

NEW FACES, FAMILIAR NAMES

Meet This Year's CRS New Faces
Of Country Music PLUS: Which
Artists Did You Choose In The
2008 R&R Readers Poll? pp.50, 46



ALL-AMERICAN HITMAKER

Carrie Underwood Claims
Fifth Country Chart-Topper
With 'All-American Girl' p.23

R&R

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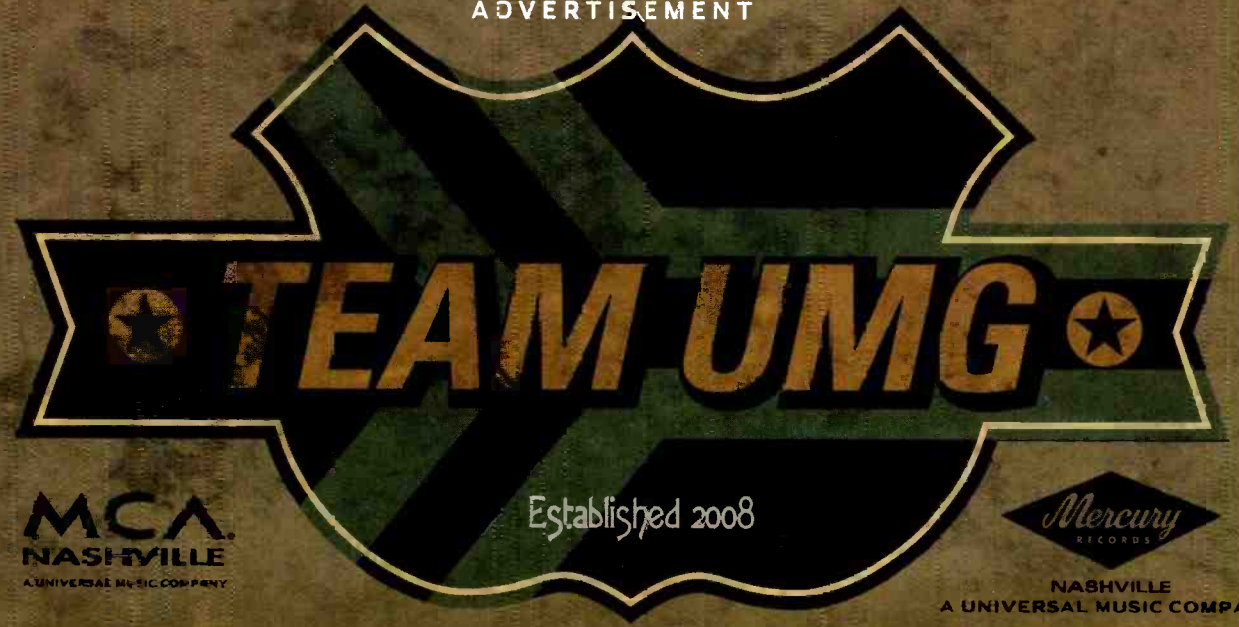
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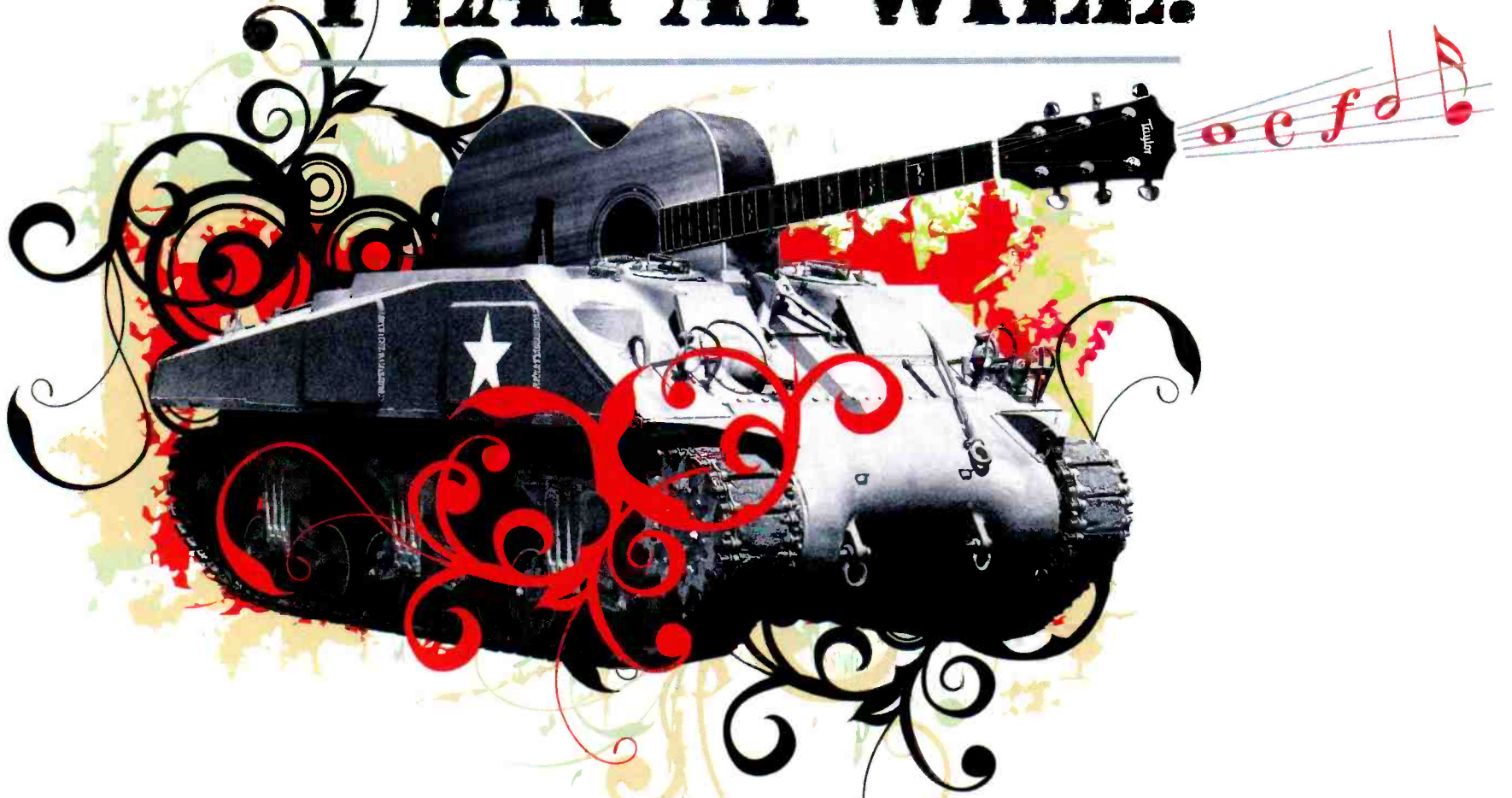
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R&R News Focus

MOVER Clear Channel Snags Brother Wease

Brother Wease (aka Alan Levin), a Rochester, N.Y., morning personality for 22 years, has resurfaced in the market at Clear Channel classic rock WFXF (95.1 the Fox). Rochester's top-rated morning man among men 25-54 left Entercom classic rock WCMF Feb. 7 after failing to negotiate new contract terms. He has been off the air since Dec. 21. Due to a noncompete clause in his Entercom contract, he will initially work at WFXF as an account executive. Current PD/MD JP Hastings will continue as morning host and slide into a yet-to-be-determined day-part when Wease hits the air.—Mike Boyle



Levin

SHAKER Thompson To Capitol Music Group

During a conference call with Virgin and Capitol Records promotion staffs Feb. 27, Capitol Music Group chairman/CEO Jason Flom announced that Greg Thompson will join the company to oversee the two labels' promotion departments. Concurrently, Flom announced that Virgin executive VP of promotion Hilary Shaev has resigned. Thompson was most recently executive VP at Island Def Jam Music Group.—Mike Boyle



Thompson

PPM Progress Report

During its Feb. 29 monthly PPM update, Arbitron offered a peek at how the panels for the Los Angeles, Chicago and Riverside-San Bernardino markets are shaping up in advance of their September commercialization. While designated delivery indices (DDI) for the 6+ and 25-54 demos look healthy (tracking between 91 and 115), Arbitron has yet to meet its minimum sample representation threshold of 80 in the 18-34 demo in Los Angeles (69) and Chicago (74). At 82, Riverside-San Bernardino has met the 18-34 minimum. To improve representation, Arbitron says that in May it will begin testing a new "concierge service" for panelists that will include wake-up and reminder calls.—Mike Boyle

Citadel's 'Difficult, Disappointing Year' Ends With \$848M Q4 Loss

Citadel Broadcasting chairman/CEO Farid Suleman—who last June oversaw the smaller radio group's \$2 billion acquisition of about two dozen much larger Disney/ABC Radio stations—sounded like a man with his back against the wall Feb. 29, as he unveiled fourth-quarter financial results. Highlighted by an enormous \$848 million Q4 loss, the new Citadel saw a \$3.24 per share loss, compared with a \$1.1 million net loss, or a penny a share during the same quarter in 2006. Citadel's annual loss was \$1.29 billion, or \$6.61 per share, compared with a \$48 million loss or 43 cents per share, in the prior year. Suleman blamed the newly acquired stations and markets for underperforming. He also noted "a continued deterioration in the radio marketplace."



Suleman

Suleman immediately axed 50 station staffers (see Street Talk, page 14), vowing to pink-slip entire staffs in the event of format flips.

"This was a very difficult and disappointing year," he said, dominated by the Disney acquisitions. "On an analyzed performance basis, decline was across the board [in] every major market." In addition, "national was a complete disaster. Markets were down, but we underperformed the markets by a factor of almost 2-to-1."—Jeffrey Yorke



Mixed Reaction To PPM Accreditation Denial

A Media Rating Council audit committee decision to deny accreditation for Arbitron's PPM ratings service in New York and Philadelphia drew mixed reactions from group heads, ranging from deep disappointment to calls to "cut them some slack."

News of the rejection, which occurred in January, surfaced in Arbitron's Feb. 28 10-K filing with the Securities and Exchange Commission. Arbitron received MRC accreditation last year for its Houston PPM service, which employs a different sampling process. The company says it has "begun the process of reauditing the Philadelphia and New York PPM methodologies and execution" to secure accreditation.

Emmis radio president Rick Cummings says, "It's not unusual for a new ratings system to take some time to earn accreditation. It's a stringent process. I don't see this as particularly negative, as long as Arbitron makes progress toward achieving accreditation."

On the other end of the spectrum, Cox Radio CEO Bob Neil says the company is "disappointed. That 'seal of approval' is badly needed to give broadcasters and advertisers confidence that the research is reliable. What's more troubling is that . . . we were sold PPM on the basis that it was ready to go, and accreditation would come easily and quickly."

AC WBEB (B101)/Philadelphia owner Jerry Lee says, "Arbitron is working feverishly to get PPM right in Philly and New York, and I am willing cut them some slack."—Mike Boyle

ON THE WEB Imus Inks D.C. Affiliate

The Citadel layoffs have paid off for New York radio cowboy Don Imus—who returns to the Washington airwaves, where he's been missing since April 2007. It's his first FM affiliate there since he first debuted in 1993.

The station is WJZW, a smooth jazz outlet for 14 years until Feb. 29, when Citadel flipped it to True Oldies 105.9. All of the station's air talent was sent packing. "This is a great fit for us and we know Imus will bring new listeners to the station," WJZW president/GM Jeff Boden says.



Imus

Syndicated by ABC Radio Networks to 36 affiliates, Imus will be heard on WJZW from 5 a.m. to 9 a.m.—Jeffrey Yorke

Rogers Realigns Radio Division

Canadian powerhouse Rogers Media is realigning its radio division to give senior PDs national format oversight. Julie Adam, VP/GM/PD of AC CHFI/Toronto, adds responsibilities as assistant national PD for all Rogers stations, in addition to new national AC supervision. She will also assist executive VP of programming and marketing Chuck McCoy on a daily basis.

Rogers/Ontario North product manager Al Campagnola will now assist the company's country portfolio: CJAQ (92.5 Jack FM)/Toronto PD Jeff Brown will oversee all adult hits and rock stations; and classic rock CITI-FM and AC CKY-FM (Clear FM)/Winnipeg PD Gayle Zabatany adds senior PD stripes for Rogers/Ontario North AC and rock stations.

Joining the broadcaster's national programming team are VP of radio news John Hinnen, who will supervise news and news/talk stations, and CJCL (590 the Fan)/Toronto VP/GM Nelson Millman, who will take over sports. Current programming team member Ford Gardener will continue to be responsible for many of Rogers' Alberta and British Columbia stations.—Keith Berman

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Podell Promoted In Detroit

Greater Media active rock WRIF/Detroit PD Doug Podell is promoted to director of rock programming in the Motor City. In his newly created position, Podell will continue to oversee



Podell

the programming of WRIF, a position he has held for the past 14 years, while adding oversight of classic rock sister WCSX. Former WCSX PD Bill Stedman exited earlier this month. Podell says he will continue hosting middays on WRIF at least until the end of the year. Prior to joining Greater Media/Detroit, he was PD at WNCX/Cleveland.—Mike Boyle

Former KYYS Jocks Allege Age Discrimination

Four former Entercom classic rock KYYS (99.7 KY)/Kansas City personalities have filed an age discrimination complaint against the company. Former morning team Max Floyd, 67, and Tanna Guthrie, 51; midday host Traci Wilde (Martens), 41; and afternoon host Brian "Slacker" Adams, 43, say that when the station flipped to a triple A-type format as KBLV (99.7 the Boulevard) Jan. 11, their firings were based solely on age. Commenting on the allegation, Entercom VP/market manager David Alpert says, "We wish Max, Tanna, Traci and Slacker future success and are disappointed that they intend to pursue litigation. We are confident our decisions regarding the launch of the new radio station were fair and we are prepared to defend them."—Mike Boyle

Seacrest, Clear Channel Expand Relationship

Ryan Seacrest is taking more control over his growing brand. In a deal announced Feb. 28 with Clear Channel Radio's Premiere Radio Networks, which syndicates his weekly radio show, Seacrest will partner with Premiere to launch a new national morning show this spring, "On Air With Ryan Seacrest." As a radio personality whose fame skyrocketed on TV with Fox's "American Idol," he will develop on-air content and take control over some of the advertising on the national radio show, offering integrated and product placement options across all Seacrest channels. With the launch of the three-hour national show, Seacrest's Web site, produced by Ryan Seacrest Productions, will be relaunched, incorporating new video and social networking elements. Entertainment law firm Loeb & Loeb's Los Angeles partner Scott Zolke closed the three-year deal.



Seacrest

"This unique opportunity to create programming in collaboration with a game-changer like Ryan is an intriguing extension to our already fantastic working relationship with him. We are thrilled that this new content will be accessible via all forms of radio," Clear Channel Radio/Los Angeles president/market manager Greg Ashlock says.

Seacrest also renewed deals with Premiere to continue as host of his weekly syndicated show, "American Top 40 With Ryan Seacrest," and his local radio show on Clear Channel's CHR/top 40 KIIS-FM/Los Angeles.—Katy Bachman and Mike Boyle

Universal Music Group To Acquire Univision

Following months of protracted negotiations, Universal Music Group will acquire Univision Music Group. The deal, which includes Univision's music recording and publishing divisions, will make Universal Music the dominating company—by far—in the U.S. Latin marketplace. Universal chairman/CEO of Latin America and Iberian Peninsula Jesús López will head the joint labels.


Univision Music Group, which includes Univision Records, Fonovisa Records, Disa Records and La Calle, is already the No. 1-selling Latin label in the United States, with nearly 40% of the Latin music market share, according to Nielsen SoundScan. In turn, Universal's Latin labels—Universal Music Latino and Machete—have an 8.83% and 5.26% market share, respectively.—Leila Cobo, *Billboard*

Cox's Meszaros, Kearney Swap Duties

Cox Radio has engineered a role swap at its Atlanta properties: David Meszaros becomes VP/GM of AC WSB-FM and classic hits WSRV-FM, while Dan Kearney assumes Meszaros' previous VP/GM role for talk WSB-AM and the Georgia Bulldog Radio Network. From the outside it's tough to tell who got the better deal. Kearney trades the fourth- and seventh-ranked Atlanta stations for WSB, which usually ranks No. 2, in addition to Bulldog Radio.

Sales managers are also realigned, with Bob Babin moving from general sales manager of WSRV to WSB-AM, replacing Chris Osgood, who exits. Caren Berry, local sales manager of WSRV, takes Babin's old slot as interim general sales manager.

—Mike Stern



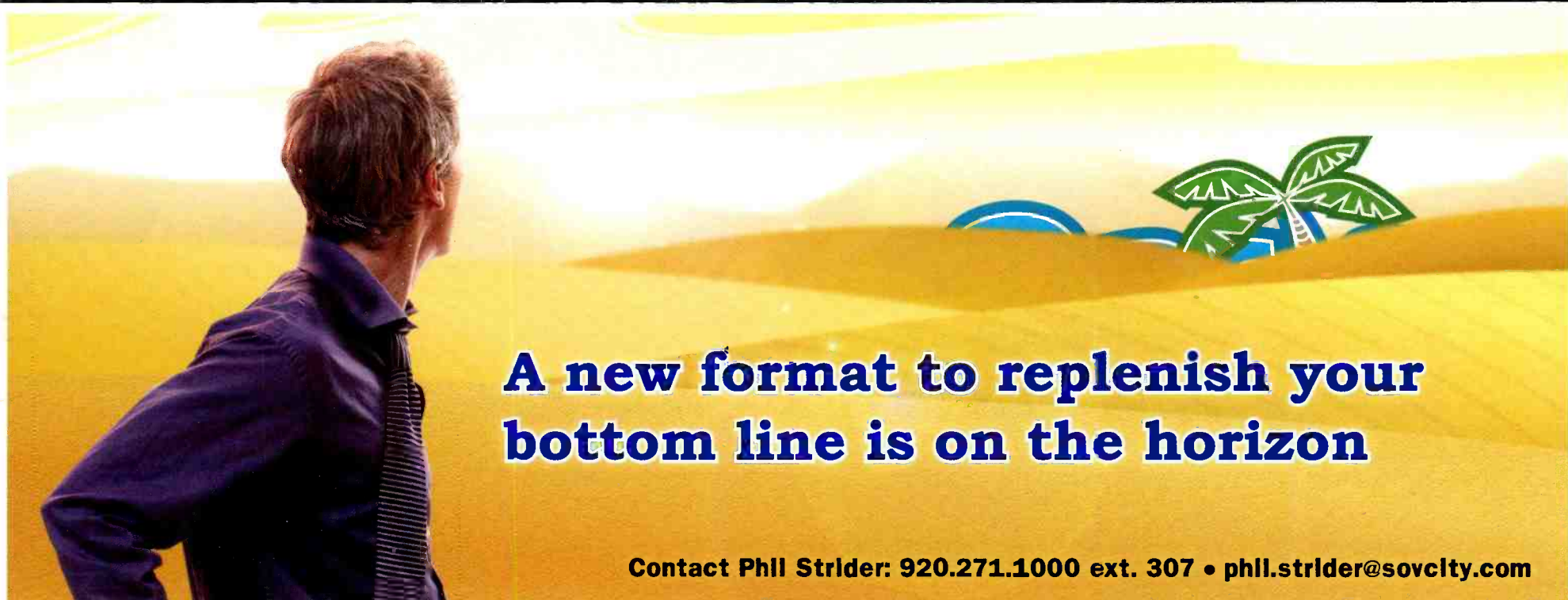
35 PIVOTAL RADIO EVENTS IN R&R HISTORY

1973

Burkhart/Abrams Launches AOR To National Prominence

Depending on perspective, it was either the birth of FM's first successful format—or the death knell of progressive radio. In 1972, a young consultant named Lee Abrams applied tight music rotations and other basic formats to free-form FM. His first AOR client was WQDR-FM (for Quadrophonic Rock) in Raleigh, followed by WRNO-FM/New Orleans. Both soared to double-digit ratings with a stranglehold on 18-24 men and teens.

Before he was 21, in 1973, Abrams—still living with his parents in Chicago—aligned with Atlanta-based consultant Kent Burkhart and the two made history, propelling the Superstars format in Atlanta and Philadelphia before they delivered the format to 70 stations. The expanding consultancy grew to encompass 200 markets. Today, Abrams is XM Satellite Radio senior VP/chief programming officer.—Chuck Taylor



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TOP 50 MARKETS

Women 25-54 FA '07 AQH Rank

New York/WLTW-FM	#2
Philadelphia/WBEB-FM	#1
Houston/KODA-FM	#2
Washington DC/WASH-FM	#1
Seattle/KRWM-FM	#1
Phoenix/KESZ-FM	#1
Minneapolis/WLTE-FM	#1
Tampa/WWRM-FM	#2
St. Louis/KEZK-FM	#2
Denver/KOSI-FM	#1
Pittsburgh/WSHH-FM	#2
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Orlando/WMGF-FM	#1
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Business Briefing By Jeffrey Yorke

XM's Q4 Rev Jumps 20% To \$308 Million

XM Satellite Radio had fourth-quarter total revenue of \$308 million, up 20% from the \$257 million it reported in the same quarter a year ago, and says its full-year 2007 revenue increased 22% to \$1.1 billion from \$933 million in 2006.

XM had a Q4 net loss of \$239 million, a reduction of \$18 million over the prior year's \$257 million, and a full-year loss of \$682 million, a \$37 million improvement over the \$719 million loss it reported in 2006. Per-share net loss in the fourth quarter was 78 cents, 25 cents of which was from certain merger and settlement-related charges.

XM says it added 1.4 million net new subscribers by the end of 2007 for a total of more than 9 million, an 18% increase over 2006. The satcaster's automotive partners increased production of XM-equipped vehicles in 2007 by 64% over 2006, with 3.5 million installations and more than a million in the fourth quarter.

Quarterly Results

Cumulus says its fourth-quarter net revenue fell 3.8% to \$84.4 million, from \$87.8 million during Q4 2006. The company noted the decrease was due to

a decline in political advertising. Station operating expenses fell \$300,000 to \$53.2 million. Full-year 2007 net revenue was \$328.3 million, a 1.8% drop from the \$334.3 million brought in for 2006. The per-share loss was \$3.56 in Q4, compared with \$1.21 in the same quarter in 2006. Cumulus stock lost \$5.18 per share for the full year, compared with 88 cents in 2006.

Entravision says its Q4 radio revenue was down 3% to \$23.1 million; operating expenses for the quarter were down 2% to \$14 million. Entravision sold its Dallas cluster in Q4 2006, so pro forma results don't include that market. Q4 net earnings overall swung from a gain of \$21.4 million last year (20 cents per share) to a loss of \$48 million (49 cents). For the full year, the net loss improved from \$134.6 million (\$1.27) to \$44.1 million (43 cents). While fourth-quarter operating revenue rose in Saga's smaller markets—such as Asheville, N.C.; Greenville, Miss.; and Ithaca, N.Y.—the company says its net operating revenue fell to \$37.5 million from \$38.2 million in Q4 2006; full-year revenue was \$144 million for 2007, compared with \$142.9 million in 2006. Saga had per-share earnings of 16 cents, compared with 18 cents in Q4 2006, and 55 cents per share for the full year, compared with 61 cents in 2006.

Transactions at a Glance

LKCM Radio Group's construction permit for KFSZ-FM/Munds Park, Ariz., to OD Broadcasting for \$2.35 million . . . Kalil Holding Group's KMBV-FM/Navasota, Texas, to KSBJ Educational Foundation for \$1.03 million . . . The Last Bastion Station Trust's WCYI-FM/Lewiston, Maine, to Educational Media Foundation for \$1 million . . . Peak Communications' KQBE-FM/Ellensburg, Wash., to Educational Media Foundation for \$825,000 . . . Ozark Mountain Broadcasting's KX10-FM/Clarksville, Ark., to Jody Copeland for \$449,500.

Deal of the Week

KKRG-FM/Albuquerque, KIOT-FM/Los Lunas (Albuquerque), KJFA-FM and KKSS-FM/Santa Fe (Albuquerque)

PRICE: \$24 million TERMS: Asset sale

BUYER: Centennial Broadcasting, headed by president/CEO Allen Shaw. Phone: 336-766-2890. It owns 10 other stations. This represents its entry into this market.

SELLER (KKRG-FM, KJFA-FM and KKSS-FM): Univision, headed by president/COO of radio Gary Stone. Phone: 212-455-5200

SELLER (KIOT-FM): Univision Albuquerque Trust, headed by trustee Bob Woodward. Phone: 703-229-7748

FORMAT: Spanish oldies; classic hits; regional Mexican; urban

BROKER: Kalil & Co.

COMMENT: Univision Radio's KKRK-FM/Albuquerque; KJFA-FM and KKSS-FM/Santa Fe, N.M.; and Univision Albuquerque Trust's KIOT-FM/Los Lunas, N.M., to Centennial Broadcasting for \$24 million.

2008 Deals to Date

Dollars to Date:	\$155,017,036	(Last Year: \$248,899,132)
Dollars This Quarter:	\$155,017,036	(Last Year: \$248,899,132)
Stations Traded This Year:	96	(Last Year: 204)
Stations Traded This Quarter:	96	(Last Year: 204)

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JIM BOHANNON
Westwood One



AMY BOLTON
Jones Radio Networks



STEVE BUTLER
KYW/Philadelphia



JON COLEMAN
Coleman Insights



HOLLAND COOKE
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JEFF HALEY
RAB



BILL HAMPTON
The Dave Ramsey Show



JEFF KATZ
WBT/Charlotte



TRAUG KELLER
ESPN



SHEILA KIRBY
Interp



KRAIG KITCHIN
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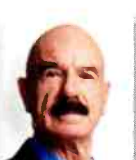
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Hubbard



GARY KRANTZ
Westwood One



ZACKARY LEWIS
Liquid Compass



G. GORDON LIDDY
Radio America



ANDY LIPSET
Ronning Lipset Radio



CHAD LOPEZ
WCBS/New York



STEVE MALZBERG
WOR



MIKE McMEARTY
WTOP/Washington DC



STEPHANIE MILLER
Jones Radio Networks



BOB MURPHY
Clear Channel



HARVEY NAGLER
CBS News, Radio



CHRIS OLIVIERO
CBS Radio



CONDACE PRESSLEY
WSB/Atlanta



DAVID REHR
NAB



JIM ROBINSON
ABC Radio Networks



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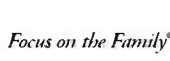
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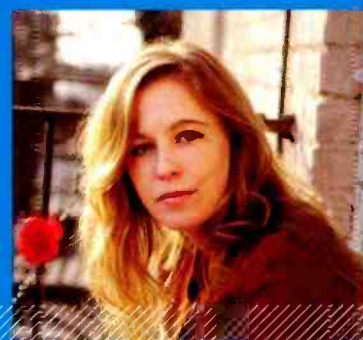


MATTHEW WEST STEPS 2-1 ON CHRISTIAN AC WITH "YOU ARE EVERYTHING," COMPLETING HIS FIRST TRIP TO THE TOP SINCE "MORE" LED FOR SEVEN WEEKS IN SPRING 2004. IN BETWEEN, HE ENJOYED TWO OTHER TOP 10s.

R&R NO.1

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TIFT MERRITT, ATOP AMERICANA FOR A THIRD WEEK WITH "ANOTHER COUNTRY," IS BOOKED SOLID WITH TOUR DATES THROUGH THE END OF NEXT MONTH, WRAPPING WITH AN APPEARANCE AT THE LEGENDARY MERLEFEST FOLK FESTIVAL APRIL 26.



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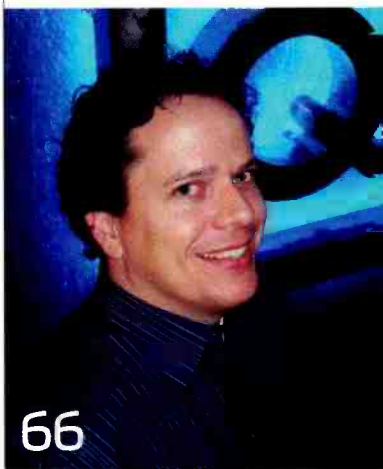
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'We put 90% of our effort into morning drive. We think if we don't get them in the morning, we've got no prayer. Now we've seen in PPM data that middays, afternoon drive and evenings can be more important dayparts.' p.66



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M

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March 13
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March 14
 CNN anchor/United Stations talk show host Lou Dobbs speaks at the R&R Talk Radio Seminar.
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Dealing with harassment in the workplace: choices, priorities and what you need to know

Helping Defuse Sexual Harassment

Michael Moskowitz

'After training, there is a statistically significant shift toward an even greater likelihood that an attendee will confront the harasser, as well as discuss the situation with a manager and/or human resources, a co-worker or attorney.'

—Michael Moskowitz

training magazine's 2005 Industry Report found that 93.3% of organizations conduct sexual harassment prevention training. It's one of the most frequently offered training programs that hundreds of thousands of employees attend annually. The question is, Are the anti-harassment training programs that have been enacted achieving what they should? ■ The typical goal of sexual harassment training isn't ambitious; not traumatizing co-workers with lewd comments and other offenses is the ideal. Since there is an expectation of failure, employees are also taught to contact their human resources department and/or a department manager if confronted with offensive behavior. Is this goal consistent with employee preferences for dealing with sexual harassers, and does sexual harassment training influence employees to contact the proper officials?

From 1998 through 2005, I conducted a series of sexual harassment prevention seminars for clients in Southern California. Participants included mixed groups of males and females, managers and non-managers, from all departments. The two-hour seminars had identical topic agendas. Group sizes ranged from 15 to 50 attendees, and 687 people took part. At each training session, after introductory remarks, the facilitator made the following statement to the group:

"Assume for a moment you currently feel you are being sexually harassed at work. On a scale of one to five, with one being highly unlikely and five being highly likely, I would like you to write down the probability you would take the following actions: 1) talk to a manager—assuming he or she is not the harasser; 2) report the incident to human resources; 3) consult an attorney; 4) confront the harasser; 5) ignore the behavior; or 6) discuss the incident with a co-worker."

Attendees were asked not to write their names on their paper to maintain anonymity. At the conclusion of the session, just before distributing evaluation forms, attendees were asked to revisit the answers they gave at the beginning. They were asked to write their new one-to-five rating for each action next to their original rating, even if it was the same as their first response.

Statistical analysis was applied to the data to see if there was a significant difference in pre- and post-training in attendees' preferred course of action for dealing with a harasser. Prior to train-

ing, attendees had definite, preconceived notions regarding their likely response. They are most likely to confront the harasser. Then, in descending order of preference, they are likely to discuss the situation with human resources, a manager or a co-worker. Initially, they are unlikely to contact an attorney or ignore the behavior.

After training, there is a statistically significant shift toward an even greater likelihood that an attendee will confront the harasser, as well as discuss the situation with a manager and/or human resources, a co-worker or attorney. They are less likely to ignore the behavior after being trained. These results have important implications. The typical message attendees hear in training is to discuss sexually offensive behavior with a manager or with human resources.

During the training session, the presenter communicates information on incident investigation and complaint resolution procedures. Guidelines from the Equal Employment Opportunity Commission, the federal agency responsible for enforcing laws regarding sexual harassment, state: "It is helpful for the victim to inform the harasser directly [that] the conduct is unwelcome and must stop." Does the organization's culture support the proposition that employees should confront someone if they feel subjected to sexual harassment? Or does the organization want to send the message that employees should suppress their urge to confront the harasser in favor of reporting the behavior to

a company official?

The EEOC continues: "The victim should use any employer complaint mechanism or grievance system available." From a program design and facilitation perspective, training professionals must recognize that a majority of attendees have strong notions about dealing with sexual harassment, the most prominent of which seems to be confronting the harasser directly. What should the training response be? If the training axiom "know your audience" is respected, shouldn't some time be devoted to preparing for a productive confrontation with the harasser? And should designated managers and/or human resource professionals be trained to act as resolution officers of these confrontations?

On the other hand, what legal risk is the organization taking in embracing the confrontational



approach? Unintended consequences might include lingering bad feelings, lack of closure, additional confrontations and retribution. A company could be left with taking sides, a lack of teamwork and lawsuits.

Since some states, such as California, now mandate that employers provide sexual harassment prevention training for supervisory employees. More people are attending these programs than ever before. While everyone seems to agree that the ideal training result is eliminating sexual harassment from the workplace, the question "How do we get there from here?" is crucial. Understanding where we are now—attendees' preconceived notions of how they would respond to harassment—is of great assistance. But it is essential to conduct more research on attendee attitudes so that the activities and topics covered in sexual harassment prevention training will produce the desired outcomes.

Ultimately, it is the senior management team, working closely with training professionals, who will ensure that the educational process and message delivered in the training room is consistent with the educational process and message intended from the boardroom. R&R

Training Q and A Consulting owner/founder Michael Moskowitz is a human resource and training professional. This column originally appeared in Training magazine, a trade publication owned by R&R parent the Nielsen Co.

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Los Angeles

buying local media in Los Angeles is not for the faint of heart. It's the most complicated, diverse and sprawling media market in the country. And even though it's ranked No. 2 in population by Arbitron and Nielsen, L.A. outbills No. 1 New York in TV and radio, according to BIA Financial Network.

The market's Hispanic audience supports no less than eight Spanish-language TV stations and 22 Spanish-language radio stations. Univision Communications, which operates a TV duopoly and four radio stations in the market, boasts the No. 1-rated TV station (KMEX-TV) and the No. 1-rated radio station (KLVE-FM).

KMEX's local newscast consistently leads at 6 p.m. and 11 p.m. The only daypart where KMEX slips to No. 2 is mornings 7 a.m.-9 a.m., where Fox's KTTV is tops.

In addition to Univision, CBS, NBC Universal and Fox operate duopolies. Tribune owns KTLA, the CW affiliate, and the Los Angeles Times, both struggling with the transition to new management under real estate mogul Sam Zell and former radio consolidator Randy Michaels who are likely to combine TV and paper news operations.

Los Angeles is one of the few markets where cable penetration is below 50% and satellite TV is one of the highest at 30%. AT&T's U-verse and Verizon's FiOS are vying for subscribers. L.A. is home to Adlink, the nation's largest digital interconnect that streamlines cable buys across 44 networks on Time Warner, Charter and Cox.

Car-crazy L.A. is also an iconic radio and out-of-home market. Such stations as Clear Channel's CHR/top 40 KIIS-FM and CBS Radio's alternative KROQ have reputations that extend beyond L.A.'s market boundaries.

In outdoor, CBS Outdoor and Clear Channel dominate with CBS holding the bus and rail franchises and Clear Channel operating three digital networks of 10 boards each.

—Katy Bachman



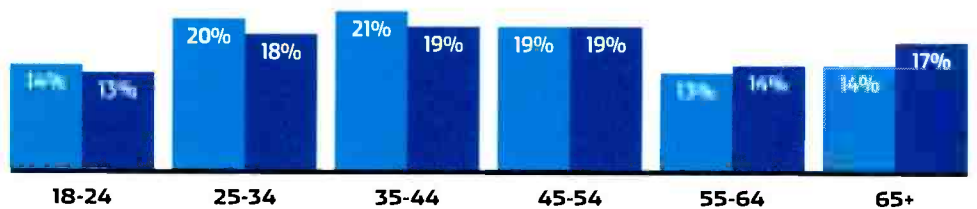
- TV DMA Rank: 2
- Population 2+: 16,923,909
- TV Households: 5,647,440
- No. Of TV Stations (Net/Ind./Public/Loc. Cable): 11/9/4/0
- Radio Metro Rank: 2
- Population 12+: 10,902,400
- No. Of Radio Stations (Rated): 42

WHO THEY ARE

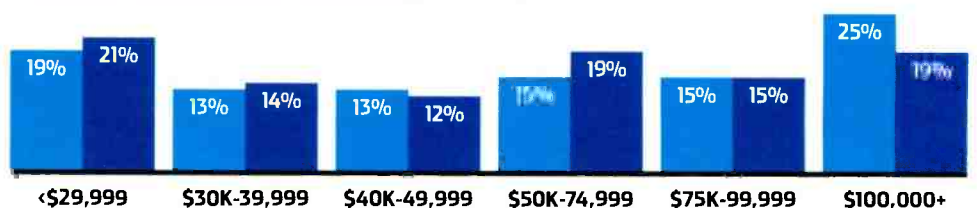
	Los Angeles DMA %	US %
Men	49%	49%
Women	51%	52%
Married	53%	57%
Never Married (Single)	31%	25%
Widowed/Legally Separated/Divorced	16%	18%
White	83%	83%
Black/African American	8%	12%
Hispanic	39%	13%
Other	4%	3%
Employed Full-Time (35 Hours Or More)	50%	50%
Employed Part-Time (Less Than 35 hours)	16%	15%
Not Employed	34%	35%
No Children In Household (Under 18)	54%	59%
One Or More Children	46%	41%
Two Or More Children	29%	24%
Three Or More Children	13%	9%

SOURCE: SCARBOROUGH USA+, RELEASE 1 2007

Market Demographics (vs. US)



Market Household Income (vs. US)



SOURCE: SCARBOROUGH USA+, RELEASE 1 2007, DMA

MARKETPLACE

Local Ad Revenue (Mil)

	2006	JAN.-SEPT. '06	JAN.-SEPT. '07	YTD %
Spot TV	\$2,432.8M	\$1,799.6M	\$1,756.5M	-2%
Newspaper	1,328.2M	967.8M	929.5M	-4%
Radio	608.6M	452.9M	424.8M	-6%
Outdoor	310.6M	230.5M	263.1M	14%
Local Magazine	32.2M	22.9M	25.3M	10%
Total	\$4,712.5M	\$3,473.8M	\$3,399.1M	-2%

SOURCE: Nielsen Monitor-Plus, DMA

Local Online Ad Revenue (Mil)

	LOCAL	NATIONAL	TOTAL	SHARE
Pureplay	\$150.7M	\$993.9M	\$1,144.6M	66.1%
Newspapers	140.1M	93.2M	233.3M	13.5%
Magazines	4.0M	152.4M	156.4M	9.0%
Television	15.9M	90.4M	106.3M	6.1%
Directories	40.1M	35.5M	75.6M	4.4%
Radio	8.0M	1.3M	9.3M	0.5%
Other Print	6.2M	0.6M	6.8M	0.4%
Total	\$365.0M	\$1,367.4M	\$1,732.4M	

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

SQAD Cost Per Point TV Monitor

TELEVISION P25-54	EARLY AM	EARLY NEWS	PRIME	LATE NEWS
February '08	▲\$1,247	▲\$1,482	▲\$4,893	▲\$2,049
January '08	▼1,218	▼1,422	▼4,688	▼2,019
December '07	▲1,402	▲1,719	▲5,848	▲2,427
September '07	1,219	1,533	5,386	2,007

SOURCE: SQAD Q1 2008, DMA

SQAD Cost Per Point Radio Monitor

RADIO P18-49	AM DRIVE	MIDDAY	PM DRIVE
February '08	▼\$999	▼\$872	▲\$955
January '08	▲1,020	▼878	▼952
December '07	▲988	▲914	▲1012
September '07	889	843	923

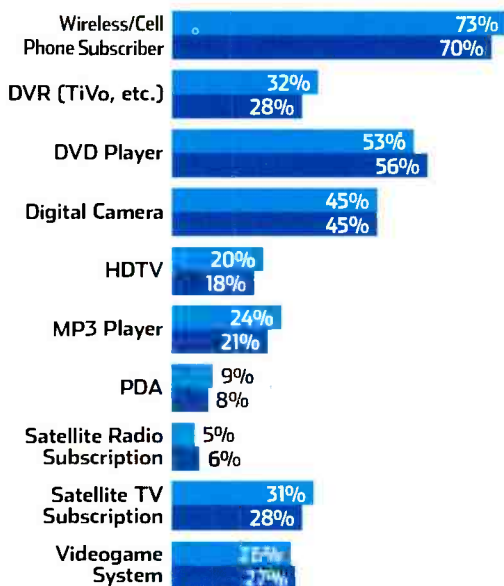
SOURCE: SQAD Q1 2008, METRO

COLOR KEY:

- ▲ Trending Upward
- ▼ Trending Downward

MEDIA

Items In Household (vs. US)



SOURCE: Scarborough USA+, Release 1 2007, DMA

Newspaper Readers

Any Daily (Cume)	62%
Any Sunday (Average)	48%
Online (Past 30 Days)	16%

Out-Of-Home COMMUTING TIME (To Work, One-Way)

< 10 Minutes	11%
10-19 Minutes	16%
20-29 Minutes	12%
30-59 Minutes	17%
60+ Minutes	7%
Don't Commute	5%

MODE OF TRAVEL

Carpool	14%
Drive (Not Carpool)	87%
Public Transportation	18%

Newspaper, OOH and Web: Scarborough Los Angeles Local Market Study, Release 2 2007; Cable: Nielsen; TV: Nielsen Fall 2007 Live+7, all DMA

Web Connection (HHLd)

Dial-Up	10%
Cable Modem	17%
DSL	39%
Other Connection	5%
None	33%

Cable Penetration

Cable, Non ADS	49%
Alternate Delivery Sys.	34%
Digital Cable	36%
Cable With Pay	31%

Television Usage

Early AM (5-9a)	23%
Early Fringe (4-6p)	42%
Early News (6-6:30p)	50%
Prime Access (7-8p)	58%
Prime	61%
Late News (11-11:30p)	45%

Audio/Video Stores Shopped Past 12 Months (HHLd)

Any Audio/Video Store Shopped	68%	Target	20%	Kmart	7%
Best Buy	35%	Costco	19%	Sears	6%
Did Not Shop For Audio/Video Items	32%	Fry's Electronics	15%	Sam's Club	6%
Wal-Mart	22%	Other Store	12%	La Curacao	3%
Circuit City	20%	Radio Shack	10%	Howard's	1%

SOURCE: Scarborough Los Angeles Local Market Study, Release 2 2007, DMA

RADIO

Radio Spending, Past Five Months

All amounts are in \$(000's)

ADVERTISER	08-JAN	07-DEC	07-NOV	07-OCT	07-SEP
AT&T	\$1,104	\$619	\$1,159	\$893	\$948
General Motors	514	635	1,202	978	1,193
Verizon Communications	960	792	725	774	669
Toyota	886	407	453	706	950
Supervalu	781	612	569	558	780
Safeway	501	602	461	321	529
General Electric	1,038	911	507	783	474
News Corp	692	60	1,078	375	1,136
Home Depot	185	456	624	527	563
Kroger	114	706	748	565	609

SOURCE: Nielsen SpotScan, Metro

Radio Ownership

OWNER	NO. OF STATIONS	RATINGS SHARE
Clear Channel	5 FM, 3 AM (8)	20.5
CBS Radio	5 FM, 2 AM (7)	17.5
Univision	4 FM, 1 AM (5)	13.3

SOURCE: Arbitron Fall 2007, Metro

Radio Usage

AM Drive (6a-10a)	82%	PM Drive (3p-7p)	79%
Midday (10a-3p)	76%	Evening (7p-Mid)	56%

SOURCE: Arbitron Fall 2007, Persons 12+, Metro

Ratings

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

KLVE-FM	4.9-5 (1)
KIIS-FM	4.7-4.7 (2)
KFI-AM	4.5-4.4 (3)
KSCA-FM	4.5-4.4 (4)
KOST-FM	3.7-3.9 (5)

PERSONS 18-34 FALL 07 (RANK)

KIIS-FM	7.1 (1)
KBUE-FM	6.8 (2)
KPWR-FM	6.7 (3)
KSCA-FM	6.5 (4)
KROQ-FM/KLVE-FM	6.3 (5T)

PERSONS 25-54 FALL 07 (RANK)

KSCA-FM	5.7 (1)
KLVE-FM	5.6 (2)
KLAX-FM	4.5 (3)
KBUE-FM	4.3 (4)
KCBS-FM	3.9 (5)

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

Top-Selling Albums

ARTIST	TITLE	ARTIST	TITLE
1 JACK JOHNSON	SLEEP THROUGH THE STATIC	6 SOUNDTRACK	STEP UP 2: THE STREETS
2 MICHAEL JACKSON	THRILLER	7 ANDREA BOCELLI	VIVERE LIVE IN TUSCANY
3 AMY WINEHOUSE	BACK TO BLACK	8 SHERYL CROW	DETOURS
4 JUNO	SOUNDTRACK	9 HERBIE HANCOCK	RIVER: JONI LETTERS
5 ALICIA KEYS	AS I AM	10 KENNY G	RHYTHM & ROMANCE

SOURCE: Nielsen SoundScan, for week ending: 02/24/2008.

