie Bell
WVXW/Jackson, MS* PD: Johnny Mae APD/ MD: Brad Stevens	WRLZ/Washington City, TN* PD/ MD: Scott Onks	WVXW/Phoenix City, FL PD: Chris Allen APD/ MD: Strode	KWFX/Santa Rosa, CA PD/ MD: Scott Less
KRBC/Kansas City, MO* OM/ PD: Bob Edwards MD: Paul Marshall	KATY/Oklaoma City, OK* OM/ PD: Chris Baker MD: Jake Daniels	WYTY/Phoenix City, FL PD: Chris Allen APD/ MD: Strode	WBSX/Wilkes Barre, PA* PD: James McKay MD: Rick Thomas
KOMP/Las Vegas, NV* PD: John Griffin MD: Carlos	WVXW/Flint, MI* OM: J. Patrick PD: Brian Baddock APD/ MD: Tony Labrie	WVXW/Phoenix City, FL PD: Chris Allen APD/ MD: Strode	KATS/Williams, WA OM/ PD: Ron Harris
			WVWZ/Hungtown, OH* PD: Wes Styles

* Monitored Reporters



TRIPLE A



Triple A's ability to adapt is one of its strengths

Keeping The Window Open For Tomorrow's Core Listeners

John Schoenberger

JSchoenberger@RadioandRecords.com

for the past few years, the triple A community has been talking a lot about the need to attract younger adults to the format. In fact, the ideal target listener's age may be leaning just a tad younger for many stations today than it did just a couple of years ago.

But triple A always has been and always will be a format for adults who appreciate the music of the past while remaining hungry to discover new artists and fresh sounds.

Obviously, the music that triple A stations play is the best way to groom the next generation of adults who will become the core supporters of the format. Fortunately during the past few years there has been a great selection of younger artists who mix well with the library.

Among recent successes at triple A have been such newer "mainstream" acts as Coldplay, Keane, Jack Johnson, the Fray and KT Tunstall. Last year the format also began to see success with acts that have a hipper sound, including Death Cab for Cutie, Feist, Modest Mouse and the Raconteurs. This year the ante has been raised even higher, with such acts as Amy Winehouse, Arcade Fire, Bright Eyes, Kaiser Chief, the Killers, Plain White T's, the Shins and Spoon.

SBR Creative co-president John Bradley feels keeping an open mind is the key, noting that successful triple A programmers have always had that mind-set. Many core acts at the format today were new and different five, 10 or 15 years ago. Triple A has always supported new talent, and it just so happens that the newer artists of today help keep the core happy while allowing the format to skew a bit younger on the 25-54 scale. "It is a misassumption to think that triple A is all of a sudden open to new kinds of music when, in fact, it always has been," Bradley says. "Right now there just happens to be a kind of 'perfect storm' scenario. At the same time that many programmers decided to find the right new acts to support, there has also been a wealth of great new adult alternative music to choose from.

"Further, there has been a low number of heritage or core artists with new music out, making it even easier to get behind some of these exciting new acts."

Broad Appeal

WXPN/Philadelphia assistant GM of programming Bruce Warren thinks the mainstreaming of many of these "indie" bands is coming simply because they are creating great music that has broad appeal without selling out on what made them successful to begin with.

"These are all bands that came up in the digital age, too," he says, "and that can't be underscored enough. They have learned how to reach a significant audience in new ways in addition to touring, and if we want to reach that same audi-



▶ RYAN ADAMS

LAST WEEK		TITLES		TRIPLE A INDICATOR		PLAYS	
WEEKS ON CHART	ARTIST	TITLE	ARTIST	IMP/INT	PROMOTION LABEL	TRIP	WEEKS
1	15	BETTER THAN THE JOHN BUTLER TRO	JARROVAT/LARTICA/AVA			591	-38
2	9	BIG WHEEL	RYAN ADAMS		EPIC	520	+17
3	10	WHAT LIGHT WALKS	HONESUCH/WARRIOR BROS.		HONESUCH/WARRIOR BROS.	477	-6
4	10	SALALA	ANGELIQUE KIDJO FEAT. PETER DINKEL		STANBUE'S/ARAZOR & TE	436	-11
5	3	TWO RYAN ADAMS	RYAN ADAMS		LOST HEARBY	433	+85
6	6	EVER PRESENT PAST	PAUL MCCARTNEY		MPL/HEARCONCORD	421	+10
7	15	YOU KNOW I'M NO GOOD	AMY WINEHOUSE		UNIVERSAL REPUBLIC	381	-36
8	5	MISSING THE BOAT	MODEST MOUSE		EPIC	343	+60
9	11	FOUR THINGS	BRIGHT EYES		SADDLE CREEK	305	+9
10	8	NOBODY	RYAN ADAMS		ONE HAVEN/CLIMB/BAVED	334	+29
11	9	ORDINARY DAY	DOLORS O'RIOURDAN		SANCTUARY	331	-8
12	13	WORKING CLASS HERO	GREEN DAY		REPRISE	320	+8
13	17	L. 2. 3. 4. FEET			CHERRYTREE/POLYGRAM/INTERSCOPE	317	+28
14	7	SOMEONE TO LOVE	FOUNTAINS OF WAYNE		VERIGN	315	-50
15	10	BLUESY	KASHER CHEFS		B-LINQUE/UNIVERSAL MOTOWN	297	-8
16	21	AM BARRY	GRACE POTTER AND THE NOCTURNALS		HOLLYWOOD	295	-38
17	3	FRANK & JANE	SUZANNE VEGA		BLUE HEATHING	292	+5
18	11	KEEP THE CAR RUNNING	ARCADIE FIRE		HEPHE	286	-39
19	27	HEY THERE BILLIAN	PLAIN WHITE T'S		HOLLYWOOD	257	+29
20	25	CLOSER THINGS			INDEPENDENT/EPIC	257	+25
21	14	THE PICTURE	SON VOLT		TRAMONTANA/SOUND FAC/YARD	253	-69
22	14	YIELD ME 'BOUT IT	JESS STONE		VERIGN	252	-60
23	17	READ MY MIND	THE KILLERS		ISLAND/ADM	244	-20
24	6	COULDN'T BE DONE	TIM PAIN		MARRIOTT/CAROLINE	226	-18
25	NEW	THE UNDERDOG SPOON			HEPHE	225	+71
26	3	MARIA ALO			BIRLAP/BREAK/ALLES	223	+1
27	7	LAST REQUEST	PHILO MITTON		ATLANTIC	219	-12
28	10	HAPPY	MARTIN SEXTON		KTR	219	-26
29	RE-ENTRY	YOUNG POLKS	PETER DINKEL AND JOHN		ALMOST/COLORADO/COLUMBIA	211	0
30	14	TIME IS A BURNING	THE ALTERNATE ROUTES		VANGUARD	205	-51

FOR WEEK ENDING JUNE 10, 2007

'It is a misassumption to think that triple A is all of a sudden open to new kinds of music when, in fact, it always has been.'

—John Bradley

ence, we have to play the right selection of these artists and then find ways to let the younger adult audience know we're playing them."

KTCZ/Minneapolis PD and Clear Channel triple A brand manager Lauren MacLeash realizes that, as each year passes, she has to adjust the music and the image of the station to fit core listeners' tastes. The median target age may not change much, but, as time passes, new listeners with different musical tastes fill that position.

"The 30- to 40-year-old of 10 years ago does not have the same musical or lifestyle makeup as a 30- to 40-year-old today," she says. "These newer artists fit right in with everything we are trying to do at triple A right now, yet they are compatible with the core acts we already play."

"Granted, many of these artists will get airplay at other formats, but I do believe that it is our format that will get the most out of embracing them and their music."

Audience Of Tomorrow

WBOS/Boston PD David Ginsburg, who, at 36, is in the younger adult demo, says the process is not only about attracting a younger audience for tomorrow but building a new audience coalition for the format today.

"In addition to buying insurance for the future," Ginsburg says, "we have the potential to grow the overall audience for the format right now. Fortunately, many of the listeners at the upper end of the 25-54 cell are still musically curious, while playing some of these hipper artists gets a brand-new listener to try out the format."

Embracing new artists and exploring novel sounds are nothing new to triple A, and, as it continues to adjust to the times and the tastes of the modern adult music fan, MacLeash reminds us that one of the format's hallmarks has always been its ability to adapt over time.

"We always have been and can continue to be an adult-oriented format that cares about artists and is deeply involved in the community, with listeners who trust us enough to go along for the ride," she says. "If we are doing our jobs properly, our stations will never be stuck in time."

AR



'If we are doing our jobs properly, our stations will never be stuck in time.'

—Lauren MacLeash

TRIPLE A

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RANK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST	NIELSEN BOS CERTIFICATIONS #PRINT / PROMOTION LABEL	PLAYS TW	LIV	AUDIENCE MILLIONS	BANK	MOVIE (4 WKS)																	
										1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17
1	1	16	BETTER THAN THE JOB BUTLER TWO AMY WINEHOUSE	NO. 1 (4 WKS)	496	-26	1,845	1																		
2	12	10	YOU KNOW I'M NO GOOD AMY WINEHOUSE	UNIVERSAL REPUBLIC	451	-33	1,352	4																		
3	19	10	READ MY MIND THE KILLERS	ISLAND/DECA	408	-13	1,629	2																		
4	15	10	THE STORY THE KILLERS	COLUMBIA	407	-9	1,327	5																		
5	8	10	UNDER THE INFLUENCE JAMES MERRISON	POLYGRAM/INTERSCOPE	365	+38	1,062	6																		
6	7	6	HEY THERE DELILAH PLAIN WHITE T'S	HOLLYWOOD	360	+39	1,690	3																		
7	10	10	BIG WHEEL TOMMY LEE	EPIC	336	+31	1,037	8																		
8	6	10	WORKING CLASS HERO GREEN DAY	REPRISE	314	+18	0,912	10																		
9	19	10	TILL ME 'BOUT IT JESSIE J	VERGN	288	+34	0,850	12																		
10	7	10	WHAT LIGHT WILCO	NONE/SUCH/WARNER BROS.	286	+23	0,860	18																		
11	7	10	LAST REQUEST MICLO MUTINE	ATLANTIC	259	+21	0,785	14																		
12	7	10	SEE THE WORLD COMET	ATLANTIC	253	-34	1,055	7																		
13	20	2	BUBBLY CELIA CRUZ	UNIVERSAL REPUBLIC	234	+60	0,972	9																		
14	16	6	1, 2, 3, 4 FEST	CHERRYTREE/POLYGRAM/INTERSCOPE	231	+28	0,898	11																		
15	17	7	BUBBY KASIN CHEES	B UNIVERSE/AMERICAN MOTION	227	+31	0,720	17																		
16	6	10	EVER PRESENT PAST PAUL McCARTNEY	MPL/HEARST/CONCORD	221	+29	0,886	13																		
17	3	10	TWO RYAN ADAMS	LOST HIGHWAY	195	+16	0,509	22																		
18	3	10	YOUNG POLKS PETER DINKlage AND JOHN ALMESROD	COLUMBIA	178	+35	0,625	21																		
19	21	8	SCORCH TO LOVE FOUNTAINS OF BLYTHE	AMPOWER	172	-3	0,655	19																		
20	27	2	MISSED THE BOAT MEXIE HOUSE	AMPOWER	156	+32	0,738	16																		
21	5	10	SALLALA ANGELIQUE KIDOLU FEATURING PETER GABRIEL	STARBUCKS/SHADON & TIE	154	-4	0,740	15																		
22	4	10	FOUR WINGS BRIGHT EYES	SADDLE CREEK	127	-7	0,401	29																		
23	10	10	INTO THE OCEAN BLUE OCTOBER	UNIVERSAL MOTOWN	124	-13	0,650	20																		
24	2	10	AH MARY GABRIEL POTTER AND THE NOCTURNALS	HOLLYWOOD	120	0	0,218	-																		
25	NEW	10	FRANK & AVA SUZANNE VEGA	BLUE NOTE/LAB	117	-53	0,355	-																		
26	NEW	10	SHY'S SHINE BRETT GUNN	DUALTONE	110	-12	0,280	-																		
27	RE-ENTRY	10	KEEP THE CAR RUNNING ARCADE FIRE	MERCE	104	+5	0,441	24																		
28	NEW	10	ORDINARY DAY DOLORES O'RIORDAN	SANCTUARY	94	-5	0,239	-																		
29	RE-ENTRY	10	HEAVENLY DAY PETTY CASTER	ATLANTIC	93	-8	0,415	28																		
30	NEW	10	THE PICTURE SON VOL 1	TRANSMIT SOUND/DECA/VERGN	90	-12	0,128	-																		

