

THE FUTURE OF RADIO

R&R Rings In 2008 With A Peek Into Where Radio Is Heading In The Areas Of Talent Development, Research, Finding The Hits, Technology, Advertising & More
Plus: Rewriting The Music Industry Rulebook pp.16-25



BACK AT '1'

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R&R News Focus

MOVER

Universal Republic Ups Avery Lipman

Universal Republic Records senior VP Avery Lipman is promoted to label co-president, sharing the title with his brother Monte, who is also CEO. The Lipmans will now oversee management and creative operations for the label, whose roster includes Amy Winehouse, Jack Johnson, Colbie Caillat, Hinder, Mika, Damian Marley, Godsmack, 3 Doors Down and India.Arie.



Lipman

The pair co-founded Republic Records in the mid-1990s, while Avery was director of business administration for Sony Music International. In 1998, he left Sony to become full-time GM of Republic, and in January 2000, when it became an imprint of Universal Records, he was named senior VP. —Kevin Carter

SHAKER

Cook Rejoins McVay Media

Thirty-eight-year broadcasting veteran Charlie Cook, who recently stepped down as Cumulus VP of country, has returned to McVay Media as VP of country.

From 1984 to 1996, Cook worked with McVay in a similar role before joining Westwood One as VP of programming. Cook will consult terrestrial radio clients, syndicated programs, artists and singers in the country arena. Cook says that rejoining McVay is like going home. "We finish each other's sentences when it comes to radio." —R.J. Curtis

R&R Debuts Market Profile

Effective with this issue, R&R expands Market Snapshot. The renamed, revamped Market Profile feature mashes up ratings, demographic, media usage, sales and lifestyle data for a different market each week (see page 12). To accommodate additional editorial space, the Smooth Jazz Indicator list now appears on the same page as the monitored chart; the Latin Rock/Alternative and Latin Record Pool charts move to the Tropical and Latin Rhythm page; and the Triple A Indicator chart will share space on a page with the Americana list.

iBiquity Wants HD On Satellite Receivers If Merger Is Approved

If the FCC approves the proposed Sirius-XM satellite radio merger, iBiquity Digital wants new satellite radio receivers to include HD reception. iBiquity lawyers told 11 FCC staffers and lawyers in a December meeting that the FCC needs to ensure "a level competitive playing field between satellite radio and HD radio" by requiring "HD radio technology be included in all satellite radio receivers." iBiquity's argument? In a letter written a day later recapping the meeting, iBiquity told the FCC that "a combined XM-Sirius could be in a better position to hamper iBiquity's ability to introduce HD radio into the marketplace."

While it could signal a white flag being raised by terrestrial radio in its war on the satcasters and their proposed merger, the NAB isn't talking about it—but the satcasters say terrestrial radio is riding on their coattails: "The facts of the proposed merger between Sirius and XM demonstrate that the greater choices, lower prices and more diverse programming that will result are clearly in the public interest and will help strengthen competition in the vast audio entertainment market," the companies said jointly. "iBiquity's own filing highlights satellite radio's competition with HD radio and their proposal is nothing more than a self-interested attempt to use the regulatory process to promote HD radio's market share in this highly competitive landscape." —Jeffrey Yorke

NUMBER CRUNCH

30	5	8.3
The percentage by which Don Imus' 25-54 share exceeded that of former morning team Curtis Sliwa and Ron Kuby at Citadel talk WABC/New York, according to PD Phil Boyce, who compared Portable People Meter data from the first eight days of Imus' new show to the last month Sliwa & Kuby were on-air.	The number of country stations in Wichita when urban KSJM (107.9 Jamz) flips to the format Jan. 15 as KWLS (U.S. 107.9). Recently purchased by Larry Steckline from Carter-Sherman Broadcast Group, the outlet joins Journal's KFDI, KFTI-AM and KFTI-FM and Clear Channel's KZSN.	The number of subscribers, in millions, Sirius Satellite Radio now says it has—an increase of roughly 2.3 million net subscribers over a year ago. The company's churn rate—the number of participants who discontinue their use divided by the average number of total subscribers—stands at 2.2%.

In A Tough Sales Year, Digital Offers Hope

While U.S. physical music sales had a rough year and endured an even tougher holiday selling season, 2007 closed with some statistical bright spots. On the downside, CD album sales declined 18.8% to 449.2 million units from the 553.4 million sold in 2006. In looking at overall album scans, including those in the digital format, the configuration dropped to its lowest total in nearly 25 years, finishing the year just north of 500 million units. According to the RIAA—the only barometer of the U.S. industry's health until Nielsen SoundScan formed in May 1991—album shipments totaled 447.2 million units in 1983 and 542.4 million units in 1984.

Still, there were positive signs that digital growth might finally slow, if not stop, the bleeding in 2008. Digital album downloads comprised 50 million units, or 10% of the year's total album sales, and represented a 53.6% increase over the 32.6 million album downloads scanned in 2006. Digital track downloads also showed explosive growth, totaling 844 million units, a 45.1% increase from the 582 million track downloads counted last year. When digital track equivalent albums (TEA)—using a measure of 10 digital tracks per album—are added into album sales, the album configuration's total equaled 585 million, or a 9.5% decrease from the 646.4 million albums sold in 2006, including TEA.

Overall, Nielsen SoundScan counted 1.35 billion scans in various physical and digital configurations. That's up 14.7% from the 1.17 billion scans counted in 2006, obviously driven by digital growth. —Ed Christman, *Billboard*

ON THE WEB

PPM Focus On 18-24 'Paying Off'

Houston's Portable People Meter ratings panel is now above in-tab and designated delivery index targets in nearly all key demos, according to Arbitron. In both Philadelphia and New York, Arbitron says, recruiting tactics in the 18-24 demo are "paying off." In Philly, Arbitron cites an 18-point 18-24 DDI increase during the past four months (59-77), which fueled a 59-69 DDI jump in the 18-34 demo. (A perfect DDI score, known as proportionality, is 100.)



Bouvard

In pre-currency New York, the company claims an 11-point 18-24 DDI improvement (67-78) and a five-point 18-34 increase (60-65). Arbitron president of sales and marketing Pierre Bouvard says, "25-34 is our focus in the coming year." —Mike Boyle

November's Radio Revenue Tanked

The RAB reports that national radio revenue fell 15% in November, compared with a 16% rise during the same period in 2006, and that local sales were off by 5%, versus a 1% drop in November '06. Combined, local and national revenue in all markets was off 7%. A bright spot: Nonspot revenue climbed 14% above November 2006 revenue. Still, in all, radio saw a 6% revenue decline in November 2007. Wachovia media analyst Marci Ryvicker says, "With radio's significant November decline, our full-year forecast declines by 40 basis points, to minus 2.3% from our previous minus 1.9% expectation. While political is a small percent of overall radio revenue, at roughly 1.0%-1.5%, it makes a big difference in the industry's growth rate." —Jeffrey Yorke

Lazar Meets KATY

Tom Lazar reappears as PD/midday jock at All-Pro AC KATY (the Best Mix 101.3)/Riverside, replacing Cyrene Jagger, who left Dec. 28. Lazar spent two-and-a-half years programming Cumulus CHR/top 40 WZOK/Rockford, Ill., but left in June 2007 when his fiancée scored a job transfer to Southern California. —Keith Berman

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'La Raza' Arrives In Miami

Spanish Broadcasting System on Jan. 5 launched regional Mexican WZMQ (La Raza)/Miami, targeting the growing Mexican population in South Florida, particularly in the suburb of Homestead. The station's PD is yet to be named; it is broadcasting 100% music by such acts as Vicente Fernández, Los Tigres del Norte and Tucanes de Tijuana.

SBSVP of programming Pio Ferro says the station "promises to be an enormously popular and innovative programming alternative for South Florida Hispanics," providing "quality entertainment, on an exclusive basis, for this high-growth sector of our community."

SBS also owns tropical WXDJ (El Zol), pop WRMA (Romance 106.7) and Spanish classic hits WCMQ (Clásica) in Miami. —*Jackie Madrigal*

Doug Banks Signs Off

Dec. 31 marked the final broadcast of ABC Radio Networks' syndicated "The Doug Banks Morning Show." Several of the show's affiliates have begun airing "Big Boy's Neighborhood," also distributed by ABC, including Perry Broadcasting urban outlets KJMM (KJamz 105.3)/Tulsa and KJMZ (K98 Jamz)/Lawton, Okla., and Inner City urban WXHT (Hot 103.9)/Columbia, S.C.

Banks' new role has not been announced, though there are reports that a Banks afternoon show may be syndicated by ABC in 2008. A note on his Web site says, "Coming 2008: Stay tuned." —*Daniella Dunham*



Banks

Capitol's Ronnie Johnson Dies



Johnson

R&R sends condolences to the family, friends and colleagues of Capitol Music Group executive VP Ronnie Johnson, who died Dec. 30 after suffering a heart attack.

Johnson, the son of gospel radio legend Irene Ware, worked in the industry for almost 20 years, starting at Reprise Records. Other stops included PolyGram, Island, Mercury and Motown Records, where he rose to senior VP of R&B promotion in 1998. Three years later he joined Atlantic Records for a similar role and worked his way up to executive VP. In February 2007, Johnson left Atlantic for the same position at CMG. —*Daniella Dunham*

2007 Radio Deals Hit \$3.2B

About 28% fewer stations were sold in 2007 than in 2006, primarily due to the historic Clear Channel sell-off that began in the final weeks of 2006. Consequently, the value of the average station transaction dropped, as total deals reached \$3.2 billion, compared with \$22.8 billion in 2006, according to BIA Financial Network. The media financial adviser reports 1,676 station sales last year, compared with 2,107 in 2006. Of the more than \$26 billion in overall deals that Clear Channel cut to go private, BIA says \$16.65 billion covered radio transactions. Fourth-quarter station sales hit \$366.57 million, compared with \$17 billion in 2006, with 246 stations sold in the final three months of 2007, compared with 1,346 in 2006. —*Jeffrey Yorke*

WBEB/Philly, KODA/Houston See Christmas Cume Increases

Jerry Lee's WBEB (B101)/Philadelphia and Clear Channel's KODA (Sunny 99.1)/Houston both boasted December growth, according to Arbitron's Portable People Meter ratings service.

AC WBEB soared well past the 2 million mark in 6+ cume for the ratings period from Nov. 15 to Dec. 12. A nearly 562,000 cume increase (to 2,318,200) from November to December can be at least partly attributed to the station's wall-to-wall holiday music offering during the period. After it began playing Christmas music Nov. 21, WBEB's 6+ share nearly doubled, leaping 8.2-15.8.

Meanwhile, AC KODA also experienced a 2 million-plus cume in December. Also flipping to all-Christmas music the day before Thanksgiving, the station saw a nearly 330,000 cume increase (to 2,079,600) between November and December. The station's 6+ share went from 5.2-8.9 for the period. —*Mike Boyle and Ken Tucker*

Jensen, Walker Take New PD Gigs

After operating without a permanent programmer for several months, Journal country combo KVOO and KXBL/Tulsa has named Luke Jensen PD, replacing Ric Hampton, who left the station last September. In a statement, Journal/Tulsa VP/GM Randy Bush said, "We were very deliberate and focused in our search for the right leader for KVOO and KXBL, and we found him." Jensen comes to Tulsa after serving as PD/morning host at Wilks' KCKC (Star 102)/Kansas City. Succeeding him at Star is Ed Walker, who will also do afternoons. Walker was most recently OM at Citadel/Binghamton, N.Y.; additionally, he programmed the cluster's country WHWK from 2001 to 2006. —*R.J. Curtis*

Business Briefing By Jeffrey Yorke

Entercom/Nassau LMA Deal At An Impasse

Just after announcing a new multiyear LMA creating a simulcast of ESPN sports WEPN/New York on Nassau Broadcasting's WCHR-AM/Flemington, N.J., comes word that a deal announced last August between Nassau and Entercom has "hit an impasse," according to Nassau senior executive VP Tristram E. Collins.

The deal had Entercom buying half of Nassau's classical WCRB/Boston, along with syndication of Entercom sports WEEI/Boston on 11 Nassau stations in the area. Signs of trouble surfaced in October when a press release specifying certain stations that would carry WEEI's programming came out, but was then retracted. At the time, Nassau officials said an agreement had not been made about which stations would carry the sports programming. But Collins now says there were never any plans for a format change at WCRB.

XM Backs Away From Radio One, Starbucks Alliances

XM's deals with Radio One and Starbucks have been altered significantly.

Effective Jan. 7, Radio One's programming partnership with XM's African-American talk channel 169 was reduced to airing Radio One talkers Joe Madison, Warren Ballentine and the Rev. Al Sharpton for 10 hours per day, beginning at 6 a.m. ET. The companies will no longer be partners but XM will be an affiliate of the three shows "just like any other radio station," according to Syndication One's Lee Michaels.

Likewise, XM ended its three-and-a-half-year marketing pact with Starbucks that featured the Starbucks Entertainment Channel and in-store promotions. A Securities and Exchange Commission filing shows that the satcaster handed Starbucks 1.85 million XM shares worth \$22 million to get out of the deal.

Heymann Joins Media Services Group

Robert L. Heymann Jr. joins Media Services Group as director of the brokerage's Chicago office, which he opened Jan. 7. Heymann spent two dozen years working as an independent media broker in Chicago, where he successfully brokered more than \$500 million in deals.

Transactions at a Glance

Proactive Communications-Fresno's KVPW-FM/Kingsburg, Calif., to Macknificent Broadcasting-Fresno for \$4.6 million . . . Whitfield Communications' WQMT-FM/Chatsworth, Ga., to the Foundation for Public Broadcasting in Georgia for \$3.2 million . . . In February 2006, Citadel Broadcasting filed an application to assign 11 stations, including KNEK-FM/Washington, La., to the Last Bastion Station Trust, as trustee under the Citadel Divestiture Trust. Citadel is now substituting KRDJ-FM/New Iberia, La., for KNEK-FM. Neither the trustee nor the trust will pay Citadel consideration for the contribution . . . Bonneville Holding's WIL-AM/St. Louis to Dennis Watkins as trustee of the Entertainment Media Trust for \$1.2 million.

Deal of the Week

Multistate Deal

PRICE: \$11 million TERMS: Asset sale for cash

BUYER: Vox Media, headed by CEO Bruce Danziger. Phone: 781-239-8018. It owns 19 other stations. This represents its entry into this market.

SELLER: Clear Channel, headed by radio division CEO John Hogan. Phone: 210-822-2828

BROKERS: Mahlman Co., Kalil & Co.

COMMENT: Clear Channel's WCPV-FM/Essex, N.Y.; WEAV-AM/Plattsburgh, N.Y.; WVTK-FM/Port Henry, N.Y.; WXZO-FM/Willsboro, N.Y.; WEZF-FM/Burlington, Vt.; WTSJ-AM and WCVR-FM/Randolph, Vt.; to Vox Communications Group for \$11 million, payable in cash at closing. A 10% escrow deposit.

2008 Deals to Date

Dollars to Date:	\$20,600,010	(Last Year: \$75,441,765)
Dollars This Quarter:	\$20,600,010	(Last Year: \$75,441,765)
Stations Traded This Year:	15	(Last Year: 207)
Stations Traded This Quarter:	15	(Last Year: 207)

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Hanson Returns To Radio

Cromwell Radio Group active rock WBUZ/Nashville names veteran programmer Troy Hanson its new PD/MD, replacing Russ Schenck, who exited in November.

Hanson, who will also pull an airshift, joins the station from Wild Justice Management, where he was VP of artist development and co-managed acts Smile



Hanson

Empty Soul, Sponge, Days of the New and Hawthorne Heights. Previously, Hanson logged time in Miami as director of rock programming for Clear Channel's WBGG and the

now-defunct WZTA. In his first official act, Hanson has named afternoon personality Zig as APD. —Mike Boyle

Kansas Broadcaster Files Arbitron Complaint With FCC

Manhattan Broadcasting of Kansas has filed a complaint with the FCC, accusing Arbitron and Kansas broadcaster Morris Communications of anticompetitive and unfair practices. The complaint is related to the ratings company issuing its first results for the Salina-Manhattan market later this month. In its complaint, Manhattan claims that Arbitron and Morris devised a plan that "would extend Morris Communications' multistation, Salina-centric market position into distant geographic markets and erode, among other things, Manhattan Broadcasting's position in its own market, which lies 67 miles away." A Morris attorney says the complaint is "without merit, unsupported and is not an FCC issue" and that it plans to respond to the filing. Arbitron had no comment. —Mike Boyle

R&R Partners With Yangaroo

Toronto-based secure digital media distribution company Yangaroo is partnering with R&R to market and promote its patented Digital Media Distribution System to the radio and recording industries. The partnership provides for DMDS branding on all R&R print products, and branding with direct links to the DMDS login page on all R&R electronic products. The DMDS icon will be included and allow click-through to the DMDS Web site, where registrants can listen to or download songs. Yangaroo and R&R will also co-market DMDS' eNote products and R&R's EPK products. —Julie Gidlow

HD Radio Ads Spur Debate

A new spate of HD radio ads is causing controversy. The radio spots feature a personified analog receiver concerned about being replaced by an HD unit. The commercials point out HD's new features, such as side channels and iTunes tagging, and contrast them with traditional radio.

The 13-week campaign is earmarked to receive 25% of the 2008 HD airtime commitment from HD Digital Radio Alliance members, equating to a schedule valued at more than \$55 million.

Jacobs Media president Fred Jacobs compares the spots to "the Mac vs. PC [TV] commercials, using humor to parody the other guy, but the other guy is the stations running these commercials. Radio has been beat up by other media; now we're running a campaign shining a light on our perceived negatives."

Peter Ferrara, CEO of the alliance, which spearheaded the campaign, says the advertising "focuses on the fact that with HD, you can get current stations and a whole bunch of others for free." Ferrara believes broadcasters are too close to the issue: "The spots never say radio doesn't give you what you want. They actually underscore local radio's relationship with the audience."

Ronnie Steck, account director for ad agency GSD&M, which developed the creative, says the focus is "old equipment vs. new equipment, not HD radio vs. traditional radio."

Ferrara says he's happy the campaign created dialogue. "We must have the right message because we struck a nerve. If it makes us in the radio business a little uncomfortable, I'm not so sure that's a bad thing." —Mike Stern

Midnight Ends The Oasis

Just after midnight on Jan. 2, KOAY (97.5 the Oasis)/Salt Lake City went dark, ending the station's run in the Christian AC format. A brief explanation on the station's Web site says, "Simmons Media regrets that our lease with the company that owns KOAY, Millcreek Broadcasting [which is in bankruptcy], was terminated by a court on their behalf."

—Kevin Peterson

Casey Meets Indy

Buzz Casey leaves the PD chair at Sandusky rocker KDKB/Phoenix to become director of operations for Clear Channel/Indianapolis and PD of its classic rock WFBQ (Q95), the flagship of the syndicated "Bob & Tom Show." He plugs the hole made when Scott Jameson exited in late November after 15 years. Casey has also programmed Clear Channel's WNRQ/Nashville and WKLS (96 Rock)/Atlanta.

—Keith Berman

KPWT Fills PD Opening

Eric Sean, OM of American General Media's rhythmic KISV (Hot 94.1) and urban oldies KEBT (96.9 the Beat)/Bakersfield, has



Sean

exited to accept the PD position at Cox's rhythmic KPWT (Power 106.7)/San Antonio. He replaces Doug Bennett, who relinquished PD duties in October to focus on other responsibilities within the cluster. Sean has a lengthy rhythmic résumé, including stops in multiple California markets. —Darnella Dunham

Jay-Z Checks Out Of Def Jam, Into Hotel Biz



Jay-Z

Months of rumors and speculation about Shawn "Jay-Z" Carter's departure from Def Jam were confirmed in December when the rapper-turned-record exec resigned from his three-year position as president, one week before his contract ended. A successor has not been named. Carter will continue to record as an artist for the label.

"It's time for me to take on new challenges," he said. "I am pleased to have had the opportunity to build upon the Def Jam legacy, helping move the company into a new era of artistic success."

According to commercial real estate Web site GlobeST.com, Carter, along with partners CB Developers and SK Development Group, have acquired a 150,000-square-foot site to launch a high-end hotel chain in New York, dubbed the J Hotel.

—Darnella Dunham and Hillary Crosley

Cumulus/Indy Gets 'Warm'

Cumulus kicked off the new year by putting ex-talker WWFT/Indianapolis into stunt mode, then relaunching it Jan. 2 as AC "Warm 93.9," tying in the new moniker by flipping the switch at 9:39 a.m. with 93 hours of commercial-free music. The only airshift announced so far is nights, with the syndicated "John Tesh Show."

"Having a variety of music, from the Police to Gwen Stefani, allows our listeners to enjoy listening with their family, office workers and friends," Cumulus/Indianapolis market manager Chris Wheat says. —Keith Berman

WWI Taps Beusse As CEO

Westwood One's board of directors appoints Thomas Beusse president/CEO and adds the publishing executive to its board of directors. Beusse succeeds Peter Kosann, who announced in July 2007 he would be exiting after the company completed its negotiations with CBS Radio.

Beusse was most recently president of Time4 Media, a former division of Time Inc., overseeing its multimedia stable of such brands as Golf, Field & Stream, Popular Science, Ski and other titles. Previously, as president of magazine publishing at Rodale, Beusse oversaw the print, online, event, TV and licensing business of such brands as Men's Health and Runner's World. —Julie Gidlow

MOVERS

Matthew Gerson rises from senior VP to executive VP for public policy and government affairs at Universal Music Group. He will oversee all public policy issues related to the company's business, including UMG's interaction with Congress and the administration. Gerson will continue to be based in Washington, as well as coordinate the company's work with entertainment industry trade groups . . .

Former Virgin Records manager of publicity Marlene Meraz joins BMI as director of media relations. She is based in Los Angeles and will report to BMI assistant VP of corporate



Meraz

media relations Hanna Pantle . . . **Carlyn Kessler is appointed to the newly created head of West Coast radio promotion position at Red Light Management and ATO Records.** Kessler was most recently manager for Reprise act Single File and, before that, did West Coast national alternative promotion for Reprise.

SHAKERS

Rob Keegan, regional sales manager of Beasley rhythmic WRDW (Wired 96.5)/Philadelphia and NTR director/Internet sales manager for WRDW and country WXTU, is promoted to general sales manager for WRDW. He replaces Jefferson Ward . . . **Cumulus/Ann Arbor, Mich., names Doug Gondek local sales manager for the group.** The former on-air personality and programmer-turned-sales executive will focus on driving new local direct business. In addition, Kristen Knieper, a recent graduate of Eastern Michigan University, joins as a community campaign coordinator, and Stacey Terrazas, also a recent EMU grad, comes onboard as a radio specialist who will focus sales efforts on WTKA and WLBY . . . **Disney Music Publishing appoints Barbara Vander Linde VP of creative, and Louise Black is upped to executive director of licensing.**

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'No one seems to be allowing the newbies to skin their knees a little bit. That is the answer to making this industry interesting and appealing to the next generation. We need to create an environment where people can feel comfortable again to take risks.' p.22



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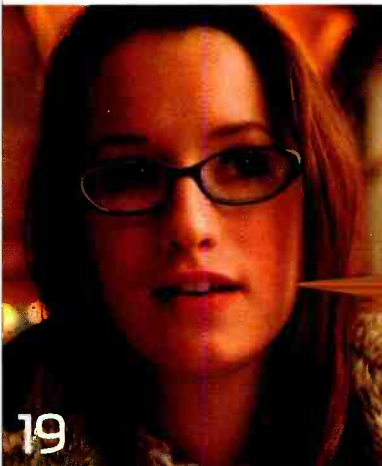
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WWW.RADIOANDRECORDS.COM:

What's New This Week Online

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Fall Arbitron quarterly reports continue to roll. See Baltimore and Cleveland, among others, today. [▶ Click on Ratings](#)

T

Jan. 15
Discover tomorrow's hits today with HitPredictor. [▶ Click on Charts](#)

W

Jan. 16
Catch up on the latest format flips, personnel changes and other news in your format. [▶ Click on Format News](#)

T

Jan. 17
More fall Arbitron quarterlies arrive. Catch Atlanta, Orlando and Miami today. [▶ Click on Ratings](#)

F

Jan. 18
Connect yourself with the whole industry: Get listed in the R&R Directory. [▶ Click on R&R Directory](#)

Stop treating prospective buyers as if they are hard of hearing

Are You Selling Ice To Eskimos?

Barry Cohen

barry@adlabcreative.com

'Start exploiting the strengths of radio to get prospects to engage with your stations. Tantalize them with slickly produced audio presentations instead of blinding them with visuals.'

—Barry Cohen

Maybe I'm turning into the village curmudgeon—the Andy Rooney of radio. But the way I see it, most radio salespeople fail to exploit the strengths of their medium. If you want to make a case for TV, you should use video. If you want to make a case for print, use a printed direct-mail piece. If you want to make a case for Internet advertising, use the Web. But, if you want to make a case for radio, you should use audio to tell your story. ■ Funny, but it doesn't seem as though anyone is doing that. ■ Hardly a day passes when my e-mail inbox isn't crammed with more than one station's lame attempt at getting my attention and "selling" me on the package of the week—or even worse, of the day. Besides cheapening the value perception of the medium with this unimaginative and poor excuse for presenting a noble product, since when does Power Point sell radio? ■ I realize I come from the Ice Age, when people made in-person presentations, but we presented the benefits of our medium by demonstrating its selling power with audio: What a concept! We produced spec commercials. We even walked in and played our produced on-air station presentations with our jingles, liners and announcers, inviting sponsors to engage with our listeners in an exciting promotion that would drive retail traffic.

I recall during my early days in the Pleistocene era (circa 1979), at my first radio sales job, when a colleague could not break through to a prospect he wanted to have as a sponsor of our New York Yankees broadcast. I imagined the stack of pink message pad notes flung into the wastebasket. So we hit the typewriters and scripted a fairy tale telling a story about all the listeners who heard the broadcast and called the sponsor for its services, living happily ever after. We enlisted the aid of our female staff announcer, packaged the cassette, simply labeled "Play Me," and sent it off to the prospect. Lo and behold, he finally returned my colleague's call, intrigued to hear his proposition. Chuckling, he invited us in to present our plan.

I recall walking right past a reluctant retailer that continued to run full-page newspaper ads for his grand opening, plunking my tape recorder down on the table and playing a spec spot. After several weeks of no decision, he listened to the commercial, swiveled his chair around and simply asked, "How much is that going to cost me?"

Why wouldn't you use the power of sound—especially the persuasive selling power of the human voice, to sell a new advertiser on the sell-

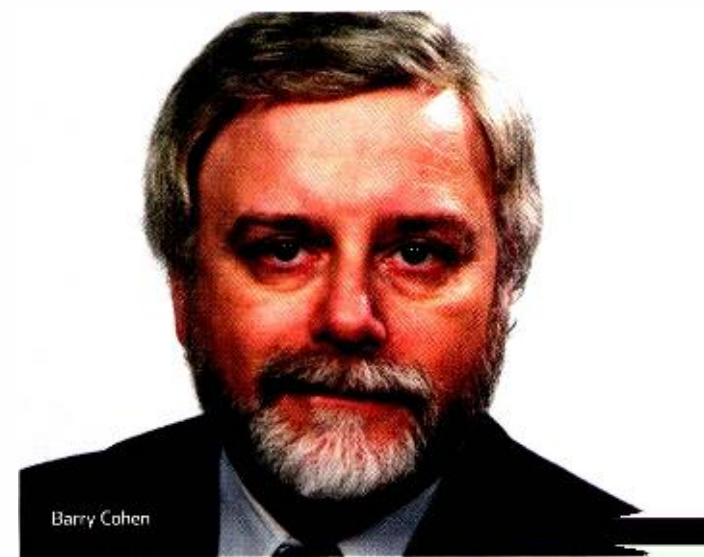
ing power of radio? Instead, I see nothing but still-photo slides that don't motivate, don't persuade and hardly even communicate any tangible benefits to becoming involved with the station. Years ago, I remember several of us glued to the speakers as we listened to a production house's demo record. We were genuinely excited to hear some of the greatest voices of our time: Dan Ingram, Mason Adams and others.

I wave my wand again and blow up a big cloud of black smoke, to tell you that this is yet one more of the evils of consolidation. In the vast majority of cases, station sales management today just doesn't get it. The "just get the order" approach simply will not work. If you're not exciting the people who already believe in the medium, how do you expect to attract new advertisers to use it? In an era when the new generation of business owners and managers—not to mention ad agency staffers—were conceived, born and raised in a cyberspace cocoon, you need to work their ears to get their attention, let alone their interest.

When we started our agency, a small print-oriented shop called us in to help it with a client that expressed interest in doing some radio. We needed

to show the client's prospective retailers how the company would support the distribution and ensure product movement. So when department store buyers came to its showroom at the Empire State Building in New York to view the product line, the client played them a demo we prepared. The demo simulated a station's traffic and weather reports, complete with DJ banter and a sample commercial with store tags. Once the chains committed to carry the product, we placed the media buys on the traffic networks for the markets we needed and forwarded the actual copy with actual store tags.

Start exploiting the strengths of radio to get prospects to engage with your stations. Tantalize them with slickly produced audio presentations instead of blinding them with visuals. Demonstrate the power of radio by dropping a commercial for their business into the promo for your next contest. Let them hear a listener screaming over the phone as they won your last contest. Most of all, train your staff to sell the appointment: "Jill, I need just 10 minutes to show you a really riveting tool to sell your product/event." Get face to face with a prospect, where you can see him or her react.



Barry Cohen

Then invite the prospect to the kickoff event at the station. Remember, we take it for granted, but it's showbiz to them—and that has an allure to almost everyone. Combine a more compelling presentation that dramatically demonstrates the persuasive selling power of radio with a more enticing sales process that engages the prospect with your station in a series of steps that build excitement.

Stop selling ice to Eskimos and stop treating prospective buyers of radio as if they are hard of hearing. Take the extra time to develop presentations that will get prospects to "hear themselves" in your station's program. Most of all, help them understand your audience's needs, wants and aspirations. Place the onus on them to satisfy that. If their selling proposition resonates with your audience, they will get back far more than they put in. What are they really buying? A very large collective bank account connected at the ears. So trash the Power Point—or at the very least, develop a soundtrack for it. **R&R**

Barry Cohen has 28 years of broadcast experience in radio sales, management and at the agency level. He is the author of the book "10 Ways to Screw Up an Ad Campaign."

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Keynote Speaker

Chris Anderson,
Editor-in-Chief, Wired Magazine



Chris Anderson, Editor-in-Chief of Wired Magazine and one of the most knowledgeable and articulate voices at the center of marketing and economics will deliver the opening keynote at RAB2008.

During the Interep-sponsored opening breakfast on Tuesday, February 12, Anderson will set the stage for a bold, new RAB2008. Anderson will share his perspective on the tremendous business potential in the new "economy of abundance" created by the economic and cultural shift from mass markets to millions of niches ... and the rise of the niche to a powerful force. As Editor-in-Chief of Wired, he has a wide-angled view of evolving technologies and their prospective impact.

Session Highlights

Among more than 50 workshops, keynotes, and panel discussions, here are just a few:

The Power of the Cool Idea

Salh Beamer, Creative Resources

**Urban Radio Means Business —
Keys to an \$800 Billion Consumer Group**
Carol H. Sagers, Director/AA & Asian Marketing, McDonald's
Kristyn Page, Multicultural Marketing Specialist, Macy's
Gwen Kelly, Sr. Manager/AA Marketing, Wal-Mart
Clifford Franklin, President/CEO, Fuse Advertising

How to Cross the Digital Divide, Parts 1 & 2
Part 1 – Moderator: Deb Esajian, Enemis Interactive
Panelists: David Goodman, CBS & Sandy Smallens, Entercom
Part 2 – Moderator: Gordon Borrell, Borrell & Associates
Panelists: Dot Rhyme & Mike Patterson, Cox Interactive
Jeff Kuether & Stacey Blaisola, Journal Broadcast Group

**Digital Backbone: The Infrastructure You Need
to Operate in a Digital World**
R. Michael Leo, President/CEO, Operative & Mike Aronow, CBS Digital

Major Advertiser/Agency Panel
Rex Conklin, Media Director, Wal-Mart
Kim Vasey, Sr VP/Director of Radio mediaeage: cia
Laurie M. Clark, Coca-Cola
Mammoth Papuga, SVP/Director of Local
Investment, MediaVest

New York

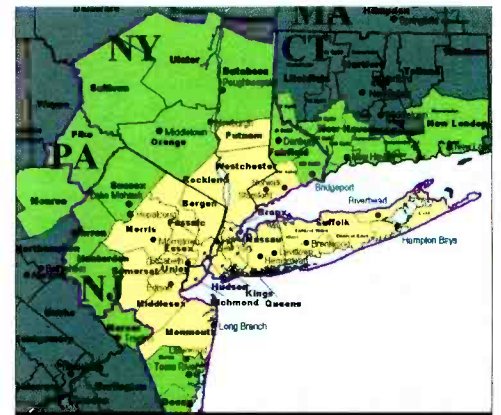
It's no secret that the local media landscape in New York is dominated by the giants of media: News Corp., NBC Universal, Disney, Univision, Tribune, Clear Channel, Cablevision and Time Warner. With so many of the big guys operating several properties across media segments (NBC, for example, last year reorganized all its local assets into one local media division), New York may be one of the premier markets in which a local advertiser can assemble an integrated media campaign, embracing traditional and nontraditional media.

The local TV market is now into its third year as a local people meter market, but the radio industry will need to wait another nine months before making the transition to electronic measurement. Arbitron, facing similar controversy that Nielsen endured when it rolled out LPMs, late last year was forced to delay the December launch of the Portable People Meter radio ratings service until September.

Media companies don't make programming changes lightly in a market where so many dollars are at stake. Still, some very significant changes promise to shake things up in the new year. In radio, Don Imus, fired by CBS Radio last April, returned to

the airwaves in early December on Citadel's WABC-AM, pushing out longtime show "Curtis & Kuby in the Morning." Urban bad boys Star & Buc Wild, fired from Clear Channel in 2006, return Jan. 15 on independently owned Long Island station WNYZ-FM (Pulse 87).

For the first time, WCBS-TV's local news in November finished in second place among adults 25-54, behind WABC-TV in local news at 5, 6 and 11 p.m. Meanwhile, WNBC's experiment to drop its 5 p.m. local news for a half-hour at 7 p.m. didn't pan out. This month, bowing to long-ingrained viewing habits, the station will bring it back. —Katy Bachman



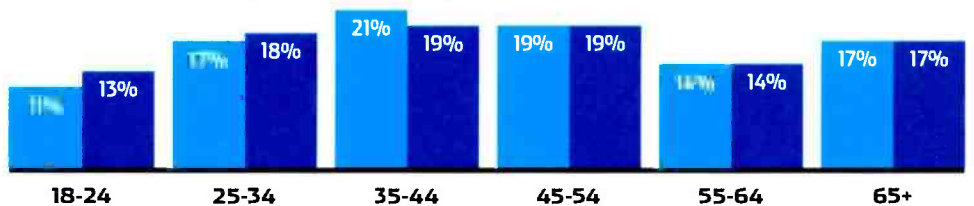
- TV DMA Rank: 1
- Population 2-Plus: 19,742,000
- TV Households: 7,391,940
- No. Of TV Stations (Net/Ind/Public/Local Cable): 11/1/5/4
- Radio Metro Rank: 1
- Population 12-Plus: 15,344,600
- No. Of Radio Stations (Rated): 39

WHO THEY ARE

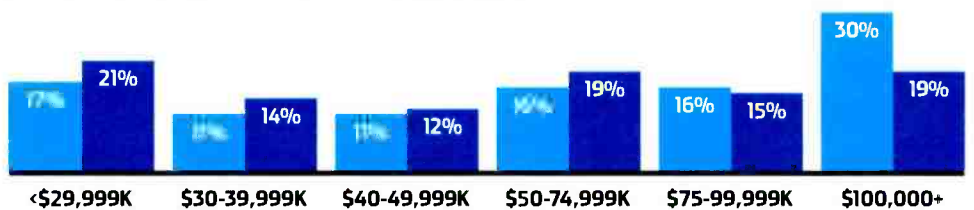
	NY DMA %	US %
Men	47%	49%
Women	53%	52%
Married	54%	57%
Never Married (Single)	29%	25%
Widowed/Legally Separated/Divorced	17%	18%
White	76%	83%
Black/African American	16%	12%
Hispanic	19%	13%
Other	4%	3%
Employed Full-Time (35 Hours Or More)	48%	50%
Employed Part-Time (Less Than 35 hours)	18%	15%
Not employed	35%	35%
No Children In Household (Under 18)	60%	59%
One Or More Children	40%	41%
Two Or More Children	22%	24%
Three Or More Children	9%	9%

SOURCE: SCARBOROUGH USA+, RELEASE 1 2007

Market Demographics (vs. US)



Market Household Income (vs. US)



SOURCE: SCARBOROUGH USA+, RELEASE 1 2007, DMA

MARKETPLACE

Local Ad Revenue (Mil)

	2006	JAN.-SEPT. '06	JAN.-SEPT. '07	YTD %
Newspaper	\$1,703M	\$1,198M	\$1,165M	-2.7%
Spot TV	2,598M	1,477M	1,404M	-4.9%
Radio	816M	412M	386M	-6.4%
Outdoor	447M	311M	288M	-7.3%
Local Magazine	39M	29M	27M	-6.0%
Total	\$4,789M	\$3,429M	\$3,273M	-4.6%

SOURCE: Nielsen Monitor-Plus, DMA

Local Online Ad Revenue (Mil)

	LOCAL	NATIONAL	TOTAL	SHARE
Pureplay	\$263M	\$1,215M	\$1,478M	66.1%
Newspaper	174M	121M	295M	13.2%
Magazines	5M	144M	149M	6.7%
Directories	70M	56M	126M	5.6%
Television	57M	105M	162M	5.3%
Radio	15M	1M	16M	0.7%
Other Print	8M	1M	9M	0.4%
Total	\$592M	\$1M	\$2,235M	

© 2007, Borrell Associates, estimates based on Q3 figures, DMA

SQAD Cost Per Point TV Monitor

TELEVISION P25-54	EARLY AM	EARLY NEWS	PRIME	LATE NEWS
December	▼\$1,481	▼\$1,612	▲\$5,125	▼\$2,499
November	▲\$1,486	▼\$1,623	▲\$5,102	▼\$2,516
September	▲\$1,475	1,674	▼\$5,098	2,632
June	1,344	1,603	5,312	2,341

SOURCE: SQAD Q4 2007, DMA

SQAD Cost Per Point Radio Monitor

RADIO P18-49	AM DRIVE	MIDDAY	PM DRIVE
December	▲\$944	▼\$822	▲\$921
November	▼930	▼828	▼906
September	▲1,005	▲873	▲952
June	780	850	843

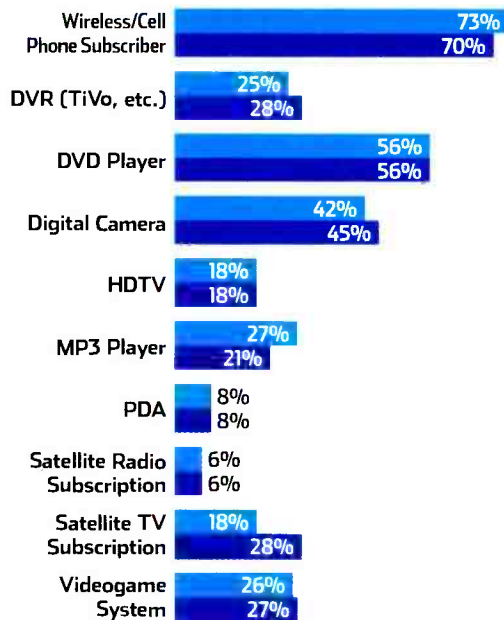
SOURCE: SQAD Q4 2007, METRO

COLOR KEY:

- ▲ Trending Upward
- ▼ Trending Downward

MEDIA

Items In Household (vs. US)



SOURCE: Scarborough USA+, Release 1 2007, DMA

Newspaper Readership

Any Daily	78%
Any Sunday	60%
Online (Past 30 Days)	25%

Out-Of-Home Media

COMMUTING TIME

10-19 Minutes	13%
20-29 Minutes	12%
30-59 Minutes	19%
60+ Minutes	7%
Don't Commute	4%

MODE OF TRAVEL

Drive (Not Carpool)	76%
Carpool	4%
Public Transportation	44%

Newspaper, OOH and Web: Scarborough New York Local Market Study, Release 2 2007; Cable: Nielsen; TV: Nielsen Nov. 2007 Live+7, all DMA

Web Connection

Dial-Up	2%
Cable Modem	3%
DSL	3%
Other Connection	1%
None	18%

Cable Penetration

Cable, Non ADS	78%
Alternate Delivery Sys.	17%
Digital Cable	62%
Cable With Pay	53%

Television Usage

Early AM (5a-9a)	24%
Early Fringe (4p-6p)	41%
Early News (6p-6:30p)	47%
Prime Access (7-8p)	54%
Prime	63%
Late News (11p-11:30p)	53%

RADIO

Ratings

PERSONS 12+, SP. 07-SUM. 07 (RANK)

WHTZ-FM	4.6-5.1 (1)
WRKS-FM	3.7-4.4 (2)
WLTW-FM	5.4-4.3 (3)
WSKQ-FM	4.4-4.1 (4)
WINS-AM	3.6-3.9 (5)

PERSONS 18-34 SUMMER 07 (RANK)

WHTZ-FM	(1)
WQHT-FM	(2)
WWPR-FM	(3)
WSKQ-FM	(4)
WCAA-FM	(5)

PERSONS 25-54 SUMMER 07 (RANK)

WBLS-FM	(1)
WHTZ-FM	(2)
WRKS-FM	(3)
WSKQ-FM	(4)
WLTW-FM	(5)

SOURCE: Arbitron Summer 2007, AQH share, Mon-Sun 6a-mid, Metro

Radio Spending, Past Five Months

All amounts are in \$(000's)

ADVERTISER	7-DEC	7-NOV	7-OCT	7-SEP	7-AUG
Verizon Communications	\$1,287	\$1,326	\$1,202	\$1,389	\$1,586
Berkshire Hathaway	956	921	779	898	992
Toyota Motor	626	694	852	968	664
Promo	598	623	925	758	291
New York, State Of	744	630	802	597	995
News Corp.	49	1,275	483	1,172	42
Daimler Chrysler	656	589	550	609	994
Ford Motor	368	626	347	159	733
General Motors	759	768	483	748	609
National Amusements	216	1,016	609	818	196

SOURCE: Nielsen SpotScan

Top-Selling Albums

ARTIST	TITLE
1 MARY J. BLIGE	GROWING PAINS
2 ALICIA KEYS	AS I AM
3 JOSH GROBAN	NOEL
4 CHRIS BROWN	EXCLUSIVE
5 JAHEIM	MAKINGS OF A MAN
6 LUPE FIASCO	LUPE FIASCO'S THE COOL
7 ANDREA BOCELL	BEST OF ANDREA BOCELLI-VIVERE
8 LED ZEPPELIN	MOTHERSHIP
9 CELINE DION	TAKING CHANCES
10 KEYSHIA COLE	JUST LIKE YOU

SOURCE: Nielsen SoundScan, covering the period from Dec. 24-Dec. 30, 2007.

