

ARBITRON UNDER SIEGE?



Nielsen's New Small-Market Ratings Service Returns The Diary To Center Stage. But The Media-Measurement

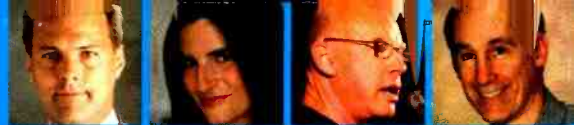
Landscape May Be Poised For More Profound Change **PLUS:** The Eastlan Alternative p.6

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Celebrating Miracles in Media Radio Awards Winners

Radio Award Winners

On Saturday, March 21, 2009, Children's Miracle Network and Radio & Records celebrated these extraordinary efforts at the "Miracles in Media" Radio Awards presented by Foresters.



Dylan Sprague (left), PD for KALC (Alice 105.9), Denver, CO accepts the Ken Peterson Founders Award for Station of the Year from Jim Schmerling (right), CEO, of The Children's Hospital in Denver.

Imaging – Red Dragon, Cardiff, Wales United Kingdom

Staff Story – WLYT, Charlotte, NC

Wrap-Up – VEGA 95.3 FM, Sydney, Australia

Montage – Zimmer Radio, Joplin, Missouri

Innovative Segment – WDBR, Springfield, Illinois

Memorial – Corus Radio/CKRY & CFGQ, Calgary, Alberta, Canada

Change Bandits Station of the Year – KSKS, Fresno, Calif.

Bob Lind Radio Station Supporter of the Year – DJ Kevin Kline, KKBQ, Houston, Texas

Ken Peterson Founder's Award for Station of the Year – KALC (Alice 105.9), Denver, Colo.

Hispanic Imaging – Bustos Media, LLC

Hispanic Innovation – Entravision Communications Corporation

Hispanic Station of the Year – WRUM (Rumba 100.3), Orlando, Fla.



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R&R News Focus

MOVER

WZBA/Baltimore Corners Kojan

Former Saga Communications rock WNOR/Norfolk PD Harvey Kojan, who was downsized in January after 16 years, resurfaces as PD at Shamrock classic rock WZBA (the Bay)/Baltimore. He replaces Cruze, who had been handling programming duties on a part-time basis for several months.



Kojan

"In addition to his programming skills, he's an accomplished writer and producer and also has expertise in Web site design, content generation, and database growth and maintenance," Shamrock COO Jeff Laird says of Kojan.—Mike Boyle

SHAKER

Meier Joins WGN/Chicago

Legendary Chicago radio personality Garry Meier is back on the air, taking over the 1



Meier

p.m.-4 p.m. slot on Tribune talk WGN. Flying solo for the first time, Meier is best-known for his work with former co-host Steve Dahl on the "Steve & Garry" show on WLUP and

WLS and also had a successful run co-hosting "Roe & Garry" with Roe Conn at WLS.

Meier returns at a time when a number of well-known Chicago hosts—including Dahl, longtime CHR morning team Eddie & Jobo and sports hosts Mike North and Dan McNeil—have recently exited the airwaves for various reasons.—Mike Stern

Smith, Thomas Double Up At Radio One

A PD departure at Radio One/Charlotte leads to additional programming duties for Radio One/Philly OM Elroy Smith and KBXX/Houston OM Terri Thomas. In the wake of Alvin Stowe's departure as PD of urban AC/gospel combo WQNC (Q92.7) and WPZS (Praise 100.9)/Charlotte, Radio One senior VP of programming Jay Stevens taps Smith to annex Praise PD duties, while Thomas now oversees WQNC by remote as they hold on to their "day jobs."—Kevin Carter

NPR Studying HD Power Boost

The Corporation for Public Broadcasting has commissioned a \$350,000 study by NPR Labs to study how to boost HD radio reception without causing interference to other radio signals.

Commercial and noncommercial HD stations broadcast at just 1% of their analog signal power. A study conducted in several markets by Clear Channel, CBS Radio, Greater Media and HD licensor iBiquity one year ago didn't find any interference when HD signals were upped to 10%, according to Clear Channel executive VP of distribution and development Jeff Littlejohn.



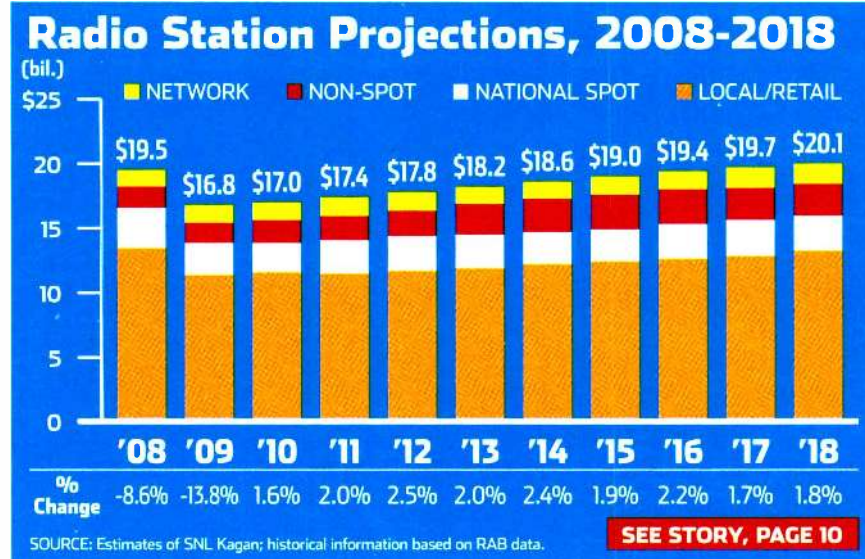
Littlejohn

"We found that if we increased the digital power, the coverage greatly increased and reception improved. Plus we found no presence of interference," he says.

Commercial broadcasters have petitioned the FCC for a permanent HD power increase. But Littlejohn, who sits on the advisory boards for iBiquity and the National Radio Systems Committee, says technical dynamics for stations under 92 MHz on the FM dial—where public radio largely resides—are different from commercial stations. A previous computer analysis that NPR Labs conducted of a potential noncomm power increase predicted interference.

The new study will perform a physical test to see if those predictions are accurate. "There's a great deal of motivation on the part of everyone in the radio industry to solve this problem," an NPR representative says.

While the number of HD multicasts has ballooned from 21 in 2005 to 1,000 today, consumer adoption has been slow. Concerns about inadequate signal strength is one reason some automakers have been reluctant to install HD radios in their fleets.—John Schoenberger



When Mexico Comes North, And MOViN' Gets Gone

Emmis, long challenged to find just the right format for its 93.9 FM signal in Los Angeles, has signed a seven-year local marketing agreement with Mexico City's Grupo Radio Centro, for it to take over programming and ad sales on rhythmic AC KMVN (MOViN 93.9) April 15. The unusual deal calls for GRC to pay struggling Emmis \$7 million per year in rent and gives the Indianapolis-based broadcaster the opportunity to require GRC to buy the station during the last year of the agreement for \$110 million. If GRC can't make the deal due to FCC ownership rules—an alien entity can hold no more than a 25% ownership position in a U.S. broadcast license—a third party assigned by GRC can buy KMVN.

Emmis began looking at ways to cut debt last year and Bonneville International reportedly gave it a long look before acquiring KGBT from Radio One.

"We want to do what is right to get the best results for our shareholders and employees," Emmis chairman/CEO Jeff Smulyan says.

GRC is a powerful entity in Mexico, where it owns five FM and eight AM stations and operates an additional FM station.—Keith Berman and Jeffrey Yorke

ON THE WEB

ABC Radio Networks Becomes Citadel Media

Marking the end of an era, ABC Radio Networks and ABC Radio Networks en Español change their names to Citadel Media and Citadel Media en Español. The changes don't affect the shows and on-air brands that the companies represent.

The name change, announced April 2, was expected after Citadel Broadcasting acquired ABC Radio's portfolio of stations and ABC Radio Networks from Disney in 2007, which gave Citadel a short-term license to use "certain trademarks and URLs that contain the letters 'ABC'" in connection with ABC Radio Network.

The agreement also includes a 10-year license allowing Citadel to distribute the content of ABC News Radio.—Mike Stern

Cox Explores Unique Structure In Atlanta

In a departure from the traditional model of assigning VP/GM duties by station, Cox Radio reshuffles management at its five-station Atlanta cluster by appointing one manager for programming and one for sales. Dan Kearney, who has been overseeing talk WSB-AM, is now VP/market manager of sales while Tony Kidd, who had been in charge of urban AC WALR and rhythmic WBTS, becomes VP/market manager of programming. Exiting in the shuffle after 12 years with the group is GM David Meszaros.—Mike Stern

New Sports Signals Spring Up In Seattle, Miami

Fans in Seattle and Miami have new sports talk stations—just in time for baseball season. Bonneville/Seattle splits the simulcast of news/talk KIRO-AM & FM to launch 710 ESPN Seattle, while the radio group takes on Clear Channel sports KJR, which has a lengthy history and a 2.3 12+ in the fall 2008 Arbitron.

By flipping WINZ/Miami, Clear Channel places the longtime talker in an already crowded sports field that includes Beasley's WQAM and Lincoln Financial's WAXY, which posted shares of 1.4 and 0.9 12+, respectively, in the fall to WINZ's 1.5.—Mike Stern

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Talk Is Better Fit For Imus

A year after pairing syndicated morning host Don Imus with Scott Shannon's True Oldies format on three stations to reduce costs, Citadel Broadcasting appears to be moving away from the strategy.

In Atlanta, where oldies has been well-received and WYAY ranked fifth in adults 35-64 in February PPM data, Imus moves across town to JW Broadcasting talk WCFO.

It's the opposite in Providence where Citadel retains Imus and flips WPRV-AM to business talk, illustrating that, even for oldies, music on AM is a tough sell.

No Imus-oldies breakup at WJZW/Washington, which ranks 18th among adults 35-64.—*Mike Stern*



Imus

Baldwin Succeeds McKay At Philly's WXTU

Earlier this year Beasley country WXTU/Philadelphia PD Bob McKay announced plans to retire at the end of 2009. Accelerating his plan, McKay's final day at WXTU was April 10. His successor was named quickly: Leo Baldwin, PD at rhythmic sister WRDW (Wired 96.5). "[Baldwin's] dedication and expertise have allowed Wired to navigate successfully in a very competitive PPM world, and I know that Leo will take that same Wired energy and creativity to all aspects of WXTU," market manager Natalie Conner says. McKay intends to open a programming consultancy with WXTU as his first client.—*R.J. Curtis*

'Now' Time For Beasley In Vegas

Following CBS Radio's debut last month of CHR/top 40 WXRK (92.3 Now FM)/New York, Beasley on April 1 transformed AC KFRH (Fresh 102.7) into 102.7 Now, bringing CHR/top 40 to Las Vegas. Sean Lynch continues as PD, with launch help from consultant Bill Tanner and consultancy RadioCrunch. The flip brings to a close Fresh's run of 18 months in the market, where Clear Channel AC KSNE dominates. The new station is rolling 102 minutes commercial-free after every break; networking online at Facebook, Twitter and MySpace; and streaming at 1027now.fm.

"Launching this young adult format in Las Vegas and executing Now interactively across various platforms brings added value to our listeners and advertisers while providing an exciting listening and online experience," Lynch says.

—*Keith Berman*

Business Briefing By Jeffrey Yorke

Tidal Wave Of Salary Slicing

The salary buzz saw has been sweeping through the radio industry at a breakneck speed as companies finish releasing their 2008 results and access their 2009 pincers.

Emmis Communications, which in early March invoked an across-the-board 5% salary reduction for employees, also encouraged its executives to take larger reductions in salaries.

VP/general counsel Gary Kaseff took a buyout offer that, according to an Securities and Exchange Commission (SEC) filing, gave him a \$1.2 million lump sum. But other Emmis executives took voluntary pay cuts of up to 8% or more. President of radio programming Rick Cummings says his salary reduction was "considerably more than 8%, but that is part of our responsibility when things are off the cliff."

At Westwood One, Andrew Hersam is out after a year as executive VP/chief revenue officer. While his separation agreement is still being crafted, the former executive will get his \$425,000 annual salary for one year and one-third of his stock options vested immediately.

Entravision Communications told the SEC it has reduced the annual base salaries of all employees on a sliding scale, based on their current pay levels. The cutbacks cover execu-

tives including chairman/CEO Walter Ulloa and president/COO Philip Wilkinson, who take 15% cuts; and executive VP/COO Christopher Young and president of radio Jeffrey Liberman, who field 12.5% cuts.

Journal Communications announced a companywide 6% pay cut, but employees will receive 10 additional vacation days this year to help salve the wound.

NPR president/CEO Vivian Schiller tells Current.org, which covers public broadcasting, that there will probably be more layoffs at the network, though she hopes to minimize additional losses. NPR cut 64 jobs in December 2008, a month before she signed on as its chief executive.

Wall Street's problems have trickled down to the major trust funds that support NPR, hobbling the noncommercial network and causing it to reduce salaries and benefits for its officers. It's now proposing that its 565 union employees accept similar concessions. NPR says it has stopped contributing to 403(B) plans; cut three paid holidays; eliminated the final pay period of fiscal 2009 (meaning it'll be unpaid); and eliminated a benefit known as a "flex credit."

Altogether this amounts to more than \$500,000 in expense savings for the current year, which ends Sept. 30.



Cummings

Transactions at a Glance

Metropolitan Radio Group's KGHT-AM/Sheridan, Ark., to Wagenvoerd Advertising Group for \$250,000 . . . WINI Partnership's WINI-AM/Murphysboro, Ill., to WINI Group for \$250,000 . . . Horizon Christian Fellowship's construction permit for KHRW-FM/Ranchester, Wyo., to Legend Communications of Wyoming for \$100,000 . . . Sheila Callahan & Friends' construction permit for KMTZ-FM/Three Forks, Mont., to Boulder Broadcasting for \$85,000.

Deal of the Week

WQTU-FM and WRGA-AM/Rome, Ga.

PRICE: \$2.7 million TERMS: Asset sale for note

BUYER: Rome Radio Partners, headed by member D. Randall Quirk. Phone: 706-291-9496. It owns no other stations. This represents its entry into this market.

SELLER: Southern Broadcasting, headed by president Paul Stone. Phone: 706-369-1030

FORMAT: Hot AC; news/talk

COMMENT: McDougald Broadcasting's WQTU-FM and WRGA-AM/Rome, Ga., to Rome Radio Partners for a \$2.7 million promissory note.

2009 Deals to Date

| | | |
|-------------------------------|--------------|----------------------------|
| Dollars to Date: | \$49,136,346 | (Last Year: \$354,300,928) |
| Dollars This Quarter: | \$4,100,000 | (Last Year: \$15,010,000) |
| Stations Traded This Year: | 161 | (Last Year: 168) |
| Stations Traded This Quarter: | 5 | (Last Year: 15) |

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AS **FLO RIDA** HOLDS ATOP CHR/TOP 40 FOR A SECOND WEEK, WITH "RIGHT ROUND," FOLLOW-UP "SUGAR" STIRS UP MOVEMENT, THE NEW SONG SOARS 37-30 (UP 659 PLAYS) AT CHR/TOP 40 AND 33-25 (UP 326) AT RHYTHMIC.

R&R No.1

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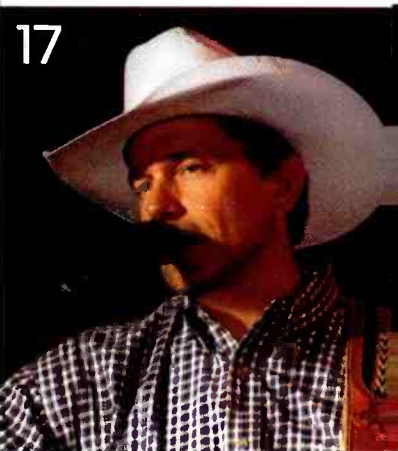
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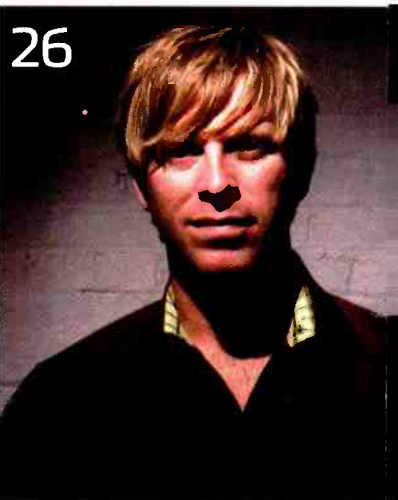
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W

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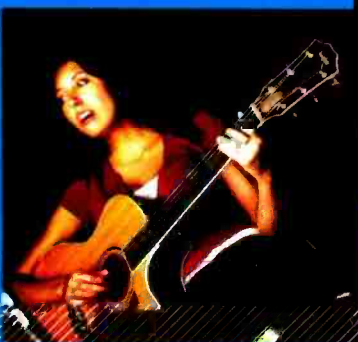
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HONORED WITH FIVE NOMINATIONS AT THIS YEAR'S DOVE AWARDS, **FRANCESCA BATTISTELLI** CROWNS CHRISTIAN AC FOR A SECOND ISSUE AND CHRISTIAN CHR FOR A SIXTH WEEK. WINNERS WILL BE ANNOUNCED APRIL 26 IN NASHVILLE.



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Nielsen's new small-market ratings service returns the diary to center stage. But the media-measurement landscape may be poised for more profound change



Arbitron Under Siege?

By Mike Boyle

With Arbitron's PPM electronic ratings system hogging headlines during the past several years, the company's decades-old diary system could almost be perceived as the ratings unwanted stepchild. ■ But given that it will remain the currency in markets outside the top 50 for years to come, the diary is far from dead. In fact, old-fashioned recall-based measurement is getting a new lease on life thanks to Nielsen's new sticker diary service launching in August in 51 small markets, including Abilene, Texas; Macon, Ga.; and Fort Smith, Ark. Meanwhile, Arbitron, thanks in large part to pressure from its Radio Advisory Council, recently redoubled efforts to enhance its own diary system.

Nielsen's entrance into the U.S. radio measurement market could be a ratings game-changer. It is the first formidable challenger to Arbitron's near-monopoly since Birch Ratings' telephone-based service gained widespread acceptance in the '80s. (Birch shuttered in 1992.) Many believe Nielsen is sticking a toe in the radio waters—it plans to measure 49 small markets annually and two markets biannually—and that the media measurement goliath (which is the parent of R&R) plans to ultimately extract a much larger piece of the radio measurement market.

"Measuring 51 markets is a large chunk to begin with, and we want to make sure we get that done properly for 2009 and we will see how it goes from there," Nielsen managing director for global radio audience measurement Lorraine Hadfield says.

Arbitron, under new president/CEO Michael Skarzynski, is making not-so-subtle overtures

that it may move beyond radio measurement into Nielsen's TV turf and expand its radio service into territories outside the United States. That could put it into direct competition with Nielsen, which has measured radio audiences for more than six decades in 11 markets outside the States, including China, Australia, Singapore, India and South America.

Skarzynski's recent management makeover includes the appointment of Alton L. Acams as executive VP/chief marketing officer. The former partner at management consulting and technology services company Accenture will develop new solutions that use the PPM platform to integrate measures of multiple media, including radio, cinema, out-of-home and the "three-screen" markets of TV, wireless and Internet. He's also responsible for marketing efforts designed to help maintain Arbitron's current base and expand business worldwide.

In the same breath, Skarzynski recruited Dr. Robert F. Henrick, a communications and system technology expert who was formerly with Johns Hopkins Applied Physics Laboratory, as executive VP of customer solutions. Henrick is responsible for supervising Arbitron survey research methods and product management, as well as delivering new Arbitron services being developed for domestic and global markets.

The appointments, in tandem with Nielsen's entry, are part of efforts by both companies to jockey for stronger positions in today's media information services landscape, where single-source multimedia measurement is increasingly desirable to buyers, planners and agencies.

The New Kid On The Block

Having announced that it was jumping into the U.S. radio ratings arena last year as a result of Cumulus Media's request-for-proposal call for a new ratings service last spring, Nielsen's sticker diary has already undergone a pilot study and the first ratings are being compiled for release.

Nielsen didn't originally respond to Cumulus' RFP, Hadfield says, "because there were specific restrictions and requests that didn't sit well with us, and also it wasn't on our radar screen for 2009," adding, "We also don't believe it's appropriate for us to discuss the Cumulus RFP."

What changed Nielsen's mind to enter the U.S. market, Hadfield says, was when Cumulus COO John Dickey called Nielsen vice chairman/executive VP Susan Whiting and asked if he could show her a vision for the radio business in this country. Hadfield says, "And so what we now see at Nielsen is a big opportunity for radio through the branded content that it has. We also see it as a good growth potential medium and that fits well into our philosophy of wanting to be all-inclusive with what we meter, so we thought this was the appropriate time to come in. Plus, we already have great expertise internationally for radio."

To get the ball rolling in the States, Nielsen conducted a pilot study of its sticker diary Dec. 4-10 in Lexington, Ky. Thirty-five metro stations were identified in diaries with stickers, but participants also wrote in that they were listening to an additional 35 stations—ones Hadfield says had "low shares"—without any station-identification issues.

"Many people said the sticker diary will create a lot of bias by saying things like, 'If you put one station at the top, everybody is going to select that station,'" Hadfield says. "The way the stations were ranked was absolutely consistent with expectations. And when people didn't find a station printed on a sticker, they just wrote it in as our instructions clearly invited them to do."

Stickers in the Nielsen diaries are placed by the station's dial position. "We start at 88.1 and sequentially build from there," Hadfield says. "And if someone were to lose their stickers for whatever reason, they would just write in the station in the diary."

Examining The Results

Among the findings released last month, Nielsen says more than 20% of people 12 and older in

The Eastlan Alternative

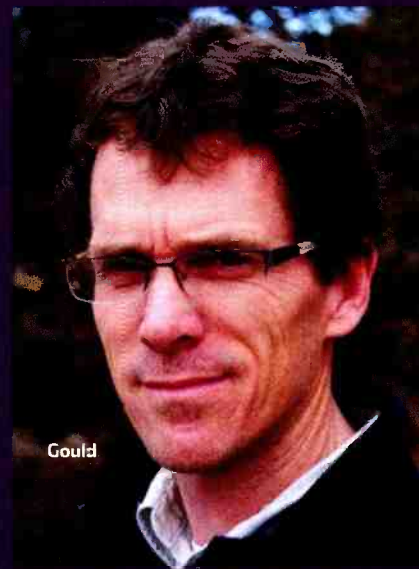
Sammamish, Wash.-based Eastlan Ratings, the self-proclaimed "low-cost diary alternative" to Arbitron—and, one would assume, the forthcoming Nielsen "sticker diary" ratings service—provides radio audience measurement data using a telephone methodology to more than 450 subscribing stations in 90 U.S. markets. Eastlan shares about 25 markets with Arbitron and generally measures those markets with the same frequency as Arbitron (two or four times per year). The shared markets include Syracuse and Utica, N.Y.; Burlington, Vt.; Winchester, Va.; and Bend, Ore. However, most of Eastlan's markets are measured biannually, with a handful of the smallest ones measured only annually.

"I started this company 10 years ago out of frustration that in the small markets there really wasn't anything that made financial sense," Eastlan president Mike Gould says. "Arbitron's county-by-county really didn't offer enough information and yet we didn't need to be measured twice a year and spending, at the time, \$50,000 a year when there was only \$40,000 a year in regional business spent in the market."

Gould doesn't mince words when discussing why people would choose his product over Arbitron's.

"Generally speaking, when we go into a market that has been measured by Arbitron, our price is about half of what Arbitron's price is and our sample size is about double. So advantages would be: lower cost, larger sample and a more rapid delivery mechanism.

"We start our surveys on the same day as Arbitron."



Gould

Could says. "For example, the spring book for Arbitron starts on April 2, and we will start on April 2. We measure for eight weeks and deliver the results on week 12. Week 12 is when Arbitron fielding finishes."

Gould adds, "If our price was comparable to what Nielsen or Arbitron offers, I'm not embarrassed to say that I don't think we would get the business. I think once clients make the decision to go with us, we can't provide no service and a shoddy product and say, 'Hey, it's cheap.' With any investment comes expectation and we have to live up to that expectation. We're really designed to be an alternative."

As for Nielsen entering the diary arena, Gould says it won't affect his business at all.

"When Nielsen presented its product, they made it clear that it's not going to be inexpensive; it's going to be comparable to that of Arbitron or it could even be more expensive . . . the two of them are in a completely different ballpark price-wise when compared to Eastlan. For that we are thankful and we are going to remain alone in this low-cost, quality arena.

"Another thing we know is that choice is good for the broadcasters," Gould adds. "I'm a broadcaster more than I am a researcher. So whether it's expensive, inexpensive, sticker book diaries or whatever it is, it certainly gives a broadcaster in Green Bay, Wis., choice, and that's a good thing. However, I'm glad that Nielsen decided not to fight with us in our niche. I'm glad they decided to go after Arbitron and try and serve a wider audience."—MB

Lexington use cell phones as their sole form of telecommunications and listen to substantially more radio than those who have landlines. By way of comparison, the Centers for Disease Control and Prevention's January-June 2008 National Health Interview Survey found that 17.5% of U.S. homes had only wireless phones during the first half of last year, an increase of 1.7% from the second half of 2007.

By using address-based sampling for recruiting, Nielsen says it was able to "identify and gain cooperation of these listeners to form a single sample that for the first time truly represents the full market." For this sampling, Nielsen randomly selects the addresses it wants to recruit. Hadfield says the company can find a phone number for about 60% of them. She adds, "We then call that group and ask them to participate in the survey. After that conversation we mail the diaries. Even if they decline we mail one diary, because some decliners will still send it back.

"For the 40% for whom we do not have phone numbers, we send them a short questionnaire that includes contact information. When they send it back, we then call and attempt to recruit them to the sample and then mail them diaries for every person in the house." Hadfield also says there has been a misconception that the company goes

'I'm glad that Nielsen decided not to fight with us in our niche. I'm glad they decided to go after Arbitron and try and serve a wider audience.'

—Mike Gould

door to door to recruit, but that's incorrect.

The pilot test—which included 588 people from 336 households—found that individuals residing in cell phone-only (CPO) homes logged nearly 23 hours of radio listening per week compared with slightly more than 19 hours for the total sample. In addition, the company found that the group listened to an average of 3.5 radio stations compared with less than three among the total sample, that it had an AQH total radio rating of 17.3% vs. 14.3% for the total sample and that it skewed younger, primarily between the ages of 18 and 34.

Other highlights of the study found that the address-based sampling approach "delivers a more representative sample than other recruitment systems, delivering 30% more of the potential radio universe than anything else available today."

Hadfield says that the way Arbitron has been recruiting is by randomly selecting known telephone numbers and calling them. "That represents about 66% of the population," she adds. "Through our addressed-based sampling approach, we are able to reach almost all of the remaining 34% of the population that has cell phones or unlisted numbers." (Arbitron is adding

Continued on page 8



Hadfield

Media Buyers Chime In On 'Sticker Diary'

JL Media senior VP/director of broadcast services Rich Russo has been keeping his eye on developments with Nielsen's "sticker diary," but he isn't expecting to pay for the service. However, he says, "If Nielsen gave us the data or if stations were able to let us access it, I'd gladly look at it."

Russo, in general, isn't a fan of diary ratings collection to begin with: "I still think electronic is the way to go. I do, however, agree that cell phone-only households are beyond important and do need to be addressed as part of any research."

Meanwhile, Horizon Media

senior VP of research Brad Adgate believes any type of competition is a good thing. "Too many times in media research you have one player, and generally when there is competition you see a better product and you see more affordable rates."

Adgate also says he was surprised to see Nielsen jump into the U.S. radio ratings business. "I know that there has been some dissatisfaction with Arbitron, particularly among radio companies. However, Nielsen has become a much bigger and more aggressive company in the past few years, especially in



new media. That's why I was surprised they went into radio, which Arbitron has had such a presence in for decades."—MB

Continued from page 7

CPO sampling to it diary service.)

Another highlight from the pilot study, Nielsen says, is that its sticker diary works as well in the United States as it does in international markets. The study also found that radio reaches 93% of the market's population of people older than 12, 90% of the population that doesn't read newspapers, 96% of light or non-broadcast TV viewers and 96% of moviegoers.

"It worked like a Swiss watch," Hadfield says of the pilot test. "We've had international experience with the sticker diary, so clearly we weren't going to be anxious about the study at all. It delivered on all aspects that we expected." She adds, "We achieved 80% proportionality for 18-34, and we did not oversample. We were very heartened by the fact that, even though we didn't oversample, which we will do and are doing for 18-34, we got the minimum targets for proportionality."

An additional feature of the new service that Nielsen is touting includes what it calls "large samples," which range from 1,200 to 1,600 to 2,200 depending on the market "to reduce relative error and bounce." Randomly comparing sample sizes in markets that both companies measure shows that Nielsen's Abilene, Texas, sample size is 1,200 and Arbitron's is 1,040. In Bangor, Maine, Nielsen's sample is 1,600 to Arbitron's 1,700, and in Ann Arbor, Mich., Nielsen registered 2,200 to Arbitron's 1,920.

More Nielsen features include a significant investment in oversampling and differentiated incentives to improve response rates and representation of the typically hard-to-reach demographics; a "robust," single-source qualitative measurement of lifestyle, consumer behavior and purchase intent; and Nielsen's Web-based Radio Advisor software platform, which Hadfield says allows clients to log on anytime they want, any-

'We see radio as a good growth potential medium and that fits well into our philosophy of wanting to be all-inclusive with what we meter, so we thought this was the appropriate time to come in.'

—Lorraine Hadfield

where they want. "There will be limitations on how far people can drill down into demographics with small sample sizes," she adds.

Revising The Diary

Responding to pressure from clients to improve diary response rates and make its samples better mirror the demographics of individual markets, Arbitron will concentrate on six areas to enhance the diary service. Several focus on shoring up sagging response rates among younger demos, which researchers in general have found increasingly troublesome to recruit for surveys.

CPO households are being added to the sample in 151 markets for the spring 2009 survey and all remaining markets in fall 2009. Arbitron says this effort will help ensure that critical younger demos—those most likely to live in households without landlines—are included in the sample. The company says it is targeting 10% of the sample for CPO households.

To deliver the demos that count most with advertisers, Arbitron has established a sample benchmark for persons aged 18-54 in all diary markets. If the sample falls below the benchmark in a given market/survey, Arbitron will focus efforts to raise the sample performance above the threshold in subsequent surveys.

Arbitron VP of research policy and communication Dr. Ed Cohen says, "If we fall below 80 [in Designated Delivery Index] in a market, we are going to take action to bring it back over 80 and that generally means putting more sample into the market. On a DDI basis, more sample can correct for that." Cohen says that Arbitron doesn't think it will have to add much more sample once CPO and other methodological changes kick in.

Six new questions were added to the Qualitative Diary service, and nine existing ones

were revised. The company says the update "provides relevant, actionable consumer information that cuts through with buyers and sells the power of radio. You can use the information to paint a compelling picture of your listeners for advertisers."

To improve proportionality in the hard-to-reach young male demo, Arbitron began offering a new cash incentive to homes with a male aged 18-34 with the spring 2008 survey in 140 noncontinuous diary markets. This incentive provides an additional \$10 for each household member who returns a diary. Cohen says that as a result, the company has seen some gain—"on average for 18-24 about a six-point gain in proportionality." He adds that 25-34 was a couple of points less, "but in terms of gains you have to remember that the gains may be bigger than that because there is a natural attrition that is going on, especially with the growth of cell-phone-only that one year to the next is not going to be static."

Another cash-related initiative will launch with the spring 2009 book: Arbitron will redirect monetary incentives from 55-and-older respondents to young people aged 18-34, a key target for advertisers. The company claims this plan will increase proportionality without including additional costs to subscribers.

Households that consented to a survey but didn't return any diaries are getting a second chance to participate. This measure was added to enhance the feedback in black and Hispanic households, as well as in those with young males. Arbitron says this initiative, which it started in spring 2008, has boosted the proportionality of adults 18-24 by more than 5%.

The question now is, will these enhancements and their results be enough in the minds of current and future subscribers to stave off Nielsen's charge into the world of diary measurement? Only time will tell.

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Lenders Brace For Bumps Ahead By Jeffrey Yorke

Radio's economic logjam will likely bust open during the second half of the year when several publically traded radio companies whose shares are trading for less than \$1 will end up filing for Chapter 11 bankruptcy protection or getting involved with asset-for-debt swaps. Such was the consensus among panelists at the "Life During and After the Credit Crunch" session April 1 at the SNL Kagan Radio/TV Finance Summit at the New York Athletic Club.

Analysts and financial experts forecast the same scenario nearly eight months earlier at the NAB Radio Show in Austin when they called for a handful of radio companies to hit the skids as early as February, forcing multiple radio properties onto the sales block at bargain-basement prices. Seemingly surprised that it hasn't happened yet, the panelists said they were bracing for such forced sales to start in the second half of 2009.

After peaking at record levels as the go-go '90s came to a close, radio stocks are indexing at their lowest levels against the Standard & Poor 500. Station deal benchmarks have also cratered to levels not seen since 1990.

Such dire forecasts prompted gallows humor among the power players of radio's financial world. "I checked with the New York Athletic Club folks and this is the single largest gathering in this room this year of nonprofits," cracked

Wachovia Capital Markets director/senior analyst Bishop Cheen, who along with SNL Kagan associate director/senior analyst Robin Flynn moderated the session.

The line brought some laughter and snickering, but mostly groans because it hit so close to home for many attendees. There were far fewer regulars in the room, another dark sign of the times.

Panelists acknowledged that radio advertising, hurt dramatically by meltdowns in the banking and automotive industries, is struggling to generate revenue that once made it a monster in the world of profit margins. Total industry revenue is forecast to nose-dive by 13.8%, from \$19.5 billion last year to \$16.8 billion this year, according to SNL Kagan.

The lack of any clear visibility into the economy's future is perhaps the biggest problem for investors looking to build a media empire.

"We don't know where the bottom is," Cheen said, noting that many radio groups are being pulled down by what he coined "dequity," or equity being nibbled at by debt and falling revenue. Radio is in an odd holding pattern.

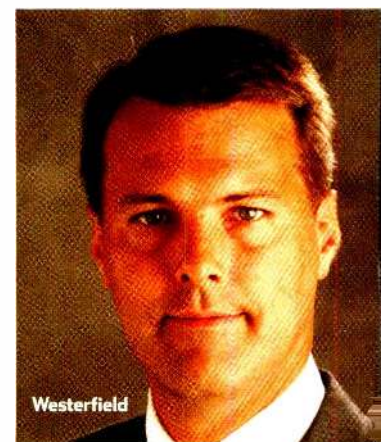
"The problems in the financial industry are affecting broadcasting," RBS Greenwich Capital's Jim Kuster said. "But that is just one of many problems hurting the radio and television sector. Most groups are overleveraged. We don't know

where 2009 will come out from a revenue and [earnings before interest, taxes, depreciation and amortization] standpoint. We still have erosion to go in the marketplace."

Longtime BMO Capital Markets analyst Lee Westerfield, now focused on capital preservation, said, "Radio and television are similarly under pressure but are different from newspapers and publishing because they have an upside for sustainable revenues and profits in the future. There is no such upside in the future for newspapers and magazines."

Cheen questioned if radio had the traction to keep moving past bankruptcies or whether it would fall into a downward cycle. "I wonder if some of these broadcast companies will emulate the airline companies with [second- and third-generation Chapter 11 filings] . . . I wonder if they will be coming back to file bankruptcy and work out debt deals again and again."

Arlington Capital managing partner Perry Steiner, financial backer for Mainline Broadcasting and Cherry Creek Broadcasting, took exception to that, saying, "Airlines have never made money," but his two radio groups "are currently producing 35%-45% revenue in a bad economy. When we get into a stronger economy, these properties will be phenomenally profitable. If we get some revenue growth, we are going to see some extraordinary profit margins." **R&R**



'Most groups are overleveraged. We don't know where 2009 will come out from a revenue and earnings before interest, taxes, depreciation and amortization standpoint. We still have erosion to go in the marketplace.'

—Jim Kuster

CD DECLINE FUELS DROP IN OVERALL U.S. MUSIC SALES DURING Q1 By Ed Christman, Billboard

Growing numbers of record industry executives expect U.S. digital music sales to overtake physical volume later this year. First-quarter music sales demonstrated a clear reason why: The rapid erosion in CD sales shows no sign of letting up.

During the three months ended March 29, combined U.S. sales of albums and track-equivalent albums (or TEA, where 10 digital tracks equal an album), totaled 123.4 million units, down 7% from 132.7 million in the corresponding period last year, according to Nielsen SoundScan. While digital album sales jumped 23% to 19.3 million units and TEA sales rose 17% to 32.9 million, CD sales plunged 20.3% to 70.5 million. That com-

pared with a 16% fall in CD sales in the year-earlier quarter and a 25.2% drop in fourth-quarter 2008. Digital track sales climbed to 329.5 million in the first quarter, up 17% from 281.4 million in the same period last year, according to SoundScan. Sales of hit songs grew at a faster clip, with combined sales of the top 10 digital tracks in the quarter surging 49% to 15.9 million from sales of 10.6 million for the top 10 tracks in the year-earlier period. Fifteen tracks exceeded 1 million downloads in the first quarter, led by Flo Rida's "Right Round" with 2.4 million. During first-quarter 2008, only four tracks passed that milestone.

Despite the growth in hit song downloads, catalog titles still dominated track

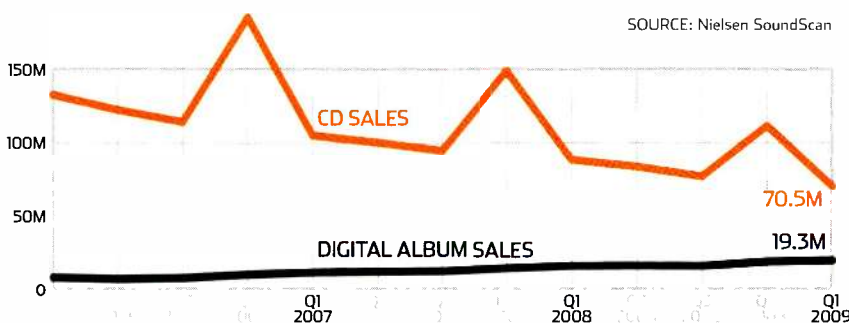
downloads in the first quarter, accounting for 64%, or 210.8 million, of the configuration's sales, versus 36%, or 118.5 million, for current tracks.

In terms of album sales, current titles—those within the first 18 months of their release or older albums that stay in the top half of the Billboard 200 or are active at radio—still accounted for a shrinking portion of overall sales. In the first quarter, catalog albums—titles older than 18 months and not meeting any of the other current-title qualifications—accounted for 46.2% of album sales, or 48.6 million units, while current albums were 53.7%, or 41.8 million. That contrasts with first-quarter 2008,

when catalog sales made up 44.3% of sales, while current titles accounted for 55.7%. The continued market-share decline of current albums is even more dramatic when one considers that they comprised 65.6% of sales in 2000—the U.S. recording industry's peak sales year, when album sales totaled 785 million units.

The only genres to post album sales gains in the first quarter were electronic, up 22.4% to 2.3 million, and new age, up 10% to 527,000. Sales of electronic albums surged thanks to strong sales of Lady GaGa's "The Fame," which sold 402,000 units in the quarter, and the various-artists soundtrack to "Slumdog Millionaire," which sold 236,000. New age sales inched up with recent releases from two of the genre's top artists, Enya and Yanni, which generated brisk sales for "And Winter Came" and "Yanni Voices," respectively. While sales of gospel albums at mainstream retailers rose 3.7% in the quarter, overall sales for the genre fell 4.7% to 6.3 million, according to Christian SoundScan, which includes sales at Christian retailers.