MOST ADDED

TITLE ARTIST / LABEL	NEW STATIONS
SING IT ALL NIGHT DANIEL SACKNER KRS1, WLOS, WCLZ, WAMM, WNCX, WXPY	6
PD LIKE TO Caroline Bailey Run (CAPITOL) KCR, KPRL, WOOD, WNCX, WXPY	5
THE PERFECT CRIME #2 The Decembrists (CAPITOL) KRK, KTHX, WNCX, WZLW	4
HOLLYWOOD Collective Soul (E1) KMTT, KPRL, WXPY	3
DON'T STOP NOW Crowded House (ATLANTIC) KOLV, KPRL, WXPY	3
HEY THERE DELILAH Plain White T's (HOLLYWOOD) KRVL, WNCX	2
EVER PRESENT PAST Paul McCartney (MPL/HEARST/CONCORD) WAMM, WTTT	2
AH MARY Gabrielle Potter And The Nocturnals (HOLLYWOOD) KRVL, KTHX	2
SHE MOVES IN HER OWN WAY The Kinks (ATLANTIC) KRK, WTTT	2

ADDED AT...
KPRI
San Diego, CA
PD: Bob Burch
Collective Soul, Hollywood, 6
Crowded House, Don't Stop Now, 3
Caroline Bailey Run, PD Like To, 0

FOR MORE STATIONS GO TO:
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NEW AND ACTIVE

TITLE ARTIST / LABEL	PLAYS CAIR	TITLE ARTIST / LABEL	PLAYS CAIR
THE PERFECT CRIME #2 The Decembrists (CAPITOL) TOTAL STATIONS: 13	68/39	REHAB Amy Winehouse (UNIVERSAL REPUBLIC) TOTAL STATIONS: 13	72/28
HOLLYWOOD Collective Soul (E1) TOTAL STATIONS: 10	69/23	CLOSER The Roots (INDEPENDENT/EPIC) TOTAL STATIONS: 9	70/10
NOBODY Ryan Shaw (EMI/HAVEN/COLUMBIA/RED) TOTAL STATIONS: 10	66/11	TIME WON'T LET ME GO The Bravery (ESLAW/INDIAG) TOTAL STATIONS: 10	67/19
MAKES ME WONDER Marsen 5 (AGAMUTONE/INTERSCOPE) TOTAL STATIONS: 4	60/10	HUMP DE BUMP Red Hot Chili Peppers (WARNER BROS.) TOTAL STATIONS: 5	63/2
DON'T STOP NOW Crowded House (ATLANTIC) TOTAL STATIONS: 17	78/31	COULDN'T BE DONE The Roots (MAMMATTAN/CARLINE) TOTAL STATIONS: 12	67/1

MOST INCREASED PLAYS

+60	BUBBLY Celia Cruz (Universal Republic) WCLZ-46, KRVE-14, WZLW-43, WNCX-4, KRK-4, KOLV-3, KRK-3, KRCC-2, WXPY-2, KRK-1
+51	DON'T STOP NOW Crowded House (ATLANTIC) KRVE-42, KTHX-4, WXPY-2, WNCX-4, WZLW-4, KOLV-3, KRK-3, KRCC-2, KRK-1, KRCC-1
+39	HEY THERE DELILAH Plain White T's (Hollywood) WZLW-4, WTTT-4, WCLZ-4, WXPY-4, WNCX-4, WOOD-4, KRCC-4, WAMM-4, WNCX-4, KRK-4, KRK-4
+39	THE PERFECT CRIME #2 The Decembrists (Capitol) JOLY-42, KRK-4, WXPY-40, WNCX-4, WOOD-4, KRK-3, KRCC-2, KRK-2
+38	UNDER THE INFLUENCE James Morrison (Polygram/InterScope) SPP-43, KRVE-48, KRK-45, KRCC-45, WXPY-45, KRK-43, WCLZ-2, KRK-2, WOOD-2, KRCC-2

RECURRENTS

TITLE ARTIST / #PRINT / PROMOTION LABEL	NIELSEN BOS CERTIFICATIONS	PLAYS TW	LIV	TITLE ARTIST / #PRINT / PROMOTION LABEL	NIELSEN BOS CERTIFICATIONS	PLAYS TW	LIV
BUBBLY JOHN MAYER/VERGN/COLUMBIA		225	276	LOOK AFTER YOU THE FRAY (EPIC)		162	225
THINK I'M IN LOVE BECK (INTERSCOPE)		219	275	I WILL FOLLOW YOU INTO THE DARK GLAY (CAPITOL/QUE)		174	185
PHANTOM LIMB THE SHINS (SUB POP)		214	230	GRAVITY JOHN MAYER (NINE/COLUMBIA)		134	95
THINKING ABOUT YOU MAYNARD MARSALIS (BLUE NOTE/LAB)		206	234	IS IT ANY WONDER? NEAR (INTERSCOPE)		134	130
YOU'RE ALL I HAVE SNOW PATROL (POLYGRAM/INTERSCOPE)		205	282	NEW SHAGES MICLO MUTINE (ATLANTIC)		133	144

FOR WEEK ENDING JUNE 10, 2007
LISEBETH See legend to charts in charts section for rules and symbol explanations.
28 Triple A stations are electronically monitored by Nielsen Broadcast Data Systems 24 hours a day, 7 days a week. Indicator chart comprised of 48 reporters.
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AMERICANA

	TITLE ARTIST	IMPRINT / PROMOTION LABEL	TV	PLAYS Wk	WEEKS ON CHART
1	OMERON MANIFESTO SARA LARSSON	REDHOUSE	378	+24	1416
2	THE SEARCH SONNY VOLT	TIMMEST SOUND/LEGACY	373	-20	5736
3	DIAMONDS TO DUST CLIFF MORLIS	BLUE COBAIN	352	+17	2831
4	SKY BLUE SKY YELCO	WINDUP/SONY/REPRISE	310	+2	1848
5	BALLS ELIZABETH COOK	J TIGERS	295	+6	1880
6	STANDARD SONGS FOR AVERAGE PEOPLE JOHN PRINE & MAC WISEMAN	OH BOY	289	-1	2060
7	ROOM TO GROW ACHEMINE MUSIC	ADRENALINE	284	-35	788
8	PEACE LOVE & ANARCHY TODD SNIDER	OH BOY	276	-10	2354
9	ANCHORS & ANVILS AMY LAWREN	ANCHER	273	-9	1022
10	REMOVING THE WHEEL ASLEEP AT THE WHEEL	BONEHEAD	261	-13	3930
11	WEST LUCINDA WILLIAMS	LOST HIGHWAY	260	-31	8722
12	WATERLOO, TENNESSEE LUCIE LEAR	ROUNDER	250	-3	3203
13	STRANGE WEIRDOS LUCIEN WARRINGTON	CONCORD	250	+24	870
14	A HUNDRED MILES OR MORE: A COLLECTION ALISON KLUSS	ROUNDER	248	-9	2298
15	FROM THE CRADLE TO THE GRAVE DALE WATSON	HYENA	241	-10	2444
16	HAPPY SONGS FROM RATTLESHAKE GULCH JOE LY	NOCK TEN	237	-15	5099
17	DIAMONDS IN THE DARK SARAH BORGES AND THE BROKEN SINGLES	SUGAR HILL	235	+15	904
18	COMPASSION: AN ANTHOLOGY OF DUETS MARTY STUART	SUPER ACADEMIE	231	+132	330
19	SWEET WARRIOR RICHARD THOMPSON	COOKING VINYL	230	-9	989
20	EASY TIGER RYAN ADAMS	LOST HIGHWAY	230	+6	767
21	EMOTIONALISM JETT BROTHERS	RAMBLER	226	-16	1444
22	POSTBELLUM NEIGHBORHOOD CIT MARY	SHIMPLAND	198	+8	1248
23	REVEREND ROBIN FLUKE	YEP ROCK	194	-30	1633
24	REARVIEW MIRROR TEARS KENNEDY CARSON	TRAIN WRECK	183	-5	1808
25	THE SHOE BOX JAY BOY ADAMS	ROCKY HEART/SMITH ENTERTAINMENT GROUP	182	-30	5626
26	LAST GOOD KISS LAST TRAIN HOME	RED BRET	181	-23	3033
27	HOOTS & HELLMOUTH HOOTS & HELLMOUTH	MAO DRAGON	180	+1	1186
28	RICKY SKAGGS & BRUCE HORNBEY RICKY SKAGGS & BRUCE HORNBEY	LEGACY	183	-42	3982
29	THE TRAILER TAPES CHES BICENT	CRITTERS' COUNTRY PRODUCTIONS	181	-6	1781
30	CHILDREN RUNNING THROUGH PATY GIFTIN	ATORED	182	-20	5157

TRANSLATED FROM LOVE 34
Kelly Willis
(DIVERSITY)

IT CAME FROM SAN ANTONIO 15
Renee Robison
(DUSTING)

ONE TOUGH TOWN 10
David Gray
(RED PHILCO)

WINCHMASTER 10
Parker Wagoner
(ANTI-HEPTAPH)

COMPASSION: AN ANTHOLOGY OF DUETS 20
Marty Stuart
(SUPER ACADEMIE)

LOW COUNTRY SUITE 12
King Willis
(DOR/ROUNDER)

MOST ADDED

FOR WEEK ENDING JUNE 10, 2007

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 play counts. For more information please visit www.americanamusic.com. © 2007 Americana Music Association.

