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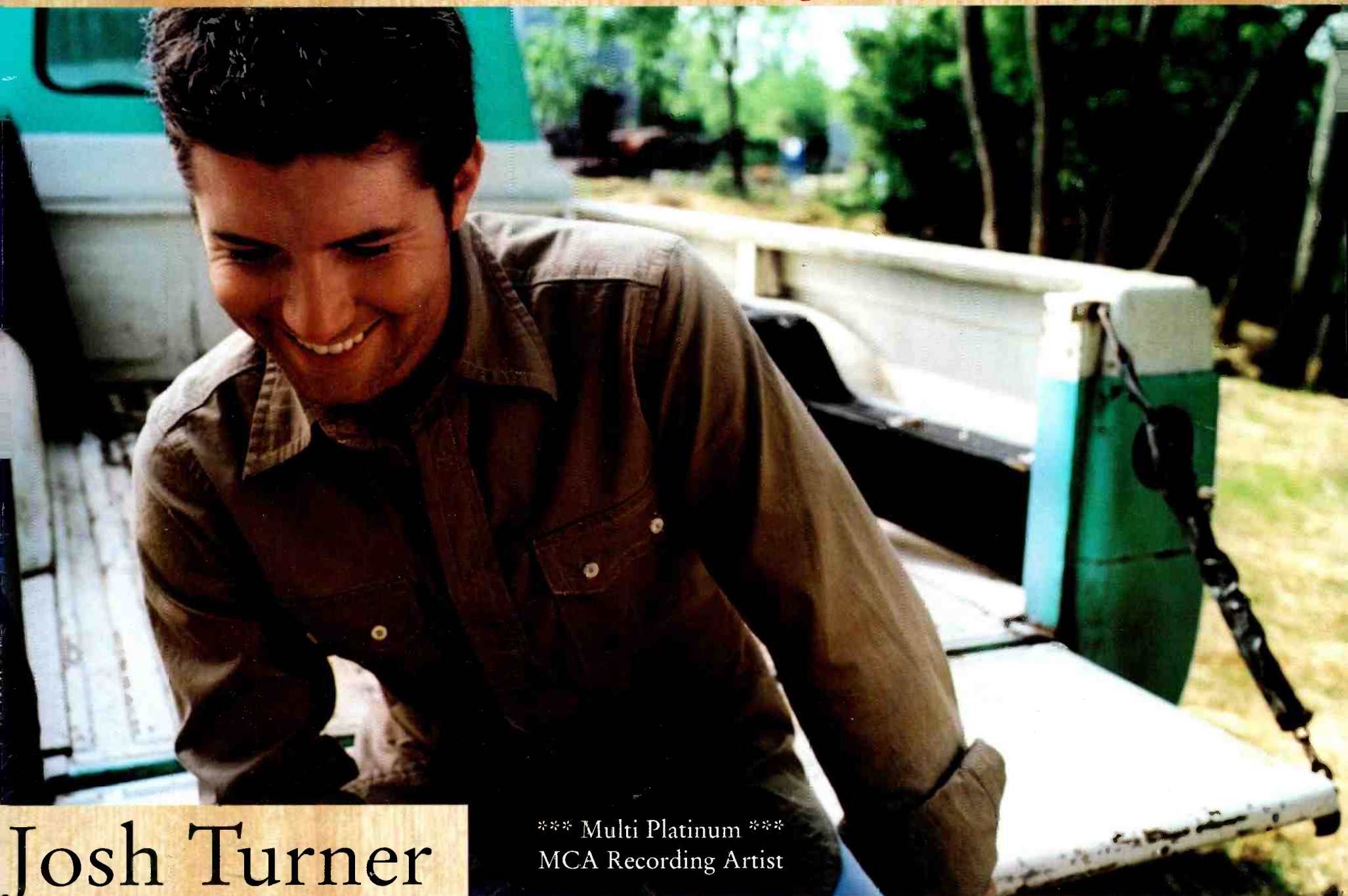
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News Focus

MOVER Richards Rises To OM

Entercom active rock KISW/Seattle station



Richards

manager Dave Richards has been promoted to OM of the company's four Seattle properties, which also include alternative KNDD, triple A KMTT and country KKWF.

Richards will continue programming KISW.

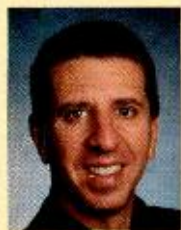
Entercom/Seattle VP/market manager Jerry McKenna says Richards' "depth of programming experience will enable him to be a valuable resource and trusted mentor to our entire Seattle programming team." —Mike Boyle

SHAKER Curtis Names VPs

North Carolina broadcaster Curtis Media has handed five senior managers VP stripes. National sales manager Adam Maisano is named senior VP/corporate director of sales, while WQDR/Raleigh GM Trip Savery is upped to senior VP.

Also strapping on VP stripes are GMs Jon Bloom (WYMY/Raleigh), Mike Hartel (WBBB/Raleigh) and Rick Heilmann (Triangle Traffic Network, Southern Farm Network and talk WDOX/Raleigh). —Mike Boyle

Flom Q&A To Kick Off R&R Triple A Summit



Flom

Newly named Capitol Music Group chairman/CEO Jason Flom will appear in a Q&A session with R&R president/publisher

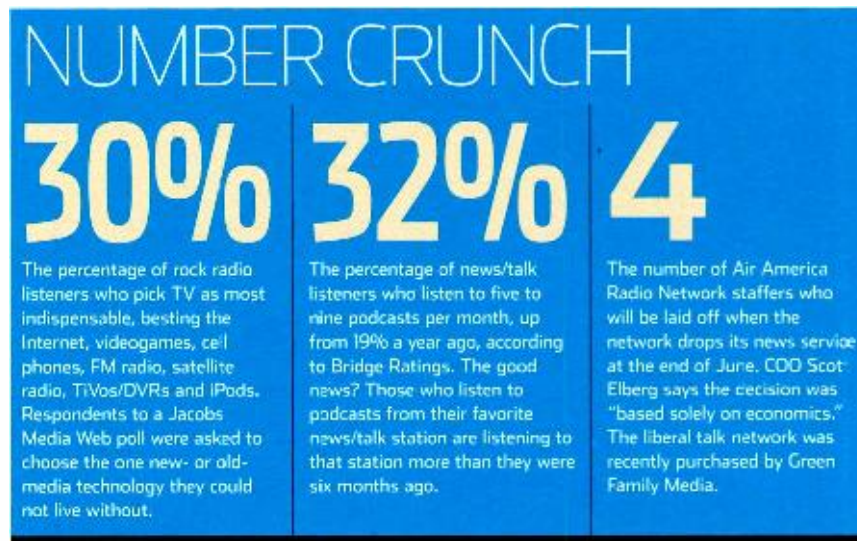
Erica Farber kicking off the 15th annual gathering now known as R&R Triple A Summit. The event runs Aug. 1-4 at the St. Julien Hotel & Spa in Boulder, Colo. Flom and Farber are expected to discuss the challenges and opportunities facing the recording industry. The session will also feature a performance by Virgin artist A Fine Frenzy.

—John Schoenberger



Satcasters, NAB Wage PR War Over Merger

The \$13.6 billion proposed merger between satcasters Sirius and XM has ignited a public relations war with the NAB, which has now hung a banner from the side of its Washington, D.C., headquarters that reads "You Do the Math. XM + Sirius" on one line and the word "monopoly" underneath. The volleying from the other side is relentless, too. On June 12, the satcasters placed an advertisement in influential Capitol Hill publications promoting their diversity programming. —Jeffrey Yorke



Coalition Demands Performance Right From Radio

U.S. broadcast radio has never paid performance royalties to copyright holders or artists for music played over the air, but a newly formed coalition thinks it's time that changed. The musicFIRST Coalition launched with more than 100 artists signed on as founding members and with supporting organizations including the RIAA, the Recording Academy, SoundExchange and AFTRA.

The coalition's efforts include a Web site (musicfirstcoalition.org) that focuses on the "special treatment" afforded to over-the-air radio compared with Internet radio, satellite radio and cable music services, all of which pay performance royalties.

In response, NAB executive VP Dennis Wharton says the NAB "will aggressively fight RIAA's proposed performance tax on local radio stations," adding, "Were it not for radio's free promotional airplay of music on stations all over America, most successful recording artists would still be playing in a garage." But musicFIRST is dismissive of the claim that airplay sells records, saying, "Studies show that in most formats, radio is actually substitutional, not promotional. Many consumers will not buy records because they can hear the music for free over the air." —Brida Connolly

ON THE WEB Congressional Leaders Want 'No' On Sat Merger

Six dozen members of Congress signed a letter to FCC chairman Kevin Martin, Attorney General Alberto Gonzales and Federal Trade Commission chairman Deborah Platt Majoras asking that they reject the proposed \$13.6 billion Sirius-XM merger because it "would create a monopoly which would be devastating to consumers."

The letter, signed by such congressional luminaries as former Speaker of the House Dennis Hastert, R-Ill., and House minority Whip Roy Blunt, R-Mo., reminded regulators that in 1997, when the FCC awarded the two satellite licenses, the agency had stressed that "licensing at least two providers will help ensure that subscription rates are competitive as well as provide for a diversity of voices." The letter also notes that there is no evidence that a merger will produce a savings that can be passed along to consumers.

Meanwhile, House Judiciary Antitrust Task Force chairman John Conyers Jr. and ranking member Steve Chabot have asked Gonzales and Martin for guidance on the meaning of the original stipulation in the two satellite radio licenses that prevented the companies from merging.

—Jeffrey Yorke

Cutbacks At WMG

Consolidation hit Warner Music Group, resulting in the exits of several longtime employees including Warner Bros. VPs Felicia "Flea" Swerling and Dale Connone. Swerling is a nine-year label vet; Connone had been there for nearly eight.

On the Reprise side, VP of adult radio formats Alex Coronfly is out, along with national director of rock and alternative Carlyn Kessler, New York local Dan Severs and longtime Burbank, Calif.-based promo assistant Sandy Leiviska.

Find Swerling at 818-398-0585, Connone at 917-379-6900 or dconnone@mac.com, Kessler at 323-697-0776 or carlynkessler@gmail.com, Severs at dansevers@gmail.com and Leiviska at 818-842-1636 or 2sandboxes@sbcglobal.net.

—Keith Berman

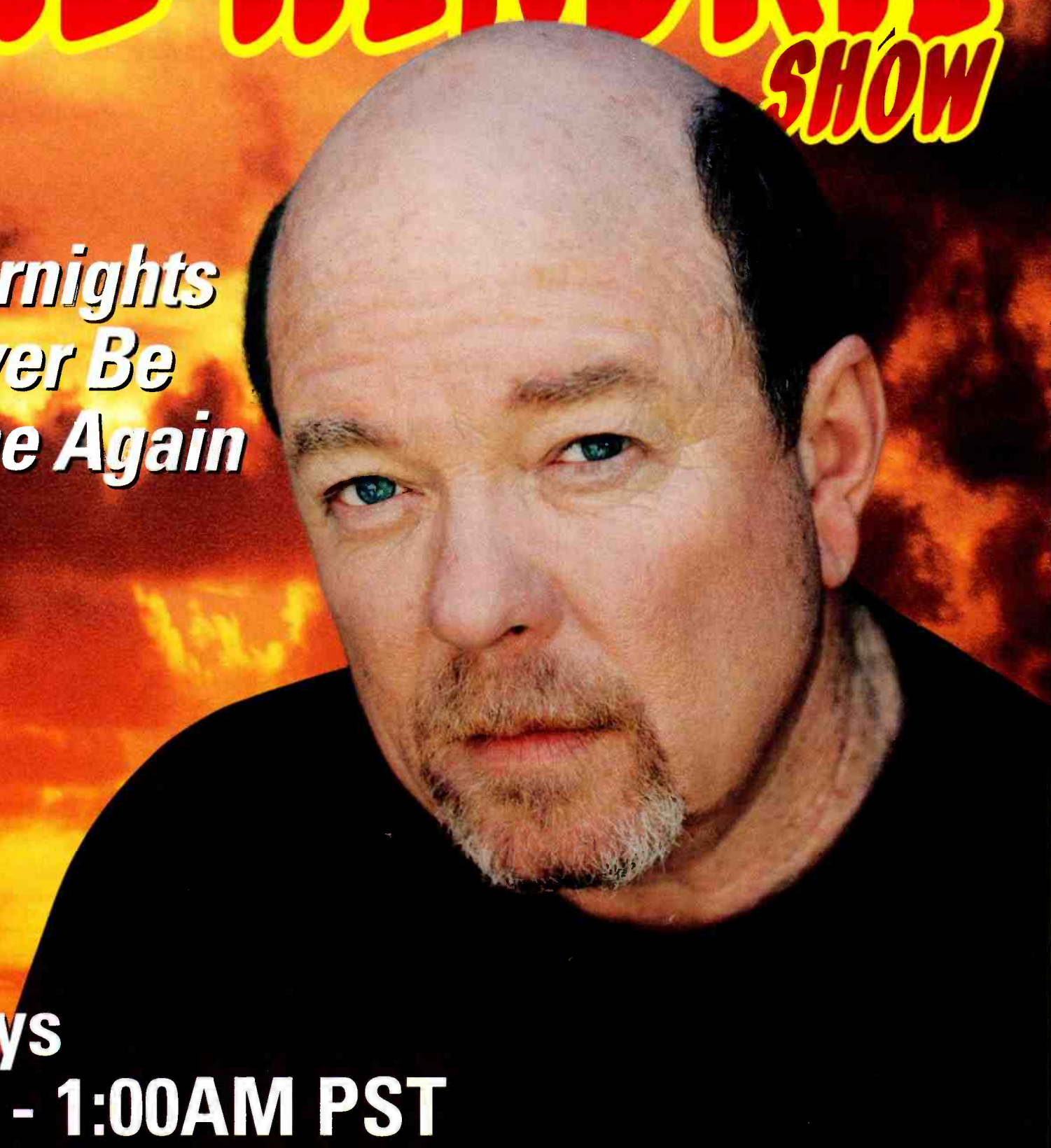
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June 28

The date the FCC will conduct the fifth of six regional public meetings on media ownership, this time in Portland, Maine. The FCC's five commissioners intend to collect information from consumers and civic organizations on broadcasters' commitment to local coverage.

Withers Voted Head Of NAB Radio Board



Withers

The NAB's board of directors unanimously elected Russ Withers, owner of Withers Broadcasting Cos., as NAB Radio Board chairman. Withers, who had served as the board's

vice chairman for the past two years under Entercom CEO David Field, takes the reins at the end of June.

Commonwealth Broadcasting president Steve Newberry was unanimously elected Radio Board vice chairman, and Inner City Broadcasting president Charles Warfield was tapped as second vice chairman.

—Jeffrey Yorke

Consolidation Affects Virgin Records

The consolidation parade continues at the new Capitol Music Group, this time at Virgin Records, where VP of promotion Jason McFadden exits after eight years. Prior to his Virgin stint, McFadden spent a decade with Metropolitan Records. Also leaving: San Francisco promo rep Aggie Baghaei, a 20-year label vet, and Virgin/Detroit promo rep Kevin Kay, whose previous label stops include DreamWorks, Mercury, V2, Island, PLG and Polydor. McFadden can be reached at 917-855-3546 or mcfaddenj@comcast.net, Baghaei at 415-215-0804 or starsky3@aol.com and Kay at 586-909-0841 or kevinkay1@comcast.net. —Kevin Carter

XM Partners With ESPN

Under a new multiyear agreement with ESPN Regional Television, XM Satellite Radio has announced it will carry Big 12 Conference sports, making it the official satellite radio network for all six BCS conferences. Beginning this fall, XM will air select football games each week and the football championship. XM will also air select men's and women's basketball games and coverage of the men's and women's basketball tournaments. —Katy Bachman

Fonovisa Implicated In Payola Scandal

In a lawsuit filed in Los Angeles Superior Court against Univision Music, Univision subsidiary Fonovisa GM Alfonso Larriva and Univision VP of marketing and promotion Alberto del Castillo, former Fonovisa VP of promotion Daniel Mireles alleges that he was ordered to participate in payola or lose his job—and was fired after refusing to continue.

According to the suit, filed in November 2006, Mireles reluctantly negotiated payments with more than 50 PDs—including a deal with a Los Angeles PD who was given \$10,000 in cash in exchange for three spins per day for eight Univision artists. Mireles also alleges that an indie promoter was brought in to “wash” the money: Univision allegedly cut checks to Chelsea Rose Inc., a company operated by Norberto de la Rosa, and Mireles got cash back from de la Rosa, which he then delivered to the PDs.

Univision Communications senior legal counsel Arya Towfighi declined to comment when contacted by R&R.

“This is a good opportunity to do an investigation and start cleaning it up,” says a Latin label executive who requested anonymity. “Make it a level playing field and let the music succeed,” says the executive, who claims payola is common in all Latin and some general-market formats.

McVay Media VP of Hispanic Luis Villarreal says that the majority of large broadcasters have payola safeguards in place but that's not always the case for smaller operators that “are thirsty for promotional funds.”

“I hope this opens people's eyes,” Villarreal says. “If we're not playing by the same rules [as the general market], there needs to be some consequences.” —Jackie Madrigal

Sholin Comes Home To Radio

Bay Area radio legend Dave “the Duke” Sholin has been inked for mornings at CBS Radio's recently relaunched classic hits 106.9 KFRC/San Francisco. “I'm thrilled,” Sholin says.

Sholin spent a large chunk of the '70s at the original 610 KFRC, taking over as PD in 1984. He is currently director of adult formats for Caroline/Astralwerks Records. Sholin's news comes on the heels of Tim Jordan's promotion to KFRC PD. Jordan, a Bay Area native, fellow KFRC freak and a CBS fixture since 1985, was most recently OM of rhythmic AC sister KMVQ (MOVIn 99.7).



Sholin

—Kevin Carter

Houston PPM Glitch

Less than six weeks before the release of the first monthly “live” Portable People Meter ratings from Houston, Arbitron delayed by two days the scheduled June 11 release of PPM demo data in the market for the week of May 17-23. In a June 11 note to clients, Arbitron said it “observed some unusual listening patterns warranting further review” and that rescheduling the release date would give it time “for additional quality control measures.” The company offered no further explanation of the glitch.

PPM data in Houston becomes currency for June, with the first monthly data scheduled for release July 18. —Mike Boyle

MOVERS

Radio vet Geoff Davis is promoted from national director of marketing to GM of content provider All Star Radio Networks. In his new role, Davis will oversee sales, clearance and day-to-day operations from All Star's St. Louis home office. Davis, whose career spans 25 years, joined All Star in 2006 . . . Mark O'Brien joins Metro Networks as general sales manager overseeing Washington, D.C.; Virginia; and Maryland. O'Brien, who has more than 25 years of sales management experience, most recently served as VP of radio sales with Daniel Snyder's Triple X ESPN Radio/Washington Redskins Radio Network.

SHAKERS



Fowler

Jennifer Fowler is promoted to VP of digital marketing for RCA Music Group. She previously held the title of senior director of digital marketing for J/Arista Records. Fowler continues to report to Tom Corson, executive VP/GM of RCA Music Group, and is based in New York . . . Cumulus Media classic rock KCFX and talk KCMO-AM/Kansas City local sales manager David Sage joins Journal/Springfield, Mo., as sales manager. Sage, who will work with country KTTS and news/talk KSGF-AM-FM, has previously held senior account executive, local sales manager and general sales manager positions . . . Sales veteran Kevin Hemmings joins CBS Radio urban WJHM/Orlando as general sales manager. Hemmings was last general sales manager at Clear Channel/Miami's urban AC WMIB, news/talk WIOD and talk WINZ.

Business Briefing

By Jeffrey Yorke

Radio One Restates Past Financials

Urban media specialist Radio One has restated its financial reports for 1999 through 2005. The company also released its 2006 results, which showed an increased loss of \$246,000. The company cut its profit from 1999 to 2005 by \$10.1 million, citing inaccuracies in recording stock options given to executives at the Lanham, Md.-based company.

The refile with the Securities and Exchange Commission comes after an internal audit earlier revealed inconsistencies in reporting options given to employees and directors. In February, when the irregularities were revealed, the company hired Washington, D.C., law firm Covington & Burlington to investigate any possible fraud or wrongdoing. Radio One said the law firm found no rules were broken.

In its delayed June 14 SEC filing, the broadcaster reported losing \$6.7 million (7 cents per share) in 2006, compared with a \$48.6 million profit (44 cents per share) in 2005. The company said its broadcast revenue was off slightly, to \$367 million. Previously, Radio One had said its 1999-2005 profit was about \$113.6 million.

The SEC has not concluded its investigation into Radio One's options practices.

In an unrelated move, Radio One announced the \$28 million sale of KTTB, its sole Minneapolis property, to the rhythmic station's longtime GM Steve Woodbury and his new Northern Lights Broadcasting.

FCC Fines Multicultural Radio \$10K

The FCC's Enforcement Bureau has rejected Multicultural Radio Broadcasting's plea for a reduced fine for not having proper lighting on the four-tower array used by Spanish KWRU/Fresno, Calif., and demanded full payment of \$10,000 within 30 days.

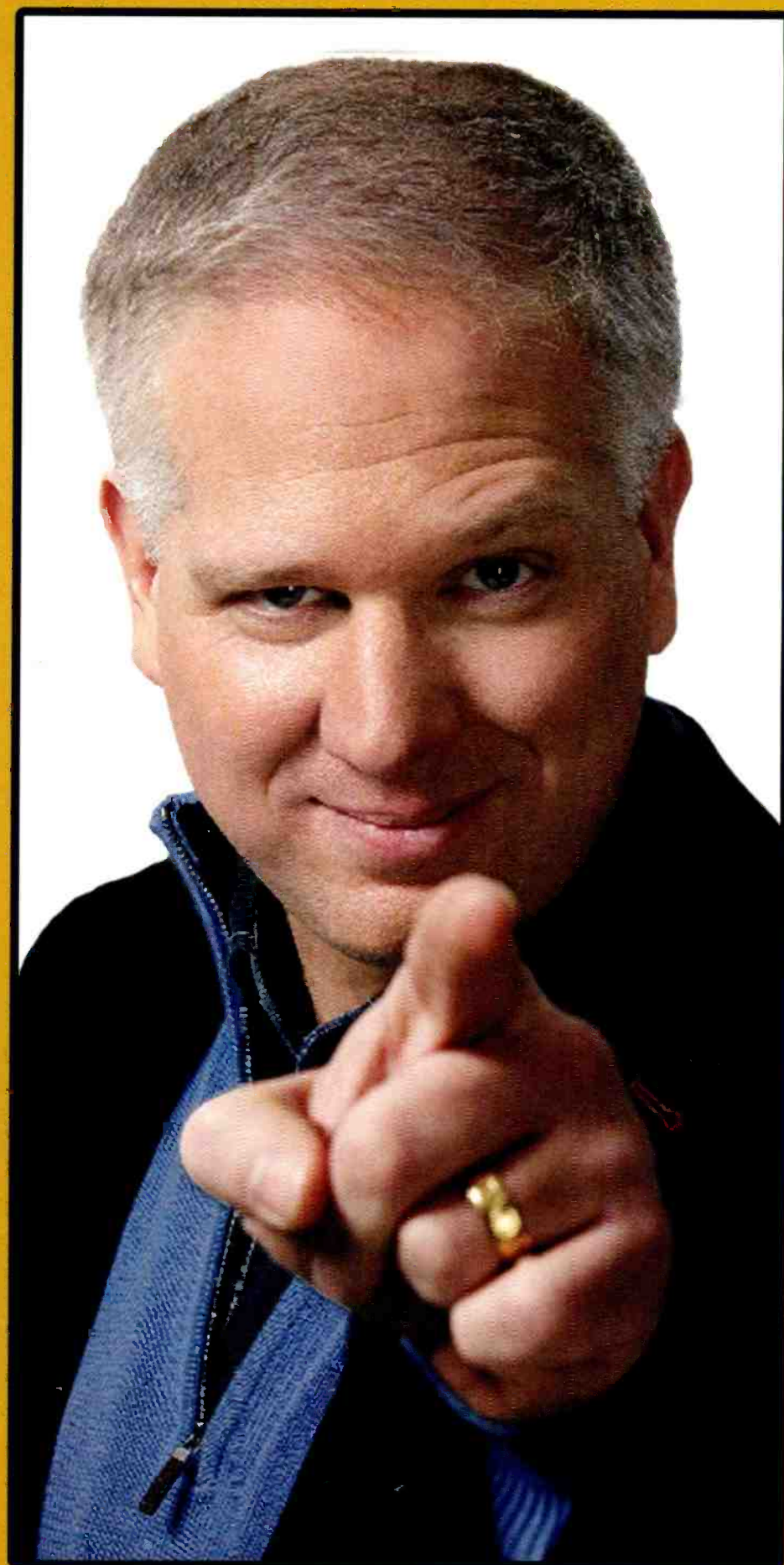
The FCC originally cited the broadcaster on Dec. 22, 2006, for violations in early October of last year. In a Jan. 23 reply to the FCC, Multicultural acknowledged the problems and provided evidence that it had hired contractors to make repairs, which were subsequently delayed. It asked that the fine be reduced because it had acted “in good faith.”

However, when the towers were dark, the company had failed to inform the Federal Aviation Administration as required.

ARE YOU GETTING YOUR SHARE?

MEN 25-54 AQH SHARE

WFLA-AM	TAMPA, FL	7.4
KFTK-FM	ST. LOUIS, MO	5.1
WPGB-FM	PITTSBURGH, PA	6.9
WTDA-FM	COLUMBUS, OH	6.1
KNRS-AM	SALT LAKE CITY	7.6
WHP-AM	HARRISBURG, PA	8.1
KTOK-AM	OKLAHOMA CITY	8.2
WRVA-AM	RICHMOND, VA	8.3
WSPD-AM	TOLEDO, OH	7.1
KWQW-FM	DES MOINES, IA	8.5
WHAM-AM	ROCHESTER, NY	6.6



Source: Arbitron, W1'07 MSA, Men 25-54 AQH Share, exact times.

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R&R NO.1

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JIMMY LAFAVE, WHO REMAINS ATCP AMERICANA WITH "CIMARRON MANIFESTO," IS SET FOR A BUSY SUMMER OF TOURING FROM NEW YORK TO LOS ANGELES, WITH SEVERAL DATES SCHEDULED IN HIS HOME STATE OF TEXAS.



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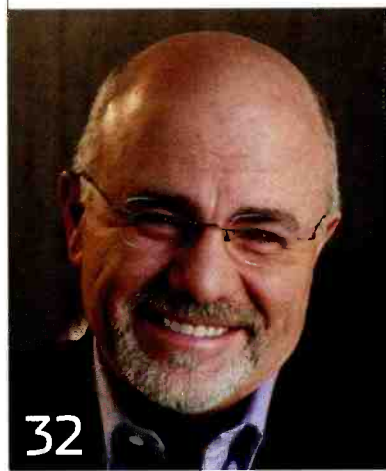
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'I'm not sure that we don't need to redefine what cume is. Me walking into an office with a radio on for five minutes is not really a good indicator of cume.' p.18



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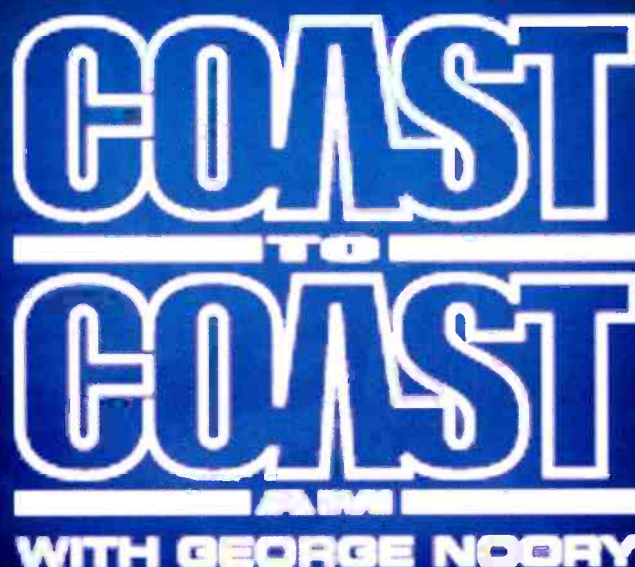
June 28
Conclave opens today in Minneapolis with a squadron of R&R editors bringing you as-it-happens coverage from key sessions and events during the convention.
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June 29
Hurry! Special early-bird registration pricing for the 2008 R&R Talk Radio Summit ends July 1.
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THE #1 REASON FOR INSOMNIA



P 3 5 - 6 4 A Q H R A N K

WABC-AM	NEW YORK	1	WIBC-AM	INDIANAPOLIS	1
KFI-AM	LOS ANGELES	1	WBT-A/F	CHARLOTTE	1
WLS-AM	CHICAGO	1	KOGO-AM	SAN DIEGO	1
WRKO-AM	BOSTON	1	WTIC-AM	HARTFORD	1
KLIF-AM	DALLAS	1	WLAC-AM	NASHVILLE	1
KVI-AM	SEATTLE	1	KNRS-AM	SALT LAKE CITY	1
KFYI-AM	PHOENIX	1	KXNT-AM	LAS VEGAS	1
WTAM-AM	CLEVELAND	1	WBEN-AM	BUFFALO	1
KHOW-AM	DENVER	1	WHAS-AM	LOUISVILLE	1
WFLF-AM	ORLANDO	1	WGY-AM	ALBANY	1
WPGB-FM	PITTSBURGH	1	WSYR-AM	SYRACUSE	1
KEX-AM	PORTLAND	1	WHAM-AM	ROCHESTER	1

SOURCE: ARBITRON MSA, WI '07, P35-64, AQH RANK

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Advertising stereotypes push vital buyers out of revenue's way

Baby Boomers: On The Edge Of Oblivion



Paul Jacobs
pauljacobs@jacobsmedia.com

'Radio has already ceded the youth market to other media. Now, it's in danger of doing it with boomers, the generation that grew up with radio.'

—Paul Jacobs

I was reading BusinessWeek the other day, looking for articles and information that could help Jacobs clients position their audiences in a positive light. My eyes went immediately to the headline: "A Cell Phone for Baby Boomers." ■ Since we recently completed our third Technology Poll and saw how baby boomers are totally immersed in technology (almost as much as their kids, yet they can afford what they want to buy), I figured this would be a good lead for sales staffs at our classic and mainstream rock client stations.

What a surprise. This cell phone, known as the "Jitterbug," isn't for boomers: It's for the people you see in the TV commercial where they've fallen and can't get up. The phone is targeted at geezers who've been living in caves since the 8-track was invented. It has a dial tone. It has an earpiece that fits around the ear, which "makes the phone easier to use for the hearing-impaired." It has brighter buttons than most cell phones. And there's even a version for those poor Zeppelin-loving boomers who did too much acid in the '60s that has only three buttons: one to dial 911, one to reach an operator and one to call a favorite person (or caregiver). Obviously a phone for shut-ins. But not for the boomers I hang around with.

What's going on here? Have we boomers become so elderly and feeble that products need to be designed for our multiple impairments? The conventional wisdom among some on Madison Avenue is that the only products worth advertising to us are Metamucil and Viagra. Maybe the next big thing will be an iPod built into our walkers.

Not only is this sad, it's dangerous for all media, especially radio. Baby boomers aren't infirm. We're vital, have extraordinary disposable income and we buy stuff. But the images reflected in these and other marketing articles aren't reflective of reality, and therein lies the danger. If radio and other media outlets allow these images to persist, today's successful boomer-targeted formats will go the way of oldies, which earned the label of "demographically challenged."

Image Wars

As someone who has fought the image wars on

behalf of the youth market for close to two decades, I understand firsthand the importance of managing perceptions as a way of establishing value and demand. We strongly encourage our younger rock clients to focus on changing the stereotypes about their audience, rather than focusing solely on ratings. It's the only way many of them have stayed in business, because most media buyers and business owners aren't listening to Linkin Park, and when they think of alternative, they think of their teenagers. As a result, owners of radio companies are reluctant to invest in youth formats.

The same challenges exist today for formats like classic rock, oldies, news/talk and even AC, except they are on the other side of the demographic spectrum. If the typical media buyer, planner or even account executive is in her 20s or 30s, she looks at boomers as her parents . . . or grandparents.

Reinforced by media imagery and geriatrically targeted cell phones, the motivation to allocate advertising dollars in order to grow business among a target that's seen better days isn't an attractive option. As a result, ad spending isn't flowing into the 35-plus demographic and opportunities are lost on both sides of the spectrum. This is a trend that anyone involved in these formats—sellers, programmers, managers and owners—needs to address. Now.

Of course, advertisers never let logic get in the way of stereotyping. When you look at the facts, it is counterintuitive to stop investing in boomers at this moment in time. People in their 50s today aren't has-beens. Nor have they stopped their purchasing activities. In fact, they are typically part of two-income households,

where a significant financial event is about to happen: The kids are leaving the house. All of a sudden, after struggling to pay college bills and for an extra car, something new is emerging: disposable income and the time to spend it. And along with having a few extra bucks in their pocket, the perfect companion emerges: independence.

Brand Awareness

At a time when 76 million consumers (who advertisers have invested in for the past three decades) have more money on hand and the time to spend it, advertisers have decided that building brand awareness with a 24-year-old is a better bet. Now, I don't want to denigrate the value of the youth market, but I'm waiting for someone to explain the logic behind these media plans and how they're going to ring the cash register today.

What should broadcasters do? Well, if they continue to edge away from boomer formats, they're giving up on consumers they've been appealing to since they were in their teens. Boomers are in the radio habit, as they have been for decades. Radio has already ceded the youth market to other media. Now, it's in danger of doing it with boomers, the generation that grew up with radio. Ultimately, radio will be sanded down to a series of niche formats that fit between 25 and 54. Not exactly mass appeal.

Here are some suggestions for broadcasters:

■ Advocate for your demographic, not just your format. If broadcasters don't aggressively push back on the notion that boomer formats target geriatrics, then these images will become set in stone. And the revenue will dry up, forcing format changes. Have you ever heard the phrase, "There's no dollars for teens?" We aren't that far from taking out the word "teens" and replacing it with "boomers."

■ Focus on agency execs and business owners (who are likely boomers themselves) instead of the media-buying community. Campaigns and targets happen well before they reach the media buyer's desk, and boomer execs understand their brethren, their value and the reality behind the myths.

■ Finally—and I say this with all due respect—radio needs more aggressive leadership in many quarters. Changing perceptions can't be done through the efforts of an account executive in Albuquerque. Radio needs its owners, its CEOs and the RAB to develop targeted and strategic approaches to not only elevate radio's overall image, but the value of our various listener constituencies. And there's not a bigger, more valuable group of listeners radio effectively reaches than boomers.

So I wish the makers of this new "boomer" phone all the best. In the meantime, I've got to run to Best Buy to pick up my new 56-inch plasma TV, look at a new car for my teenage daughter (you think she can afford it?) and eagerly await the delivery of my new iPhone. I can't wait to play with all the buttons. **R&R**

Paul Jacobs is GM of Jacobs Media, a rock radio consultant firm based in Detroit.

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Is Lou Pearlman Officially Screwed?

Chattanooga Scared Kiss-Less

Clear Channel spectacularly detonated CHR/top 40 on WKXJ (98.1 Kiss FM)/Chattanooga, Tenn., then hauled classic country WNGA (the Legend) up from 97.3 into its new home at 98.1 as it prepares to spin off the 97.3 stick to Three Daughters Broadcasting. We caught up to (now former) Kiss PD/midday dude Riggs as he was preparing to perform the traditional "my-station-got-blown-up" ritual: "We're trying to find a liquor store right now," he says. Apparently, the original plan was to move the Legend to 98.1 and relaunch Kiss on a new stick, but the new frequency isn't ready yet—and because 97.3 is being sold right now, Kiss simply went kaboom! "We're all collecting our thoughts today, but none of us really have any plans right now," Riggs says. "My MD/night guy, Shrek, just moved down here two months ago." While Clear Channel regional VP of programming Clay Hunnicutt tells ST that he's looking for gigs for the staff, feel free to reach out and offer them jobs: Mornings were handled by the syndicated "Ace & TJ Show," but Riggs is available at 423-593-8776, and his riggs@clearchannel.com address will be active until the end of July. APD/afternoon driver Mike Michonski is at 423-314-0017, and hit Shrek up at 845-505-2432 or shrekradio@gmail.com.

OK, so that may not be the actual legal term, but you get the idea. Boy-band impresario **Lou Pearlman**, owner of TransContinental Records, has been apprehended in exotic Bali, Indonesia, and dropped into a giant vat of legal boiling water. The Orlando Sentinel reports Pearlman, who fled the country in January, was taken into custody by the FBI at a resort hotel in Bali after a world-wide search. It seems that Pearlman owes a whole bunch of

pissed-off investors nearly half a billion dollars—several dozen civil suits pending against Pearlman and his companies allege that he scammed almost \$320 million out of nearly 1,800 investors, and more than 10 banks have foreclosed on more than \$130

million in loans to him. But wait—there's more! Pearlman has also been charged by the state of Florida and the U.S. government with fraud—so far, only a few hundred thousand dollars have been recovered.



Lou Pearlman, in happier times.

Locke Leaving Star 94

A surprising piece of news out of Atlanta as **Vikki Locke**, longtime co-host of the "Steve & Vikki" morning show on Lincoln Financial CHR/top 40 WSTR (Star 94), announced she will be leaving the station for health reasons. In an internal memo, PD **Dan Bowen** told the staff, "As you know, Vikki was diagnosed with a blood clot in December. Since then, she has been

through a series of tests and continues to receive treatment on a regular basis. After consulting with several specialists, she has made the decision to step away from the broadcasting business and Star 94 at the end of the year. The good news is that this gives us six months to celebrate her unbelievably successful 17-year run here on Star 94. You can rest assured that

this will be one of the biggest farewell tours Atlanta has ever seen. We certainly wish Vikki and her husband, **Mike**, nothing but the best and recognize that her health is paramount. We love you, Vikki!" When reached by ST, Bowen said: "Vikki's run here is an unparalleled accomplishment, and everyone at Star 94 and the Atlanta listeners will miss her."

Star 94's Vikki Locke



The Programming Department

■ Just when WFLZ/Tampa PD **Tommy Chuck** thought he was going to have a nice, relaxing summer comes word that he now needs an MD/midday personality: Due to personal reasons, **Ashlee Reid** will be leaving and moving home to New York. "Ashlee has been a tremendous help to me during my six months here," Chuck tells ST. "She is a leader on our programming team and is a close friend to everyone here. We are going to miss her dearly, but we support her and wish her well in New York." Reid has agreed to remain with the station until July 31 or until her replacement is in the house.

■ **Jay Hudson** can no longer be accused of "acting" like the MD at CHUM alternative **CIMX (89X)/Windsor-Detroit**—he's now "regular" MD. Hudson joined 98X last December to do nights and has been interim MD for a while.

■ After two years at Entercom alternative **KWOD/Sacramento**, MD/midday princess **Hill Jordan** has left. **Andy Hawk** has been plucked from weekends to be interim MD/midday dude while station manager **Curtiss Johnson** begins the search. Jordan's now on the prowl for her next adventure; find her at 916-367-1619 or hillary.jordan@gmail.com.

■ **Steve "Keke Luv" Kicklighter** has resigned as PD of Pro-Active CHR/top 40 **KQQB/Spokane** and is headed over to Boise to fill the vacant PD position at Peak CHR/top 40 **KSAS**. At least he won't be lonely on the drive—he's taking **KQQB** night jock **Dick on the Radio** with him. Back at the ranch, **KQQB** OM/morning co-host **Toby Howell** will oversee programming with the help of **DJ Parafyn**, who's now covering Kicklighter's former afternoon shift as well.

Howell is searching for a new midday and night jock—toby@pro-activecomm.com.

■ Meanwhile, across the hall, **Brent Carey** has landed as PD of Peak's hot AC **KCIX/Boise, Idaho**. "I'll take over afternoons in the coming weeks," says Carey, who programmed **WTWR/Toledo** until July 2006. Prior to that, he was PD of **WIOG/Saginaw, Mich.** For the past few months, he's been working for PD **Ron Harrell** at **WDVD/Detroit**. Carey can be located at 208-275-8193, and with his arrival, OM **Tobin Jeffries** focuses on his PD duties for AC **KXLT**.

■ **Brad Kelly**, PD of Clear Channel adult hits **WXYL/Charleston, S.C.**, has been upped to OM of the whole damn six-station cluster, which also includes country **WEZL**, classic rock **WRFQ**, hot AC **WALC**, news **WACC** and adult standards **WLTQ**.

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Photograph/ **Nickelback** /Roadrunner/Lava/Atlantic
Something Like That/ **Tim McGraw** /Curb
I'm Like A Bird/ **Nelly Furtado** /Dreamworks/Interscope
Because Of You/ **Kelly Clarkson** /RCA/RMG
One Thing/ **Finger Eleven** /Wind-Up

400,000 SPINS

How To Save A Life/ **The Fray** /Epic
Lips Of An Angel/ **Hinder** /Universal Republic
Over My Head (Cable Car)/ **The Fray** /Epic
Are You Gonna Be My Girl/ **Jet** /Elektra/Atlantic
Landslide/ **The Dixie Chicks** /Monument

300,000 SPINS

Waiting On The World To Change/ **John Mayer** /Aware/Columbia
Before He Cheats/ **Carrie Underwood** /Arista Nashville
Buttons/ **Pussycat Dolls** /A&M/Interscope
It's Not Over/ **Daughtry** /RCA/RMG

200,000 SPINS

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This Is Why I'm Hot/ **Mims** /Capitol
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Leave The Pieces/ **The Wreckers** /Maverick/Warner Bros./WRN
The World/ **Brad Paisley** /Arista Nashville
The Hand That Feeds/ **Nine Inch Nails** /Interscope
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Paralyzer/ **Finger Eleven** /Wind-Up
Lucky Man/ **Montgomery Gentry** /Columbia
Party Like A Rockstar/ **Shop Boyz** /OnDeck/Universal Republic
Read My Mind/ **The Killers** /Island/IDJMG
Little Wonders/ **Rob Thomas** /Walt Disney/Melisma/Atlantic
Wrapped/ **George Strait** /MCA Nashville
Wholly Yours/ **David Crowder Band** /sixsteps/Sparrow/EMI CMG
Dig/ **Incubus** /Immortal/Epic
Look After You/ **The Fray** /Epic
I Need You To Love Me/ **BarlowGirl** /Fervent/Ward-Curb
Not Ready To Make Nice/ **Dixie Chicks** /Columbia
This Fragile Breath (The Thunder Song)/ **Todd Agnew** /Ardent
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Pero Te Vas A Arrepentir/ **K-Paz De La Serrá** /Disa
Dueno De Ti/ **Sergio Vega** /Sony BMG Norte
Sillyworld/ **Stone Sour** /Roadrunner/Lava/Atlantic
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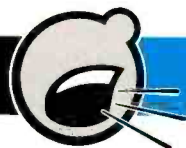
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Quick Hits

■ Radio One/Philadelphia GM **Chester Schofield** has left the company. Schofield had been overseeing urban **WPHI (100.3 the Beat)**, urban AC **WRNB** and gospel **WPPZ (Praise 103.9)**. Schofield previously held the same position across the street at Clear Channel's urban **WUSL (Power 99)** and urban AC **WDAS-FM**. No replacement has been announced.

■ "Our little boy has grown up," **WKTU/New York PD Rob Miller** says, describing with mixed emotions the pending exit of longtime station fixture **Noel "Speedy" Mercado**, a 'KTU vet since 1997, who is leaving to join the syndicated "Luis Jimenez Show." Mercado's sweet new gig will involve him traveling the country, co-hosting the red-hot "Jimenez" show from different markets. The show is currently heard in Los Angeles, Chicago, Dallas, Miami and Orlando and will debut on Univision's **WCAA (La Kalle)/New York** in

January. "We're not replacing Speedy's position, because he's irreplaceable," Miller tells ST. "We will all miss him, but he will always be a part of the 'KTU family. He's always poured his heart and soul into this station and for that we'll be forever grateful."

■ **Olivia Fox** is returning to Washington, D.C., radio—starting June 24, Fox will return to the District to do late nights on Radio One urban **WKYS (93.9 Kiss)/Washington**. No stranger to the inner workings of Kiss, Fox co-hosted the WKYS-based "Russ Parr Morning Show" from July 1996 until December 2002. Most recently, she did mornings at Clear Channel urban **WBTP (95.7 the Beat)/Tampa**—before being replaced by the syndicated **Steve Harvey** in September 2006. During her hiatus from radio, Fox has been doing her own webcast reality series, "Where Is Olivia Fox," on oliviafox.com.

■ In a possibly related story, morning entertainment reporter/sidekick **Huggy Lowdown** (may not be his actual name) has left "The Donnie Simpson Morning Show" on **WPGC/Washington** and is rumored to be ready to resurface across the street on rival **WKYS**. For now, Lowdown's playing it coy.

■ It's a jock-a-swap-a-palooza-rama at Magic urban **KDAY/Los Angeles**, as afternoon personality **Julio G** and night duo **Tha Goodfellas (Romeo and Dejai)** have exchanged shifts. These new and improved time slots put both parties back in familiar territory—Julio spent many years doing nights at the former **KKBT**, while Tha Goodfellas spent several years in afternoons over in Burbank at **KPWR (Power 106)/Los Angeles** until 2006.

■ Marketing director **Sean Smith** has resigned from CBS Radio triple A **WXRT/Chicago**. Why? He's moving to Indianapolis with his family and launching his own business. Smith has been with 'XRT since 1998, first as director of NTR, then marketing director since 2002. In addition to a replacement for Smith, VP of programming **Norm Winer** still needs a production director and is close to announcing a new Web director.

■ **Jacinda Garabito** will join "Brotha Fred's AM Mayhem" on Clear Channel rhythmic **WIBT (96.1 the Beat)/Charlotte** (home of R&R '07). She was last heard on Entercom rhythmic **WNVZ (Z104)/Norfolk** hosting late nights, but departed a couple of months ago.

■ Promo director **Tammy Hayes** has gone buh-bye from Palm Beach Broadcasting hot AC **WRMF/West Palm Beach**, leaving a prime opening for an experienced replacement with a hankerin' to live in South Florida. "We need someone who's highly detailed and dedicated, who can put events together, loves and gets the product, demo and lifestyle," PD **Bob Neumann** tells ST. Sound like you or someone across the street from you who you'd like to see leave the market? Qualified folks are invited to send their stuff to GM **Elizabeth Hamma** at elizabeth@wrmf.com. Here's Neumann with the cleanup: "Now, I must get back to my floatie chair in the pool and have a cocktail while my pet chimp Lowery prepares dinner."

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Formats You'll Oink Over



Mapleton Communications has flipped **KZAP (Club 96.7 FM)/Chico, Calif.**, from rhythmic to Americana, joining the company's quirky and eclectic **KPIG** Radio network. "I welcome the opportunity to integrate the North Valley as part of **KPIG** programming. Speaking for the entire crew of Piggies, we are excited to be accessible to our Butte County area friends on the radio dial," **KPIG** OM **Frank Caprista** says. **KZAP** now joins the **KPIG** network of stations that includes the mothership, **KPIG/Monterey**, and **KPYG/San Luis Obispo** and **KPIG-AM/San Francisco**.



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Extreme Makeover: Radio Edition

Radio Has Been Moving Forward; Now It Just Needs Advertisers To Sit Up And Take Notice

By Susan Visakowitz ■ Photographs By Andrew H. Walker /RETNA LTD.

Image is everything—especially in a soft ad market. And apparently radio's look needs a major renovation. ■ In a 90-minute executive round-table discussion at Radio & Records' New York office, seven leading radio sales and ad agency executives returned again and again to concerns about positioning and reputation during a wide-ranging conversation on the state of radio's selling power. While there was general agreement that radio has made significant strides to exploit new technologies and evolve into a multiplatform medium, participants also shared an overall anxiousness that the industry has not done enough to demonstrate this growth to media buyers.

Clear Channel Radio Sales regional president Bob McCurdy said, "When you get out there and talk to decision-makers at all levels with the clients and agencies, you realize there is a tremendous amount they don't know about radio in

terms of what we've been doing."

JL Media director of broadcast services Rich Russo agreed, adding, "We've just not done a good job of promoting radio as a commercial or advertising vehicle."

The seventh in a continuing series of events aimed at dissecting challenges the industry faces, Radio Sales 2007: Time for a New Model?, held May 31 and led by R&R executive editor Paul Heine, had an extended period of predominantly flat sales results as its backdrop. Radio's revenue needle scarcely moved in 2005 or 2006, and although the RAB recently reported some good news about first-quarter 2007 (thanks largely to local advertising, revenue rose 1% during that frame), many in the room shared a sense that the industry remains a long way from genuine turnaround—and won't get there without a radical face lift.

McCurdy said, "There is nothing more important right now than to reposition the medium to command respect."

Reversal Of Fortune

There was little, if any, dissent about who is to blame for radio's image issues and the medium's resulting fall from favor with advertisers.

