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# R&R

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# R&R News Focus

## MOVER

### Krampf To Run CBS/L.A.

Ed Krampf transfers to CBS Radio/Los Angeles as senior VP/market manager, replacing Dan Weiner, who has resigned. Krampf has been in the same position overseeing the company's Tampa cluster;



Krampf

he added Orlando during the week of March 17. Krampf, who has more than 30 years' experience in sales, marketing and management, joined CBS in October after a run as Clear Channel senior VP for the Western region. His time at that company started in 1996.—Keith Berman

## SHAKER

### Sisco To Exit Nielsen



Sisco

Rob Sisco, president of Nielsen Music and COO of Nielsen Entertainment's East Coast operations, will exit the company at the end of the summer. Among his accomplishments are the spearheading of

digital music tracking; overseeing the launch of Nielsen's BookScan, RingScan and SpotScan services; leading expansion of Nielsen Music's performance monitoring from two to 23 countries; and playing a key role in the acquisitions of BookData (in the United Kingdom), Music Control and Radio & Records. Sisco says, "After nearly a decade leading our entertainment measurement endeavors, I believe it's time to pass the baton and move on."—John Schoenberger

## DEALMAKER

### Regent, Gen2Media Partner For Online TV

Regent Communications has signed a license and joint venture agreement with digital media, technology and marketing company Gen2Media to create, develop and manage an ad-supported online TV channel for each of Regent's 60 U.S.-based radio station Web sites. The individually branded Internet TV channels will provide visitors with access to originally produced or syndicated video content and programming.

"Our partnership enables our stations to enhance their music position with a high-quality video experience," Regent VP of technology and digital media Larry Downes said in a statement.—Ken Tucker

## Owners Say Performance Royalties Would Bankrupt Minority Stations

Forcing radio stations to pay performance royalties would bankrupt many minority-owned operations, a panel of seven black broadcasters said at a March 19 congressional staff briefing. "This industry is already teetering on the verge of bankruptcy. This tax will push us over the brink," Radio One president/CEO Alfred Liggins testified.

In a nightmarish scenario repeated across the industry, revenue for Radio One—the largest black-oriented broadcaster in the United States, with 53 stations—has tumbled at a quickening pace. After sliding 10% last year, first-quarter revenue is pacing down 30%, Liggins said, and the company is "probably going to be down 20% this year. If the bill is passed, we are going to have to lay off even more people," he said.

While Liggins and his mother, Radio One founder/chairman Cathy Hughes, who also testified, say they understand the financial plight of artists, they also stress that radio has given performers thousands of hours of airtime and that has spurred higher sales of recorded music and concert tickets.

Many artists campaigning for passage of the Performance Rights Act pending in Congress are past their career prime and no longer earn a living on par to what they did a few decades ago, Liggins pointed out. "They need to scale back that lifestyle a bit," he said. "That is not the fault of black radio that they need money," Hughes added. "Nor is it our responsibility. This is not our bill to pay."

A few evenings earlier, Hughes said she had dinner with Motown artist Patti LaBelle, who has been campaigning on Capitol Hill for passage of H.R. 848. She explained to the singer what the legislation would mean financially to minority broadcasters: "She was appalled to learn what she had lobbied for," Hughes said. "She said, 'I am on the wrong side.'"

Performance royalty advocates argue that struggling mom-and-pop stations wouldn't pay significant royalties. Jennifer Bendall, executive director of the musicFIRST coalition, offered March 24 a state-by-state impact of the proposed bill, showing that "more than three-quarters of the almost 9,000 [U.S.] music radio stations will pay \$5,000 or less a year to clear the performance right. That's about \$420 a month," she said.

But Susan Patrick, managing partner of small-market operator Patrick Communications, tells R&R: "We know many smaller mom-and-pop broadcasters whose only income comes from their stations. Even \$5,000 per station—\$10,000 for an AM/FM—would devastate these owners."—Jeffrey Yorke



Radio One's Alfred Liggins (left) and Cathy Hughes, along with nationally syndicated morning host Tom Joyner (right), testify March 19 at a Capitol Hill briefing on the Performance Rights Act.

## ON THE WEB

### Cox Radio Going Private

Cox Enterprises wants to take its subsidiary Cox Radio private and made a March 23 offer at \$3.80 per share, or about \$69.1 million. That's a 15.2% premium over the group's March 20 closing price and a 21.8% premium over its 10-day closing average. It already owns 78% of Cox Radio and has a 97% voting interest. Cox Radio's board of directors said it "will appoint a special committee of independent directors to review and consider the tender offer."

Wachovia Capital Markets media analyst Marci Ryvicker and fellow analyst Timothy Schlock told clients, "We anticipate the stock to pop, but caution that this tender offer will likely be revised before it is accepted by [Cox's] board."—Jeffrey Yorke and Mike Boyle

### Clyburn Eyed To Replace Adelstein At FCC

Mignon L. Clyburn, 46, who has served as a commissioner on the South Carolina Public Service Commission since 1998, appears to be President Barack Obama's top choice to replace Jonathan Adelstein at the FCC. On March 20, Obama nominated the two-term Democratic commissioner to be administrator for the Rural Utilities Service at the Department of Agriculture.

Clyburn is the daughter of Rep. James Clyburn, D-S.C. Obama has focused on increasing diversity in all FCC matters, from media ownership and programming to commission staffers. Clyburn has worked as an editor, GM and publisher of the Coastal Times. She is a member of the South Carolina Assn. of Black Journalists and Southeastern Publishers Assn. Besides the slot that will remain open by Adelstein's departure, Obama has to select one more FCC commissioner, a Republican.—Jeffrey Yorke

### Wheeler Rolls To CC

Mike Wheeler returns to Clear Channel as OM of its Hartford and New Haven, Conn., clusters, succeeding Todd Thomas, who transferred to the same post in Detroit in February. Wheeler, who most recently was PD for 18 months at CBS Radio triple AWZGC (92.9 Dave FM)/Atlanta before exiting in January. He spent time as Clear Channel's Toledo OM and regional VP of programming in St. Louis and Atlanta.—Keith Berman



**DINNER AND A SHOW** BMI singer/songwriters David Hodges and Amie Miriello performed at a dinner hosted by BMI at RAB 2009 earlier this month in Orlando. Hodges, a former member of Evanescence who wrote Kelly Clarkson's No. 1 hit "Because of You," will make his solo debut on Warner Bros. Jive Records' Miriello has toured with artists Nick Lachey and Gavin DeGraw. Pictured after the performance are (from left) Commonwealth Broadcasting president/CEO Steve Newberry, NAB president/CEO David Rehr, Miriello, Hodges, BMI senior VP of licensing Mike D'Neill and guitarist Jay Dmuchowski.

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## Radio Accountability Initiative Introduced

To improve radio's accountability with advertisers, the RAB is supporting Ad-ID, a commercial identification system supported and authorized by the American Assn. of Advertising Agencies and Assn. of National Advertisers. The Radio Accountability Initiative, introduced March 18 at the RAB's annual conference in Orlando, will help ensure that an advertiser's commercials air on the right radio outlets at the right time.

Initial vendor participants include companies that play a key role in the radio commercial workflow, including FirstSpin, the largest distributor of radio commercials; Jump2Go, which powers RDS; Clear-Streaming; and Power-Link Software, which offers proof-of-play software for 2,600 stations in primarily large markets.

Introduced in 2003, Ad-ID is used by 700 advertisers. The next step is to convince radio groups to adopt it. So far, Seattle-based Sandusky Radio has committed.

"Accountability in radio revolves around identification. If you can consistently identify a spot and the advertiser it's associated with, you create accountability and transparency," says Harold Geller, managing director of Ad-ID and senior VP of cross-industry workflow for the 4As. The first advertiser committing to the initiative is the Ad Council. The radio industry's Radio Heard Here campaign is also expected to join.

"As radio aims to grow its share of ad dollars, proof of performance, improved commercial workflow and consumer interactivity are important at the station level," RAB president/CEO Jeff Haley says.

—Katy Bachman, *Mediaweek*, with additional reporting by Kevin Peterson



Geller

## Tulsa News-Talker Adds FM Signal

Top-rated Cox news/talk KRMG-AM/Tulsa adds an FM simulcast, replacing Christian AC KKCM at 102.3. In addition to improving coverage, OM Drew Andersen says the move to FM is intended to attract 30-somethings "who don't know what AM is."

KKCM, ranked fourth in women 25-54 and seventh in adults, will live on as a voice-tracked Web stream and as a channel on the company's digital cable TV system. "The listeners are emotionally tied to the product and I believe they will seek it out," Andersen says of the Christian AC format, adding that advertisers "are supporting it, at least for now." —Mike Siem

# Business Briefing By Jeffrey Yorke

## SBS Revenue Off 19% In Q4

Spanish Broadcasting System reports radio revenue decreased 19% to \$8.2 million in the fourth quarter and was down 14% to \$24.1 million for all of 2008. The Hispanic-controlled media and entertainment company attributed declines to lower local sales in all markets except Puerto Rico and lower national sales in all markets, caused mainly by the decline in economic conditions. Overall, SBS' net loss applicable to common shareholders in Q4 widened from \$7.4 million, or 10 cents per share, to \$30.8 million, or 42 cents. For the year, the net loss increased from \$8.7 million, or 12 cents, to \$338.4 million, or \$4.67.

Meanwhile, SBS VP of programming Pio Ferro has exited the company. Ferro, who was also co-hosting the morning show on the company's tropical WXDJ (El Zol)/Miami, apparently didn't reach a new agreement with SBS. Look for Ferro to start his own company, Vampiro Consulting.

## Philly AFTRA Members Seek Mediator

Thirty-five members of AFTRA's Philadelphia local have asked that a federal mediator be permanently assigned to their contract negotiations with Westwood One's Metro Networks and its Shadow Traffic Division after union members felt they reached an impasse in negotiations. The union says one of the key issues in the negotiations is employees' concerns regarding workload.

"In September 2008, Westwood One

sought to reduce expenditures by slashing the work force by almost 30%, laying off 13 employees, just as the company's CEO was gifted a severance package worth more than \$2.1 million," AFTRA says. "The Metro employees are under a tremendous burden to deliver the same high-quality programming and information but with fewer employees because the company insists that costs need to be reduced. Yet outsized company bonuses continue to flow to top-level executives."

WW1 didn't respond to R&R's calls for comment.

## Schneider Named Cops' Legal Adviser

Acting FCC chairman Michael Copps has appointed Jennifer Schneider to his permanent staff as a legal adviser. Schneider had been an attorney adviser in the FCC's Wireline Competition Bureau and also worked as a legislative analyst in the Office of Legislative Affairs for six years until two years ago, when she was named legislative counsel to Rep. Rick Boucher, chairman of the Communications, Technology and the Internet Subcommittee of the House Energy and Commerce Committee.

## Liberty's Maffei Joins Sirius XM Board

Liberty Media CEO Gregory Maffei has joined Sirius XM's board of directors. He won the slot after Liberty chairman John Malone agreed in January to invest \$530 million in Sirius and help it make timely payments on loans coming due later this year and into 2010.

## Transactions at a Glance

Slone Broadcasting's KCEE-AM/Cortaro, Ariz., to Good News Radio Broadcasting for \$1.3 million . . . MarMac Communications' WWGA-AM/Waycross, Ga., to Satilla Broadcast Properties for \$125,000 . . . JKJ Educational Foundation's construction permit for WKYV-FM/Colonial Heights, Va., to Educational Media Foundation for \$125,000.

## Deal of the Week

**KTXX-FM/Karnes City, Texas**

**PRICE:** \$1.6 million **TERMS:** Forgiveness of loan

**BUYER:** Border Media Partners, headed by president/CEO Jeffrey Hinson. Phone: 214-692-2000. It owns 27 other stations. This represents its entry into this market.

**SELLER:** Palm Broadcasting, headed by president Robert Walker. Phone: 512-467-0643

**FORMAT:** Spanish/oldies

**COMMENT:** Palm Broadcasting's KTXX-FM/Karnes City, Texas, to Border Media Partners for the forgiveness of a \$1.6 million loan.

## 2009 Deals to Date

<b>Dollars to Date:</b>	\$41,573,346	(Last Year: \$169,530,828)
<b>Dollars This Quarter:</b>	\$41,573,346	(Last Year: \$169,530,828)
<b>Stations Traded This Year:</b>	143	(Last Year: 139)
<b>Stations Traded This Quarter:</b>	143	(Last Year: 139)

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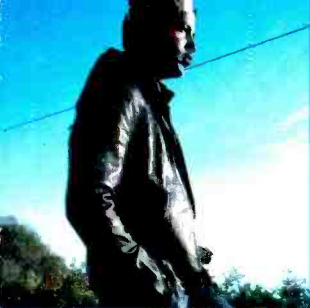
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**PEARL JAM TOPS ALTERNATIVE FOR A SECOND ISSUE WITH "BROTHER."** THE BAND'S EDDIE VEDDER IS SET TO PLAY THE MAY 3 ALL-STAR CONCERT AT MADISON SQUARE GARDEN IN NEW YORK IN CELEBRATION OF PETE SEEGER'S 90th BIRTHDAY.



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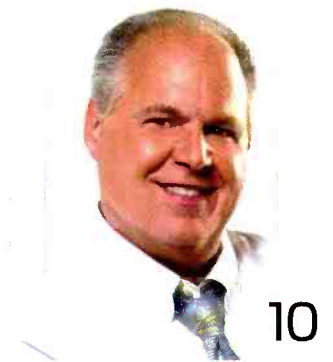
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## What's New This Week Online

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March 30  
Univision releases fourth-quarter and full-year results before the stock market opens, followed by an 11 a.m. ET conference.  
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**T**

March 31  
Deeper as-it-happens news coverage, more exclusives.  
▶ [Click on News](#)

**W**

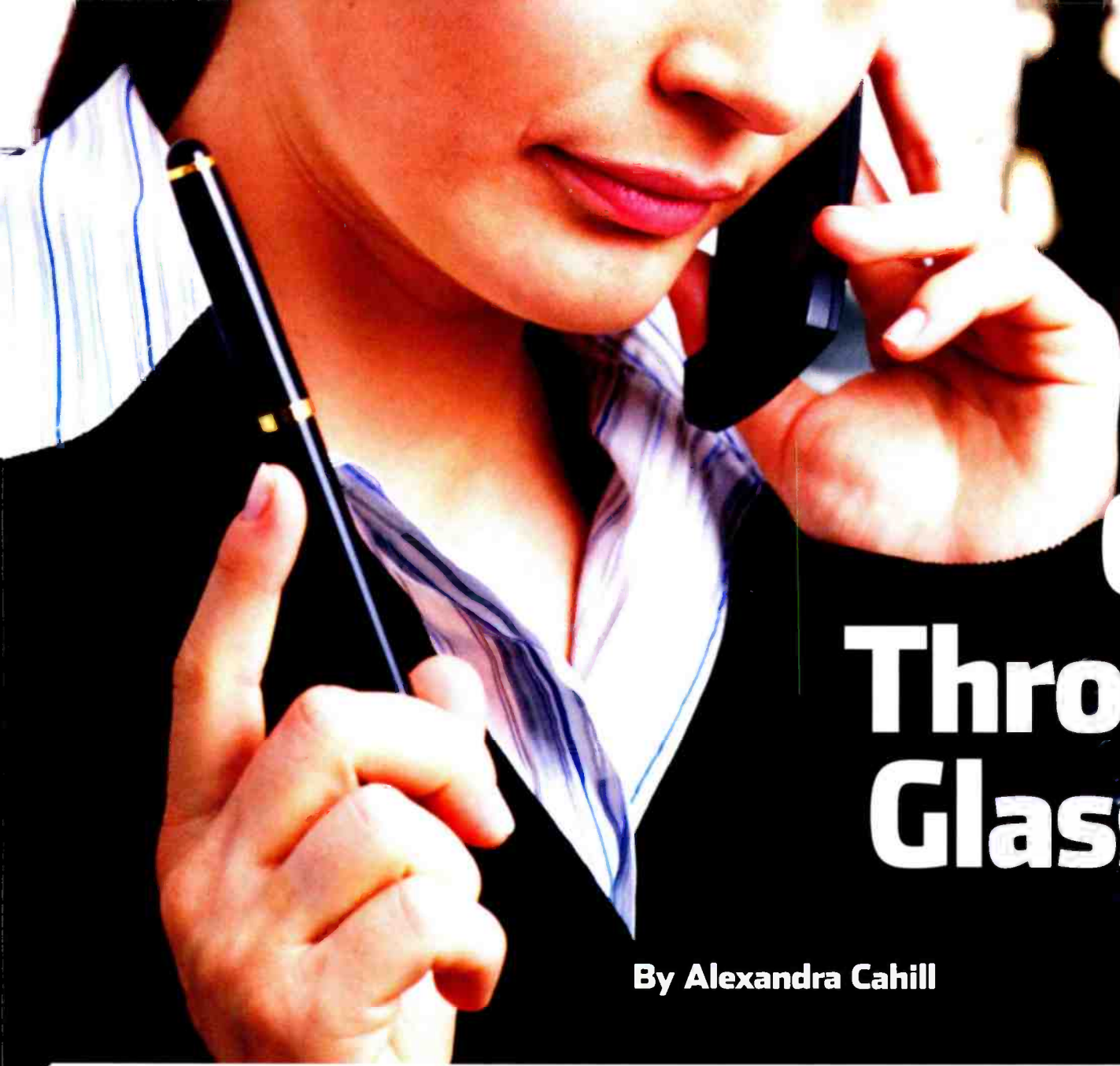
April 1  
Phase 2 winter Arbitrends are released from Phoenix; Portland, Ore.; and Tampa, among others.  
▶ [Click on Ratings](#)

**T**

April 2  
Phase 2 winter Arbitrends arrive from Memphis, Miami, Nashville and Sacramento.  
▶ [Click on Ratings](#)

**F**

April 3  
Winter phase 2 Arbitrends continue to roll out. See Las Vegas, Salt Lake City and San Antonio.  
▶ [Click on Ratings](#)



AWRT poll reveals challenges faced by aspiring female PDs

# Crashing Through The Glass Ceiling

By Alexandra Cahill

Radio broadcasters who began their careers 10 or 15 years ago might not think twice about the rise of female PDs in the nation's top markets. With relatively little fanfare, Clear Channel KYSR (98-7)/Los Angeles APD/MD Julie Pilat assumed programming duties at the alternative station Feb. 25. Less than a week later, Emmis rhythmic WQHT (Hot 97) APD/MD Jill Strada was appointed PD of urban AC clustermate WRKS (98.7 Kiss FM)/New York. ■ But when veteran programmer Corinne Baldassano accepted her first radio gig at now defunct country outlet WHN/New York in 1970, the landscape was vastly different. Women were often relegated to the 7 p.m.-midnight shift or served in support roles with limited visibility and recognition. ■ During her career, Baldassano has risen through the ranks, serving as VP of programming for the ABC Radio Networks and Westwood One in the '90s, and most recently joining Take On the Day, which syndicates "The Dr. Laura Program" to roughly 250 affiliates, as senior VP of programming and marketing, in 2005. But despite her achievements, Baldassano and trailblazers like her account for a small percentage of programmers in this county.

If recent studies are any indication, that percentage is likely to remain low for the foreseeable future. A Mentoring and Inspiring Women in Radio gender analysis study of 10,600-plus radio stations released Feb. 7, 2008, reveals that women program only about 10.7% of all stations—up 0.3% since 2002. In the top 100 markets, women handle programming duties at only 9.8% of all stations. At 15.9% as of November 2007, female GMs have a better track record, up from 15.3% in 2006 and 13.4% in 2002.

To find out why so few women are employed as programmers, the American Women in Radio & Television called on its voting members to participate in a 24-hour Fast Poll. The 69 AWRT members who responded answered the following questions: 1) Have you ever been the PD of a radio station? 2) If you have never been the PD of a radio station are you interested in that career path? 3) If yes, what have been the obstacles to achieving this goal?

Among the respondents, only five were working as PDs; three had worked as PDs at one time, but were not anymore. A few thought sales was a more compelling and lucrative career path. "[I] prefer radio sales instead, more revenue opportunities compared to programming," one respondent said. Another cited "low income" as a reason for a lack of interest in programming. A part-time personality said she liked being on-air and that it offered the potential to make more money and have fun. She also noted that as a result of the economic downturn, it seemed like there wasn't much effort being made to promote women like

her. "At this point in my career," she said, "any path is desirable. I'm just trying to survive."

One poll participant said she "never learned programming in two full-time radio gigs, which were on-air" and another complained that her managers didn't think she was ready. "Though, in my opinion, I was running the station already. I also think, as a female, I don't do a good job of pounding my chest and taking credit where credit is due."

The women had a lot to say about the variety of obstacles they faced. One cited "budget constraints and lack of support staff" and "crazy, corporate mid-management" as the biggest challenges. A single mother mentioned how difficult it was to balance a career and family; she said she struggled to divide herself between her career aspirations and her child.

Finally, one respondent said it was hard to become a programmer because the field was "dominated by men. [There are] very few female programmers and they are always the first to get fired when there's downsizing." Another said the broadcaster she worked for didn't have any female PDs, "even for the female-targeted stations. It seems to be an old boys club."

## Beating The Odds

Like Baldassano, Forever Broadcasting/Altoona, Pa., OM and country WEGY PD/midday jock Donna Dunkel knows firsthand why programming can be so challenging.

After learning that several AWRT Fast Poll



respondents expressed a preference for sales, Dunkel said that when she was first on the air in the late '70s, there were more female sales managers than programmers. "It has to do with the time factor," Dunkel says. "Do you want a 9 a.m. to 5 p.m. schedule or do you want to continue your radio career and put in the 40 to 70 hours it takes per week—doing music logs and things like that. In small markets, [programming] is a one-man band. You're doing it all." Dunkel, who became WFGY PD in 1992 and is interim PD of top 40 clustermate WWOT, adds that sometimes she feels as though male managers might perceive women as being less devoted to programming jobs if they also have families.

But some women also find sales more financially rewarding. "You can make far more money in sales. It is also very results-oriented," Baldassano says. "Women got in through the sales door, because once somebody took a chance on them, they found they were great sellers." One sales manager told her that he would hire all women if he could because they were smarter, more focused and worked harder.

For women who are passionate about being programmers, Baldassano suggests making the effort to get noticed by station management, "because nothing gets handed to you." She lobbied for more than a year to be considered for a PD position—which she eventually got in 1977 at ABC-owned AC/CHR KAUM/Houston, making her one of the first female PDs in the country. "At that time ABC-owned stations were very progressive about hiring women. Did the [Equal Employment Opportunity Commission] have something to do with it? Yes, but nobody handed anything to us on a platter."

When Baldassano made her career ambitions known while MD at then-AOR WPLJ/New York, "Some people laughed at me, some people said, 'Girls don't become program directors.'" She credits two people at WPLJ with helping her get to the next level: PD Larry Berger, now a consultant in San Francisco, and GM Willard Lochridge, who is retired from the business. "They single-handedly did more to boost me, and women, in general, to take the reins." She adds that it was necessary to have someone who was willing to go up against his peers to champion you.

Baldassano says when she got her start in rock radio, "it was very much a T&A and frat boy environment." Ironically, rock was on the cutting edge of putting women on the air. Rock radio had female personalities long before other formats—often in middays—and although there was a fraternity atmosphere, there was also an element of being more open and progressive than the AC stations catering specifically to women.

When the New York native arrived at KAUM, the prevailing programming philosophy was that women didn't want to listen to other women. She also had staffers quit on her because they didn't want to report to a woman. One advertiser even patted Baldassano on the head and told her, "You don't want to worry about things like money." Although listeners were not complaining about her programming choices, the local industry was up in arms about



her decision to put two female personalities on the air at night, she recalls.

### Raise Your Hand

By the time Dunkel was promoted to WFGY PD in 1992, the industry was changing dramatically for women. "I think everybody was pretty accepting because they knew I could do the work." Dunkel says women interested in programming should learn everything they can, whether they get paid for it or not, and "raise your hand" to let management know you're interested in the career path.

Although Dunkel continues to add job responsibilities in Altoona, her enthusiasm for the medium has not waned. She concedes that the economy is challenging and it's hard to recruit new people to radio, but says aspiring programmers should not be discouraged. "Radio is wonderful because it allows you to personally make a connection with the audience, no matter where they are . . . I really love seeing how our listeners incorporate the radio station into their lives."

Valerie Geller, president of broadcast consultancy Geller Media International and author of "Creating Powerful Media: Getting, Keeping & Growing Audiences," became PD of talk WABC/New York in 1989. She has been passionate about radio for most of her life. She called her first talk station at age 7 and listened to hours and hours of the format every day. Geller, who has worked with Rush Limbaugh, Joy Behar, Bob Grant and Dr. Laura Schlessinger, says that if you can do the job your co-workers will respect you. "As a manager the best rule is: 'Do unto others.' Treat people the way you want to be treated if you were in their shoes and it usually works."

Challenges that Geller faced included "never [having] enough time to get it all done and still [having] a rich personal life in addition to a wonderfully fulfilling professional life. I blew a lot of relationships because I was career-committed. I travel a lot now working with stations, but I'm trying to also build in personal time for life as well."

Baldassano says that for aspiring female program-



**'It was very much a T&A and frat boy environment. Some people laughed at me, some people said, "Girls don't become program directors."'**

—Corinne Baldassano



mers to succeed, they "should learn as much about the business side and understand how sales interacts with programming. Without sales you don't get to keep the jobs. I recognized that very early on and that helped me with my career." She also advises women to be organized, focused, understand the business and utilize everybody on your team because women tend to take on more work. "Men will stop and say, 'I can't do this anymore.' Women tend to absorb it, and I'm guilty of that, too."

It's also unnecessary to be a bitch to be effective "and that's a mistake a lot of people make," Baldassano says, referring to the lingering stereotype attached to women in authority positions. "The one single thing you have to have, and this will sound a little strange, is a sense of humor. You can deflect a lot of things with humor. There will be people who will try and bait you so you do react like a bitch, but you never have to be that way."

"This is not an easy gig," Geller concludes. "Nor is it a stable life. So, if you can be talked out of it, you weren't meant to do it. I quote [former PD] Sheri Inglis, 'Choose radio programming like you would choose a marriage partner, not because you can live with it, but because you can't live without it.'"

# Lee Alone In The End Zone With Online Stream Shutdown

By Katy Bachman, Mediaweek

Nearly two weeks after Jerry Lee announced he was stopping the online stream of his top-rated AC WBEB/Philadelphia to protest the new SoundExchange rates for songs streamed on the Internet, no other broadcasters have indicated that they plan to follow the maverick owner's lead. In fact the radio business indicates that streaming is part of its future business model.

While Lee may save some money in the short term, he may limit his potential for a second revenue source in the long term. With a few exceptions, radio stations have embraced Internet streaming as part of doing business in the digital age.

"Most [stations] realize the tower down the road won't be the sole distribution medium," says Andy Lipset, co-president of sales for Internet radio ad agency TargetSpot.

There's little doubt streaming has incrementally increased station audiences. Clear Channel Radio, which has been developing its online presence for four-and-a-half years, has seen streaming make up between 10%-15% of station audiences.

"Our streaming audience has grown 17% last year compared to 2007," says Evan Harrison, president of online music and radio/executive VP for Clear Channel.

On March 16, CC's iheartradio iPhone applica-

tion hit 1 million downloads. CBS Radio/AOL Radio has seen comparable audience growth; downloads for its iPhone application have surpassed 3 million. "You can't tell listeners where to go. We need to be everywhere our listeners are," Harrison says. "Within a couple of years, I think half our listening will take place on a combination of mobile and Internet. The pie is being reshaped."

The dilemma for radio, as for other traditional media, is at what point does the increase in audience translate into a proportionate increase in revenue. Right now, the investment stations are making in streaming is clearly paying off in bigger audiences, but the revenue has some catching up to do, perhaps giving Lee some comfort in his decision.

"Do I wish [streaming] was less expensive? Sure. But ubiquitous distribution across multiple devices can't happen without streaming," says David Goodman, president of digital media and integrated marketing for CBS Radio, who added that in-stream advertising is "taking off like a rocket."

Reliable figures for in-stream audio advertising aren't available, but some sources estimate that CC's online advertising, including in-stream advertising, represents close to 5% of the company's total \$3.3 billion in radio revenue.

"Web radio is one of the bright spots; dollars are

migrating there," says Brad Adgate, senior VP/director of corporate research for ad agency Horizon Media. "The future for Internet radio is perhaps brighter than over-the-air radio."

WBEB stopped streaming March 15 to protest new rates negotiated by the NAB with performance rights organization SoundExchange that provide a 16% discount on previously set rates for 2009 and 2010. But then the rates rise nearly 67% by 2015. Lee estimated that as much as half of the revenue generated from his station's stream would go to SoundExchange in royalty fees.

Lee doesn't expect any other stations or groups to follow his lead. But he isn't alone. "We feel vindicated," says Rick Cummings, president of programming for Emmis Communications, which has refused to stream many of its biggest station brands, including rhythmic bookends WQHT (Hot 97)/New York and KPWR (Power 106)/Los Angeles. "We never viewed it as a monetizable business."

R&R

Additional reporting by Ken Tucker and Paul Heine.



Harrison



Goodman

**'Within a couple of years, I think half our listening will take place on a combination of mobile and Internet. The pie is being reshaped.'**

—Evan Harrison

# LIMBAUGH-OBAMA JOUST HELPS KEEPS TALKER ON TOP—BUT FOR HOW LONG?

By Mike Stern



Limbaugh

In J.K. Rowling's famed "Harry Potter" series, most characters are afraid to say the name of arch-enemy Voldemort. Only young Potter himself refuses to shy away from it.

Proving that life echoes fiction, for eight years the Clinton administra-

tion chose not to utter the name of arch-enemy Rush Limbaugh. Enter the American political version of Harry Potter, President Barack Obama, who has not only called out Limbaugh by name, but is holding him up as the de facto leader of the Republican Party.

The strategy stems from poll results showing that younger voters—who played a large role in Obama's victory—tend not to be fans of the popular host. Only one in five Americans has a favorable opinion of Limbaugh, according to a CBS News poll conducted March 12-16 on bailouts, the economy and the president. However, Limbaugh remains popular with 47% of Republicans.

The talker's recent comment that he wants

to see Obama fail, which senior White House adviser David Axelrod called a tripwire event, began a war of words that pundits and analysts could spend years studying.

Meanwhile, Limbaugh's radio affiliates are left wondering how this will ultimately affect his ratings. Julie Talbott, executive VP of affiliate marketing for Limbaugh's syndicator Premiere Radio Networks, says, "The recent increased media coverage on Rush has been very positive for affiliates of the program. There has to be a compelling reason to bring listeners back to a radio station day after day. Relevancy, topicality and entertainment are key factors, and Rush makes that happen." McVay Media news/talk specialist Holland Cooke agrees. "Attention is currency, especially in diary markets where Arbitron remains a memory test."

If attention really is currency, Limbaugh was a rich man from late February into mid-March. The Pew Research Center's Project for Excellence in Journalism reports that discussion of Limbaugh's influence over the Republican Party was the second-most-covered story during the week of March 2, led by cable news networks and radio stations where the story took up 17% and 15% of airtime, respectively (see chart, right).

Nielsen BuzzMetrics, which tracks the num-

ber of blog mentions for a particular topic, also shows Limbaugh spiking during that time, registering a high-water mark where nearly 0.175% of all posts in the blogosphere mentioned him in some form.

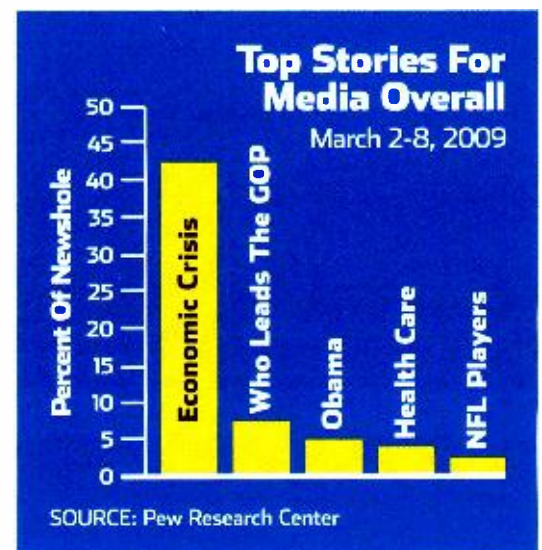
Talbott and Cooke disagree about any longer-term effect of the Limbaugh joust with the White House. Talbott finds it irrelevant. "Rush's success extends far beyond election seasons because he consistently provides compelling content and opinion that keeps fans and nonfans alike tuning in," she says. "[Limbaugh's affiliates] understand that Rush is working on their behalf to bring new and existing listeners to the radio station."

But White House efforts to portray Limbaugh as self-centered, greedy and self-indulgent may touch upon the host's Achilles heel. Cooke remembers the results of the Coleman Insights report titled "The PPM DNA of Rush Limbaugh." He says, "It showed that when [Limbaugh's program] degenerates into predictable self-centered content is when listeners go wandering off. This episode reinforces that caricature, cementing his current place in the listener's mind."

Cooke does agree, however, that Limbaugh clearly understands how to stay in the spotlight. "Rush has demonstrated for years that

he understands the limitations of people's attention span. He had the statement about [Massachusetts Sen.] Ted Kennedy ready to go when the prior artificial gaffe of saying he wanted the president to fail had run its course," referring to Limbaugh's comment that Obama's universal healthcare measure will be called the Ted Kennedy Memorial Health Care bill by the time it's enacted. "He knows these controversies have a beginning, middle and end, and he's always got one more in his pocket ready to go."

R&R





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More than 300 stations participate in annual Children's Miracle Network Radiothons, raising more than \$325 million

# Proving The Power Of Public Service

Chuck Taylor  
**CTaylor@RadioandRecords.com**

**C**ontributions to public service are as much a calling card for broadcasters as music and information. The value of charitable contributions and airtime in 2008 alone exceeded \$10.3 billion, according to the NAB's National Report on Broadcasters' Community Service.

More than 300 stations participate annually in fund-raising efforts for the nonprofit Children's Miracle Network (CMN), which raises money for 170-plus children's hospitals. Since 1997, station radiothons in North America have contributed \$325 million in support, with \$35 million raised last year. Radio's involvement has become a transatlantic affair, with new programs also in place in the United Kingdom, Ireland and Australia.

One of the main reasons that the CMN radiothons are an ongoing success is their focus on local facilities. Steve Oshin, senior VP of the CMN Radiothon initiative, says, "The collective fund-raising total is the result of thousands of individual efforts, which demonstrates an extraordinary commitment to the program."

## Express Yourself

In Denver, Jennifer Lackey, director of the CMN at the Children's Hospital, says that the radiothon there—hosted by Entercom's hot AC KALC (Alice) since 2002—"remains one of the hospital's most powerful fund-raisers because it gives our children and our families a voice. They are able to express themselves and share their personal experiences in a very real and uncontrived way that is often lacking through other media. The DJs at KALC only have to ask their listeners to call with a donation and the phones begin to ring off the hook."

Alice's 36 Hours for Kids has raised more than \$9 million for the facility since it began. In its first year, the station's radiothon fostered \$620,000—and has broken \$1 million each subsequent year. This past Feb. 11-13, it passed the \$1.4 million mark, one of the highest tallies in the nation. The station advanced the cause through its Web site,

which showed videos and told stories of hospital patients. Lackey says, "The Web site was incredible and a huge success."

Since 2000, Bicoastal Media CHR/top 40 KDUK and classic hits KODZ (Kool 99.1)/Eugene-Springfield, Ore., have devoted three full days on-air to raise money for the local Sacred Heart Medical Center. DJs encouraged listeners to call in to a phone bank of volunteers and make monetary pledges to help hospitalized infants and children in the region. "Miracle families," caregivers and sponsors join personalities on-air, sharing experiences helping sick kids. In 2008, Miss Oregon Kari Viriding and a troupe portraying characters from "Star Wars" mingled with visitors and families.

## Miracle Makers

Clear Channel country KZSN (Kissin' Country 102)/Wichita, solicits on-air pledges, corporate support and cash gifts to help the Child Life Center Unit at Via Christi Hospital. Its 2009 radiothon held March 12-14 lasted for 12 hours per day; contributions could also be made at [kzsn.com](http://kzsn.com). Those who offered a "Miracle Maker" pledge between 8 a.m. and 9 a.m. on the second day were invited to join the station for a meet-and-greet with country hitmaker Keith Anderson.

"It is a true miracle the difference our community can make for children through the radiothon," says James Barber, president of the Via Christi Foundation and Via Christi Children's Miracle Network. "It is because of the community that we are able to continue to help thousands of children with various medical needs in Kansas."

Kissin' Country has hosted the event for three years, with the entire on-air staff participating. PD Cody Carlson says, "It's great to be part of

**'The DJs at KALC only have to ask their listeners to call with a donation and the phones begin to ring off the hook.'**

—Jennifer Lackey

such a worthy cause to raise lots of money for the children in Wichita." Last year, the station garnered more than \$133,000.

In Bakersfield, Buckley Broadcasting supports the Bakersfield Memorial Hospital through its four-station group: rhythmic oldies KKBB (Groove 99.3), hot AC KLLY (Kelly 95.3), news/talk KNZR and AC KSMJ (the Breeze). VP/GM Steve Darnell says, "CMN is a worthy cause, because the dollars stay in our market and there is a huge need for pediatric care here. This has had a direct impact on our community. Many of our employees are parents and understand the need." The stations' events help support the expansion of the hospital's pediatrics department.

Groove 99.3 morning show host Christina Martinez leads Buckley's events, with a 12-hour shift during the station's three-day marathon, which includes a "change bandits" program to collect coinage at local retailers. Kelly 95.3 offered a text-messaging campaign at station events, encouraging listeners to text a specified number to donate, while KNZR hosted a one-day radiothon during Ralph Bailey's afternoon

show from Bakersfield Memorial Hospital and the Breeze sponsored a "bounce-a-thon" fund-raiser.

"We had on-air personalities from other stations in our cluster man the phone bank to take calls, and our traffic, business and sales departments



**WEZL/Charleston, S.C.'s "Morning Crew" raised \$140,000 during its three-day Children's Miracle Network radiothon in January to benefit the MUSC Children's Hospital in Charleston.**

all got involved with the phones and at the events. It was a total team effort," Darnell says. In all, the four outlets broke local records for the event in 2008, raising more than \$77,300.

Janelle N. Capra, director of the CMN and media relations for the Bakersfield Memorial Hospital Foundation, says that it's been a roller-coaster ride since she began working with radio partners there in 2003, "adapting to changes in format, talent and radio partners. But [what] remains consistent is that the radiothon shares stories of many local miracle families and connects us with the community."

Darnell adds that thanks to the personal touch that the radiothons deliver to listeners, charitable giving seems to be wearing well in Bakersfield despite a challenged economy. "We weren't sure what the reaction would be, so suffice it to say we were overwhelmed by the community support," he says.

