

**CHRISTIAN SPECIAL**



A Road Map For Navigating New Technologies, The Battered Economy, Evolving Job Descriptions And The Changing Face Of Programming pp. 26-36

**STREAM SURGE**

As Radio Races To Keep Pace With Internet Migration, Online Listening And Revenue Grow p.7

# R&R

## RADIO & RECORDS

APRIL 17, 2009 NO. 1810 \$6.50

www.RadioandRecords.com



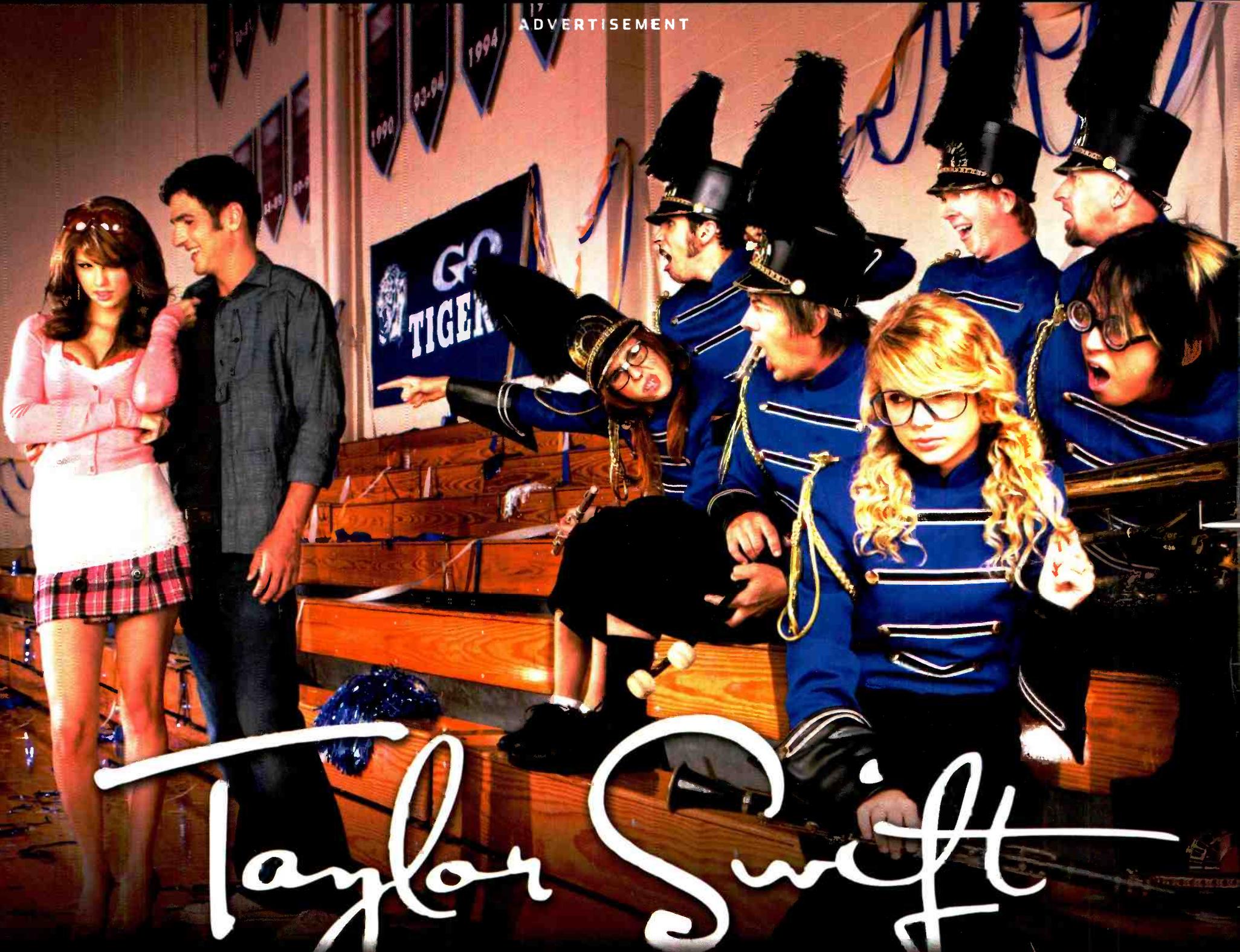
**PROGRAMMING:** Are PDs Who Specialize in One Format Vulnerable? p.41

