

SUMMER SCORCHERS



Active Rock Special Offers The Season's Hottest Releases **PLUS:** New Tech Toppers From Jacobs Media Online Poll; Surveying Summer Promotions pp.46-53

R&R

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JUNE 20, 2008 NO. 1767 \$6.50

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THE OTHER RATINGS: Rhythmic's Most-Visited Web Sites p.26

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John Mellencamp

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EARLY PRESS COMMITMENTS:

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- CBS Early Show - Live from Chicago's Grant Park on July 21st
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R&R News Focus

MOVER Fram Named WRXP/N.Y. PD

Veteran rock programmer Leslie Fram has been named PD at Emmis rock/triple A hybrid WRXP (101.9 RXP New York's Rock Experience), replacing Blake Lawrence, who left the station shortly after its flip from smooth jazz. Fram began her career in progressive rock radio at WABB/Mobile. She spent the last 17 years at alternative beacon WNNX (99X/Atlanta) as PD/co-host of "The Morning X." Fram joins afternoon personality/MD Bryan Schock and morning host Matt Pinfield. More airshift announcements are expected soon.



Fram

"We're excited to bring a true rock innovator and radio brand-builder into the programming seat," Emmis/New York market manager Dan Halyburton says. "RXP is breaking new ground in the radio industry, and [Fram] is the perfect person to lead this unique brand to success."

Fram adds, "RXP truly reflects New York's vast musical heritage, while at the same time embracing new music and the evolving New York rock scenes."

—John Schoenberger

SHAKER Gilbert Sues Clear Channel

Carolyn Gilbert, founder and former president of Critical Mass Media, has filed suit against Critical Mass parent Clear Channel, claiming termination without cause and reneging on an agreed-upon severance package. "They were to pay severance due after 27 years of unblemished service, and I was moving on to a new career at the Tribune Co.," alleged Gilbert, the latest in a pack of top-level Clear Channel execs to be lured to Tribune by former Clear Channel Radio CEO Randy Michaels. Her exit, first reported by R&R, was announced to staffers June 9. Three days later, the research exec says, Clear Channel sent her a letter threatening to sue. "I had no choice but to file against them. They fired me. They made a deal; they broke the deal. And now, they don't want me to work." Clear Channel had not responded to R&R's request for comment at press time.

—Kevin Carter

Hill Panel Debates Performance Royalties

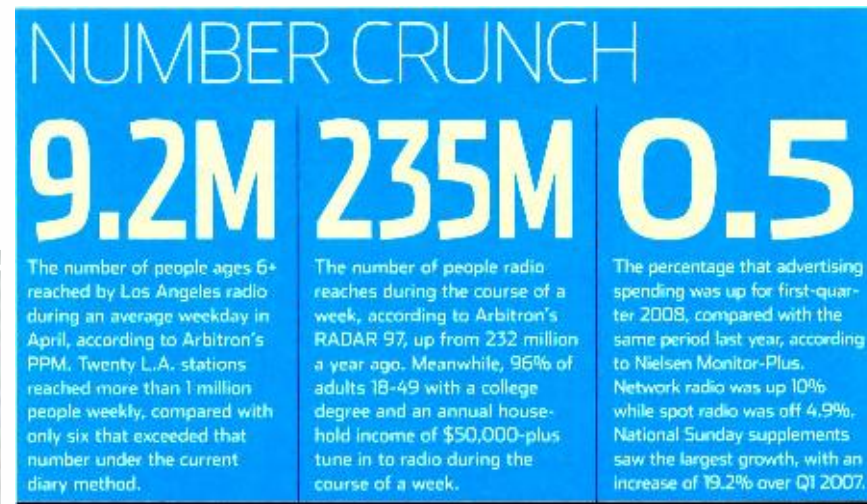
The combined effort by artists and record companies to get terrestrial radio broadcasters to ante up performance fees picked up steam on Capitol Hill June 11 as Rep. Howard Berman, D-Calif., presided over the House Judiciary Subcommittee on Intellectual Property hashing out the Performance Rights Act. Broadcasters testified that initiating the highly controversial legislation could cost them between \$2 billion and \$5 billion in annual fees.

Artists, led by singer Nancy Sinatra, stressed that they want payback for providing programming over the airwaves. "We are in no way seeking to harm broadcasters, just to be paid our fair share," Sinatra testified. She stressed that the measure gives breaks to religious, educational, noncommercial and small radio stations.

Commonwealth Broadcasting president/CEO Steve Newberry and Inner City Broadcasting president/COO Charles Warfield told the panel that local radio provides the recording industry "what no other music platform can: pure music promotion." But Berman wasn't buying it. "They are simply taking someone else's property, promoting it and then selling advertising around it," he told R&R. —Jeffrey Yorke



Nancy Sinatra testifies on behalf of artists.



Arbitron To Resume PPM Rollout In Eight Markets

With the statement, "It's time to move forward with electronic measurement for radio," Arbitron chairman/president/CEO Steve Morris announced the decision to resume commercialization of the PPM in eight markets—New York, Nassau-Suffolk, Middlesex, Los Angeles, Riverside, Chicago, San Francisco and San Jose—with the release of the September PPM survey report Oct. 8.

On Nov. 26, 2007, Arbitron delayed the commercialization and extended use of the paper diary system in those markets in an effort to "fix" sampling deficiencies and other issues that have plagued the electronic measurement system.

Reacting to the restart, Greater Media president/CEO Peter Smyth says, "Electronic measurement is crucial for radio to get things moving in a proper manner. We should have a task force to resolve issues with PPM and stop spraying them all over the trade press and newspapers."

One vocal opponent, Cox Radio CEO Bob Neil, says, "It's disappointing. Many Arbitron radio clients and agencies have expressed reservations over resuming the rollout. But Arbitron is desperate, and desperate people do strange things. Now everyone will get the pleasure of dealing with sample sizes of 20 people in important demos and an unaccredited product. We'll see now if Arbitron's rosy revenue projections come true." —Mike Boyle

ON THE WEB Hispanic Radio Groups Unite To Address PPM Issues

The nation's largest Hispanic radio operators have united to form the Spanish Radio Assn., an industry-focused committee to address concerns about the rollout of Arbitron's PPM and its impact on the Hispanic marketplace. SBS president/CEO Raúl Alarcón Jr., Univision Radio president/COO Gary Stone, Entravision Radio president Jeff Liberman and BMP CEO Jeff Hinson held the first SRA meeting June 6. Sen. Robert Menéndez, D-N.J., also participated.

Among the issues that the SRA believes Arbitron must address before moving forward with the PPM are panel sample size, response-rate increase, identifying and tracking panelists' country of origin, language weighting, cell-phone-only usage, fair measurement of high-density Hispanic areas, sharing sample information, meter placement according to ZIP code and undocumented versus documented listeners.

On June 12, Arbitron announced it will resume commercialization of the PPM in eight markets, including Hispanic-heavy New York, Los Angeles and Chicago (see story, below left). —Jackie Madrigal



Stone

Shea WALKs To PD Chair

Patrick Shea is upped from APD to PD at Clear Channel AC WALK/Nassau-Suffolk, taking over for Rob Miller, who'll focus on his other baby, dance WKTU/New York. Shea, who's been with the station for eight years and APD since October 2006, will continue doing nights.



Shea

"This is the programming opportunity of a lifetime," Shea says. "When I first started, Rob Miller took me under his wing and I was given the privilege to learn from one of the best minds in radio. [GM] Jim Condrón and [Clear Channel senior VP of programming] Tom Poleman have been so supportive of me that I can't help feeling I've been handed the keys to the kingdom." —Keith Berman

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FCC's Martin Recommends Approval Of Satellite Merger

It took 453 days for FCC chairman Kevin Martin to break his silence on the proposed merger between satcasters Sirius and XM, but on June 16 he said he's for it after the companies agreed to certain conditions, including freezing the new a la carte pricing plans for three years and producing interoperable radios capable of receiving both services within a year. Martin's recommendations will be forwarded to his four fellow commissioners for a vote. The satcasters will also slice off enough spectrum for two dozen channels that will be offered to a new satellite entity for additional, noncommercial public interest programming and "for qualified entities who have not been traditionally represented."

Martin's backing of the deal soon came under fire from the Congressional Black Caucus, which called it "completely unacceptable" because spectrum set aside was not large enough. Earlier, Georgetown Partners, a black-owned and -managed private equity firm in Bethesda, Md., had pressed Martin and other commissioners to launch a commercial-supported satellite radio company that would use up to 70 channels of spectrum. Caucus chairman Rep. G.K. Butterfield, D-N.C., has said he is not pressing the issue on behalf of Georgetown Partners or anyone else.—Jeffrey Yorke

Canter Named VP/GM At CBS Radio Sales

Interop's CBS Radio Sales has tapped Dean Canter as VP/GM for his second stint with the rep firm. He joins from Emmis rhythmic oldies KMVN (MOVN 93.9)/Los Angeles, where he was general sales manager. Replacing Adrienne Pabst, who has left the company, Canter will oversee CBS Radio Sales offices in San Francisco, Seattle and Los Angeles.—Mike Boyle



Canter

Dickey Launches Second Atlanta Sports Station

Dickey Broadcasting launches a second sports station in Atlanta, flipping WALR-AM from talk to sports. The lineup will feature Premiere syndicated host Jim Rome and Fox Sports Radio programming. Taking a cue from ESPN2, the station is called 1340 the Fan 2. Fox Sports Radio, a reference to Dickey's other Atlanta sports station WCNN, which has local shows in morning and afternoon drive and carries ESPN programming. The station had been simulcasting a talk format with sister WFOM. WALR APD Scott McFarlane says WFOM will continue as Super Talk for the time being.—Mike Stern

Business Briefing By Jeffrey Yorke

NAB Board Chooses Newberry Over Withers

The 29-member NAB Radio Board on June 10 picked Commonwealth Broadcasting president/CEO Steve Newberry to become its new chairman at the end of June, resisting a hard-fought campaign by current chairman Russ Withers of Withers Broadcasting to win the nod for a second consecutive term. Newberry has spent the past year as the NAB's first vice chairman, a title that now goes to ICBC Broadcast Holdings president/COO Charles Warfield, who was second vice chairman. Beasley Broadcast Group CFO Caroline Beasley will replace Warfield at the end of the month. Withers will continue to serve the second half of his two-year board term.

May is the biggest revenue month of the year. If the remaining markets' revenue data does not take a significant turn up, this is discouraging news."

But Boyle says investors may wake up to smaller markets. He notes that in 24 of the last 28 months, small and midsize markets beat big markets: "Investors have ignored the better small-market outperformance versus the overall radio industry's cyclical and secular decline." Boyle adds, "This might change when the economy revives and investors might care about small-market outperformance."

Tidbits

The NAB executive board adopted a resolution opposing a plan that six radio groups and Mullaney Engineering offered to the FCC to move low-power FM stations from the FM band to the analog spectrum currently used by TV channel 6, between 82 and 88 MHz. The spectrum will become available Feb. 17, 2009, when U.S. TV broadcasters officially vacate the space for all-digital broadcasts. But the NAB says some broadcasters may not be off the spectrum at the time of the change and cites a need to protect some class A, low-power TV and TV translators that use the low VHF spectrum.

May Revenue Could Drop 5%-6%, Analyst Says

C.L. King & Associates media analyst Jim Boyle says May revenue could be down as much as 5% or 6%—worse than the 4% decrease Wall Street expects. He says that with 40% of the 50 markets' data "that we typically see in-house, our new estimate for May is below expectations. [Overall], the Street is at a 4% revenue year-over-year decrease. We were at a 5% drop.

Transactions at a Glance

Courier Communications' WNOV-AM/Milwaukee to Radio Multi-Media for \$1.55 million . . . Creative Educational Media's KBXO-FM/Coachella, Calif., to American Public Media Group for \$1 million . . . Pahrump Radio's KNYE-FM/Pahrump, Nev., to Karen Jackson for \$600,000 . . . Cedar Cove Broadcasting's KDNR-FM/South Greeley, Wyo., to Western Inspirational Broadcasters for \$110,000 . . . Citadel Broadcasting's KKAT-FM/Orem, Utah, to Wasatch Radio, as trustee, to comply with the FCC ownership limits following Citadel's purchase of KHTB-FM/Provo, Utah . . . Family Educational Assn.'s construction permit for KYRQ-FM/Natalia, Texas, swapped with Community Public Radio's construction permit for a new FM in La Grange, Ga. . . Court-ordered bankruptcy sale of 57% of WDMS Inc., licensee of WDMS-FM and WGVM-AM/Greenville, Miss., from Jeffrey A. Levingston, trustee for John R. Salyer, to Robert J. Ghetti, for \$57,137.37, making Ghetti a 75% shareholder of the company's stock.

Deal of the Week

KHTB-FM/Provo (Salt Lake City-Ogden-Provo), Utah

PRICE: \$26 million **TERMS:** Forgiveness of debt

BUYER: Citadel Broadcasting, headed by chairman/CEO Farid Suleman. Phone: 212-887-1670. It owns 203 other stations, including KFNZ-AM, KJQS-AM, KKAT-AM, KBEE-FM, KBER-FM, KENZ-FM and KUBL-FM/Salt Lake City-Ogden-Provo, Utah.

SELLER: 3 Point Media, headed by manager Bruce Buzil. Phone: 312-204-9900

FORMAT: Classic rock

COMMENT: 3 Point Media's KHTB-FM to Citadel Broadcasting for forgiveness of obligations amounting to \$26 million, except for \$500,000.

2008 Deals to Date

| | | |
|--------------------------------------|---------------|------------------------------|
| Dollars to Date: | \$530,800,092 | (Last Year: \$1,299,786,350) |
| Dollars This Quarter: | \$194,279,625 | (Last Year: \$999,587,218) |
| Stations Traded This Year: | 359 | (Last Year: 719) |
| Stations Traded This Quarter: | 207 | (Last Year: 476) |

R&R

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35 PIVOTAL RADIO EVENTS IN R&R HISTORY

FOR 35 YEARS

The 1990s

Country Boom Time

On the surface, it's tempting to credit Garth Brooks for country's boom in the 1990s. He became the face of the format by raising the bar for live concert events and album sales. In the process, he helped country music become accessible and appealing to people who never before considered themselves fans. The seeds for this revival were actually sown in the late '80s, first with Randy Travis' breakthrough "Storms of Life" album in 1986, then Clint Black's "Killin' Time" in 1989, which proved seminal.

Within a year, Brooks released "No Fences." The album included "Friends in Low Places," an instant pop culture benchmark of the era. Concurrently, Alan Jackson's debut album, "Here in the Real World," along with Brooks & Dunn's "Brand New Man" proved just as influential. Country radio shifted its musical men-

tality from familiar, gold-based libraries to current-driven playlists. While CHR/top 40 and contemporary music suffered through their lowest cycle in years, country music realized its greatest renaissance. Country radio quickly adjusted its on-air presentation, contemporizing itself with slicker, more aggressive production elements and creative, exciting promotions to accommodate new listeners pouring in to sample the format. Longtime stand-alone country outlets took on competitors; overnight, the term "heritage country station" became a liability. The resurgence ran its course after about five years, but the positive effects have been enduring. Among other things, country has since been considered mainstream music and many of those country newcomers have remained long-term fans of the format.—R.J. Curtis

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R&R NO.1

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THIRD DAY CAPS CHRISTIAN AC AND CHRISTIAN CHR FOR A SECOND WEEK EACH WITH "CALL MY NAME." THE SONG LEADS OFF THE BAND'S NEW ALBUM, "REVELATION," DUE IN LATE JULY.



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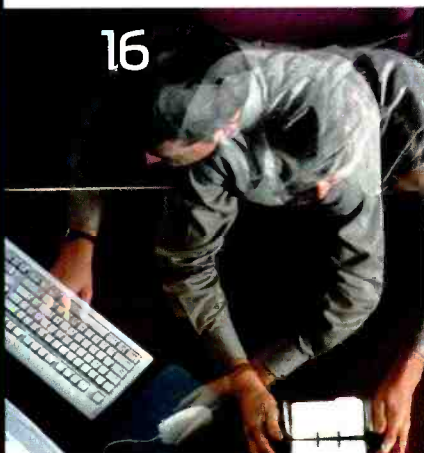
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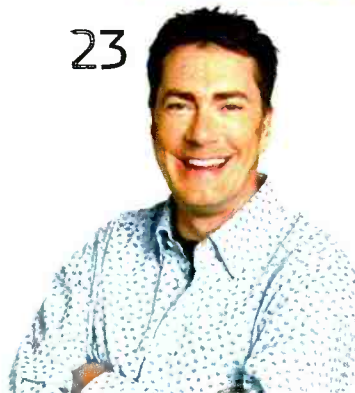
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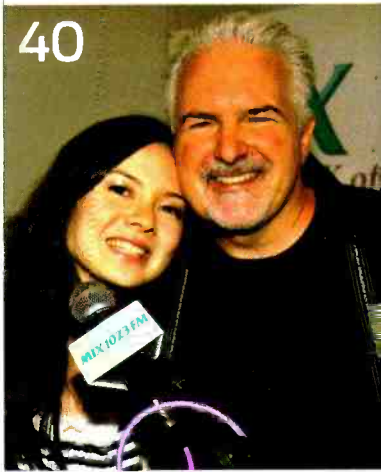
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What's New This Week Online

M

June 23
 Phase 2 spring Arbitrends arrive from Middlesex, Nassau, New York and Riverside. [Click on Ratings](#)

T

June 24
 Phase 2 spring Arbitrends continue to roll out from Chicago, Los Angeles, Milwaukee and San Diego. [Click on Ratings](#)

W

June 25
 The Conclave opens in Minneapolis. [Bookmark RadioandRecords.com for complete coverage](#)

T

June 26
 More phase 2 spring Arbitrends are released. Catch Boston, Providence, Sacramento, San Francisco and San Jose. [Click on Ratings](#)

F

June 27
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It's time to get started (even if it scares the bejesus out of you)

Radio As A Social Medium

Shawn Smith

shawn@momentummediamarketing.com

There's a great comic circulating online. It features a hand-drawn figure sitting at a computer typing furiously. "Are you coming to bed?" a voice from another room asks. "I can't. This is important," the figure replies. "What?" "Someone is wrong on the Internet." (Go to xkcd.com/386 to see it.) ■ We all have beliefs, thoughts and opinions, and with a plethora of outlets for personal expression available, it's no longer enough to just hear what others think. We want to be heard—right now.

The Social Media Debate

I was chatting recently with several notable managers of personality-driven radio stations. The simple topic of whether to allow listener comments on the station Web site quickly became a heated conversation about radio's as-yet-unfulfilled role as a social medium.

One of my verbal sparring partners said, "We don't want them to comment on the site. Our listeners rely on us to tell them what's relevant and what to think." In other words, listening to the station should be a passive experience. I was dumbstruck. This is radio-think of yesteryear. I conjured up the image of a clad-in-plaid audience obediently waiting for the applause sign at a taping of "The Lawrence Welk Show" circa 1972.

Radio's most compelling value proposition is "personality" delivered with music as opinion or open-line content. Our industry's ability to be immediate, intimate and relevant is vastly superior to other mediums. We just need to rethink how we package and market our unique brand of media, while maximizing personal expression and social discourse for a whole new generation of consumers.

The manner in which media is created and consumed has changed to the point where younger demos neither recognize nor value traditional broadcasting. For the better part of a century, radio and TV have produced content for consumption by the masses: as one-way communication. A programmer determined which particular talent to feature and what shows to air that would, in his or her estimation, appeal to the widest variety of people. Producers and talent determined specific topics and prescreened on-air participants with the expectation they would

resonate with the faceless audience. Inevitably, we'd live or die by the ratings three or four months down the line. We're still doing this "one-way" today.

Meanwhile, in the past few decades, technology has hastened social interaction like gasoline on a tire fire. It began with the letter to the editor. The telephone hybrid allowed callers to go on-air. Talk stations sprang up across America. E-mails to the editor became the norm. The Internet allowed integration of content and opinion in real time for anyone with a bone to pick and a 56k dial-up connection. And all the while, we're still doing one-way.

Two-Way Communication

The Internet allows two-way communication that results in instant gratification that most under-40s not only expect but insist upon. Yet only a few brave radio broadcasters have opened up their content and their sites for a high level of audience interaction.

We must evolve our platform into full social engagement or face rapid distinction. Allowing comments on the Web site is just the tip of the iceberg, but it's a start. For many, the thought of giving every lunatic keys to the asylum is a scary proposition. We can't control the content of their posts. There's no dump button. What if there's profanity or something negative about the station, personalities or advertisers? Oh, the liability! Of course, the answer to all these concerns is inexpensive comment moderation software and a real human to screen comments.

We must view the on-air product as the intro to the discussion and debate. We should extend



'We should extend every aspect of what we do on-air, stimulate discussion online and allow real-time debate. We must be brave enough to allow our audience to participate in real time.'

—Shawn Smith

every aspect of what we do on-air, stimulate discussion online and allow real-time debate. We must be brave enough to allow our audience to participate in real time. From a marketing perspective, there is no better driver than access, engagement and viral buzz (peer-to-peer word-of-mouth). With Internet advertising revenue usurping radio's for the first time in 2007, evolving our platform seems like a sure-fire way to reignite our advertisers, too.

Get started on the road to social engagement. Transform your Web site into a natural extension of your shows and personalities. Blur the lines between on-air and online. Repurpose content for the Web and let the audience at it. They've got lots to say. Let them say it or they'll do it somewhere else.

Acquire comment moderation software. It's inexpensive. Assign your call screener, producer or Web person to manage the process. Draft a comment policy. Be sure to adhere to your privacy policy. Build nonspot revenue sponsorship packages. Your advertisers are buying online right now from someone else whose relationship with their audience is not nearly as special as yours.

Encourage sharing with a friend. Expand your database and e-outreach.

Accept that one day soon your Web site may replace your transmitter. And get help to do all of the above.

Benefits Of Social Evolution

Allowing user-generated content makes sense for a number of reasons: greater audience loyalty, increased page views, longer session times, reasons to return to the site, new advertiser touch points, more excitement around your brand.

Now is the evolution tipping point upon which our entire industry balances. If we are serious about stimulating opinions and debate and truly listening to our listeners as much as we would have them listen to us, it's time to join such media outlets as CNN, the New York Times, even the local high school. We must embrace every way that technology can help us fulfill our medium's promise.

R&R

Shawn Smith is president of Momentum Media Marketing, a full-service marketing agency for media brands. He can be reached at 604-872-8900.

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Ann Leary

ann.leary@cckatzadvantage.com

The art of selling advertising in today's fractured media world is vastly different from decades past. In earlier years, many sellers simply offered spots, but with a far more complex media backdrop and new digital options siphoning off advertising dollars, radio and TV broadcasters are making large-scale changes to stay in the game. ■

Today's audience is constantly on the move. That's why it's critical to make connections to viewers and listeners through multiple touch points throughout the day. As a result, marketers need to be far savvier, providing top-notch creative solutions and big ideas to execute fully integrated campaigns that combine elements of an advertiser's brand, promotion and media objectives. The goal is to use every appropriate tool in the shed to break through the clutter with innovative, creative and thoughtful media campaigns.

To accomplish this, the broadcasting industry is building specialized sales units comprising marketing sellers to guide agencies and marketers through all their options. These new sales specialists can seamlessly link the worlds of media and marketing, making the commoditized transaction a thing of the past. It's a consultative process that requires deeper conversations with agency and marketing executives that start much earlier in the process and it usually involves more senior advertising executives. It can take months of dialogue with advertisers and agencies before a final concept is delivered.

Case In Point

A Clear Channel Katz Advantage campaign for Chrysler followed this approach. The automaker was relaunching its new Sebring convertible and wanted to add sizzle to its on-air advertising campaign about the car's many new features. Chrysler also wanted to capture e-mail data identifying consumers who might be in the market for a new car that wanted follow-up information.

Along with on-air advertising in 10 key markets, we created a custom promotional Web site that acted as a point of entry for the Chrysler Top Down Summer Sweepstakes. Additional promotional mentions ran alongside the branding campaign and directed listeners to chryslertopdownsummer.com, where they could enter to win a new convertible. The Web site allowed Chrysler

to showcase multiple images of the new car with an embedded link that would connect prospective buyers to the Sebring site, where they could find more car info. To register for the sweepstakes, consumers had to answer a series of questions that identified "hand raisers"—or individuals who opted in to receive more information because they were perhaps interested in buying a new car.

This list of prospective qualified leads was valuable to Chrysler because it could be used for follow-up marketing efforts. We received more than 16,000 unique registrants for the sweepstakes, with 65% opting to receive follow-up information. Chrysler considered this a huge win.



'We are hearing a consistent message from advertisers: "We have limited resources and our choices are multiplying." We in the broadcasting community need to respond with thoughtful campaigns that deliver blow-out results.'

—Ann Leary

Broadcasters need to consider a variety of media platforms to enhance on-air campaigns to effectively compete in today's world. For example:

Online extensions: Radio and TV stations have invested millions in populating their Web sites with relevant extended content that allows their audiences to stay engaged at any time and any place throughout the day. Advertisers have multiple ways to extend their dialogue with advertisers through station sites, including banners, links to advertiser sites, contesting platforms and video pre-rolls.

Podcasting: Broadcast stations are offering compelling over-the-air content on their Web sites in the form of digital media files—podcasts—that can be accessed on-demand by station audiences. These sponsorable podcasts include celebrity interviews, news analysis segments, comedy bits and Hollywood updates.

Hybrid digital (radio) and HD (TV) channels: The digitization of the broadcast is allowing stations to add multiple TV channels and radio formats to their current broadcast spectrum. This means more entertainment choices for broadcast audiences in the form of new programs and formats and more opportunities for advertisers to tie in in unique ways.

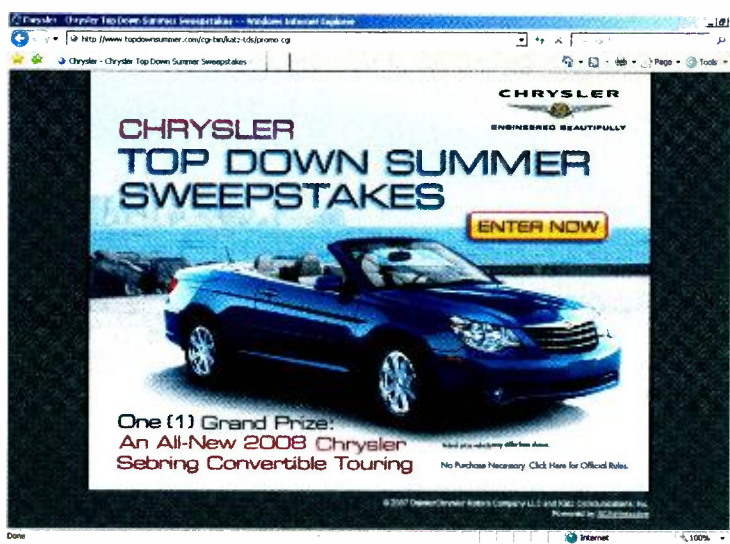
Mobile/text messaging interfaces: Mobile marketing is here to stay. More than 82% of Americans subscribe to a cell phone service. Broadcast stations can offer advertisers many ways to engage audiences through such mobile/text extensions as contesting, voter polls and couponing.

Local event marketing: Local event marketing tie-ins provided by broadcast partners enable advertisers to connect with their consumers at the street level. Whether it's sponsoring a local food festival, displaying a new automobile model at a street fair or sampling energy bars at an upcoming 10k race, advertisers can gain extra impact by conveying their message to potential customers through one-to-one marketing.

We are hearing a consistent message from advertisers: "We have limited resources and our choices are multiplying." We in the broadcasting community need to respond with thoughtful campaigns that deliver blow-out results. We have to work harder and smarter to earn consideration for the advertiser's media budget.

R&R

Ann Leary is executive VP of Clear Channel Katz Advantage.



Using the customer buying process to improve marketing and sales alignment

Bridging The Gap: Customer-Centric Alignment

Laura Patterson
laurap@visionedgemarketing.com

Radio station marketing and sales teams are both responsible for generating company revenue, via the following equation: Opportunities in pipeline times the average deal size times the win rate divided by the sales cycle time. ■ This sum multiplied by all the sellers in your organization determines your revenue, meaning that even a small increase in each factor can make a huge difference. The better marketing and sales are aligned, the more likely each of these components can be improved.

But unfortunately, statistics show that this symbiotic relationship is far from ideal in many organizations. According to the Miller Heiman Sales Best Practices Study, only 31% of respondents agreed that their marketing and sales organizations are well-aligned. While many of these teams recognize that they need better alignment to be more effective at opportunity development and customer acquisition, they seem permanently stuck in opposition.

What's In A Name?

The key to improving alignment requires taking a customer-centric approach. When marketing and sales are aligned around prospective customers' needs, wants and purchasing processes, the company is better poised to improve the win rate and reduce the sales cycle. Improving alignment can seem like a daunting task, but there is already a commonly used tool that can help facilitate the process: The sales funnel helps us understand the flow of business opportunities. And if we rename it a "customer buying pipeline," it has the opportunity to be so much more.

Why rename it? A "sales funnel" suggests two things. First, the term insinuates that this process is something owned by sales and not necessarily a shared responsibility across the organization. Yet marketing plays a critical role in bringing potential buyers to the table, with responsibility to identify, find and secure profitable customers. Marketing also provides segmentation, customer targeting, positioning, product offers and messaging to differen-

tiate the company. The marketing and sales functions are essential to building the buying process. Second, it suggests a sales-centric rather than a customer-centric approach to the buying decision.

When properly engineered, the customer buying pipeline serves as an important tool for improving marketing and sales alignment to improve both teams' performance. Opportunity management provides insight into which sales and marketing processes are effective in increasing deal flow and insight into how efficiently opportunities are moving through the stages of opportunity development.

Constructing Customer Centricity

But how do you engineer a customer buying pipeline? First, it requires understanding your customers' needs and their buying process. Before developing your pipeline, defining your stages and investing in a sales force automation tool or CRM system, map your ideal customer's buying process. We call this engineering the "buying pipeline." It will ensure you understand how and why your customer makes a buying decision. It is possible you will have to create more than one buying process map. Different segments may buy differently and different products/services may have different purchasing processes.

Effective pipeline management is a reflection of your company's ability to identify the right opportunities and the needs of your prospects as well as to truly understand how they will go



'When marketing and sales are aligned around prospective customers' needs, wants and purchasing processes, the company is better poised to improve the win rate and reduce the sales cycle.'

—Laura Patterson

about making the purchase. Once you understand your customer's decision-making and buying processes, you can develop a strategy for managing the opportunity at each stage in the pipeline.

Second, define each of the stages using "incremental behavioral commitments." Using an everyday example to illustrate the concept: When two people are both interested in finding a long-term relationship, they begin the courting process. Certain demonstrated behaviors along the way indicate whether the relationship is progressing toward the ultimate behavior of saying "I do." For example, showing up for the first date, the first kiss, introducing each other to friends and family and so on are incremental behavioral commitments. This behavior demonstrates to both people that the relationship is going from initial contact to ultimate deal. The question to ask, then, is whether you have a clear understanding of the specific incremental behaviors your customers demonstrate that show they are moving their relationship commitment forward.

A third factor is to group behaviors into stages. These stages will become the foundation for how you classify the status of each opportunity. Marketing can now develop tools appropriate for each stage that facilitates engaging the prospective customers.

Pipeline management allows you to calibrate your marketing and synchronize marketing and sales efforts. It also allows you to take a more scientific approach to opportunity and customer development, enabling you to understand what is happening in the buying process and where to make adjustments. This process is really about managing opportunities. Opportunities represent customers, which provide an excellent point of view around which to align marketing and sales. **R&R**

Sales & Marketing Management online columnist Laura Patterson is author of "Measure What Matters: Reconnecting Marketing to Business Goals" and "Gone Fishin': A Guide to Finding, Keeping and Growing Profitable Customers." She is co-founder/president of Austin-based VisionEdge Marketing, a metrics-based strategic and product marketing firm. This article originally appeared on ManageSmarter.com.

Providence

Providence experienced a renaissance in the 1990s that transformed its Downcity district. New office buildings, restaurants, the Rhode Island Convention Center and retail center the Providence Place Mall emerged during the course of the decade, reinvigorating the city.

Radio's 39th-largest market is dominated by Citadel's eight-station cluster, which has a 27.9 share 12+, topping Clear Channel and Entercom with 18.3 and 5.9 shares, respectively. It was win, place and show for Citadel in the winter 2008 Arbitron: AC WWLI ranked No. 1, followed by CHR/top 40 WPRO-FM and news/talk WPRO-AM. WWLI was first and WPRO-FM fourth in 2007 revenue, with \$6.9 million and \$5.7 million, respectively, according to BIA Financial Networks. WPRO-AM features a midday show hosted by former mayor Vincent "Buddy" Cianci, who returned to the station after serving a five-year jail term on a racketeering conspiracy conviction.

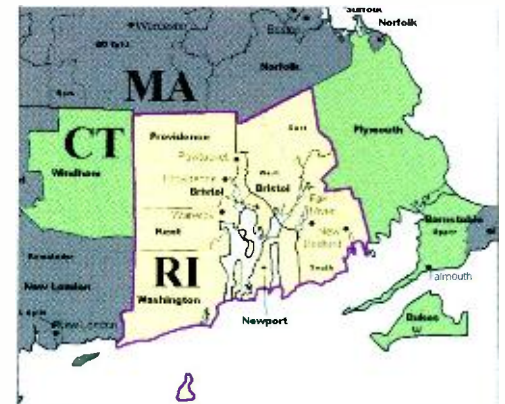
In TV, Media General's NBC outlet WJAR leads the market in revenue and local news ratings, and helped launch the careers of Meredith Vieira and Matt Lauer of NBC-TV's "Today" show and CNN correspondent Christiane Aman-

pour. Ratings and revenue runner-up and LIN-TV flagship station, CBS affiliate WPRI-TV, has recently posed a threat to WJAR's ratings dominance, beating its rival in the 5 p.m. and 11 p.m. weeknight news time slots in late 2007.

WPRI was involved in litigation over the Station nightclub fire in West Warwick, R.I., on Feb. 20, 2003. WPRI reporter Jeff Dederian and his brother Michael owned the club where Great White performed that night. Station photographer Brian Butler's video footage of the tragedy was used as evidence in the case. More than three dozen participants and corporations were sued in the aftermath of the fire, including Clear Channel, which promoted the concert on heritage rocker WHYJ.

The Providence Journal, owned by Belo Corp., boasts the highest daily circulation in the market (145,900).

—Alexandra Cahill



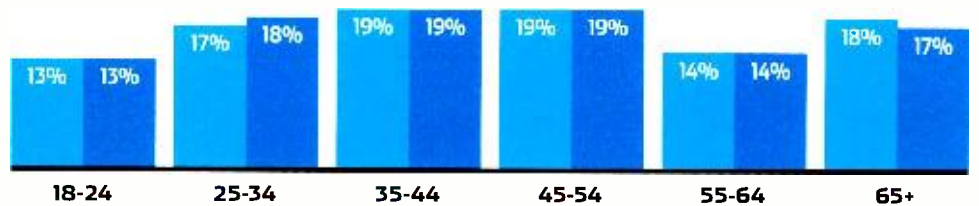
- Radio Metro Rank: 39
- Population 12+: 1,404,000
- No. Of Radio Stations (Rated): 19
- TV DMA Rank: 52
- Population 2+: 1,525,378
- TV Households: 626,800
- No. Of TV Stations (Net./Public/Local Cable): 7/2/4

WHO THEY ARE

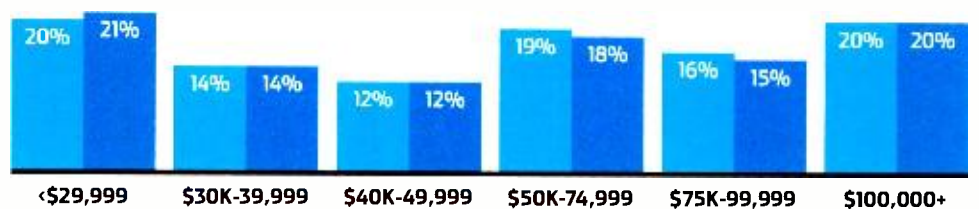
| | Providence DMA % | US % |
|---|------------------|------|
| Men | 48% | 49% |
| Women | 53% | 51% |
| Married | 54% | 57% |
| Never Married (Single) | 27% | 25% |
| Widowed/Legally Separated/Divorced | 19% | 18% |
| White | 91% | 83% |
| Black/African-American | -- | 12% |
| Hispanic | 8% | 13% |
| Other | -- | 3% |
| Employed Full-Time (35 Hours Or More) | 51% | 50% |
| Employed Part-Time (Less Than 35 Hours) | 16% | 15% |
| Not Employed | 34% | 35% |
| No Children In Household (Under 18) | 60% | 59% |
| One Or More Children | 41% | 41% |
| Two Or More Children | 23% | 25% |
| Three Or More Children | 7% | 10% |

SOURCE: SCARBOROUGH USA+, RELEASE 2 2007

Market Demographics (vs. US)



Market Household Income (vs. US)



SOURCE: SCARBOROUGH USA+, RELEASE 2 2007, DMA

MARKETPLACE

Local Ad Revenue (Mil)

| | 2006 | 2007 | % CHANGE 2006 TO 2007 |
|-----------------|---------|---------|-----------------------|
| Spot Television | \$89.4M | \$87.9M | -2% |
| Newspaper | 80.8M | 70.8M | -12% |
| Radio | 33.1M | 35.5M | 7% |
| Outdoor | 12.4M | 10.7M | -13% |
| Local Magazine | OM | OM | 0% |

SOURCE: Nielsen Monitor-Plus, DMA

Local Online Ad Revenue (Mil)

| | LOCAL | NATIONAL | TOTAL | SHARE |
|-------------|---------|----------|----------|-------|
| Pureplay | \$18.6M | \$90.6M | \$109.3M | 67.8% |
| Newspapers | 9.1M | 7.4M | 16.4M | 10.2% |
| Magazines | 0.3M | 14.5M | 14.8M | 9.2% |
| Television | 2.3M | 10.5M | 12.7M | 7.9% |
| Directories | 2.5M | 3.9M | 6.4M | 4.0% |
| Radio | 0.4M | 0.6M | 1.0M | 0.6% |
| Other Print | 0.5M | 0.1M | 0.6M | 0.3% |
| Total | \$33.7M | \$127.5M | \$161.2M | |

© 2008, Borrell Associates, estimates based on Q4 figures, DMA

SQAD Cost Per Point TV Monitor

| TELEVISION P25-54 | EARLY AM | EARLY NEWS | PRIME | LATE NEWS |
|-------------------|----------|------------|--------|-----------|
| May '08 | ▲\$110 | ▲\$140 | ▼\$226 | ▼\$180 |
| April '08 | ▲109 | ▲136 | ▲232 | ▲183 |
| March '07 | ▼92 | ▼108 | ▼205 | ▼161 |
| December '07 | 126 | 182 | 248 | 206 |

SOURCE: SQAD Q1 2008, DMA

SQAD Cost Per Point Radio Monitor

| RADIO P18-49 | AM DRIVE | MIDDAY | PM DRIVE |
|--------------|----------|--------|----------|
| May '08 | ▲\$101 | ▲\$92 | ▲\$93 |
| April '08 | ▲99 | ▲88 | ▲91 |
| March '07 | ▼93 | 80 | ▼84 |
| December '07 | 89 | 80 | 88 |

SOURCE: SQAD Q1 2008, METRO

COLOR KEY:

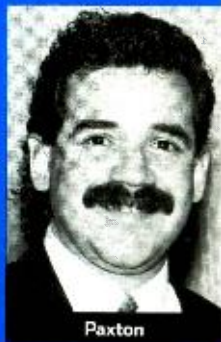
- ▲ Trending Upward
- ▼ Trending Downward



TIMELINE

1 YEARS AGO Dave Richards promoted to OM of Entercom/Seattle. ■ Brad Kelly elevated to OM of Clear Channel/Charleston, S.C. ■ Dave Sholin returns to KFRC-FM/San Francisco as morning man.

5 YEARS AGO Keith Shipman ascends to president/CEO of Horizon Broadcasting. ■ Pat Paxton rises to senior VP of programming for Entercom. ■ Tony Fields tapped as OM of WJMZ/Greenville, S.C.



10 YEARS AGO WNJA-FM/Chicago VP of programming Paul Goldstein adds KKSF-FM/San Francisco duties. ■ Drew Hayes hired as OM/PD of KABC-AM/Los Angeles. ■ Kevin Metheny moves to WTAM-AM/Cleveland as OM.



15 YEARS AGO Michael Johnson elevated to VP of promotion for black music at Mercury Records. ■ Smokey Rivers set as PD of KYKY-FM/St. Louis. ■ Joe Montione tapped as PD of KZDG-FM/Denver.

20 YEARS AGO Ruben Rodriguez is elevated to senior VP of black music at Columbia. ■ Bob Neil selected as VP/GM of WWBA/Tampa. ■ Bob Schuman chosen to be OM of WFLA/Tampa.

25 YEARS AGO Randy Bongarten is appointed VP/GM of WNBC/New York. ■ KUPD/Phoenix PD Ernesto Gladden adds duties at KPRI-FM/San Diego. ■ Scott Jameson named PD of KAZY/Denver.



30 YEARS AGO Dwight Douglas becomes a consultant with Burkhart/Abrams. ■ Larry Snider set as PD of KREM/Spokane. ■ Tony Berardini joins WBCN/Boston.

Wellington, WBCN Break Up

After four years as PD of CBS Radio alternative **WBCN/Boston**, **Dave Wellington** has left the building. "We're parting ways but wish Dave the best in everything he does in the future," VP/GM **Mark Hannon** tells ST. "I have thoroughly enjoyed the last 10 years at CBS Radio, and I'm grateful to have worked with some of the most talented people in this exciting business," Wellington says. "I wish WBCN much success in the future." Wellington transferred to WBCN in July

2004 from **KXTE (X107.5 X-treme Radio)/Las Vegas**, following the monster run of **Oedipus**. Wellington previously launched **WXTM (92.3 Xtreme Radio)/Cleveland** and spent three years as APD/MD at **WRIF/Detroit**, among other stops. As we speak, Wellington is mulling over several interesting options and can be reached at 617-413-6468 or davewellington1@gmail.com. WBCN has kicked off an exhaustive door-to-door search for Wellington's replacement.

Steve Rivers On The Mend

We are happy to report that legendary programmer **Steve Rivers** was released from a Los Angeles-area hospital June 13 after suffering a stroke last month. As previously reported, Rivers, who programs CBS Radio

CHR/top 40 KBKS (Kiss 106.1)/Seattle, has been on medical leave since mid-May. His family tells ST that his recovery became more rapid after learning that **Kiss** had gone from a 4 to an 8 share in the trends. He will be

resting and recovering at home in Los Angeles for the summer. Meanwhile in Seattle, **KMPS PD Becky Brenner** annexes interim PD duties at **Kiss**, ably aided by APD/morning talent **Bender** and MD **Eric Tyler**.

Big Ron Always On WOGL

In a fitting tribute to the late, great **Big Ron O'Brien**, the staff of his last station, CBS Radio oldies **WOGL/Philadelphia**, has formally changed the name of the WOGL control room to "The Big Ron O'Brien Studio" to pay tribute to the legendary jock, who passed away April 27. According to PD **Anne Gress**, O'Brien's beloved mother, **Phyllis**, and his WOGL family were present for the on-air dedication with WOGL VP/GM **Jim Loftus** and midday legend **Harvey Holiday**. "They both said a few words, then we played the only song that's completely appropriate: **Reunion's** 1974 top 10 hit 'Life Is a Rock (But the Radio Rolled Me)'" Gress tells ST. "It is so

utterly fitting to christen our studio with Big Ron's name. As anyone who knew him can attest, he never felt better or more alive than when he was behind the mic in an air studio. He was born to be a jock, and he fulfilled his destiny inside the walls of every air studio he graced. His consummate skill, love of music and warm friendship will be long missed at 98.1 WOGL. I know I'll make it a point every single day to tap his plaque outside the studio door. And just for that one moment, I'll remember how lucky I was to work with such an extraordinary talent." The WOGL Web site has a nice O'Brien tribute page set up at wogl.com/pages/1074637.php.



The Maine Ingredient

Always nice to hear from **Tim Moore**, longtime OM/PD of Citadel's **WJBQ (Q97.9)/Portland, Maine**, who just finished hosing down the town square after Portland's annual Old Port Festival. "The place was hoppin' with performances by the **Last**

Goodnight, Jon McLaughlin, Forever the Sickest Kids, Lesley Roy and Maine's own **Jeremy Greene** from E! TV," he tells ST. "The Q Morning Show With Meredith, Jeff & Lori" also performed as their alter-ego group—with the most carefully pronounced

band name in the land: **Clusterfudge**." Sadly, the staff euphoria was short-lived: The very next day, while he was on the air, midday jock **Teddy McKay** found out his house was on fire. "By the time he arrived, only the foundation remained," Moore says.

"Luckily, no one was home and the pets managed to get out. The outpouring of concern and support from listeners has been astounding. Luckily, **Teddy** was insured and is planning to rebuild—but he will need to replace all of his Red Sox jerseys."

Idiots Co\$T Money

Last week bore witness to **Mikey P**, long-suffering stunt boy on "The Big Ape Morning Mess" at **WAPE/Jacksonville**, morphing into something called "the Incredible Sulk." Co-host **Mark Kaye** attempts to explain: "Mikey performed feats of greatness, like smashing his head through a ceramic floor tile and letting us smash cinder blocks on his chest with a sledgehammer." Why, God, why? It's simple, really: "He's trying to earn enough 'Stunt Bucks' so he can buy an extra day off to attend his best friend's wedding in San Francisco," Kaye says. Here's the conversion: One

Stunt Buck equals one hour, and Mikey is trying to collect 24 of them to earn the day off. Each stunt is rated according to danger and general stupidity: "This stunt is good for two Stunt Bucks," Kaye says. "Last week, he earned Stunt Bucks by stripping at the Chippendales show." Now, the twist: "Mikey could also lose Stunt Bucks. If, for example, he decides he doesn't want to get maced next week—worth five Stunt Bucks—he can buy out of the stunt for the value of the stunt. And then we'll mace his ass anyway."

The Programming Department

■ OM/PD/morning personality Ron Bowen exits Northeast Broadcasting triple A **WXRV (the River)/Boston**. Why? Those good old "philosophical differences," that's why. "I've been working without an agreement for over three months and negotiations have broken off, so I'm looking for another opportunity to help a company achieve their goals," Bowen tells ST. "In just over a year, the talented staff and I took the River to its highest ratings and revenue

marks in history and knocked our main competitor out of the format." Bowen had been with the station since February 2007. His previous stops include **WCOO/Charleston, S.C.**; **WXRC/Charlotte**; and **WRNR/Baltimore**. He can be reached at ronbowenlive@gmail.com.

■ Big doin's in Salt Lake City, as Simmons Media Group VP of programming and ops Alan Hague promotes Cody Alan to OM of country **KEGA (101.5 the Eagle)** and rhyth-

mic **AC KYMV (MOVIn 100.7)**. Alan will keep his day job as PD of the Eagle, and Justin Taylor remains PD of MOVIn.

■ Tamo Sein, longtime programming assistant at Sinclair alternative **WROX (96X)/Norfolk**, has been rewarded for her service with a sweet promotion to MD. Her proud boss, PD Jay Michaels, shares his joy with ST: "Tamo has worked extremely hard and proven herself to be a huge asset at 96X."

■ Cumulus rhythmic **KVVB (103.3 the Vibe)/Oxnard-Ventura, Calif.**, has opted not to renew the contracts of PD/morning personality Daniel "Mambo" Herrejon and his co-host, Rico, as the station adjusts slightly, dropping all mixshows and the positioner "Hip Hop Y Mas" in favor of the more mass-appeal "the Beat of the Central Coast." Cumulus programming honcho Jan Jeffries is running the show until replacements are hired.

Great Moments In Syndicationosity

■ Looks like Johnjay & Rich, already loved on Clear Channel's **KZZP/Phoenix**, **KRQQ/Tucson** and **KVUU/Colorado Springs**, will have to seriously rethink their summer travel plans



when they annex their next big-ass affiliate: Clear Channel sister **KKRZ (Z100)/Portland, Ore.**, effective July 8. Co-host Rich Berra can hardly contain himself: "We are freakin' stoked," he tells ST. "There are so many similarities between Arizona and Oregon. For instance, comedian David Spade is from Arizona... OK, that's all I got."

■ PD Chris Duggan has two new shows inbound to Clear Channel hot AC **WSNE (93.3 Coast FM)/**

Providence: The newly syndicated "On Air With Ryan Seacrest" rolled out June 16 in afternoons, while the John Tesh March to the Sea takes a giant step toward the ocean as Tesh annexes nights. Seacrest fills the hole created in April when David O'Leary left.

■ Dateline. Clear Channel/Harrisburg: **CHR/top 40 WHKF (99.3 Kiss FM)** prepares for the imminent arrival of two new syndicated shows. Mornings will be filled by **WNCI/Columbus, Ohio**, morning maniacs Dave & Jimmy, who expand their fledgling media empire yet again with Kiss as their eighth affiliate. They will be followed in mid-days by the newly syndicated version of "On-Air With Ryan Seacrest." However, for every action, there's an equal and opposite reaction: Former Kiss morning personality Mike Miller relocates to afternoons, while his co-host Emily

exits. Kiss PD JT Bosch adds bonus PD/afternoon duties at country sister **WRBT (94.9 Bob-FM)**, which, sadly, bids farewell to PD Joe Kelly.

