

RADIO ON THE GO

Making What Was Once The World's Most Portable Medium Portable Again p.12

SOUL2SOUL SPECIAL

NIGHT OF A THOUSAND LOGISTICS

How Tim McGraw And Faith Hill's 2007 Tour Came Together—And Why It Likely Won't Again Plus: Radio Reaps Branding Rewards; Faith Hill Q&A; After Soul2Soul, One By One pp.16-26

R&R

RADIO & RECORDS

SEPTEMBER 7, 2007 NO. 1726 \$6.50

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PLUS

CHRISTIAN: TECHNOLOGY AT THE SPEED OF [CELLULAR] SOUND p.45

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NewsFocus

MOVER Rosso To Lead Citadel Interactive

After overseeing the relaunch of ABC Radio Networks' Web sites and consolidating them into a national advertising platform, ABCRN senior VP of affiliate relations and new media John Rosso has a new assignment: senior VP in charge of all Citadel Interactive platforms, including those of ABCRN. In this newly created position, Rosso will focus on exploiting synergies between traditional and new media by expanding Citadel's digital initiatives, which include 300 local and national Web sites and more than 200 streaming stations. —Julie Gidlow



Rosso

Lambert To Lead ABC Affiliate Relations

ABC Radio Networks veteran TJ Lambert is promoted to senior VP of affiliate relations with responsibility for distribution and affiliation of network programs and services. He replaces John Rosso, who is named senior VP of sister Citadel Interactive. A 14-year veteran of ABC Radio Networks, Lambert most recently served as VP of affiliate relations for ESPN, ABC Music Radio and ABC Radio International. —Susan Visakowitz

R&R Convention To Discuss 'Cashing In On PPM'

Programmers, managers and researchers will discuss how Arbitron's Portable People Meter is changing the way radio is programmed, marketed and sold during a 90-minute session at 3:30 p.m. Sept. 26 at the R&R Convention in Charlotte.

Panelists for "PPM Revolution: Cashing In on the New Ratings Currency" include MediaSense founder Bob Michaels, Arbitron VP of programming services Gary Marince, WQHT (Hot 97) New York PD Ebro Darden, Greater Media/Philadelphia research manager Harriet Campbell and others to be announced. The session will be moderated by R&R executive editor Paul Heine.

For the full convention agenda, visit radioandrecords.com.

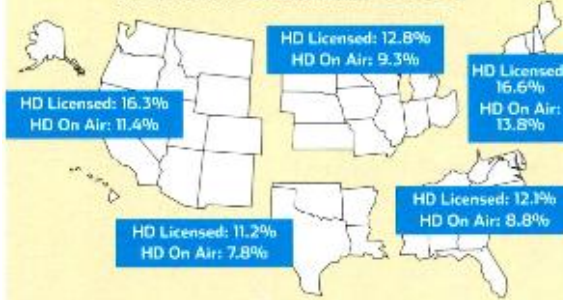
HD Picks Up Steam As Northeast Pushes Rollout

The national HD radio rollout is the most advanced where the population is the most dense—in the northeastern region of the country. One reason for taking the lead is the significant number of large markets in that region, according to a new BIA Financial Networks study.

Of the stations in that region, 16.6% are licensed as HDs, with 13.8% of them broadcasting in a digital radio format. The western states, including California, are next with 16.3% licensed in HD and 11.4% on-air in digital. Nearly 13% of upper Midwest radio, including Michigan and Illinois, has signed up for HD, and 9.3% are on-air with digital sound.

The southern states, including Florida, have 12.1% signed up, and 8.8% of them are on the air. The southern Midwest states, including Texas and such less-populated states as Louisiana, Oklahoma and Arkansas, trail behind with only 11.2% of the stations licensed for HD; 7.8% are on the air. —Jeffrey Yorke

Percentages Of Radio Stations By Region—HD Licensed And HD On Air



SOURCE: BIAfn's MEDIA Access Pro™

NUMBER CRUNCH

\$839M
The revenue posted by performing rights organization BMI for its fiscal year, which ended June 30. That's up 7% from the prior year. Revenue from cable, satellite audio and video services grew \$11 million, while revenue from eating and drinking establishments, hospitality, retail and service establishments increased to more than \$93 million.

\$102M
The amount that Universal Music's first-half earnings before interest, tax and amortization fell, to roughly \$300 million. Parent Vivendi says the performance came amid a difficult recorded-music market and unfavorable currency movements, but that the division outperformed its rivals.

22%
The percentage by which online advertising is expected to increase in 2007, to \$21.7 billion, according to Forbes. Domestic radio ad spending is expected to increase 1.5% this year, to \$20.4 billion. But by 2011 online ad spending is expected to surge to \$44 billion, compared with \$22.6 billion for the radio ad market, according to the report.

Format Flip Frenzy

The Labor Day weekend held to its name, as a number of radio operators were hard at work flipping formats around the country. Leading the frenzy on Aug. 30 was Clear Channel, which abandoned smooth jazz on KIJZ/Portland, Ore., in favor of listener-generated classic hits of the '60s, '70s and '80s with the launch of KQOL (KOOL 105.9 FM).

On Aug. 31, Cumulus rock K10L/Houston flipped after two-and-a-half years to adult hits as KHJK (103.7 Jack FM). In Charleston, S.C., Apex Broadcasting dumped its rock-based format of 20 years at WAVF (96 Wave) and debuted adult hits 96-1 Chuck FM. Also on Aug. 31, Marconi Broadcasting-owned WHAT (1340 AM)/Philadelphia ditched short-lived alternative "Skin Radio" and launched "Martini Lounge Radio," featuring standards mixed with new music. Skin lives on at skinradio.com. In Laredo, Texas, Border Media Partners blew up rhythmic oldies KQUR (Jammin' 94.9) and replaced it with hot AC 94.9 the Works: Fully Loaded Radio. Finally, on Sept. 4, Clear Channel classic rock WFBX (the Fox)/Panama City, Fla., flipped to talk as 94.5 FM WFLF, extending the WFLA Florida brand with Rush Limbaugh, Bob & Tom, Rick & Bubba and Dennis Miller. —Mike Boyle, Keith Berman, Carol Archer and Susan Visakowitz

ON THE WEB Shocker! Conley Exits B101/Philly

After 11 years at perennially top-rated AC WBEB (B101)/Philadelphia, PD Chris Conley is departing the station to open his own consultancy. "He's been talking about this for years," B101 owner Jerry Lee says. "He's a good man, we're delighted for him, and he'll do well." Conley will still be seen around the station's hallways: B101 will be his first client. The station is kicking off a nationwide search for its next PD.

—Keith Berman

Del Core VP/Market Manager For BMP/Austin

Jerry Del Core has been named VP/market manager for Border Media Partners' Austin cluster, which includes regional Mexican KHHL (La Ley), rhythmic KXBT (the Beat), Latin pop KXXS (Digital), regional Mexican KFON (Norteño), Spanish religious KELG (La Luz), news/talk KOKE (Progressive Talk) and Spanish oldies KXTZ (La Lupe). A 20-year broadcaster, Del Core joins BMP from a regional VP/market manager post for Clear Channel in Atlanta and Sacramento.



Del Core

—Jackie Madrigal

Radio Best At Reaching Vehicle Buyers

Even with planned vehicle purchases hitting a five-year low, radio remains the best way of reaching adults shopping for a new vehicle. That's the finding of a new telephone study the Media Audit conducted with 118,211 randomly selected adults in 88 markets.

Most interesting among the study's findings was that 22.2% of heavy radio listeners plan to purchase a vehicle compared with 18% of the general population. Of the five major media—which also includes outdoor, Internet, TV and newspaper—radio performs the strongest, indexing nearly 25% above the market average.

—Mike Boyle

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Sept. 20

The scheduled date for the next of six open, public field hearings on media ownership hosted by the FCC. Held from 4 p.m. to 11 p.m. CT at the Operation Push national headquarters in Chicago, the purpose of the hearing is to fully involve the public in the process of the 2006 Quadrennial Broadcast Media Ownership Review that the commission is conducting.

Limardi Named WSM/Nashville OM

Joe Limardi, brand manager of Cumulus AC WCZX (Mix 97.7)/Poughkeepsie, N.Y., takes the OM position at Gaylord Entertainment's legendary country WSM-AM/Nashville, effective Sept. 10. No stranger to Music City, Limardi programmed Cumulus hot AC WRQQ/Nashville during its transition to oldies. Eighteen months ago he transferred to Poughkeepsie.



Limardi

Limardi replaces Sam Easley, who left the industry a few months ago. —Kevin Carter

CBS, Arbitron Report Shareholder Dividends

CBS reported Sept. 4 that it would increase quarterly dividends 13.6% to 25 cents, up from 22 cents per share, and initiate a \$1.6 billion share buyback campaign. The increase is payable Oct. 1 to shareholders of record as of Sept. 14.

"Raising our dividend and using a portion of our excess cash to buy back shares reaffirms CBS' commitment to return a sizable portion of our strong free cash flow to shareholders," CBS president/CEO Leslie Moonves says.

Arbitron shareholders of record as of Sept. 14 will be paid 10 cents per common share Oct. 1, the Columbia, Md.-based company said Aug. 30. Arbitron's board of directors approved the payout on some 29.6 million outstanding shares. —Jeffrey Yorke

Bello Adds WJMO PD Duties

Radio One gospel WJMO (Praise 1300)/Cleveland names Terry Bello PD/ML, replacing Kim Johnson, who continues to program sisters urban WENZ (Z107.9) and urban ACWZAK, in addition to hosting middays on the latter. Bello retains his APD/MD post at WZAK.

Meanwhile, WZAK part-time on-air personality Grace Roberts (aka the First Lady of Praise) is promoted to full-time midday host at WJMO. —Danelia Dunham

Analyst Cuts Chances of Satcaster Merger To '30% Or Less'

Banc of America Securities media analyst Jonathan Jacoby reduced the chances of satcasters Sirius and XM winning government approval for merging to "30% or less," from a figure as high as 45% that he named in late July. Jacoby says that "Washington, D.C., contacts" believe the satcasters failed to develop a strong argument to propel an FCC rule change on one satcaster holding to satellite radio licenses. He added that his sources believe the NAB and consolidated broadcasters' filings were effective in making such a merger sound like a Pandora's box that might set a precedent encouraging a wave of media consolidation.

Jacoby, who maintains a neutral rating on XM and Sirius, notes that the FCC may find merit in the broadcasters' argument that if the FCC were to allow the merger, "then it would be impossible to justify any continued regulatory limitation on AM/FM broadcast radio ownership. The risk is that the FCC will lose again at the courts on ownership issues."

Jacoby does not identify his contacts, but acknowledges they are more pessimistic than investors about the proposed merger. Each company's stock prices, the analyst says, seem to suggest that the probability of regulatory approval for the merger is roughly 55%-plus.

Jacoby's take didn't seem to hurt the satcasters a bit during trading on Sept. 4. Just before the market closed, 4 million XM shares had traded with stock up 30 cents to \$12.77, while 22.3 million Sirius shares had sold and were up 4 cents to \$3.01. —Jeffrey Yorke

RCA, Zomba Merge Int'l, Sales Staff

RCA Music Group and Zomba Label Group are merging their international, sales and field staffs. The merged group, dubbed BMG Label Group, will be led by John Fleckenstein, who has been named senior VP of international. Fleckenstein previously served as Zomba senior VP of international. He will report to RCA Music Group executive VP/GM Tom Corson and Zomba Label Group executive VP/GM Tom Carrabba.

Bob Anderson and Kevin Twitchell will lead the new BMG Label Group sales department and also report to Corson and Carrabba. Anderson has been Zomba senior VP of sales since 2004, and Twitchell has been senior VP of sales for RCA since 2003.

—Chris M. Walsh, *Billboard*

KIJZ Flips To Classic Hits

Clear Channel has abandoned smooth jazz KIJZ/Portland, Ore., in favor of listener-generated classic hits of the '60s, '70s and '80s as KOOL 105.9 FM under new calls KQOL.



Coles

Tony Coles, regional VP of programming for the company's five-station Portland cluster, will program KQOL. "Despite the fact that we had some great talent in [syndicated hosts] Ramsey Lewis, Dave Koz and the crew, we just did not gain the listener or advertiser foothold that we needed," Coles says. The station tied for 18th place in the spring Arbitron with a 2.3 share 12+.

Cole adds, "The exciting thing is that unlike a lot of radio stations, our listeners are telling us what they consider to be the greatest hits of all time." —Carol Archer

WAMU Debuts Revamped HD Channels, Live Personalities

American University's WAMU/Washington will relaunch its popular bluegrass country HD2 station Sept. 17, adding Washington, D.C., bluegrass radio veterans Katy Daley and Ray Davis to morning and afternoon drives, respectively. The move puts the top-rated noncommercial station in a select group of HD side channels that are pushing the technology by providing large chunks of live programming anchored by full-time radio personalities.

WAMU will also launch a third HD channel, WAMU-3, offering extended BBC news coverage and the return to D.C. airwaves of NPR's "Talk of the Nation."

WAMU GM Caryn Mathes says, "This is the time to begin treating HD radio multicasting as 'real' radio and programming distinct, robust, live-produced listening alternatives to our diverse constituencies."

To help promote the launch, WAMU will give away 1,000 HD radio receivers.

—Jeffrey Yorke

MOVERS & SHAKERS

Scott Johnson joins content provider American Media Services-Internet in the newly created position of director of programming. Johnson, who most recently served as OM for Clear Channel/Charleston, S.C., and PD for country WEZL, will oversee all of the company's Internet and HD radio content. The veteran programmer will fine-tune the existing 50-plus formats and develop new ones to offer to radio stations and other businesses and organizations. . . . Roptus names former Virgin Records marketing director Aaron Simon VP of strategic marketing and business development. His responsibilities include bringing in U.S. tour sponsorship, crossover marketing and promotional opportunities for brands in the Latin market.

Business Briefing

By Jeffrey Yorke

WWI Ends August Still Negotiating With CBS

Westwood One had hoped to have a final deal in place with CBS Radio for its syndication contract with the network, but instead ended August saying it was still negotiating. On Aug. 31, the company said it is "continuing to negotiate with CBS Radio and work toward finalizing definitive documentation regarding the modification and extension through 2017 of its various agreements with CBS Radio."

Bicoastal Media Hits 50 Stations With New Pair

Ken Dennis' Bicoastal Media grew by two Aug. 28, picking up KELA-AM and KMNT-FM/Centralia, Wash., from Clear Channel. The price has not been disclosed.

In early May, Bicoastal struck a deal, also with Clear Channel, to buy 14 of its Oregon stations for \$37.2 million. The young company gobbled up outlets in Albany, Ashland, Corvallis, Eagle Point, Eugene, Florence and Medford. On Jan. 31, Bicoastal bought all five of Rep. Greg Walden's Columbia Gorge Broadcasting stations in Oregon.

The latest acquisition gives the 9-year-old company 50 stations in California, Oregon and Washington state.

Bicoastal's strategic growth plan includes acquiring additional stations in markets ranked Nos. 150-250 based on market revenue. "Our goal is to be the top biller in every market and to offer diverse formats, ranging from classic hits, country and adult contemporary to oldies, news/talk and sports radio," the company said.

Magnum Takes Three From NRG

Magnum Radio Group will pay \$1.1 million to NRG Media for country WNFM and full-service WRDB-AM/Reedsburg, Wis., and AC WBDL (102.9)/Baraboo, Wis., which all appear in the Madison DMA.

"I've always had an ear on these stations, with the hope we could someday bring them into our local radio family," Magnum head Dave Magnum said.

Quass' NRG, which is 37 stations large, last month agreed to pay \$17.5 million for Triad Broadcasting's five stations in Lincoln, Neb.



SEE YOU IN CHARLOTTE!

AGENDA

WEDNESDAY/09/26/07

8:00AM-8:00PM	REGISTRATION OPEN
8:00-8:45AM	FRIENDS OF BILL W.
10:15-11:45AM	CONCURRENT SESSIONS
	MULTI-FORMAT Keeping Adults On The Radio
	MULTI-FORMAT Not Your Father's NTR
	COUNTRY The Power Of 10
12:00-1:30PM	LUNCH
1:45-3:15PM	CONCURRENT SESSIONS
	ACTIVE ROCK Where Have All The Rock Chicks Gone?
	MULTI-FORMAT Lease The Artist, But Own The Hits
3:30-5:00 PM	GENERAL SESSION PPM Revolution: Cashing In On The New Ratings Currency
6:00-8:00PM	R&R OPENING NIGHT COCKTAIL PARTY Sponsored by Virgin Records Performance by The Last Goodnight
10:00PM	CLUB R&R Sponsored by Lincoln Financial Group

THURSDAY/09/27/07

8:00AM-5:00PM	REGISTRATION OPEN
8:00-8:45AM	FRIENDS OF BILL W.
9:00-10:00AM	GENERAL SESSION
10:15-11:45AM	CONCURRENT SESSIONS
	AC/HOT AC BTW, What's Up With Your Website?
	LATIN No Translation Needed: Latin Radio's Growth, Ratings & Revenue
	MULTI-FORMAT Declaration of Independents: Music
12:00-1:30PM	RATE-A-RECORD* LUNCH Sponsored by Yahoo! Music Performance by RCA Music Group's I Nine
1:45-3:15PM	CONCURRENT SESSIONS
	MULTI-FORMAT How To Cast A Morning Show
	CHR/TOP 40 It's All Yours, Now Don't Screw It Up Sponsored by Blaster Records Performance by Genuine Sun
1:45-5:00PM	JACOBS MEDIA SUMMIT
3:30-5:00PM	CONCURRENT SESSIONS
	MULTI-FORMAT Are You Smarter Than Your Listeners?
	RHYTHMIC You Heard It Here First
10:00PM	CLUB R&R

*Rate-A-Record is a service mark of Dick Clark Productions
Agenda Subject To Change

FRIDAY/09/28/07

8:00AM-Noon	REGISTRATION OPEN
8:00-8:45AM	FRIENDS OF BILL W.
9:00-10:00AM	GENERAL SESSION Declaration of Independents: Radio
10:15-11:45AM	CONCURRENT SESSIONS
	AC/HOT AC Which Part Of The Radio Oreo Is More Delicious?
	GOSPEL BRUNCH One Station For Every Generation Sponsored by Empro Gospel, Integrity Gospel and Malaco Music Group Performances by Maurette Brown Clark and Troy Sneed
	MULTI-FORMAT New Media
12:00-1:30PM	PUBLISHER'S PROFILE LUNCH Featuring Dan Mason, CBS Radio Pres./CEO Sponsored by RCS
1:45-3:15	CONCURRENT SESSIONS
	ALTERNATIVE The Radio and Records Business vs. The Internet - Staying Relevant In The Digital Age
	SMOOTH JAZZ Can The Leopard Change Its Spots?
1:45-5:00PM	MARKETING & PROMOTION Sponsored by PromoSuite
3:30-5:00PM	CONCURRENT SESSIONS
	MULTI-FORMAT From Zero To Syndication
	SMOOTH JAZZ Can The Leopard Sell Its Spots?
	URBAN/URBAN AC Radio Needs This Sponsored by Regina Records Performance by Victor Fields
5:00PM	SO GROWN, SO SEXY LISTENING ROOM Sponsored by J Records

For complete session descriptions and registration go to www.radioandrecords.com.





"CRANK THAT (SOULJA BOY)" BECOMES SOULJA BOY'S FIRST NO. 1 AT URBAN (3-1), WHILE SCALING THE TOP FIVE AT BOTH RHYTHMIC (7-5) AND RAP (3-2) AND DEBUTING AT NO. 39 ON CHR/TOP 40.

R&R NO.1

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KT TUNSTALL DOES INDEED "HOLD ON" TO THE TOP SPOT AT TRIPLE A FOR A SECOND ISSUE AND CLIMBS 34-32 AT HOT AC. SOPHOMORE SET "DRASTIC FANTASTIC" IS DUE SEPT. 18.



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Mt. Wilson FM Broadcasters founder/president remains one of few indie owners in the United States—and he intends to keep it that way.



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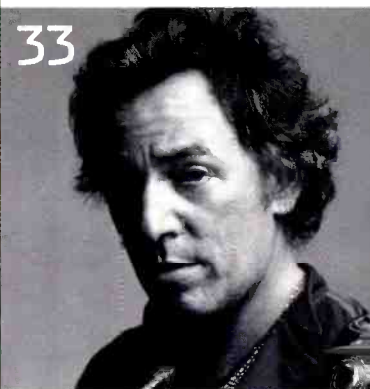
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'We asked people who owned MP3 players, "If there was one thing you could have in your next player, what would it be?" Far and away they wanted to listen to radio. A confluence of capabilities is what people want. p.12



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What's New This Week Online

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Sept. 10
Have you registered for the R&R Convention yet? Hurry, special registration pricing ends Sept. 21.
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T

Sept. 11
Discover tomorrow's hits today with HitPredictor.
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W

Sept. 12
Looking for a new job? R&R has listings of some of the best opportunities in radio.
▶ [Click on Resources](#)

T

Sept. 13
Deeper as-it-happens news coverage, more exclusives.
▶ [Bookmark Radioand-Records.com](#)

F

Sept. 14
Find out who's ruling radio in the Great White North with R&R's Canada charts.
▶ [Click on Charts](#)

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A PUBLICATION OF **Bilboard** INFORMATION GROUP

By communicating and working together, sales and programming achieve a win for listeners

Supporting The Station Tripod



Steve Young
steve.young@jrnseattle.com

'I have taken to describing stations as existing atop a tripod. One represents the client base, a second the listener base and the middle leg supports the integrity and credibility of the station.'

—Steve Young

during corporate seminars I have recently conducted, the topic of conflicting goals and contradictory needs between station departments has frequently come up. ■ This is one of the oldest challenges in our business. Radio is one of the few industries that serves two distinct sets of customers: our advertising customers determine our sales and revenue goals, while

our listener customers determine our ratings success. ■ The greatest challenge has often been how to mesh those two needs into one coherent direction to support a station's long-term success. ■ I have taken to describing stations as existing atop a tripod. Each leg of the tripod represents one of the fundamental ingredients to the station's success. One represents the client base, a second the listener base and the middle leg supports the integrity and credibility of the station. Knock any one of these legs out and you topple the station over.

Defining Success

The key to a healthy tripod is to define the middle pillar first. What defines success for your station? What are you willing to do to protect the integrity of your business and programming practices? Both sales and programming often challenge the strength of that middle pillar. We have all coped with promotional requests that have

challenged the credibility of stations in our listeners' eyes. At the same time, all of us have dealt with content issues that challenge the integrity and credibility of our product.

For professionals involved in the communication business, we often do a poor job of communicating. Time pressures, deadlines, suspicion and mistrust break down the lines of communication necessary to maintaining the tripod's three healthy legs. All too often, programmers are conditioned to say "no" to many requests, rather than making time to develop possible solutions. This puts our sales teams in a difficult position with clients.

Concurrently, there are times that salespeople, facing their own deadlines and revenue pressures, tend to force things on the air that are not in the best interests of the listeners.

A Lose-Lose Into A Win-Win

By working together, sales and programming can often turn a lose-lose into a win-win. Several years ago, J.J. Johnston was PD of hot AC CKFM (Mix 99.9)/Toronto. His audience target was females 25-44. One day, the sales department presented him with a promotion from a major home improvement retailer involving giving away power tools. Not exactly a great fit for a

female-oriented station. Instead of turning down the idea, Johnston reworked it into a Name That Power Tool contest. He had various power tools recorded playing the melody line of hit songs of the day. The idea was for listeners to guess the power tool that was the lead "instrument" and win that particular tool. The promotion was executed in a way that made it tremendously entertaining for the 95% of listeners who never play contests. It turned out to be a win for the client, the listeners and the station's programming integrity.

As PD of KISW/Seattle, I faced a similar challenge when a major local promoter staging a home show at the Kingdome came to us to help his ticket sales. This was not exactly a great fit for a male-driven active rock station, but we put our heads together and came up with the Ugliest Room Makeover Contest. We solicited listeners to send photos of their ugliest rooms. Hundreds of photos poured in, and we posted the best ones on our Web site. Listeners voted for the ugliest room. The winner was presented with a complete room makeover provided by a major furniture retailer. We were able to help a promoter with whom we had a very close relationship and get new money on the station from the furniture store. On top of that, listeners who submitted photos and those who voted for them had fun with the promotion.

Sales and programming often work in isolation from one another. We are focused on our own particular tasks and don't have a perception of what other departments within our stations are dealing with. This encourages the building of walls between departments, which sometimes leads to the flat rejection of ideas with no attempt to rework something into an idea that can achieve results.

At KISW, we frequently invited salespeople to sit in on weekly promotion meetings. They had the opportunity to present promotion requests and to have the committee brainstorm ideas that would work for the client and the listener. It gave them a better understanding of the process that their teammates went through to create great and workable ideas. The account executives were able to see just how many promotional requests the station has to deal with in the course of an average week and that, in turn, put their promotion request in perspective.

At the same time, I would have my announcers occasionally sit in on sales meetings. This gave them a better understanding of market conditions that sometimes drive what appear to be wacky promotion requests. Both the sales manager and myself realized immediate benefits. It created a climate of empathy and trust that flowed between the departments.

The more the two support legs of the tripod understand the challenges one another's departments face, the more likely they will be successful in supporting the middle portion of the tripod—the one that holds up your product integrity and credibility. R&R

Steve Young is director of rock and pop programming/consulting for Jones Radio Networks.

Supporting The Station Tripod

Everything your station does, whether by announcers or in commercials and promotions, should be measured by its impact on the tripod. Following are some suggestions for keeping all tripod legs strong.

- Encourage promotional brainstorming. Just saying no exacerbates the problem—it doesn't solve it.
- Open the doors of your sales and programming departments to cross-pollination. The more

they know about each other's challenges, the better chance you have to encourage solutions.

- Turn losing ideas into winners. Engage staff and allow them the sense of contributing to great ideas. Some of your best results will come from ideas that look terrible when first submitted.
- Without product integrity, you have nothing to sell and lack the ability to sell it. Protect it at all cost. —SY



You Look In The Fridge; It Looks Back

Just when you thought that stations were running out of innovative interactive activities to entertain their listeners, here's a new one: **WRVW (107.5 the River)/Nashville** has come up with a truly dumbass idea worth stealing. For reasons still unclear, it has set up a live webcam inside its in-studio refrigerator. No, seriously. Brilliant! "You never know what you're going to see in there," says OM/PD **Rich Davis**, a master of the understatement. He's not kidding: When we last checked, the River fridge cam picked up a Kit Kat bar and what looked like an out-of-focus picture of the cast of "Diff'rent Strokes" . . . or maybe it was "The Facts of Life" . . . See for yourself by clicking here: 1075theriver.com/pages/riverfridge.html.

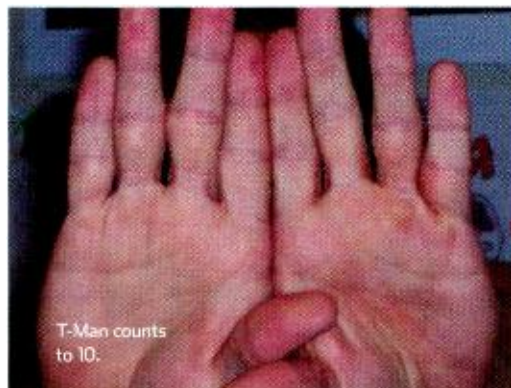
After badgering the crap out of him, Davis finally admits to the real reason the station rigged that camera inside its fridge: "We wanted to find out if the light really does go off when you shut the door."

He Really Missed The Carnegie Deli

After nearly nine months as PD of CBS Radio rocker **KUFO/Portland, Ore.**, **Mike Tierney** is transferring back to New York as APD/MD of the company's recently resurrected **WXRK (92.3 K-Rock)**. The move reunites him with K-Rock PD **Tracy Cloherty**, who gives ST a little peek into their shared history: "Mike's first day in radio was with me at [WQHT] **Hot 97/ New York** more years ago than I'll ever admit to."

Tierney's programming stops include **KUBE** and

KPLZ/Seattle in the early '90s, as well as a run as VH1 VP of music programming and quality time spent at Epic and ATO Records. He joined KUFO earlier this year when **Dave Numme** transferred to **KITS (Live 105)/San Francisco**. "Mike and his wife are from New York," CBS/Portland GM **Mark Walen** tells ST. "It's terrific for Mike, and it'll be good for our company." In the meantime, Walen has thrown open the doors to find his next superstar PD.



Extreme Morning Makeover

Clear Channel CHR/top 40 **KKRZ (Z100)/Portland, Ore.**, has unveiled its all-new, completely different morning sound: "The T-Man Morning Show," hosted by **Rob "T-Man" Tepper**. The show, which originates from Clear Channel sister **KUBE/Seattle**, is also carried on **KYLD (Wild 94.9)/San Francisco**. The morning shift has been up for grabs since

Buckhead left in July. PD **Brian Bridgman** explains the mind-set behind inking Tepper: "We felt it was time to make some serious noise and get edgier in the morning, and you definitely get that with T-Man."

Former morning co-host **Brooke Fox**, who doubles as Z100's MD, will announce her new radio plans shortly.

Quick Hits

■ ST has confirmed that some significant changes have taken place on-air and on the sales sides at the Emmis/Chicago cluster: At classic rock **WLUP (Daaaa Loop)**, overnight jock **Crazy Ray Styles** exits as the shift has been taken over by the talents of the ubiquitous "Otto Mation." Across the hall at alternative **WKQX (Q101)**, overnight dude **Kevin Manno** moves back to 10 p.m.-2 a.m.—he'll overlap with his actual damn brother, night guy **Ryan Manno**, and then Kevin will roll solo from midnight to 2 a.m. Down the hall, director of sales **Lance Richard** and his assistant, **McKenzie Clozen**, have exited as their posts are eliminated. National sales manager **Joe Hubbard** also departs as his position is consolidated—interactive sales manager **Corinna Donaldson** adds his duties to her already crowded to-do list.

■ CBS Radio hot AC **KZZO (100.5 the Zone)/Sacramento** PD **Jeff Z** is making some major on-air changes, starting with the Zone's new morning team, which has been created out of folks found around the house: APD/MD/afternoon talent **Shawn Cash** and midday queen **Hill Jordan** are moving to the dawn patrol as the Zone's new "Breakfast Club," which will roll 5 a.m.-9 a.m. daily. Jordan had been MD/midday talent at crosstown **KWOD** until two months ago. Former morning talent **Monica Lowe** will move to middays.

■ After weeks of rumbling, morning personality **Sam Sylk** has left Clear Channel urban **WUSL (Power 99)/Philadelphia**. Sylk had transferred to the City of Brotherly Love from afternoons at sister **WGCI/Chicago** about a year ago, replacing the

syndicated "Star & Buc Wild Morning Show" when that whole thing imploded. Sylk's show has slowly been disintegrating of late, as sidekicks **Q-Deezy** and **Erica Kane** had recently left. For now, Power 99 night team **the Hot Boys** are filling mornings.

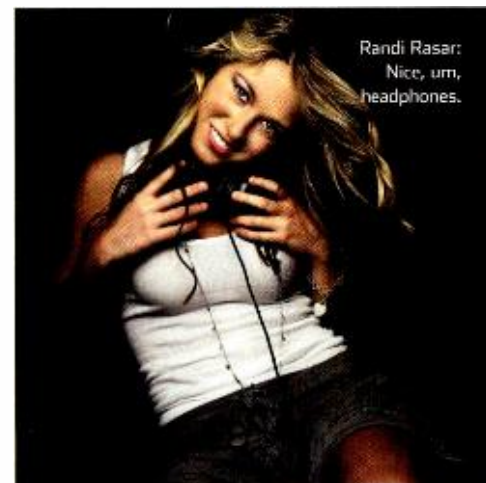
■ **Ben Gill**, aka the festively nicknamed **Party Ben**, departs CBS Radio alternative **KITS (Live 105)/San Francisco** after surviving 13 years and four PDs. He's been Live 105 creative director since 2002 and scored worldwide fame and fortune with his mash-up show, "The Sixx Mixx," and that **Green Day/Oasis** mash-up thingamabob "Boulevard of Broken Songs." Gill, who plans to focus on writing and club DJ gigs, will continue getting his production jollies with freelance work. Have him do his production voodoo for you at partyben@yahoo.com.

■ Clear Channel CHR/top 40 **KGOT/Anchorage, Alaska**, brings in **Don Megga** to handle afternoons. It's a homecoming of sorts for Señor Megga, a veteran of crosstown **KFAT**. Megga, who most recently worked at **WMPW (Power 99)/Memphis**, fills the void created by the recent departure of **T-Bagger**, aka **Scott Martin**, who leaves radio for a lucrative management position at "a local seafood restaurant." Seriously.

■ **Phil "Man of a Bazillion Voices" Hendrie** is expanding his recently relaunched radio domain: His shiny new show, currently blasted out to the masses by **TRN-FM**, is already being enjoyed metrically by new Canadian affiliate **CFUN/Vancouver**, and it'll soon appear on Bonneville's **WTWP-AM-**

FM/Washington and in late nights on Greater Media FM talker **WTKK/Boston**. Not only that, but the Bay Area is digging Hendrie so much in late nights on **KTRB/San Francisco** that the station is rerunning it from 3 p.m. to 5 p.m. every afternoon. Sadly, we won't get a chance to actually see Mr. Hendrie—CBS-TV declined to pick up his pilot "Giants of Radio," a "WKRP"-style show about a talk station that also starred another one of our faves, **Joel McHale**, the snark-infused host of E! show "The Soup."

■ **Randi Rasar** exits mornings at North American active rock **WBZX (99.7 the Blitz)/Columbus, Ohio**, and is on the hunt for her next radio adventure. Her previous stops include **WXXM/Memphis** and **WYIL** and **WOKI/Knoxville**. She can be reached at 865-705-2938 or rasar-radio@yahoo.com.



Randi Rasar: Nice, um, headphones.

The Programming Department

■ The lovely and talented **Deanne Saffren** has left the APD/MD chair at Clear Channel hot AC **KYSR (Star 98.7)/Los Angeles**. "The weather was too nice to be inside," she tells ST. "I had to step out." Saffren, who joined the station in February 2005, was previously promotion director across the street at now-defunct country **KZLA**. Hit up Deanne at deannesaffren@hotmail.com or 310-869-3113.

■ In other APD/MD news, waaaay over on the other side of America, **Debbie Mazella** exits Millennium hot AC **WJLK (94-3 the Point)/Monmouth-Ocean**. **Steve Ardolina**, PD/MD of AC sister **WOBM**, picks up Mazella's slightly used MD stripes.

■ Just a crappy day in paradise for our old friend **Paul "Boom" Cannon**, who has left his OM/morning gig at Citadel AC **WMAS/Springfield, Mass.**, after an 11-year run. New England fixture Cannon is also known and loved for his four years at **WPRO-FM/Providence** and three at **WTIC-FM/Hartford**. Señor Boom is obviously ready to take on his next radio challenge and can be easily located at 860-428-1094 (cell), 860-774-3794 (home) or boomcann@aol.com.

■ Changes at Emmis rhythmic **KDHT (Hot 93.3)/Austin**, as MD/Web dude **Bradley Grein** has left the building after five years. There are no immediate plans to replace him, according to OM **Chase**, who will divide Grein's former duties with APD **Picazzo**. Mr. Chase is now also handling the vacant midday shift at Hot 93.3, at least

until the end of the year. Grein can be reached at bradley.grein@gmail.com.

■ **Chris Ialuna**, PD of Nassau hot AC **WLNH/Concord-Lakes Region, N.H.**, has left to pursue a career outside of radio. Seconds later, **AJ Dukette**, PD of CHR/top 40 sister **WJYY**, began hauling his desk back and forth across the hall every day as he adds programming duties for **WLNH**. Meanwhile, **WLNH** promotion queen **Molly King** hands off her stripes to **Zack Derby** in favor of equally impressive APD stripes and midday duties.

■ After five years as PD/afternoon driver of NextMedia classic hits **WERV (95.9 the River)/Aurora, Ill.** (yes, the semifictional home of "Wayne's World" hosts Wayne and Garth), **Didi Foley** has left the building. GM **Bill Cavan-**

ough tells ST that, for now, APD/midday dude **Scott Childers** has Velcro'd on interim PD stripes, and the Rotating Wheel of Part-Time Meat® has been installed in afternoons.

■ **Gene Murrell**, PD of Dotcom Plus triple A **WZEW/Mobile**, has announced he's leaving. However, he's agreed to hang around until a replacement can be hired.

■ PD **Brad Collins** recently left Citadel CHR/top 40 **KZMG (Magic 93.1)/Boise, Idaho**, and is reportedly headed back to his former station, **KFTZ/Idaho Falls**. While OM **Rich Summers** begins the search for Collins' replacement, the Magic 93.1 programming department will be overseen by **Scott Souhrada**, PD of classic rock sister **KKGL (the Eagle)**, aided by Magic MD **Miggy Santos**.

Condolences

■ Our thoughts are with consultant **Kevin Robinson** of Audience Development Group on the passing of his father, **Charles "Dave" Robinson**, who died Aug. 28 after a battle with cancer. In lieu of flowers, the family asks that donations be made to the American Cancer Society.

■ **Hilly Kristal**, founder of legendary New York punk rock mecca **CBGB**, died Aug. 28 due to complications from lung cancer. He was 75. Among the many acts that graced the **CBGB** stage through the years were **Blondie**, **Talking Heads**, **Patti Smith**, **Television**, **Living Colour** and **the Ramones**. The club closed in October 2006, but the name lives on through a retail store in New York. There are also plans to open new **CBGB** clubs in several locations, including Las Vegas. Contributions in Kristal's honor may be made to the American Cancer Society or to the Hilly Kristal Foundation for Musicians and Artists, 168 Second Ave., PMB 207, New York, NY 10003.

■ We are saddened to report the passing of **Sophie Preskell**, wife of the late promo legend **Moe Preskell**. Sophie died in her sleep Aug. 27.

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Making what was once the world's most portable medium portable again

RADIO ON THE GO

**By Susan Visakowitz
and Alexandra Cahill**

Illustration By Dave Ember

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Wallet? Check. ■ Keys? Check. ■ Cell phone? Check. ■ iPod? Check. ■ Many people today, especially those in the 18-34 demo, go through an inventory ritual like this each morning before they step out the door. ■ With 84% of the U.S. population expected to have mobile phones by the end of 2007, according to SNL Kagan, cells have become essential travel companions. While MP3 players like Apple's iPod don't have quite the same level of penetration, a recent Edison Media Research study revealed that 30% of Americans age 12 and up own an iPod or other portable MP3 player, and more than half (54%) of Americans 12-plus own a digital audio player of some sort—numbers that have grown significantly year over year. ■ But where is the ultimate portable medium—AM/FM radio—in all this? Perhaps an even better question to ask: When is the last time you made sure you had a handheld terrestrial radio device somewhere on your person before you left the house?

Reality VS. Perception

Edison Media Research VP Tom Webster says, "Radio is not perceived by consumers as a portable medium. It hasn't had that perception in a long time. The iPod has usurped that position in terms of portable music. People see radio as tied to the car or tied to the office."

Jacobs Media founder Fred Jacobs concurs: "Those who have been in the business for a long time mistakenly assume that radio is a medium you take with you wherever you go. That's still technically true, but people don't buy AM/FM Walkmans anymore. It's hard to even find them in stores."

What Jacobs has discovered in overseeing various focus groups for Arbitron is that "people don't think of radio as a portable medium because they don't carry radio around. Both iPods and cell phones have conspired to put radio in a secondary or tertiary position on the portability front."

Webster says that "from a macro perspective, we need to find ways to get radio onto all those devices. The key is always to remove as many content barriers as we can, because people are increasingly less likely to want their content tied down to a particular place or time."

Of course, asking nicely probably won't be enough to get radio added to high-demand gadgets. Jacobs believes, for instance, that Apple CEO Steve Jobs is in "no hurry to share revenues or time with radio. He's not going to just graciously build radios into iPods. That's going to take a lot of work, lobbying time and money on radio's part."

But Cox VP of interactive and new technolo-

gies Gregg Lindahl wonders whether the radio industry should be doing all the work. "Obviously we think it's really important to be available on all types of distribution channels, but there is the question of how much time you spend chasing the placement on those devices. It's partly about introducing technology that's widely compatible—but that can be a prohibitive thing to do. It's kind of on the device manufacturers to give us more interoperability."

Jacobs acknowledges that there are "so many issues the industry is grappling with, it's tough to decide where you spend your time and resources. But radio needs to be accessible."