Radio Ownership

OWNER	NO. OF STATIONS	RATINGS SHARE
Clear Channel	6 FM	19.5
CBS Radio	3 AM, 3 FM (6)	17.3
Emmis	3 FM	11.4

SOURCE: Arbitron Summer 2007, Metro

Radio Usage

AM Drive (6a-10a)	75%
Midday (10a-3p)	71%
PM Drive (3p-7p)	74%
Evening (7p-Mid)	53%

SOURCE: Arbitron Summer 2007, Persons 12+, Metro

Audio/Video Stores Shopped Past 12 Months (HHLd)

Any Audio/Video Store Shopped	61%
Did Not Shop For Audio/Video Items	39%
Best Buy	28%
Circuit City	20%
Other store	17%
Wal-Mart	13%
Radio Shack	12%
P.C. Richard & Son	10%
Sears	6%
Kmart	5%
J&R Music & Computer World	4%

SOURCE: Scarborough New York Local Market Study, Release 2 2007, DMA

EDITORIAL

Associate Publisher/Editorial Director
Cynthia Maxwell
CMaxwell@RadioandRecords.com
(323) 954-3420

Executive Editor Paul Heine
PHeine@RadioandRecords.com
(646) 654-4669

Senior Editor (News, Rock Editor)
Mike Boyle
MBoyle@RadioandRecords.com
(646) 654-4727

Senior Editor (Features)
Chuck Taylor
CTaylor@RadioandRecords.com
(646) 654-4729

CHR/Top 40 Editor Kevin Carter
KCarter@RadioandRecords.com
(323) 954-3433

Washington, D.C. Bureau Chief/Business Editor Jeffrey Yorke
JYorke@RadioandRecords.com
(301) 773-7005

Country Editor R.J. Curtis
RCurtis@RadioandRecords.com
(323) 954-3444

Radio Editor Ken Tucker
KTucker@RadioandRecords.com
(615) 321-4286

Latin Formats Editor Jackie Madrigal
JMadrigal@RadioandRecords.com
(323) 954-3427

Urban/Rhythmic/Gospel Editor Darnella Dunham
DDunham@RadioandRecords.com
(323) 954-3421

Contributing Urban Editor Hillary Crosley
HCrosley@RadioandRecords.com
(646) 654-4647

Christian Editor Kevin Peterson
KPeterson@RadioandRecords.com
(850) 916-9933

Triple A Editor John Schoenberger
JSchoenberger@RadioandRecords.com
(323) 954-3429

Smooth Jazz Editor Carol Archer
CArcher@RadioandRecords.com
(323) 954-3419

AC/Hot AC Editor Keith Berman
KBerman@RadioandRecords.com
(323) 954-3432

News/Talk/Sports Editor Mike Stern
MStern@RadioandRecords.com
(773) 857-2693

Senior Online Editor Susan Visakowitz
SVisakowitz@RadioandRecords.com
(646) 654-4730

News Editor Julie Gidlow
JGidlow@RadioandRecords.com
(323) 954-3417

Online Editor Alexandra Cahill
ACahill@RadioandRecords.com
(646) 654-4679

Ratings Editor Hurricane Heeran
HHeeran@RadioandRecords.com
(323) 954-3425

Copy Chief Chris Woods

Copy Editors Wayne Robins, Christa Titus

Raphael George
(Urban, Rhythmic, Rap)
RGeorge@RadioandRecords.com
(646) 654-4623

Gordon Murray
(Smooth Jazz)
GMurray@RadioandRecords.com
(646) 654-4638

Jose Promis
(Latin)
JPromis@RadioandRecords.com
(323) 525-2287

Gary Trust
(Hot AC, AC)
GTrust@RadioandRecords.com
(646) 654-4659

Director of Music Operations

Josh Bennett
JBennett@RadioandRecords.com
(323) 954-3431

Charts & Music Manager Michael Vogel
MVogel@RadioandRecords.com
(323) 954-3439

Chart Assistant Mary DeCroce
(Country, Christian, Gospel)
MDeCroce@RadioandRecords.com
(615) 321-4293

Chart Production Manager Michael Cusson

Associate Chart Production Manager Alex Vitoulis

ART
Creative Director Josh Klenert
Art Director Ray Carlson
Advertising Artist Ken Diamond

PRODUCTION
Production Director Terrence Sanders
Senior Editorial Production Manager Barry Bishin

Editorial Production Manager Susan Chicola

Editorial Production Rodger Leonard, Anthony T. Stallings

Advertising Production Manager Chris Dexter

Director of Digital Products Susan Shankin

Design Albert Escalante, Glorioso Fajardo, Patricia McMahon

SALES
Director of Sales Henry Mowry
HMowry@RadioandRecords.com
(323) 954-3424

Sales Manager Kristy Scott
KScott@RadioandRecords.com
(323) 954-3435

Sales Representatives Rosalina Correa
RCorrea@RadioandRecords.com
(323) 954-3434

Melissa Garn
MGarn@RadioandRecords.com
(615) 321-4283

Brent Gilinsky
BGilinsky@RadioandRecords.com
(323) 954-3416

Jessica Harrell
JHarrell@RadioandRecords.com
(615) 497-7299

Meredith Hupp
MHupp@RadioandRecords.com
(615) 321-4282

Maria Parker
MParker@RadioandRecords.com
(323) 954-3437

Rob Pierce
RPierce@RadioandRecords.com
(646) 654-4707

Steve Resnik
SResnik@RadioandRecords.com
(323) 954-3445

Michelle Rich
MRich@RadioandRecords.com
(812) 303-7676

Sales Assistant Jana Rockwell
JRockwell@RadioandRecords.com
(323) 954-3428

NEW BUSINESS DEVELOPMENT
Senior Director/Digital Initiatives John Fagot
JFagot@RadioandRecords.com
(323) 954-3430

ADMINISTRATION
Executive Assistant Lisa Linares
LLinares@RadioandRecords.com
(323) 954-3436

SUBSCRIPTIONS
(800) 562-2706 (U.S.);
(818) 487-4582 (outside U.S.)
radioandrecords@espcorp.com



TIMELINE

1 YEAR AGO Longtime CBS Radio VP of programming and urban WPGC-FM/Washington PD Jay Stevens leaves to join rival Radio One. ■ Joe Riccitelli is upgraded to executive VP of pop promotion for Zomba Label Group. ■ Charley Lake is named PD of WMGK/Philadelphia.

5 YEARS AGO Max Tolkoff joins R&R as alternative editor. ■ KAJA and KXXM/San Antonio welcome Alan Furst as director of operations. ■ David J. joins WNND/Chicago as program manager.

10 YEARS AGO WNSR/New York names Adam Goodman PD. ■ Dave Kerr rises to VP/GM of WKQI/Detroit. ■ KKZN/Dallas recruits Joel Folger as PD.



Folger

15 YEARS AGO WKLS/Atlanta VP/GM Tom Connolly and WLWQ/Columbus, Ohio, VP/GM Tom Thon rise to president/GM of their respective outlets. ■ Kathy Stinehour takes KBEQ/Kansas City VP/GM post. ■ WTMX/Chicago elevates Drew Horowitz to VP/GM.



Lesourd

20 YEARS AGO Maureen Lesourd segues to WRQX/Washington as president/GM. ■ WDVE/Pittsburgh names Gene Romano PD. ■ Cynde Slater joins KDKB/Phoenix as PD.

25 YEARS AGO Jay Thomas assumes the morning shift at WKTU/New York. ■ WINZ-AM-FM/Miami appoints Stanley Cohen GM. ■ Bill Tanner is named PD of WASH/Washington.



Sebastian

30 YEARS AGO Mel Karmazin is elevated to VP/GM of WNEW/New York. ■ Rust Communications Group promotes John Lund to director of group operations. ■ John Sebastian joins KHJ/Los Angeles for programming duties.

Sprague Out, Roberts Upped At Q100

Cumulus/Atlanta started 2008 with a major programming reorganization that resulted in the departure of PD/MD/afternoon talent **Dylan Sprague** at CHR/top 40 **WWWQ (Q100)** after six years. OM **Rob Roberts** now adds Q100 PD duties to his daily to-do list. The move comes at the end of Sprague's existing contract with previous owner Susquehanna. Sprague started at WWWQ in December 2001 after five-plus years as APD/ MD/middayer at **KMXV/Kansas City**. His first few years of leadership were challenging, to say the least, given Q100's toaster oven-like 3,000-watt signal; that situation was remedied in early 2006 with an upgraded signal that now covers most of the

market. Sprague has already had some meaningful conversations and expects to share some good news soon. In the meantime, he can be reached at dylansprague@gmail.com.

In other Q100 news, afternoon traffic person **Jamie Massey** has been enticed to cross the street to Clear Channel country **WUBL (Daaa Bull)**, where she will join the extremely country-sounding "Cledus T. Judd Morning Show." Yee hah.



Rob Roberts

Clear Channel Not Alone: CBS Explores Restructuring

CBS Radio/Denver became conversant with the dreaded "R" word, and the end result was the departure of **Keith Abrams** as his position was eliminated. This was a guy who had worn three giant

hats: CBS Radio VP of classic hits programming, VP of programming for the cluster and PD of classic hits **KXKL (Kool 105)**. Also out: CBS/Denver director of digital strategies **Brooke Andrist**. Kool 105 PD

duties will be absorbed by **Bill Gamble**, who also programs country **KWLI (92.5 the Wolf)**. Prior to his four-plus years in Denver, Abrams was station manager of **KOSY, KCPX, KRAR** and **KALL/Salt**

Lake City. He's also programmed **KBSG/Seattle, WWMG/Charlotte, KPVR/Memphis** and **WHTX/Pittsburgh**. Find him at 303-726-8269 or kabrams961@aol.com.

The Programming Department

■ CBS Radio has pulled the plug on alternative **WOCL (O-Rock 105.9)/Orlando**. At press time, the station was rolling a prerecorded "History of Rock 'N' Roll" thing that will lead up to the new format, widely speculated to be classic hits. In any event, the flip means buh-bye to morning co-hosts **Drew Garabo** (407-376-4236) and **Sexy Savannah** (646-331-1744), afternoon personality **Scott Mangan** (407-416-5330) and night jock **Mel Taylor** (321-945-2166).

■ Entercom adult hits **WMKK (93-7 Mike FM)/Boston** hires market vet **Mike Morgan** as APD. Already familiar with where the Bill Buckner Bridge is located, Morgan spent the past decade as morning show executive producer across the street at Clear Channel rhythmic **WJMN (Jam'n 94.5)**.

■ MD/night jock **JR "Gonzo" Gonzalez**

exits Wilks CHR/top 40 **KMXV (Mix 93.3)/Kansas City** after a brief run. Gonzalez arrived in KC last June from rhythmic **KDGS (Power 93.9)/Wichita**, where he had been APD/MD/afternoon host. Hit him up at 816-447-5993 or jgonzo23@hotmail.com.

■ **Marc Young** must have wanted this job pretty badly: He's moving from sunny Phoenix to snowy Chicago—in January. Mr. Young, most recently APD/afternoon jock at Trumper rhythmic **AC KMVA (MOVIn 97.5)/Phoenix**, has been hired by Emmis alternative **WKQX (Q101)/Chicago** as APD/MD. The position has been open since **Spike** (aka **Brett Eskin**), returned to **WYSP/Philadelphia** last month. Young previously programmed **KEDJ/Phoenix**.

■ APD/MD/morning dude A.J. officially sews on PD stripes at Citadel CHR/top 40 **WBHT** and **WBHD/ Wilkes-Barre**.

He replaces Justin "Norm on the Barstool" **Bryant**, who left last month. A.J.'s first official act: moving himself from mornings to the far-cushier confines of afternoons. Afternoon driver **Marino** fills Bryant's former midday shift and is upped from assistant MD to full-on regular MD; his parents couldn't be happier. And finally, completing the Circle of Life, the syndicated "Kidd Kraddick in the Morning" is installed in, well, mornings.

■ Twelve years ago, **Scott Allen** stuck his foot in the door at Saga's Des Moines Radio Group as an intern, working his way up to senior marketing manager/director of NTR. This week, Allen reached the top of the pyramid, as he's upped to OM of the cluster and PD of **KSTZ (Star 102.5)** and **KLTI (Lite 104.1)**. Allen replaces **Jim Schafer**, who left last November to move back to his home state of Wisconsin.

Condolences

■ Promo vet **Paul Yeskel**, founder/president of Aim Strategies, died Dec. 23. He was 56. Yeskel is survived by his wife, **Sharon**; brother, **David**; sister, **Roni**; and daughters, **Allison** and **Katie**. Donations can be made in Yeskel's name to the New Jersey Sharing Network Foundation at www.sharenj.org.

■ Our thoughts are with former Columbia and Elektra cre-

ative marketing exec **Marcia Edelstein**, who recently lost her husband, **Henry Darrow**, to lung cancer. As Edelstein rejoins the workplace, several of her friends, including **Lisa Frank** and **Lisa Sonkin**, have started a fund to benefit the couple's 6-year-old daughter, **Tess**. Donations, made payable to Tess Darrow, can be sent to 44 Clifford Ave., Pelham, N.Y. 10803. Edelstein can be reached at marciaedelstein@gmail.com.

Jock-O-Rama-Lama

■ Holy crap! **WLTW/New York** midday mainstay **Valerie Smaldone** is leaving the Clear Channel AC after 24 years. During that time, Smaldone has won a slew of industry awards from R&R.

■ Across the hall, another familiar name reappears: **Paul "Cubby" Bryant** officially takes over mornings on rhythmic AC **WKTU**. No stranger to waking up early and doing mornings on 'KTU, he co-hosted "Wake Up With Whoopi" on the station alongside, well, **Whoopi Goldberg** from July 2006 to November 2007 before taking a well-deserved holiday break.

■ It's been a few months since we first mentioned this would happen, but, at long last, those pesky paperwork issues have been cleared up, allowing **Ian Camfield** to take over afternoons on CBS Radio's **WXRK (92.3 K-Rock)/New York**. Camfield crosses "the pond" after spending 10 years at Xfm in England, thus giving New Yorkers yet another reason to work "bangers and mash" into their everyday vocabulary.

■ Another live body hits the air on Radio One CHR/top 40 **WNOU (RadioNOW 100.9)/Indianapolis**: Please welcome **Austin** for nights, inbound from the same shift at Cox rhythmic **WBTS (95.5 the Beat)/Atlanta**. Austin will also serve as WNOU's imaging director and host a show on Radio One's local cable music channel, "Indy's Music Channel (IMC)."

Label Love

■ Congrats to promo vet **Michael Plen** (ex-Virgin senior VP of promotion, among others), who has joined **Jeff Ayeroff's** new label Shangri-La Music as a key artist development exec. He can be reached in his sweet new digs at 310-452-1192 or plen@artistsfirst.net.

■ Eight-year **Jive/Zomba** head of alternative promotion **Lorraine Caruso**, who left the company at the end of '07, is rested from the holiday break. Reach this well-rounded industry vet at 917-593-8735, 212-229-3883 or lorraine.caruso@managethis.net.

■ **Carlyn Kessler** joins Red Light Management and ATO Records in the newly created position of West Coast radio promo princess. Kessler was most recently manager of Reprise act **Single File**; prior to that, she was Reprise West Coast national alternative promo rep and West Coast regional promo manager for EMI Music Collective. Find her at 310-273-2266 or carlyn@atorecords.com.

■ Happy New Year indeed to ex-Geffen promo pro **BeBop Hobel**, who didn't have to sit on the beach very long before being snapped up by CO5 Music as Southeast director of promotion and marketing. The Atlanta-based Hobel can be reached at 404-874-0368 or bebop@co5music.com. Concurrently, **John Nagara** exits CO5 Music and can be reached at 678-443-8820 or johmnagara@comcast.net.

■ TVT Records rings in the new year with some festive financial restructuring that results in the loss of several staffers, including Southeast promo rep **Cat Collins**, Mid-Atlantic rep **Kuti Mack**, Southwest urban rep **Ricardo Hunter** and national mixshow dude **Sean Bouldin**, who left about a month ago. Rumors of further changes continue to circulate. Collins can be reached at 770-682-0318 or catcollins27@bellsouth.net, Bouldin at 818-535-5495 or seanbouldin@mummmmusic.com.

■ CBS Radio classic hits **KLTH (K-Hits 106.7)/Portland, Ore.**, kicks off '08 with the return of market vet **Dave Hood** to mornings, joined by producer/sidekick **Vicky Martinez**, most recently with **KFI** and **KTLK/Los Angeles**. Hood is well-known in the market for his top-rated afternoon show on the former **KGW**. Hood's arrival means movement for the rest of the crew: Former morning guy **Dave McKay** shifts to noon-4 p.m., midday jock **Brad Dolbeer** takes over 9 a.m.-noon, afternoon driver **Steve Lloyd** pushes back an hour and will now run 4 p.m.-8 p.m., and **Jeff Thomas** will start his night shift an hour later to go 8 p.m.-midnight. We must lie down now.

■ As we reported last month, **Andy Clark** is stepping down from middays on Clear Channel CHR/top 40 **WNCI/Columbus, Ohio**, after an amazing 24-year run. But don't fret—Clark, who has been juggling mornings across the hall

on AC sister **WLZT** with his **WNCI** midday gig for the past year, will now devote himself fully to **WLZT**, filling the gap created by **Dave Starkey's** departure last year. With **WNCI** experiencing its first daytime opening since **Ronald Reagan** was president and "We Are the World" was sweeping the nation, PD **Michael McCoy** reaches over to country sister **WCOL** and grabs nine-year afternoon driver **Joe Boxer** to do middays on **WNCI**.

■ Lots of festive holiday changes transpired at **Finest City** alternative **XTRA-FM (91X)/San Diego**, not the least of which was the departure of morning guy **Chris Cantore**.

■ Morning anchor **Davey D** sets sail away from **Entra-vision** rhythmic **KBMB (103.5 the Bomb)/Sacramento**. For now, afternoon talent **Short-E** is filling in on the dawn patrol.

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Future Of Radio SPECIAL

RESEARCH: From futuristic tools that pinpoint what triggers tune-out to hybrid sampling techniques, here's where the radio research industry is heading

Audience Surveillance

By Paul Heine

In the 1970s, Dwight Douglas fantasized about a whimsical research tool that would show instant audience reaction to his every programming move: a massive map of the local market covered with thousands of miniature lights, each representing a listener. When one lit up, it meant someone was tuned to his station. Sitting in his office, he imagined the lights flickering on and off in direct response to station programming, helping him determine which songs, personalities, bits, commercials and contests were hits or misses.

Now VP of marketing at RCS-Media Monitors, Douglas may soon see his dream come true. Working with Arbitron, Media Monitors is testing a revolutionary new Web-based product with the working name of Audience Response. By combining real-time airplay data from Media Monitors with corresponding minute-by-minute audience information from Arbitron's Portable People Meter (PPM), programmers can view an electronic graph of their audience flow. Clicking on listening spikes or dips in the graph triggers playback of the audio that aired at that precise time, offering insights into how specific programming elements affect actual audience behavior—sort of like the illuminated audience map Douglas imagined 30 years ago.

Though it beats waiting for months-old ratings based on listener recall, futuristic research tools like Audience Response offer as much potential for misuse as they do for enlightened programming. To make reasoned decisions, broadcasters would need to aggregate audience reactions to specific programming elements over time and consider other factors that influence tune-in and tune-out.

"Lifestyle and daily routine play huge roles in radio listening," says John Stevens, president/COO of radio for Paragon Media Strategies, which claims to be the first company to overlay PPM results with

Media Monitors data. "Tune-out may not have been the result of a bad song."

Throwing water on the notion that it will replace such conventional research techniques as callout and auditorium tests, Mercury Research president Mark Ramsey cautions that the PPM measures behavior, not preference. "Behavior means I turn the radio on or off because of who's in the car with me or because I'm getting out of the car," he says. "It muddies the waters of preference and is therefore an imperfect substitute for it. You can either play songs listeners like or play songs that happen to fall when they're not getting out of their cars."

Douglas says the faux pas in any new research product is the tendency to be microscopic. "You have to pull the camera back and look at all the times a song was played and how it was presented," he says. For example, initial test results show consumers listen longer to a brand-new song when the jock properly presells it.

Coleman Insights VP Warren Kurtzman fears that minute-by-minute audience data could blind programmers from seeing the bigger picture. "There are things your radio station can do that, in the short term, will cause your audience to go down, but may be outstanding for you in building your brand," he says. "And there are things that may generate a tremendous amount of listening in PPM but may be detrimental to your brand or your competitive position."

Ramsey worries that a pinpoint approach to programming "will effectively push us into minute-by-minute analysis of our stations, which will invariably trim out everything that makes listeners come back—besides music. And that makes us incredibly vulnerable in a million-station Internet audio universe."

Still, such advanced tools as Audience Response could help radio catch up with other industries in understanding how consumers use their products.

"Wal-Mart can quickly analyze what's selling and what's not, and break it out regionally and by store and adjust its marketing accordingly," Douglas says. Radio could soon have access to similar audience intelligence.

And so could advertisers. Kurtzman says commercial-level ratings, beginning to gain acceptance in the TV industry, could be five to seven years away for radio. "As advertisers continue to demand more accountability, we're going to have to increase the precision of the measurement system even further," he says. "Eventually, we're going to get to the point where buyers want to know exactly who they're reaching when they run advertising."

Biting The Research Bullet

Researchers queried agree that the PPM or some other form of passive audience measurement is inevitable. "Electronic measurement is the future," says veteran research executive Charlotte Lawyer, who last February formed a consultancy specializing in PPM data interpretation after holding corporate research positions at Cumulus (for eight months) and Susquehanna (for 24 years). Lawyer sees measurement devices getting "smaller and more personalized" as the batteries that power them shrink.

Mark Schreiber, a 20-year research industry executive who worked at Tapscan before forming Cornerstone Research seven years ago, adds, "Radio has to bite the bullet and understand that the data will be somewhat different." Electronic ratings "will rewrite the programming handbook. It will be fascinating to see what strategies develop."

Arbitron chief research officer/senior VP Bob Patchen says the PPM brings broadcasters a pair of game-changers. First is the transition from perceptual data (how consumers recall their listening) to behavioral information (how they actually react to the product). The second paradigm shift is the timeliness of the data: weekly reports and monthly currency reports.

Despite her optimism, Lawyer, who chairs the radio committee for the Media Ratings Council (MRC), sees significant hurdles ahead for all researchers. Declining response rates top the list: "It's tougher and tougher to get proper representation."

Paragon's Stevens echoes that view. "Finding

'Random-digit-dialing surveys will become a thing of the past.'

—Charlotte Lawyer

willing and qualified respondents at a reasonable price will continue to be the research industry's greatest challenge," he says, citing a litany of such deterrents as voicemail, answering machines, do-not-call lists, cell phone-only households, spam protection and the proliferation of junk mail. "Representative quality samples are the key to successful research."

A Moving Target

Current federal law bans the use of automatic dialers when calling cell phones, making it cost-prohibitive for Arbitron and other researchers to include them in survey samples. Yet preliminary results from the January-June 2007 National Health Interview Survey indicate that more than one out of eight American homes (13.6%) had only wireless phones during the first half of 2007. The younger the demo, the higher the percentage: 27.9% of adults ages 18-24 and 31% of adults ages 25-29 rely exclusively on cell phones.

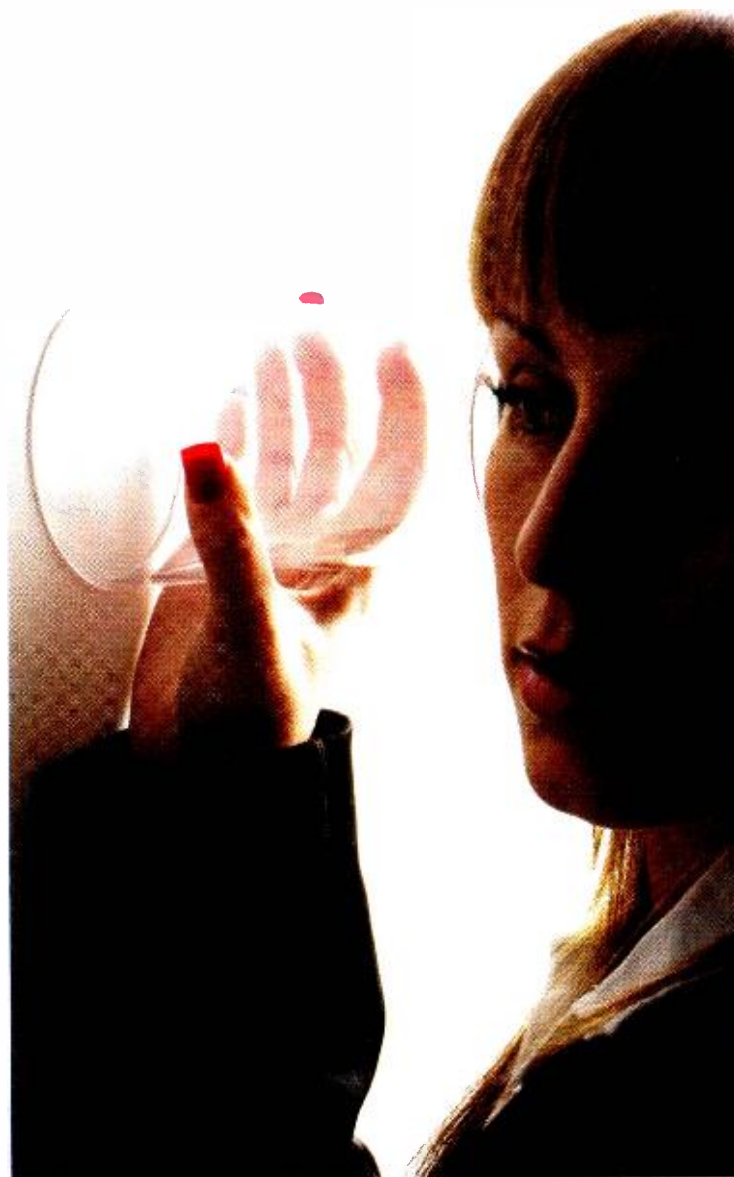
After nearly five years of studying the issue, Patchen says, "It's obvious that the percentage of households we can't reach has grown dramatically" to a proportion that is "unacceptable. What's less obvious is, is this causing a bias to certain stations?"

Some researchers are experimenting with including cell phone-only households in sampling frames. According to Stevens, Paragon has incorporated them in the past two years. Yet despite the tendency of cell phone-only respondents to be younger and more ethnically diverse, Stevens says their inclusion hasn't swayed research results. "So far, we have not found significant differences in the results of the cell phone sample vs. the landline phone sample."

Arbitron is lobbying to change the law. Kurtzman predicts the ban will ultimately be lifted for researchers "because it's not good for American business." However, Lawyer believes the time has come to move from phone-based sampling to one that is address-based. Arbitron employs such a sample for its metered service in Houston, the only PPM market to receive MRC accreditation. (The ratings provider includes "cell phone-onlies" in all PPM panels.)

"Random-digit-dialing surveys will become a thing of the past," Lawyer predicts. "It's critical that we get [cell phone-only listeners] into the ratings pool. We don't know whether they have different radio listening habits than people with landlines." As a result, research is less representative now, particularly among younger demos, Lawyer says.

Patchen believes that Arbitron will "most likely" convert to a hybrid sample involving phone- and address-based recruitment by next year. Radio researchers are likely to follow. Stevens envisions more hybrid samples—part random, part database—"as broadcasters look for quicker and more cost-effective methods to obtain information. The challenge with these methods is to achieve representative samples that will yield accurate information. As is the case when relying only on database or online research, you can't always just talk to the choir to evaluate the preaching. You still need to go out of the fan base to get a true picture of reality."



Connecting Feedback And Product

One of the biggest challenges facing researchers in every industry is simply getting consumers to come to the party. In Arbitron's spring 2007 survey, the average metro survey area response rate was 29.2%. And Jacobs Media president Fred Jacobs says response rates outside radio are even lower, hovering in the 20% range. "It's a problem for all researchers, whether you're trying to determine what type of music to play or you're conducting research on political races," he says.

One solution is helping consumers realize that participating in surveys improves what they hear on the radio. It's critical that listeners make a "connection between their feedback and the product," Patchen says. Otherwise, response rates will keep plummeting.

With station research budgets slashed, all signs point to even greater reliance on less expensive options, such as Web-based surveys and listener database research. "Online will continue to play an increasing role due to its convenience," Lawyer says. Listeners can participate at their leisure, and Internet accessibility is increasing.

Cornerstone's Schreiber agrees. "That's where it's going. It's harder and more expensive to get [listeners] to participate in auditorium tests," he says. "You may not be able to validate who your participants are as easily as you can with conventional research, but you can get a large volume of data."

While fewer stations have research departments, the torrent of data unleashed by the transition to electronic measurement could reverse that trend. In Philadelphia, Greater Media employs a full-time research director for its five-station cluster. "PPM is a huge investment, and stations need to know how to use the data correctly," says Lawyer, who consults Jerry Lee's top-rated AC WBEB (B101)/

'Software tools to mine and understand all the data will become more important than ever.'

—Mark Schreiber

Philadelphia. "When we see a ratings fluctuation, we need to take everything into account: our station, the competition, the entire marketplace."

Unfortunately, Arbitron's current software for crunching the numbers is often criticized as inadequate by its customers. And that has opened a market for vendors with software that quickly digests the data for radio clients and for consultants that specialize in analyzing it.

"All the granularity of the data places an importance on tools to process it," Schreiber says. "Software tools to mine and understand all the data will become more important than ever."

The PPM's arrival has caused heightened scrutiny of sample sizes and proportionality, longtime challenges for Arbitron and other researchers. Thin-as-a-rail audience targets have exacerbated the problem. "In the '60s, it was 12+, then 18-34 and 25-54, then men 18-34 and women 25-54," Patchen says. "Today, it's Hispanic, Spanish-dominant women 18-34 in a specific portion of the metro."

As targets narrow, it becomes increasingly difficult for Arbitron to supply sample sizes that stand up to ultra-thin data slicing and dicing. And with panelists remaining in the sample for up to a year (as opposed to one week with the diary), "a couple of panelists may sway [a station's] ratings," Lawyer says. One of Arbitron's rules of the PPM road, according to Patchen, is a minimum in-tab of 30 panelists on an average daily basis to run a custom demo report. "We are working with the [Arbitron Radio] Advisory Council to study the question of how much below 30 you can go and still maintain statistical reliability," he says.

Learning To Fly

Fourteen years after Arbitron began work on the PPM, the industry is just beginning to learn how to use the transformative methodology. "It really shattered our view that radio is a long time-spent-listening medium," Lawyer says. "There's still a lot to learn. It's a very exciting but challenging time to be in the radio audience measurement world."

Kurtzman says it will be years before the PPM programming handbook is written. "The more we analyze the data, the more we realize that the things we have always believed are important for attracting audience have not changed just because the measurement system has. Position and brand will actually be more important, because the only way you're going to get credit for listening is if people actually use your radio station. And they will only use it if they have a strong perception of what it offers and that perception is positive."

Jacobs says the PPM "will fill in a lot of the blanks between what PIDs are seeing in perceptual studies and what ends up happening in the ratings. We're not even in the top of the first inning in terms of the ratings telling important stories about programming."

Patchen believes passive measurement will lead to better radio. "It has the potential to revolutionize programming and improve the experience for listeners," he says.

According to Douglas, the PPM is "only the tip of the iceberg. More audience surveillance is coming."

R&R

TECHNOLOGY: Consumers lead the way for new radio distribution models

The Consumer Of Content Is King

By Mike Boyle

As if they don't have enough to check off on daily to-do lists, radio's purveyors are now juggling newfound responsibilities regarding the burgeoning arenas of technology and distribution. ■ These increased responsibilities run the gamut, from analog to HD radio and from cell phones and texting to traffic data.

But even with so many technologies on which to concentrate, the Internet remains far and away the primary focus for these executives, because it's where the consumer—their listeners—are going, and in droves.

"Clearly the No. 1 technology for radio, with its broad scope, is the Internet," Clear Channel Radio executive VP of distribution development Jeff Littlejohn says. "That is the place that consumers are going for entertainment and information. We need to be able to deliver our content to the Internet. In reality, we need to find out how consumers want to receive their media, whether music or news or information—and then find ways to deliver it to them. The consumer leads the way on this."

However, until the consumer has a preference for a specific type of media, it's largely experimentation from the station's standpoint. Trial and error is the key, Littlejohn says.

"It would be great if we didn't have the error, but that's a part of the process, to listen to the consumer and deliver what they want. Radio has done a good job of serving the public in general. But as with any technology, there are missteps," he says.

Trial and error is one way to look at it, but there are also those who believe radio has come up short in becoming aggressive with the Web and technologies for distributing content.

Detroit-based Tom Bender, who in November was promoted to the newly created position of senior VP/GM of Greater Media Interactive, says, "It's certainly no secret that every business in America has people struggling with the issue of how to adapt to the reality of technologies, and in particular the Web and how to adapt to control moving from the originator of messages and entertainment and product marketing to the consumer. Comparing radio to other industries, we have no choice but to admit that we are late."

Bender adds that while it's not too late for the

'Program directors think a station Web site will take away from the ratings. That's short-term thinking and long-term foolishness. We have to go where listeners are going to go. We are not in a position to say, "You have to listen to us the way we want you to listen to us."'

—Tom Bender



broadcast business, "we'll have to run like hell to catch up." A lot of that has to do with how radio outlines its priorities.

"The problem is that we defined our business pretty much by looking in the rearview mirror of the last 75 years and saying, 'We're in the "big tower in the open field" business'—and we're not. We're in the locally based relationship business with significant segments of our community. That's our strength, but it's also our exploited weakness, too. We haven't really started to think of our listeners in terms that move much beyond how we perform in Arbitron."

Catching Up To The Consumer

The overused mantra that "content is king" is driven by listeners' thirst for entertainment and information, and experts agree that the industry needs to follow their lead and track where they are going for content.

Bender says, "When you start to look at that critically, you recognize that a growing number of people are taking advantage of listening to us on their PCs at work, consuming some of the interviews and other on-demand and time-shifted offerings we have on our Web sites."

He adds that he is surprised by the reluctance of many PDs to deal with Web initiatives. "They think it will take away from the ratings," he says. "That's short-term thinking and long-term foolishness. We have to go where listeners are going to go. We are not in a position to say, 'You have to listen to us the way we want you to listen to us.'"

So, if a station is behind the curve on the Web, what are the must-haves?

"You have to have an audio presence on the

Web and a Web site that you think of as more than an online billboard for your radio station," Bender says. "Many station Web sites are incredibly static. You come back a week later and the same stuff is up there. That's thinking of it as an afterthought. I guarantee that radio stations that have Web sites like that are not embedding them in their on-air product as well. That is what has to happen. And that Web site needs to be thought of more in terms of a daily newspaper. The content must change daily or every other day."

He adds, "If we staff and think about our Web sites as an afterthought, that is exactly what your audience is going to think."

On The Horizon

Looking into his technological crystal ball, Clear Channel's Littlejohn is bullish on iTunes tagging, the technology that gives HD radio listeners the opportunity to buy new music with the touch of a button.

"The products aren't on the market yet," he says. "But it's an exciting feature for the listener because it's all about music discovery. We've been playing with it in our offices during development and it's really pretty neat and simple."