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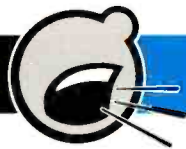
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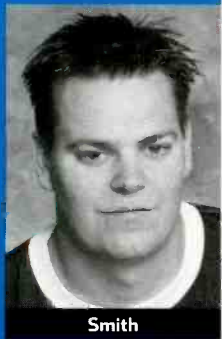
TIMELINE

1 YEAR AGO Kris Kelley is tapped as PD of WGCI/Chicago as OM Elroy Smith segues to the programming post at sister WVAZ. ■ WPGC-FM/Washington welcomes Skip Dillard as its new PD. ■ John Sebastian joins KPLX/Dallas as PD.



Dillard

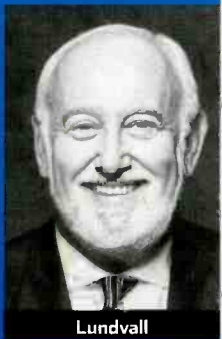
5 YEARS AGO Emmis elevates Jimmy Steal to VP of programming for the company's entire chain. ■ Paul Barsky becomes OM/morning host at WPTP/Philadelphia. ■ New Wave/Honolulu appoints Dan Manella VP/GM.



Smith

10 YEARS AGO Steve Carver takes the GM post at WGN-AM/Chicago. ■ DreamWorks names Matt Smith head of alternative promotion. ■ WOGL/Philadelphia VP/GM Chris Claus adds similar duties at sister WPHT.

15 YEARS AGO Mark Chernoff is named PD of WFAN/New York. ■ Allan Chlowitz appointed GM at KRLA and KLSX/Los Angeles. ■ Walt Tiburski returns to WMMS/Cleveland as GM, adding those duties for WHK as well.



Lundvall

20 YEARS AGO Bruce Lundvall becomes East Coast GM for Capitol and president of Blue Note. ■ Nationwide taps Bob Moody as director of group programming services. ■ Kevin Smith transfers to VP/GM post at WLLZ/Detroit.

25 YEARS AGO WHN/New York welcomes new PD Joel Raab. ■ Steve Casey joins WLS-AM-FM/Chicago as OM. ■ KHOW/Denver ups Jim Heath to PD.

30 YEARS AGO C.C. McCartney joins KFMB/San Diego as PD. ■ KISW/Seattle's Bob Bingham becomes PD. ■ WFBQ/Indianapolis ends its soft AOR automation to go live with AOR programming.

Tough Day At Citadel's Radio Ranch

Citadel chairman/CEO **Farid Suleman** said things were going to change after a brutal fourth quarter where the company lost an astounding \$848 million—and he wasn't kidding. Staff started changing dramatically shortly thereafter, with the exit of some 50 employees, starting in New York, where the venerable **John Gambling** and newsman **George Webber** left WABC/New York. Word is **Curtis Sliwa** will take over mid-days with a possible syndication deal to follow. Across the hall at hot AC **WPLJ**, afternoon fixture **Rocky Allen**, longtime co-host **Blain Ensley** and their producer **Guy Patton** are out, as is **Diana Ferrito**, a producer/booker on the "Scott & Todd" morning show. Allen has been replaced by 'PLJ' midday jock **Race Taylor**. And at news/talk **WMAL/Washington**, 33-year station vet **Chris Core** is out, along with director of operations **John Matthews**, who began as WMAL's receptionist 25 years ago.

There were also notable Citadel cuts in Los Angeles, Chicago and Atlanta: **KABC/Los Angeles** late-nighter **Peter Tilden** is out, along with his producer **Mike Raffety** and several other staffers. ST hears at least nine people are gone from



Rocky Allen has left the building.



Suddenly available: Peter Tilden.

WLS/Chicago, including news folks **Jennifer Kieper**, **David Jennings** and **Bill Cameron** and traffic reporter **Christina Filiaggi**. Production, engineering and sales didn't escape either, as local sales manager **Patrick Fitzgerald** and sales assistant **Mary Hayden** are also out.

According to the Atlanta Journal Constitution, country **WKHX/Atlanta** morning host **Kristen Gates**, newsman **Jim Vann**, afternoon jock **Wylie Rose** and night jock **Scotty O'Brien** are gone, along with promotions dude **Buck the Truck**. Across the hall at country **WYAY (the Eagle)**, longtime morning personality **Rhubarb Jones** exits, along with midday talent **Sandy Weaver** and afternoon driver **Steve Mitchell**.

Citadel has detonated smooth jazz on

WJZW/Washington in favor of "True Oldies 105.9, D.C.'s Greatest Hits," the brainchild of WPLJ's own **Scott Shannon**. WJZW PD **Steve Allan**—who used to program CBS Radio oldies **WOMC/Detroit**—remains PD. WJZW has picked up **Don Imus** in mornings (see story, page 3). (Shannon has also signed **WSPT/Stevens Point, Wis.**, as a True Oldies affiliate.)

Chattanooga Ch-Ch-Changes

We rumored this very scenario might come to pass, and now it has, making us look much smarter than usual: After a weekend of stunting, former Bahakel Broadcasting triple A **WDOD (the Mountain)** in exotic Chattanooga, Tenn., has completed the transition to CHR/top 40, thus filling the void created last year when Clear Channel's **WKXJ** went country. The 100,000-watt blowtorch, which retains its "96-5 the Mountain" identity, is still programmed by **Danny Howard**,

who also runs AC sister **WDEF (Sunny 92.3)**. The Mountain welcomes the syndicated "Kidd Kraddick in the Morning" (the show's 73rd affiliate), followed by **Victoria**, who remains in middays, followed by former Mountain morning jock **Jason Walker** in early afternoons and his former co-host **Brad Steiner** handling late afternoons. MD **Sean Stewart** remains in nights, and the syndicated "Romeo's Playhouse" now rolls in overnights.

Jock-O-Rama-Matic

■ After a year spent drivin' ya home on CBS Radio AC **WWFS (Fresh 102.7)**/New York, afternoon talent **Mike Perry** is heading back to Florida. Perry previously spent a decade in West Palm Beach before joining Fresh last February as the station's very first jock.

■ New York's new rhythmic top 40 playa, **WNYZ (Pulse 87)**, has begun to populate the airwaves with some live bodies to accompany **Star & Buc Wild** in the morning. As we previously reported, former **WKU** late-night personality **Jewelz Lopez** has joined Pulse for middays. Now, another 'KTU player has crossed the street: **Jimmy "Showboat" Fields** will do nights, while **Laura Stylez**, former "Mid-Day Mami" at Univision's **WCAA (La Calle)**/New York, joins for weekends.

■ Radio One has made several significant budget-related cuts in Detroit and Houston, which, sadly, means fewer people: In the Motor City, urban AC **WDMK (Kiss 105.9)** APD/MD/late-night person-

ality **Lady BG** exits as her position is eliminated. Her programming duties are absorbed by OM **Al Payne** and Ms. **Smiley**, MD of sister **WHTD (Hot 102.7)**. One bit of positive news: Radio One vet **Terry Bello**, former PD/MD of gospel **WJMO-AM (Praise 1300)** and APD/MD of urban AC **WZAK/Cleveland**, has rejoined the company, this time doing swing on **WDMK**. Bello left the company in January as the result of cutbacks.

■ Among the Radio One casualties in Houston: **KMJQ (Magic 102.1)** PD **Sam Choice**, whose programming duties are absorbed by afternoon personality **Jeff "the Magic Man" Harrison**. Across the hall at **KBXX (97.9 the Box)**, late-night team **Brandi Garcia & the Hollywood Boys** have been dismantled; Garcia moves to middays, replacing **Carmen Contreras**, who exits, along with the Hollywood Boys (**DJ Aggravated** and **Def Jam Blaster**). Night

show team **Kracker Nuttz** expands its shift from 6 p.m.-10 p.m. to 7 p.m.-midnight to cover most of the shift.

■ **Taylor Kaye** has left late nights on Canadian powerhouse **CHUM-FM/Toronto**, and PD **David Corey** is scouring the planet for someone willing to talk to millions of Canadians every night.

■ Entercom triple A **KMTT (103.7 the Mountain)**/Seattle suddenly has a rare promotion director opening as eight-year vet **Jennifer Orr** is leaving to become PR manager for One Reel, producer of Seattle's **Bumbershoot Festival**. After March 21, find her at jenniferkorrr@gmail.com.

■ Morning co-host/programming assistant **Lady Stephanie** exits Entravision rhythmic **KBMB (103.5 the Bomb)**/Sacramento. Stephanie joined the Bomb in September 2006 after a stint at **KKFR/Phoenix**. She can be reached at 510-331-8452 or ladysteph@tmail.com.

The Programming Department

■ **B.J. Kinard** is the new PD/afternoon jock on 99X.com, the online-only reincarnation of the late alternative **WNNX (99X) Atlanta**. Cumulus blew up the terrestrial remnants last month and moved **CHR/top 40 WWWQ (Q100)** down to the more powerful 99.7 stick. The **WNNX** calls now rest at 100.5, the new home of **Rock 100.5**. Kinard was last seen as promotions director across the street at Clear Channel's **WBZY** when it was "105-3 the Buzz." Before that, he programmed **WFXH (Rock 106.1)/Savannah, Ga.** **Jillian** is now live in middays on 99X.com, followed by "The House of Kinard" in afternoons, and **Lewis Alston**, half of 99X's former "Matt C & Lewis" night show, who is doing nights solo on the Internet station.

■ Cox **CHR/top 40 WBLI/Nassau-Suffolk** suddenly has a primo MD/midday opening, as **Gabrielle Vaughn** just broke the news that she's leaving full-time radio, effective March 27, to run the wholesale division of her brother's business, Kai-Kai Sandal (kaikaisandal.com). Despite her new career trajectory, Vaughn promises to keep one comfortably sandaled foot in radio by continuing to voice-track middays on **WJYY/Concord, N.H.**, as well as her freelance voice-over work. She can be reached at 917-375-8538 or gabriellevaughn@yahoo.com.

■ Congrats and manly hugs with bonus backslaps to **Duncan Payton**, who extends his broadcast day with the addition of new OM stripes valid for Riviera alternative **KVGS (Area 107.9)** and smooth jazz **KOAS (105.7 the Oasis)/Las Vegas**. Payton's DayTimer is already about to explode, what with already programming Area 107.9 and doing mornings there too, leaving him almost no time to take advantage of the \$3.99 ice cream sundae extravaganza at Excalibur.

■ There's been a seismic shift in the Toledo programming dynamic with several notable events, the first being **Aaron Roberts** stepping down as PD of Clear Channel rocker **WIOT**, effective March 7. Roberts plans to move closer to his family in Arkansas and will seek his radio fortune in that area. Roberts' departure has caused longtime Clear Channel/Toledo director of programming operations **Bill Michaels** to make a momentous decision: He's stepping down as PD of **CHR/top 40 WVKS**. "Effective March 7, I will be the new PD of **WIOT**," he says. "It will be extremely difficult to give up **WVKS** since I've been with the station for 17 years and programmed it for the last nine. A search is now on for the next PD of **WVKS**. Programming the mighty 'IOT has always been a dream of mine, and I cannot wait to work with the great staff, and I'm also looking forward to having a ton of fun with them."

■ **Mike Sommers** returns to his old stomping grounds, Wilmington, Del., as the new PD of Beasley AC **WJBR**. Sommers was last seen programming Greater Media adult hits **WBEN (95.7 Ben FM)** until he left in January. However, he's best-known for his many years in Wilmington at **WSTW**. With Sommers' arrival, **Michael Waite** takes his hands off the programming wheel to concentrate on his morning show. In other **WJBR** news, afternoon driver/pro-

duction dude **Steve West** has left the building. A 20-plus-year industry vet, West is now on the hunt for his next gig: Offer him something at swestdover@comcast.net.

■ **Nick Caplan** has gone buh-bye from his PD/morning slot at rhythmic AC **WOLF** and **WWLF (MOVIn 100.3 and 96.5)/Syracuse**. Station manager **Sam Furco** has taken over programming for now, and he's deployed "Operation Search for a New Morning Show '08™."

■ Live from the frozen tundra of Entercom/ Buffalo, N.Y.: **WKSE (Kiss 98.5)** midday princess/assistant MD **Shannon Steele** now sports MD stripes. The position has been up for grabs since **Brian B. Wilde** left last November. Steele joined Kiss in January 2007 after stints at **WNOK/Columbia, S.C.**; **WDCG (G105)/**

Raleigh; **WAPE/Jacksonville**; **WMMS/Cleveland**; and Kiss OM/PD **Sue O'Neil's** former station, **WKDD/Akron**.

■ **Susan Groves** has been hired by Mid-West Family as OM of **WQLZ** and **WLCE (Alice @ 97.7)/Springfield, Ill.** The position was recently vacated by **Valorie Knight**, now OM of Journal's cluster in another Springfield: Missouri. Groves was most recently OM of Triad/Adventure Radio's seven-station cluster in Hilton Head, S.C.-Savannah, Ga., until September 2007.



Shannon Steele looks good in stripes.

■ Lots of movement at Cumulus/Shreveport, La., starting with the exit of PD **Roshon Vance** at urban AC **KVMA (Magic 102.9)**. Across the hall, **KMJJ PD JayTek** is joining Perry Broadcasting in Augusta, Ga. In other **KMJJ** news, late-nighter **Lil' D** is headed to **URBan Radio** urban **WJZE/Toledo**.

Label Love

■ Epic Records VP of urban and rhythm promotion **Danny "Cee" Coniglio** has left the label. A replacement has not been named. Prior to joining Epic in July 2007, Mr. Cee spent several years at TVT Records, where he rose to VP of crossover promotion.

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Programming VPs **Greg Strassell**, **Kevin Weatherly** and **Chris Oliviero** talk format flips, layoffs, PPM, franchise superpowers and unbridled belief in the medium

By **Chuck Taylor**

CBS Radio Programming Chiefs Keep Order In The House Of Mason

While Dan Mason may have received the lion's share of attention at CBS Radio since taking the helm as president/CEO one year ago, as is true with all effective leaders, a savvy senior team is strapped tightly into the corporate sidecar. The radio group's troika of programming VPs also possesses a mighty roar, armed with decades of collective hands-on experience, a realist's perspective on the challenges of today's business environment and a keen, optimist's eye on the future.

In a spirited rapid-fire conversation with CBS Radio senior VPs of programming Greg Strassell and Kevin Weatherly and VP of programming Chris Oliviero, it was no holds barred amid a host of topics affecting the No. 2 radio group: format flips, layoffs, the PPM, music and news/talk superpowers, training the next generation of talent and unbridled belief in the power of the medium. No topic was off limits, and the commentary was brisk, revealing and passionate.

Foremost under Mason's leadership has been the bold decision to flip formats or restore successful brands in a number of major markets. Since Mason's March 2007 return, there have been 10 full-fledged format flips, along with numerous major changes at other stations in the company.

In New York, Jack-FM, which had hobbled since its intro in June 2005, was unplugged to return heritage oldies outlet WCBS-FM to its original frequency at 101.1 on July 12, 2007; edgy talker Free FM paid the price for less-than-stellar ratings with the relaunch of alternative WXRK (K-Rock) to 92.3 in May. FM talk was also supplanted in Philadelphia, with the return of active rock WYSP last September; in San Diego in June 2007, with the launch of hot AC/triple A hybrid KSCE (Sophie @ 103.7); and in Chicago, with the October 2007 cannonade of the AC Fresh brand as WCFS. Chicago is the second market where the company adopted Fresh,

following the Jan. 2, 2007, flip of ailing classic dance WNEW/New York to WWFS.

Regarding the overall game plan that has facilitated so much change so rapidly, Strassell says that Mason's priority is to work with local programming staffs to ensure that each station is achieving its highest audience potential: "We're always looking to grow ratings and revenue, and that requires examining the weakest link in the chain to constantly improve. Hopefully it means a tweak, but sometimes the right decision is a format change."

Oliviero adds that the succession of flips came down to a simple business equation: "We look at every station to find ways to make them better. Obviously, it starts with the programming. The second question is, What format would do better? We then work in depth on a strategic process with local management to determine the best way to go."

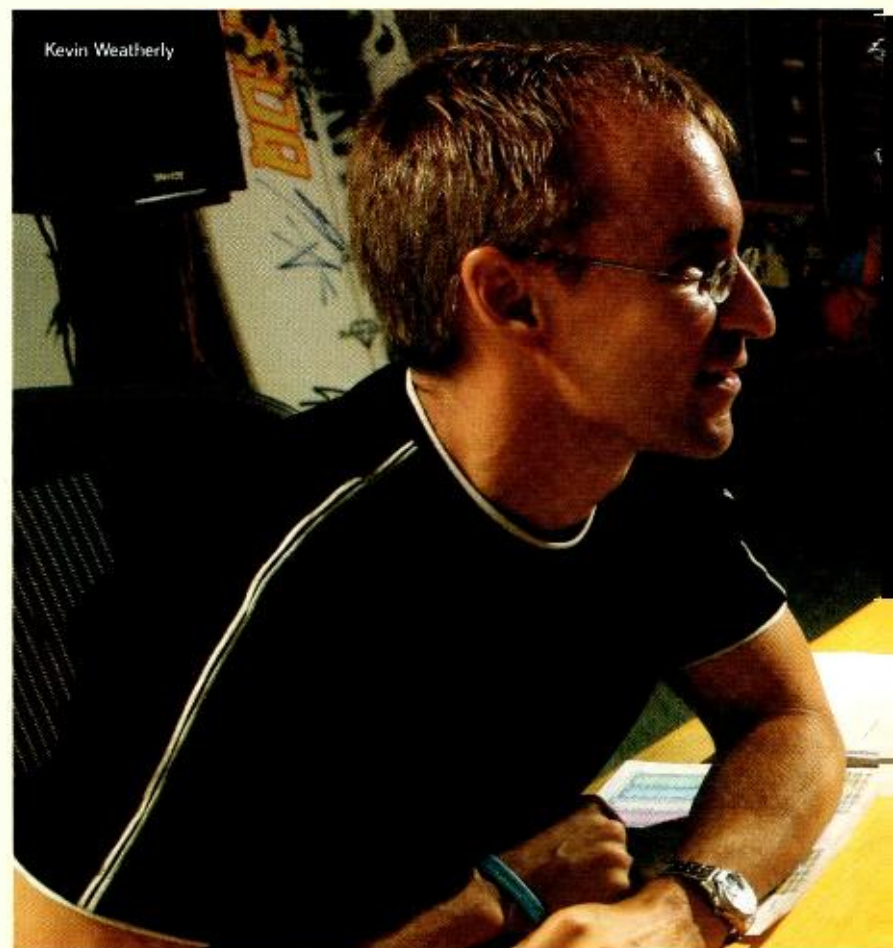
If anyone were to question how judicious most of those decisions have proved to be, Oliviero points to WCBS' rebirth, which he says was an outright cultural phenomenon in the nation's No. 1 market. "If there were any doubt about how much radio matters to people, when WCBS-FM returned, it got front-page coverage in the New York Daily News. You think of all the things going on in a city the size of New York; it just speaks volumes about how important radio is."

The beloved station has also excelled in the rat-

ings: After Jack posted a 2.0 12+ share in its final quarter, WCBS-FM rallied with a 3.7 in the summer 2007 Arbitron report, which it maintained in fall. The station is No. 6 12+ and top 10 25-54.

"WCBS-FM really is the classic Coke of radio. We have brought back a brand that means something to New Yorkers," Strassell says.

Likewise, New York's Fresh has demonstrated that its flip wasn't flippant. In its finale, WNEW posted a dismal 1.5 12+ share. "It absolutely was a weak link that wasn't performing where we wanted it to," Strassell says. "After months of





Greg Strassell

research and brainstorming, we believed there was an available position between [Clear Channel CHR/top 40 WHTZ] Z100 and [Clear Channel AC] WLTW. It was CBS' first big female pure-play in a long time." Fresh, which focuses on a more contemporary playlist palette than most ACs, improved 3.6-4.6 in women 25-54 in the fall and garnered a 2.7 share 12+." It's early in the brand, but we're seeing consistent top 10 25-54 numbers, so we're pleased." In Chicago, Strassell says it is too early to judge, though "we believe in the format there as well."

Weatherly admits that there are also challenges—not every flip is an instantaneous slam-dunk. "We were hoping that K-Rock would have connected quicker; it's not where we want it yet." Since its relaunch, ratings have hovered around 1.5-1.7 12+ for an overall No. 23 stance among New York stations, CBS' lowest-ranked among its six New York properties. The station ranked fifth in men 18-34 in the fall. "We're continuing to tweak the formula and remain optimistic about what's ahead in 2008." With Opie & Anthony, "we've got a great morning show and hopefully ratings will follow in the coming months."

'None of these moves were made haphazardly. We made sure that whatever changes we made would not impact the business model—the ability of the stations to maintain themselves.'

—Chris Oliviero

As a result, a number of PDs in the affected markets have found themselves programming two or more properties now. Oliviero is convinced that they're up to the challenge: "Our PDs are the most talented in the country. They know how to do more with less. It comes down to restructuring their day and prioritizing. We've seen in the last couple years that our leaders are able to adapt, to do more and still deliver a high-quality product. We have confidence that our programmers are offered the best resources and the utmost level of support so that their performance—and performance of their stations—will not be affected."

Leading by example, Weatherly programs alternative icon KROQ and Jack-formatted KCBS-FM/Los Angeles, in addition to his senior VP role. "I'm very fortunate that I have a great group of people around me so that I am able to go back and forth between the two," he says. "Both stations are in great hands, where the team understands the vision for each and we are able to make sure we don't miss a beat."

He adds that across the company, "we are all here to support our PDs in any way we can in adapting to recent changes. But the leaders we have in place are professionals that we trust to be able to step up and take on more responsibility."

In addition, CBS has in place a VP for every format, who is available for programmers "to bounce things off of and be there to support them," Strassell says. "We also have webinars available to see what is working and what is not. All PDs have access to plenty of internal support."

Oliviero stresses that when CBS consolidated its work force, "none of these moves were made haphazardly. Most important, we made sure that whatever changes we made would not impact the business model—the ability of the stations to maintain themselves. Whatever short-term savings may have occurred would be nothing to the potential damage to our brands' long-term equity if we had left them at any kind of competitive disadvantage."

On-Air & Online: All For One

Speaking of competitive strategies, the promise of station Web sites is a primary initiative around which the VPs collectively rally. Oliviero points out that among the most obvious Internet applications is its ability to take the medium beyond audio-only: "The addition of video complements radio stations. That in itself is a huge coup."

He adds that there is just no longer a tangible distinction between on-air and online. "What good would it do if we built up unbelievable listener loyalty for K-Rock as listeners are driving to work, then they get to their offices, go to our Web site and they're disappointed? The two have to be equal. If your stream is down for five minutes, you have to act with the same urgency you would if your FM signal was down. We're working to instill that sense of responsibility for both."

Strassell also believes there is real potential for Web sites to become revenue generators. "It's a paradigm shift for our program directors; the most creative will maximize those opportunities on the digital side and bring in new revenue, too."

That platform extends further into the on-demand realm, where opportunities also exist to extend brand loyalty. "It's certainly not a competitor," Oliviero says. "If we're able to utilize mobile as a platform extension for listeners, they're able to travel with our brands wherever they go. And we're betting that consumers will go with a brand that they know and trust as they move toward different platforms, which does nothing but offer huge growth potential for radio. We couldn't be happier that it's here."

Perhaps nowhere is there greater potential in the here and now to embrace these new technologies than news/talk stations' coverage of the upcoming presidential election. Oliviero says, "Every four years, this is the Super Bowl for this format. It's the water-cooler topic for adults, so our stations are talking about it and offering wall-to-wall coverage. We've got additional streaming and even since the last elec-

Continued on page 18

Pink-Slip Panic

Making equally prominent headlines alongside CBS' dizzying format flip parade was its early February pink-slip panic, where the company laid off dozens of veteran programmers and talent—slightly less than 5% of its total work force. Casualties rocked the nation, including New York, Los Angeles, Boston, Cleveland, Phoenix, St. Louis, Las Vegas and Portland, Ore.

Oliviero points out that the cutbacks "are not just something that impacts CBS. Not only were they industry-wide, but any industry—whether automotive, finance, banking, whatever—has to re-evaluate the way that its business is structured. Radio went through that process and yes, we lost a lot of good people."

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Two Talk Radio Seminar panelists discuss next steps for stations

Increasing Radio's Interactivity

Mike Stern

MStern@RadioandRecords.com

Radio has tremendous advantages: personalities and localism," Ron-ing Lipset co-founder/managing partner Andy Lipset says. So what can stations do to take those elements and make them more engaging to the listener? ■ As an executive of an advertising agency focused on bridging the gap between online radio and mainstream advertising, Lipset is qualified to teach radio companies the necessary steps to transform Web streams from merely providing added value to actually offering added revenue.

To help tackle challenges facing stations—like generating revenue from Web sites and marketing stations without budgets—Lipset, and Momentum Media Marketing president Shawn Smith, are primed to offer valuable opinions and information at the 2008 R&R Talk Radio Seminar March 13-15 in Washington. It just so happens that these two experts agree on the need for stations to embrace and enhance their interactivity.

Interactivity For Revenue

"For a long time, terrestrial radio avoided the whole online thing like the plague," Lipset says, explaining why the medium may be lagging behind in offering online products. He believes terrestrial radio's efforts need to focus on increasing interactivity. "One advantage that pure-play online broadcasters have is interactivity—and I don't mean three lines about the mid-day jock and a photo."

'One advantage that pure-play online broadcasters have is interactivity—and I don't mean three lines about the midday jock and a photo.'

—Andy Lipset

Online Ratings Explained

Andy Lipset, co-founder/managing partner of online radio advertising agency Roning Lipset, explains how ratings for Web streams are compiled: "Arbitron has partnered with comScore, which is the most accepted audience measurement tool in the online space," he says. "comScore has a panel of 200,000 people across the country. When a panelist listens to a stream, that data is captured and sent to Arbitron, which converts it into radio speak."

With Arbitron reports released monthly, he says, "it gives you the ability to talk in a language buyers understand—and that's half the battle in the digital world."—MS

The emphasis on interactivity comes from its ability to drive revenue: "From an advertiser standpoint, the difference between a pure-play online broadcaster and a terrestrial broadcaster is engagement with the online advertisement from listeners." Online radio is successful, he says, because of the size of its audience and that "listener engagement with advertising makes it a



Andy Lipset



Shawn Smith

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very effective way to get a message across to a listener.”

He suggests terrestrial radio needs to look at the product and ask what the next thing is. “What’s the next step in really interacting with your audience? Not just driving people there, but driving a lot of usage and making it a really compelling place for people to go.”

A second important evolution that terrestrial radio needs to focus on to increase online revenue is training a station’s sales team to talk to advertisers in a language that won’t scare them, Lipset says. After starting his business, he says he realized that agency needs are simple: “Tell us who the audience is, their qualitative aspects and how many are listening.”

He adds that when it comes to selling streaming, it’s not as if it represents a new language to learn. All his Internet radio clients are Arbitron-rated and use AQH, cume and TSL—“all the same language that traditional radio uses. That’s one reason advertisers have gravitated toward using the medium; they don’t want to learn a new language about online radio.”

Lipset doesn’t believe that a station needs to develop sep-

Your Station’s Personality

Momentum Media Marketing president Shawn Smith advises clients to “put a face, an image, a visual to the sonic brand.” He says talk stations have developed brands without “any sort of emotional or human qualities and attributes.” With stations competing with so many listener options, “we have to attach feelings and intangibles to our brands.”

Smith says, “Create a complete persona to draw upon, including standards for the brand and the kinds of language used to describe it.” The persona should be transmitted in every communication, from on-air, printed material, Web site and e-mail to mobile, press releases, contests and promotions.

Smith says to remember that branding needs to be “cross-platform-ready,” since broadcasters are in an age where “no medium is content with just one delivery system.”—MS

Head-First Into Tragedy

Because tragedies can occur in any community, stations should be prepared to provide the coverage their market needs. At the “Disasters: Stepping Up to the Challenge” panel at the 2008 R&R Talk Radio Seminar, veterans of disaster coverage will share insights and suggestions.

“You can’t get over the human side of it,” says CNN Radio correspondent Ed McCarthy, who spoke to R&R from DeKalb, Ill., as he covered the recent campus shooting at Northern Illinois University (NIU). “You think you’d be hardened,” but after 21 years with CNN, he says, “it still gets to you when you see people that have been through this.”

After covering numerous tragedies, including the Virginia Tech shooting, McCarthy says, “I had a

really tough time with [Hurricane] Katrina. You’re talking to people that have just lost everything and are basically out on the street wondering what the next step is, then you’re driving home and saying, ‘Gee, I’m going home to my house and my family,’ and you feel a little guilty.”

One thing that helps McCarthy is maintaining personal standards: “My hard-and-fast rule is to respect people and get them to the point where they feel comfortable talking to me. If they don’t, I’m not going to push it.” He worries that “people look at the media as vultures going after a story,” a reputation that isn’t completely unfair. “Some reporters push it and that’s not a good thing, especially when you have people grieving.”



Ed McCarthy

Even for a veteran like McCarthy, stories like the NIU shooting are frustrating. He says, “What would prompt somebody to bring a guitar case into a classroom, pull out a shotgun and start firing? You just can’t understand the psyche, and then when they take their own lives you can’t get any deeper inside that story to find out why this person was like this.”

Register for the seminar at radioandrecords.com.—MS

arate resources to handle interactive business. “There is nobody better in the world than radio people to sell this,” he says. “Your training and what you learn to deal with in radio sales puts you head and tails above any other media rep. There’s no reason for anybody else to have to sell this.”

Interactivity As Marketing

With station marketing budgets often becoming extinct, Smith says, “You have to invite participation for listeners using unique content that either happens on your airwaves or that you create in-house. It can be a clip of a show, an article or any organic piece of content. Make it available on the site for download and make sure listeners can send it to a friend.”


He adds that PDs excel at “spotting that unique nugget of content. These things happen every day on the air. We

just have to harness the ability to get them produced and up on the Web site for consumption.”

Once that process is mastered, Smith suggests working to expand the station’s reach. “Use partner Web sites in the community. Consider every client Web site, every community partner’s site, anyone you are involved in any kind of partnership with.”

A key person in the equation is the station webmaster, who Smith says is not just a developer. “That person needs to be a partner in the programming and should be looking for different ways to get content out.”

Smith also offers one final warning: “Listeners will spot something that isn’t organic in nature, something the programming department tried too hard to create.”

Smith and Lipset, along with numerous other professionals, will share their expertise at the R&R Talk Radio Seminar. Register at radioandrecords.com. 

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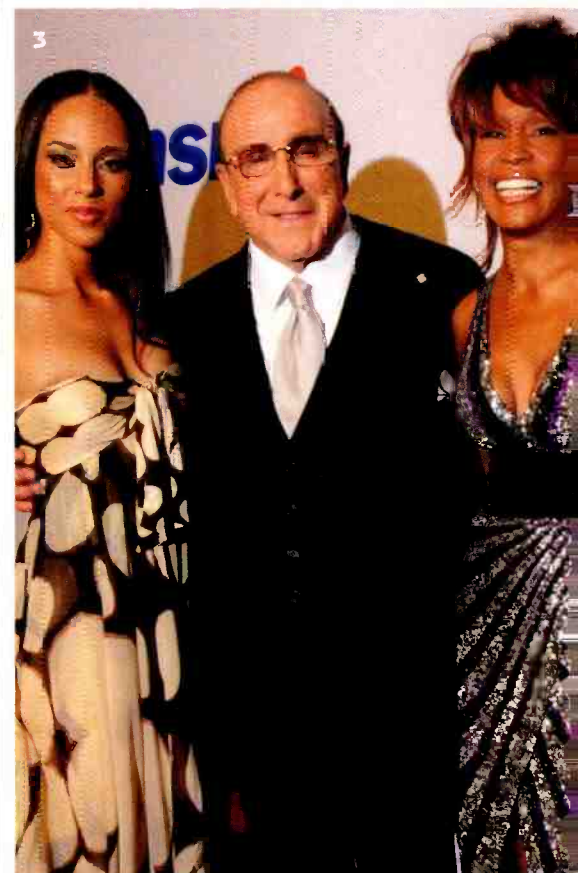
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Show Stoppers

1. Entercom CHR/top 40 WXSS (103.7 Kiss FM) OM/PD Brian Kelly welcomed Danity Kane to Milwaukee as part of the station's Meet the Stars promotional event. The Bay Boy/Atlantic Records act co-hosted the morning show with Wes McKane, Rahny Taylor and Alley Faith for an hour before meeting with contest winners. From left are Danity Kane's Dawn Richards and Aubrey O'Day, Kelly and Danity Kane's D. Woods and Shannon Bex.

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. Voices Carry Epic singer/songwriter Sara Bareilles chatted with Jones Radio Networks' hot AC assistant OM Chad Blake before her performances at the Ogden Theater in Denver. Her major-label debut, "Little Voice," was recently certified gold by the RIAA. **3. Hall Of Fame** From left, Alicia Keys, BMG Label Group chairman/CEO Clive Davis and Whitney Houston held court at Davis' pre-Grammy Awards party at the Beverly Hilton. Photo: Larry Busacca/WireImage **4. No Place Like Home** A&M/Octone act Maroon 5 performed "This Love" and its current single "Won't Go Home Without You" on Citadel hot AC WRQX (Mix 107.3)/ Washington's "Jack Diamond Morning Show." The Los Angeles-based quintet will embark on a tour of Asia before returning to the United States in the summer. From left are vocalist Adam Levine, morning host Jack Diamond and keyboardist Jessie Carmichael. **5. Backstage Pass** Queensrÿche's current tour to promote its new album, "Take Cover," brought the Seattle rock act to New York's Nokia Theater Feb. 8 with special guest Don Dokken. Eddie Trunk, host of XM's "Eddie Trunk Live" and Clear Channel classic rock WAQX (Q104.3) New York's syndicated "Eddie Trunk Rocks," was on hand to introduce the band. Hanging backstage before showtime, from left, are Queensrÿche guitarist Michael Wilton, Trunk and band manager Susan Tate. Photo: Christa Titus **6. Universal Appeal** Singer/songwriter Colbie Caillat and Universal Republic executives posed proudly with a plaque marking the platinum certification of Caillat's debut CD, "Coco." From left are national director of top 40 promotion Mike Nazzaro, VP of promotion David Nathan, Caillat and senior VP of promotion and artist development Joel Klaiman. **7. Cable-Ready** Comedian Larry the Cable Guy and actress Ivana Milicevic appeared on Sirius Satellite Radio's Blue Collar Radio (channel 103) to discuss their new film, "Witless Protection."



Formats

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R&R SPIN SPOTLIGHT



Sara Bareilles

'Love' At First Sight

"Love Song" makes Sara Bareilles just the sixth solo female in the Hot AC chart's 12-year history to reign with a career-opening single, with all five previous introductory smashes leading for

at least two months each. Three of the six have reached the summit within the last two years:

Artist, Title, Weeks at No. 1, Date Reached

Sara Bareilles, "Love Song," 1, March 7
 Colbie Caillat, "Bubbly," 13, Oct. 26, 2007
 KT Tunstall, "Black Horse & the Cherry Tree," 10, June 23, 2006
 Avril Lavigne, "Complicated," 16, July 26, 2002
 Natalie Imbruglia, "Torn," 14, April 17, 1998
 Donna Lewis, "I Love You Always Forever," 8, Sept. 27, 1996

How 'Bout Them Cowgirls

"All-American Girl" marks Carrie Underwood's 18th total week atop the Country chart, pushing her closer to Faith Hill's mark for most frames at No. 1 by a solo female in the Nielsen BDS era, which began in January 1990. A look at those artists whose combined weeks in the lead reached double digits in that span:

Weeks at No. 1, Artist, Total No. 1s

30, Faith Hill, nine
 18, Carrie Underwood, five
 15, Jo Dee Messina, six
 14, Shania Twain, seven
 12, Reba McEntire, nine
 10, Martina McBride, five
 10, Trisha Yearwood, five



Faith Hill

THE SPIN



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

Underwood Carries No. 1 Torch For Country's Ladies



Carrie Underwood **claims her fifth chart-topper on the Country list, as "All-American Girl" (Arista Nashville) takes the third-largest gain (up 3.6 million impressions) and surges 5-1. The new No. 1 fattens Underwood's total weeks at No. 1 to 18, placing her second among the format's females in the past two decades (see Spin Spotlight, left).**

Since she first led the chart in early 2006 with "Jesus, Take the Wheel," Underwood is tied with Kenny Chesney for the second-most No. 1 songs (five apiece), a tally led by Brad Paisley's six chart-toppers during that span. Among country's female acts, Underwood has the most No. 1 songs so far this decade, ahead of Sara Evans, Faith Hill and Jo Dee Messina, who have three.

'Falling Slowly' Rising Quickly

The Academy Award win for best original song has given new life to Glen Hansard & Marketa Irglova's "Falling Slowly" (Columbia). The track, from the movie "Once," re-enters the Triple A chart at No. 24 after an absence of more than four months. "Falling," which spent seven weeks on the chart last fall and peaked at No. 24 in October, claims Most Increased Plays honors (up 102) and earns its largest single-week spin total since it first started receiving airplay last May.

Cole Earns First Urban AC No. 1

Keyshia Cole claims her first Urban AC No. 1, as "I Remember" (Interscope) puts the brakes on Alicia Keys' 18-week stranglehold on the top with "Like You'll Never See Me Again" (seven weeks) and "No One" (11) (RMG). "Remember" also holds at No. 1 on the Urban chart for a third week, becoming the most successful of her four chart-toppers at the format. Cole's previous best was a two-week stint with "Let It Go" last fall.

Johnson, Puddle Reach Alternative Milestones

Jack Johnson earns his first Alternative top 10, as "If I Had Eyes" (Universal Republic) rolls 11-9. Previously, Johnson rose as high as No. 22 with "Flake" in 2002. "Eyes" also holds the top spot at Triple A for an eighth consecutive week.

Puddle of Mudd, meanwhile, lands its sixth Alternative top five track, and first in more than four years, as "Psycho" (Interscope) rises 6-5. The quartet last touched the top five when "Away From Me" spent one week at No. 5 in December 2003. At Active Rock, "Psycho," the group's fourth No. 1, reigns for a fifth week, matching the stay of its last chart-topper, 2002's "Drift & Die."

To No. 1 With 'Love'

Sara Bareilles' "Love Song" (Epic) ascends to the Hot AC summit (2-1), joining a select group of chart-topping debut tracks by women (see Spin Spotlight, left). Bareilles is the fourth solo female to score a No. 1 Hot AC hit in the last six months, following Fergie. Pink and Colbie Caillat. Only the displaced "Apologize" (Interscope) by Timbaland (1-2) interrupted a hold on the top spot by women in the last six weeks. Before this run of female success, male vocalists had topped the chart for 52 consecutive weeks.

Daughtry Dials Up Fourth Top 10

Daughtry becomes just the second group, and third act, to place four singles from a debut album in the Hot AC chart's top 10, as "Feels Like Tonight" (RMG) bounds 12-10. Previously from its self-titled set, "It's Not Over" reigned for nine weeks, "Home" led for 10 and "Over You" reached No. 3. The band enters the lofty territory shared only by Matchbox Twenty, which scored four top 10s from "Yourself or Someone Like You" in 1997-98 and its lead singer, Rob Thomas, who repeated the feat with "... Something to Be" in 2005-06.

Webbie's Cast Rules Rap

Webbie, Lil' Phat & Lil' Boosie each earn their first Rap No. 1, as "Independent" (Atlantic) skips 2-1 to unseat labelmate Flo Rida's "Low" after an 11-week run. As a result, "Low" falls one week short of matching "Doo Wop (That Thing)" by Lauryn Hill for most weeks at No. 1 for an artist's debut track. While "Independent" is Lil' Phat's first chart hit, Webbie and Lil' Boosie own three other appearances each, including a prior collaboration with Foxx on "Wipe Me Down," which peaked at No. 3 last summer.





Three rising stars you might see at next year's CRS New Faces Show

Country Next

Ken Tucker

KTucker@RadioandRecords.com

While Luke Bryan, Jason Michael Carroll, Bucky Covington, Jake Owen and Taylor Swift are this year's Country Radio Seminar New Faces, performing at the closing festivities at CRS 39 in Nashville, there are four other rising stars staking their claim to be part of next year's class. Lady Antebellum, James Otto and Ashton Shepherd, along with Chuck Wicks (Sound Decisions, Feb. 22) are among the new artists vying for slots in 2009. All four acts have placed debut singles in the top 30 of R&R's Country chart.

Classic Pickup Line

It was music that brought Hillary Scott, Charles Kelley and Dave Haywood together as Lady Antebellum—well, music and some flirtation.

Scott is the daughter of Grammy Award-winning artist Linda Davis, who is best-known for her duet with Reba McEntire, "Does He Love You." Haywood and Kelley, the younger brother of pop artist Josh Kelley, attended middle school, high school and college together. At the urging of his brother, Kelley moved to Nashville and Haywood followed a year later. "We knew we wanted to write music and see where it took us," Kelley says.

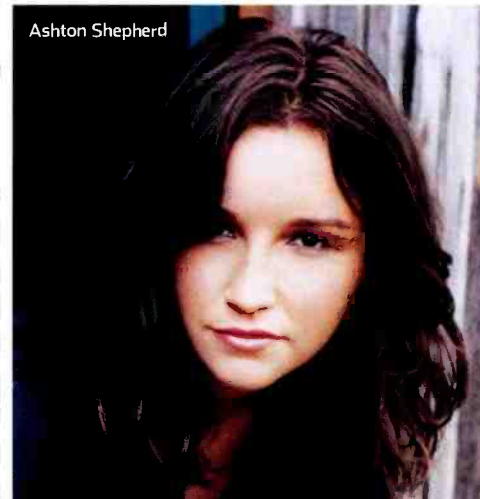
With the guidance of award-winning singer/songwriter Victoria Shaw, Scott garnered buzz as a solo artist, though a major-label deal fell through in March 2006. A few months later, at a downtown Nashville music spot, Scott recognized Kelley, whose music she had enjoyed on his

MySpace page. Kelley asked for her number and promised they could write together. "A classic Nashville pickup line," he says with a laugh.

A chemistry emerged and once the trio started writing, they were inseparable for months. A performance at a small Nashville club sealed the deal. "It only took one live performance to realize that whatever it was we were going to do, it had to be done together," Scott says.

A just-for-fun photo shoot in Civil War-era clothing led to the band's name. In March 2007 the trio signed with manager Gary Borman (Keith Urban) and a month later Capitol Nashville was onboard. Their debut album, scheduled for April 15 release, was produced by Paul Worley (Martina McBride) and Shaw.

