

**Millennials Til Midnight—Podcast's Sweet Spot.** For all the press podcasts receive, precious little is known about the audience that has made it one of the hottest trends in digital audio. As the industry gathered for its first Podcast Upfront in New York on Thursday, a new study put a light on the listeners and their consumption behavior, with a big nod toward younger audiences. The median age of podcast listeners is 30, compared to 45 for AM/FM



radio and 57 for broadcast television networks, according to new research compiled by Pierre Bouvard, chief marketing officer of Cumulus Media and Westwood One. "This is definitely driven by millennials," Bouvard said. The study, first reported by Ad Age, draws on a report from Ipsos and Edison Research. It found that middays and nights are podcasting's primetime, with 29% of listening occurring from 7pm- midnight and 29% from 10am-3pm. Conversely, listening is lowest in radio drive times—20% takes place from 3pm-7pm and 17% from 6am-10am. "Our traditional view of primetime and radio is drive time or morning and afternoon," Bouvard told Ad Age. "It's really interesting that night is primetime [for podcast audiences]. Most listening is done at home, followed by work." As with online radio, on-demand audio is increasingly a mobile-first activity. Half of the total time spent listening to podcasts occurs on mobile phones, followed by one-third on computers. The qualitative profile of its audience has drawn advertisers to podcasting, something the new study reinforces. More than six in ten podcast listeners (61%) work part or full time, and 55% have some college education or are college graduates. So what are they listening to? Personalities and talk shows account for 66% of listening, followed by news at 22%. "People aren't listening to Pandora or robots," Bouvard said. "They're interested in people talking....This is a medium that lets you follow your passion, whatever that might be."

**Why Podcasters Must Learn To Keep Time.** The overall appetite for podcasts may be robust, but that doesn't mean all listeners are willing to sit through an entire show. The public's "bite-size tendency" plays into podcast time spent as much as it does for radio, according to Steve Goldstein, the longtime radio programming exec who now operates podcast consultancy Amplifi Media. "There is a perception among podcast hosts that because people have gone through the process of selecting their podcast, listeners are automatically fans and thus the hosts can indulge the audience with impunity," Goldstein wrote in a blog post, adding that this is hardly the case. "In a time-starved world and an ever-increasing excess of content clamoring for attention, even after selecting to listen to a podcast, many listeners will [not] sit through content that does not connect." Goldstein shared an NPR One app analysis revealing that a mere 18 words into a segment, people are deciding whether they will continue listening. Another study shows an attrition rate of 40% in the first 7 minutes. Longer podcasts should expect that two-thirds of the audience will vacate somewhere between 20 and 60 minutes. "This suggests that audience consumption patterns among podcast listeners may not be so different than other forms of audio," Goldstein said. He added that Nielsen data has shown that traditional radio time spent listening averages about 10 minutes to one item or one station. His take on the ideal podcast length is about 25 minutes, which equates to the average commute time for many listeners. "The empirical evidence is overwhelming," Goldstein concluded. "The longer the podcast, the less chance there is for completion."

**CBS Says 'Play.it' Proud At Podcast Upfront.** CBS Radio used the stage of the first-ever podcasting Upfront to unveil seven new shows for its burgeoning Play.it platform. The company also announced that Play.it content is generating more than 15 million monthly

NEWS INSIDE »

On The Inside with...

PETER SMYTH

The advertisement for The Dave Ramsey Show. It features a dark blue background with a white and yellow audio waveform graphic. The text "3RD" is prominently displayed in a large, white, pixelated font. Below it, the words "LARGEST SYNDICATED" are written in a bold, white, sans-serif font. Underneath that, the phrase "No Affidavits. No Outside Barter. No Make Goods." is written in a smaller, yellow, sans-serif font. On the right side, there is a yellow button with the text "Learn More" in a white, sans-serif font. The logo for "THE DAVE RAMSEY SHOW" is located in the top right corner of the ad, with a yellow square containing a white "R" and the text "THE DAVE RAMSEY SHOW" in white.