■ Another day, another Seacrest believer: This time, it's Clear Channel's **WAEB (B104)/Allentown**, which picks up the newly syndicated midday version of "On-Air With Ryan Seacrest," effective June 30 in the noon-3 p.m. slot. To accommodate the greatness that is Seacrest™, PD Laura St. James will move to 9 a.m.-noon, while MD Eric Chase starts his afternoon shift an hour later, rolling 3 p.m.-7 p.m. Joining B104 for nights is Allentown native Grooves, who will be magically voice-tracked in from **WIHT (Hot 99.5)/Washington**. Grooves says of his new hometown gig, "I already have one faithful listener in the area each night—my mom."

Quick Hits

■ XM's other top 40 channel, XM21 (Kiss 21), which has been programmed by your pals at Clear Channel, is now rolling with an actual damn airstaff, comprising most of your favorite Clear Channel personalities from across America. See if you can spot yourself in this giant list. 8 a.m.-10 a.m.: Brotha Fred from **WIBT/Charlotte**; 10 a.m.-noon: Kasper from **WAKS/Cleveland**; noon-2 p.m.: Melissa Chase of **WRVQ/Richmond**; 2 p.m.-4 p.m.: Randi West of **WDCG (G105)/Raleigh**; 4 p.m.-6 p.m.: Toby Knapp of **WIHT (Hot 99.5)/Washington**; followed by his Hot 99.5 pal Kane for 6 p.m.-8 p.m.; (Not That) Big Boy from **WKQI/Detroit** rolls 8 p.m.-10 p.m.; followed by **WAKS/Cleveland** personality Java Joel until midnight; then G105's Ge'ler until 2 a.m. Kiss 21 rolls jock-free 2 a.m.-8 a.m.

■ Clear Channel rocker **WVYZ (100.3 the Buzzard)/Greensboro** makes a few personnel adjustments, triggered

by the desire of midday madam/"Road Kill Mama" Monica to spend more time with her twin daughters, so she has dialed her duties back to weekends/swing. The station will now roll commercial and jock-free from 10 a.m. to noon with the "100-Minute Workday Kickoff," followed by market vet Marcia Gan, who takes command of the semi-prestigious noon-6 p.m. slot. "For proof that Marcia will fit right in at the Buzzard, if you ask to see her 'girls,' she'll whip 'em out," OM Tim Satterfield tells ST. "Of course, those would be pictures of her two retired racing greyhounds." Former afternoon dude Crash moves to nights, followed by "Loveline" from 10 p.m. to midnight, and the syndicated "John Boy & Billy" continues in mornings.

■ The syndicated stylings of Lex & Terry have found an impressive new home: Clear Channel's **WXTB (98 Rock)/Tampa**, where they replace "The Buckethead Show" (Jason "Buckethead" Bailey and co-hosts Ethan and

Lauren). "Lex & Terry have wanted to be on this station for a long time, and the feeling is mutual with regard to their services here," 98 Rock PD James "Doubledown" Howard tells ST. Lex & Terry can currently be enjoyed in 20 terrestrial markets and on XM channel 152.

■ **KBZT (FM 94/9)/San Diego** has hired Amanda Thorne from **KLLC (Alice @ 97.3)/San Francisco** as the new host of "Big Sonic Chill," the station's late-night specialty show. "Amanda has an extensive track record hosting a successful nightly chill program," PD Garrett Michaels says, "along with a great knowledge of and a passion for the music. She has a great on-air vibe for San Diego and FM 94/9. We're thrilled to have her join our team."

■ Former TVT urban promo exec Craig Davis has joined Capitol Music Group as national director of urban promotion. He replaces Brad Davidson, who left in May to become VP of urban promotion at Columbia Records.

Belated Baby Poop

Congrats to one of our longtime faves, Nikki Nite, PD of CBS Radio's **KMVK (MOVIn 107.5)/Dallas**, and husband David Jones, who welcomed Madeline Elizabeth Jones into the world May 12. According to Ms. Nikki, Madeline weighed in at 7 lbs., 4 oz. and is "20 inches of sweetness."

Shocking Shock Jock Shocker

Did Wendy Williams' husband plot to have someone put a hit on **WQHT (Hot 97)/New York** morning mistress Miss Jones for bad-mouthing his wife on the air? That's one of the explosive allegations revealed in a lawsuit filed in Manhattan Federal Court. According to New York's Daily News, Williams' husband, Kevin Hunter, allegedly approached

a male **WBLS/New York** employee for help in finding a hit man to whack the Hot 97 morning personality. According to the suit, filed by Nicole Spence, talent booker for 'BLS-based "The Wendy Williams Experience," Hunter "was apparently angry over some comments that Miss Jones made about his wife on the air."

And there are more spicy allegations

leveled by Spence: The suit says Hunter regularly called her a whore, referred to her using "the B-word" and called her cell phone "to tell her he had been dreaming about sleeping with her." Spence is represented by Kenneth Thompson, who won an \$8 million sexual harassment verdict against the Source magazine last year.

In the face of massive budget cuts, PDs and other radio execs are increasingly wearing multiple hats

Jack Of All Trades

By R.J. Curtis

On popular TV variety shows from decades past, it was considered entertaining to observe a man balancing dinner plates atop thin sticks, spinning each dish rapidly. In short order, he had five or six going. Just as one plate was humming along, another would wobble precariously until a dramatic last-second rescue. Finally, as multiple platters triumphantly whirled away and the band finished with a “ta-da” musical stinger, the multitasker jubilantly exited stage right.

While hardly amusing, that’s essentially what’s happening these days in many departments at radio stations—particularly programming. The title of PD has morphed into a “brand manager,” whose duties now often include, but are not limited to, oversight of at least one radio station, its Web site, HD side channels, possibly an Internet-only channel and sometimes an airshift and voice-tracking chores.

The trend is hardly limited to small and medium markets. As Mark Edwards, PD at CBS Radio’s AC KZEK and hot AC KYKY/St. Louis points out, his colleague at oldies sister KRTH/Los Angeles, PD Jhani Kaye, voice-tracks overnights. Edwards says, “That’s not a bad thing because Jhani was always a great jock.” His point is that “people are doing extra work everywhere; I can’t think of a market where people haven’t picked up more stuff in the past year.”

A programmer since 1984, Edwards himself is another example. He started with one station in St. Louis, but has since acquired another, plus a Web-only kids channel and two HD channels.

Of course, a primary reason for the acceleration of added duties is massive budget cuts that have swept through such major radio groups as CBS Radio and Citadel. Both companies downsized local staffs in numerous markets earlier this year. In Phoenix, when longtime KMLE (Camel Country 108) PD Jay McCarthy’s position was eliminated at the CBS Radio cluster, oldies KOOL PD Kris Abrams was suddenly riding herd on the Camel. Ditto in Houston, where country KILT PD Jeff Garrison—who already had additional stripes as CBS Radio’s country format captain—assumed the PD role for the



‘Today’s best PD is like a fireman. They have to know everything about how radio stations operate and that means being more fluent with things like computers and studio engineering.’

—Mark Edwards

cluster’s smooth jazz KHJZ, which subsequently flipped to CHR/top 40 as Hot 95.7 in March, with Garrison still at the helm.

Think Gumby

Whether it’s natural evolution, budget cuts or a combination of both, the day-to-day responsibilities of an OM, PD, brand manager—or whatever the title is these days—have become so numerous that one attribute, flexibility, is more essential than ever. Edwards muses that “having three kids at home and learning how to give them all equal attention” was great training for the new world order that programmers operate in.

George King is cluster OM for Clear Channel/San Antonio, which comprises six stations with various formats. He took on that role not because of budget cuts or staff reductions; King was brought onboard knowing he’d be OM, and originally oversaw AC KQHT. Ultimately, he also assumed programming chores for the format he’s most familiar with, country, and is now day-to-day at sister KAJA. He understands that the role of programmer is changing and holds a pragmatic take on its evolution: “It’s very exciting to take on new formats and technologies. To learn and expand your knowledge is huge. Each day has its different challenges, so you have to be ready for anything at anytime.” Edwards describes splitting his day so there’s a bit of time for everyone. “It’s not like one day is KZEK day and the next is Y98 [KYKY] day.”

One of the reasons Edwards has always loved

PHOTOGRAPH BY STEPHEN MARKS/GETTY IMAGES



radio is that every day is different, but with so many projects being juggled at once, now "every day is really different," and hectic, too. When people walk into Edwards' office in the morning, typically he's listening to two radio stations playing simultaneously, so he can monitor both morning shows. He now carries a standard PD tool—a BlackBerry—so that when something comes up, he can deal with it immediately.

Years before this metamorphosis, programmers had to step forward from simply being savvy at picking hit songs, then scheduling them with a nifty software program, to becoming better businesspeople and staff managers. Most PDs would probably cop to a significant level of control freak in their professional DNA, so the art of delegation has become another acquired skill. With so many new projects being thrown at them, passing on responsibility is an absolute must. King says he accomplishes this by making his staff realize they're part of the operation that actually creates the process, rather than just being a part of it.

And according to Edwards, "Some things I delegate and some things I just can't." The marketing and Web departments at the CBS Radio St. Louis cluster were recently restructured, which enabled Edwards and his marketing director to assign responsibilities more efficiently. He does this as much as possible, but still wants to be as hands-on as he can. "It's hard to delegate too much because in the end I won't know what's going on; I want to make sure I'm always up to date on what we're doing and have some involvement in all that."

'How we do our job today is going to be different than how we did it yesterday—and the same goes for tomorrow. Embrace it, figure out how to excel in it.' —George King

Travis Moon, who has programmed Bonneville's WUBE and WYGY/Cincinnati since August 2007, says his view of managing in a multitasking world is different from a year ago, when he worked for Clear Channel/Minneapolis and handled a number of different chores for the company. He programmed and did mornings on oldies KQQL, voice-tracked for several other CC markets and was APD for country sister KEEY, in addition to programming three HD side channels. While still busy each day, Moon is now able to focus on the only two country stations in his market—but has a thinking man's approach to delegating responsibilities, based on his experience in Minneapolis. It's more effective, he says when you keep a mental inventory of the staff's individual talents. That inventory is achieved by caring, listening and coaching. Moon says getting the right fit for a task "is helped by knowing your people like the back of your hand."

Taking Time To Coach

Moon's attentiveness to nurturing and developing talent is something that one might imagine, with all the tasks that have to be done at a station every day and fewer people to get them done, could get lost in the shuffle. "I'm fortunate to have very good people here," he says.

Edwards adds that his staff "is smart enough to do the job without hand-holding." He believes in allowing autonomy so people can make the right decisions when they need to. No matter what level the position, "you have to find people that are bright and understand how to make mature, good decisions for the radio stations."

Moon calls the process of coaching "one of the best parts of my job" and makes sure it remains a priority in his role. "The more quality talent we can have in this industry, the stronger it is; I see it as a duty to help add to the talent pool."

For King, the day-in, day-out interaction is a process that enables managers to be coaching all the time: "A PD's philosophies are always passed on as you talk to your staff," he says. When recruiting new talent, King keeps an open mind, considering individuals who don't necessarily have to be experts on new technologies, but can learn and eventually become proficient. Perhaps most important, King seeks people "who love radio, the music and the people in it."

Moon's priorities echo those of his colleagues: "I'm looking for people who are excited and believe in radio, are hungry to reach the potential I see in them and like to have fun."

As far as job requirements for those seeking a jack-of-all-trades position that these programmers continue to morph into, Edwards believes a GM or market manager is searching out "someone who understands every part of the radio station, from traffic to engineering and even the switchboard... whatever it takes." He describes today's best PD as being "like a fireman. They have to know everything about how radio stations operate and that means being more fluent with things like computers and studio engineering. There's more involvement as there are fewer engineers. The PD has to rely on computers for music selection and playback. You have to know more than just what a good record sounds like to rise above the other applicants for the job."

Forget The Past

There's no doubt a major transformation has taken place in the last 12 to 18 months in terms of what a programmer's job entails. What remains to be seen is how many executives can master the transformation. The word flexibility keeps popping up; it's a quality everyone cites when talking about successfully evolving. "Radio is always changing," King says. "How we do our job today is going to be different than how we did it yesterday—and the same goes for tomorrow. Embrace it, figure out how to excel in it and you'll be successful. If you spend too much time thinking about the past, you'll be gone."

Similarly, Edwards advises, "It's a new world; it changes big and it changes fast." He agrees with King that rather than clinging to yesterday, "learn to become a better manager and programmer and make the station better, as opposed to wringing your hands and talking about the good old days when we had turntables and wooden tonerams." Moon believes people who will struggle to make the turn "are those who are not having fun anymore and those who waste time worrying and complaining about stuff they cannot control."

On The Sidelines

There are a number of radio pros who found themselves on the sideline because of elements out of their control, like budget cuts and downsizing. As we've witnessed, the business has moved into a period of warp-speed change. How long is too long when it comes to being outside looking in? Will it be merely difficult or downright impossible to get up to speed and jump back on the fast-moving train? Is the business changing so quickly that many will simply be left behind? Edwards maintains that no, it's not impossible to merge back into traffic, but advises that anyone doing so in this day and age, "more than ever, has to make a deep, strong commitment to being in radio." Failure to adapt to that attitude, coupled with not keeping up with so many new things going on will lead to trouble, he says. "If you can adjust with the changes, it's a great opportunity. I've learned a lot more about writing code and HTML than I ever did. If you're the PD or the OM, you have to be able to talk to Web guys, the engineers and traffic people in their languages."

Finally, in spite of increasing flexibility, whether natural or acquired, one has to wonder if the industry has reached a point where the roles of brand manager, OM or PD are just plain better-suited to a younger generation of tech-savvy up-and-coming broadcasters, who multitask without even realizing it. King suggests, "We all have to be up on the latest technology," and insists that having people around "who know and embrace the latest new thing is a must."

Edwards agrees with surrounding himself with as much new technical familiarity as possible, but he stresses, "In the end, nothing beats experience. If there's a tornado, heaven forbid, or a fun promotional opportunity, experience trumps technical ability. You need both, but the person with the most experience is going to be most successful." **R&R**



Melanie Morgan's all-star talk benefit drives modern technology—and plenty of format all-stars

Technology For The Troops

Mike Stern

MStern@RadioandRecords.com

move America Forward chairman Melanie Morgan has set a high bar for the organization's upcoming fund-raiser. The nonprofit group wants to deliver the largest single shipment of care packages to U.S. troops in American history. ■ According to her research, that means raising enough money to send more than the 50,000 packages Operation Gratitude assembled during a special one-day effort in 2007.

For nearly 15 years, Morgan was half of the morning team at Citadel talk KSFO/San Francisco. When Citadel faced nationwide budget cuts, Morgan found herself out of work. Despite receiving a number of offers, none felt quite right. Then blogger, author and Fox News contributor Michelle Malkin asked her to be part of her webcasting efforts at Hotair.com—but Morgan still felt it wasn't the right move for her. All the same, it helped spark a novel idea that she would ultimately call on Malkin to assist with.

Keeping Priorities Straight

"We're entering into a critical and acrimonious election cycle," Morgan says. She is concerned that during the process, "the troops will be left out of the equation if we don't step forward right now and say, 'Hey, let's keep them front and center.' I think everybody in the talk world recognizes that."

While funneling all her energy and passion into supporting American troops overseas, Morgan wondered, "Wouldn't it be a great idea to use that platform and see if I could bring



'Six months ago, I could not have imagined anybody saying that all of the top talkers in the country would get behind a single cause on a single broadcast.'

—Melanie Morgan

together my friends in the conservative talk world and put together a telethon?" She shared the idea with Malkin and "From the Front Lines," an eight-hour Web broadcast, was born.

Scheduled for June 26, even the optimistic Morgan wasn't quite ready for the avalanche of positive response her idea would ultimately foster. "Six months ago, I could not have imagined anybody saying that all of the top talkers in the country would get behind a single cause on a single broadcast." She believes the high level of support speaks to the strength of the initiative.

Among the first personalities to join the effort were conservative talkers Rush Limbaugh, Sean Hannity, Mark Levin, Dr. Laura Schlessinger, Laura Ingraham and Monica Crowley. "I think it speaks

U Can Stream At Ustream

Founded by two U.S. military veterans and West Point alumni, ustream.tv is an ideal partner for Move America Forward's "From the Front Lines" Web telethon that's raising money for U.S. troop care packages.

Already working with blogger Michelle Malkin when "From the Frontlines" was conceived, "we began brainstorming how we can support troops around the world together," co-founder Brad Hunstable says, noting the per-

fect fit: "Ustream was founded with the desire to support troops and their families."

Hunstable says the Ustream platform "makes it easy for anyone to produce a very professional broadcast. All you need is an Internet connection and a camera." He believes the platform can ultimately benefit radio. "We are already working with major radio stations looking to add live video broadcasting technology to their programming."—MS

MORGAN: CONNI KRAWESKY

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so highly of the talk world that they all want to get involved and really make a difference," Morgan says.

Participation is by no means limited to talk talent. Further commitments have come from the likes

of former first lady Nancy Reagan, author Ann Coulter, retired Lt. Col. Oliver North, comedian Jackie Mason and John Ondrasik of the band Five for Fighting, among numerous others.

Maximizing The Media

Equally impressive is the variety of mediums and organizations Morgan has assembled to promote the event. "We have a complete media strategy in place," Morgan says.

With her strong roots in the medium, radio is playing a primary role in the promotional effort. Citadel VP of news/talk Phil Boyce has embraced the event enthusiastically. "I think it's a great idea," he says. "The news/talk audience is deeply patriotic and follows the war closely. This is a great way to let them know our stations are still out there backing the troops."

The company's WABC/New York has posted links to the effort on its Web site, and in addition to much of the station's lineup talking about the event. Boyce says he plans to run on-air promos leading up to the day.

Morgan's former station KSFO has gone a step further, committing to simulcasting part of the telethon.

Promotion is also coming from new media. Rob Neppell of Kithbridge, a blog aggregation and tracking company, is designing a graphic button that anyone can put on their site or blog that interested parties can click on during the live broadcast. "It will also provide a direct link for people to contribute money for the care packages," Morgan says.

Several Web-based magazines and communities are also participating, including Newsmax.com, Worldnetdaily.com, Humanevents.com and Salem Broadcasting's Townhall.com. Morgan says. "We've already sent out 3 million dedicated e-mails through various lists and will be sending out many more. Most have been donated at just pennies on the dollar."

Morgan says to expect a big push with traditional media as the event date closes in. Her organization plans to reach out to guest bookers at TV networks, print organizations and radio companies. That all leads up to the actual event, which will be available on Ustream.tv. The company is building a studio in Silicon Valley, where Morgan and Malkin will co-host the broadcast. Most of the guests will join live on Web streams, she says.

The broadcast will also include numerous video elements, including interviews with soldiers from Iraq. Morgan says the group is also working to bring other ranking military representatives to the program. Additionally, any musical guests will be able to have their videos shown as part of the event.

Morgan says that the effort is more than just a fund-

How To Get Involved

For information on Move America Forward's efforts to raise funds for the single largest shipment of care packages to U.S. troops in American history or to donate funds, go to moveamericaforward.com. While the lineup is filling up fast, to become involved in the event, contact Melanie Morgan at radiowest@comcast.net or melanie@melaniemorgan.com.—MS

raiser: It represents a new approach to talk radio. "This could be a template for all kinds of really spectacular efforts," she says. "It's bringing together technology and talk radio in a way that has never before been attempted." She emphasizes that the Internet has been a key driver. "So many talk radio listeners have migrated to the Web and I've always felt there's never been a concerted effort to use it effectively. It has to be our friend if we are going to accomplish what we want to do and be informative and entertaining—and keep our jobs in the process." **R&R**

Dream Team

When Move America Forward chairman Melanie Morgan got a commitment from author Ann Coulter to participate in "From the Front Lines," an eight-hour webcast designed to raise money to send care packages to U.S. troops, she said at the time, "I did it. I got the dream team together." Ironically, she had no idea that an army of other folks would soon add their support to the effort. Here is a partial list of those joining Morgan and co-host Michelle Malkin.

Celebrities And Non-Media Guests

Nancy Reagan
Lt. Col. Oliver North, author
Jackie Mason, comedian
John Ondrasik, artist
Marcus Luttrell, Medal of Honor recipient
Command Sgt. Maj. Marvin Hill from the office of Gen. David Petraeus

Talk Hosts

Monica Crowley, Talk Radio Network
Mike Gallagher, Salem Communications
Michael Graham, Greater Media talk WTKK/Boston
Sean Hannity, ABC Radio Networks
Roger Hedgecock, Citadel talk KOGO/San Diego
Laura Ingraham, Talk Radio Network
Mark Levin, ABC Radio Networks
Rush Limbaugh, Premiere Radio Networks
Dr. Laura Schlessinger, Take On the Day
Brian Sussman, Citadel talk KSFO/San Francisco
Mark Williams, Pamal Broadcasting talk WROW/Albany, N.Y.
Martha Zoller, Jacobs Media talk WDUN/Gainesville

Non-Radio Media
Jed Babbin, Human Event
Ann Coulter, United Press Syndicate

Joseph Farah

WorldNetDaily
Ron Kessler, Newsmax
Matt Lewis, TownHall.com
Kathryn Lopez, National Review Online
Rich Lowry, National Review
Matt Sanchez, MilBlogger
Kyle-Anne Shiver, American Thinker
Ron Winter, Vietnam War veteran/author

Pro-Troop Activists

Mike Anderson, Gold Star Father
Patti Patton-Bader, Soldier's Angels
Larry Bailey, Gathering of Eagles
Mark Crowley, Gold Star Father
Julie DeMaria, Operation Care & Comfort
Debbie Lee, Gold Star Mother
Pete Hegseth, Vets for Freedom
Joe and Jan Johnson, Gold Star/Blue Star Parents
Cliff May, Foundation for Defense of Democracies
Bev Perlson, Band of Mothers



Southern Belles

BNA singer/songwriter Kellie Pickler and Columbia Nashville duo Montgomery Gentry performed on opening night of the Country Music Assn. Music Festival in Nashville. Labelmate Jessica Simpson and Sony BMG executives were on hand to support both acts. From left are Sony BMG Nashville executive VP Butch Waugh, Troy Gentry, Simpson, Eddie Montgomery, Pickler, Sony BMG Nashville marketing VP Tom Baldrice and chairman Joe Galante.

Picture Perfect

Jones Radio Networks' Lia Knight, left, conducted a one-hour interview with Jewel during the "Perfectly Clear" album release party she hosted at the Rough Creek Lodge in Glen Rose, Texas. Afterward, the Valory Music Group artist performed a private acoustic concert at the fire pit for 60 winners from across the nation.



Change The World

MySpace Records act Pennywise caught up with former CBS Radio alternative WBCN PD Dave Wellington at the station's recent River Rave concert in Boston. "The Western World," the first single off the band's ninth studio album "Reason to Believe," moves 23-22 this week on R&R's Alternative chart. From left are bassist Jason Thirsk, guitarist Fletcher Dragge, WBCN jock Hardy and Wellington.



Some Like It Hot

RCA Nashville newcomer Crystal Shawanda performed at the Greased Lightning Daytime Stages at Riverfront Park during the Country Music Assn. Music Festival. Debut single "You Can Let Go" moves 37-36 this week at Country. From left are Nashville Convention & Visitors Bureau president Butch Spyridon, Shawanda, CMA board member and Buddy Lee Attractions president/CEO Tony Conway and CMA CEO Tammy Genovese.



Progressive Movement

Progressive metal titan Dream Theater cheekily named its new best-of compilation "Greatest Hit (And 21 Other Pretty Cool Songs)" in a nod to its sole radio hit, 1992's "Pull Me Under." The hometown heroes triumphed May 21-22 at New York's Terminal 5, where they headlined the inaugural Progressive Nation tour. Backstage before the second show, in the back from left, are Dream Theater's Mike Portnoy, John Myung, James LaBrie, John Petrucci and Jordan Rudess. They are joined by Roadrunner Records senior VP of marketing Madelyn Scarpulla, left, and product manager Suzi Akyuz. Photo: Christa Titus

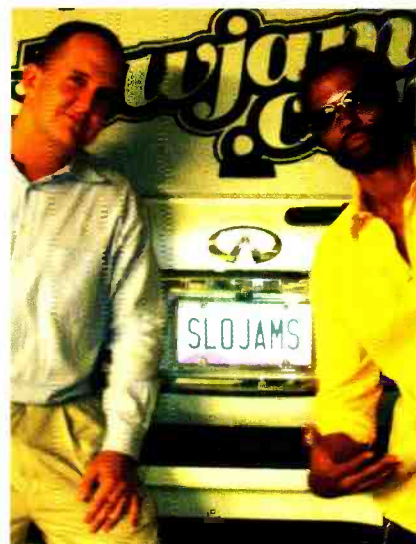
Grace Under Pressure

Dr. Maya Angelou, host Gayle King and producer Annette Flournoy were honored for their work on XM Satellite Radio's Oprah & Friends channel at the American Women in Radio & Television Gracie Allen Awards in New York. From left are Harpo Productions CFO Doug Pattison, Flournoy, Harpo Radio GM John Gerhon, Angelou, King and XM president/CEO Nate Davis. Photo: Courtesy of Larry Busacca/WireImage



License To Drive

Warner Bros. artist Eric Benét, right, dropped by Clear Channel urban AC KHHT (Hot 92.3)/Los Angeles to help PD and "Sunday Nite Slow Jams" host R Dub celebrate the addition of new affiliates Cumulus rhythmic KCHZ (95.7 the Vibe)/Kansas City and Clear Channel rhythmic AC KPLV (93.1 the Party)/Las Vegas.



Formats

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

R&R SPIN SPOTLIGHT



Katy Perry

Pop Rocks

Katy Perry's "I Kissed a Girl" becomes the first song to debut on Alternative while inhabiting the CHR/Top 40 top 10 since 1999. Here's a look at the seven other songs that

alternative programmers have sampled from mainstream since the Nielsen BDS-based CHR/Top 40 list launched in 1992 (joining the then-4-year-old Alternative chart):

Artist, Title, Alternative Debut Date

Santana featuring Rob Thomas, "Smooth," Nov. 5, 1999

Sister Hazel, "All for You," Sept. 26, 1997

Paula Cole, "Where Have All the Cowboys Gone?," April 11, 1997

Jewel, "You Were Meant for Me," March 7, 1997

The Rembrandts, "I'll Be There for You," June 2, 1995

Hootie & the Blowfish, "Let Her Cry," April 28, 1995

Lisa Loeb & Nine Stories, "Stay (I Missed You)," June 10, 1994

Brooks & Dunn



Big Country

Brooks & Dunn tighten the race for most top 10s on the Country chart in the '90s and '00s:

No. of Top 10s 1990-2008, Artist

53, George Strait

48, Alan Jackson

41, Tim McGraw

40, Brooks & Dunn

34, Garth Brooks

34, Toby Keith

32, Kenny Chesney

32, Reba McEntire

THE SPIN



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

Plies 'Busts It' To No. 1



After sitting tight at No. 2 for four weeks behind Lil Wayne's "Lollipop" (Universal Motown), Plies rises to the Urban chart throne with "Bust It Baby Part 2," featuring Ne-Yo (Atlantic). The track, which leads off his just-released sophomore album "Definition of Real," is his second No. 1, following last summer's "Shawty."

"Bust It" remains planted at No. 2 on the Rap chart, but its play count reaches five figures (10,408) to join "Lollipop" as the only tracks in the chart's history to surpass the 10,000 weekly spins plateau.

Daddy Yankee Dandy

Daddy Yankee adds a fifth Latin Rhythm No. 1 to his résumé as "Pose" (El Cartel) lifts 2-1. It's Daddy Yankee's first trip to the top since "Ella Me Levanto" rolled for nine weeks last year. 2007 also saw him spend 13 weeks leading the chart with "Impacto," featuring Fergie. At just five weeks, "Pose" is the format's fastest No. 1 since Wisin & Yandel shot to the top in two weeks with "Sexy Movimiento" in November.

Still Gettin' It (Brooks &) Dunn

Brooks & Dunn's "Put a Girl in It" (Arista Nashville) leaps 13-10, marking the duo's 40th Country top 10, ranking the pair fourth among all acts since 1990 (see Spin Spotlight, left). Exactly half of the duo's top 10s spent time at the chart's summit, including introductory single "Brand New Man" in September 1991.

Perry's Alternative 'Kiss'

Katy Perry enters the Alternative chart at No. 34 with "I Kissed a Girl" (Capitol), which becomes the first song in more than eight years to debut on Alternative while simultaneously appearing in the CHR/Top 40 top 10 (see Spin Spotlight, left). "Kissed" is the first track to accomplish the dual-charting experience since "Smooth" by Santana featuring Rob Thomas debuted at No. 36 on Alternative in the Nov. 5, 1999, chart week, as it began an eight-week reign atop CHR/Top 40. Perry is also the first solo female to grace the list since Feist entered last October with "1234" and only the fifth solo female to chart since the beginning of 2000, joining Amy Winehouse, Courtney Love and Poe.

Mraz's Triple A Triple Play

Jason Mraz scores his third Triple A chart-topper as "I'm Yours" (RRP) moves 2-1 in its 16th chart week. The climb is the chart's longest to No. 1 since Norah Jones' "Thinking About You" needed 17 frames in March 2007. Additionally, Mraz becomes the first artist to take 15 or more weeks to reach the pole position with two songs as "You and I Both" needed 18 weeks to hit the top spot in November 2003. Mraz first led with "The Remedy (I Won't Worry)" for two weeks in April 2003.

'Memory' Serves Chesney Well

Kenny Chesney snares his 14th No. 1 on the Country chart as "Better Than a Memory" (BNA) jumps 4-1. Chesney first led the Nielsen BDS-driven Country list when "She's Got It All" spent the first of three weeks atop the Aug. 22, 1997, chart. Since, Chesney's No. 1 tally is outpaced only by Tim McGraw's 17 No. 1 songs.

The track is the third chart-topper from "Just Who I Am: Poets & Pirates." "Never Wanted Nothing More" led for five weeks last summer and "Don't Blink" followed with a four-week stay in the fall. Third single "Shiftwork," with George Strait, peaked at No. 2 in February.

Coldplay Getting Hotter

"Viva La Vida" (Capitol) soars 21-15 at Hot AC to give Coldplay the format's fastest vault into the top 15 since Matchbox Twenty's "How Far We've Come" also made a three-week sprint last August. The string-laden track also grabs Most Increased Plays (up 581). With last week's gain of 505 spins, "Viva" is the format's first song since "How Far" to grow by 500-plus spins in consecutive weeks.

The second single from Coldplay's new fourth album also assaults rock radio, bounding 13-8 at Triple A, where it's the band's 11th top 10. This decade, only U2 (14) and Jack Johnson (12) have more. At Alternative, the song flies 33-16 with Most Increased Plays (up 359) and Airpower honors.



Pop queen turns heads with debut country single

Simpson's New Sound

Ken Tucker

KTucker@RadioandRecords.com

So office to say, there was healthy skepticism at country radio and on Music Row when word began circulating last year that pop tart Jessica Simpson was recording a country album. While country hits by Bon Jovi (with Sugarland's Jennifer Nettles), Jewel, the Eagles and Darius Rucker have gone a long way to change opinion about so-called "carpetbaggers," any out-of-genre artist who decides to record a country album is typically—and often fairly—met with a critical eye (and ear).

But judging from early indications, Simpson is on her way to swaying opinion in her favor. Her first country single "Come On Over" debuted at No. 41 on R&R's Country chart and has since been propelled to No. 33. Simpson co-wrote the flirtatious, uptempo song with Rachel Proctor and Victoria Banks. "The fun thing about the song is that anxiety of wanting the guy to come over right then and there," Simpson says. "Everybody's felt that before."

Columbia Nashville VP of promotion Jimmy Rector says radio is responding positively to the single. "More than anything, people are pleasantly surprised. A lot of people didn't want to like it, but when they heard it, regardless of preconceived notions, they realized this is a really good record." One unnamed programmer went so far as to tell Rector, "God help me, I really

like this song.' That's the reality of what we were facing," Rector says.

Comments like that surprise Simpson, who remembers thinking, "Oh, my gosh, people want to hate me," when first told of radio's feedback. "That's kind of hard to grasp, but at least they're supporting it. At least they know good music and they play good music. I can't believe the single's doing what it's doing."

Clear Channel country WQIK/Jacksonville garnered national attention when it posted Simpson's single on its Web site and asked listeners to vote. People and "Entertainment Tonight" were among outlets that breathlessly awaited the outcome of listener polling. PD Gail Austin says she began streaming the song "minutes after we got it." When listeners voted, 60% liked it.

While Simpson grew up in Dallas, Citadel

country KSCS/Dallas PD Crash Poteet notes that that simply wasn't a factor in adding the record to his playlist. "The song stands on its own," he says. Listeners have agreed with Poteet's assessment. "From the first spin, it's generated lots of positive phones, mostly wanting to know who it is." Poteet isn't doubtful about Simpson's career move. "If the single is any indication, I'm not at all skeptical," he says. "I believe this project, along with Darius Rucker's, will break through this summer."

Clear Channel country KUSS/San Diego PD Mike O'Brian says that while Simpson's celebrity status doesn't hurt, the song had to have merit. "We really didn't have any expectations going in, but after the first listen, we said, 'Wow, this is a really good record.' Jessica Simpson is ubiquitous right now—'Access Hollywood,' 'Glamour,' 'Entertainment Tonight.' You can't turn on the TV, hit the Internet or flip through a maga-



Jessica Simpson

'Projects like this keep our format at the forefront. It's publicity money can't buy.' —Mike O'Brian

zine and not see her and hear about this project specifically. Projects like this keep our format at the forefront. It's publicity money can't buy."

For her part, Simpson says the process of recording and releasing a country album is exciting. "I feel like a brand-new artist," she says. "It's a great feeling."

And early skepticism aside, Simpson feels like she's found a home. "I did a lot in the pop world and I had a great time doing it, but this just feels so much easier. There's a lot of soul in country and while I was making this album, I discovered that. I can't imagine myself anywhere else, to be honest. I look in the mirror and I know I'm doing the right thing with my career and my life. It's a great place of comfort."

For another take on Simpson's arrival at country, see the Country column on page 37.



Making Beats A Little Bit Cooler

Underground hip-hop continues to be relevant as the Cool Kids emerge, creating original beats coast to coast. A self-proclaimed "new black version of the Beastie Boys," the Cool Kids consist of Mikey Rocks (born Antoine Reed) and Chuck English (Evan Ingersoll). The two met online in 2005 with the intention of selling beats to other artists, but when they realized their own talent and prowess, they began making music together.

The pair represents a new wave throwback sound, reminiscent of '80s and '90s rap with influ-

ences that include Eric B. & Rakim, but that draws on more than just hip-hop and appeals to a broader fan base. While singles "88" and "Gold and a Pager" are awash in '80s nostalgia with spare bass-heavy beats, the duo keeps it fresh with such signature cuts as "Black Mags" and "One Two," which showcase its contemporary style. It's not surprising then that the Cool Kids are getting scattered airplay not only on urban and rhythmic stations, but college and triple A outlets.

Having made a name for itself via the Internet, the duo has performed at New York's

CMJ Music Festival and then opened for M.I.A.'s solo tour. The Kids are slowly gaining ground on the airwaves through mixshows, while their singles are being played by DJs who recognize the following they've attracted in clubs and on the road. APD/MD Erik Bradley of CBS Radio rhythmic WBBM-FM (B96)/Chicago recognizes strong street buzz on the hometown duo. "Lots of people seem to think that they are next, so we shall see," he says. Debut EP "The Bake Sale" (C.A.K.E./Chocolate Industries) dropped May 20. —Foladé Bell

SIMPSON: ALEXI LUBOMIRSKI; THE COOL KIDS: CLAYTON HAUCK



Dave Ryan invited to stick around a little longer at KDWB/Minneapolis

A Decade-And-A-Half Of Happiness Extended

Kevin Carter

KCarter@RadioandRecords.com

According to leading industry experts, who may or may not actually exist, the main advantage of having already invested 15 years in your current job is that you only have to phone it in for 85 more in order to make it a full century. Such is the case with Dave Ryan, who just broke that mythical “decade-and-a-half” morning show barrier at Clear Channel CHR/top 40 KDWB/Minneapolis. ■ “If you told me in 1993 I would still be here 15 years later, I never would have believed it,” he says. “I fell in love with Minnesota within days of moving here, and I feel really fortunate that I’ve been able to stay here this long.”

Ryan’s road to his current chunk of Twin Cities career stability was a tad windy—and more than a bit bumpy at times. He made his initial mark as a member of the original “Morning Zoo” on WNCI/Columbus, Ohio, in the mid-’80s, working for then-PD Dave Robbins. “It was the classic ‘worst-to-first’ scenario, where the show went from like No. 14 to No. 1,” he recalls.

So much for the good news portion of this tale. “Flush with that success, I went to KZZP/Phoenix, where I was a dismal failure,” Ryan says. “I was so bad, the station had to change formats after I was done with that place,” flipping from top 40 to hot AC as Variety 104.7. Having successfully helped tank one Phoenix station, Ryan next set his sights across the street at KKFR, where he didn’t fare much better. “It was a great bunch of people, but it was the worst fit for me, the nerdiest guy in the world,” he says. “It was a very hip, almost urban station, and I wanted to do a bunch of wacky games, phone bits and parody songs, and they just wanted me to shut the hell up and play the latest from Wreckx-N-Effect.”

Ryan’s luck began to change in 1993 when he heard about the KDWB morning opening. “I remember the station had taken out a very expensive full-page ad in R&R looking for a morning host, and I thought, ‘Oh, my God, it’s KDWB, a legendary station. I’ll never get that job.’” Two interviews with then-PD Mark Bolke, and the job was offered to him. “I believe

the R&R ad cost around \$5,000, and they ran it for two weeks in a row, and all I could think was, ‘Holy crap . . . this job is so important to these people that they spent \$10,000 and I’m the guy they found? I better not screw this up.’”

Fifteen years in one place can feel like a lifetime, and Ryan is smart enough to know that just as radio evolves, so do listeners’ tastes, and his show must comply with those changes. For example, he says, a lot of that once-traditional wacky morning show stuff just doesn’t fly anymore. “I listen to airchecks from the mid-’90s and everything just sounds so silly, with so many preproduced bits and sound effects. We still do the occasional parody song or parody spot, but they have to be so much better now because the audience is much more sophisticated, and they expect more than just goofy sound effects and silly street guy stunts.”

Today, Ryan says, in a culture obsessed with reality shows, the audience expects their morning show to get real and share their personal lives. “They definitely want a voyeuristic look inside. They want to know what Denise Richards, Paris Hilton or the Kardashians are up to, but a lot of that stuff is probably scripted; ours is real,” he says. “We try and put our lives out there, and people have responded to that. Gone are the days when you rely solely on those silly ‘Battle of the Sexes’ and ‘Lie Like a Guy’ games,” he says.

Dave Ryan Fun Facts

- Is a private pilot with more than 500 hours of flying time.
- Once owned Lee Harvey Oswald’s toe tag.
- Has completed three marathons.
- Favorite instrument on “Rock Band”: drums.
- Has seen Kiss in concert more than two dozen times.
- Was inspired to get into radio by listening to talk show host Alan Berg, who was later machined-gunned to death in his driveway.

Casting Is Key

During the past 15 years of Ryan’s reign, the cast of the show has remained relatively stable: “We’re only on our third producer and fourth co-host, Lena Svenson,” says Ryan, who strongly believes in casting people “interesting enough to appeal to the audience and ballsy enough to allow their lives to be shared on the radio. One of the worst things I can hear is, ‘My —insert boyfriend, husband, sister, etc.—won’t let me talk about him/her on the radio.’ If that’s the case, you’re done,” he says. “You’re cheating yourself and your station.”

When Ryan worked for Robbins, he subscribed to the programmer’s patented “dick, dork, dear” theory of morning show casting using distinctly different personality types: the “dick,” or the wiseass; the hapless, well, dorky/victim type; and the “dear,” usually female, who serves as the show’s emotional center and resident voice of reason. Taken together, they create balance. “If everyone on ‘Gilligan’s Island’ was as stupid as Gilligan, the show would have bombed—and they all would have died,” Ryan says. “And if everyone was as brilliant as the Professor, the show would have been boring. It’s like casting a TV show; there has to be conflict and resolution, and everyone must play a role,” says Ryan, the show’s resident dick for the past 15 years. Lena, of course, is the dear, producer Steve-O serves as the dork, and stunt guy Crisco, described by Ryan as “a lovable dumb ass,” somehow navigates that delicate dork/dear balance.

Ryan constantly strives to keep his show fresh. “We’ve never sat down and consciously said, ‘Let’s evolve’—you can’t do that,” he says. “It’s never that contrived. As pop culture changes, as our country changes, as people change, you do things differently, sometimes without realizing it,” he says, often taking his cues from TV, the movies or what he did during the weekend.

“You get further away from the purely silly stuff. We’re still funny,” he says, “but now we’re funny in a more unscripted way.

Fifteen years ago, ‘Helium Theater’ would have been a hilarious bit . . . which is not to say we’re above that stuff, but people don’t seem to want to hear that much wackiness anymore,” he says. Plus, the helium gives you one hell of a headache.

When pressed for some pithy anniversary comments, Ryan initially hesitates: “I’ve gone 15 years without being very profound. Why start now?” he says with a laugh. “Seriously, I can’t believe I’ve been fortunate enough to work here for so long, and I mean that sincerely, because there are a lot of stations that haven’t lasted for 15 years, and KDWB celebrates its 50th anniversary next year. Some huge names have walked through these doors and I feel privileged to have been a part of the history of such a great radio station.”

‘Holy crap. This job is so important to these people that they spent \$10,000 and I’m the guy they found? I better not screw this up.’
—Dave Ryan



Ryan



Rhythmic radio's most-visited sites

The Other Ratings To Watch

Darnella Dunham
DDunham@RadioandRecords.com

alexa.com specializes in computing online traffic rankings by factoring reach and page views. The information is updated daily based on rankings during a three-month period. A look at all R&R reporting rhythmic stations shows that audience come does not always match a station's Web site traffic. The following is a snapshot of some of the format's best online performers, based on Alexa data.

CBS Radio is aggressively boosting the online presence of its stations. Its digital media group director of sales development, Mike Aronow, says, "We can't just be in the space. We have to lead. PDs are going to be expected to increase Web traffic, just as they are expected to improve or maintain ratings."

Among the CBS Radio programmers meeting this expectation are KLUC/Las Vegas' Cat Thomas; KSFM/Sacramento's Byron Kennedy; KXJM (Jammin' 107.5)/Portland, Ore.'s Lisa Adams; WBBM-FM (B96)/Chicago's Todd Cavanah; WLLD (WILD 98.7)/Tampa's Orlando; and WZMX (Hot 93.7)/Hartford's DJ Buck. Each station site has a look and feel of its own, and several of these highly popular sites are expanding their content offerings. KLUC's kluc.com is on the rise with a 38% increase in users during the last three months. In Sacramento, KSFM is experiencing similar growth on ksfn.com, up 34%, while WZMX's hot937.com is up 39%. The VIP Rewards section of wild987.com has drawn traffic of its own to the WLLD Web site.

Firm Commitment

Emmis has made a firm commitment to strengthening its properties' digital initiatives for years—and on April 28 the company made the bold announcement that Emmis Interactive would offer its services to other broadcasters

and media companies. "There is a real hunger for the kind of answers Emmis Interactive has found," Emmis CEO Jeff Smulyan said in a press release. "Their expertise could not be more vital to the entire media industry as we all seek to transition our businesses and pursue new revenue streams."

Emmis' three rhythmic outlets rank among the top 25 most-visited Web sites in the format. During the last three months, WQHT (Hot 97)/New York's Web site, hot97.com, experienced a 23% increase in visitors. Its reach peaked at the beginning of June, just as it hosted its annual Summer Jam concert, an event that was heavily promoted online. The site also has a substantial international audience: 17% of its visitors are from outside the United States, with the most hits coming from the United Kingdom and Malawi. Emmis KPWR (Power 106)/Los Angeles' power106.fm has spiked 44%, while in Austin, unique page views per day for KDHT's hot933.fm

took a dip, but its percentage of users is up. Both of Beasley's rhythmic stations are also high achievers online. WRDW (Wired 96.5)/Philadelphia's VIP section entices listeners to check out wired965.com. Miami sister WPOW (Power 96) increased page views by 26% during the last three months. In Texas, Univision's KPTY (Party 93.3)/Houston and KBBT (98.5 the Beat)/San Antonio are attracting significant traffic to party933.com and thebeatsa.com, respectively. Cox also has a duo of destination



Must-See Sites

Following are the rhythmic format's most-visited station Web sites:

1. WQHT/New York (Emmis) hot97.com
2. KYLD/San Francisco (Clear Channel) wild949.com
3. KUBE/Seattle (Clear Channel) kube93.com
4. KPWR/Los Angeles (Emmis) power106.fm
5. WJMN/Boston (Clear Channel) jamn945.com
6. WPOW/Miami (Beasley) power96.com
7. WPYO/Orlando (Cox) power953.com
8. WBBM-FM/Chicago (CBS Radio) b96.com
9. WLLD/Tampa (CBS Radio) wild987.com
10. XHTZ/San Diego (Finest City) z90.com
11. KQKS/Denver (Lincoln Financial) ks1075.com
12. WZMX/Hartford (CBS Radio) hot937.com
13. WRDW/Philadelphia (Beasley) wired965.com
14. KLUC/Las Vegas (CBS Radio) kluc.com
15. KSFM/Sacramento (CBS Radio) ksfn.com

Source: Alexa

sites with WPYO (Power 95.3)/Orlando's power953.com and WBTS (95.5 the Beat)/Atlanta's 955thebeat.com.

In San Diego, Finest City's XHTZ (Z90) has a signal that covers portions of Mexico and its site, z90.com, attracts 20% of its online hits from across the border. Entercom's WNVZ (Z104)/Norfolk's z104.com also attracts an international audience, thanks to visitors from countries like Turkey, Brazil and Poland. The Web sites for Lincoln Financial's KQKS (KS107.5)/Denver (ks1075.com), Flinn's KXHT (Hot 107.1)/Memphis (hot1071.com) and Citadel's KWIN/Stockton (kwin.com) have all increased page views in the last quarter.

Social Networking

Clear Channel also offers a collective of highly successful Web sites. There aren't many station Web sites with social networks of their own, but KYLD (Wild 94.9)/San Francisco has upped its traffic, thanks to such a destination. On wild949.com, visitors can access Wildspace, and with 20,000-plus members, it pulls in 10% of the site's traffic. Another popular spot on wild949.com is morning show host T-Man's section, which draws 6% of site traffic. KUBE/Seattle's increased online efforts for kube93.com are showing huge results: Traffic is up 143%, even as page views are down 12%. Visitors from China, South Korea, Yemen and Iraq are helping boost the traffic volume on kube93.com. Summer Jam 2008 helped motivate listeners to check out WJMN (Jam'n 94.5)/Boston's jamn945.com. Its customized social networking section, My 945, has more than 13,000 members and is responsible for about one-third of the site's visitors. KGGI/Riverside's Web site, 991kggifm.com, and KDON/Monterey's site (kdon.com) are up 43% during the past three months. **R&R**



SHORT-E GETS POLITICAL Afternoon personality MD Short-E, right, recently interviewed former NBA player and current Sacramento mayoral candidate Kevin Johnson on Entravision's KBMB (103.5 the Bomb)/Sacramento.



Solange Knowles has created music that could take urban radio to a higher level—but will programmers give her a chance?

A League Of Her Own

Darnella Dunham

DDunham@RadioandRecords.com

While speaking on a panel March 16 at the Radio One/Philadelphia Music & Entertainment conference, Music World Entertainment president/CEO Mathew Knowles casually mentioned that his daughter Solange had some new music on her MySpace page that was garnering great response from the online community.

Isn't a father supposed to sing the praises of the music created by his kids? Surely—but especially when that father is also the manager who diligently worked to make Solange's big sister Beyoncé and Destiny's Child international stars.

Knowles has figured out how to effectively and objectively guide the careers of his children, but Solange's 2003 debut album, "Solo Star," on Columbia Records didn't leave much of an impression at radio or on the sales front, moving only 112,000 units, according to Nielsen SoundScan.

Solange recalls, "That album was a creative turning point for me, as a melting pot of different genres and sounds, including R&B, reggae, alternative and even country. This was the vision I had for the record despite my label's own reservations. Although I had all of the bigwig producers onboard—the Neptunes, Timbaland, Rockwilder and the Underdogs—I struggled to find one sound of my own."

The Power Of The Pen

It was only after the release of "Solo Star" that Solange was able to hone her skills as a songwriter. To date, she has amassed credits writing for Destiny's Child solo alumni Kelly Rowland, Michelle Williams and Beyoncé. In addition, she raised her profile as an actress with roles in "Johnson Family Vacation" and "Bring It On: All or Nothing." But despite her budding career onscreen, Solange has now returned full-force to making music. "It was time for me to express myself creatively in the true sense of where I was in my life," she says. "I decided this would be the last time I would attach myself to something because of an

opportunity instead of an artistic expression."