Rock albums turned in a respectable showing, slipping a relatively modest 5.2% in the quarter to 31.3 million units, versus the overall album sales decline of 13.5%. But other major genres suffered far deeper declines, including R&B, down 18.1% to 16.9 million; country, down 15.6% to 9.1 million; and Latin, down 31.3% to 4.7 million. **R&R**



Digital Album Sales Vs. CD Album Sales

While digital albums have hit the million-unit mark every week since mid-November 2007, the first quarter marked the first reporting period when they consistently accounted for 20% of weekly album market share. Since Nielsen SoundScan began tracking digital album sales in first-quarter 2006 (when they totaled 7.4 million units), the format's sales have surged 160.8% to 19.3 million units in first-quarter 2009. During that same period, CD album sales have plummeted 46.8% from 132.4 million to 70.5 million.

Debunking the myths and legends to play up radio's power to drive consumers

Go Ahead, I Dare You

'You're not here to sell radio to the advertiser; you're here to sell the advertiser's product to your audience.'

—Barry Cohen

Barry Cohen

barry@adlabcreative.com

I dare you to buck the tide and cut your own path through the thorny thickets of rejection. If you've read these columns before, you know what I'm talking about. If you haven't, let me make it perfectly clear: You can follow all the lambs to the slaughter, or you can strike out and make your own way. ■ If you want to believe the myths and legends, go ahead, but believing them won't make you any money.

Learning to navigate your way around them will. Here are a few of my favorites.

Lie No. 1: "Nobody listens to radio anymore; they all listen to their iPods and other devices."

When a client tried to tell me that one a few months ago, I showed him the latest RADAR numbers. More than 235 million Americans still listen to what comes out of the little box. Now, when was the last time you saw an iPod drive traffic to anyone's doorstep or to their call center?

Lie No. 2: "Radio is old media. It's just not relevant and contemporary anymore."

The last time I looked, people were still stuck in traffic, still stuck in snowstorms, hurricanes—you get the idea. There's nothing more current than radio. If you're of the younger generation, just think of it as a mobile device with a warm human being who cares on the other end, behind all that useful information.

Lie No. 3: "It's not digital, so it's not cool."

Radio stations probably have the most rabid fan base on the planet—as long as they are providing unique, compelling and original content.

Lie No. 4: "What good is a message with no visual?"

I double dare you on this one. Radio can create mental pictures that rival or exceed any TV, computer or mobile device's pictures. That's how we've succeeded in selling clients' products when they couldn't afford TV.

Lie No. 5: "Radio will die off soon."

Video did not kill the radio star, despite the Buggles' song lyric. Those who get it know that we are now in a multiplatform world. Today's consumer of media wants his or her content—wherever and whenever he or she is—on whatever device he or

she is using. Although the great harmonic convergence hasn't quite occurred yet, it's approaching.

People use media differently from how they did before they had this many choices. Media platforms exist side by side. Today's early adopter tunes in to satellite radio for a favorite esoteric music format that terrestrial radio has abandoned. Then, he or she switches over to hear last night's sports scores or to get a traffic or weather report. Then, they switch back and continue to repeat the process. They haven't abandoned one medium for another; they're using them side by side, alternately.

Coattail Your Station's Credibility

The more we understand our customer's customers (the ultimate consumer), the better we understand how our medium serves them—and how it delivers for our prospects and clients. When we understand how people use our medium—what they consider its strengths—and not what we consider them, the better we'll become at delivering customers to our advertisers' doorsteps. Allow me to illustrate.

We typically focus our sales call on what we consider our strengths—how many 25- to 54-year-olds listen to our stations; how far our signal reaches; our position in the latest ranker, etc. To really speak the advertiser's language and frame your station's strengths in terms that it wants to

hear, you have to not only think like the advertiser thinks, you have to learn to think how its customers think.

Let's turn this inside out. If you're trying to sell an auto dealer on your station, here's what matters to the owner about your station: a) We have a huge following; b) They believe what we say; c) They need what you have to sell; d) They have the ability to buy what you are selling.

Now, let's get inside of the heads of the dealership's customers. How are we going to sell them on coming to the store? a) Lots of people just like you have gone there and had a good experience; b) We're going to treat you right, from the start; c) You're the boss, we're just here to make it easier to buy; d) You're a Y107 listener? I'm glad you told me. That qualifies you for extra . . .

At all times, remember this: You're not here to sell radio to the advertiser; you're here to sell the advertiser's product to your audience. And your station has that audience's loyalty and has great credibility with them. You're offering the advertiser—for a fair price—the opportunity to coattail that credibility.

What about buying power? Have you ever thought about what your audience spends in your marketplace in a year? Suppose you have a suburban station or a smaller-market metro station. If you have just 100,000 listeners and each one shops the local supermarket, quick lube shop, convenience store, fast-food restaurant and dry cleaner every week—you do the math. What you're really selling is the awesome amount of spending flowing from your audience into your market on any given week. If each of those 100,000 listeners spent just \$140 per week at local businesses, you represent \$14 million in spending in just one week. Now, go ahead and annualize that.

We haven't even addressed the occasional high-ticket purchases, like cars, furniture and major appliances.

Most of your clients can't afford to buy every medium in town, especially in these times. So, why should they buy yours? Well, add to the spending power and the loyalty of your audience, the ability to reach people within hours—even minutes of their purchase; the persuasive power of the human voice; the ability to literally dial up the right people just by selecting the right station—and top that off with a heaping helping of a highly motivating message that truly speaks directly to them—and you will succeed in driving qualified customers to your advertisers' doorsteps, call centers and Web sites. Best of all, your clients will want you to do it again and again. R&R

Barry Cohen is managing member of Clifton, N.J.-based AdLab Media Communications. An RAB workshop presenter and a Mid-Year Radio Symposium panelist, he is the author of "10 Ways to Screw Up an Ad Campaign."





Transformative programming expands in the U.S.

Reality Radio

Mike Stern

MStern@RadioandRecords.com

Transformative programming—shows that illustrate how listeners can improve their lives—is a radio staple in other countries. But apart from such syndicated offerings as “Loveline,” and “The Dr. Laura Program,” both of which launched in the early 1990’s, the concept hasn’t fully taken root at U.S. radio. ■ “This is a trend that television, the Internet, newspapers and magazines all picked up on,” Geller International Media president Valerie Geller, who has consulted talk stations in 29 countries, told R&R last December. “American radio missed it. We really dropped the ball.”

Now, four months later, some new examples of the programming are starting to emerge. And with an acceleration of FM talk stations introduced in such markets as Seattle, Indianapolis, Fresno, Tulsa and Fargo, N.D., there may be opportunities available for this type of show.

Cleveland-based Envision Radio Networks has recently syndicated several transformative programs, such as “Cablight Girls Radio” and “Parenting the Addict Child,” which are at opposite ends of the human experience.

Hosted by dating expert and “love coach” Nancy Slotnick, “Cablight Girls Radio” is an hourlong weekly show chronicling the dating adventures of several young, professional women in New York. The women share their dating experiences with Slotnick, who helps them analyze and prepare for their next outing.

Calling the show “our version of ‘Sex and the City,’” Envision president/CEO Danno Wolkoff says. “It’s a fun, entertaining way to peer into people’s lives. You get to hear why they are

‘Gayle King’s audience steps away after the show feeling a little bit better about themselves and knowing more about what’s going on in the world.’

—Corny Koehl

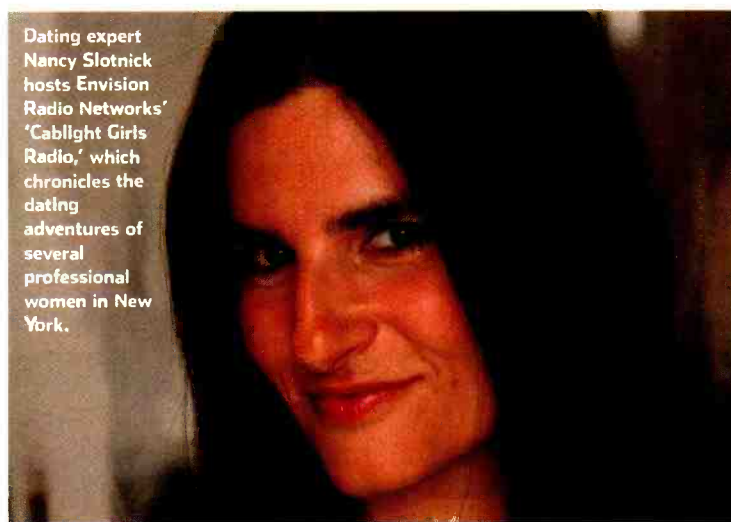
making decisions the way they are. And the topic has universal appeal. Everyone has to deal with relationships: married, single, whatever.”

What surprised him are the stations showing interest in the show. “Going into it our plan of attack was to go after talk stations, thinking it was something they would run on the weekend,” he says. Instead the interest is primarily coming from AC stations.

The more serious “Parenting the Addict Child” bridges the gap between public affairs and regular programming. Its goal is to help parents play a supporting role in their child’s recovery from drug or alcohol addiction. According to Wolkoff, Envision can help local sales departments target rehab facilities and government agencies that assist with addiction treatment as potential clients for the two-hour weekly show. “There is a network of rehab centers across the country that would be interested in advertising because they know they are getting their message to the right people,” Wolkoff says.

Wolkoff calls such programs a “reflection of the times” and believes it’s prudent that networks like his explore this type of programming. “We certainly are looking at these niches. We want to find personalities, topics and subject matter that are going to be important for listeners and bring them to market.”

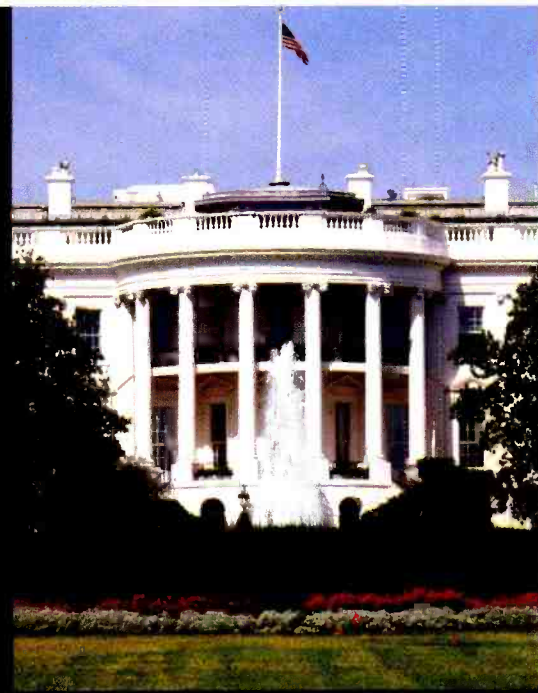
Dating expert Nancy Slotnick hosts Envision Radio Networks’ ‘Cablight Girls Radio,’ which chronicles the dating adventures of several professional women in New York.



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Shades Of Gray

Having left terrestrial radio for satellite radio as executive producer for Sirius XM's Oprah Radio, Corny Koehl is working in possibly the most fabled arena for transformative programming: Harpo Productions, the radio division of Oprah Winfrey's media empire.

Using Oprah Radio host Gayle King as an example, Koehl explains the channel's programming: "Her audience steps away after the show feeling a little bit better about themselves and knowing more about what's going on in the world," she says.

Koehl's belief that transformative programming represents radio's future is based on market conditions "Every year or so you start to see doom-and-gloom headlines for radio," she says. "That's when programmers are going to wonder what's next: 'What audiences can we attract that can help us be successful?'"

She says the key is not being afraid of gray. "I remember an op-ed piece by [New York Times columnist] Maureen Dowd talking about the dearth of female columnists in major newspapers. She concluded it's because it's easier to take a very vitriolic, black-and-white stance. Saying 'I'm right and you're wrong' is a lot like

terrestrial radio, and it plays more to the male psyche than the female psyche. Women are more apt to find middle ground."

For example, Koehl recalls how King, an outspoken fan of President Barack Obama, handled the emergence of Sarah Palin during the 2008 campaign. Instead of just denigrating Palin because the two have divergent opinions, King asked listeners who thought highly of Palin to call in and explain why. "She felt a vast number of people loved this woman and what she stands for so she asked the audience to help her understand why. It's a much more nuanced approach."

That doesn't mean the audience for this type of programming is only women. Koehl predicts that there will be an appetite for smarter, less strident programming for women and men and says that NPR's 7% year-over-year audience increase last fall illustrates that demand.

Much like the interest Wolkoff is hearing from AC stations for his programming, Koehl sees opportunity on the FM dial. "You have to fish where the fish are and the fish are definitely on the FM dial. There are a vast number of women or men who won't go to AM."



Reynolds

Reynolds has essentially had two careers: He was a highly rated top 40 jock in the '60s and '70s until he hit a wall. "I got loaded in L.A. and I got sober in L.A.," he says. "I was the hottest thing in country. Then when you crash it's a whole other deal."

Sober for 30 years, he incorporates his experiences into his show as he tries to help listeners cope with their own issues. It's a mission Reynolds says is uniquely suited to the country's present situation. "With this current crisis people are going to need to lean on each other more. You need someone somewhere that listens. You don't have to talk but you have to listen to people. You have to be sensitive."

Reynolds says people facing economic challenges often exhibit characteristics similar to recovering addicts. The stigma associated with losing a house or having to declare bankruptcy can make it tough to admit to problems. "Shame issues can run deep," he says.

The idea of helping listeners isn't just Reynolds' personal quest. "We're called as an industry to do that. It's supposed to be a public service." Plus, he says, it makes the overnights fly by, "when you lose yourself in these things on the air. The time goes faster." R&R

It's Not The Prez's Fault

Envision Radio Networks president/CEO Dan Wolkoff says something that rarely passes the lips of anyone in talk radio: It's not President Barack Obama's fault.

He isn't referring to rising unemployment rates or the wars in Iraq and Afghanistan. He's talking about stations' heightened interest for transformative programming—shows that illustrate how one's life could be better tomorrow than it is today.

"It's not being fueled by any one individual or entity," Wolkoff says. "Look at the bigger picture, at the events taking place in the country. You want to identify the ones that have significance. That's what the listeners are interested in. That's what they are talking about."—MS

It's Not The Sex

As with all personality radio, Koehl says success for transformative programming begins with the host connecting with the audience. "Anybody can give you the advice you get watching money shows on CNBC," she says. "To really make it work, that host has to connect with the audience. Our new show 'Better in Bed,' hosted by Laura Berman, is about relationships and intimacy, but it's not the sex that sells the show, it's the talent. She cannot be replaced." The program airs on Sirius weekdays from 5 p.m. to 9 p.m. EDT.

Longtime Buckley talk WOR/New York overnight host Joey Reynolds agrees that it comes down to the host-listener connection, and he uses his to influence his listeners' lives.

News And Inspiration

In rebranding the Sirius XM channel Oprah and Friends into Oprah Radio, executive producer Corny Koehl added an hourly newscast that includes a positive story along with the headlines.

Teaming with former CNN anchor Daryn Kagan, whose Web site collects inspiring and motivational stories, Koehl formatted the newscast as a doughnut. First Kagan teases an uplifting story, then she returns to finish it after a one-minute ABC News update. "It Oprah-izes the news," Koehl says.—MS

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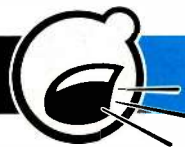
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Formats You'll Flip Over

■ With CBS Radio flipping WTGB/Washington from classic rock to AC as "Fresh FM," a human toll is involved: D.C. icon **Albie Dee** is out of morning drive, as are MD/midday personality **Marci Wisner**, morning news/public affairs person **Kelly Knight** and afternoon talent **Cerphe**. Dee is still doing mornings on XM channel 30 Pop2K and is looking for his next full-time radio adventure. Hit him up at albiidee@aol.com.

■ Clear Channel pushed the giant "go" button at WZJZ/Fort Myers, flushing smooth jazz in favor of rhythmic AC, which was christened **Z100**. No word yet if there will be any flame-throwin' or hot-rockin' going on. **Scrap Jackson**, who programs rhythmic sister **WBTT (105.5 the Beat)**, will also program the new Z100. As a result of the flip, WZJZ APD/MD **Randi Bachman** exits; ST also hears that morning co-host **Sammy Jo** from AC **WOLZ** and **Stacey**, who co-hosted mornings on country **WCKT (Cat Country 107.1)**, are also out. Find Bachman at 239-826-1908 or rtbachman@gmail.com.

The Programming Department

■ Cumulus/Cincinnati cluster OM **TJ Holland** has been downsized, the result of those all-too-familiar budget cuts. Holland's tenure as OM stretches back 14 years, including a decade when it was owned by Susquehanna. He also directly programmed R&R Award winner AC **WRRM (Warm 98)** and recently took the reins of hot AC **WNNF (Frequency 94.1)** and classic rock **WOFX (the Fox 92.5)** when Cumulus picked them up from Clear Channel. May we suggest you scoop up this talented programmer before someone else does: Holland is available at 513-739-8585, tjhollland@mac.com or through his new Web site at hiretj.com.

■ In a related story, **Lisa Biello** has reappeared as the new PD/afternoon host at WNNF. She was last seen across the street at Bonneville alternative **WSDW (the Sound)**, where she was afternoon



Hire Holland now!

jock/Web content editor until she left in November.

■ That hammering sound is Dial Global senior director of programming **Jon Holiday** nailing his own consultancy shingle to his front door. After 15 years with the company, dating back to Jones Radio Networks, Holiday is making his move and already has clients: the Dial Global folks he's

already working with. Reach Holiday at 720-341-2571 or jon@jonholiday.net.

■ **John Foxx** has vacated the velour-upholstered PD/morning dude chair at Citadel CHR/top 40 **KKMG (98.9 Magic FM)/Colorado Springs**, which he's been programming since January 2007. Foxx previously spent five years at **WFLY/Albany, N.Y.**, where he worked his way up to PD. Hit him up at 719-244-3055 or radiofoxx92@aol.com.

■ **Don Rivers** is leaving his PD position at Clear Channel AC **KKMY (Mix 104.5)/Beaumont, Texas**, after four-and-a-half years and is headed to beautiful Baton Rouge as PD/morning personality at Citadel AC **WCDV (Sunny 103.3)**. Rivers will take over from **J-Tweezy**, who will now focus on his other full-time gig as PD/morning guy on urban sister **WEMX (Max 94.1)**.

Quick Hits

■ In a surprising turn of events, morning personalities **Woody, Tony & Ravey** exit CBS Radio alternative **KITS (Live 105)/San Francisco** after three years. The trio, which used to do afternoons on **WKQX (Q101)/Chicago**, arrived in the Bay Area in January 2006 to fill the gap created by **Howard Stern's** jump to Sirius. A replacement hasn't been announced. Locate Woody at 415-730-7067 or jeff.fife@gmail.com.

■ Holy crap! **Mike Opelka** got a job! He's landed with Air America as the new executive producer of **Montel Williams'** new radio show, "Montel Across America." Opelka has a rich and suspicious history of producing radio shows for people wearing headphones; most recently, he was executive producer of **Opie & Anthony**.



Opelka: a deadbeat no more

■ **Dick Purtan's** morning cast of characters at CBS Radio oldies **WOMC/Detroit** is now reduced by two, as news director/anchor **Dana Mills** and engineer/"professional laughter" **John "Ankles" Stewart** both exit as their contracts aren't renewed.

■ With **Steve Cassidy** no longer in afternoons on Entercom AC **KOSI/Denver** thanks to those pesky budget cuts, those dulcet tones that are now driving you home belong to none other than KOSI PD **Gary Nolan**, who successfully rum-

maged through his garage to find his Koss Pro-4AAs. He's now doing 3 p.m.-7 p.m.

■ There's been a morning show adjustment at CBS Radio classic rock **WNCX/Cleveland**: **Mike Olszewski** exits after nearly three years and is replaced by local comedian **Jeff Blanchard**, who will team with remaining co-host **Scott Miller**.

■ **John Tesh** continues to grow dangerously large, leading some scientists to theorize that he may soon develop his own gravitational field, affecting tides and whatnot. The latest believer: Milwaukee Radio Alliance AC **WLDB (B93.3)/Milwaukee**, where Señor Tesh will occupy nights. **Terry Love**, who had been doing "Love After Dark" on B93.3, moves over to talk sister **WMCS** as production director.

■ Northshire alternative **WEQX/Albany, N.Y.**, fills out its full-time airstaff with the addition of **Jeff Morad** for nights. He replaces **Stiller**, who left in February. It's a return to the building for Morad, who briefly did weekends for **WEQX** a year ago before a short stint with Pamal hot AC **WKBE (100.3 the Point)/Glens Falls, N.Y.**

■ Fresno radio vet **Steve Pleshe**, aka **Steve Montgomery**, is back on the air, this time doing the morning show on Lotus

Broadcasting's recently launched classic hits **KHIT/Fresno**. Pleshe is a known commodity in the market, having formerly programmed crosstown Peak country **KSKS**. Most recently, he was West Coast regional promo dude for Country Thunder Records.

■ **Amy Lynn** is new to mornings on Clear Channel AC **WOLZ/Fort Myers**, creating the new "Amy in the AM" show. Lynn, who was last heard at **KBKS (106.1 Kiss FM)/Seattle**, replaces **Rick McGee**.

■ Enjoy these jock changes performed by PD **Chris Michaels** at Dittman CHR/top 40 **WABB/Mobile**: Night personality **Snapper** (may not be his real name) has left the building and will be replaced by yet another one-named jock, **Reid**, who's currently doing part-time at Michaels' former station, Clear Channel CHR/top 40 **WDCG (G105)/Raleigh**. And there's more: Congrats to the lovely **Lu Valentino**, who has been covering middays since January and has now been declared "permanent" in the shift.

■ **Deanne Saffren** is now on the beach, having been laid off from her job as OM for "After MidNite" and "The Blair Garner Show" after a year-and-a-half. Saffren has a pretty extensive resumé: She used to be APD/MD

of **KYSR (Star 98.7)/Los Angeles**; she also served as promotions director at Star, as well as the late **KZLA/Los Angeles**; and she was PD/MD of **KHTY/Santa Barbara, Calif.**, and MD of **KJEE/Santa Barbara, Calif.** Reach this talented individual at deannesaffren@hotmail.com or 310-869-3113.

TIMELINE

10 YEARS AGO

Joe Riccitelli rises to senior VP of promotion for Jive Records. ■ WMXD/Detroit appoints Peter Connolly GM. ■ WEGQ/Boston swaps classic hits for rhythmic AC, naming Paul Paxton OM and Ron Valeri PD.

20 YEARS AGO

Don Ienner is recruited as president of Columbia Records. ■ Steve Kingston is crowned VP/director of operations and programming for WHITZ (Z100)/New York. ■ WGCI-FM/Chicago sets Jimmy Smith as PD.



Ienner

30 YEARS AGO

KLAC/Los Angeles selects Stuart Levy as VP/GM. ■ Smokey Rivers takes APD post at WLAC/Nashville. ■ Banana Joe Montione joins KHJ/Los Angeles for evenings. —Compiled by Michael D. Vogel and Hurricane Heeran

EXCLUSIVE PRINT CONTENT

R&R

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Voice Of A Nation

President Barack Obama was the guest of honor at a Democratic National Committee fund-raiser March 25 at Live Nation's Warner Theatre in Washington, just three blocks from the White House. The event included a performance by legendary singer Tony Bennett. Obama is pictured with venue GM Angie Gates. Photo courtesy of Live Nation

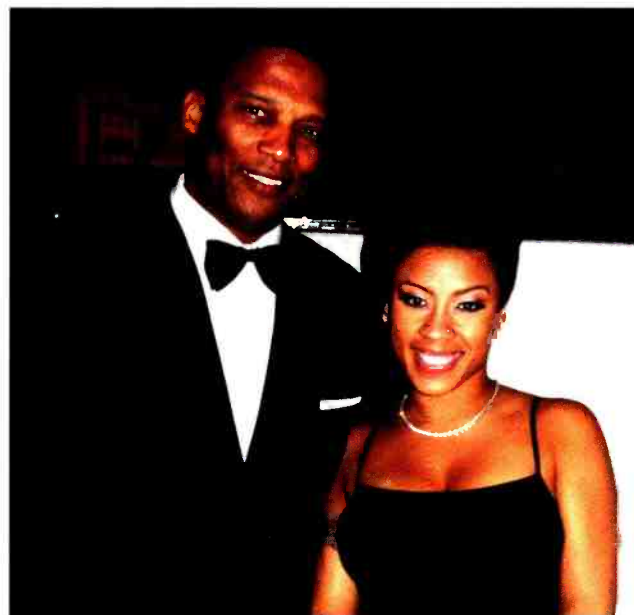
The Circus Comes To Town

Britney Spears received a platinum plaque for her latest release, "Circus," which has sold more than 3 million units worldwide, on the eve of her fourth New York-area date on her current tour. From left: Jive Records VP of A&R Teresa LaBarbera-Whites, Jive Label Group executive VP Peter Thea, RCA/Jive Label Group chairman/CEO Barry Weiss, Spears, Jive Label Group executive VP/GM Tom Carrabba and ReignDeer Entertainment manager Larry Rudolph.



Hot Chocolate

Warner Bros. artist Eric Benet dropped by Cox's urban AC WCFB/Orlando studios to chat with midday personality JoJo and discuss his latest single, "Chocolate Legs."



Making A Difference

The National Assn. of Black Owned Broadcasters honored Geffen Records singer/songwriter Keyshia Cole March 19 at the 25th annual Communications Awards Dinner hosted by syndicated morning man Steve Harvey. Cole posed for photos with broadcast executives at the Katz Media Group-sponsored after-party, including Katz senior VP of corporate diversity Brian Knox (right).

Fight Club

During a visit to Cromwell Group CHR/top 40 WPRT (the Party)/Nashville, McVay Media president Mike McVay met Hickory Records artist Elliott Yamin. The "American Idol" season-five finalist is promoting his sophomore CD, "Fight for Love," which streets May 5. From left: Yamin, McVay and WPRT PD Troy Hanson.



Faces Of Change

Papa Roach just wrapped a North American tour to support new album "Metamorphosis"; its track "Lifeline" is No. 1 at Active Rock and No. 4 at Alternative and Rock. Tour stops included a special show at New York's Blender Theater to celebrate the band's 10th anniversary of signing with DreamWorks Records. (The act is now on DGC/Interscope.) In the back, from left, are Papa Roach guitarist Jerry Horton, vocalist Jacoby Shaddix and bassist Tobin Esperance. In front are Papa Roach drummer Tony Palermo (left) and the Agency Group senior VP Ken Fermaglich. Photo courtesy of Christa Titus

They've Got The Touch

BMI and TouchTunes co-sponsored Devo's debut performance at the South by Southwest festival last month in Austin. From left: Barfly CEO Bob Weinschenk; BMI VP of writer/publisher relations-Nashville Jody Williams; TouchTunes director of music, marketing and promotions Vicki Saunders; Devo vocalist Mark Mothersbaugh, bassist Gerald Casale, guitarist Bob Mothersbaugh, drummer Josh Freese and guitarist Bob Casale; TouchTunes chief marketing officer Ron Greenberg; and BMI senior director of writer/publisher relations Mark Mason.



Formats

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

R&R SPIN SPOTLIGHT



Brooks

It Just Comes Natural

Living legend George Strait notches his record-extending 44th Country No. 1 with "River of Love," his ninth leader this decade. Having collected 18 No. 1s in the '80s and 17 in the '90s, Strait is one of only five artists to top Country in each of the last three decades. Here is a look at the format cornerstones who've achieved the feat, with their most recent chart-toppers noted.

Artist, Total No. 1s, Most Recent No. 1 [Year]
George Strait, 44, "River of Love" (2009)
Garth Brooks, 19, "More Than a Memory" (2007)
Dolly Parton, 25, "When I Get Where I'm Going" (Brad Paisley featuring Dolly Parton) (2006)
Reba McEntire, 22, "Somebody" (2004)
Randy Travis, 16, "Three Wooden Crosses" (2003)

Repeat Offenders

Pink becomes the first performer in the Nielsen BDS-based Hot AC chart's 13-year history to link three consecutive No. 1s. She was already in good company with two in a row. Here is a rundown of the select acts to score back-to-back leaders.



Pink

Pink, "Who Knew," "So What," "Sober" (2007-09)
Nickelback, "If Everyone Cared," "Gotta Be Somebody" (2007-09)
Daughtry, "It's Not Over," "Home" (2007)
Rob Thomas, "Smooth" (Santana featuring Rob Thomas), "Lonely No More" (1999-2005)
Maroon 5, "This Love," "She Will Be Loved" (2004)
Santana, "The Game of Love" (featuring Michelle Branch), "Why Don't You & I" (featuring Alex Band or Chad Kroeger) (2002-03)
Matchbox Twenty, "Bent," "If You're Gone" (2000)
Goo Goo Dolls, "Iris," "Slide" (1998-99)
Jewel, "You Were Meant for Me," "Foolish Games" (1997)

THE SPIN



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

'The King' Reigns Again

On the heels of being honored as the Academy of Country Music's Artist of the Decade, George Strait scores his record-padding 44th Country No. 1, as "River of Love" (MCA Nashville) rolls 3-1. The song extends the Country Music Hall of Famer's record established when "Give It Away" became his 41st chart-topper in September 2006. The record surpassed the mark of 40 summit trips that Conway Twitty held for 20 years; the late Twitty logged his 40th No. 1, "Desperado Love," in September 1986. Strait matched Twitty's total with the January 2006 ascension of "She Let Herself Go." "River" is Strait's first No. 1 since "I Saw God Today" a year ago and his ninth this decade (see Spin Spotlight, left).



Recorded April 6, "George Strait: ACM Artist of the Decade All Star Concert" airs May 27 on CBS, with Brooks & Dunn, Jamie Foxx and Taylor Swift among its star-packed lineup.

'Sober' Up

Pink becomes the first artist in the history of the Nielsen BDS-based Hot AC chart to string together a trio of consecutive leaders, as "Sober" (JLG) steps 2-1 (see Spin Spotlight, left). Dating to the chart's 1996 start, Pink matches Daughtry, Goo Goo Dolls and Santana with three No. 1s apiece, all trailing only Nickelback, the leader with five, and Matchbox Twenty (four). Pink is the first solo artist with three No. 1s, passing Sheryl Crow, Jewel, Avril Lavigne, Alanis Morissette and Rob Thomas, each with two to their credit. Nickelback, meanwhile, nets Most Increased Plays (up 362), as "If Today Was Your Last Day" (RRP) storms 27-19 at Hot AC. A rise to No. 1 for the song would place the band in Pink's territory with three straight chart champs.

Seether: Undercover At Alt

Seether scores the first top 10 remake at Alternative in five years, as "Careless Whisper" (Wind-up) charges 13-8. The band's unlikely update of Wham's 1985 pop smash is the first cover to reach the upper quarter since 311's reinvention of the Cure's 1989 classic "Love Song" rose to No. 1 in April 2004.

At Rock, "Whisper" roars 17-10 with Most Increased Plays (up 52); it logs the second-best gain at Alternative (up 163). The song is Seether's fourth top 10 from the album "Finding Beauty in Negative Spaces" at both formats. "Fake It" and "Rise Above This" reached No. 1, and "Breakdown" climbed to No. 4 on each list.

Roach Rules Active Rock

Papa Roach earns its third Active Rock No. 1, as "Lifeline" (Interscope) lifts 2-1. The track is the quartet's first chart-topper since "Getting Away With Murder" reigned for six weeks beginning in October 2004. Its debut entry, "Last Resort," topped the survey for six weeks in 2000. "Lifeline" introduces the band's third top 10 album, "Metamorphosis," which entered the Billboard 200 last issue at No. 8 with sales of 44,000, according to Nielsen SoundScan.

Peas 'Pow'-er!

The Black Eyed Peas pocket their first CHR/Top 40 top 10 in three-and-a-half years, as "Boom Boom Pow" (Interscope) flies 16-10 with Most Increased Plays for the second time in three weeks (up 830). The quartet last reached the top 10 with the No. 4 "My Humps" in late 2005. The new song reaches the upper tier in its fifth week, the fastest climb for a lead group since Maroon 5 also scaled the top 10 in five weeks with "Makes Me Wonder" in May 2007.

"Pow," which concurrently claims Most Increased Plays at Rhythmic (9-8, up 598), marks the Peas' sixth CHR/Top 40 top 10. With 11 charted titles this decade, the four-some is tied with Nickelback for most entries in that span among groups.

Foxx Locks First Lead No. 1

Jamie Foxx attains his first Rhythmic No. 1 as a lead artist, as "Blame It" (RMG) climbs 2-1 (up 424 plays). The song is his third leader at the format; his previous two, in his first two chart appearances, were in featured roles: on Twista's "Slow Jamz," with Kanye West, in 2004 and on West's "Gold Digger" in 2005. "Blame It" concurrently racks a seventh week atop Urban and jumps 23-19 (up 764 plays) with Airpower honors at CHR/Top 40.





Executing an elaborate Britney promotion isn't for the faint of heart

Something Britney This Way Comes

Kevin Carter

KCarter@RadioandRecords.com

It's a time-honored radio tradition: A station creatively lays the groundwork for a major promotion by sounding the alleged death knell of its current format, thus throwing the entire market into a frenzy of competing conspiracy theories. Such was the case March 30 at CBS Radio's year-old KKHH (Hot 95-7)/Houston, which managed to pull off an elaborately designed "format flip" that turned into a day of "all Britney, all the time," perfectly timed to coincide with the day of Britney Spears' Houston tour stop.

The rumblings that something weird was up began on the Thursday prior to the so-called flip. Hot 95-7 has 1 million-plus listeners and ranks No. 7 in women 18-34 out of 47 stations, but it started running an ominous-sounding promo voiced by PD Mark Adams. In a voice that made some market observers think of a hostage situation, he tersely intoned: "For the past year we've had a great time playing Houston's hot hits for you, but I'm sorry to say that will soon come to an end. These difficult economic times have impacted our radio station and are forcing us to make some difficult choices. On Monday morning at 6 a.m. we're making a change." The statement was followed by the disclaimer: "CBS Radio operates KKHH, Hot 95-7/Houston under license of the Federal Communications Commission. For more information regarding the legal filing of a format change, visit FCC.gov."

Cue Flashback EFX

The idea of doing something big, bold and Britney-esque was born last fall, even before Spears' "Circus" album was released, Adams says. "As soon as I saw her Houston tour date show up, the evil wheels started to turn. I immediately thought, 'How can I best sow the seeds of chaos and discord—and how can I twist that to our advantage in gaining ratings and street talk?'"

Ideas began to flow. "The concept was, if we're going to do this, we won't do it half-assed. I've seen this done before, and sometimes even great ideas, if they aren't executed well, make you wonder why you bothered in the first place," Adams says. "Sure, it would be a lot more work, but I knew the payoff

would be a lot stronger if we put forth the effort."

Adams wanted to create a true "360 degree" mind game, which required weeks of careful preparation. "We produced all new imaging, cut sweepers, IDs, designed a brand-new 'Brit 95-7' logo, even had our jingles re-sung," Adams says. Web wizard Drew Sabetti recast the look of the station's Web site as "Brit 95-7.com," and KKHH even had magnetic Brit 95-7 signs made to cover up the Hot logos on the station vehicles for the day.

The best part: These touches cost only a few hundred dollars, while the station made some nice change on the deal, selling sponsorship of the promotion to Virgin Mobile, Spears' tour sponsor.

Brit 95-7 was designed to last from 6 a.m. to midnight on Monday, March 30. Filling those 18 hours with Spears required some creative use of Selector. Adams ended up with a library of 42 songs. "We used all of her hits, plus we coded the entire 'Blackout' and 'Circus' albums. We didn't want things to sound really dated, so we chose to focus on the newer stuff," he says. "Even her newer album cuts have that contemporary pop/dance sound that's very identifiable as Britney and kept us from sounding too recurrent/gold."

Laughing With, Not At Houston

Another major consideration when embarking on such a large, multipronged promotional stunt is running a real risk of upsetting listeners the station fought so hard to cultivate. Such was the case with KKHH, which had been heavily promoting some sort of format flip just 54 weeks into its existence. Listener trust had been painstakingly constructed in



Music Monitor

March 30, noon

Britney Spears, "Piece of Me"

Britney Spears, "Toxic"

Britney Spears, "Ooh Ooh Baby"

Britney Spears, "Radar"

Britney Spears, "Overprotected"

Britney Spears, "Outrageous"

Britney Spears, "Break the Ice"

Britney Spears, "Perfect Lover"

Britney Spears, "Toxic (Remix '05)"

Britney Spears

Featuring Madonna, "Me Against the Music"

The Pussycat Dolls, "When I Grow Up"

Britney Spears, "Circus"

Britney Spears, "Out From Under"

Britney Spears, "I'm a Slave 4 U (Remix '05)"

Source: Nielsen BDS

that time and now it could be threatened. "That was one of my major considerations when putting this together," Adams says. "It started with the tone of the promos and the jocks' attitudes. I stressed to my staff, 'Remember: This is a joke and a stunt for Houston, not a joke on Houston.' They were not going to take this maudlin, dead-serious tone and talk about losing their jobs, especially in this current economy."

That care extended to dealing with off-air callers: The jocks remained neutral, with an undercurrent of implied optimism. "If you were really paying attention, you could tell that what we were up to was promotional in nature," Adams says.

The promos ran all weekend, increasing in frequency until 6 a.m. March 30. "The launch sequence counted down with the proverbial 'ticking clock of doom'—which we trademarked, by the way," Adams says with a laugh. At the stroke of 6 a.m., a series of imaging pieces fired off in sequence, right into the Brit 95-7 legal ID, before launching, appropriately, into the song that started it all, Spears' first single, "... Baby, One More Time."

Once the cat was out of the bag, the real payoff began (literally) as Brit 95-7 paid listeners' bills throughout the day and blew out tickets to Spears' sold-out show that night. "The cue to text in was whenever you didn't hear a Britney song," says Adams, who used songs by the Pussycat Dolls, Spears' opening act, as the contest trigger. Later that day, the Dolls themselves hosted the "PCL Top 5 at 5."

Looking back, Adams is most amazed at the viral nature of listener reaction right after the initial promos began airing. "They definitely triggered some sort of protective instinct, because I was absolutely slammed with hundreds of e-mails begging me not to change their favorite station," he says. "This reaction was just another way of legitimizing what we were doing, and, at the same time, it gave people a chance to get passionate and sell the reasons why they thought their favorite radio station should stay on the air."

One party that quickly noticed was none other than the mother ship itself, BritneySpears.com,

which prominently mentioned Brit 95-7 on its home page the day after the promotion. "The real payoff will come in a few weeks when we see what PPM looked like that day," says Adams, who adds that the reaction was beyond his expectations. "In terms of the buzz we created and getting people who never listened to 95-7 to check us out because of 'whatever the hell is going on over there,' on that level I feel it was a total success," he says. "We have to do a lot of our marketing as creatively as possible these days, and this was a lot of fun." R&R



R&R CHR/TOP 40

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▶ LATIN MUSIC STAR **PITBULL** MAKES HIS MAIDEN POP CHART APPEARANCE, AS "I KNOW YOU WANT ME (CALLE OCHO)" DEBUTS AT NO. 37. THE MIAMI-BORN RAPPER BUBBLED UNDER THE TALLY LAST YEAR WITH "KRAZY" AND "THE ANTHEM" AND AS A GUEST ON STEVIE B'S 2007 REMAKE OF HIS OWN FREESTYLE CLASSIC "SPRING LOVE."