TRIPLE A

TRIPLE A REPORTERS

WAPS/Albany, OH OM/MD: Andrew James PD/MD: Bill Gruber	WORT/Chicago, Ill.* OM/MD: John Farreda PD: Norm Winer	KTCZ/Minnneapolis, MN* OM/MD: Dylan Brentfield AP/MD: Diane Michaels	KPHO/Sanduski, ID OM/MD: Dylan Brentfield AP/MD: Diane Michaels
KMBA/Alexandria, AK OM/MD: Laver Dason PD: Danny Preston	WJCE/Columbus, OH OM: Terry Allen PD: Dan Malpholio MD: Maggie Brennan	WZZM/Rehoboth, Ala.* OM: Tim Camp PD: Gerv Marshall MD: Lee Ann Karik-Camp	KBAQ/Santa Fe, NM PD: Rick Long
KSPN/Arapahoe, CO PD: Sam Scholl	WHYY/Virginia, NH OM: Roy Penzance	WJLB/Mountmouth, NJ OM: Tom Brennan PD: Rich Robinson APD: Leo Zaccari MD: Jeff Raspe	KRSH/Santa Rosa, CA* PD/MD: Pam Long
KGSR/Austin, TX* OM: Chase APD: Jody Danberg MD: Susan Castle	KBCD/Denver, CO* PD: Scott Arbough MD: Mark Abuzahab	KPIC/Monterey, CA OM: Frank Caprista APD: Aileen MacNeary	DMK Fla. Rock/Satellite OM: Leanne Flank MD: Dave Sloan
KUTV/Austin, TX PD: Hawk Mendenhall MD: Jeff McCord	KOLN/Denver, CO* PD: Doug Clifton MD: Benji McPhail	WRLT/Monkton, TN* OM/MD: David Hall APD/MD: Rev. Keith Coes	Music Choice/Satellite Alt: Alternative/Satellite PD: Justin Puga MD: Tiffany Sinder
WBSR/Baltimore, MD* OM/MD: Bob Vaughn APD/MD: Alex Corright	KPTL/Den Moore, IA PD: Deeya McCurkin	WFLW/New York, NY OM: Rajiv Jennings PD: Chuck Singletan APD: Tara Houston MD: Rita Houston	Satin Spectrum/Satellite* PD: Gary Schaeffter MD: Sean Mascoll
WTMD/Baltimore, MD* OM/MD: Mike "Matthews" Vasilikos	COOR/Detroit, MI* PD: Matt Franklin	WXPB/Philadelphia, PA OM/MD: Dan Reed PD: Bruce Warren	XM Cafe/Satellite PD: Bill Evans MD: Brian Chamberlain
KLRS/Beavert, OR OM/MD: Doug Doroho APD: David Miller	KHMB/Seattle, CA OM: Cliff Berkowitz PD/MD: Mike Dooliers APD: Larry Traak	WRSJ/Merthamouth, MA PD: Sean O'Mealy MD: Johnny Memphis	KMTL/Seattle, WA* PD: Kevin Welch APD/MD: Haley Jones
KBYD/Boston, ID* OM/MD: Dan McCully MD: Tim Johnstone	WFFW/Farragut, TN OM: Brian Isom OM/MD: Todd Ehridge	KDBB/Park Hills, MO OM/MD: Greg Camp APD: Glenn Berry	WKZZ/Shearon, CT OM/MD: Pete Nugent PD: Will Stanley MD: Will Bayles
WBOB/Boston, MA* PD: David Ginsburg MD: Dana Marshall	KDZT/Ft. Bragg, CA PD: Tom Yates APD/MD: Kate Hayes	WXPB/Philadelphia, PA OM/MD: Dan Reed PD: Bruce Warren	WHCW/Spartanburg, NC OM/MD: Dave Keizer MD: Martin Anderson
WZRV/Boston, MA* OM/MD: Ron Bowen APD/MD: Cate Wilber	WEHM/Hampton, NY PD: Lauren Stone	WYEV/Pittsburgh, PA PD: Kyle Smith MD: Mike Sauter	KCLY/Seattle, WA* PD: Ron Richards MD: Marie McCallister
KMMS/Bowman, MT OM/MD: Michelle Wolfe	KSUT/Agnes, CO PD: Steve Rowan MD: Stasia Lanier	WCLZ/Portland, ME* PD: Herb by MD: Brian James	WRNK/Springfield, MA* APD: Kevin Johnson
KYSL/Brookings, SD PD: Tom Fricke MD: TJ Sanders	WTTT/Indianapolis, IN* PD: Brad Holtz APD/MD: Laura Durcan	KINK/Portland, OR* PD: Dennis Constantine	KCLZ/Sa. Louis, MO PD: Rich Reghard MD: Will Baker
WHCS/Burlington, VT* PD: Zab Norris APD/MD: Jamie Carfield	KMTN/Jackson, WY PD/MD: Mark "Fish" Fisher	WOST/Poughkeepsie, NY OM: Greg Gattine PD: Jeremy Buff MD: Dave Doud	KFML/Steamboat Springs, CO OM: Julia Arnti PD/MD: John Johnston
WHYY/Cape Cod, MA PD/MD: PJ Finn	KTGB/Kansas City, MO PD: Jon Hart MD: Byron Johnson	KSQY/Rapid City, SD OM/MD: Chad Carlson	KTAQ/Taos, NM OM: Dave Hoff PD/MD: Brad Hochmeyer
WCOO/Charleston, SC* OM/MD: Mike Allen MD: Joel Frank	WEIK/Guilford, VT PD: Dave "Uncle Dave" Tibbs APD/MD: James Emmons	KTNX/Reno, NV* PD: Mark Keefe APD/MD: Dave Herold	KWMT/Bacon, AZ* OM: Tim Richards PD: Blake Rogers
WCHS/Charlottesville, VA OM: Rick Daniels PD: Brad Savage APD: Tad Abbey MD: Jeff Sweetman	KNDH/Lewes-on-the-Water, WA PD: Elliott Salmon MD: Carl Widig	WOCM/Salisbury, MD OM: David Rothner PD/MD: Skip Dixon	WYOO/Winchester, NC PD: Matt Cooper MD: Jeff White
WHRR/Charlottesville, VA OM: Tim Davis PD: Michael Friend MD: Joe Topelo	KROK/Louisville, LA OM: Rick Bernickel PD/MD: Sandy Blackwell	KENZ/Salt Lake City, UT* PD: Mike Peer	WDRK/White Plains, NY PD: Chris Herrmann APD/MD: Rob Lipschutz
WDDO/Chattanooga, TN* OM/MD: Danny Howard MD: Brad Steiner	WFFK/Louisville, KY OM: Brian Conn PD: Stacy Owen APD: Laura Shire	KPRB/San Diego, CA* OM/MD: Bob Burch APD: Sean Smith	WTYD/Wilmington, VA PD/MD: Amy Miller
WYMM/Indianapolis, IN* OM: David Moore PD: Pat Gallagher MD: Cathy Persons	KPDG/San Francisco, CA* PD: David Benson MD: Kelly Ramsford	WUNW/Wilmington, NC PD: Beau Carr MD: Michelle Daniel	

* Monitored Reporters

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90
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LATIN



Programmers on why radio is vital to music promotion

Taking The Pulse On Radio

Jackie Madrigal

JMadrigal@RadioandRecords.com

In the era of MySpace, YouTube and personalized ringtones, is radio still the ultimate vehicle for launching and promoting music? Each Latin format has its own issues to contend with, station playlists are tight, and the pop format has fewer stations than it did a few years ago.

Meanwhile, the number of tropical and Latin rhythm signals is small compared with other formats. And at the largest format, regional Mexican, the sheer volume of music being released at any given time means stations have a huge selection from which to choose.

For rock and alternative artists, station specialty shows are the only airplay vehicle.

So what's a label to do? Many have turned to alternative methods of promotion, including the Internet and other technologies, to get their music to the masses. Is radio, then, not considered as vital as it used to be?

It is a fact that Latinos love radio and tune in much more often and for longer periods of time than general-market listeners. That is one of the reasons why radio remains such an important medium, according to the radio executives and programmers with whom R&R spoke.

Spanish Broadcasting System's pop W/PAT (Amor)/New York PD Tony Luna says that, so far, no other medium or system has proved to have the massive impact of terrestrial radio, which he calls "magic and captivating."

"Radio is the No. 1 place where people find out what's new in music and with the artists," SBSVP of programming Pio Ferro says. And while no one denies that new technologies have a role, Ferro says radio's potential for "spontaneity" makes it unique. A radio station should be predictable, he says, but it's the unpredictable that keeps it special.

Luna also points to radio's portability, its local and regional elements and the influence it has on society, especially on Latino listeners—influence that Internet services don't yet share. Plus, he adds, "Radio is free."

Uni-Radio regional Mexican XHTY (La Invasora) and pop XHFG (Pulsar)/San Diego PD Elvis Valle points out that radio can be listened to while driving, and a receiver is much less expensive than a computer. And, because many Latinos work in construction or in farm fields, Valle says, "They use the radio as a form of distraction to get their work done and entertain themselves."

He says of radio's promotional power, "It's a proven fact that if an artist gets played on the radio, he or she has much more success selling out live events—particularly dances, which are a very important part of regional Mexican acts—and has higher record sales."

When radio supports a song, SBS Latin rhythm WODA (Reggaeton



Luna



Ferro



► ALEKS SYNTEK SCOOTED INTO THE TOP 10 (71) ON ROCK/ALTERNATIVE WITH HIS LATEST, "INTOCABLE."