Last year, it was announced that Solange was auditioning band members for the group now known as the Hadley St. Dreams. During this time she adopted the alias "SoL-AngEL," and on Aug. 26, the world will get a chance to hear Solange's voice as a singer and songwriter when her second album is released.

Solange's vision for "SoL-AngEL & the Hadley St. Dreams" extends far beyond writing and performing. According to Mathew, "Solange is involved with every aspect of her project." She co-directed the videoclip for "I Decided" with Melina—an aesthetically enticing clip that takes viewers on a historical and futuristic journey, from the civil rights movement to the space age.

Solange was also hands-on when it came to securing producers for her project. "I reached out to producers I felt like could capture this sound right on," she says, "but it definitely didn't come without a lot of persistence. Because of my past associations and ties, people tend to cast me away easily. It was so important to actually play the music for these producers and not go the traditional way. I reached out numerous times to managers and agents, but it wasn't until the producers actually heard my new music that they wanted to be a part of it, and I understood that."

"SoL-AngEL & the Hadley St. Dreams" has been two years in the making—and it will be worth the wait. Overall, the album is experimental in the sense that it extends the boundaries of what is considered urban in today's musical landscape. Yet it's accessible to the masses, because it doesn't feel edgy for the novelty of it all. "SoL-AngEL & the Hadley St. Dreams" is simply a great collection of music that will likely elicit

'It was time for me to express myself creatively in the true sense of where I was in my life.'

—Solange Knowles

it an overwhelming response from those who feel that contemporary R&B has become stagnant.

Sneak Peek

This month, Mathew hosted an intimate listening session of "SoL-AngEL & the Hadley St. Dreams," and was mindful that some may search for comparisons between Solange and Beyoncé. One of the key differences between the sisters is their recording

philosophy when it comes to vocals. "Beyoncé wants her vocals to be perfect, but Solange wants her sound to be raw," he says. When Mathew would ask Solange about rerecording a vocal that wasn't flawless, she would often overrule his suggestion by explaining that it captured the emotion she felt and was trying to convey.

First single "I Decided" is a lively

retro song produced by the Neptunes. It is being worked to urban, urban AC and rhythmic, with an accompanying FreeMason remix for CHR/top 40 outlets. Trying to make commercially viable music that can work at multiple formats is a challenge, but Mathew believes that a joint venture between Music World and Geffen offers the proper synergy to make it happen. "As a father, I've always respected my kids. Solange has always been edgy, and [Interscope Geffen A&M chairman] Jimmy Iovine and [Geffen chairman] Ron Fair embrace different and edgy. If anyone can do edgy and different, it's Interscope and Geffen."

Music that simultaneously appeals to multiple formats isn't the wave of the future; it's here now. Instead of having a myopic perception of what will work on their stations, Mathew feels that programmers need to have an open mind because "the world has become more of a melting pot."

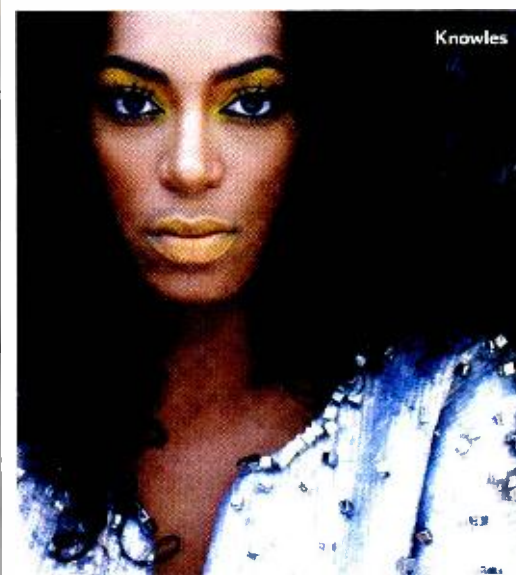
"We're hoping this can become mainstream," he says. "It's that intellectual backpack digital hip-hop kid that we see as our consumer. We've understated how big the intellectual audience that wants to hear live music and instrumentation is."

It hasn't been easy playing in the background while Beyoncé has become a superstar, Mathew has established himself as a prolific and respected music industry executive and mother Tina has built a fashion empire. But now Solange is ready to step into the limelight and establish herself as an artist.

"She's had to wait her turn, and this is an album she's very passionate about," Mathew says.

Solange adds, "When hearing this album, I hope the listener is taken back to a time when music was melodic, sweet and soulful, when it was less provocative and came from a place of inspiration and storytelling. I hope to have followers with an intelligent ear that are willing to take risk."

R&R



Knowles Knows

At 22, Solange Knowles, aka SoL-AngEL, may be young but she has certainly lived. Here's a look at her major life events thus far.

- **Age 13 (1999):** Dancer on the Destiny's Child/Christina Aguilera tour
- **15:** Signs record deal with Columbia Records
- **16:** Releases debut album, "Solo Star"
- **17:** Marries Daniel Smith and gives birth to Daniel Julez Smith Jr.
- **19:** Begins working on sophomore effort, "SoL-AngEL & the Hadley St. Dreams"
- **20:** Divorces Smith
- **23:** Will release "SoL-AngEL & the Hadley St. Dreams" Aug. 26



Using the Internet to give listeners more

Go Where Listeners Are

Kevin Peterson

KPeterson@RadioandRecords.com

As Internet usage continues to grow in America, Christian radio, labels and artists are striving to keep pace and meet the demands of listeners and consumers. We surveyed managers, programmers, promoters and marketers about how they're using the Web to develop deeper relationships with listeners, consumers and fans.

Salem Communications WFHH (94FM the Fish)/Nashville PD Vance Dillard says, "Continue to put the listener first in terms of what they are looking for, on and off the air. I have strategies for MySpace, Facebook and text messaging." He also advises that stations look for creative ways to connect artists and listeners on-air and off. "The landscape continues to change with technology, but the need for a relationship connection is still strong and viable."

When it comes to using the Internet, EMI Christian Music Group director of national promotion Brian Thiele says, "Take advantage of everything: MySpace, Facebook, YouTube, blogging, vlogging, Twitter. This is more important than ever, especially for new artists. How are they going to gain new fans if they're not where those fans are?" He adds that it doesn't always have to be music-related content. "Fans want to know what's going on in the lives of artists. It shows them that they are real people and helps them relate." This applies to radio personalities as well.

Some stations are even designing their own Internet features to deepen listener relationships. Christian Listening Network Christian AC WCLN/Fayetteville, N.C., PD Dan DeBruiler says the station has designed a feature that incorporates a free directory for local artists. "It also provides a deep resource for venues and churches that book local entertainment throughout the year," he adds. "There is an upgraded listing available with photos, a produced demo and more—so it was genuinely created with both public service and revenue in mind. We become a hub by providing the

resource, which endears us to all parties involved in the local Christian entertainment scene. More traffic equals more exposure for the personalities and music we're promoting."



Dillard

Promotional Value

The Tooth & Nail group of labels has been incorporating the Internet into recent promotions. Director of national promotions Allison Stipe says, "We have had stations linking directly to our videos when they are playing the single or running special 'artist of the month' coverage on their Web sites, linking to the artist or label page, or running promotions using Internet-based contests with YouTube."

As an example, she says the group recently initiated a promotion with KFSH (the Fish)/Los Angeles for its Fish Fest concert. Listeners uploaded videos of themselves playing their favorite BEC/T&N artist's song, and the one with the most hits won the chance to perform at Fish Fest.

Talent coach Tommy Kramer reminds that even with the growth of Internet use, "so big" is still a relative term. "A small core of people use it very often, but older listeners hardly at all," he says. "So the answer in terms of outreach is not in how to use the Web to better promote, but how to make it more of service to the listener. The ability to sample songs, buy downloads, concert tickets and artist merchandise might be a great way to add more value to Web sites. The promoting aspects ride that wave."

In tune with the idea of best serving and meeting listener needs, Pillar of Fire's WAWZ (Star 99.1)/



Stipe



Kramer

How Radio, Labels, Artists Can Utilize The Internet

- Social networking
- Blogging
- Adding video
- Contesting
- Directory for local acts
- Create an online store
- Post content unavailable on-air
- Podcasts
- Developing listener/consumer database
- Voting, surveys
- Award system for listeners/consumers
- Design your own features



DeBruiler



Marlar

Middlesex OM Scott Taylor says, "The question we ask ourselves is, Where are our listeners today? It's our desire to meet them there. It does seem that more and more, we're meeting them online. However, until the performance tax and streaming tax issues for broadcasters are resolved, I'm not sure Christian radio is confident it can commit fully to the Internet."

Lakeshore Communications Christian CHR WORQ/Green Bay, Wis., PD Jim "Kid" Raider says using the Internet means radio can give listeners things they can't get on the air. "People listening to the radio have limited time. People who attend a show are only there for one night, songs are limited to four minutes, and our remotes are limited in time. Because time is limited, we tease or give basic info absent of a lot of detail. So on our Web site, we are able to offer elaborate versions of what we talk about or sing about, including places listeners can go to get questions answered or more details."

Visual Element

In the past, radio hasn't been able to provide a visual element, but Provident Label Group VP Brian Dishon says, "That has all changed. In this highly visual society—see YouTube—the Web is the great equalizer in terms of delivering a wider variety of content to fans. Radio can be quick; there are no time blocks to contend with. For example, if something great happens at a concert, on the morning show, at a station event—bam!—it can be online within the hour. I'm not sure there is a medium that can compete with that. Everything radio does needs to be thought of multidimensionally; how it will sound on the air and how it will look online?"

Crista Ministries Christian AC KCMS/Seattle PD/morning man Scott Valentine says, "Whenever artists drop by the station and play a couple of songs, we reference their Web site and put up a link on spirit105.3.com. We also post their studio performance online on YouTube."

Even with all the great ideas that have been shared for using the Internet, Xtreme Youth Alliance International founder/president/CEO Bill Scott says he was surprised after spending a day surfing through hundreds of station Web sites and finding stations that didn't list their frequency, didn't include contact information, didn't offer a place to make donations and didn't update content—some during the course of a year.

"A Web site could be one of the most effective tools they have, especially for fund-raising," he says.

Another way that radio is using the Internet is for podcasts. First Assembly of God Christian AC WQFL/Rockford, Ill., morning man Darren Marlar posts a podcast of the show every day, he says. Contesting is another area he recommends using the Internet for. "During the show I can have as many as four contests going on simultaneously, and along with phone calls I also allow people to e-mail their answers. I check e-mail every 60 seconds automatically, so sometimes they have a greater chance of winning using the Web site than trying to call in," he says. "We've also had good luck with online-entry contests for random name drawings. It's convenient for people to register, and it's yet another way to promote the Web site."

R&R



▶ UP 61 PLAYS IN ITS 15TH CHART WEEK, **AARON SHUST'S** "WATCH OVER ME" (11-10) IS THE FORMER WORSHIP LEADER'S FIFTH STRAIGHT TOP 10. HE SPENT FIVE WEEKS AT NO. 1 IN APRIL/MAY 2006 WITH "MY SAVIOR, MY GOD."

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST TITLE | NIELSEN BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL | PLAYS TW +/- | AUDIENCE MILLIONS | RANK |
|-----------|------------|----------------|---|---|--------------|-------------------|------|
| | | | | | | | |
| 1 | 1 | 10 | THIRD DAY Call My Name | NO. 1 (2 WKS) ESSENTIAL/PLG | 1518 +125 | 4.729 | 1 |
| 2 | 4 | 18 | MATT MAHER Your Grace Is Enough | ESSENTIAL/PLG | 1262 +42 | 4.211 | 2 |
| 3 | 2 | 25 | JEREMY CAMP Let It Fade | BEC/TOOTH & NAIL | 1256 +19 | 3.207 | 5 |
| 4 | 3 | 22 | FEE All Because Of Jesus | INO | 1246 +18 | 3.312 | 4 |
| 5 | 5 | 19 | NEEDTOBREATHE Washed By The Water | ATLANTIC/WORD-CURB | 1184 +8 | 2.540 | 10 |
| 6 | 7 | 19 | TENTH AVENUE NORTH Love Is Here | REUNION/PLG | 1115 -6 | 3.127 | 6 |
| 7 | 6 | 20 | CASTING CROWNS Every Man | BEACH STREET/REUNION/PLG | 1088 -73 | 2.380 | 11 |
| 8 | 8 | 36 | MATTHEW WEST You Are Everything | SPARROW/EMI CMG | 979 -43 | 2.945 | 7 |
| 9 | 9 | 42 | ROBBIE SEAY BAND Song Of Hope | SPARROW/EMI CMG | 953 +9 | 3.708 | 3 |
| 10 | 11 | 15 | AARON SHUST Watch Over Me | BRASH | 922 +61 | 2.765 | 9 |
| 11 | 12 | 11 | NATALIE GRANT I Will Not Be Moved | CURB | 856 +38 | 1.777 | 17 |
| 12 | 10 | 21 | STEVEN CURTIS CHAPMAN Cinderella | SPARROW/EMI CMG | 793 -89 | 2.262 | 12 |
| 13 | 14 | 37 | MERCYME God With Us | INO | 776 -4 | 2.161 | 14 |
| 14 | 15 | 20 | JADON LAVIK Come Thou Fount | BEC/TOOTH & NAIL | 740 -37 | 2.774 | 8 |
| 15 | 13 | 42 | CHRIS TOMLIN Amazing Grace (My Chains Are Gone) | SIXSTEPS/SPARROW/EMI CMG | 733 -66 | 2.062 | 15 |
| 16 | 21 | 2 | MERCYME You Reign | AIRPOWER/MOST INCREASED PLAYS INO | 722 +131 | 1.941 | 16 |
| 17 | 16 | 14 | CHRIS SLIGH Empty Me | BRASH | 717 +16 | 1.489 | 19 |
| 18 | 20 | 7 | MATTHEW WEST Something To Say | SPARROW/EMI CMG | 675 +77 | 1.448 | 21 |
| 19 | 17 | 19 | 33MILES Thank You | INO | 633 -41 | 1.396 | 23 |
| 20 | 18 | 13 | LAURA STORY Mighty To Save | INO | 632 -11 | 1.230 | 25 |
| 21 | 19 | 10 | MEREDITH ANDREWS You're Not Alone | WORD-CURB | 621 +18 | 1.465 | 20 |
| 22 | 22 | 4 | FRANCESCA BATTISTELLI I'm Letting Go | FERVENT/WORD-CURB | 587 +72 | 1.666 | 18 |
| 23 | 23 | 11 | NEWSBOYS Stay Strong | SPARROW/EMI CMG | 543 +29 | 1.430 | 22 |
| 24 | 24 | 7 | PLUMB In My Arms | CURB | 534 +63 | 1.092 | 28 |
| 25 | 25 | 3 | SWITCHFOOT This Is Home | WALDEN MEDIA/WALT DISNEY/SPARROW/EMI CMG | 379 +11 | 0.772 | - |
| 26 | 26 | 4 | LIFEHOUSE Whatever It Takes | GEFFEN/INTERSCOPE | 370 +16 | 2.172 | 13 |
| 27 | NEW | | BIG DADDY WEAVE What Life Would Be Like | FERVENT/WORD-CURB | 330 +28 | 0.580 | - |
| 28 | NEW | | BRANDON HEATH Give Me Your Eyes | REUNION/PLG | 329 +88 | 0.359 | - |
| 29 | 29 | 8 | FIREFLIGHT Brand New Day | FLICKER/PLG | 317 -22 | 0.789 | 30 |
| 30 | 27 | 4 | JEFF JOHNSON BAND Ruin Me | NUSPRING | 300 -44 | 1.168 | 26 |

RECURRENTS

| THIS WEEK | ARTIST TITLE / IMPRINT / PROMOTION LABEL | NIELSEN BDS CERTIFICATIONS | PLAYS | |
|-----------|--|----------------------------|-------|-----|
| | | | TW | LW |
| 1 | DECEMBERADIO Find You Waiting (SLANT/EDIS/SPRING HILL) | | 786 | 777 |
| 2 | AARON SHUST My Savior, My God (BRASH) | | 611 | 614 |
| 3 | CASTING CROWNS East To West (BEACH STREET/REUNION/PLG) | | 589 | 614 |
| 4 | LINCOLN BREWSTER Everlasting God (INTEGRITY) | | 582 | 575 |
| 5 | TREE63 Blessed Be Your Name (INPOP) | | 575 | 554 |

| THIS WEEK | ARTIST TITLE / IMPRINT / PROMOTION LABEL | NIELSEN BDS CERTIFICATIONS | PLAYS | |
|-----------|--|----------------------------|-------|-----|
| | | | TW | LW |
| 6 | RUSH OF FOOLS Undo (MIDAS) | | 544 | 547 |
| 7 | MERCYME Bring The Rain (INO) | | 535 | 566 |
| 8 | BRANDON HEATH I'm Not Who I Was (MONOMODE/REUNION/PLG) | | 522 | 545 |
| 9 | CHRIS TOMLIN How Great Is Our God (SIXSTEPS/SPARROW/EMI CMG) | | 508 | 514 |
| 10 | BIG DADDY WEAVE Every Time I Breathe (FERVENT/WORD-CURB) | | 506 | 509 |



ARTIST TITLE / LABEL NEW STATIONS

CHRIS TOMLIN 47
Jesus Messiah (Sixsteps/Sparrow/EMI CMG)
KBIQ, KBNJ, KCMS, KFIS, KF5H, KGBI, KHZR, KKSP, KLJC, KLTY, KPEZ, KSBJ, KSGN, KTIS, KTSY, KVMV, KWND, KXOJ, Sirius Spirit 66, WAFJ, WAKW, WAWZ, WBDX, WBSN, WCQR, WCRJ, WCSG, WDJC, WFFH, WFSH, WGT5, WJIE, WJKL, WJQK, WJTL, WLAB, WLFJ, WLPJ, WMHK, WMIT, WMSJ, WMUZ, WPAR, WPOZ, WRBS, WRCM, XM The Message

MERCYME 10
You Reign (INO)
KCMS, KFIS, KTSY, WAWZ, WBDX, WCSG, WFFH, WFHM, WJQK, WLAB

PLUMB 3
In My Arms (Curb)
KPEZ, WCQR, WLPJ

ABOVE THE GOLDEN STATE 3
Sound Of Your Name (Sparrow/EMI CMG)
KBNJ, KF5H, WFFH

JADON LAVIK 2
Come Thou Fount (BEC/Tooth & Nail)
WCRJ, WGT5

JEFF JOHNSON BAND 2
Ruin Me (NuSpring)
WCRJ, XM The Message

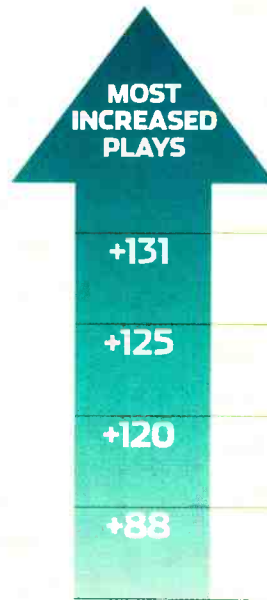
MICHAEL ENGLISH 2
Feels Like Redemption (Curb)
KGBI, WJTL

ADDED AT... WLFJ
Greenville, SC
PD/MD: Rob Dempsey
Chris Tomlin, Jesus Messiah, I Sevanglory, The Best Is Yet To Come, O Big Daddy Weave, What Life Would Be Like, O

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

NEW AND ACTIVE

| ARTIST TITLE / LABEL | PLAYS /GAIN | ARTIST TITLE / LABEL | PLAYS /GAIN |
|---|-------------|---|-------------|
| ABOVE THE GOLDEN STATE Sound Of Your Name (Sparrow/EMI CMG) TOTAL STATIONS: 12 | 266/65 | ADDISON ROAD All That Matters (INO) TOTAL STATIONS: 10 | 129/6 |
| SALVADOR Aware (Word-Curb) TOTAL STATIONS: 12 | 257/2 | SANCTUS REAL Whatever You're Doing (Something Heavenly) (Sparrow/EMI CMG) TOTAL STATIONS: 8 | 123/0 |
| DIZMAS Yours (ForeFront/EMI CMG) TOTAL STATIONS: 14 | 249/1 | CHRIS TOMLIN Jesus Messiah (Sixsteps/Sparrow/EMI CMG) TOTAL STATIONS: 30 | 120/120 |
| MANDISA Voice Of A Savior (Sparrow/EMI CMG) TOTAL STATIONS: 13 | 188/2 | TOBY MAC FEAT. KIRK FRANKLIN & MANDISA Lose My Soul (ForeFront/EMI CMG) TOTAL STATIONS: 11 | 108/65 |
| LEELAND Opposite Way (Essential/PLG) TOTAL STATIONS: 14 | 144/32 | BUILDING 429 You Carried Me (Word-Curb) TOTAL STATIONS: 13 | 97/5 |



+131 MERCYME
You Reign (INO)
WAKW +18, WDJC +15, WMIT +15, WMHK +14, WAWZ +13, WFSH +11, SIST +10, WJQK +9, KLTY +7, KFIS +4

+125 THIRD DAY
Call My Name (Essential/PLG)
WRCM +21, KF5H +21, KFIS +19, KVMV +18, WVEJ +17, KTIS +13, KAIM +10, KBIQ +9, KBNJ +8, WCRJ +5

+120 CHRIS TOMLIN
Jesus Messiah (Sixsteps/Sparrow/EMI CMG)
WJKL +20, WJIE +13, WFSH +9, WAKW +8, KFIS +7, WDJC +7, KF5H +6, WCSG +6, KCMS +4, WAWZ +4

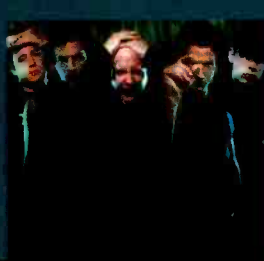
+88 BRANDON HEATH
Give Me Your Eyes (Reunion/PLG)
WQCR +20, SIST +19, WMSJ +18, WAWZ +15, WLAB +4, WAFJ +4, WCSG +3, WLPJ +3, WMUZ +3, XMES +2

MATTHEW WEST
Something To Say (Sparrow/EMI CMG)
WRCM +22, WAWZ +17, WRBS +12, KPEZ +7, KVMV +7, KCMS +5, WDJC +5, WCSG +4, WAFJ +3, WLAB +2

FOR WEEK ENDING JUNE 15, 2008
LEGEND: See legend to charts in charts section for rules and symbol explanations.
53 Christian AC stations are electronically monitored by Nielsen Broadcast Data Systems 24 hours a day, 7 days a week. Christian AC Indicator chart compiled of 31 reporters, christian CHR 25, christian rock 27 and soft AC/inspirational 21. © 2008 Nielsen Business Media, Inc. All rights reserved.

SOFT AC/INSPIRATIONAL REPORTERS

- | | | | | | |
|--|--|---|--|---|--|
| WHCF/Bangor, ME OM: Tim Collins PD/MD: Joe Polek | WNFR/Flint, MI OM: Lori McNaughton PD: Brian Smith MD: Elynn Davey | WHCB/Johnson City, TN OM: Matthew Hill MD: Dave Purin | WAFR/Network OM: Marvin Sanders PD: Rick Robertson MD: Jim Stanley | WGSL/Rockford, IL OM: Ron Tietsort PD: Corey Neese MD: Charmel Jacobs | KCFB/St. Cloud, MN PD: Jim Park MD: Chuck Heuberger |
| KCBI/Dallas, TX* PD: Mike Trone APD: Bill Bumpas MD: John McLain | WAGO/Greenville, NC PD: Keith Aycock MD: Tiffany Johnson | KAMB/Merced, CA PD/MD: David Benton | KNLB/Phoenix, AZ PD: Faron Eckelbarger | KCRN/San Angelo, TX PD/MD: Mark Mohr APD: Steve Hayes | KYCC/Stockton, CA PD: Scott Mearns MD: Marina Tahod |
| WCDR/Dayton, OH OM: Keith Hamer PD/MD: Eric Johnson | WCRH/Hagerstown, MD OM: Jeff Ward PD: Jeffrey Bean MD: Susanna Scott | Family Life Communications/Network PD: Dawn Bumstead APD: Adam Biddell MD: Bill Ronning | KLVV/Ponca City, OK PD/MD: Tony Weir APD: Jeremy Louis | WSMR/Sarasota, FL OM: Douglas Poli PD: Dan Young MD: Paul Perrault | WOLW/Traverse City, MI PD/MD: Patrick Green |
| | | | KLMP/Rapid City, SD PD: Suzanne Happs MD: Jamie Knapp | WGNV/Wausau, WI OM: Karen Benke PD: Mark Bystrom MD: Todd Christopher | * Monitored Reporters |



► NASHVILLE-BASED QUINTET **RED** SCORES TOP INK ON CHRISTIAN ROCK WITH "LOST," WHICH CAPS THE CHART WITH 271 PLAYS AT 19 REPORTING STATIONS.

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST TITLE | IMPRINT / PROMOTION LABEL | PLAYS TW +/- |
|-----------|-----------|----------------|--|--|--------------|
| 1 | 1 | 10 | THIRD DAY CALL MY NAME | ESSENTIAL/PLG | 793 +22 |
| 2 | 3 | 18 | TENTH AVENUE NORTH LOVE IS HERE | REUNION/PLG | 759 +26 |
| 3 | 2 | 21 | NEEDTOBREATHE WASHED BY THE WATER | ATLANTIC/WORD-CURB | 708 -63 |
| 4 | 5 | 21 | STELLAR KART JESUS LOVES YOU | WORD-CURB | 690 -1 |
| 5 | 4 | 18 | RELIENT K THE BEST THING | CAPITOL/COTEE | 654 -73 |
| 6 | 6 | 22 | JEREMY CAMP NO MATTER WHAT IT TAKES | BEC/TOOTH & NAIL | 644 -4 |
| 7 | 8 | 8 | SKILLET THOSE NIGHTS | ARDENT/SRE/INO | 638 +49 |
| 8 | 10 | 11 | PILLAR SMILING DOWN | ESSENTIAL/PLG | 607 +71 |
| 9 | 7 | 14 | PAUL ALAN TO BRING YOU BACK | WHIPLASH | 595 +4 |
| 10 | 9 | 14 | ARTICLE ONE WITHOUT YOU | INPOP | 587 +10 |
| 11 | 11 | 9 | SANCTUS REAL WHATEVER YOU'RE DOING (SOMETHING HEAVENLY) | SPARROW/EMI CMG | 568 +38 |
| 12 | 15 | 5 | FRANCESCA BATTISTELLI I'M LETTING GO | FERVENT/WORD-CURB | 508 +39 |
| 13 | 13 | 7 | BRITT NICOLE BELIEVE | SPARROW/EMI CMG | 486 -4 |
| 14 | 12 | 21 | FIREFLIGHT UNBREAKABLE | FLICKER/PLG | 484 -31 |
| 15 | 18 | 5 | SWITCHFOOT THIS IS HOME | WALDEN MEDIA/WALT DISNEY/SPARROW/EMI CMG | 450 +43 |
| 16 | 17 | 9 | NEWBOYS STAY STRONG | SPARROW/EMI CMG | 444 +10 |
| 17 | 16 | 14 | DIZMAS YOURS | FOREFRONT/EMI CMG | 434 -8 |
| 18 | 20 | 15 | EVERYDAY SUNDAY TELL ME YOU'LL BE THERE | INPOP | 387 +33 |
| 19 | 25 | 6 | CHASEN DROWN | OMG | 343 +48 |
| 20 | 22 | 3 | NATALIE GRANT I WILL NOT BE MOVED | CURB | 330 +12 |
| 21 | 26 | 2 | BRANDON HEATH GIVE ME YOUR EYES | REUNION/PLG | 322 +67 |
| 22 | 21 | 12 | CHRIS SLIGH EMPTY MI | BRASH | 321 +2 |
| 23 | 19 | 19 | CASTING CROWNS EVERY MAN | BEACH STREET/REUNION/PLG | 318 -65 |
| 24 | 23 | 12 | CHRIS TAYLOR TAKE ME ANYWHERE | BEC/TOOTH & NAIL | 299 -16 |
| 25 | 24 | 5 | JOSH WILSON 3 MINUTE SONG | SPARROW/EMI CMG | 298 -8 |
| 26 | 27 | 7 | INHAB TED I WANT TO KNOW | 7 SPIN | 287 +33 |
| 27 | 28 | 2 | SUPERCHIC(K) HOLD | INPOP | 280 +34 |
| 28 | 29 | 2 | KRYSTAL MEYERS SHINE | ESSENTIAL/PLG | 271 +30 |
| 29 | 30 | 2 | MATTHEW WEST SOMETHING TO SAY | SPARROW/EMI CMG | 265 +24 |
| 30 | RE-ENTRY | | FALLING UP GOOD MORNING PLANETARIUM | BEC/TOOTH & NAIL | 233 +7 |

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST TITLE | IMPRINT / PROMOTION LABEL | PLAYS TW +/- |
|-----------|-----------|----------------|---|---------------------------|--------------|
| 1 | 2 | 12 | RED LOST | ESSENTIAL/PLG | 271 +30 |
| 2 | 4 | 13 | P.O.D. ADDICTED | COLUMBIA/INO | 240 +16 |
| 3 | 8 | 8 | PILLAR RECKLESS YOUTH | ESSENTIAL/PLG | 234 +32 |
| 4 | 3 | 16 | STELLAR KART SHINE LIKE THE STARS | WORD-CURB | 234 +9 |
| 5 | 1 | 15 | PROJECT 86 MOLOTOV | TOOTH & NAIL | 227 -16 |
| 6 | 6 | 11 | RUN KID RUN CAPTIVES COME HOME | TOOTH & NAIL | 217 +7 |
| 7 | 7 | 14 | DEMON HUNTER FADING AWAY | SOLID STATE/TOOTH & NAIL | 215 +8 |
| 8 | 5 | 12 | MXPX SECRET WEAPON | TOOTH & NAIL | 202 -9 |
| 9 | 12 | 5 | FIREFLIGHT THE HUNGER | FLICKER/PLG | 177 +7 |
| 10 | 10 | 19 | EVERYDAY SUNDAY APATHY FOR APOLOGIES | INPOP | 176 -17 |
| 11 | 9 | 16 | SPOKEN TRADING IN THIS TROUBLED HEART | TOOTH & NAIL | 176 -22 |
| 12 | 13 | 7 | EVER STAYS RED RUN | VERTICAL SHIFT | 175 +5 |
| 13 | 11 | 19 | ANBERLIN HELLO ALONE | TOOTH & NAIL | 164 -10 |
| 14 | 14 | 17 | EMERY THE PARTY SONG | TOOTH & NAIL | 153 -14 |
| 15 | 21 | 3 | A ROTTERDAM NOVEMBER CRIPPLING MACHINE | ARN | 152 +10 |
| 16 | 22 | 3 | MANAFEST SO BEAUTIFUL | BEC/TOOTH & NAIL | 151 +16 |
| 17 | 18 | 12 | EOWYN SILENT SCREAMS | EOWYN | 144 -2 |
| 18 | RE-ENTRY | | IVORYLINE REMIND ME I'M ALIVE | TOOTH & NAIL | 139 +54 |
| 19 | 20 | 18 | DEAS VAIL ANYTHING YOU SAY | BRAVE NEW WORLD | 139 -5 |
| 20 | 26 | 2 | WEDDING RECEIVE | BRAVE NEW WORLD | 137 +14 |
| 21 | 19 | 20 | DISCIPLE LOVE HATE (ON AND ON) | SRE/INO | 134 -11 |
| 22 | 24 | 2 | CAPITOL LIGHTS OUT OF CONTROL | TOOTH & NAIL | 131 +2 |
| 23 | 17 | 20 | THOUSAND FOOT KRUTCH THE FLAME IN ALL OF US | TOOTH & NAIL | 131 -16 |
| 24 | 16 | 7 | SEARCH THE CITY CLOCKS AND TIME PIECES | BEC/TOOTH & NAIL | 129 -25 |
| 25 | RE-ENTRY | | HOUSE OF HEROES IN THE VALLEY OF THE DYING SUN | GOTEE | 126 +32 |
| 26 | 25 | 6 | SINCE OCTOBER DISASTER | TOOTH & NAIL | 126 +2 |
| 27 | 28 | 3 | SUPERCHIC(K) HEY HEY | INPOP | 120 +4 |
| 28 | 30 | 2 | FOLD BESIDE YOU NOW | TOOTH & NAIL | 116 +9 |
| 29 | 27 | 19 | FAMILY FORCE 5 FACE DOWN | MAVERICK/GOTEE | 101 -19 |
| 30 | RE-ENTRY | | ILIA LAST NIGHT | ILIA | 100 -2 |

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST TITLE | IMPRINT / PROMOTION LABEL | PLAYS TW +/- |
|-----------|-----------|----------------|--|---------------------------|--------------|
| 1 | 1 | 9 | MEREDITH ANDREWS YOU'RE NOT ALONE | WORD-CURB | 359 +9 |
| 2 | 2 | 15 | LAURA STORY MIGHTY TO SAVE | INO | 312 -17 |
| 3 | 6 | 8 | SALVADOR AWARE | WORD-CURB | 268 +13 |
| 4 | 4 | 12 | RUSH OF FOOLS PEACE BE STILL | MIDAS | 268 -20 |
| 5 | 3 | 18 | JADON LAVIK COME THOU FOUNT | BEC/TOOTH & NAIL | 259 -36 |
| 6 | 7 | 7 | FEE ALL BECAUSE OF JESUS | INO | 251 +9 |
| 7 | 12 | 3 | MERCYME YOU REIGN | INO | 243 +68 |
| 8 | 10 | 4 | POINT OF GRACE HEAL THE WOUND | WORD-CURB | 203 +11 |
| 9 | 13 | 6 | MANDISA VOICE OF A SAVIOR | SPARROW/EMI CMG | 202 +27 |
| 10 | 11 | 8 | MICHAEL W. SMITH FEAT. ISRAEL HOUGHTON & CHRISTY NOCKELS SO GREAT | REUNION/PLG | 200 +9 |

| TW | LW | WKS | ARTIST TITLE | IMPRINT / PROMOTION LABEL | PLAYS TW +/- |
|----|----|-----|---|---------------------------|--------------|
| 11 | 9 | 10 | MARK ROACH SURROUNDED | MYRRH/WORD-CURB | 196 +2 |
| 12 | 5 | 15 | WAYBURN DEAN THROUGH THE RAIN | WAYJADE | 193 -70 |
| 13 | 8 | 18 | JEREMY CAMP LET IT FADE | BEC/TOOTH & NAIL | 179 -30 |
| 14 | 16 | 3 | SONFLOWERZ MY ADORATION | SONFLOWERZ | 168 +35 |
| 15 | 19 | 2 | BIG DADDY WEAVER WHAT LIFE WOULD BE LIKE | FERVENT/WORD-CURB | 145 +27 |
| 16 | 15 | 18 | TWILA PARIS LIVE TO PRAISE | MOUNTAIN SPRING | 137 +1 |
| 17 | 18 | 20 | CASTING CROWNS EVERY MAN | BEACH STREET/REUNION/PLG | 119 -5 |
| 18 | 14 | 11 | GORDON MOTE DON'T LET ME MISS THE GLORY | SPRING HILL | 119 -26 |
| 19 | 17 | 15 | KEITH & KRISTYN GETTY THE POWER OF THE CROSS | MARTINGALE | 112 -20 |
| 20 | 20 | 2 | KENT BOTTFIELD A SON OF MY OWN | IBB | 105 -11 |

FOR WEEK ENDING JUNE 15, 2008

CHRISTIAN ROCK REPORTERS

KLYT/Albuquerque, NM
OM: Johannah "Yo" Snyder
MC: Joey Belleville

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

WVOF/Bridgeport, CT
PD, MD: Bob Felberg

WCWP/Brookville, NY
PD: Peter Bellotti
MC: Rebecca Temburni

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

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

WSNL/Flint, MI
MD: Brian Goodman

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

WBFJ/Greensboro, NC
PD/MD: Wally Decker
APD: Darren Stevens

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

KIBZ/Lincoln, NE
PD/MD: Ror Drury

WDML/Marion, IL
MD: Tom Schroeder

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

Effect Radio/Network
PD/MD: Brian Harman
APD: Amanda Harman

WJLZ/Norfolk, VA*
OM/PD: Anne Vrebely
APD: Troy Alan

WITR/Rochester, NY
PD/MD: Suzanne Palermo
APD: Will "The Tuna" Benson

WPRJ/Saginaw, MI
OM: Aaron Dicer
MD: Josh Thompson

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

Firecape/Satellite
PD/MD: Joe Hayes

Sirius Spirit 66/Satellite*
PD: Al Skop

The Sound Of Light/Satellite
PD: Bill Scott
MD: Jack Eason

Whip Of Cords/Satellite
OM/PD: Matt Rhodes

KCLC/St. Louis, MO
MD: Dave Merkel

WBVM/Tampa, FL*
OM: Chris Sampson
PD/MD: Olivia Paff

WYSZ/Toledo, OH
PD/MD: Jeff Howe

* Monitored Reporters

CHRISTIAN AC REPORTERS

KGZ/Abilene, TX
PD/MD: Gary Hill

WMIT/Asheville, NC*
OM/PD: Tom Greene
MD: Matt Stockman

WFSH/Atlanta, GA*
PD: Mike Blakemore
MD: Mike Stoudt

WVEJ/Atlanta, GA*
OM/PD: Don Schaeffer
APD: Steve Williams

WAFJ/Augusta, GA*
PD/MD: Steve Swanson

KPEZ/Austin, TX*
OM: Mac Daniels
PD: Gary Walsh
APD/MD: Steve Etheridge

WRBS/Baltimore, MD*
PD: David Paul
MD: Chris Scotland

WDJC/Birmingham, AL*
APD/MD: Ronnie Bruce

KTSY/Boise, ID*
OM: Chris Gilbreth
PD: Jerry Woods
APD/MD: Travis Culver

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

WAYR/Brunswick, GA
PD/MD: Bart Wagner

WRCM/Charlotte, NC*
OM: Gary Morland
PD: Dwayne Harrison

WBDX/Chattanooga, TN*
OM/PD: Jason McKay
MD: Justin Wade

WJKL/Chicago, IL*

WAKW/Cincinnati, OH*
PD: Rob Lewis
MD: Daryl Pierce

WFHM/Cleveland, OH*
PD: Len Howser
MD: Josh Booth

KGTS/College Place, WA
PD: Elizabeth Nelson
MD: Ernest Beck

KBIQ/Colorado Springs, CO*
PD: Bret Stevens
MD: Jack Hamilton

KCVO/Columbia, MO
OM/PD: Jim McDermott

WMHK/Columbia, SC*
PD: Steve Sunshine

WCVO/Columbus, OH*
PD: Todd Stach
MD: Mike Russell

KBNJ/Corpus Christi, TX*
PD: Joe Fahf

KLTY/Dallas, TX*
PD: Chuck Finney
APD/MD: Michael Prendergast

KNWI/Des Moines, IA
PD/MD: Dave St. John

WMUZ/Detroit, MI*
PD: Miranda Belcher
MD: Jon Culbert

WWIB/Eau Claire, WI
OM: Paul Anthony
PD/MD: Greg Steward

WCTL/Erie, PA
OM: Ronald Raymond
PD/MD: Adam Frase

KHPE/Eugene, OR
MD: Paul Hernandez

KYTT/Eugene, OR
OM: Dave DeAndrea
PD/MD: Rick Stevens

KLRC/Fayetteville, AR
PD/MD: Mark Michaels

WCLN/Fayetteville, NC
OM/PD: Dan DeBruler
APD: Syndi Long
MD: Steve Turley

KGCB/Flagstaff, AZ
OM: Daniel White
PD/MD: Mike Medlin

WPER/Fredericksburg, VA
PD: Frankie Morea

KZKZ/Ft. Smith, AR
OM/PD: Dave Burdud

WLAB/Ft. Wayne, IN*
PD: Don Buettner
MD: Melissa Montana

WCSG/Grand Rapids, MI*
PD: Chris Lemke

WJQK/Grand Rapids, MI*
OM: Troy West
PD/MD: Gary Thompson

WBFJ/Greensboro, NC
PD/MD: Wally Decker
APD: Darren Stevens

WLFJ/Greenville, SC*
PD/MD: Rob Dempsey
APD: Gary Miller

KAIM/Honolulu, HI*
OM: Jack Waters
PD/MD: Corry Reynolds

KSBH/Houston, TX*
PD: Jon Hull
MD: Jim Beeler

WCRJ/Jacksonville, FL*
PD: Roger Henderson
MD: Theresa Ross

WCQR/Johnson City, TN*
PD: Chalmer Harjter

KOBC/Joplin, MO
OM/PD: Lisa Davis

KLJC/Kansas City, MO*
PD/MD: Michael Grimm

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

WLGH/Lansing, MI
PD: Jenn Czelada

KKSP/Little Rock, AR*
PD: Don Burns

KFSH/Los Angeles, CA*
OM: Jim Tinker
PD: Chuck Tyler
APD/MD: Bob Shaw

WJIE/Louisville, KY*
PD: Jim Galipeau
APD/MD: Chris Crain

WRVI/Louisville, KY
OM/PD: CC Matthews
APD: Dave Reichel

KSWP/Lufkin, TX
OM/PD: Al Ross
APD/MD: Michelle Ross

KVMV/McAllen, TX*
PD: James Gamblin
APD/MD: Bob Malone

KJIL/Meade, KS
PD/MD: Michael Luskey

WAWZ/Middlesex, NJ*
OM: Scott Taylor
PD: Johnny Stone
MD: Keith Stevens

KTIS/Minneapolis, MN*
PD: Jason Sharp

KBMQ/Monroe, LA
PD/MD: Phillip Brooks

WFFH/Nashville, TN*
PD/MD: Vance Dillard

Family Life Ministries/Network
PD: John Owens
APD: Kevin VanBuren
MD: Cecil VanHouten

New Life Media/Network
PD/MD: Joe Buchanan

WBSN/New Orleans, LA*
OM: Julie Headrick
PD: Tom Krimstier
MD: Libby Krimstier

KGBI/Omaha, NE*
PD: Melody Miller
MD: Jeff Devereaux

WPOZ/Orlando, FL*
OM/PD: Dean O'Neal
APD: Jeff Cruz

WMSJ/Portland, ME*
OM/PD: Paula K.
MD: Kenny Robinson

KFIS/Portland, OR*
PD: Dave Arthur
MD: Kat Taylor

KSLT/Rapid City, SD
OM: Tom Schoenstedt
PD/MD: Dave Masters

KSGN/Riverside, CA*
PD: Bryan O'Neal
MD: Brandi Lanai

WPAR/Roanoke, VA*
OM: Jackie Howard
MD: Brian Summer

WQFL/Rockford, IL
PD/MD: Johnny V.

KKFS/Sacramento, CA*
PD/MD: Max Miller

Sirius Spirit 66/Satellite*
PD: Al Skop

XM The Message/Satellite*
OM: Jon Zellner
PD: Mike Abrams
MD: Jim Epperlein

KCMS/Seattle, WA*
PD: Scott Valentine
MD: Sarah Taylor

WFRN/South Bend, IN
PD: Jim Carter
MD: Doug Moore

WHPZ/South Bend, IN
PD/MD: Tom Scott

KWND/Springfield, MO*
PD/MD: Jeremy Morris

KKJM/St. Cloud, MN
OM/PD: Diana Madsen

KHZR/St. Louis, MO*
OM: Sandi Brown
PD/MD: Greg Cassidy

WLPJ/Tampa, FL*
PD: Carmen Brown
APD: Dave Cruse
MD: Jeff MacFarlane

KKCM/Tulsa, OK*
OM: Steve Hunter
PD: Chris Kelly

KXOJ/Tulsa, OK*
PD: Bob Thornton
APD: Dave Gordon

WGTS/Washington, DC*
PD: Becky Wilson Aligned
MD: Rob Conway

WGRC/Williamsport, PA
OM: Don Casteline
PD/MD: Larry Weidman

WXHL/Wilmington, DE
OM: Dan Edwards
PD/MD: Dave Kirby
APD: Sal April

* Monitored Reporters



► WORSHIP LEADER **CHRIS TOMLIN** TAKES THE HIGHEST BOW ON CHRISTIAN AC INDICATOR (NO. 25) WITH "JESUS MESSIAH," WHICH ALSO GETS THE MOST ADDED NOD WITH 28 NEW AIRPLAY COMMITMENTS.

DMDS
DIGITAL DOWNLOADS
AVAILABLE AT DMDS.COM

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST TITLE | IMPRINT / PROMOTION LABEL | PLAYS | |
|-----------|------------|----------------|---|--|-------|------|
| | | | | | TW | +/- |
| 1 | 1 | 11 | THIRD DAY CALL MY NAME | ESSENTIAL/PLG | 925 | +54 |
| 2 | 3 | 15 | MATT MAHER YOUR GRACE IS ENOUGH | ESSENTIAL/PLG | 780 | +26 |
| 3 | 2 | 18 | NEEDTOBREATHE WASHED BY THE WATER | ATLANTIC/WORD-CURB | 777 | -39 |
| 4 | 4 | 23 | FEE ALL BECAUSE OF JESUS | INO | 668 | -80 |
| 5 | 5 | 21 | CASTING CROWNS EVERY MAN | BEACH STREET/REUNION/PLG | 655 | -75 |
| 6 | 6 | 19 | AARON SHUST WATCH OVER ME | BRASH | 624 | -48 |
| 7 | 7 | 13 | MEREDITH ANDREWS YOU'RE NOT ALONE | WORD-CURB | 602 | +28 |
| 8 | 8 | 16 | TENTH AVENUE NORTH LOVE IS HERE | REUNION/PLG | 534 | -36 |
| 9 | 10 | 12 | NATALIE GRANT I WILL NOT BE MOVED | CURB | 508 | -4 |
| 10 | 11 | 14 | CHRIS SLIGH EMPTY ME | BRASH | 498 | -9 |
| 11 | 14 | 14 | LAURA STORY MIGHTY TO SAVE | INO | 476 | +15 |
| 12 | 18 | 9 | MATTHEW WEST SOMETHING TO SAY | SPARROW/EMI CMG | 472 | +46 |
| 13 | 16 | 10 | MANDISA VOICE OF A SAVIOR | SPARROW/EMI CMG | 463 | +9 |
| 14 | 17 | 5 | FRANCESCA BATTISTELLI I'M LETTING GO | FERVENT/WORD-CURB | 462 | +16 |
| 15 | 13 | 13 | NEWSBOYS STAY STRONG | SPARROW/EMI CMG | 461 | -13 |
| 16 | 21 | 3 | MERCYME YOU REIGN | INO | 453 | +87 |
| 17 | 12 | 19 | DECEMBERADIO FIND YOU WAITING | SLANTED/SPRING HILL | 434 | -73 |
| 18 | 20 | 5 | SWITCHFOOT THIS IS HOME | WALDEN MEDIA/WALT DISNEY/SPARROW/EMI CMG | 415 | +21 |
| 19 | 23 | 4 | BIG DADDY WEAVE WHAT LIFE WOULD BE LIKE | FERVENT/WORD-CURB | 414 | +99 |
| 20 | 15 | 18 | 33MILES THANK YOU | INO | 383 | -72 |
| 21 | 22 | 12 | MARK HARRIS ALL FOR THE GLORY OF YOU | INO | 381 | +26 |
| 22 | 19 | 16 | AFTERS KEEPING ME ALIVE | INO | 363 | -33 |
| 23 | 27 | 8 | JADON LAVIK COME THOU FOUNT | BEC/TOOTH & NAIL | 249 | +40 |
| 24 | 26 | 10 | WARREN BARFIELD LOVE IS NOT A FIGHT | ESSENTIAL/PLG | 235 | +3 |
| 25 | NEW | | CHRIS TOMLIN JESUS MESSIAH | SIXSTEPS/SPARROW/EMI CMG | 228 | +228 |
| 26 | 28 | 6 | JOSH WILSON 3 MINUTE SONG | SPARROW/EMI CMG | 203 | +5 |
| 27 | NEW | | TOBYMAC FEAT. KIRK FRANKLIN & MANDISA LOSE MY SOUL | FOREFRONT/EMI CMG | 195 | +108 |
| 28 | 29 | 6 | SALVADOR AWARE | WORD-CURB | 185 | +7 |
| 29 | NEW | | BRANDON HEATH GIVE ME YOUR EYES | REUNION/PLG | 179 | +23 |
| 30 | 25 | 12 | RUSH OF FOOLS CAN'T GET AWAY | MIDAS | 177 | -78 |

| ARTIST TITLE | | IMPRINT / PROMOTION LABEL | FAM% | W 25-54 | W 25-34 | W 35-44 | W 45-54 |
|------------------------------|------------------------------------|---------------------------|------|---------|---------|---------|---------|
| CHRIS TOMLIN | AMAZING GRACE (MY CHAINS ARE GONE) | SIXSTEPS/SPARROW/EMI CMG | 100% | 4.39 | 4.34 | 4.32 | 4.50 |
| LAURA STORY | MIGHTY TO SAVE | INO | 95% | 4.24 | 4.21 | 4.16 | 4.35 |
| MERCYME | GOD WITH US | INO | 98% | 4.23 | 4.12 | 4.27 | 4.32 |
| DECEMBERADIO | FIND YOU WAITING | SLANTED/SPRING HILL | 85% | 4.21 | 4.15 | 4.17 | 4.31 |
| MATTHEW WEST | YOU ARE EVERYTHING | SPARROW/EMI CMG | 96% | 4.09 | 4.04 | 4.08 | 4.15 |
| STEVEN CURTIS CHAPMAN | CINDERELLA | SPARROW/EMI CMG | 98% | 4.09 | 4.12 | 4.07 | 4.08 |
| CASTING CROWNS | EVERY MAN | REUNION/PLG | 97% | 4.08 | 3.99 | 4.11 | 4.14 |
| THIRD DAY | CALL MY NAME | ESSENTIAL/PLG | 84% | 4.07 | 4.10 | 4.10 | 4.01 |
| FEE | ALL BECAUSE OF JESUS | INO | 92% | 4.05 | 4.00 | 4.08 | 4.06 |
| NEEDTOBREATHE | WASHED BY THE WATER | ATLANTIC/WORD-CURB | 73% | 4.03 | 4.07 | 4.00 | 4.01 |
| STORYSIDE:B | BE STILL | SILENT MAJORITY/COTE | 95% | 4.03 | 4.02 | 4.06 | 4.00 |
| NATALIE GRANT | I WILL NOT BE MOVED | CURB | 79% | 4.02 | 4.05 | 4.13 | 3.86 |
| JEREMY CAMP | LET IT FADE | BEC/TOOTH & NAIL | 96% | 4.00 | 4.05 | 4.05 | 3.91 |
| TOBYMAC | MADE TO LOVE | FOREFRONT/EMI CMG | 95% | 3.97 | 3.99 | 4.06 | 3.85 |
| ROBBIE SEAY BAND | SONG OF HOPE | SPARROW/EMI CMG | 86% | 3.95 | 4.01 | 3.87 | 3.97 |
| MATT MAHER | YOUR GRACE IS ENOUGH | ESSENTIAL/PLG | 83% | 3.94 | 3.86 | 3.98 | 3.99 |
| KUTLESS | STRONG TOWER | BEC/TOOTH & NAIL | 91% | 3.90 | 3.94 | 3.91 | 3.85 |
| RUSH OF FOOLS | CAN'T GET AWAY | MIDAS | 93% | 3.83 | 3.95 | 3.80 | 3.75 |
| TENTH AVENUE NORTH | LOVE IS HERE | REUNION/PLG | 87% | 3.82 | 3.71 | 3.97 | 3.78 |
| NEWSBOYS | STAY STRONG | SPARROW/EMI CMG | 94% | 3.81 | 3.63 | 3.89 | 3.91 |

Total Sample size is 1999. These are average scores for music in the Contemporary Christian AC format, based on data from surveys conducted throughout the US, using TroyResearch Online Music Tracking. Online panelists score each song on a 1-5 scale where 1 = strongly dislike and 5 = strongly like. TroyResearch is a registered trademark of RadioResearch.Com. To inquire about Online Music Tracking with TroyResearch, call Jonathan Little at 740-549-9700, x61 or email jlittle@troyresearch.com.