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST TITLE | NIelsen BDS CERTIFICATIONS | HITPREDICTOR STATUS | PLAYS TW | +/- | AUDIENCE MILLIONS | RANK |
|-----------|-----------|----------------|---|--|---------------------|----------|-------|-------------------|------|
| 1 | 1 | 12 | FLO RIDA RIGHT ROUND | NO. 1 (2 WKS) | 11 ☆ | 9555 | -25 | 60.594 | 1 |
| 2 | 3 | 11 | LADY GAGA POKER FACE | STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE | 11 ☆ | 9439 | +626 | 59.421 | 2 |
| 3 | 2 | 20 | THE ALL-AMERICAN REJECTS GIVES YOU HELL | DOGHOUSE/DGC/INTERSCOPE | 11 ☆ | 9395 | -185 | 54.091 | 3 |
| 4 | 4 | 12 | KELLY CLARKSON MY LIFE WOULD SUCK WITHOUT YOU | 19/RCA/RMG | 11 ☆ | 8406 | -11 | 49.866 | 5 |
| 5 | 5 | 13 | T.I. FEATURING JUSTIN TIMBERLAKE DEAD AND GONE | GFAND HUSTLE/ATLANTIC | 11 ☆ | 8244 | +263 | 52.827 | 4 |
| 6 | 6 | 17 | THE FRAY YOU FOUND ME | EPIK | 11 ☆ | 7466 | -33 | 41.007 | 6 |
| 7 | 9 | 8 | SOULJA BOY TELL 'EM FEATURING SAMMIE KISS ME THRU THE PHONE | COLLIPARK/INTERSCOPE | 11 ☆ | 5902 | +483 | 34.856 | 7 |
| 8 | 7 | 17 | BRITNEY SPEARS CIRCUS | JIVE/JLG | 11 ☆ | 5637 | -1196 | 34.364 | 8 |
| 9 | 8 | 18 | PINK SOBER | LAFACE/JLG | 11 ☆ | 5555 | -659 | 30.409 | 10 |
| 10 | 16 | 5 | THE BLACK EYED PEAS BOOM BOOM POW | MOST INCREASED PLAYS WILL.I.AM/INTERSCOPE | 11 ☆ | 5091 | +830 | 32.154 | 9 |
| 11 | 14 | 10 | JESSE MCCARTNEY FEATURING LUACRIS HOW DO YOU SLEEP? | HOLLYWOOD | 11 ☆ | 4673 | +203 | 22.663 | 17 |
| 12 | 13 | 12 | AKON FEAT. COLBY O'ONIS & KARINAI OFFSHALL BEAUTIFUL | KONVICTUPFRONT/SRE/UNIVERSAL MOTOWN | 11 ☆ | 4659 | +8 | 23.145 | 15 |
| 13 | 12 | 23 | LADY GAGA FEATURING COLBY O'ONIS JUST DANCE | STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE | 11 ☆ | 4543 | -360 | 29.468 | 11 |
| 14 | 11 | 13 | NE-YO MAD | DEF JAM/IDJMG | 11 ☆ | 4437 | -594 | 24.820 | 13 |
| 15 | 10 | 18 | KANYE WEST HEARTLESS | RDC-A-FELLA/DEF JAM/IDJMG | 11 ☆ | 4224 | -844 | 23.042 | 16 |
| 16 | 17 | 6 | CIARA FEATURING JUSTIN TIMBERLAKE LOVE SEX MAGIC | LAFACE/JLG | 11 ☆ | 4207 | -162 | 21.251 | 18 |
| 17 | 18 | 7 | BRITNEY SPEARS IF U SEEK AMY | JIVE/JLG | 11 ☆ | 4204 | +543 | 26.881 | 12 |
| 18 | 15 | 22 | TAYLOR SWIFT LOVE STORY | BIG MACHINE/UNIVERSAL REPUBLIC | 11 ☆ | 3894 | -373 | 23.918 | 14 |
| 19 | 23 | 5 | JAMIE FOXX FEATURING T-PAIN BLAME IT | AIRPOWER J/RMG | 11 ☆ | 3614 | +764 | 19.915 | 19 |
| 20 | 19 | 7 | MILEY CYRUS THE CLIMB | WALT DISNEY/HOLLYWOOD | 11 ☆ | 3541 | +145 | 14.903 | 23 |
| 21 | 21 | 7 | SHINEDOWN SECOND CHANCE | ATLANTIC | 11 ☆ | 3402 | +530 | 13.415 | 24 |
| 22 | 22 | 8 | BEYONCE HALO | MUSIC WORLD/COLUMBIA | 11 ☆ | 3266 | +400 | 18.016 | 20 |
| 23 | 20 | 11 | THE WHITE TIE AFFAIR CANDLE (SICK AND TIRED) | SLIGHTLY DANGEROUS/EPIK | 11 ☆ | 2957 | +73 | 11.197 | 27 |
| 24 | 26 | 8 | KID CUDI DAY 'N' NITE | DREAM ON/C.O.O./UNIVERSAL MOTOWN | 11 ☆ | 2488 | +362 | 16.328 | 21 |
| 25 | 25 | 7 | KERI HILSON FEATURING LIL WAYNE TURN ME ON | MOSLEY/ZONE 4/INTERSCOPE | 11 ☆ | 2252 | +47 | 10.238 | 28 |
| 26 | 24 | 20 | BEYONCE SINGLE LADIES (PUT A RING ON IT) | MUSIC WORLD/COLUMBIA | 11 ☆ | 2223 | -207 | 11.482 | 26 |
| 27 | 28 | 9 | MATT NATHANSON COME ON GET HIGHER | VANGUARD/CAPITOL | 11 ☆ | 2164 | +61 | 9.007 | 30 |
| 28 | 27 | 5 | ASHER ROTH I LOVE COLLEGE | SCHOOLBOY/LOUD/SPC/UNIVERSAL MOTOWN | 11 ☆ | 2162 | +45 | 7.098 | 33 |
| 29 | 31 | 4 | 3OH!3 DON'T TRUST ME | PHOTO FINISH/ATLANTIC/RRP | 11 ☆ | 2119 | +569 | 9.906 | 29 |
| 30 | 37 | 2 | FLO RIDA FEATURING WYNTER SUGAR | POE BOY/ATLANTIC | 11 ☆ | 1662 | +659 | 13.088 | 25 |
| 31 | 29 | 20 | THE VERONICAS UNTOUCHED | ENGINEER ROOM/SIRE/WARNER BROS. | 11 ☆ | 1646 | -199 | 8.030 | 31 |
| 32 | 30 | 20 | THE PUSSYCAT DOLLS I HATE THIS PART | INTERSCOPE | 11 ☆ | 1613 | -203 | 15.335 | 22 |
| 33 | 33 | 6 | FALL OUT BOY AMERICA'S SUITEHEARTS | DECAY/DANCE/FUELED BY RAMEN/ISLAND/IDJMG | 11 ☆ | 1518 | +74 | 4.297 | 35 |
| 34 | 34 | 3 | THE TING TINGS THAT'S NOT MY NAME | COLUMBIA | 11 ☆ | 1380 | +216 | 4.175 | 37 |
| 35 | 36 | 3 | KEVIN RUDOLF FEATURING RICK ROSS WELCOME TO THE WORLD | CASH MONEY/UNIVERSAL REPUBLIC | 11 ☆ | 1292 | +203 | 4.179 | 36 |
| 36 | 38 | 2 | THE OFFSPRING KRISTY, ARE YOU DOING OK? | COLUMBIA | 11 ☆ | 1041 | +70 | 3.688 | 39 |
| 37 | NEW | | PITBULL I KNOW YOU WANT ME (CALLE OCHO) | ULTRA | 11 ☆ | 1027 | +237 | 7.375 | 32 |
| 38 | 32 | 9 | SAVING ABEL 18 DAYS | S-KIDDCO/VIRGIN/CAPITOL | 11 ☆ | 961 | -529 | 2.697 | - |
| 39 | 40 | 2 | LILY ALLEN THE FEAR | CAPITOL | 11 ☆ | 938 | +36 | 2.206 | - |
| 40 | NEW | | WE THE KINGS SECRET VALENTINE | S-CURVE | 11 ☆ | 890 | +62 | 1.742 | - |

MOST ADDED

| ARTIST TITLE / LABEL | NEW STATIONS |
|--|--------------|
| KELLY CLARKSON I Do Not Hook Up (19/RCA/RMG) | 24 |
| FLO RIDA FEAT. WYNTER Sugar (Poe Boy/Atlantic) | 21 |
| PINK Please Don't Leave Me (LaFace/JLG) | 21 |
| JAMIE FOXX FEAT. T-PAIN Blame It (J/RMG) | 19 |
| 3OH!3 Don't Trust Me (Photo Finish/Atlantic/RRP) | 18 |
| BEYONCE Halo (Music World/Columbia) | 15 |
| DAVID COOK Come Back To Me (19/RCA/RMG) | 15 |
| KANYE WEST FEAT. MR. HUDSON Paranoid (Roc-A-Fella/Def Jam/IDJMG) | 11 |
| PAULA DEANDA Roll The Credits (Arista/RMG) | 10 |

ADDED AT... KMXV
Kansas City, MO
OM: Mike Rowen
PD: Ponch
MD: Steve Serrano
Kelly Clarkson, I Do Not Hook Up, O
Nickelback, If Today Was Your Last Day, O
V Factory, Love Struck, O
The Veronicas, Take Me On The Floor, O
FOR REPORTING STATIONS PLAYLISTS GO TO:
www.RadioandRecords.com

NEW AND ACTIVE

| ARTIST TITLE / LABEL | PLAYS /GAIN | ARTIST TITLE / LABEL | PLAYS /GAIN |
|--|-------------|---|-------------|
| KANYE WEST FEAT. MR. HUDSON Paranoid (Roc-A-Fella/Def Jam/IDJMG) | 888/222 | MIKE JONES Next To You (Ice Age/SwishaHouse/Asylum) | 494/90 |
| TOTAL STATIONS: | 71 | TOTAL STATIONS: | 45 |
| PINK Please Don't Leave Me (LaFace/JLG) | 858/490 | KELLY CLARKSON I Do Not Hook Up (19/RCA/RMG) | 479/349 |
| TOTAL STATIONS: | 60 | TOTAL STATIONS: | 43 |
| PLAIN WHITE T'S 1, 2, 3, 4 (Jollywood) | 669/173 | SAFETY SUIT Stay (Universal Motown) | 337/23 |
| TOTAL STATIONS: | 45 | TOTAL STATIONS: | 32 |
| NICKELBACK If Today Was Your Last Day (Roadrunner/RRP) | 557/149 | NEW KIDS ON THE BLOCK 2 In The Morning (Interscope) | 294/31 |
| TOTAL STATIONS: | 44 | TOTAL STATIONS: | 29 |
| V FACTORY Love Struck (Reprise) | 501/89 | MAOCON Beggin' (Next Plateau/Universal Republic) | 271/84 |
| TOTAL STATIONS: | 46 | TOTAL STATIONS: | 41 |



| | |
|-------------|---|
| +830 | ☆ THE BLACK EYED PEAS Boom Boom Pow (will.i.am/Interscope) WKSC +39, WHB +39, KWYL +38, WFMF +26, KQCH +24, KJYO +23, WHTS +22, WAPE +21, KSAS +20, WHYY +19 |
| +764 | ☆ JAMIE FOXX FEAT. T-PAIN Blame It (J/RMG) WKKF +38, WJIM +31, KRQJ +27, WTVR +26, WBVD +24, WKFS +22, WABB +22, WLDI +21, KJYO +19, KSAS +19 |
| +659 | ☆ FLO RIDA FEAT. WYNTER Sugar (Poe Boy/Atlantic) KKRZ +34, KHTS +28, KSAS +27, KWNZ +26, WXXX +25, WKST +23, WKKF +23, KWYL +21, WLDI +20, WZKF +20 |
| +626 | ☆ LADY GAGA Poker Face (Streamline/KonLive/Cherrytree/Interscope) WBVD +41, WJOK +37, WKKF +36, KMXV +36, WKXS +27, WAEZ +26, WWSR +26, KQCH +23, WXLK +23, KJLU +23 |
| +569 | ☆ 3OH!3 Don't Trust Me (Photo Finish/Atlantic/RRP) KHTT +38, KQCH +31, WDKF +27, WRVQ +25, KLAL +17, KHTS +17, KSAS +16, WFLZ +16, WBZW +16, WXXS +15 |

FOR WEEK ENDING APRIL 5, 2009
LEGEND: See legend to charts in charts section for rules and symbol explanations.
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R&B and pop suggestions for the gold category; part two of a two-part series

Gold Digging

Darnella Dunham

DDunham@RadioandRecords.com

Nowadays, very few hip-hop-friendly stations exclusively align themselves with the genre. Instead, “hip-hop” is usually paired with “R&B” or “hits” in station slogans. Last week, we highlighted songs that were format favorites in years past from hip-hop. Now we focus on dust-collecting R&B and pop titles that listeners may want to hear again in stations’ gold categories. All come from the class of artists currently driving R&R’s Rhythmic chart.

They’ve Got Rhythm

R&B’s presence has been increasing at rhythmic in the last few years with an abundance of quality songs for programmers to choose from. One standout is Jamie Foxx’s “Blame It,” which in the span of 10 weeks has climbed from a No. 31 debut to its current No. 1 position. It isn’t Foxx’s first time in the top spot: His guest appearances on Twista’s “Slow Jamz” (2004) and Kanye West’s “Gold Digger” (2005) were huge chart-toppers. Foxx peaked at No. 6 the following year with “Unpredictable,” featuring Ludacris. The single had a 20-week run on the Rhythmic chart, and it may be ready for incorporation into gold rotation.

Ne-Yo has been a fixture on multiple format charts since rhythmic airplay vaulted “So Sick” to No. 1 on the Feb. 17, 2006, list. He’s since appeared on the chart more than a dozen times (nine as a lead and five as a featured artist). His most enduring songs as a lead artist are “When You’re Mad” (2006), “Sexy Love” (2006) and “Because of You” (2007).

“Rockin’ That Thang,” the Dream’s lead single from his sophomore album, “Love vs. Money,” is his third single to reach Rhythmic’s top 10. His debut, “Shawty Is a 10” (2007), peaked at No. 8 and might be ready for occasional gold airplay.

It took awhile for Akon’s first single, “Locked

Up,” to gain traction in 2004, but it eventually reached No. 4. In the last five years, he’s appeared on 27 songs that have charted in Rhythmic’s top 40 and he’s starred on a crop of top 10s that could work in the gold category. “Lonely” (2005) peaked at No. 4, then “Smack That,” featuring Eminem, and “I Wanna Love You,” with Snoop Dogg, reached and remained at the apex for two and four weeks, respectively, in late 2006. Follow-up “Don’t Matter” held the No. 1 spot for four weeks after spending most of first-quarter 2007 on the chart.

Ciara’s new single “Love Sex Magic” has leapt up the Rhythmic chart to No. 13 after only six weeks, but it’s far from her first hit. She struck gold and platinum singles in 2004 and 2005 with “Goodies,” featuring Petey Pablo (No. 1 for four weeks); “1, 2 Step,” featuring Missy Elliott (No. 2); and her collaboration with Ludacris, “Oh” (No. 1 for two weeks). Ciara’s other top 10 highlights include “Get Up,” featuring Chamillionaire (2006); “Promise” (2006); and “Like a Boy” (2007).

As a solo artist, Beyoncé’s has had plenty of top 10 hits—“Crazy in Love,” “Baby Boy” (featuring Sean Paul) and “Me, Myself and I” in 2003; “Naughty Girl” the following year; “Check On It” with Slim Thug in 2005; and “Déjà Vu” and “Irreplaceable” in 2006. But her time with Destiny’s Child also produced multiple titles



Spears



The Black Eyed Peas



Foxx



The Pussycat Dolls



Ne-Yo

worth resurrecting, such as the top 10 rhythmic hits “No, No, No” (1997); “Bills, Bills, Bills,” “Bug a Boo” and “Say My Name” (1999); “Jumpin’, Jumpin’ ” and “Independent Women Part I” (2000); “Survivor” and “Bootylicious” (2001); and “Lose My Breath” and “Soldier,” featuring T.I. and Lil Wayne (2004).

Last year, Pleasure P emerged from Pretty Ricky as a solo artist, and as he establishes himself with rhythmic audiences, a few of his songs with his former group are ripe for the gold category: 2005’s “Grind With Me” and “Your Body” reached Nos. 2 and 5, respectively, and “On the Hotline” (2006) maxed out at No. 4.

Some Pop Flavor

As CHR/top 40 has become more inclusive of hip-hop and R&B titles during the last several years, it’s not unusual for songs to cross over from rhythmic. Some artists have made the rare move from pop to rhythmic on multiple occasions.

Among them are the Black Eyed Peas. It’s been more than a decade since they released their first single, “Joins & Jams” (1998), which made a tepid one-week impression on the Rhythmic chart at No. 39. Second effort “Request Line” (2001) fared a little better peaking at No. 35 after five weeks.

Two years later, the trio-turned-quartet returned with its first top 10 hit at the format, “Where Is the Love?” Follow-ups “Hey Mama,” “Let’s Get It Started” (both in 2004), “Don’t Phunk With My Heart” (2005) and “Pump It” (2006) all charted, but the Fergie-led single “My Humps” (2005) became the Peas’ biggest hit when it peaked at No. 4 in October 2005. Current single “Boom Boom Pow” is the group’s third top 10 single at Rhythmic.

Top 40 mainstay Britney Spears isn’t a core rhythmic artist, but she’s charted a dozen singles at the format in her decadelong recording career. Her biggest hits are “. . . Baby One More Time” and “(You Drive Me) Crazy” from 1999 and “Oops! . . . I Did It Again” in 2000, all of which reached the Rhythmic top 10.

The Pussycat Dolls, who are an established act at CHR/top 40, also occasionally score with rhythmic audiences. Their 2005 debut single, “Don’t Cha,” featuring Busta Rhymes, spent 26 weeks on the chart, peaking at No. 15, and subsequent singles performed even better. The smoothed-out “Stickwitu” (2005) and “Buttons,” featuring Snoop Dogg (2006), reached Nos. 9 and 4, respectively.

R&R

R&R RHYTHMIC

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▶ **BRITNEY SPEARS** DEBUTS AT NO. 37 WITH "IF U SEEK AMY," MAKING HER CURRENT OFFERING, "CIRCUS," HER FIRST ALBUM TO LAND THREE CHART HITS SINCE "OOPS!... I DID IT AGAIN" IN 2000. PREVIOUS HITS "WOMANIZER" (WHICH PEAKED AT NO. 21) AND THE TITLE TRACK (NO. 24) ALSO CROWNED CHR/TOP 40, WHERE "AMY" RISES 18-17 THIS ISSUE.

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST TITLE | NIelsen BDS CERTIFICATIONS | HITPREDICTOR STATUS | PLAYS TW +/- | AUDIENCE MILLIONS | RANK |
|-----------|-----------|----------------|---|----------------------------|---------------------|--------------|-------------------|------|
| 1 | 2 | 10 | JAMIE FOXX FEATURING T-PAIN BLAME IT | NO. 1 (1 WK) | 11 | 6279 +424 | 43.879 | 1 |
| 2 | 1 | 10 | SOULJA BOY TELL 'EM FEATURING SAMMIE KISS ME THRU THE PHONE | | 11 | 6093 +57 | 39.304 | 2 |
| 3 | 3 | 17 | T.I. FEATURING JUSTIN TIMBERLAKE DEAD AND GONE | | 11 | 4997 -275 | 35.527 | 3 |
| 4 | 4 | 11 | FLO RIDA RIGHT ROUND | | 11 | 4821 -263 | 30.091 | 4 |
| 5 | 6 | 15 | KID CUDI DAY 'N' NITE | | 11 | 4356 +227 | 27.618 | 5 |
| 6 | 7 | 8 | LADY GAGA POKER FACE | | 11 | 3961 +463 | 22.970 | 8 |
| 7 | 5 | 17 | KERI HILSON FEATURING LIL WAYNE TURNIN ME ON | | 11 | 3855 -465 | 23.824 | 7 |
| 8 | 9 | 5 | THE BLACK EYED PEAS BOOM BOOM POW | MOST INCREASED PLAYS | 11 | 3690 +598 | 23.841 | 6 |
| 9 | 8 | 20 | NE-YO MAD | | 11 | 3046 -251 | 20.242 | 9 |
| 10 | 16 | 16 | THE-DREAM ROCKIN' THAT THANG | | 11 | 2893 -109 | 16.648 | 11 |
| 11 | 13 | 9 | PITBULL I KNOW YOU WANT ME (CALLE OCHO) | | 11 | 2862 +360 | 17.097 | 10 |
| 12 | 12 | 13 | MIKE JONES NEXT TO YOU | | 11 | 2708 +121 | 12.948 | 14 |
| 13 | 6 | 6 | CIARA FEATURING JUSTIN TIMBERLAKE LOVE SEX MAGIC | | 11 | 2322 +254 | 11.819 | 16 |
| 14 | 11 | 22 | KANYE WEST HEARTLESS | | 11 | 2280 -422 | 14.245 | 12 |
| 15 | 4 | 14 | AKON FEAT. COLBY O'DONIS & KARDINAL OFFSHALL BEAUTIFUL | | 11 | 2232 -234 | 12.893 | 15 |
| 16 | 7 | 6 | BOW WOW FEATURING JOHNTA AUSTIN YOU CAN GET IT ALL | | 11 | 2064 +244 | 10.249 | 17 |
| 17 | 5 | 26 | LADY GAGA FEATURING COLBY O'DONIS JUST DANCE | | 11 | 2014 -213 | 13.910 | 13 |
| 18 | 20 | 5 | YUNG L.A. FEAT. YOUNG DRO & T.I. AIN'T J | AIRPOWER | 11 | 1513 +293 | 7.919 | 18 |
| 19 | 21 | 5 | BEYONCE HALO | AIRPOWER | 11 | 1442 +246 | 6.890 | 20 |
| 20 | 16 | 16 | MIMS MOVE (IF YOU WANNA) | | 11 | 1313 -344 | 7.005 | 19 |
| 21 | 18 | 8 | ASHER ROTH I LOVE COLLEGE | | 11 | 1240 -385 | 6.716 | 21 |
| 22 | 20 | 4 | THE-DREAM FEATURING MARIAH CAREY MY LOVE | | 11 | 1111 +191 | 4.970 | 32 |
| 23 | 25 | 4 | RICK ROSS FEATURING JOHN LEGEND MAGNIFICENT | | 11 | 1105 +158 | 5.389 | 29 |
| 24 | 24 | 5 | MADCON BEGGIN | | 11 | 1094 +142 | 5.445 | 28 |
| 25 | 28 | 2 | FLO RIDA FEATURING WYNTER SUGAR | MOST ADDED | 11 | 1011 +326 | 6.171 | 25 |
| 26 | 33 | 4 | DRAMA FEATURING AKON, SNOOP DOGG & T.I. DAY DREAMING | | 11 | 933 +119 | 4.380 | 34 |
| 27 | 22 | 3 | EMINEM, DR. ORE & 50 CENT CRACK A BOTTLE | | 11 | 879 -267 | 5.713 | 27 |
| 28 | 25 | 7 | DJ FELLI FEL FEAT. T-PAIN, SEAN PAUL, FLO RIDA & PITBULL FEEL IT | | 11 | 876 -74 | 4.988 | 31 |
| 29 | 23 | 2 | BEYONCE DIVA | | 11 | 866 -243 | 6.190 | 24 |
| 30 | 27 | 2 | BRITNEY SPEARS CIRCUS | | 11 | 859 -75 | 5.883 | 26 |
| 31 | 32 | 3 | OJ CLASS FEATURING LIL JON I'M THE ISH | | 11 | 819 +129 | 5.180 | 30 |
| 32 | 28 | 3 | BABY BASH FEATURING LIL JON & MARIO THAT'S HOW I GO | | 11 | 800 -121 | 4.839 | 33 |
| 33 | 31 | 6 | GS BOYZ STANKY LEGG | | 11 | 782 +12 | 3.736 | 39 |
| 34 | 36 | 3 | KANYE WEST FEATURING YOUNG JEEZY AMAZING | | 11 | 739 +126 | 6.540 | 23 |
| 35 | 35 | 4 | BUSTA RHYMES FEATURING T-PAIN HUSTLER'S ANTHEM '09 | | 11 | 660 +37 | 2.904 | - |
| 36 | NEW | NEW | GORILLA ZOE ECHO | | 11 | 601 +242 | 2.502 | - |
| 37 | NEW | NEW | BRITNEY SPEARS IF U SEEK AMY | | 11 | 593 +101 | 4.035 | 36 |
| 38 | 34 | 1 | NE-YO FEATURING JAMIE FOXX & FABOLOUS SHE GOT HER OWN | | 11 | 568 -64 | 6.630 | 22 |
| 39 | 40 | 3 | MAINO FEATURING T-PAIN ALL THE ABOVE | | 11 | 547 +47 | 3.339 | 40 |
| 40 | 3E | 1 | THE PUSSYCAT DOLLS I HATE THIS PART | | 11 | 539 -32 | 3.861 | 38 |

MOST ADDED

FLO RIDA FEAT. WYNTER 24
Sugar (Poe Boy/Atlantic)
KCAQ, KDDB, KDHT, KDLW, KHTN, KISV, KKFR, KKSS, KPHW, KSEQ, KVEG, KVPW, KYZZ, KZFM, WBTS, WHZT, WJJS, WJQM, WLLD, WNVZ, WPOW, WRCL, WRDW, XHTZ

KERI HILSON FEAT. KANYE WEST & NE-YO 14
Knock You Down (Mosley/Zone 4/Interscope)
KBFM, KDDB, KDGS, KDON, KKND, KVPW, KWIN, KZFM, WRCL, WRDW, WRVZ, WXIS, WZBZ, XMOR

HURRICANE CHRIS FEAT. SUPERSTAR 14
She's Fine (Polo Grounds/J/RMG)
KBMB, KHTN, KISV, KKWD, KPRR, KSEQ, KUULU, KVEG, KVPW, KYZZ, WAJZ, WNVZ, WRVZ, XHTZ

NE-YO 13
Part Of The List (Def Jam/IDJMG)
KBMB, KDDB, KKFR, KKSS, KSEQ, KVPW, KWIN, KYZZ, WAJZ, WRDW, WRVZ, WXIS, WZBZ

SOULJA BOY TELL'EM 9
Turn My Swag On (Collipark/Interscope)
KDLW, KISV, KPWT, KRKA, KSEQ, KYZZ, WBTT, WMBX, WXIS

EMINEM 8
We Made You (Aftermath/Shady/Interscope)
KDGS, KDHT, KKWD, KPWR, WJFX, WNHT, WZBZ, XHTZ

MAINO FEAT. T-PAIN 6
All The Above (Hustle Hard/Atlantic)
KBOS, KDDB, KPWR, KVPW, WRDW, XHTZ

GORILLA ZOE 6
Echo (Block/Bad Boy South/Atlantic)
KDON, KPRR, KTBT, KWIN, KXJM, WMBX

ADDED AT... KZFM
Corpus Christi, TX
PD: Ed Ocanas
MD: Arlene M. Cordell
Flo Rida Feat. Wynter, Sugar, O
Jeremiah, Birthday Sex, O
Keri Hilson Feat. Kanye West & Ne-Yo, Knock You Down, O
FOR REPORTING STATIONS' PLAYLISTS GO TO:
www.RadioandRecords.com

NEW AND ACTIVE

| ARTIST TITLE / LABEL | PLAYS /GAIN | ARTIST TITLE / LABEL | PLAYS /GAIN |
|---|-------------|--|-------------|
| KERI HILSON FEAT. KANYE WEST & NE-YO Knock You Down (Mosley/Zone 4/Interscope) TOTAL STATIONS: 40 | 537/281 | UTADA Come Back To Me (Island/IDJMG) TOTAL STATIONS: 28 | 363/22 |
| SOULJA BOY TELL'EM Turn My Swag On (Collipark/Interscope) TOTAL STATIONS: 34 | 480/196 | BROOKE HOGAN FEAT. STACKS Falling (Sobe) TOTAL STATIONS: 33 | 358/54 |
| DORROUGH Ice Cream Paint Job (NGenius/E1) TOTAL STATIONS: 26 | 447/160 | PLEASURE P Boyfriend #2 (Atlantic) TOTAL STATIONS: 32 | 344/47 |
| PAUL WALL FEAT. WEBBIE & MOUSE Bizzy Body (SwishaHouse/Asylum) TOTAL STATIONS: 16 | 409/66 | ELECTRIK RED So Good (Radio Killa/Def Jam/IDJMG) TOTAL STATIONS: 34 | 334/74 |
| MELANIE FIONA Give It To Me Right (SRC/Universal Motown) TOTAL STATIONS: 37 | 406/28 | BIRDMAN FEAT. LIL WAYNE Always Strapped (Cash Money/Universal Motown) TOTAL STATIONS: 27 | 316/111 |

MOST INCREASED PLAYS

| | |
|-------------|--|
| +598 | THE BLACK EYED PEAS Boom Boom Pow (will.i.am/Interscope) WRCL +41, WPYO +39, KUBE +30, KKWD +27, KWIN +26, WJFX +23, KPWT +23, KHTN +21, KDGS +21, KPWR +20 |
| +463 | LADY GAGA Poker Face (Streamline/KonLive/Cherrytree/Interscope) WPYO +49, KRKA +37, WRCL +37, WKHT +37, WNHT +34, KP-W +27, WXIS +24, WJQM +23, KBMB +21, KZON +20 |
| +424 | JAMIE FOXX FEAT. T-PAIN Blame It (J/RMG) KZON +46, WDRE +36, KXJM +31, KDGS +26, KUBE +24, KTBT +24, KZFM +22, KSEQ +21, WBTT +19, WRVZ +19 |
| +360 | PITBULL I Know You Want Me (Calle Ocho) (Ultra) KXJM +37, KZON +33, WZBZ +24, WLTD +23, KQKS +22, WNHT +19, KVPW +19, KCHZ +19, KIBT +17, KDGS +15 |
| +326 | FLO RIDA FEAT. WYNTER Sugar (Poe Boy/Atlantic) KP-W +31, KVPW +30, WLLD +28, KPWR +27, WJJS +22, WZBZ +20, KKWD +16, WHZT +16, KDGS +14, WBTS +14 |

FOR WEEK ENDING APRIL 5, 2009
LEGEND: See legend to charts in charts section for rules and symbol explanations.
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SPEARS: MARK LIDELL

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After success at urban AC, Laura Izibor preps to impact urban

Crossing Backward

Darnella Dunham

DDunham@RadioandRecords.com

It's not unusual for urban programmers to watch the Rhythmic chart for potential crossovers. However, equal, if not more attention should be given to artists charting at urban AC. ■ During the last few years, urban AC has served as the launch pad for songs from such R&B artists as Robin Thicke, Chrisette Michele, Jennifer Hudson and Musiq Soulchild before they scaled the top of the Urban chart.

Now Laura Izibor, an R&B singer/songwriter from Ireland, is looking to follow suit with "From My Heart to Yours." Still rising at Urban AC, the single is No. 10 after 25 weeks on the chart. After going for adds at Urban April 7, LM's WBTF (107.9 the Beat)/Lexington, Ky.; Welch's WJUC (the Juice 107.3)/Toledo; and Clear Channel's WGCI/Chicago are among the stations helping Izibor cross backward from urban AC. Her debut album, "Let the Truth Be Told," will be released April 21 on Atlantic.

Ireland Has Soul?

Izibor—who cites '60s and '70s soul icons Otis Redding, Marvin Gaye, Stevie Wonder, Candi Staton and Roberta Flack among her primary influences—spent the latter part of her teens performing at various events in her homeland. Dubbed "the Soul of Ireland," she signed with Jive Records on her 17th birthday. When the A&R rep who signed her moved to Atlantic, Izibor followed and continued with the recording sessions for her debut album. The album, recorded in studios in her hometown Dublin and the United States, took four years to complete.

Along the way, Izibor has had several soundtrack placements, including ABC-TV's "Grey's Anatomy" and the 2007 films "Tyler Perry's: Why Did I Get Married?" and "P.S. I Love You."

As she was introduced to radio, anticipation began to build. Rolling Stone named her an "Artist to Watch" and Vibe bestowed similar recognition for her as a "Next Artist." She toured Ireland and Great Britain late last year as the opening act for Adele.

In addition to co-producing "Let the Truth Be Told," Izibor wrote every song on the album. "I like to lock myself in a room



Izibor

and press record and just play the piano and mumble and sing and brainstorm and the song just creates itself," she says of her song-writing process.

While not an area that many female artists explore, production is a skill Izibor learned at a young age. While just 15, she won the 2FM Song Contest, which awarded her a 16-track recording machine and a grand piano. "Once

you have that kind of equipment you just start to express things," she says. "When you write, I believe that you're already a producer. Because you hear things and you hear where the string lines and beats should come in."

That early experience with producing her own work paid off when

it was time to begin formal recording sessions. "When I would go into work with producers I had very rough demos with really good sketches of what I wanted and then they'd take it and just amplify it," she says. "I'm still learning. Because it's your record and it's all so personal, and I just feel every element of your record you have to be involved [in]."



While in New York for a performance, Atlantic artist Laura Izibor (second from right) greeted WWPR (Power 105.1) PD and Clear Channel/Boston OM Cadillac Jack (right). Also pictured are Atlantic VP of urban promotion Kathi Moore and executive VP of urban promotion Morace Landy.

Even Better Live

Laura Izibor is on tour with India.Arie, whom she calls "a personal hero of mine."

Upcoming stops include:

- April 15, Los Angeles
- April 17, Indio, Calif.
- April 18, San Diego
- April 19, Anaheim, Calif.
- April 30, Foxboro, Mass.
- May 1, New York
- May 3, Baltimore
- May 4, Alexandria, Va.
- May 6, Charlotte
- May 8, Norfolk
- May 9, Glenside, Penn.
- May 10, Durham, N.C.
- May 12, Milwaukee
- May 13, St. Paul, Minn.
- May 15, Toronto
- May 16, Cleveland
- May 17, Chicago
- May 21, Dallas
- May 22, Houston
- May 24, Memphis

Ready For The World

Izibor says her primary concern is creating quality music devoid of gimmicks—"just being myself, and that's what the album is very much about. It's very organic. It's very real. There's no gimmick. There's no gloss."

Izibor didn't modify her music for the American audience and feels fortunate that her label recognized that it would be palatable in the U.S. marketplace.

Even though her sound isn't foreign, Izibor feels she's a reflection of Ireland. "There's a real old-school saying that the Irish are the blacks of Europe. And that's because we went through a lot as a nation. We're still under a lot of stress with the whole political aspect. But we've struggled—real battles to get our freedom and independence, and that's why people say 'the blacks of Europe.' It's very honest people with real feelings and good hearts, because we've had to build ourselves back up again. And music is a real outlet for that."

Izibor's nationality could make marketing to U.S. urban audiences a little tricky. "It's been a battle because I don't fit into a specific box," the artist says. "I'm not black and American, I'm black and Irish, which just messes people's heads up even more. For us it's just been trying to get across what we want to get across, which is real music and real sound from the heart."

R&R



► WHILE "KISS ME THRU THE PHONE" HOLDS AT ITS PEAK OF NO. 3, **SOULJA BOY TELL'EM** CROSSES THE AIRPOWER THRESHOLD WITH FOLLOW-UP "TURN MY SWAG ON," WHICH FLIES 25-14 WITH MOST INCREASED PLAYS (UP 619). KID CUDI'S "DAY 'N' NITE" (27-18) AND BEYONCÉ'S "HALO" (26-19) ALSO ACHIEVE AIRPOWER STATUS.