Clear Channel's country WEZL and AC WXLY (Y102.5) Cares for Kids radiothon in Charleston, S.C., which benefited the Children's Hospital at Medical University of South Carolina, also touched listeners—further demonstrating the reach of radio in local communities. The Jan. 29-31 event "was wonderful," Morning Crew co-host Gary Griffin says. "We met lots of kids who have been helped over the years by the Children's Hospital and lots of parents who were telling incredible personal stories about how the hospital at MUSC had helped their kids." The station ultimately raised \$140,000. "It was very moving, with stories of great sadness, but stories of great joy as well."

R&R

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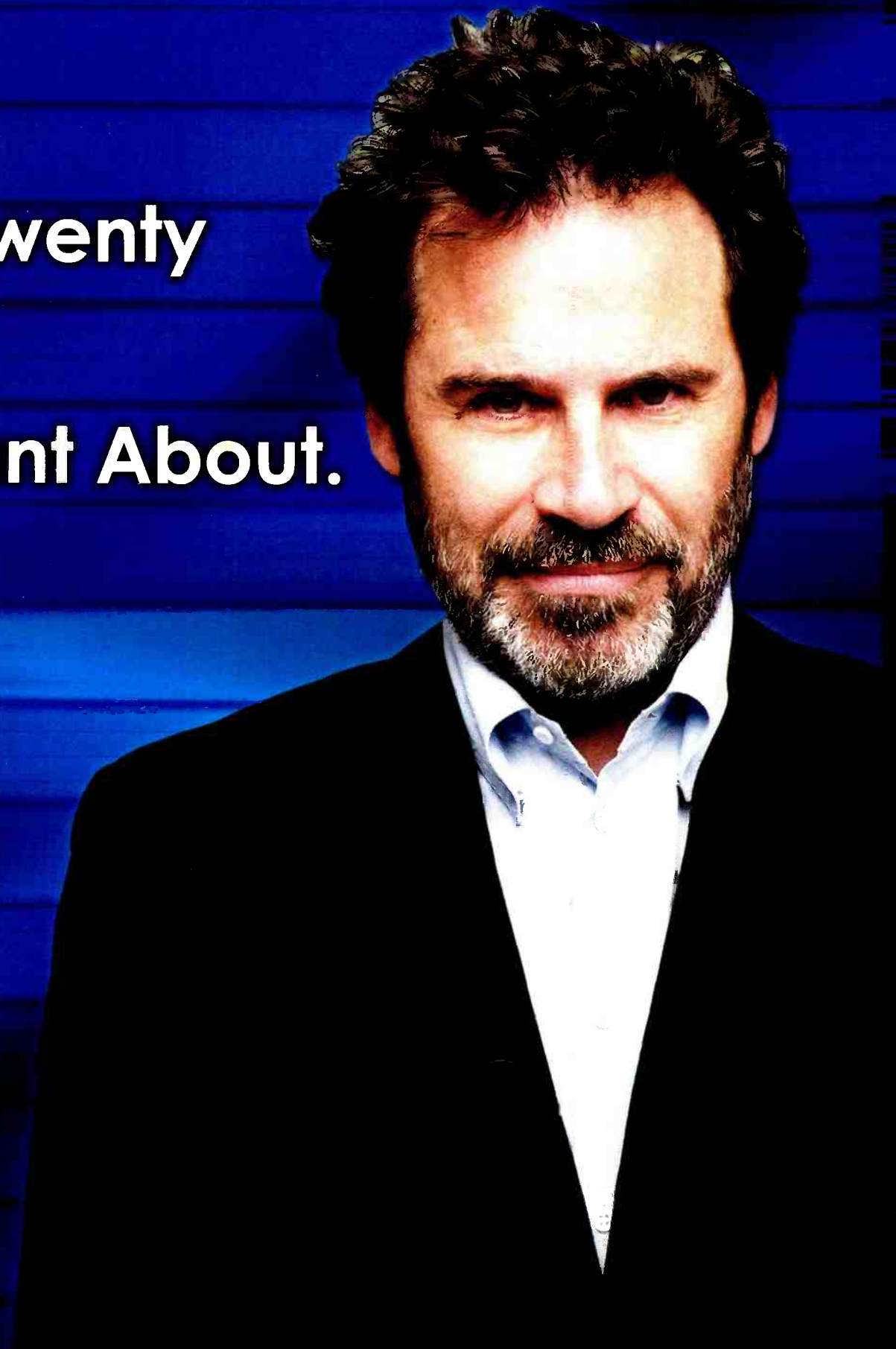
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The 2009 Talk Radio Seminar

# Panels, Presentations And Passion

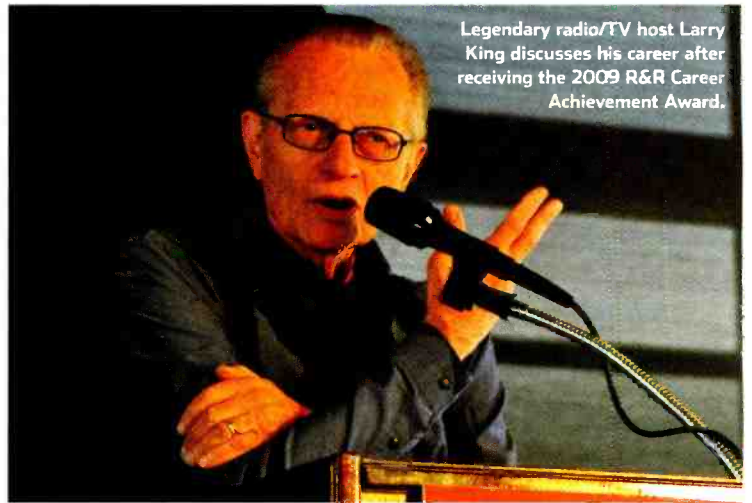
Mike Stern  
 MStern@RadioandRecords.com

**h**unkering down with what could almost be thought of as a bunker mentality, the panelists and attendees of the 2009 R&R Talk Radio Seminar, held March 12-14 in Marina del Rey, Calif., spent three days sharing information, ideas and inspiration during a tough time for the radio industry. Here we present memorable moments from the seminar.

Next week we'll recap some of the best advice and suggestions from the panels, including Clear Channel talk KFI/Los Angeles PD Robin Bertolucci speaking about the garden where she grows new talent, ABC Radio Networks syndicated host Curtis Sliwa's emphasis on sales, Citadel/San Francisco VP/GM

Mikey Luckoff's formula for managing talent—equal parts kindergarten teacher and lion tamer—and much more.

Thanks to everyone who took part in the event. Your support is greatly appreciated. I look forward to seeing you at next year's seminar in Washington.



Legendary radio/TV host Larry King discusses his career after receiving the 2009 R&R Career Achievement Award.



Talk Radio Network Enterprises CEO Mark Masters (right) and National Hispanic Media Coalition CEO Alex Nogales were the central focus of a spirited opening panel at the 2009 R&R Talk Radio Seminar.



From left: Mocerri Media's Greg Mocerri, Arbitron's Ron Rodrigues and KCMO/Kansas City's Chris Stigall look on as Syndication One's Kirk Tanter makes a point at the "Did You Hear That" panel about listening to your station effectively.

Continued on page 16



## PRESIDENT OBAMA: THE FIRST ONE HUNDRED DAYS

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**This man is not a psychic.  
Not an astrologer. Not a card reader.  
He doesn't know the future.**

**But many believe that through him  
the Dead speak.**

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Continued from page 14



ABC News Radio correspondent Alex Stone (right) interviewed best-selling author Marcus Buckingham, who provided suggestions for career survival in these challenging times.



Morning Shows Inc. founder Jack Silver (right) gets a smile from former NBA star and aspiring talk show host John Salley. Silver received the panel's Most Bitter Award for his candid take on the state of the radio industry.



Congressmen Mike Pence, R-Ind. (left), and Greg Walden, R-Ore., took part in a heated debate about the Fairness Doctrine and government regulation of radio.



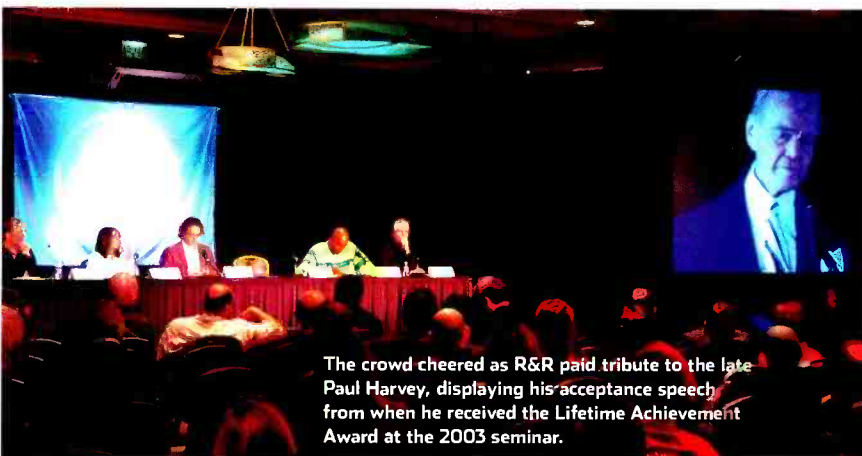
Providing the other side of the argument at the Fairness Doctrine panel were (from left) hosts Thom Hartmann and Stephanie Miller with Media Syndication Services president Paul Woodhull.



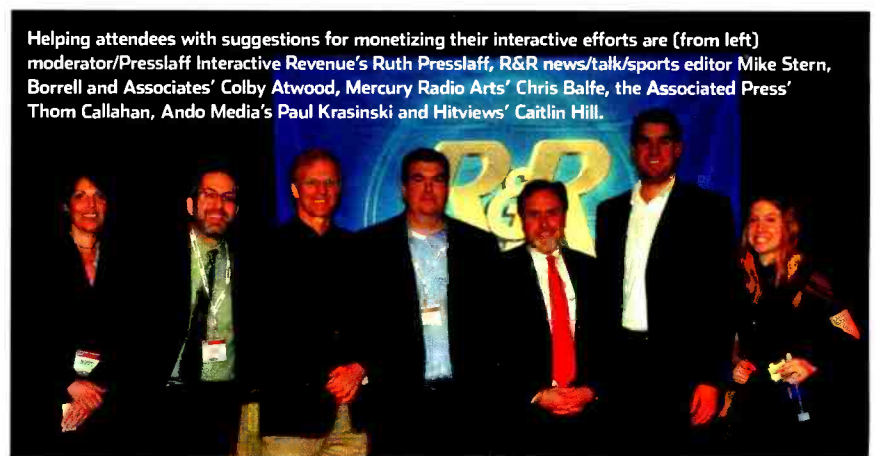
Host of the syndicated "CEO Show" Robert Reiss (center) shares what he's learned about leadership from interviewing the CEOs of many top companies. Looking no less intense are ABC Radio Networks syndicated host Curtis Sliwa (left) and Citadel/San Francisco VP/GM Mickey Luckoff.



Surrounding surprise guest celebrity attendee Suzanne Sommers are KCMO/Kansas City's Chris Stigall (left) and Talk Radio Network Enterprises' Mark Masters.



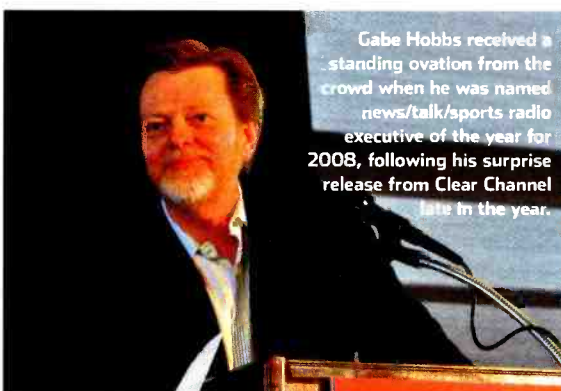
The crowd cheered as R&R paid tribute to the late Paul Harvey, displaying his acceptance speech from when he received the Lifetime Achievement Award at the 2003 seminar.



Helping attendees with suggestions for monetizing their interactive efforts are (from left) moderator/Presslaff Interactive Revenue's Ruth Presslaff, R&R news/talk/sports editor Mike Stern, Borrell and Associates' Colby Atwood, Mercury Radio Arts' Chris Balfe, the Associated Press' Thom Callahan, Ando Media's Paul Krasinski and Hitviews' Caitlin Hill.



Clear Channel talk KFI/Los Angeles morning host Bill Handel stepped in to take full credit for Robin Bertolucci winning the award for PD of the year.



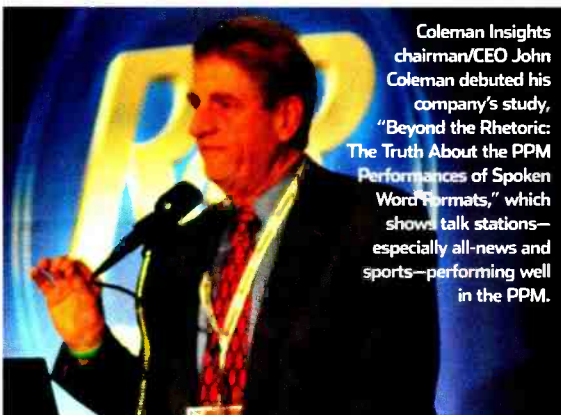
Gabe Hobbs received a standing ovation from the crowd when he was named news/talk/sports radio executive of the year for 2008, following his surprise release from Clear Channel late in the year.



Tribune talk WGN/Chicago's Tom Langmyer (center), named GM of the year, poses with R&R's Cyndee Maxwell and Mike Stern.



Bonneville senior VP Joel Oxley (center) poses with R&R's Cyndee Maxwell and Mike Stern after all-news WTOP/Washington was named winner of the inaugural best Web site category.



Coleman Insights chairman/CEO John Coleman debuted his company's study, "Beyond the Rhetoric: The Truth About the PPM Performances of Spoken Word Formats," which shows talk stations—especially all-news and sports—performing well in the PPM.



This year's awards lunch included celebrity presenters like Clear Channel talk KOGO/San Diego PD Cliff Albert.



# We would like to congratulate our clients on their 2009 nominations and awards:



2009 R&R Nomination for News/Talk/Sports  
Local Personality of the Year

***John Kobylt & Ken Chiampou,***  
***KFI-AM Los Angeles***



The 34th Annual American Women in Radio & Television  
Gracie National Award for Outstanding Comedy

***Matt Harris & Ramona Holloway,***  
***WLNK Charlotte***



The 34th Annual American Women in Radio & Television  
Gracie Award/Local Market Individual Achievement Award for  
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***Tiffany Hill, WBEB Philadelphia***



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## TIMELINE

10  
YEARS AGO

Charlie Cook boosted to GM of Valencia operations for Westwood One. ■ Mike

Tierney tapped to be PD of KPWR/Los Angeles.

■ Derrick Brown becomes PD of WHQT/Miami.

20  
YEARS AGO

KQLZ/Los Angeles signs on as Pirate

Radio. ■ David Glew

ascends to president of Epic/Portrait/CBS Associated Labels. ■ KZFM/Corpus Christi,

Texas, OM Jim "Catfish" Prewitt becomes PD of KHQT/San Jose.

30  
YEARS AGO

Jonathan E. Fricke tapped as OM of WSAI/Cincinnati. ■ Sky Daniels spins into WLUP/Chicago as MD. ■ PD Larry Ahrens goes from KBCQ/Roswell, N.M., to KINT/El Paso.

—Compiled by Hurricane Heeran  
([hheeran@radioandrecords.com](mailto:hheeran@radioandrecords.com))



Brown

## Condolences

■ We are saddened to report that Michael Patrick "Spyder" McGuire died from colon cancer March 15 at his home. He was 55. McGuire, a longtime Jersey Shore personality, spent the past decade at Greater Media classic hits **WJRZ/Monmouth-Ocean**, most recently in afternoons, but also spent time as a jock at **WOND/Pleasantville, N.J.**, and nearly 20 years at **WAYV/Atlantic City**, where he worked with R&R rock editor Mike Boyle. He is survived by his mother, three brothers and a sister, plus numerous nieces and nephews. In lieu of flowers, donations in memory of McGuire can be made to the Spyder McGuire Scholarship Fund, P.O. Box 597, Lanoka Harbor, NJ 08734.

■ Atlanta-based Warner Bros. Southeast urban promotions manager Kevin Weekes died March 19, reportedly from a heart ailment. Prior to joining Warner Bros., Weekes had worked with Flavor Unit and Arista and had also done independent promotion. Weekes had successfully battled colon cancer a few years ago and is mourned by his many friends and colleagues.

■ Longtime production guru, voice-over talent, jock and mixer TJ Roberts died March 17. Roberts most recently worked with CBS Radio/Baltimore but has voiced material for a number of stations and networks, including Premiere, XM, the Baltimore Ravens Network, **KTTB/Minneapolis**, **WKST/Pittsburgh** and **WVKS/Toledo**.

## 92.3 Now: Smooth Or Chunky-Style?

Yet another "F.O.D." (Friend of Dom) has arrived in New York to seek radio fortune at new CBS

Radio CHR/top 40 **WXRK (92.3**

**Now FM]**. Meet Now FM's new night jock: **Chunky**, the artist formerly known as **Big Boy** when he worked for CBS Radio VP of CHR programming **Dom Theodore** at Clear Channel's **WKQI (Channel 95.5)/Detroit**. The move reunites Theodore, Chunky and



Gonna need a bigger radio.

afternoon dude **Tic Tak**, all **WKQI** vets.

In Los Angeles, CBS has borrowed several

**KROQ** personalities, namely utility infielder **Casey McCabe** and "Loveline" co-host **Stryker**, to make human sounds at various times of the day on new CHR/top 40 **KLSX (97.1 Amp Radio)**. Stryker is now permanent in afternoons, while McCabe is doing nights.

## Just In The Nik Of Time

Former **WXRK (92.3 K-Rock)/New York** personality **Nik Carter** has successfully translated a guest stint on Emmis' crosstown triple A **WRXP** into a full-time afternoon gig. **RXP** PD/morning co-host **Leslie Fram** and co-host **Matt Pinfield** invited Carter

over to say goodbye after his K-Rock gig evaporated when the station flipped to **92.3 Now FM**. Carter returned that same day to do afternoons . . . and voila! He's now permanent and officially plugs the gap created when **Bryan Schock** left in January.

## The Programming Department

■ Congrats to **Michelle Boros Nichols**, who has landed in Kansas City as the new APD/MD/midday goddess at Entercom's **KKSJ (99.7 Kiss FM)**.

You may recall that Entercom flipped the station in January from classic rock **KBLV (the Boulevard)** to hot AC. Boros Nichols, best-known for spending



the past few years in Washington as PD of XM's 20on20, is now in the house in KC and is in immediate need of top 40 label service (hmmm . . . ?), so please get some product to her pronto at 7000 Squibb Road, Mission, KS 66202. She's also accessible at 913-744-3774 or [mnichols@entercom.com](mailto:mnichols@entercom.com).

■ **Sweet Lenny** is now in the house as the new PD/afternoon talent at heritage Cumulus CHR/top 40 **WZOK/Rockford, Ill.** Lenny was most recently MD/night host at rhythmic sister **KCHZ/Kansas City** and fills the gap left by last summer's departure of former 'ZOK PD **Tom "Jammer" Naylor**, now programming **WEZB (B97)/New Orleans**. Find Lenny in his new office at 815-399-2233 or [sweet.lenny@cumulus.com](mailto:sweet.lenny@cumulus.com).

## Jock-O-Rama

■ Clear Channel urban AC **WVAZ (V103)/Chicago** is making a major morning show change as the syndicated "Steve Harvey Morning Show" replaces "The Tom Joyner Morning Show" after 13 years. **Harvey's** show has been carried on urban sister **WGCI** since 2007. A replacement for Harvey on **WGCI** has yet to be announced.

■ Nights are wide open at Clear Channel alternative **KTBS (94.5 the Buzz)/Houston**, as **Zakk United** has left the building. PD **Don Jantzen** now invites you or someone you love to send materials to [nightopening@thebuzz.com](mailto:nightopening@thebuzz.com)—please, nothing more than 4MB, or you will crash his server and he will be forced to Hulk-smash you.

■ It's an absence that has the Motor City buzzing: Detroit radio legend **Arthur Penhallow** has been conspicuously MIA from his usual afternoon perch at Greater Media active rocker **WRIF/Detroit**, where he's been holding court for more than—hang on to something—30 friggin' years. The Detroit News reports Penhallow's been off-air since his contract expired in February. Quickly donning our fedora with the "Press" sign stuck in the hatband, ST reached out to Riff PD **Mark Pennington**, who couldn't comment specifically but did say that negotiations with Penhallow were ongoing.

■ Radio One CHR/top 40 **WNOU (RadioNOW 100.9)/Indianapolis** has an opening for a night jock/imaging director as **Austin** leaves after 14 months for a new gig TBA. That means PD **Tim "Rayne" Rainey** now has to spend every waking moment plowing through a stack of mediocre airchecks to locate your creative gem at the bottom. Rush your résumé, best-of audio sample and glamour shots picture to [wnoou.onair@gmail.com](mailto:wnoou.onair@gmail.com) (5MB limit, please).

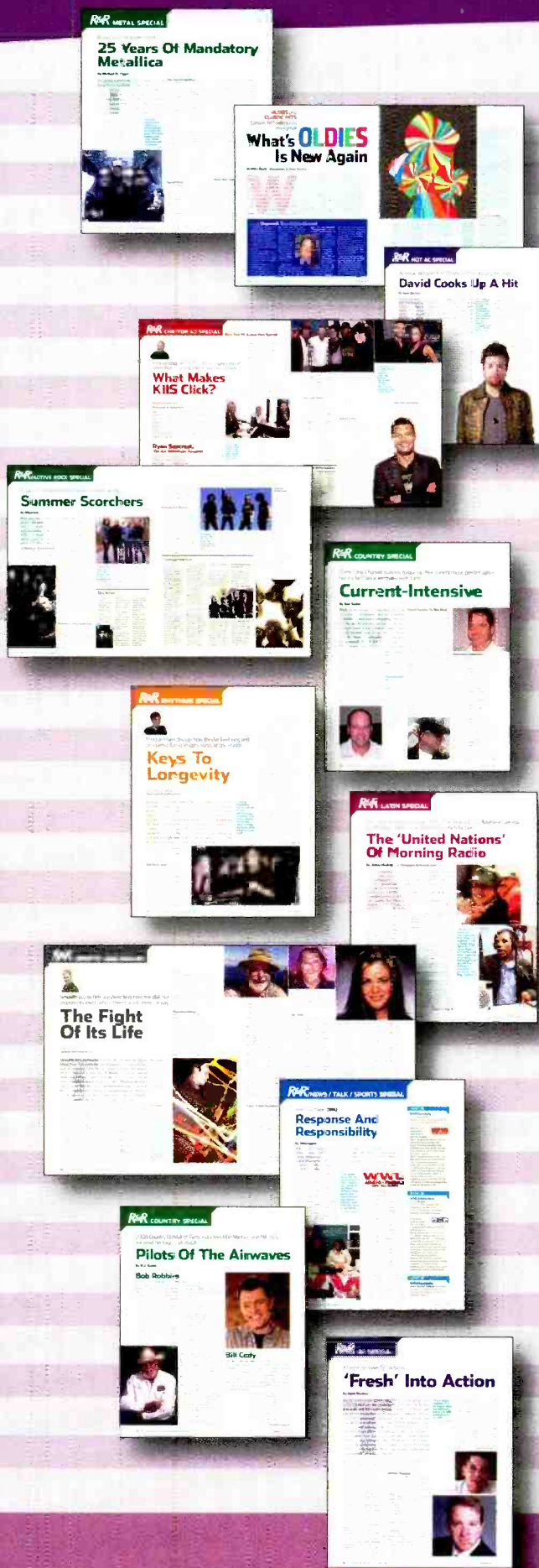
■ A while back, we told you that Portland, Ore., radio icon **Rick Emerson** was stepping down from his midday talk show at CBS Radio talker **KCMD-AM** to take over mornings at rock sister **KUFO**. Now, the sequel: Emerson's PD position at **KCMD** has been absorbed by **KUFO** OM **Chris Patyk** as the station is repositioned as "970AM the Talker" with a lineup that includes **Stephanie Miller**, **Michael Smerconish**, **Todd (MJ Kelli) Schnitt**, **Jason Lewis**, **Rusty Humphries**, **Phil Hendrie** and **John & Jeff**.

■ It's a homecoming for **Fisher**, former PD of Quantum CHR/top 40 **WJMX/Florence, S.C.**, who has returned to the station after a five-month hiatus, this time just to do afternoons. Current PD **Denis Davis** gladly moved from afternoons to middays to accommodate Fisher's return.

**EXCLUSIVE PRINT CONTENT**



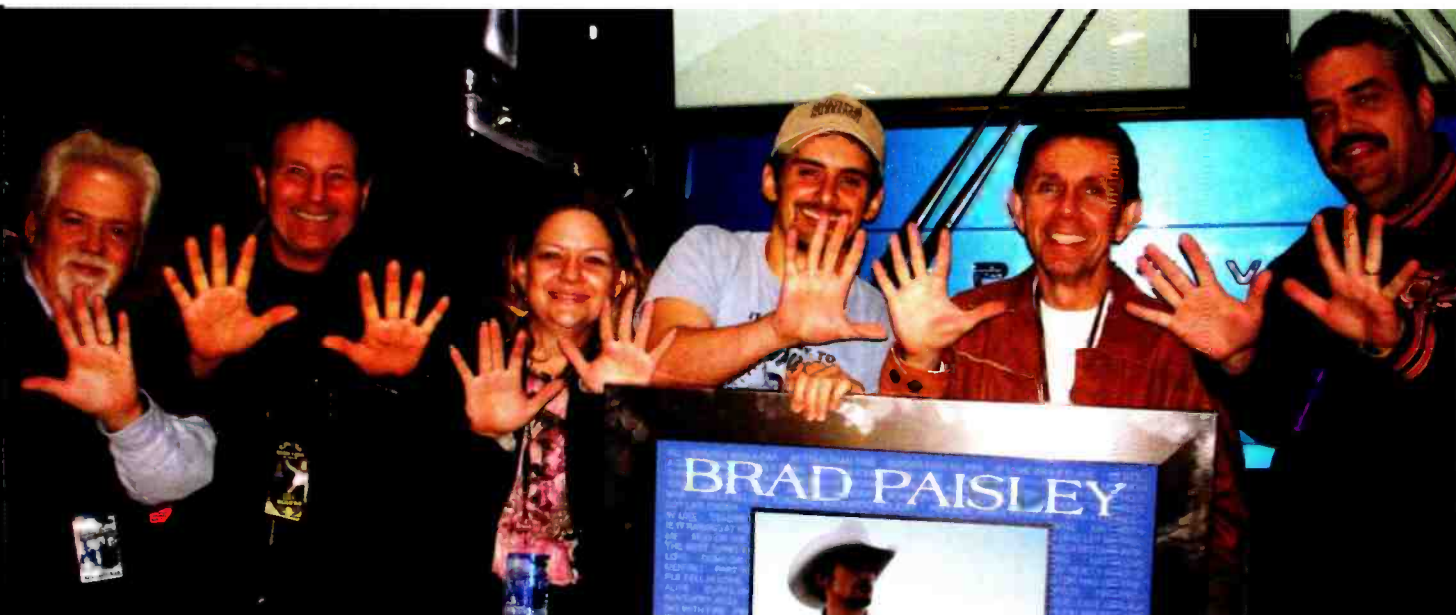
# THE INDUSTRY'S MOST COMPREHENSIVE FORMAT ANALYSIS RESOURCE



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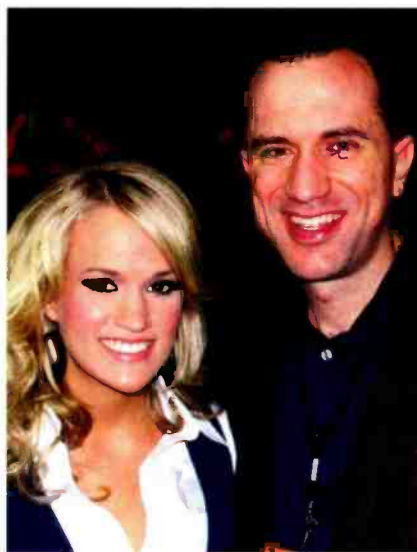


### Life Of The Party

At the end of his Paisley Party tour in Nashville, Brad Paisley was presented with a plaque marking 10 million in digital sales. The Arista Nashville singer/songwriter also made a recent appearance on Fox TV's "American Idol," where he performed new single "Then." From left: Fitzgerald Hartley manager Bill Simmons, Sony Music Nashville executive VP Butch Waugh and digital business VP Heather McBee, Paisley and Sony Music Nashville chairman Joe Galante and marketing VP Tom Baldrica.

### Lucky Strike

During the week of the Country Radio Seminar in Nashville, Carrie Underwood welcomed guests to a surprise bowling party on the Sony Music Nashville Boat Show cruise. Pictured with Underwood is R&R director of charts Silvio Pietrolungo.



### Something To Talk About

Air America hosted a cocktail party at R&R's Talk Radio Seminar that included Montel Williams, host of the network's new syndicated show "Montel Across America," and "Hollywood Clout" host Richard Greene. From left: Air America CEO Bennett Zier, Williams and Greene.



### Rhythm Nation

Gloria Estefan was named a BMI Icon during the performing rights organization's 16th annual Latin Music Awards dinner at the Breakers Point Ponce De Leon Ball Room in Palm Beach, Fla. An all-star musical tribute to Estefan included Elvis Crespo, Arthur Hanlon, Jon Secada and Pitbull. From left: Emilio and Gloria Estefan, BMI president/CEO Del Bryant and assistant VP of Latin music Delia Orjuela. Photo courtesy of Lester Cohen



### Face Time

Interscope artist Lady Gaga dropped by Clear Channel CHF/top 40 KKRZ (Z100)/Portland, Ore., on St. Patrick's Day, shortly after embarking on her first headlining tour March 12 in San Diego. Gaga is flanked by MD/midday personality Kristina (left) and APD/afternoon personality/imaging director Mick Lee.

### What A Girl Wants

During a U.S. promotional tour, new Island Def Jam artist Jessie James performed on ABC Radio Networks' syndicated "Kidd Kraddick in the Morning" show, based at Clear Channel CHR/top 40 KHKS/Dallas. The 20-year-old Georgia native's lead single, "Wanted," was co-written by "American Idol" judge Kara DioGuardi, Mitch Allen and David Hodges. From left: IDJ Southeast regional rep Manny Simon, James, KHKS PD Patrick Davis and IDJ senior VP of top 40 promotion Erik Olesen.



### Global Canvas

Turkish superstar Sertab Erener, who has scored hits across Europe for the past 17 years and won the 2003 Eurovision Song Contest, is releasing English-language album "Painted on Water," a collaboration with partner Demir Demirkan. Now based in New York, she performed a sellout gig March 19 at Joe's Pub. From left: R&R senior features editor Chuck Taylor, Erener, Turkish producer/composer Ayhan Sahin and Demirkan.



# Formats

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

## R&R SPIN SPOTLIGHT



### Best In Show

This year's Academy Award winner for best original song, "Jai Ho! (You Are My Destiny)," by A.R. Rahman and the Pussycat Dolls featuring Nicole Scherzinger, from

"Slumdog Millionaire," becomes the first such honored title to grace the CHR/Top 40 chart in six years, bowing at No. 37. Below is a rundown of the eight previous winning songs to appear on the Nielsen BDS-based list since its 1992 launch.

#### Year, Artist, Title (Movie), Peak

- 2002, Eminem, "Lose Yourself" ("8 Mile"), No. 1
- 1998, Whitney Houston & Mariah Carey, "When You Believe" ("The Prince of Egypt"), No. 35
- 1997, Celine Dion, "My Heart Will Go On" ("Titanic"), No. 1
- 1996, Madonna, "You Must Love Me" ("Evita"), No. 23
- 1995, Vanessa Williams, "Colors of the Wind" ("Pocahontas"), No. 18
- 1994, Elton John, "Can You Feel the Love Tonight" ("The Lion King"), No. 3
- 1993, Bruce Springsteen, "Streets of Philadelphia" ("Philadelphia"), No. 13
- 1992, Peabo Bryson & Regina Belle, "A Whole New World" ("Aladdin"), No. 1

### Heavy Metal

Metallica presides over the Active Rock chart for a seventh time with the coronation of "Cyanide." The quartet, scheduled for induction into the Rock and Roll Hall of Fame April 4, has charted at the format since the list's May 1997 inception, though its history on the Billboard 200 album chart dates to 1984. Here's a look at the group's No. 1 Active Rock tracks.

#### Date Reached No. 1, Title

- March 27, 2009, "Cyanide"
- Oct. 3, 2008, "The Day That Never Comes"
- June 6, 2003, "St. Anger"
- June 2, 2000, "I Disappear"
- Jan. 14, 2000, "No Leaf Clover"
- Nov. 20, 1998, "Turn the Page"
- Feb. 20, 1998, "The Unforgiven II"

## THE SPIN



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

## Soulja Boy Tell'em Marches To Rhythmic Reign

Soulja Boy Tell'em dials up his second Rhythmic No. 1, while featured artist Sammie inks his first, as "Kiss Me Thru the Phone" (Interscope) mobilizes 2-1. The song's coronation marks the first No. 1 for its lead artist since "Crank That (Soulja Boy)" spent seven weeks at the summit in 2007. Sammie's guest spot on "Kiss" marks a triumphant return for the singer, who last charted in 2000, when "I Like It" peaked at No. 22 and "Crazy Things I Do" reached No. 33.



"Kiss" concurrently steps 13-12 at CHR/Top 40 (up 536 plays) and bullets at No. 4 (up 315) at Urban.

### 'Millionaire' Music Cashes In

"Jai Ho! (You Are My Destiny)" by A.R. Rahman and the Pussycat Dolls featuring Nicole Scherzinger becomes the first Academy Award winner for best original song to reach the CHR/Top 40 chart (No. 37) since Eminem's No. 1 "Lose Yourself" in 2002-03 (see Spin Spotlight, left). The cut is a remix of the version that appears on the soundtrack to best picture victor Pussycat Dolls' recordings have combined to sell 226,000 downloads, according to Nielsen SoundScan.

### Death Cab's 'Sunlight' Shines At Triple A

Death Cab for Cutie scores its fifth Triple A top 10, as "No Sunlight" (Atlantic) rises 12-10. The song is the second top 10 from the album "Narrow Stairs," following "I Will Possess Your Heart," which reigned for five weeks last May and June. In between, "Cath..." peaked at No. 11 in November. The Seattle-based quartet releases the five-song EP "The Open Door" April 14.

## Lady's Firsts

Lady GaGa becomes the first female artist in more than eight years to earn top 10s with her first two entries on CHR/Top 40 and Rhythmic, while carrying neither track to the Urban or Urban AC tallies. After her lead effort "Just Dance" (Interscope) led CHR/Top 40 for two weeks in January and reached No. 3 at Rhythmic last month, "Poker Face" pounces 13-9 (up 549 plays) on the latter list, while soaring 9-4 (up 1,093) on the former.

No female artist had begun with two top 10s at the pop and rhythmic formats without the support of urban radio since Pink, who sent "There You Go" and "Most Girls" into the top 10 on CHR/Top 40 and Rhythmic in 2000.

## Brad Breaks In; Darius Doubles Up

Brad Paisley notches his highest career debut and the year's best at Country, as "Then" (Arista Nashville) soars in at No. 26. The bow bests that of his previous single "Start a Band," with Keith Urban, which opened at No. 31 in September. Registering 6.6 million first-week audience impressions, the new song's start is the format's best in position and audience since Taylor Swift's "Love Story" charged in at No. 25 with 8.1 million impressions in the Sept. 19, 2008, issue. Among debuts this year, "Then" passes the No. 29 openings of Rascal Flatts' "Here Comes Goodbye" (Lyric Street) and Keith Urban's "Kiss a Girl" (Capitol Nashville). Paisley's seventh studio album, "American Saturday Night," streets June 30.

Concurrently at Country, Darius Rucker's "It Won't Be Like This for Long" collects a second week at No. 1, marking the first time that an artist's first two format singles reigned for multiple weeks since March 14, 1997, when Rucker's label, Capitol Nashville, similarly boasted the feat. That week, Deana Carter's "We Danced Anyway" logged a second week at No. 1, book-ending the two-week command of her debut track, "Strawberry Wine," in November 1996.

## Poison Control

"Cyanide" (Warner Bros.) becomes Metallica's seventh Active Rock chart champion, leaping 4-1 with the format's third-best gain (up 102 plays) (see Spin Spotlight, left). The format cornerstone now trails only Creed and Linkin Park (eight leaders each) for most No. 1s in the chart's 12-year history.

With prior single "The Day That Never Comes" having led the chart for seven weeks, "Death Magnetic" marks the band's first album to produce a pair of No. 1 titles.





One's a 12+ champ, the other owns 18-34 women

## Meet A Couple Of Real Demo Dominators

Kevin Carter

KCarter@RadioandRecords.com

**t**his week we spotlight two stations—both of which happen to be owned by Entercom—that have each achieved remarkable milestones in their latest ratings. One has been No. 1 12+ since the summer 2008 survey, while the other chalked up the highest recorded Arbitron numbers in the fall book with women 18-34 anywhere in the top 50 markets, in any format.

### Kiss Has It Made In Milwaukee

WXSS (103.7 Kiss-FM)/Milwaukee was already thrilled with a fall book it finished at No. 3 12+ (it has since returned to No. 2, 7.5-8.1, in phase one of the winter survey) when someone happened to glance at its 18-34 women numbers—saw a ridiculous 25.6 share—and screamed.

“We wondered if that was the biggest share there is, so we had our Arbitron rep do a little digging, and they confirmed it,” says OM/PD Brian Kelly, who admits he was floored but not surprised.

What makes Kiss’ astronomical accomplishment even more noteworthy is that it sits atop a list of stations of all formats, using both diary and PPM methodologies.

“This station continues to do better and better, and it’s a big tribute to the team we’ve put together here,” Kelly says—not an unexpected comment, for sure, but a closer examination reveals a staff that has an unparalleled longevity in the market. You know the old radio saying: “You can’t fake heritage,” and Kiss proves that adage. “Most of the people who are here now were here when we signed Kiss on in 1998,” says Kelly, who has been in the cluster since September 1995.

Another likely reason for these crazy numbers: micro-targeted promotions. “We find out what the hot buttons are, and last fall it was all about gasoline, which was up near \$4 a gallon,” says Kelly, who quickly moved to address that issue: “We gave away

1,000 gallons of free gas every Friday for four weeks.” The station would build the suspense during the week by giving out clues to that Friday’s mystery



Kelly

location. This was a classic, old-school, high-touch promotion where all the Kiss jocks would show up, pump your gas, clean your windows and walk up and down the line of several hundred cars talking to listeners. That hand-shaking, baby-kissing act was preceded with a summer-long car giveaway, which was set up using yet another classic promotional tool: sticker-spotting. The Kiss Cling window sticker included a listener’s entry form, and the winner was given a

choice of five cars.

With the promotional portion of the equation covered, Kiss’ “chick magnet” cred was cemented with the perfect music mix. “We’ve cracked the code on what kind of music this audience likes, and we give it to them,” says Kelly, who describes the Kiss musical DNA as “a station that leans rhythmic but plays all the hits. While we may wait a minute for the pop and the rock stuff—and some people might claim it’s more than a minute—we certainly don’t ignore any of the hits. We played Taylor Swift and broke Rascal Flatts, but this audience definitely has a taste for rhythmic music as their primary meal.”