Bender is most intrigued with Ford and Microsoft's new dashboard product, Sync. "Envision this: If you have Sync and its voice-recognition software integrated with your cell phone and digital music player, and you couple that with a WiMax or some other form of broadband connection, then any stream from anywhere in the world is on the car's dashboard. Suddenly we'll go from, say, a 32-station market to competing with the world." **R&R**



MUSIC: With Web and TV, programmers have new ways to fish for music

A Well Of Hits

By Chuck Taylor

Finding the hits used to pretty much be one-stop shopping for stations. Meet with record labels, hear their latest releases and select the best of the bunch to share with listeners. Add a look at local sales and the national airplay charts—some audience research, if you're fortunate—and the day's work was done. Perfunctory, perhaps, but for decades the system worked well enough.

Today, however, the number of resources for hit product more resembles a trip to the Mall of America. An endless array of Web destinations and mass-media outlets now offers programmers options aplenty.

"Hits are hits, and we'll take them any way they come," Clear Channel CHR/top 40 WHTZ (Z100)/New York PD Sharon Dastur says. "Being a pop station allows us to play the best of everything and gives us an endless source for searching out hits: other formats, the Internet, commercials, TV shows, pop culture, [Nielsen] SoundScan. Music sources continue to grow every year, and we welcome that."

Where does Mark Edwards, director of programming for CBS Radio/St. Louis and PD of hot AC KYKY and AC KEZK, find the hits? "Everywhere," he says. "Songs can come in the mail like in the old days, but more and more we're finding hits from TV shows like 'Grey's Anatomy' for groups like the Fray or from places like MySpace for artists like Ingrid Michaelson. I also look at magazines like People and Us to see who they're writing about, because awareness of an artist can lead to acceptance of a hit."

On The Web

As the decade continues marching forward, the two leading nonlabel resources for new talent

'Hits are hits, and we'll take them any way they come. Music sources continue to grow every year, and we welcome that.'

—Sharon Dastur

'The No. 1 determinant of whether a song reaches a certain level at radio is whether it's being worked.'

—Sean Ross

have become the Internet and TV. Popularity on MySpace ultimately propelled artist Colbie Caillat to a label contract with Universal Republic, resulting in platinum sales of her debut album. Following a three-week chart-topping run at triple A last summer, her single "Bubbly" remains No. 1 at hot AC (for a 12th consecutive week) and AC (for a second week). It also reached No. 2 at CHR/top 40.

And Michaelson, who doesn't have a traditional record label deal, has reached the top five at triple A and top 20 at hot AC after her song "The Way I Am" was heard in spots for Old Navy, JCPenney and Chevrolet Equinox. Her music was also featured on hit TV shows "Grey's Anatomy" and "One Tree Hill."

Edwards says, "We got incredible response once we added ['The Way I Am']. It was almost instantly familiar and has grown into a bona fide hit."

Mike McVay, founder/president of consultancy McVay Media, points out the success of "1, 2, 3, 4" from Feist, which was first heard in an iPod TV commercial. Add in YouTube and MySpace, he says, and "these are the 2008 versions of going into a club on amateur night and hearing a great song."

Greg Ryan, director of operations for Entercom/Greenville, S.C., which includes active rock WTPT, cautions that for a song to fit a station, it takes more than viral buzz on a national level. "The Web and TV are valuable to us, but only if they mirror the tastes of our market. We try to follow what's hot from a cultural standpoint."

Dastur notes that picking the hits also still takes gut instinct: "The perfect example from this year is Miley Cyrus. She's one of the biggest things in pop culture, she's selling out shows in minutes, mothers and kids were doing anything to get her tickets, and pop radio wasn't playing anything from her. We decided to play 'See You Again' before it became a single, and the song is already in power rotation for us."

But Then Again . . .

Despite so many outlets offering new music ripe for the picking by radio, some insist that programmers are less willing to go against the traditional system than they might admit—that for a song to reach critical mass at radio, it still takes major-label promotional muscle.

Consultant/longtime programmer Jack Taddeo says, "Some buzz acts have broken through, but if you are looking for a cross-format mega-hit, it requires a coordinated label or promotional entity to get it done."

Edison Media Research VP of music and pro-

gramming Sean Ross agrees that the "No. 1 determinant of whether a song reaches a certain level at radio is whether it's being worked." He even questions how much sales ultimately factor into programming decisions. Ross cites two of the biggest music stories of 2007: Radiohead's independently released album "In Rainbows," which fans were able to download for a price of their choosing before its Jan. 1 physical CD release, and the Eagles' self-released "Long Road out of Eden," which it offered exclusively to Wal-Mart.


In the latter instance, Ross says, "the Eagles came to country radio through a major-label promotion team," prompting single "How Long" to graze the top 25 at the format. "The novelty of the sales arrangement was at the retail end and probably didn't impact radio much. In fact, seeing that 'How Long' stalled out at radio even after the phenomenal initial sales, you have to wonder whether radio was watching the sales story much at all."

With Radiohead, he adds, "some radio stations immediately found their own cut to play, but ultimately that too was brought to them by a label team and the song that was worked was the one that has done best so far." (That track, "Body Snatchers," is top 25 at alternative.)

Radio consultant Guy Zapoleon, founder of Zapoleon Media Strategies, says that while formats like alternative and triple A may take more chances on music from smaller labels or unsigned artists, "when it comes to top 40, hot AC, AC, country, even R&B and hip-hop, most of the airplay goes to the heavily promoted music from major labels. I'm not saying there aren't exceptions from more adventurous programmers, but for the most part this is the rule, as it has been for 20 years."

Time For Change

CBS Radio's Edwards insists that the time for such a mind-set to evolve is now. "If you want to be a lemming and add what everyone else has added, the old record label model works great," he says. "But if you want to win now and in the future, you've got to be aware of music coming from all sources. Sometimes buzz from real people is more important than having a label person read off a list of stations who are playing a song."

McVay adds that radio should embrace a hit wherever it can find one. "If it's the song from a TV show, great. If it's something your child brought home from a friend's house, great. You heard it on an Internet station or on satellite radio? Great. Music radio's job is to play the hits. Where they come from is irrelevant." 



Ingrid Michaelson

ADVERTISING: Despite encouraging online revenue gains, radio girds for eighth straight slow-to-no-growth year

Ad Outlook '08

By Ken Tucker and Katy Bachman

This much we know is true:

Internet advertising revenue will surpass radio's in 2008. That and the fact that the last thing radio needs after seven years of slow-to-no growth is to get slammed with the local ad downturn that is predicted for 2008. Dependent on local spots for 80% of its revenue, the radio industry will need to pull out all stops in order to offset forecast declines that range from flat to down 2%, industry watchdogs predict. ■ "Local media are more economically sensitive to retail sales and consumer spending—the ultimate cash register effect," says Jon Swallen, senior VP of research at TNS Media Intelligence. "Retail sales growth has been slowing. It's at its lowest growth rate in three to four years. A couple of key categories—auto, home-related categories—are all in the dumps right now, and that's affecting the volume of ad spend."

As 2007 drew to a close, analysts readjusted radio's year-end forecast—downward—to negative 2% growth. For the first time since 2002, revenue could slip below \$20 billion, excluding nonspot sales, according to SNL Kagan.

Never has the industry had such a tough stretch. In fact, these are the worst of times since the 1950s, when radio faced the triple whammy of an economic recession, the Korean War and the advent of a new medium called TV. "The big picture is discouraging," CL King & Associates analyst Jim Boyle says. "If 2008 doesn't pull some surprises, an eighth straight slow-to-no-growth year looms. Not enough larger groups are changing much to stem audience erosion or ad share attrition or to prop up rate card discipline and surmount the biggest problem: weak advertiser demand."

Mindshare president of local broadcast Kathy Crawford says that her clients will spend about the same amount on radio in 2008 as they did in 2007. She also believes that the rollback of Arbitron's Portable People Meter (PPM) in New York, Chicago, Los Angeles, Dallas and other markets won't have an impact on spending one way or the other. "Our clients clearly want electronic measurement," she says. "Most are aware of the issues with diaries. The fact that it got pushed back a few months will have nothing to do with their spending."

MediaVest senior VP/director of local broad-

casting Maribeth Papuga doesn't foresee advertisers that don't typically spend money on radio dramatically changing their stance in 2008. "I don't see any of them upping spending, because a lot of the issues really stem back to the fact that the measurement of radio really isn't easily compared to other vehicles because of the diary methodology," Papuga says.

But advertisers who depend on radio will remain true, she says. "Radio has a benefit that I don't know I could predict for the marketplace. We're not looking at radio as something that's going to be out of control next year the way television is with political [advertising]."

In fact, heated political campaigns have the potential to help radio, at least on a temporary basis, because of cluttered TV schedules, Papuga says. "If you can't clear a big enough schedule in Ohio [for example], as was the case in 2004 when it just became crazy with swing state spending," nonpolitical advertisers may turn to radio.

That said, advertisers still "have to have a radio commercial ready, and not every client has that," Papuga says.

Radio Renaissance Ahead?

Meanwhile, aggressive forays online most likely hold the industry's best hope. Stations' online intake in 2007 made up more than half of non-traditional revenue, a trend likely to continue in 2008. "The smartest operators are looking to develop programs for marketers that deliver audio content wherever they want it, putting audio into a number of distribution channels," says Jeff Haley, president/CEO of the RAB, which forecasts radio revenue will be flat in 2008.

BMO Capital Markets analyst Lee Westerfield estimates that 3%-5% of radio revenue (or \$640 million-\$1 billion) is generated by online ad sales.

"Radio is about to go through a huge renaissance," predicts a bullish David Goodman, president of marketing at CBS Radio, which he says has doubled online revenue in each of the last three years.

But there is still a ways to go when it comes to online advertising, Papuga says. "Most of these Internet channels like Google or AOL or Yahoo Music are sold nationally, and the currency that they buy and trade off of is really related to the Internet. On a local level, what are you really trying to cap-

'Advertisers are looking for new options and choice. To think in today's competitive media environment that any single-length spot is right for all advertisers is pretty myopic.'

—John Hogan





Kathy Crawford



Jim Boyle

Dipping Into The Political Pie

While Crawford appreciates radio's planned aggressiveness in the pursuit of political dollars in 2008—as evidenced by CBS Radio president/CEO Dan Mason's recent announcement that his company will invest significantly more resources in its pursuit of political ads—she has her doubts. "Local television has always been the medium of choice for political expenditure, because of sight, sound and motion. There is an emotional component of seeing the candidates."

Papuga is on the same page. "The radio industry for a change has gone out and tried to be a little more aggressive in seducing some of the political vendors to come forward with them, but I don't know that they're going to sell anybody on it," she says. "People want to see their TV commercials online, they want to see them on TV."

That said, "from a news/talk standpoint, radio has benefited to some degree in the past and I can see that continuing in 2008," Crawford says.

PQ Media estimates that radio will ring up 6% of total campaign spending in 2008, hitting \$272 million. CBS Radio president of sales Michael Weiss says widely disparate pricing has scared off prospects in the past. "Stations were charging \$1,500 for issue ads and \$500 for political ads," he says, and campaigns "felt like they were being ripped off. The cost-per-points were higher than TV, so they bought TV."

Radio needs to offer more innovative advertising options, the executives agree. "Advertisers are looking for new options and choice," Clear Channel Radio CEO John Hogan says. "To think in today's competitive media environment that any single-length spot is right for all advertisers is pretty myopic."

While Papuga believes radio has been "fairly competitive in their pricing," other companies should follow Clear Channel's lead when it comes to spot lengths, she says. "They haven't really changed their strategy across the marketplace. Clear Channel came out with the reduced unit length and the rest of the marketplace really hasn't adopted that. So if you want to buy :10s and :15s and :05s, or something creative, you can really only do something like that through Clear Channel stations."

"Nobody can do that with just Clear Channel, you need the market," she continues. "You can't just do it individually, especially depending on which markets you choose."

Papuga adds, "It really hurts the industry because it doesn't show they're trying to be creative. If you have a campaign that you're trying to think about from a different perspective, it helps to have the opportunity for other spot lengths."

Still, radio is not alone in that respect. "Every medium, every vehicle out there is trying to figure out how they can adapt and do something better," Papuga says. **R&R**

Additional reporting by Adweek media editor Steve McClellan.

ture? Is it a comScore [an Internet marketing research company], how many hits, or is it really, truly on the audio?

"That's what we thought PPM might ultimately measure—what people do with their audio during the day," she says.

There's a lot more niche marketing involved with the Internet, Papuga says. "It is being used right now as an extension of national platforms. It hasn't necessarily caught on in a local environment beyond automotive, so I think radio does sit in a pretty good place, because a lot of them have some portals that are getting some traffic."

To sell online, radio needs to be creative, Papuga says. "You can't just say, 'I have a Web site, come buy me.'"

Wait And See With HD

As far as advertising and sponsorship opportunities now available on local HD radio streams, Crawford says her clients will take a wait-and-see approach. "We are waiting to see what the full advantages of HD radio are," she says.

Papuga believes radio needs to be creative when it comes to selling HD opportunities. "If they're just going to turn it into :30s and :60s or sponsorships, I don't know what kind of value that brings. [They need] to say, 'How can we do this differently?'"

HD's reach is also in question, Papuga says. "Who's coming to the HD channels? I don't know that America really is driven out to those HD channels yet because there's not enough distribution of the sets."

Once again, Papuga thinks electronic measurement could help clarify the radio picture for advertisers. "You just assume you're getting somebody, but is it cannibalization, do I need the HD anyway because maybe I'm losing some of your audience off of terrestrial, or is it truly a new audience I'm capturing?"

Meanwhile, the jury is still out on the sponsorship models that such stations as Clear Channel Americana/classic rock hybrid KZPS (Lonestar)/Dallas employed last year, which gave sponsors one to two minutes of spoken word content per hour, delivered live in conversational form by on-air personalities. "Advertisers are looking for different ways to get their message across," Crawford says. "Everybody who is a marketer is always looking for the next new thing. Does it serve the purpose? We're really not sure yet."

Papuga concurs. "A clean and a less cluttered environment is intriguing to an advertiser, but what you really want to sell is the fact that you've got something that's relevant to that listener," she says.

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TALENT: It starts with mentoring and some level of risk-taking

Molding Tomorrow's Air Talent Today

By Mike Boyle

With the persistent increase in syndication, voice-tracking and extended airshifts taking hold in radio markets of all sizes in the past few years, an age-old industry issue becomes all the more of a challenge: how to develop tomorrow's air talent. ■ While it continues to be an issue that programmers struggle with, not all have thrown in the towel. "Some believe that the role of air talent has diminished, but I don't," Clear Channel/Detroit VP of programming Dom Theodore says. "Truly great talent will have more opportunities than ever to be spread over more stations."

But, he adds, "The problem is that we just don't have enough up-and-coming talent to meet our future needs as an industry. I think there are far more radio stations than there are talented people to fill them."

Theodore says that many things air personalities have traditionally brought to the table are easily duplicated on more delivery systems than ever before—and yet, the one thing that can't be duplicated is real talent. "If we want to be an attractive business to the next generation, we're going to have to make some seismic changes to our business culture so that we closer resemble new media, since that is who we really are competing with for new talent."

CBS Radio senior VP of programming Greg Strassell also believes that programmers should use their years of experience in developing air talent while being inclusive of the new-media world.

"Our experience should be applied to identifying the people who can make radio fun, interactive and real. That means finding talent that comes

from traditional and nontraditional places," he says.

Strassell also says it is a mistake that some radio operators might be letting the best PDs escape radio—the ones who know how to develop a brand and the talent to go along with it.

"CBS Radio encourages our PDs to step up all efforts in making their radio stations shine with imaging and air talent," Strassell says. "We view air talent as a key ingredient in setting ourselves apart. Of course, there are budget issues. But our PDs are being challenged to make the radio stations shine, and the companionship of radio must continue."

Good points all around, perhaps, but the question remains: What immediate action needs to be taken to cultivate talent?

'No one seems to be allowing the newbies to skin their knees a little bit. That is the answer to making this industry interesting and appealing to the next generation. We need to create an environment where people can feel comfortable again to take risks.'

—Dom Theodore

Righting A Wrong

As an industry, it's probably not a stretch to say that broadcasters have done a less-than-stellar job of making new talent development a priority. However, Theodore thinks there is an even larger problem looming on the horizon.

"If radio is going to attract young new talent with fresh ideas, we need to transform our culture into a creative, flexible, fun, motivated and results-focused mentality," he says. "The next generation is not going to tolerate an unrewarding, suppressed work culture and they don't have to since there are more new-media options for them to look at."

He also says that there is a reason why most of the media innovations in the past five to seven years have come out of new media and not radio: "It's because there are a lot of radio people stuck in an old-style mentality; we have to realize that we are in a new-media world and [must] act like new media if we want to have a future."

Strassell says his company keeps the developing-talent issue front and center and even has a dedicated initiative tackling it every day.

For the past several years, Strassell says CBS Radio has utilized Tony Berardini, who served as GM of WBCN/Boston for 26 years, as its VP of talent. "Tony has coordinated the needs of stations with emerging talent that he has identified as having potential, no matter the market size or day-part. Our PDs have also identified talent in their markets and made Tony aware of their potential."

Strassell identifies Mark Chernoff at sports WFAN/New York, Todd Cavanah at rhythmic WBBM (B96)/Chicago and Jack Landreth at talk KXNT/Las Vegas as programmers who have dis-

covered new talent in their own backyards.

"Those talents had no previous on-air experience other than to be a great caller, contestant or station intern," Strassell says. "These programmers have an ear for what works on their radio stations from non-traditional paths. We try to cite those examples as often as possible in our discussions with PDs and recognize that ability to find and then train talent."

Theodore also thinks part of the solution is the industry's need to bring back mentoring and risk-taking with air talent.

"Everyone is afraid to make a mistake, no one seems to be allowing the newbies to skin their knees a little bit. That is the answer to making this industry interesting and appealing to the next generation. We live in a world now where people want to be a little more entrepreneurial; they want to take ownership of their craft. We need to create an environment where people can feel comfortable again to take risks."

Remaining Relevant

Developing air talent doesn't only rest in the hands of programmers. Talent needs to take initiative as well.

"Make a difference," Strassell says. "Ask yourself what you do that makes this listening experience better, more interesting or more interactive than listening to an MP3 player. This can be accomplished whether you have 10 seconds a break or a full-blown personality show."

Theodore adds, "The listener needs to be the star and the air talent should not become caught up in the 'wonder of me.' Now more than ever it's about engaging listeners on their terms and not on ours."



Dom Theodore



Greg Strassell

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MUSIC BIZ: With major labels in flux, artists take matters into their own hands, while innovative companies make beautiful music

Rewriting The Rule Book

By Chuck Taylor

Evolution be damned. For the record business, the revolution is rallying at warp speed. ■ Provoked by a major-label machine whose engine has been bemoaned as more Model T than millennium turbine, in 2007, recording artists took matters into their own hands. As hastily, a host of innovative online and digital entities are making moves to redefine music sales currency—in many cases, having already rewritten the business handbook.

Radiohead shook up the industry in October by allowing fans to download its new album "In Rainbows," for a price of their choosing—including free—via radiohead.com. That same month, Madonna signed an unprecedented global alliance with Live Nation, becoming the founding artist in the concert promoter's Artist Nation division. The 10-year deal, valued at \$120 million, comprises all music, touring, merchandising, fan club, Internet, DVD, music-related TV and film, and sponsorships.

Then the Eagles gave Wal-Mart exclusive rights to their first studio album in 28 years, the self-released "Long Road out of Eden." It debuted on the Billboard 200 in November at No. 1, selling 2.6 million copies to become the No. 3 disc of 2007, according to Nielsen SoundScan. And Prince, never one to cozy up to the majors, in July stuffed 2.8

'The Internet has given new artists effective tools to reach fans that could only be acquired through tactics like touring and college radio airplay in the past.'

—David Pakman

million free copies of his new CD "Planet Earth" in British tabloid Mail on Sunday.

MySpace, meanwhile, flexed its muscle, catapulting unknown singer/songwriter Colbie Caillat, whose single "Bubbly" made her the top unsigned artist for four months. She was picked up by Universal Republic, resulting in platinum sales of her debut album, fueled by No. 1 airplay at three formats: Triple A, Hot AC and AC, No. 2 at CHR/Top 40. TV and commercials also played their part: Ingrid Michaelson reached the top 40 on the Billboard Hot 100—she is currently top five at Triple A and top 20 at hot AC radio—after her song "The Way I Am" was heard in spots for Old Navy, JCPenney and Chevrolet Equinox. Her music was also featured in "Grey's Anatomy" and "One Tree Hill."

Up-and-comers have turned to such digital download services as eMusic. The 4-year-old company has delivered more than 177 million music downloads from some 20,000 sponsor labels, to its nearly 400,000 subscribers. Like many of the new services, it also provides marketing and promotional support, working with select label partners to showcase its artists in eMusic TV, print and online ad campaigns.

TuneCore is a 2-year-old music distribution company, which charges users a flat fee to post music to such online outlets as iTunes, Amazon, eMusic and Rhapsody, while providing CD and DVD manufacturing and merchandising, and an in-store alliance with Guitar Center. To date, it has delivered 450,000 songs, earning \$4.25 million for clients—and not just bedroom enthusiasts. Jay-Z, Public Enemy, Ziggy Marley, Queens of the Stone

Age and Keith Richards have all posted tracks.

TuneCore founder/CEO Jeff Price says, "Of all the artists in the world, less than 1% of 1% of 1% are given the chance to enter the music industry, due to the economics of the traditional model. Now, the world has changed. Millions who create, write and record music no longer need to be signed to a record label, thanks to the Internet and digital media. For the past century, artists could potentially record, manufacture, market and to some degree promote their own music, but they could not get it placed on music store shelves, because labels were the gatekeepers with distributors. Now, every music creator can literally be their own record label."

eMusic president/CEO David Pakman adds, "The Internet has given new artists effective tools to reach fans that could only be acquired through tactics like touring and college radio airplay in the past. Artists can now take advantage of social networking sites like MySpace, Last.fm and Imeem to build their audiences—as well as sell their material through retailers like eMusic. We've helped many fledgling independent artists reach a greater audience." In fact, eMusic is the No. 2 digital download site, after iTunes.

Tarnished Silver Lining

It's no wonder that acts of all shapes and sizes are eyeing new strategies in an attempt to reach critical mass. According to Nielsen SoundScan, 2007 U.S. album sales, including digital albums, finished at 500.5 million units, a 15% decline from the 588.2 million copies scanned in 2006. That breaks



out to an 18.8% decline for CDs, which scanned 449.2 million vs. the 553.4 million units the album format generated in 2006.

The good news from last year's sales figures is the explosive growth of digital track downloads, which moved 844.1 million units, a 45% increase over the 2006 total of nearly 582 million.

Still, when albums, including track-equivalent albums—using an equation of 10 track downloads per one album unit—are considered, overall album sales declined 9.5% to 585 million units, from 646.4 million units in 2006.

British media research firm Enders Analysis offers a disheartening forecast, predicting that global music sales will drop to \$23 billion in 2009, slightly more than half of 1997's \$45 billion and down 16% from 2006.

Whatever silver lining pundits of tradition might ache for, the tarnish of years of decline—and an often reactive instead of proactive mind-set from major labels—is difficult to ignore. BusinessWeek, in an article published Jan. 2 that offers 10 predictions for the new year, was bold enough to proclaim, “Bye-bye, CDs.” The staff report states that “the music industry is in crisis. CD sales are plummeting. Now it's going to get worse. This year, the most important retailers, including Wal-Mart and Best Buy, will radically downsize their CD sections.”

Still In The Game

No doubt, the challenge before the record industry as a whole is paramount—but by no means should major labels be counted out of the game. They may be coming from behind, but still drive the lion's share of music played on radio stations that ultimately reach consumers.

Nielsen SoundScan's year-end market-share report shows that Universal Music Group leads in overall record company market share in the United States for 2007, followed by Sony BMG, Warner Music Group and EMI. Together, the four majors account for 86.5% of all album sales. That marks only a slight decline from 2006's 87.4%. Digital sales also keep the four majors in clear command, with “other” companies comprising 15.7% of market share last year, up from 15.4% in 2006.

Even so, majors recognize the long road ahead. Zomba Label Group executive VP Joe Riccitelli told R&R in October, “The record business is not going to go away. The best music will rise to the top. I'm a competitive promotion head and I'm passionate about what I believe in, but there are times it can get difficult. We're getting a better handle on it.”

“The future is digital and we're going to have to find a way to monetize it so it offsets the loss of physical CD sales,” RCA Music Group executive VP of promotion Richard Palmese told R&R in June. “We have to reinvent our business so we not only participate with the sale of music, but also get involved with concert and merchandising revenues of artists and become true partners.”

Big Machine founder/president/CEO Scott Borchetta agrees that the future for majors will require more than simply releasing hit music. “We're a branding and marketing company. Our assets are artists. To be a brand is an honor. Within that, [we must] attack all media and define what

the new return on our investments shall be. There is no such thing as critical mass anymore,” he told R&R in September. “People haven't fallen out of love with music. They've just fallen in love with new ways to use it. Jesse James was this great outlaw—and right now he is kicking our ass. Jesse James is the Internet. It's the lawless Wild West. It's a big problem, but it's fixable.”

A Shift To Consumers

Celia Hirschman, founder of music business consultancy Downtown Marketing and manager of North American operations for U.K. independent label One Little Indian, believes that major labels need to shift their focus to the consumer.

“For decades the labels have driven the consumer market, but in a technological age where creation, production, manufacturing, trade access and retail distribution is far more accessible to individual artists, major labels in their traditional form offer relatively little value,” she says, adding a caveat: “The problem is not unique to major labels. The majority of the trade is guilty of holding onto an outdated system of management, whether at radio, media or video. The one area that has been forced to change is retail, who had little margin for a shift in the market. This should tell the trade just what they need to do.”

In her dealings with such clients as Martina McBride, Bryan Adams, Sonia Dada, Fischer-Spooner and CMJ's Music Marathon, Hirschman has advised that labels would be wise “to surrender their notion of ownership and control, and operate more as partners in business.”

eMusic's Pakman says that “major labels are finally taking important steps to make digital music available in a universally compatible format”—referring to the abandonment of digital-rights-management copyright protection software by majors—which will expand the market by enabling more retailers to sell digital tracks and allow customers to play them on any digital device. But, he says, “The future of the business is based on excitement, not industry—and the excitement is all happening at the independent level.”

Ultimate Test

Of course, the ultimate test for the new paradigm is whether artists can actually make a living as musicians and compete with the traditional system. Caillat, for instance, was a sensation on MySpace, but it wasn't until she signed with a major label that she became a top 10 national artist.

TuneCore's Price insists that the shift is well under way. “Unknown artists are getting mass media exposure, TV shows, endorsements and revenue that in the past were exclusively reserved for signed major label artists,” he says, citing unsigned artist and TuneCore client Eric Hutchinson, whose album “Sounds Like This” reached No. 1 on Billboard's Heatseekers chart after selling 175,000 downloads of his songs in one month. “He became the best-selling unsigned artist of all time on iTunes.”

Dance artist Jeffree Star utilized TuneCore to deliver “Plastic Surgery Slumber Party,” a six-song EP to iTunes. With no label, publicist, tour dates



Colbie Caillat

‘We have to reinvent our business so we not only participate with the sale of music, but also get involved with concert and merchandising revenues of artists and become true partners.’

—Richard Palmese

or radio, it reached No. 1 on iTunes' dance chart. “He received 100% of the revenue and went on the True Colors tour with Cyndi Lauper, Erasure, Dresden Dolls and Debbie Harry.”

Sharing The Passion

Yet another example of the burgeoning new-label paradigm is Amoeba Records, an outgrowth of California music retailer Amoeba, with stores in San Francisco, Berkeley and Hollywood. Among the label's most dramatic departures from the majors is the controversial practice of offering free downloads. Store co-owner Karen Pearson says, “The thinking is simple: We're sharing what we believe in so much; giving it away will create excitement and expose new listeners and create a fan base. This isn't about packaging a commodity and selling it in little increments for ‘X’ amount. It's about building long-term awareness and a fan base. This is about paying it forward.”

Amoeba signed blues rocker Brandi Shearer and is sponsoring a 16-date tour that kicks off Jan. 14 in support of her album “Close to Dark.”

Pearson explains that the model for Shearer was borne out of watching how consumers discover music at its retailers: “Most of what we have known is gone or dying. Fresh ideas and enthusiasm can have a place again in music through various channels other than the traditional record store scenario. It's about coffee shops, commercials, movies, TV and of course, word-of-mouth.”

“But the biggest way to reach people is still through live shows, where people hear someone play and then talk about it with their friends,” she says. “We see that again and again with in-store performances. The energy created in those moments lives on and on.”

Amoeba decided that it would “create and support ways to do it ourselves. These are tiny steps, but they are all taking us in the same direction.”

Echoing the views of many in the new, nontraditional regime, Pearson adds, “The music business has been so fragmented and counterproductive for so long, and the spirit has been lost. Hopefully, new ideas will connect it all in a new way.”

Additional reporting by Billboard senior correspondent Ed Christman.



Delivering a great product is all that matters

It's All About The Content

Mike Stern

MSTern@RadioandRecords.com

ask Tribune talk WGN/Chicago VP/GM Tom Langmeyer about the future of radio and he offers a succinct prediction: "It comes down to good brands and good content. It doesn't matter if you are picking it up in your dentures as long as it's easy for people to get." ■ In 11 other interviews about radio's future conducted for this story, broadcast executives echo the well-tread mandate that content will always be king. Talk Radio Network affiliate consultant Ted Edwards puts it this way: "I love radio, but we're in the audio delivery business." According to reps at every level, the future of news/talk/sports has little or nothing to do with the radio.

The Content, Not The Medium

Citadel VP of news/talk programming Phil Boyce reiterates the mantra. "Those of us who create content, provide content, own content and have unique content are in a better position to survive." Clear Channel talk KFI/Los Angeles PD Robin Bertolucci says, "Ultimately, the things that will make us valuable are the things that already make us valuable: unique content created by great personalities."

And Bonneville talk KIRO/Seattle PD Rod Arquette adds, "We simply have to embrace what we can do and then take advantage of it. We can draw listener attention better than any format around."

Bertolucci is not overly concerned about new delivery platforms. "Have a great product and it will find a way to get to marketplace. Distribution is an engineering issue, not a programming issue." Boyce goes further, challenging the industry to



'Delivery is an engineering issue, not a programming issue.'

—Robin Bertolucci

"take the blinders off and think about all the places where our product could exist. We have to find ways to get our product out there." Arquette reminds pundits that "we were the first wireless connection. We don't need wires. You want the ultimate wireless connection? Try radio."

Langmeyer and Saul Levine both work for companies with few radio properties. Langmeyer's WGN is Tribune's single radio property. Levine is VP/GM for Mount Wilson Broadcasting, which has three stations including talk KGIL/Los Angeles. Both see radio's sales challenges as cyclical. Levine cites "pessimism. We've had a good ride for a decade and the belief is that's got to change. People think life has to have its downs. We'll have a period of slowing down, then it's going to come back."

Langmeyer points to a similar phenomenon with advertising dollars. "There's always going to be a cyclical nature when people get excited about new things. Whatever is creating excitement will steal attention before things normalize again. This will create a growing need for excellent branded audio content, and radio people are pros at it. We create great content and you can always sell great content."

News And Other Exclusive Content

CBS News president of radio Harvey Nagler and ESPN Radio senior director Scott Masteller represent two of the largest providers of network content in the industry. Both see a growing need for access to this type of content. "The world is a much smaller place now," Nagler says. "What happens in Iraq affects people in Des Moines, making network news really important." He points to "really positive [Portable People Meter] numbers in New York for network news" as an example.

Masteller's vision is "a balance of local and network content." ESPN research shows that "fans want to hear about their local team, but also want



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Three Gold Watches: 2007 Retirees On The State Of Radio

"Those who do not understand history are doomed to repeat it."
—American philosopher George Santayana

To understand radio's future, we must study its past. The end of 2007 brings an opportunity to do that as three high-profile broadcasters retire from the news/talk arena. Bob Bruno ends a 30-year run at Buckley talk WOR/New York, Paul Duckworth retires from Citadel talk WMAL/Washington after 31 years of programming, and Gary Burbank leaves afternoons at Clear Channel talk WLW Cincinnati after 25 years.

Here are their thoughts on how the medium has changed and where it's headed.

Be Responsible

"Radio continues to be a powerful medium," Bob Bruno says. "It is a unique, one-to-one listener

experience. Even today with so many ways to receive information, there is need for the connectivity radio provides.

"Radio is a harder business than when I got into it," he adds. "The industry needs to find its place in the new-media hierarchy." The challenge: "Consumers having power. They always could turn us on or off, but now they have options." He suggests finding places beyond a station's signal to give people who aren't consuming radio exposure to the station.

Bruno is disappointed that radio has moved away from community focus to bottom-line focus. "Some radio people settle for whatever makes a buck. When radio turned away from Main Street toward Wall Street, something was lost. Broadcast compa-



Bruno

nies are making a mistake choosing not to be connected to the community."

Develop Talent

In 1976, Paul Duckworth had an epiphany, choosing a career in programming when he realized, "I would not hire myself to be on the air."

He says the biggest change he has seen is radio's homogenization. "Years ago, you could scan the dial and hear a different voice everywhere. I miss stations being different in each market."

For the future, Duckworth suggests "continuing to identify talent that you can't duplicate. Then when somebody decides audio should come out of

the blender instead of the radio, your talent just moves to that mode. If you have exclusive content and the most stimulating people, you're going to be OK."

Finding talent could be tough, however. "Over the last 20 years, we weren't coaching talent, we were discouraging it. We have to develop talent to feed all the new delivery platforms. There's not enough to go around."



Duckworth

Have Fun

Gary Burbank is retiring because "I need more stories to happen to me. My head is empty." Calling radio "the fastest 45 years of my life," he recalls having more fun in the past. "I learned to ride a motor-



Burbank

cycle in the hallways. You couldn't do that today."

He also sees radio careers getting tougher. "Everyone walks around wondering whose job is next to go. Back in the day, if you produced ratings, you didn't worry. Now you need a contract and two lawyers."

Burbank worries about content restrictions and lack of management support. "If I do say something, will these guys stand behind me? You know they won't," he says. "They will crawl under rocks and when you've blown away they'll continue their lives. I don't mean that's bad, it's just a fact. That's corporate radio."

Asked what he sees in the future, Burbank responds: "Me . . . listening to books on tape." —MS

to know about the Mitchell report" on steroid use in professional baseball.

CBS news KNX/Los Angeles' increased ratings after the California wildfires illustrates "that all-news and news/talk formats cannot be replicated by other new-media folks," Nagler says, while Masteller says that with so many positive indicators, "radio is in a defensive posture but shouldn't be."

Jones Networks VP of talk Amy Bolton competes with Edwards and Talk Radio Network, but both agree on a bright future for syndicated content. Edwards says, "Providing exclusive content for radio stations is a great

place to be. We're set up to represent great talent and to be their delivery system. I don't see those opportunities doing anything but growing." Bolton agrees, explaining syndication's role in radio's near-term future: "Exceptional talent always rules the day. So when companies are facing major budget cuts, they can look at the syndicated world and slot in great talent that will work for their station."

Both say changes in music royalty structures will affect business. Bolton says, "Radio companies may be looking at writing big checks for music [performance royalties] when there is all this programming available that will define a station, making it totally unique—and they won't

have to pay anything."

Edwards also expects reverberations from changes in Internet royalties. "It's becoming so expensive that even the big guys don't want to stream music. That could crush a lot of creativity, but it could also lead to a lot of talk product on the Internet instead of music."

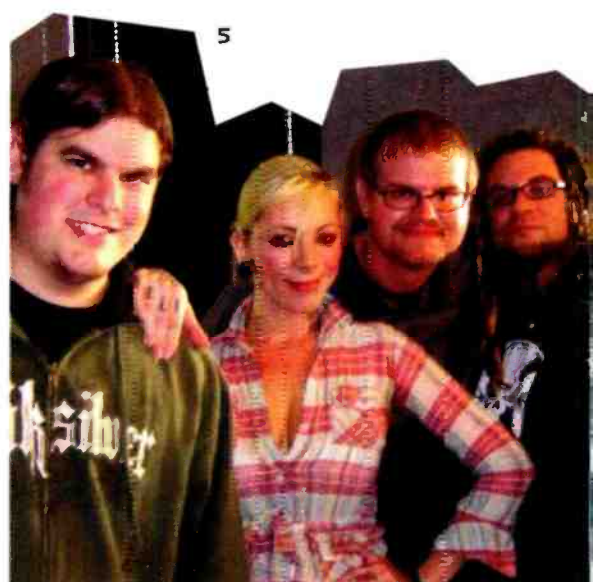
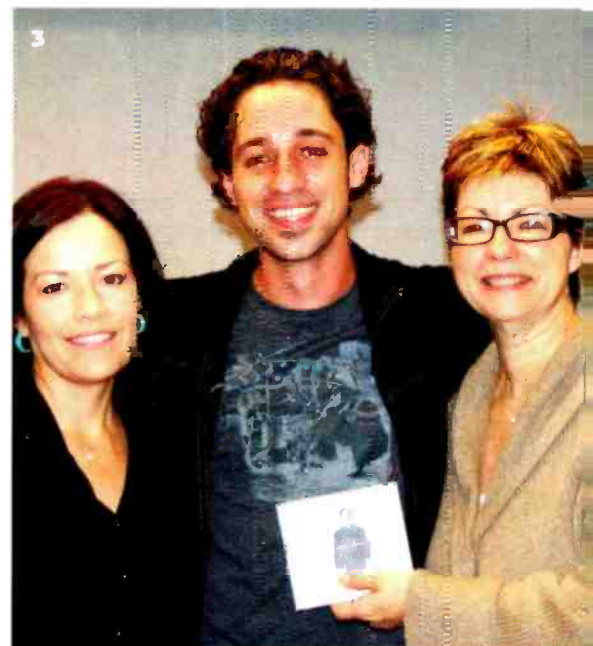
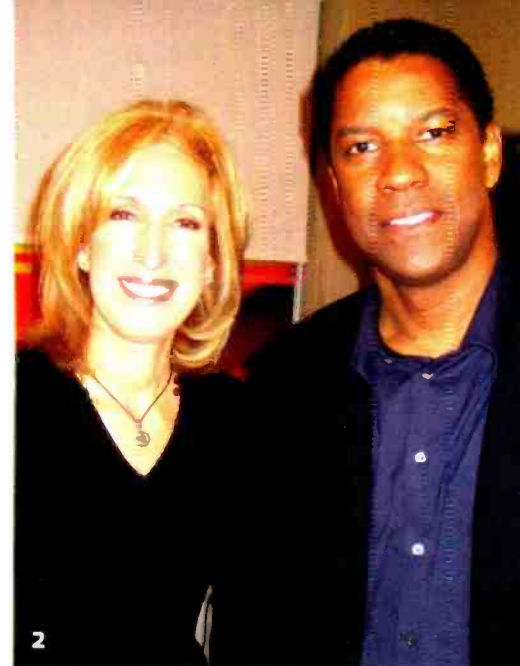
The lesson is clear. If radio generates compelling content, it will not only survive, but thrive, regardless of the delivery platform. KFI's Bertolucci says, "If we are successful with our brands and products, we can look forward to a bright and rosy, beautiful future. I see salespeople dancing in the halls and listeners pirouetting." R&R

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Backstreet's Back

1. Backstreet Boys were among the headliners at the annual Clear Channel CHR/top 40 WHTZ (Z100)/New York Jingle Ball Dec. 14 at Madison Square Garden. From left are BSB's Brian Littrell and A.J. McLean, R&R senior editor Chuck Taylor, Covers Media publicist Cara Wodnicki and BSB's Nick Carter and Howie Dorough.