Jessica Simpson: Gone country

All The Right Moves

R.J. Curtis

RCurtis@RadioandRecords.com

When Jessica Simpson announced plans last September to make a country record, who among us wasn't just a wee bit skeptical? Yes, she's a native Texan, and sure, this career move was endorsed by country music icon Willie Nelson—with whom she appeared in the flick "The Dukes of Hazzard"—but surely she'd never be taken seriously. At the dawn of the millennium, Simpson established herself as a pop (and pop culture) superstar, with multiplatinum albums, plenty of hit singles and a high-profile marriage to singer Nick Lachey, which was quickly parlayed into the mammoth star-turning MTV reality show "Newlyweds: Nick and Jessica."

Alas, their equally public divorce ensued, followed by Simpson's weekly appearance on the cover of the nation's tabloids. Really, the closest anyone came to thinking she was even remotely country was her role as Daisy Duke in "Hazzard" and perhaps her romantic connection with a cowboy, kind of: Tony Romo is starting quarterback for the NFL's Dallas Cowboys.

'Come On Over'

When Simpson's debut country single "Come On Over" (Columbia Nashville) arrived at radio in late May, suspicion lingered, until programmers actually listened to it. The consensus was that they expected, and in some cases wanted, to dislike it—but a funny thing happened: They simply couldn't. The song debuted at No. 41 on R&R's Country chart and jumped to No. 36 in its second week, garnering 20 more adds.

Clear Channel KUSS/San Diego PD Mike O'Brian says "Come On Over" is already one of the station's most-requested songs. "It sounds as good, if not better, than anything we are playing," he says. "It more than holds its own." O'Brian believes Simpson is being held to a higher standard, but adds, "That's OK, because I think she is exceeding expectations and blowing away mental obstacles that radio may have had going into this project."

More obstacles crumbled two weeks ago during the annual Country Music Assn. (CMA) Music Festival in Nashville. Simpson was virtually omnipresent and wholly accessible wherever she appeared. Of all the artists at this country music love-in, Simpson arguably generated the biggest buzz. There

she was, bright and early one morning at the Premiere Networks radio remotes, sitting with all of the 20-plus stations broadcasting from the Nashville Convention Center. She calmly took any and all questions radio threw her way.

Not surprisingly, Simpson is media-savvy and—with no disrespect meant to any jock in the room that day—she's probably faced tougher interviewers in her time. Simpson's authentic charm and willingness to spend all morning in the eye of the tiger did not go unnoticed by radio. "Our morning team was very impressed with her genuine interest and personality," Hampton Roads WGH (the Eagle)/Norfolk, Va., OM John Shomby says. "She didn't come across as someone looking to make a quick buck. Her statement that she did not want her music remixed for other formats and that she intended on touring as only a country act impressed me and, from what I gathered, other radio folks, too."

According to Columbia director of national promotion David Friedman, "We knew 99% of the hosts and even PDs would be respectful, no matter what their opinion of the music was." He adds that many of the radio people Simpson met that week did share their honest opinions with her, "and she was appreciative of that, even the backhanded compliments about not wanting to like it at first." Most interviewers kept to the subject of music, Friedman says, but when the topic veered into gossip, "she answered honestly with a chuckle and moved back onto the message about music. For her, that was the main purpose of being there."



The Strategy

Going into the festival, there were two primary objectives for Simpson's label, which was well aware of the initial pushback country radio would be feeling. Placing Simpson directly in front of country radio's microphones, and thus its microscope, accomplished one goal, Friedman says. "Once they got a chance to meet her, they came away liking her."

Goal No. 2 was exposing the industry to her music so it would understand that "she's a singer, songwriter and recording artist." Perhaps just as important as the radio interviews was a midweek industry gathering, where more tracks from Simpson's as-yet-untitled album, due in September, would be played. The evening started with a brief one-on-one Q&A session, conducted by Columbia Northeast regional Cliff Blake, who chatted amiably with Simpson. "The attitude was, 'Let's

address any question anyone in that room would want to ask,'" Friedman says.

Simpson told the audience country was really a return to her roots, that the first album she ever made was a gospel recording and that Shania Twain was a musical influence. Even in the midst of her pop success, she was already making trips to Nashville to write songs, branded as too country at the time by her label. Several times, Simpson encouraged the audience not to believe everything they read about her, but acknowledged that she's probably more famous for being a celebrity than a recording artist right now. Blake asked if Simpson planned to visit radio and she said yes, new artists should do that. She said she will tour this summer, supporting only her latest country project. When Blake wondered about her long-term commitment to country music, specifically asking what she'd do if this project didn't work, Simpson replied that she'd continue making country records until gaining traction.

Friedman and the label came away from the fest feeling their mission was accomplished. "You want somebody to invest in your artist and their music just the way I think radio wants to feel the artist is investing in the format. I think the programmers who had a chance to meet her and hear the music got a strong sense that she's committed to doing that and so are we."

Judging from radio's response, Friedman and country programmers are on the same page. Clear Channel WKKT/Charlotte PD Bruce Logan says, "They have done a great job of presenting her in the right way. The question still remains: Is it real or is it an act? But I saw nothing to indicate it was fake." KSCS/Dallas APD/MD Chris Huff points out how important it is to "walk the walk" in this format and says of Simpson, "If she continues to back up her music with things like she did [at the CMA Music Festival], then she stands to be a great asset for us."

O'Brian adds, "I get a real sense that she is finally doing something that she really loves."

See another take on Simpson's arrival at country in *Sound Decisions* on page 22. R&R

'It sounds as good, if not better, than anything we are playing.'

—Mike O'Brian



'You want somebody to invest in your artist and their music just the way I think radio wants to feel the artist is investing in the format.'

—David Friedman



▶ WITH 965,000 IMPRESSIONS AT SEVEN MONITORED STATIONS, **PAT GREEN** DEBUTS AT NO. 53 WITH "LET ME." ALTHOUGH NO TITLE OR STREET DATE HAS BEEN ASSIGNED, A NEW STUDIO ALBUM IS EXPECTED THIS FALL.

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST TITLE | NIelsen BDS CERTIFICATIONS | HITPREDICTOR STATUS IMPRINT / PROMOTION LABEL | AUDIENCE (IN MILLIONS) TW +/- | PLAYS TW RANK |
|-----------|-----------|----------------|---|--------------------------------|--|----------------------------------|------------------|
| 1 | 4 | 13 | KENNY CHESNEY BETTER AS A MEMORY | NO. 1 (1 WK) | ☆ BNA | 28.018 +2.186 | 4062 2 |
| 2 | 1 | 14 | CARRIE UNDERWOOD LAST NAME | | ☆ ARISTA/ARISTA NASHVILLE | 27.944 -0.013 | 4067 1 |
| 3 | 5 | 21 | BLAKE SHELTON HOME | | ☆ WARNER BROS./WRN | 26.752 +1.837 | 3985 3 |
| 4 | 2 | 17 | BRAD PAISLEY I'M STILL A GUY | | ☆ ARISTA NASHVILLE | 25.784 -2.116 | 3723 4 |
| 5 | 3 | 17 | RASCAL FLATTS EVERY DAY | | ☆ LYRIC STREET | 25.761 -1.730 | 3710 5 |
| 6 | 6 | 17 | MONTGOMERY GENTRY BACK WHEN I KNEW IT ALL | | ☆ COLUMBIA | 25.550 +2.467 | 3689 6 |
| 7 | 9 | 10 | ALAN JACKSON GOOD TIME | | ☆ ARISTA NASHVILLE | 23.381 +2.202 | 3355 7 |
| 8 | 10 | 23 | DIERKS BENTLEY TRYING TO STOP YOUR LEAVING | | ☆ CAPITOL NASHVILLE | 20.239 +0.940 | 3084 8 |
| 9 | 7 | 37 | LADY ANTEBELLUM LOVE DON'T LIVE HERE | | ☆ CAPITOL NASHVILLE | 17.817 -5.250 | 2637 10 |
| 10 | 13 | 8 | BROOKS & DUNN PUT A GIRL IN IT | | ☆ ARISTA NASHVILLE | 17.186 +2.079 | 2654 9 |
| 11 | 11 | 19 | GEORGE STRAIT I SAW GOD TODAY | | ☆ MCA NASHVILLE | 16.601 -1.463 | 2117 16 |
| 12 | 12 | 24 | MIRANDA LAMBERT GUNPOWDER & LEAD | | ☆ COLUMBIA | 15.427 +0.314 | 2380 11 |
| 13 | 18 | 4 | SUGARLAND ALL I WANT TO DO | | ☆ MERCURY | 14.973 +2.465 | 2221 14 |
| 14 | 14 | 20 | KEITH URBAN I STILL MISS YOU | | ☆ COLUMBIA | 14.867 +1.132 | 2306 12 |
| 15 | 17 | 35 | JOSH GRACIN WE WEREN'T CRAZY | | ☆ LYRIC STREET | 13.750 +0.858 | 2275 13 |
| 16 | 15 | 24 | JOSH TURNER FEATURING TRISHA YEARWOOD ANOTHER TRY | | ☆ MCA NASHVILLE | 13.736 +0.203 | 2201 15 |
| 17 | 24 | 5 | TAYLOR SWIFT SHOULDN'T HAVE SAID NO | AIRPOWER | ☆ BIG MACHINE | 12.304 +3.510 | 1857 20 |
| 18 | 19 | 20 | REBA MCENTIRE EVERY OTHER WEEKEND | | ☆ MCA NASHVILLE | 12.183 +0.829 | 1975 18 |
| 19 | 20 | 13 | GARY ALLAN LEARNING HOW TO BEND | | ☆ MCA NASHVILLE | 11.789 +0.776 | 2052 17 |
| 20 | 22 | 17 | THE LOST TRAILERS HOLLER BACK | AIRPOWER | ☆ BNA | 11.237 +1.058 | 1859 19 |
| 21 | 16 | 16 | TOBY KEITH SHE'S A HOTTIE | | ☆ SHOW DOG NASHVILLE | 10.623 -2.864 | 1705 21 |
| 22 | 29 | 4 | KEITH URBAN YOU LOOK GOOD IN MY SHIRT | MOST INCREASED AUDIENCE | ☆ CAPITOL NASHVILLE | 10.438 +4.500 | 1562 22 |
| 23 | 26 | 16 | JULIANNE HOUGH THAT SONG IN MY HEAD | | ☆ MERCURY | 9.979 +1.175 | 1529 24 |
| 24 | 23 | 20 | JASON MICHAEL CARROLL I CAN SLEEP WHEN I'M DEAD | | ☆ ARISTA NASHVILLE | 8.847 -0.205 | 1544 23 |
| 25 | 27 | 12 | JIMMY WAYNE DO YOU BELIEVE ME NOW | | ☆ VALORY | 8.492 +0.851 | 1521 25 |
| 26 | 25 | 24 | TRISHA YEARWOOD THIS IS ME YOU'RE TALKING TO | | ☆ BIG MACHINE | 8.020 +0.047 | 1308 26 |
| 27 | 30 | 9 | DARIUS RUCKER DON'T THINK I DON'T THINK ABOUT IT | | ☆ CAPITOL NASHVILLE | 7.168 +1.474 | 1056 29 |
| 28 | 28 | 15 | LUKE BRYAN COUNTRY MAN | | ☆ CAPITOL NASHVILLE | 6.568 +0.498 | 1137 28 |
| 29 | 21 | 16 | TIM MCGRAW KRISTOFFERSON | | ☆ CURB | 6.374 -4.409 | 1244 27 |
| 30 | 13 | 13 | SUGARLAND FEATURING LITTLE BIG TOWN & JAKE OWEN LIFE IN A NORTHERN TOWN | | ☆ MERCURY | 5.737 +0.567 | 766 34 |

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST TITLE | NIelsen BDS CERTIFICATIONS | HITPREDICTOR STATUS IMPRINT / PROMOTION LABEL | AUDIENCE (IN MILLIONS) TW +/- | PLAYS TW RANK |
|-----------|-----------|----------------|---|----------------------------------|--|----------------------------------|------------------|
| 31 | 31 | 11 | HEIDI NEWFIELD JOHNNY & JUNE | | ☆ ASYLUM/CURB | 5.600 +0.155 | 1047 30 |
| 32 | 34 | 3 | GEORGE STRAIT TROUBADOUR | | ☆ MCA NASHVILLE | 5.480 +1.770 | 875 31 |
| 33 | 36 | 3 | JESSICA SIMPSON COME ON OVER | | ☆ EPIC/COLUMBIA | 4.446 +1.036 | 658 35 |
| 34 | 35 | 8 | JASON ALDEAN RELENTLESS | | ☆ BROKEN BOW | 4.174 +0.652 | 839 33 |
| 35 | 33 | 9 | CHUCK WICKS ALL I EVER WANTED | | ☆ RCA | 4.029 +0.302 | 861 32 |
| 36 | 37 | 13 | CRYSTAL SHAWANDA YOU CAN LET GO | | ☆ RCA | 3.678 +0.486 | 624 37 |
| 37 | 38 | 16 | LEANN RIMES GOOD FRIEND AND A GLASS OF WINE | | ☆ ASYLUM/CURB | 2.597 -0.330 | 495 39 |
| 38 | 39 | 15 | JO DEE MESSINA I'M DONE | | ☆ CURB | 2.575 -0.091 | 548 38 |
| 39 | 41 | 6 | CRAIG MORGAN LOVE REMEMBERS | | ☆ BNA | 2.573 +0.484 | 627 36 |
| 40 | 42 | 11 | JAMEY JOHNSON IN COLOR | BREAKER | ☆ MERCURY | 2.299 +0.314 | 456 40 |
| 41 | 43 | 30 | ELI YOUNG BAND WHEN IT RAINS | | ☆ REPUBLIC SOUTH/UNIVERSAL SOUTH | 1.995 +0.374 | 302 47 |
| 42 | 44 | 10 | RODNEY ATKINS INVISIBLY SHAKEN | BREAKER | ☆ CURB | 1.796 +0.206 | 445 42 |
| 43 | 46 | 7 | ADAM GREGORY CRAZY DAYS | | ☆ NSMIDAS/NEW REVOLUTION | 1.540 +0.181 | 453 41 |
| 44 | 49 | 8 | BUCKY COVINGTON I'LL WALK | | ☆ LYRIC STREET | 1.529 +0.233 | 425 43 |
| 45 | 47 | 4 | KELLIE PICKLER DON'T YOU KNOW YOU'RE BEAUTIFUL | | ☆ BNA | 1.491 +0.133 | 278 48 |
| 46 | 45 | 9 | ERIC CHURCH HIS KIND OF MONEY (MY KIND OF LOVE) | | ☆ CAPITOL NASHVILLE | 1.297 -0.240 | 320 44 |
| 47 | 51 | 5 | ASHTON SHEPHERD SOUNDS SO GOOD | | ☆ MCA NASHVILLE | 1.279 +0.142 | 312 45 |
| 48 | 52 | 9 | KEVIN FOWLER BEST MISTAKE I EVER MADE | | ☆ EQUITY | 1.200 +0.108 | 78 - |
| 49 | 50 | 8 | DAVID NAIL I'M ABOUT TO COME ALIVE | | ☆ MCA NASHVILLE | 1.176 +0.005 | 306 46 |
| 50 | 48 | 6 | RISSI PALMER NO AIR | | 1720 | 1.160 -0.152 | 233 50 |
| 51 | NEW | 1 | BRAD PAISLEY WAITIN' ON A WOMAN | HOT SHOT DEBUT/MOST ADDED | ☆ ARISTA NASHVILLE | 1.027 +0.657 | 137 54 |
| 52 | 56 | 2 | RANDY HOUSER ANYTHING GOES | | ☆ UNIVERSAL SOUTH | 0.976 +0.269 | 215 51 |
| 53 | NEW | 1 | PAT GREEN LET ME | | ☆ BNA | 0.965 +0.965 | 48 - |
| 54 | 54 | 4 | CHRIS YOUNG VOICES | | ☆ RCA | 0.912 -0.035 | 243 49 |
| 55 | 53 | 11 | LONESTAR LET ME LOVE YOU | | ☆ LONESTAR/COS | 0.842 -0.215 | 181 52 |
| 56 | 60 | 2 | LADY ANTEBELLUM LOOKIN FOR A GOOD TIME | | ☆ CAPITOL NASHVILLE | 0.827 +0.332 | 90 60 |
| 57 | 58 | 5 | KID ROCK ALL SUMMER LONG | | ☆ TOP DOG/ATLANTIC | 0.784 +0.219 | 118 55 |
| 58 | NEW | 1 | JAMES OTTO FOR YOU | | ☆ WARNER BROS./WRN | 0.605 +0.328 | 158 53 |
| 59 | NEW | 1 | ZAC BROWN BAND CHICKEN FRIED | | ☆ LIVE NATION | 0.448 +0.112 | 39 - |
| 60 | 59 | 6 | ASHLEY GEARING OUT THE WINDOW | | ☆ CURB | 0.385 -0.146 | 86 - |

MOST INCREASED AUDIENCE (IN MILLIONS)

+4,500 KEITH URBAN
☆
You Look Good In My Shirt (Capitol Nashville)
KKGO +0.280, KMPS +0.276, WKLB +0.231, WKOT +0.189, KMLE +0.153, KUPL +0.150, WDSY +0.150, WUSN +0.145, KBWF +0.142, WUBL +0.140

+3,510 TAYLOR SWIFT
☆
Should've Said No (Big Machine)
WUSN +0.339, KKGO +0.275, KMPS +0.257, WMLI +0.175, WQYK +0.148, WKKT +0.146, WKLB +0.144, KNX +0.134, WBEZ +0.113, KYGO +0.100

+2,467 MONTGOMERY GENTRY
☆
Back When I Knew It All (Columbia)
WDSY +0.275, WGH +0.191, WYCD +0.171, WCTO +0.171, KUPL +0.157, WKKT +0.128, WUSN +0.123, WMAZ +0.117, KKGO +0.085, WDAF +0.079

+2,465 SUGARLAND
☆
All I Want To Do (Mercury)
WVK +0.173, WKLB +0.172, KNIX +0.134, WBCT +0.120, KILT +0.120, WFMJ +0.113, KMPS +0.106, KYGO +0.089, WDSY +0.086, KKGO +0.086

+2,202 ALAN JACKSON
☆
Good Time (Arista Nashville)
WUBE +0.233, WKKT +0.226, WUBL +0.203, WYCD +0.203, WKLB +0.140, KIM +0.139, WBEZ +0.130, WCTO +0.088, KUPL +0.087, KEKY +0.085

| NEW AND ACTIVE | | | |
|--|-----------------|--|-----------------|
| ARTIST TITLE / LABEL | AUDIENCE / GAIN | ARTIST TITLE / LABEL | AUDIENCE / GAIN |
| MARCEL I Love This Song (Lyric Street) | 0.381/0.106 | CHRIS CAGLE No Love Songs (Capitol Nashville) | 0.343/0.006 |
| LEE BRICE Upper Middle Class White Trash (Asylum/Curb) | 0.363/0.122 | CROSSIN I Love My Old Bird Dog (& I Love You) (Broken Bow) | 0.308/0.280 |
| JEWEL I Do (Valory) | 0.236/0.170 | | |

MOST ADDED

BRAD PAISLEY 30
Waitin' On A Woman (Arista Nashville)
KATM, KBUL, KFKE, KIZN, KKWF, KMDL, KNTY, KRST, KSCS, KSKS, KSOP, KUBL, KUZZ, WCTK, WCTO, WDAF, WFBE, WGH, WGN, WITL, WVK, WKCQ, WKHX, WMAO, WOKQ, WQHX, WRNS, WUBE, WXCY, WYRK

GEORGE STRAIT 20
Troubadour (MCA Nashville)
KBWF, KFDI, KIXZ, KMLE, KNIX, KRST, KSSN, KXKS, WAMZ, WEZL, WIRK, WKDF, WKKT, WKLB, WPAW, WPCY, WSLC, WUSY, WWRG, WYPY

JESSICA SIMPSON 14
Come On Over (Epic/Columbia)
KIIM, KKGQ, KMML, KMPS, KUBL, WDAF, WFBE, WKKT, WKXC, WSIX, WSDC, WUSJ, WUSN, WUSY

KEITH URBAN 15
You Look Good In My Shirt (Capitol Nashville)
KEGA, KMLE, KMPS, KTST, KUPL, KWJJ, WDSY, WKKT,

DARIUS RUCKER 9
Don't Think I Don't Think About It (Capitol Nashville)
KFKE, KKGQ, KTOM, KVOD, KWNR, WCTK, WCTO, WIRK, WXCY

LEE BRICE 9
Upper Middle Class White Trash (Asylum/Curb)
KSKS, KSOP, KTOM, KUBL, WGKX, WVK, WKCQ, WQYK, WRNS

FOR WEEK ENDING JUNE 15, 2008
 LEGEND: See legend to charts in charts section for rules and symbol explanations.
 108 country and 28 Canada country stations are electronically monitored by Nielsen Broadcast Data Systems 24 hours a day, 7 days a week. Indicator chart comprised of 113 reporters.
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DAILY TOP 5 SONGS

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► **JASON BLAINE**, WHO HAS ALREADY SCORED TWO CANADA COUNTRY TOP 10s FROM HIS JUST-RELEASED SECOND ALBUM, "MAKE MY MOVE," MOTORS 32-21 WITH "MY FIRST CAR."

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COUNTRY INDICATOR REPORTERS

| | | | |
|---|--|--|---|
| KEAN/Abilene, TX OM: Randy Jones PD/MD: Rudy Fernandez APD: Shay Hill | KKCB/Duluth, MN OM/PD: David Drew | WKOA/Lafayette, IN PD: Mark Allen APD: Annie James MD: Bob Vizza | WWFG/Salisbury, MD OM/PD: Dick Raymond APD/MD: Sandra Lee |
| KRRV/Alexandria, LA PD: Hollywood Harrison APD/MD: Melissa Frost | WAXX/Eau Claire, WI OM/PD: George House APD/MD: Alex Edwards | KXKC/Lafayette, LA* PD: Casey Carter APD/MD: Sean Riley | KGKL/San Angelo, TX OM/PD: Boomer Kingston |
| KGNC/Amarillo, TX OM/PD: Tim Butler APD/MD: Patrick Clark | WQRB/Eau Claire, WI PD/MD: Mike McKay | WBBN/Laurel, MS OM/PD: Stephen St. James | KUSS/San Diego, CA* PD: Mike O'Brian APD/MD: Geoff Alan |
| KBRJ/Anchorage, AK PD: Matt Valley APD/MD: Eddie Maxwell | WRSF/Elizabeth City, NC OM: Curtis Cuervo PD: Les Humble | KZKX/Lincoln, NE PD: Hoss Michaels APD/MD: Carol Turner | KKJG/San Luis Obispo, CA OM/PD: Pepper Daniels MD: Adam Montiel |
| WPUR/Atlantic City, NJ* PD: Joe Kelly | WTWF/Erie, PA OM: Joe Lang PD: Bob Domingo APD: Chuck Rumbaldo | KLLL/Lubbock, TX PD: Jeff Scott MD: Neely Yates | KRAZ/Santa Barbara, CA PD/MD: Stefan Carpenter |
| KBKO/Bakersfield, CA* PD/MD: Kenn McCloud | WXTA/Erie, PA OM/PD: Adam Reese | WWQM/Madison, WI* PD: Brad Auslin APD/MD: Kenny Jay | KSNJ/Santa Maria, CA OM: Mark Mitchell OM: Jennifer Grant PD/MD: Jay Turner |
| WJLS/Beckley, WV OM: Dave Willis PD/MD: Fred Persinger | KKNU/Eugene, OR PD/MD: Jim Davis | KIAl/Mason City, IA PD: Phil O'Reilly MD: Robin McCann | Jones CD Country/Satellite* OM/PD: Jim Murphy MD: Rick Morgan |
| KCTR/Billings, MT OM: Jay Brandon PD/MD: Mark HRI | WKDQ/Evansville, IN PD/MD: Jon Pirell | KRWQ/Medford, OR OM/PD: Larry Neal MD: Scott Schuler | Jones US Country/Satellite* OM/PD: Penny Mitchell MD: Joann Williams |
| WZXX/Biloxi, MS* OM/PD: Bryan Rhoades | KVOX/Fargo, ND OM: Janice Whitmore PD: Eric Heyer MD: Scott Winston | KUBB/Merced, CA OM/PD: Rene Roberts APD: Greg Edwards MD: Dee Kelly | Sirius New Country/Satellite* PD: Scott Lindy |
| WHWK/Binghamton, NY PD: Don Brake | WKML/Fayetteville, NC PD/MD: Dean O | WOKK/Meridian, MS PD: Todd Rupe | XM Highway 16/Satellite* PD: Jon Anthony MD: Jay Thomas |
| WBWN/Bloomington, IL OM/PD: Dan Westhoff APD/MD: Buck Stevens | KAFF/Flagstaff, AZ PD: C.J. Murri MD: Jenny Brawn | WBAM/Montgomery, AL* | WJCL/Savannah, GA* OM: Pat Garrett PD: Boomer Lee |
| WHXK/Bluefield, WV OM: Ken Dietz PD/MD: Joe Jarvis | WXFL/Florence, AL OM: Jeff Thomas PD: Fletch Brown | WKKW/Morgantown, WV OM: Hoppy Kercheval PD/MD: John Bowen | WBFM/Sheboygan, WI PD: Eddie Ybarra MD: Jonathan Henseler |
| KQFC/Boise, ID* PD: Wes McShay MD: Ruby Cortez | WEGX/Florence, SC OM/PD: Randy "Mudflap" Wilcox MD: Chase Matthews | WMDH/Muncie, IN PD: Brian Sims APD/MD: Shane Goad | KSUX/Sioux City, IA PD/MD: Tony Michaels |
| KAGG/Bryan, TX OM: Wil Welch APD/MD: Adam Drake | WFRE/Frederick, MD* PD: Lisa Allen MD: Jess Wright | WMUS/Muskogean, MI* OM: Dave Taft PD: Mark Dixon | WBYT/South Bend, IN PD: Clint Marsh APD: Stinger MD: Shannon Marie |
| WOKD/Burlington, VT* OM/PD: Steve Felkey MD: Bill Sargent | WFLS/Fredericksburg, VA* OM/PD: Paul Johnson APD: Todd Grimsted | WGTR/Myrtil Beach, SC PD: Johnny Walker MD: Korby Ray | KDRK/Spokane, WA* OM: Frank Jackson PD: Jay Daniels |
| WIXY/Champaign, IL PD: Jonathan Drake APD: Andy Roberts MD: Nicole Beal | KHGE/Fresno, CA OM: Paul Wilson PD: Chuck Geiger APD/MD: Kris Daniels | KJCS/Nacogdoches, TX PD/MD: Robby Lynn | WTHI/Terre Haute, IN OM/PD: Barry Kent |
| WIWF/Charleston, SC* PD: Brian Driver | KUAD/Ft. Collins, CO PD: Mark Callaghan APD: Dave Jensen MD: Brian Gary | WCTY/New London, CT PD: Dave Elder APD/MD: Jimmy Lehn | WIBW/Topeka, KS PD: Keith Montgomery APD/MD: Stephanie Lynn |
| WOGT/Chattanooga, TN* PD: Duane Shannon | KTCS/Ft. Smith, AR OM: Lee Young PD/MD: Troy Eckelhoff | KHKX/Odessa, TX PD: Mike Lawrence APD/MD: Kelley Peterson | WTWC/Traverse City, MI OM/PD: Jack O'Malley MD: Carey Carlson |
| WYGY/Cincinnati, OH* OM: Patti Marshall PD: Travis Moon | WBTV/Ft. Wayne, IN OM: Phil Becker PD/MD: Scott Roddy | KPLM/Palm Springs, CA PD: Al Gordon MD: Kory James | WWZD/Tupelo, MS OM: Rick Stevens PD: Paul Stone |
| KCCY/Colorado Springs, CO* OM: Bob Richards PD: Jesse Garcia APD/MD: Chris Brooks | WTRF/Gainesville, FL OM/PD: Shane Finch MD: Dave Tyler | WPAP/Panama City, FL APD: David Howard MD: Shane Collins | WFFN/Tuscaloosa, AL OM: Greg Thomas PD: Monk |
| WKNW/Columbus, GA* PD/MD: Brian Thomas | WTNR/Grand Rapids, MI* OM: Brent Alberts PD: Steve Stewart APD/MD: Nick Alan | WYCT/Pensacola, FL PD: Kevin King MD: Denis "Catfish" Miller | WFRG/Utica, NY OM/PD: Bill McAdams |
| WSTH/Columbus, GA* OM: Brian Waters PD: Alan Quin APD/MD: Mike Kelly | WNCY/Green Bay, WI* PD/MD: Dan Stone | WFYR/Peoria, IL OM/PD: Ric Morgan | KJUG/Visalia, CA PD: Dave Daniels MD: Adam Jeffries |
| KFTX/Corpus Christi, TX* PD: Chuck Abel MD: "Di. Bruce Nelson" Stratton | WAYZ/Hagerstown, MD OM/PD: Randy Fitzsimmons MD: Tori Anderson | WPOR/Portland, ME* OM: Randi Kirshbaum PD: Matty Jeff MD: Shelly Kincaid | WDEZ/Wausau, WI APD/MD: Vanessa Ryan |
| KOUL/Corpus Christi, TX* OM/PD: Clayton Allen | WCAT/Harrisburg, PA* PD: Will Robinson APD/MD: Rich Creeger | WRWD/Poughkeepsie, NY OM: Reggie Osterhoudt PD: Aaron "Dave" McCord APD: Paty Quyn | WOVK/Wheeling, WV PD/MD: Jim Elliott |
| KRYS/Corpus Christi, TX* OM: Paula Newell PD: Frank Edwards | WTCR/Huntington, WV PD: Judy Eaton MD: Scott Hesson | KZSN/Wichita, KS* OM/PD: Lyman James APD: Todd Taylor MD: Rick Regan | WILQ/Williamsport, PA OM/PD: Ted Miner APD/MD: John O'Brien |
| KTYS/Dallas, TX* PD: Crash Pote-t MD: Chris Huff | KIXQ/Joplin, MO OM: Chad Elliot PD: Cody Carlson MD: Jack White | WYVD/Roanoke, VA* OM: Steve Cross PD/MD: Kenny Shelton | KXDD/Yakima, WA OM/PD: Dewey Boynton APD/MD: Joel Baker |
| KWLI/Denver, CO* PD: Bill Gamble APD/MD: Randy Shannon | WNNW/Kalamazoo, MI PD: Woody Houston APD/MD: Scott Wagner | WDWG/Rocky Mount, NC OM: David Perkins PD/MD: Rick Braswell APD: Dave Richmond | |
| KJJY/Des Moines, IA* OM: Jack O'Brien PD: Andy Elliott MD: Eddie Hatfield | KDBR/Kalispell, MT OM/PD: John Michaels | WCEN/Saginaw, MI* PD/MD: Joby Phillips | |
| WTVY/Dothan, AL OM: Kris Van Dyke PD: Arnie Pollard MD: Mike Case | | | |

COUNTRY INDICATOR HIGHLIGHTS

| | |
|---------------------------|---------------------------|
| NO. 1 | |
| ARTIST TITLE | IMPRINT / PROMOTION LABEL |
| BLAKE SHELTON HOME | WARNER BROS./WRN |

| | | |
|-------------------|---------------------------|--------------|
| MOST ADDED | | |
| ARTIST TITLE | IMPRINT / PROMOTION LABEL | NEW STATIONS |

| | | |
|--|-------------------|----|
| BRAD PAISLEY WAITIN' ON A WOMAN | ARISTA NASHVILLE | 39 |
| JESSICA SIMPSON COME ON OVER | EPIC/COLUMBIA | 19 |
| LACY ANTEBELLUM LOOKIN' FOR A GOOD TIME | CAPITOL NASHVILLE | 16 |
| KEITH URBAN YOU LOOK GOOD IN MY SHIRT | CAPITOL NASHVILLE | 13 |
| GEORGE STRAIT TROUBADOUR | MCA NASHVILLE | 12 |
| THE LOST TRAILERS HOLLER BACK | BNA | 10 |
| JULIANNE HOUGH THAT SONG IN MY HEAD | MERCURY | 9 |

| | | |
|-----------------------------|---------------------------|------|
| MOST INCREASED PLAYS | | |
| ARTIST TITLE | IMPRINT / PROMOTION LABEL | GAIN |

| | | |
|---|-------------------|------|
| KEITH URBAN YOU LOOK GOOD IN MY SHIRT | CAPITOL NASHVILLE | +496 |
| GEORGE STRAIT TROUBADOUR | MCA NASHVILLE | +467 |
| BRAD PAISLEY WAITIN' ON A WOMAN | ARISTA NASHVILLE | +438 |
| JESSICA SIMPSON COME ON OVER | EPIC/COLUMBIA | +436 |
| SUGARLAND ALL I WANT TO DO | MERCURY | +407 |
| BROOKS & DUNN PUT A GIRL IN IT | ARISTA NASHVILLE | +329 |
| DARIUS RUCKER DON'T THINK I DON'T THINK ABOUT IT | CAPITOL NASHVILLE | +292 |

| | | | | | |
|-----------------------------|----|--------------|---------------------------|----------|-----|
| INDICATOR EXCLUSIVES | | | | | |
| TW | LW | ARTIST TITLE | IMPRINT / PROMOTION LABEL | TW PLAYS | +/- |

| | | | | | |
|----|----|---|--------------------|-----|------|
| 49 | 49 | MARK CHESNUTT WHEN YOU LOVE HER LIKE CRAZY | LOFTON CREEK | 305 | +3 |
| 51 | 5 | RICK HUCKABY I GOT YOU COVERED | HEADCOACH | 287 | +2 |
| 54 | 55 | CARTER'S CHORD DIFFERENT BREED | SHOW DOG NASHVILLE | 205 | +6 |
| 55 | 43 | CHRIS CAGLE NO LOVE SONGS | CAPITOL NASHVILLE | 204 | -143 |
| 59 | 61 | CROSS CANADIAN RAGWEED CRY LONELY | UNIVERSAL SOUTH | 149 | +3 |
| 60 | - | MARCEL I LOVE THIS SONG | LYRIC STREET | 146 | +23 |

Get your first look at next week's complete Country Indicator chart action in R&R Country HotFax, in your e-mail in-box every Monday. To subscribe to R&R Country HotFax, visit www.radioandrecords.com.

| | | CANADA COUNTRY | | | PLAYS | |
|-----------|-----------|----------------|--|----------------------------------|-------|------|
| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST TITLE | IMPRINT / PROMOTION LABEL | TW | +/- |
| 1 | 1 | 9 | ALAN JACKSON GOOD TIME | ARISTA NASHVILLE/SONY BMG | 711 | +14 |
| 2 | 2 | 10 | KENNY CHESNEY BETTER AS A MEMORY | BNA/SONY BMG | 678 | +7 |
| 3 | 3 | 16 | BRAD PAISLEY I'M STILL A GUY | ARISTA NASHVILLE/SONY BMG | 632 | 21 |
| 4 | 4 | 12 | CARRIE UNDERWOOD LAST NAME | ARISTA/ARISTA NASHVILLE/SONY BMG | 626 | -5 |
| 5 | 5 | 14 | RASCAL FLATTS EVERY DAY | LYRIC STREET/UNIVERSAL | 614 | -3 |
| 6 | 7 | 7 | BROOKS & DUNN PUT A GIRL IN IT | ARISTA NASHVILLE/SONY BMG | 608 | +15 |
| 7 | 8 | 20 | LACY ANTEBELLUM LOVE DON'T LIVE HERE | CAPITOL NASHVILLE/EMI | 584 | -6 |
| 8 | 6 | 16 | JAMES OTTO JUST GOT STARTED LOVIN' YOU | RAYBOW/WARNER BROS./WARNER | 559 | -54 |
| 9 | 9 | 5 | ADAM GREGORY CRAZY DAYS | NSA/MIDAS/KOCH | 507 | -22 |
| 10 | 13 | 13 | MONTGOMERY GENTRY BACK WHEN I KNEW IT ALL | COLUMBIA/SONY BMG | 503 | +30 |
| 11 | 12 | 11 | SHANE YELLOWBIRD DRIVE ME HOME | 306/KOCH | 499 | +8 |
| 12 | 10 | 15 | AARON LINES MOMENTS THAT MATTER | OUTSIDE THE LINES | 456 | -60 |
| 13 | 25 | 2 | CRYSTAL SHAWANDA WHAT DO I HAVE TO DO | RCA/SONY BMG | 449 | +130 |
| 14 | 22 | 3 | SUGARLAND ALL I WANT TO DO | MERCURY/UNIVERSAL | 414 | +86 |
| 15 | 11 | 16 | DOC WALKER BEAUTIFUL LIFE | OPEN ROAD/UNIVERSAL | 413 | -96 |
| 16 | 16 | 10 | REBA MCENTIRE EVERY OTHER WEEKEND | MCA NASHVILLE/UNIVERSAL | 412 | +17 |
| 17 | 14 | 12 | THE HIGGINS FLOWER CHILD | OPEN ROAD/UNIVERSAL | 412 | -23 |
| 18 | 28 | 3 | PAUL BRANDT RISK | UNIVERSAL | 398 | +99 |
| 19 | 15 | 19 | DERIC RUTMAN FIRST TIME IN A LONG TIME | ON RAMP/EMI | 393 | -32 |
| 20 | 26 | 3 | TAYLOR SWIFT SHOULD'VE SAID NO | BIG MACHINE/UNIVERSAL | 375 | +58 |
| 21 | 32 | 3 | JASON BLAINE MY FIRST CAR | KOCH | 345 | +92 |
| 22 | 19 | 10 | TIM MCGRAW KR STOFFERSON | CURB/EMI | 340 | -8 |
| 23 | 17 | 19 | PHIL VASSAR LOVE IS A BEAUTIFUL THING | UNIVERSAL SOUTH/UNIVERSAL | 334 | -39 |
| 24 | 25 | 21 | TRACE ADKINS YOU'RE GONNA MISS THIS | CAPITOL NASHVILLE/EMI | 307 | +8 |
| 25 | 18 | 18 | GEORGE STRAIT I SAW GOD TODAY | MCA NASHVILLE/UNIVERSAL | 306 | -59 |
| 26 | 30 | 5 | KEITH ANDERSON I STILL MISS YOU | COLUMBIA/SONY BMG | 300 | +33 |
| 27 | 27 | 8 | GARY ALLAN LEARNING HOW TO BEND | MCA NASHVILLE/UNIVERSAL | 300 | -2 |
| 28 | 44 | 2 | KEITH URBAN YOU LOOK GOOD IN MY SHIRT | CAPITOL NASHVILLE/EMI | 297 | +118 |
| 29 | 20 | 19 | TAYLOR SWIFT PICTURE TO BURN | BIG MACHINE/UNIVERSAL | 290 | -56 |
| 30 | 40 | 2 | JOHNNY REID OUT OF THE BLUE | OPEN ROAD/UNIVERSAL | 286 | +90 |

FOR WEEK ENDING JUNE 15, 2008

♦ indicates CanCon



Mix/Washington morning mainstay scores with CD compilation

Diamond Mines For Gold In Amazon

Keith Berman

KBerman@RadioandRecords.com

It's hard to believe Jack Diamond has been in mornings on Citadel hot AC WRQX (Mix 107.3)/Washington for 18 years. In that time, Diamond has built quite the reputation for what he describes as "no-ambush but honest interviews," which have also scored him the opportunity to have some pretty swell in-studio performances occur on his watch.

"We've been lucky enough to get a who's who of amazing artists over our years of 'The Jack Diamond Morning Show,' and listeners are constantly asking for a live CD of their performances," Diamond says. Not one to disappoint his fans, Diamond and Mix went through the entire chain of command—artists, managers, labels and publishers—to secure permission to assemble tracks to compile a live performance CD for the masses.

"Seven out of 10 times, they say yes, and five out of 10 times, it works out—there's all sorts of people between here and there," Diamond says. "Dave Matthews doesn't ever allow his material to be used, and Dave himself approved a cut, which is very raw. The rest of the tunes sound great, but the Dave Matthews one is literally off a cassette deck. We do not add vocals, sweeten or remaster the songs. It's as they performed it on-air, and there's not a stiff on the CD."

The CD bears the weighty title of "WRQX Mix 107.3: Best Mix of Everything, Vol. 1—The Jack Diamond Morning Show," but its name didn't slow it down. When Diamond released the disc, it became the No. 1-selling CD on Amazon in three different categories: indie rock, singer/songwriters and live albums. At one point, it was the No. 6-selling disc on all of Amazon across the entire music category, out-selling such heavies as Madonna, Frank Sinatra, Leona Lewis, R.E.M. and 3 Doors Down.

Good For Your Ears = Good For All

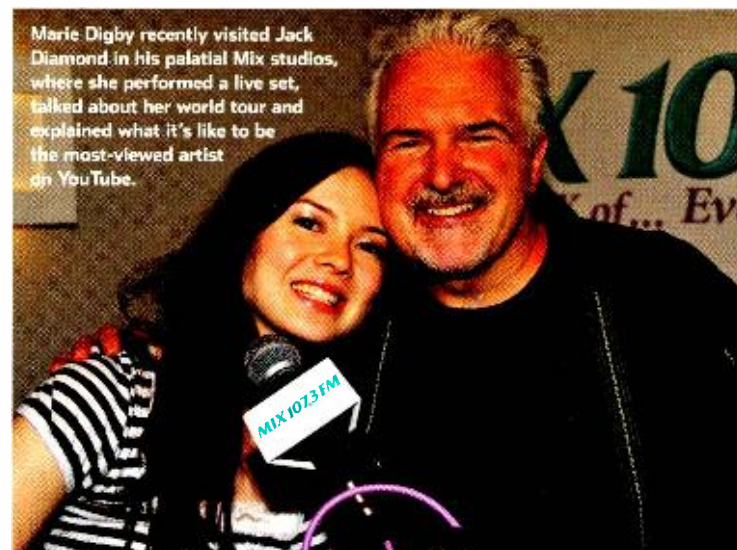
It's not just good entertainment, though. Proceeds from the CD sales benefit two charities:

Neediest Kids, a nonprofit that gives assistance to disadvantaged children in the Washington area, and the local chapter of the National Multiple Sclerosis Society. So listeners get to contribute to a couple of good causes while enjoying some quality tunes.

A look at the track listing will give you a good idea of the kind of guests Diamond and his supporting cast of Jimmy Alexander, Erica Hilary, Tommy McFly and Bilingual Aly can pull in. "One of our hallmarks is getting the biggest and best interviews and in-studio performances; we get stuff nobody else does," he says.

"We've had Simon Le Bon and Duran Duran in a number of times, and not only do I get along well with them, but they perform and tell great stories—there's actually a picture on our Web site of Simon putting me in a headlock," he adds, pointing to the mass of artist pictures, videos and performances that are posted on his page at the station's Web site (mix1073fm.com). Some of the performances are even available through the iTunes Music Store.

"We were the only music and entertainment station to get Barbara Walters when her book came out. She did three stations nationwide: WABC/New York, KABC/Los Angeles and us," he says. "We've literally had everyone on the show from Paul McCartney to presidents to emerging artists on their first hit, and we welcome them all with open arms. We had Hillary Clinton on right after the [Monica Lewinsky] incident. You name a director or an actor or performer, and we've had them."



Marie Digby recently visited Jack Diamond in his palatial Mix studios, where she performed a live set, talked about her world tour and explained what it's like to be the most-viewed artist on YouTube.

He's Not Just The Owner . . .

Diamond also forges relationships with some of these performers, thanks to his own cover band, which has opened for some nationally known artists. "That's how I've gotten to know some people like Hootie & the Blowfish, Darius Rucker and the guys and I became good friends after in-studio performances and our band opening for them in some pretty big venues," he says. "We did the same thing for Lifehouse and some other acts on the CD."

That's not to say that Diamond is spending the majority of his time elsewhere; he's not a four-and-the-door kind of guy, and it's reflected in his success. "I am the longest-tenured hot AC morning personality on one station in one market in the country," he says about his D.C. legacy. "Our competition comes after us with big guns and big promotions and big personalities, but no one's managed to knock us off our female pedestal."

However, Diamond is also quick to spread the thanks around like creamy peanut butter, saying he couldn't do what he does without the support of his cast, station president/GM Jeff Boden, OM Kenny King and MD Carol Parker, the last of whom handles coordinating and scheduling all the artists who appear on his show.

So what's next? Diamond doesn't have just musical performers on his program; he also gets some high-level comedians to come in and amuse the capital area. So while he's starting to think about volume two of his in-studio music CD, the idea of putting out a disc of the comedy performances is also rattling in the back of his head.

"We've gotten some of the biggest names in comedy in-studio, and virtually every one of them has said yes to using their material on a charity CD—and a DVD would be the absolutely best thing we could do," he says. Not only that, but whatever CD project comes next, Diamond says it will be completely mastered and produced in-house.

In the end, though, Diamond is humble about who really gets the credit for his success: his audience. "Without them," he says, "I'd be at home all day, driving my wife, Lisa, crazy."

R&R

What's On Diamond's Mix?

Following is the track listing:

1. Dave Matthews Band, "The Space Between"
2. KT Tunstall, "Black Horse & the Cherry Tree"
3. James Blunt, "You're Beautiful"
4. O.A.R., "Love & Memories"
5. Train, "Drops of Jupiter (Tell Me)"
6. Five for Fighting, "Superman"
7. Teddy Geiger, "For You I Will (Confidence)"
8. Vanessa Carlton, "A Thousand Miles"
9. Hootie & the Blowfish, "Only Wanna Be With You"
10. Howie Day, "Collide"
11. Lifehouse, "Hanging by a Moment"
12. John Mayer, "Waiting On the World to Change"
13. Sheryl Crow, "Soak Up the Sun"
14. Blue October, "Hate Me"
15. Daniel Powter, "Bad Day"



Denise Jordan Walker finds successful ways to peddle her clients, no matter their name recognition

Nontraditional Marketing Yields Results

Carol Archer

CArcher@RadioandRecords.com

Securing media exposure for jazz artists is reminiscent of the challenge facing Sisyphus—the mythological Greek who defied the gods and was condemned to push a boulder up a mountain and after it rolled down, repeat the task, endlessly.

