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News Focus

April 30

The date the FCC will conduct the fourth of six planned public hearings on media ownership, this time in St. Petersburg, Fla. The regional meetings are designed to let consumers express their feelings about how the media provides local news and information in their communities. The first three meetings were held in Los Angeles, Nashville and Harrisburg, Pa.

MOVER Gilbert Named Red Zebra CEO

Twenty-six-year radio programming and management vet Bruce Gilbert becomes CEO of Washington, D.C.-based Red Zebra Broadcasting. Gilbert, most recently VP/GM



Gilbert

for ESPN Radio, succeeds Bennett Zier, who announced his resignation on March 21.

Prior to joining ESPN Radio in 2003, Gilbert was director of programming for then-Susquehanna-owned sports KTCK, country KPLX, classic rock KDBN and news/talk KLIF/Dallas.

Founded by Washington Redskins owner Dan Snyder, Red Zebra owns five radio stations: three "TripleX ESPN Radio" outlets—WWXT/Prince Frederick, Md.; WWXX/Warrenton, Va.; and WXTR/Alexandria, Va.—along with WXGI/Richmond and WXGI and WXTG/Hampton Roads, Va.

—Al Peterson

SHAKER Bivins New Urban Senior VP At J

J Records senior VP of urban promotion Ken Wilson has left the company after six years and has been replaced by Geo Bivins.

A veteran of Loud Records and Priority Records, Bivins was most recently VP of urban promotion for Capitol Records.



Bivins

—Darnella Dunham

HD, Streaming Among Top Priorities For New CBS Radio CEO

Dan Mason's surprise March 26 return as president/CEO of CBS Radio has garnered a thumbs-up from radio analysts.

Mason, who will oversee the day-to-day operation of the company's 144 radio stations, effective April 16, succeeds Joel Hollander, whose exit was rumored after frequent skirmishes with CBS Corp. chief Leslie Moonves.

For seven years, beginning in 1995, Mason served as president of what was then Infinity Broadcasting. After giving up his executive title, Mason continued as adviser/consultant.

Bear Stearns media analyst Victor Miller calls his return "a good choice, [in part because] he is a strong proponent of radio's digital promise." Bank of America Securities' Jonathan Jacoby suggests that Mason's regime might cause CBS "to further reduce [its] radio portfolio in '07."

Asked by R&R about his 100-day plan, Mason says, "My first goal is to get into the field and spend time with GMs, PDs and [general sales managers], and make sure I understand their issues." He also suggests a "two-pronged plan to promote and expand streaming and the use of Internet and HD radio." In addition, Mason hopes to uphold balance in the group's station variables: "There is always a set of metrics as far as where you rank in programming for your target audience, where you rank in sales and [whether you're] returning a good investment to the bottom line," he says. —Jeffrey Yorke and Chuck Taylor



Mason

NUMBER CRUNCH

15	80	12
The percentage of radio stations in 2006 that had female GMs, according to a study released by Mentoring and Inspiring Women in Radio. It's roughly the same percentage that was reported for 2005. Among groups with 12 or more stations, Entercom is well above average with 27% female GMs and Salem (3%) is well below.	The number of stations that comedian and commentator Dennis Miller's Westwood One syndicated show cleared when it launched March 26. The show is on Salem outlets in Los Angeles, Chicago, Philadelphia, Dallas, Detroit, Houston and San Francisco and is getting a tryout on CBS Radio's WFNY (Free FM)/New York.	The percentage of the rock audience that subscribes to XM, Sirius or both services, which is essentially unchanged from 2006, according to an online survey conducted by Jacobs Media. Asked the main reason they subscribe, 33% of Sirius subscribers cited Howard Stern, while 9% of XM subscribers cited Opie & Anthony.

FCC Approves HD Radio Rules

With a 5-0 vote, the FCC approved final regulations that allow broadcasters to begin HD multicasting without prior approval from the commission. In addition, AM stations, which are currently limited to daytime-only HD operation, will be allowed to go digital at night. Prior to the vote, stations were allowed to operate HD broadcasts under temporary rules.

iBiquity Digital and the NAB both issued statements applauding the decision, which has been delayed since last summer, when commissioners debated whether to impose additional public interest obligations on HD stations (current broadcaster obligations also apply to multicast streams).

Meanwhile, XM Satellite Radio and Sirius Satellite Radio issued a joint statement reinforcing the two companies' position that satellite radio does in fact compete with terrestrial and that their proposed merger should be approved. "The FCC decision underlines that HD radio on the AM/FM bands provides a real alternative to satellite, and that the current audio entertainment market is broad, robust and competitive," the statement read. "The decision will raise competition to a new level by stimulating the growth in HD radio stations—now 1,200—enhancing its offerings to consumers and establishing a process for free radio to offer a paid subscription service for the first time." —Ken Tucker

ON THE WEB

FCC Approves Univision, ABC-Citadel Deals

The FCC reached a consent decree with Univision clearing the way for the Hispanic broadcast behemoth to be acquired by Broadcasting Media Partners for \$12.3 billion. In paying a \$24 million penalty to the government, Univision resolves pending license issues with children's TV programming obligations. The company owns 24 TV stations.

Univision Radio leads U.S. Spanish-language broadcasters with 69 stations in 16 of the top 25 U.S. Hispanic markets and four in Puerto Rico.

Separately, the FCC cleared Citadel Broadcasting's \$2.7 billion acquisition of 24 ABC Radio stations, but Citadel must spin off 11 stations so as not to exceed FCC local ownership rules. —Jeffrey Yorke

CBS VP Ongaro Indicted

CBS Radio executive VP for the Western region Brian Ongaro was among nine men indicted by the U.S. Department of Justice's Arizona District. The nine collectively received 33 counts of mail fraud, conspiracy and money laundering for a scheme that got people to invest in medical outpatient rehab and massage therapy centers. Ongaro is alleged to have personally pocketed \$750,000 from the plan, which took in \$40 million from 2000 to 2003. —Keith Berman

Music Publishers Sue XM

A group of music publishers have sued XM Satellite Radio over the XM + MP3 service. EMI Music Publishing, Warner/Chappell Music, Sony/ATV Music and Famous Music claim they want to "put an end to the pervasive and willful copyright infringement" of their compositions distributed over the service to "iPod-like devices controlled by XM."

XM has argued in the past that it functions only as a radio broadcaster, licensing the compositions from performing rights organizations ASCAP, BMI and SESAC.

The publishers claim that the service delivers perfect digital copies of songs for its customers to copy to the devices, yet XM has not licensed the right to reproduce or distribute the recorded compositions.

—Susan Butler, Billboard

MORE ONLINE: www.RadioandRecords.com

Charles In Charge At Clear Channel/Miami

Clear Channel/Houston regional VP of programming Ken Charles segues to the company's Miami cluster to become director of AM programming, focusing on news/talkers WIOD and WINZ. He replaces Peter Bolger, who exited the stations last month.



Charles

Prior to his seven-year run in Houston, Charles, a Florida native, held both programming and on-air positions at WPLP/Tampa, WWNZ/Orlando, WSYR and WHEN/Syracuse and WGST/Atlanta.

Charles says he's looking forward to working with the stations' "passionate believers in the future of great news/talk programming." —*Al Peterson*

Radio One Syndicates Adams On Gospel Radio



Adams

Radio One has launched the "Yolanda Adams Morning Show" into national syndication, beginning with 10 of the company's gospel outlets. A renowned gospel singer with two

Grammy Awards under her belt, Adams' morning radio foray began Feb. 14 on Radio One's gospel KROI (Praise 92)/Houston. With KROI as its flagship, the show is now airing on WPZE/Atlanta; WTHB-AM-FM/Augusta, Ga.; WPZS/Charlotte; WJMO-AM/Cleveland; WJYD/Columbus, Ohio; WTLC-AM/Indianapolis; WPZZ/Philadelphia; WNNL/Raleigh; and WPZZ/Richmond. —*Dana Hall*

R&R Is On The Move

Radio & Records' Los Angeles office has moved and the Nashville office is moving.

Effective March 26, R&R's Los Angeles management and staff are in new offices at 5055 Wilshire Boulevard, sixth floor, Los Angeles, CA 90036. The new main phone number is 323-954-3400.

On April 2, R&R's Nashville team will be in new digs at 49 Music Square West, third floor, Nashville, TN 37203. The new main number for R&R Nashville is 615-321-4280.

For a list of direct dial numbers, please reference our masthead on page 6. E-mail addresses for staff in both locations remain the same.

Kagan Summit: Radio Should Get Back To Basics

Border Media Partners head Tom Castro believes the radio industry spends "far too much time looking for the next best thing that is going to save us and not enough time doing what we do best—calling on clients and finding new ones."

Castro, who appeared March 22 on a panel session about radio values, revenue and finance billed as "Recovering Radio's Momentum" at the Kagan Radio/TV Values and Finance Summit in New York, emphasized to Wall Street analysts and lenders that "the overwhelming part of our business is making the cash register ring for local businesses."

For Castro's fast-growing, 4-year-old Hispanic-targeting group of 34 radio stations, that approach is working. He said revenue grew by 18% or 19% on same-station sales and expects the same sort of growth this year.

Saga VP/treasurer/CFO Sam Bush said the company recently held a basic sales training session in its Keene, N.H., cluster focused on better servicing old clients who had fallen away from radio, and on finding new business. The deal netted Saga more than \$400,000 in new business immediately, Bush said, adding that the successful experiment is being deployed to other Saga markets.

Emmis CEO Jeffrey Smulyan agreed. "We've done a marginal job on developing business."

—*Jeffrey Yorke*

Nolan Takes PD Post At WTLT/Fort Myers

Veteran programmer Gary Nolan is onboard as the new PD at Meridian AC WTLT (Lite 93.7)/Fort Myers. His last programming gig was two years ago, at Sandusky AC KRWM/Seattle; he left there in May 2006 to become executive VP of the Harker Group.

"After 10 frigid winters in Minneapolis and three soggy winters in Seattle, I can now safely sell my snow tires and get off my meds," Nolan says.

He replaces John Conrad, who remains with Meridian in an unspecified capacity.

—*Chuck Taylor*

NAB, Satcasters Ratchet Up Merger War

NAB president/CEO David Rehr sent a four-page letter to FCC chairman Kevin Martin saying local radio broadcasters oppose the proposed merger between Sirius and XM "because it violates the antitrust laws and established FCC rules and policies requiring that such transactions serve the public interest, convenience and necessity."

Rehr claimed "competition between two satellite radio providers has served consumers well. Each provider has differentiated itself with unique programming and equipment offerings." —*Jeffrey Yorke*

Digital Music Sales Up

In its latest report on music sales, Nielsen SoundScan reveals that so far in 2007, music consumers have made 46 million additional music purchases over 2006, a 19% increase sparked, the report states, by digital choices.

Digital track purchases are at 288 million, compared with 242 million at this point last year, while album sales fell to 99 million compared with 119 million during the same period in 2006. —*Mike Boyle*

MOVERS

Anne W. Brady joins the NAB as VP of its political action committee, replacing Anne Devlin, who exited in November. Brady, who reports to NAB executive VP of government relations Doug Wiley, most recently served as the deputy Western finance director for the Democratic congressional campaign committee . . . Metro Networks Cleveland/Columbus/Toledo GM John Schwab heads to CBS Radio talk/active rock WYSP/Philadelphia as general sales manager. A Philly vet, Schwab previously worked at WCAU-AM (now WPHT-AM) and the Phillies Radio Network . . . Clear Channel/San Antonio marketing director Callie Hoch has been named online content director for the cluster, which includes country KAJA and KRPT, AC KQXT, sports KTKR, CHR/top 40 KXXM and news/talk WOAI. Meanwhile, promotion and marketing vet Kirsten Brassell joins Clear Channel/San Antonio to replace Hoch.



Brady

SHAKERS

Record label vet Scott Givens is named VP of metal at Koch Records. Based in New York, he'll report to Koch president Bob Frank. Givens previously served at RCA Records as senior director of artist development and GM of Divine Recordings . . . Backyard Broadcasting/Sioux Falls, S.D., general sales manager Curt Dykstra segues to NRG Media as GM of its Yankton, S.D., cluster, which includes country KKYA and news/talk KYNT . . . Twenty-five-year sales, marketing and advertising veteran Brad Anderson joins Salem Communications' news/talk KTIE/San Bernardino, Calif., in the newly created position of general sales manager. Anderson, who most recently worked for the Riverside Press-Enterprise, will report to Salem/Los Angeles VP of operations/GM Terry Fahy . . . Nancy McCartin, a 22-year vet most recently director of local corporate development for Boston Public Broadcasting's WGBH/Boston, segues to Christal Radio/Boston as sales manager.

Business Briefing

By Jeffrey Yorke

Sirius, XM File With SEC

As Sirius CEO Mel Karmazin was appearing March 20 before the Senate Judiciary's Subcommittee on Antitrust Competition to promote consumer benefits of a merger between his company and direct competitor XM, lawyers from two powerful Washington, D.C., law firms were filing Form 8-K documents with the Securities and Exchange Commission to make the proposal official and ask for regulatory approval.

Much of the 90-page filing duplicates Karmazin's testimony. In the filing, the satcasters claim their proposed merger "will generate substantial, merger-specific public interest benefits" and will offer consumer savings with "programming choices on a more à la carte basis at lower prices," while "customers may elect to receive fewer channels at a monthly price lower than [the current] \$12.95."

The documents claim that "the merger will not harm competition in any market, because a combined satellite radio provider will have no market power, let alone be able to dominate the market." Indeed, a recent Arbitron study found that satellite radio accounted for just 3.4% of all radio listening.

Radio One Lost \$23 Million In Q4 2006

Urban media specialist Radio One says its preliminary fourth-quarter net loss totaled \$22.9 million, or 23 cents per share, off from net earnings of nearly \$10 million, or 10 cents per share, during the same period in 2005. The group says net broadcast revenue slipped to \$86.2 million, down from \$90.6 million. CEO Alfred Liggins blames the revenue drop on a "downward trend in traditional advertisement spending," "another soft quarter for the radio industry" and lackluster performance from KRBV/Los Angeles.

Peak Gets Six Clear Channel Stations In Boise

Todd Lawley's fast-growing Peak Broadcasting has picked up Clear Channel's six-station Boise cluster: hot AC KCIX, news/talk KIDO, AC KXLT, CHR/top 40 KSAS, country oldies KFXD and country KTMV. Kevin Godwin, who left Citadel last week, is named GM of the operation.



"BEER IN MEXICO" IS **KENNY CHESNEY'S** 11TH COUNTRY NO. 1. PREVIOUS CHART-TOPPER "WHEN THE SUN GOES DOWN" LED THIS WEEK IN 2004, WHILE "HOW FOREVER FEELS" OCCUPIED THE SUMMIT THIS SAME WEEK IN 1999.

R&R NO.1

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ATOP TRIPLE A FOR A SECOND WEEK, "THINKING ABOUT YOU" MAKES **NORAH JONES** THE FIRST FEMALE ARTIST TO LEAD THE LIST SINCE KT TUNSTALL REIGNED WITH "BLACK HORSE & THE CHERRY TREE" IN FEBRUARY 2006.



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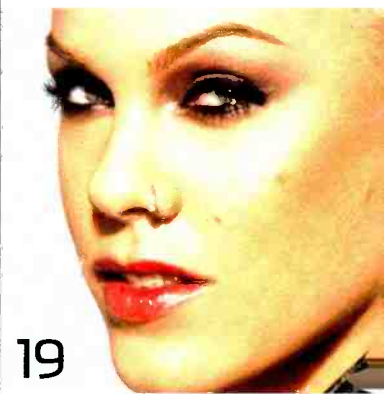
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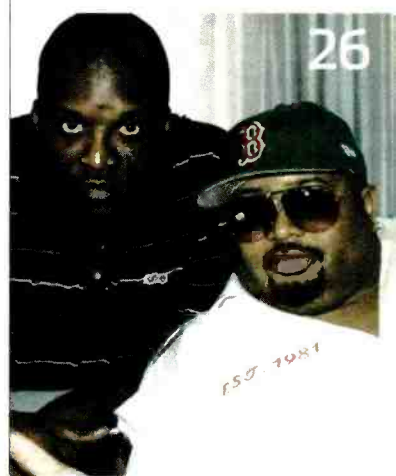
'When I was 4 or 5 years old, all I ever wanted was to be on the radio. I would take pan tops and spin them like records and pretend I was talking over them. p.62



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They're here! Phase 2 Arbitrends roll in from the top three markets and elsewhere today. [▶ Click on Ratings](#)

T

April 3
Read more about how operators of small and expanding radio groups are thriving in the post-consolidation era. [▶ Visit the home page of Radio-andRecords.com](#)

W

April 4
More Phase 2 Arbitrends. See San Diego and Detroit, among others, in today's batch. [▶ Click on Ratings](#)

T

April 5
Get listed in the R&R Directory and connect yourself with the entire industry. [▶ Click on R&R Directory](#)

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April 6
Find out who's ruling radio across the pond with R&R Euro charts. [▶ Click on Charts](#)

Adopting a TV model for programming, promotion and sales will allow radio to charge higher rates

How To Make More Money With The PPM



Bob Michaels
BMichaelsDallas@aol.com

'Electronic measurement brings radio the opportunity to prove it can deliver a larger-than-average audience with its special programming.'

—Bob Michaels

the year 2007 will be remembered as a time when radio was able to realize its true worth. ■ In the medium's early days, program lengths were a quarter-hour, shows aired with their individually measured audiences and radio operators priced them accordingly. It was easier back then. There were fewer stations and programs—TV wasn't even invented yet—so people remembered what they listened to.

As time went on, it became more difficult to get an accurate measure of how many people were listening to each program. The value of sponsoring a particular show evolved into buying commercials across several dayparts, and the concept of sponsoring individual programs faded away.

Today, programmers and talent toil day and night to create memorable moments for listeners, with hopes that their efforts will be recognized when diarykeepers fill out their Arbitron surveys. Yet busy lives, coupled with a vast array of music and spoken word formats, make those special occasions on the radio more difficult to measure. The diary methodology was not designed to detect today's shorter-form programming elements. Although diary measurement provides a reasonable overview of audience levels and shifts, it cannot pinpoint those daily elements that radio creates.

Enter electronic audience measurement and Arbitron's Portable People Meter.

The sample size the PPM service provides us today in Houston and Philadelphia is about four times larger than the diary sample on both a daily and weekly basis. Just as important are the electronic ears and brain within the PPM device. While the technology is an incredible improvement in measuring listening, it's the larger sample at the daily level that will grow radio's future wealth.

In tests dating back to the late 1990s in Europe, as well as four separate market tests in the United States, the PPM was able to pick up listening previously overlooked by the diary.

Imagine the picture you get with a disposable camera. Compare that with a digital picture, which allows you to zoom in and look at details you never saw before. Those minute details were

always there, you just couldn't see them. It's the same with radio audience levels at the daily level.

Radio has been looking for a way to put a value on that more precise view of its audience. For years, air talent and programmers have said that certain programming elements have higher than average listening levels. Now there is a reliable way to measure it.

For example, CHR/top 40 KRBE/Houston did a ticket giveaway for a Gwen Stefani/Black Eyed Peas concert during the PPM tests in the summer of 2005. In the three months leading up to the weekend giveaway, KRBE averaged a 1.0 rating in women 18-34 on Saturday through Sunday from 6 a.m. to 7 p.m. But during the ticket giveaway weekend, that surged 50% to a 1.5 rating.

Stations frequently conduct these types of promotions, but rarely do they command higher ad rates during the heightened listening times they bring. While you may not be able to get a 50% increase in spot rates each time you program one of these special events, you should be able to charge something more than just normal rates.

TV has had this opportunity for years (see story, below). With electronic measurement, we now have the ability to do what TV does: create special programming, promote it in other dayparts (or add new listeners by marketing outside the station) and enjoy the higher rates that extra effort can provide.

But this leap into the TV world requires a little more thought. TV earns higher rates for its shows because it is able to predict higher audience levels. Using history as a guide, well-planned strategies and heavy promotion of specific shows, TV has developed a pretty good track record and the trust of its advertisers.

The final step that TV takes to earn higher rates for its special programming is a guarantee: If higher audience levels are not achieved, advertisers will receive make-good commercials to compensate for shortfalls. While the station is able to charge higher upfront rates for commercials, the advertisers and its agency have a safety net. The make-good policy is a fair business practice in exchange for the advertiser paying the higher rate upfront.

These practices are nothing new for people with a history of TV sales and programming. But some radio managers view this system as frightening and complicated. It doesn't have to be. While it requires a different way of looking at how you program, promote and price your station, it presents a path to making more money from your special programming. You will still have advertiser flights that need to run in specific weeks or days due to their timeliness. You will still have the advertiser who wants the lowest rate and is willing to accept whatever times are available. But electronic measurement brings radio the opportunity to prove it can deliver a larger-than-average audience when it wants to. It affords talent and programmers the respect they deserve for additional efforts. And it allows the station to make more money.

This is going to be one of the greatest moments in radio's evolution. We finally have a measurement system that makes radio shine once again. **R&R**

Bob Michaels is president of Bob Michaels' MediaSense and former VP of PPM programming services for Arbitron.

TV Has Paved The Way

TV has always had special events. Remember "Who shot J.R.?" How about audience levels for the last Super Bowl? Or maybe it was a special interview last week on "60 Minutes."

TV has educated ad agencies and advertisers about the value of special programming that earns higher audience levels. In addition to predicting

the higher audience levels and pricing commercials within those shows accordingly, TV airs make-goods if it comes up short of those expectations. Both the advertiser and the station win.

These efforts normally take place in the larger markets, where electronic measurement has been a reality for decades.

Electronic measurement allows each party to trust the system it has developed. TV has paved the way for radio to follow. If you work in a larger market where TV has electronic measurement, take a TV rep or manager to lunch and pick his or her brain on how it works. And then begin to think about how you might operate your station in an electronically measured world. —BM



Consolidation Fever! Catch It!

The Clear Channel Restructuring Catamaran of Gracious Living™ has docked in beautiful San Diego, and, in its wake, PD **Michael Hayes** has left hot AC **KMYI (Star 94.1)**. His duties will be absorbed by **Jimmy Steele**, conveniently located across the hall, where he programs CHR/top 40 sister **KHTS (Channel 93-3)**. In a memo to the staff, OM **Jim Richards** explained the move: "Michael's position as PD of Star 94.1 is being eliminated in a restructuring move. In the short time that Michael's

been here, he's done an outstanding job of elevating Star's position in the market. It's a much better station than it was upon his arrival. [VP/market manager] **Bob Bolinger** and I appreciate his on- and off-air contributions and continue to respect him and his professional attitude throughout this difficult process." Hayes, who previously programmed **KKRZ/Portland, Ore.**, and **WKST/Pittsburgh**, joined Star in April 2006, replacing **Duncan Payton**.



Jimmy's 'Blue Steele' look.

Formats You'll Launch Over

After driving the general citizenry of Calgary crazy for weeks by asking them what they want out of their new radio station—because, really, what else is there to do in Calgary?—CHUM Radio took the sheet off its brand-spankin'-new station yesterday: Introducing CHR/top 40 **Energy 101.5**, under the purview of noted Canadian programmer **Rob Mise**. Actual jocks, including already-announced morning duo **Freeway Frank & Meg**, are expected to magically appear April 10.

Sonia's Back To Sacto

Sonia Jimenez is headed home to Sacramento, this time as the new PD of Clear Channel AC **KGBY (Y92.5)**. The position opened up recently when **Mike Berlak** resigned and relocated to the Charlotte area. Interestingly, Jimenez just left the market a year ago when she transferred

from marketing director at Clear Channel's **KFBK and KHYL/Sacramento** to her current position: promotions director of **WWPR (Power 105.1)/New York**. "I'm excited to be heading back home as a program director," first-time PD Jimenez tells ST. "When you get into radio, you

always want to be able to do it somewhere that's familiar—where you know people, so for me, this is an ideal situation. I feel so fortunate to be going back to my hometown and back to a building where I know everyone. I'm looking forward to working with [market manager] **Jeff Holden** again,

as well as **Don Alias** and the rest of the **KGBY** family." Jimenez started her radio career in Sacramento as an intern at **KSFM** in the late '80s. Her other notable stops include MD of **KZZO/Sacramento**, air talent at **KTFM/San Antonio** and APD/MD of **KKGI/Riverside**.

Quick Hits

■ There's been a seismic shift in nights at Clear Channel hot AC **KYSR (Star 98.7)/Los Angeles**, as market vet/friend-of-the-'80s **Richard Blade** has left the building, replaced by **Summer James**. Already within earshot of Los Angeles, James has been rocking the Inland Empire at **KCAL/Riverside**.

■ **Kane**, morning dude on Clear Channel's CHR/top 40 **WIHT (Hot 99.5)/Washington**, has a new woman in his life: Please welcome **Sarah Fraser**, who's been filling the co-host chair on an interim basis, but is now permanently planted there. Fraser knows her way around the city: She's been with Metro Traffic for a few years and was last seen across the street as part of the morning collective on CBS Radio's **WARW** before it was repainted as **94.7 the Globe**.

■ **Bridgett Germroth** has joined Jive Records as director of adult formats. Germroth is best-known for her many years of service at the late A.I.R. Most recently, she had been senior director of adult formats at Island Def Jam.

■ Congrats to **Susan Mazo** on her sweet promotion from mere senior director to VP of corporate communications for Warner Music Group. It's a

huge career step up for Mazo, who we used to work with back in the day at Billboard, where she started her career as executive assistant to late editor-in-chief **Timothy White**. She joined WMG in 2000.

■ After a year in afternoons at Beasley classic rock **WRXX (K-Rock)/Fort Myers**, the lovely and talented **Christie Banks** is stepping down to concentrate on her voice-over business, as well as her other baby, Palm Living Magazines, which she founded. Banks has a long and enviable radio history with stops at **KZPS/Dallas**, **WARW/Washington**, **KPLN/San Diego**, **WMGK/Philadelphia**, **WZZR/West Palm Beach**, **WSHE/Miami** and **WBZZ/Pittsburgh**, to name a few. "It all began at my late dad's station, **WQTW** in Latrobe, Pa.," says Banks, who, naturally, will keep her feet wet by doing weekends at K-Rock.

■ **KYZZ (the New Jammin 97.9)/Monterey** welcomes **Meeka on Tha Mic** for nights. That job conveniently opened up last week when **Geo** left. Meeka, formerly known as **Marijane**, has worked at crosstown **KDON**, as well as **KYLD/San Francisco** and **KSJO/San Jose**.

■ **Just Joe** is no more in nights at **KHOP/Modesto, Calif.**, opting to head up I-5 to **KDND (107.9 the**

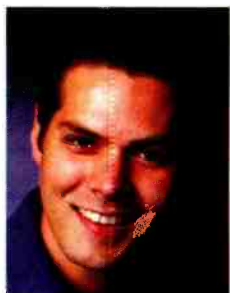
End)/Sacramento for weekends/swing under **Dan Mason**, whose mom just finished sewing his big-boy PD stripes on his sleeve.

■ **Drew Steele** is now waking up perilously early—he moves from afternoons to mornings at **WXKB (B103.9)/Fort Myers**, replacing **Dakota Curry**, who exited last week. And in a stunt that's never ever been done before in the history of radio, Steele is reaching out into the community to pick his new co-host—it's B103.9's Next Radio Star, where one lucky caller No. 9 gets to join him full-time.

■ Some dude named **Rosie** has left the midday show at **KZZO (100.5 the Zone)/Sacramento**. No replacement has been named.

■ Cape Cod radio fixture **Dene Peachey** has come out of retail retirement for the chance to get back behind a mic. Señor Peachey, who was all the rage on the Cape hosting "The Naked Radio Morning Show" on **WKPE (Rock 104.7)** during those lazy, hazy, crazy '90s, is willingly giving up the glamour of running his own business, Budget Blinds, for the opportunity to do mornings at **WCIB (Cool 102)**. Sounds weird to us too, but what can you say? Peachey replaces **Larry Egan**, who now hosts "The Handyman Hotline" on FM news/talk sister **WXTK**.

The Programming Department



Shuster

■ Congrats to Entercom's rising young programming stud **Tias Shuster** on his sweet upgrade from PD of **WKRZ/Wilkes-Barre** to PD of rhythmic sister **WNVZ (Z104)/Norfolk**. The position recently became available when **Michael Bryan** snagged the PD slot at **WXXL/Orlando**. Z104 marks Shuster's third Entercom stop—he joined **WFBC/Green-**

ville, S.C., in 1996 and worked his way up to APD/MD under **Nikki Nite** before he transferred into his first PD gig at **WKRZ** nearly three years ago. Shuster, who starts April 16, will also do afternoons on Z104.

■ **Dave Cooper**, former PD of **WLVQ/Columbus, Ohio**, has nailed the vacant PD position at Saga classic rock **WAQY/Springfield, Mass.** The gig has been available since **Neal Mirsky** left in February.

■ CHR/top 40 **WQQB (Q96)/Champaign, Ill.**, and PD **Ken Cunningham** have parted company. Morning co-host **Bryan Major** is now running the show. Cunningham can be reached at 217-493-4375 or cunningham_ken@hotmail.com.

■ **Fox Feltman** (aka **Alan Fox**, according to his Netflix subscription) crosses the bustling **Greenville, N.C.**, thoroughfare to become PD of NextMedia rhythmic AC twins **WQSL** and **WQZL (92.3 and 101.1 the Party)**. Fox, previously Archway/Greenville's director of operations and programming and PD of **WRHT**, replaces **Jack Spade**, who recently left the Party.

Condolences

■ **Lyndi Starr**, who had been doing weekends at **WQXA (105.7 the X)/Harrisburg**, died March 20 from complications resulting from the March 9 birth of her daughter. She was 23. The station presented a live, six-hour tribute to Starr and is planning another event that will benefit her newborn daughter.

■ We are also saddened to report the passing of **Hyman "Hy" Weiss**, father of Zomba Label Group president/CEO **Barry Weiss**. The elder Weiss passed away March 20 at the age of 84. A true record man like his son, Hy Weiss' label career started in 1948 as a salesman for indie labels Exclusive, Modern and Apollo. In 1953, he formed OldTown Records with his brother **Sam**. One of OldTown's subsidiaries was Barry Records, named after his son. "Beyond the typical reasons why I am proud to be my father's son, I am proud in a business sense to be the son of one of our industry's great original independent record men and entrepreneurs," Barry Weiss says. "Along with peers such as **George Goldner**, **Leonard Chess** and **Jerry Wexler**,

he set the pace and helped set the course for today's music industry." In lieu of flowers, the family requests that contributions be made to the TJ Martell Foundation in memory of Hyman "Hy" Weiss, 550 Madison Ave., New York, NY 10001.



■ What in the wide, wide world o' sports is a-goin' on at Clear Channel adult hits **WMAX (96.1 Max-FM)/Grand Rapids**? Well, for starters, PD **Jack Lawson** lets go of the reins to concentrate on programming his other baby, classic rock **WBFX (101.3 the Fox)**, and **WOOD** PD **Tim Kiesling** extends his broadcast day to now include programming Max. The benevolent ruler he is, Kiesling introduces actual damn air talent to Max, putting local boys **Todd Michaels**, **Hollywood** and **Doug On Demand** on-air, as well as his old pal (and ours) **Tony "I Live for the Next Level" Travatto**, who's straight outta Clear Channel sister **KXXM/San Antonio**.

■ New PD **Chris Crowley** is still unpacking at Meridian classic rock **WARO/Fort Myers**, but that certainly didn't stop him from awarding some swell APD stripes to midday princess (and our new favorite airname) **Cooze™**.

■ Speaking of **WARO**, we are pleased to report that former PD **Chris Chaos** is no longer a deadbeat—yes, he got a job. "I've improved my moon tan and shook the sand out of my butt, and I'm headed to work for a real company—Clear Channel," where he'll program **WVRK (Rock 103)/Columbus, Ga.**, which is described by Señor Chaos as a "spank-your-ass, pull-your-hair, kick-ya-in-the-'nads, 100,000-watt blowtorch that's perched and primed for market dominance." Current PD **Mike Steele** will remain with the cluster to oversee online operations and stuff. Chaos also hints of a pending syndication deal with his name on it.

■ Afternoon dude **Jude Walker** is sporting weighty new MD duties at Regent Communications alternative **KFTE (Planet 96-5)/Lafayette, La.**, replacing **Roger Pride**, who moves into the IT department to play with blinking lights all day long.

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RESEARCH

On The Cheap

Inexpensive Ways To Help Get Inside Your Listeners' Heads

By Mike Boyle

10

CBS Radio alternative WBCN/Boston PD Dave Wellington relates a story about a programmer who made a deal with a local movie theater operator to corral the audience—just prior to the flick starting—to conduct a 15- to 20-minute focus group music test. \$\$\$ “If you can’t pay a consultant, with a little setup, you probably could get some really good research there,” Wellington says. \$\$\$ It’s just one example of the creative research solutions that radio stations are utilizing, with times being tight, budgets being cut and broadcast groups looking to save money wherever they can. \$\$\$ Since reducing expenses is a persistent consideration, “on the cheap” methods to get inside listeners’ heads are paving a new path for many radio stations, while the lucky ones use it to supplement other professionally conducted research they actually have a budget for.

Focus groups are key for many programmers. It’s a favorite form of research for CBS Radio rhythmic KLUC/Las Vegas PD Cat Thomas.

“It’s just great when you can get four different groups to sit down, who have never met each other, talking about the same subjects totally independent of each other. The cool part is when the same topics come up in each group. It’s at that point you know you’ve hit a hot button and something you should exploit or keep an eye on,” he says.

KLUC conducts its own focus groups, in addition to farming them out. But Thomas cautions, “When you say you’re only going to do something one way, you’re leaving out options.”

McVay Media VP of rock Dave Lange is also a fan of what he calls “the old listener focus group,” which he considers “still viable and worthwhile.” He says that it takes some training to learn how to host one, but if programmers know how to do it right, they’re potentially invaluable.

“Granted it’s only about 12 people,” Lange adds, “but we’ve all gotten some valuable information from them, especially for morning shows, imaging, TV spots and billboard campaigns.”

A lot of the stations Lange works with still conduct home-grown focus groups every six to eight

weeks. “I have one group that does one every month, with every PD in the group, and if they don’t turn in a report, the ‘big guy’ comes looking for them.”

Wellington is a fan of mini-focus groups, recruiting people who go to his concerts or movie screenings, or people plucked from the station’s database.

Honest Response

Invite them into your conference room and ask questions, and don’t forget to videotape the meeting so you or your staff can review it, Wellington advises.

“Is it scientific? No, not ultra, because those invited into the focus groups know they’re doing it for the radio station, so you have to get them past the point of wanting to please you,” he says. “Most people are honest and will tell you if they like or don’t like something.”

Wellington adds that if you do several concurrent focus groups, you can effectively cover your demographics. He suggests taking care of participants with concert tickets, food and beverages, CDs and anything else you can give them. “It all will go a long way to getting helpful information.”

Jacobs Media consultant Dave Beasing, also a believer in station-sponsored focus groups, says that some of the things uncovered in these sessions can be pretty over the top.

“A few weeks after a new competitor signed on in a major market, I did a focus group with a client, one of those ones I call ‘pizza in the conference room’ focus groups. What we found was that our listeners thought the new station across the street, which was using a brand name, was insulting and they couldn’t believe someone would start up a local station using a national name in their market.”

Beasing’s point is that for the cost of a large pizza, the competitor could have done its own focus group prior to launching and quickly found out that it was creating ill will with its moniker. The moral of the story—that station lasted only 18 months.

As Wellington suggests, put focus group participants at ease so they’ll open up. Lange says it might also be helpful to hold the meeting away from the station. In addition, he points out things that could potentially derail a focus group. “You’ve got to go in prepared to ask the right questions, have an open mind and be ready to hear any and all comments, the good and the bad. If your morning show sucks, they should be able to say it.”

On-Air And Online Music Tests

Recalling his time programming classic rock WCKG/Chicago in the early 1990s, Lange says that about twice per year, he would block out a Sunday from 10 p.m. to midnight for an on-air music test with listeners.

“We’d take out an ad in the newspaper and list all the songs we wanted to test, leaving enough room for people to score the song hooks we’d play on the air,” he says. “People would then send forms back to us in the mail. We’d get about 5,000 responses, but remember this was in [a major market like] Chicago. At the time, we would compare responses to our other music testing. It was just one more piece of data on those songs.”

‘Is it scientific? No, not ultra, because those invited into the focus groups know they’re doing it for the radio station, so you have to get them past the point of wanting to please you.’

—Dave Wellington

Obviously, such testing was before the current era of the household computer, but now, Lange suggests that smaller-market stations could do something similar. "People can still block out the airtime and play hooks for listeners and have them fill out responses online via a page you set up on your Web site."

Thomas has been conducting online research for about a year. He invites listeners to kluc.com, where they click on an icon that leads them to a research link. After entering personal information, listeners rate songs using such responses as "over it," "like it," "so-so," "don't like it," "tired of it" or "unfamiliar." Thomas says the system was also devised with an audio link so respondents could hear hooks in case they're not familiar with a song's title but might recognize it if they heard it.

As for how many songs he tests, keeping in mind participant fatigue, Thomas says the maximum is 30 titles, which he rotates every 10-14 days.

Lange says the biggest "do" when it comes to conducting online music research is "do it."

"Any information is better than no information, and even if you're still able to afford callout, at least you've got another supplement that gives you a wider panel." Remember, too, he adds, "That you're probably only talking to P1s, maybe P2s, P3s' and P4s' favorite station may be across the street."

Recruitment Ideas

Recruiting respondents is obviously the first step to conducting research, and many believe it's the

'Any information is better than no information, and even if you're still able to afford callout, at least you've got another supplement that gives you a wider panel.' —Dave Lange

most important one.

"Take other Web sites that are popular in your community—newspapers, television stations, blogs and the like—and put blind box ads on them," Lange says. "Maybe you could work out a trade deal for banner ads, which then direct participants to one of your online surveys. It's also a good idea to have a 'washout' question in the beginning that flags them as a listener to another station."

When recruiting for his online music tests in Las Vegas, Thomas says the station sends e-mail blasts and mentions them on the air. "We get a great response. When we do callout, it's always a challenge to get enough people in the database to call and get them to respond and qualify for the test, whereas reaching out directly to listeners [via e-mail] gets you a more active audience that's more than likely a little quicker to recognize the music than the average listener."

Thomas adds that that gives him an advantage by helping forecast hit records as they're coming up, rather than when they're peaking.

Other Easy Research Tools

Taking advantage of opportunities at station-sponsored events is a great way to foster free research, and it only takes a little time and preparation.

Rather than hand out balloons and bumper stickers or hold a drawing at a station booth, Beasing suggests announcing in advance on-air that you'll be doing an on-site music test. When doing the testing, "Just strap headphones on people at your booth. Make sure the hook tape is short, so people don't have to be diverted too long from the real reason they're at the event. Try to get them for three to five minutes. It will make them feel engaged and like they're a part of the radio station."

As Lange said earlier, more than likely these will be P1s, but as Beasing points out, at least you'll be able to find if something is happening within that integral audience group.

"Chances are good that if they like it, then it will most likely transfer to P2s and P3s as well," he says. "Conversely, if they really don't like it, that's especially worth knowing."

Wellington is fond of standing outside of shows in Boston to conduct some free research.