THIS WEEK	LAST WEEK	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	19	MARCISTA POR ENCUBRIDA	PANDA	WARNER LATINA
2	10	OSISA BULETA	STOK FRAME	EL COMANDANTE/VEJ
3	3	A MARTE PASTILLA		SONY BMG NORTE
4	12	ENAMORADO	CUSTAO LAUREANO	UNIVERSAL LATINO
5	9	PROTECTORAS	CLUBY	ESQUEMALON/SJ
6	22	SIBIRIO	OVISION MIMUSCLA	UNIVERSAL LATINO
7	4	BESAME EL TÍ		FONOVISA
8	11	LOS MALAVENTURADOS NO LLORAN	PANDA	WARNER LATINA
9	NEW	ENTRE LA CARRERA Y EL AMOR	DELUX	SONY BMG NORTE
10	17	INTOCABLE	ALEKS SYNTEK	EMI TELEVISÁ
11	3	PRENSIONERO	MIRANDA	EMI TELEVISÁ
12	4	ME CAMBIO	ALLISON	SONY BMG NORTE
13	17	BESAME NOVEL		FONOVISA
14	2	MAMÁ MALA	RODRIGUEZ	UNIVERSAL LATINO
15	NEW	MULTIPLX (LIVE)	LOS NADE	MANHUAUS/SJ
16	NEW	NIDO DE GIBO	VOLOMAN	UNIVERSAL LATINO
17	NEW	SOCOMARE	OVISION MIMUSCLA	UNIVERSAL LATINO
18	NEW	ORILLA TRACCIÓN	BELENDA	EMI TELEVISÁ
19	6	SATELITE	MOTEL	WARNER LATINA
20	4	LA TELEVISION	POLBO	UNIVERSAL LATINO

THIS WEEK	LAST WEEK	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	6	DALE PA TRA (BACK IT UP)	NOTCH	CINCO POR CINCO/MACHETE
2	11	LA MANERA	ADANSA	UNIVERSAL LATINO
3	13	IMPUSCA A LLORAR	ANTHONY CRUZ	M.P.
4	9	NADA PUEDE CAMBIARME	PAULINA RUBIO	UNIVERSAL LATINO
5	12	MÁS QUE TU AMIGO	TITO NEVES	LA CALLE/UNIVISION
6	10	MIRA FLAMITO		CUTTING
7	14	QUE LLORIN	IVY QUEEN	UNIVISION
8	2	LA FOTO DE MI BORDO	ELVIS CRESPO	MACHETE
9	14	NO ME LA PONGAS DURA	PEDRO CONCHA	M.P.
10	10	TU AMOR NO ES GARANTÍA	AMAS	UNIVISION
11	7	CONECTATE	OPTIMO	SONY BMG NORTE
12	23	ADORRE DE PUE	XTRME	LA CALLE/UNIVISION
13	2	TE QUERIDO	ABI BETZADA	MELLOY/FONOVISA
14	5	HIBOLEY II	CARLOS HINO Y LA GRANDE DE MADRID	M.P./S&H
15	4	MI PUERTO	RICCO LEFTY PEREZ	ESANTON LATINO
16	RE-ENTRY	BIBE QUE PALTO	ZACARIAS FERRERA	J&R
17	11	CALLIN MY HERVIES	CON OMAR	VIMACHETE
18	17	NO MUEVER ES UN POLICIA	PUERTO RICAN POWER	J&R
19	15	PEGUATE	RICKY MARTIN	SONY BMG NORTE
20	10	BEAUTIFUL LIAR/BELLO	OSIBUSTERO REYONCE & SHAKIRA	MUSIC WORLD CLUMBA/SONY BMG NORTE

FOR WEEK ENDING JUNE 13, 2007

'A song on the Internet is a curiosity, but a song on the radio is a hit.'

—Rogie Gallart

94)/Puerto Rico PD Rogie Gallart says, it sends a message to the public that this is the best there is at the moment, and that it is what they should be listening to. "A song on the Internet is a curiosity," he says, "but a song on the radio is a hit."

Those who don't consider radio an important promotional vehicle are kidding themselves. Even suggesting it, Luna says, is "wrong and rash."

"Every promotion vehicle is incredibly necessary," he adds. "We are in a business where we have to add, not subtract. Technology is important, but so far I haven't seen any cars flying."

Labels that don't see radio as their main tool probably have artists who are not for radio, Valle says. In Puerto Rico, Gallart says, "labels depend on radio," and not acknowledging its importance in promoting music would be a "contradiction."

The best way to measure how significant radio is to the Latin market is to take a look at listeners' feedback. Gallart says the CD-buying consumers purchase "CDs they heard of on the radio."

The Internet is a great tool, Ferro says, but "radio is where the magic happens."

R&R

LATIN

▶ EL GRAN COMBO DE PUERTO RICO HAS THE HIGHEST DEBUT ON THE TROPICAL CHART AT NO. 28 WITH "SI LA VEZ POR AHÍ" (UP 20+ PLAYS)



POWERED BY
melsen
BDS

TROPICAL		NIELSEN BDS CERTIFICATIONS	PLAYS	WEEKS	AUDIENCE	WEEKS
TITLE	ARTIST	IMPRINT / PROMOTION LABEL	TW	+	MILLIONS	MARK
1	18	SI LA VEZ POR AHÍ (19 WK) NO. 1 (19 WK)	298	-	2,775	6
2	3	LA FOTO SE ME BORRO ELVIS CRESPO	243	+25	3,845	1
3	18	MUNCA MAIRA LLORADO ASI VICTOR MANUEL GUEZ WITH DON OMAR	205	-13	1,951	15
4	20	MI BI AMOR JOE VENAS	190	+3	2,998	5
5	20	MI CORAZONITO AVENTURA	176	-26	3,696	2
6	21	KIARA QUE AYER JULIA A. FELY	174	-4	2,369	9
7	6	QUE ME DES TU CARINO JUAN LUIS GUERRA Y 440	158	+23	2,603	8
8	9	IMPACTO DADDY Yankee FEATURING FERGE	152	-1	2,706	7
9	7	AMORSE CON MARCHISOLA EL GRAN COMBO DE PUERTO RICO	156	-8	1,188	23
10	6	LA MILNER QUE MAS TE DUELE ISAC DELGADO FEATURING VICTOR MANUEL	153	+6	3,042	3
11	6	PASABILA DJ NELSON Y DALMA	143	+2	1,752	12
12	10	BIENICE A LLORAR ANTHONY GILZ	143	-4	1,241	20
13	17	QUE LLOREN IVY QUEEN	137	-16	0,899	29
14	27	CORTAR LAS VERBAS AMPPOWER MOST INCREASED PLAYS/MOST ADDED	136	+50	2,349	10
15	12	ENCINO JOHNNY RIVERA	134	-10	1,050	27
16	23	MACE TIEMPO FORSECA	128	-44	0,658	30
17	21	BIENICE EL BOOM TITO EL BAMBINO FEATURING RANDY	122	+2	0,819	31
18	10	DIEME QUE FALTO ZACARIAS FERREIRA	122	-10	1,698	13
19	24	CHOCOLATE AMPOWER	119	+9	2,855	4
20	31	PIGASO DADDY Yankee FEATURING LOS VAGUEROS	115	-32	1,226	22
21	4	CONSEJO OPTIMO	112	+25	0,622	39
22	7	TORRE DE BABEL DAVID BIEGL	108	-34	0,716	35
23	19	LA LLAVE DE MI CORAZON JUAN LUIS GUERRA Y 440	103	-35	0,812	32
24	7	SOLO TU Y YO LMB-T 2	97	+21	1,644	14
25	6	THE WAY SHE MOVES JOHN FEATURING ANDY	95	-15	1,499	17
26	16	MI VIVO HECTOR ACOSTA	84	+3	1,258	25
27	2	CHOCOLATE KARIS	74	+20	0,708	36
28	NEW	SI LA VES POR AHÍ EL GRAN COMBO DE PUERTO RICO	70	+47	1,355	19
29	NEW	MAIRA OLGA TANON	70	+19	1,161	24
30	3	DAME UN MOMENTO THE DRY	70	-3	0,961	-
31	13	PIGASTE REXY MARTIN	64	+2	0,633	37
32	5	DALE PA' TRA (BACK IT UP) NOTICIA	56	-3	0,153	-
33	18	QUE HICISTE JENNIFER LOPEZ	56	-32	0,392	-
34	NEW	LA CUMBIA DE LOS ABURRIDOS CALLED	55	+13	1,227	21
35	NEW	MI BIENITO VIVO MICHAEL STUART	52	+18	0,736	33
36	NEW	Y SI TE DIGO FANNY LUJ	52	+3	1,361	18
37	12	NO TE PIDO FLORES FANNY LUJ	52	-15	0,527	-
38	12	MAMA MIA MYRA VERONICA	51	-5	0,045	-
39	RE-ENTRY	MI BIENITO LA SIRENA	49	+21	0,273	-
40	9	SI NADA QUEDARA POCO TIEMPO CHAYANE	48	-12	0,258	-

LATIN RHYTHM		NIELSEN BDS CERTIFICATIONS	PLAYS	WEEKS	AUDIENCE	WEEKS
TITLE	ARTIST	IMPRINT / PROMOTION LABEL	TW	+	MILLIONS	MARK
1	9	IMPACTO DADDY Yankee FEATURING FERGE	667	+1	8,650	1
2	23	KIARA QUE AYER JULIA A. FELY	605	+25	7,663	2
3	17	BIENICE EL BOOM TITO EL BAMBINO FEATURING RANDY	554	-12	6,160	3
4	9	THE WAY SHE MOVES JOHN FEATURING ANDY	474	-64	4,822	5
5	8	LLORARAS JULIA A. FELY	431	+61	6,004	4
6	30	SOLA FELY FOR "EL MATEO"	418	-46	4,679	7
7	15	MI CORAZONITO AVENTURA	383	+53	3,828	12
8	33	PIGASO DADDY Yankee FEATURING LOS VAGUEROS	340	-56	4,313	10
9	20	NO TE PIDO FLORES FANNY LUJ	324	+109	4,663	6
10	18	QUE LLOREN IVY QUEEN	309	-18	3,828	13
11	16	QUEZAS TONY DIZE	283	+33	4,259	8
12	45	LOS BAMBILES AVENTURA	269	-39	3,175	15
13	18	CHICA VIRTUAL DJ NELSON FEATURING ARCANDEL	267	+13	2,224	25
14	5	LEAN LIKE A CHOLO JOHN A.L.A. KILD	259	+22	2,949	19
15	6	CHOCOLATE KARIS	255	-59	2,579	22
16	8	DALE PA' TRA (BACK IT UP) NOTICIA	243	-58	2,178	18
17	14	DON'T MATTER ANDY	227	-79	4,930	9
18	56	PAPA PAPA WYK & WANGEL	226	-23	2,625	21
19	23	LA OTRA B. CALES FEATURING MONCHY Y ALEXANDRA	214	-20	2,353	24
20	3	LA CUMBIA DE LOS ABURRIDOS CALLED	209	+9	1,758	28
21	30	SHORTY SHORTY XTRME	195	-27	3,060	17
22	22	CONSEJO OPTIMO	180	+11	1,682	31
23	6	AMORSE COMO EL TUVO TONY LOPE	163	+3	2,545	23
24	12	APARENTEMENTE YINGA Y MACHE FEATURING ARCANDEL Y DE LA GRETTE	156	+2	4,047	11
25	5	YO TE QUIERO WYK & WANGEL	152	+19	2,994	20
26	4	MI QUE FALLAMOS IVY QUEEN	143	+44	1,985	26
27	4	NUUESTRO AMOR ES ASI MACHETE	142	+28	3,503	14
28	6	BARBARITO TITO EL BAMBINO	132	+13	1,452	39
29	3	RASTILLEJA REGGAEON RULERS	127	+3	1,771	30
30	9	BIEN PARA MI JULIETA VERDEGAS	125	-13	1,749	29
31	10	PIGASTE REXY MARTIN	115	-6	1,549	35
32	18	BIENIDA TU LUZ MAMA	115	-15	1,478	36
33	RE-ENTRY	NO TE PIDO FLORES FANNY LUJ	104	-37	1,172	-
34	NEW	CRAZZY LUMIBE FEATURING PITRILL	100	+22	1,105	-
35	3	AYER LA VI DON OMAR	100	+2	1,449	38
36	4	LA LLAVE DE MI CORAZON JUAN LUIS GUERRA Y 440	100	+2	1,072	-
37	2	Y TORDAVIA YOLANDA MONTE	99	+8	1,267	-
38	15	PURGO PITRILL	99	-32	0,476	-
39	RE-ENTRY	BUY U A DRINK (SHANTY SHAPPING) T-RON FEATURING YUNG JAZ	96	+40	1,470	37
40	NEW	TORRE DE BABEL DAVID BIEGL	95	+34	1,125	-