listens across CBS Local Digital Media's properties, partner sites and apps. The new mostly weekly shows range from comedy to "Cosmo," and from politics to hip-hop. Among them are "Cosmo Happy Hour," hosted by Elisa Benson of Cosmopolitan.com, covering pop culture, sex and fashion; "The Tom Green Radio Show," a one-hour program hosted by the comedian; "The Brouhaha with Ana Marie Cox," a political chat show hosted by the Wonkette founder; "Rap Radar," coming from the popular hip-hop website; "The Jason Fitz Show," featuring a mash-up of football, comedy and entertainment; "The Global Travel Conspiracy," hosted by blogger-photographer Gary Arndt; and "The Grill," hosted by Sharon Waxman, founder and CEO of Hollywood news site The Wrap. CBS was joined at the Interactive Advertising Bureau's inaugural Podcast Upfront Showcase by ESPN Radio, AdLarge, Midroll, NPR, Panoply, Podtrac, WNYC and other players in the fast-growing space. Each of the participants had 20 minutes to preview their latest programming for advertisers and media buyers. Separately, PodcastOne added six new shows to its network lineup. "Name Dropping with Ian Fitzsimmons," "Total Soccer Show," and "Mohr Sports Los Angeles" have been added to its sports roster, while "Bulletproof Radio" and "Ben Greenfield Fitness" are new to its health and fitness category. And celebrity blogger, author and TheDirty.com founder Nik Richie will host a program on the PodcastOne platform, which boasts some 200 shows.

**Broadcasters Battle FCC Over AM Window.** Instead of opening an exclusive window for AM stations to obtain FM translators as part of its AM revitalization order, the FCC is considering a one-time window (or pre-approved waiver) to allow the relocation of FM translators up to 250 miles. The disclosure was made by the Audio Division's Peter Doyle in September 1 meetings with Fletcher, Heald & Hildreth attorney Francisco Montero, and David Honig and Jim Winston, execs at, respectively, the minority rights groups MMTC and NABOB. According to a letter by Montero filed with the commission, Doyle said the key issues to be addressed in the proposal were the supply of translators and translator prices. The Media Bureau has tentatively concluded the proposal would be beneficial to AM stations. But Winston and Montero said the 250-mile waiver for relocating translators could be worse than doing nothing because it would create an opportunity for larger stations to corner the market on the remaining translators, which are expensive and out of the reach of smaller AM stations. Without increasing the number of translators, bidding wars for those that remain would result, which would further drive up the prices, they argued. Meanwhile NAB CEO Gordon Smith met with FCC commissioners Ajit Pai, Mike O'Rielly and Jessica Rosenworcel to talk about chairman Tom Wheeler's decision not to include the exclusive translator window for AM stations in the agency's revitalization order. During the meetings, the NAB called such a window "critical," especially for small market broadcasters attempting to serve their local communities. Without it, the Commission could no longer claim that it is "revitalizing" the AM band, the NAB said. It also rebutted claims that AM radio lacks a diversity of viewpoints and accused the Commission of what it called "increasing hostility towards localism."



**Lawyer Sees Errors In Pre-'72 Fight Arguments.** Public Knowledge has filed a friend-of-the-court brief urging the Ninth Circuit Court of Appeals in San Francisco to reverse a California court decision that claimed Pandora violated the Turtles public performance rights by streaming their pre-1972 sound recordings. The arguments made by the non-profit public interest group could mirror some of the rationale used by the largest radio broadcasters defending themselves in similar lawsuits. Sherwin Siy, VP of legal affairs for Public Knowledge, said the district court made two errors in its decision. "The first was in applying a law that doesn't actually exist; the second is using a rationale to justify that law that threatens the existence of critical safeguards on copyright law like fair use and the first sale doctrine," Siy said. Siy contends that the law doesn't create a right for the creators of pre-1972 recordings to keep their records from being played. While they have the right under state law to keep them from being copied, the district court can't "invent" the same public performance rights that exist in federal law, he argues. "In trying to conjure up a sound recording right in the state law, the district court made things worse by suggesting that the state law gives pre-1972 recording artists state copyrights that aren't subject to fair use or other limits to copyright law," Siy says. ABS Entertainment, which owns the rights to recordings made by Al Green and other artists, last month sued iHeartMedia, CBS Radio and Cumulus Media in California and New York over pre-'72 recordings. But that litigation may be put on hold pending a Second Circuit Court of Appeals decision on whether the owners of older recordings have public performance rights under state law.