S ■ If it were a snap to garner attention, jazz artists would obviously peddle their wares on late night TV, chat with Oprah Winfrey, perform on “Saturday Night Live” and compete to become an American Idol. It’s a crying shame, because it doesn’t have to be that way, according to stealth marketing, press/public relations guru Denise Jordan Walker. “Talent bookers don’t know jazz. They think it’s sleepy and old,” she says, with a refrain that likely also resonates with smooth jazz radio salespeople, who say the same of the proverbial 23-year-old ad agency buyer. Jordan Walker’s ideas may speak to those and others with a vested interest in jazz and smooth jazz.

Wired For Sound

Jordan Walker’s name may ring some bells. In the mid-’90s, she was the afternoon drive personality on smooth jazz WNUA/Chicago, before Barry Mayo lured her to urban AC sister WVAZ. For the last 11 years, she has served as proprietor of Candid Jazz and Conversation, which takes a nontradition-

al—one might say, holistic—approach to advancing artists and brands. She launched on a strong note when comedian Bernie Mack became her first client. A variety of others followed, including Michael Jordan, John Travolta, HBO, Harper Collins and Al Roker. Musical clients include Chaka Khan, Kirk Whalum, Jonathan Butler, Najee,

WLOQ Offers Another Look Online

Most smooth jazz station Web sites offer video, such as Clear Channel’s ubiquitous unplugged “Stripped” series. Few, however—other than CBS Radio’s KTWV (the Wave)/Los Angeles and Gross Family Communications’ WLOQ/Orlando—produce their own videos of live music events.

WLOQ PD Paul Lavoie says that live action recaps on wloq.com benefit the listener, the artist and the station. Complete versions of songs are not carried online, rather, video summaries of events, with artist interviews interspersed amid live content, when it makes sense.

Lavoie suggests that because smooth jazz doesn’t enjoy the luxury of mass exposure for

instrumental artists, unique station videos help listeners connect with an artist. He posits that since the advent of the MTV generation, few hear even the most obscure pop artist on the



Lavoie

radio without picturing an accompanying video in their head. “We’re trying to capture that same emotion on a smaller, but still important level,” Lavoie says. “Artists benefit through additional exposure on our site, while our video player often includes a link to purchase the artist’s CD.” His vision is to create a

more interactive Web site to forge deeper relationships among the listener, artist and station. WLOQ is currently designing a new Web site that will launch later this summer.—CA



‘Independent artists don’t always understand that it doesn’t happen overnight, especially if you’re unknown. You have to come with an angle when you pitch someone nobody has heard of.’

—Denise Jordan Walker

‘Do It Yourself’ Artist Promo Tips

1. Do your homework; stay current.
2. Service format-appropriate music.
3. Respect PD and MD workloads.
4. Strictly observe station’s industry call times.
5. Phone only during designated times.
6. OK to send concise e-mail; ask for feedback, not airplay or career guidance.
7. Don’t expect a reply.
8. Communicate with other artists to learn the ropes.
9. Don’t bombard request lines to manipulate one spin.
10. Always label CD jewel box spine and back tray clearly with artist name and song title.

George Duke and Blue Note Records.

“I had a rapport with major networks because I was constantly delivering major people. I got Ronnie Laws on ‘Letterman,’ CNN Entertainment News, Fox News” and CHR/top 40 KIIS-FM/Los Angeles for Blue Note CEO Bruce Lundvall, she recalls.

Jordan Walker’s role is to advise artists who aspire to further their careers, help them navigate the changing landscape of radio and records and teach them how to develop databases and put digital strategies in place. Furthermore, she mines their interests—and their Rolodexes—to create novel and productive alliances, for example, pitching clients who are into gardening—like “Trading Spaces” host Paige Davis and “Extreme Makeover” host Ty Pennington—successfully to HGTV.

One Jordan Walker-engineered coup occurred last summer with little-known singer/songwriter/pianist Aziza, who is Alicia Keys’ former music teacher. When Keys was scheduled to appear on ABC’s “Good Morning America,” Jordan Walker arranged to have Aziza surprise her former student onstage. “Alicia was blown away, and when they hugged, Aziza’s bracelet got tangled in Alicia’s hair.” The moment, captured on film, ran in the New York Post’s gossip staple Page 6, in Jet’s “Photo Week” and in Ebony.

Overnight Sensation

“Independent artists don’t always understand that it doesn’t happen overnight, especially if you’re unknown. You have to come with an angle when you pitch someone nobody has heard of,” Jordan Walker says. A good example involved saxophonist and die-hard hockey fan Danny Lerman, whom she not only arranged to have skate while playing the national anthem at a Notre Dame game, but appear on “Good Morning America” immediately following Jay-Z and Beyoncé.

Trumpeter Joey Sommerville and saxophonist Marion Meadows are good friends; the former played on the latter’s latest record, which Jordan Walker leveraged into an opportunity for Sommerville to join in during Meadows’ performance at the upcoming Democratic National Convention in Denver.

Utopia Records saxophonist Alfonzo Blackwell feels “energized” to join forces with Jordan Walker, whose out-of-the-box approach to working media is “exactly what an artist needs in this industry to break through, and the exposure she provides with TV, radio and tour support is exactly what we need to move product.”

Former KJCI/Denver PD Michael Fischer suggests that artists seriously consider how to allot their funds: “Think through your marketing plan. You’ll get more out of it and it will be more fulfilling.”

Marketing guru/author Seth Godin says, “Would you rather have 2,000 people in your database or 1,000 people who buy stuff from you all the time?” He likens Jordan Walker’s business model to nontraditional radio revenue: It takes a little longer to develop the campaign, but when it hits, it has more impact. “It’s about spending money wisely,” he says. “Denise doesn’t advertise, and people call her constantly. She gets a lot of hits through MySpace, an e-mail blast she does, relationships with festival promoters and her bottomless network of contacts.”

Jordan Walker is a bit more self-effacing when explaining her primary business tactic. “I don’t take no for an answer.”

R&R



Jacobs Media's Tech Survey IV offers real action plan that stations can put into practice

Active Rock And Technology: What's Next?

A Jacobs Media Report

Mike Boyle

MBoyle@RadioandRecords.com

For the fourth year, Jacobs Media has conducted a nationwide online survey designed to identify the gadgets and media that rock radio listeners regularly use and enjoy. For this feature, Jacobs Media isolated more than 8,600 listeners who are members of 27 participating active rock stations' e-mail clubs. The results, summarized in the Media Usage Pyramid graph at right, are powerful—and a requisite guide for programmers and marketers.

■ So what does it all mean, and how can active rock stations best take advantage of opportunities while recognizing and coping with newfound challenges? The pyramid presents both sides of the strategic coin, and the Jacobs gang has dug in and examined potential and pitfalls. Following are key findings from the survey, along with “action steps” programmers and marketers should apply to station strategies.—*MB*

The Cell Phone

Summary: For the first year since we've been conducting the Tech Poll, the largest percentage of usage in the technology pool represents cell phone ownership (95%), which surpasses “listening to the radio for an hour or more a day” (93%). If you move up several items on the pyramid, you'll see that weekly text messaging is an activity enjoyed by six out of 10 active rockers (up 26% from last year). And by a small margin, these listeners tell us that cell phones are the one device they can't live with-

out—ahead of TV, radio, iPods and the Internet.

Action step: The days of “ninth caller” contests or reliance on the request line for suggestions and feedback are rapidly moving behind us. Stations need to be equipped to carry on a digital dialogue with audiences via texting. These are listeners who are more than comfortable talking with their thumbs to get their message across. Active rockers need a viable texting program to communicate with fans on a contemporary level. The Tech Poll also reveals there's a growing skew toward lis-

teners texting the station, not the reverse.

And let's not forget that it won't be long before more full-featured phones (think iPhones, Black-Berrys) lead to streaming audio on these devices. This is even more reason why active rockers should provide a fully functional, reliable, well-marketed stream. On their phones, they will listen to brands they know and like, just like they do now on the FM dial.

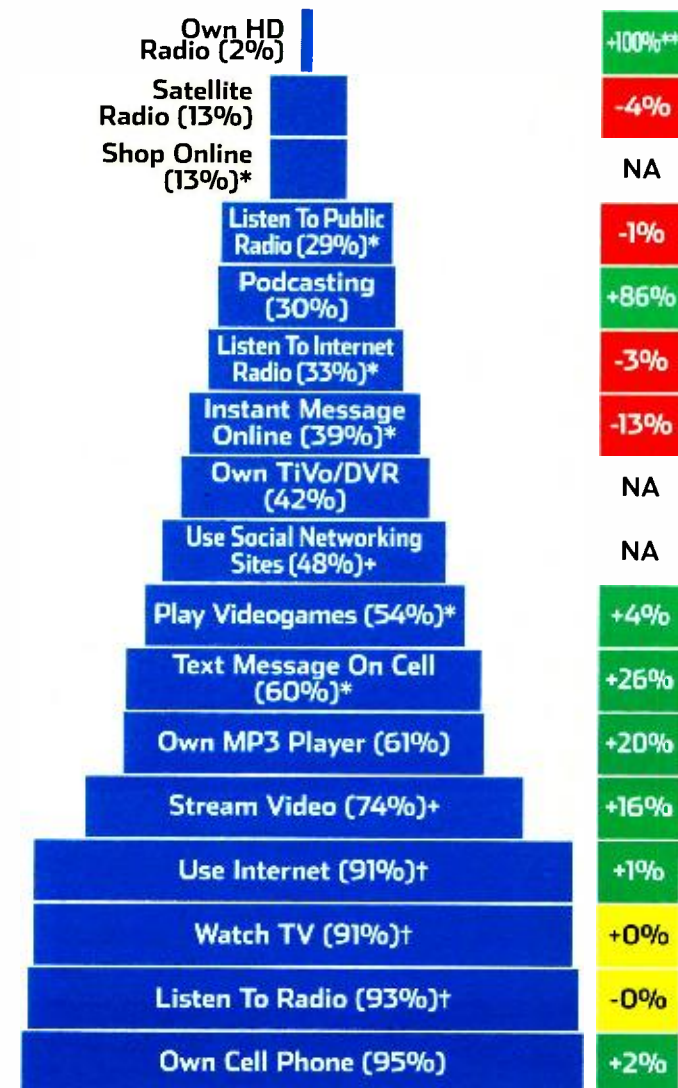
Streaming Video

Three-fourths of respondents go to sites like YouTube to watch video, an increase of 16% from last year. Given that video streaming sites have only existed for a few years, this figure tells us a great deal about this phenomenon—and 95% of respondents have access to a high-speed Internet connection, so the capability to watch streaming video has become nearly universal.

Action step: The days of radio being confined to an audio-only medium are behind us, and that signifies a major shift from the “theater of the mind” lessons that most radio professionals were

Continued on page 48

Media Usage Pyramid 2008 Mainstream/Active Rock



* Percentage of total respondents using medium weekly or more

† Percentage of total respondents using medium at least one hour per day

+ Percentage of total respondents using medium frequently or occasionally

** HD radio ownership actually went from 0.8% to 1.6% but with rounding it moves 1% to 2%



THEORY

OF A DEADMAN

"Bad Girlfriend"

Follow up to the #1 hit "So Happy"

Over 75,000 scanned

5 consecutive weeks of 30%+ increases at iTunes

On tour with Shinedown/Black Stone Cherry tour in July

Top 20 Active Rock -

3 consecutive weeks as #1 Greatest Gainer

AIRBOURNE



"Runnin' Wild"

Follow up to Top 16 track

"Too Much, Too Young, Too Fast"

Top 30 at Active Rock

New this week: WBSX, WEDG, WRAT

42,000 scanned

On Rockstar Mayhem tour this summer



Black Stone Cherry

The Tremendous Return of Black Stone Cherry!

First single - "Blind Man"

On tour with Shinedown/Theory of a Deadman in July

Couldn't wait: KFMX, KUPD, WAMX, WBYR, WDHA, WGBF, WIIL, WIXO,

WKLL, WKQZ, WKRL, WRVC, WTFX, WTOS, WXRX, Music Choice

"Folklore and Superstition" in stores 8/19



The Return of Slipknot!

Headlining Rockstar Mayhem tour this summer

First single digital delivery Monday June 30

New album in stores 8/26



Continued from page 46

taught. Wherever possible, video needs to be part of active rock station activities, from a webcam in the studio to archiving video recaps of station events and promotions, rather than collections of 200 poorly shot, unedited digital stills. In the not-too-distant future, we envision every member of the station staff will be equipped with a video camera for recording events and activities. Video editing skills will become as important as audio editing. Making video a part of station Web sites by co-branding with YouTube is a no-brainer that many stations are already embracing.

iPods And Podcasting

Whether a threat or opportunity, the iPod has replaced the Walkman as the "take anywhere" device. Our survey shows that six in 10 active rockers own one, a 20% jump from '07. A predictive question we ask annually indicates that this will be another big year for MP3 player sales. So what does it mean when the majority of listeners are walking around with these devices? It opens the door to content creation, designed specifically for them. In fact, three in 10 say they've downloaded and listened to a podcast in the past year, up a staggering 86% from last year.

Action step: The excuse that stations don't get credit for podcasts is rapidly becoming a thing of the past. Arbitron's PPM counts podcasts for up to seven days after they were originally broadcast, so there's great potential in allowing listeners to time shift, just as they use TiVos and DVRs. Podcasts are all about the "control, variety, choice" phenomenon that permeated "The Bedroom Project" ethnographic study we did with Arbitron last year.

Let your listeners play the game on their terms, accessing your morning show and other content via podcasts. It's an opportunity to extend your brand above and beyond the airwaves. Besides slapping together a podcast of today's morning show, what about music, movie and concert reviews? What areas of expertise do station personalities have that go beyond skills they're famous for?

And here's some good news for the sales department: The vast majority of those who listen to podcasts are fine with having to sit through a commercial to access them free. That's the NPR model, and it works like a charm. Great podcasting content is worth paying a small price on the front end.

Videogames

This is an area where active rockers lead the way in the Tech Poll. More than half (54%) play videogames on a weekly basis and only 12% don't own a game system of some kind. Globally, "Grand Theft Auto IV" sold more than 3.6 million units on its first day of release, racking up \$500 million-plus in sales during its opening week. Viacom's first-quarter earnings jump of 33% was attributed to the huge growth in sales of "Rock Band"—not from Paramount Pictures, MTV or DreamWorks. And of course, "Guitar Hero" is the music game that started it all, fea-

turing lots of active rock music.

Action step: So what's the bigger deal for your audience—giving away the Aerosmith edition of "Guitar Hero" next month or the new Puddle of Mudd CD? There's a greater value for videogames than much of the new music that active rockers play. Stations need to chase the videogame business in a big way, working with area retailers on promotions and including videogames as a major part of the audience's pop culture.

And why not devote a section on station Web sites to gaming, focusing on news, new releases and other pertinent info? Developing podcasts devoted to videogames, as well as features on the morning show, are another obvious application. And let's not forget that playing these games at station events is another great way to tie into audience tastes and pop culture.

Social Networking

Far from a fad, MySpace and Facebook are a major part of half the audience's lives (and it's growing fast). Listeners choose and use these sites by searching out others who share their musical and entertainment tastes, as well as hobbies.

Action step: Stations need a footprint in the social network arena, making sure that key personalities have profiles on MySpace and Facebook. In a related way, active rockers need to value their e-mail clubs by providing a better connection to the station. Leveraging these relationships on your own sites by giving the audience a chance to provide feedback and dialogue about the music, your personalities and entertainment in general can be a key factor in taking advantage of this phenomenon. Nurture e-mail clubs. Allow the audience to tell you what they want and don't just hand them over to the sales department. They are the first step in developing social relationships and many bigger media outlets haven't bothered to aggregate them.



'A solid stream isn't a luxury item any longer; it's the price of admission. On the Internet, you're not just competing with the rock station down the dial, you're up against thousands of Internet stations.'

Online Shopping

Most stations don't even think about this, but active rockers are frequent online shoppers.

Action step: This one's a no-brainer. You can sell a variety of branded products and merchandise on your Web site. This is especially important around the holidays, but if you make it easy, visible and timely, active rock stations can clearly create another revenue stream on their sites. Radio has sold product for clients since the dawn of time. Here's a chance to make money by conducting sales on station Web sites.

Internet

We saved the most obvious for last. But let's not forget that nine in 10 of those surveyed are online at least an hour per day. And one-third listen to streaming audio. In just a few short years, the Internet has become the nexus of their entertainment and information experience.

Action step: It's no longer enough to simply drive listeners to your site. The larger issue is what listeners will find when they get there. Sites that are infrequently updated or narrowly focused on contests and DJ pictures will lose in the long run. On the Internet, radio competes with the Drudge Report, TMZ, MTV and other cool, fresh sites. Active rockers need to amp up Web site content to compete.

And once again, a solid stream isn't a luxury item any longer. It's the price of admission. On the Internet, you're not just competing with the rock station down the dial: You're up against thousands of Internet stations.

What else do you see on the active rock pyramid? We'd love to hear your "actions." We have also launched an initiative called What's the Digital Application? about reminding the entire staff to think beyond terrestrial boundaries and to think digital. Our nifty WTDA bracelets are available by sending an e-mail to fredjacobs@jacobsmedia.com. **R&R**

This report was assembled by Jacobs Media executives Keith Cunningham, Tim Davis, Bill Jacobs, Ralph Cipolla and Fred Jacobs.

BULLET FOR MY VALENTINE

"Hearts Burst Into Fire"



Impacting 7.7.08

Headlining Club Tour beginning in July!

Early at: WARQ KCXX WIYY KHTQ

Management: RIC Group

APOCALYPTICA

"I DON'T CARE"

featuring Adam Gontier



Impacting 6.30.08

Couldn't wait: KHTB KIL0 KOMP KIOC WIIL WLZX WRUF WXEG

Alternative Early Airplay: Q101 KTCL KXTE KFMA WXEG KQRA

Already blowing up with Top 5 Phones at: Q101 KXTE KFMA

Performing at Ozzfest

The follow up to their Top 5 Active Rock & Top 15
Alternative Single, "I'm Not Jesus"



ZOMBA LABEL GROU.P

While no longer big-ticket giveaway season, summer promotions still need to be compelling

Surveying Summer Promotions

By Mike Boyle

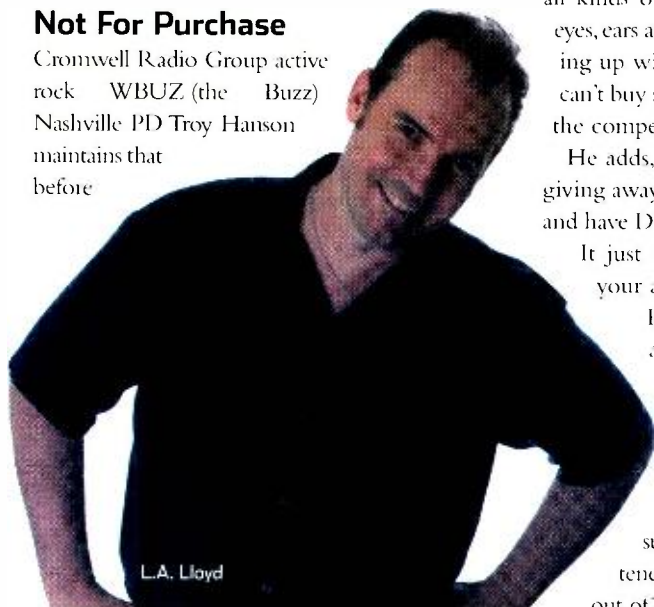
While many active rock programmers traditionally haven't given name-brand promotions during the dog days of summer the same level of priority as the spring and fall ratings periods, it's important that the season's promotional calendars are not dull and filled with fluff. ■ On the contrary, many PDs now say they've come to give careful thought to summer planning, realizing the importance of making the grade regardless of whether they're in the midst of a "big book" ratings period.

Without an Ozzfest coming to San Antonio this summer for the first time in years, Cox Radio active rock KISS PD L.A. Lloyd says that being a music-intensive station—and in light of San Antonio's reputation as a rock market—summer promotions will center around two shows happening at the Verizon Wireless Amphitheatre: Mötley Crüe's Crue Fest on July 23; and the Rock Star Energy Drink Mayhem Festival on July 26, featuring Slipknot, Disturbed, DragonForce, Mastodon, Underoath, Machine Head, Walls of Jericho, Black Tide, Suicide Silence, the Red Chord, Five Finger Death Punch, 36 Crazy Fists and Airbourne.

When it comes to doing promotions around these shows, Lloyd says that they must be lifestyle-oriented, a preference proven by the station's research. "By 'lifestyle,' we typically try to give listeners something they can't buy, like playing 'Guitar Hero' against the lead singer of the band on their tour bus." It could also be something like a Texas-style barbecue with the band or as simple as a ping-pong tournament before the show with listeners and the bands.

Not For Purchase

Cromwell Radio Group active rock WBUZ (the Buzz) Nashville PD Troy Hanson maintains that before



L.A. Lloyd

he greenlights a promotion this summer, the prize will have to be something the average person can't buy. "If it is, I'm really not interested," he says. "It's that unique, compelling, 'I'm only going to win it if I listen to the Buzz' promotion, as opposed to being able to go to the travel agent and buy a trip for two to Sandals in Jamaica. Put another way, how cool would it be to offer a listener a private guitar lesson from Chris Henderson from 3 Doors Down?"

Not at a loss for other possible promotion ideas for the summer, Hanson offers more food for thought: "Anybody can give away a Harley-Davidson motorcycle, but can you give away a Harley that Steven Tyler from Aerosmith drives up to your door and drops off the keys? You can't buy that" (see Summer Promotions With a Twist).

Hanson also says aspiring singers in the audience would find it exceptionally cool to win a singing lesson or advice on how to properly warm up their voice. And how about if those lessons and tips came from the likes of a Chris Cornell or Scott Weiland?

As radio is pushed further into competitive situations with other media giving away prizes with all kinds of bells, buzzers and whistles to grab eyes, ears and fingers, Hanson's point about coming up with prizes for promotions that people can't buy seems to be the only way to rise above the competition.

He adds, "It can be a fairly basic thing you're giving away. You don't have to set a hoop on fire and have David Copperfield jumping through it.

It just has to be something that speaks to your audience."

Promotions surely have to speak to your audience, but Citadel active rock WEDG (the Edge)/Buffalo PD Jim Kurdziel adds two more important ingredients when planning summer promotions: "Allow as many listeners as possible to be involved and make sure the promotions are easy for the listener to follow or you will lose them right out of the gate."

Summer Promotions With A Twist

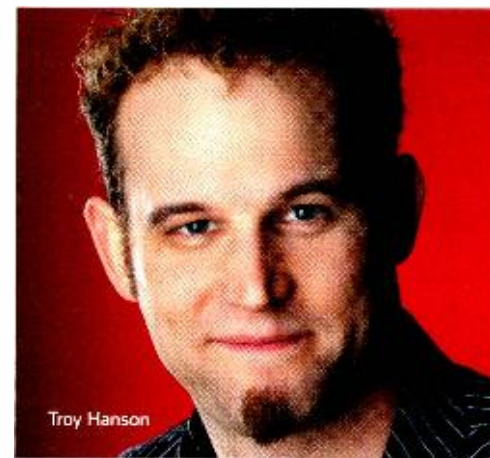
Before everyone in Buffalo turns their attention to the NFL's Bills in August, including Citadel active rock WEDG (the Edge), PD Jim Kurdziel will have his hands full this summer with plenty of other promotions.

However, the promotion he's doing this summer that caught our attention is the station's second annual ultimate men's bathroom promotion—Man Can II.

As the station did last year, Kurdziel says, a couple of local companies will help pull off "the ultimate men's bathroom, equipped with a 'turbo' toilet, complete with a flat-screen TV, jacuzzi, videogames, computer, MP3 player/FM radio and more."

He adds—kidding, we think: "This year we hope to get the toilet to recline."

Meanwhile, in Nashville, Cromwell Radio Group active rock PD Troy Hansen will give away a Harley-Davidson motorcycle, but with a twist. He says, "We have teamed up with Miller beer and I'm currently in negotiations with a couple of different rock stars that live here in Nashville to personally drive the bike to the winner's house." The promotion will run through early August, when the station will then turn its attention toward announcing September's Buzzfest concert.—MB



Troy Hansen

Changing Client Needs

While he won't be completely blowing off summer promotions this year, Greater Media active rock WRAT/Monmouth-Ocean PD Carl Craft, who is in a two-book market (fall and winter), says he's noticed that clients, particularly in the summer months, are not as high as they once were on being involved with big-ticket giveaways. Craft says that while it would be nice to get TSL and appointment listening out of these promotions, the main goal is appeasing clients.

"In the early days of the station, we were giving away big prizes for clients, like cars and motorcycles," Craft says. "In the past three or four years the same clients have begun to go more in the direction of smaller prizes for bigger impact." Craft cites a promo last summer where the station used an ice shot luge—a relatively inexpensive carved-out big block of ice—at some of its bar events. Clients and bar patrons loved it. Taverns sold a ton of beer because patrons wanted to run their drinks and shots down the ice luge into their mugs and glasses.

Since he is not seeing a huge demand from clients for big promotions this summer, Craft also says that may change how he does things on the street. "We will do things like give away simple office happy hour promotions and combine them with live remotes from bars for a nice chunk of change. Not a lot of bells and whistles, just simple. And they get results the clients are looking for."

Craft has noticed that clients' needs have changed in another way, too.

"They're no longer requesting that we be here, here and here for them. Now they tell us to just talk about their beer specials on the air." As a result, at the beginning of last summer Craft changed his breaks structure to allow for opportunities for his sales department to accommodate those types of client requests. "The needs of the clients are different," he adds, referring to his restructuring summer spot breaks. "Since we are not in a ratings period, I don't mind as much."

R&R



D39 R&R
Active Rock


D40* Mediabase
Active Rock

READY TO ROLL
JET BLACK STARE
Most Added

KISW, WRIF, WIIL, WBUZ, WJJO, WZOR, WKLQ, WCCC, WQXA, WZMR, WRUF, KHBZ, KEGL, WZNE, KLAQ, KTUX, KZRQ, WHRL, SIRIUS, XM and many more.

Out with 3 Doors Down and Hinder this summer!

ESPN **NASCAR** **W** **NEW!**



DISTURBED
"INSIDE THE FIRE"

The first single from **Indestructible**

- # 1 Soundscan Debut Album "Indestructible" sells 253,000 and bests their 2005 # 1 debut for "10,000 Fists"
- # 1 selling Rock record
- # 1 selling Alternative record
- # 1 selling Hard Rock record
- # 1 selling Internet record

- Only six other rock bands have earned three straight No. 1 debuts with studio albums: Van Halen, U2, Metallica, Dave Matthews Band, Staind and System of a Down.
- Disturbed just increased sales by 6% over their last release in the Fall of 2005. The market has shrank by 30% since that year. Digital Tracks more than Quadrupled this week with over 76,000 digital single scans

#1 Active Rock Radio for the 8th consecutive week!
#9 at Alternative

cross all demos **IC**



ATREYU
"SLOW BURN"

#1
MOST ADDED

Follow Up to the Top 5
"Becoming The Bull" and "Falling Down"

OFFICIAL IMPACT THIS WEEK

ON: KEDJ, KVDG, KPNT, WEND, KCXX, KXRK, KXTE, WJRR, WRZX, KHBZ, WGRD, KTEG, WARQ, KCCQ, KJEE, WTZR, WZJO, WRIF, KUPD, KOMP, WFTK, WEDG, WTFX, WKLQ, WRUF, KDJE, WYBB, KHTQ, KILO, WXZZ, WJJO, WCHZ, KAFX, WWBN, WZOR, WKQZ, WIXO, SIOC, SIFA, XMSQ, AOL

Over 250,000 Scanned #8 Debut SoundScan Week One

Headlining Revolution Stage on **PROJEK? REVOLUTION**

"This is another winner. Top 5 Phcnes already. It's turning out to be the year of Atreyu." - John Desantis, PD/KCXX **HOLLYWOOD RECORDS**

ASHES DIVIDE



Enemies

Impacting Rock Radio July 7th
Already On: WIIL Sirius XM

Follow up to the Top 5 Active Rock track "The Stone"

PROJEK? REVOLUTION this summer **Digital**

A guide to hot releases that active rock listeners care about

Summer Scorchers

By Mike Boyle

By no means does summer mean a lull in the flow of active rock product from artists and their labels. Trust, there are plenty of new releases and depth tracks from current albums to keep the active rock audience satiated throughout the summer months.

■ What follows is helpful information on a few new projects you may want to pay special attention to as the summer progresses, with a listing of hitworthy tracks.

Jet Black Stare (Island Def Jam)

Summertime and "Ready to Roll," the first single from Jet Black Stare's forthcoming debut album "In This Life," have one thing in common: They are both just heating up. This pedal-to-the-metal anthem, which debuts this week at Active Rock at No. 39 will not only blare from active rock sta-

tions this summer, but will also be featured in the upcoming EA videogame "NASCAR 2009."

Vancouver's Jet Black Stare is fronted by singer/songwriter Roy Black, who has essentially known since he was 6 years old, growing up in a musical family, that he wanted to be a performer. "My purpose is to do music," Black says, "and to reach as many people as I can and hopefully bring a positive message."

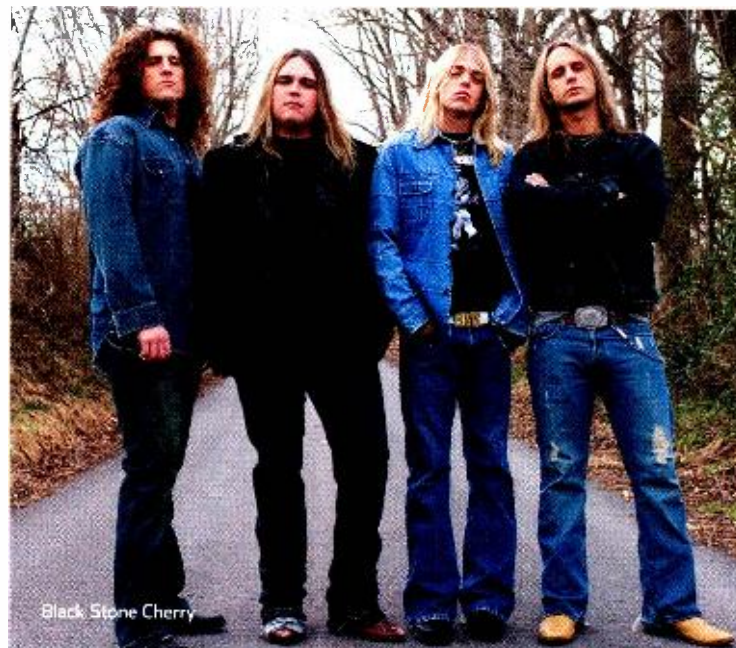
Black almost didn't get the chance to fulfill his dream, when a few years ago he was involved in a near-fatal car crash. But that was nothing compared to the day he "died." He recalls, "I died when I was 19. I heard the doctors say it; they pronounced me dead. I was what they call a 'flat-line patient.' But the next day I woke up. The doctors and nurses were astonished. Four hours later, I walked out of the hospital and went to work."

In early 2007, Black, frustrated with a previous band experience, hooked up with bassist Shane Hayes, drummer Dan Swinimer, guitarist Flip and guitarist Dave Muselman to form Jet Black Stare. Their debut album is executive-produced by Brian Howes (Hinder, Daughtry). Look for the band to tour all summer, beginning June 21 in San Antonio with Saving Abel. Other shows this summer will be with Shinedown and Endeverafter.

Learn more about Jet Black Stare at myspace.com/jetblackstareband.

Black Stone Cherry (Roadrunner)

Formed in 2001 in Edmonton, Ky.—a small town in the south-central portion of the state that's in the middle of a dry county—Black Stone Cherry has redefined Southern rock for a modern audience. Comprising vocalist/guitarist Chris Robertson, guitarist/vocalist Ben Wells, bassist Jon Lawhon and drummer John Fred Young, Black Stone Cherry's music has often been compared to that of Lynyrd Skynyrd and the Black Crowes.



Black Stone Cherry

'I died when I was 19. I heard the doctors say it; they pronounced me dead.'

—Roy Black, Jet Black Stare

The band's self-titled debut album burst onto the active rock scene in July 2006 and saw three tracks hit R&R's Active Rock tally: First single "Lonely Train," which peaked at No. 15 in August 2006, was followed by marginally successful "Hell & High Water" and then "Rain Wizard," which peaked at No. 28 in April 2007.

Set to release first single "Blind Man" this month, Black Stone Cherry will unleash sopho-



Jet Black Stare

Core Artists

Serj Tankian (Reprise)

The third single from Serj Tankian's current album, "Elect the Dead," will be "Lie Lie Lie," with a TBD add date. Previous single "Sky Is Over" peaked at No. 24 on R&R's



Serj Tankian

March 28 Active Rock chart. Tankian's debut single from the disc, "Empty Walls," spent four weeks at No. 4 in late 2007/early 2008. Tankian is no stranger to the active rock top 10, as his group System of a Down has hit the chart's top quarter eight times.

Disturbed (Reprise)

Disturbed's No. 1 album "Indestructible" has already spawned chart-topping active rock single "Inside the

Fire." The group will spend the bulk of the summer on the Rockstar Energy Mayhem tour, featuring Slipknot, DragonForce, Mastodon and nine other bands.

The band has hit the top 10 a dozen times in 13 tries—five of them chart-toppers. Disturbed is tied at No. 3 for the most 10s and most No. 1s at the format. Second single "The Night" is waiting in the wings for release.—MB

more album "Folklore and Superstition" Aug. 19. The band will tour in the early part of summer in Europe with Def Leppard and Whitesnake and is scheduled to return to the United States for dates in July, beginning with Milwaukee's Summerfest.

For more, go to blackstonecherry.com.

American Bang (Reprise)

Excitement abounds at Reprise Records this summer with the grass-roots rollout of Southern-fried garage rock from Nashville's American Bang. Made up of four high school friends—Jaren Johnston (vocals/guitars), Ben Brown (guitars), Kelby Ray (bass) and Neil Mason (drums)—whose influences run the gamut from the Black Crowes and Lenny Kravitz to the Sex Pistols and the Dead Kennedys, American Bang's debut album is slotted for an August release, preceded by the release of a couple of TBD tracks to offer active rock a taste of this quartet's musical chemistry.

Having extensively toured since forming in 2005 with such acts as the Black Crowes, Shooter Jennings and Lynyrd Skynyrd, American Bang—voted Nashville's best band in 2007 by the Nashville City Paper—already played this year's Coachella festival and is a veteran of the Bonnaroo, Summerfest, Lollapalooza, Beale Street and



'It's going to rip your face off. I don't think the world will be ready for this album.'

—Corey Taylor, Slipknot

Monterey Music festivals. The group will also play the Monolith Festival in Colorado Sept. 13-14 at the Red Rocks Amphitheatre, just west of Denver.

Familiarize yourself with American Bang's music by visiting myspace.com/americanbang, where you will find the track "Move to the Music," which was heard in an ad campaign for the Motorola Q, along with a fun, frolicking cover of T. Rex's "Jeepster."

Slipknot (Roadrunner)

It's been nearly four years since the release of Slipknot's "Vol. 3: (The Subliminal Verses)." But members of the long-time masked metal act are quite confident that their as-yet-untitled fourth studio effort, out Aug. 12, will easily win over loyal fans, fondly known as the Muggots. Slipknot vocalist Corey Taylor recently told R&R sister publication Billboard, "It's going to rip your face off. I don't

think the world will be ready for this album."

He added that the forthcoming set—being recorded in the band's home state of Iowa—is "very dark" and a cross between "Vol. 3" and 2001's "Iowa." "It has so much power in it and yet there are so many great spots for melody," Taylor said. "It's controlled chaos that hits you right out of the gate."

The album's first single is "Psycho Social," to be delivered to active rock radio June 30. The band last charted on R&R's Active Rock chart with "The Nameless," which reached No. 24 in December 2005. "Vol. 3" also yielded the No. 4 "Duality" and No. 8 "Before I Forget."

The band will co-headline this summer's 30-date Rockstar Energy Drink Mayhem tour, which begins July 9 at the White River Amphitheatre in Auburn, Wash.

Keep current at slipknot1.com.

R&R

Coming Attractions

Breaking Benjamin (Hollywood)

Breaking Benjamin went into the studio to record the follow-up album to 2006's "Phobia" earlier this month with David Bendeth, who produced the band's last two studio albums. Expectations are that a track will be delivered to active rock radio by mid-July, with the album to follow in early fall. Breaking Benjamin's "Until the End" from "Phobia" peaked at No. 4 at the format in March, while the album's "Breath" held the No. 1 position for seven weeks one year earlier.

Mötley Crüe (Motley Records/Even Seven Music)

The band is set to release its ninth studio album June 24, while title track "Saints of Los Angeles" is No. 9 in its ninth week on the Active Rock chart. Still going strong, the Crüe will celebrate the 25th anniversary of its first appearance on Billboard's Mainstream Rock chart in November.

Trapt (Eleven Seven Music)

Los Gatos, Calif.-bred Trapt will release third studio album "Only Through the Pain" Aug. 5. Lead track "Who's Going Home With You Tonight" debuts at Active Rock this week at No. 34. The band last charted on R&R's Active Rock tally in July 2006 when "Disconnected (Out of Touch)" peaked at No. 22. Trapt's 2003 debut hit, "Headstrong," spent 55 weeks on the chart, the fifth-longest stay in the 11-year history of the chart.

Buckcherry (Eleven Seven Music)

Bursting onto the active rock scene in 1999, Los Angeles' Buckcherry is shooting for an August release for its fourth studio album. The act last charted at active rock in March, when "Sorry," from album "15," peaked at No. 40. The band scored five hits from that album, one shy of its output from its first two combined. Look for Buckcherry on tour this

summer as part of Mötley Crüe's Crüe Fest.

Papa Roach (Eleven Seven Music/Interscope)

Papa Roach is an act with staying power at active rock. It carved out five straight top 10s between August 2004 and February 2007, including

the launch single bowing in the coming weeks.

Mastodon (Reprise)

Named best metal band by Rolling Stone this spring, Atlanta heavy metal act Mastodon is on the active rock release schedule for its fourth studio album later this



a six-week stay at No. 1 with "Getting Away With Murder" from the 2004 album of the same name and a nine-week run at No. 2 with "Forever" from 2006 album "The Paramour Sessions"—the same album that contained "Reckless," which peaked at No. 38 in January. Look for a new album in August, with

summer. "Blood Mountain," a concept album about a mountain inhabited by ogres and dwarves, was its first for Reprise in 2006. As the band gets details in order for the next project, it'll spend July and August with label-mate Disturbed on the Rockstar Energy Mayhem tour.—MB



R&R ALTERNATIVE

POWERED BY nIelsen BDS

DMDS DIGITAL DOWNLOADS AVAILABLE AT DMDS.COM

► **DISTURBED'S** "INSIDE THE FIRE" RETURNS TO THE TOP 10 AFTER FIVE WEEKS AWAY (11-9). THE TRACK, WHICH CLAIMS AN EIGHTH STRAIGHT FRAME ATOP ACTIVE ROCK, IS THE GROUP'S HIGHEST-CHARTING ALTERNATIVE TRACK SINCE "PRAYER" REACHED NO. 3 IN SEPTEMBER 2002.

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST / TITLE | NIelsen BDS CERTIFICATIONS | HITPREDICTOR STATUS | PLAYS TW +/- | AUDIENCE MILLIONS | RANK |
|-----------|-----------|----------------|---|--|---------------------|--------------|-------------------|------|
| 1 | 1 | 9 | WEEZER PORK AND BEANS | NO. 1 (7 WKS) | ☆ | 1995 -45 | 9.565 | 1 |
| 2 | 2 | 6 | THE OFFSPRING HAMMERHEAD | | ☆ | 1849 +109 | 8.084 | 2 |
| 3 | 3 | 11 | FOO FIGHTERS LET IT DIE | | ☆ | 1579 +56 | 6.814 | 4 |
| 4 | 4 | 15 | LINKIN PARK GIVEN UP | | ☆ | 1496 +17 | 7.038 | 3 |
| 5 | 5 | 17 | SEETHER RISE ABOVE THIS | | ☆ | 1393 -60 | 6.018 | 6 |
| 6 | 8 | 13 | DEATH CAB FOR CUTIE I WILL POSSESS YOUR HEART | | ☆ | 1381 +44 | 6.318 | 5 |
| 7 | 6 | 11 | FLOBOTS HANDLEBARS | | ☆ | 1372 -75 | 4.812 | 11 |
| 8 | 7 | 8 | NINE INCH NAILS DISCIPLINE | | ☆ | 1348 +5 | 4.641 | 13 |
| 9 | 11 | 12 | DISTURBED INSIDE THE FIRE | | ☆ | 1240 +67 | 3.681 | 15 |
| 10 | 9 | 12 | THE RACONTEURS SALUTE YOUR SOLUTION | | ☆ | 1234 -67 | 5.039 | 8 |
| 11 | 7 | 7 | COLDPLAY VIOLET HILL | | ☆ | 1142 -144 | 4.735 | 12 |
| 12 | 12 | 17 | 3 DOORS DOWN IT'S NOT MY TIME | | ☆ | 1103 -8 | 5.037 | 9 |
| 13 | 13 | 33 | PUDDLE OF MUDD PSYCHO | | ☆ | 963 -51 | 4.905 | 10 |
| 14 | 14 | 13 | SAVING ABEL ADDICTED | | ☆ | 958 +36 | 2.721 | 17 |
| 15 | 16 | 6 | SHINEDOWN DEVOUR | AIRPOWER | ☆ | 853 +49 | 2.579 | 19 |
| 16 | 33 | 2 | COLDPLAY VIVA LA VIDA | AIRPOWER/MOST INCREASED PLAYS/MOST ADDED | ☆ | 798 +369 | 5.156 | 7 |
| 17 | 17 | 7 | CAROLINA LIAR I'M NOT OVER | | ☆ | 789 +59 | 2.606 | 18 |
| 18 | 17 | 13 | LUDO LOVE ME DEAD | | ☆ | 787 +38 | 2.082 | 22 |
| 19 | 15 | 37 | THE BRAVERY BELIEVE | | ☆ | 753 -66 | 4.284 | 14 |
| 20 | 22 | 9 | SAFETY SUIT SOMEONE LIKE YOU | | ☆ | 738 +82 | 1.890 | 24 |
| 21 | 2 | 18 | 10 YEARS BEAUTIFUL | | ☆ | 678 -25 | 3.275 | 16 |
| 22 | 23 | 15 | PENNYWISE THE WESTERN WORLD | | ☆ | 624 -12 | 2.441 | 20 |
| 23 | 28 | 4 | SCARS ON BROADWAY THEY SAY | | ☆ | 600 +89 | 1.840 | 25 |
| 24 | 25 | 11 | THE KOOKS ALWAYS WHERE I NEED TO BE | | ☆ | 598 +27 | 2.043 | 23 |
| 25 | 27 | 8 | ALKALINE TRIO HELPEME | | ☆ | 537 +16 | 1.535 | 29 |
| 26 | 26 | 17 | MGMT TIME TO PRETEND | | ☆ | 522 -31 | 1.291 | 32 |
| 27 | 29 | 10 | AVENGED SEVENFOLD AFTERLIFE | | ☆ | 519 +13 | 1.363 | 30 |
| 28 | 2 | 20 | THEORY OF A DEADMAN SO HAPPY | | ☆ | 500 -74 | 1.747 | 27 |
| 29 | 36 | 2 | REHAB SITTIN' AT A BAR (BARTENDER SONG) | | ☆ | 489 +155 | 1.670 | 28 |
| 30 | 31 | 9 | RED ALREADY OVER | | ☆ | 453 +13 | 1.226 | 34 |
| 31 | 3 | 5 | THE CURE THE ONLY ONE | | ☆ | 373 -49 | 0.895 | 38 |
| 32 | 35 | 20 | PANIC AT THE DISCO NINE IN THE AFTERNOON | | ☆ | 353 -16 | 1.764 | 26 |
| 33 | 33 | 18 | APOCALYPTICA FEATURING COREY TAYLOR I'M NOT JESUS | | ☆ | 344 -134 | 1.001 | 35 |
| 34 | NEW | | KATY PERRY I KISSED A GIRL | | ☆ | 319 +107 | 2.430 | 21 |
| 35 | 36 | 3 | PUDDLE OF MUDD WE DON'T HAVE TO LOOK BACK NOW | | ☆ | 301 +38 | 1.229 | 33 |
| 36 | 40 | 2 | SICK PUPPIES WHAT ARE YOU LOOKING FOR | | ☆ | 283 +41 | 0.527 | - |
| 37 | 37 | 8 | GAVIN ROSSDALE LOVE REMAINS THE SAME | | ☆ | 270 -24 | 1.350 | 31 |
| 38 | NEW | | THE TING TINGS SHUT UP AND LET ME GO | | ☆ | 261 +52 | 0.744 | - |
| 39 | RE-ENTRY | | VAMPIRE WEEKEND A-PUNK | | ☆ | 250 +23 | 0.850 | 40 |
| 40 | | 5 | TANTRIC DOWN AND OUT | | ☆ | 244 -3 | 0.425 | - |

MOST ADDED

ARTIST / TITLE / LABEL **NEW STATIONS**

COLDPLAY 14
Viva La Vida (Capitol)
KCXL, KCXX, KFMA, KITS, KJEE, KNXX, KROX, WCYX, WFNX, WHTG, WRWK, WWDG, WDXD, XM Ethel

ATREYU 9
Slow Burn (Hollywood)
KFMA, KJEE, KPNT, KXKR, WARQ, WJRR, WKQX, WTRZ, WZJO

THEORY OF A DEADMAN 6
Bad Girlfriend (604/Roadrunner/RRP)
KHBZ, WBTZ, WGRD, WKRL, WNFZ, WXEG

TRAPT 6
Who's Going Home With You Tonight? (Eleven Seven)
KXTE, WARQ, WJDX, WNFZ, WTRZ, WZJO

REHAB 5
Sittin' At A Bar (Bartender Song) (Epic/Universal Republic)
KMYZ, KPNT, KROX, WEND, WFXH

3 DOORS DOWN 4
Train (Universal Republic)
KUDD, WRWK, WTRZ, WZJO

LOW VS DIAMOND 4
Heart Attack (Epic)
KCXL, WFNX, WHTG, WWDG

SCARS ON BROADWAY 3
They Say (Velvet Hammer/Interscope)
WBTZ, WEND, WJDX

JACK JOHNSON 3
Hope (Brushfire/Universal Republic)
KNXX, KROQ, XETRA

THE OFFSPRING 3
You're Gonna Go Far, Kid (Columbia)
KJEE, KROQ, XETRA

ADDED AT...
KFMA
Tucson, AZ
PD: Matt Spry
MD: Greg Rampage
Coldplay, Viva La Vida, 23
Shinedown, Devour, 17
Atreyu, Slow Burn, 1
Katy Perry, I Kissed A Girl, 0

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

NEW AND ACTIVE

ARTIST / TITLE / LABEL **PLAYS /GAIN** **ARTIST / LABEL** **PLAYS /GAIN**

JACK JOHNSON 242/51 **RADIOHEAD** 174/8
Hope (Brushfire/Universal Republic)
TOTAL STATIONS: 22 House Of Cards (TBD/ATO)
TOTAL STATIONS: 12

PARAMORE 234/1 **CANDLEBOX** 163/12
That's What You Get (Fueled By Ramen/RRP)
TOTAL STATIONS: 15 Stand (Silent Majority/ILG)
TOTAL STATIONS: 16

KID ROCK 230/16 **THEORY OF A DEADMAN** 162/54
All Summer Long (Top Dog/Atlantic)
TOTAL STATIONS: 25 Bad Girlfriend (604/Roadrunner/RRP)
TOTAL STATIONS: 20

ATMOSPHERE 221/18 **THE BLACK KIDS** 162/5
You (Rhymesayers/ILG)
TOTAL STATIONS: 20 I'm Not Gonna Teach Your Boyfriend How To Dance With You (Almost/Gold/Columbia)
TOTAL STATIONS: 21

SANTOGOLD 215/7 **THE SPILL CANVAS** 152/12
L.E.S. Artistes (Lizard King/Downtown)
TOTAL STATIONS: 17 All Over You (One Eleven/Sire/Reprise)
TOTAL STATIONS: 6



+369 ☆ **COLDPLAY**
Viva La Vida (Capitol)
KITS +38, WROX +23, XTRA +23, KFMA +23, KRKBZ +21, KRZQ +19, WWDG +18, KJEE +16, KDJ +16, KWOD +15

+155 **REHAB**
Sittin' At A Bar (Bartender Song) (Epic/Universal Republic)
KFMA +18, KFTE +16, WZJO +16, WTRZ +12, KWOD +10, KUCC +9, KQRA +8, WPBZ +8, KNXX +8, WLLM +8

+109 ☆ **THE OFFSPRING**
Hammerhead (Columbia)
WKRK +19, KNKR +16, WWDG +14, WFNX +12, KFTE +12, KDGE +11, KNXX +11, KRZQ +10, WPBZ +9, KRAB +8

+107 **KATY PERRY**
I Kissed A Girl (Capitol)
KJEE +21, KEDJ +20, KUCC +12, WLLM +10, CIVX +9, WCYX +8, XTRA +7, KXKR +6, KWOD +5, KRAB +5

+99 ☆ **SCARS ON BROADWAY**
They Say (Velvet Hammer/Interscope)
WCYX +12, WEND +9, WFNX +8, KNXX +8, WZNE +7, KHBZ +7, KQXK +7, WLLM +6, KITS +6, WNFZ +5

FOR WEEK ENDING JUNE 15, 2008
LEGEND: See legend to charts in charts section for rules and symbol explanations. 69 alternative and 26 Canada rock 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.