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST TITLE | NIELSEN BDS CERTIFICATIONS | HITPREDICTOR STATUS | PLAYS TW +/- | AUDIENCE MILLIONS RANK |
|-----------|-----------|----------------|--|-------------------------------|---------------------|--------------|------------------------|
| 1 | 1 | 12 | JAMIE FOXX FEATURING T-PAIN BLAME IT | NO. 1 (7 WKS) | 11 | 4925 +101 | 40.136 1 |
| 2 | 4 | 12 | T.I. FEATURING JUSTIN TIMBERLAKE DEAD AND GONE | | 11 | 4276 +231 | 30.796 3 |
| 3 | 3 | 11 | SOULJA BOY TELL'EM FEATURING SAMMIE KISS ME THRU THE PHONE | | 11 | 4190 +152 | 28.858 5 |
| 4 | 2 | 17 | KERI HILSON FEATURING LIL WAYNE TURNIN ME ON | | 11 | 4190 -176 | 32.846 2 |
| 5 | 5 | 17 | THE-DREAM ROCKIN THAT THANG | | | 3783 -158 | 30.134 4 |
| 6 | 7 | 21 | NE-YO MAD | | 11 | 3073 -58 | 22.933 6 |
| 7 | 6 | 17 | KEYSHIA COLE YOU COMPLETE ME | | | 2975 -471 | 19.902 7 |
| 8 | 9 | 6 | RICK ROSS FEATURING JOHN LEGEND MAGNIFICENT | | | 2841 +208 | 19.869 8 |
| 9 | 8 | 17 | YUNG L.A. FEATURING YOUNG DRO & T.I. AIN'T I | | | 2816 -81 | 19.833 9 |
| 10 | 11 | 8 | PLEASURE P BOYFRIEND #2 | | | 2673 +326 | 17.869 11 |
| 11 | 10 | 16 | BEYONCÉ DIVA | | | 2321 -210 | 17.786 12 |
| 12 | 15 | 10 | CIARA FEATURING YOUNG JEEZY NEVER EVER | | | 2240 +192 | 15.906 13 |
| 13 | 13 | 13 | GS BOYZ STANKY LEGG | | | 2112 -32 | 13.283 15 |
| 14 | 25 | 4 | SOULJA BOY TELL'EM TURN MY SWAG ON | AIRPOWER/MOST INCREASED PLAYS | | 1995 +619 | 15.580 14 |
| 15 | 12 | 20 | NE-YO FEATURING JAMIE FOXX & FABLOUS SHE GOT HER OWN | | | 1987 -145 | 18.893 10 |
| 16 | 19 | 9 | OJ DA JUICEMAN FEATURING GUCCI MANE MAKE THA TRAP SAY AYE | | | 1958 +172 | 12.240 16 |
| 17 | 16 | 16 | J. HOLIDAY IT'S YOURS | | | 1837 -74 | 10.260 19 |
| 18 | 27 | 3 | KID CUDI DAY 'N' NITE | AIRPOWER | | 1710 +594 | 11.956 17 |
| 19 | 26 | 3 | BEYONCÉ HALO | AIRPOWER | | 1573 +233 | 10.547 18 |
| 20 | 23 | 8 | BOW WOW FEATURING JOHNTA AUSTIN YOU CAN GET IT ALL | | | 1569 +124 | 7.368 24 |
| 21 | 18 | 12 | JAZMINE SULLIVAN LIONS, TIGERS & BEARS | | | 1508 -312 | 9.311 20 |
| 22 | 9 | 9 | MUSIQ SOULCHILD SO BEAUTIFUL | | | 1475 +2 | 9.005 21 |
| 23 | 24 | 10 | JENNIFER HUDSON IF THIS ISN'T LOVE | | | 1347 -61 | 8.026 22 |
| 24 | 17 | 10 | PLIES FEATURING ASHANTI WANT IT, NEED IT | | | 1337 -538 | 7.362 25 |
| 25 | 28 | 5 | THE-DREAM FEATURING MARIAH CAREY MY LOVE | | | 1164 +122 | 6.013 27 |
| 26 | 37 | 2 | KERI HILSON FEATURING KANYE WEST & NE-YO KNOCK YOU DOWN | | | 1096 +449 | 7.971 23 |
| 27 | 29 | 5 | BUSTA RHYMES FEATURING T-PAIN HUSTLER'S ANTHEM '09 | | | 1056 +23 | 4.470 31 |
| 28 | 38 | 2 | JEREMIH BIRTHDAY SEX | | | 1019 +373 | 5.605 26 |
| 29 | 34 | 4 | HURRICANE CHRIS FEATURING SUPERSTARR SHE'S FINE | | | 960 +204 | 5.345 29 |
| 30 | 20 | 5 | CHRISSETTE MICHELE EPIPHANY | | | 959 +92 | 4.480 30 |
| 31 | 31 | 4 | MIKE JONES NEXT TO YOU | | | 951 +115 | 4.462 32 |
| 32 | 33 | 3 | BIRDMAN FEATURING LIL WAYNE ALWAYS STRAPPED | | | 898 +137 | 5.395 28 |
| 33 | 32 | 4 | ELECTRIK RED SO GOOD | | | 877 +96 | 3.085 37 |
| 34 | 35 | 2 | FAST LIFE YUNGSTAZ (F.L.Y.) SWAG SURFIN' | | | 861 +168 | 4.217 33 |
| 35 | NEW | | KANYE WEST FEATURING YOUNG JEEZY AMAZING | | | 718 +233 | 2.673 - |
| 36 | 33 | 2 | LETOYA NOT ANYMORE | | | 671 +25 | 3.591 34 |
| 37 | 35 | 4 | RAY J FEATURING TRUTH & SHORTY MACK SEXY LADIES | | | 645 -48 | 2.245 - |
| 38 | NEW | | GINUWINE LAST CHANCE | | | 610 +204 | 2.985 38 |
| 39 | NEW | | MAINO FEATURING T-PAIN ALL THE ABOVE | | | 607 +74 | 3.458 35 |
| 40 | 40 | 2 | JIM JONES FEATURING NOE & BRITTNEY TAYLOR NA NA NANA NA NA | | | 577 -31 | 1.916 - |

MOST ADDED

| ARTIST TITLE / LABEL | NEW STATIONS |
|---|--------------|
| LIL KIM FEAT. T-PAIN Download (Brookland) | 35 |
| DORROUGH Walk That Walk (NGenius/E1) | 32 |
| NE-YO Part Of The List (Def Jam/DJMG) | 27 |
| LAURA IZIBOR From My Heart To Yours (Atlantic) | 25 |
| PLAYAZ CIRCLE FEAT. OJ DA JUICEMAN Stupid (DTP/Def Jam/DJMG) | 24 |
| JEREMIH Birthday Sex (Def Jam/DJMG) | 8 |
| BEYONCÉ Halo (Music World/Columbia) | 7 |
| BIRDMAN FEAT. LIL WAYNE Always Strapped (Cash Money/Universal Motown) | 7 |
| HURRICANE CHRIS FEAT. SUPERSTARR She's Fine (Polo Grounds/J/RMG) | 7 |

ADDED AT... WBLK
Buffalo, NY
D: Chris Reynolds
Laura Izibor, From My Heart To Yours, 4
Lil Kim Feat. T-Pain, Download, 3
Dorrough, Walk That Walk, 0
Ne-Yo, Part Of The List, 0

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NEW AND ACTIVE

| ARTIST TITLE / LABEL | PLAYS /GAIN | ARTIST TITLE / LABEL | PLAYS /GAIN |
|---|-------------|---|-------------|
| FLO RIDA Right Round (Poe Boy/Atlantic) | 544/15 | JADAKISS FEAT. AYANNA IRISH Can't Stop Me (Ruif Rydes/D-Block/Def Jam/DJMG) | 383/32 |
| PLEASURE P Shone (Poe Boy/Atlantic) | 36 | DAY26 FEAT. P. DIDDY & YUNG JOC Imma Put It On Her (Bad Boy/Atlantic) | 381/214 |
| PAUL WALL FEAT. WEBB E & MOUSE Bizzy Bady (SwishHouse/Asylum) | 452/20 | INDIA.ARIE FEAT. MUSIQ SOULCHILD Chocolate High (Soulbirds/Universal Republic) | 323/54 |
| YOUNG DRO FEAT. YUNG L.A. Take Off (Grand Hustle/Atlantic) | 425/93 | NU JERZEY DEVIL FEAT. LIL WAYNE Different Girls (Sobe) | 316/44 |
| TWANK STAR & T-PAIN Everybody Else (Nappy E oy Digital) | 403/8 | TREY SONGZ I Need A Girl (Song Book/Atlantic) | 312/110 |
| SOULJA BOY TELL'EM Turn My Swag On (Collipark/Interscope) | +619 | KID CUDI Day 'N' Nite (Dream On/G.O.O.D./Universal Motown) | +594 |
| NE-YO FEATURING JAMIE FOXX & FABLOUS She Got Her Own (Def Jam/DJMG) | +449 | KERI HILSON FEAT. KANYE WEST & NE-YO Knock You Down (MosleyZone 4/Interscope) | +373 |
| JEREMIH Birthday Sex (Def Jam/DJMG) | +373 | PLEASURE P Boyfriend #2 (Atlantic) | +373 |

FOR WEEK ENDING APRIL 5, 2009
LEGEND: See legend to charts in charts section for rules and symbol explanations.
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► IRISH IMPORT **LAURA IZIBOR** COMPLETES THE LONGEST JOURNEY TO THE URBAN AC TOP 10 IN FIVE YEARS, AS "FROM MY HEART TO YOURS" LIFTS 12-10 IN ITS 25th WEEK. ANTHONY HAMILTON'S "CHARLENE" ASCENDED TO THE TOP 10 IN ITS 30th WEEK IN 2004, THE LONGEST TOP 10 TRIP IN THE CHART'S 15-YEAR HISTORY.

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST TITLE | 11 NIELSEN BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL | PLAYS TW +/- | AUDIENCE MILLIONS RANK |
|-----------|-----------------|----------------|--|---|--------------|------------------------|
| 1 | 1 | 25 | CHARLIE WILSON THERE GOES MY BABY | NO. 1 (5 WKS) P MUSIC GROUP/JIVE/JLG | 2034 +21 | 14.193 1 |
| 2 | 3 | 19 | JENNIFER HUDSON IF THIS ISN'T LOVE | MOST INCREASED PLAYS ARISTA/RMG | 1634 +199 | 11.688 2 |
| 3 | 5 | 19 | INDIA.ARIE FEATURING MUSIQ SOULCHILD CHOCOLATE HIGH | SOULBIRD/UNIVERSAL REPUBLIC | 1426 +39 | 8.630 6 |
| 4 | 4 | 33 | USHER HERE I STAND | LAFACE/JLG | 1382 -43 | 8.802 5 |
| 5 | 6 | 30 | ANTHONY HAMILTON FEATURING DAVID BANNER COOL | MISTER'S MUSIC/SO DEF/JLG | 1329 +5 | 10.840 3 |
| 6 | 2 | 13 | MUSIQ SOULCHILD SOBEAUTIFUL | ATLANTIC | 1301 -155 | 10.056 4 |
| 7 | 8 | 27 | MUSIQ SOULCHILD FEATURING MARY J. BLIGE IF U LEAVE | ATLANTIC | 1117 -58 | 6.797 11 |
| 8 | 7 | 30 | AVANT WHEN IT HURTS | CAPITOL | 1101 -131 | 7.033 8 |
| 9 | 9 | 29 | ROBIN THICKE THE SWEETEST LOVE | STAR TRAK/INTERSCOPE | 981 -21 | 6.861 10 |
| 10 | 12 | 25 | LAURA IZIBOR FROM MY HEART TO YOURS | ATLANTIC | 877 +43 | 6.767 12 |
| 11 | 11 | 20 | JAZMINE SULLIVAN LIONS, TIGERS & BEARS | J/RMG | 851 -7 | 7.278 7 |
| 12 | 10 | 43 | JENNIFER HUDSON SPOTLIGHT | ARISTA/RMG | 802 -71 | 6.894 9 |
| 13 | 13 | 38 | MINT CONDITION NOTHING LEFT TO SAY | CAGED BIRD/IMAGE | 781 +13 | 4.811 14 |
| 14 | 14 | 8 | CHRISSETTE MICHELE EPIPHANY | DEF JAM/IDJMG | 753 +40 | 4.805 15 |
| 15 | 16 | 7 | K'JON ON THE OCEAN | UP&UP/DEH TYME/UNIVERSAL REPUBLIC | 704 +86 | 5.085 13 |
| 16 | 18 | 7 | RAPHAEL SAADIQ FEAT. STEVIE WONDER & CJ HILTON NEVER GIVE YOU UP | AIRPOWER COLUMBIA | 667 +129 | 3.811 16 |
| 17 | 8 | 8 | ERIC BENET CHOCOLATE LEGS | FRIDAY/REPRISE/WARNER BROS. | 615 +8 | 3.421 18 |
| 18 | 20 | 15 | CASE LOVELY | INDIGO BLUE | 506 -14 | 2.051 22 |
| 19 | 19 | 10 | AVANT SAILING | CAPITOL | 485 -36 | 2.116 21 |
| 20 | 24 | 6 | GINUWINE LAST CHANCE | NOTIFI/ASYLUM/WARNER BROS. | 416 +50 | 1.699 26 |
| 21 | 23 | 19 | KEYSHIA COLE FEATURING 2PAC PLAYA CARDZ RIGHT | AMARU/IMANI/GEFFEN/INTERSCOPE | 397 +14 | 2.694 20 |
| 22 | 26 | 4 | RUBEN STUDDARD TOGETHER | HICKORY | 361 +66 | 1.219 33 |
| 23 | 22 | 10 | HEATHER HEADLEY FEATURING SMOKIE NORFUL JESUS IS LOVE | EMI GOSPEL | 351 -49 | 1.985 24 |
| 24 | 21 | 15 | JAMES FORTUNE & FIYA I TRUST YOU | BLACKSMOKE/WORLDWIDE | 343 -74 | 2.793 19 |
| 25 | 25 | 6 | NE-YO MAD | DEF JAM/IDJMG | 322 +10 | 3.749 17 |
| 26 | 28 | 4 | URBAN MYSTIC THE BEST PART OF THE DAY | SOBE | 310 +49 | 1.040 35 |
| 27 | 27 | 13 | SLIQUE YOUR BODY | ROSEHIP | 265 -25 | 2.016 23 |
| 28 | 32 | 9 | WAYNE BRADY F.W.B. | PEAK/CMG | 251 +58 | 1.479 29 |
| 29 | 37 | 2 | ANTHONY HAMILTON THE POINT OF IT ALL | MISTER'S MUSIC/JIVE/JLG | 220 +97 | 0.844 38 |
| 30 | 29 | 4 | KEYSHIA COLE YOU COMPLETE ME | IMANI/GEFFEN/INTERSCOPE | 209 -43 | 1.450 30 |
| 31 | 35 | 5 | DEBORAH COX SAYING GOODBYE | DECO/IMAGE | 188 +21 | 0.852 37 |
| 32 | 33 | 8 | JAMIE FOXX FEATURING T-PAIN BLAME IT | J/RMG | 181 -11 | 1.417 31 |
| 33 | 34 | 5 | ROBIN THICKE DREAMWORLD | STAR TRAK/INTERSCOPE | 176 -13 | 0.543 - |
| 34 | 30 | 18 | USHER TRADING PLACES | LAFACE/JLG | 176 -46 | 1.381 32 |
| 35 | NEW | | SOLANGE T.O.N.Y. | MUSIC WORLD/GEFFEN/INTERSCOPE | 134 +108 | 1.595 28 |
| 36 | 40 | 8 | LIONEL RICHIE JUST GO | DEF JAM/IDJMG | 125 +16 | 0.455 - |
| 37 | NEW | | JAMIE FOXX IDON'T NEED IT | J/RMG | 108 +86 | 1.743 25 |
| 38 | RE-ENTRY | | JOE WHY JUST BE FRIENDS | 563/KEDAR | 101 +63 | 1.690 27 |
| 39 | RE-ENTRY | | LEE CARR BREATHE | 3RD STREET/JIVE/JLG | 100 0 | 0.189 - |
| 40 | NEW | | LAKISHA JONES LET'S GO CELEBRATE | ELITE | 93 +46 | 0.120 - |

MOST ADDED

| ARTIST TITLE / LABEL | NEW STATIONS |
|---|--------------|
| JOHN LEGEND Everybody Knows (G.O.O.D./Columbia) KDKS, KMEZ, KNEK, KOKY, KQXL, WAGH, WAKB, WQPR, WIMX, WKXI, WLXC, WMPZ, WUHT, WVBE, WWMG, WXST | 16 |
| KEYSHIA COLE You Complete Me (Imani/Geffen/Interscope) KDKS, KMEZ, KOKY, KQXL, WAGH, WAKB, WBL, WHQT, WKXI, WMCL, WMPZ, WUHT, WVBE, WWDM, WXST | 15 |
| TEENA MARIE Can't Last A Day (Stax/CMG) KBLX, KMEZ, KOKY, KQXL, WBVA, WDAS, WHUR, WYLD | 8 |
| URBAN MYSTIC The Best Part Of The Day (SOBE) WHUR, WKSP, WQMG, WTLZ | 4 |
| ANTHONY HAMILTON The Point Of It All (Mister's Music/Jive/JLG) WHUR, WPHR, WQMG, WSRB | 4 |
| JENNIFER HUDSON If This Isn't Love (Arista/RMG) KMLJ, WBHK, WJMJ | 3 |
| GINUWINE Last Chance (Notifi/Asylum/Warner Bros.) WBL, WCFB, WQNC | 3 |
| JAZMINE SULLIVAN Lions, Tigers & Bears (J/RMG) WKJS, WVAZ | 2 |
| LAURA IZIBOR From My Heart To Yours (Atlantic) WIMX, WQNC | 2 |
| RAPHAEL SAADIQ FEAT. STEVIE WONDER & CJ HILTON Never Give You Up (Columbia) WIMX, WMKS | 2 |

ADDED AT... WVKL
Norfolk, VA
PD: Don London
MD: Theresa Brown
Eric Benet, Chocolate Legs, 20

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NEW AND ACTIVE

| ARTIST TITLE / LABEL | PLAYS /GAIN | ARTIST TITLE / LABEL | PLAYS /GAIN |
|---|--------------|--|--------------|
| JOE Mojic (Kedar) TOTAL STATIONS: 13 | 93/37 | 21:03 WITH FRED HAMMOND, SMOKIE NORFUL & J MOSS Cover Me (PAJAM/Gospo Centric/JLG) TOTAL STATIONS: 30 | 55/12 |
| TEENA MARIE Can't Last A Day (Stax/CMG) TOTAL STATIONS: 11 | 87/54 | KURT CARR & THE KURT CARR SINGERS Peace And Favor Rest On Us (KCC/JLG) TOTAL STATIONS: 27 | 47/11 |
| KENNY LATTIMORE Everybody Here Wants You (Verve) TOTAL STATIONS: 16 | 85/71 | JOE LEAVELL & ST. STEPHEN TEMPLE CHOIR God Is Able (Emtro Gospel) TOTAL STATIONS: 24 | 36/31 |
| HEZEKIAH WALKER & LFC Souled Out (Verity/JLG) TOTAL STATIONS: 40 | 79/18 | MARVIN SAPP Praise Him In Advance (Verity/JLG) TOTAL STATIONS: 23 | 32/2 |
| TONEX Blend (Jive/Battery) TOTAL STATIONS: 12 | 65/9 | SHIRLEY BROWN Upside Down (Malaco) TOTAL STATIONS: 7 | 31/14 |

MOST INCREASED PLAYS

| | |
|-------------|---|
| +199 | JENNIFER HUDSON If This Isn't Love (Arista/RMG) WJMJ +18, KMLJ +14, KOKY +14, WQNC +12, WXMG +12, WXST +11, WQKQ +11, WDLT +9, WCFB +9, WHQT +9 |
| +129 | RAPHAEL SAADIQ FEAT. STEVIE WONDER & CJ HILTON Never Give You Up (Columbia) WVBE +8, WSRB +7, KOKY +6, WQKQ +6, WHUR +6, WMGL +5, WSOL +5, WMKS +5, WKJS +4, KYMA +4 |
| +108 | SOLANGE T.O.N.Y. (Music World/Geffen/Interscope) KNEK +10, KMEZ +3, KMLJ +3, KQXL +3, WAMJ +3, WBVA +3, WCFB +3, WDAS +3, WDLT +3, WFUN +3 |
| +97 | ANTHONY HAMILTON The Point Of It All (Mister's Music/Jive/JLG) WBVA +2, WPHR +2, WMGL +10, WWDM +10, KMEZ +8, FBLX +6, WKXI +4, WUHT +4, KQXL +4, WKJS +4 |
| | K'JON On The Ocean (Up&Up/Deh Tyme/Universal Republic) WJMJ +20, SXHS +11, WAKB +7, WWDN +7, WVBE +6, WTLZ +5, WPHR +4, KMEZ +4, WVKL +4, KMLJ +4 |

FOR WEEK ENDING APRIL 5, 2009
LEGEND: See legend to charts in charts section for rules and symbol explanations.
7) 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.
IZIBOR: KAYT JONES

SMOOTH JAZZ

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST TITLE | 11 NIELSEN BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL | PLAYS TW +/- | AUDIENCE MILLIONS RANK |
|-----------|-----------|----------------|--|---|--------------|------------------------|
| 1 | 1 | 14 | BONEY JAMES STOP, LOOK, LISTEN (TO YOUR HEART) | NO. 1 (7 WKS) CONCORD/CMG | 349 +5 | 2.828 1 |
| 2 | 2 | 7 | JACKIEM JOYNER I'M WAITING FOR YOU | MOST INCREASED PLAYS ARTISTRY | 278 +24 | 2.398 2 |
| 3 | 3 | 24 | OLI SILK CHILL OR BE CHILLED | TRIPPIN' N' RHYTHM | 242 -12 | 1.709 6 |
| 4 | 4 | 32 | EUGE GROOVE RELIGIFY | NARADA JAZZ/CAPITOL | 234 -7 | 1.778 4 |
| 5 | 6 | 20 | KIM WATERS LET'S GET ON IT | SHANACHIE | 227 -5 | 1.341 12 |
| 6 | 5 | 32 | MICHAEL LINGTON YOU AND I | NUGROOVE | 220 -13 | 1.419 9 |
| 7 | 8 | 32 | FOURPLAY FORTUNE TELLER | HEADS UP | 208 +4 | 1.184 13 |
| 8 | 9 | 11 | DAVE KOZ FEATURING JEFF GOLUB BADA BING | CAPITOL | 197 +1 | 1.152 14 |
| 9 | 7 | 40 | WARREN HILL LA DOLCE VITA | EVOLUTION/EI | 182 -25 | 1.859 3 |
| 10 | 10 | 14 | KENNY LATTIMORE AND I LOVE HER | VERVE | 179 -7 | 1.551 7 |

| TW | LW | WKS | ARTIST TITLE | 11 NIELSEN BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL | PLAYS TW +/- | AUDIENCE MILLIONS RANK |
|----|----|-----|---|---|--------------|------------------------|
| 11 | 14 | 18 | SEAL A CHANGE IS GONNA COME | 143/WARNER BROS. | 170 +6 | 1.401 10 |
| 12 | 11 | 8 | KENNY G RITMO Y ROMANCE (RHYTHM & ROMANCE) | STARBUCKS/CONCORD/CMG | 169 -6 | 1.750 5 |
| 13 | 13 | 39 | TIM BOWMAN SWEET SUNDAYS | TRIPPIN' N' RHYTHM | 164 -4 | 1.441 8 |
| 14 | 15 | 6 | RICHARD ELLIOT MOVE ON UP | ARTISTRY | 161 +5 | 0.810 15 |
| 15 | 16 | 12 | WALTER BEASLEY STEADY AS SHE GOES | HEADS UP | 139 -2 | 0.730 16 |
| 16 | 19 | 21 | JESSE COOK HAVANA | COACH HOUSE/EI | 100 +12 | 1.349 11 |
| 17 | 18 | 8 | GREGG KARUKAS MANHATTAN | TRIPPIN' N' RHYTHM | 85 -5 | 0.202 - |
| 18 | 21 | 8 | THE RIPPINGTONS FEATURING RUSS FREEMAN PARIS GROOVE | PEAK/CMG | 82 +8 | 0.258 29 |
| 19 | 25 | 3 | BASIA BLAME IT ON THE SUMMER | EI | 80 +12 | 0.193 - |
| 20 | 23 | 3 | JASON MRAZ I'M YOURS | ATLANTIC/RRP | 71 +2 | 0.419 19 |



▶ REGISTERING 270 PLAYS AT 27 PANELS, **GREG O'QUIN & IPRAIZE** MAKE THEIR FIRST CHART APPEARANCE WITH "LEAD ME JESUS," WHICH OPENS AT NO. 27. O'QUIN IS THE FOUNDING PASTOR AT THE CHURCH WITHOUT WALLS INTERNATIONAL (ALSO DUBBED THE WOW CHURCH), LOCATED IN SUBURBAN DALLAS.

| LAST WEEK | WEEKS ON CHART | ARTIST TITLE | 11 NIELSEN BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL | PLAYS TW +/- | AUDIENCE MILLIONS RANK |
|-----------|----------------|---|---|--------------|------------------------|
| 1 | 28 | HEZEKIAH WALKER & LFC SOULED OUT | NO. 1 (5 WKS) VERITY/JLG | 1233 -38 | 4,702 1 |
| 2 | 60 | JAMES FORTUNE & FIYA I TRUST YOU | BLACKSMOKE/WORLDWIDE | 972 -89 | 3,577 4 |
| 3 | 20 | DONALD LAWRENCE & CO. BACK II EDEN | QU ET WATER/VERITY/JLG | 945 -65 | 4,205 2 |
| 4 | 23 | KURT CARR & THE KURT CARR SINGERS PEACE AND FAVOR REST ON US | KCG/JLG | 944 -5 | 3,529 6 |
| 5 | 17 | MARVIN SAPP PRAISE HIM IN ADVANCE | VERITY/JLG | 803 -9 | 4,102 3 |
| 6 | 19 | MAURETTE BROWN-CLARK IT AIN'T OVER (UNTIL GOD SAYS IT'S OVER) | AIR GOSPEL/MALACO | 798 +23 | 3,242 7 |
| 9 | 35 | KIERRA "KIKI" SHEARD PRAISE HIM NOW | EMI GOSPEL | 641 +63 | 2,455 11 |
| 10 | 43 | 21:03 WITH FRED HAMMOND, SMOKIE NORFUL & J MOSS COVER ME | PAJAM/GOSPO CENTRIC/JLG | 615 +37 | 2,912 9 |
| 7 | 65 | JONATHAN NELSON FEATURING PURPOSE MY NAME IS VICTORY | INTEGRITY | 612 -1 | 3,530 5 |
| 8 | 33 | MARY MARY GET UP | MY BLOCK/COLUMBIA | 608 +4 | 2,794 10 |
| 11 | 37 | ARKANSAS GOSPEL MASS CHOIR I LIFT MY HANDS | T/EMTRO GOSPEL | 572 -4 | 2,455 12 |
| 12 | 10 | MARY MARY FEATURING KIERRA "KIKI" SHEARD GOD IN ME | MY BLOCK/COLUMBIA | 543 +10 | 2,961 8 |
| 13 | 19 | HEATHER HEADLEY FEATURING SMOKIE NORFUL JESUS IS LOVE | EMI GOSPEL | 513 -11 | 1,836 15 |
| 14 | 27 | KATHY TAYLOR AND FAVOR OH HOW PRECIOUS | KATCO/TYSO | 484 -36 | 1,653 17 |
| 15 | 11 | JOE LEAVELL & ST. STEPHEN TEMPLE CHOIR GOD IS ABLE | EMTRO GOSPEL | 469 +29 | 0,979 23 |
| 16 | 6 | SMOKIE NORFUL JUSTIFIED | EMI GOSPEL | 454 -53 | 1,329 19 |
| 17 | 11 | SHARI ADDISON NO BATTLE, NO BLESSING | BET/VERITY/JLG | 448 -10 | 2,066 13 |
| 18 | 4 | DONNIE MCCLURKIN FEATURING KAREN CLARK-SHEARD WAIT ON THE LORD | VERITY/JLG | 420 +64 | 1,721 16 |
| 19 | 8 | ISRAEL HOUGHTON JUST WANNA SAY | INTEGRITY | 373 -14 | 1,882 14 |
| 20 | 24 | JIMMY HICKS & THE VOICES OF INTEGRITY GOD'S GOT IT | BLACKSMOKE/WORLDWIDE | 372 -4 | 0,963 24 |
| 21 | 13 | JAMES INGRAM DON'T LET GO | ENTERING/MUSIC ONE | 368 -19 | 1,588 18 |
| 23 | 10 | BISHOP PAUL S. MORTON PRESENTS THE FGBCFMC CRY YOUR LAST TEAR | TEHILLA/LIGHT | 357 +24 | 1,120 22 |
| 21 | 21 | ISAIAH D. THOMAS & ELEMENTS OF PRAISE SAID HE WOULD BE WITH ME | HABAKKUK | 353 -5 | 0,892 26 |
| 25 | 17 | THE WILLIAMS BROTHERS STILL STRONG | BLACKBERRY | 296 +4 | 0,728 28 |
| 24 | 7 | KEITH "WONDERBOY" JOHNSON & THE SPIRITUAL VOICES TIME TO GET CLOSE TO JESUS | GOSPEL TRUTH | 295 -25 | 0,925 25 |
| 26 | 24 | REGINA BELLE I CALL ON JESUS | PENDULUM | 284 -7 | 1,150 21 |
| 27 | NEW | GREG O'QUIN & IPRAIZE LEAD ME JESUS | PENDULUM | 270 +79 | 0,693 29 |
| 28 | 9 | PERFECTION WHAT IS THIS | JEAT/TESTIMONY | 235 -14 | 0,498 - |
| 29 | 10 | CRYSTAL AIKIN I DESIRE MORE | BET/VERITY/JLG | 234 -20 | 0,672 30 |
| 29 | 3 | TED WINN GOD BELIEVES IN YOU | TEDDYS/JAMZ | 233 -1 | 0,670 - |

| THIS WEEK | ARTIST TITLE | 11 NIELSEN BDS CERTIFICATIONS | PLAYS TW | LW |
|-----------|--|-------------------------------|----------|-----|
| 5 | MARVIN SAPP NEVER WOULD HAVE MADE IT (VERITY/JLG) | | 479 | 492 |
| 6 | SHEKINAH GLORY MINISTRY JESUS (KINGDOM) | | 387 | 394 |
| 7 | THE WEST ANGELES COGIC MASS CHOIR LORD PREPARE ME (EMI GOSPEL) | | 327 | 367 |
| 8 | TROY SNEED PRESENTS BONAFIDE PRAISERS WORK IT OUT (EMTRO GOSPEL) | | 326 | 350 |
| 9 | HEZEKIAH WALKER & LFC GRATEFUL (VERITY/JLG) | | 309 | 335 |

| THIS WEEK | ARTIST TITLE | 11 NIELSEN BDS CERTIFICATIONS | PLAYS TW | LW |
|-----------|---|-------------------------------|----------|-----|
| 6 | JOSHUA'S TROOP EVERYBODY CLAP YOUR HANDS (NEW HAVEN) | | 286 | 295 |
| 7 | KIRK FRANKLIN JESUS (FO YO SOUL/GOSPO CENTRIC/JLG) | | 283 | 290 |
| 8 | BYRON CAGE ROYALTY (LIVE AT THE APOLLO)(GOSPO CENTRIC/JLG) | | 247 | 241 |
| 9 | THE MURRILLS FRIEND OF MINE (QUIET WATER/VERITY/JLG) | | 237 | 259 |
| 10 | DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS ENCOURAGE YOURSELF (EMI GOSPEL) | | 225 | 261 |

MOST ADDED

| ARTIST TITLE / LABEL | NEW STATIONS |
|---|--------------|
| JAMES FORTUNE & FIYA FEAT. KEITH "WONDERBOY" JOHNSON & NIKITTA FOX I Wouldn't Know You (Blacksmoke/WorldWide) KHLR, KOKA, WFMI, WHLH, WJMI, WNOO, WOAD, WUFO, WXEZ, WXOK | 10 |
| DONNIE MCCLURKIN FEAT. KAREN CLARK-SHEARD Wait On The Lord (Verity/JLG) WCHB, WEAM, WLOK, WPZE, WPZZ, WXOK | 6 |
| SMOKIE NORFUL Justified (TreMyles/EMI Gospel) KHLR, WEAM, WHLH | 3 |
| BISHOP EDDIE LONG FEAT. GW Righteous Forsaken (Ultimate/E1) KOKA, WUFO, WXVI | 3 |
| MARY MARY FEAT. KIERRA "KIKI" SHEARD God In Me (My Block/Columbia) WCHB, WEAM | 2 |
| JOE LEAVELL & ST. STEPHEN TEMPLE CHOIR God Is Able (Emtro Gospel) KHLR, WEAM | 2 |
| GREG O'QUIN & IPRAIZE Lead Me Jesus (Pendulum) WWIN, WZAZ | 2 |
| PHIL TARVER Better Than That (Kingdom) | 2 |

ADDED AT...
KHLR
Little Rock, AR
PD/MD: J.C. Loves
James Fortune & FIYA, I Wouldn't Know You, 5
Joe Leavell & St. Stephen Temple Choir,
God Is Able, 3
Smokie Norful, Justified, 1

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

NEW AND ACTIVE

| ARTIST TITLE / LABEL | PLAYS /GAIN | ARTIST TITLE / LABEL | PLAYS /GAIN |
|--|-------------|---|-------------|
| PHIL TARVER Better Than That (Kingdom) | 210/49 | GENITA PUGH You Made It Possible (Eternity) | 158/5 |
| BROWN BOYZ FEAT. SPANKY WILLIAMS Love Like That (Blacksmoke/WorldWide) | 185/11 | ANN NESBY I Found A Place (It's Time Child/Tysco) | 157/36 |
| MICAH STAMPLEY The Corinthian Song (Interface) | 184/13 | GI Get Up (BGA/Blacksmoke/Worldwide) | 150/11 |
| TROY SNEED With You Always (Emtro Gospel) | 179/19 | GEORGE HUFF Don't Let Go (E1) | 149/6 |
| LUTHER BARNES & THE RED BUDD GOSPEL CHOIR Spirit Fall Down (AIR Gospel/Malaco) | 168/5 | THE NEVELS SISTERS Clap Your Hands (Molite) | 149/5 |

MOST INCREASED PLAYS

| | |
|------------|---|
| +79 | GREG O'QUIN & IPRAIZE Lead Me Jesus (Pendulum) WJMI +28, WWIN +13, WZAZ +11, WXVI +10, WPZZ +7, SXPR +4, WHLW +3, WSOK +2, WOAD +2, WNOO +2 |
| +64 | DONNIE MCCLURKIN FEAT. KAREN CLARK-SHEARD Wait On The Lord (Verity/JLG) WCHB +11, WPZZ +8, WUFO +7, WPZE +7, SXPR +6, KHLR +6, WEAL +6, KROI +5, WCOA +4, WXOK +4 |
| +63 | KIERRA "KIKI" SHEARD Praise Him Now (EMI Gospel) FATZ +5, WJBI +4, WCHB +4, WHLH +4, WHLW +4, WLOU +4, WPZE +4, WTHB +4, WXOK +4, WFMI +3 |
| +49 | PHIL TARVER Better Than That (Kingdom) WJMI +16, WZAZ +15, WXVI +15, WFLT +13, WLOU +5, WJBI +3, WXEZ +1, WTLC +1 |
| +29 | JAMES FORTUNE & FIYA FEAT. KEITH "WONDERBOY" JOHNSON & NIKITTA FOX I Wouldn't Know You (Blacksmoke/WorldWide) WJMI +14, WFLT +11, KHLR +5, WNOO +5, WCHB +3, KROI +3, WCOA +2, WHLH +2, WHLW +1, WTLC +1 |

FOR WEEK ENDING APRIL 5, 2009
LEGEND: See legend to charts in charts section for rules and symbol explanations.
45 gospel 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.

NAB SHOW OPENING Monday, April 20



State of the Industry Address
David K. Rehr,
President and CEO, NAB



Distinguished Service Award
Mary Tyler Moore



Keynote
Richard Florida,
Best-selling Author, "The Rise of the Creative Class"



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Conferences: April 18-23, 2009 / Exhibits: April 20-23 / Las Vegas Convention Center / Las Vegas, USA / www.nabshow.com



Christian music industry ready to 'Engage'

Previewing GMA Music Week

Kevin Peterson

KPeterson@RadioandRecords.com

The Christian music community will invade Nashville April 18–22 for the Gospel Music Assn.'s Gospel Music Week, at the Renaissance Hotel and Nashville Convention Center. It culminates with the Dove Awards April 23 at the Grand Ole Opry House. ■ Expounding on this year's "Engage" theme, GMA president/CEO John Styll says, "All of us are faced with bigger professional challenges than ever before. It is tempting to focus only on urgent issues, and while we must deal with them, it is critically important to take the time to work together to ensure our long-term success."

He adds that the annual event is when the business and creative facets of the Christian music community come together. "Our separate interests and sectors are like individual gears. By synchronizing all of the gears, we are in a better position to overcome whatever adversity may come our way so that we can continue to work toward our goal of creating music and spreading its beauty and message far and wide."

Here's what to expect at this year's event.

The week kicks off Saturday, April 18 with the Christian Music Broadcasters (CMB) bootcamp, which will begin with a keynote from Cornerstone University president Joseph Stowell, whose role includes oversight of the university in Grand Rapids, as well as its stations WCSG and WAYG/Grand Rapids and WAYK/Kalamazoo, Mich.; Mission Network News; and HisKids.net. He also serves on the board of the Billy Graham Evangelistic Assn.

The bootcamp sessions will focus on air talent, leadership, fund-raising and development, and marketing and promotions. Air talent specialists include Sabo Media CEO Walter Sabo and legendary radio personality Gary Bryan, while the leadership speakers are Columbia International University president emeritus Robertson McQuilkin, Porter's Call founder/director Al Andrews and Krispy Kreme president/CEO Jim Morgan, who promises to bring a large stash of fresh doughnuts.

'Girl-illa Marketing'

Tackling the topic of fund-raising Saturday morning will be Polaris Fundraising Worldwide presi-

dent Jim LaRose and co-founder Dr. Wesley Rediger, Christian Travel Finder founder/president Honnie Korngold, EMF director of research and Goodratings Strategic Services partner Alan Mason and WAY-FM regional business development director BJ O'Neal. Brand Champs co-founder Fran Lytle will provide a guide to what the company calls "Girl-illa Marketing," or marketing to women.

Lytle says, "For women, their highest personal value is establishing and nurturing relationships. That's why it's so important for Christian music radio stations to develop relationships with listeners, not just play their music. They have an iPod for that. Radio is so successful with women because we listen with both sides of our brain at the same time."

Passion Conferences founder/director Louie Giglio will speak at the Sunday-morning worship service, led by Christian worship leader/songwriter Matt Redman. Mason will lead an afternoon session on developing a strategic plan. Chris Hogan, senior financial counselor/director of Dave Ramsey's Wealth Coach Program, will make an afternoon presentation, and the day will conclude with a radio and label symposium. Artists Natalie Grant and Matthew West will host the Sunday-night Songwriter Showcase. (One notable change in this year's agenda is that there won't be a Sunday-evening worship service at Ryman Auditorium, as there has been in years past.)

Monday's CMB keynote, "unChristian: What a New Generation Really Thinks About

Dove Songwriter Nominees

The Gospel Music Assn. announced March 31 the final nominees for songwriter of the year: Steven Curtis Chapman, Natalie Grant, Brandon Heath, Jason Ingram and Tony Wood. The winner will be revealed April 23 during the Dove Awards ceremonies.

Each nominee is also up for song of the year. Chapman penned "Cinderella," while Grant wrote "I Will Not Be Moved." Heath and Ingram co-wrote "Give Me Your Eyes," and Wood co-wrote two contenders: "Empty Me" (with Chris Sligh and Clint Lagerberg) and "I'm Letting Go" (with Francesca Battistelli).

Nominees for all other awards were announced Feb. 20.



Styll



Lyons



Lytle

Christianity—And Why It Matters," will be delivered by Gabe Lyons, founder of the Fermi Project and co-author of the book "unChristian." Mercury Radio Research leader Mark Ramsey will direct two morning sessions before Word Entertainment's Big Hits Lunch, featuring performances by Mark Schultz, BarlowGirl, Francesca Battistelli, Group 1 Crew, Meredith Andrews, Point of Grace and Diamond Rio.

Another change this year is the move from Sunday to Monday afternoon of the artist/DJ reception, which offers a chance to catch up with established and new artists. The only other Monday-afternoon session, "The Financial Hurricane Creates Opportunity," features author/speaker/consultant Michael Q. Pink. Music is on the agenda Monday night, with various evening showcases planned.

Jacobs Presents 'Bedroom Project'

Tuesday begins with the eighth annual worship breakfast, anchored by author, speaker and previous R&R Christian Summit keynoter David Nasser. After breakfast, Jacobs Media president Fred Jacobs presents details from "The Bedroom Project," a groundbreaking research project conducted among 17- to 28-year-olds in their own natural habitats—their homes, dorm rooms, cars and even bedrooms—to find out how they perceive and use radio and how radio can reach them.

Tuesday's lunch will be hosted by MercyMe's Bart Millard and EMI Christian Music Group artist Mandisa. Afterward, Walla Walla University communications professor Dr. Loren Dickinson speaks candidly on communication, while former Salem Communications national PD/brand manager Chuck Finney leads a panel on how to prepare for Arbitron ratings surveys. Authors and speakers Scott and Bethany Palmer, better-known as "the money couple," close out the afternoon with a session on healthy financial communication. Evening music showcases follow.

Wednesday is a light day, with just two sessions scheduled. First is an artist symposium titled "Crossing the Borders—Artists of Faith Making a Connection in Several Musical Genres," hosted by Billboard contributor/freelance writer Deborah Evans Price. Artists include husband-and-wife duo Vince Gill and Amy Grant; Three Doors Down's Brad Arnold; Heather Headley; Alison Krauss; Backstreet Boys' Brian Littrell; Sixpence None the Richer's Leigh Nash; Sara Evans; and Stephen Petree, formerly of Shiny Toy Guns. A keynote address from artist/songwriter/producer/author Charlie Peacock will close out the GMA sessions.

The most notable change in this year's schedule is the shifting of the Dove Awards from Wednesday to Thursday night. The venue remains the same—the Grand Ole Opry House—and again this year the awards will be televised live on the Gospel Music Channel. In addition to Dove winners in 43 music categories, the winners of the 2009 GMA/CMB station of the year awards in major, large, medium and small markets will be acknowledged during the broadcast.

R&R

R&R CHRISTIAN AC

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► UP 131 PLAYS, **BIG DADDY WEAWE** POSTS THE CHART'S SECOND-LARGEST INCREASE WITH "YOU FOUND ME," WHICH RISES 12-10 TO BECOME THE GROUP'S NINTH TOP 10. THE SONG IS THE SECOND SINGLE FROM THE ACT'S FIFTH SET OF NEW MATERIAL, "WHAT LIFE WOULD BE LIKE." THE TITLE TRACK PEAKED AT NO. 3 ON THE OCT. 31, 2008, CHART.