Spanish Broadcasting System/New York VP/GM Frank Flores put it bluntly. "We did it to ourselves: the broadcasters, the people who sold this industry for the last 20 or 30 years. We got fat. We were happy with the 10% gains every year; those were our budgets and we did it, so we were content. We got used to just mailing it in."

Russo concurred. "Radio created its own image problem. We've all fostered it."

But there was a chicken-or-egg question about whether radio deserves a better reputation than it has in the face of other "old media," such as TV and print.

"Sometimes what you think you're doing creatively in radio might not be perceived as creative by the agencies, the clients," McCurdy said. "It might be creative compared to the radio industry in the past, but not in the context of what some of the television companies are doing and what some of the Internet companies are doing"

Zenithmedia senior VP/director of radio/interactive broadcast Matt Feinberg agreed: "Radio in general is late to the digital game, extremely late. And as a result, radio has a kind of a stigma attached to it. There's a predisposition to TV and cable, a feeling that they've made more progress in the digital space."

Greater Media/Philadelphia VP of sales Paul Blake added, "As broadcasters, we have to take responsibility for setting ourselves back a little. We're five to 10 years behind our competitors. Print media has been in the digital world for a long time. They're way ahead of us."

Other participants, however, felt radio has been doing its part to adapt to a new-media environment for some time and merely needs to make advertisers aware of this progress.

"We do product placement in videogames online, we do online fashion, we do chat rooms, we do cyber remotes," Emnis/New York director of sales Alexandra Cameron said. "We get a lot of engagement from the listener. The problem is, if you're dealing with a buyer who is



From left, Rich Russo, Frank Flores and Matt Feinberg

focused on cost per point who is a little less educated on the strategy of a brand, this innovation goes underappreciated."

Richard Lobel, executive VP of the Altitude Group, CBS Radio's interactive marketing division, pointed to his company's recent acquisitions of new-media powerhouses like the global community-based music discovery network Last.fm as evidence that radio is on top of trends in the media business. "Really, all of us should be given credit for trying new things. CBS has certainly tried new things. Some work, some don't, but the idea is we're trying."

A Matter Of Perception

Ultimately, this back-and-forth about radio's reputation developed into a more thorough examination of the effects of a cost-per-point-based approach and whether the time had come for radio to develop a new sales model.

"We look old compared to satellite, MP3s, iPods, everything like that," Flores said. "And what's happened is we have agencies that are looking at us as this old media, thinking, 'Let me look at something more exciting, more sexy.'"

McCurdy recounted a recent breakfast with the CEO of a major ad firm that opened his eyes to just how serious radio's image problem is. "I told him, 'We're trying to really generate some attention for the medium, but I feel like we're the low man on the totem pole,' and he said, 'You're not even above the earth in terms of how most decision-makers view you.'"

Cameron framed the gulf between radio and buyers from the perspective of compensation: "Buyers are paid to reach a cost per point for efficiency, and things are still bought in silos. When I look at the interaction we have on our Web site, the one-on-one relationship-building, even the ability to purchase an item online—that's less valued because you're dealing with broadcast dollars, and those have to come from somewhere.

"It's not that buyers are the bad guys," Cameron continued. "They may not care because that's not what they are paid to do. Fundamentally this is an issue with the overall system, which is so archaic now because it's not



From left, Alexandra Cameron and Richard Lobel

measuring what we're offering. So we're no longer speaking a language that relates to a buyer's job."

Feinberg also believes that at the heart of the matter is a sort of language barrier. "I've been working for a long time trying to converge terrestrial media with digital media and having it make sense from a buying perspective," he said. "That's difficult because digital metrics are so different from terrestrial metrics and people have a difficult time understanding the digital metrics, by degrees. Then putting the two together and trying to make some sense of it . . . it's a huge challenge."

Cameron added, "The bottom line is, the buying model—the cost-per-point model—doesn't measure engagement, and we reach our listeners in so many different ways now. We do engage them."

Lobel hopes, however, that if broadcasters approach conversations with buyers from a fresh standpoint, the limitations of the cost-per-point model can be minimized.

"I'm encouraged by what I'm seeing lately with some of our biggest clients. We have a deal with AT&T, for example, that has an on-air component but really is a digital deal. It started with a big idea, and the discussion didn't even go into the area of CPMs and cost per points; that came later. What you have to do now is elevate the conversation and take it out of that transaction mode. That's what's going to get a buyer to go, 'Wow.'"

But Feinberg cautioned that real change in the emphasis on cost-per-point efficiency will take

time. "If it's just a plain old avail and I want to be 100 points in five markets and I have to do it in three days, I'm not going to listen to, 'We've got a second-life program.' And that kind of stuff I don't think will change for a couple of years."

Changing Tunes

So what can radio do to encourage buyers to think differently when it comes to radio's value?

McCurdy said his company is "trying to be not only a media partner, but a marketing partner. We've got to start visualizing ourselves a little bit differently and making sure we share a voice at the table with decision-makers who really control our future."

Lobel believes that radio's strongest asset, and the one it most needs to draw buyers' attention to, is its ability to adapt quickly. "To me, everything that is happening in the world of technology and the digital realm is a bright spot, because we're now able to take advantage of bringing audiences together and allowing them to experience our radio brands in so many different ways. We're no longer limited to just being on-air. We can be in so many different places, and I think that's going to be the key to exciting buyers."

Cameron concurred. "We're not going to change behaviors as far as listeners wanting to explore new avenues for entertainment, but we can certainly follow those behaviors and tap into them. Radio is great at that."

Cameron also believes the burden of improving radio's image as a strong, pertinent advertising partner lies "on all sides: among agencies, radio stations and the advertisers themselves. We all need to make creative better and more relevant, to actually speak to the listeners on their terms—to surround them in a 360-degree fashion, to reach them online, to reach them on-air—in ways that fit their lifestyle."

McCurdy added, "It really comes down to the fact that we're not communicating effectively across the wide range of people we need to communicate with. We've got to get in front of buyers as an industry and as individuals and support the fact that radio has embraced online, it has embraced new technology. You just have to go in with ideas. Buyers are only going to see us for what we're really worth if we show them we have ideas and we're doing something with them. Education is the most important thing we can do. That's how you change perception." *R&R*

'Buyers are only going to see us for what we're really worth if we show them we have ideas and we're doing something with them. Education is the most important thing we can do. That's how you change perception.'

—Bob McCurdy



From left, Bob McCurdy and Paul Blake

Pondering The PPM

What Impact Will Electronic Audience Measurement Have On Buying And Selling Radio?

By Susan Visakowitz

Arbitron's Portable People Meter has been rolled out in only one market thus far—Philadelphia—with Houston set to “go live” July 18—but early results indicate that electronic audience measurement will significantly affect the radio industry. ■ With radio's three largest markets now on deck to flip the switch to the PPM, the potential effects of the PPM on how radio is bought and sold were top of mind for seven radio and advertising executives who gathered May 31 in New York for R&R's latest executive round table, *Radio Sales 2007: Time for a New Model?*

Zenithmedia senior VP/director of radio/interactive broadcast Matt Feinberg said, “I think the PPM will do nothing but serve the industry well. There will be more confidence about going into the medium, and that will help tremendously. But it's going to take time. We're going to need a change of thinking from the cost-per-point system. We're going to have to readjust our CPMs.”

JL Media director of broadcast services Rich Russo said, “What will be different on our end, as we've seen in Philly in the first month, is if I was buying the market at \$73 and now it's coming in at \$91, I'll have to go back to the client and ask, ‘How do you want to do this? Do you want to buy less points?’”

Both executives agreed that the PPM would not disrupt top-ranking stations as much as those in the middle and bottom tier. “We've seen that in Philly: [Greater Media's active rock] WMMR was the top

station and still is,” Russo said. “What's going to happen is the Nos. 12, 13 and 14 stations are now going to be bunched up in the middle of the pack with a lot more stations. Once you get past the top two or three stations on a buy and you're picking what I call the ‘fence stations,’ the ones you can go either way on, that's where all the excitement is going to begin.”

But Spanish Broadcasting System/New York VP/GM Frank Flores cautioned, “If buyers are set to take advantage of this, sharpening their pencils to see if they can get a better cost-per-point and driving that old currency at this new method of measurement, we could be in for a long road, and it couldn't come at a worse time.”

Change Of View

With the PPM already the new currency in his market, Greater Media/Philadelphia VP of sales Paul Blake was able to offer some insight about the effect the methodology is having thus far. “We're finding that ultimately radio is a stronger reach medium than we've probably given ourselves credit for—but it's also still a very targeted medium. So perhaps the buying doesn't have to change so drastically.”

But Clear Channel Radio Sales regional president Bob McCurdy wasn't sure that cume results can be viewed in the same way in a PPM world as they have been with the diary: “There are nine stations in Philly that cume over 1 million people right now. So I'm not sure that we don't need to redefine what cume is. Me walking into an office with a radio on for five minutes is not really a good indicator of cume.”

However, McCurdy agreed that the stronger cume numbers the PPM is documenting could be used to position radio as a reach medium “as opposed to a maintenance medium. [Independently owned AC] WBEB might only be getting 23 minutes a day [of] TSL, but I think everybody would admit it's a great station.”

Flores added, “If people are willing to see the PPM as a different kind of way of looking at the medium and they're willing to see the value of the medium as a reach medium, maybe there's a better sell there.”

At this early stage, though, Blake said the PPM is not having an impact as far as bringing new buyers to radio: “There's still a lot of confusion in the marketplace. Arbitron is doing the best job it can to get out to the buying community and educate

them. But are we seeing [new advertisers] come out of the woodwork? Not yet.”

Ethnic Effects

The PPM has already made one significant difference in Philly and Houston: It's taken a bite out of urban and ethnic stations, which have typically been ratings powerhouses in both markets.

Flores explained, “It looks like the Hispanic and urban stations are affected a lot. And traditionally the TSL has been highest at those stations. I know that in New York, [SBS' tropical] WSKQ and [Spanish contemporary] WPAT have generally been in the top three in terms of TSL, so I know that we'll be affected.”

McCurdy noted, “Whenever you go down 60% like we did with [urban AC] WDAS in Philly, it's tough. It really takes the wind out of your sails when you're moving from a 1.4 rating to a 0.7 or a 0.6. So we've been talking to the agencies and saying, ‘Let's look at the second and third months and see what the reality is.’ The TSL is still the highest in the marketplace.”

Flores added, “The jury's out in terms of how we'll deal with it, but I think it's going to change how we sell and how they buy. I'm hopeful that buyers and sellers alike will say, ‘This is the new world, and we need to shake this out.’”

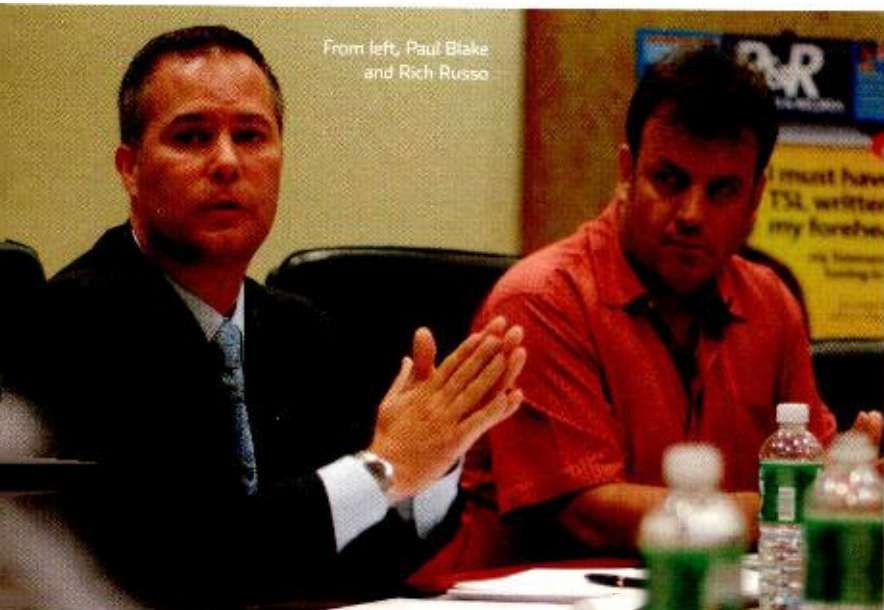
Blake was quick to point out that it's easy to lose the forest for the trees when it comes to ratings results: “Speaking on WDAS' behalf, even if it was a 1.4 and it's now a 0.7 or 0.6, that station still deserves the rates it got based on its value. It's a monster in Philly, and it needs to be there for African-American listeners. We get lost in the sauce of these points and forget how targeted and effective a station can be to a client's campaign.”

Despite many lingering questions about the PPM transition, everyone in the room agreed that radio was due for the change.

Blake said, “When you look at electronic measurement you're talking about accountability—not only for the agencies and the clients, but for the listeners. We've always talked about content being king. Now you can see on a minute-by-minute basis what king is really leading the charge and what king needs to be dethroned.”

Emmis/New York director of sales Alexandra Cameron concurred: “It's going to be a clumsy, even painful transition. But with PPM's accountability, the product and the content will get better. It's an exciting new chapter.”

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From left, Paul Blake and Rich Russo

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New Revenue Models

How Radio Is Using Innovative Thinking And New Technology To Improve Sales

By Susan Visakowitz

According to JL Media director of broadcast services Rich Russo, “Most of the stories about radio tend to be negative.” ■ Not this one. While overall radio revenue has been puttering along for the last two years, non-spot activity has broken a healthy sweat and is not showing any signs of fatigue. The RAB recently reported that non-spot rose 10% in first-quarter 2007 to \$302 million—\$55 million above network receipts. And since 2004, when the RAB began measuring non-spot revenue, the category has come to account for 6.4% of total radio billing.

‘Ultimately we need the buying community to step away from the calculator and understand the value of all these other assets. And when we talk about interactive assets, we’re not just talking about online—there’s mobile and text and HD.’

—Paul Blake

As seven advertising execs gathered at R&R’s latest executive round table related, continued growth of non-spot involves rethinking sales models and intensifying radio’s expansion into the digital world.

Sponsor This

Clear Channel has taken non-spot opportunities to a whole new level in Dallas, where in late April it transformed underperforming classic rocker KZPS from a spot model to one built around exclusive sponsorships. The new hybrid format, which blends country, Americana and Southern rock as “Lone Star 92.5,” is supported not with traditional commercials, but rather with about two minutes of sponsor integration per hour.

Clear Channel Radio Sales regional president Bob McCurdy explained, “The whole idea was to go out and turn over radio stations to about a dozen different advertisers. KZPS wasn’t really a powerful radio station at that point, it wasn’t doing a lot of billing. So we said, ‘Let’s go out and try something different.’”

“We’re integrating products into the station seamlessly,” McCurdy said. “The way it works is that we have a set of advertisers who have product exclusivity—there can be no competition; they own the hour—and all commercials are done live. There are two 30s and a 60, plus a 10-second at the top of the hour.”

Emmis/New York director of sales Alexandra Cameron said her group has conversed with advertisers about the sponsorship model, finding that many buyers seem keen on the idea, but want even more from it.

“If I’m an advertiser and I know a particular station hosts the P1s of my product, the passion group, why would I want my competitors to have the ability to talk to that audience? And why

would I not invest a whole lot more, not even buy other stations, so I can just own that audience? So rather than an hour-by-hour,” she continued, “you’d have almost an annual, where a beer company, a soda company, whoever, can literally own that station in a category-exclusive environment.”

McCurdy responded by saying Clear Channel is “trying to sell it that way,” looking to get year-long deals for KZPS. “It’s difficult, though, because buyers say, ‘It’s an untested station.’”

But Zenithmedia senior VP/director of radio/interactive broadcast Matt Feinberg said that “the experiment in Dallas is a good idea. I’m anxious to see what happens.”

Web Of Dollars

In Chicago, Emmis has a serious non-spot success story on its hands. Classic rock WLUP (the Loop) and alternative WKQX (Q101) are generating 14% of their revenue from non-spot, specifically through online and integrated initiatives.

Cameron said the whole company “hugely believes in that model, and so there’s been great investment in that area: from quality design work to content-building editors.” And the key to making it all work for clients? “Think 360 degrees. Approach ad campaigns from the perspective of really engaging the listener with the client’s brand.”

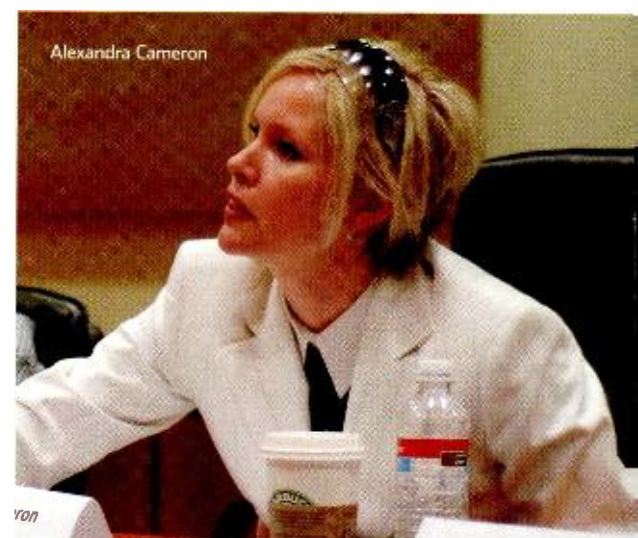
To show an example of Emmis’ 360-degree thinking, Cameron turned to one particular sales category undergoing a strategy overhaul: automotive.

As Cameron explained, “The on-air message for selling vehicles has been about boring listeners to tears with the same financing deals they’ve heard from every manufacturer. What we’re trying to do differently is just getting listeners to a dot-com and getting them to set an appointment to spend time actually viewing a vehicle model or going through an online tour. Then we can do a data capture—have them fill out a pre-qualifying application to get real leads for the client.”

And the effort doesn’t have to end there. “We can follow up with a text message reminding people to show up for viewing appointments or offering a great motivating prize or incentive to ensure a large number of people show up online.”

Platform Integration

Greater Media/Philadelphia VP of sales Paul Blake offered that a little education will go a long



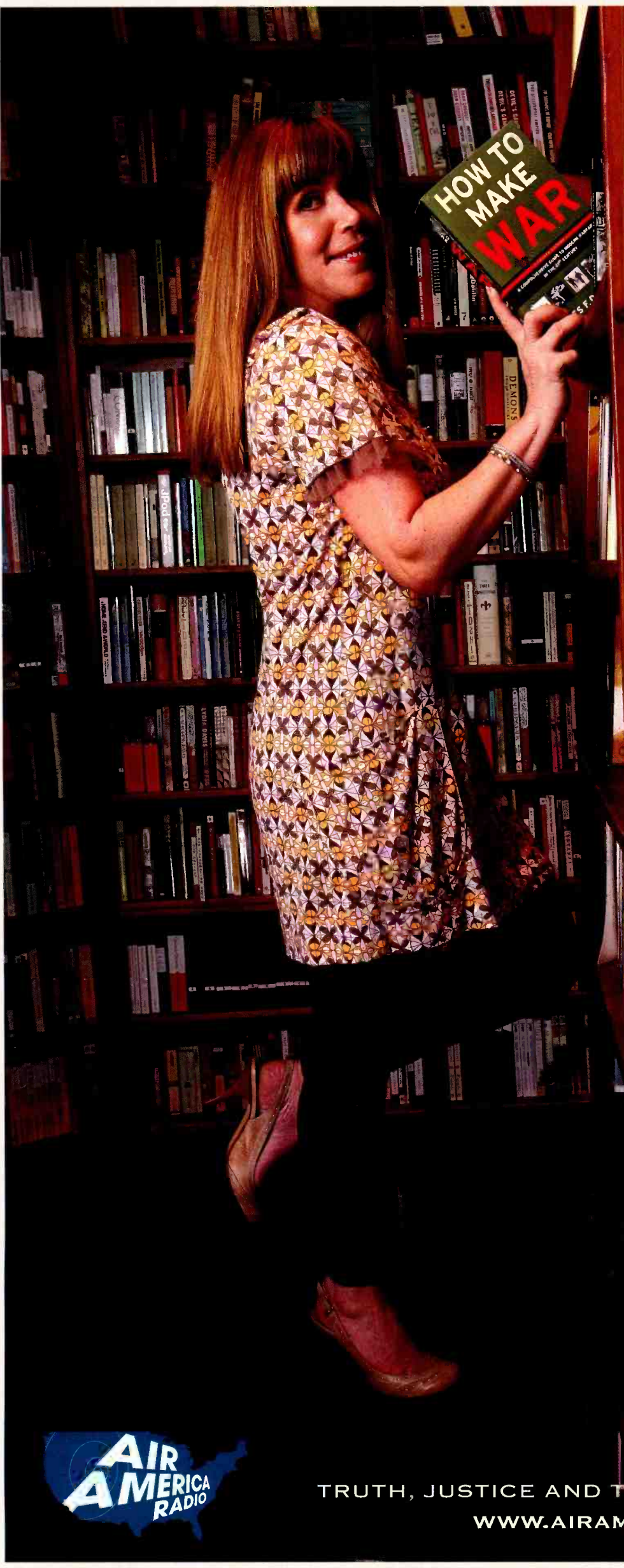
way in getting buyers to understand the new possibilities radio is presenting. “Ultimately we need the buying community to step away from the calculator and understand the value of all these other assets. And when we talk about interactive assets, we’re not just talking about online—there’s mobile and text and HD.”

Richard Lobel, executive VP of the Altitude Group, CBS Radio’s interactive marketing division, pointed to the creation of CBS RIOT as a means of making the full-range of a radio group’s assets clear to buyers. “We’re showing them that CBS is radio, interactive, outdoor and TV. It’s a new way of selling because we’re talking about surrounding the consumer at every touch point. This simple RIOT model has gotten us so many new meetings and interest.”

Although HD radio is perhaps still in the freshman class of new technologies, McCurdy sees as much promise down the line for the medium as he does for the Internet and other digital platforms.

“MySpace just announced they’re coming out with branded channels, and we can do the same thing with HD. Do a channel for Chrysler, McDonald’s, whatever you want,” McCurdy said. “Another way to monetize HD at some point is with addressable radios, where you can put a shock jock back on and you can have a clean portion of it compared to a more unedited portion of it. We’re doing something right now with Microsoft where the HD radio is not only going to be a music machine, it’s going to be a data machine, where people can get personalized and localized data.”

Lobel added, “HD is a huge opportunity for radio. It’s more traction, and that means more sales.” R&R



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New talent skills, tight inventory and regional programming decisions change structure of deals

The Modification Of Syndication

22

By R.J. Curtis

At one time or another, probably every radio personality has visualized taking his or her show to the next level: reaching a national audience through syndication. That dream is still possible, but it comes with a different set of rules than in the earlier days of hawking an airshift to the national airwaves. ■ Inventory is sacred, and the new reality includes a slower business cycle not just for developing shows in syndication but growing affiliate levels and ratings success. ■ The definition of content now extends beyond the entertainment realm of a regular show or weekend special. Today's syndication menu includes talented people from behind the curtain who bring production skills, Web design, interactive technology and other services to radio stations with little or no budget, manpower or training ground of their own to develop such tools locally. ■ "Syndication at its very heart provides services or programs for radio stations that they can't do themselves," Premiere Radio Networks president Kraig Kitchin says. "That's really the underlying premise of our entire business structure." ■ According to Kitchin and other syndication experts, that structure has changed dramatically during the past 10 years, and the dreaded "C" word—consolidation—is a primary reference point for that evolution.

While staff reductions at radio stations have certainly created opportunities for syndication, clearing programs and services has become more difficult as radio claims a tighter-than-ever grip on local inventory.

Dial Global executive VP of sales and marketing Liz Laud says, "You're not getting stuff on that's marginal anymore. Ten years ago there was a lot more wheeling and dealing. It was just easier."

Decision-Making Process

Radio's decision-making process about whether to adopt a syndicated program is entirely different from even five or six years ago. Kitchin says the chain of command used to begin and end with the programmer, who would make a recommendation to his or her respective GM. Starting around 2001, Kitchin says, the PD was required to involve not only the GM and sales manager but also regional programming and management executives. And with more people in the mix, "the rules of the quorum are typically not four to three in favor of 'Let's do it'; it is at least six to one, or seven to zero. In other words, all parties must say, 'Aye.'"

The multilayered management structure isn't unique to massive radio conglomerates, either. More and more, individual station owners "operate in an environment where program and sales management executives are outsourced to consultants," Kitchin says. As a result, the decision-making process is just as intensive.

Radio's reluctance to surrender local inventory and a drawn-out procedure for clearing programs are two reasons most program suppliers are now managing their expectations differently. In the last 24 months, according to Kitchin, syndicators have realized that "success no longer means 100 affiliates in three or four or even six months' time." Instead, it means slow and consistent affil-

iate growth, and subsequently, slower ratings growth, as opposed to the meteoric levels of five years ago, when the model was to come out of the box with a dramatic number of stations.

Program Supplier Woes

Because radio takes a painstaking approach to clearing shows, program suppliers are also more careful than ever about what shows they'll commit to working with. Jones Radio Networks VP of integrated country media Jim Murphy says that while some syndicated hopefuls still approach the network with nothing more than a good idea for a program or a great name, the more likely candidates come with something that Murphy says is "fully formed."

Preferably it's a show with a track record, perhaps on a local radio station. Or, Murphy says, "They've been self-syndicating and they're ready to take the next step." For a network like Jones, that involves taking a look at how a program is built and the level of advertiser interest. Better yet, Murphy says a show earns a closer look "if they're coming onboard with a sponsor and a list of stations that are already carrying it. That's of interest to us."

Laud agrees: "Very rarely do things roll right out of the box. You have to bring great talent and content that stations couldn't ordinarily get themselves." Laud says prospective shows have to bring something different to the mic, such as stellar guests, dynamic callers and unique promotions, "because people aren't going to just hand over the inventory."

Kitchin also prefers a program or personalities already on the air and working, "where you can measurably feel the AQH response or the cume tune-in to a specific vehicle." One example Kitchin cites is syndicated morning duo Big D & Bubba. "Depending on the market, they were 25%-40% above the rest of the radio station's performance."

How do syndicated radio suppliers keep their

fingers on the pulse of what's hot or on up-and-coming trends in talent and other services? Murphy points out that Jones Networks touches about 5,000 stations with its 11 full-time music formats and a talk network. Therefore, it has access to nearly half of the commercial radio properties in the United States as resource material.

"We are talking to our affiliates all the time," Murphy says. "We're always asking what more we can do, what don't we have, what do you need more of that would be of interest."

Premiere employs the same method, according to Kitchin. "Having a trust factor with someone you're doing business with generates conversation." In the process of talking with hundreds of programmers every week, they pick up on common themes: "If your affiliate relations people are talking to each other and your programming staff, you hear back," Kitchin says.

Still, he adds that the incubation of new ideas among peers has been reduced by what he estimates at 60%-80%, recalling that "there was a time in our industry when the number of conventions that PDs were encouraged to go to, or could go to, were plentiful." Now Kitchin says most PDs might be afforded the opportunity to go to one or two per year, and whimsically adds, "For lack of better words, the mix of alcohol, camaraderie and three days together in another city brings about great ideas."

Moving An Idea Forward

Once a new program is in the ether at Premiere, a sounding board of up to 50 of what Kitchin calls "large influencers" are given audio samples of how the show might sound. These influencers

are "people who are looked at by other PDs as leaders in their respective formats." If there are five or more members of the panel who agree the idea is strong enough for them to consider airing it, Kitchin says "that's enough for us to say, 'Let's take it public.'"

Laud says that once Dial Global decides to move ahead with a program, "we pride ourselves on good marketing pieces that have a 'wow' factor." Between photo shoots and great copy, "you really have to think it out. It's not like you can go on Photoshop and knock one out. You have to spend your money wisely and think of who's looking where. Do you want to reach owners or group PDs?"

Murphy says the challenge is finding a unique selling proposition, which "usually revolves around a personality." He contends this is easier in the talk arena "because personality is unique." In many cases those people were already on radio stations before Jones began to syndicate them. "We were able to show a track record they had on their local stations. We use that to demonstrate why potential affiliates might be interested in carrying this show as opposed to brand X."

Most Inviting

Regarding certain formats that better lend themselves to syndication opportunities, Kitchin cites country radio as the most inviting, partly because of the sheer number of country stations available across America (nearly 2,400). "It's also a current, music-based format," he says, "so there are things to do with music in the way of introducing it and reinforcing it to listeners that make it possible." In addition, he says, the country format is the most open to new ideas and the most likely to take chances. "They have music presentations coming at them from not only core country artists but also adult contemporary and rock artists. They have to think outside the box on how they're going to attract some shared listening between AC, oldies and rock. To me, it's the most fertile environment, with the most open PDs."

Murphy, who specializes in the country format, further believes that "country has and continues to resist the fragmentation that we've seen in other formats to its advantage. It tends to be that big format that typically is ranked [No.] 1, 2 or 3 in most markets outside of top 20 markets."

'You're not getting stuff on that's marginal anymore. Ten years ago there was a lot more wheeling and dealing. It was just easier.' —Liz Laud

Long-Term Challenges

When asked to discuss the greatest challenges facing the business of syndication, executives offered a diversified perspective. Murphy says his company is sensitive to the concern that there may be too much syndication, especially because Jones offers products designed to be on stations 24/7. To combat that perception, Murphy says Jones urges affiliates to use the time they have each hour to provide local news or sell local spots. On a broader scale, Murphy believes the need for compelling content will continue to be important because now more than ever, the competition for people's time is fierce. Laud says that while difficult, "it's really important to keep an eye out for strong talent, because you have to develop something for tomorrow."

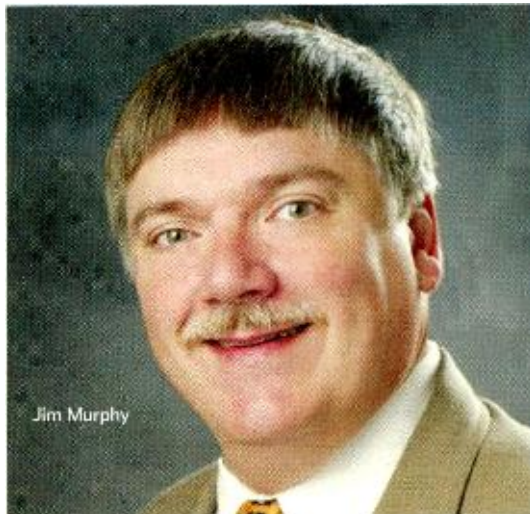
Kitchin views the long-term challenge as twofold. "Being able to sell through a successful business premise that is just going to take longer than before is the biggest challenge." And recruiting talented personalities, especially ones who can understand this new business model is part of that challenge. "Because there is slower growth and slower realization of a successful syndicated program, that means the money flows slower to them and the venture," Kitchin says. "That means we fund it in a deficit position longer, and have to convince either our bankers or our parent companies to support that venture and have different benchmarks than what they previously thought were successful benchmarks, with 100 affiliates in three months' time."

Laud sees the syndication business changing rapidly, saying, "You're not just selling a show to be on the radio anymore, but you're selling the parts for the sound, animation for flash pages, links to buy ringtones and more." If you look at services provided by MJ1 Interactive, for example, which provides online music testing, in addition to texting services and Web site content, "when you think about syndication, you would never think about that," Laud says. "But the things that are being sold now are not necessarily programs that go on the air. Before when we had a conversation about syndication, you'd think of something we had to hear, [but now] it's more about something we can use."

R&R



Kraig Kitchin



Jim Murphy



Liz Laud

How Khool Aid and E-Dub's passion for Latin hip-hop helped build a mini syndie empire

Life Partners Become Syndication Partners

By Darnella Dunham

Typically, when an ambitious on-air personality makes the bold move toward syndicating his or her show, an aircheck or demo is submitted to a syndicator in hopes of earning a slot on the company's roster. ■ But Khool Aid, former midday personality for Emmis' rhythmic KPWR (Power 106)/Los Angeles, actually created a syndication company with her partner E-Dub. ■ It all started modestly with "Pocos Pero Locos," a two-hour Latin hip-hop show that launched on Power 106 in August 1999. Khool Aid, the self-described "Jewish girl from the Valley," felt that such a show would appeal to her audience.

"I was always told to target the Latinos, and I truly felt they had no voice in the molding of radio," she says. "I just didn't think it was fair—and it became my passion and goal with E-Dub to give a voice to the young Latino community."

With listeners reacting favorably, "Pocos Pero Locos" blossomed into a three-hour block. And then a simple introduction led to the launch of Radio Syndicate. "When [Upstairs Records co-CEO] Jo Lopez saw the passion we had for the show, she set us up with J.D. Gonzalez in San Antonio," Khool Aid says of Univision Radio's VP of programming. At the time, he was PD of Univision's rhythmic KBBT (98.5 the Beat)/San Antonio.

Gonzalez believed "Pocos Pero Locos" would work for KBBT and asked when it might be ready to air on his station. After the unexpected request, Khool Aid and E-Dub adjusted the imaging, started Radio Syndicate and then aggressively went after more affiliates.

"Jo would make us go to R&R and other conferences," Khool Aid says. "She had a lot to do with initially introducing us to a lot of programmers." Along with that, she and E-Dub pounded the phones, cold calling potential affiliates and building relationships.

Today, Radio Syndicate boasts three programs: "Pocos Pero Locos"; the reggaetón-focused "Subelo!," and "The Top 10 Celebrity Countdown," (see story, page 45). A fourth, "The Life & Rhymes of Tupac Shakur," will bow later this year.

Reaching Out

Approaching well-respected programmers was a little daunting at first for E-Dub, but he managed to get past the anxiety of picking up the phone and making his pitch.

"The only way I can explain it is that back then, we were just kids with a dream, and I just knew that I had to sell it to them somehow," he says. "It was a bit intimidating for me, because I wasn't as experienced as I am now."

A key affiliate for "Pocos Pero Locos" was Rose City Radio's rhythmic KXJM (Jammin 95.5)/Portland, Ore., since it wasn't perceived as a market with a demand for Latin hip-hop. E-Dub confides, "My parents came from Mexico illegally, and I know that you might have multiple families living in one household. But when the cen-

sus comes, it might not be filled out by those families because they fear that they might be tracked down by immigration.

"The way I sold it to [PD] Mark Adams is that 5% is what's being accounted for. But you have to think of all the recent immigrants that are not counted. I told him by playing our show once a week, he'd build a solid following and foundation of these listeners for generations, because ultimately, it's a loyal fan base, so it totally made sense. He thought I made a good point. I told him they won't fill out the census, but they'll fill out the ratings diary."

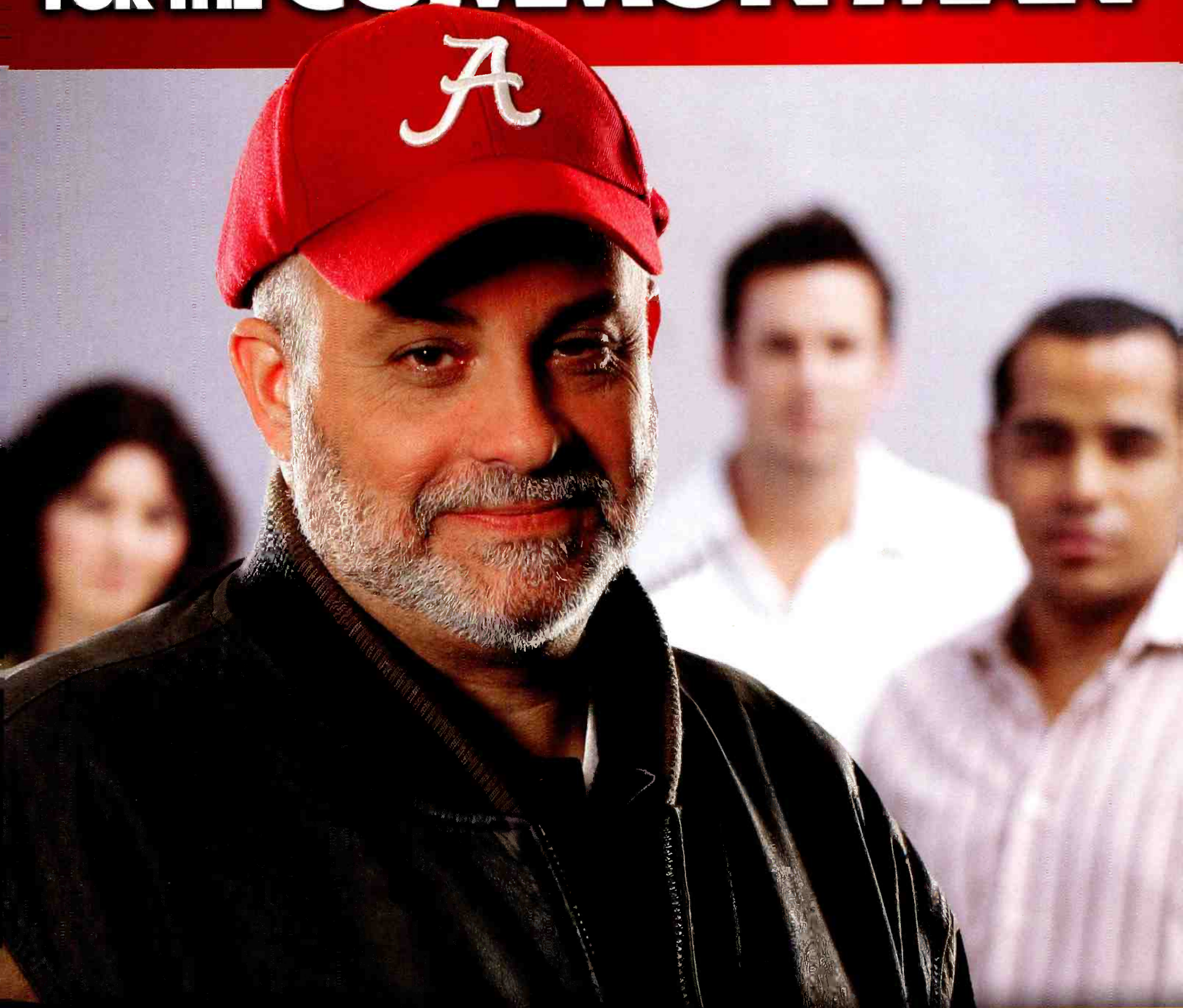
Adams picked up the show and has become one of its biggest supporters, Khool Aid says. "It's done great for him for five or six years now. After it did

Continued on page 26



Khool Aid, left, and E-Dub

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Continued from page 24

so well in Portland, we realized that this is not just a Latin hip-hop show anymore; this is good hip-hop music that unfortunately had only the one outlet in the 'Pocos Pero Locos.' JD Gonzalez would always say when it comes down to the numbers we weren't alienating any audience. Every demographic was either staying or increasing."

The only major change made after "Pocos Pero Locos" expanded outside of Los Angeles was in imaging and incorporating callers from other markets.

"At first a lot of programmers said that they wanted it to sound local," Khool Aid says. "But we realized that part of the success of our syndicated radio shows is that the kid in L.A. loves to hear the kid in Houston or the Bronx [N.Y.] shouting out to his homies. They like to hear the difference in culture."

E-Dub adds, "We've got to also think outside of the box when it comes to radio, because if you look at the way television is broadcast, kids tune into MTV and BET and understand that it's national. I think that's what they started understanding with 'Pocos Pero Locos' and 'Subelo!' and 'Top 10 Celebrity Countdown'; they are national shows and bigger than a just a local program."

Working It . . . Together

In addition to being business partners, Khool Aid and E-Dub are husband and wife who complement each other well professionally. If Khool Aid is the face and voice of "Pocos Pero Locos," E-Dub is the hands. Khool Aid is the energetic, effervescent host, while the more subdued E-Dub is the DJ/producer who seems comfortable playing in the background. It's fair to say that both partners act equally as the heart and brains of the operation. Further, the arrangement works well and comes naturally to the couple because "this is what we met doing," Khool Aid says.

E-Dub says, "We were teenagers when we met up. I was doing music production, Khool Aid was already doing radio and she put me on to the radio production, which I had never touched in my life."

He may not have had experience as a radio producer, but E-Dub was certified as an audio engineer/producer. His talent in production was one of the characteristics that attracted Khool Aid to him.

"He made a badder radio drop than anybody in radio I had ever heard because of his production skills," Khool Aid says, joking. "I figured I would trade services for services, so that's how the whole marriage thing came about—because I didn't want to pay for studio time."

The only setback of working and living together, they agree, is that the shop never really closes. "When we roll over at night, I'm asking if he's called this person or that person," Khool Aid says.

Leaving The 9 To 5

Radio Syndicate's rapid growth hasn't come without sacrifice for Khool Aid. Its success showed the partners that their instincts about the demand for their programming was dead-on. However, it



Radio Syndicate's Programs

"Pocos Pero Locos"

Launch date:

August 1999

Description: Latin hip-hop

Length: Three hours

Affiliates: 38

"Subelo!"

Launch date:

April 2005

Description: Reggaeton

Length: Two hours

Affiliates: 20

"The Top 10 Celebrity Countdown"

Launch date:

July 2006

Description: Hip-hop's 10 biggest songs of the week

Length: One hour

Affiliates: 11

"The Life & Rhymes of Tupac Shakur"

Launch date: This year

Description: Music from rapper Tupac Shakur

Length: One hour

Affiliates: N/A



became almost impossible for Khool Aid to handle her midday shift at Power 106. Meeting current and potential affiliates in addition to promoting "Pocos Pero Locos" was a tall order, so she eventually parted ways with the station, which has a history of very little turnover—a move that proved extremely difficult.

"That was my dream as a kid," Khool Aid says. "I miss the people and just the connection I had with my listeners on a daily basis, but I knew that I had a mission statement that was so much bigger—something that God sent me here for: to reinvent radio and give people the something that they really want, to make radio move and shake again. In a time of iPods and downloads and so many forms of entertainment, I felt like radio had lost its edge and it was our job to bring back what people really want to move and shake that meter."

Entering A New Arena

Aside from their trio of syndicated programs, Khool Aid and E-Dub have made a successful move into the record side of the industry with their label Silent Giant, whose signing Down aka Kilo is currently top 15 on the R&R Rhythmic

chart with single "Lean Like a Cholo."

Just as with "Pocos Pero Locos," the couple's music biz venture was created by their passion for bringing a specific brand of music to listeners who weren't finding it.

Khool Aid and E-Dub recently returned to Power 106—the first station to air one of their programs. They weren't there to promote one of their shows, but to bring Down aka Kilo in for an interview. "Cholo" is currently one of the station's top 15 most-played songs.

"I'm really excited about 'Lean Like a Cholo' because it proves that it's not just Latin hip-hop," Khool Aid says. "This is a hip-hop hit record that has crossed over to blacks and whites and Asians. Not only is it a rhythmic hit, it's just an overall hit record and that's what our shows are made of."

"When people have such passion for what they do, they want it to be the right thing," Khool Aid explains. "Dub and me have built everything for the people and the audience. When we started the company, we were more worried about our credibility. We weren't starting it to build a syndication company with multiple radio shows. We started it for a voice for the people, and we wanted that voice to be untainted." R&R

Expanding The Empire

Khool Aid and E-Dub are far from complacent. While their current roster of shows continues to pick up affiliates and listeners, Radio Syndicate has other shows in development. However, they remain mindful about not growing too big too quickly.

"We make sure that we do it in a calculated manner,

since we are a boutique syndication company. We have to make sure that we don't spread ourselves too thin," E-Dub says. "The goal is to expand 'Celebrity Countdown' to at least 30 markets in the next six months. As we expand the shows to more markets, we'll develop more shows and of course have to

bring on more people to help us out with this workload."

The next Radio Syndicate show, "The Life & Rhymes of Tupac Shakur," is slated to debut later this year. E-Dub says, "We got the rights from the 2Pac estate to do a one-hour specialty show based on 2Pac."

2Pac died more than 10

years ago, but his music still lives on most rhythmic and urban stations nationwide, and he continues to test well. "It's almost like a 'Breakfast With the Beatles' type of thing," Khool Aid says. "But it's our Beatles; our 2Pac. We have his mom's blessing, and we're very excited about it." —DD

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National personalities tailor shows for local airwaves, even when they're miles and miles away

Syndicated Synchronicity

By Alexandra Cahill

Big D & Bubba take pride in how extensively they customize their syndicated country morning show for some 30 Premiere Radio Networks affiliates. So much so that they got a bit of a kick when a PD called to complain that dozens of listeners had lined up outside a station waiting for Kenny Chesney after an on-air interview with the DJs—hundreds of miles from their base at Clear Channel country WSIX/Nashville.

"It really does sound like we're at the radio station," Big D says. Bubba adds, "And the PDs complain about it. They're mad. We come across as if we're right there in the studio."

It takes a lot of time and savvy to make a nationally syndicated show sound like it's happening down the street. "It's not a one-size-fits-all show," Bubba says. "We do things for affiliates morning-of, day-of and during the show."

Bubba boasts that syndicated shows of the past offer little in comparison to what he and Big D—who also host a live afternoon show on WSIX—are able to accomplish. "The reason we're doing this show is because we wanted to bring something bigger with a local sound and feel. With our show, forget what you know about syndication."

Like Big D & Bubba, Lia Knight strives to make her country "Lia Show" sound as native as possible for the 186 affiliates that have picked it up since its debut 10 years ago.

"We provide stations with lots of windows inside every hour to do local stuff," Knight says of her Jones Radio Networks program. "I do a copy service every day, talking about events coming up this weekend, events coming up down the road, things that the station is doing."

"Before I even get to the studio, I've spent two hours at home working on stuff for my show. It takes an enormous amount of time, but once you've got it all done, once you get the foundation laid for every station, it's very easy to make each one as local as they want it to be."

"After MidNite" host Blair Garner is just as enthusiastic about making his overnight country show as personal as possible for affiliates. "I cut liners, promos and whatever an affiliate needs until my voice bleeds. Selfishly, I like it when folks ask for customized stuff. I think it makes us sound better."

Proven Track Record

But customization is only part of the story: A PD won't pick up a show that doesn't have an on-air

personality with a proven track record and access to the guests listeners care about. Lex Staley, co-host of "The Lex & Terry Morning Radio Network," says that syndication is a better deal overall: "For the same amount of money [a station pays] for one competent local personality, we provide the resources of a full staff, winning track records and better guests on a national level." Plus, PDs don't have to deal with the egos and attitudes of established stars because they don't work in the building.

Staley adds that PDs have the "comfort of knowing that their show has multiple success stories. When you put on a local show it is a roll of the dice. Even if that person is talented, sometimes it boils down to a chemistry issue with the staff, town, format, management and other intangibles."

Lex & Terry air in 25 markets from their base in Jacksonville, Fla., appealing to men 18-34. Garner, whose show has nearly 250 affiliates through Premiere, also says that he is in a position to give listeners something they can't find locally, citing access to such A-list artists as Chesney, Faith Hill, Keith Urban and Martina McBride.

"They've all been on our show multiple times, he says. "For them to appear at 2 a.m. in XYZ, Ark., population 2,500, is unlikely."

Rock legend Alice Cooper is also an established brand name able to give stations a taste of bravado that is not available on a local level. The shock rock pioneer and host of United Stations' "Nights With Alice Cooper" says that because of his legacy in rock history and connection to

every significant band, starting with the Beatles, he "can play their songs and tell stories that nobody else has. I think that when I make fun of an artist, if he's listening, he is laughing."

Daily Contact

The amount of daily contact with affiliates required of syndicated personalities varies from station to station. Staley says some Lex & Terry affiliates "love not having to deal with anything and others want to incorporate you in all kinds of activities," from promotions and live spots to personal appearances.

Tom Griswold, half of Premiere's Bob & Tom show, says that he and partner Bob Kevoian are frequently called upon to appear in local markets. For the long-running morning hosts, who are based at Clear Channel classic rock WFBR/Indianapolis and have 150 affiliates, that's a lot of traveling. In addition, the pair is on the road with its own touring troupe, as well as hosting a show for Comedy Central. "Our first Comedy Central special was the culmination of a tour of over 100 Bob & Tom Comedy All-Stars tour stops."

Garner views each programmer he works with as a boss. "They trust me enough to air our show. We've got to deliver the goods night after night. And the only way of knowing what they want is to have a steady two-way dialogue going on at all times," he says.

Cooper doesn't hear many complaints from PDs in the 100-plus markets his show serves, perhaps because his staff insulates him. "If there are people out there complaining, I never hear about it. I only hear, 'Yeah, you're No. 1 in Denver, you're No. 1 in Detroit, and blah blah blah . . .' I think they were given the memo, 'Only give Alice good news,' which is fine with me," he says.

Knight, however, had a different experience with her PDs during the Dixie Chicks controversy of 2003, in which vocalist Natalie Maines maligned President Bush on the eve of the war in Iraq, stirring up negative emotions among many country listeners. "We had some stations say that 'if you don't stop playing the Dixie Chicks right now, we will drop your show' and some stations that said, 'If you drop the Dixie Chicks, we will drop you,' Knight says. "We lost a couple of stations over it, but we got a few of them back."

