

SPECIAL REPORT
**VERY MODERN ROLE OF
A GENERAL MANAGER**

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CONCLAVE 2007

Annual Confab Delivers On New
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R&R

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Radio and Records' 27 Member News Team



Carol Archer
Smooth Jazz Editor
323-954-3419
carcher@radioandrecords.com



Keith Berman
Radio Editor/Street Talk Daily Evil Minion
323-954-3432
kberman@radioandrecords.com



Mike Boyle
Senior Editor; News, Alternative/Active/Rock Editor
646-654-4727
mboyle@radioandrecords.com



Alexandra Cahill
Online Editor
646-654-4679
acahill@radioandrecords.com



Kevin Carter
Street Talk Daily & CHR/Top 40 Editor
323-954-3433
kcarter@radioandrecords.com



Anthony Colombo
Alternative, Active Rock, Heritage Rock, Triple A
646-654-4640
acolombo@radioandrecords.com



Brida Connolly
News Editor
323-954-3417
bconnolly@radioandrecords.com



Hillary Crosley
Contributing Urban Editor
646-654-4647
hcrosley@radioandrecords.com



RJ Curtis
Country Editor
323-954-3444
rcurtis@radioandrecords.com



Darnella Dunham
Urban/Rhythmic/Gospel Editor
323-954-3421
ddunham@radioandrecords.com



Erica Farber
President & Publisher
323-954-3422
efarber@radioandrecords.com



Raphael George
Chart Manager; Urban, Rhythmic, Rap
646-654-4623
rgeorge@radioandrecords.com



Hurricane Heeran
Ratings Editor
323-954-3425
hheeran@radioandrecords.com



Paul Heine
Executive Editor
646-654-4669
pheine@radioandrecords.com



Wade Jessen
Director of Charts & Operations, Nashville
615-321-4291
wjessen@radioandrecords.com



Jackie Madrigal
Latin Formats Editor
323-954-3427
JMadrigal@radioandrecords.com



Cyndee Maxwell
Editorial Director & Associate Publisher
323-954-3420
cm Maxwell@radioandrecords.com



Gordon Murray
Chart Manager; Smooth Jazz
646-654-4638
gmurray@radioandrecords.com



Kevin Peterson
Christian Editor
850-916-9933
kpeterson@radioandrecords.com



Silvio Pietroluongo
Director of Charts
646-654-4624
spietroluongo@radioandrecords.com



Jose Promis
Chart Manager; Latin
323-525-2287
jpromis@radioandrecords.com



John Schoenberger
Triple A/Americana Editor
323-954-3429
jschoenberger@radioandrecords.com



Chuck Taylor
Senior Editor Features; AC/Hot AC Editor
646-654-4729
ctaylor@radioandrecords.com



Gary Trust
Chart Manager; Hot AC/AC
646-654-4659
gtrust@radioandrecords.com



Ken Tucker
Radio Editor
615-321-4286
ktucker@radioandrecords.com



Susan Visakowitz
Senior Online Editor
646-654-4730
svisakowitz@radioandrecords.com



Jeffrey Yorke
Washington DC Bureau Chief/Business Editor
301-773-7005
jyorke@radioandrecords.com

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NewsFocus

Kraddick Forms Syndication Company



Kraddick

Syndicated morning personality Kidd Kraddick has formed his own company, Yea Network, to handle syndication for his "Kidd Kraddick in the Morning" show, heard on more

than 60 stations. Kraddick says the new venture has other products in the pipeline and has plans to hire additional staff shortly. A president is expected to be named in less than two weeks.

Kraddick and Yea Network have also signed a multiyear deal with Clear Channel to keep "Kidd Kraddick in the Morning" based at Clear Channel CHR/top 40 KHKS (106.1 Kiss FM)/Dallas. —Keith Berman

R&R Promotes Dunham

Darnella Dunham, R&R's rhythmic editor since January 2006, is promoted to urban/rhythmic/gospel editor.

R&R president/publisher Erica Farber says, "I am pleased to recognize Darnella's contributions to our company with this promotion. Her radio experience with each of these formats is key to our mission of servicing the industry. Her hard work, willingness to go the extra mile and her car-do attitude are exemplary."

Dunham joined R&R in 2005 as assistant urban and rhythmic editor, following stints as MD of WMIB/Miami, on-air work at WJBW and WMBX/West Palm



Dunham

Beach, morning co-host/producer at WJHM/Orlando and music and programming coordinator at WEDR/Miami.

Hillery Crosley continues with R&R as contributing urban editor, in addition to her editorial responsibilities at sister publication Billboard.

Symposium Opens Window On Radio

The mere notion of Google-izing ad inventory—selling a station's surplus advertising through Google—was enough to unnerve Citadel CEO Farid Suleman during the fourth annual Interep Radio Symposium June 28 in New York.

"That is further commoditizing our product. I think it is a fundamentally flawed model. It says we cannot sell all of our inventory," Suleman said. "It says, 'There's nothing wrong with the amount of commercials you sell, you just can't sell them all.'"

Suleman did have glowing things to say about Arbitron's Portable People Meter and hinted that Citadel could be the next large broadcaster to sign on for the service.

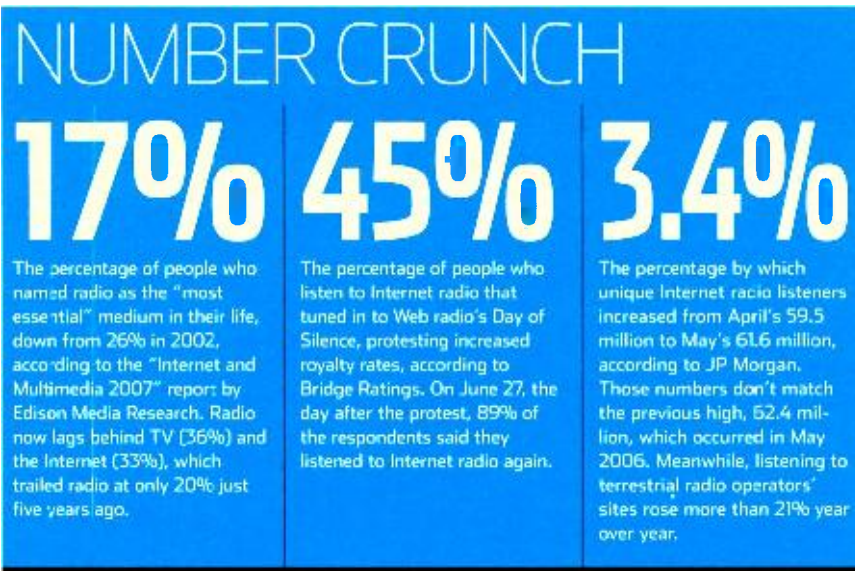
During a moment of industry self-examination, Entercom CEO David Field noted that radio gets undue criticism. "I don't think we get the credit for the resilience that radio has shown in a world of extraordinary change."

The results of a Radio Ad Effectiveness Lab study were also revealed to attendees, showing that radio advertising has the same emotional impact on consumers as does a spot airing on TV, at a fraction of the cost.

—Jeffrey Yorke



From left are Interep CEO David Kennedy, Entercom CEO David Field, Citadel CEO Farid Suleman, Bear Stearns broadcast analyst Victor Miller, Inner City Broadcasting president/COO Charles Warfield and Univision Radio president/COO/Gary Stone.



Uni Republic Promo Restructures

Universal Republic Records has revamped its promotion department with promotions and additional hires, all reporting to senior VP of promotion and artist development Joel Klaiman.

Among the appointments are VP of promotion and sports marketing David Nathan, VP of crossover promotion Gary Spangler and VP of rock promotion Dave Downey.

Additionally, Alisa Applegate is appointed associate director of crossover promotion and Risa Matsuki is named director of triple A promotion.

Top 40 appointments include Mike Nazarro as director of top 40 promotion and Howie Pivar as director of top 40, while Toby Russell moves from Southeast regional director/head of triple A to director of top 40 and Ray Vaughn tacks on director of top 40 duties to his Southwest regional director promotion title. —Mike Boyle

ON THE WEB

Copps: Broadcasters 'Captives' Of Wall Street

FCC commissioners Michael Copps and Jonathan Adelstein accused Wall Street of harming local broadcasting in the past decade during the fifth of six regional public hearings on media ownership, held June 28 in Portland, Maine. "There aren't as many [local broadcasters] now, there aren't as many station owners anymore because of consolidation," Copps said. "Those who remain are less and less captains of their own fate these days and more and more captives of unforgiving Wall Street and Madison Avenue expectations." Adelstein chimed in, saying, "Quality journalism is too often sacrificed to meet Wall Street quarterly projections." —Jeffrey Yorke

NAACP Backs Merger

The proposed \$13.6 billion merger of Sirius and XM has won the endorsement of the nation's oldest and largest civil rights group, the NAACP. In a June 28 letter to the FCC, the 400,000-plus member group applauded the companies for maintaining "a strong commitment to diversity" and "utilizing significant resources to recruit and retain minority talent and leadership at all levels."

Just three days before, the North Carolina Assn. of Broadcasters wrote the FCC urging rejection of the merger.

The FCC opened a public comment period on the proposal June 27. —Jeffrey Yorke

Incoming: Commercials On HD Side Channels

After debuting stunning sound quality and a wide mix of programming alternatives, HD radio side channels may soon unveil a new sound: advertising. That's according to iBiquity president Bob Struble, who told Interep Radio Symposium attendees that he expects to hear advertisements on the channels early next year as stations attempt to "monetize" HD. Some broadcasters not part of the HD Digital Radio Alliance—the group formed to devise rules and promotion schemes for HD's rollout—have already begun to broadcast spots, Struble reported. —Jeffrey Yorke

NEWS UPDATES AROUND THE CLOCK:
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July 16-17

The fifth annual Access to Capital & Telecom Policy Conference, sponsored by the Minority Media and Telecommunications Council, at Washington's Westin Grand Hotel. Register at mmtconline.org.

Cohen Named GreenStone Media VP Of Programming

GreenStone Media, which bills itself as "the personality radio network for women," has



Cohen

upped Heather Cohen from director of programming for New York to VP of programming, overseeing the network's shows in New York and Los Angeles.

Before joining GreenStone in 2006, Cohen managed talent and producers for WOR Radio Network and earlier spent eight years with WOR parent Buckley Broadcasting.

Calling her "a star," GreenStone Media president Susan Ness says Cohen has "been working with our shows on both coasts and has done an outstanding job. We're thrilled to name her VP of programming." —Brida Connolly

Rahilly Succeeds Kitchin As Premiere President

Premiere Radio Networks president/COO Craig Kitchin announced June 27 that he is leaving the company he co-founded in 1987. Taking over as Premiere president, effective July 11, will



Rahilly

be Charlie Rahilly, executive VP of operations for the Clear Channel Radio division of Premiere parent Clear Channel Communications. Kitchin will remain with the network for a transition period to be determined.

Kitchin said he has enjoyed "one of the all-time professional career rides with incredible people at Premiere Radio, both on and off the air." As for his plans, he said his "next experience will be much more narrowly focused."

Rahilly is a Clear Channel veteran who has served as Clear Channel/Los Angeles market manager, senior VP for the West Coast, executive VP of West Coast operations and senior VP for the Sunbelt region. He was named to his most recent post in 2005.

"Clear Channel is fortunate to have someone of Charlie's caliber take on this important role," Clear Channel Radio president/CEO John Hogan said. "He has led many of Clear Channel Radio's most strategic and successful markets and projects."

"One of the best parts of my current responsibilities has been collaborating with the Premiere team," Rahilly said. "Together with everyone at this great company, we will continue to build on Premiere's leadership." —Brida Connolly



Kitchin

'Fairness Doctrine': Not Capitol Hill's Rip Van Winkle

In Washington Irving's 1819 classic, Rip Van Winkle wakes up after 20 years with all his enemies dead or gone, allowing him to happily resume his life. Proponents of the "Fairness Doctrine" won't be so lucky. It appears their attempt to resurrect after 20 years a regulation that would require broadcasters to present opposing viewpoints on issues of public importance was effectively struck down by separate measures in the House and Senate—each of them called the Broadcaster Freedom Act. The House vote took place June 28; the Senate voted June 29. The NAB lobbied heavily against restoring the Fairness Doctrine. —Jeffrey Yorke

Payton Takes Over Area 108

Duncan Payton is appointed PD/morning host at KVG5 (Area 108)/Las Vegas, taking over mornings for the exiting Gonzo Greg and Nicole, and filling the programming gap created when Larry Mac left the Riviera Broadcast Group alternative station in April. It's a return to Sin City for Payton, who spent four years programming KMXB and KMZQ. Payton was last seen in the PD chair at Clear Channel hot AC KMYI/San Diego; he also programmed sister XHRM (Magic 92.5).

Additionally, Riviera VP of programming J.J. Jeffries, who had been with the company since November 2005, has exited. Before joining Riviera, he spent 10 years programming KUPD/Phoenix.

—Keith Berman

Positive Radio Ad Impact Study

A new study contradicts the long-held belief that TV ads pack more emotional punch than radio. The study, conducted by Gallup & Robinson for the Radio Ad Effectiveness Lab (RAEL), found that radio ads delivered an emotional impact equivalent to their TV counterparts. Of the 16 ads used in the study, four radio campaigns showed significantly higher scores than the TV campaigns, while only one TV ad was significantly higher than its radio counterpart. —Katy Bachman

Sanctuary Shuttters Radio Department

Citing measures to reduce its front-line operations, Sanctuary Records Group on June 30 shuttered its entire radio promotion department.

Exiting are senior VP of promotion Drew Murray, West Coast regional Mark Chotiner, Southeast regional Jordan Zucker and Southwest regional Joe Schul (who is joining Category 5 Records). Northeast regional Stephanie Pensyl will stay on until the end of July to assist on the Dolores O'Riordan tour. —Mike Boyle

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Brown Bags WVAZ/ Chicago PD Post

Derrick Brown, most recently PD at Radio One's urban WKYS/Washington, has been tapped as PD of Clear Channel's urban AC WVAZ (V-103)/Chicago, effective July 16. He replaces Elroy Smith, who resigned in May.

"The opportunity to return home and program a phenomenal station like V103 is a dream come true," says Brown, who previously worked in the market as AC WLIT midday



Brown

host. Brown has also programmed CBS Radio's jammin' oldies KDJM (Jammin' 92.5)/Denver and Cox's urban AC WHQT (Hot 105)/Miami.—*Darnella Dunham*

Allers Rejoins CC

John Allers is appointed PD for Clear Channel alternative WIRFF (Radio 104.5)/Philadelphia, which signed on May 16. Best-known as OM of the company's San Jose cluster and PD of alternative KCNL (Channel 104-9), Allers recently helped launch CBS Radio's triple A WTGB (94.7 the Globe)/Washington and then-Entercom alternative WSWD (94.9 the Sound)/Cincinnati.

Allers says, "I'm extremely excited to collaborate with [OM] Thea Mitchem, [market manager] Manuel Rodriguez, [senior VP of programming] Gene Romano and the future programming team to create a new, unique aural experience for Philadelphia."—*Keith Berman*

SoundExchange Offers Cap On Minimum Web Royalties

In March, when the Copyright Royalty Board raised per-performance webcast royalties for 2006-2010, it set a minimum fee of \$500 "per channel or station" streamed. On June 29, SoundExchange offered to voluntarily cap those fees at \$2,500 per webcasting service in what it said is an effort to address webcaster concerns.

Digital Media Assn. executive director Jonathan Potter responded to SoundExchange's announcement with a statement saying DiMA would agree to a cap that covered the full term of the CRB ruling, but the offer it has received in writing runs only through 2008.

Webcasters have been arguing that the new royalties will all but bankrupt the industry, and versions of the Internet Radio Equality Act, which would set aside the rate hike and the \$500 minimum fee and set a transitional royalty rate of 7.5% of revenue for 2006-2010, have been introduced in the House and Senate.

The House Small Business Committee on June 28 held a hearing on webcast royalties, with, among others, Tommy Boy Records chairman Tom Silverman and songwriter/producer Cathy Fink testifying in favor of the rate hike, and WOXY.com GM Bryan Miller and Stunning Models on Display Records co-owner Kieran Kelly arguing against the increase.

The new royalties are set to go into effect July 15, with retroactive royalties for 2006 and 2007 due immediately.—*Brida Connolly*

Business Briefing

By Jeffrey Yorke

Radio Revs Off In May

The RAB reports that nonspot radio revenue increased by 10% in May over the previous year, but the downside was that total radio revenue was off by 2%. National revenue did not experience any gains during the same period last year. The combined local and national revenue was also off by 1%.

Small, Western Groups On Buying Sprees

Los Angeles-based private-equity investment firm Frontier Capital Partners has snatched up 16 Clear Channel stations—13 in California and three in Arizona—for an undisclosed price, according to a June 29 FCC filing.

The California outlets include KVEC and KSLY/San Luis Obispo; KSMA, KXFM and KSNI/Santa Maria; KSMY/Lompoc; KSTT/Los Osos-Baywood Park; KURQ/Grover Beach; and KATJ/George. All three of the Arizona stations—KBLU, KQSR and KTTI—are in Yuma.

Meanwhile, Adam Nathanson's Los Angeles-based Mapleton Communications has agreed to buy seven Citadel stations in Spokane for an undisclosed price: country KDRK, adult hits KBBB, adult standards KEYE-AM, oldies KEYE-FM, news/talk KGA, sports KJRB and rock KZBD.

MOVERS

Yahoo Music VP of music programming and label relations Jay Frank joins CMT in the newly created role of senior VP of music strategy in August.

Frank, who reports to CMT executive VP/GM Brian Philips, will oversee CMT's music and talent division and all of the network's on-air and digital music initiatives . . . **John Patrick**, PD of Clear Channel AC WOOD/Grand Rapids, Mich., and WBXX/Battle Creek, Mich., joins Debut Broadcasting Corp. as VP of radio operations. In this newly created position, Patrick is charged with assimilation of radio station acquisitions. DBC recently acquired five stations in the Greenville-Greenwood, Miss., market.



Frank

SHAKERS

Glen Brunman is named executive VP/head of creative (U.S.) for Warner/Chappell Music. Brunman is based in Los Angeles and reports to chairman/CEO Dave Johnson. Brunman spent more than three decades at Sony Music, most recently serving as president of the Soundtrax label, which he founded in 1992 . . . **Pam Kraemer** joins broadcast marketing/consulting firm DMR as creative director. Kraemer previously led internal design teams for consumer eyewear company Luxottica Retail . . . **Market veteran Michael Hamer** joins Salem Christian teaching combo WAVA-AM-FM/Washington as sales manager. Hamer, who reports to station manager Tom Moyer, has more than 25 years of local media sales experience, including stops at Bonneville news/talk WTOP and CBS Radio urban WPGC.

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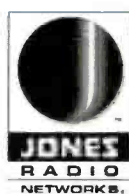
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R&R NO.1

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MARTY STUART ASCENDS TO THE TOP OF THE AMERICANA CHART WITH THE STAR-STUDED "COMPADRES: AN ANTHOLOGY OF DUETS," WHOSE GUESTS INCLUDE MERLE HAGGAR, LORETTA LYNN AND GEORGE JCNES.



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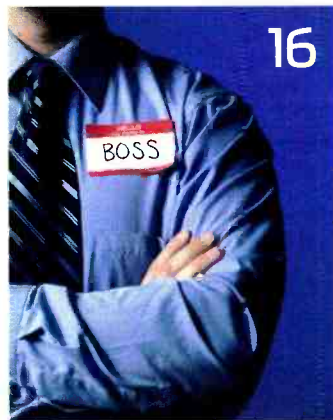
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'A manager is now a market manager. That's a nice way of saying we don't believe every format we own here needs impassioned leadership and further, of course we won't pay for them.' p.16



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What's New This Week Online

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July 9
Phase 2 spring Arbitrends are still rolling. Look for Las Vegas and Indianapolis, among others.
▶ [Click on Ratings](#)

T

July 10
Emmis reveals Q1 earnings results today, followed tomorrow by a shareholders meeting. Trust RadioandRecords.com for full coverage.
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W

July 11
Discover tomorrow's hits today with HitPredictor.
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T

July 12
More phase 2 spring Arbitrends arrive. See Nashville and Oklahoma City, among others, today.
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F

July 13
Catch up on the latest format flips, personnel changes and other news in your format.
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President & Publisher Erica Farber
EFarber@RadioandRecords.com
(323) 954-3422

EDITORIAL

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

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

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

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

Director of Music Operations
Josh Bennett
JBennett@RadioandRecords.com
(323) 954-3431

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

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

Chart Production Manager
Michael Cusson

Associate Chart Production Manager
Alex Vitoulis

ART

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

PRODUCTION

Production Director Terrence Sanders
Senior Editorial Production Manager
Barry Bishin

Editorial Production Manager
Susan Chicola

Editorial Production
Rodger Leonard, Anthony T. Stallings

Advertising Production Manager
Chris Dexter

Director of Digital Products
Susan Shankin

Design Albert Escalante,
Glorioso Fajardo, Patricia McMahon

SALES

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

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

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

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

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

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

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

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

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

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

Kim Wood
KWood@RadioandRecords.com
(323) 954-3434

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

Advertising Coordinator Mirna Gomez
MGomez@RadioandRecords.com
(646) 654-4695

ADMINISTRATION

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

SUBSCRIPTIONS

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

REPRINTS

Alisha Hairston
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MARKET SNAPSHOT:



Greensboro is seeing new growth with a range of activity throughout the community, including revitalization of the central business district, a new minor league baseball stadium and joint millennial campuses for two local universities.

POPULATION: 1,131,200

RADIO MARKET RANK: 45

DEMOGRAPHICS:*

	TOTAL 75-MARKET POPULATION %	GREENSBORO ARBITRON METRO %	INDEX
AGE 18-24	13%	12%	94
AGE 25-34	18%	18%	98
AGE 35-44	20%	20%	99
AGE 45-54	19%	19%	98
AGE 55-64	14%	16%	113
FEMALE	52%	53%	103
WHITE	83%	78%	94
AFRICAN-AMERICAN	12%	19%	166
HISPANIC ORIGIN	14%	6%	41
VISITED STATION SITE (PAST 30 DAYS)	5%	3%	63

NO. OF RADIO STATIONS: 25

RADIO OWNERSHIP:

OWNER	NO. OF STATIONS	RATINGS SHARE**
ENTERCOM	2 AM, 4 FM (6)	23.9%
CLEAR CHANNEL	3 FM	18.0%
DICK BROADCASTING	2 FM	8.1%

FORMATS: 3 country, 3 black gospel, 2 urban AC, 2 CHR/top 40, 2 active rock, 2 N/T, 1 rhythmic, 1 AC, 1 classic hits, 1 Spanish oldies, 1 adult hits, 1 classic rock, 8 other

RATINGS LEADERS:**

STATION	FORMAT	AQH SHARE 12-PLUS
WQMG-FM	URBAN AC	7.4
WTQR-FM	COUNTRY	7.1
WJMH-FM	RHYTHMIC	6.4
WMAG-FM	AC	5.5
WPAW-FM	COUNTRY	5.2

INTERESTING FACT:*

You can really get your game on in Greensboro. Metro area households are 65% more likely than all households nationally to plan to buy a videogame system in the next 12 months.

*Source: Scarborough Research 2006
**Source: Arbitron Winter 2007 Report

Chowing Down In Greensboro

This week we take a look at the quick-service restaurant category in Greensboro and provide suggestions for how account execs can make use of such data.

First, profile the QSR consumer in your market: Greensboro consumers are frequent QSR customers, with 59% of the market's adults having eaten at a QSR five times or more in the past month. Look at the first chart and you'll see that Chinese restaurants rank first among these frequent QSR consumers, with 43% having eaten at a Chinese restaurant in the past month.

Second, profile the power of your station. Examine the second chart and you'll notice that Greensboro consumers who have eaten at a QSR five or more times are 26% more likely to listen to adult hits. Make sure to find out what restaurants your listeners are more likely to visit—data like this can be a great prospecting tool. —Susan Visakowitz

Top Restaurant Types Among Greensboro Frequent QSR Consumers (Past 30 Days)

	TOTAL %	TARGET %	INDEX
ANY CHINESE RESTAURANT	35	43	125
ANY MEXICAN RESTAURANT	31	39	127
ANY SEAFOOD RESTAURANT	28	33	118
ANY ITALIAN RESTAURANT	18	23	128
ANY STEAKHOUSE	16	21	128
ANY UPSCALE RESTAURANT	12	14	112
ANY OTHER ASIAN RESTAURANT	11	12	114
ANY COFFEE HOUSE/COFFEE BAR	9	9	106

Greensboro Consumers Who Have Eaten At A QSR 5+ Times

	TOTAL %	TARGET %	INDEX
COUNTRY	36	37	104
NEWS/TALK/INFORMATION	20	20	99
POP CONTEMPORARY HIT RADIO	16	19	121
URBAN AC	16	18	112
ADULT CONTEMPORARY	16	18	108
RHYTHMIC CONTEMPORARY HIT RADIO	14	17	125
ALBUM ORIENTED ROCK	12	13	111
ADULT HITS	10	13	126
CLASSIC ROCK	11	12	112
CONTEMPORARY CHRISTIAN	5	5	100
VARIETY	5	5	111
SOUTHERN GOSPEL	6	5	85

SOURCE: Scarborough Research 2007

Deals of the Week

Alabama, Florida, Georgia

WAGH-FM/Port Mitchell (Columbus), Ala.; WPBH-FM/Port St. Joe (Panama City), Fla.; WEBL-FM/Warner Robins (Macon), Ga.

PRICE: Undisclosed **TERMS:** Transfer to a trust

BUYER: Aloha Station Trust, headed by sole member Jeanette Tully. Phone: 210-495-3392. It owns 122 other stations.

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

COMMENT: Transfer of certain Clear Channel stations to Aloha Station Trust prior to or simultaneously with consummation of the merger/privatization, to comply with FCC ownership limits.

Arizona, California

PRICE: Undisclosed **TERMS:** Unavailable

BUYER: Frontier Capital Partners, headed by Jason Wolff. No phone listed. It owns no other stations. This represents its entry into this market.

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

BROKER: Kalil & Co.

COMMENT: Clear Channel's five stations in Victor Valley, four stations in San Luis Obispo, four stations in Santa Maria-Lompoc, Calif., plus three stations in Yuma, Ariz., to Frontier Capital Partners for an undisclosed price.

2007 Deals to Date

Dollars to Date:	\$1,315,196,357	(Last Year: \$3,416,442,932)
Dollars This Quarter:	\$1,014,497,225	(Last Year: \$400,000,000)
Stations Traded This Year:	951	(Last Year: 556)
Stations Traded Second Quarter:	687	(Last Year: 288)



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LATIN FORMATS



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ROCK FORMATS



Tony Luna
WPAT/New York
LATIN FORMATS



Michael McCoy
WNCI/Columbus, OH
CHR/TOP 40



John McMann
Atlantic Records
RHYTHMIC



Adrian Moreira
RCA Music Group
AC/HOT AC



Pattie Moreno
KBMB/Sacramento
RHYTHMIC



Jamillah Muhammed
WMXD/Detroit
URBAN/URBAN AC



Erik Olesen
Island Def Jam
CHR/TOP 40



Tree Paine
Warner Bros. Nashville
COUNTRY



Dave Reynolds
Virgin Records
CHR/TOP 40



John Reynolds
WNKS/Charlotte
CHR/TOP 40



Denise Roberts
Blair Garner After Midnight
COUNTRY



Reggie Rouse
CBS Radio
URBAN/URBAN AC



Jim Ryan
WLTW/New York
AC/HOT AC



Noah Sheer
IDJMG
RHYTHMIC



Nir Seroussi
Sony BMG
LATIN FORMATS



Gary Spangler
Universal Republic
RHYTHMIC



Jimmy Steal
KPWR/Los Angeles
RHYTHMIC



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Hold the phone: marketing goes mobile

Texting, Texting 1-2-3

Kevin Stapleford
kstapleford@gmail.com



Welcome to the future, where your cell phone is the center of everything. It tells you the time, plays music and videos, and allows other people to interact with you, no matter where you are or what you're doing. What's more, the cell phone is also on the threshold of becoming the world's ultimate marketing device because, like an opinion, everybody has one. ■ About 2.7 billion people on our planet now own a cell phone and, with the exception of my mom (who mysteriously locks hers in the glove box of her car), every single one of these devices is persistently toted around like the invaluable link to the outside world that it is. As cell phones become increasingly embedded into the average American's lifestyle, the number of ways they are used has increased too. For example, 136 million Americans now regularly send and receive text messages.

On cue, mobile marketers have launched a plethora of platforms on which all sorts of industries are actively creating interactive bonds with consumers. In fact, according to EJM Wireless Research, mobile advertising will generate \$2.3 billion in U.S. revenue by 2011. Since radio broadcasters face stiff competition from emerging entertainment sources already, you would think they'd be all over mobile marketing, right? Well . . . not so much.

"We knew that our listeners were using mobile technology already," says Tom Poleman, senior VP of programming for Clear Channel/New York and OM of CHR/top 40 WHTZ (Z100). "It didn't take a brain surgeon to know that cell phones were everywhere, and the stats showed us that 75% of them were text-enabled. It was becoming painfully obvious that we needed to figure out how to use this technology to market to our listeners."

Duncan McLaren, VP of business development for mobile marketing firm Soapbox Mobile in Carlsbad, Calif., agrees. "You would think that mobile marketing would be a great extension for a radio station as a way to interact with a large number of users," he says. "It's such a blindingly natural fit, but adaptation to mobile [in the United States] in general has been slow."

Times are changing quickly, however, as radio has begun to seriously consider the ramifications of not keeping up with the communications

curve. For example, Poleman recently helped launch a customized mobile phone application for Clear Channel's entire New York cluster, providing listeners with direct access to Z100, classic rock WAXQ (Q104), dance WKTU, urban WWPR (Power 105) and AC WLTW.

"I now understand that we have been slower than we should have by virtue of how quickly our audience has reacted," he says. In fact, 18 months ago, when Z100 first stuck a toe in the mobile waters with a basic text messaging application, "it was obvious that we were already behind the curve of the audience," Poleman says. "The listeners were like, 'Where've you been?'"

Radio broadcasters don't need to flagellate themselves too harshly over missing the mobile boat though, because experts like McLaren indicate that the revolution has only just begun. "On a mass scale," he says, "a few of the major pieces have only recently fallen into place. From a technological perspective, some of the challenges that were once there have been resolved. The technology is easier to use and the applications are easier to grasp, so user adoption is just beginning to grow exponentially."

As an illustration of this point, consider the "Mobile Audio Media Survey" that Arbitron and Telephia conducted in fourth-quarter 2006. The study demonstrated that, while the entire world has yet to embrace the full potential of cell

phones, usage is heading for critical mass. Of all mobile users, 49% use their phones for applications other than making calls, and text messaging is the leading non-voice application—36% of mobile users use this capability on a regular basis.

"Whether the actual tipping point happened six months ago or it will happen six months from now, we're definitely in the midst of it," McLaren suggests. "2007 has seen an explosion in the way that broadcast media alone are starting to use mobile media and texting. Shows like 'American Idol' and 'Deal or No Deal' are obvious examples, but it's now being embedded in radio show formats" through such activities as interactive voting.

Who Are These People?

Silly rabbit—mobile marketing is not just for kids. Forrester Research says that the only demographic group with less than 50% cell phone penetration is the 65-plus crowd. As for text messaging as communication, while the Pew Internet & American Life Project survey shows that 68% of Americans between the ages of 18 and 27 are already engaged, this trendsetting group is causing an upswing in upper-demo usage as it moves into the work force and texts with older colleagues. As a result, 39% of all 18- to 39-year-old cell phone owners use texting, and that number is expected to grow.

Poleman is now witnessing this phenomenon firsthand. "Z100 and Power 105 are the most active radio stations because of the [adults 18-34] target of the audience," he says. "So we expected those stations to react faster, and they have. That just seems to be the nature of technology: Heavy usage starts in the younger demos and then grows older."

"There are so many benefits of mobile marketing that perhaps the older demos just haven't become familiar with yet," he continues. "So it's really just a matter of time. Getting traffic on demand is an example. Listeners can punch in their usual route and request a text message from us whenever there's a problem along that route. So it's not just about getting the latest Paris Hilton alert. There are a lot of useful functions, and if you look at the stats, the median age of getting a text message is now 34."

The Meaning Of Mobile

Soapbox Mobile's McLaren lists three major attributes contributing to the rise of the cell phone as a marketing tool for radio and other industries: "First of all, you have the 'anywhere'



Duncan McLaren

'You can offset the cost of a mobile campaign by embedding sponsors into every single text message.'

—Duncan McLaren



'It was becoming painfully obvious that we needed to figure out how to use this technology to market to our listeners.' —Tom Poleman

for their weekly contest, and they generate between \$5 million and \$6 million in mobile revenue per show. You can absolutely create a premium club if you've got the content to warrant it. I mean, people opt in to the craziest clubs already, paying \$3 a month to receive a joke of the day. Under the right circumstances, mobile could certainly be a revenue generator."

Poleman says that his stations experimented with a mobile content program with Cingular last September. "At that point, we were talking about keeping the basic text services free but charging consumers to stream the stations and for other applications. We see this as an area where we can grow exponentially in the future but right now it's all about building the usage with the consumer, and we don't want to do anything to stunt that growth," he says.

Still, the Arbitron/Telephia study showed that nearly 90% of mobile phone users surveyed said they would accept advertising in exchange for free content. Additionally, radio would not be operating within an advertising vacuum. A recent poll commissioned by Airwide Solutions indicated that 89% of all major consumer brands will be using text and multimedia messaging by 2008.

"If you forgo the subscription route, you can offset the cost of a mobile campaign by embedding sponsors into every single text message," McLaren says. "While advertising-funded models in mobile are relatively new, it is the oldest sales model in the world and radio broadcasters are especially adept in this area. Plus, once you've built your large mobile database, you've created an additional media tool for yourself. You can add a mobile package so that clients can engage listeners when they're away from the radio station."

Whether revenue creation is part of the equation or not, the potential for mobile marketing to create bonds with listeners is already tangible. "You can feel it," Poleman says. "Once you give this option to your audience, they only demand more. We could never unplug our mobile functionality now. It's weird. I can no longer conceive 'The Z Morning Zoo' without text messaging now."

McLaren adds, "Mobile marketing is by far and away the simplest way to start real engagement with your audience. But keep in mind that it must be wholeheartedly embraced. Where we see mobile components fail is typically when it's used as a stand-alone channel that is not integrated into an overall campaign. If you isolate mobile, you're failing to capture the true value of the mobile phone as the single most powerful response mechanism there is."

Meanwhile, apart from thinking about the future of marketing, what about the reality of the present and the need to play the good ole Arbitron game? "If you take the attitude that TSL is driven by tune-in occasions, anything that we can do to drive tune-ins is a great thing," Poleman says. "Before we had this program, if one of our listeners was engaged in some other activity, we couldn't reach them to encourage them to tune in. Now, since they're always carrying their cell phone around, you can send them a text message that tells them that their favorite song is about to be played on Z100, which can result in another tune-in occasion that you weren't able to create before."

"If radio stations don't recognize that technology is forever changing the way that we need to relate to our listeners," he adds, "then they're just kidding themselves." **R&R**

Kevin Stapleford is a radio and Internet marketing consultant.

nature of mobile; meaning, you can always reach someone." Second, texting involves easily accessible, interactive information. "Those two elements really distinguish what mobile is and what you can do with it."

Third, the cell phone is "a very personal device . . . and the potential power of such personal interaction is staggering. [Marketers] should always take into account that they are asking someone's permission to communicate with them on intimate terms. Consumers are actually letting you into their lives, and that's something that marketers can really benefit from if they act responsibly."

Poleman, too, is cautious about not annoying listeners with mobile marketing. "Our feeling is that as long as we're offering content that is of value to the listener and, as long as we don't abuse the technology, what we send out will not be viewed as mobile spam. It's the same principle that we've followed with our e-mail database clubs. We don't send out ads that are disguised as something of value because the listeners see right through the crap. We're

well-aware that, with every program we launch, our listeners can opt out just as quickly as they opted in."

Exploiting Radio's Natural Advantage

In this era of rapid technological advancement, it's not often that one can say that radio has an upper marketing hand. Yet unlike other industries, radio has powerful built-in platforms on which mega-mobile marketing campaigns can be launched. They're called the airwaves.

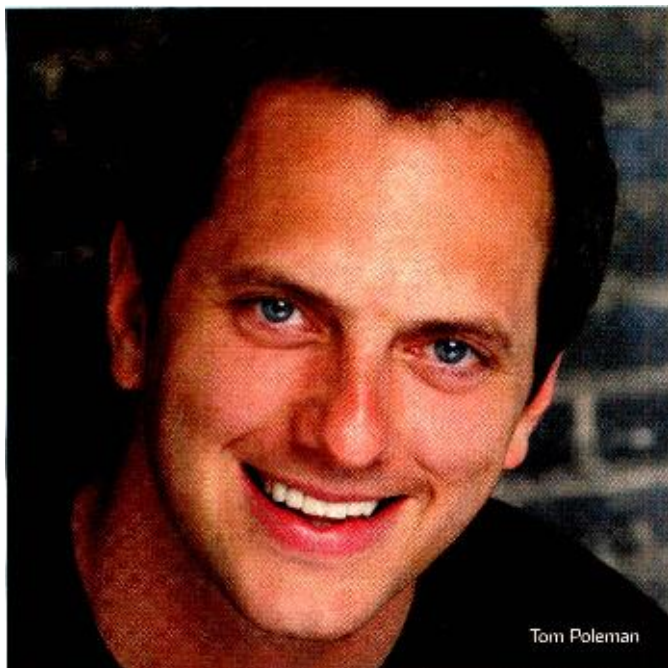
McLaren says, "It's easy to see how radio could start by using the mobile phone as a direct-response mechanism. A DJ asks a question and gives listeners a number to text in the answer. That's a great way to draw people into a mobile program, because you can follow up their interaction by sending them an opportunity to opt in. You initiate the engagement and then seek further interaction with those who choose to participate."

Poleman adds, "The thing that motivates people the most is when the jock integrates our mobile campaigns into the fabric of their show. For example, when Elvis Duran is doing a bit on 'The Z Morning Zoo' and getting listeners involved, he'll have a couple of people on the phone, but then he will also read some of the text messages and that just creates an avalanche of texts."

Meanwhile, once the interaction begins, the potential for continued engagement is dictated by the level of brand trust generated by the sender (which, in this case, would be the station). This should be another natural strength for radio. "Your listeners need to know that you're not going to take advantage of them if they interact with you," McLaren says. "And this should be relatively easy for radio since the listener essentially feels like they're interacting with the guy that they listen to every day. Some degree of trust should already exist because the relationship with the station has been previously established."