*the* **DANA SHOW**  
**NOT YOUR DADDY'S  
TALK RADIO.** LIVE MON-FRI  
1PM-4PM ET

**Indy Radio Creates Social Engagement Kings.** Social interaction continues to become an integral part of all media, and several Indianapolis radio stations have figured out the balanced formula for doing it right. A new survey from audience insight firm Shareablee offers a “Social Scorecard” of newspapers, TV and radio stations in the market—with four radio stations ranking in the top 10 for social engagement. Holding three of those places is Radio One, with No. 5 rhythmic CHR “Hot 96.3” WHHH, No. 6 urban AC WTLC-FM (106.7) and No. 8 urban gospel “The Light” WTLC (1310). At No. 7 is Entercom’s hot AC “107.9 The Mix” WNTR-FM. “We absolutely love the personal and rabid connection our listeners have with radio and with social media,” Radio One-Indianapolis VP/GM Chuck Williams tells Inside Radio. “They complement their life.” The company’s WHHH leads the market on Instagram, with nearly 125,000 “actions,” 276% more than any other local property on the platform. That station logged a total of 1.3 million social media actions between the survey period of February-August 2015. TV stations proved to be the overall frontrunners in the Shareablee survey, with WRHT-TV, WXIN-TV, WRTV-TV and WISH-TV in first through fourth place, The Indianapolis Star at No. 9 and WTTV-TV at No. 10.



**In Indy, Campaigns Keep Listeners Tuned In.** Audience Insight firm Shareablee’s “Social Scorecard” of newspapers, TV and radio stations in the Indianapolis market confirmed what several local radio stations already knew—memes, Facebook, statuses, selfie campaigns, hashtag campaigns and anything else you can think of will win you digital engagement with listeners. Four of the market’s radio stations stood out successful campaigns. WHHH and WTLC-AM/FM PD Karen Vaughn says, “Across all radio brands we craft campaigns which deliver instant gratification to listeners,” among them WHHH-FM’s Double Tap Tuesday. Throughout the day, the station’s on-air talent post contest memes and ask listeners to like or “Double Tap” the picture for a chance to win a qualifying prize randomly. “It has been one of the driving forces behind Hot 96.3’s Instagram account growing to No. 1 in the city,” says Vaughn. Vaughn tells Inside Radio that Radio One’s stations utilize all station social media and digital platforms to connect and engage with listeners. On WTLC-AM, “we launched an inspirational meme campaign where we post positive memes, encouraging word art and feel-good messages, which has assisted Praise Indy with an increase of Facebook followers by over 50%.” She says that the overall goal is “to consistently engage listeners across all social media and digital platforms to bring them back to the station.” And at WTLC-FM, a summertime “#TLCCookoutCrashers” campaign encouraged listeners on Facebook, Twitter and Instagram to suggests cookouts to crash over the Memorial Day Weekend. “The response was massive,” she says. “Listeners all over Indianapolis wanted the station to stop by their homes or park gathering to hang out with them during the holiday.”