"It's so basic to talk to people when they're leaving concerts to get feedback. I know it's pretty rare that PDs go to concerts these days, but I still do and learn quite a bit."

Wellington says attending shows is a good way to check on street teams to make sure they're handing out stickers in the right spots.

Back in Sin City, Thomas, another proponent of pressing the flesh, will scout out University of Las Vegas students or students at a high school sporting event, and supplements his regular callout research by cruising MySpace.

"We go through the people in Las Vegas that fit our demos and see what they have on their MySpace pages. When people pick songs to represent themselves on MySpace, that makes it personal and also shows a lot of passion for the songs. We use that to score passion and confirm what our callout says."

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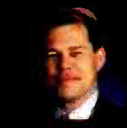
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Passion For Radio Has Smaller Operators Growing Their Groups

By Jeffrey Yorke



13

With all the concern in Congress and at the FCC about media ownership and consolidation, operators of small and expanding radio groups often seem to be negligent of due glory. ■ But smaller groups—collections of one, two, 10 or 75 stations—actually comprise the majority of broadcasting companies that operate the bulk of America's 13,000 radio stations. They are not only optimistic but passionate about radio's future. ■ Horizon Broadcasting Group launched in February 2000 and now operates a handful of stations in the central Oregon towns of Bend, Redmond and Prineville, collectively deemed market No. 217 by Arbitron.

When asked if radio has a chance to grow in that market, Horizon president/CEO Keith Shipman offers sheer enthusiasm. "In this size market, radio continues to be the most efficient way for local businesses to market themselves and make their cash register ring," he says. "We have three groups and a stand-alone operator in Bend, and collectively we offer small businesses a terrific marketing vehicle."

Shipman says he has budgeted aggressively in 2007 on the heels of significant market growth during the past three years. "I've conservatively budgeted high single-digit market growth in '07. We have enjoyed steady market growth since 2000, particularly as the consolidated radio market has matured and competed more effectively for the total ad budgets of advertisers."

Shipman adds that radio has been a good

investment for Horizon, "particularly in the market we presently do business in."

Better Than Having A Job

Russ Oasis got into radio because, he jokes, "It's better than working for a living." He bought his first radio station in 1987, left the business for a year in 1998 and then started buying stations again the next year. He's now about to close on his fourth station in two markets. Three are in Fort Wayne, Ind. (No. 104), and the other is in Indianapolis (No. 40). He says radio has definitely been a good business, though he declines to predict the future.

"My business model is different than most. I buy sticks. As long as it has a signal that can compete,

Continued on page 14

Continued from page 13

I don't care about its history in format, sales or programming. Once I buy the station, there is nowhere to go but up. This, of course, assumes that I don't overpay for the signal."

And he expects huge growth, at least at first. "In the first year, sometimes two, I like to see 100% growth. After that, it obviously has to slow down. I'd be happy with 25% the third year and then drifting down to real-world numbers after that."

But Oasis also finds it "almost impossible" to make long-term plans. "Look back to 1997. Imagine what your 1997 10-year plan would have looked like projecting forward to 2007," he says. "Now that we're here, it's easy to look back to 1997 and laugh at our assumptions. Did we know that corporate radio would turn radio into a dumping ground of spots and clutter? Or that satellite radio would have to merge to stay viable? We didn't even know what satellite radio would be like at that time."

He adds, "The viability of Internet radio available via ubiquitous Wi-Fi wasn't even dreamed of. Long-term plans to grow companies sound great for investors, but it is a rare case when they are accurate."

Oasis says that he was not interested in any of the 448 Clear Channel stations for sale in smaller markets, because he now prefers to focus on market Nos. 50 and larger and for talent to be local 24/7.

Jeffrey Dinetz, president/CEO of NextMedia Group, which formed in 1999 and operates 42 stations in 11 markets, says that many radio groups have navigated troubled waters and have remained successful.

"As an industry, we have held our own while our top advertiser—automotive—has also faced a very challenging time. I am proud of radio as a medium and of NextMedia as a company. We have replaced these dollars and do not give ourselves enough credit for that. When the fortunes of Detroit turn—and they will—we will all benefit from our ability to be creative," Dinetz says.

Mother Of Invention

Necessity is said to be the mother of invention, and radio—particularly led by small- and medium-market companies—has been more creative and aggressive "because they've had to be," one top NAB staffer says. "They are innovative and creative, and the smaller groups work together as an idea bank."

Creativity and invention were clearly the watchwords running through Rick Jensen's head a few years ago when the PD of news/talk WDEL-AM/Wilmington, Del., took all the audio recorders from his 25-member news staff and replaced them with video equipment. Video now populates the station's Web site and is a must-buy for advertisers.

Jensen and his boss, Delmarva Broadcasting president/CEO Pete Booker, also know that Delaware is the only state in the union without a TV license. The sliver-shaped territory relies on

'The "McDonald's-ization" of radio was an abysmal failure. The yard sales currently occurring across America prove that point.' —Ed Levine

TV signals from nearby Philadelphia, Baltimore, Ocean/Salisbury, Md., and New Jersey, along with New York.

Delmarva also insists on "live and local" programming, "for at least our Monday through Sunday, 6 a.m.–7 p.m. hours," Booker says.

That thinking has kept Delmarva pumping since forming in 1927, Booker says. "We have been in radio virtually since it started. Our owners have invested in all forms of media. These days, radio offers diverse, progressive content with reasonable returns and a low cost of entry."

Delmarva owns and operates eight FM and three AM stations. Three are in Wilmington (No. 75), eight are in the Salisbury/Ocean City market (No. 144). The parent company also owns a newspaper publishing operation, a printing company and a small direct-mail facility, Booker says.

"Radio has been a good investment for us because we enjoy being in the media and community service business from a content perspective, and we have been able to provide consistent returns to our owners," he says. But he doubts that the company will ever move into a market larger than No. 50.

Booker says Delmarva's primary measure of growth is to look at the growth of "absolute cash flow"—after-tax retained earnings, with depreciation and amortization added back in.

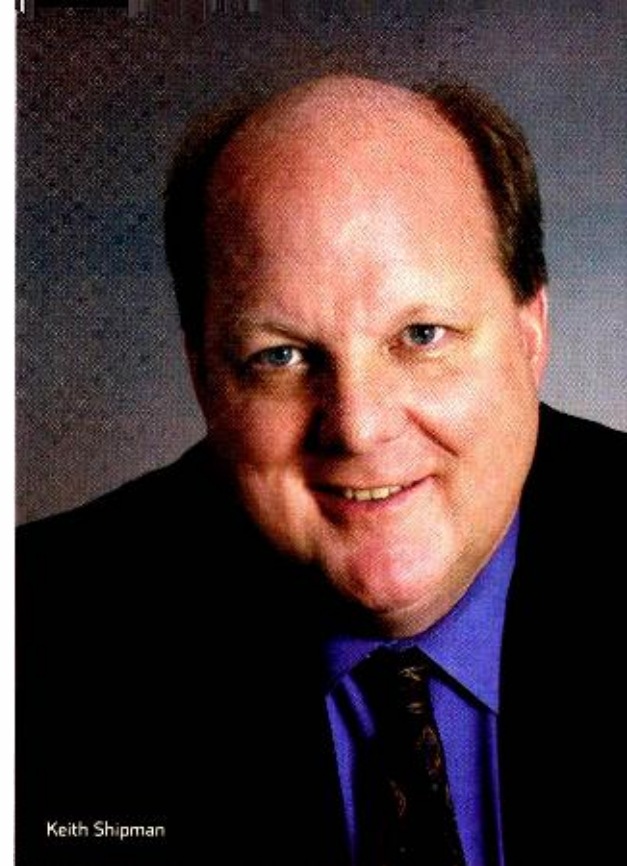
So when considering a station for purchase, he says, "We look at how it fits into our mid-Atlantic geographic footprint, at its real cash flow [measured in the method described above] and at its potential to grow at a rate equal to or better than our projected growth for our existing stations."

Dinetz—whose stations include four different markets that are part of NextMedia's suburban Chicago operation, a trio in the Dallas suburbs and stations in Wilmington, N.C. (market No. 170)—says, "Not to sound like a sitcom, but size doesn't matter. It is a question of how a station fits into our portfolio, strategy and the potential to improve on ratings and revenues."

With a personal slogan of "Courage is contagious," Dinetz believes radio has been a good investment, but he also anticipates some turbulence. "What we do has never been easy, but the last few years have been very challenging," he says. "I am 27 years into my career, and you have to expect some lower growth periods."

Still, he maintains optimism and hopes "we can get back to the 5%–10% growth we have been accustomed to."

Dinetz, who followed his uncle Steven Dinetz into the radio business in 1980, says, "I always admired the passion he had for the industry. After my first round of interviews, I knew I wanted in."



Keith Shipman

On My Own

Ed Levine knows that passion, too. After years as a programmer, particularly with such properties as Infinity's talk WJFK-FM/Washington, where he tried, sometimes in vain, to explain the value of Howard Stern to would-be advertisers and to listeners, he set out on his own to be an owner/operator.

"Radio has been my passion and lifelong interest," Levine says. "Nothing else has ever captured my imagination like radio, except for minor league baseball . . . but that's another story."

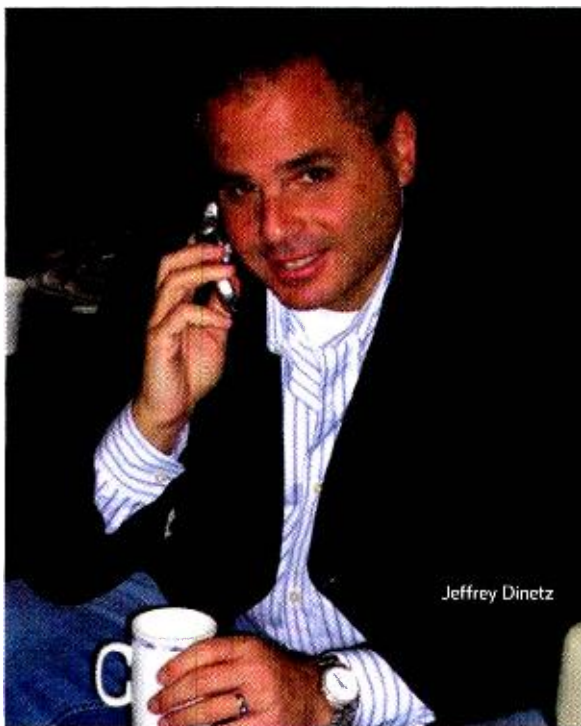
Levine and his investors created Galaxy Communications in 1990 and have 11 stations between Syracuse and Utica in upstate New York. His company focuses on acquiring stations in market Nos. 75–150. Along the way, Galaxy has opened an events/marketing company—though radio remains the bread and butter.

"It has been difficult for any investor in radio to term the last five years as good, compared to the general market," Levine says. "However, the next several years certainly look more promising. Radio is poised for substantial growth in the next five, and certainly 10, years. Throw all the other metrics out and only one matters: Over 90% of Americans listen to radio every week. No other media can touch that statistic. And once all the hand-wringing about our future is finished, that stat does not lie and will carry the day."

Levine believes that the next five years mean low- to mid-single-digit growth for radio. As for bulking up with more stations, he is all about control. "Galaxy currently has no desire to be in more than five markets," he says. "The deconsolidation now occurring in radio is, in fact, a verification that bigger is not better in radio. The 'McDonald's-ization' of radio was an abysmal failure for listeners, for employees and for shareholders. The yard sales currently occurring across America prove that point."

Like Dinetz, Levine says that the raw number of stations Galaxy owns is of little importance. "Hitting cash flow and revenue budgets, increas-





Jeffrey Dinetz

ing margins and how we are performing versus the markets that we compete in are all we focus on."

An Acquired Taste

Passion for radio is an acquired taste. For John VerStandig, whose VerStandig Broadcasting operates nine stations in Harrisonburg, Va., and Hagerstown, Md./Chambersburg, Pa., radio ownership came by accident.

In 1980, "I actually got into radio as an operator when I ended up with two stations instead of lending a gentleman money he needed," VerStandig says. "He could not offer adequate security—I wanted to help him out—so I bought the stations not knowing what the radio business truly was—but knowing it involved sales—and sales is sales."

VerStandig later won the bid for Washington's longtime classical combo WGMS-AM-FM, which the federal government forced into auction when the parent company (a tire manufacturer and defense contractor) was found to be cheating on its government contracts. After a protracted court battle, the owner was deemed an unworthy broadcast license holder, and the company's stations, including WRKO/Boston, were sold. VerStandig later sold the outlet at a significant gain and used the proceeds to buy other stations. Now, he says, if he decided to add more to his stable, they will likely be in medium-sized



Owen Weber

markets throughout the mid-Atlantic region.

VerStandig views radio as "a solid, long-term investment. Stability is not a bad thing. There will always be growth, however small. In a way, radio is like owning a bond. If you mind your basics you will always make a steady return, and there is also a level of growth built in as long as the market is growing—granted, it may be slow. The real issue is whether the industry itself will be the same over a five- to 10-year period."

The owner declines to predict a hard number for future growth. VerStandig says that if he could do that, he'd be running a hedge fund, not radio stations. But he does have a five- and 10-year strategic plan to expand the company. "Do the basics and do them well. Buy markets in the Middle Atlantic states if they become available at prices that allow a return in excess of what one can earn on alternative investments. If nothing becomes available, be patient."

VerStandig acknowledges that he is one of the many small- and middle-size broadcasters hoping to buy some of the 448 radio stations Clear Channel recently put on the market. He declines to say which markets he is interested in, but strongly believes there is money to be made.

"I assume that Clear Channel is a great operator and, as such, has squeezed virtually every penny out of expenses," he says. "That said, history tells us that in any company, the smallest divisions normally get the least attention, so one would hope that greater attention to the market in terms of creativity and hands-on operation may allow the stations to grow the revenue base."

VerStandig's stations operate with local talent and local voice-tracking. "In a world of multi-station ownership, in small/medium markets, we tend to come down to two or maybe three group owners, and only one of them tends to be small enough to think locally," VerStandig says. "If you think locally, your relationships help maximize results. People like to know that the morning show is being done by people who have children in their schools or who attend the local rotary club."

Localism is the message that Owen Weber, VP/GM of Guaranty Broadcasting's stations in Baton Rouge, sends out as well.

"Radio will always be a great local business. Many different industries have consolidated, some much more successfully than others," he says. "In radio, consolidation is most successful when the company never forgets that radio must always be attuned to the local community it serves."

Weber adds that "every radio station and the entire cluster of radio stations must always stand for something and be valuable to both listeners

'If you think locally, your relationships help maximize results. People like to know that the morning show is being done by people who have children in their schools or who attend the local rotary club.'

—John VerStandig

and advertisers. In addition, virtually every great radio station you can think of in the United States was not an instant success. It was developed over time as an important local business."

Guaranty's parent was founded as an insurance company in 1926. Its radio and TV broadcasting operation launched in the 1950s. Today it operates five FMs in Baton Rouge (market No. 77), and it remains focused on growing those stations. Weber, who uses only local talent and no voice-tracking, expects station revenue to grow 5%-7% annually in the next few years. Some of that gain, he says, will come from the pockets of newspaper revenue. He also expects radio's relationship with the Internet to help foster advertising.

Experienced In Sales

It was 19 years ago when Bob Wilkins formed Wilkins Communications Network, a group of Christian radio stations that emphasize evangelizing and missionary work. Now, he's about to buy his 15th station in a 12th market, adding to a portfolio that includes KCNW-AM/Kansas City, WYYC-AM/York, Pa., WWNL-AM/Pittsburgh and KXKS-AM/Albuquerque.

He invested in radio because he was experiencing in radio sales and management, and because he brokered stations for seven years before buying his first outlet, Christian KLNQ-AM/Omaha.

Like VerStandig, Wilkins doesn't want to estimate a percentage of growth in the future because the end number "depends on how many stations I buy per year," he says. "I buy when I find deals that meet my buying criteria. In 2003, I purchased one station, WBRI [Indianapolis]; in 2004, one station, KXKS; in 2005, one station, WYYC; in 2006, three stations: WJJD [Mobile, Ala.], WNVY and WVTJ [Pensacola, Fla.]. In 2007, I have bought one so far, WCPC [Tupelo, Miss.]"

Wilkins reports that he has looked at four Clear Channel stations on the market—all AMs, "but each was paired with one FM. In my opinion, they will sell for more than I am willing to pay." But Wilkins hopes that there will be deals on the other side. "After the CC sale, some of them may be spun off."

Wilkins Broadcasting has been working on innovative technologies to make its stations more profitable, the founder says. "With new technology, as it comes on the market, all of my stations are automated with the latest solid-state transmitters, which reduce electrical and operational costs."

He is also reducing overhead at the corporate level. For example, he changed the company's payroll service at the beginning of 2007, saving some \$12,000 per year. "Buying more stations decreases taxes—more profit," he says.

There are many aspects Wilkins considers before buying a station. Among them are the competition, expense projections, sales projections, debt retirement—and last and most important, price. "If the price is right, I will buy in any state," Wilkins says.

Most small- and medium-sized operators say they generally want to keep a station's staff on-board when they take over a new acquisition.

"I remember what it was like to be fired as a jock during a regime change," Oasis says. "Therefore, I really try to avoid mass firings." **R&R**

More Online

Read more about how operators of small and expanding radio groups are thriving in the post-consolidation era. Visit the Headlines section of RadioandRecords.com on April 3.

Wilkins
Communications
Network, Inc.
CHRISTIAN RADIO



Industry heavyweights offer insights at TRS 2007

What The Big Dogs Said

Al Peterson

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The recent R&R Talk Radio Seminar opened this year with a round table of industry experts who gathered to discuss the overall state of news/talk radio in 2007, and to forecast some of the opportunities and challenges that each saw for the format in the months and years ahead. ■ Seated on the dais were Media Audit president Phil Beswick, Clear Channel VP of programming Sean Compton, Southern California Broadcasters Assn. (SCBA) president Mary Beth Garber, Citadel Broadcasting VP of news/talk/sports Brian Jennings, ABC Radio Networks senior VP of programming John McConnell, Joint Communications CEO John Parikhal and Mercury Research founder and president Mark Ramsey.

Co-moderated by R&R president/publisher Erica Farber and your faithful news/talk/sports editor, the panelists weighed in on a number of important issues and set the tone for much of the discussion that continued during subsequent TRS 2007 panels and events during the three-day meeting. This week we offer a review of highlights from the well-received session "What the Big Dogs Say."

'What's Next' Is 'What Is'

Just a few months after the terrorist attacks of Sept. 11, 2001, Parikhal addressed TRS 2002 attendees on the topic of "What's Next" and predicted then what he believed the industry could expect to happen in the years ahead. Five years later, Parikhal says many of his predictions have come to pass. "I said then that the two big win-

'NPR clearly is the biggest success story of talk radio in the last several years, if you are judging it based on ratings.'

—John McConnell

ners in talk would be NPR and Fox News, and it certainly appears they've both emerged as the leaders in the past few years," he told this year's TRS audience. "I also said that we could expect more polarization and a media that creates a world of winners and losers—all black and white with no gray, no analysis and no insight. That's come to pass, too, and we will only continue to see more of that in the years ahead."

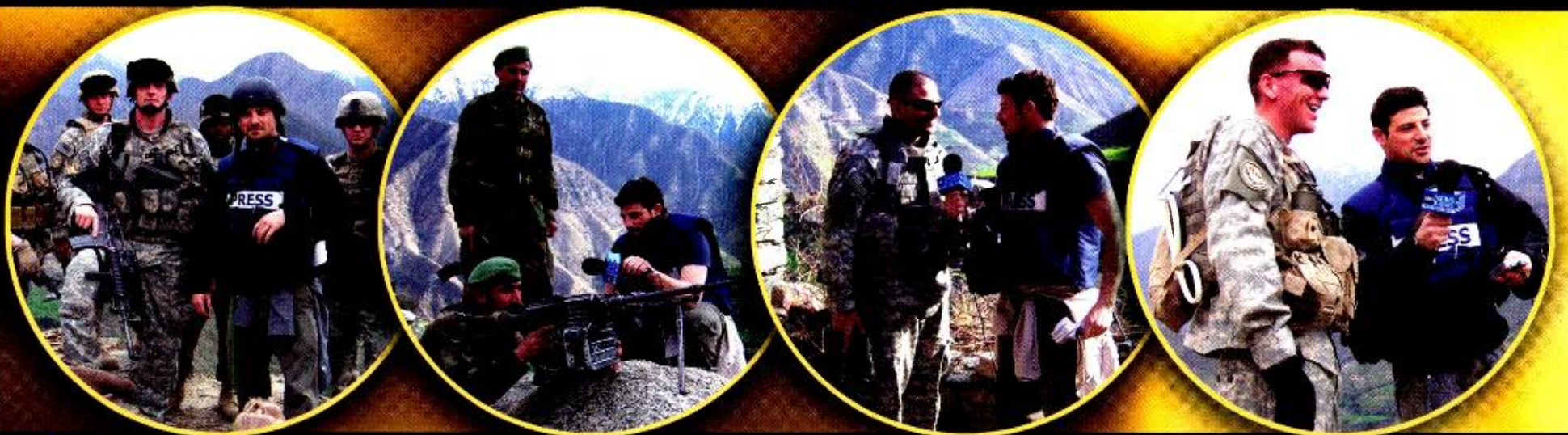
Parikhal said the real key to reaching listeners will be to help them understand a world that is frequently unfamiliar and scary. "There is an increasing appetite from listeners who want you to make sense of things for them," he continued. "The real challenge, in my opinion, is for media to help put things in context for people without reducing it to what is always the most effective programming: black and white, winners and losers, and shouting people down. I really see context creation as a big growth category for the electronic media."

Addressing the criticism that talk radio tends to focus too much on politics, Parikhal said he does not think that is exactly accurate. "People say they don't like politics, but what they really don't like is extreme polarization. Over the next couple of years I believe that a person who looks like they are moving to the middle is someone who will get a lot more room to run. Five years ago I really thought that there would be someone who would rise to the top by being that person, but it really hasn't happened yet because it doesn't always make for great entertainment."

Addressing Parikhal's observation about NPR, ABC's McConnell agreed that the public broadcaster is definitely a factor in the war for talk listeners' ears today. "Certainly if you look at major markets like New York, San Francisco, Philadelphia, Boston and Washington, in midday the NPR station is often the No. 1 25-54 station in the market," he said. "But I think it really has more to do with the direction of media than it does with politics."

Expanding on that statement McConnell continued, "Despite what some in this room

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might think, most perceptual research does not show that people perceive NPR to be to the left, they simply perceive it as being interesting, informative and balanced, and they like the style in which it is presented. NPR clearly is the biggest success story of talk radio in the last several years, if you are judging it based on ratings."

Emerging Formats

Addressing a question about what emerging spoken word formats we might expect to see in the months and years ahead, Clear Channel's Compton suggested that the biggest success stories will come from programs without a political agenda. "I think we'll see more programs like [independently syndicated] Dave Ramsey's show, or [Jones Radio Networks'] Clark Howard—talk programs that are different from shows like Rush Limbaugh or Sean Hannity. I think we'll see more service-oriented programming like that and more programming aimed at women."

Compton noted that new formats to attract new audience to spoken word radio will have to evolve—much like news/talk radio did during the past couple of decades. "Remember, a lot of today's news/talkers used to be full-service stations and were still playing music 15 years ago," he reminded the room. "They evolved over time to

become what they are today. WBAP in Dallas, for example, was a country station that carried Rush Limbaugh's show and then expanded into other local programming. I think that's kind of the way we'll need to evolve, especially FM stations, to talk and sports programming."

Speaking of sports, Citadel's Jennings was downright bullish on that particular spoken word product and told the crowd he has the numbers to back up his enthusiasm. "Our company's sports radio stations were up well over 30% in men 25-54 this past year, which is just unbelievable," he said. "I think the reason behind that kind of growth is that sports radio is entertaining and it also offers listeners stress relief in a world where the media generates a lot of stress for them. Many of our stations are also the flagship outlets for many college programs around the country and that drives both ratings and revenues."

SCBA's Garber added that sports programming can also be a key component to building a local brand image for your station with listeners and advertisers. "What's more local than sports?" she asked. "What better programming for a community to rally around than sports? It's something that can really connect listeners emotionally to the station and that's good for extending your station's brand and also for attracting the attention of local advertisers who are also fans of your local teams."

'The real challenge is for media to help put things in context for people without reducing it to what is always the most effective programming—black and white, winners and losers, and shouting people down.'

—John Parikh

Happiest Room On Earth

Ramsey pointed out that while talk radio has its challenges, the future of spoken word radio looks pretty good from his point of view. "It seems to me that this room should be the happiest room in all of radio," he said. "Let's face it, FM is the new AM—all the good stuff is going to move to FM and it's all going to be your programming. The demand for your stuff will continue to grow and there will be more talk programming, more format permutations and combinations, reaching more people, than there has ever been in the past."

Ramsey said the biggest danger for radio management is to not look far enough ahead. "In the not too distant future it will be possible for you to have a wireless portable device that allows you to listen to a radio station while also playing a videogame and chatting online," he said. "If there is any problem I foresee it would be radio management that is not willing to peer over the horizon far enough and realize that, in a multiplatform media world, radio has tremendous potential. If there is anything lacking that I see it's in not exercising our imaginations enough to come up with the next big things in non-music entertainment programming."

Suggesting that programming to lifestyles as opposed to specific demographics will be more important than ever in the years ahead, Beswick said programmers need to review their station's qualitative audience research just as much as salespeople do. "The largest format, on a cumulative basis, is news/talk," he said. "It's also the No. 1 most often listened to format. When you combine that with the larger than average household income level of news/talk listeners, what you end up with is trillions of dollars worth of buying power that no other radio format can compete with. What advertisers really want is qualified consumers and news/talk radio has got them in spades."

R&R



From left are Media Audit's Phil Beswick, Clear Channel Radio's Sean Compton, Southern California Broadcasters Assn.'s Mary Beth Garber, Citadel Broadcasting's Erian Jennings, ABC Radio's John McConnell, Joint Communications' John Parikh and Mercury Research's Mark Ramsey.




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BIG SHOTS

Compiled by Alexandra Cahill
 ACahill@RadioandRecords.com



King Of New York

1. Urban AC WBSL/New York-based syndicated morning man Steve Harvey made a special appearance at the second annual New York Radio Forum. From left are DDB Worldwide chief creative officer Bob Scarpelli; Advertising Club president and USA Today VP of advertising sales Lori Erdos; Anheuser Busch VP of global media and sports marketing/Busch Media Group president/CEO Tony Ponturo; Harvey's fiancée, Marjorie Bridges; Harvey; RAB president/CEO Jeff Haley; and Premiere Radio Networks president Kraig Kitchin.

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

2. Blonde Ambition Christina Aguilera visited Sirius Satellite Radio's New York studios to chat with DJ Ryan Sampson and "The Morning Mashup Crew" on the Hits 1 channel and Pulse channel DJ Jim Ryan, pictured here with the pop star. **3. Every Mile A Memory** PD Sam McGuire, left, and MD Austin James, right, welcomed Dierks Bentley to Clear Channel's country WYNK/Baton Rouge studios before Bentley's concert at the Baton Rouge River Center Arena. **4. Gone, But Not Forgotten** Brandon Rogers, the first "American Idol" top 12 contestant to be dismissed this season, shared his experiences during a Launch Radio Networks interview. He is shown with Launch director of satellite tours Eileen Sullivan. **5. Voice Of A Generation** Former D Generation frontman Jesse Malin stopped by Brookdale Community College's news/adult alternative WJJB/Monmouth, N.J., to promote his CD "Glitter in the Gutter." From left are keyboardist Jon Loyd, WJJB DJs Leo Zaccari and Jeff Raspe, Malin and WJJB DJ Rich Robinson. **6. Motivational Speakers** R&R executive editor Paul Heine, right, moderated a discussion at the second annual New York Radio Forum about radio's power to move people. Serving as panelists were, from left, Clear Channel senior VP of programming and marketing/New York Tom Poleman, Sterling Jewelers director of media planning Anne L. Clark and Advertising Council president/CEO Peggy Conlon. **7. Designing Woman** J-Mac, freestyle king and co-host of "The Madd Hatta Morning Show" on Radio One's rhythmic KBXX/Houston, posed with singer/actress and House of Dereon designer Beyoncé.

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Formats

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

R&R TIMELINE

1 YEAR AGO Len Weiner joins ESPN Radio/Boston as PD. ■ CBS Radio/San Francisco names Mike Preston VP of programming. ■ Denver Radio launches KSYY and KTNI/Denver.



Preston

5 YEARS AGO J.D. Gonzalez and Arnulfo Ramirez are installed as regional PDs at Hispanic Broadcasting. ■ Mary Ellen Kachinske is promoted to program manager at WTMX/Chicago. ■ Veteran programmer Jim Smith becomes PD for Infinity's oldies WJMK/Chicago.

10 YEARS AGO The KLOS/Los Angeles PD post is filled by John Duncan. ■ Allen Shaw and Gordon Gray Jr. announce the formation of Winston-Salem-based Centennial Broadcasting. ■ Barbara Cochran is tapped as new Radio Television News Directors Assn. president.



Duncan

15 YEARS AGO Garth Brooks and ZZ Top head Saturday night's show at the R&R Convention. ■ Vince Faraci becomes executive VP of Third Stone/Atlantic Records. ■ KKET/Los Angeles general sales manager Craig Wilbraham is promoted to GM of the Evergreen urban station.

20 YEARS AGO Simon Potts becomes the new senior VP of A&R worldwide at Capitol Records. ■ Sherry Evans is elevated to VP/GM of Price Communications' Pure Gold. ■ RCA director of A&R Simon Law is promoted to VP of A&F.



Portnow

25 YEARS AGO Neil Portnow joins Arista as VP of West Coast A&R. ■ EZ Communications and the TM Companies debut TM Easy, a new beautiful music format aimed at younger demographics. ■ Rich Totoian is promoted to director of national album promotion for Epic, Portrait and CBS Associated Labels.

30 YEARS AGO Glen Morgan is elevated to operations director at WABC/New York. ■ KFMB (B100)/San Diego's morning drive personality "Shotgun" Tom Kelly wins a national award for his children's TV game show. "Words-a-Poppin." ■ Steve Rivers earns PD stripes at WFI/Philadelphia.

THE SPIN



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

Bon Jovi Busts Format Barrier

Although Bon Jovi has already celebrated a No. 1 Country single (with Sugarland's Jennifer Nettles) and frontman Jon Bon Jovi went along on a five-week chart excursion with the late Chris LeDoux, neither the band nor its lead singer has previously appeared without collaborators on the Nielsen BDS-driven R&R Country chart. That changes this week as the group's "(You Want to) Make a Memory" (Island/Mercury) takes the Hot Shot Debut at No. 39.



The arrival marks the highest noncollaborative Country chart debut in the 17-year Nielsen BDS era by a noncore country act with prior chart history at another format. The Bon Jovi debut tops a No. 44 start by Van Zant (previously tracked as a rock act) that hit with "Help Somebody" in March 2005 and peaked at No. 8.

Among the most recent Country chart debuts by heritage rock artists, John Mellencamp's "Our Country" bowed at No. 53 in November and crested at No. 39, while Bob Seger's "Wait for Me" popped on at No. 54 last summer on its way to a No. 52 peak.

Paisley's 'Ticks' Embedded In Top 20

Brad Paisley's "Ticks" (Arista Nashville) officially becomes his fastest-rising single. The clever track jumps 22-17 in its fourth chart week, swipes Most Increased Audience honors (up 3.9 million impressions) and crosses the Airpower threshold (top 20 in spins and audience, with increases in both). Previously, Paisley's quickest chart sprint occurred when "The World" leapt 21-19 on the April 14, 2006, chart.

Brewster Breaks Through

Worship leader Lincoln Brewster collects his first No. 1 on the Christian AC list as "Everlasting God" (Vertical/Integrity) draws 1,300 plays at 48 monitored stations. Prior to this, Brewster rose as high as No. 12 with "All to You (Live)" on the Nov. 18, 2005, chart.

R.E.M. In 'Dream' State

R.E.M.'s interpretation of John Lennon's "#9 Dream" (Warner Bros.) enters the Triple A chart at No. 30, placing the newly inducted Rock and Roll Hall of Famer in a No. 4 tie for most hits in the chart's history. Only Dave Matthews Band (20), U2 (18) and Sheryl Crow (14) have made more appearances than R.E.M. and the Wallflowers, each with 12.

The track from the upcoming Lennon tribute and benefit album, "Instant Karma: The Campaign to Save Darfur," marks R.E.M.'s first trip to the Triple A list since 2005's "Aftermath" and, with Bill Berry back on drums, its first in a decade to feature all four of the band's founding members.

R&R Revises Policy For AC Recurrents

Effective this issue, R&R revises its recurrent rules on the AC chart as descending titles will now be moved to recurrent status if they rank below No. 5 after 52 weeks, if they fall below No. 10 after 26 weeks or if they rank below No. 15 after 20 weeks. With the adjustment, five songs drop off the chart this week, making room for four debuts and one re-entry. New are Martina McBride's current Country top five "Anyway" (RCA Nashville) at No. 25, Nelly Furtado's former CHR/Top 40 No. 1 and current No. 2 Hot AC hit "Say It Right" (Geffen) at No. 26, Keith Urban's former Country top 10 "Once in a Lifetime" (Capitol) at No. 27 and MercyMe's No. 3-peaking Christian AC title "Hold Fast" (Columbia) at No. 28.

Akon Nabs Third Consecutive No. 1

Akon becomes the first artist since 2004 to rattle off three straight No. 1s on the Rhythmic chart as "Don't Matter" (Universal Motown) jumps 2-1. The leap follows the ascensions of "I Wanna Love You" and "Smack That," which topped the chart in November and December, respectively.

Akon's feat is just one short of Usher's record for most consecutive No. 1s as a lead artist. His "Confessions" album spawned four chart-toppers: "Yeah!," "Burn!," "Confessions Part II" and "My Boo."

Pink Raises Her 'Hand' Into The Top 10

Pink picks up her eighth top 10 on the CHR/Top 40 chart and first since "Family Portrait" in February 2003, as "U + Ur Hand" (Zomba) escalates 14-10 in its 17th chart week. In the more than 14-year history of the list, only two other songs by female artists have taken as long or longer to reach the top 10: "Insensitive" by Jann Arden (18 weeks) in 1996 and "These Words" by Natasha Bedingfield (17) in 2005.

"Hand" marks a return to familiar territory for Pink, who began her chart career in 2000 by scoring top 10s with seven of her first eight singles.





April Fools' pranks are great—until someone puts an eye out

'Tis The Season For April Foolishness

Kevin Carter

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Perhaps the idea of April Fools' radio pranks could best be summed up by Obi Wan Kenobi: "Who's more foolish? The fool or the fool who follows him?" Sure, we've all attempted them, fell for them and mostly have been entertained by them. And then there are our favorites—the ill-advised ones, because those are usually the most memorable and fun to write about years later. ■ Sadly, April 1 falls on a Sunday this year, so we may not have a giant selection to choose from in 2007. ■ Some April Fools' bits can later be used A) as evidence at your trial or B) to serve as a cautionary tale for radio generations to follow.

Recalling an incident from several years ago that went horribly wrong, we called our pal Riggs, PD of WKXJ/Chattanooga, Tenn., to nose around. "Why don't you ask Tommy Chuck about our little Eminem prank that landed me in jail? He loves telling that story," Riggs said.

And so we did. "Ah yes, the infamous 'M&M' visit to Big Lots parking lot in Chattanooga, Tenn., was my most memorable April Fools' promotion," says Mr. Chuck, who was PD of WKXJ in 2002 when the bit went down. He's now safely across state lines, programming WFLZ/Tampa, which makes it much easier, legally, for him to speak of "the incident."

"It made international news and was referred to locally as 'the greatest April Fools' Day joke in Chattanooga history,'" Chuck says proudly. "We thought it would be a great idea to have 'M&M' show up for an appearance at the local Big Lots parking lot on April 1. Who knew that the audience thought we meant 'Eminem'?"

"Needless to say, thousands of people packed the parking lot. When they found out it was only our stunt guy Adam dressed as a giant M&M throwing out free candy and wasn't the real Eminem, a riot broke out. Unfortunately, morning guy Troy Shannon and night guy Riggs were at the wrong place at the wrong time. They quickly found themselves cuffed and in the back of a police car. After six months and a pile of legal bills, both were found innocent and had the charges removed from their record."

We love a happy ending.

One rule to pulling off a good April Fools' bit—enlist some high-profile accomplices to add that air of credibility to your home-cooked hoax. "One of the biggest scams we did was when we reported that the Detroit Red Wings were moving to Canada because the city wouldn't give them a new arena," says Mojo, star of "Mojo in the Morning" on WKQI (Channel 955) in the heart of "Hockeytown" itself, Detroit. "We had Wings players and both the mayors of Detroit and Windsor, Ontario, in on the joke. They called in to the station to play along," he says. "The story got to be so big that ESPN and the local sports/talk and news/talk stations all reported it. Many people were pissed."

Mission accomplished.

Sometimes, years later, regret can seep in. Jimmy Steele, PD of KHST (Channel 933)/San Diego, recalls what he now refers to as a "not-so-brilliant move" several years ago when he was at WZEE (Z104)/Madison. "We decided that a meteor should be on a collision course for the small town of Janesville, located 30 miles south of Madison," he says. "We ran updates throughout the day about how we would soon be spared of the town, which tried to compete with Madison."

Ah yes, the power of 20/20 hindsight. "Yes, I would think differently today," Steele says. "I'd still make mistakes, but think differently. Even though we made it tongue-in-cheek, it taught me to never overestimate your listen-



Riggs



Chuck



'Even though we made it tongue-in-cheek, it taught me to never overestimate your listeners and how they absorb our content.'

—Jimmy Steele



Ramos

ers and how they absorb our content."

Sometimes, the most effective bits tend to be the ones that are underplayed. WIOQ/Philadelphia morning co-host/stunt dude Diego Ramos shares one of his favorites. "We played sound effects of a cat meowing at random times during our show—over songs, over spots, over us talking, and never mentioned it. It had people going nuts—some thought they had a cat stuck in their car's engine compartment. Others pulled over thinking their cat was trapped in the trunk. It was classic."

Consultant Randy Kabrich shares one classic scam from 25 years ago that would not be possible today in the era of the digital clock. "It was 1982 at [WDCG] G105/Raleigh—LED clocks were rare then—either analog or they had those flip cards if they were digital. If the power went off, they would just stop and pick up at that point when power was restored—not flash 12:00," he says. "I told the morning team to advance the clock 15 minutes and run the entire format—news, traffic, spots, legal ID—15 minutes fast. Essentially, people would think their power had gone off and would scramble to make up the 15 minutes they thought they were late. The catch would be people laughing at them for showing up early. The ones that had been had would complain about it all day to everyone and that would give us great word-of-mouth."

"Here's the part of this story that I'm somewhat embarrassed to admit," Kabrich says. "I had gone over this with the morning talent on the Friday prior to April 1, but I totally forgot about it after the weekend. As I hit my shower that morning and the station went into news, I was like: 'WTF?!' I looked at my clock and immediately thought the power had gone out overnight. It wasn't until I got in my car when I noticed the clock in the car was 15 minutes 'slow.' That's when I knew it was a good bit—if I could fool myself."