The Good News

As Jacobs points out, terrestrial radio already has almost everything it needs to compete in this increasingly on-the-go culture. "Technically, we can have a presence on cell phones and MP3 players very easily. For the most part, the technology is already there."

Jacobs notes that so many mobile phones are now Internet-ready. "At least in theory, if a radio station is providing a quality stream, we have the potential to be listened to on mobile phones in much the same way people stream terrestrial radio on computers."

Lindahl says that Cox will soon debut a mobile-only version of its station Web sites that will make browsing much speedier for those on mobile devices. "We're also working on things on the software side, to make sure that when we get content on mobile devices, it's easily discoverable."



And, as Webster points out, radio can also be packaged in podcast form. "Linear over-the-air isn't the only thing we can do. Look at NPR; they have become one of the leading podcasters in the world. I keep my [Apple] iPhone loaded up with podcasts from NPR, Premiere, etc. I'm still listening to radio, just in a different way. My advice to market managers is to generate as much original content as possible and start getting it out on digital devices and monetizing it."

Aside from these possibilities, many digital audio players on the market already integrate good old-fashioned FM tuners, including Microsoft's Zune, which launched in 2006.

Peter Rojas, who once worked as a DJ, MD and GM at Harvard Radio Broadcasting WHRB/Boston and later founded popular technology blog and podcast Engadget, says, "Apart from the iPod, which is admittedly a huge chunk of the market, you'll find that most MP3 players actually do come with FM tuners. For a lot of people, the [lack of] FM radio is usually one of the big reasons why they don't pick an iPod."

According to Zune director of marketing Jason Reindorp, "If you get tired of the music you currently have loaded on your device, you can always find something new on the radio. Zune users continue to tell us that it's one of their favorite things about the device."

Reindorp says that consumers have more choices than ever for finding, buying and listening to music, but radio is still an "important and relevant option." He adds that "when consumers are buying a digital media player specifically, radio isn't always the first feature they look for, but once

they start using the device, it's a feature a lot of people really love."

Hanging On The Telephone

The news may be even better for radio in the cell phone market. In Europe, all but the least expensive cell phones have radio tuners, and the United States finally seems to be following that lead.

Nokia head of radio business Teemu Tarnanen says that "consumer demand for built-in FM radios is on average quite high, but demand varies from market to market," with Nokia research reflecting "higher than average demand for radios in emerging markets."

Tarnanen, who is based in Espoo, Finland, says users in these markets are less likely to own a PC, limiting their access to digital music, and are also "unlikely to subscribe to a data plan." Because a "built-in radio does not add airtime charges to use and since a cell phone has a rechargeable battery, it may be more reliable than other radios in a region where electrical service may be intermittent or hard to access.

"For users in more mature markets [like the States]," Tarnanen says, "the FM radio can be seen as a logical complement to multimedia features like digital music and streaming video."

Nokia offers Visual Radio on some cell phone models for radio listeners who want interactive elements with their radio programming. Although the service has yet to launch in the United States, it gives stations in Europe, India and Singapore the opportunity to provide listeners with content, including graphics and informa-

'Radio is not perceived by consumers as a portable medium. It hasn't had that perception in a long time. People see radio as tied to the car or tied to the office.'

—Tom Webster

tion about the song and artist, that is synchronized with the FM audio.

Meanwhile, in the States, services like mSpot are helping terrestrial radio companies make their content more readily available to cell phone users. mSpot, which specializes in delivering audio and video entertainment to mobile phones, recently teamed with Clear Channel to bring almost 100 of the broadcaster's stations to Sprint mobile phones—live.

mSpot CEO Daren Tsui says that his company had previously licensed some sports talk and pre-programmed music stations from Clear Channel, which proved popular with consumers. "So we reached out to them for live content. They have a lot of great brands and we believe, for example, there's demand for people outside of New York to hear [CHR/top 40 WHTZ] Z100 and its personalities wherever they are."

Tsui feels this access is "especially attractive to urban music fans, because urban music is so regional. Access to live radio is such a great way to get someone else's local flavor."

mSpot also has a deal with ABC Radio Networks and is in negotiations with CBS Radio for live content. Tsui says, "We're talking to all the big conglomerates. We want to offer as much live radio as possible."

Clear Channel executive VP of distribution and development Jeff Littlejohn says that the difference between listening to live radio on a cell and listening to an Internet stream over a cell is that with the former, "you actually go to a radio application through Sprint's media player and have the

Continued on page 14

Continued from page 13

ability to select stations by genre and region. It gives the user a lot of options.”

Location, Location, Location

Then there's the not-so-good news. While consumers can access terrestrial radio in a variety of ways on a number of portable devices, there's a nagging sense that radio remains behind the curve as far as making itself available anywhere and anytime, especially on category-leading devices.

Many popular multi-use gadgets like the BlackBerry, Apple's iPhone and T-Mobile's Sidekick lack an FM tuner. Devices like these, which enable easy Internet browsing, give consumers the ability to connect with music tailored to their tastes, thanks to Internet radio services like Pandora and Slacker. And for a generation of consumers that has grown up with Internet access, customization is a high priority.

“You can get exactly what you want from something like Pandora or Last.fm,” Rojas says, referring respectively to the Internet radio service created by the Music Genome Project and the Internet radio and music community Web site recently purchased by CBS Radio.

Even audio devices that lack Internet access, Rojas believes, often serve as replacements for radio, because consumers are able to avoid commercials and hear only music they choose.

While Rojas acknowledges “the value in DJ'ing and having someone with taste and a perspective pick music, the problem is that there aren't enough options in the spectrum to offer.” He points to satellite radio providers Sirius and XM—which serve up hundreds of channels—as one way terrestrial radio's lack of choice has been addressed. “You can get a strain that really fits you.”

Rojas adds that Sprint has a carriage deal with Pandora and that other wireless providers are starting to offer streaming services and are even partnering with satellite radio.

XM senior director of corporate affairs David Butler provides details on the latter trend, explaining that his company is working with wireless carriers Alltel and AT&T to offer XM Radio Mobile. Each carrier chose a set of XM channels “to suit their particular customers, and the response has been everything we hoped for. There's no question that this represents a fast-growing segment of our business.”

Butler feels that “meeting the demand of the consumer who wants their entertainment on the go is essential.” He mentions that since 2004, XM has had several portable devices on the market that allow subscribers to get live XM programming anywhere. “Our newest model, the Pioneer Inno, combines this capability with the usual features of an MP3 player.”

Butler adds, “Customers made it clear to us from the start they wanted portable music listening. It's a huge segment of the satellite market at this point. Having live content in your hand is a powerful proposition.”

Even customized Internet radio services are



Which One Doesn't Fit?

From left: The Sony Pocket AM/FM Radio; the Pioneer Inno, a portable XM radio/MP3 player; the Motorola RZR phone featuring XM Radio Mobile; the Apple iPhone.

starting to get into the gadget game. Slacker, an Internet radio service with preprogrammed and customizable radio stations, is readying its own handheld device, and Rojas feels it's one of the most innovative product concepts out there.

“It's a hybrid device, like an MP3 player with Wi-Fi that is designed for [Slacker] radio. If you're outside Wi-Fi range, it actually has a satellite tuner in it so that you can get your customized station over the satellite connection.”

Jackie Ballinger, public relations director for Griffin Technology—a Nashville-based manufacturer of accessories and adapters for the iPod, SanDisk Sansa and Zune—says that terrestrial radio, for the most part, has “remained static compared to the fast-moving technology industry.” She says manufacturers of products like digital audio devices “continue to innovate and reinvent their products” so that consumers remain excited and place a higher value on them.

Catching Up

Bob Struble, CEO of HD radio developer and licensor iBiquity, feels that the digitization of terrestrial radio will help reinvigorate the medium, especially among younger consumers.

“We go by a base belief that it's going to be difficult for radio to speak to digital kids if it's the only remaining analog medium in a world that is completely digital. Radio won't be able to meet the demand for instant gratification with an analog infrastructure.”

Struble also believes that digital radio is more attractive as an add-on for device manufacturers. “It's not as compelling a value proposition to have an analog chip on a mobile device because you're only looking at a single stream per station. With a digital chip, you can have multiple streams, as well as capability for new data services like ‘buy’ buttons and replay technology, which is essentially like having TiVo for radio.”

But most important, Struble believes in the importance of radio being reintroduced to consumers through hip, radio-centric devices. “HD started where you would expect: with more traditional home radios, clock radios and radios in cars—but that's primarily because the technology had to catch up. You should, however, start to see new portable devices for HD radio next year.”

Struble says the technology will be unveiled in early 2008 at trade shows and will likely be available

to consumers by the 2008 holiday shopping season.

Jacobs couldn't agree more about the importance of a “cool, elegant, good-looking portable radio device,” but fears that HD won't ignite the buying public. “Clearly the HD initiative is challenged. Most people still don't know even the basic facts about it. And there are just so many other technologies that are more top of mind and attractive at this point.”

But like many of the executives interviewed for this story, Jacobs believes there is a light at the end of the tunnel: convergence.

“In our most recent technology poll this year, we asked people who owned MP3 players, ‘If there was one thing you could have in your next player, what would it be?’ Far and away the No. 1 feature they wanted was to be able to listen to radio on their MP3 players, and this desire was even greater among iPod owners. A confluence of capabilities is what people want.”

Lindahl says he's had one cell phone manufacturer tell him that the “most requested feature missing from mobile devices today is an FM tuner. It's just a matter of power supply and where that chip might live on the phone and how people might navigate to it. But the demand is there, so I'm optimistic the issues will be solved.”

Lindahl adds, “We're moving in the direction of the small screen ruling everything. I see a day where we don't think of cell phones as phones at all, but as mobile devices. They'll be the way we stay connected, and they'll combine old and new applications: the ability to take pictures, gaming, Internet browsing, scheduling, music, radio and—oh, yeah—talking.”

Littlejohn concurs: “You may see some lack of interest in stand-alone AM/FM radios and take that as a sign, but what is really happening is convergence: radio showing up in cells or other portable devices. That's the natural progression of electronics—people want as much as possible in one device.”

Webster adds, “What's just starting to happen in this country has already happened in Europe: the mobile phone being the centerpiece for communications and media. As mobile phones become ever more reasonably priced here, Americans will get more comfortable with powerful devices. Radio just has to make sure it's part of that picture.”

‘We asked people who owned MP3 players, ‘If there was one thing you could have in your next player, what would it be?’ Far and away the No. 1 feature they wanted was to be able to listen to radio.’

—Fred Jacobs

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How Soul2Soul happened—and why it likely won't again

Night Of A Thousand Logistics

By R.J. Curtis

It's possible that Tim McGraw and Faith Hill will sing live together again—actually, make that probable. It's just that the crowd will be a lot smaller. That is, if you consider the couple's three daughters a crowd. ■ After two years on the road, the Soul2Soul tour wrapped Aug. 11 in Anaheim, Calif. Any chance the public will ever see it again lies somewhere among slim, none and pretty much never. Sure, someone could make the case for going out a fourth time, setting even greater attendance or gross revenue figures, but that someone will have missed the whole point behind S2S.

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Yes, the tour pulled in nearly \$90 million in 2006 and another \$52 million this year, according to exclusive tour data from Billboard Boxscore. The 2007 figure is lower only because McGraw and Hill did 30 fewer dates this time, starting in June and ending in August to coincide with their kids' summer vacation. And that, you see, is the driving force behind a family affair cleverly disguised as S2S.

There's a pact that McGraw and Hill made years ago: to never spend more than three days apart from each other. They have stuck to their agreement, which was obviously made easier the last two years while they've been on the road together. According to Gary Borman, Hill's long-time manager, S2S "didn't start out as a marketing concept or about making money. It started out as a family wanting to be together."

Scott Siman, who manages McGraw, says everything that happened on the tour kept the priority of family face forward.

In 2006, the tour started earlier, but traveled only on weekends during the school year. Once on the road, "everything was set up towards a family way of life," Siman says. "We've had family buses, we've had friends come out on the road to be with their kids. I can't say it's normal, but we tried to make it as normal as can be."

McGraw and Hill's priority of keeping the family together set the tone for the entire tour—not a simple task, since every component of each artist's career is separate. Both are signed to different labels and managers, utilizing individual publicists, bands, tour managers, lighting, sound and crew. Those are elements of this massive undertaking that fans in attendance never saw.

Then there were the variables that fans did

'Soul2Soul didn't start out as a marketing concept or about making money. It started out as a family wanting to be together.'

—Gary Borman



Faith Hill and Tim McGraw

notice. "Musically, they're different artists and they do different things," Siman says. "We always approach this like three careers: Tim, Faith and occasionally, this third Tim & Faith career. This was our moment to really do the third career and put all our effort and resources towards that."

Borman refers to the equation as "how one plus one equals three. Sometimes you have to do things for the betterment of the family that

aren't always to your individual advantage." For the sake of the entire tour, he says, compromises had to be made. "There's a give-and-take." Siman offers a big nod that it started at the top, with McGraw and Hill: "They made it clear that this is a team effort and we should all check agendas and egos at the door; that we have one thing we have to accomplish."

Continued on page 18

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Soul2Soul Special



Continued from page 16

Existing Template

Actually, there was an existing template for S2S. In 2000, the first tour launched in July, with 65 dates until December. The outing grossed \$50 million and reached nearly 1 million fans. Even before that, however, McGraw and Hill had made history together. In 1996, the aptly titled Spontaneous Combustion tour planted the seeds for the couple. Hill opened for McGraw—in fact, it's where they first met.

So why the six-year gap between the first two epic S2S road trips? "It was a combination of everything they are," Borman says. "Musical pursuits independent of one another, of family, having children and raising children." Scheduling was obviously one major consideration. Another, Siman says, was that both artists "were operating in high gear after that."

Additionally, Borman says that while everyone realized how novel S2S was, "if you go and do it all the time, it's not special anymore." One benefit to the long interval between combined outings, Siman says, is that it "allowed us to present their music in an interesting new light."

While no firm timetable was in place for another S2S extravaganza, "we certainly kept an eye open for when they'd record duets, gaps in solo careers, all those things," according to Siman—it just happened to be six years later. Borman remembers first discussing another S2S run around 2003: They had to get way out in front of this monster if only to arrange both schedules.

In 2004, both teams sat in a hotel conference room and began sketching out a plan. The process of how to build a machine with so many moving parts began with the artists' vision, Siman says. "We wanted to build a great production; that takes time and effort."

It also meant a lot of people meeting in the middle, combined with some team members brought in specifically for this tour. Some had worked with McGraw, some with Hill and some with both in the past.

Both managers agree it's an understatement that communication was key. "We set a record for e-mails going back and forth trying to get decisions made," Siman says.

Borman concurs: "We each have our own areas of interest. And our clients have their specific areas of interest," so both management teams tried to find ways to take the lead in a particular area in an effort to avoid stepping on toes or duplicating tasks. "We often switched roles. If someone had a great idea, they'd run with it."

In the middle of the 2006 and 2007 tours, Borman's team suffered an emotional and physical setback when Borman Entertainment VP Joni Foraker passed away after a long battle with cancer. Borman says Foraker's passing "put a whole new twist on things" and credits Robert Allen, McGraw's tour manager, for completing a lot of the work they began together. Still, Borman says, "That's a challenge we all had to face that nobody ever saw or heard about; to have someone who contributed as much as she did to Soul2Soul in 2000, then 2006 and 2007. Foraker was the only

'We'd never say never, but I'm going tomorrow, and it's probably the last time I'll ever see Tim and Faith on a big stage like that.'

—Scott Siman

person on the whole team who was in that particular seat: the deals, routing agents, working with promoters, etc."

Vast Experience

Siman and Borman have vast experience putting together massive tours with numerous stops, elaborate staging and arena-sized venues for superstar artists, but both agree putting something together as complicated as S2S wasn't just twice the work: It was exponentially harder.

No decisions were made in a vacuum, says Siman, who says McGraw and Hill "like to be challenged and get other people's opinions, so it's really a process to make any decisions that relate to the tour. In the long run, we knew we wanted to accomplish something really brilliant with this tour and production, and create a memorable lifetime experience for the fans."

That's one reason both teams gave each other so much time to plan, leading up to the 2006 edition. By the time 2007's tour started up again, Siman says, "we had the advantage of having done this."

Borman says that in a normal situation, the responsibility of the person sitting in his chair is to understand the vision of his artist, then "facilitate that vision and grow it. It's singular in its purpose, but when you collaborate, it's not just double, it's triple." The collaboration of something like S2S is so challenging, Borman says, "it demands that you reinvent everything for that purpose."

Because all three teams—McGraw's, Hill's and S2S'—bring a different point of view, he adds, "You can't deal with it in the same way you deal with a single client's tour; it's multiple, not singular vision."

After all the collaboration and communication between so many people during a period that exceeds three years, asking anybody to sum up the S2S experience probably isn't fair. However, Borman is able to articulate a concise, if not understated, bottom line for the unique event. "I'd have to put this up there in terms of a monumental task accomplished and success achieved."

The financial by-product is not only undeni-

able, but record-setting. The two-year boxscore for S2S goes something like this: 118 dates, 1.6 million tickets sold and more than \$142 million in gross revenue, according to Billboard Boxscore. Staggering numbers to be sure, ones that make it tempting to plan such an ATM-like tour once again. But both camps insist a fourth version isn't likely.

"We'd never say never," Siman said the day before the last S2S date, "but I'm going tomorrow, and it's probably the last time I'll ever see Tim and Faith on a big stage like that."

After the first S2S in 2000, Siman felt the long gap probably underserved the demand for the husband-and-wife duo, which is why it made sense to not only go out again, but do two consecutive years together. Things are different now, Borman says. "They've played to everybody they needed to play to. It's time to put it down, and if it's meant to be it'll happen again."

Reflecting on the experience of the past two years, the managers have plenty of memories to hold on to, like Tony Bennett singing "Cold, Cold Heart" with McGraw at Madison Square Garden in New York. "That's etched in my mind," Siman says. "I mean, here you had a convergence of the icon Tony Bennett, the superstar of the day Tim McGraw, and they're both channeling through a Hank [Williams] Sr. song." Siman also recalls the 2006 shows in New Orleans and Biloxi, Miss., "where we gave proceeds back to Gulf Coast relief through Tim and Faith's Neighbors' Keeper Foundation."

For Borman, the S2S takeaway is a rewarding combination of artistic achievement and family values for his client. "It gave Faith an opportunity because she was out there with her family and her husband to be the performer that she is." Hill doesn't always seize that opportunity, Borman says, because she feels so responsible to her children and therefore isn't inclined to do a lot of touring. "She's a hands-on mom, and when you're on the road it's difficult. This is an area where Soul2Soul was a huge benefit. We all got to see this incredible singer sing."

R&R

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Mega tour equals mega promotional opportunities for stations willing to toss out a few rules

Radio Reaps Branding Rewards

By R.J. Curtis

When major artists hit the road on a tour with the sheer muscle of Soul2Soul (S2S), it provides a golden promotional opportunity for local radio in each market stop. ■ Country stations in 37 cities that played host to Tim McGraw and Faith Hill this year seized the occasion as a rallying point, a chance to claim ownership of the show and to use the pair's broad-based appeal to market the station to a wider audience. For some programmers, the tour provided a compelling reason to simply toss the regular format out the window.

"Anytime artists of this stature come through, it raises awareness of the format, creates some press we might not otherwise receive and gives us an opportunity to showcase the station when there is heightened awareness," says Mike Brophrey, PD at Greater Media's WKLK/Boston, where the tour played two dates.

A couple of stations decided to not only board the S2S bandwagon, but have McGraw and Hill drive the damn thing. When the tour pulled into Fresno for an Aug. 7 show, PD Chuck Geiger transformed KHGE's name and format to "Soul2Soul 102.7" for nine hours, beginning at 3 p.m.

It mirrored a stunt Clear Channel sister WDTW/Detroit had done a month earlier, when the duo hit the Motor City July 11. WDTW PD John Trapane had a simple response when asked why he'd turn over the station playlist to just two artists: "Because it's Faith Hill and Tim-freakin'-McGraw. You have two to three big shows a year, and you should make as much noise and get listeners as excited as possible."

In Fresno, KHGE came up with a custom imaging package to match its temporary moniker. "We went to our production library for all the Tim and Faith audio we could find," Geiger says. Using audio parts from a non-hosted interview the label provided when McGraw's "Let It Go" CD was released, "we wrote and produced sweepers and imaging pieces that talked about the show, celebrating over 15 years of Tim and Faith in one night, on Soul2Soul 102.7," Geiger says.

Obviously, playing music from just two artists required going deep into album cuts. Geiger used "everything that was in the Clear Channel system." In Detroit, Trapane says preparation for the

'You have two to three big shows a year, and you should make as much noise and get listeners as excited as possible.'

—John Trapane



one-day spectacular included building new clocks and scheduling the music by hand. Additionally, "the jocks were free to play requests, dedications and have listeners share their best Tim and Faith stories."

Selecting the right album cuts was key, Trapane says. "If your radio station is supposed to represent the fan, then you better know what album cuts they love as well," like McGraw's "Angel Boy" or "Drugs or Jesus." For Hill, Trapane played cuts like "My Wild Frontier" and "Dearly Beloved."

Both PDs describe response to the McGraw and Hill-fest as huge. "E-mails and calls were positive that going to the show and coming home, listeners got to hear songs from the concert," Geiger says.

Trapane adds, "You would be surprised at the amount of e-mails and calls thanking us for the day from people who couldn't make it to the show." WDTW also was able to sell a sponsorship for the day to Jeep.

Both PDs say that the S2S concert was a spectacle well worth the stations' support. Brophrey describes the event as "theatrical, which is tough to pull off in the round and in a bowl like the Garden in Boston. Clearly, it was choreographed and was entertaining, start to finish."

Because of Hill's enormous pop-crossover success, Brophrey adds that any fan attending the show provided WKLK an opportunity "to let them see our country station and give them an invitation to listen." In other words, S2S legitimizes the format. "It is a powerful rallying point for the station and a great opportunity" for promotions galore at

radio, including ticket giveaways, meet-and-greets, autographed items and special McGraw and Hill weekends prior to the show.

Consummate Professionals

Tim Roberts, PD at CBS Radio's WYCD/Detroit calls McGraw and Hill "consummate professionals and stellar performers. We will all be sad they're not touring anymore."

A highlight for Roberts was a backstage event hosted by the station and exposure to bands like the McGraw-produced Halfway to Hazard, which warmed up fans outside the venue before the show.

All the positive radio feedback must be gratifying to Gary Borman, who manages Hill; and Scott Simon, who heads up McGraw's organization, because the experience Roberts, Brophrey, Geiger and Trapane describe is precisely what tour planners were shooting for.

The beauty of the show, Borman says, is that fans get "a unique experience that you can't get from their records. You go there with the familiarity of the hits, the favorite Faith songs and Tim songs. And you get those, but then you get this whole other thing that you never expected: the staging, their interaction to songs you never expected and the duets. You get a very different experience."

Simon believes the shows ultimately "adds to the depth of their individual artistry in that they have this other element to bring to the table. Everybody had a chance to see it and catch the chemistry of those two onstage."

PHOTOGRAPH BY DIMITRIOS KAMBOURIS/WIREIMAGE.COM



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ENTERTAINMENT



Faith Hill talks about putting together the Soul2Soul tour, the 'incident' in Louisiana and looking forward

Expressions Of Faith

R&R Country Editor R.J. Curtis Speaks One On One With One Of Country's First Ladies



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Two years and more than 100 dates is a very long run. Now that Soul2Soul (S2S) is over, is there a sense of relief?

It's nice to be home. This year, we left May 25 and didn't return until Aug. 12. Even though the kids are back in school and we ended the tour in a timely fashion, both of us miss performing. We miss the catering [laughs]. Every tour always seems two weeks too long, but when you get home you miss the fans and being onstage performing. We had so much fun this year. I had a blast because my band and I are very spontaneous; they're great about doing things on the fly, and there were a lot of great experiences we had this summer. The fact that we may not do it again is sad. I was bawling, walking offstage after singing "I Need You" the last night. I was surprised the way it hit me. I thought it would be, "Woo-hoo! Let's go home!" But it wasn't like that at all.

'The look she gave me was, "I just grabbed your husband's privates and there's absolutely nothing you can do about it." I thought, "I'm jumping off this stage and it's on, it's on right now."' —Faith Hill

Did the S2S experience meet your expectations?

It was better. We had the best crew with us. The guys and ladies worked so hard putting this show together with very few complaints, if any. Because I don't tour a lot, the band I have are mainly studio players, so they hadn't played in years in a live arena and they had the best time. It's like being in high school where you played for the first time in your garage. There's no other experience that compares to doing it live in front of fans every night.

So many organizations came together to make this happen: management, crew, sound, lights . . .

Do you wonder how it all worked?

Let's compare it to an astronaut going to space. The prep work before launch is amazing. There's so much that goes into it before you actually get to the event. We had a lot of meetings in the beginning, and Tim and I were adamant about things we wouldn't waver on; both management teams and everyone knew that going into the invention of Soul2Soul.

What were among the non-negotiable items?

The fact that this was absolutely a family tour. We're out here as parents first with our children, and there were rules about that. We wanted to be sure everyone was treated with the utmost respect. These people have worked on tours with the [Rolling] Stones, [Paul] McCartney, Rod Stewart—they come from the biggest and best tours in the world. What's most important is that each person knows what their job is, and that's why it was so successful. Most important of all, remembering this is the chance of a lifetime for all of us. Go out and have a great time; don't forget why we do it in the first place.

Would you say the main impetus for S2S was about keeping the family together—you, Tim, Gracie (10), Maggie (9) and Audrey (5)—while you both worked?

That was one of the main reasons, yes, and because of the success of the first one [S2S 2000]. We decided to go out together because of fan requests. They wanted it, and we wanted to do it. When you have two people who do the same thing for a living that requires traveling around, there's no better way than to do it together. We always knew after the first one we'd do it again. It's icing on the cake to be able to take the entire family out and experience that kind of life on the road.

The show offers Tim's music, your music, Tim and Faith music and some surprises, like the opening number, Snow Patrol's "Chasing Cars."

That was Tim's idea. My daughters and I listen to everything. We were aware of that song for months when Tim came to me after hearing it on the radio one day and said, "There's a song we should open the show with, 'Chasing Cars.'" I was like, "No way," but we got into rehearsals and we played it one time and he was right. It worked so well; it was fun to do something different and made it exciting for us to bring something shocking to the fans.

Female fans seem to have rallied around your handling of the situation onstage with the fan and Tim.

That happened before, last year. In some situations, women raise their shirts and show Tim their breasts; sometimes I think it's hilarious because the ones that do it really shouldn't [laughs].

But the situation in Louisiana . . . I'm a strong woman and I have strong opinions about things, but most of the time I like things to be handled by professionals and I'll stay out of it. Tim got a pretty good say in what happened in that moment. He pretty much let her know how he felt about what she did. But that never got talked about [laughs]; it was only what I had done.

He absolutely reprimanded her and he came offstage and was furious. It was disrespectful for him as a man; it was there in front of everybody, there were kids around, and his wife is there. He told me about it and I thought, "I'm going to kick her butt." It was a Mississippi thing, you know? "Where is that girl? Show me where she is!" [laughs]

But I really thought, "It's handled. I'm not going to draw any more attention to her, which she obviously wants." In my mind it was over, but then I went onstage and when I got over to her side of the stage, the look she gave me was, "I just grabbed your husband's privates and there's absolutely nothing you can do about it." I thought, "I'm jumping off this stage and it's on, it's on right now."

I'd like you to take a poll of any woman who wouldn't do the same thing. I just recently read a poll in Country Weekly where fans said I should have let security handle it, instead of handling it myself [laughs]. OK, sure. Let some woman grab your husband's private parts right there in front of thousands of people and see how you handle it.

Tim gets a lot of credit for having strong judgment on song selection, and now he's using that as a producer with Halfway to Hazard and Lori McKenna. Do you foresee Tim ever producing your music?

Tim and I have talked about working together in that way, but it would depend on us having

Continued on page 24

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Soul2Soul Special



Continued from page 22

the same idea—or if he had an idea that was radically different than mine and I thought it was better [laughs].

We do differ on style. I come from a more gospel/R&B background, he comes from a '70s rock'n'roll background. Actually, if they were to collide, it would be a pretty cool thing. I think we could do something really solid, but it would have to allow me to do what I want to do and Tim to produce the way he produces. We don't try to force an issue that isn't natural, especially when you're married. We'll know it when it comes along. I have so much respect for him as an artist, producer and song man. We've talked about doing a duets album; it's just a matter of having the time to get in and do it. There are so many songs we want to sing together, but there never seems to be enough time.

In addition to releasing a greatest-hits collection in the fall, you're getting ready to record a new album. How would you characterize the sound you're looking for?

I'm going to make the album I want to make and that I know my fans want to hear. "Cry" was by far my favorite album I've made. It never gets spoken of in the country department because there was never a single that was successful at radio. But it sold over 3 million copies. "Cry" and "Stronger" from that album are two of my biggest songs in the live show. It's one of those albums that was maybe before its time—progressive and aggressive in the way it was recorded. I intend to go back and pull some of the songs off that album and use them in other ways. For example, "Stronger" is on the greatest-hits album as a live cut and it was never a single. I have a collection of songs that I've put together and we'll start that process soon, but I want to focus on being creative and making the best record I can, one that I really love.

R&R

'I have not left the format, they actually have left me. I have fans that want to hear this music, but when they can't hear it on a country station, they have to go to another station to hear it. I don't want it to be that way.'

—Faith Hill

Hill discusses her relationship with country radio and that messy CMA moment

Frank Talk With Faith

During R&R's discussion with Faith Hill about Soul2Soul (S2S), she opened up on other topics, too, sharing views on artistic freedom, her current relationship with country radio ("a disconnect") and how painful the 2006 Country Music Assn. (CMA) misunderstanding was to her.

This portion of the interview, while candid and revealing, was also conversational and easy-going, with plenty of laughter mixed in. Hill spoke frankly, but not like giving us a piece of her mind.

As Hill talks about the process of crafting her new album, she says that she wants to record "the album I want to make and that my fans want to hear."

Does that mean that at this point in her career, she believes she has the freedom to take any creative/artistic direction she wants? "I hope I still have that, but I have to do that just for me as an artist," Hill says. "It takes too much time to go and make a record just because you have to make one, or just to satisfy somebody or something or some format. I can't do it. It's too much time for me. I have a family; I'm a wife, I'm a mom. If I can't go in and make a record that is inspiring to me and that represents creative growth, it's a waste of time. I want it to be a fun experience."

After being on the road for the past four months, visiting 37 cities and meeting all sorts of radio people, Hill confesses that she doesn't necessarily have a good sense for what's happening at country radio right now. "For some reason, there's a disconnect between me and them—and that comes from them. I do give radio challenging material, I realize that."

Hill relates a story about one particular market during the tour where she asked a PD about her single "Lost." The song had been out for 10 weeks and was not on the programmer's playlist, yet he was promoting the S2S show in his market. When Hill asked if he simply didn't like the song or whether it wasn't working for him, the programmer told Hill that he didn't have room for it.

Hill replied, "Really, after 10 weeks, and I'm coming to play this arena, and there's no room for the song?" She told the programmer, "I don't want you to blame me when the station across the street that is not country picks up the song, but is playing it because their listeners want to hear it. Don't blame me for going to another format. They picked up the song because I'm a valuable artist to their audience, as I am to yours."

When the same programmer went onstage to introduce the show, Hill says he told the audience to listen the next morning for him to play

"Lost" in the 8 o'clock hour and caller 12 would win \$1,000.

"I thought that was nice," Hill says, though "at the same time, he was promoting his station by using my song, which he hadn't added after 10 weeks."

Overall, Hill feels some disdain from radio directed toward her. "I really wish I knew why, because I have supported radio. I have not left the format, they actually have left me. I have fans that want to hear this music, but when they can't hear it on a country station, they have to go to another station to hear it," she says. "I don't want it to be that way."

Hill says she would cherish the opportunity to sit face to face with radio programmers and discuss these issues: "I'd like to find out how it really works, because you walk in one room and it works one way and you walk in another room and it works another way. I feel like I'm an artist who hasn't made my best album yet. I have a lot more music to make, and I want my fans to hear it. They're hearing it other ways, but I want them to hear it on country radio. Tim feels this way about country radio, too. Right now, more than any other time in our industry, country radio could be the strongest format in this business, because it could play the best collection of songs, period. Now is the time they should be able to do that. Pop is the most popular music; it's not about what style it is or how much steel is in it. Does it tell a story?"

Another sense of real frustration—and pain—for Hill was the misunderstanding at last year's CMA Awards. The video of her exclaiming, "What?" as Carrie Underwood was named female vocalist of the year painted her across the media as some kind of sore loser.

"I have to say, I did have a lot of support with most of the country format; they know me and know I have a sense of humor. It was mostly people that get online and have all day to spend there," she says. "I'm a big girl and I can handle anything, but last year's CMA incident was just about it for me. I wanted to quit after that; I thought it just wasn't worth it. I have never treated anyone with disrespect or been mean or hurtful to anyone, even as I was growing up, not to mention as an adult and as a mom."

She says that the CMA incident was a joke on her, not a joke on Underwood. "There has never been a more painful experience than that and I told my manager the next day, 'I'm done, this is enough.' I'm tired of being scrutinized over every little thing that I do. There's not a mean bone in my body. It goes against everything that I am." —RJC

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CMA CONGRATULATES FAITH AND TIM!



FAITH and TIM

On behalf of CMA, its Membership and Board of Directors,
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Sincerely,

Tammy Genovese, CMA Chief Operating Officer

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Hill and McGraw have plenty of work, opportunities in store

After Soul2Soul, One By One

By R.J. Curtis

For the past two years, Tim McGraw and Faith Hill have focused on their combined career, although each released solo albums: McGraw's "Let It Go" in March of this year, Hill's "Fireflies" in August 2005—eight months before the kickoff of the 2006 Soul2Soul. ■ With the recent conclusion of their 2007 duo tour, numerous individual projects are already in the works. As Hill's manager Gary Borman puts it, "Faith is back in the Faith business." Coming in October is her first greatest-hits album. Hill is also in the process of recording material for a new record, as well as a Christmas album for the 2008 holiday season.

The next Hill media blitz will surround the greatest-hits collection, though, over time, Borman promises an endless array of media and live performance opportunities to surround all three projects.

Hill is also potentially interested in film work, should the right role present itself, but "it would have to be pretty special to interrupt existing plans, with three album projects in the works, not

to mention three children," Borman says.

McGraw's plate for the next couple of years is also piled high. He and longtime producer Byron Gallimore formed a new label this year, Stylesonic Records. Two new acts have already released albums: Halfway to Hazard's self-tilted debut and Lori McKenna's critically acclaimed "Unglamorous," both released Aug. 14. McGraw served as producer for both projects.

"He loves to work with other acts in the studio," says Scott Simon, who manages McGraw. "He has a gift in that area, which he proved with Jo Dee Messina. It's something he wants to do, and we're going to carve out time in his schedule to do that." Additionally, McGraw has launched a publishing company he hopes to expand during the next several years.

After his work as an actor was so well-received in "Friday Night Lights" and "Flicka," McGraw has received multiple film offers, but like Hill, he has been cautious about pursuing the right role at the right time.

For a while now, McGraw has been presented with more opportunities than he could ever take advantage of. But anyone concerned that

McGraw's own music momentum will be slowed by his desire to work behind the console and wear a producer's hat needn't worry. According to Simon, "There's a really good chance" he will have another solo album out in 2008. "We're excited to get back to a solo Tim McGraw career and tour." *R&R*



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If anyone would know, it's tour manager Bernie Boyle—he works for one Faith and Tim: Bigger Than The Beatles?

In another example of how two organizations with different philosophies successfully came together, Robert Allen, Tim McGraw's longtime tour manager, worked closely with Bernie Boyle, Faith Hill's tour manager, for the past four years. While Allen gravitated toward the technical side of the nightly operation, Boyle saw to both bands, makeup and general management of the massive 150-person crew. Consistent with the two teams, both tour managers had what Boyle describes as "mutual respect for one another."

Boyle also believes that he and Allen being English enabled them to work so well together. He describes the entire tour as "a remarkable job of coexisting."

Boyle worked on Soul2Soul (S2S) for two years. As *R&R* speaks to him, he has just arrived home in Los Angeles. He says this is the first time he has slept in his own bed since May. Comparing the 2007 version of the tour with last year, Boyle says 2006 was a better experience—because it was

longer. There were more of what he calls "weekend warrior" dates due to the schedules of McGraw and Hill's children. That allowed downtime during the week to troubleshoot and make adjustments. "In 2007, the pressure was greater because we did a lot of shows in a shorter period of time," Boyle says. That meant some long "hellacious" drives that left little to no wiggle room for the unexpected. "We were lucky with no buses breaking down or serious equipment failure; everything held up well."

Boyle describes the responsibility of tour managers as "in essence, the people who run the tour. Robert has his way, and I have a way. In the end, we used both to make it work. Robert can read Tim very well."

One reason Boyle believes the 2007 version of S2S went so smoothly is the lack of turnover in manpower. "The only reason it worked on the fly as well as it did in 2007 was that we had about 70% of the crew from the year before," he says. He describes the team as a family, with tremendous loy-

alty to one another. "You could get on the phone tomorrow and this entire crew would be back out in a minute. That's a credit to Tim and Faith. They make a real effort to meet everyone; they eat in catering, and they know everyone on a first-name basis."

If there's one regret Boyle has, he says that he "finally found an artist that is so wonderful to work with, but she probably won't be out for another few years."

That may be true for Hill, but don't feel too sorry for Boyle; he's now headed back to the job he had before hooking up with Hill—as tour manager for an artist out of Liverpool, who used to be in a fairly popular band called the Beatles.

Boyle jumped right off Paul McCartney's 2004 tour and into the world of Faith Hill. He was joined on S2S by McCartney's production manager, makeup personnel and many members of the crew.

Pressing Boyle for a comparison of the two artists, he hesitates to respond, but finally says, "No disrespect to Tim and

Faith, but you're up there with a Beatle, for God's sake. It brings a whole different emotional and psychological feeling."

Working with McCartney at the beginning of the millennium was a reunion of sorts for the two. Boyle worked as a crew member for the Beatles in the early '60s, loading their gear from clubs in the Hamburg days. Aside from McCartney, whom he could say only positive things about, Boyle says that "without question, I find country artists more genuine." He recalls working as tour manager for a major artist—who remained nameless—for 18 months about 12 years ago: "I met him just once, at the end of the tour when he said goodbye to me, and that year I was in Japan on Christmas day, having dinner with the band and not my family."

Summing up his experience with Hill, Boyle says, "It was one of the most rewarding jobs I've ever had. I wish she'd work another 10 years, because then I'd just hang it up." —RJC

S

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S



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NewsRadio 880 celebrates heritage, but embraces technological advances

WCBS-AM: 40 Years With An Eye On NYC's News

Ironically, CBS Radio now owns WCBS-AM and its head-on all-news competitor. In 1995, Westinghouse Electric purchased CBS, a move that made WINS-AM a sister to its 40-year rival. Early on, there was speculation that either station would drop all-news, but each continues to hold its own: WINS' ratings are better within New York, while WCBS' listener strength is greater in the suburbs.

In the summer P1 2007 Arbitron report, WINS came in with a 3.8 share 12+ to finish No. 6 overall in New York. WCBS-AM was No. 14, with a 2.8. But in Nassau/Suffolk, WCBS was the victor, with a 3.3, tied for eighth 12+, while WINS was 10th, with a 2.6.

Chuck Taylor
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dateline 1967. William S. Paley was not happy. While the venerable founder/chairman of CBS took pride in the diverse MOR/personality/news programming of his flagship radio station WCBS-AM/New York, its floundering ratings vexed him. This was a man unaccustomed to—and unaccepting of—vulnerability in his mighty business holdings.

Eying with envy the success of Westinghouse rival WINS-AM, which in April 1965 became the first all-news outlet in the nation, he elected to go head to head with the signal, which had instantaneously become a local force field.

On Aug. 28, 1967, WCBS segued to NewsRadio 880. Among its first anchors and reporters: Charles Osgood, Pat Summerall and Ed Bradley. The outlet distinguished itself from

WINS, thanks to a 50,000-watt clear channel signal, allowing it to serve not only New York, but the New Jersey and Connecticut suburbs as the market's "Tri-State News Station."

It's been 40 years now that WCBS-AM has gone all-news and become a New York institution, a conspicuous accomplishment in an industry that flips formats like pancakes—not to mention the tremendous pressure in the nation's No. 1 market

to persistently court the bottom line. (It has served as the flagship station for the New York Yankees Radio Network since the 2002 season.)