First single "Love Don't Live Here" is No. 16 on R&R's Country chart.



'I've always sung. I've got notebooks where I was writing down songs when I couldn't even spell correctly, from the time I was 5, 6, 7 years old.'

—Ashton Shepherd

The Fast Track

The distance between Leroy, Ala., and Nashville is 383 miles, according to Mapquest. MCA Nashville newcomer Ashton Shepherd made the trip in light-speed, at least by Nashville standards.

Signed in April 2007, Shepherd's first single was

released in September, the same month that she made her Grand Ole Opry debut. Her album "Sounds So Good," produced by Buddy Cannon (Kenny Chesney), was released March 4.

Universal Music Group Nashville chairman Luke Lewis says the accelerated pace was warranted. "Some people would accuse us of rushing it, but a lot of it had to do with

a feeling that it would be great to capture her work and her songs before they became affected by the business," he says.

What Lewis hoped to capture was the musings on life of a young married mom from rural America. Raised in Coffeeville, Ala. (population 360), Shepherd later moved to even smaller Leroy. "You blink and you miss it," she says.

As quick as her major-label debut has come, Shepherd's journey took a lifetime. "This is what I was born to do," the 21-year-old says in her deep Alabama accent. "I've always sung. I've got notebooks where I was writing down songs when I couldn't even spell correctly, from the time I was 5, 6, 7 years old."

After winning a local talent contest, Shepherd eventually met Shelby Kennedy, director of writer/publisher relations for BMI's Nashville office, who introduced her to Lewis. He signed her on the spot. "It was that refreshing and honest and good," Lewis says. "The songs were written in her trailer house while she was sitting at her kitchen table feeding her baby."

First single "Takin' Off This Pain," is No. 24 this week. Country KTYS (the Twister)/Dallas PD Crash Potteet says he was initially attracted by the kiss-off song's attitude. "For the woman who is past being fed up with her relationship, this is an anthem," he says.

SHEPHERD: DANNY CLINCH

Country Soul

James Otto is thankful for second chances. The six-foot-five-inch man mountain, who describes his music as "country soul," just scored his first top 15 airplay single on R&R's Country chart. "Just Got Started Lovin' You" is No. 12 and his album, "Sunset Man," is due April 8.

Otto previously released three singles and an album on Mercury Nashville, although none of the singles broke the top 30. While he bears no ill will toward his former label, Otto says he's happy to have a new home at Raybaw/Warner Bros., the

Muzik Mafia's imprint. "I had three different heads of A&R while I was there," he says of Mercury. "This time I got a chance to do exactly what I wanted to; that's what you want as an artist."

The new set finds Otto working with two producers, fellow Muzik Mafia member John Rich and Rascal Flatts' Jay DeMarcus, who is Otto's brother-in-law. "It was a little bit of family on each side," Otto says. "I had my Muzik Mafia family on the one side and then a completely and totally separate entity coming in, my brother-in-law. He knew me in a different way than John knew me. He was able to bring out another aspect to my artistry,

which is what you really want to have happen."

Stix Franklin, APD/MD at Midwest Communications' WNCY/Green Bay, Wis., says his station started playing Otto's single "because it had a really cool groove to it, and sounded like a song that would do well for our station." He was right. "We got immediate response to the song."

Entercom's WPAW (93-1 the Wolf)/Greensboro PD Randall Bliss agrees. "We loved it at first listen and saw immediate phone reaction when we put it on the air. I felt the kind of bluesy feel to the record would stand out on the radio and that given enough exposure, others would feel the same way." **R&R**



While he's anxious to learn more about HD, right now he's focused on radio's interactive possibilities. He has plenty of questions regarding streaming, staffing a Web department—and the impact on his bottom line.

At his station, it's all about the HD transition and the associated benefits, including sound quality, netcasting, tagging, scrolling text and no multi-path distortion. He's ready to put the pops, hisses and fades behind him.

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► ELISE ESTRADA HAS HER BEST CANADA CHR/TOP 40 CHART PEAK TO DATE AS "UNLOVE YOU" JUMPS 9-5.

CHR/TOP 40 MONITORED REPORTERS

- WFLY/Albany, NY**
OM: Kevin Callahan
PD: Terry O'Donnell
APD: Brian Cody
MD: Marissa Lanchak
- WKKF/Albany, NY**
PD: Randy McCarten
- KKOB/Albuquerque, NM**
OM: Eddie Haskell
PD: Justin Riley
APD: Mark Anderson
MD: Carlos Duran
- WAEB/Allentown, PA**
PD: Laura St. James
MD: Eric Chase
- WIXX/Appleton, WI**
PD: Tony Waitekus
MD: David Burns
- WKSZ/Appleton, WI**
PD: Dayton Kane
APD/MD: Brian Davis
- WSTR/Atlanta, GA**
PD: Dan Bowen
MD: Michael Chase
- WWWQ/Atlanta, GA**
OM/PD: Rob Roberts
APD/MD: Johnny O
- WHHD/Augusta, GA**
PD: Chuck Whitaker
APD: Kris Fisher
- KHFI/Austin, TX**
OM: Mac Daniels
PD: Jay Shannon
MD: Tony Cortez
- WFMF/Baton Rouge, LA**
PD: Kevin Campbell
- KQXY/Beaumont, TX**
PD/MD: Brandin Shaw
APD: Patrick Sanders
- WXYK/Biloxi, MS**
OM: Kenny Vest
PD: Lucas
- WQEN/Birmingham, AL**
OM: Tom Hanrahan
PD: Keith Allen
APD/MD: Madison Reeves
- KSAS/Boise, ID**
PD: Steve "Keke Luv"
Kicklighter
APD: Chris "Lucky" Stewart
- KZMG/Boise, ID**
MD: Miggy Santos
- WXKS/Boston, MA**
OM: Cadillac Jack
PD: Chris Tyler
MD: Jim Clerkin
- CKEY/Buffalo, NY**
PD/MD: Dave Universal
- WKSE/Buffalo, NY**
OM/PD: Sue O'Neil
- WXXX/Burlington, VT**
OM/PD: Ben Hamilton
MD: Pete Belair
- WZKL/Canton, OH**
PD: John Stewart
MD: Nikolina
- WIHB/Charleston, SC**
OM/PD: Bryan Taylor
MD: Dave Ryan
- WSSX/Charleston, SC**
OM/PD: Mike Edwards
APD/MD: Special Ed
- WVSR/Charleston, WV**
OM: Jeff Whitehead
PD: Wade Hill
MD: Jason Reed
- WNKS/Charlotte, NC**
OM/PD: John Reynolds
MD: Otis
- WKSC/Chicago, IL**
PD: Rick Gillette
MD: Jeff Murray
- WKFS/Cincinnati, OH**
OM: Scott Reinhart
PD: Mark Anderson
- WAKS/Cleveland, OH**
OM: Kevin Metheny
OM: Jeff Zukauckas
PD: Bo Matthews
APD/MD: Kasper
- KKMG/Colorado Springs, CO**
OM: Bobby Irwin
PD: John Foxx
MD: Kat Jensen
- KVUU/Colorado Springs, CO**
- WNOK/Columbia, SC**
PD: Brian Paiz
MD: Kelly Nash
- WCGQ/Columbus, GA**
OM: Bob Quick
PD: Dave Arwood
- WNCI/Columbus, OH**
PD: Michael McCoy
MD: Maxwell
- KKPN/Corpus Christi, TX**
APD/MD: Dave Ross
- KHKS/Dallas, TX**
PD: Patrick Davis
APD/MD: Billy The Kidd
- WDKF/Dayton, OH**
OM: Tony Tilford
APD/MD: Ryan Drake
- WVYB/Daytona Beach, FL**
OM: Frank Scott
PD: Armie Olson
- KKDM/Des Moines, IA**
PD/MD: Greg Chance
MD: Scotty Cage
- WKQI/Detroit, MI**
PD: Don Theodore
APD/MD: Beau Daniels
- WWCK/Flint, MI**
PD: Jeff Wade
MD: Jeff Andrews
- WXKB/Ft. Myers, FL**
PD: Matt Johnson
MD: Bruce The Moose
- WYKS/Gainesville, FL**
OM: Kevin Quinn
PD/MD: Riggs
- WHTS/Grand Rapids, MI**
OM: Brent Alberts
PD: Jack Spade
- WSNX/Grand Rapids, MI**
OM: Doug Montgomery
PD: Eric O'Brien
APD: Holmes
- WKZI/Greensboro, NC**
PD: Jason Goodman
APD: Josie
- WERO/Greenville, NC**
PD: Chris "Hollywood" Mann
APD/MD: Beaver
- WFBC/Greenville, SC**
PD: Chase Murphy
MD: Natalie Randall
- WHKF/Harrisburg, PA**
OM: Chris Tyler
PD: JT Bosch
APD: Mike Miller
MD: OC
- WKSS/Hartford, CT**
PD: Stan "The Man" Priest
MD: Brian "Munchie" Donovan
- KQMQ/Honolulu, HI**
MD: Ryan Sean
- KRBE/Houston, TX**
PD: Leslie Whittle
- WZYP/Huntsville, AL**
OM: Ally "Lisa" Elliott
- WNOU/Indianapolis, IN**
OM: Brian Wallace
PD: Tim Rainey
- WYQY/Jackson, MS**
APD/MD: Nate West
- WAPE/Jacksonville, FL**
PD: JR Ammons
APD/MD: Chase Daniels
- WFKS/Jacksonville, FL**
OM: Gail Austin
PD: Todd Shannon
APD: Jonathan Reed
- WAEZ/Johnson City, TN**
OM: Bill Hagy
PD/MD: Jason Reed
- KMXV/Kansas City, MO**
OM: Mike Rowen
PD: Ponch
- WWST/Knoxville, TN**
PD: Rich Bailey
MD: Scott Boliannon
- KSMB/Lafayette, LA**
OM: Keith LeBlanc
PD: Bobby Novosad
MD: Chris Reed
- WLAN/Lancaster, PA**
PD: Jeff Hurley
- WJIM/Lansing, MI**
PD: Josh Strickland
- WLKT/Lexington, KY**
PD: JB Wilde
- KLAL/Little Rock, AR**
OM/PD: Randy Cain
APD: Ed Johnson
MD: Charlotte
- KIIS/Los Angeles, CA**
PD: John Ivey
APD/MD: Julie Pilat
- WDJX/Louisville, KY**
PD: Shane Collins
APD/MD: Ben Davis
- WZKF/Louisville, KY**
PD/MD: Matt Ryan
- WZEE/Madison, WI**
OM: Mike Ferris
PD: Jon Reilly
- WAOA/Melbourne, FL**
PD: Tony Banks
- WBVD/Melbourne, FL**
OM: Ken Holiday
PD: Mike Klein
- WHBQ/Memphis, TN**
OM: Chris Taylor
PD: Karson With a K
MD: Joe Mack
- WHYI/Miami, FL**
OM/PD: Rod Phillips
MD: Michael Yo
- WXSS/Milwaukee, WI**
OM/PD: Brian Kelly
APD/MD: JoJo Martinez
- KDWB/Minneapolis, MN**
OM/PD: Rob Morris
MD: Lucas
- WABB/Mobile, AL**
PD: Zac Davis
APD/MD: QTIP
- KHQP/Modesto, CA**
OM: Richard Perry
PD: Joe Roberts
APD: Madden
MD: Reagan Marks
- WHHY/Montgomery, AL**
OM: Bill Jones
PD/MD: Steve Smith
- WRVW/Nashville, TN**
OM/PD: Rich Davis
MD: Tommy Buttr
- WBLL/Nassau, NY**
OM: Nancy Cambino
PD: Jeremy Rice
APD: Al Levine
MD: Gabrielle Vaughn
- WFHN/New Bedford, MA**
PD: Jim Reitz
MD: Michael Rock
- WKCI/New Haven, CT**
PD: Chaz Kelly
MD: Mike "Jagger" Thomas
- WEZB/New Orleans, LA**
OM/PD: Mike Kaplan
MD: Stevie G.
- WHTZ/New York, NY**
PD: Stan "The Man" Priest
MD: Sharon Dastur
MD: Romeo
- KJYO/Oklahoma City, OK**
OM: Tom Travis
PD: Mike McCoy
MD: Frito
- KQCH/Omaha, NE**
OM: Tom Land
MD: Corey Young
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APD/MD: Jana Sutter
- WIOQ/Philadelphia, PA**
PD: Rick Vaughn
APD/MD: Jo Jo Brooks
- KZZP/Phoenix, AZ**
PD: Mark Medina
MD: Greg "DJ Greggory D"
D'Angelo
- WKST/Pittsburgh, PA**
PD: Alex Tear
APD: Drew Hall
MD: Dylan
- WJBQ/Portland, ME**
OM/PD: Tim Moore
MD: Mike Adams
- KKRZ/Portland, OR**
OM/PD: Brian Bridgman
APD: Mick Lee
- WPRO/Providence, RI**
OM/PD: Tony Bristol
APD/MD: Davey Morris
- WDCC/Raleigh, NC**
OM: Chris Shebel
PD: Randi West
APD/MD: Brody
- KWNZ/Reno, NV**
APD: Johnny B
- KWYL/Reno, NV**
OM/PD: Nick Elliott
- WRVQ/Richmond, VA**
PD: Boomer
- WXLK/Roanoke, VA**
PD: Kevin Scott
APD: Danny Meyers
MD: Bob Patrick
- WKG5/Rochester, NY**
PD: Jesse Graff
- WPXY/Rochester, NY**
PD: Mike Danger
- KDND/Sacramento, CA**
PD: Dan Mason
MD: Christopher K.
- WIOG/Saginaw, MI**
PD: Jerry Noble
APD: Demas
- KZHT/Salt Lake City, UT**
OM: Jeff Cochran
PD: Jeff McCartney
MD: Tricia Jenkins
- KXXM/San Antonio, TX**
OM: George King
PD: Tony Travatto
APD/MD: Russell Rush
- KHTS/San Diego, CA**
PD: Jimmy Steele
APD/MD: Hitman Haze
- Sirius Hits 1/Satellite**
OM: Kid Kelly
PD: Jim Ryan
APD/MD: Ryan Sampson
- XM Top 20 on 20/Satellite**
OM: Jon Zellner
PD: Michelle Cartier
MD: Priestly
- WAEV/Savannah, GA**
PD/MD: Russ Francis
- WZAT/Savannah, GA**
PD/MD: Jeff Brown
- KBKS/Seattle, WA**
PD: Steve Rivers
APD: Marcus D.
MD: Eric Tyler
- KRUF/Shreveport, LA**
OM: Gary McCoy
PD: Erin Bristol
MD: Andrew "A.G." Gordon
- KSPW/Springfield, MO**
OM/PD: Chris Cannon
- KS LZ/St. Louis, MO**
PD: Tommy Austin
MD: Taylor J
- WNTQ/Syracuse, NY**
OM/PD: Tom Mitchell
MD: Rick Roberts
- WWHT/Syracuse, NY**
PD: Butch Charles
MD: Jeff Wise
- WFLZ/Tampa, FL**
OM: Doug Hamand
PD: Tommy Chuck
- WTWR/Toledo, OH**
PD: Steve Marshall
- WVKS/Toledo, OH**
OM/PD: Bill Michaels
MD: Boomer
- KRQQ/Tucson, AZ**
OM/PD: Tim Richards
MD: Chris Peters
- KHTT/Tulsa, OK**
OM/PD: Tod Tucker
APD: Billy "The Baby DJ"
Sexaur
MD: Mikey B.
- WIHT/Washington, DC**
PD: Jeff Kapugi
APD: Toby Knapp
MD: Gillian Sussman
- WLDI/West Palm Beach, FL**
OM: Dave Denver
PD: PJ
APD/MD: Valentine
- KZCH/Wichita, KS**
OM: Lyman James
PD/MD: Sammy Suarez
- WBHT/Wilkes Barre, PA**
PD: A.J.
MD: Marino
- WKRZ/Wilkes Barre, PA**
PD: Mike O'Donnell
APD/MD: Kelly K
- WSTW/Wilmington, DE**
PD: Mike Yeager
APD/MD: Mike Rossi
- WAKZ/Youngstown, OH**
OM: Dan Rivers
PD: Sean Stevens
MD: Krissy Taylor
- WHOT/Youngstown, OH**
MD: J-Dub

THIS WEEK	LAST WEEK	WEEKS ON CHART	CHR/TOP 40 INDICATOR		ARTIST TITLE	IMPRINT / PROMOTION LABEL	PLAYS	
			TW	+/-			TW	+/-
1	1	15	FLO RIDA FEAT. T-PAIN	LOW	POE BOY/ATLANTIC	3393	+47	
2	2	9	CHRIS BROWN	WITH YOU	JIVE/ZOMBA	3316	+310	
3	4	9	SARA BAREILLES	LOVE SONG	EPIC	3152	+530	
4	3	10	RIHANNA	DON'T STOP THE MUSIC	SRP/DEF JAM/IDJMG	3122	+231	
5	5	15	SEAN KINGSTON	TAKE YOU THERE	BELUGA HEIGHTS/EPIC	2703	+93	
6	10	17	BUCKCHERRY	SORRY	ELEVEN SEVEN/ATLANTIC	2495	+284	
7	8	16	LINKIN PARK	SHADOW OF THE DAY	WARNER BROS.	2370	+10	
8	6	17	ALICIA KEYS	NO ONE	MBK/J/RMG	2293	-271	
9	11	9	MILEY CYRUS	SEE YOU AGAIN	HOLLYWOOD	2291	+123	
10	7	14	TAYLOR SWIFT	TEARDROPS ON MY GUITAR	BIG MACHINE/UNIVERSAL REPUBLIC	2015	-363	
11	9	20	FERGIE	CLUMSY	WILL.I.AM/AS/M/INTERSCOPE	1997	-333	
12	14	23	TIMBALAND FEAT. ONEREPUBLIC	APOLOGIZE	MOSLEY/BLACKGROUND/INTERSCOPE	1905	-112	
13	15	10	ONEREPUBLIC	STOP AND STARE	MOSLEY/INTERSCOPE	1799	+81	
14	13	6	JORDIN SPARKS DUET WITH CHRIS BROWN	NO AIR	19/JIVE/ZOMBA	1779	+350	
15	17	8	DAUGHTRY	FEELS LIKE TONIGHT	RCA/RMG	1753	+137	
16	13	21	JORDIN SPARKS	TATTOO	19/JIVE/ZOMBA	1738	-284	
17	12	16	WYCLEF JEAN FEAT. AKON, LIL WAYNE & NIAI	SWEETEST GIRL (DOLLAR BILL)	COLUMBIA	1701	-337	
18	13	14	THREE DAYS GRACE	NEVER TOO LATE	JIVE/ZOMBA	1508	+84	
19	16	30	FINGER ELEVEN	PARALYZER	WIND-UP	1462	-202	
20	20	12	SNOOP DOGG	SENSUAL SEDUCTION	DOGGYSTYLE/GEFFEN/INTERSCOPE	1413	+45	
21	29	2	MARIAH CAREY	TOUCH MY BODY	ISLAND/IDJMG	1373	+544	
22	23	4	JONAS BROTHERS	WHEN YOU LOOK ME IN THE EYES	HOLLYWOOD	1305	+223	
23	24	5	LUPE FIASCO FEAT. MATTHEW SANTOS	SUPERSTAR	1ST & 1STH/ATLANTIC	1276	+244	
24	21	13	BOYS LIKE GIRLS	HERO/HEROINE	COLUMBIA	1177	-25	
25	34	2	USHER FEAT. YOUNG JEEZY	LOVE IN THIS CLUB	LAFACE/ZOMBA	1124	+635	
26	22	18	CHRIS BROWN FEAT. T-PAIN	KISS KISS	JIVE/ZOMBA	894	-203	
27	15	18	SANTANA FEAT. CHAD KROEGER	INTO THE NIGHT	ARISTA/RMG	852	-175	
28	30	7	CASCADA	WHAT HURTS THE MOST	ROBBINS	822	+46	
29	32	9	LIFEHOUSE	WHATEVER IT TAKES	GEFFEN/INTERSCOPE	799	+104	
30	21	6	ALICIA KEYS	LIKE YOU'LL NEVER SEE ME AGAIN	MBK/J/RMG	795	+47	
31	27	19	PARAMORE	MISERY BUSINESS	FUELED BY RAMEN/RRP	762	-200	
32	36	2	LEONA LEWIS	BLEEDING LOVE	SYCO/J/RMG	753	+276	
33	28	12	ENUR FEAT. NATASJA	CALABRIA 2008	ULTRA	740	-123	
34	26	10	PLIES FEAT. AKON	HYPNOTIZED	BIG GATES/SLIP-N-SLIDE/ATLANTIC	649	-361	
35	33	18	NATASHA BEDINGFIELD FEAT. SEAN KINGSTON	LOVE LIKE THIS	PHONOGENIC/EPIC	521	-155	
36	40	2	NATASHA BEDINGFIELD	POCKETFUL OF SUNSHINE	PHONOGENIC/EPIC	509	+112	
37	35	8	BLUE OCTOBER	CALLING YOU	UNIVERSAL MOTOWN	475	-3	
38	37	3	COLBIE CAILLAT	REALIZE	UNIVERSAL REPUBLIC	450	+20	
39	RE-ENTRY	J. HOLIDAY	SUFFOCATE	MUSIC LINE/CAPITOL	415	+64		
40	NEW	WEBBIE, LIL' PHAT & LIL BOOSIE	INDEPENDENT	TRILL/ASYLUM/ATLANTIC	369	+144		

THIS WEEK	LAST WEEK	WEEKS ON CHART	CANADA CHR/TOP 40		ARTIST TITLE	IMPRINT / PROMOTION LABEL	PLAYS	
			TW	+/-			TW	+/-
1	1	13	FLO RIDA FEATURING T-PAIN	LOW	POE BOY/ATLANTIC/WARNER	635	+1	
2	2	8	CHRIS BROWN	WITH YOU	JIVE/SONY BMG	566	+6	
3	4	19	WYCLEF JEAN FEAT. AKON, LIL WAYNE & NIAI	SWEETEST GIRL (DOLLAR BILL)	COLUMBIA/SONY BMG	476	-15	
4	3	26	RIHANNA	DON'T STOP THE MUSIC	SRP/DEF JAM/UNIVERSAL	464	-28	
5	9	15	ELISE ESTRADA	UNLOVE YOU	ROCKSTAR	415	+23	
6	6	13	SEAN KINGSTON	TAKE YOU THERE	BELUGA HEIGHTS/EPIC/SONY BMG	413	-13	
7	7	19	HEDLEY	FOR THE NIGHTS I CAN'T REMEMBER	UNIVERSAL	403	-12	
8	5	16	BRITNEY SPEARS	PIECE OF ME	JIVE/SONY BMG	401	-41	
9	13	16	ENUR FEATURING NATASJA	CALABRIA 2008	ULTRA	377	+58	
10	18	3	MARIAH CAREY	TOUCH MY BODY	ISLAND/UNIVERSAL	369	+107	
11	11	10	JANET	FEEDBACK	ISLAND/UNIVERSAL	351	-12	
12	8	19	ALICIA KEYS	NO ONE	MBK/J/SONY BMG	349	-62	
13	12	8	MILEY CYRUS	SEE YOU AGAIN	HOLLYWOOD/UNIVERSAL	341	+15	
14	17	5	JORDIN SPARKS DUET WITH CHRIS BROWN	NO AIR	19/JIVE/SONY BMG	340	+71	
15	14	24	SANTANA FEATURING CHAD KROEGER	INTO THE NIGHT	ARISTA/SONY BMG	312	-6	
16	16	6	SARA BAREILLES	LOVE SONG	EPIC/SONY BMG	305	+29	
17	10	25	TIMBALAND FEAT. ONEREPUBLIC	APOLOGIZE	MOSLEY/BLACKGROUND/INTERSCOPE/UNIVERSAL	298	-74	
18	19	8	BUCKCHERRY	SORRY	ELEVEN SEVEN/UNIVERSAL	283	+22	
19	2	17	JORDIN SPARKS	TATTOO	19/JIVE/SONY BMG	268	+12	
20	2	12	DANNY FERNANDES FEATURING JUELZ SANTANA	CURIOUS	FORTUNE 5	257	-2	
21	24	6	SUM 41	WITH ME	AQUARIUS	248	+1	
22	41	2	USHER FEATURING YOUNG JEEZY	LOVE IN THIS CLUB	LAFACE/SONY BMG	247	+91	
23	32	5	STATE OF SHOCK	HEARTS THAT BLEED	COROOVA BAY	240	+28	
24	28	12	KREESHA TURNER	BOUNCE WITH ME	EMI	234	+10	
25	30	28	THREE DAYS GRACE	NEVER TOO LATE	JIVE/SONY BMG	230	+7	
26	20	23	AVRIL LAVIGNE	HOT	ARISTA/SONY BMG	229	-32	
27	15	17	LINKIN PARK	SHADOW OF THE DAY	WARNER BROS./WARNER	226	-64	
28	33	7	CASCADA	WHAT HURTS THE MOST	ROBBINS/SONY BMG	222	+26	
29	26	11	ONEREPUBLIC	STOP AND STARE	MOSLEY/INTERSCOPE/UNIVERSAL	216	-22	
30	25	17	SIMPLE PLAN	WHEN I'M GONE	LAVA/ATLANTIC/WARNER	216	-25	

FOR WEEK ENDING MARCH 2, 2008

♦ indicates CanCon



A consultant shares his tips for efficient music scheduling

Maximum Scheduling In Minimum Time

Darnella Dunham

DDunham@RadioandRecords.com

Proper music scheduling is one of the cornerstones of a successful station, and getting it right can involve several hours of work every day. Next month marks the 14-year anniversary of Earl Boston Inc., a consultancy that specializes in helping clients “maximize their success through time management and computer music-scheduling efficiency.” Its past and present clients include Sirius Satellite Radio, Clear Channel, ABC Radio Networks and Radio One. Founder Earl Boston offers tips on how to get your music scheduling to work efficiently for you.

Database Consistency

When looking under the scheduling hood of a new client, Boston says one of his first priorities is analyzing the efficiency of the station’s music database. “It all stems from how a database is initially organized,” he says, noting that MDs and PDs often inherit a database from their predecessor and then build upon that, which can lead to inconsistency.

The key to ensuring a uniform database is to have one person input the information, he says. “A lot of the time each individual song and how the attributes of that individual song are coded represent the interpretation of the music director at the time.”

Boston continues, “Think of the feeling of a song or the tempo of the song—just those two attributes alone can be described by two different people in two separate ways for the same song. I can listen to a song and say, ‘That’s a medium-tempo song,’ you may say it’s slow. I may think that mood or the feeling of that song is sad, you may think it’s a positive, happy mood. So it’s really up to the individual program or music director to interpret the individual song, because that individual song is part of the overall library, and the overall library is the product that is being marketed.”

When a PD starts a new job, he or she often hits the ground running, without taking the time to fine-tune the database. However, Boston believes that investing adequate time early on and

carefully entering correct information for each song will pay dividends in the long run. “That old adage of ‘Garbage in, garbage out’ still applies when it comes to any software program. If it’s something that you enter into the program, whatever you expect to get out is only going to be as good as what you put in.”

Maintaining The Software

In addition to inconsistent databases, another trouble spot Boston says he encounters is failure to properly maintain music-scheduling software. In fact, he says he regularly sees stations keeping their Christmas music category activated months after the holiday season ends. “Regardless of what music-scheduling program you’re using, if you’re using a rule and you stop using the rule, then take the time to turn off that rule,” he says.

Boston cautions against activating too many scheduling rules and says it’s best to follow the “KISS” rule. “Just keep it simple. Music scheduling is a basic mathematical equation.” The simpler that you keep those settings the easier the process will be.

Adding to the potential for confusion is that some rules overlap with others. “Make sure that the rules that are activated are not overlapping rules, because some rules do the same job as other rules.”

Boston points to Yesterday’s Song and Prior

Day Song as examples of overlapping rules. The former is intended to prevent a song from being scheduled within the same specified time frame as the day before. The latter also ensures song separation but the “prior day” can be set anywhere from one to seven days.



‘When you get back your results, you want to play the right songs at the right time, and you don’t want to spend all day doing it.’

—Earl Boston

Avoid Complacency

Two of Boston’s most important tips on computerized music rotations are take your time and don’t let complacency set in.

“Take your time in setting up your database,” he says. “It’s not unusual to feel a little inadequate when it comes to music-scheduling software since many programmers are self-taught. You become routine in certain sections of the program. You know how to add songs, you know how to move songs from category to category, you know how to generate your log. But you really don’t have time to delve into the program.”

Don’t hesitate to take advantage of tech support, he adds. “Tell them to explain to you exactly how this rule works. Don’t throw your hands in the air and come back to it later, because every unanswered question eventually will accumulate and then you’ll turn into a person who’s not as effective as the competition. Take the time to get an answer. It’s very easy to walk away—a lot of time the help screens are not as explanatory as hearing a person break it down to you. Believe it or not, in 2008, there is still a fear of computer technology.”

With programmers loaded up with more duties than ever, efficient music scheduling can save precious time. It also makes good business sense. After spending tens of thousands of dollars on researching your music, getting the scheduling right is essential to get the full return on your research investment.

“When you get back your results, you want to play the right songs at the right time, and you don’t want to spend all day doing it,” Boston says. “If you don’t take the time to get it right, your competition will.”

R&R



DIAMOND IN THE OCEAN: On the road to promote his latest release, Ryan Leslie, center, visited WOCQ (OC 104)/Salisbury, Md., where he met PD/afternoon personality Dee Lite, left, and MD/morning show host Bill Baker. Leslie’s new single, “Diamond Girl,” is No. 29 on the Rhythmic chart.

R&R URBAN

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THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	11 NIELSEN BDS CERTIFICATIONS	HITPREDICTOR STATUS	PLAYS TW +/-	AUDIENCE MILLIONS RANK
1	1	14	KEYSHIA COLE I Remember	NO. 1 (3 WKS)	☆	4281 -334	42.716 1
2	3	13	CHRIS BROWN With You		11 ☆	4126 +133	38.710 2
3	4	12	THE-DREAM False Set		11 ☆	4062 +251	38.372 3
4	2	20	J. HOLIDAY Suffocate		11 ☆	3739 -274	38.023 4
5	6	23	MARIO Crying Out For Me		11 ☆	3594 +9	36.695 5
6	5	18	WEBBIE, LIL' PHAT & LIL' BOOSIE Independent		11 ☆	3544 -115	32.822 6
7	9	15	SHAWTY LO DeY Know		11 ☆	3461 +225	32.252 7
8	7	15	SNOOP DOGG Sensual Seduction		11	3134 -434	29.612 8
9	8	18	ALICIA KEYS Like You'll Never See Me Again		11 ☆	3096 -295	28.794 9
10	16	3	USHER FEATURING YOUNG JEEZY Love In This Club	MOST INCREASED PLAYS	☆	2851 +737	26.120 11
11	12	11	FAT JOE FEATURING J. HOLIDAY I Won't Tell		11 ☆	2826 +351	26.113 12
12	14	6	RAY J & YUNG BERG Sexy Can I		11 ☆	2725 +413	22.695 14
13	11	12	ROCKO Umma Do Me		11 ☆	2701 +214	21.823 15
14	10	21	FLO RIDA FEATURING T-PAIN Low		11 2	2683 -503	26.932 10
15	18	3	MARIAH CAREY Touch My Body		11 ☆	2360 +498	18.435 17
16	15	7	LUPE FIASCO FEATURING MATTHEW SANTOS Superstar		11 ☆	1150 -77	17.581 18
17	13	22	MARY J. BLIGE Just Fine		11 ☆	2131 -197	23.219 13
18	17	29	TREY SONGZ Can't Help But Wait		11 ☆	1764 -269	21.160 16
19	20	6	MISSY ELLIOTT Ching-A-Ling		11 ☆	1640 +89	10.547 22
20	22	5	RICK ROSS FEATURING T-PAIN The Boss	AIRPOWER	11 ☆	1639 +273	11.284 20
21	19	7	JAY-Z FEATURING PHARRELL I Know		11 ☆	1433 -187	10.614 21
22	21	15	KANYE WEST FEATURING DWELE Flashing Lights		11 ☆	1272 -181	14.598 19
23	24	5	2 PISTOLS FEATURING T-PAIN & TAY DIZM She Got It		11 ☆	1267 +202	8.173 24
24	25	3	SOULJA BOY TELL'EM FEATURING ARAB Yahhh!		11 ☆	1147 +121	7.995 25
25	27	5	LYFE JENNINGS Never Never Land		11 ☆	1019 +24	7.210 27
26	29	9	JAHEIM Never		11 ☆	1001 +125	8.927 23
27	28	7	DOLLA FEATURING T-PAIN & TAY DIZM Who The F*** Is That?		11 ☆	999 +65	6.477 31
28	31	4	LIL' WILL My Doochie		11 ☆	891 +111	7.773 26
29	26	11	HURRICANE CHRIS FEATURING BOXIE Playas Rock		11 ☆	872 -133	4.946 35
30	34	3	TREY SONGZ Last Time		11 ☆	864 +139	6.699 29
31	30	5	RAHEEM DEVAUGHN Customer		11 ☆	822 +11	6.510 30
32	35	4	MIKE JONES FEATURING HURRICANE CHRIS Drop & Gimme 50		11 ☆	803 +84	3.992 39
33	36	2	LIL MAMA FEATURING CHRIS BROWN & T-PAIN Shawty Get Loose		11 ☆	802 +101	5.342 33
34	32	4	RYAN LESLIE Diamond Girl		11 ☆	801 +23	6.943 28
35	37	2	JANET Luv		11 ☆	740 +98	5.446 32
36	NEW		ASHANTI The Way That I Love You		11 ☆	683 +381	4.826 36
37	38	4	CHERISH FEATURING YUNG JOC Killa		11 ☆	665 +51	4.054 38
38	NEW		FLO RIDA FEATURING TIMBALAND Elevator		11 ☆	597 +82	3.470 40
39	33	12	MARY J. BLIGE Work That		11 ☆	530 -242	3.103 -
40	NEW		RAZAH Rain		11 ☆	521 +18	1.662 -

MOST ADDED

ARTIST TITLE / LABEL NEW STATIONS

SEAN GARRETT FEAT. LUDACRIS 36
Grippin' (Interscope)

GRIND MODE 22
She's So Fly (I'm So High) (Grind Mode/Dade Town/Universal)

BABY D 21
I'm Bout Money (Big Oomp/Koch)

DAY26 9
Got Me Going (Bad Boy/Atlantic)

B.O.B. FEAT. WES FIF 8
Haterz Everywhere (Rebel Rock/Atlantic)

LIL MAMA FEAT. CHRIS BROWN & T-PAIN 7
Shawty Get Loose (Familiar Faces/Jive/Zomba)

RICK ROSS FEAT. T-PAIN 6
The Boss (Slip-N-Slide/Def Jam/IDJMG)

ASHANTI 6
The Way That I Love You (The Inc./Universal Motown)

SOULJA BOY TELL'EM FEAT. ARAB 5
Yahhh! (ColliPark/Interscope)

RAY J & YUNG BERG 4
Sexy Can I (Knockout/Deja 34/Epic/Koch)

ADDED AT... KVSP
Oklahoma City, OK
PD: Terry Monday
MD: Jo Carleone

Sean Garrett Feat. Ludacris, Grippin', 14
Baby D, I'm Bout Money, O
Grind Mode, She's So Fly (I'm So High), O

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

NEW AND ACTIVE

ARTIST TITLE / LABEL PLAYS /GAIN

CASELY 450/126
Emotional (Diaz Brothers/Epic/Koch)

DAY26 427/189
Got Me Going (Bad Boy/Atlantic)

BIRDMAN FEAT. YOUNG JEEZY, RICK ROSS, & LIL WAYNE 388/60
100 Million (Cash Money/Universal Motown)

YUNG RALPH 338/13
I Work Hard (Universal Republic)

BABY D 310/62
I'm Bout Money (Big Oomp/Koch)

ARTIST TITLE / LABEL PLAYS /GAIN

NE-YO 275/38
Go On Girl (Def Jam/IDJMG)

SHAWTY LO 271/78
Dunn, Dunn (D4L/Asylum)

SEAN GARRETT FEAT. LUDACRIS 259/88
Grippin' (Interscope)

BOW WOW & OMARION 256/6
He Ain't Gotta Know (T.U.C./Columbia)

WEBBIE 223/92
I Miss You (Trill/Asylum/Atlantic)

MOST INCREASED PLAYS

+737 ☆ **USHER FEAT. YOUNG JEEZY**
Love In This Club (LaFace/Zomba)

+498 ☆ **MARIAH CAREY**
Touch My Body (Island/IDJMG)

+413 **RAY J & YUNG BERG**
Sexy Can I (Knockout/Deja 34/Epic/Koch)

+381 **ASHANTI**
The Way That I Love You (The Inc./Universal Motown)

+351 **FAT JOE FEAT. J. HOLIDAY**
I Won't Tell (Terror Squad/Imperial/Capitol)

FOR WEEK ENDING MARCH 2, 2008
LEGEND: See legend to charts in charts section for rules and symbol explanations.
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Broadcasters, labels debate proposed performance royalties

Whose Right Is Right?

Kevin Peterson

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At the R&R Christian Summit last November in Nashville, performance rights were among the hot topics discussed in the group therapy session. A month after the meeting, a bill was introduced into the U.S. Senate and House of Representatives—the Performance Rights Act—that, if passed, would have terrestrial radio stations paying artists and labels a fee to play their songs. ■ In what is obviously a polarizing issue, there are a surprising number of people in the Christian radio and music industries that don't understand what the Performance Rights Act is all about, how it could affect them and their future, and what they can do about it to have a voice in the process. Let's break it down.

Terrestrial radio, along with Internet, satellite and cable radio, already pay a fee to composition copyright owners, which tend to be songwriters and publishers, collected through organizations like ASCAP, BMI and SESAC. Currently, sound-recording copyright owners, usually artists or labels, are entitled to a royalty on songs played on Internet radio, satellite radio and cable radio, but so far terrestrial radio has not had to pay those fees.

That is what the Performance Rights Act addresses (the Senate's complete version of the bill is available for perusing at thomas.loc.gov/cgi-bin/query/z?c110:S.2500). Supporters of the bill contend that terrestrial stations in most other countries already pay this type of fee, so it's time for American stations to do the same. Provisions for small, noncommercial, educational and religious stations are offered in the bill, such that if passed, individual terrestrial broadcast stations that have gross revenue in any calendar year of less than \$1.25 million may elect to pay a royalty fee of \$5,000 per year. Noncomms would get a bigger break, with the option of paying an annual royalty fee of \$1,000.

While specific fees for commercial stations are not specified in the bill, Provident Music Group president/CEO Terry Hemmings, who has spent a great deal of time in Washington meeting with legislators and various organizations on the topic, says, "There is a substantial difference

in what the noncomms pay and what commercial stations pay with regards to current performance royalties. I would expect there to be a similar gap in any new payments. This is something our industry needs to take a hard look at."

On the radio side, WONU/Chicago PD Johnathon Eltrevoog says, "My initial reaction is that more fees for us is never a good thing. And I don't know that radio should be the target, if they're trying to make sure that artists are given the proper payment they deserve. Radio seems like kind of a funny place for that, since we're actually doing our part to promote their music. As hard as we get pushed by the labels to play new music so they can sell records, it's kind of weird on the other end when they say, 'If you do choose to play it, you're going to pay.'"

Hemmings responds, "The idea that writers are paid for the performance of an artist's material but the artist themselves are not is tremendously inequitable. Writers should continue to be paid as they have for many years, but the artists should, too. The fact that radio has recognized the value of the music to stations in the form of performance royalties to writers and publishers really dismisses the argument that it's just for promotion. If there is a value assigned, then all stakeholders in the work creating that value should be recognized."

EMF Broadcasting president Mike Novak takes it a step further, saying, "It's more than we're promoting your songs, it's that we're already pay-

ing fees for it. When I look at this from a strictly noncomm point of view, the annual noncomm initial fee is not all that high—but a couple things jump out at me."

He first mentions the intention of the fee, because he doesn't think it fits where the money is going. If the little guy is the one who, some-

where down the food chain, will benefit, Novak doesn't know why the cost should be directed at the provider of the service, that being radio. He believes it should be directed at whomever is dealing out the percentage of their money—that being major labels and licensing agencies.

"The other thing I wonder about is looking to [stations] as a source of income. You know it's going to go up every year, it's going to be a never-ending, escalating tax, just like ASCAP, BMI and SESAC. Where's it all going to end?"

Having said that, Novak admits he's not necessarily saying that there shouldn't be any increase. "That's not a wise position either, but whatever deal songwriters and artists have with labels and whatever deal labels have with some of the licensing agencies is what needs to be re-evaluated. Why don't you increase those, and then let's talk about us?"

Hemmings hopes the parties can at least work together in creating a solution. "What I hear from every senator or congressperson is a need for a single unified front from the music industry," he says. "No one is trying to take away from anyone else; we're just trying to get some money added to the kitty and allocated to artists. We are the only civilized country in the world that doesn't pay artists for their work."

Novak echoes the sentiment of working together, but says rather than some negotiated agreement, he would prefer an open dialogue, adding that just

because some numbers have been tossed out does not mean any parties are prepared to make a decision, before responsible discussions take place from all sides.

Obviously this is an issue that will be discussed and debated in the weeks and months to come, but Novak adds, "I would urge all stations and labels to get involved with this. Have your say, or it will be done without you, and you'll be stuck with it. Everybody needs to be heard in a situation like this."

Contact local members of Congress at congress.org.



Eltrevoog



Hemmings



Novak



Importance of music, events and big brands cited by country programmers who have flipped the ratings switch

PPM's Country Accent

R.J. Curtis

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“Don’t overreact.” That’s the advice of Cox Radio’s KKBQ/Houston PD Johnny Chiang. For Beasley’s WXTU/Philadelphia PD Bob McKay, “It still comes down to nuts-and-bolts programming.” CBS Radio’s KILT/Houston’s Jeff Garrison’s new motto is, “Big brands do big in PPM,” while Arbitron VP of programming services and development Gary Marince suggested his own new programming mantra at last summer’s Conclave: “I have to hold listeners longer.”

Anyone who regularly leafs through the pages of Radio & Records knows that a lot has been said—and written—about Arbitron’s PPM since the new ratings currency first went live in March 2007 in Philadelphia, followed three months later by Houston. The sampling challenges Arbitron’s fledgling service has faced have been well-chronicled: Responding to intense pressure from clients and constituents, Arbitron delayed rollout of nine markets until September 2008 and, more recently, was denied accreditation for the service in New York and Philadelphia by a Media Rating Council PPM audit committee. (The Houston service, which employs a different sampling process, has MRC accreditation.)

Still, according to Arbitron’s rollout schedule, 17 markets will have adopted the controversial service by the end of the year, followed by 18 additional markets in 2009. All of radio’s top 50 markets are expected to have converted to the PPM by the end of 2010.

Programmers preparing for the new ratings methodology are keeping a close eye on its impact in the two markets that have already flipped the switch. Some of the consistent results of the PPM in both locales have been much larger cumes, lower average time exposed (ATE)—what

we know as time spent listening in the diary method—and severe market compression.

R&R asked country PDs in both markets what, if anything, surprised them, what didn’t and if there have been any “wow” moments along the way.

According to Garrison, the big surprise about the PPM “is that there really are no surprises. All the things you’ve known intuitively as a PD come true when you deal with the reality of listening as opposed to recall.” Chiang was taken aback by the transition from TSL to ATE. “If PPM’s measurements are real, it’s amazing to see just how little time listeners actually devote to radio on a weekly basis,” he says. He adds that in the last diary book for Houston, the station with the highest TSL pulled a 13:45. In the November PPM book, the highest was 5:00.