Kabrich wasn't the only one fooled. "Parents were scrambling to get their kids to school with no breakfast. Kids were stranded at bus stops when the buses came 15 minutes early. I couldn't figure out why until I realized the bus driver was also listening. Driving to work I saw people sitting on the sidewalk outside locked doors—they had arrived before the boss. Luckily, there were no wrecks or deaths from people rushing to work," he says.

Amid the carnage, at the end of the morning show, the bit was revealed via a complex process known as "blame the overnight guy." Kabrich says. "The midday person walked in the studio at what the morning show thinks is 10 a.m. to do the handoff—and announces, 'You still haven't figured it out yet? The overnight guy moved all the station clocks up 15 minutes—it's only 9:45. April Fools!' The overnight talent at the time was Bob Dearborn on the RKO Radio Network, so we 'fired' him for it," Kabrich says.

Did the bit hurt the station? Far from it: "We went from a 4.5 to a 9.2 in the next book, taking out the original Lee Abrams Superstar station WQDR in the process [at a 7.5]. They later flipped to country, where they remain today." **R&R**



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THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST	IMPRINT / PROMOTION LABEL	PLAYS	
					TW	+/-
1	1	14	IT'S NOT OVER DAUGHTRY	RCA/RMG	3134	-25
2	4	10	CUPID'S CHOKEHOLD GYMCLASSHEROES FEAT. PATRICK STUMP	DECA/DANCE/FUELED BY RAMEN/ATLANTIC/LAVA	2995	+212
3	5	12	THE SWEET ESCAPE GWEN STEFANI FEAT. AKON	INTERSCOPE	2835	+54
4	3	13	WHAT GOES AROUND...COMES AROUND JUSTIN TIMBERLAKE	JIVE/ZDMBA	2686	-149
5	2	18	SAY IT RIGHT NELLY FURTADO	MOSLEY/GEFFEN	2643	-196
6	6	10	GLAMOROUS FERGIE FEAT. LUDACRIS	WILL.I.AM/A&M/INTERSCOPE	2540	+200
7	7	7	DON'T MATTER AKON	KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN	2490	+207
8	11	7	GIVE IT TO ME TIMBALAND FEAT. NELLY FURTADO & JUSTIN TIMBERLAKE	MOSLEY/BLACKGROUND/INTERSCOPE	1960	-186
9	9	11	IF EVERYONE CARED NICKELBACK	ROADRUNNER/ATLANTIC/LAVA	1940	+47
10	13	10	FACE DOWN THE RED JUMPSUIT APPARATUS	VIRGIN	1751	+47
11	16	14	U + UR HAND PINK	LAFACE/ZOMBA	1605	+249
12	12	19	WALK AWAY (REMEMBER ME) PAULA DEANDA FEAT. THE DEY	ARISTA/RMG	1527	-187
13	8	12	RUNAWAY LOVE LUDACRIS FEAT. MARY J. BLIGE	DTP/DEF JAM/IDJMG	1516	-429
14	10	18	IRREPLACEABLE BEYONCE	COLUMBIA	1485	-364
15	17	9	ICE BOX OMARION	T.U.C./COLUMBIA	1440	+175
16	18	6	CANDYMAN CHRISTINA AGUILERA	RCA/RMG	1427	+220
17	14	17	BREAK IT OFF RIHANNA & SEAN PAUL	DEF JAM/IDJMG	1354	-270
18	21	8	BETTER THAN ME HINDER	UNIVERSAL REPUBLIC	1292	+222
19	15	14	THIS AIN'T A SCENE, IT'S AN ARMS RACE FALL OUT BOY	FUELED BY RAMEN/ISLAND/IDJMG	1287	-162
20	20	8	SHE'S LIKE THE WIND LUMIDEE FEAT. TONY SUNSHINE	TVT	1205	+78
21	22	5	THIS IS WHY I'M HOT MIMS	CAPITOL	1166	+143
22	28	3	BEAUTIFUL LIAR BEYONCE & SHAKIRA	COLUMBIA	1035	+335
23	24	7	OVER IT KATHARINE MCPHEE	RCA/RMG	983	+87
24	23	8	YOU LLOYD FEAT. LIL WAYNE	THE INC./UNIVERSAL MOTOWN	962	-46
25	25	9	BOSTON AUGUSTANA	EPIC	930	+45
26	36	2	GIRLFRIEND AVRIL LAVIGNE	RCA/RMG	796	+388
27	19	14	KEEP HOLDING ON AVRIL LAVIGNE	FOX/RCA/RMG	746	-382
28	29	6	BEFORE HE CHEATS CARRIE UNDERWOOD	ARISTA/ARISTA NASHVILLE/RMG	707	+137
29	26	12	HERE (IN YOUR ARMS) HELLOGOODBYE	DRIVE-THRU/SANCTUARY	693	-136
30	31	5	ON THE HOTLINE PRETTY RICKY	BLUESTAR/ATLANTIC	637	+86
31	32	4	WITH LOVE HILARY DUFF	HOLLYWOOD	620	-79
32	27	17	I WANNA LOVE YOU AKON FEAT. SNOOP DOGG	KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN	564	-194
33	33	3	BECAUSE OF YOU NE-YO	DEF JAM/IDJMG	540	+68
34	37	3	THE WAY I LIVE BABY BOY DA PRINCE FEAT. LIL BOOSIE	UNIVERSAL REPUBLIC	481	+79
35	NEW		LAST NIGHT DIDDY FEAT. KESHIA C	BAD BOY/ATLANTIC	471	+166
36	39	2	LOOK AFTER YOU THE FRAY	EPIC	468	+87
37	35	16	WELCOME TO THE BLACK PARADE MY CHEMICAL ROMANCE	REPRISE	411	-143
38	NEW		LOST WITHOUT U ROBIN THICKE	STAR TRAK/INTERSCOPE	351	+126
39	NEW		CALIFORNIA CRINGE	LISTEN	345	+27
40	NEW		NEW BEST FRIEND KELLY HARPER	INDEPENDENT	333	-20

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST	IMPRINT / PROMOTION LABEL	PLAYS	
					TW	+/-
1	1	14	THE SWEET ESCAPE GWEN STEFANI FEATURING AKON	INTERSCOPE/UNIVERSAL	611	-20
2	3	15	WHAT GOES AROUND...COMES AROUND JUSTIN TIMBERLAKE	JIVE/SONY BMG	542	-56
3	2	20	SAY IT RIGHT NELLY FURTADO	MOSLEY/GEFFEN/UNIVERSAL	526	-90
4	4	13	THIS AIN'T A SCENE, IT'S AN ARMS RACE FALL OUT BOY	FUELED BY RAMEN/ISLAND/UNIVERSAL	477	-17
5	7	8	GIVE IT TO ME TIMBALAND FEAT. NELLY FURTADO & JUSTIN TIMBERLAKE	MOSLEY/BLACKGROUND/INTERSCOPE/UNIVERSAL	476	+30
6	6	5	GIRLFRIEND AVRIL LAVIGNE	RCA/SONY BMG	469	-2
7	5	9	DON'T MATTER AKON	KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN/UNIVERSAL	463	-9
8	11	7	IT'S NOT OVER DAUGHTRY	RCA/SONY BMG	447	+10
9	9	10	GLAMOROUS FERGIE FEATURING LUDACRIS	WILL.I.AM/A&M/INTERSCOPE/UNIVERSAL	433	+4
10	11	7	CUPID'S CHOKEHOLD GYMCLASSHEROES FEAT. PATRICK STUMP	DECA/DANCE/FUELED BY RAMEN/ATLANTIC/WARNER	432	+54
11	10	11	IF EVERYONE CARED NICKELBACK	EMI	397	+12
12	13	14	GRACE KELLY MIKA	CASABLANCA/UNIVERSAL REPUBLIC/UNIVERSAL	308	-3
13	12	16	I OWE IT ALL TO YOU EVA AVILA	SONY BMG	304	-13
14	14	10	HERE (IN YOUR ARMS) HELLOGOODBYE	DRIVE-THRU/EMI	276	-24
15	18	3	BEAUTIFUL LIAR BEYONCE & SHAKIRA	COLUMBIA/SONY BMG	275	+42
16	22	6	CANDYMAN CHRISTINA AGUILERA	RCA/SONY BMG	243	+19
17	23	6	THIS IS WHY I'M HOT MIMS	CAPITOL/EMI	241	+22
18	37	14	LIE TO ME GEORGE	HC ENTERTAINMENT	240	-5
19	15	18	BREAK IT OFF RIHANNA & SEAN PAUL	SRP/DEF JAM/UNIVERSAL	234	-46
20	36	21	IRREPLACEABLE BEYONCE	COLUMBIA/SONY BMG	213	-43
21	36	4	WITH LOVE HILARY DUFF	HOLLYWOOD/UNIVERSAL	208	+20
22	28	5	PARALYZER FINGER ELEVEN	WIND-UP	201	+25
23	35	12	U + UR HAND PINK	LAFACE/SONY BMG	197	+49
24	25	5	SECOND CHANCE FABER DRIVE	UNIVERSAL REPUBLIC/UNIVERSAL	195	-7
25	27	6	THE MUSIC DAVID USHER	MAPLE MUSIC	190	+9
26	21	20	2U KESHIA CHANTE	SONY BMG	190	-42
27	30	4	BECAUSE OF YOU NE-YO	DEF JAM/UNIVERSAL	188	+17
28	20	18	KEEP HOLDING ON AVRIL LAVIGNE	FOX/RCA/SONY BMG	182	-51
29	32	10	ICE BOX OMARION	T.U.C./COLUMBIA/SONY BMG	179	+18
30	19	10	RUNAWAY LOVE LUDACRIS FEATURING MARY J. BLIGE	DTP/DEF JAM/UNIVERSAL	176	-57



Qualities PDs look for when promoting from within

After Your Foot Is In The Door

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Radio stations are often full of interns and part-timers anxious to move up to full-time status and into more respected positions. The next time one of them asks you what they need to do to advance at your station, just pass along these words of wisdom from a trio of programmers with experience in picking rookies with the most potential. When looking to promote from within, KBMB (103.5 the Bomb)/Sacramento PD Pattie Moreno, KVEG (Hot 97.5)/Las Vegas PD Sherita Saulsberry and WHHH (Hot 96.3)/Indianapolis PD Brian Wallace say they look for passionate, hard-working go-getters who are motivated, moldable and aggressive.

All go-getters share one quality, Wallace says: "You have to have a passion for what we do, for learning this business and improving your skill set, whether that's an on-air thing or doing promotions and marketing."

A newcomer who says he or she is hungry is great, but actions always speak louder than words. Moreno takes note of individuals who are self-motivated and willing to handle less appealing tasks without being asked. "The people that are no longer here expected things to come their way, without showing any initiative, just because of their seniority."

It Worked For Me

When I started my career in commercial radio, I was a programming and promotions intern at Cox urban WEDR (99 Jamz)/Miami. Acting as though I was a full-time employee really helped me to actually become one. I was expected to come by the station twice a week, but I came in every day. If I couldn't come in, I let my PD and promotions director know in advance, just as any other employee would be expected to do.

I also made it a point to make myself available to other departments. Not only did it give me something to do when I wasn't needed in programming or promotions, it helped me learn how other radio departments functioned.

Employees who pitch in, often without being asked, make a favorable impression on Moreno. "That one guy that actually realizes that we have Kanye West in the building and we have buckets of soda with no ice and goes to get the ice without being asked. Somebody who is in the studio taking phone requests because nobody thought about that while we're doing an interview and our listeners are blowing up the lines. Somebody who's in the building and realizes the listeners have been upstairs waiting for the artist for 20 minutes and goes up and shakes hands and starts playing games with them. Anybody from an on-air personality to

By being around so frequently, I was entrusted with more responsibilities by the PD. Others also took notice, including night show host Al B. Syk, who paid me out of his own pocket to produce his show when I was offered a part-time job in engineering at another station. Even though I was only being paid to work nights, I still came in and worked a full day as an intern before producing the night show.

Staffers in various departments would seek me out for assistance, and also consistently urged the GM to hire me. After less than a year as an intern, a position was created for me and my hard work was rewarded with a full-time job. —DD

'Anybody from an on-air personality to a street teamer should still have that urge to please our client—the listener—always.'

—Pattie Moreno

'I would always manage somebody who's a little out of control that I can rope in versus somebody I've got to keep pushing.'

—Brian Wallace

'If I'm looking for someone in promotions, or even someone to launch on the air for the first time, I like to have a blank canvas that I can paint.'

—Sherita Saulsberry

a street teamer should still have that urge to please our client—the listener—always."

Regardless of what type of opening she has, Saulsberry says she is looking for a candidate she can mold. "If I'm looking for someone in promotions, or even someone to launch on the air for the first time, I like to have a blank canvas that I can paint."

KVEG MD/morning show host JNoise joined the station with experience in various capacities at other stations. Saulsberry says he was able to advance from afternoons to mornings and, through the years, get more involved in music and programming for several reasons. "First of all, JNoise and I have a great relationship," Saulsberry says. "I feel like I spend so much time with the music director that I need someone I can get along with, and we do. On top of that JNoise is a hard worker and he's passionate about what he does. He knows what he's talking about when it comes to music and radio. He gets it."

Wallace says some rookies are motivated to succeed but don't demonstrate passion for radio. "I've had to redirect some people who were brought in as interns," Wallace says, "but, ultimately, their goal was to work in the record business. It was like, 'Let's not waste your time or my time—here's a couple of contacts.' There is this image that this is how you get into the business, because they've heard the stories of how Lil Jon and Ludacris started at [WHTA (Hot 107.9)] in Atlanta."

Newcomers that were successful in moving up the radio ladder were willing to "go above and beyond the call of duty," Wallace says. "You didn't have to push them. I would always manage somebody who's a little out of control that I can rope in versus somebody I've got to keep pushing. Even when they're wrong per se, as a manager you can channel those energies in the proper direction. Whereas if you've got somebody that lacks motivation and is just going through the motions, it shows in their on-air performance—and people pick up on that."

Speaking of his own experience moving up from mixer to full-time personality, Wallace says persistence pays off. "I kept bugging them. I knew this is what I wanted to do."

Moreno made a concerted effort to get noticed by station management and asserted herself in different ways. "I was never afraid to ask the stupid questions and I asked a lot of them. But I learned and I wasn't afraid to learn," she says. "I had no fear in my heart—even if it was the OM or the GM. I'd make an effort to leave them a note saying, 'Thank you for the opportunity to work here.' Or finding out what they drink in the morning and leaving them a coffee on their desk. Because there are so many people in a building, I wanted them to know who I was."

R&R



Small- to medium-market folks get their voices heard by major labels

Core DJs Flex Their Muscles

Hillary Crosley

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Packed into Miami's South Beach hotel hot spot the Marlin, nearly 300 DJs, mixers, MDs and PDs chat over complimentary strawberry cheesecake, cookies and Hennessy at the Core DJ's Retreat, held March 15-18. Here at Bad Boy's listening event, senior VP of promotion Shawn Prez and national director of mixshow and club promotion Henry "Hen-Roc" Polanco are playing the company's latest release, 8Ball & MJG's "Ridin' High."

Elsewhere, the Tennessee rap duo shakes hands and kisses babies between recording radio drops and conducting short interviews. The party lasts two hours—and has clearly attracted more people than intended. But for Bad Boy Records and 8Ball & MJG, the crowd is all good.

Fostering fans one at a time is the most practical route to gaining lifetime supporters these days—and it's not that much different from working to get radio spins. If an artist or promotion exec initially meets a programmer with a great attitude, it might not be as difficult to get spins the next time around. After all, this business is all about relationships.

"The Core DJ conference is all about maintaining a spot on the industry radar, because it's who you know that helps you make career moves," says DJ Dimepiece, a mixer at WIZF/Cincinnati; WVRZ/W.Va.; WGZB/Louisville; and Sirius Hot Jamz. "If folks don't know about you, they won't be looking for you."

The retreat was a prime opportunity for up-and-coming radio personnel to get face time with

national label representatives. Tony Neal, Core DJ CEO and a mixer at WRVZ/Charleston, W.Va.; KTTB/Minneapolis; and WEDR/Miami, began the coalition three years ago. Banding together DJs, mixers and programmers in small to medium radio markets, Neal now organizes two retreats, held in the first and second halves of the year, where labels showcase their best talent.

Many programmers don't routinely get one-on-one meetings with their regional label reps. It's difficult, for example, for an MD in Omaha to maneuver face-to-face meetings—especially if his or her station isn't necessarily the highest priority.

"For me as a program director, the Core DJ's Retreat gives me a chance to break bread with some of the label representatives I never get a chance to see," WRSV/Rocky Mountain, N.C., PD DJ Fresh says. "I'm all the way on the East Coast, and some of my representatives are on the West."

Artists attending the retreat also benefit from meeting small- and medium-market leaders. In a climate where many artists work to garner spins at radio, a handshake offers a big advantage over just handing off a CD.

"Only the performances made an impact on me this weekend, and not even all of those," former KMEL/San Francisco mixer and current Ozone magazine columnist DJ Backside says. "Unfortunately, content and image aren't enough, so only artists with great energy really stood out. DJs are hard-ass critics."

Atlantic Records and umbrella labels Bad Boy and Asylum did a great job implementing the "seeing is believing" ideal at the retreat, with Atlantic manager of rap promotions Rick Betenit coordinating eight groups to perform Friday night at



Core DJ founder Tony Neal, left, and producer Jazze Pha attended the Allhiphop Breeding Ground New Artist Showcase.

nightclub Sobe Live. And even though Atlantic VP of rap promotions Sam Crespo and the night's host, DJ Drama, missed their flights, Twista, Paul Wall, 8Ball & MJG, Plies, Yola and Trey Songz each performed and brought energy to the records.

Universal Republic MC Baby Boy Da Prince also made a respectable effort to individually speak to as many people as he could. Introducing himself with a New Orleans drawl while doling out CDs and iTunes gift cards for a free download of his single "The Way I Live," he definitely made an impression.

"I got to hand out my own shit, man," Baby Boy said, while carrying around a box filled with promotional CDs. "If a DJ gets my CD from one of my people, he's going to throw it away. So, he has to get it from me."

Direct feedback was another advantage of the atmosphere. Early Thursday morning, Interscope Geffen A&M and Universal/Motown held a listening session, headed by VP of rap promotion Troy Marshall, and raffled off new digital mixing system Serratos in exchange for completed feedback worksheets. Introducing 21 songs—including Slim Thug's new single "Problem Wit Dat," along with DJ Quik's new group, the Fixxers' single "Can U Werk Dat"—the audience rated records on a scale of one to five. DJs, MDs and PDs had a chance to share feedback without the immediate pressure of adding a song. In turn, the labels gathered contact info from participants to send out MP3s later.

But not everyone agreed that this was a path to enlightenment.

"I saw more wasted promotional product this weekend than I have ever seen before," Backside says. "Just handing out fliers doesn't work anymore."

Small and medium markets make up the bulk of America's radio landscape. However, they don't always get credit for breaking records.

Rapper Mims noticed this pattern and used it to his advantage while working his record "This Is Why I'm Hot." His camp purposely pushed the record outside of Mims' native New York and built buzz until his top 10 chart position prompted notice from the major markets to add his single.

The Core DJ's Retreat, with its collection of small- to medium-market personnel, epitomizes the strength of the national radio market. And the crew's leader, Neal, prides himself in doing so.

"We made our own lane at the small- to medium-market level," DJ Fresh says. "Don't hate." *R&R*

'As a program director, the Core DJ's Retreat gives me a chance to break bread with some of the label representatives I never get a chance to see.'

—DJ Fresh

Weekend Highlights: In The Flesh

Mims, "This Is Why I'm Hot"

Vawn, "Hollyhood"

B Simms, "Rope a Dope"

Baby Boy Da Prince, "The Way I Live"

Tum Tum, "Caprice Music"

Plies, "Got 'Em Hatin' "

Fabulous, "Diamonds"

Clyde Carson, "Two Step"



Creating online synergies that support existing business models

Is Christian Radio Ready For The Future?

Kevin Peterson

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The technology of radio is changing and so are the people who listen. Is Christian radio changing with them? McVay Media VP of adult formats Daniel Anstandig uses this analogy: When someone asked hockey legend Wayne Gretzky why he had been such a successful player, his reply was simple. He said, "I didn't go to where the puck was, I went to where the puck was going." ■ Relating that to radio, Anstandig asks, "Where is the puck going right now?" He says that recent media usage projections for the next two years show broadcast and box-office numbers remaining flat and cable and satellite with projected increases of just 1%. Yet the Internet is on track for an estimated 10% consumption increase.

"A lot of that is in part due to what we do in radio," Anstandig says. "Right now, we are moving a lot of our listeners and consumers over to new media and creating synergies there. Today it's all about how we create synergies and still support our business models."

Anstandig calls the current stage of Internet growth the "second dot-com-ing," or a Web revival that offers real utility for consumers. The Christian radio audience is part of this Web resurgence: A higher percentage of Christian radio listeners are heavy users of Internet media than heavy TV users.

Anstandig says, "Heavy users of general-market radio are people who use radio for two hours or more every day. Heavy users for Christian radio are listeners who use the radio for 2.8 to three hours

every day. Heavy users of Internet radio listen for five hours or more every day, so dot-coms are certainly getting more attention these days."

If you still doubt the importance of the Internet, Anstandig points out that during the last holiday season, more than \$8 billion was spent online. This figure makes a strong case for including an e-commerce page on your station Web site.

If your station does not already have a MySpace page, Anstandig encourages you to get one. "It's a terrific way to network with listeners, especially younger listeners," he says. "If you go online and search for people in your market who have any affiliation with Christian artists or Christian music, you'll find a number of consumers who are linking to their friends in



Anstandig



Woods



Couchman

Christian music but have no way to link to you."

KTSY/Boise, Idaho, is getting ready to launch its own MySpace page, with staff members as the top "friends," PD Jerry Woods says. "We see MySpace as an extension of our brand. Because technology is all about personalization today, this is one more opportunity for us to get up close and personal with our listeners. They can respond to us directly, and we can build stronger ties with them. Anything that builds stronger ties with the listener, regardless of the medium, is a weapon that we want in our arsenal."

Anstandig points to the growing popularity of YouTube and Blogger and says that some radio stations are already creating blogs. WAYG and WAYK/Grand Rapids-Kalamazoo PD Mike Couchman says the stations added blogs to their Web site for a few reasons. "Many in the 12-24 target we have are all about blogging," he says. "So we want to communicate with them in all the modern avenues available to us. Second, blogs allow our jocks to go further into issues than they can in quick 30-second on-air bursts. Blogs also give us additional reasons to drive people to our site, and, hopefully, they'll click around to go even deeper with us."

So why are MySpace, YouTube and Blogger so popular right now? Anstandig says, "It's what we're calling the 'content renaissance.' The creative power is going to the consumer, who can produce, display and distribute their own content, images, videos, blogs and podcasts. So radio is going to have to change to keep up with this new generation of consumers that want control or, at least, partial control of their entertainment experience."

He notes that radio used to be about passive consumption. You turned on the radio, something came out of the speakers and that was it. But radio of the future will be driven by customization and co-production, influenced by the explosive growth of such sites as MySpace, YouTube and Blogger—all of which are among the top 10 most-visited Web sites in the world.

Anstandig says, "Listeners are really changing the DNA of our brands, and we can invite them to customize things on our radio station and use new media and Web sites to help our stations move into this new media age. Or we can be prepared for Internet radio and some of the podcasting sites to really come along and take some of our time spent listening and take some of our listeners with them."

R&R

marie miller

cold

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Wasn't 'Nashville Star' supposed to uncover future country superstars?

Lost In The Shadow Of 'American Idol'

R.J. Curtis

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Now that "American Idol" is down to its final 10 contestants, brace yourself for the annual bombardment of multimedia exposure for the pop culture juggernaut, with all eyes on Fox to see who the next mega-superstar will be. The show generates more than 30 million viewers weekly. For the Feb. 22 episode alone, more than 30 million votes were cast, and last season, more than 580 million total votes were tallied.

"Idol" transcends all genres and provides an endless source of content for morning shows in most every format. The program is an offshoot of the U.K. reality show "Pop Idol," designed to provide us with the newest, most exciting mass media pop star. What's interesting, however, is the recent proliferation of country talent from "Idol," most prominently Carrie Underwood, who, among other enormous accomplishments, has sold more than 5 million copies of her debut release, "Some Hearts." That puts her above the commercial success level of most "mainstream" stars. In addition to Underwood, Josh Gracin has established a respectable career in country, while

Kellie Pickler and Bucky Covington are both off to promising starts.

Lost in the country influence of "Idol" is the TV show specifically designed to uncover talent for country music, "Nashville Star." It premiered in March 2003 and has had what can best be described as mixed success. The only contestant from "Nashville Star" to sustain a career has been Miranda Lambert, who finished third in the show's inaugural year. Chris Young, the 2006 winner, came away from Country Radio Seminar earlier this month with a strong buzz after an impressive performance at the Sony BMG luncheon, eliciting optimism.

Talent Shows Affecting A&R?

Now that there are more high-profile outlets for aspiring performers of all genres, from "Nashville Star" and "American Idol" to grass-roots interest generated by MySpace, how do they change the nature of labels' A&R efforts? Lyric Street Records VP of national promotion Kevin Herring says it still boils down to the music. "I was not familiar with ["Idol" season five finalist] Bucky Covington but when I heard the songs [Lyric Street senior VP of A&R] Doug Howard played, I said, 'Hell yes.'" However, Herring says A&R execs "counting on a TV show for your next big thing" are in trouble. While nationally televised shows "save us years in development and speed up the awareness process," Sony BMG executive VP Butch Waugh says his A&R people don't care where the next

gifted artist is discovered—as long as "they find them and get the chance to work with them."

That said, both shows catch the eyes of A&R people, and according to Waugh, provide "a chance to see the artist under many different situations, and in a way, get a head start on knowing the acts." Once acquainted with the artists, A&R works closely with them, "to find great songs, help them connect with great songwriters and work with them to create the most compelling album they can produce," Waugh says. Calling the Sony BMG A&R department "relentless," Waugh says it works hard to give the label great music that defines the artist. "Given the level of talent I have seen with these artists, I think we should be proud of these artists and the interest they bring to our format." —RJC



Underwood



Gracin



Waugh

With "Idol" casting such a huge shadow, and no breakthrough artist to emerge from "Nashville Star," the latter show's influence is questionable. Radio programmers are mixed on its effect, with Citadel WKDF/Nashville PD Bud Ford voicing a strong "no," describing the show as "cheesy" and "an also-ran," and asking—rhetorically, we assume—"What network is 'Nashville Star' even on?" Cumulus KPLX/Dallas PD John Sebastian is a bit kinder, preferring not to characterize "Star" as irrelevant, but pointing out that "Idol" has overwhelmed the influence "Star" has at this point." According to Mike James, OM of Hall Communications WPCV/Lakeland, Fla., when "Idol" delivered Underwood to country, it made it extremely difficult for "Star" to compete on the same level. "Idol" is such an iconic phenomenon," James says. "Just about everyone else is bound to get crushed in its path."

Given the increase in country contestants from the most-watched TV show in America, R&R wondered: Does this indicate country might, in fact, be a mass appeal format again? Beverlee Brannigan, OM for Journal Broadcast Group KFDL/Wichita, believes so. "What I really like is that no one is apologizing for it anymore," she says. WKDF's Ford says, "The kids in their young 20s were born in the mid-'80s and their first musical memories were probably during the country explosion of the early '90s." James concurs, observing that some "Idol" contestants who made it to the final 12 during the past few seasons are simply part of the lifegroup. "I don't think Kellie Pickler or Bucky Covington suddenly decided to go country," he says.

Even though none of this year's "Idol" finalists appears to be country-bound, country programmers still aren't holding out much hope for future success stories to emerge from "Star." According to Ford, it is battling a track record problem because "it has yet to turn out a superstar." Sebastian says, "They just aren't the quality performers and singers the top 12 develops on 'Idol.'" Comparing "Idol" to the major leagues ("best talent, big production, big stars"), Brannigan pegs "Star" as AAA ball. KKBQ/Houston OM Johnny Chiang says that while it's unfair to characterize "Star" contestants as less talented than the ones on "Idol," "there's no doubt the strength and mainstream popularity of 'Idol' gives its contestants much more appeal to the label industry."

Since his label has experience with both "Idol" and "Star" winners (Underwood and Young), Sony BMG executive VP Butch Waugh is perhaps most qualified to provide a label perspective on the shows. "I don't think you can compare the 'American Idol' audience of 30 million per show with three shows a week to the 'Nashville Star' one-hour show with an audience in the 2 million range," Waugh says. "Star" contestants are just as competitive and have the same desire to be part of the music industry as the hopefuls on "Idol," he adds. What's more, "Idol" contestants are contributing in a major way to the overall music industry "and have truly given us some amazing musical talents," he says.

R&R

AC/HOT AC



A latent introduction to your AC/hot AC advocate

Getting To Know You

Chuck Taylor

CTaylor@RadioandRecords.com

after new R&R country editor R.J. Curtis' scribed his inaugural column a couple of months back, illuminating the programming vet's history in the biz (as if we didn't recognize him as renowned PD of the late KZLA/Los Angeles) and what he wanted to accomplish with his column, it got me thinking that since R&R merged with Billboard Radio Monitor last August, I've never offered a proper introduction as your AC/hot AC advocate. You must be riveted by the notion. ■ What is that sound? Dead air? Well, allow me to indulge, all the same.

Like most of my peers here, adoration for radio has been in my blood since I was a little nipper. I was pretty much born into adult contemporary (read: uncool from an early age). At age 10, in 1972, my brother Chris was into the Beatles, Santana, Peter Frampton and Creedence Clearwater Revival. He was only three years older and, unfortunately, more familial rival than friend, so I made it my prerogative to contradict his music tastes, instead embracing the Carpenters, Partridge Family and Fifth Dimension. It was an organic enough lean—I was spooked by heavy guitars and assailing vocals. Mind you, it now seems pretty silly, since adopting the Doors as one of my favorite acts as a grown-up (read: Now I'm so cool).

At 16, WWOD-AM, the country radio station in my hometown of Lynchburg, Va., offered an on-air invite to tour the facility. I had never listened to the format. Like most kids, I was consumed with top 40, digging Olivia Newton-John, Barry Manilow and the exalt of disco: Chic, the Bee Gees and Donna Summer.

Not only did I tape record and write down by hand Casey Kasem's "American Top 40" every weekend and create my own hit chart, the Taylor Top 30, but I also commandeered an imaginary radio station, WMOO, where I'd play DJ and service cassettes to my friends every month.

A pal of my mother's, well-acquainted with

my radio obsession, told her about the station promotion, and I shyly called and signed on. As fate would have it, it snowed the day of the scheduled visit, but since the station was only two miles from home, my mom Evelyn consented, and I was allowed to go to the facility, situated in a residential neighborhood, in fact, across the street from the house my dad grew up in. Turns out I was the only one who showed up, thanks to the wicked weather.

I met GM Wayne Campbell, a former country recording artist sporting a '70s handlebar mustache, who obviously sniffed my ambition. Ripping a page from the AP ticker, he asked me to read the news aloud. As a member of the high school forensics team, public speaking was a forte, so I recited with assurance and was offered an on-air position on the spot, making minimum wage, \$2.65 an hour. Of course, I'd have done it for free.

Throughout senior year of high school, I held down the midnight-6 a.m. shift on Saturdays and Sundays, while filling in for vacationing full-timers during the summer. I gained swift appreciation for George Jones, Barbara Mandrell, Don Williams, the Statler Brothers and the Kendalls. Leaving top 40 behind, I became a full-time country music fan.

Whether naïve or mischievous—because I was on the air at a time when no one held me particularly accountable—I would shuffle through the MD's desktop and pluck tracks

that weren't authorized for airplay. And look, there was a new song from my favorite, Newton-John. "Magic" from "Xanadu" came out just as she was conclusively crossing from country to pop, but at 3 a.m., what harm could it do? That is, until it came time to back-announce the track, and I looked at the label spinning around the turntable and had no idea how to say that odd-looking word. Too late, here goes: "That's new from Olivia from the movie . . . 'X-a-nuda.'" I suppose it serves me right.

I continued to work for WWOD until 1980, when it was time to leave for freshman year of college. Ultimately, I decided that broadcasting required more natural talent than textbook skill, so I switched to journalism, which I figured

called for learned technique in addition to innate proficiency.

Meanwhile, as the early '80s unfolded, WWOD succumbed to the burgeoning FM band, as crosstown WYDD-FM signed on and hastily pillaged country listeners. WWOD eventually flipped to syndicated all-news, then sadly surrendered. Today it remains dark. FM sister WKZZ, in my time an automated reel-to-reel AC, eventually became a

simulcast signal for nearby Roanoke top 40 WKZZ (K92).

Today, the stand-alone brick building that housed both stations is now boarded up and empty, a testament to the march of time. When I return home to see the folks, I still drive by to say thanks for the memories—and for the great training ground.

After graduating from college, I became special sections editor for the Washington (D.C.) Business Journal, where I covered business during a boom time in corporate America—everything from real estate and finance to telecommunications and, yes, media.

In 1988, I segued to Radio World in northern Virginia, where I worked for seven years covering regulatory, engineering and technology. When we launched Radio World magazine several years in, my beat became programming, sales, management and marketing.

Then, in 1995, the holy grail came my way with a move to New York as radio editor for Billboard. I added single reviews editor a few years later, a role I still hold, and worked my way up to senior editor of music.

With the launch of Billboard Radio Monitor earlier this decade (the former Airplay Monitor), I took on the position of top 40 editor—returning me to a time when the crowd was often cooler than I. But now, as AC/hot AC editor, I have the pleasure of writing about the Goo Goo Dolls, Jim Brickman, Richard Marx, Rascal Flatts and Josh Groban. It's not exactly David Cassidy, but it sure feels like home.



Taylor at WWOD-AM/ Lynchburg, Va., working midnight-6 a.m. the night of his senior prom, May 1980.

I call upon you to help me tell the stories that keep our formats thriving. Please reach out about your station's anniversaries, promotions and news, and any and all successes or challenges. I'm here to be your mouthpiece. Call anytime: 646-654-4729, or e-mail me at ctaylor@radioandrecords.com.

► **NICKELBACK** REACHES THE TOP 10 FOR THE FIRST TIME AT AC WITH "FAR AWAY" (12-9), WHILE FOLLOW-UP "IF EVERYONE CARED" CHARGES TOWARDS THE TOP AT HOT AC (5-3).



THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST	NIelsen BDS CERTIFICATIONS	HITPREDICTOR STATUS	PLAYS TW +/-	AUDIENCE MILLIONS RANK
1	1	30	WAITING ON THE WORLD TO CHANGE JOHN MAYER	NO. 1 (6 WKS)	★	2033 +10	17.767 1
2	2	23	HOW TO SAVE A LIFE THE FRAY		★	1829 +42	16.229 2
3	3	24	CHASING CARS SNOW PATROL		★	1752 +30	15.027 3
4	4	48	WHAT HURTS THE MOST RASCAL FLATTS		★	1459 -71	11.181 5
5	5	45	THE RIDDLE FIVE FOR FIGHTING		★	1346 -151	11.890 4
6	8	40	PUT YOUR RECORDS ON CORINNE BAILEY RAE		★	1188 -73	6.852 10
7	10	25	STREETCORNER SYMPHONY ROB THOMAS	MOST INCREASED PLAYS	★	1173 +107	9.457 6
8	9	24	HURT CHRISTINA AGUILERA		★	1129 -24	8.858 7
9	12	30	FAR AWAY NICKELBACK		★	862 +11	8.349 8
10	11	47	BLACK HORSE & THE CHERRY TREE KT TUNSTALL		★	838 0	8.091 9
11	16	12	SUDDENLY I SEE KT TUNSTALL		★	628 +52	4.467 13
12	17	11	IRREPLACEABLE BEYONCÉ		★	501 +52	5.194 11
13	19	10	CHANGE KIMBERLEY LOCKE		★	452 +34	1.307 23
14	20	9	RAINCOAT KELLY SWEET	AIRPOWER	★	378 +10	1.479 20
15	21	8	MY LITTLE GIRL TIM MCGRAW		★	377 +39	1.425 21
16	23	5	FOOLED AROUND AND FELL IN LOVE ROD STEWART	AIRPOWER	★	366 +69	4.945 12
17	18	12	OUR COUNTRY JOHN MELLENCAMP		★	345 -90	1.148 25
18	24	9	ORDINARY MIRACLE SARAH MCLACHLAN		★	270 -19	0.764 -
19	22	4	NEVER ALONE JIM BRICKMAN FEATURING LADY ANTEBELLUM		★	264 -30	0.877 29
20	25	7	JUST TO FEEL THAT WAY TAYLOR HICKS		★	245 +33	0.863 30
21	27	5	IT'S NOT OVER DAUGHTRY		★	225 +25	1.645 18
22	26	8	SO NOT OVER YOU SIMPLY RED		★	220 +13	1.108 26
23	30	2	FEBRUARY SONG JOSH GROBAN		★	211 +70	3.018 15
24	28	13	NOTHING LEFT TO LOSE MAT KEARNEY		★	202 +13	1.237 24
25	NEW		ANYWAY MARTINA MCBRIDE		★	157 +34	0.575 -
26	NEW		SAY IT RIGHT NELLY FURTADO		★	147 +9	0.755 -
27	NEW		ONCE IN A LIFETIME KEITH URBAN		★	136 +66	0.259 -
28	NEW		HOLD FAST MERCYME		★	134 +10	0.189 -
29	RE-ENTRY		HIPS DON'T LIE SHAKIRA FEATURING WYCLEF JEAN		★	133 +8	2.684 16
30	29	12	TOO LITTLE TOO LATE JOJO		★	130 -29	0.502 -

MOST ADDED

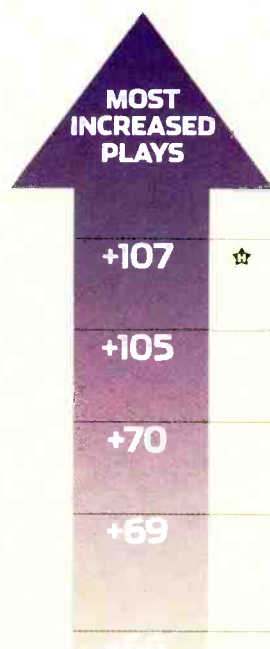
TITLE ARTIST / LABEL	NEW STATIONS
EVERYTHING Michael Bublé (143/REPRISE)	21
NEVER ALONE Jim Brickman Feat. Lady Antebellum (SLG)	6
FEBRUARY SONG Josh Groban (143/REPRISE)	5
STREETCORNER SYMPHONY Rob Thomas (Melisma/Atlantic)	4
FOOLED AROUND AND FELL IN LOVE Rod Stewart (J/RMG)	4
IT'S NOT OVER Daughtry (RCA/RMG)	4
TAKE MY BREATH AWAY Justin Lanning (SMC)	4
RAINCOAT Kelly Sweet (RAZOR & TIE)	3

TITLE ARTIST / LABEL	NEW STATIONS
STREETCORNER SYMPHONY Rob Thomas (Melisma/Atlantic)	4
FOOLED AROUND AND FELL IN LOVE Rod Stewart (J/RMG)	4
IT'S NOT OVER Daughtry (RCA/RMG)	4
TAKE MY BREATH AWAY Justin Lanning (SMC)	4
RAINCOAT Kelly Sweet (RAZOR & TIE)	3

TITLE ARTIST / LABEL	NEW STATIONS
STREETCORNER SYMPHONY Rob Thomas (Melisma/Atlantic)	4
FOOLED AROUND AND FELL IN LOVE Rod Stewart (J/RMG)	4
IT'S NOT OVER Daughtry (RCA/RMG)	4
TAKE MY BREATH AWAY Justin Lanning (SMC)	4
RAINCOAT Kelly Sweet (RAZOR & TIE)	3

ADDED AT... WKJY
Nassau-Suffolk, NY
PD: Bill Edwards
MD: Jodi Vite
Nelly Furtado, Say It Right, 14
Michael Bublé, Everything, 12
Rod Stewart, Fooled Around And Fell In Love, 12
Daughtry, It's Not Over, 7
Bon Jovi, (You Want To) Make A Memory, 6
FOR MORE STATIONS GO TO:
www.RadioandRecords.com

TITLE ARTIST / LABEL	PLAYS /GAIN	TITLE ARTIST / LABEL	PLAYS /GAIN
WORLD Five For Fighting (AWARE/COLUMBIA)	117/6	THINKING ABOUT YOU Norah Jones (BLUE NOTE/BIG)	80/1
A LOVE SONG Kenny Loggins (ONE EIGHTY)	114/2	BEFORE HE CHEATS Carrie Underwood (ARISTA/ARISTA NASHVILLE/RMG)	77/10
EVERYTHING Michael Bublé (143/REPRISE)	105/105	FIND LOVE Shawn Mullins (VANGUARD)	73/17
KEEP HOLDING ON Avril Lavigne (FOX/RCA/RMG)	98/12	LEAVE THE PIECES The Wreckers (MAVERICK/WARNER BROS.)	70/2
OUT OF MY HEAD Lionel Richie (ISLAND/DJ.MG)	80/14	IF EVERYONE CARED Nickelback (ROADRUNNER/ATLANTIC/LAVA)	55/13



+107	★ STREETCORNER SYMPHONY Rob Thomas (Melisma/Atlantic) WSNE +10, WMJY +8, WGSY +7, WZLD +7, XBLN +6, KBEZ +6, WHUD +5, WMCS +5, WDEF +5, WVAF +5
+105	EVERYTHING Michael Bublé (143/Reprise) WLTW +9, WWU +16, WALK +12, WKJY +12, WHLG +8, WOOD +6, KESZ +5, WRCH +5, WLRQ +4, KMXZ +3
+70	FEBRUARY SONG Josh Groban (143/Reprise) WHUD +12, WLRQ +11, KXLT +10, KQIS +8, KUMU +7, WJBR +7, WDOK +5, WHOM +4, WLHT +4, WLTW +3
+69	FOOLED AROUND AND FELL IN LOVE Rod Stewart (J/RMG) KXLT +10, WNIC +10, WLJT +8, WZLD +6, KOSI +6, WBEB +5, WTVR +5, WHUD +4, KQIS +4, KBEZ +4
+68	ONCE IN A LIFETIME Keith Urban (Capitol) WCRZ +11, KISC +6, WHLG +5, WFMK +5, WRSA +5, WLTJ +5, WJKK +4, WMGN +4, XBLN +3, KUMU +3

FOR WEEK ENDING MARCH 25, 2007
LEGEND: See legend to charts in charts section for rules and symbol explanations.
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RECURRENTS

THIS WEEK	TITLE ARTIST / IMPRINT / PROMOTION LABEL	PLAYS TW	LW
1	UNWRITTEN NATASHA BEDINGFIELD (EPIC)	1304	1332
2	BAD DAY DANIEL POWTER (WARNER BROS.)	1196	1233
3	YOU AND ME LIFEHOUSE (Geffen)	852	843
4	CRAZY GNARLS BARKLEY (DOWNTOWN/ATLANTIC/LAVA)	795	766
5	YOU'RE BEAUTIFUL JAMES BLUNT (CUSTARD/ATLANTIC)	745	818

THIS WEEK	TITLE ARTIST / IMPRINT / PROMOTION LABEL	PLAYS TW	LW
6	HAVE YOU EVER SEEN THE RAIN ROD STEWART (J/RMG)	696	758
7	BREAKAWAY KELLY CLARKSON (WALT DISNEY/HOLLYWOOD)	679	623
8	BECAUSE OF YOU KELLY CLARKSON (RCA/RMG)	673	799
9	HEAVEN LOS LONELY BOYS (DR/EPIC)	658	631
10	YOU ARE LOVED (DON'T GIVE UP) JOSH GROBAN (143/REPRISE)	615	651



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WEEK	LAST WEEK	TITLE	ARTIST	NIELSEN BDS CERTIFICATIONS	HITPREDICTOR STATUS	PLAYS TW	+/-	AUDIENCE MILLIONS	RANK
1	17	IT'S NOT OVER	DAUGHTRY	NO. 1 (6 WKS)	☆	3426	+32	17.664	1
2	15	SAY IT RIGHT	NELLY FURTADO		☆	2604	+84	12.721	3
3	14	IF EVERYONE CARED	NICKELBACK		☆	2557	+149	12.259	4
4	42	CHASING CARS	SNOW PATROL		☆	2437	-113	13.958	2
5	18	KEEP HOLDING ON	AVRIL LAVIGNE		☆	2384	-59	11.172	6
6	41	HOW TO SAVE A LIFE	THE FRAY		☆	2243	-36	11.923	5
7	40	WAITING ON THE WORLD TO CHANGE	JOHN MAYER		☆	1904	+23	10.183	7
8	20	IT ENDS TONIGHT	THE ALL-AMERICAN REJECTS		☆	1891	-113	8.542	11
9	8	LITTLE WONDERS	ROB THOMAS		☆	1872	+173	8.945	9
10	11	THE SWEET ESCAPE	GWEN STEFANI FEATURING AKON		☆	1831	+252	8.699	10
11	32	SUDDENLY I SEE	KT TUNSTALL		☆	1794	-201	8.437	12
12	22	INTO THE OCEAN	BLUE OCTOBER		☆	1719	+79	8.000	13
13	9	LOOK AFTER YOU	THE FRAY		☆	1556	+139	6.581	15
14	48	NOTHING LEFT TO LOSE	MAT KEARNEY		☆	1546	-27	9.191	8
15	15	BEFORE HE CHEATS	CARRIE UNDERWOOD	MOST INCREASED PLAYS	☆	1523	+279	7.551	14
16	9	GRAVITY	JOHN MAYER		☆	1403	+99	6.248	16
17	16	IRREPLACEABLE	BEYONCÉ		☆	1203	-86	5.640	17
18	10	WHAT GOES AROUND...COMES AROUND	JUSTIN TIMBERLAKE	AIRPOWER	☆	1089	+152	4.395	20
19	19	WORLD	FIVE FOR FIGHTING		☆	1047	-179	5.042	18
20	20	LEAVE THE PIECES	THE WRECKERS		☆	1038	+40	4.618	19
21	19	U + UR HAND	PINK		☆	983	+198	4.144	21
22	13	THIS AIN'T A SCENE, IT'S AN AFMS RACE	FALL OUT BOY		☆	883	+146	3.760	23
23	16	WELCOME TO THE BLACK PARADE	MY CHEMICAL ROMANCE		☆	671	-42	3.965	22
24	17	SNOW (HEY OH)	RED HOT CHILI PEPPERS		☆	646	-166	3.156	24
25	5	BETTER THAN ME	HINDER		☆	551	+83	1.626	30
26	8	NEW SHOES	PAOLO NUTINI		☆	543	+38	1.675	28
27	11	COLORFUL	ROCCO DELUCA & THE BURDEN		☆	496	+52	1.994	27
28	3	SMILE	LILY ALLEN		☆	475	+115	1.390	34
29	7	READ MY MIND	THE KILLERS		☆	428	+43	0.791	-
30	4	CUPID'S CHOKEHOLD	GYM CLASS HEROES FEAT. PATRICK STUMP		☆	410	+107	1.546	32
31	21	NOT READY TO MAKE NICE	DIXIE CHICKS		☆	391	-10	3.070	25
32	10	HERE (IN YOUR ARMS)	HELLOGOODBYE		☆	382	-12	1.174	35
33	4	THE KILL (BURY ME)	30 SECONDS TO MARS		☆	362	+62	1.657	29
34	7	GRACE KELLY	MIKA		☆	361	+67	1.145	37
35	3	UNDENIABLE	MAT KEARNEY		☆	311	-12	0.746	-
36	2	YOU GIVE ME SOMETHING	JAMES MORRISON		☆	307	+26	1.158	36
37	4	OVER IT	KATHARINE MCPHEE		☆	300	+5	1.463	33
38	7	STOLEN	DASHBOARD CONFSSIONAL		☆	294	-3	0.647	-
39	16	ROCKSTAR	NICKELBACK		☆	249	+4	2.000	26
40	NEW	LIFE IS BEAUTIFUL	VEGA4		☆	229	+43	0.842	-

MOST ADDED

TITLE	ARTIST / LABEL	NEW STATIONS
(YOU WANT TO) MAKE A MEMORY	Bon Jovi (MERCURY/ISLAND/DJMG)	11
CUPID'S CHOKEHOLD	Gym Class Heroes Feat. Patrick Stump (DECA/DANCE/FUELED BY RAMEN/ATLANTIC/LAVA)	8
BETTER THAN ME	Hinder (UNIVERSAL REPUBLIC)	7
GRAVITY	John Mayer (AWARE/COLUMBIA)	5
SMILE	Lily Allen (CAPITOL)	5
U + UR HAND	Pink (LAFACE/ZOMBA)	4
UNDENIABLE	Mat Kearney (AWARE/COLUMBIA)	4
DIG	Incubus (IMMORTAL/EPIC)	4
BEFORE HE CHEATS	Carrie Underwood (ARISTA/ARISTA NASHVILLE/RMG)	3
WHAT GOES AROUND... COMES AROUND	Justin Timberlake (JIVE/ZOMBA)	3

ADDED AT... KLTG
Corpus Christi, TX
OM/PM: Bert Clark
Gym Class Heroes Feat. Patrick Stump, Cupid's Chokehold, 1 Gomez, See The World, 0 Incubus, Dig, 0 Snow Patrol, Signal Fire, 0

FOR MORE STATIONS GO TO:
www.RadioandRecords.com

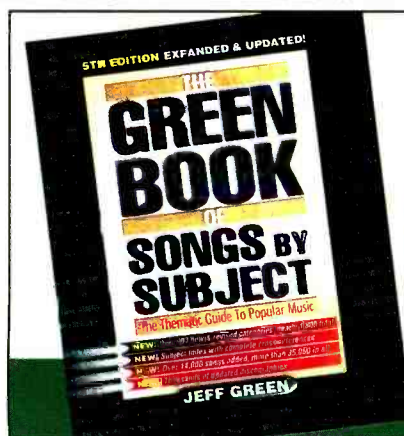
NEW AND ACTIVE

TITLE	ARTIST / LABEL	PLAYS /GAIN	TITLE	ARTIST / LABEL	PLAYS /GAIN
LITHIUM	Evanescence (WIND-UP)	221/36	DON'T MATTER	Akon (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	138/60
YOU'RE ALL I HAVE	Snow Patrol (POLYDOR/A&M/INTERSCOPE)	189/35	(YOU WANT TO) MAKE A MEMORY	Bon Jovi (MERCURY/ISLAND/DJMG)	129/129
FACE DOWN	The Red Jumpsuit Apparatus (VIRGIN)	182/38	STARS AND BOULEVARDS	Augustana (EPIC)	122/15
GLAMOROUS	Fergie Feat. Ludacris (W.L.L.A./A&M/INTERSCOPE)	162/14	CANDYMAN	Christina Aguilera (RCA/RMG)	119/25
OTHER SIDE OF THE WORLD	KT Tunstall (RELENTLESS/VIRGIN)	153/91	TIME AFTER TIME	Quietdrive (RED INK/EPIC)	107/20

MOST INCREASED PLAYS

+279	☆ BEFORE HE CHEATS Carrie Underwood (Arista/Arista Nashville/RMG) KIOL +40, WAVV +26, KYIS +22, WJLK +20, WBNS +18, KSII +18, WRQX +17, WXLO +14, WKDD +14, KOMX +13
+252	☆ THE SWEET ESCAPE Gwen Stefani Feat. Akon (Interscope) WRQX +24, WAVV +23, KMXB +23, WRMF +20, XF26 +20, KZPT +19, KZUU +15, KYKY +14, WWMX +13, KLTC +13
+198	☆ U + UR HAND Pink (LaFace/Zomba) WQAL +20, KZPT +18, WRMF +17, WPTE +14, WWMX +12, KLZR +12, KVUU +11, KOMX +11, WPLJ +11, KPEK +10
+173	☆ LITTLE WONDERS Rob Thomas (Melisma/Atlantic) WQAL +26, WTMX +20, KZUU +19, WAJI +16, KLCC +16, KZPT +12, KVUU +9, KPLZ +8, KMXB +8, WAVV +7
+152	☆ WHAT GOES AROUND... COMES AROUND Justin Timberlake (Jive/Zomba) KRSK +27, WKRQ +26, WAVV +14, WKTI +12, WKDD +11, KVUU +11, KALZ +10, KCDU +10, WJLK +9, WLNK +8

FOR WEEK ENDING MARCH 25, 2007
LEGEND: See legend to charts in charts section for rules and symbol explanations.
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JEFF GREEN

SMOOTH JAZZ



Class of '87 members embark on 20th-anniversary tour

The Rippingtons Look Back

Carol Archer

CArcher@RadioandRecords.com

The Rippingtons and smooth jazz are family members that exist in parallel universes. Each was born 20 years ago, and reared side by side—tight, like siblings. It seems like only yesterday that the Rippys played KTWV (the Wave)/Los Angeles' first listener party at Lawry's Prime Rib in 1987. In 2003, before most of us realized that 17 years had passed, the band headlined Wave LA, the station's annual concert extravaganza, a ticketed event for 15,000, offering proof of the adage that time flies when you're grooving.

The band will embark on a 20th-anniversary tour in April and continue through October in support of "The Rippingtons 20th Anniversary" CD/DVD retrospective and recently released track "Twenty."

In 1994, the veteran unit's founder and bandleader, guitarist Russ Freeman, along with Andi Howard, formed Peak Records in partnership with GRP. Since 2000, Peak has been part of Concord Music Group, assembling an impressive roster that includes Paul Brown, whose lead track "The Rhythm Method" from his label debut CD "White Sands" is exploding on the Smooth Jazz chart, Norman Brown, Paul Taylor, Will Downing, Marc Antoine, Peabo Bryson, Eric Marienthal, Regina Belle, Chante Moore and, of course, the Rippingtons.

Peak president Howard, who is also Freeman's longtime manager and business partner, recalls that during the band's earliest days, the only multigenre radio outlets for an eclectic variety of musical styles including contemporary jazz were heard on Quiet Storm stations. Such stations, which included KUTE/Los Angeles and KRE/Berkeley, Calif., attracted an audience that normally would not be exposed to instrumental music, like that played by the Rippys.

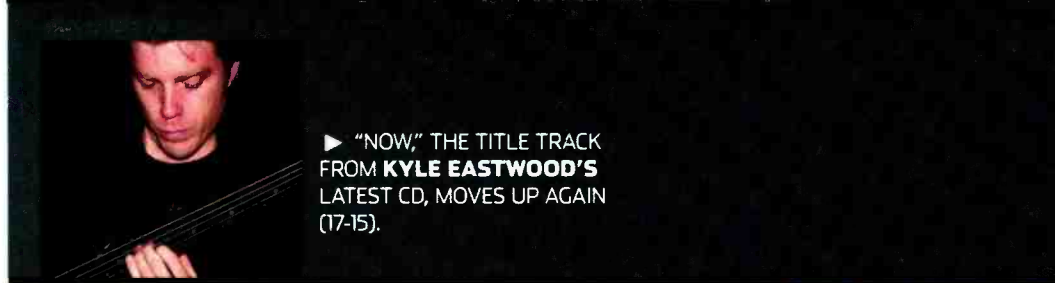
"When the Wave launched, it was genre-specific to contemporary jazz, it put the format on the map in Los Angeles and gave a home to the ever-growing legion of fans," Howard recalls. "Stations like the Wave partnered with bands like the Rippys, and we were mutually supportive as we were pioneering the genre. Russ and I congratulate the Wave on their 20th; it has been rewarding to be there with them since the beginning.

"When we started the label I could only dream of having the caliber of artists we have on our roster today," Howard adds. "We have not only some of the top-tier talent in smooth jazz, we continue to expand in the urban adult market. It's amazing to see how quickly time has passed and rewarding to see we are still making great music, have incredible fans and such a loyal touring base. It also gives us great pleasure to know we have helped launch the careers of so many talented artists."

Mutual Admiration Society

In smooth jazz radio circles, the feeling is mutual. Veteran smooth jazz PD and current KIFM/San Diego APD/mp/day host J. Wiedenheimer says, "I consider the Rippingtons the first smooth jazz supergroup. Russ Freeman's memorable melodies were so radio-ready we could literally play anything and they all fit like a glove.

MARCH 30, 2007



THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST	IMPRINT / PROMOTION LABEL	PLAYS	
					TW	+/-
1	15	1	MISTER MAGIC PETER WHITE	LEGACY/COLUMBIA	181	+3
2	7	2	HYPNOTIC BONEY JAMES	CONCORD	160	+10
3	8	3	RHYTHM METHOD PAUL BROWN	PEAK/CONCORD	156	+6
4	10	4	READY TO PLAY NILS	BAJA/TSR	144	+3
5	20	5	GIVE ME THE REASON KIRK WHALUM	RENDEZVOUS	143	-29
6	17	6	BLOOM MINDI ABAIR	GRP/VERVE	141	+9
7	NEW	7	ANDRE'S THEME ANDRE WARD FEAT. YASHA	ORPHEUS	141	+8
8	5	8	GOOD TO GO CHUCK LOEB	HEADS UP	140	-2
9	10	9	SLICK ERIC DARIUS	NARADA JAZZ/BLG	135	+5
10	11	10	SO AMAZING PATTI AUSTIN	RENDEZVOUS	133	+12
11	14	11	READY FOR LOVE WALTER BEASLEY	HEADS UP	131	+12
12	19	12	LET'S TAKE A RIDE NORMAN BROWN	PEAK/CONCORD	130	+18
13	7	13	WAY UP WAYMAN TISDALE	RENDEZVOUS	130	-7
14	15	14	NOODLE SOUP FOURBDEAST	NATIVE LANGUAGE	129	+11
15	17	15	NOW KYLE EASTWOOD	RENDEZVOUS	125	+9
16	13	16	YOU'RE BEAUTIFUL KENNY G	ARISTA/RMG	125	+5
17	10	17	STRAWBERRY LETTER #23 DAVID WELLS	DAVID WELLS	124	-4
18	21	18	THINKING ABOUT YOU NORAH JONES	BLUE NOTE/BLG	117	+6
19	16	19	MYSTICAL CIEELI MINUCCI & SPECIAL EFX	SHANACHIE	114	-3
20	18	20	LUCKY KEN NAVARRO	POSITIVE	111	-5
21	11	21	CANTALOUPE ISLAND BRIAN BROMBERG	ARTISTRY	111	-11
22	20	22	GOT TO GIVE IT UP KIM WATERS	SHANACHIE	109	-2
23	23	23	FEELING GOOD RANDY CRAWFORD & JOE SAMPLE	PRA	105	+1
24	NEW	24	KALEIDOSCOPE CHRIS STANDRING	TRIPPIN' N' RHYTHM	105	-3
25	22	25	TAKE ME STEVE COLE	NARADA JAZZ/BLG	102	-3
26	NEW	26	ANTHEM FOR A NEW AMERICA JEFF LORBER	BLUE NOTE/BLG	101	+21
27	26	27	UPTOWN LAO TIZER	YSE	96	+3
28	24	28	IT MIGHT BE YOU DAVE KOZ FEAT. INDIA ARIE	CAPITOL	96	-4
29	30	29	WANTING WILL DONATO	INNERVISION	93	+8
30	25	30	COOL TO THE TOUCH GREG ADAMS	RIPA	93	-2

FOR WEEK ENDING MARCH 25, 2007

The Rippingtons' Discography

"Moonlighting," 1987

"Kilimanjaro," 1988

"Tourist in Paradise,"

1989

"Welcome to the St.

James Club," 1990

"Curves Ahead," 1991

"Weekend in Monaco,"

1992

"Live in L.A.," 1993

"Sahara," 1994

"Brave New World,"

1995

"Black Diamond," 1997

"Topaz," 1998

"Best of the

Rippingtons," 1999

"Life in the Tropics,"

2000

"Drive," 2003

"Live Across America,"

2003

"Let It Ripp," 2003

"Wild Card," 2005

"The Rippingtons 20th

Anniversary," 2006

"Tourist in Paradise" remains one of my top five smooth jazz songs of all time."

KWJZ/Seattle PD Carol Handley cites an array of talent who have been members of the band, such as Jimmy Johnson, Jeff Kashiwa, Eric Marienthal, Paul Taylor and David Benoit. She praises Freeman's great ear, passion for music and vision. "All of that has translated into a fabulous record label that is breeding, supporting and carrying on artists we know and love," Handley says. "And you can't talk about the Rippingtons without mentioning the great album art and the evolution of its signature jazz cat.

"Russ is such a gracious, humble guy," Handley adds. "All of my favorite Rippingtons tunes have Russ out front on guitar: his acoustic versions of 'Black Diamond,' 'Bella Luna' and 'Gypsy Eyes.'"

In his liner notes for the anniversary project, Freeman makes reference to the Beatles' breakup when he was 9 as having a direct influence on his later role as bandleader. Back then, he vowed that if he ever started a band, it would never break up. This became a model for his vision of the Rippingtons. "I felt that if a band could survive personnel changes and evolve its sound naturally over time, it would have a better chance of survival," he says. "What I did not realize at the time was how prescient the idea was, and how it would withstand the test of time." *R&R*



Pictured at the time that Concord Records and Peak Records entered their joint venture are, from left, Concord president Glen Barros, Rippingtons founder and Peak co-founder Russ Freeman, Peak president Andi Howard and Concord executive VP of A&R/COO John Burk.

24/7 NEWS ONLINE @ www.RadioandRecords.com



SMOOTH JAZZ

▶ **JEFF LORBER'S** "HE HAD A HAT" CD DROPS APRIL 3, AND THIS WEEK HE HITS AIRPOWER WITH "ANTHEM FOR A NEW AMERICA" (21-19, UP 25).



POWERED BY
Nielsen
Broadcast Data
Systems

THIS WEEK	LAST WEEK	TITLE ARTIST	NIelsen BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS RANK
1	18	MISTER MAGIC PETER WHITE	NO. 1 (2 WKS) LEGACY/COLUMBIA	634 +25	7.508 1
2	25	WAY UP! WAYMAN TISDALE	RENDEZVOUS	597 -12	6.595 2
4	23	BLOOM MINDI ABAIR	GRPIVERVE	567 +13	5.245 3
3	22	GIVE ME THE REASON KIRK WHALUM	RENDEZVOUS	445 -133	5.131 4
5	31	GIRL IN THE RED DRESS GREGG KARUKAS	TRIPPIN' N' RHYTHM	443 -1	4.897 6
13	11	READY FOR LOVE WALTER BEASLEY	HEADS UP	438 +117	3.569 13
6	18	YOU'RE BEAUTIFUL KENNY G	ARISIA/RMG	429 -4	4.539 8
8	10	SO NOT OVER YOU SIMPLY RED	SIMPLYRED.COM	391 -1	5.125 5
7	18	THINKING ABOUT YOU NORAH JONES	BLUE NOTE/BLG	386 -25	3.889 12
11	8	THE RHYTHM METHOD PAUL BROWN	PEAK/CONCORD	368 +41	4.813 7
10	18	GOOD TO GO CHUCK LOEB	HEADS UP	362 +20	3.053 16
12	8	HYPNOTIC BONEY JAMES	CONCORD	348 +23	3.947 11
9	11	SAVE ROOM JOHN LEGEND	G.O.O.D./COLUMBIA	345 -22	4.491 9
14	13	SO AMAZING PATTI AUSTIN	RENDEZVOUS	293 -23	2.639 17
15	39	DRESSED TO CHILL MARION MEADOWS	HEADS UP	266 -22	4.261 10
20	8	GOT TO GIVE IT UP KIM WATERS	SHANACHIE	227 +76	3.336 14
17	16	SLICK ERIC DARIUS	NARADA JAZZ/BLG	212 +6	2.395 18
16	20	IT MIGHT BE YOU DAVE KOZ FEATURING INDIA ARIE	CAPITOL	207 -10	2.294 20
19	21	ANTHEM FOR A NEW AMERICA JEFF LORBER	AIRPOWER BLUE NOTE/BLG	170 +25	2.387 19
19	19	IF YOU ASK ME NICK COLIONNE	NARADA JAZZ/BLG	166 -2	1.224 23
18	5	HELLO BETTY JEFF GOLUB	NARADA JAZZ/BLG	165 -5	0.968 25
23	3	LOST WITHOUT U ROBIN THICKE	STAR TRAK/INTERSCOPE	138 +30	3.173 15
NEW		LET'S TAKE A RIDE NORMAN BROWN	MOST INCREASED PLAYS/MOST ADDED PEAK/CONCORD	135 +135	1.538 22
22	5	AT THE MODERN JOYCE COOLING	NARADA JAZZ/BLG	107 -10	0.595 -
29	14	FORGET ME NOTS LEE RITENOUR	I.E./PEAK/CONCORD	105 +43	1.192 24
24	10	READY TO PLAY NILS	BAJA/TSR	102 +2	0.472 -
NEW		SAO PAULO RICK BRAUN	ARTIZEN	86 +51	0.741 29
26	10	NOW KYLE EASTWOOD	RENDEZVOUS	76 -1	0.398 -
RE-ENTRY		OUT OF MY HEAD LIONEL RICHIE	ISLAND/IDJMG	75 +20	0.495 -
25	16	MILDRED'S ATTRACTION JOYCE COOLING	NARADA JAZZ/BLG	74 -5	1.764 21

MOST ADDED

TITLE ARTIST / LABEL	NEW STATIONS
LET'S TAKE A RIDE Norman Brown (PEAK/CONCORD) Jones Radio Networks, KWJZ, Sirius Jazz Cafe, WSJW	4
AT THE MODERN Joyce Cooling (NARADA JAZZ/BLG) KBZN, KJCD, WLOQ	3
SO NOT OVER YOU Simply Red (SIMPLYRED.COM) WJZI, WNUA	2
LOST WITHOUT U Robin Thicke (STAR TRAK/INTERSCOPE) KJCD, WVMV	2
SAO PAULO Rick Braun (ARTIZEN) Jones Radio Networks, WQCD	2
BLACK RIVER Keiko Matsui (SHOUT FACTORY!) Jones Radio Networks, KBZN	2
HYPNOTIC Boney James (CONCORD) WDSJ	1
SAVE ROOM John Legend (G.O.O.D./COLUMBIA) WSJT	1
THE RHYTHM METHOD Paul Brown (PEAK/CONCORD) WDSJ	1

ADDED AT... KWJZ
Seattle, WA
PD: Carol Handley
MD: Dianna Rose
Norman Brown, Let's Take A Ride, 2

FOR MORE STATIONS GO TO:
www.RadioandRecords.com

NEW AND ACTIVE

TITLE ARTIST / LABEL	PLAYS /GAIN	TITLE ARTIST / LABEL	PLAYS /GAIN
CANTALOUPE ISLAND Brian Bromberg (ARTISTRY)	71/11	RAINCOAT Kelly Sweet (RAZOR & TIE)	63/10
TOTAL STATIONS:	8	TOTAL STATIONS:	7
MYSTICAL Chiefti Minucci & Special EFX (SHANACHIE)	70/3	NOODLE SOUP Four80East (NATIVE LANGUAGE)	60/11
TOTAL STATIONS:	8	TOTAL STATIONS:	5
ORDINARY PEOPLE George Benson & Al Jarreau (MONSTER/CONCORD)	69/5	LUCKY Ken Navarro (POSITIVE)	53/0
TOTAL STATIONS:	9	TOTAL STATIONS:	6

MOST INCREASED PLAYS

+135	LET'S TAKE A RIDE Norman Brown (Peak/Concord) KSSJ +12, WQCD +12, KBZN +10, WLOQ +9, KJCD +8, XWRC +8, KIFM +7, WJZA +7, WSMJ +7, KJZJ +6
+117	READY FOR LOVE Walter Beasley (Heads Up) KTWW +21, SJJZ +14, WLOQ +8, KHJZ +7, WVMV +5, WNUA +4, KJZS +9, KYOT +7, WLVE +7, KOAS +4
+76	GOT TO GIVE IT UP Kim Waters (Shanachie) KTWW +21, SJJZ +14, WLOQ +8, KHJZ +7, WVMV +5, WNUA +4, KIFM +4, KJZJ +2, WSMJ +1, KBZN +1
+51	SAO PAULO Rick Braun (ARTIZEN) WDSJ +9, WNWV +9, KJZJ +13, KKSJ +12, SJJZ +11, WJZJ +11, KJZS +9, KYOT +9, KKSJ +7, KJZS +6, WYJZ +5, XWRC +3, WNUA +2, WSJW +1
	FORGET ME NOTS Lee Ritenour (I.E./Peak/Concord) WNWV +17, KYOT +9, KKSJ +7, KJZS +6, WYJZ +5, XWRC +3, WNUA +2, WSJW +1

FOR WEEK ENDING MARCH 25, 2007
LEGEND: See legend to charts in charts section for rules and symbol explanations. 32 smooth jazz stations are electronically monitored by Nielsen Broadcast Data Systems 24 hours a day, 7 days a week. Indicator chart comprised of 17 reporters. © 2007 Nielsen Business Media, Inc. All rights reserved.

RECURRENTS

TITLE ARTIST / IMPRINT / PROMOTION LABEL	PLAYS TW LW	TITLE ARTIST / IMPRINT / PROMOTION LABEL	PLAYS TW LW
HEART OF THE MATTER INDIA ARIE (UNIVERSAL MOTOWN)	279 286	WHAT DOES IT TAKE (TO WIN YOUR LOVE) PETER WHITE (LEGACY/COLUMBIA)	175 153
MORNIN' GEORGE BENSON & AL JARREAU (MONSTER/CONCORD)	241 224	THE TOTAL EXPERIENCE BONEY JAMES FEATURING GEORGE DUKE (CONCORD)	172 171
BEAT STREET DAVID BENOIT (PEAK/CONCORD)	206 202	IF I AIN'T GOT YOU ERIC DARIUS (NARADA JAZZ/BLG)	171 173
FREE AS THE WIND JAZZMASTERS (TRIPPIN' N' RHYTHM)	191 189	FALLIN' ALICIA KEYS (J/RMG)	164 124
FORWARD EMOTION PIECES OF A DREAM (HEADS UP)	186 219	MISMALOYA BEACH RAY PARKER JR. (RAYDIO)	162 184

SMOOTH JAZZ REPORTERS

- WJZZ/Atlanta, GA* PD/MD: Dave Kosh
- WDSJ/Dayton, OH* OM/MD: Jeff Stevens
- WQTV/Hartford, CT PD/MD: Stewart Stone
- KUAP/Little Rock, AR PD/MD: Michael Nellums
- KRVR/Modesto, CA* OM/MD: Doug Wulff PD: James Bryan
- KIJZ/Portland, DR* OM/MD: Tony Coles
- DMX Jazz Vocal Blend/Satellite PD/MD: Rochelle Matthews
- KWJZ/Seattle, WA* PD: Carol Handley MD: Dianna Rose
- WEAA/Baltimore, MD PD: Sandi Mallory APD/MD: Marcellus "Bassman" Shepard
- KJCD/Denver, CO* PD/MD: Michael Fischer
- KHJZ/Houston, TX* PD: Maxine Todd APD/MD: Greg Morgan
- KSBR/Los Angeles, CA OM/MD: Terry Wedel MD: Vienna Yip
- KJZS/Reno, NV* PD: Jay Davis
- DMX Smooth Jazz/Satellite PD/MD: Rochelle Matthews
- WSMJ/Baltimore, MD* PD/MD: Lori Lewis
- WVMV/Detroit, MI* OM/MD: Tom Sleeker MD: Sandy Kovach
- KPVU/Los Angeles, CA* PD: Wayne Turner
- KTWW/Sacramento, CA* PD/MD: Lee Hansen
- Jones Radio Networks/Satellite* OM/MD: Steve Hibbard APD/MD: Laurie Cobb
- WVSU/Birmingham, AL OM/MD: Andy Parrish
- WZJZ/Ft. Myers, FL MD: Randi Bachman
- WQCD/New York, NY* PD: Blake Lawrence MD: Carolyn Bednarski
- KBZN/Salt Lake City, UT* OM/MD: Dan Jessop
- WVU/Chicago, IL* OM/MD: Darren Davis MD: Rick O'Dell
- WSBZ/Ft. Walton Beach, FL PD: Mark Carter MD: Mark Edwards
- WGRV/Melbourne, FL OM: C.J. Sampson PD/MD: Randy Bennett
- WHOV/Norfolk, VA PD: Kevin "The Moose" Anderson
- WJZW/Washington, DC* OM/MD: Kenny King
- WNWV/Cleveland, OH* OM/MD: Bernie Kimble
- WSJW/Harrisburg, PA* OM: Tom Shannon PD/MD: Paul Scott
- WLVF/Miami, FL* OM/MD: Rich McMillan
- WLOQ/Olando, FL* PD: Paul Lawrie
- KKSF/San Francisco, CA* PD/MD: Ken Jones
- WJZA/Columbus, OH* PD/MD: Bill Harman
- KOAS/Las Vegas, NV* PD: Samantha Pascual MD: Lynn Briggs
- WJZI/Milwaukee, WI* PD: Stan Atkinson
- KYOT/Phoenix, AZ* PD: Smokey Rivers APD/MD: Angie Handa
- KJZY/Santa Rosa, CA PD: Gordon Zlot APD/MD: Rob Singleton
- XM Watercolors/Satellite* PD/MD: Shirliita Colon

* Monitored Reporters



Insight from WMMR/Philadelphia's Bill Weston

Early Reactions To The PPM

Mike Boyle

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Philadelphia is at the tail-end of its first Portable People Meter radio ratings survey, what Arbitron is calling "the final step in replacing ratings based on paper-and-pencil diaries with passive electronic measurement." ■ The survey period started March 8 and ends April 4. In all, 51 stations in Philly were readied for electronic measurement at the start date, representing 98.95% of the listening share among stations in the metro.

In a March 8 e-mail, Arbitron senior VP of press and investor relations Thom Mocarsky pointed out that the number of participating stations will continue to increase as additional stations in the market have requested and are currently installing PPM encoding equipment. Stations do not need to subscribe to PPM ratings services to encode their broadcasts, and Arbitron provides the encoding equipment for free. The stations equipped for PPM measurement represent all the commercial radio groups. Clear Channel jumped in at the last minute on March 2 to prepare for the March 8 "currency" survey period to begin. There are also more than half a dozen noncommercial stations participating.

Additionally, the ratings company has met its goal and installed a representative panel of more than 2,040 persons age 6 and above in the market. Approximately 8% of the panel was recruited from cell phone-only households.

Prior to the "currency" survey period, Arbitron conducted two months of "precurrency" PPM listening estimates as an opportunity for Philadelphia stations and agencies to evaluate and explore the data. The January PPM estimates represented the period from Jan. 11 to Feb. 7 and were delivered Feb. 28. The second "precurrency" survey period ran Feb. 8 to March 7, and subscribers began receiving weekly PPM data on March 28. In addition, weekly downloads start rolling out April 2, with initial estimates for the week of March 8-14.

In an effort to get an early feel for how things are going so far with the PPM in Philly, R&R

spoke with Greater Media active rock WMMR PD Bill Weston. (The city's other commercial current rock outlet, CBS Radio's active rock/talk WYSP [Free FM], declined to comment.)

It's important to keep in mind that Clear Channel stations were not included in either of the "precurrency" survey periods, so any and all rankers quoted are not a true representation of the market.

Of all the encoded outlets, WMMR ranked third with persons 6+ and 12+ in AQH, behind Jerry Lee's market-leading AC WBEB (B101) and CBS Radio news KYW (1060). Cume-wise—minus the Clear Channel stations and specifically urban WDAS-FM, which is typically a top five performer—WMMR ranked seventh in persons 6+ and sixth in persons 12+, with a cume of nearly 900,000.

Overall, Weston is pretty happy with the early PPM data. "We didn't have a party over the numbers. I'd really like to see two or three months of this to understand the data better and its patterns," he says. "Where WDAS-FM comes into the mix will certainly affect rankings, because they're typically a 25-54 contender."

His most substantial observation: The difference he saw between morning and afternoon drive. Weston says, "There's a higher cume in afternoon drive than morning drive, and that's a big story for us."

He adds that Arbitron prepared the station to expect overall cume growth, "but not at this level. I'm used to seeing a 12+ cume at 530,000. With the PPM data, I'm looking at a

number that's around 900,000."

Weston also believes that the diary has been grossly over-reporting listening for urban stations. "Again, there's the caveat that Clear Channel's WUSL [Power 99] and WDAS-FM were not included, but the two urbans that were encoded, Beasley rhythmic WRDW [the Beat 96.5] and Radio One's WPHI [100.3], dropped markedly. Their time spent listening had a dramatic drop. That allowed WMMR to be No. 1 at night."

The first "precurrency" PPM data in Cheesesteakville gave Weston some pause to reflect on marketing and programming strategies. "Despite the larger than expected cume numbers for the station, we'll continue, for the moment, with our outdoor marketing to invite tune-in. I really think it's valuable and appreciate Greater Media's supporting me on that."

But some strategies are likely to change, he says. "We'll examine our stopset structure. Arbitron provided data that showed people enter the hour at all times equally. I also think we'll be more specific in our teases to hold retention through breaks."

To boost what he saw in TSL, Weston is also reconsidering how he manages promos.

"Is 25 produced promos a week enough? I just did a reach and frequency run, and it appears that with the reduced TSL in order for us to get a '3' frequency—which has always been the rule, because when a person hears a promo three times they might be more prone to act on it—we may have to up our promo frequency based on 6 a.m.-midnight to close to 40 spins a week for combined liners and promos," he says.

There's no question that it's still early in the rollout, but so far, the PPM for Weston is shaping up to be a win-win situation for WMMR.