TROPICAL & LATIN RHYTHM MONITORED REPORTERS

TROPICAL	WEMG/Philadelphia, PA PD: DJ Frankie	WSPR/Springfield, MA PD: Marcos Rivera	KFZO/Dallas, TX OM: Andy Lockridge PD: Chayan Ortuno	KKDL/Los Angeles, CA OM: Pio Ferro PD: Jerry Pulles	WODA/Puerto Rico OM: Jose Nelson PD/MD: Roge Gallart
WLAT/Hartford, CT PD/MD: Nelson Brudys	WKKB/Providence, RI PD: Juan D. Gonzalez	WYUU/Tampa, FL OM: Mike Colotta PD: Ricardo Blanco	KLLE/Fresno, CA PD: Tony Santos MD: Ramona Rivera	WMCE/Miami, FL OM: Rod Phillips PD: Frank Walsh	WVOZ/Puerto Rico PD: Jamie Ortiz
WXDJ/Miami, FL PD: Ruddy Hernandez	WPMZ/Providence, RI PD: Zoilo Garcia	WLZL/Washington, DC PD: Aracely Rivera	WTLO/Fl. Myers, FL PD: Al Sanchez	WCAA/New York, NY PD: Alex Quintero	MD: Edgar Diaz
WSKQ/New York, NY PD: Jorge Mier	WPRM/Puerto Rico PD: Jorge Pabon	LATIN RHYTHM	KLLO/Houston, TX PD: Bobby Ramos	KVIB/Phoenix, AZ OM/PD: Josh Villa	PD: Bismarck Espinoza
WHUE/Orlando, FL PD: Rafael Grullon	WZNT/Puerto Rico PD: Pedro Arroyo	WVIV/Chicago, IL OM/PD: Cesar Canales			
WRUM/Orlando, FL PD: Raymond Torres		APD: Lucy Herrera			

Billboard TOP ALBUMS

	WEEKS ON CHART	ARTIST	Album	Label	Price
1	1	T-PAIN	Epiphany	1	
2	1	RHIANNA	Unapologetic	1	
3	1	PAUL MCCARTNEY	Memory Almost Full	1	
4	1	R. KELLY	Double Up	1	
5	2	MARCOON 5	It Won't Be Soon Before Long	1	
6	1	BIG & RICH	Between Raising Hell And Amazing	1	
7	3	LINKIN PARK	Mixtape To Midnight	1	
8	1	MARILYN MANSON	Eat Me, Drink Me	1	
9	1	DADDY Yankee	El Cartel: The Big Boss	1	
10	6	ALY WINEHOUSE	Back To Black	1	
11	1	THE POLICE	The Police	1	
12	5	DAUGHTRY	Daughtry	1	
13	8	AVRIL LAVIGNE	The Best Damn Thing	1	
14	9	MICHAEL BUBLE	Call Me Irresponsible	1	
15	4	JASON ALDEAN	Relentless	1	
16	11	CARRIE UNDERWOOD	Some Hearts	1	
17	1	CHRIS CORNELL	Carry On	1	
18	13	ME-YO	Because Of You	1	
19	1	DREAM THEATER	Systematic Chaos	1	
20	14	FERGIE	The Dutchess	1	
21	10	TAYLOR SWIFT	Taylor Swift	1	
22	10	OSCAR DE LA ROSA	Black Rain	1	
23	1	BRUCE SPRINGSTEEN WITH THE SESSIONS BAND	Live In Dublin	1	
24	12	ROBIN THICKE	The Evolution Of Robin Thicke	1	
25	1	CARL THOMAS	So Much Better	1	

VIDEO CHANNELS

Channel	Artist	Album	Label
MTV	1	Sheryl Crow	10 Years
	2	Linkin Park	Mixtape To Midnight
	3	Paul McCartney	Memory Almost Full
	4	R. Kelly	Double Up
	5	Maroon 5	It Won't Be Soon Before Long
	6	Big & Rich	Between Raising Hell And Amazing
	7	Linkin Park	Mixtape To Midnight
	8	Marilyn Manson	Eat Me, Drink Me
	9	Daddy Yankee	El Cartel: The Big Boss
	10	Aly Winehouse	Back To Black
VH1	1	Sheryl Crow	10 Years
	2	Linkin Park	Mixtape To Midnight
	3	Paul McCartney	Memory Almost Full
	4	R. Kelly	Double Up
	5	Maroon 5	It Won't Be Soon Before Long
	6	Big & Rich	Between Raising Hell And Amazing
	7	Linkin Park	Mixtape To Midnight
	8	Marilyn Manson	Eat Me, Drink Me
	9	Daddy Yankee	El Cartel: The Big Boss
	10	Aly Winehouse	Back To Black
BET	1	Sheryl Crow	10 Years
	2	Linkin Park	Mixtape To Midnight
	3	Paul McCartney	Memory Almost Full
	4	R. Kelly	Double Up
	5	Maroon 5	It Won't Be Soon Before Long
	6	Big & Rich	Between Raising Hell And Amazing
	7	Linkin Park	Mixtape To Midnight
	8	Marilyn Manson	Eat Me, Drink Me
	9	Daddy Yankee	El Cartel: The Big Boss
	10	Aly Winehouse	Back To Black
CMT	1	Sheryl Crow	10 Years
	2	Linkin Park	Mixtape To Midnight
	3	Paul McCartney	Memory Almost Full
	4	R. Kelly	Double Up
	5	Maroon 5	It Won't Be Soon Before Long
	6	Big & Rich	Between Raising Hell And Amazing
	7	Linkin Park	Mixtape To Midnight
	8	Marilyn Manson	Eat Me, Drink Me
	9	Daddy Yankee	El Cartel: The Big Boss
	10	Aly Winehouse	Back To Black

STREAMS

Channel	Artist	Album	Label
AOL	1	Sheryl Crow	10 Years
	2	Linkin Park	Mixtape To Midnight
	3	Paul McCartney	Memory Almost Full
	4	R. Kelly	Double Up
	5	Maroon 5	It Won't Be Soon Before Long
	6	Big & Rich	Between Raising Hell And Amazing
	7	Linkin Park	Mixtape To Midnight
	8	Marilyn Manson	Eat Me, Drink Me
	9	Daddy Yankee	El Cartel: The Big Boss
	10	Aly Winehouse	Back To Black
AOL	1	Sheryl Crow	10 Years
	2	Linkin Park	Mixtape To Midnight
	3	Paul McCartney	Memory Almost Full
	4	R. Kelly	Double Up
	5	Maroon 5	It Won't Be Soon Before Long
	6	Big & Rich	Between Raising Hell And Amazing
	7	Linkin Park	Mixtape To Midnight
	8	Marilyn Manson	Eat Me, Drink Me
	9	Daddy Yankee	El Cartel: The Big Boss
	10	Aly Winehouse	Back To Black

Billboard HOT DIGITAL SONGS

WEEKS ON CHART	TITLE	ARTIST	Label
1	UMBRILLA	RAY CHARLES	1
2	PARTY LIKE A ROCKSTAR	SHAY ROBERTS	1
3	BIG GIRLS DON'T CRY	FORBES	1
4	HEY THERE DELIAH	FLUKE	1
5	MAKES ME WONDER	BURBORN	1
6	BUY U A DRINK (SHAWTY SHAWTY)	RAY CHARLES	1
7	PREHAB	RAY CHARLES	1
8	GIRLFRIEND	RAY CHARLES	1
9	LIP GLOSS	RAY CHARLES	1
10	THINKS FR TH MRRS	RAY CHARLES	1
11	POP LOCK & DROP IT	RAY CHARLES	1
12	NEVER AGAIN	RAY CHARLES	1
13	SUMMER LOVE	RAY CHARLES	1
14	NOBODY'S PERFECT	RAY CHARLES	1
15	HOMIE	RAY CHARLES	1
16	BARTENDER	RAY CHARLES	1
17	I TRIED	RAY CHARLES	1
18	BEFORE HE CHEATS	RAY CHARLES	1
19	GLAMOROUS	RAY CHARLES	1
20	WHAT I'VE DONE	RAY CHARLES	1
21	THE SWEET ESCAPE	RAY CHARLES	1
22	2 STEP	RAY CHARLES	1
23	U + UR HAND	RAY CHARLES	1
24	THIS IS WHY FM HOT	RAY CHARLES	1
25	DO YOU KNOW? (THE PING PONG SOUND)	RAY CHARLES	1