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, Christian Rock, Gospel, Rock, Triple A and Smooth Jazz; top 10 for Soft AC/Inspirational) 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.

🇺🇸 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.

R&R ACTIVE ROCK

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▶ **TRAPT** MAKES ITS FIRST CHART APPEARANCE IN NEARLY TWO YEARS AS "WHO'S GOING TO TAKE YOU HOME TONIGHT?" ENTERS AT NO. 34 (UP 91 PLAYS). THE TRACK IS THE FIRST FROM THE QUARTET'S ELEVEN SEVEN DEBUT "ONLY THROUGH THE PAIN," DUE AUG. 5.

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST TITLE | NIelsen BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL | PLAYS TW +/- | AUDIENCE MILLIONS RANK |
|-----------|------------|----------------|---|--|-----------------|---------------------------|
| 1 | 1 | 12 | DISTURBED INSIDE THE MIRE | NO. 1 (8 WKS) REPRISE | 1327 -30 | 6.143 1 |
| 2 | 2 | 20 | SAVING ABEL ADDICTED | SKIDDCO/VIRGIN/CAPITOL | 1730 +91 | 5.819 2 |
| 3 | 3 | 17 | SEETHER RISE ABOVE THIS | WIND-UP | 1616 +15 | 5.248 3 |
| 4 | 4 | 16 | LINKIN PARK GIVEN UP | WARNER BROS. | 1353 +8 | 3.814 4 |
| 5 | 5 | 7 | SHINEDOWN DEVOUR | ATLANTIC | 1310 +42 | 3.518 5 |
| 6 | 6 | 19 | 10 YEARS BEAUTIFUL | UNIVERSAL REPUBLIC | 1228 -9 | 3.169 7 |
| 7 | 7 | 5 | THE OFFSPRING HAMMERHEAD | COLUMBIA | 1082 -40 | 3.200 6 |
| 8 | 11 | 15 | AVENGED SEVENFOLD AFTERLIFE | HOPELESS/WARNER BROS. | 1004 +19 | 2.527 12 |
| 9 | 10 | 9 | MOTLEY CRUE SAINTS OF LOS ANGELES | MOTLEY | 996 0 | 2.727 11 |
| 10 | 12 | 8 | FOO FIGHTERS LET IT DIE | ROSWELL/RCA/RMG | 903 +1 | 2.750 10 |
| 11 | 8 | 18 | 3 DOORS DOWN IT'S NOT MY TIME | UNIVERSAL REPUBLIC | 859 -141 | 2.980 8 |
| 12 | 9 | 19 | APOCALYPTICA FEATURING COREY TAYLOR I'M NOT JESUS | 20-20 ENT./JIVE/ZOMBA | 838 -160 | 2.262 14 |
| 13 | 13 | 17 | TANTRIC DOWN AND OUT | SILENT MAJORITY/ILG | 834 +46 | 1.734 19 |
| 14 | 15 | 9 | FIVE FINGER DEATH PUNCH NEVER ENOUGH | FIRM | 777 +24 | 1.836 18 |
| 15 | 14 | 37 | PUDDE OF MUDD PSYCHO | FLAWLESS/GEFFEN/INTERSCOPE | 730 -56 | 2.850 9 |
| 16 | 18 | 15 | RED ALREADY OVER | ESSENTIAL/RED/EPIC | 676 +9 | 1.277 20 |
| 17 | 25 | 4 | THEORY OF A DEADMAN BAD GIRLFRIEND | AIRPOWER/MOST INCREASED PLAYS 604/ROADRUNNER/RBP | 661 +146 | 1.878 16 |
| 18 | 19 | 49 | SIXX: A.M. LIFE IS BEAUTIFUL | ELEVEN SEVEN | 642 -23 | 2.509 13 |
| 19 | 16 | 34 | THREE LAYS GRACE RIOT | JIVE/ZOMBA | 613 -99 | 1.907 15 |
| 20 | 17 | 21 | THEORY OF A DEADMAN SO HAPPY | 604/ROADRUNNER/RBP | 609 -98 | 1.849 17 |
| 21 | 20 | 17 | SEVEN LAYS PRODIGAL SON | 7BROS/ASYLUM/ILG | 600 -34 | 1.151 24 |
| 22 | 22 | 12 | ANOTHER BLACK DAY WICKED SOULS | BIELER BROS. | 559 -18 | 0.948 26 |
| 23 | 24 | 5 | CANDLEBOX STAND | SILENT MAJORITY/ILG | 557 +33 | 1.069 25 |
| 24 | 27 | 4 | 3 DOORS DOWN TRAIN | UNIVERSAL REPUBLIC | 550 +98 | 1.237 21 |
| 25 | 23 | 8 | NINE INCH NAILS DISCIPLINE | THE NULL CORPORATION/RED | 536 -3 | 0.948 27 |
| 26 | 26 | 10 | REV THEORY HELL YEAH | VAN HOFWES/MALOFF/INTERSCOPE | 503 -5 | 1.192 22 |
| 29 | 8 | 8 | WEEZER PORK AND BEANS | GCC/GEFFEN/INTERSCOPE | 405 +5 | 1.156 23 |
| 28 | 30 | 4 | SCARS ON BROADWAY THEY SAY | VELVET HAMMER/INTERSCOPE | 378 +35 | 0.673 32 |
| 29 | 32 | 4 | AIRBOURNE RUNNIN' WILD | ROADRUNNER/RBP | 362 +36 | 0.860 29 |
| 30 | 28 | 13 | KID ROCK ALL SUMMER LONG | TOP DOG/ATLANTIC | 342 -59 | 0.881 28 |
| 31 | 31 | 7 | ALTER BRIDGE BEFORE TOMORROW COMES | UNIVERSAL REPUBLIC | 333 -8 | 0.666 33 |
| 32 | 33 | 6 | POP EVIL HERO | PAZZO/JARD STAR | 316 +6 | 0.378 37 |
| 33 | 34 | 4 | PUDDE OF MUDD WE DON'T HAVE TO LOOK BACK NOW | FLAWLESS/GEFFEN/INTERSCOPE | 312 +23 | 0.848 30 |
| 34 | NEW | | TRAPT WHO'S GOING HOME WITH YOU TONIGHT? | ELEVEN SEVEN | 225 +91 | 0.337 39 |
| 35 | 40 | 2 | REHAB SITTIN' AT A BAR (BARTENDER SONG) | EPIC/UNIVERSAL REPUBLIC | 214 +70 | 0.708 31 |
| 36 | 36 | 11 | THE RACONTEURS SALUTE YOUR SOLUTION | THIRD MAN/WARNER BROS. | 190 -48 | 0.478 34 |
| 37 | 35 | 13 | FILTER SOLDIERS OF MISFORTUNE | PULSE | 176 -91 | 0.239 - |
| 38 | 37 | 2 | ENDEVERAFTER BABY BABY (ESBY) | RAZOR & TIE | 175 -1 | 0.383 36 |
| 39 | NEW | | JET BLACK STARE READY TO ROLL | ISLAND/IDJMG | 154 +41 | 0.122 - |
| 40 | NEW | | EARSHOT MISSUNDERSHOOD | IN DE GOOT | 150 +42 | 0.197 - |

MOST ADDED

| ARTIST TITLE / LABEL | NEW STATIONS |
|---|-----------------|
| ATREYU Slow Burn (Hollywood) KILO, KOMP, KTEG, KUPD, WCHZ, WEDG, WJLQ, WKLQ, WKQZ, WRUF, WWBN, WYBB | 12 |
| 3 DOORS DOWN Train (Universal Republic) KLAQ, KNCN, KTEG, WBSX, WTFX, WTKX, WWIZ | 7 |
| APOCALYPTICA I Don't Care (20-20 Ent./Jive/Zomba) KDJQ, KHTB, KILO, KOMP, WIIL, WLZX, WRUF | 7 |
| REHAB Sittin' At A Bar (Bartender Song) (Epic/Universal Republic) KFRQ, KIOZ, KLAQ, KRXQ, WRTT | 5 |
| TANTRIC Down And Out (Silent Majority/ILG) KIOZ, KRZR, WRXR, WTFX | 4 |
| AIRBOURNE Runnin' Wild (Roadrunner/RBP) KRZR, WBSX, WEDG, WRAT | 4 |
| SCARS ON BROADWAY They Say (Velvet Hammer/Interscope) KZRQ, WJLQ, WRUF | 3 |
| JET BLACK STARE Ready To Roll (Island/IDJMG) KZRQ, WRZK, WYBB | 3 |
| FLOBOTS Handlebars (Universal Republic) KIOZ, KRXQ, WXTB | 3 |
| EGYPT CENTRAL Taking You Down (Fat Lady/ILG) KILO, WKLQ, XM Squizz | 3 |

ADDED AT...

KOMP
Las Vegas, NV
PD: John Griffin
MD: Carlota
Another Animal, Fade Away, 9
Apocalyptica, I Don't Care, 0
Atreyu, Slow Burn, 0
The Offspring, You're Gonna Go Far, Kid, 0
FOR REPORTING STATIONS PLAYLISTS GO TO:
www.RadioandRecords.com

NEW AND ACTIVE

| ARTIST TITLE / LABEL | PLAYS /GAIN | ARTIST TITLE / LABEL | PLAYS /GAIN |
|---|----------------|---|----------------|
| FLOBOTS Handlebars (Universal Republic) TOTAL STATIONS: | 149/50 20 | APOCALYPTICA I Don't Care (20-20 Ent./Jive/Zomba) TOTAL STATIONS: | 73/48 14 |
| ANEW REVOLUTION Done (Koch) TOTAL STATIONS: | 116/9 11 | EGYPT CENTRAL Taking You Down (Fat Lady/ILG) TOTAL STATIONS: | 66/2 13 |
| MIDNIGHT TO TWELVE Slam (JUH Ent) TOTAL STATIONS: | 115/11 11 | ROYAL BLISS Save Me (Merovingian/Caroline/Contraband) TOTAL STATIONS: | 65/6 9 |
| ATREYU Slow Burn (Hollywood) TOTAL STATIONS: | 104/66 25 | RA Broken Hearted Soul (Sahaja) TOTAL STATIONS: | 49/31 13 |
| ANOTHER ANIMAL Fade Away (Universal Republic) TOTAL STATIONS: | 90/22 11 | 32 LEAVES All Is Numb (Double Blind/Universal Republic) TOTAL STATIONS: | 48/8 4 |

MOST INCREASED PLAYS

| | |
|-------------|--|
| +146 | THEORY OF A DEADMAN Bad Girlfriend (604/Roadrunner/RBP) KZRQ +3, WCPB +1, WKLQ +1, WRUF +1, WRXR +9, WEDG +8, WZMR +8, KXXX +7, WYBB +7, WWBN +7 |
| +98 | 3 DOORS DOWN Train (Universal Republic) KISW +9, KUPD +8, WBSX +8, WKLQ +8, WRAT +8, WRUF +8, WZMR +7, KNCN +7, WWIZ +7, KTEG +6 |
| +91 | SAVING ABEL Addicted (Skiddco/Virgin/Capitol) KBPI +9, WHDR +16, WRAT +10, KHTB +6, KXXX +6, WWIZ +6, WTKX +5, WYYY +5, WEDG +5, WWBN +4 |
| +91 | TRAPT Who's Going Home With You Tonight? (Eleven Seven) KZRQ +12, WJLQ +11, WYBB +10, KHTQ +9, KTEG +9, WRIF +9, KHTB +6, KFRQ +5, WBYR +5, WCCC +5 |
| +70 | REHAB Sittin' At A Bar (Bartender Song) (Epic/Universal Republic) KXXX +9, WYYY +2, WYBB +10, KIOZ +9, WCHZ +8, WAAF +7, WRTT +6, KFRQ +4, KTEG +1, KHTB +1 |

FOR WEEK ENDING JUNE 15, 2008
LEGEND: See legend to charts in charts section for rules and symbol explanations.
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DECALS GO EVERYWHERE

Push your station's brand by printing decals.



Decals Static Labels Magnets Media Folders Artwork

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R&R ROCK

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► **CANDLEBOX** LAUNCHES INTO THE ROCK TOP 15 FOR THE FIRST TIME IN NEARLY A DECADE AS "STAND" JUMPS 19-14. THE LAST TIME THE QUARTET PLACED THIS HIGH WAS WITH "10,000 HORSES" IN NOVEMBER 1998.

| LAST WEEK | WEEKS ON CHART | ARTIST TITLE | NIelsen BDS CERTIFICATIONS | IMPRINT / PROMOTION LABEL | PLAYS TW | W | + | AUDIENCE MILLIONS | RANK |
|-----------|----------------|---|-----------------------------|-----------------------------|----------|-----|-------|-------------------|------|
| 1 | 17 | 3 DOORS DOWN IT'S NOT MY TIME | NO. 1 (7 WKS) | UNIVERSAL REPUBLIC | 378 | -14 | 1,359 | 1 | |
| 2 | 17 | SEETHER RISE ABOVE THIS | | WIND-UP | 372 | +1 | 1,359 | 2 | |
| 3 | 34 | PUDDLE OF MUDD PSYCHO | | FLAWLESS/GEFFEN/INTERSCOPE | 338 | -3 | 1,159 | 3 | |
| 4 | 9 | MOTLEY CRUE SAINTS OF LOS ANGELES | | MOTLEY | 331 | -16 | 0,947 | 6 | |
| 5 | 12 | DISTURBED INSIDE THE FIRE | | REPRISE | 318 | +14 | 1,125 | 5 | |
| 9 | 15 | SAVING ABEL ADDICTED | | SKIDDCO/VIRGIN/CAPITOL | 300 | +24 | 0,882 | 8 | |
| 6 | 50 | SIXX: A.M. LIFE IS BEAUTIFUL | | ELEVEN SEVEN | 297 | -17 | 1,141 | 4 | |
| 8 | 6 | SHINEDOWN DEVOUR | MOST ADDED | ATLANTIC | 278 | +16 | 0,930 | 7 | |
| 9 | 21 | THEORY OF A DEADMAN SO HAPPY | | 604/ROADRUNNER/RRP | 242 | -24 | 0,588 | 9 | |
| 10 | 13 | KID ROCK ALL SUMMER LONG | | TOP GUN/ATLANTIC | 211 | +5 | 0,582 | 10 | |
| 11 | 42 | SEETHER FAKE IT | | WIND-UP | 162 | -3 | 0,571 | 11 | |
| 12 | 19 | 10 YEARS BEAUTIFUL | | UNIVERSAL REPUBLIC | 145 | +5 | 0,472 | 14 | |
| 16 | 6 | THE OFFSPRING HAMMERHEAD | | COLUMBIA | 135 | +12 | 0,428 | 16 | |
| 19 | 5 | CANDLEBOX STAND | | SILENT MAJORITY/ILG | 129 | +21 | 0,372 | 18 | |
| 15 | 15 | LINKIN PARK GIVEN UP | | WARNER BROS. | 128 | +1 | 0,449 | 15 | |
| 17 | 8 | FOO FIGHTERS LET IT DIE | | ROSWELL/RCA/RMG | 125 | +10 | 0,527 | 12 | |
| 13 | 17 | APOCALYPTICA FEATURING COREY TAYLOR I'M NOT JESUS | | 20-20 ENT./JIVE/ZOMBA | 121 | -18 | 0,482 | 13 | |
| 18 | 14 | DEF LEPPARD FEATURING TIM MCGRAW NINE LIVES | | ISLAND/CORB/UME | 110 | -14 | 0,240 | 20 | |
| 20 | 3 | 3 DOORS DOWN TRAIN | | UNIVERSAL REPUBLIC | 99 | +23 | 0,221 | 21 | |
| 14 | 20 | THREE DAYS GRACE RIOT | | JIVE/ZOMBA | 94 | -10 | 0,423 | 17 | |
| 21 | 5 | AIRBOURNE RUNNIN' WILD | | ROADRUNNER/RRP | 84 | +9 | 0,140 | 25 | |
| 25 | 3 | THEORY OF A DEADMAN BAD GIRLFRIEND | MOST INCREASED PLAYS | 604/ROADRUNNER/RRP | 80 | +27 | 0,213 | 22 | |
| 22 | 7 | AVENGED SEVENFOLD AFTERLIFE | | HOPELESS/WARNER BROS. | 57 | -4 | 0,095 | 30 | |
| 26 | 6 | THE RACONTEURS SALUTE YOUR SOLUTION | | THIRD MAN/WARNER BROS. | 52 | 0 | 0,286 | 19 | |
| 29 | 3 | ANOTHER BLACK DAY WICKED SOULS | | BIELER BROS. | 48 | +17 | 0,140 | 26 | |
| 23 | 9 | REV THEORY HELL YEAR | | VAN HOWES/MALOOF/INTERSCOPE | 47 | -2 | 0,063 | - | |
| 27 | 6 | ALTER BRIDGE BEFORE TOMORROW COMES | | UNIVERSAL REPUBLIC | 42 | -3 | 0,097 | 29 | |
| 24 | 16 | ATREYU FALLING DOWN | | HOLLYWOOD | 38 | -22 | 0,072 | - | |
| 30 | 2 | ARANDA STILL IN THE DARK | | ASTONISH | 37 | +9 | 0,070 | - | |
| 28 | 7 | TANTRIC DOWN AND OUT | | SILENT MAJORITY/ILG | 35 | +3 | 0,052 | - | |

RECURRENTS

| THIS WEEK | ARTIST TITLE / IMPRINT / PROMOTION LABEL | NIelsen BDS CERTIFICATIONS | PLAYS TW | LW |
|-----------|---|----------------------------|----------|-----|
| 1 | THREE DAYS GRACE NEVER TOO LATE (JIVE/ZOMBA) | | 127 | 166 |
| 2 | AC/DC BACK IN BLACK (LEGACY/EPIC) | | 109 | 95 |
| 3 | PINK FLOYD ANOTHER BRICK IN THE WALL (PART II) (COLUMBIA) | | 101 | 89 |
| 4 | FINGER ELEVEN PARALYZER (WIND-UP) | | 100 | 116 |
| 5 | GUNS N' ROSES SWEET CHILD O' MINE (GEFFEN/INTERSCOPE) | | 98 | 106 |

| THIS WEEK | ARTIST TITLE / IMPRINT / PROMOTION LABEL | NIelsen BDS CERTIFICATIONS | PLAYS TW | LW |
|-----------|--|----------------------------|----------|-----|
| 6 | AEROSMITH SWEET EMOTION (COLUMBIA) | | 95 | 87 |
| 7 | GUNS N' ROSES PARADISE CITY (GEFFEN/UME) | | 95 | 90 |
| 8 | OSZY OSBOURNE I DON'T WANNA STOP (EPIC) | | 94 | 93 |
| 9 | FOO FIGHTERS LONG ROAD TO RUIN (ROSWELL/RCA/RMG) | | 94 | 109 |
| 10 | SCORPIONS NO ONE LIKE YOU (MERCURY/UME) | | 92 | 81 |

MOST ADDED

| ARTIST TITLE / LABEL | NEW STATIONS |
|--|--------------|
| SHINEDOWN Devour (Atlantic) KUFO, WGIR | 2 |
| SAVING ABEL Addicted (Skiddco/Virgin/Capitol) WEBN | 1 |
| 10 YEARS Beautiful (Universal Republic) WJXQ | 1 |
| CANDLEBOX Stand (Silent Majority/ILG) KTUX | 1 |
| FOO FIGHTERS Let It Die (Roswell/RCA/RMG) WJXQ | 1 |
| THEORY OF A DEADMAN Bad Girlfriend (604/Roadrunner/RRP) WNOR | 1 |
| POP EVIL Hero (Pazzo/Jard Star) KIOC | 1 |
| ARANDA Still In The Dark (Astonish) KMOO | 1 |
| PUDDLE OF MUDD We Don't Have To Look Back Now (Flawless/Geffen/Interscope) KIOC | 1 |

ADDED AT... KTUX

Shreveport, LA
OM: Gary McCoy
PO/MD: Randy Hill
Candlebox, Stand, O
Jet Black Stare, Ready To Roll, O

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

NEW AND ACTIVE

| ARTIST TITLE / LABEL | PLAYS /GAIN | ARTIST TITLE / LABEL | PLAYS /GAIN |
|---|-------------|--|-------------|
| PUDDLE OF MUDD We Don't Have To Look Back Now (Flawless/Geffen/Interscope) TOTAL STATIONS: 4 | 32/14 | WHITESNAKE Lay Down Your Love (Steamhammer/SPV) TOTAL STATIONS: 2 | 26/3 |
| SERJ TANKIAN Sky Is Over (Serjical Strike/Reprise) TOTAL STATIONS: 2 | 29/7 | ROYAL BLISS Save Me (Merovingian/Caroline/Contraband) TOTAL STATIONS: 1 | 23/3 |
| POP EVIL Hero (Pazzo/Jard Star) TOTAL STATIONS: 5 | 26/6 | SIXX: A.M. Pray For Me (Eleven Seven) TOTAL STATIONS: 2 | 21/0 |

MOST INCREASED PLAYS

| PLAYS | ARTIST TITLE / LABEL |
|-------|---|
| +27 | THEORY OF A DEADMAN Bad Girlfriend (604/Roadrunner/RRP) KBER +13, KSHE +9, WRQK +5, WHJY +3, WEBN +2, WKLC +1 |
| +24 | SAVING ABEL Addicted (Skiddco/Virgin/Capitol) WGIR +11, KSHE +10, KBER +6, WKLC +6, WONE +3, WEBN +3, WMMS +2, WXXX +2 |
| +23 | 3 DOORS DOWN Train (Universal Republic) KBER +13, WXMM +6, WEBN +5, WDHA +3, KIOC +2, WJXQ +1, KTUX +1 |
| +21 | CANDLEBOX Stand (Silent Majority/ILG) KBER +14, KSHE +11, WXMM +4, WGIR +3, KIOC +2, WNOR +1 |
| +17 | ANOTHER BLACK DAY Wicked Souls (Bieler Bros.) WNOR +17, WKLC +2 |

FOR WEEK ENDING JUNE 15, 2008
LEGEND: See legend to charts in charts section for rules and symbol explanations.
24 rock 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.

ROCK REPORTERS

- | | | | | | | |
|--|---|---|---|--|--|---|
| WONE/Akron, OH* OM: Chuck Collins PD: T.K. O'Grady APD/MD: Tim Daugherty | KJOC/Beaumont, TX* OM: Trey Poston PD: Joey Armstrong | WEBN/Cincinnati, OH* OM/PD: Scott Reinhart MD: Dave Fritz | WQCM/Hagerstown, MD OM: Rick Alexander PD/MD: Mike Holder | WNOR/Norfolk, VA* PD: Harvey Kojan APD/MD: Sonja Morrill | WXRX/Rockford, IL PD: Jim Stone MD: Jon Schulz | WAQX/Syracuse, NY* OM: Tom Mitchell PD: Alexis APD/MD: Don Kelley |
| KZRR/Albuquerque, NM* OM: Bill May PD: Phil Mahoney MD: Rob Brothers | WPTQ/Bowling Green, KY OM/PD: Alex "Axe" Parocai APD/MD: Monty Foster | WMMS/Cleveland, OH* PD: Bo Matthews | WRVC/Huntington, WV PD: Reeves Kirchner APD: Stephen Perry | WXMM/Norfolk, VA* OM/PD: John Shomby | KBER/Salt Lake City, UT* PD: Kelly Hammer APD/MD: Darby Wilcox | KMOD/Tulsa, OK* OM/PD: Don Cristi |
| WZZO/Allentown, PA* PD: Tom Thomas MD: Keith Moyer | WRQK/Canton, OH* PD: Greg Ausham | WVRK/Columbus, GA* OM: Brian Waters PD: Chris Chaos | WJXQ/Lansing, MI* OM: Paul Cashin PD: Sheri Vegas | KCLB/Palm Springs, CA OM/PD: Jen Shevlin MD: Jenni Brewski | KZOS/San Luis Obispo, CA OM: Pepper Daniels PD/MD: Dusty Rhoads | WMZK/Wausau, WI MD: Steve Resnick |
| KWHL/Anchorage, AK PD: Brad Sternett MD: Matthew Collins | WPXC/Cape Cod, MA PD/MD: Suzanne Tonaire | KAZR/Des Moines, IA* OM: Scott Allen PD: Ryan Patrick MD: Andy Hall | WGIR/Manchester, NH* PD: Chris "Doc" Garrett | KUFO/Portland, OR* PD: Chris Patyk APD/MD: Dan Bozyk | KTUX/Shreveport, LA* OM: Gary McCoy PD/MD: Randy Hill | KBZS/Wichita Falls, TX PD: Liz Ryan |
| WTOS/Augusta, ME OM/PD: Steve Smitli APD: Chris Rush | WKLC/Charleston, WV* OM/PD: Jay Nunley APD: Brian Thompson MD: Dawn Cox | KHQG/Duluth, MN OM/PD: Jack Lawson | WXFX/Montgomery, AL* PD: Rick Hendrick | WHJY/Providence, RI* PD: Scott Laudani | KSHE/St. Louis, MO* OM: Rick Balis APD: Katy Kruze MD: Guy Favazza | |
| | | WDHA/Morristown, NJ* PD: Tony Paige APD: Curtis Kay | | KCAL/Riverside, CA* PD: Steve Hoffman APD/MD: Daryl Norsell | | |

* Monitored Reporters



Despite Eric Lowen's diagnosis of ALS four years ago, he and partner Dan Navarro carry on

Learning To Fall

John Schoenberger

JSchoenberger@RadioandRecords.com

dan Navarro and Eric Lowen met about 30 years ago as sidemen in a band and started casually singing together. By 1981 they had become a successful songwriting team and a few years later started performing together as a duo. As Lowen & Navarro, they have enjoyed much success during the past couple of decades, both as well-supported triple A artists and as an international touring act.

Four years ago, Lowen was diagnosed with amyotrophic lateral sclerosis (ALS), better-known as Lou Gehrig's disease, a progressive neurodegenerative disease that affects nerve cells in the brain and the spinal cord. Though now confined to a wheelchair, he still has his voice and the ability to write and perform.

The two recently finished a new album called "Learning to Fall," which also features their longtime friend and multi-instrumentalist Phil Parlipiano. The project was produced by another longtime friend, Jim Scott. At the end of last year they recorded and filmed a moving and inspiring video of the title track.

I recently spoke with the duo about the disease—and the transformative power of music.

What is it like to cope with a disease like ALS?

Eric Lowen: The progression varies widely between patients, but almost all end up in a wheelchair pretty

quickly. What happens after that depends on the individual. At this stage I still have about half of my lung capacity, but the fact that you can still understand my speech at this point is nothing short of miraculous, and the fact that I can still write and sing music is even more so. On top of that, we are still going out on tour.

How has it been on the road?

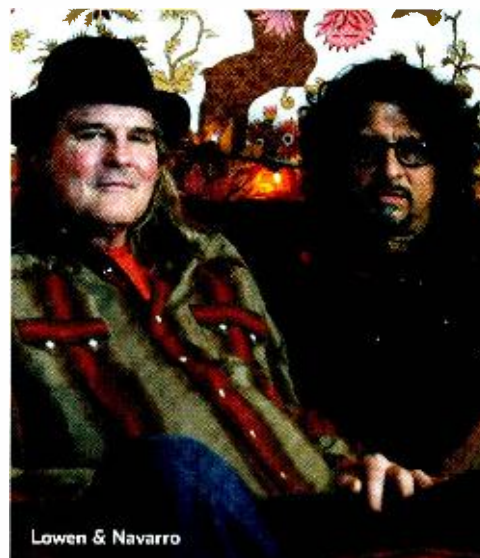
Dan Navarro: We can only handle three or four gigs in a row at this time. We pick a city as home base and just branch out in the area for the shows. We recently did the Park West in Chicago and it was awesome. In fact, we premiered the video there.

The shows have taken on an emotional intensity that we didn't have before. There is a vulnerability that's implied in the way we are set up onstage that makes for very little pretense. We are there to entertain and the audience easily opens their hearts to us.

The most remarkable thing is that we are drawing people from the ALS community to the shows, too. Some of them were aware of us, but to many of them we are new. It is pretty moving for them, and certainly for us.

Talk about the album and the video.

Lowen: Jim Scott, who had produced our first three albums several years ago before he became famous, was aware of what was going on with me and called me about a year ago and said he had just opened a new studio. He came over one day, left his car at my house and took me in the handicap van over to his studio. It turned out the new studio was handicap-friendly and he said he wanted to make a record with us. To tell you the truth, Dan and I weren't even sure we would be able to make another album together, but we took him up on his offer.



Lowen & Navarro

Navarro: We had done a quick live-to-tape thing with Phil a couple of years earlier, but decided we didn't want that to be our final statement. We especially wanted to do a better version of "Learning to Fall." This opportunity was a god-send for us.

Lowen: The sense of joy in the video of "Learning to Fall" is palpable. That familial support and camaraderie that it captures so wonderfully is what keeps me going.

It is also a testimonial to the power of music and what it can do to help people as they face serious challenges. I always knew that to be true, but it is more profound to me now.

Sure, that day we recorded the video meant a lot to me, but it was more important, I think, for the others who suffer with ALS along with me that came. It was a great day for all of them—to be able to step out of their own troubles for a moment and share the spirit in the room was amazing.



How did you hook up with Five for Fighting's John Ondrasik?

Lowen: The muscular dystrophy people came and did a little video piece on me and my family for the

Jerry Lewis telethon two years ago. The following year I got a call from Augie Nieto, a prominent leader in the nation's fitness industry for nearly three decades, who received a diagnosis of ALS in 2005. He is actively raising awareness and money to fight this disease via his Augie's Quest organization.

Through him I became friends with John—who is a wonderful and caring man—and he has offered us the chance to put the video up on his new charity site called whatkindofworld-doyouwant.com. He surprised us when he showed up to sing on the video and his young daughter kind of became the star of the shoot.

When you feel like you are part of the solution and there is something you can do to touch others' lives that have ALS, it gives you a good feeling. **R&R**

'Learning To Fall'

I was young and knew nothing
Now somehow I know even less
Forgive me my youth
It was all for the best
Forgive my foolishness
It's grown simpler now
Cos I'm sure what I like
Who I love and who I'm gonna fight
As long as there's time on my hands

I've had to run
I've had to crawl
Been rich as a king
Had nothing at all
Still raising hell
And tearing down walls
I know where I stand
I'm learning to fall

Now, me, I've tasted true glory
Had a long sweet time on the stage
I laughed till I cried
I lived what I played
Never had to act my age
And it's beautiful how
New blessings unfold
In ways I could never have known
But I've still got some time on my hands

Words and music by Eric Lowen and Preston Sturges
Marion Place Music/Bug Music International, BMI

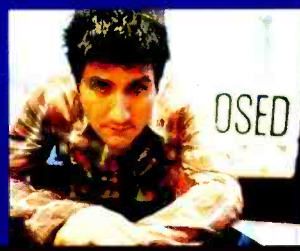
Did You Know?

- ALS usually strikes people between the ages of 40 and 70. As many as 30,000 Americans have the disease at any given time. For more info about the disease, go to als.org.
- Augie's Quest.org has raised more than \$14 million to fight ALS.
- If you view the "Learning to Fall" video at whatkindofworld-doyouwant.com/videos/view/id/884613, \$1 will be donated to Augie's Quest.
- For more about Lowen & Navarro and their new album, go to lownav.com.—JS

R&R TRIPLE A

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► **MATT NATHANSON** DRAWS TOP 10 INK FOR THE FIRST TIME AS "COME ON GET HIGHER" CLIMBS 11-9. NATHANSON PREVIOUSLY PEAKED AT NO. 13 IN NOVEMBER WITH "CAR CRASH."

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST TITLE | 11 NIELSEN BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL | PLAYS | | AUDIENCE | |
|-----------|-----------|----------------|--|---|-------|-----|----------|------|
| | | | | | TW | +/- | MILLIONS | RANK |
| 1 | 2 | 16 | JASON MRAZ I'M YOURS | NO. 1 (1 WK) ATLANTIC/RRP | 531 | +5 | 1.679 | 1 |
| 2 | 1 | 12 | DEATH CAB FOR CUTIE I WILL POSSESS YOUR HEART | ATLANTIC | 508 | -48 | 1.502 | 2 |
| 3 | 3 | 7 | COLDPLAY VIOLET HILL | CAPITOL | 483 | -29 | 1.495 | 3 |
| 4 | 4 | 18 | AUGUSTANA SWEET AND DRY | EPIC | 390 | +15 | 1.283 | 7 |
| 5 | 7 | 13 | JAKOB DYLAN SOMETHING GOOD THIS WAY COMES | STARBUCKS/COLUMBIA | 377 | +47 | 1.089 | 10 |
| 6 | 6 | 10 | DUFFY MERCY | MERCURY/IDJMG | 367 | +28 | 1.492 | 4 |
| 7 | 5 | 5 | JACK JOHNSON HOPE | BRUSHFIRE/UNIVERSAL REPUBLIC | 351 | -1 | 1.031 | 11 |
| 8 | 13 | 3 | COLDPLAY VIVA LA VIDA | CAPITOL | 334 | +70 | 1.471 | 5 |
| 9 | 14 | 14 | MATT NATHANSON COME ON GET HIGHER | VANGUARD | 302 | +26 | 1.124 | 9 |
| 10 | 8 | 19 | COUNTING CROWS YOU CAN'T COUNT ON ME | DGC/GEFFEN/INTERSCOPE | 302 | -16 | 1.318 | 6 |
| 11 | 16 | 6 | AMOS LEE LISTEN | BLUE NOTE/CAPITOL | 271 | +21 | 0.605 | 25 |
| 12 | 12 | 14 | YUEL NAIM NEWSOUL | TOTOU TARD/ATLANTIC | 263 | -2 | 1.245 | 8 |
| 13 | 10 | 27 | SPOON DON'T YOU WALK AWAY | MERCY | 262 | -18 | 0.991 | 12 |
| 14 | 15 | 15 | NEWTON FALKNER DREAM CATCHER | AWARE/COLUMBIA | 258 | 0 | 0.726 | 18 |
| 15 | 18 | 4 | R.E.M. HOLLOW MAN | WARNER BROS. | 255 | +23 | 0.902 | 13 |
| 16 | 9 | 11 | MUDCRUTCH SCARE EASY | REPRISE | 255 | -49 | 0.851 | 14 |
| 17 | 19 | 5 | LOS LOHELY BOYS STAYING WITH ME | EPIC | 242 | +17 | 0.758 | 16 |
| 18 | 20 | 7 | MY MORNING JACKET I'M AMAZED | AOT/RED | 238 | +19 | 0.749 | 17 |
| 19 | 17 | 10 | NEEDTOBREATHE MORE TIME | ATLANTIC | 227 | -20 | 0.515 | 27 |
| 20 | 23 | 9 | SARA BAREILLES BOTTLE IT UP | EPIC | 225 | +30 | 0.709 | 20 |
| 21 | NEW | | JOHN MELLENCAMP MY SWEET LOVE | HEAR/CMG | 209 | +89 | 0.681 | 22 |
| 22 | 14 | 19 | R.E.M. SUPERNATURAL SUPERSERIOUS | WARNER BROS. | 193 | -66 | 0.709 | 21 |
| 23 | 26 | 3 | THE CURE THE ONLY ONE | SURETONE/GEFFEN/INTERSCOPE | 176 | +5 | 0.480 | 29 |
| 24 | 28 | 3 | THE RAconteURS OLD ENOUGH | THIRD MAN/WARNER BROS. | 173 | +23 | 0.296 | - |
| 25 | 24 | 13 | TRISTAN PRETTYMAN MADLY | VIRGIN/CAPITOL | 173 | -19 | 0.425 | - |
| 26 | 22 | 8 | ALANIS MORISSETTE UNDERNEATH | MAVERICK/REPRISE | 172 | -23 | 0.639 | 24 |
| 27 | 25 | 3 | BIG BLUE BALL FEATURING PETER GABRIEL BURN YOU UP, BURN YOU DOWN | REAL WORLD | 171 | -9 | 0.447 | - |
| 28 | RE-ENTRY | | OLD 97'S DANCE WITH ME | NEW WEST | 161 | +33 | 0.293 | - |
| 29 | NEW | | AIMEE MANN FREEWAY | SUPEREGO | 158 | +26 | 0.647 | 23 |
| 30 | 21 | 16 | STEVE WINWOOD FEATURING ERIC CLAPTON DIRTY CITY | COLUMBIA | 154 | -46 | 0.451 | 30 |

RECURRENTS

| THIS WEEK | ARTIST TITLE / IMPRINT / PROMOTION LABEL | 11 NIELSEN BDS CERTIFICATIONS | |
|-----------|---|----------------------------------|-----|
| | | TW | LW |
| 1 | JACK JOHNSON IF I HAD EYES (BRUSHFIRE/UNIVERSAL REPUBLIC) | 212 | 198 |
| 2 | INGRID MICHAELS THE WAY I AM (CABIN 24/ORIGINAL SIGNAL/RED) | 184 | 220 |
| 3 | SARA BAREILLES LOVE SONG (EPIC) | 152 | 159 |
| 4 | DAVID GRAY YOU'RE THE WORLD TO ME (AOT/RED) | 135 | 134 |
| 5 | SNOW PATROL SHUT YOUR EYES (POLYDOR/AM/INTERSCOPE) | 119 | 117 |

| THIS WEEK | ARTIST TITLE / IMPRINT / PROMOTION LABEL | 11 NIELSEN BDS CERTIFICATIONS | |
|-----------|---|----------------------------------|-----|
| | | TW | LW |
| 6 | EDDIE VEDDER HARD SUN (MONKEY WRENCH/RMG) | 111 | 111 |
| 7 | ROBERT PLANT / ALISON KRAUSS GONE, GONE, GONE (DONE MOVED ON) (ROUNDER) | 103 | 108 |
| 8 | BEN HARPER & THE INNOCENT CRIMINALS IN THE COLORS (VIRGIN/CAPITOL) | 95 | 93 |
| 9 | KT TUNSTALL HOLD ON (RELENTLESS/VIRGIN/CAPITOL) | 90 | 81 |
| 10 | MIKE DOUGHTY 27 JENNIFERS (AOT/RED) | 89 | 112 |

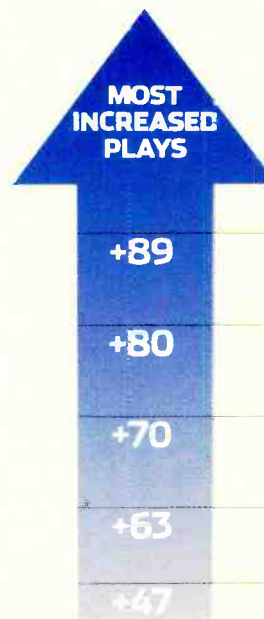
MOST ADDED

| ARTIST TITLE / LABEL | NEW STATIONS |
|---|--------------|
| MY MORNING JACKET I'm Amazed (AOT/RED) KTCZ, KXLY, WXRW, WZEW | 4 |
| SHERYL CROW Motivation (A&M/Interscope) KCUV, KXLY, Sirius Spectrum, WTTT | 4 |
| O.A.R. Shattered (Turn The Car Around) (Atlantic/RRP) CIDR, KTCZ, KXLY, WNCS | 4 |
| COLDPLAY Viva La Vida (Capitol) KPRI, KTCZ, WNCS | 3 |
| G. LOVE & SPECIAL SAUCE Peace, Love & Happiness (Brushfire) KFOG, KPPL, WTTT | 3 |
| ADELE Chasing Pavements (XL/Columbia) KINK, KRSH, WCLZ | 3 |
| DONAVON FRANKENREITER Life, Love & Laughter (Lost Highway) KCUV, KPRI, KRSH | 3 |
| R.E.M. Hollow Man (Warner Bros.) KCUV, KRVB | 2 |

ADDED AT...
WNCS
 Burlington, VT
 PD: Zeb Norris
 APD/MD: Jamie Canfield
 Coldplay, Viva La Vida, 13
 John Hiatt, Love You Again, 5
 Bell X1, Eve, The Apple Of My Eye, 0
 O.A.R., Shattered (Turn The Car Around), 0
 X Levitation Cult, Habit Forming, 0
 FOR REPORTING STATIONS PLAYLISTS GO TO:
www.RadioandRecords.com

NEW AND ACTIVE

| ARTIST TITLE / LABEL | PLAYS /GAIN | ARTIST TITLE / LABEL | PLAYS /GAIN |
|---|----------------|---|----------------|
| RADIOHEAD House Of Cards (TBD/AOT) TOTAL STATIONS: 18 | 143/15 | KT TUNSTALL Little Favours (Relentless/Virgin/Capitol) TOTAL STATIONS: 14 | 102/0 |
| GAVIN ROSSDALE Love Remains The Same (Interscope) TOTAL STATIONS: 14 | 140/10 | ERIC HUTCHINSON Rock & Roll (Let's Break Records/Warner Bros.) TOTAL STATIONS: 6 | 83/63 |
| COUNTING CROWS Come Around (DGC/Geffen/Interscope) TOTAL STATIONS: 12 | 134/2 | MASON JENNINGS Fighter Girl (Brushfire/Universal Republic) TOTAL STATIONS: 8 | 82/14 |
| G. LOVE & SPECIAL SAUCE Peace, Love & Happiness (Brushfire) TOTAL STATIONS: 15 | 129/80 | WEEZER Pork And Beans (DGC/Geffen/Interscope) TOTAL STATIONS: 5 | 72/17 |
| ROBERT PLANT / ALISON KRAUSS Rich Woman (Rounder) TOTAL STATIONS: 13 | 110/5 | JAMES MCMURTRY Just Us Kids (Lightning Rod) TOTAL STATIONS: 5 | 59/15 |



| | |
|------------|---|
| +89 | JOHN MELLENCAMP My Sweet Love (Hear/CMG) SISP+22, KRVB+19, WCLZ+12, KMFF+10, WCOO+9, KTHX+7, KCUV+6, WMMM+5, KRSH+5, KXLY+4 |
| +80 | G. LOVE & SPECIAL SAUCE Peace, Love & Happiness (Brushfire) SISP+36, WMMM+11, KPPL+10, WCLZ+8, WCOO+8, KTHX+6, KFOG+3, WRNR+3, WXRW+3, WZEW+1 |
| +70 | COLDPLAY Viva La Vida (Capitol) KTCZ+15, KPPL+14, WNCS+10, WMMM+9, WZEW+7, KMFF+7, WRLT+6, KFOG+6, WRNR+5, WRNX+5 |
| +63 | ERIC HUTCHINSON Rock & Roll (Let's Break Records/Warner Bros.) SISP+41, KXLY+9, KRSH+6, WRNR+5, WCOO+2 |
| +47 | JAKOB DYLAN Something Good This Way Comes (Starbucks/Columbia) WTTT+15, WRNX+5, KTCZ+5, WCLZ+4, KRVB+4, KMFF+3, WRNR+3, WXRW+3, WZEW+2, KINK+2 |

FOR WEEK ENDING JUNE 15, 2008
LEGEND: See legend to charts in charts section for rules and symbol explanations.
 29 Triple A stations are electronically monitored by Nielsen Broadcast Data Systems 24 hours a day, 7 days a week. Indicator chart comprised of 51 reporters.
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August 6-9, 2008

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▶ **JOHN MELLENCAMP** ENTERS THE TRIPLE A INDICATOR LIST AT NO. 19 WITH "MY SWEET LOVE." THE TRACK, FROM HIS CONCORD DEBUT "LIFE DEATH LOVE AND FREEDOM," SCORES THE CHART'S LARGEST INCREASE IN PLAYS (UP 176).

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST | TITLE | IMPRINT / PROMOTION LABEL | PLAYS | |
|-----------|------------|----------------|-----------------------------------|-------------------------------|------------------------------|-------|------|
| | | | | | | TW | +/- |
| 1 | 1 | 12 | DEATH CAB FOR CUTIE | I WILL POSSESS YOUR HEART | ATLANTIC | 599 | -36 |
| 2 | 2 | 7 | COLDPLAY | VIOLET HILL | CAPITOL | 584 | -28 |
| 3 | 6 | 7 | AMOS LEE | LISTEN | BLUE NOTE/CAPITOL | 484 | +42 |
| 4 | 5 | 9 | OLD 97'S | DANCE WITH ME | NEW WEST | 463 | -4 |
| 5 | 3 | 13 | JAKOB DYLAN | SOMETHING GOOD THIS WAY COMES | STARBUCKS/COLUMBIA | 452 | -41 |
| 6 | 7 | 4 | R.E.M. | HOLLOW MAN | WARNER BROS. | 451 | +45 |
| 7 | 4 | 10 | MUDCRUTCH | SCARE EASY | REPRISE | 437 | -30 |
| 8 | 9 | 4 | JACK JOHNSON | HOPE | BRUSHFIRE/UNIVERSAL REPUBLIC | 431 | +33 |
| 9 | 10 | 6 | MY MORNING JACKET | I'M AMAZED | ATO/RED | 418 | +20 |
| 10 | 8 | 6 | ELVIS COSTELLO AND THE IMPOSTERS | NO HIDING PLACE | LOST HIGHWAY | 391 | -9 |
| 11 | 12 | 5 | LOS LONELY BOYS | STAYING WITH ME | EPIC | 358 | +20 |
| 12 | 15 | 3 | BIG BLUE BALL FEAT. PETER GABRIEL | BURN YOU UP, BURN YOU DOWN | REAL WORLD | 348 | +29 |
| 13 | 11 | 15 | JASON MRAZ | I'M YOURS | ATLANTIC/RRP | 335 | -10 |
| 14 | 13 | 7 | ALEJANDRO ESCOVEDO | ALWAYS A FRIEND | BACK PORCH/MANHATTAN/CAPITOL | 328 | -5 |
| 15 | 14 | 9 | DUFFY | MERCY | MERCURY/DJMG | 320 | -12 |
| 16 | 17 | 6 | AIMEE MANN | FREEWAY | SUPEREGO | 317 | +11 |
| 17 | 16 | 9 | THE CAT EMPIRE | SO MANY NIGHTS | VFLLOUR | 296 | -10 |
| 18 | 19 | 7 | WILCO | GLAD IT'S OVER | NBC/ADRENALINE | 281 | +7 |
| 19 | NEW | | JOHN MELLENCAMP | MY SWEET LOVE | HEAR/CMG | 268 | +176 |
| 20 | 20 | 3 | JOHN HIATT | LOVE YOU AGAIN | NEW WEST | 258 | +6 |
| 21 | 18 | 12 | JACKIE GREENE | SHAKEN | 429/SLG | 250 | -32 |
| 22 | 30 | 2 | THE RACONTEURS | OLD ENOUGH | THIRD MAN/WARNER BROS. | 234 | +33 |
| 23 | 21 | 18 | COUNTING CROWS | YOU CAN'T COUNT ON ME | DGC/GEFFEN/INTERSCOPE | 227 | -18 |
| 24 | 23 | 5 | ALANIS MORISSETTE | UNDERNEATH | MAVERICK/REPRISE | 223 | -6 |
| 25 | 25 | 12 | NEWTON FAULKNER | DREAM CATCH ME | AWAKE/COLUMBIA | 219 | -8 |
| 26 | 28 | 2 | DESOL | ON MY WAY | SAZON | 210 | +4 |
| 27 | 26 | 14 | AUGUSTANA | SWEET AND LOW | EPIC | 199 | -24 |
| 28 | 24 | 12 | THE KOOKS | ALWAYS WHERE I NEED TO BE | ASTRALWERKS/CAPITOL | 197 | -30 |
| 29 | 22 | 16 | STEVE WINWOOD FEAT. ERIC CLAPTON | DIRTY CITY | COLUMBIA | 195 | -38 |
| 30 | NEW | | ROBERT PLANT / ALISON KRAUSS | RICH WOMAN | ROUNDNER | 193 | +2 |

| THIS WEEK | LAST WEEK | ARTIST | TITLE | IMPRINT / PROMOTION LABEL | PLAYS | | |
|-----------|-----------|--|--|------------------------------|-------|-----|------------|
| | | | | | TW | +/- | CUMULATIVE |
| 1 | 1 | HAYES CARLL | TROUBLE IN MIND | LOST HIGHWAY | 560 | +3 | 5267 |
| 2 | 2 | JAMES MCMURTRY | JUST US KIDS | LIGHTNING ROD | 510 | -30 | 6896 |
| 3 | 3 | JOHN HIATT | SAME OLD MAN | NEW WEST | 467 | +40 | 1858 |
| 4 | 4 | OLD 97'S | BLAME IT ON GRAVITY | NEW WEST | 349 | +17 | 2097 |
| 5 | 5 | ALEJANDRO ESCOVEDO | REAL ANIMAL | BACK PORCH/MANHATTAN/CAPITOL | 324 | -1 | 1716 |
| 6 | 8 | THE BAND OF HEATHENS | THE BAND OF HEATHENS | BOH | 317 | +42 | 1359 |
| 7 | 7 | JUSTIN TOWNES EARLE | THE GOOD LIFE | BLOODSHOT | 297 | +16 | 2429 |
| 8 | 12 | SONNY LANDRETH | FROM THE REACH | LANDFALL | 282 | +45 | 813 |
| 9 | 11 | ELEVEN HUNDRED SPRINGS | COUNTRY JAM | PALO DURO | 270 | +31 | 1145 |
| 10 | 22 | RECKLESS KELLY | BULLETPROOF | YEP-ROCK | 262 | +72 | 568 |
| 11 | 6 | VAN MORRISON | KEEP IT SIMPLE | LOST HIGHWAY | 251 | -37 | 3893 |
| 12 | 10 | KATHLEEN EDWARDS | ASKING FOR FLOWERS | ZOE/ROUNDER | 244 | +1 | 4385 |
| 13 | 9 | THE WAYBACKS | LOADED | COMPASS | 242 | -32 | 3429 |
| 14 | 21 | MUDCRUTCH | MUDCRUTCH | REPRISE | 242 | +40 | 1159 |
| 15 | 14 | THE WAIFS | SUNDRY WATER | COMPASS | 216 | -10 | 4007 |
| 16 | 15 | ELIZA GILKYSON | BEAUTIFUL WORLD | RED HOUSE | 215 | -3 | 1039 |
| 17 | 17 | THE BELLEVILLE OUTFIT | WANDERIN' | THE BELLEVILLE OUTFIT | 210 | -4 | 3887 |
| 18 | 24 | THE INFAMOUS STRINGDUSTERS | THE INFAMOUS STRINGDUSTERS | SUGAR HILL | 198 | +14 | 904 |
| 19 | 20 | TIM O'BRIEN | CHAMELEON | PROPER AMERICAN | 195 | -9 | 3212 |
| 20 | 16 | RYAN BINGHAM | MESCALITO | LOST HIGHWAY | 194 | -23 | 9406 |
| 21 | 31 | SOLOMON BURKE | LIKE A FIRE | SHOUT! FACTORY | 193 | +35 | 425 |
| 22 | 25 | JAMES HUNTER | THE HARD WAY | HEAR/CMG | 190 | +11 | 682 |
| 23 | 32 | RAILROAD EARTH | AMEN CORNER | SCIFIDELITY | 189 | +33 | 794 |
| 24 | 13 | PAUL THORN | A LONG WAY FROM TUPELO | PERPETUAL OBSCURITY | 188 | -48 | 6642 |
| 25 | 18 | KATHY MATTEA | COAL | CAPTAIN POTATO/THIRTY TIGERS | 186 | -25 | 3372 |
| 26 | 30 | OR, THE WHALE | LIGHT POLES AND PINES | OR, THE WHALE | 175 | +14 | 1226 |
| 27 | 19 | TIFT MERRITT | ANOTHER COUNTRY | FANTASY/CMG | 172 | -33 | 7976 |
| 28 | 23 | MARCIA BALL | PEACE, LOVE & BBQ | ALLIGATOR | 171 | -16 | 1997 |
| 29 | 27 | SOUTH AUSTIN JUG BAND | STRANGE INVITATION | JANK JANKINS | 169 | -9 | 3332 |
| 30 | 38 | ABIGAIL WASHBURN AND THE SPARROW QUARTET | ABIGAIL WASHBURN AND THE SPARROW QUARTET | NETTWERK | 165 | +36 | 572 |

MOST ADDED

| | | | | | | | |
|---|---|---|------------------------------------|---|---|---|---|
| THE HOLD STEADY 13 Sequestered In Memphis (Vagrant) KMTN, KNBA, KROK, KTAO, KTBC, WCBE, WDST, WEHM, WJCU, WMMW, WNRN, WRSI, WXPB | COLDPLAY 8 Viva La Vida (Capitol) KCMR, KDBB, KMMS, KOHO, KRVO, WJCU, WOCM, WYMS | WIDESPREAD PANIC 12 Angels On High (Widespread) | EMMYLOU HARRIS 7 Hold On | NONESUCH/WARNER BROS. KNBA, KSUT, KTBC, KUT, WMMW, WNCW, WNRN | BACK DOOR SLAM 6 Riding With The King (Blix Street) KDBB, KOZT, KPIC, KPND, KSUT, KTBC | DONAVON FRANKENREITER 6 Life, Love & Laughter (Lost Highway) DMX Folk Rock, KFMJ, KOZT, KPND, KSPN, WEXT | JOHN MELLENCAMP 5 My Sweet Love (Hear/CMG) KROK, KTAO, KUT, KYSL, WCBE |
|---|---|---|------------------------------------|---|---|---|---|

FOR WEEK ENDING JUNE 15, 2008

MOST ADDED

| | | | |
|--|---|--|--|
| EMMYLOU HARRIS 20 All I Intended To Be (Nonesuch/Warner Bros.) | JOHN MELLENCAMP 14 Life Death Love And Freedom (Hear/CMG) | HONEYBROWNE 8 Mile By Mile (Smith) | THE BOXMASTERS 6 The Boxmasters (Vanguard) |
| DAN TYMINSKI 14 Wheels (Rounder) | RED MOLLY 8 Love And Other Tragedies (Red Molly) | SUSAN GIBSON 7 New Dog, Old Tricks (Smith) | FRANK CARILLO & THE BANDOLEROS 6 Someday (Jezebel) |

FOR WEEK ENDING JUNE 15, 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, label execs weigh in on the future of Latin's youngest format

Is Latin Rhythm Going Pop—Or Going Away?