"It's giving us better perspective. With the diary results you'd look at the numbers and say, 'Well, they had a couple of well-placed diaries,' or, 'Yeah, they oversampled African-Americans.' PPM is making us look at the numbers in a different way, because this is a much better representation of how people listen to radio. It's no longer about how they were manipulated to write things down in a diary." R&R

Philadelphia PPM, January 2007

Mon.-Sun., 6 a.m.-Mid.
Top 10 Encoded Outlets

Persons 6+ (ranked by AQH)

WBEB
KYW-AM
WMMR
WOGL
WXTU
WMGK
WBEN
WIP-AM
WPHT-AM
WRDW

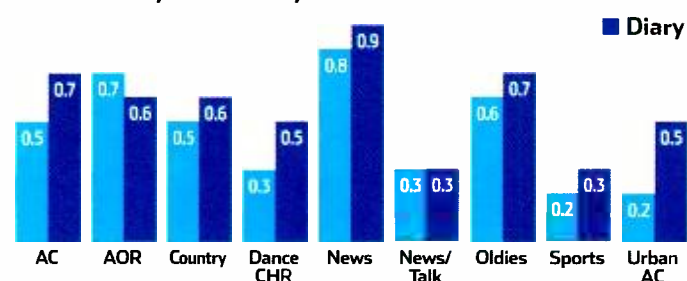
Persons 6+ (ranked by cume)

WBEB
KYW-AM
WOGL
WBEN
WMGK
WRDW
WMMR
WXTU
WPHI
WIP-AM

Source: Arbitron

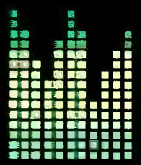
PPM AQH Format Comparison Persons 12+

Fall '06 Diary Vs. January '07 PPM



Station comparison: WBEB-FM, KYW-AM, WMMR-FM, WOGL-FM, WXTU-FM, WIP-AM, WPHT-AM, WRDW-FM, WPHI-FM, WRNB-FM, WYSP-FM, WJBR-FM, WJBR-FM, WKXW-FM, WPEN-AM, WSJO-FM, WEEU-AM, WPHY-AM, WXKW-FM, WAYV-FM

SOURCE: Arbitron



ALTERNATIVE

▶ **THE USED** RETURNS TO THE CHART FOR THE FIRST TIME IN NEARLY TWO YEARS, DEBUTING AT NO. 40 WITH "THE BIRD AND THE WORM."



POWERED BY



LAST WEEK	WEEKS ON CHART	TITLE ARTIST	NIelsen BDS CERTIFICATIONS	HITPREDICTOR STATUS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS	RANK
1	23	FROM YESTERDAY 30 SECONDS TO MARS	NO. 1 (2 WKS)	IMMORTAL/VIRGIN	1815 -107	7.636	1
2	6	SURVIVALISM NINE INCH NAILS		NOTHING/INTERSCOPE	1716 +83	7.172	3
3	22	PAIN THREE DAYS GRACE		JIVE/ZOMBA	1695 -33	6.821	4
4	11	BREATH BREAKING BENJAMIN		HOLLYWOOD	1505 +134	5.251	10
5	12	DASHBOARD MODEST MOUSE		EPIC	1505 +32	5.078	11
6	11	DIG INCUBUS		IMMORTAL/EPIC	1495 +130	5.623	7
7	22	STARLIGHT MUSE		WARNER BROS.	1463 -184	7.329	2
8	16	FAMOUS LAST WORDS MY CHEMICAL ROMANCE		REPRISE	1428 -87	5.048	12
9	12	READ MY MIND THE KILLERS		ISLAND/IDJMG	1408 +111	5.534	9
10	10	FOREVER PAPA ROACH		EL TONAL/GEFFEN	1356 +94	4.872	13
11	36	FACE DOWN THE RED JUMPSUIT APPARATUS		VIRGIN	1285 +34	5.599	8
12	11	LAZY EYE SILVERSN PICKUPS		DANGEROUS	1272 +138	6.043	6
13	17	PRAYER OF THE REFUGEE RISE AGAINST		GEFFEN	1216 +26	4.559	14
14	22	SNOW ((HEY OH)) RED HOT CHILI PEPPERS		WARNER BROS.	1138 -174	6.193	5
15	8	WELL ENOUGH ALONE CHEVELLE		EPIC	983 +39	2.992	18
16	18	THIS AIN'T A SCENE, IT'S AN ARMS RACE FALL OUT BOY		FUELED BY RAMEN/ISLAND/IDJMG	905 -145	4.033	15
17	14	IT'S NOT OVER DAUGHTRY		RCA/RMG	821 +33	2.281	23
18	16	PHANTOM LIMB THE SHINS		SUB POP	820 -77	3.598	17
19	8	RUBY KAISER CHIEFS		B-UNIQUE/UNIVERSAL MOTOWN	791 +81	1.965	25
20	29	WELCOME TO THE BLACK PARADE MY CHEMICAL ROMANCE		REPRISE	774 +10	3.910	16
21	4	THE MISSING FRAME AFI		TINY EVIL/INTERSCOPE	717 +95	2.609	19
22	4	HEY THERE DELILAH PLAIN WHITE T'S		FEARLESS/HOLLYWOOD	708 +162	2.312	21
23	6	ALL THE SAME SICK PUPPIES		RMR/VIRGIN	612 +108	2.301	22
24	11	NAIVE THE KOOKS		ASTRALWERKS	576 +52	1.473	30
25	6	PARALYZER FINGER ELEVEN		WIND-UP	555 +5	1.826	27
26	9	EVERYTHING BUCKCHERRY		ELEVEN SEVEN/ATLANTIC/LAVA	536 +24	2.043	24
27	2	TIME WON'T LET ME GO THE BRAVERY		ISLAND/IDJMG	533 +251	2.355	20
28	10	SILLY WORLD STONE SOUR		ROADRUNNER	531 -32	1.266	36
29	10	I STILL REMEMBER BLOC PARTY		VICE/ATLANTIC	525 -7	1.332	35
30	13	LADIES & GENTLEMEN SALIVA		ISLAND/IDJMG	468 -29	1.250	38
31	6	HANG ME UP TO DRY COLD WAR KIDS		DOWNTOWN/ATLANTIC/LAVA	464 +56	1.853	26
32	7	FREAK ON A LEASH (UNPLUGGED) KORN FEATURING AMY LEE		VIRGIN	435 -15	1.577	29
33	6	ALL THESE THINGS I HATE (REVOLVE AROUND ME) BULLET FOR MY VALENTINE		JIVE/ZOMBA	425 +15	1.352	34
34	15	FULLY ALIVE FLYLEAF		OCTONE/JRMG	423 -11	1.451	32
35	7	YOU'RE ALL I HAVE SNOW PATROL		POLYDOR/AGM/INTERSCOPE	406 -60	1.104	-
36	3	SAY THIS SOONER (NO ONE WILL SEE THINGS THE WAY I DO). THE ALMOST.		TOOTH & NAIL/VIRGIN	382 +46	0.971	-
37	3	BETTER THAN ME HINDER		UNIVERSAL REPUBLIC	322 -3	0.676	-
38	16	THINK I'M IN LOVE BECK		INTERSCOPE	322 -37	1.015	-
39	6	TEN THOUSAND FISTS DISTURBED		REPRISE	316 +3	1.153	-
40	NEW	THE BIRD AND THE WORM THE USED	MOST INCREASED PLAYS	REPRISE	30 +298	1.750	28

MOST ADDED

TITLE ARTIST / LABEL	NEW STATIONS
HUMP DE BUMP Red Hot Chili Peppers (WARNER BROS.) KHBZ, KJEE, KNXX, KPNT, KROQ, KTBS, SIAN, WAVF, WEQX, WHTG, WRDX, XTRA	12
THE BIRD AND THE WORM The Used (REPRISE) KJEE, KTBS, SIAN, WBRU, WBTZ, WCYY, WOCL, WRZX, WSUN, XETH	10
HEY THERE DELILAH Plain White T's (HOLLYWOOD) KMYZ, KNXX, KROX, WFNX, WHRL, WMFS, WTRZ, WXNR, WZJO	9
TIME WON'T LET ME GO The Bravery (ISLAND/IDJMG) KQXR, WARQ, WCYY, WGVX, WNNX, WOCL, WRWK, WSWD, WWCD	9
WISH UPON A DOG STAR Satellite Party (COLUMBIA) KBZT, SIAN, WBRU, WBTZ, WCYY, WHTG, WNFZ, WROX, XETH	9
JESUS CHRIST Brand New (INTERSCOPE) KROQ, KUCC, SIAN, WARQ, WBRU, WFNX, WGVX, WOCL	9
THNKS FR TH MMRS Fall Out Boy (ISLAND/IDJMG) KMYZ, KUCC, KXRX, KXRX, WCYY, WPBZ, WROX	6
THE MISSING FRAME AFI (TINY EVIL/INTERSCOPE) KFTE, KMYZ, WBTZ, WHRL, WOCL	5
FLATHEAD The Fratellis (CHERRY TREE/INTERSCOPE) KNXX, KQXR, KXRX, WCYY, WHTG	5
NO SUCH THING Chris Cornell (INTERSCOPE/SURETONE) KITS, KXTE, WARQ, WNNX, WRZX	5

ADDED AT...
KQXR the X 100.3
Boise, ID
PD: Matt Diablo
MD: Jeremi Smith
THE FRATELLIS, Flathead, 1
THE BRAVERY, Time Won't Let Me Go, 0
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NEW AND ACTIVE

TITLE ARTIST / LABEL	PLAYS /GAIN	TITLE ARTIST / LABEL	PLAYS /GAIN
THNKS FR TH MMRS Fall Out Boy (FUELED BY RAMEN/ISLAND/IDJMG) TOTAL STATIONS: 29	299/133	JAMBI Tool (TOOL DISSECTION/VOLCANO/ZOMBA) TOTAL STATIONS: 29	246/51
FLATHEAD The Fratellis (CHERRY TREE/DROP THE GUN/ISLAND/INTERSCOPE) TOTAL STATIONS: 26	291/37	YOUNG FOLKS Peter Bjorn And John (ALMOSTGOLD/RED) TOTAL STATIONS: 26	217/49
KEEP THE CAR RUNNING Arcade Fire (MERGE) TOTAL STATIONS: 25	287/66	HOUSE OF CARDS Madina Lake (ROADRUNNER) TOTAL STATIONS: 23	209/37
THE RIVER Good Charlotte Feat. M. Shadows And Synyster Gates (DAYLIGHT/EPIC) TOTAL STATIONS: 21	280/22	ON CALL Kings Of Leon (RCA/RMG) TOTAL STATIONS: 27	197/25
WOLF LIKE ME TV On The Radio (INTERSCOPE) TOTAL STATIONS: 33	280/4	YOU ARE THE ONE Shiny Toy Guns (UNIVERSAL MOTOWN) TOTAL STATIONS: 21	189/73

MOST INCREASED PLAYS

+298	THE BIRD AND THE WORM The Used (Reprise) KXRX +35, WKQX +34, KPMA +29, WSUN +29, WCYY +19, CIMX +17, KWOD +17, XTRA +17, KCCX +16, WOCL +11
+251	TIME WON'T LET ME GO The Bravery (Island/IDJMG) SIAN +56, KWOD +17, WROX +17, XETH +16, WEQX +16, WGVX +13, KNXX +12, KJEE +12, WRWK +11, KRBJ +10
+159	HEY THERE DELILAH Plain White T's (Fearless/Hollywood) KFRR +18, KEDJ +17, WRZX +15, SIAN +14, WWCD +14, WCYY +11, WOCL +10, KRZQ +9, WHRL +9, KWOD +8
+132	LAZY EYE Silversun Pickups (dangerbird) WOCL +18, WMFS +16, KNXX +12, CIMX +12, XTRA +10, WSUN +8, KRZQ +8, KROQ +7, XETH +7, KEDJ +7
+130	BREATH Breaking Benjamin (Hollywood) KCCX +19, WARQ +15, WKRL +14, WOCL +12, WROX +12, KEDJ +11, WMFS +9, CIMX +8, KTCL +7, KMYZ +7

FOR WEEK ENDING MARCH 25, 2007
LEGEND: See legend to charts in charts section for rules and symbol explanations.
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ACTIVE ROCK

► PAPA ROACH HAS ITS BIGGEST ACTIVE ROCK HIT SINCE 2004 AS "FOREVER" FLIES 8-2 WITH MOST INCREASED PLAYS (UP 155).



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THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST	NIELSEN BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS RANK
1	1	12	BREATH BREA*ING BENJAMIN	HOLLYWOOD	68C +51	5.823 1
2	8	11	FOREVER PAPA ROACH	EL TONAL/GEFFEN	1392 +155	3.950 8
3	3	19	SILLYWORLD STONE SOUR	ROADRUNNER	1344 +24	4.832 3
4	2	22	LADIES & GENTLEMEN SALIV*	ISLAND/IDJMG	1275 -102	4.745 4
5	5	17	IT'S NOT OVER DAUGHTRY	RCA/RMG	1237 -44	4.104 7
6	4	27	PAIN THREE DAYS GRACE	JIVE/ZOMBA	1216 -77	5.343 2
7	6	16	TEN THOUSAND FISTS DISTURBED	REPRISE	1196 -55	4.332 5
8	9	8	WELL ENOUGH ALONE CHEVELLE	EPIC	1193 +27	3.373 10
9	7	22	THE ENEMY CODSMACK	UNIVERSAL REPUBLIC	1160 -81	4.119 6
10	10	17	FROM YESTERDAY 3D SECONDS TO MARS	IMMORTAL/VIRGIN	1097 +38	2.905 12
11	11	11	EVERYTHING BUCKCHERRY	ELEVEN SEVEN/ATLANTIC/LAVA	1062 +59	3.177 11
12	12	10	JAMBI TOOL	TOOL DISSECTIONAL/VOLCANO/ZOMBA	1041 +69	3.440 9
13	14	6	SURVIVALISM NINE INCH NAILS	NOTHING/INTERSCOPE	879 +24	2.388 14
14	13	11	ALL THESE THINGS I HATE (REVO .LVE AROUND ME) BULLET FOR MY VALENTINE	JIVE/ZOMBA	878 -12	1.941 17
15	15	6	YOU WOULDN'T KNOW HELLYEAH	EPIC	811 +53	2.049 16
16	16	10	DRIVEN SEVENEUST	7BROS/ASYLLUM	766 +34	1.532 21
17	18	8	DIG INCUBUS	IMMORTAL/EPIC	746 +72	1.862 18
18	17	10	PARALYZER FINGER ELEVEN	WIND-UP	742 +13	1.842 19
19	20	36	THE POT TOOL	TOOL DISSECTIONAL/VOLCANO/ZOMBA	625 -2	2.620 13
20	22	7	BETTER THAN ME HINDER	UNIVERSAL REPUBLIC	596 +17	1.391 22
21	24	8	FAMOUS LAST WORDS MY CHEMICAL ROMANCE	REPRISE	548 +48	1.633 20
22	25	5	THE ECSTASY OF GOLD METALLICA	SONY CLASSICAL	503 +49	2.109 15
23	26	5	BREATHE INTO ME RED	ESSENTIAL/RED	455 +30	0.697 29
24	27	5	DESTROYER STATIC-X	REPRISE	418 +32	0.868 26
25	23	8	FREAK ON A LEASH (UNPLUGGED) KORN FEATURING AMY LEE	VIRGIN	344 -171	1.083 23
26	30	5	THE OLDER I GET SKILLET	ARDENT/ATLANTIC/LAVA	342 +56	0.625 33
27	32	2	SWEET SACRIFICE EVANESCENCE	WIND-UP	295 +49	0.677 30
28	31	3	FATHER FIGURE ARMY OF ANYONE	FIRM	285 +31	0.650 31
29	28	15	STAND UP JET	ATLANTIC	259 -71	0.875 25
30	33	7	THE RISING TRIVIUM	ROADRUNNER	251 +10	0.340 -
31	34	2	RAIN WIZARD BLACK STONE CHERRY	IN DE GOOT/ROADRUNNER	250 +31	0.425 38
32	29	16	TELL ME DROPPING DAYLIGHT	A&M/OCTONE	245 -43	0.416 39
33	38	2	DANCE OF THE MANATEE FAIR TO MIDLAND	SERJ CAL STRIKE/UNIVERSAL REPUBLIC	244 +55	0.635 32
34	36	5	DIFFERENT THAN YOU THE EXIES	ELEVEN SEVEN	241 +42	0.389 -
35	35	2	SIDE OF A BULLET NICKELBACK	ROADRUNNER	236 +36	0.832 28
36	NEW		LOVE REIGN O'ER ME PEARL JAM	MONKEY WRENCH	187 +37	0.890 24
37	NEW		FAR CRY RUSH	ANTHEM/ATLANTIC	183 +14	0.861 27
38	37	14	COLONY OF BIRCHMEN MASTODON	RELAPSE/REPRISE	181 -16	0.256 -
39	40	4	ELECTRIC WORRY CLUTCH	ISSACHAR/DRT	176 +1	0.204 -
40	NEW		PRAYER OF THE REFUGEE RISE AGAINST	GEFFEN	168 +19	0.433 37

MOST ADDED

TITLE ARTIST / LABEL	NEW STATIONS
SIDE OF A BULLET Nickelback (Roadrunner)	13
NO SUCH THING Chris Cornell (Suretone/Interscope)	9
HUMP DE BUMP Red Hot Chili Peppers (Warner Bros.)	8
COCAINE (WE'RE ALL GOING TO HELL) Strata (Wind-Up)	7
ALREADY GONE Crossfade (Columbia)	6
FAR CRY Rush (Anthem/Atlantic)	5
REDEMPTION Shadows Fall (Atlantic/Lava)	5
YOU WOULDN'T KNOW Hellyeah (Epic)	3
RAIN WIZARD Black Stone Cherry (In De Goot/Roadrunner)	3
LOVE REIGN O'ER ME Pearl Jam (Monkey Wrench)	3

ADDED AT...
WAAF
Boston, MA
PD: Ron Valeri
MD: Mistress Carrie
Jet, Stand Up, 6
Nickelback, Side Of A Bullet, 5

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NEW AND ACTIVE

TITLE ARTIST / LABEL	PLAYS /GAIN	TITLE ARTIST / LABEL	PLAYS /GAIN
NO SUCH THING Chris Cornell (Suretone/Interscope)	137/82	FIGHT LIKE THIS Decyfer Down (SRE/INO/COLUMBIA)	102/18
THE FIGHT The Classic Crime (Tooth & Nail/EMR)	137/6	REDEMPTION Shadows Fall (Atlantic/Lava)	100/36
ALL THE SAME Sick Puppies (RMR/VIRGIN)	117/23	HEAR ME NOW Framing Hanley (Silent Majority)	95/6
MEIN Deftones (Maverick/Reprise)	109/17	LIE Black Light Burns (I AM:Wolfpack/Adrenaline)	80/65
SAY THIS SOONER (NO ONE WILL SEE THINGS THE WAY I DO) The Almost (Tooth & Nail/Virgin)	102/37	SET ME FREE Megadeth (Roadrunner)	72/43



+155 FOREVER
Papa Roach (El Tonal/Geffen)
KRAB +20, KHTQ +15, WCPB +14, WHDR +13, WEDG +11, WJJD +9, WKLQ +7, WRIT +7, WRAT +6, WXZZ +6

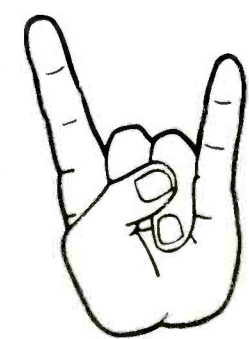
+82 NO SUCH THING
Chris Cornell (Suretone/Interscope)
KZRQ +21, KISW +13, SIOC +11, WRUF +11, KDJE +8, WAAF +6, KZBD +6, WMMR +5, WQXA +1, KHTB +1

+72 DIG
Incubus (Immortal/Epic)
KLAQ +14, WXZZ +11, KICT +9, KIOZ +8, WBLU +8, WTFX +8, WRAT +7, WMBN +6, KOMP +5, WEDG +5

+69 JAMBI
Tool (Tool Dissectional/Volcano/Zomba)
KOMP +15, WJL +13, WTFX +12, WEDG +10, WRZK +6, KATT +6, KRZR +5, KHTQ +5, WHDR +5, KZRQ +4

+65 LIE
Black Light Burns (I AM:Wolfpack/Adrenaline)
SIOC +10, WBYR +9, KZBD +9, XSQU +9, WQXA +7, KILO +6, KHTQ +6, WKLQ +6, WBLU +3, WJL +2

FOR WEEK ENDING MARCH 25, 2007
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THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST	NIELSEN BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL	PLAYS TW	+/-	AUDIENCE MILLIONS	RANK
1	1	22	PAIN THREE DAYS GRACE	NO. 1 (10 WKS) JIVE/ZOMBA	397	-6	1.191	1
2	3	15	IT'S NOT OVER DAUGHTRY	RCA/RMG	340	+20	0.938	8
3	5	16	SILLYWORLD STONE SOUR	ROADRUNNER	324	+10	0.938	7
4	2	19	LADIES & GENTLEMEN SALIVA	ISLAND/DMG	302	-69	0.778	10
5	4	21	SNOW ((HEY OH)) RED HOT CHILI PEPPERS	WARNER BROS.	297	-23	0.947	6
6	6	11	BREATH BREAKING BENJAMIN	HOLLYWOOD	290	-3	1.040	3
7	7	19	THE ENEMY GODSMACK	UNIVERSAL REPUBLIC	264	-29	0.785	9
8	15	2	FAR CRY RUSH	MOST INCREASED PLAYS/MOST ADDED ANTHEM/ATLANTIC	258	+75	1.045	2
9	10	9	FOREVER PAPA ROACH	EL TONAL/GEFFEN	224	+7	0.563	14
10	8	51	ANIMAL I HAVE BECOME THREE DAYS GRACE	JIVE/ZOMBA	223	-10	0.976	5
11	9	37	HEROES SHINEDOWN	ATLANTIC	215	-12	0.731	11
12	11	38	LAND OF CONFUSION DISTURBED	REPRISE	214	+9	1.012	4
13	13	11	EVERYTHING BUCKCHERRY	ELEVEN SEVEN/ATLANTIC/LAVA	205	+18	0.690	13
14	14	8	WELL ENOUGH ALONE CHEVELLE	EPIC	198	+13	0.519	16
15	12	42	THROUGH GLASS STONE SOUR	ROADRUNNER	191	-8	0.696	12
16	16	13	TEN THOUSAND FISTS DISTURBED	REPRISE	189	+28	0.395	18
17	17	20	HOW LONG HINDER	UNIVERSAL REPUBLIC	136	-11	0.435	17
18	18	9	IF EVERYONE CARED NICKELBACK	ROADRUNNER	135	+4	0.553	15
19	19	7	BETTER THAN ME HINDER	UNIVERSAL REPUBLIC	113	-8	0.166	27
20	20	8	PARALYZER FINGER ELEVEN	WIND-UP	101	+2	0.128	30
21	25	3	THE DEVIL CRIED BLACK SABBATH	WARNER BROS./RHINO	88	+3	0.295	19
22	24	8	DIG INCUBUS	IMMORTAL/EPIC	88	-1	0.246	20
23	23	6	THE ECSTASY OF GOLD METALLICA	SONY CLASSICAL	86	-8	0.152	28
24	29	2	LOVE REIGN O'ER ME PEARL JAM	MONKEY WRENCH	83	+38	0.168	26
25	21	11	STAND UP JET	ATLANTIC	82	-13	0.107	-
26	26	17	ANNA-MOLLY INCUBUS	IMMORTAL/EPIC	77	-2	0.207	23
27	22	19	GOODBYE ARMY OF ANYONE	FIRM	75	-19	0.115	-
28	27	4	JAMBI TOOL	TOOL DISSECTIONAL/VOLCANO/ZOMBA	72	+2	0.127	-
29	28	3	YOU WOULDN'T KNOW HELLYEAH	EPIC	70	+5	0.183	25
30	29	2	ALL THESE THINGS I HATE (REVOLVE AROUND ME) BULLET FOR MY VALENTINE	JIVE/ZOMBA	67	+8	0.078	-

MOST ADDED

TITLE ARTIST / LABEL	NEW STATIONS
FAR CRY Rush (Anthem/Atlantic) WNOR, WRQK, WAFX	3
SIDE OF A BULLET Nickelback (Roadrunner/Lava/Atlantic) WKLC, WNOR, WXMM	3
SILLYWORLD Stone Sour (Roadrunner/Lava/Atlantic) WGIR	1
TEN THOUSAND FISTS Disturbed (Reprise) KUFO	1
FOREVER Papa Roach (El Tonal/Geffen) WAFX	1
BETTER THAN ME Hinder (Universal Republic) WXMM	1
LOVE REIGN O'ER ME Pearl Jam (Monkey Wrench) WAFX	1
SET ME FREE Megadeth (Roadrunner) KZRR	1
BREATHE INTO ME Red (Essential/Red) KMOD	1

ADDED AT...

WNOR
Norfolk, VA
PD: Harvey Kojan
APD/MD: Tim Parker
Rush, Far Cry, O
Nickelback, Side Of A Bullet, O

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NEW AND ACTIVE

TITLE ARTIST / LABEL	PLAYS /GAIN	TITLE ARTIST / LABEL	PLAYS /GAIN
FROM YESTERDAY 30 Seconds To Mars (Immortal/Virgin) TOTAL STATIONS: 9	62/17	SURVIVALISM Nine Inch Nails (Nothing/Interscope) TOTAL STATIONS: 11	46/19
SIDE OF A BULLET Nickelback (Roadrunner) TOTAL STATIONS: 6	59/12	HELLO (I LOVE YOU) Roger Waters (New Line) TOTAL STATIONS: 4	39/1
THE OLDER I GET Skillet (Ardent/Atlantic/Lava) TOTAL STATIONS: 7	50/2	RAIN WIZARD Black Stone Cherry (In De Godt/Roadrunner) TOTAL STATIONS: 4	26/8

MOST INCREASED PLAYS

+75	FAR CRY Rush (Anthem/Atlantic) WRQK +1, KZRR +10, WJXQ +9, WAFX +9, WHJY +7, WZZO +2, WXMM +7, WKLC +5, WMMS +4, WONE +4
+38	LOVE REIGN O'ER ME Pearl Jam (Monkey Wrench) WKLC +1, WDHA +10, WAFX +10, WONE +3, KUFO +2, WZZO +2, KIOC +1, WJXQ +1, WMMS +1
+28	TEN THOUSAND FISTS Disturbed (Reprise) KUFO +16, WXMM +6, WMMS +4, WAQX +4, KAZR +3, WJXQ +2, WWRK +2, WRQK +2, KIOC +1, WDHA +1
+20	IT'S NOT OVER Daughtry (RCA/RMG) WVRK +13, WDHA +8, WNOR +7, KAZR +4, WRQK +4, WJXQ +2, KMOD +2, WKLC +2, WAFX +1, WEBN +1
+19	SURVIVALISM Nine Inch Nails (Nothing/Interscope) KUFO +10, WMMS +5, WAQX +2, KTUX +1, KAZR +1, KBER +1, WHJY +1

FOR WEEK ENDING MARCH 25, 2007
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RECURRENTS

THIS WEEK	TITLE ARTIST / IMPRINT / PROMOTION LABEL	PLAYS TW	LW
1	CRAZY BITCH BUCKCHERRY (ELEVEN SEVEN/ATLANTIC/LAVA)	179	191
2	ROCKSTAR NICKELBACK (ROADRUNNER)	176	177
3	THE POT TOOL (TOOL DISSECTIONAL/VOLCANO/ZOMBA)	157	173
4	COMING UNDONE KORN (VIRGIN)	133	147
5	REMEDY SEETHER (WIND-UP)	131	117

THIS WEEK	TITLE ARTIST / IMPRINT / PROMOTION LABEL	PLAYS TW	LW
6	DIRTY DEEDS DONE DIRT CHEAP AC/DC (ATCO/ATLANTIC)	114	87
7	PARADISE CITY GUNS N' ROSES (Geffen/Interscope)	109	98
8	ANOTHER BRICK IN THE WALL (PART II) PINK FLOYD (Columbia)	108	109
9	BLACK DOG LED ZEPPELIN (ATLANTIC)	106	93
10	TOM SAWYER RUSH (Mercury/UMe)	105	102

ROCK REPORTERS

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

* Monitored Reporters

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TRIPLE A



Fresh music is the lifeblood of triple A

New-Music Day

John Schoenberger

JSchoenberger@RadioandRecords.com

It is well-established that there is an important segment of the adult radio listening audience that still wants to hear fresh music and discover new artists in addition to its catalog favorites. That is one reason why triple A succeeds so well in the markets it serves.

In addition to adding and playing new songs in regular rotation, many triple A stations broaden the concept by making "playing new music" part of the station's brand.

Many stations have a weekly new music or new release day. WXRT/Chicago offers what it calls New Releases Thursday. It's the station's single most popular day, according to VP of programming Norm Winer. "The tradition started in the early days of 'XRT,'" he says. "It is a great way of spotlighting the most significant new recordings. We then recap the best of the day that evening with a show called 'New Noise at 9.'"

KFOG/San Francisco also programs a New Releases Thursday. MD Kelly Ransford says that it kicks off when PD Dave Benson comes in and plays a couple of new tracks on the morning show. New releases continue to be highlighted throughout the day. Then, every weeknight except for Thursday, the station airs a "Buzz Cut" in the 9 p.m. hour.

Some releases end up getting more exposure than just one day in a given week. KINK/Portland, Ore., PD Dennis Constantine explains how its New Music

Monday works. "We play one new cut per hour, a total of 11 new songs featured twice a day, each week," he says. "We usually change out two or three a week, so songs get up to a dozen plays before they are either added or dropped to make room for something new."

KTCZ/Minneapolis adds an Internet component to its New Music Monday. PD Lauren MacLeash says, "The new-music ratio and imaging on the air is raised just enough to keep it interesting. We also tie it into our Web site with a New Music Monday page and the New Music Monday Channel, which is a continuous stream of new music."

In fact, many triple A stations are streaming a New

Who's Doing It

- KBCO/Denver:** New Music Monday
- KENZ/Salt Lake City:** New Music Monday
- KFOG/San Francisco:** New Releases Thursday
- KINK/Portland, Ore.:** New Music Monday
- KMTT/Seattle:** New Music Tuesday
- KRSH/Santa Rosa, Calif.:** New Music Thursday
- KTCZ/Minneapolis:** New Music Monday
- KWMT/Tucson:** New Music Monday
- KXLY/Spokane:** New Music Monday
- WCOO/Charleston, S.C.:** New Music Tuesday
- WFUV/New York:** New Music Monday
- WMMM/Madison:** New Music Thursday
- WQKL/Ann Arbor:** New Music Monday
- WTMD/Baltimore:** New Music Tuesday
- WTTS/Indianapolis:** New Music Monday
- WXPB/White Plains, N.Y.:** New Releases Wednesday
- WXPN/Philadelphia:** New Releases Tuesday
- WXRT/Chicago:** New Releases Thursday
- KPND/Sand Point, Idaho:** New Music Monday

—JS



► **AMOS LEE** RETURNS TO THE CHART AT NO. 30 WITH "SUPPLY AND DEMAND," THE TITLE TRACK FROM HIS CURRENT ALBUM.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST	IMPRINT / PROMOTION LABEL	TRIPLE A INDICATOR	
					TW	+/-
1	1	5	BETTER THAN JOHN BUTLER TRIO	ATLANTIC/LAVA	587	+65
2	4	7	TELL ME 'BOUT IT JOSS STONE	VIRGIN	520	+45
3	3	13	PHANTOM LIMB THE SHINS	SUB POP	500	+24
4	2	16	THINKING ABOUT YOU NORAH JONES	BLUE NOTE/BLG	498	-14
5	5	9	DASHBOARD MODEST MOUSE	EPIC	477	-5
6	6	10	ARE YOU ALRIGHT? LUCINDA WILLIAMS	LOST HIGHWAY	448	-18
7	7	22	NEW SHOES PAOLO NUTINI	ATLANTIC	442	-18
8	8	11	SLY THE CAT EMPIRE	VELOUR	409	-16
9	10	7	YOU CAN BRING ME FLOWERS RAY LAMONTAGNE	RCA/RMG	401	+2
10	9	9	LOOK AFTER YOU THE FRAY	EPIC	396	-9
11	11	10	YOU'RE ALL I HAVE SNOW PATROL	POLYDOR/A&M/INTERSCOPE	395	-11
12	12	17	THINK I'M IN LOVE BECK	INTERSCOPE	345	-39
13	19	4	YOU KNOW I'M NO GOOD AMY WINEHOUSE	UNIVERSAL REPUBLIC	338	+43
14	14	25	SEE THE WORLD COMEZ	ATO/RED	328	-18
15	16	6	READ MY MIND THE KILLERS	ISLAND/IDJMG	326	+2
16	13	6	CAN'T STOP OZOMATI	CONCORD PICA/CONCORD	323	-23
17	22	7	GRAVITY JOHN MAYER	AWARE/COLUMBIA	311	+24
18	21	3	THE PICTURE SON VOLT	TRANSMIT SOUND/LEGACY/RED	308	+18
19	17	9	HEAVENLY DAY PATTY GRIFFIN	ATO/RED	305	-1
20	20	3	TIME IS A RUNAWAY THE ALTERNATE ROUTES	VANGUARD	283	8
21	24	4	STARS AND BOULEVARDS AUGUSTANA	EPIC	281	+15
22	15	9	DANGER J.J. CALE & ERIC CLAPTON	DUCK/REPRISE	272	-55
23	27	6	NAIVE THE KOOKS	ASTRALWERKS	263	-11
24	23	7	FALLING UP RICKIE LEE JONES	NEW WEST	261	-16
25	26	4	BEAUTIFUL G. LOVE	BRUSHFIRE/UNIVERSAL REPUBLIC	253	3
26	18	9	AIN'T NOTHING WRONG WITH THAT ROBERT RANDOLPH & THE FAMILY BAND	WARNER BROS.	250	-53
27	28	17	NOTHING IN MY WAY KEANE	INTERSCOPE	246	-5
28	25	7	BROTHER LEE CITIZEN COPE	RCA/RMG	232	-28
29			NEW YOUNG FOLKS PETER BJORN AND JOHN	ALMOSTGOLD/RED	231	+13
30			NEW SUPPLY AND DEMAND AMOS LEE	BLUE NOTE/BLG	226	+7

FOR WEEK ENDING MARCH 25, 2007

Music Channel on their Web sites. Often, this is a service that is provided by and customized for each station by SBR Creative Media (see sidebar).

New-Music Channel

With Internet listening steadily growing, SBR Creative Media created the New Music Channel for triple A radio outlets, a customizable Internet channel that plays 100% new releases from new names and established artists, major labels and independents, singles and many album cuts. In four years, the number of stations using the service has grown to 18:

- KBCO/Denver**
- KENZ/Salt Lake City**
- KFOG/San Francisco**
- KINK/Portland, Ore.**
- KLRR/Bend, Ore.**
- KMTN/Jackson, Wyo.**
- KTAO/Taos, N.M.**
- KTCZ/Minneapolis**
- KWMT/Tucson**
- KXLY/Spokane**
- WAPS/Akron**
- WCOO/Charleston, S.C.**
- WEHM/Hamptons-Riverhead, N.Y.**
- WQKL/Ann Arbor, Mich.**
- WTTS/Indianapolis**
- WTYD/Williamsburg, Va.**
- WXRV/Boston**
- WZEW/Mobile**

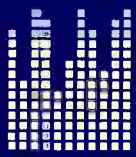
—JS

Even if a station decides not to dedicate a particular day to new music, most triple A stations make the point that they are an important and well-informed source to discover it. CHDR/Detroit doesn't have a formal new-music day, but the outlet does spotlight a fresh song twice a day Monday through Friday during morning and afternoon drive on its "River Current." WNCS/Burlington, Vt., has a new-music feature called "What's New Wednesday." It airs during the lunch hour and features six new songs in a row.

WBOS/Boston introduces new music via the "WBOS Soundcheck." KTHX/Reno, Nev., has "New Music Excursions." WNCW/Spindale, N.C., airs "New Tunes at 2." WRUT/Nashville has a show called "The Lightning 100 New Music Storm." WZGC (Dave FM)/Atlanta presents a program called "Dave After Tomorrow." And KRVB/Boise, Idaho, has "The Other Studio," which airs Sunday evenings and is co-hosted by MD Tim Johnstone and Idaho Statesman entertainment editor Michael Deeds.

Meanwhile, KHUM/Eureka, Calif., just retired its "New Releases Show" from the Thursday lineup. According to PD Mike Dronkers, "There was a time when we needed to highlight what new music we played, but now KHUM is so current-focused that it goes without saying."

R&R



TRIPLE A

▶ **JOSS STONE'S** "TELL ME 'BOUT IT," THE FUNKY FIRST SINGLE FROM "INTRODUCING JOSS STONE," JUMPS 21-17 WITH AIRPOWER HONORS.