Dollars & Cents Out Of Mobile

What about driving revenue? "It can be done," McLaren says. "Deal or No Deal" charges a dollar per text message



Tom Poleman



Credit Cards Still Cooling Off

Expert shoppers **Stella Schwartz** and **Julie Kertes**, PD/MD and marketing director of Clear Channel AC **KOST/Los Angeles**, attacked a local mall—thankfully, the place is still standing . . .

mostly. Initially there to score a bunch of Apple iPhones for a station giveaway, they put their mad purchasing skillz to good use while waiting in the iPhone line: "To kill time, one of us would stand in line while the other one shopped," Kertes says while being weighted down with like a bazillion shopping bags. "I made out pretty good," says Schwartz, who took home a handful of iPhones, a pair of shoes, cosmetics and a pair of new jeans.

12



Will Free FM Live? Or Die Hard?

Are we seeing the dwindling remnants of the Free FM legacy going buh-bye as we speak? Under the new regime of the powerful yet benevolent CBS Radio president **Dan Mason**, several prominent major-market Free FM affiliates have completely gone away in the past few weeks—as you may hazily recall, classic hits **KFRC** was recently brought back to life in San Francisco, **WXRK (92.3 K-Rock)** has returned to New York and, in late June, **KZON/Phoenix** flipped to rhythmic as **101.5 JamZ**. Right around the same time, **KSCF/San Diego** explod-

ed into a thousand tiny bits and was reborn as hot AC/triple A **Radio Sophie**. Meanwhile, CBS's remaining FM talk stations have been steadily dropping the "Free FM" moniker: **KLLI/Dallas** went back to its former Live 105.3 name, **WHFS/Baltimore** is now sporting the flashy "Baltimore's FM Talk" slogan—and now, **WYSP/Philadelphia** has reimaged itself as **94 WYSP Talks**. **WKRK/Detroit**, **KLSX/Los Angeles** and **WJFK-FM/Washington** are the only Free FM outposts still standing—for now . . . [cue dramatic stab].

The Programming Department

■ Our long regional nightmare is over: Rhythmic **WLLD (WiLD 98.7)/Tampa PD Orlando** has finally hired an MD. It's **Kristi Reif**, currently MD/morning co-host at CBS Radio sister **WMBX (X102.3)/West Palm Beach**. She replaces **Stevie DeMann**, who worked there for about 20 minutes in May before returning to Orlando. Reif starts July 16. **WMBX** has also filled its promotions director opening by hiring **John Coscia**, who had been promotions assistant at Clear Channel **CHR/top 40 WHYI (Y100/Miami)** for the past two years. The gig has been open since **Debbie Daniele** resigned in May.

■ **Jill Strada**, who left the PD/MD chair at Cox rhythmic **WPYO (Power 95.3)/Orlando** last week, has landed in New York as the new MD of Emmis rhythmic **WQHT (Hot 97)**. "Jill's energy and passion to make great radio was what we wanted to add to the fabric of Hot 97," **WQHT PD Ebro** says. Strada spent eight years with **WPYO**, joining in 1999 as marketing and promo director.

■ **Chris Pickett** makes the delicate culture shock-inducing transition from ski country to racing-land: He's the new PD of Emmis **CHR/top 40 WNOU (RadioNow 93.1)/Indianapolis**, coming in from the same post at Clear Channel hot AC **KVUU** and soft AC **KKLI (KLite 106.3)/Colorado Springs**. Pickett arrives July 16 and replaces **Chris Edge**, who transferred to Emmis/Austin in March to program triple A **KGSR** and classic rocker **KLBJ-FM**. "I believe they have a suite at the new Colts stadium and something with the Pacers," Pickett tells ST, revealing the real reasons he took the gig. "And they also have a radio station that's not bad."

■ "Mister Ed" **Lambert** is headed to Bend, Ore., as the newly named OM of Bend Radio Group country/AC combo **KSJJ** and **KMGX (Magic 100.7)**. Most recently Lambert was MD/midday talent at **KPLX/Dallas**. His résumé includes seven years at **KHKS/Dallas**, as well as **KDWB/Minneapolis**, **WZEE/Madison**, **WWWQ (Q100)/Atlanta**, **KZZO/Sacramento** and **KTFM/San Antonio**. He can be reached at 404-578-8997 or misterelj@aol.com.

■ We're pleased to see the return of **Keli Reynolds**, last seen as MD/midday goddess of **WNKS (Kiss 95.1)/Charlotte**. She's doing the same thing now at Cumulus hot AC **KBBY**

(**B95.1/Oxnard-Ventura, Calif.**). Her arrival pushes **Matt Michaels** to imaging guy/local producer for "The John Tesh Show," which now rolls in nights on **B95.1**. With Tesh coming in, night personality **Jocelyne** moves to full-time Web jockey.

■ He's back and far less vicious: **Kid**, the artist formerly known as **Kid Vicious**, has returned to Gap rhythmic **KMRK (WiLD 96.1) Odessa, Texas**, this time as APD and anchor of the newly launched "Kid's Playhouse" morning show. Before he resigned in January, Kid had been **WiLD 96.1 MD/afternoon dude**. Most recently, he was doing part-time at **KOHT (Hot 98.3)/Tucson**. As a special "welcome back" gift, PD **Christopher Marquez** has bequeathed his MD duties to Kid to complement his new APD stripes.

■ **Steve Cross**, PD of Clear Channel AC twins **WSNV** and **WSNZ/Roanoke, Va.**, has been upped to OM of the cluster, which also includes rock **WROV**, rhythmic pair **WJJS** and **WJXX**, country **WYDD** and classic country **WZBL**. He will hold on to his PD gig. And there's more: VP/market manager **Tex Meyer** has also named **Jay Prater** PD of **WROV**. Prater is inbound from the PD chair at Max Media rock **WXMM/Norfolk**. He will replace **Matt Spatz**, who is transferring to Clear Channel rocker **WNCD/Youngstown, Ohio**.

■ **Dave Dallow** is your new PD of Renda AC **KBEZ/Tulsa**, as the local populace prepares to celebrate his new gig by constructing a huge piñata filled with butterscotch pudding. Dallow, who comes from the project manager chaise lounge at marketing research company **Consumer Logic**, is well-known around the market—he used to program **KIZS (92.1 Kiss FM)** in its heady **CHR/top 40** days. He's also made stops at **WBHV/State College, Pa.**, and **WLNF/Biloxi, Miss.** He replaces **Keith Marlow**, who crossed the street to become APD of Cox AC **KRAV (Mix 96)** way the hell back in May.

■ **KXLY Broadcast Group** rhythmic **KEZE (Wired 96.9)/Spokane** hires **Boomer** as PD/afternoon personality. He most recently programmed **KZAP (Club 96.7)/Chico, Calif.**—that is, until a few weeks ago, when **Mapleton** flipped the station from rhythmic to Americana as part of the **KPIG** network. **KEZE** had been running a tad thin lately:

APD/MD/afternoon talent **Maui** exited a few weeks back. With **Boomer** in place, **Ken Hopkins** will shed his interim **Wired PD** duties and focus on his regular programming/morning gig across the hall at hot AC sister **KZZU**. Hopkins had been handling programming on both stations since January, when **Maynard** left to program Sandusky's **KQMV (MOVIn 92.5)/Seattle**. **Boomer**, who reports to OM **Roger Nelson**, can be located at 509-329-5010 and boomer@wired969fm.com.

■ **Memphis** radio vet **Big Sue** has made her triumphant return to the market as APD/MD/show co-host at Clear Channel urban **WHRK (K97)/Memphis**. In order to accept this gig, Sue had to give up her current position, afternoons at Citadel's **KRRQ (Q95.5) Lafayette, La.** No stranger to the town **Elvis** made famous, **Big Sue** used to be MD/afternoon personality at **Flint** rhythmic **KXHT (Hot 107.1)**.

■ Changes at Citadel/Oklahoma City, as **Cisco Kidd** steps down as MD/afternoon personality at rhythmic **KKWD (Wild 104.9)**. The good news: **Cisco** remains with the cluster and will do afternoons on active rock sister **KATT (Rock 100.5)** while juggling a two-hour midday shift on hot AC **KYIS (98.9 Kiss)**. **Wild 104.9 PD Ronnie Ramirez** slides into afternoon drive, replacing **Cisco**.

■ **Brion O'Brion** is upped from production director to PD of **URban Radio Broadcasting** urban **KBCE (102.3 Jamz)** and urban AC **KMXH (Mix 93.9)/Alexandria, La.**, replacing **Darrell Johnson**.

■ PD/morning dude **Jon Stuart** exits Cumulus hot AC **WJLQ (Q100)/Pensacola, Fla.** Syndicated morning god **Kidd Kraddick** will annex mornings. Reach **Stuart** at johnstuart1@bellsouth.net.

■ Industry legend **Cleveland Wheeler** has been named PD of **WNGA (97.3)/Chattanooga**, the former Clear Channel country station recently acquired by 3 Daughters Media. (The country format moved to 98.1, former home of **CHR/top 40 WKXJ**.) **WNGA** is in stunt mode ahead of its flip to classic hits, with **Wheeler** doing mornings. The station will change calls to **WUUS** and simulcast on **WUUS (980 AM)** and on a repeater at 99.3 FM. Longtime Chattanooga radio/TV personality **Chip Chapman** has been named GM of the new cluster.

Stuff, Things And Assorted Whatnot

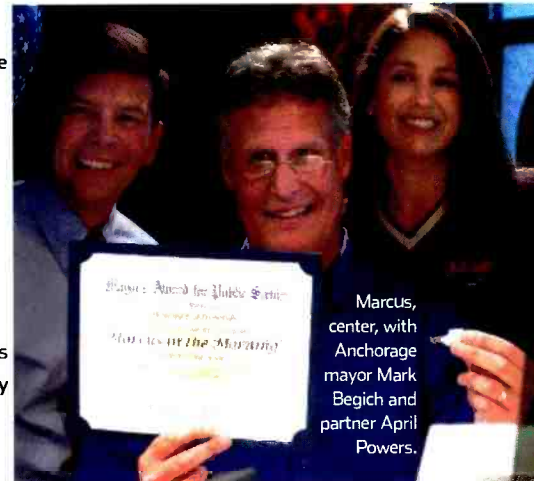
■ **WFNX/Boston** plays in "The Sandbox," picking up **Chris "Charlie" Padgett**, **Dustin "Fletcher" Matthews** and **Elbe "Special Ed" d'Oliveira** for mornings to replace the exiting "Swasey Show." Padgett, Matthews and d'Oliveira all worked together at **WDYL (Y101)/Richmond**—where 'FNX PD **Keith Dakin** also worked from 2001 to 2003 . . . hmmm . . . Padgett also returns to his old stomping grounds, having worked at 'FNX from 1996 to 2000.

■ A man known simply as **Stiller** is new to nights at Northshire alternative **WEQX/Albany, N.Y.**, coming in from the MD/night chair at **WXZZ/Lexington, Ky.** Down the hall, 'EQX mid-day dude/imaging director **Jason Irwin** tacks on production director stripes. Stiller and Irwin are pieced together like Legos to plug the hole created when night guy/production director **Raff** left in May.

■ **Lil Nat** is new to overnights at Emmis rhythmic **WQHT (Hot 97)/New York**, replacing **Mega**, who exited. The end. Later, this bonus sentence was added in postproduction to give this bit the aura of having some extra heft.

■ **WZEE (Z104)/Madison** PD **Jon Reilly** has promoted **Ryan Walker** from part-time to nights/webmaster. Walker replaces **Chase**, who left the radio biz for a lucrative opportunity in the cellular communications industry, mistakenly thinking it was his golden ticket to some sweet iPhone discounts.

■ After a remarkable 32-year run, **Marcus in the Morning** has retired from **AC KYMG/Anchorage, Alaska**. **OM Mark Murphy** will take over morning show duties, while **Mr. Marcus** gets ready to jam in lots of golf during Alaska's spectacular two-week-long summer.



Marcus, center, with Anchorage mayor **Mark Begich** and partner **April Powers**.

Label Love

The shakeups continue inside Warner Bros. Records. Several prominent urban promo execs have been let go, including senior VP **Cynthia Johnson**, her assistant **Chanel Secreto** and national director **Renee Burdine**. A high-profile exec is rumored to be headed to the Warner Bros. urban department, and an announcement is expected to come this month.

After almost 13 years at TVT Records, senior director of rock promotion **John Perrone** has exited. He can be reached for all big-ass job offers at 917-446-1702, johnperrone28@gmail.com or on IM at doublej461.

Another one of our friends has also been directed toward the unemployment line: **Jacquie Tannenbaum** has left her gig as director of national promotion at Nettwerk Records. Best-known for her many years at Curb, Tannenbaum can be reached at jacquie.tannenbaum@yahoo.com.

Baby Poop

Congrats and best wishes to **KZZP/Phoenix** PD **Mark Medina** and wife **Katie** on the arrival of their first child: daughter **Holly Kate** was born June 27 at the ungodly hour of 4:03 a.m. She weighed in at a healthy 9 lbs., 2 oz. and spanned a mighty 20.5 inches.

Formats You'll Flip Over

AC is back in Milwaukee! Just in time for the National Street Rod Assn. trade show! Sunday, Sunday, Sunday! . . . Sorry, wrong format. Anyway, Milwaukee Radio Alliance has yanked smooth jazz off **WJZI** in favor of resurrecting AC as "the New Smooth 93.3," restoring the balance of the AC Force that was upset in 2004 when crosstown **WLTQ** went kablooy. **WJZI** PD **Stan Atkinson**, who just happened to program **WLTQ** for six years, picks up the AC programming mantle at the new Smooth 93.3. Atkinson also makes the caffeine-intensive move from nights to mornings, where he's joined by former **WJZI** mid-day talent **Ellen Stout**. Afterward, two kinds of cake were served.

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Tools, tutorials, technology take center stage at annual confab

Conclave Delivers On New Rules Of Evolving Radio Landscape

By Alexandra Cahill and Susan Visakowitz
Photographs By Steven Cohen Photography

Branded as “Radio Under Construction,” it was fitting that this year’s Conclave Learning Conference took place at a Minneapolis hotel in the middle of a makeover. Throughout the event, held June 27–July 1, such sessions as “Programming Through the PPM Lens” and “The Next Big Thing” revealed how rapidly the radio landscape has shifted for broadcasters in every format. Panelists and participants in more than 40 sessions discussed how to adapt to advanced technology, prepare for the future and recruit new talent like the 30 promising leaders under 30 selected by Edison Media Research.

Adapting to Arbitron’s Portable People Meter was a recurring theme. Participants were eager to understand the technology and learn how to respond to programming opportunities and challenges posed by its implementation.

Arbitron VP of programming services and development Gary Marince explained the mechanics behind the PPM in the “Programming Through the

PPM Lens” session. Marince kicked off his presentation by encouraging his audience to remember the mantra: “I have to hold listeners longer.”

Marince revisited some ratings basics, reminding the audience that Cume and TSL are the two critical functions of share. He then demonstrated how increasing either can grow share, pointing out that increasing weekly TSL by just one quarter-hour, without any cume increase, can improve share by one-tenth of a point.

Marince also gave an overview of PPM hardware, how panels are structured and their stability. Ideally, Marince said, PPM panelists participate for two years, although there is an average turnover of 10% each month.

Marince showed data from the Houston market that demonstrated how events drive spikes in listening. A specific example was a George Strait ticket giveaway on CBS Radio country KILT. Each time the contest was conducted during the day, listening levels soared.

While giving examples of how to hold listeners, Marince suggested avoiding such “exit ramps” as “we’ll be right back after we pay some bills” or similar pre-stopset announcements.

The urban session “Do the Few Still Speak for the Many? Changing Listeners’ Minds” also focused on the challenges of electronic measurement, but specifically among African-American and Hispanic listeners. Early signs in Philadelphia have demonstrated that a number of high-ranked urban outlets in the market are not showing the same rankings they did with paper diaries.

Tony Gray, owner of consultancy Gray Communications, voiced concern that the business could be facing immediate and drastic changes if the PPM doesn’t accurately reflect minority listenership. “In the past, it has always been difficult enough to translate top five ratings into top five performance. Now in the early stages of PPM measurement we see that a number of top five performers are struggling to maintain top 10 positioning.”

Promotions Summit Highlights Marketing Hot Spots

The Conclave featured a mega-session focused on promotions and marketing called “The Promotions Summit,” which was broken down into five separate mini-sessions.

How to maximize exposure at concerts and during drive times and partnering with local charities were among the topics discussed during the “No Budget Marketing and Promotions” segment. Panelist Lindsay Reinert of Schurz Communications oldies WASK/Lafayette, Ind., suggested parking station vehicles along the route to concert venues so listeners will see the logo prominently displayed as well as exhibiting station banners liberally on-site. Panelist Chet Whitmore, formerly marketing director for WAFX and WNOR Norfolk and currently a free agent, recommended sending the station vehicle out daily or weekly during

rush hour to purposely get stuck in traffic, maximizing the time for other commuters to see the logo.

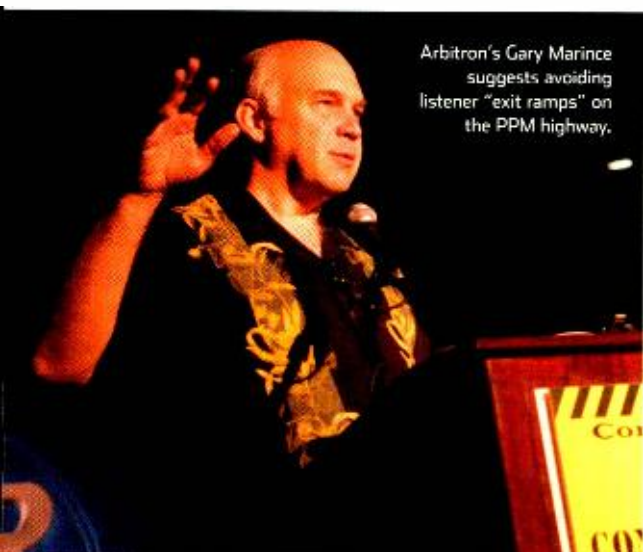
In the final segment, a panel of three experts demonstrated “E-mail Marketing That Works.” Sharing statistics from data based on 116 million station e-mails, PromoSuite VP/GM Craig Zimmerman said the majority of station e-mails are sent on a Thursday, which is also the day most recipients open station e-mails, regardless of what day they were originally sent. E-mails are read at a predictable time—either between 8 a.m. and 9 a.m. or between 3 p.m. and 5 p.m. Eighteen percent of e-mails are read at least twice, while 39% of readers click on the links provided.

Panelist Rebecca Falk, Clear Channel/Detroit director of marketing and promotion, gave tips on how not to

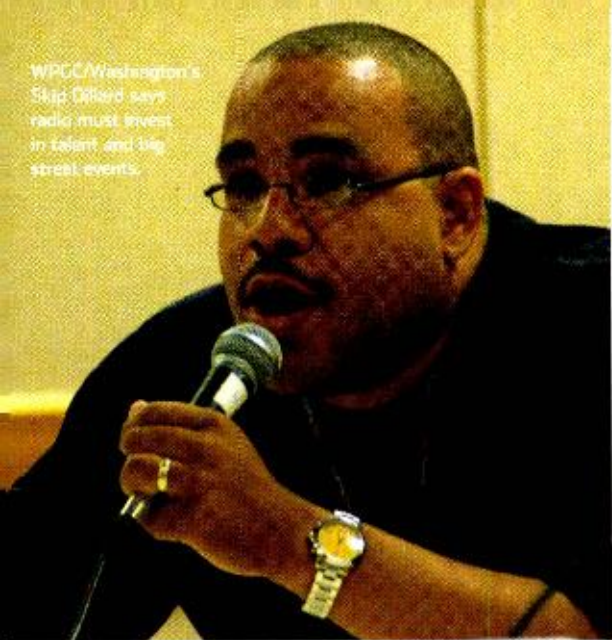
spam listeners, pointing out that coupons and discount offers are considered spam. Falk suggested utilizing client/product integration, surrounding ads with station information or adding a client to a strong regular feature. She also noted that such words as “win” and “contest” should not be used in subject lines and are usually caught in spam filters.

Discussing the role of the Web in promotions, panelist James Garner, promotions director for Cumulus/Dallas, suggested stations use Web pages to involve listeners before, during and after concert or station events and employ a webcam to give listeners a peek inside the world of the station. In general, Garner said, the Web should be used to pull listeners in, but added that eventually it will help push important station information out. —R.J. Curtis

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WPGC/Washington's Skip Dillard says radio must invest in talent and big street events.



Gray cautioned, "There could be a loss of jobs, format consolidation and a reduction of competition across the country. That makes the job of operating radio stations difficult and filled with brand-new challenges." Gray called upon Arbitron to ensure that PPM meters are spread evenly among minority listeners.

Glen Bryant of American Urban Radio Networks acknowledged that, in many ways, electronic measurement is a step forward, but said that glitches must be resolved in the minority formats. "We're always going to have rock and country, because those are the safe formats, but if stations are dropping the voice of minorities, this could destroy the urban radio landscape."

According to CBS Radio urban WPGC/Washington PD Skip Dillard, what happens in between records is more important than ever in attracting urban listeners. "It used to be that I would depend on the radio for my favorite songs, but in 1999 that all changed with a little thing called Napster.

"We have to invest the resources in our talent and big street events because just playing music doesn't do it anymore. The goal of PPM is to reach the lifestyle of minority listeners."

The Conclave's "Under-30 Supersession" brought a noticeable contingent of younger broadcasters to this year's conference. Moderator Daniel Anstandig from McVay Media, one of the broadcasters selected by Edison Media Research, said he's received some interesting looks from clients who have spoken to him on the phone, then met him in person only to find that he is a whipper-snapping radio pro in his early 20s: "They come around after they get why you're there, which is to win and compete and do good radio. Slowly, the age issues fade into the background."

Bo Matthews, PD of Clear Channel rock WMMS and CHR/top 40 WAKS/Cleveland, added that the game is about mutual respect. "People are people and we have to learn as much as we can. Age shouldn't become a hurdle on either side."

On a few occasions, Clear Channel CHR/top 40 WXXL/Orlando PD Michael Bryan said he has dealt with some senior executives who have a this-is-the-way-we've-always-done-it mindset. "Sometimes it is hard to get people to change their minds and recognize the value you can add. But for the most part, good managers want the input of someone who is younger."

Conclave panelists also recognized the importance of changing the minds of young listeners who don't view radio as an essential medium. In the "Next Big Thing" session, Paragon Media Strategies COO John Stevens claimed that radio was on "a balance beam"



Emmis/Chicago's Tisa LaSorte, Paragon's John Stevens, HipCricket's Ivan Braiker and Jetcast's Michael Dalfonzo discuss "The Next Big Thing."

with younger listeners and broadcasters must take decisive steps to lure them back.

Among the steps Stevens outlined to bring millennials (listeners aged 14-21) back to the fold: airing new music that is not currently being played on terrestrial stations, increasing musical variety, creating new formats and new approaches, and using technology to create online social networking sites.

"Radio needs to offer young listeners more than just convenience," Stevens said. "They want less repetition, more daring music and more adventurous formats that are wider and cater to their tastes."

Tisa LaSorte, the new brand manager for Emmis classic rock WLUP (the Loop) and alternative WKQX (Q101)/Chicago, presented a case for redefining terrestrial radio by adopting new-media thinking and a "360-degree multipoint product experience."

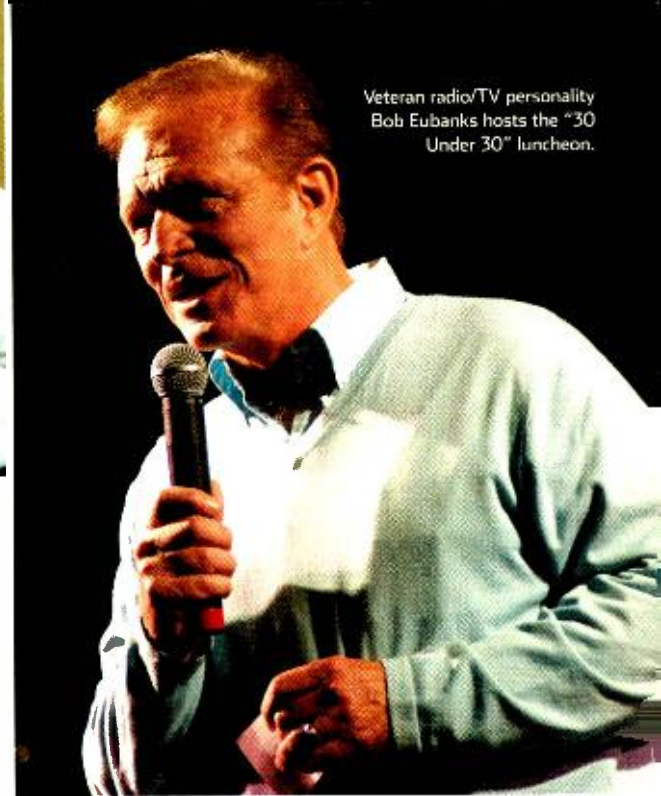
To manage high online streaming costs, LaSorte said the Loop streams only morning man Jonathan Brandmeier's show and that Q101 streams are confined to 9 a.m.-5 p.m. weekdays. However, the stations' sites offer numerous other listener enticements, including concert ticket presales, on-demand artist performances, station-branded iTunes music stores and video of station events and jocks doing music reviews VJ-style. Emmis/Chicago hired two videographers to feed the sites.

Radio "jobs are changing," said LaSorte, who has a marketing background and replaced two veteran programmers at the cluster. "We need to adapt to this 360-degree environment. A station Web site should have its own content and not be just a promo tool to get them back to the radio station. It's another way to build a community."

HD radio, touched on briefly in the session, was declared "on life support" by Michael Dalfonzo, co-founder of streaming services provider Jetcast. He predicted that automakers will equip cars with Wi-Fi before HD. Paragon's Stevens added that if consolidation had delivered on its promise of greater format diversity, "satellite radio would have never happened."

The webcast royalty rate hike set to go into effect July 15, which would more than double the per-performance fee to be paid by webcasters by the year 2010, was voiced as a concern during several sessions. Gregg Swedberg, VP of programming for Clear Channel's Minneapolis cluster, appeared to shrug off the looming rate increase during the country format symposium. "If we're not making more than double off our Internet streams by 2010, then a lot of people should be fired," he said. "It's a non-issue for a large broadcaster, but a big issue for smaller webcasters. It will drive a lot of people out of business."

And that could hurt fringe artists, Country Radio Broadcasters executive director Ed Salamon said. But Swedberg disagreed, saying, "The variety we're offering online is off the wall. There are so many opportunities that will continue to exist.



Veteran radio/TV personality Bob Eubanks hosts the "30 Under 30" luncheon.

'Radio needs to offer young listeners more than just convenience. They want less repetition, more daring music and more adventurous formats.'

—John Stevens

There's a lot of gloom-and-doom talk, but if you want independent music, you can find it."

Swedberg said the possibility of terrestrial radio paying performance royalties for the first time is a much greater threat. "It's a bad thing," he said. "They want money and, of course, we don't want to pay it."

Swedberg said performance royalties would need to be applied fairly and evenly across the board. "The moment it becomes somewhat negotiable—say, for new artists—is the moment it becomes problematic."

Salamon said such fees, commonplace virtually everywhere outside the United States, would be to the detriment of country radio. "If the cost of producing a music station raises substantially, I would bet it will lead to more spoken-word stations," he said. The contentious issue doesn't appear to have mustered the level of artist support in Nashville that it has in other quarters, according to Salamon. "I don't know that the country artists are as passionate about this as artists" in other genres, he said. **R&R**

Reporting from Minneapolis: R.J. Curtis, Paul Heine and Chuck Taylor.

R&R's Farber Honored At Conclave

R&R president/publisher Erica Farber became the first woman to receive the Conclave's highest honor and its only lifetime achievement recognition, the Rockwell Award, at this year's Learning Conference. Following the presenta-



R&R president/publisher Erica Farber accepts the 2007 Rockwell Award.

tions of the Conclave scholarships and a performance by Astonish Entertainment artist David Martin, Farber was introduced by R&R editorial director/associate publisher Cyndee Maxwell and Nielsen Music president/Nielsen Entertainment COO of East Coast operations Rob Sisco, last year's Rockwell recipient, who gave his speech via video, along with a montage of Farber's history.

Farber, who was greeted with a standing ovation, related some of her earlier experiences as a woman in the radio industry and told female audience members, "This one's for you." In addition to recognizing employees at R&R, she called attention to the importance of radio and its future, then presented the Conclave with a personal check for \$2,500 for its scholarship program. —Keith Berman



Marked by the atypical, GMs guide staff, embolden ideas, chart courses and embrace the new technology frontier

The Very Modern Role Of A General Manager

By Chuck Taylor

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Ask any modern-day radio station GM about his or her primary role and all tend to agree—sit behind a mungo desk, wait for the day to unfold and trust that staff happen by to bring up concerns a couple of times a week or so. ■ Kidding. Of course, nothing could be further from the truth. ■ As diverse as the role of a GM may be, depending on market size and number of stations under an executive's wing, the one variable that appears to hold true among all is contact, with staff on a daily basis and clients at least weekly. ■ "Every day, the one thing I try very hard to do is walk the building," says Carole Bowen, GM of Beasley country WKIS/Miami. "I want that opportunity to greet as many people that work for our station as possible. Sitting in an office and burying yourself is the last thing I want to do." ■ Victor Sansone, president/GM of Citadel/Atlanta country outlets WKHX/WYAY and a former Country Music Assn. president, says, "I like to walk through the floor most days of the week and look at the faces of the staff. You can affect people a lot with a cup of coffee in your hand in such an unthreatening environment. It's like making my morning rounds. After that, e-mails, budgets and business analysis, reports and problem-solving get me to dinner." ■ Like so many who work in an industry of passion, most GMs attest to a typical work week that stretches 50-60 hours—actually, make that an atypical work week, because there is seldom a standard template of duties.

"I look at my role as the plate spinner on 'The Ed Sullivan Show,'" says Frank Flores, GM of Spanish Broadcasting System (SBS)/New York's Latin tropical WSKQ and Spanish contemporary WPAT, the top two Spanish-language outlets in the nation's No. 1 market. "I look for the wobbliest plate, go to that wand and start spinning it a little bit more. Everything depends on need and what arises that day, week or month."

In the community, Flores stresses that "adding a face to what we do here is important if we want to be players in the marketplace. I try to see five clients a week, whether it's breakfast, lunch, drinks or meetings. I'm also co-chairman of [New York Market Radio] and [recently appeared] with [the International Radio & Television Society Foundation]. I love doing things like that. People have to see us."

Likewise, Bowen typically sets aside Fridays as a day to ride with a sales rep to see as many clients as possible. "It's a great way to maintain contact and relationships. I try to make it a proactive day every week."

She begins each day by reading a variety of industry publications and looking at her stations' interactive online messages, farming them out to the proper channels for response. "It's important to maintain a sense of what's on our listeners' minds," she says.

Every week, Bowen also meets one on one with her PD, sales manager, business manager and chief engineer, "saving up the big issues to discuss at once, when possible." She also tries to attend station promotions and is always available to coach staff: "If you don't work to maintain a great team, you have nothing."

The same holds true for GMs in smaller markets. According to Gary Grossman, president/GM of Columbia Gorge Broadcasters' five stations in Hood River, Ore. (classic rock KMSW, oldies KACI-FM, talk KACI-AM, hot AC KCCB and country KIHR-AM), "The GM absolutely needs to be out front in the community. All selling is relational, how-

ever, and in small markets you form deeper connections with the people that both advertise and listen. In a smaller market you will know clients much further down the account list than larger markets. Community involvement is expected. In the short five years I have been here, I have already become president of the chamber of commerce."

Unlike his larger-market managers, Grossman also is charged with PD functions, spends a great deal of time on sales management and is his own HR department.

Mission Statement

For the differences that GMs point to in smaller markets, the greater mission remains strikingly similar to counterparts in metropolitan regions: growing revenue, guiding staff and guarding against anything that might endanger the station's license.

"We have the same accountability to advertisers, listeners and corporate that any market size would have," says Milt McConnell, VP/market manager for Citadel/Albuquerque, market No. 70, whose properties include news KKOB-AM, CHR/top 40 KKOB-FM, AC KMGA, country KRST, adult hits KDRE, sports KNML-AM and talk KTBL-AM. "I am charged to protect the license, grow the top line and deliver an ever-increasing bottom-line expectation. In my additional role of interacting with all of our national buyers, I focus on giving the best market information and forging the best relationships possible that set us apart from competitors."

Ann McManus, market manager for Cumulus/Bridgeport, Conn., market No. 120, who oversees AC WEBE, news/talk WICC-AM and rock WRKI, adds, "My primary goals are to grow revenue year over year, control expenses and increase cash flow for our organization, while simultaneously providing outstanding local programming that serves the interest of the communities in which we live."

Continued on page 18

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The Very Modern Role Of A General Manager

Continued from page 16

'I look at my role as the plate spinner on "The Ed Sullivan Show." I look for the wobbliest plate, go to that wand and start spinning it a little bit more.'

—Frank Flores

Bob Burch, VP/station manager of Compass Radio Group's triple A KPRI/San Diego, market No. 17, parallels the overall mission statement: "The short answer is the bottom line," he says. "The fact that we are somewhat of a specialty format and that we have had signal challenges in parts of the metro have challenged us. We're moving our stick in the not too distant future."

Sansone identifies his goals as "make the plan, keep the license, grow the people. A GM has to be universally involved and accessible, but for council, certainly not to overshadow people you put in charge in their respective roles." To ensure that his stations are sticking to their financial, product and marketing plans, Sansone says he must be "knowledgeable enough with everyone's game plan to challenge or support."

Beyond his primary responsibility of protecting the license, Flores says he focuses on ensuring everything is running the way he wants it. "I'm surprised how people often don't realize how important their role is to the overall focus of the radio station, and I want them to take ownership in that role, offering clear direction in what they need to do. I don't consider myself a cheerleader. I'm a director, and I'm not afraid to get my fingernails dirty."

Likewise, Bowen says it is her responsibility to

amass the best team possible "and then turn them loose. There's no way to not be behind the scenes in some ways, gluing together all of the departments and hoping that they can take responsibility and make it work."

Consolidation Fallout

Among the most dramatic changes most entrenched GMs have experienced came as a result of unprecedented consolidation that followed the 1996 Telecom Act. Sansone, whose properties have just segued from ABC Radio to Citadel, invites "a welcome change from our former days," which he says have been a detriment to the industry as a whole. "Consolidation watered down the role of radio stations. Bigger radio built for Wall Street has, in my opinion, wrecked the business. Market-managing has taken the soul and passion out of radio. So the big deals looked good to Wall Street, then the industry cut jobs, talent positions, leadership positions. We can't grow our business while we cut the heart out of it."

"A manager is now a market manager. That's a nice way of saying we don't believe every format we own here needs impassioned leadership, and further . . . of course we won't pay for them," he adds. "Managers in those arenas seem to have fewer resources and are expected to do more with them, so that leaves you with voice-tracking, syndicating talent that is arguably not worth syndicating purely for the economics."

"With that we are less local. I have always felt that you just can't be a general manager, you have to be a leader. Your staff should feel that you will go through a wall for them in their fight. And the fight isn't just on the street, it's within the company for resources, promotion, marketing and for vision."

Grossman also points to the burden of consolidation, saying that "like most GMs, no matter the market size, I fill the job of three general managers. And as cash flow is king, it has caused many GMs to pick up duties formerly done by additional staff. I suppose we have learned in the consolidated world that we can do much more heavy lifting than we previously thought."

At Beasley/Miami, Bowen says she is fortunate to work for a smaller company that still believes in having a single GM focus on one station. "I've seen so many other stations that were spread too thin. Within my company ranks that is not an issue."

Technology Trust

Looking forward, GMs are naturally focused on the increasing role of new technologies in moving the industry ahead. Greater Media VP/Philadelphia market manager John Fullam, who oversees active rock WMMR, classic rock WMGK, adult hits WBEN, sports WPEN-AM and smooth jazz WJJZ, is enthusiastic about the private company's initiatives including Web streaming, HD side channels, podcasting, text messaging and Arbitron's Portable People Meter (PPM)—"all new investments," he says.

"The most important aspect to moving forward as an industry is investment. We're moving



Carole Bowen

along, but public companies I've worked for are focused on quarterly earning and margins and Wall Street expectations. Private investment is giving us the tools to win."

Regarding online streaming, Fullam says, "The opportunity to reach an audience in office buildings, where they may not even have a radio, has been great for our stations. Why wouldn't we want to reach that person? It's been amazing to see that growth. Now, we need to figure out how to monetize it and create value for our customers."

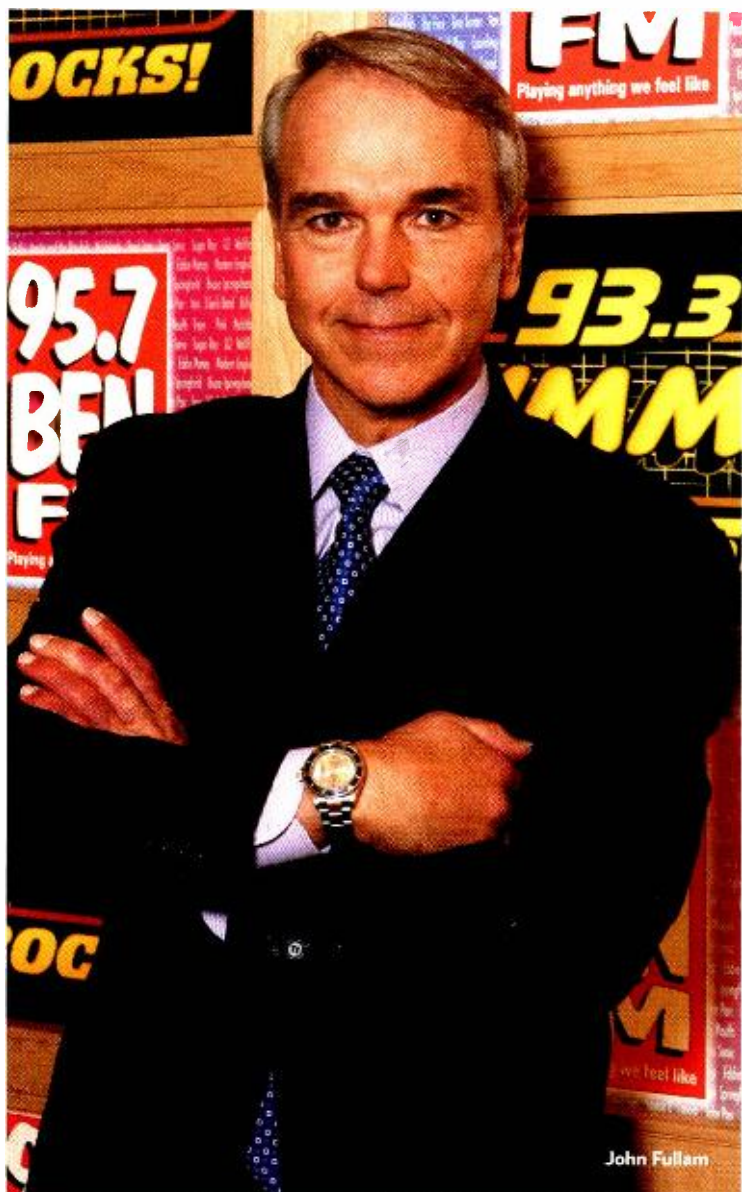
Bowen points to the numerous ways that burgeoning technologies have enabled stations to interact with listeners. "It's on every front," she says. "We have so much information on which to base any decision, which is huge. It's made us better, faster and smarter."