**Royalty Targeted In House Copyright Review.** The U.S. House Judiciary Committee is conducting what it terms “a listening tour” as part of an upcoming comprehensive copyright review (including for music), kicking off with a roundtable discussion in Nashville on September 22. Organized by committee chairman Bob Goodlatte (R-VA) and ranking member John Conyers (D-MI), it will involve a wide range of music industry professionals, with future roundtables forthcoming. The sweeping review includes copyright issues regarding movies, TV programming, books, video games, computer software—and music, which, of course potentially affects the radio industry. The National Association of Broadcasters is fighting legislative efforts to end radio’s long-standing exemption from paying a performance royalty. This week, as part of that effort, the NAB added two House members and one Senator to the Local Radio Freedom Act, its anti-royalty resolution. With their addition, the non-binding resolution has 208 cosponsors in the House and 20 in the Senate. Goodlatte and Conyers represent the opposing side, in favor of a performance royalty for radio. In a joint statement, they said, “In the coming weeks, the House Judiciary Committee will conduct several roundtable discussions to hear directly from the creators and innovators about the challenges they face in their creative field and what changes are needed to ensure U.S. copyright law keeps pace with technological advances.” The comprehensive review of U.S. copyright law was first raised in 2013 in a speech before the World Intellectual Property Day celebration at the Library of Congress. This past July, House members began meeting with committee members for input, with almost 50 meetings ongoing through the end of the summer. To date, the House Judiciary Committee has also held 20 hearings with testimony from 100 witnesses.

“How would I live without it?”	“I am amazed at how easy it is!”	“This product is fabulous.”	“I would SOOOOOO hate life without it!”
“I love it!”	“It’s a no brainer!”	“vCreative is a lifesaver!”	“No paper? Love it!”

**vcreative**™  
 Cloudbased Continuity Management System

**Nielsen Goes Deeper On Hispanic Segments.** The trend toward segmenting audiences based on characteristics that go beyond just age and gender is deepening in the Hispanic marketplace. Nielsen has partnered with cross-cultural market research specialist Culturati to launch a new consumer measurement product that slices and dices Hispanic demos to include factors such as attitudes and values. The newly minted Nielsen-Culturati Hispanic Segmentation combines shopping data from Nielsen's Homescan Panel with Culturati's attitudes and values-based U.S. Hispanic segmentations. The companies say the new product will allow marketers to track brand results by bicultural and other key Hispanic segments and uncover the motivation behind shopper and consumer behavior. The segmentations are available now for Nielsen's Homescan and Spectra clients to help in developing marketing plans, in-store programs and communications strategies. But marketers may eventually be able to overlay the Culturati data with PPM numbers to buy Hispanic radio audiences using the new segmentations. A Nielsen spokesperson says the company is working to adapt it to different Nielsen products including Nielsen Audio. The four attitude-based segments include Latinistas (culturally Hispanic), Heritage Keepers (bicultural), Savvy Blenders (bicultural), and Ameri-Fans (culturally American). Monica Gil, senior VP and general manager of multicultural growth and strategy at Nielsen, says the new segments reveal "distinctions and nuances between each sub-segment of the Hispanic consumer market." As the cohorts in each group continue to grow, marketers "need to understand the commonalities and differences among the Hispanic consumer set," Gil said.



**Unified Deal Aids iHeart Programmatic Plan.** Marketing and analytics tech company Unified has raised \$30 million in funding and increased its credit facility with Silicon Valley Bank to \$10 million. The equity funding was led by iHeartMedia, which partnered with the company in June and made an undisclosed investment in it. Unified's customers are in the automotive, consumer packaged goods, consumer technology, entertainment and financial service industries. The company says it will use the financing to accelerate development of its data platform and software applications, for sales expansion, and to enter new markets. Dave Donohue, Unified VP of corporate communications, told TechCrunch that the company intends to expand its data offerings into broadcast advertising, hence the partnership with iHeartMedia. Announcing the alliance in June, iHeart said it would allow the broadcaster to combine its audience data with Unified's analytics technology to bring the power of attribution, audience identification and impact analysis typically associated with digital marketing to the scale of broadcast media. "We specifically chose iHeart because of the strategic value they brought to the table in terms of data sets—it's not just cash," Calvin Lui, Unified's president and chief strategy officer, told TechCrunch. Together with ad technology company Jelli, Unified provides one of the building blocks for the automated platform that iHeart is constructing to enable it to sell advertising programmatically.