Even though she has encountered staunchly anti-syndication PDs during her career on national radio, Knight understands. "If the PD has a vision in his head, he should go with that. But if what you have is not working, give syndication a shot. It might surprise you and work." **R&R**

'I cut liners, promos and whatever an affiliate needs until my voice bleeds.'

—Blair Garner



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Syndicated programming brings benefits and challenges

Programmer's Balancing Act

By Kevin Peterson

While the advantages of being a syndicated personality are obvious for the talent, programmers also add value to their airwaves by utilizing syndicated programming in a variety of ways. Advantages come with utilizing name-brand talent connected to national resources and celebrity interviews. Yet personalities that are thousands of miles away from an affiliate's studio also present their share of challenges.

With two high-profile syndicated hosts in prime-time dayparts, Clear Channel's AC WLIT/Chicago PD Darren Davis is well-suited to weigh in on the pros and cons of syndication. He has been airing Whoopi Goldberg's "Wake Up With Whoopi" since she signed on last summer, while Delilah has hosted nights on the station for the last five years.

"Having stellar entertainers and communicators in any daypart is always a benefit, whether they're local or syndicated," Davis says. "[Delilah and Whoopi are] a whole lot more enjoyable than some of the local radio hosts who happen to be housed right here in Chicago."

Davis has not had any real challenges managing his syndicated personalities, he says. "Delilah is without a doubt the most accessible syndicated talent ever. She and her team are reachable anytime, and she's willing to voice anything we need and visit the market when we need her to. And Whoopi has been a pleasure so far. She has picked up a ton of radio savvy in a short amount of time, and the ratings are growing much faster than most brand-new morning shows."

John Boy & Billy have hosted the morning show on Nashville's classic rock WNRQ (the Rock) since the Clear Channel station signed on 10 years ago. PD Mud calls the duo "a perfect

'Funny is funny. Intriguing is intriguing, whether it's originating down the hallway or across the globe.'

—Darren Davis

turnkey morning show. They're great in ratings, revenue and anything you need. They're available. They help brand our station and our promotions. Things get turned around very quickly."

Kidd Kraddick's syndicated show has been on Entercom's CHR/top 40 WEZB (B97)/New Orleans for two-and-a-half years. B97 PD Mike Kaplan says, "Whether a morning show is local or syndicated, it's critical to have talent that delivers compelling content on a consistent basis. Kidd does this. The other added benefits are major-league talent that's cost-effective, top-tier promotions that are well-executed and a confidence that they'll always focus on material targeted for their audience. Syndication also allows extra time for programmers to superserve the local connection—whether it is talent coaching or developing new initiatives for our digital platforms."

Clear Channel rocker WFBX (94.5 the Fox)/Panama City, Fla., has been starting weekdays with the syndicated Bob & Tom show for the last five years. WFBX PD Mike Baker says, "To come up with the caliber of show that Bob & Tom provide to us on a daily basis locally would be nearly impossible. We've even had the Bob & Tom comedy tour in town to help create that local connection with our listeners."

Competing With Live And Local

However, things don't always go exactly as planned with syndicated talent. CBS country KMPS/Seattle PD Becky Brenner says the station initially had a positive experience with Lia Knight syndicated in nights. "Since she was here in Seattle, she did remotes and concert appearances for us. Jones Radio Networks also works very hard to make her show sound local by programming clocks to include local inserts where Lia does call letters. One advantage to a syndicated program like this is the contesting, phone calls and artist content similar to the caliber of a morning show without paying the morning-show price."

However, ultimately a direct competitor forced the station to drop Knight. "They were live and local, and in order to compete more effectively, we had to regain local control of the music, content, promotions and inventory in our night show," Brenner says. "In this day and age when we are competing with satellite, Internet radio, iPod and more, live and local is our one true advantage."

Most other challenges in the syndicated world don't present such roadblocks that programmers cannot work around them.

Kaplan says, "The obvious marketing challenges exist. However, Kidd is phenomenal at creating localized content on a daily basis and is

open to retail politics within each market. It makes for a seamless transition."

Mud adds, "The negative you always have with syndicated shows is not being able to handle some of the really great local things that you make a common thread throughout the entire day. But the positive outweighs that so much that I don't worry about it."

WNRQ augments John Boy & Billy with a local "quarterback" who helps make the show sound as local as possible and integrates the pair throughout station dayparts: "They're cutting promos and liners so it sounds like they're in Nashville," Mud says.

In Panama City, Baker says, "Our biggest challenge has been on the technical side. In the event a satellite closure misses, we air six minutes of Indianapolis localized content. We've overcome this by hiring a board operator to run the show locally. I don't see this as a unique situation to Bob & Tom. The issues we face could affect any satellite program."

Syndicated Advice

When considering adding a syndicated daypart to your station, these programmers offer a little advice.

Kaplan says, "What are your needs? Are the syndicated shows being considered creating a buzz within their home market? What is the talent's track record on customer service?"

Baker adds, "Do your homework. Sure, you can find satellite talent that you can get for free, but if you have a little cash to throw around for ratings bonuses, market visits, marketing, etc., you'll at least be on the radar of the syndicated show. If you put zero dollars into a show, you're going to get zero dollars out of it."

Davis concludes, "Programmers need to do what makes their station sound enjoyable and compelling. Don't get hung up worrying about where the talent physically sits to do their show. Funny is funny. Intriguing is intriguing, whether it's originating down the hallway or across the globe." **R&R**



Darren Davis



Mike Kaplan

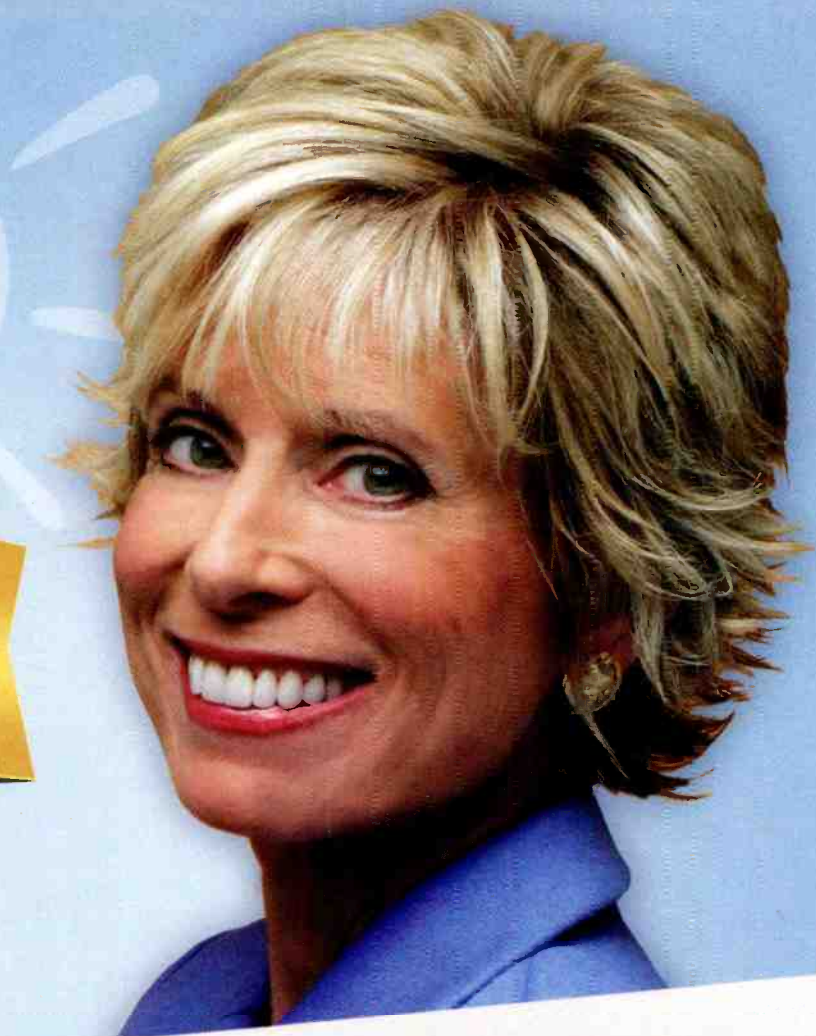


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How a bankrupt station became a steppingstone to radio stardom

Dave Ramsey's Improbable Journey

By Ken Tucker

Financial counselor Dave Ramsey's radio career had an improbable start. After self-publishing his now landmark book, "Financial Peace," he began selling it out of the trunk of his car. In 1992, Ramsey was a guest on news/talk WWTN/Nashville, which is owned by Cumulus, but at the time had recently filed for bankruptcy. One of the station's hosts quit after not getting paid, leaving the station scrambling to fill the hole in its lineup. Even though he had his doubts, Ramsey offered to do a one-hour show for free for one month. What was then known as "The Money Game" was born. ■ Fifteen years and 300-plus affiliates later—and despite that he has gone on to publish 13 books, lead Financial Peace University training seminars nationwide, appear on everything from "Oprah" to "60 Minutes" and garner a development deal from CBS Television—he's still doing a radio show five days per week, syndicated by his own company, the Lampo Group. ■ Ramsey is obviously no longer peddling books from his trunk. He talks to us from the front seat of what has become a multimedia business empire.

Did you ever imagine that your radio career would last this long?

Had I known then what I know now about radio, I would have guessed that I wouldn't have lasted 10 seconds. I was just dumb enough or ignorant enough to think that I actually might make it, but it was because I didn't know how things worked. Blissful ignorance has been a blessing as we've gone through this whole journey.

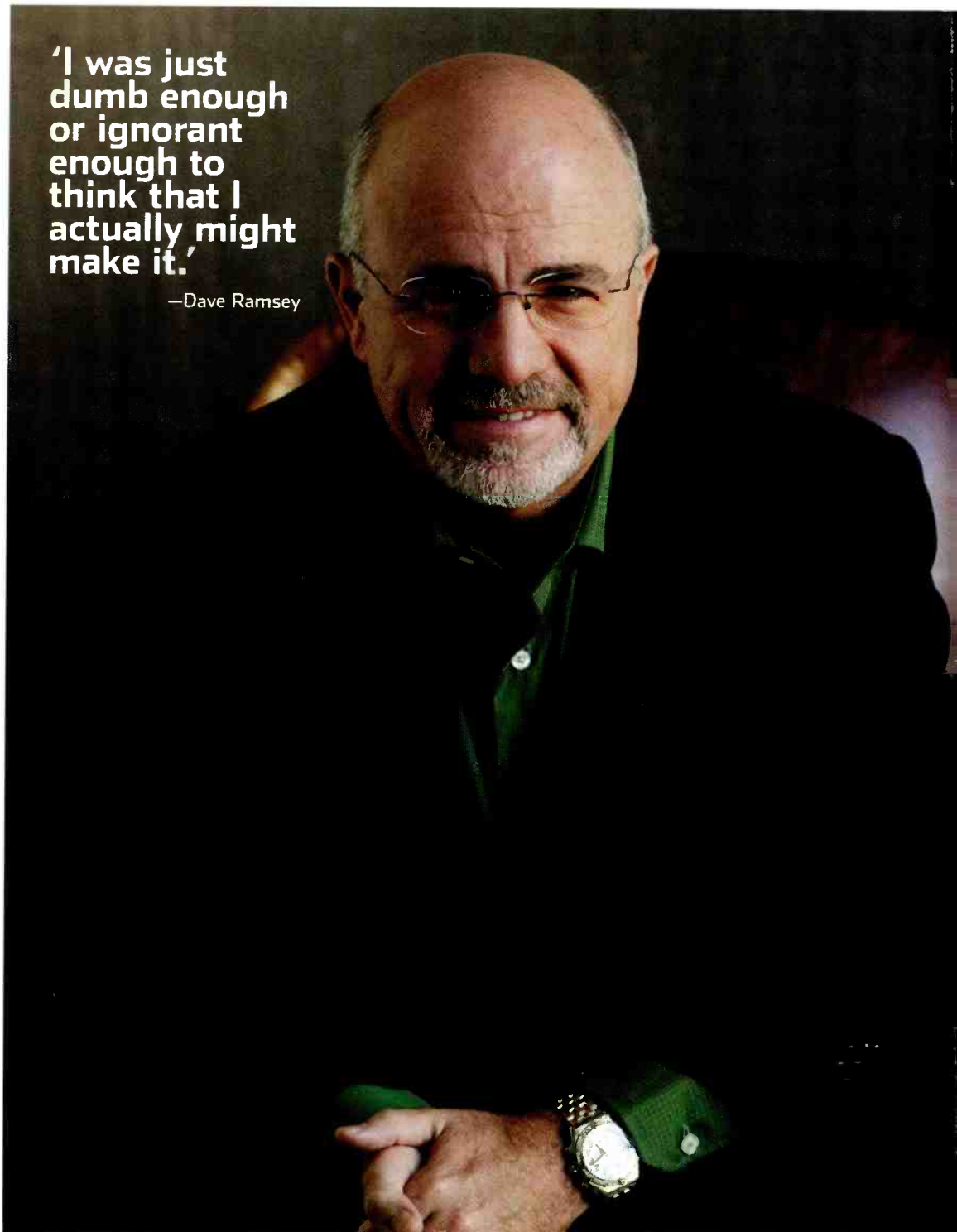
You started out doing a one-hour free show on a trial basis. At what point did it become something you really wanted to do?

The radio bug bites you pretty quickly once you

Continued on page 34

'I was just dumb enough or ignorant enough to think that I actually might make it.'

—Dave Ramsey



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The Wendy Williams Experience = Wendy Williams, The Queen of All Media, brings realness and ratings in Afternoons. You program music locally while Wendy does the rest to take your station to the top.

Lost in the 80's = Hip and entertaining two hours of R&B hits from the 80's along with features, artist actualities and personality delivered by WALR Atlanta's Derrick Jonzun and Stephanie Williams.

The Soul Lounge = Two hour weekend specialty for the active Adult listener hosted by WZAK Cleveland's Terry Bello takes listeners on a Soulful odyssey with features, interviews and winning personality.

The Back Spin = Host Spinderella of Salt 'n Pepa fame brings the old school heat flawlessly mixed along with insight and personality from a Hip-Hop pioneer.



The BeBe Winans Radio Show = Gospel great BeBe Winans hosts a star-studded program complete with exclusive interviews, the biggest hits of the format, contests and superstar guest hosts each and every week. There's also a 1 minute daily "Moment Of Inspiration" companion feature.

The Donnie McClurkin Show = One hour daily Monday through Friday show is hosted by Gospel great Donnie McClurkin. There's also a 1 minute daily feature called "A Personal Note From Donnie To You" that is a companion piece.

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Classic Jam = Hip-Hop and R&B from the late 80's to early 00's (Four Hours)

Smooth Jam = R&B mixed for Adult radio with no Rap (Four Hours)

Oldies Jam = 70's & 80's R&B with no Rap (Four Hours)

Inspiration Jam = Gospel and inspirational R&B (Two Hours)

New Skool Mini-Mixx = Hip-Hop and R&B (Six Minutes)

Classic Jam Mini-Mixx = Hip-Hop and R&B from late 80's to early 00's (Seven Minutes)

Old Skool Mini-Mixx = R&B from the 80's & 90's (Seven Minutes)

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Continued from page 32

get on the air and start to dream or hope that maybe you could turn this into something big. A couple of years into this thing [former co-host] Roy [Matlock] and I started talking about the idea of putting it on in other cities and syndicating it. There wasn't a ton of syndicated talk radio back then. That was exciting for us.

It's been 15 years. How do you keep the show fresh for you and your listeners?

It's interesting to talk to people and that other people want to listen in. How is Dear Abby still an entertaining newspaper column? Because we like looking into other people's victories and problems and feel a little smarter when they're not. That voyeur thing is refreshing for people.

It's also amazing to me that there's still a whole lot of people that have never heard us. I even get Nashville callers who say, "I've been listening to you for two weeks." They may have just moved here from another city, or I guess it's possible they've never heard of us and we've been on the air here 15 years.

Or maybe they didn't have a need to listen to you?

It may be that. What is the old saying—"When the need arises, the teacher will appear"?

You've had success with books, seminars, national press—why do you continue to do radio?

I enjoy it. The only days I don't have fun on the radio is if I've done too much other stuff and I get tired. If I'm fatigued, I get a little grouchy and then I listen to my tapes later and wish I hadn't been on the air, but that's seldom. I'm careful about that as I've gotten more mature in the business.

It's a very interesting medium. Talk radio in particular is very intimate. You really can feel what's going on, and the listener can feel it. They can tell when somebody's not getting it; they can tell when somebody's just not listening and they want me to endorse their stupidity.

Has the fact that the show has a Christian message kept you off some stations?

New And Old Affiliates Weigh In On Dave Ramsey

The Wireless Group's news/talk WNWS/Jackson, Tenn., was one of the first two affiliates to carry what was once known as "The Money Game" and is now known as "The Dave Ramsey Show."

OM Greg Wood, whose station doesn't carry any other syndicated daytime programming, calls Ramsey part of the family. "We've been with him for so long

there's a familiarity factor for us," he says. "He doesn't hit the top of the book, but we know from book to book what he's going to bring in, and it's usually pretty good."

Wood is also impressed with Ramsey's staff. "They run a tight ship and are pretty accommodating and very easy to work with," he says.

Cumulus Media Partners' talk KLIF/Dallas has been

carrying Ramsey's show since late last summer. And while PD Jim Fisher says the station is still in the growing phase when it comes to the show's ratings, he's quick to point out that a personal appearance by Ramsey in February drew 8,000 people. "That's unheard-of for a talk-show host, I don't care who they are," he says.

Ramsey's appeal, Fisher

says, is that he offers an alternative to politics-based talk shows. "He's able to give us a way to fix things that affect us everyday," Fisher says.

"People want to talk about things that matter to them—they want to talk about kitchen table issues, and you really don't get any bigger kitchen table issue than your finances. That resonates and strikes a chord with people." —KT

'I'm not moving to L.A.—I don't want to be Dr. Phil that bad.'

—Dave Ramsey

It's gotten me on some stations and it's kept me off some stations, but fewer than you might think. Most people across America, with a few narrow-minded exceptions, are pretty open about faith and family issues and letting someone else have an opinion, even if they don't agree with it. Mainstream talk radio is not trying to make a statement. They're trying to get ratings and produce revenues. And if Al Sharpton does that, they'll put him on. If Dave Ramsey does that, they'll put him on. If Rush Limbaugh does that, they put him on. They look past their theology to do a good business transaction, and we've proven to be a good business transaction.

You used to be on 21 Salem Communications stations, and last year you ended that deal. Salem seems like it would be a perfect fit for your show.

It was a perfect fit, but Salem has a Christian radio mind-set, and in Christian syndication you pay to be on the air. In mainstream talk we don't do that, with rare exceptions. Because of their paradigm they said, "Hey, you guys are making money as a result of having this show on," and we said, "Yeah,

that's what we do." They said, "Well, we want some of that money," and we said, "Uh, I don't think so." As a matter of fact they said, "We want a lot of that money." And we said [no]. They're good guys but we had to agree to disagree about that.

It actually turned out to be a huge blessing because the affiliates we cleared in Houston and Dallas and Atlanta as a result of that move are mammoth stations. So they kind of pushed us out of the nest and did us a favor in that sense.

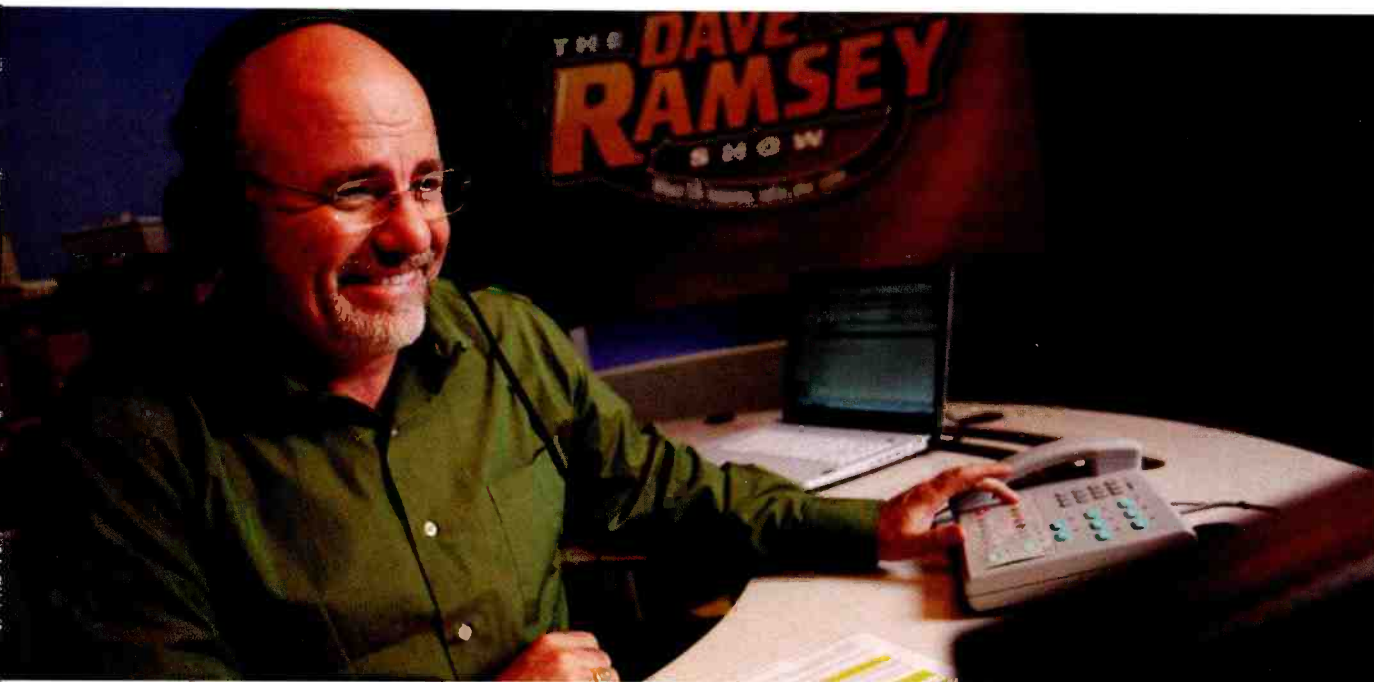
So what's next?

We're targeting to get on high-quality stations in major markets, not just to have fringe suburban signals. We just cleared the No. 2 talker in Tampa [Genesis Communications' WWBA] this week for a three-year deal. That kind of echelon is where we need to be playing. We've got lots and lots of the Tampas out there that we can work over the next two or three years that would change the landscape of our listenership considerably. I'm not as worried as most syndicators are about clearing Los Angeles or New York. I'm more of a red-state guy, and I play better there. We'll certainly take the L.A. and New York clearance when it comes along... but we want to go in there in such a way that we're going to win.

Are you still in the midst of a development deal with CBS?

I'm still under contract with CBS for a development deal through the fall, and we're currently working with Paramount, a division of CBS, on some stuff. The problem we run into is logistics. In other words, I don't have time. I'm not moving to L.A.—I don't want to be Dr. Phil that bad. I like Nashville and I like my life, and I'm content to add Tampa. So while we'd love to have the prime-time aspect of brand penetration, I don't know when we're going to do it logistically. We'll keep working on it and try to figure out if there's a way we can do it, maybe with some specials or something. But doing 13 or 16 shows a season and talk radio and keeping fresh on the air, I don't know if we can do it or not.

R&R





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Market forces and the Fairness Doctrine are not enough

Closing The Gap Between Conservative And Progressive Talk



Commentary By Paul Woodhull
pwoodhull@americanprogress.org

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'These findings raise serious questions about whether the companies licensed to broadcast over the public airwaves are serving the listening needs of all Americans.'

—Paul Woodhull

It will be no surprise to the readers of this column that a recent study titled "The Structural Imbalance of Political Talk Radio" conducted by the Center for American Progress (americanprogress.org) and Free Press (freepress.net) documents that conservative talk radio dominates the format. At the 257 news/talk stations owned by the top five commercial owners prior to the ABC/Citadel merger (Clear Channel, Citadel, Cumulus, CBS Radio and Salem):

- 91% of the total weekday talk radio programming is conservative, and only 9% is progressive.
 - 2,570 hours and 15 minutes of conservative talk is broadcast compared with 254 hours of progressive talk. That is 10 times as much.
- At all the news/talk stations in the top 10 markets, 76% of programming is conservative and 24% is progressive.

These findings raise questions about whether the companies licensed to broadcast over the public airwaves are serving the listening needs of all Americans.

While the percentage of nationally syndicated conservative talk on the most powerful stations (50,000 watts) of the top five groups has lessened since 2003—from 98% to 85%—the amount of

broadcast hours of conservative talk has actually increased from 298 hours to 490 hours.

The two most frequently cited reasons for this disparity are simple consumer demand and the repeal of the Fairness Doctrine in 1987. Neither of these reasons adequately explains why conservative talk radio dominates the airwaves.

The norm under the existing market structure is for radio station licensees to broadcast only conservative talk, a pattern that holds true for more than 90% of the stations examined (236 stations out of 257). In Ohio, for example, there are 10 radio markets. In eight of those markets, there is not a single hour of progressive talk. In the two markets that do broadcast a total of six hours of progressive talk (the Rev. Al Sharpton on two independent, urban talk stations), those hours are stacked against 52 hours of conservative talk.

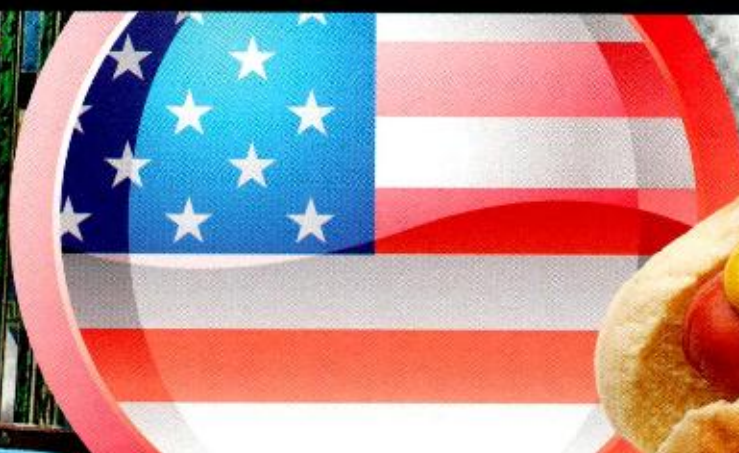
Even in markets where progressive talk is considered a ratings and revenue success, licensees will often broadcast conservative talk on three or four stations compared with one station for progressive talk. In Portland, Ore., where progressive talk on KPOJ competes effectively with conservative talk on KEX, station owners also broadcast conservative talk on KXL and KPAM.

When 87% of the talk radio programming broadcast each weekday is solely conservative—despite a diversity of opinions among radio audiences and the proven success of progressive shows—the market solution has clearly failed to meet audience demand. Even greater deregulation and consolidation of radio station ownership is therefore not likely to meet audience desires or serve the public interest in any meaningful way.

The Fairness Doctrine argument mischaracterizes the underlying problems in numerous ways. First, from a regulatory perspective, the Fairness Doctrine was never formally repealed. The Supreme Court has never overruled the cases that authorized the FCC's enforcement of the Fairness Doctrine, and many legal experts argue that the FCC has the authority

Continued on page 38

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New York Magazine
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Continued from page 36

to enforce it again—thus it technically would not be considered repealed (see *Red Lion Broadcasting v. FCC*, 1969). Section 315 of the Communications Act still requires commercial broadcasters “to operate in the public interest and to afford reasonable opportunity for the discussion of conflicting views of issues of public importance.”

Thus, the public obligations inherent in the Fairness

Doctrine are still in existence and operative, at least on paper. Simply reinstating the Fairness Doctrine will do little to address the gap between conservative and progressive talk unless the underlying elements of the doctrine are enforced, in particular, the requirements for localism and reasonable airing of important matters.

The gap between conservative and progressive talk radio is the result of the complete breakdown of the public trustee concept of broadcasting, the elimination of clear public interest requirements for broadcasting and the relaxation of ownership rules including the requirement of local participation in management.

Ownership diversity is perhaps the single most important variable contributing to the structural imbalance. Quantitative analysis conducted by Free Press of all 10,506 licensed commercial radio stations reveals that stations owned by women, minorities or local owners are statistically less likely to air conservative hosts or shows.

In contrast, stations controlled by group owners—those with stations in multiple markets or more than three stations in a single market—were statistically more likely to air conservative talk.

The disparities between conservative and progressive programming reflect the absence of localism in American radio markets. This shortfall results from the consolidation of ownership in radio stations and the corresponding dominance of syndicated programming operating in economies of scale that do not match the local needs of all communities.

To create more responsive and balanced radio programming our industry needs to increase localism and diversify radio station ownership to better meet local and community needs.

Local And National Caps

There has been a dramatic decline (34%) in the number of station owners since the Telecommunications Act of 1996. Data from the late '90s suggest that there has been an 11.7% decline in the already low number of minority radio broadcast licensees.

Radio ownership caps should be revised as follows:

- National radio ownership by any one entity should not exceed 5% of the total number of AM and FM broadcast stations.

‘Simply reinstating the Fairness Doctrine will do little to address the gap between conservative and progressive talk.’ —Paul Woodhull

- In terms of local ownership, a sliding cap based on market size should limit ownership from six commercial stations in large markets to three stations in the smallest markets.

Greater Local Accountability

Radio stations are licensed to operate in the public interest, but the public’s role in ensuring that local stations actually address their needs and interests has been severely limited.

Congress extended the broadcast license terms to eight years effectively precluding real public engagement.

The FCC should take the following steps to ensure local needs are being met:

- Provide a license to radio broadcasters for a term no longer than three years
- Require radio broadcast licensees to regularly show that they are operating on behalf of the public interest and provide public documentation and viewing of how they are meeting these obligations
- Demand that the radio broadcast licensee announce when its license is about to expire and demonstrate how the public can participate in the process to determine whether the license should be extended

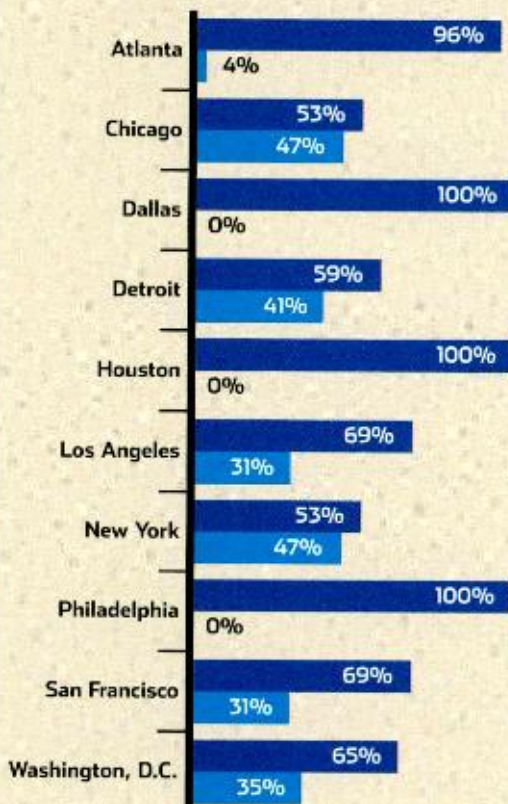
If commercial radio broadcasters are unwilling to abide by these regulatory standards, or the FCC is unable to effectively regulate in the public interest, a spectrum use fee should be levied on owners to directly support local, regional and national public broadcasting.

A fee based on a sliding scale (1% for small markets, 5% for the largest) should be distributed directly to the Corp. for Public Broadcasting with clear mandates to support local news and public affairs programming and to cover controversial and political issues in a fair and balanced manner. Such a fee could net between \$100 million and \$250 million and would not overly burden commercial radio broadcasters. **R&R**

Paul Woodhull is president of Media Syndication Services, producer of “The Ed Schultz Show” and other programming. MSS consults with the Center for American Progress on talk radio strategies. To read the full report, go to americanprogress.org.

At all the news/talk stations in the top 10 radio markets, 76% of the programming is conservative, and 24% is progressive.

■ Percentage of conservative content
■ Percentage of progressive content



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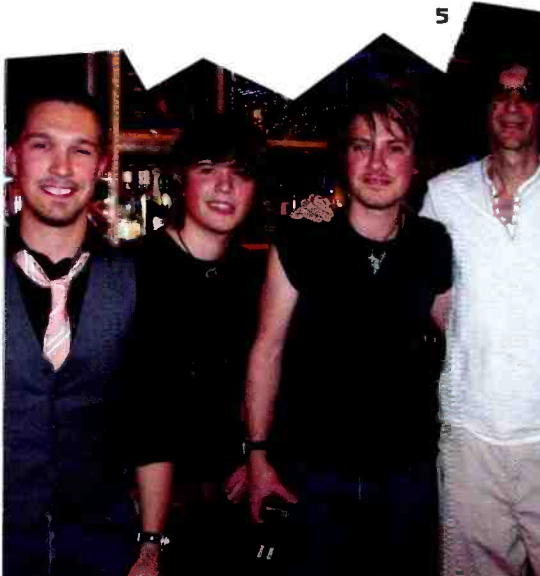


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Compiled by Alexandra Cahill
 ACahill@RadioandRecords.com



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High Spirits

1. High Spirits Fall Out Boy accepted plaques to commemorate the 1 million-plus sales of its 2007 CD "Infinity on High." The band shared the celebratory moment with Island Def Jam executives in New York. From left are Def Jam president/CEO Shawn "Jay-Z" Carter, FOB guitarist Joe Trohman, Island president/Island Def Jam Music Group COO Steve Bartels, FOB drummer Andy Hurley, Island Urban Music president Jermaine Dupri, FOB bassist Pete Wentz, Island Def Jam Music Group executive VP of A&R Rob Stevenson, FOB vocalist Patrick Stump and Island Def Jam Music Group chairman Antonio "L.A." Reid.

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. Winning Team Arista Nashville artists Carrie Underwood, Keith Anderson and Jason Michael Carroll played ball for a good cause at the 17th annual Celebrity Softball Challenge. Proceeds from the charity go to City of Hope. From left are Carroll, Underwood and Anderson.

3. Family Values Lorraine Bracco recently discussed the end of HBO's "The Sopranos" with ABC News Radio entertainment correspondent Bill Diehl. Pictured, from left, are Citadel Broadcasting VP of news/talk Brian Jennings, Bracco, ABC News Radio VP/GM Steve Jones and Diehl.

4. On Top of the World Premiere Radio Networks produced the official radio remote of the 2007 Country Music Assn. CMA Music Festival from the Nashville Convention Center. Lincoln Financial Media KYGO/Denver personalities JoJo, left, and Mudflap, right, enjoyed the festivities with LeAnn Rimes.

5. Don't Call It a Comeback Howard Stern welcomed Isaac, Taylor and Zac Hanson to the New York studios of his Sirius Satellite Radio show. Hanson's new 3CG/Sony BMG CD "The Walk" will be released July 24. From left are Isaac, Zac and Taylor Hanson and Stern. Photo: Wolfson Public Relations

6. Service With a Smile Miss America 2007 Lauren Nelson and FCC commissioner Jonathan Adelstein presented the NAB's Service to America Radio Partnership Award to Citadel news/talk KGO/San Francisco staffers for their work with the Leukemia and Lymphoma Society. From left are MC and TV news anchor Deborah Norville, KGO marketing manager Sarah Cabassa, KGO president/GM Mickey Luckoff, Nelson, the Leukemia and Lymphoma Society of Northern California's Robert "Spider" Cantley and Adelstein.

7. Hoop Dreams "American Idol" victor Jordin Sparks, pictured here with Cleveland Cavaliers superstar LeBron James, performed the national anthem before game one of the 2007 NBA finals between the San Antonio Spurs and the Cavaliers in San Antonio. Photo: Ronald Martinez/Getty Images



Formats

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

R&R TIMELINE

1 YEAR AGO Steve Borneman segues to president/CM of WABC/New York. ■ Cumulus stitches VP of programming stripes on Jan Jeffries and Val Carris. ■ President George W. Bush signs the Broadcast Decency Enforcement Act of 2005 into law.

5 YEARS AGO Charlie Rahilly rises to senior VP/West Coast for Clear Channel Radio. ■ KRLD/Dallas hires Tyler Cox as OM. ■ Classic country WIXK/Minneapolis flips to female-targeted talker WFMP.



Cox

10 YEARS AGO Farid Suleman rises to senior VP/CFO for CBS Station Group. ■ DreamWorks SKG launches a Nashville-based country music label under James Stroud. ■ Ted Jordan adds VP/GM duties at WBZ-AM/Boston.



Brown

15 YEARS AGO Tracy Johnson accepts KKLQ/San Diego PD post. ■ Doug Brown joins KTCZ and KTCJ/Minneapolis as VP/GM. ■ KIOZ/San Diego names Tom Marshall PD.

20 YEARS AGO KBEQ/Kansas City PD Steve Perun upped to Capitol Broadcasting top 40 national program coordinator. ■ Bobby Hatfield joins WDTX/Detroit as PD. ■ Bob Powers named GM at KJET and KZOK/Seattle.

25 YEARS AGO Bill O'Donnell joins WCFL/Chicago as VP/GM. ■ KHJ/Los Angeles PD Charlie Cook crosses the street to country KLAC for similar duties. ■ Don Langford joins KRAK/Sacramento as PD.

30 YEARS AGO Charley Warner appointed VP/GM and Bob Pittman named PD of WNBC and WYNY/New York, respectively. ■ KLOS/Los Angeles PD Tom Yates exits. ■ Jesse Bullet named KPRI/San Diego PD.



Yates

THE SPIN



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

Paisley Checks 'Ticks' Atop Country

Brad Paisley leads the Country chart for an eighth time (dating back to "He Didn't Have to Be" in December 1999) as the light-hearted "Ticks" (Arista Nashville) steps 2-1. "Ticks" becomes Paisley's fourth consecutive non-holiday chart-topper, a streak last achieved by Tim McGraw from October 2003 through December 2004. Paisley's prior No. 1s include "When I Get Where I'm Going," "The World" and "She's Everything." "Ticks" introduces his fifth non-seasonal set, "5th Gear," which streeted June 19. The 2006 holiday release "Brad Paisley Christmas" produced five chart entries that peaked between Nos. 41 and 59.



Timeless 'Time'

A classic '80s title returns to the charts yet again as Quietdrive debuts at No. 40 at CHR/Top 40 with "Time After Time" (Epic). The track is a remake of Cyndi Lauper's 1984 No. 1 AC/pop hit and is the second cover of the song to chart on the CHR/Top 40 list: INOJ's dance-leaning rendition reached No. 21 (and No. 9 at Rhythmic) in September 1998. More recently, Lauper brought "Time" back to the AC chart when her acoustic version with Sarah McLachlan rose to No. 14 in January 2006.

Kingston Tackles Top 10

Sean Kingston enters the CHR/Top 40 chart's upper quadrant with his first entry, as "Beautiful Girls" (Epic) rockets 17-10 in just its fourth chart week. Kingston's CHR top 10 climb is the fastest by a debut male artist since Chris Brown had an equal four-week sprint in October 2005 with "Rur It!," which eventually peaked at No. 1 for seven weeks.

T-Pain's Nine-Week Drink Tab

T-Pain celebrates nine weeks with the Urban chart crown as "Buy U a Drank (Shawty Snappin')" (Zomba) marks the longest stretch at No. 1 since Mariah Carey rolled the same reign with "We Belong Together" in 2005. "Drank" also claims nine weeks atop the Rhythmic chart and hops 8-7 at CHR/Top 40.

Social D Moves Forward With 'Behind'

Social Distortion earns its highest Alternative chart placement in more than a decade as "Far Behind" (Time Bomb) climbs 30-2, to become its biggest hit since "I Was Wrong" peaked at No. 4 in October 1996. "Far Behind" is the quartet's third visit to the chart since then and is the lone new track from its "Greatest Hits" set, due June 26.

Big Jump For 'Big Girls'

"Big Girls Don't Cry" (Interscope) by Fergie flies 33-21 in its second week on the Hot AC chart. The track's 12-position leap is the list's largest since the Goo Goo Dolls' "Stay With You" bit off 16 positions (37-21) on the April 21, 2006, chart. The Goos also own the largest position increase in the chart's history: "Better Days" rose 19 places (39-20) in October 2005. Though passed by Fergie, Goo Goo Dolls' latest single, "Before It's Too Late" (Warner Bros.), makes a solid 29-23 advance (up 151 plays for a 35% gain).

Concord Swaps Smooth No. 1s

Paul Brown crowns the Smooth Jazz chart with "The Rhythm Method" (Concord), the guitarist/producer's second consecutive chart-topper. "WineLite" capped the Nielsen BDS list for five weeks in April and May 2006 and went on to rank as the format's No. 1 song in R&R's 2006 year-end issue. Brown replaces labelmate Boney James (whose "Hypnotic" dips 1-2) at the summit, marking the first time a label has replaced itself atop Smooth Jazz since last December—also achieved by Concord—when James' "The Total Experience" and George Benson & Al Jarreau's "Mornin'" traded No. 1 rankings on three occasions.

House Music

Crowded House ends a 13-year chart absence as "Don't Stop Now" (ATO/RED) enters Triple A at No. 23. The song marks the group's first appearance at Triple A since that Nielsen BDS-driven chart's 1996 inception and is its first on any radio chart since April 1994, when "Distant Sun" peaked at No. 26 on the Alternative chart. "Time on Earth," the band's first studio collection since 1993, bows July 10.





Paris Hilton's problem = morning-show content bonanza

Radio 'Honors' Paris Vacation At The Graybar Hilton

Kevin Carter

KCarter@RadioandRecords.com

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have you heard that Paris Hilton went to jail? No, really. It's true. We'll give you a minute to compose yourself [cue "Girl From Ipanema" public-domain fill music] . . . aaaand we're back. Many enterprising radio stations across America have taken full promotional advantage (surprise!) of the notorious celeb's trip to the slammer as a cheesy excuse to give away stuff.

Case in point: KKOB/Albuquerque, which put its elaborate, multitiered Hilton promotion into effect in several stages. PD Justin Riley explains the method behind the station's madness: "Right after Memorial Day we put up billboards that simply said, 'Free Paris.' Then, the day she went into jail the first time, we switched the boards to say, 'Free Paris Trips.' We became a little worried about the execution of the promotion when she got released after only three days, but the press surrounding her release and return to jail have made the promotion sound even bigger," he says.

How does it work? Simple: "When listeners hear the sound of Paris 'getting thrown in jail,' caller nine wins a Prison Survival Kit, complete with a toothbrush, nail file, handcuffs and a copy of Paris' CD." Winners also score a limited-edition, bright orange "KOB-FM Inmate" shirt that has a special inmate number spray-painted across the front; a number that will be key to winning the

station's three trips to Paris.

"Each week when we give away the trip, all the qualifiers will join us at a live location, wearing their inmate shirt," Riley says. "We will then draw an inmate number. That 'inmate' is going to Paris in September to see Gwen Stefani in concert."

'Jail Is Not So Hot'

Imagine our shock and despair to see Josie Geuer, PD/morning cohort on CIHT (Hot 89.9)/Ottawa, sporting prison stripes. Turns out that she too was sent to the Big House a couple of weeks ago—but only for three hours, just to get a taste of what Paris Hilton is experiencing. "Jail is so not hot," Geuer says of her experience at Carleton County Jail in downtown Ottawa. "I knew it was going to be a rough morning as soon as Betsey the prison warden introduced herself to me. She was big and mean and had a

unibrow. She immediately intimidated me."

After being dumped into an 8-foot-by-8-foot cell, Geuer actually went out to break rocks under Betsey's careful supervision. "After the outdoor work, I was given a steel cup for porridge. I hate porridge, so I asked for pancakes. Betsey didn't like that, so she threw me into a smaller cell," she says.



Geuer feels Hilton's pain.

After trying to pass the time by singing, our fearless hero was informed that excessive singing isn't allowed, so Betsey dragged her outside and had some other inmates throw rotten tomatoes at her. Thankfully, Geuer was released at 9 a.m. Pictures of her oppressive prison or-

deal are on Hot's Web site (hot899.com). "Mind you, I was impressed with the way I pulled off the stripes," she says.

'House-Arrest Party'

Always willing to suffer so others don't have to, the fabulous "Morning Zoo" on WNCI/Columbus, Ohio, starring Dave Kaelin and Jimmy Jam, decided it was their responsibility to undergo the rigors of house arrest to simulate Hilton's 24-hour jail-free experience.

"Jimmy placed himself under house arrest and spent the rest of the show in his hot tub, 60-inch plasma TV in view, personal chef at the ready and cordless mic in hand," WNCI PD Michael McCoy says. Naturally, the rest of the show slowly disappeared from the studios, only to show up at Jimmy Jam's pad to personally experience the hardship that is house arrest. "Soon, listeners were invited out, and a 'house-arrest party' ensued," McCoy says. "Now we know the trials and tribulations of it. Paris was certainly taught a lesson."

Last but certainly not the least of the Hilton tributes is how WAPE/Jacksonville's "The Big Ape Morning Mess With Mark & Kris" was forced to put a canine spin on the Hilton incarceration bit after contacting the many prisons that dot the state of Florida in an attempt to temporarily incarcerate their self-described "stupid star/producer" Mikey P.

"We got a call from a woman who owns a Greyhound—the dog, not the bus—and she offered up the use of her portable dog kennel for the day," Mess co-host Mark Kaye says. Easy deal: The kennel would come to them. "The lady arrived with her Greyhound, Witchy Woman, and a five-foot dog kennel. We frisked Mikey P, begrudgingly, and put him inside," Kaye says.

Interestingly, Witchy Woman wasn't giving up her cage that easily, so Mikey P ended up with a cellmate. "A real bitch," Kaye quips. "Throughout the day we checked in with Mikey and found out that being in a kennel is a lot like being in actual prison: His cellmate kept sniffing his crotch, licking him, and at one point put her butt right in his face."

'I knew it was going to be a rough morning as soon as Betsey the prison warden introduced herself to me. She was big and mean and had a unibrow. She immediately intimidated me.'

—Josie Geuer

'The Gift That Keeps On Giving'

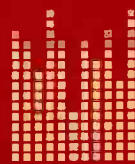
In case you were wondering, yes, KKOB/Albuquerque has indeed been promotionally corrupted by one Paige Nienaber and his CPR promotions company when cooking up its Paris Hilton contest. Feeling left out? Fear not, Nienaber says there are certainly more opportunities ahead to capitalize on this new growth opportunity known as celebrity incarcerations.

"Kid Curry, the former PD of Power 96 [WPOW] in Miami, once referred to pro-



Hilton

gramming Power as "finding time between hurricanes to dance," Nienaber says. "We spend so much of our time plumbing the depths of a premise to find a hook or an angle—and then miss the most obvious of opportunities. The good news if you missed it this time around? Britney will be next in the circuit, followed by Lindsay, then a 'curve'—like Michael Richards or Mel Gibson imploding—and then Paris returns to the top of the lineup. She's the gift that keeps on giving." —KC



CHR/TOP 40

► **PLAIN WHITE T'S** HAD ITS BEST SOUNDSCAN ALBUM SALES TALLY LAST WEEK AND LEAD A TRIO OF AIRPOWER HONOREES ON CHR/TOP 40 WITH "HEY THERE DELILAH" (21-15).