McKay points out something that isn’t so much a surprise, but rather an observation after living the PPM reality for about 18 months now: “The People Meter loves music, and it loves events.” He cites such examples as the Philadelphia Phillies going to the post-season last year. “The AM that carries the Phillies [CBS Radio talk WPHT] soared during the playoffs last year,” and the same thing happened with football. CBS Radio active rock WYSP is the FM station that carries the

Eagles’ play-by-play, and it “did quite well.” WXTU doesn’t carry any sports teams, but special events programming, such as the station’s “Triple Nickel Studio” every Wednesday, “puts the station in the top six for the 9 a.m. hour.”

Even before it went live in Philly or Houston, data collected during PPM market trials showed that special events could spike listening. Perhaps the most renowned example that made the rounds in conventions and PPM presentations is something that Arbitron’s Marince brought up again at last year’s Conclave. During a George Strait ticket giveaway on KILT/Houston, listening levels skyrocketed. It’s important to note that Strait is a Texas icon, and ticket giveaways were for the Houston Livestock and Rodeo—an enormous event not just for the city of Houston but for the entire state—so this was indeed a special event for the station.

The idea that creating special events could spike listening levels is not a surprise to Chiang, who remembers hearing a lot of talk from programmers, consultants and pundits about the importance of contesting to promote appointment listening. But what he’s discovered since evaluating PPM results in Houston is that “in our experience, quality still rules over quantity.” Chiang says stations can give away all the concert tickets and CDs they want, but “it still comes down to the quality of the artist or the promotion.” When the right promotion materializes, “it’s amazing how much the needle is moved and, of course, vice versa with the wrong promotions or programming.”

Garrison says that events have long been used to deliberately spike listening levels, whether they be a community-oriented, TSL or a cume-building event. However, he questions whether one day or one hour can make a difference in the overall ratings. “People still come back to the

Continued on page 42

‘I want to program to the audience. If I get too focused on a device, I’m surely going to fail.’

—Jeff Garrison



Johnny Chiang



Taylor Swift

THANKS RADIO

R&R Reader's Poll 2008 - Top New Performer

"The fact that Country radio welcomed me...pleasantly surprised me. The fact that most of the people I call "my friends" are Programmers and DJs...thrills me. And the fact that those people gave me a #1 song this year...blows my mind! Loving and devoting time to Country radio is not something that I HAVE to do. It's something that I GET to do. It's a complete honor... just like this award." - Taylor



TaylorSwift.com MySpace.com/TaylorSwift BigMachineRecords.com/TaylorSwift
BigMachineRecords.com MySpace.com/BigMachineRecords



Continued from page 40

radio station they love and want to be a part of." Being smart and "doing what's best for the radio station from a ratings and revenue standpoint," Garrison says, is what programmers should focus on daily. "You have to make good decisions. It's always been that way, whether diary or PPM." McKay also observes that good promotions will always move the needle, but he says that one of his key words these days is "relevance. Always maintain that."

All three programmers are complimentary about their respective airstaffs' efforts to embrace the PPM. Chiang says the data available to his jocks is a great coaching and motivational tool. "If they get it, they'll see that in the world of electronic measurement, there are no wasted breaks." Every moment counts, and that has to be reflected in what talent says, when they say it and how long it takes them to say it. "A tune-out is a measured tune-out with PPM."

Personalities can no longer afford to "phone it in," McKay adds, giving high marks to his Scott & Andy morning show in this regard. As he pointed out earlier, the PPM loves music. Although WXTU plays a lot of music in mornings, "we don't want to become a freakin' iPod." He says he is thrilled with the creativity of the show "because they're able to do bits and benchmarks in an abbreviated amount of time and still keep them relevant. They do that every day and that takes talent."

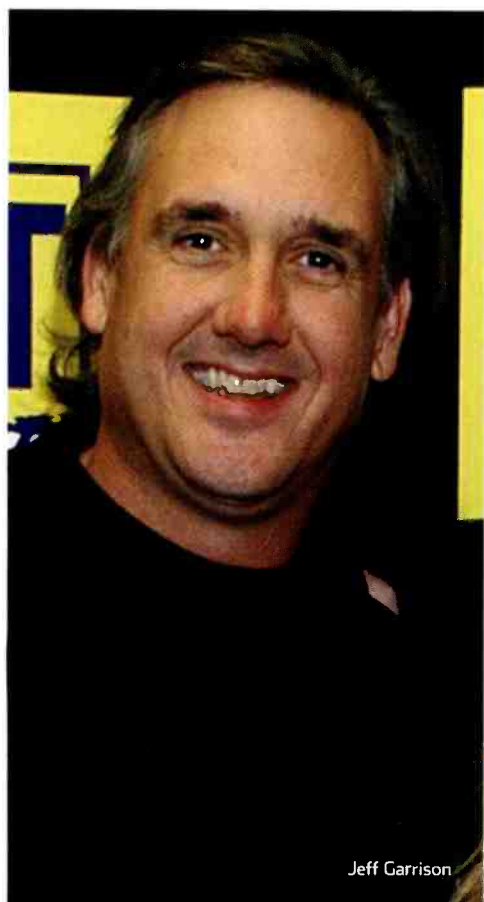
Garrison acknowledges that the experienced KILT staff is filled with Marconi Award winners, whom he says have done a terrific job of continuing to be "the best country experience in Houston. It's not that they notice any change. I think at the end of the day they're still entertain-

ing the audience. That's what they do and what they're good at."

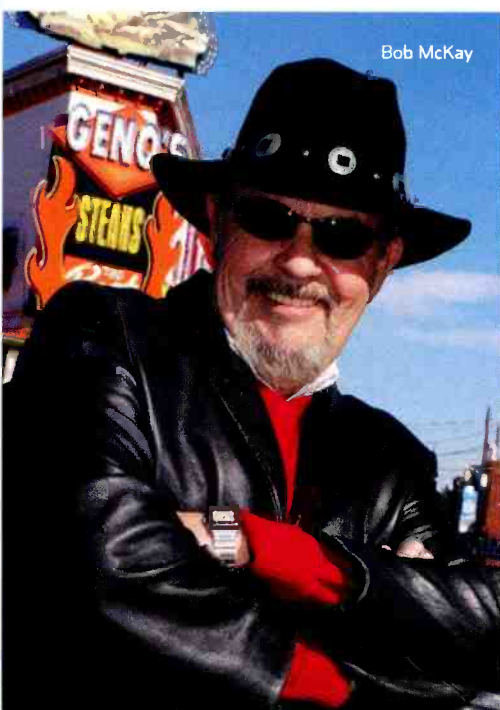
Garrison and McKay use almost the same words to stress that regardless of how listening is measured—the PPM or the diary—"the most entertaining and compelling product will always win." Garrison adds, "I hope to never program to the device. I want to program to the audience. If I get too focused on a device, I'm surely going to fail." McKay pretty much echoes the sentiment: "We're not reinventing radio here. It's a different way of measuring and interpreting it, and that's key. Keep the radio station relevant, understand occasions of listening are important, and you have to keep listeners coming back, just like in the diary."

Asking each programmer for a final observation, perhaps to define a "wow" post-diary moment, each relates a different experience. Chiang says, "Heritage means nothing in the sense of ratings credit. With diaries, stations with a lot of heritage would, in essence, get some credit by default, especially in competitive situations." That doesn't translate into the PPM world, he believes. Additionally, he says it's obvious—sometimes painfully—when you lose panelists who are partial to your station or format. "In September, Arbitron turned over its panel and it was apparent country lost a few households, as both KKQB and KILT lost shares over the next four months or so." Garrison continues to learn more about the PPM every day and says that getting the panel right is huge: "Now that I look back on it, recall and reality have turned out to me to be the same thing. You have to have big recall to be a big brand. And you have to have reality of listening to win ratings, with a diary or a PPM." Bottom line, Garrison adds, "program to the audience and don't lose sight of it."

McKay advises all programmers in future PPM markets not to panic and says to avoid minutiae when it comes to the reams of data available: "When you get down to looking at it minute by minute, you see meters going off or going to another radio station. That stuff can make you crazy." R&R



Jeff Garrison



Bob McKay

The PPM: The Outside Looking In

After interviewing all three country programmers who have been co-existing with live PPM data, some consistent themes have emerged in the past year. "Don't panic" is the most popular one, followed by the suggestion to be cautious about getting bogged down in the minutiae of what has been called a "fire hose" of information.

But perhaps the largest commonality is the belief that in the end, the best product still wins. That seems to be the view among programmers preparing to transition to metered ratings, too, including Scott Mahalick, PD at Entercom's KBWF (the Wolf)/San Francisco, which is scheduled to adopt the PPM in September.

"Compelling, entertaining radio wins no matter how it's measured," Mahalick says, adding that he has reached out to PDs in Houston and Philadelphia to learn more about programming in a PPM world. "Appointment listening will be more important than ever. It's a staple of radio and it's proving to be that the more occasions of listening, the better off you'll be and the more engaging you need to become."

Mt. Wilson Broadcasters KKGO (Go Country 105)/Los Angeles owner Saul Levine shares the excitement and anticipation of the PPM's arrival in his market, also scheduled for September. "Country has done very well in the two markets so far," he says.

Still, Levine predicts more growing pains for Arbitron when the PPM rollout resumes, following the ratings provider's decision late last year to delay PPM commercialization in nine markets by nine months. "Everybody in this city is apprehensive about what will happen initially," Levine says.

In the short term though, Levine also questions the credibility of the Los Angeles diary service. "They hadn't planned to do a diary survey; because of the push-back they've had to scramble, so I don't put too much reliance on what comes out with the winter book."

Mahalick has watched closely as country come ratings in Philly and Houston have soared to nearly double the numbers posted in the diary service, and is hopeful for a similar outcome for the Wolf. "I think it'll reflect the reality of what you do. I like it and think it's a more accurate means of measurement. I still think the top performers are the top performers. I'm excited about PPM, and think it will help the format, especially the well-programmed stations." —RJC

'If PPM's measurements are real, it's amazing to see how little time listeners actually devote to radio on a weekly basis.'

—Johnny Chiang

Country Battles Update

In the Feb. 29 issue of R&R we highlighted five of country radio's most competitive markets and how battles in those markets had recently changed because of the addition or subtraction of key personnel. Within days of publication, significant changes hit yet again, the result of cutbacks at Citadel Communications.

In Atlanta, veteran morning man Rhubarb Jones, midday host Sandy Weaver and afternoon jock Steve Mitchell are out at WYAY. At sister WKHX, news man Jim Vann, morning co-host Kristen Gates, afternoon jock Wylie Rose and night jock Scotty O'Brien have exited. Speculation at press time has focused on WYAY, where Dallas McCade was doing mornings solo after Jones' exit, flipping to either a talk or oldies format.

Meanwhile in Dallas, KSCS/KTYS OM and KSCS PD Tom Hunter, who joined the stations less than two years ago, is out. —Ken Tucker

Q: Why is Katie Armiger Smiling?

A: Because Her New Single MAKE ME BELIEVE Is Impacting Coast-To-Coast NOW!

Katie Armiger

"MAKE ME BELIEVE"

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- Men rank Katie as #7 song/#7 passion
- 17-39 persons rank Katie as #10 overall
- 25-48 rank Katie as #9 song/#8 passion
- 25-54 rank Katie at #8 positives/passion
- Listeners 25+ rank "Make Me Believe" #8 song/#9 passion

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Music Row Show/The Second Fiddle Broadway

Wednesday 3/5, 7:30p:

Showcase/Nashville Convention Center Room 209

Thursday 3/6, 7:30p:

Showcase/Nashville Convention Center Room 209

AIRPLAY NOW!

New outlets in L.A. and San Fran rally potential big business for the format in two top five markets

Cali Country

By R.J. Curtis

One year ago this week, the Country Radio Seminar was buzzing—but this time, it wasn't just because the Bridge Bar at the Renaissance Hotel in Nashville was slamming, as usual. In the span of three days, two top five markets had welcomed the return of country radio. On Feb. 26, 2007, Los Angeles woke up to Mt. Wilson Broadcasters' flip of classical KMZT to country KKG0 (Go Country 105). Country had been silenced in L.A. since August 2006 when Emmis flipped 26-year country station KZLA to rhythmic AC KMVN (MOVIn). Three days later, Entercom pulled the plug on adult hits KMAX/San Francisco, launching KBWF (95.7 the Wolf). After nearly two years without a country station, the City by the Bay was back in business.

It's 12 months later, and the time seemed ripe to ask management at both stations the Dr. Phil-like question, "How's that workin' out for ya?" Each station took a radically different approach to their respective launches. While Entercom blasted the TV audience with 1,000 spots in the first 10 days, KKG0 got off to what could safely be called a soft launch, with no TV, limited outdoor and a reliance on word-of-mouth. Entercom's flip to country was based on what KBWF PD Scott Mahalick described as a "voracious" appetite for the format, revealed in a research project for the market.

Both stations got off to a great start in spring 2007, the first full book for each. KKG0 posted a 1.8 with persons 12+, equaling KZLA's last book in spring 2006. In adults 25-54, KKG0 notched a 1.6 in the spring, up from the 0.1 garnered in its final full book with classical (fall 2006). KBWF debuted with a 2.2 12+ and a 2.3 25-54 in spring. Both outlets have settled down since, with KKG0 posting two consecutive 1.4 12+ ratings and KBWF trending 1.8 and 1.7 12+ in summer and fall '07.

According to KBWF's "Prime Minister of Twang" Scott Mahalick, a recent research project indicates that "we're on the verge of exploding. Not only did we nail the expectations, but the size of how big the station can be is larger than we anticipated. There's a third of the audience who doesn't know we're here and that's a marketing issue." The good news from the survey of 18- to 54-year-old adults is the potential to lure P2 females who listen to AC into the country format. The data showed a road map for success and, according to Mahalick, "that's what we're executing, plus we think we can be used more often by people who would have a propensity to listen to the format."

If there has been one weak spot, Mahalick says it's been the morning show. He says, "We took some chances and they didn't deliver on the expectations we set, so right now we have an inverted pyramid; a station that starts small and grows out-

side of morning drive."

As to whether anything has surprised him during the first year of country's return to San Francisco, Mahalick admits that it's the openness of people he would never expect to be country fans. "There are people who, when they find it, absolutely love it. We went to a Kenny Chesney show last year and several clients were blown away by the whole experience." One of them asked Mahalick after the show, "When did country pass up rock'n'roll?" That, he

says, was "healthy and a surprise." Initially, "I thought we'd find fans of the music, the low-hanging fruit, if you will, and it would be a tough putt in San Francisco, and yet this is where our growth is coming from." Cume is slowly growing, he says, and word-of-mouth is spreading. KBWF is exceeding revenue goals, too. According to Mahalick, the Wolf has grown 300% from its past incarnation.

Mahalick is excited about the prospects of the PPM replacing the diary in San Francisco and L.A. in September 2008. "I think it'll reflect the reality of what you do. If you have a really compelling station, it gets reflected in PPM." Mahalick has spent time networking with PIDs in Houston and Philadelphia about what has and hasn't worked with the new methodology. "It will help the format, especially the well-programmed stations," he says.

Mahalick is aggressive and optimistic in forecasting market share for this year. "We expect to be in the 3-share range very shortly; the poten-

'We expect to be in the 3-share range very shortly; the potential to go past that is there, and we'll go get it.'

—Scott Mahalick

tial to go past that is there, and we'll go get it. A year from now if we're a top three station, then we'll have to worry about R&R doing a story about a second country station in this market."

Like Mahalick, Mt. Wilson Broadcasters owner/KKG0 GM Saul Levine is brimming with optimism after the first year—mostly. "We're pleased, but I must say, am I totally pleased? The answer is no. There's always more work to do, but we've made monumental strides, starting from ground zero with a format we had no experience with in the Los Angeles area." Former KZLA APD/MD Tonya Campos was quickly onboard after last year's flip in a similar role and within seven months was given the programming reins of the station, in addition to her daily midday show.

In the first week of 2008, KKG0 signed up McVay Media's Charlie Cook to consult, a move Levine says was primarily due to his availability. "I really feel that if Charlie hadn't become available, we wouldn't have added a consultant." As soon as the decision was made, Levine went to Campos and assured her, "He's not the program director, you are. You're still the boss when it comes to programming." So far, Levine says, "my experience with Charlie has been just phenomenal. He's so knowledgeable and meticulous."

Since Cook came onboard, there has been a noticeable adjustment in the music on Go Country, which Levine says can be attributed to a tightening of the playlist. "Everything you hear now was being played last year. We reduced our library from well over 1,000 to somewhere around 700 selections."

As Levine expected—and predicted—a year ago, revenue for KKG0 has taken a turn for the better. "Compared to a year ago, we're 137% ahead of last January and 178% ahead of last February." The reason for the increase is double-faceted, he says. "We came from a very low base," because classical KMZT was pulling minimal advertising support. "Of course, these are incredible numbers when the market is off 6% and we're ahead 178%."

Naturally, Levine's goals for 2008 include increasing revenue. "I'm pretty sure the majority of the country audience is sampling us, and our goal is to have strong TSL, polish what we're doing, fine-tune it, grow and keep the audience happy." His 12+ goal is a 2.0-2.5 share. Anything greater than that, he says, "I don't see happening, because of the ethnic composition of the market."

Like Mahalick, Levine is optimistic about possible good fortunes PPM methodology can bring to KKG0 once it arrives in the fall. "Country has done very well" in Philadelphia and Houston, he says. "I think we'll only do better once they get the bugs out."

R&R





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The 2008 R&R readers poll

A Balance Of New And Familiar Voices

By R.J. Curtis

Congratulations, R&R readers. Once again you've outdone yourselves, breaking the record for the number of responses in our annual readers poll. We're not exaggerating that the total number of votes more than doubled from last year, indicating a stronger-than-ever interest in artists and their music. ■ We wouldn't characterize any of the artists you selected as shockers. Three repeat winners from 2007 and three newcomers indicate a nice era balance that any programmer would approve of. Kenny Chesney, Carrie Underwood and Rascal Flatts are the repeat winners; Brad Paisley makes the list for the first time and continues his steady ascension toward superstar status; Taylor Swift seems like a no-brainer as best new performer, given the bevy of awards she collected in 2007; and Sugarland's win for duo is the closest thing that comes to a changing of the guard and should be seen as a significant accomplishment, given the dominance of Brooks & Dunn in this category for so many years. ■ Here they are:

Entertainer Of The Year: Kenny Chesney

Last year, when Chesney was voted best male performer and entertainer of the year, we asked, "When will this momentum ever stop?" Apparently, not in the near future. In physics, the definition of momentum is "the property or tendency of a moving object to continue moving." If that's the case, in the last 12 months, Chesney has actually gone beyond momentum, soaring higher than ever before. Last year, he garnered more entertainer of the year awards from the Academy of Country Music (ACM) and the Country Music Assn. (CMA). Additionally, a successful NFL stadium tour last year will be expanded to include more stops in 2008. In 2007, Chesney played before more than 1 million fans—for the sixth consecutive year. In '08, Chesney has lured fellow heavyweight Keith Urban to tour with him, even though Urban's own arena tour was one of last year's most successful. Chesney also recruited Brooks & Dunn, LeAnn Rimes and Sammy Hagar for selected tour dates this year. With all that firepower behind him, it's conceivable Chesney could outdo his 2007 final concert

statistics. Across 55 dates, he played to 1,139,711 fans and grossed \$71,222,931 million, according to Billboard Boxscore.

Male Performer Of The Year: Brad Paisley

Speaking to R&R in fall 2007, shortly after he'd received five CMA nominations, Paisley said, "This year has blown my mind in every way. All of this seems so far past meeting my goals already that I'm completely shocked." That was before he walked off with the CMA male vocalist of the year trophy; before he scored his third consecutive No. 1 single, "Letter to Me"; and before he wrapped up his Bonfires and Amplifiers tour late last month. In his second tour as a headliner, Paisley played 94 cities in 10 months, before 100,000 fans, according to Billboard Boxscore.

In May 2007, Paisley was recognized by ACM voters as male vocalist of the year during the 42nd annual ACM Awards in Las Vegas. Paisley's fifth album, appropriately titled "5th Gear," is already platinum, powered by those three No. 1s, which, in addition to the latest, "Letter to Me," include

'I've still got to be progressive but I don't want to offend, to have the elements of humor that people expect, but not be corny.'

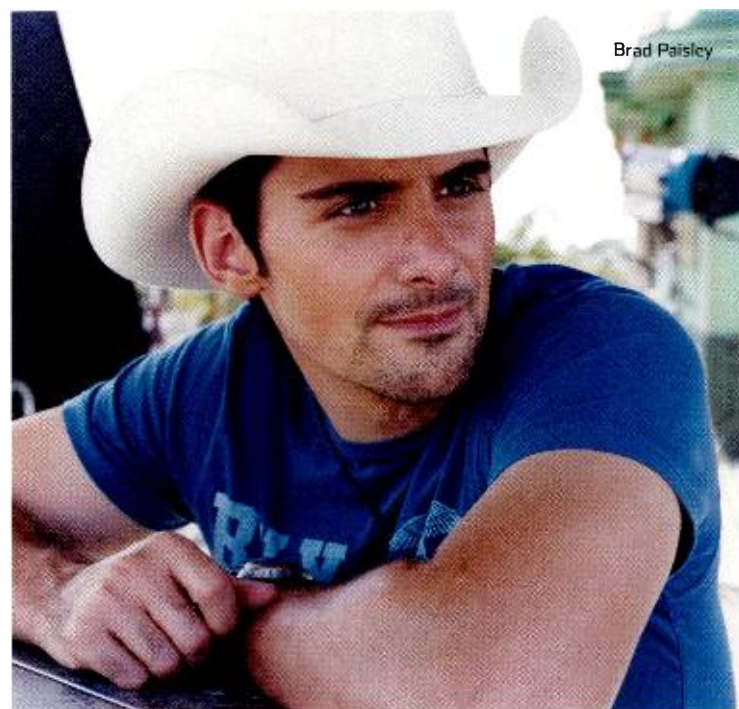
—Brad Paisley

"Ticks" and "Online." After debuting at No. 48 last week, fourth single "I'm Still a Guy" surges to No. 27 this week. Since Paisley appeared on the scene 10 years ago, his ascent has been gradual but consistent. That's no accident, according to Paisley, especially when he steps into the studio to make new music. Each project "needs to be a little different and yet somehow recognizable. I've still got to be progressive but I don't want to offend, to have the elements of humor that people expect, but not be corny."

Vocal Group Of The Year: Rascal Flatts

It would be hard for Rascal Flatts to match the level of its 2006 success but Joe Don Rooney, Gary LeVox and Jay DeMarcus came darn close in 2007. "Stand" and "Take Me There" were both No. 1 singles, while "Winner at a Losing Game" peaked at No. 2. "Still Feels Good," the follow-up CD to last year's record-setting "Me and My Gang," quickly achieved platinum status and continues to sell robustly. Flatts also continues to deliver on the road, selling out arenas on this year's Still Feels Good tour.

Continued on page 48



Brad Paisley

PAISLEY: DAVID MCCLUSTER

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Rascal Flatts



Sugarland

Continued from page 46

The guys have had to make more room in the trophy case during the past 12 months as well, taking home ACM and CMA honors for group of the year, American Music Award honors for best group, plus the CMT best group video for "What Hurts the Most." Asked for reaction upon again being named the readers poll winner for group of the year, DeMarcus says, "It truly never gets old being voted a favorite by anyone. It makes all of our hard work worth every minute. We are honored and blessed."

Vocal Duo Of The Year: Sugarland

It would take a special year by a special duo to supplant Brooks & Dunn as duo of the year. Say hello to Sugarland, which makes its first appearance in the readers poll in 2008, less than three years after debut single "Baby Girl" peaked at No. 2 in April 2005. Since, Sugarland has charted 10 more titles, seven of which have been top 10, with two more topping the chart, including last year's "Settlin'." Jennifer Nettles and Kristian Bush had arguably "the" moment at the CMAs in November with their stirring performance of "Stay." Shortly after that performance, Sugarland was awarded the vocal duo of the year trophy, and like this year's R&R recognition, it perhaps signals a passing of the baton in this category. When notified of the recognition by R&R readers, Nettles says, "To have been voted by R&R as duo of the year is a wonderful honor. It's one thing to be recognized within your own genre, but to be honored by the entire industry is such a symbol of good things to come. It means we are on the conscience of the record and radio industry as a whole. That makes me want to work harder, be better and up our game even more, to show them all what kinds of artists, writers and entertainers can come from country music."

Female Performer Of The Year: Carrie Underwood

Underwood is another readers poll repeat winner from last year and her "Carnival Ride" has continued nonstop in the past 12 months. After debut album "Some Hearts" attained platinum status seven times over, any concern about a sophomore jinx was quickly put to rest with the release of "Carnival Ride" in October 2007. It, too, is already multiplatinum and quickly yielded a No. 1 single, "So Small," with follow-up "All American Girl" topping the R&R Country chart this week. Since she exploded out of "American Idol" and onto

**'If I wasn't
an artist, I'd
be in radio.
Radio is the
favorite
thing about
what I do.'**

—Taylor Swift

country radio with 2005's "Jesus, Take the Wheel," Underwood has charted 11 titles, with six reaching the top 10 and five more hitting No. 1. She has also captured a slew of industry awards in the past year: two Grammy Awards just last month, bringing her career total to five; three American Music Awards; two CMA trophies; and three ACM awards. Underwood is the reigning female vocalist of the year for ACM and CMA; she is nominated for that category again this year by the ACM. Commenting on another readers poll appearance, Underwood says, "My fans have made my career and let me know they are enjoying the music we make. To also learn that the country music industry is accepting of my music as well is a real honor."

Best New Performer: Taylor Swift

Country Radio Seminar attendees will see and hear plenty of Taylor Swift this week. Not only does she make her first appearance as a readers poll winner, Swift is also performing at CRS' New Faces of Country Music show on Friday, March 7. Though Swift came oh-so-close to a coveted No. 1 with her first two singles—"Tim McGraw" peaked at No. 6 in 2006, while last year's "Teardrops on My Guitar" finished at No. 2—she more than made up for those near misses with "Our Song," which not only broke through to No. 1 but stayed there for six weeks. Swift recently turned 18, which makes her writing and co-writing credits for every song on her double-platinum debut CD even more impressive—and she's the first female solo artist in country music history to do that. Swift is a product of the MySpace/text messaging/social networking generation and has utilized this technology to widen her fan base and reach many younger country listeners.

She's also a tireless grass-roots worker, quickly forging strong relationships with radio, which is evident in her reaction to the news of her readers poll appearance: "Radio is everything to me. If I wasn't an artist, I'd be in radio. I'm absolutely blown away that when I went out to radio at 16, they played a song called 'Tim McGraw.' I will never, ever forget that. That's why radio is the favorite thing about what I do."

R&R



Carrie Underwood

UNDERWOOD: ANDREW ECCLES

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Their future looks bright; the present ain't bad, either

New Faces Of Country Music, Class Of 2008

By R.J. Curtis

Nowadays, by the time an act plays the New Faces of Country Music show at Country Radio Seminar, it has already met hundreds of radio programmers and made countless live appearances in concert and on TV. But that doesn't mean the March 7 finale of CRS-39 is just another show. On the contrary, it's a pivotal night for these artists and they know it. The class of 2008 seems up to the task, and then some.

Luke Bryan

If you think Luke Bryan is a new face now, you should have seen him when he was 15 years old. After picking up a guitar one year earlier, the Leesburg, Ga., native was already playing in a local bar. At 16, he had his own band and was writing songs. Getting off to an early start honed Bryan's songwriting skills. One of last year's most-played songs on the radio was Billy Currington's "Good Directions," a song penned by Bryan. Other credits include the title track to Travis Tritt's "Honky Tonk History" CD. Oh, he saved a few for himself, too. In fact, every song on his debut album, "I'll Stay Me," was written or co-written by Bryan. Another song widely played last year was Bryan's single, "All My Friends Say," which spent 37 weeks on the country chart before peaking at No. 37. Shortly after CRS wraps, Bryan will send next single "Country Man" to country radio March 24. Look for Bryan on tour this year with Dierks Bentley, Trace Adkins and Kenny Chesney.

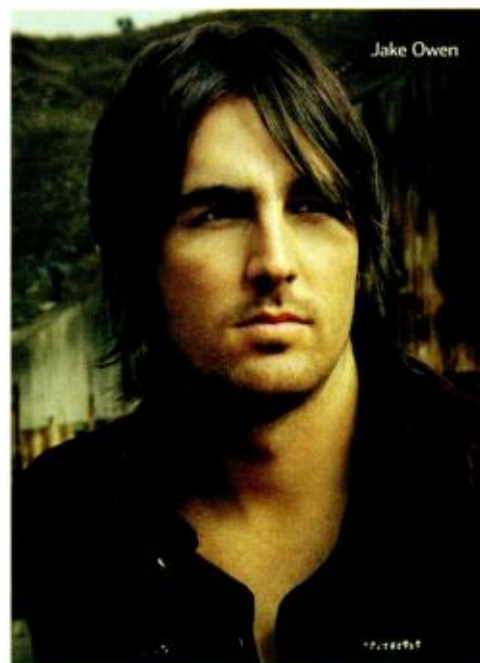
tion's karaoke contest, then captured a regional contest sponsored by a Fox affiliate. Eventually he caught the attention of producer Don Gehman (John Mellencamp, R.E.M., Hootie & the Blowfish), who ultimately steered him toward Sony BMG Nashville, where he was quickly signed. Carroll's debut single, "Alyssa Lies," spent 24 weeks on the country chart, peaking at No. 5. Follow-up "Livin' Our Love Song" was on the charts for an incredible 40 weeks, peaking at No. 6. Both songs appear on Carroll's debut CD, "Waitin' in the Country," which also features a collaboration with pop sensation-turned-country artist Jewel.

Bucky Covington

Here's some New Faces of Country Music trivia for you: Bucky Covington is one of two artists at the March 7 show in Nashville who has a twin brother. Born in Rockingham, N.C., and raised in Laurinburg, Bucky and Rocky Covington worked days at their dad's body shop and nights in the local club circuit. In 2005, Bucky went to an audition for "American Idol" in Greensboro, ultimately making it to Hollywood and ranking in the final eight. The day after being voted off the show, Covington was contacted by Sawyer Brown frontman Mark Miller, which led to a deal with Lyric Street Records. Debut single "A Different World" spent 32 weeks at country before reaching No. 6. Current single "It's Good to Be Us" is No. 15.

Jake Owen

Jake Owen is the other half of that aforementioned trivia. Like Covington, Owen has a twin brother, Jarrod. Both were active in athletics growing up in Vero Beach, Fla. Jake was a golfer, Jarrod swung a tennis racket, and after high school they attended Florida State University together. After an injury cut short Jake's golfing career, he picked up a guitar and taught himself to play, soon landing a gig in a campus bar called Pot Belly's. Just hours short of a college degree, Owen made the trip to Nashville and spent the next 18 months writing songs. When



Jake Owen

the song "Ghost" was a near-miss as a Kenny Chesney album cut, Owen caught the attention of Sony BMG VP of A&R Renee Bell, who signed Owen to the label. He eventually put "Ghost" on his RCA debut album, "Startin' With Me," but it was first single "Yee Haw" that got country radio's attention, peaking at No. 16 in the Aug. 11, 2006, issue. Owen followed with the title track and 41 weeks later, "Startin' With Me" was a top 10 single, peaking at No. 6.



Taylor Swift

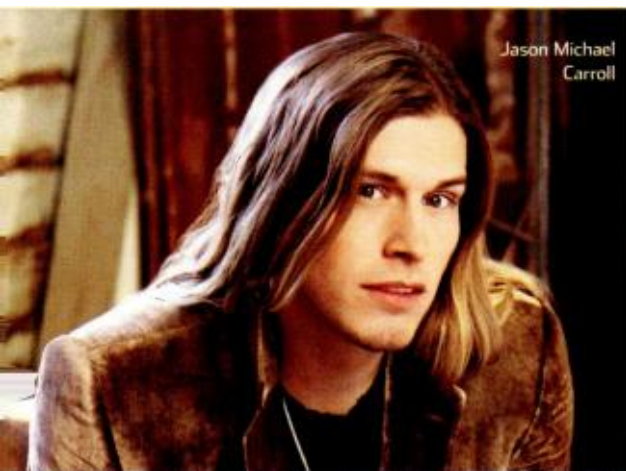
Taylor Swift

The last two years have been a series of firsts for Taylor Swift in her young and already successful career. Her selection as one of the New Faces of Country Music performers is not a first. Last year Swift was selected to play the New Faces show, but a scheduling conflict prevented her from performing. She was double-booked the evening of the 2007 New Faces show—as an opening act on the George Strait tour.

"Last year when I couldn't do it, I literally cried about it," Swift says. "The fact that I'm able to do it this year, well, I'm going to make it work no matter what. It means a lot to me that I was given my first No. 1 this year. I don't take that lightly." Swift's single "Our Song" spent multiple weeks atop the country chart at the beginning of last year, and she carried strong momentum into 2008. In November, Swift was awarded the Country Music Assn.'s prestigious Horizon Award; she was also named 2007's songwriter/artist of the year by the Nashville Songwriters Assn. International. Her MySpace page has logged some 40 million streams, and she was named country music's hottest female artist of 2007 by AOL Music and best new artist of 2007 by the editors of iTunes. Swift will keep moving forward in 2008, and is already slated to tour with Rascal Flatts.

'Last year when I couldn't play the New Faces show, I literally cried about it. The fact that I'm going to be able to do it this year, well, I'm going to make it work no matter what.'

—Taylor Swift

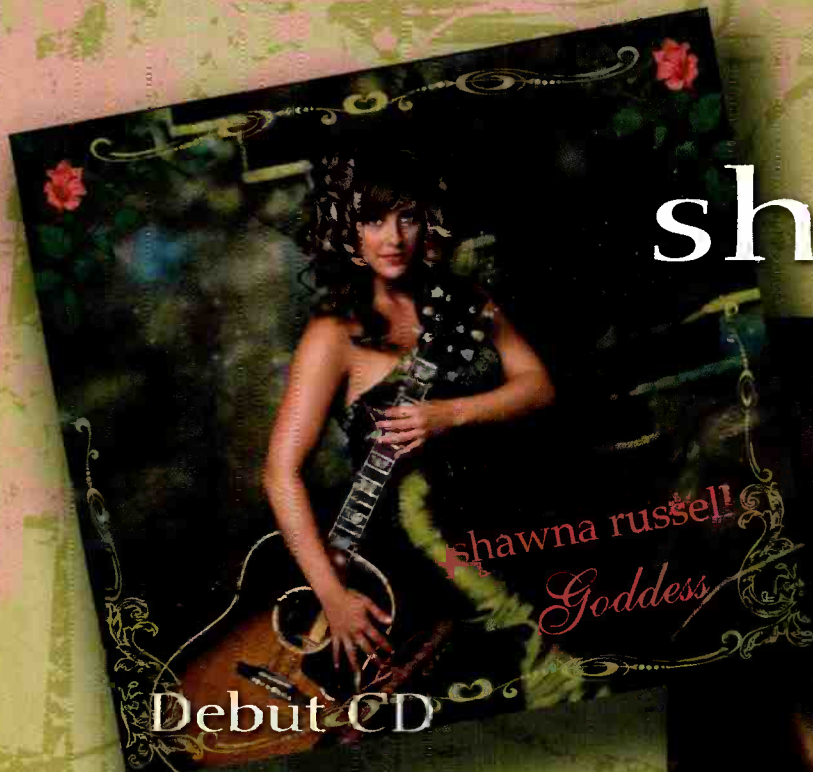


Jason Michael Carroll

Jason Michael Carroll

You wouldn't automatically put Jason Michael Carroll's face and his vocals together. The quality of his voice belies his actual age—just 29 years old. Because the North Carolina preacher's son was forbidden to listen to secular music growing up, his introduction to the world he's now immersed in came late. He started by winning a local radio sta-

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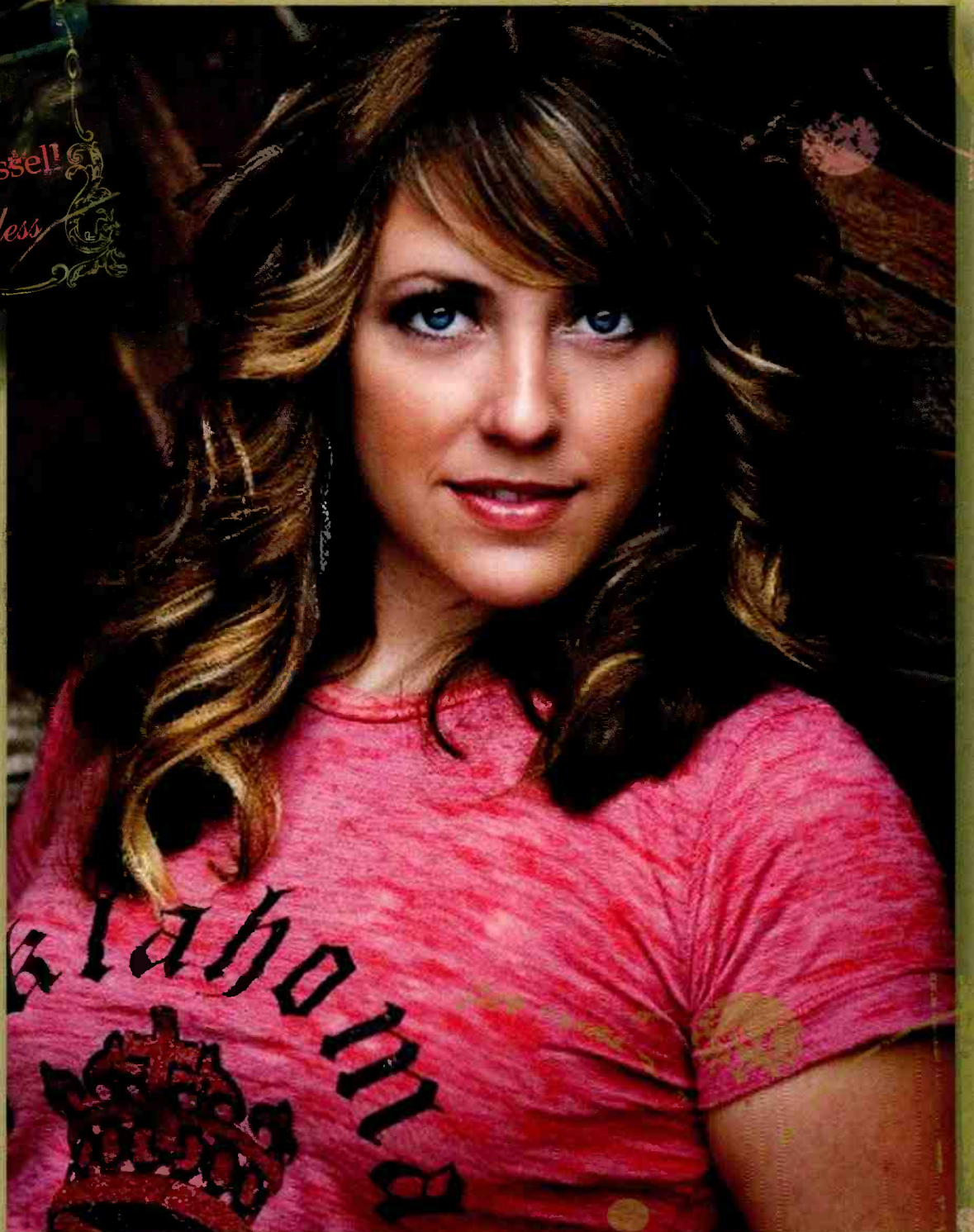
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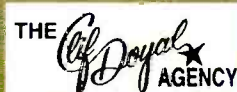
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Broadway Joe and his rhythmic AC

Party On, Denver

Keith Berman

KBerman@RadioandRecords.com

Joe Bevilacqua is a man who had an idea. He started his radio career in 1987 as a jock at WHOT/Youngstown, Ohio, and the impact of the music he played stuck with him. “It was that late-’80s new jack stuff,” he recalls. Combining that with feedback from female friends about how they wanted their favorite station to make them feel young—as opposed to soccer-mom-ish ACs with a cast member who always seemed to be talking about babies—he came up with a concept for an AC/top 40 hybrid that would emotionally connect with women.

Fast-forward to 2006: Joe B was firmly ensconced as director of FM programming for Clear Channel/Denver, where Spanish-language KMGG (Mega 95.7) was floundering ratings- and revenue-wise. “I got [consultants] Mark Ramsey and Harve Alan together, and we didn’t do a format search as much as we did a thread search: What songs fit together and emotionally bond with women in a certain demo?” Bevilacqua says.

“We found out my inkling was a little off—the new jack stuff really didn’t come through as much as a lot of the ’90s rhythmic recurrents did. We didn’t have anyone in the market who was really exposing that kind of music. We had a semblance of a 25- to 40-year-old female area—I wouldn’t call it a hole—that if we had the right mix, personality, presentation and emotional connection to the music, we might have something.”

On Sept. 18, 2006, KMGG flipped from Mega to 95.7 the Party with new calls KPTT.

Less than two months earlier, Premiere had started Whoopi Goldberg’s new syndicated morning show, and the Clear Channel folks felt she was a well-known personality who could supply a strong connection with the audience, as well as a good platform on which to launch the station. Plus, Bevilacqua ported one of the jocks over from Mega: afternoon personality Issa, who had name recognition in the market and was involved in the local Latin community.

“She was an entertainer and came from the music entertainment portion of things; she’s a great conversationalist but not a radio person,” says Bevilacqua, who also speaks similarly about his night jock, Blaze.

The fact that Issa was not a standard “radio personality” helped contribute to what Bevilacqua describes as the “realness” of the station, as does his own personal connection to the music since he does middays as “Broadway Joe” in addition to programming the place. “We had seen that radio stations that make emotional connections by talking about the music and are smart in their presentation have been more successful,” he says.

Bevilacqua says the station came up with “bylaws” for the Party: “Never stop the party, never stop the action, always make emotional connections with the music, and everybody is young—we’re not political, we don’t make any statements about people, we try to make fun of ourselves and not others, we do talk to our listeners and air concerns about relationships and gossip, and we can be lovable smartasses, but we don’t want to insult anyone. We love the music, and we want to come across as fans.”

As the station has evolved in the last year and change, Bevilacqua has taken it more current, stepping away from the new jack music he originally thought the station would pivot around. “I tip my cap to [researcher] Steve Casey, who helped me do a true music sort on what my listeners were listening to,” he says.



Bevilacqua



Issa



KPTT Music Monitor

11 a.m., Feb. 22

- Snoop Dogg featuring Charlie Wilson & Justin Timberlake, “Signs”
- 702, “Where My Girls At”
- Alicia Keys, “Like You’ll Never See Me Again”
- Crazy Town, “Butterfly”
- Destiny’s Child, “Bills, Bills, Bills”
- Rihanna, “SOS”
- New Edition, “If It Isn’t Love”
- Jade, “Don’t Walk Away”
- SWV, “I’m So Into You”
- Prince & the New Power Generation, “Kiss”
- Warren G & Nate Dogg, “Regulate”
- Mary J. Blige, “Real Love”
- Chris Brown, “Say Goodbye”
- Kim Wilde, “You Keep Me Hangin’ On”

Source: Nielsen BDS

“It’s well-researched, it’s well thought-out, and it was launched with a purpose.”

So far, it seems to have paid off: The Party was No. 1 in 18-34 women in the fall Arbitron. Bevilacqua and crew appear to have succeeded in making that emotional connection with their target demo, and part of it has to do with how broad a brush he uses when putting the music together.