"Texting with your audience is exciting and thrilling. It still all comes back to great content, but it's a lot of fun," she adds. "There is no way our morning show could interact with 400-500 listeners on the phone. It's efficient, quick and easy."

The launch of the PPM ratings service in Philadelphia is a technology boon with potential to revolutionize the way radio is bought, sold, marketed and programmed. Fullam is an ardent fan: "Our customers are demanding accountability, and programmers have so many tools to study now. We can look at respondent data and observe appointment-level listening based on events and create more compelling content. As an industry, we need leadership that has vision and wants to work together on this initiative. Other media is going to pass us by. Radio is moving but not fast enough, and that's frustrating."

Flores says SBS was among the first companies to sign up for the PPM and that its stations have taken a proactive stance in introducing it to the marketplace. "We've hosted breakfast seminars with clients so that they can begin to understand the changes that are coming. I believe that PPM is going to make us all better, with information

Continued on page 20



John Fullam

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The Very Modern Role Of A General Manager

Continued from page 18

that is more accurate—though I just hope that Hispanic and urban stations don't get short-changed. If more and better information is coming back to us, it's going to make us all sharper. We're not afraid of it. I just hope that everyone takes a calm and cool approach."

Bowen is also enthusiastic about the PPM: "I can't wait. I'm delighted that our sister station in Philly is our company guinea pig. It's certainly going to be an educational process on both the selling and buying sides, but the current diary retrieval system is ridiculously antiquated. The new technology simply cannot come too soon."

'We leave a lot on the table from fear and are held hostage by the buying community that wants to devalue us.'

—Marv Nyren

Cautionary Tales

Fullam offers one wisp of caution, stressing that as broadcasters embrace new technologies, it's crucial to remember that content remains most important. "What makes radio famous is having great bubble brands with great local personalities and contests that differentiate us from all of the newer players in this space. If we make these connections with fans and lead them into the digital revolution, we have the opportunity to be right in step with the rest of emerging media," he says.

Dave Bestler, GM of locally owned Hubbard hot AC KSTP/Minneapolis, says that radio must exploit its inherent strengths that go well beyond being just another outlet for music. "If it becomes a music competition between terrestrial radio and satellite radio, iPods or Internet, we'll lose," he says. "You always have to be more than just music, you have to be about great local personalities that deliver great content every day as well as truly being a part of the community, not just saying you are. We're willing to take chances with personalities. It is a key reason for our success."

In addition, Bestler says, "Our marketing department works tirelessly to create exciting events and develop outside marketing that can



Bob Burch

help us win. It's a very important element to drive listener passion."

KSTP has established long-term partnerships with the Susan G. Komen Breast Cancer Foundation, Gillette Children's Specialty Healthcare and Children's Cancer Research Fund, among others. These have led to Marconi Award nominations for community service from the NAB during the last three years, including a win in 2000 for AC station of the year, plus an NAB Crystal Radio Award win in 2004 and another nomination this year.

Ennis/Chicago VP/regional manager Marv Nyren, who oversees alternative WKQX (Q101) and classic rock WLUP, also warns that major-market radio continues to battle the harsh realities of flat growth, consolidation, move-ins and a lack of aggressive pricing. "We leave a lot on the table from fear and are held hostage by the buying community that wants to devalue us. Imagine going to a car dealership and offering half [of a vehicle's] value because another dealer, with an inferior product and lack of sales demands, is willing to give his valueless car away to churn dollars. That's what's happening today." The solution, he says, is to "make better radio and make the clients pay for it."

Flores confronts similar challenges with his Spanish-language outlets. "We're not getting our fair share for what we deliver, as far as revenue from the marketplace," he says. "My struggle continues to be that we're delivering people, selling Spanish-language radio, and there seems to be something inherently wrong with that message. It's ignorance. There are 4.5 million people speaking Spanish in New York, and I've got 25-54 avails in the marketplace that say there are no blacks and Hispanics. I get all over our rep and buyers because we are a very big part of New York, with No. 2 and No. 4 ratings [12+ in the Arbitron winter 2007 survey], but it remains an issue for us."

Despite the best efforts of the HD Digital Radio Alliance and multimillion-dollar investments made by the industry in technology and marketing, Fullam says broadcasters must wow listeners with new HD channels. "We've got to make the radio really jump," he says. "HD isn't

going to work if we're just touting new technology or offering the same old boring content that they can already find on the terrestrial band. It has to be totally unique content, and not necessarily about mass appeal. HD gives us the opportunity to super-serve a niche audience.

"We're not there yet. [Receiver] sales have not taken off as we'd like," Fullam adds. "Assuming our industry's commitment is going to improve, I hope HD will reach its stride in the next two to three years. Let's really turn this canvas upside down and create something that's never been done before. Our leaders in the industry need to work together. If we don't, we're going to be left behind."

Positive Spin

Even so, like most executives who have reached the heights of general management, Fullam and other GMs remain stoked to be part of a radio business that is deep in transition, with dramatic possibilities for positive change ahead.

"I turned 50 a couple years ago, and I'm as energized as I've ever been to see how radio can come out on top and create opportunities that we didn't know existed five years ago," Fullam says. "Have we figured it all out? No, but I'm looking forward to being part of the journey."

Grossman adds, "I want to develop and maintain a positive environment for the people we have in the company, our advertisers and the listeners. We not only want to grow revenue, we also want to grow our people and our community. Radio is all about people. At the end of the day, we want to have worked hard, played hard and have some fun."

Flores recounts how he was getting dressed for work one day and his youngest daughter, at 9, looked at him and smiled. "I asked her if she wanted to be a radio salesperson, and she said, 'I don't know about that, but you're happy every morning. That's what I want.' I get up at 3:45 every day, I run into the office and I'm still passionate, 26 years in. It's like someone once said to me: 'Find something you love to do and you'll never work another day in your life.'"

R&R



Victor Sansone

An all-sports station wasn't such a dumb idea after all

WFAN Turns 20

Ken Tucker

KTucker@RadioandRecords.com

'A CHR radio station plays hit songs, we play hit topics.'

—Mark Chernoff

When Emmis' Jeff Smulyan flipped country WHN/New York to all-sports as WFAN (the Fan) on July 1, 1987, there were more than a few people who thought he had a screw loose. "The conventional wisdom at that time was that this was a really dumb idea," Smulyan says now. ■ But 20 years later, WFAN, which has spawned hundreds of similarly formatted stations—there are 560 sports stations in the United States, according to M Street Journal—is alive and well, thank you.

Not that it started out that way. "I used to get teased about it within the company because it was well-known that it was my baby and it was a very ugly baby for a long time," Smulyan says.

The move was made, Smulyan says, because "we knew that the AM band was going to be an information band. Having one of the big country music stations didn't do us that much good, because we felt that country, like everything else, would go to the FM band.

"We had the [New York] Mets and it was a big signal and we thought it would be fun to

try it," he adds.

Smulyan didn't know for sure whether the station would last as long as it has. "You're always optimistic, but you never really know."

Despite the ugly baby's rough start—WFAN host Jim Lampley once called the station the "Vietnam of Emmis," meaning it was fighting a battle that couldn't be won—the station eventually made headway.

A year in, research showed that sports fans had discovered the station and that it had become part of their routine. "That's when we knew we had

a shot," Smulyan says.



a shot," Smulyan says.

In October 1988, Emmis acquired WNBC's powerful 660 AM signal—and morning man Don Imus—from General Electric and Sports Radio 66 began its climb to the top.

BIA Financial Network estimates WFAN's revenue in 2006 at \$50.6 million, which places it at No. 9 nationally and at No. 4 in New York. The station scored a 2 share among 25-54 adults in the winter book, according to Arbitron, placing it at No. 16. With 25-54 men, WFAN rises into the top 10 with a 3.2, and among 35-64 men, it lands in the top five with a 4.3.

Smulyan, who calls the station "a fun project," sold it five years later to Infinity Broadcasting for an estimated \$70 million.

Mark Chernoff, who is VP of sports programming and OM for the now CBS Radio-owned station and has been at WFAN since 1993, says the station remains fresh and relevant, despite its legendary status. "A CHR radio station plays hit songs, we play hit topics," he says. "If the Yankees and Mets are big news, then that's what we're talking about. If the Giants and Jets are big news, then that's what we're talking about."

Of course, listeners have input as well. "Phone calls make up a good portion of our programming and that helps us stay relevant," Chernoff says.

Chris "Mad Dog" Russo, one half of the "Mike & the Mad Dog" show, agrees. "Everyday there's a game to talk about, there's a team to talk about,

Continued on page 22



21

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Notable Dates In WFAN's History

July 1, 1987: Emmis flips country WHN to WFAN, the first all-sports station in the United States.

Suzyn Waldman is the first voice heard on the station and also serves as WFAN's Yankees beat reporter.

WFAN's original hosts included Greg Gumbel, Jim Lampley, Art Shamsky, Howie Rose and Steve Somers. The station continues to serve as the flagship station for New York Mets baseball, which had been broadcast on WHN.

October 1988: WFAN's signal moves from 1050 to 660, the former home of WNBC on the AM dial. At the same time, it is

announced that the new morning host on Sports Radio 66 will be Don Imus. The station also acquires broadcast rights to the New York Knicks and New York Rangers with the switch.

Sept. 5, 1989: "The Mike and the Mad Dog Show," featuring Mike Francesa and Christopher "Mad Dog" Russo, debuts in afternoon drive.

February 1990: WFAN presents its inaugural radiothon benefiting the Tomorrows Children's Fund. The radiothon has raised more than \$45 million for TCF, the CJ

Foundation for SIDS and the Imus Ranch.

March 1995: Less than a decade after its launch, WFAN is named the No. 1 revenue-generating station in the country, a position it holds for the next four years.

April 1996: Yankees manager Joe Torre makes his first regularly scheduled appearance with Mike & the Mad Dog.

October 1996: WFAN honored with two NAB Marconi Radio Awards for major-market station and news/talk/sports station of the year.

August 1999: Live play-by-play coverage of New York Giants football debuts on WFAN. The station serves as the team's flagship till this day.

February 2004: WFAN announces multiyear agreement to broadcast New Jersey Devils hockey.

May 2004: WFAN named the flagship station for New Jersey Nets basketball.

April 2006: WFAN begins streaming at wfan.com.

Edited by Sarah Kingsbury.

SOURCE: CBS Radio

co-hosts middays with Evan Roberts, was a frequent caller to WFAN as "Joe from Saddle River."

As for Roberts, he did sports reports on Imus' show as a 10-year-old in 1993. "I remember his mother called me up and said, 'I've got a son, he's really talented, you wouldn't believe it,'" Chernoff says. "We brought him in one day and he was really funny—he even ad-libbed—he was great." An all-grown-up Roberts began co-hosting middays with Benigno in January.

Ann Liguori, Mets play-by-play man Howie Rose, Chris Carlin, Richard Neer and Ed Coleman are others with longtime ties to the station.

Of course, the 800-pound gorilla in the room when you talk about WFAN is Imus. Fired from the station in April, he wasn't physically part of the Fan's recent reunion weekend, but tapes of various bits were included. Chernoff will only say that he's working on finding Imus' replacement, but comments made during the weekend proceedings have led to speculation in the New York media. Longtime Imus co-host Charles McCord made a cryptic comment about having "looked into a rearview mirror . . . and some objects were closer than they appear."

Francesa added a while later, "When we return to our regular schedule this September, I hope the team will once again be complete."

R&R

Additional reporting by Mike Boyle.



Two unidentified New York Stock Exchange officials, left, applaud as former WFAN morning man Don Imus rings the opening bell. Wife Deidre Imus, former CBS Radio CEO Joel Hollander and former WFAN GM Lee Davis were also present.

Continued from page 21

there's a trade to talk about, there's an incident to talk about," he says. "There's always something going on."

"One thing about sports is the script changes every day," partner Mike Francesa adds. "It's a new story every day, it's a new face every day. We're in a city where the sports fans are all very passionate. You have a lot of pro teams, so you do have a lot of different possibilities and a lot of different storylines and that helps a lot, because the canvas is a rather large one."

Russo, who has been at the station 18 years, had his doubts about its viability early on. "I never would have guessed we would have lasted as long as we have," he says.

But now he says WFAN works. "We [had] Imus, we've got all these teams, we've got a huge signal—50,000 watts

and there's 20 million people here," he says. "You put all that in the mix and I guess I shouldn't be that surprised. But 20 years for one format's a long time.

"This town can handle this kind of talk radio," he says. "It's a narrow message audience, men 25-54. I think that's a big reason why it's been successful."

The station is the flagship for the New York Mets, the New York Giants, the New Jersey Devils and the New Jersey Nets. The Fan is also closely aligned with the New York Yankees, since co-owned WCBS is that team's flagship.

There's something to be said for the stability of the station. Francesa and Russo have been together since 1989. Steve Somers, who has done overnights, middays and now nights, has been at WFAN since its inception. Joe Benigno, who joined the station for overnights in 1995 and now

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*Number One represents highest share on station Adults 25-54. Winter '07 Book.

**Number one represents highest share for entire time slot Women 25-54 for all talkers in the market. Winter '07 Book

Barbara,
 a talk radio listener and realtor from Chicago, found out that her sixteen year old daughter is pregnant...

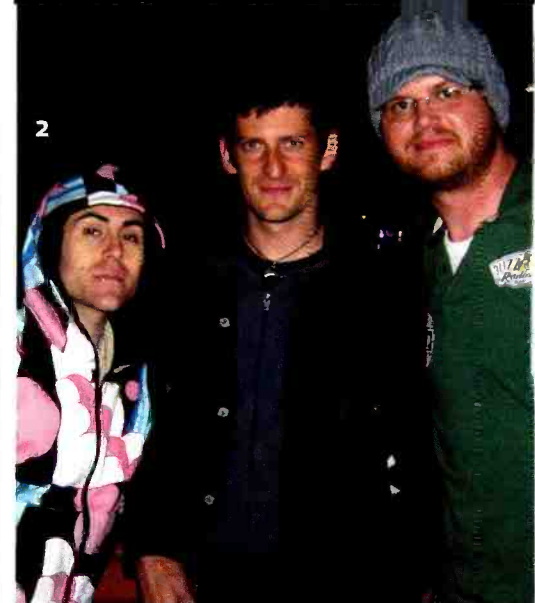
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BIG SHOTS

Compiled by Alexandra Cahill
ACahill@RadioandRecords.com



Buzz Band

1. Bowling for Soup shared the spotlight with the B104 Bee and station staffers at B104 Night at Mayfair in Allentown, Pa. Pictured standing, from left, are Clear Channel CHR/top 40 WAEB-FM (B104) PD/midday DJ Laura St. James, Clear Channel regional VP of programming Brian Check, Bowling for Soup guitarist Chris Burney, morning personality Laura Cramer, the B104 Bee, Bowling for Soup drummer Gary Wiseman, promotions director Mandy Schnell, Bowling for Soup vocalist Jaret Reddick and MD/afternoon DJ Eric Chase. Pictured in front are Bowling for Soup bassist Erik Chandler, left, and morning personality Mike Kelly.

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

2. Notes From the Underground Clear Channel alternative KHBZ (the Buzz) promo director/DJ Jay Pitts chatted with AFI vocalist Davey Havok and drummer Adam Carson during the band's Buzzfest appearance in Oklahoma City. From left are Havok, Carson and Pitts. **3. Lost and Found** Whoopi Goldberg welcomed her friend and "Moonlight and Valentino" co-star Jon Bon Jovi to Clear Channel rhythmic AC WKTU/New York, flagship for her syndicated show "Wake Up With Whoopi." Bon Jovi is promoting his band's 10th studio album, "Lost Highway," on Island Records. From left are WKTU morning personality Cubby Bryant, Goldberg and Bon Jovi. **4. Magic Touch** Broken Bow artist Jason Aldean appeared on an episode of "CMT Top 20 Countdown" to discuss his new CD, "Relentless," and to answer questions from fans. From left are "CMT Top 20 Countdown" host Lance Smith and Aldean. Photo: Megan Long **5. Power to the People** Atlantic artist T.I. appeared on "The Ed Lover Show" on Clear Channel urban WWPR-FM (Power 105.1)/New York to promote his new CD, "T.I. vs. T.I.P.:" From left are Lover, morning show co-host Egypt, morning personality DJ Kut and T.I. **6. Alive and Kicking** Singer/songwriter Pink received a platinum plaque from Zomba Label Group/Jive Records executives to commemorate worldwide sales of more than 4 million units of her latest album, "I'm Not Dead." From left are ZLG president/CEO Barry Weiss, ZLG executive VP of CHR promotion Joe Riccitelli, ZLG executive VP/GM Tom Carrabba and Pink. **7. Feel Good Hit of the Summer** Queens of the Stone Age frontman Josh Homme, left, talked to Launch Radio Networks rock editor Don Kaye about his band's new album, "Era Vulgaris," and single "Sick, Sick, Sick."



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Formats

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



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

R&R TIMELINE

1 YEAR AGO Mary Catherine Sneed exits the COO position at Radio One. ■ Programmer Tracy Austin leaves KRBE/Houston to join 2SYD (Nova 106.9)/Brisbane, Australia. ■ WPEN/Philadelphia snares Gregg Henson as PD.



Santoro

5 YEARS AGO Andy Santoro adds group VP/New Jersey cluster manager duties at Millennium Radio Group, as Bill Saurer enlists as VP/GM for the Monmouth-Ocean market. ■ Brian Driver assumes the PD post at WZZK/Birmingham. ■ Brad Holtz is promoted to PD at WTTS/Indianapolis.

10 YEARS AGO Mike Edwards joins KOYT/San Francisco as PD. ■ WXYV/Baltimore flips from urban to CHR/top 40. ■

John Vitanovec rises to VP/director of operations at Tribune Broadcasting.



McCarty

15 YEARS AGO WMZQ-AM-FM/Washington PD

Gary McCarty is promoted to OM, as Tom Rivers comes onboard as PD/morning co-host. ■ WFXF/Indianapolis recruits Scott Jameson as PD. ■ KDGE/Dallas ups Wendy Naylor to PD.

20 YEARS AGO Michael O'Malley migrates to WYNY/New York as PD. ■ KIIS-AM-FM/Los Angeles elevates Lynn Anderson-Powell to president/GM. ■ R.J. Curtis replaces Eric Fox as PD at KNIX-AM-FM/Phoenix.

25 YEARS AGO Ross Reagan assumes the GM position at KUDL/Kansas City. ■ WVCC and WYOR/Miami tap Pete Vincelett as VP/GM. ■ Motown appoints Art Brambila director of its newly launched Latino music division and Motown Latino label.



Reagan

30 YEARS AGO John Shomby adds programming duties at WERC/Birmingham. ■ KHOS/Tucson installs Gary Hamilton as PD. ■ Bill Bailey takes over PD post at KSLQ/St. Louis.

THE SPIN

Rihanna Covers Her First No. 1 With 'Umbrella'

Rihanna tops the Urban chart for the first time with "Umbrella" (IDJMG) and becomes the first female artist on the Def Jam roster to reach the summit since Ashanti (with "Foolish") in 2002.

Rihanna's first No. 1 is her third song to appear on the Urban list, following "Unfaithful" (which peaked at No. 18 in September 2005) and "Pon De Replay" (No. 31 in August 2006).



Heath Takes Top At Christian AC

Brandon Heath celebrates his first No. 1 on the Nielsen BDS-driven Christian AC chart with "I'm Not Who I Was." Heath becomes the first solo artist in the Provident Label Group stable to top the chart since Joy Williams spent six weeks at No. 1 with "Hide" beginning with the June 10, 2005, chart. Since then, Provident groups Casting Crowns and Third Day have topped the chart for a combined 33 weeks.

Hurricane Blows Through Rhythmic Top 10

Hurricane Chris becomes the second artist this year to streak into the Rhythmic top 10 in four weeks as "A Bay Bay" (RMG) roars 17-9 with Most Increased Plays (up 587). Hurricane Chris follows the trail blazed by Sean Kingston, who also took four frames to reach the upper tier last month with "Beautiful Girls" (Epic/Koch). Kingston, meanwhile, inches closer to the apex as "Beautiful Girls" moves into the runner-up position (3-2) behind the Shop Boyz's "Party Like a Rockstar" (Universal Republic).

T's, Yamin Enter Top 10

Hollywood Records claims its first top 10 on CHR/Top 40 in more than two years as "Hey There Delilah" by Plain White T's jumps 12-9. The label's last top 10 came courtesy of Jesse McCartney, who peaked at No. 4 in February 2005 with "Beautiful Soul."

Also hitting top 10 pay dirt is season six "American Idol" finalist Elliott Yamin with his debut single, "Wait for You" (11-10). The track is independent label Hickory Records' first top 10. Yamin is the fifth "Idol" contestant to reach the chart's upper quadrant, following Kelly Clarkson, Chris Daughtry (as leader of Daughtry), Mario Vazquez and Carrie Underwood.

El Chapo De Sinaloa Reigns At Regional Mexican

Almost seven years after first appearing on the Regional Mexican chart, El Chapo de Sinaloa notches his first No. 1, as "A Ti Si Puedo Decirte" (Disa) flies 5-1. The last song to make a bigger jump to the chart's summit was "Que de Raro Tiene" by Los Temerarios, which zipped 6-1 exactly three years ago this week.

Linkin Park Not 'Done' At No. 1

Linkin Park's "What I've Done" (Warner Bros.) spends a 13th consecutive week atop the Alternative chart, marking the group's longest stay in the chart's lead position. Its seventh chart-topper, "Done" surpasses "Numb," which held the No. 1 spot for 12 weeks between November 2003 and January 2004. Linkin Park also claims the Alternative chart's Most Increased Plays honor as new single "Bleed It Out" gains 185 spins and takes the list's largest jump (28-22). Additionally, "Bleed" posts a No. 37 debut at Active Rock.

Chesney's Quick Country Climb

Kenny Chesney logs the quickest top five ascent on the Country chart in three years as "Never Wanted Nothing More" (BNA) rips 9-5 in its fifth chart week. Chesney's ride is the fastest since Tim McGraw's "Live Like You Were Dying" jumped 8-5 in its fifth frame on the Nielsen BDS-fueled Country list dated June 25, 2004.

To find a new title with fewer weeks than Chesney's single on the chart, you have to venture all the way down to No. 24, where Toby Keith's "Love Me If You Can" sprints 29-24 in its fourth week.

Finger Eleven's First Active Rock No. 1

Finger Eleven earns its first Active Rock No. 1 and scores the Most Increased Plays trophy as "Paralyzer" (Wind-up) jumps 3-1 with a 199-spin increase in its 24th chart week. That's the longest climb to No. 1 at Active Rock since "Wasteland" by 10 Years hit the top spot in its 27th week in December 2005. Prior to "Paralyzer," Finger Eleven's biggest hit at Active Rock was "Quicksand," its first chart hit, which peaked at No. 21 in October 1998.





Entercom's Mike Kaplan puts the post-Katrina pieces back together

New Orleans: A Tale Of Two Cities

Kevin Carter

KCarter@RadioandRecords.com

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It has been almost two years since Hurricane Katrina slammed into New Orleans, and since then we've been hearing two different stories about the city. One of how things are shiny and happy and you should come visit now, as suggested in those commercials starring John Goodman, Emeril Lagasse and Wynton Marsalis. The other is a story of soaring crime rates, increasing corruption and a city with sections still largely demolished by one of the most destructive storms ever recorded.

"A tale of two cities" is how Mike Kaplan, OM/PD of Entercom's CHR/top 40 WEZB (B97) and classic hits WKBU (Bayou 95.7)/New Orleans, describes his market. But he notes that it has always been that way. Katrina just exacerbated certain issues. "We've always had such a pro-and-con element here," he says. "When they first come to town, people either love it or hate it, and there's no in between. That's kind of where we're still at."

The main tourist areas of the city are alive—Kaplan says the French Quarter, uptown and the Garden District were virtually untouched by the storm, and it's business as usual. In fact, he says the city's convention business is picking up as companies begin booking events for the next year or two and regain their faith in New Orleans.

"New Orleans is enchanting, charming and mysterious, just like always," he says. "But then it has its underbelly. Certainly, the crime and lack of education focus and the school systems were—and still are—awful, and obviously that doesn't change overnight. Crime has gotten worse. We're now the murder capital of the U.S. We still are plagued by the corruption."

While business in the city's popular tourist areas is rebounding, those sections haven't earned the nickname of the Sliver by the River for no reason. Kaplan says that once you venture out, you see parts of the city that are still struggling.

"There are many gutted homes in certain

areas of the city that are still waiting for money to rebuild. There's gaps in these neighborhoods, there are clusters of homes that have been redone next to clusters of homes that are down to their bare bones and framing, where the sheet rock has been torn out. You also see some homes that have been just completely demolished."

Despite the "shantytown" appearance of those areas, electricity is running throughout New Orleans, and Kaplan says the locals have so much faith that their city will recover, that it makes them stay put. "It's always been their home so they don't want to give up," he says.

"They believe that they're going to be here long term and prosper, and they believe the federal government is rebuilding the levees to better standards than before. Whether that's true or not, the Army Corps of Engineers says it is, but that's what they told us before. They haven't been tested. It's kind of a wait-and-see situation."

There have been reports of vandalism to houses being rebuilt in sections where one residence has been reconstructed and surrounding ones are being gutted. Among the stories are reports of construction workers knocking out parts of a house that has already been repaired.

Of the National Guard's continued presence in the city, Kaplan says, "It's not a lockdown-type of situation—we rarely see them, and tourists won't see them at all. But if you go into the areas east, like Lakeview or St.

'New Orleans is enchanting, charming and mysterious, just like always. But then it has its underbelly.'

—Mike Kaplan



Kaplan

Bernard Parish that were the hardest hit, you're going to see Humvees, but you're not going to see guys standing on a street corner with rifles. It's not that pervasive.

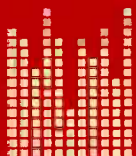
"But you know their presence is here—a lot less than immediately following the storm, but they're here nonetheless. When you talk about crime, it's the same areas of the city that have been hurt most and were hit hardest by crime before the storm. It's those areas where it's drug warfare. That's really not affecting the majority of the situation here."

The building that, until recently, housed Entercom's cluster suffered storm-related damage, with windows blown out and flooding. Kaplan reports that the stations' digs, which were located across the street from the now-infamous Superdome, weren't properly repaired after the storm.

"It was like 'Groundhog Day' for a lot of us," he says. "We were going to work every day in the same building that we had been in, and it was really untouched. The owners hadn't repaired it because they're in the process of selling it, so they pretty much kicked out all the tenants except us. The windows were still broken, and the interior of the building still smelled like waste water, and it was a wretched smell that we'd walk in to every day. As the city recovers, we had to grin and bear it."

Entercom built new studios as quickly as possible and moved everyone into the new building two months ago. The cluster is on dry ground—although a little closer to the river. The new place is across the street from where Donald Trump is slated to break ground this summer on an upscale dual condo/hotel project, which will hopefully pump some much needed money into downtown. As Kaplan says, "If anyone can help turn around the city in one quick move, at least perceptually, it's Trump." **R&R**

Additional reporting by Keith Berman.



CHR/TOP 40

► **SEAN KINGSTON** CLAIMS MOST INCREASED PLAYS (UP 1,149) FOR A FOURTH CONSECUTIVE WEEK, WHICH IS THE LONGEST STREAK SO FAR THIS YEAR AT CHR/TOP 40.



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THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST	NIelsen BDS CERTIFICATIONS	HITPREDICTOR STATUS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS RANK
1	1	13	SUMMER LOVE JUSTIN TIMBERLAKE	NO. 1 (4 WKS)	11 ☆ JIVE/ZOMBA	9199 -11	55.904 2
2	8	8	BIG GIRLS DON'T CRY FERGIE		WILL.I.AM/A&M/INTERSCOPE	8801 +1018	55.582 1
3	13	13	UMBRELLA RIHANNA FEATURING JAY-Z		SRP/DEF JAM/IDJMG	8448 +287	53.568 3
4	14	14	MAKES ME WONDER MAROON 5		A&M/OCTONE/INTERSCOPE	7458 -165	39.611 6
5	8	6	BEAUTIFUL GIRLS SEAN KINGSTON	MOST INCREASED PLAYS	BELUCA HEIGHTS/EPIC	7316 +1149	47.845 4
6	11	11	BUY U A DRANK (SHAWTY SNAPPIN') T-PAIN FEATURING YUNG JOC		KONVICT/NAPPY BOY/JIVE/ZOMBA	7182 +325	44.553 5
7	5	14	HOME DAUGHTRY		RCA/RMG	6949 -609	35.776 7
8	7	31	U + UR HAND PINK		LAFACE/ZOMBA	6043 -636	35.037 8
9	12	6	HEY THERE DELILAH PLAIN WHITE T'S		HOLLYWOOD	5293 +775	29.740 9
10	11	11	WAIT FOR YOU ELLIOTT YAMIN		HICKORY	5224 +194	28.008 11
11	9	16	GIRLFRIEND AVRIL LAVIGNE		RCA/RMG	4907 -1243	23.205 14
12	10	22	GIVE IT TO ME TIMBALAND FEAT. NELLY FURTADO & JUSTIN TIMBERLAKE		MOSLEY/BLACKGROUND/INTERSCOPE	4665 -655	28.420 10
13	15	6	PARTY LIKE A ROCKSTAR SHOP BOYZ		ONDECK/UNIVERSAL REPUBLIC	4573 +658	27.257 12
14	13	11	THNKS FR TH MMRS FALL OUT BOY		FUELED BY RAMEN/ISLAND/IDJMG	4390 -29	22.337 15
15	14	21	BEFORE HE CHEATS CARRIE UNDERWOOD		ARISTA/ARISTA NASHVILLE/RMG	3714 -374	26.621 13
16	16	7	WHINE UP KAT DELUNA FEATURING ELEPHANT MAN		EPIC	3526 +161	21.199 16
17	18	11	WHAT I'VE DONE LINKIN PARK		WARNER BROS.	3208 +18	12.218 23
18	20	10	LIKE A BOY CIARA		LAFACE/ZOMBA	3107 +40	17.686 18
19	17	24	GLAMOROUS FERGIE FEATURING LUDACRIS		WILL.I.AM/A&M/INTERSCOPE	2842 -429	14.981 19
20	27	3	THE WAY I ARE TIMBALAND FEATURING KERI HILSON	AIRPOWER	MOSLEY/BLACKGROUND/INTERSCOPE	2787 +680	19.846 17
21	22	7	4 IN THE MORNING CWEN STEFANI		INTERSCOPE	2762 +146	13.553 21
22	28	3	REHAB AMY WINEHOUSE		UNIVERSAL REPUBLIC	2712 +645	14.880 20
23	25	5	ROCKSTAR NICKELBACK		ROADRUNNER/ATLANTIC/LAVA	2548 +338	8.849 30
24	29	7	THE GREAT ESCAPE BOYS LIKE GIRLS		COLUMBIA	2238 +205	9.120 29
25	33	4	CLOTHES OFF!! GYM CLASS HEROES		DECAYDANCE/FUELED BY RAMEN/ATLANTIC/LAVA	1957 +450	10.352 25
26	23	12	I TRIED BONE THUGS-N-HARMONY FEATURING AKON		FULL SURFACE/INTERSCOPE	1896 -584	8.011 33
27	30	6	GET IT SHAWTY LLOYD		THE INC./UNIVERSAL MOTOWN	1865 +112	13.187 22
28	35	2	SHUT UP AND DRIVE RIHANNA		SRP/DEF JAM/IDJMG	1789 +363	10.195 27
29	32	5	POP, LOCK & DROP IT HUEY		HITZ COMMITTEE/JIVE/ZOMBA	1728 +145	7.853 34
30	26	17	LAST NIGHT DIDDY FEATURING KEYSHIA COLE		BAD BOY/ATLANTIC	1687 -511	10.310 26
31	31	15	THE WAY I LIVE BABY BOY DA PRINCE FEATURING LIL BOOSIE		UNIVERSAL REPUBLIC	1623 -114	6.545 37
32	36	4	EASY PAULA DEANDA FEATURING BOW WOW		ARISTA/RMG	1485 +235	8.831 31
33	34	11	NEVER AGAIN KELLY CLARKSON		REA/RMG	1320 -150	7.589 35
34	38	3	TIME AFTER TIME QUIETDRIVE		RED INK/EPIC	1224 +160	3.144 -
35	NEW		WHEN YOU'RE GONE AVRIL LAVIGNE	MOST ADDED	11 ☆ RCA/RMG	1130 +524	5.966 39
36	39	2	FIRST TIME LIFEHOUSE		GEFFEN	1118 +153	3.452 -
37	37	17	BECAUSE OF YOU NE-YO		DEF JAM/IDJMG	1025 -160	9.782 28
38	NEW		WHO KNEW PINK		LAFACE/ZOMBA	953 +348	10.982 24
39	NEW		ROCK YO HIPS CRIME MOB FEATURING LIL SCRAPPY		CRUNK/BME/REPRISE	940 +115	3.864 -
40	NEW		SEXY LADY YUNG BERC FEATURING JUNIOR		YUNG BOSS/EPIC	898 +113	6.861 36

MOST ADDED

TITLE ARTIST / LABEL	NEW STATIONS
WHEN YOU'RE GONE Avril Lavigne (RCA/RMG) KKDM, KLAL, KQXY, KRBE, KSAS, WAEV, WBVD, WHKF, WHOT, WIHB, WKZL, WNOK, WPST, WSTW, WTWB, WVKF, WWCN, WWWW, WXKL, WZYP	21
SHUT UP AND DRIVE Rihanna (SRP/DEF JAM/IDJMG) KHHS, KHHT, KKDM, KRQQ, KSPW, WAKZ, WAPE, WDFK, WHKF, WHTS, WKSZ, WNTQ, WQEN, WWHT, WXKL, WZKL	16
THE WAY I ARE Timbaland Feat. Keri Hilson (MOSLEY/BLACKGROUND/INTERSCOPE) KRUF, KSPW, WAEZ, WAPE, WIHT, WIOG, WKFS, WKQL, WNTQ, WRVW, WWSR, WZEE, WZKL	13
REHAB Amy Winehouse (UNIVERSAL REPUBLIC) KDWB, KRUF, KSPW, WAEZ, WFKS, WIHT, WJIM, WKKF, WNKs, WRVW, WWSR, WXXL	12
LOVESTONED Justin Timberlake (JIVE/ZOMBA) KDND, KHFI, KHKS, KIIS, KKPN, WABB, WIHB, WKGS, WSTW, WWWW, WXKL, WYKS	12
HEY THERE DELILAH Plain White T's (HOLLYWOOD) KQXY, KRBE, WFKS, WHHY, WHOT, WTWB, WWCN, WWWW, WZAT, WZKF, WZYP	11
A BAY BAY Hurricane Chris (POLO GROUNDS//RMG) CKEY, KHKS, KHHT, KMMG, KSAS, KWYL, WABB, WFBC, WWHT, WXXX, WXYK	11
LIP GLOSS Lil Mama (JIVE/ZOMBA) KIIS, KJYO, KWYL, KXXM, KZHT, WDCG, WFBC, WFKS, WZEE, WZKL	10
PICTURES OF YOU The Last Goodnight (VIRGIN) KJYO, KKOBB, KXXM, WFBC, WHHD, WLAN, WNKs, WYKS, WZEE	9
CLOTHES OFF!! Gym Class Heroes (DECAYDANCE/FUELED BY RAMEN/ATLANTIC/LAVA) WAEZ, WGTZ, WJIM, WKSC, WLAN, WNCI, WNTQ, WWSR	8
ADDED AT... WNTQ Syracuse, NY PD: Tom Mitchell MD: Rick Roberts Nickelback, Rockstar, 2 Gym Class Heroes, Clothes Off!! 1 Rihanna, Shut Up And Drive, 0 Timbaland Feat. Keri Hilson, The Way I Are, 0	

TITLE ARTIST / LABEL	PLAYS /GAIN	TITLE ARTIST / LABEL	PLAYS /GAIN
LIP GLOSS Lil Mama (JIVE/ZOMBA) TOTAL STATIONS: 87	719/208	THE BEST THING Relient K (GOTEE/CAPITOL) TOTAL STATIONS: 31	494/9
LIKE THIS Mims (CAPITOL) TOTAL STATIONS: 61	648/42	LEAN LIKE A CHOLO Down A.K.A. Kilo (SILENT GIANT/MACHETE) TOTAL STATIONS: 23	472/59
BARTENDER T-Pain Feat. Akon (KONVICT/NAPPY BOY/JIVE/ZOMBA) TOTAL STATIONS: 68	599/186	LITTLE WONDERS Rob Thomas (WALT DISNEY/MELISMA/ATLANTIC) TOTAL STATIONS: 17	464/112
MAKE ME BETTER Fabolous Feat. Ne-Yo (DESERT STORM/DEF JAM/IDJMG) TOTAL STATIONS: 47	570/169	BEAUTIFUL DISASTER Jon McLaughlin (ISLAND/IDJMG) TOTAL STATIONS: 39	443/75
LOVESTONED Justin Timberlake (JIVE/ZOMBA) TOTAL STATIONS: 62	556/234	LIKE THIS Kelly Rowland Feat. Eve (MUSIC WORLD/COLUMBIA) TOTAL STATIONS: 37	392/55

MOST INCREASED PLAYS

+1149	BEAUTIFUL GIRLS Sean Kingston (Beluga Heights/Epic) WNKS +46, KHKS +41, WRHB +33, WAEZ +33, WSNX +32, WBHT +30, WEZB +28, WKFS +27, WWSR +27, WBVD +24
+1018	BIG GIRLS DON'T CRY Fergie (Will.i.am/A&M/InterScope) WHKF +56, WLAN +45, KWYL +38, KMQQ +36, WAKZ +33, WKKF +31, KZZP +28, WKSS +27, WKGS +27, WAKS +26
+775	☆ HEY THERE DELILAH Plain White T's (Hollywood) WHKF +44, WIHB +36, KXXM +35, WKFS +27, KZCH +26, WWCN +26, KRUF +23, WTWB +23, KQCH +20, KSLZ +20
+680	THE WAY I ARE Timbaland Feat. Keri Hilson (MOSLEY/Blackground/InterScope) WHHT +29, WRVW +29, WDFK +28, WKFS +24, WAKZ +21, KSLZ +21, WZKL +21, KHFI +19, KQCH +19, WAKS +18
+658	PARTY LIKE A ROCKSTAR Shop Boyz (OnDeck/Universal Republic) KZZP +59, WAKZ +41, WFKS +40, WNOU +40, WKFS +36, WYKS +32, KZCH +27, KIIS +27, WKGS +25, WAKS +23

FOR WEEK ENDING JULY 1, 2007
LEGEND: See legend to charts in charts section for rules and symbol explanations.
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How the rebirth of defunct genres is helping rhythmic radio

Soundtrack Of The Summer

Darnella Dunham
DDunham@RadioandRecords.com

When rhythmic stations came into existence in the '90s, there were enough dance music titles to give the format a clearly distinctive sound. But as dance music faded from mainstream popularity, many rhythmic stations aggressively latched onto hip-hop and positioned themselves around the music and the lifestyle. ■ With rhythmic, urban and CHR/top 40 sharing more titles than ever, is dance ready to make a return to rhythmic radio? While it's too early to tell, dance-, freestyle- and bass-inspired tracks are garnering significant airplay on some rhythmic stations, and programmers would do well to keep their ears wide open to these sounds.