WCBS-AM marked its anniversary with a celebration Aug. 28 at the CBS Broadcast Center at 524 West 57th St. in Manhattan, where dozens of beloved retired personalities mingled with current staff, trading stories, revisiting time-worn anecdotes and lacing the past with the present. Even New York Mayor Michael Bloomberg stopped by to acknowledge the station's legacy.

Mind you, today's WCBS-AM is a forerunner of modern technology. Although late to the Internet compared with other radio groups, then-owner Infinity Broadcasting selected the station to be its first all-news to stream its signal, beginning Dec. 13, 2004, at wchs880.com. Since then, it has added an endless array of value-added content features to its Web site, including reporter podcasts, on-demand audio, extended coverage of on-air reports divided by region, online polls, video from its TV sister news station and the

Continued on page 30



Former WCBS-AM sports director Ed Ingles at the station's 40th-anniversary celebration.

ABC NEWS RADIO 2008 PRESIDENTIAL ELECTION COVERAGE

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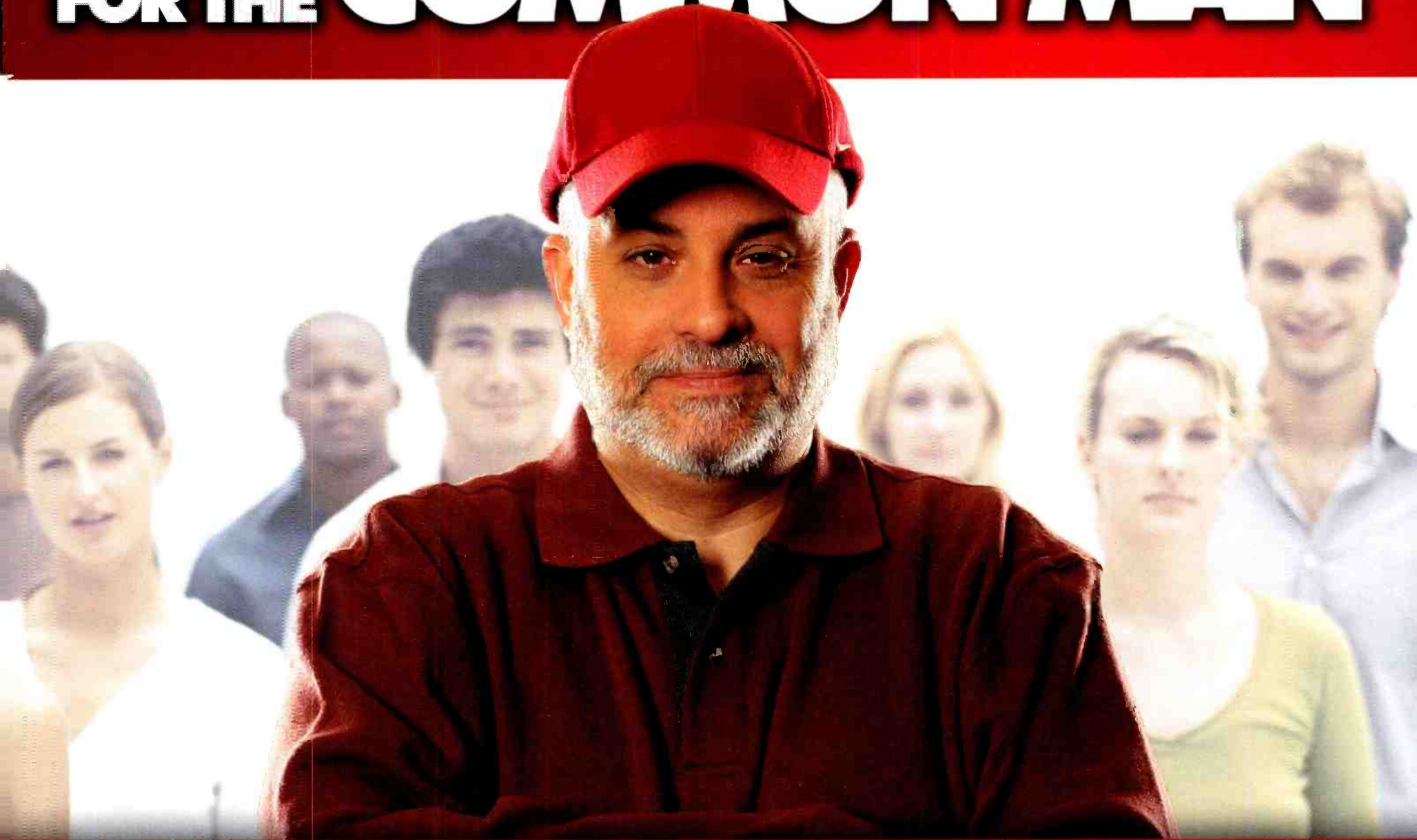
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Source: Arbitron Mtrc, Previous survey vs. Spring '07, Exact Times, A25-54, ACH Share

Continued from page 28

WCBS Small Business Network, a subsidiary site that provides advice and articles for entrepreneurs.

Clearly, the station has its eye on the future. "We know that people's lives are crazed, that they are bombarded with information from a myriad of sources, so we need to make it even easier for people to get information. We know they're not going to be sitting there with a radio turned on for a long period of time," WCBS-AM VP/GM Steve Swenson says.

The station has made deliberate efforts to increase appointment listening, he says, "to try and recycle that audience. We want them to start their day with us, and we try to give them reasons to come back in the afternoon. We'll say, 'At 6:30, we'll be talking about the resignation of the attorney general, at 6:41 and at 6:55 we'll be covering this.' So within a half hour, we're more specific, hoping that we'll catch someone with a piece of information that, if they plan to leave us, will make them want to come back."

Of course, aligning coverage with wcbs880.com has also allowed the station to expand what it delivers over the air. "The Web is clearly the way of the future. We're so invested in the Internet, and it's a terrific way to interact with our listeners," WCBS-AM PD Crys Quimby says. "Just about every person in the news room is able to update the Web site. It is so deep and broad and gives us a great opportunity to say, 'If you want more on this story, here's a link.' So we might give the highlights of a new

health report and say, 'If you go to our Web site, you'll get the entire report,' maybe a survey or links to other stories."

She says that the online destination also allows reporters to transcend the typical 40-second on-air news bite. "We've had anchors or reporters post blogs about reporting a particularly difficult story, explaining how they decided to cover it. We ask questions as another way for our community to become involved, to share their point of view. We're able to post pictures and videos that offer so much more about a story covered on the radio station. It's just a great tool that's growing and will become even more important."

Despite the many changes, there are things at WCBS-AM that have remained the same. Quimby says, "The goal has always been to get the news fast—and more importantly, to get it right. I really don't see huge changes in that over the years."

Lou Adler, who was one of the original news anchors at the station and served as news director of WCBS-AM in the '70s, adds, "Straight, hard news is still the news. I think if we made any adjustments, it was in hiring reporters

'We know that people's lives are crazed, that they are bombarded with information from a myriad of sources, so we need to make it even easier for people to get information.'

—Steve Swenson

that had extensive backgrounds in and knowledge of New York City. Perhaps we changed the pace of our delivery a little, which we've always aimed to be upbeat and bright, so that we never sounded stodgy and self-important."

And most important, WCBS maintains that one-to-one relationship with its hometown audience. "As unknown as what the future will bring with new media, the one thing I know we will always have is that local connection," Swenson says. "You can go to Google or Yahoo, but it doesn't have that same flavor of people covering it who live here. I certainly feel good about our future." R&R

WCBS-AM: 'A Beacon Of Normalcy' On 9-11

WCBS-AM's studios in midtown Manhattan offered an unobstructed view to the World Trade Center on Sept. 11, 2001. Thirty-year news reporter Rich Lamb was at the mic that morning and recounts the catastrophe as a decisive moment for the station's role in the lives of its New York audience.

"Watching the scene on TV, it looked surreal, almost artificial," he says. "But because we could see straight down to the World Trade Center's fire and then the collapse, it was all too real. We were in a state of disbelief."

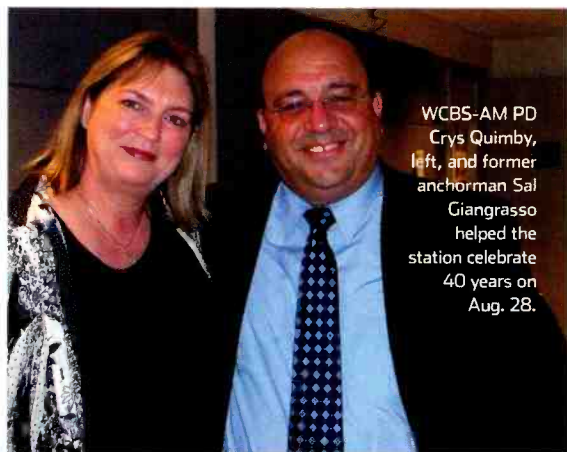
Lamb says that WCBS' all-day coverage of the events provided "a beacon of normalcy in a very trying,

heart-wrenching time for the city. It's comforting to hear a friend's voice when there's such news, and that allowed us to be a companion to a shocked, dark city. We were holding hands with everybody in this town, trying to provide the straight facts. You didn't have to exaggerate. You just couldn't overwrite 9-11. The shock value was there just from the act.

"What we were able to convey to our listeners is that on one side of the street there was a river of evil, and on the other side there was this river of goodness coming back from New Yorkers who were there to help one another. We felt like that began to rebuild the bruised heart of the city," he says.

At the scene, because cell phones failed, the media banded together, filing reports from pay phones. "It was a heroic effort from everyone at the station—and all communication outlets—to pull together, to report the story exactly right," he adds. Lamb reported on doctors standing outside of hospitals, waiting for the wounded: "They wanted to do some good, they were frustrated. People were lined up in front of the Red Cross by the thousands to give blood. It was just an unimaginable scene. I think that that's the finest moment that I ever witnessed for the radio station. Everybody was just hoping to do something good." —CT

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WCBS-AM PD Crys Quimby, left, and former anchorman Sal Giangrosso helped the station celebrate 40 years on Aug. 28.

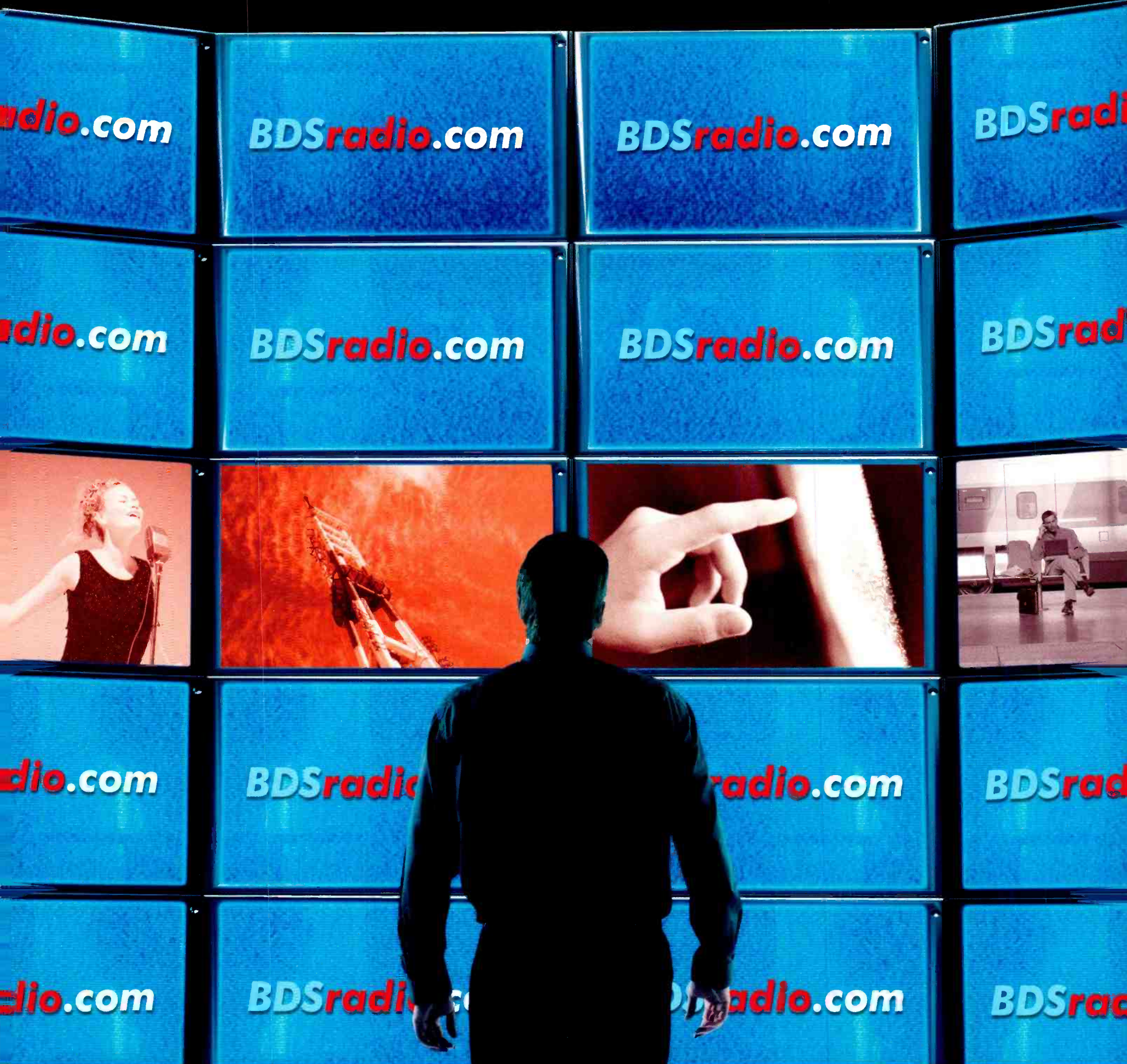
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BIG SHOTS

Compiled by Alexandra Cahill
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Band Of Brothers

1. Bad Boy recording act B5 dropped by Radio One urban WCDX (Power 92-1 Jamz)/Richmond before a "Russ Parr Morning Show" Bus Tour performance. The Breeding brothers' second album, "Don't Talk, Just Listen," will be released Sept. 11. From left are Kelly Breeding, Carnell Breeding, PD Reggie Baker, Dustin Breeding, Warner Music Group Mid-Atlantic and Carolinas special operations rep June Grant, Patrick Breeding and Bryan Breeding.

2. From Boys To Men Backstreet Boys Brian Littrell and AJ McLean met with 12 lucky Clear Channel CHR/top 40 WAEB (B104)/Allentown fans before an in-studio interview with MD/midday DJ Eric Chase. From left are Littrell, B104 listeners Isabella and Brandy Mangos and McLean. **3.** Access Tunathon Morning show host Charlie Tuna and Clear Channel hot AC KBIG staffers staged a Tunathon and Prom at Children's Hospital Los Angeles, which raised nearly \$850,000. "Access Hollywood" host Maria Menounos was on hand to help the children get ready for the big event with the help of sponsors, who provided gowns, formal wear, makeup and hair stylists for the girls. From left are "Charlie Tuna in the Morning" co-host Irma Blanco, Children's Miracle Network director Denise Bayles, Menounos and Tuna. **4.** Family Business Co-stars of Disney Channel series "Hannah Montana," Billy Ray Cyrus and daughter Miley Cyrus clowned around during a visit to Clear Channel CHR/top 40 KIIS/Los Angeles. From left are Billy Ray, Miley, KIIS-FM night jock JoJo Wright and Hollywood Records VP of promotion Scot Finck. **5.** Breakfast Of Champions Olympic speed skater Apolo Anton Ohno savored his "Dancing With the Stars" triumph with the ABC-TV show's host Tom Bergeron and Good Morning America Radio's Hilarie Barsky. From left are Barsky, Ohno and Bergeron. **6.** Beat Generation Rapper 50 Cent joined Radio One urban WPHI (100.3 the Beat)/Philadelphia staffers for photos after a "50 Minutes With 50 Cent" interview. Interscope will release his new CD "Curtis," Sept. 11. From left are weekend DJ Bent Roc, 50 Cent, PD/2 p.m.-6 p.m. jock Colby Colb and G-Unit rapper Tony Yayo. **7.** Choose Or Lose A&M recording artist Fergie chatted with RCA Nashville's Chuck Wicks before going on to win the Choice Female Artist surfboard at the Teen Choice Awards.

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Formats

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R&R TIMELINE

1 YEAR AGO Jeff Haley is named president/CEO of the RAB, succeeding longtime chief Gary Fries. ■ AC CIDR (93-9 the River)/Detroit returns to its original triple A format. ■ Stu Bergen is named GM of Warner Music's Independent Label Group.



Bergen

5 YEARS AGO John Strazza is tapped as VP of rhythmic crossover promotion for Jive Records. ■ KAHZ/Dallas selects Gustavo "Gus" Perez as GM. ■ Deidre "D-Rock" Williams is appointed PD of rhythmic KBMB/Sacramento.



Strassell

10 YEARS AGO Kathy Stinehour becomes VP/GM for classic rock WAXQ/New York. ■ American Radio Systems promotes Greg Strassell to VP of product development. ■ Reid Reker is chosen to be PD of WCKG/Chicago.

15 YEARS AGO Bill Pasha is promoted to Paxson Broadcasting corporate PD. ■ Guy Zapoleon hangs out his shingle as Zapoleon Consulting. ■ Kevin Stapleford is upped to VP of programming for Noble Broadcast Group.



Cafaro

20 YEARS AGO A&M national director of album promotion Al Cafaro is elevated to VP of promotion. ■ Bill Gilreath is named GM at WHQT (Hot 105)/Miami. ■ Norm Rau becomes president of Sandusky Broadcasting.

25 YEARS AGO Steve Kingston is named OM/PD at EZ Communications WBZZ (B94)/Pittsburgh, following Dan Vallie's promotion to VP of programming for the chain. ■ WQBA-AM-FM/Miami's Herb Levin and Julio Rumbaut resign to purchase crosstown WHTT. ■ WRRM/Cincinnati GM George Hyde segues to WQBA-AM-FM/Miami as VP/GM.

WNBC/New York launches top 40 format as "the All New WNBC" under PD Bob Pittman. ■ Country KOZN/San Diego flips to beautiful music. ■ Trigger Black becomes PD at WAKY/Louisville.

30 YEARS AGO

THE SPIN



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

Brooks' No. 1 Debut Shatters Country Chart Record

Garth Brooks makes history with the first No. 1 opening on the 63-year-old Country chart, as "More Than a Memory" (Pearl/Big Machine) stampedes in with 36.3 million impressions. "Memory" replaces Kenny Chesney's "Don't Blink" (BNA) as the highest debut in the 17-year Nielsen BDS era just one week after Chesney's No. 16 bow. Brooks also replaces Chesney and Buck Owens as the all-time high-debut leader. Prior to the bow of "Blink," Owens' "My Heart Skips a Beat" also began at No. 16 shortly after the chart's expansion from 30 to 50 positions in January 1964.



While "Memory," one of four new cuts from "The Ultimate Hits," due Nov. 6, wins the format's audience race, the ballad opens at a likewise record-setting No. 4 on the Nielsen BDS plays-based tally, amassing 4,349 spins. Rodney Atkins' "These Are My People" (Curb) is pushed 1-2 on the main chart, though it spends a second week atop the detections list with 4,593 spins.

"Memory" is Brooks' 19th Country chart-topper and first this decade. He last led with "To Make You Feel My Love" in July 1998. His first No. 1, "If Tomorrow Never Comes," debuted this week in 1989.

Ozzy's Top 'Stop' Stretches To 20 Weeks

Ozzy Osbourne's "I Don't Wanna Stop" (Epic) logs a 20th week at No. 1—the second-longest stay in the Rock chart's history. "Stop" breaks out of a tie with Staind's "It's Been Awhile" and the Red Hot Chili Peppers' "Dani California," and now trails only the 26-week run of 3 Doors Down's "When I'm Gone" in 2002-03.

Timbaland Knows His 'Way' Around No. 1

Timbaland tops the CHR/Top 40 chart for the first time as a lead vocalist as "The Way I Are" (Interscope) steps 2-1. The multifaceted artist is no stranger to No. 1—he added vocals to Nelly Furtado's "Promiscuous" and has written and produced six chart champs since July 2006, two by Furtado and four by Justin Timberlake.

We're No. 1! We're No. 1!

Rick Braun & Richard Elliot reach the Smooth Jazz summit with their collaboration "R n R" (ARTizen). It's Braun's first trek to the top since "Shining Star" spent five weeks at No. 1 in early 2006, while Elliott's last appearance there was with "Mystique"—the song that replaced "Shining Star" at the top on its way to a seven-week reign. Elliott also crashes the top 10 (15-9) as a guest on Jeff Golub's "Ain't No Woman (Like the One I Got)" (BLG).

Backstreet's Back, Carlton Too

Two Hot AC chart vets return, led by Backstreet Boys at No. 39 with "Inconsolable" (Zomba), the lead single from the group's fifth studio set, "Unbreakable," due Oct. 30. The Boys last charted at Hot AC when "Incomplete" reached No. 21 in summer 2005.

At No. 40, Vanessa Carlton debuts with "Nolita Fairytale" (Universal Motown), her first Hot AC appearance since "White Houses," a No. 27-peaking song in late 2004.

Plies & T-Pain Tandem Works At Rhythmic

Three weeks after losing its grip atop the Urban chart, Plies attains his first No. 1 on the Rhythmic list with "Shawty" (Atlantic). For featured vocalist T-Pain, the song is his third No. 1 of 2007, following turns at the top with his own tracks "Buy U a Drank (Shawty Snappin')" and "Bartender." T-Pain is the first artist to ride at least three tracks to No. 1 in a single year since 50 Cent parked four in the penthouse in 2005.

Nothing 'Fake' About Seether's Moves

Seether posts the second-largest jump in the Active Rock chart's 10-year history as "Fake It" shreds 37-13 and earns Most Increased Plays honors (up 500). The 24-position climb is second only to the 25-point leapfrog that Staind's "It's Been Awhile" logged when it moved 35-10 in March 2001. "Fake" enters the Alternative chart at No. 27 and lands at No. 28 at Rock.

Springsteen's 'Radio' Loud And Clear At Triple A

Bruce Springsteen graces the Triple A chart for the first time in more than two years as "Radio Nowhere" (Columbia) opens at No. 13. "Radio" marks the chart's highest debut of 2007, eclipsing last week's No. 18 entry by the Eagles' "How Long" (Lost Highway). The leadoff from Springsteen's new "Magic" album, due Oct. 2, is his best debut since "The Rising" started at No. 7 in July 2002. He last charted in the July 15, 2005, issue when "All the Way Home" spent a sole week at No. 18.



Station turns to the civilian ranks—again—to find a nighttime sidekick

When Reality Bites, KRBE Reels 'Em In

Kevin Carter

KCarter@RadioandRecords.com

after an exhaustive search through the ranks of the great unwashed of the greater Houston area, Cumulus CHR/top 40 KRBE/Houston has selected a new sidekick for night jock Carson. The winning young woman, a certain Leslie Christina, has never done radio before, and she just scored a top 10 market gig. Now, how pissed are you? ■ Remember, this is not your typical “caller-nine-wins-a-gig” contest, or a case of inviting 104 listeners down to a local mall to insert their key in the lock to start the Chevy Impala. No, there was a whole weirdly different dynamic at play here. We’re talking about a true “radio reality show,” for lack of a better term.

At the outset, even the prospect of inviting ordinary citizens to an open radio audition at a mall was cause for uncertainty.

“We were trying to figure out how many people were actually going to come out to audition,” Carson says. “Some of my friends were thinking, ‘You’re going to have hundreds of people show up,’ but I told them, ‘Dude, we’re not giving away 10 grand.’”

Down This Road Before

Before you jump to conclusions and, well, conclude that KRBE was merely jumping on this whole “American Idol” amateur-turned-household-name bandwagon, keep in mind that this was not the first time the station had attempted this unorthodox approach to find a personality. In fact, it was the third. The last time, the results yielded previous night-show sidekick Lauren, who left at the end of May.

MD Leslie Whittle addresses the urban myth surrounding the station’s initial foray into the amateur realm. “This is a funny story . . . kind of,” she says. “Before Carson or I worked here, they had done this same contest, and this guy had won. But before they awarded him the employment contract, they did a background check and found out he had done prison time for murder.” [Editor’s note: Despite the man’s criminal record, it turns out his FICO scores were higher than those of the average jock. Thanks, we’re here all week!]

After that unexpected turn of events, it was time for Plan B . . . and then C. “The station had two runners-up. The first girl was kind of stiff and didn’t really work out, so we called the second runner-up, who was much better,” Whittle says. That girl was Christina Moody, who was such a natural that she ended up staying at KRBE for two years, then went on to do nights at CBS Radio hot AC WWMX (Mix 106.5)/Baltimore.

Which brings us to May of this year, when Carson’s publicly selected sidekick Lauren left after five years. Should they venture into that shallow well of potentially scary amateurs once again? Sure, why the hell not? Lord knows there are enough reality TV shows out there, like “Top Chef,” “America’s Top Model” and probably others containing the word “top” that a creative radio station can freelyglom onto.

“It’s something we’ve really had good success with overall,” Whittle says. “Obviously, our previous winner lasted five years, and before that we had Christina Moody, so we were willing to try again.”

Oh, Lord, Here They Come

The initial call went out in early August and ordinary folks were invited to the ultra-swanky Galleria Mall to audition. “We wanted to have this whole spectacle going on, so even if you weren’t coming out for the contest, we wanted to get your attention,” Whittle says. Giving away something like a job is a strange, nebulous thing; this wasn’t

like blowing out cash or a car. Nevertheless, nearly 70 people showed up to audition, and their incentives for doing so ran the gamut, according to Carson. “There were some younger college-age kids that were trying to get their first job and thought this sounded kind of awesome. We also had a lot of people in their 30s who thought,

‘Man, my life didn’t turn out the way I thought it was going to and I want a fresh start.’”

A special room was set up in the mall’s common area. At one end, a simple podium with a microphone; at the other end, the judges: Carson, Whittle and KRBE



Meet the new team: L.C. and Carson

‘One person had a speech impediment; another girl was from Italy and didn’t speak the language too well. One guy was blind.’

—Carson

marketing director Lesley Brotamonte. Each contestant read some station liners and had a brief conversation with the judges. Several candidates immediately stood out, Carson says: “One person had a speech impediment; another girl was from Italy and didn’t speak the language too well—but was apparently using the radio as an English-immersion course. One guy was blind, but had memorized the liners.”

Several other people showed up for very different reasons: “This one guy had been in a serious car accident several months ago and almost died. From then on, he decided, ‘I’m going to go for it,’” Whittle says.

Do The Math, 'Cuz We Suck At It

Let’s figure this out: 70 people at five or more minutes apiece, and you’re talking about most of a Saturday being eaten up. Other applicants, who were “geographically challenged,” according to Whittle, applied through the KRBE Web site.

After a week of live auditions with the finalists, it came down to the last two standing. “We had a long meeting trying to decide who to pick. Both girls were really good, but they each bring something totally different,” Whittle says.

Now, meet the winner: Don’t laugh. Her name is also Leslie, which, in true radio fashion, has already been changed, because there’s only room for one Leslie on this staff and Ms. Whittle is the boss, after all. Leslie II will henceforth be known by her initials, L.C.

What is L.C.’s background? “She does everything,” Whittle says. “She’s a student at Texas Southern, she just got a full-time job at Target, she works part time at Best Buy to keep her sweet discount, plus, she’s in the Army Reserve.”

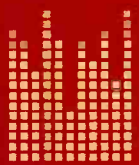
So how will L.C. juggle all these responsibilities, along with a brand-new full-time nighttime radio gig? Easy: In true radio fashion, she’s probably going to drop out of school, at least for now.

“It’s been a great contest,” Whittle says. “I really like L.C. Although she’s really green, she has amazing energy and is a real special person. She has a lot of potential and understands just what an opportunity this is.”

R&R



Whittle



CHR/TOP 40

▶ AT 16 WEEKS, **BOYS LIKE GIRLS'** "THE GREAT ESCAPE" TAKES THE LONGEST TREK INTO THE TOP 10 FOR A BAND'S FIRST SINGLE SINCE THE FRAY'S "OVER MY HEAD (CABLE CAR)" NEEDED 17 WEEKS IN JULY 2006.



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BDS

LAST WEEK	WEEKS ON CHART	TITLE ARTIST	NIelsen BDS CERTIFICATIONS	HITPREDICTOR STATUS IMPRINT / PROMOTION LABEL	PLAYS TW	W	AUDIENCE MILLIONS	RANK
1	2	12	THE WAY I ARE TIBBALAND FEATURING KERI HILSON	NO. 1 (1 WK) MOSLEY/BLACKGROUND/INTERSCOPE	8971	+194	59.389	1
2	1	17	BIG GIRLS DON'T CRY FERGIE	WILL.I.AM/A&M/INTERSCOPE	8802	-602	54.198	2
3	3	15	HEY THERE DELILAH PLAIN WHITE T'S	FEARLESS/HOLLYWOOD	7626	-899	45.513	3
4	5	10	WHO KNEW PINK	LAFACE/ZOMBA	7535	+713	42.170	4
5	4	30	WAIT FOR YOU ELLIOTT YAMIN	HICKORY	7238	-579	39.525	5
6	6	9	LOVESTONED JUSTIN TIMBERLAKE	JIVE/ZOMBA	6453	+447	33.976	6
7	8	4	ROCKSTAR NICKELBACK	ROADRUNNER/ATLANTIC/LAVA	5775	+118	27.707	11
8	11	6	THE GREAT ESCAPE BOYS LIKE GIRLS	COLUMBIA	5116	+374	29.142	9
9	10	3	BARTENDER T-PAIN FEATURING AKON	KONVICT/NAPPY BOY/JIVE/ZOMBA	5083	+149	29.047	10
10	13	10	WHEN YOU'RE GONE AVRIL LAVIGNE	RCA/RMG	4693	+321	22.851	14
11	7	5	BEAUTIFUL GIRLS SEAN KINGSTON	BELUGA HEIGHTS/EPIC	4658	-110	24.551	13
12	9	20	BUY U A DRANK (SHAWTY SNAPPIN') T-PAIN FEATURING YUNG JDC	KONVICT/NAPPY BOY/JIVE/ZOMBA	4586	-420	29.976	8
13	12	7	SHUT UP AND DRIVE RIHANNA	SRP/DEF JAM/IDJMG	4390	-214	19.687	17
14	17	6	STRONGER KANYE WEST	ROC-A-FELLA/DEF JAM/IDJMG	4308	+779	26.008	12
15	15	3	ME LOVE SEAN KINGSTON	BELUGA HEIGHTS/EPIC	4191	+464	21.913	15
16	20	-	MAKE ME BETTER FABOLOUS FEATURING NE-YO	DESERT STORM/DEF JAM/IDJMG	3814	+504	31.208	7
17	21	5	OVER YOU DAUGHTRY	AIRPOWER RCA/RMG	3738	+490	17.332	19
18	18	1	FIRST TIME LIFEHOUSE	GEFFEN	3666	+19	15.574	23
19	14	22	UMBRELLA RIHANNA FEATURING JAY-Z	SRP/DEF JAM/IDJMG	3493	-602	20.628	16
20	16	23	MAKES ME WONDER MAROON 5	A&M/OCTONE/INTERSCOPE	3333	-322	16.496	22
21	22	4	I GOT IT FROM MY MAMA WILL.I.AM	WILL.I.AM/INTERSCOPE	3287	+27	17.101	20
22	24	20	THNKS FR TH MMRS FALL OUT BOY	FUELED BY RAMEN/ISLAND/IDJMG	2796	+156	18.672	18
23	25	6	WAKE UP CALL MAROON 5	A&M/OCTONE/INTERSCOPE	2683	+225	9.312	28
24	28	6	LIKE THIS MIMS	CAPITOL	1858	-99	9.557	27
25	31	10	SEXY LADY YUNG BERG FEATURING JUNIOR	YUNG BOSS/EPIC	1837	+161	14.067	24
26	23	11	EASY PAULA DEANDA FEATURING BOW WOW	ARISTA/RMG	1782	-94E	6.984	33
27	27	11	PARTY LIKE A ROCKSTAR SHOP BOYZ	ONDECK/UNIVERSAL REPUBLIC	1760	-32C	7.452	32
28	29	5	DO IT NELLY FURTADO	MOSLEY/GEFFEN	1712	-30	5.883	37
29	33	4	HOW FAR WE'VE COME MATCHBOX TWENTY	MELISMA/ATLANTIC	1663	+185	6.615	34
30	26	7	A BAY BAY HURRICANE CHRIS	POLO GROUNDS/J/RMG	1566	-614	7.630	31
31	34	2	TEENAGERS MY CHEMICAL ROMANCE	REPRISE	1433	+190	2.850	-
32	32	20	WHAT I'VE DONE LINKIN PARK	WARNER BROS.	1431	-165	5.137	-
33	35	3	SHAWTY PLIES FEATURING T-PAIN	SLIP-N-SLIDE/ATLANTIC	1345	+138	7.980	30
34	40	15	WHINE UP KAT DELUNA FEATURING ELEPHANT MAN	EPIC	1261	+291	16.793	21
35	36	2	UNDENIABLE MAT KEARNEY	AWARE/COLUMBIA	1204	+94	3.570	-
36	30	12	TIME AFTER TIME QUIET DRIVE	RED INK/EPIC	1184	-513	4.336	-
37	37	4	SORRY, BLAME IT ON ME AKON	KONVICT/UPFRONT/SRC/UNIVERSAL MOTOVN	1182	+119	11.089	25
38	38	2	PARALYZER FINGER ELEVEN	WIND-UP	1078	+90	4.327	-
39	NEW	NEW	CRANK THAT (SOULJA BOY) SOULJA BOY	COLLIPARK/INTERSCOPE	1056	+469	5.160	-
40	NEW	NEW	AYO TECHNOLOGY 50 CENT FEAT. JUSTIN TIMBERLAKE & TIBBALAND	SHADY/AFTERMATH/INTERSCOPE	1039	+119	9.633	26

MOST ADDED

GIMME MORE 42
Britney Spears (JIVE/ZOMBA)
CKEY, KBKS, KDND, KHFI, KHKS, KHOP, KHTS, KHTT, KIIS, KKP, KQMQ, KRQQ, KSAS, KSLZ, KSMB, KWNZ, Sirius Hits 1, WAKS, WAPE, WBHT, WCCQ, WFHN, WFKS, WFLY, WHITZ, WHYI, WIIB, WIHT, WKCS, WKSC, WNOU, WRVQ, WRVW, WSNX, WSTR, WYYB, WWWQ, WXXS, WXXX, WXYK, WYOY, XM Top 20 on 20

CRANK THAT (SOULJA BOY) 18
Soulja Boy (COLLIPARK/INTERSCOPE)
KDWB, KHFI, KHKS, KJYO, KKP, KKRZ, KSPW, KWNZ, KXXM, WABB, WAKZ, WIHT, WIOQ, WJBQ, WKSE, WKSS, WVKZ, WYOY

HATE THAT I LOVE YOU 16
Rihanna Feat. Ne-Yo (SRP/DEF JAM/IDJMG)
KDND, KSPW, KWNZ, WAEV, WAKZ, WHOT, WIHT, WIOQ, WJBQ, WKSC, WNKZ, WNTQ, WRVQ, WVKZ, WWHI, WZEE

DO IT WELL 10
Jennifer Lopez (EPIC)
KDWB, KHFI, KJYO, KKP, KWNZ, WBLI, WJBQ, WKKF, WRVQ, WSNX

TEENAGERS 9
My Chemical Romance (REPRISE)
KRUF, KWNZ, WAEZ, WBHT, WFLY, WLDI, WNOU, WVSR, WWST

APOLOGIZE 9
Timbaland Feat. One Republic (MOSLEY/BLACKGROUND/INTERSCOPE)
CKEY, KHKS, KXXM, Sirius Hits 1, WIOQ, WKCI, WKRZ, WRVW, WXXS

SHAWTY 8
Plies Feat. T-Pain (SLIP-N-SLIDE/ATLANTIC)
KRQQ, KWNZ, WFBC, WFKS, WHBQ, WKSS, WNKZ, WQEN

INCONSOLABLE 8
Backstreet Boys (JIVE/ZOMBA)
KDWB, KJYO, KKP, KRUF, WFLY, WFMF, WLKT, WZEE

BUBBLY 8
Colbie Caillat (UNIVERSAL REPUBLIC)
KDND, KJYO, KLAL, KMXV, KQCH, KZMG, WFLY, WQEN

TATTOO 8
Jordin Sparks (JIVE/ZOMBA)
CKEY, KIIS, KRQQ, KWNZ, KZPP, WXXS, WXXL, WXYK

ADDED AT... KSPW
Springfield, MO
PD: Adam Adams
Maroon 5, Wake Up Call, 17
Soulja Boy, Crank That (Soulja Boy), 13
Rihanna Feat. Ne-Yo, Hate That I Love You, 8

FOR REPORTING STATIONS PLAYLISTS GO TO:
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NEW AND ACTIVE

HATE THAT I LOVE YOU 1024/505
Rihanna Feat. Ne-Yo (SRP/DEF JAM/IDJMG)
TOTAL STATIONS: 76

POTENTIAL BREAKUP SONG 731/84
Aly & AJ (HOLLYWOOD)
TOTAL STATIONS: 59

PICTURES OF YOU 999/53
The Last Goodnight (VIRGIN)
TOTAL STATIONS: 73

BUBBLY 698/202
Colbie Caillat (UNIVERSAL REPUBLIC)
TOTAL STATIONS: 45

I DON'T WANNA BE IN LOVE (DANCE FLOOR ANTHEM) 972/126
Good Charlotte (DAYLIGHT/EPIC)
TOTAL STATIONS: 57

GIMME MORE 688/688
Britney Spears (JIVE/ZOMBA)
TOTAL STATIONS: 97

INCONSOLABLE 832/327
Backstreet Boys (JIVE/ZOMBA)
TOTAL STATIONS: 60

DO IT WELL 609/161
Jennifer Lopez (EPIC)
TOTAL STATIONS: 63

LET IT GO 759/208
Keyshia Cole Feat. Missy Elliot & Lil Kim (IMANI/GEFFEN)
TOTAL STATIONS: 45

CYCLONE 558/153
Baby Bash Feat. T-Pain (ARISTA/RMG)
TOTAL STATIONS: 40

MOST INCREASED PLAYS

+779 **STRONGER**
Kanye West (ROC-A-FELLA/DEF JAM/IDJMG)
KWNZ +33, KWYL +29, KHTS +23, WXXS +24, WLAN +24, KQCH +23, WKSC +21, WAKZ +21, WAKS +20, WIHT +20

+713 **WHO KNEW**
Pink (LAFACE/ZOMBA)
WNKZ +46, WXXB +40, KHKS +37, KKRZ +37, WZKL +33, WLAN +29, WIHT +29, WNOU +28, WKFS +27, KSAS +27

+688 **GIMME MORE**
Britney Spears (JIVE/ZOMBA)
XT20 +46, SIH1 +28, KHKS +26, WHITZ +24, KHTS +23, WAKS +22, WIHT +22, WNOU +21, KHOP +20, WSTR +20

+505 **HATE THAT I LOVE YOU**
Rihanna Feat. Ne-Yo (SRP/DEF JAM/IDJMG)
WIIB +32, WIOQ +25, WBLI +20, WNKZ +20, WTWR +19, WKSE +19, WKSC +18, WHHD +17, WWWQ +16

+504 **MAKE ME BETTER**
Fabolous Feat. Ne-Yo (Desert Storm/Def Jam/IDJMG)
WFKS +48, WSNX +42, KSLZ +35, KHFI +33, KWNZ +32, WAEZ +29, WVSR +28, KHTS +19, WHITZ +18, WNKZ +16

FOR WEEK ENDING SEPTEMBER 2, 2007
LEGEND: See legend to charts in charts section for rules and symbol explanations.
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KZON comes on strong while KKFR stays the course

The Battle In The Desert

Darnella Dunham

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When someone attacks you, the hardest move to make is making no move at all. It defies human nature. ■ But not over-reacting is the best strategy when a direct competitor signs on in your market. No matter how dedicated your listeners are, curiosity will cause many of them to spend some time checking out the brand-new station. Incumbent stations that retain their fundamental identity stand the best chance of regaining listeners once the buzz wears off the upstart.