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST TITLE | NIELSEN BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL | PLAYS | | AUDIENCE MILLIONS | RANK |
|-----------|-----------|----------------|--|---|-------|------|-------------------|------|
| | | | | | TW | +/- | | |
| 1 | 14 | 14 | FRANCESCA BATTISTELLI FREE TO BE ME | NO. 1 (2 WKS) FERVENT/WORD-CURB | 1760 | +28 | 3.570 | 4 |
| 2 | 5 | 20 | MATTHEW WEST THE MOTIONS | MOST INCREASED PLAYS SPARROW/EMI CMG | 1707 | -138 | 3.552 | 5 |
| 3 | 3 | 14 | MERCYME FINALLY HOME | INO | 1655 | +49 | 4.177 | 1 |
| 4 | 3 | 30 | JEREMY CAMP THERE WILL BE A DAY | BEC/TOOTH & NAIL | 1531 | -51 | 3.586 | 2 |
| 5 | 2 | 29 | THIRD DAY REVELATION | ESSENTIAL/PLG | 1529 | -127 | 3.582 | 3 |
| 6 | 5 | 34 | TENTH AVENUE NORTH BY YOUR SIDE | REUNION/PLG | 1445 | -44 | 3.311 | 6 |
| 7 | 7 | 23 | JOSH WILSON SAVIOR, PLEASE | SPARROW/EMI CMG | 1376 | +46 | 2.592 | 9 |
| 8 | 3 | 11 | NEWSBOYS IN THE HANDS OF GOD | INPOP | 1361 | +78 | 2.199 | 13 |
| 9 | 9 | 10 | CHRIS TOMLIN I WILL RISE | SIXSTEPS/SPARROW/EMI CMG | 1271 | +60 | 2.487 | 11 |
| 10 | 2 | 7 | BIG DADDY WEAWE YOU FOUND ME | FERVENT/WORD-CURB | 1124 | +131 | 2.312 | 12 |
| 11 | 10 | 38 | TOBYMAC FEATURING KIRK FRANKLIN & MANDISA LOSE MY SOUL | FOREFRONT/EMI CMG | 1109 | -65 | 2.610 | 8 |
| 12 | 1 | 43 | BRANDON HEATH GIVE ME YOUR EYES | MONOMODE/REUNION/PLG | 1072 | -81 | 2.853 | 7 |
| 13 | 3 | 8 | MANDISA MY DELIVERER | SPARROW/EMI CMG | 907 | +64 | 2.549 | 10 |
| 14 | 5 | 6 | JIMMY NEEDHAM FORGIVEN AND LOVED | INPOP | 727 | +33 | 1.407 | 15 |
| 15 | 4 | 42 | CHRIS TOMLIN JESUS MESSIAH | SIXSTEPS/SPARROW/EMI CMG | 705 | +8 | 1.388 | 16 |
| 16 | 28 | 3 | BRANDON HEATH WAIT AND SEE | MONOMODE/REUNION/PLG | 547 | +76 | 1.536 | 14 |
| 17 | 9 | 9 | LINCOLN BREWSTER GOD YOU REIGN | INTEGRITY | 512 | +36 | 0.761 | 23 |
| 18 | 6 | 16 | THE MICHAEL GUNGOR BAND ANCIENT SKIES | BRASH | 465 | -39 | 0.379 | - |
| 19 | 9 | 14 | IAN ESKELIN, MARK STUART & VICKY BEECHING LORD | INTEGRITY | 456 | -3 | 1.171 | 17 |
| 20 | 21 | 10 | ABOVE THE GOLDEN STATE I'LL LOVE YOU SO | SPARROW/EMI CMG | 444 | +3 | 0.830 | 20 |
| 21 | 30 | 14 | MARK HARRIS ONE TRUE GOD | INO | 437 | -16 | 0.711 | 25 |
| 22 | 22 | 4 | BLUETREE GOD OF THIS CITY | LUCID | 432 | +37 | 0.644 | 27 |
| 23 | 23 | 6 | JARS OF CLAY TWO HANDS | GRAY MATTERS/ESSENTIAL/PLG | 411 | +43 | 0.876 | 19 |
| 24 | 28 | 2 | JONNY DIAZ MORE BEAUTIFUL YOU | MOST ADDED INO | 352 | +61 | 0.734 | 24 |
| 25 | 26 | 10 | JOHN WALLER WHILE I'M WAITING | BEACH STREET/REUNION/PLG | 327 | +14 | 0.824 | 21 |
| 26 | 27 | 4 | BEBO NORMAN PULL ME OUT | BEC/TOOTH & NAIL | 315 | +22 | 0.094 | - |
| 27 | 25 | 10 | THE FRAY YOU FOUND ME | EPIC/INO | 309 | +1 | 0.973 | 18 |
| 28 | 8 | 8 | SARAH REEVES SWEET SWEET SOUND | SPARROW/EMI CMG | 295 | -25 | 0.225 | - |
| 29 | 29 | 2 | RUSH OF FOOLS LOSE IT ALL | MIDAS | 286 | +8 | 0.420 | - |
| 30 | 30 | 2 | MIKESCHAIR CAN'T TAKE AWAY | CURB | 268 | +16 | 0.797 | 22 |

| 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 | LAURA STORY MIGHTY TO SAVE (INO) | | 685 | 701 | 6 | AARON SHUST MY SAVIOR MY GOD (BRASH) | | 596 | 601 |
| 2 | DOWNHERE HERE I AM (CENTRICITY) | | 668 | 720 | 7 | CASTING CROWNS SLOW FADE (BEACH STREET/REUNION/PLG) | | 567 | 609 |
| 3 | ADDISON ROAD HOPE NOW (INO) | | 656 | 675 | 8 | TREE3 BLESS'D BE YOUR NAME (IN POP) | | 553 | 589 |
| 4 | BIG DADDY WEAWE WHAT LIFE WOULD BE LIKE (FERVENT/WORD-CURB) | | 624 | 676 | 9 | CASTING CROWNS EAST TO WEST (BEACH STREET/REUNION/PLG) | | 546 | 530 |
| 5 | MERCYME YOU REIGN (INO) | | 613 | 604 | 10 | LINCOLN BREWSTER EVERLASTING GOD (INTEGRITY) | | 537 | 524 |

+ MOST ADDED

| ARTIST TITLE / LABEL | NEW STATIONS |
|--|--------------|
| JONNY DIAZ More Beautiful You (INO) Sirius XM The Message, WAFJ, WAKW, WDJC, WМУZ | 5 |
| BRANDON HEATH Wait And See (Monomode/Reunion/PLG) WAKW, WCRJ, WМУZ, WVJF | 4 |
| JARS OF CLAY Two Hands (Gray Matters/Essential/PLG) KBNJ, WCRJ, WFSH, WJKL | 4 |
| CHRIS TOMLIN I Will Rise (Sixsteps/Sparrow/EMI CMG) KGBI, WFHM, WVEJ | 3 |
| MANDISA My Deliverer (Sparrow/EMI CMG) KKSP, Sirius XM The Message, WJQK | 3 |
| BEBO NORMAN Pull Me Out (BEC/Tooth & Nail) KFSH, WCRJ, WFFH | 3 |
| MEREDITH ANDREWS The New Song We Sing (Word-Curb) KFSH, KHZR, WDJC | 3 |
| 33MILES Jesus Calling (INO) KLJC, WJIE, WMLZ | 3 |
| DECEMBERADIO Look For Me (Slanted/Spring Hill) KBIQ, WJTL, WМУZ | 3 |

ADDED AT... KSBJ
Houston, TX
PD: John Hull
MD: Jim Beeler
Natalie Grant, Perfect People, O

God listens.
89.3 KSBJ

FOR REPORTING STATIONS PLAYLISTS GO TO
www.RadioandRecords.com

NEW AND ACTIVE

| ARTIST TITLE / LABEL | PLAYS /GAIN | ARTIST TITLE / LABEL | PLAYS /GAIN |
|---|-------------|--|-------------|
| REMEDY DRIVE All Along (Word-Curb) TOTAL STATIONS: 17 | 260/15 | KARI JOBE I'm Singing (Integrity) TOTAL STATIONS: 17 | 214/24 |
| MAT KEARNEY Closer To Love (Aware/Columbia/Inpop) TOTAL STATIONS: 19 | 247/54 | BUILDING 429 Always (INO) TOTAL STATIONS: 14 | 186/59 |
| JEREMY RIDDLE Bless His Name (Vaineta/Vineyard) TOTAL STATIONS: 16 | 233/8 | DOWNHERE Hope Is Rising (Centricity) TOTAL STATIONS: 13 | 164/2 |
| KUTLESS I Do Not Belong (BEC/Tooth & Nail) TOTAL STATIONS: 13 | 230/1 | CHRISTY NOCKELS Life Light Up (Sixsteps/Sparrow/EMI CMG) TOTAL STATIONS: 10 | 140/34 |
| REVIVE Chorus Of The Saints (Essential/PLG) TOTAL STATIONS: 14 | 222/36 | SARA GROVES Love Is Still A Worthy Cause (INO) TOTAL STATIONS: 8 | 134/9 |

↑ MOST INCREASED PLAYS

| | |
|------|---|
| +138 | MATTHEW WEST The Motions (Sparrow/EMI CMG) WLAB +40, KAIM +35, WCV0 +12, WJIE +12, KFSH +12, WVEJ +10, KKFS +10, WCSG +9, WJQK +7, WMHK +7 |
| +131 | BIG DADDY WEAWE You Found Me (Fervent/Word-Curb) WCV0 +28, WJIE +20, KAIM +17, KHZR +13, WPAR +11, SXMS +9, KSBJ +6, WCSG +5, WAFJ +5, WCRJ +5 |
| +78 | NEWSBOYS In The Hands Of God (Inpop) WBEJ +20, KKFS +15, WBSN +14, WCSG +9, WAFJ +8, KAIM +7, WCRJ +7, WMHK +7, KSOS +6, WFFH +6 |
| +76 | BRANDON HEATH Wait And See (Monomode/Reunion/PLG) WLAB +25, WFHM +10, WAFJ +8, WJTL +7, WCRJ +7, KBIQ +5, KSBJ +4, FLNW +4, WQCR +3, WAWZ +3 |
| +64 | MANDISA My Deliverer (Sparrow/EMI CMG) KAIM +21, KKSP +20, WPAR +14, WJQK +12, WJIE +6, WAWZ +4, WDJC +4, KCMS +2, KSBJ +2, WFFH +2 |

FOR WEEK ENDING APRIL 5, 2009
LEGEND: See legend to charts in charts section for rules and symbol explanations.
58 Christian AC stations are electronically monitored by Nielsen Broadcast Data Systems 24 hours a day, 7 days a week. Christian AC Indicator chart compiled of 32 reporters, Christian CHR 26, Christian rock 26 and soft AC/inspirational 23. © 2009 Nielsen Business Media, Inc. All rights reserved.

MAC POWELL & DAVID NASSER PRESENT

GLORY REVEALED II

WHAT WE PROCLAIM

DEBUT SINGLE

"SINCE THE WORLD BEGAN"

IMPACTING APRIL 17TH

NEW ALBUM IN STORES JULY 14, 2009

For more info contact:
AJ Strout 615.261.6324
aj.strout@pmgsonymusic.com

R&R CHRISTIAN

POWERED BY **nielsen** BDS

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▶ WITH 292 PLAYS AT 11 REPORTERS, IRISH WORSHIP BAND **BLUETREE** INKS ITS FIRST ENTRY ON CHRISTIAN CHR, AS "GOD OF THIS CITY" DEBUTS AT NO. 24. THE CUT CONCURRENTLY BULLETS AT NO. 22 ON CHRISTIAN AC. THE SONG IS THE LEAD SINGLE/TITLE TRACK FROM THE GROUP'S U.S. ALBUM DEBUT.

| THIS WEEK | LAST WEEK | WEEKS ON CHART | CHRISTIAN CHR | | PLAYS | |
|-----------|-----------------|----------------|--|----------------------------|-------|------|
| | | | ARTIST TITLE | IMPRINT / PROMOTION LABEL | TW | +/- |
| 1 | 1 | 8 | FRANCESCA BATTISTELLI FREE TO BE ME | FERVENT/WORD-CURB | 1170 | +28 |
| 2 | 2 | 8 | MATTHEW WEST THE MOTIONS | SPARROW/EMI CMG | 981 | +8 |
| 3 | 3 | 10 | RED NEVER BE THE SAME | ESSENTIAL/PLG | 905 | -7 |
| 4 | 4 | 7 | TENTH AVENUE NORTH BY YOUR SIDE | REUNION/PLG | 854 | -12 |
| 5 | 5 | - | REMEDY DRIVE ALL ALONG | WORD-CURB | 779 | +45 |
| 6 | 5 | 22 | RUSH OF FOOLS LOSE IT ALL | MIDAS | 726 | -100 |
| 7 | 8 | 14 | FRAY YOU FOUND ME | EPIC/INO | 650 | +28 |
| 8 | 1 | - | DOWNHERE MY LAST AMEN | CENTRICITY | 612 | +46 |
| 9 | 9 | 8 | JARS OF CLAY TWO HANDS | GRAY MATTERS/ESSENTIAL/PLG | 593 | +4 |
| 10 | 7 | 33 | GROUP 1 CREW KEYS TO THE KINGDOM | FERVENT/WORD-CURB | 568 | -96 |
| 11 | 14 | 8 | KUTLESS TO KNOW THAT YOU'RE ALIVE | BEC/TOOTH & NAIL | 548 | +85 |
| 12 | 10 | 18 | VOTA HARD TO BELIEVE | INO | 530 | -43 |
| 13 | 15 | 3 | MAT KEARNEY CLOSER TO LOVE | AWARE/COLUMBIA/INPOP | 523 | +90 |
| 14 | 12 | 1 | NEWSBOYS IN THE HANDS OF GOD | INPOP | 521 | -1 |
| 15 | 15 | 30 | JEREMY CAMP THERE WILL BE A DAY | BEC/TOOTH & NAIL | 481 | +21 |
| 16 | 18 | 1 | SEVENGLORY ALL OF THIS FOR YOU | 7 SPIN | 448 | +27 |
| 17 | 17 | 5 | HAWK NELSON LET'S DANCE | BEC/TOOTH & NAIL | 419 | -3 |
| 18 | 21 | 15 | THIS BEAUTIFUL REPUBLIC BEAUTIFULLY BROKEN | FOREFRONT/EMI CMG | 395 | +45 |
| 19 | 23 | 9 | B. REITH MESS | GOTEE | 390 | +20 |
| 20 | 22 | 2 | MIKESCHAIR CAN'T TAKE AWAY | CURB | 381 | +52 |
| 21 | 19 | 18 | KRYSTAL MEYERS LOVE IT AWAY | ESSENTIAL/PLG | 343 | -31 |
| 22 | 23 | 2 | FM STATIC TAKE ME AS I AM | TOOTH & NAIL | 335 | +11 |
| 23 | 27 | 8 | BEBO NORMAN BRITNEY | BEC/TOOTH & NAIL | 298 | +18 |
| 24 | NEW | - | BLUETREE GOD OF THIS CITY | LUCID | 292 | +81 |
| 25 | 24 | 8 | ADDISON ROAD THIS COULD BE OUR DAY | INO | 291 | -31 |
| 26 | 29 | 7 | JOSH WILSON SAVIOR, PLEASE | SPARROW/EMI CMG | 286 | +9 |
| 27 | 25 | 7 | NEVERTHELESS IT'S TRUE | FLICKER/PLG | 285 | -7 |
| 28 | NEW | - | BRANDON HEATH WAIT AND SEE | REUNION/PLG | 283 | +47 |
| 29 | RE-ENTRY | - | MAINSTAY BECOME WHO YOU ARE | BEC/TOOTH & NAIL | 282 | +50 |
| 30 | - | 28 | FIREFLIGHT YOU GAVE ME A PROMISE | FLICKER/PLG | 275 | +22 |

| THIS WEEK | LAST WEEK | WEEKS ON CHART | CHRISTIAN ROCK | | PLAYS | |
|-----------|-----------------|----------------|--|---------------------------|-------|------|
| | | | ARTIST TITLE | IMPRINT / PROMOTION LABEL | TW | +/- |
| 1 | 11 | - | ABANDON HOLD ON | FOREFRONT/EMI CMG | 264 | -15 |
| 2 | 17 | - | IVORYLINE HEARTS AND MINDS | TOOTH & NAIL | 262 | -12 |
| 3 | 14 | - | NEVERTHELESS CROSS MY HEART | FLICKER/PLG | 240 | -25 |
| 4 | 14 | - | THIS BEAUTIFUL REPUBLIC SURRENDER SAVED MY LIFE | FOREFRONT/EMI CMG | 237 | -5 |
| 5 | 12 | 9 | FALLING UP STREAMS OF WOE AT ACHERON | BEC/TOOTH & NAIL | 236 | +20 |
| 6 | 19 | 4 | FAMILY FORCE 5 RADIATOR | TMG | 236 | -19 |
| 7 | 11 | - | HAWK NELSON LET'S DANCE | BEC/TOOTH & NAIL | 232 | -6 |
| 8 | 9 | - | PHILMONT THE DIFFERENCE | FOREFRONT/EMI CMG | 222 | -10 |
| 9 | 14 | 10 | RUN KID RUN SET THE DIAL | TOOTH & NAIL | 219 | +15 |
| 10 | 7 | 9 | DECYFER DOWN FADING | INO | 218 | -15 |
| 11 | 10 | 6 | DISCIPLE ROMANCE ME | INO | 216 | -15 |
| 12 | 9 | 20 | RELIENT K THE LAST, THE LOST, THE LEAST | GOTEE | 215 | -17 |
| 13 | 7 | - | FIREFLIGHT STAND UP | FLICKER/PLG | 203 | -1 |
| 14 | 11 | 14 | CHILDREN 18:3 HOMEMADE VALENTINE | TOOTH & NAIL | 195 | -25 |
| 15 | 17 | 12 | THE CONTACT BLACK SEA | 7 SPIN | 192 | +13 |
| 16 | 22 | 6 | FM STATIC THE UNAVOIDABLE BATTLE OF FEELING ON THE OUTSIDE | TOOTH & NAIL | 187 | +32 |
| 17 | 18 | 8 | PILLAR STATE OF EMERGENCY | ESSENTIAL/PLG | 178 | +3 |
| 18 | 16 | 5 | RED DEATH OF ME | ESSENTIAL/PLG | 178 | -13 |
| 19 | 21 | 7 | SUPERCHICK(K) CROSS THE LINE | INPOP | 167 | +9 |
| 20 | NEW | - | EVERYDAY SUNDAY BEST NIGHT OF OUR LIVES | INPOP | 161 | +88 |
| 21 | 23 | 3 | RUTH BACK TO THE FIVE | TOOTH & NAIL | 140 | +3 |
| 22 | 19 | 7 | FLYNN ADAM SUCH A TIME | GOTEE | 137 | -23 |
| 23 | NEW | - | HOUSE OF HEROES CODE NAME: RAVEN | MONO VS STEREO/GOTEE | 133 | +105 |
| 24 | 30 | 3 | SEVENTH DAY SLUMBER SURRENDER | BEC/TOOTH & NAIL | 113 | +26 |
| 25 | 9 | - | FRAY YOU FOUND ME | EPIC/INO | 112 | -14 |
| 26 | 28 | 4 | I AM TERRIFIED TO THE SERVICE | GOTEE | 94 | -10 |
| 27 | 29 | 2 | HYMNS OF EDEN ALL I NEED | ROCK ONE | 91 | +2 |
| 28 | NEW | - | BECOMING THE ONE TO HURT YOU | TOOTH & NAIL | 85 | +75 |
| 29 | RE-ENTRY | - | A ROTTERDAM NOVEMBER ENOUGH | ARN | 81 | -4 |
| 30 | NEW | - | MANAFEST STEPPIN' OUT | BEC/TOOTH & NAIL | 75 | +25 |

| THIS WEEK | LAST WEEK | WEEKS ON CHART | SOFT AC/INSPIRATIONAL | | PLAYS | |
|-----------|-----------|----------------|--|---------------------------|-------|-----|
| | | | ARTIST TITLE | IMPRINT / PROMOTION LABEL | TW | +/- |
| 1 | 1 | 3 | MERCYME FINALLY HOME | INO | 372 | -11 |
| 2 | 2 | 11 | CHRIS TOMLIN I WILL RISE | SIXSTEPS/SPARROW/EMI CMG | 367 | +32 |
| 3 | 3 | 16 | LINCOLN BREWSTER GOD YOU REIGN | INTEGRITY | 339 | +35 |
| 4 | 3 | 3 | AVALON STILL MY GOD | SPARROW/EMI CMG | 329 | +54 |
| 5 | 4 | 8 | NATALIE GRANT OUR HOPE ENDURES | CURB | 243 | -57 |
| 6 | 7 | 3 | BEBO NORMAN THE ONLY HOPE | BEC/TOOTH & NAIL | 236 | +9 |
| 7 | 3 | 3 | KATINAS PRAYING FOR YOU | DESTINY-EXECUTIVE | 232 | +15 |
| 8 | 11 | 3 | CARMEN D'ARCY WE ADORE THEE | BRICK STREET/MARTINCALE | 223 | 0 |
| 9 | 7 | 3 | LAURA STORY BLESS THE LORD | INO | 202 | +60 |
| 10 | 10 | 10 | JOSH WILSON SAVIOR, PLEASE | SPARROW/EMI CMG | 194 | +1 |

| THIS WEEK | LAST WEEK | WEEKS ON CHART | SOFT AC/INSPIRATIONAL | | PLAYS | |
|-----------|------------|----------------|---|---------------------------|-------|-----|
| | | | ARTIST TITLE | IMPRINT / PROMOTION LABEL | TW | +/- |
| 11 | 10 | 6 | ISRAEL HOUGHTON MY TRIBUTE MEDLEY | INTEGRITY | 188 | -7 |
| 12 | 12 | 15 | JUSTIN UNGER BEHOLD | HEIGHTS | 153 | -31 |
| 13 | 16 | 8 | FRANCESCA BATTISTELLI FREE TO BE ME | FERVENT/WORD-CURB | 151 | +7 |
| 14 | 18 | 4 | NEWSBOYS IN THE HANDS OF GOD | INPOP | 150 | +10 |
| 15 | 14 | 12 | MATTHEW WEST THE MOTIONS | SPARROW/EMI CMG | 146 | -20 |
| 16 | 15 | 9 | TWILA PARIS NOT FORGOTTEN | EI | 142 | -4 |
| 17 | 13 | 16 | THIRD DAY REVELATION | ESSENTIAL/PLG | 142 | -25 |
| 18 | 20 | 2 | JIM BRICKMAN FEAT. RUSH OF FOOLS NEVER FAR AWAY | TIME LIFE | 139 | +24 |
| 19 | NEW | - | MICHAEL W. SMITH DEEP IN LOVE WITH YOU | REUNION/PLG | 128 | +24 |
| 20 | 19 | 3 | TAMMY TRENT I'M LETTING GO | SEPTEMBER DAY | 121 | +1 |

FOR WEEK ENDING APRIL 5, 2009

EMI Music CMG Label Group

CHRIS TOMLIN I WILL RISE

:: 109 stations on ::

#9 AC Monitored | #4 AC Indicator | #2 Soft AC/INSPO

*"I will rise when He calls my name
No more sorrow, no more pain
I will rise on eagles' wings
Before my God, fall on my knees"*

sixstepsrecords

HELLO LOVE
in stores now!



CHRISTIAN AC INDICATOR

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST TITLE | IMPRINT / PROMOTION LABEL | PLAYS TW | +/- |
|-----------|-----------|----------------|--|----------------------------|----------|-----|
| 1 | 13 | 13 | FRANCESCA BATTISTELLI FREE TO BE ME | FERVENT/WORD-CURB | 948 | 0 |
| 3 | 14 | 14 | MERCYME FINALLY HOME | INO | 939 | +13 |
| 5 | 12 | 12 | NEWSBOYS IN THE HANDS OF GOD | INPOP | 937 | +60 |
| 4 | 22 | 22 | MATTHEW WEST THE MOTIONS | SPARROW/EMI CMG | 906 | -28 |
| 5 | 4 | 9 | CHRIS TOMLIN I WILL RISE | SIXSTEPS/SPARROW/EMI CMG | 884 | -1 |
| 6 | 6 | 32 | TENTH AVENUE NORTH BY YOUR SIDE | REUNION/PLG | 720 | -10 |
| 8 | 8 | 8 | BIG DADDY WEAWE YOU FOUND ME | FERVENT/WORD-CURB | 714 | +69 |
| 12 | 10 | 10 | MANDISA MY DELIVERER | SPARROW/EMI CMG | 655 | +82 |
| 9 | 7 | 26 | JOSH WILSON SAVIOR, PLEASE | SPARROW/EMI CMG | 630 | -17 |
| 10 | 9 | 31 | JEREMY CAMP THERE WILL BE A DAY | BEC/TOOTH & NAIL | 629 | -6 |
| 11 | 11 | 9 | BEBO NORMAN PULL ME OUT | BEC/TOOTH & NAIL | 590 | -1 |
| 12 | 13 | 7 | JIMMY NEEDHAM FORGIVEN AND LOVED | INPOP | 533 | +51 |
| 13 | 10 | 28 | THIRD DAY REVELATION | ESSENTIAL/PLG | 523 | -72 |
| 16 | 8 | 8 | JARS OF CLAY TWO HANDS | GRAY MATTERS/ESSENTIAL/PLG | 378 | +31 |
| 15 | 15 | 8 | REMEDY DRIVE ALL ALONG | WORD-CURB | 378 | +25 |
| 18 | 10 | 10 | KUTLESS I DON'T BELONG | BEC/TOOTH & NAIL | 360 | +25 |
| 17 | 17 | 10 | ABOVE THE GOLDEN STATE I'LL LOVE YOU SO | SPARROW/EMI CMG | 358 | +11 |
| 18 | 19 | 4 | JONNY DIAZ MORE BEAUTIFUL YOU | INO | 342 | +21 |
| 19 | 20 | 6 | DOWNHERE HOPE IS RISING | CENTRICITY | 330 | +10 |
| 20 | 24 | 7 | LINCOLN BREWSTER GOD YOU REIGN | INTEGRITY | 325 | +36 |
| 21 | 14 | 20 | MICHAEL CUNGOR BAND ANCIENT SKIES | BRASH | 317 | -66 |
| 22 | 28 | 4 | BLUETREE GOD OF THIS CITY | LUCID | 300 | +59 |
| 23 | 22 | 5 | JEREMY RIDDLE BLESS HIS NAME | VINEYARD/VARIETAL | 296 | -12 |
| 24 | 23 | 14 | MARK HARRIS ONE TRUE GOD | INO | 283 | -11 |
| 25 | 29 | 2 | BRANDON HEATH WAIT AND SEE | REUNION/PLG | 274 | +46 |
| 26 | 26 | 3 | CHRIS AND CONRAD LEAD ME TO THE CROSS | VSR | 269 | +6 |
| 27 | 27 | 6 | SARAH REEVES SWEET SWEET SOUND | SPARROW/EMI CMG | 268 | +14 |
| 28 | 30 | 10 | REVIVE CHORUS OF THE SAINTS | ESSENTIAL/PLG | 258 | +32 |
| 29 | NEW | NEW | MIKESCHAIR CAN'T TAKE AWAY | CURB | 228 | +21 |
| 30 | 25 | 13 | DAVID CROWDER BAND O, FOR A THOUSAND TONGUES TO SING | SIXSTEPS/SPARROW/EMI CMG | 223 | -45 |

COUNTRY INDICATOR HIGHLIGHTS

NO. 1

| ARTIST TITLE | IMPRINT / PROMOTION LABEL |
|-----------------------------------|---------------------------|
| RODNEY ATKINS IT'S AMERICA | CURB |

MOST ADDED

| ARTIST TITLE | IMPRINT / PROMOTION LABEL | NEW STATIONS |
|---|---------------------------|--------------|
| KENNY CHESNEY OUT LAST NIGHT | BNA | 29 |
| REBA STRANCE | STARSTRUCK/VALORY | 15 |
| TOBY KEITH LOST YOU ANYWAY | SHOW DOG NASHVILLE | 10 |
| BILLY CURRINGTON PEOPLE ARE CRAZY | MERCURY | 8 |
| EMILY WEST THAT KIND OF HAPPY | CAPITOL NASHVILLE | 8 |
| JASON MICHAEL CARROLL WHERE I'M FROM | ARISTA NASHVILLE | 7 |
| BLAKE SHELTON I'LL JUST HOLD ON | WARNER BROS./WRN | 7 |

MOST INCREASED PLAYS

| ARTIST TITLE | IMPRINT / PROMOTION LABEL | GAIN |
|-------------------------------------|---------------------------|------|
| KENNY CHESNEY OUT LAST NIGHT | BNA | +836 |
| BRAD PAISLEY THEN | ARISTA NASHVILLE | +500 |
| KEITH URBAN KISS A GIRL | CAPITOL NASHVILLE | +407 |
| SUGARLAND IT HAPPENS | MERCURY | +327 |
| TOBY KEITH LOST YOU ANYWAY | SHOW DOG NASHVILLE | +244 |
| DIERKS BENTLEY SIDEWAYS | CAPITOL NASHVILLE | +220 |
| JASON ALDEAN SHE'S COUNTRY | BROKEN BOW | +196 |

INDICATOR EXCLUSIVES

| TW | LW | ARTIST TITLE | IMPRINT / PROMOTION LABEL | TW PLAYS | +/- |
|----|----|--|--------------------------------|----------|-----|
| 40 | 40 | KATIE ARMIGER TRAIL OF LIES | COLD RIVER | 516 | +1 |
| 44 | 46 | JULIA BURTON WHAT A WOMAN WANTS | EMERALD RIVER/SPINVILLE | 375 | +26 |
| 52 | 55 | DARREN KOZELSKY GOOD DAY TO GET GONE | MAJOR 7TH/SPINVILLE/NINE NORTH | 149 | +8 |
| 54 | 56 | LANCE MILLER GEORGE JONES & JESUS | BIG 7/LOFTON CREEK | 147 | +8 |
| 58 | 59 | JEFF BATES ONE THING | BLACK RIVER | 112 | -1 |
| 59 | 60 | WILLIAMS RILEY BAND I'M STILL ME | GOLDEN/NINE NORTH | 107 | +7 |

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.



CHRISTIAN AC MUSIC RESEARCH

| ARTIST TITLE | IMPRINT / PROMOTION LABEL | FAM% | W 25-54 | W 25-34 | W 35-44 | W 45-54 |
|---|---------------------------|------|---------|---------|---------|---------|
| TENTH AVENUE NORTH BY YOUR SIDE | REUNION/PLG | 94% | 4.21 | 4.24 | 4.22 | 4.16 |
| BRANDON HEATH GIVE ME YOUR EYES | REUNION/PLG | 99% | 4.20 | 4.18 | 4.28 | 4.13 |
| JEREMY CAMP THERE WILL BE A DAY | BEC/TOOTH & NAIL | 99% | 4.20 | 4.17 | 4.18 | 4.24 |
| CHRIS TOMLIN HOW GREAT IS OUR GOD | SIXSTEPS/SPARROW/EMI CMG | 99% | 4.20 | 4.13 | 4.27 | 4.19 |
| MATTHEW WEST THE MOTIONS | SPARROW/EMI CMG | 90% | 4.19 | 4.23 | 4.17 | 4.16 |
| TOBYMAC FEAT. KIRK FRANKLIN & MANDISA LOSE MY SOUL | FOREFRONT/EMI CMG | 100% | 4.18 | 4.07 | 4.21 | 4.27 |
| CHRIS TOMLIN I WILL RISE | SIXSTEPS/SPARROW/EMI CMG | 90% | 4.18 | 4.13 | 4.20 | 4.22 |
| LAURA STORY MIGHTY TO SAVE | INO | 100% | 4.14 | 4.24 | 4.20 | 3.98 |
| BIG DADDY WEAWE WHAT LIFE WOULD BE LIKE | FERVENT/WORD-CURB | 98% | 4.09 | 4.05 | 4.09 | 4.14 |
| THIRD DAY REVELATION | ESSENTIAL/PLG | 94% | 4.09 | 3.98 | 4.17 | 4.13 |
| DOWNHERE HERE I AM | CENTRICITY | 94% | 4.02 | 3.93 | 4.08 | 4.05 |
| MERCYME FINALLY HOME | INO | 91% | 4.00 | 3.88 | 3.99 | 4.13 |
| FRANCESCA BATTISTELLI FREE TO BE ME | FERVENT/WORD-CURB | 93% | 3.97 | 3.99 | 4.02 | 3.92 |
| LINCOLN BREWSTER GOD YOU REIGN | INTEGRITY | 74% | 3.95 | 3.84 | 3.98 | 4.02 |
| JOSH WILSON SAVIOR PLEASE | SPARROW/EMI CMG | 90% | 3.93 | 4.03 | 3.91 | 3.86 |
| NEWSBOYS IN THE HANDS OF GOD | INPOP | 79% | 3.88 | 3.81 | 3.84 | 4.00 |
| MANDISA MY DELIVERER | SPARROW/EMI CMG | 90% | 3.83 | 3.83 | 3.84 | 3.83 |
| NATALIE GRANT OUR HOPE ENDURES | CURB | 94% | 3.82 | 3.85 | 3.95 | 3.67 |
| JIMMY NEEDHAM FORGIVEN AND LOVED | INPOP | 62% | 3.69 | 3.53 | 3.90 | 3.65 |
| SARAH REEVES SWEET SWEET SOUND | SPARROW/EMI CMG | 57% | 3.63 | 3.92 | 3.50 | 3.47 |

Total Sample size is 1707. 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.



COUNTRY BULLSEYE RESEARCH

| ARTIST TITLE | IMPRINT / PROMOTION LABEL | LIKE A LOT | POSITIVE | INDEX | NEUTRAL | DISLIKE | STRONGLY DISLIKE |
|--|---------------------------------|------------|----------|-------|---------|---------|------------------|
| BRAD PAISLEY THEN | ARISTA NASHVILLE | 24.5% | 72.5% | 3.91 | 22.5% | 4.0% | 1.0% |
| JASON ALDEAN SHE'S COUNTRY | BROKEN BOW | 33.3% | 72.0% | 3.94 | 19.0% | 7.2% | 1.8% |
| CARRIE UNDERWOOD FEAT. RANDY TRAVIS I TOLD YOU SO | 19/ARISTA NASHVILLE | 34.0% | 69.2% | 3.92 | 21.0% | 8.2% | 1.7% |
| ELI YOUNG BAND ALWAYS THE LOVE SONGS | REPUBLIC/UNIVERSAL SOUTH | 12.2% | 67.5% | 3.74 | 27.2% | 4.7% | 0.7% |
| KEITH URBAN KISS A GIRL | CAPITOL NASHVILLE | 17.0% | 67.3% | 3.78 | 27.3% | 5.0% | 0.5% |
| TAYLOR SWIFT WHITE HORSE | BIG MACHINE | 27.7% | 65.5% | 3.79 | 23.5% | 8.2% | 2.8% |
| ALAN JACKSON SISSY'S SONG | ARISTA NASHVILLE | 25.2% | 63.7% | 3.76 | 26.0% | 8.0% | 2.3% |
| RODNEY ATKINS IT'S AMERICA | CURB | 20.3% | 63.7% | 3.76 | 28.5% | 7.2% | 0.7% |
| TIM MCGRAW NOTHIN' TO DIE FOR | CURB | 21.7% | 63.2% | 3.75 | 27.8% | 7.7% | 1.3% |
| TOBY KEITH LOST YOU ANYWAY | SHOW DOG | 16.8% | 62.8% | 3.70 | 28.3% | 8.3% | 0.8% |
| GEORGE STRAIT RIVER OF LOVE | MCA NASHVILLE | 26.8% | 62.3% | 3.73 | 24.5% | 10.2% | 3.0% |
| JAKE OWEN DON'T THINK I CAN'T LOVE YOU | RCA | 23.2% | 62.3% | 3.80 | 32.2% | 5.0% | 0.5% |
| JIMMY WAYNE WILLY | VALDRY | 17.2% | 59.7% | 3.65 | 30.0% | 9.0% | 1.3% |
| MARTINA MCBRIDE RIDE | RCA | 14.7% | 58.2% | 3.61 | 31.5% | 9.2% | 1.2% |
| JASON MICHAEL CARROLL WHERE I'M FROM | ARISTA NASHVILLE | 13.5% | 58.0% | 3.62 | 34.2% | 6.2% | 1.7% |
| RANDY HOUSER BOOTS ON | UNIVERSAL SOUTH | 17.7% | 57.5% | 3.59 | 28.3% | 12.2% | 2.0% |
| ADAM GREGORY WHAT IT TAKES | MIDAS/BIG MACHINE | 10.7% | 56.5% | 3.58 | 35.0% | 7.7% | 0.8% |
| SUGARLAND IT HAPPENS | MERCURY | 22.0% | 56.0% | 3.57 | 26.7% | 13.2% | 4.2% |
| ZAC BROWN BAND WHATEVER IT IS | HOME GROWN/ATLANTIC/BIG PICTURE | 12.3% | 55.8% | 3.61 | 37.2% | 6.5% | 0.5% |
| DIERKS BENTLEY SIDEWAYS | CAPITOL NASHVILLE | 14.7% | 55.7% | 3.58 | 33.0% | 10.0% | 1.3% |

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. Oemos 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; MIDWEST: 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.



Broken Bow launches sister label Stoney Creek

Independently Bold

R.J. Curtis

RCurtis@RadioandRecords.com

When owner Benny Brown and executive VP Jim Yerger launched Broken Bow Records 10 years ago, many Music Row insiders gave the indie startup an ice-cube-in-hell's chance of breaking the chokehold major labels had on the market. Riding the Country chart to No. 1 with Jason Aldean and Craig Morgan (who has since moved to BNA Records), Broken Bow has outlived a growing list of other indies, several of which have recently folded, including Equity Music, Montage Music Group, Country Thunder Records and Whitestar.

Facing a double whammy of the worst U.S. economic crisis in 80 years and monumental challenges in the music industry, Broken Bow seems to be flying in the face of conventional wisdom with the March 27 introduction of a second, fully staffed label. The gamble is more surprising in light of the fact that Brown's core business is new-car dealerships, a sector that's dealing with its own set of grave economic consequences.

Yerger, who also serves as executive VP of Stoney Creek, waves off the challenges, saying, "We're bold people. If we weren't bold, we would never have gotten into the music business in the first place."

But Broken Bow isn't the only Nashville indie to start a second

imprint. Big Machine gave birth to Valory, and Lyric Street launched Carolwood, not because the market is good, but to have more chances at bat. With a half-dozen acts ready to be introduced, including multi-instrumentalist Megan Mullins (previously signed to Broken Bow) and newcomer Ash Bowers, Stoney Creek increases the twin labels' odds for success with project launches.

According to Yerger, Brown—who prefers to avoid the press—was raised in Oklahoma and became a self-made multimillionaire in the car business "by being smart and shrewd and with a tremendous amount of hard work." His nephew Paul Brown, who serves as senior VP of legal and

financial affairs for both labels, says, "While things are down, [Benny] has been able to keep his costs down and stay in the black," and that strategy has served him well in both industries.

Paul Brown and Yerger admit to taking a few licks during their first few years in Nashville. But, Brown says, "one of the advantages that paid off for us was the underlying sales experience Jim and Benny brought to the staff."



James

Asked why many independent labels have shuttered, Brown describes part of it as "a failure to understand working with the process in Nashville." Simply having a lot of money doesn't guarantee success, he says. Brown is quick to add another critical piece of the puzzle: "It takes a tremendous level of passion for music." Yerger adds, "We believe people will always gravitate to great songs no matter what the economic issue is."