Because of their uptempo beats and generally carefree lyrics, these songs are perfect for summertime and can keep the energy high on rhythmic stations.

Dance, Dance, Dance

Though new dance titles are rarely heard on the commercial airwaves, the genre remains alive and kicking. In addition to thriving in clubs and at raves all around the world, dance has spawned such subgenres as techno, garage, house, hip-house and jungle.

"World, Hold On (Children of the Sky)" by Bob Sinclar is getting its top rhythmic spins on Clear Channel's KYLD (Wild 94.9)/San Francisco and Beasley Broadcasting's WPOW (Power 96)/Miami, even though it has been out since last year. The live-ly song is also performing well for some CHR/top 40 stations, such as Clear Channel's WHTZ

(Z100)/New York and WHYI (Y-100)/Miami.

Another song helping bring dance back to rhythmic is the remix of Pink's CHR/top 40 and hot AC hit "U + Ur Hand." The dance version helped it reach New & Active status on R&R's Rhythmic chart from late May until the beginning of June.

Freestyle Explodes

Freestyle music may seem to have been resting in peace, but it's been kept alive by acts like Trinere, Debbie Deb, Stevie B and Exposé, who continue to tour, performing their hits from the '80s and early '90s. In addition to spot dates, these acts are frequently included in the lineup for the annual Freestyle Explosion concert tour.

Clear Channel's KGGI/Riverside still gives freestyle shine in its gold category. Stevie B's "Spring Love," Deb's "When I Hear Music" and "Lookout

Bringing It Back

Singing over bass tracks is nothing new, and producer Jermaine Dupri capitalized on it from 1996 to 1998 with the release of three consecutive "So So Def Bass All Stars" compilations.

Each volume had at least one song that worked for rhythmic radio: Ghost Town DJ's

"My Boo" in 1996, INOJ's "Love You Down" and Lathun's "Freak It" in 1997 and INOJ's "Time After Time" in 1998.

"So So Def Bass All Stars" gave bass and freestyle music longevity, even though the genres had faded in popularity earlier in the decade. —DD



KGGI/Riverside PD/afternoon personality Jesse Duran (front right) kept a group of listeners entertained before the Freestyle Explosion concert June 8 in Anaheim, Calif.

The Freestyle Explosion concert series has already touched down in Anaheim, Calif., and Phoenix this summer, and there are more dates to come. Here's a look at the next stops:

- July 28, Albuquerque
- Aug. 3, Bakersfield
- Aug. 4, Fresno
- Sept. 14, Sacramento
- Sept. 15, San Jose
- Sept. 21, San Diego
- Sept. 22, Las Vegas

Weekend." Trinere's "I'll Be All You Ever Need" and Connie's "Funky Little Beat" are among KGGI's most-played gold titles.

In 2004, "Move Ya Body" brought Nina Sky to radio's attention in a major way. That single used a popular reggae rhythm, but "Get Your Clothes Off," the lead single from the act's sophomore album, "The Musical," noticeably embodies the freestyle flavor of the '80s. Some songs just seem like sunshine coming through your speakers, and that's exactly what "Get Your Clothes Off," featuring Daytona, feels like. The track is produced by Black Chiney, aka Cutfather, and Jonas.

Several stations have already caught on to "Get Your Clothes Off," which went for adds late last month. So far, it's most-played on WPOW, Liberman Broadcasting's KZZA (Casa 106.7)/Dallas and Cumulus Media's KVYB (103.3 the Vibe)/Oxnard, Calif.

Bass, How Low Can You Go?

With its high beats per minute and thumping tracks, bass music is pretty easy to recognize. When the genre was at its apex in the '80s, aggressive raps were typically heard over the beat. But now singers are using bass more than rappers, and that has helped smooth out the sound.

The biggest success this year has been "Get It Shawty" by Lloyd. In addition to peaking at No. 2 on the Rhythmic chart, it reached the same position on the Urban chart, and is climbing the CHR/Top 40 list.

WPOW is leading the way on "What's Da Bizness" by Bottom of Da Map. Universal Motown recently picked up the group, which hails from South Florida.

Ciara has made several danceable songs and doesn't seem to mind making aggressive bass music. "That's Right," from her latest release, "The Evolution," features Lil Jon, who has a history of producing bass tracks. The song has not been released as a single, but Ciara frequently incorporates songs with a bass beat into her performances.

There's no way to know whether these songs are a sign of a dance music rebirth or if they are just heavily influenced by genres that have faded away. But whatever the case may be, they provide the rhythmic format with great music that makes its stations even more fun to listen to.

R&R



RHYTHMIC

► **TIMBALAND TAKES A MAJOR CHART LEAP AS "THE WAY I ARE," FEATURING KERI HILSON, BOUNCES 28-2 AS MOST ADDED AND WITH A GAIN OF 498 PLAYS.**



POWERED BY
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THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST	NIelsen BDS CERTIFICATIONS	HITPREDICTOR STATUS	PLAYS TW +/-	AUDIENCE MILLIONS	RANK
1	1	11	PARTY LIKE A ROCKSTAR SHOP BOYZ	NO. 1 (2 WKS)	11 ☆	5661 -6	43.711	1
2	3	8	BEAUTIFUL GIRLS SEAN KINGSTON	BELUGA HEIGHTS/EPIC/KOCH	11 ☆	5303 +372	37.711	3
3	2	17	BUY U A DRANK (SHAWTY SNAPPIN') T-PAIN FEATURING YUNG JOC	KONVICT/NAPPY BOY/JIVE/ZOMBA	11 ☆	5006 -290	40.003	2
4	4	12	UMBRELLA RIHANNA FEATURING JAY-Z	SRP/DEF JAM/IDJMG	11 ☆	4867 +65	32.398	4
5	5	15	GET IT SHAWTY I LLOYD	THE INC./UNIVERSAL MOTOWN	11	3917 -202	26.820	6
6	7	8	BARTENDER T-PAIN FEATURING AKON	KONVICT/NAPPY BOY/JIVE/ZOMBA	11 ☆	3864 +395	30.067	5
7	6	17	POP, LOCK & DROP IT HUEY	HITZ COMMITTEE/JIVE/ZOMBA	11	3490 -355	21.851	8
8	10	8	MAKE ME BETTER FABOLOUS FEATURING NE-YO	DESERT STORM/DEF JAM/IDJMG	11 ☆	3034 +497	24.996	7
9	17	4	A BAY BAY HURRICANE CHRIS	MOST INCREASED PLAYS POLO GROUNDS/J/RMG	11 ☆	2612 +587	17.469	11
10	12	10	SUMMER LOVE JUSTIN TIMBERLAKE	JIVE/ZOMBA	11 ☆	2586 +149	15.815	13
11	13	10	LIKE THIS MIMS	CAPITOL	11 ☆	2514 +295	14.282	14
12	11	10	LEAN LIKE A CHOLO DOWN A.K.A. KILLO	SILENT GIANT/MACHETE	11 ☆	2504 +20	13.590	16
13	9	14	ROCK YO HIPS CRIME MOB FEATURING LIL SCRAPPY	CRUNK/BME/REPRISE/WARNER BROS.	11 ☆	2479 -81	18.776	9
14	14	13	SEXY LADY YUNG BERG FEATURING JUNIOR	YUNG BOSS/EPIC/KOCH	11 ☆	2178 -23	17.901	10
15	8	19	I TRIED BONE THUGS-N-HARMONY FEATURING AKON	FULL SURFACE/INTERSCOPE	11 ☆	2162 -483	13.701	15
16	18	7	WALL TO WALL CHRIS BROWN	JIVE/ZOMBA	11 ☆	1964 +69	12.890	17
17	2C	7	BIG THINGS POPPIN' (DO IT) T.I.	GRAND HUSTLE/ATLANTIC	11 ☆	1953 +269	16.376	12
18	15	18	LIKE A BOY CIARA	LAFACE/ZOMBA	11 ☆	1768 -337	11.819	20
19	16	23	OUTTA MY SYSTEM BOW WOW FEATURING T-PAIN & JOHN TA AUSTIN	COLUMBIA	11 ☆	1767 -301	12.614	18
20	21	8	CANDY KISSES AMANDA PEREZ	LIPSTAIRS	11 ☆	1643 +166	7.778	29
21	28	3	THE WAY I ARE TIMBALAND FEATURING KERI HILSON	MOST ADDED MOSLEY/BLACKGROUND/INTERSCOPE	11 ☆	1568 +498	12.405	19
22	23	7	LIL LOVE BONE THUGS-N-HARMONY FEAT. MARIAH CAREY & BOW WOW	FULL SURFACE/INTERSCOPE	11 ☆	1406 +6	6.619	31
23	19	16	I'M A FLIRT R. KELLY OR BOW WOW (FEATURING T.I. & T-PAIN)	COLUMBIA/JIVE/ZOMBA	11	1357 -366	8.386	26
24	25	7	WIPE ME DOWN LIL ROOSIE FEATURING FOXX & WEBBIE	TRILL/ASYLUM/TIANTIC	11 ☆	1228 +20	9.084	23
25	33	2	LET IT GO KEYSHIA COLE FEATURING MISSY ELLIOTT & LIL KIM	IMANI/GEFFEN/INTERSCOPE	11 ☆	1174 +314	7.650	30
26	29	6	SAME GIRL R. KELLY DUET WITH USHER	JIVE/ZOMBA	11 ☆	1155 +117	7.910	28
27	24	20	2 STEP UNK	BIG DADDY/KOCH	11 ☆	1092 -181	8.249	27
28	22	13	ANONYMOUS BOBBY VALENTINO FEATURING TIMBALAND	DTI/DEF JAM/IDJMG	11 ☆	1048 -391	10.163	22
29	31	5	KRISPY KIA SHINE	RAP HUSTLAZ/UNIVERSAL MOTOWN	11 ☆	1017 +42	5.743	35
30	35	3	BIG GIRLS DON'T CRY FERGIE	WILL.I.AM/A&M/INTERSCOPE	11 ☆	1004 +172	8.517	25
31	30	8	HOW DO I BREATHE MARIO	3RD STREET/TJ/RMG	11 ☆	956 -20	3.615	-
32	39	2	SHAWTY PLIES FEATURING T-PAIN	SLIP-N-SLIDE/ATLANTIC	11 ☆	950 +276	6.304	33
33	27	9	LIKE THIS KELLY ROWLAND FEATURING EVE	MUSIC WORLD/COLUMBIA	11 ☆	910 -192	4.358	-
34	37	4	DO YOU NE-YO	DEF JAM/IDJMG	11 ☆	909 +200	8.959	24
35	34	5	EASY PAULA DEANDA FEATURING BOW WOW	ARISTA/RMG	11 ☆	902 +55	4.479	-
36	26	2C	BECAUSE OF YOU NE-YO	DEF JAM/IDJMG	11 ☆	902 -256	6.390	32
37	36	2	CYCLONE BABY BASH FEATURING T-PAIN	ARISTA/RMG	11 ☆	848 +132	3.704	-
38	32	13	CAN U WERK WIT DAT THE FIXXERS AKA DJ QUIK & AMG	INTERSCOPE	11 ☆	823 -141	4.529	40
39	58	14	WE TAKIN' OVER DJ KHALED FEAT. T.I., AKON, RICK ROSS, FAT JOE, LIL WAYNE & BABY	TERROR SQUAD/KOCH	11 ☆	654 -32	11.052	21
40	4	4	WHINE UP KAT DELUNA FEATURING ELEPHANT MAN	EPIC	11 ☆	639 +40	3.837	-

MOST ADDED

TITLE ARTIST / LABEL	NEW STATIONS
THE WAY I ARE Timbaland Feat. Keri Hilson (MOSLEY/BLACKGROUND/INTERSCOPE) KBFM, KCHZ, KPTY, KQKS, KSEQ, KYZZ, WBTT, WBTT, WKHT, WLTO	10
SHAWTY Plies Feat. T-Pain (SLIP-N-SLIDE/ATLANTIC) KBDS, KDCS, KKWD, KRKA, KVEG, WAJZ, WJMN, WNVZ, WRCL, WWKX	10
STRONGER Kanye West (ROC-A-FELLA/DEF JAM/IDJMG) KDON, KIBT, KRKA, KSPM, KTBT, KTTB, KWIE, WRCL, WWKX	9
SHAWTY IS DA SH*! (10) The-Dream (DEF JAM/IDJMG) KBMB, KCAQ, KHTN, KISV, KXJM, WNHT, WRVZ, WXIS	8
HIP HOP POLICE Chamillonaire Feat. Slick Rick (CHAMILLITARY/UNIVERSAL MOTOWN) KISV, KOHT, KPRR, KXBT, WJFX, WXIS	6
A BAY BAY Hurricane Chris (POLO GROUNDS/J/RMG) KCHZ, KGGI, WAJZ, WNVZ, WPYO	5
MAKE ME BETTER Fabulous Feat. Ne-Yo (DESERT STORM/DEF JAM/IDJMG) KBTT, KPTY, KTBT, WBTS	4
CANDY KISSES Amanda Perez (LIPSTAIRS) KBFM, KPWR, WAJZ, WPYO	4
REHAB Amy Winehouse (UNIVERSAL REPUBLIC) KDCS, KWIE, WBTT, WNVZ	4
GOOD THINGS Rich Boy Feat. Polow Da Don & Keri Hilson (ZONE 4/INTERSCOPE) KCAQ, KDON, KISV, KXJM	4

ADDED AT... KYZZ

Monterey, CA
PD: Tommy Del Rio
MD: Your Boy Q
Justin Timberlake, Summer Love, 34
R. Kelly Duet With Usher, Same Girl, 30
Timbaland Feat. Keri Hilson, The Way I Are, 1

FOR MORE STATIONS GO TO:
www.RadioandRecords.com

NEW AND ACTIVE

TITLE ARTIST / LABEL	PLAYS /GAIN	TITLE ARTIST / LABEL	PLAYS /GAIN
CUPID SHUFFLE Cupid (ATLANTIC) TOTAL STATIONS: 39	636/60	MAMI MIRA Mr. Criminal Feat. Nate Dogg & Mr. Capone-e (HI POWER) TOTAL STATIONS: 23	470/17
REHAB Amy Winehouse (UNIVERSAL REPUBLIC) TOTAL STATIONS: 49	631/78	JUICY Candy Hill (LATIUM/UNIVERSAL REPUBLIC) TOTAL STATIONS: 32	441/31
STRONGER Kanye West (ROC-A-FELLA/DEF JAM/IDJMG) TOTAL STATIONS: 49	543/232	MY GIRL GOT A GIRLFRIEND Ray Lavender (KONLIVE/GEFFEN/INTERSCOPE) TOTAL STATIONS: 33	379/91
HIP HOP POLICE Chamillonaire Feat. Slick Rick (CHAMILLITARY/UNIVERSAL MOTOWN) TOTAL STATIONS: 37	540/369	MONEY IN THE BANK Swizz Beatz (UNIVERSAL MOTOWN) TOTAL STATIONS: 36	346/49
SORRY, BLAME IT ON ME Akon (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN) TOTAL STATIONS: 26	525/220	WAIT FOR YOU Elliott Yamin (HICKORY) TOTAL STATIONS: 11	343/87

MOST INCREASED PLAYS

+587 **A BAY BAY**
Hurricane Chris (Polo Grounds/J/RMG)
WRCL +43, WPYO +34, KIKI +24, KKWD +23, WLLO +22, KBMB +21, WMBX +21, KSEK +20, WRVZ +20, KCHZ +19

+498 **THE WAY I ARE**
Timbaland Feat. Keri Hilson
(Mosley/Blackground/Interscope)
KVEG +45, WRDW +35, KBFM +33, WAJZ +32, WBTT +28, KCHZ +24, KQKS +24, WMBX +22, KPTY +22, XHTO +21

+497 ☆ **MAKE ME BETTER**
Fabulous Feat. Ne-Yo
(Desert Storm/Def Jam/IDJMG)
KTTB +33, WRCL +27, WJFX +27, KBDS +23, KDOB +23, WBTS +21, KIBT +19, WKHT +19, KUBE +18, KDON +17

+395 ☆ **BARTENDER**
T-Pain Feat. Akon
(Konvict/Nappy Boy/Jive/Zomba)
KZZA +36, KBMB +35, KUBE +33, KDOB +32, WJMN +27, WWKX +25, KKWD +23, WNVZ +20, XMOR +20, WAJZ +19

BEAUTIFUL GIRLS
Sean Kingston (Beluga Heights/Epic/Koch)
WPYO +38, KKFR +34, KYVB +30, WPOW +28, WNVZ +27, KIBT +25, WLTO +25, WWKX +24, WJFX +15, WLLO +15

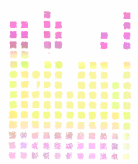
FOR WEEK ENDING JULY 1, 2007
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URBAN/URBAN AC/GOSPEL



Online initiative spreads from Detroit to other Radio One markets

WHTD's New Interactive Attitude

Hillary Crosley

HCrosley@RadioandRecords.com

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Several months ago, Detroit's Radio One-owned urban WHTD relaunched its Web site with dynamic new lifestyle branding: "Hot 102.7: Interactive Hip-Hop and R&B." Adding several new features and functionalities, including instant messaging, a page for new-music exclusives and the ability to text message directly with air talent, the station took a giant leap forward in embracing its listeners' lifestyles.

While many urban and urban AC stations have jumped on the text messaging bandwagon to expand communication with listeners and open new marketing and promotion avenues, few have positioned their interactive initiatives as part of their on-air slogan.

The initiative is the brainchild of Radio One VP of programming Jay Stevens, according to WHTD promotion director Cedric Scott. "We launched the new campaign on the Web site fully in April and then relaunched in mid-April with positioning on-air as well," Scott says. "Feedback has been phenomenal. We're previewing a bunch of new tracks and listeners have access to play them all the time online."

Scott says that while 90% of the station's contesting is now conducted via text messaging, the jocks personally call the winners, who appreciate connecting with and hearing from their favorite air personalities.

Adding an instant-request feature was also part of the relaunch. Not being able to penetrate station request lines is more than a minor annoyance, it's the station's No. 1 listener complaint, Scott says. The station came up with several new ways to address the problem.

One is an on-demand feature, where listener requests are plugged into open positions in music blocks. "The feature allows listeners to request songs and get them directly on the air by sending a text message," Scott says. "Our 12 o'clock hour is completely on-demand via the Web and text messaging. The music still plays on-air, but we want to hear from everyone. That way we give our listeners a complete

experience. We're trying to negate all the negative aspects of radio."

A new-music page on the WHTD site allows listeners to stream songs from a laundry list of artists, including recently departed G-Unit siren Olivia's single "Cherry Pop," "Dreamgirl" Jennifer Hudson's "Special" and a live performance of "Last Time" by crooner Trey Songz.

"Labels will give us cleared and unreleased tracks and listeners can hear new snippets of an album or full songs," Scott says. "Even before a song gets into heavy rotation here at Hot, listeners are able to hear new music first without waiting for the video to come out. They can talk about it with our jocks, who direct them to the new-music page on-air."

For example, for Rihanna's new disc "Good Girl Gone Bad," the station sponsored a "win it before you can buy it" contest similar to what MTV does with its "Leak" feature. Listeners can also listen to a hot new album online, in its entirety for free, before its release. "It's definitely the most popular page," Scott says, accounting for roughly 25% of the station's online traffic.

Podcasting is also new to the Hot site. Plucking the juiciest non-musical moments from its talent lineup, which include the syndicated comedy of Russ Parr and salacious Wendy Williams, the station offers its best bits on-demand from the site. Scott says the feature has been an overwhelming success, as listeners seek out podcasts of their favorite celebrities' station visits. His team works to

post the tastiest morsels within 24 hours of their initial airing. Fresh podcasts are added several times each week. WHTD's podcast menu is rounded out with staff shenanigans and highlights from station events, which gives the station the opportunity to showcase audio from listeners.

Stevens hopes to turn this and other Radio One station sites into highly desirable media destinations by corraling such interactive tools as blogging, MySpace and text messaging into one targeted online interactive information source. The goal is to make the sites major attractions for not only consumers but advertisers as well.

So far, so good. The site overhaul and WHTD's new positioning has caused online traffic to increase steadily. "Each month we've risen in unique visitors," Scott says. "We've almost doubled our numbers from this time last year. The amount of listener text messaging is phenomenal, too. It's grown over 300%. People are really getting used to that feature."

Radio One used the new WHTD site as a flagship to test Stevens' "interactive hip-hop and R&B" positioning concept. The initiative has been deemed so successful that several other Radio One urban stations, including KBXX/Houston, KBFB/Dallas and WPHI/Philadelphia, have followed suit.

Fortunately, Scott's Detroit team hasn't run out of ideas to increase Web traffic. Scott has plans to start a local "American Idol" of sorts, capitalizing on Detroit's longtime reputation as a musical spawning ground, from Motown and Hitsville U.S.A. to Eminem, Slum Village, Black Milk and underappreciated producer J Dilla.

"D Heat," the under-construction Web page's tentative moniker, will display photos and bios of the Motor City's most promising independent urban artists. Each week, the page will feature a new act.

"It'll be something like a home base for local and unsigned artists," he says. "Every market has local talent so we'd become a destination to showcase that talent. We'd become the MySpace for our local market, if you will. It's still in the initial stages, and we're planning some exciting things." R&R

'The amount of listener text messaging is phenomenal, too. It's grown over 300%.'

'Every market has local talent so we'd become a destination to showcase that talent.'



Scott

► MOST ADDED FOR A SECOND STRAIGHT WEEK. **CIARA** TAKES THE CHART'S TOP BOW AT NO. 35 WITH "CAN'T LEAVE 'EM ALONE," FEATURING 50 CENT.



THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST	NIelsen BDS CERTIFICATIONS	HITPREDICTOR STATUS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS RANK
1	3	10	UMBRELLA Rihanna Feat. Jay-Z	NO. 1 (1 WK)	1 ☆ SRP/DEF JAM/IDJMG	4305 +237	40.612 1
2	4	16	WHEN I SEE U Fantasia		1 ☆ J/RMG	4078 +173	38.077 4
3	1	14	PARTY LIKE A ROCKSTAR Shop Boyz		1 ☆ ONDECK/UNIVERSAL REPUBLIC	3981 -467	36.992 5
4	2	17	BUY U A DRANK (SHAWTY SNAPPIN') T-Pain Feat. Yung Joc		1, 2 ☆ KONVICT/NAPPY BOY/JIVE/ZOMBA	3881 -336	40.104 2
5	6	9	SAME GIRL R. Kelly Duet With Usher		1 ☆ JIVE/ZOMBA	3802 +229	39.093 3
6	5	15	WIPE ME DOWN Lil Boosie Feat. Foxx & Webbie		TRILL/ASYLUM/ATLANTIC	3801 -49	32.208 7
7	7	8	MAKE ME BETTER Fabolous Feat. Ne-Yo		1 ☆ DESERT STORM/DEF JAM/IDJMG	3396 +401	35.355 6
8	8	8	A BAY BAY Hurricane Chris		1 ☆ POLO GROUNDS/J/RMG	3138 +231	37.254 9
9	9	10	BIG THINGS POPPIN' (DO IT) T.I.		1 ☆ GRAND HUSTLE/ATLANTIC	2996 +154	36.323 10
10	10	11	TEACH ME Musiq Soulchild		1 ☆ ATLANTIC	2834 +121	31.932 8
11	12	9	TAMBOURINE Eve		AFTERMATH/FULL SURFACE/RUFF RYDERS/GEFFEN	2480 +13	38.386 19
12	11	14	LIKE THIS Kelly Rowland Feat. Eve		1 ☆ MUSIC WORLD/COLUMBIA	2422 -160	34.356 12
13	19	5	SHAWTY Plies Feat. T-Pain		1 ☆ SLIP-N-SLIDE/ATLANTIC	2337 +368	30.183 13
14	14	4	BARTENDER T-Pain Feat. Akon		1 ☆ KONVICT/NAPPY BOY/JIVE/ZOMBA	2318 +174	39.251 17
15	20	6	DO YOU Ne-Yo	AIRPOWER	1 ☆ DEF JAM/IDJMG	2179 +353	39.866 14
16	22	4	LET IT GO Keyshia Cole Feat. Missy Elliott & Lil Kim	AIRPOWER	1 ☆ IMANI/GEFFEN	2119 +362	39.810 15
17	16	24	PLEASE DON'T GO Tank		1 ☆ GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN	1995 -78	35.543 11
18	13	16	GET IT SHAWTY Lloyd		1, 11 ☆ THE INC./UNIVERSAL MOTOWN	1939 -212	38.201 20
19	15	22	POP, LOCK & DROP IT Huey		1, 11 ☆ HITZ COMMITTEE/JIVE/ZOMBA	1894 -234	36.858 21
20	17	14	ANONYMOUS Bobby Valentino Feat. Timbaland		1 ☆ OTP/DEF JAM/IDJMG	1858 -186	49.379 16
21	21	9	HOW DO I BREATHE Mario		1 ☆ 3RD STREET/J/RMG	1836 +24	34.340 23
22	18	10	GET ME BODIED Beyonce		1 ☆ MUSIC WORLD/COLUMBIA	1833 -188	36.631 22
23	25	6	UNTIL THE END OF TIME Justin Timberlake		1 ☆ JIVE/ZOMBA	1796 +261	39.131 18
24	24	7	SEXY LADY Yung Berg Feat. Junior		1 ☆ YUNG BOSS/EPIC/KOCH	1617 +64	32.940 24
25	31	2	BEAUTIFUL GIRLS Sean Kingston	MOST INCREASED PLAYS	1 ☆ BELUGA HEIGHTS/EPIC/KOCH	1422 +438	31.380 25
26	30	3	CUPID SHUFFLE Cupid		1 ☆ ATLANTIC	1310 +261	36.691 28
27	23	7	WALL TO WALL Chris Brown		1 ☆ JIVE/ZOMBA	1308 -329	30.005 27
28	26	6	AMUSEMENT PARK 50 Cent		1 ☆ SHADY/AFTERMATH/INTERSCOPE	1282 -229	38.055 32
29	29	3	CAN'T TELL ME NOTHING Kanye West		1 ☆ ROC-A-FELLA/DEF JAM/IDJMG	1204 +110	38.284 31
30	28	11	TATTOO The Alliance Feat. Fabo		1 ☆ NCE/ASYLUM/ATLANTIC	1201 -180	30.658 26
31	34	8	LIKE THIS Mims		1 ☆ CAPITOL	931 +35	35.528 -
32	32	6	WONDERFUL Margues Houston		1 ☆ T.U.C./UNIVERSAL MOTOWN	881 -41	34.165 -
33	35	19	OUTTA MY SYSTEM Bow Wow Feat. T-Pain & Johnita Austin		1, 11 ☆ COLUMBIA	792 -100	39.554 29
34	37	3	COFFEE SHOP Yung Joc Feat. Gorilla Zoe		1 ☆ BLOCK/BAD BOY SOUTH/ATLANTIC	780 +58	34.506 39
35	NEW		CAN'T LEAVE 'EM ALONE Ciara Feat. 50 Cent	MOST ADDED	1 ☆ LAFACE/ZOMBA	714 +306	35.651 36
36	33	6	MY 64 Mike Jones Feat. Bun B & Snoop Dogg		1 ☆ ICE AGE/SWISHAHOUSE/ASYLUM/WARNER BROS.	685 -222	37.778 -
37	NEW		CRANK DAT SOULJA BOY (SUPERMAN) Soulja Boy		1 ☆ NUBUILD/ELEMENT 9	684 +301	36.672 33
38	NEW		CAN U BELIEVE Robin Thicke		1 ☆ STAR TRAK/INTERSCOPE	674 +63	34.416 -
39	36	18	LIKE A BOY Ciara		1, 11 ☆ LAFACE/ZOMBA	674 -198	35.874 35
40	38	19	BECAUSE OF YOU Ne-Yo		1, 11 ☆ DEF JAM/IDJMG	660 -43	36.290 34

MOST ADDED

TITLE ARTIST / LABEL	NEW STATIONS
CAN'T LEAVE 'EM ALONE Ciara Feat. 50 Cent (LAFACE/ZOMBA)	10
BEAUTIFUL GIRLS Sean Kingston (BELUGA HEIGHTS/EPIC/KOCH)	7
SHAWTY Plies Feat. T-Pain (SLIP-N-SLIDE/ATLANTIC)	6
CUPID SHUFFLE Cupid (ATLANTIC)	6
UNTIL THE END OF TIME Justin Timberlake (JIVE/ZOMBA)	5
U AIN'T GOIN NOWHERE Young Buck Feat. Latoya Williams (G-UNIT/INTERSCOPE)	5
ALMOST MADE YA Ali & Gipp Feat. Letoya Luckett (DERRTY/UNIVERSAL MOTOWN)	5
CRANK DAT SOULJA BOY (SUPERMAN) Soulja Boy (NUBUILD/ELEMENT 9)	5
BARTENDER T-Pain Feat. Akon (KONVICT/NAPPY BOY/JIVE/ZOMBA)	4

ADDED AT... WPWX
Chicago, IL
PD: Jay Alan
MD: Barbara McDowell
Young Buck Feat. Latoya Williams, U Ain't Goin Nowhere, 3
Tyrese, Come Back To Me Shawty, 2
FOR MORE STATIONS GO TO:
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NEW AND ACTIVE

TITLE ARTIST / LABEL	PLAYS /GAIN	TITLE ARTIST / LABEL	PLAYS /GAIN
BED J. Holiday (MLG/CAPITOL)	656/272	SHAWTY IS DA SH*! (DO) The-Dream (DEF JAM/IDJMG)	452/169
TOTAL STATIONS: 54		TOTAL STATIONS: 57	
KRISPY Kia Shine (RAP HUSTLAZ/UNIVERSAL MOTOWN)	624/2	WHEN I HUSTLE Huey Feat. Lloyd (HITZ COMMITTEE/JIVE/ZOMBA)	387/110
TOTAL STATIONS: 59		TOTAL STATIONS: 50	
U AIN'T GOIN NOWHERE Young Buck Feat. LaToiya Williams (G-UNIT/INTERSCOPE)	612/139	CORPORATE THUGGIN' U.S.D.A. (CORPORATE THUGZ/DEF JAM/IDJMG)	348/14
TOTAL STATIONS: 56		TOTAL STATIONS: 43	
HOOD FIGGA Corilla Zoe (BLOCK/BAD BOY SOUTH/ATLANTIC)	586/52	WOODGRAIN WHEEL Slim Thug (STAR TRAK/GEFFEN)	340/53
TOTAL STATIONS: 53		TOTAL STATIONS: 42	
MONEY IN THE BANK Swizz Beatz (UNIVERSAL MOTOWN)	574/3	THE PEOPLE Common (GEFFEN)	300/113
TOTAL STATIONS: 67		TOTAL STATIONS: 60	

MOST INCREASED PLAYS

+438	BEAUTIFUL GIRLS Sean Kingston (Beluga Heights/Epic/Koch) WTMG +37, WDHT +32, WCKX +31, HBBX +19, WPRW +19, XCTY +19, WPWX +17, WPHI +16, WJSL +16, WWWZ +15
+401	MAKE ME BETTER Fabolous Feat. Ne-Yo (Desert Storm/Def Jam/IDJMG) KDAY +32, WPRW +29, KBFB +26, WUSL +25, WJLB +19, WKKV +18, KHTE +16, WWWZ +15, WHHH +15, WHRK +15
+368	SHAWTY Plies Feat. T-Pain (Slip-N-Slide/Atlantic) WQBT +33, WPRW +24, WEUP +23, KDAY +22, WAMO +20, KKDA +19, WPEC +18, KBFB +17, WRBJ +17, WBTF +15
+362	LET IT GO Keyshia Cole Feat. Missy Elliott & Lil Kim (Imani/Geffen) WHHH +28, WPHI +25, KKDA +22, WQOK +19, WJMH +19, KRRQ +17, WJWZ +17, WJKS +16, WEUP +16, WCDX +15
+353	DO YOU Ne-Yo (Def Jam/IDJMG) KPRF +27, WZHT +23, WBTF +23, KDAY +22, WAMO +20, WJLB +19, WUSL +18, WXBT +18, WJZE +16, WJMH +18, WPGC +17

FOR WEEK ENDING JULY 1, 2007
LEGEND: See legend to charts in charts section for rules and symbol explanations. 83 urban stations are electronically monitored by Nielsen Broadcast Data Systems 24 hours a day, 7 days a week. Rap chart comprised of 83 urban and 75 Rhythmic electronically monitored Nielsen Broadcast Data Systems stations. © 2007 Nielsen Business Media, Inc. All rights reserved.

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URBAN AC

▶ IN ADDITION TO SONGS AT NOS. 26 AND 30, **NE-YO** MANAGES A THIRD CHART LISTING WITH "DO YOU," WHICH DEBUTS AT NO. 25 WITH MOST INCREASED PLAYS (UP 174).



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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	36	PLEASE DON'T GO TANK	NO. 1 (9 WKS) GOOD CAME/BLACKGROUND/UNIVERSAL MOTOWN	1861 -12	17.807 1
2	18		WHEN I SEE U FANTASIA	J/RMG	1615 +58	14.899 2
3	15		TEACHME MUSIQ SOULCHILD	ATLANTIC	1524 +30	13.277 4
4	6	24	IF I WAS YOUR MAN JOE	JIVE/ZOMBA	1419 -7	13.307 3
5	4	37	LOST WITHOUT U ROBIN THICKE	STAR TRAK/INTERSCOPE	1375 -87	12.848 5
5	19		WHAT'S MY NAME BRIAN MCKNIGHT	WARNER BROS.	1308 -115	9.708 8
7	8	12	CAN U BELIEVE ROBIN THICKE	STAR TRAK/INTERSCOPE	1266 +158	11.128 6
8	7	22	MAKE YA FEEL BEAUTIFUL RUBEN STUDDARD	J/RMG	1244 +87	10.746 7
9	11	11	ANOTHER AGAIN JOHN LEGEND	G.O.O.D./COLUMBIA	1064 +68	7.722 11
10	10	26	BUDDY MUSIQ SOULCHILD	ATLANTIC	951 -40	8.367 9
11	12	15	DJ DON'T GERALD LEVERT	ATLANTIC	878 -84	7.920 10
12	9	26	IN MY SONGS GERALD LEVERT	ATLANTIC	852 -152	6.360 12
13	16	6	IF I HAVE MY WAY CHRISSETTE MICHELE	DEF JAM/DJMG	659 +113	5.418 13
14	13	46	TAKE ME AS I AM MARY J. BLIGE	MATRIARCH/GEFFEN/INTERSCOPE	652 -41	4.850 14
15	14	20	STRUGGLE NO MORE (THE MAIN EVENT) ANTHONY HAMILTON, JAHEIM & MUSIQ SOULCHILD	ATLANTIC	622 -56	4.677 15
16	15	19	SIMPLE THINGS ELISABETH WITHERS	BLUE NOTE/VIRGIN	590 -19	4.175 16
17	18	4	HOW DO I BREATHE MARIO	3RD STREET/J/RMG	498 +73	3.128 22
18	17	6	ME TAMIA	PLUS I/IMAGE	489 +6	3.617 18
19	19	9	BLOCK PARTY CHUCK BROWN FEATURING DJ KOOL	FULL CIRCLE/RAW VENTURE	393 +18	3.279 21
20	21	15	2 PIECES CARL THOMAS	UMBRELLA/BUNGALD	378 +45	3.403 20
21	23	15	CUPID SHUFFLE CUPID	ATLANTIC	326 +38	2.408 26
22	20	9	STAY WITH ME NORMAN BROWN	PEAK/CONCORD	316 -26	2.229 27
23	22	8	DON'T MATTER AKON	KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN	305 -20	1.486 34
24	35	11	ANYTHING PATTI LABELLE FEAT. MARY MARY WITH KANYE WEST & CONSEQUENCE	UMBRELLA/BUNGALD	297 +118	2.101 29
25	NEW		DO YOU NE-YO	DEF JAM/DJMG	272 +174	3.815 17
25	24	16	BECAUSE OF YOU NE-YO	DEF JAM/DJMG	269 -43	3.558 19
27	25	13	VALENTINE LLOYD	THE INC./UNIVERSAL MOTOWN	228 -14	2.803 23
28	29	7	HOW DID YOU KNOW PAUL TAYLOR FEATURING REGINA BELLE	PEAK/CONCORD	227 +15	1.294 37
29	27	2	CAN U FEEL ME HOWARD HEWETT	GROOVE	226 +8	0.902 -
30	26	5	LEAVING TONIGHT NE-YO FEATURING JENNIFER HUDSON	DEF JAM/DJMG	225 -9	2.473 25
31	28	8	WHAT HAPPENED ALGEBRA	KEDAR	223 +5	0.876 -
32	33	4	YOU SAVED MY LIFE KIERAN	BLACK RAIN	191 +1	0.387 -
33	31	8	RISE UP R. KELLY	JIVE/ZOMBA	188 -22	0.974 39
34	NEW		WHAT I GOTTA DO MACY GRAY	WILL.I.AM/GEFFEN	170 -102	1.064 38
35	NEW		TASTE RICK JAMES	STONE CITY	170 +51	0.571 -
36	30	10	BREATHLESS CORINNE BAILEY RAE	CAPITOL	170 -47	2.597 24
37	34	11	I'M NOT PERFECT J MOSS FEATURING ANTHONY HAMILTON	PAJAM/GOSPO CENTRIC/ZOMBA	165 -17	0.734 -
38	38	2	THINKING OF YOU VICTOR FIELDS	REGINA	146 +13	0.311 -
39	39	5	SAME GIRL R. KELLY DUET WITH USHER	JIVE/ZOMBA	139 +10	2.210 28
40	32	20	FORCE OF NATURE SUNSHINE ANDERSON	MUSIC WORLD	132 -72	0.605 -

MOST ADDED

TITLE ARTIST / LABEL	NEW STATIONS
FUTURE BABY MAMA Prince (NPG/COLUMBIA) Sirius Heart & Soul, WAKB, WAMJ, WKJS, WVAZ	5
HOW DO I BREATHE Mario (3RD STREET/J/RMG) KMJK, WAMJ, WKSP, WVAZ	4
DO YOU Ne-Yo (DEF JAM/DJMG) KNEK, WKSP, WPHR, WSOL	4
ANOTHER AGAIN John Legend (G.O.O.D./COLUMBIA) WMJM, WVAZ, WZAK	3
IF I HAVE MY WAY Christette Michele (DEF JAM/DJMG) KVMA, WJMR, WMIB	3
CAN U FEEL ME Howard Hewett (GROOVE) WPHR, WQMG, WSOL	3
WHAT I GOTTA DO Macy Gray (WILL.I.AM/GEFFEN) KNEK, WAKB, WTYB	3
TASTE Rick James (STONE CITY) KNEK, KVMA, WAKB	3
WHAT HAPPENED Algebra (KEDAR) WDLT, WYLD	2
YOU SAVED MY LIFE Kieran (BLACK RAIN) WQOK, WYLD	2

ADDED AT...
WJMR
Milwaukee, WI
PD: Lauri Jones
Christette Michele, If I Have My Way, D

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NEW AND ACTIVE

TITLE ARTIST / LABEL	PLAYS /GAIN	TITLE ARTIST / LABEL	PLAYS /GAIN
FUTURE BABY MAMA Prince (NPG/COLUMBIA) TOTAL STATIONS: 50	111/111	FEEL THE LOVE Lina (MOODSTAR) TOTAL STATIONS: 31	58/54
BUY U A DRANK (SHAWTY SNAPPIN') T-Pain Feat. Yung Joc (KONVICT/NAPPY BOY/JIVE/ZOMBA) TOTAL STATIONS: 45	101/47	BLESSED AND HIGHLY FAVORED The Clark Sisters (EMI GOSPEL) TOTAL STATIONS: 35	57/16
LIKE THIS Kelly Rowland Feat. Eve (MUSIC WORLD/COLUMBIA) TOTAL STATIONS: 20	98/27	THE REASON Justin Holley (CRYSTAL CLEAR) TOTAL STATIONS: 8	55/6
TRANSITION Freddie Jackson (ORPHEUS) TOTAL STATIONS: 15	98/12	SUPERSTAR Bar-Kays (RIGHT NOW) TOTAL STATIONS: 6	54/12
BETTER DAYS Lorenzo Owens & Michael Spencer (MUSIC MIND) TOTAL STATIONS: 8	63/15	WHY YOU WANNA SETTLE FOR LESS The O'Jays (MUSIC WORLD) TOTAL STATIONS: 9	47/7

MOST INCREASED PLAYS

+174

DO YOU

Ne-Yo (Def Jam/DJMG)
WUHT +16, WKXI +13, KMEZ +11, KQXL +10, WPHR +9, WAGH +8, WSOL +8, WKSP +7, WHUR +6, KJMS +6

+158

CAN U BELIEVE

Robin Thicke (Star Trak/Interscope)
WXST +16, KJMS +16, WMGL +12, WLWH +11, WKSP +9, KDKS +9, WPHR +8, WQMG +8, WVBE +7, KQXL +6

+118

ANYTHING

Patti LaBelle Feat. Mary Mary With Kanye West & Consequence (Umbrella/Bungalo)
WMPZ +17, WVBE +9, KQXL +5, WHPR +4, WKXI +3, KVMA +3, KJMS +3, KOKY +3, WCFB +3, WOZZ +3

+113

IF I HAVE MY WAY

Christette Michele (Def Jam/DJMG)
KRNB +13, KQXL +11, WTYB +8, WMPZ +8, WLXC +7, KULH +6, WPHR +5, WKJS +5, WVKL +4, X562 +4

+111

FUTURE BABY MAMA

Prince (NPG/Columbia)
WAMJ +10, WVAZ +10, WKJS +9, WACH +8, WAKB +8, KQXL +6, WMGL +5, WQMG +5, X562 +4, WPHR +3

FOR WEEK ENDING JULY 1, 2007
LEGEND: See legend to charts in charts section for rules and symbol explanations.
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Communication and trust are keys

How GMs Affect Programming

Kevin Peterson
KPeterson@RadioandRecords.com

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When it comes to programming, some radio station GMs are extremely hands-on. Others hire strong programmers and get out of their way. Either way, a GM's support and communication with the programming department are essential, even if the two parties aren't interacting every day. ■ Salem Christian AC KFSH/Los Angeles VP/GM Terry Fahy came up in the business through the sales department. For K-Life Network GM Jon Fugler, the route to the corner office snaked through programming. Both agree that an open, ongoing dialogue between GM and PD is critical.