Channel	Artist	Album	Label
Great American Country	1	Sheryl Crow	10 Years
	2	Linkin Park	Mixtape To Midnight
	3	Paul McCartney	Memory Almost Full
	4	R. Kelly	Double Up
	5	Maroon 5	It Won't Be Soon Before Long
	6	Big & Rich	Between Raising Hell And Amazing
	7	Linkin Park	Mixtape To Midnight
	8	Marilyn Manson	Eat Me, Drink Me
	9	Daddy Yankee	El Cartel: The Big Boss
	10	Aly Winehouse	Back To Black
FUSE	1	Sheryl Crow	10 Years
	2	Linkin Park	Mixtape To Midnight
	3	Paul McCartney	Memory Almost Full
	4	R. Kelly	Double Up
	5	Maroon 5	It Won't Be Soon Before Long
	6	Big & Rich	Between Raising Hell And Amazing
	7	Linkin Park	Mixtape To Midnight
	8	Marilyn Manson	Eat Me, Drink Me
	9	Daddy Yankee	El Cartel: The Big Boss
	10	Aly Winehouse	Back To Black
CMT Canada	1	Sheryl Crow	10 Years
	2	Linkin Park	Mixtape To Midnight
	3	Paul McCartney	Memory Almost Full
	4	R. Kelly	Double Up
	5	Maroon 5	It Won't Be Soon Before Long
	6	Big & Rich	Between Raising Hell And Amazing
	7	Linkin Park	Mixtape To Midnight
	8	Marilyn Manson	Eat Me, Drink Me
	9	Daddy Yankee	El Cartel: The Big Boss
	10	Aly Winehouse	Back To Black

Channel	Artist	Album	Label
AOL	1	Sheryl Crow	10 Years
	2	Linkin Park	Mixtape To Midnight
	3	Paul McCartney	Memory Almost Full
	4	R. Kelly	Double Up
	5	Maroon 5	It Won't Be Soon Before Long
	6	Big & Rich	Between Raising Hell And Amazing
	7	Linkin Park	Mixtape To Midnight
	8	Marilyn Manson	Eat Me, Drink Me
	9	Daddy Yankee	El Cartel: The Big Boss
	10	Aly Winehouse	Back To Black
AOL	1	Sheryl Crow	10 Years
	2	Linkin Park	Mixtape To Midnight
	3	Paul McCartney	Memory Almost Full
	4	R. Kelly	Double Up
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	6	Big & Rich	Between Raising Hell And Amazing
	7	Linkin Park	Mixtape To Midnight
	8	Marilyn Manson	Eat Me, Drink Me
	9	Daddy Yankee	El Cartel: The Big Boss
	10	Aly Winehouse	Back To Black

R&R MARKETPLACE

OPPORTUNITIES

INTERNATIONAL

Morning Show Talent

Major Market Radio Station in Canada is conducting an international search for its next Morning Show! Looking for a creator of compelling content that will make an adult audience, laugh, cry, want to participate, and need to hear more. This is a rare opportunity in a great lifestyle city. Doesn't matter where you are currently living in North America... we want to hear from you! All packages will be held in the strictest confidence. Send materials to Radio & Records, 5055 Wilshire Blvd, Suite 600, #1178, Los Angeles, CA 90036 or kwood@radioandrecords.com c/o Job #1178. EOE.

WEST

GM/GSM

Live and work in the beautiful Pacific Northwest!!! Churchill Media, the Northwest's leader in Spanish language radio, is looking for a GM/GSM for one of our clusters. If you are 1) Detail oriented, 2) A ground level manager who specializes in local direct, 3) Understands the importance of selling, servicing, and collecting, 4) Can come into a market and build relationships with the community, we want to hear from you. We are growing monthly and need qualified leaders. Please e-mail a résumé and a cover letter to P.Potter@churchillmedia.com

MIDWEST

NEXT MEDIA

Vice President/ General Manager Joliet and Aurora, Illinois

NextMedia Group, Inc. is looking for a dynamic leader to manage two of our very successful Suburban Chicago clusters. All candidates must have a proven track record of delivering results. Come see why nearby Naperville is considered one of the top cities in the country to both work and live. Why not work in a market that is not a "recruitment nightmare"? Send your résumés and salary requirements to Jeff Dinetz, President & COO Radio Division, NextMedia Group, Inc. at jdinetz@nextmediagroup.net.

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AIR CHECKS

— AUDIO & VIDEO AIRCHECKS —

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THE BACK PAGES



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CHR/TOP 40

WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST	NIelsen BDS CERTIFICATIONS	HITPREDICTOR STATUS	REPRINT / PROMOTION LABEL
1	3	10	SUMMER LOVE JUSTIN TIMBERLAKE	NO. 1 (1 WK)	★	JIVE/ZOEMBA
1	15	1	GUNPLISHED AVILA LAWRENCE		★	KEANIG
1	26	1	U + UR MAMU FIVE		★	LAJACE/ZOEMBA
1	9	11	HOMIE DAUGHTY		★	KEANIG
1	7	10	MAKES ME WONDER MARION'S		★	AMARICTONE/INTERSCOPE
1	7	10	UNBIBELLA RIHANNA FEATURING JAY-Z		★	SIWDEF JAMMOLAG
1	4	19	BOYS IT TO BE TUBS&ANGEL BELL/FEATURING JUSTIN TIMBERLAKE		★	MOSELEYBLACK/ROUNDERSCOPE
1	8	8	BUY U A DRANK (SHAWTY SHAPPY) T-PAIN FEATURING YUNG J.C.		★	ROCKNCRAPPY BOY/JIVE/ZOEMBA
1	11	5	BIG GIRLS DON'T CRY TIGER		★	WILL JAMMAM/INTERSCOPE
1	9	15	DISPONE ME CHEATS CARIE UNDERWOOD		★	ARISTA/ARISTA NASHVILLE/ABC

#1 MOST ADDED

BEAUTIFUL GIRLS Sean Kingston (BELUGA HEIGHTS/EPIC)

#1 MOST INCREASED PLAYS

BEAUTIFUL GIRLS Sean Kingston (BELUGA HEIGHTS/EPIC)

TOP 5 NEW AND ACTIVE

THE WAY I ARE TheLaidback Feat. Karl Miller (MOSELEYBLACK/ROUNDERSCOPE)

REHAB Amy Winehouse (UNIVERSAL REPUBLIC)

TIME AFTER TIME Qubeka (RED INDEPENDIC)

FIRST TIME Lil'Moane (EFFECT)

SEXY LADY Yung Berg Feat. Jazler (YUNG BOSS/EPIC)

COMPLETE CHR/TOP 40 CHART ON PAGE 23

RHYTHMIC

WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST	NIelsen BDS CERTIFICATIONS	HITPREDICTOR STATUS	REPRINT / PROMOTION LABEL
1	1	14	BUY U A DRANK (SHAWTY SHAPPY) T-PAIN FEATURING YUNG J.C.	NO. 1 (8 WKS)	★	ROCKNCRAPPY BOY/JIVE/ZOEMBA
1	2	12	GET IT SHAWTY LLOYD		★	THE REAL UNIVERSAL MOTOWN
1	3	8	PARTY LIKE A ROCKSTAR SHOP BOYZ		★	ONECK/UNIVERSAL REPUBLIC
1	5	14	POP, LOCK & DROP IT HUEY		★	HITZ (EMMAYTTEE/JIVE/ZOEMBA)
1	6	9	UNBIBELLA RIHANNA FEATURING JAY-Z		★	SIWDEF JAMMOLAG
1	9	5	BEAUTIFUL GIRLS SEAN KINGSTON	MOST INCREASED PLAYS	★	BELUGA HEIGHTS/EPIC/ROCK
1	4	15	I TRUSSO BONE THUGS-N-HARMONY FEATURING ANOH		★	FULL SUNFIRE/INTERSCOPE
1	7	20	OUTTA MY SYSTEM BOY WON FEATURING T-PAIN & JONITA ALSTIN		★	COLUMBIA
1	12	11	ROCK YO HIPS CHICKEN NIPS FEATURING LA SHAMPPY		★	CRUNK/IMP/REPRISE/HANDER BROS.
1	8	13	BUY U A DRANK (SHAWTY SHAPPY) T-PAIN FEATURING YUNG J.C.		★	COLUMBIA/SILENT/UNIVERSAL

#1 MOST ADDED

A BAY BAY Hovvance Chris (POLO GROUNDS/IMP)

#1 MOST INCREASED PLAYS

BEAUTIFUL GIRLS Sean Kingston (BELUGA HEIGHTS/EPIC/ROCK)

TOP 5 NEW AND ACTIVE

AMUSEMENT PARK 50 Cent (SHADY/WATERMATH/INTERSCOPE)

THE WAY I ARE TheLaidback Feat. Karl Miller (MOSELEYBLACK/ROUNDERSCOPE)

BIG GIRLS DON'T CRY Purple (WILL JAMMAM/INTERSCOPE)

CYCLONE Baby Bash Feat. T-Pain (ARISTA/IMP)

SHAWTY PAIN Feat. T-Pain (SLP-N-SLEDE/ATLANTIC)

COMPLETE RHYTHMIC CHART ON PAGE 26

URBAN

WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST	NIelsen BDS CERTIFICATIONS	HITPREDICTOR STATUS	REPRINT / PROMOTION LABEL
1	1	14	BUY U A DRANK (SHAWTY SHAPPY) T-PAIN FEATURING YUNG J.C.	NO. 1 (8 WKS)	★	ROCKNCRAPPY BOY/JIVE/ZOEMBA
1	2	11	PARTY LIKE A ROCKSTAR SHOP BOYZ		★	ONECK/UNIVERSAL REPUBLIC
1	4	12	WIPE ME DOWN LA BOOZE FEATURING FOLK & WERRE		★	TRILLASYLUM/ATLANTIC
1	3	13	WHEN I SEE U FANTASIA		★	JIVE/ABC
1	7	6	SAME GIRL R. KELLY DUET WITH USHER		★	JIVE/ZOEMBA
1	7	6	UNBIBELLA RIHANNA FEATURING JAY-Z		★	SIWDEF JAMMOLAG
1	5	13	GET IT SHAWTY LLOYD		★	THE REAL UNIVERSAL MOTOWN
1	8	11	LIKE THIS KELLY ROWLAND FEATURING EYE		★	MUSK WORN/BIG LAMBDA
1	6	19	POP, LOCK & DROP IT HUEY		★	HITZ (EMMAYTTEE/JIVE/ZOEMBA)
1	12	7	BIG THINGS POPPIN' (DO IT) TL		★	OMG/HUSTLAZ/ATLANTIC

#1 MOST ADDED

SHAWTY PAIN Feat. T-Pain (SLP-N-SLEDE/ATLANTIC)

#1 MOST INCREASED PLAYS

BARTENDER T-Pain Feat. Alex (ROCKNCRAPPY BOY/JIVE/ZOEMBA)

TOP 5 NEW AND ACTIVE

CURVED SHUFFLE Capital (ATLANTIC)