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. Great Expectations Academy Award-winning actor/auteur Denzel Washington discussed his new film, "The Great Debaters," with Good Morning America Radio host Hilarie Barsky. **3. Sweet As American Pie** While Thomas Ian Nicholas may be best-known for his role in the "American Pie" series, he has been playing music since he was 14. Recently he performed an unplugged set at Club R&R, winning over many with his enthusiasm and genuinely warm and humble spirit. Nicholas' DIY album, "Without Warning," will be released Jan. 15. He is currently touring in California. From left are R&R associate publisher/editorial director Cyndee Maxwell, Nicholas and R&R president/publisher Erica Farber. **4. Leaving Las Vegas** Celine Dion and her promotion and management teams received commemorative plaques from Ticketmaster to mark the final performance of Dion's record-setting five-year run of "A New Day . . ." at the Colosseum at Caesars Palace in Las Vegas. Seen here with Dion is Ticketmaster Las Vegas GM Phil Misiura. **5. Buzz Band** Century Media Records outfit In This Moment dropped by Oklahoma City to chat with promotion director/afternoon jock Jay Pitts and the Clear Channel active rock KHBZ (94.7 the Buzz) staff. The Los Angeles-based band's CD "Beautiful Tragedy" dropped March 20, 2007. From left are Buzz staffer Grant Heil, In This Moment's Maria Brink, Pitts and In This Moment's Chris Howorth. **6. Three Times A Lady** Capitol act Lady Antebellum performed songs from its upcoming debut album for Cumulus country WSM-FM (95.5 the Wolf)/Nashville staffers, including single "Love Don't Live Here." The trio hits the road with Martina McBride for her Waking Up Laughing tour beginning Jan. 18. From left are WSM-FM PD Kevin King; Lady Antebellum members Hillary Scott, Dave Haywood and Charles Kelley; and MD Frank Seres. **7. Tween Dream** Miley Cyrus, star of Disney TV series "Hannah Montana," put her own spin on Sirius Satellite Radio's Hits 1 channel with "Miley Radio!," which aired Dec. 28-Jan. 1.



Formats

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

R&R SPIN SPOTLIGHT



Alicia Keys

Back At One

Alicia Keys sits at the CHR/Top 40 summit for the first time since late 2001, marking the third-longest gap between No. 1s for an artist in the chart's 15-year

history. Here are the top five pauses between reigns—which point to the staying power of women at the format:

- 1. Mariah Carey:** nine years, four months between "One Sweet Day" (1996) and "We Belong Together" (2005).
- 2. Janet Jackson:** seven years, nine months between "That's the Way Love Goes" (1993) and "All for You" (2001).
- 3. Alicia Keys:** six years, two months between "Fallin'" (2001) and "No One" (2008).
- 4. Mary J. Blige:** five years, three months between "Family Affair" (2001) and "Be Without You" (2006).
- 5. No Doubt:** five years between "Don't Speak" (1997) and "Hey Baby" (2002).



T-Pain

'Low' Is Highest

A look at the mark for most weekly plays at Rhythmic, a record that has now been set or tied by four songs since last May:

Artist, Title, Plays, Date Set

- Flo Rida Featuring T-Pain, "Low,"** 6,135, Jan. 11, 2008
- Chris Brown Featuring T-Pain, "Kiss Kiss,"** 5,973, Nov. 30, 2007
- Soulja Boy Tell'em, "Crank That (Soulja Boy),"** 5,955, Oct. 12, 2007
- T-Pain Featuring Yung Joc, "Buy U a Drank (Shawty Snappin),"** 5,955, May 25, 2007

THE SPIN



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

Flo Rida Rises To New Heights



Flo Rida **collects his fourth week at No. 1 at Rhythmic and re-establishes the format record for weekly spins as "Low," featuring T-Pain (Atlantic), reaches 6,135 plays. The Sunshine State rapper toppled the record briefly held by Chris Brown's "Kiss Kiss" (Zomba) when "Low" hit**

6,093 spins last week. It will be interesting to see how long Flo Rida can remain the format's spin king, as the mark has been set or tied by four tracks since May (see Spin Spotlight, left). Not surprisingly, the ubiquitous T-Pain is part of three of those titles as either a lead or featured artist.

'No One' Does It Better

After moving into the No. 1 slot on the CHR/Top 40 chart during last week's holiday break, Alicia Keys holds for a second frame with "No One" (RMG). The track is Keys' second No. 1 at the format and the first since her debut single, "Fallin'," shot to the top in October 2001 (see Spin Spotlight). The former Rhythmic and Urban No. 1 also leads Urban AC for an 11th week.

Seether Hits Double Digits At Active Rock

Seether's "Fake It" (Wind-up) holds on to the No. 1 spot at Active Rock for a 10th consecutive week, becoming the 12th song to top the Active chart for at least that long and the first since Godsmack's "Speak" wrapped up a 12-week stay at No. 1 in May 2006. "Fake It" also claims the pole position on the Rock chart for an eighth straight week and the Alternative list for the third frame.

Tomlin Tops Christian AC

Worship leader Chris Tomlin logs his fourth No. 1 in two-and-a-half years as "Amazing Grace (My Chains Are Gone)" (EMI CMG) hops 3-1 on Christian AC. Up 491 detections, Tomlin's song also yields the Most Increased Plays. Tomlin first topped the Nielsen BDS-driven Christian AC chart when "Holy Is the Lord" spent two weeks at No. 1 in May 2005. He led for four weeks in spring 2006 with "How Great Is Our God" and ruled for 14 weeks that fall with "Made to Worship." The latter title is the chart's longest-running No. 1 in the last four years.

Vet Relights AC 'Fire'

Kenny "Babyface" Edmonds records his first AC top 10 in 13 years, as "Fire and Rain" (IDJMG) leaps 12-10. The track is the second top 10 for the artist formerly known as just Babyface, following "When Can I See You," which peaked at No. 10 in November 1994. Edmonds' rendition could still surpass the AC chart performance of the song's original version: James Taylor took "Fire" to No. 7 in 1970, the first of his 37 career AC hits.

At No. 29, Annie Lennox graces the AC chart as a solo artist for the first time in more than 12 years with "Sing" (RMG). Lennox last appeared with "No More I Love You's" in September 1995. The new track is an all-star effort featuring vocals from 23 additional female stars, including Celine Dion, Faith Hill, Madonna, Sarah McLachlan and Shakira. "Sing" is also noteworthy in that Lennox has now charted at AC more times solo than as part of Eurythmics. The song is her fifth AC entry (with all four previous titles having reached the top 10), besting Eurythmics' four appearances between 1983 and 2006.

Swift Extends Country Reign

Taylor Swift nails a fifth week at No. 1 on the Country chart with "Our Song" (Big Machine), a feat that hasn't been accomplished by a solo female artist since Carrie Underwood's five weeks with "Before He Cheats" in November and December 2006. Underwood was also the last solo female to have a longer run at No. 1 when "Jesus, Take the Wheel" inked a sixth week in February 2006.

Since sister publication Billboard launched the industry's first country charts in 1944, Swift is one of only 12 solo females to lead the country singles list for five weeks or more.





Dave Reynolds preaches the truth about the music industry

Today's College Kids Dig Reynolds' Rap

Kevin Carter

KCarter@RadioandRecords.com

for as long as I've known Dave Reynolds, he's never been one to zig with the crowd. On the contrary, Reynolds is a born zagger, a skill that has served him well during his stellar—and R&R Award-winning—label promotion career. Reynolds, now VP of promotion for Virgin Records, recently began to take his passion for the radio and record industries on the road. He's been speaking at numerous colleges in an effort to help bridge the gap between “us” and “them”: young music consumers who harbor numerous misconceptions about the music business.

It began a few years ago when Reynolds was invited by a PD, who was teaching a night class at James Madison College in Harrisonburg, Va., to speak to some music students. He was initially taken aback by the request: “People usually want me to speak less, not more,” he jokes. What was sold to him as 50 people quickly mushroomed into a lecture hall filled with 200 attendees who heard Reynolds speak from the heart about life, and the reality of the music business, but mostly about life. He sounded just like his audience, and they responded positively. The groundswell started. “After that, through word-of-mouth, I was contacted to start speaking at schools to students who wanted to make a connection between the reality of the music industry and their perceived reality from the mainstream media, which included downloading/stealing music, artist stories—and my love for Lindsay Lohan,” he says, smiling. “They wanted to understand the parts of the music industry that weren't being taught in school, in a language they could understand.”

Shortly thereafter, Reynolds, an avid eBay practitioner, was invited to speak at an eBay convention. He grew more comfortable in front of a crowd, which culminated in his recent command performance at Ball State University in Muncie, Ind. (David Letterman's alma mater), where the crowd blew up from a planned 200 to more than 1,000. He was a hit.

So what would prompt 1,000 otherwise sane strangers to show up at a nameless auditorium in Muncie, to hear some dude named Dave

Reynolds speak? “I believe it was their curiosity to see what they perceived a real record person would look and sound like,” he says. “These kids are so disconnected from the reality of what we do, but, at the same time, I think we're disconnected from what reality really is out there.”

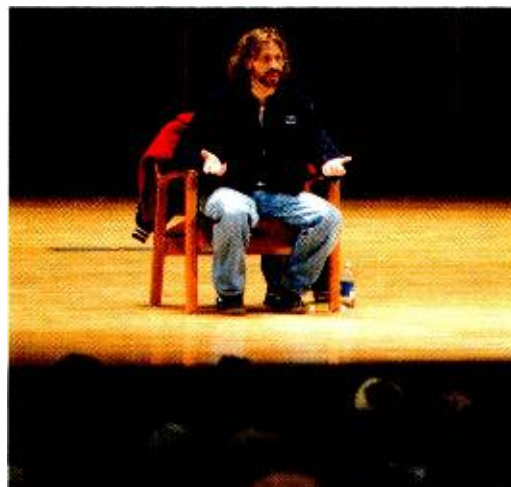
If these kids were expecting some khaki pants/blue blazer-wearing gentleman, those illusions were quickly shattered when Reynolds rolled in, wearing his usual real-world attire: jeans, T-shirt, skater shoes and his de rigueur item of NHL gear: in this case, a Chicago Blackhawks jacket.

The beauty of Reynolds' 90-minute conversation with the students and faculty was its heartfelt simplicity, not bound by musical format, and designed to appeal to anyone with a pulse. “Was it a music speech? Was it a motivational speech? A warning speech? A subliminal ‘stay-in-school’ speech?” he asks rhetorically. “No, it was a ‘life’ speech about a guy who looks like you, talks like you, probably got in more trouble than you, telling you how he worked his way up from a measly minimum-wage job to when he started in radio to where he is today.” However, Reynolds stops short at the word “success”: “I don't think I've given back enough yet to truly say I'm a successful person or a successful contributor to the business.”

It didn't take a rocket scientist to know that numerous misconceptions about the music industry were harbored by a generation of music-stealing, er, creatively downloading young people, including the most popular music biz scenario:

'I look at today's colleges and universities as the viral street teams of the future.'

—Dave Reynolds



Reynolds holds Ball State in the palm of his hands.

'This is the way we're going to move forward together and help develop that next generation of music execs.'

—Dave Reynolds

“That we're all greedy and we don't care about the consumer. And unfortunately, I think they're right, in many cases,” Reynolds says. “When you look back at all the people who have been attacked for downloading, the main problem was they were always going after this active generation of kids who were just coming off of mom and dad's credit card, and landing in a college setting, where they had to pay for everything. Most kids deemed music the last thing they'll spend money on—after beer, food, housing, clothes, etc.—it's the easiest thing on their shopping list to not pay for.”

Answering the oft-repeated perception that artists are so wealthy they couldn't possibly miss a few crummy free downloads, Reynolds regaled his audience with this parallel scenario: “The next time you're hungry, walk into a restaurant, take some food and walk out . . . and see what happens.”

It's all about communication and education, he says, which explains the motivation for these road trips. “This is the next generation of music buyers who will become the next generation of parents who have the opportunity to teach their own kids to do this the right way. They're also the next generation of potential music industry executives,” he says. “When you think about the average daily consumer, we can only affect them to a certain degree, but when you've got kids locked into a college for four or five years, and you have people who have the ability, like I do, to be able to go directly to these kids and speak their language, it can change everything.”

“I look at today's colleges and universities as the viral street teams of the future,” Reynolds adds. “We have access to millions of kids who have the potential to become the greatest viral allies we've ever seen. Their appetite for new music is so insatiable, so if we can get our costs down—because we spend way too much money on bullshit—and we concentrate on what these kids can do for us for pennies, compared to what we spend millions on—even one, 10 or 1,000 of those kids can move stuff around virally better than we can.”

Reynolds believes the time is now to actively entice these younger consumers to become part of the process rather than adversaries, and harness mutual enthusiasm, “which is why we got in the business in the first place,” he says. “Why can't we use this energy to fuel the next generation of change? I feel that if we take the time to educate these kids, even just one school at a time, this is the way we're going to move forward together and help develop that next great generation of music execs.”

“I do this on a monthly basis, and if I can affect even 1 or 2 or 10% percent of those people to become legitimate music industry supporters, then it's better than it was before I got there.” **R&R**

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Music trends, the PPM, marketing and syndication high on programmers' radar screen

What To Anticipate In 2008

Darnella Dunham

DDunham@RadioandRecords.com

The tastes of 18- to 34-year-olds are hard to predict, and staying on top of what they're into is a never-ending process. While there is no telling what trends will define 2008, we can anticipate what's likely to pop. Here, a trio of format leaders—Emmis VP of programming and KPWR (Power 106)/Los Angeles PD Jimmy Steal, Clear Channel's KUBE/Seattle PD/afternoon personality Eric Powers and Emmis' WQHT (Hot 97)/New York PD Ebro Darden—share their thoughts on what to expect in the next 12 months.

The Programming Department

Further rollout of Arbitron's Portable People Meter has been delayed by nine months, yet it's still at the forefront of programmers' minds.

Steal says, "My take on the future of radio is that PPM will force us all to improve our products, which is a great thing. My fear is that many will overreact to the minute-by-minute PPM data at the expense of the overall ratings health of their big brands . . . which is not a great thing."

Widespread syndication is a trend that has eluded rhythmic stations for years—the majority of outlets in the format have local morning shows. Will syndication become more prevalent in 2008, now that programmers have such offerings as "The Playhouse," "Big Boy's Neighborhood" and "Miss Jones in the Morning" to choose from? Though Big Boy and Miss Jones are currently airing on urban affiliates, their potential appeal to both formats could motivate rhythmic programmers to sign on before their urban competition does.

Rhythmic playlists continued to reflect an extreme amount of CHR/top 40 and urban titles in 2007. Are more rhythmic stations leaning pop, or has CHR/top 40 become more rhythmic? The answer is subjective, but the appeal of such acts as Justin Timberlake, Fergie, OneRepublic and Gym Class Heroes could make it a little easier for Natasha Bed-

ingfield and Jordin Sparks to get some rhythmic love.

"Rhythmic radio will continue to move in a mass-appeal direction and play the widest berth of hits it possibly can," according to Steal. "We are in a come war with the CHRs who have the advantage of playing lots of gigantic nonrhythmic hits that we cannot play and stay true to our brands."

Sonically Speaking

Songs with electronic sounds were huge last year: Timbaland's "The Way I Are" (featuring Keri Hilson) and "Apologize" (featuring OneRepublic), Kanye West's "Stronger," Timberlake's "My Love" (featuring T.I.) and 50 Cent's "Ayo Technology" collaboration with Timberlake and Timbaland all registered on R&R's Top Rhythmic Songs chart of 2007. The trend seems likely to stick in '08, with new releases expected from Hilson, the Paradiso Girls, Ashlee Simpson and Valeria.

"It seems like after Timbaland kicked the door wide open using different synth sounds and drums that there will be more records this year with 98-plus BPMs and on that vibe," Darden says.

Timbaland provided the soundtrack to many of last year's biggest hits, and T-Pain and Akon were heard on dozens of songs. While programmers love to play the hits, scheduling music with currents by or that feature the

'It seems like after Timbaland kicked the door wide open using different synth sounds and drums, that there will be more records this year with 98-plus BPMs and on that vibe.'

—Ebro Darden



Powers

'My take on the future of radio is that PPM will force us all to improve our products, which is a great thing. My fear is that many will overreact to the minute-by-minute PPM data.'

—Jimmy Steal



same artist can be a nightmare. "I love T-Pain, but it's getting painful to schedule," Powers says, voicing a concern held by many PDs in the format.

Diddy's '80s-inspired hit "Last Night" was reminiscent of an era older than many rhythmic listeners. "In New York, kids are very 1980s with their style," Darden says. "That may manifest itself more in music as well."

Meanwhile, South Floridian rappers Flo Rida, Pitbull and Plies are ushering in a contemporary bass sound with their latest singles. Pitbull's "The Anthem" also draws from the strong '80s dance music influence found on "Calabria" by Enur featuring Natasja.

One trend that seems to be fading is songs either based on or accompanied by dances. Meanwhile, the future of group acts remains unclear. Only seven such acts charted on the Top Rhythmic Songs tally last year, so it wouldn't take much to eclipse that number.

Like many rhythmic stations, KPWR competes with an aggressive rhythmic-leaning CHR/top 40 (Clear Channel's KIIS), a Latin rhythm (Spanish Broadcasting System's KXOL) and an urban (Magic's KDAY/KWIE simulcast). All play many of the same titles. But there was one song on Power's playlist that no one else in the market would touch: "Get Buck in Here" by the station's music/mix-show coordinator, DJ Felli Fel, which featured Diddy, Akon, Ludacris and Lil Jon.

KPWR isn't alone in the DIY arena. DJ Laz, morning show host on Beasley's WPOW (Power 96)/Miami, released "Move Shake Drop" featuring Pitbull, which has received more than 500 spins on Power 96 and surpassed the 600-spin mark on Cox's KPWT (Power 106.7)/San Antonio. DJ Envy & Red Café, DJ Khaled and DJ Drama released singles that generated airplay on Hot 97, Cox urban WEDR (99 Jamz)/Miami and Radio One urban WHTA (Hot 107.9)/Atlanta, respectively, as well as other stations. Perhaps the key to truly owning a song in your market is getting one of your DJs into the studio to create something that no other station in your city will support.

Multimedia Marketing

For rhythmic programmers, competition extends well beyond similarly formatted stations. The lure of videogames, TV and other media are grabbing entertainment time from listeners. KUBE's Powers continues seeking new ways to market to and reach Gen Y. "They're elusive, fast-paced, sophisticated, savvy, particular and immune to traditional marketing," he says. "When you're 'overmarketed,' what do you do? You tune out. Radio needs to lead with creative and talk to the merchants of cool so the word will spread."

About radio as a whole, Powers adds, "Radio and all its platforms have a great future if done right. We can't live with just being average."

R&R



More than just a good way to attract listeners, public service is part of a broadcaster's responsibility

Connecting With The Community

Darnella Dunham
DDunham@RadioandRecords.com

Urban, urban AC and gospel programmers faced new and not-so-new challenges in 2007: Arbitron's Portable People Meter, budget cuts, shrinking staffs and expanding duties, to name a few. Despite the daily struggles of running a station and meeting ratings expectations, programmers have kept the communities they serve a top priority. A cross-section of PDs from the three formats detail the wide-ranging ways they keep their stations and personalities connected.

Personal Connections

"I've always believed that whether you're live and local or syndicated, you must serve the community with public appearances and events," says Terri Avery, OM/PD at CBS Radio urban WPEG (Power 99) and urban AC WBAV (V101.9)/Charlotte. Tim "Minnesota Fattz" Snell, PD of Clear Channel urban WPRW (Power 107) and urban AC WKSP (96.3 Kiss FM)/Augusta, Ga., says personalities need to take it a step further. "I require each talent to be a part of a charity or mentoring program [such as] Boys & Girls, Girl Scouts, Schools Out mentoring, Men Making a Difference, Girls Club [or others]."

Local personalities with years of experience in the marketplace help make community connections easier. Tim Watts, PD/midday personality of Radio One urban AC WWIN (Magic 95.9)/Baltimore, has been in the market for 30 years, while evening hostess Lolo

has held that shift for 14 years. Top-rated Cumulus urban AC WDIT/Mobile enjoys similar longevity with its air talent. According to Cumulus/Mobile OM James Alexander, the station's personalities are "market veterans. Midday host Cathe B is from Mobile and has been with the station for over 10 years. Eric Christopher [host of the "Quiet Storm" from 7 p.m. to midnight] has been with the station for five years, as [has] Mike Marlowe [host of "The Overnight Posse"]. Even our weekend announcers—Nikki D'Marks, Carmen Brown and Lisa Moody—are market veterans. As a result, they are already accepted in the community."

NextMedia urban AC WTLZ (Hot 107)/Saginaw, Mich., PD/MID/middayer Eugene Brown says, "Everyone here has always tried to donate as much time and effort to support community events. Our evening personality, Danté

Montgomery's Ultimate Churchgoer

In addition to the uplifting music they play, gospel personalities touch listeners through frequent fellowship, such as having listeners testify or pray together with them on the air. Clear Channel's WHLW (Hallelujah 104.3)/Montgomery, Ala., PD/MD/morning show host Connye Bryant takes it a step further and makes several appearances every month at local churches to fellowship and worship with listeners in person. No one would begrudge her



Bryant

for spending every Sunday at church with her own congregation, but Bryant makes it a priority to connect in others' place of worship.

This isn't part of a station promotion—it's something Bryant took the initiative to do. But Hallelujah 104.3 is reaping the benefits of her connection in the community to gospel music lovers—the station ranked No. 112+ in the spring 2007 book and consistently dominates the market. —DD



Brown



Snell



Young



Johnson



Watts



Collier

Toussaint, is always on the lookout for community-oriented events to get involved with, especially in areas regarding health care. Vicki Hill, our hostess of "Sunday Morning Gospel," makes it a point to take the initiative to support meaningful projects with area rescue missions and fund drives. I do get involved with a few events, too."

Eileen Collier, PD of Clear Channel gospel WHAL (Hallelujah 95.7) and urban AC KJMS (V101.1)/Memphis, says, "We've always been very active in the community. When we go out, we make it count. We just have to make sure we keep everything we do fresh and relevant to our audience's lifestyle."

A Given

More than just a good way to attract listeners, public service is part of a broadcaster's responsibility, according to Clear Channel urban AC WLVA (Love 101.1)/Savannah, Ga., PD/afternoon driver Gary Young. "If you don't involve yourself in the community, they certainly won't become involved in what your radio station does," he says.

Some programmers still value PSAs for making a connection with the community. Cumulus urban AC WDZZ (Z92.7)/Flint, Mich., PD/afternoon personality Trey Michaels incorporates them into syndicated shows. "Every hour during live programming we schedule live PSA reads and air recorded PSAs outside of live programming," he says.

Butch Charles, PD of Clear Channel urban AC WPHR (Power 106.9) and CHR/top 40 WWLT (Hot 107.9)/Syracuse, provides a voice for local organizations—literally. PSAs "are a phone call away for community groups and organizations," Charles says. "We also encourage the community to come to the station to record their announcements and publicize their not-for-profit events. Our popular 'Old School Sunday' program [is] hosted by radio legend Dr. Roosevelt 'Rick' Wright, professor at the S.I. Newhouse School of Public Communications at Syracuse University, and he opens the microphone to the community to discuss issues and events."

It used to be part of the public service director's job description to keep a station plugged into key community organizations, but the position has been eliminated at many stations. However, Cox urban AC WCFB (Star 94.5)/Orlando still employs a dedicated person to handle those duties: news/community affairs director Monica May. According to PD Kevin Gardner, "The demand for our assistance continues to grow and that makes everyone's dance card a little busier, but we know it's the right thing to do."

Radio One urban WENZ (Z107.9) and WZAK/Cleveland PD Kim Johnson defines community service as everything from participating in youth festivals to promoting good health to responding to community tragedies, such as the school shooting that took place last year in Cleveland. "We had listeners call in to express their thoughts and we were on site to get the facts from television news reporters," Johnson says. "We invited students who attended the school to come on the air to talk about the incident. We shared information about a prayer vigil for students and where students could go for counseling. Staying visible in the community is a priority."

R&R



▶ SOARING 359 PLAYS TO NO. 2, "NEVER" BY **JAHEIM** EARNS THE CHART'S LARGEST INCREASE SINCE CURRENT NO. 1, "NO ONE" BY ALICIA KEYS, GAINED 368 PLAYS IN SEPTEMBER.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	11 NIELSEN BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS RANK
1	1	19	ALICIA KEYS NO ONE	NO. 1 (11 WKS) MBKJ/RMG	1697 +116	15.263 2
2	7	12	JAHEIM NEVER	MOST INCREASED PLAYS DIVINE MILL/ATLANTIC	1434 +359	13.730 3
3	3	19	JUSTIN TIMBERLAKE DUET WITH BEYONCE UNTIL THE END OF TIME	JIVE/ZOMBA	1399 +174	12.823 4
4	4	9	ALICIA KEYS LIKE YOU'LL NEVER SEE ME AGAIN	MBKJ/RMG	1328 +151	12.564 5
5	8	13	MARY J. BLIGE JUST FINE	MATRIARCH/GEFFEN/INTERSCOPE	1295 +223	15.733 1
6	2	22	JOE MY LOVE	JIVE/ZOMBA	1269 -3	8.729 9
7	5	23	CHAKA KHAN ANGEL	BURGUNDY/COLUMBIA	1237 +123	9.292 8
8	6	42	MUSIQ SOULCHILD TEACH ME	ATLANTIC	1204 +102	9.925 6
9	9	25	ANGIE STONE FEATURING BETTY WRIGHT BABY	STAX/CMG	1142 +146	9.910 7
10	10	14	ARETHA FRANKLIN WITH FANTASIA PUT YOU UP ON GAME	J/RMG	914 +150	7.847 10
11	13	22	TANK HEARTBREAKER	GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN	777 +128	6.991 13
12	12	28	JILL SCOTT HATE ON ME	HIDDEN BEACH	734 +70	6.951 14
13	11	24	LEDISI ALRIGHT	VERVE FORECAST/VERVE	683 -6	7.367 12
14	14	15	RAHEEM DEVAUGHN WOMAN	JIVE/ZOMBA	682 +108	7.708 11
15	9	9	KEYSHIA COLE I REMEMBER	IMANI/GEFFEN/INTERSCOPE	679 +110	6.335 15
16	19	7	ERYKAH BADU HONEY	AIRPOWER/MOST ADDED UNIVERSAL MOTOWN	577 +152	4.396 16
17	16	15	WILL DOWNING AFTER TONIGHT	PEAK/CMG	555 +61	4.231 17
18	18	10	KIRK FRANKLIN DECLARATION (THIS IS IT!)	GOSPO CENTRIC/ZOMBA	513 +85	4.046 18
19	17	11	JILL SCOTT MY LOVE	HIDDEN BEACH	458 -11	2.737 25
20	20	20	RAHSAAN PATTERSON STOP BREAKING MY HEART	ARTISTRY	373 +9	2.912 24
21	21	13	ANTHONY HAMILTON DO YOU FEEL ME	DEF JAM/DJMG	364 +50	3.567 20
22	25	7	CHRISSETTE MICHELE BE OK	DEF JAM/DJMG	349 +83	2.644 27
23	23	5	CHAKA KHAN ONE FOR ALL TIME	BURGUNDY/COLUMBIA	325 +55	1.715 30
24	22	17	ANN NESBY I APOLOGIZE	IT'S TIME CHILD/SHANACHIE	304 -7	3.172 22
25	24	22	ROBIN THICKE FEATURING FAITH EVANS GOT 2 BE DOWN	STAR TRAK/INTERSCOPE	298 +30	3.066 23
26	26	9	YOLANDA ADAMS HOLD ON	COLUMBIA	268 +31	1.328 36
27	27	6	TAMIA ALMOST	PLUS I/MAGE	263 +35	1.338 35
28	28	14	ELISABETH WITHERS HEARTSTRINGS	BLUE NOTE/CAPITOL	241 +20	1.478 33
29	29	5	MARVIN WINANS JUST DON'T WANNA KNOW	PURESPRINGS GOSPEL	231 +30	1.178 37
30	30	19	KEYSHIA COLE FEATURING MISSY ELLIOTT & LIL KIM LET IT GO	IMANI/GEFFEN/INTERSCOPE	201 +21	2.664 26
31	33	8	KEYSHIA COLE INTRODUCING AMINA SHOULDA LET YOU GO	IMANI/GEFFEN/INTERSCOPE	167 +29	3.787 19
32	31	20	J. HOLIDAY BED	MUSIC LINE/CAPITOL	165 +3	1.540 32
33	32	19	MARIO CRYING OUT FOR ME	3RD STREET/J/RMG	153 +12	1.633 31
34	35	3	J. HOLIDAY SUFFOCATE	MUSIC LINE/CAPITOL	149 +14	1.906 29
35	34	5	TREY SONGZ CAN'T HELP BUT WAIT	SONG BOOK/ATLANTIC	140 +2	3.372 21
36	37	7	JOHNTA AUSTIN THE ONE THAT GOT AWAY	SO SO DEF/ISLAND URBAN/DJMG	128 +5	0.846 -
37	38	2	UNCO SAM GROWN MAN SHH...	TRILLIUM	104 +13	0.273 -
38	RE-ENTRY		MARY J. BLIGE WORK THAT	MATRIARCH/GEFFEN/INTERSCOPE	101 +28	2.041 28
39	RE-ENTRY		LORENZO OWENS & MICHAEL SPENCER BETTER DAYS	MUSIC MIND	98 +13	0.270 -
40	40	3	MARVIN SAPP NEVER WOULD HAVE MADE IT	VERITY/ZOMBA	97 +11	1.133 39

+ MOST ADDED

ARTIST TITLE / LABEL	NEW STATIONS
ERYKAH BADU Honey (Universal Motown) KBLX, KJMS, KMJM, WAMJ, WJMJ, WKSP, WMIB, WNEW, WSOL, WTYB	10
MICHAEL McDONALD Love TKO (Universal Motown) KMEZ, KOKY, KQXL, WBLB, WHUR, WKXI, WVBE	7
JAHEIM Never (Divine Mill/Atlantic) KBLX, KJMS, WFUN, WHQT, WKUS, WROU	6
MARY J. BLIGE Just Fine (Matriarch/Geffen/Interscope) KSCC, WROU, WTLC, WWIN, WXMJ, WZAK	6
KEYSHIA COLE I Remember (Imani/Geffen/Interscope) KDKS, WBAV, WBHK, WQMG, WRNB, WYLD	6
MARVIN WINANS Just Don't Wanna Know (PureSprings Gospel) WDZZ, WHRP, WKUS, WLVH	4
ALICIA KEYS Like You'll Never See Me Again (MBKJ/RMG) WKUS, WROU, WVKL	3
KIRK FRANKLIN Declaration (This Is It!) (Fo Yo Soul/Gospo Centric/Zomba) WFUN, WMMJ, WNEW	3
CHAKA KHAN One For All Time (Burgundy/Columbia) WBAV, WMB, WNEW	3
WILL DOWNING After Tonight (Peak/CMG) WKSP, WZAK	2

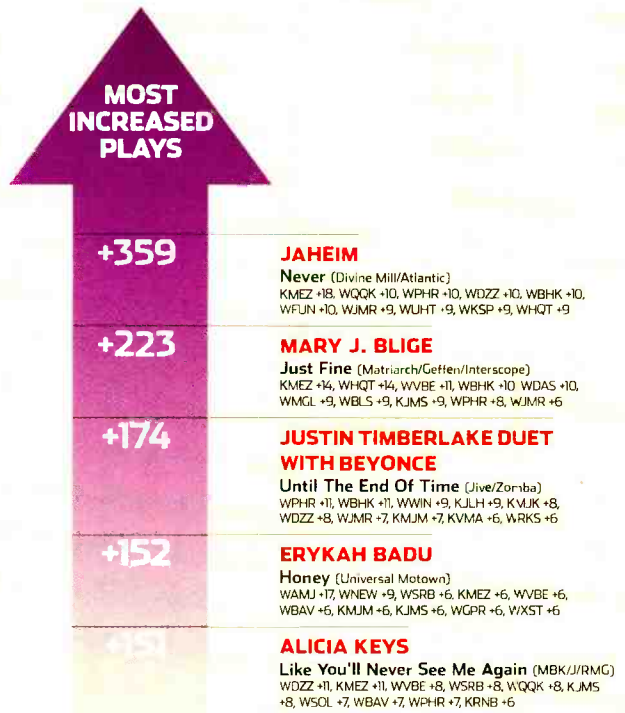
ADDED AT...
SIRIUS HEART & SOUL

Satellite
PD: B.J. Stone
MD: Sasha Montero
Janet, Feedback, 7
Raheem Devaughn, Customer, D

FOR REPORTING STATIONS PLAYLISTS GO TO:
www.RadioandRecords.com

NEW AND ACTIVE

ARTIST TITLE / LABEL	PLAYS /GAIN	ARTIST TITLE / LABEL	PLAYS /GAIN
JIMMY SOMMERS FEAT. VIKTER DUPLAIX If I Knew (Gemini) TOTAL STATIONS: 8	73/11	CHICAGO MASS CHOIR God Is My Everything (New Haven) TOTAL STATIONS: 22	30/4
ANGIE STONE Sometimes (Stax/CMG) TOTAL STATIONS: 6	50/7	BISHOP PAUL S. MORTON Be Blessed (Tehillah/Light) TOTAL STATIONS: 22	29/12
WILLIE CLAYTON A Woman Knows (Malaco) TOTAL STATIONS: 7	48/4	REV. TIMOTHY WRIGHT & THE NEW YORK FELLOWSHIP MASS CHOIR You Must Come In At The Door (MQM/JEG) TOTAL STATIONS: 17	28/6
ANGIE STONE Take Everything In (Stax/CMG) TOTAL STATIONS: 30	38/32	BYRON CAGE With All Of My Might (Gospo Centric/Zomba) TOTAL STATIONS: 22	25/0
FLOYD TAYLOR You Still Got It (Malaco) TOTAL STATIONS: 8	37/5	JANET Feedback (Island/DJMG) TOTAL STATIONS: 5	22/5



FOR WEEK ENDING JANUARY 6, 2008
LEGEND: See legend to charts in charts section for rules and symbol explanations.
70 urban AC stations are electronically monitored by Nielsen Broadcast Data Systems 24 hours a day, 7 days a week. © 2008 Nielsen Business Media, Inc. All rights reserved.

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Is the future still bright for radio?

Looking Ahead In 2008

Kevin Peterson
 KPeterson@RadioandRecords.com

As we begin a new year and look to the future of the Christian music formats and radio in general, here is what a handful of leading Christian programmers see when they look into their crystal ball. ■ The future looks bright for the Christian AC format, following continued ratings growth and record-setting sharathons for some stations during 2007. KNWI/Des Moines PD Dave St. John says, "I believe the list of Christian AC stations impacting their local markets will grow in 2008 and will reflect that with greater cume. Stations that do music research and play the top songs will find it's critical for growth. Our format leaders will continue to innovate and blaze new inroads in their markets."

KPEZ/Austin PD Gary Walsh adds, "The future of this format is in appealing to families, not just Christian families. There is a difference between being accepting of those who may not believe exactly as you do and acting nice till you can lower the 'gospel boom.' As radio stations, we need to earn the right to tell people about Christ. First we need to be good neighbors. When people realize we are real people just like them, they are much more interested in our gospel. No need to water down the gospel, just concentrate on those areas that unify us rather than those that divide us."

The Christian CHR/top 40 format hasn't had its breakthrough year yet. WYLV/Knoxville MD Jonathan Unthank believes a few key things need to happen if 2008 is going to be a definitive year. "First thing is to define what CHR is and stick

with that definition," he says. "It has been so wishy-washy over the past few years that it has actually made it more confusing than helpful. Secondly, Christian CHR needs a leader. We have a few stations around the country that excel in ratings and in community service, but we have to find a true leader, an example of what a hit station looks like—both musically and in reputation."

WAYG and WAYK/Grand Rapids-Kalamazoo PD Mike Couchman says, "The jury is still out on Christian CHR. We definitely aren't all on the same page, but most of us seem to be at peace with that. Some in one camp or the other are able to keep their ministries growing, and hopefully inspire the rest to zoom in on their own calling and target."

WYSZ/Toledo PD Jeff Howe adds, "We definitely need to adapt as necessary to the digital rev-

olution—radio, artists and labels. It is no longer business as usual. We need to embrace it but not let it beat us. We must be creative to retain our audience and win the young generation's attention. They are not growing up on radio like previous generations."

WORQ/Green Bay, Wis., PD Jim Raider says that despite all the new technology, it's important to remember that listeners are the stars of the show. "Our community involvement has to grow even more, not just serving faith-based organizations, but secular programs as well. Plus, getting into more junior high schools and college campuses is a must."

When it comes to the future of radio in general, KADI/Springfield, Mo., PD Rod Kittleman predicts that "more interaction with listeners through technology will play a big part in staying local and building a relationship with the radio audience. Text messaging will become the link to listeners."

KCVO/Camdenton, Mo., GM Jim McDermott says, "I feel a bit schizophrenic when I think about the future of radio. At times I wonder if we will even be around in 10 years. The technology explosion seems to be passing us by quickly. HD radio doesn't appear to be something the public really wants. That said, I am optimistic about radio's future, because the whole industry is finally getting it: Content is king. If we program our stations with compelling, relevant content, it won't matter how many gadgets people buy. They will still tune in because it's the only way for them to get what we offer."

WJTL/Lancaster, Penn., PD John Shirk feels that radio will become much like TV in that listeners have an ever-expanding number of options to choose from. "Local TV continues to serve a vital role and local radio will also continue to have a significant voice in the community. Just as TV has become more interactive, local radio stations that thrive will be those that are interactive with the audience."

KCMS/Seattle PD Scott Valentine says, "The future of radio is one without the limits of a broadcast antenna. Our future is rooted in our past as one of the best mediums for creating community. The challenge is that the 'community' desires more and better access. Even as our time is challenged, stations will do well when we give them what they want. That may be computer and mobile phone streaming, texting, blogging, mobile accessibility and an Internet community. Lucky for us we all have a staff of thousands and unlimited time to get it done in a timely fashion."



Couchman



Kittleman



Shirk



Walsh



Valentine



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Industry leaders welcome 2008—and all its challenges

Rah-Rah, Kumbaya

R.J. Curtis

RCurtis@RadioandRecords.com

Welcome to the new year and the first issue of R&R for 2008. We trust the holidays were festive, you didn't overeat and have been to the gym every day since Jan. 1? Super! My name is R.J., and once again, I'll be your country editor. ■ I've asked some mutual friends of ours to talk about the year ahead. You'll notice right away they all have something in common: They're brimming with optimism. That's not a seasonal condition fueled by a fresh new calendar or a long list of idealistic resolutions. Nope, you could actually talk to this group most any day of the year and find the sun shining, birds chirping and the glass half full.

Radio still rocks for this bunch, despite a constant barrage of industry challenges. They can each cite specific reasons for their optimism and will eagerly reel off examples about why they leap out of bed every morning, ready to take on the day.

Why Radio Rocks

While acknowledging different entertainment options such as the Internet and satellite, Greater Media's WKLB/Boston PD Mike Brophrey says that "radio is still the first 'go-to' service when local information is needed by the public." Talk to radio people about their own medium, and four of five will quickly and proudly invoke the word "local" as a quality that remains unique. Journal KFBI/Wichita PD Beverlee Brannigan says, "Done well, it's local, it's immediate and it touches people wherever they are."