“We won’t play a full-on rap song that would give a different feel, but we also won’t play anything from the rock genre,” he says. “We can play ballads from a mainstream top 40 artist—it just has to have a groove factor to it, and there has to be an emotional connection. As the Party evolves, we are becoming more current as time goes on since we are owning artists and songs that no one else can here. Although the songs may be played by my competition, they can’t own the artists.”

Bevilacqua downplays his on-air role, saying he’s “just someone to drive the music in middays, just a conduit to the connection with the music.” However, being behind the mic helps his perspective as a programmer, giving him a hands-on feel for what his listeners are hearing in real time.

“You get to see everything you’ve mapped out and envisioned,” he says. “You’re looking at every song and segue, every piece of imaging, where the commercials stop and what you’re saying between the songs—and it might not be working the way you thought. You think, ‘That song doesn’t really fit there,’ or ‘That’s my fourth cold segue in a row because everything’s zero-zero; I need to move some stuff around,’ or ‘I don’t like where I’m stopping; we’re not giving them enough music here.’ Am I right all the time? Probably not, but I think it does assist me.”

While some might compare the Party to the MOViN outlets, Bevilacqua says that his station has its own sound and is specifically tailored to Denver. “It’s very listener-driven, and it doesn’t necessarily have a full-on formula,” he says. “I have a ton of respect for [consultant/MOViN developer] Alan Burns. I remember when I got the demo for MOViN, and I had the Party already done at that point, but I thought, ‘I’ll be damned, someone else is thinking along the same lines as I am.’”

Where the two differ is that MOViN tends to focus more on the ’80s and new jack sound that Bevilacqua veered away from while still incorporating older hip-hop and funk pioneers like Prince, Parliament-Funkadelic and Run-D.M.C. alongside ’90s rhythmic recurrents. The Party tends to go for a younger demo with a more current-based sound that uses catalog for support.

“The Party is a unique animal,” Bevilacqua says. “I am surprised by the quick success. It just goes to show you, you can be successful if you do something well thought-out, you listen to your research and audience, you give them what they want and try to make sure it’s not about you or what you feel is right.”

R&R



▶ THE **EAGLES** NOTCH THEIR 17TH TOP 20 AC HIT DATING TO 1972, AS "BUSY BEING FABULOUS" RISES 22-18 WITH AIRPOWER HONORS. THE SECOND SINGLE FROM "LONG ROAD OUT OF EDEN" ALSO CLIMBS 34-30 AT COUNTRY.

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	NIelsen BDS CERTIFICATIONS	HITPREDICTOR STATUS	PLAYS TW	CHG +/-	AUDIENCE MILLIONS	RANK
1	1	31	COLBIE CAILLAT BUBBLY	NO. 1 (10 WKS)	11³	2165	-65	17.474	
2	2	36	FERGIE BIG GIRLS DON'T CRY		11⁴ ☆	1913	-165	15.479	2
3	3	43	DAUGHTRY HOME		11⁴ ☆	1768	-66	12.562	3
4	6	35	ELLIOTT YAMIN WAIT FOR YOU		11² ☆	1456	+24	9.494	8
5	4	34	PLAIN WHITE T'S HEY THERE DELILAH		11³ ☆	1450	-97	10.545	5
5	5	30	PINK WHO KNEW		11³ ☆	1432	-12	11.701	4
7	24		CELINE DIOM TAKING CHANCES		☆	1334	-26	9.702	7
9	18		TIMBALANC FEATURING ONEREPUBLIC APOLOGIZE		11³ ☆	1231	+97	10.405	6
8	8		MICHAEL BUBLE LOST		☆	1196	+22	9.095	10
10	10	8	MICHAEL McDONALD (YOUR LOVE KEEPS LIFTING ME) HIGHER AND HIGHER	MOST INCREASED PLAYS		1065	+129	4.685	14
11	11	10	TAYLOR SWIFT TEARDROPS ON MY GUITAR	MOST ADDED	11² ☆	962	+114	6.140	13
12	12	10	ALICIA KEYS NO ONE		11⁴ ☆	895	+113	9.334	9
13	13	8	SARA BAREILLES LOVE SONG		11 ☆	772	+112	7.762	11
14	14	9	JORDIN SPARKS TATTOO		11 ☆	468	+64	6.312	12
15	16	20	JOHN MAYER DREAMING WITH A BROKEN HEART		☆	330	-44	1.476	19
16	18	5	PLUMB IN MY ARMS		☆	257	+55	0.459	30
17	19	14	DAUGHTRY OVER YOU		11² ☆	247	+47	1.469	20
18	22	4	EAGLES BUSY BEING FABULOUS	AIRPOWER	☆	245	+78	1.996	15
19	23	3	LONDON PIGG FALLING IN LOVE AT A COFFEE SHOP		☆	220	+68	1.340	22
20	21	4	IDINA MENZEL BRAVE	AIRPOWER	☆	214	+45	1.682	17
21	20	6	INGRID MICHAELSON THE WAY I AM		☆	164	-13	1.349	21
22	26	12	MAROON 5 WAKE UP CALL		11² ☆	119	+15	1.851	16
23	24	16	SANTANA FEATURING CHAD KROEGER INTO THE NIGHT		11 ☆	114	-20	1.263	23
24	25	8	DANA PARISH NOT MY PROBLEM		☆	113	-14	0.115	-
25	27	4	TAYLOR DAYNE BEAUTIFUL		☆	112	+16	0.268	-
26	29	2	CNOTE FORGIVE ME		☆	100	+23	0.189	-
27	30	2	QUEEN LATIFAH POETRY MAN		☆	92	+20	0.127	-
28	NEW		STEVEN CURTIS CHAPMAN CINDERELLA		☆	81	+14	0.097	-
29	RE-ENTRY		MATCHBOX TWENTY HOW FAR WE'VE COME		11 ☆	67	+20	0.206	-
30	NEW		DAUGHTRY FEELS LIKE TONIGHT		☆	59	+14	1.588	18

MOST ADDED

ARTIST TITLE / LABEL	NEW STATIONS
TAYLOR SWIFT Teardrops On My Guitar (Big Machine/Universal Republic) KSNE, KSOF, WARM, WFPG, WHLG, WLIT, WMJY, WOOD, WSPA	9
SARA BAREILLES Love Song (Epic) KBEE, KUMU, KXLT, WARM, WLDB, WLEV, WMJY, WSR5, WYYY	9
PLUMB In My Arms (Curb/Reprise) KBEE, KISC, KSOF, KVKI, KXLT, WLDB, WMJY, WSHH, XM The Blend	9
EAGLES Busy Being Fabulous (ERC) KBEE, KISC, KKMY, KMGL, WJKK, WLDB, WWL1, XM The Blend	8
LONDON PIGG Falling In Love At A Coffee Shop (RCA/RMG) KMGA, KTSM, KUMU, KWAV, WGSY, WLEV, WMGC	7
JORDIN SPARKS Tattoo (19/Jive/Zomba) KBEE, WLDB, WMGV, WSPA, WSR5, WTVR	6
DONNA LEWIS Shout (Peruzzi) KKBA, KWAV, WCDV, WFMK, WJKK	5
ALICIA KEYS No One (MBK/J/RMG) KRNO, WLDB, WMJX, WWL1	4

ADDED AT... WOOD
Grand Rapids, MI
QM: Doug Montgomery
PD/MD: Tim Kiesling
Ingrid Michaelson, The Way I Am, O
Kimberley Locke, Fall, D
Paula Abdul & Randy Jackson, Dance Like There's No Tomorrow, O
Taylor Swift, Teardrops On My Guitar, O

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

NEW AND ACTIVE

ARTIST TITLE / LABEL	PLAYS /GAIN	ARTIST TITLE / LABEL	PLAYS /GAIN
KIMBERLEY LOCKE Fall (Curb/Reprise) TOTAL STATIONS: 10	54/44	LIFEHOUSE Whatever It Takes (Geffen/Interscope) TOTAL STATIONS: 4	41/13
BUCKCHERRY Sorry (Eleven Seven/Atlantic/RRP) TOTAL STATIONS: 5	51/8	KATRINA CARLSON Here And Now (Kataphonic) TOTAL STATIONS: 11	41/0
FERGIE Clumsy (will.i.am/A&M/Interscope) TOTAL STATIONS: 4	46/11	LAREAU Change My World (Warrior/Bungalo) TOTAL STATIONS: 8	31/19
PAULA ABDUL & RANDY JACKSON Dance Like There's No Tomorrow (Dream Merchant 21/CMG) TOTAL STATIONS: 11	46/9	COLBIE CAILLAT Realize (Universal Republic) TOTAL STATIONS: 6	31/10
JOHN MAYER Say (Aware/Columbia) TOTAL STATIONS: 6	45/4	MATCHBOX TWENTY These Hard Times (Melisma/Atlantic) TOTAL STATIONS: 5	26/1

MOST INCREASED PLAYS

+129	MICHAEL McDONALD (Your Love Keeps Lifting Me) Higher And Higher (Universal Motown) KUDL +7, WDOO +7, S1SL +6, WHLG +6, WMGC +6, WRRM +5, KUMU +5, WMJY +5, WGSY +4, KKMU +4
+114	☆ TAYLOR SWIFT Teardrops On My Guitar (Big Machine/Universal Republic) WLIT +6, WOBN +1, WHLG +9, WLIT +7, WLTE +6, WYJB +6, WCRZ +5, WLRQ +5, S1SL +4, WDEF +4
+113	☆ ALICIA KEYS No One (MBK/J/RMG) KESZ +5, WLDB +10, WNIC +10, WOBN +7, WGSY +7, KUDL +7, KBAY +6, WDOO +6, KEZK +6, WLDB +6, WLHT +5
+112	☆ SARA BAREILLES Love Song (Epic) WLTE +12, WLIT +12, KSNE +11, WOBN +9, WKJY +7, KKCV +6, WYJB +6, KEZK +6, WLDB +6, WLHT +5
+97	☆ TIMBALANC FEAT. ONEREPUBLIC Apologize (Mosley/Blackground/Interscope) WGSY +9, KRBB +8, KUDL +8, WAAF +6, WMJY +6, KNEV +5, KKBA +5, WKJY +5, WSHH +5, KMGA +4

FOR WEEK ENDING MARCH 2, 2008
LEGEND: See legend in charts section for rules and symbol explanations.
101 AC, 27 Canada AC and 24 Canada hot AC stations are electronically monitored by Nielsen Broadcast Data Systems 24 hours a day, 7 days a week. © 2008 Nielsen Business Media, Inc. All rights reserved.

RECURRENTS				
THIS WEEK	ARTIST TITLE / IMPRINT / PROMOTION LABEL	NIelsen BDS CERTIFICATIONS	PLAYS TW	LW
1	JOHN MAYER WAITING ON THE WORLD TO CHANGE (AWARE/COLUMBIA)	11⁴	565	970
2	BON JOVI (YOU WANT TO) MAKE A MEMO (MERCURY/ISLAND/IDJMG)	11	916	992
3	THE FRAY HOW TO SAVE A LIFE (EPIC)	11⁵	911	871
4	GWEN STEFANI FEAT JRING AKON THE SWEET ESCAPE (INTERSCOPE)	11⁴	875	989
5	DANIEL POWTER BAD DAY (WARNER BROS.)	11⁵	844	824

THIS WEEK	ARTIST TITLE / IMPRINT / PROMOTION LABEL	NIelsen BDS CERTIFICATIONS	PLAYS TW	LW
6	NATASHA BEDINGFIELD UNWRITTEN (EPIC)	11⁶	837	945
7	CARRIE UNDERWOOD BEFORE HE CHEATS (ARISTA/ARISTA NASHVILLE/RMG)	11⁵	803	850
8	SNOW PATROL CHASING CARS (POLYDOR/A&M/INTERSCOPE)	11⁴	760	721
9	JAMES BLUNT YOU'RE BEAUTIFUL (CUSTARD/ATLANTIC)	11⁴	710	759
10	LIFEHOUSE YOU AND ME (Geffen/Interscope)	11⁷	696	618

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Declarations Of Independents

Carol Archer

CArcher@RadioandRecords.com

Unless they have worked on the other side of the desk, programmers may not fully comprehend the rigors of record promotion. Music reps frequently hear “no” more than “yes,” and then there are the dreaded Fourteen Immutable Excuses for not adding a record, including “I can’t find it, send another copy,” “My puppy ate this week’s adds,” or “My computer crashed before I could download it.”

R&R spoke with a triad of influential and enduring independent promoters reflecting on what a long, strange trip it’s been: All That Jazz’s Cliff Gorov; Deborah Lewow, who works in-house for Peak Records; and Peer Pressure Promotion’s Roger Lifeset.

Forty years ago, Gorov joined Jay-Kay Distributor in Detroit as the local promotion rep for lines like MGM, Verve and Kama Sutra and acts that included Wes Montgomery, Bill Evans, Stan Getz, Astrud Gilberto, Jimmy Smith, the Righteous Brothers, Eric Burdon & the Animals, the Lovin’ Spoonful and Herman’s Hermits. “One of the coolest days of my life was in October 1966, drinking beer and rooting for the Dodgers in the World Series with Wes Montgomery in a Detroit hotel room,” Gorov recalls.

Lewow’s career began in 1973 on the order desk at ABC Records. Before long, she was upped to southeastern region promotion co-coordinator.

Peer Pressure Promotion founder Lifeset was 20 when he landed his first paid industry gig: college bureau editor at Billboard in 1966. He rewrote campus press releases and reviewed concerts, but the “most fun was sitting in on the weekly ‘picks’ panel,” he says.

Lewow segued to MS Distributing in 1982, which handled 12-inch dance product and jazz lines like Pablo, Fantasy, Passport Jazz and GRP. Subsequently, she joined Jim Snowden’s jazz promotion and marketing company Paras Group. “This allowed me to work from home, which was new and forward-thinking in 1985,”

she recalls.

Gorov received a life-altering call in 1987 from close friend Larry Douglas, pop promotion head at Epic Records. The two had been discussing adult music consumers, and Epic had recently signed Basia, lead vocalist of the group Matt Bianco, which had been touring Europe and tearing it up.

“Larry asked if I thought she could work in the U.S.,” he says. “I fell in love with her music and helped Basia become a major hit at radio. Her debut album, ‘Time and Tide,’ went platinum and other Epic artists I worked were also successful: Sade, Hiroshima, Dan Siegel, Stanley Clarke and George Duke. Larry Douglas and Epic’s artists paved the way for the creation of All That Jazz.”

In 1978, such progressive stations as KSAN/San Francisco, WBCN/Boston and WXRT/Chicago still played fusion jazz in their overall mix. R&R’s “Jazz on AOR” chart was compiled by Mike Harrison. Lifeset recalls being the only promoter who worked album rock and jazz together—and how he “ruled” when “smooth” only applied to shaving products.

Pet Sounds Among Millions

“I’m most proud of breaking Boney James,” Gorov says. “[My son and partner] Jason and I have worked with him since 1992, since his debut recording on Spindletop, ‘Trust,’ and we hand-picked every single from each of Boney James’ releases over the years. Boney’s

‘A PD once told me a song was “too good” for his market.’

—Cliff Gorov



‘A PD told me that the artist stiffed him, so while he may play his records, he would never report them.’

—Deborah Lewow



‘Stimulate gray matter by talking as a professional communicator with imaginative narrative and drawing musical analogies.’

—Roger Lifeset

writing, playing, producing and dynamic live performing made him one of the biggest stars in our format.”

Lewow has a special place in her heart for Acoustic Alchemy’s track “Mr. Chow,” and everything else by the veteran U.K. unit, which she helped establish.

Lifeset has had a 30-year relationship with pianist Dan Siegel, whose debut project “Night Ride” was the promoter’s first debut artist to reap the No. 1 jazz album of the year in R&R; similarly, Nils’ “Pacific Coast Highway,” which he also promoted, rose from nowhere to No. 1 in 2006.

What were the hardest work records that panned out to be hits? Gorov cites two: Diana Krall’s “Peel Me a Grape” and Norah Jones’ “Don’t Know Why.” “At first, programmers didn’t feel either was a good fit, but we were persistent and both became huge artists. I still remind people that ours was the first commercial format to break Norah.”

As for favorite projects, Lewow cites Steely Dan’s “Two Against Nature,” as it represented a triumphant return for the band after almost 20 years, and garnered four Grammy Awards including best album in 2001. “I started with [Steely Dan’s] ‘Katy Lied’ at ABC [in 1975]. Our business paths crossed many times, then came full circle with that release at Warner Bros.,” she says.

Lifeset names four projects with particular pride: Ozzy Osbourne’s “Crazy Train,” Frank Marino & Mahogany Rush’s “Strange Dreams,” Joan Osborne’s “I’ll Be Around” and Nils’ “Pacific Coast Highway.”

As far as “lost hits,” Gorov says, “Unfortunately, there are way too many lost hits, given the state of radio today, but one that stands out right now is guitarist Les Sabler’s ‘Club Street.’ It’s a great song, very well-produced and it should be a hit.”

And what is the most unusual excuse these veterans have heard for not adding a record? Gorov’s head is still reeling from the memory: “A PD once told me a song was ‘too good’ for his market.”

Lewow recalls, “A PD told me that the artist stiffed him, so while he may play his records, he would never report them.”

Cardinal Rules Of Promotion

Gorov operates under three rules: Follow through, follow through and follow through. “If you say you’re going to do something, do it,” he says.

Lifeset says, “Never ask for a favor. Never go the ‘waka-waka’ route, with boilerplate hype and terms like ‘smash.’ Never use profanity, off-color chatter or jokes. Stimulate gray matter by talking as a professional communicator with imaginative narrative and drawing musical analogies. Keep it short and hopefully, never boring or trite.”

Lewow’s promotion mantra is the same as her rule for life: “Simply treat folks like I want to be treated.”

R&R



What's under the hood and why all the curiosity?

New Breed Alternative

Mike Boyle

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Since the mid-January 2007 launch of Bonneville's WSWD (the Sound 94.9)/Cincinnati, several other "new breed" alternative stations have signed on, including Clear Channel's WRFF (Radio 104.5)/Philadelphia and WURH (fm104one)/Hartford. More recently they have been joined by Clear Channel's WMRN (Radio 106.7)/Columbus, Ohio, and sister WMAX (Radio X 96.1)/Grand Rapids.

■ Musically, the stations are steeped in '90s gold with numerous "oh, wow" songs from that era and just a smattering of currents and recurrents per hour. Roughly 90% of the songs played on WSWD, WRFF and WURH are considered gold by Nielsen BDS (see story, page 62). Marked by clutter-free on-air presentations with limited personality interruptions, these stations are gunning for the 18-49 demo and believe they can be the format to distract listeners from their iPods, satellite radios and Internet streaming habits.

Not surprisingly, the new-breed alternative concept didn't just pop up. In fact, Edison Media Research VP of music and programming Sean Ross traces its roots back to the Nov. 11, 2002, sign-on of KBZT (FM 94.9)/San Diego, or even further to the original KXPK (the Peak)/Denver and the first generation of adult modern stations in the mid-'90s.

"For all the stations that jumped unsuccessfully on the KBZT bandwagon, like [Cumulus' former WNNX/Atlanta] 99X, there were a handful that stayed the course, particularly KBZT and [Entercom alternative] KNRK/Portland, Ore.," Ross says. "Those stations never deleted the '90s songs and pulled out the Breaking Benjamin records." Ross also sees formatic similarities with the much less publicized launch of Clear Channel alternative/AC hybrids like hot AC WDV1 (100.5 the Drive)/Rochester, N.Y., and

hot AC KJMY/Salt Lake City before WRFF.

One thing these new-breed alternatives have in common is that they are library-based, adult-leaning stations on the cusp of alternative and modern AC, Ross says. "They usually serve more than one function in a market—WRFF is the alternative/modern AC and, for some people, the CHR/top 40/pop station for Philadelphia." Evidence of its wide functionality arrived shortly after the station's May 2007 launch, when WRFF finished No. 1 in adults 18-34, according to PPM data. WRFF's ratings have since subsided—the station tied for 14th place in 12+ with a 3.1 share in the January PPM survey. In Cincinnati, WSWD was tied for third place in adults 18-34 with an 8.3 in the fall 2007 Arbitron. WURH flipped from urban WPHH more than one month into the fall survey.

"They are all earnest in their presentation,

'WRFF is the alternative/modern AC and, for some people, the CHR/top 40/pop station for Philadelphia.'

—Sean Ross



Todd Thomas

Music Monitors

WRFF/Philadelphia
10 a.m., Feb. 22

- Jet, "Cold Hard Bitch"
- Third Eye Blind, "Graduate"
- Red Hot Chili Peppers, "Soul to Squeeze"
- The Killers, "Shadowplay"
- Alice in Chains, "No Excuses"
- Reel Big Fish, "Take On Me"
- Cracker, "Low"
- Social Distortion, "Far Behind"
- Dave Matthews Band, "Too Much"
- The Strokes, "Last Nite"
- Green Day, "Longview"
- Counting Crows, "You Can't Count On Me"
- Radiohead, "Creep"
- Harvey Danger, "Flagpole Sitta"

KDLD-KDLE/Los Angeles
10 a.m., Feb. 22

- Radiohead, "Let Down"
- Waterboys, "The Whole of the Moon"
- Feist, "I Feel It All"
- The The, "This Is the Day"
- Hot Chip, "Ready for the Floor"
- Death Cab for Cutie, "I Will Follow You Into the Dark"
- The Ting Tings, "That's Not My Name"
- The Psychedelic Furs, "Pretty in Pink"
- The Presets, "My People"

SOURCE: Nielsen BDS

although some cultivate more of a boutique feel than others. But they do differ from each other musically: [Clear Channel hot AC] WNNF/Cincinnati, in particular, is decidedly in the hot AC camp, while WSWD is more identifiably a rock station."

Jacobs Media senior consultant Dave Beasing, who works with WSWD, says the station doesn't fit the precise industry format label of "alternative." "Unlike most alternative stations," he adds, "the Sound is very mature both musically and in presentation. Any format label stereotypes can mislead, but one might even think of the Sound as a male-leaning young AC or a Jack for Cincinnati's younger adults that grew up listening to rock."

What Programmers Are Saying

Clear Channel/Connecticut director of operations Todd Thomas, who has overseen WURH

Continued on page 62



Patti Marshall

Duffy

DUFFY "Mercy"

NEW! Indie 103/Los Angeles

Already On:

KNRK/Portland, KWOD/Sacramento, WEQX/Albany

#1 Radio Airplay in the UK

#1 Sales Debut on Rockferry

Already Platinum Overseas in first week!

MERCY

ISLAND



ASHES dIVIDE
THE STONE

ASHES dIVIDE "The Stone"

10 Active Rock

18 - 16 Alternative

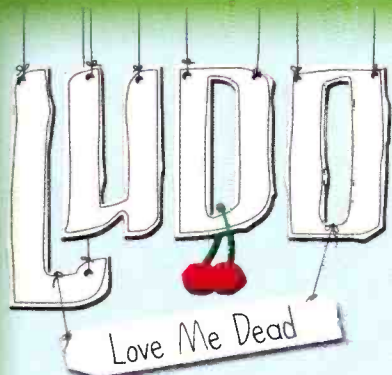
NEW! KUPD/Phoenix, WDYL/Richmond
and KFMA/Tucson

Already On Over 100 Alternative and
Active Rock Stations

Video added to



ISLAND



LUDO "Love Me Dead"

NEW! KROQ/Los Angeles,
91X/San Diego, KRBZ/Kansas City,
KCCQ/Des Moines, WKZQ/Myrtle Beach
and WSFM/Wilmington

Already on:

Q101/Chicago, KPNT/St. Louis, X96/Salt Lake City,
WROX/Norfolk, WLUM/Milwaukee, KIWR/Omaha,
WEQX/Albany, WZNN/Green Bay, XM Ethel

Blowing up
the phones
everywhere!



ISLAND

ISLAND

True Alternatives?

Programmers at more established and less conservative alternative stations pulled no punches when asked what differentiates their product from that of their recently launched, gold-leaning counterparts.

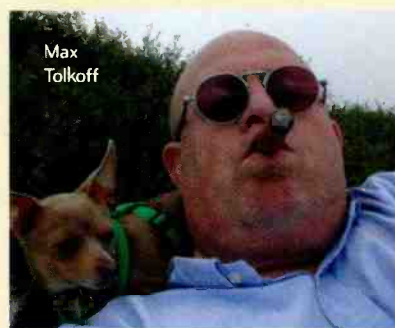
Willabee at Northshire Communications' WEQX/Manchester, Vt., says two things separate the brands. First, he says, "I don't throw out the 23-year heritage of this radio station, like so many others before at so many other alternative stations. They think if a song is five or 10 years old it's irrelevant."

Second, Willabee underscores the need to be true to the format and to what got the station where it is in the first place. "You do that by being adventurous, taking chances and not being afraid of exposing the audience to new music," he says. "Too

many 'alternative' stations wait to see if a song is going to pop instead of making the gut decision to trust their audience to tell them whether or not they like the song."

Keith Dakin at Phoenix Media's WFNX/Boston applauds gold-leaning alternatives that play a wide variety of titles from a mostly '90s base, with this caveat: "I just don't know how no real personality and not breaking new music keeps those stations alive for a long time."

Then there's the often outspoken Max Tolkoff of Entravision's KDLD/KDLE (Indie 103.1)/Los Angeles. "These stations popping up are not alternative stations," he says. "They are merely rock stations relying on great-testing songs from the '90s that may have once been considered alternative, but



have now been co-opted by every rock station in America."

Tolkoff compares the new crop of '90s-based alternatives to mainstream rock stations that relied on Jefferson Airplane, Jimi Hendrix, Led Zeppelin, Yes and Rush long after they lost their cutting-edge cachet.

"You want to talk alternative gold? Then where are the tracks from the '80s? Damn few of them are in this new mix."

Tolkoff, who has worked in alternative radio for decades, says, "Current alternative stations that insist on going down this path are merely skipping along the road to triple A or perhaps even oldies status. The brains behind those operations clearly have no idea what they are supposed to be doing in their respective markets. They're just heating another warmed-over slice of the rock pie, hoping it will get them out of ratings hot water. It's a desperation move. There's no 'wow' factor here."

Taking all of this into consideration, Tolkoff asks the wieldy question, "What is a real alternative station today?"—MB

Continued from page 60

since it debuted Oct. 25, 2007, looks at his station as an alternative to traditional on-air approaches. "People think of alternative as a format and a kind of music, but I think of the word 'alternative' and this particular presentation of radio as an alternative to old-style radio presentation that a lot of 18-34s are just not buying," he says. "The funny thing is, people in the industry will listen to this station and say it's an alternative station. However, a lot of the listener feedback we're getting is along the lines of, 'I can't believe the variety you play! Sure, Poe, Wallflowers and Pearl Jam would be considered as all one genre of music in the industry, but listeners don't necessarily think that way."

WURH APD Becky Pohotsky, who last November transferred from the APD/middays slot at rock sister WGIR/Manchester, N.H., says, "Mostly, listeners are telling us that we're playing songs they haven't heard in years: 'I'm 29 and these are the songs that I grew up listening to in high school and college.'"

WSWD OM Patti Marshall says the Sound was born out of a hole the station saw in a market research study. "We didn't necessarily set out to be an 'alternative' music station in the traditional sense of the word. The truth is, it's configured quite differently than your typical alternative station and I'm not even sure that alternative is the right label for the format. We were just trying to do the right thing for the local market."

'These stations that are popping up now are not alternative stations.'

—Max Tolkoff

As mentioned, these new-breed alternative stations are gold-based, not current-driven. "We're not here to break alternative acts," Marshall adds. "And that quite possibly could be the problem with the alternative format in general—everyone is trying to break new music. Having said that, we do have some alternative sensibilities and programming ideas that were born from that format, mostly because we want to appeal to our demo, which is 18-49. That demo is savvy and they need to be talked to and marketed to differently."

Outside Of The Music

As far as promotions go, these new breeds have been gently dipping their toes in the Web-based water so as not to clutter the airwaves. Thomas says, "If we do anything, it's along the lines of saying on the air, 'Hey, you like Breaking Benjamin? They are coming to town soon. Go to our Web site to see how you can win tickets.' Doing it that way fits with listeners' lifestyles."

The Sound's Marshall, while not ignoring ticket giveaway promotions, is most proud of community service promotions the station does, because she's seen firsthand how this demo cares about what's going on in their community.

"We teamed up with a group called Give Back Cincinnati, young professionals who adopt projects all over the city. Through our Web site, listeners can find out how they can become involved with community initiatives."

And while some programmers would cringe at this kind of promotion, during recent city council elections in the Queen City, the Sound invited candidates to come to the station to record 60-second spots about themselves and what they wanted to do if elected. "We gave our listeners more information about the candidates before they walked into the voting booth," Marshall says.

Next up for the Sound is a voter registration campaign. "We feel our audience can enact change and wants to be involved in change, so we're going to help people do it easily when we're out doing promotions," Marshall says. *R&R*

Music Analysis: A Tale Of Two Alternative Formats

In recent months, WSWD/Cincinnati, WFFF/Philadelphia and WURH/Hartford have signed on with a more adult-leaning brand of alternative radio. In what follows, R&R rock charts manager Anthony Colombo examines how these stations compare to some of their more established and less conservative cohorts, such as WEQX/Albany, N.Y.; WFNX/Boston; and KDLD/KDLE/Los Angeles.

According to Colombo, the common denominator among the three newcomers is their heavily gold-based presentation. Approximately 90% of the songs each outlet plays are considered gold by Nielsen BDS, accounting for anywhere from 73% (WSWD) to 81% (WURH) of a station's total spins for the week ending Feb. 3. Obviously that doesn't leave a lot of room for currents, although WSWD squeezes 14.5% of its total spins from slightly more than 3% of its total playlist that are currents, thanks to four songs receiving 35 or more plays

for the week. (During the week tracked, 669 songs were detected on WSWD.)

The limited current slots on these stations tend to emphasize established format hits of the moment: Seether's "Fake It," Foo Fighters' "Long Road to Ruin" and "The Pretender," and Linkin Park's "Shadow of the Day." But there are some more unlikely choices mixed in, such as WFFF's 17 spins for the Foo Fighters album track "Cheer Up, Boys" or the 16 spins WSWD gave to One-Republic's "Stop and Stare."

Somewhat surprisingly, WFNX's percentages match closely with the aforementioned stations, at least in terms of song breakdown. Just 7.5% of the nearly 900 songs detected during the tracking week are currents, while 90% of those songs are gold. However, the 31% of total spins that are current—as compared with 61% of gold spins—is more in line with WEQX and KDLD, which have an almost 50-50 split between current and gold spins. WEQX is the only one of the

six stations that devotes a larger share of its spins to currents than gold (48% to 46%, with 6% recurrent) and also has the largest percentage of current songs, at 21%. KDLD nearly matches that with 49% gold and 48% current spins.

Naturally WFNX, WEQX and KDLD are much more open to new music, as evidenced by their No. 1 songs: Black & White Years' "Power to Change" at WEQX and Vampire Weekend's "A-Punk" on WFNX. You'll also find their playlists dotted by such tracks as the Raveonettes' "Aly, Walk With Me," Manchester Orchestra's "Wolves at Night," Bob Mould's "The Silence Between Us" and the Holloways' "Generator."

WFNX's playlist is closer to the alternative norm with the Bravery's "Believe" atop the list and Radiohead, Foo Fighters and the White Stripes among the top 10, but it also finds room for Kate Nash's "Foundations" and Metro Station's "Control."—MB

APOCALYPTICA



"I'm Not Jesus"

Featuring Corey Taylor

New This Week at Alternative:

KROQ Live 105 91X WJRR WPBZ KFRR WTZR WZJO

"As soon as we heard the song in our meeting we knew it was a hit. It went in early and is now researching in our top currents! It's nice to see the research back up a record you believe in."

- NICOLE GAMBOA, Q101

CLOSEOUT ADDS AT ACTIVE ROCK: WYSP WRAT KUFO



Video has Over 1 Million Views on YouTube!

Album Worlds Collide In Stores April 15th

U.S. Tour Starts in April!!

R&R Alternative: **34** - **32**

R&R Active: **15** - **14**

HUGE PHONES!!!

Three "RIOT" At Radio Now!! Days Grace

R&R Alternative: **31**

R&R Active Rock: **24**

New This Week at Alternative: KXTE KFMA KRZQ

Mediabase Callout:

1 for 3 Weeks in a Row!! Men 18-34 Men & Women 18-24

New This Week at Active Rock:

WQXA WLZX WRXW KATT WKLQ WJJO

RateTheMusic Active Rock - # 9 overall

On tour w/
Breaking Benjamin
and
Seether now!

BULLET FOR MY VALENTINE "Scream Aim Fire"

R&R Active Rock: **17**

Mediabase Active Rock: 16*

R&R Alternative: **28**

RateTheMusic Active Rock - # 10 Overall

On the TASTE OF CHAOS tour now
with Avenged Sevenfold and Atreyu!



Five practical lessons for alternative programmers from radio's first ethnographic research project

Beyond The Bedroom

By Mike Boyle

Last year, Arbitron commissioned Jacobs Media to conduct the first ethnographic research project for radio and dubbed it the Bedroom Project. Ethnography is used to help develop marketing strategies for Fortune 500 companies, as researchers provide a close-up of a company's products and services through the eyes of its consumer.

Why was it called the Bedroom Project? That's literally where research was conducted and filmed: in the bedrooms, living rooms, dorm rooms and cars of 31 17- to 28-year-olds in Columbus, Ohio, and Los Angeles in February 2007. The only requirement for participation was ownership of a cell phone, a home computer and high-speed Internet access.

Jacobs hired and trained a team of peer interviewers who matched respondents by age group, gender and ethnicity so that participants would be at ease and more candid in front of the camera. Video clips from the study, screened at last fall's Jacobs Media Summit at the R&R convention in Charlotte, were richly revealing about the media habits of America's next generation of adults.

R&R asked Jacobs senior consultant Dave Beasing to boil down more than 60 hours of videotape into five lessons that alternative radio might learn from the Bedroom Project. Ready, set, go.

1. Be a filter. With so many media options at their fingertips, there's a sense from watching the Bedroom Project videos that young people could use some help sorting it all out—which movies to see, what TV shows to watch and yes, what music to load onto their MP3 players. All are hot topics of conversation. Radio stations and personalities need to earn their trust to answer those questions. Even though several participants were somewhat tech-savvy, many do not know what a podcast is. Radio has the ability to provide information and entertainment via new technologies, thus staying ahead of many consumers.

2. The car is radio's next battlefield. Although only a few participants said they listen to a measurable amount of radio at home—or even have a radio at home—many reported listening in the car. But for music, alternative radio has a competitor that's coming on strong. Interviewers heard it repeatedly: A few already rely on their MP3 players for more of their in-car music and many others said that they want a convenient way to hook one up in the next vehicle they buy or

lease. An MP3 player can't be beat for uninterrupted music, so music quantity alone won't win this war. Alternative radio must play better music and offer more than music.

3. Topicality wins. Have you hugged your morning show today? More than having pristine music rotations and conducting another routine auditorium music test, the way to move the ratings needle quickly is topicality and personality. Although this wasn't a statistically valid sample, many participants reported listening to an established personality-based morning show that makes fun of pop culture—then getting their music fix elsewhere later in the day. More talk—and better talk (not idle, unprepared chatter) from unique personalities—is something they can't get anywhere else, including their iPods or cell phones. Postponing that next music test or callout, and instead investing in dial testing to make personalities better, more entertaining and more relevant might be a wiser use of research dollars.

4. Commercials are optional. While the general sales manager might not agree with this lesson, the Bedroom Project is about the station's consumers: their perceptions and expectations. Commercials are simply not a price the study participants are willing to pay to hear their favorite songs or, for that matter, to watch their favorite TV programs. They've grown accustomed to controlling their media, getting what they want, when they want it. Part of the solution is to provide content that's better than what they hear on iPods: personality, topicality and localness. But to level the playing field, the other key is better programming of commercial matter. The average alternative PD can't simply stop playing commercials, but many have begun exploring product placement, merging advertis-

ing with content and hosting hugely profitable sponsored events. Provide opportunities for listeners to "pull" the commercial information they actually want online rather than endure commercials that are "pushed" at them. If advertisers get results, they won't care if the station delivered its audience using a 60-second ad or through other means. Unwanted commercials that interrupt content will gradually become less effective, if the project participants are representative of their peers.

5. Change is in the air. There is no doubt among the participants that new-media technology defines this generation. They're often asked to be their family's advisers about technology, asked which gadgets to buy and then how to operate them. In fact, some even laugh about their "Neanderthal" parents. Many can't imagine how society functioned before high-tech media became commonplace, and they're excited to live in these times. They look forward to new and better devices that will make their lives even more interesting. Technology is pop culture. Radio should reflect that attitude on the air and make new media a big part of its on-air content. For example, to contribute to a morning show's storyline,

one cast member might be depicted as the in-show "geek," while another might be stuck in the past to create a personality conflict. Since the audience is having fun using new-media gadgets, provide forums for them so they can participate: "crowd-sourcing" the station's content. Empower listeners to use technology to help create content and guide the station. Have cell phone photo contests, let listeners create station TV commercials (even if they only play on YouTube), use texting to pick the next song or to write the next punch line. Politicians like Barack Obama aren't the only ones talking about change these days. Many of the 17- to 28-year-olds in the Bedroom Project were, too. They're enjoying the CVC—control, variety and choice—that new media offer. As it has done before, the alternative format must lead radio to innovate and reinvent the medium. CNBC's "Mad Money" host Jim Cramer recently declared, "Radio is finished as we know it." If he's right, stations have nothing to lose and everything to gain.

R&R

See clips from the Arbitron/Jacobs study at thebedroom-study.com. Read ongoing updates and programming/marketing issues at jacobsmedia.com/blog.



'Provide opportunities for listeners to "pull" the commercial information they actually want online rather than endure commercials that are "pushed" at them.'

—Dave Beasing

Top 15!
New Adds:
WEND, KQRA

PANIC AT THE DISCO

"Nine In The Afternoon"

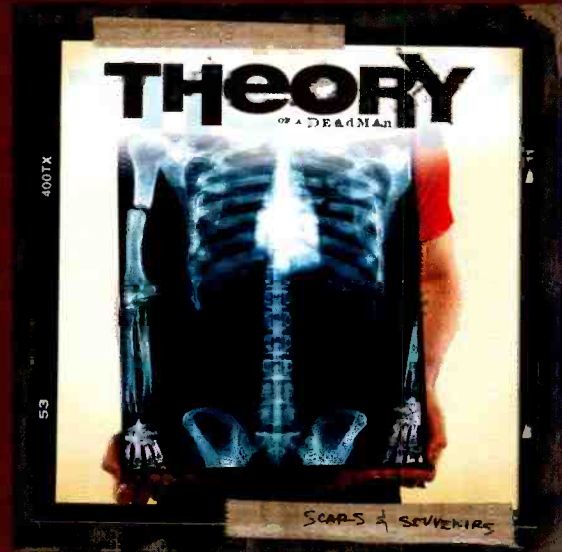
Already On:
 KROQ, WKQX, WFNX, 89X, KNDD, KEDJ, 91X, WSUN, KPNT,
 KTCL, KCXX, KWOD, WSWD, KXRK, KRBZ, WLUM, WBRU,
 WROX, KROX, WPBZ, Sirius, XM and many more

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OF A DEADMAN

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25 Alternative!

New Adds: KDGE, KUCC, WTZR, WZJO, WXNR

Already On: KTBZ, 89X, KPNT, WKRK, WEND, KXTE, WJRR, WRZX,
 WPBZ, KHBZ, WMFS, WLRS, WXEG, WHRL, WRXL, WJBX, WGRD,
 WNFZ, WKRL, WARQ, WRWK, KQXR, KQRA, WCYY and more...

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Over
750,000
scanned!

PARAMORE

"That's What You Get"

New Single on your desk this week

Already spinning: WROX, KFMA

Thank You Alternative Radio
 for "Misery Business" & "Crushcrushcrush" going Top 5!

Co-Headlining Tour with Jimmy Eat World 4/1 thru 5/2

FUELED BY RAMEN



BUCKCHERRY

"Sorry"

Over 1 million
scanned and still
going strong!

Multi-Format Hit!
Top 20 Alt Audience Chart
Top 5 CHR/Top 40
Top 5 Hot AC

Already On:
 KYSR, KDGE, KTBZ, 89X, WKRK, WRZX,
 WSWD, WROX, WGRD, WPBZ, KFRR, KVGs,
 KMYZ, WRXL, WARQ, WXNR, KFTE, KQRA,
 WCYY, KUCC

Eleven Seven **ATLANTIC**

Some age-old programming rules were meant to be broken

Myth-Busting Alternatives For Alternative

By Mike Boyle

With the advent of Arbitron's PPM electronic radio ratings service, gone are the days of pounding the station's call letters at every turn, for the simple reason that stations in markets where the service has been commercialized no longer rely on listener recall. Granted, the decades-old paper-and-pencil diary method isn't completely vanishing anytime soon, but the burgeoning PPM world certainly offers a contrast between past and present.

With that example in mind, we take a look at some time-honored programming rules that simply no longer apply. What follows are views of several industry pros about breaking some rules and myths and turning them into the realities of radio programming for the millennium.

Question Everything

CBS Radio alternative WBCN/Boston PD Dave Wellington notes that old programming rules were first put in place for a reason—as a standard. Today, he says, “while there does have to be some consideration given to your competitive situation when considering a change to the old rules, everything is up for question.”

In the PPM world, Wellington agrees that from what he's seen and heard so far, one has to look at everything differently. For instance, he says, “Sweeping and top-of-the-hour kickoffs; I think a rule like that was created for shift work, when people got out of work and hopped into their cars. People are working all hours now, so that rule is subject for review and possibly could be reapplied in a better way.”

As for old rules he is especially happy to have retired, Wellington hardly hesitates: “With big promotions or features, we always used to have to go through these big, long explanations on the air and more often than not, it was a waste of time because of people's attentions spans being what they are. Now, driving listeners to our Web sites, all we have to do is get their attention and tell them where to get all the details. Going through a liner card with details for 30–40 seconds is wasted time for everyone. Pique their interest and then drive them to the Web site.”

Myths Solved

McVay Media VP of rock and alternative Dave Lange could talk all day about radio myths and

outdated programming tenets. He manages to contain himself to two strong contenders: First, he says, the day doesn't begin and end with morning drive anymore. “We put 90% of our effort into morning drive. We think if we don't get them in the morning, we've got no prayer. Now, we've seen in the PPM data that middays, afternoon drive and evenings can be more important dayparts. We may not get as many credits in the diary for them as we do with PPM and it will be quite a while before PPM gets everywhere, but we have to see the value in the other dayparts.”

Second, Lange says, “The idea that nobody listens to alternative radio at work—that we're not an at-work format—is a complete myth. In today's world, you can listen to radio on your computer and pick anything you want; nobody has to bring in a radio anymore. We don't sit in office pools anymore with just one radio playing. Listening at work now is far more individual than it has ever been.”

Talk If It's Entertaining

Pollack Media VP of new media Jim Kerr suggests that it's dangerous to make changes just for the sake of making them. “The rules that I like to see broken are the ones that are in place because they are just habits, not because they were good rules in the first place.” One he believes is worth revisiting is how often a jock should crack the microphone. “The answer is: as often as he or she has something entertaining to say,” Kerr says. “The bottom line here is an easy rule to remember. The number of times doesn't matter. How long a jock talks doesn't matter. If they open their mouth and it's more entertaining than the song that would be playing in place of it, it's appropriate.”