Talk about having someone who lives in the demo: not-so-secret Kiss lifestyle weapon MD Jojo Martinez. “Jojo is the rhythm queen who knows exactly what’s going on,” Kelly says of his co-pilot. “She has her finger right on the pulse, knows exact-

**‘We don’t worry about what other stations or markets are doing or playing. We are a very unique market and we do our own thing based on that fact.’**

—Mike O’Donnell



ly what’s going to work and what isn’t, and usually knocks the cover off the ball when it comes to picking the hits.”

Kelly also points to the growing entrenchment of the Kiss morning team, Wes, Rahny & Alley, as another key factor in the station’s success. “We just did a partnership with the local Fox TV affiliate every Friday morning with a segment called ‘Milwaukee Musts’ that covers upcoming concerts, movies and assorted events of interest to the Kiss target demo,” he says. Early reviews indicate that this partnership is working for both parties: “Fox made a huge commitment by installing a camera in our studio so that if something breaks in pop culture, they can immediately go live to the resident experts—Wes, Rahny and Alley—for comments.”

With his book now in the books, Kelly looks ahead to electronic measurement, which arrives in Milwaukee in September 2010: “I believe that what PPM is proving is that your radio station has to be relevant,” he says. “There has to be some kind of emotional connection to have people come and sample you day after day. It doesn’t necessarily have to be about the music, but boy, it sure does help.”

### And Over In Wilkes-Barre . . .

“This has been KRZ’s biggest showing in over eight years,” says Mike “O.D.” O’Donnell, PD of WKRZ/Wilkes-Barre, already buzzing over the fact that this is his station’s second consecutive No. 1 showing, this time riding on a 9.0 share 12+. “We’re also No. 1 with persons and women 18-34, 18-49 and 25-54,” he says, almost making it sound casual.

“We have really worked hard to make sure we’re powering the right records and keeping the playlist familiar and banging the ‘proven records’ longer,” he adds, before sharing his basic musical philosophy: “To always be a bit more conservative in approach, which is good for Wilkes-Barre-Scranton—to aim for a high ‘hit-to-stiff ratio’ as we call it.”

O’Donnell gives credit to his personalities, the front-line representatives of any successful station. “We have live, local shows that talk about what’s going on in our backyard, something that northeast Pennsylvania cares about,” he says. “Rocky & Sue in the morning and Jeff & Amanda in p.m. drive are huge heritage brands.”

Great ratings are usually tied to great book promotions, and those invariably involve some type of cash giveaway. WKRZ whipped out Stash the Cash, which involved hiding money in \$1,000 increments in different places around the region. “Listeners had to wait for the clues and guess where the money was,” O’Donnell says.

Another key promotion was its annual holiday fund-raiser, KRZ Cares for Kids, where listeners donated gifts to needy families. “It was a great community/rally promotion, and those always go far,” says O’Donnell, who attempts to describe that certain indefinable quality that separates good stations from great ones. “We don’t worry about what other stations or markets are doing or playing. We are a very unique market and we do our own thing based on that fact. When I first came here I heard some things that I thought were unusual for what I thought was the ‘model’ CHR brand, but I found out there is more than one way to win—and this station has been doing it for years.”

### By The Numbers

#### WXSS/Milwaukee

12+: 7.6-7.5 (No. 3)

18-34: 16.5-17.3 (No. 1)

Women 18-34: 19.0-25.6 (No. 1)

#### WKRZ/Wilkes-Barre

12+: 9.3-9.0 (No. 1)

18-34: 17.5-15.6 (No. 1)

Women 18-34: 22.3-25.5 (No. 1)

Source: Arbitron, AQH share, Mon.-Sun., 6 a.m.-midnight, summer 2008-fall 2008

# R&R CHR/TOP 40

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▶ THE SECOND CHARTING TITLES EACH FROM TWO ARTISTS DEBUT: THE TING TINGS BOW AT NO. 38 WITH "THAT'S NOT MY NAME," EQUALING THE PEAK OF LAST YEAR'S "SHUT UP AND LET ME GO." AT NO. 39, KEVIN RUDOLF ENTERS WITH "WELCOME TO THE WORLD." HIS DEBUT, "LET IT ROCK," AT NO. 19 THIS WEEK, REACHED NO. 6 IN NOVEMBER.

LAST WEEK	WEEKS ON CHART	ARTIST TITLE	NIelsen BDS CERTIFICATIONS	HITPREDICTOR STATUS	PLAYS TW +/-	AUDIENCE MILLIONS	RANK
1	18	<b>THE ALL-AMERICAN REJECTS</b> GIVES YOU HELL	NO. 1 (4 WKS)	☆	9520 -18	56.895	1
2	10	<b>FLO RIDA</b> RIGHT ROUND		☆	9321 +845	56.470	2
3	10	<b>KELLY CLARKSON</b> MY LIFE WOULD SUCK WITHOUT YOU		☆	8463 +184	46.992	6
4	9	<b>LADY GAGA</b> POKEFACE		☆	7352 +1093	49.738	4
5	15	<b>BRITNEY SPEARS</b> CIRCUS		☆	7769 -821	48.468	5
6	11	<b>T.I. FEATURING JUSTIN TIMBERLAKE</b> DEAD AND CONE		☆	7576 +599	50.177	3
7	15	<b>THE FRAY</b> YOU FOUND ME		☆	7339 +381	40.258	7
8	16	<b>PINK</b> SOBEF		☆	6363 -558	35.991	8
9	16	<b>KANYE WEST</b> HEARTLESS		☆	6203 -995	34.271	9
10	21	<b>LADY GAGA FEATURING COLBY O'DONIS</b> JUST DANCE		☆	5461 -501	33.562	10
11	11	<b>NE-YO</b> MAD		☆	5159 -10	29.679	11
12	6	<b>SOULJA BOY TELL 'EM FEATURING SAMMIE</b> KISS ME THRU THE PHONE		☆	5068 +536	28.389	13
13	20	<b>TAYLOR SWIFT</b> LOVE STORY		☆	4936 -971	29.424	12
14	10	<b>AKON FEAT. COLBY O'DONIS &amp; KARDINAL OFFISHALL</b> BEAUTIFUL		☆	4413 +383	21.761	14
15	8	<b>JESSE MCCARTNEY FEATURING LUDACRIS</b> HOW DO YOU SLEEP?		☆	4106 +337	19.940	17
16	4	<b>CIARA FEAT. JUSTIN TIMBERLAKE</b> LOVE SEX MAGIC	AIRPOWER	☆	3505 +860	18.028	20
17	3	<b>THE BLACK EYED PEAS</b> BOOM BOOM POW	AIRPOWER/MOST INCREASED PLAYS/MOST ADDED	☆	3434 +1474	19.853	18
18	5	<b>MILEY CYRUS</b> THE CLIMB		☆	3230 +463	14.350	23
19	31	<b>KEVIN RUDOLF FEATURING LIL WAYNE</b> LET IT ROCK		☆	3128 +40	20.299	16
20	5	<b>BRITNEY SPEARS</b> IF U SEEK AMY	AIRPOWER	☆	3058 +881	18.357	19
21	18	<b>BEYONCE</b> SINGLE LADIES (PUT A RING ON IT)		☆	2994 -660	15.054	21
22	9	<b>THE WHITE TIE AFFAIR</b> CANDLE (SICK AND TIRED)		☆	2738 +226	10.365	27
23	6	<b>BEYONCE</b> HALO		☆	2550 +454	12.045	24
24	18	<b>THE PUSSYCAT DOLLS</b> I HATE THIS PART		☆	2410 -1064	21.538	15
25	5	<b>SHINEDOWN</b> SECOND CHANCE		☆	2313 +436	8.348	31
26	18	<b>THE VERONICAS</b> UNTOUCHED		☆	2207 -447	10.392	26
27	3	<b>JAMIE FOXX FEATURING T-PAIN</b> BLAME IT		☆	2112 +787	14.652	22
28	5	<b>KERI HILSON FEATURING LIL WAYNE</b> TURNIN ME ON		☆	2044 +156	9.447	29
29	7	<b>MATT NATHANSON</b> COME ON GET HIGHER		☆	1977 +244	8.470	30
30	8	<b>EMINEM, DR. DRE &amp; 50 CENT</b> CRACK A BOTTLE		☆	1942 -681	9.632	28
31	3	<b>ASHER ROTH</b> I LOVE COLLEGE		☆	1918 +314	6.562	32
32	6	<b>KID CUDI</b> DAY 'N' NITE		☆	1855 +351	12.025	25
33	7	<b>SAVING ABEL</b> 18 DAYS		☆	1613 +27	4.553	37
34	12	<b>KATY PERRY</b> THINKING OF YOU		☆	1232 -727	5.172	34
35	4	<b>FALL OUT BOY</b> AMERICA'S SUITHEARTS		☆	1230 +173	3.075	40
36	2	<b>3OH3</b> DON'T TRUST ME		☆	1206 +241	6.495	33
37	NEW	<b>A R RAHMAN &amp; THE PUSSYCAT DOLLS FEAT. NICOLE SCHERZINGER</b> JAI HO! (YOU ARE MY DESTINY)		☆	1034 +109	3.957	38
38	NEW	<b>THE TING TINGS</b> THAT'S NOT MY NAME		☆	1025 +170	2.735	-
39	NEW	<b>KEVIN RUDOLF FEATURING RICK ROSS</b> WELCOME TO THE WORLD		☆	906 +143	2.970	-
40	20	<b>DAVID COOK</b> LIGHT ON		☆	826 -244	2.619	-

## MOST ADDED

**THE BLACK EYED PEAS** 32  
 Boom Boom Pow (will.i.am/Interscope)  
 KKDM, KQXY, WAEB, WAKS, WAOA, WBLI, WERO, WFMF, WHHY, WHOT, WHTZ, WHYI, WIHT, WIOG, WJIM, WKFS, WKQI, WKRZ, WKZL, WNOK, WNOU, WQEN, WSSX, WTVR, WWCK, WWWQ, WXXB, WXLK, WXSS, WZEE, WZKF, WZYP

**FLO RIDA FEAT. WYNTER** 25  
 Sugar (Poe Boy/Atlantic)  
 FHHT, KIIS, KKPX, KSPW, KWYL, KZZP, WAKS, WBHT, WBVD, WBZW, WDKF, WOOD, WFHN, WFLZ, WHTZ, WIOQ, WIXX, WKCI, WKFS, WKGS, WKKF, WKSE, WKSS, WKST, WXXX

**JAMIE FOXX FEAT. T-PAIN** 18  
 Blame It (J/RMG)  
 FDWB, KKDM, KKOZ, KKRZ, KSPW, WABB, WAEV, WAKZ, WDDO, WFMF, WIOG, WIOQ, WJBO, WLKT, WNDK, WNOU, WNTQ, WRVQ

**KANYE WEST FEAT. MR. HUDSON** 17  
 Paranoid (Roc-A-Fella/Def Jam/IDJMG)  
 CKEY, KHOP, KHIT, KJYO, KKHH, KQMQ, Sirius XM 20 01 20, WBHT, WBVD, WEZB, WHHD, WKSS, WKSZ, WSSX, WVYB, WXXX, WXYK

**SHINEDOWN** 16  
 Second Chance (Atlantic)  
 FBKS, KQXY, KRBE, KXXM, Sirius XM 20 01 20, WAOA, WHHY, WHOT, WHTS, WKSZ, WTVR, WWCK, WWWQ, WXLK, WXSS, WZYP

**BRITNEY SPEARS** 13  
 If U Seek Amy (Jive/JLG)  
 FHFI, KMXY, KSLZ, WAKZ, WDCG, WHKF, WIXX, WKKF, WKRZ, WLKT, WPRO, WSNX, WZYP

**FALL OUT BOY** 11  
 America's Suitehearts (Island/IDJMG)  
 FQXY, KVUU, WAOA, WFMF, WHOT, WKSE, WLAN, WTVR, WWCK, WWST, WZYP

**3OH3** 11  
 Don't Trust Me (Photo Finish/Atlantic/RRP)  
 FHFI, KHOP, K.LAL, KSPW, KZHT, KZZP, WFBC, WHBY, WJIM, WKSS, WZYP

**BEYONCE** 10  
 Halo (Music World/Columbia)  
 FDWB, KXXM, WBLI, WDCG, WDJX, WHYI, WKSS, WNCI, WWHIT, WXXL

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## NEW AND ACTIVE

ARTIST TITLE / LABEL	PLAYS /GAIN	ARTIST TITLE / LABEL	PLAYS /GAIN
<b>LILY ALLEN</b> The Fear (Capitol)	821/146	<b>PITBULL</b> I Know You Want Me (Calle Ocho) (Ultra)	535/203
TOTAL STAT ONS:	61	TOTAL STATIONS:	70
<b>WE THE KINGS</b> Secret Valentine (S-Curve)	821/33	<b>KANYE WEST FEAT. MR. HUDSON</b> Paranoid (Roc-A-Fella/Def Jam/IDJMG)	477/156
TOTAL STAT ONS:	55	TOTAL STATIONS:	42
<b>THE OFFSPRING</b> Kristy, Are You Doing CK? (Columbia)	798/172	<b>FLO RIDA FEAT. WYNTER</b> Sugar (Poe Boy/Atlantic)	435/357
TOTAL STAT ONS:	48	TOTAL STATIONS:	66
<b>3 DOORS DOWN</b> Let Me Be Myself (Universal Republic)	754/20	<b>PLAIN WHITE T'S</b> 1, 2, 3, 4 (Hollywood)	426/200
TOTAL STAT ONS:	43	TOTAL STATIONS:	28
<b>DAVID ARCHILETA</b> A Little Too Not Over You (19/Jive/JLG)	675/13	<b>V FACTORY</b> Love Struck (Reprise)	370/54
TOTAL STAT ONS:	46	TOTAL STATIONS:	36

## MOST INCREASED PLAYS

+1474	☆	<b>THE BLACK EYED PEAS</b> Boom Boom Pow (will.i.am/Interscope) KKRZ +42, SK20 +40, WHTZ +36, WBZW +34, WOKF +29, WWHIT +28, KZZP +26, WKSS +26, WQEN +26, WXXB +26
+1093	☆	<b>LADY GAGA</b> Poker Face (Streamline/KonLive/Cherrytree/Interscope) KKRZ +46, WHHD +42, WZKF +40, WXXL +38, WVYB +36, WHTZ +34, KZHT +33, KZZP +32, KWYL +29, WLKT +29
+881	☆	<b>BRITNEY SPEARS</b> If U Seek Amy (Jive/JLG) WKCI +41, WKST +34, WOKF +33, WLKT +30, KSPW +29, WHTZ +28, WKSS +26, KKPX +25, WKFS +24, WXYK +22
+850	☆	<b>CIARA FEAT. JUSTIN TIMBERLAKE</b> Love Sex Magic (LaFace/JLG) WKFS +38, SK20 +32, WKSS +31, WBLI +25, KZMG +25, WJIM +25, WKRZ +23, WQEN +22, KSLZ +21, WERO +21
+795	☆	<b>FLO RIDA</b> Right Round (Poe Boy/Atlantic) KQCH +47, WLKT +38, WXXL +36, KBKS +35, WDCG +32, KSLZ +31, WFMF +28, WQEN +28, KHOP +25, WNK5 +24

FOR WEEK ENDING MARCH 22, 2009  
 LEGEND: See legend to charts in charts section for rules and symbol explanations.  
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Burgeoning rhythmic artists Utada and Bayje have laid a solid foundation

## On The Cusp

Darnella Dunham

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At the top of the year, Kid Cudi, Asher Roth and Madcon were among the new artists emerging at rhythmic radio. In addition to scaling the Rhythmic chart—Kid Cudi's "Day 'N' Nite" moves 7-6 this week while Roth's "I Love College" hikes 19-16—both artists are also bulleted on this week's CHR/Top 40 chart. Roth, in fact, has a third format onboard: He's No. 36 at Alternative. Madcon, meanwhile, this week bullets 30-27 at Rhythmic.

So who are the ones to watch in the second quarter?

For the last decade, Island/Def Jam artist Utada has been a star in Japan who now has her sights set on the United States. Another relative newcomer is Bayje, a 20-year-old singer signed to Atlantic Records who has been prepping for her music career for more than half of her life. Both are capable singer/songwriters with promise for the format.

### 'One' For The U.S.

Hikaru Utada is an accomplished 26-year-old who has sold more than 20 million albums, according to Japanese music sales and chart service Oricon. Along with achieving commercial success with 12 No. 1 hits on the Oricon singles chart as a performer, Utada has earned respect for her abilities as a producer and songwriter.

The daughter of a musician/producer father (Teruzane Utada) and a ballad-singing mother (Keiko Fuji), Utada was born and raised in New York but made regular trips to Japan with her parents. She recorded consistently and as a preteen landed a deal with Toshiba-EMI in the mid-'90s. Her first English-language project, "Precious," was released in Japan but not the United States. In 1999, her first Japanese-language album, "First Love," became Japan's biggest seller, moving more



Utada

than 7 million copies, according to Oricon.

Now Utada's ready to make an impact stateside with "This Is the One." Lead single "Come Back to Me" has gained some traction at rhythmic, with KIDDB/Honolulu and WRCL/Flint, Mich., leading the pack. It has 391 spins on KIDDB since Jan. 21, including 49 plays the week of March 16-22. Stargate and Tricky are Utada's production collaborators on the album. "With both teams, I wanted them to lay out the basic tracks, but I told them that I have to write my own songs, with complete control over melody and lyrics," Utada says.

"I wanted to make something that's accessible but not cheap—not low-class or stupid, but still appealing to a wide audience," she continues. "I like to make music that's multilayered. You might like a song and want to dance, but not really dive into the lyrics and analyze them. And then if you're more bookish and you like words, you might notice the references I make, to Captain Picard or Freddie Mercury or Winona Ryder. Both things are just as important to me—to be catchy, so when you hear a song on the radio it sticks out—and also to have that depth."

While plenty of established international acts have fallen short of breaking the U.S. market, Utada doesn't fear failure. "It's true that I could have stuck to my throne and taken the easy

way, but I felt that my creativity, my humanity would be endangered by staying in that position. I don't want to just be this crazy artist who lives in la-la land. I want to be in touch with the real world and stay humble. And I like it when something feels scary—I see fear as a guiding light."

### Your New Favorite Color

Signed to Atlantic since 2006, Syracuse, N.Y., native Bayje (pronounced "beige") is a 20-year-old singer/songwriter whose career has been guided by Warner Music Group executive VP



Bayje

Kevin Liles. With a team and label that believe hers is a name that people will know in 2009, Bayje is enjoying every part of the process. "Everybody who's been involved in my life for the last few years, we've really worked hard for this," she says. "I'm definitely not at that point where I can chill and enjoy it, but I'm definitely enjoying it and I don't want to be rushing so much that I miss getting there. I want to enjoy one step at a time."

Her first single, the Stargate-produced "Find a Way," which Bayje describes as "fun and versatile," will soon be introduced to radio. Rhythmic outlets already playing the track include Beasley's WRDQ (Wired 96.5)/Philadelphia, Mack-Nificent's KVPW (Power 106)/Fresno and Equity's WZBZ (99.3 Kiss FM)/Atlantic City, N.J. In addition, more than a dozen CHR/top 40s and one AC are onboard.

Even though she's young and from a small city, Bayje feels that her experiences with friends and family enable her to write about subjects beyond what most young adults might gravitate toward. "I'm a singer/songwriter and I had the opportunity to write a lot on my first album, which is big because most new artists don't get a chance to do that." Bayje's self-titled debut is slated for a future release on Atlantic. "I'm extremely grateful for that. There's definitely significance behind the songs that I write." Her gregarious, upbeat nature also may lead one to think that the songs she writes are all sunshine, but there are many layers to Bayje. "My music is pain, happiness, devastation and desperation. It's a 100% reflection of who I am," she says.

With influences as wide-ranging as Eminem, Jimi Hendrix, Led Zeppelin and Korn, Bayje can appreciate artists from different genres and generations. She also covers Bill Withers' "Ain't No Sunshine," and when she sings it, it showcases her powerful and emotive vocals.

Some artists profess their desire to be different from everyone else, but not Bayje. "I don't really think I want to put different on there—all artists are the same. We're creative. Sometimes we're a little nuts—we have that need to create something. I think I've carved out my own little lane—the lane of Bayje."

R&R

### Next Up

Following are five acts on the verge of charting on R&R's Rhythmic list for the first time as a lead artist:

- Tay Dizm Featuring Akon, "Dreamgirl" (Nappy Boy Digital)
- OJ Da Juiceman Featuring Gucci Mane, "Make Tha Trap Say Aye" (32/Mizay/Asylum)
- The All-American Rejects, "Gives You Hell" (Doghouse/DGC/Interscope)
- Dorrough Music, "Ice Cream Paint Job" (NGenius/E1 Music)
- Elektrik Red, "So Good" (Radio Killah/Def Jam)





► **JAMIE FOXX'S "BLAME IT"** (4-3) SECURES A RANKING ON THE FORMAT'S MOST INCREASED PLAYS LIST (UP 495) FOR A SEVENTH CONSECUTIVE WEEK AND GRANTS THE ENTERTAINER HIS FIRST TOP THREE HIT AS A LEAD ARTIST. HE'S EARNED TWO NO. 1s IN A FEATURED ROLE: ON TWISTA'S "SLOW JAMZ" (2004) AND KANYE WEST'S "GOLD DIGGER" (2005).

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	NIelsen BDS CERTIFICATIONS	HIT PREDICTOR STATUS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS RANK
1	2	8	<b>SOULJA BOY TELL 'EM FEAT. SAMMIE</b> KISS ME THRU THE PHONE	NO. 1 (1 WK)	COLLIPARK/INTERSCOPE	5910 +428	36.359 3
2	1	15	<b>T.I. FEATURING JUSTIN TIMBERLAKE</b> DEAD AND GONE		GRAND HUSTLE/ATLANTIC	5590 -100	37.282 1
3	4	8	<b>JAMIE FOXX FEATURING T-PAIN</b> BLAME IT		J/RMG	5357 +495	37.176 2
4	3	9	<b>FLO RIDA</b> RIGHT ROUND		POE BOY/ATLANTIC	5214 +141	32.761 4
5	5	15	<b>KERI HILSON FEATURING LIL WAYNE</b> TURNIN' U ON		MOSLEY/ZONE 4/INTERSCOPE	4562 +24	27.255 5
6	7	13	<b>KID CUDI</b> DAY 'N' NITE		FOOL'S GOLD/UNIVERSAL MOTOWN	3889 +328	25.297 6
7	6	18	<b>NE-YO</b> MAD		DEF JAM/DJMG	3558 -418	21.144 7
8	8	20	<b>KANYE WEST</b> HEARTLESS		ROC-A-FELLA/DEF JAM/DJMG	3107 -419	19.558 8
9	13	6	<b>LADY GAGA</b> POKER FACE		STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE	3007 +549	18.517 9
10	10	14	<b>THE-DREAM</b> ROCKIN' THAT THANG		RADIO KILLA/DEF JAM/DJMG	2931 +105	17.753 10
11	9	12	<b>AKON FEAT. COLBY O'DONIS &amp; KARDINAL OFFISHALL</b> BEAUTIFUL		KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN	2807 -572	15.531 12
12	20	3	<b>THE BLACK EYED PEAS</b> BOOM BOOM POW	<b>MOST INCREASED PLAYS</b>	WILL.I.AM/INTERSCOPE	2468 +902	15.526 13
13	14	11	<b>MIKE JONES</b> NEXT TO YOU		ICE AGE/SWISHAHOUSE/ASYLUM	2453 +275	12.700 14
14	11	24	<b>LADY GAGA FEATURING COLBY O'DONIS</b> JUST DANCE		STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE	2401 -358	15.532 11
15	18	7	<b>PITBULL</b> I KNOW "DU WANT ME (CALLE OCHO)		ULTRA	2060 +315	12.174 15
16	19	6	<b>ASHER ROTH</b> I LOVE COLLEGE		SCHOOLBOY/LOUD/SRC/UNIVERSAL MOTOWN	1799 +91	9.485 17
17	17	14	<b>MIMS</b> MOVE (IF YOU WANNA)		AMERICAN KING/CAPITOL	1753 -34	7.355 21
18	12	11	<b>EMINEM, DR. DRE &amp; SO CENT</b> CRACK A BOTTLE		SHADY/AFTERMATH/INTERSCOPE	1749 -863	11.375 16
19	22	4	<b>BOW WOW FEAT. JOHNTA AUSTIN</b> YOU CAN GET IT ALL	<b>AIRPOWER</b>	COLUMBIA	1620 +331	7.899 18
20	21	4	<b>CIARA FEAT. JUSTIN TIMBERLAKE</b> LOVE SEX & MAGIC	<b>AIRPOWER</b>	LAFACE/JLG	1617 +268	7.678 20
21	15	10	<b>BEYONCE</b> DIVA		MUSIC WORLD/COLUMBIA	1448 -474	7.749 19
22	23	11	<b>BABY BASH FEATURING LIL JON &amp; MARIO</b> THAT'S HOW I GO		ARISTA/RMG	1141 -138	6.966 23
23	28	3	<b>YUNG L.A. FEATURING YOUNG DRO &amp; T.I.</b> AIN'T I		GRAND HUSTLE/INTERSCOPE	993 +268	5.501 27
24	24	5	<b>DJ FELLI FEL FEAT. T-PAIN, SEAN PAUL, FLO RIDA &amp; PITBULL</b> FEEL IT		DEF JAM/DJMG	957 +44	5.872 25
25	25	10	<b>BRITNEY SPEARS</b> CIRCUS		JIVE/JLG	908 +34	5.526 26
26	29	3	<b>BEYONCE</b> HALO		MUSIC WORLD/COLUMBIA	894 +183	5.900 24
27	30	3	<b>MADCON</b> BEGGIN'		BONNIER AMICO/NEXT PLAT EAU/UNIVERSAL REPUBLIC	773 +77	4.421 29
28	35	2	<b>RICK ROSS FEATURING JOHN LEGEND</b> MAGNIFICENT		SLIP-N-SLIDE/DEF JAM/DJMG	739 +146	3.558 33
29	37	2	<b>THE-DREAM FEATURING MARIAH CAREY</b> MY LOVI		RADIO KILLA/DEF JAM/DJMG	710 +188	2.474 -
30	32	4	<b>GS BOYZ</b> STANKY LEGG		SWAGG TEAM/JIVE/BATTERY	708 +64	2.832 -
31	34	9	<b>NE-YO FEATURING JAMIE FOXX &amp; FABOLOUS</b> SHE GOT HER OWN		DEF JAM/DJMG	669 +64	7.044 22
32	36	2	<b>DRAMA FEATURING AKON, SNOOP DOGG &amp; T.I.</b> DAY DREAMING		GRAND HUSTLE/ATLANTIC	668 +134	2.850 40
33	27	9	<b>THE PUSSYCAT DOLLS</b> I HATE THIS PART		INTERSCOPE	657 -80	4.334 30
34	33	15	<b>GORILLA ZOE</b> LOST		BLOCK/BAD BOY SOUTH/ATLANTIC	640 +14	3.584 32
35	31	10	<b>SLIM THUG</b> I RUN		BOSS HOGG OUTLAWZ/EI	615 -44	3.213 36
36	39	2	<b>BUSTA RHYMES FEATURING T-PAIN</b> HUSTLER'S ANTHEM '09		UNIVERSAL MOTOWN	595 +89	3.003 38
37	<b>NEW</b>		<b>DJ CLASS FEATURING LIL JON</b> I'M THE ISH		UNIVERSAL REPUBLIC	519 +123	3.423 34
38	40	2	<b>KELLY CLARKSON</b> MY LIFE WOULD SUCK WITHOUT YOU		19/RCA/RMG	496 -8	2.523 -
39	<b>NEW</b>		<b>MAINO FEATURING T-PAIN</b> ALL THE ABOVE		HUSTLE HARD/ATLANTIC	471 +87	3.414 35
40	<b>NEW</b>		<b>KANYE WEST FEATURING YOUNG JEEZY</b> AMAZING		ROC-A-FELLA/DEF JAM/DJMG	448 +208	2.259 -

## MOST ADDED

ARTIST TITLE / LABEL	NEW STATIONS
<b>BIRDMAN FEAT. LIL WAYNE</b> Always Strapped (Cash Money/Universal Motown) KBBT, KBMB, <DOB, KDHT, KDLW, KISV, KKND, KSEQ, KVPW, KYZZ, WRVZ, WXIS, WZBZ	13
<b>BOW WOW FEAT. JOHNTA AUSTIN</b> You Can Get It All (Columbia) KBBT, KIBT, KPRR, WDRE, WIBT, WPOW, WQHT, WWKL	8
<b>CIARA FEAT. JUSTIN TIMBERLAKE</b> Love Sex Magic (LaFace/JLG) KBFM, KCAQ, <DHT, KKFR, KPRR, KVPW, WBTT, WPYO	8
<b>THE-DREAM FEAT. MARIAH CAREY</b> My Love (Radio Killa/Def Jam/DJMG) KBFM, KIKI, KLUC, KTBT, WAJZ, WJJS, WQHT, WZMX	8
<b>MIKE JONES</b> Next To You (Ice Age/SwishaHouse/Asylum) KP-W, KVPW, WDRE, WJMN, WLDD, WLTO, WWKL	7
<b>NATASHA</b> Sidekick (Jive/JLG) KDOB, KDLW, <HTN, KVPW, WRVZ, WXIS, WZBZ	7
<b>BEYONCE</b> Halo (Music World/Columbia) KKND, KOHT, KRKA, WMBX, WRVZ, XMOR	6
<b>DORROUGH MUSIC</b> Ice Cream Paint Job (NGenius/EI) KBFM, KDOB, KSEQ, KUUU, KVPW, KYZZ	6
<b>THE BLACK EYED PEAS</b> Boom Boom Pow (Will.I.am/Interscope) KBFM, KTBT, KZJN, WBTS, WHZT	5
<b>DRAMA FEAT. AKON, SNOOP DOGG &amp; T.I.</b> Day Dreaming (Grand Hustle/Atlantic) KBMB, KCAQ, KRND, KPRR, WAJZ	5

**ADDED AT ...**  
**KVEG**  
Las Vegas, NV  
PD: Chuck "Manic" Wright  
GS Boyz, Stanky Legg, I  
Bo Benton, Blac Flame (Turn It Up), O  
Fast Life Yungstaz (F.L.Y.), Swag Surfin', O  
Prohozak Feat. E40, Superman, O

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## NEW AND ACTIVE

ARTIST TITLE / LABEL	PLAYS /GAIN	ARTIST TITLE / LABEL	PLAYS /GAIN
<b>FLO RIDA FEAT. WYNTER</b> Sugar (Poe Boy/Atlantic) TOTAL STATIONS: 26	433/247	<b>TAY DIZM FEAT. AKON</b> Dreamgirl (Nappy Boy Digital) TOTAL STATIONS: 28	262/20
<b>KEYSHIA COLE</b> You Complete Me (Imani/Geffen/Interscope) TOTAL STATIONS: 42	358/11	<b>BROOKE HOGAN FEAT. STACKS</b> Falling (Sobe) TOTAL STATIONS: 19	251/48
<b>PAUL WAL.. FEAT. WEBBIE &amp; MOUSE</b> Bizzy Body (SwishaHouse/Asylum) TOTAL STATIONS: 20	353/8	<b>JAY-Z FEAT. SANTOGOLD</b> Brooklyn Go Hard (Bad Boy/Atlantic) TOTAL STATIONS: 14	247/28
<b>JESSE MCCARTNEY FEAT. LUDACRIS</b> How Do You Sleep? (Hollywood) TOTAL STATIONS: 14	284/14	<b>BRITNEY SPEARS</b> If U Seek Am y (Jive/JLG) TOTAL STATIONS: 12	241/78
<b>JIM JONES FEAT. NOE &amp; BRITNEY TAYLOR</b> Na Na Nana Na Na (E1/Columbia) TOTAL STATIONS: 27	275/4	<b>OJ DA JUICEMAN FEAT. GUCCI MANE</b> Make Tha Trap Say Aye (37/Mizay/Asylum) TOTAL STATIONS: 35	231/18

## MOST INCREASED PLAYS

<b>+902</b>	<b>THE BLACK EYED PEAS</b> Boom Boom Pow (will.i.am/Interscope) WDRE +37, KISV +35, KVPW +32, WZBZ +32, KLUC +31, WKHT +29, KPHW +28, KZON +28, WBTT +27, KGGI +26
<b>+549</b>	<b>LADY GAGA</b> Poker Face (Streamline/KonLive/Cherrytree/Interscope) KUBE +73, KDOB +41, KVPW +39, KKSS +26, KXJM +25, KPRR +25, KIBT +22, KQYK +21, WLTO +20, WWKL +19
<b>+495</b>	<b>JAMIE FOXX FEAT. T-PAIN</b> Blame It (J/RMG) KRKA +42, WRDW +32, WJQM +29, KPHW +28, WZBZ +28, KOHT +22, KCAQ +21, KWJN +20, KSEQ +20, KDHT +18
<b>+428</b>	<b>SOULJA BOY TELL 'EM FEAT. SAMMIE</b> Kiss Me Thru The Phone (Collipark/Interscope) WBMM +42, KRKA +37, WNVZ +35, WZBZ +31, WZMX +30, KBFM +29, WJFX +28, WRVZ +28, WRDW +26, WQHT +24

FOR WEEK ENDING MARCH 22, 2009  
**LEGEND:** See legend to charts in charts section for rules and symbol explanations.  
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Radio One/Philadelphia's annual Music & Entertainment Conference returns bigger and broader

## The Big Idea

Darnella Dunham

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**E**lroy Smith was known for many things through his 15-year stretch in Chicago urban radio. One of them is producing an annual conference to help educate aspiring local acts about the music business.

After leaving Clear Channel urban WGCI and urban AC WVAZ (V103) in July 2007, Smith brought the idea with him to Radio One/Philadelphia, where, as OM of three FMs, he introduced the Music & Entertainment Conference last year to the market. Attendees seemed so pleased with the lineup, workshops and panel discussions that featured dozens of respected music industry panelists that Smith and his staff staged a second conference this month, presented by urban WPHI (100.3 the Beat).

Held March 15 at the Marriott Philadelphia Downtown, the conference is a potent NTR generator for Radio One, attracting a regional crowd of more than 1,600, who paid a \$65 admission fee. Each session could accommodate roughly 250 people with most filled to capacity. Panelists weren't compensated for their participation.

Rather than focusing solely on music, the station broadened this year's agenda to encompass sessions devoted to film, fashion and dance. "We felt there was a void," cluster director of marketing Larry Howard Jr. says.

Recruiting panelists for music sessions wasn't a problem. "It's very turnkey and fluid because the relationships are there," Howard says of working with his label counterparts. But convincing credible participants from other areas of the entertainment industry was more of a challenge. Armed with a wish list of celebrities, Howard's "super intern" Jasmine Gilliard tracked down publicists and began extending invitations.

"These are people that I've never worked with before," Howard says of celebs from the worlds of film, fashion and dance that Radio One pursued. "They don't know who we are, and so we basically sold them on this event and they agreed to do it for free. That's what's also amazing about this event—this is their way of giving back to the attendees and to Philadelphia and to share their stories."

### Star Power

Avant, J. Holiday, Ryan Leslie, Don Cannon and producer Amadeus participated in the "Listen & Critique" session while Dru Hill's Jazz (Larry Anthony Jr.) and Michael Bivins led the "Mike Biv Talent Search." Individual workshops were devoted to specific genres, including hip-hop (featuring Common, Jadakiss and Ron Browz), inspiration (Yolanda Adams, Donald Lawrence, Tye Tribbett and DeWayne Woods) and R&B.

Choreographer Cici Kelly spoke during the interactive "So You Think You Can Dance" session and taught the group a routine. The "Black Hollywood" panel featured Academy Award winner Jamie Foxx; Will Packer, producer of the films "The Gospel," "Stomp the Yard" and "This Christmas"; author Miasha; and actor Keith Robinson, whose credits include "Dreamgirls." The panelists shared stories with attendees, listened to aspiring actors deliver readings and critiqued their performances.

Panelists for the fashion panel included



**PHILLY FOXX HOLE:** From left at Radio One Philadelphia's Music & Entertainment Conference are Philadelphia Mayor Michael Nutter, WRNB APD Moshay Laren, cluster OM Elroy Smith, Jamie Foxx and cluster director of marketing Larry Howard Jr.

"America's Next Top Model" winner Eva Marcille and former contestant Toccara Jones, Giant magazine editor-in-chief Emil Wilbekin, "Project Runway" finalist Mychael Knight, Obvious magazine publisher/creative director Jerris Madison and dermatologist Dr. Susan Taylor. In addition to educating the audience," the

panelists were learning from one another," Howard says. "They were very honest with the information—it was a good synergy; they were all people on my wish list."

Putting together an event of this

magnitude is a massive undertaking. Without outside resources to offer assistance, it took a clusterwide team effort to make it happen. "To have a phenomenal staff that was able to render my vision with excellence, and to see the whole staff—not just the programming department—embrace this thing was a remarkable day," Smith says. "It is a lot of work, and to see my people continuing to run a radio station and prepare something like this is truly remarkable."

### Grand Plan

Smith has even grander plans for 2010. "[Pennsylvania state] Sen. Vincent Hughes said to me, 'Next year the city of Philadelphia needs to be behind this event—they really want to fund this thing.'"

With attendees from New Jersey, New York, Washington and Baltimore, the conference has appeal beyond Philly. "It's bigger than just Radio One/Philadelphia. We want to affect the entire country with this conference," Howard says. "I feel we're headed in that direction."

Smith sees the confab as far more than a successful event to help brand WPHI. "This city has gone through a very difficult time—last year it was the No. 1 city for homicides," he says. "I'm proud of the fact that this city can celebrate an event and claim it as theirs. I want Philadelphia to be known for many things, and if it can be known for a city that offers the youth an opportunity to learn about the music and entertainment business, that is a major accomplishment in itself."

**'I want Philadelphia to be known as a city that offers youth an opportunity to learn about the music and entertainment business.'**

—Elroy Smith

## Living Legends

Philadelphia has a rich musical history of producing several of soul's most influential and enduring acts, some of which were honored during the Radio One/Philadelphia's 2009 Music & Entertainment Conference. Among them: Boyz II Men; Yolanda Adams, whose syndicated morning show is carried on Radio One's gospel WPPZ (Praise 103.9); Teddy Pendergrass;

and Patti LaBelle, who was introduced by Radio One founder Cathy Hughes.

The post-conference event was especially poignant when the record company exec who helped Boyz II Men achieve success early in its career took the stage after a bitter separation had driven them apart for several years. "That was Michael Bivins' first time seeing Boyz II Men in years,"



Michael Bivins (right) presented Boyz II Men with the Ground Breakers Award. The Philly soul singers and the music maven hadn't shared the same stage in a decade.