On June 22, CBS Radio talk KZON (101.5 Free FM)/Phoenix flipped to rhythmic as "101.5 JamZ, Blazin' the Valley's Hitz & Hip Hop." The move brought head-to-head competition to Riviera's KKFR (Power 98.3), formerly known as Power 92.3. The frequency change came as a result of Bonneville acquiring KKFR from Emmis in May 2006 to simulcast news/talk KTAR-AM on the 92.3 signal. Bonneville then sold KKFR's intellectual property to Riviera, which put the rhythmic format on the 98.3 frequency.

While the calls, on-air lineup and programming remained the same for KKFR, the station suddenly had a new owner, a new frequency and a weaker signal—a move-in from Flagstaff-Prescott, Ariz. PD Bruce St. James didn't seem fazed by the September 2006 frequency switch. "Power 92 has been a heritage radio station in the Valley for many years," he says. "It is exciting to continue this brand on Power 98.3."

In the spring and summer 2006 Arbitron surveys, KKFR had a 3.9 and 4.0 12+, respectively. After the frequency switch, the ratings dipped to a 3.3 in fall and a 3.0 in winter 2007 but rebounded to a 3.6 in spring 2007. Even with decreased penetration in Phoenix, Power 98.3 has come within striking distance of its last full book as Power 92.3: the 4.0 notched last summer.

When CBS Radio launched KZON (101.5 JamZ), it immediately and aggressively went after KKFR with such barbed liners as "100,000 watts of 'static-free' jamz," "The power's out" and "Where hip-hop used to live."

KKFR barely flinched.

St. James was not blindsided by the move. He says he was aware of the flip several days before it actually occurred. While KZON was stunting as "Free Paris Radio," St. James didn't seem too concerned about the likely arrival of direct competition, telling the Arizona Republic, "What are they going to do? Play more hip-hop than us? Really, I think we'll be OK."

In mid-July, rumors of KZON's new, but familiar, morning show began to spread. CBS Radio/Phoenix would neither confirm nor deny that market veterans Kid and Ruben would be handling the shift, but a few days later Dennis Martinez was hired as PD. Before joining KZON, Martinez was Clear Channel/Northern California regional VP of programming and PD of KYLD (Wild 94.9)/San Francisco.

CBS Radio/Phoenix senior VP/market manager Mark Waters says of his new PD, "Dennis has a passion for rhythmic CHR and an extensive background in the format. He will work with our entire staff in setting the vision for our station and then executing the game plan to reach our goals of serving the interests of the typical 18 to 34 year old whose musical tastes are on the cutting edge of popularity."

The following week, R&R reported that former KKFR MD/mixer DJ Mikee Mike would be leaving his position as assistant MD/mixer at Emmis' KPWR (Power 106)/Los Angeles to join KZON as MD.

A week later the morning show speculation

ended when CBS Radio announced that Kid & Ruben would be KZON's new morning show hosts. The pair began working together in 1996 at rhythmic KPTY before crossing over to KKFR in 1998. At the start of the new millennium, Ruben moved to nights and Kid remained in morning drive.

Along with two stints at KPTY, the pair also worked as a team in the market at Clear Channel CHR/top 40 KZZP. Kid was last a host on Bonneville news/talk KTAR, and Ruben was hosting afternoons on Sun City Latin pop KVIB (95.1 Latino Vibe)/Phoenix.

"Kid was raised in Arizona, and it was his dream to become a household name," CBS Radio/Phoenix senior VP/market manager Mark Waters says. "Ruben's entire family lives here and has grown to call the Valley home. They've made a commitment to Phoenix, and we are lucky to have them on JamZ."

Martinez adds, "Kid & Ruben have a proven history, and we are going to take over morning drive radio in Phoenix for years to come."

As KZON made its succession of moves, KKFR focused on playing the hits and moving forward with its on-air lineup intact: MD Joey Boy and J-Philla ("The Nutz in the Morning"), APD Karlie Hustle in middays, recently reinked afternoon host JX3, Sandra Pena in nights and Melissa the Midnight Mamacita handling

late nights.

In light of their lengthy Phoenix radio history and cachet as Kid & Ruben, the duo's imminent dominance in morning drive may seem like a fait accompli. But don't count out the Nutz: Joey Boy & J-Philla have more than five years of equity in the market, having worked afternoon drive and mornings at KKFR.

KKFR VP/market manager Nat Galvin also believes in the rest of the lineup. "I couldn't be more thrilled to have our entire lineup, top to bottom, in the fold. Every one of these individuals oozes talent and passion. Our commitment to hip-hop in Phoenix is unwavering."

Promotionally both stations are active. KZON is gearing up for its Kid & Ruben's Welcome Back Jam Sept. 21 with live performances by Fabolous and Bone Thugs-N-Harmony. KKFR is building on the hype surrounding the Sept. 11 album releases of 50 Cent's "Curtis" and Kanye West's "Graduation" by giving listeners a chance to see either rapper perform live.

While those observing this battle in the desert watch the next few books to see which station will come out on top, ultimately the real winners are the listeners. KZON has come on with guns blazing, and KKFR has shown that you don't have to fear competition—it can actually make you better.

R&R



RHYTHMIC

▶ AS IT REACHES THE TOP 10 AT RAP (13-8) AND URBAN (14-8), **50 CENT'S** "I GET MONEY" MAKES ITS RHYTHMIC DEBUT AT NO. 34, HIS 24TH APPEARANCE ON THIS LIST.



R&R

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BDS

LAST WEEK	WEEKS ON CHART	TITLE ARTIST	NIelsen BDS CERTIFICATIONS	HITPREDICTOR STATUS	PLAYS TW +/-	AUDIENCE MILLIONS	RANK
1	2	SHAWTY PLIES FEATURING T-PAIN	NO. 1 (1 WK)	SLIP-N-SLIDE/ATLANTIC	5099 +80	38.870	1
1	17	MAKE ME BETTER FABOLOUS FEATURING NE-YO		DESERT STORM/DEF JAM/IDJMG	4678 -475	32.047	3
3	17	BARTENDER T-PAIN FEATURING AKON		KONVICT/NAPPY BOY/JIVE/ZOMBA	4553 -460	33.939	2
4	12	THE WAY I ARE TIMBALAND FEATURING KERI HILSON		MOSLEY/BLACKGROUND/INTERSCOPE	4409 -122	29.774	6
7	7	CRANK THAT (SOULJA BOY) SOULJA BOY		COLLIPARK/INTERSCOPE	4366 +595	31.190	4
6	11	LET IT GO KEYSHIA COLE FEATURING MISSY ELLIOTT & LIL KIM		IMANI/GEFFEN/INTERSCOPE	4246 +433	31.167	5
5	13	A BAY BAY HURRICANE CHRIS		POLO GROUNDS/JRMG	3916 -385	25.250	8
8	9	STRONGER KANYE WEST		ROC-A-FELLA/DEF JAM/IDJMG	3817 +392	29.080	7
9	11	CYCLONE BABY BASH FEATURING T-PAIN		ARISTA/RMG	3238 +167	19.971	10
10	12	BIG GIRLS DON'T CRY FERGIE		WILL.I.AM/A&M/INTERSCOPE	2811 -73	17.640	12
11	8	SORRY, BLAME IT ON ME AKON		KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN	2731 -67	17.755	11
12	21	BED J. HOLIDAY	AIRPOWER/MOST INCREASED PLAYS	MUSIC LINE/CAPITOL	2512 +865	20.033	9
12	17	BEAUTIFUL GIRLS SEAN KINGSTON		BELUGA HEIGHTS/EPIC/KOCH	2377 -371	15.422	16
14	6	AYO TECHNOLOGY 50 CENT FEAT. JUSTIN TIMBERLAKE & TIMBALAND		SHADY/AFTERMATH/INTERSCOPE	2329 +71	15.669	14
15	6	YOU KNOW WHAT IT IS T.I. FEATURING WYCLEF JEAN		GRAND HUSTLE/ATLANTIC	2327 +114	15.686	13
13	21	UMBRELLA RIHANNA FEATURING JAY-Z		SRP/DEF JAM/IDJMG	2226 -271	15.654	15
17	18	CAN'T LEAVE 'EM ALONE CIARA FEATURING 50 CENT	AIRPOWER	LAFACE/ZOMBA	1884 +89	12.363	19
18	20	I GOT IT FROM MY MAMA WILL.I.AM		WILL.I.AM/INTERSCOPE	1787 +137	8.956	25
19	16	PARTY LIKE A ROCKSTAR SHOP BOYZ		ONDECK/UNIVERSAL REPUBLIC	1649 -189	9.991	22
20	17	BUY U A DRANK (SHAWTY SNAPPIN') T-PAIN FEATURING YUNG JOC		KONVICT/NAPPY BOY/JIVE/ZOMBA	1621 -198	13.085	18
21	24	ME LOVE SEAN KINGSTON		BELUGA HEIGHTS/EPIC	1580 -7	8.273	26
22	28	WADSYANAME NELLY		DESSERT/FO' REEL/UNIVERSAL MOTOWN	1578 +523	7.733	27
23	26	BABY DON'T GO FABOLOUS FEATURING JERMAINE DUPRI		DESERT STORM/DEF JAM/IDJMG	1517 +341	13.726	17
24	22	BIG THINGS POPPIN' (DO IT) T.I.		GRAND HUSTLE/ATLANTIC	1308 -324	10.395	21
25	23	CANDY KISSES AMANDA PEREZ		UPSTAIRS	1255 -370	6.133	32
26	25	LIKE THIS MIMS		CAPITOL	1228 -122	9.193	23
27	29	SHAWTY IS A 10 THE-DREAM		DEF JAM/IDJMG	1076 +99	4.502	38
28	30	LOVESTONED JUSTIN TIMBERLAKE		JIVE/ZOMBA	1029 +73	5.236	35
29	27	LEAN LIKE A CHOLO DOWN A.K.A. KILD		SILENT GIANT/MACHETE	1025 -117	7.345	29
30	39	HATE THAT I LOVE YOU RIHANNA FEATURING NE-YO		SRP/DEF JAM/IDJMG	886 +324	4.645	36
31	32	HOOD FIGGA GORILLA ZOE		BLOCK/BAD BOY SOUTH/ATLANTIC	859 +78	5.943	33
32	37	SWEETEST GIRL (DOLLAR BILL) WYCLEF JEAN FEATURING AKON, LIL WAYNE & NIIA		COLUMBIA	718 +101	2.571	-
33	38	GET BUCK IN HERE DJ FELLI FEL FEATURING DIDDY, AKON, LUDACRIS & LIL JON		ROCK HILL	685 +105	7.572	28
34	34	I GET MONEY 50 CENT		SHADY/AFTERMATH/INTERSCOPE	673 +213	11.806	20
35	34	WAIT FOR YOU ELLIOTT YAMIN		HICKORY	657 -51	6.248	31
36	31	SAME GIRL R. KELLY DUET WITH USHER		JIVE/ZOMBA	581 -235	2.943	-
37	33	HIP HOP POLICE CHAMILLIONAIRE FEATURING SLICK RICK		CHAMILLITARY/UNIVERSAL MOTOWN	578 -183	3.288	-
38	36	SUMMER LOVE JUSTIN TIMBERLAKE		JIVE/ZOMBA	541 -155	4.561	37
39	35	DO YOU NE-YO		DEF JAM/IDJMG	537 -164	7.285	30
40	40	THEY LIKE ME SHOP BOYZ		ONDECK/UNIVERSAL REPUBLIC	487 -72	1.130	-

MOST ADDED

TITLE ARTIST / LABEL	NEW STATIONS
ROCK STAR R. Kelly Feat. Ludacris & Kid Rock (JIVE/ZOMBA)	11
WADSYANAME Nelly (DESSERT/FO' REEL/UNIVERSAL MOTOWN)	10
BED J. Holiday (MUSIC LINE/CAPITOL)	9
SWEETEST GIRL (DOLLAR BILL) Wyclef Jean Feat. Akon, Lil Wayne & NiiA (COLUMBIA)	8
BABY DON'T GO Fabolous Feat. Jermaine Dupri (DESERT STORM/DEF JAM/IDJMG)	6
THINGS U DO DJ Envy & Red Cafe Feat. Nina Sky (KOCH)	6
HATE THAT I LOVE YOU Rihanna Feat. Ne-Yo (SRP/DEF JAM/IDJMG)	5
CAN WE CHILL Ne-Yo (DEF JAM/IDJMG)	5
I GET MONEY 50 Cent (SHADY/AFTERMATH/INTERSCOPE)	5
GET BUCK IN HERE DJ Felli Fel Feat. Diddy, Akon, Ludacris & Lil Jon (ROCK HILL)	4

ADDED AT...
KUUU
Salt Lake City, UT
PD: Brian Michel
MD: Kevin Cruise
Pitbull Feat. Lloyd, Secret Admirer, 23
Gorilla Zoe, Hood Figga, 5
Kanye West, Can't Tell Me Nothing, 0

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www.RadioandRecords.com

NEW AND ACTIVE

TITLE ARTIST / LABEL	PLAYS /GAIN	TITLE ARTIST / LABEL	PLAYS /GAIN
GIVE IT TO YOU Eve Feat. Sean Paul (AFTERMATH/FULL SURFACE/RUFF RYDERS/GEFFEN/INTERSCOPE)	427/7	INT'L PLAYERS ANTHEM (I CHOOSE YOU) UGK Feat. OutKast (LUGK/JIVE/ZOMBA)	302/70
CAN'T TELL ME NOTHING Kanye West (ROC-A-FELLA/DEF JAM/IDJMG)	374/177	GET LOW Flo-Rida Feat. T-Pain (POE BOY/ATLANTIC)	270/109
I DID YO BOYFRIEND Melody (EPIC)	372/5	HYPNOTIZED Plies Feat. Akon (BIG GATES/SLIP-N-SLIDE/ATLANTIC)	258/89
UNTIL THE END OF TIME Justin Timberlake (JIVE/ZOMBA)	354/55	MY DRINK N' MY 2 STEP Cassidy Feat. Swizz Beatz (FULL SURFACE/JRMG)	190/21
FREAKY GURL Gucci Mane (BIG CAT/ASYLUM/ATLANTIC)	324/70	DO IT WELL Jennifer Lopez (EPIC)	187/45

MOST INCREASED PLAYS

+865	☆ BED J. Holiday (Music Line/Capitol) KPWT +5, KBDS +36, KZON +32, KIKI +32, KLLC +32, WRCL +31, KHNT +29, WQHT +27, KKFR +27, KWIN +27
+595	☆ CRANK THAT (SOULJA BOY) Soulja Boy (Collipark/Interscope) WAJZ +4, KKFR +40, WBTT +38, KBFM +30, WQHT +30, KEZE +36, KPHW +25, KBDS +22, KYLD +22, KZON +20
+523	☆ WADSYANAME Nelly (Derry/Fo' Reel/Universal Motown) KXBT +36, KXHT +35, WKHT +32, KCHZ +29, WAJZ +28, KVEG +25, WBTT +25, WZMX +23, KWWD +23, WRED +22
+433	☆ LET IT GO Keyshia Cole Feat. Missy Elliott & Lil Kim (Imani/Geffen/Interscope) WKHT +46, KPHW +43, KDOB +35, WPOW +33, KOHT +30, WNHT +26, KDOS +25, WBTS +23, WAJZ +21, KXBT +20
+392	☆ STRONGER Kanye West (Roc-A-Fella/Def Jam/IDJMG) WKHT +45, WBBM +36, KEZE +35, KRKA +33, WNHT +26, KISV +22, WAJZ +22, WQHT +21, KPHW +18, WPOW +16

FOR WEEK ENDING SEPTEMBER 2, 2007
LEGEND: See legend to charts in charts section for rules and symbol explanations.
75 rhythmic 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.

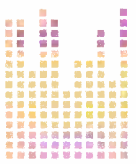
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URBAN/URBAN AC/GOSPEL



Larry Howard Jr. utilizes experience at Clear Channel powerhouses to strengthen marketing efforts of Radio One/Philadelphia

From Top Dog To Underdog

Darnella Dunham
DDunham@RadioandRecords.com

When Radio One announced the hiring of revered urban programmer Elroy Smith as OM of its Philadelphia cluster in July, it sent a strong statement about the company's renewed commitment to urban WPHI (100.3 the Beat), urban AC WRNB and gospel WPPZ (Praise 103.9). Three weeks later, Andrew Rosen, a 20-year radio vet who had served as New York-based regional VP for Clear Channel, was appointed VP/GM of the cluster. The most recent addition to the management team came last month when Larry Howard Jr. was named marketing director for the three stations.

The trio—all former Clear Channel execs—are now battling their former employer on two format fronts. According to Portable People Meter 6+ cume estimates released by Arbitron, WPHI has a modest lead over longtime Clear Channel urban WUSL (Power 99). WPHI posted a cume of 810,500 in July while Power 99 had a cume of 774,600. However, on the urban AC front, Clear Channel's WDAS-FM is the clear front-runner with a 6+ cume of 781,500 to WRNB's 522,300.

While neither WPHI nor WRNB have the heritage status in the market that their direct competitors do, Howard says his past experience in winning situations in Chicago and Detroit have prepped him for the competition.

"The reason that I was brought here was to take the stations to another level," Howard says. "With any good brand, in order to build history and a legacy, you have to give people something to talk about and something to identify with those brands."

"My philosophy is to come up with great out-of-the-box ideas. We have a great staff—the morning show Pooch & Laiya, Colby Colb in the afternoon—he's a great PI, and what Elroy brings is the bigness. If you look at his leadership and everywhere that he's gone, he's always had this big mindset of doing things big and out the box. That rubbed off on me during the time that we spent in Chicago, and that's the same thing that we're going to bring to the table."

Howard and Smith worked together at Clear Channel's WGCI/Chicago, where Howard was concurrently promotion director for gospel sister WGRB-AM (Inspiration 1390). But WGCI isn't the only dominant heritage urban station where he's hung his promotion hat. Prior to Chicago, he was promotion director at Clear Channel's WJLB/Detroit.

Balancing Heritage With Change

The Detroit native grew up listening to WJLB and understood how much the station meant to the Motor City. He balanced benchmark promotions with fresh ideas to keep WJLB moving forward rather than simply relying on its equity in the market.

"It was the premier radio station in Detroit," Howard says. "It prided itself on a lot of major events. But anytime you have a heritage radio station, in order to stay true and relevant to the current listenership and what's going on around you, you also have to change."

Howard says his mission in Detroit was to maintain consistency while also challenging listeners with the unexpected—"to open their minds to a lot of different and new things. We had to be the trendsetters. I dared to be different and actually it didn't backfire, it worked."

After seven years at WJLB, Howard, ready for a new challenge, left radio and joined Universal Motown in an artist development position. But

'I compare radio stations to great brands like Pepsi or Coke. We all know that they're there, but at the same time they're always telling us a story and why we should drink their soda.'

—Larry Howard Jr.



as layoffs rocked the record industry, he returned to broadcasting as promotion director at WGCI. "I had a great time there but I still missed radio," he says.

Despite WGCI's perennial position atop the ratings heap in radio's third-largest market, Howard once again challenged the status quo. "I always thought as the premier station you should push the button, not always do what was expected, but at the same time continue to wow your listeners," he says. "I compare radio stations to great brands like Pepsi or Coke. We all know that they're there, but at the same time they're always telling us a story and why we should drink their soda, and that's the way that I think radio stations should always position themselves—to always try to challenge themselves to do more and bigger and greater things."

"In order to stay true to the brand and at the same time grow it, you have to constantly change with the times," he adds. "And during my tenure I felt like I brought some things to the table—we were able to introduce some new events there that are now staple events for the radio station. And that's what I look at as my job—to bring something new and fresh to the market where people can say, 'Wow.'"

In addition to big concept promotions, Howard understands the importance of such basic promotional tenets as community involvement. "A lot of times radio stations don't pay attention to the streets, but it is very important—that any true hip-hop station has a presence in the street and within the community because a lot of the time that's the driving force," he says.

Howard's promotional philosophy is one of inclusion and accessibility. "When I came to 'GCI, the perception was they're so high up on a pedestal: 'They'll never come here.' But it should never be like that. I don't care who you are—you should always be tangible, you should always be touchable, and your listeners should never feel like they can't be a part of what's going on and everything that we're selling on the air."

Lofty Ambitions

Although he is still getting acclimated in Philly, Howard is confident that, as part of a new management team, he can make a difference. "The Beat is definitely going to be one of the premier urban stations in the country to watch, that's going to set trends, that's going to do major things that nobody has ever seen done in urban radio before," he promises.

Acknowledging that each of Radio One's three stations in the market has its own issues, they are far from insurmountable. "It's really just [a matter of] fine-tuning it—not a lot of drastic things," he says. "Radio One is really committed. Just by bringing Elroy over here speaks volumes."

"We're used to being the top dogs, so to speak," Howard says of the former Clear Channel trio. "But at the same time, because we think big, that's what we expect. We don't believe that anything's impossible or that we can't pull something off. If we think it, we can accomplish it and we can achieve."

R&R

For The Record

In the Aug. 31 Urban column, Interep senior VP/director of urban marketing Sherman Kizart's name was misspelled.

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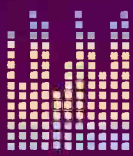
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URBAN AC

▶ WITH SIX APPEARANCES AT URBAN AC TO HIS CREDIT, INCLUDING A 10-WEEK STAY AT NO. 1 WITH HIS LAST TRACK, **TANK** HAS THE FASTEST-RISING SONG OF HIS CAREER AS "HEARTBREAKER" REACHES THE TOP 20 (22-20) IN JUST FOUR WEEKS.



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THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST	11 NIelsen BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS RANK
1	1	24	TEACHME MUSIQ SOULCHILD	NO. 1 (8 WKS) ATLANTIC	1564 +1	18,149 1
2	2	21	CAN U BELIEVE ROBIN THICKE	STAR TRAK/INTERSCOPE	1730 +32	14,467 2
3	3	27	WHEN I SEE U FANTASIA	J/RMG	1436 -205	13,482 3
4	4	48	PLEASE DON'T GO TANK	GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN	1315 -131	10,134 4
5	5	15	IF I HAVE MY WAY CHRISTETTE MICHELE	DEF JAM/IDJMG	1262 -25	8,661 6
6	6	9	FUTURE BABY MAMA PRINCE	NP/COLUMBIA	128 +50	7,500 8
7	10	7	BABY ANGIE STONE FEATURING BETTY WRIGHT	STAX/CONCORD	1003 +126	7,862 7
8	12	10	DO YOU NE-YO	DEF JAM/IDJMG	850 +55	9,305 5
9	8	46	LOST WITHOUT U ROBIN THICKE	STAR TRAK/INTERSCOPE	840 -78	6,227 12
10	9	33	IF I WAS YOUR MAN JOE	JIVE/ZOMBA	808 -72	6,559 10
11	11	35	IN MY SONGS GERALD LEVERT	ATLANTIC	749 -82	5,977 13
12	7	24	DJ DON'T GERALD LEVERT	ATLANTIC	738 -188	7,397 9
13	14	15	ME TAMIA	PLUS I/IMAGE	728 +25	6,230 11
14	16	5	ANGEL CHAKA KHAN	BURGUNDY/COLUMBIA	708 +129	5,049 15
15	15	10	HATE ON ME JILL SCOTT	HIDDEN BEACH	577 -8	5,466 14
16	13	20	ANOTHER AGAIN JOHN LEGEND	C.O.O.D./COLUMBIA	598 -137	3,730 18
17	17	7	BRUISED BUT NOT BROKEN JOSS STONE	VIRGIN/CAPITOL	545 +86	2,968 20
18	19	4	MY LOVE JOE	JIVE/ZOMBA	479 +24	2,675 22
19	24	2	BED J. HOLIDAY	MUSIC LINE/CAPITOL	416 +118	2,305 23
20	22	4	HEARTBREAKER TANK	AIRPOWER GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN	411 +93	4,210 16
21	23	6	ALRIGHT LEDISI	VERVE FORECAST/VERVE	392 +87	4,159 17
22	27	7	WALK IN MY SHOES EMILY KING	LIFEPRINT/J/RMG	324 +42	2,035 25
23	18	13	HOW DO I BREATHE MARIO	3RD STREET/J/RMG	322 -137	3,037 19
24	21	10	WHAT I GOTTA DO MACY GRAY	WILL.I.AM/GEFFEN	314 -48	1,195 30
25	28	4	ONLY ONE U FANTASIA	J/RMG	286 +45	1,087 32
26	25	11	CAN U FEEL ME HOWARD HEWETT	GROOVE	266 -32	0,982 34
27	20	14	SAME GIRL R. KELLY DUET WITH USHER	JIVE/ZOMBA	252 -112	2,090 24
28	33	2	STOP BREAKING MY HEART RAHSAAN PATTERSON	ARTISTRY	247 +80	1,304 29
29	29	13	YOU SAVED MY LIFE KIERAN	BLACK RAIN	230 +4	0,647 39
30	30	10	TASTE RICK JAMES	STONE CITY	220 -2	0,573 -
31	NEW		NO ONE ALICIA KEYS	J/RMG	215 +215	2,853 21
32	31	11	THINKING OF YOU VICTOR FIELDS	REGINA	191 -11	0,576 -
33	26	18	STAY WITH ME NORMAN BROWN	PEAK/CONCORD	179 -104	0,517 -
34	34	3	ALREADY GOT JOY (SIMPLY BECAUSE) DARLENE MCCOY	EMI GOSPEL	169 +15	0,900 36
35	NEW		UNTIL THE END OF TIME JUSTIN TIMBERLAKE	JIVE/ZOMBA	149 +53	0,970 35
36	37	4	BETTER DAYS LORENZO OWENS & MICHAEL SPENCER	MUSIC MIND	144 +6	0,496 -
37	32	14	LEAVING TONIGHT NE-YO FEATURING JENNIFER HUDSON	DEF JAM/IDJMG	143 -42	1,922 26
38	36	18	BLOCK PARTY CHUCK BROWN FEATURING DJ KOOL	FULL CIRCLE/RAW VENTURE	141 +1	1,132 31
39	35	4	I LIKE SAKAI	FAMILY TREE	140 -8	0,656 38
40	NEW		CRYING OUT FOR ME MARIO	3RD STREET/J/RMG	135 +52	0,542 -

MOST ADDED

TITLE ARTIST / LABEL	NEW STATIONS
NO ONE Alicia Keys (J/RMG) KMJK, KMJM, WDLT, WHQT, WKSP, WMIB, WMXD, WQK, WRNB, WSOL, WYLD	11
THERE'S ONLY YOU Luther Vandross (LEGACY/EPIC) KMEZ, KNEK, KOKY, KQXL, WKXI, WMPZ, WUHT	7
BABY Angie Stone Feat. Betty Wright (STAX/CONCORD) KMJK, WMIB, WMJM, WPHR, WTLG, WZAK	6
ANGEL Chaka Khan (BURGUNDY/COLUMBIA) WAMJ, WMIB, WPHR, WRNB, WSOL	5
BED J. Holiday (MUSIC LINE/CAPITOL) KMJK, WZZZ, WFUN, WPHR, WQNC	5
ALRIGHT Ledisi (VERVE FORECAST/VERVE) WAMJ, WBAV, WFXC, WKJS, WMXD	5
HATE ON ME Jill Scott (HIDDEN BEACH) WMJM, WROU, WXMG	3
GRATEFUL Wanda Vaughn, Deniece Williams & Sherree Brown (PGR) WHRP, WTYB, WWDW	3
HEARTBREAKER Tank (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN) WDLT, WTYB	2
STOP BREAKING MY HEART Rahsaan Patterson (ARTISTRY) WPHR, WTYB	2

ADDED AT... KQXL
Baton Rouge, LA
PD: J'Michael Francois
Bar-Kays, Superstar, O
Luther Vandross, There's Only You, O

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NEW AND ACTIVE

TITLE ARTIST / LABEL	PLAYS /GAIN	TITLE ARTIST / LABEL	PLAYS /GAIN
GRATEFUL Wanda Vaughn, Deniece Williams & Sherree Brown (PGR) TOTAL STATIONS: 14	107/41	SOMEBODY ELSE Lenny Williams (LENTOM) TOTAL STATIONS: 10	67/1
I APOLOGIZE Ann Nesby (IT'S TIME CHILD/SHANACHIE) TOTAL STATIONS: 15	94/38	THERE'S ONLY YOU Luther Vandross (LEGACY/EPIC) TOTAL STATIONS: 12	66/23
I'M COMING HOME Tank (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN) TOTAL STATIONS: 29	86/57	GET ME BODIED Beyonce (MUSIC WORLD/COLUMBIA) TOTAL STATIONS: 12	62/2
COUNT ON ME Peabo Bryson (PEAK/CONCORD) TOTAL STATIONS: 17	82/74	OUT OF TOWN LOVER Men At Large (COUZAN) TOTAL STATIONS: 9	56/14
NOT GOING NOWHERE Kenny "Babyface" Edmonds (MERCURY/IDJMG) TOTAL STATIONS: 16	81/58	TAMBOURINE Eve (AFTERMATH/FULL SURFACE/RUFF RYDERS/GEFFEN) TOTAL STATIONS: 37	48/29

MOST INCREASED PLAYS

+215 NO ONE Alicia Keys (J/RMG) WBL5 +5, WTLZ +5, KMJK +4, WHQT +3, WDLT +2, WKSP -1, KMJM +0, WMIB +0, WYLD +0, WRNB +9	+129 ANGEL Chaka Khan (Burgundy/Columbia) WHRP +5, WRNB +5, WMIB +5, WPHR +5, WRNB +2, WJMR -1, WVBE +8, WQPR +7, WYLD +6, WSOL +6
+126 BABY Angie Stone Feat. Betty Wright (Stax/Concord) WPHR +6, WMIB +5, WFLM +2, WMJM +0, WSRB +8, WWIN +8, SHS +7, WVBE +6, WZZZ +5, WSRB +5	+118 BED J. Holiday (Music Line/Capitol) WXST +6, WTLZ +3, WFUN +2, WPHR +1, KMJK +8, WQNC +8, WKXI +7, WVBE +6, WZZZ +5, WSRB +5
+93 HEARTBREAKER Tank (Good Game/Blackground/Universal Motown) KRNB +8, WHUR +9, WKXI +7, WBAV +6, WTYB +6, KMEZ +4, WBL5 +4, WPHR +4, WXST +4, WRNB +4	

FOR WEEK ENDING SEPTEMBER 2, 2007
LEGEND: See legend to charts in charts section for rules and symbol explanations.
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Cell phones lead the way with more applications for radio than you can count. Here's how Christian stations can dial in to the future

Technology At The Speed Of Sound

Kevin Peterson

KPeterson@RadioandRecords.com

Remember the old cell phones that were as big as a brick and almost as heavy? Remember what you used them for: making and receiving phone calls? We've come a long way in a relatively short period of time. Beyond what they were originally designed for, cell phone applications include checking e-mail, surfing the Internet, sending and receiving text messages, listening to MP3 files, taking digital pictures, navigating the roads, keeping our schedules . . . the list goes on.

Now we can even listen to Internet radio on a cell phone. (And a few cell phones, at last, have FM receivers.)

Since I'm what some people would call technically challenged, I contacted McVay Media VP/consultant Daniel Anstandig, who has always been ahead of the technology curve—even before he launched his own Internet radio station at age 14. He and McVay Media interactive consultant Rockie Thomas explained to me that many consumers now can listen to Internet radio stations on their cell phones. Who knew?

If you want to try it out, the duo suggests purchasing an unlimited data plan with your mobile carrier. The pair say that Sprint and AT&T generally offer the most cost-efficient and encompassing plans, with the best high-bandwidth service coverage.

As far as what users can listen to, Sprint offers Sprint Radio, Pandora and Sirius on its phones for

an additional fee. Anstandig adds, "They also allow the user to listen to stations using RTP, or real time protocol. This means you can browse to 'off-deck' or nonsubscription stations. Off-deck stations are programming streams that are not directly from Sprint."

OK, so you might be wondering what all this has to do with your Christian music station. The point is, more and more people are listening to Internet radio every day. Anstandig and Thomas say that more than 49 million people have tuned in to Internet radio in the past month—and that, of course, includes your listeners—so it makes sense to ensure that they have the opportunity to hear your station via any application possible, whether through their PC or their cell phone. While it's not the norm yet, there are even people listening to Internet radio through their cell phones via a hookup to their car stereos. (See for yourself by going to tuner2.blogspot.com for a video demonstration.)

'Distribution of entertainment via mobile immediately changes the game for broadcasters. Your radio station is just one of many items on a listener's "mental dashboard."'

—Daniel Anstandig

Consider your listeners who get into their cars to go on a business trip, a vacation or a weekend excursion to granny's house. Normally they would listen to your station for the first hour or two of the trip, then switch to something else as your terrestrial signal fades out. With the new technology, they could now listen to your station's Internet stream through their cell phone for the duration of the trip.

Wouldn't you like that kind of TSL? Obviously the majority of your audience is not listening this way yet, but it's another technological advancement that all radio stations should prepare for.

The cell phone is also becoming a multifaceted tool for programmers. KADI/Springfield, Mo., PD Rod Kittleman says that with the new technology available, he can basically run his radio station with his cell phone. "With my Palm Treo 700p smart phone, using VPN technology to connect to the on-air computer, I can start and stop songs, move commercials, change sound files and keep things on time," he says.

He also uses his Treo as a digital recorder for on-the-spot interviews and liners, utilizing third-party software that records broadcast-quality WAV files.

In addition to contesting, KCMS/Seattle enables listeners to use text messaging to find out the title and artist of the last three songs the station plays. Taking a cue from many CHR/top 40 and rhythmic stations, the outlet is even looking toward "live text," where listeners can send text messages or pictures during live concerts that are displayed on video screens in the venue.

Today's programmers are obviously mighty time-conscious, so every minute of the day must be used to its full potential. PDs now have the option of using their cell phones to download MP3s to sample new songs for the station on the way to or from work or while at lunch.

No matter how you use your cell phone, Anstandig says, "Distribution of entertainment via mobile immediately changes the game for broadcasters. Stations that don't stand out and offer a unique proposition to the audience can be replaced quickly by thousands of new options via Wi-Fi, mobile and MP3/iPods."

He adds, "Most of the early adopters of these technologies are 12 to 24 years old. However, users of all ages are starting to find these services. Audiences of the future are going to be increasingly accustomed to instant messaging, cell phones, text messages, e-mail and digital music. Your radio station is just one of many items on a listener's 'mental dashboard.'"

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 "I KNOW BETTER."



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LAST WEEK	WEEKS ON CHART	TITLE ARTIST	NIelsen BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS RANK
1	23	BRING THE RAIN MERCYME	NO. 1 (5 WKS) INO	1501 -26	4.168 1
2	10	EAST TO WEST CASTING CROWNS	BEACH STREET/REUNION/PLG	1485 +47	4.111 2
3	24	GIVE YOU GLORY JEREMY CAMP	BEC/TOOTH & NAIL	1171 -99	3.668 3
4	16	GIVE ME WORDS TO SPEAK AARON SHUST	BRASH	1119 +25	2.390 9
5	27	I'M NOT WHO I WAS BRANDON HEATH	MONOMODE/REUNION/PLG	1109 -111	3.194 6
6	28	EVERY TIME I BREATHE BIG DADDY WEAVE	FERVENT/WORD-CURB	1106 -71	3.332 4
7	11	LOVE THE LORD LINCOLN BREWSTER	VERTICAL/INTEGRITY	1045 +41	2.407 8
8	34	UNDO RUSH OF FOOLS	MIDAS	990 -98	3.291 5
9	10	EVERYTHING GLORIOUS DAVID CROWDER BAND	SIXSTEPS/SPARROW/EMI CMG	856 +26	1.760 13
10	12	I'M FOR YOU TOBYMAC	FOREFRONT/EMI CMG	800 +16	1.522 15
11	16	ONLY THE WORLD MANDISA	SPARROW/EMI CMG	788 -47	1.956 12
12	19	YOU BRITT NICOLE	SPARROW/EMI CMG	748 -83	1.382 19
13	8	SUNDAY TREE63	INPOP	738 +42	1.520 16
14	6	MIRACLE OF THE MOMENT STEVEN CURTIS CHAPMAN	SPARROW/EMI CMG	731 +52	1.562 14
15	11	HOME DAUGHTRY	RCA/RMG	636 -18	2.785 7
16	11	COMING BACK TO LIFE ECHOING ANGELS	INO	610 +65	2.269 10
17	16	PROMISE OF A LIFETIME KUTLESS	BEC/TOOTH & NAIL	533 -21	0.771 24
18	7	JESUS HOLD ME ANDREW CARLTON	AIRPOWER BAKERTOWN	475 +56	2.129 11
19	7	BE STILL STORYSIDE:8	SILENT MAJORITY/GOTEE	465 +24	0.942 21
20	20	OVER MY HEAD BRIAN LITTRELL	REUNION/PLG	454 -9	0.608 -
21	10	ALL THE WORLD POINT OF GRACE	WORD-CURB	443 +5	0.499 -
22	NEW	AMAZING GRACE (MY CHAINS ARE GONE) CHRIS TOMLIN	MOST INCREASED PLAYS SIXSTEPS/SPARROW/EMI CMG	411 +164	1.158 20
23	14	LONE RANGER NATE SALLIE	CURB	394 -6	0.613 -
24	2	IN BETTER HANDS NATALIE GRANT	MOST ADDED CURB	350 +89	0.612 -
25	17	INTO THE DAY BEBO NORMAN	ESSENTIAL/PLG	345 -17	0.473 -
26	NEW	SONG OF HOPE ROBBIE SEAY BAND	SPARROW/EMI CMG	303 +87	0.806 23
27	2	AFTER THE WORLD DISCIPLE	SRE/INO	303 +12	1.421 18
28	4	STILL CALLS ME SON JOHN WALLER	BEACH STREET/REUNION/PLG	297 0	0.507 -
29	3	THERE IS A REASON CAEDMON'S CALL	INO	283 +22	0.327 -
30	NEW	WHEN OUR HEARTS SING RUSH OF FOOLS	MIDAS	279 +32	0.396 -

MOST ADDED

TITLE ARTIST / LABEL	NEW STATIONS
IN BETTER HANDS Natalie Grant (CURB) KHZR, Sirius Spirit 66, WBOX, WCRJ, WCVO, WJTL, WMSJ, WRBS, WRDM	9
IN WONDER Newsboys (INPOP) KBNJ, KCMS, KSBJ, WCVO, WJQK, WMCU	6
AMAZING GRACE (MY CHAINS ARE GONE) Chris Tomlin (SIXSTEPS/SPARROW/EMI CMG) KTSJ, Sirius Spirit 66, WCQR, WCRJ, WPAR	5
SONG OF HOPE Robbie Seay Band (SPARROW/EMI CMG) KHZR, Sirius Spirit 66, WCRJ, WJTL	4
MIRACLE OF THE MOMENT Steven Curtis Chapman (SPARROW/EMI CMG) KTSY, WFFH, WJIE	3
SUNDAY tree63 (INPOP) WCRJ, WRBS, WRDM	3
JESUS HOLD ME Andrew Carlton (BAKERTOWN) WCRJ, XM The Message	2
THERE IS A REASON Caedmon's Call (INO) KHZR, WDJC	2
THERE IS A GOD 33miles (INO) KBNJ, WRBS	2

ADDED AT...