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THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST	NIELSEN BDS CERTIFICATIONS	HITPREDICTOR STATUS	PLAYS TW +/-	AUDIENCE MILLIONS RANK
1	1	11	SUMMER LOVE JUSTIN TIMBERLAKE	NO. 1 (2 WKS)	☆	8957 +66	57.962 1
2	6	11	UMBRELLA RIHANNA FEATURING JAY-Z		☆☆	7736 +700	50.110 2
3	4	12	HOME DAUGHTRY		☆☆	7715 +213	39.869 7
4	5	12	MAKES ME WONDER MAROON 5		☆☆	7504 +356	43.719 4
5	3	29	U + UR HAND PINK		☆☆	7485 -774	46.240 3
6	2	14	GIRLFRIEND AVRIL LAVIGNE		☆☆	7230 -1059	37.461 9
7	8	9	BUY U A DRANK (SHAWTY SNAPPIN') T-PAIN FEATURING YUNG JOC		☆☆	6651 +486	43.392 5
8	9	6	BIG GIRLS DON'T CRY FERGIE		☆☆	6584 +1099	43.368 6
9	7	20	GIVE IT TO ME TIMBALAND FEAT. NELLY FURTADO & JUSTIN TIMBERLAKE		☆☆	6175 -686	38.485 8
10	17	4	BEAUTIFUL GIRLS SEAN KINGSTON	MOST INCREASED PLAYS	☆☆	4924 +1507	35.504 10
11	12	9	WAIT FOR YOU ELLIOTT YAMIN		☆☆	4906 +484	26.004 12
12	10	19	BEFORE HE CHEATS CARRIE UNDERWOOD		☆☆	4364 -833	29.848 11
13	14	9	THNK FR TH MMRS FALL OUT BOY		☆☆	4233 +291	20.757 13
14	11	22	GLAMOROUS FERGIE FEATURING LUDACRIS		☆☆	3977 -674	19.412 16
15	21	4	HEY THERE DELILAH PLAIN WHITE T'S	AIRPOWER	☆☆	3864 +906	20.433 14
16	13	23	CUPID'S CHOKEHOLD/BREAKFAST IN AMERICA GYM CLASS HEROES FEAT. PATRICK STUMP		☆☆	3537 -534	20.241 15
17	15	10	I TRIED BONE THUGS-N-HARMONY FEATURING AKON		☆☆	3380 -325	16.378 21
18	25	4	PARTY LIKE A ROCKSTAR SHOP BOYZ	AIRPOWER	☆☆	3318 +642	17.739 19
19	16	20	THE SWEET ESCAPE GWEN STEFANI FEATURING AKON		☆☆	3298 -382	16.189 22
20	23	5	WHINE UP KAT DELUNA FEATURING ELEPHANT MAN	AIRPOWER	☆☆	3149 +354	17.223 20
21	22	9	WHAT I'VE DONE LINKIN PARK		☆☆	3109 +265	13.184 23
22	24	8	LIKE A BOY CIARA		☆☆	2950 +229	19.144 17
23	20	19	BETTER THAN ME HINDER		☆☆	2875 -204	11.075 29
24	19	19	DON'T MATTER AKON		☆☆	2722 -399	12.156 25
25	18	15	LAST NIGHT DIDDY FEATURING KEYSHIA COLE		☆☆	2537 -814	17.815 18
26	26	5	4 IN THE MORNING GWEN STEFANI		☆☆	2413 +318	12.243 24
27	28	13	THE WAY I LIVE BABY BOY DA PRINCE FEATURING LIL BOOSIE		☆☆	1771 -199	7.762 33
28	27	9	NEVER AGAIN KELLY CLARKSON		☆☆	1735 -279	10.330 30
29	33	3	ROCKSTAR NICKELBACK		☆☆	1707 +316	5.322 40
30	32	5	THE GREAT ESCAPE BOYS LIKE GIRLS		☆☆	1651 +226	5.344 39
31	34	4	GET IT SHAWTY LLOYD		☆☆	1637 +201	11.490 26
32	29	9	OUTTA MY SYSTEM BOW WOW FEATURING T-PAIN & JOHNTA AUSTIN		☆☆	1496 -492	9.636 31
33	NEW		REHAB AMY WINEHOUSE		☆☆	1393 +608	9.298 32
34	36	3	POP, LOCK & DROP IT HUEY		☆☆	1372 +150	6.516 34
35	30	11	THE KILL (BURY ME) 30 SECONDS TO MARS		☆☆	1353 -297	5.316 -
36	NEW		THE WAY I ARE TIMBALAND FEATURING KERI HILSON		☆☆	1345 +543	11.105 28
37	31	15	BECAUSE OF YOU NE-YO		☆☆	1323 -219	11.140 27
38	40	2	CLOTHES OFF GYM CLASS HEROES		☆☆	1195 +330	6.272 35
39	38	2	EASY PAULA DEANDA FEATURING BOW WOW		☆☆	1055 +137	5.108 -
40	NEW		TIME AFTER TIME QUIET DRIVE		☆☆	874 +145	2.322 -

MOST ADDED

TITLE ARTIST / LABEL	NEW STATIONS
SHUT UP AND DRIVE Rihanna (SRP/DEF JAM/IDJMG)	22
BEAUTIFUL GIRLS Sean Kingston (BELUGA HEIGHTS/EPIC)	20
THE WAY I ARE Timbaland Feat. Keri Hilson (MOSLEY/BLACKGROUND/INTERSCOPE)	20
WHEN YOU'RE GONE Avril Lavigne (RCA/RMG)	20
CLOTHES OFF Gym Class Heroes (DECAYDANCE/FUELED BY RAMEN/ATLANTIC/LAVA)	19
REHAB Amy Winehouse (UNIVERSAL REPUBLIC)	18
SORRY, BLAME IT ON ME Akon (SRC/UNIVERSAL MOTOWN)	9
PARTY LIKE A ROCKSTAR Shop Boyz (ONDECK/UNIVERSAL REPUBLIC)	8
THE GREAT ESCAPE Boys Like Girls (COLUMBIA)	8

ADDED AT... KZMG

Boise, ID
PD: Brad Collins
MD: Miggy Santos
Shop Boyz, Party Like A Rockstar, 8
Pink, Who Knew, 1
Mims, Like This, 0
Timbaland Feat. Keri Hilson, The Way I Are, 0

FDR MORE STATIONS GO TO:
www.RadioandRecords.com

NEW AND ACTIVE

TITLE ARTIST / LABEL	PLAYS /GAIN	TITLE ARTIST / LABEL	PLAYS /GAIN
SHUT UP AND DRIVE Rihanna (SRP/DEF JAM/IDJMG)	862/440	THE BEST THING Relient K (GOTEE/CAPITOL)	446/52
FIFST TIME Lifenouse (GEFFEN)	840/126	WHO KNEW Pink (LAFACE/ZOMBA)	349/147
SE KY LADY Yung Berg Feat. Junior (YUNG BOSS/EPIC)	731/117	LEAN LIKE A CHOLO Down A.K.A. Kilo (SILENT GANT/MACHETE)	325/84
ROCK YO HIPS Crime Mob Feat. Lil Scrappy (CRJNK/BME/REPRISE)	696/119	LIP GLOSS Lil Mama (JIVE/ZOMBA)	323/168
LIP E THIS Mines (CAPITOL)	498/76	BEAUTIFUL DISASTER Jon McLaughlin (ISLAND/IDJMG)	318/75

MOST INCREASED PLAYS

+1507	BEAUTIFUL GIRLS Sean Kingston (Beluga Heights/Epic)
+1099	BIG GIRLS DON'T CRY Fergie (Will.I.am/A&M/Interscope)
+906	HEY THERE DELILAH Plain White T's (Hollywood)
+700	UMBRELLA Rihanna Feat. Jay-Z (SRP/Def Jam/IDJMG)
+642	PARTY LIKE A ROCKSTAR Shop Boyz (OnDeck/Universal Republic)

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 down time for the format. Exempting the Country chart, a song that has been on the chart for more than 20 weeks will generally not

receive a bullet, even if it registers an increase in plays. 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: Derived, in part, using certain Arbitron Inc. copyrighted Persons 12+ audience estimates, under license.

AIRPOWER: Awarded to songs appearing in the top 20 on both the Airplay and

Audience charts for the first time with increases in both plays and audience.

BREAKERS: Awarded solely on the Country chart to songs that receive airplay or 60% 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 RULE: 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 recurrents and are removed from the chart after 20 weeks. In addition, songs that have been on the chart for more than 52 weeks and rank below No. 10 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.

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

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



Artists become jocks on 'The Top 10 Celebrity Countdown' For Celebrities Only

Darnella Dunham
DDunham@RadioandRecords.com

When artists visit radio stations, the conversation is usually predictable and far from compelling, especially for those listeners who aren't die-hard fans. But "The Top 10 Celebrity Countdown," hosted mainly by hip-hop artists, never gets stale. ■ Instead of interacting with a jock, a celebrity steps behind the mic to host the show.

Listeners are treated to celebrities' insights into the artists on the countdown and the songs they're currently feeling. Best of all, artists tend to share more of themselves than they would in a standard Q&A.

Heard on 11 stations, the show stems from Emmis KPWR (Power 106)/Los Angeles' annual year-end top 50 countdown. Traditionally, one of the biggest artists of the year hosts the show, prerecording breaks that are inserted live by a board op.

In 2005 the Game was the chosen artist, but since he couldn't make it to the station, Power 106 imaging director Justin "Juice" Davidson was sent to a recording studio to get the breaks.

"As soon as Game was doing the show, I heard [how it would sound] in my head," Davidson recalls. "When I got back, I immediately started producing the top 50, running Game's tracks right over the songs and really getting a tight show together. When I turned in the top 50, my program director, Jimmy Steal, and [Power 106 APD/MD] E-Man really liked

the sound of it."

Some of Davidson's co-workers were equally impressed and suggested he try to syndicate the program. After he sent out a scope, an imaging colleague in Pittsburgh, who was also working with a syndication company, recommended that it be developed for a weekly show.

But Davidson had reservations. "I doubted that I could do it weekly," he says. "Maybe monthly. I had only been at Power for about a year, and I thought, 'How am I going to get an artist every week?' He told me to try it. By the time I called him, in two months, I had eight shows done."

Davidson's contact was impressed with the shows in the can, but he was no longer with the syndication company. So Davidson pitched it to then-Power 106 midday personality Khool Aid, and she and husband E-Dub added "The Top 10 Celebrity Countdown" to the menu of Radio Syndicate, their syndication company.

One of the most entertaining things about the show is that celebrities aren't as polished as

jocks, and their flubs make them more endearing to their fans. "I let them know that we don't want perfect," Davidson says. "We want exactly them because that's what the listener wants. There's no script. You'd be surprised—these hardcore MCs are nervous. But it's the best part."

R&R's Rhythmic chart determines the top 10, but Davidson feels that the show, with its hip-hop focus, can also work for urban, CHR/top 40 and Latin rhythm formats.

"I never wanted the show to just gear toward urban or rhythmic," Davidson says. "I wanted it to have a nice balance. I don't want it to be pigeonholed. This can go on mainstream top 40

radio just because of the top 10 songs we're playing. But it's not just hip-hop artists. We've had hosts of MTV shows on—we really go for a celebrity feel."

To help prevent musical monotony when there's little change from the previous week's countdown, the celebrity hosts pick two other songs to play in addition to the top 10. Imaging and incorporating listener calls also help keep the show fresh.

"Being that I'm an imaging guy," Davidson says, "I like to always freshen my imaging, at least once every three months. I've had artists like Twista, Mims, Fab, Redman—when they've done the show, they want to do a jingle for it. So I have these preproduced jingles that sound just like the song but they're parodies, and they just fit nicely."

"[Production assistants Ryan Dillon and Gene Wong] normally take two to three calls on the show. I check our phone service [888-HIT-USUP] for feedback, and on there I'll say the names of artists coming up that month and tell callers if they want to leave a message and ask the artist a question, do it after the beep."

"I'll do that about a month ahead of time, and then, when the artist walks in, I've got 50 or 60 really great questions in the can—and then add just a little bit of magic to make it sound live. That tool works incredibly for us because it allows us to know exactly what the listeners want."

The concept of syndicating a countdown is nothing new, but the show has a different hook. "You definitely get something special each week," Davidson says. "The music is proven, and these artists have proven that they have a following. Radio needs content like this to survive."

"Listeners can get a lot elsewhere. They can log on to some Web site and they can download their music. But this particular show is something special. You can't get an hour up close and personal with your favorite artists. If we can find more shows like this, we'll be in better shape."

R&R



Eve and Davidson

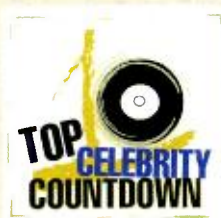
Affiliates:

KKSS/Albuquerque
KBDS/Bakersfield
KIBT/Colorado Springs
KZZA/Dallas
KDPM/Eugene, Ore.
WMBH/Joplin, Mo.
KOOC/Killeen, Texas
KPWR/Los Angeles
KKUU/Palm Springs, Calif.
XMOR/San Diego
KBLZ/Tyler, Texas

Read more about the Radio Syndicate's offerings on page 24 of this week's Syndication Special.

The Rundown

"The Top 10 Celebrity Countdown" features not only rappers but artists influenced by hip-hop whose music plays on hip-hop stations. Among the artists audacious enough to step behind the mic as on-air personalities are Amerie, Baby Boy, Bobby Valentino, David Banner, DJ Clue, Eve,



Fabulous, Fat Joe, Ghostface Killah, Huey, Lil Jon, Lil Scrappy, Lumidee, Marques Houston, Mims, Nas, Nick Cannon, Omarion, Paul Wall, Pharrell, Pitbull, Redman, Rich Boy, Rihanna, Robin Thicke, Swizz Beatz, Twista, Wilmer Valderrama, Young Buck and Young Jeezy. —DD

► **FABOLOUS** IS LIVING UP TO HIS NAME AS "MAKE ME BETTER," FEATURING NE-YO, GLIDES 21-17 WITH AIRPOWER STRIPES.



THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST	NIelsen BDS CERTIFICATIONS	HITPREDICTOR STATUS	PLAYS TW +/-	AUDIENCE MILLIONS RANK
1	1	15	BUY U A DRANK (SHAWTY SNAPPIN') T-PAIN FEATURING YUNG JOC	NO. 1 (9 WKS)	1	5582 -171	46.654 1
3	9		PARTY LIKE A ROCKSTAR SHOP BOYZ	ONDECK/UNIVERSAL REPUBLIC		5253 +568	38.659 2
2	13		GET IT SHAWTY LLOYD	THE INC./UNIVERSAL MOTOWN		4540 -191	30.406 5
5	10		UMBRELLA RIHANNA FEATURING JAY-Z	SRP/DEF JAM/DJMG	1	4519 +357	33.821 4
5	6		BEAUTIFUL GIRLS SEAN KINGSTON	BELUGA HEIGHTS/EPIC/KOCH		4482 +623	34.973 3
4	15		POP, LOCK & DROP IT HUEY	HITZ COMMITTEE/JIVE/ZOMBA		4145 -104	24.468 6
7	17		I TRIED BONE THUGS-N-HARMONY FEATURING AKON	FULL SURFACE/INTERSCOPE		3253 -514	20.222 7
13	6		BARTENDER T-PAIN FEATURING AKON	KONVICT/NAPPY BOY/JIVE/ZOMBA		2771 +524	19.669 9
9	12		ROCK YO HIPS CRIME MOB FEATURING LIL SCRAPPY	CRUNK/BME/REPRISE/WARNER BROS.		2577 -26	17.165 11
15	8		SUMMER LOVE JUSTIN TIMBERLAKE	JIVE/ZOMBA		2416 +288	16.369 13
8	21		OUTTA MY SYSTEM BOW WOW FEATURING T-PAIN & JOHNTA AUSTIN	COLUMBIA		2379 -421	17.104 12
12	8		LEAN LIKE A CHOLO DOWN.A.K.A. KILLO	SILENT GIANT/MACHETE		2339 +45	13.157 17
11	16		LIKE A BOY CIARA	LAFACE/ZOMBA		2254 -221	15.151 15
14	11		SEXY LADY YUNG BERG FEATURING JUNIOR	YUNG BOSS/EPIC/KOCH		2235 +77	17.875 10
10	14		I'M A FLIRT R. KELLY OR BOW WOW (FEATURING T.I. & T-PAIN)	COLUMBIA/JIVE/ZOMBA		2128 -372	15.344 14
17	8		LIKE THIS MIMS	CAPITOL		2025 +113	10.593 22
17	21		MAKE ME BETTER FABOLOUS FEATURING NE-YO	AIRPOWER DESERT STORM/DEF JAM/DJMG		2009 +448	19.886 8
18	16		GIVE IT TO ME TIMBALAND FEAT. NELLY FURTADO & JUSTIN TIMBERLAKE	MOSLEY/BLACKGROUND/INTERSCOPE	1	1852 -242	13.577 16
19	19		WALL TO WALL CHRIS BROWN	JIVE/ZOMBA		1836 +171	12.775 18
20	23		ANONYMOUS BOBBY VALENTINO FEATURING TIMBALAND	DTP/DEF JAM/DJMG		1550 -1	12.612 19
21	25		BIG THINGS POPPIN' (DO IT) T.I.	GRAND HUSTLE/ATLANTIC		1490 +258	10.778 21
22	18		BECAUSE OF YOU NE-YO	DEF JAM/DJMG	1	1459 -367	11.952 20
23	24		CANDY KISSES AMANDA PEREZ	UPSTAIRS		1393 +123	6.836 28
24	33		A BAY BAY HURRICANE CHRIS	POLO GROUNDS/J/RMG		1341 +541	9.318 25
25	22		2 STEP UNK	BIG OOMP/KOCH		1341 -220	9.928 23
26	27		LIL LOVE BONE THUGS-N-HARMONY FEAT. MARIAH CAREY & BOW WOW	FULL SURFACE/INTERSCOPE		1260 +124	6.430 31
27	28		LIKE THIS KELLY ROWLAND FEATURING EVE	MUSIC WORLD/COLUMBIA		1126 +41	5.544 33
28	29		WIPE ME DOWN LIL BOOSIE FEATURING FOXX & WEBBIE	TRILL/ASYLUM/ATLANTIC		1096 +110	7.040 27
29	26		CAN U WERK WIT DAT THE FIXXERS AKA DJ QUIK & AMG	INTERSCOPE		1031 -152	6.684 29
30	30		SAME GIRL R. KELLY DUET WITH USHER	JIVE/ZOMBA		1021 +101	8.658 26
31	32		HOW DO I BREATHE MARIO	3RD STREET/J/RMG		975 +117	3.763 -
32	35		KRISPY KIA SHINE	RAP HUSTLAZ/UNIVERSAL MOTOWN		902 +157	4.740 36
33	34		EASY PAULA DEANDA FEATURING BOW WOW	ARISTA/RMG		803 +22	3.539 -
34	31		CUPID'S CHOKEHOLD/BREAKFAST IN AMERICA GYM CLASS HEROES FEAT. PATRICK STUMP	DECAY/DANCE/FUELED BY RAMEN/ATLANTIC/LAVA	1	697 -183	5.170 35
35	NEW		THE WAY I ARE TIMBALAND FEATURING KERI HILSON	MOSLEY/BLACKGROUND/INTERSCOPE		696 +78	6.473 30
36	37		WE TAKIN' OVER DJ KHALED FEAT. T.I., AKON, RICK ROSS, FAT JOE, LIL WAYNE & BABY	TERROR SQUAD/KOCH		691 +54	9.727 24
37	37		BIG GIRLS DON'T CRY FERGIE	WILL.I.AM/A&M/INTERSCOPE		690 +177	5.609 32
38	36		GIRLFRIEND AVRIL FEATURING LIL MAMA	RCA/RMG	1	657 +19	4.601 37
39	40		DO YOU NE-YO	DEF JAM/DJMG		636 +85	4.426 38
40	39		WHINE UP KAT DELUNA FEATURING ELEPHANT MAN	EPIC		604 +26	2.810 -

MOST ADDED

STRONGER
Kanye West (ROC-A-FELLA/DEF JAM/DJMG)
KBDS, KBMB, KDOB, KOHT, KISV, KKFR, KKSS, KPWR, KSEQ, KWIN, KYZZ, KZZA, WNHT, WRDW, WRED, WRVZ, WXIS, XHTO, XHTZ

LET IT GO
Keyshia Cole Feat. Missy Elliott & Lil' Kim (A&M/INTERSCOPE)
KBDS, KBMB, KCAQ, KGGI, KHNT, KISV, KKFR, KKSS, KSEQ, KVEG, KWIN, KXJM, KYZZ, WJJS, WRDW, WRVZ, XHTZ

A BAY BAY
Hurricane Chris (POLO GROUNDS/J/RMG)
KBFB, KDGS, KDON, KEZE, KIBT, KKFR, KKSS, KPWR, KQKS, KRKA, KUUV, KWIE, WBTT, WJMN, XHTO

SHAWTY
Plies Feat. T-Pain (SLIP-N-SLIDE/ATLANTIC)
KHNT, KISV, KKFR, KPRR, KPTY, KSEQ, KWIN, KXJM, KYZZ, WXIS, WZMX, XHTZ

THE WAY I ARE
Timbaland Feat. Keri Hilson (MOSLEY/BLACKGROUND/INTERSCOPE)
KDHT, KEZE, KHNT, KISV, KKFR, KOHT, KVEG, KWIE, WJFX, WXIS

SHUT UP AND DRIVE
Rihanna (SRP/DEF JAM/DJMG)
KDOB, KKSS, KZFM, WAJZ, WJJS, WNHT, WRDW, WRED, WRVZ, WXIS

MAMACITA
Collie Buddz (COLUMBIA)
KBOS, KBMB, KDOB, KKSS, KUUV, KZFM, WRED, WRVZ

BIG THINGS POPPIN' (DO IT)
T.I. (GRAND HUSTLE/ATLANTIC)
KGGI, KPRR, WAJZ, WNVZ, WRED, WZMX

LIL LOVE
Bone Thugs-n-Harmony Feat. Mariah Carey & Bow Wow (FULL SURFACE/INTERSCOPE)
KBFB, KEZE, KRKA, WAJZ, WJJS, WMBX

ALMOST MADE YA
Ali & Gipp Feat. La Toya Luckett (DERRTY/UNIVERSAL MOTOWN)
KBMB, KDOB, WNHT, WRDW, WRED, WRVZ

NEW AND ACTIVE

TITLE ARTIST / LABEL	PLAYS /GAIN	TITLE ARTIST / LABEL	PLAYS /GAIN
CYCLONE Baby Bash Feat. T-Pain (ARISTA/RMG)	577/99	CUPID SHUFFLE Cupid (ATLANTIC)	408/174
TOTAL STATIONS: 44		TOTAL STATIONS: 25	
AMUSEMENT PARK 50 Cent (SHADY/AFTERMATH/INTERSCOPE)	546/5	MAMI MIRA Mr. Criminal Feat. Nate Dogg & Mr. Capone-e (HI POWER)	393/69
TOTAL STATIONS: 52		TOTAL STATIONS: 24	
LET IT GO Keyshia Cole Feat. Missy Elliott & Lil' Kim (A&M/INTERSCOPE)	542/173	JUICY Candy Hill (LATIUM/UNIVERSAL REPUBLIC)	364/55
TOTAL STATIONS: 46		TOTAL STATIONS: 28	
SHAWTY Plies Feat. T-Pain (SLIP-N-SLIDE/ATLANTIC)	491/54	GET ME BODIED Beyonce (MUSIC WORLD/COLUMBIA)	336/10
TOTAL STATIONS: 25		TOTAL STATIONS: 36	
REHAB Amy Winehouse (UNIVERSAL REPUBLIC)	440/89	FAST (LIKE A NASCAR) Kafani (ICE KING/KOCH)	330/6
TOTAL STATIONS: 38		TOTAL STATIONS: 23	

MOST INCREASED PLAYS

+623
BEAUTIFUL GIRLS
Sean Kingston (Beluga Heights/Epic/Koch)
WKHT +36, KQKS +30, KKSS +27, KIBT +27, KDHT +25, WRCL +24, WJJS +22, WNVZ +21, KPFTY +21, WBBM +19

+568
PARTY LIKE A ROCKSTAR
Shop Boyz (OnDeck/Universal Republic)
KPWR +48, KYZZ +37, KEZE +35, WBTT +31, KDON +31, XHTZ +27, KIBT +26, KKSS +23, KLLUC +23, KZZA +22

+541
A BAY BAY
Hurricane Chris (Polo Grounds/J/RMG)
KXHT +42, KWIN +35, KYZZ +32, KSEQ +31, KISV +29, WRED +24, KQKS +21, WRCL +20, WBTT +20, KDHT +20

+524
BARTENDER
T-Pain Feat. Akon (Konvict/Nappy Boy/Jive/Zomba)
KIKI +54, WKHT +41, KBDS +39, WBTT +29, KHNT +23, KPRR +23, WNHT +23, KTTB +20, WPOW +19, WBBM +17

+448
MAKE ME BETTER
Fabolous Feat. Ne-Yo (Desert Storm/Def Jam/DJMG)
KBMB +62, XHTZ +41, KXHT +37, KSEQ +36, KBDS +25, WBTT +25, KYZZ +19, KBOS +18, KQKS +18, WKHT +18

ADDED AT... XHTO

El Paso, TX
PD: Francisco Aguirre
MD: Alex "Big Al" Flora
Chris Brown, Wall To Wall, 22
Hurricane Chris, A Bay Bay, 3
Kanye West, Stronger, 0

FOR MORE STATIONS GO TO:
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FOR WEEK ENDING JUNE 17, 2007
LEGEND: See legend to charts in charts section for rules and symbol explanations.
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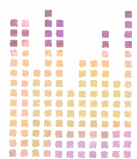
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URBAN/URBAN AC/GOSPEL



With only one hip-hop song reaching the No. 1 Urban slot in 2007, what's hip-hop's excuse?

The Melodious Sound Of Change

Hillary Crosley
HCrosley@RadioandRecords.com

48

though we're at the start of the summer season, when hip-hop usually garners plenty of spins, there is no hip-hop song leading the Urban chart. In fact, only one MC as a lead artist has broached the top Urban slot in 2007: Mims' "This Is Why I'm Hot" climbed to No. 1 in March. ■ R&B artists like Lloyd, Beyoncé, Robin Thicke, Akon and T-Pain are creating a wave of melodic chart change. The trend could be spurred by numerous factors, including the Don Imus fallout, the lasting power of a solid R&B song or simply more programmers realizing the importance of playlist balance.

Whatever the reason, there's a large shift, and hip-hop's on the losing end.

Sea Change From 2006

Urban's music mix is markedly different from just a year ago, when hip-hop was no stranger to the top of the chart. Between Jan. 1 and June 23, 2006, Atlanta hometown hero T.I. racked up six weeks at No. 1 with the DJ Toomp-produced, Grammy Award-nominated hit "What You Know." Bad Boy's breakout Atlanta MC, Yung Joc, powered up the Urban chart with "It's Goin' Down," which sat at No. 1 for six weeks in that span.

Dem Franchize Boyz' "Lean Wit It, Rock Wit It" stayed on top for three weeks, and Nelly's tuba-driven "Grillz," featuring Paul Wall, Ali and Gipp, hit No. 1 for two weeks. In the background, crooners Keyshia Cole, Jamie Foxx and Mary J. Blige duked it out for the remaining eight weeks of 2006's first half.

While Mims is the only hip-hop artist to reach No. 1 at Urban during the first half of the year, it's important to note that Nielsen BDS treated R. Kelly's and Bow Wow's versions of "I'm a Flirt" as one track due to the two songs' sonic similarities. So "I'm a Flirt" could be considered either an R&B song or a hip-hop track.

Mims and Bow Wow collectively amassed just three weeks as Urban No. 1s—nowhere near the 17 weeks hip-hop reigned in the first

half of last year.

"I'd say it's the time of the year," says Al Weeden, PD of Cumulus urban WBLX/Mobile. "We've just come out of winter, and the music goes with the seasons. For example, I wish they would've released T.I.'s 'Top Back' last summer instead of earlier this year. It would've had an awesome run.

"Huey's another example," Weeden continues. "Jive released Huey's 'Pop, Lock & Drop It' right before November last year, but he got lost in the fourth-quarter shuffle. However, his song started up again and was able to ride through the warmer spring months."

Even if R&B's upswing is seasonal, conventional wisdom dictates that melodies make a much cozier soundtrack in the winter while the hot hip-hop anthems rule the summer. So where's the hip-hop?

Cumulus urban WEAS/Savannah, Ga., APD/MD Lil G says the catalyst of the trend lies elsewhere.

"Hip-hop is a fad," Lil G says. "I say that meaning whatever the hot song is right now, it's only hot until someone finds a way to make it hotter. R&B is a



Lil G

Urban No. 1 Songs

January-June 2006
Song Title, Artist;
Chart Weeks

"Grillz," Nelly Featuring Paul Wall, Ali & Gipp; Jan. 6-13 (two weeks)

"Be Without You," Mary J. Blige; Jan. 20-Feb. 17 (five)

"Unpredictable," Jamie Foxx Featuring Ludacris; Feb. 24

"Be Without You," Mary J. Blige; March 3

"Lean Wit It, Rock Wit It," Dem Franchize Boyz Featuring Lil Peanut & Charlay; March 10-24 (three)

"Love," Keyshia Cole; March 31

"What You Know," T.I.; April 7-May 12 (six)

"It's Goin' Down," Yung Joc; May 19-June 16 (six)

January-June 2007
Song Title, Artist;
Chart Weeks

"Irreplaceable," Beyoncé; Jan. 5-19 (three)

"Promise," Ciara; Jan. 26

"You," Lloyd; Feb. 2-March 2 (five)

"Lost Without You," Robin Thicke; March 9

"This Is Why I'm Hot," Mims; March 16

"Lost Without You," Robin Thicke; March 23-30 (two)

"I'm a Flirt," R.Kelly or Bow Wow Featuring T.I. & T-Pain; April 6-13 (two)

"Don't Matter," Akon; April 20

"Buy U a Drank (Shawty Snappin')," T-Pain; May 5-June 30 (nine)

lot different from hip-hop because of the way it expresses feelings. Look at Musiq, with 'Teach Me.' It was receiving a lot of spins, then it fell down, and now it's come back up. With hip-hop, once a song is gone, it's gone."

Lil G also observes that hip-hop has recently received a great deal of unfavorable attention, which may be affecting its resilience. During the Don Imus "nappy-headed hos" fallout, bigwigs including the Rev. Al Sharpton protested hip-hop's lyrics and image—and that, Lil G says, "brought it down" on the charts.

The R&B Balance Theory

Meanwhile, there's another possible explanation for R&B's ruling the urban roost: playlist balance. Stripped down to bare gender stereotypes—though I don't agree and seem to be the exception, if this is a rule—older women generally gravitate toward R&B while younger men enjoy hip-hop.

And, as veteran urban AC WDAS-FM/Philadelphia programmer Joe "Butterball" Tamburro once said, "If you don't piss them off, female listeners will stay with you forever." Women are more loyal listeners, and a good balance of hip-hop and R&B can translate into higher TSL.

This R&B-balance theory was recently tested in New York, before the departure of WWPR (Power 105.1) PD Nate Bell. Bell, who joined the Clear Channel urban in December 2005, programmed a significant amount of R&B, while still mixing in a fair amount of hip-hop.

In the winter '06 and spring '06 Arbitron surveys, Power edged out Emmis rival WQHT (Hot 97) in 12+. While Hot 97 maintained its 18-34 dominance, it began adding R&B recurrences, like Musiq Soulchild's "Love," to compete with its R&B-driven competitors.

On June 5, The New York Times blasted Hot 97 for not playing enough hip-hop music. Music critic Kelefa Sanneh wrote, "Screens flashed the radio station's slogan: 'Hot 97: Where hip-hop lives!' But anyone who actually listens to the station knows that these days, Hot 97 is where R&B lives. To survive New York's hip-hop slump . . . the station's 10 most-played songs feature R&B singers, with or without rapper collaborators."

Meanwhile, veteran programmer Michael Saunders, now PD of CBS Radio urban WJHM/Orlando, doesn't want to give too many jewels to

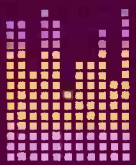


Saunders

the competition. "Most stations don't play a proper balance of hip-hop and R&B," he says, "and that's what gets them in trouble."

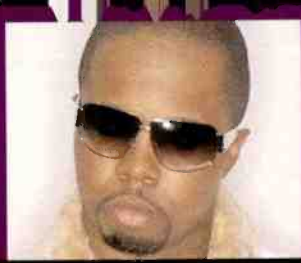
Sounds like the melodious—or not-so-melodious—sound of change.

R&B



URBAN

▶ TWENTY-FOUR-YEAR-OLD CUPID BRINGS THE LATEST DANCE STEP ANTHEM, "CUPID SHUFFLE," TO THE URBAN CHART (NO. 35).



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THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST	NIELSEN BDS CERTIFICATIONS	HITPREDICTOR STATUS	PLAYS TW +/-	AUDIENCE MILLIONS	RANK
1	1	15	BUY U A DRANK (SHAWTY SNAPPIN') NO. 1 (9 WKS) T-PAIN FEATURING YUNG JOC	KONVICT/NAPPY BOY/JIVE/ZOMBA	☆	4561	-197	48.557
2	2	12	PARTY LIKE A ROCKSTAR SHOP BOYZ	ONDECK/UNIVERSAL REPUBLIC	☆	4479	+121	41.306
3	6	8	UMBRELLA RIHANNA FEATURING JAY-Z	SRP/DEF JAM/IDJMG	☆☆	3768	+681	37.056
4	3	13	WIPE ME DOWN LIL BOOSIE FEATURING FOXX & WEBBIE	TRILL/ASYLUM/ATLANTIC	☆	3726	+126	30.083
5	4	14	WHEN I SEE U FANTASIA	J/RMG	☆	3695	+108	32.242
6	5	7	SAME GIRL R. KELLY DUET WITH USHER	JIVE/ZOMBA	☆	3254	-83	31.682
7	8	12	LIKE THIS KELLY ROWLAND FEATURING EVE	MUSIC WORLD/COLUMBIA	☆	2814	+80	24.948
8	10	8	BIG THINGS POPPIN' (DO IT) T.I.	GRAND HUSTLE/ATLANTIC	☆	2743	+102	23.206
9	12	6	A BAY BAY HURRICANE CHRIS	POLO GROUNDS/J/RMG	☆	2722	+388	21.942
10	7	14	GET IT SHAWTY LLOYD	THE INC./UNIVERSAL MOTOWN	☆	2475	-420	21.778
11	13	9	TEACHME MUSIQ SOULCHILD	ATLANTIC	☆	2443	+154	25.679
12	9	20	POP, LOCK & DROP IT HUFEY	HITZ COMMITTEE/JIVE/ZOMBA	☆☆	2362	-297	21.855
13	19	6	MAKE ME BETTER FABOLOUS FEATURING NE-YO	DESERT STORM/DEF JAM/IDJMG	☆	2314	+412	23.914
14	14	7	TAMBOURINE EVE	AFTERMATH/FULL SURFACE/RUFF RYDERS/GEFFEN	☆	2305	+82	16.480
15	15	12	ANONYMOUS BOBBY VALENTINO FEATURING TIMBALAND	DTP/DEF JAM/IDJMG	☆	2206	+73	19.171
16	11	22	PLEASE DON'T GO TANK	GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN	☆	2103	-256	25.900
17	16	8	GET ME BODIED BEYONCÉ	MUSIC WORLD/COLUMBIA	☆	2101	-28	22.235
18	18	5	WALL TO WALL CHRIS BROWN	JIVE/ZOMBA	☆	1910	-20	15.577
19	17	19	I'M A FLIRT R. KELLY OR BOW WOW (FEATURING T.I. & T-PAIN)	COLUMBIA/JIVE/ZOMBA	☆☆	1853	-255	16.274
20	22	7	HOW DO I BREATHE MARIO	3RD STREET/J/RMG	☆☆	1755	+61	12.400
21	29	2	BARTENDER T-PAIN FEATURING AKON	KONVICT/NAPPY BOY/JIVE/ZOMBA	☆☆	1717	+473	14.357
22	28	4	DO YOU NE-YO	DEF JAM/IDJMG	☆☆	1520	+264	12.308
23	25	4	AMUSEMENT PARK 50 CENT	SHADY/AFTERMATH/INTERSCOPE	☆☆	1505	+72	9.715
24	33	3	SHAWTY PLIES FEATURING T-PAIN	SLIP-N-SLIDE/ATLANTIC	☆☆	1490	+458	12.843
25	26	9	TATTOO THE ALLIANCE FEATURING FABO	NCE/ASYLUM/ATLANTIC	☆☆	1423	+48	11.244
26	27	3	SEXY LADY YUNG BORG FEATURING JUNIOR	YUNG BOSS/EPIC/KOCH	☆☆	1384	+116	8.543
27	31	4	UNTIL THE END OF TIME JUSTIN TIMBERLAKE	JIVE/ZOMBA	☆☆	1357	+173	17.201
28	39	2	LET IT GO KEYSHIA COLE FEATURING MISSY ELLIOTT & LIL KIM	A&M/INTERSCOPE	☆☆	1319	+443	11.869
29	21	17	OUTTA MY SYSTEM BOW WOW FEATURING T-PAIN & JOHNTA AUSTIN	COLUMBIA	☆☆	1263	-513	10.256
30	24	16	LIKE A BOY CIARA	LAFACE/ZOMBA	☆☆	1067	-425	9.170
31	30	12	I TRIED BONE THUGS-N-HARMONY FEATURING AKON	FULL SURFACE/INTERSCOPE	☆☆	1045	-170	6.523
32	37	4	MY 64 MIKE JONES FEAT. BUN B & SNOOP DOGG	ICE AGE/SWISHA-HOUSE/ASYLUM/WARNER BROS.	☆☆	997	+38	4.936
33	34	6	LIKE THIS MIMS	CAPITOL	☆☆	956	-67	4.537
34	38	4	WONDERFUL MARGUES HOUSTON	T.U.C./UNIVERSAL MOTOWN	☆☆	955	+46	4.022
35	NEW		CUPID SHUFFLE CUPID	ATLANTIC	☆☆	884	+184	8.583
36	32	17	BECAUSE OF YOU NE-YO	DEF JAM/IDJMG	☆☆	855	-218	10.294
37	NEW		CAN'T TELL ME NOTHING KANYE WEST	ROC-A-FELLA/DEF JAM/IDJMG	☆☆	851	+182	6.143
38	35	14	WE TAKIN' OVER DJ KHALED FEAT. T.I., AKON, RICK ROSS, FAT JOE, LIL WAYNE & BABY	TERROR SQUAD/KOCH	☆☆	782	-210	7.480
39	36	16	DON'T MATTER AKON	KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN	☆☆	778	-190	5.614
40	NEW		COFFEE SHOP YUNG JOC FEATURING GORILLA ZOE	BLOCK/BAD BOY SOUTH/ATLANTIC	☆☆	696	+50	3.813

MOST ADDED

LET IT GO 47
Keyshia Cole Feat. Missy Elliott & Lil' Kim (A&M/INTERSCOPE)
KATZ, KBFB, KHTE, KIPR, KJMM, KKDA, KNDA, KOPW, KPRS, KRRQ, KVSP, WAMO, WBFA, WBHJ, WBLK, WBTF, WBTV, WDKX, WEDR, WEMX, WENZ, WFXE, WFCI, WGZB, WHHL, WHTD, WHXT, WIKS, WIFZ, WJHM, WJKS, WJMI, WJTT, WJUC, WJZD, WPEG, WPRW, WQHH, WQOK, WRBJ, WTMG, WUJL, WWWZ, WXBT, WZFX, WZHT

BEAUTIFUL GIRLS 34
Sean Kingston (BELUGA HEIGHTS/EPIC/KOCH)
KBTT, KHTE, KIPR, KJMM, KMJJ, KDPW, KPRS, KRRQ, KVSP, WAMO, WBFA, WBLK, WBLX, WBTF, WDKX, WEMX, WFXE, WFCI, WGZB, WHHL, WHTD, WHXT, WIKS, WIFZ, WJHM, WJKS, WJMI, WJTT, WJUC, WJZD, WPEG, WRBJ, WTMG, WWWZ, WZFX, XM The City

U AIN'T GOIN NOWHERE 29
Young Buck Feat. Latoya Williams (G-UNIT/INTERSCOPE)
KHTE, KIPR, KJMM, KKDA, KMJJ, KOPW, KRRQ, KVSP, WBFA, WBLK, WBLX, WBTF, WDKX, WEMX, WFXE, WJMS, WJMI, WJTT, WJUC, WJZD, WPEG, WRBJ, WTMG, WWWZ, WZFX, WZHT, XM The City

WHEN I HUSTLE 27
Huey Feat. Lloyd (HITZ COMMITTEE/JIVE/ZOMBA)
KBTT, KHTE, KIPR, KJMM, KKDA, KNDA, KOPW, KRRQ, KTCC, KVSP, WBFA, WBLK, WDKX, WEMX, WFXE, WJMS, WJMI, WJTT, WJUC, WJZD, WPEG, WQHH, WRBJ, WWWZ, WZFX, WZHT

ALMOST MADE YA 17
All 4 Gipp Feat. La Toya Luckett (DERRTY/UNIVERSAL MOTOWN)
KIPR, KJMM, KMJJ, KPRS, KRRQ, KVSP, WBFA, WBLK, WDKX, WJKS, WJMI, WJUC, WJZD, WQHH, WRBJ, WTMG, WWWZ

SHAWTY 13
Plies Feat. T-Pain (SLIP-N-SLIDE/ATLANTIC)
KTCC, Sirius Hot Jamz, WCDX, WFXA, WHRK, WHTD, WIKS, WJLB, WOWI, WPEG, WPHH, WQHH, WXBT

BARTENDER 9
T-Pain Feat. Akon (KONVICT/NAPPY BOY/JIVE/ZOMBA)
WCDX, WERQ, WFXA, WGZB, WHTD, WJBT, WQOK, WQUE, XM The City

COME BACK TO ME SHAWTY 8
Tyrese (J/RMG)
WAMO, WBFA, WFXA, WJKS, WPEG, WWWZ, WZFX, XM The City

ADDED AT...
WJWZ
Montgomery, AL
PD: Marvin "Doughboy" Nugent
Keyshia Cole Feat. Missy Elliott & Lil' Kim, Let It Go, 6
Huey Feat. Lloyd, When I Hustle, 2
Sean Kingston, Beautiful Girls, D

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NEW AND ACTIVE

TITLE ARTIST / LABEL	PLAYS /GAIN	TITLE ARTIST / LABEL	PLAYS /GAIN
INT'L PLAYERS ANTHEM (I CHOOSE YOU) UGK Feat. OutKast (UGK/JIVE/ZOMBA) TOTAL STATIONS: 65	676/25	HOOD FIGGA Gorilla Zoe (BLOCK/BAD BOY SOUTH/ATLANTIC) TOTAL STATIONS: 46	500/75
KRISPY Kia Shine (RAP HUSTLAZ/UNIVERSAL MOTOWN) TOTAL STATIONS: 58	650/18	LIVIN' IN THE PROJECTS Lil Scrappy (BME/REPRISE/WARNER BROS.) TOTAL STATIONS: 45	489/83
NCBODY DO IT BETTER Ke'h Murray Feat. Junior & Tyrese (DEF SQUAD/KOCH) TOTAL STATIONS: 56	569/162	CAN U BELIEVE Robin Thicke (STAR TRAK/INTERSCOPE) TOTAL STATIONS: 54	484/151
BEAUTIFUL GIRLS Sean Kingston (BELUGA HEIGHTS/EPIC/KOCH) TOTAL STATIONS: 53	512/272	CORPORATE THUGGIN' U.S.D.A. (CORPORATE THUGZ/DEF JAM/IDJMG) TOTAL STATIONS: 35	315/41
MONEY IN THE BANK Swizz Beatz (UNIVERSAL MOTOWN) TOTAL STATIONS: 54	504/100	VIDEO Johnita Austin Feat. Unk (SO SO DEF/ISLAND URBAN/IDJMG) TOTAL STATIONS: 47	295/118

MOST INCREASED PLAYS

+681	☆	UMBRELLA Rihanna Feat. Jay-Z (SRP/Def Jam/IDJMG) WBHT +41, WXBT +39, WQBT +38, WQUE +35, KKDA +33, WQWI +32, WJBT +30, KATZ +29, WUBT +29, WAWZ +29
+473	☆☆	BARTENDER T-Pain Feat. Akon (KONVICT/NAPPY BOY/JIVE/ZOMBA) SH-U +51, KNDA +28, WKKV +22, KKDA +21, WRBJ +20, WQWI +19, WHTD +18, WHXT +17, WPHI +15, WPRW +15
+458	☆☆	SHAWTY Plies Feat. T-Pain (Slip-N-Slide/Atlantic) KKDA +58, WZHT +33, KOPW +28, WJMI +24, WPEG +22, WEDR +19, WPHH +17, WBLX +16, WWWZ +16, WPCO +15
+443	☆☆	LET IT GO Keyshia Cole Feat. Missy Elliott & Lil Kim (A&M/InterScope) KNDA +26, WGZB +24, KBFB +24, KJMM +23, WEMX +21, WENZ +20, WBHJ +20, WHTD +19, KVSP +16, WPRW +15
+412	☆☆	MAKE ME BETTER Fabulous Feat. Ne-Yo (Desert Storm/Def Jam/IDJMG) KOPW +37, KNDA +36, KKDA +27, WERQ +26, WPHI +25, WVEE +24, WQWI +23, WBTV +22, WBFA +20, WEDR +19

FOR WEEK ENDING JUNE 17, 2007
LEGEND: See legend to charts in charts section for rules and symbol explanations.
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URBAN AC

▶ "HOW DO I BREATHE" BY MARIO IS THE THIRD MOST INCREASED (UP 127 PLAYS), BUT TAKES THE CHART'S BIGGEST LEAP (39-23).