Radio One/Philadelphia OM Elroy Smith says. "That was a makeup situation onstage because they had gone their separate ways. He almost

broke down and cried, and he was very vocal about wanting to mend whatever discrepancies he's had with the group." —DD

WHITNEY THOMAS & SAHEEB



▶ LAUNCHING AT NO. 26, **BEYONCÉ'S "HALO"** MARKS THE CHART'S HIGHEST DEBUT SINCE MAY 23, 2008, WHEN TRACKS BY HOT STYLZ AND THE GAME BOWED AT NOS. 22 AND 26, RESPECTIVELY. BEYONCÉ'S "TOP ENTRANCE FROM 'I AM... SASHA FIERCE'" IS HER FOURTH-BEST. HER HIGHEST, A NO. 20 ARRIVAL FOR "DÉJÀ VU" IN 2006, IS TIED FOR THE FORMAT'S SECOND-BEST START THIS DECADE.

WEEKS ON CHART	ARTIST TITLE	NIELSEN BDS CERTIFICATIONS	HITPREDICTOR STATUS	PLAYS TW +/-	AUDIENCE MILLIONS	RANK
1	<b>JAMIE FOXX FEATURING T-PAIN</b> Blame It	NO. 1 (5 WKS)	☆	4866	-114	39.853
2	<b>KERI HILSON FEATURING LIL WAYNE</b> Turn My Swag On		II	4479	-138	35.312
3	<b>THE-DREAM</b> Rockin' That Thang			4153	-204	33.073
4	<b>SOULJA BOY TELL 'EM FEATURING SAMMIE</b> Kiss Me Thru the Phone			3977	+315	27.649
5	<b>T.I. FEATURING JUSTIN TIMBERLAKE</b> Dead and Gone		II ☆	3826	+408	30.488
6	<b>KEYSHIA COLE</b> You Complete Me		☆	3637	+72	25.148
7	<b>NE-YO</b> Mad		II	3256	+22	24.617
8	<b>BEYONCÉ</b> Diva			2979	-456	23.244
9	<b>YUNG L.A. FEATURING YOUNG DRO &amp; T.I.</b> Ain't I		☆	2878	+63	21.001
10	<b>BOBBY V FEATURING YUNG JOC</b> Beeep		☆	2653	-627	19.036
11	<b>RICK ROSS FEAT. JOHN LEGEND</b> Magnificent	MOST INCREASED PLAYS	☆	2206	+555	15.341
12	<b>GS BOYZ</b> Stanky Leg			2202	+71	14.111
13	<b>PLEASURE P</b> Boyfriend #2		☆	2069	+49	11.246
14	<b>JAZMINE SULLIVAN</b> Lions, Tigers & Bears			2048	+391	15.143
15	<b>NE-YO FEATURING JAMIE FOXX &amp; FABOLOUS</b> She Got Her Own		☆	1925	-247	17.140
16	<b>J. HOLIDAY</b> It's Yours		☆	1797	+63	10.898
17	<b>CIARA FEATURING YOUNG JEEZY</b> Never Ever	AIRPOWER	☆	1779	+260	11.808
18	<b>JAMIE FOXX FEATURING T.I.</b> Just Like Me		☆	1703	-58	14.357
19	<b>KANYE WEST</b> Heartless		II ☆	1702	-248	13.501
20	<b>OJ DA JUICEMAN FEATURING GUCCI MANE</b> Make Tha Trap Say Aye			1651	+113	10.094
21	<b>JENNIFER HUDSON</b> If This 'Nt Love			1458	+106	8.482
22	<b>MUSIQ SOULCHILD</b> So Beautiful			1372	+53	8.391
23	<b>BOW WOW FEATURING JOHNTA AUSTIN</b> You Can Get It All			1303	+173	6.349
24	<b>SOULJA BOY TELL'EM</b> Turn My Swag On			1030	+327	9.447
25	<b>BEYONCÉ</b> Halo			933	+504	5.901
26	<b>BUSTA RHYMES FEATURING T-PAIN</b> Hustler's Anthem '09			975	+136	5.011
27	<b>THE-DREAM FEATURING MARIAH CAREY</b> My Love			964	+197	5.936
28	<b>MIMS</b> Move (If You Wanna)			819	-191	4.311
29	<b>CHRISSETTE MICHELE</b> Epiphany			768	+95	3.887
30	<b>MIKE JONES</b> Next to You		☆	735	+111	3.737
31	<b>ELECTRIK RED</b> So Good			716	+71	2.346
32	<b>SO CENT</b> I Get It In			686	-350	2.685
33	<b>SLIM THUG</b> I Run			666	-102	3.907
34	<b>HURRICANE CHRIS FEATURING SUPERSTARR</b> She's Fine			655	+103	3.026
35	<b>AKON FEAT. COLBY O'DONIS &amp; KARDINAL OFFISHALL</b> Beautiful			642	-53	2.825
36	<b>YOUNG JEEZY</b> Who Dat			641	+17	4.455
37	<b>KID CUDI</b> Day 'N' Nite			635	+244	5.485
38	<b>BIRDMAN FEATURING LIL WAYNE</b> Always Strapped			616	+102	4.122
39	<b>RAY J FEATURING TRUTH &amp; SHORTY MACK</b> Sexy Ladies			611	+101	2.430

## MOST ADDED

ARTIST TITLE / LABEL NEW STATIONS

**KERI HILSON FEAT. KANYE WEST & NE-YO** 40  
Knock You Down (Mosley/Zone 4/Interscope)  
KATZ, KBT, KJAY, KHTE, KIPR, KJMM, KKDA, KOPW, KRRQ, KVSP, WAMO, WBFA, WBLK, WBTF, WBTR, WCDX, WDKX, WEMX, WEUP, WFXA, WFXE, WHXT, WJBT, WJKS, WJMI, WJTT, WJUC, WJWZ, WJZD, WJZE, WPHI, WPRX, WQHH, WRBJ, WRBP, WTMG, WWPR, WWWZ, WXBT, WZHT

**KID CUDI** 38  
Day 'N' Nite (Fool's Gold/Universal Motown)  
KBT, KHTE, KIPR, KKDA, KMJJ, KNDA, KOPW, KRRQ, Sirius XM The Heat, WAMO, WBFA, WBLK, WBTF, WCKX, WDKX, WEAS, WEMX, WENZ, WEUP, WFXE, WHXT, WJKS, WJKS, WJMI, WJTT, WJUC, WJWZ, WJZD, WJZE, WPEG, WPHI, WPRW, WPRX, WRBJ, WRBP, WTMG, WWWZ, WZHT

**GINUWINE** 29  
Last Chance (Notif/Asylum/Warner Bros.)  
KBT, KHTE, KIPR, KJMM, KKDA, KNDA, KOPW, KPRS, KRRQ, KVSP, WAMO, WBFA, WBLK, WBTF, WDKX, WEMX, WEUP, WFXA, WFXE, WJMI, WJTT, WJUC, WJWZ, WJZE, WQHH, WRBJ, WTMG, WWWZ, WZHT

**YOUNG DRO FEAT. YUNG L.A.** 26  
Take Off (Grand Hustle/Atlantic)  
KBT, KIPR, KJMM, KNDA, KOPW, KRRQ, KVSP, WAMO, WBFA, WBLK, WBTF, WDKX, WEMX, WEUP, WFXA, WFXE, WJMI, WJTT, WJUC, WJWZ, WJZE, WQHH, WRBJ, WTMG, WWWZ, WZHT

**WILLY NORTHPOLE FEAT. B.O.B** 25  
Hood Dreamer (DTP/Def Jam/IDJMG)  
KBT, KHTE, KIPR, KJMM, KNDA, KOPW, KVSP, WBFA, WBLK, WBTF, WDKX, WEMX, WEUP, WFXA, WFXE, WJKS, WJMI, WJTT, WJUC, WJWZ, WJZD, WRBJ, WTMG, WWWZ, WZHT

**JEREMIH** 24  
Birthday Sex (Def Jam/IDJMG)  
KBT, KHTE, KIPR, KJMM, KNDA, KOPW, KPRS, KVSP, WAMO, WBFA, WBLK, WBTF, WDKX, WEMX, WFXA, WFXE, WJKS, WJMI, WJTT, WJUC, WPRX, WTMG, WWWZ, WZHT

**INDIA.ARIE FEAT. MUSIQ SOULCHILD** 19  
Chocolate High (Soulbird/Universal Republic)  
KBT, KIPR, KKDA, KOPW, KPRS, WBFA, WBLK, WBTF, WDKX, WEMX, WFXE, WJKS, WJMI, WJTT, WJUC, WJZD, WJZE, WTMG, WWWZ

**ADDED AT... WJWZ**  
Montgomery, AL  
PD: Marvin "Doughboy" Nugent  
MD: Frank White  
Young Dro Feat. Yung L.A., Take Off, 31  
Keri Hilson Feat. Kanye West & Ne-Yo, Knock You Down, 0  
Kid Cudi, Day 'N' Nite, 0  
Willy Northpole Feat. B.O.B. Hood Dreamer, 0

FOR REPORTING STATIONS PLAYLISTS GO TO: [www.RadioandRecords.com](http://www.RadioandRecords.com)

## NEW AND ACTIVE

ARTIST TITLE / LABEL	PLAYS /GAIN	ARTIST TITLE / LABEL	PLAYS /GAIN
<b>FAST LIFE YUNGSTAZ (F.L.Y.)</b> Swag Surfin' (Music Line/IDJMG)	566/156	<b>JIM JONES FEAT. NOE &amp; BRITNEY TAYLOR</b> Na Na Nana Na Na (E1/Columbia)	473/116
TOTAL STATIONS:	51	TOTAL STATIONS:	57
<b>LETOYA</b> Not Anymore (Capitol)	538/87	<b>DRAMA FEAT. AKON, SNOOP DOGG &amp; T.I.</b> Day Dreaming (Grand Hustle/Atlantic)	438/58
TOTAL STATIONS:	56	TOTAL STATIONS:	38
<b>FAT JOE FEAT. AKON</b> One (Terror Squad/Capitol)	524/46	<b>FLO RIDA FEAT. PLEASURE P</b> Shone (Poe Boy/Atlantic)	436/127
TOTAL STATIONS:	57	TOTAL STATIONS:	51
<b>FLO RIDA</b> Right Round (Poe Boy/Atlantic)	497.78	<b>GUCCI MANE</b> Stoopid (Big Cat/Tommy Boy)	435/5
TOTAL STATIONS:	34	TOTAL STATIONS:	50
<b>MAINO FEAT. T-PAIN</b> All The Above (Hustle Hard/Atlantic)	494/33	<b>PAUL WALL FEAT. WEBBIE &amp; MOUSE</b> Bizzy Body (SwishaHouse/Asylum)	414/130
TOTAL STATIONS:	59	TOTAL STATIONS:	43

## MOST INCREASED PLAYS

**+555** ☆ **RICK ROSS FEAT. JOHN LEGEND**  
Magnificent (Slip-N-Slide/Def Jam/IDJMG)  
WJUC +61, WDHT +25, WJAZ +24, KMJJ +24, KBFB +22, WFXE +18, WEMX +18, WWWZ +17, KOPW +17, KTCX +17

**+504** **BEYONCÉ**  
Halo (Music World/Columbia)  
WKYS +25, WJUC +25, WJAZ +24, WDHT +24, WBTF +22, KNDA +21, WEUP +20, WBTT +19, WHRK +18, WJZE +17

**+408** ☆ **T.I. FEAT. JUSTIN TIMBERLAKE**  
Dead and Gone (Grand Hustle/Atlantic)  
WQBT +31, WPHI +29, WWPR +27, WDHT +25, WQUE +23, WENZ +20, WHHL +16, WHHH +16, WXBT +16, WEMX +16

**+391** **PLEASURE P**  
Boyfriend #2 (Atlantic)  
KBFB +31, WJMI +25, WPRS +20, WXBT +20, KBXX +20, KJMM +20, WHTO +19, WCDX +18, WHTA +18, WWPR +17

**SOULJA BOY TELL'EM**  
Turn My Swag On (ColliPark/Interscope)  
WHTD +39, WHRK +34, WJZF +32, KATZ +20, WJKS +19, WHHL +19, WHHH +18, WKYS +18, WJLB +18, WHXT +17

FOR WEEK ENDING MARCH 22, 2009  
LEGEND: See legend to charts in charts section for rules and symbol explanations.  
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► IN THIS FIRST WEEK OF SPRING, **BASIA'S** "BLAME IT ON THE SUMMER" ENTERS SMOOTH JAZZ AT NO. 29 (SEE THE FULL CHART AT RADIOANDRECORDS.COM). THE SONG INTRODUCES THE INTERNATIONAL SINGER/SONGWRITER'S NEWLY RELEASED ALBUM, "IT'S THAT GIRL AGAIN." IT'S HER FIRST SOLO SET OF ORIGINAL STUDIO MATERIAL SINCE 1994'S "THE SWEETEST ILLUSION."

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	NIelsen BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS RANK
1	1	23	<b>CHARLIE WILSON</b> THERE GOES MY BABY	NO. 1 (3 WKS) P MUSIC GROUP/JIVE/JLG	1955 +136	14.432 1
2	6	17	<b>JENNIFER HUDSON</b> IF THIS ISN'T LOVE	ARISTA/RMG	1458 +174	10.742 2
3	2	31	<b>USHER</b> HERE I STAND	LAFACE/JLG	1428 +26	10.517 3
4	3	28	<b>ANTHONY HAMILTON FEATURING DAVID BANNER</b> COOL	MISTER'S MUSIC/SO SO DEF/JLG	1289 -80	10.270 4
5	7	17	<b>INDIA.ARIE FEATURING MUSIQ SOULCHILD</b> CHOCOLATE HIGH	SOULBIRD/UNIVERSAL REPUBLIC	1282 +106	8.116 8
6	8	11	<b>MUSIQ SOULCHILD</b> SOBEAUTIFUL	ATLANTIC	1276 +155	9.313 5
7	4	28	<b>AVANT</b> WHEN IT HURTS	CAPITOL	1260 -69	7.676 9
8	5	25	<b>MUSIQ SOULCHILD FEATURING MARY J. BLIGE</b> IF U LEAVE	ATLANTIC	1205 -121	7.205 10
9	9	27	<b>ROBIN THICKE</b> THE SWEETEST LOVE	STAR TRAK/INTERSCOPE	951 -124	6.793 11
10	11	41	<b>JENNIFER HUDSON</b> SPOTLIGHT	ARISTA/RMG	898 +35	8.371 6
11	17	18	<b>JAZMINE SULLIVAN</b> LIONS, TIGERS & BEARS	MOST INCREASED PLAYS J/RMG	853 +268	8.228 7
12	10	36	<b>MINT CONDITION</b> NOTHING LEFT TO SAY	CAGED BIRD/IMAGE	842 -46	5.139 12
13	19	6	<b>CHRISSETTE MICHELE</b> EPIPHANY	DEF JAM/IDJMG	736 +184	4.921 14
14	14	47	<b>ERIC BENET</b> YOU'RE THE ONLY ONE	FRIDAY/REPRISE/WARNER BROS.	720 +76	4.196 17
15	16	23	<b>LAURA IZIBOR</b> FROM MY HEART TO YOURS	ATLANTIC	695 +101	5.027 13
16	15	6	<b>ERIC BENET</b> CHOCOLATE LEGS	FRIDAY/REPRISE/WARNER BROS.	661 +67	4.365 15
17	18	5	<b>RAPHAEL SAADIQ FEAT. STEVIE WONDER &amp; CJ HILTON</b> NEVER GIVE YOU UP	COLUMBIA	548 -36	2.305 22
18	13	17	<b>KEYSHIA COLE FEATURING 2PAC</b> PLAYA CARDZ RIGHT	AMARU/IMANI/GEFFEN/INTERSCOPE	547 -99	3.888 19
19	20	13	<b>CASE</b> LOVELY	INDIGO BLUE	544 +111	2.333 21
20	22	5	<b>K'JON</b> ON THE OCEAN	AIRPOWER UP&UP/DEH TYME/UNIVERSAL REPUBLIC	493 -120	4.215 16
21	25	8	<b>AVANT</b> SAILING	CAPITOL	417 +112	1.870 27
22	21	13	<b>JAMES FORTUNE &amp; FIYA</b> I TRUST YOU	BLACKSMOKE/WORLDWIDE	368 -14	3.317 20
23	26	4	<b>GINUWINE</b> LAST CHANCE	NOTIFI/ASYLUM/WARNER BROS.	367 +66	1.417 29
24	24	8	<b>HEATHER HEADLEY FEATURING SMOKIE NORFUL</b> JESUS IS LOVE	EMI GOSPEL	360 +29	2.048 24
25	37	2	<b>RUBEN STUDDARD</b> TOGETHER	HICKORY	261 +116	0.883 37
26	30	6	<b>JAMIE FOXX FEATURING T-PAIN</b> BLAME IT	J/RMG	240 +22	2.144 23
27	34	19	<b>BEYONCE</b> SINGLE LADIES (PUT A RING ON IT)	MUSIC WORLD/COLUMBIA	228 +59	1.994 26
28	23	19	<b>JOE</b> WE NEED TO ROLL	563/KEDAR	211 -132	0.690 -
29	28	16	<b>USHER</b> TRADING PLACES	LAFACE/JLG	207 -24	1.351 30
30	35	2	<b>KEYSHIA COLE</b> YOU COMPLETE ME	IMANI/GEFFEN/INTERSCOPE	204 +36	2.028 25
31	29	4	<b>NE-YO</b> MAD	DEF JAM/IDJMG	199 -25	3.901 18
32	40	2	<b>URBAN MYSTIC</b> THE BEST PART OF THE DAY	SOBE	196 +72	0.620 -
33	32	11	<b>SLIQUE</b> YOUR BODY	ROSEHIP	189 +14	0.929 36
34	RE-ENTRY		<b>WAYNE BRADY</b> F.W.B.	PEAK/CMG	183 +69	1.100 32
35	27	16	<b>BRANDY</b> LONG DISTANCE	EI/EPIC	180 -58	0.753 40
36	38	3	<b>DEBORAH COX</b> SAYING GOODBYE	DECO/EI	175 +31	0.721 -
37	36	3	<b>ROBIN THICKE</b> DREAMWORLD	STAR TRAK/INTERSCOPE	175 +8	0.640 -
38	31	19	<b>JAMIE FOXX FEATURING T.I.</b> JUST LIKE ME	J/RMG	136 -40	1.040 34
39	RE-ENTRY		<b>LEE CARR</b> BREATHE	3RD STREET/JIVE/JLG	113 +4	0.280 -
40	NEW		<b>MACY GRAY &amp; MARSHA AMBROSIUS</b> STILL HURTS	STADIUM	111 +5	0.129 -

## MOST ADDED

ARTIST TITLE / LABEL	NEW STATIONS
<b>LAKISHA JONES</b> Let's Go Celebrate (Elite) KDKS, KMEZ, KNEK, KOKY, KQXL, Sirius XM Heart & Soul, WAGH, WGPR, WLXC, WMGL, WMPZ, WXST	12
<b>JAZMINE SULLIVAN</b> Lions, Tigers & Bears (J/RMG) KVMA, WDLT, WDZZ, WFLM, WHRP, WKUS, WLVA, WMMJ, WMMJ, WSOL, WTYB	11

ARTIST TITLE / LABEL	NEW STATIONS
<b>CHRISSETTE MICHELE</b> Epiphany (Def Jam/IDJMG) KVMA, WDLT, WDZZ, WFXC, WHRP, WJMR, WLVA, WMXD, WSOL, WVKL	10

ARTIST TITLE / LABEL	NEW STATIONS
<b>CASE</b> Lovely (Indigo Blue) KJMS, KVMA, WDLT, WDZZ, WHRP, WKUS, WLVA, WPHR, WSOL	9

ARTIST TITLE / LABEL	NEW STATIONS
<b>ERIC BENET</b> Chocolate Legs (Friday/Reprise/Warner Bros.) KMJK, KVMA, WBHK, WDLT, WDZZ, WHRP, WQQK, WTYB	8

ARTIST TITLE / LABEL	NEW STATIONS
<b>RUBEN STUDDARD</b> Together (Hickory) WFLM, WKSP, WQMG, WQNC, WVAZ, WYLD	6

ARTIST TITLE / LABEL	NEW STATIONS
<b>K'JON</b> On The Ocean (Up&Up/Deh Tyme/Universal Republic) KBLX, KJMS, WMKS, WVKL, WWDM	5

ARTIST TITLE / LABEL	NEW STATIONS
<b>JENNIFER HUDSON</b> If This Isn't Love (Arista/RMG) WCFB, WFUN, WHQT, WQNC	4

ARTIST TITLE / LABEL	NEW STATIONS
<b>URBAN MYSTIC</b> The Best Part Of The Day (SOBE) KBLX, WKJS, WPHR, WSRB	4

ARTIST TITLE / LABEL	NEW STATIONS
<b>MUSIQ SOULCHILD</b> sobeautiful (Atlantic) WBHK, WFXC, WXMG	3

**ADDED AT... KOKY**  
Little Rock, AR  
PD: Mark Dylan  
Solange, T.O.N.Y., 3  
LaKisha Jones, Let's Go Celebrate, 0

FOR REPORTING STATIONS PLAYLISTS GO TO:  
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## NEW AND ACTIVE

ARTIST TITLE / LABEL	PLAYS /GAIN	ARTIST TITLE / LABEL	PLAYS /GAIN
<b>KURT CARR &amp; THE KURT CARR SINGERS</b> Peace And Favor Rest On Us (KCG/JLG)	84/51	<b>ISAIAH D. THOMAS &amp; ELEMENTS OF PRAISE</b> Said He Would Be With Me (Hobakkuk)	35/22
TOTAL STATIONS:	52	TOTAL STATIONS:	23
<b>HEZEKIAH WALKER &amp; LFC</b> Souled Out (Verity/JLG)	67/13	<b>KEYSHIA COLE</b> Beautiful Music (Imani/Geffen/Interscope)	34/0
TOTAL STATIONS:	32	TOTAL STATIONS:	34
<b>DONALD LAWRENCE &amp; CO.</b> Back II Eden (Quiet Water/Verity/JLG)	52/18	<b>ARKANSAS GOSPEL MASS CHOIR</b> I Lift My Hands (T/Empire Gospel)	31/1
TOTAL STATIONS:	35	TOTAL STATIONS:	20
<b>LEELA JAMES</b> It's A Man's Man's Man's World (Shanachie)	41/33	<b>SHARI ADDISON</b> No Battle, No Blessing (BET/Verity/JLG)	30/19
TOTAL STATIONS:	35	TOTAL STATIONS:	24
<b>MARVIN SAPP</b> Praise Him In Advance (Verity/JLG)	39/13	<b>THE DREAM</b> Rockin' That Thing (Radio Killa/Def Jam/IDJMG)	30/14
TOTAL STATIONS:	25	TOTAL STATIONS:	2

## MOST INCREASED PLAYS

+268	<b>JAZMINE SULLIVAN</b> Lions, Tigers & Bears (J/RMG) WDLT -18, WDZZ -12, WFLM -11, WVKL -11, WLVA -11, KVMA -11, WHRP -11, WYLD -10, WJMR -10, WAKB -9
+184	<b>CHRISSETTE MICHELE</b> Epiphany (Def Jam/IDJMG) KRNB -13, WNEW -9, WVKL -9, WVAS -8, WFXC -8, WJMR -8, WMXD -7, KMEZ -6, WMGL -5, WTLZ -5
+174	<b>JENNIFER HUDSON</b> If This Isn't Love (Arista/RMG) WFUN -17, WYLD -14, WFLM -14, WKJS -14, WKSP -11, WQNC -9, WTLZ -7, WMMJ -6, WDZZ -5, WHRP -5
+155	<b>MUSIQ SOULCHILD</b> sobeautiful (Atlantic) WVDM -19, WXST -10, WFUN -10, WYLD -7, WFLM -7, WRDU -7, WXMG -6, WWIN -6, WFXC -6, WPHR -5
+136	<b>CHARLIE WILSON</b> There Goes My Baby (P Music Group/Jive/JLG) WFUN -33, WVDM -18, WXMG -15, KBLX -11, WMXD -11, WRDU -7, KMJQ -6, KOKY -5, WQNC -5, WFLM -4

FOR WEEK ENDING MARCH 22, 2009  
**LEGEND:** See legend to charts in charts section for rules and symbol explanations. 70 Urban AC and 17 smooth jazz stations are electronically monitored by Nielsen Broadcast Data Systems 24 hours a day, 7 days a week. © 2009 Nielsen Business Media, Inc. All rights reserved.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	NIelsen BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS RANK
1	1	12	<b>BONEY JAMES</b> STOP, LOOK, LISTEN (TO YOUR HEART)	NO. 1 (5 WKS) CONCORD/CMG	354 +16	2.832 1
2	2	30	<b>MICHAEL LINGTON</b> YOU AND I	NUGROOVE	263 0	1.791 5
3	3	30	<b>EUGE GROOVE</b> RELIGIFY	NARADA JAZZ/CAPITOL	259 +3	1.978 4
4	6	22	<b>OLI SILK</b> CHILL OR BE CHILLED	TRIPPIN' N' RHYTHM	247 +23	1.741 6
5	4	18	<b>KIM WATERS</b> LET'S GET ON IT	SHANACHIE	231 -2	1.274 13
6	5	38	<b>WARREN HILL</b> LA DOLCE VITA	EVOLUTION/EI	230 -3	2.174 2
7	10	5	<b>JACKIEM JOYNER</b> I'M WAITING FOR YOU	ARTISTRY	212 +36	2.083 3
8	7	30	<b>FOURPLAY</b> FORTUNE TELLER	HEADS UP	197 -4	1.195 14
9	14	9	<b>DAVE KOZ FEAT. JEFF GOLUB</b> BADA BING	MOST INCREASED PLAYS CAPITOL	192 +42	1.360 10
10	12	12	<b>KENNY LATTIMORE</b> AND I LOVE HER	VERVE	183 +23	1.497 9

## SMOOTH JAZZ

TW	LW	WKS	ARTIST TITLE	NIelsen BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS RANK
11	8	37	<b>TIM BOWMAN</b> SWEET SUNDAYS	TRIPPIN' N' RHYTHM	183 +4	1.712 8
12	9	16	<b>SEAL</b> A CHANGE IS GONNA COME	143/WARNER BROS.	171 -6	1.347 11
13	11	31	<b>WAYNE BRADY</b> ORDINARY	PEAK/CMG	170 +2	1.327 12
14	15	6	<b>KENNY G</b> RITMO Y ROMANCE (RHYTHM & ROMANCE)	STARBUCKS/CONCORD/CMG	152 +11	1.732 7
15	13	20	<b>BEYONCE</b> AT LAST	MUSIC WORLD/COLUMBIA	152 -6	1.081 15
16	16	4	<b>RICHARD ELLIOT</b> MOVE ON UP	ARTISTRY	140 +15	0.843 18
17	17	10	<b>WALTER BEASLEY</b> STEADY AS SHE GOES	HEADS UP	133 +14	0.657 21
18	18	22	<b>CHRIS STANDRING</b> HAVE YOUR CAKE & EAT IT	ULTIMATE VIBE	108 +8	0.727 19
19	19	19	<b>JESSE COOK</b> HAVANA	COACH HOUSE/EI	103 +15	0.922 17
20	21	6	<b>GREGG KARUKAS</b> MANHATTAN	TRIPPIN' N' RHYTHM	94 +15	0.379 23

# R&R GOSPEL

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► MEMPHIS NATIVE **TED WINN** INKS HIS FIRST SOLO CHART ENTRY, AS "GOD BELIEVES IN YOU," FROM HIS ALBUM "BALANCE," DEBUTS AT NO. 30. AS HALF OF THE TWO-TIME STELLAR AWARD-WINNING DUO TED & SHERI, WINN ENJOYED A 24-WEEK CHART RUN WITH "CELEBRATE," WHICH ROSE TO NO. 4 IN MAY 2005.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	1) NIELSEN BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS RANK
1	1	26	<b>HEZEKIAH WALKER &amp; LFC</b> SOULED OUT	NO. 1 (3 WKS) VERITY/JLG	1188 +21	4.91E 1
2	2	58	<b>JAMES FORTUNE &amp; FIYA</b> I TRUST YOU	BLACKSMOKE/WORLDWIDE	1160 +20	4.626 2
3	3	21	<b>KURT CARR &amp; THE KURT CARR SINGERS</b> PEACE AND FAVOR REST ON US	KCC/JLG	1034 +58	4.184 4
4	4	18	<b>DONALD LAWRENCE &amp; CO.</b> BACK II EDEN	QUIET WATER/VERITY/JLG	1006 +60	4.473 3
5	6	15	<b>MARVIN SAPP</b> PRAISE HIM IN ADVANCE	VERITY/JLG	723 +54	3.14E 8
6	9	17	<b>MAURETTE BROWN-CLARK</b> IT AIN'T OVER (UNTIL GOD SAYS IT'S OVER)	<b>MOST INCREASED PLAYS</b> AIR GOSPEL/MALACO	707 +70	2.65 10
7	5	31	<b>MARY MARY</b> GET UP	MY BLOCK/COLUMBIA	683 -109	3.580 6
8	7	63	<b>JONATHAN NELSON FEATURING PURPOSE</b> MY NAME IS VICTORY	INTEGRITY	681 +12	4.021 5
9	10	41	<b>21:03 WITH FRED HAMMOND, SMOKIE NORFUL &amp; J MOSS</b> COVER ME	PAJAM/GOSPO CENTRIC/JLG	661 +28	3.448 7
10	8	33	<b>KIERRA "KIKI" SHEARD</b> PRAISE HIM NOW	EMI GOSPEL	639 -18	2.466 11
11	11	35	<b>ARKANSAS GOSPEL MASS CHOIR</b> LIFT MY HANDS	T/EMTRO GOSPEL	593 -24	2.083 12
12	13	17	<b>HEATHER HEADLEY FEATURING SMOKIE NORFUL</b> JESUS IS LOVE	EMI GOSPEL	527 -17	1.778 15
13	12	25	<b>KATHY TAYLOR AND FAVOR</b> OH HOW PRECIOUS	KATCO/TYSCOT	520 -52	1.858 13
14	16	8	<b>MARY MARY FEATURING KIERRA "KIKI" SHEARD</b> GOD IN ME	MY BLOCK/COLUMBIA	499 +49	2.938 9
15	14	4	<b>SMOKIE NORFUL</b> JUSTIFIED	EMI GOSPEL	490 +18	1.635 18
16	15	19	<b>ISAIAH D. THOMAS &amp; ELEMENTS OF PRAISE</b> SAID HE WOULD BE WITH ME	HABAKKUK	477 +15	1.606 19
17	18	9	<b>JOE LEAVELL &amp; ST. STEPHEN TEMPLE CHOIR</b> GOD IS ABLE	EMTRO GOSPEL	463 +54	1.017 23
18	17	9	<b>SHARI ADDISON</b> NO BATTLE, NO BLESSING	BET/VERITY/JLG	442 +11	1.825 14
19	22	22	<b>JIMMY HICKS &amp; THE VOICES OF INTEGRITY</b> GOD'S GOT IT	BLACKSMOKE/WORLDWIDE	367 +37	0.954 24
20	25	2	<b>DONNIE MCCLURKIN FEAT. KAREN CLARK-SHEARD</b> WAIT ON THE LORD	<b>AIRPOWER</b> VERITY/JLG	362 +57	1.731 16
21	21	8	<b>BISHOP PAUL S. MORTON PRESENTS THE FGBFCMC</b> CRY YOUR LAST TEAR	TEHILLAH/LIGHT	362 +22	1.299 21
22	19	15	<b>THE WILLIAMS BROTHERS</b> STILL S' RONG	BLACKBERRY	348 +3	0.853 27
23	23	6	<b>ISRAEL HOUGHTON</b> JUST WANNA SAY	INTEGRITY	341 +21	1.707 17
24	20	11	<b>JAMES INGRAM</b> DON'T LET GO	INTERING/MUSIC ONE	341 -3	1.312 20
25	27	22	<b>REGINA BELLE</b> I CALL ON JESUS	PENDULUM	291 +4	1.137 22
26	28	5	<b>KEITH "WONDERBOY" JOHNSON &amp; THE SPIRITUAL VOICES</b> TIME TO GET CLOSE TO JESUS	GOSPEL TRUTH	285 +5	0.856 26
27	24	7	<b>PERFECTION</b> WHAT IS THIS	JEAT/TESTIMONY	260 -50	0.625 30
28	29	8	<b>CRYSTAL AIKIN</b> I DESIRE MORE	BET/VERITY/JLG	249 +5	0.837 28
29	30	11	<b>BLESSED</b> GOTTA TAKE MY TIME	ULTIMATE	217 -24	0.579 -
30	NEW		<b>TED WINN</b> GOD BELIEVES IN YOU	VERACITY	205 +19	0.578 -

## MOST ADDED

ARTIST TITLE / LABEL	NEW STATIONS
<b>GREG O'QUIN &amp; IPRAIZE</b> Lead Me Jesus (Pendulum) Sirius XM Praise, WCAO, WLOU, WOAD, WPRF, WSOX, WXEZ, WXVI	8
<b>BISHOP EDDIE LONG FEAT. GW</b> Righteous Forsaken (Ultimate/EI) KHLR, KOKA, WHLH, WNOO, WOAD, WPRF, WUFO, WYOK	8
<b>DONNIE MCCLURKIN FEAT. KAREN CLARK-SHEARD</b> Wait On The Lord (Live In Detroit) (Verity/JLG) KHLR, WCAO, W-LH, WJNL, WWIN	5
<b>THE NEVELS SISTERS</b> Clap Your Hands (Molife) WFLT, WJNL, WNOO, WUFO	4
<b>TROY SNEED</b> With You Always (Emtro Gospel) KHLR, WFMI, WHLH	3
<b>GEORGE HUFF</b> Don't Let Go (EI) WFLT, WFMI, WLOU	3
<b>MAURETTE BROWN-CLARK</b> It Ain't Over (Until God Says It's Over) (AIR Gospel/Malaco) WNNL, WWIN	2
<b>CRYSTAL AIKIN</b> I Desire More (BET/Verity/JLG) WJNL, WOAD	2

**ADDED AT...  
WXOK**

Baton Rouge, LA  
PD/MD: JIMichael Francois  
Bishop Eddie Long Featuring GW, Righteous Forsaken, O

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## NEW AND ACTIVE

ARTIST TITLE / LABEL	PLAYS /GAIN	ARTIST TITLE / LABEL	PLAYS /GAIN
<b>BROWN BCYZ FEAT. SPANKY WILLIAMS</b> Love Like That (Blacksmoke/WorldWide)	176/39	<b>TROY SNEED</b> With You Always (Emtro Gospel)	130/30
<b>LUTHER BARNES &amp; THE RED BUDD GOSPEL CHOIR</b> Spirit Fall Down (AIR Gospel/Malaco)	164/15	<b>PHIL TARVER</b> Better Than That (Kingdom)	129/35
<b>MICAH STAMPLEY</b> The Corinthian Song (Interface)	156/5	<b>ANN NESBY</b> I Found A Place (It's Time Chord)	117/35
<b>THE NEVELS SISTERS</b> Clap Your Hands (Molife)	135/11	<b>BISHOP BOBBY HILTON &amp; THE WORD OF DELIVERANCE MASS CHOIR</b> God Did That Thing (B/Hilton)	100/24
<b>GEORGE HUFF</b> Don't Let Go (EI)	132/41	<b>GREG O'QUIN &amp; IPRAIZE</b> Lead Me Jesus (Pendulum)	88/66

## MOST INCREASED PLAYS

<b>+70</b>	<b>MAURETTE BROWN-CLARK</b> It Ain't Over (Until God Says It's Over) (AIR Gospel/Malaco) WWIN +12, WNNL +11, WXEZ +9, WFMY +7, WPRS +5, WFLT +5, WZAZ +4, WHLH +4, KHLR +3, WPRF +3
<b>+66</b>	<b>GREG O'QUIN &amp; IPRAIZE</b> Lead Me Jesus (Pendulum) WFLT +13, WCAO +11, WSOX +10, KOKA +9, WHLW +7, WJLB +7, WXOK +5, WFMI +4, KHVN +1, WXVI +1
<b>+64</b>	<b>JOE LEAVELL &amp; ST. STEPHEN TEMPLE CHOIR</b> God Is Able (Emtro Gospel) WWIN +17, WCAO +13, WFMY +8, WXVI +4, WJNL +4, WYLD +4, SXPR +3, WXEZ +3, KATZ +3, WPRS +3
<b>+60</b>	<b>DONALD LAWRENCE &amp; CO.</b> Back II Eden (Quiet Water/Verity/JLG) WPZS +14, WWIN +14, K-201 +7, WPZZ +7, WPRS +6, WPRF +5, WJNL +5, KHLR +4, WOAD +3, WHAL +3
<b>+58</b>	<b>KURT CARR &amp; THE KURT CARR SINGERS</b> Peace And Favor Rest On Us (KCC/JLG) WWIN +18, WHLH +17, WYLD +14, WPZS +11, WFMY +9, WFMI +5, WPRF +4, W-LA +4, WEUP +3, WCAO +3

FOR WEEK ENDING MARCH 22, 2009  
LEGEND: See legend to charts in charts section for rules and symbol explanations.  
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### RECURRENTS

THIS WEEK	ARTIST TITLE / IMPRINT / PROMOTION LABEL	1) NIELSEN BDS CERTIFICATIONS	PLAYS TW LW
1	<b>MARVIN SAPP</b> NEVER WOULD HAVE MADE IT (VERITY/JLG)		540 550
2	<b>SHEKINAH GLORY MINISTRY</b> JESUS (KINGDOM)		439 409
3	<b>THE WEST ANGELES COGIC MASS CHOIR</b> LORD PREPARE ME (EMTRO GOSPEL)		420 443
4	<b>TROY SNEED PRESENTS BONAFIDE PRAISERS</b> WORK IT OUT (EMTRO GOSPEL)		382 435
5	<b>JOSHUA'S TRCOP</b> EVERYBODY CLAP YOUR HANDS (NEW HAVEN)		353 349

THIS WEEK	ARTIST TITLE / IMPRINT / PROMOTION LABEL	1) NIELSEN BDS CERTIFICATIONS	PLAYS TW LW
6	<b>HEZEKIAH WALKER &amp; LFC</b> GRATEFUL (VERITY/JLG)		317 335
7	<b>JASON CHAMPION</b> ALWAYS (BROOKS/EMI GOSPEL)		305 323
8	<b>THE MURRILLS</b> FRIEND OF MINE (QUIET WATER/VERITY/JLG)		288 296
9	<b>KIRK FRANKLIN</b> JESUS (FO YO SO JLG/GOSPO CENTRIC/JLG)		285 294
10	<b>DEWAYNE WOODS &amp; WHEN SINGERS MEET</b> LET GO (QUIET WATER/VERITY/JLG)		276 289

## RADIO'S POWER LUNCH – TUESDAY, APRIL 21



NAB Broadcasting Hall of Fame Inductee  
**Vin Scully**  
Sportscaster  
Los Angeles Dodgers



Keynote  
**Dave Ramsey**  
The Dave Ramsey Show



*Crystal* **RADIO AWARD**  
Winners announced  
for excellence in community service

Luncheon sponsored by **ASCAP**  
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American Forces Network offers array of religious programming

## Hope For The Troops

Kevin Peterson

KPeterson@RadioandRecords.com

**a**round the world every Sunday morning, the American Forces Network airs religious programming to inspire overseas troops and their families. Originating from the AFN broadcast center at March Air Force Base near Riverside, Chaplain Major Bruce Kite is the director of religious broadcasting.