For alternative, a format born to break the rules, Kerr suggests that the best thing for programmers to do is rethink habits they've developed that aren't necessarily based on sound principles.



Marc Young

'The idea that nobody listens to alternative radio at work—that we're not an at-work format—is a complete myth.'

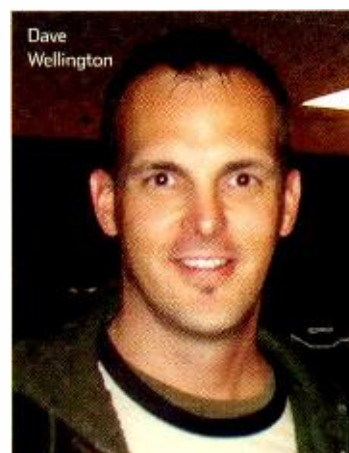
—Dave Lange

Reworking Remotes

Recently installed Emmis alternative WKQX (Q101.1)/Chicago PD Marc Young recalls that when he was PD at alternative KEYJ (the Edge)/Phoenix, staff broke the unwritten rule that stations must do cell phone call-in remotes from client locations. It took some convincing of the sales staff, but in the end, even the clients preferred the replacement concept: “After doing round-table discussions with listeners, we found out just how much they hated those call-in remotes, so we came up with something we called ‘instant gratification.’ We would still show up in the street in front of a client location, but the main focus was to give away things on the spot, like concert tickets. We took the structure of a remote and made it about the prize and the listener, not a client. The concept got a much better delivery on the street and clients even began to warm up to them. For us it was monumental, because we were able to change the ‘soundscape’ of the station.”

He is another programmer convinced that offering rules about giveaways over the air is archaic, because of the time it takes away from the music.

“Again, after doing some round-table discussions with listeners, we learned that it was their perception they had better odds of winning via the Web site. It was more out of convenience for the listener, who found it easier to go to the site when he or she got to the office, rather than trying to be caller 100 while still sitting in traffic.” **R&R**

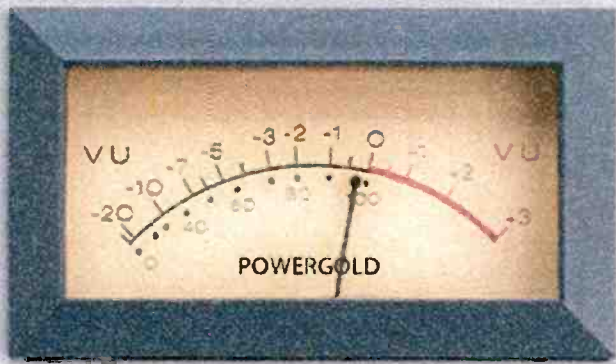


Dave Wellington



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▶ **VAMPIRE WEEKEND'S "A-PUNK" RE-ENTERS AT NO. 36 WITH A 2.3% INCREASE IN PLAYS. THE TRACK HAD PREVIOUSLY SPENT TWO WEEKS AT NO. 40.**

LAST WEEK	WEEKS ON CHART	ARTIST / TITLE	NIelsen BDS CERTIFICATIONS	HITPREDICTOR STATUS	PLAYS +/-	AUDIENCE MILLIONS	RANK
1	13	FOO FIGHTERS / LONG ROAD TO RUIN	NO. 1 (3 WKS)	☆	1876	+2	7.091
2	24	LINKIN PARK / SHADOW OF THE DAY		☆☆	1495	-48	7.157
3	27	SEETHER / FAKE IT		☆☆	1486	-136	6.633
4	4	PARAMORE / CRUSHCRUSHCRUSH			1415	-76	4.272
5	18	PUDDLE OF MUDD / PSYCHO			1318	+155	5.074
6	5	FOO FIGHTERS / THE PRETENDER		☆☆	1128	-65	7.119
7	36	RISE AGAINST / THE GOOD LEFT UNDONE		☆☆	1118	+4	4.948
8	22	AVENGED SEVENFOLD / ALMOST EASY			1102	-33	3.100
9	1	JACK JOHNSON / IF I HAD EYES			1067	+32	4.424
10	15	RADIOHEAD / BODYSNATCHERS			1033	-29	2.993
11	22	THE BRAVERY / BELIEVE			989	-66	3.659
12	3	CHEVELLE / I GET IT		☆☆	957	+7	4.115
13	6	ATREYU / FALLING DOWN		☆☆	917	+95	2.669
14	5	PANIC AT THE DISCO / NINE IN THE AFTERNOON		☆☆	882	-37	2.928
15	12	JIMMY EAT WORLD / ALWAYS BE		☆☆	870	+8	2.686
16	6	ASHES DIVIDE / THE STONE			813	+13	2.013
17	41	THREE DAYS GRACE / NEVER TOO LATE		☆☆	803	-58	3.859
18	7	FOXBORO HOT TUBS / MOTHER MARY			798	-46	2.643
19	25	SERJ TANKIAN / EMPTY WALLS			743	-48	3.602
20	2	SEETHER / RISE ABOVE THIS	AIRPOWER	☆☆	617	+146	2.829
21	74	SICK PUPPIES / MY WORLD			603	-26	1.537
22	3	10 YEARS / BEAUTIFUL			574	+77	2.142
23	13	BREAKING BENJAMIN / UNTIL THE END		☆☆	561	-24	1.836
24	6	SERJ TANKIAN / SKY IS OVER		☆☆	543	+19	1.397
25	5	THEORY OF A DEADMAN / SO HAPPY		☆☆	538	+51	1.861
26	2	3 DOORS DOWN / IT'S NOT MY TIME	MOST INCREASED PLAYS	☆☆	524	+187	2.254
27	3	R.E.M. / SUPERNATURAL SUPERSERIOUS			511	+46	1.792
28	7	BULLET FOR MY VALENTINE / SCREAM AIM FIRE			480	+38	0.809
29	6	SIXX: A.M. / LIFE IS BEAUTIFUL			467	-5	1.473
30	20	THE KILLERS / SHADOWPLAY		☆☆	440	-29	1.856
31	11	THREE DAYS GRACE / RIOT		☆☆	439	+24	1.484
32	3	APOCALYPTICA FEATURING COREY TAYLOR / I'M NOT JESUS			436	+58	1.907
33	11	HURT / TEN TON BRICK			433	+34	1.341
34	5	BUCKCHERRY / SORRY		☆☆	427	+33	2.320
35	4	AGAINST ME! / STOP		☆☆	395	+70	1.523
36	RE-ENTRY	VAMPIRE WEEKEND / A-PUNK			383	+74	2.318
37	2	GNARLS BARKLEY / RUN			371	+16	0.910
38	9	SPOON / DON'T YOU EVAH			353	+8	1.089
39	7	THE WHITE STRIPES / CONQUEST		☆☆	327	-58	0.721
40	RE-ENTRY	MGMT / TIME TO PRETEND			325	+20	1.171

MOST ADDED

ARTIST / LABEL	NEW STATIONS
3 DOORS DOWN / It's Not My Time (Universal Republic)	9
SEETHER / Rise Above This (Wind-up)	8
PENNYWISE / The Western World (MySpace)	7
R.E.M. / Supernatural Superserious (Warner Bros.)	5
APOCALYPTICA FEAT. COREY TAYLOR / I'm Not Jesus (Jive/Zomba)	5
THEORY OF A DEADMAN / So Happy (604/Roadrunner/RRP)	4
AVENGED SEVENFOLD / Afterlife (Hopeless/Warner Bros.)	4
RED / Already Over (Essential/RED/Epic)	4
FILTER / Soldiers Of Misfortune (Pulse)	4
AGAINST ME! / Stop (Sire/Reprise)	3

ADDED AT... KBZT
 San Diego, CA
 PD: Garrett Michaels
 MD: Mike Halloran
 Foxboro Hot Tubs, Mother Mary, 15
 The Mars Volta, Goliath, 5
 Flogging Molly, Requiem For A Dying Song, 4
 The Whigs, Right Hand On My Heart, 3

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

NEW AND ACTIVE

ARTIST / LABEL	PLAYS / GAIN	ARTIST / LABEL	PLAYS / GAIN
LINKIN PARK / Given Up (Warner Bros.)	318/66	LOUIS XIV / Air Traffic Control (Pineapple/Atlantic)	183/7
ANGELS AND AIRWAVES / Secret Crowds (Suretone/Geffen/Interscope)	298/45	SILVERSPUN PICKUPS / Little Lover's So Polite (dangerbird)	177/25
CHEVELLE / The Fad (Epic)	272/37	PENNYWISE / The Western World (MySpace)	174/160
FINGER ELEVEN / I'll Keep Your Memory Vague (Wind-up)	263/0	SAFETYSUIT / Someone Like You (Universal Motown)	152/51
SAVING ABEL / Addicted (Virgin)	214/41	FLOGGING MOLLY / Requiem For A Dying Song (SideOneDummy)	131/69

MOST INCREASED PLAYS

+187 ☆ 3 DOORS DOWN / It's Not My Time (Universal Republic)
+160 ☆ PENNYWISE / The Western World (MySpace)
+155 ☆ PUDDLE OF MUDD / Psycho (Flawless/Geffen/Interscope)
+146 ☆ SEETHER / Rise Above This (Wind-up)
+95 ☆ ATREYU / Falling Down (Hollywood)

FOR WEEK ENDING MARCH 2, 2008
 LEGEND: See legend to charts in charts section for rules and symbol explanations.
 69 alternative and 25 Canada rock stations are electronically monitored by Nielsen Broadcast Data Systems 24 hours a day, 7 days a week. © 2008 Nielsen Business Media, Inc. All rights reserved.



AGAINST ME "STOP"

"Stop" is the theme song for Rock The Vote's PSA's and TV Campaign! Be Responsible - Rock the Vote!

the follow-up hit to the Top 10 single "Thrash Unreal"
R&R: 35 Mediabase: 38*
 Already on: KROQ Q101 Live 105 WBCN WFNX 89X WWDC WSUN KPNT 91X WEND And Many More!
 New Adds this week: KWOD WJBX WLUM KCCQ
 On Tour Now with The Foo Fighters and Serj Tankian!
 Headlining The Vans WARPED tour this summer w/The Offspring!

THE KOOKS

"ALWAYS WHERE I NEED TO BE"
GOING FOR AIRPLAY NOW!



UPCOMING TOUR DATES:

MAY 18 SAN DIEGO, CA HOUSE OF BLUES
MAY 19 LOS ANGELES, CA THE WILTERN
MAY 24 VANCOUVER, BC COMMODORE BALLROOM
MAY 25 GEORGE, WA SASQUATCH FESTIVAL
MAY 26 PORTLAND, OR WONDER BALLROOM
MAY 28 SALT LAKE CITY, UT AVALON THEATRE
MAY 29 DENVER, CO OGDEN THEATRE

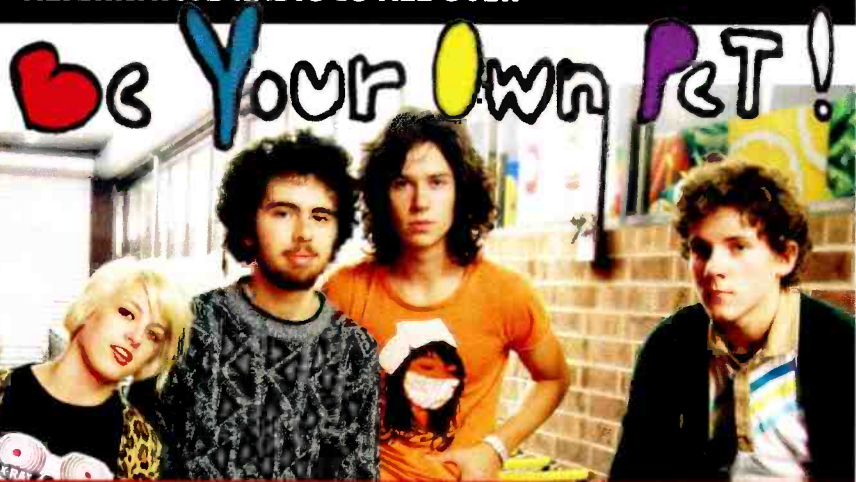
MAY 31 MINNEAPOLIS, MN FINE LINE MUSIC CAFE
JUNE 01 MILWAUKEE, WI TURNER HALL BALLROOM
JUNE 02 CHICAGO, IL VIC THEATRE
JUNE 04 TORONTO, ON KOOL HAUS
JUNE 05 PHILADELPHIA, PA THE FILLMORE @ TLA
JUNE 09 BOSTON, MA PARADISE ROCK CLUB
JUNE 11 NEW YORK, NY TERMINAL 5

KONK
IN STORES
APRIL 15...

the follow-up to their
debut album that sold
2 million copies worldwide!



ALTERNATIVE RADIO IS ALL OVER



"The Kelly Affair"

Already on: KDLD/Los Angeles, KNDD/Seattle, KWOD/Sacramento, KNRK/Portland, WLUM/Milwaukee, WWCD/Columbus, WEQX/Albany, WHTG/Monmouth, Sirius Left of Center, XMU and more...

"It sounds really good on the air. It's real hooky, dirty, and raw." -Matt Murray MD WHTG/Monmouth

BYOP is all over SXSW!
3/12 Emo's (Agency Group showcase)
3/13 Cedar Street (4 p.m. Filter party)
3/14 the Mohawk (Ecstatic Peace showcase)

"If I were as good as these guys I'd drop out of high school too!" - Pitchfork

ON TOUR NOW! Ecstatic Peace! universalmotown

"Someone Like You" SAFETYSUIT



MOST INCREASED AT ALTERNATIVE!

NEW ADDS/AIRPLAY AT ALTERNATIVE AND ROCK RADIO:

Q101 (their only add) KMYZ KVGS WARQ
WKZO XM ETHEL WRUF KLAQ

OTHER EARLY ALTERNATIVE BELIEVERS INCLUDE:

KPNT WROX WPBZ KQRA WSFM WRXL WEND
KCXX WLUM KUCD (just moved to 3x a day)
KCCQ KJEE AOL RADIO/NEW ROCK FIRST

EARLY BELIEVERS AT ROCK:

WRIF WEDG WJIL WBUZ WBSX
WRTT WKLC KFRO WYBB WRZK
WZBH KEYJ KERE Music Choice Rock

Listen to what radio is saying about SafetySuit...

"This song is undeniable." -Tommy Mattern, PD - KPNT/St. Louis

"SafetySuit struck me as a 'no-brainer' rock record with a driving beat and strong vocals! Normally I reserve out of the box adds for heritage bands with a strong track record. I was impressed and it already sounds great on our radio station."

-Jack Daniel, PE - WEND/Charlotte

DEBUT ALBUM LIFE LEFT TO GO IN STORES 5/13 universalmotown



► **THEORY OF A DEADMAN** NEEDS JUST SIX WEEKS TO CLAIM ITS FIRST ACTIVE ROCK TOP FIVE AS "SO HAPPY" RISES 7-5.

WEEKS ON CHART	LAST WEEK	ARTIST TITLE	1) NIELSEN BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS RAMP
1	1	PUDDLE OF MUDD PSYCHO	NO. 1 (5 WKS) FLAWLESS/GEFFEN/INTERSCOPE	1731 +19	6.218 1
2	3	FOO FIGHTERS LONG ROAD TO RUIN	ROSWELL/RCA/RMG	1436 +18	5.028 2
3	2	AVENGED SEVENFOLD ALMOST EASY	HOPELESS/WARNER BROS.	1279 -141	4.011 5
4	5	BREAKING BENJAMIN UNTIL THE END	HOLLYWOOD	1174 +17	3.444 7
5	7	THEORY OF A DEADMAN SO HAPPY	604/ROADRUNNER/RRP	1166 +82	3.464 6
6	4	SEETHER FAKE IT	WIND-UP	1129 -30	4.792 3
7	6	HURT TEN TON BRICK	CAPITOL	1089 -21	2.605 11
8	8	SIX: A.M. LIFE IS BEAUTIFUL	ELEVEN SEVEN	1033 -29	4.047 4
9	9	FIVE FINGER DEATH PUNCH THE BLEEDING	FIRM	1024 -1	2.561 12
10	10	ASHES DIVIDE THE STONE	ISLAND/DJMG	996 +50	2.624 10
11	12	CHEVELLE THE FAD	EPIC	930 +95	2.453 14
12	17	3 DOORS DOWN IT'S NOT MY TIME	UNIVERSAL REPUBLIC	916 +212	2.823 8
13	13	ATREYU FALLING DOWN	HOLLYWOOD	906 +134	2.283 16
14	15	APOCALYPTICA FEATURING COREY TAYLOR I'M NOT JESUS	JIVE/ZOMBA	884 +168	2.455 13
15	11	KORN HOLD ON	VIRGIN	803 -123	2.650 9
16	19	10 YEARS BEAUTIFUL	UNIVERSAL REPUBLIC	751 +121	1.970 18
17	16	BULLET FOR MY VALENTINE SCREAM AIM FIRE	JIVE/ZOMBA	726 +18	1.440 22
18	23	SEETHER RISE ABOVE THIS	AIRPOWER/MOST INCREASED PLAYS WIND-UP	710 +223	2.343 15
19	21	AIRBOURNE TOO MUCH, TOO YOUNG, TOO FAST	AIRPOWER ROADRUNNER/RRP	666 +116	1.927 19
20	8	ALTER BRIDGE WATCH OVER YOU	UNIVERSAL REPUBLIC	652 +18	1.735 20
21	4	LINKIN PARK SHADOW OF THE DAY	WARNER BROS.	543 -211	2.015 17
22	22	EGYPT CENTRAL YOU MAKE ME SICK	FAT LADY/ILG	531 +49	1.033 25
23	26	SAVING ABEL ADDICTED	VIRGIN	521 +122	1.162 23
24	24	THREE DAYS GRACE RIOT	JIVE/ZOMBA	520 +78	1.639 21
25	27	DROWNING POOL ENEMY	ELEVEN SEVEN	444 +53	0.963 27
26	28	SERJ TANKIAN SKY IS OVER	SERJICAL STRIKE/REPRISE	396 +14	0.785 29
27	25	ENDEVERAFTER I WANNA BE YOUR MAN	RAZOR & TIE	392 -30	1.002 26
28	29	BLOODSIMPLE OUT TO GET YOU	REPRISE	366 +11	0.567 34
29	31	BLACK TIDE SHOCKWAVE	INTERSCOPE	340 +40	0.843 28
30	33	SEVENDUST PRODIGAL SON	7BROS/ASYLUM/ILG	328 +50	0.771 30
31	30	12 STONES ANTHEM FOR THE UNDERDOG	WIND-UP	306 +4	0.384 -
32	NEW	LINKIN PARK GIVEN UP	MOST ADDED WARNER BROS.	272 +129	1.051 24
33	39	TANTRIC DOWN AND OUT	SILENT MAJORITY/ILG	236 +50	0.641 33
34	32	NONPOINT MARCH OF WAR	BIELER BROS.	232 -53	0.656 32
35	7	DRAGONFORCE THROUGH THE FIRE AND FLAMES	ROADRUNNER/RRP	230 -5	0.520 35
36	NEW	RED ALREADY OVER	ESSENTIAL/RED	218 +75	0.413 -
37	36	FLYLEAF BREATHE TODAY	A&M/OCTONE/INTERSCOPE	215 -32	0.507 36
38	25	VELVET REVOLVER GET OUT THE DOOR	RCA/RMG	209 -49	0.678 31
39	NEW	CINDER ROAD SHOULD'VE KNOWN BETTER	CAROLINE	154 +8	0.400 -
40	NEW	COURSE OF NATURE ANGER CAGE	SILENT MAJORITY/ILG	154 -17	0.499 38

MOST ADDED

ARTIST TITLE / LABEL	NEW STATIONS
LINKIN PARK Given Up (Warner Bros.) KDOT, KILQ, WBSX, WBZ, WCCC, WIL, WKQ, WQXA, WRAT, WZMR	11
SIX: A.M. Pray For Me (Eleven Seven) KHTB, KHTQ, KLAQ, KOMP, WIL, WJJO, WKLQ, WRUF, WRZK, WYBB, XM 5quizz	11
AVENGED SEVENFOLD Afterlife (Hopeless/Warner Bros.) KDJE, KXFX, Sirius Octane, WCCC, WIYY, WJJO, WQXA, WRZK, WYBB	9
SEETHER Rise Above This (Wind-Up) KBPI, KQRC, WLXZ, WRAT, WWBN, WWWX, WXZZ	7
RED Already Over (Essential/RED/Epic) KBPI, KLAQ, KZBD, WEDG, WRUF, WRZK, WYBB	7
SAVING ABEL Addicted (Virgin) KOMP, WAAF, WIYY, WRAT, WRTT, WZMR	6
THREE DAYS GRACE Riot (Jive/Zomba) WJJO, WKLQ, WLXZ, WQXA, WRXW	5
P.O.D. Addicted (INO/Columbia) KHTQ, KILQ, WKLQ, WQXA, WXQR	5
SEVENDUST Prodigal Son (7 Bros./Asylum/ILG) KNCN, WRTT, WYBB, WZMR	4
FILTER Soldiers Of Misfortune (Pulse) KHTQ, KQRC, WCCC, WTPT	4

ADDED AT... WCCC

Hartford, CT
PD: Michael Picozzi
APD/MD: Mike Karolyi
Filter, Soldiers Of Misfortune, 13
Avenged Sevenfold, Afterlife, 12
Linkin Park, Given Up, 1

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

NEW AND ACTIVE

ARTIST TITLE / LABEL	PLAYS /GAIN	ARTIST TITLE / LABEL	PLAYS /GAIN
SOILWORK Exile (Nuclear Blast/Caroline) TOTAL STATIONS: 21*	151/3	SKILLET The Last Night (Ardent/SRE/Atlantic) TOTAL STATIONS: 13	114/11
THOUSAND FOOT KRUTCH Falls Apart (Tooth & Nail) TOTAL STATIONS: 16	150/24	R.E.M. Supernatural Superserious (Warner Bros.) TOTAL STATIONS: 6	99/6
AVENGED SEVENFOLD Afterlife (Hopeless/Warner Bros.) TOTAL STATIONS: 21	149/80	SAFETYSUIT Someone Like You (Universal Motown) TOTAL STATIONS: 12	91/16
RISE AGAINST The Good Left Undone (Geffen/Interscope) TOTAL STATIONS: 11	134/3	SCARY KIDS SCARING KIDS Faces (Immortal/RED) TOTAL STATIONS: 11	85/21
FINGER ELEVEN I'll Keep Your Memory Vague (Wind-Up) TOTAL STATIONS: 12	116/1	AGAINST ME! Stop (Sire/Reprise) TOTAL STATIONS: 10	81/3

MOST INCREASED PLAYS

+223

SEETHER

Rise Above This (Wind-Up)
KBPI +22, KUPD +16, SIQC +15, KDOT +4, WKQR +4, KDJE +12, WCCC +12, WYBB +12, WCFR +12, KXXR +9

+212

3 DOORS DOWN

It's Not My Time (Universal Republic)
WCCC +16, KDOT +14, WYBB +14, WJIZ +12, KNKN +12, KDJE +11, WRAT +10, WEDG +10, WRXK +8, WKQR +7

+168

APOCALYPTICA FEAT. COREY TAYLOR

I'm Not Jesus (Jive/Zomba)
WCCC +12, WBSX +11, WRZK +11, KZTRQ +10, KHTQ +10, SIQC +10, KNKN +10, KOMP +10, WRIF +9, WKQR +8

+134

ATREYU

Falling Down (Hollywood)
WZOR +16, KOMP +13, WEDG +11, WTFX +10, KFRQ +10, WMNR +10, WCCC +9, WWWX +6, KZTRQ +5, WRXW +5

+129

LINKIN PARK

Given Up (Warner Bros.)
WBLZ +17, KUPD +16, WYBB +15, WKLQ +12, WEDG +11, KILQ +11, WBSX +8, WZOR +7, KDJE +5, WRIF +5

FOR WEEK ENDING MARCH 2, 2008

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▶ **BLACK TIDE** MAKES ITS FIRST APPEARANCE ON THE ROCK CHART AS "SHOCKWAVE" POSTS A 70% INCREASE IN PLAYS AND ENTERS AT NO. 27.

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	NIELSEN BDS CERTIFICATIONS	IMPRINT / PROMOTION LABEL	PLAYS TW	+/-	AUDIENCE MILLIONS	RANK
1	27	1	SEETHER FAKE IT	NO. 1 (16 WKS)	WIND-UP	438	+18	1.530	1
2	3	19	PUDDLE OF MUDD PSYCHO		FLAWLESS/GEFFEN/INTERSCOPE	404	+24	1.323	2
3	2	35	SIXX: A.M. LIFE IS BEAUTIFUL		ELEVEN SEVEN	378	-12	1.210	3
4	5	13	FOO FIGHTERS LONG ROAD TO RUIN		ROSWELL/RCA/RMG	293	+9	0.766	5
5	4	16	LINKIN PARK SHADOW OF THE DAY		WARNER BROS.	275	-23	0.895	4
6	14	2	3 DOORS DOWN IT'S NOT MY TIME	MOST INCREASED PLAYS/MOST ADDED	UNIVERSAL REPUBLIC	257	+100	0.696	8
7	6	57	FINGER ELEVEN PARALYZER		WIND-UP	237	-19	0.648	10
8	7	43	THREE DAYS GRACE NEVER TOO LATE		JIVE/ZOMBA	233	+4	0.679	9
9	8	8	THE BLACK CROWES GOODBYE DAUGHTERS OF THE REVOLUTION		SILVER ARROW	229	+5	0.701	7
10	10	6	THEORY OF A DEADMAN SO HAPPY		604/ROADRUNNER/RRP	219	+9	0.619	11
11	9	17	KID ROCK AMEN		TOP DOG/ATLANTIC	193	-25	0.566	12
12	12	30	FOO FIGHTERS THE PRETENDER		ROSWELL/RCA/RMG	191	+4	0.738	6
13	11	29	ALTER BRIDGE RISE TODAY		UNIVERSAL REPUBLIC	185	-13	0.509	13
14	13	14	AIRBOURNE TOO MUCH, TOO YOUNG, TOO FAST		ROADRUNNER/RRP	176	+17	0.352	17
15	24	2	SEETHER RISE ABOVE THIS	AIRPOWER	WIND-UP	121	+58	0.460	14
16	15	10	BUCKCHERRY SORRY		ELEVEN SEVEN/ATLANTIC/RRP	119	-19	0.454	15
17	20	4	10 YEARS BEAUTIFUL		UNIVERSAL REPUBLIC	115	+24	0.381	16
18	16	20	AVENGED SEVENFOLD ALMOST EASY		HOPELESS/WARNER BROS.	105	-7	0.138	26
19	17	17	LENNY KRAVITZ BRING IT ON		VIRGIN	95	-10	0.211	22
20	18	12	BREAKING BENJAMIN UNTIL THE END		HOLLYWOOD	86	-15	0.259	19
21	21	5	ASHES DIVIDE THE STONE		ISLAND/DJMG	82	+11	0.142	25
22	22	5	THREE DAYS GRACE RIOT		JIVE/ZOMBA	76	+6	0.300	18
23	25	2	R.E.M. SUPERNATURAL SUPERSERIOUS		WARNER BROS.	72	+17	0.238	20
24	30	2	APOCALYPTICA FEATURING COREY TAYLOR I'M NOT JESUS		JIVE/ZOMBA	69	+23	0.112	28
25	23	4	ALTER BRIDGE WATCH OVER YOU		UNIVERSAL REPUBLIC	69	+1	0.170	23
26	NEW	NEW	ATREYU FALLING DOWN		HOLLYWOOD	60	+18	0.125	27
27	NEW	NEW	BLACK TIDE SHOCKWAVE		INTERSCOPE	51	+21	0.087	-
28	26	3	VELVET REVOLVER GET OUT THE DOOR		RCA/RMG	50	-4	0.060	-
29	29	11	ENDEVERAFTER I WANNA BE YOUR MAN		RAZOR & TIE	44	-3	0.085	-
30	28	6	HURT TEN TON BRICK		CAPITOL	44	-5	0.064	-

MOST ADDED

ARTIST TITLE / LABEL NEW STATIONS

3 DOORS DOWN It's Not My Time (Universal Republic) KTUX, KUFO, WEBN, WHJY, WRQK, WVRK **6**

SEETHER Rise Above This (Wind-up) KTUX, KUFO, WONE **3**

ATREYU Falling Down (Hollywood) KBER, KUFO, WEBN **3**

THREE DAYS GRACE Riot (Jive/Zomba) WJXQ, WKLC **2**

PUDDLE OF MUDD Psycho (Flawless/Geffen/Interscope) WRQK **1**

LINKIN PARK Shadow Of The Day (Warner Bros.) KCAL **1**

THEORY OF A DEADMAN So Happy (604/Roadrunner/RRP) WXMM **1**

ASHES DIVIDE The Stone (Island/DJMG) KUFO **1**

APOCALYPTICA FEAT. COREY TAYLOR I'm Not Jesus (Jive/Zomba) KUFO **1**

ADDED AT... KTUX 99

Shreveport, LA
OM/PD: Gary McCoy
APD/MD: Randy Hill
3 Doors Down: It's Not My Time, O Saving Abel, Addicted, O Seether, Rise Above This, O

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NEW AND ACTIVE

ARTIST TITLE / LABEL	PLAYS /GAIN	ARTIST TITLE / LABEL	PLAYS /GAIN
COLLECTIVE SOUL New Vibration (Epic)	41/1	QUEENSRYCHE Welcome To The Machine (Rhino)	22/4
TOTAL STATIONS:	4	TOTAL STATIONS:	2
KILLSWITCH ENGAGE Holy Diver (Roadrunner/RRP)	32/4	12 STONES Anthem For The Underdog (Wind-up)	20/3
TOTAL STATIONS:	8	TOTAL STATIONS:	4
CHEVELLE The Fad (Epic)	27/0	CINDER ROAD Should've Known Better (Caroline)	19/1
TOTAL STATIONS:	9	TOTAL STATIONS:	3

MOST INCREASED PLAYS

+100 **3 DOORS DOWN** It's Not My Time (Universal Republic) KMDD +8, WHJY +1, WRQK +10, WKLC +9, WDMA +8, WAQX +8, WJFX +7, KUFO +7, WEBN +6, KAZR +5

+58 **SEETHER** Rise Above This (Wind-up) KMDD +16, WHJY +8, WKLC +8, WNOP +7, WKLC +5, KIOC +5, WDMA +4, KBER +3, KSHE +1

+24 **PUDDLE OF MUDD** Psycho (Flawless/Geffen/Interscope) WRQK +10, WHJY +8, WKLC +8, WDMA +5, WVRK +4, KTUX +3, KMDD +2, KAZR +1, WJXQ +1, WZZO +1

+24 **10 YEARS** Beautiful (Universal Republic) KAZR +16, WKLC +4, KUFO +2, KIOC +2, KTUX +2, KBER +1, WDMA +1, KSHE +1, WAQX +1, WHJY +1

+23 **APOCALYPTICA FEAT. COREY TAYLOR** I'm Not Jesus (Jive/Zomba) KUFO +2, WKLC +5, KBER +4, KAZR +2, KIOC +1

FOR WEEK ENDING MARCH 2, 2008
LEGEND: See legend to charts in charts section for rules and symbol explanations.
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RECURRENTS

ARTIST TITLE / IMPRINT / PROMOTION LABEL	NIELSEN BDS CERTIFICATIONS	PLAYS TW	LW
OZZY OSBOURNE I DON'T WANNA STOP (EPIC)		151	138
LINKIN PARK WHAT I'VE DONE (WARNER BROS.)		117	116
GUNS N' ROSES SWEET CHILD O' MINE (Geffen/Interscope)		114	109
AEROSMITH SWEET EMOTION (COLUMBIA)		107	99
PINK FLOYD ANOTHER BRICK IN THE WALL (PART II) (COLUMBIA)		107	110

ARTIST TITLE / IMPRINT / PROMOTION LABEL	NIELSEN BDS CERTIFICATIONS	PLAYS TW	LW
NICKELBACK ROCKSTAR (ROADRUNNER)		106	99
AC/DC BACK IN BLACK (LEGACY/EPIC)		104	109
RUSH TOM SAWYER (ANTHEM/MERCURY/UME)		103	100
PEARL JAM EVEN FLOW (EPIC)		102	95
AC/DC HIGHWAY TO HELL (ATLANTIC)		99	92

ROCK REPORTERS

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

* Monitored Reporters



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► "WAITING" JUMPS 29-20 ON THE CANADA ROCK CHART, GIVING **CITY AND COLOUR** ITS SECOND TOP 20 HIT AT THE FORMAT.

ALTERNATIVE & ACTIVE REPORTERS

ALTERNATIVE

WEQX/Albany, NY*
OM/PD: Willobee
MD: Amber Miller

KTBS/Houston, TX*
MD: Don Jantzen

WRZX/Indianapolis, IN*
PD/MD: Lenny Diana

WTZR/Johnson City, TN*
OM/PD: Bruce Clark

KRBZ/Kansas City, MO*
OM: Bob Edwards
PD: Greg Bergen
APD/MD: Jason Ulanet

WNFZ/Knoxville, TN*
OM: Terry Gillingham
PD: Shane Cox
APD/MD: Valerie Hale

KFTZ/Lafayette, LA*
PD: Scott Perrin
MD: Jude Vice

KXTE/Las Vegas, NV*
PD: Chris Ripley
MD: Homie Pooser

KROQ/Los Angeles, CA*
PD: Kevin Weatherly
APD: Gene Sandblom
MD: Lisa Worden

WLRS/Louisville, KY*
OM: J.D. Kunes
APD/MD: Joe Stamm

WMFS/Memphis, TN*
PD: Rob Cressman
MD: Sydney Nabors

WLUM/Milwaukee, WI*
PD: Jacent Jackson
MD: Chris Calef

WHTG/Monmouth, NJ*
PD: Terrie Carr
MD: Matt Murray

WKZQ/Myrtle Beach, SC
OM/PD: Mark McKinney
MD: Mase Brazelle

WROX/Norfolk, VA*
OM/PD: Jay Michaels

KHBZ/Oklahoma City, OK*
OM: Tom Travis
PD: Jeff Blackburn

WJRR/Orlando, FL*
PD: Rick Everett

KMRJ/Palm Springs, CA
OM/PD: Thomas Mitchell
APD/MD: Dwight Arnold

KEDJ/Phoenix, AZ*
PD: Bruce St. James
APD/MD: Tim Virgin

WXDX/Pittsburgh, PA*
OM/PD: John Moschitta
MD: Vinnie Ferguson

WCYY/Portland, ME*
PD: Herb Ivy
MD: Brian James

KNRK/Portland, OR*
PD: Mark Hamilton

WBRU/Providence, RI*
OM: Mark Stachowski
PD: Chris Novello
APD: Tom Ghiden
MD: Nick Castillo

WJAX/Ft. Myers, FL*
PD: Matt Johnson
APD: Anthony "Roach" Proffitt
MD: Jeff Zito

KRZQ/Reno, NV*
OM: Mark Keefe
PD: Melanie Flores
MD: Chris Payne

WGRD/Grand Rapids, MI*
PD: Jerry Tarrants

WRXL/Richmond, VA*
OM: Bill Cahill
PD/MD: Casey Krukowski

KCXX/Riverside, CA*
PD: John DeSantis
APD/MD: Bobby Sato

WZNE/Rochester, NY*
PD/MD: Danni

KWOD/Sacramento, CA*
OM/PD: Curtiss Johnson
MD: Andy Hawk

KXRX/Salt Lake City, UT*
OM: Alan Hague
PD: Todd Noker
APD: Corey O'Brien
MD: Artie Fufkin

KBZT/San Diego, CA*
PD: Garrett Michaels
APD: Mike Hansen
MD: Mike Halloran

XETRA/San Diego, CA*
PD: Phil Manning
MD: Capone

KCNL/San Jose, CA*
PD: Jeanene Calhoun

KJEE/Santa Barbara, CA*
PD: Eddie Gutierrez
MD: Dave Hanacek

**Music Choice
Alternative/Satellite**
PD: Justin Prager
MD: Gary Susalis

Sirius Alt Nation/Satellite*
OM: Gregg Steele
PD: Rich McLaughlin
APD: Khaled Elsebaï

XM Ethel/Satellite*
PD: Steve Kingston
MD: Erik Range

WFHX/Savannah, GA*
OM: Jon Robbins
PD: Boomer
APD/MD: Leslie Scctt

KNDD/Seattle, WA*
PD: Lazlo
APD: Jim Keller
MD: Andrew Harms

KQRA/Springfield, MO*
PD: Kristen Bergman
MD: Shadow Williams

KPNT/St. Louis, MO*
PD: Tommy Mattern
APD: Kyle Guderian
MD: Scott Rizzuto

WKRL/Syracuse, NY*
MD: Ty

WSUN/Tampa, FL*
PD: Shark

WRWK/Toledo, OH*
OM/PD: Dan McClintock
APD/MD: Carolyn Stone

KFMA/Tucson, AZ*
PD: Matt Spry
APD: Chris Firmage
MD: Greg Rampage

KMYZ/Tulsa, OK*
PD: Kenny Wall

WWDC/Washington, DC*
PD: Cruze
APD: Dave Hennessy
MD: Greg Roche

WPBZ/West Palm Beach, FL*
PD: John O'Connell
MD: Ross Mahoney

WSFM/Wilmington, NC
OM: Jerry Mac
PD/MD: Mike Kennedy

ACTIVE

KEYJ/Abilene, TX
OM: Randy Jones
PD/MD: Frank Pain

WZMR/Albany, NY*
OM: Kevin Callahan
PD: Nik Rivers
APD/MD: Christy Taylor

KTEG/Albuquerque, NM*
OM/PD: Bill May
MD: Aaron "Buck" Burnett

WWWX/Appleton, WI*
PD/MD: Guy Dark

WJSE/Atlantic City, NJ
OM/PD: Nick Giorno
APD/MD: Shawn Castelluccio

WCHZ/Augusta, GA*
OM: Harley Drew
PD: Chuck Williams

WYYY/Baltimore, MD*
PD: Dave Hill
APD/MD: Rob Heckman

WCPR/Biloxi, MS*
OM: Kenny Vest
APD/MD: Maynard

WKGB/Binghamton, NY
OM/PD: Jim Free
APD/MD: Tim Boland

WAAF/Boston, MA*
PD: Ron Valeri
MD: Mistress Carrie

WEDG/Buffalo, NY*
PD/MD: Evil Jim

WYBB/Charleston, SC*
OM: Gregg Steele
PD: Mike Allen
MD: Amy Hutto

WRXR/Chattanooga, TN*
OM: Kris Van Dyke
PD: Boner

WIL/Chicago, IL*
OM/PD: John Perry
APD: Tom Kief
MD: Steve Salzman

KRQR/Chico, CA
OM: Chad Perry
PD: Neil Randall

KILO/Colorado Springs, CO*
PD: Ross Ford
MD: Jack Mehoff

WBZX/Columbus, OH*
PD: Hal Fish
APD/MD: Ronni Hunter

KNCN/Corpus Christi, TX*
OM/PD: Paula Newell
APD/MD: Monte Montana

KBPI/Denver, CO*
PD: Willie B.
APD/MD: Aaron "Double A" Montell

WRIF/Detroit, MI*
OM/PD: Doug Podell
APD/MD: Mark Pennington

KRBR/Duluth, MN
OM/PD: Jack Lawson

KLAQ/EI Paso, TX*
OM/PD: Courtney Nelson
APD/MD: Glenn Garza

WGBF/Evansville, IN
OM/PD: Mike Sanders
APD/MD: Slick Nick

WWBN/Flint, MI*
OM: J. Patrick
PD: Brian Beddow
APD/MD: Tony LaBrie

KRZR/Fresno, CA*
OM/PD: Paul Wilson
APD/MD: Skippy

WBXR/Ft. Wayne, IN*
APD/MD: Stiller

WRUF/Gainesville, FL*
OM/PD: Harry Guscott
MD: Kyle Devlin

WKLQ/Grand Rapids, MI*
OM: Brent Alberts
PD/MD: Michael Grey

CANADA ROCK

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	IMPRINT / PROMOTION LABEL	PLAYS	
					TW	+/-
1	1	17	DDO FIGHTERS LONG ROAD TO RUIN	ROSWELL/RCA/SONY BMG	581	+10
2	2	19	LINKIN PARK SHADOW OF THE DAY	WARNER BROS./WARNER	513	-18
3	8	12	QUEENS OF THE STONE AGE MAKE IT WIT CHU	REKORDS REKORDS/INTERSCOPE/UNIVERSAL	452	+70
4	6	18	AIRBourNE TOO MUCH, TOO YOUNG, TOO FAST	ROADRUNNER/WARNER	425	+5
5	3	14	THE TREWS HOLD ME IN YOUR ARMS	THE BUMSTEAD/UNIVERSAL	421	-4
6	7	6	THEORY OF A DEADMAN SO HAPPY	6D4/UNIVERSAL	367	+35
7	5	26	SEETHER FAKE IT	WIND-UP	348	-62
8	13	12	PUDDLE OF MUDD PSYCHO	FLAWLESS/GEFFEN/UNIVERSAL	323	+45
9	10	15	STATE OF SHOCK HEARTS THAT BLEED	CORDOVA BAY	316	+16
10	8	25	SIXX: A.M. LIFE IS BEAUTIFUL	ELEVEN SEVEN	303	-32
11	9	21	FINGER ELEVEN I'LL KEEP YOUR MEMORY VAGUE	WIND-UP	300	-5
12	14	7	AGAINST ME! STOP	SIRE/REPRISE/WARNER	288	+22
13	11	18	MATTHEW GOOD I'M A WINDOW	UNIVERSAL	274	-19
14	15	15	ECONLINE CRUSH DIRTY	LOCK OUT	260	-6
15	12	32	AGAINST ME! THRASH UNREAL	SIRE/WARNER	237	-49
16	17	5	FOXBORO HOT TUBS MOTHER MARY	JINGLE TOWN	216	+8
17	16	22	WINTERSLEEP WEIGHTY GHOST	DEPENDENT/EMI	208	-18
18	21	6	BUCKCHERRY SORRY	ELEVEN SEVEN/UNIVERSAL	184	+27
19	20	5	VELVET REVOLVER GET OUT THE DOOR	RCA/SONY BMG	183	+23
20	29	4	CITY AND COLOUR WAITING	DINE ALONE	153	+37
21	30	4	RIDES AGAIN INFECTED	PUT IT ON/UNIVERSAL	152	+38
22	22	16	RADIOHEAD BODYSNATCHERS	RADIOHEAD	149	-6
23	18	28	EDDIE YEDDER HARD SUN	MONKEY WRENCH/J/SONY BMG	148	-38
24	26	3	R.E.M. SUPERNATURAL SUPERSERIOUS	WARNER BROS./WARNER	147	+31
25	19	29	THREE DAYS GRACE RIOT	JIVE/SONY BMG	145	-23
26	27	11	JACK JOHNSON IF I HAD EYES	BRUSHFIRE/UNIVERSAL REPUBLIC/UNIVERSAL	144	+24
27	25	21	NEVERENDING WHITE LIGHTS ALWAYS	MAPLEMUSIC	138	-8
28	24	13	KID ROCK AMEN	TOP DOG/ATLANTIC/WARNER	131	-19
29	31	12	AGE OF DAZE AFFLICTED	WIDEAWAKE	119	+7
30	28	19	LENNY KRAVITZ BRING IT ON	VIRGIN/EMI	111	-18

FOR WEEK ENDING MARCH 2, 2008

♦ indicates CanCon

WZOR/Green Bay, WI*
PD: Joe Calgaro
APD: Cutter
MD: Borna Velic

WXQR/Greenville, NC*
PD/MD: Dave Tripp

WTPT/Greenville, SC*
OM/PD: Mark Hendrix
MD: Twisted Todd

WQXA/Harrisburg, PA*
OM/PD: Ken Carson
APD/MD: Nixon

WCCC/Hartford, CT*
PD: Michael Picozzi
APD/MD: Mike Karolyi

WAMX/Huntington, WV
PD/MD: Erik Raines
APD: Robin Wilds

WRTT/Huntsville, AL*
OM/PD: Lee Reynolds
APD/MD: Clay Sanders

WRXW/Jackson, MS*
PD/MD: Brad Stevens

WRZK/Johnson City, TN*
PD/MD: Scott Onks

KQRC/Kansas City, MO*
OM/PD: Bob Edwards
MD: Paul Marshall

KOMP/Las Vegas, NV*
PD: John Griffin
MD: Carlota

KZCD/Lawton, OK
PD: Don "Citter" Brown
APD: J.C. "Kelso" Kellison

WXZZ/Lexington, KY*
OM: Robert Lindsey
PD: Johnny Maze
APD: Twitch

KDJE/Little Rock, AR*
OM: Sonny Victory
PD: Jeff Petterson
MD: Adam Peterson

WTFX/Louisville, KY*
PD: Charlie Steele
MD: Frank Webb

KFMX/Lubbock, TX
OM/PD: Wes Nessmann

WJJO/Madison, WI*
PD: Randy Hawke
APD/MD: Blake Patton

KFRQ/McAllen, TX*
OM/PD: Mike Quinn

KBRE/Merced, CA
PD: Jason LaChance
APD/MD: Mikey Martinez

WHDR/Miami, FL*
OM: David Israel
PD: Kevin Vargas
MD: Dave Hanson

KXXR/Minneapolis, MN*
OM: David Hamilton
PD: Wade Linder
APD/MD: Pablo

WRAT/Monmouth, NJ*
OM/PD: Carl Craft
APD/MD: Robyn Lane

WCLG/Morgantown, WV
OM/PD: Jeff Miller

WBUZ/Nashville, TN*
OM: Dean Warfield
PD/MD: Troy Hanson
APD: Zigz

KATT/Oklahoma City, OK*
OM/PD: Chris Baker
MD: Jake Daniels

WYYX/Panama City, FL
PD: Chris Alan
APD/MD: Stroke

WTKX/Pensacola, FL*
PD: Joel Sampson
APD/MD: Mark The Shark

WIXO/Peoria, IL
OM/PD: Matt Bahan

WMMR/Philadelphia, PA*
PD: Bill Weston
APD: Chuck Damico
MD: Sean "The Rabbi" Tysler

KUPD/Phoenix, AZ*
PD/MD: Larry McFeele

KDOT/Reno, NV*
OM: Jim McClain
PD/MD: Jave Patterson

KRXQ/Sacramento, CA*
OM/PD: Jim Fox

WKQZ/Saginaw, MI*
PD: Hoser
APD/MD: Matt Bingham

WZBH/Salisbury, MD
OM: Sue Timmons
PD: Sean McHugh
MD: Chris Steele

KHTB/Salt Lake City, UT*
PD: Kayvon Motie
APD/MD: Roger Orton

KISS/San Antonio, TX*
PD/MD: LA Lloyd

KIOZ/San Diego, CA*
OM: Jim Richards
PD/MD: Shauna Moran-Brown

KURQ/San Luis Obispo, CA
OM: Mark Mitchell
APD/MD: Stephanie Bell

KXFX/Santa Rosa, CA*
PD/MD: Scott Less

Music Choice Rock/Satellite
PD: Justin Prager
MD: Gary Susalis

Sirius Octane/Satellite*
PD: David Steele
MD: Jeff Regan

XM Squizz/Satellite*
PD: Bodhi Ebright
MD: Grant Random

KISW/Seattle, WA*
OM/PD: Dave Richards
APD: Ryan Castle

* Monitored Reporters



Highlights from the Sunset Sessions music supervisor panel

Ideal Music Placement Synergy

John Schoenberger

JSchoenberger@RadioandRecords.com

Although radio maintains enormous influence in exposing artists, music placement and supervision are increasing in importance when it comes to artist development. As that significance has grown, so has the pressure that's been put on folks who license songs, as well as those who procure songs to place in their projects. Much like radio programmers, music supervisors are heavily promoted today. But what is different is that they are generally willing to pay for the use of music.