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THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST	NIelsen BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS RANK
1	1	37	PLEASE DON'T GO TANK TANK	NO. 1 (7 WKS) GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN	1729 -53	15.649 1
2	2	35	LOST WITHOUT U ROBIN THICKE	STAR TRAK/INTERSCOPE	1478 -103	13.769 2
3	4	16	WHEN I SEE U FANTASIA	J/RMG	1453 +120	11.705 4
4	3	22	IF I WAS YOUR MAN JOE	JIVE/ZOMBA	1425 -57	12.039 3
5	5	17	WHAT'S MY NAME BRIAN MCKNIGHT	WARNER BROS.	1329 +55	9.223 8
6	6	20	MAKE YA FEEL BEAUTIFUL RUBEN STUDDARD	J/RMG	1254 +24	9.788 7
7	7	24	BUDDY MUSIQ SOULCHILD	ATLANTIC	1221 +12	11.394 5
8	9	13	TEACHME MUSIQ SOULCHILD	ATLANTIC	1160 +83	9.026 9
9	8	24	IN MY SONGS GERALD LEVERT	ATLANTIC	1116 -69	7.705 11
10	10	10	CAN U BELIEVE ROBIN THICKE	STAR TRAK/INTERSCOPE	1076 +111	9.829 6
11	12	13	DJ DON'T GERALD LEVERT	ATLANTIC	907 +25	8.964 10
12	14	9	ANOTHER AGAIN JOHN LEGEND	MOST INCREASED PLAYS G.O.O.D./COLUMBIA	886 +176	5.316 14
13	11	18	STRUGGLE NO MORE (THE MAIN EVENT) ANTHONY HAMILTON, JAHEIM & MUSIQ SOULCHILD	ATLANTIC	806 -115	4.962 15
14	13	44	TAKE ME AS I AM MARY J. BLIGE	MATRIARCH/GEFFEN/INTERSCOPE	763 -26	5.922 12
15	15	17	SIMPLE THINGS ELISABETH WITHERS	BLUE NOTE/VIRGIN	639 +90	5.397 13
16	18	4	IF I HAVE MY WAY CHRISTETTE MICHELE	DEF JAM/DJMG	438 +78	2.241 21
17	25	4	ME TAMIA	PLUS 1/IMAGE	382 +137	1.499 34
18	16	6	DON'T MATTER AKON	KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN	357 -18	1.891 28
19	23	13	2 PIECES CARL THOMAS	AIRPOWER UMBRELLA/BUNGALO	339 +56	3.084 16
20	20	7	BLOCK PARTY CHUCK BROWN FEATURING DJ KOOL	FULL CIRCLE/RAW VENTURE	335 -10	2.124 25
21	21	7	STAY WITH ME NORMAN BROWN	PEAK/CONCORD	327 +26	2.236 22
22	17	14	BECAUSE OF YOU NE-YO	DEF JAM/DJMG	323 -11	2.885 17
23	39	2	HOW DO I BREATHE MARIO	3RD STREET/J/RMG	274 +127	2.150 24
24	22	18	FORCE OF NATURE SUNSHINE ANDERSON	MUSIC WORLD	262 -24	0.888 -
25	31	13	CUPID SHUFFLE CUPID	ATLANTIC	258 +58	1.691 30
26	30	6	WHAT HAPPENED ALGEBRA	KEDAR	227 -5	1.044 38
27	19	17	SHOO BE DOO (NO WORDS) MACY GRAY	WILLIAM/GEFFEN	222 -124	1.029 39
28	28	6	RISE UP R. KELLY	JIVE/ZOMBA	212 -26	1.637 32
29	29	11	VALENTINE LLOYD	THE INC./UNIVERSAL MOTOWN	205 -27	2.095 26
30	24	9	ANYTHING PATILABELLE FEAT. MARY MARY WITH KANYE WEST & CONSEQUENCE	UMBRELLA/BUNGALO	198 -60	1.253 36
31	38	3	LEAVING TONIGHT NE-YO FEATURING JENNIFER HUDSON	DEF JAM/DJMG	192 +37	1.733 29
32	32	9	I'M NOT PERFECT J MOSS FEATURING ANTHONY HAMILTON	PAJAM/GOSPO CENTRIC/ZOMBA	190 +8	0.768 -
33	26	8	BREATHLESS CORINNE BAILEY RAE	CAPITOL	186 -53	2.430 20
34	34	5	HOW DID YOU KNOW PAUL TAYLOR FEATURING REGINA BELLE	PEAK/CONCORD	183 +21	1.092 37
35	27	14	TELL ME WHAT WE'RE GONNA DO NOW JOSS STONE FEATURING COMMON	VIRGIN	174 -67	1.496 35
36	35	2	HATE ON ME JILL SCOTT	HIDDEN BEACH	172 +16	2.195 23
37	40	2	YOU SAVED MY LIFE KIERAN	BLACK RAIN	171 +49	0.330 -
38	36	10	IN THE RAIN BONEY JAMES	CONCORD	159 +1	0.797 -
39	37	2	BUY U A DRANK (SHAWTY SNAPPIN') T-PAIN FEATURING YUNG JOC	11 KONVICT/NAPPY BOY/JIVE/ZOMBA	148 -9	2.554 18
40	33	19	DEEPER STILL RICK JAMES	STONE CITY	131 -36	0.404 -

MOST ADDED

TITLE ARTIST / LABEL	NEW STATIONS
TASTE Rick James (STONE CITY) KMEZ, KOKY, KQXL, WAGH, WBLS, WKXI, WLXC, WMGL, WMPZ, WWDM	10
HOW DO I BREATHE Mario (3RD STREET/J/RMG) KVMA, WDLT, WKJS, WKXI, WMPZ, WSOL, WTYB	7
CAN U BELIEVE Robin Thicke (STAR TRAK/INTERSCOPE) KMJQ, WFUN, WJMJ, WROU, WXMG, WZAK	6
ANOTHER AGAIN John Legend (G.O.O.D./COLUMBIA) WFUN, WFXC, WKUS, WLVH, WMIB, WVKL	6
CAN U FEEL ME Howard Hewett (GROOVE) KJLH, WAKB, WFLM, WMGL, WMPZ, WVBE	6
ME Tamia (PLUS 1/IMAGE) KJMS, KVMA, WAMJ, WPHR, WSOL	5
CUPID SHUFFLE Cupid (ATLANTIC) KJMS, WAKB, WLXC, WWDM	4
YOU SAVED MY LIFE Kieran (BLACK RAIN) KVMA, WZZZ, WKSP	3
BETTER DAYS Lorenzo Owens & Michael Spencer (MUSICMIND) KOKY, KQXL, WKXI	3
DJ DON'T Gerald Levert (ATLANTIC) WTLG, WVKL	2

ADDED AT... WMPZ
GROOVE 98
WMPZ

Chattanooga, TN
PD: Andrea Perry
Howard Hewett, Can U Feel Me, 5
Mario, How Do I Breathe, 0
Rick James, Taste, 0

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TITLE ARTIST / LABEL	PLAYS /GAIN	TITLE ARTIST / LABEL	PLAYS /GAIN
IF WE WERE ALONE Keite Young Feat. N'dambi (HIDDEN BEACH) TOTAL STATIONS: 13	117/12	HE IS Onitsha (STILL WATERS/HIDDEN BEACH) TOTAL STATIONS: 10	80/4
THINKING OF YOU Victor Fields (REGINA) TOTAL STATIONS: 16	112/21	TRANSITION Freddie Jackson (ORPHEUS) TOTAL STATIONS: 12	60/17
CAN U FEEL ME Howard Hewett (GROOVE) TOTAL STATIONS: 18	110/75	THE REASON Justin Holley (CRYSTAL CLEAR) TOTAL STATIONS: 8	44/36
GET ME BODIED Beyonce (MUSIC WORLD/COLUMBIA) TOTAL STATIONS: 22	101/19	WHY YOU WANNA SETTLE FOR LESS The O'Jays (MUSIC WORLD) TOTAL STATIONS: 9	43/15
DO YOU Ne-Yo (DEF JAM/DJMG) TOTAL STATIONS: 17	82/39	WE PRAISE YOU The McClurkin Project (GOSPO CENTRIC/ZOMBA) TOTAL STATIONS: 25	40/11

MOST INCREASED PLAYS

+176
ANOTHER AGAIN
John Legend (G.O.O.D./Columbia)
KRNB +7, KVMA +6, WFUN +4, WAGH +1, KJMS +0, WJMR +7, WKSP +7, WPHR +6, WTLG +6, KOKY +5

+137
ME
Tamia (Plus 1/Image)
WTLZ +4, WXST +4, WAGH +0, WVBE +0, WPHR +0, WSOL +8, KJLH +8, KJMS +7, KVMA +7, WAMJ +7

+127
HOW DO I BREATHE
Mario (3rd Street/J/RMG)
KBLX +7, KMEZ +13, WIMX +1, WTYB +0, WKUS +9, WHUR +9, KNEK +8, WHRP +7, WSOL +7, WVBE +7

+120
WHEN I SEE U
Fantasia (J/RMG)
WJMJ +4, WSRB +2, WSOL +1, WFUN +9, WTLZ +8, WKUS +6, WBAV +6, WAKB +5, WKXI +5, WMMJ +5

+111
CAN U BELIEVE
Robin Thicke (Star Trak/Interscope)
WJMJ +4, WAKB +0, WROU +0, WSRB +9, WXMG +8, WPHR +7, WFUN +7, WKSP +6, WHUR +6, WZAK +6

FOR WEEK ENDING JUNE 17, 2007
LEGEND: See legend to charts in charts section for rules and symbol explanations.
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'Total Axxess' and 'Sharing Life Together'

A Tale Of Two Night Shows

Kevin Peterson

KPeterson@RadioandRecords.com

at night, nearly 200 Christian music stations nationwide run either Christian AC's "Sharing Life Together," hosted by Martha Hadley, or Christian CHR's "Total Axxess," with Wally. ■ Wally's diverse radio career includes early years in mainstream rock and even a short stint in sports before he made his debut in syndication on Radio Disney. From there, he made the transition to alternative WNNX (99X)/Atlanta. In Atlanta, Wally connected with WAY-FM Media Group and network PD Dave Senes through mutual friends.

"Tommy Kramer and John Frost were guys who really gave me my start in radio," Wally says. "They work with Dave Senes. We had talked two years before, and it just wasn't the right time. I wasn't feeling it—I wasn't in the right place. And then, out of the blue, we reconnected."

Wally's first week at WAY-FM in Nashville just happened to be Gospel Music Assn. Week.

"Total Axxess" is now heard on 105 stations around the country, and Wally says that when he started hosting the show, he wrote a mission statement laying out what he wanted to accomplish.

"I summed it up in four words—three are real, and one I made up," he says. "The first is 'reality.' There is a whole lot of life that goes on between now and heaven, and that's what I want to focus on. It's what you do while you're here and how you get through this the best you can and try to leave

a positive thing behind. We talk about real-life issues honestly and openly."

The second word, Wally says, is "artistry." "We have a billion artists," he says. "That's why we do the show in Nashville, so this show has access to more Christian artists than any other show in the country."

The third is "goof-offity." "That's the one I made up, which is just the fact that dumb things make me laugh, so I like to do dumb things."

The final and most important word is "deity," Wally says. "That is the umbrella under which all this other stuff resides, because without that as the common thread through the show, none of that other stuff means anything. That's what separates this format from other formats. I really enjoy having the opportunity to talk with people on a deeper level."



Hadley



Wally

Like Wally, "Sharing Life Together" host Martha Hadley started her career in mainstream radio—but in her case, it was almost by accident. "It was at WSIX/Nashville," she says. "I was working at WNGE-TV. General Electric Broadcasting owned both WNGE and WSIX, and they were both in the same building. "I would use the speaker system in the building to call people to the newsroom. The GM heard my voice and got to know my personality, and he took me to lunch one day and asked if I had ever thought about being in radio."

She hadn't, but the GM said he would train her, so she worked at the TV station by day and trained at the radio station by night. Within a couple of weeks, she had her first weekend airshifts, which she continued to host for about a year. After that Hadley moved to Los Angeles for a job at a motion-picture postproduction facility.

While she was working in L.A., her sister persuaded her to move to Seattle, where, once again, a fluke brought her back into radio. "My mother had been asking me if I had found a church yet," Hadley recalls. "Our Presbyterian church back in Springfield, Mo., broadcast on the radio, so I decided to see what I could find on the radio."

"First Presbyterian Church of Seattle was broadcasting on Crista Broadcasting's KCIS-AM, which is the sister station of KCMS-FM [now the flagship station for "Sharing Life Together"]. I worked in the radio room at our church, sent an audition tape to the KCMS' PD, and he gave me a job on Sunday mornings."

In the 16 years since then, Hadley has worked different shifts, but she started the current "Sharing Life Together" format of music and listener calls on her evening show about seven years ago.

"The show went to No. 1 in Seattle, and management at Crista thought we should syndicate it," she says. "Alan Mason was our consultant at KCMS, and he really loved the show. He and John Frost were partners, and John was consulting Focus on the Family, so he took the show to them, and Crista and Focus partnered together for syndication."

The show is now on 85 stations nationwide. Hadley says the benefits of partnering with Focus on the Family include the Focus features she can run on the show and the at-home counselors who are on standby in case someone calls in with a life-or-death situation. As Hadley says, "You've got the big, loving arms of Focus around people."

R&R



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100,000 SPINS

Who Am I/ **Casting Crowns** /Beach Street/Reunion/PLG

50,000 SPINS

Audience Of One/ **Big Daddy Weave** /Fervent/Word-Curb
Fingerprints Of God/ **Steven Curtis Chapman** /Sparrow/EMI CMG
Made To Worship/ **Chris Tomlin** /sixsteps/Sparrow/EMI CMG
Next Thing You Know (Thirteen)/ **Matthew West** /Universal South/Sparrow/EMI CMG
You Are God Alone/ **Phillips, Craig & Dean** /INO

40,000 SPINS

Hallelujah (Your Love Is Amazing)/ **Phillips, Craig & Dean** /Sparrow/EMI CMG
I Need You To Love Me/ **BarlowGirl** /Fervent/Word-Curb
Never Alone/ **BarlowGirl** /Fervent/Word-Curb
Wholly Yours/ **David Crowder Band** /sixsteps/Sparrow/EMI CMG

30,000 SPINS

All My Praise/ **Selah** /Curb
Beautiful Sound/ **Newsboys** /Sparrow/EMI CMG
Into Jesus/ **DC Talk** /Forefront/EMI CMG
I've Always Loved You/ **Third Day** /Benson
Shine/ **Newsboys** /Sparrow/EMI CMG
What It Means/ **Jeremy Camp** /BEC/Tooth & Nail

20,000 SPINS

Drifter/ **Decemberadio** /Slanted/Spring Hill
Free/ **Shawn McDonald** /Sparrow/EMI CMG
Love Is The Answer/ **Cindy Morgan** /Word-Curb
Mistaken/ **Warren Barfield** /Creative Trust
Our God Reigns/ **Brandon Heath** /Reunion/PLG
Red Letter Day/ **NewSong** /Reunion/PLG
Remembering You/ **Steven Curtis Chapman** /Walden Media/Walt Disney/EMI CMG
Say A Prayer/ **CeCe Winans** /Wellspring
Undo/ **Rush Of Fools** /Midas
Untitled Hymn (Come To Jesus)/ **Chris Rice** /Rocketown
Wherever We Go/ **Newsboys** /Inpop
Your Name/ **Phillips, Craig & Dean** /INO

10,000 SPINS

Alive Again/ **Scott Krippayne** /Spring Hill
Awaken/ **Natalie Grant** /Curb
Every Time I Breathe/ **Big Daddy Weave** /Fervent/Word-Curb
Give You Glory/ **Jeremy Camp** /BEC/Tooth & Nail
I'm Not Who I Was/ **Brandon Heath** /Reunion/PLG
Love Of My Life/ **Jim Brickman Feat. Michael W. Smith** /Windham Hill
My Generation/ **Starfield** /Sparrow/EMI CMG
No More No Less/ **MercyMe** /INOSomething Beautiful/ **Newsboys** /Inpop
The Blessing/ **John Waller** /Beach Street/Reunion/PLG
Tunnel/ **Third Day** /Essential/PLG
We Can Make A Difference/ **Jaci Velasquez** /Myrrh
What Could Be Better (The Days Ahead)/ **33Miles** /INO
Wish You Were Here/ **Mark Harris** /INO
Yes You Have/ **Leeland** /Essential/PLG

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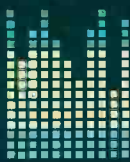
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CHRISTIAN

► **THE SEND GAINS 19 PLAYS AND SURGES 6-1 ON CHRISTIAN ROCK WITH "AN EPIPHANY."** FULL-LENGTH STUDIO ALBUM "COSMOS" STREETS JULY 31.



THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST	IMPRINT / PROMOTION LABEL	PLAYS TW +/-
1	3	17	THE LAST NIGHT SKILLET	ARDENT/SRE/INO	1078 +48
2	2	16	SOMETHING BEAUTIFUL NEWSBOYS	INPOP	1076 +30
3	1	17	AFTER THE WORLD DISCIPLE	SRE/INO	987 -71
4	9	9	LET IT FADE JEREMY CAMP	BEC/TOOTH & NAIL	822 +56
5	8	12	YOU BRITT NICOLE	SPARROW/EMI CMG	822 +51
6	5	11	AWAKENING SWITCHFOOT	SPARROW/COLUMBIA/EMI CMG	822 +24
7	4	19	WORK JARS OF CLAY	ESSENTIAL/PLG	819 -79
8	12	6	I'M FOR YOU TOBYMAC	FOREFRONT/EMI CMG	785 +86
9	5	21	FIND ME TONIGHT EVERYDAY SUNDAY	INPOP	763 -101
10	7	15	MISSING PAGES SEVENTH DAY SLEEPER	BEC/TOOTH & NAIL	757 -33
11	13	13	TUNNEL THIRD DAY	ESSENTIAL/PLG	681 +29
12	14	10	BEAUTY AYIESHA WOODS	GOTEE	638 +43
13	11	25	FORGIVEN RELIENT K	CAPITOL/GOTEE	620 -99
14	10	24	DON'T GIVE UP SANCTUS REAL	SPARROW/EMI CMG	616 -110
15	16	9	I'M NOT WHO I WAS BRANDON HEATH	REUNION/PLG	535 +38
16	15	4	ONLY THE WORLD MANDISA	SPARROW/EMI CMG	507 +50
17	26	3	ZERO HAWK NELSON	TOOTH & NAIL	503 +112
18	24	5	LONE RANGER NATE SALLIE	CURB	470 +72
19	19	12	UNDO RUSH OF FOOLS	MIDAS	470 +26
20	20	9	REACHING LEELAND	ESSENTIAL/PLG	466 +28
21	15	17	DEARLY LOVED JIMMY NEEDHAM	INPOP	458 -66
22	25	8	PRAISE AND ADORE (SOME LIVE WITHOUT IT) WAVORLY	FLICKER/PLG	440 +42
23	17	19	WHAT I HEAR JESSIE DANIELS	MIDAS	431 -45
24	22	11	JESUS ON THE RADIO ALL STAR UNITED	7 SPIN	430 +7
25	21	12	LEAST OF THESE DECEMBERADIO	SLANTED/SPRING HILL	428 +4
26	30	3	RIGHT NOW THIS BEAUTIFUL REPUBLIC	FOREFRONT/EMI CMG	377 +95
27	27	12	COLD MARIE MILLER	CURB	352 +12
28	23	16	YOUR WAY ADIE CAMP	BEC/TOOTH & NAIL	339 -75
29	28	9	EVERY TIME I BREATHE BIG DADDY WEAVE	FERVENT/WORD-CURB	321 +16
30	29	2	IN MY ARMS PLUMB	CURB	293 +9

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST	IMPRINT / PROMOTION LABEL	PLAYS TW +/-
1	6	16	AN EPIPHANY THE SEND	TOOTH & NAIL	277 +19
2	1	16	SAY THIS SOONER (NO ONE WILL SEE THINGS THE WAY I DO). ALMOST.	TOOTH & NAIL	274 -25
3	7	15	BREAK ME DOWN RED	ESSENTIAL/PLG	272 +14
4	3	14	I LOVE YOU TO DEATH FAMILY FORCE 5	MAVERICK/MONO VS STEREO/GOTEE	264 -1
5	5	7	SAY YOUR PRAYERS WEDDING	BRAVE NEW WORLD	259 0
6	2	3	PERFECT LYLEAF	A&M/DOTONE/INTERSCOPE	251 -20
7	11	9	ATTITUDE FIREFLIGHT	FLICKER/PLG	241 +17
8	14	8	EVIL (A CHORUS OF RESISTANCE) PROJECT 86	TOOTH & NAIL	238 +26
9	8	12	WAKE UP KJ-52	BEC/TOOTH & NAIL	233 +2
10	4	19	A WHISPER & A CLAMOR ANBERLIN	TOOTH & NAIL	233 -32
11	16	13	AWAKENING SWITCHFOOT	SPARROW/COLUMBIA/EMI CMG	222 +21
12	9	11	MADMEN WAVORLY	FLICKER/PLG	222 -6
13	10	11	CROSS THE LINE RUTH	TOOTH & NAIL	221 -5
14	13	5	PLAY IT SAFE DIZMAS	CREDENTIAL/EMI CMG	215 -1
15	12	18	THE LAST NIGHT SKILLET	ARDENT/SRE/INO	215 -7
16	19	10	TIME IS RUNNING OUT (WHERE TO START) HIGH FLIGHT SOCIETY	RKT/ROCKETOWN	197 +13
17	13	14	FIENDS (SELLING OUT AIN'T EASY) CHASING VICTORY	MONO VS STEREO	192 -1
18	20	8	SOMEWHERE IN THE SKY KUTLESS	BEC/TOOTH & NAIL	183 +16
19	17	16	SURFACE DEAS VAIL	BRAVE NEW WORLD	176 -22
20	25	3	YOU'RE ON FIRE MXPX	TOOTH & NAIL	175 +29
21	26	5	ZERO HAWK NELSON	TOOTH & NAIL	158 +16
22	21	14	BOOMIN' TOBYMAC	FOREFRONT/EMI CMG	157 -1
23	23	4	FIGHT LIKE THIS DECYFER DOWN	SRE/INO	152 +4
24	22	6	SING TO ME RUN KID RUN	TOOTH & NAIL	152 -1
25	24	11	TOGETHER KRYSTAL MEYERS	ESSENTIAL/PLG	150 +3
26	15	18	GOING UNDER THIS BEAUTIFUL REPUBLIC	FOREFRONT/EMI CMG	147 -58
27	28	2	TIME (TO LET THIS GO) NEVERTHELESS	FLICKER/PLG	133 +2
28	29	2	FINDING OUT STELLAR KART	WORD-CURB	120 +8
29	30	3	NEW SKEPTIC THE FOLD	TOOTH & NAIL	111 +7
30	NEW	NEW	TEMPTATION COME MY WAY SHOWDOWN	MONO VS STEREO	101 +11

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST	IMPRINT / PROMOTION LABEL	PLAYS TW +/-
1	10	10	BRING THE RAIN MERCYME	INO	383 +4
2	17	17	UNDO RUSH OF FOOLS	MIDAS	298 -2
3	9	9	WHEN I GET WHERE I'M GOING GEOFF MOORE	ROCKETTOWN	282 +14
4	12	12	EVERY TIME I BREATHE BIG DADDY WEAVE	FERVENT/WORD-CURB	256 -5
5	8	8	BE THOU NEAR TO ME SELAH	CURB	253 +10
6	7	7	FATHER JADON LAVIK	BEC/TOOTH & NAIL	251 +31
7	4	15	SAVED THE DAY PHILLIPS, CRAIG & DEAN	INO	250 -14
8	5	13	I BELIEVE IN YOU JOEL ENGLE	SPIN 360	243 -21
9	17	17	HOW CAN I KEEP FROM SINGING CHRIS TOMLIN	SIXSTEPS/SPARROW/EMI CMG	204 -13
10	12	9	I'M NOT WHO I WAS BRANDON HEATH	REUNION/PLG	177 -5

INSPO

TW	LW	WKS	TITLE ARTIST	IMPRINT / PROMOTION LABEL	PLAYS TW +/-
1	11	19	BE LIFTED HIGH MICHAEL W. SMITH	REUNION/PLG	154 -44
2	14	11	THERE IS A RIVER JARS OF CLAY	ESSENTIAL/PLG	152 +9
3	10	15	SUFFICIENT ADIE CAMP	BEC/TOOTH & NAIL	150 -49
4	13	21	BY HIS WOUNDS GLORY REVEALED FEAT. MAI POWELL, MARK HALL, STEVEN CURTIS CHAPMAN, BRIAN LITTRELL	REUNION/PLG	146 -28
5	16	2	GOD SPEAKING RONNIE FREEMAN	HARDLY	144 +8
6	15	5	CONVINCED NICOLE C. MULLEN	WORD-CURB	141 +2
7	17	5	UNTO THE ONE MATT PAPA	SPIN 360	131 -2
8	NEW	NEW	OVER MY HEAD BRIAN LITTRELL	REUNION/PLG	128 +30
9	RE-ENTRY	RE-ENTRY	FAITHFUL GOD SHANNON WEXELBERG	DISCOVERY HOUSE	128 +24
10	18	3	GIVE ME WORDS TO SPEAK AARON SHUST	BRASH	124 +2

CHRISTIAN ROCK REPORTERS

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

WUFM/Columbus, OH*
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PD/MD: Nikki Cantu
APD: Laine Moneyhon

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PD/MD: Wally Decker
APD: Darren Stevens

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APD: Amanda Harman

WJIS/Sarasota, FL
OM: Kris Byerly
PD: Michelle Tellone
MD: Elisha Skorski

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

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

KBNJ/Corpus Christi, TX
PD: Arron Daniels

WJTL/Lancaster, PA*
PD: John Shirk
MD: Phil Smith

WJLZ/Norfolk, VA*
CM/MD: JP Morgan
APD: Anne Verebely

Fireescape/Satellite
PD/MD: Joe Hayes

Whip Of Cords/Satellite
OM/MD: Matt Rhodes

WVCF/Bridgeport, CT
PD/MD: Bob Felberg

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

KIBZ/Lincoln, NE
OM: Lester St. James
PD/MD: Ron Drury

WITR/Rochester, NY
FD/MD: Samma Palermo
APD: Will "The Tuna" Benson

Positive Rock Show/Satellite
PD/MD: Josh Booth

KCLC/St. Louis, MO
MD: Dave Merkel

WCWP/Brookville, NY
PD: Peter Bellotti
MD: Reena Temburni

WSNL/Flint, MI
MD: Brian Goodman

WDML/Marion, IL
MD: Tom Schroeder

WPRJ/Saginaw, MI
CM: Gary Bugh
FD/MD: Aaron Dicer

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

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

WORQ/Green Bay, WI*
OM/MD: Jim Raider

WMKL/Miami, FL
PD: Rob Robbins
MD: Kelly Downrig

Sirius Spirit 66/Satellite*
PD: Al Skop
MD: Joey Black

WYSZ/Toledo, OH
PD/MD: Jeff Howe

WCLQ/Wausau, WI
PD/MD: Matt Deane
* Monitored Reporters

FOR WEEK ENDING JUNE 17, 2007



CHRISTIAN

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PD: Kevin Avery
MD: Mike Stoudt
- WVFI/Atlanta, GA***
OM/PD: Don Schaeffer
APD: Steve Williams
- WAFJ/Augusta, GA***
PD/MD: Steve Swanson
- KPEZ/Austin, TX**
OM: Mac Daniels
PD: Gary Walsh
APD/MD: Steve Etheridge
- WRBS/Baltimore, MD***
PD: David Paul
MD: Mike Alley
- WDJC/Birmingham, AL***
APD/MD: Ronnie Bruce
- KTSY/Boise, ID***
OM: Chris Gilbreth
PD: Jerry Woods
APD/MD: Travis Culver
- WCVK/Bowling Green, KY**
OM: Ken Burns
PD: Susan Woodard
MD: Whitney Yule
- WAYR/Brunswick, GA**
PD/MD: Bart Wagner
- WRCM/Charlotte, NC***
OM: Gary Morland
PD: Dwayne Harrison
- WBDX/Chattanooga, TN***
OM/PD: Jason McKay
APD/MD: Justin Wade
- WAKW/Cincinnati, OH***
PD: Rob Lewis
MD: Daryi Pierce
- WFHM/Cleveland, OH***
PD: Len Howser
MD: Josh Booth
- KGTS/College Place, WA**
PD/MD: Elizabeth Nelson
- KBIQ/Colorado Springs, CO***
PD: Bret Stevens
MD: Jack Hamilton
- KCVO/Columbia, MO**
OM/PD: Jim McDermott
- WMHK/Columbia, SC***
PD: Steve Sunshine
- WCVO/Columbus, OH***
APD/MD: Mike Russell
- KBNJ/Corpus Christi, TX***
PD: Joe Fahl
- KLTY/Dallas, TX***
PD: Chuck Finney
APD/MD: Michael Prendergast
- KNWI/Des Moines, IA**
PD/MD: Dave St. John
- WMUZ/Detroit, MI***
PD: Miranda Belcher
APD: Randi Myles
MD: Jon Culbert
- WWIB/Eau Claire, WI**
OM: Paul Anthony
PD/MD: Greg Steward
- WCTL/Erie, PA**
OM: Ronald Raymond
PD/MD: Adam Frase
- KHPE/Eugene, OR**
OM: Jeff McMahon
MD: Paul Hernandez
- KYTT/Eugene, OR**
OM: Dave DeAndrea
PD/MD: Rick Stevens
- KLRC/Fayetteville, AR**
PD/MD: Mark Michaels
- WCLN/Fayetteville, NC**
OM/PD: Dan DeBruler
APD: Syndi Long
MD: Steve Turley
- KGCB/Flagstaff, AZ**
OM: Daniel White
PD/MD: Mike Medlin
- WPER/Fredericksburg, VA**
PD: Frankie Morea
- KZKZ/Ft. Smith, AR**
OM/PD: Dave Burdue
- WLAB/Ft. Wayne, IN***
PD: Don Buettner
MD: Melissa Montana
- WCSG/Grand Rapids, MI***
OM: Don Michael
PD/MD: Chris Lemke
APD: John Balyo
- WJQK/Grand Rapids, MI***
OM/PD: Troy West
MD: Brian Nelson
- WBEJ/Greensboro, NC**
PD/MD: Wally Decker
APD: Darren Stevens
- WLFJ/Greenville, SC***
PD/MD: Rob Dempsey
APD: Gary Miller
- KAIM/Honolulu, HI***
OM: Jack Waters
PD/MD: Corry Reynolds
- KSBJ/Houston, TX***
PD: Chuck Pryor
MD: Jim Beeler
- WCRJ/Jacksonville, FL***
PD: Roger Henderson
MD: Theresa Ross
- WCQR/Johnson City, TN***
PD/MD: Jason Sharp
APD: Chalmer Harper
- KOBC/Joplin, MO**
OM/PD: Lisa Davis
- KLJC/Kansas City, MO***
PD/MD: Michael Grimm
- WJTL/Lancaster, PA***
PD: John Shirk
MD: Phil Smith
- WLGH/Lansing, MI**
- KFSH/Los Angeles, CA***
OM: Jim Tinker
PD: Chuck Tyler
APD/MD: Bob Shaw
- WJIE/Louisville, KY***
PD: Jim Calipeau
APD/MD: Chris Crain
- WRVI/Louisville, KY**
OM/PD: C.C. Matthews
APD: Dave Reichel
- KSWP/Lufkin, TX**
OM/PD: Al Ross
APD/MD: Michelle Ross
- KVMV/McAllen, TX***
PD: James Gamblin
APD/MD: Bob Malone
- KJIL/Meade, KS**
PD/MD: Michael Luskey
- WMCU/Miami, FL***
OM/PD: Dwight Taylor
- WFZH/Milwaukee, WI***
PD/MD: Danny Clayton
- KTIS/Minneapolis, MN***
APD/MD: Paul Perrault
- KBMQ/Monroe, LA**
PD/MD: Phillip Brooks
- WFFH/Nashville, TN***
PD/MD: Vance Dillard
- New Life Media Network/Network**
PD/MD: Joe Buchanan
- WBSN/New Orleans, LA***
OM: Julie Headrick
PD: Tom Krimsier
MD: Libby Krimsier
- WAWZ/New York, NY***
OM: Scott Taylor
PD: Johnny Stone
MD: Keith Stevens
- KGBI/Omaha, NE***
PD: Melody Miller
MD: Jeff Devereaux
- WPOZ/Orlando, FL***
OM/PD: Dean O'Neal
APD: Jeff Cruz
MD: Scott Smith
- KLVA/Phoenix, AZ***
- WMSJ/Portland, ME***
PD: Paula K.
APD: Joe Polek
- KFIS/Portland, OR***
PD: Dave Arthur
MD: Kat Taylor
- KSLT/Rapid City, SD**
OM: Tom Schoensted
PD: Dave Masters
MD: Jennifer Walker
- KSGN/Riverside, CA***
PD/MD: Bryan O'Neal
- WPAR/Roanoke, VA***
OM: Jackie Howard
PD: Jason Sharp
MD: Brian Sumner
- WRCI/Rochester, NY***
PD: Mark Shuttleworth
- WQFL/Rockford, IL**
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PD/MD: Rick Hall
- KKFS/Sacramento, CA***
PD: Max Miller
APD/MD: Mark Standriff
- KOAY/Salt Lake City, UT**
PD/MD: Alan Hague
- Sirius Spirit 66/Satellite***
PD/MD: Al Skop
- XM The Message/Satellite***
PD: Jon Zellner
MD: Jim Epperlein
- KCMS/Seattle, WA***
PD: Scott Valentine
MD: Sarah Taylor
- WFRN/South Bend, IN**
PD: Jim Carter
MD: Doug Moore
- WHPZ/South Bend, IN**
PD/MD: Tom Scott
- KTSL/Spokane, WA***
PD/MD: Beau Tyler
- KWND/Springfield, MO***
PD/MD: Jeremy Morris
- KKJM/St. Cloud, MN**
OM/PD: Diana Madsen
- KHZR/St. Louis, MO***
OM: Sandi Brown
PD/MD: Greg Cassidy
- WLPJ/Tampa, FL***
PD: Carmen Brown
APD: Dave Cruse
MD: Jeff MacFarlane
- KKCM/Tulsa, OK***
OM: Steve Hunter
PD: Chris Kelly
APD: Dale Christopher
- KXOJ/Tulsa, OK***
PD: Bob Thornton
APD: Dave Gordon
- WGTS/Washington, DC***
PD: Ty McFarland
MD: Rob Conway
- WGRC/Williamsport, PA**
OM: Don Casteline
PD/MD: Larry Weidman
- WXHL/Wilmington, DE**
OM: Dan Edwards
PD/MD: Dave Kirby
APD: Sal April

* Monitored Reporters



▶ AFTER FOUR WEEKS IN THE RUNNER-UP SLOT, **BIG DADDY WEAWE** MOVES TO THE HEAD OF THE CLASS (2-1) WITH "EVERY TIME I BREATHE."

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST	IMPRINT / PROMOTION LABEL	PLAYS TW +/-
1	2	17	EVERY TIME I BREATHE BIG DADDY WEAWE	FERVENT/WORD-CURB	954 +34
2	1	13	GIVE YOU GLORY JEREMY CAMP	BEC/TOOTH & NAIL	925 -14
3	3	21	UNDO RUSH OF FOOLS	MIDAS	871 -12
4	5	15	I'M NOT WHO I WAS BRANDON HEATH	REUNION/PLG	865 +46
5	4	13	BRING THE RAIN MERCYME	IND	858 +35
6	6	18	SOMETHING BEAUTIFUL NEWSBOYS	INPOP	791 -1
7	7	14	TUNNEL THIRD DAY	ESSENTIAL/PLG	750 +7
8	8	20	HOW CAN I KEEP FROM SINGING CHRIS TOMLIN	SIXSTEPS/SPARROW/EMI CMG	656 -25
9	9	24	EVERLASTING GOD LINCOLN BREWSTER	VERTICAL/INTEGRITY	499 -36
10	10	6	GIVE ME WORDS TO SPEAK AARON SHUST	BRASH	494 +32
11	12	10	OVER MY HEAD BRIAN LITTELL	REUNION/PLG	471 +24
12	11	10	INTO THE DAY BEBO NORMAN	ESSENTIAL/PLG	447 -7
13	15	5	ONLY THE WORLD MANDISA	SPARROW/EMI CMG	439 +50
14	16	7	YOU BRITT NICOLE	SPARROW/EMI CMG	430 +42
15	17	8	YOU CARRIED ME BUILDING 429	WORD-CURB	382 +3
16	13	19	WHAT COULD BE BETTER (THE DAYS AHEAD) 33MILES	IND	377 -37
17	19	13	SAVED THE DAY PHILLIPS, CRAIG & DEAN	IND	280 -32
18	18	16	THERE IS A RIVER JARS OF CLAY	ESSENTIAL/PLG	268 -52
19	20	5	THE REMEDY AVIESHA WOODS	GOTEE	249 +5
20	21	17	DON'T GIVE UP SANCTUS REAL	SPARROW/EMI CMG	244 0
21	23	4	I'M FOR YOU TOBYMAC	FOREFRONT/EMI CMG	237 +28
22	26	3	LONE RANGER NATE SALLIE	CURB	218 +26
23	24	12	FIND ME TONIGHT EVERYDAY SUNDAY	INPOP	216 +8
24	25	3	ALL THE WORLD POINT OF GRACE	WORD-CURB	215 +9
25	22	5	CONVINCED NICOLE C. MULLEN	WORD-CURB	214 -19
26	NEW		PROMISE OF A LIFETIME KUTLESS	BEC/TOOTH & NAIL	193 +59
27	27	2	STILL CALLS ME SON JOHN WALLER	REUNION/PLG	176 -1
28	28	2	LEAST OF THESE DECEMBERADID	SLANTED/SPRING HILL	174 -2
29	29	5	WHEN I GET WHERE I'M GOING GEOFF MOORE	ROCKETOWN	171 -1
30	30	3	TEARS OF THE SAINTS LEELEAND	ESSENTIAL/PLG	170 -1

TroyResearch		CHRISTIAN AC MUSIC RESEARCH				
TITLE ARTIST	IMPRINT / PROMOTION LABEL	FAM%	W 25-54	W 25-34	W 35-44	W 45-54
MADE TO LOVE TOBYMAC	FOREFRONT/EMI CMG	96%	4.28	4.40	4.29	4.15
PRaise YOU IN THIS STORM CASTING CROWNS	BEACH STREET/REUNION PLG	98%	4.18	4.10	4.23	4.22
BRING THE RAIN MERCYME	IND	87%	4.18	4.08	4.24	4.22
MY SAVIOR MY GOD AARON SHUST	BRASH	97%	4.16	4.12	4.29	4.08
HOW CAN I KEEP FROM SINGING CHRIS TOMLIN	SIXSTEPS/SPARROW/EMI CMG	93%	4.16	4.06	4.16	4.26
EVERLASTING GOD LINCOLN BREWSTER	VERTICAL/INTEGRITY	96%	4.16	4.11	4.15	4.21
YOUR NAME PHILLIPS, CRAIG & DEAN	IND	96%	4.14	4.09	4.21	4.11
BY HIS WOUNDS GLORY REVEALED-POWELL, CHAPMAN, HALL, LITTELL	REUNION/PLG	92%	4.13	4.05	4.13	4.21
UNDO RUSH OF FOOLS	MIDAS	86%	4.10	4.12	4.10	4.08
I WILL LIFT MY EYES BEBO NORMAN	ESSENTIAL/PLG	99%	4.07	3.90	4.09	4.22
EVERY TIME I BREATHE BIG DADDY WEAWE	FERVENT/WORD-CURB	92%	4.05	4.03	4.07	4.05
SOMETHING BEAUTIFUL NEWSBOYS	INPOP	93%	4.04	4.03	4.05	4.04
ENOUGH BARLOWGIRL	FERVENT/WORD-CURB	96%	4.04	4.05	4.15	3.91
I'M NOT WHO I WAS BRANDON HEATH	REUNION/PLG	83%	3.98	3.95	4.02	3.98
PROMISE OF A LIFETIME KUTLESS	BEC/TOOTH & NAIL	74%	3.96	3.87	4.04	3.99
GIVE YOU GLORY JEREMY CAMP	BEC/TOOTH & NAIL	95%	3.95	3.90	3.98	3.99
WHAT COULD BE BETTER 33MILES	IND	88%	3.93	3.92	4.02	3.84
THE BLESSING JOHN WALLER	BEACH STREET/REUNION/PLG	93%	3.92	3.90	3.94	3.92
TUNNEL THIRD DAY	ESSENTIAL/PLG	89%	3.90	3.81	4.03	3.86
ONLY THE WORLD MANDISA	SPARROW/EMI CMG	74%	3.72	3.76	3.79	3.62

Total Sample size is 2629. These are average scores for music in the Contemporary Christian AC format, based on data from surveys conducted throughout the US, using TroyResearch Online Music Tracking. Online panelists score each song on a 1-5 scale where 1 = strongly dislike and 5 = strongly like. TroyResearch is a registered trademark of RadioResearch.Com. To Inquire about Online Music Tracking with TroyResearch, call Jonathan Little at 740-549-9700, x61 or email jlittle@troyresearch.com.



A tale of two format changes

Flipping, Flopping And The Whole Crazy Thing

R.J. Curtis

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When Kenny Chesney's Flip Flop Summer tour came through Tampa earlier this month, Clear Channel WFUS (US 103.5) PD Travis Daily didn't just promote the concert, he and his staff took the "flip flop" part quite literally. From 5 a.m. to midnight the day of the show, US 103.5 transformed into "Kenny 103.5," playing "all Kenny, all the time." ■ One week later, Clear Channel sister KUSS (US 95.7)/San Diego executed a similar stunt when Keith Urban's Love, Pain and the Whole Crazy World tour swung through town. For 12 hours, KUSS PD Mike O'Brian turned the station into "95.7 Keith FM," playing nothing but Urban, including interviews with the artist and a big selection of unique live titles, complete with Urban's voice on station imaging.

The end result for both stations was a one-day, one-of-a-kind presentation that seized the moment and created a unique experience for fans. The process each station went through to achieve that, however, was as different as the music of Chesney and Urban.

Kenny 103.5

For WFUS, the planning started more than a month in advance. The first task was to acquire the Kenny 103.5 domain name. Daily says the station Web site was redesigned to showcase Chesney music, videos, bios, fan chat rooms, pictures and "anything Chesney you can imagine." While he did get some help from corporate to prep the site, Daily says, "Basically my guys built it from scratch." On June 1, one day before the show, the station site flipped to Kenny 103.5.

The following morning at 5 a.m. Kenny 103.5 was on the air. "All the jocks ID'd the station as Kenny 103.5, all the imaging used the same name, and we played nothing but Kenny music," Daily says. Preparation for the on-air flip took several weeks. "Anybody who had any Kenny clips, interviews or content was on the station that day," Daily says. "Every hour there were at least two to three clips of him talking about the music." Daily says his imaging director produced more than 100 separate pieces to use during the 12-hour broadcast.

The library of music Daily built featured approximately 95 titles. Big, signature hits were put

in a higher rotation, but they also sought "anything remotely like that island sound from Kenny." In an effort to "create an experience for listeners," Daily says deeper album cuts made the list too. "Some of the cooler cuts we played were 'Luckenbach, Texas' with Kid Rock, 'The Key Lime Pie' song, 'The Blue Chair' and 'Guitars and Tiki Bars.'"

95.7 Keith FM

"I'd love to tell you this was brilliantly planned weeks in advance," KUSS PD O'Brian says candidly. But the station's brief flip to an Urban format hatched on a Saturday when the programmer was at Disneyland and received a call from Kris of the station's "Tony & Kris" morning show. "We were talking about the [Urban] show and how we could make it big," O'Brian recalls. "Kris mentioned what they did in Tampa, and we decided to go for it."

Returning to San Diego later that day, he, Kris Rochester and the station's creative services director spent the next 12-14 hours "scrambling to find as many cuts as we could." O'Brian says the station already had a bunch of IDs from Urban. "We mixed that with the station voice talent and somehow, miraculously, we had something like 50-60 pieces of new imaging just for those 12 hours." The music library totaled between 60 and 80 songs, and like its sister station in Tampa, O'Brian divided the tracks into two categories: power and secondary, and rotated "a couple different clocks during the

12-hour period. It was a fun process."

Both stations incorporated on-site elements. Pat Green, the supporting artist for the Chesney show in Tampa, prerecorded "pages and pages" of copy, Daily says. "For an hour before the show it sounded like Pat Green was doing live reports from backstage." Green added a playful element to the plan when he joked that on his next visit to Tampa, "I expect it to be Pat 103.5."

In San Diego, Lyric Street artist Sarah Buxton turned out at the Keith 95.7 FM booth at the venue. "While we broadcast live from the parking lot, we threw it to her and had her play an acoustic version of



O'Brian

'In the age of stations being in the sonic blandness we have a tendency to do, it's fun to take a risk and do something totally different.'

—Mike O'Brian

'Stupid Boy,'" O'Brian says of the tune Buxton wrote for Urban.

One advantage WFUS had in pre-planning the event was the ability to reduce its spotload by half for the day. "I really wanted to make it special and squeeze in as many songs as we possibly could," Daily says. Asked how he managed that feat with sales, Daily laughs and says: "Well, I can tell you the Kenny Chesney tickets I gave the sales manager smoothed things over a great deal."

Both stations are waging head-to-head battles in their respective markets. US 103.5 competes with CBS Radio's WQYK, a longtime market leader. "A lot of people don't know we exist, and we're just trying to let them know we're here," Daily says in explaining one of the reasons for the Chesney flip-flop.

KUSS competes with a station with a 40-year history: Lincoln Financial's KSON. O'Brian is pleased with listener response to the one-day flip. "They felt so connected to the station and to

Keith. In the age of stations being in the sonic blandness we have a tendency to do, it's fun to take a risk and do something totally different."

Each PD envisions events like these occurring more often in the fast-approaching Portable People Meter world. "This is a precursor for things to

come," O'Brian says. "We're being encouraged to take risks . . . if it fails, OK, at least you tried something different."

Daily says programmers "should start coming from the fans' point of view and really make this a musical experience, because the stuff we're currently doing is not good enough for us to survive." Drastic changes are necessary, he says, while remaining optimistic about his station's and radio's chance in general. "I believe radio is going to step up and do what we need to do to be relevant again."

R&R



Chesney fans at WFUS show



PD Kent Phillips: 'Back to the core of hot AC'

KPLZ/Seattle Repositions As 'Hit Hot AC'

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Programmers typically greet their daily tasks with enthusiasm, but Kent Phillips, PD of Fisher Radio hot AC KPLZ (Star 101.5)/Seattle, is downright giddy with a novel plan to reposition the station with what he terms "Hit Hot AC." ■ Phillips believes his strategy reinvents a format that has, in many markets, worn out its welcome, as flanking formats have eroded the brand: "KPLZ rakes in dollars, so it needs to stay in hot AC. But we have to increase ratings, too," Phillips says. ■ Here, he reveals his whitewashing strategy.

Before you outline specific changes, why was a major adjustment necessary at KPLZ?

Between 1995 and 2000, hot AC was the big format in radio. Star was born out of the split in CHR/top 40, with a 10 share in CHR in 1991, in a market with three or four CHRs. Then everything changed: KUBE went all-rhythmic, KNDD alternative and KPLZ hot AC. This was typical in many markets.

We were "Today's hits without the hard rock and rap." Rhythmic owned 18-34 females, alternative 18-34 males and good hot AC stations were top five 12+, 25-54, 25-54 women and usually top five in market billing. Hot AC was and is the sweet spot for advertisers, delivering core women and adults with an active format that gets results. Even with lower ratings it was a better buy than a solely music-based soft AC, MOViN or Jack. That's why, even with often-nationwide declining ratings, hot ACs remain top-billing stations. It's also why many don't flip formats, despite ratings that are half of what they were a decade ago.

What is it about the overall format that has changed?

Increased competition fragmented hot AC. First, mainstream CHR came back, and rhythmic stations began playing Rob Thomas, Nickelback and the like. This hurt the lower end of hot AC. Next, '80s stations came on and took some of the upper end. AC got rid of the gold and began playing Rob Thomas and Nickelback, hurting hot AC's upper end. Triple

A also began playing our artists in higher rotation. Finally, niche formats like Jack and MOViN did the rest of the damage.

It is rare today to find a hot AC in the top five 12+ or 25-54 adults in a top 25 market. The typical hot AC in a top 25 market is somewhere between a 1.8-2.8 share 12+ and usually top five women 25-54. iPods, Internet and satellite also took some TSL. Finally, consolidation created artificial lines in the sand. Certain songs in a cluster belonged to CHR, country or AC and could not be played by hot ACs.

Why have format adjustments faltered?

Around 2001, hot AC niched to defend itself, leaning on pop alternative and triple A product. Modern ACs delivered more 18-34, more men, but in most cases over time hurt core female numbers. The second adjustment was to lean AC. It helped female numbers initially, but pissed off younger women and caused huge cume declines. AC responded by being more current.

A third adjustment was to expand '80s. It worked until '80s stations came along, then Jack, MOViN and classic hits, triple A and now even oldies stations play '80s songs. Hot AC lost its unique appeal.

So this is where you came up with the plan.

We are going back to the core roots of hot AC. In 1998, when KPLZ was No. 3 12+, No. 1 25-54, No. 1 25-54 women and No. 3 in market billing, we played Matchbox Twenty, Shania

'This is not blowing up a station; it's trying to take a good station that is always top five in women 25-54 and make it No. 1 25-54 women.'



Phillips

Twain, Backstreet Boys, Will Smith, Hootie & the Blowfish, Alanis Morissette, Faith Hill and Mark Morrison—all the big hits in pop, alternative, rhythmic, AC and country, without the hard rock, rap and twang. We are doing it again.

If you listen to KPLZ's new Hit Hot AC, we are 40% adult top 40 and AC hits, 20% country, 20% rhythmic pop and 10% '80s.

If billing is good and female numbers remain solid, why adjust?

The best time to make a move is when you are going up, not down. Year to year, KPLZ is up substantially in core demo numbers and we are setting billing records. Now is the time to go for it. Typically, you take a slight ratings hit for a book when you change. Over a three-month period we slowly are introducing the music for a minimal loss of P1 fans and to get them used to new music.

Next will come station imaging and then a massive ad campaign to bring in new listeners when the transition is complete. This is not blowing up a station; it's trying to take a good station that is always top five in women 25-54 and make it No. 1 25-54 women.

What are the music specifics that define your new Hit Hot AC?

It has to be a textural fit with hot AC. For example, in country, Keith Urban, Carrie Underwood, the Wreckers, Rascal Flatts are obvious choices. They have good melodies and are monster "cover of People magazine artists." In rhythmic pop, Fergie, Beyoncé, Akon, Justin Timberlake are melody-based and big pop-culture acts. It also remains important to support key hot AC artists like Matt Kearney, Rob Thomas, John Mayer and KT Tunstall, along with pop/rock crossovers like Nickelback. Our

station is 85% current and recurrent.

What results have you seen so far?

Too early to tell, since we are in the middle of transitioning. We have gone from No. 8 to No. 1 in women 35-44 at the end of the winter 2007 ratings book and in the first trend of spring saw 15% more growth in women, while blowing off some men, as expected. Women typically react first, and men follow.

Or, I could be out of my mind and will be looking for a job in 12 months. How many times in a career do you get to reinvent a format? This will be damn fun either way. **R&R**

KPLZ Music Monitor

January 2007:

Nickelback, "Savin' Me"
KT Tunstall, "Suddenly I See"
Prince, "When Doves Cry"
John Mayer, "Waiting On the World to Change"
Creed, "My Sacrifice"
Anna Nalick, "Breathe (2 AM)"
Daughtry, "It's Not Over"
Annie Lennox, "Walking on Broken Glass"
Rob Thomas, "Ever the Same"

June 2007:

John Mayer, "Waiting On the World to Change"
Fergie, "Glamorous"
Daughtry, "Home"
Keith Urban, "Once in a Lifetime"
Nickelback, "If Everyone Cared"
Akon, "Don't Matter"
Green Day, "Boulevard of Broken Dreams"
Rascal Flatts, "My Wish"
Kelly Clarkson, "Never Again"
U2, "With or Without You"
Shakira, "Hips Don't Lie"

Source: KPLZ



▶ AFTER HIS "MEMORY ALMOST FULL" DEBUTED ON THE BILLBOARD 200 LAST WEEK AT NO. 3, **PAUL MCCARTNEY** RISES 27-26 AT AC WITH THE SET'S LEAD TRACK, "EVER PRESENT PAST."