Kite is in the middle of a three-year tour of duty heading up AFN's religious programming, and he says he'll be followed next summer by an Army chaplain, who will in turn be followed three years later by a Navy chaplain. "The goal of AFN is to give the troops and their families a touch of home, so we go out looking for things that have a coast-to-coast appeal and that already have good demographics," he says.

Like civilian radio, the broadcast uses traditional media survey methods—research—to ensure that its programming is well-received by the troops.

Kite is responsible for spiritual programming on AFN TV and radio. He says, "On the TV side, I cover five hours of programming each week, which is targeting the traditional Sunday morning time slot. It's not unlike what folks would see on their local TV station or cable channels."

Most of that programming is on three channels and is divided into half-hour programs, edited down to remove commercials and solicitations. "These programs are gifted to us without the commercials," he adds.

On the radio side, Kite says there are five hours of programming produced each week for distribution to local station affiliates around the world. "They go through and pick and choose on the radio side, unlike the TV side. Pretty much what we broadcast on TV is what the viewers see. On the radio side we distribute it to local radio stations and then station managers and the staff in [each] country decide how much of the religious broadcasting that they will put into their programming each week."



### Local Decisions

The affiliates he refers to are a combination of manned and unmanned broadcasting centers in 175 countries. Their distribution is purely for outside the continental United States. He says the unmanned stations are usually controlled remotely by an outside-the-U.S. affiliate. Again, their local decisions determine what's going to flow through a particular frequency.

Kite says the length of radio programs varies. "We do a one-hour version of the two-hour '20 the Countdown Magazine,'" he says. "We do both a half-hour 'Focus on the Family' with Dr. James Dobson and a 120-second devotional thought. We also have a one-minute devotional provided by a priest in Portland, Maine, Pete Panagore, called 'Daily Devotions.'"

Another mainstay is "Lonestar Revival" with John Payton playing what is branded as "the best gospel in the country," which has a country feel. There's also a program with less music, "The Bottom Line." Gary Theman in Lancaster, Calif., is a recovering alcoholic who networks with other recovering alcoholics and drug abusers, letting them share their stories, talking about what's worked and what hasn't and how faith has reclaimed their life.

"'Love Worth Finding' from Dr. Adrian Rogers is a part of our resurrection ministry," Kite says. "We lost him about two-and-a-half years ago, but Cordova Ministries in Memphis has worked with us to provide his messages for both TV and radio. And 'Sports Spectrum' does some great things with some of the believers in the sports field."

He says the network also rotates messages from

**'As a Christian chaplain with a cross on my uniform, I'm all about trying to get good news out to those kids and comfort to them, especially in sobering times of war.'**

—Bruce Kite



### AFN Religious Broadcasting Mainstays

"20 the Countdown Magazine"

"Focus on the Family"

"Lonestar Revival"

"Love Worth Finding"

"Daily Devotions"

"The Bottom Line"

"Sports Spectrum"

pastors Creflo Dollar and T.D. Jakes and just recently ended a long and successful relationship with the Crystal Cathedral and its "Hour of Power" show.

### In-House Inspiration

While most of the programming comes from outside sources, Kite says there's a small amount produced in-house, through the network's largest overseas affiliate, AFN Europe, in Germany. "In fact, that's kind of how this all started," he says. "You probably remember the movie 'Good Morning Vietnam.' That's a real guy [D] Adrian Cronauer, whom the film is based on] who's visited this building. And sometimes there's still an interest from a guy who gets a job over there who's a wanna-be. He's got a microphone and a captive audience and he'll step up."

Kite says the same thing happens in religious broadcasting, often with the encouragement of the command chaplains. "At times they've had a chaplain specially assigned to broadcast ministries and to that particular affiliate, and they have produced some local variety programming where they'll play

a song, give some devotional thoughts and excerpts from recent sermons—with a local flavor and quality to it that's hard to do canned from back stateside."

This is also an area where Christian record labels have been of assistance. Kite says TMStudios has provided music to AFN on PraiseDiscs—but the network could use music service from the labels, too. (Contact Kite at [bruce.kite@dma.mil](mailto:bruce.kite@dma.mil).)

Kite says the program selection process is a combination of choosing from programming that is sent in and that which the network seeks out. And some just happens by accident (or divine intervention). For example, "We got Gospel Music Channel on our local cable, so I'm sitting at home one weekend and a new channel shows up, and I loved it. I Googled them and went to their comments line and said, 'Talk to me.' Now it looks like it's going to come to fruition on both the TV side and potentially on radio, too, with their audio."

In making programming decisions, Kite has some research at his disposal, but he also uses his gut. "I think of my own family when we were stationed in Japan for three years and what we would want available to our family and our troops," he says. "That helps guide us."

Among the Army, Navy, Air Force, Marines, Coast Guard and their families, Kite says AFN's potential audience is slightly more than 1 million. "As a Christian chaplain with a cross on my uniform," he says, "I'm all about trying to get good news out to those kids and comfort to them, especially in sobering times of war." R&R

For more information about American Forces Network, go to [myafn.dodmedia.osd.mil](http://myafn.dodmedia.osd.mil).

# R&R CHRISTIAN AC

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▶ WITH 325 PLAYS AT 21 SIGNALS, **BRANDON HEATH** LOGS A CAREER-BEST BOW WITH "WAIT AND SEE" AT NO. 22. ALL FOUR OF HIS PREVIOUS ENTRIES STARTED BETWEEN NOS. 28 AND 30. THE NEW SONG IS TIED WITH THE CHART'S NO. 4 AND NO. 10 TITLES FOR THE YEAR'S SECOND-HIGHEST ENTRANCE; MERCYME'S "FINALLY HOME" (NO. 3 THIS ISSUE) OPENED AT NO. 17 IN JANUARY.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	11 NIelsen BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS RANK
1	1	27	<b>THIRD DAY</b> REVELATION	NO. 1 (6 WKS) ESSENTIAL/PLG	1767 +1	3.652 2
2	2	28	<b>JEREMY CAMP</b> THERE WILL BE A DAY	BEC/TOOTH & NAIL	1659 -53	3.728 1
3	3	12	<b>MERCYME</b> FINALLY HOME	INO	1639 +1	3.477 3
4	4	12	<b>FRANCESCA BATTISTELLI</b> FREE TO BE ME	FERVENT/WORD-CURB	1630 +35	3.261 4
5	5	18	<b>MATTHEW WEST</b> THE MOTIONS	SPARROW/EMI CMG	1566 +85	3.220 5
6	5	32	<b>TENTH AVENUE NORTH</b> BY YOUR SIDE	REUNION/PLG	1480 -14	3.022 7
7	7	21	<b>JOSH WILSON</b> SAVIOR, PLEASE	SPARROW/EMI CMG	1322 +19	2.297 9
8	8	41	<b>BRANDON HEATH</b> GIVE ME YOUR EYES	MONOMODE/REUNION/PLG	1224 -3	3.064 6
9	9	36	<b>TOBY MAC FEATURING KIRK FRANKLIN &amp; MANDISA</b> LOSE MY SOUL	FOREFRONT/EMI CMG	1194 -49	2.714 8
10	10	9	<b>NEWSBOYS</b> IN THE HANDS OF GOD	INPOP	1142 +33	1.725 13
11	11	8	<b>CHRIS TOMLIN</b> I WILL RISE	SIXSTEPS/SPARROW/EMI CMG	1108 +126	2.122 10
12	14	5	<b>BIG DADDY WEAVE</b> YOU FOUND ME	MOST INCREASED PLAYS FERVENT/WORD-CURB	915 +174	1.940 12
13	12	40	<b>CHRIS TOMLIN</b> JESUS MESSIAH	SIXSTEPS/SPARROW/EMI CMG	797 -22	1.409 14
14	16	6	<b>MANDISA</b> MY DELIVERER	SPARROW/EMI CMG	728 +110	2.019 11
15	15	27	<b>ADDISON ROAD</b> HOPE NOW	INO	723 0	1.142 16
16	20	4	<b>JIMMY NEEDHAM</b> FORGIVEN AND LOVED	INPOP	536 +88	1.226 15
17	17	14	<b>THE MICHAEL GUNGOR BAND</b> ANCIENT SKIES	BRASH	525 -20	0.295 -
18	18	12	<b>IAN ESKELIN, MARK STUART &amp; VICKY BEECHING</b> LORD	INTEGRITY	518 -16	1.082 17
19	19	12	<b>MARK HARRIS</b> ONE TRUE GOD	INO	450 -8	0.719 21
20	22	7	<b>LINCOLN BREWSTER</b> GOD YOU REIGN	INTEGRITY	435 +37	0.527 26
21	21	8	<b>ABOVE THE GOLDEN STATE</b> I'LL LOVE YOU SO	SPARROW/EMI CMG	433 -5	0.753 19
22	NEW		<b>BRANDON HEATH</b> WAIT AND SEE	MOST ADDED MONOMODE/REUNION/PLG	325 +118	0.636 24
23	24	4	<b>JARS OF CLAY</b> TWO HANDS	GRAY MATTERS/ESSENTIAL/PLG	325 +23	0.558 25
24	30	2	<b>BLUETREE</b> GOD OF THIS CITY	LUCID	322 +80	0.480 28
25	26	6	<b>SARAH REEVES</b> SWEET SWEET SOUND	SPARROW/EMI CMG	312 +18	0.718 22
26	23	20	<b>POINT OF GRACE</b> I WISH	WORD-CURB	302 -68	0.728 20
27	28	8	<b>THE FRAY</b> YOU FOUND ME	EPIC/INO	288 +2	0.975 18
28	27	12	<b>DAVID CROWDER BAND</b> O, FOR A THOUSAND TONGUES TO SING	SIXSTEPS/SPARROW/EMI CMG	284 -2	0.204 -
29	29	8	<b>JOHN WALLER</b> WHILE I'M WAITING	BEACH STREET/REUNION/PLG	269 -9	0.686 23
30	25	2	<b>BEBO NORMAN</b> PULL ME OUT	BEC/TOOTH & NAIL	263 -31	0.058 -

## + MOST ADDED

ARTIST TITLE / LABEL	NEW STATIONS
<b>BRANDON HEATH</b> Wait And See (Monomode/Reunion/PLG) KEIG, KLT, KSEJ, KTIS, WAFJ, WCQR, WDJC, WMHK	8
<b>JIMMY NEEDHAM</b> Forgiven And Loved (Inpop) KGB, KHZR, KWND, WLAB, WMSJ, WVFJ	6
<b>BUILDING 429</b> Always (INC) KLJC, WBDX, WJKL, WJTL, WMUZ, WPOZ	6
<b>BIG DADDY WEAVE</b> You Found Me (Fervent/Word-Curb) KGEI, KXOJ, WDJC, WRDM	4
<b>MAT KEARNEY</b> Closer To Love (Aware/Columbia/Inpop) KXFS, KSOS, W3SN, WCSG	4
<b>NEWSBOYS</b> In The Hands Of God (Inpop) KWND, WLGH, WPOZ	3
<b>CHRIS TOMLIN</b> I Will Rise (Sixsteps/Sparrow/EMI CMG) KSGN, WFSJ, WRDM	3
<b>JARS OF CLAY</b> Two Hands (Gray Matters/Essential/PLG) KBQ, WDJC, WFFH	3
<b>MEREDITH ANDREWS</b> The New Song We Sing (Word-Curb) Sirius XM The Message, WBDX, WMUZ	3

**ADDED AT... KSGN**  
Riverside, CA  
PE: Bryan O'Neal  
MD: Brandi Lanai  
Chris Tomlin, Will Rise, 27

FOR REPORTING STATIONS PLAYLISTS GO TO:  
[www.RadioandRecords.com](http://www.RadioandRecords.com)

## NEW AND ACTIVE

ARTIST TITLE / LABEL	PLAYS /GAIN	ARTIST TITLE / LABEL	PLAYS /GAIN
<b>JONNY DIAZ</b> More Beautiful You (INO) TOTAL STATIONS: 16	258/45	<b>KUTLESS</b> I Do Not Belong (BEC/Tooth & Nail) TOTAL STATIONS: 12	185/22
<b>RUSH OF FOOLS</b> Lose It All (Midas) TOTAL STATIONS: 17	252/26	<b>REVIVE</b> Chorus Of The Saints (Essential/PLG) TOTAL STATIONS: 10	172/8
<b>REMEDY DRIVE</b> All Along (Word-Curb) TOTAL STATIONS: 14	226/3	<b>KARI JOBE</b> I'm Singing (Integrity) TOTAL STATIONS: 12	169/8
<b>MIKESCHAIR</b> Can't Take Away (Curb) TOTAL STATIONS: 17	217/32	<b>SANCTUS REAL</b> Sing (Sparrow/EMI CMG) TOTAL STATIONS: 7	154/10
<b>JEREMY RIDDLE</b> Bless His Name (Variatel/Vineyard) TOTAL STATIONS: 12	211/4	<b>DOWNHERE</b> Hope Is Rising (Centricity) TOTAL STATIONS: 8	129/19

## ↑ MOST INCREASED PLAYS

<b>+174</b> <b>BIG DADDY WEAVE</b> You Found Me (Fervent/Word-Curb) WVFJ +24, WAKW +19, KWND +17, KVMV +16, KSOS +13, KXOJ +12, KLJC +8, KGBI +6, WMUZ +6, KAIM +5
<b>+126</b> <b>CHRIS TOMLIN</b> I Will Rise (Sixsteps/Sparrow/EMI CMG) KSGN +27, KVMV +25, WBEJ +24, WCQR +10, KXOJ +9, WMHK +9, WMSJ +9, WRBS +6, WDJC +6, WRDM +6
<b>+118</b> <b>BRANDON HEATH</b> Wait And See (Monomode/Reunion/PLG) WBSN +20, KLTJ +17, WMSJ +17, KCMS +12, KLJC +12, KSOS +10, WCQR +8, WMHK +6, KBIQ +5, WCSG +4
<b>+110</b> <b>MANDISA</b> My Deliverer (Sparrow/EMI CMG) WBHY +27, WVFJ +23, WCQR +18, KBIQ +8, WBSN +6, WFFH +6, WAFJ +5, WJTL +5, KXOJ +4, WRBS +4
<b>+88</b> <b>JIMMY NEEDHAM</b> Forgiven And Loved (Inpop) WCVU +28, KBNJ +17, KVMV +17, KSOS +8, WMUZ +7, SKMS +5, KGBI +5, WLAB +5, WPOZ +4, KWND +4

## RECURRENTS

THIS WEEK	ARTIST TITLE / IMPRINT / PROMOTION LABEL	11 NIelsen BDS CERTIFICATIONS	PLAYS TW LW
1	<b>BIG DADDY WEAVE</b> WHAT LIFE WOULD BE LIKE (FERVENT/WORD-CURB)		733 713
2	<b>DOWNHERE</b> HERE I AM (CENTRICITY)		719 756
3	<b>NATALIE GRANT</b> OUR HOPE ENDURES (CURB)		706 792
4	<b>LAURA STORY</b> MIGHTY TO SAVE (INO)		679 675
5	<b>BUILDING 429</b> END OF ME (INO)		641 721

THIS WEEK	ARTIST TITLE / IMPRINT / PROMOTION LABEL	11 NIelsen BDS CERTIFICATIONS	PLAYS TW LW
6	<b>CASTING CROWNS</b> SLOW FADE (BEACH STREET/REUNION/PLG)		618 645
7	<b>AARON SHUST</b> MY SAVIOR MY GOD (BRASH)		614 586
8	<b>MERCYME</b> YOU REIGN (INO)		604 602
9	<b>TREE63</b> BLESSÉ BE YOUR NAME (INPOP)		579 585
10	<b>ROBBIE SEAY BAND</b> SONG OF HOPE (SPARROW/EMI CMG)		553 569

FOR WEEK ENDING MARCH 22, 2009  
**LEGEND:** See legend to charts in charts section for rules and symbol explanations.  
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# R&R CHRISTIAN

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▶ CHATTANOOGA, TENN.-BASED **NEVERTHELESS** SCORES ITS FIRST NO. 1 ON CHRISTIAN ROCK, AS "CROSS MY HEART" STEPS 2-1. THE QUINTET HAS LOGGED THREE PRIOR TOP 10s: "THE REAL" (2006), "LIVE LIKE WE'RE ALIVE" AND "TIME TO LET THIS GO" (2007). THE LIST'S NEW LEADER AND "SLEEPING IN" (NO. 14 PEAK IN OCTOBER) APPEAR ON THE ALBUM "IN THE MAKING . . ."

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	IMPRINT / PROMOTION LABEL	PLAYS	
					TW	+/-
1	1	11	<b>FRANCESCA BATTISTELLI</b> FREE TO BE ME	FERVENT/WORD-CURB	1134	+45
2	3	17	<b>MATTHEW WEST</b> THE MOTIONS	SPARROW/EMI CMG	957	+55
3	4	17	<b>RED</b> NEVER BE THE SAME	ESSENTIAL/PLG	927	+68
4	2	29	<b>TENTH AVENUE NORTH</b> BY YOUR SIDE	REUNION/PLG	898	-46
5	5	20	<b>RUSH OF FOOLS</b> LOSE IT ALL	MIDAS	827	+15
6	6	28	<b>GROUP 1 CREW</b> KEYS TO THE KINGDOM	FERVENT/WORD-CURB	733	-10
7	7	16	<b>VOTA</b> HARD TO BELIEVE	INO	674	-4
8	8	12	<b>FRAY</b> YOU FOUND ME	EPIC/INO	673	+10
9	11	5	<b>REMEDY DRIVE</b> ALL ALONG	WORD-CURB	670	+73
10	13	6	<b>JARS OF CLAY</b> TWO HANDS	GRAY MATTERS/ESSENTIAL/PLG	597	+66
11	10	19	<b>DISCIPLE</b> WHATEVER REASON	INO	579	-33
12	9	28	<b>JEREMY CAMP</b> THERE WILL BE A DAY	BEC/TOOTH & NAIL	568	-52
13	14	5	<b>DOWNHERE</b> MY LAST AMEN	CENTRICITY	547	+51
14	15	9	<b>NEWSBOYS</b> IN THE HANDS OF GOD	INPOP	506	+34
15	12	23	<b>THIRD DAY</b> RUN TO YOU	ESSENTIAL/PLG	453	-103
16	17	7	<b>KUTLESS</b> TO KNOW THAT YOU'RE ALIVE	BEC/TOOTH & NAIL	435	+46
17	16	16	<b>KRYSTAL MEYERS</b> LOVE IT AWAY	ESSENTIAL/PLG	405	-10
18	18	5	<b>SEVENGLORY</b> ALL OF THIS FOR YOU	7 SPIN	403	+34
19	19	7	<b>B. REITH</b> MESS	GOTEE	394	+51
20	26	3	<b>HAWK NELSON</b> LET'S DANCE	BEC/TOOTH & NAIL	344	+84
21	22	5	<b>NEVERTHELESS</b> IT'S TRUE	FLICKER/PLG	342	+28
22	21	11	<b>THIS BEAUTIFUL REPUBLIC</b> BEAUTIFULLY BROKEN	FOREFRONT/EMI CMG	327	+12
23	20	15	<b>JON FOREMAN</b> YOUR LOVE IS STRONG	CREDENTIAL/EMI CMG	302	-37
24	23	6	<b>ADDISON ROAD</b> THIS COULD BE OUR DAY	INO	298	+4
25	24	6	<b>BEBO NORMAN</b> BRITNEY	BEC/TOOTH & NAIL	283	+2
26	<b>NEW</b>	<b>MAT KEARNEY</b> CLOSER TO LOVE	AWARE/COLUMBIA/INPOP	275	+175	
27	28	6	<b>FIREFLIGHT</b> YOU GAVE ME A PROMISE	FLICKER/PLG	274	+31
28	29	3	<b>MERCYME</b> GOODBYE ORDINARY	INO	264	+42
29	25	7	<b>MARVIN WINANS JR.</b> YOU NEVER LET ME DOWN	M2	260	-2
30	27	5	<b>JOSH WILSON</b> SAVIOR, PLEASE	SPARROW/EMI CMG	255	+8

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	IMPRINT / PROMOTION LABEL	PLAYS	
					TW	+/-
1	2	12	<b>NEVERTHELESS</b> CROSS MY HEART	FLICKER/PLG	278	-18
2	3	17	<b>FAMILY FORCE 5</b> RADIATOR	TMG	274	-10
3	1	9	<b>HAWK NELSON</b> LET'S DANCE	BEC/TOOTH & NAIL	273	-26
4	6	9	<b>ABANDON</b> HOLD ON	FOREFRONT/EMI CMG	270	+14
5	4	15	<b>IVORYLINE</b> HEARTS AND MINDS	TOOTH & NAIL	266	+1
6	8	18	<b>RELIENT K</b> THE LAST, THE LOST, THE LEAST	GOTEE	249	+1
7	7	12	<b>THIS BEAUTIFUL REPUBLIC</b> SURRENDER SAVED MY LIFE	FOREFRONT/EMI CMG	243	-8
8	9	7	<b>DECYFER DOWN</b> FADING	INO	222	+6
9	5	12	<b>CHILDREN 18:3</b> HOMEMADE VALENTINE	TOOTH & NAIL	221	-43
10	19	4	<b>DISCIPLE</b> ROMANCE ME	INO	211	+43
11	10	7	<b>PHILMONT</b> THE DIFFERENCE	FOREFRONT/EMI CMG	205	-3
12	6	7	<b>FALLING UP</b> STREAMS OF WOE AT ACHERON	BEC/TOOTH & NAIL	203	+23
13	11	20	<b>CLASSIC CRIME</b> SING	TOOTH & NAIL	202	-4
14	15	10	<b>THE CONTACT</b> BLACK SEA	7 SPIN	198	+13
15	12	8	<b>RUN KID RUN</b> SET THE DIAL	TOOTH & NAIL	184	-7
16	23	3	<b>RED</b> DEATH OF ME	ESSENTIAL/PLG	177	+27
17	17	6	<b>PILLAR</b> STATE OF EMERGENCY	ESSENTIAL/PLG	175	-3
18	18	5	<b>FIREFLIGHT</b> STAND UP	FLICKER/PLG	168	-3
19	20	5	<b>SUPERCHIC(K)</b> CROSS THE LINE	INPOP	167	-1
20	21	19	<b>SECRET AND WHISPER</b> ANCHORS	TOOTH & NAIL	165	-3
21	22	19	<b>REMEDY DRIVE</b> STAND UP	WORD-CURB	158	-3
22	27	4	<b>FM STATIC</b> THE UNAVOIDABLE BATTLE OF FEELING ON THE OUTSIDE	TOOTH & NAIL	139	+8
23	25	7	<b>FRAY</b> YOU FOUND ME	EPIC/INO	131	-5
24	26	19	<b>SEARCH THE CITY</b> THE RESCUE	TOOTH & NAIL	127	-8
25	28	5	<b>FLYNN ADAM</b> SUCH A TIME	GOTEE	123	-3
26	29	19	<b>KUTLESS</b> TO KNOW THAT YOU'RE ALIVE	BEC/TOOTH & NAIL	115	+19
27	<b>RE-ENTRY</b>	<b>I AM TERRIFIED</b> TO THE SERVICE	GOTEE	101	+9	
28	15	<b>A ROTTERDAM NOVEMBER</b> ENOUGH	ARN	89	-60	
29	<b>NEW</b>	<b>RUTH</b> BACK TO THE FIVE	TOOTH & NAIL	88	+11	
30	<b>NEW</b>	<b>SEVENTH DAY SLUMBER</b> SURRENDER	BEC/TOOTH & NAIL	87	-3	

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	IMPRINT / PROMOTION LABEL	PLAYS	
					TW	+/-
1	1	11	<b>MERCYME</b> FINALLY HOME	INO	379	-2
2	3	16	<b>NATALIE GRANT</b> OUR HOPE ENDURES	CURB	342	+22
3	4	9	<b>CHRIS TOMLIN</b> I WILL RISE	SIXSTEPS/SPARROW/EMI CMG	332	+38
4	5	8	<b>LINCOLN BREWSTER</b> GOD YOU REIGN	INTEGRITY	294	+17
5	2	19	<b>MARK HARRIS</b> ONE TRUE GOD	INO	291	-32
6	6	6	<b>AVALON</b> STILL MY GOD	SPARROW/EMI CMG	283	+9
7	7	9	<b>CARMEN D'ARCY</b> WE ADORE THEE	BRICK STREET/MARTINGALE	237	+5
8	8	14	<b>THIRD DAY</b> REVELATION	ESSENTIAL/PLG	225	-1
9	14	4	<b>BEBO NORMAN</b> THE ONLY HOPE	BEC/TOOTH & NAIL	208	+28
10	13	13	<b>JUSTIN UNGER</b> BEHOLD	HEIGHTS	208	+3

## SOFT AC/INSPIRATIONAL

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	IMPRINT / PROMOTION LABEL	PLAYS	
					TW	+/-
1	10	10	<b>MATTHEW WEST</b> THE MOTIONS	SPARROW/EMI CMG	208	+1
2	12	6	<b>KATINAS</b> PRAYING FOR YOU	DESTINY-EXECUTIVE	207	+3
3	13	8	<b>JOSH WILSON</b> SAVIOR, PLEASE	SPARROW/EMI CMG	201	+7
4	15	4	<b>ISRAEL HOUGHTON</b> MY TRIBUTE	INTEGRITY	184	+26
5	16	6	<b>FRANCESCA BATTISTELLI</b> FREE TO BE ME	FERVENT/WORD-CURB	160	+14
6	<b>NEW</b>	<b>LAURA STORY</b> BLESS THE LORD	INO	136	+62	
7	18	7	<b>TWILA PARIS</b> NOT FORGOTTEN	E1	125	-2
8	19	2	<b>NEWSBOYS</b> IN THE HANDS OF GOD	INPOP	122	+12
9	17	3	<b>SARAH REEVES</b> SWEET SWEET SOUND	SPARROW/EMI CMG	112	-16
10	<b>NEW</b>	<b>TAMMY TRENT</b> I'M LETTING GO	SEPTEMBER DAY	107	+6	

FOR WEEK ENDING MARCH 22, 2009



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## CHRISTIAN AC INDICATOR

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	IMPRINT / PROMOTION LABEL	PLAYS TW +/-
2	20	20	<b>MATTHEW WEST</b> THE MOTIONS	SPARROW/EMI CMG	948 +15
1	11	11	<b>FRANCESCA BATTISTELLI</b> FREE TO BE ME	FERVENT/WORD-CURB	944 +2
3	12	12	<b>MERCYME</b> FINALLY HOME	INO	857 +22
6	7	7	<b>CHRIS TOMLIN</b> I WILL RISE	SIXSTEPS/SPARROW/EMI CMG	838 +138
4	10	10	<b>NEWSBOYS</b> IN THE HANDS OF GOD	INPOP	835 +75
5	30	30	<b>TENTH AVENUE NORTH</b> BY YOUR SIDE	REUNION/PLG	713 -8
8	24	24	<b>JOSH WILSON</b> SAVIOR, PLEASE	SPARROW/EMI CMG	665 +3
7	29	29	<b>JEREMY CAMP</b> THERE WILL BE A DAY	BEC/TOOTH & NAIL	617 -52
9	26	26	<b>THIRD DAY</b> REVELATION	ESSENTIAL/PLG	597 -65
10	6	6	<b>BIG DADDY WEAVE</b> YOU FOUND ME	FERVENT/WORD-CURB	587 +48
13	7	7	<b>BEBO NORMAN</b> PULL ME OUT	BEC/TOOTH & NAIL	562 +85
11	8	8	<b>MANDISA</b> MY DELIVERER	SPARROW/EMI CMG	532 +29
12	19	19	<b>NATALIE GRANT</b> OUR HOPE ENDURES	CURB	447 -44
16	5	5	<b>JIMMY NEEDHAM</b> FORGIVEN AND LOVED	INPOP	446 +68
14	18	18	<b>MICHAEL GUNGOR BAND</b> ANCIENT SKIES	BRASH	425 -53
18	8	8	<b>KUTLESS</b> I DO NOT BELONG	BEC/TOOTH & NAIL	341 +20
19	8	8	<b>ABOVE THE GOLDEN STATE</b> I'LL LOVE YOU SO	SPARROW/EMI CMG	340 +35
21	6	6	<b>JARS OF CLAY</b> TWO HANDS	GRAY MATTERS/ESSENTIAL/PLG	328 +47
20	6	6	<b>REMEDY DRIVE</b> ALL ALONG	WORD-CURB	325 +29
17	12	12	<b>MARK HARRIS</b> ONE TRUE GOD	INO	323 -31
25	4	4	<b>DOWNHERE</b> HOPE IS RISING	CENTRICITY	292 +69
30	2	2	<b>JONNY DIAZ</b> MORE BEAUTIFUL YOU	INO	290 +97
23	3	3	<b>JEREMY RIDDLE</b> BLESS HIS NAME	VINEYARD/VARIETAL	269 +39
22	11	11	<b>DAVID CROWDER BAND</b> O, FOR A THOUSAND TONGUES TO SING	SIXSTEPS/SPARROW/EMI CMG	264 0
24	5	5	<b>LINCOLN BREWSTER</b> GOD YOU REIGN	INTEGRITY	254 +32
NEW	NEW	NEW	<b>CHRIS AND CONRAD</b> LEAD ME TO THE CROSS	VSR	252 +52
28	4	4	<b>SARAH REEVES</b> SWEET SWEET SOUND	SPARROW/EMI CMG	243 +39
29	2	2	<b>BLUETREE</b> GOD OF THIS CITY	LUCID	208 +21
27	8	8	<b>REVIVE</b> CHORUS OF THE SAINTS	ESSENTIAL/PLG	206 +1
26	9	9	<b>JAMIE SLOCUM</b> DEPENDENCE	CURB	188 -12

## COUNTRY INDICATOR HIGHLIGHTS

### NO. 1

ARTIST TITLE	IMPRINT / PROMOTION LABEL
<b>DARIUS RUCKER</b> IT WON'T BE LIKE THIS FOR LONG	CAPITOL NASHVILLE

### MOST ADDED

ARTIST TITLE	IMPRINT / PROMOTION LABEL	NEW STATIONS
<b>BRAD PAISLEY</b> THEN	ARISTA NASHVILLE	75
<b>KEITH URBAN</b> KISS A GIRL	CAPITOL NASHVILLE	39
<b>TOBY KEITH</b> LOST YOU ANYWAY	SHOW DOG NASHVILLE	17
<b>RANDY HOUSER</b> BOOTS ON	UNIVERSAL SOUTH	15
<b>BILLY CURRINGTON</b> PEOPLE ARE CRAZY	MERCURY	15
<b>DIERKS BENTLEY</b> SIDEWAYS	CAPITOL NASHVILLE	13
<b>MILEY CYRUS</b> THE CLIMB	WALT DISNEY/HOLLYWOOD/LYRIC STREET	10

### MOST INCREASED PLAYS

ARTIST TITLE	IMPRINT / PROMOTION LABEL	GAIN
<b>KEITH URBAN</b> KISS A GIRL	CAPITOL NASHVILLE	+957
<b>BRAD PAISLEY</b> THEN	ARISTA NASHVILLE	+866
<b>RODNEY ATKINS</b> IT'S AMERICA	CURB	+413
<b>SUGARLAND</b> IT HAPPENS	MERCURY	+388
<b>DIERKS BENTLEY</b> SIDEWAYS	CAPITOL NASHVILLE	+371
<b>TOBY KEITH</b> LOST YOU ANYWAY	SHOW DOG NASHVILLE	+335
<b>RASCAL FLATTS</b> HERE COMES GOODBYE	LYRIC STREET	+290

### INDICATOR EXCLUSIVES

TW	LW	ARTIST TITLE	IMPRINT / PROMOTION LABEL	TW PLAYS	+/-
38	39	<b>KATIE ARMIGER</b> TRAIL OF LIES	COLD RIVER/QUARTERBACK	518	+86
44	45	<b>JULIA BURTON</b> WHAT A WOMAN WANTS	EMERALD RIVER/SPINVILLE	339	+26
49	51	<b>LANCE MILLER</b> GEORGE JONES & JESUS	BIG 7/LOFTON CREEK	156	+2
53	54	<b>DARREN KOZELSKY</b> GOOD DAY TO GET GONE	MAJOR 7TH/SPINVILLE/NINE NORTH	136	+12
54	56	<b>JEFF BATES</b> ONE THING	BLACK RIVER	112	+2
56	59	<b>MARK CHESNUTT</b> SHE NEVER GOT ME OVER YOU	BIG 7/LOFTON CREEK	104	+28

Get your first look at next week's complete Country Indicator chart action in R&R Country HotFax, in your e-mail in-box every Monday. To subscribe to R&R Country HotFax, visit [www.radioandrecords.com](http://www.radioandrecords.com).



## CHRISTIAN AC MUSIC RESEARCH

TroyResearch

ARTIST TITLE	IMPRINT / PROMOTION LABEL	FAM%	W 25-54	W 25-34	W 35-44	W 45-54
<b>BRANDON HEATH</b> GIVE ME YOUR EYES	REUNION/PLG	100%	4.25	4.24	4.33	4.18
<b>CASTING CROWNS</b> EAST TO WEST	BEACH STREET/REUNION/PLG	100%	4.22	3.93	4.37	4.37
<b>TENTH AVENUE NORTH</b> BY YOUR SIDE	REUNION/PLG	97%	4.17	4.11	4.29	4.10
<b>LAURA STORY</b> MIGHTY TO SAVE	INO	100%	4.16	4.09	4.30	4.10
<b>MATTHEW WEST</b> THE MOTIONS	SPARROW/EMI CMG	87%	4.16	4.14	4.21	4.13
<b>JEREMY CAMP</b> THERE WILL BE A DAY	BEC/TOOTH & NAIL	98%	4.16	4.15	4.19	4.14
<b>CHRIS TOMLIN</b> I WILL RISE	SIXSTEPS/SPARROW/EMI CMG	89%	4.12	4.00	4.27	4.09
<b>TOBYMAC FEAT. KIRK FRANKLIN &amp; MANDISA</b> LOSE MY SOUL	FOREFRONT/EMI CMG	98%	4.10	3.92	4.21	4.18
<b>THIRD DAY</b> REVELATION	ESSENTIAL/PLG	93%	4.09	3.96	4.23	4.06
<b>CASTING CROWNS</b> SLOW FADE	BEACH STREET/REUNION/PLG	91%	4.05	3.82	4.20	4.13
<b>MERCYME</b> FINALLY HOME	INO	89%	4.02	3.87	4.08	4.11
<b>BIG DADDY WEAVE</b> WHAT LIFE WOULD BE LIKE	FERVENT/WORD-CURB	97%	4.02	3.97	4.04	4.04
<b>DOWNHERE</b> HERE I AM	CENTRICITY	94%	3.98	3.93	4.08	3.92
<b>FRANCESCA BATTISTELLI</b> FREE TO BE ME	FERVENT/WORD-CURB	92%	3.90	3.92	4.03	3.76
<b>JOSH WILSON</b> SAVIOR PLEASE	SPARROW/EMI CMG	89%	3.89	3.83	3.96	3.88
<b>NEWSBOYS</b> IN THE HANDS OF GOD	INPOP	87%	3.82	3.69	3.84	3.92
<b>NATALIE GRANT</b> OUR HOPE ENDURES	CURB	93%	3.78	3.82	3.92	3.62
<b>MANDISA</b> MY DELIVERER	SPARROW/EMI CMG	82%	3.68	3.60	3.82	3.62
<b>JIMMY NEEDHAM</b> FORGIVEN AND LOVED	INPOP	61%	3.65	3.19	4.13	3.63
<b>SARAH REEVES</b> SWEET SWEET SOUND	SPARROW/EMI CMG	91%	3.59	3.86	3.52	3.38

Total Sample size is 1742. These are average scores for music in the Christian AC format, based on data from surveys conducted throughout the US, using TroyResearch Online Music Tracking. Online panelists score each song on a 1-5 scale where 1 = strongly dislike and 5 = strongly like. TroyResearch is a registered trademark of RadioResearch.Com. To inquire about Online Music Tracking with TroyResearch, call Jonathan Little at 740-549-9700, x61 or email [jlittle@troyresearch.com](mailto:jlittle@troyresearch.com).



## COUNTRY BULLSEYE RESEARCH

ARTIST TITLE	IMPRINT / PROMOTION LABEL	LIKE A LOT	POSITIVE	INDEX	NEUTRAL	DISLIKE	STRONGLY DISLIKE
<b>DARIUS RUCKER</b> IT WON'T BE LIKE THIS FOR LONG	CAPITOL NASHVILLE	29.2%	73.0%	3.96	21.2%	5.2%	0.7%
<b>BROOKS &amp; DUNN FEAT. REBA MCENTIRE</b> COWGIRLS DON'T CRY	ARISTA NASHVILLE	35.8%	71.8%	3.95	18.0%	7.5%	2.7%
<b>JASON ALDEAN</b> SHE'S COUNTRY	BROKEN BOW	33.2%	69.0%	3.88	19.8%	8.5%	2.7%
<b>TIM MCGRAW</b> NOTHING TO DIE FOR	CURB	23.0%	68.8%	3.84	25.0%	4.7%	1.5%
<b>RODNEY ATKINS</b> IT'S AMERICA	CURB	22.0%	67.8%	3.80	23.7%	7.2%	1.3%
<b>LEE ANN WOMACK</b> LAST CALL	MCA NASHVILLE	28.2%	67.0%	3.81	20.3%	10.7%	2.0%
<b>CARRIE UNDERWOOD FEAT. RANDY TRAVIS</b> I TOLD YOU SO	IB/ARISTA NASHVILLE	26.5%	64.7%	3.77	23.5%	9.3%	2.5%
<b>TAYLOR SWIFT</b> WHITE HORSE	BIG MACHINE	29.2%	63.8%	3.76	21.8%	11.2%	3.2%
<b>JIMMY WAYNE</b> I WILL	VALORY MUSIC COMPANY	20.3%	62.7%	3.69	26.0%	8.7%	2.7%
<b>ELI YOUNG BAND</b> ALWAYS THE LOVE SONGS	REPUBLIC/UNIVERSAL SOUTH	18.2%	62.5%	3.72	30.7%	5.2%	1.7%
<b>JAKE OWEN</b> DON'T THINK I CAN'T LOVE YOU	RCA	19.5%	61.3%	3.73	31.7%	6.5%	0.5%
<b>GEORGE STRAIT</b> RIVER OF LOVE	MCA NASHVILLE	27.2%	61.0%	3.74	27.2%	9.0%	2.8%
<b>ALAN JACKSON</b> SISSY'S SONG	ARISTA NASHVILLE	18.3%	60.5%	3.62	25.8%	10.7%	3.0%
<b>JOHN RICH</b> SHUTTIN' DETROIT DOWN	WARNER BROS./WRN	18.8%	59.2%	3.65	29.5%	9.3%	2.0%
<b>JASON MICHAEL CARROLL</b> WHERE I'M FROM	ARISTA NASHVILLE	13.2%	58.7%	3.63	33.7%	6.5%	1.2%
<b>LOST TRAILERS</b> HOW 'BOUT YOU DON'T	BNA	13.0%	57.3%	3.63	36.3%	4.8%	1.5%
<b>RANDY HOUSER</b> BOOTS ON	UNIVERSAL SOUTH	16.5%	56.8%	3.54	27.3%	13.0%	3.0%
<b>MARTINA MCBRIDE</b> RIDE	RCA	13.8%	56.7%	3.59	33.5%	8.5%	1.3%
<b>RASCAL FLATTS</b> HERE COMES GOODBYE	LYRIC STREET	16.3%	56.3%	3.54	28.7%	11.7%	3.3%
<b>SUGARLAND</b> IT HAPPENS	MERCURY	21.7%	55.0%	3.55	26.8%	14.2%	4.0%

The Callout America sample is 600 persons in each weekly report, made up of a three week rolling average of 200 persons weekly. Sample is 50% Male / Female and taken from 20 U.S. Markets. Demos are evenly balanced in 18-24, 25-34, 35-44 and 45-54 cells. Song scores are on a 1 to 5 differential with "1" meaning strong dislike and "5" meaning like it a lot. The positive index is an average of all 1 to 5 scores. Total Positive is the combined 4 and 5 scores. Market breakdowns by geographical region are; MID-WEST: Cincinnati, Indianapolis, Kansas City, Omaha and Wichita. SOUTH: Atlanta, Charleston, Charlotte, Mobile / Pensacola and Nashville. EAST: Philadelphia, Pittsburgh, Providence RI, Rochester, Virginia Beach. WEST: Colorado Springs, Houston, Modesto, Phoenix and Portland OR.