SIRIUS SPIRIT 66

Satellite
 PD/MD: Al Skop
 Chris Tomlin, Amazing Grace (My Chains Are Gone), 1
 Natalie Grant, In Better Hands, 0
 Robbie Seay Band, Song of Hope, 0
 FOR REPORTING STATIONS' PLAYLISTS GO TO:
www.RadioandRecords.com

NEW AND ACTIVE

TITLE ARTIST / LABEL	PLAYS /GAIN	TITLE ARTIST / LABEL	PLAYS /GAIN
THE TWENTY-FIRST TIME Monk & Neagle (REUNION/PLG) TOTAL STATIONS: 12	253/60	BACK TO THE CROSS Our Heart's Hero (GOTEE) TOTAL STATIONS: 8	205/7
BEAUTIFUL NEWS Matt Redman (SIXSTEPS/SPARROW/EMI CMG) TOTAL STATIONS: 15	249/19	SNEAKIN' INTO HEAVEN Chris Rice (EB-FLO/INO) TOTAL STATIONS: 11	203/13
THERE IS A GOD 33miles (INO) TOTAL STATIONS: 19	240/24	40 DAYS Mark Schultz (WORD-CURB) TOTAL STATIONS: 9	194/8
LET YOUR LIGHT SHINE Bethany Dillon (SPARROW/EMI CMG) TOTAL STATIONS: 15	230/12	GIVE UNTIL THERE'S NOTHING LEFT Relient K (CAPITOL/GOTEE) TOTAL STATIONS: 14	193/16
CAPTIVATED Shawn McDonald (SPARROW/EMI CMG) TOTAL STATIONS: 10	221/52	HERE'S MY LIFE BarlowGirl (FERVENT/WORD-CURB) TOTAL STATIONS: 15	173/21

MOST INCREASED PLAYS

+164	AMAZING GRACE (MY CHAINS ARE GONE) Chris Tomlin (Sixsteps/Sparrow/EMI CMG) KHZR +24, WCSG +19, KAIM +17, WLAB +15, WBSN +15, WMCU +13, WMHK +13, WLPJ +12, WCRJ +12, KLJC +10
+89	IN BETTER HANDS Natalie Grant (Curb) WCRJ +25, WMSJ +16, KVMV +11, WCVO +11, WJQK +9, XMES +7, WBOX +4, WJTL +4, WRDM +4, WBSN +3
+87	SONG OF HOPE Robbie Seay Band (Sparrow/EMI CMG) WLAB +26, WCRJ +21, KKCM +12, KSBJ +9, KXQJ +9, WJQK +9, WJTL +5, KBNJ +1, KBIQ +1, KLTY +1
+76	GIVE ME JESUS Jeremy Camp (BEC/Tooth & Nail) KGBI +41, KLTY +24, WJTL +6, S1ST +3, WRBS +2, WRDM +1
+70	IN WONDER Newsboys (Inpop) WRCJ +13, KHZR +13, WCVO +12, WMCU +11, WJQK +9, KCMS +8, WMLJ +6, KBNJ +5, KSBJ +3, KTIS +2

FOR WEEK ENDING SEPTEMBER 2, 2007
LEGEND: See legend to charts in charts section for rules and symbol explanations.
 54 Christian AC stations are electronically monitored by Nielsen Broadcast Data Systems 24 hours a day, 7 days a week. Christian AC Indicator chart compiled of 32 reporters, christian CHR 27, christian rock 29 and inspo 17. © 2007 Nielsen Business Media, Inc. All rights reserved.

RECURRENTS

TITLE ARTIST / IMPRINT / PROMOTION LABEL	NIelsen BDS CERTIFICATIONS	PLAYS TW LW	TITLE ARTIST / IMPRINT / PROMOTION LABEL	NIelsen BDS CERTIFICATIONS	PLAYS TW LW
MY SAVIOR MY GOD AARON SHUST (BRASH)		652 641	BLESSED BE YOUR NAME TREE63 (INPOP)		522 537
SOMETHING BEAUTIFUL NEWSBOYS (INPOP)		633 713	HOW CAN I KEEP FROM SINGING CHRIS TOMLIN (SIXSTEPS/SPARROW/EMI CMG)		515 600
EVERLASTING GOD LINCOLN BREWSTER (VERTICAL/INTEGRITY)		621 694	HOW GREAT IS OUR GOD CHRIS TOMLIN (SIXSTEPS/SPARROW/EMI CMG)		507 474
MADE TO LOVE TOBYMAC (FOREFRONT/EMI CMG)		589 560	PRaise YOU IN THIS STORM CASTING CROWNS (BEACH STREET/REUNION/PLG)		492 473
HOLY IS THE LORD CHRIS TOMLIN (SIXSTEPS/SPARROW/EMI CMG)		540 517	I WILL LIFT MY EYES BEBO NORMAN (ESSENTIAL/PLG)		472 427

CHRISTIAN CHR REPORTERS

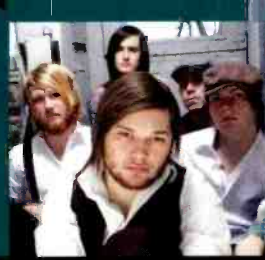
KLYT/Albuquerque, NM OM: Johann "Yo" Snyder MD: Joey Belville	KXWA/Denver, CO PD: Scott Veigel	WORQ/Green Bay, WI OM/PD: Jim Raider	WJLZ/Norfolk, VA* OM/PD: JP Morgan APD: Anne Verebely	WPRJ/Saginaw, MI OM: Gary Bugh PD/MD: Aaron Dicer	WBVM/Tampa, FL* PD: Johnny Vincent MD: Olivia Paff
KAFC/Anchorage, AK OM/PD: Mark Guy APD/MD: Mike Carrier	KZZQ/Des Moines, IA PD: Mike Schlote	WAYK/Kalamazoo, MI PD/MD: Mike Couchman	KJTH/Ponca City, OK PD/MD: Tony Weir APD: Jeremy Louis	KLFF/San Luis Obispo, CA* PD: Matt Williams MD: Noonie Fugler	WYSZ/Toledo, OH PD/MD: Jeff Howe APD: Rob Fairchild
WHMX/Bangor, ME OM/PD: Tim Collins APD/MD: Morgan Smith	WJRF/Duluth, MN PD/MD: Terry Michaels	WYLV/Knoxville, TN* PD/MD: Jonathan Unthank	KZRI/Portland, OR* OM: Mike Novak PD: David Pierce APD: Eric Allen	WBYO/Sellersville, PA OM: David Baker PD/MD: Kristine McClain	KDUV/Visalia, CA* PD: Joe Croft APD/MD: Shannon Steele
KWOF/Cedar Rapids, IA OM/PD: Jack Davis	KNMI/Farmington, NM OM: Wilann Thomas PD: Darren Nez MD: Kenny Montano	WAYM/Nashville, TN* OM: Dave Senes PD: Jeff Brown MD: Stace Whitmire	KTPT/Rapid City, SD OM: Tom Schoenstedt PD/MD: Joseph Standish	KADI/Springfield, MO* PD/MD: Rod Kittleman	WCLQ/Wausau, WI PD/MD: Matt Deane
WONU/Chicago, IL* OM: Justin Knight PD/MD: Johnathon Eltrevoog	WSCF/Ft. Pierce, FL PD/MD: Paul Tipton	WNAZ/Nashville, TN* OM/PD: Dave Queen APD: Jennifer Houchin MD: Seth Routzahn			

* Monitored Reporters



CHRISTIAN

▶ FORMERLY KNOWN AS EASIER SAID, FAYETTEVILLE, ARK., ROCK GROUPE THE WEDDING DEBUTS AT NO. 26 ON CHRISTIAN ROCK WITH "STARING AT THE LIGHT."



THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST	IMPRINT / PROMOTION LABEL	PLAYS	
					TW	+/-
1	17	1	I'M FOR YOU TOBYMAC	FOREFRONT/EMI CMG	1152	+26
2	20	2	LET IT FADE JEREMY CAMP	BEC/TOOTH & NAIL	948	-61
3	14	3	ZERO HAWK NELSON	TOOTH & NAIL	924	+36
5	10	5	SIGNATURE OF DIVINE (YAHWEH) NEEDTOBREATHE	ATLANTIC/LAVA/WORD-CURB	801	+52
6	9	6	GIVE UNTIL THERE'S NOTHING LEFT RELIENT K	CAPITOL/GOTEE	749	+41
7	13	7	IN MY ARMS PLUMB	CURB	745	+46
8	14	8	RIGHT NOW THIS BEAUTIFUL REPUBLIC	FOREFRONT/EMI CMG	710	+15
9	9	9	EAST TO WEST CASTING CROWNS	BEACH STREET/REUNION/PLG	698	+28
4	22	4	AWAKENING SWITCHFOOT	SPARROW/COLUMBIA/EMI CMG	685	-139
10	27	10	SOMETHING BEAUTIFUL NEWSBOYS	INPOP	626	+9
14	8	14	WHAT DO WE KNOW THOUSAND FOOT KRUTCH	TOOTH & NAIL	582	+27
12	28	12	THE LAST NIGHT SKILLET	ARDENT/SRE/INO	569	-1
13	10	13	HERE'S MY LIFE BARLOWGIRL	FERVENT/WORD-CURB	564	+5
14	8	14	JUST ME SEVENGLORY	7 SPIN	548	+67
15	3	15	THE OLDER I GET SKILLET	ARDENT/SRE/INO	523	+66
15	20	15	I'M NOT WHO I WAS BRANDON HEATH	REUNION/PLG	495	-1
17	10	17	I WANNA LIVE STELLAR KART	WORD-CURB	474	+38
18	9	18	IT'S BEAUTIFUL ELEVENTYSEVEN	FLICKER/PLG	459	+34
19	11	19	HOME DAUGHTRY	RCA/RMG	422	-26
21	10	21	BEAUTIFUL DISASTER JON MCLAUGHLIN	ISLAND/UMCG	385	+3
22	4	22	LET GO GREY HOLIDAY	ESSENTIAL/PLG	376	+62
22	6	22	EVERYTHING GLORIOUS DAVID CROWDER BAND	SIXSTEPS/SPARROW/EMI CMG	365	+20
23	6	23	CAN'T GO ON GROUP 1 CREW	FERVENT/WORD-CURB	363	+28
24	16	24	LONE RANGER NATE SALLIE	CURB	356	-62
25	15	25	ONLY THE WORLD MANDISA	SPARROW/EMI CMG	348	-54
26	5	26	LET'S GO BACK EVERYDAY SUNDAY	INPOP	333	-9
27	3	27	SONG OF HOPE ROBBIE SEAY BAND	SPARROW/EMI CMG	324	+39
28	19	28	PRAISE AND ADORE (SOME LIVE WITHOUT IT) WAVORLY	FLICKER/PLG	300	-50
29	NEW	29	THINGS LEFT UNSAID DISCIPLE	SRE/INO	249	+23
30	NEW	30	YOU ARE RUTH	BEC/TOOTH & NAIL	231	+37

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST	IMPRINT / PROMOTION LABEL	PLAYS	
					TW	+/-
1	14	1	YOU'RE ON FIRE MXPX	TOOTH & NAIL	252	-15
6	9	6	I NEED YOU RELIENT K	CAPITOL/GOTEE	247	+29
3	7	3	HOTEL AQUARIUM FALLING UP	BEC/TOOTH & NAIL	243	+11
7	7	7	FALLS APART THOUSAND FOOT KRUTCH	TOOTH & NAIL	237	+20
5	5	5	COMATOSE SKILLET	ARDENT/SRE/INO	231	+3
4	11	4	LIE TO ME IZ STONES	WIND-UP	227	-5
2	19	2	EVIL (A CHORUS OF RESISTANCE) PROJECT B6	TOOTH & NAIL	225	-20
8	9	8	LET'S GO BACK EVERYDAY SUNDAY	INPOP	219	+10
14	5	14	LOVE IN YOUR ARMS ELEVENTYSEVEN	FLICKER/PLG	206	+32
16	4	16	LET GO RED	ESSENTIAL/PLG	202	-30
11	6	11	AMAZING BECAUSE IT IS ALMOST	TOOTH & NAIL	202	-20
9	15	9	FIGHT LIKE THIS BECYFER DOWN	SRE/INO	190	-17
19	9	19	SCREAM JONAH 33	ARES	189	+17
17	9	17	YOUR DEMON KIDS IN THE WAY	FLICKER/PLG	185	+13
20	13	20	TIME (TO LET THIS GO) NEVERTHELESS	FLICKER/PLG	171	0
15	6	15	F-STOP SULLIVAN	TOOTH & NAIL	168	-5
21	4	21	THE UNWINDING CABLE CAR ANBERLIN	TOOTH & NAIL	167	+4
23	6	23	AWAKE SEVENTH DAY SLUMBER	BEC/TOOTH & NAIL	165	+8
13	14	13	NEW SKEPTIC THE FOLD	TOOTH & NAIL	162	-18
24	3	24	WHEN HOPE IS ALL YOU HAVE SPOKEN	TOOTH & NAIL	159	+8
18	13	18	FINDING OUT STELLAR KART	WORD-CURB	159	-13
22	2	22	NEVER LET ME GO FAMILY FORCE 5	MAVERICK/MONO VS STEREO/GOTEE	154	+32
23	10	23	HOLE IN MY HAND DAY OF FIRE	ESSENTIAL/PLG	151	-7
24	8	24	POPULARITY JONEZETTA	TOOTH & NAIL	148	0
25	3	25	ELEVEN REGRETS MANIC DRIVE	WHIPLASH	146	+22
25	NEW	25	STARING AT THE LIGHT WEDDING	BRAVE NEW WORLD	145	+54
27	10	27	TEMPTATION COME MY WAY SHOWDOWN	MONO VS STEREO/GOTEE	144	-1
23	RE-ENTRY	23	WORLD AWAY EMERY	TOOTH & NAIL	139	+30
23	2	23	BLACK BOX THIS BEAUTIFUL REPUBLIC	FOREFRONT/EMI CMG	125	+10
29	3	29	GAME ON DISCIPLE	SRE/INO	118	-2

FOR WEEK ENDING SEPTEMBER 2, 2007

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST	IMPRINT / PROMOTION LABEL	PLAYS	
					TW	+/-
1	9	1	EAST TO WEST CASTING CROWNS	BEACH STREET/REUNION/PLG	311	+9
2	4	2	GIVE ME WORDS TO SPEAK AARON SHUST	BRASH	258	+5
3	11	3	GIVE YOU GLORY JEREMY CAMP	BEC/TOOTH & NAIL	258	+2
4	3	4	GOD SPEAKING RONNIE FREEMAN	HARDLY	225	-3
5	5	5	FINALLY FREE NICHOLE NORDEMAN	SPARROW/EMI CMG	218	+48
6	5	6	THERE IS A REASON CAEDMON'S CALL	INO	202	+29
7	10	7	YOU ARE GOOD POINT OF GRACE	WORD-CURB	177	+1
8	5	8	STILL CALLS ME SON JOHN WALLER	REUNION/PLG	160	+25
9	5	9	YOU ARE MARK ROACH	MYRRH/WORD-CURB	156	+27
10	3	10	LET YOUR LIGHT SHINE BETHANY DILLON	SPARROW/EMI CMG	153	-9

INSPO

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST	IMPRINT / PROMOTION LABEL	PLAYS	
					TW	+/-
1	12	8	OUR GREAT GOD TODD AGNEW FEAT. REBECCA ST. JAMES	ARDENT/INO	150	+8
12	16	5	ALL THE WORLD POINT OF GRACE	WORD-CURB	145	+16
13	6	21	BRING THE RAIN MERCYME	INO	145	-39
14	20	2	MIRACLE OF THE MOMENT STEVEN CURTIS CHAPMAN	SPARROW/EMI CMG	136	+32
15	NEW	15	IN BETTER HANDS NATALIE GRANT	CURB	122	+71
16	18	9	HALLELUJAH, JESUS MONK & NEAGLE	REUNION/PLG	119	-5
17	19	2	ANYWAY KATIE GIGUERE	ECM NASHVILLE	118	+2
18	17	5	YOUR MAJESTY IS EVERYWHERE GINGER MILLERMON	ANOTHER	118	-10
19	11	19	BE THOU NEAR TO ME SELAH	CURB	114	-24
20	NEW	20	AMAZING GRACE (MY CHAINS ARE GONE) CHRIS TOMLIN	SIXSTEPS/SPARROW/EMI CMG	110	+80

CHRISTIAN ROCK REPORTERS

KLYT/Albuquerque, NM
OM: Johann "Yo" Snyder
MC: Joey Belville

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

WVDF/Bridgeport, CT
PD/MD: Eob Felberg

WCWP/Brookville, NY
FD: Peter Belotti
MC: Reena Tamburni

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

KBNJ/Corpus Christi, TX
PD: Arron Daniels

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

WSNL/Flint, MI
MD: Brian Goodman

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

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

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

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

WDML/Marion, IL
MD: Tom Schroeder

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

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

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

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

WPRJ/Saginaw, MI
OM: Gary Bugh
PD/MD: Aaron Cicer

WJIS/Sarasota, FL
OM: Kris Byerly
PD: Michelle Terone
MD: Elisha Sko-ski

Firecave/Satellite
PD/MD: Joe Hayes

Positive Rock Show/Satellite
PD/MD: Josh Booth

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

Sirius Spirit 65/Satellite*
PD: Al Skop
MD: Joey Black

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

Whip Of Cords/Satellite
OM/PD: Matt Rhodes

KCLC/St. Louis, MO
MD: Dave Merkel

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

WYSZ/Toledo, OH
PD/MD: Jeff Howe

WCLQ/Wausau, WI
PD/MD: Matt Deane

* Monitored Reporters



CHRISTIAN

CHRISTIAN AC REPORTERS

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

* Monitored Reporters



▶ WITH MOST ADDED APPLAUSE, NEWSBOYS OPEN AT NO. 30 WITH "IN WONDER," THE FOURTH SINGLE FROM THE VENERABLE GROUP'S "GO" ALBUM.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST	IMPRINT / PROMOTION LABEL	PLAYS TW +/-
1	1	10	EAST TO WEST CASTING CROWNS	BEACH STREET/REUNION/PLG	910 +14
2	2	17	GIVE ME WORDS TO SPEAK AARON SHUST	BRASH	759 0
3	4	24	BRING THE RAIN MERCYME	INO	701 -8
4	5	24	GIVE YOU GLORY JEREMY CAMP	BEC/TOOTH & NAIL	653 -49
5	3	16	ONLY THE WORLD MANDISA	SPARROW/EMI CMG	650 -62
6	9	15	I'M FOR YOU TOBYMAC	FOREFRONT/EMI CMG	587 +5
7	6	20	I'M NOT WHO I WAS BRANDON HEATH	REUNION/PLG	582 -55
8	7	28	EVERY TIME I BREATHE BIG DADDY WEAVE	FERVENT/WORD-CURB	565 -19
9	10	10	EVERYTHING GLORIOUS DAVID CROWDER BAND	SIXSTEPS/SPARROW/EMI CMG	564 +26
10	11	7	SUNDAY TREE63	INPOP	556 +39
11	8	18	YOU BRITT NICOLE	SPARROW/EMI CMG	531 -53
12	12	8	LOVE THE LORD LINCOLN BREWSTER	INTEGRITY	511 +14
13	14	4	MIRACLE OF THE MOMENT STEVEN CURTIS CHAPMAN	SPARROW/EMI CMG	489 +72
14	15	14	ALL THE WORLD POINT OF GRACE	WORD-CURB	377 -1
15	16	9	BE STILL STORYSIDE:B	SILENT MAJORITY/GOTEE	365 +10
16	17	19	YOU CARRIED ME BUILDING 429	WORD-CURB	307 -21
17	19	12	PROMISE OF A LIFETIME KUTLESS	BEC/TOOTH & NAIL	294 -2
18	18	10	COMING BACK TO LIFE ECHOING ANGELS	INO	287 -22
19	21	5	GIVE UNTIL THERE'S NOTHING LEFT RELIENT K	CAPITOL/GOTEE	266 +11
20	NEW		IN BETTER HANDS NATALIE GRANT	CURB	243 +55
21	20	14	LONE RANGER NATE SALLIE	CURB	240 -54
22	22	3	OUR GREAT GOD TODD AGNEW FEAT. REBECCA ST. JAMES	ARDENT/INO	234 +2
23	24	14	TEARS OF THE SAINTS LEELAND	ESSENTIAL/PLG	222 -4
24	27	3	SONG OF HOPE ROBBIE SEAY BAND	SPARROW/EMI CMG	211 +5
25	23	13	STILL CALLS ME SON JOHN WALLER	REUNION/PLG	211 -20
26	NEW		AMAZING GRACE (MY CHAINS ARE GONE) CHRIS TOMLIN	SIXSTEPS/SPARROW/EMI CMG	210 +78
27	NEW		SIGNATURE OF DIVINE (YAHWEH) NEEDTOBREATHE	ATLANTIC/LAVA/WORD-CURB	201 +58
28	NEW		JESUS HOLD ME ANDREW CARLTON	BAKERTOWN	196 +6
29	29	2	LET YOUR LIGHT SHINE BETHANY DILLON	SPARROW/EMI CMG	189 -5
30	NEW		IN WONDER NEWSBOYS	INPOP	187 +183



Hit Music Research

CHRISTIAN CHR MUSIC RESEARCH

TITLE ARTIST	IMPRINT / PROMOTION LABEL	TOTAL	FAM%	BURN%	W 18-24	W 25-34	W 18-34
EAST TO WEST CASTING CROWNS	BEACH STREET/REUNION/PLG	4.28	88%	10%	4.20	4.23	4.21
THE LAST NIGHT SKILLET	ARDENT/SRE/INO	4.27	95%	19%	4.35	4.19	4.27
I'M FOR YOU TOBYMAC	FOREFRONT/EMI CMG	4.22	94%	12%	4.23	4.17	4.21
THE OLDER I GET SKILLET	ARDENT/SRE/INO	4.19	67%	6%	4.24	4.14	4.39
PRaise & ADORe (SOME LIVE WITHOUT IT) WAVORLY	FLICKER/PLG	4.09	88%	16%	4.17	3.97	4.08
AWAKENING SWITCHFOOT	SPARROW/COLUMBIA/EMI CMG	4.08	92%	16%	4.08	4.01	4.04
SOMETHING BEAUTIFUL NEWSBOYS	INPOP	4.05	98%	20%	3.96	4.09	4.02
EVERYTHING GLORIOUS DAVID CROWDER BAND	SIXSTEPS/SPARROW/EMI CMG	4.04	89%	15%	4.04	4.11	4.07
LET IT FADE JEREMY CAMP	BEC/TOOTH & NAIL	4.04	91%	16%	4.02	4.10	4.06
I'M NOT WHO I WAS BRANDON HEATH	REUNION/PLG	4.03	91%	14%	4.15	4.07	4.11
I WANNA LIVE STELLAR KART	WORD-CURB	4.02	79%	11%	3.77	3.84	3.80
LET GO GREY HOLIDAY	ESSENTIAL/PLG	4.00	60%	6%	3.96	4.05	4.00
IT'S BEAUTIFUL ELEVENTYSEVEN	FLICKER/PLG	3.99	82%	15%	3.74	4.13	3.86
GIVE ME WORDS TO SPEAK AARON SHUST	BRASH	3.98	94%	15%	3.89	3.94	3.92
HOME DAUGHTRY	RCA/RMG	3.98	95%	26%	3.83	4.13	3.96
RIGHT NOW THIS BEAUTIFUL REPUBLIC	FOREFRONT/EMI CMG	3.98	86%	13%	4.05	3.82	3.95
BEAUTIFUL DISASTER JON MCCLAUGHLIN	ISLAND/UMCG	3.96	83%	18%	3.95	4.00	3.97
GIVE UNTIL THERE'S NOTHING LEFT RELIENT K	CAPITOL/GOTEE	3.96	73%	12%	3.94	3.80	3.88
LET'S GO BACK EVERYDAY SUNDAY	INPOP	3.96	57%	9%	3.89	3.71	3.82
CAN'T GO ON GROUP 1 CREW	FERVENT/WORD-CURB	3.95	82%	15%	4.06	4.06	4.04

This report is a cumulative sample of current online music surveys conducted by Christian CHR stations across the country. Total sample size is 1235 respondents. Total average favorability estimates are based on a scale of 1-5. (1= don't like it at all, 5= love it). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. Persons are screened via the internet. Once passed, they can take the music test when invited to do so by their local radio station. When comparing this data with what is happening at your station please keep in mind that number of spins, percentage of familiarity, and other factors must be considered, and that your results may vary accordingly. HitMusicResearch.com results are intended to show opinions of participants on the internet only. Hit Music Research is a registered trademark of HitMusicResearch.com. The HMR system is available exclusively for local Christian radio stations by contacting Ken Farley at (615) 331-0736 or Ken@hitmusicresearch.com



Lee Brice gets a career-changing break

This 'Memory' Already Unforgettable

R.J. Curtis

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Lee Brice is sitting on a winning lottery ticket and he knows it. Not only did his ship just come in, he's the captain. ■ That's how good life is right now for Brice, who along with Kyle Jacobs and Billy Montana, co-wrote the new Garth Brooks single "More Than a Memory," the first of four new songs on Brooks' upcoming "Ultimate" collection, which debuted at No. 1 on R&R's Country chart this issue. In other words, radio has already played the living bejesus out of it.

Actually, things were already going pretty well this year for the singer/songwriter from Sumter, S.C. Brice has a record deal with Curb Records; his first single, "She Ain't Right," from his new album "Picture of Me," peaked at No. 29 on R&R's Country chart in the Aug. 17 issue. All in all, a fairly typical trajectory for a new artist—but when Garth Brooks calls and says your song is his new lead single, suddenly, you're zooming into hyperspace. "Well, I'll be honest, I still don't believe it," Brice says. "I'm in shock."

Even though Brice charted with "She Ain't Right," he did not write it. So Brooks' rendition of "More Than a Memory" is actually the first tune he wrote to find its way to radio.

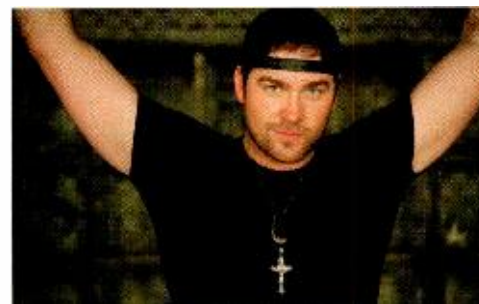
In spite of his shock, Brice doesn't consider this quite an overnight success, because he's been honing his craft in the Nashville songwriting community for nearly seven years. In 2001, he arrived in

Music City during spring break from Clemson University, where he was a civil engineering major. Through a friend, Brice met Lisa Hensley, who later married Doug Johnson, a noted songwriter/producer and VP of A&R at Curb Records. Hensley introduced Brice to Johnson, who encouraged Brice to move to Nashville as soon as possible. That would mean quitting school just one year before graduation, but at the same time, Brice says, Johnson vowed to be there for him from the time he arrived until whenever he left.

True to his word, he says, "Doug has been there for me since the beginning, and he brought me to Curb." In fact, Brice considers Johnson more than just a producer. "To me, he's been a big brother; he has cared so much about me as a human being first. I could never in a million years thank him enough or put into words how lucky I am to have him in my life."

'Garth Brooks wanted to play the song for us to make sure we approved . . . like, sure, we wouldn't approve of that, right?'

—Lee Brice



Once in town, Brice didn't take long to make contacts, although "it did take a while to get the publishing deal done. I was in town for a couple years before I actually made a living writing music." Johnson introduced Brice to more and more songwriters, and his skills continued to develop. Eventually, he notes, "I branched off on my own and became my own person as a writer."

Writing three times per day for three years was productive for Brice: "I mean, I wrote 200 songs in the first year-and-a-half."

While he is pursuing the dream of being a successful recording artist, Brice says that at heart, he's really a songwriter first and performer second. "I write songs every day—not that I write them special every day," he says. But he does recognize that "More Than a Memory" is indeed a special tune, one he was rather attached to. As much as he respects and admires Brooks, Brice actually had a hard time letting go of the track. "It's the kind of song, whether it was Garth or no-name Lee Brice, that could have been a huge single, and maybe even

launched my career."

Time will tell whether Brice achieves his goals as an artist, but it's safe to say his writing career has been spectacularly launched.

Brice says that for years, Brooks has served as his biggest influence.

"He was the reason I started writing, and I really wrote them like he sang them."

Though Brice has since met the singer of his song, he missed out on a first opportunity, shortly after he found out Brooks was planning to record "More Than a Memory." Brooks was coming to Nashville to meet the songwriters, and as Brice recalls with a laugh, "he wanted to play the song for us to make sure we approved . . . like, sure, we wouldn't approve of that, right?"

Unfortunately, Brice had a solo-career commitment out of town and couldn't attend the meeting. His first conversation with Brooks took place at the airport, on his cell phone: "I was out of my mind. We talked for a few minutes and he told me he wanted to meet me in person."

Things, of course, have only gotten better from there. "If this actually happens like some people say, it will be a huge turning point in my life," Brice says. "As for my career, it will put my name in a place where radio will respect me as a writer." **R&R**

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Girls just wanna have fun . . . and purses and dresses and shoes

Steal These Promotions

Keith Berman

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There are a few different promotions sweeping the CHR/top 40 world and they are so female-oriented, it makes perfect sense for you to implement them if your station even remotely thinks about targeting women. And imagine that—they involve accessories and fashion and all those things that women, or at least the women I know, absolutely love. ■

Enter Pick Your Purse, the brainchild of the folks at Clear Channel CHR/top 40 WDCG (G105)/Raleigh. The whole thing came out of a weekly promotion meeting between then-PD Rick Schmidt, then-APD (current PD) Randi West and marketing and promotions goddess Carly Laskey. To find out how this whole thing came about, I went straight to the source.

"I wish I had something brilliant to tell you, but I'm a girl and I like girly things," Laskey says, laughing. "I love shopping, I love fashion." The gathering of Schmidt, West and Laskey in one room gave birth to an amazing promotion that generates incredible listener reactions every time it's done.

It's a pretty straightforward concept: The station secures itself a slew of high-end designer purses from the likes of Gucci, Dolce & Gabbana, Prada and all those other names you heard tossed around on "Sex and the City" (or may covet yourself, if you're a female), then gives them away either through phone contesting or on-site giveaways at events.

Laskey cautions that before you even attempt to put something like this together, you have to set money aside in the budget for it. G105 successfully sells Pick Your Purse sponsorship packages, so there is a way for your station to make back some of the money it spends on this extravaganza.

Say 'Saks' And Watch Women Start Drooling

Laskey says that her station has a great partner in Saks: "We go shopping one day and spend lots and lots of money and it's a lot of fun," she says (making every woman jealous because she's able to shop for designer purses as part of her job).

"The Saks people take us upstairs into their little offices and they have a display of purses they recommend—the hottest bags that season. If they don't have the brands we want in-store, we can look through their books and they'll order what we want."

The last time G105 sponsored the promotion, "we set up displays in Saks so people could come out and actually see the purses in person," Laskey says. "We found that when people won their purses or when we did our Purse Parties—when they had the chance to win them on-site—people would say, 'Oh, it's bigger or different than I thought it was when I saw it on the Web.' The displays gave them the opportunity to see the purses up close; plus, it gets people in the store and it gets us in the mall, which is great cross-marketing."

Once your station gets the purses, set up times to give them away on the air—then watch the phone lines fry. "It's pretty incredible just how crazy women would go. People just shriek and the phones don't stop ringing," Laskey says. The promo soon takes on a life of its own, and Laskey says that G105 gets more purses—and more expensive ones—each round to up the ante.

Little Black Dress

Further pandering to double-X-chromosomed listeners, G105 has also instituted Little Black

'It's pretty incredible just how crazy women would go. People just shriek and the phones don't stop ringing.'

Dress Parties. Not knowing anything about little black dresses, I asked Laskey for details. "Every girl has a little black dress tucked away in their closet just waiting for someplace to wear it," she says. "Everyone wants an excuse to get dressed up."

The station holds its gatherings at an upscale bar or restaurant and does a cocktail party hour-ish thing, where women are invited to dress up for the hell of it and come out and play. It's an equal-opportunity event: Guys are invited to attend as well, and why wouldn't they want to?

Purses, Dresses & Shoes, Oh My!

The cross-promotionally brilliant Laskey ties the Little Black Dress Parties in with Pick Your Purse.



Carly Laskey, CC/Raleigh promotion and marketing queen

"We save five purses for the end of the promotion and give them away at a Little Black Dress Party, so if people can't get through on the phones, they can come out and try to win them in person. I think the Dress Parties are absolutely strong enough to be stand-alone, but we don't want it to burn out."

But wait, there's more. I'm told women also like shoes, and G105 also holds Cute Shoe Parties where—you guessed it—women are invited to put

on their cute shoes, mingle and show off their footwear at a station gathering. "We register people to win \$500 in cute shoes from a local store during the Cute Shoe Parties," Laskey says.

Not to completely disregard the station's male listeners, Laskey says that morning guy Bob Dumas put his own spin on things, running Win a Wallet and Pick a Power Tool promotions. The concept is basically the same, with high-end wallets up for grabs and guys calling in to pick whatever power tool they'd like to win out of G105's tool chest.

"I think as a girl, you have all this stuff and you're looking for the perfect occasion to wear it, so we give them that occasion," says Laskey, who is a self-described girly-girl, so she knows what she's talking about. "All girls want to feel pretty and want attention from their significant others. They like nice things, they like to be pampered."

Guys, take that to heart and apply it liberally to all the women in your life, not just the ones waiting for you at home, but also the ones listening to your station. Women, well, you already know this stuff, so just take what you like personally and give your listeners a chance to play along.

R&R

► **COLBIE CAILLAT** CONTINUES CHARGING TOWARD THE TOP 10 (15-12) WITH "BUBBLY," WHICH SCORES THE CHART'S THIRD-BEST INCREASE IN PLAYS (UP 239).



THIS WEEK	LAST WEEK	TITLE ARTIST	11 NIelsen BDS CERTIFICATIONS	HIT PREDICTOR STATUS	PLAYS TW +/-	AUDIENCE MILLIONS RANK
1	1	BIG GIRLS DON'T CRY Fergie	NO. 1 (2 WKS)	12	3259 +9	17.637 1
2	2	HEY THERE DELILAH Plain White T's		12	3120 -53	16.581 2
3	3	MAKES ME WONDER Maroon 5		12	2774 -48	13.252 5
4	5	FIRST TIME Lifehouse		12	2733 +3	13.819 4
5	4	HOME Daughtry		12	2628 -141	14.871 3
6	6	ROCKSTAR Nickelback		11	2467 +44	12.887 6
7	7	HOW FAR WE'VE COME Matchbox Twenty		11	2432 +72	11.154 7
8	11	WHO KNEW Pink		11	2422 +283	10.456 8
9	9	BEFORE IT'S TOO LATE (SAM AND MIKAELA'S THEME) Goo Goo Dolls		11	1697 -57	7.417 12
10	10	THE SWEET ESCAPE Gwen Stefani Feat. Akon		11	1620 -84	8.831 9
11	11	WHEN YOU'RE GONE Avril Lavigne		11	1619 0	6.726 15
12	15	BUBBLY Colbie Caillat		11	1597 +239	7.716 11
13	18	OVER YOU Daughtry	MOST INCREASED PLAYS	11	1456 +302	6.812 13
14	13	U + UR HAND Pink		11	1424 -41	8.678 10
15	16	WAIT FOR YOU Elliott Yamin	MOST ADDED	11	1327 +115	6.755 14
16	20	DREAMING WITH A BROKEN HEART John Mayer		11	1264 +155	6.621 16
17	17	THINKS FR TH MMRS Fall Out Boy		11	1246 +36	6.044 17
18	19	4 IN THE MORNING Gwen Stefani		11	1178 +6	4.963 18
19	24	IF YOU'RE GONNA LEAVE Emerson Hart		11	865 +6	1.965 27
20	23	ALL AT ONCE The Fray		11	811 -61	3.501 20
21	28	HER EYES Pat Monahan		11	790 +170	2.383 24
22	26	WAKE UP CALL Maroon 5		11	768 +78	2.902 21
23	25	WHAT I'VE DONE Linkin Park		11	760 -52	4.800 19
24	27	1973 James Blunt		11	757 +70	2.558 23
25	21	DIG Incubus		11	757 -218	2.667 22
26	22	REHAB Amy Winehouse		11	576 -397	2.141 25
27	30	HOLLYWOOD Collective Soul		11	570 +43	1.292 34
28	29	PARALYZER Finger Eleven		11	568 +51	1.510 30
29	31	UMBRELLA Rihanna Feat. Jay-Z		11	502 +21	2.099 26
30	32	PICTURES OF YOU The Last Goodnight		11	480 +35	1.344 32
31	37	CALLING YOU Bluu October		11	414 +90	1.584 28
32	34	HOLD ON KT Tunstall		11	360 +8	1.273 35
33	35	SHUT UP AND DRIVE Rihanna		11	329 -10	1.567 29
34	36	BEAUTIFUL GIRLS Sean Kingston		11	315 -37	1.192 36
35	38	EVERYTHING Michael Buble		11	297 -15	1.464 31
36	39	LOVE SONG Sara Bareilles		11	286 +18	0.850 40
37	33	SUMMER LOVE Justin Timberlake		11	285 -133	0.956 39
38	RE-ENTRY	LAST REQUEST Paolo Nutini		11	262 +11	0.666 -
39	NEW	INCONSOLABLE Backstreet Boys		11	239 +76	0.606 -
40	NEW	NOLITA FAIRYTALE Vanessa Carlton		11	234 +14	0.300 -

MOST ADDED

TITLE ARTIST / LABEL	NEW STATIONS
WAIT FOR YOU Elliott Yamin (Hickory) KDMX, KEZR, KIOI, KJMY, KRUZ, WLNK, WMGX, WNNK, WQLH	9
OVER YOU Daughtry (RCA/RMG) KMXR, KMYI, KRUZ, KYIS, Sirius The Pulse, WXMA	6
STRAIGHT LINES Silverchair (Eleven/ILG/Atlantic/Lava) KCDU, KFYY, KLLY, KQKQ, Sirius The Pulse, WAVV	6
WAKE UP CALL Maroon 5 (A&M/Octone/Interscope) KALZ, KCDU, KUDD, WBNS, WMGX	5
WHO KNEW Pink (LaFace/Zomba) KDMX, KHMN, KIMN, KJMY	4
4 IN THE MORNING Gwen Stefani (Interscope) KAMX, KHMN, KJMY, KPLZ	4
HER EYES Pat Monahan (Columbia) KYKY, WKTI, WPLJ, WWMX	4
HOLLYWOOD Collective Soul (EL) KEZR, KJMY, KLZR, KYKY	4
SEVEN DAYS OF LONELY I Nine (J/RMG) KZZO, WBNS, WHBC, XM Flight 26	4
WHEN YOU'RE GONE Avril Lavigne (RCA/RMG) KDMX, KIOI, KJMY	3

ADDED AT...
XM FLIGHT 26
Satellite
OM: Jon Zellner
PD/MD: Mike Abrams
I Nine, Seven Days Of Lonely, 0
FOR REPORTING STATIONS PLAYLISTS GO TO:
www.RadioandRecords.com

NEW AND ACTIVE

TITLE ARTIST / LABEL	PLAYS /GAIN	TITLE ARTIST / LABEL	PLAYS /GAIN
THE GREAT ESCAPE Boys Like Girls (Columbia) TOTAL STATIONS: 9	198/51	UMBRELLA Marie Digby (Hollywood) TOTAL STATIONS: 7	110/5
THE WAY I ARE Timbaland Feat. Keri Hilson (Mosley/Blackground/Interscope) TOTAL STATIONS: 11	192/36	BEST DAYS Matt White (Geffen) TOTAL STATIONS: 12	105/12
LOVESTONED Justin Timberlake (Jive/Zomba) TOTAL STATIONS: 7	178/38	AMNESIA Mozella (Maverick/Reprise) TOTAL STATIONS: 9	96/27
SEVEN DAYS OF LONELY I Nine (J/RMG) TOTAL STATIONS: 12	119/107	STRAIGHT LINES Silverchair (Eleven/ILG/Atlantic/Lava) TOTAL STATIONS: 7	90/32
LIGHT UP THE SKY Yellowcard (Capitol) TOTAL STATIONS: 13	112/44	ONE GIRL REVOLUTION Saving Jane (Alert/Toucan Cove/Universal Republic) TOTAL STATIONS: 10	88/0

MOST INCREASED PLAYS

+302	★ OVER YOU Daughtry (RCA/RMG) WQAL +26, KRUZ +23, WJLK +23, KALC +17, KOIX +16, WXMA +13, WPTT +12, KCDU +12, KEZR +11, KYIS +11
+283	★ WHO KNEW Pink (LaFace/Zomba) KHMN +23, WNNK +20, KZZU +19, KRSK +18, WHBC +18, WWMX +18, KIMN +18, WMYX +18, KMXB +16, KUDD +16
+239	★ BUBBLY Colbie Caillat (Universal Republic) WZPT +25, KALC +19, WMYX +19, WQAL +15, KAMX +13, KSTP +13, WTSS +13, WKTI +12, KALZ +11, KRSK +10
+170	★ HER EYES Pat Monahan (Columbia) KZZU +27, XF26 +24, KQKQ +16, KYKY +16, WWMX +16, KLZR +14, KRSK +13, KLCA +11, WXMA +9, KMHX +9
+155	★ DREAMING WITH A BROKEN HEART John Mayer (Aware/Columbia) KIMN +19, KMYI +18, KFEB +13, KEZR +12, KMXB +10, WWMX +10, KMHX +9, WXMA +9, KLLY +6, KOSO +6

FOR WEEK ENDING SEPTEMBER 2, 2007
LEGEND: See legend to charts in charts section for rules and symbol explanations.
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SMOOTH JAZZ



Saturday and Sunday are prime time for alternative programming

Working It For The Weekend

Carol Archer

CArcher@RadioandRecords.com

Just because they clock out of the office at 5 p.m. on Friday doesn't mean that smooth jazz listeners are also tuning out their favorite stations until the sun comes up on Monday. On the contrary, the format enjoys the benefit of a stalwart audience whose dedication goes far beyond at-work listening—a boon for stations, because weekends contribute significantly to overall Monday-Sunday ratings' performance.