Jackie Madrigal

JMadrigal@RadioandRecords.com

There used to be a clear line separating the pop format from the other Latin formats. Pop simply meant good old ballads from the likes of Chayanne, Christian Castro and Luis Miguel or more upbeat tunes by Ricky Martin and Shakira. Then in 2005, reggaetón hit big-time, and Latin pop went through a serious period of anemia—ultimately leading to a significant loss of stations to the then-newly born Latin rhythm format.

But the tide has turned and Latin pop stations are looking healthier than ever, especially CHR outlets, with fresh infusions by such acts as Reik, La 5ta Estación, Camila, Motel and others. Meanwhile, it's Latin rhythm that is looking unhealthy. Yes, the foremost names in reggaetón like Daddy Yankee, Ivy Queen, Don Omar, Wisin & Yandel and RKM & Ken-Y are still going strong—not to mention Flex, a mega success of late 2007 that remains unstoppable with "Te Quiero," currently No. 1 on R&R's Tropical chart and No. 2 at Latin Rhythm after spending 15 weeks at No. 1.

Under close examination, among the nine Latin rhythm stations that make up R&R's station panel, there is a significant amount of pop music being played. For example, within Univision Radio KILE (La Kalle)/Fresno's top 10 songs, there are nine pop tunes and one reggaetón track: "Te Quiero," which has crossed over to pop and tropical. Ditto for other stations, like Fort Myers Broadcasting's WTLQ (Latino)/Fort Myers whose top 10 is also predominately pop. Meanwhile, WCAA (La Kalle)/New York is looking like a tropical hybrid.

There's another important factor at play: Reggaetón is now a mainstream genre and Latin pop stations have less of an issue programming it. Such is the case for Entravision Radio KSSE (Súper Estrella)/Los Angeles, which is playing Flex, La Factoría, Don Omar, Daddy Yankee

Angel & Khriz, Ivy Queen and Wisin & Yandel.

Sun City Latin rhythm KVIB (Latino Vibe)/Phoenix PD Bobby Ramos says that Latin rhythm stations are playing more pop hits than ever, but insists that "it's not becoming a pop format. It's becoming its own fusion. Latinos are very eclectic, and we don't just listen to reggaetón or pop, especially in the Southwest region, where we also like cumbias and some English crossover songs."



Ferro

For Spanish Broadcasting System VP of programming Pio Ferro, who also programs Latin rhythm KXOL (Latino 96.3)/Los Angeles, Latin pop stations are the ones borrowing music from Latin rhythm. He firmly believes in the format and the urban lifestyle, which has proved successful for SBS. "KXOL is one of L.A.'s top stations in the 18-34 demo, usually No. 1 with Hispanics 12-34, and [Latin rhythm (Reggaetón 94)] WODA is also highly rated in Puerto Rico. I don't think either is going anywhere anytime soon," he says. KXOL scored a 5.1 in the 18-34 demo in the winter 2008 survey, ranking No. 7 in the market; it earned a 6.2 12-34, landing at No. 4.

SBS recently sold out the Staples Center in Los Angeles with Wisin & Yandel, Ferro says, pointing to the success of reggaetón in the market. "And the crowd at the event didn't look like the crowd that goes to a Maná or Camila concert."

KXOL and WODA have successfully maintained the format. Other stations that still remain

'We're finding our own version of CHR/top 40, with a blend of Latin pop, plus reggaetón and some dancier records.'

—Bobby Ramos

Record Sales YTD

LATIN RHYTHM

2007 digital: 19,000
2007 overall: 1.1 million

2008 digital: 22,000
2008 overall: 737,000

POP

2007 digital: 81,000
2007 overall: 2.7 million

2008 digital: 87,000
2008 overall: 2.1 million

Source: Nielsen SoundScan, through May 11

'We need that platform to develop new rhythm artists, because they will never make it otherwise. It would kill a whole market.'

—Gabriel Buitrago



Buitrago

predominately Latin rhythm are International Broadcasting WVOZ (Mix 107)/Puerto Rico and Univision Radio's KFZO (La Kalle)/Dallas.

Points Of View

On the label side, opposing points of view prevail. Even as Latin rhythm stations are playing more pop, eliminating the chart is not the solution, Machete national director of promotion Gabriel Buitrago says. The demise of the Latin rhythm format would hurt the label's efforts; it is currently set to release several new rhythm projects, he says. Machete, Buitrago adds, depends on Latin rhythm stations to break new artists, because pop stations are only playing proven reggaetón hits.

Acknowledging that reggaetón records are more commercial today, allowing them to cross to Latin pop, Buitrago stresses that only a handful of artists



Pérez

are getting love from pop outlets. The others, he says, "depend on rhythm stations." If the Latin Rhythm chart doesn't survive, the industry will revert back to the '80s "and the same old formats," Buitrago

says. "We need that platform to develop the new rhythm artists, because they will never make it otherwise. It would kill a whole market."

Going back to the main formats—regional Mexican, pop and tropical—is just fine with Sony BMGVP of promotions Carlos Pérez, who says the reggaetón fad has weakened. "Reggaetón has lost the edge, because it has gone very commercial," he says, as artists began doing multiple versions of a song (i.e., pop, tropical, etc.). "I'm waiting for the next big spike in the genre." CD sales are also down, Pérez adds. "The only market that still supports reggaetón—though not at the level that it used to—is Puerto Rico," he says, although he admits that reggaetón digital sales look healthy.

A Crossroads

Standing at a crossroads, the question remains: What will happen to Latin rhythm? The format is not dying nor is the music well drying out, Buitrago says. In fact, he claims radio executives are telling him they are simply testing the waters to see what works. And outlets that had morphed into Latin pop, like Chicago's WVIV (La Kalle), are steadily returning to a heavier reggaetón playlist, after experiencing ratings dips.

Latin rhythm is simply going through an evolution, Ramos says. "The English CHR/top 40 stations play everything from pop to pop-rock to R&B and urban, and that's kind of what's happening in the Latin world. We're finding our own version of CHR/top 40, with a blend of Latin pop plus reggaetón and some dancier records like Belanova."

R&R

BMI Latin Awards ⁰⁸

BMI Icon



Gustavo Santaolalla

Songwriters of the Year



Wisin & Yandel



Espinoza Paz

Song of the Year

"De Rodillas Te Pido"

José A. Sosa
Siempre Music



Publisher of the Year



Editor Arpa Musical

Adiós A Mi Amante
Jaime Velázquez
Universal Music-Careers

Alguien Te Va A Hacer Llorar
Luis "Louie" Padilla
SER-CA Publishing, Inc.

Aliado Del Tiempo (2nd Award)
Mariano Barba
Editora Arpa Musical

Angelito
Eliel Lind
Don Omar
Crown P. Music Publishing
Diego VI Music Publisher

Antes De Que Te Vayas
Marco Antonio Solís
peermusic III, Ltd.

¡Atrévete Te Te!
René Pérez
Residente Music Publisher
Warner-Tamerlane Publishing Corp.

Bendita Tu Luz
Sergio Vallín
Vallincito Songs

Besos Y Copas
Victor Cordero Aurrecoechea (SACM)
Cordova Publishing Company

Chiquilla
Luigi Giraldo
A.B. Quintanilla III
King of Bling Music
Universal-Música Unica Publishing
Warner-Tamerlane Publishing Corp.

¿Cómo Quieres Que Te Olvide?
Edgar Cortázar
Mark Portmann
Mark Portmann Music
Warner-Tamerlane Publishing Corp.

Como Una Mariposa
José María Muneta González (SGAE)
Oscar Varela Llavona (SIAE)
Cinco Rayas Ediciones Musicale SSL (SGAE)
Universal Music Publishing SA (SGAE)
Universal-Música Unica Publishing

De Rodillas Te Pido
José A. Sosa
Siempre Music

Detalles
Nacho Hernández
Editora Once Ríos Musical

Detrás De La Puerta
Agustín Cejudo
Editora Arpa Musical

Díganle
Juan "Colorado" García
Peer International Corp.

Dime Quién Es
Gabriel Flores
Máximo Aguirre Music Publishing, Inc.

El Hombre Que Más Te Amó
Abelardo Flores
Golden Huina Publishing Company, Inc.

Entrégame
Miguel Mendoza
SER-CA Publishing, Inc.

Eres Para Mí
Julieta Venegas (SGAE)
EMI-Blackwood Music, Inc.

La Noche Perfecta
Rafael Rubio
Tigres Del Norte Ediciones Musicales

La Tragedia Del Vaquero
Teodoro Bello
Universal-Música Unica Publishing

Le Compré La Muerte A Mi Hijo
Norberto Quintanilla (SACM)
DOS Sound Music Publishing

Me Duele Escuchar Tu Nombre
Edgar Cortázar
Adrián Peragostino
José Luis Terrazas
APA House Of Music
Warner-Tamerlane Publishing Corp.

Me Encantaría
Jesús R. Rodríguez
Editora Arpa Musical

Me Quedan Todas
Manuel Eduardo Castro (SACM)
Máximo Aguirre Music Publishing, Inc.

Me Voy
Julieta Venegas (SGAE)
EMI-Blackwood Music, Inc.

Mi Amor Por Ti
Alvaro Torres
JAM Entertainment, Inc.

Mil Herdas
Espinoza Paz
Editora Arpa Musical

Ni Así Me Rajo
Manuel Eduardo Castro (SACM)
Máximo Aguirre Music Publishing, Inc.

No Puedo Más
Agustín Cejudo
Editora Arpa Musical

Noche De Entierro (Nuestro Amor)
Victor Celbrera "Tunes"
Héctor Delgado "El Father"
Juan Luis Morera Luna "Wisin"
Francisco Saldaña "Luny"
Llandel Veguilla Malavé "Yandel"
Blue Kraft Music Publishing
EMI-Blackwood Music, Inc.
Rompediscoteca Music Publisher
Universal-Música Unica Publishing

Pam Pam
Marcos Mas's "Tainy"
Juan Luis Morera Luna "Wisin"
Llandel Veguilla Malavé "Yandel"
Blue Kraft Music Publishing
EMI-Blackwood Music, Inc.
Universal-Música Unica Publishing

Payaso Loco
José Luis Rodríguez

Pegao
Juan Luis Morera Luna "Wisin"
Ernesto F. de Padilla "Nesty"
Llandel Veguilla Malavé "Yandel"
La Mente Maestra Music Publishing
Universal-Música Unica Publishing

Pégate
Ricky Martín
Dharmik Music

Pensando En Ti
Artemio García
Cuahtémoc González García
Universal-Música Unica Publishing

Por Ella
Luis "Louie" Padilla
SER-CA Publishing, Inc.

Prohibido
Espinoza Paz
Editora Arpa Musical

¿Qué Hiciste?
Jimena Romero
Agatulave Music Publishing

¿Quién Me Iba A Decir?
Kike Santander
EMI-Blackwood Music, Inc.
Kike Santander Music LLC

Reencuentro
Gerardo Franco (SACM)
Editora Arpa Musical

Salió El Sol
Don Omar
Crown P. Music Publishing

Se Terminó El Amor
Cuahtémoc González García
Monarca Musical

Si Tu Amor No Vuelve
Wilfrán Castillo (SAYCO)
Universal-Música Unica Publishing

Sin Ti Soy Un Loco
Mario Quintero
Canciones Primo Music

Sola
Héctor Delgado "El Father"
Rompediscoteca Music Publisher
Universal-Música Unica Publishing

Te Compró
Espinoza Paz
Editora Arpa Musical

Tus Palabras
Luciano Lur a Díaz
LGA Music Publishing

Un Idiota Como Yo
Marco Antonio Pérez
René Trevizo
SER-CA Publishing, Inc.

Voy A Llorar Por Ti
Ramón González Mora
Seg-Son Music, Inc.



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▶ PUERTO RICO'S MJ NOTCHES HIS FIRST LATIN POP HIT WITH "HE VENIDO," THE WEEK'S HIGHEST DEBUT AT NO. 30. HIS DEBUT SET "MI SENTIMIENTO," FEATURING COLLABORATIONS WITH ZION AND SEAN KINGSTON, LAST WEEK ENTERED THE TOP 20 OF BILLBOARD'S TOP LATIN ALBUMS CHART.

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST / TITLE | 11 NIelsen BDS CERTIFICATIONS / IMPRINT / PROMOTION LABEL | PLAYS TW +/- | AUDIENCE MILLIONS | RANK |
|-----------|-----------|----------------|---|---|--------------|-------------------|------|
| 1 | 1 | 12 | MANA / SINO TE HUBIERAS IDO | NO. 1 (9 WKS) / WARNER LATINA | 994 -91 | 10.943 | 2 |
| 2 | 2 | 19 | ENRIQUE IGLESIAS / DONDE ESTAN CORAZON | UNIVERSAL LATINO | 961 -75 | 11.011 | 1 |
| 3 | 3 | 21 | BELANOVA / CADA QUE... | UNIVERSAL LATINO | 861 -36 | 8.126 | 3 |
| 4 | 4 | 25 | JUANES / COTAS DE AGUA DULCE | UNIVERSAL LATINO | 751 -72 | 7.136 | 7 |
| 5 | 6 | 10 | ALEJANDRO FERNANDEZ / ERES | SONY BMG NORTE | 715 +45 | 5.460 | 9 |
| 6 | 5 | 33 | FLEX / TE QUIERO | EMI TELEVISA | 695 -1 | 7.874 | 5 |
| 7 | 7 | 15 | TOMMY TORRES / PEGADITO | WARNER LATINA | 630 -13 | 7.198 | 6 |
| 8 | 8 | 11 | LUIS MIGUEL / SI TU TE ATREVES | WARNER LATINA | 610 +14 | 7.941 | 4 |
| 9 | 9 | 9 | JULIETA VENEGAS / EL PRESENTE | SONY BMG NORTE | 555 -24 | 3.365 | 17 |
| 10 | 11 | 5 | KANY GARCIA / ESTA SOLEDAD | SONY BMG NORTE | 478 +26 | 6.001 | 8 |
| 11 | 10 | 19 | JESSE & JOY / LLEGASTE TU | WARNER LATINA | 451 -21 | 2.417 | 24 |
| 12 | 12 | 15 | PLAYA LIMBO / 10 PARA LAS 10 | SONY BMG NORTE | 420 -24 | 1.732 | - |
| 13 | 11 | 41 | JUANES / ME ENAMORA | UNIVERSAL LATINO | 353 -8 | 5.167 | 10 |
| 14 | 15 | 5 | GLORIA TREVI / CINCO MINUTOS | UNIVERSAL LATINO | 348 -5 | 1.180 | - |
| 15 | 19 | 3 | JUANES / TRES | UNIVERSAL LATINO | 336 +61 | 2.459 | 23 |
| 16 | 13 | 20 | CAMILA / YO QUIERO | SONY BMG NORTE | 307 -62 | 2.203 | 29 |
| 17 | 20 | 7 | PEPE AGUILAR / PERDONO Y OLVIDO | EMI TELEVISA | 297 +25 | 3.698 | 13 |
| 18 | 16 | 12 | RBD / EMPEZAR DESDE CERO | EMI TELEVISA | 290 -54 | 1.649 | - |
| 19 | 21 | 6 | ABRAHAM / AMARTE | MACHETE | 285 +23 | 4.050 | 11 |
| 20 | 18 | 11 | ALEJANDRA GUZMAN / HASTA EL FINAL | EMI TELEVISA | 254 -43 | 0.979 | - |
| 21 | 23 | 6 | JUAN LUIS GUERRA Y 440 / COMO YO | EMI TELEVISA | 245 -8 | 2.995 | 19 |
| 22 | 17 | 7 | RIHANNA FEATURING NE-YO / HATE THAT I LOVE YOU | SRP/DEF JAM/IDJMG | 237 -62 | 1.836 | 38 |
| 23 | 25 | 16 | ENUR FEATURING NATASJA / CALABRIA 2008 | ULTRA | 219 -4 | 2.099 | 33 |
| 24 | 27 | 10 | FONSECA / ENREDAME | EMI TELEVISA | 218 -37 | 3.573 | 14 |
| 25 | 30 | 19 | CHAYANNE / LOLA | SONY BMG NORTE | 211 +21 | 3.412 | 16 |
| 26 | 26 | 7 | VICTOR MANUELLE / YO NO SE PERDONARTE | KIYAVI/VM | 196 -19 | 3.106 | 18 |
| 27 | 34 | 7 | GILBERTO SANTA ROSA / NO TE VAYAS | SONY BMG NORTE | 192 +32 | 2.474 | 22 |
| 28 | 27 | 4 | JOHNNY SIGAL / QUEDO EN NADA | UC MEDIA/BISSI | 190 -11 | 2.396 | 25 |
| 29 | 32 | 5 | BABY BOY / YA NO LLORES (LET ME LOVE YOU) | 786/SIENTE | 183 -12 | 1.272 | - |
| 30 | NEW | | MJ / HE VENIDO | MACHETE | 179 +55 | 2.979 | 20 |
| 31 | 31 | 4 | ZORRO VIEJO / DUELE PERDER | NU | 179 -8 | 2.905 | 21 |
| 32 | 32 | 30 | MARCO ANTONIO SOLIS / NO PUEDO OLVIDARLA | FONOVISIA | 175 -8 | 3.791 | 12 |
| 33 | 29 | 3 | DANIEL CALVETI / EN PAZ | VENEMUSIC | 173 -19 | 2.271 | 26 |
| 34 | RE-ENTRY | | WISIN & YANDEL / AHORA ES | MACHETE | 160 +28 | 1.746 | - |
| 35 | 33 | 9 | JUAN / BUSCANDO TU SOMBRA | UNIVERSAL LATINO | 158 -21 | 1.964 | 36 |
| 36 | NEW | | LOS TEMERARIOS / SI TU TE VAS | FONOVISIA | 157 +71 | 1.880 | 37 |
| 37 | NEW | | BLACK: GUAYABA / NO HAY ESPACIO | MACHETE | 147 +35 | 2.018 | 35 |
| 38 | RE-ENTRY | | AVENTURA / EL PERFORO | PREMIUM LATIN | 144 +37 | 1.636 | - |
| 39 | NEW | | JEANETTE / POR QUE TE VAS | EMI TELEVISA | 142 +15 | 2.154 | 32 |
| 40 | RE-ENTRY | | PEDRO FERNANDEZ / AMICA POR FAVOR | MACHETE | 141 +11 | 3.491 | 15 |

MOST ADDED

| ARTIST / LABEL | NEW STATIONS |
|--|--------------|
| JUANES / Tres (Universal Latino) / KRIO, KXOB, KXXS, WKAQ, WRMA | 5 |
| AMANDITITITA / La Muy Muy (Sony BMG Norte) / KQQK, KTCY, XHPX | 3 |
| PEPE AGUILAR / Perdono Y Olvido (EMI Televisa) / KQQK, KTCY | 2 |
| CAMILA / Me Da Igual (Sony BMG) / KVVA, KXOB | 2 |
| MAYRA VERONICA / Es Tan Dificil (MVA/Universal Motown) / KQQK, KTCY | 2 |
| MANNY MANUEL / Yo Voy A Darte (Universal Latino) / WIAC, WKAQ | 2 |
| ENRIQUE IGLESIAS / Lloro Por Ti (Universal Latino) / KLVE, KSSE | 2 |
| LUIS MIGUEL / Si Tu Te Atreves (Warner Latina) / KPSS | 1 |
| JULIETA VENEGAS / El Presente (Sony BMG Norte) / WRMA | 1 |
| TOMMY TORRES / Pegadito (Warner Latina) / KLVE | 1 |

NEW AND ACTIVE

| ARTIST / LABEL | PLAYS /GAIN | ARTIST / LABEL | PLAYS /GAIN |
|--|-------------|---|-------------|
| CAMILA / Me Da Igual (Sony BMG Norte) / TOTAL STATIONS: 7 | 139/70 | MOTEL / Y Te Vas (Warner Latina) / TOTAL STATIONS: 7 | 117/3 |
| ANA ISABELLE / Quien Dijo Amigos (Universal Latino) / TOTAL STATIONS: 6 | 138/16 | YURIDIA / En Su Lugar (Sony BMG Norte) / TOTAL STATIONS: 5 | 111/16 |
| VICENTE FERNANDEZ / Para Siempre (Sony BMG Norte) / TOTAL STATIONS: 7 | 136/40 | WISIN & YANDEL / Siguelo (Machete) / TOTAL STATIONS: 6 | 94/35 |
| CASA DE LEONES / No Te Vea (Warner Latina) / TOTAL STATIONS: 8 | 130/16 | DADDY YANKEE / Pose (El Cartel) / TOTAL STATIONS: 2 | 86/22 |
| MARCO ANTONIO SOLIS / Te Voy A Esperar (Fonovisa) / TOTAL STATIONS: 4 | 118/9 | THALIA / Ten Paciencia (EMI Televisa) / TOTAL STATIONS: 6 | 84/3 |

MOST INCREASED PLAYS

| | |
|-----|---|
| +71 | LOS TEMERARIOS / Si Tu Te Vas (Fonovisa) / WPAT +17, WRMA +15, WVJP +13, KBMG +11, WIAC +8, KPSS +6, KXOB +1 |
| +70 | CAMILA / Me Da Igual (Sony BMG Norte) / KVVA +25, KSSE +13, KXOB +12, WIAC +10, WKAQ +9, XHPX +1, KBMG +1 |
| +62 | MANNY MANUEL / Yo Voy A Darte (Universal Latino) / WIAC +32, WKAQ +30 |
| +61 | JUANES / Tres (Universal Latino) / KXXS +19, KRIO +17, WRMA +14, KXOB +11, WXYX +8, WKAQ +7, KSSE +1, WFID +1, WAMR +1 |
| +55 | MJ / He Venido (Machete) / WVIV +28, WIOA +13, WXYX +9, KLQL +5 |

ADDED AT... **XHPX**
El Paso, TX
PD: David Castillo
Amandititita, La Muy Muy, 10
Baby Boy, Ya No Llores (Let Me Love You), 9

FOR REPORTING STATIONS PLAYLISTS GO TO:
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FOR WEEK ENDING JUNE 15, 2008
LEGEND: See legend to charts in charts section for rules and symbol explanations.
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LATIN POP MONITORED REPORTERS

- | | | | | | |
|---|---|--|---|---|---|
| WVVA/Atlanta, GA PD/MD: Robbie Ramirez | KTCY/Dallas, TX PD: Javier Casanova | KLVE/Los Angeles, CA PD: Fernando Perez | WMGE/Miami, FL OM: Rod Phillips PD: Rogelio Alfonso MD: Raymond Hernandez | WIAC/Puerto Rico PD: Valerie Mejia | KBMG/Salt Lake City, UT OM: Carlos Martin Valdez PD: Ana Perez |
| KXXS/Austin, TX OM: Romeo Herrera PD: Rudy Ramos MD: Julieta Jil | XHPX/El Paso, TX PD: David Castillo | KSSE/Los Angeles, CA OM: Elias Autran PD: Nestor Rocha APD: Andrea Becerra | WRMA/Miami, FL OM/PD: Tony Campos | WIOA/Puerto Rico PD: Fernando De Hostos | KRIO/San Antonio, TX OM/PD: Alfonso Flores MD: Manny Herrera |
| KPSS/Bakersfield, CA PD: Isidro Roman | KXOB/Fresno, CA PD: Jorge Guillen | XAVO/McAllen, TX OM: Jeff Koch PD: Juan Facundo | WPAT/New York, NY PD: Tony Luna | WKAQ/Puerto Rico PD: Carlos Gonzalez APD: Natalia Cuevas | XHFG/San Diego, CA PD: Elvis Valle |
| WVIV/Chicago, IL OM/PD: Cesar Canales APD: Lucy Herrera MD: Armando Reyes | KLQL/Houston, TX PD: Raffy Contigo | WAMR/Miami, FL PD: Pedro Javier Gonzalez | KVVA/Phoenix, AZ PD: Edgar Pineda | WVJP/Puerto Rico OM/PD: Junior Torres APD: Gloria Garced | XLTN/San Diego, CA PD: Libia Sauza |
| | KQQK/Houston, TX PD: Eddie Leon MD: Raquenell Villarreal | | WFID/Puerto Rico PD: Lucy-Ann Ramos | WXYX/Puerto Rico PD/MD: Herman Davila | |

R&R LATIN

POWERED BY **nielsen** BDS



► **MANÁ** RETURNS TO THE TROPICAL TOP 10 AFTER A TWO-WEEK ABSENCE AS "SI NO TE HUBIERAS IDO" MATCHES ITS CHART PEAK BY VAULTING 12-8. THE TRACK IS THE GROUP'S NINTH TROPICAL TOP 10.

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TROPICAL | | IMPRINT / PROMOTION LABEL | PLAYS TW | +/- | AUDIENCE MILLIONS RANK | |
|-----------|-----------|----------------|--|----------------------------------|---------------------------|----------|-----|-------------------------------|----|
| | | | ARTIST | TITLE | | | | 11 NIELSEN BDS CERTIFICATIONS | |
| 1 | 1 | 30 | FLEX | TE QUIERO | NO. 1 (3 WKS) | 305 | -12 | 3.325 | 4 |
| 2 | 2 | 26 | NG2 | ELLA MENEÁ | | 270 | -46 | 1.234 | 15 |
| 3 | 7 | 17 | DLG | QUIERO DECIRTE QUE TE AMO | | 268 | +21 | 1.562 | 9 |
| 4 | 6 | 16 | WISIN & YANDEL | AHORA ES | | 262 | +15 | 2.482 | 6 |
| 5 | 4 | 7 | VICTOR MANUELLE | YO NO SE PERDONARTE | | 262 | +3 | 4.193 | 1 |
| 6 | 3 | 13 | JUAN LUIS GUERRA Y 440 | COMO YO | | 254 | -20 | 1.321 | 11 |
| 7 | 5 | 30 | AVENTURA | EL PERDEDOR | | 225 | -31 | 3.373 | 3 |
| 8 | 12 | 11 | MANA | SI NO TE HUBIERAS IDO | | 223 | +13 | 0.980 | 19 |
| 9 | 10 | 32 | FRANK REYES | AMOR DESPERDIADO | | 214 | -23 | 2.983 | 5 |
| 10 | 8 | 16 | GILBERTO SANTA ROSA | NO TE VAYAS | | 211 | -25 | 1.306 | 13 |
| 11 | 9 | 12 | CHARLIE CRUZ | TU ME CONFUNDES | | 207 | -24 | 1.106 | 17 |
| 12 | 11 | 15 | DOMENIC MARTE FEATURING GERALDINE | CON LOS OJOS CERRADOS | | 180 | -23 | 0.713 | 26 |
| 13 | 14 | 15 | N'KLABE | EL DIA DE TU SUERTE (HOY) | | 161 | -16 | 1.183 | 16 |
| 14 | 16 | 22 | JUANES | GOTAS DE AGUA DULCE | | 156 | -12 | 0.714 | 25 |
| 15 | 13 | 10 | WILLY CHIRINO | PA LANTE | | 146 | -58 | 1.244 | 14 |
| 16 | 15 | 37 | GILBERTO SANTA ROSA | CONTEO REGRESIVO | | 144 | -33 | 1.088 | 18 |
| 17 | 19 | 40 | JUANES | ME ENAMORA | | 140 | -12 | 0.776 | 22 |
| 18 | 18 | 28 | HECTOR ACOSTA | SIN PERDON | | 131 | -20 | 1.404 | 10 |
| 19 | 17 | 18 | ANGEL & KHRIZ | LA VECINA | | 127 | -32 | 0.855 | 21 |
| 20 | 20 | 11 | EL CHAVAL | DONDE ESTAN ESOS AMIGOS | | 115 | -9 | 3.445 | 2 |
| 21 | 29 | 20 | OLGA TANON FEAT. MILLY QUEZADA | CCSAS DEL AMOR | | 112 | +19 | 0.445 | 36 |
| 22 | 28 | 19 | ENRIQUE IGLESIAS | DONDE ESTAN CORAZON | | 110 | +14 | 1.315 | 12 |
| 23 | 27 | 8 | TONY DIZE | PERMITAME | | 93 | -4 | 0.500 | 32 |
| 24 | 31 | 4 | DADDY YANKEE | POSE | | 90 | +13 | 1.586 | 8 |
| 25 | 25 | 14 | MARC ANTHONY | EL DIA DE SUERTE | | 89 | -12 | 0.499 | 33 |
| 26 | 26 | 17 | TITO "EL BAMBINO" | EN LA DISCO | | 86 | -12 | 0.257 | - |
| 27 | 22 | 8 | LENY | AYER CUANDO TE VI | | 81 | -25 | 0.313 | - |
| 28 | 32 | 6 | KEVIN CEBALLO | EL MILAGRO DE TU AMOR | | 80 | -1 | 0.717 | 24 |
| 29 | 23 | 19 | ANDY ANDY | ME VAS A PERDER | | 79 | -22 | 0.967 | 20 |
| 30 | 30 | 8 | MIGUELITO FEATURING DIVINO | MOCHILA DE AMOR | | 78 | -10 | 0.137 | - |

| THIS WEEK | LAST WEEK | WEEKS ON CHART | LATIN RHYTHM | | IMPRINT / PROMOTION LABEL | PLAYS TW | +/- | AUDIENCE MILLIONS RANK | |
|-----------|-----------|----------------|---|---------------------------------------|---------------------------|----------|-----|-------------------------------|----|
| | | | ARTIST | TITLE | | | | 11 NIELSEN BDS CERTIFICATIONS | |
| 1 | 2 | 5 | DADDY YANKEE | POSE | NO. 1 (1 WK) | 371 | +2 | 5.282 | 1 |
| 2 | 1 | 33 | FLEX | TE QUIERO | | 356 | -53 | 3.049 | 7 |
| 3 | 3 | 11 | BABY BOY | YA NO LLORES (LET ME LOVE YOU) | | 350 | -10 | 4.352 | 5 |
| 4 | 4 | 22 | WISIN & YANDEL | AHORA ES | | 345 | -1 | 5.224 | 2 |
| 5 | 5 | 13 | TONY DIZE | PERMITAME | | 342 | +16 | 4.919 | 3 |
| 6 | 6 | 30 | AVENTURA | EL PERDEDOR | | 307 | +17 | 4.895 | 4 |
| 7 | 9 | 4 | WISIN & YANDEL | SIGUELO | MOST INCREASED PLAYS | 263 | +45 | 4.152 | 6 |
| 8 | 7 | 12 | MANA | SI NO TE HUBIERAS IDO | | 248 | -15 | 1.048 | 31 |
| 9 | 8 | 23 | JUANES | GOTAS DE AGUA DULCE | | 232 | -11 | 0.754 | 40 |
| 10 | 10 | 10 | MJ | HE VENIDO | | 222 | +6 | 2.268 | 13 |
| 11 | 12 | 19 | ENRIQUE IGLESIAS | DONDE ESTAN CORAZON | | 185 | -5 | 0.585 | - |
| 12 | 11 | 51 | LA FACTORIA | PERDONAME | | 164 | -39 | 1.401 | 21 |
| 13 | 15 | 10 | COLBY O'DONIS FEATURING AKON | WHAT YOU GOT | | 158 | +17 | 2.672 | 11 |
| 14 | 16 | 17 | ERRE XI | CARITA BONITA | | 153 | +18 | 0.923 | 37 |
| 15 | 19 | 6 | TOMMY TORRES | PEGADITO | | 137 | +16 | 0.725 | - |
| 16 | 14 | 35 | DON OMAR | CANCION DE AMOR | | 131 | -11 | 0.645 | - |
| 17 | 20 | 9 | DE LA GHETTO | EL DIFICIL | | 121 | +3 | 2.895 | 8 |
| 18 | 18 | 2 | BABY RASTA & GRINGO | DE JAME CONOCERTE | | 121 | -2 | 1.739 | 16 |
| 19 | 17 | 7 | LIL WAYNE FEATURING STATIC MAJOR | LOLLIPOP | | 120 | -10 | 2.853 | 9 |
| 20 | 23 | 2 | CARIBBEAN CONNECTION | PUERTO RICO | AIRPOWER | 118 | +7 | 1.467 | 18 |
| 21 | 22 | 7 | VOLTIO FEATURING ARCANGEL | UN AMOR COMO TU | | 117 | +5 | 1.395 | 22 |
| 22 | 25 | 10 | ALEXIS & FIDO | SOBRENATURAL | | 103 | +4 | 2.284 | 12 |
| 23 | NEW | | ANGEL & KHRIZ | NA DE NA | MOST ADDED | 99 | +40 | 1.061 | 30 |
| 24 | 24 | 15 | BELANOVA | CADA QUE... | | 95 | -15 | 0.417 | - |
| 25 | 21 | 17 | MIGUELITO FEATURING DIVINO | MOCHILA DE AMOR | | 95 | -23 | 0.468 | - |
| 26 | 29 | 13 | YOMO | TU TE LAS TRAE | | 90 | 0 | 1.263 | 23 |
| 27 | 27 | 5 | JESSE & JOY | LLEGASTE TU | | 87 | -5 | 0.179 | - |
| 28 | 31 | 7 | R.K.M. & KEN-Y FEAT. JCO | TE AMARE | | 86 | 0 | 0.950 | 36 |
| 29 | 28 | 6 | ANA ISABELLE | QUIEN DIJO AMIGOS | | 84 | -8 | 1.069 | 29 |
| 30 | 34 | 18 | KUMBIA ALL STARZ FEATURING FLEX | POR TI BABY | | 81 | +3 | 0.517 | - |

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ROCK/ALTERNATIVE | | IMPRINT / PROMOTION LABEL |
|-----------|-----------|----------------|--|-------------------------------------|---------------------------|
| | | | ARTIST | TITLE | |
| 1 | 9 | 9 | BABASONICOS | PIJAMAS | UNIVERSAL LATINO |
| 2 | 14 | 14 | MOTEL | UNO, DOS, TRES | WARNER LATINA |
| 3 | 6 | 6 | NORTEC COLLECTIVE PRESENTS BC STITCH & FUSSIBLE | TIJUANA SOUND MACHINE | NACIONAL |
| 4 | 7 | 21 | DISIDENTE | ENEMIGO | PISTOLERO/V&J |
| 5 | 5 | 15 | CIRCO | ALGUIEN | SONY BMG NORTE |
| 6 | NEW | | JULIETA VENEGAS | EL PRESENTE | SONY BMG NORTE |
| 7 | 8 | 37 | CAFE TACVBA | VOLVER A COMENZAR | UNIVERSAL LATINO |
| 8 | 4 | 16 | TODOS TUS MUERTOS | ANDATE | NACIONAL |
| 9 | 10 | 3 | AMARAL | KAMIKAZE | EMI TELEVISA |
| 10 | 6 | 8 | JORGE VILLAMIZAR | NINGUNA | WARNER LATINA |
| 11 | 9 | 6 | CHAMBAO | PAPELES MOJADOS | SONY BMG NORTE |
| 12 | NEW | | PINKER TONES | HAPPY EVERYWHERE | NACIONAL |
| 13 | 5 | 5 | PASTILLA | CIERRA LOS OJOS | SONY BMG NORTE |
| 14 | 13 | 18 | AUSTIN TV | MARDUK | TERRICOLAS IMBECILES |
| 15 | 11 | 10 | DJ BITMAN | TROPILOVE | NACIONAL |
| 16 | 14 | 6 | TURBO | T5 | PISTOLERO/V&J |
| 17 | NEW | | MOLOTOV | BIEN | UNIVERSAL LATINO |
| 18 | 16 | 9 | JUANES | GOTAS DE AGUA DULCE | UNIVERSAL LATINO |
| 19 | 17 | 3 | MANA | SI NO TE HUBIERAS IDO | WARNER LATINA |
| 20 | 19 | 13 | MONTE NEGRO | ME DUELE NO ESTAR JUNTO A TI | FEED THE HUNGRY |

| THIS WEEK | LAST WEEK | WEEKS ON CHART | RECORD POOL | | IMPRINT / PROMOTION LABEL |
|-----------|-----------|----------------|---|------------------------------|----------------------------|
| | | | ARTIST | TITLE | |
| 1 | 1 | 11 | CHARLIE CRUZ | TU ME CONFUNDES | SONY BMG NORTE |
| 2 | 2 | 12 | GILBERTO SANTA ROSA | NO TE VAYAS | SONY BMG NORTE |
| 3 | 13 | 13 | ANGEL Y KHRIZ | LA VECINA | VI/MACHETE |
| 4 | 11 | 11 | PEDRO JESUS | QUE ES MALO | M.P./JVN/J&N |
| 5 | 10 | 10 | KEVIN CEBALLO | EL MILAGRO DE TU AMOR | M.P./JVN/J&N |
| 6 | 4 | 14 | AKWID Y LOS TUCANES DE TIJUANA | OMBLIGO A OMBLIGO | UNIVISION |
| 7 | 5 | 14 | RKM & KEN-Y | MIS DIAS SIN TI | UNIVERSAL LATINO |
| 8 | 8 | 7 | TONY DIZE | PERMITAME | WY/MACHETE |
| 9 | 18 | 2 | DLG | TORO MATA | LA CALLE/UNIVISION |
| 10 | 14 | 19 | NICKY JAM FEAT. RKM | CAS PELA | PINA/UNIVERSAL LATINO |
| 11 | 11 | 8 | SAMMY GARCIA Y EL SABOR DE PUERTO RICO | AMOR DESPIADADO | CODISCOS/TROPI SOUND |
| 12 | 7 | 14 | MARC ANTHONY | EL DIA DE SUERTE | SONY BMG NORTE |
| 13 | 12 | 14 | GLORIA ESTEFAN | PINTAME DE COLORES | BURGUNDY/SONY BMG NORTE |
| 14 | 13 | 16 | EL GRAN COMBO DE PUERTO RICO | YO NO MENDIGO AMOR | SONY BMG NORTE |
| 15 | 17 | 2 | BRENDALY | NA NA NA | PROMOTION REVOLUCION |
| 16 | 10 | 13 | WISIN & YANDEL | AHORA ES | MACHETE |
| 17 | NEW | | EL-BOODAH FEAT. J-COST | DIRTY PAYPA | LOUDES 68/UNIVERSAL LATINO |
| 18 | 20 | 2 | MAELO RUIZ | AROMA DE MUJER | CODISCOS/TROPI SOUND |
| 19 | NEW | | DOMENIC MARTE FEAT. GERALDINE | CON LOS OJOS CERRADOS | M.P./JVN/J&N |
| 20 | NEW | | NG2 | POR AMARTE | SONY BMG NORTE |

R&R NATIONAL AIRPLAY OVERVIEW.

POWERED BY nielsen BDS

BILLBOARD nielsen CHARTS COMPILED BY SoundScan

Billboard TOP ALBUMS

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST | TITLE | CERT. | PEAK POSITION |
|-----------|----------------|----------------|--------------------|-------------------------|-------|---------------|
| 1 | HOT SHOT DEBUT | 1 | LIL WAYNE | The Carter III | 1 | 1 |
| 2 | NEW | 1 | PLIES | Definition Of Real | 2 | 2 |
| 3 | 2 | 2 | VARIOUS ARTISTS | NOW 28 | 2 | 3 |
| 4 | 1 | 1 | DISTURBED | Indestructible | 1 | 4 |
| 5 | 3 | 1 | USHER | Here I Stand | 1 | 5 |
| 6 | 5 | 2 | JOURNEY | Revelation | 5 | 6 |
| 7 | NEW | 1 | N*E*R*D | Seeing Sounds | 7 | 7 |
| 8 | NEW | 1 | STARLIN MORISSETTE | Flavors Of Entanglement | 8 | 8 |
| 9 | NEW | 1 | MY MORNING JACKET | Evil Urges | 9 | 9 |
| 10 | 4 | 2 | WEEZER | Weezer | 4 | 10 |
| 11 | 9 | 3 | 3 DOORS DOWN | 3 Doors Down | 1 | 11 |
| 12 | 7 | 2 | SOUNDTRACK | Sex And The City | 2 | 12 |
| 13 | 8 | 2 | ASHANTI | The Declaration | 8 | 13 |
| 14 | 11 | 5 | LEONA LEWIS | Spirit | 1 | 14 |
| 15 | 12 | 7 | DUFFY | Rockferry | 4 | 15 |
| 16 | 15 | 12 | TAYLOR SWIFT | Taylor Swift | 3 | 16 |
| 17 | 15 | 5 | FRANK SINATRA | Nothing But The Best | 2 | 17 |
| 18 | 18 | 14 | TOBY KEITH | 35 Biggest Hits | 2 | 18 |
| 19 | 21 | 20 | KID ROCK | Rock N Roll Jesus | 1 | 19 |
| 20 | NEW | 1 | MONTGOMERY GENTRY | Back When I Knew It All | 20 | 20 |
| 21 | 13 | 8 | MARIAH CAREY | E=MC2 | 1 | 21 |
| 22 | NEW | 1 | EMMYLOU HARRIS | All I Intended To Be | 22 | 22 |
| 23 | 10 | 5B | CHRIS BROWN | Exclusive | 4 | 23 |
| 24 | NEW | 1 | JAKOB DYLAN | Seeing Things | 24 | 24 |
| 25 | 8 | 2 | JEWEL | Perfectly Clear | 8 | 25 |

The Billboard 200 is based on a national sample of retail store, mass merchant, direct-to-consumer transactions and internet sales. Both physical albums and digital downloads are included in the chart.