However, the process is not as simple as it might seem: Music supervisors must adhere to strict budgets for each project. Further, the producers, directors and others involved also have a say in what goes into their show, movie or commercial. Add to that the many people on the music side—such as label executives, artist managers, writers and publishers—who have to offer consent, and the process of getting a song placed can be complicated.

One of the special facets of the yearly M:M Music Sunset Sessions gathering is that many key people in the music supervision community attend. On Feb. 9, a panel specifically targeting those professionals was held, moderated by Lifetime Television VP of music Marianne Goode and Ocean Cities Entertainment owner Bonnie Greenberg.

The purpose of this year's panel was to bridge the gap between the world of music supervision and radio and record execs who also attended the gathering. "It seems like a perfect opportunity with everything going on in our business to really try to learn more about what each of us do," Goode said. "We can find ways to work together for the common good of our own careers and the careers of the artists we try to support."

Working Together

Following the concept of trying to link up radio, record company efforts and song placement, a primary concern for music supervisors is timing of music clearance for a TV show or feature film. If

it can be streamlined and simplified, the process is that much easier to accomplish, so that everything can happen together.

"But problems can arise when the price is too high or too many people have to approve the synch, or everything is set and then the label changes the release date," Greenberg said. "Often you lose the time frame and you have to move along, and what could have been a great partnership of efforts is suddenly torn apart."

Universal Music Enterprises director of film and TV music Allison Wood understands how this kind of coordinated effort can work for all involved, but she said she also has monetary goals her company expects her to reach. Wood is constantly torn between getting as much as she can for a song and understanding the promotional and marketing value the right timing can provide for an artist.

"People like me are under a tremendous amount of pressure right now due to the changing nature of the industry at large," she said. "With sales of CDs dropping, upper management is looking for other ways to monetize music, and certainly licensing is one area they are very excited about."

Artist manager Bill Leopold, who represents Melissa Etheridge, among others, also sees this revenue stream as vital, and he would rather not have something cleared if it means deep-discounting the song.

"Certainly with emerging artists you will find people like me more amenable to flexible pricing and use rights, but with big acts, you should have

to pay top dollar for everything you want to use," he said. "Having said that, there are plenty of new opportunities today. If you can demonstrate the benefit we get by letting you use a song, then the quote can become more negotiable."

Going Indie

The best scenario is when everyone views the meeting of song and opportunity as a team effort. But too often the process degrades to opposing camps. Music supervisors have only so much money and leeway with which to work. Artist managers, labels and publishing companies may think supervisors have unlimited budgets and the authority to make any kind of deal they want.

For the sake of ease and budget constraints, plus a genuine desire to help new artists, the trend among music supervisors is moving toward the use of independent and/or emerging artists. This has much to do with economics. 20th Century Fox TV VP of music Ward Hake said that in 2007, Fox licensed more songs from independent artists than all the majors combined.

"For us it has to do with budgets," he said. "Studio execs want to cut costs on all aspects of creating shows. When you get right down to it, the music budget is way down the priority list in a production budget."

Chop Shop owner Alex Patsavas, who oversees such shows as "Grey's Anatomy," doesn't see emerging artists as free or cheap, but she does feel they can't command the same kind of fees that a more established artist can. "I don't want to take advantage of them," she said. "I want to be able to pay them what I can. I also want to be able to use what I have at my disposal to help their careers along. If you become invested with a newer artist, there is much to be gained for all involved as their career later begins to blossom."

Metalman Music owner Kevin Edelman, whose clients include TV show "Criminal Minds," said it also has to do with ease. "The problem with getting clearances on big artists or big songs is that too many people are involved. The more people you have to get through, the more likely the song is not going to happen. That's another reason why working with indie artists is attractive to us. Plus, there is some cachet within the idea of finding an artist early, recognizing they have talent and being part of the process to expose them to a broader audience."

Everyone in the business is aware that the efforts of music supervisors have helped create tremendous buzz on numerous artists in the past few years. In most cases, radio has paid attention and has been quick to pick up on the trend. But what about radio's influence on music supervisors?

Those on the panel said that knowing the game plan for radio is helpful in the timing of songs for shows. Further, chart action can help a supervisor convince a skeptical producer to use an artist. Sometimes, the efforts of radio, the labels and the supervisors can create an ideal synergy to benefit all involved.



Patsavas



Wood



Greenberg



Edleman



Goode

R&R TRIPLE A

POWERED BY nielsen BDS

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► **VAN MORRISON** MAKES HIS FIRST CHART VISIT AS A LEAD ARTIST IN NEARLY FOUR YEARS AS "THAT'S ENTRAINMENT" LOGS THE WEEK'S HIGHEST DEBUT AT NO. 22.

WEEKS ON CHART	ARTIST	TITLE	NIelsen BDS CERTIFICATIONS	IMPRINT / PROMOTION LABEL	PLAYS TW	+/-	AUDIENCE MILLIONS	RANK
14	JACK JOHNSON	IF I HAD EYES	NO. 1 (8 WKS)	BRUSHFIRE/UNIVERSAL REPUBLIC	576	-34	1.973	2
17	INGRID MICHAELSON	THE WAY I AM		CABIN 24/ORIGINAL SIGNAL/RED	538	-21	2.026	1
4	R.E.M.	SUPERNATURAL SUPERSERIOUS		WARNER BROS.	441	-9	1.533	3
11	SHERYL CROW	LOVE IS FREE		A&M/INTERSCOPE	397	-1	1.184	5
28	SARA BAREILLES	LOVE SONG	11	EPIC	368	-39	1.319	4
4	COUNTING CROWS	YOU CAN'T COUNT ON ME		DGC/GEFFEN/INTERSCOPE	355	+5	1.091	6
13	KT TUNSTALL	SAVING MY FACE		RELENTLESS/VIRGIN	345	-19	0.906	9
13	MIKE DOUGHTY	27 JENNIFERS		ATO/RED	270	+3	0.642	14
19	RYAN ADAMS	EVERYBODY KNOWS		LOST HIGHWAY	256	-30	0.784	10
17	COLBIE CAILLAT	REALIZE		UNIVERSAL REPUBLIC	246	-10	0.777	11
23	DAVID GRAY	YOU'RE THE WORLD TO ME		ATO/RED	243	-35	0.764	12
22	FEIST	MY MOON MY MAN		CHERRYTREE/POLYDOR/INTERSCOPE	239	-55	0.720	13
15	BRUCE SPRINGSTEEN	GIRLS IN THEIR SUMMER CLOTHES		COLUMBIA	237	-41	0.501	20
11	RADIOHEAD	JICSAW FALLING INTO PLACE		TBD/ATO	216	-19	0.607	16
5	THE B-52S	FUNPLEX		ASTRALWERKS	211	-14	0.620	15
6	SHAWN MULLINS	ALL IN MY HEAD		VANGUARD	210	-1	0.556	18
12	SPOON	DON'T YOU EVAH		MERGE	202	+23	0.597	17
19	BRANDI CARLILE	TURPENTINE		COLUMBIA	191	-31	0.955	7
17	LENNY KRAVITZ	I'LL BE WAITING		VIRGIN	187	-27	0.403	27
8	JOHN MAYER	SAY		AWARE/COLUMBIA	186	-32	0.303	-
10	ONEREPUBLIC	STOP AND STARE		MOSLEY/INTERSCOPE	185	-26	0.434	23
NEW	VAN MORRISON	THAT'S ENTRAINMENT		LOST HIGHWAY	179	+76	0.369	28
6	THE BLACK CROWES	GOODBYE DAUGHTERS OF THE REVOLUTION		SILVER ARROW	176	+19	0.426	26
RE-ENTRY	GLEN HANSARD & MARKETA IRGLOVA	FALLING SLOWLY	MOST INCREASED PLAYS	CANVASBACK/COLUMBIA	165	+102	0.922	8
5	ROBERT PLANT / ALISON KRAUSS	PLEASE READ THE LETTER		ROUNDER	161	-2	0.449	22
NEW	JASON MRAZ	I'M YOURS	MOST ADDED	ATLANTIC/RRP	159	+51	0.538	19
3	AUGUSTANA	SWEET AND LOW		EPIC	157	-11	0.429	24
NEW	STEVE WINWOOD FEATURING ERIC CLAPTON	DIRTY CITY		COLUMBIA	142	+102	0.428	25
5	BEN'S BROTHER	KISS ME AGAIN (STUTTERING)		CAPITOL	141	-13	0.282	-
2	LONDON PIGG	FALLING IN LOVE AT A COFFEE SHOP		RCA/RMG	138	+17	0.480	21

THIS WEEK	ARTIST	TITLE / IMPRINT / PROMOTION LABEL	NIelsen BDS CERTIFICATIONS	PLAYS TW	LW
1	EDDIE VEDDER	HARD SUN (MONKEY WRENCH/RMG)		222	229
2	MAT KEARNEY	BREATHE IN BREATHE OUT (HOLLYWOOD/AWARE/COLUMBIA)		182	238
3	SNOW PATROL	SHUT YOUR EYES (POLYDOR/A&M/INTERSCOPE)		157	186
4	ROBERT PLANT / ALISON KRAUSS	GONE, GONE, GONE (DONE MOVED ON) (ROUNDER)		144	155
5	SPOON	THE UNDERDOG (MERGE)		135	141

THIS WEEK	ARTIST	TITLE / IMPRINT / PROMOTION LABEL	NIelsen BDS CERTIFICATIONS	PLAYS TW	LW
6	BEN HARPER & THE INNOCENT CRIMINALS	IN THE COLORS (VIRGIN)		123	132
7	MATCHBOX TWENTY	HOW FAR WE'VE COME (MELISMA/ATLANTIC)		115	153
8	GOMEZ	SEE THE WORLD (ATO/RED)		114	122
9	SNOW PATROL	CHASING CARS (POLYDOR/A&M/INTERSCOPE)		110	112
10	AMY WINEHOUSE	YOU KNOW I'M NO GOOD (UNIVERSAL REPUBLIC)		106	107

MOST ADDED

ARTIST TITLE / LABEL	NEW STATIONS
JASON MRAZ I'm Yours (Atlantic/RRP) CIDR, KENZ, KMTT, WNCS, WRLT	5
VAN MORRISON That's Entrainment (Lost Highway) KGSR, KINK, KPRI, KPTL	4
STEVE WINWOOD FEAT. ERIC CLAPTON Dirty City (Columbia) KGSR, KPTL, KRVB, WCLZ	4
NEEDTOBREATHE More Time (Atlantic) KPTL, KRVB, WNCS, WXRV	4
GLEN HANSARD & MARKETA IRGLOVA Falling Slowly (Canvasback/Columbia) KTCZ, KXLY	2
THE BLACK CROWES Goodbye Daughters Of The Revolution (Silver Arrow) KMTT, WRNX	2
AUGUSTANA Sweet And Low (Epic) KMTT, WCOO	2
BEN'S BROTHER Kiss Me Again (Stuttering) (Capitol) KINK, WZEW	2

ADDED AT... KMTT

Seattle, WA
PD: Kevin Welch
APD/MD: Shawn Stewart
The B-52s, Funplex, 10
Jason Mraz, I'm Yours, 10
Augustana, Sweet And Low, 3
The Black Crowes, Goodbye Daughters Of The Revolution, 2

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

NEW AND ACTIVE

ARTIST TITLE / LABEL	PLAYS /GAIN	ARTIST TITLE / LABEL	PLAYS /GAIN
NEWTON FAULKNER Dream Catch Me (Aware/Columbia) TOTAL STATIONS: 11	128/27	TIFT MERRITT Broken (Fantasy/CMG) TOTAL STATIONS: 6	68/9
MATT COSTA Mr. Pitiful (Brushfire/Universal Republic) TOTAL STATIONS: 10	96/15	Yael Naim New Soul (Tot Ou Tard/Atlantic) TOTAL STATIONS: 11	67/25
BAND OF HORSES No One's Gonna Love You (Sub Pop) TOTAL STATIONS: 5	74/3	BRETT DENNEN Ain't No Reason (Dul-tone) TOTAL STATIONS: 5	55/14
BODEANS Every Day (Resolution) TOTAL STATIONS: 11	72/13	BIG HEAD TODD AND THE MONSTERS All The Love You Need (Big) TOTAL STATIONS: 7	55/5
KATHLEEN EDWARDS The Cheapest Key (Zoe/Rounder) TOTAL STATIONS: 10	71/12	DUFFY Mercy (Mercury/IJMG) TOTAL STATIONS: 8	52/15

MOST INCREASED PLAYS

+102	GLEN HANSARD & MARKETA IRGLOVA Falling Slowly (Canvasback/Columbia) KTCZ +23, KINK +18, WRNR +10, SISP +10, KGSR +9, KMTT +7, KBCC +5, KRVB +4, KPTL +4, WXRK +3
+102	STEVE WINWOOD FEAT. ERIC CLAPTON Dirty City (Columbia) SISP +34, XMCF +11, WRLT +9, KGSR +7, KRSH +7, KINK +6, KCLUV +6, KPTL +6, KTHX +5, WNCS +5
+76	VAN MORRISON That's Entrainment (Lost Highway) SISP +15, KRSH +12, KGSR +12, WRLT +11, WCLZ +7, KTHX +6, WMMM +5, KINK +5, KCLUV +3, XMCF +3
+51	JASON MRAZ I'm Yours (Atlantic/RRP) WCOO +13, WCLZ +11, WXRV +9, KMTT +7, KENZ +7, KTHX +6, KWMT +4, KINK +1
+29	VAMPIRE WEEKEND Cape Cod Kwassa Kwassa (XL/Beggars Group) SISP +31, WMMM +2

FOR WEEK ENDING MARCH 2, 2008
LEGEND: See legend to charts in charts section for rules and symbol explanations.
30 triple A stations are electronically monitored by Nielsen Broadcast Data Systems 24 hours a day, 7 days a week. Indicator chart comprised of 51 reporters.
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► THE BLACK CROWES' "GOODBYE DAUGHTERS OF THE REVOLUTION" ROLLS INTO THE TRIPLE A INDICATOR TOP 10 IN ITS FOURTH CHART WEEK WITH THE LIST'S LARGEST MOVE (15-8).

THIS WEEK	LAST WEEK	WEEKS ON CHART	TRIPLE A INDICATOR		PLAYS	
			ARTIST TITLE	IMPRINT / PROMOTION LABEL	TW	+/-
1	1	11	JACK JOHNSON IF I HAD EYES	BRUSHFIRE/UNIVERSAL REPUBLIC	651	-14
2	2	3	R.E.M. SUPERNATURAL SUPERSERIOUS	WARNER BROS.	494	+48
3	8	8	ROBERT PLANT / ALISON KRAUSS PLEASE READ THE LETTER	ROUNDER	443	0
4	4	14	MIKE DOUGHTY 27 JENNIFERS	ATO/RED	397	-25
5	10	7	SHERYL CROW LOVE IS FREE	A&M/INTERSCOPE	383	+47
6	5	11	KT TUNSTALL SAVING MY FACE	RELENTLESS/VIRGIN	381	-22
7	7	3	COUNTING CROWS YOU CAN'T COUNT ON ME	DGC/GEFFEN/INTERSCOPE	376	+23
8	15	4	THE BLACK CROWES GOODBYE DAUGHTERS OF THE REVOLUTION	SILVER ARROW	361	+46
9	6	12	SPOON DON'T YOU EVAH	MERGE	360	-14
10	12	4	THE B-52S FUNPLEX	ASTRALWERKS	348	+21
11	8	7	JOHN MAYER SAY	AWARE/COLUMBIA	337	-6
12	14	6	NADA SURF WHOSE AUTHORITY	BARSUK	327	+5
13	16	9	RADIOHEAD JIGSAW FALLING INTO PLACE	TBD/ATO	318	+4
14	13	8	SHAWN MULLINS ALL IN MY HEAD	VANGUARD	314	-10
15	9	6	JOE JACKSON INVISIBLE MAN	RYKODISC	309	-31
16	20	7	TIFT MERRITT BROKEN	FANTASY/CMG	308	+23
17	19	16	INGRID MICHAELSON THE WAY I AM	CABIN 24/ORIGINAL SIGNAL/RED	277	-16
18	NEW		VAN MORRISON THAT'S ENTRAINMENT	LOST HIGHWAY	272	+140
19	17	11	BEN HARPER & THE INNOCENT CRIMINALS FIGHT OUTTA YOU	VIRGIN	262	-49
20	22	5	ERIC LINDELL LAY BACK DOWN	ALLIGATOR	258	+7
21	11	18	RYAN ADAMS EVERYBODY KNOWS	LOST HIGHWAY	255	-75
22	23	6	BIG HEAD TODD & THE MONSTERS ALL THE LOVE YOU NEED	BIG	246	+2
23	25	3	TRISTAN PRETTYMAN MADLY	VIRGIN	245	+8
24	26	4	KATHLEEN EDWARDS THE CHEAPEST KEY	ZOE/ROUNDER	244	+14
25	28	3	BRETT DENNEN AIN'T NO REASON	DUALTONE	241	+18
26	18	13	BRUCE SPRINGSTEEN GIRLS IN THEIR SUMMER CLOTHES	COLUMBIA	240	-66
27	24	10	LENNY KRAVITZ I'LL BE WAITING	VIRGIN	239	0
28	27	9	FOO FIGHTERS LONG ROAD TO RUIN	ROSWELL/RCA/RMG	230	+1
29	21	4	CAT POWER NEW YORK	MATADOR/BEGGARS GROUP	225	-32
30	NEW		STEVE WINWOOD FEAT. ERIC CLAPTON DIRTY CITY	COLUMBIA	214	+162

THIS WEEK	LAST WEEK	WEEKS ON CHART	AMERICANA		PLAYS		CUMULATIVE
			ARTIST TITLE	IMPRINT / PROMOTION LABEL	TW	+/-	
1	1		TIFT MERRITT ANOTHER COUNTRY	FANTASY/CMG	453	+2	2952
2	4		WILLIE NELSON MOMENT OF FOREVER	LOST HIGHWAY	374	+0	2257
3	2		ROBERT PLANT / ALISON KRAUSS RAISING SAND	ROUNDER	364	-2	10827
4	6		DRIVE-BY TRUCKERS BRIGHTER THAN CREATIONS'S DARK	NEW WEST	361	+24	2009
5	7		PAUL THORN A LONG WAY FROM TUPELO	PERPETUAL OBSCURITY	347	+21	1392
6	3		LEVON HELM DIRT FARMER	DIRT FARMER/VANGUARD	342	-31	7637
7	5		STEVE EARLE WASHINGTON SQUARE SERENADE	NEW WEST	322	-27	12540
8	8		SHELBY LYNNE JUST A LITTLE LOVIN'	LOST HIGHWAY	297	+16	1648
9	12		MALCOLM HOLCOMBE GAMBLIN' HOUSE	ECHO MOUNTAIN	288	+21	1241
10	9		MANDO SAENZ BUCKET	CARNIVAL	281	+1	1974
11	11		ALLISON MOORER MOCKINGBIRD	NEW LINE	268	0	1413
12	13		THE STEELDRIVERS THE STEELDRIVERS	ROUNDER	266	+3	1118
13	26		BODEANS STILL	RESOLUTION	258	+58	606
14	10		RYAN BINGHAM MESCALITO	LOST HIGHWAY	257	-11	5820
15	14		JESSE DAYTON & BRENNEN LEIGH HOLDIN' OUR OWN AND OTHER COUNTRY GOLD DUETS	STAG	225	-15	2605
16	20		GARY LOURIS VAGABONDS	RYKODISC	220	+38	661
17	19		SETH WALKER SETH WALKER	HYENA	203	+8	2585
18	48		JIM LAUDERDALE & THE DREAM PLAYERS HONEY SONGS	YEP ROC	203	+54	389
19	19		ERIC LINDELL LOW ON CASH, RICH IN LOVE	ALLIGATOR	202	-9	1524
20	17		SHOOTER JENNINGS THE WOLF	UNIVERSAL SOUTH	197	-8	5026
21	16		WILL HOGE DRAW THE CURTAINS	RYKODISC	193	-17	3825
22	18		THE GOUGERS A LONG DAY FOR THE WEATHERVANE	THE WEATHERVANE	190	-12	4404
23	22		THE WRIGHTS THE WRIGHTS	SPLIT ROCK/31 TIGERS	186	+12	711
24	28		CAROLYN WONDERLAND MISS UNDERSTOOD	BISMEAUX	182	+29	730
25	21		BLEU EDMONDSON LOST BOY	SMITH	170	-5	2591
26	24		AMANDA SHAW PRETTY RUNS OUT	ROUNDER	167	+4	1020
27	35		JOHN FOGERTY REVIVAL	FANTASY/CMG	165	+4	8138
28	29		CROSS CANADIAN RAGWEED MISSION CALIFORNIA	UNIVERSAL SOUTH	165	+17	2494
29	57		RAY BONNEVILLE COIN BY FEEL	RED HOUSE	157	+30	804
30	42		SOUTH AUSTIN JUG BAND STRANGE INVITATION	BLUE CORN	155	+33	277

MOST ADDED

- STEVE WINWOOD FEAT. ERIC CLAPTON 12** Dirty City (Columbia) KDBB, KLRN, KNBA, KSPN, WAPS, WEHM, WFIV, WFPK, WFUV, WRSL, WTYD, WUIN
- THE BLACK KEYS 7** Strange Times (Nonesuch/Warner Bros.)
- WCBE, WEXT, WFPK, WFUV, WNRN, WTMD, WVOG**
- FEIST 6** I Feel It All (Cherrytree/Polydor/Interscope) DMX Folk Rock, KOHO, KTAO, WDST, WTMD, WYEP
- VAN MORRISON 5** That's Entrainment
- (Lost Highway) KROK, KUT, KYSL, WTMD, WUIN**
- Yael Naim 5** New Soul (Tot Ou Tard/Atlantic) WFPK, WFUV, WTMD, WUIN, WXPB
- THE BRAVERY 5** Believe (Island/DJMG) KCLC, KMTN, KTAO.
- WNRN, WTYD**
- AUGUSTANA 4** Sweet And Low (Epic) KDBB, KMTN, KPND, KTAO
- DAVE BARNES 4** Until You (Razor & Tie) Music Choice Adult Alternative, WFIV, WMWV, WTMD

FOR WEEK ENDING MARCH 2, 2008

MOST ADDED

- KATHLEEN EDWARDS 21** Asking For Flowers (Zoe/Rounder)
- THE WAIFS 16** Sundirtwater (Compass)
- CHATHAM COUNTY LINE 14** IV (Yep Roc)
- JIM LAUDERDALE & THE DREAM PLAYERS 12** Honey Songs (Yep Roc)
- ERIC BIBB 11** Get On Board (Telarc)
- KATHY MATTEA 11** Coal (Captain Potato/Thirty Tigers)

FOR WEEK ENDING MARCH 2, 2008

The Americana chart represents the reported play of terrestrial radio stations, nationally syndicated radio shows, satellite radio and Internet stations that have agreed to submit weekly spin counts. For more information please visit www.americanamusic.org. © 2008 Americana Music Association.



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VP of operations/GM Topy Mamery on launching the market's first Spanish news/talk FM

SBS Seeing 'Red' In Puerto Rico

Jackie Madrigal

JMadrigal@RadioandRecords.com

In most markets, Spanish news/talk tends to be a risky proposition. Apart from Miami and Puerto Rico, the format has shown lackluster ratings, while past attempts by Radio Unica and Radiovisa to launch national talk networks have failed. ■ Now Spanish Broadcasting System is bringing a fresh approach to the format. On Feb. 25 the company launched Red 96, Noticias FM on WCMA/Puerto Rico, becoming the first Spanish FM to offer 24/7 world, political, business, sports and entertainment news in the United States. While Puerto Rico already has 11 Arbitron-rated Spanish news/talk stations on the AM dial, SBS/Puerto Rico VP of operations/GM Topy Mamery says SBS has the right combination of elements to make the bold move a success.

"This is the future," Mamery says, noting that the company has plans to expand the format beyond Puerto Rico. "Let's check back a year from now to see how many other stations have followed in our footsteps."

Mamery says he sees no reason why Puerto Ricans would tune to AM if they can hear compelling content and personalities with FM's superior sound quality. Further, Red 96 will be the "objective news station at the center" of Puerto Rico's political landscape, in contrast to AM news/talkers that he contends have moved away from the center and identified themselves with specific political parties.

The new station's staff of journalists and political analysts includes Oscar J. Serrano, Omayra Sosa Pascual, Jesús Rodríguez García, Yolanda Vélez Arcelay, Jay Fonseca and Benny Frankie Cerezo.

Mamery says earlier attempts at Spanish news/talk have failed because they didn't offer anything new. "Radio evolves and the way we deliver news also has to evolve. If we don't evolve, we offer nothing new," he says.

The Radio Unica Network and other efforts were thwarted by AM radio's limitations, he adds. "AM's sound is complicated and uncomfortable and you have to search for the station. Red 96, on the other hand, is an FM and listeners don't have to change the dial because the signal covers the whole market."

What's more, SBS is offering an alternative to existing choices. "It's a different format, with an interesting sound, fresh jingles and breaks—it all makes for a very attractive station," Mamery continues. The key is "novelty, a great sound and content."

Mamery cites several reasons why Puerto Rico is ideally suited for a new approach to news/talk, not the least of which is that the island is not merely a "market" but "more like a country." Like other Latin Americans, Puerto Ricans are keenly interested in news and politics—"politics is the island's national sport," Mamery jokes, quoting a Puerto Rican saying—but their view of the news tends to be very local. Red 96 intends to bring listeners closer to international issues.

"We're going to open Puerto Rico's view to the world," Mamery says. "I live half the week in Puerto Rico and half in Miami. When I get to Miami, I connect to the world. When I get to Puerto Rico, I get disconnected from the world, because the coverage on the island is very local. This is a movement, something that will help Puerto Rico because they will not only have access to local issues, but direct contact with the rest of the world."

To accomplish that goal, Mamery says the station will take advantage of resources at SBS outlets in Chicago, Miami, Los Angeles and other markets. SBS reporters in the continen-

'This is the future. Let's check back a year from now to see how many other stations have followed in our footsteps.'

—Topy Mamery



'This is a movement, something that will help Puerto Rico because they will not only have access to local issues, but direct contact with the rest of the world.'

—Topy Mamery

tal United States will offer the station immediate access to news and content that affects Puerto Ricans.

Mamery says the company's New York outlets—tropical WSKQ (Mega) and Latin pop WPAT (Amor)—will be instrumental in securing Red 96 exclusive interviews with presidential candidates Hillary Clinton and Barack Obama. Although Puerto Ricans living on the island are not eligible to vote in presidential elections, they do vote in the primaries. And with the race for the Democratic nomination so tight, Mamery expects both candidates will visit the island before its June

1 primary.

"That's a great opportunity for this station, because since the competition is so close, Puerto Rico's 69 delegates—that normally don't count much—really matter this time around," Mamery says. Obama's and Clinton's expected visits "will give us

the opportunity to shine, to show how much reach the station has."

Red 96 also plans to be a strong platform for local political leaders to discuss problems affecting Puerto Rico and for the public to express their opinions. "We're going to look for the center, politically speaking, because we are a very political people," Mamery says. "We're obviously going to have ample political coverage, and give political analysts the opportunity to discuss their views."

As for the economic risk of launching the first Spanish-language news/talk on FM, Mamery says it is a myth that operating a news/talk station is overly expensive. "I have music stations with great talk shows that are a lot more expensive to operate than a news station. This is something new. The novelty of it and the great sound and quality of the news stories are going to minimize the risk."

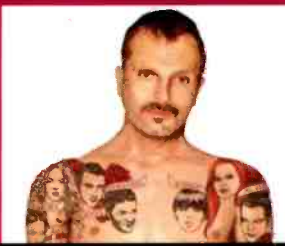
Besides, Mamery says he believes in taking risks because you only win as much as you risk. "I've been in Puerto Rico for three years, and one of the things I told [SBS president/CEO Raúl Alarcón Jr.] is that I like to take risks and try new things." As an example, he points to his May 2005 introduction of the Latin rhythm format to Puerto Rico on WODA (Reggaetón 94). "Everyone said it was a risk, but it paid off."

Without disclosing details, Mamery says SBS has plans to expand the format beyond Puerto Rico. "Raúl Alarcón is very excited about this project. Although it's too soon, because we want to see how this station develops in Puerto Rico, he does have the intention to turn this into a network in Puerto Rico and the U.S. I don't want to get ahead of myself, but there is an expansion plan."

R&R

R&R LATIN POP

POWERED BY nielsen BDS



► **MIGUEL BOSÉ** AND HIS NIECE **BIMBA SCORE** AIRPOWER AND MOST INCREASED PLAYS (UP 101) AS "COMO UN LOBO" RISES 16-12.

LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	NIELSEN BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCY MILLIONS	RANK
1	10	JUANES	NO. 1 (4 WKS) GOTAS DE AGUA DULCE	UNIVERSAL LATINO	1094 +89	10.585	1
2	4	ENRIQUE IGLESIAS	DONDE ESTAN CORAZON	UNIVERSAL LATINO	748 +43	7.827	2
3	19	ALEJANDRA GUZMAN	SOY SOLO UN SECRETO	EMI TELEVISA	719 -42	4.257	16
4	3	RBD	INALCANZABLE	EMI TELEVISA	711 -48	4.658	12
5	18	FLEX	TE QUIERO	EMI TELEVISA	635 -16	3.317	22
6	7	CAMILA	TODO CAMBIO	SONY BMG NORTE	633 -8	6.572	4
7	19	YURIDIA	AHORA ENTENDI	SONY BMG NORTE	612 +9	3.087	25
8	5	CAMILA	YO QUIERO	SONY BMG NORTE	584 +52	6.559	5
9	41	MANA	OJALA PUDIERA BORRARTE	WARNER LATINA	577 -105	6.342	6
10	22	ALEJANDRO FERNANDEZ	NO SE ME HACE FACIL	SONY BMG NORTE	566 -11	4.270	15
11	8	JUANES	ME ENAMORA	UNIVERSAL LATINO	444 -90	7.763	3
12	16	MIGUEL BOSE FEATURING BIMBA BOSE	AIRPOWER COMO UN LOBO	WARNER LATINA	483 +101	3.768	18
13	6	BELANOVA	CADA QUE...	UNIVERSAL LATINO	451 +53	2.327	32
14	12	AVENTURA	MI CORAZONITO	PREMIUM LATIN	450 -75	3.047	26
15	13	ENRIQUE IGLESIAS	ALGUIEN SOY YO	INTERSCOPE/UNIVERSAL LATINO	428 -90	5.262	8
15	4	LA NUEVA BANDA TIMBIRICHE	TU, TU, TU	EMI TELEVISA	370 +58	1.328	-
17	15	SHAKIRA	LAS DE LA INTUICION	EPIC/SONY BMG NORTE	344 -43	1.431	-
18	4	JESSE & JOY	LLEGASTE TU	WARNER LATINA	343 +89	3.126	24
19	18	REIK	ME DUELE AMARTE	SONY BMG NORTE	334 +20	3.700	19
20	17	LA FACTORIA	PERDONAME	UNIVERSAL LATINO	284 -35	1.174	-
21	22	MARCO ANTONIO SOLIS	NO PUEDO OLVIDARLA	FONOVISIA	275 -11	5.764	7
22	13	JEREMIAS	COMIENZO DEL FINAL	UNIVERSAL LATINO	260 -31	4.656	13
23	13	JUAN	CON MI SOLEDAD	FONOVISIA	256 -29	4.707	11
24	18	RICARDO ARJONA	QUIERO	SONY BMG NORTE	253 -21	3.495	21
25	6	JUAN LUIS GUERRA Y 440	SOLO TENGO OJOS PARA TI	EMI TELEVISA	245 -5	4.230	17
26	6	KANY GARCIA	AMIGO EN EL BANO	SONY BMG NORTE	232 +37	2.320	33
27	7	CHAYANNE	LOLA	SONY BMG NORTE	226 -3	3.564	20
28	3	MDO	NO QUEDA NAOA	MACHETE	218 +5	3.023	27
29	2	A.B. QUINTANILLA III PRESENTA KUMBIA ALL STARZ FEAT. FLEX	POR TI BABY	EMI TELEVISA	215 -7	1.125	-
30	5	MANNY MANUEL	SE ME OLVIDO	UNIVERSAL LATINO	214 +7	2.851	30
31	6	DIVINO FEATURING ABRAHAM	ME ARRODILLO ANTE TI	LUAR/MACHETE	203 -6	2.970	28
32	13	JESSE & JOY	ESPACIO SIDERAL	WARNER LATINA	199 +49	1.570	-
33	NEW	ENUR FEATURING NATASJA	CALABRIA 2008	ULTRA	198 +73	1.318	-
34	8	WISIN & YANDEL FEATURING FRANCO DE VITA	DYE, DONDE ESTA EL AMOR	MACHETE	190 +11	2.897	29
35	12	GILBERTO SANTA ROSA	CONTEO REGRESIVO	SONY BMG NORTE	189 -35	4.418	14
36	15	EDNITA NAZARIO	NOTE MENTIA	SONY BMG NORTE	172 -79	3.275	23
37	3	BLACK: GUAYABA	SIN TU AMOR	MACHETE	170 -10	2.236	35
38	23	JUAN LUIS GUERRA Y 440	LA TRAVESIA	EMI TELEVISA	162 +5	4.717	10
39	NEW	ALEKS SYNTEK	HASTA EL FIN DEL MUNDO	EMI TELEVISA	159 +32	2.035	38
40	16	ANDREA BOCELLI FEATURING LAURA PAUSINI	VIVE YA	SUGAR/SIENTE	156 -38	2.021	39

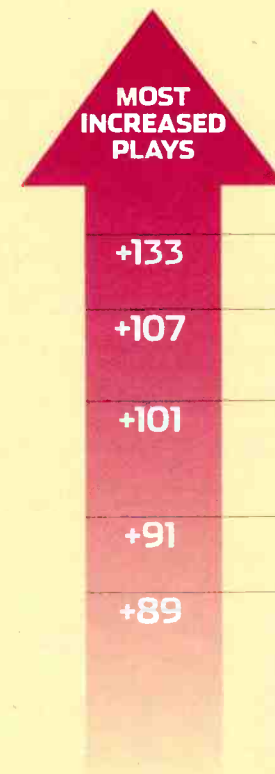
MOST ADDED

ARTIST TITLE / LABEL	NEW STATIONS
PLAYA LIMBO 10 Para Las 10 (Sony BMG Norte) KBMG, KSSE, KVVV, XAVO, XHFG, XHPX	6
TOMMY TORRES Pegadito (Warner Latina) WFID, WIAC, WIOA, WKAQ, WXYX	5
JESSE & JOY Espacio Sideral (Warner Latina) KSSE, KVVV, WFID	3
ENUR FEAT. NATASJA Calabria 2008 (Ultra) KSSE, KVVV, KXXS	3
EDNITA NAZARIO Despues De Ti (Sony BMG Norte) WFID, WIOA, WXYX	3
MIGUEL BOSE FEAT. BIMBA BOSE Como Un Lobo (Warner Latina) KSSE, KVVV	2
JESSE & JOY Llegaste Tu (Warner Latina) KRIO, XHPX	2
KANY GARCIA Amigo En El Bano (Sony BMG Norte) XAVO, XHPX	2
GLORIA TREVI El Favor De La Soledad (Univision) KQQK, KTCY	2
CAMILA Yo Quiero (Sony BMG Norte) KTCY	1

ADDED AT... XHPX
El Paso, TX
PD: David Castillo
Jesse & Joy, Llegaste Tu, 42 Motel, Y Te Vas, 39 Playa Limbo, 10 Para Las 10, 24 Aleks Syntek, Hasta El Fin Del Mundo, 16 Kany Garcia, Amigo En El Bano, 16
FOR REPORTING STATIONS PLAYLISTS GO TO:
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NEW AND ACTIVE

ARTIST TITLE / LABEL	PLAYS /GAIN	ARTIST TITLE / LABEL	PLAYS /GAIN
RIHANNA Don't Stop The Music (SRP/Def Jam/DJMG)	141/6	PLAYA LIMBO El Eco De Tu Voz (Sony BMG Norte)	125/20
TOTAL STATIONS:	6	TOTAL STATIONS:	8
TOMMY TORRES Pegadito (Warner Latina)	133/133	PLAYA LIMBO 10 Para Las 10 (Sony BMG Norte)	107/107
TOTAL STATIONS:	5	TOTAL STATIONS:	7
CHENOA Todo Ira Bien (Universal Latino)	133/13	CIRCO Alguien (Sony BMG Norte)	101/4
TOTAL STATIONS:	8	TOTAL STATIONS:	3
OLGA TANON FEAT. JENNI RIVERA Cosas Del Amor (Univision)	131/0	CONJUNTO PRIMAVERA Te Llore (Fonovisa)	91/5
TOTAL STATIONS:	5	TOTAL STATIONS:	3
EDNITA NAZARIO Despues De Ti (Sony BMG Norte)	127/91	RICARDO MONTANER Algo De Mi (EMI Televisa)	88/33
TOTAL STATIONS:	5	TOTAL STATIONS:	6



FOR WEEK ENDING MARCH 2, 2008
LEGEND: See legend to charts in charts section for rules and symbol explanations.
26 Latin pop, 16 tropical and 10 Latin rhythm stations are electronically monitored by Nielsen Broadcast Data Systems 24 hours a day, 7 days a week. © 2008 Nielsen Business Media, Inc. All rights reserved.