It doesn't matter if listeners are out and about, running errands, chauffeuring the kids, working on projects or simply kicking back at home. Smooth jazz is an intricate weave within their lifestyles.

Broadcast Architecture president Allen Kepler says there is also another group of listeners who research shows, for one reason or another, don't have much time to listen to radio during the week, but are avid about smooth jazz on the weekend. "A lot of people have a relationship with smooth jazz that equals 'relaxation' equals 'my time for my music,'" he says.

In The Know, In The Now

Weekend programming was very much on Kepler's mind when he instituted the two-hour "Broadcast Architecture Top 20 Countdown," which he hosts. The syndicated show has a dozen smooth jazz affiliates, including WNUA/Chicago, WLVE/Miami, WSJT/Tampa, KYOT/Phoenix and WSMJ/Baltimore.

"It would be hard to find a single smooth jazz listener who didn't grow up with Casey Kasem or some kind of top 40 countdown, and we're trained that it's comfort food, even though it's brand-new music, because it puts people in the moment with what's current right now and it puts them in the know," he says.

Furthermore, the countdown includes artist interviews, which Kepler says animate artists and songs for listeners and make them feel closer. "That's the beauty of songs staying on the charts, growing and moving up and down—getting to know the artists."

KIFM's Weekend Scores Big

Much like Lincoln Financial Media KIFM/San Diego's performance during the rest of the week, the station's Saturday-Sunday 6 a.m.-midnight rankers during the past four ratings books—summer 2006 to spring 2007—are impressive:

- 12+: No. 1 all four books
- 25-54: No. 1 in summer 2006, fall 2006, winter 2007; tied for No. 2 in spring 2007
- 35-64: No. 1 all four books —CA

Kepler singles out a tête-à-tête with Babyface for personal delight, and Michael Bublé, whom he caught up with during the crooner's busy touring schedule. "He's hilarious," Kepler says. "He said he prefers performing live to recording sessions, because no woman ever threw her panties at him in the studio."

"We can give people entertainment, maybe a laugh and real insight into what's happening with new music every week, because on the weekend, we're really talking to the core fans of smooth jazz, much more so than the at-work listener, which



▶ REGISTERING THE CHART'S BEST INCREASE IN PLAYS (UP 33), **BONEY JAMES** DEBUTS AT NO. 28 WITH "LET IT GO."

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST	IMPRINT / PROMOTION LABEL	PLAYS	
					TW	+/-
1	1	17	BORN 2 GROOVE EUGE GROOVE	NARADA JAZZ/BLG	187	-4
2	2	14	CATNAP NILS	BAJA/TSR	153	+2
3	5	10	R N R RICK BRAUN & RICHARD ELLIOT	ARTIZEN	152	+9
4	3	14	STREET LIFE U-NAM	TRIPPIN' N' RHYTHM	144	-1
5	4	21	LADIES' CHOICE PAUL TAYLOR	PEAK/CONCORD	140	-5
6	6	12	REMEMBER ME MARION MEADOWS	HEADS UP	136	-3
7	9	10	FOREVER JEFF KASHIWA	NATIVE LANGUAGE	130	0
8	10	5	AIN'T NO WOMAN (LIKE THE ONE I GOT) JEFF GOLUB FEAT. RICHARD ELLIOT	NARADA JAZZ/BLG	127	+1
9	8	25	LET'S TAKE A RIDE NORMAN BROWN	PEAK/CONCORD	127	-10
10	7	16	SLAMMIN' JAY SOTO	NUGRDOVE	125	-13
11	11	17	BLACK RIVER KEIKO MATSUI	SHOUT! FACTORY	120	+6
12	19	5	SMOOTH VEGAS SOUL BALLET	ARTIZEN	105	-12
13	13	20	STAY WITH ME TONIGHT JACKIE M JOYNER	ARTIZEN	104	0
14	12	26	NOODLE SOUP FOURBOEAST	NATIVE LANGUAGE	103	-9
15	16	4	COME WHAT MAY NAJEE	HEADS UP	99	+2
16	14	5	COMING RIGHT AT YA MICHAEL MANSON	215	98	-1
17	15	9	HI-LO SPLIT MARC ANTOINE	PEAK/CONCORD	96	-3
18	18	10	PARKSIDE SHUFFLE DOWN TO THE BONE	NARADA JAZZ/BLG	95	-2
19	17	10	TERESA PIECES OF A DREAM	HEADS UP	95	-1
20	21	7	LANAI HIROSHIMA	HEADS UP	90	-1
21	22	5	SMOOTH AS SILK MIKE CATALANO	CATMAN	89	0
22	24	5	WHAT CHA GONNA DO? BRIAN SIMPSON	RENDEZVOUS	85	+4
23	20	9	ROAD TO LOS SUENOS MARCUS JOHNSON	THREE KEYS	85	-6
24	23	4	BUMPIN' ON THE WES SIDE BLAKE AARON	INNERVISION	81	-1
25	27	16	TROUBLE SLEEPING CORINNE BAILEY RAE	CAPITOL	76	+4
26	26	18	RAINCOAT KELLY SWEET	RAZOR & TIE	76	0
27	25	5	SIMPLE PLEASURES SPYRO GYRA	HEADS UP	76	-4
28	NEW		LET IT GO BONEY JAMES	CONCORD	63	+33
29	29	2	DO YOU MISS ME? MINDI ABAIR	GRP/VERVE	62	+1
30	NEW		BLUE WATER ERIC MARIENTHAL	PEAK/CONCORD	61	+6

FOR WEEK ENDING SEPTEMBER 2, 2007



'Syndicated weekend shows make so much sense as destination programming because people make a real choice to take us with them in the car, while they barbecue or read a book.'

—Allen Kepler

include P1s and swing voters. Syndicated weekend shows make so much sense as destination programming, because people make a real choice to take us with them in the car, while they barbecue or read a book," Kepler says.

"That's also why we put performers on the Smooth Jazz Network who make this music during the weekend, because they make a deeper connection."

Broader Music Mix

Lincoln Financial Media's top-rated KIFM/San Diego emphasizes giveaways it promotes as Winners' Weekend.

APD J. Weidenheiner says that KIFM's promotion department gathers enough of one item—passes to concerts, Broadway road shows, Sea World or Disney's Park Hopper tickets—to give away every hour from 10 a.m. to 6 p.m. on Saturdays and Sundays.

"Since we're live virtually all of the time, there's always a personality in the studio to handle the phones," Weidenheiner says.

The station airs a bevy of weekend specialty shows, including MD Kelly Cole's one-hour Sunday morning program "Horizons," which spotlights some of the station's newest music, and also features the top three from R&R's Smooth Jazz chart. KIFM's "Champagne Jazz Sunday Brunch" airs live 10 a.m.-2 p.m. from the scenic Humphrey's By-the-Bay, one of the premiere dining destinations in the greater San Diego area.

Several syndicated shows run during the weekend on KIFM's airwaves: "The Dave Koz Radio Show," "Chill With Mindi Abair" (the station also runs a one-hour version on weeknights at 11 p.m.), Ramsey Lewis' "Legends of Jazz" and Art Good's "Jazz Trax," which for many years has featured new music.

"The music is a bit broader than during the work week," Weidenheiner says. "Saturday mornings' 'Coffee & Jazz' features a mix of regular smooth jazz, spiced with a bit of mellow Coltrane, Miles Davis and other legends who are seldom heard on this format."

R&R



SMOOTH JAZZ

▶ AFTER FIVE CHR/TOP 40 HITS, THE PUSSYCAT DOLLS' DEBUT ALBUM "PCD" PRODUCES ITS FIRST SMOOTH JAZZ ENTRY AT NO. 30.



POWERED BY
nielsen
BDS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST	1) NIelsen BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS RANK
1	3	11	R N R Rick Braun & Richard Elliot	NO. 1 (1 WK) ARTIZEN	594 +22	7.175 1
2	1	19	BORN 2 GROOVE Eluge Groove	NARADA JAZZ/BLG	575 -3	6.248 3
3	4	15	STREET LIFE U-NAM	TRIPPIN' N' RHYTHM	489 -19	4.730 5
4	2	24	LET'S TAKE A RIDE Norman Brown	PEAK/CONCORD	484 -87	6.849 2
5	5	20	BLACK RIVER Keiko Matsui	SHOUT! FACTORY	478 -5	4.394 6
6	6	25	CANTALOPE ISLAND Brian Bromberg	ARTISTRY	464 +18	4.199 8
7	7	16	LADIES' CHOICE Paul Taylor	PEAK/CONCORD	444 +28	5.118 4
8	8	27	TROUBLE SLEEPING Corinne Bailey Rae	CAPITOL	314 -1	3.684 11
9	15	6	AIN'T NO WOMAN (LIKE THE ONE I GOT) Jeff Golub Feat. Richard Elliot	NARADA JAZZ/BLG	302 +48	4.063 9
10	21	3	FIRE AND RAIN Kenny "Babyface" Edmonds	AIRPOWER/MOST INCREASED PLAYS/MOST ADDED MERCURY/IDJMG	301 +106	4.260 7
11	14	20	NOODLE SOUP Four80East	NATIVE LANGUAGE	288 +35	2.690 13
12	11	22	RAINCOAT Kelly Sweet	RAZOR & TIE	274 -7	2.329 16
13	9	31	THE RHYTHM METHOD Paul Brown	PEAK/CONCORD	271 -40	3.168 12
14	10	31	HYPNOTIC Boney James	CONCORD	268 -23	4.032 10
15	12	34	SAVE ROOM John Legend	G.O.O.D./COLUMBIA	256 -23	2.689 14
16	13	12	EVERYTHING Michael Buble	143/REPRISE	247 -11	2.475 15
17	16	16	SLAMMIN Jay Soto	NU GROOVE	244 +8	1.987 19
18	10	10	REMEMBER ME Marion Meadows	HEADS UP	236 +3	2.179 17
19	20	10	PARKSIDE SHUFFLE Down to the Bone	NARADA JAZZ/BLG	231 +27	1.700 21
20	17	14	CATNAP Nils	BAJA/TSR	228 -4	2.075 18
21	19	15	STAY WITH ME TONIGHT Jackiem Joyner	ARTIZEN	207 -8	1.610 22
22	22	12	TERESA Pieces of a Dream	HEADS UP	136 +5	0.861 30
23	7	7	WE GOT LOVE Ryan Shaw	ONE HAVEN/RAZOR & TIE/RED	119 +4	1.435 25
24	25	4	HI-LO SPLIT Marc Antoine	PEAK/CONCORD	96 +2	0.652 -
25	24	5	SMOOTH VEGAS Soul Ballet	ARTIZEN	95 -2	1.108 28
26	26	3	WHAT CHA GONNA DO? Brian Simpson	RENDEZVOUS	89 -1	0.629 -
27	30	4	NOT TOO LATE Norah Jones	BLUE NOTE/BLG	82 +12	0.693 -
28	27	3	THE WAVE (2007) Kirk Whalum	RENDEZVOUS	77 -7	0.517 -
29	28	4	WATER TO ORINK (AGUA DE BEBER) David Benoit	PEAK/CONCORD	74 -2	0.377 -
30	NEW		FEELIN' GOOD The Pussycat Dolls	INTERSCOPE	73 +16	1.168 27

MOST ADDED

TITLE ARTIST / LABEL	NEW STATIONS
FIRE AND RAIN Kenny "Babyface" Edmonds (Mercury/IDJMG) KTWV, KYOT, WJZZ, WLVE, WSJW, WSMJ	6
LET IT GO Boney James (Concord) Jones Radio Networks, KIFM, WNWV, WVMV, XM Watercolors	5
AIN'T NO WOMAN (LIKE THE ONE I GOT) Jeff Golub Feat. Richard Elliot (Narada Jazz/BLG) KYOT, WOSJ, WY-Z	3
SLAMMIN Jay Soto (Nugroove) WJSJ, WVMV, WYJZ	3
COME WHAT MAY Najee (Heads Up) KRVV, WJZZ, WS-W	3
L.A. CITY LIGHTS Candy Dulfer (Heads Up) KRVV, WNWV, WVMV	3
R N R Rick Braun & Richard Elliot (Artizen) KKSF, WLVE	2
DO YOU MISS ME? Mindi Abair (GRP/VERVE) KRVV, WJZZ	2
VENICE Chris Botti (Columbia) KWJZ, WVMV	2

ADDED AT... WLVE
Miami, FL
OM/PD: Rich McMillan
Rick Braun & Richard Elliot, R n R, 15
Kenny "Babyface" Edmonds, Fire And Rain, 11

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

NEW AND ACTIVE

TITLE ARTIST / LABEL	PLAYS /GAIN	TITLE ARTIST / LABEL	PLAYS /GAIN
LET IT GO Boney James (Concord) TOTAL STATIONS: 10	72/38	STAY Simply Red (SimplyRed.com) TOTAL STATIONS: 7	64/3
HAPPY HOUR Jimmy Sommers Feat. Paul Brown (Gemini) TOTAL STATIONS: 9	72/7	L.A. CITY LIGHTS Candy Dulfer (Heads Up) TOTAL STATIONS: 14	56/31
BLUE WATER Eric Marienthal (Peak/Concord) TOTAL STATIONS: 8	69/9	DO YOU MISS ME? Mindi Abair (GRP/VERVE) TOTAL STATIONS: 14	49/12

MOST INCREASED PLAYS

+106	FIRE AND RAIN Kenny "Babyface" Edmonds (Mercury/IDJMG) KOAS +5, KWJZ +10, KYOT +3, WNJA +7, K'WV +7, KRVV +7, WLVE +6, WLOQ +6, KSSJ +6, KIFM +6
+48	AIN'T NO WOMAN (LIKE THE ONE I GOT) Jeff Golub Feat. Richard Elliot (Narada Jazz/BLG) WNJA +1, WJZZ +10, KOAS +9, KKSF +6, WJZW +5, XWRC +4, KYOT +3, WQCD +2, KBZN +2, SLUC +2
+38	LET IT GO Boney James (Concord) WQCD +2, WJZW +10, KSSJ +10, WSJT +3, JSJ +3
+35	NOODLE SOUP Four80East (Native Language) WNJA +20, WNWV +8, KJZY +4, WJSJ +4, WJZZ +2, WSJW +2, KHJZ +2, JSJ +1, KBZN +1, KJCD +1
+31	L.A. CITY LIGHTS Candy Dulfer (Heads Up) XWRC +8, SLUC +5, KJZY +3, WYJZ +3, KBZN +2, WVMV +2, WQCD +2, KHJZ +1, KIFM +1, KJCD +1

FOR WEEK ENDING SEPTEMBER 2, 2007
LEGEND: See legend to charts in charts section for rules and symbol explanations.
31 smooth jazz stations are electronically monitored by Nielsen Broadcast Data Systems 24 hours a day, 7 days a week. Indicator chart comprised of 15 reporters.
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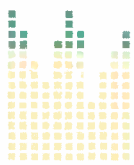
RECURRENTS

THIS WEEK	TITLE ARTIST / IMPRINT / PROMOTION LABEL	1) NIelsen BDS CERTIFICATIONS	PLAYS TW LW
1	GCT TO GIVE IT UP Kim Waters (Shanachie)		238 243
2	GOOD TO GO Chuck Loeb (Heads Up)		183 176
3	SO NOT OVER YOU Simply Red (SimplyRed.com)		173 195
4	LOST WITHOUT U Robin Thicke (Star Trak/Interscope)		168 206
5	READY FOR LOVE Walter Beasley (Heads Up)		161 179

THIS WEEK	TITLE ARTIST / IMPRINT / PROMOTION LABEL	1) NIelsen BDS CERTIFICATIONS	PLAYS TW LW
6	MISTER MAGIC Peter White (Legacy/Columbia)		156 143
7	GIRL IN THE RED DRESS Gregg Karukas (Trippin' N' Rhythm)		154 126
8	ANTHEM FOR A NEW AMERICA Jeff Lorber (Blue Note/BLG)		152 173
9	DRESSED TO CHILL Marion Meadows (Heads Up)		144 163
10	SLICK Eric Darius (Narada Jazz/BLG)		139 137

SMOOTH JAZZ REPORTERS

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



ALTERNATIVE/ACTIVE/ROCK



Ratings-challenged Boston alternative has a new morning show to match its musical edge

WFNX Retooled

Mike Boyle

MBoyle@RadioandRecords.com

58

Phoenix Media was anything but subtle in choosing the first song to play when it launched WFNX (101.7) as a new alternative entry in the storied Boston rock market in April 1983: “Let’s Go to Bed” by the Cure. ■ Since that initial come-on, the station has grown into the “FNX Network” by adding signals at 92.1 in Portsmouth and Manchester, N.H. ■ In April, Keith Dakin moved from his APD/afternoons perch to succeed PD Max Tolkoﬀ, who is now programming Entravision alternative KDL-DKLE (Indie 103.1)/Los Angeles. Dakin is not one to deflect questions about the station’s ratings challenges (see ratings list).

“’FNX has survived and thrived as a major voice within its vast listening area for as long as it has mainly because of its approach to new music,” Dakin says. “I joke a lot, saying that ‘FNX is one of only a handful of stations around the country that still wants to break new bands and find bands that we can champion that aren’t overly popular. I credit our music director/night host Paul Driscoll with this, but in the past few years we were the first station in the U.S. to play Franz Ferdinand, Keane and the Killers, and more recently Clap Your Hands Say Yeah and Interpol.”

He adds, “There was this huge underground audience and no airplay in this market—or really, in the U.S. We were the station in the early ’90s that was playing these types of underground bands that had huge followings and that radio was ignoring, and we’re back to those days now even more.”

But back to those Boston ratings challenges for a moment. When it comes to competing in the rock realm with CBS Radio alternative WBCN and Entercom active rock WAAF, Dakin says WFNX has to sell lifestyle.

“The message we have to deliver to advertisers is that we’ve got a more educated, wealthier audience. In this town, which has 250,000 college students, we also have to get the message out there that they’re early adopters and music fans. Clients that are part of the fabric of the radio station realize that. We have to go

above and beyond for our clients too, because of our ratings challenges.”

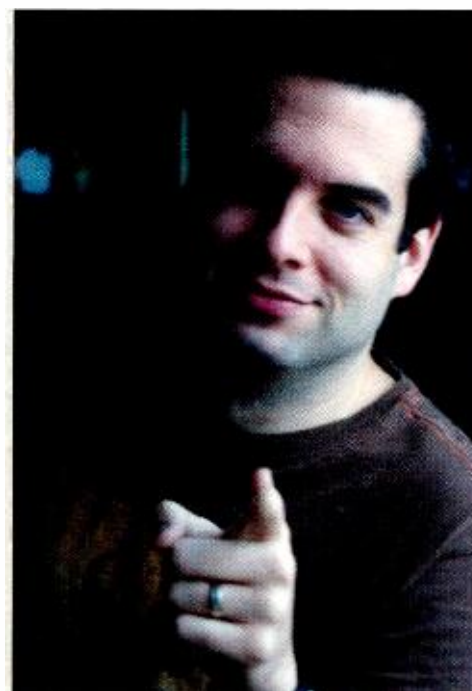
Competitively, Dakin says WFNX doesn’t get hung up on the three-way rock battle as it once did, particularly from 1999 to 2001.

“At this point, we stay away from it, because we’re really not sharing that much music. We just look at what we can do as far as the quirky, cool new music we can play that those guys won’t touch. Besides some of the gold, we share practically no music with WBCN at this point. We play Pearl Jam and the Foo Fighters, but WBCN isn’t going to touch 80% of our playlist.”

The Max Factor

Growing up 45 minutes from Boston and listening to the station in high school when bands like Nirvana and Green Day were breaking, Dakin believes that he was destined to program WFNX. He says he had a good feel for the station’s history and that he knew where it was coming from and what its challenges were when he rejoined in 2004 as assistant MD/afternoon host under Tolkoﬀ, moving from the MD/afternoon host seat at Cox alternative WDYL (Y101)/Richmond. His first stint with WFNX was as a promotion assistant in 2000. And it was Tolkoﬀ who greenlighted Dakin’s accession to the PD’s office.

“Max was always a stronger supporter of



mine,” Dakin says. “Without Max’s input and help, I never would have been the PD here. He was the one that got the ball rolling and told everyone that I was ready. The whole time Max was here, he was going back and forth between Boston and Los Angeles, so it always seemed like it was going to be a short-term position here before he got another job—and he was pretty much training me during that time.”

‘FNX is one of only a handful of stations around the country that still wants to break new bands and find bands that we can champion that aren’t overly popular.’

—Keith Dakin

Jumping Into ‘The Sandbox’

Knowing that the station was solid with its core musically, Dakin (and Tolkoﬀ before he left), felt the biggest opportunity for improvement was to inject a little more life into mornings with a new show. That was the area they thought the station was struggling with the most.

While the pair knew it had found its new morning show, it took Dakin until early July, after Tolkoﬀ had split for L.A., to convince station management that this was the direction to take. On July 23, “The Sandbox” opened for business.

Hosted by Chris “Charlie” Padgett, Dustin “Fletcher” Matthews and Elbe “Special Ed” d’Oliveira, the new show also features ’FNX newsman Henry Santoro. Padgett, Matthews and d’Oliveira previously worked together at WDYL from 2004 to 2006.

Prior to joining ’FNX, Padgett was holding down mornings at Northeast Broadcasting triple A WNCS/Burlington, Vt., while Matthews was programming Triad Broadcasting alternative WFXH/Savannah, Ga., and d’Oliveira was co-hosting WDYL mornings. Dakin knew Padgett and d’Oliveira from when they all worked at WDYL from 2001 to 2003.

“We just feel these guys tap into the lifestyle of the ’FNX listener,” Dakin says. He equates the show’s humor to that of Jon Stewart’s “The Daily Show,” but adds that there is also a lot of talk on pop culture issues. The tech-savvy show offers podcasting options and other interactive elements to keep the audience engaged. “That’s the whole idea behind the name ‘The Sandbox,’” Dakin says, “because anybody can play in it.”

The one thing the show definitely is not, however, is an Opie & Anthony/Howard Stern-lite. Rather, he says, “We are for people that want to hear some music in the morning, but also talk about things that are relevant without strippers in the studio. We want guy talk that’s edgy, but not crass and lowest-common-denominator stuff—the spark to get people talking about the radio station.”

Boston Rock by the Numbers

Winter 2007-Spring 2007

WAAF

Persons 12+: 2.6-2.4
Persons 18-34: 6.1-5.4
Men 18-34: 7.8-7.7

WBCN

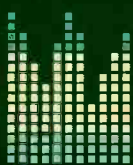
Persons 12+: 1.9-2.6
Persons 18-34: 4.1-6.6
Men 18-34: 5.9-10.4

WFNX

Persons 12+: 1.3-0.8
Persons 18-34: 3.4-1.5
Men 18-34: 4.7-1.9

Source: Arbitron

R&R



ALTERNATIVE

► **JIMMY EAT WORLD** IS BACK AFTER A TWO YEAR HIATUS, AS "BIG CASINO" DEBUTS AT NO. 31 WITH MOST INCREASED PLAYS (UP 441) AND MOST ADDED HONORS.



POWERED BY
nielsen
BDS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST	NIelsen BDS CERTIFICATIONS	HITPREDICTOR STATUS IMPRINT / PROMOTION LABEL	PLAYS TW	PLAYS +/-	AUDIENCE MILLIONS	RANK
1	1	5	THE PRETENDER FOO FIGHTERS	NO. 1 (3 WKS)	ROSWELL/RCA/RMG	1990	-136	9.140	1
2	2	12	BLEED IT OUT LINKIN PARK		WARNER BROS.	1726	-75	7.492	2
3	3	29	PARALYZER FINGER ELEVEN		WIND-UP	1674	-140	6.404	3
4	5	15	NEVER TOO LATE THREE DAYS GRACE		JIVE/ZOMBA	1628	-40	6.229	5
5	4	19	ICKY THUMP THE WHITE STRIPES		THIRD MAN/WARNER BROS.	1476	-233	6.251	4
6	7	18	SUPERMASSIVE BLACK HOLE MUSE		WARNER BROS.	1234	-23	3.892	9
7	10	9	MISERY BUSINESS PARAMORE		FUELED BY RAMEN/ATLANTIC/LAVA	1122	+67	5.012	7
8	6	22	WHAT I'VE DONE LINKIN PARK		WARNER BROS.	1109	-198	5.855	6
9	8	12	OIL AND WATER INCUBUS		IMMORTAL/EPIC	1084	-68	4.354	8
10	9	29	ALL THE SAME SICK PUPPIES		RMR/VIRGIN	1017	-96	2.993	15
11	11	13	ALL AROUND ME FLYLEAF		A&M/OCTONE/INTERSCOPE	990	+16	3.754	10
12	14	9	STRAIGHT LINES SILVERCHAIR		ELEVEN/ILG/ATLANTIC/LAVA	916	+9	2.966	16
13	12	33	FOREVER PAPA ROACH		EL TONAL/GEFFEN	870	-89	3.230	13
14	19	3	SO HOT KID ROCK		TOP GUN/ATLANTIC	796	+46	2.397	17
15	13	16	TARANTULA THE SMASHING PUMPKINS		MARTHA'S MUSIC/REPRISE	745	-201	3.007	14
16	20	34	BREATH BREAKING BENJAMIN		HOLLYWOOD	698	-55	3.241	12
17	15	27	HEY THERE DELILAH PLAIN WHITE T'S		FEARLESS/HOLLYWOOD	681	-220	3.242	11
18	16	16	TEENAGERS MY CHEMICAL ROMANCE		REPRISE	666	-232	1.503	33
19	17	26	SAY THIS SOONER (NO ONE WILL SEE THINGS THE WAY I DO). THE ALMOST.		TOOTH & NAIL/VIRGIN	635	-203	1.590	29
20	22	6	THRASH UNREAL AGAINST ME!		SIRE/REPRISE	630	+26	2.047	19
21	21	8	STIFF KITTENS BLAQK AUDIO		TINY EVIL/INTERSCOPE	603	-89	1.577	30
22	18	17	THE HEINRICH MANEUVER INTERPOL		CAPITOL	602	-225	1.534	32
23	26	5	TIME IS RUNNING OUT PAPA ROACH		EL TONAL/GEFFEN	590	+37	1.912	23
24	24	10	THE GOOD LEFT UNDONE RISE AGAINST		GEFFEN	552	-31	1.789	25
25	27	15	EVOLUTION KORN		VIRGIN	547	-9	1.864	24
26	25	21	YOU ARE THE ONE SHINY TOY GUNS		UNIVERSAL MOTOWN	508	-67	1.635	28
27	NEW		FAKE IT SEETHER		WIND-UP	506	+324	2.013	20
28	23	14	FAMOUS PUDDLE OF MUDD		FLAWLESS/GEFFEN	506	-84	1.963	21
29	28	15	FAR BEHIND SOCIAL DISTORTION		TIME BOMB	455	-81	1.561	31
30	29	7	ISLAND (FLOAT AWAY) THE STARTING LINE		VIRGIN	447	-51	1.085	38
31	NEW		BIG CASINO JIMMY EAT WORLD	MOST INCREASED PLAYS/MOST ADDED	INTERSCOPE	441	+441	2.207	18
32	32	6	WELL THOUGHT OUT TWINKLES SILVERSUN PICKUPS		DANGEROUS	416	+6	0.884	-
33	33	7	I GET IT CHEVELLE		EPIC	401	+30	1.140	37
34	40	2	YOU DON'T KNOW WHAT LOVE IS (YOU JUST DO AS YOU'RE TOLD) THE WHITE STRIPES		THIRD MAN/WARNER BROS.	387	+48	1.302	36
35	34	4	WALKING DISASTER SUM 41		ISLAND/IDJMG	371	-11	0.953	40
36	38	3	BECOMING THE BULL ATREYU		HOLLYWOOD	370	+25	0.925	-
37	35	10	THE PURSUIT EVANS BLUE		HOLLYWOOD	363	-32	1.457	34
38	36	7	TYPICAL MUTEMATH		WARNER BROS.	353	-25	0.843	-
39	39	2	THAT'S THE WAY (MY LOVE IS) THE SMASHING PUMPKINS		MARTHA'S MUSIC/REPRISE	347	+7	1.659	27
40	NEW		TIMEBOMB BECK		INTERSCOPE	342	+142	1.711	26

+ MOST ADDED

TITLE ARTIST / LABEL	NEW STATIONS
BIG CASINO Jimmy Eat World (InterScope) CIMX, KFTE, KHBZ, KITS, KRZQ, KTCL, KUCC, KWOD, Sirius Alt Nation, WARQ, WBCN, WCY, WDWL, WEQX, WHTG, WKRI, WOCL, WRXL	18
FAKE IT Seether (Wind-Up) KCXX, KDGE, KTBB, WBTZ, WCY, WEND, WFXH, WHRL, WNFZ, WPBZ, WRWK, WTZR, WDX, WZJO	14
EVERYTHING'S MAGIC Angels And Airwaves (Suretone/Geffen) CIMX, KITS, Sirius Alt Nation, WARQ, WBRU, WSWD	6
ALL AROUND ME Flyleaf (A&M/Octone/InterScope) KITS, WLRS, WLUM, WRWK, WSWD	5
STRAIGHT LINES Silverchair (Eleven/ILG/Atlantic/Lava) KTBB, WSWD, WZNE	3
THRASH UNREAL Against Me! (Sire/Reprise) KRZQ, WDWL, WKRI	3
PRETTY HANDSOME AWKWARD The Used (Reprise) KCXX, Sirius Alt Nation, WCY	3
TIMEBOMB Beck (InterScope) KITS, WBCN, WCY	3
TIME IS RUNNING OUT Papa Roach (El Tonal/Geffen) WDYL, WZNE	2
ISLAND (FLOAT AWAY) The Starting Line (Virgin) KFTE, WEND	2

NEW AND ACTIVE

TITLE ARTIST / LABEL	PLAYS /GAIN	TITLE ARTIST / LABEL	PLAYS /GAIN
EVERYTHING'S MAGIC Angels And Airwaves (Suretone/Geffen) TOTAL STATIONS: 46	308/273	BELIEVE The Bravery (Island/IDJMG) TOTAL STATIONS: 20	163/42
3'S & 7'S Queens Of The Stone Age (Records/Records/Interscope) TOTAL STATIONS: 24	239/35	THE LAST FIGHT Velvet Revolver (RCA/RMG) TOTAL STATIONS: 13	149/0
PRETTY HANDSOME AWKWARD The Used (Reprise) TOTAL STATIONS: 26	214/30	HERE I STAND Madina Lake (Roadrunner) TOTAL STATIONS: 20	145/5
AN END HAS A START Editors (Kitchenware/Fader/Epic) TOTAL STATIONS: 21	187/3	TICK TICK BOOM The Hives (InterScope) TOTAL STATIONS: 20	110/30
THE RUNNING FREE Coheed And Cambria (Columbia) TOTAL STATIONS: 25	171/31	BACK IN YOUR HEAD Tegan And Sara (Vapor/Sire/Reprise) TOTAL STATIONS: 14	105/8



59

ADDED AT...
KRZQ
Reno, NV
PD: Melanie Flores
MD: Chris Payne
Against Me!, Thrash Unreal, 6 Jimmy Eat World, Big Casino, 2

100.9 KRZQ
ALTERNATIVE

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FOR WEEK ENDING SEPTEMBER 2, 2007
LEGEND: See legend to charts in charts section for rules and symbol explanations.
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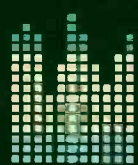
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ACTIVE ROCK

▶ **VELVET REVOLVER**
REELS OFF A 38-27 JUMP
AS "THE LAST FIGHT"
POSTS A 70% INCREASE IN
PLAYS (UP 163).



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THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST	11 NIELSEN BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS RANK
1	1	19	NEVER TOO LATE THREE DAYS GRACE	NO. 1 (6 WKS) JIVE/ZOMBA	544 -129	5.271 1
2	2	16	FAMOUS PUDDLE OF MUDD	FLAWLESS/GEFFEN	462 -37	4.982 2
3	4	15	I GET IT CHEVELLE	EPIC	1373 +5	4.577 5
4	5	5	THE PRETENDER FOO FIGHTERS	ROSWELL/RCA/RMG	1325 +47	4.656 4
5	6	10	BLEED IT OUT LINKIN PARK	WARNER BROS.	1309 +42	4.164 6
6	3	16	EVOLUTION KORN	VIRGIN	1295 -96	3.873 8
7	8	4	SO HOT KID ROCK	TOP DOG/ATLANTIC	1231 +128	4.118 7
8	7	33	PARALYZER FINGER ELEVEN	WIND-UP	1181 -36	4.970 3
9	9	20	SOULCRUSHER OPERATOR	ATLANTIC	1002 -64	3.047 9
10	11	6	ALCOHAULIN' ASS HELLYEAH	EPIC	903 +5	2.508 14
10	18	18	MADE OF SCARS STONE SOUR	ROADRUNNER	903 -88	2.594 13
12	15	5	RISE TODAY ALTER BRIDGE	UNIVERSAL REPUBLIC	745 +20	1.975 15
13	37	2	FAKE IT SEETHER	AIRPOWER/MOST INCREASED PLAYS/MOST ADDED WIND-UP	742 +500	2.585 12
14	20	7	BECOMING THE BULL ATREYU	HOLLYWOOD	690 +25	1.376 24
15	17	7	NOT GOING AWAY OZZY OSBOURNE	EPIC	669 -33	1.318 17
16	12	16	THE PURSUIT EVANS BLUE	HOLLYWOOD	653 -106	1.433 21
17	18	21	I DON'T WANNA STOP OZZY OSBOURNE	EPIC	647 -45	2.894 11
18	22	6	TIME IS RUNNING OUT PAPA ROACH	EL TONAL/GEFFEN	622 +5	1.393 22
19	14	22	WHAT I'VE DONE LINKIN PARK	WARNER BROS.	620 -123	3.007 10
20	16	10	HOMECOMING QUEEN HINDER	UNIVERSAL REPUBLIC	614 -100	1.889 18
21	13	18	ICKY THUMP THE WHITE STRIPES	THIRD MAN/WARNER BROS.	611 -145	1.373 16
22	23	12	SOLDIERS DROWNING POOL	ELEVEN SEVEN	565 0	1.085 26
23	24	8	LIFE IS BEAUTIFUL SIXX: A.M.	ELEVEN SEVEN	556 -6	1.361 25
24	21	20	ALL AROUND ME FLYLEAF	A&M/OCTONE/INTERSCOPE	556 -97	1.585 19
25	13	13	LIE TO ME 12 STONES	WIND-UP	489 -28	1.035 28
2E	19	15	SHE BUILDS QUICK MACHINES VELVET REVOLVER	RCA/RMG	456 -221	1.386 23
27	18	2	THE LAST FIGHT VELVET REVOLVER	RCA/RMG	397 +163	0.991 29
2E	27	9	BROKEN GLASS BUCKCHERRY	ELEVEN SEVEN/ATLANTIC/LAVA	389 -39	0.813 30
2E	28	19	WHAT I WANT DAUGHTRY FEATURING SLASH	RCA/RMG	360 -18	1.478 20
3C	31	3	TEN TON BRICK HURT	CAPITOL	344 +24	0.669 32
31	26	15	TARANTULA THE SMASHING PUMPKINS	MARTHA'S MUSIC/REPRISE	319 -170	0.682 31
3E	30	12	GET IN GET OUT CINDER ROAD	CAROLINE	310 -19	0.403 39
3E	29	7	WASTED TIME FUEL	EPIC	295 -78	1.064 27
3E	33	7	THE BLEEDING FIVE FINGER DEATH PUNCH	FIRM	266 -8	0.401 40
3E	34	5	BETTER THINK AGAIN SUBMERSED	WIND-UP	254 -3	0.305 -
3E	36	1	BROKEN AGAIN ANOTHER ANIMAL	UNIVERSAL REPUBLIC	252 +75	0.439 37
3E	32	7	BEG TO DIFFER SEVENDUST	7BROS/ASYLUM	250 -30	0.546 34
3E	39	2	FALLING ON FINGER ELEVEN	WIND-UP	230 +19	0.358 -
3E	NEW	NEW	KING OF THE STEREO SALIVA	ISLAND/IDJMG	214 +70	0.488 35
4C	36	10	WHAT HAVE YOU DONE WITHIN TEMPTATION FEATURING KEITH CAPUTO	ROADRUNNER	214 -36	0.207 -



TITLE ARTIST / LABEL	NEW STATIONS
FAKE IT Seether (Wind-Up) KISS, KNKN, KRZR, WBSX, WBUZ, WCCC, WPCR, WWJZ, WWWW, WXZZ, WZOR	11
THE LAST FIGHT Velvet Revolver (RCA/RMG) KICT, KZRQ, WLXZ, WRXR, WTPT, WWJZ, WWWW, WXZZ	8
BROKEN AGAIN Another Animal (Universal Republic) KLAQ, KRZR, WBUZ, WCCC, WJJO, WKQZ, WRXW, WTFX	8
HOLY DIVER Killswitch Engage (Roadrunner) KISW, KQRC, KXFX, WBUZ, WCCC, WKQZ, WXQR	7
RISE TODAY Alter Bridge (Universal Republic) WPCR, WHDR, WXTB	3
LIFE IS BEAUTIFUL Sixx: A.M. (Eleven Seven) KNKN, WRAT, WRXR	3
KING OF THE STEREO Saliva (Island/IDJMG) KLAQ, KQRC, WRUF	3
BECOMING THE BULL Atreyu (Hollywood) WPCR, WTPT	2
ALCOHAULIN' ASS Hellyeah (Epic) WRAT, WWJZ	2
TEN TON BRICK Hurt (Capitol) KICT, WTFX	2

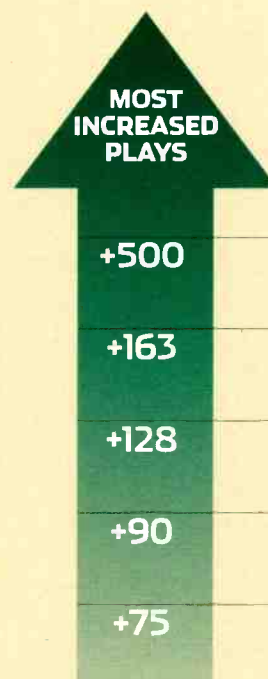
**ADDED AT...
WCPR**

Biloxi, MS
PD: Kenny Vest
MD: Maynard
Seether, Fake It, 12
Atreyu, Becoming The Bull, 8
Alter Bridge, Rise Today, 1

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NEW AND ACTIVE

TITLE ARTIST / LABEL	PLAYS /GAIN	TITLE ARTIST / LABEL	PLAYS /GAIN
HOLY DIVER Killswitch Engage (Roadrunner) TOTAL STATIONS: 26	187/90	THE UNTHINKING MAJORITY Serj Tankian (SERJICAL STRIKE/REPRISE) TOTAL STATIONS: 8	91/4
GET IT Deepfield (IN DE GOOT) TOTAL STATIONS: 19	177/13	PRETTY HANDSOME AWKWARD The Used (REPRISE) TOTAL STATIONS: 11	79/41
DIRTY LITTLE ROCKSTAR The Cult (Roadrunner) TOTAL STATIONS: 13	127/18	YOU MAKE ME SICK Egypt Central (FAT LADY) TOTAL STATIONS: 8	62/2
THAT'S THE WAY (MY LOVE IS) The Smashing Pumpkins (MARTHA'S MUSIC/REPRISE) TOTAL STATIONS: 18	119/24	THE RUNNING FREE Coheed And Cambria (COLUMBIA) TOTAL STATIONS: 12	61/13
A BEAUTIFUL LIE 30 Seconds To Mars (IMMORTAL/VIRGIN) TOTAL STATIONS: 16	105/6	ANOTHER HERO LOST Shadows Fall (ATLANTIC/LAVA) TOTAL STATIONS: 8	57/12



+500

FAKE IT
Seether (Wind-up)
KRXQ +25, KATT +24, KXXR +20, WRTT +20, WRXW +20, KQRC +16, WCHZ +16, WRZK +16, WBYR +15, KDOT +14

+163

THE LAST FIGHT
Velvet Revolver (RCA/RMG)
WRXR +20, WYBB +15, WZOR +15, KDOT +10, WRZK +9, KZBD +5, WCHZ +9, KLAQ +8, WXZZ +8, WBUZ +7

+128

SO HOT
Kid Rock (Top Dog/Atlantic)
KOMP +21, KDJE +12, WRXR +11, WWWW +11, KZRQ +10, WXZZ +10, WRZK +9, WJIL +8, KQRC +7, WWWW +7

+90

HOLY DIVER
Killswitch Engage (Roadrunner)
KILQ +17, KUPD +13, WYBB +13, WKQZ +10, WZOR +10, KZBD +5, XSQU +9, WRXW +9, KFRQ +5, KICT +5

+75

BROKEN AGAIN
Another Animal (Universal Republic)
KZRQ +14, KZBD +8, KRZR +8, WTFX +6, WKLQ +6, WRZK +3, WYBB +6, KILQ +4, WCHZ +4, WLXZ +4

FOR WEEK ENDING SEPTEMBER 2, 2007
LEGEND: See legend to charts in charts section for rules and symbol explanations.
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INCREASE IN SPINS.



THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST	11 NIELSEN BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS RANK
1	21		I DON'T WANNA STOP OZZY OSBOURNE	NO. 1 (20 WKS) EPIC	359 -55	1.521 1
4	31		PARALYZER FINGER ELEVEN	11 WIND-UP	340 +2	1.257 2
5	22		WHAT I'VE DONE LINKIN PARK	11 WARNER BROS.	285 -49	1.126 3
3	16		SHE BUILDS QUICK MACHINES VELVET REVOLVER	RCA/RMG	283 -58	0.998 4
2	19		WHAT I WANT DAUGHTRY FEATURING SLASH	RCA/RMG	275 -73	0.866 6
10	3		SO HOTT KID ROCK	TOP DOG/ATLANTIC	251 +29	0.889 5
8	15		FAMOUS PUDDLE OF MUDD	FLAWLESS/GEFFEN	235 +1	0.610 10
9	17		NEVER TOO LATE THREE DAYS GRACE	JIVE/ZOMBA	232 +9	0.732 8
7	4		THE PRETENDER FOO FIGHTERS	ROS WELL/RCA/RMG	227 -18	0.706 9
6	32		FOREVER PAPA ROACH	11 EL TONAL/GEFFEN	222 -55	0.744 7
12	9		LIFE IS BEAUTIFUL SIXX: AM	ELEVEN SEVEN	180 +11	0.423 11
11	17		SOULCRUSHER OPERATOR	ATLANTIC	163 -46	0.374 13
13	45		PAIN THREE DAYS GRACE	11 JIVE/ZOMBA	126 -23	0.368 15
14	34		BREATH BREAKING BENJAMIN	11 HOLLYWOOD	120 -19	0.310 18
15	9		HOMECOMING QUEEN HINDER	UNIVERSAL REPUBLIC	119 -11	0.311 17
16	3		RISE TODAY ALTER BRIDGE	UNIVERSAL REPUBLIC	103 0	0.331 16
17	11		I GET IT CHEVELLE	EPIC	102 0	0.168 25
22	4		THE LARGER BOWL RUSH	AIRPOWER ANTHEM/ATLANTIC	93 +5	0.410 12
23	7		ALCOHAULIN' ASS HELLYEAH	EPIC	87 -1	0.180 24
18	14		EVOLUTION KORN	VIRGIN	82 -20	0.185 22
19	12		WASTED TIME FUEL	EPIC	79 -19	0.108 30
26	8		BLEED IT OUT LINKIN PARK	WARNER BROS.	77 +6	0.276 20
24	4		HUMANITY SCORPIONS	NEW DOOR/UMF	75 -5	0.251 21
20	17		THANK YOU TESLA	TESLA ELECTRIC CO.	72 -17	0.128 28
27	5		I'VE GOT A FEELING TESLA	TESLA ELECTRIC CO.	71 +4	0.372 14
21	5		DIRTY LITTLE ROCKSTAR THE CULT	ROADRUNNER	70 -19	0.112 29
27	3		NOT GOING AWAY OZZY OSBOURNE	EPIC	68 -7	0.140 26
NEW			FAKE IT SEETHER	MOST INCREASED PLAYS/MOST ADDED WIND-UP	67 +43	0.278 19
30	16		ICKY THUMP THE WHITE STRIPES	THIRD MAN/WARNER BROS.	50 -3	0.138 27
29	16		MADE OF SCARS STONE SOUR	ROADRUNNER	46 -9	0.070 -

RECURRENTS

THIS WEEK	TITLE ARTIST / IMPRINT / PROMOTION LABEL	11 NIELSEN BDS CERTIFICATIONS	PLAYS TW LW	THIS WEEK	TITLE ARTIST / IMPRINT / PROMOTION LABEL	11 NIELSEN BDS CERTIFICATIONS	PLAYS TW LW
1	ROCKSTAR NICKELBACK (ROADRUNNER)		131 137	1	CRAZY BITCH BUCKCHERRY (ELEVEN SEVEN/ATLANTIC/LAVA)		96 101
2	THE ENEMY GODSMACK (UNIVERSAL REPUBLIC)		129 156	2	THROUGH GLASS STONE SOUR (ROADRUNNER)		96 117
3	ANIMAL I HAVE BECOME THREE DAYS GRACE (JIVE/ZOMBA)		119 147	3	BACK IN BLACK AC/DC (ATCO/ATLANTIC)		90 103
4	ANOTHER BRICK IN THE WALL (PART II) PINK FLOYD (COLUMBIA)		100 90	4	EVEN FLOW PEARL JAM (EPIC)		86 92
5	LAND OF CONFUSION DISTURBED (REPRISE)		100 132	5	YOU WOULDN'T KNOW HELLYEAH (EPIC)		85 83

MOST ADDED

TITLE ARTIST / LABEL	NEW STATIONS
FAKE IT Seether (WIND-UP) KBER, KMOD, WGIR, WHJY, WJXQ, WNOR, WONE	7
LIFE IS BEAUTIFUL Sixx: A.M. (ELEVEN SEVEN) KUFO, WXMM, WZZO	3
SO HOTT Kid Rock (TOP DOG/ATLANTIC) KIOC, KTUX	2
RISE TODAY Alter Bridge (UNIVERSAL REPUBLIC) KBER, WJXQ	2
FAMOUS Puddle Of Mudd (FLAWLESS/GEFFEN) KCAL	1
NEVER TOO LATE Three Days Grace (JIVE/ZOMBA) KUFO	1
BLEED IT OUT Linkin Park (WARNER BROS.) KTUX	1
HUMANITY Scorpions (NEW DOOR/UMF) WKLC	1
NOT GOING AWAY Ozzy Osbourne (EPIC) KAZR	1

ADDED AT... WKLC
Charleston, WV
PD: Jay Nunley
MD: Dawn Cox
Deepfield, Get It, O
Scorpions, Humanity, O

ROCK 105

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NEW AND ACTIVE

TITLE ARTIST / LABEL	PLAYS /GAIN	TITLE ARTIST / LABEL	PLAYS /GAIN
THE LAST FIGHT Velvet Revolver (RCA/RMG) TOTAL STATIONS: 9	37/5	BECOMING THE BULL Atreyu (HOLLYWOOD) TOTAL STATIONS: 5	19/1
RADIO NOWHERE Bruce Springsteen (COLUMBIA) TOTAL STATIONS: 4	34/33	TIME IS RUNNING OUT Papa Roach (EL TONAL/GEFFEN) TOTAL STATIONS: 5	16/1
ALL AROUND ME Flyleaf (A&M/OCTONE/INTERSCOPE) TOTAL STATIONS: 3	32/6	ANOTHER HERO LOST Shadows Fall (ATLANTIC/LAVA) TOTAL STATIONS: 1	15/12

MOST INCREASED PLAYS

- +43** **FAKE IT**
Seether (Wind-up)
KMOD +10, WAQX +7, WHJY +6, WGIR +6, KAZR +4, WJFX +4, WKLC +3, KBER +2, KIOC +1, WXMM +1
- +33** **RADIO NOWHERE**
Bruce Springsteen (Columbia)
WHJY +15, WDHA +12, WONE +4, WGIR +2
- +29** **SO HOTT**
Kid Rock (Top Dog/Atlantic)
KUFO +16, WJXQ +12, KMOD +11, WXMM +10, KIOC +8, KTUX +8, WKLC +5, KSHE +1
- +15** **GO OUT DRINKIN'**
Pat Dailey (Friggemall)
KBER +2, KIOC +2, KSHE +2, KTUX +2, WJXQ +2, WKLC +2, WMMS +2, KAZR +1
- +12** **ANOTHER HERO LOST**
Shadows Fall (Atlantic/Lava)
WNOR +12

FOR WEEK ENDING SEPTEMBER 2, 2007
LEGEND: See legend to charts in charts section for rules and symbol explanations.
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ROCK REPORTERS

- WONE/Akron, OH***
OM: Nick Anthony
PD: T.K. O'Grady
APD/MD: Tim Daugherty
- KZRR/Albuquerque, NM***
OM: Bill May
PD: Phil Mahoney
MD: Rob Brothers
- WZZO/Allentown, PA***
PD: Tori Thomas
MD: Keith Moyer
- WHL/Anchorage, AK**
PD: Jen Shevlin
APD/MD: Brad Stennett
- WTOS/Augusta, ME**
JM/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
- WPXC/Cape Cod, MA**
PD: Suzanne Tenaire
APD/MD: James Gallagher
- WKLC/Charleston, WV***
OM/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 Watters
PD: Chris Chaos
- 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
APD: Stephen Perry
- WJXQ/Lansing, MI***
OM: Paul Cashin
PD: Sheri Vegas
- WGIR/Manchester, NH***
APD: Becky Pohotsky
- WAFX/Montgomery, AL***
PD: Rick Hendrick
- WDHA/Morristown, NJ***
PD: Tony Paige
APD: Curtis Kay
- WNOR/Norfolk, VA***
PD: Harvey Kojan
APD/MD: Sonja Morrell
- WXMM/Norfolk, VA***
OM/PD: John Shorby
APD/MD: Zak Tyler
- KCLB/Palm Springs, CA**
PD: Larry Snider
MD: Jenn Brewski
- KUFO/Portland, OR***
APD/MD: Dan Bozyk
- WHJY/Providence, RI***
PD: Scott Laudani
MD: Mike Brangiforte
- KCAL/Riverside, CA***
PD: Steve Hoffman
APD/MD: Daryl Norsell
- WRRX/Rockford, IL**
PD: Jim Stone
MD: Jon Schulz
- KBERS/Salt Lake City, UT***
PD: Kelly Hammer
APD/MD: Darby Wilcox
- KZOO/San Luis Obispo, CA**
OM: Pepper Daniels
PD/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
- WAOX/Syracuse, NY***
OM: Tom Mitchell
PD: Alexis
APD/MD: Don Kelley
- KMOD/Tulsa, OK***
OM/PD: Don Cristi
- WMZK/Wausau, WI**
PD: Jeff Cecil
- KBZS/Wichita Falls, TX**
PD: Liz Ryan

* Monitored Reporters

TRIPLE A



Putting the alternative back in adult alternative

Staying Ahead Of The Curve

John Schoenberger
JSchoenberger@RadioandRecords.com

Triple A has always honored the past while scouring the musical landscape for exciting new artists. In its formative years, even before it was an official industry-designated format, early triple A-like stations were at the cutting edge, introducing such acts as U2, Talking Heads, R.E.M., Suzanne Vega, Crowded House, Indigo Girls and Shawn Colvin.

As time passed and triple A coalesced into a community of like-minded radio stations in the '90s, it continued championing then-emerging acts like Sarah McLachlan, Counting Crows, the Wallflowers, Sheryl Crow, Ben Harper and John Mayer.

In the new millennium, it has backed talents ranging from Norah Jones, Los Lonely Boys, John Butler Trio and Jack Johnson to KT Tunstall, Paulo Nutini, Amy Winehouse and Colbie Callait. These acts naturally complement the core artists already in the format's library.

But as time has progressed, so has the musical mix of many triple A stations. Such bands as Nirvana, Red Hot Chili Peppers, Green Day and Pearl Jam, who were "too hard" to play at the time of their breakthroughs, are gradually being added to triple A stations. What was once considered left of center has become mainstream.

The one thing that has been consistent throughout the entire life cycle of triple A is its commitment to artists. Surely it needs to have its share of hits just like any other format, and many of the artists it championed first have become wildly popular via multiple-format exposure. But triple A remains committed to investing time, energy and airplay in artists it believes have long careers ahead of them.

Retooling The Mix

For the past few years, triple A programmers have talked a lot about nurturing a younger adult audience. Either stations gradually gray with the audience they have or they refocus their efforts toward younger adult men and women who are moving into the core target demo of 35-44.

In the latter instance, one way to entice listeners into the fold is by playing more of the music they grew up on in the '80s and early '90s. The next logical step is to then seek out newer, emerging artists who mix in well with that retooled gold library. During the past 18 months, there has been an explosion of adult alternative artists receiving significant airplay at triple A.

As alternative radio reinvented itself to attract 18-34 by rocking harder and as hot AC has moved in a more pop direction, the opportunity has arisen for triple A to make some daring musical moves. Newer acts like Modest Mouse, Death Cab for Cutie, the Shins, the Decemberists, Feist, Regina Spektor, Arcade Fire, the Kooks, Bright Eyes, Kaiser Chiefs and several others have found a new radio home with triple A.

KTCZ/Minneapolis PD and Clear Channel triple A brand manager Lauren MacLeash understands that as each year passes, she has to adjust the music and the image of her station to fit core listeners' tastes.

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



► **BEN HARPER & THE INNOCENT CRIMINALS** HOLD THE TOP SPOT FOR A THIRD STRAIGHT WEEK AS "IN THE COLORS" PICKS UP 24 SPINS.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST	IMPRINT / PROMOTION LABEL	PLAYS	
					TW	+/-
1	1	9	IN THE COLORS BEN HARPER AND THE INNOCENT CRIMINALS	VIRGIN	630	+24
2	2	7	HOLD ON KT TUNSTALL	RELENTLESS/VIRGIN	612	+17
3	4	16	AH MARY GRACE POTTER AND THE NOCTURNALS	HOLLYWOOD	488	-12
4	3	15	TWO RYAN ADAMS	LOST HIGHWAY	464	-62
5	6	12	DON'T STOP NOW CROWDED HOUSE	ATO/RED	382	-13
6	9	11	SING IT ALL NIGHT DESOL	SAZON	357	+4
7	5	17	MISSED THE BOAT MODEST MOUSE	EPIC	356	-65
8	7	11	SHE MOVES IN HER OWN WAY THE KOOKS	ASTRALWERKS	354	-19
9	14	3	GOOD EXCUSE THE JOHN BUTLER TRIO	JARRAH/ATLANTIC/LAVA	335	+38
10	11	13	THE UNDERDOG SPOON	MERGE	333	+1
11	13	7	POOR MAN'S PARADISE THE SUBDUDES	BACK PORCH/MANHATTAN/BLG	328	-23
12	12	4	RIGHT MOVES JOSH RITTER	VICTOR/CMG	327	+3
13	10	12	BUBBLY COLBIE CALLAIT	UNIVERSAL REPUBLIC	320	-20
14	8	15	FRANK & AVA SUZANNE VEGA	BLUE NOTE/BLG	295	-72
15	16	4	WALKEN WILCO	NONESUCH/WARNER BROS.	254	+17
16	15	12	THE PERFECT CRIME #2 THE DECEMBERISTS	CAPITOL	254	-12
17	21	3	LOVE ME LIKE THE WORLD IS ENDING BEN LEE	NEW WEST	251	+26
18	18	4	LOVE SONG SARA BAREILLES	EPIC	248	+17
19	20	6	DANCE TONIGHT PAUL MCCARTNEY	MPL/HEAR/CONCORD	246	+20
20	22	10	HOLLYWOOD COLLECTIVE SOUL	EL	229	+8
21	19	4	HOW FAR WE'VE COME MATCHBOX TWENTY	MELISMA/ATLANTIC	226	0
22	17	9	REHAB AMY WINEHOUSE	UNIVERSAL REPUBLIC	226	-7
23	23	7	CAR CRASH MATT NATHANSON	VANGUARD	212	+3
24	29	2	SHUT YOUR EYES SNOW PATROL	POLYDOR/AG/MINTERSCOPE	203	+27
25	25	4	1973 JAMES BLUNT	CUSTARD/ATLANTIC	201	+6
26	NEW		HOW LONG EAGLES	ERC/MERCURY/LOST HIGHWAY	195	+91
27	NEW		PUNISH THE MONKEY MARK KNOPFLER	WARNER BROS.	190	-76
28	NEW		COME HOME BACK DOOR SLAM	BLIX STREET	189	+20
29	NEW		DARLIN' DO NOT FEAR BRETT DENNEN	DUALTONE	187	+37
30	26	9	LOVE IS THE ONLY WAY ROBERT RANDOLPH & THE FAMILY BAND FEAT. DAVE MATTHEWS	WARNER BROS.	179	-11

FOR WEEK ENDING SEPTEMBER 2, 2007

Adult Alternative Artists Receiving Significant Triple A Airplay This Year

Charted Spins To Date:

- Amy Winehouse (9,808)
- The Killers (8,878)
- Modest Mouse (8,299)
- Beck (6,274)
- Plain White T's (6,248)
- The Shins (6,156)
- The Decemberists (4,398)
- Kaiser Chiefs (3,923)
- Feist (3,790)
- Death Cab for Cutie (2,551)
- Cat Empire (2,478)
- Peter Bjorn and John (1,869)
- Regina Spektor (1,292)
- The Kooks (1,270)
- Arcade Fire (1,153)
- Spoon (1,001)
- Bright Eyes (929)

Source: Nielsen BDS

play at other formats, but I do believe it is our format that will get the most out of embracing them."

Old School, New School



Waugh

WRNR/Baltimore OM Bob Waugh has been heading the programming charge for his heritage triple A station for the past few years, but his history in the market also includes 13 years at once legendary alternative outlet WHFS/Baltimore-Washington. He says he applies that earlier experience to WRNR daily.

"The nature of the WRNR listener is to be fairly aggressive about finding new music," Waugh says. "Although they may count on us for some of that, they are taking the initiative themselves via press and the Internet to learn about what is happening out there. We are off the mark if we don't recognize that about them."



Savage

While barely a year old, WCNR/Charlottesville, Va., is already making an impact in the market. (The outlet jumped 0.6-3.6 12+ in the spring 2007 book.) As a new triple A launch, PD Brad Savage saw the strategic advantage of leaning the station younger than a heritage triple A.

"We are basing our station on the kinds of acts and songs that appeal to the older adult, but can still be instrumental in attracting late-twenty- and early-thirtysomethings," he says. "These newer artists have street credibility, they have sophisticated songs, they are becoming career artists, and they are fulfilling the need to freshen our station up . . . many of them are taking their musical cues from the acts triple A already plays, so it is really not that much of a stretch."

From a broader perspective, Savage also says that the timing has a lot to do with the trend: Triple A is simply ready to find and champion the next new group of artists, just as it has always done. **R&R**



TRIPLE A

► SILVERCHAIR MAKES ITS FIRST TRIPLE A APPEARANCE AS "STRAIGHT LINES" ENTERS AT NO. 29.



POWERED BY
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BDS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST	1) NIELSEN BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS RANK
1	1	7	HOLD ON KT TUNSTALL	NO. 1 (2 WKS) RELENTLESS/VIRGIN	582 -7	2.001 2
2	3	11	SHUT YOUR EYES SNOW PATROL	POLYDOR/A&M/INTERSCOPE	534 +20	2.001 1
3	2	14	BUBBLY COLBIE CAILLAT	UNIVERSAL REPUBLIC	468 -51	1.821 3
4	4	15	TWO RYAN ADAMS	LOST HIGHWAY	428 -35	1.231 8
5	5	19	LAST REQUEST PAOLO NUTINI	ATLANTIC	356 -11	1.389 6
6	7	9	IN THE COLORS BEN HARPER AND THE INNOCENT CRIMINALS	VIRGIN	354 +1	0.936 12
7	6	14	MISSED THE BOAT MODEST MOUSE	EPIC	345 -13	1.030 11
8	8	12	HOLLYWOOD COLLECTIVE SOUL	EL	334 -7	1.290 7
9	10	18	HEY THERE DELILAH PLAIN WHITE T'S	FEARLESS/HOLLYWOOD	299 -19	1.433 5
10	9	12	DON'T STOP NOW CROWDED HOUSE	ATO/RED	292 -34	0.779 16
11	12	6	THE UNDERDOG SPOON	MERGE	279 +12	1.042 10
12	18	2	HOW LONG EAGLES	ERC/MERCURY/LOST HIGHWAY	277 +65	1.066 9
13	NEW		RADIO NOWHERE BRUCE SPRINGSTEEN	AIRPOWER/MOST INCREASED PLAYS/MOST ADDED COLUMBIA	270 +265	1.520 4
14	15	10	SING IT ALL NIGHT DESOL	AIRPOWER SAZON	266 +11	0.584 20
15	11	11	REHAB AMY WINEHOUSE	UNIVERSAL REPUBLIC	265 -52	0.855 14
16	14	5	1973 JAMES BLUNT	CUSTARD/ATLANTIC	261 +4	0.892 13
17	13	8	SHE MOVES IN HER OWN WAY THE KOOKS	ASTRALWERKS	253 -4	0.825 15
18	17	6	HOW FAR WE'VE COME MATCHBOX TWENTY	MELISMA/ATLANTIC	250 +22	0.678 18
19	16	14	AH MARY GRACE POTTER AND THE NOCTURNALS	HOLLYWOOD	208 -46	0.305 -
20	20	6	FIRST TIME LIFEHOUSE	GEFFEN	174 -12	0.727 17
21	19	12	THE PERFECT CRIME #2 THE DECEMBERISTS	CAPITOL	174 -30	0.449 28
22	21	13	FRANK & AVA SUZANNE VEGA	BLUE NOTE/BLG	163 -22	0.453 27
23	25	2	GOOD EXCUSE THE JOHN BUTLER TRIO	JARRAH/ATLANTIC/LAVA	154 +1	0.289 -
24	23	5	CAR CRASH MATT NATHANSON	VANGUARD	152 -6	0.503 23
25	30	2	LOVE SONG SARA BAREILLES	EPIC	149 +18	0.471 25
26	22	18	1, 2, 3, 4 FEIST	CHERRYTREE/POLYDOR/INTERSCOPE	149 -10	0.588 19
27	26	4	BE MY SOMEBODY NORAH JONES	BLUE NOTE/BLG	137 -15	0.208 -
28	28	15	YOUNG FOLKS PETER BJORN AND JOHN FEAT. VICTORIA BERGSMAN	ALMOSTGOLD/RED/COLUMBIA	134 -3	0.467 26
29	NEW		STRAIGHT LINES SILVERCHAIR	ELEVEN/ILG/ATLANTIC/LAVA	132 +16	0.577 21
30	24	19	RUBY KAISER CHIEFS	B-UNIQUE/UNIVERSAL MOTOWN	123 -31	0.410 30

MOST ADDED

TITLE ARTIST / LABEL	NEW STATIONS
RADIO NOWHERE Bruce Springsteen (COLUMBIA) CIDR, KBCC, KCUV, KFOG, KINK, KMTT, KPRI, KPTL, KRVB, KTHX, WBOS, WCOO, WMMM, WNCS, WRLT, WRNR, WTTT, WXRT, WZEW	19
HARD SUN Eddie Vedder (MONKEY WRENCH/J/RMG) KCUV, KRVB, WCOO, WNCS	4
GONE GONE GONE (DONE MOVED ON) Robert Plant & Alison Krauss (ROUNDER) KBCC, KXLY, WNCS, WRLT	4
HOW LONG Eagles (ERC/MERCURY/LOST HIGHWAY) KTHX, WRNR, WRNX	3
FALLING SLOWLY Glen Hansard & Marketa Irglova (CANVASBACK/COLUMBIA) KWMT, WCLZ, WXRT	3
PUNISH THE MONKEY Mark Knopfler (WARNER BROS.) KINK, KRSH, KTHX	3
SHUT YOUR EYES Snow Patrol (POLYDOR/A&M/INTERSCOPE) KCUV, KENZ	2

TITLE ARTIST / LABEL	PLAYS /GAIN	TITLE ARTIST / LABEL	PLAYS /GAIN
FALLING SLOWLY Glen Hansard & Marketa Irglova (CANVASBACK/COLUMBIA) TOTAL STATIONS: 13	118/2	DON'T YOU WISH IT WAS TRUE John Fogerty (FANTASY/CONCORD) TOTAL STATIONS: 14	74/58
PUNISH THE MONKEY Mark Knopfler (WARNER BROS.) TOTAL STATIONS: 17	109/13	HARD SUN Eddie Vedder (MONKEY WRENCH/J/RMG) TOTAL STATIONS: 15	67/49
TURPENTINE Brandi Carlile (COLUMBIA) TOTAL STATIONS: 15	80/3	ALMOST LOVER A Fine Frenzy (VIRGIN) TOTAL STATIONS: 11	66/13
MY MOON MY MAN Feist (CHERRYTREE/POLYDOR/INTERSCOPE) TOTAL STATIONS: 9	78/16	YOU DON'T KNOW WHAT LOVE IS (YOU JUST DO AS YOU'RE TOLD) The White Stripes (THIRD MAN/WARNER BROS.) TOTAL STATIONS: 7	64/3
ALL DOWNHILL Lyle Lovett And His Large Band (LOST HIGHWAY) TOTAL STATIONS: 11	78/8	BEAUTIFUL G. Love (BRUSHFIRE) TOTAL STATIONS: 3	60/1

MOST INCREASED PLAYS

+265	RADIO NOWHERE Bruce Springsteen (Columbia) KINK -32, SISP +29, WRNR +25, WMMM -23, WXRT +19, KBCC +13, KFOG +13, KPRI +13, KMTT +12, WBOS +12
+65	HOW LONG Eagles (ERC/Mercury/Lost Highway) WTTT +14, WNCS +14, WRNR +9, KMTT +7, WRNX +7, KRVB +5, KINK +5, KCBS +5, KFOG +4, KXLY +3
+58	DON'T YOU WISH IT WAS TRUE John Fogerty (Fantasy/Concord) KRSH +15, KINK +13, WNCS +9, WRNR +8, KXLY +6, SISP +4, KCUV +3, WTTT +2, KBCC +1, KMTT +1
+49	HARD SUN Eddie Vedder (Monkey Wrench/J/RMG) SISP +15, KMTT +9, WNCS +7, KXLY +5, CIDR +4, WRNR +4, KCUV +2, KFOG +2, KBCC +1, WBOS +1
+42	GONE GONE GONE (DONE MOVED ON) Robert Plant & Alison Krauss (Rounder) KXLY +10, KCUV +6, SISP +6, WXRV +6, KBCC +4, WNCS +4, KINK +3, KRVB +2, WCOO +2, WMMM +2

**ADDED AT...
WNCS**
Burlington, VT
PD: Zeb Norris
MD: Jamie Canfield
Bruce Springsteen, Radio Nowhere, 11
Eddie Vedder, Hard Sun, 7
Feist, My Moon My Man, 5
Robert Plant & Alison Krauss, Gone Gone Gone (Done Moved On), 4
FOR REPORTING STATIONS PLAYLISTS GO TO:
www.RadioandRecords.com

RECURRENTS

THIS WEEK	TITLE ARTIST / IMPRINT / PROMOTION LABEL	1) NIELSEN BDS CERTIFICATIONS	PLAYS TW LW	THIS WEEK	TITLE ARTIST / IMPRINT / PROMOTION LABEL	1) NIELSEN BDS CERTIFICATIONS	PLAYS TW LW
1	READ MY MIND THE KILLERS (ISLAND/IDJMG)		249 254	6	SEE THE WORLD COMETZ (ATO/RED)		172 198
2	YOU KNOW I'M NO GOOD AMY WINEHOUSE (UNIVERSAL REPUBLIC)		211 225	7	THINKING ABOUT YOU NORAH JONES (BLUE NOTE/BLG)		134 130
3	BETTER THAN THE JOHN BUTLER TRIO (JARRAH/ATLANTIC/LAVA)		182 181	8	INTO THE OCEAN BLUE OCTOBER (UNIVERSAL MOTOWN)		128 145
4	GRAVITY JOHN MAYER (AWARE/COLUMBIA)		180 183	9	THINK I'M IN LOVE BECK (INTERSCOPE)		126 146
5	THE STORY BRANDI CARLILE (COLUMBIA)		177 198	10	I WILL FOLLOW YOU INTO THE DARK DEATH CAB FOR CUTIE (ATLANTIC)		103 133

FOR WEEK ENDING SEPTEMBER 2, 2007
LEGEND: See legend to charts in charts section for rules and symbol explanations.
30 triple A stations are electronically monitored by Nielsen Broadcast Data Systems 24 hours a day, 7 days a week. Indicator chart comprised of 48 reporters.
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Stations around the country acknowledge Mexican independence with festive events

Joining Together To Celebrate Sept. 16

Jackie Madrigal
JMadrigal@RadioandRecords.com

the most recognizable and celebrated Mexican holiday by Americans in the United States is Cinco de Mayo. It has become a major promotional opportunity for English-language stations to attract Latinos.

Even Latin stations partake in the celebration of the May 5 holiday with their share of events, as stations in major cities go head to head to land the biggest artists for appearances. For many Anglos and Latinos, Cinco de Mayo has become an excuse to party, drink plenty of Mexican beer and feel just a little Mexican.

Unfortunately, the belief that Cinco de Mayo is Mexican Independence Day persists, and time after time, U.S. English-language stations still spread this misconception. Cinco de Mayo, in fact, represents the Battle of Puebla, and although it's an important day in Mexican history, celebrations in Mexico are actually minimal.

For U.S. Mexicans, and all over the world, the most important Mexican holiday is Mexican Independence Day, which is Sept. 16. In cities across the nation with large concentrations of Mexicans, the celebration begins on the evening of Sept. 15 as city officials join Mexican consulates, Mexican artists and thousands of Mexicans to celebrate "the cry of independence," where such Mexican heroes as priest Miguel Hidalgo y Costilla, known as the father of the nation, are remembered. Univision Network TV stations usually carry local ceremonies and then broadcast the primary one, which takes place in Mexico City.

"The 16th of September is very important for Hispanics," says Jorge Guillen, OM at Lotus regional Mexican outlets KOQO and KLBN/Fresno. "The Central Valley alone has a large Latin-based population, where the great majority is Hispanic. Even though we are not in our native country, we remember our history and carry our traditions."

Melvin Albanez, PD at Treasure Valley regional Mexican KWEI/Boise, Idaho, echoes that sentiment. "This is the most important celebration for all Mexicans, because it commemorates the independence and sovereignty of every Mexican all over the world. It's much more important than Cinco de Mayo, but it's less celebrated here in the U.S."

Radio stations, especially those in large markets, celebrate the holiday with massive festivals, where Mexican music, food and traditions are the main attraction. And if during Cinco de Mayo there's a battle for the biggest names, there's even more pressure to land superstars for Sept. 16 events.

Stations in small markets, which may not have resources to produce their own events, usually become the official station of events sponsored by the local Hispanic chamber of commerce and other organizations.

Who's doing what and where? Here are a few festivals happening around the country:

- Border Media Partners regional Mexican KHHL (La Ley)/Austin will celebrate with El Festival del Chulo Sept. 9 at the Travis County Expo. The event is free and features performances by Los Tucanes de Tijuana, Los Trileros del Norte, Chon Arauza, La Onda, Mazizo Musical and Grupo Xtremo.

- KOQO (Súper Q) will host an event Sept. 16 at the Madera Fairgrounds with performances by Bronco "El Gigante de América" and Cardenales de Nuevo León. KLBN (La Buena) is having its event Sept. 16 at Manchester Center. The celebra-



▶ ANAIS HAS THE RECORD POOL'S SOLE DEBUT AS "SOLO MIO" ENTERS AT NO. 20.

			ROCK/ALTERNATIVE		
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	1	12	RAININ IN PARAOIZE	MANU CHAO	NACIONAL/BECAUSE
2	2	13	ENTRE LA GUERRA Y EL AMOR	DELUX	SONY BMG NORTE
3	3	14	NANAI	MALA RODRIGUEZ	MACHETE
4	4	15	A MARTE	PASTILLA	SONY BMG NORTE
5	5	4	EL MICROFONO	MEXICAN INSTITUTE OF SOUND	NACIONAL
6	6	11	LA VIDA	RABANES	UNIVERSAL LATINO
7	10	14	LOS MALAVENTURADOS NO LLORAN	PANDA	WARNER LATINA
8	7	3	BAILA MI CORAZON	BELANOVA	UNIVERSAL LATINO
9	8	14	INTOCABLE	ALEKS SYNTEK	EMI TELEVISA
10	11	6	GATO ENCERRADO	GATO BLANCO	TROPISOUNDS/WATTS UPI
11	13	31	NARCISISTA POR EXCELENCIA	PANDA	WARNER LATINA
12	14	7	BIENVENIDO SHOW	DELIRIO	GOLD FLAME/V&J
13	16	13	SENTIMENTAL	MODERATTO	EMI TELEVISA
14	15	16	BESAME	EL TRI	FONOVISA
15	12	8	ME GUSTAS COMO QUIERAS	MILLO TORRES Y EL TERCER PLANETA	TRIBAL VIBES
16	17	5	AOOSI	ALLISON	SONY BMG NORTE
17	9	3	MAROUK	AUSTIN TV	TERRICOLAS IMBECILES
18	RE-ENTRY		DON'T LET GO	PACHA MASSIVE	NACIONAL
19	20	2	ESCUCHAME	FATIMA	INDEPENDIENTE
20	RE-ENTRY		ESCRIBEME PRONTO	M.I.S.	NACIONAL

			RECORD POOL		
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	1	9	MI GENTE	MARC ANTHONY	SONY BMG NORTE
2	2	12	CORTAME LAS VENAS	TONO ROSARIO	UNIVERSAL LATINO
3	3	6	MALOITO AMOR	ANDY ANDY	EMI TELEVISA
4	5	10	DALE AZOTA	TONY TOUCH FEAT. IVY QUEEN	EMI TELEVISA
5	6	7	ME SIENTO VIVO	MICHAEL STUART	MACHETE
6	4	8	SI LA VES POR AHI	EL GRAN COMBO DE PUERTO RICO	DISCOS 605/SONY BMG NORTE
7	7	6	EN QUE FALLAMOS	IVY QUEEN	UNIVISION
8	9	16	NO ME LA PONGAS OURA	PEDRO CONGA	M.P.
9	8	14	ADONDE SE FUE	XTREME	LA CALLE/UNIVISION
10	18	2	NO LLORES	GLORIA ESTEFAN	BURGUNDY/SONY BMG NORTE
11	11	14	LA FOTO SE ME BORRO	ELVIS CRESPO	MACHETE
12	20	2	NO ME COMPARES	ADASSA	UNIVERSAL LATINO
13	13	4	NUESTRO AMOR ES ASI	MAGNATE	MACHETE/VI
14	12	8	LA MUJER QUE MAS TE OUELE	ISSAC DELGADO FEAT. VICTOR MANUELLE	LA CALLE/UNIVISION
15	10	25	EMPECE A LLORAR	ANTHONY CRUZ	M.P./J&N
16	19	3	OAMELA SI	ANAMOR	ANGEL EYES
17	14	19	CONECTATE	OPTIMO	SONY BMG NORTE
18	16	3	5 LETRAS	ALEXIS & FIDO	SONY BMG NORTE
19	15	9	WHINE UP	KAT DELUNA FEAT. ELEPHANT MAN	EPIC
20	NEW		SOLO MIO	ANAIS	UNIVISION

FOR WEEK ENDING SEPTEMBER 2, 2007

'This is the most important celebration for all Mexicans, because it commemorates the independence and sovereignty of every Mexican all over the world. It's much more important than Cinco de Mayo.'

—Melvin Albanez

tions include music, food, vendors and activities for kids with opening ceremonies produced by the Mexican Consulate.

- Univision Radio/Los Angeles—regional Mexican KSCA (La Nueva), pop KLVE (K-Love), adult hits KRCD/KRCV (Recuerdo) and news/talk KTNQ (1020 AM)—is celebrating with a free festival Sept. 16 at the Los Angeles Sports Arena. Artists on the roster include Bronco, K-Paz de la Sierra, Huracanes del Norte, Patrulla 81, Beto y Sus Canarios, Horóscopos de Durango, Duelo, Primos de Durango, Chicos del Barrio, Kalimba and Juan Valentín.

- Univision Radio/Houston—regional Mexican KLTN (Estéreo Latino) and KQBU (Que Buena), adult hits KOVE (Recuerdo), Tejano KRTX (Puro Tejano), rhythmic KPTY (Party) and news/talk KLAT (La Tremenda)—will hold its event Sept. 2 at the Reliant Center. Performing are Duelo, Cardenales de Nuevo León, Los Super Reyes, Horóscopos de Durango and Signo, and Contentos de Sinaloa, among others.

- Liberman regional Mexican KBUE (Ke Buena)/Los Angeles will host its Mexican Independence Day festival Sept. 16 at Whittier Narrows in Whittier, Calif. Performers include Jenny Rivera, La Arrolladora Banda el Limón, El Coyote, Los Rieleros del Norte, Graciela Beltrán, Fidel Rueda, Banda Imperio Sinaloense, Las Voces del Rancho and Los Alazanes.





REGIONAL MEXICAN

► **CUISILLOS** ENTERS AT NO. 37 WITH "PERDONAME," ITS 18TH CHARTING SINGLE AND THE FOLLOW-UP TO THE GROUP'S BIGGEST HIT "MIL HERIDAS," WHICH PEAKED AT NO. 2 AND CURRENTLY RESIDES AT NO. 6.