Part two of CRS recap: Edison's P1 listener study

## Get Social, And Watch That Repetition

R.J. Curtis

RCurtis@RadioandRecords.com

Here's great news for anyone in the radio or record industries that may be feeling a little research-deprived due to current economic conditions: Within 24 hours at the Country Radio Seminar earlier this month in Nashville, two vastly different research projects featuring prodigious sample sizes were presented. First came the Country Music Assn.'s Country Music Consumer Segmentation Study, which we recapped last week. This issue, we'll discuss the Country Radio Broadcasters (CRB)/Edison Media Research National Country Research Study. For the fourth time in five years, Edison has presented a massive study of country P1s, a project conducted in January that encompassed 13,000 listeners from 18 country stations across the United States.

According to Edison VP of strategy and programming Tom Webster, who presented the findings, the main objective for the 2009 study was to make it actionable: "We knew this may be the only research people see this year." With that in mind, "the real big filter was to ask, 'Is this of academic interest, or can a PD go home tomorrow and do something better?'" Based on the response from CRS attendees and those who have since looked at the data, Webster and the team at Edison should consider their mission accomplished. Spending an extended amount of time with the data is highly recommended, and you can do so by visiting EdisonResearch.com.

### Here It Is Again

For now, we'll focus on two key takeaways from the Edison study, points that Webster returned to at his presentation's conclusion. One of them is already familiar, having discussed it last week: repetition. At CRS Webster urged attendees to take it seriously. Now, a few weeks after the convention, we asked Webster to expand on his findings. He explained that his repetition red flag is founded on three points. The first is that 51% of respondents agreed, either strongly or somewhat, that

their favorite station repeats songs too often, to the point of annoyance. "You have people with a deep, passionate commitment to the station and the format," he says. "Half of them are agreeing with a fairly negative statement."



Brenner

Next, he says that percentage is "in my 20 years of looking at radio research north of what CHR might have." His third point is based on a number of qualitative projects he's done for radio and labels in the past 12 months, where, during a focus group, invariably one or two people will say, "They play that too much." But, Webster says, "when you have all the people in the room piling on, you pay attention to it. So it was something I wanted to try out on a quantitative basis in the CRS study."

Becky Brenner, who programs CBS Radio's KMPS/Seattle and also serves as CRB president, attended Webster's presentation and has read the study online, too. She notes that it's important to remember that this study is a sampling of country P1s, saying, "It's always been a challenge to make sure you're repeating things often enough to make sure you're playing the hits, but not so often that P1s are frustrated by it." Brenner adds that years ago if she spun a song 47 times in a week, the average person heard it three times. "Now that's up to something like 63," she says.

**'It's always been a challenge to repeat things often enough to make sure you're playing the hits, but not so often that P1s are frustrated by it.'**

—Becky Brenner

### Edison Media's Country P1 Study Fast Facts

#### Key Format Measures

- 38% say country music today is better.
- 46% say current pop product is worse.
- 84% agree that country makes a positive contribution to American life.
- 88% of parents agree country is family-friendly.
- 61% own an iPod or portable MP3 player.

#### Radio Is Important For Discovering New Music

- 87% say they "often" find out about music by listening to radio.
- 85% say they "often" find out about music through music/video channels.
- 79% of teens discover music online.

#### Repetition

- 12% agree strongly that stations play the same songs over and over.
- 39% "agree somewhat."

"That's a function of TSL and people's attention being divided."

Webster and Brenner agree, however, that repetition isn't simply about songs, but a sound as well. She says it's challenging when the current group of core acts all have plenty of catalog in addition to new hits. "As much as you love the songs of Rascal Flatts, Toby Keith or Keith Urban, if you have the bulk of [hits] from those people in gold, you can get what sounds like repetition. I'm thinking that's more what we need to look at."

At CRS Webster cited a specific example of the sound vs. song issue of repetition: Kenny Chesney, who for years has been omnipresent at country radio. "He's a reliable, national stadium filler who's a great artist, but you may have a lot of passionate country fans who, for instance, don't like the island sound he has on certain songs." Webster added a point about repetition in general: "You tend to notice repetition on things you don't like."

Webster's final point on this topic starts with a disclaimer—"I'm not a programmer"—but "I can come at this without the weight of history," he says. When it comes to repetition, programmers "sort of wear this as a badge of honor—that they're playing the hits enough." There is a wisdom handed down from programmer to programmer "that it's a sign of being right and tight. But I would encourage the industry to step back a little bit."

### Social Networking Is Growing

Another finding from the P1 study that came as a surprise to many was that two out of three respondents have a social network profile. Facebook led with 42%, while MySpace was right behind at 35%. As Webster concluded with his recommendations at CRS, he asked rhetorically, "What social networks should we be on?" The answer: "As many as possible." This is a great opportunity for country radio, he believes. Even as the industry continues to bottle up its air talent, partially because of some initial findings with the PPM, Webster says on-air personalities are still perceived to be arbiters of taste, "who steer listeners to what is great." The promising thing about social networking, he says, "is not all of that has to be done on the air. If you have talent that is digitally literate and passionate about sharing on their Facebook page, that becomes sharing. That could help to build the credibility of the on-air staff in a way that both augments and is entirely different than what they do on the air."

This is another area where Brenner and Webster agree. According to Brenner, at KMPS, "we have personalities who are doing that already, who do a good job of blogging and posting photos of outside community events." CBS Radio has a great platform for audio, video and "anything we need on our Web site," she says. "We just need to generate the content." More than ever, she adds, as an air personality "you have to think of yourself as a brand. It's a brand that's associated with the station, but you need to develop your own brand as well."

R&R

# R&R

## R&R COUNTRY

**This Is Country, Still Caring**

R.I. Coon

**h**ow do you know when you're in Memphis? It's not just the name on the sign, it's the feeling. It's the way the air smells, the way the sun feels on your face, the way the music sounds. It's the way you know you're home. It's the way you know you're still caring.

**A Great Memory**

It's hard to believe, but it's true. I've been in Memphis for over 30 years now. I've seen it change, but I've also seen it stay the same. It's the way the people here care for each other, the way they look out for one another. It's the way they love their music, and they love to share it with others. It's the way they know that this is their home, and they will always be here.

**A Great Memory**

It's hard to believe, but it's true. I've been in Memphis for over 30 years now. I've seen it change, but I've also seen it stay the same. It's the way the people here care for each other, the way they look out for one another. It's the way they love their music, and they love to share it with others. It's the way they know that this is their home, and they will always be here.

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**INSIDE** - R&R Country Indicator Chart: The Next Chapter

**Country Indicator Chart: The Next Chapter**

The R&R Country Indicator chart began its current evolution in the summer of 2006, and the most recent chapter in the chart's ongoing development is unveiled today. Starting this week, the recently expanded R&R Country Indicator chart will appear exclusively in the pages of R&R Country Update Hot Fax, and the 40-position digest of the 60-position chart will no longer appear in the country section of the R&R print magazine. In place of the truncated chart in the print publication, we're pleased to introduce a new chart feature called Country Indicator Highlights. The new weekly feature section will be led by the chart's No. 1 song, followed by the week's Most Added titles, Most Increased Plays and Indicator Exclusives.

The Indicator Exclusives list will be populated each week by those titles that appear on the R&R Country Indicator chart, but do not appear among the weekly rankings on the audience-based R&R Country chart. The goal of this particular section of Country Indicator Highlights is to draw attention to those songs that have posted a strong start on the R&R Country Indicator chart, for example, Tracy Williams leads this week's Indicator Exclusives list with "Broken In" (Compadre/Music World/Quarterback). This is the highest-ranking Indicator Exclusive on this week's chart, which draws 380 spins at 24 reporting stations during the March 31-April 6 tracking week. Other titles unique to this week's R&R Country Indicator chart include Kissa Palmer's "Hold On to Me" (1720), Jeff Saxe's "Don't Have Me Get Lost" (Black River), Rick Huckaby's "I Got You Covered" (LeadCoach) and Eric Church's "This Kind of Money (My Kind of Love)" (Capitol Nashville).

New titles that have previously accumulated chart weeks on the R&R Country chart will only be included as Indicator Exclusives if they do not appear concurrently on the R&R Country chart, and show an increase in plays over the previous week.

As always, the complete R&R Country Indicator chart will appear every week in R&R Music Tracking. Anyone wishing to subscribe to R&R Music

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# R&R COUNTRY

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▶ UP 2.4 MILLION IMPRESSIONS WITH AIRPLAY DETECTED AT ALL 121 REPORTERS, **JASON ALDEAN** SNARES HIS SIXTH TOP 10 AMONG SEVEN ENTRIES, AS "SHE'S COUNTRY" SHOOTS 11-8. AMONG HIS TOP 10 VISITS IS THE NO. 1 "WHY" IN MAY 2006. THE MACON, GA., NATIVE RELEASES HIS THIRD ALBUM, "WIDE OPEN," APRIL 7.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	11 NIelsen BDS CERTIFICATIONS	HITPREDICTOR STATUS	AUDIENCE (IN MILLIONS)	PLAYS
					IMPRINT / PROMOTION LABEL	IMPRINT / PROMOTION LABEL	TW +/-	TW RANK
1	1	23	<b>DARIUS RUCKER</b>	IT WON'T BE LIKE THIS FOR LONG	NO. 1 (2 WKS)	☆	34.281 -0.430	4832 1
2	5	17	<b>TAYLOR SWIFT</b>	WHITE HORSE		☆	29.119 +1.378	4355 2
3	4	20	<b>GEORGE STRAIT</b>	RIVER OF LOVE		☆	28.724 +0.734	4346 3
4	6	32	<b>JAKE OWEN</b>	DON'T THINK I CAN'T LOVE YOU		☆	27.290 +1.914	4031 4
5	8	19	<b>RODNEY ATKINS</b>	IT'S AMERICA		☆	24.723 +1.155	3812 5
6	2	24	<b>BROOKS &amp; DUNN FEAT. REBA MCENTIRE</b>	COWGIRLS DON'T CRY	1)	☆	24.416 -5.551	3705 6
7	9	14	<b>TIM MCGRAW</b>	NOTHIN' TO DIE FOR		☆	24.169 +1.004	3511 9
8	11	18	<b>JASON ALDEAN</b>	SHE'S COUNTRY		☆	23.910 +2.379	3626 8
9	10	9	<b>RASCAL FLATTS</b>	HERE COMES GOODBYE		☆	23.692 +1.249	3647 7
10	3	20	<b>KEITH URBAN</b>	SWEET THING		1)	23.667 -6.233	3237 11
11	12	10	<b>CARRIE UNDERWOOD FEAT. RANDY TRAVIS</b>	I TOLD YOU SO	19/ARISTA NASHVILLE	☆	23.382 +2.069	3386 10
12	16	6	<b>SUGARLAND</b>	IT HAPPENS		☆	18.185 +3.397	2603 14
13	13	8	<b>JOHN RICH</b>	SHUTTIN' DETROIT DOWN	WARNER BROS./WRN		18.149 +0.328	2753 12
14	14	21	<b>MARTINA MCBRIDE</b>	RISE		☆	17.248 +0.699	2607 13
15	17	12	<b>TRACE ADKINS</b>	MARRY FOR MONEY	CAPITOL NASHVILLE	☆	14.600 +0.513	2447 15
16	18	9	<b>MONTGOMERY GENTRY</b>	ONE IN EVERY CROWD		☆	13.783 +1.239	2302 16
17	19	29	<b>ELI YOUNG BAND</b>	ALWAYS THE LOVE SONGS	REPUBLIC/UNIVERSAL SOUTH		12.289 +0.091	2020 18
18	20	24	<b>JIMMY WAYNE</b>	I WILL	VALORY		11.940 +0.483	2202 17
19	23	10	<b>LADY ANTEBELLUM</b>	I RUN TO YOU	CAPITOL NASHVILLE	☆	10.059 +1.569	1640 21
20	29	2	<b>KEITH URBAN</b>	KISS A GIRL	CAPITOL NASHVILLE		9.692 +4.871	1333 24
21	21	18	<b>JASON MICHAEL CARROLL</b>	WHERE I'M FROM	ARISTA NASHVILLE		9.640 +0.675	1923 19
22	25	4	<b>DIERKS BENTLEY</b>	SIDEWAYS	CAPITOL NASHVILLE		9.629 +2.953	1518 23
23	22	24	<b>THE LOST TRAILERS</b>	HOW 'BOUT YOU DON'T		BNA	9.489 +0.909	1679 20
24	24	6	<b>ALAN JACKSON</b>	SISSY'S SONG	ARISTA NASHVILLE	☆	8.967 +1.451	1539 22
25	27	11	<b>ZAC BROWN BAND</b>	WHAT'EVER IT IS	HOME GROWN/ATLANTIC/BIG PICTURE		7.869 +2.185	1221 26
26	NEW		<b>BRAD PAISLEY</b>	THEN	HOT SHOT DEBUT/BREAKER/MOST INCREASED AUDIENCE/MOST ADDED	ARISTA NASHVILLE	6.607 +6.607	778 30
27	26	22	<b>DEAN BRODY</b>	BROTHERS		BROKEN BOW	5.649 -0.043	1230 25
28	28	19	<b>KELLIE PICKLER</b>	BEST DAYS OF YOUR LIFE		19/BNA	5.544 +0.106	1029 28
29	31	20	<b>HEIDI NEWFIELD</b>	CRY CRY (TIL THE SUN SHINES)		CURB	4.695 -0.059	1075 27
30	32	5	<b>RANDY HOUSER</b>	BOOTS ON		UNIVERSAL SOUTH	4.081 +0.453	830 29

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	11 NIelsen BDS CERTIFICATIONS	HITPREDICTOR STATUS	AUDIENCE (IN MILLIONS)	PLAYS
					IMPRINT / PROMOTION LABEL	IMPRINT / PROMOTION LABEL	TW +/-	TW RANK
31	43	3	<b>TOBY KEITH</b>	LOST YOU ANYWAY			3.632 +1.997	605 36
32	34	9	<b>GLORIANA</b>	WILD AT HEART	BREAKER	EMBLEM/NEW REVOLUTION	3.453 +0.411	678 32
33	33	12	<b>CRAIG MORGAN</b>	GOD MUST REALLY LOVE ME		BNA	3.401 -0.163	758 31
34	40	5	<b>BLAKE SHELTON</b>	I'LL JUST HOLD ON	BREAKER	WARNER BROS./WRN	3.135 +1.287	610 35
35	36	10	<b>CHUCK WICKS</b>	MAN OF THE HOUSE		☆	2.965 +0.245	622 33
36	35	12	<b>TRENT TOMLINSON</b>	THAT'S HOW IT STILL OUGHTA BE		CAROLWOOD	2.958 +0.091	621 34
37	37	3	<b>BILLY CURRINGTON</b>	PEOPLE ARE CRAZY		MERCURY	2.732 +0.551	539 38
38	38	19	<b>ADAM GREGORY</b>	WHAT IT TAKES		MIDAS/BIG MACHINE	2.308 +0.168	579 37
39	41	7	<b>JAMEY JOHNSON</b>	HIGH COST OF LIVING		MERCURY	1.997 +0.307	419 41
40	42	8	<b>DARRYL WORLEY</b>	SOUNDS LIKE LIFE TO ME		STROUDAVARIOUS	1.902 +0.250	500 39
41	39	6	<b>PAT GREEN</b>	COUNTRY STAR		BNA	1.796 -0.108	327 45
42	44	6	<b>ERIC CHURCH</b>	LOVE YOUR LOVE THE MOST		CAPITOL NASHVILLE	1.776 +0.161	422 40
43	47	4	<b>LOVE AND THEFT</b>	RUNAWAY		CAROLWOOD	1.488 +0.242	335 44
44	45	6	<b>CHRIS YOUNG</b>	GETTIN' YOU HOME (THE BLACK DRESS SONG)		RCA	1.486 +0.015	294 48
45	46	10	<b>CARRIE UNDERWOOD</b>	THE MORE BOYS I MEET		19/ARISTA NASHVILLE	1.427 +0.124	102 55
46	49	7	<b>JUSTIN MOORE</b>	SMALL TOWN USA		VALORY	1.248 +0.099	410 42
47	48	4	<b>MILEY CYRUS</b>	THE CLIMB		WALT DISNEY/HOLLYWOOD/LYRIC STREET	0.993 -0.211	273 50
48	55	8	<b>TRAILER CHOIR</b>	WHAT WOULD YOU SAY		SHOW DOG NASHVILLE	0.989 +0.248	307 46
49	51	6	<b>BOMSHEL</b>	FIGHT LIKE A GIRL		CURB	0.938 +0.021	285 49
50	54	4	<b>BILLY RAY CYRUS</b>	BACK TO TENNESSEE		WALT DISNEY/LYRIC STREET	0.720 -0.042	357 43
51	50	17	<b>JAMIE O'NEAL</b>	LIKE A WOMAN		1720	0.698 -0.427	221 52
52	56	4	<b>DAVID NAIL</b>	RED LIGHT		MCA NASHVILLE	0.610 -0.067	306 47
53	59	3	<b>HOLLY WILLIAMS</b>	KEEP THE CHANGE		MERCURY	0.568 +0.030	250 51
54	58	2	<b>JESSICA HARP</b>	BOY LIKE ME		WARNER BROS./WRN	0.568 +0.015	140 54
55	60	2	<b>CAITLIN &amp; WILL</b>	ADDRESS IN THE STARS		COLUMBIA	0.561 +0.182	156 53
56	NEW		<b>JACK INGRAM</b>	BAREFOOT AND CRAZY		BIG MACHINE	0.522 +0.512	54 59
57	57	3	<b>PHIL VASSAR</b>	PRAYER OF A COMMON MAN		UNIVERSAL SOUTH	0.512 -0.076	59 58
58	NEW		<b>PAT GREEN</b>	WHAT I'M FOR		BNA	0.440 +0.112	25 -
59	52	2	<b>CARRIE UNDERWOOD</b>	HOME SWEET HOME		19/ARISTA NASHVILLE	0.355 -0.526	53 60
60	NEW		<b>JONATHAN SINGLETON &amp; THE GROVE</b>	LIVIN' IN PARADISE		UNIVERSAL SOUTH	0.315 +0.315	70 57

**MOST INCREASED AUDIENCE (IN MILLIONS)**

**+6.607 BRAD PAISLEY**  
Then (Arista Nashville)  
WUBE +0.675, KEYE +0.509, KSCS +0.422, WKHX +0.277, KMPS +0.261, WIL +0.242, WCH +0.224, KILT +0.215, KPLX +0.205, KYGO +0.189

**+4.871 KEITH URBAN**  
Kiss A Girl (Capitol Nashville)  
KKBQ +0.372, KBWF +0.284, KSCS +0.279, WKHX +0.228, KWJL +0.222, WKHX +0.212, WUBE +0.209, KWYF +0.163, WKLB +0.153, WXTU +0.121

**+3.397 SUGARLAND**  
It Happens (Mercury)  
KEYE +0.189, WKHX +0.179, WFMS +0.154, WIL +0.145, KWJL +0.143, WKLB +0.141, WBES +0.133, WTQR +0.121, KATM +0.120, WKKT +0.109

**+2.953 DIERKS BENTLEY**  
Sideways (Capitol Nashville)  
KKBQ +0.425, KKBQ +0.212, KPLX +0.200, KWJL +0.137, WSOC +0.136, WDSY +0.135, WYYZ +0.131, WMIL +0.101, WKKT +0.099, WKDF +0.092

**She's Country**  
(Broken Bow)  
WKKT +0.300, WUSN +0.280, KWJL +0.208, KSON +0.178, WPAW +0.158, KWYF +0.139, WKHX +0.131, WDSY +0.120, WIL +0.116, WKLB +0.115

NEW AND ACTIVE			
ARTIST	TITLE / LABEL	AUDIENCE / GAIN	TOTAL STATIONS
<b>MARK CHESNUTT</b>	She Never Got Me Over You (Big 7/Lofton Creek)	0.131/0.029	2
<b>JOHN RICH</b>	The Good Lord And The Man (Warner Bros./WRN)	0.129/0.129	32
<b>SUGARLAND</b>	Love (Mercury)	0.113/0.025	2
<b>TRACY LAWRENCE</b>	Up To Him (Rocky Comfort/Nine North)	0.105/0.078	12
<b>CARTER TWINS</b>	Heart Like Memphis (CMT/Meteor 17/COS)	0.094/0.001	9
<b>REHAB FEAT. HANK WILLIAMS JR.</b>	Bartender Song (Universal Republic/COS/Curb)	0.086/0.031	4

**MOST ADDED**

**BRAD PAISLEY 71**  
Then (Arista Nashville)  
KAJA, KASE, KATM, KBEQ, KBUL, KBWF, KCYE, KDRK, KEYE, KFKF, KFRG, KIIM, KILT, KIZN, KJYY, KKBQ, KKGO, KKWF, KMML, KMLE, KMPS, KNCI, KNTY, KPLX, KRZY, KSKS, KSOP, KUBL, KUZZ, KVOO, KWJJ, WBCF, WCTO, WDAF, WFBE, WFLS, WGXX, WGNB, WONE, WGTY, WIL, WIOV, WIRK, WIVK, WKQC, WKDF, WKHX, WKMK, WKSF, WMIL, WOKQ, WPAW, WPCV, WQHK, WQMX, WQYK, WSLC, WTQR, WUBE, WUBL, WUSJ, WUSN, WUSY, WWR, WWSN, WWSM, WXB, WXY, WXTU, WYCD, WYPY

**KEITH URBAN 35**  
Kiss A Girl (Capitol Nashville)  
KAJA, KASE, KBQI, KBUL, KFDI, KFKF, KFRG, KIIM, KKKO, KKNG, KPLX, KTTS, KUBL, KUPL, KVDO, KYGO, WBUL, WDSY, WDTW, WEZL, WIL, WIOV, WKDF, WKSJ, WKXC, WQI, WQDR, WQYK, WRBT, WRNS, WUBL, WUSJ, WYYZ, WXB, WYPY

**TOBY KEITH 22**  
Lost You Anyway (Show Dog Nashville)  
KYE, KDRK, KFKF, KIIM, KKNG, KMLE, KNCI, KRST, KSCS, KSKS, KTTS, WBEE, WQTX, WQYK, WSLC, WYQM, WXB, WYPY

**JONATHAN SINGLETON & THE GROVE 14**  
Livin' In Paradise (Universal South)  
KIZN, KNTY, KUBL, KYGO, WFBE, WGGY, WGXX, WIVK, WQHK, WRNS, WSOC, WWGR, WWSM, WYPY

FOR WEEK ENDING MARCH 22, 2009  
LEGEND: See legend to charts in charts section for rules and symbol explanations.  
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PD starts foundation to help post-Katrina rebuilding

## Jersey Brings Strength To New Orleans

Keith Berman

[KBerman@RadioandRecords.com](mailto:KBerman@RadioandRecords.com)

**W**ith just about everyone in the industry overworked to the point of dreaming about Selector logs and aircheck sessions, it's no wonder that many in radio hunger for a vacation with a week on a tropical beach, being constantly served strong alcoholic beverages with little umbrellas.

But not Jeannine Jersey, PD/MID/afternoon co-host of CBS Radio hot AC WTIC-FM/Hartford. Rather than heading to a resort, Jersey recently co-founded a charitable foundation and used the money raised to fund her second annual trip to help Habitat for Humanity build houses in New Orleans.

A couple of years ago, Jersey and Nancy Barrow, who does mornings on rhythmic cluster-mate WZMX (Hot 93.7), were talking about doing something different with their vacations, since they felt blessed to be doing what they do and wanted to pay back their good fortune. Barrow suggested working with Habitat, Jersey agreed, and the two spent a week helping build houses for the still-devastated city.

One problem, Jersey believes, is that people don't realize how little has been rebuilt since Hurricane Katrina tore through New Orleans in August 2005. The strip from the airport to the French Quarter and the French Quarter itself have been completely redone, and one can drive through that area without knowing that anything ever happened. However, the morning after their arrival, Jersey and Barrow drove out from the French Quarter to their work site in the Ninth Ward—only three miles away—to find a completely different situation.

"It literally looks like a bomb went off," Jersey says. "There were blocks upon blocks of houses that not only haven't been rebuilt, but haven't been knocked down from when Katrina hit. It's just absolutely devastated. The houses were flooded and have now been boarded up, and they all have these tags spray-painted on them that say 'toxic flood water' or 'mold,' or some of them have numbers on the front for the bodies they found

inside because people died there. Years later, it's still not cleaned up. There are schools and churches and all that stuff destroyed, literally just a few miles from the French Quarter where everyone was partying."

### If You Build It . . .

While the two had a great time and "absolutely fell in love with the city," as Jersey says, they felt frustrated with the work they did. "We don't know how to build things," she says. "There were people there to show us, but there were more volunteers than there were people who knew how to do things. So a lot of the time, we felt pretty inefficient.

"We started brainstorming and said, 'Next year when we come back, we need to bring people with us who know what they're doing so we can make a bigger impact when we come.' We met so many great people who were part of that community that we felt we had to come back and bring people with us and do more."

The first step was to raise money, since Jersey and Barrow spoke to several contractors and builders who expressed interest in making the trip but couldn't afford to, since Habitat volunteers have to pay their own way. They then tried to solicit donations, but everyone interested in giving money wanted a tax write-off. That prompted the pair to incorporate a charity and file for 501(c)3 tax-exempt status from the IRS, which took about eight months.

"I've learned a lot about tax stuff over the past year," Jersey says with a laugh. "But it all came together Dec. 17, 2008, and we finally got our status so we could do our fund raising. We called it

the Strength in Numbers Foundation and we picked that because the more people we bring, the stronger we can rebuild."

### More Money, Less Problems

In the seven weeks between getting their tax-exempt status and making the trip this year, Jersey and Barrow managed to raise \$10,000 to pay for six contractors to return to New Orleans with them. "We've been overwhelmed by the positive response from people in our community," says Jersey, who found that a great way to raise money in a short amount of time was to auction airtime on the station.

"They wrote us a check, and we basically said on-air, 'For this hour, the show is brought to you by this business.' They got four plugs an hour. I have the best bosses on the planet—[OM] Steve Salhany and [senior VP/market manager] Suzanne McDonald—who were very giving and let us do this; they understand how important it is

Jeannine Jersey (on the right, second row), Nancy Barrow (left, second row) and their contractors are surrounded by their handiwork.



### Contribute Your Numbers

CBS Radio/Hartford's Jeannine Jersey and Nancy Barrow are hoping to get more of their radio colleagues involved in raising money for their Strength in Numbers Foundation. The goal is to bring more people to help rebuild New Orleans, and they're open to coordinating with other stations for fund raising or organizing their own trips. "We've got the tax-exempt fund-raising mechanism already in place," says Jersey, who would love to see "national radio descend on New Orleans." For more information, go to [strengthinnumbers-foundation.org](http://strengthinnumbers-foundation.org) or contact Jersey at [jmjersey@cbs.com](mailto:jmjersey@cbs.com).—KB

to do things for the community, which is one of the things I love so much about CBS. We do as much as possible for the community and beyond. We were very touched by how supportive they were."

Jersey, Barrow and their six contractors were able to fully frame up two houses during their time there, and Jersey describes Habitat's reaction as "ecstatic," since it normally takes volunteers a few weeks to do the work they did in three days. With the hard work done and the frameworks in place, less construction-savvy volunteers could pick up the job.

Watching the guys in action was like seeing a ballet, Jersey says: "It was so well-coordinated. The doors of the van would open, and they would just distribute themselves to the various parts of the work site, and all of a sudden, a house went up. It was unbelievable. I kept asking them, 'How did you do that?'"

Next year, Jersey and Barrow hope to bring double, if not triple the number of workers to help them, and they're keen to expand their operation and include stations from other markets. "When we started this, we were hoping we could branch out and get people involved because it's a neat opportunity for us to impact New Orleans—also because radio needs to keep doing stuff for our own community and the communities beyond in order to stay relevant and for people to feel connected. This is the kind of stuff an iPod can't do."

R&R



► TIED WITH THIRD DAY FOR MOST NO. 1s (EIGHT) IN THE HISTORY OF THE NIELSEN BDS-BASED CHRISTIAN AC CHART, **MERCYME** MAKES ITS 10th TRIP TO AC AT NO. 27 WITH "FINALLY HOME." THE TRACK CONCURRENTLY BULLETS AT NO. 3 ON CHRISTIAN AC. THE BAND ROSE AS HIGH AS NO. 5 AT AC WITH "I CAN ONLY IMAGINE" IN 2003.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	NIELSEN BDS CERTIFICATIONS	HITPREDICTOR STATUS	PLAYS		AUDIENCE	
						TW	+/-	MILLIONS	RANK
1	1	33	<b>JASON MRAZ</b> I'M YOURS	NO. 1 (8 WKS)	114 ☆	2168	+76	15.490	1
2	2	22	<b>TAYLOR SWIFT</b> LOVE STORY		113 ☆	1993	-8	13.933	3
3	3	36	<b>COLDPLAY</b> VIVA LA VIDA		113 ☆	1895	-5	14.176	2
4	4	23	<b>LEONA LEWIS</b> BETTER IN TIME	MOST INCREASED PLAYS	112 ☆	1836	+181	12.478	5
5	6	27	<b>DAUGHTRY</b> WHAT ABOUT NOW		111 ☆	1651	+55	12.539	4
6	5	44	<b>DAVID COOK</b> THE TIME OF MY LIFE		111 ☆	1584	-45	10.865	7
7	7	40	<b>NATASHA BEDINGFIELD</b> POCKETFUL OF SUNSHINE		113 ☆	1297	-146	10.943	6
8	8	32	<b>DAVID ARCHULETA</b> CRUSH		111 ☆	1204	-33	5.737	8
9	9	22	<b>GAVIN ROSSDALE</b> LOVE REMAINS THE SAME		112 ☆	1088	+137	5.707	9
10	10	50	<b>LEONA LEWIS</b> BLEEDING LOVE		115 ☆	763	-130	5.543	10
11	12	22	<b>JAMES TAYLOR</b> IT'S GROWING		111 ☆	617	+7	2.907	13
12	11	10	<b>JIM BRICKMAN FEAT. RUSH OF FOOLS</b> NEVER FAR AWAY		111 ☆	590	-33	1.909	17
13	14	7	<b>SEAL</b> IF YOU DON'T KNOW ME BY NOW		111 ☆	447	+13	3.284	12
14	13	18	<b>JORDIN SPARKS</b> ONE STEP AT A TIME		112 ☆	438	-2	4.242	11
15	15	20	<b>O.A.R.</b> SHATTERED (TURN THE CAR AROUND)		111 ☆	421	+12	2.747	14
16	16	7	<b>LIONEL RICHIE</b> JUST GO		111 ☆	382	+4	1.154	22
17	18	9	<b>THE FRAY</b> YOU FOUND ME		111 ☆	309	+60	2.502	15
18	20	11	<b>DAVID COOK</b> LIGHT ON		111 ☆	270	+43	1.211	21
19	19	13	<b>NICKELBACK</b> GOTTA BE SOMEBODY		112 ☆	268	+32	1.934	16
20	17	12	<b>BEYONCE</b> IF I WERE A BOY		111 ☆	240	-18	1.387	19
21	6	6	<b>MATT NATHANSON</b> COME ON GET HIGHER		111 ☆	229	+19	1.027	23
22	26	2	<b>MILEY CYRUS</b> THE CLIMB		111 ☆	178	+52	1.441	18
23	22	8	<b>SIMPLY RED</b> GO NOW		111 ☆	156	-4	0.199	-
24	23	12	<b>KATY PERRY</b> HOT N COLD		113 ☆	149	+1	1.284	20
25	24	7	<b>TAYLOR HICKS</b> WHAT'S RIGHT IS RIGHT		111 ☆	142	+6	0.146	-
26	28	4	<b>JOURNEY</b> WHERE DID I LOSE YOUR LOVE		111 ☆	120	+30	0.178	-
27	NEW	3	<b>MERCYME</b> FINALLY HOME		111 ☆	94	+25	0.190	-
28	29	3	<b>GREG LONDON</b> EVERYTHING I OWN		111 ☆	89	+2	0.074	-
29	25	12	<b>ADELE</b> CHASING PAVEMENTS		111 ☆	88	-40	0.262	-
30	27	9	<b>DUFFY</b> STEPPING STONE		111 ☆	87	-29	0.705	25

## MOST ADDED

ARTIST TITLE / LABEL	NEW STATIONS
<b>KATY PERRY</b> Thinking Of You (Capitol)	7
<b>JIM BRICKMAN FEAT. RUSH OF FOOLS</b> Never Far Away (Time Life)	6
<b>JORDIN SPARKS</b> One Step At A Time (19/Jive/JLG)	5
<b>THE FRAY</b> You Found Me (Epic)	5
<b>MERCYME</b> Finally Home (IND/Columbia)	5
<b>JIMMY WAYNE</b> Do You Believe Me Now (Valory/Universal Republic)	5
<b>GAVIN ROSSDALE</b> Love Remains The Same (Interscope)	3
<b>LIONEL RICHIE</b> Just Go (Def Jam/DJMG)	3
<b>SEAL</b> If You Don't Know Me By Now (143/Warner Bros.)	3

**ADDED AT... WKJY**  
Nassau, NY  
PD: Bill Edwards  
MD: Jodi Vale  
Carrie Underwood, Home Sweet Home, O

FOR REPORTING STATIONS PLAYLISTS GO TO:  
[www.RadioandRecords.com](http://www.RadioandRecords.com)

## NEW AND ACTIVE

ARTIST TITLE / LABEL	PLAYS /GAIN	ARTIST TITLE / LABEL	PLAYS /GAIN
<b>JASON MRAZ &amp; COLBIE CAILLAT</b> Lucky (Atlantic/RRP)	57/9	<b>MICHAEL DAMIAN</b> Rock On (2009) (Caption)	26/6
<b>PLAIN WHITE T'S</b> 1, 2, 3, 4 (Hollywood)	53/32	<b>JOHN LEGEND FEAT. ANDRE 3000</b> Green Light (G.O.O.D./Columbia)	26/2
<b>DAVID ARCHULETA</b> A Little Too Not Over You (19/Jive/JLG)	51/5	<b>THE PUSSYCAT DOLLS</b> I Hate This Part (Interscope)	22/8
<b>PINK</b> Sober (LaFace/JLG)	46/9	<b>JENNIFER HUDSON</b> Spotlight (Arista/RMG)	22/2
<b>LADY GAGA FEAT. COLBY O'DONIS</b> Just Dance (Streamline/KonLive/Cherrytree/Interscope)	37/22	<b>FRANCESCA BATTISTELLI</b> Free To Be Me (Fervent/Ward-Curb/Reprise)	15/9

## MOST INCREASED PLAYS

+181	☆	<b>LEONA LEWIS</b> Better In Time (SYCO/J/RMG)
+137	☆	<b>GAVIN ROSSDALE</b> Love Remains The Same (Interscope)
+76	☆	<b>JASON MRAZ</b> I'm Yours (Atlantic/RRP)
+60	☆	<b>THE FRAY</b> You Found Me (Epic)
+55	☆	<b>DAUGHTRY</b> What About Now (RCA/RMG)

FOR WEEK ENDING MARCH 22, 2009  
**LEGEND:** See legend to charts in charts section for rules and symbol explanations.  
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### RECURRENTS

THIS WEEK	ARTIST TITLE / IMPRINT / PROMOTION LABEL	NIELSEN BDS CERTIFICATIONS	PLAYS		THIS WEEK	ARTIST TITLE / IMPRINT / PROMOTION LABEL	NIELSEN BDS CERTIFICATIONS	PLAYS	
			TW	LW				TW	LW
1	<b>SARA BAREILLES</b> LOVE SONG (EPIC)	115	1064	1090	6	<b>MISSY HIGGINS</b> WHERE I STOOD (ELEVEN/REPRISE)		753	683
2	<b>LIFEHOUSE</b> WHATEVER IT TAKES (Geffen/Interscope)	112	980	903	7	<b>DAUGHTRY</b> FEELS LIKE TONIGHT (RCA/RMG)	113	720	743
3	<b>COLBIE CAILLAT</b> BUBBLY (UNIVERSAL REPUBLIC)	115	907	865	8	<b>DAUGHTRY</b> HOME (RCA/RMG)	115	703	641
4	<b>FERGIE</b> BIG GIRLS DON'T CRY (WILL.I.AM/A&M/Interscope)	117	865	837	9	<b>NATASHA BEDINGFIELD</b> UNWRITTEN (EPIC)	117	660	642
5	<b>TIMBALAND FEATURING ONEREPUBLIC</b> APOLOGIZE (MOSLEY/BLACKGROUND/Interscope)	117	805	791	10	<b>PINK</b> WHO KNEW (LaFace/JLG)	115	656	639

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► **NATASHA BEDINGFIELD'S** QUEST FOR HER "SOULMATE" (NO. 18) IS COMPLETE: SHE MARRIED CALIFORNIA BUSINESSMAN MATTHEW ROBINSON LAST WEEKEND. RISING WITH AIRPOWER HONORS, THE FOURTH SINGLE FROM "POCKETFUL OF SUNSHINE" IS THE ONLY TITLE IN THE TOP 20 WHOSE TOTAL CHART WEEKS ARE IN THE SINGLE DIGITS (EIGHT).