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Systems

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST	NIELSEN BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS RANK
1	1	18	THINKING ABOUT YOU NORAH JONES	NO. 1 (2 WKS) BLUE NOTE/BLG	418 +11	1.437 2
2	3	22	THINK I'M IN LOVE BECK	INTERSCOPE	388 -20	1.263 6
3	2	21	NEW SHOES PAOLO NUTINI	ATLANTIC	371 -34	1.433 3
4	8	10	LOOK AFTER YOU THE FRAY	EPIC	342 +12	1.329 4
5	5	3	READ MY MIND THE KILLERS	ISLAND/IDJMG	340 +16	1.121 8
6	4	26	SEE THE WORLD COMEZ	ATO/RED	332 -30	1.558 1
7	6	14	YOU'RE ALL I HAVE SNOW PATROL	POLYDOR/A&M/INTERSCOPE	324 +2	1.306 5
8	7	15	PHANTOM LIMB THE SHINS	SUB POP	322 -7	1.041 10
9	9	19	NOTHING IN MY WAY KEANE	INTERSCOPE	294 -11	0.921 12
10	10	1	DASHBOARD MODES "MOUSE"	EPIC	287 +2	1.102 9
11	11	5	BETTER THAN THE JOHN BUTLER TRIO	ATLANTIC/LAVA	264 +11	0.858 14
12	12	28	SATELLITE GUSTER	REPRISE	240 -11	1.170 7
13	13	1E	BELIEF JOHN MAYER	AWARE/COLUMBIA	237 +1	0.946 11
14	14	1C	DANGER J.J. CALE & ERIC CLAPTON	DUCK/REPRISE	206 -12	0.586 17
15	18	6	SOMEDAY JOHN MELLENCAMP	UNIVERSAL REPUBLIC/UME	203 +8	0.915 13
16	20	8	GRACE KELLY MIKA	CASABLANCA/UNIVERSAL REPUBLIC	196 +18	0.396 28
17	21	8	TELL ME 'BOUT IT JOSS STONE	AIRPOWER VIRGIN	191 +16	0.578 18
18	19	8	GRAVITY JOHN MAYER	AWARE/COLUMBIA	184 -10	0.598 16
19	23	4	THE STORY BRANDI CARLILE	COLUMBIA	175 +5	0.574 19
20	16	20	WINDOW IN THE SKIES UZ	ISLAND/INTERSCOPE	172 -37	0.568 20
21	24	12	TAMACUN RODRIGO Y GABRIELA	ATO/RED	165 +5	0.804 15
22	22	12	SLY THE CAT EMPIRE	VELOUR	163 +6	0.420 26
23	26	8	HEAVENLY DAY PATTY GRFFIN	ATO/RED	155 +17	0.418 27
24	25	11	AIN'T NOTHING WRONG WITH THAT ROBERT RANDOLPH & THE FAMILY BAND	WARNER BROS.	131 -11	0.349 -
25	27	4	STARS AND BOULEVARDS AUGUSTANA	EPIC	129 -7	0.513 21
26	NEW		YOU KNOW I'M NO GOOD AMY WINEHOUSE	MOST INCREASED PLAYS/MOST ADDED UNIVERSAL REPUBLIC	127 +48	0.188 -
27	29	5	ARE YOU ALRIGHT? LUCINDA WILLIAMS	LOST HIGHWAY	122 +5	0.193 -
28	28	9	FIDELITY REGINA SPEKTOR	SIRE/WARNER BROS.	119 -14	0.394 29
29	30	2	YOU GIVE ME SOMETHING JAMES MORRISON	POLYDOR/INTERSCOPE	107 +2	0.425 25
30	NEW		#9 DREAM R.E.M.	WARNER BROS.	101 +13	0.439 24

MOST ADDED

TITLE ARTIST / LABEL	NEW STATIONS
YOU KNOW I'M NO GOOD Amy Winehouse (UNIVERSAL REPUBLIC) KENZ, KRVB, WCLZ	3
#9 DREAM R.E.M. (WARNER BROS.) WCLZ, WRIT, WXRT	3
NOBODY Ryan Shaw (ONE HAVEN/RED) KBCC, WBOS, WRIT	3
SIGNAL FIRE Snow Patrol (RECORD COLLECTION/REPRISE) KENZ, WRNR, WXRV	3
SOMEDAY John Mellencamp (UNIVERSAL REPUBLIC/UME) KINK, WRIT	2
UNDER THE INFLUENCE James Morrison (POLYDOR/INTERSCOPE) KPRI, WXRV	2
9 CRIMES Damien Rice (HEFFA/VECTOR/WARNER BROS.) KINK, KWMT	2
RUBY Kaiser Chiefs (B-UNIQUE/UNIVERSAL MOTOWN) KXLY, WOOD	2
1, 2, 3, 4 Feist (CHERRYTREE/INTERSCOPE) CIDR, WRNR	2

ADDED AT... WCLZ

Portland, ME
PD: Herb Ivy
MD: Brian James
R.E.M., #9 Dream, 1
Amy Winehouse, You Know I'm No Good, 0

FOR MORE STATIONS GO TO:
www.RadioandRecords.com

NEW AND ACTIVE

TITLE ARTIST / LABEL	PLAYS /GAIN	TITLE ARTIST / LABEL	PLAYS /GAIN
WHAT ARE WE FIGHTING FOR? Tyronne Wells (UNIVERSAL REPUBLIC) TOTAL STATIONS: 11	100/4	INTO THE OCEAN Blue October (UNIVERSAL MOTOWN) TOTAL STATIONS: 8	72/9
TIME IS A RUNAWAY The Alternate Routes (VANGUARD) TOTAL STATIONS: 10	83/1	SHE'S MINE Brett Dennen (DUALC NE) TOTAL STATIONS: 7	64/6
9 CRIMES Damien Rice (HEFFA/VECTOR/WARNER BROS.) TOTAL STATIONS: 8	82/5	SWING LOW Rocco DeLuca & The Burden (IRONWORKS) TOTAL STATIONS: 6	61/9
YOU CAN BRING ME FLOWERS Ray LaMontagne (RCA/RMG) TOTAL STATIONS: 7	82/1	KEEP THE CAR RUNNING Arcade Fire (MERGE) TOTAL STATIONS: 8	58/18
SOMEONE TO LOVE Fountains Of Wayne (VIRGIN) TOTAL STATIONS: 11	76/7	THE PICTURE Son Volt (TRANSM T SOUND/LEGACY) TOTAL STATIONS: 10	58/16

MOST INCREASED PLAYS

+48	YOU KNOW I'M NO GOOD Amy Winehouse (Universal Republic) WZEW +11, WTTS +8, WEDS +7, WMMM +6, WXRV +4, KPRI +3, KWMT +3, KGSF +3, KTCZ +3, WCOO +3
+22	SALALA Angelique Kidjo Feat. Peter Gabriel (Razor & Tie) SISP +7, KPRI +6, KBCC +3, KCSR +3, WTTS +2, KMTT +1, WRNR +1, WXRV +1
+18	GRACE KELLY Mika (Casablanca/Universal Republic) WXRV +5, WRNR +5, WRIT +4, WZEW +3, KINK +2, WBOS +2, KPRI +2, KENZ +1, KXLY +1, WMMM +1
+18	KEEP THE CAR RUNNING Arcade Fire (Merge) WRIT +11, WZEW +5, KENZ +2, WRNR +1, WOOD +1
+18	HUMP DE BUMP Red Hot Chili Peppers (Warner Bros.) WZEW +11, WXRT +6, WBOS +1

RECURRENTS

THIS WEEK	TITLE ARTIST / IMPRINT / PROMOTION LABEL	PLAYS TW LW
1	I WILL FOLLOW YOU INTO THE DARK DEATH CAB FOR CUTIE (ATLANTIC)	214 235
2	SNOW ((HEY OH)) RED HOT CHILI PEPPERS (WARNER BROS.)	192 224
3	O VALENCA! THE DECEMBERISTS (CAPITOL)	184 217
4	OTHER SIDE OF THE WORLD KT TUNSTALL (ELEMENTLESS/VIRGIN)	168 192
5	CHASING CARS SNOW PATROL (POLYDOR/A&M/INTERSCOPE)	160 182

THIS WEEK	TITLE ARTIST / IMPRINT / PROMOTION LABEL	PLAYS TW LW
6	PUT YOUR RECORDS ON CORINNE BAILEY RAE (CAPITOL)	153 131
7	WAITING ON THE WORLD TO CHANGE JOHN MAYER (AWARE/COLUMBIA)	149 137
8	HOW TO SAVE A LIFE THE FRAY (EPIC)	139 135
9	NOTHING LEFT TO LOSE MAT KEARNEY (AWARE/COLUMBIA)	130 143
10	WHEN YOU WERE YOUNG THE KILLERS (ISLAND/IDJMG)	123 123

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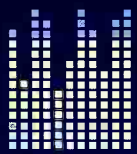
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AMERICANA

THIS WEEK	LAST WEEK	TITLE ARTIST	IMPRINT / PROMOTION LABEL	PLAYS		
				TW	+/-	CUMULATIVE
1	1	WEST LUCINDA WILLIAMS	LOST HIGHWAY	536	-13	4302
2	2	ENDLESS HIGHWAY: THE MUSIC OF THE BAND VARIOUS ARTISTS	429/SLG	365	-27	4322
3	8	THE SEARCH SON VOLT	TRANSMIT SOUND/LEGACY/RED	361	+75	1012
4	4	VIRIDIAN THE GREENCARDS	DUALTONE	354	+10	2755
5	5	THE SHOE BOX JAY BOY ADAMS	ROCKIN' HEART/SMITH	353	+15	2496
6	6	HAPPY SONGS FROM RATTLESNAKE GULCH JOE ELY	RACK 'EM	353	+16	1450
7	3	CHILDREN RUNNING THROUGH PATTY GRIFFIN	ATO/RED	341	-20	2378
8	7	STATE OF GRACE THE HOLMES BROTHERS	ALLIGATOR	290	-22	3293
9	9	COUNTRYPOLITAN FAVORITES SOUTHERN CULTURE ON THE SKIDS	YEP/ROC	284	+4	1225
11	11	STARS IN MY CROWN JORMA KAUKONEN	RED HOUSE	273	+17	817
15	15	DIVISADERO TED RUSSELL KAMP	POETRY OF THE MOMENT	265	+15	1855
13	13	QUARTET PETER ROWAN & TONY RICE	ROUNDER	264	+12	1810
12	12	RICKY SKAGGS & BRUCE HORNSBY RICKY SKAGGS & BRUCE HORNSBY	LEGACY/COLUMBIA	261	+6	861
16	16	THE WEST WAS BURNING MARTHA SCANLAN	SUGAR HILL	257	+9	1487
17	17	ELANA JAMES ELANA JAMES	SNARF	256	+21	1315
16	14	COUNTRY GHETTO JJ GREY AND MOFRO	ALLIGATOR	247	-5	1178
17	10	HAMMER OF THE HONKY TONK GODS BILL KIRCHEN	PROPER AMERICAN	238	-27	2892
18	27	LAST GOOD KISS LAST TRAIN HOME	RED BEET	226	+69	472
19	19	BLIND MAN WALKING CADILLAC SKY	SKAGGS FAMILY/LYRIC STREET	206	-10	2045
20	18	NOT TOO LATE NORAH JONES	BLUE NOTE/BLG	200	-23	2246
20	40	REINVENTING THE WHEEL ASLEEP AT THE WHEEL	BISMEAUX	189	+69	360
22	20	THE PHENOMENAL RUTHIE FOSTER RUTHIE FOSTER	BLUE CORN	186	-20	1393
31	31	OVER THE HILLS LUCY KAPLANSKY	RED HOUSE	173	+25	473
36	36	THE CALLING MARY CHAPIN CARPENTER	ZOE/ROUNDER	173	+34	549
25	21	HEARTBREAKERS HALL OF FAME SUNNY SWEENEY	BIG MACHINE	169	-14	4302
26	26	RACING THE TIDE ELDERS	PUBTONE	155	-2	1119
27	25	ENOUGH ROPE CHRIS KNIGHT	DRIFTER'S CHURCH PRODUCTIONS	151	-6	8439
28	76	MY NAME IS BUDDY RY COODER	NONESUCH	150	+85	218
29	23	HORSESHOES AND HAND GRENADES TRENT SUMMAR AND THE NEW ROW MOB	PALO DURO	148	-16	4966
30	22	PRETTY LITTLE STRANGER JOAN OSBORNE	VANGUARD	147	-20	5787

50

MOST ADDED			
WATERLOO, TENNESSEE 14 Uncle Earl (ROUNDER)	MY NAME IS BUDDY 7 Ry Cooder (NONESUCH)	THE EDGE OF THE WORLD 7 Buddy Mondlock (SPARKING GAP)	REINVENTING THE WHEEL 6 Asleep At The Wheel (BISMEAUX)
SEEDS 11 Martin Sexton (KTR)	OLD SCHOOL 7 Koko Taylor (ALLIGATOR)	DOLLAR THEATER MOVIE 6 Drew Kennedy (SUSTAIN)	
LAST OF THE BREED 9 Willie Nelson, Merle Haggard, Ray Price (LOST HIGHWAY)	LAST GOOD KISS 7 Last Train Home (RED BEET)	DJIN DJIN 6 Angelique Kidjo (RAZOR & TIE)	

FOR WEEK ENDING MARCH 25, 2007

The Americana chart represents the reported play of terrestrial radio stations, nationally syndicated radio shows, satellite radio and internet stations that have agreed to submit weekly spin counts. For more information please visit www.americanamusic.org. © 2007 Americana Music Association.

TRIPLE A

TRIPLE A REPORTERS

WAPS/Akron, OH OM: Andrew James PD/MD: Bill Gruber	WDDO/Chattanooga, TN* OM/PD: Danny Howard MD: Brad Steiner	WMMM/Madison, WI* PD: Pat Gallagher MD: Gabby Parsons	KPRI/San Diego, CA* OM: Bob Burch APD: Sean Smith
KNBA/Anchorage, AK OM/PD: Loren Dixon MD: Norm Preston	WXRT/Chicago, IL* OM/MD: John Farneda PD: Norm Winer	KTCZ/Minneapolis, MN* PD: Lauren MacLeash MD: Thorn	KPNB/Sandpoint, ID OM/PD: Dylan Benefield APD/MD: Diane Michaels
WQKL/Ann Arbor, MI PD: Chris Ammel MD: Mark Copeland	WCBE/Columbus, OH OM: Tammy Allen PD: Dan Mushalko MD: Maggie Brennan	WZEW/Mobile, AL* OM: Tim Camp PD: Gene Murrell MD: Lee Ann Konik-Camp	KBAC/Santa Fe, NM PD/MD: Ira Gordon
KSPN/Aspen, CO PD: Sara Guttman	WMWV/Conway, NH PD/MD: Mark Johnson	WBJB/Monmouth, NJ OM: Tom Brennan PD: Rich Robinson APD: Leo Zaccari MD: Jeff Raspe	KRSH/Santa Rosa, CA PD/MD: Pam Long
WZGC/Atlanta, GA* PD: Michelle Engel APD: Chris Brannen MD: Margot Smith	KBCO/Denver, CO* PD: Scott Arbough MD: Mark Abuzahab	KPIC/Monterey, CA OM: Frank Caprista PD/MD: Laura Ellen Hopper APD: Aileen MacNeary	DMX Folk Rock/Satellite OM: Leanne Vince MD: Dave Sloan
KGSR/Austin, TX* OM: Chase PD: Chris Edge APD: Jyl Hershman-Ross MD: Susan Castle	KCUV/Denver, CO PD: Doug Clifton MD: Benji McPhail	WRLT/Nashville, TN* OM/PD: David Hall APD/MD: Rev. Keith Coes	Music Choice Adult Alternative/Satellite PD: Justin Prager MD: Tiffany Sinder
KUT/Austin, TX PD: Hawk Merdinhail MD: Jeff McCord	KPTL/Des Moines, IA PD: Deeya McClurkin	CIDR/Detroit, MI* PD: Matt Franklin	Sirius Spectrum/Satellite* PD: Gary Schoenwetter MD: Sean Mascoll
WRNR/Baltimore, MD* OM/PD: Bob Waugh APD/MD: Alex Cortright	KHUM/Eureka, CA OM: Cliff Berkowitz PD/MD: Mike Dronkers APD: Larry Trask	WFUV/New York, NY PD: Chuck Singleton MD: Rita Houston	XM Cafe/Satellite PD: Bill Evans MD: Brian Chamberlain
WTMD/Baltimore, MD PD/MD: Mike "Matthews" Vasilikos	WFIV/Farragut, TN OM: Brian Tatum PD/MD: Todd Ethridge	WRSI/Northampton, MA PD: Sean O'Mealy MD: Johnny Memphis	KMTT/Seattle, WA* APD/MD: Haley Jones
KLRR/Bend, OR OM/PD: Doug Donoho APD: Dori Donoho	KOZT/Ft. Bragg, CA PD: Tom Yates APD/MD: Kate Hayes	KDBB/Park Hills, MO OM/PD: Greg Camp APD: Glenn Berry	WKZE/Sharon, CT OM: Will Stanley PD: Tim Schaefer MD: Will Bailies
KRVB/Boise, ID* OM/PD: Dan McColly MD: Tim Johnstone	WEHM/Hampsons, NY PD: Brian Cosgrove MD: Lauren Stone	WXPB/Philadelphia, PA OM/MD: Dan Reed PD: Bruce Warren	WNCW/Spindale, NC APD/MD: Martin Anderson
WBOS/Boston, MA* OM: Buzz Knight PD: David Ginsburg MD: Dana Marshall	KSUT/Ignacio, CO PD: Steve Rauworth MD: Stasia Lanier	WYEP/Pittsburgh, PA PD: Kyle Smith MD: Mike Sauter	KXLY/Spokane, WA* PD: Ken Richards MD: Marie McCallister
WXRV/Boston, MA* OM: Ron Bowen APD: Catie Wilber	WTTT/Indianapolis, IN* PD: Brad Holtz APD/MD: Laura Duncan	WCLZ/Portland, ME* PD: Herb Ivy MD: Brian James	KCLC/St. Louis, MO PD: Rich Reighard MD: Will Baker
KMMS/Bozeman, MT OM/PD: Michelle Wolfe	KMTN/Jackson, WY PD/MD: Mark "Fish" Fishman	KINK/Portland, OR* PD: Dennis Constantine APD/MD: Kevin Welch	KFMU/Steamboat Springs, CO PD/MD: John Johnston
KYSL/Breckenridge, CO PD: Tom Fricke MD: TJ Sanders	KTBG/Kansas City, MO PD: Jon Hart MD: Byron Johnson	WDSI/Poughkeepsie, NY OM: Greg Gattine PD: Jimmy Buff MD: Dave Doud	WVOD/Wanchese, NC PD: Matt Cooper
WMVY/Cape Cod, MA PD: PJ Finn	WEBK/Killington, VT PD: Dave "Uncle Dave" Tibbs APD/MD: James Emmons	WBCG/Punta Gorda, FL PD/MD: G. Michael Keating	WXPB/White Plains, NY PD: Chris Herrmann APD/MD: Rob Lipshutz
WCNR/Charlottesville, VA OM: Rick Daniels PD: Brad Savage APD: Tad Abbey MD: Jeff Sweetman	KOHO/Leavenworth, WA PD: Sue Meyers MD: Carl Widing	WOCM/Salisbury, MD OM: David Rothner PD/AMD: Skip Dixon	WTYD/Williamsburg, VA PD/MD: Amy Miller
WNRN/Charlottesville, VA OM: Jeff Reynolds PD: Michael Friend MD: Jaz Tupelo	KROK/Leesville, LA OM: Rick Barnickel PD/MD: Sandy Blackwell	WUIN/Wilmington, NC PD: Beau Gunn MD: Michelle Daniel	
	WFPK/Louisville, KY OM: Brian Conn PD: Stacy Owen APD: Laura Shine	KENZ/Salt Lake City, UT* PD: Mike Peer MD: Kari Bushman	

* Monitored Reporters



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Radio and label execs respond to research on Hispanics and country

'Hispa-Country': A Go, Or A No?

Jackie Madrigal
JMadrigal@RadioandRecords.com

Since Edison Media Research released the "Hispanic American Relationship to Country Radio and Music" study, which revealed that a percentage of the Hispanic population (24% of those surveyed) enjoys listening to country music, at least one general-market broadcaster is already considering launching an Hispanic-country format.

Not so fast, some Hispanic radio industry experts say. They caution against any such attempts because they believe that a Hispanic-country format simply would not work.

Luis Villarreal, VP of McVay Media's Hispanic division, dismisses the study as another justification for the advertising community to attempt to sell something without merit to a growing segment of the population. "I don't think there's anything new here," he says. "Everybody looks at the Hispanic population's growth and ignores organic growth within the Hispanic community, the people that have been here for generations that are assimilated and that consume general-market media as well as Spanish-language media."

The notion that a need exists for a Hispanic-country format borders on asinine, Villarreal says. "You can't say that the Hispanic population is moving toward country. I'm sure if somebody researched how many Hispanics are listening to rock, they would find similar numbers."

Bustos Media president/CEO Amador Bustos agrees. He interprets the study to mean that "Hispanics listen to all types of radio formats, despite the fact that the creators of those genres may ignore them."

In some heavily Hispanic Texas markets, such as San Antonio, Laredo, Houston and Dallas, "you'll find there are plenty of Hispanics listening to country," Villarreal says. But he notes that they are not the same ones who listen to nationally syndicated morning show "Piolin Por La Mañana," based at Univision Radio's KSCA/Los Angeles, or watch Univision Television Network.

Liberian Broadcasting VP of programming Eddie León says a Hispanic country format might be too much of a stretch. "We're really not interested," he says. "To start with, there are no artists doing that kind of music." He adds that another reason it won't work is because Latinos already have a version of country: "traditional Mexican music."

Arguably, the closest Latin radio has come to a Spanish-English country-Latin format is Tejano, which enjoyed its greatest success in the '90s during the Selena era. Tejano music, and the format it inspired, are influenced by country music, and the format features a Spanglish on-air presentation. But it never expanded beyond Texas. Nowadays, the regional Mexican format has become immensely popular in Texas, while Tejano barely survived the regional Mexican invasion.

"What is the big trend here going to be?" Villarreal asks. "Are we saying that we should have a country station with Spanish-speaking jocks?"

In Tejano's heyday, a small group of its artists, such as Emilio Navaira, dabbled in country. But programmers soon discovered that while Tejanos enjoy country music, they'd rather hear it by the likes of George Strait and Garth Brooks as opposed to Navaira trying his hand at it.

"You don't need to appease that population with one of their own doing country music," Villarreal says. "Are we going to ask Luis Miguel to do a country album because Hispanics like country music? No."



▶ ALLISON MAKES AN IMPRESSIVE ENTRANCE IN THE ROCK/ALTERNATIVE CHART'S UPPER HALF AS "AQUI" BEGINS AT NO. 10.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	1	8	NARCISISTA POR EXCELENCIA	PANDA	WARNER LATINA
2	9	13	A LA MODE	LOS ABANDONED	VAPOR/SANCTUARY
3	3	7	DON'T LET GO	PACHA MASSIVE	NACIONAL
4	2	27	A DONDE VAN LOS MUERTOS	KINKY	NETTWERK
5	7	6	EL MURO	EL TRI	FONOVISA
6	RE-ENTRY		SISMO	DIVISION MINUSCULA	UNIVERSAL LATINO
7	8	3	MIENTELE	LOS BUNKERS	NACIONAL
8	RE-ENTRY		BENIDITA TU LUZ	MANA	WARNER LATINA
9	6	6	BESAME	NOVEL	FONOVISA
10	NEW		AQUI	ALLISON	SONY BMG NORTE
11	10	4	COMPLETAMENTE	CHETES	EMI TELEVISA
12	12	8	NI FREUD NI TU MAMA	BELINDA	EMI TELEVISA
13	15	3	MANDA UNA SEÑAL	MANA	WARNER LATINA
14	13	22	COMPLEMENTO	ATERCIOPELADOS	NACIONAL
15	NEW		ESPACIO SIDERAL	JESSIE & JOY	WARNER LATINA
16	5	19	FRAGIL	ALLISON	SONY BMG NORTE
17	RE-ENTRY		LO QUE TU DIGAS	MOENIA	EMI TELEVISA
18	NEW		DULCE COMPANLA	JULIETA VENEGAS	SONY BMG
19	20	2	SENTIMENTAL	MODERATTO	EMI TELEVISA
20	RE-ENTRY		SATELITE	MOTEL	WARNER LATINA

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	1	11	SHORTY SHORTY	XTREME	LA CALLE/UNIVISION
2	2	5	LA LLAVE DE MI CORAZON	JUAN LUIS GUERRA Y 44D	EMI TELEVISA
3	3	8	IMAGINATE	GALLEGO	MACHETE
4	6	4	ARROZ CON HABICHUELA	EL GRAN COMBO DE PUERTO RICO	DISCOS 605/SONY BMG NORTE
5	7	7	SE TRABA	DAVID CEDENO	EVELINA
6	8	6	MI MUJER ES UN POLICIA	PUERTO RICAN POWER	J&N
7	5	20	EN EL AMOR	JOE VERAS	J & N
8	10	4	NUNCA HABIA LLORADO ASI	VICTOR MANUELLE FEAT. DON OMAR	SONY BMG NORTE
9	9	4	PEGATE	RICKY MARTIN	SONY BMG NORTE
10	4	9	TOMA NENA (MANOPLASO)	BABY RASTA	GBM/UNIVERSAL LATINO
11	14	3	MI CORAZONCITO	AVENTURA	PREMIUM LATIN
12	13	13	MONEY MONEY	RBD	VIRGIN/EMI TELEVISA
13	16	5	DON'T CRY	TOBY LOVE	SONY BMG NORTE
14	NEW		MAS QUE TU AMIGO	TITO NIEVES	LA CALLE/UNIVISION
15	17	14	MUEVETE	DON DINERO FEAT. N.O.R.E	UNIVERSAL LATINO
16	12	16	VALE LA PENA	YOSKAR SARANTE	J & N
17	11	12	VUELVO A CALLI	SONORA CARRUSELES	FUENTES/MIAMI
18	NEW		DIME QUE FALTO	ZACARIAS FERREIRA	FANIA/J&N
19	18	3	EMPEZE A LLORAR	ANTHONY CRUZ	M.P
20	15	3	QUE LLOREN	IVY QUEEN	UNIVISION



Bustos



Villarreal

Hispanics listen to country because it's so close in "essence" to regional Mexican, Bustos says. "I do not think that a 'Hispa-country' format will develop." However, "It sure would be nice to have some integration in that music sector."

On the label side, there seems to be more openness to the idea. Sony BMG VP of A&R and marketing Nir Seroussi says the company would certainly consider collaborations between Latin and country artists, but it's too early to say what, if anything, could work.

Latin artists with country influences are nothing new, something readily obvious in Intocable's music. Joan Sebastian is a self-proclaimed fan. "He has a heavy country influence in the way he records, and everyone knows that," Balboa Records VP of operations and promotion Frank White says. "He has recorded in Nashville. He has fusions of grupero, norteño and country. Is that common? Not that I'm aware of."

In fact, Sebastian has recorded country music in English and has the label's permission to shop the product to American labels, but so far they have not shown any interest, White says. "How is the country audience going to feel when Joan takes his country ballad to a country station? It's not going to happen." **R&R**

BMI LATIN AWARDS '07



Song of the Year

Ringtone of the Year

"LA TORTURA"

Luis F. Ochoa
Shakira

Aniwi Music LLC
Nomad International Publishing



BMI ICON

**Los Tigres
Del Norte**

Songwriters of the Year



**Wisin
&
Yandel**



Luny



**Manuel
Eduardo
Toscano (SACM)**



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SER-CA Publishing, Inc.

Adicto
Jaime Velázquez
Editora Arpa Musical

Algo De Mí
Oswaldo Villarreal
SER-CA Publishing, Inc.

Algo Está Cambiando
Julieta Venegas (SGAE)
EMI-Blackwood Music, Inc.

Aliado Del Tiempo
Mariano Barba
Editora Arpa Musical

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Reyli Barba (SACM)
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Aún Sigues Siendo Mía
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Ernesto Cortázar
Tazzar Publishing
Warner-Tamerlane Publishing Corp.

Beso A Beso
Abelardo Flores
Golden Huina Publishing
Company, Inc.

Cuéntale
Martha "Ivy Queen" Pesante

Directo Al Corazón
Pablo Castro
Tigres Del Norte Ediciones Musicales

Dueño De Ti
Luis Enrique López Valenzuela
Editora Arpa Musical

Échame A Mí La Culpa
José Angel Espinoza "Ferrusquilla"
(SACM)
Peer International Corp.

El Aretito
Margarito Estrada (SACM)
Peer International Corp.

Ella Y Yo
Don Omar
Crown P. Music Publishing

Enséñame A Olvidar
Ramiro Cavazos
EMI-Blackwood Music, Inc.

Es Mejor Decir Adiós
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Fruta Prohibida
Ana Bárbara
Songs of Univision, Inc.

La Locura Automática
Gustavo Laureano
Warner-Tamerlane Publishing Corp.

La Sorpresa
Manuel Eduardo Toscano (SACM)
Tigres Del Norte Ediciones Musicales

La Tortura
Luis F. Ochoa
Shakira
Aniwi Music LLC
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Siempre Music

Na Na Na (Dulce Niña)
Luigi Giraldo
Craa Martínez
A.B. Quintanilla III
CKJointz Music
DHG Music
Ensign Music LLC
King of Bling Music
Universal-Música Unica Publishing
Warner-Tamerlane Publishing Corp.

NI En Defensa Propia
Ramón Ortega Contreras (SACM)
EMI-Blackwood Music, Inc.

No
Lester A. Mendez
Shakira
Aniwi Music LLC
Apollinaire Music
EMI-Blackwood Music, Inc.

No Me Queda Más (3rd Award)
Ricky Vela
Lone Iguana Music

No Puedo Olvidarte
Cuahtémoc González García
Disa Latin Publishing LLC

No Te Preocupes Por Mí
Tom McWilliams
Freddy Piñero, Jr.
Carlos Ponce
Foreign Imported Productions and Publishing, Inc.
Pop Media Publishing, Inc.

Noviembre Sin Ti
Abelardo Vázquez
Gustavo Vázquez
EMI-Blackwood Music, Inc.
Sony/ATV Latin Music Publishing LLC

Para Que Regreses
Gabriel Flores
Máximo Aguirre Music Publishing, Inc.

Parece Mentira
Elihu González Galindo
Alfonso Lizárraga
Joel David Lizárraga
LGA Music Publishing

Qué Más Quisiera
Oscar Alvarez
LGA Music Publishing

¿Qué Me Vas A Dar? (2nd Award)
Alfonso García Santillana (SACM)
Ramón Ortega Contreras (SACM)
Warner-Tamerlane Publishing Corp.

Quiero Que Sepas
Guillermo Mejía Llosas (SACM)
Mexican Music Copyright, Inc.

Rakata
Josías De La Cruz "Nely"
Francisco Saldaña "Luny"
Wisin & Yandel
Blue Kraft Music Publishing
EMI-Blackwood Music, Inc.
Universal-Música Unica Publishing

Recostada En La Cama
Mario Pupparo
Adolfo Valenzuela
Omar Valenzuela
Amor A La Mexicana LLC
Twins House of Music

Reggaeton Latino
Don Omar
Songs of Joy Girl Wonder Ruiz Music, Inc.
Songs of Urban Box Office

Señor Locutor
Manuel Eduardo Toscano (SACM)
Tigres Del Norte Ediciones Musicales

Si La Quieres
Ricky Vela
Lone Iguana Music

Socios
Manuel Eduardo Toscano (SACM)
Tigres Del Norte Ediciones Musicales

Te Buscaría
Christian Castro
Maven Mensch Music

Te Extraño
Danny Mejía
Songs of Univision, Inc.

Te He Querido, Te He Llorado
Martha "Ivy Queen" Pesante

Tiempo
Aarón Mijail Martínez
SER-CA Publishing, Inc.

Ven Bailalo
Angel y Khriz
José "Gocho" Torres
Gocho Music Publisher
Hustville Music Publishing
Ven Bailalo Music Publisher

Ya No Llores
Cornelio Reyna Cisneros (SACM)
EMI-Blackwood Music, Inc.



REGIONAL MEXICAN

► "MIL HERIDAS" BY **CUISILLOS** LEAPS ONTO THE CHART AT NO. 25, TAKING MOST INCREASED PLAYS (UP 207).



POWERED BY Nielsen Broadcast Data Systems

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST	NIelsen BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS RANK
1	1	12	ESE CONJUNTO PRIMAVERA	NO. 1 (8 WKS) FONOVISA	1368 +13	11.047 2
2	6	5	DETALLES LOS TIGRES DEL NORTE	FONOVISA	1269 +193	11.767 1
3	2	11	CADA VEZ QUE PIENSO EN TI LOS CREADORES DEL PASITO DURAGUENSE DE ALFREDO RAMIREZ	DISA/EDIMONSA	1228 -41	8.536 4
4	4	20	LA NOCHE PERFECTA EL CHAPO DE SINALOA	DISA	1192 +38	9.179 3
5	3	28	DIME QUIEN ES LOS RIELEROS DEL NORTE	FONOVISA	1126 -73	7.687 6
6	5	3	UN IDIOTA COMO YO DUELO	UNIVISION	1031 -57	8.300 5
7	9	9	TAL VEZ LOS PRIMOS DE DURANGO	MAR INTERNACIONAL	873 -5	6.021 8
8	7	11	LOBO DOMESTICADO VALENTIN ELIZALDE	UNIVERSAL LATINO	855 -51	6.070 7
9	10	16	TUS PALABRAS BANDA EL RECODO	FONOVISA	817 +44	5.496 9
10	8	15	CUANDO BAJA LA MAREA DIANA REYES	MUSIMEX/UNIVERSAL LATINO	812 -85	4.846 14
11	11	10	Y SI VOLVIERA A NACER ALEGRES DE LA SIERRA	EDIMAL/VIVA	783 +15	4.436 16
12	12	41	DE RODILLAS TE PIDO ALEGRES DE LA SIERRA	VIVA	736 +8	5.010 13
13	13	7	Y AQUI ESTOY K-PAZ DE LA SIERRA DUET WITH ANA GABRIEL	DISA/EDIMONSA	721 -1	4.813 15
14	14	11	EL HOMBRE DE NEGRO LOS HURACANES DEL NORTE	UNIVISION	712 +2	5.243 12
15	15	8	DAME UN BESO INTOCABLE	EMI TELEVISA	689 +32	4.126 20
16	16	27	POR TU AMOR ALACRANES MUSICAL	UNIVISION	682 -11	4.252 18
17	17	7	COMO TE VA MI AMOR LOS HOROSCOPOS DE DURANGO	AIRPOWER DISA	677 +37	4.254 17
18	18	61	ALIADO DEL TIEMPO MARIANO BARBA	THREE SOUND	670 +61	5.404 10
19	21	5	ME DUELE ESCUCHAR TU NOMBRE GRUPO MONTEZ DE DURANGO	DISA	614 +26	3.496 25
20	20	7	ESO Y MAS JOAN SEBASTIAN	MUSART/BALBOA	601 +8	2.914 28
21	19	9	EL PAPA DE LOS POLLITOS LOS TUCANES DE TIJUANA	UNIVISION	569 -24	4.078 22
22	22	44	MAS ALLA DEL SOL JOAN SEBASTIAN	MUSART/BALBOA	542 -16	5.261 11
23	23	15	ME ENCANTARIA BANDA PEQUENOS MUSICAL	FONOVISA	530 -27	2.971 27
24	24	8	LA MAESTRA SERGIO VECA	SONY BMG NORTE	508 -2	4.245 19
25	NEW		MIL HERIDAS CUISILLOS	MOST INCREASED PLAYS MUSART/BALBOA	488 +207	3.960 23
26	26	4	LA SOPA DEL BEBE JENNI RIVERA	FONOVISA	481 +18	3.216 26
27	25	13	PARA IMPRESIONARTE EL COYOTE Y SU BANDA TIERRA SANTA	UNIVISION	464 -42	2.851 29
28	29	6	LEJOS DE MI TIERRA VICENTE FERNANDEZ	SONY BMG NORTE	423 +16	1.827 37
29	28	6	OLVIDALA CONJUNTO ATARDECER	MUSIMEX/UNIVERSAL LATINO	415 +2	1.429 -
30	32	2	DE MIL MANERAS LOS MORROS DEL NORTE	DISA	408 +105	3.554 24
31	21	18	LE COMPRE LA MUERTE A MI HIJO LOS TIGRES DEL NORTE	FONOVISA	394 -46	2.531 31
32	35	5	SI YO FUERA VARON PAQUITA LA DEL BARRIO	BALBOA	370 +54	1.634 38
33	36	6	LA CHICA DEL ESTE GRUPO BRYNDIS	DISA	335 +26	2.171 32
34	38	2	CULPABLE O NO EL FLACID ELIZANDE	FONOVISA	329 +26	0.633 -
35	NEW		TE QUIERO MUCHO GRUPO ANDARIEGO	DISA	318 +35	1.329 -
36	31	4	ACTO SUICIDA BANDA AUTENTICA DE JEREZ	VIVA	318 -32	1.419 -
37	43	3	AMIGOS CON DERECHOS ANORES MARQUEZ	DISA	314 +17	1.536 -
38	34	10	TE ME VAS LA AUTORIDAD DE LA SIERRA	DISA	296 -21	0.746 -
39	37	7	COMO ENTENDER JENNIFER PENA	UNIVISION	292 -47	1.495 -
40	RE-ENTRY		EL HOMBRE QUE YO AMO YOLANDA PEREZ	FONOVISA	286 +15	1.523 -

MOST ADDED

TITLE ARTIST / LABEL	NEW STATIONS
NO TE APARTES DE MI La Dinastia De Tuzantla (DISCOS CIUDAD) KOUT, KMYX, KOQO, KRAY, KSAH, KSEA, KSTN, KTFA, WEDJ	9
LE COMPRE LA MUERTE A MI HIJO Beto Quintanilla (FRONTERA/UNIVISION) KGBT, KKPS, KSAH, KTJM, WLEY	5
DE TI EXCLUSIVO La Arrolladora (DISA/EDIMONSA) KISS, KJFA, KSAH, KSCA	4
LA SOPA DEL BEBE Jenni Rivera (FONOVISA) KLVO, KTFA, WYMY	3
MIL HERIDAS Cuisillos (BALBOA) KBUE, KOND, KXPK	3
GERARDO GONZALEZ Lupillo Rivera (VENEMUSIC) KMYX, KOQO, WEDJ	3
OJALA QUE LA VIDA TE ALCANCE Los Originales De San Juan (EMI TELEVISA) KIWI, KTJM, KYQQ	3
LA LLAVE DE MI CORAZON Juan Luis Guerra Y 440 (EMI TELEVISA) KGBT, KLTN, KROM	3
ESO Y MAS Joan Sebastian (MUSART/BALBOA) KSCA, KSOL	2
CULPABLE O NO El Flaco Elizalde (FONOVISA) KIWI, KYQQ	2

ADDED AT...
KHHL
Austin, TX
PD: Jose "Jime" Martinez
Duelo, Un Idiota Como Yo, 9

FOR MORE STATIONS GO TO:
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TITLE ARTIST / LABEL	PLAYS /GAIN	TITLE ARTIST / LABEL	PLAYS /GAIN
PARA CONQUISTARTE Banda San Jose De Mesillas (LA SIERRA)	274/32	HUMILLATE Pesado (WARNER LATINA)	234/10
TE AMO TANTO Los Inquietos Del Norte (EAGLE)	268/28	DONDE QUIERA QUE ESTES Tierra Cali (DISCOS CIUDAD)	216/4
ES COSA DE EL Graciela Beltran (UNIVISION)	255/66	ES VIRGEN TU CORAZON Mariano Barba (THREE SOUND)	194/16
EL VAQUETON Oro Norteno (VIVA)	252/3	AHORA SE LO QUE ES LLORAR Patrulla 81 (DISA)	183/19
EN LA INTIMIDAD Relampagos Del Norte (PLATINO)	249/1	QUE ME PARTA UN RAYO (SI ES MENTIRA) El Poder Del Norte (DISA)	181/5

MOST INCREASED PLAYS

+207	MIL HERIDAS Cuisillos (Musart/Balboa) KTFA +20, KBUE +20, KRZZ +19, KCMT +17, KXPK +16, KOQO +15, KOUT +9, KMQA +9, KLAX +9, WOJO +8
+193	DETALLES Los Tigres Del Norte (Fonovisa) KSCA +23, KKPS +22, KBUE +22, KSOL +22, KJFA +14, KESS +12, KYQQ +12, KLTN +11, WOJO +10, KLEY +9
+176	NO TE APARTES DE MI La Dinastia De Tuzantla, Mich. (Venemusic/Universal Latino) KTFA +32, KOUT +30, KMYX +22, KSEA +22, KSAH +20, KOQO +15, KRAY +15, KSTN +11, WEDJ +8, KQBU +1
+105	DE MIL MANERAS Los Morros Del Norte (Disa) KTFA +22, WBYZ +19, KRZZ +15, KBUE +10, KMQA +8, KSAH +8, KLAX +7, KMYX +6, KXPK +6, WYMY +6
+91	MANDA UNA SENAL Mana (Warner Latina) KISS +7, KISF +7, KJFA +7, KLNV +7, KOND +7, KQBU +7, KSCA +7, KSOL +7, KHOT +6, KXPK +6