**BMI \$1B Revenue Sings Like a No. 1 Hit.** BMI is fanning its tail feathers with the announcement of record-breaking revenue and royalty distributions for the fiscal year ended June 30. The performance rights organization, which collects royalties for songwriters, generated total revenues of \$1.013 billion—the highest in its history—while distributing \$877 million to affiliated songwriters, composers and music publishers. That total represents a 4% increase over last year and the company's largest distribution ever. Since 2005, BMI's collections have increased about 40%, according to The New York Times. Revenue from media licensing, including radio and TV (33% of the total \$721 million in domestic revenue) and cable & satellite entertainment (34%), reached record levels of \$484 million; general licensing revenues of \$137 million (19%), which comprises bars, hotels, fitness facilities and restaurants, followed. Next in line is \$100 million in digital revenue, a 54% increase over last year. That category includes Amazon, Apple, Netflix, Pandora, Spotify and YouTube. The Times notes that the digital category now makes up about 14% of BMI's domestic revenue; in 2003, it was only 3%. The company's one downturn was international revenue, at \$292 million, down 5%, which BMI blames on changes in foreign exchange rates. BMI processed nearly 600 billion performances, more than 500 billion of which were digital, a 25% increase from last year. More than 1.2 million unique musical works were identified across the various digital services. The organization represents 700,000 songwriters, composers and music publishers. Rival ASCAP reported revenues of \$1.001 billion for its fiscal year, according to The Times.

— Get more news, people moves and insider extras @ [www.insideradio.com](http://www.insideradio.com). —



**TRACK STATIONS!**

**Station Ratings**  
STATIONRATINGS.COM

**24/7 RADIO  
STATION RATINGS  
REPORTING**

**ACCESS GRANTED**

- Nielsen Audio Ratings
- Data Updated Daily
- Markets Featured Each Day
- Demographics & Market Details
- Ratings by State/Rank/Market

**On The Inside with... Peter Smyth**

As chairman and CEO of Greater Media, Inc., Peter Smyth, oversees 21 AM and FM radio stations in the competitive Philadelphia, Boston, Detroit, Charlotte, NC and New Jersey markets. But like any top manager, Smyth believes in the basics—good content, the importance of local, a good digital and mobile presence and making it “all about the people.” As the industry continues to evolve, Smyth shares with *Inside Radio* his take on his company’s formula for success, the strategies for finding political dollars, and how digital helps extend brands and grow revenue. *An edited transcript follows.*

**IR: Today’s consumers have so many media choices. What does it take for your radio stations to remain successful?**

**PS:** We are about investing in great content and being local radio-committed to the community. We have to earn the audience and the users’ appreciation every day. I don’t care if you own 1,000 stations, it is all about the people. When broadcasters can focus on great content, great experiences happen. We focus on how can we have line extensions on our core brands and get on as many platforms as possible. We want to have a presence on mobile and make sure our interactive websites are very usable. For instance, WMMR [Philadelphia] has done an incredible job with the ‘Preston & Steve’ morning show using over-the-air, digital and social media. It is quality content from a local radio station. Another example is WRIF in Detroit. It is an iconic station with a dominant morning show, ‘Dave and Chuck the Freak.’

**Peter Smyth****IR: You have stations in key battleground states. Heading into the election advertising season, what do you expect from your stations in political dollars?**

**PS:** We’re not sure how much will go into radio yet, but it will be substantial. PAC monies have changed the world dramatically, and political advertising season seems to go on forever. But we want to protect our core business. We’re not going to add inventory. We need to make sure we do the right thing by our clients and that our stations are priced properly. We also need to make sure we’re in touch with the campaigns. They’ve been buying some radio inventory already.