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	NIelsen BDS CERTIFICATIONS	HITPREDICTOR STATUS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS RANK
1	1	17	<b>THE FRAY</b> YOU FOUND ME	NO. 1 (6 WKS)	1) ☆ EPIC	3457 -62	17.096 1
2	2	14	<b>PINK</b> SOBER		1) ☆ LAFACE/JLG	3130 +149	15.616 3
3	5	10	<b>KELLY CLARKSON</b> MY LIFE WOULD SUCK WITHOUT YOU		1) ☆ 19/RCA/RMG	2905 +105	13.805 5
4	3	25	<b>NICKELBACK</b> GOTTA BE SOMEBODY		1) ☆ ROADRUNNER/RRP	2901 -65	15.826 2
5	4	18	<b>TAYLOR SWIFT</b> LOVE STORY		1) ☆ BIG MACHINE/UNIVERSAL REPUBLIC	2891 -66	14.545 4
6	8	19	<b>THE ALL-AMERICAN REJECTS</b> GIVES YOU HELL	MOST INCREASED PLAYS	1) ☆ DOGHOUSE/DGC/INTERSCOPE	2616 +242	13.354 6
7	6	23	<b>DAVID COOK</b> LIGHT ON		1) ☆ 19/RCA/RMG	2440 -152	10.549 9
8	7	26	<b>KATY PERRY</b> HOT N COOL		1) ☆ CAPITOL	2206 -235	12.602 7
9	10	22	<b>PLAIN WHITE T'S</b> 1, 2, 3, 4		☆ HOLLYWOOD	2135 +150	9.379 10
10	9	52	<b>JASON MRAZ</b> I'M YOURS		1) ☆ ATLANTIC/RRP	1973 -177	11.478 8
11	16	16	<b>LADY GAGA FEATURING COLBY O'DONIS</b> JUST DANCE		1) ☆ STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE	1826 +67	9.208 11
12	15	10	<b>JASON MRAZ &amp; COLBIE CAILLAT</b> LUCKY		☆ ATLANTIC/RRP	1568 +81	6.714 14
13	12	39	<b>O.A.R.</b> SHATTERED (TURN THE CAR AROUND)		1) ☆ EVERFINE/ATLANTIC/RRP	1565 -167	8.638 13
14	13	39	<b>DAUCHTRY</b> WHAT ABOUT NOW		1) ☆ RCA/RMG	1547 -109	9.035 12
15	16	10	<b>KATY PERRY</b> THINKING OF YOU		☆ CAPITOL	1384 +93	4.745 17
16	17	18	<b>THEORY OF A DEADMAN</b> NOT MEANT TO BE		☆ 604/ROADRUNNER/RRP	1356 +117	5.029 15
17	18	14	<b>BEYONCÉ</b> SINGLE LADIES (PUT A RING ON IT)		1) ☆ MUSIC WORLD/COLUMBIA	962 -173	4.773 16
18	21	8	<b>NATASHA BEDINGFIELD</b> SOULMATE	AIRPOWER	☆ PHONOGENIC/EPIC	910 +185	3.162 19
19	19	20	<b>ERIC HUTCHINSON</b> ROCK & ROLL		☆ LET'S BREAK/WARNER BROS.	908 +32	3.475 18
20	20	22	<b>THRIVING IVORY</b> ANGELS ON THE MOON		☆ WIND-UP	770 -1	1.929 25
21	23	7	<b>LILY ALLEN</b> THE FEAR		☆ CAPITOL	754 +90	2.127 23
22	22	10	<b>THE VERONICAS</b> UNTQUHED		☆ ENGINEER/SIRE/WARNER BROS.	742 +56	2.299 22
23	25	5	<b>LEON A LEWIS</b> I WILL BE		☆ SYCO/J/RMG	694 +120	2.448 21
24	27	5	<b>O.A.R.</b> THIS TOWN		☆ EVERFINE/ATLANTIC/RRP	675 +109	2.544 20
25	24	8	<b>BRITNEY SPEARS</b> CIRCUS		1) ☆ JIVE/JLG	604 0	2.020 24
26	26	9	<b>HOOBASTANK</b> SO CLOSE, SO FAR		☆ ISLAND/IDJMG	573 +6	1.389 31
27	29	4	<b>ERIN MCCARLEY</b> LOVE, SAVE THE EMPTY		☆ UNIVERSAL REPUBLIC	534 +41	1.322 33
28	31	3	<b>CAROLINA LIAR</b> SHOW ME WHAT I'M LOOKING FOR		☆ ATLANTIC	509 +89	1.664 26
29	28	15	<b>BUCKCHERRY</b> DON'T GO AWAY		☆ ELEVEN SEVEN/ATLANTIC	501 -39	1.596 28
30	34	2	<b>THE SCRIPT</b> THE MAN WHO CAN'T BE MOVED		☆ PHONOGENIC/EPIC	433 +83	1.249 34
31	33	3	<b>THE OFFSPRING</b> KRISTY, ARE YOU DOING OK?		☆ COLUMBIA	389 +29	0.770 -
32	35	7	<b>GAVIN ROSSDALE</b> FOREVER MAY YOU RUN		☆ INTERSCOPE	386 +45	0.915 40
33	36	4	<b>NICK LACHEY</b> PATIENCE		☆ JIVE/JLG	354 +15	0.918 39
34	NEW		<b>MILEY CYRUS</b> THE CLIMB		☆ WALT DISNEY/HOLLYWOOD	347 +119	1.483 30
35	39	2	<b>JAMES MORRISON FEATURING NELLY FURTADO</b> BROKEN STRINGS		☆ POLYGRAM/INTERSCOPE	336 +52	0.773 -
36	NEW		<b>U2</b> MAGNIFICENT		☆ ISLAND/INTERSCOPE	335 +156	0.976 38
37	37	2	<b>SAVING ABEL</b> 18 DAYS		☆ SKIDCO/VIRGIN/CAPITOL	328 +12	0.755 -
38	40	2	<b>LADY GAGA</b> POKEFACE		☆ STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE	308 +27	1.207 35
39	32	4	<b>THE PUSSYCAT DOLLS</b> I HATE THIS PART		☆ INTERSCOPE	299 -76	1.637 27
40	NEW		<b>BRETT DENNEN FEATURING FEMI KUTI</b> MAKE YOU CRAZY		☆ DOWNTOWN/DUALTONE	295 +17	0.525 -

## MOST ADDED

ARTIST TITLE / LABEL	NEW STATIONS
<b>NICKELBACK</b> If Today Was Your Last Day (Roadrunner/RRP)	11
<b>U2</b> Magnificent (Island/Interscope)	10
<b>THEORY OF A DEADMAN</b> Not Meant To Be (604/Roadrunner/RRP)	8
<b>NATASHA BEDINGFIELD</b> Soulmate (Phonogenic/Epic)	8
<b>LILY ALLEN</b> The Fear (Capitol)	8
<b>MILEY CYRUS</b> The Climb (Walt Disney/Hollywood)	6
<b>MAT KEARNEY</b> Closer To Love (Aware/Columbia)	5
<b>O.A.R.</b> This Town (Everfine/Atlantic/RRP)	4
<b>CAROLINA LIAR</b> Show Me What I'm Looking For (Atlantic)	4
<b>SHINEDOWN</b> Second Chance (Atlantic)	4

## MOST INCREASED PLAYS

+242	☆ <b>THE ALL-AMERICAN REJECTS</b> Gives You Hell (Doghouse/DGC/Interscope)
+185	☆ <b>NATASHA BEDINGFIELD</b> Soulmate (Phonogenic/Epic)
+156	<b>U2</b> Magnificent (Island/Interscope)
+150	☆ <b>PLAIN WHITE T'S</b> 1, 2, 3, 4 (Hollywood)
+149	☆ <b>PINK</b> Sober (LaFace/JLG)

**ADDED AT...**  
**KRSK**  
Portland, OR  
CM: Clark Ryan  
FD: Dan Persigehl  
MD: Sheryl Stewart  
Nickelback, If Today Was Your Last Day, O  
O.A.R., This Town, O  
Fink, Please Don't Leave Me, O  
Theory Of A Deadman, Not Meant To Be, O  
FOR REPORTING STATIONS PLAYLISTS GO TO:  
[www.RadioandRecords.com](http://www.RadioandRecords.com)

## NEW AND ACTIVE

ARTIST TITLE / LABEL	PLAYS /GAIN	ARTIST TITLE / LABEL	PLAYS /GAIN
<b>NICKELBACK</b> If Today Was Your Last Day (Roadrunner/RRP)	264/95	<b>JESSE MCCARTNEY FEAT. LUDACRIS</b> How Do You Sleep? (Hollywood)	197/88
<b>MAT KEARNEY</b> Closer To Love (Aware/Columbia)	246/56	<b>KINGS OF LEON</b> Sex On Fire (RCA/RMG)	180/31
<b>SHINEDOWN</b> Second Chance (Atlantic)	☆ 245/58	<b>FLO RIDA</b> Right Round (Poe Boy/Atlantic)	145/24
<b>KANYE WEST</b> Heartless (Roc-A-Fella/D+J/JMG)	199/11	<b>NE-YO</b> Mad (Def Jam/IDJMG)	140/40
<b>U2</b> Magnificent (Island/Interscope)	198/79	<b>PARACHUTE</b> She Is Love (Mercury/IDJMG)	120/27
<b>THEORY OF A DEADMAN</b> Not Meant To Be (604/Roadrunner/RRP)	18		9
<b>NATASHA BEDINGFIELD</b> Soulmate (Phonogenic/Epic)	12		9
<b>LILY ALLEN</b> The Fear (Capitol)	22		9

## CHART LEGEND

Charts are ranked by plays (except for Country, which is based on audience impressions, computed by cross-referencing exact times of airplay with Arbitron listener data).

Songs showing an increase in plays (audience for Country) over the previous week, regardless of chart movement. A song will also receive a bullet if its percentage loss in plays (audience for Country) does not exceed the percentage of monitored station down-time for the format. Exempting the Country chart, a song that has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in

plays. Country titles that decline in audience but increase in plays will also receive a bullet if the total audience erosion for the week does not exceed 3%. A song in its first week at No. 1 will always receive a bullet, even if it has lost plays (audience for Country).

**AUDIENCE TOTALS:** Derived, in part, using certain Arbitron Inc. copyrighted Persons 12+ audience estimates, under license.

**AIRPOWER:** Awarded to songs appearing in the top 20 on both the Airplay and Audience charts for the first time with increases in both plays and audience.

**BREAKER:** Awarded solely on the Country chart to songs that receive airplay on 50% of the panel for the first time.

**HOT SHOT DEBUT:** Awarded solely on the Country chart to the highest-ranking new entry.

**MOST INCREASED PLAYS:** Awarded to the five songs with the largest increases in plays (audience for Country). Title with the top increase will also be highlighted if on chart. If two or more songs have an equal increase, the song ranked higher on chart will be listed first.

**MOST ADDED:** A listing of songs with the total number of new adds either reported by

each station or by automatic add thresholds. Title with top most added totals will also be highlighted if on chart.

**NEW AND ACTIVE:** Current songs below the chart threshold that are showing an increase in plays.

**TIES ON CHART:** A song with the best plays differential (audience for Country) over the previous week is ranked first if tied with another song on the chart. If the songs are still tied at this point, the title that is being played on the most stations at that format will be ranked first.

**RECURRENT RULE:** Songs below the top 20 (top 15 for Urban AC, Hot AC, Christian AC, Christian CHR, Christian Rock, Gospel, Rock, Triple A and Smooth Jazz; top 10 for Soft AC/Inspirational) become recurrents and are removed from the chart after 20 weeks. In addition, songs that have been on the chart for more than 52 weeks and rank below No. 10 become recurrents and are removed from the chart. Descending Country titles move to recurrent after 20 weeks if they rank below No. 10 in either audience or plays, or if they rank below No. 10 and post a third consecutive week of audience decline, regardless of total chart weeks. Descending AC titles move to recurrent after 52 weeks if they rank

below No. 5, after 26 weeks if they rank below No. 10, or after 20 weeks if they rank below No. 15.

**n** Nielsen BDS certification for airplay of 100,000 plays on all monitored stations, including satellite and national networks, across the United States and Canada. Numerals following symbol indicates multiple level of 100,000 plays.

**☆** Indicates title earned HitPredictor status in research data provided by Promosquad. Songs are tested online by Promosquad using multiple listens and a nationwide sample of carefully profiled music consumers.



Diminished sales doesn't mean radio's relationship with labels has to suffer

## Keeping Radio And Labels On Good Terms

Mike Boyle

MBoyle@RadioandRecords.com

Labels major and indie aren't immune to the downturn in the economy. And truth be told, they have been dealing with less for a lot longer than many other industries, as the age of file sharing and iPods broke into the mainstream and drastically changed their business model long before the current recession hit. So perhaps it's on par to say that the labels are ahead of the curve in learning how to cope in this economy—albeit still trying to find their way back to prosperity.

Roadrunner Records VP of promotion Mark Abramson says “a lot of stress” is what you'll find inside the labels these days, which mostly comes from the fact that all labels are selling fewer records. “It's so much harder to keep the flow of record sales going, and additional stress comes in the form of trying to develop our artists and find ways to continue the business,” he says. “As much as we all love the artists we work with and are passionate about the business, we also need to find ways to keep the commerce flowing. And we all know what happens when that is not achieved.”

Abramson adds, “However, in a lot of ways, many things about doing promotion haven't changed and I still love what I do, but I wouldn't be honest if I didn't say it is a little less fun than it used to be.”

### Sensitive To Radio's Needs

In labels' promotion departments, executives continue to do what they've done for decades: work radio for airplay. Twenty-year promotion veteran Warren Christensen, who wears two hats—label and band management executive—has a novel perspective on the relationship between radio and labels from his perch as senior VP of promotion at management firm Q Prime and Volcano/Jive Records Group: “Part of my gig is doing Jive and Volcano business, which I'm always excited about because of the product we have. The

other part of my job on the management side has me interfacing with labels outside the Jive and Volcano worlds. So I get to see both sides of the fence.”

In his role as promotion man, Christensen doesn't think radio understands how difficult it is for labels to do what they do. “Radio is finally feeling the pinch, because the general economy is down, but the labels have been feeling it for years,” he says.



Christensen

Not totally insensitive to radio's plight today, Christensen understands that it's a difficult task these days as radio is forced to tighten up, because, among other things, stations have lost research budgets, and don't feel comfortable playing as many currents as they once did. In addition, he says, “There used to be a PD, an APD and an MD. Now there's just the PD, and he or she is overseeing multiple stations and they don't have the time to check out 10 or 15 songs each week and try to figure out which three of them fits their radio station the best. So the pure lack of manpower has created hardships for a cohesive relationship between the labels and radio.”

Through all their struggles, however, many programmers have been able to observe what's going on with their audience as a result of having fewer tools—what they're listening to, where they're going on the Web, what T-shirts they have on when they come to pick up prizes, according to Christensen. “Those programmers have been able to make balanced decisions in positive ways,” he

**'Radio is finally feeling the pinch, because the general economy is down, but the labels have been feeling it for years.'**

—Warren Christensen



**'The bottom line is for us all to make a concerted effort to communicate better and understand each other's stress levels.'**

—Mark Abramson

says. “If more programmers did that, we at the labels would be able to break more bands and have more success with radio.”

On the label side, the situation is all the more exasperating because the tightening up at radio has, in turn, made it harder to sell records. Christensen says, “Looking at [Nielsen] SoundScan every week, you pull up that album chart and it's nice to see that digital numbers are rising, but having a No. 1 album selling [only] 62,000 records . . . years ago that barely got you in the top 10. We keep talking about when the economy [is] going to hit bottom, but when is the record industry going to hit bottom, so we can stabilize and come up with a new economic model that's going to work, where we can get back to being in a winning environment?”

### More Productive Relationships

The one thing that Christensen wants radio to know is that labels are working hard to select the best possible music for radio to air. “They also need to know that we are using all of the resources we have to develop and bring these artists up to the next level,” he says.

Roadrunner's Abramson thinks the single biggest problem keeping labels and radio from communicating properly is the sheer amount of responsibilities both sides must now shoulder. “I know that happens a lot at radio, so it's hard to maintain the old relationships, because radio is so overworked. We all know how stressful it is to maintain employment these days. So what needs to happen—I know it's easier said than done—is that we all need to figure out ways to reduce our stress levels once and for all.”

In the meantime, Abramson suggests that labels and radio also need to be more understanding with each other when phone calls and e-mails aren't immediately returned or when either side gets “a little bit curt.”

“We're relying more on e-mail communication with radio and it's harder to maintain relationships that way,” he says. “So the bottom line is for us all to make a concerted effort to communicate better and understand each other's stress levels.” *R&R*



Night Of The Living Undead: A&M/Octone/Interscope recording artists Hollywood Undead recently visited United Stations Radio Networks. From left are hardDrive XL associate producer Bill Powell, HU's Charlie Scene, hardDrive XL associate producer Mike Tisdale, HU's Johnny 3 Tears and hardDrive XL executive producer Roxy Myzal.



# R&R ALTERNATIVE

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► **ANBERLIN'S** "FEEL GOOD DRAG" VAULTS 8-4 WITH THE WEEK'S FIFTH-LARGEST GAIN IN PLAYS (UP 146). COMBINED WITH THE 6-2 LIFT OF KINGS OF LEON'S "USE SOMEBODY," TWO SONGS IN THE TOP FIVE LOG POSITION INCREASES OF AT LEAST FOUR PLACES FOR THE FIRST TIME SINCE OCTOBER 2004 AND FOR JUST THE FIFTH TIME IN THE CHART'S 16-YEAR NIELSEN BDS HISTORY.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	NIelsen BDS CERTIFICATIONS	HITPREDICTOR STATUS	PLAYS TW +/-	AUDIENCE MILLIONS	RANK
1	1	5	<b>PEARL JAM</b> BROTHER	<b>NO. 1 (2 WKS)</b>	EPIC	1572 +39	5.909	6
2	5	10	<b>KINGS OF LEON</b> USE SOMEBODY		RCA/RMG	1497 +122	7.895	2
3	4	10	<b>PAPA ROACH</b> LIFELINE		DGC/INTERSCOPE	1484 +17	5.112	9
4	8	25	<b>ANBERLIN</b> FEEL GOOD DRAG		UNIVERSAL REPUBLIC	1443 +146	7.372	4
5	3	31	<b>KINGS OF LEON</b> SEX ON FIRE		RCA/RMG	1334 -83	8.583	1
6	2	23	<b>INCUBUS</b> LOVE HURTS		IMMORTAL/EPIC	1394 -112	7.439	3
7	7	33	<b>THE AIRBORNE TOXIC EVENT</b> SOME TIME AROUND MIDNIGHT		MAJORDOMO/ISLAND/DJMG	1320 -4	6.668	5
8	5	27	<b>SHINEDOWN</b> SECOND CHANCE		ATLANTIC	1304 -137	5.156	8
9	9	12	<b>RISE AGAINST</b> AUDIENCE OF ONE		DGC/INTERSCOPE	1223 +79	4.973	11
10	10	15	<b>THE KILLERS</b> SPACEMAN		ISLAND/DJMG	1137 -2	4.687	13
11	12	12	<b>BLUE OCTOBER</b> DIRT ROOM		UNIVERSAL MOTOWN	1112 +54	4.613	14
12	11	19	<b>MGMT</b> KIDS		COLUMBIA	1071 -9	4.813	12
13	13	38	<b>APOCALYPTICA FEATURING ADAM GONTIER</b> I DON'T CARE		20-20/JIVE/JLG	871 -32	5.359	7
14	15	35	<b>THE OFFSPRING</b> YOU'RE GONNA GO FAR, KID		COLUMBIA	846 +30	4.942	10
15	17	24	<b>PARAMORE</b> DECODE		FUELED BY RAMEN/CHOP SHOP/RRP	818 +27	4.471	15
16	18	4	<b>DEPECHE MODE</b> WRONG		MUTE/VIRGIN/CAPITOL	795 +25	3.957	16
17	22	4	<b>SEETHER</b> CARELESS WHISPER	<b>AIRPOWER</b>	WIND-UP	768 +179	3.821	17
18	28	2	<b>SILVERSUN PICKUPS</b> PANIC SWITCH	<b>AIRPOWER/MOST INCREASED PLAYS/MOST ADDED</b>	ANGERBIRD	730 +270	3.091	18
19	19	15	<b>METALLICA</b> CYANIDE		WARNER BROS.	724 +49	1.695	28
20	16	27	<b>SEETHER</b> BREAKDOWN		WIND-UP	596 -107	3.027	19
21	21	18	<b>SLIPKNOT</b> DEAD MEMORIES		ROADRUNNER/RRP	645 -8	1.573	31
22	30	2	<b>U2</b> MAGNIFICENT		ISLAND/INTERSCOPE	638 +208	2.973	20
23	14	16	<b>THE OFFSPRING</b> KRISTY, ARE YOU DOING OK?		COLUMBIA	623 -256	2.257	23
24	25	11	<b>THEORY OF A DEADMAN</b> HATE MY LIFE		604/ROADRUNNER/RRP	609 +57	1.740	27
25	20	8	<b>MY CHEMICAL ROMANCE</b> DESOLATION ROW		WARNER SUNSET/REPRISE	594 -79	1.564	32
26	23	6	<b>COLDPLAY</b> LIFE IN TECHNICOLOR II		CAPITOL	591 +23	2.351	22
27	26	9	<b>THE ALL-AMERICAN REJECTS</b> GIVES YOU HELL		DOGHOUSE/DGC/INTERSCOPE	513 +28	2.657	21
28	24	14	<b>STAINED</b> ALL I WANT		FLIP/ATLANTIC	504 -62	1.582	30
29	27	16	<b>NICKELBACK</b> SOMETHING IN YOUR MOUTH		ROADRUNNER/RRP	489 +5	1.073	35
30	29	9	<b>AVENGED SEVENFOLD</b> SCREAM		HOPELESS/WARNER BROS.	473 +26	1.243	34
31	31	4	<b>YEAH YEAH YEAHS</b> ZERO		DRESS UP/DGC/INTERSCOPE	461 +46	1.586	29
32	33	6	<b>DEATH CAB FOR CUTIE</b> GRAPEVINE FIRES		ATLANTIC	415 +14	1.511	33
33	37	3	<b>FRANZ FERDINAND</b> NO YOU GIRLS		DOMINO/EPIC	344 +53	0.769	39
34	<b>NEW</b>		<b>CAGE THE ELEPHANT</b> AIN'T NO REST FOR THE WICKED		JIVE/JLG	335 +150	1.795	25
35	32	15	<b>SHINY TOY GUNS</b> GHOST TOWN		UNIVERSAL MOTOWN	305 -104	0.734	40
36	34	3	<b>ASHER ROTH</b> I LOVE COLLEGE		SCHOOLBOY/LOUD/SRC/UNIVERSAL MOTOWN	302 -26	1.022	36
37	39	2	<b>POP EVIL</b> 100 IN A 55		PAZZO/UNIVERSAL REPUBLIC	285 +60	0.709	-
38	35	7	<b>IGLU &amp; HARTLY</b> IN THIS CITY		UNIVERSAL REPUBLIC	271 -50	0.543	-
39	<b>NEW</b>		<b>DISTURBED</b> THE NIGHT		REPRISE	254 +65	0.511	-
40	38	10	<b>THE GASLIGHT ANTHEM</b> THE '59 SOUND		SIDEONEDUMMY	225 -29	0.662	-

## MOST ADDED

ARTIST TITLE / LABEL	NEW STATIONS
<b>SILVERSUN PICKUPS</b> Panic Switch (Dangerbird)	10
<b>SEETHER</b> Careless Whisper (Wind-up)	7
<b>U2</b> Magnificent (Island/Interscope)	7
<b>CAGE THE ELEPHANT</b> Ain't No Rest For The Wicked (Jive/JLG)	7
<b>IDA MARIA</b> I Like You So Much Better When You're Naked (Mercury/DJMG)	5
<b>FRANZ FERDINAND</b> No You Girls (Domino/Epic)	4
<b>MANCHESTER ORCHESTRA</b> I've Got Friends (Canvasback/Columbia)	4
<b>SAVING ABEL</b> Drowning (Face Down) (Skiddco/Virgin/Capitol)	4
<b>THE VEER UNION</b> Seasons (Universal Motown)	4
<b>SHINEDOWN</b> Sound Of Madness (Atlantic)	4

ARTIST TITLE / LABEL	NEW STATIONS
<b>SEETHER</b> Careless Whisper (Wind-up)	7
<b>U2</b> Magnificent (Island/Interscope)	7
<b>CAGE THE ELEPHANT</b> Ain't No Rest For The Wicked (Jive/JLG)	7
<b>IDA MARIA</b> I Like You So Much Better When You're Naked (Mercury/DJMG)	5
<b>FRANZ FERDINAND</b> No You Girls (Domino/Epic)	4
<b>MANCHESTER ORCHESTRA</b> I've Got Friends (Canvasback/Columbia)	4
<b>SAVING ABEL</b> Drowning (Face Down) (Skiddco/Virgin/Capitol)	4
<b>THE VEER UNION</b> Seasons (Universal Motown)	4
<b>SHINEDOWN</b> Sound Of Madness (Atlantic)	4

ARTIST TITLE / LABEL	NEW STATIONS
<b>SEETHER</b> Careless Whisper (Wind-up)	7
<b>U2</b> Magnificent (Island/Interscope)	7
<b>CAGE THE ELEPHANT</b> Ain't No Rest For The Wicked (Jive/JLG)	7
<b>IDA MARIA</b> I Like You So Much Better When You're Naked (Mercury/DJMG)	5
<b>FRANZ FERDINAND</b> No You Girls (Domino/Epic)	4
<b>MANCHESTER ORCHESTRA</b> I've Got Friends (Canvasback/Columbia)	4
<b>SAVING ABEL</b> Drowning (Face Down) (Skiddco/Virgin/Capitol)	4
<b>THE VEER UNION</b> Seasons (Universal Motown)	4
<b>SHINEDOWN</b> Sound Of Madness (Atlantic)	4

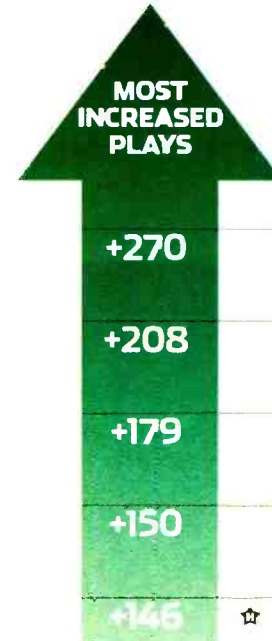
ARTIST TITLE / LABEL	NEW STATIONS
<b>SEETHER</b> Careless Whisper (Wind-up)	7
<b>U2</b> Magnificent (Island/Interscope)	7
<b>CAGE THE ELEPHANT</b> Ain't No Rest For The Wicked (Jive/JLG)	7
<b>IDA MARIA</b> I Like You So Much Better When You're Naked (Mercury/DJMG)	5
<b>FRANZ FERDINAND</b> No You Girls (Domino/Epic)	4
<b>MANCHESTER ORCHESTRA</b> I've Got Friends (Canvasback/Columbia)	4
<b>SAVING ABEL</b> Drowning (Face Down) (Skiddco/Virgin/Capitol)	4
<b>THE VEER UNION</b> Seasons (Universal Motown)	4
<b>SHINEDOWN</b> Sound Of Madness (Atlantic)	4

**ADDED AT... CIMX**  
Detroit, MI  
PD: Vince Cannova  
MD: Jay Hudson  
Kings Of Leon, Use Somebody, 3  
Anberlin, Feel Good Drag, 0  
Franz Ferdinand, No You Girls, 0  
Nickelback, If Today Was Your Last Day, 0  
The Veer Union, Seasons, 0

FOR REPORTING STATIONS PLAYLISTS GO TO:  
[www.RadioandRecords.com](http://www.RadioandRecords.com)


## NEW AND ACTIVE

ARTIST TITLE / LABEL	PLAYS /GAIN	ARTIST TITLE / LABEL	PLAYS /GAIN
<b>MANCHESTER ORCHESTRA</b> I've Got Friends (Canvasback/Columbia)	211/91	<b>SAVING ABEL</b> Drowning (Face Down) (Skiddco/Virgin/Capitol)	167/67
<b>IDA MARIA</b> I Like You So Much Better When You're Naked (Mercury/DJMG)	194/28	<b>PEOPLE IN PLANES</b> Last Man Standing (Wind-up)	163/1
<b>RED</b> Death Of Me (Essential/RE J)	190/7	<b>HOLLYWOOD UNDEAD</b> Young (A&M/Octave/Interscope)	161/69
<b>BUCKCHERRY</b> Rescue Me (Eleven Seven/Atlantic)	182/7	<b>ALL THAT REMAINS</b> Two Weeks (Prosthetic/Razor & Tie)	152/34
<b>HURT</b> Wars (Amusement)	175/16	<b>GLASVEGAS</b> Geraldine (Columbia)	148/1



ARTIST TITLE / LABEL	PLAYS /GAIN
<b>SILVERSUN PICKUPS</b> Panic Switch (Dangerbird)	+270
<b>U2</b> Magnificent (Island/Interscope)	+208
<b>SEETHER</b> Careless Whisper (Wind-up)	+179
<b>CAGE THE ELEPHANT</b> Ain't No Rest For The Wicked (Jive/JLG)	+150
<b>ANBERLIN</b> Feel Good Drag (Universal Republic)	+146

FOR WEEK ENDING MARCH 22, 2009  
**LEGEND:** See legend to charts in charts section for rules and symbol explanations.  
† 8 alternate stations are electronically monitored by Nielsen Broadcast Data Systems 24 hours a day, 7 days a week. © 2009 Nielsen Business Media Inc. All rights reserved.



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# R&R ACTIVE ROCK

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► **ALL THAT REMAINS** REACHES THE TOP 10 WITH ITS FIRST ACTIVE ROCK CHART ENTRY, AS "TWO WEEKS" CLIMBS 11-10 (UP 73 PLAYS). THE TRACK IS THE THIRD THIS YEAR, JOINING AVENGED SEVENFOLD'S "SCREAM" AND DROWNING POOL'S "37 STITCHES," TO COMPLETE A TOP 10 JOURNEY AFTER 20 WEEKS OR MORE, THE MOST OF ANY YEAR SINCE THE CHART'S 1997 INCEPTION.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	11 NIELSEN BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS RANK
1	4	17	<b>METALLICA</b> Cyanide	NO. 1 (1 WK) WARNER BROS.	1538 +102	5.688
2	1	22	<b>SLIPKNOT</b> Dead Memories	ROADRUNNER/RRP	1475 +5	5.170 2
3	2	10	<b>PAPA ROACH</b> Lifeline	DGC/INTERSCOPE	1465 +28	5.099 3
4	6	17	<b>THEORY OF A DEADMAN</b> Hate My Life	604/ROADRUNNER/RRP	1338 +79	4.159 6
5	3	19	<b>NICKELBACK</b> Something In Your Mouth	ROADRUNNER/RRP	1329 -105	4.634 5
6	5	26	<b>MUDVAYNE</b> Do What You Do	EPIC	1185 -123	4.837 4
7	8	5	<b>PEARL JAM</b> Brother	EPIC	1150 +51	3.928 7
8	7	27	<b>AVENGED SEVENFOLD</b> Scream	HOPELESS/WARNER BROS.	1024 -108	3.268 10
9	9	29	<b>SHINEDOWN</b> Second Chance	11 ATLANTIC	1010 -46	3.740 8
10	11	26	<b>ALL THAT REMAINS</b> Two Weeks	PROSTHETIC/RAZOR & TIE	932 +73	2.343 15
11	10	29	<b>DROWNING POOL</b> 37 Stitches	ELEVEN SEVEN	927 -26	2.753 11
12	16	7	<b>DISTURBED</b> The Night	REPRISE	863 +96	2.739 12
13	14	19	<b>BUCKCHERRY</b> Rescue Me	ELEVEN SEVEN/ATLANTIC	782 +8	2.170 16
14	12	31	<b>DISTURBED</b> Indestructible	REPRISE	776 -43	3.432 9
15	17	18	<b>POP EVIL</b> 100 In A 55	PAZZO/UNIVERSAL REPUBLIC	747 +51	1.944 18
16	15	31	<b>SEETHER</b> Breakdown	WIND-UP	702 -53	2.376 14
17	25	4	<b>SEETHER</b> Careless Whisper	WIND-UP	677 +178	1.646 21
18	18	39	<b>APOCALYPTICA</b> FEATURING ADAM GONTIER I Don't Care	11 20-20/JIVE/JLG	671 -22	2.537 13
19	20	11	<b>HINDER</b> Up All Night	UNIVERSAL REPUBLIC	639 +6	1.805 20
20	13	13	<b>AC/DC</b> Big Jack	COLUMBIA	634 -167	2.080 17
21	19	12	<b>RED</b> Death Of Me	ESSENTIAL/RED	623 -35	1.503 23
22	21	14	<b>3 DOORS DOWN</b> Citizen/Soldier	UNIVERSAL REPUBLIC	603 +4	1.914 19
23	22	16	<b>STAINED</b> All I Want	FLIP/ATLANTIC	474 -50	1.257 24
24	24	7	<b>HURT</b> Wars	AMUSEMENT	473 +10	1.011 26
25	26	14	<b>KINGS OF LEON</b> Sex On Fire	RCA/RMG	453 -6	1.605 22
26	25	15	<b>BLACK STONE CHERRY</b> Please Come In	IN DE GOOT/ROADRUNNER/RRP	404 -54	0.839 30
27	28	6	<b>TRAPT</b> Contagious	ELEVEN SEVEN	400 +48	1.004 27
28	30	3	<b>THE VEER UNION</b> Seasons	UNIVERSAL MOTOWN	388 +61	0.855 29
29	36	2	<b>SAVING ABEL</b> Drowning (Face Down)	SKIDDCCO/VIRGIN/CAPITOL	384 +177	1.063 25
30	29	8	<b>BURN HALO</b> Dirty Little Girl	RAWK/HEAD/ILG	379 +60	0.685 33
31	27	16	<b>FRAMING HANLEY</b> Lollipop	SILENT MAJORITY/ILG/WARNER BROS.	325 -47	0.626 36
32	33	3	<b>HOLLYWOOD UNDEAD</b> Young	A&M/OCTONE/INTERSCOPE	318 +63	0.742 32
33	31	8	<b>ARANDA</b> Still In The Dark	ASTONISH	305 +17	0.667 35
34	35	2	<b>MUDVAYNE</b> Scarlet Letters	EPIC	290 +59	0.767 31
35	32	8	<b>BLUE OCTOBER</b> Dirt Room	UNIVERSAL MOTOWN	279 +3	0.530 38
36	39	3	<b>SINCE OCTOBER</b> Guilty	TOOTH & NAIL/CAPITOL	249 +41	0.477 40
37	34	5	<b>DOPE</b> Addiction	EI	242 -11	0.476 -
38	38	2	<b>REV THEORY</b> Far From Over	VAN HOWES/MAL DOF/DGC/INTERSCOPE	215 +7	0.675 34
39	37	5	<b>(HED) P.E.</b> Renegade	SUBURBAN NOIZE	207 -6	0.300 -
40	RE-ENTRY		<b>STATIC-X</b> Stingwray	REPRISE	202 +65	0.459 -

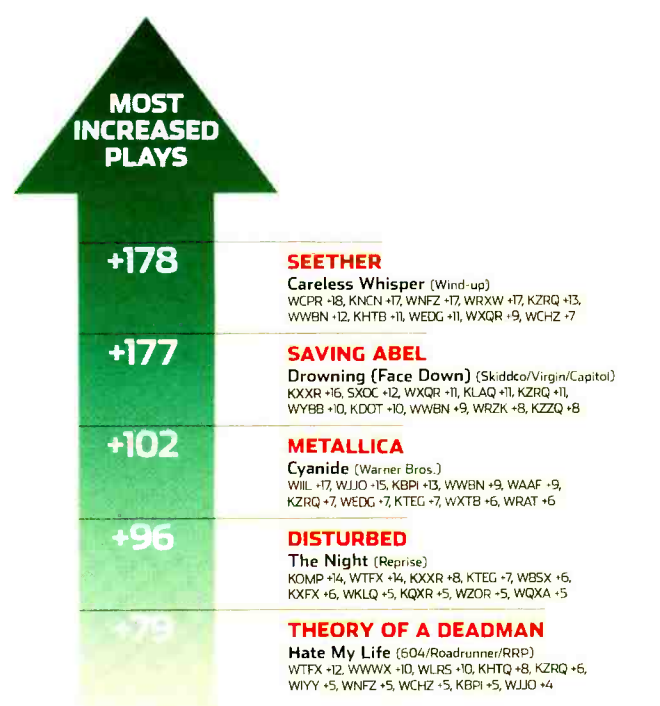
## MOST ADDED

ARTIST TITLE / LABEL	NEW STATIONS
<b>SHINEDOWN</b> Sound Of Madness (Atlantic)	11
<b>SAVING ABEL</b> Drowning (Face Down) (Skiddco/Virgin/Capitol)	7
<b>MOTLEY CRUE, GODSMACK, THEORY OF A DEADMAN, DROWNING POOL &amp; CHARM CITY DEVILS</b> White Trash Circus (Motley/Eleven Seven)	7
<b>HOLLYWOOD UNDEAD</b> Young (A&M/Octone/Interscope)	6
<b>SEETHER</b> Careless Whisper (Wind-up)	5
<b>CROOKED X</b> Gone (MPM/Capitol)	5
<b>MUDVAYNE</b> Scarlet Letters (Epic)	4
<b>SINCE OCTOBER</b> Guilty (Tooth & Nail/Capitol)	4
<b>HALESTORM</b> I Get Off (Atlantic)	4
<b>DROWNING POOL</b> 37 Stitches (Eleven Seven)	3

**ADDED AT...**  
**WIYY**  
Baltimore, MD  
PD: Dave Hill  
Kings Of Leon, Sex On Fire, 1  
Mudvayne, Scarlet Letters, 0  
Steel Panther, Death To All But Metal, 0

FOR REPORTING STATIONS PLAYLISTS GO TO:  
[www.RadioandRecords.com](http://www.RadioandRecords.com)

ARTIST TITLE / LABEL	PLAYS /GAIN	ARTIST TITLE / LABEL	PLAYS /GAIN
<b>ROYAL BLISS</b> We Did Nothing Wrong (Merovingian/Caroline/Capitol)	197/34	<b>INCUBUS</b> Love Hurts (Immortal/Epic)	140/13
TOTAL STATIONS:	20	TOTAL STATIONS:	10
<b>SHINEDOWN</b> Sound Of Madness (Atlantic)	162/69	<b>POWERMAN 5000</b> Super Villain (Mighty Loud)	138/14
TOTAL STATIONS:	21	TOTAL STATIONS:	19
<b>U2</b> Magnificent (Island/Interscope)	155/46	<b>THE PARLOR MOB</b> Hard Times (In De Goot/Roadrunner/RRP)	128/28
TOTAL STATIONS:	17	TOTAL STATIONS:	19
<b>10 YEARS</b> Actions And Motives (Universal Republic)	144/61	<b>ANBERLIN</b> Feel Good Drag (Universal Republic)	115/15
TOTAL STATIONS:	17	TOTAL STATIONS:	10
<b>SALIVA</b> How Could You? (Island/IDJMG)	141/59	<b>KINGS OF LEON</b> Use Somebody (RCA/RMG)	109/29
TOTAL STATIONS:	16	TOTAL STATIONS:	11



FOR WEEK ENDING MARCH 22, 2009  
**LEGEND:** See legend to charts in charts section for rules and symbol explanations. 63 active rock and 23 rock stations are electronically monitored by Nielsen Broadcast Data Systems 24 hours a day, 7 days a week. © 2009 Nielsen Business Media, Inc. All rights reserved.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	11 NIELSEN BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS RANK
1	2	28	<b>SHINEDOWN</b> Second Chance	11 ATLANTIC	409 0	1.448 1
2	1	19	<b>NICKELBACK</b> Something In Your Mouth	ROADRUNNER/RRP	407 -4	1.420 2
3	3	25	<b>METALLICA</b> Cyanide	WARNER BROS.	325 -3	1.215 3
4	6	9	<b>PAPA ROACH</b> Lifeline	DGC/INTERSCOPE	299 +14	0.943 5
5	4	5	<b>PEARL JAM</b> Brother	EPIC	294 -16	0.977 4
6	5	13	<b>AC/DC</b> Big Jack	COLUMBIA	292 -18	0.893 6
7	7	16	<b>THEORY OF A DEADMAN</b> Hate My Life	604/ROADRUNNER/RRP	286 +19	0.859 7
8	9	28	<b>DISTURBED</b> Indestructible	REPRISE	223 -11	0.827 8
9	8	26	<b>SEETHER</b> Breakdown	WIND-UP	213 -26	0.581 11
10	12	18	<b>BUCKCHERRY</b> Rescue Me	ELEVEN SEVEN/ATLANTIC	206 +29	0.527 12

## ROCK

TW	LW	WKS	ARTIST TITLE	11 NIELSEN BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS RANK
11	10	43	<b>THEORY OF A DEADMAN</b> Bad Girlfriend	604/ROADRUNNER/RRP	200 +4	0.621 10
12	13	26	<b>MUDVAYNE</b> Do What You Do	EPIC	154 -13	0.690 9
13	11	34	<b>APOCALYPTICA</b> FEATURING ADAM GONTIER I Don't Care	11 20-20/JIVE/JLG	154 -24	0.387 13
14	16	15	<b>3 DOORS DOWN</b> Citizen/Soldier	UNIVERSAL REPUBLIC	148 +6	0.227 22
15	14	27	<b>SAVING ABEL</b> 18 Days	SKIDDCCO/VIRGIN/CAPITOL	142 -7	0.335 14
16	15	15	<b>STAINED</b> All I Want	FLIP/ATLANTIC	140 -4	0.326 15
17	18	21	<b>SLIPKNOT</b> Dead Memories	ROADRUNNER/RRP	131 +20	0.299 17
18	17	15	<b>POP EVIL</b> 100 In A 55	PAZZO/UNIVERSAL REPUBLIC	121 +5	0.196 24
19	14	14	<b>AVENGED SEVENFOLD</b> Scream	HOPELESS/WARNER BROS.	107 +11	0.170 27
20	21	2	<b>U2</b> Magnificent	11 ISLAND/INTERSCOPE	91 +11	0.262 20



Woodstock Broadcasting Network takes legendary mythology across multiple broadcast platforms

## Taking Woodstock To The World

John Schoenberger  
JSchoenberger@RadioandRecords.com

**T**he name “Woodstock” conjures many images. First, it’s a globally known community that’s considered an epicenter for the arts and environmental responsibility in upstate New York. Second, it’s the namesake of 1969’s watershed Woodstock Music & Arts Festival. And third, it stands for a state of mind that nurtures feelings of good will, brotherly love and peace.