LATIN POP MONITORED REPORTERS

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

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

KPSL/Bakersfield, CA
PD: Isidro Roman

KTCY/Dallas, TX
PD: Javier Casanova

XHPX/El Paso, TX
PD: David Castillo

KXOB/Fresno, CA
PD: Jorge Guillen

KLOL/Houston, TX
PD: Raffy Contigo

KQQK/Houston, TX
PD: Eddie Leon
MD: Raquenell Villarreal

KLVE/Los Angeles, CA
PD: Fernando Perez

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

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

WAMR/Miami, FL
PD: Pedro Javier Gonzalez

WMGE/Miami, FL
OM: Rod Phillips
PD: Rogelio Alfonso
MD: Raymond Hernandez

WRMA/Miami, FL
OM/PD: Tony Campos

KEXA/Monterey, CA
PD: Vicente Romero

WPAT/New York, NY
PD: Tony Luna

KVVV/Phoenix, AZ
PD: Edgar Pineda

WFID/Puerto Rico
PD: Lucy-Ann Ramos

WIAC/Puerto Rico
PD: Valerie Mejia

WIOA/Puerto Rico
PD: Fernando De Hostos

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

WXYX/Puerto Rico
PD/MD: Herman Davila

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

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

XHFG/San Diego, CA
PD: Elvis Valle

XLTN/San Diego, CA
PD: Libia Sauza

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BDS



► **ANGEL & KHRIZ** MOVE INTO THE LATIN RHYTHM TOP FIVE (8-5) AND JUMP 29-24 ON TROPICAL WITH "LA VECINA," THE FIRST RELEASE FROM THEIR ALBUM "SHOWTIME," OUT MARCH 11.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	11 NIELSEN BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS RANK
1	1	22	GILBERTO SANTA ROSA CONTEO REGRESIVO	NO. 1 (17 WKS) SONY BMG NORTE	357 -25	3,132 2
2	2	15	FLEX TE QUIERO	EMI TELEVISIA	333 +31	3,425 1
3	4	25	JUANES ME ENAMORA	UNIVERSAL LATINO	306 +24	2,441 3
4	3	30	JUAN LUIS GUERRA Y 440 LA TRAVESIA	EMI TELEVISIA	304 +9	2,159 4
5	5	11	NG2 ELLA MENEÁ	SONY BMG NORTE	302 +36	1,845 6
6	6	20	WISIN & YANDEL SEXY MOVIMIENTO	MACHETE	237 +14	1,106 19
7	9	15	LOS HERMANOS ROSARIO ALO	M.P./JVN/J & N	213 +33	1,489 13
8	10	7	JUANES GOTAS DE AGUA DULCE	UNIVERSAL LATINO	208 +30	1,842 7
9	7	16	TITO NIEVES MI MAYOR SACRIFICIO	LA CALLE/UNIVISION	205 +3	0,804 22
10	8	35	DADDY YANKEE ELLA ME LEVANTO	EL CARTEL/INTERSCOPE	186 +1	1,179 17
11	17	12	ALEXIS & FIDO SOY IGUAL QUE TU	SONY BMG NORTE	170 +34	0,608 28
12	14	29	DOMINIC MARTE DESEOS DE AMARTE	M.P./JVN/J & N	165 +10	0,481 33
13	16	5	OLGA TANON FEATURING MILLY QUEZADA COSAS DEL AMOR	AIRPOWER UNIVISION	157 +13	0,940 20
14	12	37	CASA DE LEONES NO TE VEO	WARNER LATINA	152 -4	1,449 14
15	21	7	MARLON LA BILIRRUBINA	AIRPOWER LA CALLE/UNIVISION	147 +22	1,741 10
16	23	15	AVENTURA EL PERDEDOR	PREMIUM LATIN	144 +25	1,492 12
17	26	5	JERRY RIVERA YIRA YIRA	EMI TELEVISIA	142 +37	0,648 26
18	20	17	FRANK REYES AMOR DESPERDICADO	M.P./JVN/J & N	138 +12	1,755 9
19	18	4	ENRIQUE IGLESIAS DONDE ESTAN CORAZON	UNIVERSAL LATINO	136 0	1,757 8
20	15	33	DON OMAR AYER LA VI	VI/MACHETE	133 -12	1,228 16
21	13	13	HECTOR ACOSTA SIN PERDON	D.A.M.	128 -27	2,062 5
22	28	9	XTREME FEATURING ADRIENNE NO ME DIGAS QUE NO	LA CALLE/UNIVISION	114 +18	0,664 24
23	11	17	N'KLABE SI YA NO ESTAS	NU LIFE/MACHETE	109 -52	0,549 31
24	29	3	ANGEL & KHRIZ LA VECINA	VI/MACHETE	107 +13	0,680 23
25	22	15	TITO "EL BAMBINO" EL TRA	EMI TELEVISIA	107 -15	0,316 -
26	24	22	MARC ANTHONY AGUANILE	SONY BMG NORTE	104 -8	1,263 15
27	31	14	TITO ROJAS DIGAME SENORA	M.P./JVN/J & N	100 +14	0,651 25
28	30	4	EL GRAN COMBO DE PUERTO RICO YO NO MENDIGO AMOR	SONY BMG NORTE	100 +14	0,386 40
29	27	15	ENUR FEATURING NATASJA CALABRIA 2008	ULTRA	98 0	1,698 11
30	25	14	ELVIS MARTINEZ LENTO Y SUAVE	UNIVERSAL LATINO	94 -13	0,415 36

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	11 NIELSEN BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS RANK
1	1	18	FLEX TE QUIERO	NO. 1 (4 WKS) EMI TELEVISIA	386 -44	5,343 1
2	2	15	ALEXIS & FIDO SOY IGUAL QUE TU	SONY BMG NORTE	368 -29	5,203 2
3	3	20	WISIN & YANDEL SEXY MOVIMIENTO	MACHETE	345 +18	3,570 5
4	4	36	LA FACTORIA PERDONAME	UNIVERSAL LATINO	302 +10	4,695 4
5	8	4	ANGEL & KHRIZ LA VECINA	VI/MACHETE	291 +45	2,594 12
6	5	15	AVENTURA EL PERDEDOR	PREMIUM LATIN	280 +23	3,200 9
7	12	3	A.B. QUINTERILLA IN PRESENTA KUMBA ALL STARZ FEAT. FLEX POR TI BABY	AIRPOWER/MOST INCREASED PLAYS EMI TELEVISIA	273 +70	3,475 6
8	7	20	DON OMAR CANCION DE AMOR	VI/MACHETE	262 +12	1,551 22
9	9	7	WISIN & YANDEL AHORA ES	MACHETE	260 +27	3,059 10
10	11	4	ENRIQUE IGLESIAS DONDE ESTAN CORAZON	UNIVERSAL LATINO	259 +34	3,445 7
11	6	17	PITBULL FEATURING LIL JON THE ANTHEM	FAMOUS ARTISTS/TVT	238 -14	2,591 13
12	10	15	RBD INALCANZABLE	EMI TELEVISIA	219 -14	1,521 23
13	13	8	JUANES GOTAS DE AGUA DULCE	UNIVERSAL LATINO	210 +22	1,282 29
14	16	12	XTREME FEATURING ADRIENNE NO ME DIGAS QUE NO	LA CALLE/UNIVISION	205 +51	4,759 3
15	17	3	JOWELL & RANDY LET'S DO IT	MOST ADDED WARNER LATINA	183 +33	3,253 8
16	19	12	NEJO Y DALMATA ALGO MUSICAL	UMS/UNIVERSAL LATINO	162 +34	1,369 27
17	15	8	R.K.M. & KEN-Y MIS DIAS SIN TI	UNIVERSAL LATINO	152 -18	2,672 11
18	14	25	JUANES ME ENAMORA	UNIVERSAL LATINO	148 -38	0,962 -
19	18	34	CAMILA TODO CAMBIO	SONY BMG NORTE	144 +8	0,926 -
20	20	6	WISIN & YANDEL FEAT. FRANCO DE VITA OYE, DONDE ESTA EL AMOR	AIRPOWER MACHETE	139 +15	1,932 16
21	26	9	REIK ME DUELE AMARTE	SONY BMG NORTE	131 +40	0,964 -
22	35	2	ERRE XI CARITA BONITA	MAS FLOW/MACHETE	97 +26	1,064 -
23	37	3	CHRIS BROWN WITH YOU	JIVE/ZOMBA	91 +22	2,105 14
24	31	4	MIGUELITO FEATURING DIVINO MOCHILA DE AMOR	LOS CANGRI/MACHETE	88 +7	0,880 -
25	29	6	RIHANNA DON'T STOP THE MUSIC	SRP/DEF JAM/DMG	88 0	1,938 15
26	24	5	ALEJANDRA GUZMAN SOY SOLO UN SECRETO	EMI TELEVISIA	88 -10	0,504 -
27	32	14	GILBERTO SANTA ROSA CONTEO REGRESIVO	SONY BMG NORTE	84 +5	1,119 39
28	25	11	FLO RIDA FEATURING T-PAIN LOW	POE BOY/ATLANTIC	83 -24	1,754 19
29	40	4	GARY CLAN & DIEL HAZMELO DE NUEVO	GD	82 +14	0,812 -
30	NEW	1	DIVINO FEATURING ABRAHAM ME ARRODILLO ANTE TI	LUAR/MACHETE	81 +29	1,213 30

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	IMPRINT / PROMOTION LABEL
1	1	11	MOTEL Y TEVAS	WARNER LATINA
2	2	14	MANU CHAO MELLAMAN CALLE	BECAUSE/NACIONAL
3	3	15	MOLOTOV YOFO	UNIVERSAL LATINO
4	4	22	CAFE TACVBA VOLVER A COMENZAR	UNIVERSAL LATINO
5	5	6	DISIDENTE ENEMIGO	PISTOLERO/V&J
6	7	8	BELANOVA CADA QUE...	UNIVERSAL LATINO
7	RE-ENTRY	1	TODOS TUS MUERTOS MATE	NACIONAL
8	11	2	SEÑOR FLAVIO MALITO	NACIONAL
9	6	5	MARS VOLTA WAX SIMULACRA	UNIVERSAL MOTOWN
10	8	7	MAGO DE OZ CANCION DE LOS DESEOS	LOCOMOTIVE
11	12	17	PASTILLA COLORES	SONY BMG NORTE
12	11	3	CAFE TACVBA ESTA VEZ	UNIVERSAL LATINO
13	9	11	CAFE TACVBA 53100	UNIVERSAL LATINO
14	10	9	FATIMA CON TUS PALABRAS	NOT LISTED
15	NEW	1	TODOS TUS MUERTOS ANDATE	NACIONAL
16	RE-ENTRY	1	MIRANDA PERFECTA	EMI TELEVISIA
17	17	10	CAFE TACVBA EL OUTSIDER	UNIVERSAL LATINO
18	NEW	1	JARABE DE PALO DEJAME VIVIR	WARNER LATINA
19	NEW	1	MANA SOMOS MAR Y ARENA	WARNER LATINA
20	20	2	MASAPPAN PARA TI	SONY BMG NORTE

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	IMPRINT / PROMOTION LABEL
1	1	14	GILBERTO SANTA ROSA CONTEO REGRESIVO	SONY BMG NORTE
2	2	12	LOS HERMANOS ROSARIO ALO	M.P./JVN/J&N
3	3	8	N'KLABE SI YA NO ESTAS	NU LIFE/MACHETE
4	4	4	NICKY JAM FEAT. RKM GAS PELA	PINA/UNIVERSAL LATINO
5	5	11	TITO ROJAS DIGAME SENORA	M.P./JVN/J&N
6	8	11	PUERTO RICAN POWER ESA MUJER	M.P./JVN/J&N
7	6	15	GLORIA ESTEFAN ME ODIÓ	BURGUNDY/SONY BMG NORTE
8	12	3	NG2 ELLA MENEÁ	SONY BMG NORTE
9	10	10	WISIN & YANDEL SEXY MOVIMIENTO	MACHETE
10	7	12	GLORIA TREVI PSICOFONIA	UNIVISION
11	11	9	XTREME FEAT. ADRIENNE NO ME DIGAS QUE NO	LA CALLE/UNIVISION
12	9	6	DON OMAR CANCION DE AMOR	VI/MACHETE
13	13	9	FLEX TE QUIERO	EMI TELEVISIA
14	14	15	ANTHONY CRUZ MICHULI CHULI	M.P./JVN/J&N
15	15	17	TITO "EL BAMBINO" SOLO OÍME QUE SI	EMI TELEVISIA
16	17	3	MARIANA ATRÉVETE A MIRARME DE FRENTE	UNIVISION
17	NEW	1	EL GRAN COMBO DE PUERTO RICO YO NO MENDIGO AMOR	SONY BMG NORTE
18	18	3	PACHEMAN & GRISELITO FEAT. RANDY NOTA LOCA QUE LA LAMBAN	NEW SOUND/MACHETE
19	16	5	ALEXIS & FIDO SOY IGUAL QUE TU	SONY BMG NORTE
20	NEW	1	FRANK REYES AMOR DESPERDICADO	M.P./JVN/J&N

OPPORTUNITIES

WEST

BRYAN FARRISH RADIO PROMOTION

Bryan Farrish Radio Promotion is seeking a part time in-house record promoter in Santa Monica. \$25/hr plus charting bonuses totalling up to \$35/hr. We currently need 25 hours/week. Two years experience needed, promoting records for regular rotation on commercial stations. 310-998-8305 x98 for complete info, and to apply.

MIDWEST

Pulse FM is an exciting, up-tempo, fun Christian station in the upper midwest. We're looking for a morning show co-host who is solidly grounded in their faith, up on current events, can live their life on the radio and relate to the target, community oriented and sees the best in everything. Send your demo and résumé to Pulse FM, 61300 Ironwood Rd., South Bend, Indiana, 46614. Or e-mail tscott@lesea.com



Program Director at Legendary #1 Rated Country Station

Journal Broadcast Group, America's Best Local Broadcast Company, is looking for a special individual to oversee the number one rated station in Springfield, MO. KTTS is an award-winning, nationally recognized heritage country station.

Do you have a strong work ethic and believe in making a difference in the community? Do you have a proven track record of success? If you can balance overseeing a full-service radio station with a huge presence in the community, and you have a good working knowledge of country music, we would love to hear from you.

Candidates must have at least 3 years country programming experience, 5+ years on-air experience, a creative promotions mind, good people skills and a drive to win!

No calls please.

Send your résumé, aircheck and a cover letter explaining why you would be the best candidate to:

Valorie Knight, Operations Manager
Journal Broadcast Group
2330 W. Grand
Springfield, MO 65810

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Talk Radio's Future Needs Start. Three years college radio experience, nationally syndicated internship, conservative-leaning libertarian talker. Jeff Scott, jeff@NOSPAM@jeffscottshow.com

Great digital/technical ability, strong on air. Attentive prep/detail, reliable. Knowledge of sound boards plus mobile DJ equipment. Jonathan 254-498-6282 jonathan.myrick84@yahoo.com



A Plum of a Job in Detroit? MARKET MANAGER

Yes! Family-owned **Greater Media**. A major-market broadcaster with deep roots and long-term commitment, a company that's buying stations, not selling them. A radio company led by a radio leader, Greater Media still has people in place and resources at the ready.



Yes!
Gorgeous new state-of-the-art facility.

Yes! Three mkt-leading multi media brands:
WRIF www.wrif.com HD2 Radio – RIFF2
WMGC www.detroitmagic.com HD2 Radio -
More Magic • **WCSX** www.wcsx.com HD2 Radio – WCSX
Deep Trax www.GreaterMediaDetroit.com

If you can say **Yes!** to every statement below, this **plum** might be yours:

- I've got a track record of leading successful sales organizations.
- I'm a proven leader, eager to share my leadership successes.
- I seek and build healthy relationships with everyone in the organization.
- Teams I've created and nurtured have nailed their objectives time and again.
- I've developed managers in my organization and I look forward to telling you about them.
- I see more opportunities and fewer obstacles.
- I know which goals to set and what steps to take to achieve them.
- I'm resourceful and always prepared to move to Plan B.
- I smile a lot and stimulate people to perform.
- Former employees still call me to discuss important career decisions.
- I have a talent for identifying the very best people and bringing them on board.

Greater Media places value on talent and performance. Experience in the position is secondary to us. We want to hear from people who are ready to be first-time market managers.

Here's a cluster where innovation runs deep, in a company focused on innovation to build its future. And what a breath of fresh air it is to answer to advertisers on Main Street, not analysts on Wall Street.

This job became available when long-time Market Manager Tom Bender was promoted to company-wide responsibility for developing our interactive assets. We're moving forward in the digital realm!

Email resume or employment history to
JFullam@GreaterMediaDetroit.com. Confidentiality assured.

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is an Equal Opportunity
Employer.



Greater Media, Inc.
a family-owned company

IF THE PERSON WE'VE DESCRIBED ABOVE IS NOT YOU – BUT IS SOMEONE YOU KNOW – PLEASE DO THAT PERSON A GREAT FAVOR... SEND THIS AD ALONG AND URGE HIM OR HER TO GIVE US A CALL.

R&R THE BACK PAGES

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BDS

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CHR/TOP 40

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	NIelsen BDS CERTIFICATIONS	HITPREDICTOR STATUS	IMPRINT / PROMOTION LABEL
1	1	17	FLO RIDA FEATURING T-PAIN	LOW	NO. 1 (5 WKS)	11 2	POE BOY/ATLANTIC
2	11	11	CHRIS BROWN	WITH YOU		11 1	JIVE/ZOMBA
3	12	12	RIHANNA	DON'T STOP THE MUSIC		11 1	SRP/DEF JAM/IDJMG
4	6	9	SARA BAREILLES	LOVE SONG	MOST INCREASED PLAYS	11 1	EPIC
5	8	16	BUCKCHERRY	SORRY		11 1	ELEVEN SEVEN/ATLANTIC
6	5	18	SEAN KINGSTON	TAKE YOU THERE		11 1	BELUGA HEIGHTS/EPIC
7	4	25	TIMBALAND FEATURING ONEREPUBLIC	APOLOGIZE		11 3	MOSLEY/BLACKGROUND/INTERSCOPE
8	9	22	FERGIE	CLUMSY		11 2	WILL.I.AM/A&M/INTERSCOPE
9	10	17	LINKIN PARK	SHADOW OF THE DAY		11 1	WARNER BROS.
10	7	19	ALICIA KEYS	NO ONE		11 4	MBK/J/RMG

NO. 1 MOST ADDED

USHER FEAT. YOUNG JEEZY Love In This Club (LAFACE/ZOMBA)

NO. 1 MOST INCREASED PLAYS

SARA BAREILLES Love Song (EPIC)

TOP 5 NEW AND ACTIVE

MATCHBOX TWENTY These Hard Times (MELISMA/ATLANTIC)

WEBBIE, LIL' PHAT & LIL' BOOSIE Independent (TRILL/ASYLUM/ATLANTIC)

BRITNEY SPEARS Break The Ice (JIVE/ZOMBA)

TAYLOR SWIFT Our Song (BIG MACHINE/UNIVERSAL REPUBLIC)

KAT DELUNA FEAT. BUSTA RHYMES Run The Show (EPIC)

COMPLETE CHR/TOP 40 CHART ON PAGE 27

RHYTHMIC

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	NIelsen BDS CERTIFICATIONS	HITPREDICTOR STATUS	IMPRINT / PROMOTION LABEL
1	1	13	CHRIS BROWN	WITH YOU	NO. 1 (3 WKS)	11 1	JIVE/ZOMBA
2	2	25	FLO RIDA FEATURING T-PAIN	LOW		11 2	POE BOY/ATLANTIC
3	3	13	WEBBIE, LIL' PHAT & LIL' BOOSIE	INDEPENDENT			TRILL/ASYLUM/ATLANTIC
4	4	14	SNOOP DOGG	SENSUAL SEDUCTION		11	DOGGYSTYLE/GEFFEN/INTERSCOPE
5	5	16	J. HOLIDAY	SUFFOCATE		11 1	MUSIC LINE/CAPITOL
6	7	8	RIHANNA	DON'T STOP THE MUSIC		11 1	SRP/DEF JAM/IDJMG
7	6	14	ALICIA KEYS	LIKE YOU'LL NEVER SEE ME AGAIN		11 1	MBK/J/RMG
8	13	3	MARIAH CAREY	TOUCH MY BODY			ISLAND/IDJMG
9	12	6	RAY J & YUNG BERG	SEXY CAN I			KNOCKOUT/DE JA 34/EPIC/KOCH
10	9	8	LUPE FIASCO FEATURING MATTHEW SANTOS	SUPERSTAR			1ST & 15TH/ATLANTIC

NO. 1 MOST ADDED

USHER FEAT. YOUNG JEEZY Love In This Club (LAFACE/ZOMBA)

NO. 1 MOST INCREASED PLAYS

USHER FEAT. YOUNG JEEZY Love In This Club (LAFACE/ZOMBA)

TOP 5 NEW AND ACTIVE

LEONA LEWIS Bleeding Love (SYCO/J/RMG)

RICK ROSS FEAT. T-PAIN The Boss (SLIP-N-SLIDE/DEF JAM/IDJMG)

ROSCOE UMALI FEAT. BOBBY VALENTINO & E-40 Live It Up! (ARTISANS OF WAR)

GRIND MODE I'm So High (GRINDMODE/DADETOWN/UNIVERSAL REPUBLIC)

SOULJA BOY TELL'EM FEAT. ARAB YAH!!! (COLLIPARK/INTERSCOPE)

COMPLETE RHYTHMIC CHART ON PAGE 30

URBAN

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	NIelsen BDS CERTIFICATIONS	HITPREDICTOR STATUS	IMPRINT / PROMOTION LABEL
1	1	14	KEYSHIA COLE	I REMEMBER	NO. 1 (3 WKS)	11 1	IMANI/GEFFEN/INTERSCOPE
2	13	13	CHRIS BROWN	WITH YOU		11 1	JIVE/ZOMBA
3	12	12	THE DREAM	FALSETTO		11 1	RADIO KILLA/DEF JAM/IDJMG
4	2	20	J. HOLIDAY	SUFFOCATE		11 1	MUSIC LINE/CAPITOL
5	6	23	MARIO	CRYING OUT FOR ME		11 1	3RD STREET/J/RMG
6	5	18	WEBBIE, LIL' PHAT & LIL' BOOSIE	INDEPENDENT			TRILL/ASYLUM/ATLANTIC
7	9	15	SHAWTY LO	DEY KNOW			D4J/ASYLUM
8	7	15	SNOOP DOGG	SENSUAL SEDUCTION		11	DOGGYSTYLE/GEFFEN/INTERSCOPE
9	8	18	ALICIA KEYS	LIKE YOU'LL NEVER SEE ME AGAIN		11 1	MBK/J/RMG
10	16	3	USHER FEATURING YOUNG JEEZY	LOVE IN THIS CLUB	MOST INCREASED PLAYS	11 1	LAFACE/ZOMBA

NO. 1 MOST ADDED

SEAN GARRETT FEAT. LUDACRIS Grippin' (INTERSCOPE)

NO. 1 MOST INCREASED PLAYS

USHER FEAT. YOUNG JEEZY Love In This Club (LAFACE/ZOMBA)

TOP 5 NEW AND ACTIVE

CASELY Emotional (OIAZ BROTHERS/EPIC/KOCH)

DAY26 Got Me Going (BAD BOY/ATLANTIC)

BIRDMAN FEAT. YOUNG JEEZY, RICK ROSS, & LIL WAYNE 100 Million (CASHMONEY/UNIVERSAL MOTOWN)

YUNG RALPH I Work Hard (UNIVERSAL REPUBLIC)

BABY D I'm Bout Money (BIG OOMP/KOCH)

COMPLETE URBAN CHART ON PAGE 32

URBAN AC

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	NIelsen BDS CERTIFICATIONS	HITPREDICTOR STATUS	IMPRINT / PROMOTION LABEL
1	2	17	KEYSHIA COLE	I REMEMBER	NO. 1 (1 WK)	11 1	IMANI/GEFFEN/INTERSCOPE
2	1	17	ALICIA KEYS	LIKE YOU'LL NEVER SEE ME AGAIN		11	MBK/J/RMG
3	3	20	JAHEIM	NEVER			DIVINE MILL/ATLANTIC
4	4	21	MARY J. BLIGE	JUST FINE			MATRIARCH/GEFFEN/INTERSCOPE
5	5	23	RAHEEM DEVAUGHN	WOMAN			JIVE/ZOMBA
6	6	15	ERYKAH BADU	HONEY			UNIVERSAL MOTOWN
7	11	7	ANGIE STONE	SOMETIMES			STAX/CMG
8	7	50	MUSIQ SOULCHILD	TEACH ME		11	ATLANTIC
9	8	30	JOE	MY LOVE			JIVE/ZOMBA
10	13	13	CHAKA KHAN	ONE FOR ALL TIME			BURGUNDY/COLUMBIA

NO. 1 MOST ADDED

JANET Luv (ISLAND/IDJMG)

NO. 1 MOST INCREASED PLAYS

MARIAH CAREY Touch My Body (ISLAND/IDJMG)

TOP 5 NEW AND ACTIVE

RAHEEM DEVAUGHN Customer (JIVE/ZOMBA)

P.K. CARTER FEAT. ANGIE STONE Ain't Nothin Like A Sista (MANIFEST/REVELVE)

ALICE SMITH Dream (BBE/EPIC)

LEDISI Joy (VERVE FORECAST/VERVE)

CHRIS BROWN With You (JIVE/ZOMBA)

COMPLETE URBAN AC CHART ON PAGE 33

COUNTRY

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	NIelsen BDS CERTIFICATIONS	HITPREDICTOR STATUS	IMPRINT / PROMOTION LABEL
1	5	14	CARRIE UNDERWOOD	ALL-AMERICAN GIRL	NO. 1 (1 WK)	11 1	ARISTA/ARISTA NASHVILLE
2	1	24	RODNEY ATKINS	CLEANING THIS GUN (COME ON IN BOY)		11	CURB
3	4	17	ALAN JACKSON	SMALL TOWN SOUTHERN MAN			ARISTA NASHVILLE
4	2	20	KENNY CHESNEY DUET WITH GEORGE STRAIT	SHIFTWORK			BNA
5	7	28	CHUCK WICKS	STEALING CINDERELLA		11	RCA
6	10	13	TRACE ADKINS	YOU'RE GONNA MISS THIS			CAPITOL NASHVILLE
7	6	33	GARY ALLAN	WATCHING AIRPLANES		11 1	MCA NASHVILLE
8	12	4	GEORGE STRAIT	I SAW GOD TODAY		11	MCA NASHVILLE
9	9	33	CHRIS CAGLE	WHAT KINDA GONE		11	CAPITOL NASHVILLE
10	14	30	JASON ALDEAN	LAUGHED UNTIL WE CRIED			BROKEN BOW

NO. 1 MOST ADDED

RASCAL FLATTS Every Day (LYRIC STREET)

NO. 1 MOST INCREASED AUDIENCE

RASCAL FLATTS Every Day (LYRIC STREET)

TOP 5 NEW AND ACTIVE

JO DEE MESSINA I'm Done (CURB)

CRYSTAL SHAWANDA You Can Let Go (RCA)

CROSS CANADIAN RAGWEED Cry Lonely (UNIVERSAL SOUTH)

KENNY CHESNEY Wife And Kids (BNA)

DOLLY PARTON Jesus & Gravity (DOLLY)

COMPLETE COUNTRY CHART ON PAGE 52

AC

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	NIelsen BDS CERTIFICATIONS	HITPREDICTOR STATUS	IMPRINT / PROMOTION LABEL
1	1	31	COLBIE CAILLAT	BUBBLY	NO. 1 (10 WKS)	11 3	UNIVERSAL REPUBLIC
2	2	36	FERGIE	BIG GIRLS DON'T CRY		11 4	WILL.I.AM/A&M/INTERSCOPE
3	3	43	DAUGHTRY	HOME		11 4	RCA/RMG
4	6	35	ELLIOTT YAMIN	WAIT FOR YOU		11 2	HICKORY/RED
5	4	34	PLAIN WHITE T'S	HEY THERE DELILAH		11 3	FEARLESS/HOLLYWOOD
6	5	30	PINK	WHO KNEW		11 3	LAFACE/ZOMBA
7	7	24	CELINE DION	TAKING CHANCES		11	COLUMBIA
8	9	18	TIMBALAND FEATURING ONEREPUBLIC	APOLOGIZE		11 3	MOSLEY/BLACKGROUND/INTERSCOPE
9	8	8	MICHAEL BUBLE	LOST		11	143/REPRISE
10	10	8	MICHAEL McDONALD	(YOUR LOVE KEEPS LIFTING ME) HIGHER AND HIGHER	MOST INCREASED PLAYS	11 1	UNIVERSAL MOTOWN

NO. 1 MOST ADDED

TAYLOR SWIFT Teardrops On My Guitar (BIG MACHINE/UNIVERSAL REPUBLIC)

NO. 1 MOST INCREASED PLAYS

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

TOP 5 NEW AND ACTIVE

KIMBERLEY LOCKE Fall (CURB/REPRISE)

BUCKCHERRY Sorry (ELEVEN SEVEN/ATLANTIC/RRP)

FERGIE Clumsy (WILL.I.AM/A&M/INTERSCOPE)

PAULA ABDUL & RANDY JACKSON Dance Like There's No Tomorrow (DREAM MERCHANT 2/CMG)

JOHN MAYER Say (AWARE/COLUMBIA)

COMPLETE AC CHART ON PAGE 55

R&R THE BACK PAGES

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HOT AC

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	NIelsen BDS CERTIFICATIONS	HITPREDICTOR STATUS	IMPRINT / PROMOTION LABEL
1	2	28	SARA BAREILLES LOVE SONG	NO. 1 (1 WK)	1	EPIC
2	1	22	TIMBALANO FEATURING ONEREPUBLIC APOLOGIZE	11 3	☆	MOSLEY/BLACKGROUND/INTERSCOPE
3	3	32	FINGER ELEVEN PARALYZER	11 4		WIND-UP
4	4	21	BUCKCHERRY SORRY	11		ELEVEN SEVEN/ATLANTIC/RRP
5	5	35	COLBIE CAILLAT BUBBLY	11 3	☆	UNIVERSAL REPUBLIC
6	8	19	LINKIN PARK SHADOW OF THE DAY	11	☆	WARNER BROS.
7	10	17	LIFEHOUSE WHATEVER IT TAKES		☆	GEFFEN/INTERSCOPE
8	6	16	TAYLOR SWIFT TEARDROPS ON MY GUITAR	11 2	☆	BIG MACHINE/UNIVERSAL REPUBLIC
9	7	25	SANTANA FEATURING CHAD KROEGER INTO THE NIGHT	11	☆	ARISTA/RMG
10	12	8	DAUGHTRY FEELS LIKE TONIGHT		☆	RCA/RMG

NO. 1 MOST ADDED

FERRAS Hollywood's Not America (CAPITOL)

NO. 1 MOST INCREASED PLAYS

GAVIN DEGRAW In Love With A Girl (J/RMC)

TOP 5 NEW AND ACTIVE

- VANESSA CARLTON** Hands On Me (THE INC./UNIVERSAL MOTOWN)
- COUNTING CROWS** You Can't Count On Me (DGC/GEFFEN/INTERSCOPE)
- COLLECTIVE SOUL** All That I Know (EL)
- THE SPILL CANVAS** All Over You (ONE ELEVEN/SIRE/REPRISE)
- A FINE FRENZY** Almost Lover (VIRGIN)

COMPLETE HOT AC CHART ON PAGE 56

SMOOTH JAZZ

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	NIelsen BDS CERTIFICATIONS	HITPREDICTOR STATUS	IMPRINT / PROMOTION LABEL
1	1	17	PAUL HAROCastle LUCKY STAR	NO. 1 (4 WKS)		TRIPPIN' N' RHYTHM
2	4	6	KENNY G SAX-O-LOCO			STARBUCKS/CONCORD/CMG
3	3	24	ERIC MARIENTHAL BLUE WATER			PEAK/CMG
4	7	11	EUGE GROOVE MR. GROOVE	MOST INCREASED PLAYS		NARADA JAZZ/BLG
5	2	26	BONEY JAMES LET IT GO			CONCORD/CMG
6	6	23	CHRIS BOTTI VENICE			COLUMBIA
7	5	26	CANDY DULFER L.A. CITY LIGHTS			HEADS UP
8	8	18	EVERETTE HARP OLD SCHOOL			SHANACHIE
9	9	7	JESSY J TEQUILA MOON			PEAK/CMG
10	10	14	CHUCK LOEB WINDOW OF THE SOUL			HEADS UP

NO. 1 MOST ADDED

MINDI ABAlR Smile (PEAK/CMG)

NO. 1 MOST INCREASED PLAYS

EUGE GROOVE Mr. Groove (NARADA JAZZ/BLG)

TOP 5 NEW AND ACTIVE

- KELLY SWEET** Dream On (RAZOR & TIE)
- U-NAM** Keep The Faith (TRIPPIN' N' RHYTHM)
- JOHN LEGEND** Each Day Gets Better (C.O.O.D./COLUMBIA)
- RAUL MIDON** Pick Somebody Up (MANHATTAN/BLG)
- SEAL** Rolling (WARNER BROS.)

COMPLETE SMOOTH JAZZ CHART ON PAGE 59

ALTERNATIVE

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	NIelsen BDS CERTIFICATIONS	HITPREDICTOR STATUS	IMPRINT / PROMOTION LABEL
1	1	19	FOO FIGHTERS LONG ROAD TO RUIN	NO. 1 (3 WKS)		ROSWELL/RCA/RMG
2	3	22	LINKIN PARK SHADOW OF THE DAY	11	☆	WARNER BROS.
3	2	27	SEETHER FAKE IT	11	☆	WIND-UP
4	4	16	PARAMORE CRUSH-CRUSH-CRUSH			FUELED BY RAMEN/RRP
5	6	18	PUDDLE OF MUDD PSYCHO			FLAWLESS/GEFFEN/INTERSCOPE
6	5	31	FOO FIGHTERS THE PRETENDER	11	☆	ROSWELL/RCA/RMG
7	8	36	RISE AGAINST THE GOOD LEFT UNDONE		☆	GEFFEN/INTERSCOPE
8	7	22	AVENGED SEVENFOLD ALMOST EASY			HOPELESS/WARNER BROS.
9	11	13	JACK JOHNSON IF I HAD EYES			BRUSHFIRE/UNIVERSAL REPUBLIC
10	9	19	RADIOHEAD BODYSNATCHERS			TBD/ATO

NO. 1 MOST ADDED

3 DOORS DOWN It's Not My Time (UNIVERSAL REPUBLIC)

NO. 1 MOST INCREASED PLAYS

3 DOORS DOWN It's Not My Time (UNIVERSAL REPUBLIC)

TOP 5 NEW AND ACTIVE

- LINKIN PARK** Given Up (WARNER BROS.)
- ANGELS AND AIRWAVES** Secret Crowds (SURETONE/GEFFEN/INTERSCOPE)
- CHEVELLE** The Fad (EPIC)
- FINGER ELEVEN** I'll Keep Your Memory Vague (WIND-UP)
- SAVING ABEL** Addicted (VIRGIN)

COMPLETE ALTERNATIVE CHART ON PAGE 68

ACTIVE ROCK

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	NIelsen BDS CERTIFICATIONS	HITPREDICTOR STATUS	IMPRINT / PROMOTION LABEL
1	1	22	PUDDLE OF MUDD PSYCHO	NO. 1 (5 WKS)		FLAWLESS/GEFFEN/INTERSCOPE
2	3	14	FOO FIGHTERS LONG ROAD TO RUIN			ROSWELL/RCA/RMG
3	2	24	AVENGED SEVENFOLD ALMOST EASY			HOPELESS/WARNER BROS.
4	5	21	BREAKING BENJAMIN UNTIL THE END			HOLLYWOOD
5	7	6	THEORY OF A DEADMAN SO HAPPY			604/ROADRUNNER/RRP
6	4	28	SEETHER FAKE IT	11		WIND-UP
7	6	29	HURT TEN TON BRICK			CAPITOL
8	8	34	SIXX: A.M. LIFE IS BEAUTIFUL			ELEVEN SEVEN
9	9	33	FIVE FINGER DEATH PUNCH THE BLEEDING			FIRM
10	10	7	ASHES DIVIDE THE STONE			ISLAND/IDJMG

NO. 1 MOST ADDED

LINKIN PARK Given Up (WARNER BROS.)

NO. 1 MOST INCREASED PLAYS

SEETHER Rise Above This (WIND-UP)

TOP 5 NEW AND ACTIVE

- SOILWORK** Exile (NUCLEAR BLAST/CAROLINE)
- THOUSAND FOOT KRUTCH** Falls Apart (TOOTH & NAIL)
- AVENGED SEVENFOLD** Afterlife (HOPELESS/WARNER BROS.)
- RISE AGAINST** The Good Left Undone (GEFFEN/INTERSCOPE)
- FINGER ELEVEN** I'll Keep Your Memory Vague (WIND-UP)

COMPLETE ACTIVE ROCK CHART ON PAGE 70

ROCK

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	NIelsen BDS CERTIFICATIONS	HITPREDICTOR STATUS	IMPRINT / PROMOTION LABEL
1	1	27	SEETHER FAKE IT	NO. 1 (6 WKS)	11	WIND-UP
2	3	19	PUDDLE OF MUDD PSYCHO			FLAWLESS/GEFFEN/INTERSCOPE
3	2	35	SIXX: A.M. LIFE IS BEAUTIFUL			ELEVEN SEVEN
4	5	13	FOO FIGHTERS LONG ROAD TO RUIN			ROSWELL/RCA/RMG
5	4	16	LINKIN PARK SHADOW OF THE DAY	11		WARNER BROS.
6	14	2	3 DOORS DOWN IT'S NOT MY TIME	MOST INCREASED PLAYS/MOST ADDED		UNIVERSAL REPUBLIC
7	6	57	FINGER ELEVEN PARALYZER	11 4		WIND-UP
8	7	43	THREE DAYS GRACE NEVER TOO LATE	11 2		JIVE/ZOMBA
9	8	8	THE BLACK CROWES GOODBYE DAUGHTERS OF THE REVOLUTION			SILVER ARROW
10	10	6	THEORY OF A DEADMAN SO HAPPY			604/ROADRUNNER/RRP

NO. 1 MOST ADDED

3 DOORS DOWN It's Not My Time (UNIVERSAL REPUBLIC)

NO. 1 MOST INCREASED PLAYS

3 DOORS DOWN It's Not My Time (UNIVERSAL REPUBLIC)

TOP 5 NEW AND ACTIVE

- COLLECTIVE SOUL** New Vibration (EL)
- KILLSWITCH ENGAGE** Holy Diver (ROADRUNNER/RRP)
- CHEVELLE** The Fad (EPIC)
- QUEENSRYPHE** Welcome To The Machine (RHINO)
- 12 STONES** Anthem For The Underdog (WIND-UP)

COMPLETE ROCK CHART ON PAGE 72

TRIPLE A

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	NIelsen BDS CERTIFICATIONS	HITPREDICTOR STATUS	IMPRINT / PROMOTION LABEL
1	1	14	JACK JOHNSON IF I HAD EYES	NO. 1 (9 WKS)		BRUSHFIRE/UNIVERSAL REPUBLIC
2	2	17	INGRID MICHAELSON THE WAY I AM			CABIN 24/ORIGINAL SIGNAL/RED
3	3	4	R.E.M. SUPERNATURAL SUPERSERIOUS			WARNER BROS.
4	5	11	SHERYL CROW LOVE IS FREE			A&M/INTERSCOPE
5	4	28	SARA BAREILLES LOVE SONG	11		EPIC
6	7	4	COUNTING CROWS YOU CAN'T COUNT ON ME			DGC/GEFFEN/INTERSCOPE
7	6	13	KT TUNSTALL SAVING MY FACE			RELENTLESS/VIRGIN
8	12	13	MIKE DOUGHTY 27 JENNIFERS			ATO/RED
9	9	19	RYAN ADAMS EVERYBODY KNOWS			LOST HIGHWAY
10	13	17	COLBIE CAILLAT REALIZE			UNIVERSAL REPUBLIC

NO. 1 MOST ADDED

JASON MRAZ I'm Yours (ATLANTIC/RRP)

NO. 1 MOST INCREASED PLAYS

GLEN HANSARD & MARKETA IRGLOVA Falling Slowly (CANVASBACK/COLUMBIA)

TOP 5 NEW AND ACTIVE

- NEWTON FAULKNER** Dream Catch Me (AWARE/COLUMBIA)
- MATT COSTA** Mr. Pitiful (BRUSHFIRE/UNIVERSAL REPUBLIC)
- BAND OF HORSES** No One's Gonna Love You (SUB POP)
- BODEANS** Every Day (RESOLUTION)
- KATHLEEN EDWARDS** The Cheapest Key (ZOE/ROUNDER)

COMPLETE TRIPLE A CHART ON PAGE 75

CBS Radio's KMPS/Seattle PD has done it all, all in one place

Becky Brenner

By Erica Farber

Many of country's radio and music executives are gathering in Nashville March 5-7 for the annual Country Radio Seminar. Presiding over this year's festivities is Country Radio Broadcasters (CRB) president Becky Brenner, one of the format's most respected PDs.

Liner Notes

Profile: Becky Brenner

Title: CBS Radio's KMPS/Seattle PD

Favorite radio format: Country

Favorite TV show: "I'm kind of addicted to 'Medium' and 'Lipstick Jungle.' "

Favorite song: "People tease me because I say, 'Oh, I love that song,' and everyone says I love every song. In the last few years, I really love 'Live Like You Were Dying.' "

Favorite movie: "Pretty Woman"

Favorite book: "I have so many and I read a lot of trashy novels, because sometimes you just need a release."

Favorite restaurant: "Right now it's the Icon Grill in Seattle."

Beverage of choice: "Beer—any microbrews, pretty much."

Hobbies: "I play volleyball, read a lot, I love dancing and I recently took up knitting again. And I like skiing and other outdoor things that I'm just getting too old to do anymore."

E-mail address: becky@kmps.com

Getting into the business: I went to the University of Wisconsin for radio, TV and film. I was talking to a guy about how I really needed money and he said the best thing would be to get an internship at a commercial station, which offered more experience than working at the campus station. I went to the local top 40 and country stations, an AM/FM combo, and applied. Maybe four or five weeks into it, they asked if I wanted to do news on Saturday mornings. So I went to the small towns surrounding Oshkosh and wrote up news stories and reported back during the week. On Saturdays I anchored the news all morning. It was a full-service AM, so I was doing 15-minute news blocks.

Then they hired me full-time to do overnights, which worked well for my college schedule. I did that for eight or nine months, and the program

director said, "We want you to do afternoon drive." And I was like, "Whoa, OK!" I was on the AM country live from 2 to 6 p.m., then voice-tracked the FM, which was top 40.

When I graduated, I was going to do television. I sent a tape to "Evening Magazine" in Green Bay and the guy sent a letter back saying, "We love your writing, your interviewing skills and you did a great job editing, but you have to cut your hair and lose 10 pounds." I was like, "Who needs that kind of grief?" Originally my dream was to take over for Johnny Carson. Unfortunately, it didn't happen.

Joining KMPS: After I graduated, I met my husband at the end of that year. When he asked me to marry him, I said, "I'm going to live in Seattle." I was born here and my family moved to

Wisconsin, but I always missed it. In 1982, an opening came up for 7-midnight here. They hired me and I've been in Seattle ever since.

Until 1992, I did just about every job in the building. Jaye Albright came in as program director when I was doing production and heard me do a weekend shift and said, "Why are you not on the air every day?" She put me on middays, so I did that along with promotion and other operation things until I left in 1995 for Broadcast Programming and the BP Consulting Group, doing country consulting and programming. I then became VP of all formats for two years, before I was hired back at what was KMPS and [classic rock] KZOK. I've been here ever since.

Define your programming philosophy: Service to others is what has made it work for me. Serve the listeners, the advertisers, the staff, the artists and the labels. It creates an environment where everyone wins.

Biggest challenge: Doing more with fewer resources. That's been true since the day I started. The program director I first had in Oshkosh complained because they wouldn't give him money to get a remote vehicle to do on-sites. That was 30 years ago. We're still having the same issues.

Career disappointment: A few years ago, I would have said I regretted not being a GM, but watching what's happened I really don't. I've come to realize the day-to-day is what's most fun for me and I like focusing on one station, because you get more contact with people and have greater ability to affect results than if you're at some other management level.

Most influential individual: Jaye Albright, of course. Fred Schumacher, who was a general manager here for a long time and taught me a lot. [Veteran network radio executive] Edie Hilliard has been an amazing female mentor, and [CBS Radio senior VP/regional manager] Lisa Decker these last few years, who's been amazing to work with as well. All four were a great influence.

Advice for broadcasters: Don't fear change, think positively, and if you're not enjoying it, move on. Do some face-to-face, have real conversations with people, walk down the hall. I'm really pushing these days to get rid of e-mail. I look at my kids and wonder if they are ever going to be good at interpersonal communication where they don't have a device typing three-word sentences to people. It's inappropriate to say things on e-mail that you would never say to people's face, and it's horrible. R&R



'Originally my dream was to take over for Johnny Carson. Unfortunately, it didn't happen.'

—Becky Brenner

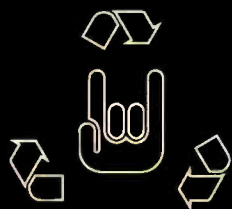


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