CAN'T TELL ME NOTHING Kanye West (ROC-A-FELLA/DEF JAMMOLAG)

BTL PLAYERS ANTHEM (I CHOOSE YOU) LICK Feat. OutKast (JIVE/ZOEMBA)

COFFEE SHOP Yung Joc Feat. Garris Zoo (BLOCKBAND BOY/SOUTHWEST/ATLANTIC)

KURSPY Kiz Shino (IMP/HUSTLAZ/UNIVERSAL MOTOWN)

COMPLETE URBAN CHART ON PAGE 28

URBAN AC

WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST	NIelsen BDS CERTIFICATIONS	HITPREDICTOR STATUS	REPRINT / PROMOTION LABEL
1	1	35	PLEASE DON'T GO TINA	NO. 1 (15 WKS)	★	GOOD CAMEL/BLACK/ROUNDERSCOPE/UNIVERSAL MOTOWN
1	2	34	LOST WITHOUT U ROBIN THREKE		★	STAR TRAX/INTERSCOPE
1	3	21	IF I WAS YOUR MAN JAY		★	JIVE/ZOEMBA
1	7	15	WHEN I SEE U FANTASIA		★	JIVE/ABC
1	5	16	WHAT'S MY NAME BRIAN MCKENAT		★	WARNER BROS.
1	8	19	MAKE YA FEEL BEAUTIFUL RUBY STODDARD		★	JIVE/ABC
1	4	23	BIENSI MUSA SOLLEDD		★	ATLANTIC
1	6	25	IN MY SONGS GERALD LEVET		★	ATLANTIC
1	10	12	TEACH ME MUSA SOLLEDD		★	ATLANTIC
1	13	9	CAN U BELIEVE ROBIN THREKE		★	STAR TRAX/INTERSCOPE

#1 MOST ADDED

HOW DO I BREATHE Mario (3RD STREET/IMP)

#1 MOST INCREASED PLAYS

ME Tamia (PLUS/IMP)

TOP 5 NEW AND ACTIVE

IF WE WERE ALONE Kalle Young Feat. M'abandi (HIDDEN BEACH)

THINKING OF YOU Victor Fields (REGINA)

GET ME BOOED Beyonce (MUSK WORLD/COLUMBIA)

HE IS Oshaka (STILL WATERS/HIDDEN BEACH)

HOOK LINE & SINKER BJ (REGATA)

COMPLETE URBAN AC CHART ON PAGE 29

COUNTRY

WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST	NIelsen BDS CERTIFICATIONS	HITPREDICTOR STATUS	REPRINT / PROMOTION LABEL
1	4	41	FIND OUT WHO YOUR FRIENDS ARE TIE LARSEN	NO. 1 (1 WK)	★	ROYAL COMFORT/ABC
1	1	26	MOMENT'S EMERSON DRIVE		★	MIDAS/REVOLUTION
1	2	15	TICKS BRAD PASKLEY		★	ARISTA NASHVILLE
1	6	20	LUCKY MAN MONTGOMERY GENTRY		★	COLUMBIA
1	5	25	A WOMAN'S LOVE ALAN JACKSON		★	ARISTA NASHVILLE
1	8	14	WRAPPED GEORGE STRAIT		★	MCA NASHVILLE
1	3	26	GOOD BROTHERS/BROTHERS BILLY CURSTON		★	IMP/HEROLY
1	9	18	LOST IN THIS MOMENT BEG & NEH		★	WARNER BROS./WBN
1	10	9	I TOLD YOU SO KETH WISE		★	CAPITOL NASHVILLE
1	11	35	STARLIN' WITH ME JAKE OWEN		★	ABC

#1 MOST ADDED

NEVER WANTED NOTHING MORE Kenny Chesney (BNA)

#1 MOST INCREASED AUDIENCE

NEVER WANTED NOTHING MORE Kenny Chesney (BNA)

TOP 5 NEW AND ACTIVE

GET MY DRINK ON Toby Keith (SHOW DOG NASHVILLE)

BIG DOG DADDY Toby Keith (SHOW DOG NASHVILLE)

GUITAR SLINGER Crossin' Owen (BROKEN BOW)

NINETEEN Wayman (DREAMCATCHER)

WHITE ROSE Toby Keith (SHOW DOG NASHVILLE)

COMPLETE COUNTRY CHART ON PAGE 38

AC

WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST	NIelsen BDS CERTIFICATIONS	HITPREDICTOR STATUS	REPRINT / PROMOTION LABEL
1	2	41	WAITING ON THE WORLD TO CHANGE NO. 1 (13 WKS)	★	★	EPIC
1	3	34	HOW TO SAVE A LIFE THE PAIN		★	EPIC
1	4	11	EVERYTHING MICHAEL BUBLE	MOST INCREASED PLAYS	★	IMP/REPRISE
1	1	35	CHASING CARS SHOW PITCHES		★	POLYGRAM/INTERSCOPE
1	5	41	PAR AMAY NICKELBACK		★	ROADRUNNER/ATLANTIC/LA
1	7	36	STREETCORNER SYMPHONY BOB THOMAS		★	MELISSA/ATLANTIC
1	9	21	CHANGE EMERILY LOOKE		★	CURB/REPRISE
1	6	35	MUET CRISTINA AGUILERA		★	KEANIG
1	8	51	PUT YOUR RECORDS ON CORINE BAILEY RAE		★	CAPITOL
1	11	8	THE SWEET ESCAPE OWEN STEPHAN FEATURING ANOH		★	INTERSCOPE

#1 MOST ADDED

HOMIE Daughtry (KEANIG)

#1 MOST INCREASED PLAYS

EVERYTHING Michael Buble (IMP/REPRISE)

TOP 5 NEW AND ACTIVE

HEAVEN KNOWS Taylor Hicks (ARISTA/ABC)

(YOU WANT TO) MAKE A MEMBROY Ben Jovi (MERCURY/ISLAND/IMP)

WAIT FOR YOU Elliott Yamin (HOKURY)

FORWARD Ayla Brown (DOUBLE DEAL BRAND)

NINE MILLION BICYCLES Kalle Maloo (DRAMATICO)

COMPLETE AC CHART ON PAGE 41

THE BACK PAGES



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HOT AC

WEEKS ON CHART		TITLE ARTIST	NIelsen BDS CERTIFICATIONS	MPREDICTOR STATUS
1	10	HONIE DAUGHTY	NO. 1 (2 WKS)	REPRISÉ
2	3	MAKES ME WONDER MADDY'S		INTERSCOPE
3	11	IF EVERYONE CARDS NICKELBACK		ROADRUNNER/ATLANTIC/LA
4	22	THE SWEET ESCAPE GREEN STEFAN FEATURING ANCH		INTERSCOPE
5	26	BEFORE HE CHEATS CARLE UNDERWOOD		ARISTA/NASHVILLE/EPIC
6	19	LITTLE WONDERS ROB THOMAS		WALT DISNEY/MLM/ATLANTIC
7	30	U + UR HAND PINK		LA/RCA/COLUMBIA
8	26	SAV IT RIGHT NELLY FURTADO		MOTOWN/VEVO
9	28	IT'S NOT OVER DAUGHTY		REPRISÉ
10	6	FIRST TIME LIFEHOUSE		GEFFEN

#1 MOST ADDED

HEY THERE DELILAH Plain White T's (HOLLYWOOD)

#1 MOST INCREASED PLAYS

HEY THERE DELILAH Plain White T's (HOLLYWOOD)

TOP 5 NEW AND ACTIVE

4 IN THE MORNING Green Stained (INTERSCOPE)

EVERYTHING Buckcherry (ELEVEN SEVEN/ATLANTIC/LA)

THINGS FR TH MIRS Fall Out Boy (FUELED BY RAMENSW/ANDROG)

ALL AT ONCE The Fray (EPIC)

THE OLDER I GET Shinedown (ARISTA/ATLANTIC/LA)

COMPLETE HOT AC CHART ON PAGE 42

SMOOTH JAZZ

WEEKS ON CHART		TITLE ARTIST	NIelsen BDS CERTIFICATIONS	MPREDICTOR STATUS
1	19	HYPOTHETIC BONEY JAMES	NO. 1 (3 WKS)	CONCORD
2	3	THE RHYTHM METHOD PAUL BRIDY		PEAK/CONCORD
3	22	READY FOR LOVE WALTER REAGLY		HEADS UP
4	12	LET'S TAKE A RIDE NORMAN BROWN		PEAK/CONCORD
5	19	GOT TO GIVE IT UP HIN WITTS		SPHARICHE
6	29	GOOD TO GO OLIVER LOEB		HEADS UP
7	21	SO NOT OVER YOU SIMPLY RED		SIMPLY/RED.COM
8	22	SAVE ROOM JOHN LEGEND		C.G.O./D.C./LUMINA
9	29	MISTER MAGIC PETER WHITE		LEGACY/COLUMBIA
10	7	BORN 2 GROOVE FULL GROOVE		NARADA JAZZ/BLC

#1 MOST ADDED

STREET LIFE U-Nam (TRIPPIN' N RHYTHM)

#1 MOST INCREASED PLAYS

STREET LIFE U-Nam (TRIPPIN' N RHYTHM)

TOP 5 NEW AND ACTIVE

TERESA Pieces Of A Dream (HEADS UP)

PARKSIDE SHUFFLE Down To The Stone (NARADA JAZZ/BLC)

RIGHT HERE, RIGHT NOW Eric Darkus (NARADA JAZZ/BLC)

LET ME LOVE YOU Justin (OFFSHOUT/YEAR)

EVERYTHING Michael Bublé (A&R/REPRISÉ)

COMPLETE SMOOTH JAZZ CHART ON PAGE 45

ALTERNATIVE

WEEKS ON CHART		TITLE ARTIST	NIelsen BDS CERTIFICATIONS	MPREDICTOR STATUS
1	10	WHAT I'VE DONE LINKIN PARK	NO. 1 (10 WKS)	MACHINE SHOP/WARNER BROS.
2	21	FOREVER PINK ROCH		EL TONAL/GEFFEN
3	4	TARANTULA THE SAMASHING PLUMPKINS		REPRISÉ
4	7	ICKY THUMP THE WHITE STRIPES		THIRD MAN/WARNER BROS.
5	15	HEY THERE DELILAH PLAIN WHITE T'S		HOLLYWOOD
6	17	PARALYZER FINGER ELEVEN		WIND-UP
7	22	BREATH BREAKING BENJAMIN		HOLLYWOOD
8	7	CAPITAL G THE BEHAYLS		NOTHING/INTERSCOPE
9	22	LAZY EYE SILVERIAN/PHILIPS		DANCE/BBDO
10	6	WORKING CLASS HERO GREEN DAY		REPRISÉ

#1 MOST ADDED

OIL AND WATER Incubus (MORTAL/KER)

#1 MOST INCREASED PLAYS

NEVER TOO LATE Three Days Grace (JIVE/ZOMBA)

TOP 5 NEW AND ACTIVE

BLEED IT OUT Linkin Park (MACHINE SHOP/WARNER BROS.)