During the past six months, it was an abundance of radio-ready music that drove the decision to expand, Yerger says. "The main impetus was that we had finished product on Megan Mullins." Shortly after the announcement of Stoney Creek's launch, Mullins was unveiled as its inaugural artist. Bowers also has a finished album. "When you have six or seven projects that are ready to go, you can't wait to get them out on one label," Yerger says.

Mullins is somewhat familiar to radio, after

'We believe people will always gravitate to great songs no matter what the economic issue is.'

—Jim Yerger



'I understand how much time in a day people have to listen.'

—Carson James

Stoney Creek Records

Address: 705 18th Ave. South, Nashville, TN 37203

Senior VP of promotion: Carson James (carsonjames@brokenbowrecords.com)
VP of radio operations: Denise Roberts (818-679-5479, deniseroberts@stoneycreekrecords.com)
Southeast regional: Heather Propper (602-317-0551, heatherpropper@stoneycreekrecords.com)
Northeast/Midwest regional: Stacy Blythe (615-887-9860, stacyblythe@stoneycreekrecords.com)
West Coast regional: Bill Lubitz (702-580-6886, billlubitz@stoneycreekrecords.com)

gaining airplay with "Ain't What It Used to Be" (Broken Bow), which peaked at No. 32 in July 2006. Currently on a radio tour, Mullins' first single, "Long Past Gone," goes for adds May 11, with an album to follow in summer.

Staffed Up

To prepare for Stoney Creek's start, veteran Music Row executive Carson James joined Broken Bow in January as senior VP of promotion. Aware of the expansion plan, James came equipped to oversee two labels after nearly a decade heading the Curb promotion team, which eventually included sister label Curb/Asylum.

When the new label was announced March 27, it was ready to hit the ground running with a promotion team in place, headed by VP of radio operations Denise Roberts, a longtime promo vet who held similar posts, twice with Universal Records South and once with Show Dog Nashville. Roberts also spent many years working the West Coast region as part of the MCA Nashville team, where she won the R&R Industry Achievement Award for regional promotion executive of the year four times.

Roberts quickly staffed Stoney Creek with a regional team that James describes as "young and aggressive." Working the Southeast is Heather Propper, formerly of CO5 and Montage Music Group. Before transitioning into the record business, Propper started her career in radio and was promotions director for CBS Radio's KMLE (Camel Country)/Phoenix. Northeast/Midwest regional Stacy Blythe joins Stoney Creek after a stint with 1720 Entertainment; West Coast regional Bill Lubitz is new to record promotion after serving as MD for Clear Channel's KWNR/Las Vegas.

Establishing Credibility

James says he's aware of the obstacles to getting new music exposed at radio. "It's as hard as it's ever been. I understand how much time in a day people have to listen." But he believes that with two individually staffed labels, his odds improve. "When you call up with a laundry list of songs, after the second or third one, the eyes may glaze over," he says. But with independent staffs—Stoney Creek will be housed in separate offices from Broken Bow—"you have more time to deliver [each artist's] message."

James believes the upstart label's biggest challenge will be "quickly establishing credibility, because there have been some indies in the past few years that haven't." He is confident that Mullins, whom he describes as a "prodigy," will help build that label cred. The 22-year-old multi-instrumentalist from Indiana has earned a reputation as an accomplished fiddle player. Most recently on the road performing with former Alabama member Randy Owen, Mullins spent four years in the house band for the USA Network's "Nashville Star" and has already played more than 2,000 live shows. **R&R**

R&R COUNTRY

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► **JAMEY JOHNSON** CROSSES THE BREAKER THRESHOLD (PLAYS REGISTERED AT 60% OF THE PANEL FOR THE FIRST TIME) WITH "HIGH COST OF LIVING" (41-39), THE SECOND SINGLE FROM HIS SOPHOMORE ALBUM, "THAT LONESOME SONG." LEAD TRACK "IN COLOR" WAS HONORED AS SONG OF THE YEAR DURING THE APRIL 5 ACADEMY OF COUNTRY MUSIC AWARDS.

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST TITLE | NIelsen BDS CERTIFICATIONS | HITPREDICTOR STATUS | AUDIENCE (IN MILLIONS) TW +/- | PLAYS TW RANK |
|-----------|-----------|----------------|---|------------------------------------|---------------------|----------------------------------|------------------|
| 3 | 22 | | GEORGE STRAIT RIVER OF LOVE | NO. 1 (1 WK) | 11 | 31.089 +0.924 | 4627 1 |
| 4 | 34 | | JAKE OWEN DON'T THINK I CAN'T LOVE YOU | | 11 | 29.169 +0.753 | 4213 5 |
| 3 | 1 | | DARIUS RUCKER IT WON'T BE LIKE THIS FOR LONG | | 11 | 29.118 -2.168 | 4082 6 |
| 5 | 21 | | RODNEY ATKINS IT'S AMERICA | | | 28.495 +0.965 | 4259 2 |
| 6 | 20 | | JASON ALDEAN SHE'S COUNTRY | | | 28.058 +1.269 | 4222 4 |
| 8 | 11 | | RASCAL FLATTS HERE COMES GOODBYE | | | 28.018 +2.397 | 4235 3 |
| 7 | 2 | | TAYLOR SWIFT WHITE HORSE | | | 27.812 -3.789 | 4078 7 |
| 7 | 16 | | TIM MCGRAW NOTHIN' TODDIE FOR | | | 25.577 -0.247 | 4021 8 |
| 9 | 12 | | CARRIE UNDERWOOD FEAT. RANDY TRAVIS I TOLD YOU SO | | | 24.960 +1.380 | 3675 9 |
| 10 | 8 | | SUGARLAND IT HAPPENS | | | 21.355 +1.723 | 3226 10 |
| 11 | 23 | | MARTINA MCBRIDE RIDE | | | 18.857 +0.651 | 2698 13 |
| 12 | 10 | | JOHN RICH SHUTTIN' DETROIT DOWN | | | 17.705 -0.470 | 2777 11 |
| 15 | 4 | | KEITH URBAN KISS A GIRL | | | 16.877 +2.461 | 2466 15 |
| 13 | 11 | | MONTGOMERY GENTRY ONE IN EVERY CROWD | | | 16.401 +0.874 | 2713 12 |
| 14 | 14 | | TRACE ADKINS MARRY FOR MONEY | | | 15.329 +0.521 | 2537 14 |
| 16 | 31 | | ELI YOUNG BAND ALWAYS THE LOVE SONGS | | | 14.571 +1.534 | 2216 17 |
| 7 | 20 | | BRAD PAISLEY THEN | AIRPOWER | | 13.969 +2.088 | 2023 20 |
| 8 | 17 | | DIERKS BENTLEY SIDEWAYS | | | 13.922 +1.169 | 2167 18 |
| 9 | 25 | | KENNY CHESNEY OUT LAST NIGHT | MOST INCREASED AUDIENCE/MOST ADDED | | 13.028 +4.365 | 1783 24 |
| 18 | 26 | | JIMMY WAYNE I WILL | | | 12.957 +0.905 | 2328 16 |
| 19 | 12 | | LADY ANTEBELLUM I RUN TO YOU | | | 11.574 +0.618 | 2001 21 |
| 21 | 20 | | JASON MICHAEL CARROLL WHERE I'M FROM | | | 11.030 +0.754 | 2163 19 |
| 22 | 26 | | THE LOST TRAILERS HOW 'BOUT YOU DON'T | | | 10.955 +0.773 | 1892 22 |
| 23 | 8 | | ALAN JACKSON SISSY'S SONG | | | 10.389 +0.343 | 1829 23 |
| 24 | 13 | | ZAC BROWN BAND WHATEVER IT IS | | | 9.792 +0.825 | 1631 25 |
| 28 | 5 | | TOBY KEITH LOST YOU ANYWAY | | | 7.221 +2.195 | 1214 27 |
| 27 | 24 | | DEAN BRODY BROTHERS | | | 6.619 +0.489 | 1390 26 |
| 26 | 21 | | KELLIE PICKLER BEST DAYS OF YOUR LIFE | | | 6.313 +0.150 | 1208 28 |
| 30 | 7 | | RANDY HOUSER BOOTS ON | | | 5.171 +0.849 | 1025 30 |
| 30 | 29 | | HEIDI NEWFIELD CRY CRY ('TIL THE SUN SHINES) | | | 4.686 -0.047 | 1100 29 |

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST TITLE | NIelsen BDS CERTIFICATIONS | HITPREDICTOR STATUS | AUDIENCE (IN MILLIONS) TW +/- | PLAYS TW RANK |
|-----------|-----------|----------------|---|----------------------------|---------------------|----------------------------------|------------------|
| 31 | 34 | 5 | BILLY CURRINGTON PEOPLE ARE CRAZY | | | 4.020 +0.784 | 816 33 |
| 32 | 32 | 7 | BLAKE SHELTON I'LL JUST HOLD ON | | | 3.991 +0.250 | 829 32 |
| 33 | 33 | 11 | GLORIANA WILD AT HEART | | | 3.879 +0.213 | 782 34 |
| 34 | 31 | 14 | CRAIG MORGAN GOD MUST REALLY LOVE ME | | | 3.761 -0.040 | 875 31 |
| 35 | 35 | 12 | CHUCK WICKS MAN OF THE HOUSE | | | 3.157 -0.031 | 692 35 |
| 36 | 36 | 14 | TRENT TOMLINSON THAT'S HOW IT STILL OUGHTA BE | | | 2.924 +0.071 | 618 37 |
| 37 | 37 | 10 | DARRYL WORLEY SOUNDS LIKE LIFE TO ME | | | 2.644 +0.192 | 635 36 |
| 38 | 38 | 8 | PAT GREEN COUNTRY STAR | | | 2.374 +0.150 | 452 41 |
| 39 | 41 | 9 | JAMEY JOHNSON HIGH COST OF LIVING | BREAKER | | 2.358 +0.562 | 489 38 |
| 40 | 39 | 8 | ERIC CHURCH LOVE YOUR LOVE THE MOST | | | 2.169 -0.023 | 471 40 |
| 46 | 6 | | MISHEL CYRUS THE CLIMB | | | 1.737 +0.565 | 383 43 |
| 43 | 6 | | LOVE AND THEFT RUNAWAY | | | 1.694 +0.047 | 400 42 |
| 43 | 42 | 8 | CHRIS YOUNG GETTIN' YOU HOME (THE BLACK DRESS SONG) | | | 1.593 -0.194 | 313 48 |
| 44 | 44 | 9 | JUSTIN MOORE SMALL TOWN USA | | | 1.532 -0.060 | 482 39 |
| 45 | 47 | 10 | TRAILER CHOIR WHAT WOULD YOU SAY | | | 1.195 +0.109 | 357 44 |
| 46 | 45 | 12 | CARRIE UNDERWOOD THE MORE BOYS I MEET | | | 1.182 -0.031 | 75 55 |
| 47 | 49 | 3 | JACK INGRAM BAREFOOT AND CRAZY | | | 1.162 +0.293 | 158 52 |
| 48 | 48 | 8 | BOMSHEL FIGHT LIKE A GIRL | | | 0.987 -0.074 | 324 47 |
| 49 | 50 | 6 | DAVID NAIL RED LIGHT | | | 0.739 -0.112 | 350 46 |
| 50 | 51 | 6 | BILLY RAY CYRUS BACK TO TENNESSEE | | | 0.719 -0.085 | 356 45 |
| 51 | 53 | 4 | JESSICA HARP BOY LIKE ME | | | 0.650 +0.032 | 162 51 |
| 52 | 55 | 4 | CAITLIN & WILL ADDRESS IN THE STARS | | | 0.580 +0.035 | 251 50 |
| 53 | 54 | 5 | PHIL VASSAR PRAYER OF A COMMON MAN | | | 0.481 -0.118 | 58 58 |
| 54 | 57 | 5 | HOLLY WILLIAMS KEEP THE CHANGE | | | 0.468 +0.009 | 259 49 |
| 55 | 58 | 3 | PAT GREEN WHAT I'M FOR | | | 0.461 +0.031 | 27 - |
| 56 | 59 | 3 | JONATHAN SINGLETON & THE GROVE LIVIN' IN PARADISE | | | 0.453 +0.065 | 158 53 |
| 57 | NEW | | RASCAL FLATTS SUMMER NIGHTS | HOT SHOT OEBUT | | 0.271 +0.271 | 37 - |
| 58 | NEW | | BUCKY COVINGTON I WANT MY LIFE BACK | | | 0.234 +0.234 | 35 - |
| 59 | 52 | 19 | JAMIE O'NEAL LIKE A WOMAN | | | 0.226 -0.551 | 85 54 |
| 60 | NEW | | LEE ANN WOMACK SOLITARY THINKIN' | | | 0.217 +0.163 | 61 56 |

MOST INCREASED AUDIENCE (IN MILLIONS)

+4.365
KENNY CHESNEY
☆
Out Last Night (BNA)
WKCF +0.36, KILT +0.26, WUSN +0.28, WMLL +0.26, WWSY +0.22, WYRK +0.18, WYLF +0.17, WYLL +0.16, WYLB +0.15

+3.088
BRAD PAISLEY
☆
Then (Arista Nashville)
WWSY +0.34, WYRK +0.27, WKCF +0.28, WCOL +0.22, KSCS +0.16, KSD +0.11, WWSY +0.11, KYGO +0.09, WYFM +0.08, KPLX +0.07, WSLC +0.08

+2.461
KEITH URBAN
☆
Kiss A Girl (Capitol Nashville)
WKCF +0.23, KULP +0.17, KILT +0.15, WYFM +0.15, KYGO +0.13, WYFM +0.13, KPLX +0.13, KLUZ +0.13, WCAR +0.13, KBEQ +0.09

+2.397
RASCAL FLATTS
☆
Here Comes Goodbye (Lyric Street)
WKCF +0.23, KSON +0.20, WCAR +0.18, WUBL +0.15, KYGO +0.15, WYRK +0.12, WYFM +0.12, WYFM +0.12, WYFM +0.12, WYFM +0.12, WYFM +0.12, WYFM +0.12, WYFM +0.12, WYFM +0.12

Lost You Anyway
(Show Dog Nashville)
KKCC +0.29, KSCS +0.20, WUSN +0.15, WYLB +0.09, WYFM +0.08, WYFM +0.08, WYFM +0.08, WYFM +0.08, WYFM +0.08, WYFM +0.08, WYFM +0.08

| ARTIST TITLE / LABEL | AUDIENCE / GAIN | ARTIST TITLE / LABEL | AUDIENCE / GAIN | ARTIST TITLE / LABEL | AUDIENCE / GAIN | ARTIST TITLE / LABEL | AUDIENCE / GAIN |
|--|-----------------|---|-----------------|---|-----------------|---|-----------------|
| JOE NICHOLS Believers (Universal South) | 0.208/0.183 | RANDY ROGERS BAND Better Than I Ought To Be (Mercury) | 0.205/0.056 | TRACY LAWRENCE Up To Him (Rocky Comfort/Nine North) | 0.175/0.107 | KEITH URBAN Thank You (Capitol Nashville) | 0.131/0.089 |
| TOTAL STATIONS: | 23 | TOTAL STATIONS: | 1 | TOTAL STATIONS: | 18 | TOTAL STATIONS: | 31 |
| KEITH URBAN Hit The Ground Running (Capitol Nashville) | 0.206/0.156 | RASCAL FLATTS Love Who You Love (Lyric Street) | 0.178/0.115 | | | | |
| TOTAL STATIONS: | 34 | TOTAL STATIONS: | 54 | | | | |

MOST ADDED

| | | | |
|--|--|--|--|
| KENNY CHESNEY 37 Out Last Night (BNA) KBQI, KFDI, KIIM, KILT, KKNQ, KMDL, KRST, KSD, KSON, KSSN, KTOM, KTTS, KULP, KUZZ, KXKS, KXKT, WBUL, WCOL, WCTK, WDSY, WEZL, WYFM, WYRK, WGTY, WKCF, WKDF, WMLL, WOGK, WPKX, WQDR, WSOC, WUSN, WUSY, WWGR, WWWW, WYBM, WYPY | ALAN JACKSON 10 Sissy's Song (Arista Nashville) KJYY, KSD, KYGO, WIRK, WKSJ, WKXC, WOGI, WPAW, WPCV, WXTU | RANDY HOUSER 9 Boots On (Universal South) KBWF, KFRG, KHEY, KRTY, KSD, KSSA, KWNR, WIRK, WTQR | BILLY CURRINGTON 8 People Are Crazy (Mercury) FAJA, KSD, WONE, WMLL, WSLC, WUBL, WYNU, WYPY |
| TOBY KEITH 10 Lost You Anyway (Show Dog Nashville) KFDI, KSON, KXKS, WDTW, WEZL, WYLB, WKDF, WSOC, WUBL, WUSN | BRAD PAISLEY 8 Then (Arista Nashville) KSSN, KTOM, KTST, WCOL, WDSY, WYLB, WYRK, WYRK | JACK INGRAM 8 Barefoot And Crazy (Big Machine) FATM, WYGO, WYRK, WYRK, WYRK, WYRK, WYRK, WYRK, WYRK, WYRK | |

FOR WEEK ENDING APRIL 5, 2009
LEGEND: See legend to charts in charts section for rules and symbol explanations.
121 country stations are electronically monitored by Nielsen Broadcast Data Systems 24 hours a day, 7 days a week. Indicator chart comprised of 120 reporters.
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Trendspotting among the classics at AC and Hot AC

There's Gold In Them Charts

Keith Berman

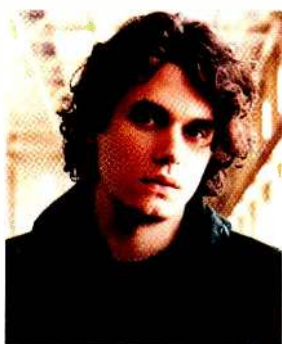
KBerman@RadioandRecords.com

after getting several recent requests for the gold charts for AC and Hot AC—possibly due to the fact that the spring book starts April 3 and PDs and MDs want to make sure their playlists are fine-tuned—I thought it might be a good idea to run the charts. While looking them over with AC/hot AC chart manager Gary Trust, we saw some interesting trends.

What was most surprising on the Hot AC gold chart was that for a format where the majority of stations tout “the best of the ‘80s, ‘90s and today,” there was a whole lot of today, a hefty portion of the ‘90s and not as much ‘80s as we expected to find, despite positioners, ‘80s flashback lunches and ‘80s specialty weekends.

In fact, in the chart week dated March 23–29, the first ‘80s track is way down at No. 110: Bryan Adams’ “Summer of ‘69.” It is followed by Bon Jovi’s “Livin’ on a Prayer” (No. 121), Simple Minds’ “Don’t You (Forget About Me)” (No. 127) and O.M.D.’s “If You Leave” (No. 130). Additional ‘80s tracks

don’t appear more frequently until you get below No. 150.



Mayer

Conversely, in AC, the first ‘80s track appears way up at No. 7: The Police’s “Every Breath You Take,” followed by Cyndi Lauper’s “Time After Time” (No. 15), Eurythmics’ “Sweet Dreams (Are Made of This)” (No. 16) and Journey’s “Faithfully” (No. 30). The ‘80s titles become much more prevalent below No. 35, suggesting that the two formats are a little farther apart in terms of song age than possibly had been assumed.

On the flip side, AC’s top gold is fairly recent, all things considered. In the top 10,

The gold chart shows that AC hasn’t been fertile ground for developing its own acts, as most of the artists have crossed over from hot AC, top 40 or were held over from the ‘80s and ‘90s.

around half of the tracks are from artists who developed during the past few years. For a format that targets 25–54s and is gold-heavy, it’s intriguing that so many of the most-rotated tracks came out recently.

Additionally, the gold chart shows that AC hasn’t been fertile ground for developing its own acts, as most of the artists have crossed over from hot AC, top 40 or were held over from the ‘80s and ‘90s. Granted, they may not have been played on AC when they were currents, but popular ‘80s tunes appear to be well-suited for AC right now.

Hot AC’s upper gold territory shows that the format has recently been through its “pure” phase of the 10-year music cycle proposed by consultant Guy Zapoleon: A lot of titles and artists showing up in the top 20 of the chart could now be seen as owned by the adult formats—John



Maroon 5

Mayer, Plain White T’s, the Fray, Lifehouse, etc. On the other hand, many Hot AC currents today are borrowed from the pure pop sound of top 40, like Katy Perry, Kelly Clarkson, the All-American Rejects and Lady GaGa,

or other formats, like country’s Taylor Swift (who, admittedly, first crossed over to the CHR/Top 40 chart).

Hot AC’s upper gold territory shows that the format has recently been through its “pure” phase of the 10-year music cycle proposed by consultant Guy Zapoleon.

One other thing worth noting is that half of both charts’ top 10 titles is shared between the formats: Mayer’s “Waiting On the World to Change,” Natasha Bedingfield’s “Unwritten,” Gwen Stefani’s “The Sweet Escape,” Plain White T’s “Hey There Delilah” and Snow Patrol’s “Chasing Cars” appear on top of both gold lists. Programmers who have an AC and a hot AC in their cluster may want to look over their logs to make sure there’s not too much overlap at similar times of the day so that listeners who punch around the dial don’t hear the same song playing on different stations too closely. **R&R**

AC Gold

1. John Mayer, “Waiting On the World to Change”
2. Daniel Powter, “Bad Day”
3. The Fray, “How to Save a Life”
4. Natasha Bedingfield, “Unwritten”
5. Gwen Stefani, “The Sweet Escape”
6. Plain White T’s, “Hey There Delilah”
7. The Police, “Every Breath You Take”
8. Counting Crows, “Big Yellow Taxi”
9. Snow Patrol, “Chasing Cars”
10. Uncle Kracker, “Drift Away”
11. Maroon 5, “This Love”
12. James Blunt, “You’re Beautiful”
13. Matchbox Twenty, “Unwell”
14. Lifehouse, “You and Me”
15. Cyndi Lauper, “Time After Time”
16. Eurythmics, “Sweet Dreams (Are Made of This)”
17. Hoobastank, “The Reason”
18. Carrie Underwood, “Before He Cheats”
19. Uncle Kracker, “Follow Me”

20. Bryan Adams, “(Everything I Do) I Do It for You”
21. Santana featuring Rob Thomas, “Smooth”
22. Edwin McCain, “I’ll Be”
23. Jimmy Cliff, “I Can See Clearly Now”
24. Kelly Clarkson, “Breakaway”
25. Kelly Clarkson, “Because of You”
26. Christina Aguilera, “Beautiful”
27. Faith Hill, “This Kiss”
28. Savage Garden, “Truly Madly Deeply”
29. Dido, “White Flag”
30. Journey, “Faithfully”
31. Sheryl Crow, “Soak Up the Sun”
32. Los Lonely Boys, “Heaven/Cielo”
33. Bonnie Raitt, “Something to Talk About”
34. Rob Thomas, “Lonely No More”
35. Nickelback, “Far Away”
36. Vanessa Carlton, “A Thousand Miles”
37. REO Speedwagon, “Keep On Loving You”
38. KT Tunstall, “Black Horse & the Cherry Tree”
39. LeAnn Rimes, “How Do I Live”
40. Journey, “Don’t Stop Believin’”

Source: Nielsen BDS, week of March 23–29

Hot AC Gold

1. Maroon 5, “Wake Up Call”
2. Fergie, “Big Girls Don’t Cry”
3. Gwen Stefani, “The Sweet Escape”
4. Pink, “Who Knew”
5. Maroon 5, “Makes Me Wonder”
6. Natasha Bedingfield, “Unwritten”
7. John Mayer, “Waiting On the World to Change”
8. Daughtry, “Home”
9. Snow Patrol, “Chasing Cars”
10. Plain White T’s, “Hey There Delilah”
11. Daughtry, “Over You”
12. Nelly Furtado, “Say It Right”
13. The Fray, “How to Save a Life”
14. Matchbox Twenty, “How Far We’ve Come”
15. Maroon 5, “This Love”
16. KT Tunstall, “Black Horse & the Cherry Tree”
17. Lifehouse, “First Time”
18. Daughtry, “It’s Not Over”
19. The Killers, “Somebody Told Me”
20. Gavin DeGraw, “I Don’t Want to Be”

21. Gnarls Barkley, “Crazy”
22. KT Tunstall, “Suddenly I See”
23. Hoobastank, “The Reason”
24. Lifehouse, “Hanging By a Moment”
25. Green Day, “Boulevard of Broken Dreams”
26. Train, “Drops of Jupiter (Tell Me)”
27. The Goo Goo Dolls, “Iris”
28. Nickelback, “Rockstar”
29. Avril Lavigne, “Complicated”
30. Carrie Underwood, “Before He Cheats”
31. The Fray, “Over My Head (Cable Car)”
32. Lifehouse, “You and Me”
33. The Calling, “Wherever You Will Go”
34. Nickelback, “Far Away”
35. Evanescence, “Bring Me to Life”
36. Matchbox Twenty, “Unwell”
37. Hinder, “Lips of an Angel”
38. Santana featuring Rob Thomas, “Smooth”
39. Green Day, “Time of Your Life (Good Riddance)”
40. Rob Thomas, “Lonely No More”

Source: Nielsen BDS, week of March 23–29



► **KATY PERRY** JOINS DAVID COOK AND LEONA LEWIS IN PLACING TWO SONGS ON THE CHART, AS "THINKING OF YOU" BOWS AT NO. 30. PRIOR HIT "HOT N COLD" BULLETS AT NO. 23. AT HOT AC. "THINKING OF YOU" RISES 15-13 WITH THE FORMAT'S FIFTH-BEST GAIN IN PLAYS (UP 174).

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST TITLE | NIelsen BDS CERTIFICATIONS | HITPREDICTOR STATUS | PLAYS TW +/- | AUDIENCE MILLIONS | RANK |
|-----------|-----------|----------------|---|-----------------------------|---------------------|--------------|-------------------|------|
| 1 | 1 | 35 | JASON MRAZ I'm Yours | NO. 1 (10 WKS) | 11 ⁶ ★ | 2134 +79 | 16.455 | 1 |
| 2 | 3 | 38 | COLDPLAY Viva La Vida | | 11 ³ ★ | 1961 +84 | 15.145 | 3 |
| 3 | 2 | 24 | TAYLOR SWIFT Love Story | | 11 ² ★ | 1955 -57 | 15.145 | 2 |
| 4 | 4 | 25 | LEONA LEWIS Better In Time | | 11 ² ★ | 1801 +118 | 14.104 | 4 |
| 5 | 5 | 29 | DAUGHTRY What About Now | | 11 ¹ ★ | 1674 +81 | 13.448 | 5 |
| 6 | 6 | 46 | DAVID COOK The Time of My Life | | 11 ¹ ★ | 1527 +58 | 10.776 | 6 |
| 7 | 8 | 34 | DAVID ARCHULETA Crush | | 11 ¹ ★ | 1186 +51 | 6.441 | 8 |
| 8 | 7 | 42 | NATASHA BEDINGFIELD Pocketful of Sunshine | | 11 ² ★ | 1137 -182 | 9.446 | 7 |
| 9 | 9 | 24 | GAVIN ROSSDALE Love Remains the Same | | 11 ² ★ | 1051 -60 | 5.526 | 9 |
| 10 | 10 | 52 | LEONA LEWIS Bleeding Love | | 11 ⁶ ★ | 721 -105 | 5.438 | 10 |
| 11 | 11 | 12 | JIM BRICKMAN FEAT. RUSH OF FOOLS Never Far Away | MOST INCREASED PLAYS | 11 ¹ ★ | 715 +128 | 2.716 | 14 |
| 12 | 9 | 12 | SEAL If You Don't Know Me by Now | | 11 ¹ ★ | 639 +73 | 3.916 | 11 |
| 13 | 24 | 13 | JAMES TAYLOR It's Growing | | 11 ¹ ★ | 535 -3 | 2.460 | 16 |
| 14 | 9 | 14 | LIONEL RICHIE Just Go | | 11 ¹ ★ | 482 +30 | 2.550 | 15 |
| 15 | 11 | 17 | THE FRAY You Found Me | | 11 ¹ ★ | 403 +57 | 3.377 | 13 |
| 16 | 22 | 16 | O.A.R. Shattered (Turn the Car Around) | | 11 ¹ ★ | 395 +8 | 1.926 | 18 |
| 17 | 20 | 15 | JORDIN SPARKS One Step at a Time | | 11 ² ★ | 395 -8 | 3.394 | 12 |
| 18 | 13 | 18 | DAVID COOK Light On | | 11 ¹ ★ | 311 +30 | 1.487 | 21 |
| 19 | 15 | 19 | NICKELBACK Gotta Be Somebody | | 11 ² ★ | 296 +10 | 2.175 | 17 |
| 20 | 8 | 20 | MATT NATHANSON Come on Get Higher | | 11 ¹ ★ | 251 +19 | 1.025 | 22 |
| 21 | 4 | 21 | MILEY CYRUS The Climb | | 11 ¹ ★ | 235 +14 | 1.824 | 20 |
| 22 | 14 | 22 | BEYONCE If I Were a Boy | | 11 ¹ ★ | 177 -37 | 0.534 | 26 |
| 23 | 14 | 23 | KATY PERRY Hot N Cold | | 11 ² ★ | 169 +26 | 1.900 | 19 |
| 24 | 3 | 27 | MERCYME Finally Home | | 11 ¹ ★ | 140 +23 | 0.239 | - |
| 25 | 6 | 25 | JOURNEY Where Did I Lose Your Love | | 11 ¹ ★ | 139 +2 | 0.153 | - |
| 26 | 9 | 26 | TAYLOR HICKS What's Right is Right | | 11 ¹ ★ | 132 -4 | 0.163 | - |
| 27 | 10 | 27 | SIMPLY RED Go Now | | 11 ¹ ★ | 122 -16 | 0.202 | - |
| 28 | 5 | 28 | GREG LONDON Everything I Own | | 11 ¹ ★ | 100 -2 | 0.078 | - |
| 29 | RE-ENTRY | 29 | KELLY CLARKSON My Life Would Suck Without You | | 11 ¹ ★ | 77 +17 | 0.468 | 28 |
| 30 | NEW | 30 | KATY PERRY Thinking of You | | 11 ¹ ★ | 75 +34 | 0.162 | - |

MOST ADDED

| ARTIST TITLE / LABEL | NEW STATIONS |
|--|--------------|
| INDIA ARIE FEAT. GRAMPS MORGAN Therapy (Soulbird/Universal Republic) KKBA, KNEV, KWAV, WAHR, WCDV, WHUD, WJKK, WJXB, WLNP, WRSA | 10 |
| RASCAL FLATTS Here Comes Goodbye (Lyric Street/Hollywood) KBEZ, KMGL, KUMU, WHUD, WJKK, WRSA, WSNY, WYJB | 8 |
| MILEY CYRUS The Climb (Walt Disney/Hollywood) KEZK, KRBB, WASH, W.LHT, WOBM, WRVF, WRSR | 7 |
| LIONEL RICHIE Just Go (Def Jam/IDJMG) KKCW, KKMJ, KOST, KTSM, WOOD, WRVR | 6 |
| SEAL If You Don't Know Me By Now (143/Warner Bros.) KBAY, KBEZ, KCKC, KKMJ, WMXC | 5 |
| THE FRAY You Found Me (Epic) KTDY, WFPG, WMXC, WOOD | 4 |
| JOURNEY Where Did I Lose Your Love (Nomota) KKMY, KTDY, WCDV, WJXB | 4 |
| MERCYME Finally Home (INO/Columbia) KRWM, WCDV, WCRZ, WDEF | 4 |

ADDED AT...
WAHR STAR 99.1
Huntsville, AL
PD: Rob Harder
Christette Michele, Epiphany, O India Arie Feat. Gramps Morgan, Therapy, O James Otto, Just Got Started Lovin' You, O

FOR REPORTING STATIONS PLAYLISTS GO TO:
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NEW AND ACTIVE

| ARTIST TITLE / LABEL | PLAYS /GAIN | ARTIST TITLE / LABEL | PLAYS /GAIN |
|--|-------------|--|-------------|
| PINK Sober (LaFace/JLG) TOTAL STATIONS: 6 | 61/9 | MICHAEL DAMIAN Rock On (2009) (Caption) TOTAL STATIONS: 8 | 36/6 |
| DAVID ARCHULETA A Little Too Not Over You (19/J ve/JLG) TOTAL STATIONS: 4 | 48/-1 | RASCAL FLATTS Here Comes Goodbye (Lyric Street/Hollywood) TOTAL STATIONS: 11 | 33/31 |
| BILLY HUFSEY Better Man (Blaster) TOTAL STATIONS: 9 | 46/0 | BALLAS HOUGH BAND Do It For You (Hollywood) TOTAL STATIONS: 5 | 27/-2 |
| JIMMY WAYNE Do You Believe Me Now (Valtary/Universal Republic) TOTAL STATIONS: 10 | 42/26 | FRANCESCA BATTISTELLI Free To Be Me (Fervent/Word-Curb/Reprise) TOTAL STATIONS: 7 | 23/2 |
| JASON MRAZ & COLBIE CAILLAT Lucky (Atlantic/RRP) TOTAL STATIONS: 8 | 42/-1 | PETER CINCOTTI Lay Your Body Down (Goodbye Philadelphia) (143/Warner Bros.) TOTAL STATIONS: 5 | 18/0 |

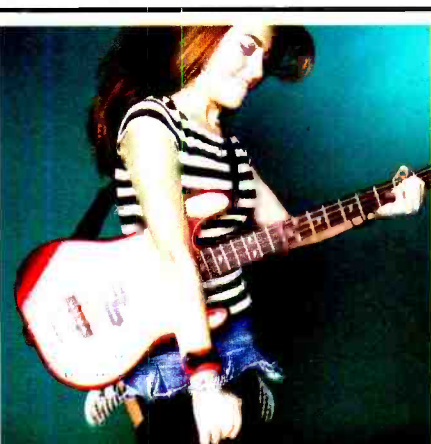


FOR WEEK ENDING APRIL 5, 2009
LEGEND: See legend to charts in charts section for rules and symbol explanations. 102 AC stations are electronically monitored by Nielsen Broadcast Data Systems 24 hours a day, 7 days a week. © 2009 Nielsen Business Media, Inc. All rights reserved.

RECURRENTS

| THIS WEEK | ARTIST TITLE / IMPRINT / PROMOTION LABEL | NIelsen BDS CERTIFICATIONS | PLAYS TW | LW |
|-----------|---|----------------------------|----------|-----|
| 1 | SARA BAREILLES Love Song (Epic) | 11 ⁵ | 1020 | 026 |
| 2 | COLBIE CAILLAT Bubbly (Universal Republic) | 11 ⁵ | 856 | 388 |
| 3 | LIFEHOUSE Whatever It Takes (Geffen/Interscope) | 11 ² | 810 | 368 |
| 4 | FERGIE Big Girls Don't Cry (Will.i.am/A&M/Interscope) | 11 ⁷ | 786 | 711 |
| 5 | TIMBALAND FEATURING ONEREPUBLIC Apologize (Mosley/Blackground/Interscope) | 11 ⁷ | 782 | 711 |

| THIS WEEK | ARTIST TITLE / IMPRINT / PROMOTION LABEL | NIelsen BDS CERTIFICATIONS | PLAYS TW | LW |
|-----------|--|----------------------------|----------|-----|
| 6 | NATASHA BEDINGFIELD Unwritten (Epic) | 11 ⁷ | 706 | 615 |
| 7 | DAUGHTRY Feels Like Tonight (RCA/RMG) | 11 ³ | 694 | 665 |
| 8 | DAUGHTRY Home (RCA/RMG) | 11 ⁵ | 690 | 559 |
| 9 | KELLY CLARKSON Breakaway (Walt Disney/Hollywood) | 11 ⁶ | 663 | 460 |
| 10 | JOHN MAYER Waiting on the World to Change (Aware/Columbia) | 11 ⁵ | 655 | 696 |



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R&R HOT AC

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► IRISH TRIO **THE SCRIPT** PENS A 29-24 RISE WITH ITS DEBUT AMERICAN SINGLE, "THE MAN WHO CAN'T BE MOVED." THE BAND, HIGHLIGHTED AS A VH1 YOU OUGHTA KNOW EMERGING ACT, PLAYS SHOWS EARLY NEXT MONTH IN BOSTON, PHILADELPHIA AND NEW YORK OPENING FOR ADELE.