**IR: Radio touts its ‘live and local’ attributes as its advantage. How do your stations capitalize on this?**

**PS:** This is a local business. Audiences want to hear local content and local personalities. Like a great song, a great radio station will survive and be there for a long time. I’m not a big syndication guy and I’m the antithesis of some of my peers. People want to be connected to a local entity that will say, ‘It is OK and we’ll keep you informed.’ That one-on-one contact, you can’t buy that. Local content is expensive; I’m not going to say it is an inexpensive way to run a business. But if you want to run a sustaining business, local content is important. I don’t care what Ryan Seacrest tells me; he is not here. I find that when a local personality can read a commercial or give a live endorsement, that moves the needle.

**IR: What are your priorities with digital and how are you monetizing it so far?**

**PS:** With digital and mobile, you want to activate engagement. It helps us mine more data and data equals money and gives us the knowledge of what we’re doing right and what we’re doing wrong. It gives you a 360-degree approach to media marketing. And when you can repurpose content you’re creating for video or on social media, you can increase revenue substantially. That’s what drives eyeballs and page views and all the other metrics everyone is screaming for. But it all comes back to having great content and great expectations.

**IR: What’s a good example of this?**

**PS:** We’ve been very fortunate in our ability to use video. It is becoming a substantial part of our revenue picture. [WMMR’s morning hosts] Preston and Steve have put together a video program, ‘The Daily Rush’ that they air on the station’s website and on YouTube, and Comcast’s on-demand system. We can run two or three video ads in pre-roll and sell it for a good number. They are also very aggressive on social media and have so many followers that they can activate engagement very quickly. When you do this, you’re repurposing content. We want to be on as many devices as possible.

**E-Efforts:** Smyth talks about e-commerce opportunities and the importance of apps only at [InsideRadio.com](http://InsideRadio.com).

Check out other recent Insider Interviews >> [Pierre Bourvard](#) | [Paul Brenner](#) | [Rod Phillips](#) | [Anthony Bay](#) | [Lary Wilson](#) | [Kristin Kolodge](#) | [Bill Hendrich](#) | [J. Pat Miller](#) | [GE Capital’s Ray Shu](#) | [Ramsey’s Chris Brown](#) | [E. W. Scripps Company](#)

**AMERICA'S MUSIC CHARTS**

POWERED BY: **MEDIABASE**

RADIO'S NUMBER ONE MUSIC AUTHORITY

09.11.15

**TOP 40**

**RHYTHMIC**

THIS - LAST WEEK	ARTIST	SONG
1	2	MAJOR LAZER f/MØ & DJ SNAKE Lean On
2	3	SELENA GOMEZ f/ASAP ROCKY Good For You
3	1	THE WEEKND Can't Feel My Face
4	5	DEMI LOVATO Cool For The Summer
5	8	R. CITY f/ADAM LEVINE Locked Away
6	7	ED SHEERAN Photograph
7	4	OMI Cheerleader
8	11	FALL OUT BOY Uma Thurman
9	6	SKRILLEX & DIPLO w/JUSTIN BIEBER Where Are U Now
10	9	RACHEL PLATTEN Fight Song

THIS - LAST WEEK	ARTIST	SONG
1	5	THE WEEKND The Hills
2	1	FETTY WAP f/MONTY My Way
3	2	THE WEEKND Can't Feel My Face
4	4	MAJOR LAZER f/MØ & DJ SNAKE Lean On
5	6	RICH HOMIE QUAN Flex (Ooh Ooh Ooh)
6	3	OMI Cheerleader
7	10	SELENA GOMEZ f/ASAP ROCKY Good For You
8	11	TREY SONGZ About You
9	15	FETTY WAP f/REMY BOYZ/P DICE... 679
10	7	SILENTO Watch Me