Fahy says a manager should meet with his programmer at least every week, though he prefers getting together informally more frequently, especially to discuss personnel issues. "We talk about how each of the personalities is doing, how they're performing their jobs, how they're interacting with promotions, how they're interacting with the sales department and how they're interacting with each other," Fahy says. "My job as the general manager is to create an environment here where people can really thrive, regardless of what department they're in. I'm real concerned about what happens on the people side of things."

Fugler agrees that personnel management is a chief responsibility for GMs. "It all comes down to people," he says. "If you're not investing in your people, doing what you can to help them grow, helping them to accomplish what they need to

accomplish, then you're really not doing your job." In addition to a formal weekly meeting with the PD and other managers, Fugler says he touches base with his programmer throughout the week as things come up.

"I'm one who believes that everything is really cohesive and you look at things as a system, so it's important to not just isolate the programming from the rest of the station, but also really integrate it," he says.

While some GMs prefer to be involved in daily programming matters, Fahy isn't one of them. "I have a healthy appreciation for what the programming people do and really kind of get out of their way. I give them a lot of freedom on what they do, and I trust them a lot."

However, Fahy does roll up his sleeves for programming matters when clients are involved—say

'My most fruitful times of communication with the PD over the years have been our walk down to the 7-11 and back.'



Fugler



Fahy

a traffic sponsorship program, for example. In those instances, he says his function is that of an intermediary "to make sure programming and sales are working together."

Although he cut his teeth on programming and continues to work on the air, Fugler tries to stay out of his PD's way. "You have to have somebody in place who you trust and who you can turn it over to," he says. "I highly recommend not meddling in programming affairs. That's something that we need to step back from and really trust the people that we've put in place."

Fahy and Fugler say GM expectations of programmers have changed in tandem with the dramatic transformation the radio industry continues to experience. Fahy says, "I expect them to exert a lot more discipline on the air in terms of reducing clutter. That's just going with the flow of what's happening in our industry."

Fugler says he now expects his PD to create content not just for over the air, but for online and other delivery platforms. "For me, it is the fact that we're not really radio broadcasters, but we deliver content and programming—not only what goes out over the air, but it also involves what goes out in other ways, like the Internet. We have a powerful tool to reach more people with programming, and when you add the element of video to the audio, that opens up a whole new world. I consider that all programming too."

Asked how GMs can build better relationships with PDs, Fahy suggests reading. "Leaders are readers. Have your nose in the trades and see what's going on with programming trends. Get into your PD's world so you can talk intelligently and be able to bounce ideas off them and so they can bounce ideas off you. Constantly get new information. That's what motivates me, and I think that's what makes us all better."

Fugler says GM-PD relationship-building comes down to keeping communication lines open. "It's important to communicate often, and it doesn't have to be in a set meeting," he says. "My most fruitful times of communication with the PD over the years have been our walk down to the 7-11 and back. We got more done in that trip than we did in the meetings we had."

In light of the fluidity of radio station operations, limiting communication to just one formal weekly meeting isn't such a good idea, Fugler cautions. Things change so frequently that more regular, informal communications are necessary. Otherwise, the GM is likely to overlook something important. **R&R**



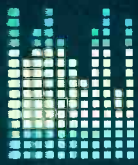
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BDS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST	NIelsen BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS RANK
1	3	18	I'M NOT WHO I WAS BRANDON HEATH	NO. 1 (1 WK) MONODROME/REUNION/PLG	1620 +29	5 005 1
2	4	15	GIVE YOU GLORY JEREMY CAMP	BEC/TOOTH & NAIL	1618 +38	4 739 4
3	1	19	EVERY TIME I BREATHE BIG DADDY WEAVER	FERVENT/WORD-CURB	1615 -41	4 758 3
4	2	25	UNDO RUSH OF FOOLS	MIDAS	1543 -52	4 916 2
5	5	14	BRING THE RAIN MERCYME	INO	1435 +18	3 439 5
6	6	19	SOMETHING BEAUTIFUL NEWSBOYS	INPOP	1159 +21	2 798 6
7	9	7	ONLY THE WORLD MANDISA	SPARROW/EMI CMG	952 +48	2 244 9
8	8	16	TUNNEL THIRD DAY	ESSENTIAL/PLG	905 -49	1 825 14
9	7	23	HOW CAN I KEEP FROM SINGING CHRIS TOMLIN	SIXSTEPS/SPARROW/EMI CMG	892 -77	1 917 13
10	10	33	EVERLASTING GOD LINCOLN BREWSTER	VERTICAL/INTEGRITY	863 -28	2 703 7
11	12	10	YOU BRITT NICOLE	SPARROW/EMI CMG	857 +26	2 137 11
12	11	33	MADE TO LOVE TOBYMAC	FOREFRONT/EMI CMG	847 -19	2 246 8
13	13	7	GIVE ME WORDS TO SPEAK AARON SHUST	BRASH	734 +53	1 556 17
14	14	14	WHEN I GET WHERE I'M GOING GEOFF MOORE	ROCKETOWN	692 -16	1 734 16
15	15	22	WHAT COULD BE BETTER (THE DAYS AHEAD) 33MILES	IND	667 -12	1 933 12
16	16	11	OVER MY HEAD BRIAN LITTRELL	REUNION/PLG	538 -16	1 011 21
17	17	11	ANYWAY MARTINA MCBRIDE	RCA/PLG	503 +1	2 231 10
18	18	3	I'M FOR YOU TOBYMAC	FOREFRONT/EMI CMG	495 +50	0 916 25
19	19	8	INTO THE DAY BEBONORMAN	ESSENTIAL/PLG	452 +20	0 607 30
20	20	5	LONE RANGER NATE SALLIE	AIRPOWER CURB	417 +40	1 019 20
21	25	2	HOME DAUGHTRY	RCA/RMG	376 +73	1 749 15
22	26	2	LOVE THE LORD LINCOLN BREWSTER	VERTICAL/INTEGRITY	372 +90	1 030 19
23	21	7	PROMISE OF A LIFETIME KUTLESS	BEC/TOOTH & NAIL	356 +6	1 491 -
24	22	9	FIND ME TONIGHT EVERYDAY SUNDAY	INPOP	357 +1	0 992 23
25	24	2	COMING BACK TO LIFE ECHOING ANGELS	IND	330 +25	0 992 22
26	23	14	SAVED THE DAY PHILLIPS, CRAIG & DEAN	INO	295 -40	0 403 -
27	NEW		ALL THE WORLD POINT OF GRACE	WORD-CURB	288 +71	0 376 -
28	NEW		EVERYTHING GLORIOUS DAVID CROWDER BAND	SIXSTEPS/SPARROW/EMI CMG	285 +159	0 876 26
29	NEW		EAST TO WEST CASTING CROWNS	MOST INCREASED PLAYS/MOST ADDED BEACH STREET/REUNION/PLG	259 +191	0 639 28
30	29	18	YOU KNOW MY NAME DETOUR 180	SLANTED/SPRING HILL	248 -10	1 055 18

MOST ADDED

TITLE ARTIST / LABEL	NEW STATIONS
EAST TO WEST Casting Crowns (BEACH STREET/REUNION/PLG) KBNJ, KCMS, KFIS, KHZR, KKCM, KLJC, KLTJ, KSBJ, KTIS, KTSL, KTSY, KWNO, KXOJ, Sirius Spirit 66, WAFJ, WAKW, WAWZ, WBSN, WCQR, WCVG, WVCV, WDJC, WFSH, WJIE, WJQK, WLAB, WLPJ, WMCU, WMSJ, WMUZ, WPAR, WPOZ, WRBS, WRCI, WRCM, XM The Message	36
HOME Daughtry (RCA/RMG) KAIM, KGBI, WAWZ, WFFH, WMSJ, XM The Message	6
LONE RANGER Nate Sallie (CURB) KAIM, WCVG, WLPJ, WRBS	4
EVERYTHING GLORIOUS David Crowder Band (SIXSTEPS/SPARROW/EMI CMG) KHZR, KTIS, WRBS, XM The Message	4
ALL THE WORLD Point Of Grace (WORD-CURB) KKFS, WDJC, WLAB, WRBS	4
LET YOUR LIGHT SHINE Bethany Dillon (SPARROW/EMI CMG) KHZR, KLJC, WLAB, WMCU	4
LOVE THE LORD Lincoln Brewster (INTEGRITY) KKCM, WBDX, WFFH	3
BRING THE RAIN MercyMe (INO) KGBI, KKFS	2

ADDED AT... KAIM
Honolulu, HI
PD/MD: Cory Reynolds
Daughtry, Home, 25
Nate Sallie, Lone Ranger, 0

FOR MORE STATIONS GO TO:
www.RadioandRecords.com

NEW AND ACTIVE

TITLE ARTIST / LABEL	PLAYS /GAIN	TITLE ARTIST / LABEL	PLAYS /GAIN
TEARS OF THE SAINTS Leland (ESSENTIAL/PLG)	220/18	OUR GREAT GOD Todd Agnew Feat. Rebecca St. James (INO)	131/8
TOTAL STATIONS:	23	TOTAL STATIONS:	12
COLD Marie Miller (CURB)	205/3	LEAST OF THESE DecembeRadio (SLANTED/SPRING HILL)	127/4
TOTAL STATIONS:	10	TOTAL STATIONS:	9
LET YOUR LIGHT SHINE Bethany Dillon (SPARROW/EMI CMG)	184/37	SNEAKIN' INTO HEAVEN Chris Rice (EB+FLO/INO)	123/20
TOTAL STATIONS:	12	TOTAL STATIONS:	10
YOU CARRIED ME Building 429 (WORD-CURB)	168/2	BE THOU NEAR TO ME Selah (CURB)	122/10
TOTAL STATIONS:	10	TOTAL STATIONS:	8
STILL CALLS ME SON John Walter (BEACH STREET/REUNION/PLG)	144/14	RIGHT NOW This Beautiful Republic (FOREFRONT/EMI CMG)	118/28
TOTAL STATIONS:	13	TOTAL STATIONS:	11

MOST INCREASED PLAYS

+191	EAST TO WEST Casting Crowns (Beach Street/Reunion/PLG) KHZR +21, WLPJ +19, WMSJ +14, WJIE +11, WDJC +10, WJQK +10, KTIS +9, WRCI +9, KLTJ +8, WCQR +8
+159	EVERYTHING GLORIOUS David Crowder Band (Sixsteps/Sparrow/EMI CMG) KLVA +32, WBSN +21, KBNJ +16, WRCI +14, WAFJ +14, WFZH +13, WLPJ +13, KKCM +9, WBDX +8, KTIS +8
+90	LOVE THE LORD Lincoln Brewster (Vertical/Integrity) WFSH +22, KHZR +22, WLPJ +20, KKCJ +14, WRCI +7, WJQK +7, WBDX +3, KXOJ +2, KFIS +2, WAFJ +2
+77	SUNDAY tree63 (Inpop) WPAR +33, WCQR +22, KXOJ +17, WFSH +8
+73	HOME Daughtry (RCA/RMG) KGBI +20, WAWZ +18, SIST +13, WFSH +12, WFFH +5, WRCI +3, KBIQ +2, WJQK +2

FOR WEEK ENDING JULY 1, 2007
LEGEND: See legend to charts in charts section for rules and symbol explanations.
* 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 28, Christian Rock 29 and Inpop 18. © 2007 Nielsen Business Media, Inc. All rights reserved.

RECURRENTS

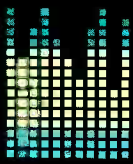
THIS WEEK	TITLE ARTIST / IMPRINT / PROMOTION LABEL	NIelsen BDS CERTIFICATIONS	PLAYS TW LW	THIS WEEK	TITLE ARTIST / IMPRINT / PROMOTION LABEL	NIelsen BDS CERTIFICATIONS	PLAYS TW LW
1	MY SAVIOR MY GOD AARON SHUST (BRASH)		727 714	6	HOLY IS THE LORD CHRIS TOMLIN (SIXSTEPS/SPARROW/EMI CMG)		539 535
2	I WILL LIFT MY EYES BEBONORMAN (ESSENTIAL/PLG)		585 616	7	BY HIS WOUNDS GLORY REVEALED: EAT, MAC, POWELL, MARK HALL, STEVEN CURTIS (BAPMAN, BRIAN LITTRELL) (REUNION/PLG)		523 477
3	BLESSED BE YOUR NAME TREES (INPOP)		562 545	8	HOW GREAT IS OUR GOD CHRIS TOMLIN (SIXSTEPS/SPARROW/EMI CMG)		522 519
4	PRAYSE YOU IN THIS STORM CASTING CROWNS (BEACH STREET/REUNION/PLG)		553 553	9	VOICE OF TRUTH CASTING CROWNS (BEACH STREET/REUNION/PLG)		513 531
5	DOES ANYBODY HEAR HER CASTING CROWNS (BEACH STREET/REUNION/PLG)		548 504	10	MOUNTAIN OF GOD THIRD DAY (ESSENTIAL/PLG)		488 471

5 New Adds!

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CHRISTIAN

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ON THE CHRISTIAN ROCK
LIST WITH "AWAKENING,"
WHICH ALSO BULLETS AT
NO. 6 ON CHRISTIAN CHR.



R&R

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	PLAYS	
						TW	+/-
1	2	19	THE LAST NIGHT	SKILLET	ARDENT/SRE/INO	1036	-43
2	1	18	SOMETHING BEAUTIFUL	NEWSBOYS	INPOP	1023	-59
3	5	11	LET IT FADE	JEREMY CAMP	BEC/TOOTH & NAIL	959	+85
4	3	19	AFTER THE WORLD	DISCIPLE	SRE/INO	955	-22
5	4	8	I'M FOR YOU	TOBYMAC	FOREFRONT/EMI CMG	948	+56
6	6	13	AWAKENING	SWITCHFOOT	SPARROW/COLUMBIA/EMI CMG	913	+50
7	7	14	YOU	BRITT NICOLE	SPARROW/EMI CMG	857	+12
8	11	15	TUNNEL	THIRD DAY	ESSENT AL/PLG	669	-11
9	12	12	BEAUTY	AYIESHA WOODS	GOTEE	646	-6
10	8	21	WORK	JARS OF CLAY	ESSENT AL/PLG	640	-104
11	14	11	I'M NOT WHO I WAS	BRANDON HEATH	REUNION/PLG	618	+33
12	13	6	ONLY THE WORLD	MANDISA	SPARROW/EMI CMG	607	+5
13	16	3	ZERO	HAWK NELSON	TOOTH & NAIL	601	+80
14	9	17	MISSING PAGES	SEVENTH DAY SLUMBER	BEC/TOOTH & NAIL	580	-131
15	10	23	FIND ME TONIGHT	EVERYDAY SUNDAY	INPOP	538	-166
16	18	7	LONE RANGER	NATE SALLIE	CURB	531	+48
17	17	14	UNDO	RUSH OF FOOLS	MIDAS	525	+7
18	23	5	RIGHT NOW	THIS BEAUTIFUL REPUBLIC	FOREFRONT/EMI CMG	495	+77
19	19	11	REACHING	LEELAND	ESSENT AL/PLG	452	-7
20	22	10	PRAISE AND ADORE (SOME LIVE WITHOUT IT)	WAVORLY	FLICKER/PLG	440	+10
21	21	14	LEAST OF THESE	DECEMBERADIO	SLANTED/SPRING HILL	352	-78
22	24	19	DEARLY LOVED	JIMMY NEEDHAM	INPOP	351	-58
23	26	4	IN MY ARMS	PLUMB	CURB	336	0
24	30	2	HOME	DAUGHTRY	RCA/RMG	321	+40
25	27	11	EVERY TIME I BREATHE	BIG DADDY WEAVE	FERVENT/WOR3-CURB	317	-15
26	NEW	NEW	SIGNATURE OF DIVINE (YAHWEH)	NEEDTOBREATHE	ATLANTIC/LAVA/WOR3-CURB	250	+44
27	NEW	NEW	HERE'S MY LIFE	BARLOWGIRL	FERVENT/WOR3-CURB	245	+34
28	25	13	JESUS ON THE RADIO	ALL STAR UNITED	7 SPIN	245	-158
29	NEW	NEW	BEAUTIFUL DISASTER	JON MCLAUGHLIN	ISLAND/UMCC	244	+64
30	NEW	NEW	I WANNA LIVE	STELLAR KART	WOR3-CURB	238	+14

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	PLAYS	
						TW	+/-
1	1	17	BREAK ME DOWN	RED	ESSENTIAL/PLG	278	-9
2	3	15	PERFECT	FLYLEAF	A&M/OCTONE/INTERSCOPE	266	0
3	12	13	MAD MEN	WAVORLY	FLICKER/PLG	265	+44
4	6	10	EVIL (A CHORUS OF RESISTANCE)	PROJECT 86	TOOTH & NAIL	255	-4
5	4	16	I LOVE YOU TO DEATH	FAMILY FORCE 5	MAVERICK/MONO VS STEREO/GOTEE	248	-13
6	5	20	SAY THIS SOONER (NO ONE WILL SEE THINGS THE WAY I DO)	ALMOST.	TOOTH & NAIL	242	-18
7	2	18	AN EPIPHANY	THE SEND	TOOTH & NAIL	241	-39
8	13	7	PLAY IT SAFE	DIZMAS	CREDENTIAL/EMI CMG	239	+21
9	9	13	CROSS THE LINE	RUTH	TOOTH & NAIL	238	+3
10	11	15	AWAKENING	SWITCHFOOT	SPARROW/COLUMBIA/EMI CMG	236	+14
11	10	11	ATTITUDE	FIREFLIGHT	FLICKER/PLG	232	+2
12	16	5	YOU'RE ON FIRE	MXPX	TOOTH & NAIL	218	+30
13	7	14	WAKE UP	KJ-52	BEC/TOOTH & NAIL	217	-25
14	14	12	TIME IS RUNNING OUT (WHERE TO START)	HIGH FLIGHT SOCIETY	RK/ROCKETOWN	209	+15
15	17	10	SOMEWHERE IN THE SKY	KUTLESS	BEC/TOOTH & NAIL	207	+29
16	8	19	SAY YOUR PRAYERS	WEDDING	BRAVE NEW WORLD	197	-44
17	27	4	TIME (TO LET THIS GO)	NEVERTHELESS	FLICKER/PLG	173	+42
18	22	7	ZERO	HAWK NELSON	TOOTH & NAIL	169	+15
19	21	8	SING TO ME	RUN KID RUN	TOOTH & NAIL	169	+14
20	23	6	FIGHT LIKE THIS	DECYFER DOWN	SRE/INO	166	+13
21	20	4	FINDING OUT	STELLAR KART	WORD-CURB	166	+10
22	19	16	FIENDS (SELLING OUT AIN'T EASY)	CHASING VICTORY	MONO VS STEREO/GOTEE	163	-5
23	15	20	THE LAST NIGHT	SKILLET	ARDENT/SRE/INO	134	-55
24	30	3	NEW SKEPTIC	FOLD	TOOTH & NAIL	132	+19
25	29	2	LIE TO ME	12 STONES	WIND UP	131	+11
26	25	13	TOGETHER	KRYSTAL MEYERS	ESSENTIAL/PLG	127	-18
27	24	16	BOOMIN'	TOBYMAC	FOREFRONT/EMI CMG	121	-29
28	NEW	NEW	HOLE IN MY HAND	DAY OF FIRE	ESSENTIAL/PLG	112	+45
29	NEW	NEW	TEMPTATION COME MY WAY	SHOWDOWN	MONO VS STEREO/GOTEE	105	+8
30	NEW	NEW	MINOR PROPHETS	HASTE THE DAY	TOOTH & NAIL	102	+5

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	PLAYS	
						TW	+/-
1	1	12	BRING THE RAIN	MERCYME	INO	328	-6
2	4	11	WHEN I GET WHERE I'M GOING	GEOFF MOORE	ROCKETOWN	228	+8
3	5	10	BE THOU NEAR TO ME	SELAH	CURB	227	-2
4	2	19	UNDO	RUSH OF FOOLS	MIDAS	219	-11
5	3	14	EVERY TIME I BREATHE	BIG DADDY WEAVE	FERVENT/WOR3-CURB	218	+4
6	9	11	I'M NOT WHO I WAS	BRANDON HEATH	REUNION/PLG	194	+10
7	5	15	I BELIEVE IN YOU	JOEL ENGLE	SPIN 360	183	-27
8	7	9	FATHER	JADON LAVIK	BEC/TOOTH & NAIL	172	-3
9	14	5	GIVE ME WORDS TO SPEAK	AARON SHUST	BRASH	166	+27
10	12	4	GOD SPEAKING	RONNIE FREEMAN	HARDLY	164	+10

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	PLAYS	
						TW	+/-
1	10	7	CONVINCED	NICOLE C. MULLEN	WORD-CURB	163	+1
2	8	17	SAVED THE DAY	PHILLIPS, CRAIG & DEAN	INO	162	+14
3	11	19	HOW CAN I KEEP FROM SINGING	CHRIS TOMLIN	SIXSTEPS/SPARROW/EMI CMG	136	-24
4	17	4	FAITHFUL GOD	SHANNON WEXELBERG	DISCOVERY HOUSE	125	-4
5	NEW	NEW	YOU ARE GOOD	POINT OF GRACE	WORD-CURB	105	+4
6	NEW	NEW	BELIEVE	CLAY CROSSE	REUNION/PLG	95	+7
7	NEW	NEW	BE LIFTED HIGH	MICHAEL W. SMITH	REUNION/PLG	93	-2
8	NEW	NEW	YOUR MAJESTY IS EVERYWHERE	GINGER MILLERMON	ANOTHER	92	+24
9	NEW	NEW	UNTO THE ONE	MATT PAPA	SPIN 360	91	-5
10	13	13	THERE IS A RIVER	JARS OF CLAY	ESSENTIAL/PLG	91	-11

CHRISTIAN ROCK REPORTERS

KLYT/Abuquerque, NM
PD: Mart Gentry
MD: Joey Belleville

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

WVOF/Bridgeport, CT
PD/MD: Bob Felberg

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APD: Darren Stevens

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MD: Phil Smith

KIBZ/Lincoln, NE
OM: Lester St. James
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WDML/Marion, IL
MD: Tom Schroeder

WMKL/Miami, FL
PD: Rob Robbins
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APD: Amanda Harmon

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FC/MD: Aaron Dicer

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OM: Kris Byerly
FC: Michelle Tellone
MD: Elisha Skorski

Firecape/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 66/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



How Nate Deaton landed in the GM's office

A Road Less Traveled

R.J. Curtis

RCurtis@RadioandRecords.com

40

Let's face it: The road to the GM's chair still leads, for the most part, through sales. ■ Sure, there have been some notable exceptions through the years. In this format, the late Tom Rivers ascended to the GM role at CBS Radio's WQYK/Tampa after a successful run as OM/morning personality. Scott Mahalick, now back in radio and programming Entercom KBWF (the Wolf)/San Francisco, has been a GM in Stockton and Salt Lake City.

Charlie Morgan at Cumulus' WFMS/Indianapolis and Dan Halyburton, longtime GM at KPLX (the Wolf)/Dallas and now market manager for Emmis/New York, are two more great examples of programmers who transitioned to GM. Still, the quickest path to a station management position involves climbing the ranks of sales management.

There is another way, though. Meet Nate Deaton, GM of Empire Broadcasting's KRTY/San Jose since 2004. Deaton was never a seller or a sales manager and doesn't have a PD gig on his résumé. So what was his title before GM?

If you guessed "marketing director," congratulations. Deaton was indeed the marketing director at KRTY from the time of his hiring in 1994. Yet, because he got involved in music and programming, people perceived him as the station's MD.

"I took music calls, but it was never my title," Deaton says. His background was strictly promotions—he joined KRTY after a seven-year run as entertainment/promotions director for the Santa Clara County Fair, and his radio experience was as promotions director at KSJO/San Jose. He joined the former rock outlet while still in college and logged four years there, from 1984 to 1987.

Deaton is the first to admit that moving from marketing director to GM is an unusual jump. But the move makes more sense than you may think, he says. A GM's job is "primarily based on revenue. That's why they come from the sales side. [Marketing] is always the one department

that bridges programming and sales."

Deaton notes that in his case "the evolution of this move has more to do with our being locally operated."

Empire Broadcasting is run by president Robert Kieve, who served as GM of KRTY and San Jose sisters KARA and KLIV from 1996 to 2004. The company sold KARA in 2002, and Kieve remains KLIV's GM.

After KRTY made a rep-firm change in 2004, Deaton, Kieve and the national sales manager visited the firm's offices. While introducing his team to the new reps, Kieve found he could never clearly define exactly what Deaton's role was.

Deaton served as marketing director, yet he took music calls. He wasn't in programming, but he worked closely with KRTY PD Julie Stevens on strategic decisions. He wasn't in sales, either, but he had been making national sales calls for seven years. Because Deaton's influence was felt in virtually every department of the station, Kieve decided to officially name him GM shortly after the team returned to San Jose.

So how did Stevens feel about Kieve's decision to make Deaton GM, essentially leapfrogging her position?

"It was actually her idea," Deaton says. Stevens had gone to Kieve and suggested the move, acknowledging that Deaton's role went far beyond promotions and marketing.

"One of the things that makes this station work is there's no rivalry between Tina Ferguson, our sales manager, myself and Julie,"

'Nate Deaton, marketing director, might not be able to get somebody on the phone, but Nate Deaton, GM at KRTY, can.'



Deaton

'There's nothing greater than 10,000 people flying high after a Keith Urban show.'

Deaton says. "We all have equal say. The only time they call upon me to make a final decision is when they don't want to." Which makes Deaton the de facto tiebreaker and referee—in other words, the GM.

"My whole role has been to marry sales and programming," he says. "There's no such thing as a sales promotion at this radio station. There's no such thing as a programming promotion. There are radio station promotions that happen to involve both."

Asked to describe his biggest "Holy crap, I'm the GM" moment, Deaton says the need to manage costs came as a revelation. "As a marketing director—and, unlike other stations, we always had a good marketing budget—I was accustomed to spending money but not looking at places to cut costs, so something I hadn't really looked at before was the expense side."

Another thing Deaton quickly learned about carrying the GM title—and he doesn't say it as a boast, but as an acquired insight—is the significance the title carries. "Nate Deaton, marketing director, might not be able to get somebody on the phone," he says, "but Nate Deaton, GM at KRTY, can."

Working for an independently owned radio station made this unusual career leap possible for several reasons. "First, how many guys that work in radio today have day-to-day interaction with the owner?" Deaton asks. "How many guys in radio today work with a broadcaster with 55 years of experience? There aren't very many things Bob Kieve hasn't seen, so he's a great mentor."

Additionally, Deaton says that at a large radio company, "you're not going to look down your list of stations and see some guy in the marketing position at a radio station and say, 'Let's make him the GM,' because you've never had interaction with him. You have no idea what he's like or what he really does."

Although Deaton estimates that on a monthly basis his time is equally divided between sales and programming issues, the personal reward doesn't come from seeing a healthy bottom line at the end of the month. After spending so many years so close to the product side, he says he's not only concerned about having a solid profit and loss statement. "There's nothing greater than 10,000 people totally flying high after a Keith Urban show or sitting in a local club seeing 900 KRTY listeners going crazy over Taylor Swift." That's the real payoff, he says.

Asked to dispense advice for programmers or marketing directors who aspire to become GMs, Deaton recommends education on the sales and revenue aspects of radio. "You can't be a GM and not know the sales side," he says. "And I don't mean the terminology, I mean how to sell."

Deaton says knowing how to motivate salespeople and sell your product are also key. "Really, if you take a GM with a programming background who can talk intelligently about their station and why people like it, you'll get 10 times further than anybody who walks in there and talks about the ratings." **R&R**



Adult female radio formats are more adept at changing with the times than you might think

Who You Calling Staid?

Chuck Taylor

CTaylor@RadioandRecords.com

Female-oriented adult radio is often considered staid, resistant to evolution and among the last formats to widen the window when it comes to adapting to new generations of core listeners. During the past three years, I have explored trends shaping the AC and hot AC charts. In each instance, the statistics lend credence to the fact that evolution is more readily embraced than one might imagine. ■ Staid? Hardly. Consider the following evidence that female adult formats, if anything, have stayed dynamic.

Q4 2004: Hot AC—Adults' Top 40 Going On 14

Then: The trend in October 2004 resulted from hot AC's indulgence of more kiddie acts than at any point in the format's history. Hot AC, which traditionally maintained a stable of core artists whose age range is roughly the same as its listeners, spent much of the second half of the year indulging in hitmakers half the age of its norm.

In the past, where the genre courted Sarah McLachlan, Alanis Morissette and Matchbox Twenty, the dynamic in 2004 was a chartload of scores from Ashlee Simpson, whose "Pieces of Me" was No. 5; Avril Lavigne's "My Happy Ending" at No. 7; Kelly Clarkson's "Breakaway," just getting started at No. 18; and "On the Way Down" at No. 14 from Ryan Cabrera. Even JoJo, who at 13 was the youngest artist to score a CHR/top 40 No. 1, was gaining a presence at hot AC with debut "Leave (Get Out)" at No. 33.

Programmers stood by the notion that a hit is a hit, no matter the performer's age, noting that the youthful singers perhaps brought mothers and daughters together.

CBS Radio hot AC WKRQ (Q102)/Cincinnati PD Patti Marshall says, "The new crop of young artists has given us better music, increased overall tempo and frankly, with Ashlee and Kelly, increased star appeal, since they were known to a TV audience before they came to radio."

PDs say that with little association to bubble-gum pop—as these kids leaned more toward rock—they may have come across as more grown-up than they actually were, blending with hits from 3

Doors Down, Evanescence and Hoobastank.

Now: While Clarkson and Lavigne became core artists at AC and hot AC, it was because of a persistent string of across-the-board hits . . . not their innate youth. For the most part, the overall younger trend at hot AC in 2004 was more a fall shower than long-term global warming. Today's chart is pretty much all grown-up again, flanked by Daughtry, Maroon 5, Nickelback, Gwen Stefani, Rob Thomas, Pink and Carrie Underwood.

Q1 2005: Country Invades AC, But Will The Ride Last?

Then: Once a decade, it appears, country music holds hands with mainstream radio—and then, like a Hollywood marriage, it's over and players return to their respective corners. So it was in first-quarter 2005, as Martina McBride, Tim McGraw and Keith Urban began country's latest love affair with AC radio, all riding the top 10 in March.

McBride was on her second top four hit with the sentimental "In My Daughter's Eyes," which followed the uptempo "This One's for the Girls." Urban's wistful "You'll Think of Me" hit No. 3, and McGraw's inspirational "Live Like You Were Dying" tipped the top five.

Greater Media AC WMJX (Magic 106.7)/Boston APD Candy O'Terry says, "Every time new product for AC gets thin, we tend to dip into country. Look at 'Urban Cowboy,' then Juice Newton and Rosanne Cash, then Garth Brooks. There are definite cycles."

She adds that a strong appeal of country music

is its messages: "AC listeners love story songs." But "sometimes a great country song may be about riding a bull or reading the Good Book. It may be a great lyric, but it's not part of the AC lifestyle. You have to pick crossover records carefully."

Now: Is Carrie Underwood country? Based on the success of "Before He Cheats," which crossed from country to hot AC and AC to CHR/top 40, hardly. It is simply a great pop song that launched at country radio.

Today, two years after the country craze of first-quarter 2005, ironically, two of the same three artists crossing over then maintain relevance today. McBride is top 20 with "Anyway," and McGraw is just outside the top 20 with "My Little Girl." Taking the place of Urban is Rascal Flatts, whose pop remix of "My Wish" is most-added at AC, on the heels of recent No. 1 "What Hurts the Most." The verdict? Two years later, the score remains even.



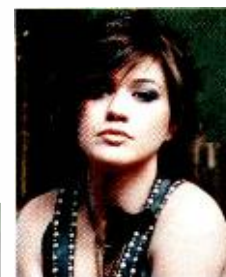
Underwood



McGraw



McBride



Clarkson

Q3 2005: What's Old Is New Again At AC

Then: In the 1980s, the AC chart blossomed with new artists Rick Springfield, Bryan Adams, John Waite and Vanessa Williams, while such seasoned acts as Tina Turner, Earth, Wind & Fire, Hall & Oates and Ambrosia also scored major chart victories. Two years ago, in July 2005, eight of the top 40 positions on the AC tally—or one in five—included the reappearance of those very '80s throwbacks, some of which had first charted 25 years previous.

"As a PD, you are more likely to fill current slots with a song that has familiarity rather than taking a chance on something new," says Rob Miller, PD of Clear Channel AC WALK/Long Island-Nassau, N.Y. "More effort and airplay are needed to expose an original song."

In addition, AC supported a number of cover albums, including Michael McDonald's "Motown" and Hall & Oates' "Our Kind of Soul," which delivered remakes from the '60s and '70s.

Now: As prominent a trend as the '80s retreat was just two years ago, AC has since veered far from such a path. The top of the chart is chock-full of acts that came to prominence this decade—John Mayer, the Fray, Michael Bubl , Nickelback, Corinne Bailey Rae—or those who redefined themselves as solo artists last decade, a la Thomas and Stefani.

The only retro acts now within the top 30, in fact, are leading the rear, with REO Speedwagon's "I Needed to Fall" at No. 30 and Paul McCartney's new "Ever Present Past" at No. 26, as well as Rod Stewart at No. 17 and Bon Jovi at No. 28—both of which have managed to maintain relevance as current acts at the format.

So what does it all mean? Clear Channel AC WMGF/Orlando PD Ken Payne suggests that it's wide appeal that keeps adult, female-targeted formats on top. "Music has undergone a shift to a more edgy, modern sound. A few years ago that would have sounded odd, but because of exposure from other sources and a shift in the women who make up our core they sound quite natural now. We've kept reinventing ourselves, shifting the music focus rather than moving with the target demo." **R&R**

► **FERGIE** CRIES ONLY HAPPY TEARS, AS SHE DEBUTS ON AC AT NO. 29 WHILE TAKING MOST INCREASED PLAYS (UP 457) WITH AN 18-15 JUMP ON HOT AC.



THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST	11 NIelsen BDS CERTIFICATIONS	HITPREDICTOR STATUS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS RANK
1	2	44	WAITING ON THE WORLD TO CHANGE JOHN MAYER	NO. 1 (15 WKS)	11 ³ AWARE/COLUMBIA	1827 +96	13.654 2
2	1	38	CHASING CARS SNOW PATROL		11 ³ POLYDOR/A&M/INTERSCOPE	1713 -71	14.618 1
3	3	14	EVERYTHING MICHAEL BUBLE		143/REPRISE	1684 -20	11.962 4
4	4	37	HOW TO SAVE A LIFE THE FRAY		11 ⁴ EPIC	1631 +13	12.250 3
5	7	8	HOME DAUGHTRY	MOST INCREASED PLAYS	11 ☆ RCA/RMG	1180 +115	10.971 5
6	8	11	THE SWEET ESCAPE GWEN STEFANI FEATURING AKON		11 ² INTERSCOPE	1159 +106	10.792 6
7	5	44	FAR AWAY NICKELBACK		11 ⁴ ☆ ROADRUNNER/ATLANTIC/LAVA	1151 -15	9.029 8
8	6	24	CHANGE KIMBERLEY LOCKE		CURB/REPRISE	1131 0	4.694 12
9	9	11	BEFORE HE CHEATS CARRIE UNDERWOOD		11 ³ ☆ ARISTA/ARISTA NASHVILLE/RMG	1108 +99	9.333 7
10	10	39	STREETCORNER SYMPHONY ROB THOMAS		11 ☆ MELISMA/ATLANTIC	963 -37	6.947 9
11	11	23	RAINCOAT KELLY SWEET		RAZOR & TIE	767 -51	3.589 16
12	12	25	IRREPLACEABLE BEYONCE		11 ⁴ ☆ COLUMBIA	745 -52	4.422 13
13	13	26	SUDDENLY I SEE KT TUNSTALL		11 ☆ RELENTLESS/VIRGIN	607 -27	5.479 10
14	15	12	LITTLE WONDERS ROB THOMAS	MOST ADDED	11 ☆ WALT DISNEY/MELISMA/ATLANTIC	554 +70	4.907 11
15	16	16	FEBRUARY SONG JOSH GROBAN		143/REPRISE	472 +30	2.494 21
16	14	18	NEVER ALONE JIM BRICKMAN FEATURING LADY ANTEBELLUM		SLG	469 -92	1.694 23
17	7	7	MAKES ME WONDER MAROON 5		11 A&M/OCTONE/INTERSCOPE	459 +33	4.055 14
18	15	15	ANYWAY MARTINA MCBRIDE		11 ☆ RCA NASHVILLE	395 +19	1.222 25
19	20	7	MY WISH RASCAL FLATTS		11 ☆ LYRIC STREET/HOLLYWOOD	388 +38	1.238 24
20	18	19	FOOLED AROUND AND FELL IN LOVE ROD STEWART		J/RMG	354 -71	2.851 17
21	4	4	EVER PRESENT PAST PAUL MCCARTNEY		MPL/HEAR/CONCORD	280 +44	2.822 18
22	22	19	IT'S NOT OVER DAUGHTRY		11 ³ RCA/RMG	248 +12	3.778 15
23	15	15	SAY IT RIGHT NELLY FURTADO		11 ³ MOSLEY/GEFFEN	243 +28	2.576 20
24	25	3	(YOU WANT TO) MAKE A MEMORY BON JOVI		11 ☆ MERCURY/ISLAND/DJ/JMG	223 +48	2.393 22
25	24	3	HEAVEN KNOWS TAYLOR HICKS		ARISTA/RMG	208 +8	0.412 -
26	26	4	LEMONADE CHRIS RICE		11 INO/COLUMBIA	195 +31	0.268 -
27	27	7	I NEEDED TO FALL REO SPEEDWAGON		SPEEDWAGON/MAILBOAT	148 -1	0.394 -
28	28	6	IF EVERYONE CARED NICKELBACK		11 ² ☆ ROADRUNNER/ATLANTIC/LAVA	139 +13	0.778 29
29	NEW		BIG GIRLS DON'T CRY FERGIE		11 WILL I AM/A&M/INTERSCOPE	130 +63	2.818 19
30	30	2	CHANGES LAREAU		11 WARRIOR	79 +3	0.040 -

MOST ADDED

TITLE ARTIST / LABEL	NEW STATIONS
LITTLE WONDERS Rob Thomas (WALT DISNEY/MELISMA/ATLANTIC) WFMK, WJKK, WSUY, WVAE, WZID	5
MAKES ME WONDER Maroon 5 (A&M/OCTONE/INTERSCOPE) KLTQ, KSSK, KTDY, WSUY	4
EVER PRESENT PAST Paul McCartney (MPL/HEAR/CONCORD) KEZK, KOST, WCDV, WRVR	4
BIG GIRLS DON'T CRY Fergie (WILL I AM/A&M/INTERSCOPE) KUMU, WHUD, WLEV, WLHT	4
HOME Daughtry (RCA/RMG) KISC, WNIC, WTVR	3
THE SWEET ESCAPE Gwen Stefani Feat. Akon (INTERSCOPE) KSOE, WRAL, WZID	3
RAINCOAT Kelly Sweet (RAZOR & TIE) KOST, WRVR	2
NEVER ALONE Jim Brickman Feat. Lady Antebellum (SLG) KSSK, WYYY	2
ANYWAY Martina McBride (RCA NASHVILLE) WDEF, WYYY	2

ADDED AT... WCDV
Baton Rouge, LA
OM: LeBron "BJ" Joseph
PD: Jeff Johnson
Chris Rice, Lemonade, 4
Paul McCartney, Ever Present Past, 3

FOR MORE STATIONS GO TO:
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NEW AND ACTIVE

TITLE ARTIST / LABEL	PLAYS /GAIN	TITLE ARTIST / LABEL	PLAYS /GAIN
HEY THERE DELILAH Plain White T's (HOLLYWOOD) TOTAL STATIONS: 8	66/29	SEPTEMBER Kirk Franklin (STAX/CONCORD) TOTAL STATIONS: 2	29/3
BEST OF ME Chrisette Michele (DEF JAM/DJMG) TOTAL STATIONS: 11	64/24	DANCE TONIGHT Paul McCartney (MPL/HEAR/CONCORD) TOTAL STATIONS: 4	27/9
GLAMOROUS Fergie Feat. Ludacris (WILL I AM/A&M/INTERSCOPE) TOTAL STATIONS: 2	37/1	BETTER THAN ME Hinder (UNIVERSAL REPUBLIC) TOTAL STATIONS: 3	27/3
GRAVITY John Mayer (AWARE/COLUMBIA) TOTAL STATIONS: 3	31/5	FIRST TIME Lifehouse (GEFFEN) TOTAL STATIONS: 4	26/3
KNOCK DOWN THE WALLS Chubby Checker (TEEC) TOTAL STATIONS: 3	30/8	THINKING ABOUT YOU Norah Jones (BLUE NOTE/BLC) TOTAL STATIONS: 4	22/1



RECURRENTS

THIS WEEK	TITLE ARTIST / IMPRINT / PROMOTION LABEL	11 NIelsen BDS CERTIFICATIONS	PLAYS TW LW
1	UNWRITTEN NATASHA BEDINGFIELD (EPIC)	11 ⁵	1015 981
2	PUT YOUR RECORDS ON CORINNE BAILEY RAE (CAPITOL)	11	926 842
3	BAD DAY DANIEL POWTER (WARNER BROS.)	11 ⁴	888 855
4	HURT CHRISTINA AGUILERA (RCA/RMG)	11	847 862
5	YOU'RE BEAUTIFUL JAMES BLUNT (CUSTARD/ATLANTIC)	11 ⁴	733 757

THIS WEEK	TITLE ARTIST / IMPRINT / PROMOTION LABEL	11 NIelsen BDS CERTIFICATIONS	PLAYS TW LW
6	YOU AND ME LIFEHOUSE (GEFFEN)	11 ⁶	712 698
7	WHAT HURTS THE MOST RASCAL FLATTS (LYRIC STREET/HOLLYWOOD)	11 ⁴	696 721
8	BECAUSE OF YOU KELLY CLARKSON (RCA/RMG)	11 ⁵	640 716
9	THE RIDDLE FIVE FOR FIGHTING (AWARE/COLUMBIA)	11	630 563
10	HEAVEN LOS LONELY BOYS (OR/EPIC)	11 ⁵	623 610

FOR WEEK ENDING JULY 1, 2007
LEGEND: See legend to charts in charts section for rules and symbol explanations.
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HOT AC

► **AVRIL LAVIGNE** DEBUTS AT NO. 38 AS MOST ADDED WITH "WHEN YOU'RE GONE," WHICH ALSO STARTS ON THE CHR/TOP 40 CHART AT NO. 35.



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THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST	NIELSEN BDS CERTIFICATIONS	HITPREDICTOR STATUS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS RANK
1	1	13	HOME DAUGHTRY	NO. 1 (5 WKS)	11 ☆ RCA/RMG	3502 +29	18.092 1
2	2	14	MAKES ME WONDER MAROON 5		11 A&M/OCTONE/INTERSCOPE	3213 -7	16.348 2
3	3	25	THE SWEET ESCAPE GWEN STEFANI FEATURING AKON		11 ² INTERSCOPE	2493 -112	12.414 5
4	4	28	IF EVERYONE CARED NICKELBACK		11 ² ☆ ROADRUNNER/ATLANTIC/LAVA	2428 -172	12.645 4
5	5	33	U + UR HAND PINK		11 ² ☆ LAFACE/ZOMBA	2311 -19	11.083 6
6	7	9	FIRST TIME LIFEHOUSE		11 Geffen	2217 +105	9.983 8
7	6	29	BEFORE HE CHEATS CARRIE UNDERWOOD		11 ³ ☆ ARISTA/ARISTA NASHVILLE/RMG	2202 -49	13.117 3
8	9	9	HEY THERE DELILAH PLAIN WHITE T'S		11 HOLLYWOOD	2083 +198	10.677 7
9	8	22	LITTLE WONDERS ROB THOMAS		11 WALT DISNEY/MELISMATLANTIC	1886 -147	8.765 10
10	10	29	SAY IT RIGHT NELLY FURTADO		11 ³ ☆ MOSLEY/GEFFEN	1789 -15	8.578 11
11	12	19	BETTER THAN ME HINDER		11 UNIVERSAL REPLIC	1740 +4	7.439 13
12	11	31	IT'S NOT OVER DAUGHTRY		11 ³ ☆ RCA/RMG	1701 -68	9.191 9
13	13	25	ROCKSTAR NICKELBACK		11 ☆ ROADRUNNER/ATLANTIC/LAVA	1691 +257	7.846 12
14	14	14	(YOU WANT TO) MAKE A MEMORY BON JOVI		11 MERCLURY/ISLAND/DJMG	1484 +105	6.309 14
15	13	4	BIG GIRLS DON'T CRY FERGIE	MOST INCREASED PLAYS	11 ☆ WILL.I.AM/A&M/INTERSCOPE	1388 +457	6.312 15
16	16	17	UNDENIABLE MAT KEARNEY		11 AWARE/COLUMBIA	1304 +94	4.106 18
17	15	12	GIRLFRIEND AVRIL LAVIGNE		11 RCA/RMG	1168 -104	5.493 16
18	17	11	NEVER AGAIN KELLY CLARKSON		11 RCA/RMG	973 -162	4.278 17
19	20	4	BEFORE IT'S TOO LATE (SAM AND MIKAELA'S THEME) GOO GOO DOLLS		11 ☆ AIRPOWER WARNER BROS.	964 +193	3.292 20
20	19	13	FACE DOWN THE RED JUMPSUIT APPARATUS		11 ☆ VIRGIN	934 +84	3.035 22
21	24	5	REHAB AMY WINEHOUSE		11 UNIVERSAL REPUBLIC	800 +158	3.899 19
22	23	10	DIG INCUBUS		11 IMMORTAL/EPIC	799 +130	2.572 25
23	21	18	CUPID'S CHOKEHOLD/BREAKFAST IN AMERICA GYM CLASS HEROES FEAT. PATRICK STUMP		11 DECAY/DANCE/FUELED BY RAMEN/ATLANTIC/LAVA	700 -59	2.734 24
24	25	10	WHAT I'VE DONE LINKIN PARK		11 WARNER BROS.	657 +61	2.843 23
25	26	10	EXTRAORDINARY MANDY MOORE		11 FIRM	553 +46	1.880 29
26	30	7	SUMMER LOVE JUSTIN TIMBERLAKE		11 JIVE/ZOMBA	543 +77	1.880 28
27	6	6	IF YOU'RE GONNA LEAVE EMERSON HART		11 MANHATTAN/CAPITOL	532 +34	1.109 40
28	22	14	OTHER SIDE OF THE WORLD KT TUNSTALL		11 RELENTLESS/VIRGIN	492 -245	1.572 33
29	25	8	BEAUTIFUL DISASTER JON MCLAUGHLIN		11 ISLAND/DJMG	485 +13	0.982 -
30	37	2	WHO KNEW PINK		11 LAFACE/ZOMBA	470 +181	3.042 21
31	28	12	GLAMOROUS FERGIE FEATURING LUDACRIS		11 ² WILL.I.AM/A&M/INTERSCOPE	462 -23	2.271 26
32	32	7	WHEN WE DIE BOWLING FOR SOUP		11 JIVE/ZOMBA	461 +80	1.222 37
33	36	3	THNK'S FR TH MMRS FALL OUT BOY		11 FUELED BY RAMEN/ISLAND/DJMG	431 +119	1.729 30
34	35	3	ALL AT ONCE THE FRAY		11 EPIC	426 +90	2.098 27
35	34	3	4 IN THE MORNING GWEN STEFANI		11 INTERSCOPE	422 +105	1.380 34
36	35	4	THE STORY BRANDI CARLILE		11 COLUMBIA	374 +59	1.343 35
37	37	4	EVERYTHING MICHAEL BUBLE		11 143/REPRISE	374 -8	1.626 32
38	NEW		WHEN YOU'RE GONE AVRIL LAVIGNE	MOST ADDED	11 RCA/RMG	344 +192	1.026 -
39	35	3	WAIT FOR YOU ELLIOT YAMIN		11 HICKORY	322 +56	1.217 38
40	40	2	UMBRELLA RIHANNA FEATURING JAY-Z		11 SRP/DEF JAM/DJMG	300 +38	1.711 31

MOST ADDED

TITLE ARTIST / LABEL	NEW STATIONS
WHEN YOU'RE GONE Avril Lavigne (RCA/RMG) KLCA, KLTG, KLZR, KMHX, KOSO, KSII, Sirius The Pulse, WBMX, WINK, WMYX, WPLJ, WTIC, WZPT	13
BIG GIRLS DON'T CRY Fergie (WILL.I.AM/A&M/INTERSCOPE) KALZ, KAMX, KBBY, KCIX, KZZO, WDV0, WHBC, WTIC, WZPT	9
WHO KNEW Pink (LAFACE/ZOMBA) KCIX, KLLY, KMXB, KOSO, KQKQ, KSTP, WMJC, WQAL	8
PICTURES OF YOU The Last Goodnight (VIRGIN) KCDU, KLLY, KLTG, KLZR, KPCK, KQKQ, WJLK	7
REHAB Amy Winehouse (UNIVERSAL REPUBLIC) KCOA, KEZR, KFBZ, WMJC, WMMX, WZPT	6
BEFORE IT'S TOO LATE (SAM AND MIKAELA'S THEME) Goo Goo Dolls (WARNER BROS.) KCIX, KFBZ, KOSO, KZZO, WMJC	5
HOLLYWOOD Collective Soul (EL) KMXB, KOSO, WAJI, WMMX	4
WHEN WE DIE Bowling For Soup (JIVE/ZOMBA) KCIX, KYSR, KZZO	3
ALL AT ONCE The Fray (EPIC) KIMN, WAJI, WHBC	3
4 IN THE MORNING Gwen Stefani (INTERSCOPE) KCDU, WINK, WZPT	3

**ADDED AT...
KCIX**
Boise, ID
PD/MD: Brent Carey
Fergie, Big Girls Don't Cry, 26
Goo Goo Dolls, Before It's Too Late (Sam And Mikaela's Theme), 7
Bowling For Soup, When We Die, 0
Pink, Who Knew, 0

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NEW AND ACTIVE

TITLE ARTIST / LABEL	PLAYS /GAIN	TITLE ARTIST / LABEL	PLAYS /GAIN
HOLLYWOOD Collective Soul (EL) TOTAL STATIONS: 23	281/22	BEAUTIFUL GIRLS Sean Kingston (BELUGA HEIGHTS/EPIC) TOTAL STATIONS: 9	169/54
BUBBLY Colbie Caillat (UNIVERSAL REPUBLIC) TOTAL STATIONS: 23	277/72	DREAMING WITH A BROKEN HEART John Mayer (AWARE/COLUMBIA) TOTAL STATIONS: 15	156/53
I'LL STAND BY YOU Carrie Underwood (FREMANTLE/19) TOTAL STATIONS: 9	193/12	PARALYZER Finger Eleven (WIND-UP) TOTAL STATIONS: 17	155/25
WONDERFUL WORLD James Morrison (FOLYDOR/INTERSCOPE) TOTAL STATIONS: 18	186/18	TIME WON'T LET ME GO The Bravery (ISLAND/DJMG) TOTAL STATIONS: 16	153/25
THE OLDER I GET Skillet (ARDENT/ATLANTIC/LAVA) TOTAL STATIONS: 17	170/10	LAST REQUEST Paolo Nutini (ATLANTIC) TOTAL STATIONS: 17	152/19

MOST INCREASED PLAYS

+457 ☆ BIG GIRLS DON'T CRY Fergie (will.i.am/A&M/Interscope) WV0D +31, KZZU +29, KCIX +26, KSTZ +25, KAMX +25, WMMX +22, WTIC +22, KPLZ +21, WZPT +18, KCDU +15
+257 ☆ ROCKSTAR Nickelback (Roadrunner/Atlantic/Lava) WINK +20, WMYX +20, WRQX +18, WJMA +18, KLZR +16, KMHX +15, KPLZ +15, KMXB +14, KZZL +14, WTS5 +13
+198 ☆ HEY THERE DELILAH Plain White T's (Hollywood) KSTZ +31, WMYX +20, WAVY +18, WDV0 +16, WMC +14, WRQX +14, KZZU +12, WTMX +11, KQKQ +9, KSII +9
+193 ☆ BEFORE IT'S TOO LATE (SAM AND MIKAELA'S THEME) Goo Goo Dolls (Warner Bros.) KZZU +25, WMYX +20, WRQX +16, KOSO +15, KCDU +13, KMHX +12, KZZO +12, KSTZ +9, WWHX +8, WLNK +8
+192 ☆ WHEN YOU'RE GONE Avril Lavigne (RCA/RMG) KSTZ +25, WMMX +19, WMYX +17, WBNS +14, WWHX +14, WMC +13, KOSO +13, WINK +10, WTIC +9, WKRQ +7

FOR WEEK ENDING JULY 1, 2007
LEGEND: See legend to charts in charts section for rules and symbol explanations.
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Carol Archer

CArcher@RadioandRecords.com

nontraditional revenue adds millions to the bottom line of smooth jazz stations in the top 10 markets alone. Most stations in this format generate some nontraditional dollars, but all want more. So how does a big dog identify new NTR sources?

A 13-year veteran of Clear Channel WNUA/Chicago, general sales manager Pat Kelley says the station pioneered nonspot sponsorships almost accidentally. It began with former WNUA director of marketing Suzy Le Claire, who tied in sponsorships on the station's first CD sampler, which featured all GRP Records product, in 1987. "We learned that people were willing to pay money to be associated with us," Kelley says—but they didn't yet know just how much.

When WNUA later launched a concert series at Chicago's Navy Pier, the station's sales department pitched Citicorp (now Citibank) as the title sponsor. "The bank guy said, 'What would it cost to just put our name on it, be associated with it, have a booth and get a few mentions?'" Kelley recalls. "We threw out a figure—a big number for us—and he said, 'Fine.' He wanted a few extras, like some tickets and for us to foot the bill to entertain his big clients one night." The result was an \$80,000 nonspot order.

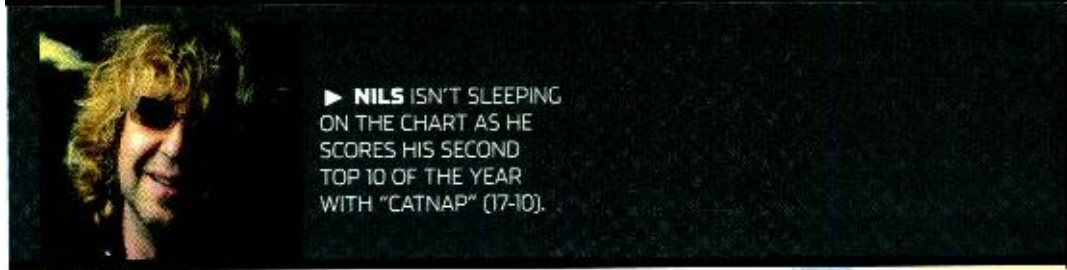
"We went back to the station and brainstormed until 10 p.m. to figure out how to do more of this. The epiphany was that we created a separate effort. It wasn't even called NTR, but 'sponsorship revenue.' It allowed us to set up another line or goal for how much nonspot revenue—and attractive spot revenue, with good rates and dayparts—we could generate with sponsorships."

Kelley says that any luxury goods category is perfect for smooth jazz because the format takes an experiential approach to selling. "When you buy a Cadillac, you're not just buying a set of wheels to get from here to there," he says. "You're buying an experience, and Cadillac uses WNUA to brand their product as a lifestyle experience."

In 1997, then-WNUA PD Paul Goldstein, now PD of CBS Radio KTWV (the Wave)/Los Angeles, hired jazz icon Ramsey Lewis to host mornings on WNUA. Lewis became a Cadillac spokesman in 2000, and as part of his deal, he drives one of the company's cars. His current ride is a 2007 bronze-mist Cadillac DTS, one of only three in the nation.

The parameters of the win-win sponsorship are uncomplicated. When Cadillac rolls out the next year's models, Lewis performs at a private event at the Cadillac Palace Theater in Chicago for the automaker's dealers, managers, salespeople and key customers. The affair includes Lewis' intimate set, followed by an onstage meet-and-greet where the audience chats with Lewis and sneaks an advance peek at the new auto line. The sponsorship reliably generates measurable new sales for Cadillac retailers and impressive NTR for WNUA's bottom line.

The sponsorship package includes a weekday "8 A.M. Commercial-Free Music Hour, Brought to You by Cadillac," with an open-and-close billboard. "They have ownership of that, plus they got promos in our trip-a-day promotion before it was dropped in late 2006," Kelley says. "Part of the deal was that when Ramsey and co-host Karen Williams did a remote from Maui [Hawaii], we'd take 12 Chicago-area Cadillac people with us on a five-day junket on behalf of this partnership and as an incentive for dealers, managers and top salespeople."



► NILS ISN'T SLEEPING ON THE CHART AS HE SCORES HIS SECOND TOP 10 OF THE YEAR WITH "CATNAP" (17-10).

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST	IMPRINT / PROMOTION LABEL	PLAYS	
					TW	+/-
1	1	16	LET'S TAKE A RIDE NORMAN BROWN	PEAK/CONCORD	194	-1
2	2	8	BORN 2 GROOVE EUGE GROOVE	NARADA JAZZ/BLG	188	+19
3	3	12	LADIES' CHOICE PAUL TAYLOR	PEAK/CONCORD	162	+1
4	6	21	HYPNOTIC BONEY JAMES	CONCORD	151	+1
5	4	7	SLAMMIN JAY SDTO	MUGROOVE	149	-4
6	5	17	NOODLE SOUP FOURBOEAST	NATIVE LANGUAGE	148	-2
7	8	11	STAY WITH ME TONIGHT JACKIEM JOYNER	ARTIZEN	145	+6
8	7	13	SAO PAULO RICK BRAUN	ARTIZEN	142	+2
9	9	15	ANTHEM FOR A NEW AMERICA JEFF LORBER	BLUE NOTE/BLG	137	0
10	17	5	CATNAP NILS	BAJA/TSR	129	+12
11	15	5	STREET LIFE U NAM	TRIPPIN' N' RHYTHM	127	+4
12	12	22	THE RHYTHM METHOD PAUL BROWN	PEAK/CONCORD	127	-2
13	10	15	HELLO BETTY JEFF GOLUB	NARADA JAZZ/BLG	126	-8
14	13	8	BLACK RIVER KEIKO MATSUI	SHOUT! FACTORY	125	+2
15	14	9	RAINCOAT KELLY SWEET	RAZOR & TIE	120	-3
16	16	18	MYSTICAL CIELEI MINUCCI & SPECIAL EFX	SHANACHIE	116	-5
17	18	17	COME ON OVER BLAKE AARON	INNERVISION	114	+4
18	21	3	REMEMBER ME MARION MEADOWS	HEADS UP	109	+6
19	20	7	TROUBLE SLEEPING CORINNE BAILEY RAE	CAPITOL	108	0
20	19	10	WINE ANDREW NEU	ANDREW NEU	108	-1
21	22	20	GOT TO GIVE IT UP KIM WATERS	SHANACHIE	104	-1
22	24	11	REUNITED DEE BROWN	DELAF	92	-2
23	28	3	ERNIE ACOUSTIC ALCHEMY	NARADA JAZZ/BLG	90	+8
24	23	15	ANDRE'S THEME ANDRE WARD FEAT. YASHA	HUSH/DRPHEUS	90	-5
25	NEW	FOREVER JEFF KASHIWA	NATIVE LANGUAGE	88	+11	
26	25	16	UPTOWN LAO TIZER	YSE	88	3
27	NEW	TERESA PIECES OF A DREAM	HEADS UP	84	+7	
28	27	6	EVE'S SONG OLI SILK	TRIPPIN' N' RHYTHM	84	0
29	NEW	R N R RICK BRAUN & RICHARD ELLIOT	ARTIZEN	80	+5	
30	NEW	PARKSIDE SHUFFLE DOWN TO THE BONE	NARADA JAZZ/BLG	78	+2	

FOR WEEK ENDING JULY 1, 2007

'In other formats, you want to hide your audience from advertisers, but with smooth jazz, you want the clients at your event. It's one of our greatest advantages in this format.'

—Marc Kaye

'We're fooling ourselves if we think we can throw a few product-name mentions and a logo on a Web site and get millions of dollars. The content fit has to be more interactive than that.'

—Pat Kelley

Kelley suggests that other smooth jazz stations take a similar approach with Cadillac dealers or dealer associations in their area. Start modestly, he advises, maybe with an Internet partnership or an e-blast. "It will work," he says, "and it will bring the right people into the dealer. On average, people buy 13 cars in their lifetime, seven of them when they are 50 and older." Those numbers play into the format's money demo strengths.

Sponsorships are ubiquitous in broadcasting, and Kelley maintains that smooth jazz has to try to play in that arena to generate dollars today. "We're fooling ourselves if we think we can throw a few product-name mentions and a logo on a Web site and get millions of dollars," he says. "The content fit has to be more interactive than that."

The key, he says, is seamlessly weaving the sponsorship into station events and content. "We have to go deeper than 'brought to you by.' We have to get much more creative. We can't have 15 sponsors in a promo."

"WNUA has done everything from programs at the House of Blues with Volvo, where we tripled the number of cars they expected to sell in a month, to BMW imaging themselves at our Navy Pier concerts, to highlighting premium liquor brands in nice, elegant environments, to Ramsey's endorsement and annual concert event for Cadillac."

Sellers looking to uncover new revenue streams from nontraditional sources might work to define new categories and ask themselves how to more creatively and better-serve existing clients.

On a panel about smooth jazz radio sales at the R&R Convention in 2000, Sandusky/Seattle market VP/GM Marc Kaye stressed that leads generated by the smooth jazz audience impress clients.

"The key is going directly to the client with NTR," Kaye said. "In other formats, you want to hide your audience from advertisers, but with smooth jazz, you want the clients at your event—whether the client is sponsoring it or not—because you want to show off your listeners. In radio, that's atypical, but that's how we showcase who we are and who the audience is. It's one of our greatest advantages in this format."

R&R

ALTERNATIVE/ACTIVE/ROCK



Veteran programmer Dave Richards spreads wings as new OM of Entercom's Seattle stations

Dave's FMs

Mike Boyle

MBoyle@RadioandRecords.com

In a perfect world, Dave Richards' day starts with one big cup of—well, being in Seattle—Starbucks coffee. It ends with his favorite brown libation and a big-ole stogie. There is much in Richards' world that is near perfect these days and it became a lot more interesting when Entercom promoted him in June from station manager/PD at active rock KISW/Seattle to OM of the company's other properties there: alternative KNDD (the End), triple A KMTT (the Mountain) and country KKWF (the Wolf). He continues day-to-day programming of KISW.

With competition tight as it is these days, and the pool of qualified programmers only so big, it's not unusual to see broadcast companies such as Entercom "lock down" veteran programmers like Richards, who has no qualms talking about his move up the ladder.

"I'd been having conversations with Entercom about this position since March," he says. "I've talked to other people about other situations, but my choice was to stay here. Entercom has been great to me since day one. They've always come back to me long before my deal is up, telling me it's time to renew. This is my second renewal. I don't think there's a better feeling someone can have than when a company says they love having you here. In addition, they encourage unconventional thinking, which at the end of the day is what we all want."

During his first foray in Seattle radio, as PD at classic rock KZOK, Richards also managed an AM Z-Rock station, which aired live programming in addition to the satellite feed. In Rhode Island, he programmed rock while simultaneously managing an AM country station that later flipped to news. "Knowing radio and being able to enjoy yourself and spread your wings is a pleasure," he says.

So now that he's taken on this additional oversight, how is Richards approaching it?

"There are some people who believe you can be a master of every format. I don't. I've been a rock guy my whole life. Outside of

[WKQX] Q101/Chicago, I've only worked at radio stations that had a core of Led Zeppelin," he says. "But knowing radio is knowing radio and knowing that there is a specialist in the seat of each one of these three radio stations, devoted and dedicated to their radio stations, is a great comfort. For me it's just walking in and taking a big-picture view of the radio stations and the Seattle landscape. I don't know squat about Trace Adkins or My Chemical Romance or Norah Jones. But I do know that the guys that run these radio stations do."

Big-Picture Stuff

Ask Richards what has changed most for rock programmers in the past 10 years and he whips out the "T" word.

"We've put a much bigger emphasis on air talent. Certainly digital presence has had a much bigger impact on rock radio. I also think rock radio has realized that it's your core library that is the main reason people are coming to your radio station, as opposed to how much current music you're playing. Playing currents is the difference between you and a classic rock station, but it's not necessarily the difference maker on your station. The difference maker is talent."

He adds, "Rock radio has also had some speed bumps put in its way. Janet Jackson didn't help our situation. We handle contests now dif-

'Playing current music is the difference between you and a classic rock station, but it's not necessarily the difference-maker on your station. The difference-maker is talent.'



Richards

KISW And KNDD By The Numbers

Fall '06-Winter '07

KISW

Persons 12+: 3.4-3.2
Persons 18-34: 6.3-6.5
Men 18-34: 8.4-9.3
(No. 1)

KNDD

Persons 12+: 2.2-2.2
Persons 18-34: 5.1-4.2
Men 18-34: 6.8-5.4

Source: Arbitron

Richards' Résumé

1983: On-air/promotion director, WZZO/Allentown

1984: On-air part-time, WMMR/Philadelphia

1985: Marketing director, WBAB/Long Island, N.Y.

1986: PD, WWRX/Providence

1991: PD, KZOK/Seattle

1994: Station manager, WRCX/Chicago

1999: PD, WKQX (Q101)/Chicago

2002: Station manager, KISW/Seattle

2004: Station manager, KQBZ/Seattle

2007: OM, KISW/KNDD/KMTT/KKWF/Seattle

ferently, too. There just have been too many things blown up from the days of extreme radio in the '90s that have changed it. However, many of those situations have made us smarter. The problem with extreme radio was that you had to keep getting more extreme. I think back to my time at [former active rock] WRCX [Chicago] and all the crazy things we did with Mancow, and now even he's had to tone down what he does. We can't push the envelope any further; we just need to change our direction."

Richards also pulls no punches about the current state of the active rock and alternative formats.

"We all went down the road at active rock where we played a lot of currents or leaned alternative in the '90s," he says. "This format is really based on a hard guitar-driven sound. For the most part we're based on 25- to 34-year-old males. This format is not going to die and if it's done right it can certainly exist in just about every market. The problem is it's not always done right."

Alternative, on the other hand, is a different story, Richards says. Its audience is finding entertainment in other places, and Arbitron's inability to include cell-phone-only respondents in its samples has negatively affected the format. "It's no secret that the format is having its challenges," Richards says.

And what about the constant dialogue of the two formats sharing music at times? KISW and the End rarely share current music, he says. "And believe me, [KNDD PD] Lazlo and I have absolutely no conversations about who's going to play what. It just happens that we wear the black T-shirt and they wear the white T-shirt. KISW knows what's appropriate to play for itself, as does the End. There's so much music for the End to play. We pick and choose the best songs for KISW. Our powers are our personalities."

A few weeks into his new role, Richards says there is plenty for him to work on.

"I'm listening to other formats with a different ear and investing the time and learning the intricacies of triple A and learning the details of the music of alternative. It's easy to be a competitor of alternative, but once I got in the mix I realized how much it's changed

in the six years I've been away from Q101," he says. "I am also learning how the country format works."

"However, my biggest challenge is balance and time management. You can't do everything. We'd like to because we're all control freaks, but having the support from the company I work for has been a tremendous help." **R&R**

ALTERNATIVE

▶ **RISE AGAINST** SCORES A NO. 38 DEBUT AS "THE GOOD LEFT UNDONE" POSTS A 9% INCREASE IN PLAYS.