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TITLE	ARTIST	NIelsen BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS, RANK
1	LAGRIMAS DEL CORAZON GRUPO MONTEZ DE DURANGO	DISA	1378 -4	10.060 4
2	A TI SI PUEDO DECIRTE EL CHAPO DE SINALOA	DISA	1329 +2	9.949 5
3	BASTA YA CONJUNTO PRIMAVERA	FONOvisa	1249 -87	10.292 3
4	DE TI EXCLUSIVO LA ARROLLADORA BANDA EL LIMON	DISA/EDIMONSA	1184 0	10.967 2
5	OLVIDAME TU DUelo	UNIVISION	1151 -22	7.952 8
6	MIL HERIDAS Cuisillos	MUSART/BALBOA	1048 -80	9.465 7
7	BASTO INOCABLE	EMI TELEVISA	1019 +20	6.827 10
8	POR AMARTE ASI ALACRANES MUSICAL	UNIVISION	1015 -48	9.571 6
9	LAGRIMAS DE SANGRE LOS TIGRES DEL NORTE	FONOvisa	1009 -62	5.261 17
10	UN JUEGO LOS RIELEROS DEL NORTE	FONOvisa	995 +104	11.323 1
11	TE PIDO QUE TE QUEDES LOS CREADORES DEL PASITO DURANGUENSE DE ALFREDO RAMIREZ	DISA/EDIMONSA	842 +74	6.421 12
12	CUANDO REGRESO PATRULLA 81	DISA	830 -43	6.916 9
13	ESTOS CELOS VICENTE FERNANDEZ	SONY BMG NORTE	749 +233	5.736 14
14	ESO Y MAS JOAN SEBASTIAN	MUSART/BALBOA	736 -72	6.064 13
15	PAZ EN ESTE AMOR FIDEL RUEDA	MACHETE	735 -31	5.670 15
16	MIRAME JENNI RIVERA	FONOvisa	732 -33	6.460 11
17	CON TAL DE QUE ME OLVIDES LOS INVASORES DE NUEVO LEON	SERCA	634 +34	3.724 20
18	CHUY Y MAURICIO EL POTRO DE SINALOA	MACHETE	610 -19	5.383 16
19	OJALA MARCO ANTONIO SOLIS	FONOvisa	592 -83	3.194 25
20	Y TU TE VAS LOS PRIMOS DE DURANGO	MAR INTERNACIONAL	554 +35	2.524 29
21	SIN QUE LO SEPAS TU LOS TEMERARIOS	FONOvisa	521 +217	2.719 28
22	CHOCHEMAN BRONCO	FONOvisa	496 -9	3.388 23
23	MUSICO, POETA Y LOCO SERGIO VEGA	SONY BMG NORTE	495 -40	2.826 27
24	EL NO ERES TU LOS HOROSCOPOS DE DURANGO	DISA	475 +35	3.349 24
25	MUEVELO CRUZ MARTINEZ PRESENTA LOS SUPER REYES	WARNER LATINA	451 +39	3.612 21
26	TU CASTIGO BANDA PEQUENOS MUSICAL	FONOvisa	432 -40	2.469 30
27	Y SI VOLVIERA A NACER ALEGRES DE LA SIERRA	EDIMAL/VIVA	413 -43	4.099 18
28	SOLO JUGASTE LOS TUCANES DE TIJUANA	UNIVISION	383 +64	2.303 31
29	LAGRIMAS DEL CORAZON ALEGRES DE LA SIERRA	UNIVERSAL LATINO	379 +33	2.039 33
30	PORQUE TE QUIERO BANDA EL RECORDO	FONOvisa	379 -22	2.165 32
31	EL JURAMENTO CARDENALES DE NUEVO LEON	SERCA	373 -22	1.556 -
32	LAS PARRANDAS LOS INQUIETOS DEL NORTE	EAGLE MUSIC	372 +60	1.791 37
33	TU FALSO ORGULLO EL COYOTE Y SU BANDA TIERRA SANTA	UNIVISION	336 +47	3.179 26
34	COMO OLVIDARTE LINDEROS DEL NORTE	A.R.C.	332 +27	0.856 -
35	ENAMORADO DE TI TIERRA CALI	VENEMUSIC	327 -2	2.031 34
36	COMO OLVIDAR GRUPO BRYNDIS	DISA	311 +58	1.339 -
37	PERDONAME Cuisillos	MUSART/BALBOA	311 +50	1.052 -
38	EL MUDO LOS MORROS DEL NORTE	DISA	310 +12	1.115 -
39	QUE NADIE SEPA MI SUFRIR LA ONDA	DEGO	308 -7	1.004 -
40	PALABRA DE MACHO LOS CONTENTOS DE SINALOA	DISA/EDIMONSA	303 -33	1.280 -



MOST ADDED

TITLE	ARTIST / LABEL	NEW STATIONS
TE SIGO QUERIENDO	Christian Castro (UNIVERSAL LATINO)	12
ESTOS CELOS	Vicente Fernandez (SONY BMG NORTE)	7
SIN QUE LO SEPAS TU	Los Temerarios (FONOvisa)	7
SOLO JUGASTE	Los Tucanes De Tijuana (UNIVISION)	6
ANDO BUSCANDO AMOR	Brazeros Musical (DISA)	5
100% MEXICANO	Pepe Aguilar (EMI TELEVISA)	5
QUISIERA SER	El Puma De Sinaloa (ASL)	4
CON TAL DE QUE ME OLVIDES	Los Invasores De Nuevo Leon (SERCA)	3
TU FALSO ORGULLO	El Coyote Y Su Banda Tierra Santa (UNIVISION)	3
PERDONAME	Cuisillos (MUSART/BALBOA)	3

NEW AND ACTIVE

TITLE	ARTIST / LABEL	PLAYS /GAIN	TITLE	ARTIST / LABEL	PLAYS /GAIN
CON LOS OJOS CERRADOS	Aliados De La Sierra (ASL)	276/18	QUISIERA SER	El Puma De Sinaloa (ASL)	190/50
DE HUARACHE Y SOMBRERO	Daniel Ortiz (PG/SONY BMG NORTE)	264/7	HASTA MANANA	Mazizo Musical (UNIVISION)	190/49
GANAS DE VOLVER AMAR	El Trono De Mexico (UNIVERSAL LATIN)	255/26	ANDO BUSCANDO AMOR	Brazeros Musical De Durango (DISA)	186/65
AMOR MIO	K-Paz De La Sierra (DISA)	232/73	CANGREJITO PLAYERO	Ezequiel Pena (FONOvisa)	183/63
NO ME QUITES TU AMOR	El Potro De Sinaloa (MACHETE)	213/32	COMO EXTRANO AQUELLOS TIEMPOS	Voces Del Rancho (UNIVISION)	176/54



MOST INCREASED PLAYS

+233	ESTOS CELOS Vicente Fernandez (Sony BMG Norte) KLBN +22, KRZZ +20, KRAY +19, KOQO +17, KMQA +16, KGBT +16, KSAH +15, KYQQ +14, KXLM +13, WBZY +13
+217	SIN QUE LO SEPAS TU Los Temerarios (Fonovisa) KDUT +30, KSTN +28, KTTA +17, KCMT +17, KBNO +15, KTUZ +15, KOQO +14, WBZY +14, KXLM +13, KXSB +13
+120	TE SIGO QUERIENDO Christian Castro (Universal Latino) KDXX +14, KLHB +11, KHOT +9, KISF +9, KJFA +9, KLVN +9, KOND +9, KQBU +9, KSCA +9, KSOL +9
+104	UN JUEGO Los Rieleros Del Norte (Fonovisa) KOND +27, KQBU +22, KSCA +20, KISF +20, KDUT +19, KROM +16, XHTY +13, KSOL +13, WOJO +13, KSTN +12
+89	100% MEXICANO Pepe Aguilar (EMI Televisa) KDXX +20, WBZY +16, XHNZ +13, KBUE +12, KYQQ +9, KBNO +7, KWEI +6, KLAX +4, KRZZ +4

ADDED AT ...
KSCA
Los Angeles, CA
PD: Veronica Nava

LA NUEVA
107.9 FM

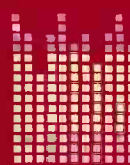
Los Creadores Del Pasito Duranguense De Alfredo Ramirez, Te Pido Que Te Quedes, 18 K-Paz, Amor Mio, 10 Cristian Castro, Te Sigo Queriendo, 9 El Puma De Sinaloa, Quisiera Ser, 8

FOR REPORTING STATIONS PLAYLISTS GO TO:
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FOR WEEK ENDING SEPTEMBER 2 2007
LEGEND: See legend to charts in charts section for rules and symbol explanations.
51 regional mexican stations electronically monitored by Nielsen Broadcast Data Systems 24 hours a day, 7 days a week. © 2007 Nielsen Business Media, Inc. All rights reserved.

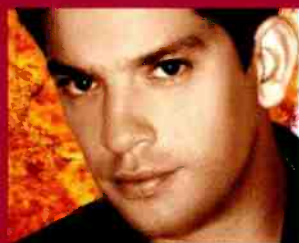
REGIONAL MEXICAN MONITORED REPORTERS

KJFB/Albuquerque, NM PD: Arnono Covarrubias	KMYX/Bakersfield, CA OM: Robert Chavez PD: Pepe Escamilla	KDXX/Dallas, TX OM: Andy Lockridge PD: Chayan Ortuno	KOQO/Fresno, CA PD: Jorge Guillen	KLAX/Los Angeles, CA OM: Pío Ferro PD: Juan Carlos Hidalgo MD: Lupita Del Castillo	KRAY/Monterey, CA PD: Vicente Romero	KDUT/Salt Lake City, UT OM: Carlos Martin Valdez PD: Cesar Valdiosera	KLNV/San Diego, CA PD/MD: Jose Gadea APD: Gabriel Alvarez
KLVC/Albuquerque, NM PD/MD: Rere Leon	KWEI/Boise, ID OM: Steve Ramirez PD: Melvin Albanez	KESS/Dallas, TX PD: Chayan Ortuno	KLTN/Houston, TX PD: Raul Brindis MD: Angel Basulto	KLYY/Los Angeles, CA OM/PD: Elias Autran	KTUZ/Oklahoma City, OK OM: Kevin Christopher PD/MD: Sammy Soto	KLEY/San Antonio, TX OM: Robin Flores PD: Rudy Ramos APD/MD: Danny D.	XHTY/San Diego, CA PD: Elvis Valle
WBZY/Alamogordo, NM OM: Clay Hunnicutt PD: Robbie Ramirez APC: Aly Young	WLEY/Chicago, IL PD: Marylu Ramos	KBNO/Denver, CO PD: Socorro Rios MD: Zenon Ferrufino	KQBU/Houston, TX PD: Arnulfo Ramirez	KSCA/Los Angeles, CA PD: Veronica Nava	KXLM/Oxnard, CA PD/MD: Salvador Prieto	KROM/San Antonio, TX PD: Rogelio Leal	KRZZ/San Francisco, CA OM: Olga Rosales PD: Jesse Portillo
KHHL/Austin, TX PD: Jose "Jime" Martinez	WOJO/Chicago, IL OM: Cesar Canales PD: Rafael Bautista	KXPBK/Denver, CO PD: Napoleon Sanchez	KTJM/Houston, TX PD: Ezequiel Gonzalez	KGBT/McAllen, TX PD: Hugo De La Cruz MD: Armando Almazan	KHOT/Phoenix, AZ OM: Eleazar Garcia PD: Nelson Oseida	KSAN/San Antonio, TX OM: Robin Flores PD: Alfonso Flores APD: Minnie Ochoa MD: Juan Martinez	KSOL/San Francisco, CA PD/MD: Jose Luis Gonzalez
KIWI/Bakersfield, CA PD/MC: Raul Evangelista	KLHB/Corpus Christi, TX PD/MD: Luis Munoz	XHNZ/EI Paso, TX PD: Francisco Aguirre MD: Arturo Buenrostro	WEDJ/Indianapolis, IN PD/MD: Manuel Sepulveda	KKPS/McAllen, TX PD: Mando San Roman MD: Robert Montalvo	WYMY/Raleigh, NC PD: Julie Garza	KSTN/Stockton, CA PD: Kent Rodriguez	KMTN/Tucson, AZ PD/MD: Enrique Mayans
KMQA/Bakersfield, CA OM: Irene Escalante PD/MD: Yessenia De Luna APC: Victor Martinez	KSAB/Corpus Christi, TX OM: Paula Newell PD/MD: Dan Pena	KLBN/Fresno, CA PD/MD: Jorge Guillen	KISF/Las Vegas, NV PD: Jose Ramon Bravo	KSKD/Merced, CA OM: Debbie Gomez PD: Saul Fiallos	KXSB/Riverside, CA PD/MD: Salvador Prieto	KYQQ/Wichita, KS OM: Beverlee Brannigan PD: Arnoldo Gonzalez	
		KOND/Fresno, CA PD: Juan Fernando	KBUE/Los Angeles, CA PD: Pepe Garza		KTTA/Sacramento, CA PD: Juan Gonzalez		



LATIN POP

► **YAHIR'S** "MARCAME LA PIEL" IS THE WEEK'S SOLE DEBUT ON LATIN POP, SPLASHING ONTO THE LIST AT NO. 25 WITH MOST INCREASED PLAYS (UP 92).



POWERED BY
nielsen
BDS

WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST	1) NIELSEN BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS	RANK
1	1	20	DIMELO ENRIQUE IGLESIAS	NO. 1 (9 WKS) INTERSCOPE/UNIVERSAL LATIN	1010 +13	10.397	1
2	2	27	TODO CAMBIO CAMILA	SONY BMG NORTE	852 -62	7.912	4
3	4	15	OJALA PUDIERA BORRARTE MANA	WARNER LATINA	774 +27	7.614	6
4	3	18	TE VOY A PERDER ALEJANDRO FERNANDEZ	SONY BMG NORTE	701 -46	8.224	3
5	5	15	INTOCABLE ALEKS SYNTEK	EMI TELEVISA	666 +23	4.138	19
6	7	9	QUIEN RICARDO ARJONA	SONY BMG NORTE	612 +36	5.242	13
7	6	25	ME DUELE AMARTE REIK	SONY BMG NORTE	608 +21	5.827	11
8	9	7	HOY YA ME VOY KANY GARCIA	SONY BMG NORTE	576 +19	7.640	5
9	8	29	SI NOS QUEDARA POCO TIEMPO CHAYANNE	SONY BMG NORTE	576 +7	8.493	2
10	10	9	MORENA MIA MIGUEL BOSE FEATURING JULIETA VENEGAS	WARNER LATINA	553 +7	4.245	18
11	11	5	BESAME SIN MIEDO RBD	VIRGIN/EMI TELEVISA	511 +47	3.717	21
12	12	9	TU JEREMIAS	UNIVERSAL LATINO	500 +40	7.593	7
13	13	7	BAILA MI CORAZON BELANOVA	UNIVERSAL LATINO	463 +16	2.565	31
14	14	7	TU Y YO SOMOS UNO MISMO TIMBIRICHE	EMI TELEVISA	439 -7	2.203	33
15	15	10	SUENOS ROTOS LA 5A ESTACION	SONY BMG NORTE	430 -12	2.697	29
16	20	5	LO QUE CALLAS INTOCABLE	MOST ADDED EMI TELEVISA	376 +62	4.324	17
17	18	43	ME MUERO LA 5A ESTACION	SONY BMG NORTE	368 -3	6.811	8
18	16	16	PERDONAME EN SILENCIO REYLI	SONY BMG NORTE	358 -46	2.172	34
19	19	25	DUELE (CRAZY) KALIMBA	SONY BMG NORTE	351 +1	3.071	24
20	17	21	BELLA TRACION BELINDA	EMI TELEVISA	345 -47	1.991	37
21	26	3	SOLO PARA TI CAMILA	SONY BMG NORTE	330 +67	2.013	36
22	21	12	Y SI TE DIGO FANNY LU	UNIVERSAL LATINO	321 +18	5.823	12
23	23	6	TENGO MIEDO CHAYANNE	SONY BMG NORTE	290 +7	2.876	27
24	32	3	NO LLORES GLORIA ESTEFAN	BURGUNDY/SONY BMG NORTE	266 +34	5.843	10
25	NEW		MARCAME LA PIEL YAHIR	MOST INCREASED PLAYS WARNER LATINA	262 +92	2.361	32
26	31	17	QUE ME DES TU CARINO JUAN LUIS GUERRA Y 440	EMI TELEVISA	261 +24	5.198	14
27	38	4	TUYA JENNIFER PENA	UNIVISION	260 +76	6.650	9
28	24	21	LO MEJOR DE TU VIDA ALEXANDRE PIRES	EMI TELEVISA	257 -26	4.748	15
29	28	18	OJALA MARC ANTONIO SOLIS	FONOVISA	240 -11	4.391	16
30	30	3	PERFECTA MIRANDA	EMI TELEVISA	239 +2	0.818	-
31	27	11	CON TU NOMBRE RICKY MARTIN	SONY BMG NORTE	234 -20	3.688	22
32	35	5	MUEVELO CRUZ MARTINEZ PRESENTA LOS SUPER REYES	WARNER LATINA	232 +32	1.690	-
33	29	18	AHORA QUE TE VAS LA 5A ESTACION	SONY BMG NORTE	221 -22	1.880	39
34	33	7	UMBRELLA RIHANNA FEATURING JAY-Z	SRP/DEF JAM/IDJMG	221 +4	3.667	23
35	39	13	POR AMARTE PEPE AGUILAR	EMI TELEVISA	208 +25	3.753	20
36	25	11	SOLO DEJATE AMAR KALIMBA	SONY BMG NORTE	200 -67	0.768	-
37	37	5	MI CORAZONCITO AVENTURA	PREMIUM LATIN	186 -5	1.520	-
38	36	5	POBRE CORAZON DIVINO	UNIVISION	180 -12	3.023	26
39	40	16	AYUDAME PAULINA RUBIO	UNIVERSAL LATINO	163 -16	0.751	-
40	RE-ENTRY		ESO Y MAS JOAN SEBASTIAN	MUSART/BALBOA	151 +7	1.672	-



TITLE ARTIST / LABEL	NEW STATIONS
LO QUE CALLAS Intocable (EMI TELEVISA) KVVA, KXXS, WIAC	3
SOLO PARA TI Camila (SONY BMG NORTE) KPSL, KQKQ, KTCY	3
PSICOFONIA Gloria Trevi (UNIVISION) KQKQ, KTCY, WFID	3
PERDONAME Bnk (VENEMUSIC) KQKQ, KTCY, WXYX	3
HOY YA ME VOY Kany Garcia (SONY BMG NORTE) KEXA, KMMM	2
SUENOS ROTOS La 5a Estacion (SONY BMG NORTE) KMMM, KPSL	2
BESAME SIN MIEDO Rbd (EMI TELEVISA) KPSL, KSSE	2
NO LLORES Gloria Estefan (BURGUNDY/SONY BMG NORTE) KLOL, WXYX	2
JUEGO DE AZAR Elefante (UNIVERSAL LATINO) KXXS, XAVO	2
4 IN THE MORNING Gwen Stefani (INTERSCOPE) KSSE, KVVA	2

ADDED AT...
KLOL
Houston, TX
PD: Charlie Wilkinson
Cruz Martinez Presenta Los Super Reyes, Muevelo, 18
Jesse & Joy, Espacio Sideral, 15
Gloria Estefan, No Llores, 11
David Bisbal Feat. Wisin & Yandel, Torre De Babel, 9

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NEW AND ACTIVE

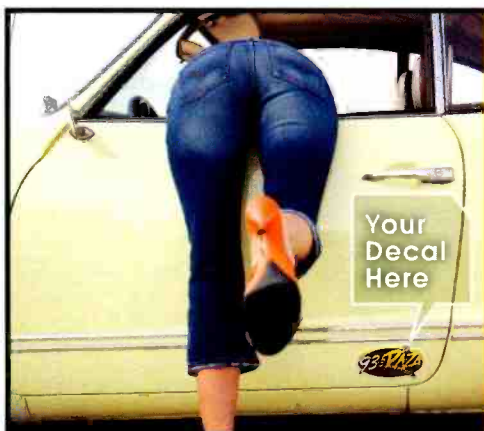
TITLE ARTIST / LABEL	PLAYS /GAIN	TITLE ARTIST / LABEL	PLAYS /GAIN
BIG GIRLS DON'T CRY Fergie (WILL.I.AM/A&M/INTERSCOPE) TOTAL STATIONS: 4	142/21	AYER Black: Guayaba (MACHETE) TOTAL STATIONS: 6	93/35
BEAUTIFUL GIRLS Sean Kingston (BELUGA HEIGHTS/EPIC/KOCH) TOTAL STATIONS: 6	132/30	DIME POR QUE Antonio Orozco (UNIVERSAL LATINO) TOTAL STATIONS: 4	88/4
PSICOFONIA Gloria Trevi (UNIVISION) TOTAL STATIONS: 11	111/24	JUEGO DE AZAR Elefante (UNIVERSAL LATINO) TOTAL STATIONS: 4	87/40
ESPACIO SIDERAL Jesse & Joy (WARNER LATINA) TOTAL STATIONS: 5	100/3	THE WAY SHE MOVES Zion Featuring Akon (BABY/CMG/SRC/UNIVERSAL MOTOWN) TOTAL STATIONS: 4	84/8
DEMASIADO FUERTE Yolandita Monge (LA CALLE/UNIVISION) TOTAL STATIONS: 4	95/10	ECHAME A MI LA CULPA Ricardo Montaner Featuring Juanes (EMI TELEVISA) TOTAL STATIONS: 6	76/11



MOST INCREASED PLAYS

+92	MARCAME LA PIEL Yahir (Warner Latina) KRIO +46, KXXS +15, XHFG +11, XAVO +9, KTCY +5, XLTN +4, KQKQ +3, XHPX +2, WRMA +1
+76	TUYA Jennifer Pena (Univision) WIOA +27, WIAC +24, WFID +19, WKAQ +7, KLOL +6, WPAT +4, KLVE +4, KWIZ +3, WAMR +3, KEXA +2
+67	SOLO PARA TI Camila (Sony BMG Norte) WKAQ +15, KXXS +14, KBMG +11, KPSL +8, KQKQ +8, KTCY +8, WIOA +6, WIAC +6, WFID +2, WAMR +1
+63	4 IN THE MORNING Gwen Stefani (Interscope) KSSE +33, KVVA +32
+62	LO QUE CALLAS Intocable (EMI Televisa) WIAC +17, KVVA +14, KXXS +8, KSSE +7, KQKQ +5, XHFG +3, KBMG +3, WPAT +2, KLVE +2, KEXA +2

FOR WEEK ENDING SEPTEMBER 2, 2007
LEGEND: See legend to charts in charts section for rules and symbol explanations.
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Los Angeles, CA 90016

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AIR CHECKS

— AUDIO & VIDEO AIRCHECKS —

CURRENT #324, WEBN/Dawn Patrol, WCBS-FM/Bill Lee, KGB/Dave, Shelly & Chainsaw, WNTR/Willy B., WNCI/Chris Davis, WPWX/Nikki, WKSC/Smash. \$15 CD.
CURRENT #323, KRTH/Shotgun Tom, WKSC/Ty Bentli, WKQX/Fooq, KBWF/JoJo Kincaid, KVUU/Geo. McFly, WZPL/Kelly McKay, WKRQ/Jeff & Jen. \$15 CD.
PERSONALITY PLUS #PP-232, KSHE/Bob & Tom, WWSW/Jim Merkel, WRIF/Drew & Mike, KKWF/Fitz. \$15 CD.
PERSONALITY PLUS #PP-231, WOMC/Dick Purtan, B96/Eddie, JoBo & Ericka, WLUP/Jonathon Brandmeier, KGB/Dave, Shelly & Chainsaw. CD \$15.
PERSONALITY PLUS #PP-230, KROQ/Kevin & Bean, WKSC/Drex, WWWQ/Bert Show, Z100/Elvis Duran & Zoo. \$15 CD.
ALL CHR #CHR-149, KHTS, WBBM-FM, WNVZ, WKFS \$15 CD
ALL A/C #AC-157, WMGC, WBNS, KOST, WPLJ, WLIT \$15 CD.
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MARKET PROFILE #S-578 NEW YORK! CHR AC UC AOR \$15 CD
MARKET PROFILE #S-579 LOS ANGELES! AOR CHR AC Gold Ctry UC \$15 CD
PROMO VAULT #PR-69 - promo samples - all market sizes - all formats. \$17 CD
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CLASSIC #C-316, WLS-WCFL Larry Lujack 1968-1987. \$18 CD.
VIDEO #110, Chicago's WKSC/Ty Bentli, LA's KRTH/Shotgun Tom Kelly, Cincy's WLW/Gary Burbank, San Diego's XHRM/Jagger & Kristi, Seattle's KKWF/Fitz... 2 hrs. \$30 VHS, \$35 DVD.

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HOT AC

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST	NIELSEN BDS CERTIFICATIONS	HITPREDICTOR STATUS
1	1	13	BIG GIRLS DON'T CRY Fergie	NO. 1 (2 WKS)	11 ² ★
2	2	18	HEY THERE DELILAH Plain White T's		11 ² ★
3	3	23	MAKES ME WONDER Maroon 5		11 ² ★
4	5	18	FIRST TIME Lifehouse		★
5	4	22	HOME Daughtry		11 ² ★
6	6	34	ROCKSTAR Nickelback		11 ★
7	7	7	HOW FAR WE'VE COME Matchbox Twenty		★
8	8	11	WHO KNEW Pink		★
9	9	13	BEFORE IT'S TOO LATE (SAM AND MIKAELA'S THEME) Goo Goo Dolls		★
10	10	34	THE SWEET ESCAPE Gwen Stefani featuring Akon		11 ³ ★

SMOOTH JAZZ

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST	NIELSEN BDS CERTIFICATIONS
1	3	11	R N R Rick Braun & Richard Elliot	NO. 1 (1 WK)
2	1	19	BORN 2 GROOVE Edge Groove	
3	4	15	STREET LIFE U-Nam	
4	2	24	LET'S TAKE A RIDE Norman Brown	
5	5	20	BLACK RIVER Keiko Matsui	
6	6	25	CANTALOPE ISLAND Brian Bromberg	
7	7	16	LADIES' CHOICE Paul Taylor	
8	8	27	TROUBLE SLEEPING Corinne Bailey Rae	
9	15	6	AIN'T NO WOMAN (LIKE THE ONE I GOT) Jeff Colub featuring Richard Elliot	
10	21	3	FIRE AND RAIN Kenny "Babyface" Edmonds	AIRPOWER/MOST INCREASED PLAYS/MOST ADDED

ALTERNATIVE

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST	NIELSEN BDS CERTIFICATIONS	HITPREDICTOR STATUS
1	1	5	THE PRETENDER Foo Fighters	NO. 1 (3 WKS)	★
2	2	12	BLEED IT OUT Linkin Park		★
3	3	29	PARALYZER Finger Eleven		11 ★
4	5	15	NEVER TOO LATE Three Days Grace		★
5	4	19	ICKY THUMP The White Stripes		★
6	7	18	SUPERMASSIVE BLACK HOLE Muse		★
7	10	9	MISERY BUSINESS Paramore	FUELED BY RAMEN/ATLANTIC/LAVA	★
8	6	22	WHAT I'VE DONE Linkin Park		11 ★
9	8	12	OIL AND WATER Incubus		★
10	9	29	ALL THE SAME Sick Puppies		★

#1 MOST ADDED

WAIT FOR YOU Elliott Yamin (HICKORY)

#1 MOST INCREASED PLAYS

OVER YOU Daughtry (RCA/RMG)

TOP 5 NEW AND ACTIVE

THE GREAT ESCAPE Boys Like Girls (COLUMBIA)

THE WAY I ARE Timbaland Feat. Keri Hilson (MOSLEY/BLACKGROUND/INTERSCOPE)

LOVESTONED Justin Timberlake (JIVE/ZOMBA)

SEVEN DAYS OF LONELY I Nine (J/RMG)

LIGHT UP THE SKY Yellowcard (CAPITOL)

COMPLETE HOT AC CHART ON PAGE 54

#1 MOST ADDED

FIRE AND RAIN Kenny "Babyface" Edmonds (MERCURY/IDJMG)

#1 MOST INCREASED PLAYS

FIRE AND RAIN Kenny "Babyface" Edmonds (MERCURY/IDJMG)

TOP 5 NEW AND ACTIVE

LET IT GO Boney James (CONCORD)

HAPPY HOUR Jimmy Sommers Feat. Paul Brown (GEMINI)

BLUE WATER Eric Marienthal (PEAK/CONCORD)

STAY Simply Red (SIMPLYRED.COM)

L.A. CITY LIGHTS Candy Dulfer (HEADS UP)

COMPLETE SMOOTH JAZZ CHART ON PAGE 57

#1 MOST ADDED

BIG CASINO Jimmy Eat World (INTERSCOPE)

#1 MOST INCREASED PLAYS

BIG CASINO Jimmy Eat World (INTERSCOPE)

TOP 5 NEW AND ACTIVE

EVERYTHING'S MAGIC Angels And Airwaves (SURETONE/GEFFEN)

3'S & 7'S Queens Of The Stone Age (REKORDS REKORDS/INTERSCOPE)

PRETTY HANDSOME AWKWARD The Used (REPRISE)

AN END HAS A START Editors (KITCHENWARE/FADER/EPC)

THE RUNNING FREE Coheed And Cambria (COLUMBIA)

COMPLETE ALTERNATIVE CHART ON PAGE 59

ACTIVE ROCK

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST	NIELSEN BDS CERTIFICATIONS
1	1	19	NEVER TOO LATE Three Days Grace	NO. 1 (6 WKS)
2	2	16	FAMOUS Puddle Of Mudd	
3	4	13	I GET IT Chevelle	
4	5	5	THE PRETENDER Foo Fighters	
5	6	10	BLEED IT OUT Linkin Park	
6	3	16	EVOLUTION Korn	
7	8	4	SO HOTT Kid Rock	
8	7	33	PARALYZER Finger Eleven	
9	9	20	SOULCRUSHER Operator	
10	11	8	ALCOHAULIN' ASS Hellyeah	

#1 MOST ADDED

FAKE IT Seether (WIND-UP)

#1 MOST INCREASED PLAYS

FAKE IT Seether (WIND-UP)

TOP 5 NEW AND ACTIVE

HOLY DIVER Killswitch Engage (ROADRUNNER)

GET IT Deepfield (IN DE COOT)

DIRTY LITTLE ROCKSTAR The Cult (ROADRUNNER)

THAT'S THE WAY (MY LOVE IS) The Smashing Pumpkins (MARTHA'S MUSIC/REPRISE)

A BEAUTIFUL LIE 30 Seconds To Mars (IMMORTAL/VIRGIN)

COMPLETE ACTIVE ROCK CHART ON PAGE 60

ROCK

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST	NIELSEN BDS CERTIFICATIONS
1	1	21	I DON'T WANNA STOP Ozzy Osbourne	NO. 1 (20 WKS)
2	4	31	PARALYZER Finger Eleven	
3	5	22	WHAT I'VE DONE Linkin Park	
4	3	16	SHE BUILDS QUICK MACHINES Velvet Revolver	
5	2	19	WHAT I WANT Daughtry featuring Slash	
6	10	3	SO HOTT Kid Rock	
7	8	15	FAMOUS Puddle Of Mudd	
8	9	17	NEVER TOO LATE Three Days Grace	
9	7	4	THE PRETENDER Foo Fighters	
10	6	32	FOREVER Papa Roach	

#1 MOST ADDED

FAKE IT Seether (WIND-UP)

#1 MOST INCREASED PLAYS

FAKE IT Seether (WIND-UP)

TOP 5 NEW AND ACTIVE

THE LAST FIGHT Velvet Revolver (RCA/RMG)

RADIO NOWHERE Bruce Springsteen (COLUMBIA)

ALL AROUND ME Flyleaf (A&M/OCTONE/INTERSCOPE)

BECOMING THE BULL Atreyu (HOLLYWOOD)

TIME IS RUNNING OUT Papa Roach (EL TONAL/GEFFEN)

COMPLETE ROCK CHART ON PAGE 61

TRIPLE A

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST	NIELSEN BDS CERTIFICATIONS
1	1	7	HOLD ON KT Tunstall	NO. 1 (2 WKS)
2	3	11	SHUT YOUR EYES Snow Patrol	
3	2	14	BUBBLY Colbie Caillat	
4	4	15	TWO Ryan Adams	
5	5	19	LAST REQUEST Paolo Nutini	
6	7	9	IN THE COLORS Ben Harper And The Innocent Criminals	
7	6	14	MISSED THE BOAT Modest Mouse	
8	8	12	HOLLYWOOD Collective Soul	
9	10	18	HEY THERE DELILAH Plain White T's	
10	9	12	DON'T STOP NOW Crowded House	

#1 MOST ADDED

RADIO NOWHERE Bruce Springsteen (COLUMBIA)

#1 MOST INCREASED PLAYS

RADIO NOWHERE Bruce Springsteen (COLUMBIA)

TOP 5 NEW AND ACTIVE

FALLING SLOWLY Glen Hansard & Marketa Irglova (CANVASBACK/COLUMBIA)

PUNISH THE MONKEY Mark Knopfler (WARNER BROS.)

TURPENTINE Brandi Carlile (COLUMBIA)

MY MOON MY MAN Feist (CHERRYTREE/POLYDOR/INTERSCOPE)

ALL DOWNHILL Lyle Lovett And His Large Band (LOST HIGHWAY)

COMPLETE TRIPLE A CHART ON PAGE 64

Mt. Wilson FM Broadcasters' founder/president remains one of few indie owners in the United States—and he intends to keep it that way

Saul Levine

By Erica Farber

74

Linear Notes

Profile: Saul Levine

Title: Mt. Wilson FM Broadcasters

founder/president

Favorite radio format:

"Classical and standards, but I love country now."

Favorite TV show:

"I don't really watch TV, but I like old black-and-white movies."

Favorite movie:

"Casablanca" and "A Thousand Clowns"

Favorite song: "I love hundreds and hundreds of songs."

Favorite book: "I love

non-fiction and books about the wars. My son just gave me 'The Sea of Thunder' about the great naval battle against Japan."

Favorite restaurant:

Spago

Beverage of choice:

"I have vineyards: In Napa we make a cabernet called Cobblestone. And in Monterey we make a chardonnay and we're quite pleased with that."

Hobbies: "Tennis, mountain climbing and my golden retriever."

E-mail address:

saul@mountwilsonint.com

In 1959, when FM radio was barely acknowledged, Saul Levine built the 105.1 frequency in Los Angeles. In fact, it's been said he literally hiked up Mount Wilson to broadcast his first record from the transmitter. Almost 50 years later, Levine's Mt. Wilson FM Broadcasters remains one of the last surviving independently owned and operated radio companies in the nation. ■ Programming country and classical on his owned stations, earlier this year he ratified an agreement with California State University's Long Beach Foundation to assume programming and support services of its public station KKJZ, supporting the outlet's continued commitment to mainstream jazz and blues.

Getting into the business: I fell in love with radio when I was a child, and I always wanted to own my own radio station. I grew up in a small city in northern Michigan, 300 miles north of Detroit. I went away to college at the University of Michigan in Ann Arbor and had no desire to return to that small village. I transferred to [the University of California at] Berkeley and concluded my undergraduate education there. My family moved to Los Angeles and I still had this desire to be in radio, but it wasn't happening. I graduated from Berkeley and went into social work.

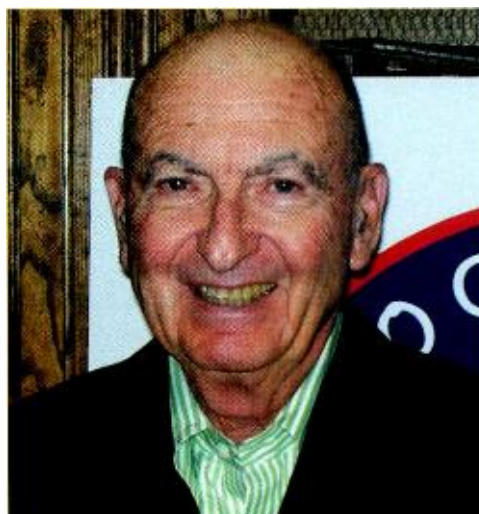
Buying your first radio station: I attended the University of Southern California to get a master's degree in social work. At the same time I came across some business people who had faith in me, although I had never worked in radio. I somehow convinced them I was an expert and they were willing to put up money to back me. We filed for an AM radio station in Redlands, Calif., which is still KCAL. The FCC had put a freeze on all new grants at that time because of clear channel proceedings. I realized my interests would not continue in social work so I started law school at UCLA.

Moving into FM radio: In my last year of law school, the FCC finally granted the CP to the AM radio station and we put that on the air. I started to practice law in Los Angeles and then had the opportunity to pick up an FM in Los Angeles because the company that owned it had lost faith in it. It gave me the opportunity on a

shoestring to acquire the facility, the engineering, the legal work and so on, and I got my CP.

I sold my interest in the AM station and became friends with a businessman who loaned me \$10,000. With that money I was able to start my FM station. At the time, FM only had about a 30% penetration with radio receivers and it was almost impossible to sell advertising. I practiced law; I would go to court in the morning and in the afternoon I'd go out on the street and sell advertising. It was exciting to me and I stuck with it because I had faith in the future.

Remaining independent: We had the opportunity to sell going back to the Telecommunications Act [of 1996] and we turned them down because I love what I'm doing. I have no desire to retire



and fortunately I'm in good health. I work every day for long hours and now my family is involved. My son, who is 28, is in charge of marketing. My daughter is 30 and has a law degree. She is our in-house legal counsel, handles a lot of different things, and she's helping me run KKJZ 88.1 in Long Beach. We're crazy about the new country format we went into [on KKGO].

Long-range plans: My family wants to stay in it and the goal is to continue. We foresee a long future for the company, staying independent and not selling.

Biggest challenge: The pressure that my fellow broadcasters have fallen into, where just because we don't have double-digit growth they feel the sky is falling. They would rather run scared, and it's just appalling. I see the biggest threat to radio: The only thing we have to fear is fear itself, in being despondent to the pressure, in selling short what we have. I consider radio a very vibrant business.

State of radio: It's wonderful. We deserve credit for maintaining the listeners we have today. It doesn't bother me that we've lost a little audience because you have to expect that, but we haven't lost opportunities.

Something that would surprise our readers to learn about you: To be optimistic. To work hard and never surrender, never say die. I feel my Jewish background had a lot to do with it. My mother and my father both came to this country as teenagers and they never gave up hope.

Career highlight: I'm really proud of having built my stations and being able to keep and maintain them. And I'm proud of our quality programming. We've never resorted to schlock. I've turned down business that wasn't appropriate and I'm proud of that, too.

Career disappointment: I'm very fortunate. No matter what hardships came along, I was always able to get around it.

Most influential individual: My father. Great ethics, great integrity. I remember as a child in the Great Depression, when others were going bankrupt, he refused to do it. And my mother too, was a very hard-working person. Somehow, you have to teach yourself what the problem is and move forward.

Advice for broadcasters: Work hard; don't give up, because we've got a great thing. To the naysayers, I say, "I'm disappointed in you, because you give up too easily." I think the task we have ahead of us is a challenge, and not everyone can do it but those who want to, can. R&R

'I'm proud of our quality programming. We've never resorted to schlock.'—Saul Levine

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David K. Rehr
President & CEO, NAB



KEYNOTE ADDRESS

Dr. Frank Luntz
Author, *Words that Work; It's Not What You Say, It's What People Hear*

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Glenn Beck
Talk Show Host,
Premiere Radio Networks



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Afterwards featuring the single "Hollywood"

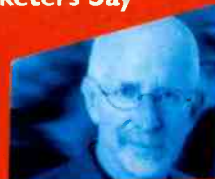


Super Session: What America's Most Influential Marketers Say About Radio

Frank Cooper
Vice President of Marketing,
Pepsi-Cola North America

Tony Penturo
Vice President of Global
Media & Sports Marketing,
Anheuser-Busch &
President/CEO,
Busch Media Group

David Verklín
CEO, Carat Americas



Fred Jacobs
President
Jacobs Media
In partnership with Arbitron.

Super Session: The Bedroom Project: How Young Americans Use, Consume, and Interact with Technology & Media



RADIO LUNCHEON SPEAKER
Bill Press
The Bill Press Show: Hardline Liberal Talk With No Apologies
Jones Radio Networks



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Jerry Lee
President, WBEB (B101)
Philadelphia

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RF Safety Solutions



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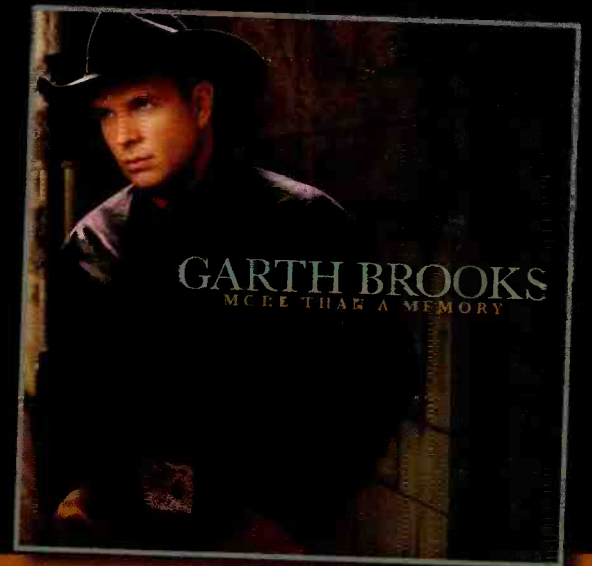


GARTH BROOKS

MORE THAN A MEMORY

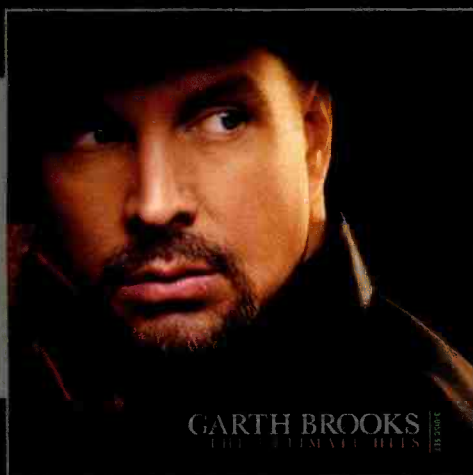
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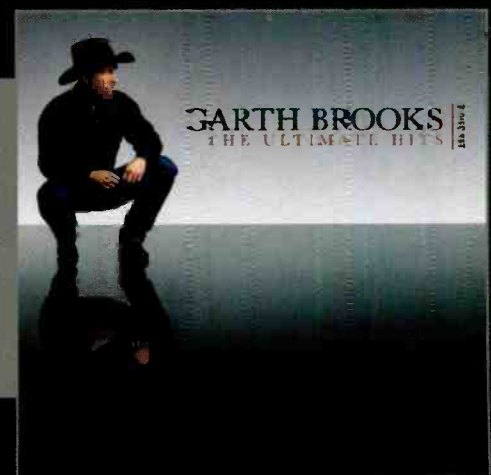


MORE THAN A MEMORY

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