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST | TITLE | NIelsen BDS CERTIFICATIONS | HITPREDICTOR STATUS | IMPRINT / PROMOTION LABEL | PLAYS TW | +/- | AUDIENCE MILLIONS | RANK |
|-----------|-----------|----------------|---|----------------------------------|--|---------------------|--|----------|------|-------------------|------|
| 1 | 2 | 16 | PINK | SOBER | NO. 1 (1 WK) | 11 ☆ | LAFACE/JLG | 3445 | +75 | 17.720 | 1 |
| 2 | 1 | 19 | THE FRAY | YOU FOUND ME | | 11 ☆ | EPIC | 3400 | -63 | 17.325 | 2 |
| 3 | 12 | | KELLY CLARKSON | MY LIFE WOULD SUCK WITHOUT YOU | | 11 ☆ | 19/RCA/RMG | 3172 | +144 | 15.513 | 4 |
| 4 | 21 | | THE ALL-AMERICAN REJECTS | GIVES YOU HELL | | 11 ☆ | DOGHOUSE/DGC/INTERSCOPE | 3132 | +251 | 16.664 | 3 |
| 5 | 5 | 20 | TAYLOR SWIFT | LOVE STORY | | 11 ³ | BIG MACHINE/UNIVERSAL REPUBLIC | 2687 | -151 | 14.383 | 5 |
| 6 | 6 | 27 | NICKELBACK | GOTTA BE SOMEBODY | | 11 ² ☆ | ROADRUNNER/RRP | 2486 | -204 | 13.651 | 6 |
| 7 | 8 | 24 | PLAIN WHITE T'S | 1, 2, 3, 4 | | 11 ☆ | HOLLYWOOD | 2468 | +130 | 11.901 | 7 |
| 8 | 7 | 25 | DAVID COOK | LIGHT ON | | 11 ☆ | 19/RCA/RMG | 2183 | -166 | 10.245 | 10 |
| 9 | 10 | 18 | LADY GAGA FEATURING COLBY O'DONIS | JUST DANCE | | 11 ³ ☆ | STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE | 2083 | +154 | 10.666 | 9 |
| 10 | 9 | 28 | KATY PERRY | HOT N COLD | | 11 ³ ☆ | CAPITOL | 1910 | -161 | 11.660 | 8 |
| 11 | 12 | | JASON MRAZ & COLBIE CAILLAT | LUCKY | | 11 ☆ | ATLANTIC/RRP | 1883 | +156 | 8.665 | 11 |
| 12 | 20 | | THEORY OF A DEADMAN | NOT MEANT TO BE | | 11 ☆ | 604/ROADRUNNER/RRP | 1763 | +194 | 6.729 | 14 |
| 13 | 12 | | KATY PERRY | THINKING OF YOU | | 11 ☆ | CAPITOL | 1682 | +174 | 6.161 | 15 |
| 14 | 13 | 41 | O.A.R. | SHATTERED (TURN THE CAR AROUND) | | 11 ☆ | EVERFINE/ATLANTIC/RRP | 1508 | +1 | 7.949 | 13 |
| 15 | 14 | 41 | DAUGHTRY | WHAT ABOUT NOW | | 11 ☆ | RCA/RMG | 1381 | -131 | 8.180 | 12 |
| 16 | 10 | | NATASHA BEDINGFIELD | SOULMATE | | 11 ☆ | PHONOGENIC/EPIC | 1182 | +114 | 4.120 | 17 |
| 17 | 22 | | ERIC HUTCHINSON | ROCK & ROLL | | 11 ☆ | LET'S BREAK/WARNER BROS. | 1088 | +52 | 3.974 | 18 |
| 18 | 22 | 5 | CAROLINA LIAR | SHOW ME WHAT I'M LOOKING FOR | AIRPOWER | 11 ☆ | ATLANTIC | 993 | +230 | 3.118 | 20 |
| 19 | 27 | 2 | NICKELBACK | IF TODAY WAS YOUR LAST DAY | AIRPOWER/MOST INCREASED PLAYS/MOST ADDED | 11 ☆ | ROADRUNNER/RRP | 958 | +362 | 4.264 | 16 |
| 20 | 18 | 9 | LILY ALLEN | THE FEAR | | 11 ☆ | CAPITOL | 939 | +49 | 2.209 | 27 |
| 21 | 20 | 7 | O.A.R. | THIS TOWN | | 11 ☆ | EVERFINE/ATLANTIC/RRP | 890 | +79 | 3.005 | 21 |
| 22 | 19 | 16 | BEYONCE | SINGLE LADIES (PUT A RING ON IT) | | 11 ³ | MUSIC WORLD/COLUMBIA | 748 | -91 | 3.787 | 19 |
| 23 | 24 | 7 | LEONA LEWIS | I WILL BE | | 11 ☆ | SYCO/J/RMG | 716 | +10 | 2.483 | 23 |
| 24 | 29 | 4 | THE SCRIPT | THE MAN WHO CAN'T BE MOVED | | 11 ☆ | PHONOGENIC/EPIC | 671 | +92 | 2.274 | 25 |
| 25 | 25 | 11 | HOBBASTANK | SO CLOSE, SO FAR | | 11 ☆ | ISLAND/IDJMG | 615 | +11 | 1.603 | 30 |
| 26 | 28 | 6 | ERIN MCCARLEY | LOVE, SAVE THE EMPTY | | 11 ☆ | UNIVERSAL REPUBLIC | 606 | +12 | 1.328 | 33 |
| 27 | 23 | 12 | THE VERONICAS | UNTOUCHED | | 11 ☆ | ENGINEER/M/SIRE/WARNER BROS. | 589 | -153 | 1.672 | 29 |
| 28 | 31 | 3 | MILEY CYRUS | THE CLIMB | | 11 ☆ | WALT DISNEY/HOLLYWOOD | 569 | +120 | 2.556 | 22 |
| 29 | 30 | 4 | LADY GAGA | POKER FACE | | 11 | STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE | 548 | +83 | 2.178 | 28 |
| 30 | 38 | 2 | SHINEDOWN | SECOND CHANCE | | 11 ☆ | ATLANTIC | 525 | +165 | 2.352 | 24 |
| 31 | 34 | 3 | U2 | MAGNIFICENT | | 11 ☆ | ISLAND/INTERSCOPE | 508 | +76 | 2.267 | 26 |
| 32 | 5 | | THE OFFSPRING | KRISTY, ARE YOU DOING OK? | | 11 ☆ | COLUMBIA | 506 | +59 | 1.067 | 35 |
| 33 | 26 | 10 | BRITNEY SPEARS | CIRCUS | | 11 ☆ | JIVE/JLG | 474 | -131 | 1.444 | 32 |
| 34 | 35 | 4 | SAVING ABEL | 18 DAYS | | 11 ☆ | SKIDD/CO/VIRGIN/CAPITOL | 412 | +1 | 0.784 | - |
| 35 | 33 | 9 | GAVIN ROSSDALE | FOREVER MAY YOU RUN | | 11 ☆ | INTERSCOPE | 403 | -33 | 0.854 | 39 |
| 36 | 40 | 2 | MAT KEARNEY | CLOSER TO LOVE | | 11 ☆ | AWARE/COLUMBIA | 387 | +60 | 0.863 | 38 |
| 37 | NEW | | SAFETYSUIT | STAY | | 11 ☆ | UNIVERSAL MOTOWN | 371 | +91 | 0.709 | - |
| 38 | 39 | 4 | JAMES MORRISON FEATURING NELLY FURTADO | BROKEN STRINGS | | 11 ☆ | POLYDOR/INTERSCOPE | 361 | +10 | 0.793 | 40 |
| 39 | 37 | 6 | NICK LACHEY | PATIENCE | | 11 ☆ | JIVE/JLG | 345 | -34 | 0.869 | 37 |
| 40 | RE-ENTRY | | BRETT DENNEN FEATURING FEMI KUTI | MAKE YOU CRAZY | | 11 ☆ | DOWNTOWN/DUALTONE | 305 | 0 | 0.645 | - |

MOST ADDED

| ARTIST TITLE / LABEL | NEW STATIONS |
|--|--------------|
| NICKELBACK If Today Was Your Last Day (Roadrunner/RRP) KAMX, KCIX, KLCA, KMXB, KOSO, KRUZ, KUDD, KYIS, WAJI, WLNK, WMYX, WPLJ, WPTE | 13 |
| DAVID COOK Come Back To Me (19/RCA/RMG) KCDU, KHMV, KLTC, KLZR, KURB, KVLY, Sirius XM The Pulse, WAYV, WCDA, WHBC, WRMF, WTCI, WXLO | 13 |
| SHINEDOWN Second Chance (Atlantic) KEZR, KJMY, KLZR, KMPX, KPEK, KZZU, WCDA, WINK, WMTX, WRMF | 10 |
| CAROLINA LIAR Show Me What I'm Looking For (Atlantic) KALZ, KLLC, WHYI, WLNK, WMTX, WXMA, WZPT | 7 |
| LADY GAGA Poker Face (Streamline/KonLive/Cherrytree/Interscope) KLZR, KZZU, WJLK, WTCI, WXLO | 5 |
| THEORY OF A DEADMAN Not Meant To Be (604/Roadrunner/RRP) KSTZ, WSNE, WXMA, WZPT | 4 |
| NATASHA BEDINGFIELD Soulmate (Phonogenic/Epic) KZZU, WMTX, WPTE, WZPT | 4 |
| O.A.R. This Town (Everfine/Atlantic/RRP) KYIS, WMTX, WTS5, WZPT | 4 |
| THE SCRIPT The Man Who Can't Be Moved (Phonogenic/Epic) KAMX, WMTX, WRMF, WXMA | 4 |
| MILEY CYRUS The Climb (Walt Disney/Hollywood) KIOI, KLLY, KYIS, WINK | 4 |

ADDED AT... WXMA

Louisville, KY
 DJ/PD: George Lindsey
 MD: Tommy Lee

Theory Of A Deadman, Not Meant To Be, 10
 Carolina Liar, Show Me What I'm Looking For, 2
 James Morrison Feat. Nelly Furtado, Broken Strings, 0
 The Script, The Man Who Can't Be Moved, 0

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NEW AND ACTIVE

| ARTIST TITLE / LABEL | PLAYS /GAIN | ARTIST TITLE / LABEL | PLAYS /GAIN |
|--|-------------|---|-------------|
| JESSE MCCARTNEY FEAT. LJDACRIS How Do You Sleep? (Hollywood) TOTAL STATIONS: 13 | 299/46 | DAVID ARCHULETA A Little Too Not Over You (19/Jive/JLG) TOTAL STATIONS: 4 | 158/23 |
| FLO RIDA Right Round (Poe Boy/Atlantic) TOTAL STATIONS: 16 | 276/49 | THE WHITE TIE AFFAIR Candle (Sick And Tired) (Slightly Dangerous/Epic) TOTAL STATIONS: 7 | 157/59 |
| PARACHUTE She Is Love (Mercury/JJMG) TOTAL STATIONS: 17 | 245/51 | CIARA FEAT. JUSTIN TIMBERLAKE Love Sex Magic (LaFace/JLG) TOTAL STATIONS: 10 | 140/44 |
| KINGS OF LEON Sex On Fire (RCA/RMG) TOTAL STATIONS: 5 | 221/21 | DAVID COOK Come Back To Me (19/RCA/RMG) TOTAL STATIONS: 23 | 134/103 |
| NE-YO Mad (Def Jam/DJMG) TOTAL STATIONS: 10 | 179/23 | AKON FEAT. COLBY O'DONIS & KARDINAL OFFISHALL Beautiful (Konvict/Uprfront/SRC/Universal Motown) TOTAL STATIONS: 10 | 122/10 |

MOST INCREASED PLAYS

| | |
|-------------|--|
| +362 | NICKELBACK If Today Was Your Last Day (Roadrunner/RRP) WMC +31, KRUZ +20, WHBC +20, KLLY +19, KCDU +16, KYIS +16, WCDA +16, KSTZ +14, KCIX +14, SXPL +14 |
| +251 | THE ALL-AMERICAN REJECTS Gives You Hell (Doghouse/DGC/Interscope) KHMV +30, WCDA +24, WMC +20, WBMX +20, WQVD +19, WSNE +19, KPLZ +17, KAMX +15, WHBC +15, WINK +14 |
| +230 | CAROLINA LIAR Show Me What I'm Looking For (Atlantic) WHBC +26, KQKQ +24, WXLO +17, KLLC +17, KYKY +14, KOSO +11, KCIX +11, KFYY +11, WCDA +9, KEZR +9 |
| +194 | THEORY OF A DEADMAN Not Meant To Be (604/Roadrunner/RRP) SXPL +32, WHBC +22, KUDD +19, KVLY +16, WSNE +12, KEZR +11, WPLJ +11, WTMX +10, KHMV +10, WINK +9 |
| +174 | KATY PERRY Thinking Of You (Capitol) KVLY +57, WAJI +24, KSTZ +17, WCDA +15, KCIX +11, WBMX +11, KEZR +10, KBIG +9, KJMY +7, KLTC +7 |

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CBS RADIO

CBS NEWS



To restore cume, classic rock KPOI/Honolulu makes major music moves

Meet 105.9 The Ride

Mike Boyle

MBoyle@RadioandRecords.com

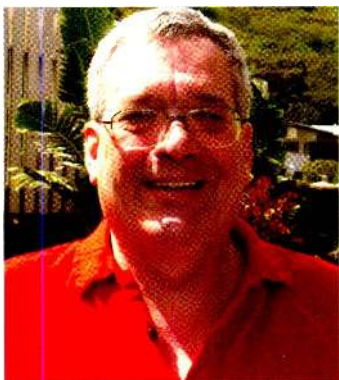
faced with rapidly declining cume and market tastes evolving away from rock, Visionary Related Entertainment classic rock KPOI (105.9)/Honolulu made a radical change this past Valentine's Day weekend. Fans of Metallica and Nirvana who also enjoy Jethro Tull and Head East may have been tempted to hurl volcanic ash at their radio when those and other harder-edged acts were excised from the station in favor of Paul Simon, Seals & Crofts, Bonnie Raitt and America. And while such KPOI staples as the Eagles, Queen, the Rolling Stones and Bruce Springsteen remained, they were now sharing the airwaves with such R&B acts as Earth, Wind & Fire; Stevie Wonder; and Al Green.

The extreme makeover didn't come without a lot of ratings analysis and soul searching for the station, whose heritage call letters date back to '60s top 40 AM and '70s progressive FM in the market. Ultimately KPOI concluded that it wasn't TSL that was holding the station back in the ratings—it was cume.

A Smaller Tent

Returning for his third tour of duty at KPOI in 2007, director of programming for Visionary's Oahu stations and KPOI morning man Brock Whaley soon realized that the station's audience had changed dramatically since he left in 2000—his first stint ran 1983-93 and his second 1994-2000.

Whaley characterized the problem as "not having enough people under the tent"—the station's 12+ cume sagged from 70,400 in spring 2008 to 61,400 in the summer to 48,800 in the fall. He says the company decided it needed to find more of a middle ground musically, especially with competition from Salem oldies KKOL, which Whaley says "is playing classic hits without the rock . . . You might hear them play 'Brown Sugar' or 'Born to Be Wild,' but you'll also hear the Archies or the Bee



Whaley

Gees." He adds that KPOI is sharing a large portion of its audience with Clear Channel's No. 1-rated powerhouse AC, KSSK, which boasted a 12+ cume of 162,000 in the fall (see "By the Numbers," right).

Also working against KPOI were evolving music tastes in a demographically complex market. Due to its unique ethnic makeup, Whaley says Honolulu has become less of a rocking market like Detroit, St. Louis or Chicago. "There is no majority in terms of ethnicity," he says. "You have Caucasians, Japanese, Koreans, Polynesians, Micronesians, Hawaiians and Philippians. So the traditional tastes of those groups have to be taken into consideration too. Outside of Japanese thrash metal music, there isn't a whole lot of rock coming out of Asia; there never has been."

Whaley also says the market has an active local music scene. "I've got enough Hawaiian musicians to support four music formats. However, we don't cater to them on KPOI. Their music is pop or traditional-based reggae and while I'm trying to cover a lot of bases, I can't get too broad."

Regarding some of the music KPOI used to play, Whaley says, "Quite frankly, a lot of it was getting tired and no one cared anymore."

Music By Era

Here is how KPOI's top 200 songs for the week of March 23-29 break down by decade.

1960-1969: six of 200 (3%)

1970-1979: 116 of 200 (58%)

1980-1989: 72 of 200 (36%)

1990-1999: six of 200 (3%)

Source: Nielsen BDS

'The real key is imaging and how we present it, avoiding not only sonic train wrecks but genre train wrecks as well.'

—Brock Whaley

By The Numbers

12+ Share

KPOI: 3.5-3.3-3.0-2.3

KSSK: 11.1-9.3-9.9-12.5

KKOL: 4.8-4.3-5.5-4.1

12+ Cume Persons

KPOI: 64,300-70,400-61,400-48,800

KSSK: 157,800-

147,800-154,000-

162,000

KKOL: N/A

Source: Arbitron, winter 2008-fall 2008

Imaging Is Everything

Key to KPOI's new classic hits programming strategy is reclaiming ownership of acts previously heard on earlier versions of the station that have since been gifted to AC, such as the aforementioned Simon, Seals & Crofts and Raitt. "Those are things that AOR started and grew and then they became AC staples. I don't think you should be forced to sit and listen to Celine Dion or Michael Bolton to hear those records. The real key to it for us is imaging and how we present it. You want to avoid sonic train wrecks, but you also want to avoid genre train wrecks as well."

To keep the KPOI train on the tracks, Whaley spends a lot of time massaging the music logs. "This isn't something you turn on and walk away from," he says. "The list is pretty tight right now; it's not done. I still have a lot of fine-tuning to do. Even with the tight list, the 'Oh, wow' factor we're getting in feedback has been gratifying."

When KPOI overhauled its music in February it also engaged the audience in a contest to come up with a new station name. "We all had ideas," Whaley says, "but we wanted the audience to participate." Now those heritage calls are only heard as the legal top-of-the-hour ID. The station is now known as 105.9 The Ride as a result of the contest, which awarded a \$1,000 cash prize to the listener with the winning entry. "We took entries via phone messages and on the Web site," Whaley says. "The response was tremendous. We unveiled the new name on St. Patrick's Day during a live remote."

Whaley says he was so pleased with listener involvement in the renaming contest that he's considering another in the near future to have listeners design a new logo.

How did the audience react to Metallica giving way to Manfred Mann? Whaley says he left himself wide open to the harder side of the audience lashing out. Among the listener suggestions during the station renaming contest were such put-downs as "Wimp 105.9" and "You Don't Rock Anymore 105.9."

"On the other hand," Whaley says, "I'm hearing us in more [public] places, and the response overall has been great with phone calls and e-mails to management. It's been gratifying because this was done with zero cume-building marketing. I have no money for TV or bus boards and there are no billboards allowed in Hawaii. It has all been done by word-of-mouth and on the air."

R&R

Music Monitor

March 20, 7 p.m.

Dobie Gray, "Drift Away"

Manfred Mann, "Blinded by the Light"

Prince, "Raspberry Beret"

The Jimi Hendrix Experience, "Hey Joe"

Paul Simon, "Kodachrome"

The Police, "Don't Stand So Close to Me"

Seals & Crofts, "Diamond Girl"

The Allman Brothers Band, "Ramblin' Man"

Devo, "Whip It"

The Rolling Stones, "You Can't Always Get What You Want"

The Ozark Mountain

Daredevils, "Jackie Blue"

U2, "(Pride) In the Name of Love"

Stephen Stills, "Love the One You're With"

Source: Nielsen BDS

R&R ALTERNATIVE

POWERED BY **nielsen** BDS

DMDS DIGITAL DOWNLOADS AVAILABLE AT DMDS.COM



► **INCUBUS** FOLLOWS THE CHART-TOPPING "LOVE HURTS" (NO. 13 THIS WEEK) WITH A NO. 31 DEBUT FOR "BLACK HEART INERTIA." THE MOST ADDED AND MOST INCREASED PLAYS WINNER (UP 448) PREVIEWS THE JUNE 16 RELEASE "MONUMENTS AND MELODIES," WHICH FEATURES 13 HITS, TWO NEW TRACKS AND A BONUS DISC OF B-SIDES AND RARITIES.

| THIS WEEK | WEEKS ON CHART | ARTIST TITLE | NIelsen BDS CERTIFICATIONS | HITPREDICTOR STATUS IMPRINT / PROMOTION LABEL | PLAYS TW +/- | AUDIENCE MILLIONS RANK |
|-----------|----------------|---|---------------------------------|---|-----------------|---------------------------|
| 1 | 12 | KINGS OF LEON USE SOMEBODY | NO. 1 (2 WKS) | ☆ RCA/RMG | 1863 +16 | 8.948 1 |
| 2 | 27 | ANBERLIN FEEL GOOD DRAG | | ☆ UNIVERSAL REPUBLIC | 1684 +148 | 7.821 2 |
| 3 | 7 | PEARL JAM BROTHER | | LEGACY/EPIC | 1565 -106 | 5.224 8 |
| 4 | 12 | PAPA ROACH LIFELINE | | DGC/INTERSCOPE | 1551 +20 | 4.836 11 |
| 7 | 14 | RISE AGAINST AUDIENCE OF ONE | | ☆ DGC/INTERSCOPE | 1350 +55 | 5.269 7 |
| 6 | 35 | THE AIRBORNE TOXIC EVENT SOMETIME AROUND MIDNIGHT | | ☆ MAJORDOMO/SHOUT! FACTORY/ISLAND/IDJMG | 1312 -35 | 6.116 4 |
| 9 | 14 | BLUE OCTOBER DIRT ROOM | | UNIVERSAL MOTOWN | 1209 +17 | 4.689 12 |
| 13 | 6 | SEETHER CARELESS WHISPER | | WIND-UP | 1156 +163 | 4.948 10 |
| 12 | 21 | MGMT KIDS | | ☆ COLUMBIA | 1123 +27 | 5.093 9 |
| 10 | 33 | KINGS OF LEON SEX ON FIRE | | ☆ RCA/RMG | 1092 -142 | 6.753 3 |
| 11 | 29 | SHINEDOWN SECOND CHANCE | | ☆ ATLANTIC | 1086 -98 | 4.314 15 |
| 12 | 17 | THE KILLERS SPACEMAN | | ☆ ISLAND/IDJMG | 1080 -38 | 4.377 14 |
| 13 | 25 | INCUBUS LOVE HURTS | | ☆ IMMORTAL/EPIC | 1075 -229 | 5.580 5 |
| 14 | 4 | SILVERSON PICKUPS PANIC SWITCH | | DANGEROUS | 1069 +113 | 3.963 16 |
| 17 | 6 | DEPECHE MODE WRONG | | MUTE/VIRGIN/CAPITOL | 884 +43 | 3.689 18 |
| 16 | 40 | APOCALYPTICA FEATURING ADAM GONTIER I DON'T CARE | | ☆ 20-20/JIVE/JLG | 846 -84 | 5.295 6 |
| 17 | 37 | THE OFFSPRING YOU'RE GONNA GO FAR, KID | | ☆ COLUMBIA | 834 -16 | 4.414 13 |
| 18 | 4 | U2 MAGNIFICENT | | ISLAND/INTERSCOPE | 787 +46 | 3.497 19 |
| 19 | 20 | SLIPKNOT DEAD MEMORIES | | ☆ ROADRUNNER/RRP | 705 +35 | 1.713 28 |
| 20 | 26 | PARAMORE DECODE | | ☆ FUELED BY RAMEN/CHOP SHOP/RRP | 701 -61 | 3.962 17 |
| 21 | 8 | COLDPLAY LIFE IN TECHNICOLOR II | | ☆ CAPITOL | 688 -7 | 2.417 22 |
| 23 | 13 | THEORY OF A DEADMAN HATE MY LIFE | | ☆ 604/ROADRUNNER/RRP | 686 +21 | 1.827 26 |
| 23 | 17 | METALLICA CYANIDE | | WARNER BROS. | 677 -44 | 1.495 30 |
| 28 | 3 | CAGE THE ELEPHANT AIN'T NO REST FOR THE WICKED | | JIVE/JLG | 607 +157 | 2.333 23 |
| 25 | 6 | YEAH YEAH YEAHS ZERO | | DRESS UP/DGC/INTERSCOPE | 546 +33 | 2.168 24 |
| 26 | 5 | FRANZ FERDINAND NO YOU GIRLS | | DOMINO/EPIC | 522 +96 | 1.415 31 |
| 27 | 11 | THE ALL-AMERICAN REJECTS GIVES YOU HELL | | ☆ DOORHOUSE/DGC/INTERSCOPE | 495 -10 | 2.497 21 |
| 28 | 11 | AVENGED SEVENFOLD SCREAM | | HOPELESS/WARNER BROS. | 470 -32 | 1.042 35 |
| 29 | 8 | DEATH CAB FOR CUTIE GRAPEVINE FIRES | | ☆ ATLANTIC | 456 +3 | 1.622 29 |
| 30 | 3 | DISTURBED THE NIGHT | | REPRISE | 452 +113 | 1.049 34 |
| 31 | NEW | INCUBUS BLACK HEART INERTIA | MOST INCREASED PLAYS/MOST ADDED | ☆ IMMORTAL/EPIC | 448 +448 | 3.126 20 |
| 32 | 4 | POP EVIL 100 IN A 55 | | PAZZO/UNIVERSAL REPUBLIC | 341 +41 | 0.751 40 |
| 33 | 2 | SAVING ABEL DROWNING (FACE DOWN) | | SKIDDCCO/VIRGIN/CAPITOL | 337 +108 | 1.061 33 |
| 34 | 2 | MANCHESTER ORCHESTRA I'VE GOT FRIENDS | | CANVASBACK/COLUMBIA | 330 +55 | 0.566 - |
| 35 | 18 | NICKELBACK SOMETHING IN YOUR MOUTH | | ☆ ROADRUNNER/RRP | 318 -119 | 0.673 - |
| 36 | 16 | STAINED ALL I WANT | | FLIP/ATLANTIC | 276 -113 | 0.750 - |
| 37 | 2 | IDA MARIA I LIKE YOU SO MUCH BETTER WHEN YOU'RE NAKED | | MERCURY/IDJMG | 270 +24 | 0.546 - |
| 38 | 5 | ASHER ROTH I LOVE COLLEGE | | SCHOOLBOY/LOUD/SRC/UNIVERSAL MOTOWN | 264 -15 | 0.970 36 |
| 39 | 5 | THE FRAY YOU FOUND ME | | ☆ EPIC | 251 +14 | 2.057 25 |
| 40 | 18 | THE OFFSPRING KRISTY, ARE YOU DOING OK? | | ☆ COLUMBIA | 245 -166 | 1.139 32 |

MOST ADDED

| ARTIST TITLE / LABEL | NEW STATIONS |
|---|-----------------|
| INCUBUS Black Heart Inertia (Immortal/Epic) | 38 |
| CAGE THE ELEPHANT Ain't No Rest For The Wicked (Jive/JLG) | 8 |
| SAVING ABEL Drowning (Face Down) (Skiddco/Virgin/Capitol) | 6 |
| SILVERSON PICKUPS Panic Switch (dangerbird) | 5 |
| 311 Hey You (Volcano/JLG) | 5 |
| SHINEDOWN Sound Of Madness (Atlantic) | 4 |
| ANBERLIN Feel Good Drag (Universal Republic) | 3 |
| SEETHER Careless Whisper (Wind-up) | 3 |
| U2 Magnificent (Island/Interscope) | 3 |
| DISTURBED The Night (Reprise) | 3 |

ADDED AT... KPNT
St. Louis, MO
PD: Tommy Mattern
MD: Scott Rizzuto
Incubus, Black Heart Inertia, 7
Cage The Elephant, Ain't No Rest For The Wicked, 0

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

NEW AND ACTIVE

| ARTIST TITLE / LABEL | PLAYS /GAIN | ARTIST TITLE / LABEL | PLAYS /GAIN |
|---|----------------|---|----------------|
| HOLLYWOOD UNDEAD Young (A&M/Octone/Interscope) | 244/75 | HURT Wars (Amusement) | 197/27 |
| TOTAL STATIONS: | 24 | TOTAL STATIONS: | 17 |
| RED Death Of Me (Essential/RED) | 233/8 | METRIC Help I'm Alive (Last Gang) | 197/24 |
| TOTAL STATIONS: | 17 | TOTAL STATIONS: | 19 |
| ALL THAT REMAINS Two Weeks (Prosthetic/Razor & Tie) | 209/31 | AUDRYE SESSIONS Turn Me Off (Black Seal) | 196/7 |
| TOTAL STATIONS: | 22 | TOTAL STATIONS: | 21 |
| PEOPLE IN PLANES Last Man Standing (Wind-up) | 205/29 | THE RED JUMPSUIT APPARATUS Pen & Paper (Something Typical) (Virgin/Capitol) | 191/29 |
| TOTAL STATIONS: | 21 | TOTAL STATIONS: | 21 |
| SHINEDOWN Sound Of Madness (Atlantic) | 204/91 | THE VEER UNION Seasons (Universal Motown) | 174/74 |
| TOTAL STATIONS: | 20 | TOTAL STATIONS: | 27 |

MOST INCREASED PLAYS

| | |
|------|--|
| +448 | INCUBUS Black Heart Inertia (Immortal/Epic) KXTE +32, KFMA +29, XTRA +28, SXAN +24, KXRX +23, KYSR +20, WXNR +20, KDGE +17, KTBB +17, KFRR +15 |
| +163 | SEETHER Careless Whisper (Wind-up) KXRX +16, KDGE +15, KNXX +14, WWDC +13, KPNT +12, WRWK +12, WHRL +12, WKRL +11, WMFS +10, WCCY +10 |
| +157 | CAGE THE ELEPHANT Ain't No Rest For The Wicked (Jive/JLG) WEND +16, WLUM +16, KNDD +15, WCCY +15, XTRA +13, WPBZ +11, WBCN +11, WARQ +9, KNXX +9, WSWD +9 |
| +148 | ☆ ANBERLIN Feel Good Drag (Universal Republic) KRAB +32, KRZQ +15, KFRR +13, KLCD +13, WXNR +13, WEND +12, WRWK +11, KNCL +11, XTRA +10, KRBB +10 |
| +113 | SILVERSON PICKUPS Panic Switch (dangerbird) KXTE +20, WBCN +15, WWDC +14, WDYL +10, KTCL +10, KFTB +9, KYSR +8, WCCY +7, WFNX +6, KNCL +6 |

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 downtime 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 60% 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.

nielsen BDS certification for airplay of 100,000 plays on all monitored stations, including satellite and national networks, across the United States and Canada. Numeral 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.

R&R ACTIVE ROCK

POWERED BY **nielsen** BDS

DMDS DIGITAL DOWNLOADS AVAILABLE AT DMDS.COM



► **SHINEDOWN** CLAIMS MOST INCREASED PLAYS (UP 252) AT ACTIVE ROCK, AS "SOUND OF MADNESS" BLASTS 35-21. WITH ITS 10th CHART ENTRY, THE GROUP LOOKS TO CONTINUE ITS RECENT MOMENTUM: THE SONG FOLLOWS THE BAND'S FIRST TWO NO. 1s, "DEVOUR," LAST AUGUST, AND "SECOND CHANCE," IN JANUARY.

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST TITLE | NIelsen BDS CERTIFICATIONS (IMPRINT / PROMOTION LABEL) | PLAYS TW +/- | AUDIENCE MILLIONS RANK |
|-----------|-----------|----------------|--|--|--------------|------------------------|
| 1 | 2 | 12 | PAPA ROACH LIFELINE | NO. 1 (1 WK) DGC/INTERSCOPE | 1601 +23 | 5.452 2 |
| 2 | 19 | 19 | METALLICA CYANIDE | WARNER BROS. | 1564 -33 | 5.550 1 |
| 3 | 24 | 24 | SLIPKNOT DEAD MEMORIES | ROADRUNNER/RRP | 1516 +5 | 5.282 3 |
| 4 | 19 | 19 | THEORY OF A DEADMAN HATE MY LIFE | 604/ROADRUNNER/RRP | 1366 +24 | 3.945 5 |
| 5 | 7 | 7 | PEARL JAM BROTHER | LEGACY/EPIC | 1133 -32 | 3.829 6 |
| 6 | 9 | 9 | DISTURBED THE NIGHT | REPRISE | 1052 +62 | 3.193 9 |
| 7 | 31 | 31 | DROWNING POOL 37 STITCHES | ELEVEN SEVEN | 1033 +16 | 3.359 8 |
| 8 | 28 | 28 | MUDVAYNE DO WHAT YOU DO | EPIC | 1017 -88 | 4.255 4 |
| 9 | 28 | 28 | ALL THAT REMAINS TWO WEEKS | PROSTHETIC/RAZOR & T E | 995 +52 | 2.446 12 |
| 10 | 31 | 31 | SHINEDOWN SECOND CHANCE | ATLANTIC | 920 -34 | 3.495 7 |
| 11 | 21 | 21 | NICKELBACK SOMETHING IN YOUR MOUTH | ROADRUNNER/RRP | 904 -182 | 3.112 10 |
| 12 | 6 | 6 | SEETHER CARELESS WHISPER | WIND-UP | 827 +34 | 2.108 13 |
| 13 | 20 | 20 | POP EVIL 100 IN A 55 | FAZZO/UNIVERSAL REPUBLIC | 752 +40 | 2.062 14 |
| 14 | 14 | 14 | RED DEATH OF ME | ESSENTIAL/RED | 707 +32 | 1.535 21 |
| 15 | 13 | 13 | HIINDER UP ALL NIGHT | UNIVERSAL REPUBLIC | 676 +38 | 1.851 17 |
| 16 | 21 | 21 | BUCKCHERRY RESCUE ME | ELEVEN SEVEN/ATLANTIC | 674 -59 | 1.700 19 |
| 17 | 29 | 29 | AVENGED SEVENFOLD SCREAM | HOPELESS/WARNER BROS. | 656 -206 | 1.911 15 |
| 18 | 27 | 4 | SAVING ABEL DROWNING (FACE DOWN) | AIRPOWER (SKIDD/CO/VIRGIN/CAPITOL) | 634 +107 | 1.658 20 |
| 19 | 33 | 33 | DISTURBED INDUSTRIABLE | REPRISE | 598 -77 | 2.684 11 |
| 20 | 33 | 33 | SEETHER BREAKDOWN | WIND-UP | 593 -1 | 1.889 16 |
| 21 | 35 | 2 | SHINEDOWN SOUND OF MADNESS | ATLANTIC | 548 +252 | 1.773 18 |
| 22 | 9 | 9 | HURT WARS | AMUSEMENT | 496 +30 | 1.022 27 |
| 23 | 5 | 5 | THE VEER UNION SEASONS | UNIVERSAL MOTOWN | 494 +66 | 1.215 24 |
| 24 | 10 | 10 | BURN HALO DIRTY LITTLE GIRL | RAWKHEAD/ILG | 477 +54 | 1.204 25 |
| 25 | 16 | 16 | 3 DOORS DOWN CITIZEN/SOLDIER | UNIVERSAL REPUBLIC | 471 -96 | 1.274 23 |
| 26 | 8 | 8 | TRAPT CONTAGIOUS | ELEVEN SEVEN | 425 +24 | 0.965 31 |
| 27 | 4 | 4 | MUDVAYNE SCARLET LETTERS | EPIC | 419 +30 | 1.036 26 |
| 28 | 16 | 16 | KINGS OF LEON SEX ON FIRE | RCA/RMG | 408 -29 | 1.487 22 |
| 29 | 5 | 5 | HOLLYWOOD UNDEAD YOUNG | A&M/OCTONE/INTERSCOPE | 375 +7 | 0.736 33 |
| 30 | 15 | 15 | AC/DC BIG JACK | COLUMBIA | 353 -115 | 0.997 29 |
| 31 | 10 | 10 | BLUE OCTOBER DIRT ROOM | UNIVERSAL MOTOWN | 315 +8 | 0.601 40 |
| 32 | 4 | 4 | REV THEORY FAIR FROM OVER | VAN HOWES/MALOO/DCC/INTERSCOPE | 303 +68 | 1.018 28 |
| 33 | 5 | 5 | SINCE OCTOBER GUILTY | TOOTH & NAIL/CAPITOL | 303 +64 | 0.547 - |
| 34 | 10 | 10 | ARANDA STILL IN THE DARK | ASTON SH | 290 -51 | 0.674 35 |
| 35 | NEW | NEW | SALIVA HOW COULD YOU? | ISLAND/DJMG | 279 +73 | 0.698 34 |
| 36 | NEW | NEW | HALESTORM I GET OFF | ATLANTIC | 276 +97 | 0.984 30 |
| 37 | 18 | 18 | STAIN'D ALL I WANT | FLIP/ATLANTIC | 250 -107 | 0.622 39 |
| 38 | 17 | 17 | BLACK STONE CHERRY PLEASE COME IN | IN DE GOOT/ROADRUNNER/RRP | 244 -111 | 0.375 - |
| 39 | RE-ENTRY | RE-ENTRY | ROYAL BLISS WE DID NOTHING WRONG | MERJINGIAN/CAROLINE/CAPITOL | 239 +35 | 0.422 - |
| 40 | 7 | 7 | (HED) P.E. RENEGADE | SUBURBAN NOIZE | 233 +17 | 0.438 - |

+ MOST ADDED

| ARTIST TITLE / LABEL | NEW STATIONS |
|--|--------------|
| CAVO Champagne (Reprise) KFRQ, KHTQ, KILO, Sirius XM Octane, WAQX, WBUZ, WJIL, WKLQ, WLZX, WRIF, WRZK, WXQR, WYBB | 13 |
| SHINEDOWN Sound Of Madness (Atlantic) KDJE, KLAQ, KNCN, W3SX, WCPR, WRZK, WTFX | 7 |
| INCUBUS Black Heart Inertia (Immortal/Epic) KHTB, WBSX, WCCC, WJIL, WMMR, WRXW, WWWX | 7 |
| MUDVAYNE Scarlet Letters (Epic) KBPI, KDJE, KLAQ, KRZR, WQXA, WWIZ | 6 |
| SALIVA How Could You? (Island/DJMG) KATT, KDOT, KFRQ, W3SX, WRTT, WZOR | 6 |
| RED Death Of Me (Essential/RED) KISW, WAQX, WNFZ, WRTT, WTPT | 5 |
| CROOKED X Gone (MPM/Capitol) KRZR, WKLQ, WRIF, WRXW, WYBB | 5 |
| SAVING ABEL Drowning (Face Down) (Skiddco/Virgin/Capitol) KUPD, WJIL, WWWX, WXZZ | 4 |
| THE VEER UNION Seasons (Universal Motown) KBPI, KDJE, KRXG, W WBN | 4 |
| HALESTORM I Get Off (Atlantic) KISS, KISW, WCCC, WYBY | 4 |

NEW AND ACTIVE

| ARTIST TITLE / LABEL | PLAYS /GAIN | ARTIST TITLE / LABEL | PLAYS /GAIN |
|---|-------------|--|-------------|
| DOPE Add ction (E1) TOTAL STATIONS: 23 | 224/0 | DUFF MCKAGAN'S LOADED Flatline (Century Media/Capitol) TOTAL STATIONS: 30 | 154/22 |
| 10 YEARS Actions And Motives (Universal Republic) TOTAL STATIONS: 34 | 223/43 | NICKELBACK If Today Was Your Last Day (Roadrunner/RRP) TOTAL STATIONS: 16 | 153/73 |
| U2 Magnificent (Island/Interscope) TOTAL STATIONS: 18 | 200/27 | MOTLEY CRUE, GODSMACK, THEORY OF A DEADMAN, DROWNING POOL & CHARM CITY DEVILS White Trash Circus (Motley/Eleven Seven) TOTAL STATIONS: 33 | 152/45 |
| STATIC-X Stingwray (Reprise) TOTAL STATIONS: 20 | 164/7 | ANBERLIN Feel Good Drag (Universal Republic) TOTAL STATIONS: 12 | 140/6 |
| THE PARLOR MOB Hard Times (In De Goot/Roadrunner/RRP) TOTAL STATIONS: 24 | 160/23 | POWERMAN 5000 Super Villain (Mighty Loud) TOTAL STATIONS: 15 | 134/16 |

↑ MOST INCREASED PLAYS

| | |
|------|--|
| +252 | SHINEDOWN Sound Of Madness (Atlantic) KHTB +12, WNFZ +16, WWWX +11, KHTQ +8, KDOT +8, KNCN +13, WNFZ +10, KUPD +10, WRXW +10, W WBN +10 |
| +107 | SAVING ABEL Drowning (Face Down) (Skiddco/Virgin/Capitol) KZRQ +14, WNFZ +14, WWWX +11, KHTQ +8, KDOT +8, WAAF +7, WAQX +5, KXFX +5, WRIF +4, WQXA +4 |
| +97 | HALESTORM I Get Off (Atlantic) KISS +15, KHTQ +12, WJLO +10, WLZX +9, KQRC +9, WXQR +8, KZZQ +7, WBSX +6, WJIL +5, SXOC +4 |
| +73 | SALIVA How Could You? (Island/DJMG) WRZK +13, KRZR +12, WBSX +10, W WBN +9, KUPD +3, WJIL +5, WRXW +5, WBUZ +5, WQXA +5, WYBB +4 |
| +73 | NICKELBACK If Today Was Your Last Day (Roadrunner/RRP) WCHZ +13, WMMR +13, WRUF +13, KRZR +12, KZZQ +9, WKLQ +9, WQXA +4, WBUZ +3, KRXQ +2, KLAQ +1 |

ADDED AT...
KUPD
Phoenix, AZ
PD/MD: Larry McFeely
Mastodon, Oblivion, 9
The Parlor Mob, Hard Times, 0
Royal Bliss, We Did Nothing Wrong, 0
Saving Abel, Drowning (Face Down), 0

FOR REPORTING STATISTICS PLAYLISTS GO TO:
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FOR WEEK ENDING APRIL 5, 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.