"In a time of crisis, when all you have is a battery-operated radio, radio is there," adds Becky Brenner, longtime PD at CBS Radio's KMPS/Seattle.

And, says Ed Hill, programmer at Citadel KUBL (the Bull)/Salt Lake City, "you can still be the fastest and the first in radio. We continue to 'inspire and electrify the imagination.'"

If you think this is simply the choir preaching to itself, check out this assessment from Sony BMG executive VP Butch Waugh. He believes "radio remains the best way to get new music into the listeners' lives." Waugh goes on to quote

Sony BMG Nashville VP of marketing Tom Baldrice, who says that "radio is the conduit to the people, the voice of the format and the lifestyle's soundtrack." Radio is also a "huge priority" for Sony BMG, Waugh says. "We have more people dedicated to country radio than any other area within the company." Tom Jordan, who was away from radio for more than a year, but recently returned as PD of Peak's KSKS/Fresno, enthusiastically and emphatically reminds all of us: "Radio is still so cool; man, it's free!"

Reasons For Optimism

Most of these programmers have been in radio for decades, and there's not a jaded bone in any of their bodies. All of them could easily list dozens of reasons why they think 2008 will be a blast, with innovation and technology at the top of the page.

"Following one full year with [Arbitron's Portable People Meter (PPM)], I continue to learn daily," says Bob McKay, who programs Beasley's WXTU/Philadelphia. "The technology is challenging and exciting—learning all the nuances, applying the data."

Brenner says KMPS is working to improve Web site content and its station stream and HD channels. "I am optimistic about where HD radio will be in three or four years."

KUBL's Hill is busy planning what he describes as "the total reinvention of the concept of radio as it is combined with the Web."

Mt. Wilson Broadcasters KKGQ (Go Country 105)/Los Angeles PD Tonya Campos echoes sentiments about the PPM and Web initiatives, saying she's also excited about "country music becoming more accepted" in the coming year. WKLB's Brophrey is fired up about upgrading "an already killer stick" at the station's tower facility. "I've been doing country since '84," he adds, "and the music is the best it's ever been. 2008 looks like a killer year musically."

KFBI's Brannigan is encouraged that most of the Eliot Spitzer payola issues seem to be settling down: "The increased accountability is good for everyone. I see 2008 bringing more good partnerships between radio, records and our listeners." Tom Jacobsen, who programs Regent WGNA/Albany, N.Y., sees "a wave of great new music. If the charts speed up to the late '80s and early '90s' pace again, that will be great."

You couldn't blame anyone on the label side of this business for being skittish about the business ahead, but don't include Waugh among them. "I am excited by working in the music industry knowing the appetite for music has never been higher. We are very aware we have to get the delivery systems to our consumers right, and we know we have to get it right very soon. We work in a climate where it is frustrating, challenging, demanding and very intense, but as long as we stay realistic and make the right choices, we can have success and place our artists in position to succeed," he says.

What Keeps The Motor Running

"Aspiring to be more creative than anyone on the planet and having that challenge to be the best every day." That's just one of the things that motivates Hill on a daily basis. For KKGQ's Campos, it's nuts and bolts stuff: "Those four or five times a day when I get goose bumps from a song, a wonderfully produced promo or a great listener e-mail or call." Brannigan calls music a source of continued inspiration. "The discovery of new artists and cool new songs is fun every single day," she says. "It never gets old." For McKay, Brenner and Jordan, who all basically apologize for being clichéd or corny, it seems to boil down to that initial childlike wonder of actually working at a station. "I've been in radio for 41 years and I've never had a bad day in my life," McKay says. "[The late radio executive/owner] John Bayliss, my mentor, told me once, 'You never go to work, you go to the radio station.'"

Brenner claims that in 30 years, "there has never been a day when I didn't want to go to work," and wonders what she'd do if forced to "get a real job." Jordan says what so many others have always believed: "Once you do it, it's in your blood."

Finally, Waugh says many in the industry right now "did not choose this time, this time chose us. The people who work in the music industry will be the ones who usher in the delivery systems. We will be the ones to bring music into people's lives in ways that have never been done before. We are the ones who must accept the challenge and know this is our time to make our mark on the music industry."



Brenner



Brannigan



Waugh

'Radio is still so cool; man, it's free!'

—Tom Jordan



Campos



Jacobsen



Radio gets—and gives—a big thumbs-up

2008: Year Of The Airwaves

Keith Berman

KBerman@RadioandRecords.com

between the hits the radio industry has taken in public thanks to some guy named Eliot Spitzer and a PR battle over how radio is perceived by the general populace, radio has had a turbulent couple of years. It would be easy to think that the business is bloodied, bowed and ready for the referee to call a TKO against it. However, there's a lot still going for the industry, and it definitely has a lot of fight left.

Return Of The Music

The strongest punch broadcasters have in their arsenal is that the music is starting to swing back into a position that favors the adult formats, especially hot AC. Most of you are probably familiar with consultant Guy Zapoleon's 10-year music cycle. He (who helped invent the format) believes things are beginning to move back to a place where radio can once again benefit from the product out there.

Zapoleon believes that the formats are experiencing a resurgence after struggling during the early 2000s, thanks to the "extremes" phase of his Zapoleon Music Cycle. "A combination of factors hit: first, the '80s format, and then Jack taking away some of the gold fans," he says. "The pop-alternative music dried up. Finally, radio stations tightened their budgets to meet profit goals and cut out tools and marketing. As a result, we went through a major ratings and profitability recession."

However, Zapoleon thinks that the core sound of the format is back, with the "rebirth" portion of the cycle, providing the musical tools needed to move into a much better position in 2008. "The core sound has never been hotter," he says, but cautions that it's not just music that will win the battle.

"Where stations are coming back in a big way, owners realize that there is a 'success formula' for winning, and it requires a significant investment into talent, programming tools, marketing and strategic advice," he says. "Winning on the Internet is key to radio's future, and hot AC especially has a hip, young adult target audience that lives on the Web. Hot ACs can make their Web sites a destination for listener social networking, along with promotional and marketing efforts."

How Big Is Your Mix?

Meanwhile, it's not just about playing the right music—it's also about taking risks and not narrowly defining what a hit is. KPLZ (Star 101.5)/Seattle PD Kent Phillips has been throwing country, pop and even some rhythmic into the mix, and he's seen a good deal of success with it.

"About March 2007, I just radically changed the playlist without saying anything," he says. "I'm still playing the top seven or eight big hot AC hits; those are our powers. But the secondary category is full of Rascal Flatts, Big & Rich, Michael Bublé, OneRepublic, Beyoncé, Justin Timberlake ... whatever's huge. Rascal Flatts sold out three shows at the Tacoma Dome. That's a hit."

Besides also changing the station's slogan to "the Best Mix of Everything," Phillips hasn't made any other tweaks to Star since March and has even cut all of his marketing to make sure the music change is what is truly making the difference. Since, he says the station's 12+ TSL rose from 3:57 in March to 6:39 in November, according to extrapolated Arbitron monthlies. "In 25-54 we have gone from 3:47 to 5:46," he adds. But before PDs start running out to buy Rascal Flatts CDs to put into AudioVault, Phillips cautions that there are some rules to the game.

"I can play a country song as long as the artist is in People magazine and everyone knows it—that it's a massive hit and it's not full of steel guitar," he says. "We're pounding Taylor Swift and she's about as big as they come. She's all over the place and she's got a hit. Why can't she play up against Nickelback? A 32-year-old woman is not going to care."

'Winning on the Internet is key to radio's future, and hot AC especially has a hip, young adult target audience that lives on the Web.'

—Guy Zapoleon

"My other rule is that if I play an AC artist, they can't be over 60. I can play Michael Bublé, but probably not Rod Stewart. Michael Bublé sold out three shows here and is probably younger than most of our artists," Phillips says. "On a pop song, it has to have a melody and a hook and be lyrically driven. You can still rap in it, but it can't be all rap. Outside of that, just go play the damn hits. We still need to create hot AC hits, and I have seven in power. The powers and recurrents remain the core. But then you have the secondary category of out-of-format recurrents and currents."

Touching Listeners Recommended

But it's not just the music that matters; it's what comes between, and radio still has the amazing capacity to become involved in the community in a way that no other medium can.

When the Omaha mall shooting occurred last month, radio got a little too personally involved for comfort: "One of our salespeople was trapped inside the store during the shooting," KQKQ (Q98-5)/Omaha PD/afternoon guy Nevin Dane says.



This tree decorated by Q98-5's Operation Snowflake campaign is an example of radio's impact.

"She hid in a dressing room and phoned the station during the first part of the event when things were happening, giving us and our listeners details. The cops got her out about 30 minutes into it." That night was also the station's Christmas show, and Q98-5 decided to move ahead despite what had happened, quickly setting up a victims' fund and donating a portion of the show's proceeds to it.

But the story doesn't end there. A couple of

days later, a listener e-mailed morning duo Pat & JT about a dream she had where people brought paper snowflakes to the mall and taped them to the windows as a tribute to the victims. Operation Snowflake was born, where Q98-5 listeners acted out the dream in real time: "The whole deal was unbelievable; it was completely organic," Dane says.

"Pat & JT posted it on our Web site, and our listeners forwarded it to their friends. We had people stationed in Iraq who got the e-mail and asked us to bring snowflakes down to the mall for them." That weekend, literally thousands of people, including the mayor, showed up at the mall with snowflakes.

"It was amazing—the talk station across the street at Clear Channel did a whole hour on it. Our direct competitor at Journal congratulated us for coming up with the idea and wanted to be a part of it," Dane says. "It was an eye-opening experience of how powerful radio is and how we still can affect and directly touch listeners." **R&R**



► AS THE NEW SEASON OF "AMERICAN IDOL" BEGINS JAN. 15 ON FOX, AC RADIO WELCOMES LAST YEAR'S WINNER, JORDIN SPARKS. "TATTOO" IS HER FIRST CHART INK AT NO. 27.

Main chart table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST TITLE, NIelsen BDS CERTIFICATIONS, HITPREDICTOR STATUS, PLAYS TW +/-, AUDIENCE MILLIONS RANK. Includes entries like Colbie Caillat, Fergie, Daughtry, etc.

MOST ADDED

- Artist / Label, New Stations. Includes Michael McDonald, Timbaland feat. OneRepublic, Alicia Keys, Taylor Swift, Colbie Caillat, Pink, Michael Buble, and Cool & the Gang.

ADDED AT... WKJY Nassau, NY... FOR REPORTING STATIONS PLAYLISTS GO TO: www.RadioandRecords.com

NEW AND ACTIVE

ARTIST / LABEL	PAYS /GAIN	ARTIST / LABEL	PLAYS /GAIN
KELLY KING	68/19	MAROON 5	42/7
DANA PARISH	66/16	INGRID MICHAELSON	38/10
BARRY MANILOW	46/9	STARSHIP	37/13
AVRIL LAVIGNE	43/14	LACY YOUNGER	36/3
CHUBBY CHECKER	42/20	MICHAEL BUBLE	35/27

MOST INCREASED PLAYS

- +567 COLBIE CAILLAT
- +518 FERGIE
- +497 DAUGHTRY
- +481 ELLIOTT YAMIN
- +429 PLAIN WHITE T'S

RECURRENTS

THIS WEEK	ARTIST TITLE / IMPRINT / PROMOTION LABEL	NIelsen BDS CERTIFICATIONS	PLAYS TW	LW
1	BON JOVI	11	1349	887
2	GWEN STEFANI FEATURING AKON	114	1253	926
3	CARRIE UNDERWOOD	115	1155	846
4	MICHAEL BUBLE	11	1042	752
5	THE FRAY	115	1019	720

THIS WEEK	ARTIST TITLE / IMPRINT / PROMOTION LABEL	NIelsen BDS CERTIFICATIONS	PLAYS TW	LW
6	JOHN MAYER	114	987	705
7	NATASHA BEDINGFIELD	116	924	689
8	SNOW PATROL	114	856	673
9	DANIEL POWTER	115	835	667
10	JAMES BLUNT	114	740	562

CHART LEGEND

Charts are ranked by plays (except for Country chart, which is based on audience impressions, computed by cross-referencing exact times of airplay with Arbitron listener data).

Songs showing an increase in plays (audience for Country) over the previous week, regardless of chart movement. A song will also receive a bullet if its percentage loss in plays (audience for Country) does not exceed the percentage of monitored station downtime for the format. 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.

BREAKER: Awarded solely on the Country chart to songs that receive airplay on 60% of the panel for the first time.

HOT SHOT DEBUT: Awarded solely on the Country chart to the highest-ranking new entry.

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.

11 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.

🇨🇦 Indicated solely on the Canadian charts for songs meeting Canadian content requirements.

FOR WEEK ENDING JANUARY 6, 2008
LEGEND: See legend to charts in charts section for rules and symbol explanations.
100 AC, 27 Canada AC and 24 Canada hot AC stations are electronically monitored by Nielsen Broadcast Data Systems 24 hours a day, 7 days a week. © 2008 Nielsen Business Media, Inc. All rights reserved.

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TIMBALAND AND ONEREPUBLIC

INCH CLOSER TO THE TOP, AS "APOLOGIZE" TAKES MOST INCREASED PLAYS (2-2, UP 324). THE GROUP'S OWN "STOP AND STARE," MEANWHILE, IS NEW AND ACTIVE.



THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	NIelsen BDS CERTIFICATIONS	HITPREDICTOR STATUS	PLAYS TW +/-	AUDIENCE MILLIONS RANK
1	1	27	COLBIE CAILLAT BUBBLY	NO. 1 (12 WKS)	11 ² ☆	3196 +194	16.705 1
2	2	14	TIMBALAND FEATURING ONEREPUBLIC APOLOGIZE	MOST INCREASED PLAYS	11 ² ☆	2885 +324	15.649 2
3	3	29	PINK WHO KNEW		11 ² ☆	2725 +263	14.625 4
4	5	23	DAUGHTRY OVER YOU		11 ☆	2641 +227	14.925 3
5	4	23	MAROON 5 WAKE UP CALL		11	2617 +185	14.570 5
6	6	17	SANTANA FEATURING CHAD KROEGER INTO THE NIGHT		☆	2574 +245	12.903 6
7	7	25	MATCHBOX TWENTY HOW FAR WE'VE COME		11 ☆	2558 +222	12.862 7
8	8	24	FINGER ELEVEN PARALYZER		11 ³	2383 +210	11.519 8
9	9	24	THE LAST GOODNIGHT PICTURES OF YOU		☆	2244 +192	10.509 9
10	13	36	LIFEHOUSE FIRST TIME		11 ☆	1809 +259	9.502 11
11	14	20	SARA BAREILLES LOVE SONG		☆	1755 +291	6.916 16
12	10	13	BUCKCHERRY SORRY		☆	1753 +172	7.725 13
13	11	31	FERGIE BIG GIRLS DON'T CRY		11 ⁴ ☆	1750 +178	9.582 10
14	12	11	LINKIN PARK SHADOW OF THE DAY		☆	1652 +183	7.930 12
15	15	8	TAYLOR SWIFT TEARDROPS ON MY GUITAR		11 ☆	1545 +256	7.111 15
16	16	7	ALICIA KEYS NO ONE		11 ² ☆	1340 +139	7.456 14
17	18	9	JORDIN SPARKS TATTOO		☆	1314 +193	6.379 18
18	17	16	BON JOVI LOST HIGHWAY		☆	1267 +137	6.814 17
19	19	9	LIFEHOUSE WHATEVER IT TAKES		☆	1202 +120	5.338 20
20	20	10	INGRID MICHAELSON THE WAY I AM		☆	1079 +105	5.598 19
21	21	10	GOOD CHARLOTTE I DON'T WANNA BE IN LOVE (DANCE FLOOR ANTHEM)		☆	786 +60	2.792 23
22	22	8	LENNY KRAVITZ I'LL BE WAITING		☆	750 +102	2.595 24
23	24	10	NATASHA BEDINGFIELD LOVE LIKE THIS		☆	723 +110	3.357 21
24	23	24	BLUE OCTOBER CALLING YOU		☆	653 +4	2.155 27
25	26	12	DURAN DURAN FALLING DOWN		☆	620 +69	2.535 25
26	25	16	MAT KEARNEY BREATHE IN BREATHE OUT		☆	616 +9	1.503 30
27	27	8	FERGIE CLUMSY		11	599 +105	3.351 22
28	28	8	GRAHAM COLTON BEST DAYS		☆	494 +66	1.049 39
29	29	6	EMERSON HART I WISH THE BEST FOR YOU		☆	483 +35	1.119 36
30	30	18	BOYS LIKE GIRLS THE GREAT ESCAPE		11 ☆	458 +55	2.251 26
31	31	4	MAROON 5 WON'T GO HOME WITHOUT YOU		☆	457 +60	1.708 29
32	32	7	MATT NATHANSON CAR CRASH		☆	440 +27	1.120 35
33	33	5	THREE DAYS GRACE NEVER TOO LATE		11	381 +49	1.385 32
34	37	15	TIMBALAND FEATURING KERI HILSON THE WAY I AM		11 ³ ☆	352 +100	2.149 28
35	34	3	JOHN MAYER SAY		☆	329 +37	1.109 38
36	36	10	RIHANNA FEATURING NE-YO HATE THAT I LOVE YOU		11	298 +44	1.316 33
37	38	3	MATCHBOX TWENTY THESE HARD TIMES		☆	294 +50	1.315 34
38	35	6	PLAIN WHITE T'S OUR TIME NOW		☆	266 +2	0.721 --
39	39	3	PARAMORE MISERY BUSINESS		☆	242 +46	0.838 --
40	RE-ENTRY		CELINE DION TAKING CHANCES		☆	239 +35	1.112 37

MOST ADDED

ARTIST TITLE / LABEL	NEW STATIONS
DAUGHTRY Feels Like Tonight (RCA/RMG)	18
JOHN MAYER Say (Aware/Columbia)	12
MATCHBOX TWENTY These Hard Times (Melisma/Atlantic)	12
MAROON 5 Won't Go Home Without You (A&M/Octone/Interscope)	10
JORDIN SPARKS Tattoo (19 Jive/Zomba)	8
BUCKCHERRY Sorry (Eleven Seven/Atlantic/Lava)	7
INGRID MICHAELSON The Way I Am (Cabin 24/Original Signal/RED)	7
LINKIN PARK Shadow Of The Day (Warner Bros.)	6
TAYLOR SWIFT Teardrops On My Guitar (Big Machine/Universal Republic)	6
LIFEHOUSE Whatever It Takes (Geffen/Interscope)	5

ADDED AT...
WXLO
Worcester, MA
OM/PD: Jay Beau Jones
APD/MD: Mary Knight
Ingrid Michaelson, The Way I Am, 11
Daughtry, Feels Like Tonight, 7
Colbie Caillat, Realize, 0

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NEW AND ACTIVE

ARTIST TITLE / LABEL	PLAYS /GAIN	ARTIST TITLE / LABEL	PLAYS /GAIN
DAUGHTRY Feels Like Tonight (RCA/RMG)	223/50	SIMPLE PLAN When I'm Gone (Atlantic/Lava)	144/5
DAVID GRAY You're The World To Me (ATO/RED)	205/10	SEAL Amazing (Warner Bros.)	140/19
THE KOOKS She Moves In Her Own Way (Astralwerks/Capitol)	194/0	JONAS BROTHERS S.O.S. (Hollywood)	134/20
JAMES BLUNT Same Mistake (Custard/Atlantic)	170/9	SHERYL CROW Love Is Free (A&M/Interscope)	126/9
RASCAL FLATTS My Wish (Lyric Street/Hollywood)	146/30	ONEREPUBLIC Stop And Stare (Mosley/Interscope)	118/5
TOTAL STATIONS:	15	TOTAL STATIONS:	8
TOTAL STATIONS:	14	TOTAL STATIONS:	12
TOTAL STATIONS:	19	TOTAL STATIONS:	14
TOTAL STATIONS:	9	TOTAL STATIONS:	9

MOST INCREASED PLAYS

+324	☆	TIMBALAND FEAT. ONEREPUBLIC Apologize (Mosley/Blackground/Interscope) WAYV +24, WMYX +20, WHBC +17, WCDA +16, KSII +13, KFYV +13, KBBY +13, KMXP +13, WMMX +12, WMMX -11
+291		SARA BAREILLES Love Song (Epic) KMVB +20, KVLJ +20, WINK +19, WMC +15, WXLO +12, KSII +12, KRSC +10, WHBC +9, WHYN +9, WTSS +9
+263	☆	PINK Who Knew (LaFace/Zomba) WHBC +23, WAVV +21, KSTZ +21, KSII +13, KBBY +13, WMC +13, WXLO +12, WMEE +12, WAJI +12, WHYN +10
+259	☆	LIFEHOUSE First Time (Geffen) WMMX +24, WAVV +22, KSTZ +17, KBBY +12, WNNK +11, WAJI -11, WMEE +11, WMC +10, WMTX +9, KLLC +9
+256	☆	TAYLOR SWIFT Teardrops On My Guitar (Big Machine/Universal Republic) KSII +21, WAVV +20, WMYX +20, KBBY +15, WHBC +15, KFBZ +12, KVLJ +11, WMC +11, WKL +10, WXLO +9

FOR WEEK ENDING JANUARY 6, 2008

LEGEND: See legend to charts in charts section for rules and symbol explanations. 82 hot AC stations are electronically monitored by Nielsen Broadcast Data Systems 24 hours a day, 7 days a week. © 2008 Nielsen Business Media, Inc. All rights reserved.

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Format figures gaze into the year ahead

What Will The Future Bring?

Carol Archer

CArcher@RadioandRecords.com

How is Mark Twain like smooth jazz? Reports of their deaths have been greatly exaggerated. ■ Although the following sextet of format figures have witnessed the loss of a number of major-market smooth jazz outlets, Twain's famous quote works as a common thread running through their observations about the format's future. ■ Clear Channel/San Francisco and San Jose president/market manager Kim Bryant is excited and optimistic about what lies ahead for smooth jazz, as she is about the radio industry as a whole—which she says has changed more in the past 12 months than in the last 40 years.

"We are dealing with the new Portable People Meter, a methodology that not only makes us more relevant and accountable, but also impacts how we position, market and advertise KKSJ to our listeners, which will all change, too," she says.

From Bryant's perspective, radio is undergoing a revolution and smooth jazz is among the formats caught in its throes. "Jazz has a place as an unbelievable format that goes after such a cool, relevant and responsive audience with means and education. That's not going away. We have a place in people's hearts and the pulse of their daily lives," she says.

"We have to educate our staffs, who in turn must educate our clientele to understand the smooth jazz audience, which has also changed. It looks a lot different—a lot bigger—than our perception. It is affluent, not just by wealth, but educated, progressive and constantly bettering itself."

Bryant believes that radio operators are, in turn, learning to be better programmers. "We don't have to shove a message and frequency down anyone's throat anymore, but instead focus on and revel in what the consumer wants: music. We mirror consumers' lifestyle, and that isn't dictated by 6 a.m.-10 a.m. or quarter-hours, because we'll be judged differently. And when we do a better job focusing on content, we'll get more consumers listening."

CBS Radio Tampa manager/senior VP Charlie Ochs also sees a bright future for radio in general and is optimistic for smooth jazz. "It's necessary to continuously evolve any radio station, not just smooth jazz. You can't just be what you are"—a befitting comment for an executive whose smooth jazz station (WSJT) recently adopted the slogan "the evolution of cool."

Dan Weiner, VP/GM of CBS Radio's smooth jazz KTWW (the Wave), classic hits KRTH and news KFWB-AM/Los Angeles, believes smooth jazz has more of a PR problem than a product issue. He advocates selling it more effectively by including samples of its broad, appealing vocals in sales presentations and showcasing the strength of its audience.

"In most markets, the biggest age cells are now 35-44 and 35-49 within the 18-49 demo," he says. "It's typically where most people reside and where smooth jazz can sink its teeth in and reach a ton of people for advertisers. We must do a better job telling that story and dispelling myths held by people who are not listeners, but [who] control the purse strings. If we demonstrate that we're a cooler, hipper version of other ACs, we can continue to do a great job for clients. And the more we can sell advertisers into our events, the better."

Clear Channel WLVE (Love 94)/Miami

'We don't have to shove a message and frequency down anyone's throat anymore, but focus on and revel in what the consumer wants—music.'

—Kim Bryant



'We must do a better job dispelling myths held by people who are not listeners, but control the purse strings. If we demonstrate that we're a cooler, hipper version of other ACs, we can continue to do a great job for clients.'

—Dan Weiner



PD Rich McMillan stresses the need to keep libraries relevant through regular access to music research and to challenge conventional wisdom about rotations and structuring clocks. "Tastes constantly evolve. There has to be a commitment to resource a station so it can compete. Smooth AC is no different than any other library-based format in that regard," he says. "There's no reason you can't come out of a break with a vocal or occasionally play two vocals back to back. Vocals always test higher, even with PIs. Take advantage of it. No one is going to steal your image position because you double up on vocals now and then."

And speaking of imaging, he adds, "Put some life into it. Sound contemporary, not sleepy. Unique voices, creative copy, uptempo jingles—all the magic between the music should be interesting and fresh. Take chances. A promo is no place to be subtle. And be open to every revenue opportunity. Naturally protect your product, but get involved in improving your power ratio."

Steve Allen, PD at Citadel's WJZW/Washington, observes that radio still reaches, entertains and informs multitudes on an hourly basis, and radio's delivery system is still embedded into their daily lives and routines.

"We are not sexy, fast or immediately user-responsive, but for a large segment of the population, radio is a common utility," Allen says. "We are necessary but unnoticed, like electricity or running water. Can we overcome this background status and regain our vitality? Yes. Will we? I have my concerns."

He adds that the changes that are taking place in media usage are evolutionary and, in smooth jazz's case, generational. "If ever there was a time to dispense with conventional radio notions and focus all our creative energies on the end-user, it's now. For the future of smooth jazz, we must reach a broader audience and the definition of smooth jazz must widen. Our growth lies in smooth jazz's evolution to 'smooth AC,'" he says.

Lincoln Financial Media Denver VP/market manager Bob Call points out that when smooth jazz stations are part of large clusters and managers want to package them, the format doesn't get the fair value it deserves. "Sellers were attracted to an opportunity but had thin relationships with clients that didn't stand up when advertisers wanted to lower rates, spread dayparts and needed [inexpensive] broad rotators. It's a self-fulfilling prophecy."

The company's KJCD/Denver has a separate, dedicated sales staff that has had success using the two qualitative sources available to it: Scarborough and the Media Audit. "We focus on the categories in which we're strong, not simply trying to price an avail. And we make sure we have deeper relationships with clients, not just at the agency level. And we focus on new business development and Internet strategies," Call says.

R&R

R&R ACTIVE ROCK

POWERED BY **nielsen**
BDS



► **PUDDLE OF MUDD** TAKES THE MOST INCREASED PLAYS PRIZE (UP 84) AS "PSYCHO," ITS EIGHTH TOP FIVE, HOLDS AT NO. 5 FOR A THIRD STRAIGHT WEEK.

	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	11 NIELSEN BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS RANK
1	1	23	SEETHER FAKE IT	NO. 1 (10 WKS) WIND-UP	1860 +8	7.540 1
2	2	25	SIXX: A.M. LIFE IS BEAUTIFUL	ELEVEN SEVEN	1627 +64	6.240 2
3	16	3	AVENGED SEVENFOLD ALMOST EASY	HOPELESS/WARNER BROS.	1550 +61	5.033 4
4	4	17	SERJ TANKIAN EMPTY WALLS	SERJICAL STRIKE/REPRISE	1440 +9	4.545 6
5	5	14	PUDDLE OF MUDD PSYCHO	MOST INCREASED PLAYS FLAWLESS/GEFFEN/INTERSCOPE	1427 +84	5.001 5
6	6	25	ATREYU BECOMING THE BULL	HOLLYWOOD	1262 +45	3.740 9
7	8	23	FOO FIGHTERS THE PRETENDER	ROSWELL/RCA/RMG	1143 +18	5.125 3
8	7	23	ALTER BRIDGE RISE TODAY	UNIVERSAL REPUBLIC	1093 -34	4.325 7
9	9	19	ANOTHER ANIMAL BROKEN AGAIN	UNIVERSAL REPUBLIC	1084 +43	3.286 11
10	10	21	HURT TEN TON BRICK	CAPITOL	1047 +15	2.632 17
11	11	15	KORN HOLD ON	VIRGIN	1001 -17	2.945 14
12	12	14	GODSMACK GOOD TIMES BAD TIMES	UNIVERSAL REPUBLIC	994 +59	3.513 10
13	13	18	KILLSWITCH ENGAGE HOLY DIVER	ROADRUNNER	960 +38	3.064 12
14	14	6	FOO FIGHTERS LONG ROAD TO RUIN	ROSWELL/RCA/RMG	891 +57	2.960 13
15	15	25	FIVE FINGER DEATH PUNCH THE BLEEDING	FIRM	868 +45	2.253 19
16	16	12	LINKIN PARK SHADOW OF THE DAY	WARNER BROS.	814 +46	2.944 15
17	19	51	FINGER ELEVEN PARALYZER	WIND-UP	784 +50	3.803 8
18	17	13	BREAKING BENJAMIN UNTIL THE END	HOLLYWOOD	781 +22	2.766 16
19	18	8	KID ROCK AMEN	TOP DOG/ATLANTIC	767 +18	2.349 18
20	20	13	MUDVAYNE DULL BOY	EPIC	670 +29	1.467 21
21	22	7	OZZY OSBOURNE BLACK RAIN	EPIC	622 +42	1.783 20
22	21	15	RED LET GO	ESSENTIAL/RED	599 +17	1.266 25
23	23	14	OPERATOR NOTHING TO LOSE	ATLANTIC	549 -5	1.411 24
24	24	20	FINGER ELEVEN FALLING ON	WIND-UP	483 -8	1.453 22
25	26	9	LENNY KRAVITZ BRING IT ON	VIRGIN	402 +25	1.439 23
26	25	9	ENDEVERAFTER I WANNA BE YOUR MAN	RAZOR & TIE	396 +19	0.819 28
27	29	15	NEUROSONIC SO MANY PEOPLE	BODOG	358 +26	0.631 32
28	28	7	AIRBOURNE TOO MUCH, TOO YOUNG, TOO FAST	ROADRUNNER	358 +23	0.915 27
29	32	4	BULLET FOR MY VALENTINE SCREAM AIM FIRE	MOST ADDED JIVE/ZOMBA	357 +56	0.652 31
30	27	10	NONPOINT MARCH OF WAR	BIELLER BROS.	349 +9	0.492 39
31	30	11	COHEED AND CAMBRIA THE RUNNING FREE	COLUMBIA	326 0	0.522 37
32	31	12	STONE SOUR ZZYZX RD.	ROADRUNNER	314 -10	0.926 26
33	35	4	DROWNING POOL ENEMY	ELEVEN SEVEN	291 +21	0.521 38
34	33	9	COURSE OF NATURE ANGER CAGE	SILENT MAJORITY/LG	287 +13	0.485 40
35	37	6	EGYPT CENTRAL YOU MAKE ME SICK	FAT LADY/LG	264 +19	0.580 33
36	34	11	THREE DAYS GRACE RIOT	JIVE/ZOMBA	255 -19	0.797 29
37	36	5	BLOODSIMPLE OUT TO GET YOU	REPRISE	246 -20	0.389 -
38	39	3	FLYLEAF BREATHE TODAY	A&M/OCTONE/INTERSCOPE	218 +25	0.417 -
39	40	2	HELLYEAH THANK YOU	EPIC	213 +36	0.341 -
40	38	15	THE WHITE STRIPES YOU DON'T KNOW WHAT LOVE IS (YOU JUST DO AS YOU'RE TOLD)	THIRD MAN/WARNER BROS.	192 -16	0.547 35



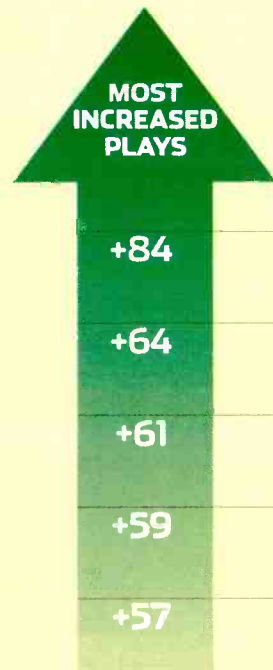
MOST ADDED

- ARTIST TITLE / LABEL NEW STATIONS
- BULLET FOR MY VALENTINE** 12
Scream Aim Fire (Jive/Zomba)
KBPI, KDJE, KLAQ, KXFX, WBYY, WCHZ, WLZX, WQXA, WRTT, WTFX, WWBN, WYBB
- ALTER BRIDGE** 10
Watch Over You (Universal Republic)
KDJE, KHTB, KHTQ, KZBD, WBUZ, WLZX, WRIF, WRTT, WRUF, WRXR
- FOO FIGHTERS** 5
Long Road To Ruin (Roswell/RCA/RMG)
KBPI, KRZR, KTEG, WBUZ, WLZX
- BREAKING BENJAMIN** 4
Until The End (Hollywood)
KDJE, KLAQ, WCHZ, WRAT
- ASHES DIVIDE** 4
The Stone (Island/DJMG)
KILO, KQRC, WIIJ, WKLQ
- KILLSWITCH ENGAGE** 3
Holy Diver (Roadrunner)
WHDR, WVVZ, WVVX
- BLOODSIMPLE** 3
Out To Get You (Reprise)
KHTQ, KOMP, WTFX
- FLYLEAF** 3
Breathe Today (A&M/Octone/Interscope)
KBPI, KOMP, WTFX
- CHEVELLE** 3
The Fad (Epic)
KILO, Sirius Octane, WKLQ
- KID ROCK** 2
Amen (Top Dog/Atlantic)
KBPI, KIOZ

ADDED AT... **WLZX** **LAZER 99.9**
Springfield, MA
PD: Courtney Quinn
Bullet For My Valentine, Scream Aim Fire, 10
Alter Bridge, Watch Over You, 0
Foo Fighters, Long Road To Ruin, 0
FOR REPORTING STATIONS PLAYLISTS GO TO:
www.RadioandRecords.com

NEW AND ACTIVE

ARTIST TITLE / LABEL	PLAYS /GAIN	ARTIST TITLE / LABEL	PLAYS /GAIN
PAPA ROACH Reckless (E1 Tonal/Geffen) TOTAL STATIONS: 15	171/9	SOILWORK Exile (Nuclear Blast/Caroline) TOTAL STATIONS: 30	113/37
OTEP Breed (Koch) TOTAL STATIONS: 33	170/19	SICK PUPPIES My World (RMR/Virgin) TOTAL STATIONS: 12	109/0
AGAINST MEI Thrash Unreal (Sire/Reprise) TOTAL STATIONS: 10	145/3	BUCKCHERRY Sorry (Eleven Seven/Atlantic/Lava) TOTAL STATIONS: 5	103/17
ALTER BRIDGE Watch Over You (Universal Republic) TOTAL STATIONS: 13	118/17	PUSCIFER Queen B (Puscifer/RED) TOTAL STATIONS: 18	98/0
IN THIS MOMENT Beautiful Tragedy (Century Media) TOTAL STATIONS: 16	117/5	EDDIE VEDDER Hard Sun (Monkey Wrench/J/RMG) TOTAL STATIONS: 13	94/9



- +84 PUDDLE OF MUDD**
Psycho (Flawless/Geffen/Interscope)
KATT +4, WRXR +9, KBPI +9, WEDG +8, WTPT +8, KISW -7, WRZK +6, WBSX +5, WKQZ +5, WQXA +5
- +64 SIXX: A.M.**
Life Is Beautiful (Eleven Seven)
WBSX +8, KISW +8, KIOZ +7, KATT +6, KQRC +6, WKLQ +5, WEDG +5, KLAQ +4, KFRQ +4, SIOX +4
- +61 AVENGED SEVENFOLD**
Almost Easy (Hopeless/Warner Bros.)
KISW +7, WAAF +7, WCHZ +5, KIOZ +5, WMY +4, WQXA +4, WKQZ +4, KIAT +4, KATT +4, KLAQ +4
- +59 GODSMACK**
Good Times Bad Times (Universal Republic)
WTPT +10, WAAF +7, WXQR +7, WRXR +6, WBSX +6, KISW +6, KATT +5, WRXW +5, WCHZ +4, KFRQ +4
- +57 FOO FIGHTERS**
Long Road To Ruin (Roswell/RCA/RMG)
KQRC +15, WCHZ +8, KBPI +8, KISW +6, WKQZ +4, WWBN +3, KILO +3, WRAT +3, WQXA +3, FIOZ +3

FOR WEEK ENDING JANUARY 6, 2008
LEGEND: See legend to charts in charts section for rules and symbol explanations.
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Thought leaders offer their take on radio's future

A Look Inside The Crystal Ball

John Schoenberger
JSchoenberger@RadioandRecords.com

It is no secret that the radio industry has gone through significant changes in recent years, and this will continue into the foreseeable future. Beginning with the Telecommunications Act of 1996 through the current explosion of new media options, radio has had to continually reinvent itself. The medium is still in the midst of numerous challenges, such as the stalled roll-out of Arbitron's Portable People Meter (PPM) and ongoing efforts to establish HD radio. Add to that the fact that bottom-line business pressures are as intense as ever, and it is no wonder that the folks who perform radio's day-to-day operations have a guarded perspective on the medium's short- and long-term future.

The Prognosis For '08

Those at the local level are continually dealing with the threat of staff cutbacks and smaller budgets due to modest ad forecasts for the new year. They understand all too well that radio is very much tied to the financial demands of the industry and, of course, the threat of competition coming from so many other sources.

Consequently, there is admittedly a sense of impending doom that is hard to ignore. No matter how well a given station is doing, it seems to never be enough and that upper management always wants more, while providing fewer tools on the local level with which to do it.

"My wish is that we could throw off the feeling of dread so many of us have right now," Cumulus KFOG/San Francisco PD Dave Benson says. "Most of us want to simply get back to the joy of creating radio and making our station or stations the best they can be."

Benson believes the best strategy is to put your nose to the grindstone, take care of the demands in front of you, keep your station local and focused on the needs of listeners and try to adapt as pressures present themselves.

"We have to realize that radio no longer has a monopoly on music and audio entertainment as it once did—but we are still a viable and important entity with a tremendous platform," Benson continues. "The people who like radio still use radio—and those that don't write newspaper columns!"

Bruce Warren, assistant GM of programming at the University of Pennsylvania's WXP/Philadelphia, is

fully aware of the corporate pressures and constraints on radio, and to a certain extent, those realities exist on the public radio side, too. The challenge is how to sustain efforts to build and grow audience via new delivery platforms and still pay the bills.

"We are making a concerted effort to expand our presence and reach via the Internet. We have committed resources to the HD platform, plus we are already immersed in adjusting to the new PPM reality—but we can't do any of this at the expense of the original terrestrial signal," Warren says. "The key to moving forward is to not see each of these things as separate efforts, but rather as different sides of a single effort."

Warren and his staff view WXP as a full-service media company rather than a station that also offers streaming and archived online content. It is a different mind-set and takes some time to adjust to this way of thinking. But he reminds us that ultimately, no matter what WXP does as a media company, the service it provides remains the same: connect musicians to audiences.

"It is still all about the music; that is by far the main reason why anyone comes to us. We can never lose sight of that."