R&R

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THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST	NIelsen BDS CERTIFICATIONS	HITPREDICTOR STATUS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS RANK
1	1	13	WHAT I'VE DONE LINKIN PARK	NO. 1 (13 WKS)	11 ☆ WARNER BROS.	2083 -52	9.447 1
2	2	7	TARANTULA THE SMASHING PUMPKINS		☆ MARTHA'S MUSIC/REPRISE	1929 -22	6.821 4
3	3	10	ICKY THUMP THE WHITE STRIPES		☆ THIRD MAN/WARNER BROS.	1832 +9	6.965 3
4	4	18	HEY THERE DELILAH PLAIN WHITE T'S		☆ HOLLYWOOD	1713 +1	8.507 2
5	5	20	PARALYZER FINGER ELEVEN		☆ WIND-UP	1623 +85	6.383 5
6	6	10	CAPITAL G NINE INCH NAILS		☆ NOTHING/INTERSCOPE	1543 +82	5.511 7
7	7	24	FOREVER PAPA ROACH		☆ EL TONAL/GEFFEN	1470 -192	5.344 6
8	8	25	BREATH BREAKING BENJAMIN		☆ HOLLYWOOD	1201 -49	3.384 13
9	9	15	THE BIRD AND THE WORM THE USED		☆ REPRISE	1110 -18	3.584 15
10	10	17	SAY THIS SOONER (NO ONE WILL SEE THINGS THE WAY I DO) THE ALMOST.		☆ TOOTH & NAIL/VIRGIN	1109 +17	3.283 18
11	11	20	ALL THE SAME SICK PUPPIES		☆ RMR/VIRGIN	1033 +60	3.055 20
12	12	16	TIME WON'T LET ME GO THE BRAVERY		☆ ISLAND/IDJMG	1010 -43	3.604 16
13	13	8	THE HEINRICH MANEUVER INTERPOL		☆ CAPITOL	930 +45	3.184 19
14	14	25	LAZY EYE SILVERSUN PICKUPS		☆ DANGEROUS	913 -141	4.176 12
15	15	6	NEVER TOO LATE THREE DAYS GRACE	MOST ADDED	☆ JIVE/ZOMBA	891 +150	3.462 17
16	16	6	SHE BUILDS QUICK MACHINES VELVET REVOLVER		☆ RCA/RMG	891 +17	2.396 23
17	17	25	DIG INCUBUS		☆ IMMORTAL/EPIC	857 -27	4.471 10
18	18	9	WORKING CLASS HERO GREEN DAY		☆ REPRISE	855 -196	2.625 22
19	19	50	FACE DOWN THE RED JUMPSUIT APPARATUS		11 ☆ VIRGIN	850 +47	5.088 9
20	20	7	TEENAGERS MY CHEMICAL ROMANCE		☆ REPRISE	792 +61	2.213 26
21	21	9	SUPERMASSIVE BLACK HOLE MUSE		☆ WARNER BROS.	753 +41	2.272 24
22	22	3	BLEED IT OUT LINKIN PARK	MOST INCREASED PLAYS	☆ WARNER BROS.	742 +185	5.141 8
23	23	6	EVOLUTION KORN		☆ VIRGIN	722 +25	2.121 27
24	24	6	FAR BEHIND SOCIAL DISTORTION		☆ TIME BOMB	712 +108	4.432 11
25	25	14	THINKS FR TH MMRS FALL OUT BOY		☆ FUELED BY RAMEN/ISLAND/IDJMG	703 -2	2.785 21
26	26	5	FAMOUS PUDDLE OF MUDD		☆ FLAWLESS/GEFFEN	697 +92	2.213 25
27	27	8	SICK, SICK, SICK QUEENS OF THE STONE AGE		☆ REKORDS REKORDS/INTERSCOPE	644 +15	1.115 36
28	28	3	OIL AND WATER INCUBUS		☆ IMMORTAL/EPIC	568 +97	3.879 14
29	29	12	YOUNG FOLKS PETER BJORN AND JOHN FEATURING VICTORIA BERGSMAN/MOST COLD/RED/COLUMBIA		☆ COLUMBIA	535 -18	1.813 30
30	30	10	HEART SHAPED GLASSES (WHEN THE HEART GUIDES THE HAND) MARILYN MANSON		☆ INTERSCOPE	477 -87	0.930 -
31	31	6	MISSED THE BOAT MODEST MOUSE		☆ EPIC	474 +39	2.010 28
32	32	12	YOU ARE THE ONE SHINY TOY GUNS		☆ UNIVERSAL MOTOWN	435 -13	1.031 -
33	33	4	ALL AROUND ME FLYLEAF		☆ A&M/OCTONE/INTERSCOPE	414 +33	1.399 32
34	34	3	SOULCRUSHER OPERATOR		☆ ATLANTIC	371 +59	0.801 -
35	35	7	UNDERCLASS HERO SUM 41		☆ ISLAND/IDJMG	316 -38	1.016 -
36	36	10	REHAB AMY WINEHOUSE		☆ UNIVERSAL REPUBLIC	311 +7	1.141 35
37	37	5	YOU WOULDN'T KNOW HELLYEAH		☆ EPIC	309 -11	0.909 -
38	NEW		THE GOOD LEFT UNDONE RISE AGAINST		☆ GEFFEN	297 +25	0.772 -
39	39	12	WISH UPON A DOG STAR PERRY FARRELL'S SATELLITE PARTY		☆ COLUMBIA	261 -143	0.710 -
40	NEW		THE PURSUIT EVANS BLUE		☆ HOLLYWOOD	257 +41	1.051 39

MOST ADDED

TITLE ARTIST / LABEL	NEW STATIONS
NEVER TOO LATE Three Days Grace (JIVE/ZOMBA) KHBZ, KXKR, WEND, WGRD, WLRS, WWDC	6
STRAIGHT LINES Silverchair (ELEVEN/ILG) KROQ, KWOD, WARQ, WBTZ, WCYY, WOCL	6
BLEED IT OUT Linkin Park (WARNER BROS.) KTCL, WBCN, WSWD, WTZR, WZJO	5
MISERY BUSINESS Paramore (FUELED BY RAMEN/ATLANTIC/LAVA) KCXX, KHBZ, WDYL, WWDC, XM Ethel	5
STIFF KITTENS Blaqk Audio (INTERSCOPE) KFMA, KROQ, KWOD, WEQX, WKRI	5
FAR BEHIND Social Distortion (TIME BOMB) KCXX, KMYZ, WSWD	3
SHE MOVES IN HER OWN WAY Kooks (ASTRALWERKS) KBZT, KMYZ, WARQ	3
CHELSEA DAGGER Fratellis (CHERRY TREE/DROP THE GUN/ISLAND/INTERSCOPE) WAVF, WFNX, WROX	3
HERE I STAND Madina Lake (ROADRUNNER) KCXX, WBTZ, WGRD	3
THE HEINRICH MANEUVER Interpol (CAPITOL) WLRS, WZNE	2

ADDED AT...
KWOD
Sacramento, CA
PD: Curtiss Johnson
MD: Andy Hawk
Silversun Pickups, Well Thought Out Twinkles, 12
Blaqk Audio, Stiff Kittens, 11
Silverchair, Straight Lines, 6

FOR MORE STATIONS GO TO:
www.RadioandRecords.com

NEW AND ACTIVE

TITLE ARTIST / LABEL	PLAYS /GAIN	TITLE ARTIST / LABEL	PLAYS /GAIN
STRAIGHT LINES Silverchair (ELEVEN/ILG) TOTAL STATIONS: 32	251/95	SHE MOVES IN HER OWN WAY The Kooks (ASTRALWERKS) TOTAL STATIONS: 18	145/2
MISERY BUSINESS Paramore (FUELED BY RAMEN/ATLANTIC/LAVA) TOTAL STATIONS: 26	232/46	ISLAND (FLOAT AWAY) The Starting Line (VIRGIN) TOTAL STATIONS: 22	137/37
TWO SISTERS Fiction Plane (BIELER BROS.) TOTAL STATIONS: 11	173/7	LIE Black Light Burns (I AM WOLF/PACK/ADRENALINE) TOTAL STATIONS: 19	131/11
I GET IT Chevelle (EPIC) TOTAL STATIONS: 22	163/59	CHELSEA DAGGER The Fratellis (CHERRY TREE/DROP THE GUN/ISLAND/INTERSCOPE) TOTAL STATIONS: 9	129/43
FOR REASONS UNKNOWN The Killers (ISLAND/IDJMG) TOTAL STATIONS: 12	147/3	FLOURESCENT ADOLESCENT Arctic Monkeys (DOMINO/WARNER BROS.) TOTAL STATIONS: 16	129/17

MOST INCREASED PLAYS

INCREASE IN PLAYS

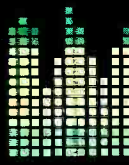
- +185** ☆ **BLEED IT OUT**
Linkin Park (Warner Bros.)
KPNT +27, KROQ +19, WBTZ +16, KXKR +16, WTZR +13, KEDJ +10, KQRA +9, WSWD +9, WZJO +9, KFRR +8
- +150** ☆ **NEVER TOO LATE**
Three Days Grace (Jive/Zomba)
WKRL +20, KXTE +15, WEND +15, KXKR +14, WRXZ +12, KRZQ +11, WXDZ +10, WJIB +10, WLRS +9, KTBZ +7
- +108** **FAR BEHIND**
Social Distortion (Time Bomb)
KEDJ +19, WWCD +17, KROQ +15, KRZQ +14, WKRL +12, WCYY +11, KXKR +7, WKQX +7, XETH +6, KQXR +6
- +97** **OIL AND WATER**
Incubus (Immortal/Epic)
KROQ +19, KRZQ +17, KEDJ +13, SIAN +12, KFRR +12, KHBZ +12, WROX +11, KXTE +9, KPNT +9, KNDD +8
- +95** **STRAIGHT LINES**
Silverchair (Eleven/ILG)
KROQ +19, SIAN +13, WFNX +13, WCYY +10, WOCL +8, KRZQ +6, KBZT +4, WHTG +4, XTRA +4, KQXR +3

FOR WEEK ENDING JULY 1, 2007
LEGEND: See legend to charts in charts section for rules and symbol explanations.
71 alternative and 26 Canada rock 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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THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	NIelsen BDS CERTIFICATIONS	IMPRINT / PROMOTION LABEL	PLAYS TW	+/-	AUDIENCE MILLIONS	RANK
1	5	24	PARALYZER	FINGER ELEVEN	NO. 1 (1 WK) MOST INCREASED PLAYS	WINE-UP	1748	+199	6.286	2
2	12	7	I DON'T WANNA STOP	OZZY OSE JOURNE		EPIC	1649	-39	6.562	1
3	13	2	WHAT I'VE DONE	LINKIN PARK		WARNER BROS.	1552	-88	6.244	3
4	20	4	YOU WOULDN'T KNOW	HELLYEAH		EPIC	1313	-69	4.622	5
5	7	7	SHE BUILDS QUICK MACHINES	VELVET REVOLVER		RCA/RMG	1299	+53	4.348	6
6	6	7	TARANTULA	THE SMASHING PUMPKINS		MARTHA'S MUSIC/REPRISE	1198	+26	3.784	8
7	10	8	NEVER TOO LATE	THREE DAYS GRACE		JIVE/ZOMBA	1193	+98	3.651	9
8	5	25	FOREVER	PAPA ROACH		EL TONAL/GEFFEN	1129	-229	4.678	4
9	11	10	WHAT I WANT	DAUGHTY F		RCA/RMG	1092	+98	3.799	7
10	12	12	BROKEN SUNDAY	SALIVA		ISLAND/ICMG	1059	+64	3.462	11
11	7	7	FAMOUS	PUDDLE OF MUDD		FLAWLESS/GEFFEN	1049	+101	3.493	10
12	9	7	EVOLUTION	KORN		VIRGIN	1041	+37	2.960	14
13	11	11	SOULCRUSHER	OPERATOR		ATLANTIC	903	+44	2.381	16
14	19	7	BREATHE INTO ME	RED		ESSENTIAL/RED	789	-63	1.808	17
15	25	14	BREATH	BREAKING BENJAMIN		HOLLYWOOD	786	-132	3.006	12
16	9	15	ICKY THUMP	THE WHITE STRIPES		THIRD MAN/WARNER BROS.	774	+26	2.669	15
17	16	17	SIDE OF A BULLET	NICKELBACK		ROADRUNNER	768	-149	3.003	13
18	21	4	I GET IT	CHEVELLE	AIRPOWER	EPIC	716	+147	1.708	19
19	24	3	DRIVEN	SEVENDUST		7BROS/ASYLUM	668	-255	1.435	21
20	9	18	MADE OF SCARS	STONE SOUR		ROADRUNNER	655	+20	1.792	18
21	16	20	DANCE OF THE MANATEE	FAIR TO MIDLAND		SERJICAL STRIKE/UNIVERSAL REPUBLIC	620	+39	1.486	20
22	7	25	THE PURSUIT	EVANS BLUE		HOLLYWOOD	612	+107	1.128	25
23	11	22	ALL AROUND ME	FLYLEAF		A&M/OCTONE/INTERSCOPE	579	+14	1.314	23
24	13	24	LIE	BLACK LIGHT BURNS		I AM/WOLFPACK/ADRENALINE	559	+11	0.988	26
25	8	26	CAPITAL G	NINE INC + NAILS		NOTHING/INTERSCOPE	503	+14	1.372	22
26	9	26	WORKING CLASS HERO	GREEN DAY		REPRISE	398	-152	1.312	24
27	4	29	LIE TO ME	12 STONES		WINE-UP	356	+61	0.593	28
28	4	28	THE ARMS OF SORROW	KILLSWITCH ENGAGE		ROADRUNNER	295	+44	0.468	36
29	19	29	DIFFERENT THAN YOU	THE EXIES		ELEVEN SEVEN	291	-118	0.543	32
30	3	32	SOLDIERS	DROWNING POOL		ELEVEN SEVEN	283	+68	0.471	35
31	2	33	WASTED TIME	FUEL		EPIC	267	+62	0.576	31
32	19	30	DESTROYER	STATIC-X		REPRISE	265	-14	0.611	30
33	10	28	HEART SHAPED GLASSES (WHEN THE HEART GUIDES THE HAND)	MARILYN MANSON		INTERSCOPE	252	-52	0.527	33
34	3	34	GET IN GET OUT	CINDER ROAD		CAROLINE	234	+31	0.262	-
35	NEW	35	HOMECOMING QUEEN	HINDER		UNIVERSAL REPUBLIC	228	+175	0.682	29
36	5	35	SAY THIS SOONER (NO ONE WILL SEE THINGS THE WAY I DO).	THE ALMOST.		TOOTH & NAIL/VIRGIN	200	-2	0.331	40
37	NEW	37	BLEED IT OUT	LINKIN PARK	MOST ADDED	WARNER BROS.	196	+70	0.810	27
38	3	37	SICK, SICK, SICK	QUEENS OF THE STONE AGE		REKORDS REKORDS/INTERSCOPE	170	+9	0.444	38
39	13	36	ALL THE SAME	SICK PUPPIES		RMR/VIRGIN	151	-42	0.185	-
40	NEW	40	WHAT HAVE YOU DONE	WITHIN TEMPTATION FEATURING KEITH CAPUTO		ROADRUNNER	142	+48	0.116	-

MOST ADDED

TITLE	ARTIST / LABEL	NEW STATIONS
BLEED IT OUT	Linkin Park (WARNER BROS.)	13
HOMECOMING QUEEN	Hinder (UNIVERSAL REPUBLIC)	9
LIFE IS BEAUTIFUL	Sixx: AM (ELEVEN SEVEN)	8
BROKEN GLASS	Buckcherry (ELEVEN SEVEN/ATLANTIC/LAVA)	5
BEG TO DIFFER	Sevendust (7BROS/ASYLUM)	5
SOLDIERS	Drowning Pool (ELEVEN SEVEN)	4
GET IT	Deepfield (IN DE GOOT)	4
THE PURSUIT	Evans Blue (HOLLYWOOD)	3
ALL AROUND ME	Flyleaf (A&M/OCTONE/INTERSCOPE)	3
WASTED TIME	Fuel (EPIC)	3

ADDED AT... KXFX
Santa Rosa, CA
PD: Scott Less
Linkin Park, Bleed It Out, 4
Buckcherry, Broken Glass, 0
Neurosonic, So Many People 0

FOR MORE STATIONS GO TO:
www.RadioandRecords.com

TITLE	ARTIST / LABEL	PLAYS /GAIN	TITLE	ARTIST / LABEL	PLAYS /GAIN
GET IT	Deepfield (IN DE GOOT)	140/46	WASHINGTON IS NEXT	Megadeth (ROADRUNNER)	107/6
TEENAGERS	My Chemical Romance (REPRISE)	123/4	BEAUTIFUL TRAGEDY	In This Moment (CENTURY MEDIA)	102/28
151	Evs To Adam (K 25)	118/6	HEY THERE DELILAH	Plain White T's (HOLLYWOOD)	96/7
BROKEN GLASS	Buckcherry (ELEVEN SEVEN/ATLANTIC/LAVA)	116/41	LIFE IS BEAUTIFUL	Sixx: AM (ELEVEN SEVEN)	90/20
GIVEN UP	Linkin Park (WARNER BROS.)	108/1	SINNER	Stereoside (BIELER BROS.)	84/9

MOST INCREASED PLAYS

+199	PARALYZER Finger Eleven (Wind-up) KFRQ +33, WBSX +17, WJIL +15, WXTB +13, WRAT +12, KZBD +11, WWBN +10, KRXQ +10, KHTB +10, WJJO +9
+175	HOMECOMING QUEEN Hinder (Universal Republic) KATT +15, KZKQ +15, WCCX +15, WRIF +12, KRZR +11, WRXR +11, WBLUZ +10, KHTB +9, WJJO +8, KZBD +7
+147	I GET IT Chevelle (Epic) KUPD +18, WBLUZ +17, WRZK +13, WWBN +12, KIOZ +11, KILO +10, WTFX +9, WTPT +8, KICT +7, WRWX +6
+107	THE PURSUIT Evans Blue (Hollywood) KTEG +10, WZOR +10, KRXX +10, KOMF +10, WYBB +7, WTFX +7, WQXA +6, WWBN +5, KHTB +5, WCPK +4
+101	FAMOUS Puddle Of Mudd (Flawless/Geffen) WZOR +16, KXFX +13, KOMP +8, KRXQ +8, WCCX +7, KICT +7, WQXA +6, WHDR +6, KATT +6, KISW +5

FOR WEEK ENDING JULY 1, 2007
LEGEND: See legend to charts in charts section for rules and symbol explanations.
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THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST	NIelsen BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS RANK
1	1	12	I DON'T WANNA STOP OZZY OSBOURNE	NO. 1 (11 WKS) EPIC	475 -10	1.659 1
2	2	13	WHAT I'VE DONE LINKIN PARK	WARNER BROS.	449 -11	1.525 2
3	3	23	FOREVER PAPA ROACH	EL TONAL/GEFFEN	304 -9	0.916 5
4	5	16	FAR CRY RUSH	ANTHEM/ATLANTIC	290 +6	1.066 3
5	4	10	WHAT I WANT DAUGHTRY	RCA/RMG	277 -7	0.773 6
6	7	22	PARALYZER FINGER ELEVEN	WIND-UP	263 -1	0.665 8
7	6	25	BREATH BREAKING BENJAMIN	HOLLYWOOD	260 -7	0.925 4
8	7	7	SHE BUILDS QUICK MACHINES VELVET REVOLVER	RCA/RMG	258 +11	0.641 9
9	9	36	PAIN THREE DAYS GRACE	JIVE/ZOMBA	238 -2	0.764 7
10	11	25	EVERYTHING BUCKCHERRY	ELEVEN SEVEN/ATLANTIC/LAVA	191 -5	0.571 10
11	10	27	TEN THOUSAND FISTS DISTURBED	REPRISE	184 -25	0.517 11
12	6	6	FAMOUS PUDDLE OF MUDD	FLAWLESS/GEFFEN	182 +11	0.413 15
13	11	11	BROKEN SUNDAY SALIVA	ISLAND/IDJMG	159 +10	0.298 19
14	17	8	SOULCRUSHER OPERATOR	ATLANTIC	154 +28	0.442 12
15	13	22	SIDE OF A BULLET NICKELBACK	ROADRUNNER	150 -20	0.420 14
16	16	17	YOU WOULDN'T KNOW HELLYEAH	EPIC	141 +13	0.374 17
17	18	8	NEVER TOO LATE THREE DAYS GRACE	JIVE/ZOMBA	128 +15	0.403 16
18	19	5	TARANTULA THE SMASHING PUMPKINS	MARTHA'S MUSIC/REPRISE	117 +10	0.430 13
19	14	9	WORKING CLASS HERO GREEN DAY	REPRISE	117 -37	0.306 18
20	20	8	THANK YOU TESLA	TESLA ELECTRIC CO.	107 0	0.196 23
21	21	5	EVOLUTION KORN	VIRGIN	99 +12	0.213 22
22	24	7	MADE OF SCARS STONE SOUR	ROADRUNNER	67 -8	0.171 24
23	22	18	JAMBI TOOL	TOOL DISSECTIONAL/VOLCANO/ZOMBA	56 -21	0.074 -
24	25	7	ICKY THUMP THE WHITE STRIPES	THIRD MAN/WARNER BROS.	54 -1	0.121 29
25	30	2	I GET IT CHEVELLE	EPIC	49 +20	0.077 -
26	26	7	HUMP DE BUMP RED HOT CHILI PEPPERS	WARNER BROS.	49 -5	0.253 20
27	27	3	WASTED TIME FUEL	EPIC	42 +5	0.082 -
28	28	2	BLACK RAIN OZZY OSBOURNE	EPIC	39 +8	0.251 21
29	NEW		LIE TO ME 12 STONES	WIND-UP	32 +8	0.043 -
30	NEW		GIVEN UP LINKIN PARK	WARNER BROS.	30 +18	0.141 26

MOST ADDED

TITLE ARTIST / LABEL	NEW STATIONS
SOULCRUSHER Operator (Atlantic) WEBN, WVRK	2
NEVER TOO LATE Three Days Grace (Jive/Zomba) WAQX, WXMM	2
I GET IT Chevelle (Epic) KIOC, WNOR	2
WHAT I WANT Daughtry (RCA/RMG) KCAL	1
FAMOUS Puddle Of Mudd (Flawless/Geffen) WONE	1
WASTED TIME Fuel (Epic) WDHA	1
ICKY THUMP The White Stripes (Third Man/Warner Bros.) WXMM	1
HUMP DE BUMP Red Hot Chili Peppers (Warner Bros.) WDHA	1
LIFE IS BEAUTIFUL Sixx: AM (Eleven Seven) WONE	1

ADDED AT... WNOR

Norfolk, VA
PD: Harvey Kojan
MD: Sonja Morrell

Chevelle, I Get It, O Deepfield, Get It, O Linkin Park, Shadow Of The Day, O

FOR MORE STATIONS GO TO:
www.RadioandRecords.com

NEW AND ACTIVE

TITLE ARTIST / LABEL	PLAYS /GAIN	TITLE ARTIST / LABEL	PLAYS /GAIN
HOLLYWOOD Collective Soul (EL)	27/0	LIE Black Light Burns (I AM/WOLFPACK/ADRENALINE)	25/2
THE PURSUIT Evans Blue (Hollywood)	26/4	I NEED TO KNOW Poison (Capitol)	19/7
RAIN WIZARD Black Stone Cherry (In De Goot/Roadrunner)	25/8	BREATHE INTO ME Red (Essential/Red)	19/0

MOST INCREASED PLAYS

+28	SOULCRUSHER Operator (Atlantic) WXMM +7, WJXQ +6, WEBN +5, KBER +4, WKLC +3, KZRR +2, WNOR +2, KIOC +1, KAZR +1, KSHE +1
+20	I GET IT Chevelle (Epic) KIOC +10, WJXQ +7, KMOD +4, WHJY +2
+18	GIVEN UP Linkin Park (Warner Bros.) KUFO +8
+15	NEVER TOO LATE Three Days Grace (Jive/Zomba) KBER +12, WNOR +5, KSHE +3, KAZR +1, KIOC +1, WJXQ +1, WKLC +1
+13	YOU WOULDN'T KNOW Hellyeah (Epic) WEBN +8, WNOR +5, KBER +3, WKLC +3, KAZR +2, KUFO +1, WRQK +1, WVRK +1

RECURRENTS

THIS WEEK	TITLE ARTIST / IMPRINT / PROMOTION LABEL	NIelsen BDS CERTIFICATIONS	PLAYS TW LW
1	THE ENEMY GODSMACK (UNIVERSAL REPUBLIC)		154 162
2	ANIMAL I HAVE BECOME THREE DAYS GRACE (JIVE/ZOMBA)		144 147
3	LAND OF CONFUSION DISTURBED (REPRISE)		132 142
4	CRAZY BITCH BUCKCHERRY (ELEVEN SEVEN/ATLANTIC/LAVA)		127 124
5	THE POT TOOL (TOOL DISSECTIONAL/VOLCANO/ZOMBA)		123 128

THIS WEEK	TITLE ARTIST / IMPRINT / PROMOTION LABEL	NIelsen BDS CERTIFICATIONS	PLAYS TW LW
6	HEROES SHINEDOWN (ATLANTIC)		122 114
7	ROCKSTAR NICKELBACK (ROADRUNNER)		115 106
8	ANOTHER BRICK IN THE WALL (PART II) PINK FLOYD (COLUMBIA)		112 92
9	SWEET CHILD O' MINE GUNS N' ROSES (GEFFEN)		104 93
10	DREAM ON AEROSMITH (COLUMBIA)		102 96

FOR WEEK ENDING JULY 1, 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
FD: T.K. O'Grady
APD: Tim Daughtry | KIOC/Beaumont, TX*
OM/PD: Joey Armstrong | WEBN/Cincinnati, OH*
OM/PD: Scott Reiter
MD: Dave Fritz | WRVC/Huntington, WV
PD: Reeves Kirtner
MD: Rick Kline | WNOR/Norfolk, VA*
PD: Harvey Kojan
APD/MD: Sonja Morrell | KCAL/Riverside, CA*
PD: Steve Hoffman
APD/MD: Daryl Norsell | KSHE/St. Louis, MO*
OM: Rick Balis
APD: Katy Kruze
MD: Guy Favazza |
| KZRR/Albuquerque, NM*
OM: Bill May
FD: Phil Mahoney
MC: Rob Brothers | WPTQ/Bowling Green, KY
OM/PD: Alex "Axe" Parocai
APD/MD: Monty Foster | WMMS/Cleveland, OH*
PD: Bo Matthews | WJXQ/Lansing, MI*
OM: Paul Cashin
PD: Sheri Vegas | WXMM/Norfolk, VA*
OM/PD: John Shomby
APD/MD: Zak Tyler | WXRK/Rockford, IL
PD: Jim Stone
MD: Jon Schulz | WAQX/Syracuse, NY*
OM: Tom Mitchell
PD: Alexis
APD/MD: Don Kelley |
| WZZO/Allentown, PA*
FD: Tori Thomas
MC: Keith Mover | WRQK/Canton, OH*
PD: Keith Hamilton | WVRK/Columbus, GA*
OM: Brian Waters
PD: Chris Chaos | WGIR/Manchester, NH*
APD: Becky Pohotsky | KCLB/Palm Springs, CA
PD: Larry Snider
MD: Jenn Brewski | KBER/Salt Lake City, UT*
PD: Kelly Hammer
APD/MD: Darby Wilcox | KMOD/Tulsa, OK*
OM/PD: Don Crist |
| WHL/Anchorage, AK
FD: Jen Shevlin
APD/MD: Brad Stennett | WPXC/Cape Cod, MA
PD: Suzanne Tonare
APD/MD: James Gallagher | KAZR/Des Moines, IA*
OM: Jim Schaefer
PD: Ryan Patrick
MD: Andy Hall | WFXM/Montgomery, AL*
PD: Rick Hendrick | KUFO/Portland, OR*
PD: Mike Tierney
APD/MD: Dan Bozyk | KZOX/San Luis Obispo, CA
OM: Pepper Daniels
PD/MD: Dusty Rhoads | WMZK/Wausau, WI
PD: Jeff Cecil |
| WTOS/Augusta, ME
OM/PD: Steve Smith
APD: Chris Rush | WKLC/Charleston, WV*
OM/PD: Jay Nunley
APD: Brian Thompson
MD: Dawn Cox | WQCM/Hagerstown, MD
OM: Rick Alexander
PD/MD: Mike Holczer | WDHA/Morristown, NJ*
PD: Tony Paige
APD: Curtis Kay | WHJY/Providence, RI*
PD: Scott Laudani
MD: Mike Brangiforte | KTUX/Shreveport, LA*
PD: Ragen King
MD: Flynt Stone | KBZS/Wichita Falls, TX
PD: Liz Ryan |

* Monitored Reporters

TRIPLE A



KBAC survives an ownership change

Saving 'Radio Free Santa Fe'

John Schoenberger

JSchoenberger@RadioandRecords.com

54

When we first heard that KBAC (Radio Free Santa Fe) and smooth jazz sister KSFQ (the Cat) in Santa Fe, N.M., were being sold by Clear Channel to Christian broadcaster EMF Broadcasting last September, it appeared that the future of the 11-year-old triple A outlet was up in the air. But KBAC and KSFQ GM/PD Ira Gordon soon learned that the new owner was interested only in KSFQ's signal and that KBAC might go on the sales block once the transfer of ownership was completed. Fast-forward through nine months and a couple of business plans, and it is now clear that KBAC will survive as a triple A station and, in many ways, will be in better shape than it has ever been.

When first confronted with the potential sale, Gordon and a few business partners secured financing to purchase KBAC, but their funding fell through at the 11th hour. Fortunately, Hutton Broadcasting owner/GM Scott Hutton recently stepped forward to buy the station—and a couple of others—with a grand vision for the future of Santa Fe radio.

"Clear Channel's turnover to EMF Broadcasting is finally happening, and Hutton Broadcasting has worked out an LMA with [EMF] while ownership is transferred again," Gordon says. "It looked like KBAC may have been forced off the air, but it has all worked out for the better at this point."

Hutton's idea is to make KBAC the flagship of a group of five stations dedicated to serving Santa Fe. He and his wife already own classic country KQBA and ESPN sports affiliate KVSF and are in the process of acquiring chill-formatted KLBU (Blu 102) from Blu Media.

Gordon will no longer serve as GM/PD for KBAC, but will instead take on the role of director of programming and oversee KBAC, KLBU and KQBA.

"The idea is to keep KBAC as a triple A, add more jazz and world music elements to the chill mix on KLBU and take KQBA in a more Americana direction," Gordon says. "In one grand motion, this development dramatically changes the competitive landscape in the market and shores up KBAC so it can reach its full potential."

Hutton is also buying alternative-leaning KWRP (Indie 101.5) from Yellow Dog Radio and plans to make it a rock variety outlet. By combining offices and studios and sharing a certain amount of staff, Hutton hopes to be in a strong position to serve the unique market and turn a profit.

"Each of these stations has been losing money as separate entities," he says, "but I think we can pool enough resources that we will be able to turn this all around in a couple of years and have a nice profitable business while giving Santa Fe the kind of radio it deserves."

"The history of Santa Fe radio entails many stations being moved out of town and targeted for Albuquerque," he continues. "This has really left a void in terms of locally focused stations. My goal is to create an established group of stations whose sole purpose is to service the needs and concerns of Santa Fe."

With a long history of community involvement and tight relationships with local nonprofit organizations, KBAC regularly offers airtime for community



▶ RYAN ADAMS MOVES INTO THE CHART'S LEAD POSITION AS "TWO" LEAPS 4-1 WITH A 51-PLAY GAIN.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TRIPLE A INDICATOR			PLAYS	
			TITLE ARTIST	IMPRINT / PROMOTION LABEL	TW	+/-	
1	4	6	TWO RYAN ADAMS	LOST HIGHWAY	532	+55	
2	1	13	WHAT LIGHT WILCO	NDNESUCH/WARNER BROS.	504	-17	
3	3	12	BIG WHEEL TORI AMOS	EPIC	476	-7	
4	5	9	EVER PRESENT PAST PAUL MCCARTNEY	MPL/HEAR/CONCORD	464	+15	
5	6	8	MISSED THE BOAT MODEST MOUSE	EPIC	456	+35	
6	2	19	BETTER THAN THE JOHN BUTLER TRIO	JARRAH/ATLANTIC/LAVA	455	-62	
7	9	6	FRANK & AVA SUZANNE VEGA	BLUE NOTE/BLG	390	-30	
8	8	7	AH MARY GRACE POTTER AND THE NOCTURNALS	HOLLYWOOD	380	+12	
9	7	13	SALALA ANGELIQUE KIDJO FEAT. PETER GABRIEL	STARBUCKS/RAZOR & TIE	368	-49	
10	10	3	DON'T STOP NOW CROWDED HOUSE	ATO/RED	361	+15	
11	11	8	1, 2, 3, 4 FEIST	CHERRYTREE/POLYDOR/INTERSCOPE	348	+2	
12	12	7	WORKING CLASS HERO GREEN DAY	REPRISE	332	-10	
13	17	5	HEY THERE DELILAH PLAIN WHITE T'S	HOLLYWOOD	318	+33	
14	13	11	NOBODY RYAN SHAW	ONE HAVEN/COLUMBIA/RED	307	-16	
15	16	8	CLOSER TRAVIS	INDEPENDIENTE/EPIC	294	+4	
16	22	3	THE PERFECT CRIME #2 THE DECEMBERISTS	CAPITOL	290	+30	
17	18	4	THE UNDERDOG SPOON	MERGE	283	+4	
18	20	3	BUBBLY COLBIE CAILLAT	UNIVERSAL REPUBLIC	275	+12	
19	19	14	SOMEONE TO LOVE FOUNTAINS OF WAYNE	VIRGIN	259	-8	
20	26	2	SHE MOVES IN HER OWN WAY THE KOOKS	ASTRALWERKS	254	+31	
21	15	10	ORDINARY DAY DOLORES O'RIORDAN	SANCTUARY	250	-42	
22	14	14	FOUR WINDS BRIGHT EYES	SADDLE CREEK	245	-47	
23	27	2	SING IT ALL NIGHT DESOL	SAZON	240	+18	
24	23	10	LAST REQUEST PAOLO NUTINI	ATLANTIC	239	-6	
25	24	13	RUBY KAISER CHIEFS	B-UNIQUE/UNIVERSAL MOTOWN	224	-16	
26	21	18	YOU KNOW I'M NO GOOD AMY WINEHOUSE	UNIVERSAL REPUBLIC	223	-38	
27	25	6	MARIA ALD	BRUSHFIRE/MUSIC ALLIES	215	-12	
28	NEW		HOLLYWOOD COLLECTIVE SOUL	EL	214	+34	
29	28	20	READ MY MIND THE KILLERS	ISLAND/IDJMG	205	-17	
30	RE-ENTRY		THE STORY BRANDI CARLILE	COLUMBIA	193	+2	

FOR WEEK ENDING JULY 1, 2007

'It looked like KBAC may have been forced off the air, but it has all worked out for the better at this point.'

—Ira Gordon



Gordon

'My goal is to create an established group of stations whose sole purpose is to service the needs and concerns of Santa Fe.'

—Scott Hutton

and nonprofit events. The new station group will be in a position to expand and adapt that model for some of its other properties.

Gordon says that will be just one of the ways the stations will show the community they have its best interests at heart. Local shows are planned for each of the four music outlets and the sports station, KVSF, will air local high school sporting events. Additionally, the cluster's new studios will be outfitted with a large performance space they can all use.

"There has been some local resistance to the idea of someone owning five stations in the market," Gordon says. "But I think once these dissenters realize that we are going to be offering compelling and community-oriented radio, that will go away."

After operating KBAC with a skeleton crew, Gordon is excited about having a full staff again. Once Clear Channel informed them that KBAC was on the block, most of the staffers left for other stations or companies. During the past several months, the staff has been reduced to just Gordon, Clark, morning host Honey Harris and a couple of part-timers.

The stations will share sales, promotion and other staff; even some on-air positions will be shared. Joann Orner will continue as KLBU APD, while also pulling the mid-day shift on KBAC, a slot she previously held at the station for many years.

Todd Thompson joins the group as promotion director and KBAC afternoon host while Harris will remain in mornings and become more directly involved with KBAC's programming.

"This staff of longtime Santa Fe radio people that we have accumulated by purchasing these stations will help us accomplish our goals," Hutton says. "The core of what we are about is challenging the boundaries of radio and, at the same time, fulfilling the community-service element that publicly licensed radio is all about."

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TRIPLE A

▶ **SNOW PATROL'S** "SHUT YOUR EYES" TACKS ON AIRPOWER STRIPES AFTER GAINING 68 SPINS AND MOVING 27-19.



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THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST	NIELSEN BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL	PLAYS		AUDIENCE	
					TW	+/-	MILLIONS	RANK
1	1	19	BETTER THAN THE JOHN BUTLER TRIO	NO. 1 (7 WKS) JARRAH/ATLANTIC/LAVA	454	-22	1,928	1
2	2	9	HEY THERE DELILAH PLAIN WHITE T'S	HOLLYWOOD	427	+21	1,728	2
3	3	15	YOU KNOW I'M NO GOOD AMY WINEHOUSE	UNIVERSAL REPUBLIC	387	-12	1,434	4
4	4	18	THE STORY BRANDI CARLILE	COLUMBIA	386	-11	1,239	6
5	5	11	UNDER THE INFLUENCE JAMES MORRISON	POLYDOR/INTERSCOPE	385	+18	1,171	7
6	8	10	LAST REQUEST PAOLO NUTINI	ATLANTIC	354	+28	1,062	9
7	9	5	BUBBLY COLBIE CAILLAT	UNIVERSAL REPUBLIC	342	+34	1,442	3
8	7	10	WHAT LIGHT WILCO	NONESUCH/WARNER BROS.	335	-5	0,943	11
9	6	22	READ MY MIND THE KILLERS	ISLAND/IDJMG	291	-54	1,409	5
10	10	9	WORKING CLASS HERO GREEN DAY	REPRISE	283	-25	1,091	8
11	12	10	RUBY KAISER CHIEFS	B-UNIQUE/UNIVERSAL MOTOWN	278	+23	1,049	10
12	11	13	BIG WHEEL TORI AMOS	EPIC	276	-19	0,929	12
13	13	6	TWO RYAN ADAMS	LOST HIGHWAY	273	+20	0,789	18
14	14	9	1, 2, 3, 4 FEIST	CHERRYTREE/POLYDOR/INTERSCOPE	266	+14	0,913	14
15	21	3	DON'T STOP NOW CROWDED HOUSE	AIRPOWER/MOST INCREASED PLAYS ATO/RED	244	+75	0,923	13
16	16	6	YOUNG FOLKS PETER BJORN AND JOHN	ALMOSTGOLD/RED/COLUMBIA	236	+19	0,845	16
17	17	5	MISSED THE BOAT MODEST MOUSE	EPIC	222	+33	0,900	15
18	19	5	AH MARY GRACE POTTER AND THE NOCTURNALS	HOLLYWOOD	201	+30	0,322	30
19	27	2	SHUT YOUR EYES SNOW PATROL	AIRPOWER POLYDOR/A&M/INTERSCOPE	178	+68	0,803	17
20	22	3	HOLLYWOOD COLLECTIVE SOUL	AIRPOWER EL	170	+24	0,741	19
21	20	11	SOMEONE TO LOVE FOUNTAINS OF WAYNE	VIRGIN	166	-5	0,585	21
22	25	3	THE PERFECT CRIME #2 THE DECEMBERISTS	CAPITOL	157	+37	0,438	26
23	18	9	EVER PRESENT PAST PAUL MCCARTNEY	MPL/HEAR/CONCORD	142	-42	0,527	24
24	26	2	REHAB AMY WINEHOUSE	UNIVERSAL REPUBLIC	135	+24	0,570	22
25	NEW		SING IT ALL NIGHT DE SOL	SAZON	132	+48	0,332	29
26	24	4	FRANK & AVA SUZANNE VECA	BLUE NOTE/BLC	127	+6	0,322	-
27	30	13	INTO THE OCEAN BLUE OCTOBER	UNIVERSAL MOTOWN	119	+16	0,602	20
28	28	7	FOUR WINDS BRIGHT EYES	SADDLE CREEK	108	+3	0,182	-
29	23	8	SALALA ANGELIQUE KIDJO FEATURING PETER GABRIEL	STARBUCKS/RAZOR & TIE	108	-25	0,451	25
30	RE-ENTRY		NOBODY RYAN SHAW	ONE HAVEN/COLUMBIA/RED	98	-1	0,313	-

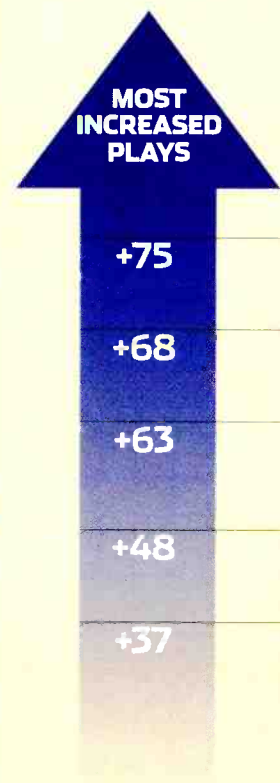
MOST ADDED

TITLE ARTIST / LABEL	NEW STATIONS
IN THE COLORS Ben Harper And The Innocent Criminals (VIRGIN) KBGO, KCUV, KCSR, KRSH, WMMM, WNCS, WRNR	7
DON'T STOP NOW Crowded House (ATO/RED) KCSR, WCLZ, WXRT, WXRV	4
THE PERFECT CRIME #2 The Decemberists (CAPITOL) KBGO, KMTT, KPRI, WCLZ	4
SHE MOVES IN HER OWN WAY The Kooks (ASTRALWERKS) KCLUV, WMMM, WRNR, WXRV	4
SING IT ALL NIGHT deSol (SAZON) KXLY, WRLT, WRNX	3
DANCE TONIGHT Paul McCartney (MPL/HEAR/CONCORD) KCSR, KRVB, WCLZ	3
CAR CRASH Matt Nathanson (VANGUARD) KPRI, KXLY, WCOO	3
POOR MAN'S PARADISE The Subdudes (BACK PORCH/MANHATTAN/BLG) KCUV, KRSH, WCOO	3

ADDED AT... WMMM
Madison, WI
PD: Pat Gallagher
MD: Gabby Parsons
Ben Harper & The Innocent Criminals, In The Colors, 6
The Kooks, She Moves In Her Own Way, 1
Colbie Caillat, Bubbly, 0

FOR MORE STATIONS GO TO:
www.RadioandRecords.com

TITLE ARTIST / LABEL	PLAYS /GAIN	TITLE ARTIST / LABEL	PLAYS /GAIN
DANCE TONIGHT Paul McCartney (MPL/HEAR/CONCORD) TOTAL STATIONS: 11	77/36	IN THE COLORS Ben Harper And The Innocent Criminals (VIRGIN) TOTAL STATIONS: 13	64/63
HAMOA BEACH Gomez (ATO/RED) TOTAL STATIONS: 9	76/2	FIRST TIME Lifehouse (Geffen) TOTAL STATIONS: 4	64/12
CRY FOR HOME Van Morrison With Tom Jones (MANHATTAN/BLG) TOTAL STATIONS: 9	70/5	SHE MOVES IN HER OWN WAY The Kooks (ASTRALWERKS) TOTAL STATIONS: 12	62/15
LOVE IS THE ONLY WAY Robert Randolph & The Family Band Featuring Dave Matthews (WARNER BROS.) TOTAL STATIONS: 11	65/17	I'D LIKE TO Corinne Bailey Rae (CAPITOL) TOTAL STATIONS: 10	62/7
BROKEN RADIO Jesse Malin Featuring Bruce Springsteen (ADELINE/EAST WEST) TOTAL STATIONS: 9	65/0	NO BAD NEWS Patty Griffin (ATO/RED) TOTAL STATIONS: 4	58/11