ROCK

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST TITLE | NIelsen BDS CERTIFICATIONS (IMPRINT / PROMOTION LABEL) | PLAYS TW +/- | AUDIENCE MILLIONS RANK |
|-----------|-----------|----------------|--|--|--------------|------------------------|
| 1 | 1 | 21 | NICKELBACK SOMETHING IN YOUR MOUTH | NO. 1 (4 WKS) ROADRUNNER/RRP | 394 -9 | 1.352 1 |
| 2 | 3 | 27 | METALLICA CYANIDE | WARNER BROS. | 354 +6 | 1.273 2 |
| 3 | 30 | 30 | SHINEDOWN SECOND CHANCE | ATLANTIC | 347 -21 | 1.107 3 |
| 4 | 11 | 11 | PAPA ROACH LIFELINE | DGC/INTERSCOPE | 324 0 | 1.022 4 |
| 5 | 18 | 18 | THEORY OF A DEADMAN HATE MY LIFE | 604/ROADRUNNER/RRP | 311 +5 | 0.846 5 |
| 6 | 7 | 7 | PEARL JAM BROTHER | LEGACY/EPIC | 282 -7 | 0.836 6 |
| 7 | 15 | 15 | AC/DC BIG JACK | COLUMBIA | 268 -7 | 0.820 7 |
| 8 | 20 | 20 | BUCKCHERRY RESCUE ME | ELEVEN SEVEN/ATLANTIC | 195 -12 | 0.467 12 |
| 9 | 30 | 30 | DISTURBED INDUSTRIABLE | REPRISE | 184 -12 | 0.629 8 |
| 10 | 7 | 5 | SEETHER CARELESS WHISPER | WIND-UP | 180 +52 | 0.567 10 |

| TW | LW | WKS | ARTIST TITLE | NIelsen BDS CERTIFICATIONS (IMPRINT / PROMOTION LABEL) | PLAYS TW +/- | AUDIENCE MILLIONS RANK |
|----|----|-----|--|--|--------------|------------------------|
| 11 | 11 | 45 | THEORY OF A DEADMAN BAD GIRLFRIEND | 604/ROADRUNNER/RRP | 149 -18 | 0.472 11 |
| 12 | 12 | 28 | MUDVAYNE DO WHAT YOU DO | EPIC | 144 -9 | 0.573 9 |
| 13 | 20 | 4 | U2 MAGNIFICENT | ISLAND/INTERSCOPE | 138 +30 | 0.432 13 |
| 14 | 10 | 28 | SEETHER BREAKDOWN | WIND-UP | 138 -43 | 0.284 16 |
| 15 | 13 | 17 | 3 DOORS DOWN CITIZEN/SOLDIER | UNIVERSAL REPUBLIC | 131 -13 | 0.223 21 |
| 16 | 19 | 7 | POP EVIL 100 IN A 55 | AIRPOWER (FAZZO/UNIVERSAL REPUBLIC) | 121 +4 | 0.233 20 |
| 17 | 21 | 5 | DISTURBED THE NIGHT | AIRPOWER (REPRISE) | 107 -16 | 0.352 14 |
| 18 | 16 | 16 | AVENGED SEVENFOLD SCREAM | HOPELESS/WARNER BROS. | 106 -14 | 0.193 22 |
| 19 | 17 | 17 | STAIN'D ALL I WANT | FLIP/ATLANTIC | 102 -28 | 0.261 19 |
| 20 | 30 | 2 | SHINEDOWN SOUND OF MADNESS | AIRPOWER (ATLANTIC) | 83 +41 | 0.340 15 |



Proven music delivery channels confront the brave new world

The Future Of Radio-Label Partnerships

John Schoenberger

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how can established business models adapt to fit the rapidly changing digital media and entertainment landscape? And how should synergistic relationships between radio and records evolve? ■ Key managers, retailers and label execs discussed new ways to deliver music to consumers during a business panel held Feb. 13 at Michele Clark's Sunset Sessions, presented in association with R&R.

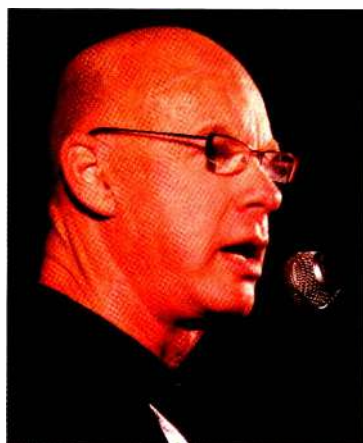
The panel was moderated by Bill Leopold, owner of WF Leopold Management, which represents Melissa Etheridge, Dave Koz and Eric Hutchinson, among other acts. Leopold began the session by mentioning the Performance Rights Act, which would remove over-the-air radio's 80-year-old exemption from paying royalties to artists and labels when their music is broadcast. Not surprisingly, the panelists offered divergent views on the subject.

Already coping with increased pressure from the ongoing deployment of electronic audience measurement and staff cutbacks, Fontana/Universal Music Group VP of promotion Sky Daniels worried that potential new fees would cause programmers to play it even safer musically than they already are.

Rather, Daniels suggested radio partner with labels on selling music from station Web sites. After all, he said, more Americans discover new music via radio than any other source. (According to Arbitron/Edison, 49% of Americans aged 12+ first turn to radio to discover new music. The Internet was No. 2 at 25%.) Yet stations don't benefit financially from that. "Instead of asking them to pay us, we should be inviting them to be direct marketers of music in partnership with us," he said. "Not the third-party kind of link they're involved with now, but rather as a direct link to

the artists and the labels. Radio could easily become the largest seller of music."

Conversely, Warner Bros. executive VP/GM Tom Biery voiced support for the House bill, arguing that the United States should be in step with the majority of other countries, where performance royalties are the norm. Further, royalties are globally reciprocal, meaning that funds due American acts from foreign broadcasters are being held in an escrow account until U.S. stations pay fees to performers outside the States. Those dollars could help fund jobs in the music industry that are being lost, Biery said.



Leopold

However, Biery proposed a tiered payment system that would provide royalty rate discounts for new and developing artists played on the radio. Catalog and current hits would be subject to royalty fees; new, less exposed acts would cost less or perhaps nothing. "This could incentivize stations to be proactive again about supporting new music," Biery said. "Perhaps the more new music a station plays, the less they have to pay on everything, and if they cross a certain threshold, then they're exempt from the royalty system all together."

Common Goals

According to the panelists, radio exposes new

'Radio could easily be the largest seller of music.'

—Sky Daniels



'If radio wins and music is losing, there is something structurally wrong. We have to win together and find new ways to make that happen.'

—Brian Glicklich



music better than other media and its delivery platforms are evolving. However, the medium must remain an advocate and aggregator of music. WF Leopold Management VP of marketing Dave Morris suggested most consumers prefer that content aggregators do the legwork for them when it comes to discovering new music. Retaining that edge is important for radio to remain relevant, he said.

The removal of digital rights management protection by the major labels is a game-changer, Morris said, one that gives radio an opportunity. "DRM-free means everyone has some equity now and it allows us all to try out new models and synergies. In the case of radio, they'd better wake up to this idea of selling music because the phone companies are just about ready to take that opportunity away from them. Technology is going to allow for these new approaches, but if you're unwilling to embrace them and try them out, someone else will."

Best Buy senior VP of entertainment Gary Arnold said he has seen the future, and it's in the car. After witnessing other industries undergo major structural changes, Arnold said it would soon be radio's turn with the pending arrival of Internet access in vehicles. "Much of radio is consumed in the automobile, but sooner rather than later the PC and the Internet will be in the automobile," he said. "When that happens and the music and other data storage move to the clouds, then radio becomes an application. There will still be a need for radio and what it offers a consumer, but the way it is delivered may very well change, and the amount of choices it competes with will increase exponentially."

Expanded Partnerships

A disruptive technology is a dramatic innovation that improves a product or service in ways that the market doesn't expect. For the music biz, that disruption was the advent of MP3 technology combined with increased broadband penetration, which revolutionized the distribution of music but also gave rise to illegal file sharing.

Brian Glicklich, a partner in Sound Mind, an entertainment industry consultancy founded by former Premiere Radio Networks CEO Kraig Kitchin, said the next disruptive technology is mining content provider databases for permission-based marketing. "Our entire business is [becoming] one of relationships and what the business value of a relationship is," he said.

By targeting messages to database members based on their usage patterns and preferences, "we can extract the maximum amount of value from each person." An example would be for stations to offer their audience databases to labels to help advance the artists they choose to support.

"We really are in this together," Glicklich said of the radio and music industries. "As we expand our capabilities, we need to share them with each other in the right ways or we will remain on opposite sides of the fence. If radio wins and music is losing, there is something structurally wrong and vice versa. We have to win together and find new ways to make that happen."

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► **KINGS OF LEON** COLLECT THEIR FIRST TRIPLE A TOP 10, AS "USE SOMEBODY" JUMPS 12-7 (UP 47 PLAYS). THE SONG CONCURRENTLY LEADS THE ALTERNATIVE CHART FOR A SECOND WEEK. THE BAND'S PRIOR HIT, "SEX ON FIRE," ROSE TO A NO. 15 TRIPLE A PEAK IN THE FEB. 20 ISSUE.

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST TITLE | 11 NIELSEN BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL | PLAYS TW +/- | AUDIENCE MILLIONS RANK |
|-----------|-----------------|----------------|---|---|-----------------|---------------------------|
| 1 | 1 | 20 | SNOW PATROL CRACK THE SHUTTERS | NO. 1 (5 WKS) POLYDOR/FICTION/GEFFEN/INTERSCOPE | 581 -1 | 1.947 2 |
| 2 | 2 | 6 | U2 MAGNIFICENT | ISLAND/INTERSCOPE | 573 0 | 2.249 1 |
| 3 | 3 | 20 | THE FRAY YOU FOUND ME | 11 EPIC | 494 -47 | 1.931 3 |
| 4 | 4 | 26 | JAMES MORRISON NOTHING EVER HURT LIKE YOU | POLYDOR/INTERSCOPE | 420 -25 | 1.391 4 |
| 5 | 5 | 8 | CHRIS ISAAK WE LET HER DOWN | WICKED GAME/REPRISE | 389 +15 | 1.083 8 |
| 6 | 6 | 17 | COLDPLAY LOVERS IN JAPAN | CAPITOL | 325 -37 | 1.227 6 |
| 7 | 12 | 9 | KINGS OF LEON USE SOMEBODY | RCA/RMG | 324 +47 | 1.139 7 |
| 8 | 8 | 12 | COUNTING CROWS WHEN I DREAM OF MICHELANGELO | DGC/GEFFEN/INTERSCOPE | 316 -1 | 1.023 9 |
| 9 | 7 | 32 | RAY LAMONTAGNE YOU ARE THE BEST THING | RCA/RED | 311 -15 | 1.244 5 |
| 10 | 18 | | DEATH CAB FOR CUTIE NO SUNLIGHT | ATLANTIC | 309 +14 | 0.693 16 |
| 11 | 9 | 7 | RYAN ADAMS & THE CARDINALS MADICK | LOST HIGHWAY | 295 -3 | 0.708 15 |
| 12 | 11 | 19 | ADELE RIGHT AS RAIN | XL/COLUMBIA | 283 -5 | 0.920 10 |
| 13 | 13 | 6 | INDIGO GIRLS WHAT ARE YOU LIKE | IG/VANGUARD | 262 -13 | 0.881 12 |
| 14 | 14 | 6 | GOMEZ AIRSTREAM DRIVER | ATO/RED | 242 +18 | 0.607 18 |
| 15 | 18 | 4 | MAT KEARNEY CLOSER TO LOVE | AWARE/COLUMBIA | 229 +30 | 0.835 13 |
| 16 | 16 | 4 | DEPECHE MODE WRONG | MUTE/VIRGIN/CAPITOL | 226 +23 | 0.770 14 |
| 17 | 15 | 9 | SERENA RYDER LITTLE BIT OF RED | ATLANTIC | 217 0 | 0.377 - |
| 18 | 21 | 3 | BRUCE SPRINGSTEEN MY LUCKY DAY | AIRPOWER COLUMBIA | 213 +35 | 0.913 11 |
| 19 | 19 | 6 | THE KILLERS SPACEMAN | ISLAND/DJMG | 210 +21 | 0.670 17 |
| 20 | 17 | 11 | ANDREW BIRD FITZ AND THE DIZZYSPELLS | FAT POSSUM/RED | 207 +4 | 0.511 23 |
| 22 | 7 | | LILY ALLEN THE FEAR | CAPITOL | 185 +10 | 0.539 21 |
| 22 | 20 | 10 | JASON MRAZ & COLBIE CAILLAT LUCKY | ATLANTIC/RRP | 181 -6 | 0.498 24 |
| 23 | 24 | 3 | BEN HARPER & RELENTLESS7 SHIMMER AND SHINE | VIRGIN/CAPITOL | 177 +6 | 0.407 30 |
| 24 | NEW | | O.A.R. THIS TOWN | EVERFINE/ATLANTIC/RRP | 175 +40 | 0.307 - |
| 25 | 27 | 3 | AMY MACDONALD THIS IS THE LIFE | MELODRAMATIC/VERTIGO/DECCA | 168 +20 | 0.276 - |
| 26 | 26 | 6 | ERIN MCCARLEY LOVE, SAVE THE EMPTY | UNIVERSAL REPUBLIC | 168 +5 | 0.198 - |
| 29 | 2 | | TYRONE WELLS MORE | UNIVERSAL REPUBLIC | 150 +8 | 0.541 20 |
| 28 | 30 | 7 | MATT NATHANSON ALL WE ARE | VANGUARD | 145 +3 | 0.448 26 |
| 29 | RE-ENTRY | | THE DEREK TRUCKS BAND DOWN IN THE FLOOD | VICTOR | 143 +4 | 0.437 27 |
| 30 | NEW | | THE AIRBORNE TOXIC EVENT SOMETIME AROUND MIDNIGHT | MAJORDOMO/SHOUT! FACTORY/ISLAND/DJMG | 137 +33 | 0.429 28 |

MOST ADDED

| ARTIST TITLE / LABEL | NEW STATIONS |
|---|--------------|
| PETE YORN Don't Wanna Cry (Columbia) KPTL, KRSH, KXLY, WCLZ, WCOO, WRLT, WRNX, WRXP | 8 |
| COLDPLAY Life In Technicolor II (Capitol) KINK, KPRI, KSWD, KTHX, Sirius XM Spectrum, WTT5 | 6 |
| ELVIS COSTELLO Complicated Shadows (2009) (Hear/CMG) KRSH, WRLT, WRXP, WTT5, WZEW | 5 |
| MAT KEARNEY Closer To Love (Aware/Columbia) KPRI, KSWD, WCLZ, WXPV | 4 |
| BOB DYLAN Beyond Here Lies Nothin' (Columbia) KGSR, KRSH, WZEW | 3 |
| TORI AMOS Welcome To England (Universal Republic) KGSR, Sirius XM Spectrum, WRNR | 3 |
| GOMEZ Airstream Driver (ATO/RED) KXLY, WMMM | 2 |
| DEPECHE MODE Wrong (Mute/Virgin/Capitol) KINK, WRNX | 2 |

ADDED AT... KRSH
Santa Rosa, CA
PD/MD: Nate Campbell
Elvis Costello, Complicated Shadows (2009), 7
Bob Dylan, Beyond Here Lies Nothin', 2
Katie Melua, If The Lights Go Out, 2
Pete Yorn, Don't Wanna Cry, 0

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

NEW AND ACTIVE

| ARTIST TITLE / LABEL | PLAYS /GAIN | ARTIST TITLE / LABEL | PLAYS /GAIN |
|--|-------------|---|-------------|
| BELL XI The Great Defector (Yep Roc) TOTAL STATIONS: 12 | 127/13 | CAROLINA LIAR Show Me What I'm Looking For (Atlantic) TOTAL STATIONS: 7 | 95/16 |
| BOB DYLAN Beyond Here Lies Nothin' (Columbia) TOTAL STATIONS: 16 | 121/121 | ERIC HUTCHINSON OK, It's Alright With Me (Let's Break/Warner Bros.) TOTAL STATIONS: 13 | 92/20 |
| ELVIS COSTELLO Complicated Shadows (2009) (Hear/CMG) TOTAL STATIONS: 20 | 109/60 | INCUBUS Love Hurts (Immortal/Epic) TOTAL STATIONS: 8 | 82/6 |
| COLDPLAY Life In Technicolor II (Capitol) TOTAL STATIONS: 11 | 109/30 | THE SCRIPT The Man Who Can't Be Moved (Phonogenic/Epic) TOTAL STATIONS: 6 | 81/17 |
| GAVIN ROSSDALE Can't Stop The World (Interscope) TOTAL STATIONS: 13 | 106/0 | THE ALTERNATE ROUTES The Future's Nothing New (Vanguard) TOTAL STATIONS: 7 | 79/7 |

MOST INCREASED PLAYS

| | |
|------|---|
| +121 | BOB DYLAN Beyond Here Lies Nothin' (Columbia) SXSP +37, WRNR +27, KGSR +15, KTHX +4, KBCO +5, WXRT +5, WMMM +4, KFOG +2, KINK +2, KPRI +2 |
| +60 | ELVIS COSTELLO Complicated Shadows (2009) (Hear/CMG) SXSP +32, KRSH +7, KSWD +6, KTHX +5, WTT5 +3, KFOG +2, KINK +2, KMTT +1, KXLY +1, WCOO +1 |
| +53 | TORI AMOS Welcome To England (Universal Republic) SXSP +32, KGSR +11, KBCO +6, WTT5 +2, CIDR +1, KENZ +1, KXLY +1, WCOO +1 |
| +47 | KINGS OF LEON Use Somebody (RCA/RMG) WZEW +9, KENZ +8, WMMM +8, KPRI +7, KTHX +7, KXLY +6, WTT5 +5, WRNX +4, WNC5 +3, KGSR +1 |
| +40 | O.A.R. This Town (Everfine/Atlantic/RRP) KENZ +10, WZEW +7, KTCZ +6, WNC5 +5, KXLY +3, WZCC +2, WCOO +2, CIDR +1, KRVB +1, WMMM +1 |

FOR WEEK ENDING APRIL 5, 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 52 reporters.
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RECURRENTS

| THIS WEEK | ARTIST TITLE / IMPRINT / PROMOTION LABEL | 11 NIELSEN BDS CERTIFICATIONS | PLAYS TW LW |
|-----------|--|----------------------------------|----------------|
| 1 | ERIC HUTCHINSON ROCK & ROLL (LET'S BREAK/WARNER BROS.) | | 199 213 |
| 2 | O.A.R. SHATTERED, TURN THE CAR AROUND (EVERFINE/ATLANTIC/RRP) | | 169 178 |
| 3 | MICHAEL FRANTI & SPEARHEAD SAY HEY (I LOVE YOU) (BOO BOO WAX/ANTI-EPITAPH) | | 164 161 |
| 4 | DONAVON FRANKENREITER LIFE, LOVE & LAUGHTER (LOST HIGHWAY) | | 156 135 |
| 5 | COLDPLAY VIVA LA VIDA (CAPITOL) | | 154 149 |

| THIS WEEK | ARTIST TITLE / IMPRINT / PROMOTION LABEL | 11 NIELSEN BDS CERTIFICATIONS | PLAYS TW LW |
|-----------|---|----------------------------------|----------------|
| 6 | JASON MRAZ I'M YOURS (ATLANTIC/RRP) | | 133 134 |
| 7 | KINGS OF LEON SEX ON FIRE (RCA/RMG) | | 132 134 |
| 8 | MY MORNING JACKET I'M AMAZED (ATO/RED) | | 126 118 |
| 9 | GAVIN ROSSDALE LOVE REMAINS THE SAME (INTERSCOPE) | | 123 115 |
| 10 | MATT NATHANSON COME ON GET HIGHER (VANGUARD) | | 121 124 |

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NATIONAL SALES

BILLBOARD **nielsen**
CHARTS
COMPILED BY SoundScan

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST TITLE | TRIPLE A INDICATOR | IMPRINT / PROMOTION LABEL | PLAYS TW +/- |
|-----------|-----------|----------------|--|--------------------|-----------------------------------|--------------|
| 3 | 7 | 7 | GC MEZ AIRSTREAM DRIVER | | ATO/RED | 553 +56 |
| 5 | 4 | 4 | U2 MAGNIFICENT | | ISLAND/INTERSCOPE | 523 +63 |
| 1 | 10 | 10 | RYAN ADAMS & THE CARDINALS MAGICK | | LOST HIGHWAY | 495 -25 |
| 2 | 6 | 6 | CHRIS ISAAK WE LET HER DOWN | | WICKED GAME/REPRISE | 491 -15 |
| 8 | 8 | 8 | BEN HARPER & RELENTLESS7 SHIMMER AND SHINE | | VIRGIN/CAPITOL | 471 +3 |
| 7 | 7 | 7 | INDIGO GIRLS WHAT ARE YOU LIKE? | | IG/VANGUARD | 450 +4 |
| 12 | 12 | 12 | ANDREW BIRD FITZ AND THE DIZZY SPELLS | | FAT POSSUM/RED | 384 -51 |
| 8 | 10 | 10 | NEKO CASE PEOPLE GOT A LOTTA NERVE | | ANTI-/EPITAPH | 377 +11 |
| 14 | 4 | 4 | BRUCE SPRINGSTEEN MY LUCKY DAY | | COLUMBIA | 341 +21 |
| 8 | 8 | 8 | JJ LAME ROLL ON | | ROUNDER | 333 +4 |
| 15 | 4 | 4 | BELL X1 THE GREAT DEFECTOR | | YEP/ROC | 331 +21 |
| 7 | 7 | 7 | THE KILLERS SPACEMAN | | ISLAND/IDJMG | 323 +3 |
| 12 | 12 | 12 | THE DEREK TRUCKS BAND DOWN IN THE FLOOD | | VICTOR | 323 -17 |
| 9 | 14 | 14 | COLDPLAY LOVERS IN JAPAN | | CAPITOL | 320 -33 |
| 11 | 19 | 19 | THE FRAY YOU FOUND ME | | EPIC | 308 -26 |
| 9 | 9 | 9 | SAM ROBERTS THEM KIDS | | ZOE/ROUNDER | 305 +21 |
| 13 | 8 | 8 | SERENA RYDER LITTLE BIT OF RED | | ATLANTIC | 301 -27 |
| 13 | 13 | 13 | SNOW PATROL CRACK THE SHUTTERS | | POLYDOR/FICT ON/GEFFEN/INTERSCOPE | 295 -11 |
| 7 | 7 | 7 | M. YARD NEVER HAD NOBODY LIKE YOU | | MERGE | 292 +5 |
| 11 | 11 | 11 | RA'AMONTAGNE LET IT BE ME | | RCA/RED | 266 -41 |
| NEW | | | ERIC LINDELL IF LOVE CAN'T FIND A WAY | | ALLICATOR | 231 +66 |
| 2 | 2 | 2 | KINGS OF LEON USE SOMEBODY | | RCA/RMG | 224 +11 |
| 8 | 8 | 8 | MICHAEL FRANTI & SPEARHEAD HEY WORLD | | BOO BOO WAX/ANTI-/EPITAPH | 217 -18 |
| 13 | 13 | 13 | AMY MACDONALD THIS IS THE LIFE | | MELODRAMATIC/VERTIGO/DECCA | 212 -10 |
| 20 | 20 | 20 | ADELE RIGHT AS RAIN | | XL/COLUMBIA | 209 -55 |
| NEW | | | FRANZ FERDINAND NO YOU GIRLS | | DOMINO/EPIC | 208 +29 |
| 7 | 7 | 7 | MADELINE PEYROUX YOU CAN'T DO ME | | ROUNDER | 208 -21 |
| 14 | 14 | 14 | PRETENDERS LOVE'S A MYSTERY | | SHANGRI-LA | 201 -77 |
| 2 | 2 | 2 | ERIC HUTCHINSON OK, IT'S ALRIGHT WITH ME | | LET'S BREAK/WARNER BROS. | 199 +1 |
| NEW | | | MAT KEARNEY CLOSER TO LOVE | | AWARE/COLUMBIA | 194 +9 |

MOST ADDED

BOB DYLAN 21
Beyond Here Lies Nothin' (Columbia)
KBAC, KLRR, KNBA, KOHO, KPIG, KPND, KSTU, KTAQ, KYSL, Sirius XM The Loft, WCBE, WEHM, WFPK, WMWV, WNCW, WNRN, WOCM, WRSI, WTMD, WXPX, WYEP

PETE YORN 17
Don't Wanna Cry (Columbia)
KFMU, KLRR, KMTN, KOHO, KRVO, KTAQ, KTBC, KYSL, Music Choice Adult Alternative, WDST, WFUV, WJCU, WNRN, WTMD, WTYO, WVOD

FLEET FOXES

 14

Mykonos (Sub Pop)
KBAC, KMTN, KNBA, KRVO, KSTU, KTAQ, KYSL, Sirius XM The Loft, WCBE, WEHM, WFPK, WMWV, WNCW, WNRN, WOCM, WRSI, WTMD, WXPX, WYEP

ELVIS COSTELLO 12
Complicated Shadows (2009) (Hearst/CMG)
KMTN, KNBA, KPIG, KTAQ, KYSL, WAPS, WCBE, WDST, WOCM, WRSI, WXPX, WYEP

TORI AMOS

 11

Welcome To England (Universal Republic)
KLRR, KMTN, KTAQ, KYSL, WAPS, WDST, WEHM, WFUV, WJCU, WNRN, WVOD

UMPHREY'S MCGEE 7
Cemetery Walk (SCI Fidelity)
KMTN, KPND, KTBC, WBIB, WOCM, WTMD, WYCE

COLDPLAY 6
Life In Technicolor II (Capitol)
DMX Folk Rock, KBAC, KOHO, KRVO, KTBC, WMWV

BEN LEE

 6

What's So Bad (About Feeling Good)? (New West)
Music Choice Adult Alternative, WEHM, WFUV, WJCU, WNRN, WXPX

CRACKER 6
Turn On, Tune In, Drop Out (429/SLG)
KPND, KTBC, WAPS, WDST, WNRN, WTMD

BETTER THAN EZRA 5
Absolutely Still (Megaforce/RED)
KFMU, KMTN, KROK, KTAQ, WBIB

MOST INCREASED PLAYS

+155
+96
+86

BOB DYLAN
Beyond Here Lies Nothin' (Columbia)

ELVIS COSTELLO
Complicated Shadows (2009) (Hearst/CMG)

PETE YORN
Don't Wanna Cry (Columbia)

Billboard TOP ALBUMS

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST TITLE | IMPRINT / PROMOTION LABEL (PRICE) | PEAK POSITION |
|-----------|-----------|----------------|---|--|---------------|
| 1 | 1 | 1 | #1 KEITH URBAN Defying Gravity | CAPITOL NASHVILLE 35751 (18.98) | 1 |
| 2 | NEW | 1 | PRINCE/BRIA VALENTE Lotus Flow3r/MPLSOUND/Elix3r | NPG 09549 EX (11.98) | 2 |
| 3 | NEW | 1 | DIANA KRALL Quiet Nights | VERVE 012433-VG (13.98) | 3 |
| 4 | 1 | 2 | VARIOUS ARTISTS NOW 30 | UNIVERSAL/EMI SONY MUSIC ZOMBA 012654/UME (18.98) | 4 |
| 5 | 2 | 2 | SOUNDTRACK Hannah Montana: The Movie | WALT DISNEY 003101 (18.98) | 5 |
| 6 | NEW | 1 | UGK UGK 4 Life | TRILLUGK/JIVE 86966 JLG (18.98) | 6 |
| 7 | 3 | 3 | SOUNDTRACK Twilight | SUMMIT CHOP SHOPIA LANTIC 515923* AG (18.98) + | 7 |
| 8 | NEW | 1 | FLO RIDA R.O.O.T.S. (Route Of Overcoming The Struggle) | POE BOY ATLANTIC 517813/AG (18.98) + | 8 |
| 9 | 7 | 5 | LADY GAGA The Fame | STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE 011805*/IGA (12.98) | 9 |
| 10 | 12 | 6 | TAYLOR SWIFT Fearless | BIG MACHINE 0200 (18.98) + | 10 |
| 11 | 4 | 2 | KERI HILSON In A Perfect World... | MOSLEY ZONE 4 INTERSCOPE 012000/IGA (13.98) | 11 |
| 12 | 3 | 2 | U2 No Line On The Horizon | ISLAND/INTERSCOPE 0 2630*/IGA (13.98) + | 12 |
| 13 | NEW | 1 | CHRIS BOTTI Chris Botti: In Boston | COLUMBIA 38735 SONY MUSIC (18.98) + | 13 |
| 14 | 5 | 1 | KELLY CLARKSON All I Ever Wanted | S 19/RCA 32715/SONY MUSIC (18.98) + | 14 |
| 15 | NEW | 1 | RODNEY ATKINS It's America | CORB 79132 (18.98) | 15 |
| 16 | NEW | 1 | BOW WOW New Jack City II | COLUMBIA 12471 SONY MUSIC (15.98) + | 16 |
| 17 | 18 | 7 | NICKELBACK Dark Horse | ROADRUNNER 618028 (18.98) | 17 |
| 18 | 14 | 4 | THE-DREAM Love V/S Money | RADIO KILLA DEF JAM C 12579*/DJMG (13.98) | 18 |
| 19 | NEW | 1 | GAVIN DEGRAW Free | J 47478/RMG (13.98) | 19 |
| 20 | 78 | 54 | DAVID COOK David Cook | 19/RCA 33463/RMG (18.98) | 20 |
| 21 | 21 | 9 | BEYONCE I Am...Sasha Fierce | MUSIC WORLD/COLUMBIA 19492/SONY MUSIC (15.98) | 21 |
| 22 | 160 | 128 | YEAH YEAH YEAHS It's Blitz! | DRESS UP/DGC/INTERSCOPE 012735/IGA (13.98) | 22 |
| 23 | 22 | 10 | JAMIE FOXX Intuition | J 51294/RMG (18.98) | 23 |
| 24 | 24 | 12 | T.I. Paper Trail | GRAND HUSTLE/ATLANT C 512267*/AG (18.98) + | 24 |
| 25 | NEW | 1 | QUEENSRYCHE American Soldier | ATCD 517967/RHINO (16.98) | 25 |

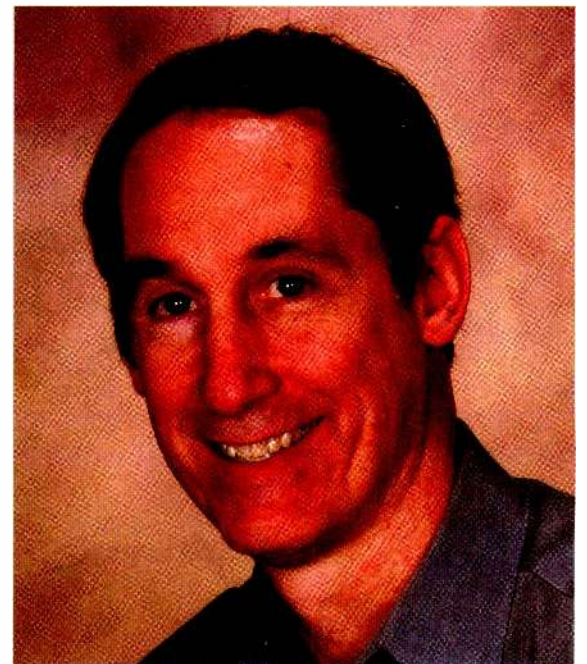
The Billboard 200 is based on a national sample of retail store, mass merchant, direct-to-consumer transactions and internet sales (both physical albums via internet, as well as downloaded albums from such services as iTunes). Hot Digital Songs - The top 75 paid download songs sold via the internet.

Billboard HOT DIGITAL SONGS

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE ARTIST (IMPRINT / PROMOTION LABEL) | PEAK POSITION |
|-----------|-----------|----------------|--|---------------|
| 1 | 1 | 1 | #1 BOOM BOOM POW THE BLACK EYED PEAS (WILL I AM/INTERSCOPE) | 1 |
| 2 | 1 | 1 | POKER FACE LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE) | 2 |
| 3 | 2 | 3 | RIGHT ROUND FLO RIDA (POE BOY/ATLANTIC) | 3 |
| 4 | 3 | 14 | KISS ME THRU THE PHONE SOLJIA BOY TELL EM FEAT. SAMMIE (COLLIPARK/INTERSCOPE) | 4 |
| 5 | 4 | 5 | THE CLIMB MILEY CYRUS (WALT DISNEY/HOLLYWOOD) | 5 |
| 6 | 13 | 10 | DAY 'N' NITE KID CUDI (DREAM ON/O.G.D./UNIVERSAL MOTOWN) | 6 |
| 7 | 7 | 10 | BLAME IT JAMIE FOXX FEAT. T-PAIN (J/RMG) | 7 |
| 8 | 5 | 22 | GIVES YOU HELL THE ALL AMERICAN REJECTS (DOGHOUSE/DGC/INTERSCOPE) | 8 |
| 9 | 6 | 8 | I LOVE COLLEGE ASHER ROTH (SCHOOLBOY/LUDY SRC/UNIVERSAL MOTOWN) | 9 |
| 10 | 9 | 14 | DEAD AND GONE T.I. FEAT. JUSTIN TIMBERLAKE (GRAND HUSTLE/ATLANTIC) | 10 |
| 11 | 8 | 3 | LOVE SEX MAGIC CIARA FEAT. JUSTIN TIMBERLAKE (LAFACE/LG) | 11 |
| 12 | 24 | 20 | YOU FOUND ME THE FRAY (EPIC) | 12 |
| 13 | 12 | 38 | JUST DANCE LADY GAGA FEAT. COLBY O'DONIS (STREAMLINE/KONLIVE/INTERSCOPE) | 13 |
| 14 | 26 | 6 | JAI HO! (YOU ARE MY DESTINY) A RIHANNA & THE PUSSYCAT DOLLS FEAT. NICOLE SCHERZINGER INTERSCOPE | 14 |
| 15 | 10 | 11 | MY LIFE WOULD SUCK WITHOUT YOU KELLY CLARKSON (19/RCA/RMG) | 15 |
| 16 | 19 | 13 | HALO BEYONCE (MUSIC WORLD/COLUMBIA) | 16 |
| 17 | 20 | 23 | DON'T TRUST ME 3OH 3 (PHOTO FINISH/ATLANTIC/RRP) | 17 |
| 18 | 17 | 5 | IF U SEEK AMY BRITNEY SPEARS (JIVE/JLG) | 18 |
| 19 | 22 | 18 | BEAUTIFUL AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN) | 19 |
| 20 | 21 | 8 | HCW DO YOU SLEEP? JESSE MCCARTNEY (HOLLYWOOD) | 20 |
| 21 | 14 | 9 | CRACK A BOTTLE EMINEM, DR. DRE & 50 CENT (SHADY AFTERMATH/INTERSCOPE) | 21 |
| 22 | 28 | 4 | DON'T FORGET DEM LOVATO (HOLLYWOOD) | 22 |
| 23 | 25 | 12 | TURIN ME ON KERI HILSON FEAT. LIL WAYNE (MOSLEY ZONE 4/INTERSCOPE) | 23 |
| 24 | 11 | 3 | SUGAR FLO RIDA FEAT. WYNNER (POE BOY/ATLANTIC) | 24 |
| 25 | 37 | 12 | SECOND CHANCE SHINEDOWN (ATLANTIC) | 25 |

Andrew Deal

CelleCast CEO views talk radio on demand via telephone as way for broadcasters to distribute programming nationally



Cyndee Maxwell
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CelleCast aggregates, produces, indexes and delivers various types of audio content, with a focus on talk radio programs and podcasts. All it takes is a telephone—anytime, anywhere—for listeners to use CelleCast to hear their favorite radio programs. Think of it as TiVo for radio without having to buy any equipment or connect it to an existing system. Event, corporate and conference casts are in the works for later this year.

How did you come up with the idea for CelleCast?

It came to me during morning prayer in October 2004 in the form of a “What if.” What if you could hear the radio simply by calling into it, overcoming the limitations of signal strength, schedule, selection and the lack of a radio at hand?

How do stations or personalities get their shows on CelleCast?

On a technical level, it is very simple. We take the audio via RSS, FTP or through a manual upload. We ask that our talk radio partners give it to us in commercial-free segments, and we work out a daily production deal as needed. The show host also records a few CelleCast-specific liners that welcome the listeners when they call.

What are the benefits for broadcasters to partnering with CelleCast?

First of all, it expands their reach in a very promotable and accessible way. Once a show is being distributed as a “cellecast,” people can get to it just by dialing a dedicated number for each program. This makes any show available nationally without scheduling restrictions. Secondly, the show becomes more interactive. Listeners just press “3” to leave a talk-back message, which the show producer can use for the next hour or day. Most importantly, partnering with CelleCast means pushing the envelope for long-term profit and sustainability. As the network grows, the revenue-share plan with our partners will increase the “revenue per listener” metric dramatically.

What are the typical demographics of a CelleCast listener?

CelleCast listeners currently match the demographics of the P1 audiences of the shows we carry—mostly affluent people aged 35-54 who value having direct control of their media consumption while on the go.

Are cell phone listeners concerned with running up their cell phone bill or running down their battery?

The battery life issue is not a real problem. The good news on [the cell phone bill concern] is the larger trend in telephony: [Voice over Internet protocol] and new unlimited-minutes providers have been forcing a rapid pricing shift on the industry. Last year, practically on the same day, Verizon, AT&T and T-Mobile all announced unlimited-minutes plans, and the vast majority of cell phone users already have evenings and weekends free anyway.

What’s the typical audio quality level of listening to a radio program on either a cell phone or a landline?

It is essentially AM quality in the consumer’s perception. Whenever you hear talk radio and they have a phone-in guest, it equals that exact same level of quality degradation. From there, it will depend on the listener’s choice between a speaker phone, hands-free setup or headset for quality. This, of course, explains why our focus is on news and talk formats over music.

What other larger media trends are you addressing at CelleCast?

The biggest trends center around the personalization of media. People use DVRs for TV now and expect to control what they are consuming on their own terms. Why should they expect a revolutionary radio experience to be any less satisfying? That is why we are still a small network at this point. We could just pump in existing prepackaged content with ads, but it is better to partner with programs and advertisers who want to jump the curve and make radio personal and interactive for the listener. The listener can control the ad types, pay a subscription fee to eliminate them altogether and interact directly with an advertiser [during] the same call. This new type of radio will take longer to form, but it will be stronger in the long run.

How should radio be involved with social media?

Radio is the original social media, especially with respect to how talk radio brought the

listener to the microphone via the call-in. It is a shame to see over the last 10 years how radio has relinquished its leadership role here. Part of that is simply because people consider social media to be a written media. Obviously the Web drove this. Radio never countering with initiatives to drive user-generated audio into social media is simply a failure to innovate. Radio should be involved by building audio input opportunity and creating a new kind of online community that is linked to the broadcast hosts as the conversation leaders. We call it Radio Tweets. This is where radio can stand out instead of just following along, and it should be done in addition to the current social media campaigns of texting, blogging, Twittering, etc.

If a station only has time to develop one aspect of a social media curriculum, which one is most important as a start? And what should follow?

Use Twitter for each personality and have that same status automatically update their Facebook page. Avoid using these to just push promotions out, but use them to build community with the audience and respect their participation. A few simple changes to the program’s Web site will energize this effort and will help keep the content fresh. And to tie it in with our product, which does not add a second layer of work in any way, will “audio-ize” the curriculum.

With more stations having fewer people, how can someone who isn’t fluent in social media learn those skills quickly without making a lot of public mistakes?

It is easy to learn, but there is no substitute for fluency here. This is because the whole social media public acceptance model is built around sniffing out the genuine from the artificially produced. The good news here is that since your talent is already successful due in large part to their authenticity, all they have to do is Twitter real. Within a week of committing to three to five updates a day, it will be as natural as e-mailing.

How can stations monetize social media in order to justify the time and expense it may take?

The monetization of social media, as with any new distribution model, has to be a long-term exercise. It starts not by thinking of it as another ad-supported promotional channel, but as a way to connect with listeners, build trusted community and to give away valuable content. The return will mostly be indirect but still measurable on a macro scale. **R&R**

‘People use DVRs for TV and expect to control what they are consuming on their own terms. Why should they expect a revolutionary radio experience to be any less satisfying?’ —Andrew Deal

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