The Bigger Picture

KTCZ (Cities 97)/Minneapolis PD and Clear Channel triple A brand manager Lauren MacLeash believes that every element of the business is being re-evaluated now. Whether you work for a publicly

'I don't think it is so much us steering people to these new technologies as it is us being in place when they get there.'

—Norm Winer



held company or a private enterprise, it comes down to the decision-makers at the top determining what they think the priorities are.

"For the radio side, it comes down to the powers that be just how important that local connection with community is," she says.

In other words, are you going to be the best possible local station or can you be put up on a satellite stream and serve countless markets across the country as a national format? And if management decides to do that, it would likely gut the stations to bring overhead down.

"If it falls on the side of localism, then triple A is in good shape," MacLeash adds. "We are not a cookie-cutter format. Our whole premise is built on customizing our stations to the communities we serve and acting as a reflection of a certain lifestyle. We know how to engage our listeners and bring them together."

Because of her own experience, MacLeash empathizes with the music business. She understands that the radio and record industries are going through a similar kind of erosion right now. New media and increased consumer choice are giving them a run for the money.

"Consequently, we are all being challenged to produce the same, if not better, results with less resources and smaller staff," she says. "For triple A specifically, we have a lot of tried-and-true artists just out or coming out soon, and I think that will reflect well for us on both sides of the fence in the short term."

WXRT/Chicago PD and CBS radio VP of rock programming Norm Winer feels it all comes down to adjusting to the needs and desires of the listeners. "We all need to be much more realistic about how our listeners use us today and will in the short-term future. It is a matter of seeing how radio in general and WXRT specifically fit into the larger scheme of things."

For Winer, it is all about reinvention and rejuvenation. As much as those in the industry multitask in their day-to-day existence, radio listeners are doing the same. The fact is that radio accounts for only a small portion of their attention span today.

"When they do go to us, it is for musical entertainment, community information and perhaps a bit of companionship," Winer says. "The fact that our DJs are human and have all been on the air for a long period of time is probably our true advantage over most of the other faceless forms of entertainment emerging today."

If that human element is taken away, Winer feels he loses the power of being local and real. But along with that, he understands that a station can serve as the home base that allows it to reach out to listeners in new ways.

"As long as they see that connection back to the mothership, so to speak, then our foray onto the Internet or cell phones or wherever else can be used to our advantage," Winer says. "There may even be a time down the road when we no longer broadcast a radio signal from a tower, but that doesn't mean a brand such as WXRT has to be lost in the process. As long as we are viewed as an essential source of entertainment and information, we will remain relevant. I don't think it is so much us steering people to these new technologies as it is us being in place when they get there."

R&R



Benson



MacLeash



Warren



▶ **DAVID GRAY** HOLDS THE TOP SPOT FOR AN EIGHTH STRAIGHT WEEK, THE LONGEST RUN OF HIS CAREER, WITH "YOU'RE THE WORLD TO ME."

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST / TITLE	11 NIELSEN BDS CERTIFICATIONS (IMPRINT / PROMOTION LABEL)	PLAYS TW +/-	AUDIENCE MILLIONS	RANK
1	1	15	DAVID GRAY YOU'RE THE WORLD TO ME	NO. 1 (8 WKS) ATO/RED	540 +32	2.097	1
2	2	6	JACK JOHNSON IF I HAD EYES	BRUSHFIRE/UNIVERSAL REPUBLIC	517 +59	1.965	2
3	3	18	ROBERT PLANT / ALISON KRAUSS GONE, GONE, GONE (GONE MOVED ON)	ROUNDER	411 +29	1.580	4
4	5	9	INGRID MICHAELSON THE WAY I AM	MOST INCREASED PLAYS CABIN 24/ORIGINAL SIGNAL/RED	396 +64	1.830	3
5	6	18	EDDIE VEDDER HARD SUN	MONKEY WRENCH//RMG	373 +43	1.416	6
6	4	29	SNOW PATROL SHUT YOUR EYES	POLYDOR/A&M/INTERSCOPE	359 +2	1.462	5
7	7	11	RYAN ADAMS EVERYBODY KNOWS	LOST HIGHWAY	356 +33	0.807	16
8	8	20	SARA BAREILLES LOVE SONG	EPIC	346 +32	1.283	7
9	12	15	MAT KEARNEY BREATHE IN BREATHE OUT	HOLLYWOOD/AWARE/COLUMBIA	289 +35	1.118	8
10	13	5	KT TUNSTALL SAVING MY FACE	RELENTLESS/VIRGIN	287 +40	0.791	17
11	16	9	COLBIE CAILLAT REALIZE	UNIVERSAL REPUBLIC	282 +59	0.960	11
12	9	10	PAOLO NUTINI JENNY DON'T BE HASTY	ATLANTIC	277 -3	0.483	26
13	10	14	FEIST MY MOON MY MAN	CHERRYTREE/POLYDOR/INTERSCOPE	268 +19	0.826	15
14	14	7	BRUCE SPRINGSTEEN GIRLS IN THEIR SUMMER CLOTHES	COLUMBIA	265 +26	0.845	14
15	11	24	SPOON THE UNDERDOG	MERGE	252 +5	1.080	9
16	15	11	BRANDI CARLILE TURPENTINE	COLUMBIA	240 +21	0.988	10
17	20	3	SHERYL CROW LOVE IS FREE	A&M/INTERSCOPE	223 +37	0.637	21
18	18	19	BRUCE SPRINGSTEEN RADIO NOWHERE	COLUMBIA	222 +27	0.848	13
19	17	11	SHERYL CROW SHINE OVER BABYLON	A&M/INTERSCOPE	221 +16	0.931	12
20	19	9	LENNY KRAVITZ I'LL BE WAITING	VIRGIN	209 +16	0.685	18
21	21	5	MIKE DOUGHTY 27 JENNIFERS	ATO/RED	197 +21	0.449	27
22	22	11	SANTANA FEATURING CHAD KROEGER INTO THE NIGHT	ARISTA/RMG	174 +20	0.568	24
23	23	4	FOO FIGHTERS LONG ROAD TO RUIN	ROSWELL/RCA/RMG	162 +18	0.585	23
24	24	4	SPOON DON'T YOU EVAH	MERGE	157 +20	0.595	22
25	28	2	ONEREPUBLIC STOP AND STARE	MOSLEY/INTERSCOPE	146 +26	0.294	-
26	26	3	RADIOHEAD JIGSAW FALLING INTO PLACE	1BD/ATO	139 +18	0.291	-
27	25	11	A FINE FRENZY ALMOST LOVER	VIRGIN	132 +2	0.525	25
28	27	18	SILVERCHAIR STRAIGHT LINES	ELEVEN//ILG/ATLANTIC/LAVA	131 +10	0.319	30
29	30	3	GRACE POTTER AND THE NOCTURNALS AIN'T NO TIME	HOLLYWOOD	124 +9	0.121	-
30	29	2	MAROON 5 WON'T GO HOME WITHOUT YOU	A&M/OCTONE/INTERSCOPE	120 +5	0.638	20

MOST ADDED

ARTIST / TITLE / LABEL	NEW STATIONS
JOHN MAYER Say (Aware/Columbia) KPTL, Sirius Spectrum, WOOD, WNCS, WRLT	5
ROBERT PLANT / ALISON KRAUSS Please Read The Letter (Rounder) KCUV, KGSR, WNCS, WRLT, WXRV	5
SHERYL CROW Love Is Free (A&M/Interscope) KPTL, KWMT, KXLY, WBOS	4
SHAWN MULLINS All In My Head (Vanguard) KINK, KPRI, WBOS, WCOO	4
TRISTAN PRETTYMAN Madly (Virgin) KPTL, KTCZ, WNCS	3
INGRID MICHAELSON The Way I Am (Cabin 24/Original Signal/RED) KXLY, WRNR	2
KT TUNSTALL Saving My Face (Relentless/Virgin) KRSH, WBOS	2
FEIST My Moon My Man (Cherrytree/Polydor/Interscope) KCUV, WXRV	2

ADDED AT... WXRV
Boston, MA
PD: Ron Bowen
MD: Catie Wilber
Robert Plant / Alison Krauss, Please Read The Letter, 1
Feist, My Moon My Man, 0
Wyclef Jean & Norah Jones, Any Other Day, 0
FOR REPORTING STATIONS PLAYLISTS GO TO:
www.RadioandRecords.com

NEW AND ACTIVE

ARTIST / TITLE / LABEL	PLAYS /GAIN	ARTIST / TITLE / LABEL	PLAYS /GAIN
COLLECTIVE SOUL All That I Know (E) TOTAL STATIONS: 10	116/12	JOHN MAYER Dreaming With A Broken Heart (Aware/Columbia) TOTAL STATIONS: 6	74/7
BEN HARPER & THE INNOCENT CRIMINALS Fight Outta You (Virgin) TOTAL STATIONS: 12	106/11	IRON AND WINE Boy With A Coin (Sub Pop) TOTAL STATIONS: 14	66/15
JOHN MAYER Say (Aware/Columbia) TOTAL STATIONS: 12	104/32	DAN WILSON Cry (American/Columbia) TOTAL STATIONS: 7	64/2
WIDESPREAD PANIC Up All Night (Widespread) TOTAL STATIONS: 12	99/10	REGINA SPEKTOR Better (Sire/Warner Bros.) TOTAL STATIONS: 5	58/5
BEN'S BROTHER Stuttering (Kiss Me Again) (Capitol) TOTAL STATIONS: 9	90/4	BACK DOOR SLAM Come Home (Blix Street) TOTAL STATIONS: 8	55/9

MOST INCREASED PLAYS

+64 INGRID MICHAELSON The Way I Am (Cabin 24/Original Signal/RED) WNCS +11, WZEW +9, KFOG +9, KPTL +7, KENZ +7, KMTT +4, KRVB +4, WXRT +4, WCOO +3, KTCZ +3
+59 JACK JOHNSON If I Had Eyes (Brushfire/Universal Republic) KMTT +9, KRVB +8, WCOO +6, KFOG +6, KINK +5, WZEW +5, KTCZ +4, WNCS +4, KRSH +4, KPRI +4
+59 COLBIE CAILLAT Realize (Universal Republic) KENZ +13, KMTT +12, KPTL +7, KTCZ +4, WZEW +4, KXLY +4, WCOO +3, KRVB +3, KPRI +3, KINK +3
+43 EDDIE VEDDER Hard Sun (Monkey Wrench//RMG) WRLT +7, KMTT +6, WZEW +5, KPRI +4, SISP +3, KINK +3, KTCZ +3, CIDR +2, KRVB +2, WOOD +2
+40 KT TUNSTALL Saving My Face (Relentless/Virgin) KMTT +13, KPTL +6, KFOG +5, WZEW +4, WNCS +4, KTCZ +4, KRVB +3, WRNR +3, WRLT +3, WCOO +3

RECURRENTS

THIS WEEK	ARTIST / TITLE / IMPRINT / PROMOTION LABEL	11 NIELSEN BDS CERTIFICATIONS	PLAYS TW	LW
1	MATCHBOX TWENTY HOW FAR WE'VE COME (MELISMA/ATLANTIC)		253	217
2	BEN HARPER & THE INNOCENT CRIMINALS IN THE COLD 35 (VIRGIN)		215	192
3	LIFHOUSE FIRST TIME (JEFFEN/INTERSCOPE)		198	170
4	KT TUNSTALL HOLD ON (RELENTLESS/VIRGIN)		195	202
5	MATT NATHANSON CAR CRASH (VANGUARD)		184	178

THIS WEEK	ARTIST / TITLE / IMPRINT / PROMOTION LABEL	11 NIELSEN BDS CERTIFICATIONS	PLAYS TW	LW
6	THE KOOKS SHE MOVES IN HER OWN WAY (ASTRALWERKS)		181	151
7	FEIST 1234 (CHERRYTREE/POLYDOR/INTERSCOPE)		174	144
8	COLBIE CAILLAT BUBBLY (UNIVERSAL REPUBLIC)		156	137
9	GOMEZ SEE THE WORLD (ATO/RED)		148	114
10	PLAIN WHITE T'S HEY THERE DELILAH (FEARLESS/HOLLYWOOD)		146	120

FOR WEEK ENDING JANUARY 6, 2008
LEGEND: See legend to charts in charts section for rules and symbol explanations.
30 triple A stations are electronically monitored by Nielsen Broadcast Data Systems 24 hours a day, 7 days a week. Indicator chart comprised of 47 reporters.
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ERIC Lindell

FEATURING:
Lay Back Down

From his soulful release,
Low on Cash, Rich in Love

Add Date at AAA and Americana Jan. 14th

Roomful Of Blues

Featuring:
Every Dog Has Its Day

From their roof raisin' release,
Baisin' A Ruckus

Contact: Tim Kollath at Alligator Records, 800-348-7214 x232

R&R TRIPLE A/ AMERICANA

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BDS



▶ **WIDESPREAD PANIC'S "UP ALL NIGHT"** RIDES A POST-HOLIDAY SURGE AND VAULTS TO NO. 6 IN ITS FOURTH WEEK IN THE TRIPLE A INDICATOR TOP 10.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TRIPLE A INDICATOR		PLAYS
			ARTIST TITLE	IMPRINT / PROMOTION LABEL	
1	3	3	JACK JOHNSON IF I HAD EYES	BRUSHFIRE/UNIVERSAL REPUBLIC	530
2	10	10	RYAN ADAMS EVERYBODY KNOWS	LOST HIGHWAY	459
3	15	15	EDDIE VEDDER HARD SUN	MONKEYWRENCH//RMC	432
4	12	12	DAVID GRAY YOU'RE THE WORLD TO ME	ATO/RED	408
5	6	6	MIKE DOUGHTY 27 JENNIFERS	ATO/RED	408
6	7	7	WIDESPREAD PANIC UP ALL NIGHT	WIDESPREAD	371
7	3	3	KT TUNSTALL SAVING MY FACE	RELENTLESS/VIRGIN	351
8	5	5	BRUCE SPRINGSTEEN GIRLS IN THEIR SUMMER CLOTHES	COLUMBIA	343
9	3	3	BEN HARPER AND THE INNOCENT CRIMINALS FIGHT OUTTA YOU	VIRGIN	322
10	4	4	SPOON DON'T YOU EVAH	MERGE	313
11	8	8	SHERYL CROW SHINE OVER BABYLON	A&M/INTERSCOPE	305
12	12	12	GRACE POTTER AND THE NOCTURNALS AIN'T NO TIME	HOLLYWOOD	302
13	15	15	ROBERT PLANT / ALISON KRAUSS GONE, GONE, GONE (DONE MOVED ON)	ROUNDER	288
14	8	8	INGRID MICHAELSON THE WAY I AM	CABIN 24/ORIGINAL SIGNAL/RED	283
15	7	7	CHUCK PROPHET FRECKLE SONG	YEP ROC	246
16	12	12	MARC COHN LISTENING TO LEVON	DECCA	221
17	8	8	IRON & WINE BOY WITH A COIN	SUB POP	216
18	3	3	JOSH RITTER RUMORS	VICTOR/SONY BMG	210
19	5	5	DAN WILSON CRY	AMERICAN/COLUMBIA	186
20	11	11	FEIST MY MOON MY MAN	CHERRYTREE/POLYDOR/INTERSCOPE	185
21	12	12	RILO KILEY SILVER LINING	WARNER BROS.	184
22	20	20	SARA BAREILLES LOVE SONG	EPIC	182
23	NEW	NEW	RADIHREAD JIGSAW FALLING INTO PLACE	TBD/ATO	177
24	2	2	LENNY KRAVITZ I'LL BE WAITING	VIRGIN	176
25	2	2	COLBIE CAILLAT REALIZE	UNIVERSAL REPUBLIC	173
26	14	14	STEVE EARLE CITY OF IMMIGRANTS	NEW WEST	168
27	NEW	NEW	COLLECTIVE SOUL ALL THAT I KNOW	EL	167
28	6	6	PAOLO NUTINI JENNY DON'T BE HASTY	ATLANTIC	160
29	NEW	NEW	FOO FIGHTERS LONG ROAD TO RUIN	ROSWELL/RCA/RMG	153
30	NEW	NEW	SEA WOLF WINTER WINDOWS	DANGERBIRD	144

THIS WEEK	LAST WEEK	WEEKS ON CHART	AMERICANA		PLAYS
			ARTIST TITLE	IMPRINT / PROMOTION LABEL	
1	1	1	ROBERT PLANT / ALISON KRAUSS RAISING SAND	ROUNDER	589
2	2	2	STEVE EARLE WASHINGTON SQUARE SERENADE	NEW WEST	523
3	3	3	LEVON HELM DIRT FARMER	DIRT FARMER/VANGUARD	469
4	4	4	JOHN FOGERTY REVIVAL	FANTASY/CMG	417
5	7	7	RYAN BINGHAM MESCALITO	LOST HIGHWAY	379
6	5	5	SHOOTER JENNINGS THE WOLF	UNIVERSAL SOUTH	326
7	6	6	DWIGHT YOAKAM DWIGHT SINGS BUCK	NEW WEST	325
8	9	9	CHIP TAYLOR & CARRIE RODRIGUEZ LIVE FROM THE RUHR TRIENNALE	TRAIN WRECK	301
9	11	11	THE GOUGERS A LONG DAY FOR THE WEATHERVANE	THE WEATHERVANE	286
10	8	8	VARIOUS ARTISTS GOIN' HOME: A TRIBUTE TO FATS DOMINO	VANGUARD	276
11	10	10	LYLE LOVETT AND HIS LARGE BAND IT'S NOT BIG, IT'S LARGE	LOST HIGHWAY	259
12	15	15	WILL HOGE DRAW THE CURTAINS	RYKOOISC	250
13	12	12	EMMYLOU HARRIS SONGBIRD: RARE TRACKS AND FORGOTTEN GEMS	RHINO	243
14	13	13	KANE WELCH KAPLIN KANE WELCH KAPLIN	COMPASS	243
15	14	14	MARY GAUTHIER BETWEEN DAYLIGHT AND DARK	LOST HIGHWAY	217
16	26	26	JESSE DAYTON & BRENNEN LEIGH HOLDIN' OUR OWN AND OTHER COUNTRY GOLD DUETS	STAG	216
17	16	16	YARN YARN	YARN	203
18	17	17	NEIL YOUNG CHROME DREAMS II	REPRISE	199
19	18	18	TOM GILLAM NEVER LOOK BACK	TREE HOUSE	198
20	28	28	SETH WALKER SETH WALKER	HYENA	198
21	21	21	BLUE RODEO SMALL MIRACLES	TELESOUL	196
22	20	20	BLEU EDMONDSON LOST BOY	SMITH	195
23	23	23	CROSS CANADIAN RAGWEED MISSION CALIFORNIA	UNIVERSAL SOUTH	195
24	33	33	WALT WILKINS AND THE MYSTIQUEROS DIAMONDS IN THE SUN	PALO DURO	192
25	25	25	EAGLES LONG ROAD OUT OF EDEN	ERC//MERCURY/LOST HIGHWAY	185
26	24	24	THE SUBDUDES STREET SYMPHONY	BACK PORCH/MANHATTAN/BLC	173
27	27	27	WILL KIMBROUGH EP	DAPHNE	166
28	29	29	RYAN ADAMS EASY TIGER	LOST HIGHWAY	165
29	32	32	CHUCK PROPHET SOAP & WATER	YEP ROC	163
30	22	22	MERLE HAGGARD THE BLUEGRASS SESSIONS	MCCOURY	160

MOST ADDED

ROBERT PLANT / ALISON KRAUSS 15 Please Read The Letter (Rounder) KBAC, KFMU, KHUM, KLRR, KNBA, KOHO, WBJB, WCNR, WEHM, WFPK, WFUV, WNCW, WNRN, WRSI, WTMD	ERIC LINDELL 11 Lay Back Down (Alligator) KFMU, KNBA, KOHO, KSPN, KYSL, WCBE, WMWV, WNCW, WNRN, WTMD, WUIN	JOHN MAYER 9 Say (Aware/Columbia) KCLC, KFMU, KYSL, Music Choice Adult	SPOON 8 Don't You Evah (Merge) KFMU, Music Choice Adult, Alternative, WBJB, WCNR, WFIV, WMVY, WMWV, WOCCM	TIFT MERRITT 7 Broken (Fantasy/CMG) KNBA, WFUV, WMWV, WNRN, WTMD, WUIN, WYEP
--	---	---	--	---

Alternative, WFIV, WOCCM, WUIN, WVOD, XM Cafe

MOST ADDED

TIFT MERRITT 11 Another Country (Fantasy/CMG)	MANDO SAENZ 5 Bucket (Carnival)	REVEREND ORGANDRUM 4 Hi Fi Stereo (Yep Roc)	ROOMFUL OF BLUES 4 Rasin' A Ruckus (Alligator)
ERIC LINDELL 8 Low On Cash, Rich In Love (Alligator)	SHELBY LYNNE 4 Just A Little Lovin' (Lost Highway)	ROBERT HILL 4 My Corner (Slide On Eye)	

FOR WEEK ENDING JANUARY 6, 2008

FOR WEEK ENDING JANUARY 6, 2008

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.americanamusic.org. © 2008 Americana Music Association.

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Radio executives address the PPM, advertising and format growth

Expectations And Possibilities

Jackie Madrigal

JMadrigal@RadioandRecords.com

With the memories of Latin radio's success in 2007 still fresh, the industry is ready to take a look at what 2008 may bring. At the top of the list are challenges that surround advertising, the effects of an election year, the forecast for Latin formats and—perhaps foremost—the arrival of Arbitron's Portable People Meter in heavily Hispanic markets. ■ "I am in a wait-and-see mode with PPM," Santos Latin Media president José Santos says, because it has many adjustments to make in New York and Los Angeles. However, if the PPM is done right, it will reflect the true listening patterns of all listeners, he says.

Spanish Broadcasting System (SBS) tropical WX1DJ (El Zol)/Miami PD Gino "Latino" Reyes adds that he is optimistic about the PPM, and if it can get the right sample, "it works well, because it's a more accurate representation of what real listening is. But we're dependent on what Arbitron puts out."

Entravision Radio/Los Angeles VP/GM Karl Meyer is also upbeat about the PPM—but only if it's done correctly. "And that's what the Latino and urban markets are demanding," he says. "Get it right." He believes that current sampling is way off, as people opt out quickly and Arbitron finds it difficult to recruit minorities.

The dilemma for Arbitron, Meyer says, is that the PPM is already a huge expense for media companies. "It's tremendously more expensive than the current service, yet Arbitron is saying that in order to do what it needs to do, we have to spend even more money. We're not going to give them more money. They have to figure out a way to get these meters in the right hands, in the right quantities, with a good solid mix of people."

Internally, Entravision is optimistic that the company's formats will perform well, but globally, it is concerned with Arbitron, he says. "Will they get it right in eight months when they launch in Los Angeles? This is a billion-dollar radio market, and in the Hispanic radio world we've always felt we've been undervalued a minimum of \$100 million-\$140 million. We should be getting a lot more from that billion-dollar pie. The potential to discredit what we've been doing and go backward is a travesty."

Aside from the PPM, Meyer says he expects tech-

nology and radio's marriage in the Latin market to accelerate much faster this year, and to help sales. Latin radio is handicapped because streaming and Internet usage lags behind the general market. While some Latin formats (such as pop) deliver higher Internet usage than others (such as regional Mexican), they still don't generate the Web traffic of a general-market station.

"Because of the difficult ad environment, with the mortgage business going down, there's a dark cloud over the advertising world globally. Some of those clouds will remain in 2008. And looking at a flat or small market growth, specifically in Los Angeles, what are we going to do to make ourselves different and provide results for advertisers?" Meyer asks.

Technology has to be part of the solution, he says. "That is really what is going to spur change. If television is a big cruise ship, radio is a speedboat that can take that change very quickly."

Meyer says Spanish-language stations will be bundling packages to deliver results, such as streaming, text messaging and campaigns like VIP social clubs. "Once you start providing those services, agencies are going to start allocating budgets against that, and radio is really going to push that forward."

Advertisers continuing to pay a lower cost per point for Latin stations is a disadvantage that must be addressed, according to SBS VP of programming Pío Ferro. "There are stations in L.A. with less than a 3 share that outbill the biggest Spanish stations. Why? Because ad agencies have a 'Spanish' budget, which is much smaller than the 'English' budget, and



Santos



'Los Angeles is a billion-dollar radio market, and in the Hispanic radio world we've always felt we've been undervalued a minimum of \$100 million-\$140 million.'

—Karl Meyer



Ferro

it's ridiculous," especially in markets like Los Angeles, where Latinos are the majority.

It's an issue all Latinos should not only be shocked, but angry about, Ferro says. "I'd love to be able to make available a list of advertisers who refuse to pay the same cost-per-point for Spanish-language radio as they do in English so that we, as Spanish-language people, could go and ask for our 'Spanish' discount," he says.

How will Latin radio fare in an election year? It depends on the market, Meyer says. In battleground states like Colorado and Nevada, stations are already actively working with candidates Barack Obama and Hillary Clinton for the primaries. "We're seeing a lot of money going to television and radio in the battleground states. That will help, but it's not nearly the extent of the money that the general market gets," Meyer says.

As for the impact of the immigration debate, Meyer says it is one of those additional things the Hispanic market has to worry about—along with the declining consumer confidence index that has affected the entire country.

The outlook for each of the Latin formats, meanwhile, looks solid. Spanish-language radio is strong and will continue to garner great results for clients and listeners, Santos says. No one should be surprised by more flips to Spanish-language formats, especially in new growing markets where the Hispanic population continues to expand, he adds. "You will see more FM Spanish stations in the South and Midwest. You'll see the East Coast become more regional Mexican-formatted, while second options become other Latin formats," Santos says.

Regional Mexican is "as strong as ever and has grown significantly in the past seven years," Ferro adds. In 2001 in Los Angeles, he recalls, you could add the 12+ shares of all the regional Mexican stations and barely reach a 6.0. Since then, the format's market share has more than doubled.

The expectations for Latin pop depend on each market, Santos says. "Some stations may be younger skewers, while others are Spanish AC. We went through a few years where product was not that good, but Spanish AC/pop has always done well in markets that do the format based on the needs of their individual market."

As for tropical, bachata and reggaetón have helped, Ferro says. The hope is that in 2008, more of the genre's superstars will release new material, because "tropical is lacking the firepower that artists like Grupo Niche, Hermanos Rosario, Frankie Ruiz and Cocoband brought to the party in the mid- to late '90s," Ferro says. But Latin rhythm is the most exciting format because it is new and relatively uncharted. SBS has two of the format's most successful outlets, KXOL (Latino 96.3)/Los Angeles and WODA (Reggaetón 94)/Puerto Rico. The genre provided many new artists with bona fide hits in 2007, like Casa de Leones, DJ Flex, Tony Dize, Magnate and La Factoría, as well as local acts, Ferro says. "It is the format with a lot of growth within the next few years."

Spanish-language formats continue to evolve, just as general-market radio did in the '70s and '80s, Santos says. "You will see more format options and better programming strategies for all the markets." R&R

R&R REGIONAL MEXICAN

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▶ EL POTRO DE SINALOA HAS THE WEEK'S MOST INCREASED PLAYS WITH "EL VASO DERRAMA" (UP 98).

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	11 NIELSEN BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL	PLAYS TW	+/-	AUDIENCE MILLIONS	RANK
1	1	12	LA ARROLLADORA BANDA EL LIMON SOBRE MIS PIES	NO. 1 (4 WKS) DISA/EDIMONSA	1468	+54	11.382	2
2	2	11	K-PAZ WITH FRANCO DE VITA UN BUEN PERDEDOR	DISA/EDIMONSA	1429	+71	11.279	3
3	3	20	VICENTE FERNANDEZ ESTOS CELOS	SONY BMG NORTE	1424	+76	11.436	1
4	5	20	LINDEROS DEL NORTE COMO OLVIDARTE	A.R.C.	1028	+78	4.546	19
5	4	13	BANDA EL RECODO QUE BONITO	FONOVISIA	978	+9	6.412	10
6	6	25	FIDEL RUEDA PAZ EN ESTE AMOR	MACHETE	945	+32	8.953	4
7	7	14	JENNI RIVERA AHORA QUE ESTUVISTE LEJOS	FONOVISIA	938	+62	6.485	8
8	9	16	MARCO ANTONIO SOLIS NO PUEDO OLVIDARLA	FONOVISIA	927	+40	5.138	13
9	8	13	LOS HURACANES DEL NORTE VOLE MUY ALTO	UNIVISION	877	-10	6.451	9
10	10	32	GRUPO MONTEZ DE DURANGO LAGRIMAS DEL CORAZON	DISA	865	+45	7.230	7
11	13	34	EL POTRO DE SINALOA CHUY Y MAURICIO	MACHETE	832	+64	8.443	5
12	11	6	PATRULLA B1 TE QUIERO MUCHO	DISA	809	+12	4.642	18
13	12	33	EL CHAPO DE SINALOA A TI SI PUEDO DECIRTE	DISA	805	+14	7.349	6
14	14	20	LOS TEMERARIOS SIN QUE LO SEPAS TU	FONOVISIA	756	-19	3.663	26
15	15	24	LOS CREADORES DEL PASITO DURAGUENSE DE ALFREDO RAMIREZ TE PIDO QUE TE QUEDES	DISA/EDIMONSA	734	-40	4.995	15
16	16	6	EL CHAPO DE SINALOA SI TE AGARRAN LAS GANAS	DISA	696	+32	5.017	14
17	17	26	INTOCABLE BASTO	EMI TELEVISIA	677	+38	4.261	21
18	19	7	BETO Y SUS CANARIOS SI TU TE VAS	ASL	661	+45	3.674	25
19	18	12	LOS RIELEROS DEL NORTE VEN Y DIME	FONOVISIA	649	+22	4.744	17
20	20	3	PEPE AGUILAR YA NUNCA MAS	EMI TELEVISIA	634	+87	5.188	12
21	21	9	GRUPO INNOVACION NUNCA ME FUI	CARMEX/FONOVISIA	607	+44	2.335	33
22	24	7	EL POTRO DE SINALOA EL VASO DERRAMA	MACHETE	604	+98	5.990	11
23	23	18	ALIADOS DE LA SIERRA CON LOS OJOS CERRADOS	ASL	580	+46	3.834	23
24	22	9	SERGIO VEGA CUANDO TE LAVAS LA CARA	SONY BMG NORTE	557	+25	4.308	20
25	26	5	TONO Y FREDDY BREBAJE	DISA/EDIMONSA	518	+32	2.100	37
26	25	36	ALACRANES MUSICAL POR AMARTE ASI	UNIVISION	516	+9	4.966	16
27	30	10	ALACRANES MUSICAL SIN TU AMOR	UNIVISION	464	+64	2.174	35
28	28	19	CUISILLOS PERDONAME	MUSART/BALBOA	440	+34	1.757	-
29	27	6	LOS TIGRES DEL NORTE LA HUELLA DEL ALACRAN	FONOVISIA	425	-25	2.052	39
30	32	5	EL CHALINILLO AL MISMO NIVEL	DISA	386	-2	1.907	40
31	29	6	LOS BUITRES DE CULIACAN SINALOA NO VOY A LLORAR	LADISCOMUSIC/UNIVERSAL LATINO	385	-4	1.447	-
32	33	4	DINASTIA DE TUZANTLA MALDITO TEXTO	VENEMUSIC	372	+20	3.271	27
33	34	14	DUELO SOLO CONTIGO	UNIVISION	371	+26	1.778	-
34	39	3	CONJUNTO AGUA AZUL EL DICCIONARIO	ACE	367	+60	3.853	22
35	35	4	LOS MORROS DEL NORTE VIDA VIVIDA	MACHETE	366	+35	1.863	-
36	38	2	GRUPO MONTEZ DE DURANGO COMO EN LOS BUENOS TIEMPOS	DISA	364	+56	2.952	28
37	31	13	CONJUNTO PRIMAVERA EL AMOR QUE NUNCA FUE	FONOVISIA	344	-54	2.425	31
38	37	7	EL TRONO DE MEXICO SE FUE	UNIVERSAL LATINO	328	+4	3.755	24
39	9	9	AK-7 EL AVION DE LAS TRES	UNIVISION	327	-3	2.925	29
40	RE-ENTRY		EL COYOTE Y SU BANDA TIERRA SANTA Y SI TE ROBO	UNIVISION	281	+32	2.802	30

MOST ADDED

ARTIST TITLE / LABEL	NEW STATIONS
PEPE AGUILAR Ya Nunca Mas (EMI Televisa)	27
BETO Y SUS CANARIOS Si Tu Te Vas (ASL)	7
GRUPO MONTEZ DE DURANGO Como En Los Buenos Tiempos (Disa)	7
PONZONA Tal Vez (Machete)	5
PATRULLA B1 Te Quiero Mucho (Disa)	4
EL CHAPO DE SINALOA Si Te Agarran Las Ganas (Disa)	4
TONO Y FREDDY Brebaje (Disa/Edimonsa)	4
LOS TIGRES DEL NORTE La Huella Del Alacran (Fonovisa)	4
CHALINILLO Al Mismo Nivel (Disa)	4
SERGIO VEGA Cuando Te Lavas La Cara (Sony BMG Norte)	3

NEW AND ACTIVE

ARTIST TITLE / LABEL	PLAYS /GAIN	ARTIST TITLE / LABEL	PLAYS /GAIN
LALO MORA Entre La Vida (Disa/Edimonsa)	274/30	LOS ANGELES AZULES Tu Jugete (Musart/Balboa)	217/19
LOS PRIMOS DE DURANGO Manana (Machete)	257/14	EL GALLO MENDOZA No Volvere Jamas (ASI)	199/7
ALEGRES DE LA SIERRA Si Te Vas, Si Te Vas (Viva)	234/13	BOBBY PULIDO Quiero Que Me Desnudés Con La Boca (Sniper)	199/1
INTOCABLE Te Lo Juro (EMI Televisa)	226/19	LMT Se Te Acabo La Tonta (Disa/Edimonsa)	196/16
CARDENALES DE NUEVO LEON Ni Los Pleitos (Serca)	219/26	LOS SUPER REYES Serenata (Warner Latina)	181/16

MOST INCREASED PLAYS

+98	EL POTRO DE SINALOA El Vaso Derrama (Machete) KSKD +8, KCMT +3, KWEI +8, KHOT +9, KSTN +8, KBUE +6, KTTA +6, KLAX +6, KJFA +5, KSCA +5
+87	PEPE AGUILAR Ya Nunca Mas (EMI Televisa) KMYX +9, WLEY +1, KHOT +9, KSAH +8, XHTY +8, KJFA +7, KBNO +6, KDUT +6, WOJO +5, KXLM +5, KCMT +4
+78	LINDEROS DEL NORTE Como Olvidarte (A.R.C.) KHHL +35, KSTN +4, KSAH +1, KLEY +8, KTTA +6, KISF +6, KLVO +5, WYMY +5, KXLM +5, KCMT +4
+76	VICENTE FERNANDEZ Estos Celos (Sony BMG Norte) KWEI +9, KSTN +8, KLEY +8, WEDJ +8, KBUE +8, KKPS +7, KTTA +7, KLAX +6, WQBU +5, KLBN +4
+71	K-PAZ WITH FRANCO DE VITA Un Buen Perdedor (Disa/Edimonsa) KSAH +8, KTJM +4, KTTA +3, KSTN +9, WLEY +8, KWIZ +6, KJFA +6, KXTS +6, KBUE +6, KCMT +6

ADDED AT... KLTN
Houston, TX
PD: Raul Brindis
MD: Angel Basulto
Los Invasores De Nuevo Leon, Yo No Te Amo, 21
Intocable, Te Lo Juro, 16

102.9 FM
Radio Sinaloa

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FOR WEEK ENDING JANUARY 6, 2008
LEGEND: See legend to charts in charts section for rules and symbol explanations.
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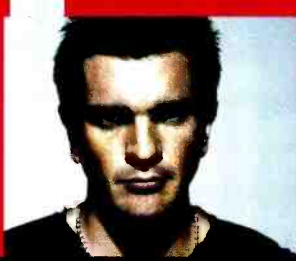
REGIONAL MEXICAN MONITORED REPORTERS

- KJFA/Albuquerque, NM**
PD: Antonio Covarrubias
- KL/O/Albuquerque, NM**
PD/MD: Rene Leon
- WBZY/Atlanta, GA**
OM: Clay Hunnicutt
PD: Robbie Ramirez
APD: Aly Young
- KHHL/Austin, TX**
PD: Jose Lime Martinez
- KIWI/Bakersfield, CA**
PD/MD: Raul Evangelista
- KMQA/Bakersfield, CA**
OM: Rene Escalante
PD/MD: Yesenia De Luna
APD: Victor Martinez
- KMXX/Bakersfield, CA**
OM: Robert Chavez
PD: Cesar Chavez
- KWEI/Boise, ID**
OM: Steve Ramirez
PD: Melvin Albanez
- WLEY/Chicago, IL**
PD: Ezequiel Gonzalez
- WOJO/Chicago, IL**
OM: Cesar Canales
PD: Rafael Bautista
- KLHB/Corpus Christi, TX**
OM: Clayton Allen
PD/MD: Luis Munoz
- KSAB/Corpus Christi, TX**
OM: Paula Newell
PD/MD: Dan Pena
- KDXX/Dallas, TX**
OM: Andy Lockridge
PD: Chayan Ortuno

- KESS/Dallas, TX**
PD: Chayan Ortuno
- KBNO/Denver, CO**
PD: Socorro Rios
MD: Zenon Ferrufino
- XHNZ/El Paso, TX**
PD: Francisco Aguirre
MD: Arturo Buenrostro
- KLBN/Fresno, CA**
PD/MD: Jorge Guillen
- KOND/Fresno, CA**
PD: Juan Fernando
- KOQO/Fresno, CA**
PD: Jorge Guillen
- KLTN/Houston, TX**
PD: Raul Brindis
MD: Angel Basulto
- KTJM/Houston, TX**
FD/MD: Eddie Leon
- WEDJ/Indianapolis, IN**
FD/MD: Manuel Sepulveda
- KISF/Las Vegas, NV**
FD: Jose Ramon Bravo
- KBUE/Los Angeles, CA**
PD: Pepe Garza
- KLAX/Los Angeles, CA**
OM: Pio Ferro
FD: Juan Carlos Hidalgo
MD: Lupita Del Castillo
- KLYY/Los Angeles, CA**
OM/MD: Elias Autran
- KSCA/Los Angeles, CA**
FD: Veronica Nava
- KWIZ/Los Angeles, CA**
FD: Eddie Leon

- KGBT/McAllen, TX**
PD: Hugo De La Cruz
MD: Armando Almazan
- KKPS/McAllen, TX**
PD: Mando San Roman
MD: Robert Montalvo
- KSKD/Merced, CA**
OM: Debbie Gomez
PD: Saul Fiallos
- KRAY/Monterey, CA**
PD: Vicente Romero
- WQBU/New York, NY**
PD: Gerardo Lopez
APD: Gabriel Pino
- KTUZ/Oklahoma City, OK**
OM: Kevin Christopher
PD/MD: Sammy Soto
- KXLM/Oxnard, CA**
PD/MD: Salvador Prieto
- KHOT/Phoenix, AZ**
OM: Eleazar Garcia
PD: Ne son Oseida
- WYMY/Raleigh, NC**
PD: Julie Garza
- KXSB/Riverside, CA**
PD/MD: Salvador Prieto
- KTTA/Sacramento, CA**
PD: Juan Gonzalez
- KDUT/Salt Lake City, UT**
OM: Carlos Martin Valdez
PD: Cesar Valdiosera
- KLEY/San Antonio, TX**
OM/MD: Alfonso Flores
PD: Ru Jy Ramos
APD/MD: Edgar Monsivales

- KROM/San Antonio, TX**
PD: Rogelio Laal
- KSAH/San Antonio, TX**
OM: Robin Flores
PD: Alfonso Flores
APD: Minnie Ochoa
MD: Juan Martinez
- KXTN/San Antonio, TX**
PD: Jon Ramirez
APD: Pete A. Morales III
- KLNV/San Diego, CA**
APD: Gabriel Alvarez
- XHTY/San Diego, CA**
PD: Elvis Valle
- KRZZ/San Francisco, CA**
OM: Olga Rosales
PD: Jesse Portillo
- KSOL/San Francisco, CA**
PD/MD: Jose Luis Gonzalez
- KIST/Santa Barbara, CA**
OM: Keith Royer
PD: Jose Fierros
- KXTS/Santa Rosa, CA**
OM: Krista Bowker
PD: Juan Leal
- KSTN/Stockton, CA**
PD: Kent Rodriguez
- WLCC/Tampa, FL**
PD: Luis Briceno
- KCMT/Tucson, AZ**
PD/MD: Enrique Mayans
- KYQQ/Wichita, KS**
OM: Beverlee Brannigan
PD: Arnoldo Gonzalez



► JUANES SCORES MOST ADDED AND MOST INCREASED PLAYS WITH "GOTAS DE AGUA DULCE" (UP 134) AS THE TRACK ZOOMS 33-22, WHILE HIS "ME ENAMORA" HANGS ON AT NO. 1 FOR A 16TH WEEK.