FOR WEEK ENDING MARCH 25, 2007
LEGEND: See legend to charts in charts section for rules and symbol explanations.
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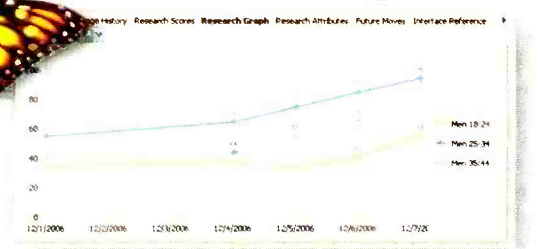
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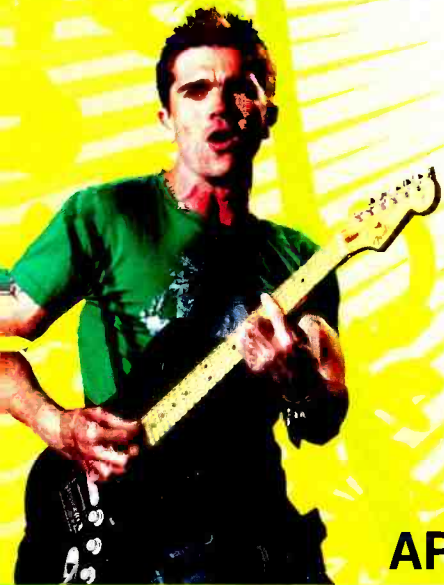
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DJ Nelson, Artist, Universal Music Latino
Marcus Owenby, Director of Hispanic Operations, Cingular Wireless
Diego Prusky, Principal, In-Style! Software
Celeste Rodas Juarez, President, ALPE
Margaret Guerra Rogers, VP Music Affairs/Independent Music Supervisor, Telemundo Music Group
Jesus Salas, Sr. PD, Latin Music Channels, XM Satellite Radio
Seth A. Schachner, VP Digital Business, Latin America, Sony BMG
Rafael Urbina, CEO, Batanga
Val Valdez, Head of Latin Division, Avatar Records
Chelina Vargas, Music Programmer, iTunes Latino

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WEEK		TITLE	NIELSEN BDS CERTIFICATIONS		PLAYS TW	+/-	AUDIENCE MILLIONS	RANK
LAST	WEEKS ON CHART	ARTIST	IMPRINT / PROMOTION LABEL	NO.				
1	1	MANDA UNA SENAL	NO. 1 (4 WKS)	WARNER LATINA	889	-24	10.228	1
2	10	TE LO AGRADEZCO, PERO NO		WARNER LATINA	781	-1	10.158	2
3	8	ERES PARA MI		SONY BMG NORTE	735	+107	7.605	8
4	18	COMO YO NADIE TE HA AMADO		SONY BMG NORTE	726	-37	6.132	14
5	11	NADA PUEDE CAMBIARME		UNIVERSAL LATINO	725	+51	5.833	15
6	20	ME MUERO		SONY BMG NORTE	704	+2	7.584	9
7	4	TU RECUERDO		SONY BMG NORTE	667	-47	9.074	3
8	11	SI NOS QUEDARA POCO TIEMPO		SONY BMG NORTE	617	+68	8.659	6
9	8	BENDITA TU LUZ		WARNER LATINA	560	-4	8.675	5
10	10	AMAR ES LO QUE QUIERO		UNIVERSAL LATINO	535	-15	8.245	7
11	9	INVIERNO		SONY BMG NORTE	508	-50	4.653	18
12	13	QUE HICISTE		EPIC/SONY BMG NORTE	482	-9	6.231	13
13	14	LA LLAVE DE MI CORAZON		EMI TELEVISION	477	+33	8.864	4
14	12	SI TU NO ESTAS		SONY BMG NORTE	466	-39	6.360	12
15	15	HOY TENGO GANAS DE TI		EMI TELEVISION	448	+75	6.753	10
16	37	DUELE (CRAZY)	MOST INCREASED PLAYS	SONY BMG NORTE	415	+271	2.518	30
17	14	PEGATE		SONY BMG NORTE	398	+76	4.552	19
18	10	DAME		EMI TELEVISION	340	-30	2.627	29
19	17	LABIOS COMPARTIDOS		WARNER LATINA	327	-20	2.789	25
20	18	SER O PARECER		EMI TELEVISION	311	-34	2.704	27
21	8	LUZ SIN GRAVEDAD		EMI TELEVISION	287	-6	1.563	-
22	8	SI TU ME QUISIERAS		WARNER LATINA	277	+12	5.234	16
23	11	IRREEMPLAZABLE		COLUMBIA	274	-9	3.090	22
24	12	NINO		UNIVERSAL LATINO	256	+3	1.663	-
25	6	ENAMORADO		UNIVERSAL LATINO	255	+19	4.225	20
26	6	COMO ENTENDER		UNIVISION	250	+6	3.558	21
27	15	TODO SE DERRUMBO		EMI TELEVISION	248	-17	6.653	11
28	10	FLACA O GORDITA		UNIVISION	234	+27	5.144	17
29	4	TODO CAMBIO		SONY BMG NORTE	218	+34	0.705	-
30	12	SI FUERA FACIL		EMI TELEVISION	213	-51	2.085	35
31	18	TU AMOR		UNIVERSAL LATINO	210	-47	1.191	-
32	2	PEGALE A LA PARED		SONY BMG NORTE	198	-8	0.750	-
33	13	HACE TIEMPO		EMI TELEVISION	196	+27	2.459	32
34	3	ME GUSTAS COMO QUIERAS		TRIBAL VIBES	169	+11	2.771	26
35	2	ME DUELE AMARTE		SONY BMG NORTE	165	+29	1.069	-
36	NEW	HABLA EL CORAZON		SONY BMG NORTE	159	+113	0.977	-
37	NEW	GRACIAS POR PENSAR EN MI		SONY BMG NORTE	155	+118	2.808	24
38	17	LAS DE LA INTUICION		EPIC/SONY BMG NORTE	151	-17	0.445	-
39	17	TU AMOR		VIRGIN/EMI TELEVISION	145	-14	0.427	-
40	7	DISPARAME DISPARA		WARNER LATINA	142	+2	0.383	-



TITLE ARTIST / LABEL	NEW STATIONS
SERA Sin Bandera (SONY BMG NORTE) WIOA, WKAQ, XHFG, XHPX, XLTN	5
HABLA EL CORAZON Yuridia (SONY BMG NORTE) KBMG, KEKA, KMMM, KRIO	4
SHORTY SHORTY Xtreme (LA CALLE/UNIVISION) KQQK, WPAT, WWVA	3
TODO CAMBIO Camila (SONY BMG NORTE) KBMG, KRIO	2
ME DUELE AMARTE Reik (SONY BMG NORTE) KRIO, WRMA	2
Y MI BANDA TOCA EL ROCK Laura Pausini (WARNER LATINA) WAMR, WFID	2
PARA EL RELOJ Jimena (UNIVISION) WIAC, WIOA	2
ERES PARA MI Julieta Venegas (SONY BMG NORTE) WFID	1
PEGATE Ricky Martin (SONY BMG NORTE) KRIO	1
LA LLAVE DE MI CORAZON Juan Luis Guerra Y 440 (EMI TELEVISION) KBMG	1

ADDED AT... **XLTN**
San Diego, CA
PD: Libia Souza
Sin Bandera, Sera, B

FOR MORE STATIONS GO TO:
www.RadioandRecords.com

NEW AND ACTIVE

TITLE ARTIST / LABEL	PLAYS /GAIN	TITLE ARTIST / LABEL	PLAYS /GAIN
Y MI BANDA TOCA EL ROCK Laura Pausini (WARNER LATINA) TOTAL STATIONS: 8	137/28	ESE Conjunto Primavera (FONOVISIA) TOTAL STATIONS: 4	118/3
SENTIMENTAL Moderatto (EMI TELEVISION) TOTAL STATIONS: 5	135/28	UNO NUNCA SABE Alicastro (DISCOS 605/SONY BMG NORTE) TOTAL STATIONS: 7	110/19
TU AMOR NO ES GARANTIA Anais (UNIVISION) TOTAL STATIONS: 8	132/0	BEAUTIFUL LIAR Beyonce & Shakira (COLUMBIA) TOTAL STATIONS: 7	108/32
AMOR GITANO Alejandro Fernandez & Beyonce (COLUMBIA/SONY BMG NORTE) TOTAL STATIONS: 6	127/4	CELESTIAL RBD (EMI TELEVISION) TOTAL STATIONS: 4	95/11
ESO Y MAS Joan Sebastian (MUSART/BALBOA) TOTAL STATIONS: 7	125/10	NO TE PIDO FLORES Fanny Lu (UNIVERSAL LATINO) TOTAL STATIONS: 6	93/5



+271	DUELE (CRAZY) Kalimba (Sony BMG Norte) XAVO +38, KSSE +33, KVVA +33, KRIO +31, KEKA +30, KXXS +24, XHFG +20, KTCY +19, XLTN +15, KQQK +13
+118	GRACIAS POR PENSAR EN MI Ricky Martin (Sony BMG Norte) WKAQ +53, WIOA +44, WFID +19, WXYX +2
+113	HABLA EL CORAZON Yuridia (Sony BMG Norte) KSSE +24, KVVA +19, XHFG +18, KMMM +17, KRIO +11, KBMG +9, KEKA +6, XLTN +5, XHPX +3, KLVE +1
+107	ERES PARA MI Julieta Venegas (Sony BMG Norte) WPAT +23, KVVA +15, KMMM +15, WXYX +12, WIAC +11, KSSE +8, WFID +8, KEKA +6, WKAQ +6, KRIO +5
+76	PEGATE Ricky Martin (Sony BMG Norte) KSSE +22, KRIO +22, KMMM +20, KVVA +7, WFID +7, XLTN +6, WIOA +6, XHFG +5, WWVA +4, KEKA +3

FOR WEEK ENDING MARCH 25, 2007
LEGEND: See legend to charts in charts section for rules and symbol explanations.
26 Latin pop, 12 tropical and 13 Latin rhythm stations are electronically monitored by Nielsen Broadcast Data Systems 24 hours a day, 7 days a week. © 2007 Nielsen Business Media, Inc. All rights reserved.

LATIN POP MONITORED REPORTERS

WWVA/Atlanta, GA
OM: Clay Hunnicutt
PD/MD: Robbie Ramirez

KXXS/Austin, TX
OM/PD: Romeo Herrera
MD: Julieta Jil

KPSL/Bakersfield, CA
PD: Isidro Roman

KTCY/Dallas, TX
OM: Dean James
PD: Javier Casanova

XHPX/EI Paso, TX
PD: Eduardo Zamora
APD: Victor Acosta

KMMM/Fresno, CA
PD/MD: Jose Berumen

KQQK/Houston, TX
PD: Ezequiel Gonzalez
MD: Raquenell Villarreal

KLVE/Los Angeles, CA
PD: Jose Santos

KSSE/Los Angeles, CA
OM: Elias Autran
PD: Nestor Rocha
APD: Andrea Becerra

KWIZ/Los Angeles, CA
PD: Eddie Leon

KNVO/McAllen, TX
PD: Robert Montalvo
MD: Mando San Roman

XAVO/McAllen, TX
OM: Jeff Koch
PD: Juan Facundo

WAMR/Miami, FL
PD: Pedro Javier Gonzalez

WRMA/Miami, FL
PD: Rogelio Alfonso

KEKA/Monterey, CA
PD: Vicente Romero

WPAT/New York, NY
PD: Tony Luna

KVVA/Phoenix, AZ
PD: Edgar Pineda

WFID/Puerto Rico
PD: Lucy-Ann Ramos

WIAC/Puerto Rico
PD: Valerie Mejia

WIOA/Puerto Rico
PD: Fernando De Hostos

WKAQ/Puerto Rico
PD: Carlos Gonzalez
APD: Natalia Cuevas

WXYX/Puerto Rico
PD/MD: Herman Davila

KBMG/Salt Lake City, UT
OM: Carlos Martin Valdez
PD: Ana Perez

KRIO/San Antonio, TX
OM: Robin Flores
PD/MD: Manny Herrera

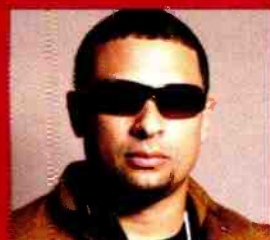
XHFG/San Diego, CA
PD: Elvis Valle

XLTN/San Diego, CA
PD: Libia Souza



LATIN

► DJ NELSON ASCENDS LATIN RHYTHM WITH TWO SONGS, AS "CHICA VIRTUAL" ZOOMS 22-14 WITH AIRPOWER AND MOST ADDED HONORS, WHILE "PASARELA" RE-ENTERS AT NO. 38.



POWERED BY



THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST	TROPICAL	NIelsen BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS RANK
1	1	8	LA LLAVE DE MI CORAZON JUAN LUIS GUERRA Y 440	NO. 1 (5 WKS)	EMI TELEVISIA	302 0	6.634 1
2	2	19	LA OTRA ILEGALES FEATURING MONCHY Y ALEXANDRA		UNIVERSAL LATINO	220 -12	2.382 9
3	7	20	PEGAO WISIN Y YANDEL FEATURING LOS VAQUEROS		WY/MACHETE	207 +27	3.540 2
4	3	7	MAS QUE TU AMIGO TITO N EVES		LA CALLE/UNIVISION	206 +4	3.365 3
5	4	27	NO VUELVO CONTIGO FRANQUE NEGRON		LA CALLE/UNIVISION	195 +1	1.523 17
6	8	7	NUNCA HABIA LORADO ASI VICTOR MANUELLE FEATURING DON OMAR		SONY BMG NORTE	182 +4	2.396 8
7	10	7	ARRI2Z CON HABICHUELA EL GRAN COMBO DE PUERTO RICO		DISCOS 605/SONY BMG NORTE	177 +5	3.009 6
8	5	18	SOLA HECTOR "EL FATHER"		VII/MACHETE	175 -14	1.033 23
9	33	10	IGUAL QUE AYER RAKIM X KEN-Y		PINA/UNIVERSAL LATINO	165 +27	3.329 5
10	11	9	MI CORAZONCITO AVENTURA		PREMIUM LATIN	164 0	2.168 10
11	6	17	SHORTY SHORTY XTREME		LA CALLE/UNIVISION	164 -20	1.515 18
12	19	19	TU RECUERDO RICKY MARTIN FEATURING LA MARI DE CHAMBAO Y TOMMY TORRES		SONY BMG NORTE	154 -18	1.481 19
13	34	42	QUE PRECIO TIENE EL CIELO MARC ANTHONY		SONY BMG NORTE	149 +22	3.358 4
14	12	28	NOCHE DE ENTIERRO (NUESTRO AMOR) LOS BENJAMINS FEAT. WISIN & YANDEL, DADDY YANKEE, HECTOR "EL FATHER" & ZION		MASFLOW/MACHETE	132 -10	0.643 29
15	15	6	QUE LLOREN IVY QUEEN		UNIVISION	130 +14	1.706 15
16	17	20	BENDITA TU LUZ MANA		WARNER LATINA	111 -5	0.837 26
17	19	36	LOS INFIELES AVENTURA		PREMIUM LATIN	109 -3	1.836 14
18	26	8	QUE HICISTE JENNIFER LOPEZ	AIRPOWER	EPIC/SONY BMG NORTE	105 +26	2.156 11
19	20	12	HACE TIEMPO FONSECA		EMI TELEVISIA	103 +6	0.431 38
20	18	10	MIRA FULANITO		CUTTING	102 -11	0.698 28
21	24	9	EN EL AMOR JOE VERA S		J & N	100 -18	2.750 7
22	30	9	NADA PUEDE CAMBIARME PAULINA RUBIO		UNIVERSAL LATINO	87 +18	0.493 33
23	22	7	AMAR ES LO QUE QUIERO DAVID BISBAL		UNIVERSAL LATINO	86 +7	1.251 21
24	33	4	SIENTE EL BOOM TITO "EL BAMBINO" FEATURING RANDY		EMI TELEVISIA	85 +26	2.028 12
25	21	8	FLACA O GOROITA OLGA TANON		UNIVISION	85 -7	0.634 30
26	23	10	TU AMOR LUIS FONSI		UNIVERSAL LATINO	84 -1	0.507 32
27	26	5	ME VOY HECTOR ALOSTA		D.A.M.	79 +7	0.847 24
28	32	20	MIA TITO "EL BAMBINO" FEATURING DADDY YANKEE		EMI TELEVISIA	78 +14	0.449 36
29	NEW	NEW	DICEN JOHNNY RIVERA	MOST INCREASED PLAYS	CMG/UNIVERSAL MOTOWN	72 +34	1.872 13
30	36	3	EN BUSQUEDA EL GRINGO DE LA BACHATA		MOCK & ROLL	71 +20	0.134 -
31	35	5	TE LO AGRADEZCO, PERO NO ALEJANDRO SANZ FEATURING SHAKIRA		WARNER LATINA	71 +19	0.416 39
32	27	14	DON'T CRY TOBY LOVE		SONY BMG NORTE	68 -6	0.347 -
33	25	4	A PUNTO DE ESTALLAR N'KLABE		SONY BMG NORTE	66 -14	0.719 27
34	34	3	IMAGINATE GALLEGO		MACHETE	65 +6	0.111 -
35	31	12	IRREEM PLAZABLE BEYONCE		COLUMBIA	58 -7	0.224 -
36	38	2	PEGATE RICKY MARTIN		SONY BMG NORTE	53 +9	0.213 -
37	NEW	NEW	EMPECE A LLORAR ANTHONY CRUZ		M.P.	45 +23	1.572 16
38	NEW	NEW	QUIZAS TONY DIZE		WY/MACHETE	45 +5	0.073 -
39	39	2	ES UN VENAO LA NUEVA PATRULLA 15		RINGO	44 +1	0.086 -
40	RE-ENTRY	RE-ENTRY	MANDA UNA SENAL MANA		WARNER LATINA	43 +5	0.120 -

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST	LATIN RHYTHM	NIelsen BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS RANK
1	1	19	SOLA HECTOR "EL FATHER"	NO. 1 (10 WKS)	VII/MACHETE	673 -57	9.232 1
2	8	14	IGUAL QUE AYER RAKIM & KEN-Y		PINA/UNIVERSAL LATINO	501 +99	8.394 2
3	3	19	SHORTY SHORTY XTREME		LA CALLE/UNIVISION	501 -33	6.367 4
4	2	34	LOS INFIELES AVENTURA		PREMIUM LATIN	478 -73	5.338 8
5	6	7	QUE LLOREN IVY QUEEN		UNIVISION	462 +17	6.247 5
6	4	45	PAM PAM WISIN & YANDEL		MACHETE	450 -37	5.206 9
7	5	20	DON'T CRY TOBY LOVE		SONY BMG NORTE	394 -53	5.795 7
8	10	13	NO SE DE ELLA (MY SPACE) DON OMAR FEATURING WISIN & YANDEL		VII/MACHETE	379 +24	6.151 6
9	7	22	PEGAO WISIN & YANDEL FEATURING LOS VAQUEROS		WY/MACHETE	369 -61	6.484 3
10	9	4	BEAUTIFUL LIAR/BELLO EMBUSTERO BEYONCE & SHAKIRA		COLUMBIA	361 -29	4.465 12
11	32	12	LA OTRA ILEGALES FEATURING MONCHY Y ALEXANDRA		UNIVERSAL LATINO	304 +21	4.571 11
12	5	6	SIENTE EL BOOM TITO "EL BAMBINO" FEATURING RANDY		EMI TELEVISIA	270 +51	4.288 14
13	7	20	SMACK THAT AKON FEATURING EMINEM		KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN	257 +39	2.646 23
14	NEW	NEW	CHICA VIRTUAL DJ NELSON FEATURING ARCANGEL	AIRPOWER/MOST ADDED	UMS/UNIVERSAL LATINO	246 +60	4.777 10
15	33	28	NOCHE DE ENTIERRO (NUESTRO AMOR) LOS BENJAMINS FEAT. WISIN & YANDEL, DADDY YANKEE, HECTOR "EL FATHER" & ZION		MASFLOW/MACHETE	241 -17	4.308 13
16	7	26	DIME (TELL ME) PITBULL FEATURING KEN-Y		FAMOUS ARTISTS/TVT	235 -89	2.524 25
17	8	24	I WANNA LUV U AKON FEATURING SNOOP DOGG		KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN	216 +4	2.925 20
18	37	3	DON'T MATTER AKON	AIRPOWER	KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN	212 +62	3.691 16
19	5	24	AY CHICO (LENGUA AFUERA) PITBULL		FAMOUS ARTISTS/TVT	212 -12	2.549 24
20	23	22	ATREVETE WISIN & YANDEL FEATURING FRANCO EL GORILLA		CFFEE/URBAN BOX OFFICE	202 -3	1.735 33
21	23	12	SAY IT RIGHT NELLY FURTADO		MOSLEY/GEFFEN	196 +17	2.101 27
22	36	5	MI CORAZONCITO AVENTURA		PREMIUM LATIN	166 +49	2.973 19
23	19	31	FANTASMA ZION		BABY	166 -39	3.709 15
24	28	11	WE FLY HIGH JIM JONES		KOCH	160 +12	1.923 29
25	27	6	THIS IS WHY I'M HOT MIMS		CAPITOL	159 -37	3.025 18
26	NEW	NEW	CALM MY NERVES DON OMAR	MOST INCREASED PLAYS	MACHETE	154 +102	2.746 21
27	23	5	IMAGINATE GALLEGO		MACHETE	150 -16	1.232 -
28	35	2	TANGO DEL PECAAO CALLE 13		SONY BMG NORTE	145 +29	2.494 26
29	25	30	ME QUIERE BESAR ALEXIS & FIDO		SONY BMG NORTE	144 -1	3.344 17
30	37	6	LA MANERA ADASSA		UNIVERSAL LATINO	132 +18	1.471 35
31	3	5	TE LO AGRADEZCO, PERO NO ALEJANDRO SANZ FEATURING SHAKIRA		WARNER LATINA	125 -12	1.335 40
32	24	8	FUEGO PITBULL		FAMOUS ARTISTS/TVT	123 -45	1.242 -
33	32	3	YOU LLOYD FEATURING LIL' WAYNE		THE INC./UNIVERSAL MOTOWN	122 -11	1.762 32
34	30	6	SHE'S LIKE THE WIND LUMIDEE FEATURING TONY SUNSHINE		TVT	118 -22	1.157 -
35	35	5	QUIZAS TONY DIZE		WY/MACHETE	116 +8	2.651 22
36	40	7	TU AMOR LUIS FONSI		UNIVERSAL LATINO	113 +13	0.877 -
37	RE-ENTRY	RE-ENTRY	MONTALA MIGUELITO		W&D/EL CARTEL/MACHETE	111 +17	1.082 -
38	RE-ENTRY	RE-ENTRY	PASARELA DJ NELSON Y DALMATA		FLOW/UNIVERSAL LATINO	107 +13	1.802 31
39	NEW	NEW	APARENTEMENTE YAGA Y MACKIE FEATURING ARCANGEL Y DE LA GHETTO		LA CALLE/UNIVISION	101 +28	1.910 30
40	26	16	IRREEMPLAZABLE BEYONCE		COLUMBIA	100 -53	1.202 -

TROPICAL

WLAT/Hartford, CT
PD/MD: Nelson Brudys

WXJ/Miami, FL
PD: Ruddy Hernandez

WSKQ/New York, NY
PD: Jorge Mier

WNUE/Olando, FL
PD: Rafael Grullon
MD: Jose Martinez

WRUM/Olando, FL
PD: Raymond Torres

WEMG/Philadelphia, PA
PD: DJ Frankie

WKKB/Providence, RI
PD: Juan D. Gonzalez
APD: Darwin Garcia

WPMZ/Providence, RI
PD: Zoilo Garcia
MD: Dilson Mendez, Jr.

WPRM/Puerto Rico
PD: Jorge Pabon

WZNT/Puerto Rico
PD: Pedro Arroyo

WYUU/Tampa, FL
OM: Mike Culotta
PD: Ricardo Blanco
MD: Carlos Jose Peralta

WLZL/Washington, DC
PD: Aracely Rivera

LATIN RHYTHM

WVIV/Chicago, IL
OM/PD: Cesar Canales
APD: Lucy Herrera
MD: Armando Reyes

KFZD/Dallas, TX
OM: Andy Lockridge
PD: Chayan Ortuno
APD: Alejandro Covarrubias

KZZ4/Dallas, TX
PD: Jose "El Jammin' Joe" Martinez

KLLE/Fresno, CA
PD: Tony Santos
MD: Famaona Rivera

WTLQ/Ft Myers, FL
PD: Andres Sanchez

KLLO/Houston, TX
PD: Bobby Ramos

KXOL/Los Angeles, CA
OM: Pio Ferro
PD: Jerry Pulles

WMGE/Miami, FL
OM: Rod Phillips
PD: Frank Walsh
MD: Raymond Hernandez

WCAA/New York, NY
PD: Alix Quintero
MD: DJ Kazzanova

KVIB/Phoenix, AZ
OM/PD: Josh Villa
APD: Mark Garcia

WODA/Puerto Rico
OM: Jose Nelson
PD/MD: Rogie Gallart
WVOZ/Puerto Rico
PD: Jamie Ortiz
MD: Edgar Diaz

KVVZ/San Francisco, CA
PD: Bismarck Espinoza



NATIONAL

POWERED BY Nielsen Broadcast Data Systems

BILLBOARD CHARTS COMPILED BY Nielsen SoundScan

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

Billboard TOP ALBUMS										
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	CERT.	PEAK POSITION				
1	NEW	1	MODERATE MOUSE Epic 86139/SONY BMG (18.98)	We Were Dead Before The Ship Even Sank		1				
2	NEW	1	JOSS STONE Virgin 76268 (18.98) +	Introducing Joss Stone		2				
3	NEW	1	ELLIOTT YAMIN Hickory 90019 (18.98)	Elliott Yamin		3				
4	4	18	DAUGHTRY RCA 88860/RMG (18.98)	Daughtry		2				
5	NEW	1	MARQUES HOUSTON T.U.G./Universal Motown 007925/UMRG (13.98)	Veteran		5				
6	5	4	AKON KONVIC/UPFRONT/SRC/Universal Motown 007968/UJRMG (13.98)	Konvicted		2				
7	2	-	LLOYD The Inc./Universal Motown 008554/UMRG (13.98)	Street Love		7				
8	1	-	MUSIQ SOULCHILD Atlantic 105404/AG (18.98)	Luvanmusiq		8				
9	3	-	RICH BOY Zone 4 008556/Interscope (10.98)	Rich Boy		9				
10	7	-	AMY WINEHOUSE Universal Republic 008428/UMRG (10.98)	Back To Black		10				
11	11	11	JUSTIN TIMBERLAKE Jive 88062/Zomba (18.98)	FutureSex/LoveSounds		3				
12	12	10	ROBIN THICKE Star Trak 005146/Interscope (9.98)	The Evolution Of Robin Thicke		12				
13	13	13	FERGIE Will I Am A&M 007490/Interscope (13.98)	The Dutchess		13				
14	14	7	NORAH JONES Blue Note 74516/BMG (18.98) +	Not Too Late		14				
15	10	12	CARRIE UNDERWOOD Arista/Arista Nashville 71197/RMG (18.98)	Some Hearts		5				
16	9	8	FALL OUT BOY Fueled By Ramen/Island 008109/OJMG (13.98)	Infinity On High		16				
17	17	16	NICKELBACK Roadrunner 18330 (18.98)	All The Right Reasons		5				
18	19	17	NELLY FURTADO Mosley/Geffen 006300/Interscope (13.98)	Loose		18				
19	6	-	NEIL YOUNG Reprise 43328/Warner Bros. (18.98) +	Live At Massey Hall 1971		19				
20	NEW	1	INSANE CLOWN POSSE Psychopathic 4063 (15.98)	The Tempest		20				
21	34	34	GREATEST SOUNDTRACK Walt Disney 861698 (18.98) +	Hannah Montana		1				
22	20	15	CORINNE BAILEY RAE Capitol 66361 (12.98)	Corinne Bailey Rae		22				
23	21	20	CELTIC WOMAN Manhattan 75110/BMG (18.98)	A New Journey		23				
24	18	2	ARCADE FIRE Merge 285 (14.98)	Neon Bible		24				
25	22	19	GWEN STEFANI Interscope 008099 (13.98)	The Sweet Escape		25				

Billboard HOT DIGITAL SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	1	1	#1 BEAUTIFUL LIAR 1 WK BEYONCÉ & SHAKIRA (COLUMBIA)		
2	1	8	GLAMOROUS Fergie feat. Ludacris (Will I Am/A&M/Interscope)		
3	3	9	DON'T MATTER Akon (Konvic/UPFRONT/SRC/Universal Motown)		
4	2	5	THIS IS WHY I'M HOT Mims (Capitol)		
5	4	4	GIRLFRIEND Avril Lavigne (RCA/RMG)		
6	5	10	CUPID'S CHOKEHOLD Gym Class Heroes (Decaydance/Fueled By Ramen/Atlantic/Lava)		
7	7	12	THE SWEET ESCAPE Gwen Stefani feat. Akon (Interscope)		
8	6	4	THROW SOME D'S Rich Boy feat. Polow Da Don (Zone 4/Interscope)		
9	8	10	THIS AIN'T A SCENE, IT'S AN ARMS RACE Fall Out Boy (Fueled By Ramen/Island/OJMG)		
10	10	15	WHAT GOES AROUND... COMES AROUND Justin Timberlake (Jive/Zomba)		
11	9	18	IT'S NOT OVER Daughtry (RCA/RMG)		
12	17	5	U + UR HAND Pink (LaFace/Zomba)		
13	11	5	CANDYMAN Christina Aguilera (RCA/RMG)		
14	15	9	THE WAY I LIVE Baby Boy Da Prince feat. Lil Boosie (Universal Republic)		
15	13	19	SAY IT RIGHT Nelly Furtado (Mosley/Geffen)		
16	21	21	MAKE IT RAIN Fat Joe feat. Lil Wayne (Fearful Squad/Imperial/Virgin)		
17	12	10	IF EVERYONE CARED Nickelback (Roadrunner/Atlantic/Lava)		
18	37	6	OVER IT Katharine McPhee (RCA/RMG)		
19	24	3	I'M A FLIRT R. Kelly or Bow Wow feat. T-Pain (Columbia/Jive/Zomba)		
20	20	27	FACE DOWN The Red Jumpsuit Apparatus (Virgin)		
21	21	5	LAST NIGHT Diddy feat. Keyshia Cole (Bad Boy/Atlantic)		
22	28	6	GO GETTA Young Jeezy feat. R. Kelly (Corporate 1/IGZ/Def Jam/IDJMG)		
23	31	4	BUY U A DRANK (SHAWTY SNAPPIN') T-Pain feat. Yung Joc (Konvic/Nappy Boy/Jive/Zomba)		
24	25	28	BEFORE HE CHEATS Carrie Underwood (Arista/Arista Nashville)		
25	19	13	ICE BOX Omariion (T.U.G./Columbia)		
26	-	-	EVERYTHING Michael Buble (143/Reprise)		
27	22	24	WALK IT OUT Unk (Big Domp/Koch)		
28	30	4	HOME Daughtry (RCA/RMG)		
29	33	22	HERE (IN YOUR ARMS) Hello Goodbye (Drive-Thru Sanctuary)		
30	26	27	FERGALICIOUS Fergie (Will I Am/A&M/Interscope)		
31	23	24	WE FLY HIGH Jim Jones (Koch)		
32	32	26	SMACK THAT Akon feat. Eminem (Konvic/UPFRONT/SRC/Universal Motown)		
33	27	22	IRREPLACEABLE Beyoncé (Columbia)		
34	25	2	WITH LOVE Hilary Duff (Hollywood)		
35	18	12	YOU Lloyd feat. Lil Wayne (The Inc./Universal Motown)		
36	39	3	2 STEP Unk (Big Domp/Koch)		
37	16	5	BREAK IT OFF Rihanna & Sean Paul (SRP/Def Jam/IDJMG)		
38	35	25	BOSTON Augustana (Epic)		
39	55	2	LIKE A BOY Ciara (LaFace/Zomba)		
40	41	17	SNOW (HEY OH) Red Hot Chili Peppers (Warner Bros.)		
41	36	19	I WANNA LOVE YOU Akon feat. Snoop Dogg (Konvic/UPFRONT/SRC/Universal Motown)		
42	-	-	CRIME YO HIPS Crime Mob feat. Lil Scrappy (Crunk/BME/Reprise)		
43	40	31	SEXYBACK Justin Timberlake (Jive/Zomba)		
44	47	14	INTO THE OCEAN Blue October (Universal Motown)		
45	38	17	KEEP HOLDING ON Avril Lavigne (FOX/RCA/RMG)		
46	52	6	SHE'S LIKE THE WIND Ludovico feat. Tony Sunshine (1VT)		
47	45	3	WASTED Carrie Underwood (Arista/Arista Nashville)		
48	34	15	RUNAWAY LOVE Ludacris feat. Mary J. Blige (DTP/Def Jam/IDJMG)		
49	53	3	POP, LOCK & DROP IT Huey (Hit2 Commit/EE/Jive/Zomba)		
50	-	-	THE RIVER Good Charlotte feat. M. Shadows and Synyster Gates (Dark/Light/Epic)		

VIDEO CHANNELS

MTV			VH1		
1	Fergie, Glamorous	20	1	Joss Stone, Tell Me 'Bout It	47
2	Justin Timberlake, What Goes Around	18	2	Daughtry, It's Not Over	28
3	Amy Winehouse, You Know I'm No Good	17	3	Nelly Furtado, Say It Right	25
4	Gwen Stefani, The Sweet Escape	16	4	Gwen Stefani, The Sweet Escape	24
5	Robin Thicke, Lost Without U	15	5	Robin Thicke, Lost Without U	21
6	Mims, This Is Why I'm Hot	16	6	Nickelback, If Everyone Cared	20
7	Daughtry, It's Not Over	16	7	Fergie, Glamorous	19
8	The Frattellis, Flathead	15	8	Justin Timberlake, What Goes Around	18
9	The Game, Would I Get Far	15	9	Augustana, Boston	17
10	Ne-Yo, Because Of You	14	10	Beyoncé & Shakira, Beautiful Liar	17
11	Mastodon, Colony Of Birchmen	14	11	Cornie Underwood, Before He Cheats	16
12	Avril Lavigne, Girlfriend	13	12	Mat Kearney, Nothing Left To Lose	16
13	Christina Aguilera, Candyman	12	13	Christina Aguilera, Candyman	16
14	Hilary Duff, With Love	12	14	The Killers, Read My Mind	16
15	Good Charlotte, The River	11	15	Paolo Nutini, New Shoes	15
16	Beyoncé & Shakira, Beautiful Liar	9	16	Corinne Bailey Rae, Like A Star	15
17	Timbaland, Give It To Me	11	17	Norah Jones, Turnkey About You	15
18	Nelly Furtado, All Good Things	7	18	Rocco DeLuca & The Burden, Colorful	14
19	Diddy, Last Night	7	19	Regina Spektor, Fidelity	14
20	Ciara, Like A Boy	7	20	Ludacris, Runaway Love	13
21	Young Jeezy, Go Getta	7	21	Pink, U + Ur Hand	13
22	My Chemical Romance, Famous Last	6	22	Amy Winehouse, You Know I'm No Good	10
23	Jennifer Lopez, Que Pasa	6	23	The Feeling, Seven	10
24	Three 6 Mafia, Doe Boy Fresh	5	24	Akon, Don't Matter	9
25	The Killers, Read My Mind	5	25	Robert Randolph & The Family Band, Ain't	9
26	Gym Class Heroes, Cupid's Chokehold	5	26	Dashboard Confessional, Stolen	9
27	Joss Stone, Tell Me 'Bout It	5	27	Evanescence, Lithium	6
28	Akon, Don't Matter	4	28	Snow Patrol, Chasing Cars	6
29	Jay Z, Beautiful Money	4	29	The All-American Rejects, It Ends Tonight	6
30	Dashboard Confessional, Stolen	3	30	Blue October, Into The Ocean	6
+	Ne-Yo, Because Of You	14	+	Akon, Don't Matter	9
+	Nelly Furtado, All Good Things	7	+		0

BET			CMT		
1	Marques Houston, Circle	18	1	Dierks Bentley, Long Trip Alone	22
2	Musiq Soulchild, Butterfly	17	2	Blake Shelton, Don't Make Me	22
3	Young Jeezy, Go Getta	16	3	Brooks & Dunn, Hillbilly Deluxe	21
4	Ciara, Like A Boy	14	4	Kenny Chesney, Summertime	21
5	Omion, Ice Box	14	5	Sugarland, Set It Off	21
6	Unk, 2 Step	14	6	Toby Keith, High Maintenance Woman	21
7	Crime Mob, Rock Yo Hips	10	7	Keith Urban, Stupid Boy	20
8	Ne-Yo, Because Of You	9	8	Tim McGraw, Last Dollar (Fly Away!)	19
9	Beyoncé, Upgrade U	9	9	Taylor Swift, Fearless	18
10	Bow Wow, Outta My System	9	10	Carrie Underwood, Before He Cheats	18
11	Lloyd, Get It Shawty	8	11	Kellie Pickler, Red High Heels	17
12	John Legend, P.D.A. (We Just Don't Care)	8	12	Joe Nichols, I'll Wait For You	17
13	R. Kelly Or Bow Wow, I'm A Flirt	8	13	Martina McBride, Anyway	16
14	Diddy, Last Night	8	14	Carrie Underwood, Before He Cheats	16
15	Rich Boy, Throw Some D's	7	15	Alan Jackson, A Woman's Love	15
16	Huey, Pop, Lock & Drop It	7	16	Gretchen Wilson, Come To Bed	13
17	Joe, It's My Turn	6	17	Jason Aldean, Johnny Cash	9
18	Benz, It's Me Snitches	6	18	Danielle Peck, Isn't That Everything	8
19	Robin Thicke, Lost Without U	6	19	Jack Ingram, Lips Of An Angel	8
20	Mike Jones, Mr. Jones	5	20	Trace Adkins, Ladies Love Country Boys	8
21	Jennifer Hudson, And I Am Telling	5	21	Emerson Drive, Moments	8
22	Fat Joe, Make It Rain	5	22	Carrie Underwood, Before He Cheats	8
23	Pretty Ricky, On The Hotline	5	23	Alison Krauss & John White, Missing You	8
24	Akon, Don't Matter	5	24	John Anderson, A Woman Knows	7
25	Samine, Come With Me	5	25	George Strait, The Seashores Of Old	7
26	Young Jeezy, Go Getta	5	26	Clay Walker, Fore She Was Mama	7
27	Mims, This Is Why I'm Hot	4	27	Gretchen Wilson, California Gurls	7
28	Three 6 Mafia, Doe Boy Fresh	4	28	Fred J. Eagleson, Thinkin' 'Bout You	6
29	Young Buck, Get Back	4	29	Fat Joe, Make It Rain	6
30	Tyrese, One	4	30	Eric Church, Guys Like Me	6
+	Ne-Yo, Because Of You	9	+	Jason Aldean, Johnny Cash	9
+	John Legend, P.D.A. (We Just Don't Care)	8	+	Eagleson, Thinkin' 'Bout You	6
+	R. Kelly Or Bow Wow, I'm A Flirt	8	+	Eric Church, Guys Like Me	6

Great American Country			FUSE		
1	Toby Keith, High Maintenance Woman	33	1	My Chemical Romance, Famous Last	23
2	Kenny Chesney, Summertime	32	2	Evanesence, Lithium	23
3	Sugarland, Set It Off	32	3	Say Anything, Wow, I Can Get Sexual Too	22
4	Trace Adkins, Ladies Love Country Boys	32	4	Avril Lavigne, Girlfriend	22
5	Joe Nichols, I'll Wait For You	32	5	Red Hot Chili Peppers, Hump De Bump	21
6	Tim McGraw, Last Dollar (Fly Away!)	31	6	Hello Goodbye, The Great Escape	21
7	Carrie Underwood, Wasted	30	7	Gym Class Heroes, Cupid's Chokehold	21
8	Martina McBride, Anyway	30	8	Three Days Grace, Pain	20
9	Alan Jackson, A Woman's Love	29	9	30 Seconds To Mars, From Yesterday	20
10	Rodney Atkins, Matching You	28	10	Dashboard Confessional, Stolen	19
11	Dierks Bentley, Long Trip Alone	25	11	Good Charlotte, The River	19
12	Brooks & Dunn, Hillbilly Deluxe	25	12	Fort Minor, Remember The Name	18
13	Jason Aldean, Amazed	21	13	Mims, This Is Why I'm Hot	17
14	Carrie Underwood, Before He Cheats	21	14	Senses Fail, Calling All Cars	17
15	Jack Ingram, Lips Of An Angel	21	15	Atreyu, The Thieft	17
16	Blake Shelton, Don't Make Me	20	16	Justin Timberlake, What Goes Around	17
17	Emerson Drive, Moments	19	17	Almost, Say This Sooner	16
18	Taylor Swift, Fearless	19	18	Beyoncé, Upgrade U	16
19	Keith Urban, Stupid Boy	19	19	Silversun Pickups, Lazy Eye	16
20	Craig Morgan, Little Bit Of Life	17	20	Saasin, Voices	16
21	Trent Tomlinson, One Wing In The Fire	16	21	Alexis Fire, This Could Be Anywhere In	16
22	Gretchen Wilson, Come To Bed	16	22	Boyz Like Girls, The Great Escape	16
23	Brad Paisley, She's Everything	15	23	K.O.S., Sunday Morning	15
24	Jake Owen, Startin' With Me	15	24	Lily Allen, Smile	15
25	Danielle Peck, Isn't That Everything	14	25	Cure Is What We Aim For, The Curse Of	14
26	Bucky Covington, A Different World	14	26	Christina Aguilera, Candyman	14
27	Clay Walker, Fore She Was Mama	14	27	The Shins, Phantom Limb	14
28	Rodney Atkins, If You're Going Through	13	28	Beyoncé, Irreplaceable	14
29	Josh Turner, Would You Go With Me	12	29	Modest Mouse, Dashboard	14
30	Alison Krauss & John White, Missing You	12	30	Fat Joe, Make It Rain	14
+	No Airplay Adds This Week		+	Red Hot Chili Peppers, Hump De Bump	21
+			+	Almost, Say This Sooner	16
+			+	Cure Is What We Aim For, The Curse	14

R&R OPPORTUNITIES

OPPORTUNITIES

NATIONAL



Radio Market Controller Openings in Boston and Seattle

Multiple station clusters each seek a business partner to assess, streamline, create and implement excellent business practices. Position requires total business focus as well as the ability to analyze and prepare financial statements, forecasts and budgets. Superb team leadership, communication and computer skills are essential. Must be a business partner for improving efficiency and profitability, and be a proactive problem solver in a de-centralized environment. Must possess a thorough and detailed understanding of the essential business cycles necessary to operate the cluster, as well as comprehend the big picture. Experience in broadcasting a plus with a degree required in accounting or finance. Send résumé and salary requirements to Eugene Levin by e-mail to gene@entercom.com. Entercom is an EEO Employer.