**URBAN**

**COUNTRY**

THIS - LAST WEEK	ARTIST	SONG
1	4	MEEK MILL f/NICKI MINAJ/CHRIS BROWN All Eyes On You
2	1	JEREMIH f/J. COLE Planes
3	2	FETTY WAP f/MONTY My Way
4	3	RICH HOMIE QUAN Flex (Ooh Ooh Ooh)
5	5	JIDENNA Classic Man
6	8	FETTY WAP f/REMY BOYZ/P DICE... 679
7	7	K CAMP Comfortable
8	6	RIHANNA Bitch Better Have My Money
9	12	THE WEEKND The Hills
10	9	RAE SREMMURD This Could Be Us

THIS - LAST WEEK	ARTIST	SONG
1	2	DUSTIN LYNCH Hell Of A Night
2	3	THOMAS RHETT Crash And Burn
3	4	CHRIS JANSON Buy Me A Boat
4	5	KEITH URBAN John Cougar, John Deere, John 3:16
5	1	SAM HUNT House Party
6	7	BRETT ELDRIDGE Lose My Mind
7	8	KENNY CHESNEY Save It For A Rainy Day
8	11	ERIC CHURCH Like A Wrecking Ball
9	9	MADDIE & TAE Fly
10	10	CHASE RICE Gonna Wanna Tonight

**HOT AC**

**AC**

THIS - LAST WEEK	ARTIST	SONG
1	1	ED SHEERAN Photograph
2	2	RACHEL PLATTEN Fight Song
3	3	THE WEEKND Can't Feel My Face
4	7	FALL OUT BOY Uma Thurman
5	4	WALK THE MOON Shut Up And Dance
6	6	OMI Cheerleader
7	5	TAYLOR SWIFT Bad Blood
8	10	X AMBASSADORS Renegades
9	8	ANDY GRAMMER Honey, I'm Good
10	9	WIZ KHALIFA f/CHARLIE PUTH See You Again

THIS - LAST WEEK	ARTIST	SONG
1	2	RACHEL PLATTEN Fight Song
2	1	WALK THE MOON Shut Up And Dance
3	3	MAROON 5 Sugar
4	4	ED SHEERAN Thinking Out Loud
5	5	ANDY GRAMMER Honey, I'm Good
6	7	TAYLOR SWIFT Style
7	6	ELLIE GOULDING Love Me Like You Do
8	8	TAYLOR SWIFT Bad Blood
9	9	MARK RONSON f/BRUNO MARS Uptown Funk
10	11	ED SHEERAN Photograph

**URBAN AC**

**CHRISTIAN**

THIS - LAST WEEK	ARTIST	SONG
1	1	JANET JACKSON No Sleep
2	3	THE WEEKND Earned It
3	2	TYRESE Shame
4	7	ROBIN THICKE Morning Sun
5	5	JAZMINE SULLIVAN Let It Burn
6	6	TAMAR BRAXTON If I Don't Have You
7	4	JILL SCOTT Fool's Gold
8	9	AVANT Special
9	8	VIVIAN GREEN Get Right Back To My Baby
10	10	JAHEIM Back In My Arms

THIS - LAST WEEK	ARTIST	SONG
1	1	MERCYME Flawless
2	2	FRANCESCA BATTISTELLI Holy Spirit
3	3	CHRIS TOMLIN At The Cross (Love Ran Red)
4	4	HILLSONG UNITED Touch The Sky
5	8	PASSION f/KRISTIAN STANFILL Even So Come
6	5	JOSH WILSON That Was Then, This Is Now
7	6	THIRD DAY Soul On Fire
8	7	FOR KING & COUNTRY Shoulders
9	9	PLUMB Exhale
10	11	COLTON DIXON Through All Of It

**ALTERNATIVE**

**ACTIVE ROCK**

THIS - LAST WEEK	ARTIST	SONG
1	2	ELLE KING Ex's and Oh's
2	1	COLD WAR KIDS First
3	3	X AMBASSADORS Renegades
4	4	BECK Dreams
5	7	THE STRUTS Could Have Been Me
6	5	MUMFORD & SONS The Wolf
7	8	AWOLNATION I Am
8	6	TWENTY ONE PILOTS Tear In My Heart
9	9	FLORENCE + THE MACHINE Ship To Wreck
10	10	COLEMAN HELL 2 Heads