LAST WEEK	WEEKS ON CHART	ARTIST TITLE	NIELSEN BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS RANK
1	18	JUANES ME ENAMORA	NO. 1 (16 WKS) UNIVERSAL LATIN	985 -1	11.902 1
2	11	RBO INALCANZABLE	EMI TELEVISION	825 +21	7.883 2
3	45	CAMILA TODO CAMBIO	SONY BMG NORTE	776 +39	7.594 3
4	17	ENRIQUE IGLESIAS ALGUIEN SOY YO	INTERSCOPE/UNIVERSAL LATIN	740 -20	7.073 5
5	33	MANA OJALA PUJERA BORRARTE	WARNER LATINA	651 +64	6.352 8
6	11	YURIOIA AHORA ENTENDI	SONY BMG NORTE	614 +9	3.494 25
7	14	ALEJANDRO FERNANDEZ NO SE ME HACE FACIL	SONY BMG NORTE	612 -13	6.724 6
8	11	ALEJANDRA GUZMAN SOY SOLO UN SECRETO	EMI TELEVISION	598 +32	6.509 7
9	10	RICARDO ARJONA QUIERO	SONY BMG NORTE	543 -2	5.823 13
10	25	BELANOVA BAILA MI CORAZON	UNIVERSAL LATIN	539 -23	3.672 22
11	26	SHAKIRA LAS DE LA INTUICION	EPIC/SONY BMG NORTE	536 +18	3.522 24
12	46	CHAYANNE SI NOS QUEDARA POCO TIEMPO	SONY BMG NORTE	473 +25	6.034 11
13	38	ENRIQUE IGLESIAS DIMELO	INTERSCOPE/UNIVERSAL LATIN	465 +36	5.143 16
14	33	ALEKS SYNTEK INTOCABLE	EMI TELEVISION	460 +2	3.143 31
15	43	REIK ME DUELE AMARTE	SONY BMG NORTE	445 +39	6.301 9
16	14	EROS RAMAZZOTTI & RICKY MARTIN NO ESTAMOS SOLOS	SONY BMG NORTE	443 +36	3.701 21
17	14	FLEX TE QUIERO	EMI TELEVISION	431 -2	2.015 -
18	8	ANDREA BOCELLI FEATURING LAURA PAUSINI VIVE YA	SUGAR/SIENTE	384 0	6.009 12
19	21	AVENTURA MI CORAZONCITO	PREMIUM LATIN	376 +44	3.647 23
20	36	ALEJANDRO FERNANDEZ TE VOY A PERDER	SONY BMG NORTE	357 +20	4.080 18
21	17	JUAN LUIS GUERRA Y 440 LA TRAVESIA	EMI TELEVISION	352 -3	7.534 4
22	2	JUANES GOTAS DE AGUA DULCE	MOST INCREASED PLAYS/MOST ADDED UNIVERSAL LATIN	342 +134	4.006 19
23	7	EDNITA NAZARIO NO TE MENTIA	SONY BMG NORTE	274 +2	5.662 14
24	18	REIK DE QUE SIRVE	SONY BMG NORTE	263 +4	2.144 37
25	13	MARCO ANTONIO SOLIS NO PUEDO OLVIDARLA	FONOVISIA	259 +7	6.063 10
26	11	WISIN & YANDEL SEXY MOVIMIENTO	MACHETE	256 +14	2.341 35
27	15	BELINDA ES DE VERDAD	EMI TELEVISION	251 -9	2.059 40
28	5	JESSE & JOY ESPACIO SIDERAL	WARNER LATINA	243 +8	3.158 29
29	5	JEREMIAS COMIENZO DEL FINAL	UNIVERSAL LATIN	240 +10	3.313 26
30	31	PEPE AGUILAR POR AMARTE	EMI TELEVISION	229 +5	5.646 15
31	5	JUAN CON MI SOLEDAD	FONOVISIA	215 +20	3.227 27
32	4	GILBERTO SANTA ROSA CONTEO REGRESIVO	SONY BMG NORTE	212 +13	4.123 17
33	8	KANY GARCIA QUE NOS PASO	SONY BMG NORTE	203 -10	2.377 34
34	9	OLGA TANON HOY QUIERO CONFESARME	UNIVISION	190 +3	3.826 20
35	15	BLACK: GUAYABA AYER	MACHETE	182 -2	3.145 30
36	17	GLORIA TREVI PSICOFONIA	UNIVISION	179 +4	1.140 -
37	14	MANNY MANUEL NO ME HAGAS SUFRIR	UNIVERSAL LATIN	175 -11	2.220 36
38	5	LA FACTORIA PERDONAME	UNIVERSAL LATIN	169 0	0.876 -
39	RE-ENTRY	CAFE TACUBA VOLVER A COMENZAR	UNIVERSAL LATIN	152 -4	0.805 -
40	NEW	IVAN SI ME DEJAS AHORA	NU LIFE/MACHETE	131 +19	2.441 33

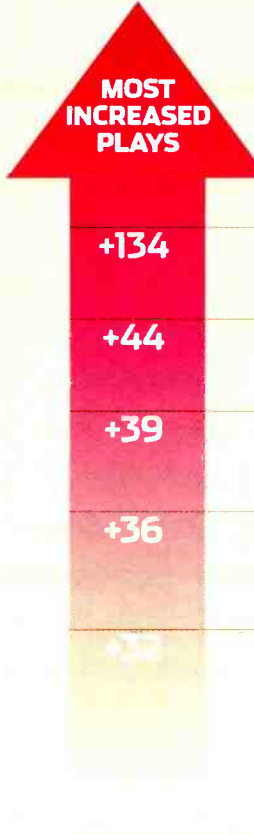
MOST ADDED

ARTIST TITLE / LABEL	NEW STATIONS
JUANES Gotas De Agua Dulce (Universal Latino) KLQL, WFID, WIAC, WIOA, WKAQ, WXYX, XAVO, XHPX	8
ALICIA KEYS No One (MBK/J/RMG) KSSE, WIAC	2
MILLO TORRES Y EL TERCER PLANETA Pienso En Ti (Tribal Vibes/PimpKing) WIOA, WKAQ	2
RBD Inalcanzable (EMI Televisa) KLVE	1
ALEJANDRA GUZMAN Soy Solo Un Secreto (EMI Televisa) XLTN	1
SHAKIRA Las De La Intuicion (Epic) XLTN	1
ANDREA BOCELLI FEAT. LAURA PAUSINI Vive Ya (Sugar/Siente) KLQL	1
JEREMIAS Comienzo Del Final (Universal Latino) KTCY	1
WISIN Y YANDEL Sexy Movimiento (Machete) KEXA	1
JESSE & JOY Espacio Sideral (Warner Latina) WIAC	1

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NEW AND ACTIVE

ARTIST TITLE / LABEL	PLAYS /GAIN	ARTIST TITLE / LABEL	PLAYS /GAIN
VICENTE FERNANDEZ Estos Celos (Sony BMG Norte)	101/6	OPTIMO Concenate (Sony BMG Norte)	66/2
BELANOVA Cada Que... (Universal Latino)	99/4	ANA ISABELLE Cuando No Estas (La Calle/Univision)	65/1
MYRIAM HERNANDEZ Donde Estara Mi Primavera (La Calle/Univision)	86/3	JOSE FELICIANO Que Le Estara Pasando A Puerto Rico (Siente)	64/2
RICARDO MONTANER Algo De Mi (EMI Televisa)	75/3	SUPER MER KA 2 Que Calor (Musar/Balboa)	61/27
CASA DE LEONES No Te Veo (Warner Latina)	72/0	ENUR FEATURING NATASJA Calabria 2008 (Ultra)	59/9



JUANES Gotas De Agua Dulce (Universal Latino) WKAQ +28, WIOA +21, XAVO +20, WFID +17, KLQL +16, WXYX +9, WIAC +7, XHPX +7, WMGE +6, KEXA +2
AVENTURA Mi Corazoncito (Premium Latin) KLQL +30, WMGE +7, KRIO +6, KSSE +6, WXYX +6, KPSS +4, XLTN +3, WPAT +2
MILLO TORRES Y EL TERCER PLANETA Pienso En Ti (Tribal Vibes/PimpKing Musik) WIOA +23, WKAQ +16
EROS RAMAZZOTTI & RICKY MARTIN No Estamos Solos (Sony BMG Norte) WRMA -18, XLTN +12, KBMG +10, XHFG +6, WAMR +5, KTCY +4, WMGE +2, XAVO +1, KLVE +1, KSSE +1
ALEJANDRA GUZMAN Soy Solo Un Secreto (EMI Televisa) XLTN +13, KSSE +9, KLVE +6, KRIO +5, KVVA +4, KXOB +4, WIOA +3, WRMA +3, WPAT +2, KPSS +1

FOR WEEK ENDING JANUARY 6, 2008
LEGEND: See legend to charts in charts section for rules and symbol explanations.
26 Latin pop, 16 tropical and 10 Latin rhythm stations are electronically monitored by Nielsen Broadcast Data Systems 24 hours a day, 7 days a week. © 2008 Nielsen Business Media, Inc. All rights reserved.

LATIN POP MONITORED REPORTERS

- WVVA/Atlanta, GA**
DM: Clay Hunicutt
PD/MD: Fobbe Ramirez
- KXXS/Austin, TX**
DM/PD: Pomeo Herrera
AC: Julieta Jil
- KPSL/Bakersfield, CA**
PD: Isidro Roman
- KTCY/Dallas, TX**
PD: Javier Casanova
- XHPX/EI Paso, TX**
PD: David Castillo
- KXOB/Fresno, CA**
PD: Jorge Guillen
- KLQL/Houston, TX**
- KQKQ/Houston, TX**
PD: Eddie Leon
MD: Raquenell Villarreal
- KLVE/Los Angeles, CA**
PD: Fernando Perez
- KSSE/Los Angeles, CA**
OM: Elias Autran
PD: Nestor Rocha
APD: Andrea Becerra
- XAVO/McAllen, TX**
OM: Jeff Koch
PD: Juan Facundo
- WAMR/Miami, FL**
PD: Pedro Javier Gonzalez
- WMGE/Miami, FL**
OM: Rod Phillips
PD: Rogelic Alfonso
MD: Raymond Hernandez
- WRMA/Miami, FL**
OM/PD: Tony Campos
- KEXA/Monterey, CA**
PD: Vicente Romero
- WPAT/New York, NY**
PD: Tony Luna
- KVVA/Phoenix, AZ**
PD: Edgar Pineda
- WFID/Puerto Rico**
PD: Lucy-Ann Ramos
- WIAC/Puerto Rico**
PD: Valerie Mejia
- WIOA/Puerto Rico**
PD: Fernando De Hostos
- WKAQ/Puerto Rico**
PD: Carlos Gonzalez
APD: Natalia Cuevas
- WXYX/Puerto Rico**
PD/MD: Herman Davila
- KBMG/Salt Lake City, UT**
OM: Carlos Martin Valdez
PD: Ana Perez
- KRIO/San Antonio, TX**
OM/PD: Alfonso Flores
MD: Manny Herrera
- XHFG/San Diego, CA**
PD: Elvis Valle
- XLTN/San Diego, CA**
PD: Libia Sauza



► FLEX EARNS AIRPOWER HONORS ON TROPICAL AS "TE QUIERO" MOVES 21-18 (UP 52) WHILE THE TRACK SITS AT NO. 2 FOR A FOURTH WEEK ON LATIN RHYTHM.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	NIelsen BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS	RANK
1	1	14	GILBERTO SANTA ROSA CONTEO REGRESIVO	NO. 1 (9 WKS) SONY BMG NORTE	454 +41	4.541	2
2	2	22	JUAN LUIS GUERRA Y 440 LA TRAVESIA	EMI TELEVISIA	373 +19	3.985	3
3	3	12	WISIN & YANDEL SEXY MOVIMIENTO	MOST INCREASED PLAYS MACHETE	353 +67	6.086	1
4	5	17	JUANES ME ENAMORA	UNIVERSAL LATINO	292 +34	2.978	5
5	4	9	N'KLABE SI YA NO ESTAS	NU LIFE/MACHETE	288 +28	3.200	4
6	5	15	JERRY RIVERA CUESTA ABAJO	EMI TELEVISIA	266 +11	2.063	9
7	7	21	DOMINIC MARTE DESEOS DE AMARTE	M.P./JVN/J & N	250 +19	1.622	15
8	3	7	TITO "EL BAMBINO" EL TRA	MOST ADDED EMI TELEVISIA	234 +54	1.940	10
9	10	14	MARC ANTHONY AGUANILE	SONY BMG NORTE	197 +25	1.725	13
10	13	20	VICTOR MANUELLE SINOS DUELE	SONY BMG NORTE	177 +26	1.253	18
11	14	27	DADDY YANKEE ELLA ME LEVANTO	EL CARTEL/INTERSCOPE	171 +26	1.056	20
12	12	29	CASA DE LEONES NO TE VEO	WARNER LATINA	171 +9	1.346	17
13	8	25	DON OMAR AYER LA VI	VI/MACHETE	168 -15	1.673	14
14	6	8	TITO NIEVES MI MAYOR SACRIFICIO	LA CALLE/UNIVISION	164 +29	1.014	21
15	17	7	OLGA TANON HOY QUIERO CONFESARME	UNIVISION	163 +38	0.964	22
16	11	50	AVENTURA MI CORAZONCITO	PREMIUM LATIN	163 +1	2.396	6
17	18	7	LOS HERMANOS ROSARIO ALO	M.P./JVN/J & N	160 +41	0.825	27
18	21	7	FLEX TE QUIERO	AIRPOWER EMI TELEVISIA	158 +52	1.081	19
19	15	7	AVENTURA EL PERDEDOR	PREMIUM LATIN	153 +9	1.786	11
20	20	15	JOSE ALBERTO "EL CANARIO" LA CALLE	212	136 +28	0.729	29
21	22	4	ALEXIS & FIDO SOY IGUAL QUE TU	SONY BMG NORTE	129 +26	0.876	25
22	26	7	ENUR FEATURING NATASJA CALABRIA 2008	ULTRA	128 +34	1.570	16
23	24	6	TITO ROJAS DIGAME SENORA	M.P./JVN/J & N	126 +25	2.322	7
24	27	15	ZACARIAS FERREIRA ES TAN DIFICIL	M.P./JVN/J & N	118 +32	0.834	26
25	23	14	EL GRAN COMBO DE PUERTO RICO TE VEO NENA	SONY BMG NORTE	118 +16	0.629	33
26	28	16	KARIS FEATURING KEN-Y LA AMAS COMO YO	PINA/UNIVERSAL LATINO	115 +33	0.336	-
27	25	5	HECTOR ACOSTA SIN PERDON	D.A.M.	114 +18	1.730	12
28	39	9	FRANK REYES AMOR DESPERDIADO	M.P./JVN/J & N	89 +42	0.439	40
29	32	40	ZACARIAS FERREIRA DIME QUE FALTO	M.P./JVN/J & N	88 +17	2.128	8
30	29	11	DON OMAR CANCION DE AMOR	VI/MACHETE	82 0	0.239	-

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	NIelsen BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS	RANK
1	1	12	WISIN & YANDEL SEXY MOVIMIENTO	NO. 1 (11 WKS)/MOST INCREASED PLAYS MACHETE	697 +60	10.211	1
2	10	10	FLEX TE QUIERO	EMI TELEVISIA	445 +20	5.842	2
3	6	12	DON OMAR CANCION DE AMOR	VI/MACHETE	307 +27	3.413	11
4	13	13	TEGO CALDERON QUITARTE TO	WARNER LATINA	285 -47	5.417	3
5	9	7	ALEXIS & FIDO SOY IGUAL QUE TU	SONY BMG NORTE	284 +16	4.193	6
6	7	33	DON OMAR AYER LA VI	VI/MACHETE	280 +1	3.842	8
7	5	9	PITBULL FEATURING LIL JON THE ANTHEM	FAMOUS ARTISTS/TVT	264 -22	3.554	10
8	10	10	TITO "EL BAMBINO" EL TRA	EMI TELEVISIA	259 -8	3.141	12
9	13	7	AVENTURA EL PERDEDOR	PREMIUM LATIN	254 +7	4.746	4
10	8	28	LA FACTORIA PERDONAME	UNIVERSAL LATINO	248 -27	4.380	5
11	11	36	CASA DE LEONES NO TE VEO	WARNER LATINA	238 -17	2.715	14
12	3	17	JUANES ME ENAMORA	UNIVERSAL LATINO	238 -101	2.179	21
13	12	26	CAMILA TODO CAMBIO	SONY BMG NORTE	222 -26	1.451	34
14	15	27	DADDY YANKEE ELLA ME LEVANTO	EL CARTEL/INTERSCOPE	204 +5	2.554	15
15	16	4	NEJO Y DALMATA ALGO MUSICAL	UMS/UNIVERSAL LATINO	196 +9	4.003	7
16	19	7	NICKY JAM FEATURING RKM GAS PELA	PINA/UNIVERSAL LATINO	187 +18	3.734	9
17	17	14	ENUR FEATURING NATASJA CALABRIA 2008	ULTRA	184 +9	2.278	18
18	18	7	VOLTIO FEATURING JOWELL Y RANDY POMELO	WHITE LION/SONY BMG NORTE	175 +3	2.888	13
19	14	7	ENRIQUE IGLESIAS ALGUIEN SOY YO	INTERSCOPE/UNIVERSAL LATINO	173 -31	1.453	33
20	21	7	RBD INALCANZABLE	EMI TELEVISIA	167 +10	0.690	-
21	23	11	BELANOVA BAILA MI CORAZON	UNIVERSAL LATINO	136 -2	1.170	-
22	24	18	TITO "EL BAMBINO" SOLO DIME QUE SI	EMI TELEVISIA	129 +10	2.297	17
23	26	15	HECTOR "EL FATHER" PA' LA TUMBA	VI/MACHETE	127 +21	2.194	20
24	22	4	XTREME FEATURING ADRIENNE NO ME DIGAS QUE NO	LA CALLE/UNIVISION	123 -18	2.324	16
25	25	30	ALEXIS & FIDO 5 LETRAS	SONY BMG NORTE	115 -1	2.220	19
26	31	4	NICKY JAM FEATURING RKM & KEN-Y TON TON TON	PINA/UNIVERSAL LATINO	95 +12	1.133	-
27	28	5	LOS CAPOS INTRO LOS CAPO	WHITE BIRD/PIMP KUNG MUSIK/MACHETE	95 -4	1.561	28
28	32	16	CALLE 13 FEATURING ORISHAS PA' LA NORTE	SONY BMG NORTE	91 +10	0.328	-
29	30	6	GILBERTO SANTA ROSA CONTEO REGRESIVO	SONY BMG NORTE	91 +4	1.424	36
30	33	7	JUAN LUIS GUERRA Y 440 LA TRAVESIA	EMI TELEVISIA	83 +8	1.693	25

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	IMPRINT / PROMOTION LABEL
1	-	6	MANU CHAO ME LLAMAN CALLE	BECAUSE/NACIONAL
2	-	14	CAFE TACVBA VOLVER A COMENZAR	UNIVERSAL LATINO
3	-	3	MOTEL Y TE VAS	WARNER LATINA
4	-	7	MOLOTOV YOFO	UNIVERSAL LATINO
5	-	9	ALEJANDRA GUZMAN SOY SOLO UN SECRETO	EMI TELEVISIA
6	NEW	-	ENJAMBRE ESPALDA DE BRONCE	INDEPENDIENTE
7	-	16	PANDA EL INFAME "ESTAR Y NO ESTAR"	WARNER LATINA
8	-	3	CAFE TACVBA SINDO	UNIVERSAL LATINO
9	-	3	ALLISON LLAMA POR FAVOR	SONY BMG NORTE
10	NEW	-	ALEKS SYNTEK SUPERFICIE LUNAR	EMI TELEVISIA
11	NEW	-	FATIMA CON TUS FALABRAS	INDEPENDIENTE
12	NEW	-	NO WAY JOSE STRIPPER	PEE SHY
13	-	2	MONTE NEGRO GIVE ME LOVE (NO LLORES)	FEED THE HUNGRY
14	-	15	JUANES ME ENAMORA	UNIVERSAL LATINO
15	NEW	-	STOIC FRAME EL 3ER	EL COMANDANTE/V&J
16	-	6	JUMBO FUERZA DE GRAVEDAD	NOISELAB
17	-	15	GATO BLANCO GATO ENCERRADO	TROPISOUNDS/WATTS UP!
18	NEW	-	MODERATTO SI MI DELITO ES ROCKEAR	EMI TELEVISIA
19	NEW	-	OH MY OH NOVI	SOURPOP
20	-	13	CIRCO ANTES DEL FIN	SONY BMG NORTE

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	IMPRINT / PROMOTION LABEL
1	-	6	GILBERTO SANTA ROSA CONTEO REGRESIVO	SONY BMG NORTE
2	-	4	GLORIA TREVI PSICOFONIA	UNIVISION
3	-	11	IVY QUEEN SENTIMIENTO	UNIVISION
4	-	4	LOS HERMANOS ROSARIO ALO	M.P./JVN/J&N
5	-	8	WISIN Y YANDEL SEXY MOVIMIENTO	MACHETE
6	-	10	MARC ANTHONY AGUANILE	SONY BMG NORTE
7	-	3	PUERTO RICAN POWER ESA MUJER	M.P./JVN/J&N
8	NEW	-	WISIN & YANDEL SEXY MOVIMIENTO	MACHETE
9	-	8	BELANOVA BAILA MI CORAZON	UNIVERSAL LATINO
10	-	9	TITO "EL BAMBINO" SOLO DIME QUE SI	EMI TELEVISIA
11	-	7	ANTHONY CRUZ MI CHULI CHULI	M.P./JVN/J&N
12	-	11	HECTOR "EL FATHER" PA' LA TUMBA	VI/MACHETE
13	-	10	JERRY RIVERA CUESTA ABAJO	EMI TELEVISIA
14	-	3	TITO ROJAS DIGAME SENORA	M.P./JVN/J&N
15	-	15	FULANITO FEAT. LA BANDA GORDA DE JALO AHI	CUTTING
16	NEW	-	FLEX TE QUIERO	EMI TELEVISIA
17	-	4	EL GRAN COMBO DE PUERTO RICO TE VEO NENA	SONY BMG NORTE
18	-	5	TITO GOMEZ FUE TAN FACIL	CODISCOS/TROPISOUNDS
19	NEW	-	XTREME FEAT. ADRIENNE NO ME DIGAS QUE NO	LA CALLE/UNIVISION
20	-	7	GLORIA ESTEFAN ME ODDIO	BURGUNDY/SONY BMG NORTE

POWERED BY BILLBOARD CHARTS
 BDS COMPILED BY SoundScan

Billboard TOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Album / Label (Price)	CERT.	PEAK POSITION
1	156	2	RADIOHEAD	In Rainbows (13.98)	1	1
2	3	8	ALICIA KEYS	As I Am (18.98)	2	1
3	1	3	MARY J. BLIGE	Growing Pains (13.98)	3	1
4	4	6	VARIOUS ARTISTS	NOW 26 (18.98)	4	1
5	8	63	TAYLOR SWIFT	Taylor Swift (18.98)	5	1
6	5	10	CHRIS BROWN	Exclusive (18.98)	6	1
7	12	9	GARTH BROOKS	The Ultimate Hits (18.98)	7	1
8	HOT SHOT DEBUT	1	SOUNDTRACK	Juno (13.98)	8	8
9	10	17	COLBIE CAILLAT	Coco (10.98)	9	5
10	6	4	EAGLES	Long Road Out Of Eden (14.98)	10	3
11	16	31	KEYSHIA COLE	Just Like You (13.98)	11	1
12	24	27	FERGIE	The Dutchess (13.98)	12	3
13	33	48	SOUNDTRACK	Alvin And The Chipmunks (16.98)	13	13
14	9	5	MILEY CYRUS	Hannah Montana 2 (Soundtrack)/Meet Miley Cyrus (23.98)	14	2
15	31	49	ONEREPUBLIC	Dreaming Out Loud (13.98)	15	7
16	13	16	LED ZEPPELIN	Motherhip (19.98)	16	7
17	14	15	LUPE FIASCO	Lupe Fiasco's The Cool (18.98)	17	14
18	23	56	SOUNDTRACK	Sweeney Todd: The Demon Barber Of Fleet Street (25.98)	18	3
19	11	7	CARRIE UNDERWOOD	Carnival Ride (18.98)	19	2
20	12	9	SOUNDTRACK	High School Musical 2 (18.98)	20	2
21	15	13	RASCAL FLATTS	Still Feels Good (18.98)	21	15
22	19	19	SUGARLAND	Enjoy The Ride (13.98)	22	2
23	25	45	PARAMORE	RIOT! (13.98)	23	15
24	17	11	JAHEIM	The Makings Of A Man (18.98)	24	1
25	22	20	JONAS BROTHERS	Jonas Brothers (18.98)	25	5

The Billboard 200 is based on a national sample of retail store, mass merchant, direct-to-consumer transactions and internet sales (both physical albums via internet as well as downloaded albums from such services as iTunes). Hot Digital Songs - The top 75 paid download songs sold via the Internet.

VIDEO CHANNELS

MTV	VH1
1 Flo Rida, Low	1 Sara Bareilles, Love Song
2 Wyclef Jean, Sweetest Girl (Dollar Bill)	2 Alicia Keys, No One
3 Mary J. Blige, Just Fine	3 Finger Eleven, Paralyzer
4 Good Charlotte, I Don't Wanna Be In Love	4 Linkin Park, Shadow Of The Day
5 Paramore, Crushcrushcrush	5 Colbie Caillat, Bubbly
6 Kid Rock, So Hot	6 Fergie, Fergalicious
7 The Weepies, All That I Want	7 Natasha Bedingfield, Love Like This
8 Run-DMC, King Of The Rock	8 Buckcherry, Sorry
9 Kid Rock, Cowboy	9 Timbaland, Apogee
10 Boys Like Girls, The Great Escape	10 Maroon 5, Won't Go Home Without You
11 Garrison Starr, Beautiful In Los Angeles	11 Santana, Into The Night
12 Jay-Z, Roc-A-Fella (And The Winner Is)	12 Ingrid Michalson, The Way I Am
13 Daughtry, Our Song	13 Sarah McLachlan, Angel
14 Foo Fighters, Long Road To Ruin	14 Kristian Bush, Back Of Me
15 Alicia Keys, Like You'll Never See Me	15 Lifehouse, Whatever It Takes
16 Lupe Fiasco, Superstar	16 Foo Fighters, Long Road To Ruin
17 Britney Spears, Piece Of Me	17 Mary J. Blige, Just Fine
18 Keyshia Cole Introducing Amina, Shoulda	18 Snoop Dogg, Sensual Seduction
19 Snoop Dogg, Sensual Seduction	19 Feist, 12th
20 Boys Like Girls, Hero/Heroine	20 Wyclef Jean, Sweetest Girl (Dollar Bill)
21 Natasha Bedingfield, Soul Mate	21 matchbox twenty, How Far We've Come
22 Fergie, Big Girls Don't Cry	22 Kenny Chesney, Shirkwork
23 Pretty Ricky, On The Hotline	23 Robert Plant / Alison Krauss, Gone, Gone, Gone
24 Dar Williams, Closer To Me	24 Rihanna, Hate That I Love You
25 Spicard Park, About Da Ground	25 Pink, Dear Mr. President
26 Heiologiodye, All Of Your Love	26 Chris Brown, Kiss Kiss
27 Tyrone Wells, What Are We Fighting For?	27 Jordin Sparks, Tattoo
28 Natasha Bedingfield, Pocketchief	28 Britney Spears, Piece Of Me
29 Bow Wow & Omarion, Girlfriend	29 Jay-Z, The Black Album
30 John Mayer, Say	30 John Mayer, Say

STREAMS

AOL Song Streams	AOL Radio
1 Alicia Keys, No One	1 Alicia Keys, No One
2 Chris Brown, Kiss Kiss	2 Chris Brown, Kiss Kiss
3 Rihanna, Hate That I Love You	3 Rihanna, Hate That I Love You
4 Kanye West, Stronger	4 Kanye West, Stronger
5 J. Holiday, Suffocate	5 J. Holiday, Suffocate
6 Timbaland, Apogee	6 Timbaland, Apogee
7 Bow Wow & Omarion, Girlfriend	7 Bow Wow & Omarion, Girlfriend
8 Keyshia Cole Introducing Amina, Shoulda Let You Go	8 Keyshia Cole Introducing Amina, Shoulda Let You Go
9 DJ Khaled, I'm So Hood	9 DJ Khaled, I'm So Hood
10 Flo Rida, Low	10 Flo Rida, Low
11 Justin Timberlake Duet With Beyonce, Until The End Of Time	11 Justin Timberlake Duet With Beyonce, Until The End Of Time
12 Taylor Swift, Teardrops On My Guitar	12 Taylor Swift, Teardrops On My Guitar
13 Playaz Circle, Our Song	13 Playaz Circle, Our Song
14 Paramore, Misery Business	14 Paramore, Misery Business
15 DJ Felli Fel, Get Back In Here	15 DJ Felli Fel, Get Back In Here
16 P!nk, When Love Takes Over	16 P!nk, When Love Takes Over
17 Hypnotized, Colbie Caillat	17 Hypnotized, Colbie Caillat
18 Mary J. Blige, Just Fine	18 Mary J. Blige, Just Fine
19 Fabolous, Baby Don't Go	19 Fabolous, Baby Don't Go
20 Sean Kingston, Take You There	20 Sean Kingston, Take You There

YAHOO! Song Streams	MUSIC
1 Alicia Keys, No One	1 Alicia Keys, No One
2 Timbaland, Apogee	2 Timbaland, Apogee
3 Flo Rida, Low	3 Flo Rida, Low
4 matchbox twenty, How Far We've Come	4 matchbox twenty, How Far We've Come
5 Colbie Caillat, Bubbly	5 Colbie Caillat, Bubbly
6 Jordin Sparks, Tattoo	6 Jordin Sparks, Tattoo
7 J. Holiday, Bed	7 J. Holiday, Bed
8 Britney Spears, Piece Of Me	8 Britney Spears, Piece Of Me
9 Jonas Brothers, S.O.S.	9 Jonas Brothers, S.O.S.
10 Natasha Bedingfield, Love Like This	10 Natasha Bedingfield, Love Like This
11 Chris Brown, Kiss Kiss	11 Chris Brown, Kiss Kiss
12 P!nk, When Love Takes Over	12 P!nk, When Love Takes Over
13 Keyshia Cole, I'm So Hood	13 Keyshia Cole, I'm So Hood
14 Taylor Swift, Teardrops On My Guitar	14 Taylor Swift, Teardrops On My Guitar
15 Baby Bash, Cyclone	15 Baby Bash, Cyclone
16 Good Charlotte, Don't Wanna Stop	16 Good Charlotte, Don't Wanna Stop
17 Daughtry, Over You	17 Daughtry, Over You
18 Beyonce, Irreplaceable	18 Beyonce, Irreplaceable
19 Santana, Into The Night	19 Santana, Into The Night
20 Kanye West, Stronger	20 Kanye West, Stronger

AOL TOTAL STREAMS	MUSIC
1 Alicia Keys, No One	1 Alicia Keys, No One
2 Timbaland, Apogee	2 Timbaland, Apogee
3 Colbie Caillat, Bubbly	3 Colbie Caillat, Bubbly
4 Miley Cyrus, Start A New Fire	4 Miley Cyrus, Start A New Fire
5 Chris Brown, Kiss Kiss	5 Chris Brown, Kiss Kiss
6 Jordin Sparks, Tattoo	6 Jordin Sparks, Tattoo
7 Rihanna, Hate That I Love You	7 Rihanna, Hate That I Love You
8 Britney Spears, Piece Of Me	8 Britney Spears, Piece Of Me
9 Flo Rida, Low	9 Flo Rida, Low
10 Soujia Boy Tell'em, Crank That (Soulja Boy)	10 Soujia Boy Tell'em, Crank That (Soulja Boy)
11 Fergie, Fergalicious	11 Fergie, Fergalicious
12 matchbox twenty, How Far We've Come	12 matchbox twenty, How Far We've Come
13 Baby Bash, Cyclone	13 Baby Bash, Cyclone
14 Natasha Bedingfield, Love Like This	14 Natasha Bedingfield, Love Like This
15 Taylor Swift, Teardrops On My Guitar	15 Taylor Swift, Teardrops On My Guitar
16 J. Holiday, Bed	16 J. Holiday, Bed
17 Britney Spears, Piece Of Me	17 Britney Spears, Piece Of Me
18 Mary J. Blige, Just Fine	18 Mary J. Blige, Just Fine
19 Alicia Keys, Like You'll Never See Me	19 Alicia Keys, Like You'll Never See Me
20 Kanye West, Stronger	20 Kanye West, Stronger
21 Jonas Brothers, S.O.S.	21 Jonas Brothers, S.O.S.
22 Rihanna, Don't Stop The Music	22 Rihanna, Don't Stop The Music
23 Elliott Yamin, Wait For You	23 Elliott Yamin, Wait For You
24 Kanye West, Good Life	24 Kanye West, Good Life
25 Rihanna, Umbrella	25 Rihanna, Umbrella
26 Wyclef Jean, Sweetest Girl (Dollar Bill)	26 Wyclef Jean, Sweetest Girl (Dollar Bill)
27 Bow Wow & Omarion, Girlfriend	27 Bow Wow & Omarion, Girlfriend
28 Fergie, Big Girls Don't Cry	28 Fergie, Big Girls Don't Cry
29 Taylor Swift, Our Song	29 Taylor Swift, Our Song
30 Soujia Boy Tell'em, Soujia Boy	30 Soujia Boy Tell'em, Soujia Boy
31 Keyshia Cole Introducing Amina, Shoulda Let You Go	31 Keyshia Cole Introducing Amina, Shoulda Let You Go
32 Daughtry, Over You	32 Daughtry, Over You
33 P!nk, When Love Takes Over	33 P!nk, When Love Takes Over
34 Beyonce & Shakira, Beautiful Liar	34 Beyonce & Shakira, Beautiful Liar
35 Avril Lavigne, When You're Gone	35 Avril Lavigne, When You're Gone

Billboard HOT DIGITAL SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	1	9	LOW	FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)	
2	2	23	APOLOGIZE	TIMBALAND FEAT. ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)	
3	6	9	LOVE SONG	SARA BAREILLES (EPIC)	
4	3	12	CLUMSY	FERGIE (WILL.I.AM&M/INTERSCOPE)	
5	5	17	NO ONE	ALICIA KEYS (MBK/J/RMG)	
6	7	26	PARALYZER	FINGER ELEVEN (WIND-UP)	
7	4	26	CRANK THAT (SOULJA BOY)	SOULJA BOY TELL'EM (COLLIPARK/INTERSCOPE)	
8	3	12	KISS KISS	CHRIS BROWN FEAT. T-PAIN (JIVE/ZOMBA)	
9	10	15	TATTOO	JORDIN SPARKS (JIVE/ZOMBA)	
10	4	25	BUBBLY	COLBIE CAILLAT (UNIVERSAL REPUBLIC)	
11	11	20	SWEETEST GIRL (DOLLAR BILL)	WYCLEF JEAN FEAT. AKON, LIL WAYNE & NIA (COLUMBIA)	
12	13	10	TAKE YOU THERE	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)	
13	12	24	CYCLONE	BABY BASH FEAT. T-PAIN (ARI/STAR/RMG)	
14	16	12	LOVE LIKE THIS	NATASHA BEDINGFIELD FEAT. SEAN KINGSTON (PHONOGENIC/EPIC)	
15	21	18	HOW FAR WE'VE COME	MATCHBOX TWENTY (MELISMA/ATLANTIC)	
16	17	19	I DON'T WANNA BE IN LOVE (DANCE FLOOR ANTHEM)	GOOD CHARLOTTE (DAYLIGHT/EPIC)	
17	20	6	WITH YOU	CHRIS BROWN (JIVE/ZOMBA)	
18	15	15	OUR SONG	TAYLOR SWIFT (BIG MACHINE)	
19	22	10	PIECE OF ME	BRITNEY SPEARS (JIVE/ZOMBA)	
20	19	37	TEARDROPS ON MY GUITAR	TAYLOR SWIFT (BIG MACHINE)	
21	14	24	STRONGER	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	
22	31	5	DON'T STOP THE MUSIC	RIHANNA (SRP/DEF JAM/IDJMG)	
23	16	37	ROCKSTAR	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)	
24	30	14	INTO THE NIGHT	SANTANA FEAT. CHAO KROEGER (ARISTA/RMG)	
25	25	38	BIG GIRLS DON'T CRY	FERGIE (WILL.I.AM&M/INTERSCOPE)	
26	26	8	SHADOW OF THE DAY	LINKIN PARK (WARNER BROS.)	
27	24	26	MISERY BUSINESS	PARAMORE (FUELED BY RAMEN/ATLANTIC/LAVA)	
28	34	40	HEY THERE DELILAH	PLAIN WHITE T'S (FEARLESS/HOLLYWOOD)	
29	39	5	SEE YOU AGAIN	MILEY CYRUS (WALT DISNEY/HOLLYWOOD)	
30	29	22	S.O.S.	JONAS BROTHERS (HOLLYWOOD)	
31	23	17	GOOD LIFE	KANYE WEST FEAT. T-PAIN (ROC-A-FELLA/DEF JAM/IDJMG)	
32	43	4	SORRY	BUCKCHERRY (ELEVEN SEVEN/ATLANTIC/LAVA)	
33	35	31	THE WAY I ARE	TIMBALAND FEAT. KERI HILSON (MOSLEY/BLACKGROUND/INTERSCOPE)	
34	32	5	HERO/HEROINE	BOYS LIKE GIRLS (COLUMBIA)	
35	27	17	HATE THAT I LOVE YOU	RIHANNA FEAT. NE-YO (SRP/DEF JAM/IDJMG)	
36	52	3	WITCH DOCTOR (2007)	ALVIN AND THE CHIPMUNKS FEAT. CHRIS CLINE (FOX/RAZOR & TIE)	
37	28	12	HYPNOTIZED	PLIES FEAT. AKON (BIG GATES/SLIP-N-SLIDE/ATLANTIC)	
38	33	14	I'M SO HOOD	DJ KHALED (TERROR SQUAD/KOCH)	
39	75	2	STOP AND STARE	ONEREPUBLIC (MOSLEY/INTERSCOPE)	
40	73	4	SENSUAL SEDUCTION	SNOOP DOGG (DOGGYSTYLE/INTERSCOPE)	
41	36	20	OVER YOU	DAUGHTRY (RCA/RMG)	
42	-	1	FEEDBACK	JANET (ISLAND/IDJMG)	
43	37	33	UMBRELLA	RIHANNA FEAT. JAY-Z (SRP/DEF JAM/IDJMG)	
44	42	15	READY, SET, DON'T GO	BILLY RAY CYRUS WITH MILEY CYRUS (WALT DISNEY)	
45	41	7	CRUSHCRUSHCRUSH	PARAMORE (FUELED BY RAMEN/ATLANTIC/LAVA)	
46	38	21	WAKE UP CALL	MAROON 5 (A&M/OCTONE/INTERSCOPE)	
47	40	7	POP BOTTLES	BIRDMAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	
48	44	37	WHAT I'VE DONE	LINKIN PARK (MACHINE SHOP/WARNER BROS.)	
49	45	30	THE GREAT ESCAPE	BOYS LIKE GIRLS (COLUMBIA)	
50	46	5	HE SAID SHE SAID	ASHLEY TISDALE (WARNER BROS.)	