In fact, the term is so ingrained in the public consciousness that the Wall Street Journal recently called President Barack Obama’s inauguration “Washington’s Woodstock.”

Independently owned Woodstock Broadcasting president Gary Chetkof and VP/director of digital strategy Richard Fusco share a vision for a multiplatform superstation originating from the legendary town, reflecting the appeal of its global trademark. “These ideals are associated with the festival and the spirit of the music,” Chetkof says. “We see that as our heritage and our duty—juxtaposing the old and new and keeping the spirit alive.”

The vision began with locally based triple A WDST, which has been on the air since 1980. Fusco was one of the first jocks on the station. From there WDST launched its own Web site. Next came RadioWoodstock.com in 1999, an online community that streams WDST, a more adventurous current-music channel and a third recently launched stream that focuses on late-’60s/early-’70s classic rock.

“‘Woodstock 69’ focuses on the artists and the music from that progressive FM era, many of whom actually played at the original festival,” Fusco says. “We have found that people want and expect that from a Web site that’s built on the mythology of Woodstock. That is what is drawing in people from all over the world.”

Further, because of this brand association, CBS Radio includes the three channels in its Internet radio player, which also features all of CBS’ terrestrial sta-

tions as well as all AOL and Yahoo Internet radio channels. But it doesn’t stop there. Chetkof and Fusco have developed a concert promotion arm that produces 40 regional concerts per year, including the Mountain Jam, an annual three-day music festival held every summer at the nearby Hunter Mountain Ski Resort.

As Fusco says, “It is such an interesting time right now. I think radio has the best opportunity of any media outlet to expand beyond its traditional boundaries. We have the good fortune to have a powerful global brand we can build on. These various avenues will allow us to develop a strong and diversified group of visitors.”

### State Of Mind

RadioWoodstock is more than just an online music destination. The site also offers information on such lifestyle topics as health, spiritual enrichment and the environment, paving the way to open an online store in the future. Management envisions it selling more than WDST or RadioWoodstock items; it sees it as a source for a variety of products that have a holistic vision.

The next step is social networking. Currently launching, its goal is to rally 500,000 people around the site to form a community that shares ideas, videos, pictures and memories in a virtual neighborhood built around the original Woodstock experience and its ideals. This add-on will include content generated by both users and Chetkof and Fusco’s team.



Fusco



**‘We view ourselves as the Ben & Jerry’s of the music world, and that brings into play many other aspects of the lifestyle.’**

—Gary Chetkof



**‘Radio has the best opportunity of any media outlet to expand beyond its traditional boundaries.’**

—Richard Fusco



From this foundation, the pair plan to build Woodstock TV (woodstocktv.net), populated with videos of bands performing at the WDST studios and from such sources as Mountain Jam. The network also intends to webcast Mountain Jam and other festivals around the country:

“We have found that most bands are now into this virtual experience idea and we are confident that most acts will allow us to use this live as well as to rebroadcast it for a finite period of time,” Fusco says. “For the user-generated portion, we will be using a YouTube-like model. We also plan on having a Woodstock TV component on YouTube’s Web site. But for the performance content we are creating and licensing, the production standards will be much higher.”

Chetkof adds, “We are also encouraging local and indie bands and artists to come and set up a page within our site to help flesh out the Woodstock connection a bit more. They will hopefully bring in their fans to help populate the site and conversely we will be able to expand their influence. One of our goals is to be a discovery hub for emerging artists, as we think the triple A format is the evolutionary result of the Woodstock era of radio.”

### Monetizing The Brand

Building this kind of online community is all well and good, but at some point it has to pay for itself. Chetkof says the approach the network’s taking is to form alliances. The CBS deal is one. Web hosting brought about a relationship with local company GSG Entertainment, which is involved as a strategic partner. The network has also secured deals with several companies to license concert footage, so that Woodstock TV will have quality archived content.

“In these tough times, it is all about co-marketing and sharing in the revenue,” Chetkof says. “We also plan on developing a Woodstock TV-embedded player that can be repurposed on a variety of different Web sites that are compatible with what we are all about.”

Income will be generated through brand-associated sponsorships with companies that fit the vibe and lifestyle of the site, creating e-commerce through the retail store; e-commerce via click-throughs to other sites that offer compatible products; and discount coupons for appropriate products. The network is also exploring ways to sell electronics and music.

The timing couldn’t be better to expand platforms around the Woodstock brand, as this summer marks the 40th anniversary of the Woodstock festival. The network will be getting the word out on-air, with e-blasts to station and RadioWoodstock databases, via the agreement with CBS Radio and a PR firm that will help out during the heightened awareness of the brand this summer.

Chetkof says, “We view ourselves as the Ben & Jerry’s of the music world, and that brings into play many other aspects of the lifestyle. These are important aspects of the community here in Woodstock, and we also view these things as directly connected to the ideals of the Woodstock generation all around the world.”

R&R



► **BRUCE SPRINGSTEEN** IS THE ONLY ARTIST TO PLACE TWO SONGS ON THE CHART, AS "MY LUCKY DAY" ENTERS AT NO. 23; THE TITLE CUT FROM "WORKING ON A DREAM" RANKS AT NO. 18 AFTER PEAKING AT NO. 2 IN JANUARY. THE ALBUM HAS SOLD 472,000 COPIES SINCE ITS LATE-JANUARY RELEASE, ACCORDING TO NIELSEN SOUNDSCAN.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	11 NIelsen BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS RANK
1	18	18	<b>SNOW PATROL</b> CRACK THE SHUTTERS	<b>NO. 1 (3 WKS)</b> POLYDOR/FICTION/GEFFEN/INTERSCOPE	605 +22	2.152 2
2	2	18	<b>THE FRAY</b> YOU FOUND ME	EPIC	581 +46	2.194 1
3	3	4	<b>U2</b> MAGNIFICENT	<b>MOST INCREASED PLAYS</b> ISLAND/INTERSCOPE	540 +107	2.015 3
4	5	15	<b>COLDPLAY</b> LOVERS IN JAPAN	CAPITOL	436 +40	1.652 4
5	4	24	<b>JAMES MORRISON</b> NOTHING EVER HURT LIKE YOU	POLYDOR/INTERSCOPE	409 +7	1.385 5
6	6	6	<b>CHRIS ISAAK</b> WE LET HER DOWN	WICKED GAME/REPRISE	351 +11	0.948 7
7	7	10	<b>COUNTING CROWS</b> WHEN I DREAM OF MICHELANGELO	DGC/GEFFEN/INTERSCOPE	317 -1	0.793 12
8	8	30	<b>RAY LAMONTAGNE</b> YOU ARE THE BEST THING	RCA/RED	313 +12	1.309 6
9	9	17	<b>ADELE</b> RIGHT AS RAIN	XL/COLUMBIA	297 +11	0.941 8
10	12	16	<b>DEATH CAB FOR CUTIE</b> NO SUNLIGHT	ATLANTIC	266 +19	0.680 15
11	15	5	<b>RYAN ADAMS &amp; THE CARDINALS</b> MAGICK	LOST HIGHWAY	247 +28	0.648 18
12	14	7	<b>KINGS OF LEON</b> USE SOMEBODY	<b>MOST ADDED</b> RCA/RMG	244 +16	0.926 9
13	17	4	<b>INDIGO GIRLS</b> WHAT ARE YOU LIKE	IG/VANGUARD	223 +24	0.776 13
14	16	7	<b>SERENA RYDER</b> LITTLE BIT OF RED	ATLANTIC	222 +10	0.311 -
15	13	36	<b>ERIC HUTCHINSON</b> ROCK & ROLL	LET'S BREAK/WARNER BROS.	216 -30	0.669 17
16	10	12	<b>PRETENDERS</b> LOVE'S A MYSTERY	SHANGRI-LA	215 -61	0.592 20
17	24	4	<b>GOMEZ</b> AIRSTREAM DRIVER	ATO/RED	209 +42	0.524 23
18	11	17	<b>BRUCE SPRINGSTEEN</b> WORKING ON A DREAM	COLUMBIA	208 -42	0.898 10
19	21	9	<b>ANDREW BIRD</b> FITZ AND THE DIZZYSPELLS	FAT POSSUM/RED	195 +15	0.415 -
20	18	19	<b>SHERYL CROW</b> DETOURS	A&M/INTERSCOPE	186 -12	0.441 28
21	25	4	<b>THE KILLERS</b> SPACEMAN	ISLAND/DJMG	181 +31	0.595 19
22	30	2	<b>MAT KEARNEY</b> CLOSER TO LOVE	AWARE/COLUMBIA	177 +41	0.705 14
23	<b>NEW</b>		<b>BRUCE SPRINGSTEEN</b> MY LUCKY DAY	COLUMBIA	175 +53	0.837 11
24	27	2	<b>DEPECHE MODE</b> WRONG	MUTE/VIRGIN/CAPITOL	170 +27	0.676 16
25	26	2	<b>SAM ROBERTS</b> THEM KIDS	ZOE/ROUNDER	169 +23	0.256 -
26	23	5	<b>LILY ALLEN</b> THE FEAR	CAPITOL	168 0	0.476 25
27	22	19	<b>MEIKO</b> BOYS WITH GIRLFRIENDS	LUCKY EAR/DGC/MYSPACE	166 -12	0.391 -
28	19	8	<b>JASON MRAZ &amp; COLBIE CAILLAT</b> LUCKY	ATLANTIC/RRP	164 -23	0.421 30
29	<b>NEW</b>		<b>BEN HARPER &amp; RELENTLESS7</b> SHIMMER AND SHINE	VIRGIN/CAPITOL	156 +31	0.431 29
30	29	4	<b>ERIN MCCARLEY</b> LOVE, SAVE THE EMPTY	UNIVERSAL REPUBLIC	153 +14	0.165 -

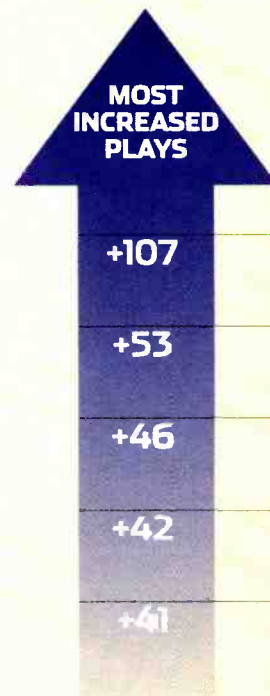
## MOST ADDED

ARTIST TITLE / LABEL	NEW STATIONS
<b>KINGS OF LEON</b> Use Somebody (RCA/RMG) KBCC, KINK, KPRI, WNC5	4
<b>TYRONE WELLS</b> More (Universal Republic) KPTL, KRVB, KWMT	3
<b>BELL X1</b> The Great Defector (Yep Roc) KXLY, WWMW, WXRT	3
<b>GOMEZ</b> Airstream Driver (ATO/RED) KPRI, WZCC	2
<b>BEN HARPER &amp; RELENTLESS7</b> Shimmer And Shine (Virgin/Capitol) WRNX, WZGC	2
<b>DEPECHE MODE</b> Wrong (Mute/Virgin/Capitol) Sirius XM Spectrum, WXRV	2
<b>BRUCE SPRINGSTEEN</b> My Lucky Day (Columbia) KFOG, WZCC	2
<b>MAT KEARNEY</b> Closer To Love (Aware/Columbia) KFOG, WCOO	2
<b>GAVIN ROSSDALE</b> Can't Stop The World (Interscope) WWMW, WXRV	2

**ADDED AT... WXRV**  
Boston, MA  
PD: Beau Raines  
APD/MD: Catie Wilber  
Depeche Mode, Wrong, 0  
Gavin Rossdale, Can't Stop The World, 0  
The Tragically Hip, Morning Moon, D'Vonna Teng, White Light, 0  
FOR REPORTING STATIONS PLAYLISTS GO TO:  
[www.RadioandRecords.com](http://www.RadioandRecords.com)

## NEW AND ACTIVE

ARTIST TITLE / LABEL	PLAYS /GAIN	ARTIST TITLE / LABEL	PLAYS /GAIN
<b>MATT NATHANSON</b> All We Are (Vanguard) TOTAL STATIONS: 15	151/18	<b>TYRONE WELLS</b> More (Universal Republic) TOTAL STATIONS: 11	114/32
<b>AMY MACDONALD</b> This Is The Life (Melodramatic/Vertigo/Decca) TOTAL STATIONS: 13	143/17	<b>BELL X1</b> The Great Defector (Yep Roc) TOTAL STATIONS: 14	110/40
<b>O.A.R.</b> This Town (Everfine/Atlantic/RRP) TOTAL STATIONS: 10	139/39	<b>NEIL YOUNG</b> Johnny Magic (Reprise) TOTAL STATIONS: 10	93/10
<b>JJ CALE</b> Roll On (Rounder) TOTAL STATIONS: 13	134/16	<b>GREEN RIVER ORDINANCE</b> Come On (Virgin/Capitol) TOTAL STATIONS: 11	88/8
<b>U2</b> I'll Go Crazy If I Don't Go Crazy Tonight (Island/Interscope) TOTAL STATIONS: 20	117/0	<b>THE AIRBORNE TOXIC EVENT</b> Sometime Around Midnight (Major/Tomato/Island/DJMG) TOTAL STATIONS: 7	86/9



**+107 U2**  
Magnificent (Island/Interscope)  
WZCC +30, KENZ +16, KXLY +14, WWMW +13, KMTT +10, WTTT +10, KWMT +6, KINK +5, CIDR +5, KRVB +4

**+53 BRUCE SPRINGSTEEN**  
My Lucky Day (Columbia)  
KFOG +10, KTHX +9, WZCC +8, SXSP +7, KINK +7, WRLT +5, WRNR +4, CIDR +3, KSWD +3, KMTT +1

**+46 THE FRAY**  
You Found Me (Epic)  
WZCC +22, WZEW +16, KMTT +8, KTCZ +6, WRNX +5, KPTL +2, WTTT +2, KSWD +2, WMMW +1, WRLT +1

**+42 GOMEZ**  
Airstream Driver (ATO/RED)  
WRNR +14, WXRV +8, WZCC +7, WCLZ +4, WCOO +3, WRNX +3, KRSH +3, WXRT +2, WRXP +2, KINK +2

**+41 MAT KEARNEY**  
Closer To Love (Aware/Columbia)  
WTTT +13, KFOG +10, KMTT +9, KTCZ +4, KWMT +4, KXLY +4, KBCC +2, KENZ +1

FOR WEEK ENDING MARCH 22, 2009  
**LEGEND:** See legend to charts in charts section for rules and symbol explanations.  
31 triple A stations are electronically monitored by Nielsen Broadcast Data Systems 24 hours a day, 7 days a week. Indicator chart comprised of 53 reporters.  
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SPRINGSTEEN: DANNY CLINCH

## RECURRENTS

THIS WEEK	ARTIST TITLE / IMPRINT / PROMOTION LABEL	11 NIelsen BDS CERTIFICATIONS	PLAYS TW	LW	THIS WEEK	ARTIST TITLE / IMPRINT / PROMOTION LABEL	11 NIelsen BDS CERTIFICATIONS	PLAYS TW	LW
1	<b>O.A.R.</b> SHA'TERED (TURN THE CAR AROUND) (EVERFINE/ATLANTIC/RRP)		187	186	6	<b>MATT NATHANSON</b> COME ON GET HIGHER (VANGUARD)		137	187
2	<b>MICHAEL FRANTI &amp; SPEARHEAD</b> SAY HEY (I LOVE YOU) (BOB BOO WAX/ANTI-/EPITAPH)		174	145	7	<b>DONAVON FRANKENREITER</b> LIFE, LOVE & LAUGHTER (LOST HIGHWAY)		135	145
3	<b>KINGS OF LEON</b> SEX ON FIRE (RCA/RMG)		174	192	8	<b>KEANE</b> THE LOVERS ARE LOSING (INTERSCOPE)		124	145
4	<b>COLDPLAY</b> VIVA LA VIDA (CAPITOL)		150	159	9	<b>GAVIN ROSSDALE</b> LOVE REMAINS THE SAME (INTERSCOPE)		119	133
5	<b>JASON MRAZ</b> I'M YOURS (ATLANTIC/RRP)		146	141	10	<b>SNOW PATROL</b> TAKE BACK THE CITY (POLYDOR/FICTION/GEFFEN/INTERSCOPE)		116	121



The biggest names in news on the gold standard of news radio. The award winning



THIS WEEK	LAST WEEK	WEEKS ON CHART	TRIPLE A INDICATOR		PLAYS TW +/-
			ARTIST TITLE	IMPRINT / PROMOTION LABEL	
1	1	8	RYAN ADAMS & THE CARDINALS	MAGICK LOST HIGHWAY	537 -9
5	5	5	GOMEZ	AIRSTREAM DRIVER A/D/RED	473 +43
2	6	6	BEN HARPER & RELENTLESS7	SHIMMER AND SHINE VIRGIN/CAPITOL	467 +1
4	4	4	CHRIS ISAAK	WE LET HER DOWN WICKED GAME/REPRISE	446 +14
19	2	2	U2	MAGNIFICENT ISLAND/INTERSCOPE	438 +149
6	3	10	ANDREW BIRD	FITZ AND THE DIZZYSPELLS FAT POSSUM/RED	432 -16
8	5	5	INDIGO GIRLS	WHAT ARE YOU LIKE IG/VANGUARD	418 +11
8	7	12	COLDPLAY	LOVERS IN JAPAN CAPITOL	395 -29
9	6	10	THE DEREK TRUCKS BAND	DOWN IN THE FLOOD VICTOR	385 -44
10	15	8	NEKO CASE	PEOPLE GOT A LOTTA NERVE ANTI-/EPITAPH	341 +39
11	11	17	THE FRAY	YOU FOUND ME EPIC	330 -8
12	12	11	SNOW PATROL	CRACK THE SHUTTERS POLYDOR/FICTION/GEFFEN/INTERSCOPE	327 -2
15	7	7	SAM ROBERTS	THEM KIDS ZOE/ROUNDER	322 +5
14	10	12	PRETENDERS	LOVE'S A MYSTERY SHANGRI-LA	321 -39
15	13	9	RAY LAMONTAGNE	LET IT BE ME RCA/RED	316 -13
18	6	6	SERENA RYDER	LITTLE BIT OF RED ATLANTIC	315 +17
17	5	5	THE KILLERS	SPACEMAN ISLAND/IDJMG	312 +11
18	14	6	JJ CALE	ROLL ON ROUNDER	309 -15
19	27	2	BELL X1	THE GREAT DEFECTOR YEP/ROC	306 +69
20	30	2	BRUCE SPRINGSTEEN	MY LUCKY DAY COLUMBIA	303 +76
22	5	5	M. WARD	NEVER HAD NOBODY LIKE YOU MERGE	280 +4
22	23	10	LILY ALLEN	THE FEAR CAPITOL	266 -7
23	9	9	U2	GET ON YOUR BOOTS ISLAND/INTERSCOPE	254 -125
24	RE-ENTRY	24	MADELOINE PEYROUX	YOU CAN'T DO ME ROUNDER	245 +19
25	21	6	MICHAEL FRANTI & SPEARHEAD	HEY WORLD BOD BOO WAX/ANTI-/EPITAPH	244 -32
26	RE-ENTRY	26	ADELE	RIGHT AS RAIN XL/COLUMBIA	243 +23
27	20	17	DONAVON FRANKENREITER	YOUR HEART LOST HIGHWAY	238 -46
28	25	11	AMY MACDONALD	THIS IS THE LIFE MELODRAMATIC/VERTIGO/DECCA	237 -23
29	24	17	BRUCE SPRINGSTEEN	WORKING ON A DREAM COLUMBIA	237 -33
30	28	6	THE RACONTEURS	TOP YOURSELF THIRD MAN/WARNER BROS.	227 -6

### MOST ADDED

**ERIC LINDELL** 21  
If Love Can't Find A Way (Alligator)  
KDBB, KFMU, KMTN, KNBA, KOHO, KPIC, KPND, KROK, KSPN, KSUT, KTAO, KYSL, WCBE, WJCU, WKZE, WMVY, WNCW, WOCM, WTMD, WUJN, WYEP

**THE TRAGICALLY HIP** 5  
Morning Moon (Zoe/Rounder)  
KNBA, WDST, WNRN, WXPX, WYEP

**THE DECEMBERISTS** 5  
The Hazards Of Love 1 (The Prettiest Whistles)  
Won't Wrestle The Thistles Undone (Capitol)  
KBAC, KTBC, WBJB, WEXT, WNCW

**FREDDY JONES BAND** 14  
Home Thing (Out Of The Box)  
KFMU, KLRR, KMTN, KPIC, KROK, KRVO, KSPN, KSUT, KTAO,

**KYSL, WBJB, WMVY, WOCM, WVOD**

**AARON BARNHART** 5  
Day In Day Out (Bonded/Fontana)  
KCLC, KFJU, KMTN, KTAO, WJCU

**FRANZ FERDINAND** 4  
No You Girls (Domino/Epic)  
KBAC, WBJB, WFIV, WUJN

**GREAT LAKE SWIMMERS** 4  
Pulling On A Line (Netwerk)  
KOZT, WKZE, WTMD, WXPX

**MARIANNE FAITHFULL** 4  
Down From Dever (Decca)  
KBAC, KCMP, WFUV, WYCE

**BLACK JOE LEWIS & HONEYBEARS** 3  
SugarFoot (Lost Highway)  
Sirius XM The Loft, WNCW, WUJN

**BLACK JOE LEWIS & HONEYBEARS** 3  
I'm Broke (Lost Highway)  
KPND, Sirius XM The Loft, WKZE

FOR WEEK ENDING MARCH 22, 2009

### MOST INCREASED PLAYS

**+149**  
**U2**  
Magnificent (Island/Interscope)

**+80**  
**FRANZ FERDINAND**  
No You Girls (Domino/Epic)

**BRUCE SPRINGSTEEN**  
My Lucky Day (Columbia)

MARCH 27, 2009

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	CERT.	PEAK POSITION
1	1	2	<b>#1 KELLY CLARKSON</b>	All I Ever Wanted		1
2	3	1	U2	No Line On The Horizon		1
3	14	20	<b>GREATEST GAINER</b> SOUNDTRACK	Twilight		1
4	2	2	THE-DREAM	Love VS Money		2
5	6	4	LADY GAGA	The Fame		4
6	5	2	TAYLOR SWIFT	Fearless		1
7	7	5	NICKELBACK	Dark Horse		2
8	NOT SHOT DEBUT	1	<b>GORILLA ZOE</b>	Don't Feed Da Animals		8
9	8	8	BEYONCE	I Am...Sasha Fierce		2
10	9	6	JAMIE FOXX	Intuition		3
11	NEW	1	TWIZTID	W.I.C.K.E.D.		11
12	13	10	T.I.	Paper Trail		1
13	11	7	THE FRAY	The Fray		1
14	NEW	1	THE DECEMBERISTS	The Hazards Of Love		14
15	42	53	CARRIE UNDERWOOD	Carnival Ride		2
16	NEW	1	STATIC-X	Cult Of Static		16
17	18	20	KINGS OF LEON	Only By The Night		1
18	16	11	KANYE WEST	808s & Heartbreak		1
19	21	22	JASON MRAZ	We Sing. We Dance. We Steal Things.		3
20	4	2	J. HOLIDAY	Round 2		4
21	NEW	1	RANDY TRAVIS	I Told You So: The Ultimate Hits Of Randy Travis		21
22	19	18	BRITNEY SPEARS	Circus		1
23	20	17	PINK	Funhouse		2
24	26	30	ZAC BROWN BAND	The Foundation		17
25	24	23	VARIOUS ARTISTS	NOW 29		1

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	CERT.
1	1	6	<b>#1 RIGHT ROUND</b>	FLO RIDA (POE BOY/ATLANTIC)	
2	2	43	POKER FACE	LADY GAGA (STREAMLINE/KONIVIE/CHERRYTREE/INTERSCOPE)	
3	3	12	KISS ME THRU THE PHONE	SOULJA BOY TELL EM FEAT. SAMMIE (COLLIPARK/INTERSCOPE)	
4	-	1	I TOLD YOU SO	CARRIE UNDERWOOD FEAT. RANDY TRAVIS (19/ARISTA NASHVILLE)	
5	4	3	THE CLIMB	MILEY CYRUS (WALT DISNEY/HOLLYWOOD)	
6	5	2	DEAD AND GONE	T.I. FEAT. JUSTIN TIMBERLAKE (GRAND HUSTLE/ATLANTIC)	
7	6	3	MY LIFE WOULD SUCK WITHOUT YOU	KELLY CLARKSON (19/RCA/RMG)	
8	7	20	GIVES YOU HELL	THE ALL-AMERICAN JECKS (DOGHOUSE/DGC/INTERSCOPE)	
9	9	3	I LOVE COLLEGE	ASHER ROTH (SCHOOLBOY/LLOYD/SRC/UNIVERSAL MOTOWN)	
10	14	8	BLAME IT	JAMIE FOXX FEAT. T-PAIN (J/RMG)	
11	12	36	JUST DANCE	LADY GAGA FEAT. COLBY DODD (STREAMLINE/KONIVIE/INTERSCOPE)	
12	13	21	HEARTLESS	KANYE WEST (ROC-A-FELLA/DEF JAM (R/JMG))	
13	11	7	CRACK A BOTTLE	EMINEM, DR. DRE & 50 CENT (SHADY AFTERMATH/INTERSCOPE)	
14	-	1	SUGAR	FLO RIDA FEAT. WYNTER (POE BOY ATLANTIC)	
15	-	1	HOT REVOLVER	LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	
16	8	2	HERE COMES GOODBYE	RASCAL FLATTS (LYRIC STREET)	
17	20	8	DAY 'N NITE	K D CUDI (FOOL'S GOLD/UNIVERSAL MOTOWN)	
18	-	1	THEN	BRAD PAISLEY (ARISTA NASHVILLE)	
19	33	6	IF U SEEK AMY	BRITNEY SPEARS (JIVE/JLG)	
20	16	16	BEAUTIFUL	A/ON (KONVIC) UPFRONT SRC/UNIVERSAL MOTOWN	
21	15	28	LOVE STORY	TAYLOR SWIFT (BIG MACHINE)	
22	17	18	YOU FOUND ME	THE FRAY (EPIC)	
23	21	10	TJRNIN ME ON	KERI HILSON FEAT. LIL WAYNE (MOSLEY/ZONE 4/INTERSCOPE)	
24	18	16	CIRCUS	BRITNEY SPEARS (JIVE/JLG)	
25	28	8	HALO	BEYONCE (MUSIC WORLD/COLUMBIA)	
26	-	1	LOVE SEX MAGIC	CIARA FEAT. JUSTIN TIMBERLAKE (LAFACE/JLG)	
27	30	21	DON'T TRUST ME	3OH3 (PHOTO FINISH/ATLANTIC/RRP)	
28	19	11	MAD	ME-YO (DEF JAM/DJMG)	
29	23	30	LET IT ROCK	KEVIN RUDDY FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)	
30	-	1	FOREVER	RASCAL FLATTS (LYRIC STREET)	
31	24	18	SOBER	PINK (LAFACE JLG)	
32	26	17	I HATE THIS PART	THE PUSSYCAT DOLLS (INTERSCOPE)	
33	29	6	HOW DO YOU SLEEP?	JESSE MCCARTNEY (HOLLYWOOD)	
34	37	4	JAI HO! (YOU ARE MY DESTINY)	A R RAHMAN & THE PUSSYCAT DOLLS FEAT. NICOLE SCHERZINGER (INTERSCOPE)	
35	39	9	PLAIN WHITE T'S	(HOLLYWOOD)	
36	27	5	ROCKIN' THAT THANG	THE-DREAM (RADIO KILLA DEF JAM (DJMG))	
37	32	49	I'M YOURS	JASON MRAZ (ATLANTIC/RRP)	3
38	25	18	SINGLE LADIES (PUT A RING ON IT)	BEYONCE (MUSIC WORLD/COLUMBIA)	2
39	36	19	WHITE HORSE	TAYLOR SWIFT (BIG MACHINE)	
40	10	2	HOME SWEET HOME	CARRIE UNDERWOOD (19/ARISTA NASHVILLE)	
41	35	2	HOEDOWN THROWDOWN	MILEY CYRUS (WALT DISNEY)	
42	44	10	SECOND CHANCE	SHINEDOWN (ATLANTIC)	
43	41	9	THINKING OF YOU	KATY PERRY (CAPITOL)	3
44	31	4	ALL THE ABOVE	MAINO FEAT. T-PAIN (HUSTLE HARD ATLANTIC)	
45	45	10	THAT'S NOT MY NAME	THE TING TINGS (COLUMBIA)	
46	-	1	ALWAYS STRAPPED	BIRDMAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	
47	47	11	LUCKY	JASON MRAZ & COLBIE CAULLAT (ATLANTIC/RRP)	
48	38	35	HOT N COLD	KATY PERRY (CAPITOL)	3
49	48	4	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL (ULTRA)	
50	40	17	UNTOUCHED	THE VERONICAS (ENGINEERDOM/SIRE WARNER BROS.)	

## Dennis Miller

Comedian/commentator celebrates second anniversary on the airwaves

Cyndee Maxwell

CMaxwell@RadioandRecords.com

**O**n March 26, 2007, five-time Emmy Award winner and four-time Writers' Guild Award winner Dennis Miller launched his first radio show on Westwood One. "The Dennis Miller Show" has grown to 220 affiliates, while the host maintains his popularity touring and performing.

**Has your time on the radio been what you expected?**

It's been more fun than I expected. I didn't know what to make of the extrapolative nature of the form at first, but I have an inner bullshitter and I like three hours a day. I get up a half hour earlier than I used to and I get to make a living right out of the box, so I feel like sort of an oral Brahma bull rider. I wake up, they open the gate, and I cavort around for three hours, make a living and have the rest of the day for myself. I found it added some order that I like.

**How has your show changed from the first few months?**

I used to insist to myself that I knew how to do it—and now I know I can do it. In the beginning it's a bit of a bluff because you keep thinking you'll wake up one morning and crash and find out you don't dig it or it's too demanding or you don't have the rhythm for it. I used to insist to myself that I did, but looking back it was a bit of a bluff. And now I do know that I like it and have integrated it into my day-to-day life and it's fun.

**You're not the first celebrity to try radio. Some of the others didn't last. Any thoughts on why your show is working?**

Even if you are inefficient at it, you cannot be uncomfortable at it—or nobody's going to let you in their house, for God's sake. It's like letting the encyclopedia salesman in who's going to apologize for his job. At some point if you're going to be in their house, they want you to at least look comfy with what you're doing. Some of the people who try to force the game start to sound like a bit of a sweat act; I think people turn you off in a second.

**Have the power changes in Washington changed anything about your show?**

No, the show was never as Hatfield and McCoy as some shows. I try to be open-minded. I try to listen to what people have to say and make a judgment on any given moment and not be rancorous about it, whereas some of the shows the entire fulcrum is losing power. That's not so much our show; it's more of a calming show and more of a potpourri approach to topics.

**If the Fairness Doctrine were to return, how would it affect your show?**

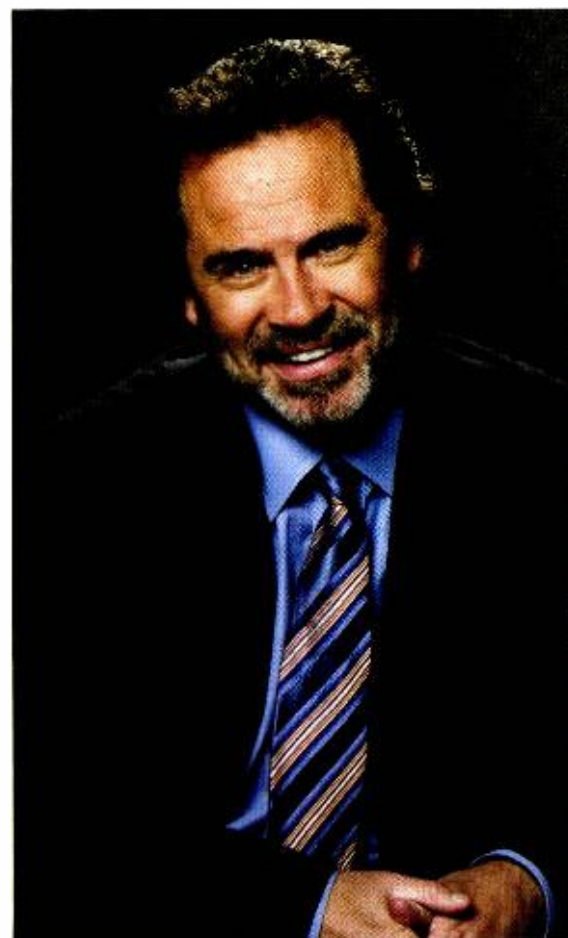
I don't think it would. A lot of that they make worse than it is because it allows certain people to look aggrieved. If the Fairness Doctrine ever got to the point where somebody said, "Listen, as part of your show, you need to talk to Randi Rhodes once a week," I'd quit. I'm not doing it. You do what you have to do, I do what I have to do, and I don't have time to waste on idiots.

**As a touring comic, you sometimes do your show on the road. How do you make that work?**

It is a little harder because usually I'm doing it in my boxer shorts in my own home, so when you're sitting somewhere in a conference room in a tertiary market, it's not exactly perfect. But then again, I've had real bad jobs and this isn't one of them. I used to be a night janitor at a mall, so I know what a bad job is. If I have to work from a different place once a week, I guess I got to buck it up and wear a cup.

**How did you find your radio show crew?**

Christian, my producer, used to be a receptionist at my old TV show and I always thought he was a bright kid who hadn't gotten his break yet, so I picked him. Salman, my sidekick, used to always laugh at things nobody else laughed at so I always dug that about him. I'm solicitous of his comedic approval because he's a tough sell. Although he'd never been on the radio and he'd never performed, he turned out to be really great.



**Going out on the road you interact with your listeners in person. What's the makeup of your audience in terms of age and gender?**

As a stand-up comedian I was forming some sort of hardened Marlboro Man husk since it's a solitary endeavor. Now there's some sense of community and I get to put the faces to names when I go out on the road. I'm very touched that they're in any way, shape or form enamored with what I do. I'm always shocked that anybody gives a shit so when I meet them I'm appreciative. The general makeup of my audience started out with fewer women but I've seen a lot of women now. I think they're starting to trust me now that I'm not a doofus guy. Also, kids think I'm a square at first because, reflexively, young people are taught to think anybody who's for the war against terror is a square, but once they listen to me and see it's a little layered, [they're in]. I think we've got a pretty nice mix.

**Has radio given you a new audience?**

Yeah, older people. You can see they are very protective of their home space and they don't let you in for a while, but once they do, they really take your side. I meet so many grannies now that treat me like their kid. It's very touching. My stand-up act didn't endear me to them because there's a lot of profanity and all that, but with the radio thing, they think of me as the prodigal.

**Two years ago you spoke at the R&R Talk Radio Seminar. The industry welcomed you right away.**

They were sweet to me because I copped to not knowing what was going on. I mean, they just want to know that you're not strip-mining it. And after two years, I feel like a loyalist. People say, "What do you do for a living?" and I say, "I'm a radio host." I'm glad they let me in. I've paid my dues a little, I still have to pay some more, but I never acted like I was the cock of the walk. I never even acted like I knew if I could succeed at it, and that's all they ask: Be real with them, don't act presumptuous. R&R

**Comedian/radio show host**

**'People say, "What do you do for a living?," and I say, "I'm a radio host." I'm glad they let me in. I've paid my dues a little, I still have to pay some more, but I never acted like I was the cock of the walk.'**

—Dennis Miller

Nielsen Pop Quiz

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