SOULCRUSHER Quasimoto (ATLANTIC)

DRIVEN Sevendust (REKOS/ASYLLUM)

HONEST GOODBYE Bad Religion (EPT/TAFF)

ON CALL Kings Of Leon (RECARB)

COMPLETE ALTERNATIVE CHART ON PAGE 47

ACTIVE ROCK

WEEKS ON CHART		TITLE ARTIST	NIelsen BDS CERTIFICATIONS	MPREDICTOR STATUS
1	10	WHAT I'VE DONE LINKIN PARK	NO. 1 (7 WKS)	MACHINE SHOP/WARNER BROS.
2	22	FOREVER PINK ROCH		EL TONAL/GEFFEN
3	9	I DON'T WANNA STOP GIZY OSBOURNE		EPIC
4	17	YOU WOULDN'T KNOW HELLYEAH		EPIC
5	21	PARALYZER FINGER ELEVEN		WIND-UP
6	15	SIDE OF A BULLET NICKELBACK		ROADRUNNER
7	23	BREATH BREAKING BENJAMIN		HOLLYWOOD
8	11	SHE BUILDS QUICK MACHINES VELVET REVOLVER		REPRISÉ
9	3	TARANTULA THE SAMASHING PLUMPKINS		REPRISÉ
10	9	BROKEN SUNDAY SALIVA		ISLAND/BLG

#1 MOST ADDED

I GET IT Chevelle (EPIC)

#1 MOST INCREASED PLAYS

SHE BUILDS QUICK MACHINES Velvet Revolver (REPRISÉ)

TOP 5 NEW AND ACTIVE

HEY THERE DELILAH Plain White T's (HOLLYWOOD)

SOLDIERS Drowning Pool (ELEVEN SEVEN)

TEENAGERS My Chemical Romance (REPRISÉ)

THE BIRD AND THE WORM The Used (REPRISÉ)

GET IN GET OUT Cinder Road (CAROLINE)

COMPLETE ACTIVE ROCK CHART ON PAGE 48

ROCK

WEEKS ON CHART		TITLE ARTIST	NIelsen BDS CERTIFICATIONS	MPREDICTOR STATUS
1	9	I DON'T WANNA STOP GIZY OSBOURNE	NO. 1 (8 WKS)	EPIC
2	10	WHAT I'VE DONE LINKIN PARK		MACHINE SHOP/WARNER BROS.
3	20	FOREVER PINK ROCH		EL TONAL/GEFFEN
4	15	FAR CRY RUSH		ANTHEMATIC
5	22	BREATH BREAKING BENJAMIN		HOLLYWOOD
6	35	RAIN THREE DAYS GRACE		JIVE/ZOMBA
7	22	EVERYTHING BLACKHEATH		ELEVEN SEVEN/ATLANTIC/LA
8	7	WHAT I WANT DAUGHTY		REPRISÉ
9	4	SHE BUILDS QUICK MACHINES VELVET REVOLVER		REPRISÉ
10	19	PARALYZER FINGER ELEVEN		WIND-UP

#1 MOST ADDED

WASTED TIME Fuel (EPIC)

#1 MOST INCREASED PLAYS

WHAT I'VE DONE Linkin Park (MACHINE SHOP/WARNER BROS.)

TOP 5 NEW AND ACTIVE

ALL THESE THINGS I HATE (REVOLVE AROUND ME) Bullet For My Valentine (JIVE/ZOMBA)

SWEET SACRIFICE Sevendust (WIND-UP)

RAIN WIZARD Black Stone Cherry (IN DE FOOT/ROADRUNNER)

THE PURSUIT Evans Blue (HOLLYWOOD)

LIE Black Light Burns (1 AM/WOLFPACK/ANDREALINE)

COMPLETE ROCK CHART ON PAGE 49

TRIPLE A

WEEKS ON CHART		TITLE ARTIST	NIelsen BDS CERTIFICATIONS	MPREDICTOR STATUS
1	16	BETTER THAN THE JOHN BUTLER BIRD	NO. 1 (4 WKS)	JARAH/ATLANTIC/LA
2	12	YOU KNOW I'M NO GOOD ARY HYNES		UNIVERSAL/REPUBLIC
3	19	READ MY MIND THE KILLERS		ISLAND/BLG
4	15	THE STORY BRANDI CARLIS		COLUMBIA
5	8	UNDER THE INFLUENCE JAMES MURKIN		POLYDOR/INTERSCOPE
6	7	HEY THERE DELILAH PLAIN WHITE T'S		HOLLYWOOD
7	10	BIG WHEEL TON AMOS		EPIC
8	6	WORKING CLASS HERO GREEN DAY		REPRISÉ
9	6	TILL ME 'BOUT IT JESSIE J		VERAC
10	7	WHAT LIGHT WLED		HOME SLAY/WARNER BROS.

#1 MOST ADDED

SING IT ALL NIGHT Deaf (SARIN)

#1 MOST INCREASED PLAYS

BUBBLY Colbie Corlette (UNIVERSAL/REPRISÉ)

TOP 5 NEW AND ACTIVE

THE PERFECT CRIME #2 The Decemberists (CAPITOL)

HOLLYWOOD Collective Soul (EL)

NOBODY Ryan Shaw (THE HAVEN/COLUMBIA/RED)

MAKES ME WONDER Maroon 5 (ARISTA/CONCORD/INTERSCOPE)

DON'T STOP NOW Crowded House (ATLANTIC)

COMPLETE TRIPLE A CHART ON PAGE 52

In his first group PD role,
versatile programmer focuses on keeping radio fun

John Dimick

By Erica Farber

Lixer Notes

Profile: John Dimick
Title: Lincoln Financial Media radio division VP of programming and operations

Favorite radio format: "Pop, but I love all formats."

Favorite TV show: "Family Guy"

Favorite song: "Country, It's Garth Brooks' 'The River.' I absolutely love Chris Brown. I think this new Maroon 5 single is great. I like disposable pop—shallow music."

Favorite movie: "It's a toss up between 'Top Gun' and 'Full Metal Jacket.'"

Favorite book: "I just finished reading a book called 'A Long Way Gone' by Ishmael Beah. It caused me to think about the things going on in the world. A book I refer back to a lot is 'Working With Emotional Intelligence' by Daniel Goleman."

Favorite restaurant: The Marine Room, San Diego

Beverage of choice: Grey Goose and cranberry

Hobbies: "Flying. I'm a private pilot, and it's usually augmented by camping and fishing. I love to fish."

E-mail address: john.dimick@lfg.com

country, oldies, rock, top 40, hot AC, smooth jazz, alternative, rhythmic, R&B—John Dimick has programmed them all, most recently as PD of rhythmic WQHT (Hot 97)/New York. In February, Dimick was named VP of programming and operations for Lincoln Financial Media's radio division, marking a return to the company where he earlier served as San Diego OM.

Getting into the business: My father refereed a football game, and the head ref's job was to drop off scores at the local radio station. We pulled in, and I saw Jim Nue talking into the microphone at the same time I was listening to him on the radio. I saw the two turntables turning in front of him and thought it was the coolest thing I'd ever seen.

Then my band teacher's father got a license for a 25,000-watt AM daytime station in my hometown, Helper, Utah. I volunteered to file public affairs stories and do weekend news.

I went on to Utah State, and working in radio helped put me through college. I did overnights at Q92-FM, KBLQ in Logan, Utah.

Joining Lincoln Financial Media: Al Moinet, an old record guy, introduced me to [Lincoln Financial Media radio president] Don Benson years ago. I went to Salt Lake [City] in '90 and '91 and then Seattle. When I left Seattle to go to Columbus, Ohio, Don and I stayed in touch.

The Nationwide sale happened, and Don called and asked if I could do country. Then I moved to New York. I loved Emmis. [Emmis radio division VP of programming] Jimmy Steal is brilliant and too damn good, and I was feeling it was time for me to learn more about the business part of radio.

Don hadn't hired anybody to fill his position when he became president, and we got together over dinner and I was like, "Let's talk." Had some great conversations with [Emmis radio division president] Rick Cummings and Jimmy, and Emmis showed an incredible amount of class, with Rick saying, "I've always found that whatever's best for the employee is always best for the company." So they let me out of my agreement early so I could come and work for Don.

Programming philosophy: Just give the audience what they want and stay focused. I think sometimes we overthink things. If you're listening to the radio station and you're having fun, chances are pretty good that so are the listeners.

My philosophy is to hire good programmers, stay out of their way and try not to screw them up.

Biggest challenge: We are decentralized, and every market is unique. One of the things that makes this a great company is that there are very few mandates. While it might be easier for me to say, "Everybody has to do this," we just don't do it that way.

State of radio: I think we're great. I'm so tired of reading about how something is going to take us out. If our stations do the job their local markets expect, and we keep the people entertained and informed, it's great.



Something about Lincoln Financial that might surprise our readers: We're a well-run, quiet company. We value our employees. We're owned by an insurance company, but I don't think we act like insurance people.

Career highlight: Every single station I've programmed. Almost every place I've programmed, I'm proud that when I left, they were able to promote internally.

I always believe in hiring people better than you in areas where you may be weak. That's probably the thing I'm most proud of, being able to say the people I've worked with have gone on to bigger and better things.

Career disappointments: There are always decisions you make that you wish you had made differently, but there is nothing on a grand scale. I look back at the stations I have been fortunate enough to be involved with and it's like, "Wow." There are some pretty cool things and I have worked with some pretty amazing people. There's really not anything I regret.

Most influential individual: Don Benson. He's been my mentor, and he has taken chances on me when common sense would indicate you wouldn't. Dave Robbins, who hired me to become the program director at WNCI/Columbus, Ohio, right after him. I was an unknown and untested. Rick Cummings and Jimmy Steal. They all took chances.

Advice for broadcasters: If you build it, they will come. Stop listening to the outside. No one ever holds them accountable when what they say is wrong. It's easy to stand up and say what's wrong with something, but it takes guts and courage to say what's right.

We're a great industry. We do some wonderful things. We entertain listeners, we talk them off bridges, we help them celebrate their happy days, and you know what? We sell a fair amount of burgers, too, and computers and cars and wallpaper and homes. And we just get too caught up in all this crap. Let's just keep having fun. *R&R*

'Stop listening to the outside. No one ever holds them accountable when what they say is wrong.' —John Dimick



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