BET	CMT
1 J. Holiday, Suffocate	1 Sugarland, Stay
2 Flo Rida, Low	2 Rascal Flatts, Take Me There
3 Alicia Keys, Like You'll Never See Me	3 Brad Paisley, Letter To Me
4 Sean Kingston, Take You There	4 Kenny Chesney, Shirkwork
5 Mary J. Blige, Just Fine	5 Josh Turner, Firecracker
6 Mary J. Blige, Just Fine	6 Keith Urban, Everybody
7 Taylor Swift, Our Song	7 Taylor Swift, Our Song
8 Chris Brown, With You	8 Alan Jackson, Small Town Southern Man
9 Chingy, Fly Like Me	9 Gary Allan, Watching Airplanes
10 DJ Khaled, I'm So Hood	10 Kenny Chesney, Don't Blink
11 Kirk Franklin, Declaration (This Is It!)	11 Craig Morgan, International Harvester
12 Bow Wow & Omarion, Girlfriend	12 Carrie Underwood, So Small
13 Snoop Dogg, Sensual Seduction	13 Robert Plant / Alison Krauss, Gone, Gone, Gone
14 John Legend, Love Revolution	14 Billy Ray Cyrus With Miley Cyrus, Ready Set
15 Alicia Keys, No One	15 Clay Walker, Fall
16 Soujia Boy Tell'em, Soujia Girl	16 Lady Antebellum, Love Don't Live Here
17 Bow Wow & Omarion, Girlfriend	17 Montgomery Gentry, What Do Ya Think
18 Hurricane Chris, A Bay Bay	18 Ashton Shepherd, I Ain't Drunk This Pain
19 Soujia Boy Tell'em, Crank That	19 Luke Bryan, We Rode In Trucks
20 Webbie, Lil' P & Lil' Bossie, Independent	20 Reba McEntire Duet With Kelly Clarkson, Because I Got A Secret
21 Keyshia Cole Introducing Amina, Shoulda Let You Go	21 Dolly Parton, Better Get To Livin'
22 Lil' Bossie, Wipe Me Down	22 Kellie Pickler, I Wonder
23 Mims, This Is Why I'm Hot	23 Tracy Adkins, Get My Game On
24 Keyshia Cole, I Remember	24 Faith Hill, Peace In The Valley
25 Brooks & Dunn, Proud Of The House We Built	25 Brooks & Dunn, Proud Of The House We Built
26 Kanye West, Good Life	26 Sara Evans, As If
27 Keyshia Cole, I Remember	27 Aaron Lines, Somebody's Son
28 Beyonce, Irreplaceable	28 Keith Urban, Moments
29 Keyshia Cole, I Remember	29 Keith Urban, Moments
30 Lupe Fiasco, Superstar	30 Colbie Caillat, Bubbly

Great American Country	FUSE
1 Alan Jackson, Small Town Southern Man	1 Timbaland, Apogee
2 Sugarland, Stay	2 Fall Out Boy, I'm Like A Lawyer With The Stars
3 Carrie Underwood, So Small	3 Foo Fighters, Long Road To Ruin
4 Kenny Chesney, Shirkwork	4 Linkin Park, Shadow Of The Day
5 Josh Turner, Firecracker	5 The Killers, Shadow Of The Day
6 Keith Urban, Everybody	6 Avenged Sevenfold, Almost Easy
7 Taylor Swift, Our Song	7 Paramore, Crushcrushcrush
8 Chris Brown, With You	8 Chris Brown, Kiss Kiss
9 Chingy, Fly Like Me	9 Fergie, Fergalicious
10 DJ Khaled, I'm So Hood	10 Plain White T's, Our Time Now
11 Kirk Franklin, Declaration (This Is It!)	11 Maroon 5, Won't Go Home Without You
12 Bow Wow & Omarion, Girlfriend	12 Puddle Of Nudd, Psycho
13 Snoop Dogg, Sensual Seduction	13 Single Plan, When I'm Gone
14 John Legend, Love Revolution	14 Avril Lavigne, Hot
15 Alicia Keys, No One	15 Kanye West, Good Life
16 Soujia Boy Tell'em, Soujia Girl	16 Boys Like Girls, Hero/Heroine
17 Bow Wow & Omarion, Girlfriend	17 The White Stripes, Conquest
18 Hurricane Chris, A Bay Bay	18 Jimmy Eat World, Big Casino
19 Soujia Boy Tell'em, Crank That	19 Paramore, Misery Business
20 Webbie, Lil' P & Lil' Bossie, Independent	20 Aiden, Moment
21 Keyshia Cole Introducing Amina, Shoulda Let You Go	21 Mary J. Blige, Just Fine
22 Lil' Bossie, Wipe Me Down	22 Alicia Keys, No One
23 Mims, This Is Why I'm Hot	23 Chevelle, I Get It
24 Keyshia Cole, I Remember	24 Colored And Comfort, The Running Free
25 Brooks & Dunn, Proud Of The House We Built	25 Wyclef Jean, Sweetest Girl (Dollar Bill)
26 Kanye West, Good Life	26 50 Cent, Still Will
27 Keyshia Cole, I Remember	27 Jay-Z, Roc Boys (And The Winner Is)
28 Beyonce, Irreplaceable	28 Serj Tankian, Empty Walls
29 Keyshia Cole, I Remember	29 The Almost, Southern Weather
30 Lupe Fiasco, Superstar	30 Sean Kingston, Take You There

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CHR/TOP 40

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	NIELSEN BDS CERTIFICATIONS	HITPREDICTOR STATUS
1	1	11	ALICIA KEYS NO ONE	NO. 1 (2 WKS)	11 ² MBK/J/RMG
2	2	17	TIMBALAND FEATURING ONEREPUBLIC APOLOGIZE		11 ² ★ MOSLEY/BLACKGROUND/INTERSCOPE
3	3	14	FERGIE CLUMSY		11 ★ WILL.I.AM/A&M/INTERSCOPE
4	4	12	CHRIS BROWN FEATURING T-PAIN KISS KISS		11 ² ★ JIVE/ZOMBA
5	8	9	FLO RIDA FEATURING T-PAIN LOW		11 POE BOY/ATLANTIC
6	6	15	JORDIN SPARKS TATTOO		★ 19 JIVE/ZOMBA
7	5	18	RIHANNA FEATURING NE-YO HATE THAT I LOVE YOU		11 ★ SRP/DEF JAM/IDJMG
8	9	20	FINGER ELEVEN PARALYZER		11 ³ WIND-UP
9	7	17	COLBIE CAILLAT BUBBLY		11 ² ★ UNIVERSAL REPUBLIC
10	10	13	NATASHA BEDINGFIELD FEATURING SEAN KINGSTON LOVE LIKE THIS		★ PHONOGENIC/EPIC

RHYTHMIC

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	NIELSEN BDS CERTIFICATIONS	HITPREDICTOR STATUS
1	1	17	FLO RIDA FEATURING T-PAIN LOW	NO. 1 (4 WKS)	11 POE BOY/ATLANTIC
2	2	17	ALICIA KEYS NO ONE		11 ² ★ MBK/J/RMG
3	3	17	CHRIS BROWN FEATURING T-PAIN KISS KISS		11 ² ★ JIVE/ZOMBA
4	4	17	PLIES FEATURING AKON HYPNOTIZED		BIG GATES/SLIP-N-SLIDE/ATLANTIC
5	5	14	TIMBALAND FEATURING ONEREPUBLIC APOLOGIZE		11 ² ★ MOSLEY/BLACKGROUND/INTERSCOPE
6	6	12	BOW WOW & OMARION GIRLFRIEND		★ T.U.C./COLUMBIA
7	11	6	SNOOP DOGG SENSUAL SEDUCTION	MOST INCREASED PLAYS	DOGGYSTYLE/GEFFEN/INTERSCOPE
8	9	7	KANYE WEST FEATURING DWELE FLASHING LIGHTS		★ ROC-A-FELLA/DEF JAM/IDJMG
9	8	17	KANYE WEST FEATURING T-PAIN GOOD LIFE		11 ★ ROC-A-FELLA/DEF JAM/IDJMG
10	10	11	TREY SONGZ CAN'T HELP BUT WAIT		★ SONGBOOK/ATLANTIC

URBAN

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	NIELSEN BDS CERTIFICATIONS	HITPREDICTOR STATUS
1	1	10	ALICIA KEYS LIKE YOU'LL NEVER SEE ME AGAIN	NO. 1 (3 WKS)	★ MBK/J/RMG
2	3	12	J. HOLIDAY SUFFOCATE		★ MUSIC LINE/CAPITOL
3	2	21	TREY SONGZ CAN'T HELP BUT WAIT		★ SONGBOOK/ATLANTIC
4	5	10	WEBBIE, LIL' PHAT & LIL' BOOSIE INDEPENDENT		★ TRILL/ASYLUM/ATLANTIC
5	4	19	ALICIA KEYS NO ONE		11 ² ★ MBK/J/RMG
6	7	7	SNOOP DOGG SENSUAL SEDUCTION	MOST INCREASED PLAYS	DOGGYSTYLE/GEFFEN/INTERSCOPE
7	6	18	CHRIS BROWN FEATURING T-PAIN KISS KISS		11 ² ★ JIVE/ZOMBA
8	9	13	BIRDMAN FEATURING LIL WAYNE POP BOTTLES		★ CASH MONEY/UNIVERSAL MOTOWN
9	8	16	KANYE WEST FEATURING T-PAIN GOOD LIFE		11 ★ ROC-A-FELLA/DEF JAM/IDJMG
10	15	13	FLO RIDA FEATURING T-PAIN LOW		11 POE BOY/ATLANTIC

NO. 1 MOST ADDED

CHRIS BROWN With You (JIVE/ZOMBA)

NO. 1 MOST INCREASED PLAYS

RIHANNA Don't Stop The Music (SRP/DEF JAM/IDJMG)

TOP 5 NEW AND ACTIVE

BLUE OCTOBER Calling You (BRANDOO/UNIVERSAL MOTOWN)

LIFEHOUSE Whatever It Takes (GEFFEN/INTERSCOPE)

TIMBALAND FEAT. KERI HILSON & NICOLE SCHERZINGER Scream (MOSLEY/BLACKGROUND/INTERSCOPE)

KANYE WEST FEAT. DWELE Flashing Lights (ROC-A-FELLA/DEF JAM/IDJMG)

SIMPLE PLAN When I'm Gone (ATLANTIC/LAVA)

COMPLETE CHR/TOP 40 CHART ON PAGE 32

NO. 1 MOST ADDED

JANET Feedback (ISLAND/IDJMG)

NO. 1 MOST INCREASED PLAYS

SNOOP DOGG Sensual Seduction (DOGGYSTYLE/GEFFEN/INTERSCOPE)

TOP 5 NEW AND ACTIVE

NATASHA BEDINGFIELD FEAT. SEAN KINGSTON Love Like This (PHONOGENIC/EPIC)

LUPE FIASCO FEAT. MATTHEW SANTOS Superstar (1ST & 15TH/ATLANTIC)

MARY J. BLIGE Work That (MTRIARCH/GEFFEN/INTERSCOPE)

MEECH Thicka Than A Snicka (EPIC)

STYLES P FEAT. SWIZZ BEATZ Blow Ya Mind (PHANTOM/D-BLOCK/KOCH)

COMPLETE RHYTHMIC CHART ON PAGE 35

NO. 1 MOST ADDED

JANET Feedback (ISLAND/IDJMG)

NO. 1 MOST INCREASED PLAYS

SNOOP DOGG Sensual Seduction (DOGGYSTYLE/GEFFEN/INTERSCOPE)

TOP 5 NEW AND ACTIVE

LUPE FIASCO FEAT. MATTHEW SANTOS Superstar (1ST & 15TH/ATLANTIC)

JANET Feedback (ISLAND/IDJMG)

DOLLA FEAT. T-PAIN & AKON Who The F*** Is That (JIVE/ZOMBA)

DJ FELLI FEL FEAT. DIDDY, AKON, LUDACRIS & LIL JON Get Buck In Here (ISLAND/URBAN/IDJMG)

DEAR JAYNE Rain (MUSIC LINE/CAPITOL)

COMPLETE URBAN CHART ON PAGE 37

URBAN AC

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	NIELSEN BDS CERTIFICATIONS	HITPREDICTOR STATUS
1	1	19	ALICIA KEYS NO ONE	NO. 1 (11 WKS)	11 ² MBK/J/RMG
2	7	12	JAHEIM NEVER	MOST INCREASED PLAYS	DIVINE MILL/ATLANTIC
3	3	19	JUSTIN TIMBERLAKE DUET WITH BEYONCE UNTIL THE END OF TIME		11 JIVE/ZOMBA
4	9	9	ALICIA KEYS LIKE YOU'LL NEVER SEE ME AGAIN		11 MBK/J/RMG
5	8	13	MARY J. BLIGE JUST FINE		★ MTRIARCH/GEFFEN/INTERSCOPE
6	2	22	JOE MY LOVE		11 JIVE/ZOMBA
7	5	23	CHAKA KHAN ANGEL		★ BURGUNDY/COLUMBIA
8	6	42	MUSIQ SOULCHILD TEACH ME		11 ATLANTIC
9	9	25	ANGIE STONE FEATURING BETTY WRIGHT BABY		★ STAX/CMG
10	10	14	ARETHA FRANKLIN WITH FANTASIA PUT YOU UP ON GAME		★ J/RMG

NO. 1 MOST ADDED

ERYKAH BADU Honey (UNIVERSAL MOTOWN)

NO. 1 MOST INCREASED PLAYS

JAHEIM Never (DIVINE MILL/ATLANTIC)

TOP 5 NEW AND ACTIVE

JIMMY SOMMERS FEAT. VIKTER DUPLAJX If I Knew (GEMINI)

ANGIE STONE Sometimes (STAX/CMG)

WILLIE CLAYTON A Woman Knows (MALACO)

ANGIE STONE Take Everything In (STAX/CMG)

FLOYD TAYLOR You Still Got It (MALACO)

COMPLETE URBAN AC CHART ON PAGE 38

COUNTRY

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	NIELSEN BDS CERTIFICATIONS	HITPREDICTOR STATUS
1	1	21	TAYLOR SWIFT OUR SONG	NO. 1 (5 WKS)	★ BIG MACHINE
2	2	17	SUGARLAND STAY		★ MERCURY
3	3	25	MONTGOMERY GENTRY WHAT DO YA THINK ABOUT THAT		★ COLUMBIA
4	4	13	RASCAL FLATTS WINNER AT A LOSING GAME		★ LYRIC STREET
5	5	20	KEITH URBAN EVERYBODY		★ CAPITOL NASHVILLE
6	8	13	BRAD PAISLEY LETTER TO ME	MOST INCREASED AUDIENCE	★ ARISTA NASHVILLE
7	9	25	GARY ALLAN WATCHING AIRPLANES		★ MCA NASHVILLE
8	7	20	KENNY CHESNEY DON'T BLINK		11 ★ BNA
9	6	28	JOSH TURNER FIRECRACKER		11 ★ MCA NASHVILLE
10	11	24	BILLY RAY CYRUS WITH MILEY CYRUS READY, SET, DON'T GO		★ WALT DISNEY/LYRIC STREET

NO. 1 MOST ADDED

KENNY CHESNEY Shiftwork (BNA)

NO. 1 MOST INCREASED AUDIENCE

BRAD PAISLEY Letter To Me (ARISTA NASHVILLE)

TOP 5 NEW AND ACTIVE

CARTER'S CHORD Young Love (SHOW DOG NASHVILLE)

HALFWAY TO HAZARD Devil And The Cross (STYLESONIC/MERCURY)

BROOKS & DUNN Cowboy Town (ARISTA NASHVILLE)

CARRIE UNDERWOOD Ever Ever After (WALT DISNEY)

DIERKS BENTLEY Trying To Stop Your Leaving (CAPITOL NASHVILLE)

COMPLETE COUNTRY CHART ON PAGE 46

AC

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	NIELSEN BDS CERTIFICATIONS	HITPREDICTOR STATUS
1	1	23	COLBIE CAILLAT BUBBLY	NO. 1 (2 WKS)/ MOST INCREASED PLAYS	11 ² ★ UNIVERSAL REPUBLIC
2	2	28	FERGIE BIG GIRLS DON'T CRY		11 ⁴ ★ WILL.I.AM/A&M/INTERSCOPE
3	3	35	DAUGHTRY HOME		11 ³ ★ RCA/RMG
4	4	26	PLAIN WHITE T'S HEY THERE DELILAH		11 ³ ★ FEARLESS/HOLLYWOOD
5	5	27	ELLIOTT YAMIN WAIT FOR YOU		11 ² ★ HICKORY/RED
6	7	16	CELINE DION TAKING CHANCES		★ COLUMBIA
7	6	20	EAGLES HOW LONG		★ ERC
8	8	22	PINK WHO KNEW		11 ² ★ LAFACE/ZOMBA
9	9	21	KIMBERLEY LOCKE BAND OF GOLD		★ CURB/REPRISE
10	10	20	KENNY "BABYFACE" EDMONDS FIRE AND RAIN		★ MERCURY/IDJMG

NO. 1 MOST ADDED

MICHAEL MCDONALD (Your Love Keeps Lifting Me) Higher And Higher (UNIVERSAL MOTOWN)

NO. 1 MOST INCREASED PLAYS

COLBIE CAILLAT Bubbly (UNIVERSAL REPUBLIC)

TOP 5 NEW AND ACTIVE

KELLY KING I Don't Wanna Sing That Song (CALELLO)

DANA PARISH Not My Problem (COMBUSTION)

BARRY MANILOW It Never Rains In Southern California (ARISTA/RMG)

AVRIL LAVIGNE When You're Gone (RCA/RMG)

CHUBBY CHECKER Knock Down The Walls (TEEC)

COMPLETE AC CHART ON PAGE 49

POWERED BY nielsen BDS

THIS WEEK		LAST WEEK		WEEKS ON CHART		ARTIST	TITLE	NIELSEN BDS CERTIFICATIONS	HITPREDICTOR STATUS	IMPRINT / PROMOTION LABEL
1	1	27				COLBIE CAILLAT	BUBBLLY	NO. 1 (12 WKS)	☆☆	UNIVERSAL REPUBLIC
2	2	14				TIMBALAND FEATURING ONEREPUBLIC	APOLOGIZE	MOST INCREASED PLAYS	☆☆	MOSLEY/BLACKGROUND/INTERSCOPE
3	3	29				PINK	WHO KNEW		☆☆	LAFACE/ZOMBA
4	5	23				DAUGHTRY	OVER YOU		☆☆	RCA/RMG
5	4	23				MAROON 5	WAKE UP CALL		☆☆	A&M/OCTONE/INTERSCOPE
6	6	17				SANTANA FEATURING CHAD KROEGER	INTO THE NIGHT		☆☆	ARISTA/RMG
7	7	25				MATCHBOX TWENTY	HOW FAR WE'VE COME		☆☆	MELISMA/ATLANTIC
8	8	24				FINGER ELEVEN	PARALYZER		☆☆	WIND-UP
9	9	24				THE LAST GOODNIGHT	PICTURES OF YOU		☆☆	VIRGIN
10	13	36				LIFEHOUSE	FIRST TIME		☆☆	GEFFEN

NO. 1 MOST ADDED

DAUGHTRY Feels Like Tonight (RCA/RMG)

NO. 1 MOST INCREASED PLAYS

TIMBALAND FEAT. ONEREPUBLIC Apologize (MOSLEY/BLACKGROUND/INTERSCOPE)

TOP 5 NEW AND ACTIVE

DAUGHTRY Feels Like Tonight (RCA/RMG)

DAVID GRAY You're The World To Me (ATO/RED)

THE KOOKS She Moves In Her Own Way (ASTRALWERKS/CAPITOL)

JAMES BLUNT Same Mistake (CUSTARD/ATLANTIC)

RASCAL FLATTS My Wish (LYRIC STREET/HOLLYWOOD)

COMPLETE HOT AC CHART ON PAGE 50

THIS WEEK		LAST WEEK		WEEKS ON CHART		ARTIST	TITLE	NIELSEN BDS CERTIFICATIONS	HITPREDICTOR STATUS	IMPRINT / PROMOTION LABEL
1	2	18				BONEY JAMES	LET IT GO	NO. 1 (1 WK)/MOST INCREASED PLAYS	☆☆	CONCORD/CMG
2	1	18				CANDY DULFER	L.A. CITY LIGHTS		☆☆	HEADS UP
3	5	24				JEFF GOLUB FEATURING RICHARD ELLIOT	AIN'T NO WOMAN (LIKE THE ONE I GOT)		☆☆	NARADA JAZZ/BLG
4	3	16				ERIC MARIENTHAL	BLUE WATER		☆☆	PEAK/CMG
5	4	34				JAY SOTO	SLAMMIN		☆☆	NUGROOVE
6	8	9				PAUL HARDCASTLE	LUCKY STAR		☆☆	TRIPPIN' N' RHYTHM
7	6	15				CHRIS BOTTI	VENICE		☆☆	COLUMBIA
8	10	29				RICK BRAUN & RICHARD ELLIOT	R N R		☆☆	ARTIZEN
9	7	38				KEIKO MATSUI	BLACK RIVER		☆☆	SHOUT! FACTORY
10	11	34				PAUL TAYLOR	LADIES' CHOICE		☆☆	PEAK/CMG

NO. 1 MOST ADDED

EUGE GROOVE Mr. Groove (NARADA JAZZ/BLG)

NO. 1 MOST INCREASED PLAYS

BONEY JAMES Let It Go (CONCORD/CMG)

TOP 5 NEW AND ACTIVE

KELLY SWEE Dream On (RAZOR & TIE)

MICHAEL MCDONALD Walk On By (UNIVERSAL MOTOWN)

JOYCE COOLING Cool Of The Night (NARADA JAZZ/BLG)

JOAN OSBORNE I've Got To Use My Imagination (WOMANLY HIPPS/TIME LIFE)

SIMPLY RED Stay (SIMPLYRED.COM)

COMPLETE SMOOTH JAZZ CHART ON PAGE 53

THIS WEEK		LAST WEEK		WEEKS ON CHART		ARTIST	TITLE	NIELSEN BDS CERTIFICATIONS	HITPREDICTOR STATUS	IMPRINT / PROMOTION LABEL
1	1	19				SEETHER	FAKE IT	NO. 1 (3 WKS)	☆☆	WIND-UP
2	2	23				FOO FIGHTERS	THE PRETENDER		☆☆	ROSWELL/RCA/RMG
3	3	14				LINKIN PARK	SHADOW OF THE DAY		☆☆	WARNER BROS.
4	5	17				SERJ TANKIAN	EMPTY WALLS		☆☆	SERJICAL STRIKE/REPRISE
5	4	25				CHEVELLE	I GET IT		☆☆	EPIC
6	6	11				FOO FIGHTERS	LONG ROAD TO RUIN		☆☆	ROSWELL/RCA/RMG
7	7	47				FINGER ELEVEN	PARALYZER		☆☆	WIND-UP
8	9	14				AVENGED SEVENFOLD	ALMOST EASY	MOST INCREASED PLAYS	☆☆	HOPELESS/WARNER BROS.
9	8	30				LINKIN PARK	BLEED IT OUT		☆☆	WARNER BROS.
10	10	24				SILVERSON PICKUPS	WELL THOUGHT OUT TWINKLES		☆☆	DANCEBIRD

NO. 1 MOST ADDED

BULLET FOR MY VALENTINE Scream Aim Fire (JIVE/ZOMBA)

NO. 1 MOST INCREASED PLAYS

AVENGED SEVENFOLD Almost Easy (HOPELESS/WARNER BROS.)

TOP 5 NEW AND ACTIVE

HURT Ten Ton Brick (CAPITOL)

BAND OF HORSES Is There A Ghost (SUB POP)

SPOON Don't You Evah (MERGE)

SIXX: A.M. Life Is Beautiful (ELEVEN SEVEN)

THE WHITE STRIPES Conquest (THIRD MAN/WARNER BROS.)

COMPLETE ALTERNATIVE CHART ON PAGE 55

THIS WEEK		LAST WEEK		WEEKS ON CHART		ARTIST	TITLE	NIELSEN BDS CERTIFICATIONS	HITPREDICTOR STATUS	IMPRINT / PROMOTION LABEL
1	1	20				SEETHER	FAKE IT	NO. 1 (10 WKS)	☆☆	WIND-UP
2	2	26				SIXX: A.M.	LIFE IS BEAUTIFUL		☆☆	ELEVEN SEVEN
3	3	16				AVENGED SEVENFOLD	ALMOST EASY		☆☆	HOPELESS/WARNER BROS.
4	4	17				SERJ TANKIAN	EMPTY WALLS		☆☆	SERJICAL STRIKE/REPRISE
5	5	14				PUDDLE OF MUDD	PSYCHO	MOST INCREASED PLAYS	☆☆	FLAWLESS/GEFFEN/INTERSCOPE
6	6	25				ATREYU	BECOMING THE BULL		☆☆	HOLLYWOOD
7	8	23				FOO FIGHTERS	THE PRETENDER		☆☆	ROSWELL/RCA/RMG
8	7	23				ALTER BRIDGE	RISE TODAY		☆☆	UNIVERSAL REPUBLIC
9	9	19				ANOTHER ANIMAL	BROKEN AGAIN		☆☆	UNIVERSAL REPUBLIC
10	10	21				HURT	TEN TON BRICK		☆☆	CAPITOL

NO. 1 MOST ADDED

BULLET FOR MY VALENTINE Scream Aim Fire (JIVE/ZOMBA)

NO. 1 MOST INCREASED PLAYS

PUDDLE OF MUDD Psycho (FLAWLESS/GEFFEN/INTERSCOPE)

TOP 5 NEW AND ACTIVE

PAPA ROACH Reckless (EL TONAL/GEFFEN)

OTEP Breed (KOCH)

AGAINST ME! Thrash Unreal (SIRE/REPRISE)

ALTER BRIDGE Watch Over You (UNIVERSAL REPUBLIC)

IN THIS MOMENT Beautiful Tragedy (CENTURY MEDIA)

COMPLETE ACTIVE ROCK CHART ON PAGE 56

THIS WEEK		LAST WEEK		WEEKS ON CHART		ARTIST	TITLE	NIELSEN BDS CERTIFICATIONS	HITPREDICTOR STATUS	IMPRINT / PROMOTION LABEL
1	1	19				SEETHER	FAKE IT	NO. 1 (8 WKS)	☆☆	WIND-UP
2	2	27				SIXX: A.M.	LIFE IS BEAUTIFUL		☆☆	ELEVEN SEVEN
3	3	21				ALTER BRIDGE	RISE TODAY		☆☆	UNIVERSAL REPUBLIC
4	5	9				KID ROCK	AMEN		☆☆	TOP DOC/ATLANTIC
5	4	22				FOO FIGHTERS	THE PRETENDER		☆☆	ROSWELL/RCA/RMG
6	6	35				THREE DAYS GRACE	NEVER TOO LATE		☆☆	JIVE/ZOMBA
7	8	8				LINKIN PARK	SHADOW OF THE DAY	MOST INCREASED PLAYS	☆☆	WARNER BROS.
8	7	49				FINGER ELEVEN	PARALYZER		☆☆	WIND-UP
9	9	25				HELLYEAH	ALCOHAULIN' ASS		☆☆	EPIC
10	10	15				DAUGHTRY	CRASHED		☆☆	RCA/RMG

NO. 1 MOST ADDED

FOO FIGHTERS Long Road To Ruin (ROSWELL/RCA/RMG)

NO. 1 MOST INCREASED PLAYS

LINKIN PARK Shadow Of The Day (WARNER BROS.)

TOP 5 NEW AND ACTIVE

HELLYEAH Thank You (EPIC)

SANTANA FEAT. CHAD ROEGER Into The Night (ARISTA/RMG)

HURT Ten Ton Brick (CAPITOL)

MUDVA/NE Dull Boy (EPIC)

COLLECTIVE SOUL New Vibration (EL)

COMPLETE ROCK CHART ON PAGE 57

THIS WEEK		LAST WEEK		WEEKS ON CHART		ARTIST	TITLE	NIELSEN BDS CERTIFICATIONS	HITPREDICTOR STATUS	IMPRINT / PROMOTION LABEL
1	1	15				DAVID GRAY	YOU'RE THE WORLD TO ME	NO. 1 (8 WKS)	☆☆	ATO/RED
2	2	6				JACK JOHNSON	IF I HAD EYES		☆☆	BRUSHFIRE/UNIVERSAL REPUBLIC
3	3	18				ROBERT PLANT / ALISON KRAUSS	GONE, GONE, GONE (DONE MOVED ON)		☆☆	ROUNDER
4	5	9				INGRID MICHAELSON	THE WAY I AM	MOST INCREASED PLAYS	☆☆	CABIN 24/ORIGINAL SIGNAL/RED
5	6	18				EDDIE VEDDER	HARD SUN		☆☆	MONKEY WRENCH/IRMG
6	4	29				SNOW PATROL	SHUT YOUR EYES		☆☆	POLYDOR/A&M/INTERSCOPE
7	7	11				RYAN ADAMS	EVERYBODY KNOWS		☆☆	LOST HIGHWAY
8	8	20				SARA BAREILLES	LOVE SONG		☆☆	EPIC
9	12	15				MAT KEARNEY	BREATHE IN BREATHE OUT		☆☆	HOLLYWOOD/AWARE/COLUMBIA
10	13	5				KT TUNSTALL	SAVING MY FACE		☆☆	RELENTLESS/VIRGIN

NO. 1 MOST ADDED

JOHN MAYER Say (AWARE/COLUMBIA)

NO. 1 MOST INCREASED PLAYS

INGRID MICHAELSON The Way I Am (CABIN 24/ORIGINAL SIGNAL/RED)

TOP 5 NEW AND ACTIVE

COLLECTIVE SOUL All That I Know (EL)

BEN HARPER & THE INNOCENT CRIMINALS Fight Outta You (VIRGIN)

JOHN MAYER Say (AWARE/COLUMBIA)

WIDESPREAD PANIC Up All Night (WIDESPREAD)

BEN'S BROTHER Suttering (Kiss Me Again) (CAPITOL)

COMPLETE TRIPLE A CHART ON PAGE 60

Free-form FM veteran maintains legacy as on-air chef

Pete Fornatale

By Erica Farber

Pete Fornatale was one of the architects of progressive FM rock. He has been a fixture on New York radio for years, beginning at WFUV, then at WNEW-FM and WXRK (K-Rock). His career has come full circle, as he is currently heard on WFUV and nationally on XM Satellite Radio.

Getting into the business: When I was 6 or 7, I noticed this blinking antenna on the top of one of the buildings of Fordham University in the Bronx. When it was explained to me what it was, I decided that one day I would go to that school and work for that radio station. My father and uncles had an extensive collection of 78s. We lived in a family apartment; my family lived on the top floor and my uncle was on the bottom. I would borrow his record player and do imaginary radio shows. The missing piece of the puzzle came in 1956. My father was watching television and Elvis Presley made his national television debut. He said, "Do you want to watch the craziest man you've ever seen?" I loved it. Now there was something I loved to play on the record player: rock 'n' roll.

Getting involved in college radio: I went to Fordham in 1963 and began working at WFUV. It was eclectic, a mixture of educational and entertainment programs, but no rock. I proposed a show in the fall of '64 called "Campus Caravan." The idea was going to be to play not just hit singles but tracks from albums and to interview artists making the music. Fordham had an aggressive concert program and some of the major stars of the time passed through there, like the Lovin' Spoonful, Richie Havens, the Beach Boys, the Animals, the Dave Clark Five and on and on.

Life after graduation: Vietnam was happening and I wasn't going. I taught high school for a couple of years so I could get a deferment. Meanwhile, progressive FM rock exploded. I listened with great interest and some jealousy because I wanted to do that. Then I got lucky. I was hired at WNEW-FM in July 1969 to do fill-ins, vacation relief and one or two weekly shows on the weekend. That evolved into a morning show for a year and then the 10 a.m.-2 p.m. show from '71 to '83. It was the right dozen years to be on the hippest FM station in New York, some say in the world.

Celebrating your radio anniversary: We used to have all the LPs available to us in the studio, filed alphabetically from ceiling to floor, A-Z. A format was introduced in 1979—this is after 10 years of doing it completely out of my head. The assistant music director came in and starts pulling out the Harry Chapin albums, Judy Collins, Gordon Lightfoot, Arlo Guthrie, artists that suddenly we can't play anymore. It broke my heart. When it got not only too depressing, but impossible to deal with, I went to Scott [Muni] and said, "Let's figure out something that works for you and for me." That ended up being two shows, "Saturday Morning Sixties" and "Mixed Bag" on Sunday mornings. The first ["Mixed Bag"] show was Dec. 26, 1982. It was a nod to our roots but described perfectly what I wanted the show to be and what it has consistently been now for 25 years. Three different radio stations, but 25 years."

Describe your show: "A mixed bag." That title described exactly what I wanted the show to be. I don't care if it's Frank Sinatra or Frank Zappa. If there's something they did that makes sense, it will have an impact on the audience that trusts me to be their guide. The live disc jockey show is currently on 'FUV from 4 p.m. to 8 p.m. on Saturdays and is streamed on the Web. XM [channel] 50, the Loft, is

run by Mike Marrone. He invited me to do a version of "Mixed Bag," which runs four times a week, so every time zone gets a nice shot.

Your second career as an author: A second career was handed to me by Mark Gompertz, an editor at a small publishing company, Overlook Press. He was looking for a book about contemporary radio. Josh Mills was a rock writer for years and switched his focus to academia. He and I collaborated on my book, which Mark edited, called "Radio in the Television Age." It is still used in some context as a textbook in many college communication courses.

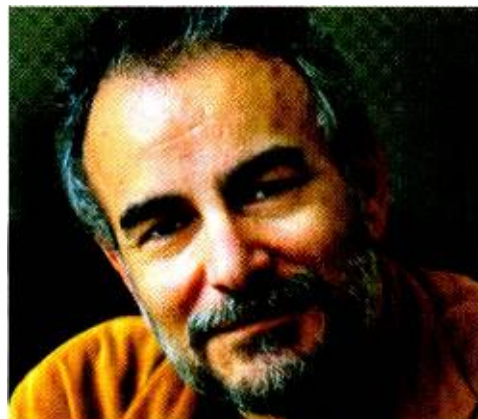
Your latest book: I'm proud of it because my son was the editor. His idea was a series of six books by six different authors about six different albums that have withstood the test of time. He asked me to do a Simon & Garfunkel book, and I was interested in "Bookends," because it represented the apex of their career, when they took the reins of their own destiny.

State of radio: God awful. It's denying audiences the opportunity to experience radio and/or music as an art form the way we did at the origins of FM. When we were creating progressive FM, people on the air were allowed to be the chefs. We went into the kitchen and chose the ingredients, arranged the presentation and put it before the consumer. Now DJs are waiters. They're delivering food that's created in the kitchen by the corporation. Not only are we waiters, but more often than not fast food waiters. Ultimately, a very unsatisfying diet.

Career highlight: Interviewing Paul Simon at the time of the "Graceland" album. He stayed two hours and when he left said, "You got things that nobody has ever heard from me." That's the stuff I live for.

Career disappointment: The one that got away was Bob Dylan, but I get an asterisk in rock history for having introduced him to Curtis Mayfield at a Muhammad Ali match at Madison Square Garden in the early '70s. If that's the only thing I accomplished in 40 years, I could be pretty happy with that.

Advice for broadcasters: Find a place where you can be a chef and not just a waiter. I've taught and done seminars, and there's always one kid that stands out. I taught a course at Pratt [Institute in New York] in the early '80s and one of my students was [future "Howard Stern Show" producer] Gary Dell'Abate, and you just knew this kid was going to be a success. The smartest thing I ever did was give him an "A" in the class, because he always made Howard [Stern] go easier on me in those four or five years I followed him at K-Rock. **R&R**



'When we were creating progressive FM, people on the air were allowed to be the chefs. Now, not only are DJs waiters, but more often than not fast food waiters. Ultimately, a very unsatisfying diet.' —Pete Fornatale

PHOTOGRAPH BY JEFF FASANO

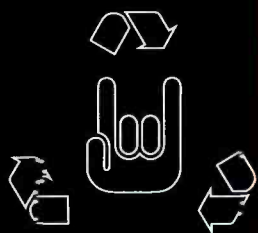


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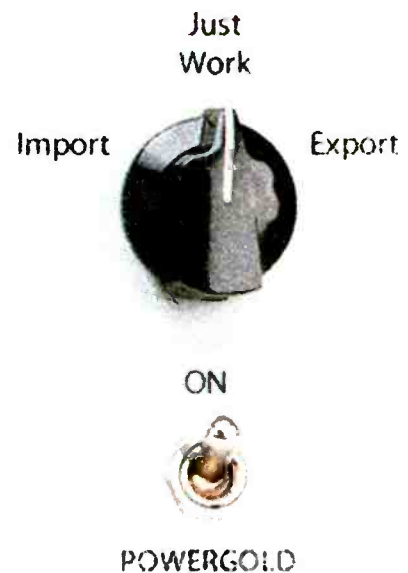
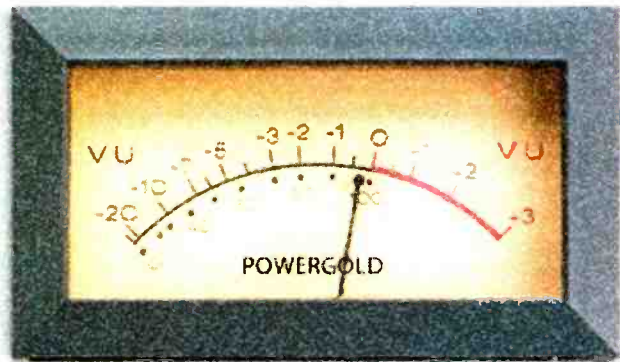
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