+75 DON'T STOP NOW Crowded House (ATO/RED) KCSR +14, WCLZ +13, KXLY +12, SISP +5, WNCS +5, WXRV +4, WRLT +4, WRNX +4, KCLUV +3, KENZ +3
+68 SHUT YOUR EYES Snow Patrol (Polydor/A&M/Interscope) KRVB +14, WCLZ +13, WTTT +10, WXRV +10, WRNX +9, WOOD +8, KINK +4, KBGO +3, KWMT +3, WNCS +2
+63 IN THE COLORS Ben Harper And The Innocent Criminals (Virgin) KCSR +14, SISP +11, WRNR +9, KBGO +7, WMMM +6, KFOG +4, CIOR +3, WXRT +3, KCLUV +2, KTHX +1
+48 SING IT ALL NIGHT deSol (Sazon) WCOO +13, KTHX +8, WRNX +8, KCLUV +4, KXLY +4, WMMM +3, WZEW +3, KPRI +2, WTTT +2, KRVB +1
+37 THE PERFECT CRIME #2 The Decemberists (Capitol) WCLZ +13, WCOO +7, WRNR +5, KBGO +5, WRLT +4, KTHX +3, KXLY +2, WXRV +1, KCLUV +1, KRSH +1

FOR WEEK ENDING JULY 1, 2007
LEGEND: See legend to charts in charts section for rules and symbol explanations.
29 triple A stations are electronically monitored by Nielsen Broadcast Data Systems 24 hours a day, 7 days a week. Indicator chart comprised of 49 reporters.
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RECURRENTS

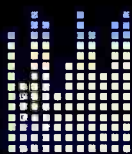
THIS WEEK	TITLE ARTIST / IMPRINT / PROMOTION LABEL	NIELSEN BDS CERTIFICATIONS	PLAYS TW	PLAYS LW
1	SEE THE WORLD GOMEZ (ATO/RED)		234	242
2	THINK I'M IN LOVE BECK (INTERSCOPE)		199	200
3	YOU'RE ALL I HAVE SNOW PATROL (POLYDOR/A&M/INTERSCOPE)		195	220
4	BELIEF JOHN MAYER (AWARE/COLUMBIA)		178	184
5	THINKING ABOUT YOU NORAH JONES (BLUE NOTE/BLC)		170	176

THIS WEEK	TITLE ARTIST / IMPRINT / PROMOTION LABEL	NIELSEN BDS CERTIFICATIONS	PLAYS TW	PLAYS LW
6	TELL ME 'BOUT IT JOSS STONE (VIRGIN)		170	193
7	I WILL FOLLOW YOU INTO THE DARK DEATH CAB FOR CUTIE (ATLANTIC)		141	172
8	GRAVITY JOHN MAYER (AWARE/COLUMBIA)		134	127
9	WAITING ON THE WORLD TO CHANGE JOHN MAYER (AWARE/COLUMBIA)		132	133
10	PHANTOM LIMB THE SHINS (SUB POP)		131	174

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AMERICANA

TRIPLE A

THIS WEEK	LAST WEEK	TITLE ARTIST	IMPRINT / PROMOTION LABEL	PLAYS		
				TW	+/-	CUMULATIVE
1	3	COMPADRE'S: AN ANTHOLOGY OF DUETS MARTY STUART	SUPERLATONE/LME	430	+76	1421
2	8	EASY TIGER RYAN ADAMS	LOST HIGHWAY	391	+82	1735
3	1	CIMARRON MANIFESTO JIMMY LAFAVE	RED HOUSE	387	-1	2554
4	10	TRANSLATED FROM LOVE KELLY WILLIS	RYKODISC	359	+53	1006
5	2	DIAMONDS TO DUST GURF MORLIX	BLUE CORN	356	-6	3604
6	5	ROOM TO GROW ADRIENNE YOUNG	ADDIEBELLE	341	+21	1726
7	7	SKY BLUE SKY WILCO	NONESUCH/WARNER BROTHERS	327	+17	2810
8	6	ANCHORS & ANVILS AMY LAVERE	ARCHER	316	+5	1937
9	4	THE SEARCH SON VOLT	TRANSMIT SOUND/LEGACY/RED	314	-26	6767
10	9	BALLS ELIZABETH COOK	31 TIGERS	292	-14	2781
11	11	DIAMONDS IN THE DARK SARAH BORGES AND THE BROKEN SINGLES	SUGAR HILL	281	+5	1729
12	12	REARVIEW MIRROR TEARS KENDEL CARSON	TRAIN WRECK	278	+3	2400
14	14	ANCHORED IN LOVE: A TRIBUTE TO JUNE CARTER CASH VARIOUS ARTISTS	DUALTONE	264	+6	1017
19	19	ONE TOUGH TOWN DAVID OLNEY	RED PARLOR	237	+9	888
17	17	STRANGE WEIRDOS: MUSIC FROM AND INSPIRED BY THE FILM KNOCKED UP LOUDON WAINWRIGHT	CONCORD	236	+7	1561
16	16	EMOTIONALISM THE AVETT BROTHERS	RAMSEUR	232	-11	2142
17	13	STANDARD SONGS FOR AVERAGE PEOPLE JOHN PRINE & MAC WISEMAN	OH BOY	231	-39	2839
18	21	A HUNDRED MILES OR MORE: A COLLECTION ALISON KRAUSS	ROUNDER	225	+8	2969
19	20	FROM THE CRADLE TO THE GRAVE DALE WATSON	HYENA	220	-4	3120
20	15	PEACE LOVE & ANARCHY TODD SNIDER	OH BOY	219	-34	3299
21	28	IT CAME FROM SAN ANTONIO BRUCE ROBINSON	PREMIUM	213	+22	778
22	18	WEST LUCINDA WILLIAMS	LOST HIGHWAY	203	-25	9405
23	24	SWEET WARRIOR RICHARD THOMPSON	SHOUT! FACTORY	194	-14	1599
24	25	HAPPY SONGS FROM RATTLESNAKE GULCH JOE ELY	RACK 'EM	189	-13	5665
25	23	WATERLOO, TENNESSEE UNCLE EARL	RQUUNDER	188	-21	3830
26	26	HOOTS & HELLMOUTH HOOTS & HELLMOUTH	MAD DRAGON	188	-10	1749
27	27	REVENGE! ROBBIE FULKS	YEP ROC	182	-13	1672
28	22	REINVENTING THE WHEEL ASLEEP AT THE WHEEL	BISMEAUX	180	-30	4130
29	30	BIG OLD LIFE RANI ARBO & DA SY MAYHEM	SIGNATURE SOUNDS	180	+4	955
30	19	SALVATION BLUES MARK OLSON	HACKTONE	175	+33	771

TRIPLE A REPORTERS

- WAPS/Akron, OH**
OM: Andrew James
PD/MD: Bill Gruber
- KNBA/Anchorage, AK**
OM/PD: Loren Dixon
MD: Danny Preston
- KSPN/Aspen, CO**
PD: Sam Scholl
- KGSR/Austin, TX***
OM: Chase
PD: Chris Edge
APD: Jody Denberg
MD: Susan Castle
- KUT/Austin, TX**
PD: Hawk Mendenhall
MD: Jeff McCord
- WRNR/Baltimore, MD***
OM/PD: Bob Waugh
APD/MD: Alex Cortright
- WTMD/Baltimore, MD**
PD/MD: Mike "Matthews" Vasilikos
- KLRR/Bend, OR**
OM/PD: Doug Donohoe
APD: David Miller
- KRVB/Boise, ID***
OM/PD: Dan McCully
MD: Tim Johnstone
- WBOS/Boston, MA***
PD: David Ginsburg
MD: Dana Marshall
- WXRV/Boston, MA***
OM/PD: Ron Bowen
APD/MD: Catie Wilber
- KMMS/Bozeman, MT**
OM/PD: Michelle Wolfe
- KYSL/Breckenridge, CO**
PD: Tom Fricke
MD: TJ Sanders
- WNCS/Burlington, VT***
PD: Zeb Norris
APD/MD: Jamie Canfield
- WMVY/Cape Cod, MA**
PD/MD: PJ Finn
- WC00/Charleston, SC***
OM/PD: Mike Allen
MD: Joel Frank
- WCNR/Charlottesville, VA**
OM: Rick Daniels
PD: Brad Savage
APD: Tad Abbey
MD: Jeff Sweatman
- WNRN/Charlottesville, VA**
OM: Tim Davis
PD: Michael Friend
MD: Jaz Tupelo
- W000/Chattanooga, TN***
OM/PD: Danny Howard
MD: Brad Steiner
- WXRT/Chicago, IL***
OM/MD: John Farneda
PD: Norm Winer
- WCBE/Columbus, OH**
OM: Tammy Allen
PD: Dan Mushako
MD: Maggie Brennan
- WMWV/Conway, NH**
PD/MD: Mark Johnson
APD: Roy Prescott
- KBCO/Denver, CO***
PD: Scott Arbough
MD: Mark Abuzzahab
- KCUV/Denver, CO***
PD: Doug Clifton
MD: Benji McPhail
- KPTL/Des Moines, IA**
PD: Deeya McClurkin
- CIDR/Detroit, MI***
PD: Matt Franklin
- KHUM/Eureka, CA**
OM: Cliff Berkowitz
PD/MD: Mike Dronkers
APD: Larry Trask
- WFIV/Farragut, TN**
OM: Brian Tatum
PD/MD: Todd Ethridge
- KOZT/Ft. Bragg, CA**
PD: Tom Yates
APD/MD: Kate Hayes
- WEHM/Hamptons, NY**
PD: Lauren Stone
MD: Harry Wareing
- KSUT/Ignacio, CO**
PD: Steve Rauworth
MD: Stasia Lanier
- WTTT/Indianapolis, IN***
PD: Brad Holtz
APD/MD: Laura Duncan
- KMTN/Jackson, WY**
PD/MD: Mark "Fish" Fishman
- KTBG/Kansas City, MO**
PD: Jon Hart
MD: Byron Johnson
- WEBK/Killington, VT**
PD: Dave "Uncle Dave" Tibbs
APD/MD: James Emmons
- KOHO/Leavenworth, WA**
PD: Elliott Salmon
MD: Carl Widrig
- KROK/Leesville, LA**
OM: Rick Barnickel
PD/MD: Sandy Blackwell
- WFPK/Louisville, KY**
OM: Brian Conn
PD: Stacy Owen
APD: Laura Shine
- WMMM/Madison, WI***
OM: David Moore
PD: Pat Gallagher
MD: Gabby Parsons
- KTCZ/Minneapolis, MN***
PD: Lauren MacLeash
MD: Thorn
- WZEW/Mobile, AL***
OM: Tim Camp
PD: Gene Murrell
MD: Lee Ann Konik-Camp
- KBAC/Santa Fe, NM**
PD/MD: Ira Gordon
- KRSH/Santa Rosa, CA***
PD/MD: Pam Long
- OMX Folk Rock/Satellite**
OM: Leanne Flask
MD: Dave Sloan
- Music Choice Adult Alternative/Satellite**
PD: Justin Prager
MD: Tiffany Sinder
- Sirius Spectrum/Satellite***
PD: Gary Schoenwetter
MD: Sean Mascoll
- XM Cafe/Satellite**
PD: Bill Evans
MD: Brian Chamberlain
- KMTT/Seattle, WA***
PD: Kevin Welch
APD/MD: Haley Jones
- WKZE/Sharon, CT**
OM/APD: Pete Nugent
PD: Will Stanley
MD: Will Baylies
- WNCW/Spindale, NC**
OM/PD: Dave Kester
MD: Martin Anderson
- KXLY/Spokane, WA***
PD: Ken Richards
MD: Marie McCallister
- WRNX/Springfield, MA***
APD: Kevin Johnson
- KCLC/St. Louis, MO**
PD: Rich Reighard
MD: Will Baker
- KFMU/Steamboat Springs, CO**
OM: Julia Arrotti
PD/MD: John Johnston
- KTAO/Taos, NM**
OM: Dave Noll
PD/MD: Brad Hockmeyer
- KWMT/Tucson, AZ***
OM: Tim Richards
PD: Blake Rogers
- WVOD/Wanchese, NC**
PD: Matt Cooper
MD: Jeff White
- WXPX/White Plains, NY**
PD: Chris Herrmann
APD/MD: Rob Lipshutz
- WTYD/Williamsburg, VA**
PD/MD: Amy Miller
- WUIN/Wilmington, NC**
PD: Beau Gunn
MD: Michelle Daniel

* Monitored Reporters

MOST ADDED

NOBLE CREATURES 15
Gourds
(YEP ROC)

POWER OF THE PONTOCHARTRAIN 12
Tab Benoit
(TELARC)
Blues/TELARC)

EASY TIGER 8
Ryan Adams
(LOST HIGHWAY)

STRANGE NAMES AND NEW SENSATIONS 7
Steve Forbert
(429/SLG)

UNGLAMOROUS 6
Lori McKenna
(WARNER BROS.)

FOR WEEK ENDING JULY 1, 2007

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



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Omar and Argelia on marriage and radio

K-Love Morning Hosts Tie The Knot

Jackie Madrigal

JMadrigal@RadioandRecords.com

a couple on the air and off, Univision Radio pop KLVE (K-Love)/Los Angeles morning show hosts Omar (Velasco) and Argelia (Atilano) wed June 9 in L.A., making their long relationship official in the eyes of God and their listeners.

Omar and Argelia shared their love for each other with their audience only two weeks before their wedding day. The response? Very positive, Argelia says. In fact, listeners had often questioned why the co-hosts weren't dating anyone and suggested they date each other.

The hosts of "El Show de Omar y Argelia"—rated No. 6 12+ in Los Angeles, with a 4.4 share in the winter '07 Arbitron survey—had met in passing several times while working in their respective TV and radio jobs, but nothing much had happened.

It wasn't until 2003, when Omar was given a temporary gig co-hosting mornings on K-Love with Argelia, that they first got to know each other. "He was always saying nice, sweet things to me, but he's like that with everyone, so I didn't take it seriously," says Argelia, who calls her co-host "a flirt." But the on-air chemistry worked, Omar continued as co-host and, five months later, Cupid worked his magic.

"Omar had to go to Cancun on assignment, and when we said goodbye and looked into each other's eyes, we said so many things," Argelia says. After Omar returned, they confessed their affection for each other and became an item. "It was a scary time," Omar says, "because we were worried the station's management wouldn't take it well. We were starting a new show."

Argelia confesses that she worried that it would be hard to be on the air with someone with whom she had a personal relationship, especially if the relationship later ended. "But here we are, years later and married," she says.

And how have they been able to keep their personal lives off the morning show? "We respect what we do, our profession, the show and the public—and the mutual respect we have for each other," Omar says. He adds that they both understand that, when on the air, they are professional partners with no intention of airing their dirty laundry.

In fact, he says, that is why they struggled for so long with making their relationship public. "This is our private life," he says. "We really love each other and never had any intention of putting a spotlight on it or calling attention to it."

"The first year [of the relationship] was the hardest for me," Argelia says, admitting she initially found it difficult to separate her private and public lives. But, she says, "even when I was sad or upset, I reminded myself that the public deserves the best and they listen to us for entertainment and music, and that's what I get paid to do."

Omar adds that although the first two years weren't a piece of cake, that time helped them mature and grow as people and professionals.

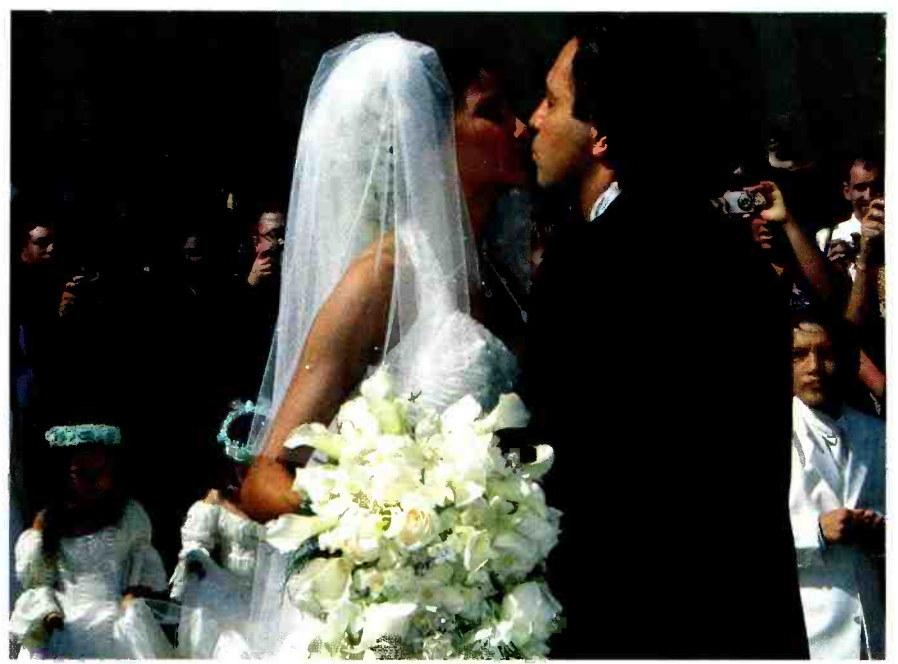
As for the future of the show, both admit that it may change now that listeners know they are married. "The public will want to know about us as a couple, and we're aware of that," Omar says. But, Argelia adds, the show will continue to be just as "dynamic and informative" as it was before, and both stress that it will not turn into an "Omar & Argelia" reality show.

R&R

► **ELVIS CRESPO** DETHRONES NOTCH ATOP THE RECORD POOL SUMMIT WITH "LA FOTO SE ME BORRO," THE LEAD SINGLE FROM HIS NEW ALBUM "REGRESO EL JEFE."

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST	IMPRINT / PROMOTION LABEL
1	1	6	A MARTE PASTILLA	SONY BMG NORTE
2	3	7	BESAME EL TRI	FONOVISA
3	2	22	NARCISISTA POR EXCELENCIA PANDA	WARNER LATINA
4	5	15	ENAMORADO GUSTAVO LAUREANO	UNIVERSAL LATINO
5	6	3	RAININ IN PARADIZE MANU CHAO	NACIONAL/BECAUSE
6	4	13	DIOSA RULETA STOIC FRAME	EL COMANDANTE/V&J
7	10	4	ENTRE LA GUERRA Y EL AMOR DELUX	SONY BMG NORTE
8	9	25	SISMO DIVISION MINUSCULA	UNIVERSAL LATINO
9	11	5	INTOCABLE ALEKS SYNTEK	EMI TELEVISIA
10	8	5	LOS MALAVENTURADOS NO LLORAN PANDA	WARNER LATINA
11	7	12	PIROTECNICAS CUBIKY	ESCUHALO/V&J
12	15	6	PRISIONERO MIRANDA	EMI TELEVISIA
13	12	5	NANAI MALA RODRIGUEZ	MACHETE
14	14	7	ME CAMBIO ALLISON	SONY BMG NORTE
15	13	2	LA VIDA RABANES	UNIVERSAL LATINO
16	16	4	SOGNARE DIVISION MINUSCULA	UNIVERSAL LATINO
17	17	20	BESAME NOVEL	FONOVISA
18	18	7	LA TELEVISION POLBO	UNIVERSAL LATINO
19	NEW		BLACK SHEETS BIRDS OF TOKYO	INDEPENDENT
20	NEW		EL INFAME "ESTAR Y NO ESTAR" PANDA	WARNER MUSIC LATINA

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST	IMPRINT / PROMOTION LABEL
1	2	5	LA FOTO SE ME BORRO ELVIS CRESPO	MACHETE
2	18	3	TORRE DE BABEL DAVID BISBAL FEAT. WISIN & YANDEL	UNIVERSAL LATINO
3	1	9	DALE PA TRA (BACK IT UP) NOTCH	CINCO POR CINCO/MACHETE
4	4	12	NADA PUEDE CAMBIARME PAULINA RUBIO	UNIVERSAL LATINO
5	3	16	EMPECE A LLORAR ANTHONY CRUZ	M.P.
6	6	10	CONECTATE OPTIMO	SONY BMG NORTE
7	5	14	LA MANERA ADASSA	UNIVERSAL LATINO
8	7	7	NO ME LA PONGAS DURA PEDRO CONGA	M.P.
9	8	5	TE QUIERO ASI BETZAIDA	MELODY/FONOVISA
10	9	5	ADONDE SE FUE XTREME	LA CALLE/UNIVISION
11	11	3	CORTAME LAS VENAS TONO ROSARIO	UNIVERSAL LATINO
12	10	13	MIRA FULANITO	CUTTING
13	12	2	DO YOU KNOW? (THE PING PONG SONG)/DIMELO ENRIQUE IGLESIAS	INTERSCOPE/UNIVERSAL LATINO
14	13	3	CHIQUILLA CHIQUITA JOE VERAS	JVN
15	14	2	TUYA JENNIFER PENA	UNIVISION
16	15	8	MEDLEY II CARLOS NUNO Y LA GRANDE DE MADRID	M.P.
17	NEW		WHINE UP KAT DELUNA FEAT. ELEPHANT MAN	EPIC
18	17	14	DIME QUE FALTO ZACARIAS FERREIRA	J&N
19	16	15	MAS QUE TU AMIGO TITO NIEVES	LA CALLE/UNIVISION
20	NEW		DALE AZOTA TONY TOUCH FEAT. IVY QUEEN	EMI TELEVISIA



Argelia and Omar on their wedding day.

NATIONAL AIRPLAY OVERVIEW

Billboard TOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Album	CERT.	PEAK POSITION
1	1	1	#1 MILEY CYRUS	Hannah Montana 2 (Soundtrack)/Meet Miley Cyrus		1
2	NEW	1	KELLY CLARKSON	My December		2
3	1	2	BON JOVI	Lost Highway		3
4	2	2	THE WHITE STRIPES	Icky Thump		2
5	3	2	BRAD PAISLEY	5th Gear		3
6	7	10	AMY WINEHOUSE	Back To Black		6
7	NEW	1	RYAN ADAMS	Easy Tiger		7
8	6	6	LINKIN PARK	Minutes To Midnight		1
9	5	3	PAUL MCCARTNEY	Memory Almost Full		3
10	8	4	MAROON 5	It Won't Be Soon Before Long		4
11	10	5	T-PAIN	Epiphany		5
12	15	23	FERGIE	The Dutchess		12
13	4	1	TOBY KEITH	Big Dog Daddy		1
14	12	7	RIHANNA	Good Girl Gone Bad		2
15	NEW	1	BEASTIE BOYS	The Mix-Up		15
16	13	11	R. KELLY	Double Up		1
17	9	2	FABOLOUS	From Nothin' To Somethin'		2
18	16	18	AVRIL LAVIGNE	The Best Damn Thing		1
19	18	24	TAYLOR SWIFT	Taylor Swift		13
20	17	13	DAUGHTRY	Daughtry		3
21	25	28	NE-YO	Because Of You		1
22	21	22	CARRIE UNDERWOOD	Some Hearts		2
23	11	2	SHOP BOYZ	Rockstar Mentality		1
24	22	21	THE POLICE	The Police		11
25	28	29	NICKELBACK	All The Right Reasons		6

VIDEO CHANNELS

Channel	Artist	Video	TW	LW
MTV	S: VP/Music & Talent: Amy Doyle			
VH1	Exec: VP/Talent & Music: Rick Kim			
BET	VP/Music Prog: Stephen Hill			
CMT	VP/Music Prog: Chris Parr			

STREAMS

Channel	Artist	Album	TW	LW
AOL Song Streams	Pete Scheckle			
AOL Radio	Pete Scheckle			

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Billboard HOT DIGITAL SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	CERT.
1	3	13	#1 HEY THERE DELILAH	PLAIN WHITE TS (HOLLYWOOD)	
2	1	6	UMBRELLA	RIHANNA FEAT. JAY-Z (SRP DEF JAM/DMJM)	
3	4	11	BIG GIRLS DON'T CRY	FERGIE (WILL I AM & M/INTERSCOPE)	
4	2	6	PARTY LIKE A ROCKSTAR	SHOP BOYZ (ONDECK UNIVERSAL REPUBLIC)	
5	11	4	THE WAY I ARE	TIMBALAND FEAT. KERI HILSON (MOSLEY BLACKGROUND/INTERSCOPE)	
6	6	13	BUY U A DRANK (SHAWTY SNAPPIN')	T-PAIN FEAT. YUNG JOC (KONVIC/NAPPY BOY JIVE ZDMBA)	
7	7	10	MAKES ME WONDER	MAROON 5 (A&M/OCTONE/INTERSCOPE)	
8	5	13	GIRLFRIEND	AVRIL LAVIGNE (RCA/RMG)	
9	8	8	REHAB	AMY WINEHOUSE (UNIVERSAL REPUBLIC)	
10	10	12	THNKS FR TH MRRS	FALL OUT BOYZ (FUELED BY RAMEN ISLAND/IDJMG)	
11	17	6	BIG THINGS POPPIN' (DO IT)	T.I. (GRAND Hustle ATLANTIC)	
12	12	10	NEVER AGAIN	KELLY CLARKSON (RCA/RMG)	
13	9	4	LIP GLOSS	LIL MAMA (JIVE/ZOMBA)	
14	-	1	LIFE'S WHAT YOU MAKE IT	HANNAH MONTANA (WALT DISNEY)	
15	20	4	NOBODY'S PERFECT	HANNAH MONTANA (WALT DISNEY)	
16	27	2	A BAY BAY	HURRICANE CHRIS (POLO GROUNDS J/RMG)	
17	15	4	BARTENDER	T-PAIN FEAT. AKON (KONVIC/T.NAPPY BOY JIVE ZDMBA)	
18	-	1	NEVER WANTED NOTHING MORE	KENNY CHESNEY (BNA)	
19	14	3	MAKE ME BETTER	FABOLOUS FEAT. NE-YO (DESERT STORM/DEF JAM/IDJMG)	
20	16	11	SUMMER LOVE	JUSTIN TIMBERLAKE (JIVE ZOMBA)	
21	13	17	POP, LOCK & DROP IT	HUEY (HITZ COMMITTEE/JIVE ZDMBA)	
22	21	42	BEFORE HE CHEATS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)	
23	25	22	GLAMOROUS	FERGIE FEAT. LUDACRIS (WILL I AM & M/INTERSCOPE)	
24	23	13	WHAT I'VE DONE	LINKIN PARK (MACHINE SHOP/WARNER BROS.)	
25	24	8	WAIT FOR YOU	ELLIOTT YAMIN (HICKORY)	

Channel	Artist	Video	TW	LW
MTV	S: VP/Music & Talent: Amy Doyle			
VH1	Exec: VP/Talent & Music: Rick Kim			
BET	VP/Music Prog: Stephen Hill			
CMT	VP/Music Prog: Chris Parr			

Channel	Artist	Album	TW	LW
AOL Song On Demand	Pete Scheckle			
AOL music	Pete Scheckle			

Channel	Artist	Video	TW	LW
Great American Country	MD Tony Trivato			
FUSE	Di. Pngm; Janis Unterweiser			

Channel	Artist	Video	TW	LW
MTV2	S: VP/Music & Talent: Amy Doyle			
MuchMusic Canada	Di. Music Pngm; Sheila Sullivan			

Channel	Artist	Album	TW	LW
AOL Video On Demand	Pete Scheckle			
AOL music	Pete Scheckle			

R&R OPPORTUNITIES/MARKETPLACE

OPPORTUNITIES

EAST



Afternoon Drive

Join the growth, the dedication, and the fun as it all continues in Baltimore. Christian AC WRBS-FM (95.1), Baltimore, is looking for experienced air talent for afternoons. If Christian ministry is at the dead-center core of who you are and you want to be a part of a unified, ministry-centered team, this position may be for you. Candidates should have a least two years on-air experience and must have extensive and strong communication skills. Send your résumé and mp3 to dpaul@wrbs.com by July 8. EOE.

WEST



MARKET MANAGER SANTA ROSA, CALIFORNIA

Maverick Media has a rare opening in our five-station cluster in one of America's most beautiful places, Sonoma County, CA. If you are a well-rounded broadcaster with a track record of creating value, developing and leading people, are results oriented and hands on, this might be a perfect match for your skills. A vibrant place to live, an entrepreneurial and aggressive company to partner with.

Send your résumé to Gary S. Rozynek, President & CEO, Maverick Media, 136 Main Street, Suite 202, Westport, CT 06880; or to garyrozynek@maverick-media.ws. EOE

POSITIONS SOUGHT

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Former radio DJ turned Hollywood actor and songwriter for the Steve Miller Band & Martina McBride wants back on-air. If you're looking for a hip and energetic personality with lots of entertainment 'insider' knowledge to share with your listeners then contact me for a recently edited radio pilot presentation show, air-check & 30 sec. spot. [Available in mp3 or CD] (505) 690-2099 Email: song212605@aol.com

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AIR CHECKS

— AUDIO & VIDEO AIRCHECKS —

CURRENT #323, KRTH/Shotgun Tom, WKSC/Ty Bentli, WKQX/Fooq, KBWF/JoJo Kincaid, KVUU/Geo. McFly, WZPL/Kelly McKay, WKRQ/Jeff & Jen. \$15 CD.

CURRENT #322, KMVN/Rick Dees, Z100/J.J.Kincaid, WKTU/Hollywood & Goumba,

WZZN/Dick Biondi, KBKS/Keola, NY's Fresh102.7, KLUV/John Summers \$15 CD.

PERSONALITY PLUS #PP-231, WDMC/Dick Purtan, B96/Eddie, JoBo & Ericka, WLUP/Jonathon Brandmeier, KGB/Dave, Shelly & Chainsaw. CD \$15.

PERSONALITY PLUS #PP-230, KRQ/Kevin & Bean, WKSC/Drex, WWWQ/Bert Show, Z100/Elvis Duran & Zoo. \$15 CD.

PERSONALITY PLUS #PP-229, KMPS/Ichabod Caine, WSB-FM/Kelly & Alpha, KHKS/Kidd Kraddick, KIOI/Don Bleu. \$15 CD.

ALL CHR #CHR-148, WKFS, WNCI, KPWR, WKSC, WNKS \$15 CD.

ALL A/C #AC-155, KMYI, KYXY, WZPL, WYXB \$15 CD.

ALL COUNTRY #CY-178, KBWF, KWNR, KCYE, WUBE, KSON. \$15 CD.

MARKET PROFILE #S-576 CHICAGO! CHR AC UC Ctry Gold AOR \$15 CD

MARKET PROFILE #S-577 SAN DIEGO! AOR CHR AC Ctry UC \$15 CD

PROMO VAULT #PR-68 - promo samples - all market sizes - all formats. \$17 CD

SWEEPER VAULT #SV-54 - Sweeper & Legal ID samples, all formats. \$17 CD. ALT-12 [ALL ALTERNATIVE CHN-40 [CHR NIGHTS], 0-29 [ALL OLDIES], CR-1 [CLASSIC ROCK], AOR-17 [ALL AOR] at \$15 each CD.

CLASSIC #C-315, WLS/Larry Lujack-1970 WOKY/Carl Cuomo-1969 KHTR/Jack Armstrong-1985 KACY/Chris Lance-1971 \$18 CD.

VIDEO #109, Dallas' KHKS/Billy The Kidd, KVIL/LeighAnn, Houston's KRBE/Carson & Lauren, Atlanta's WSTR/Nudge, Prov.'s WCTK/Robby Bridges, Seattle's KKWF/Valerie Hart.. 2 hrs. \$30 VHS, \$35 DVD.

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Creative radio is tougher than TV—but even more rewarding

Joe Barone

By Erica Farber

Though you may not have heard of him, Joe Barone is one of commercial radio's best friends. The owner of Bar1 creates effective audio messages that sell product, in 30 or 60 seconds. And Barone has won just about every advertising award there is, including a Radio Mercury Award every year since its inception.

Liur Notes

Profile: Joe Barone

Title: Bar1 owner

Favorite radio format: Alternative

Favorite TV show: "I watch movies on TV, but I don't watch television shows."

Favorite song: "Something from David Bowie, but I couldn't tell you what."

Favorite movie: "Arthur"

Favorite book: "A Clockwork Orange"

Favorite radio commercial: "One of the [National Thoroughbred Racing Assn.] commercials."

Least favorite commercial: "Right now, it's Major World. It's for this auto place where they just yell about how low their prices are and how great the place is. It's just god-awful. I turn the station every time I hear it."

Favorite restaurant: The Union Square Café
Beverage of choice: White Russian

Hobbies: "My hobbies are listening to music and driving my Lexus. I am the most boring person you know."

E-mail address: jbarone@bar1nyc.com

Getting into the business: I listened to WABC/ New York when I was a kid. I was always drawn to radio—it's more personal. I went to Hofstra University because of its radio station.

Then I fell into a job at WABC. I was hired as a temporary relief engineer, and they wound up keeping me for nine months. They had to fire me because of union rules.

And then I fell into advertising. I started at DDB Needham, doing a ton of radio, writing and then performing.

Business focus: Bar1 does anything with sound—any sound-based product in advertising, or for short or animated films that we write and direct. Our client base is primarily advertising agencies.

Radio vs. TV: I believe radio is more difficult. Not technically [but] creatively. A picture is worth a thousand words, and in radio you have to create a picture in a lot less than a thousand words. To do good, creative radio is difficult, and most people don't know how.

Future of audio: Video killed the radio star, but it really didn't. You'll always need radio. Advertisers will always want radio commercials because it's cost-effective and can reach a specific target. Or they can throw a wide net, depending on what the product is.

The agencies and the budgets are getting tighter, but there is still demand for good radio spots and good radio.

What makes a great radio spot: It can be a number of things. It can be ear candy—something that's fun to listen to, either dialogue or the sound design under it—or just an interesting voice.

Most of the time, people want to be entertained, and it's very cost-effective to do something entertaining in radio. You don't need a big set, you

don't need lights or cameras. You just need a good voice, an interesting piece of music, maybe a dialogue, some interesting effects and an interesting sound design.

Do you agree most radio spots are terrible? I do agree, but I agree most television spots are terrible. A lot of local shop owners put their voices on it, and they don't really know what they're doing or they're yelling at you, and it's terrible.

Biggest challenge: Trying to get people to think with their ears. I've had scripts with the sound of

toast burning—the sound of stuff that doesn't make sound. So they're obviously thinking with their eyes and not their ears.

Even when agencies have good writers, they're much more visually oriented people. They just won't write very good radio, and you can tell by the effects they put in: "Open on sound of a certain city." Modern cities all sound alike. The subtlety of the different horn of a certain car is not really going to [convey] that you're in a different city.

State of radio: In New York, I have to say it's awful. The shows that college radio puts on are much more interesting than what the commercial stations are doing.

In a market like New York, you can't really blame them because they don't want to scare anybody by introducing anything too new too quickly, so the music stations go over the same things—very formatted, no more DJs.

Then I leave New York, and I'm like, "Oh, it's not that bad." There are places that don't have to vie so hard for every dollar, and they get a little creative or they take a different path. And I get back, and I forgot I like radio.

Career highlight: Going out on my own. I decided to leave corporate life and start a little piddly company and it managed to grow into—well, it's still a little piddly company, but we have fun. We get opportunities and we do the best we can. Fortunately, it's been working out, and I work with a lot of great people.

Career disappointment: There are no regrets. You can make more money directing television, but a lot of times it's not about the money. With me, it's about being able to laugh and working with good people.

Most influential individual: Jeff Krauss. He's no longer with us, unfortunately, and it was a great loss for me. He was a professor at Hofstra who ran the radio station. Everyone was afraid of him because he was so mean.

We wound up hitting it off. He pretty much got me my job at ABC, right out of school. He gave me a boost and a step in the right direction.

The other person was my mother. I didn't want to take the job at DDB because it was paying \$14,500 a year, and she said, "Just get your foot in the door." And I was like, "I can't afford to work to get my foot in the door," and she was like, "Just do it." And I did.

Advice for broadcasters: Don't be so worried about the numbers, and format more creatively. R&R



'Video killed the radio star, but it really didn't. You'll always need radio.'

—Joe Barone

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Ace & TJ Morning Show = Live from WNKS KISS 95.1 Charlotte this multi demo, family friendly ratings dominator is available Monday through Friday, 6am-10am Eastern.

Romeo's Playhouse = Weeknight party hosted by KISS 108 Boston's Romeo with superstar guests, fun features and real personality!

Supermixx Mainstream = The hits and nothing but the hits mixed for Radio with a lower barter exchange than the competition.

Supermixx Rhythm = Rhythmic Radio hits seamlessly mixed with a lower barter exchange than the competition. (Four Hours)

The Playhouse = Live from KXJM Jammin' 95.5 Portland this 18-34 dominator feeds Monday through Friday, 5am-10am Pacific.

Steve & DC Morning Show = Real people on the radio Monday through Friday, 5am to 9am Central

Urban/Urban-AC

NEW The Take Over Mix with DJ Khaled = Three hour mix for Urban and Rhythm Radio mixed and hosted by DJ Khaled with energy, personality and superstar guests.

NEW Holy Hip-Hop Radio = Taking Gospel to the Streets, three hours hosted by the Preachin' Puerto Rican Eddie Velez allows you to stay true to your format while entertaining listeners on Sunday morning.

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

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

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

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



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

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

Unhosted Mixes produced by all-star Radio DJ's:

Slam Jam = Today's Hottest Hip-Hop and R&B (Four Hours)

Kool Jam = R&B from the 80's & 90's, an Urban-AC staple (Four Hours)

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

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

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

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

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

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

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

Adult & Hot-AC

Retro Pop Reunion = The Biggest Hits of the Video Music Era and one of the brightest personalities in Adult radio, Joe Cortez, make this one of the best weekend shifts you'll hear. Each week delivers a new theme sure to make your Adult listeners scream OH WOW!

Supermixx 80's = 80's Pop hits blended seamlessly and unhosted so your local personality creates a local benchmark program.

Specialty Programming

Elvis Only = Not a typical "Oldies" program, good for Adult Standards, Country, and Nostalgia. One hour weekly hosted and produced by Elvis expert Jay Gordon with themed shows that transcend any era, just like the King himself!

Supermixx Rock = Alternative hits and remixes blended and unhosted allowing your local personality to get in your listeners ears and face.

Paul Oakenfold Presents... = One of the leading DJ's in the world programs and produces for Alternative, Dance and CHR/Top-40 radio.

Country

Retro Country USA = 80's based and hosted by Ken Cooper, giving your station 2 hours of rock solid researched hits...no fillers. And it's all tied together with the best production in radio syndication today.

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Table with multiple columns and rows, likely a financial or industry data table.



Chancellor Assumes Top Post On BIA Group List

Chancellor Appointed Member Board Group
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[Main body text of the article about the Chancellor's appointment]

Table with columns for 'Company', '2004', '2003', and '2002'.

Radio Stocks Enjoy Sunny Side of Wall Street

Continuing rally leads to record gains

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Panel Links To Broadcast Deal

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What's On The Air

[Main body text of the article about 'What's On The Air']

Small Biz To Be 100%



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It's A Bid, It's A Plan, It's ... Security



[Text block under It's A Bid, It's A Plan, It's ... Security section]

Chancellor Moves To New Home

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