THIS - LAST WEEK	ARTIST	SONG
1	1	SHINEDOWN Cut The Cord
2	3	POP EVIL Footsteps
3	2	DISTURBED The Vengeful One
4	4	FIVE FINGER DEATH PUNCH Jekyll And Hyde
5	5	HIGHLY SUSPECT Lydia
6	7	BREAKING BENJAMIN Angels Fall
7	8	RED SUN RISING The Otherside
8	9	SAINT ASONIA Better Place
9	10	PAPA ROACH Gravity
10	11	FOO FIGHTERS Outside

**ADULT ROCK**

**LATIN**

THIS - LAST WEEK	ARTIST	SONG
1	1	BECK Dreams
2	2	X AMBASSADORS Renegades
3	3	FLORENCE + THE MACHINE Ship To Wreck
4	5	HOZIER Someone New
5	4	ELLE KING Ex's and Oh's
6	7	MUMFORD & SONS The Wolf
7	9	ARCS Outta My Mind
8	6	GEORGE EZRA Blame It On Me
9	8	BORNS Electric Love
10	11	KALEO All The Pretty Girls

THIS - LAST WEEK	ARTIST	SONG
1	1	CALIBRE 50 Aunque Ahora Estes Con El
2	2	BANDA SINALOENSE MS SERGIO... Piensalo
3	3	BANDA CLAVE NUEVA DE MAZ PERAZ Cual Adios (Ya No Vives En Mi)
4	6	LA ARROLLADORA BANDA EL LIMON Confesion
5	5	BANDA EL RECODO DE CRUZ LIZARRAGA Mi Vicio Mas Grande
6	4	ARIEL CAMACHO Y LOS PLEBES DEL... Te Metiste
7	8	NICKY JAM El Perdon
8	11	J BALVIN Ginza
9	7	CONJUNTO PRIMAVERA f/RICKY MUNOZ Un Desengano
10	10	ROBERTO TAPIA No Valoraste

WWW.MEDIABASE.COM

# INSIDERADIO radiojobs

The Most Trusted  
News In Radio reaches  
Radio's Top Talent

Reaching  
more radio  
professionals  
every day!

## LISTING DETAILS\*:

### Web Listing:

450 words + logo

### Newsletter Listing:

Maximum 150 words + logo

### Email Listing:

Title, city, details with website link  
(Sent to over 35,000 radio  
professionals 2x per day)

\*All job listings feature the job title and  
market in the headline, contact name and  
email address and logo, if desired.

**#1 with Reach:**  
**71%** read Inside Radio  
1-2x per week.  
**62%** read Inside Radio  
every day.

Source: 2015 reader survey

**MORE OPPORTUNITIES**  
**@ INSIDERADIO.COM >>**

1

### Three Weeks

#### Description:

3 DAYS in the INSIDE RADIO newsletter  
3 DAYS in the INSIDE RADIO email  
3 WEEKS at Insideradio.com

**\$495**

2

### Full Month

#### Description:

Five DAYS in the INSIDE RADIO newsletter  
Five DAYS in the INSIDE RADIO email  
30 DAYS at Insideradio.com

**\$695**

3

### High Frequency Campaign

#### Description:

2 DAYS in the newsletter for 4 weeks  
8 DAYS in the INSIDE RADIO email  
30 DAYS at Insideradio.com

**\$995**

**Post Your Job**  
**Click Here**



INSIDERADIO, Copyright 2015. www.insideradio.com. All rights reserved. No part of this publication may be copied, reproduced, or retransmitted in any form. This publication cannot be distributed beyond the physical address of the named subscriber. Address: P.O. Box 567925, Atlanta, GA 31156. Subscribe to INSIDERADIO monthly subscription \$39.95 recurring payment. For information, visit www.insideradio.com. To advertise, call 1-800-248-4242 x711. Email: ads@insideradio.com.