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THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST	NIelsen BDS CERTIFICATIONS	HITPREDICTOR STATUS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS RANK
1	1	42	WAITING ON THE WORLD TO CHANGE JOHN MAYER	NO. 1 (4 WKS)	11 ³ AWARE/COLUMBIA	1817 +86	14.158 2
2	2	35	HOW TO SAVE A LIFE THE FRAY		11 ⁴ EPIC	1718 +16	12.723 3
4	4	36	CHASING CARS SNOW PATROL		11 ³ POLYDORA/A&M/INTERSCOPE	1627 +26	14.399 1
3	3	12	EVERYTHING MICHAEL BUBLE		143/REPRISE	606 -8	10.856 4
5	5	42	FAR AWAY NICKELBACK		11 ³ ROADRUNNER/ATLANTIC/LAVA	1167 -13	9.140 7
6	6	37	STREETCORNER SYMPHONY ROB THOMAS		11 MELISMA/ATLANTIC	1045 -77	7.765 9
7	7	22	CHANGE KIMBERLEY LOCKE		CURB/REPRISE	1031 +17	3.906 15
8	8	36	HURT CHRISTINA AGUILERA		11 RCA/RMG	943 -55	5.997 11
10	9	9	THE SWEET ESCAPE GWEN STEFANI FEATURING AKON		11 ² INTERSCOPE	942 +111	9.601 5
9	9	52	PUT YOUR RECORDS ON CORINNE BAILEY RAE		11 CAPITOL	878 +5	6.301 10
12	9	9	BEFORE HE CHEATS CARRIE UNDERWOOD	MOST ADDED	11 ³ ARISTA/ARISTA NASHVILLE/RMG	869 +104	7.957 8
15	6	6	HOME DAUGHTRY	MOST INCREASED PLAYS	11 RCA/RMG	835 +187	9.144 6
13	21	21	RAINCOAT KELLY SWEET		RAZOR & TIE	811 +66	2.865 20
11	23	23	IRREPLACEABLE BEYONCE		11 ⁴ COLUMBIA	738 -67	4.906 14
14	24	24	SUDDENLY I SEE KT TUNSTALL		11 RELENTLESS/VIRGIN	659 -55	5.609 12
16	16	16	NEVER ALONE JIM BRICKMAN FEATURING LADY ANTEBELLUM		SLG	575 +9	2.126 22
17	17	17	FOOLED AROUND AND FELL IN LOVE ROD STEWART		J/RMG	471 -78	3.202 18
18	14	14	FEBRUARY SONG JOSH GROBAN		143/REPRISE	463 +6	2.954 19
20	10	10	LITTLE WONDERS ROB THOMAS		11 WALT DISNEY/MELISMA/ATLANTIC	459 +40	5.414 13
21	13	13	ANYWAY MARTINA MCBRIDE		11 RCA NASHVILLE	370 +8	1.482 26
19	20	20	MY LITTLE GIRL TIM MCGRAW		11 CURB/REPRISE	369 -54	1.592 25
23	5	5	MAKES ME WONDER MAROON 5		11 A&M/OCTONE/INTERSCOPE	349 +53	3.275 17
22	5	5	MY WISH RASCAL FLATTS		11 LYRIC STREET/HOLLYWOOD	335 +10	1.058 30
24	17	17	IT'S NOT OVER DAUGHTRY		11 ³ RCA/RMG	259 -12	3.536 16
25	13	13	SAY IT RIGHT NELLY FURTADO		11 ³ MOSLEY/GEFFEN	197 +7	2.464 21
27	2	2	EVER PRESENT PAST PAUL MCCARTNEY		MPL/HEAR/CONCORD	177 +32	2.067 23
NEW	NEW	NEW	HEAVEN KNOWS TAYLOR HICKS		ARISTA/RMG	160 +29	0.354 -
NEW	NEW	NEW	(YOU WANT TO) MAKE A MEMORY BON JOVI		MERCURY/ISLAND/IOJMG	151 +36	1.866 24
30	2	2	LEMONADE CHRIS RICE		11 INO/COLUMBIA	149 +16	0.134 -
28	5	5	I NEEDED TO FALL REO SPEEDWAGON		11 SPEEDWAGON/MAILBOAT	149 +13	0.502 -

MOST ADDED

TITLE ARTIST / LABEL	NEW STATIONS
BEFORE HE CHEATS Carrie Underwood (ARISTA/ARISTA NASHVILLE/RMG) KBEE, KGBX, KISC, KRBB, KTDY, KUUL, WASH, WMAS	8
HOME Daughtry (RCA/RMG) KBEE, KESZ, KRBB, KTDY, WEBE, WSRB, WVAE, WYYY	8
BEST OF ME Christette Michele (DEF JAM/IOJMG) KKBA, KISM, KWAV, WFMK, WHLG, WJXB	6
HEAVEN KNOWS Taylor Hicks (ARISTA/RMG) KBEZ, KKKY, KUMU, WJBR, WSRB	5
LITTLE WONDERS Rob Thomas (WALT DISNEY/MELISMA/ATLANTIC) KMGA, WEZF, WMAS, WYYY	4
MAKES ME WONDER Maroon 5 (A&M/OCTONE/INTERSCOPE) WCRZ, WGSY, WVAE, WYYY	4
RAINCOAT Kelly Sweet (RAZOR & TIE) KGBX, WASH, WMAS	3
MY WISH Rascal Flatts (LYRIC STREET/HOLLYWOOD) KMGA, KSNE, WVAE	3

ADDED AT... WCRZ

Flint, MI
OM/PD: J. Patrick
APD/MD: George McIntyre
REO Speedwagon, I Needed To Fall, 6
Chris Rice, Lemonade, O
Maroon 5, Makes Me Wonder, O

FOR MORE STATIONS GO TO:
www.RadioandRecords.com

NEW AND ACTIVE

TITLE ARTIST / LABEL	PLAYS /GAIN	TITLE ARTIST / LABEL	PLAYS /GAIN
WAIT FOR YOU Elliot Yamin (HICKORY) TOTAL STATIONS: 6	62/6	GRAVITY John Mayer (AWARE/COLUMBIA) TOTAL STATIONS: 3	40/6
WHAT GOES AROUND... COMES AROUND Justin Timberlake (JIVE/ZOMBA) TOTAL STATIONS: 7	62/0	THINKING ABOUT YOU Norah Jones (BLUE NOTE/BLG) TOTAL STATIONS: 14	32/17
CHANGES Lareau (WARRIOR) TOTAL STATIONS: 12	61/16	SEPTEMBER Kirk Franklin (STAX/CONCORD) TOTAL STATIONS: 1	31/3
FOFWARE Ayla Brown (DOUBLE DE/L BRAND) TOTAL STATIONS: 11	60/6	FIRST TIME Lifehouse (GEFFEN) TOTAL STATIONS: 3	25/5
SOMETHING IN YOUR EYES David Martin (ASTONISH) TOTAL STATIONS: 8	47/2	U + UR HAND Pink (LAFACE/ZOMBA) TOTAL STATIONS: 3	23/2

MOST INCREASED PLAYS

+187	HOME Daughtry (RCA/RMG) WMXZ +8, WRRM +16, WSNE +14, WMGQ +14, WMXC +13, WOBM +12, KKKM +11, WWFS +9, WLIT +9, KESZ +8
+111	THE SWEET ESCAPE Gwen Stefani Feat. Akon (Interscope) KCKC +9, WCRZ +12, KKBA +11, WZLD +11, KSNE +10, KGBY +8, WJJK +7, WMGS +7, WGSY +6, WEBE +5
+104	BEFORE HE CHEATS Carrie Underwood (Arista/Arista Nashville/RMG) KCKC +17, WTFM +15, WWFS +13, WMXC +11, WSPA +11, WRSB +10, KKKM +10, WSNE +9, KSOF +8, WJJK +5
+86	WAITING ON THE WORLD TO CHANGE John Mayer (Aware/Columbia) WMGN +9, KGBY +9, KTDY +6, WSHH +6, KQIS +5, KUMU +5, WMGF +5, KWAV +5, WDOK +5, WMEZ +4
+66	RAINCOAT Kelly Sweet (Razor & Tie) KMXX +8, KBAY +7, WMGN +6, WCRZ +5, WFMK +5, KTSM +4, WJXB +4, WMGQ +4, WLIT +3, WASH +3

FOR WEEK ENDING JUNE 17, 2007
LEGEND: See legend to charts in charts section for rules and symbol explanations.
98 AC, 27 Canada AC and 22 Canada hot AC 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.

RECURRENTS

TITLE ARTIST / IMPRINT / PROMOTION LABEL	NIelsen BDS CERTIFICATIONS	PLAYS TW	PLAYS LW
UNWRITTEN NATASHA BEDINGFIELD (EPIC)	11 ⁵	1129	1095
BAD DAY DANIEL POWTER (WARNER BROS.)	11 ⁴	1032	974
WHAT HURTS THE MOST RASCAL FLATTS (LYRIC STREET/HOLLYWOOD)	11 ⁴	841	839
BECAUSE OF YOU KELLY CLARKSON (RCA/RMG)	11 ⁵	708	728
YOU AND ME LIFEHOUSE (GEFFEN)	11 ⁶	707	773

TITLE ARTIST / IMPRINT / PROMOTION LABEL	NIelsen BDS CERTIFICATIONS	PLAYS TW	PLAYS LW
YOU'RE BEAUTIFUL JAMES BLUNT (CUSTARD/A LANTIC)	11 ⁴	695	747
HEAVEN LOS LONELY BOYS (CIR/EPIC)	11 ⁵	638	585
BREAKAWAY KELLY CLARKSON (WALT DISNEY/HOLLYWOOD)	11 ⁵	633	578
BIG YELLOW TAXI COUNTING CROWS FEAT. VANESSA CARLTON (GEFFEN/INTERSCOPE)	11 ⁴	619	549
THE RIDDLE FIVE FOR FIGHTING (SWARF/COLUMBIA)	11	583	629

Wake Up Sunday Mornings

"The music mix is great...Austin's a terrific communicator...
It's a very well done program...A perfect fit for the AC format."

-Ken Lanphear, WVMF, Kalamazoo, MI

Contact Affiliate Relations at 1-800-788-8405 or thebeacon@beaconradio.org for your demo!

► **NICKELBACK'S** "ROCKSTAR," WHICH ORIGINALLY CHARTED AS AN ALBUM CUT BEFORE ITS RELEASE AS A SINGLE, FLIES 21-16 WITH AN IMPRESSIVE 51% INCREASE IN PLAYS (UP 403).



THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST	NIelsen BDS CERTIFICATIONS	HIT PREDICTOR STATUS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS RANK
1	1	11	HOME DAUGHTRY	NO. 1 (3 WKS)	RCA/RMG	3427 +179	17.716 1
2	2	12	MAKES ME WONDER MAROON 5		A&M/OCTONE/INTERSCOPE	3124 +16	15.362 2
3	3	26	IF EVERYONE CARED NICKELBACK		ROADRUNNER/ATLANTIC/LAVA	2728 -202	12.949 5
4	4	23	THE SWEET ESCAPE GWEN STEFANI FEATURING AKON		INTERSCOPE	2676 -129	13.443 3
5	7	31	U + UR HAND PINK		LAFACE/ZOMBA	2303 +60	10.958 6
6	5	27	BEFORE HE CHEATS CARRIE UNDERWOOD		ARISTA/ARISTA NASHVILLE/RMG	2262 -68	12.957 4
7	6	20	LITTLE WONDERS ROB THOMAS		WALT DISNEY/MELISMA/ATLANTIC	2078 -192	9.568 9
8	10	7	FIRST TIME LIFEHOUSE		GEFFEN	1980 +154	8.659 10
9	8	27	SAY IT RIGHT NELLY FURTADO		MOSLEY/GEFFEN	1909 -157	10.233 7
10	9	29	IT'S NOT OVER DAUGHTRY		RCA/RMG	1828 -231	10.230 8
11	11	17	BETTER THAN ME HINDER		UNIVERSAL REPUBLIC	1778 +11	7.561 11
12	15	7	HEY THERE DELILAH PLAIN WHITE T'S		HOLLYWOOD	1524 +321	7.102 12
13	14	10	GIRLFRIEND AVRIL LAVIGNE		RCA/RMG	1334 -1	6.301 13
14	12	9	NEVER AGAIN KELLY CLARKSON		RCA/RMG	1310 -243	5.486 16
15	17	12	(YOU WANT TO) MAKE A MEMORY BON JOVI		MERCURY/ISLAND/IDJMG	1267 +145	5.744 14
16	21	23	ROCKSTAR NICKELBACK	AIRPOWER/MOST INCREASED PLAYS	ROADRUNNER/ATLANTIC/LAVA	1190 +403	5.502 15
17	19	15	UNDENIABLE MAT KEARNEY	AIRPOWER	AWARE/COLUMBIA	1161 +152	3.179 18
18	18	12	OTHER SIDE OF THE WORLD KT TUNSTALL		RELENTLESS/VIRGIN	930 -149	2.859 20
19	20	16	CUPID'S CHOKEHOLD/BREAKFAST IN AMERICA GYM CLASS HEROES FEAT. PATRICK STUMP		DECAY/DANCE/FUELED BY RAMEN/ATLANTIC/LAVA	878 -77	3.180 17
20	22	11	FACE DOWN THE RED JUMPSUIT APPARATUS		VIRGIN	755 +53	2.223 24
21	33	2	BIG GIRLS DON'T CRY FERGIE	MOST ADDED	WILL.I.AM/A&M/INTERSCOPE	625 +232	3.172 19
22	27	8	DIG INCUBUS		IMMORTAL/EPIC	589 +122	2.239 23
23	29	2	BEFORE IT'S TOO LATE (SAM AND MIKAELA'S THEME) GOO GOO DOLLS		WARNER BROS.	573 +151	2.186 25
24	32	8	WHAT I'VE DONE LINKIN PARK		MACHINE SHOP/WARNER BROS.	544 +135	2.443 21
25	31	3	REHAB AMY WINEHOUSE		UNIVERSAL REPUBLIC	515 +96	2.153 26
26	24	10	GLAMOROUS FERGIE FEATURING LUDACRIS		WILL.I.AM/A&M/INTERSCOPE	511 -61	2.425 22
27	28	8	EXTRAORDINARY MANDY MOORE		FIRM	500 +47	2.003 27
28	35	6	BEAUTIFUL DISASTER JON MCLAUGHLIN		ISLAND/IDJMG	445 +64	0.877 40
29	34	4	IF YOU'RE GONNA LEAVE EMERSON HART		MANHATTAN/CAPITOL	424 +36	0.985 36
30	36	5	SUMMER LOVE JUSTIN TIMBERLAKE		JIVE/ZOMBA	391 +50	1.216 33
31	25	16	THE KILL (BURY ME) 30 SECONDS TO MARS		IMMORTAL/VIRGIN	363 -123	1.223 31
32	26	12	LIFE IS BEAUTIFUL VEGA4		ORIGINAL SIGNAL/EPIC	347 -133	1.202 34
33	30	9	DON'T MATTER AKON		KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN	327 -95	1.740 28
34	38	2	EVERYTHING MICHAEL BUBBLE		143/REPRISE	322 +77	1.394 30
35	37	5	WHEN WE DIE BOWLING FOR SOUP		JIVE/ZOMBA	306 +31	0.674 -
36	NEW		4 IN THE MORNING GWEN STEFANI		INTERSCOPE	282 +53	0.760 -
37	40	2	THE STORY BRANDI CARLILE		COLUMBIA	276 +46	0.975 37
38	NEW		THNKS FR TH MMR5 FALL OUT BOY		FUELED BY RAMEN/ISLAND/IDJMG	265 +73	0.926 38
39	NEW		ALL AT ONCE THE FRAY		EPIC	258 +88	1.621 29
40	NEW		WAIT FOR YOU ELLIOTT YAMIN		HICKORY	225 +84	0.790 -

MOST ADDED

TITLE ARTIST / LABEL NEW STATIONS

BIG GIRLS DON'T CRY 11
Fergie (WILL.I.AM/A&M/INTERSCOPE)
KCDU, KFBZ, KHMV, KLTG, KLZR, KRUZ, WLNK, WMEE, WMJC, WNNK, WQLH

BEFORE IT'S TOO LATE (SAM AND MIKAELA'S THEME) 10
Goo Goo Dolls (WARNER BROS.)
KALC, KCDU, KLLY, KPEK, KSTP, KYKY, WAJI, WLNK, WMGX, WQAL

ROCKSTAR 8
Nickelback (ROADRUNNER/ATLANTIC/LAVA)
KALZ, KAMX, KFBZ, KOSO, KQKQ, KSTP, KYSR, WMC

HEY THERE DELILAH 5
Plain White T's (HOLLYWOOD)
KALZ, KAMX, KSII, KZZU, WOMX

DIG 5
Incubus (IMMORTAL/EPIC)
KCDA, KCIX, KYKY, KZZO, WMGX

REHAB 5
Amy Winehouse (UNIVERSAL REPUBLIC)
KALC, KCIX, KUDD, WPLJ, WXLO

ALL AT ONCE 5
The Fray (EPIC)
KMXB, KR5K, Sirius The Pulse, WINK, WMEE

HOLLYWOOD 4
Collective Soul (EL)
KFYV, KPEK, WTIC, WXLO

WHO KNEW 4
Pink (LAFACE/ZOMBA)
KR5K, KZZO, WPLJ, WXLO

WHEN YOU'RE GONE 4
Avril Lavigne (RCA/RMG)
KLLY, KR5K, KUDD, WAYV

ADDED AT... KLLY
Bakersfield, CA
QM/PD: E.J. Tyler
APD: Erik Fox
MD: Darci Dawn

Avril Lavigne, When You're Gone, O
Crowded House, Don't Stop Now, O
Goo Goo Dolls, Before It's Too Late
(Sam And Mikaela's Theme), O
John Mayer, Dreaming With A Broken Heart, O
Peter Bjorn And John, Young Folks, O

FOR MORE STATIONS GO TO:
www.RadioandRecords.com

NEW AND ACTIVE

TITLE ARTIST / LABEL	PLAYS /GAIN	TITLE ARTIST / LABEL	PLAYS /GAIN
EVERYTHING Buckcherry (ELEVATION SEVEN/ATLANTIC/LAVA)	221/6	WONDERFUL WORLD James Morrison (POLYDOR/INTERSCOPE)	164/27
TOTAL STATIONS: 20		TOTAL STATIONS: 16	
HOLLYWOOD Collective Soul (EL)	205/95	GIVE IT TO ME Timbaland Feat. Nelly Furtado & Justin Timberlake (MOSLEY/BLACKGROUND/INTERSCOPE)	153/9
TOTAL STATIONS: 20		TOTAL STATIONS: 9	
UMBRELLA Rihanna Feat. Jay-Z (SRP/DEF JAM/IDJMG)	195/131	I'LL STAND BY YOU Carrie Underwood (FREMANTLE/19)	142/6
TOTAL STATIONS: 12		TOTAL STATIONS: 8	
WHO KNEW Pink (LAFACE/ZOMBA)	190/55	LAST REQUEST Paolo Nutini (ATLANTIC)	139/46
TOTAL STATIONS: 16		TOTAL STATIONS: 13	
BUBBLY Colbie Caillat (UNIVERSAL REPUBLIC)	174/45	FOREVER Papa Roach (EL TONAL/GEFFEN)	122/17
TOTAL STATIONS: 15		TOTAL STATIONS: 6	

MOST INCREASED PLAYS

- +403** ☆ **ROCKSTAR**
Nickelback (Roadrunner/Atlantic/Lava)
KVUU +48, WENS +35, KOSO +23, WZPL +19, WVMX +19, KYIS +19, KLCA +18, WKTI +17, KQKQ +17, KAMX +17
- +321** ☆ **HEY THERE DELILAH**
Plain White T's (Hollywood)
WMC +25, KAMX +23, WRMF +19, KLLY +18, WPTX +14, KALZ +14, KALC +13, KPZL +13, WRQX +12, WCDA +12
- +232** ☆ **BIG GIRLS DON'T CRY**
Fergie (will.i.am/A&M/Interscope)
WZPL +29, KSII +20, KLLY +19, KRUZ +19, WPLJ +17, WRMF +16, KFYV +13, WNNK +13, WTMX +12, WCDA +12
- +179** ☆ **HOME**
Daughtry (RCA/RMG)
KALZ +25, KVUU +21, WZPL +21, KRUZ +21, KQKQ +19, KCIX +19, WNNK +15, KLLY +14, KMVY +11, WHYV +10
- +154** ☆ **FIRST TIME**
Lifehouse (Geffen)
KCIX +19, KAMX +15, KALZ +14, KMVX +13, KMVY +12, WHBC +12, WWHA +11, WTIC +10, WMGX +7, KUDD +6

FOR WEEK ENDING JUNE 17, 2007
LEGEND: See legend to charts in charts section for rules and symbol explanations.
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To text or not to text isn't the question—when to start is
Going Mobile

Carol Archer
CArcher@RadioandRecords.com

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Text and instant messaging are available through Internet and mobile providers to virtually anyone with a cell phone. Usage of messaging technology has exploded. Everyone seems to be looking into their palms, like Dick Tracy characters without wrist-phones, thumbs a-blur as they tap the keys of hand-held devices. The youngest adult demo, 18-24, grew up immersed in the digital era, in which texting is a way of life. Younger-skewing formats adopted the technology early to communicate with listeners. Due to workplace changes wrought by technology, adults age 25-plus are increasingly adept in the digital realm too.

Smooth jazz programmers' mission is to cut through a highly cluttered media landscape. When they embrace texting, and how, will vary by station, but sooner or later it will be found in the toolkit of most formats. Yet Clear Channel/Chicago regional VP Darren Davis says texting for smooth jazz partisans is premature. "We're having enough trouble driving our audience to the Web. Plus, too small a portion of WNUA's 45-54 core is really heavily into text messaging. Research and evidence that I've seen says texting just isn't a big thing for that age group."

Still, older adults are increasingly using the technology. Their usage doubled to 20% from 10% in 2006, according to AARP's June 2007 Bulletin, which cites conclusions drawn by Jupiter Research analyst Julie Ask. "While parents and grandparents are text messaging to stay in contact with kids, companies such as Pfizer and Time Inc. are using MA [mature audience] text messaging for marketing and customer service initiatives," the AARP report says.

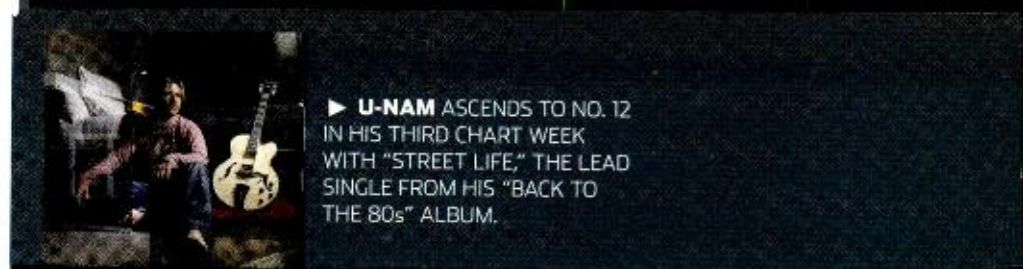
Beginning in July, the mobile industry will have access to data on how many people use mobile Internet and mobile video and what impact this has on established media behavior, through a new product called Nielsen Wireless. (Nielsen is the parent company of R&R.) Among early findings released June 6 by Nielsen Wireless, more than 33 million persons used mobile Web in the past 30 days, and the mobile video audience skews somewhat older and male: 46% is 35 or older, and 54% is male.

KOAS/Las Vegas PD Samantha Pascual says that although the technology isn't big yet with the 40-plus crowd, there are ways to use it without frightening less tech-savvy listeners. "We are about to text a reminder with the day's trip-a-day name call time," she says. "It makes us seem more in touch to the younger part of the demo. Programmers need to keep an eye on the latest technologies so we can take advantage of new ways to reach out to our listeners."

WNWV/Cleveland PD Bernie Kimble notes that there is a cost to receive messages, and that his station is not clear about text-message usage among its listeners.

KWJZ/Seattle PD Carol Handley says, "Out of KWJZ's 125,000 database, only 75,000 have signed up with e-mail; we have e-mailed them for several years. We send monthly e-mail updates on the latest trip giveaways, concerts, events and client promotions. We do special e-mails: for our festival, where they can buy tickets before they go on sale, and for our CD release party at Jazz Alley. My guess is that 10%-15% of the e-mailers are text messengers and IM'ers. We have a traffic.com link from our Web site that listeners can choose to have traffic updates sent to them by voice mail, e-mail or text," she adds.

To drive texting, stations might consider on-air and online promotion of an opt-in invitation.



► U-NAM ASCENDS TO NO. 12 IN HIS THIRD CHART WEEK WITH "STREET LIFE," THE LEAD SINGLE FROM HIS "BACK TO THE 80s" ALBUM.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST	IMPRINT / PROMOTION LABEL	PLAYS	
					TW	+/-
1	1	14	LET'S TAKE A RIDE NORMAN BROWN	PEAK/CONCORD	199	+6
2	6	6	BORN 2 GROOVE EUGE GROOVE	NARADA JAZZ/BLG	163	+21
3	7	19	HYPNOTIC BONEY JAMES	CONCORD	155	+13
4	4	10	LADIES' CHOICE PAUL TAYLOR	PEAK/CONCORD	155	+6
5	11	5	SLAMMIN JAY SOTO	MUGROOVE	152	+21
6	2	15	NOODLE SOUP FOUR80EAST	NATIVE LANGUAGE	149	-13
7	9	11	SAO PAULO RICK BRAUN	ARTIZEN	142	+8
8	8	9	STAY WITH ME TONIGHT JACKIEM JOYNER	ARTIZEN	138	0
9	3	13	ANTHEM FOR A NEW AMERICA JEFF LORBER	BLUE NOTE/BLG	137	-15
10	5	13	HELLO BETTY JEFF GOLUB	NARADA JAZZ/BLG	131	-15
11	10	20	RHYTHM METHOD PAUL BROWN	PEAK/CONCORD	130	-4
12	20	3	STREET LIFE U-NAM	TRIPPIN' N' RHYTHM	124	+13
13	12	20	READY FOR LOVE WALTER BEASLEY	HEADS UP	124	-6
14	13	7	RAINCOAT KELLY SWEET	RAZOR & TIE	122	-1
15	23	3	CATNAP NILS	BAJA/TSR	121	+15
16	15	6	BLACK RIVER KEIKO MATSUI	SHOUT! FACTORY	121	+5
17	14	16	MYSTICAL CHIELI MINUCCI & SPECIAL EPX	SHANACHIE	121	0
18	18	15	COME ON OVER BLAKE AARON	INNERVISION	113	0
19	19	20	CANTALOUPE ISLAND BRIAN BROMBERG	ARTISTRY	112	0
20	22	5	TROUBLE SLEEPING CORINNE BAILEY RAE	CAPITOL	108	0
21	26	8	WINE ANDREW NEU	ANDREW NEU	107	+13
22	16	13	ANDRE'S THEME ANDRE WARD FEAT. YASHA	HUSH/ORPHEUS	107	-9
23	24	18	GOT TO GIVE IT UP KIM WATERS	SHANACHIE	105	-1
24	NEW		REMEMBER ME MARION MEADOWS	HEADS UP	97	+43
25	21	9	REUNITED DEE BROWN	DELAF	93	-17
26	27	14	UPTOWN LAO TIZER	YSE	92	-1
27	29	4	EVE'S SONG OLI SILK	TRIPPIN' N' RHYTHM	88	0
28	17	19	TAKE ME STEVE COLE	NARADA JAZZ/BLG	86	-30
29	NEW		ERNIE ACOUSTIC ALCHEMY	NARADA JAZZ/BLG	83	+1
30	28	10	ORDINARY PEOPLE GEORGE BENSON & AL JARREAU	MONSTER/CONCORD	80	-10

FOR WEEK ENDING JUNE 17, 2007

'It is very important for broadcasters to keep an eye on this future technology since we need to reach the people where they live.'

—Sandy Shore



WSMJ/Baltimore PD Lori Lewis notes that WSMJ does not use text or IM, but she thinks it is an excellent form of personal communication between listeners and their favorite stations. "Do 35+ text?" she asks. "We have the ability to at least find out by adding an opt-in for each station's e-mail subscribers and e-mail those that already subscribed to see if they are interested in text messaging. It is a chance to really touch the audience on an even deeper, one-on-one level, when they are away from their computer and we have relevant info or breaking news to share."

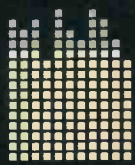
Internet radio pioneer and Smoothjazz.com founder Sandy Shore insists the format must stay on the leading edge. "It wasn't that long ago when broadcasting on the Internet was cutting edge," Shore says. "As the first station to broadcast smooth jazz on the Internet, we feel compelled to be involved in all the new ways to deliver our content."

Smoothjazz.com works with UpSnap, a cell phone content provider. For \$3.99 per month, consumers can get their favorite content on their cell phones: music, podcasts, weather, financial, even video, Shore notes. The venture also involves Resco Pocket Radio, which is software for such pocket PCs as Treo, Dell Axim and iPaq and smart phones including the Motorola Q, Samsung i320 and T-Mobile SDA Music models, which allow listeners to receive Internet radio streaming in the MP3 or Ogg Vorbis codec.

"In addition, RokuLabs has created something very lifestyle-oriented for the home environment with their Soundbridge and Soundbridge Radio, a desktop device with awesome sound that plays AM, FM and Internet radio as well as allowing the user to play from their iTunes music library. You do not have to be online for it to play; it works off your Wi-Fi network," Shore says.

Shore believes that mobile phones will eventually provide all communication and media needs in the very near future. "Look at the iPhone," she says. "New phones are already capable of offering great sound with music and video playing capabilities, and many offer online access, like Web browsing, e-mail and texting. It is very important for broadcasters to keep an eye on this future technology since we need to reach the people where they live."

R&R



SMOOTH JAZZ

▶ MICHAEL BUBLÉ DEBUTS AT NO. 29 WITH HIS TOP THREE AC SMASH, "EVERYTHING."



POWERED BY
nielsen
BDS

THIS WEEK	LAST WEEK	TITLE ARTIST	11 NIELSEN BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS RANK
1	2	THE RHYTHM METHOD PAUL BROWN	NO. 1 (1 WK) PEAK/CONCORD	660 +34	7.684 1
2	1	HYPNOTIC BONEY JAMES	CONCORD	656 +17	6.657 2
3	4	LET'S TAKE A RIDE NORMAN BROWN	MOST INCREASED PLAYS PEAK/CONCORD	593 +91	6.358 3
4	3	READY FOR LOVE WALTER BEASLEY	HEADS UP	550 +6	4.285 7
5	5	GOT TO GIVE IT UP KIM WATERS	SHANACHIE	487 +26	4.733 4
6	10	BORN 2 GROOVE EUGE GROOVE	NARADA JAZZ/BLG	403 +20	3.969 9
7	6	GOOD TO GO CHUCK LOEB	HEADS UP	395 -36	3.681 12
8	7	SO NOT OVER YOU SIMPLY RED	SIMPLYRED.COM	379 -27	4.269 8
9	11	TROUBLE SLEEPING CORINNE BAILEY RAE	CAPITOL	375 -1	3.614 14
10	8	SAVE ROOM JOHN LEGEND	G.O.O.D./COLUMBIA	374 -30	4.598 6
11	12	CANTALOUPE ISLAND BRIAN BROMBERG	ARTISTRY	366 +13	4.721 5
12	9	MISTER MAGIC PETER WHITE	LEGACY/COLUMBIA	342 -56	3.536 15
13	13	ANTHEM FOR A NEW AMERICA JEFF LORBER	BLUE NOTE/BLG	302 +2	2.695 17
14	18	BLACK RIVER KEIKO MATSUI	SHOUT! FACTORY	270 +40	3.654 13
15	15	LOST WITHOUT U ROBIN THICKE	STAR TRAK/INTERSCOPE	269 -6	3.794 11
16	20	LADIES' CHOICE PAUL TAYLOR	AIRPOWER PEAK/CONCORD	257 +32	3.034 16
17	16	HELLO BETTY JEFF GOLUB	NARADA JAZZ/BLG	250 -18	1.692 21
18	17	RAINCOAT KELLY SWEET	RAZOR & TIE	248 +11	2.432 19
19	14	SÃO PAULO RICK BRAUN	ARTIZEN	248 -33	2.637 18
20	22	STREET LIFE U-NAM	TRIPPIN' N' RHYTHM	233 +70	3.872 10
21	21	NOODLE SOUP FOURBOEAST	NATIVE LANGUAGE	198 -9	2.079 20
22	25	CATNAP NILS	BAJA/TSR	149 +33	1.672 22
23	23	MYSTICAL CHIELI MINUCCI & SPECIAL EPX	SHANACHIE	148 +8	1.461 23
24	27	STAY WITH ME TONIGHT JACKIEM JOYNER	ARTIZEN	119 +14	0.900 25
25	26	SLAMMIN JAY SOTO	NU GROOVE	116 +1	0.732 28
26	24	ORDINARY PEOPLE GEORGE BENSON & AL JARREAU	MONSTER/CONCORD	116 -1	0.949 24
27	29	JUST AS YOU ARE EVERETTE HARP	SHANACHIE	95 +3	0.435 -
28	NEW	TERESA PIECES OF A DREAM	HEADS UP	81 +8	0.635 -
29	NEW	EVERYTHING MICHAEL BUBLÉ	143/REPRISE	78 +37	0.690 29
30	30	ME, MYSELF & RIO DOC POWELL	DPR/HEADS UP	69 -11	0.771 27

MOST ADDED

TITLE ARTIST / LABEL	NEW STATIONS
R N R Rick Braun & Richard Elliot (ARTIZEN) KBZN, KIFM, KJZS, KRVR, KWJZ, WNWV, XM Watercolors	7
REMEMBER ME Marion Meadows (HEADS UP) KJCD, KRVR, WQCD, WSJW	4
BLACK RIVER Keiko Matsui (SHOUT! FACTORY) WJSJ, WNUA, WYJZ	3
STREET LIFE U-Nam (TRIPPIN' N' RHYTHM) KOAS, KYOT, WNUA	3
PARKSIDE SHUFFLE Down To The Bone (NARADA JAZZ/BLG) KRVR, Sirius Jazz Cafe, WJZW	3
SLAMMIN Jay Soto (NUGROOVE) KSSJ, WJZW	2
THE PINK PANTHER Dave Koz (CAPITOL) KIFM, KJZS	2
FOREVER Jeff Kashiwa (NATIVE LANGUAGE) KRVR, Sirius Jazz Cafe	2
LET'S TAKE A RIDE Norman Brown (PEAK/CONCORD) WVMV	1

**ADDED AT...
WNUA**
Chicago, IL
OM/PD: Darren Davis
MD: Rock O'Dell
Keiko Matsui, Black River, 11
U-Nam, Street Life, 7

FOR MORE STATIONS GO TO:
www.RadioandRecords.com

TITLE ARTIST / LABEL	PLAYS /GAIN	TITLE ARTIST / LABEL	PLAYS /GAIN
LET ME LOVE YOU Janita (OFFLIGHTYEAR) TOTAL STATIONS: 5	58/13	REMEMBER ME Marion Meadows (HEADS UP) TOTAL STATIONS: 8	48/25
WATER TO DRINK (AGUA DE BEBER) David Benoit (PEAK/CONCORD) TOTAL STATIONS: 6	53/16	TAKE ME Steve Cole (NARADA JAZZ/BLG) TOTAL STATIONS: 5	47/9
ERNIE Acoustic Alchemy (NARADA JAZZ/BLG) TOTAL STATIONS: 12	51/6	RIO DE JANEIRO BLUE Randy Crawford & Joe Sample (PRA) TOTAL STATIONS: 5	41/11

MOST INCREASED PLAYS

+91	LET'S TAKE A RIDE Norman Brown (Peak/Concord) KOAS +26, WSJW +15, WSMJ +14, WLOQ +9, KHJZ +6, WQCD +5, WSJT +5, KYOT +4, KBZN +2, SUC +2
+70	STREET LIFE U-Nam (Trippin' N' Rhythm) WSJW +22, KOAS +11, XWRG +10, WJZJ +9, KHJZ +8, WLOQ +7, WNWV +6, KJCD +3, KIFM +3, KSSJ +2
+40	BLACK RIVER Keiko Matsui (Shout! Factory) WJZJ +8, KYOT +10, WLOQ +8, KHJZ +7, WYJZ +3, WQCD +2, KHJZ +1, KBZN +1, KRVR +1, XWRG +1
+38	R N R Rick Braun & Richard Elliot (ARTIZEN) KSSJ +10, KIFM +6, KBZN +5, WYJZ +4, KJZS +3, KHJZ +2, WJSJ +2, WNWV +2, KHJZ +1, KJCD +1
+37	EVERYTHING Michael Bublé (143/Reprise) KKSJ +13, WVMV +9, KHJZ +5, WSJT +3, WLOQ +2, WNWV +2, KJZS +1

THIS WEEK	TITLE ARTIST / IMPRINT / PROMOTION LABEL	11 NIELSEN BDS CERTIFICATIONS	PLAYS TW LW
1	DRESSED TO CHILL MARION MEADOWS (HEADS UP)		235 240
2	FORGET ME NOTS LEE RITENOUR (J.E./PEAK/CONCORD)		218 227
3	THINKING ABOUT YOU NORAH JONES (BLUE NOTE/BLG)		212 221
4	WAY UP! WAYMAN TISDALE (RENDEZVOUS)		202 242
5	SO AMAZING PATTI AUSTIN (RENDEZVOUS)		194 188

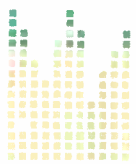
THIS WEEK	TITLE ARTIST / IMPRINT / PROMOTION LABEL	11 NIELSEN BDS CERTIFICATIONS	PLAYS TW LW
6	GIVE ME THE REASON KIRK WHALUM (RENDEZVOUS)		181 157
7	SLICK ERIC DARIUS (NARADA JAZZ/BLG)		177 164
8	BLOOM MINDI ABAIR (GRP/VERVE)		163 155
9	BEAT STREET DAVID BENOIT (PEAK/CONCORD)		160 148
10	GIRL IN THE RED DRESS GREGG KARUKAS (TRIPPIN' N' RHYTHM)		158 209

FOR WEEK ENDING JUNE 17, 2007
LEGEND: 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

- WJZZ/Atlanta, GA* PD/MD: Dave Kosh
- WEAA/Baltimore, MD PD: Sandi Mallory APD/MD: Marcellus "Bassman" Shepard
- WSMJ/Baltimore, MD* PD/MD: Lori Lewis
- WYSU/Birmingham, AL OM/PD: Andy Parrish
- WNUA/Chicago, IL* OM/PD: Darren Davis MD: Rick O'Dell
- WNWV/Cleveland, OH* OM/PD: Bernie Kimble
- WDSJ/Dayton, OH* OM/PD: Jeff Stevens
- KJCD/Denver, CO* PD/MD: Michael Fischer
- WVMV/Detroit, MI* OM/PD: Tom Sleeker MD: Sandy Kovach
- WZJZ/Ft. Myers, FL OM: Louis Kaplan APD/MD: Randi Bachman
- WSBZ/Ft. Walton Beach, FL PD: Mark Carter MD: Mark Edwards
- WSJW/Harrisburg, PA* PD/MD: Paul Scott
- WQTQ/Hartford, CT PD/MD: Stewart Stone
- KHJZ/Houston, TX* PD: Maxine Todd APD/MD: Greg Morgan
- KPVU/Houston, TX PD: Wayne Turner
- WYJZ/Indianapolis, IN* OM/PD: Carl Frye MD: Brad Ellis
- WJSJ/Jacksonville, FL* OM/PD: Joel Widdows
- KJLU/Jefferson City, MO OM: Mike Downey PD/MD: Dan Turner APD: LaVaughn Wilson
- KOAS/Las Vegas, NV* PD: Samantha Pascual MD: Lynn Briggs
- KUAP/Little Rock, AR PD/MD: Michael Nellums
- KSBR/Los Angeles, CA OM/PD: Terry Wedel MD: Vienna Yip
- KTWV/Los Angeles, CA* PD: Paul Goldstein
- WGRV/Melbourne, FL OM: C.J. Sampson PD/MD: Randy Bennett
- WLVE/Miami, FL* OM/PD: Rich McMillan
- WJZI/Milwaukee, WI* PD/MD: Stan Atkinson
- KRVR/Modesto, CA* OM/MD: Doug Wulff PD: James Bryan
- WVAS/Montgomery, AL OM: Candy Capel MD: Jay Holcay
- WQCD/New York, NY* PD: Blake Lawrence MD: Carolyn Bednarski
- WHOV/Norfolk, VA PD: Kevin "The Moose" Anderson
- WLOQ/Orlando, FL* PD: Paul Lavoie APD/MD: Brian Morgan
- WJZZ/Philadelphia, PA* PD: Michael Tozzi MD: Frank Childs
- KYOT/Phoenix, AZ* PD: Smokey Rivers APD/MD: Angie Handa
- KBIZ/Portland, OR* OM/PD: Tony Coles
- KJZS/Reno, NV* OM: Mark Keeffe PD: Paul Davis
- KSSJ/Sacramento, CA* PD/MD: Lee Hansen
- KBZN/Salt Lake City, UT* OM/PD: Dan Jessop
- KIFM/San Diego, CA* PD: Mike Vasquez APD: J. Wiedenhimer MD: Kelly Cole
- KKSJ/San Francisco, CA* PD/MD: Ken Jones
- KJZY/Santa Rosa, CA* PD: Gordon Zlot APD/MD: Rob Singleton
- DMX Jazz Vocal Blend/Satellite PD/MD: Rochelle Matthews
- DMX Smooth Jazz/Satellite PD/MD: Rochelle Matthews
- Jones Radio Networks/Satellite* OM/PD: Steve Hibbard APD/MD: Laurie Cobb
- Music Choice Smooth Jazz/Satellite APD: Will Kinnally
- Sirius Jazz Cafe/Satellite* PD: Shirley Maldonado MD: Rick Laboy
- XM Watercolors/Satellite* PD/MD: Shiriitta Colon
- KWJZ/Seattle, WA* PD: Carol Handley MD: Dianna Rose
- KCOZ/Springfield, MO OM: Jae Jones PD/MD: Jarrett Grogan
- WSJT/Tampa, FL* PD: Ross Block MD: Kathy Curtis
- WJZW/Washington, DC* PD: Steve Allan

* Monitored Reporters



ALTERNATIVE/ACTIVE/ROCK



How WGRD/Grand Rapids powered its way to lead the format in the winter '07 ratings

King Of The Alternative 12+ Heap

Mike Boyle

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66

Crown it the king of the alternative format in 12+ ratings for the winter 2007 Arbitron book. We're talking about Regent Communications' WGRD/Grand Rapids. ■ What started out as a phone call from WGRD PD Jerry "JT" Tarrant turned into this column. He was calling because his GM, Phil Catlett, had a hunch that, with its 5.7 12+ share in the winter '07 book, WGRD might be the highest-rated 12+ alternative station in the country for the period.

Well, after I pointed Tarrant in the direction of information that would verify that—and I double-checked his math—it turned out Catlett's hunch was right.

Obviously, 'GRD didn't achieve its status overnight, and that got me wondering how it reached this level of success.

Tarrant, who came from running Citadel rock properties in Saginaw, Mich., says that when he took over WGRD in February 2005 it was floundering. There were even hints that the station might go in a talk direction or to another music format. In addition, WGRD had launched a new morning show, "The Free Beer & Hot Wings Show," a few months before.

"It was a total retooling that needed to be done," Tarrant recalls. "The station was around ninth-ranked in the market, with a 3 share, and the cume was eroding."

Already in Michigan, Tarrant says he was somewhat familiar with WGRD before joining, but having been involved mainly with active and classic rock stations, it was his first venture into the alternative format.

It's Broke, So Fix It

Though he knew he had the nucleus of a terrific morning show, Tarrant also recognized that the program needed some retooling.

"The show had music mixed in with personality," he says, "but I thought that they were such talented personalities that they

didn't need the music, and, with that, we could appeal to a more broad-based audience. So we eliminated the music and let the show do what it does best, and that was be funny. Ever since, the show has excelled. You don't see many morning shows that get shares in the 20s and 30s."

"Free Beer & Hot Wings" had a 20.2 in persons 18-34 and a 31.9 in men 18-34 in the winter '07 Arbitron survey.

Tarrant doesn't worry too much about the now-syndicated show having a local angle. "I have one advantage that the affiliates don't have, and that is that I have designated some time to cover traffic and all the regular service elements, plus any promotions we're doing," he says. "Ultimately, though, if it's relevant to the audience, I don't know if local is that big of a deal."

"When I leave the house, I already pretty much know what the weather is going to be like. I want to be entertained on my drive to work. I can sacrifice the local school menus for what's really relevant to the audience."

Assessing The Competition

"We have a direct competitor in [Citadel's] active rock WKLQ, and they were beating us when I got here," Tarrant says. "There are also two classic rock stations. One [Clear Channel's WBFX] has Bob & Tom, which made the competitive landscape in the morning more intense. The other station [Citadel's

'There's no stereotypical chick with three colors of hair, a lip piercing and cat eyeglasses picking the music of her favorite bands that nobody cares about here.'

—Jerry 'JT' Tarrant



Alternative's Winter '07 Top 12 12+

- WGRD/Grand Rapids: 5.7
- WXNR/Greenville, N.C.: 5.5
- WXEG/Dayton: 4.8
- WNFZ/Knoxville: 4.4
- KMYZ/Tulsa: 4.4
- WARQ/Columbia, S.C.: 4.2
- KTBS/Houston: 4.0
- KFMA/Tucson: 4.0
- WJRR/Orlando: 3.9
- WSWD/Cincinnati: 3.9
- KUCD/Honolulu: 3.9
- WFHX/Savannah, Ga.: 3.9

WGRD Four-Book Trend
Spring '06-Winter '07 12+
5.8-5.5-4.6-5.7

The Rock Competition
Winter '07 12+
WBFX: 2.0
WKLQ: 2.0
WLAV: 5.1

Source: Arbitron

WLAV] has market-legend personality Kevin Matthews in mornings."

Tarrant says WGRD deals with an age-old problem that goes with success: It has become an on-air target for market competitors—and not just the rock ones.

"Based on our success, we're the targets of Clear Channel hot AC WMAX," he says. "It's not uncommon when you're scanning the dial to hear them mention us by call letters, taking shots at us."

"In addition, one station has a promo that says, 'You won't hear this on 'GRD,' and they play a snippet of a song. They'll also take shots at the morning show: 'Rotten Wings & Warm Beer'—you won't hear a bunch of talk on our station. We even have one station that calls us 'pussies' on the air and says, 'Yeah, we mean you, 'GRD.'"

But Tarrant chooses not to recognize the competition on the air. "We just do our thing and focus on what we do," he says. "They can say what they want. It doesn't affect our plans or strategies."

On The Right Track

With the station now doing all the things he feels it should be doing—with a strong and interactive Web presence at wgrd.com, a top-notch street team, a commitment to the local music scene and close attention to market research—Tarrant says that, along with a morning show that's on the right track, he's happy with the music, imaging and promotions.

"There's no stereotypical chick with three colors of hair, a lip piercing and cat eyeglasses picking the music of her favorite bands that nobody cares about here," he says. "We try to stay as mainstream as we can."

"Promotionally, we formulated one of the most aggressive street teams in the market. In addition, we updated the imaging and made it a little more meat and potatoes."

"We haven't done a whole lot of outdoor marketing. We did some billboards early on, but once we started having the huge success with the morning show, the strategy then became moving the audience into other dayparts."

WGRD does that with promotions, including cash giveaways at 5 p.m. every day. Listeners would sign up in the morning, and all the station asked them to do was tune in one more time, later in the day. If they heard their name and called back, they won.

"We always keep it very simple," Tarrant says. "We also did a promotion where we gave away iPods at noon, so people knew when to tune in."

Despite the station's success, Tarrant says one main challenge remains.

"The current median age of our listeners is 30," he says. "The station has a ton of heritage in the market, but the perception is that it's a kids' station. We need to keep it at that 30-year mark."

R&R



ALTERNATIVE

► **INCUBUS** PICKS UP MOST INCREASED PLAYS HONORS AS "OIL AND WATER" LANDS AT NO. 38.