SALES REPS

Nationally syndicated urban gospel network seeking experienced commission sales reps. Send résumé: dreeves@ucmrejoice.com. No calls please.

Urban Choice Media EOE

MIDWEST

GM & SM ESPN Radio St. Louis

GM and SM wanted for ESPN Radio in St. Louis who both lead by example to meet and exceed budgets. If we've described you, submit your résumé immediately to Radio & Records, 5055 Wilshire Blvd, Suite 600, # 1170, Los Angeles, CA 90036 or kwood@radioandrecords.com c/o job # 1170. EOE.

TEXAS

GM (who focuses on revenue) needed for a cluster in a rated Texas Market.

This is not a start up. If you have a track record you can cash in on and want to be well rewarded for exceeding the ordinary, apply for the position now! Please send your résumé to Radio & Records, 5055 Wilshire Blvd, Suite 600, # 1171, Los Angeles, CA 90036 or kwood@radioandrecords.com c/o job # 1171. EOE.

WEST



HIGH PROFILE PD WANTED

Our last PD is now the Governor's Press Secretary. Work for a privately held company that believes in "live and local." KFQD is a 50KW station in Anchorage that's looking for a Program Director/News Director that understands what makes talk radio click and can write, deliver and edit news. Previous PD experience preferred but not required. If you've got the skill set, leadership qualities and the desire to make your mark in News/Talk, this is your opportunity. Enjoy your career in a city of 250 thousand that's right next door to some of the world's most spectacular untouched scenery in the Last Frontier.

Email dennis.bookey@morris.com or fax 907-275-2290

Volunteer co-host wanted for 15-minute weekly comedy show in Inglewood, CA. Comedy writing and/or improv background preferred. ZLmedia@aol.com

SOUTH

MORNINGS

Are you driven to impact lives for Jesus Christ? Are you bold, but in a mainstream, non-preachy way? Do you understand the tastes, values and interests of your listeners, and connect with them personally? Can you be spiritually AND culturally relevant—freely going back and forth between the two, and sometimes even merging them? We're an established and growing CCM station in Charlotte, NC that believes connecting with people using radio is an art. Would you be willing to help reinforce and expand that connection? Send us some audio of how you do that, and tell us a bit about yourself in a cover letter and résumé. Email is great—but no calls, please. Attn. Gary Morland, PO Box 17069, Charlotte, NC, 28227. Or gary@newlife919.com. EOE.

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Veteran Talkers Dangerous Dick and Skibba out of Free FM LA/San Diego looking for Talk or Rock position. Will relocate. skibba@dickandskibba.com

(Detroit) 18 Years in Radio—Promotions, Board Op, DJ. Willing to work any hours. e-mail me: djmartin88@hotmail.com

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To appear in the following week's issue, your ad must be received by Thursday noon (PST), eight days prior to issue date. Free Opportunities listings should be typewritten or printed on 8 1/2"x11" company/station letterhead and are accepted only by mail or fax: 323-954-3412. Only free positions sought ads are accepted by e-mail to: kwood@radioandrecords.com. Address all 20-word ads to R&R Free Opportunities, 5055 Wilshire Blvd., Suite 600, Los Angeles, Ca. 90036.

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Deadline

To appear in the following week's issue, your ad must be received by Thursday noon (PST), eight days prior to issue date. Address all ads to: R&R Opportunities, 5055 Wilshire Blvd., Suite 600, Los Angeles, Ca. 90036.

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CHR/TOP 40

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST	NIELSEN BDS CERTIFICATIONS	HITPREDICTOR STATUS	IMPRINT / PROMOTION LABEL
1	1	6	IT'S NOT OVER DAUGHTRY	NO. 1 (2 WKS)	★	RCA/RMG
2	2	6	WHAT GOES AROUND...COMES AROUND JUSTIN TIMBERLAKE		★	JIVE/ZOMBA
3	4	4	THE SWEET ESCAPE CWEN STEFANI FEATURING AKON		★	INTERSCOPE
4	5	11	CUPID'S CHOKEHOLD GYM CLASS HEROES FEAT. PATRICK STUMP	DECAYDANCE / FUELED BY RAMEN / ATLANTIC/LAVA		
5	3	20	SAY IT RIGHT NELLY FURTADO		★	MOSLEY/GEFFEN
6	7	7	DON'T MATTER AKON		★	KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN
7	10	7	GLAMOROUS Fergie FEATURING LUDACRIS		★	WILL.I.AM/A&M/INTERSCOPE
8	12	8	IF EVERYONE CARED NICKELBACK		★	ROADRUNNER/ATLANTIC/LAVA
9	8	8	GIVE IT TO ME TIMBALAND FEAT. NELLY FURTADO & JUSTIN TIMBERLAKE		★	MOSLEY/BLACKGROUND/INTERSCOPE
10	14	17	U + UR HAND PINK		★	LAFACE/ZOMBA

#1 MOST ADDED

GIRLFRIEND Avril Lavigne (RCA/RMG)

#1 MOST INCREASED PLAYS

GIRLFRIEND Avril Lavigne (RCA/RMG)

TOP 5 NEW AND ACTIVE

STOLEN Dashboard Confessional (VAGRANT/INTERSCOPE)

HOME Daughtry (RCA/RMG)

READ MY MIND The Killers (ISLAND/IDJMG)

THE KILL (BURY ME) 30 Seconds To Mars (IMMORTAL/VIRGIN)

PAIN Three Days Grace (JIVE/ZOMBA)

COMPLETE CHR/TOP 40 CHART ON PAGE 21

RHYTHMIC

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST	NIELSEN BDS CERTIFICATIONS	HITPREDICTOR STATUS	IMPRINT / PROMOTION LABEL
1	2	12	DON'T MATTER AKON	NO. 1 (1 WK)	★	KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN
2	1	18	THIS IS WHY I'M HOT MIMS		★	CAPITOL
3	4	19	ICE BOX OMARION		★	T.U.C./COLUMBIA
4	3	20	YOU LLOYD FEATURING LIL' WAYNE		★	THE INC./UNIVERSAL MOTOWN
5	5	18	ON THE HOTLINE PRETTY RICKY		★	BLUESTAR/ATLANTIC
6	6	11	LAST NIGHT DIDDY FEATURING KEYSHIA COLE		★	BAD BOY/ATLANTIC
7	7	15	SAY IT RIGHT NELLY FURTADO		★	MOSLEY/GEFFEN/INTERSCOPE
8	12	9	GLAMOROUS Fergie FEATURING LUDACRIS		★	WILL.I.AM/A&M/INTERSCOPE
9	11	8	GIVE IT TO ME TIMBALAND FEAT. NELLY FURTADO & JUSTIN TIMBERLAKE		★	MOSLEY/BLACKGROUND/INTERSCOPE
10	8	18	MAKE IT RAIN FAT JOE FEATURING LIL WAYNE		★	TERROR SQUAD/IMPERIAL/VIRGIN

#1 MOST ADDED

SEXY LADY Yung Berg (YUNG BOSS/EPIC/KOCH)

#1 MOST INCREASED PLAYS

BUY U A DRANK (SHAWTY SNAPPIN') T-Pain Feat. Yung Joc (KONVICT/NAPPY BOY/JIVE/ZOMBA)

TOP 5 NEW AND ACTIVE

OH YEAH (WORK) Lil Scrappy Feat. Sean P. & E-40 (BME/REPRISE/WARNER BROS.)

ROCK YO HIPS Crime Mob Feat. Lil Scrappy (CRUNK/BME/REPRISE/WARNER BROS.)

BREAK 'EM OFF Paul Wall Feat. Lil' KeKe (SWISHHOUSE/ASYLUM/ATLANTIC)

MAGIC CITY 2XL (TOMMY BOY)

COME AROUND Collie Buddz (EPIC/COLUMBIA)

COMPLETE RHYTHMIC CHART ON PAGE 24

URBAN

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST	NIELSEN BDS CERTIFICATIONS	HITPREDICTOR STATUS	IMPRINT / PROMOTION LABEL
1	1	16	LOST WITHOUT U ROBIN THICKE	NO. 1 (3 WKS)	★	STAR TRAK/INTERSCOPE
2	2	12	THIS IS WHY I'M HOT MIMS		★	CAPITOL
3	3	7	I'M A FLIRT R. KELLY OR BOW WOW (FEATURING T.I. & T-PAIN)		★	COLUMBIA/JIVE/ZOMBA
4	6	12	GO GETTA YOUNG JEEZY FEATURING R. KELLY		★	CORPORATE THUGZ/DEF JAM/IDJMG
5	9	9	2 STEP UNK		★	BIG OOMP/KOCH
6	14	4	DON'T MATTER AKON		★	KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN
7	10	12	BUDDY MUSIQ SOULCHILD		★	ATLANTIC
8	4	22	YOU LLOYD FEATURING LIL' WAYNE		★	THE INC./UNIVERSAL MOTOWN
9	7	18	ICE BOX OMARION		★	T.U.C./COLUMBIA
10	11	15	ROCK YO HIPS CRIME MOB FEATURING LIL SCRAPPY		★	CRUNK/BME/REPRISE/WARNER BROS.

#1 MOST ADDED

BOY LOOKA HERE Rich Boy (ZONE 4/INTERSCOPE)

#1 MOST INCREASED PLAYS

BUY U A DRANK (SHAWTY SNAPPIN') T-Pain Feat. Yung Joc (KONVICT/NAPPY BOY/JIVE/ZOMBA)

TOP 5 NEW AND ACTIVE

ANONYMOUS Bobby Valentino Feat. Timbaland (DTP/DEF JAM/IDJMG)

I TRIED Bone Thugs-N-Harmony Feat. Akon (FULL SURFACE/INTERSCOPE)

GLAMOROUS Fergie Feat. Ludacris (WILL.I.AM/A&M/INTERSCOPE)

DIAMONDS Fabolous Feat. Young Jeezy (DESERT STORM/DEF JAM/IDJMG)

PUSH IT BABY Pretty Ricky (BLUESTAR/ATLANTIC)

COMPLETE URBAN CHART ON PAGE 27

URBAN AC

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST	NIELSEN BDS CERTIFICATIONS	HITPREDICTOR STATUS	IMPRINT / PROMOTION LABEL
1	1	23	LOST WITHOUT U ROBIN THICKE	NO. 1 (10 WKS)	★	STAR TRAK/INTERSCOPE
2	2	12	IN MY SONGS GERALD LEVERT		★	ATLANTIC
3	3	11	AND I AM TELLING YOU I'M NOT GOING JENNIFER HUDSON		★	MUSIC WORLD/COLUMBIA
4	6	25	PLEASE DON'T GO TANK		★	GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN
5	5	12	BUDDY MUSIQ SOULCHILD		★	ATLANTIC
6	4	32	TAKE ME AS I AM MARY J. BLIGE		★	MATRIARCH/GEFFEN/INTERSCOPE
7	9	27	CAN'T GET ENOUGH TAMIA		★	PLUS 1/IMAGE
8	7	35	CHANGE ME RUBEN STUDDARD		★	J/RMG
9	11	6	STRUGGLE NO MORE (THE MAIN EVENT) ANTHONY HAMILTON, JAHEIM & MUSIQ SOULCHILD	MOST INCREASED PLAYS/MOST ADDED	★	ATLANTIC
10	8	19	IRREPLACEABLE BEYONCE		★	COLUMBIA

#1 MOST ADDED

STRUGGLE NO MORE (THE MAIN EVENT) Anthony Hamilton, Jaheim & Musiq Soulchild (ATLANTIC)

#1 MOST INCREASED PLAYS

STRUGGLE NO MORE (THE MAIN EVENT) Anthony Hamilton, Jaheim & Musiq Soulchild (ATLANTIC)

TOP 5 NEW AND ACTIVE

ONE TIME Jill Scott Feat. Eric Roberson (HIDDEN BEACH)

IF YOU JUST LET ME LOVE U Michael Sterling (MICHAEL STERLING MUSIC GROUP)

I'M A FLIRT R. Kelly Or Bow Wow (Feat. T.I. & T-Pain) (COLUMBIA/JIVE/ZOMBA)

HOOK LINE & SINKER BJ (REGATTA)

HEY BOY Hil St. Soul (SHANACHIE)

COMPLETE URBAN AC CHART ON PAGE 28

COUNTRY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST	NIELSEN BDS CERTIFICATIONS	HITPREDICTOR STATUS	IMPRINT / PROMOTION LABEL
1	1	15	BEER IN MEXICO KENNY CHESNEY	NO. 1 (3 WKS)	★	BNA
2	2	13	LAST DOLLAR (FLY AWAY) TIM MCGRAW		★	CURB
3	3	18	WASTED CARRIE UNDERWOOD		★	ARISTA/ARISTA NASHVILLE
4	6	12	STAND RASCAL FLATTS		★	LYRIC STREET
5	5	20	ANYWAY MARTINA MCBRIDE		★	RCA
6	8	13	SETTLIN' SUGARLAND		★	MERCURY
7	10	34	I'LL WAIT FOR YOU JOE NICHOLS		★	UNIVERSAL SOUTH
8	7	29	LADIES LOVE COUNTRY BOYS TRACE ADKINS		★	CAPITOL NASHVILLE
9	11	8	HIGH MAINTENANCE WOMAN TOBY KEITH		★	SHOW DOG NASHVILLE
10	4	19	STUPID BOY KEITH URBAN		★	CAPITOL NASHVILLE

#1 MOST ADDED

WRAPPED George Strait (MCA/NASHVILLE)

#1 MOST INCREASED AUDIENCE

TICKS Brad Paisley (ARISTA NASHVILLE)

TOP 5 NEW AND ACTIVE

I NEED YOU Tim McGraw With Faith Hill (CURB)

YOU'RE GONNA LOVE ME Chris Young (RCA)

GOD DON'T MAKE MISTAKES Jamie O'Neal (CAPITOL NASHVILLE)

I LOVE WOMEN (MY MOMMA CAN'T STAND) Jerrod Niemann (CATEGORY 5)

HE BELIEVED Aaron Tippin (NIPPIT/RUST)

COMPLETE COUNTRY CHART ON PAGE 35

AC

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST	NIELSEN BDS CERTIFICATIONS	HITPREDICTOR STATUS	IMPRINT / PROMOTION LABEL
1	1	30	WAITING ON THE WORLD TO CHANGE JOHN MAYER	NO. 1 (6 WKS)	★	AWARE/COLUMBIA
2	2	23	HOW TO SAVE A LIFE THE FRAY		★	EPIC
3	3	24	CHASING CARS SNOW PATROL		★	POLYDOR/A&M/INTERSCOPE
4	4	48	WHAT HURTS THE MOST RASCAL FLATTS		★	LYRIC STREET/HOLLYWOOD
5	5	45	THE RIDDLE FIVE FOR FIGHTING		★	AWARE/COLUMBIA
6	8	40	PUT YOUR RECORDS ON CORINNE BAILEY RAE		★	CAPITOL
7	10	25	STREETCORNER SYMPHONY ROB THOMAS	MOST INCREASED PLAYS	★	MELISMA/ATLANTIC
8	9	24	HURT CHRISTINA AGUILERA		★	RCA/RMG
9	12	30	FAR AWAY NICKELBACK		★	ROADRUNNER/ATLANTIC/LAVA
10	11	47	BLACK HORSE & THE CHERRY TREE KT TUNSTALL		★	RELENTLESS/VIRGIN

#1 MOST ADDED

EVERYTHING Michael Buble (143/REPRISE)

#1 MOST INCREASED PLAYS

STREETCORNER SYMPHONY Rob Thomas (MELISMA/ATLANTIC)

TOP 5 NEW AND ACTIVE

WORLD Five For Fighting (AWARE/COLUMBIA)

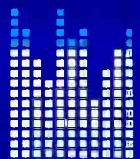
A LOVE SONG Kenny Loggins (ONE EIGHTY)

EVERYTHING Michael Buble (143/REPRISE)

KEEP HOLDING ON Avril Lavigne (FOX/RCA/RMG)

OUT OF MY HEAD Lionel Richie (ISLAND/IDJMG)

COMPLETE AC CHART ON PAGE 38



THE BACK PAGES

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Nielsen
Broadcast Data
Systems

HOT AC

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST	NIelsen BDS CERTIFICATIONS	HITPREDICTOR STATUS	IMPRINT / PROMOTION LABEL
1	1	17	IT'S NOT OVER DAUGHTRY	NO. 1 (6 WKS)	★☆☆	RCA/RMG
2	3	15	SAY IT RIGHT NELLY FURTADO		★☆☆	MOSLEY/GEFFEN
3	5	14	IF EVERYONE CARED NICKELBACK		★☆☆	ROADRUNNER/ATLANTIC/LAVA
4	2	42	CHASING CARS SNOW PATROL		★☆☆	POLYDOR/A&M/INTERSCOPE
5	4	18	KEEP HOLDING ON AVRIL LAVIGNE		★☆☆	FOX/RCA/RMG
6	6	41	HOW TO SAVE A LIFE THE FRAY		★☆☆	EPIC
7	9	40	WAITING ON THE WORLD TO CHANGE JOHN MAYER		★☆☆	AWARE/COLUMBIA
8	7	20	IT ENDS TONIGHT THE ALL-AMERICAN REJECTS		★☆☆	DOGHOUSE/INTERSCOPE
9	10	8	LITTLE WONDERS ROB THOMAS		★☆☆	MELISMA/ATLANTIC
10	12	11	THE SWEET ESCAPE GWEN STEFANI FEATURING AKON		★☆☆	INTERSCOPE

#1 MOST ADDED

(YOU WANT TO) MAKE A MEMORY Bon Jovi (MERCURY/ISLAND/IDJMG)

#1 MOST INCREASED PLAYS

BEFORE HE CHEATS Carrie Underwood (ARISTA/ARISTA NASHVILLE/RMG)

TOP 5 NEW AND ACTIVE

LITHIUM Evanescence (WIND-UP)

YOU'RE ALL I HAVE Snow Patrol (POLYDOR/A&M/INTERSCOPE)

FACE DOWN The Red Jumpsuit Apparatus (VIRGIN)

GLAMOROUS Fergie Feat. Ludacris (WILL.I.A.M./A&M/INTERSCOPE)

OTHER SIDE OF THE WORLD KT Tunstall (RELENTLESS/VIRGIN)

COMPLETE HOT AC CHART ON PAGE 39

SMOOTH JAZZ

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST	NIelsen BDS CERTIFICATIONS	HITPREDICTOR STATUS	IMPRINT / PROMOTION LABEL
1	1	18	MISTER MAGIC PETER WHITE	NO. 1 (2 WKS)	★☆☆	LEGACY/COLUMBIA
2	2	25	WAY UP! WAYMAN TISDALE		★☆☆	RENDEZVOUS
3	4	23	BLOOM MINDI ABAIR		★☆☆	GRP/VERVE
4	3	22	GIVE ME THE REASON KIRK WHALUM		★☆☆	RENDEZVOUS
5	5	31	GIRL IN THE RED DRESS GREGG KARUKAS		★☆☆	TRIPPIN' N' RHYTHM
6	13	11	READY FOR LOVE WALTER BEASLEY		★☆☆	HEADS UP
7	6	18	YOU'RE BEAUTIFUL KENNY G		★☆☆	ARISTA/RMG
8	8	10	SO NOT OVER YOU SIMPLY RED		★☆☆	SIMPLYRED.COM
9	7	18	THINKING ABOUT YOU NORAH JONES		★☆☆	BLUE NOTE/BLG
10	11	8	THE RHYTHM METHOD PAUL BROWN		★☆☆	PEAK/CONCORD

#1 MOST ADDED

LET'S TAKE A RIDE Norman Brown (PEAK/CONCORD)

#1 MOST INCREASED PLAYS

LET'S TAKE A RIDE Norman Brown (PEAK/CONCORD)

TOP 5 NEW AND ACTIVE

CANTALOUPE ISLAND Brian Bromberg (ARTISTRY)

MYSTICAL Chiel Minucci & Special EFX (SHANACHIE)

ORDINARY PEOPLE George Benson & Al Jarreau (MONSTER/CONCORD)

RAINCOAT Kelly Sweet (RAZOR & TIE)

NOODLE SOUP Four80East (NATIVE LANGUAGE)

COMPLETE SMOOTH JAZZ CHART ON PAGE 42

ALTERNATIVE

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST	NIelsen BDS CERTIFICATIONS	HITPREDICTOR STATUS	IMPRINT / PROMOTION LABEL
1	1	23	FROM YESTERDAY 30 SECONDS TO MARS	NO. 1 (2 WKS)	★☆☆	IMMORTAL/VIRGIN
2	4	6	SURVIVALISM NINE INCH NAILS		★☆☆	NOTHING/INTERSCOPE
3	2	22	PAIN THREE DAYS GRACE		★☆☆	JIVE/ZOMBA
4	7	11	BREATH BREAKING BENJAMIN		★☆☆	HOLLYWOOD
5	6	12	DASHBOARD MODEST MOUSE		★☆☆	EPIC
6	8	11	DIG INCUBUS		★☆☆	IMMORTAL/EPIC
7	3	22	STARLIGHT MUSE		★☆☆	WARNER BROS.
8	5	16	FAMOUS LAST WORDS MY CHEMICAL ROMANCE		★☆☆	REPRISE
9	10	12	READ MY MIND THE KILLERS		★☆☆	ISLAND/IDJMG
10	11	10	FOREVER PAPA ROACH		★☆☆	EL TONAL/GEFFEN

#1 MOST ADDED

HUMP DE BUMP Red Hot Chili Peppers (WARNER BROS.)

#1 MOST INCREASED PLAYS

THE BIRD AND THE WORM The Used (REPRISE)

TOP 5 NEW AND ACTIVE

THNKS FR TH MMRS Fall Out Boy (FUELED BY RAMEN/ISLAND/IDJMG)

FLATHEAD The Fratellis (CHERRYTREE/DROP THE GUN/ISLAND/INTERSCOPE)

KEEP THE CAR RUNNING Arcade Fire (MERGE)

THE RIVER Good Charlotte Feat. M. Shadows And Synyster Gates (DAYLIGHT/EPIC)

WOLF LIKE ME TV On The Radio (INTERSCOPE)

COMPLETE ALTERNATIVE CHART ON PAGE 44

ACTIVE ROCK

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST	NIelsen BDS CERTIFICATIONS	HITPREDICTOR STATUS	IMPRINT / PROMOTION LABEL
1	1	12	BREATH BREAKING BENJAMIN	NO. 1 (3 WKS)	★☆☆	HOLLYWOOD
2	8	11	FOREVER PAPA ROACH	MOST INCREASED PLAYS	★☆☆	EL TONAL/GEFFEN
3	3	19	SILLYWORLD STONE SOUR		★☆☆	ROADRUNNER
4	2	22	LADIES & GENTLEMEN SALIVA		★☆☆	ISLAND/IDJMG
5	5	17	IT'S NOT OVER DAUGHTRY		★☆☆	RCA/RMG
6	4	27	PAIN THREE DAYS GRACE		★☆☆	JIVE/ZOMBA
7	6	16	TEN THOUSAND FISTS DISTURBED		★☆☆	REPRISE
8	9	8	WELL ENOUGH ALONE CHEVELLE		★☆☆	EPIC
9	7	22	THE ENEMY GODSMACK		★☆☆	UNIVERSAL REPUBLIC
10	10	17	FROM YESTERDAY 30 SECONDS TO MARS		★☆☆	IMMORTAL/VIRGIN

#1 MOST ADDED

SIDE OF A BULLET Nickelback (ROADRUNNER)

#1 MOST INCREASED PLAYS

FOREVER Papa Roach (EL TONAL/GEFFEN)

TOP 5 NEW AND ACTIVE

NO SUCH THING Chris Cornell (SURETONE/INTERSCOPE)

THE FIGHT The Classic Crime (TOOTH & NAIL/EMR)

ALL THE SAME Sick Puppies (RMR/VIRGIN)

MEIN Deftones (MAVERICK/REPRISE)

SAY THIS SOONER (NO ONE WILL SEE THINGS THE WAY I DO) The Allmost. (TOOTH & NAIL/VIRGIN)

COMPLETE ACTIVE ROCK CHART ON PAGE 45

ROCK

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST	NIelsen BDS CERTIFICATIONS	HITPREDICTOR STATUS	IMPRINT / PROMOTION LABEL
1	1	22	PAIN THREE DAYS GRACE	NO. 1 (10 WKS)	★☆☆	JIVE/ZOMBA
2	3	15	IT'S NOT OVER DAUGHTRY		★☆☆	RCA/RMG
3	5	16	SILLYWORLD STONE SOUR		★☆☆	ROADRUNNER
4	2	19	LADIES & GENTLEMEN SALIVA		★☆☆	ISLAND/IDJMG
5	4	21	SNOW ((HEY OH)) RED HOT CHILI PEPPERS		★☆☆	WARNER BROS.
6	6	11	BREATH BREAKING BENJAMIN		★☆☆	HOLLYWOOD
7	7	19	THE ENEMY GODSMACK		★☆☆	UNIVERSAL REPUBLIC
8	15	2	FAR CRY RUSH	MOST INCREASED PLAYS/MOST ADDED	★☆☆	ANTHEM/ATLANTIC
9	10	9	FOREVER PAPA ROACH		★☆☆	EL TONAL/GEFFEN
10	8	51	ANIMAL I HAVE BECOME THREE DAYS GRACE		★☆☆	JIVE/ZOMBA

#1 MOST ADDED

FAR CRY Rush (ANTHEM/ATLANTIC)

#1 MOST INCREASED PLAYS

FAR CRY Rush (ANTHEM/ATLANTIC)

TOP 5 NEW AND ACTIVE

FROM YESTERDAY 30 Seconds To Mars (IMMORTAL/VIRGIN)

SIDE OF A BULLET Nickelback (ROADRUNNER)

THE OLDER I GET Skillet (ARDENT/ATLANTIC/LAVA)

SURVIVALISM Nine Inch Nails (NOTHING/INTERSCOPE)

HELLO (I LOVE YOU) Roger Waters (NEW LINE)

COMPLETE ROCK CHART ON PAGE 46

TRIPLE A

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST	NIelsen BDS CERTIFICATIONS	HITPREDICTOR STATUS	IMPRINT / PROMOTION LABEL
1	1	18	THINKING ABOUT YOU NORAH JONES	NO. 1 (2 WKS)	★☆☆	BLUE NOTE/BLG
2	3	22	THINK I'M IN LOVE BECK		★☆☆	INTERSCOPE
3	2	21	NEW SHOES PAOLO NUTINI		★☆☆	ATLANTIC
4	8	10	LOOK AFTER YOU THE FRAY		★☆☆	EPIC
5	5	8	READ MY MIND THE KILLERS		★☆☆	ISLAND/IDJMG
6	4	26	SEE THE WORLD GOMEZ		★☆☆	ATO/RED
7	6	14	YOU'RE ALL I HAVE SNOW PATROL		★☆☆	POLYDOR/A&M/INTERSCOPE
8	7	15	PHANTOM LIMB THE SHINS		★☆☆	SUB POP
9	9	19	NOTHING IN MY WAY KEANE		★☆☆	INTERSCOPE
10	10	11	DASHBOARD MODEST MOUSE		★☆☆	EPIC

#1 MOST ADDED

YOU KNOW I'M NO GOOD Amy Winehouse (UNIVERSAL REPUBLIC)

#1 MOST INCREASED PLAYS

YOU KNOW I'M NO GOOD Amy Winehouse (UNIVERSAL REPUBLIC)

TOP 5 NEW AND ACTIVE

WHAT ARE WE FIGHTING FOR? Tyrone Wells (UNIVERSAL REPUBLIC)

TIME IS A RUNAWAY The Alternate Routes (VANGUARD)

9 CRIMES Damien Rice (HEFFA/VECTOR/WARNER BROS.)

YOU CAN BRING ME FLOWERS Ray LaMontagne (RCA/RMG)

SOMEONE TO LOVE Fountains Of Wayne (VIRGIN)

COMPLETE TRIPLE A CHART ON PAGE 49

Veteran programmer—newly ensconced at Radio One—
says community involvement builds ‘fiercely loyal’ listeners

Jay Stevens

By Erica Farber

From playing DJ as a youngster, through 16 years at WPGC-FM/Washington, Jay Stevens is one of those rare individuals who always knew what he wanted to do with his life. In a move that rocked the urban radio world, Stevens vacated his CBS Radio VP of programming post in January to join Radio One as senior VP of programming content.

Getting into the business: “When I was 4 or 5 years old, all I ever wanted was to be on the radio. I would take pan tops and spin them like records and pretend I was talking over them. When I was 7, my mom took me to WBBF in my hometown of Rochester [N.Y.] for a station tour, and from that point I was hooked. I was always the kid driving the DJs crazy with requests. When they’d do live broadcasts, my parents would go shopping and leave me off, and I’d stand there for hours watching them. I worked at several little stations in college, and that’s what started my career.”

First full-time job: “After graduating from Brockport State, a State University of New York school, I got a job in Rochester, on a top 40 station. I was the man doing nights in my hometown. Then after about a year, I got fired for absolutely no reason whatsoever. My PD said, ‘We’re going to let you go. We’re going in a different direction.’ I was absolutely devastated. After about a week of feeling sorry for myself, I got a job at the competition doing overnights and never looked back.”

Joining Radio One: “Over the years I’ve gotten to know Alfred Liggins, the CEO, very well. I had a lot of respect for him as a competitor. We’ve spoken over the years about me joining the company, but the timing never seemed right. When my contract was up last fall, we had some conversations, and it seemed like an exciting time in the evolution of Radio One, and it was obviously a much bigger job than I had. I was very happy at WPGC and CBS, where I oversaw 15 stations. Here I’m overseeing 45 stations.”

Describe your responsibilities: “I oversee all the rhythmic, mainstream urban and urban AC stations. Secondly, I am involved in our Internet

strategy and some bigger-picture company initiatives, such as tying radio into all the platforms the company has: the Internet; TV One, our cable network; and Giant magazine. There’s a lot of moving parts and exciting things going on.”

Programming philosophy: “Play the hits. Music is the star—that’s the foundation of any music radio station. Talent and community involvement come second—that makes the difference in how local your radio station is. Contesting and those types of things are just the icing on the cake. The reality is, if you are giving back to your community, your audience and listeners will be fiercely loyal to your radio station.”

Long-range plans: “We just launched a new syndicated morning show from Houston with gospel artist Yolanda Adams, first on our radio stations and then taking it national. Yolanda is a wonderful lady, not only a Grammy Award-winning gospel artist, but she knows ratings, time spent listening, come and share. It really surprised me how much she knows about the business. And

she sounds great. It’s the first time I’ve been involved in the ground floor of a syndication project, and we’re very proud of this.”

Biggest challenge: “Patience. As a PD, when you get an exclusive new song or want your talent to talk about something, you can just run into the studio and do it. Working with all these stations, it takes time to make some things happen, to get my vision through to people and get that on the radio. My first biggest challenge is just ‘I want it now.’ The second thing is the time it takes to travel to all the markets and spend time with everybody.”

State of radio: “I’m concerned about the talent drought. There’s still some good, young, passionate people coming, but it’s not as easy as it once was. When there was an opening at a station, you’d get a hundred tapes the next day. Now you only get a dozen, and they’re often not ready for prime time, and part of that is our fault. We’re not training people as we once did. We don’t have overnight talent, we voice-track, and we’ve lost that shift as a training ground. I also am concerned about the challenges we have from other forms of entertainment. We have to overcome that by playing great music, having great personalities and being local. We need to break new music first. If something happens in the community, we need to be the first to respond and talk about it. When you have that bond with your community, yeah, they’ll listen to iPods, but they’ll be afraid that they’re going to miss something so they won’t want to stay away from your radio station for too long.”

Career highlight: “I’m most proud of my run with WPGC and CBS. We had an incredible staff at WPGC, and over 16 years—other than five, maybe six books—we were No. 1.”

Career disappointment: “Getting fired from my first big-time radio job in Rochester. I look back on it now, and it was a motivator for me, because it made me step back and say, ‘Do I really want to do this?’”

Most influential individual: “Ben Hill, the long-time GM at WPGC who hired me. And [former and newly reinstated CBS Radio president] Dan Mason. They were mentors, but they were sponsors who helped propel my career.”

Advice for broadcasters: “The business is rapidly changing and evolving, and we better move with it. There are many opportunities, and it’s very exciting.”

R&R



‘When I was 4 or 5 years old, all I ever wanted was to be on the radio. I would take pan tops and spin them like records and pretend I was talking over them.’ —Jay Stevens

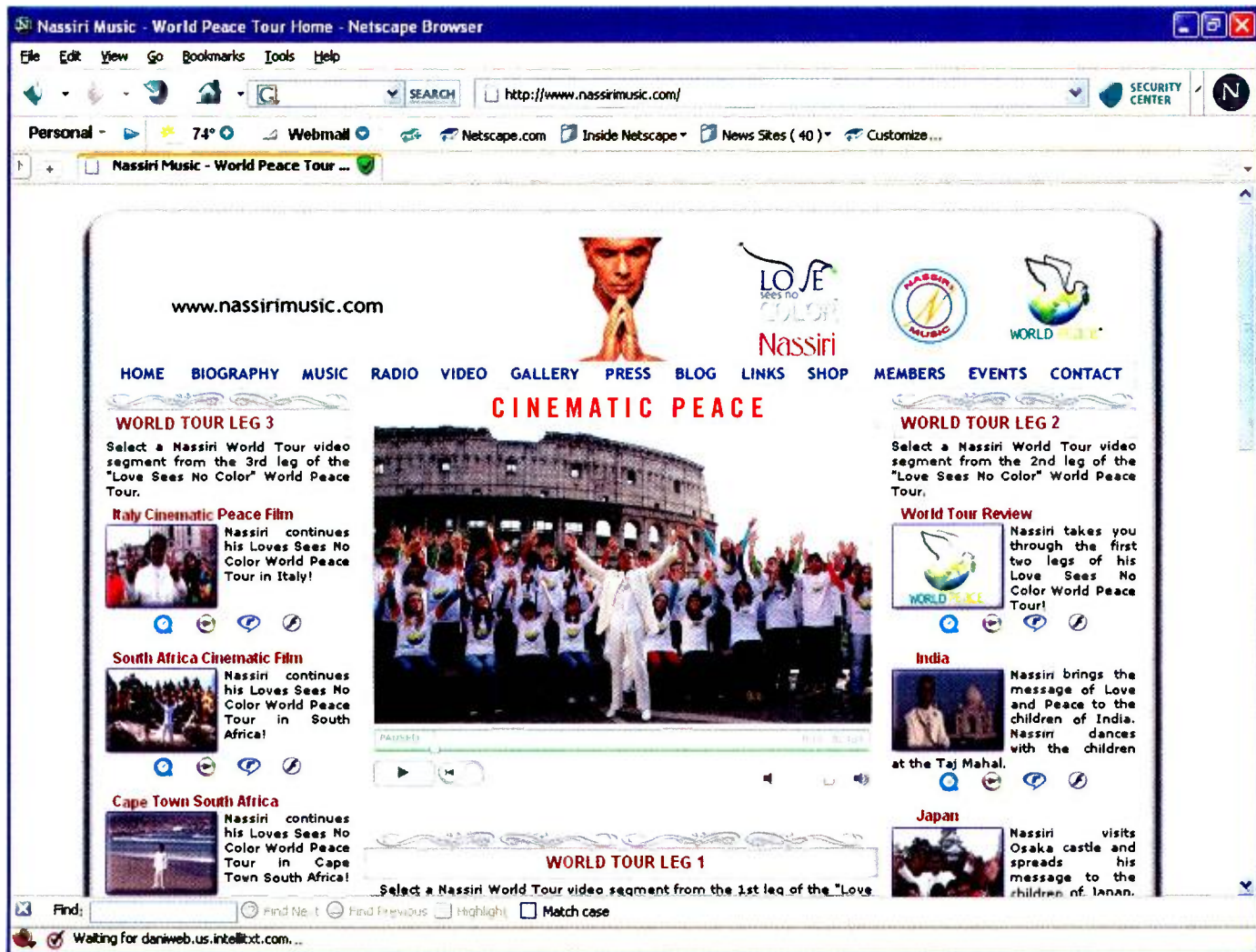
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