VIDEO CHANNELS

MTV

| TW | LW | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 | |
|----|----|-----------------------|---|---|---|---|---|---|---|---|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|
| 1 | 1 | Fall Out Boy, Beat It | 2 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 |

VH1

| TW | LW | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 |
|----|----|-----------------------------------|---|---|---|---|---|---|---|---|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|
| 1 | 1 | New Kids On The Block, Summertime | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 |

BET

| TW | LW | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 |
|----|----|-------------------------|---|---|---|---|---|---|---|---|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|
| 1 | 1 | Usher, Moving Mountains | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 |

CMT

| TW | LW | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 |
|----|----|-----------------------------|---|---|---|---|---|---|---|---|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|
| 1 | 1 | Carrie Underwood, Last Name | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 |

Great American Country

| TW | LW | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 |
|----|----|---------------------------------------|---|---|---|---|---|---|---|---|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|
| 1 | 1 | Lady Antebellum, Love Don't Live Here | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 |

FUSE

| TW | LW | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 |
|----|----|--------------------------|---|---|---|---|---|---|---|---|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|
| 1 | 1 | Seether, Rise Above This | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 |

MTV2

| TW | LW | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 |
|----|----|----------------------|---|---|---|---|---|---|---|---|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|
| 1 | 1 | Rick Ross, Here I Am | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 |

MuchMusic Canada

| TW | LW | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 |
|----|----|-----------------------------------|---|---|---|---|---|---|---|---|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|
| 1 | 1 | New Kids On The Block, Summertime | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 |

Billboard HOT DIGITAL SONGS

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | ARTIST | CERT. | THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | ARTIST | CERT. |
|-----------|-----------|----------------|-----------------------|-------------------------------------|-------|-----------|-----------|----------------|--------------------------------|--------------------------------|-------|
| 1 | 1 | 3 | VIVA LA VIDA | COLDPLAY | 1 | 28 | 33 | 8 | CLOSER | NE-YO | 1 |
| 2 | 2 | 6 | I KISSED A GIRL | KATY PERRY | 2 | 27 | 30 | 6 | IF I NEVER SEE YOUR FACE AGAIN | MAROON 5 FEAT. RIHANNA | 1 |
| 3 | 8 | 11 | SHAKE IT | METRO STATION | 3 | 28 | - | 1 | 3 PEAT | LIL WAYNE | 1 |
| 4 | 4 | 6 | TAKE A BOW | RIHANNA | 4 | 29 | 59 | 2 | MR. CARTER | LIL WAYNE FEAT. JAY-Z | 1 |
| 5 | 17 | 17 | POCKETFUL OF SUNSHINE | NATASHA BEDINGFIELD | 5 | 30 | 21 | 1 | REALIZE | COLBIE CAILLAT | 1 |
| 6 | 7 | 8 | FOREVER | CHRIS BROWN | 6 | 31 | 39 | 4 | DANGEROUS | KARDINAL OFFISHALL | 1 |
| 7 | 13 | 13 | LLOLLOPP | LIL WAYNE FEAT. STATION | 7 | 32 | 26 | 6 | LAST NAME | CARRIE UNDERWOOD | 1 |
| 8 | 6 | 17 | BLEEDING LOVE | LEONA LEWIS | 8 | 33 | 29 | 11 | IN LOVE WITH A GIRL | GAVIN DEGRAW | 1 |
| 9 | 11 | 6 | LEAVIN' | JESSE MCCARTNEY | 9 | 34 | 31 | 25 | STOP AND STARE | ONEREPUBLIC | 1 |
| 10 | 9 | 12 | 4 MINUTES | MADONNA FEAT. JUSTIN TIMBERLAKE | 10 | 35 | 36 | 6 | GET SILLY | V.I.C. | 1 |
| 11 | 15 | 3 | WHEN I GROW UP | THE PUSSYCAT DOLLS | 11 | 36 | 40 | 9 | I'M YOURS | JASON MRAZ | 1 |
| 12 | 16 | 23 | NO AIR | JORDIN SPARKS DUET WITH CHRIS BROWN | 12 | 37 | 37 | 6 | VIOLET HILL | COLDPLAY | 1 |
| 13 | 14 | 18 | SEXY CAN I | RAY J & YUNG BERG | 13 | 38 | 41 | 12 | ALL AROUND ME | FLYLEAF | 1 |
| 14 | 17 | 14 | DAMAGED | DANITY KANE | 14 | 39 | 38 | 32 | LOW | FLO RIDA FEAT. T-PAIN | 1 |
| 15 | 19 | 14 | WHAT YOU GOT | COLBY ODONIS FEAT. AKON | 15 | 40 | 20 | 2 | PUT ON | YOUNG JEEZY FEAT. KANYE WEST | 1 |
| 16 | 12 | 16 | LOVE IN THIS CLUB | USHER FEAT. YOUNG JEEZY | 16 | 41 | 43 | 9 | BYE BYE | MARIAH CAREY | 1 |
| 17 | 32 | 7 | AMERICAN BOY | ESTELLE FEAT. KANYE WEST | 17 | 42 | 50 | 3 | GET LIKE ME | DAVID BANNER FEAT. CHRIS BROWN | 1 |
| 18 | 10 | 10 | IT'S NOT MY TIME | 3 DOORS DOWN | 18 | 43 | 24 | 8 | A MILLI | LIL WAYNE | 1 |
| 19 | 34 | 5 | LOLLI LOLLI | THREE 6 MAFIA | 19 | 44 | 44 | 28 | DON'T STOP THE MUSIC | RIHANNA | 1 |
| 20 | 27 | 24 | SAY | JOHN MAYER | 20 | 45 | - | 1 | BODY ON ME | NELLY FEAT. AKON & ASHANTI | 1 |
| 21 | 12 | 12 | BUST IT BABY PART 2 | PLIES FEAT. NE-YO | 21 | 46 | 46 | 46 | APOLOGIZE | TIMBALAND FEAT. ONEREPUBLIC | 1 |
| 22 | 9 | 9 | HANDLEBARS | FLOBOTS | 22 | 47 | 48 | 28 | SEE YOU AGAIN | MILEY CYRUS | 1 |
| 23 | 10 | 4 | THE TIME OF MY LIFE | DAVID COOK | 23 | 48 | 55 | 2 | 7 THINGS | MILEY CYRUS | 1 |
| 24 | 49 | 5 | SUMMERTIME | NEW KIDS ON THE BLOCK | 24 | 49 | 53 | 38 | OUR SONG | TAYLOR SWIFT | 1 |
| 25 | 23 | 8 | MERCY | DUFFY | 25 | 50 | 13 | 3 | GOT MONEY | LIL WAYNE FEAT. T-PAIN | 1 |

STREAMS

| TW | LW | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 |
|----|----|------------------------|---|---|---|---|---|---|---|---|----|----|----|----|----|----|----|----|----|----|----|
| 1 | 1 | Brooke Hogan, About Us | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 |

YAHOO! MUSIC Song Streams

| TW | LW | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 |
|----|----|-------------------------------|---|---|---|---|---|---|---|---|----|----|----|----|----|----|----|----|----|----|----|
| 1 | 1 | Ray J & Yung Berg, Sexy Can I | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 |

AOL TOTAL STREAMS

| TW | LW | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 |
|----|----|----------------------------|---|---|---|---|---|---|---|---|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|
| 1 | 1 | Leona Lewis, Bleeding Love | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 |

OPPORTUNITIES

SOUTHWEST

COX RADIO, INC.

Cox Radio - Tulsa has a rare opportunity to join Tulsa's premier NewsTalk 740 KRMG radio station. KRMG has an immediate opening for News Director / Assistant Program Director. Responsibilities include overseeing all aspects of news, weather and traffic operations, leadership of newsroom personnel, talent development and hiring, assists in writing, production and execution of KRMG morning news, anchor stories and/or cast and contribute as copy writer, create and maintain professional relationships with local news sources, manage all aspects of public affairs programming and other duties as assigned. Two years of radio news staff management and five years of radio news experience is preferred for this position. Must be able to pass background check and have a valid driver's license. Cox Radio offers excellent benefits including medical, dental, life, 401K and pension.

Send your resume, audio and any other relevant info to: Cox Radio Inc., Tulsa, Human Resources, 7136 South Yale Suite 500, Tulsa OK 74136. Fax: (918) 492-6495 Email: tulsajobs@coxradio.com or drew.anderssen@coxradio.com No Phone Calls. E.O.E/M/F.

NORTHEAST

Major market station in the northeast looking for a Chief Engineer with strong IT skills, knowledge of multiple site transmitters, web streaming, various computer production and automation systems and day to day station maintenance. EOE. Send resume to: rcorrea@radioandrecords.com Job #1188.

POSITIONS SOUGHT

Morning Rock vet looking to Dominate, Kill, Disembowel and KICK ASS. No wimps please! David Lee (818) 635-1863.

Secretly A Movie Star! Dallas' Rock & Roll Zoo, WFAA, and K104 Radio. Network TV, Movies, and Stand-Up Comedy. Joe 817-861-9814 joe@joekingfanclub.com.

The Pajama Bar hosted by Jimi B. Theatre of the mind radio with charisma looking now. Please request demo pajamabar@excite.com.

Friendly, upbeat lady jock wants back in business. Warm production talent, sweet voice. email: vlj3733@yahoo.com (Victoria)

Sixties and seventies jock wants to go back on air . . . oldies or jazz as i am also a drummer.contact: robins3633@charter.com.

Local newscaster without the high expense: Newscasts specifically for your market. Quality, relevant, and great-sounding newscasts. Delivered via Internet. djsin@aol.com.

Motivated, energetic, and ready for another radio challenge. 6 years co-host including: news, copywriting, on-air, plus production. Amy 214-515-2794, queen1amy@yahoo.com.

#1 Track Record! AC PD/OM. Anywhere. www.mikeberlak.com.

Seventeen years experience. Living in Phoenix. Miss being behind the board. Solid production and have done all shifts. Call 623-313-4830.

Sociable and confident young woman perfect for promotions! Sure to bring listeners back to your events! Dottie - (972) 964-3362; deh103@aol.com.

Good technical ability, strong digital skills and commercial voice, with quick wit and sales savvy. Contact Danny Gamble 817-965-3275; djgamble37@yahoo.com.

Driven, passionate, industrious, conscious and extremely dependable. Broad grasp of sports. Knowledge of running sound/music boards. Shawn 469-230-5300, shawn4848@yahoo.com.

Hard-working, NorCal veteran, seeks return to radio. Contact Frank at 510-223-1534.

Extremely friendly, personable, and fluently Bilingual. Motivated, and enthusiastic about developing relationships with listeners. Sales professional also. Yolanda Diaz 817-500-8229.

Sports guy seeking employment on-air/behind scenes within the programming, or sports departments of a broadcasting firm. Matt 817-298-9302 matthewlowrey37@yahoo.com.

22 plus years on air experience throughout Northeast,Southeast and West Coast. Plenty of seasoning and very conversational with news experience too!!! E-mail fmdjay@yahoo.com cell 760-519-5969

Loyal, committed, and passionate individual. Solid news delivery/boards seeks to provide immediate impact with broadcasting organization. Stephen 469-274-6221; steve.huffman08@gmail.com.

Spirited personality and optimistic outlook. Highly motivated, multi-tasker ready to tackle on-air, news/sports, production and more! Joe Epps 903-819-4413, jae_promo_tx@sbcglobal.net

LA veteran sportscaster - ISDN ready, is available for sports talk, sports updates, copy reading etc. Bob Harvey 951-963-4292.

Great personality, extremely dedicated, and very reliable - with notable Cool Edit abilities. Pleasantly persistent, and goal-oriented! Mike 972-240-1560, ghostgetter88@yahoo.com.

Toledo Ohio . Part-time news anchor gig sought in or around Toledo, Ohio. 35+ years on air. cwmichael@voicework1.com.

Great personality with strong voice. On-air talent, commercial writing, and production skills and more. For more information call 469-474-5368 dmartin515@aol.com.

Sharp production and voice talent. Professional presentation, artistic writing and extensive editing abilities. Young, hip, energetic sound. LP 817-449-9742; pihon101@yahoo.com.

Heart for Christ and Kids - passionate, dedicated, honest female with a caring voice, plus outgoing personality. Natasha 972-748-6615 tsims_love@yahoo.com.

Familiar with mixing beats and music/broadcast edits, very creative, honest, industrious, friendly, and catches on quickly. Clyde 817-495-7626; clydewebber77@yahoo.com.

Conservative-Libertarian Talk Show Host Can Bring Younger Demographic! Internship with nationally syndicated show, on-air and sales experience. Jeff@JeffScottShow.com.

Radio Sales Leader. NTR, NBD Specialist looking in Florida. Career Radio Pro with 30 years Sales, Talent, Management experience. consultant.radio@gmail.com.

Canadian personality looking for American opportunity. Prefer Southwest, open to anywhere. Best suited for Rock. kev.b.radio@gmail.com.

Bilingual with vast knowledge of sports history, rules, and stats. Excellent on-air personality, boards, and technical skills. Daniel 210-393-3341; dralvarado@mail.txwes.edu.

Results oriented. Creative copywriting, solid grasp of basics; prep/technical abilities. Production skills Cool Edit, and CuBase SX. Samuel 817-714-7519 samuill@yahoo.com.

Solid on-air talent looking for spot in any market solid voice over work, knowledge of various markets will relocate call Raymond 516-721-8874.

Highly Experienced Radio Engineer seeks temporary assignments anywhere! Station construction, systems integration, troubleshooting, maintenance, training. Bill Elliott, 305-230-6834. Email: billelliott@3DSJ.com.

Light and airy, with ability to build instant rapport! Smooth, easy-going style, and voice. Seeking on-air positions. Ketra Weeks 972-230-9118 ketraweeks@aol.com.

R&R THE BACK PAGES

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CHR/TOP 40

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST | TITLE | NIelsen BDS CERTIFICATIONS | HITPREDICTOR STATUS | IMPRINT / PROMOTION LABEL |
|-----------|-----------|----------------|-------------------------------------|-----------------------|----------------------------|---------------------|-----------------------------|
| 1 | 1 | 17 | LEONA LEWIS | BLEEDING LOVE | NO. 1 (9 WKS) | 11 ² | SYCO/J/RMG |
| 2 | 2 | 12 | RIHANNA | TAKE A BOW | | 11 | SRP/DEF JAM/IDJMG |
| 3 | 3 | 14 | RAY J & YUNG BERG | SEXY CAN I | | 11 ² | KNOCKOUT/DEJA 34/KOCH/EPIC |
| 4 | 8 | 12 | JESSE MCCARTNEY | LEAVIN' | | 11 ² | HOLLYWOOD |
| 5 | 4 | 17 | USHER FEATURING YOUNG JEEZY | LOVE IN THIS CLUB | | 11 ² | LAFACE/ZOMBA |
| 6 | 7 | 12 | DANITY KANE | DAMAGED | | 11 ² | BAD BOY/ATLANTIC |
| 7 | 9 | 16 | NATASHA BEDINGFIELD | POCKETFUL OF SUNSHINE | | 11 | PHONOGENIC/EPIC |
| 8 | 10 | 10 | LIL WAYNE FEATURING STATIC MAJOR | LOLLIPOP | | 11 | CASH MONEY/UNIVERSAL MOTOWN |
| 9 | 12 | 5 | KATY PERRY | I KISSED A GIRL | MOST INCREASED PLAYS | 11 | CAPITOL |
| 10 | 9 | 21 | JORDIN SPARKS DUET WITH CHRIS BROWN | NO AIR | | 11 ² | 19/JIVE/ZOMBA |

NO. 1 MOST ADDED

KARDINAL OFFISHALL FEAT. AKON Dangerous (KONLIVE/GEFFEN/INTERSCOPE)

NO. 1 MOST INCREASED PLAYS

KATY PERRY I Kissed A Girl (CAPITOL)

TOP 5 NEW AND ACTIVE

- SARA BAREILLES Bottle It Up (EPIC)
- THE PUSSYCAT DOLLS When I Grow Up (INTERSCOPE)
- DAVID COOK The Time Of My Life (19/RCA/RMG)
- RIHANNA Disturbia (SRP/DEF JAM/IDJMG)
- PARAMORE That's What You Get (FUELED BY RAMEN/RFP)

COMPLETE CHR/TOP 40 CHART ON PAGE 24

RHYTHMIC

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST | TITLE | NIelsen BDS CERTIFICATIONS | HITPREDICTOR STATUS | IMPRINT / PROMOTION LABEL |
|-----------|-----------|----------------|---|-----------------------------|----------------------------|---------------------|--------------------------------------|
| 1 | 1 | 13 | LIL WAYNE FEAT. STATIC MAJOR | LOLLIPOP | NO. 1 (8 WKS) | 11 | CASH MONEY/UNIVERSAL MOTOWN |
| 2 | 2 | 12 | PLIES FEATURING NE-YO | BUST IT BABY PART 2 | | 11 | BIG GATES/SLIP-N-SLIDE/ATLANTIC |
| 3 | 3 | 19 | COLBY O'DONIS FEATURING AKON | WHAT YOU GOT | | 11 | KONLIVE/GEFFEN/INTERSCOPE |
| 4 | 5 | 18 | USHER FEATURING YOUNG JEEZY | LOVE IN THIS CLUB | | 11 ² | LAFACE/ZOMBA |
| 5 | 8 | 10 | DAVID BANNER FEATURING CHRIS BROWN | GET LIKE ME | | 11 ² | B.I.G. F.A.C.E./SRC/UNIVERSAL MOTOWN |
| 6 | 15 | 15 | LEONA LEWIS | BLEEDING LOVE | | 11 ² | SYCO/J/RMG |
| 7 | 4 | 21 | RAY J & YUNG BERG | SEXY CAN I | | 11 ² | KNOCKOUT/DEJA 34/EPIC/KOCH |
| 8 | 11 | 8 | KARDINAL OFFISHALL FEATURING AKON | DANGEROUS | | 11 | KONLIVE/GEFFEN/INTERSCOPE |
| 9 | 12 | 9 | RIHANNA | TAKE A BOW | | 11 | SRP/DEF JAM/IDJMG |
| 10 | 14 | 8 | THREE 6 MAFIA FEATURING PROJECT PAT, YOUNG D & SUPERPOWER | LOLLI LOLLI (POP THAT BODY) | MOST INCREASED PLAYS | 11 | HYPNOTIZE MINDS/COLUMBIA |

NO. 1 MOST ADDED

SAVAGE FEAT. SOULJA BOY TELL 'EM Swing (UNIVERSAL REPUBLIC)

NO. 1 MOST INCREASED PLAYS

THREE 6 MAFIA FEAT. PROJECT PAT, YOUNG D & SUPERPOWER Lollie Lollie (Pop That Body) (HYPNOTIZE MINDS/COLUMBIA)

TOP 5 NEW AND ACTIVE

- DJ LAZ FEAT. FLO RIDA, CASELY & PITBULL Move Shake Drop (VIP/UNIVERSAL REPUBLIC)
- NELLY FEAT. AKON & ASHANTI Body On Me (DERRTY/UNIVERSAL MOTOWN)
- SHAWTY LO Foolish (D4L/ASYLUM)
- HOT STYLZ FEAT. YUNG JOC Lookin Boy (SWAGG TEAM/BLOCK/JIVE/ZOMBA)
- SHAWTY PUTT Dat Baby (BME/RAZOR & TIE)

COMPLETE RHYTHMIC CHART ON PAGE 27

URBAN

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST | TITLE | NIelsen BDS CERTIFICATIONS | HITPREDICTOR STATUS | IMPRINT / PROMOTION LABEL |
|-----------|-----------|----------------|-------------------------------------|---------------------------|----------------------------|---------------------|---------------------------------|
| 1 | 2 | 14 | PLIES FEATURING NE-YO | BUST IT BABY PART 2 | NO. 1 (1 WK) | 11 | BIG GATES/SLIP-N-SLIDE/ATLANTIC |
| 2 | 1 | 13 | LIL WAYNE FEATURING STATIC MAJOR | LOLLIPOP | | 11 | CASH MONEY/UNIVERSAL MOTOWN |
| 3 | 3 | 9 | KEYSHIA COLE | HEAVEN SENT | | 11 | IMANI/GEFFEN/INTERSCOPE |
| 4 | 5 | 10 | THE-DREAM | I LUV YOUR GIRL | | 11 | RADIO KILLA/DEF JAM/IDJMG |
| 5 | 4 | 10 | CHRIS BROWN | TAKE YOU DOWN | | 11 | JIVE/ZOMBA |
| 6 | 8 | 8 | USHER FEATURING BEYONCE & LIL WAYNE | LOVE IN THIS CLUB PART II | | 11 | LAFACE/ZOMBA |
| 7 | 8 | 9 | V.I.C. | GET SILLY | | 11 | YOUNG MOCUL/WARNER BROS. |
| 8 | 10 | 8 | ALICIA KEYS | TEENAGE LOVE AFFAIR | | 11 | MBKJ/J/RMG |
| 9 | 19 | 5 | LIL WAYNE | A MILLI | MOST INCREASED PLAYS | 11 | CASH MONEY/UNIVERSAL MOTOWN |
| 10 | 5 | 5 | LLOYD FEATURING LIL WAYNE | GIRLS AROUND THE WORLD | | 11 | THE INC./UNIVERSAL MOTOWN |

NO. 1 MOST ADDED

SLIM FEAT. YUNG JOC So Fly (M3/ASYLUM)

NO. 1 MOST INCREASED PLAYS

LIL WAYNE A Milli (CASH MONEY/UNIVERSAL MOTOWN)

TOP 5 NEW AND ACTIVE

- ROBIN THICKE Magic (STAR TRAK/INTERSCOPE)
- DAY26 Since You've Been Gone (BAD BOY/ATLANTIC)
- BLOOD RAW FEAT. YOUNG JEEZY Louie (C.TE/DEF JAM/IDJMG)
- PLEASURE P. Did You Wrong (NOT LISTED)
- LEE CARR Stiletto (3RD LANE/JIVE/ZOMBA)

COMPLETE URBAN CHART ON PAGE 30

URBAN AC

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST | TITLE | NIelsen BDS CERTIFICATIONS | HITPREDICTOR STATUS | IMPRINT / PROMOTION LABEL |
|-----------|-----------|----------------|-----------------|--------------------------------|----------------------------|---------------------|-----------------------------|
| 1 | 1 | 38 | RAHEEM DEVAUGHN | WOMAN | NO. 1 (6 WKS) | 11 | JIVE/ZOMBA |
| 2 | 3 | 26 | MARVIN SAPP | NEVER WOULD HAVE MADE IT | | 11 | VERITY/ZOMBA |
| 3 | 4 | 35 | JAHEIM | NEVER | | 11 | DIVINE MILL/ATLANTIC |
| 4 | 2 | 32 | KEYSHIA COLE | I REMEMBER | | 11 | IMANI/GEFFEN/INTERSCOPE |
| 5 | 7 | 16 | NOEL GOURDIN | THE RIVER | | 11 | EPIC |
| 6 | 8 | 20 | LYFE JENNINGS | NEVER NEVER LAND | | 11 | COLUMBIA |
| 7 | 6 | 8 | ALICIA KEYS | TEENAGE LOVE AFFAIR | | 11 | MBKJ/J/RMG |
| 8 | 5 | 36 | MARY J. BLIGE | JUST FINE | | 11 | MATRIARCH/GEFFEN/INTERSCOPE |
| 9 | 10 | 30 | ERYKAH BADU | HONEY | | 11 | UNIVERSAL MOTOWN |
| 10 | 9 | 32 | ALICIA KEYS | LIKE YOU'LL NEVER SEE ME AGAIN | | 11 ² | MBKJ/J/RMG |

NO. 1 MOST ADDED

ERIC BENET You're The Only One (FRIDAY/REPRISE/WARNER BROS.)

NO. 1 MOST INCREASED PLAYS

KEYSHIA COLE Heaven Sent (IMANI/GEFFEN/INTERSCOPE)

TOP 5 NEW AND ACTIVE

- HOWARD HEWETT I Wanna Know (THE GROOVE)
- APRIL HILL I Wanna Be Free (JAZZY PEACH)
- MARIAH CAREY I'm That Chick (ISLAND/IDJMG)
- Q Steal My Show (BLACKGROUND/UNIVERSAL MOTOWN)
- USHER FEAT. BEYONCE & LIL WAYNE Love In This Club Part II (LAFACE/ZOMBA)

COMPLETE URBAN AC CHART ON PAGE 31

COUNTRY

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST | TITLE | NIelsen BDS CERTIFICATIONS | HITPREDICTOR STATUS | IMPRINT / PROMOTION LABEL |
|-----------|-----------|----------------|-------------------|-----------------------------|----------------------------|---------------------|---------------------------|
| 1 | 4 | 13 | KENNY CHESNEY | BETTER AS A MEMORY | NO. 1 (1 WK) | 11 | BNA |
| 2 | 1 | 14 | CARRIE UNDERWOOD | LAST NAME | | 11 | ARISTA/ARISTA NASHVILLE |
| 3 | 5 | 21 | BLAKE SHELTON | HOME | | 11 | WARNER BROS./WRN |
| 4 | 2 | 17 | BRAD PAISLEY | I'M STILL A GUY | | 11 | ARISTA NASHVILLE |
| 5 | 3 | 17 | RASCAL FLATTS | EVERY DAY | | 11 | LYRIC STREET |
| 6 | 17 | 17 | MONTGOMERY GENTRY | BACK WHEN I KNEW IT ALL | | 11 | COLUMBIA |
| 7 | 9 | 10 | ALAN JACKSON | GOOD TIME | | 11 | ARISTA NASHVILLE |
| 8 | 10 | 23 | DIERKS BENTLEY | TRYING TO STOP YOUR LEAVING | | 11 | CAPITOL NASHVILLE |
| 9 | 7 | 37 | LADY ANTEBELLUM | LOVE DON'T LIVE HERE | | 11 | CAPITOL NASHVILLE |
| 10 | 13 | 8 | BROOKS & DUNN | PUT A GIRL IN IT | | 11 | ARISTA NASHVILLE |

NO. 1 MOST ADDED

BRAD PAISLEY Waitin' On A Woman (ARISTA NASHVILLE)

NO. 1 MOST INCREASED AUDIENCE

KEITH URBAN You Look Good In My Shirt (CAPITOL NASHVILLE)

TOP 5 NEW AND ACTIVE

- MARCEL I Love This Song (LYRIC STREET)
- LEE BRICE Upper Middle Class White Trash (ASYLUM/CURB)
- CHRIS CAGLE No Love Songs (CAPITOL NASHVILLE)
- CROSSIN DIXON I Love My Old Bird Dog (& I Love You) (BROKEN BOW)
- CLINT BLACK Long Cool Woman (EQUITY)

COMPLETE COUNTRY CHART ON PAGE 38

AC

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST | TITLE | NIelsen BDS CERTIFICATIONS | HITPREDICTOR STATUS | IMPRINT / PROMOTION LABEL |
|-----------|-----------|----------------|---------------------------------|------------------------|----------------------------|---------------------|--------------------------------|
| 1 | 1 | 23 | SARA BAREILLES | LOVE SONG | NO. 1 (6 WKS) | 11 ³ | EPIC |
| 2 | 2 | 10 | LEONA LEWIS | BLEEDING LOVE | | 11 ² | SYCO/J/RMG |
| 3 | 3 | 46 | COLBIE CAILLAT | BUBBLY | | 11 ⁴ | UNIVERSAL REPUBLIC |
| 4 | 4 | 23 | MICHAEL BUBLE | LOST | | 11 | 143/REPRISE |
| 5 | 5 | 33 | TIMBALAND FEATURING ONEREPUBLIC | APOLOGIZE | | 11 ⁵ | MOSLEY/BLACKGROUND/INTERSCOPE |
| 6 | 6 | 25 | TAYLOR SWIFT | TEARDROPS ON MY GUITAR | | 11 ³ | BIG MACHINE/UNIVERSAL REPUBLIC |
| 7 | 7 | 24 | JORDIN SPARKS | TATTOO | | 11 ² | 19/JIVE/ZOMBA |
| 8 | 8 | 51 | FERGIE | BIG GIRLS DON'T CRY | | 11 ⁵ | WILL.I.AM/A&M/INTERSCOPE |
| 9 | 10 | 25 | ALICIA KEYS | NO ONE | | 11 ⁵ | MBKJ/J/RMG |
| 10 | 9 | 15 | JOHN MAYER | SAY | | 11 | AWARE/COLUMBIA |

NO. 1 MOST ADDED

DAVID COOK The Time Of My Life (19/RCA/RMG)

NO. 1 MOST INCREASED PLAYS

DAVID COOK The Time Of My Life (19/RCA/RMG)

TOP 5 NEW AND ACTIVE

- NATASHA BEDINGFIELD Pocketful Of Sunshine (PHONOGENIC/EPIC)
- KID ROCK All Summer Long (TOP DOG/ATLANTIC)
- KARMINA The Kiss (CBS)
- SHERYL CROW Love Is Free (A&M/INTERSCOPE)
- MILEY CYRUS See You Again (HOLLYWOOD)

COMPLETE AC CHART ON PAGE 41

HOT AC

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST | TITLE | NIELSEN BDS CERTIFICATIONS | HITPREDICTOR STATUS | IMPRINT / PROMOTION LABEL |
|-----------|-----------|----------------|-----------------------|---------------------------|----------------------------|---------------------|---------------------------|
| 1 | 1 | 11 | LEONA LEWIS | BLEEDING LOVE | NO. 1 (4 WKS) | ☆☆ | SYCO/JRMG |
| 2 | 2 | 23 | DAUGHTRY | FEELS LIKE TONIGHT | | ☆☆ | RCA/RMG |
| 3 | 4 | 22 | ONEREPUBLIC | STOP AND STARE | | ☆☆ | MOSLEY/INTERSCOPE |
| 4 | 3 | 32 | LIFEHOUSE | WHATEVER IT TAKES | | ☆☆ | GEFFEN/INTERSCOPE |
| 5 | 8 | 13 | 3 DOORS DOWN | IT'S NOT MY TIME | | ☆☆ | UNIVERSAL REPUBLIC |
| 6 | 7 | 18 | GAVIN DEGRAW | IN LOVE WITH A GIRL | | ☆☆ | J/RMG |
| 7 | 6 | 22 | COLBIE CAILLAT | REALIZE | | ☆☆ | UNIVERSAL REPUBLIC |
| 8 | 5 | 43 | SARA BAREILLES | LOVE SONG | | ☆☆ | EPIC |
| 9 | 9 | 36 | BUCKCHERRY | SORRY | | ☆☆ | ELEVEN SEVEN/ATLANTIC/RRP |
| 10 | 10 | 27 | MAROON 5 | WON'T GO HOME WITHOUT YOU | | ☆☆ | A&M/OCTONE/INTERSCOPE |

NO. 1 MOST ADDED

COLDPLAY Viva La Vida (CAPITOL)

NO. 1 MOST INCREASED PLAYS

COLDPLAY Viva La Vida (CAPITOL)

TOP 5 NEW AND ACTIVE

TRISTAN PRETTYMAN Madly (VIRGIN/CAPITOL)

KAFY PERRY I Kissed A Girl (CAPITOL)

METRO STATION Shake It (RED INK/RED/COLUMBIA)

DEATH CAB FOR CUTIE I Will Possess Your Heart (ATLANTIC)

DAUGHTRY What About Now (RCA/RMG)

COMPLETE HOT AC CHART ON PAGE 42

SMOOTH JAZZ

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST | TITLE | NIELSEN BDS CERTIFICATIONS | HITPREDICTOR STATUS | IMPRINT / PROMOTION LABEL |
|-----------|-----------|----------------|-------------------------|--------------------|----------------------------|---------------------|---------------------------|
| 1 | 1 | 22 | JESSY J | TEQUILA MOON | NO. 1 (6 WKS) | ☆☆ | PEAK/CMG |
| 2 | 2 | 21 | CHRIS STANDRING | LOVE & PARAGRAPHS | | ☆☆ | ULTIMATE VIBE |
| 3 | 5 | 12 | BRIAN CULBERTSON | ALWAYS REMEMBER | | ☆☆ | GRP/VERVE |
| 4 | 4 | 29 | CHUCK LOEB | WINDOW OF THE SOUL | | ☆☆ | HEADS UP |
| 5 | 3 | 21 | KENNY G | SAX-O-LOCO | | ☆☆ | STARBUCKS/CONCORD/CMG |
| 6 | 6 | 25 | PAUL BROWN | OL' SKOOLIN' | | ☆☆ | PEAK/CMG |
| 7 | 9 | 16 | THE SAX PACK | FALLIN' FOR YOU | | ☆☆ | SHANACHIE |
| 8 | 8 | 19 | NORMAN BROWN | POP'S COOL GROOVE | | ☆☆ | PEAK/CMG |
| 9 | 7 | 26 | EUGE GROOVE | MR. GROOVE | | ☆☆ | NARADA JAZZ/CAPITOL |
| 10 | 10 | 13 | JESSE COOK | CAFE MOCHA | | ☆☆ | COACH HOUSE/KOCH |

NO. 1 MOST ADDED

MICK HUCKNALL Farther Up The Road (ATCO/RHINO)

NO. 1 MOST INCREASED PLAYS

DAVID BENOIT Human Nature (PEAK/CMG)

TOP 5 NEW AND ACTIVE

GERALD ALBRIGHT Knock On Wood (PEAK/CMG)

MELODY GARDOT Worrysome Heart (VERVE)

AL GREEN FEAT. JOHN LEGEND Stay With Me (By The Sea) (BLUE NOTE/CAPITOL)

NICK COLIONNE Keepin' It Cool (NARADA JAZZ/CAPITOL)

NAJEE Out Of A Dream (HEADS UP)

COMPLETE SMOOTH JAZZ CHART ON PAGE 45

ALTERNATIVE

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST | TITLE | NIELSEN BDS CERTIFICATIONS | HITPREDICTOR STATUS | IMPRINT / PROMOTION LABEL |
|-----------|-----------|----------------|----------------------------|---------------------------|----------------------------|---------------------|---------------------------|
| 1 | 1 | 9 | WEEZER | PORK AND BEANS | NO. 1 (7 WKS) | ☆☆ | DGC/GEFFEN/INTERSCOPE |
| 2 | 2 | 6 | THE OFFSPRING | HAMMERHEAD | | ☆☆ | COLUMBIA |
| 3 | 3 | 11 | FOO FIGHTERS | LET IT DIE | | ☆☆ | ROSWELL/RCA/RMG |
| 4 | 4 | 15 | LINKIN PARK | GIVEN UP | | ☆☆ | WARNER BROS. |
| 5 | 5 | 17 | SEETHER | RISE ABOVE THIS | | ☆☆ | WIND-UP |
| 6 | 8 | 13 | DEATH CAB FOR CUTIE | I WILL POSSESS YOUR HEART | | ☆☆ | ATLANTIC |
| 7 | 6 | 11 | FLOBOTS | HANDLEBARS | | ☆☆ | UNIVERSAL REPUBLIC |
| 8 | 7 | 8 | NINE INCH NAILS | DISCIPLINE | | ☆☆ | THE NULL CORPORATION/RED |
| 9 | 11 | 12 | DISTURBED | INSIDE THE FIRE | | ☆☆ | REPRISE |
| 10 | 9 | 12 | THE RACONTEURS | SALUTE YOUR SOLUTION | | ☆☆ | THIRD MAN/WARNER BROS. |

NO. 1 MOST ADDED

COLDPLAY Viva La Vida (CAPITOL)

NO. 1 MOST INCREASED PLAYS

COLDPLAY Viva La Vida (CAPITOL)

TOP 5 NEW AND ACTIVE

JACK JOHNSON Hope (BRUSH-FIRE/UNIVERSAL REPUBLIC)

PARAMORE That's What You Get (FUELED BY RAMEN/RRP)

KID ROCK All Summer Long (TOP DOG/ATLANTIC)

ATMOSPHERE You (RHYMESAYERS/ILG)

SANTOGOLD L.E.S. Artistes (LIZARD KING/DOWNTOWN)

COMPLETE ALTERNATIVE CHART ON PAGE 54

ACTIVE ROCK

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST | TITLE | NIELSEN BDS CERTIFICATIONS | HITPREDICTOR STATUS | IMPRINT / PROMOTION LABEL |
|-----------|-----------|----------------|--------------------------|-----------------------|----------------------------|---------------------|---------------------------|
| 1 | 1 | 12 | DISTURBED | INSIDE THE FIRE | NO. 1 (8 WKS) | ☆☆ | REPRISE |
| 2 | 2 | 20 | SAVING ABEL | ADDICTED | | ☆☆ | SKIDCO/VIRGIN/CAPITOL |
| 3 | 3 | 17 | SEETHER | RISE ABOVE THIS | | ☆☆ | WIND-UP |
| 4 | 4 | 16 | LINKIN PARK | GIVEN UP | | ☆☆ | WARNER BROS. |
| 5 | 5 | 7 | SHINEDOWN | DEVOUR | | ☆☆ | ATLANTIC |
| 6 | 6 | 19 | 10 YEARS | BEAUTIFUL | | ☆☆ | UNIVERSAL REPUBLIC |
| 7 | 7 | 6 | THE OFFSPRING | HAMMERHEAD | | ☆☆ | COLUMBIA |
| 8 | 11 | 15 | AVENGED SEVENFOLD | AFTERLIFE | | ☆☆ | HOPELESS/WARNER BROS. |
| 9 | 10 | 9 | MOTLEY CRUE | SAINTS OF LOS ANGELES | | ☆☆ | MOTLEY |
| 10 | 12 | 8 | FOO FIGHTERS | LET IT DIE | | ☆☆ | ROSWELL/RCA/RMG |

NO. 1 MOST ADDED

ATREYU Slow Burn (HOLLYWOOD)

NO. 1 MOST INCREASED PLAYS

THEORY OF A DEADMAN Bad Girlfriend (604/ROADRUNNER/RRP)

TOP 5 NEW AND ACTIVE

FLOBOTS Handlebars (UNIVERSAL REPUBLIC)

ANEW REVOLUTION Done (KOCH)

MIDNIGHT TO TWELVE Slam (UKH/ENT)

ATREYU Slow Burn (HOLLYWOOD)

ANOTHER ANIMAL Fade Away (UNIVERSAL REPUBLIC)

COMPLETE ACTIVE ROCK CHART ON PAGE 55

ROCK

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST | TITLE | NIELSEN BDS CERTIFICATIONS | HITPREDICTOR STATUS | IMPRINT / PROMOTION LABEL |
|-----------|-----------|----------------|----------------------------|-----------------------|----------------------------|---------------------|----------------------------|
| 1 | 1 | 17 | 3 DOORS DOWN | IT'S NOT MY TIME | NO. 1 (7 WKS) | ☆☆ | UNIVERSAL REPUBLIC |
| 2 | 2 | 17 | SEETHER | RISE ABOVE THIS | | ☆☆ | WIND-UP |
| 3 | 3 | 34 | PUDDLE OF MUDD | PSYCHO | | ☆☆ | FLAWLESS/GEFFEN/INTERSCOPE |
| 4 | 4 | 9 | MOTLEY CRUE | SAINTS OF LOS ANGELES | | ☆☆ | MOTLEY |
| 5 | 5 | 12 | DISTURBED | INSIDE THE FIRE | | ☆☆ | REPRISE |
| 6 | 9 | 15 | SAVING ABEL | ADDICTED | | ☆☆ | SKIDCO/VIRGIN/CAPITOL |
| 7 | 6 | 50 | SIXX: A.M. | LIFE IS BEAUTIFUL | | ☆☆ | ELEVEN SEVEN |
| 8 | 8 | 6 | SHINEDOWN | DEVOUR | MOST ADDED | ☆☆ | ATLANTIC |
| 9 | 7 | 21 | THEORY OF A DEADMAN | SO HAPPY | | ☆☆ | 604/ROADRUNNER/RRP |
| 10 | 10 | 13 | KID ROCK | ALL SUMMER LONG | | ☆☆ | TOP DOG/ATLANTIC |

NO. 1 MOST ADDED

SHINEDOWN Devour (ATLANTIC)

NO. 1 MOST INCREASED PLAYS

THEORY OF A DEADMAN Bad Girlfriend (604/ROADRUNNER/RRP)

TOP 5 NEW AND ACTIVE

PUDDLE OF MUDD We Don't Have To Look Back Now (FLAWLESS/GEFFEN/INTERSCOPE)

SERJ TANKIAN Sky Is Over (SERJICAL STRIKE/REPRISE)

POP EVIL Hero (PAZZO/JARD STAR)

WHITESNAKE Lay Down Your Love (STEAMHAMMER/SPV)

ROYAL BLISS Save Me (MEROVINGIAN/CAROLINE/CONTRABAND)

COMPLETE ROCK CHART ON PAGE 56

TRIPLE A

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST | TITLE | NIELSEN BDS CERTIFICATIONS | HITPREDICTOR STATUS | IMPRINT / PROMOTION LABEL |
|-----------|-----------|----------------|----------------------------|-------------------------------|----------------------------|---------------------|-------------------------------|
| 1 | 2 | 16 | JASON MRAZ | I'M YOURS | NO. 1 (7 WK) | ☆☆ | ATLANTIC/RRP |
| 2 | 1 | 12 | DEATH CAB FOR CUTIE | I WILL POSSESS YOUR HEART | | ☆☆ | ATLANTIC |
| 3 | 3 | 7 | COLDPLAY | VIOLET HILL | | ☆☆ | CAPITOL |
| 4 | 4 | 18 | AUGUSTANA | SWEET AND LOW | | ☆☆ | EPIC |
| 5 | 7 | 13 | JAKOB DYLAN | SOMETHING GOOD THIS WAY COMES | | ☆☆ | STARBUCKS/COLUMBIA |
| 6 | 6 | 10 | DUFFY | MERCY | | ☆☆ | MERCURY/DJMG |
| 7 | 5 | 5 | JACK JOHNSON | HOPE | | ☆☆ | BRUSH-FIRE/UNIVERSAL REPUBLIC |
| 8 | 13 | 3 | COLDPLAY | VIVA LA VIDA | | ☆☆ | CAPITOL |
| 9 | 11 | 14 | MATT NATHANSON | COME ON GET HIGHER | | ☆☆ | VANGUARD |
| 10 | 8 | 19 | COUNTING CROWS | YOU CAN'T COUNT ON ME | | ☆☆ | DGC/GEFFEN/INTERSCOPE |

NO. 1 MOST ADDED

MY MORNING JACKET I'm Amazed (ATO/RED)

NO. 1 MOST INCREASED PLAYS

JOHN MELLENCAMP My Sweet Love (HEAR/CMG)

TOP 5 NEW AND ACTIVE

RADIOHEAD House Of Cards (TBD/ATO)

GAVIN ROSSDALE Love Remains The Same (INTERSCOPE)

COUNTING CROWS Come Around (DGC/GEFFEN/INTERSCOPE)

G. LOVE & SPECIAL SAUCE Peace, Love & Happiness (BRUSH-FIRE/UNIVERSAL REPUBLIC)

ROBERT PLANT / ALISON KRAUSS Rich Woman (ROUNDER)

COMPLETE TRIPLE A CHART ON PAGE 59

Recognizing the value of an organization to educate and serve an underappreciated role, radio veteran founds the Traffic Directors Guild of America

Larry Keene

By Erica Farber

Retirement is not an option for Larry Keene. After he sold his stations and retired, he soon found himself the national sales manager for a division of CBSI, a pioneer traffic software supplier. When he retired the second time, he realized one of the most important positions at a radio or TV station was being underserved: the traffic director. As founder/CEO of the Traffic Directors Guild of America (TDGA) in 2000, Keene singlehandedly has become the champion for traffic directors.

Beginning your career: I grew up listening to radio. I built my own station in my closet in southern New Jersey, WOC. The W stood for the United States and OC for Ocean City, which is where I grew up. My mother ran a guest house on the Jersey shore. The people living in the guest rooms had no option but to listen to me because my transmitter took over every radio in the building. I wanted to be a disc jockey and got an engineering license at a young age so I could fulfill some of the FCC obligations for directional stations. I started by producing the Joe Pyne radio show on WMID/Atlantic City [N.J.]. He was a controversial talk radio host in those days. When he was off the air, I asked him for all sorts of advice. He said to get out of the business while you can—and two weeks later I was his boss as program director. From there I worked my way up the ladder: airtime sales, management and eventually ownership of several stations.

Founding of the TDGA: Atlantic City was considered a small market, and one of my duties was to do program logs. I had no idea what traffic directing was. I was given a pencil. The old joke is the lead is the "enter" and the eraser was the "delete" button of my first computer. Over the years many have said, "Where does one go to learn how to be a traffic director?" And there is no answer I could find. As my career matured, traffic directors were under-recognized, underappreciated and the whole concept of traffic very misunderstood. So near the upper end of that career, I realized traffic directors needed an association or someone to champion their cause to enhance their image. The biggest complaint for years was that you could hire any graduating high school senior and make them a traffic director because it wasn't that big a responsibility. Then every radio station in America realized every dollar we're produc-

ing runs through the hands of that person and suddenly it became more important.

Mission of the organization: To enhance the image, to provide education and the education of traffic itself and to have the availability of an interchange. One of our most-used and most appreciated features is the Q&A ability. A member can say, "Here's my problem. How do I handle this?" And they'll suddenly get advice from their peer group, people who have gone through the same exact thing.

Long-term goals: To continue the initial goal of giving them the recognition we feel they deserve. One mistake we made when forming the guild was calling it the Guild. We chose that name figuring guild meant craftsmen or artisans. On the East Coast, guild means nothing but union and my biggest hurdle was to let people know this is non-union. We believe in individual achievement being the reward factor for a job well done. We're going to see more and more consolidation of traffic departments. The availability of software online as



opposed to sitting on a computer in one office in one city has made it inevitable that eventually you'll have more centralization and traffic hubs in radio, already a trend in television. Becoming a member is as easy as going to our Web site at tdga.org and clicking on one or two buttons and signing up.

Biggest challenge: My job is getting easier as people realize what traffic is, but there are still many markets where sales managers and GMs misunderstand all that traffic does. It's not just scheduling a few spots.

State of radio: I'm tired of hearing the phrase "bean counters"; it's just a different type of business. Radio has always been a business, and people that get into it quickly realize the importance of that aspect. But now, the business aspect has overtaken everything else. The cookie-cutter approach of the same seven jukeboxes in every market may be one of the reasons radio seems to have a problem holding onto audience in the younger demographics.

It's also a new world lifestyle. In California where I live, one hand is for the cell phone, one is for the Starbucks and there's no hands left on the wheel. The biggest problem is for radio being able to retain its audience.

Its future, if we're to believe many of the experts, is going to be on the Web. Streaming will come into its own when everything is wireless, so traffic personnel have to be the most adaptable to change. Everything that changes in programming, sales, management, even in engineering, ends up somehow affecting traffic.

Most influential individual: In my very early days it was Howard Green at WOND. Another Atlantic City broadcaster was Dave Freedman, who owned WMID. He made decisions by economic necessity but never lost sight of the community—and he never let me forget that. And Jim Ward at WBAX in Wilkes-Barre, a television personality. He too accredited his success to serving the community.

Advice for broadcasters: There are not enough entry-level positions in small markets where people can hone their craft. There are not enough good examples to follow from the larger stations. I think the pendulum will return to local creativity and local service. I find it interesting that small-market broadcasters don't seem to have the degree of problems larger markets have. How do you serve a city like Los Angeles or New York? It's tough but you have to pick a niche and go for it. My advice is, "Don't wait for your ship to come in, swim out after it. Don't wait for the opportunity; make your opportunities." Like creativity, the grandest thing someone can say to me is "you can't do that"—which means to me there's an opportunity. **R&R**

'Everything that changes in programming, sales, management, even in engineering, ends up somehow affecting traffic.'

—Larry Keene

Liner Notes

Profile: Larry Keene
Title: Traffic Directors Guild of America founder/CEO
Favorite radio format: Public radio
Favorite TV show: "The News Hour With Jim Lehrer"
Favorite song: "Shake Rattle and Roll" or "Rock Around the Clock"
Favorite book: "The biography of Lou Gehrig."
Favorite restaurant: "Anything Italian."
Beverage of choice: Diet Coke
Hobbies: "Almost anything involving radio ends up being a hobby as well as a profession. We have orange trees in our front yard, I've become a senior citizen gardener—or citrus grower, I guess. Our trees produce enough oranges for a small community, literally."
E-mail address: tgba@cox.net



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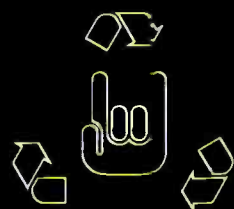
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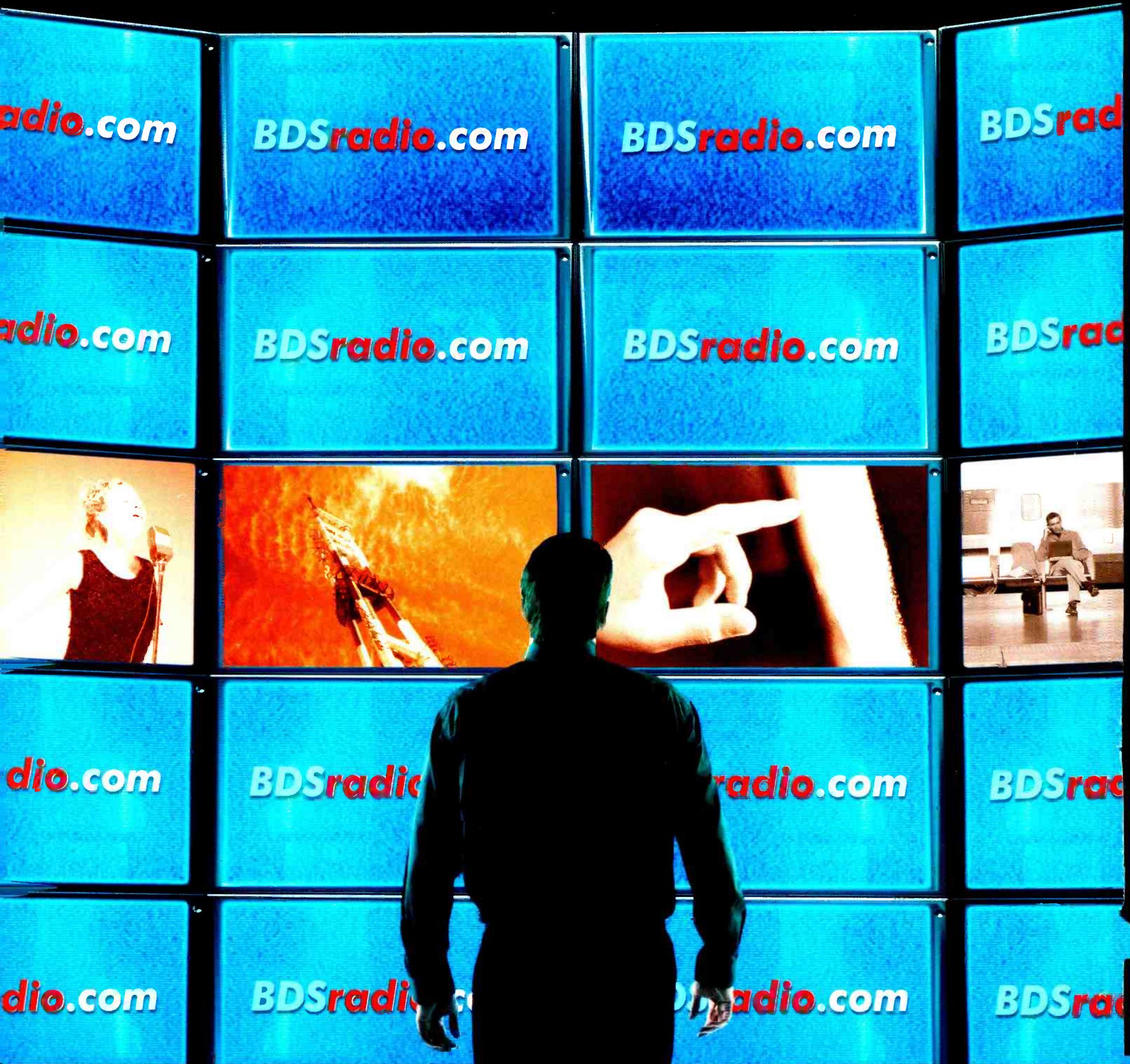
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