R&R

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THIS WEEK	WEEKS ON CHART	TITLE ARTIST	NIelsen BDS CERTIFICATIONS	HITPREDICTOR STATUS IMPRINT / PROMOTION LABEL	PLAYS TW	WEEKS -/+	AUDIENCE MILLIONS	RANK
1	1	WHAT I'VE DONE LINKIN PARK	NO. 1 (11 WKS)	★	2243	-20	10.840	1
2	3	TARANTULA THE SMASHING PUMPKINS		★ REPRISE	1921	+48	2.783	2
3	4	ICKY THUMP THE WHITE STRIPES		★	1795	-14	6.271	5
4	2	FOREVER PAPA ROACH		★ EL TONAL/GEFFEN	1787	-101	2.623	4
5	5	HEY THERE DELILAH PLAIN WHITE T'S		★ HOLLYWOOD	1698	-6	2.742	3
6	6	PARALYZER FINGER ELEVEN		★ WIND-UP	1484	+15	5.976	6
7	8	CAPITAL G NINE INCH NAILS		★ NOTHING/INTERSCOPE	1427	+71	5.524	7
8	7	BREATH BREAKING BENJAMIN		★ HOLLYWOOD	1324	-47	4.595	10
9	9	LAZY EYE SILVER SUN PICKUPS		★ DANGEROUS	1192	-157	4.692	9
10	10	WORKING CLASS HERO GREEN DAY		★ REPRISE	1147	-38	3.279	15
11	11	THE BIRD AND THE WORM THE USED		★ REPRISE	1141	-5	3.302	14
12	4	SAY THIS SOONER (NO ONE WILL SEE THINGS THE WAY I DO) THE ALMOST.		★ TOOTH & NAIL/VIRGIN	1055	+84	3.137	17
13	3	TIME WON'T LET ME GO THE BRAVERY		★ ISLAND/IDJMG	1037	-37	3.468	13
14	5	ALL THE SAME SICK PUPPIES		★ RMR/VIRGIN	981	-35	3.152	16
15	12	DIG INCUBUS		★ IMMORTAL/EPIC	980	-30	4.768	8
16	8	THE HEINRICH MANEUVER INTERPOL		★ CAPITOL	873	-62	2.967	19
17	4	SHE BUILDS QUICK MACHINES VELVET REVOLVER		★ RCA/RMG	827	-48	2.420	21
18	17	FACE DOWN THE RED JUMPSUIT APPARATUS		★ VIRGIN	808	0	3.649	12
19	21	THNKS FR TH MMRS FALL OUT BOY	AIRPOWER	★ FUELED BY RAMEN/ISLAND/IDJMG	715	+28	2.530	20
20	2	EVOLUTION KORN		★ VIRGIN	700	+56	2.336	23
21	2	TEENAGERS MY CHEMICAL ROMANCE		★ REPRISE	640	+77	1.919	26
22	2	SUPERMASSIVE BLACK HOLE MUSE		★ WARNER BROS.	636	+61	1.783	29
23	2	SICK, SICK, SICK QUEENS OF THE STONE AGE		★ REKORDS REKORDS/INTERSCOPE	619	+18	1.659	31
24	2	NEVER TOO LATE THREE DAYS GRACE		★ JIVE/ZOMBA	601	+73	2.238	24
25	3	FAR BEHIND SOCIAL DISTORTION		★ TIME BOMB	577	+70	3.127	18
26	2	HEART SHAPED GLASSES (WHEN THE HEART GUIDES THE HAND) MARILYN MANSON		★ INTERSCOPE	565	-25	1.106	37
27	2	YOUNG FOLKS PETER D'JORN AND JOHN		★ ALMOSTGOLD/RED/COLUMBIA	551	-28	2.375	22
28	3	FAMOUS PUDDLE OF MUDD		★ FLAWLESS/GEFFEN	546	+39	1.869	28
29	1	HUMP DE BUMP RED HOT CHILI PEPPERS		★ WARNER BROS.	496	-275	1.075	38
30	10	WISH UPON A DOG STAR PERRY FARRELL'S SATELLITE PARTY		★ COLUMBIA	466	-28	1.131	36
31	10	YOU ARE THE ONE SHINY TOY GUNS		★ UNIVERSAL MOTOWN	429	+12	0.962	40
32	4	MISSED THE BOAT MODEST MOUSE		★ EPIC	424	+28	1.889	27
33	NEW	BLEED IT OUT LINKIN PARK	MOST ADDED	★ MACHINE SHOP/WARNER BROS.	415	+121	3.910	11
34	5	UNDERCLASS HERO SUM 41		★ ISLAND/IDJMG	384	-16	1.330	32
35	2	ALL AROUND ME FLYLEAF		★ A&M/OCTONE/INTERSCOPE	347	+45	1.143	35
36	3	YOU WOULDN'T KNOW HELLYEAH		★ EPIC	314	-12	0.931	-
37	9	JESUS BRAND NEW		★ TINY EVIL/INTERSCOPE	312	-52	0.734	-
38	NEW	OIL AND WATER INCUBUS	MOST INCREASED PLAYS	★ IMMORTAL/EPIC	297	+126	1.977	25
39	NEW	SOULCRUSHER OPERATOR		★ ATLANTIC	294	+13	0.714	-
40	RE-ENTRY	REHAB AMY WINEHOUSE		★ UNIVERSAL REPUBLIC	285	-9	0.876	-

MOST ADDED

TITLE ARTIST / LABEL	NEW STATIONS
BLEED IT OUT Linkin Park (Machine Shop/Warner Bros.) KFRR, KQRA, KRZQ, KXTE, WBTZ, WCYY, WLUM, WOCL, WWDC	9
TEENAGERS My Chemical Romance (Reprise) KFRR, KQRA, KRZQ, WARQ, WROX, WWDC	6
THE HEINRICH MANEUVER Interpol (Capitol) KFTE, KMYZ, KPN, WROX	4
SHE BUILDS QUICK MACHINES Velvet Revolver (RCA/RMG) KQRA, WLUM, WP3Z, WRXL	4
OIL AND WATER Incubus (Immortal/Epic) KNDD, WAVE, WBCN, WOCL	4
FOR REASONS UNKNOWN The Killers (Island/IDJMG) KJEE, KNDD, WBRJ, WEQX	4
CHELSEA DAGGER The Fratellis (Cherrytree/Interscope) KJEE, KQRA, WBRJ, WWDC	4
SICK, SICK, SICK Queens Of The Stone Age (Rekords ReKords/Interscope) KXTE, WFXH, WR3X	3
EVOLUTION Korn (Virgin) KDGE, KFRR, WPBZ	3
SUPERMASSIVE BLACK HOLE Muse (Warner Bros.) KFMA, KMYZ, WFBZ	3

ADDED AT... KMYZ
Tulsa, OK
PD: Ken Wall
MD: Amber Fiedler
Evans Blue, The Pursuit, 9
Interpol, The Heinrich Maneuver, 7
Muse, Supermassive Black Hole, 6
Paramore, Misery Business, 0
FOR MORE STATIONS GO TO:
www.RadiolandRecords.com

TITLE ARTIST / LABEL	PLAYS /GAIN	TITLE ARTIST / LABEL	PLAYS /GAIN
HONEST GOODBYE Bad Religion (Epitaph) TOTAL STATIONS: 23	247/25	MISERY BUSINESS Paramore (Fueled by Ramen/Atlantic/Lava) TOTAL STATIONS: 16	166/7
LIGHT UP THE SKY Yellowcard (Capitol) TOTAL STATIONS: 22	240/69	TWO SISTERS Fiction Plane (Bieler Bros.) TOTAL STATIONS: 10	160/12
THE GOOD LEFT UNDONE Rise Against (Geffen) TOTAL STATIONS: 23	222/19	AUSTRALIA The Shins (Sub Pop) TOTAL STATIONS: 15	159/7
WHAT I WANT Daughtry (RCA/RMG) TOTAL STATIONS: 18	216/38	LIE Black Light Burns (I AM/Wolfpack/Adrenaline) TOTAL STATIONS: 16	114/6
THE PURSUIT Evans Blue (Hollywood) TOTAL STATIONS: 26	197/19	SHE MOVES IN HER OWN WAY The Kooks (Astralwerks) TOTAL STATIONS: 13	109/28



OIL AND WATER Incubus (Immortal/Epic) WBTZ +6, KTCL +15, KJEE +14, KNXX +12, WARQ +10, WBCN +10, WHTG +10, KFRR +7, WOCL +7, WEQX +6	4
BLEED IT OUT Linkin Park (Machine Shop/Warner Bros.) WOCL +9, KXTE +18, WKQX +2, KCXX +12, KLUC +10, WMP5 +10, KRQK +9, XTRA +7, KEDJ +6, WCYY +6	9
SAY THIS SOONER (NO ONE WILL SEE THINGS THE WAY I DO) The Almost. (Tooth & Nail/Virgin) KDGE +18, WAVE +16, XTRA +12, KCXX +11, WNNX +9, KEDJ +9, WKRI +7, WHTG +7, KFTE +6, WLRS +6	17
TEENAGERS My Chemical Romance (Reprise) KEDJ +17, KJEE +14, WWDC +11, WROX +10, WSUN +8, KFMA +8, KRZQ +7, WFNX +6, WLRS +5, WNNX +5	6
NEVER TOO LATE Three Days Grace (Jive/Zomba) KDGE +22, KNXX +13, WNFZ +13, KTCL +10, KQRA +9, WXNR +7, WPBZ +5, KPNT +5, WCYY +4, WZNE +3	7

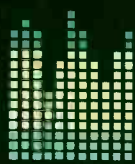
FOR WEEK ENDING JUNE 17, 2007
LEGEND: See legend to charts in charts section for rules and symbol explanations.
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ACTIVE ROCK

► **KILLSWITCH ENGAGE** RIDES A 32% GAIN IN PLAYS TO A 39-32 CHART MOVE FOR "THE ARMS OF SORROW."



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LAST WEEK	WEEKS ON CHART	TITLE ARTIST	1) NIELSEN BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS RANK
1	1	WHAT I'VE DONE LINKIN PARK	NO. 1 (8 WKS) MACHINE SHOP/WARNER BROS.	1786 -46	6.840 1
2	3	I DON'T WANNA STOP OZZY OSBOURNE	EPIC	1584 +22	6.005 2
3	2	FOREVER PAPA ROACH	EL TONAL/GEFFEN	1499 -169	5.816 3
4	5	PARALYZER FINGER ELEVEN	WIND-UP	1472 +82	4.969 5
5	4	YOU WOULDN'T KNOW HELLYEAH	EPIC	1465 +68	5.005 4
6	8	SHE BUILDS QUICK MACHINES VELVET REVOLVER	RCA/RMG	1161 +81	4.017 6
7	9	TARANTULA THE SMASHING PUMPKINS	REPRISE	1156 +104	3.598 9
8	5	SIDE OF A BULLET NICKELBACK	ROADRUNNER	1040 -50	3.620 8
9	12	NEVER TOO LATE THREE DAYS GRACE	JIVE/ZOMBA	1030 +97	3.038 12
10	11	DRIVEN SEVENDUST	7BROS/ASYLUM	1006 +7	2.413 15
11	10	BROKEN SUNDAY SALIVA	ISLAND/IDJMG	994 -13	3.129 11
12	15	EVOLUTION KORN	VIRGIN	985 +117	2.826 14
13	7	BREATH BREAKING BENJAMIN	HOLLYWOOD	965 -116	3.955 7
14	13	WHAT I WANT DAUGHTRY	RCA/RMG	942 +24	3.280 10
15	17	FAMOUS PUDDLE OF MUDD	FLAWLESS/GEFFEN	930 +104	2.989 13
16	14	BREATHE INTO ME RED	ESSENTIAL/RED	874 -13	2.176 18
17	16	SOULCRUSHER OPERATOR	ATLANTIC	850 +23	2.034 19
18	19	ICKY THUMP THE WHITE STRIPES	THIRD MAN/WARNER BROS.	696 +38	2.246 16
19	21	MADE OF SCARS STONE SOUR	ROADRUNNER	656 +8	1.878 20
20	8	WORKING CLASS HERO GREEN DAY	REPRISE	656 -6	2.212 17
21	21	DANCE OF THE MANATEE FAIR TO MIDLAND	SERJICAL STRIKE/UNIVERSAL REPUBLIC	548 +32	1.294 21
22	24	ALL AROUND ME FLYLEAF	A&M/OCTONE/INTERSCOPE	537 +49	1.207 23
23	22	LIE TO ME BLACK LIGHT BURNS	I AM:WOLFPACK/ADRENALINE	508 -4	0.793 27
24	25	THE PURSUIT EVANS BLUE	HOLLYWOOD	499 +23	0.849 25
25	27	CAPITAL G NINE INCH NAILS	NOTHING/INTERSCOPE	484 +59	1.169 24
26	26	DIFFERENT THAN YOU THE EXIES	ELEVEN SEVEN	437 -9	0.790 28
27	38	I GET IT CHEVELLE	EPIC	411 +253	0.841 26
28	23	WELL ENOUGH ALONE CHEVELLE	EPIC	355 -148	1.212 22
29	29	DESTROYER STATIC-X	REPRISE	305 -44	0.666 30
30	28	HEART SHAPED GLASSES (WHEN THE HEART GUIDES THE HAND) MARILYN MANSON	INTERSCOPE	304 -48	0.671 29
31	37	LIE TO ME 12 STONES	WIND-UP	276 +118	0.394 36
32	39	THE ARMS OF SORROW KILLSWITCH ENGAGE	ROADRUNNER	193 +47	0.274 -
33	33	ALL THE SAME SICK PUPPIES	RMR/VIRGIN	190 -1	0.240 -
34	32	REDEMPTION SHADOWS FALL	ATLANTIC/LAVA	185 -22	0.263 -
35	30	HUMP DE BUMP RED HOT CHILI PEPPERS	WARNER BROS.	184 -131	0.477 34
36	31	SWEET SACRIFICE EVANESCENCE	WIND-UP	183 -57	0.484 33
37	36	SAY THIS SOONER (NO ONE WILL SEE THINGS THE WAY I DO) THE ALMOST.	TOOTH & NAIL/VIRGIN	181 +13	0.235 -
38	NEW	GET IN GET OUT CINDER ROAD	CAROLINE	158 +61	0.165 -
39	NEW	SOLDIERS DROWNING POOL	ELEVEN SEVEN	158 +58	0.325 -
40	35	DIG INCUBUS	IMMORTAL/EPIC	157 -17	0.566 31

MOST ADDED

TITLE ARTIST / LABEL	NEW STATIONS
I GET IT Chevelle (EPIC)	12
WASTED TIME Fuel (EPIC)	9
SOLDIERS Drowning Pool (ELEVEN SEVEN)	9
BROKEN GLASS Buckcherry (ELEVEN SEVEN/ATLANTIC/LAVA)	5
CAPITAL G Nine Inch Nails (NOTHING/INTERSCOPE)	4
WHAT HAVE YOU DONE Within Temptation Feat. Keith Caputo (ROADRUNNER)	4
DANCE OF THE MANATEE Fair To Midland (SERJICAL STRIKE/UNIVERSAL REPUBLIC)	3
THE PURSUIT Evans Blue (HOLLYWOOD)	3
LIE TO ME 12 Stones (WIND-UP)	3
THE ARMS OF SORROW Killswitch Engage (ROADRUNNER)	3

NEW AND ACTIVE

TITLE ARTIST / LABEL	PLAYS /GAIN	TITLE ARTIST / LABEL	PLAYS /GAIN
WASTED TIME Fuel (EPIC)	136/79	TEENAGERS My Chemical Romance (REPRISE)	116/18
SICK, SICK, SICK Queens Of The Stone Age (REKORDS REKORDS/INTERSCOPE)	135/1	GIVEN UP Linkin Park (MACHINE SHOP/WARNER BROS.)	115/14
HEAR ME NOW Framing Hanley (SILENT MAJORITY/ILG)	128/34	151 Eve To Adam (KDS)	108/15
LOADED Circus Diablo (KOCH)	119/52	THE BIRD AND THE WORM The Used (REPRISE)	103/5
OIL AND WATER Incubus (IMMORTAL/EPIC)	116/44	SO MANY PEOPLE Neurosonic (BODOC)	91/10

MOST INCREASED PLAYS

+253	I GET IT Chevelle (Epic) WZOR +20, KQRC +19, WYBB +18, KZQR +16, KBPI +14, KNCN +13, KTEG +12, KRZR +12, KHTQ +10, WBSX +10
+118	LIE TO ME 12 Stones (Wind-up) KLAQ +13, WBSX +10, WXQR +9, KDOT +9, WCHZ +9, WYBB +8, WCCC +8, KDJE +5, WKLQ +5, KHTQ +5
+117	EVOLUTION Korn (Virgin) KQRC +20, WRXW +11, WBSX +10, WBUZ +10, WXQR +9, WRAT +8, KDJE +7, WCCC +7, WTPT +7, WJIL +6
+104	TARANTULA The Smashing Pumpkins (Reprise) WZOR +18, WXZZ +18, WRXW +6, WCCC +6, WWWW +5, KUPD +5, WKLQ +5, WQXA +5, WJIL +5, KRAB +4
+104	FAMOUS Puddle Of Mudd (Flawless/Geffen) KRXQ +17, WXQR +9, KHTQ +9, WJBN +9, WRZK +8, WWIZ +7, WJIL +6, KNCN +5, WBUZ +5, KBPI +4

ADDED AT... WBZX

Columbus, OH
PD: Hal Fish
MD: Ronni Hunter
Drowning Pool, Soldiers, 14
Cinder Road, Get In Get Out, O
Flyleaf, All Around Me, O

FOR MORE STATIONS GO TO:
www.RadioandRecords.com

FCR WEEK ENDING JUNE 17, 2007
LEGEND: See legend to charts in charts section for rules and symbol explanations.
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THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST	1) NIELSEN BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS	RANK
1	1	10	I DON'T WANNA STOP OZZY OSBOURNE	NO. 1 (9 WKS) EPIC	477 +15	1.668	1
2	11		WHAT I'VE DONE LINKIN PARK	MACHINE SHOP/WARNER BROS.	474 +13	1.574	2
3	21		FOREVER PAPA ROACH	EL TONAL/GEFFEN	303 -7	0.882	6
4	14		FAR CRY RUSH	ANTHEM/ATLANTIC	283 +4	0.952	3
5	10	20	PARALYZER FINGER ELEVEN	MOST INCREASED PLAYS/MOST ADDED WIND-UP	262 +59	0.706	7
6	34		PAIN THREE DAYS GRACE	11 JIVE/ZOMBA	251 +12	0.887	5
7	5	23	BREATH BREAKING BENJAMIN	HOLLYWOOD	250 -12	0.927	4
8	8		WHAT I WANT DAUGHTRY	RCA/RMG	248 +33	0.614	9
9	7	23	EVERYTHING BUCKCHERRY	ELEVEN SEVEN/ATLANTIC/LAVA	217 -19	0.679	8
10	9	5	SHE BUILDS QUICK MACHINES VELVET REVOLVER	RCA/RMG	212 +7	0.530	10
11	12	25	TEN THOUSAND FISTS DISTURBED	REPRISE	179 0	0.434	14
13	11	20	WORKING CLASS HERO GREEN DAY	REPRISE	175 -3	0.487	11
13	11	20	SIDE OF A BULLET NICKELBACK	ROADRUNNER	174 -25	0.435	13
14	9		BROKEN SUNDAY SALIVA	ISLAND/IDJMG	167 +8	0.303	17
15	16	4	FAMOUS PUDDLE OF MUDD	FLAWLESS/GEFFEN	147 +21	0.369	15
16	23	6	SOULCRUSHER OPERATOR	AIRPOWER ATLANTIC	133 +35	0.460	12
18	21	15	YOU WOULDN'T KNOW HELLYEAH	EPIC	113 +11	0.229	20
18	25	6	THANK YOU TESLA	TESLA ELECTRIC CO.	109 +26	0.185	24
20	19	16	BETTER THAN ME HINDER	11 UNIVERSAL REPUBLIC	104 -1	0.203	23
20	19	16	JAMBI TOOL	TOOL DISSECTIONAL/VOLCANO/ZOMBA	104 -3	0.220	22
21	18	20	WELL ENOUGH ALONE CHEVELLE	EPIC	103 -9	0.228	21
22	22	6	NEVER TOO LATE THREE DAYS GRACE	JIVE/ZOMBA	101 0	0.340	16
23	24	3	TARANTULA THE SMASHING PUMPKINS	REPRISE	93 +9	0.238	18
24	26	3	EVOLUTION KORN	VIRGIN	68 +1	0.172	25
25	28	5	MADE OF SCARS STONE SOUR	ROADRUNNER	67 -15	0.109	-
26	27	20	DIG INCUBUS	IMMORTAL/EPIC	63 +5	0.168	26
27	29	5	ICKY THUMP THE WHITE STRIPES	THIRD MAN/WARNER BROS.	53 +6	0.117	30
28	30	5	HUMP DE BUMP RED HOT CHILI PEPPERS	WARNER BROS.	45 +1	0.236	19
29	NEW		WASTED TIME FUEL	EPIC	34 +16	0.086	-
30	NEW		RAIN WIZARD BLACK STONE CHERRY	IN DE GOOT/ROADRUNNER	33 +6	0.025	-

MOST ADDED

TITLE ARTIST / LABEL	NEW STATIONS
PARALYZER Finger Eleven (Wind-Up) WAQX, WGIR, WVRK	3
FAMOUS Puddle Of Mudd (Flawless/Geffen) WDHA, WEBN	2
WASTED TIME Fuel (EPIC) KAZR, WAFX	2
WHAT I WANT Daughtry (RCA/RMG) KAZR	1
SHE BUILDS QUICK MACHINES Velvet Revolver (RCA/RMG) WAQX	1
TARANTULA The Smashing Pumpkins (Reprise) KIOC	1
LIE TO ME 12 Stones (Wind-Up) WDHA	1
SPINDRIFT Rush (Anthem/Atlantic) WKLC	1
I GET IT Chevelle (EPIC) KUFO	1

**ADDED AT...
WAQX**
Syracuse, NY
PD: Alexis
MD: Don Kelley
Velvet Revolver, She Builds Quick Machines, 9
Finger Eleven, Paralyzer, 0

FOR MORE STATIONS GO TO:
www.RadioandRecords.com

NEW AND ACTIVE

TITLE ARTIST / LABEL	PLAYS /GAIN	TITLE ARTIST / LABEL	PLAYS /GAIN
THE PURSUIT Evans Blue (Hollywood) TOTAL STATIONS: 9	30/6	WASHINGTON IS NEXT Megadeth (Roadrunner) TOTAL STATIONS: 4	24/0
HOLLYWOOD Collective Soul (EL) TOTAL STATIONS: 3	29/1	ALL THE SAME Sick Puppies (RMR/Virgin) TOTAL STATIONS: 3	22/2
LIE Black Light Burns (I Am Wolfpack/Adrenaline) TOTAL STATIONS: 8	28/5	I GET IT Chevelle (EPIC) TOTAL STATIONS: 6	18/12

MOST INCREASED PLAYS

+59	PARALYZER Finger Eleven (Wind-up) KMOD +21, WVRK +13, KAZR +9, WNOR +7, WHLY +5, WXMM +4, WGIR +3, WKLC +2, WEBN +2
+35	SOULCRUSHER Operator (Atlantic) WNOR +18, KAZR +5, KIOC +4, WDHA +3, KBER +1, KSHE +1, KMOD +1, WEBN +1, WRQK +1, KZRR +1
+33	WHAT I WANT Daughtry (RCA/RMG) WJXQ +10, WNOR +7, WXMM +5, KCAL +5, WZZO +4, WKLC +3, WRQK +2, WGIR +2, WVRK +1, WAFX +1
+26	THANK YOU Tesla (Tesla Electric Co.) WJXQ +10, WNOR +8, WKLC +4, WDHA +3, WAFX +2, KBER +2
+21	FAMOUS Puddle Of Mudd (Flawless/Geffen) WXMM +7, WEBN +5, WDHA +4, KUFO +4, WHLY +3, KMOD +3, WJXQ +2, KIOC +2

RECURRENTS

THIS WEEK	TITLE ARTIST / IMPRINT / PROMOTION LABEL	1) NIELSEN BDS CERTIFICATIONS	PLAYS TW LW
1	THE ENEMY GODSMACK (UNIVERSAL REPUBLIC)		170 173
2	LAND OF CONFUSSION DISTURBED (REPRISE)		154 156
3	ANIMAL I HAVE BECOME THREE DAYS GRACE (JIVE/ZOMBA)		149 147
4	HEROES SHINEDOWN (ATLANTIC)		145 148
5	CRAZY BITCH BUCKCHERRY (ELEVEN SEVEN/ATLANTIC/LAVA)		126 114

THIS WEEK	TITLE ARTIST / IMPRINT / PROMOTION LABEL	1) NIELSEN BDS CERTIFICATIONS	PLAYS TW LW
6	ANOTHER BRICK IN THE WALL (PART II) PINK FLOYD (COLUMBIA)		119 91
7	THE POT TOOL (TOOL DISSECTIONAL/VOLCANO/ZOMBA)		118 125
8	ROCKSTAR NICKELBACK (ROADRUNNER)		110 115
9	IT'S NOT OVER DAUGHTRY (RCA/RMG)		104 138
10	BACK IN BLACK AC/DC (ATCO/ATLANTIC)		102 95

FOR WEEK ENDING JUNE 17, 2007
LEGEND: See legend to charts in charts section for rules and symbol explanations.
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ROCK REPORTERS

- | | | | | | | |
|---|---|--|--|--|--|--|
| WONE/Akron, OH*
OM: Nick Anthony
PD: T.K. O'Grady
APD/MD: Tim Daugherty | KIOC/Beaumont, TX*
OM/PD: Joey Armstrong | WEBN/Cincinnati, OH*
OM/PD: Scott Reinhart
MD: Dave Fritz | WRVC/Huntington, WV
PD: Harvey Kirtner
MD: Rick Kline | WNOR/Norfolk, VA*
PD: Steve Hoffman
APD/MD: Daryl Norsell | KCAL/Riverside, CA*
PD: Steve Hoffman
APD/MD: Daryl Norsell | KSHE/St. Louis, MO*
OM: Rick Balis
APD: Katy Kruze
MD: Guy Favazza |
| KZRR/Albuquerque, NM*
OM: Bill May
PD: Phil Mahoney
MD: Rob Brothers | WPTQ/Bowling Green, KY
OM/PD: Alex "Axe" Parocai
APD/MD: Monty Foster | WMMS/Cleveland, OH*
PD: Bo Matthews | WJXQ/Lansing, MI*
OM: Paul Cashin
PD: Sheri Vegas | WXMM/Norfolk, VA*
OM/PD: John Shomby
APD/MD: Zak Tyler | WXRX/Rockford, IL
PD: Jim Stone
MD: Jon Schulz | WAQX/Syracuse, NY*
OM: Tom Mitchell
PD: Alexis
APD/MD: Don Kelley |
| WZZO/Allentown, PA*
PD: Tori Thomas
MD: Keith Mayer | WRQK/Canton, OH*
PD: Keith Hamilton | WVRK/Columbus, GA*
OM: Brian Waters
PD: Chris Chaos | WGIR/Manchester, NH*
APD: Becky Pahotsky | KCLB/Palm Springs, CA
PD: Larry Snider
MD: Jenn Brewski | KBER/Salt Lake City, UT*
PD: Kelly Hammer
APD/MD: Darby Wilcox | KMOD/Tulsa, OK*
OM/PD: Don Cristi |
| KWHL/Anchorage, AK
PD: Jen Shevlin
APD/MD: Brad Stennett | WPXC/Cape Cod, MA
PD: Suzanne Tonaire
APD/MD: James Gallagher | KAZR/Des Moines, IA*
OM: Jim Schaefer
PD: Ryan Patrick
MD: Andy Hall | WAFX/Montgomery, AL*
PD: Rick Hendrick | KUFO/Portland, OR*
PD: Mike Tierney
APD/MD: Dan Bozyk | KZOO/San Luis Obispo, CA
OM: Pepper Daniels
PD/MD: Dusty Rhoads | WMZK/Wausau, WI
PD: Jeff Cecil |
| WTOS/Augusta, ME
OM/PD: Steve Smith
APD: Chris Rush | WKLC/Charleston, WV*
OM/PD: Jay Nunley
APD: Brian Thompson
MD: Dawn Cox | WQCM/Hagerstown, MO
OM: Rick Alexander
PD/MD: Mike Holder | WDHA/Morristown, NJ*
PD: Tony Paige
APD: Curtis Kay | WHJY/Providence, RI*
PD: Scott Laudani
MD: Mike Brangiforte | KTUX/Shreveport, LA*
PD: Ragen King
MD: Flynt Stone | KBZS/Wichita Falls, TX
PD: Liz Ryan |

* Monitored Reporters

TRIPLE A



Industry Achievement Awards nominees

Time To Vote

John Schoenberger
JSchoenberger@RadioandRecords.com

Thank you for submitting your nominations for this year's Triple A Industry Achievement Awards. Now it's time to pick your favorite for each category. All eligible voters will soon receive their voting instructions via online company Election Services, and the deadline for casting your votes is July 6. This year, the Triple A Industry Achievement Awards presentation will be held at the Awards Luncheon taking place Aug. 4 during the R&R Triple A Summit in Boulder, Colo.

PD of the Year



Scott Arbough KBCO/Denver
Dennis Constantine KINK/Portland, Ore.
Lauren MacLeash KTCZ/Minneapolis
Zeb Norris WNCS/Burlington, Vt.
Bruce Warren WXPN/Philadelphia
Norm Winer WXRT/Chicago

MD of the Year



Mark Abuzzahab KBCO/Denver
Susan Castle KGSR/Austin
Laura Duncan WTTS/Indianapolis
John Ferneda WXRT/Chicago
Haley Jones KMTT/Seattle
Kelly Ransford KFOG/San Francisco

Personality of the Year



Jody Denberg KGSR/Austin
David Dye "World Cafe"
Rita Houston WFUV/New York
Dave Morey KFOG/San Francisco
Marty Riemer KMTT/Seattle
Brett Saunders KBCO/Denver

* Candidates are nominated based on their employment from June 1, 2006 - May 31, 2007.

JUNE 22, 2007



► FEIST'S "1, 2, 3, 4" LEADS THREE NEW TRACKS INTO THE TOP 10 WITH A 13-8 JUMP (UP 43 SPINS).

THIS WEEK	LAST WEEK	WEEKS ON CHART	TRIPLE A INDICATOR		IMPRINT / PROMOTION LABEL	PLAYS	
			TITLE	ARTIST		TW	+/-
1	1	17	BETTER THAN	THE JOHN BUTLER TRIO	JARRAH/ATLANTIC/LAVA	537	-54
2	2	10	BIG WHEEL	TORI AMOS	EPIC	512	-8
3	3	11	WHAT LIGHT	WILCO	NONESUCH/WARNER BROS.	500	+23
4	5	4	TWO	RYAN ADAMS	LOST HIGHWAY	458	+25
5	6	7	EVER PRESENT PAST	PAUL MCCARTNEY	MPL/HEAR/CONCORD	455	+34
6	4	11	SALALA	ANGELIQUE KIDJO FEAT. PETER GA'BRIEL	STARBUCKS/RAZOR & TIE	414	-22
7	8	6	MISSED THE BOAT	MODEST MOUSE	EPIC	398	+55
8	13	6	1, 2, 3, 4	FEIST	CHERRYTREE/POLYDOR/INTERSCOPE	360	+43
9	17	4	FRANK & AVA	SUZANNE VEGA	BLUE NOTE/BLG	341	+49
10	16	5	AH MARY	GRACE POTTER AND THE NOCTURNALS	HOLLYWOOD	336	+41
11	12	5	WORKING CLASS HERD	GREEN DAY	REPRISE	330	+10
12	10	9	NOBODY	RYAN SHAW	ONE HAVEN/COLUMBIA/RED	324	-10
13	11	8	ORDINARY DAY	DOLORES O'RIORDAN	SANCTUARY	317	-14
14	9	12	FOUR WINDS	BRIGHT EYES	SADDLE CREEK	297	-38
15	7	16	YOU KNOW I'M NO GOOD	AMY WINEHOUSE	UNIVERSAL REPUBLIC	297	-84
16	NEW	NEW	DON'T STOP NOW	CROWDED HOUSE	ATO/RED	292	+134
17	14	12	SOMEONE TO LOVE	FOUNTAINS OF WAYNE	VIRGIN	286	-29
18	20	6	CLOSER	TRAVIS	INDEPENDIENTE/EPIC	271	+14
19	25	2	THE UNDERDOG	SPOON	MERGE	270	+45
20	19	3	HEY THERE DELILAH	PLAIN WHITE T'S	HOLLYWOOD	264	+7
21	26	4	MARIA	ALO	BRUSHFIRE/MUSIC ALLIES	241	+18
22	15	11	RUBY	KAISER CHIEFS	B-UNIQUE/UNIVERSAL MOTOWN	240	-57
23	27	8	LAST REQUEST	PAOLO NUTINI	ATLANTIC	238	+19
24	24	7	COULDN'T BE DONE	TIM FINN	MANHATTAN/CAROLINE	225	-1
25	23	18	READ MY MIND	THE KILLERS	ISLAND/DJMG	221	-23
26	NEW	NEW	BUBBLY	COLBIE CAILLAT	UNIVERSAL REPUBLIC	218	+36
27	22	19	TELL ME 'BOUT IT	JOSS STONE	VIRGIN	213	-39
28	28	12	KEEP THE CAR RUNNING	ARCADE FIRE	MERGE	213	-73
29	NEW	NEW	THE PERFECT CRIME #2	THE DECEMBERISTS	CAPITOL	212	+47
30	28	11	HAPPY	MARTIN SEXTON	KTR	197	-22

FOR WEEK ENDING JUNE 17, 2007

Promotion Executive of the Year



Brian Corona Atlantic
Alex Coronfly Reprise*
Ray Di Pietro Lost Highway
James Evans Interscope/Geffen/A&M
Lisa Sonkin Epic
Crissy Zagami Sony BMG/RED

Station of the Year: Markets 1-25 (Commercial)

WBOS/Boston
 WXRT/Chicago
 KBCO/Denver
 KTCZ/Minneapolis
 KINK/Portland, Ore.
 KFOG/San Francisco

Station of the Year: Markets 26-100 (Commercial)

KGSR/Austin
 WTTS/Indianapolis
 WMMM/Madison
 KPIG/Monterey
 WRLT/Nashville
 KWMT/Tucson

Station of the Year: Markets 101-plus (Commercial)

KRVB/Boise, Idaho
 WNCS/Burlington, Vt.
 WMVY/Cape Cod, Mass.
 WCNR/Charlottesville, Va.
 WCLZ/Portland, Maine
 WTYD/Williamsburg, Va.

Station of the Year: Noncommercial

KUT/Austin
 WTMD/Baltimore
 WFUV/New York
 WXPB/Philadelphia
 WYEP/Pittsburgh
 KKXP/Seattle

Platinum Label

Columbia
 Epic
 Interscope/Geffen/A&M
 Reprise
 Virgin
 Warner Bros.

Gold Label

ATO
 New West
 Concord
 Sub Pop
 Merge
 Vanguard

24/7 NEWS ONLINE @ www.RadioandRecords.com

TRIPLE A

▶ A 25% INCREASE IN SPINS HELPS GRACE POTTER & THE NOCTURNALS TO A 24-21 MOVE WITH "AH MARY."



R&R

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THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST	NIelsen BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS RANK
1	1	17	BETTER THAN THE JOHN BUTLER TRIO	NO. 1 (5 WKS) JARRAH/ATLANTIC/LAVA	490 -6	1.815 1
2	2	13	YOU KNOW I'M NO GOOD AMY WINEHOUSE	UNIVERSAL REPUBLIC	445 -6	1.526 3
3	4	16	THE STORY BRANDI CARLILE	COLUMBIA	415 +8	1.409 5
4	6	7	HEY THERE DELILAH PLAIN WHITE T'S	HOLLYWOOD	394 +34	1.617 2
5	3	20	READ MY MIND THE KILLERS	ISLAND/IDJMG	384 -24	1.521 4
6	5	9	UNDER THE INFLUENCE JAMES MORRISON	POLYDOR/INTERSCOPE	367 +2	1.168 8
7	8	7	WORKING CLASS HERO GREEN DAY	REPRISE	322 +8	1.044 9
8	7	11	BIG WHEEL TORI AMOS	EPIC	308 -28	0.966 10
9	11	8	LAST REQUEST PAOLO NUTINI	ATLANTIC	307 +48	0.900 11
10	10	8	WHAT LIGHT WILCO	NONESUCH/WARNER BROS.	305 +19	0.807 14
11	13	3	BUBBLY COLBIE CAILLAT	UNIVERSAL REPUBLIC	276 +42	1.277 6
12	12	38	SEE THE WORLD GOMEZ	ATO/RED	251 -2	1.205 7
13	14	7	1, 2, 3, 4 FEIST	CHERRYTREE/POLYDOR/INTERSCOPE	240 +9	0.867 12
14	15	8	RUBY KAISER CHIEFS	B-UNIQUE/UNIVERSAL MOTOWN	238 +11	0.779 15
15	17	4	TWO RYAN ADAMS	LOST HIGHWAY	224 +28	0.611 21
16	9	20	TELL ME 'BOUT IT JOSS STONE	VIRGIN	223 -65	0.808 13
17	16	7	EVER PRESENT PAST PAUL MCCARTNEY	MPL/HEAR/CONCORD	202 -19	0.705 18
18	18	4	YOUNG FOLKS PETER BJORN AND JOHN	AIRPOWER ALMOSTCOLD/RED/COLUMBIA	192 +14	0.713 17
19	20	3	MISSED THE BOAT MODEST MOUSE	EPIC	175 +19	0.776 16
20	19	9	SOMEONE TO LOVE FOUNTAINS OF WAYNE	VIRGIN	164 -8	0.557 23
21	24	3	AH MARY GRACE POTTER AND THE NOCTURNALS	HOLLYWOOD	150 +30	0.225 -
22	21	6	SALALA ANGELIQUE KIDJO FEATURING PETER GABRIEL	STARBUCKS/RAZOR & TIE	146 -8	0.540 24
23	NEW		DON'T STOP NOW CROWDED HOUSE	MOST INCREASED PLAYS/MOST ADDED ATO/RED	139 +61	0.632 20
24	27	8	KEEP THE CAR RUNNING ARCADE FIRE	MERCE	114 +10	0.409 28
25	23	11	INTO THE OCEAN BLUE OCTOBER	UNIVERSAL MOTOWN	114 -10	0.558 22
26	25	2	FRANK & AVA SUZANNE VEGA	BLUE NOTE/BLC	113 -4	0.348 -
27	NEW		NOBODY RYAN SHAW	ONE HAVEN/COLUMBIA/RED	112 +26	0.339 -
28	NEW		HOLLYWOOD COLLECTIVE SOUL	EL	111 +22	0.397 29
29	22	5	FOUR WINDS BRIGHT EYES	SADDLE CREEK	111 -16	0.246 -
30	NEW		THE PERFECT CRIME #2 THE DECEMBERISTS	CAPITOL	106 +17	0.396 30

MOST ADDED

TITLE ARTIST / LABEL	NEW STATIONS
DON'T STOP NOW Crowded House (ATO/RED) KFOG, KINK, KMTT, KTCZ, Sirius Spectrum	5
HOLLYWOOD Collective Soul (EL) KFOG, KINK, WMMM, WNCS	4
REHAB Amy Winehouse (UNIVERSAL REPUBLIC) CIDR, KENZ, KTCZ	3
LOVE IS THE ONLY WAY IN Robert Randolph & The Family Band Feat. Dave Matthews (WARNER BROS.) WCOO, WRLL, WXRT	3
MISSED THE BOAT Modest Mouse (EPIC) KXLY, WCLZ	2
THE PERFECT CRIME #2 The Decemberists (CAPITOL) KFOG, KRVB	2
SHUT YOUR EYES Snow Patrol (POLYDOR/A&M/INTERSCOPE) WNCS, WXRV	2
SHE MOVES IN HER OWN WAY 2 The Kooks (ASTRALWERKS) KXLY, WXRV	2

NEW AND ACTIVE

TITLE ARTIST / LABEL	PLAYS /GAIN	TITLE ARTIST / LABEL	PLAYS /GAIN
SHUT YOUR EYES Snow Patrol (POLYDOR/A&M/INTERSCOPE) TOTAL STATIONS: 10	90/9	CRY FOR HOME Van Morrison With Tom Jones (MANHATTAN/BLG) TOTAL STATIONS: 8	69/12
REHAB Amy Winehouse (UNIVERSAL REPUBLIC) TOTAL STATIONS: 12	83/11	ALL AT ONCE The Fray (EPIC) TOTAL STATIONS: 6	60/20
HAMOA BEACH Gomez (ATO/RED) TOTAL STATIONS: 10	75/12	NO BAD NEWS Patty Griffin (ATO/RED) TOTAL STATIONS: 3	53/12
9 CRIMES Damien Rice (HEFFA/VECTOR/WARNER BROS.) TOTAL STATIONS: 7	74/1	LAZY EYE Silversun Pickups (DANGERBIRD) TOTAL STATIONS: 8	52/3
TIME WON'T LET ME GO The Bravery (ISLAND/IDJMG) TOTAL STATIONS: 9	72/5	C'MON Guster (REPRISE) TOTAL STATIONS: 3	52/1

MOST INCREASED PLAYS

+61	DON'T STOP NOW Crowded House (ATO/RED) KINK +9, KRVB +8, KTCZ +7, WZEV +5, KBCCO +5, WRNR +5, KCLV +5, KPRI +4, KFOG +3, KTHX +2
+48	LAST REQUEST Paolo Nutini (Atlantic) SISP +10, KRVB +8, WCOO +7, CIDR +7, WMMM +7, WNCS +5, WZEV +3, WXRV +3, KINK +2, WBOS +2
+42	BUBBLY Colbie Caillat (Universal Republic) WCLZ +14, KTCZ +7, WNCS +5, KMTT +4, WCOO +3, KINK +2, KRVB +1, KPRI +1, WRLL +1
+34	HEY THERE DELILAH Plain White T's (Hollywood) KXMT +13, KRVB +13, KPRI +9, WRNR +5, WTTT +4, KENZ +4, WRLL +3, WCLZ +1, WMMM +1, KMTT +1
+32	INSTANT KARMA U2 (Warner Bros.) KESR +12, SISP +7, WXRT +6, CIDR +2, KMTT +1, KTHX +1, KXLY +1, WMMM +1, WXRV +1

ADDED AT... WCLZ
Portland, ME
PD: Herb Ivy
MD: Brian James
Modest Mouse, Missed The Boat, 15
Suzanne Vega, Frank & Ava, 14

FOR MORE STATIONS GO TO:
www.RadioandRecords.com

RECURRENTS

THIS WEEK	TITLE ARTIST / IMPRINT / PROMOTION LABEL	NIelsen BDS CERTIFICATIONS	PLAYS TW LW	THIS WEEK	TITLE ARTIST / IMPRINT / PROMOTION LABEL	NIelsen BDS CERTIFICATIONS	PLAYS TW LW
1	YOU'RE ALL I HAVE SNOW PATROL (POLYDOR/A&M/INTERSCOPE)		210 205	6	I WILL FOLLOW YOU INTO THE DARK DEATH CAB FOR CUTIE (ATLANTIC)		175 174
2	BELIEF JOHN MAYER (AWARE/COLUMBIA)		196 225	7	LOOK AFTER YOU THE FRAY (EPIC)		150 182
3	THINK I'M IN LOVE BECK (INTERSCOPE)		190 219	8	GRAVITY JOHN MAYER (AWARE/COLUMBIA)		137 134
4	PHANTOM LIMB THE SHINS (SUB POP)		186 214	9	WAITING ON THE WORLD TO CHANGE JOHN MAYER (AWARE/COLUMBIA)		126 115
5	THINKING ABOUT YOU NORAH JONES (BLUE NOTE/BLC)		183 206	10	IS IT ANY WONDER? KEANE (INTERSCOPE)		125 134

FOR WEEK ENDING JUNE 17, 2007
LEGEND: See legend to charts in charts section for rules and symbol explanations.
29 Triple A stations are electronically monitored by Nielsen Broadcast Data Systems 24 hours a day, 7 days a week. Indicator chart comprised of 49 reporters.
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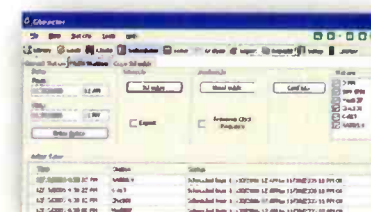
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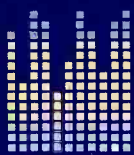
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Advantage

Multi-Station Scheduling #8





AMERICANA

THIS WEEK	LAST WEEK	TITLE ARTIST	IMPRINT / PROMOTION LABEL	PLAYS		
				TW	+/-	CUMULATIVE
1	1	CIMARRON MANIFESTO JIMMY LAFAVE RED HOUSE		363	-15	1779
2	2	THE SEARCH SON VOLT TRANSMIT SOUND/LEGACY/RED		357	-16	6113
3	3	DIAMONDS TO DUST GURF MORLIX BLUE CORN		355	+3	2886
4	4	SKY BLUE SKY WILCO NONESUCH/WARNER BROS.		328	+18	2173
18	18	COMPADRE'S: AN ANTHOLOGY OF DUETS MARTY STUART SUPERLATONE/UME		307	+76	637
5	5	BALLS ELIZABETH COOK 31 TIGERS		303	+8	2183
9	9	ANCHORS & ANVILS AMY LAVERE ARCHER		298	+25	1310
6	6	STANDARD SONGS FOR AVERAGE PEOPLE JOHN PRINE & MAC WISEMAN OH BOY		278	-11	2338
7	7	ROOM TO GROW ADRIENNE YOUNG ADDIEBELLE		277	-7	1065
8	8	PEACE LOVE & ANARCHY TODD SNIDER OH BOY		273	-3	2827
17	17	DIAMONDS IN THE DARK SARAH BORGES AND THE BROKEN SINGLES SUGAR HILL		268	+33	1172
20	20	EASY TIGER RYAN ADAMS L0ST HIGHWAY		268	+38	1035
11	11	WEST LUCINDA WILLIAMS L0ST HIGHWAY		252	-8	8974
14	14	REARVIEW MIRROR TEARS KENDEL CARSON TRAIN WRECK		239	+46	1847
15	55	TRANSLATED FROM LOVE KELLY WILLIS RYKODISC		239	+137	341
16	15	FROM THE CRADLE TO THE GRAVE DALE WATSON HYENA		232	-9	2676
17	10	REINVENTING THE WHEEL ASLEEP AT THE WHEEL BISMEAUX PRODUCTIONS		230	-31	3740
18	12	WATERLOO, TENNESSEE UNCLE EARL ROUNDER		230	-20	3433
19	14	A HUNDRED MILES OR MORE: A COLLECTION ALISON KRAUSS ROUNDER		229	-16	2527
20	13	STRANGE WEIRDOS: MUSIC FROM AND INSPIRED BY THE FILM KNOCKED UP LOUDDON WAINWRIGHT III CONCORD		226	-24	1096
21	21	EMOTIONALISM THE AVETT BROTHERS RAMSEUR		223	-3	1667
22	35	ANCHORED IN LOVE: A TRIBUTE TO JUNE CARTER CASH VARIOUS ARTISTS DUALTONE		220	+70	495
23	16	HAPPY SONGS FROM RATTLESNAKE GULCH JOE ELY RACK 'EM		215	-22	5274
24	19	SWEET WARRIOR RICHARD THOMPSON SHOUT! FACTORY		208	-22	1197
25	27	HOOTS & HELLMOUTH HOOTS & HELLMOUTH MAD DRAGON		197	+9	1363
26	23	REVENGE! ROBBIE FULKES YEP ROC		192	-2	1295
27	29	THE TRAILER TAPES CHRIS KNIGHT DRIFTER'S CHURCH PRODUCTIONS		189	+8	1950
28	25	THE SHOE BOX JAY BOY ADAMS ROCKIN' HEART/SMITH ENTERTAINMENT		186	-6	5812
29	43	ONE TOUGH TOWN DAVID OLNEY RED PARLOR		186	+61	423
30	22	POSTBELLUM NEIGHBORHOOD CAT MARY SWAMPLAND		177	-21	1425



LOOK OUT 16
Hackensaw Boys
(NETTWERK)

LETTERS FROM SINNERS & STRANGERS 15
Eilen Jewell
(SIGNATURE SOUNDS)

AT MY AGE 15
Nick Lowe
(YEP ROC)

TRANSLATED FROM LOVE 12
Kelly Willis
(RYKODISC)

LOW COUNTRY SUITE 12
King Wilkie
(ZOE/ROUNDER)

ANCHORED IN LOVE: A TRIBUTE TO JUNE CARTER CASH 11
Various Artists
(DUALTONE)

STRANGE NAMES AND NEW SENSATIONS 10
Steve Forbert
(429/SLG)

SONGS FROM THE ROCKY FORK TAVERN 10
Bill Wence
(615)

FOR WEEK ENDING JUNE 17, 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 spin counts. For more information please visit www.americanmusic.org. © 2007 Americana Music Association.

TRIPLE A

TRIPLE A REPORTERS

WAPS/Akron, OH OM: Andrew James PD/MD: Bill Gruber	WCBE/Columbus, OH OM: Tammy Allen PD: Dan Mushalko MD: Maggie Brennan	WZEW/Mobile, AL* OM: Tim Camp PD: Gene Murrell MD: Lee Ann Konik-Camp	KBAC/Santa Fe, NM PD/MD: Ira Gordon
KNBA/Anchorage, AK OM/PD: Loren Dixon MD: Danny Preston	WMWV/Conway, NH PD/MD: Mark Johnson APD: Roy Prescott	WBJB/Monmouth, NJ OM: Tom Brennan PD: Rich Robinson APD: Leo Zaccari MD: Jeff Raspe	KRSH/Santa Rosa, CA* PD/MD: Pam Long
KSPN/Aspen, CO PD: Sam Scholl	KBCO/Denver, CO* PD: Scott Arbough MD: Mark Abuzzahab	KPIC/Monterey, CA OM: Frank Caprista APD: Aileen MacNearry	DMX Folk Rock/Satellite OM: Leanne Flask MD: Dave Sloan
KGSR/Austin, TX* OM: Chase PD: Chris Edge APD: Jody Denberg MD: Susan Castle	KCUV/Denver, CO* PD: Doug Clifton MD: Benji McPhail	WRLT/Nashville, TN* OM/PD: David Hall APD/MD: Rev. Keith Coes	Music Choice Adult Alternative/Satellite PD: Justin Prager MD: Tiffany Sinder
KUT/Austin, TX PD: Hawk Mendenhall MD: Jeff McCord	KPTL/Des Moines, IA PD: Deeya McClurkin	WFUV/New York, NY OM: Ralph Jennings PD: Chuck Singleton APD: Tara Anderson MD: Rita Houston	Sirius Spectrum/Satellite* PD: Gary Schoenwetter MD: Sean Mascoll
WRNR/Baltimore, MD* OM/PD: Bob Waugh APD/MD: Alex Cortright	KIDR/Detroit, MI* PD: Matt Franklin	WRSI/Northampton, MA PD: Sean O'Mealy MD: Johnny Memphis	XM Cafe/Satellite PD: Bill Evans MD: Brian Chamberlain
WTMD/Baltimore, MD PD/MD: Mike "Matthews" Vasilikos	KHUM/Eureka, CA OM: Cliff Berkowitz PD/MD: Mike Dronkers APD: Larry Trasic	KBBB/Park Hills, MO PD: Glenn Berry MD: Kenny Carrow	KMTT/Seattle, WA* PD: Kevin Welch APD/MD: Haley Jones
KLRR/Bend, OR OM/PD: Doug Donoho APD: David Miller	KOZT/Ft. Bragg, CA PD: Tom Yates APD/MD: Kate Hayes	WXPB/Philadelphia, PA OM/MD: Dan Reed PD: Bruce Warren	WKZE/Sharon, CT OM/APD: Pete Nugent PD: Will Stanley MD: Will Baylies
KRVB/Boise, ID* OM/PD: Dan McColly MD: Tim Johnstone	WEHM/Hampsons, NY PD: Lauren Stone	WYEP/Pittsburgh, PA PD: Kyle Smith MD: Mike Sauter	WNCW/Spindale, NC OM/PD: Dave Kester MD: Martin Anderson
WBOS/Boston, MA* PD: David Ginsburg MD: Dana Marshall	KSUT/Ignacio, CO PD: Steve Rauworth MD: Stasia Lanier	WCLZ/Portland, ME* PD: Herb Ivy MD: Brian James	KXLY/Spokane, WA* PD: Ken Richards MD: Marie McCallister
WXRV/Boston, MA* OM/PD: Ron Bowen APD/MD: Catie Wilber	WTTS/Indianapolis, IN* PD: Brad Holtz APD/MD: Laura Duncan	KINK/Portland, OR* PD: Dennis Constantine	WRNX/Springfield, MA* APD: Kevin Johnston
KMMS/Bozeman, MT OM/PD: Michelle Wolfe	KMTN/Jackson, WY PD/MD: Mark "Fish" Fishman	WDST/Poughkeepsie, NY OM: Greg Gattine PD: Jimmy Buff MD: Dave Doud	KCLC/St. Louis, MO PD: Rich Reighard MD: Will Baker
KYSL/Breckenridge, CO PD: Tom Fricke MD: TJ Sanders	KTGB/Kansas City, MO PD: Jon Hart MD: Byron Johnson	KTAO/Taos, NM OM: Dave Noll PD/MD: Brad Hockmeyer	KFMU/Steamboat Springs, CO OM: Julia Arrotti PD/MD: John Johnston
WNCS/Burlington, VT* PD: Zeb Norris APD/MD: Jamie Canfield	WEBK/Killington, VT PD: Dave "Uncle Dave" Tibbs APD/MD: James Emmons	KSQY/Rapid City, SD OM/PD: Chad Carlson	KTAO/Taos, NM OM: Dave Noll PD/MD: Brad Hockmeyer
WMVY/Cape Cod, MA PD/MD: PJ Finn	KOHO/Leavenworth, WA PD: Elliott Salmon MD: Carl Widing	KTHX/Reno, NV* PD: Mark Keefe APD/MD: Dave Herold	KWMT/Tucson, AZ* OM: Tim Richards PD: Blake Rogers
WCOO/Charleston, SC* OM/PD: Mike Allen MD: Joel Frank	KROK/Leesville, LA OM: Rick Barnickel PD/MD: Sandy Blackwell	WOCM/Salisbury, MD OM: David Rothner PD/AMD: Skip Dixon	WVOD/Wanchese, NC PD: Matt Cooper MD: Jeff White
WCNR/Charlottesville, VA OM: Rick Daniels PD: Brad Savage APD: Tad Abbey MD: Jeff Sweatman	WFPK/Louisville, KY OM: Brian Conn PD: Stacy Owen APD: Laura Shine	KENZ/Salt Lake City, UT* PD: Mike Peer	WXPB/White Plains, NY PD: Chris Herrmann APD/MD: Rob Lipschutz
WNRN/Charlottesville, VA OM: Tim Davis PD: Michael Friend MD: Jaz Tupelo	WMMM/Madison, WI* OM: David Moore PD: Pat Gallagher MD: Gabby Parsons	KPRI/San Diego, CA* OM/PD: Bob Burch APD: Sean Smith	WTYD/Williamsburg, VA PD/MD: Amy Miller
WDOD/Chattanooga, TN* OM/PD: Danny Howard MD: Brad Steiner	KFOG/San Francisco, CA* PD: David Benson MD: Kelly Ransford	KPND/Sandpoint, ID OM/PD: Dylan Benefield APD/MD: Diane Michaels	WUIN/Wilmington, NC PD: Beau Gunn MD: Michelle Daniel
WXRT/Chicago, IL* OM/MD: John Farneda PD: Norm Winer	KTCZ/Minneapolis, MN* PD: Lauren MacLeash MD: Thorn		

* Monitored Reporters

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Syndication's growth in the Latin market

A New World Of Syndication

Jackie Madrigal
JMadrigal@RadioandRecords.com

With the explosion in Latin radio, the doors of opportunity have opened in every area of the medium—particularly syndication, which has experienced significant growth in the last few years. More and more companies, including ABC Radio Networks, GLR Network and Bustos Media, are offering syndicated programming. ABC Radio Networks syndicates Spanish Broadcasting System's "El Cucuy de la Mañana," hosted by Renán Almendárez Coello and originating from SBS' regional Mexican KLAX (La Raza)/Los Angeles, and "El Vacilón de la Mañana," hosted by Juan Carlos and Frankie Jay and based at tropical WSKQ (Mega)/New York.

ABC also produces and syndicates shows hosted by some of the biggest names in Latin America and the U.S. Latin market, including Mexican singer/actress Thalía ("Conexión Thalía") and Puerto Rican mega-star Daddy Yankee ("On Fuego"), among others. Not to mention the full-time ESPN Deportes format for sports fans.

GLR offerings include "Minuto 60," a top-of-the-hour news segment; "Cita Con el Doctor," a community-service show; weekend music programs "Latitud 40" for pop and "De Paisano A Paisano" for regional Mexican; and "Fútbol Mexicano" for soccer lovers.

Bustos Media offers music programming, with several full-time formats available: regional Mexican La Gran D, young regional Mexican Ke-Buena, pop Magia and Mexican oldies La Bonita.

There is important growth in syndicated music, entertainment and information programming, GLR director of affiliations Jimmy Pérez says. "And what's great is that, more and more, the content is meeting the stations' needs, and that's why they are embracing it.

"Syndicated programming is a very important tool, and it contributes to a station's growth potential," Pérez says, adding that, locally, "the benefits are the variety the station can offer, and it reduces programming costs. We can offer our services to different stations all over the country. More importantly, it's great content that is adaptable to a station's current programming, whether it is in Los Angeles, Atlanta or Houston."

Outside of its 24/7 syndicated formats, ABC offers weekday and weekend shows that very few stations could launch independently, ABC Radio VP of multicultural ad sales Carey Davis says.

"Conexión Thalía," for example, brings compelling content to local radio stations. "We program the music in either regional Mexican or Spanish AC and combine it with pop-culture entertainment and hard-hitting issues affecting U.S. Latinos," Davis says of the show. "The result is one of the most sought-after programs in terms of affiliation. General Motors and Antrak signed on out of the box, and we're very optimistic about the upfront selling cycle for Thalía."

While syndication is a great option for some stations, especially in smaller markets, are there enough stations in need of this type of programming? Davis says yes, citing the "explosion" in Spanish-language radio. In markets where there is one station broadcasting in Spanish, there will soon be two, and where there are two stations, there will be three.

But it is quality content that determines ratings, and those ratings drive revenue. Davis says, "Compelling local content married to the nationally syndicated star power of network radio gives broadcasters the best of both."

Pérez notes that some markets like New York and San Francisco remain problematic for syndication, but he's confident there will always be opportunities for good



► **MANU CHAO** MAKES QUITE AN IMPRESSION ON THE LATIN ROCK CHART AS "RAININ IN PARADIZE," THE PREMIERE SINGLE FROM HIS UPCOMING ALBUM, ENTERS AT NO. 12.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST	ROCK/ALTERNATIVE	IMPRINT / PROMOTION LABEL
1	1	20	NARCISISTA POR EXCELENCIA PANDA		WARNER LATINA
2	3	11	OIOSA RULETA STOIC FRAME		EL COMANDANTE/V&J
3	3	4	A MARTE PASTILLA		SONY BMG NRTE
4	4	13	ENAMORAADO GUSTAVO LAUREANO		UNIVERSAL LATINO
5	7	5	BESAME EL TRI		FONOVISA
6	6	23	SISMO DIVISION MINUSCULA		UNIVERSAL LATINO
7	5	10	PIROTECNICAS CUBIKY		ESCUHALO/V&J
8	8	3	LOS MALAVENTURADOS NO LLORAN PANDA		WARNER LATINA
9	10	3	INTOCABLE ALEKS SYNTEK		EMI TELEVISA
10	11	4	PRISIONERO MIRANDA		EMI TELEVISA
11	9	2	ENTRE LA GUERRA Y EL AMOR DELUX		SONY BMG NORTE
12	NEW		RAININ IN PARADIZE MANU CHAO		NACIONAL/BECAUSE
13	12	5	ME CAMBIO ALLISON		SONY BMG NORTE
14	14	3	NANA MALA RODRIGUEZ		MACHETE
15	13	18	BESAME NOVEL		FONOVISA
16	17	2	SOGNARE DIVISION MINUSCULA		UNIVERSAL LATINO
17	16	2	NINO DE ORO VOLOVAN		UNIVERSAL LATINO
18	NEW		LOS ANGELES CAGE 9		LONG LIVE CRIME
19	20	5	LA TELEVISION POLBO		UNIVERSAL LATINO
20	18	2	BELLA TRACION BELINDA		EMI TELEVISA

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST	RECORD POOL	IMPRINT / PROMOTION LABEL
1	1	7	OALE PA TRA (BACK IT UP) NOTCH		CINCO POR CINCO/MACHETE
2	2	12	LA MANERA ADASSA		UNIVERSAL LATINO
3	3	14	EMPECE A LLORAR ANTHONY CRUZ		M.P.
4	8	3	LA FOTO SE ME BORRO ELVIS CRESPO		MACHETE
5	4	10	NAO PUEOE CAMBIARME PAULINA RUBIO		UNIVERSAL LATINO
6	9	5	NO ME LA PONGAS OURA PEDRO CONGA		M.P.
7	11	8	CONECTATE OPTIMO		SONY BMG NORTE
8	6	11	MIRA FULANITO		CUTTING
9	5	13	MAS QUE TU AMIGO TITO NIEVES		LA CALLE/UNIVISION
10	13	11	TU AMOR NO ES GARANTIA ANAIS		UNIVISION
11	12	3	AOONOE SE FUE XTREME		LA CALLE/UNIVISION
12	7	15	QUE LLOREN IVY QUEEN		UNIVISION
13	13	3	TE QUIERO ASI BETZAIDA		MELODY/FONOVISA
14	14	6	MEOLEY II CARLOS NUNO Y LA GRANDE DE MADRID		M.P.
15	NEW		CORTAME LAS VENAS TONO ROSARIO		UNIVERSAL LATINO
16	16	12	OIME QUE FALTO ZACARIAS FERREIRA		J & N
17	NEW		CHIQUILLA CHIQUITA JOE VERAS		JVN
18	15	5	MI PUERTO RICO LEFTY PEREZ		ESNTION LATINO
19	NEW		TORRE OE BABEL DAVID BISBAL FEAT. WISIN & YANDEL		UNIVERSAL LATINO
20	18	18	MI MUJER ES UN POLICIA PUERTO RICAN POWER		J & N



Pérez

content, especially in emerging, fast-growing markets. "But," he adds, "in radio, the challenge is an everyday thing. We have to constantly monitor the stations' and the markets' needs and create new content."

As the growth continues, the market will continue embracing syndicated programming, and, Pérez says, as long as that programming "doesn't try to take too much time away from local programming and instead is a complement, we'll do just fine."

We will look back on the next five years as a golden age of Spanish-language radio in America, according to Davis. "Hispanics represent enormous growth in virtually every state in the union, and, as consumers in almost every category, from automotive to electronics to finance, our spending power is a significant percentage of overall sales," he says.

Hispanics are the fastest-growing and most economically vibrant segment of the American population, he notes, pointing to a Radio Ad Effectiveness Lab study that showed Hispanics expect radio ads to be relevant, personal and honest. Davis says, "The combination of the growth of the market and radio's unique ability to effectively connect with the consumer through advertising puts a bright light on the years ahead."

R&R



LATIN POP

▶ **BELINDA'S FIFTH** LATIN POP CHART ENTRY BECOMES HER FIRST TOP 10, AS "BELLA TRACION" RISES 14-10 (UP 66 PLAYS).



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LAST WEEK	WEEKS ON CHART	TITLE ARTIST	NIelsen BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS RANK
1	1	TODO CAMBIO CAMILA	NO. 1 (2 WKS) SONY BMG NORTE	915 -25	7.946 3
2	2	SI NOS QUEDARA POCO TIEMPO CHAYANNE	SONY BMG NORTE	836 -17	8.120 2
3	3	DIMELO ENRIQUE IGLESIAS	INTERSCOPE/UNIVERSAL LATINO	833 +53	9.157 1
4	4	ERES PARA MI JULIETA VENEGAS	SONY BMG NORTE	675 -94	4.848 13
5	9	TE VOY A PERDER ALEJANDRO FERNANDEZ	SONY BMG NORTE	654 +83	7.049 4
5	5	ME DUELE AMARTE REIK	SONY BMG NORTE	649 +7	4.568 14
7	6	ME MUERO LA 5A ESTACION	SONY BMG NORTE	603 -34	5.547 8
8	8	DUELE (CRAZY) KALIMBA	SONY BMG NORTE	592 -29	3.532 22
9	10	MANDA UNA SENAL MANA	WARNER LATINA	545 -9	2.358 34
10	14	BELLA TRACION BELINDA	EMI TELEVISIA	502 +66	4.229 17
11	11	PEGATE RICKY MARTIN	SONY BMG NORTE	491 -38	3.342 23
12	7	NENA MIGUEL BOSE FEATURING PAULINA RUBIO	WARNER LATINA	486 -149	3.540 21
13	7	AHORA QUE TE VAS LA 5A ESTACION	SONY BMG NORTE	482 +42	5.753 6
12	22	TE LO AGRADEZCO, PERO NO ALEJANDRO SANZ FEATURING SHAKIRA	WARNER LATINA	430 -45	2.396 31
15	29	OJALA PUDIERA BORRARTE MANA	AIRPOWER/MOST INCREASED PLAYS/MOST ADDED WARNER LATINA	400 +160	5.589 7
16	19	QUE ME DES TU CARINO JUAN LUIS GUERRA Y 440	AIRPOWER EMI TELEVISIA	375 +32	6.292 5
17	16	BENDITA TU LUZ MANA	WARNER LATINA	366 -31	4.293 16
18	22	SERA SIN BANDERA	SONY BMG NORTE	361 +54	5.285 9
19	21	LO MEJOR DE TU VIDA ALEXANDRE PIERES	EMI TELEVISIA	354 +20	4.216 18
20	18	CELESTIAL RBD	EMI TELEVISIA	346 +2	1.129 -
21	24	PERDONAME EN SILENCIO REYLI	SONY BMG NORTE	341 +65	2.360 33
22	15	BEAUTIFUL LIAR/BELLO EMBUSTERO BEYONCÉ & SHAKIRA	MUSIC WORLD/COLUMBIA/SONY BMG NORTE	330 -87	2.629 28
23	23	INTOCABLE ALEKS SYNTEK	EMI TELEVISIA	326 +35	1.411 -
24	17	TU RECUERDO RICKY MARTIN FEAT. LA MARI DE CHAMBAO Y TOMMY TORRES	SONY BMG NORTE	313 -41	5.049 11
25	20	HABLA EL CORAZON YURIDIA	SONY BMG NORTE	289 -51	2.904 25
26	30	OJALA MARCO ANTONIO SOLIS	FONOVISA	281 +42	4.930 12
27	25	AYUDAME PAULINA RUBIO	UNIVERSAL LATINO	272 +2	3.658 20
28	28	SOLO MIO ANAIS	UNIVISION	264 +21	2.101 39
29	31	LLORARAS R.K.M. & KEN-Y	UNIVERSAL LATINO	252 +31	3.320 24
30	26	HOY TENGO GANAS DE TI RICARDO MONTANER	EMI TELEVISIA	241 -11	5.131 10
31	27	TORRE DE BABEL DAVID BISBAL	VALE/UNIVERSAL LATINO	221 -23	4.434 15
32	32	ENSENEME TUS MANOS ALEJANDRO SANZ	WARNER LATINA	195 -16	2.238 36
33	33	SENTIMENTAL MODERATTO	EMI TELEVISIA	186 -14	1.426 -
34	35	Y TODAVIA YOLANDITA MONGE	LA CALLE/UNIVISION	175 +9	4.212 19
35	34	ESO Y MAS JOAN SEBASTIAN	MUSART/BALBOA	175 +4	1.981 -
36	39	POR AMARTE PEPE AGUILAR	EMI TELEVISIA	173 +30	1.670 -
37	NEW	Y SI TE DIGO FANNY LU	UNIVERSAL LATINO	156 +23	2.556 30
38	38	LOS INFIELES AVENTURA	PREMIUM LATIN	155 +8	0.734 -
39	NEW	GLAMOROUS FERGIE FEATURING LUDACRIS	WILL.I.AM/A&M/INTERSCOPE	136 +4	2.363 32
40	NEW	IS THIS LOVE CULTURA PROFETICA	LUAR/MACHETE	130 +4	2.562 29

MOST ADDED

TITLE ARTIST / LABEL	NEW STATIONS
OJALA PUDIERA BORRARTE Mana (WARNER LATINA) KQQK, KRIO, KSSE, KTCY, KVVA, KXXS, WFID, XAVO	8
TE VOY A PERDER Alejandro Fernandez (SONY BMG NORTE) WIAC, WWVA, WXYX	3
INTOCABLE Aleks Syntek (EMI TELEVISIA) KSSE, KVVA, WIOA	3
Y SI TE DIGO Fanny Lu (UNIVERSAL LATINO) KQQK, KTCY, KWIZ	3
MARIA Olga Tanon (UNIVISION) WFID, WIAC, WKAQ	3
TU Jeremias (UNIVERSAL LATINO) WIAC, WIOA, XHPX	3
SERA Sin Bandera (SONY BMG NORTE) KSSE, KVVA	2
PERDONAME EN SILENCIO Reyli (SONY BMG NORTE) KXXS, XAVO	2
QUE ME DES TU CARINO Juan Luis Guerra Y 440 (EMI TELEVISIA) KQQK, KTCY	2
TUYA Jennifer Pena (UNIVISION) KXXS, XAVO	2

NEW AND ACTIVE

TITLE ARTIST / LABEL	PLAYS /GAIN	TITLE ARTIST / LABEL	PLAYS /GAIN
TUYA Jennifer Pena (UNIVISION) TOTAL STATIONS: 8	126/44	TENGO MIEDO Chayanne (SONY BMG NORTE) TOTAL STATIONS: 6	108/32
CON TU NOMBRE Ricky Martin (SONY BMG NORTE) TOTAL STATIONS: 8	121/56	NO TE VEO Casa De Leones (WARNER LATINA) TOTAL STATIONS: 3	88/1
GIVE IT TO ME Timbaland Feat. Nelly Furtado & Justin Timberlake (MOSLEY/BLACKGROUND/INTERSCOPE) TOTAL STATIONS: 3	113/38	PERDONAME BnK (VENEMUSIC) TOTAL STATIONS: 5	79/23
LUCHAR POR ELLA Draco Rosa (PHANTOM VOX) TOTAL STATIONS: 5	111/46	SAY IT RIGHT Nelly Furtado (MOSLEY/GEFFEN) TOTAL STATIONS: 4	75/6
QUIEN ERES TU Maria Jose (WARNER LATINA) TOTAL STATIONS: 4	110/10	MARIA Olga Tanon (UNIVISION) TOTAL STATIONS: 5	72/42

MOST INCREASED PLAYS

+160	OJALA PUDIERA BORRARTE Mana (Warner Latina) KVVA +26, XAVO +26, WFID +22, KRIO +22, KSSE +22, KXXS +15, KMMM +10, KTCY +10, KQQK +9, WPAT +5
+83	TE VOY A PERDER Alejandro Fernandez (Sony BMG Norte) KTCY +18, WXYX +17, KQQK +15, WIAC +14, WWVA +13, WIOA +12, XHFG +7, XLTN +6, WAMR +4, KEXA +4
+66	BELLA TRACION Belinda (EMI Televisa) WKAQ +25, KXXS +22, KRIO +17, WWVA +11, XHFG +8, KVVA +6, KSSE +3, KQQK +2, WXYX +1, WAMR +1
+65	PERDONAME EN SILENCIO Reyli (Sony BMG Norte) KRIO +17, KSSE +15, KMMM +12, KXXS +11, XAVO +10, KPSS +9, KQQK +4, KTCY +2
+56	CON TU NOMBRE Ricky Martin (Sony BMG Norte) WIAC +29, WIOA +24, XHPX +6, KLVE +2, WXYX +1

ADDED AT... KTCY
Dallas, TX
PD: Javier Casanova
Juan Luis Guerra Y 440, Que Me Des Tu Carino, 12
Mana, Ojala Pudiera Borrarte, 10
Fanny Lu, Y Si Te Digo, 8

FOR MORE STATIONS GO TO:
www.RadioandRecords.com

FOR WEEK ENDING JUNE 17, 2007
LEGEND: See legend to charts in charts section for rules and symbol explanations.
26 Latin pop, 12 tropical and 12 Latin rhythm 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.

LATIN POP MONITORED REPORTERS

- | | | | | | |
|--|--|--|--|---|---|
| WWVA/Atlanta, GA
OM: Clay Hunnicutt
PE/MD: Robbie Ramirez | XHPX/El Paso, TX
PD: David Castillo | KSSE/Los Angeles, CA
OM: Elias Autran
PD: Nestor Rocha
APD: Andrea Becerra | WAMR/Miami, FL
PD: Pedro Javier Gonzalez | WFID/Puerto Rico
PD: Lucy-Ann Ramos | KBMG/Salt Lake City, UT
OM: Carlos Martin Valdez
PD: Ana Perez |
| KXXS/Austin, TX
OM/PJ: Romeo Herrera
MD: Julieta Jil | KMMM/Fresno, CA
PD: Jorge Guillen | KWIZ/Los Angeles, CA
PD: Eddie Leon | WRMA/Miami, FL
PD: Rogelio Alfonso | WIAC/Puerto Rico
PD: Valerie Mejia | KRIO/San Antonio, TX
OM: Robin Flores
PD/MD: Manny Herrera |
| KPSL/Bakersfield, CA
PE: Isidro Roman | KQQK/Houston, TX
PD: Ezequiel Gonzalez
MD: Raquenell Villarreal | KNVO/McAllen, TX
PD: Robert Montalvo
MD: Mando San Roman | KEXA/Monterey, CA
PD: Vicente Romero | WIOA/Puerto Rico
PD: Fernando De Hostos | XHFG/San Diego, CA
PD: Elvis Valle |
| KTCY/Dallas, TX
PC: Javier Casanova | KLVE/Los Angeles, CA
PD: Jose Santos | XAVO/McAllen, TX
OM: Jeff Koch
PD: Juan Facundo | WPAT/New York, NY
PD: Tony Luna | WKAQ/Puerto Rico
PD: Carlos Gonzalez
APD: Natalia Cuevas | XLTN/San Diego, CA
PD: Libia Sauza |
| | | | KVVA/Phoenix, AZ
PD: Edgar Pineda | WXYX/Puerto Rico
PD/MD: Herman Davila | |

NATIONAL AIRPLAY OVERVIEW



POWERED BY nicsen BDS

BILLBOARD CHARTS nielsen COMPILED BY SoundScan

Billboard TOP ALBUMS

Table of Billboard Top Albums featuring artists like Toby Keith, Fabolous, and Rihanna. Columns include Rank, Artist, Title, and Peak Position.

Billboard HOT DIGITAL SONGS

Table of Billboard Hot Digital Songs featuring artists like Rihanna, Jay-Z, and Linkin Park. Columns include Rank, Artist, Title, and Peak Position.

VIDEO CHANNELS

Table of Video Channels including MTV, VH1, BET, CMT, and AOL Song Streams. Lists programs and their associated networks.

Table of Video Channels including BET, CMT, and AOL Song On Demand. Lists programs and their associated networks.

Great American Country

Table of Great American Country charts listing artists like Emersom Drive and Big & Rich.

MuchMusic Canada

Table of MuchMusic Canada charts listing artists like Avril Lavigne and Linkin Park.

STREAMS

Table of Streams including AOL Song Streams and AOL Radio. Lists artists and their streaming numbers.

Table of Streams including AOL Song On Demand and AOL music. Lists artists and their streaming numbers.

AOL Video On Demand AOL music

Table of AOL Video On Demand and AOL music charts listing artists and their streaming numbers.

The Billboard 200... based on a national sample of retail store, mass merchant, direct-to-consumer transactions and internet sales...

78

R&R MARKETPLACE

OPPORTUNITIES

EAST



Nights in Baltimore

WIYY(98Rock) is looking for it's next big night show. Solo, teams, and guys or girls. We don't care! If you have some experience and want to live in B-more, just send your stuff. Apply to Dave Hill, Program Director. dshill@hearst.com. EEO.



Mornings in Market 39

Greater Media's Heritage AC, WMGQ Magic 98.3 in the Middlesex/Somerset/Union Market is losing its Morning Host. We're looking for a proven talent that can relate to the 25-54 demo, and take mornings to the next level. If your idea of "relating" is phone bits and joke after joke, don't bother. We're looking for someone who can connect with the listener. Should be informative, entertaining, interactive, fun and have at least 5 years on-air experience. Send air check, resume and salary requirements to: ttefft@greatermedianj.com. No phone calls. Excellent pay, benefits and stability to the right person. EEO



General Manager

Radio One, Inc., the nation's seventh largest radio broadcasting company, is seeking a dynamic General Manager to guide and direct our station departments to maximum potential thereby meeting the stations' market share, rank and budget goals for our Philadelphia market.

This position is responsible for planning the annual budget, increasing station asset value and profit, establishing relationships w/clients & business leaders in the community, create, promote and manage the vision of the company & further community involvement. Successful candidate will possess 6 years of general management experience in the radio & broadcasting industry demonstrating a proven track record of achievements.

Please forward resumes to employment@radio-one.com with subject line: GM-Philadelphia; EEO.



Afternoon Drive Producer The Mistress Carrie Show 3PM-7PM

Boston's top rated rock station needs a producer for the afternoon drive. If it's in your skills set to properly PREP and contribute compelling CONTENT daily, then we want to hear from you. Are you able to set the talent up to creatively extemporize on current events? Correctly screen callers? Are you imaginative with the use of sound to engage an audience? Do you know who to call to get that newsmaker or celebrity on the air? Understand how to use the web as a weapon? Know your way around a production studio? Have some on-air ability? Do you understand that EVERYTHING (except being the star) is your job? If you didn't answer yes to all of these questions, please do not apply. There are still many more important questions to come.

Send airchecks, resume and your producer philosophy to:

Ron Valeri, Director of FM Programming
Entercom/Boston
20 Guest Street, 3rd Floor
Boston, MA 02135

Entercom is an Equal Opportunity Employer.

MIDWEST

On Air Talent Needed Journal Broadcast Group

Journal Broadcast Group, America's Best Local Broadcast Company, is looking for on air talent. Can you communicate one-on-one with the audience? Do you have a strong work ethic and believe serving a local audience and being visible in the community is key to a successful show? If you are a host or co-host with a track record of success in any of the following formats: Country, Rock or A/C, we want to hear from you for future openings.

Please send your resume and demo to:

Tom Land
Director of Radio Programming
Journal Broadcast Group
5030 N 72nd Street
Omaha, NE 68134

EOE

POSITIONS SOUGHT

Ambitious Recording Industry graduate. Relocating to Raleigh, NC and seeking employment in Raleigh/Durham and surrounding areas. Deirdre 615-481-6098 or drs2g@mtsu.edu.

18 years in radio. Former WCSX/WMGC - promotions, board op and dj looking to get back in Detroit. e-mail: djmartin88@hotmail.com.

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 wth the community, we want to hear from you. We are growing monthly and need qualified leaders. Please e-mail a resume and a cover letter to P.Polter@churchillmedia.com

Drive-Time Announcer. San Francisco Urban AC, KBLX. 3+ years major market experience in similar position. Send package to: kbrown@kblx.com. EOE.

Promotion Director (F/T). 2 years major market radio promotions experience. Apply: jobs@fsci.com. Fisher Radio Seattle is an Equal Opportunity Employer.

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Contact KIM WOOD
[at kwod@radioandrecords.com](mailto:kwod@radioandrecords.com)
or 323-954-3434 for information

HOT AC

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST	1) NIelsen BDS CERTIFICATIONS	HITPREDICTOR STATUS	IMPRINT / PROMOTION LABEL
1	1	11	HOME DAUGHTRY	NO. 1 (3 WKS)	☆	RCA/RMG
2	2	12	MAKES ME WONDER MAROON 5		☆	A&M/OCTONE/INTERSCOPE
3	3	26	IF EVERYONE CARED NICKELBACK		☆	ROADRUNNER/ATLANTIC/LAVA
4	4	23	THE SWEET ESCAPE GWEN STEFANI FEATURING AKON		☆	INTERSCOPE
5	7	31	U + UR HAND PINK		☆	LAFACE/ZOMBA
6	5	27	BEFORE HE CHEATS CARRIE UNDERWOOD		☆	ARISTA/ARISTA NASHVILLE/RMG
7	6	20	LITTLE WONDERS ROB THOMAS		☆	WALT DISNEY/MELISMA/ATLANTIC
8	10	7	FIRST TIME LIFEHOUSE		☆	GEFFEN
9	8	27	SAY IT RIGHT NELLY FURTADO		☆	MOSLEY/GEFFEN
10	9	29	IT'S NOT OVER DAUGHTRY		☆	RCA/RMG

SMOOTH JAZZ

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST	1) NIelsen BDS CERTIFICATIONS	HITPREDICTOR STATUS	IMPRINT / PROMOTION LABEL
1	2	20	THE RHYTHM METHOD PAUL BROWN	NO. 1 (1 WK)	☆	PEAK/CONCORD
2	1	20	HYPNOTIC BONEY JAMES		☆	CONCORD
3	4	13	LET'S TAKE A RIDE NORMAN BROWN	MOST INCREASED PLAYS	☆	PEAK/CONCORD
4	3	23	READY FOR LOVE WALTER BEASLEY		☆	HEADS UP
5	5	20	GOT TO GIVE IT UP KIM WATERS		☆	SHANACHIE
6	10	8	BORN 2 GROOVE EDGE GROOVE		☆	NARADA JAZZ/BLG
7	6	30	GOOD TO GO CHUCK LOEB		☆	HEADS UP
8	7	22	SO NOT OVER YOU SIMPLY RED		☆	SIMPLYRED.COM
9	11	16	TROUBLE SLEEPING CORINNE BAILEY RAE		☆	CAPITOL
10	8	23	SAVE ROOM JOHN LEGEND		☆	G.D.O.D./COLUMBIA

ALTERNATIVE

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST	1) NIelsen BDS CERTIFICATIONS	HITPREDICTOR STATUS	IMPRINT / PROMOTION LABEL
1	1	11	WHAT I'VE DONE LINKIN PARK	NO. 1 (11 WKS)	☆	MACHINE SHOP/WARNER BROS.
2	2	5	TARANTULA THE SMASHING PUMPKINS		☆	REPRISE
3	4	8	ICKY THUMP THE WHITE STRIPES		☆	THIRD MAN/WARNER BROS.
4	2	22	FOREVER PAPA ROACH		☆	EL TONAL/GEFFEN
5	5	16	HEY THERE DELILAH PLAIN WHITE T'S		☆	HOLLYWOOD
6	6	18	PARALYZER FINGER ELEVEN		☆	WIND-UP
7	8	8	CAPITAL G NINE INCH NAILS		☆	NOTHING/INTERSCOPE
8	7	23	BREATH BREAKING BENJAMIN		☆	HOLLYWOOD
9	9	23	LAZY EYE SILVERSUN PICKUPS		☆	DANGERBIRD
10	7	7	WORKING CLASS HERO GREEN DAY		☆	REPRISE

#1 MOST ADDED

BIG GIRLS DON'T CRY Fergie (WILL.I.AM/A&M/INTERSCOPE)

#1 MOST INCREASED PLAYS

ROCKSTAR Nickelback (ROADRUNNER/ATLANTIC/LAVA)

TOP 5 NEW AND ACTIVE

EVERYTHING Buckcherry (ELEVEN SEVEN/ATLANTIC/LAVA)
HOLLYWOOD Collective Soul (EL)
UMBRELLA Rihanna Feat. Jay-Z (SRP/DEF JAM/IDJMG)
WHO KNEW Pink (LAFACE/ZOMBA)
BUBBLY Colbie Caillat (UNIVERSAL REPUBLIC)

COMPLETE HOT AC CHART ON PAGE 62

#1 MOST ADDED

R N R Rick Braun & Richard Elliot (ARTIZEN)

#1 MOST INCREASED PLAYS

LET'S TAKE A RIDE Norman Brown (PEAK/CONCORD)

TOP 5 NEW AND ACTIVE

LET ME LOVE YOU Janita (OFIR/LIGHTYEAR)
WATER TO DRINK (AGUA DE BEBER) David Benoit (PEAK/CONCORD)
ERNIE Acoustic Alchemy (NARADA JAZZ/BLG)
REMEMBER ME Marion Meadows (HEADS UP)
TAKE ME Steve Cole (NARADA JAZZ/BLG)

COMPLETE SMOOTH JAZZ CHART ON PAGE 65

#1 MOST ADDED

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

#1 MOST INCREASED PLAYS

OIL AND WATER Incubus (IMMORTAL/EPIC)

TOP 5 NEW AND ACTIVE

HONEST GOODBYE Bad Religion (EPITAPH)
LIGHT UP THE SKY Yellowcard (CAPITOL)
THE GOOD LEFT UNDONE Rise Against (GEFFEN)
WHAT I WANT Daughtry (RCA/RMG)
THE PURSUIT Evans Blue (HOLLYWOOD)

COMPLETE ALTERNATIVE CHART ON PAGE 67

ACTIVE ROCK

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST	1) NIelsen BDS CERTIFICATIONS	HITPREDICTOR STATUS	IMPRINT / PROMOTION LABEL
1	1	11	WHAT I'VE DONE LINKIN PARK	NO. 1 (8 WKS)	☆	MACHINE SHOP/WARNER BROS.
2	3	10	I DON'T WANNA STOP OZZY OSBOURNE		☆	EPIC
3	2	23	FOREVER PAPA ROACH		☆	EL TONAL/GEFFEN
4	5	22	PARALYZER FINGER ELEVEN		☆	WIND-UP
5	4	18	YOU WOULDN'T KNOW HELLYEAH		☆	EPIC
6	8	5	SHE BUILDS QUICK MACHINES VELVET REVOLVER		☆	RCA/RMG
7	9	4	TARANTULA THE SMASHING PUMPKINS		☆	REPRISE
8	6	14	SIDE OF A BULLET NICKELBACK		☆	ROADRUNNER
9	12	8	NEVER TOO LATE THREE DAYS GRACE		☆	JIVE/ZOMBA
10	11	22	DRIVEN SEVENDUST		☆	7BROS/ASYLUM

ROCK

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST	1) NIelsen BDS CERTIFICATIONS	HITPREDICTOR STATUS	IMPRINT / PROMOTION LABEL
1	1	10	I DON'T WANNA STOP OZZY OSBOURNE	NO. 1 (9 WKS)	☆	EPIC
2	2	11	WHAT I'VE DONE LINKIN PARK		☆	MACHINE SHOP/WARNER BROS.
3	3	21	FOREVER PAPA ROACH		☆	EL TONAL/GEFFEN
4	4	14	FAR CRY RUSH		☆	ANTHEM/ATLANTIC
5	10	20	PARALYZER FINGER ELEVEN	MOST INCREASED PLAYS/MOST ADDED	☆	WIND-UP
6	6	34	PAIN THREE DAYS GRACE		1)	JIVE/ZOMBA
7	5	23	BREATH BREAKING BENJAMIN		☆	HOLLYWOOD
8	8	8	WHAT I WANT DAUGHTRY		☆	RCA/RMG
9	7	23	EVERYTHING BUICKCHERRY		☆	ELEVEN SEVEN/ATLANTIC/LAVA
10	9	5	SHE BUILDS QUICK MACHINES VELVET REVOLVER		☆	RCA/RMG

TRIPLE A

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST	1) NIelsen BDS CERTIFICATIONS	HITPREDICTOR STATUS	IMPRINT / PROMOTION LABEL
1	1	17	BETTER THAN THE JOHN BUTLER TRIO	NO. 1 (5 WKS)	☆	JARRAH/ATLANTIC/LAVA
2	2	13	YOU KNOW I'M NO GOOD AMY WINEHOUSE		☆	UNIVERSAL REPUBLIC
3	4	16	THE STORY BRANDI CARLILE		☆	COLUMBIA
4	6	7	HEY THERE DELILAH PLAIN WHITE T'S		☆	HOLLYWOOD
5	3	20	READ MY MIND THE KILLERS		☆	ISLAND/IDJMG
6	5	9	UNDER THE INFLUENCE JAMES MORRISON		☆	POLYDOR/INTERSCOPE
7	8	7	WORKING CLASS HERO GREEN DAY		☆	REPRISE
8	7	11	BIG WHEEL TORI AMOS		☆	EPIC
9	11	8	LAST REQUEST PAOLO NUTINI		☆	ATLANTIC
10	10	8	WHAT LIGHT WILCO		☆	NONESUCH/WARNER BROS.

#1 MOST ADDED

I GET IT Chevelle (EPIC)

#1 MOST INCREASED PLAYS

I GET IT Chevelle (EPIC)

TOP 5 NEW AND ACTIVE

WASTED TIME Fuel (EPIC)
SICK, SICK, SICK Queens Of The Stone Age (REKORDS REKORDS/INTERSCOPE)
HEAR ME NOW Framing Hanley (SILENT MAJORITY/ALG)
LOADED Circus Diablo (KOCH)
OIL AND WATER Incubus (IMMORTAL/EPIC)

COMPLETE ACTIVE ROCK CHART ON PAGE 68

#1 MOST ADDED

PARALYZER Finger Eleven (WIND-UP)

#1 MOST INCREASED PLAYS

PARALYZER Finger Eleven (WIND-UP)

TOP 5 NEW AND ACTIVE

THE PURSUIT Evans Blue (HOLLYWOOD)
HOLLYWOOD Collective Soul (EL)
LIE Black Light Burns (I AM:WOLFPACK/ADRENALINE)
WASHINGTON IS NEXT Megadeth (ROADRUNNER)
ALL THE SAME Sick Puppies (RMR/VIRGIN)

COMPLETE ROCK CHART ON PAGE 69

#1 MOST ADDED

DON'T STOP NOW Crowded House (ATO/RED)

#1 MOST INCREASED PLAYS

DON'T STOP NOW Crowded House (ATO/RED)

TOP 5 NEW AND ACTIVE

SHUT YOUR EYES Snow Patrol (POLYDOR/A&M/INTERSCOPE)
REHAB Amy Winehouse (UNIVERSAL REPUBLIC)
HAMOA BEACH Gomez (ATO/RED)
9 CRIMES Damien Rice (HEFFA/VECTOR/WARNER BROS.)
TIME WON'T LET ME GO The Bravery (ISLAND/IDJMG)

COMPLETE TRIPLE A CHART ON PAGE 72

Now running two startup media companies, this entrepreneur believes in reflecting and responding to America's diversity

Peter Davidson

By Erica Farber

Since beginning his career with his first love, newspapers, Peter Davidson has become one of the most successful entrepreneurs in the U.S. Hispanic media world. Now running his fourth and fifth startup companies, Davidson is committed to providing quality local radio programming to emerging Hispanic and ethnic markets across the country.

Getting into the business: I had always been involved in newspapers—I was editor of my high school paper, worked for my college paper and was editor of my business school paper. I loved the newspaper business and was looking for a way to get into the business.

I worked for a while at The Washington Post. After business school, I worked at an investment bank for a number of years, focusing on the media industry and newspapers in particular.

Focusing on ethnic markets: Gannett was interested in selling El Diario La Prensa, the largest Spanish-language newspaper in New York City. I put together a group of investors and bought it in 1989. I had been at Morgan Stanley and became president of the newspaper.

We renamed that company Latin Communications Group, and expanded from the one daily newspaper to operating three weekly newspapers and three Univision television stations, and we eventually had a 22-station radio group called XL Communications. We sold that company in 2000 to Entravision.

Founding of Davidson Media: The Spanish population had continued to increase in new cities and new states, like Nevada and Portland, Ore., and the fastest growth was in the Southeast—North Carolina, South Carolina, Georgia, Virginia, Tennessee. I thought there was a great opportunity to launch a Spanish-language radio company focused on these emerging U.S. Hispanic markets.

I started Davidson Media Group in 2004, and in 2005 and 2006 we purchased 42 radio stations in 24 markets.

Long-range plans: Spanish-language continues to grow. Spanish advertising is growing. We were in pretty early, so we have leadership positions in virtually all of our markets, and we're happy to continue developing the stations and the markets we have.

We have been the most aggressive buyer of radio stations in the country for the last two years. We are actively looking to fill out the rest of our footprints, but I'm very focused on the Southeast, the lower Midwest and the Northeast.

The recently formed Blackstrap Broadcasting: Everything I've been interested in is responding to the great ethnic diversity in our country and having that diversity be reflected in programming. We just signed an asset-purchase agreement to acquire stations in New York and Boston.

We actually don't do Spanish; the focus is on immigrant communities and immigrant programming.

Biggest challenge: The challenge is that the world of investors and lenders is not nearly as positive about radio as it used to be. There is a lot of fear out there, so when you're an aggressive acquirer and builder of companies like I am, it's gotten more difficult to bring the capital to bear.

State of radio: I love it. I wish everyone would stop being so depressed about it. Broadcasters have got to buck up. Maybe it's a different business than it was 20 years ago, but it's a phenomenal business.

It's a phenomenal business with the reach it has. It's a phenomenal business with the \$20 billion in advertising that still goes to radio stations. It's a phenomenal business in being awarded a very scarce resource, FCC licenses, that give you a very defined group of competitors in a market. It's just one of the great business opportunities.

Career highlight: Davidson Media Group is the fourth company and Blackstrap is the fifth company I've founded. Looking back, I feel the greatest personal reward is that I've had great people working with me.

Career disappointment: There are many assets I would have loved to have kept, but when you borrow a lot of money from equity investors, you have to sell sometimes, even when you, as the operator, would like to keep owning assets.

Most influential individual: My grandfather. He was a Russian immigrant who came to this country and built himself up and made some money in the business of exporting blackstrap molasses from Cuba at the turn of the century.

He spent a number of years in Cuba and the Dominican Republic. He knew Spanish and was always talking about his early days in those countries, in the molasses business. That gave me a real love of the Spanish language, the Spanish community and entrepreneurship, so I named Blackstrap Broadcasting as a tribute to him.

Advice for broadcasters: For managers of stations, my advice is, by any means possible, become an owner. Life starts being fun when you own the assets you work at. There are more opportunities now than there have ever been, with stations up for sale, with major groups looking to divest properties, with what's happening with the Clear Channel properties.

And there's never been more of a need to bring radio back to local, committed people who love their communities, who love what's on the air and who love what they're selling. There's never been a better time to get into radio. **R&R**



'There's never been more of a need to bring radio back to local, committed people who love their communities.' —Peter Davidson

Liner Notes

Profile: Peter Davidson

Title: Davidson Media Group founder and president

Favorite radio formats: Classic rock and smooth jazz

Favorite TV show: "Friday Night Lights"

Favorite song: Bruce Springsteen's "Youngstown"

Favorite movie: "The Man Who Would Be King"

Favorite restaurant: "I don't have one."

Beverage of choice: Water

Hobbies: "I am a big baseball enthusiast, as a fan, as a player and as a coach. I coach a lot of baseball."

E-mail address: "Best to reach me through our Web site at davidson-mediagroup.com."

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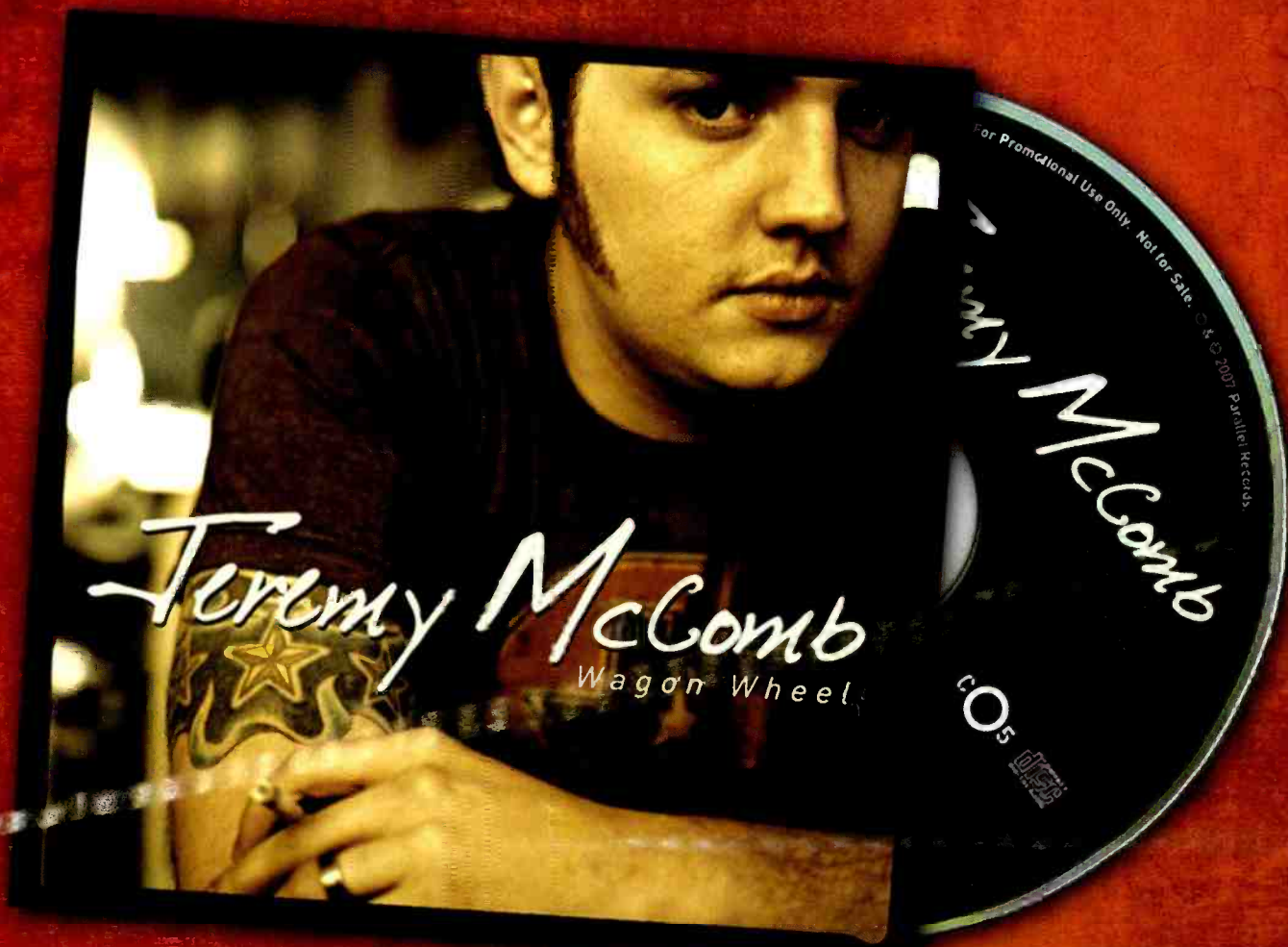
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