**SALES:** Using The Economic Crisis To Position Radio For Success p.11

**MENTORING:** Radio's Responsibility To Renew Itself p.18

**MEDIA DIVERSITY:** The FCC Jockeys For Ownership Diversity And PPM Inquiry p.10

ADVERTISEMENT



# Taylor Swift

# You Belongs With **ME**

THE NEW SMASH HIT FROM THE TRIPLE PLATINUM & ACM ALBUM OF THE YEAR FEARLESS

IMPACTING COUNTRY RADIO MONDAY 4/20



TaylorSwift.com | BigMachineRecords.com

THE INFECTIOUS ENCORE TO HER #1 RECORD BREAKING HIT  
**KELLY CLARKSON**

"..IRRESISTIBLY  
ANTHEMIC.."  
ENTERTAINMENT  
WEEKLY

I DO  
NOT  
HOOK  
UP

# R&R News Focus

## Flores, Radlovic In New Roles At SBS

Spanish Broadcasting System names Frank Flores chief revenue officer of its radio division. He adds these duties to his responsibilities as VP/GM of the company's New York cluster, which comprises tropical WSKQ (Mega 97.9) and Latin pop WPAT (Amor 93.1).



Flores

At the same time, Marko Radlovic relinquishes duties as chief operations officer of the company's radio unit to take on senior VP/GM duties for its Los Angeles cluster, consisting of regional Mexican KLAX (La Raza 97.9) and Latin rhythm KXOL (Latino 96.3).—Julie Gidlow

## WMVP, ESPN Launch Sports Portal

ESPN has kicked off a new online sports destination for Chicago area fans in conjunction with WMVP-AM, its local sports station in the market. With capabilities far beyond most station sites, ESPNChicago.com will feature exclusive content from local sports media personalities and contributions from across ESPN's platforms. Custom features include a daily Chicago-centric "Sportscenter" webcast featuring ESPN anchors, a video hub with highlights, an audio section, social media applications and mobile content capabilities. The site employs geo-targeted content and ad insertion technology.

ESPN VP of digital partnerships and sales development Mark Horine says such a local, centralized hub is a new venture for the company. "We felt combining all of these properties would create a more powerful platform for advertisers and listeners."—Mike Stern

## Nix Goes National For RCA Nashville

After joining RCA Nashville less than three years ago as a regional promotional rep, Norbert Nix is upped to national director of promotion. He succeeds Doug Baker, who exited the label last month. VP of



Nix

promotion Keith Gale said Nix "brings tremendous experience to his new position," including a decade at Mercury Nashville and extensive work in artist management.—R.J. Curtis

## Clear Channel Claims Five Of Radio's Top 10 Cash Cows

Clear Channel owned half of the nation's top 10 revenue billing stations in 2008, CBS Radio had three, and Bonneville International and Emmis Communications each claimed one.

Five of the top 10—Clear Channel's talk KFI, CHR/top 40 KIIS and AC KOST; Emmis' rhythmic KPWR; and CBS Radio's alternative KROQ—are in Los Angeles, and four—CBS newsmen WCBS-AM and WINS and Clear Channel CHR/top 40 WHTZ and AC WLTW—are in New York.

Combined, the 10 stations had \$521.6 million in revenue, according to BIA/i, the Chantilly, Va., media research firm that collects and analyzes financial data.

Noting radio's tough economic climate, BIA/i VP Mark Fratrick says it was "remarkable" that the 2008 revenue for KIIS increased while most of the top 10 were down. But he also says 2008 was a big year for news and talk, noting, "It's not surprising to see WTOP do well in an election year." The Bonneville International news outlet ranked sixth with \$51.8 million in revenue. "And it's also reflective of the economy—that the economy was the news—and that there was so much news last year."—Jeffrey Yorke

### Top 10 Billing Radio Stations In 2008

RANK '07 '08	STATION	EST. REVENUE-2008 (\$000)	FORMAT	OWNER
2	1 KIIS-FM/Los Angeles	\$66,300	CHR/Top 40	Clear Channel Communications
1	2 KROQ-FM/Los Angeles	\$56,100	Alternative	CBS Radio
4	3 KFI-AM/Los Angeles	\$54,400	News/Talk	Clear Channel Communications
3	4 WLTW-FM/New York	\$52,600	AC	Clear Channel Communications
5	5 WINS-AM/New York	\$51,800	News	CBS Radio
10	6 WTOP-FM/Washington	\$51,750	News	Bonneville International
9	7 WHTZ-FM/New York	\$49,600	CHR/Top 40	Clear Channel Communications
8	8 WCBS-AM/New York	\$46,700	News	CBS Radio
-	9 KPWR-FM/Los Angeles	\$46,300	Rhythmic	Emmis Communications
7	10 KOST-FM/Los Angeles	\$45,700	AC	Clear Channel Communications

SOURCE: BIA's Media Access Pro

## Universal, Google Team Up On New Video Site

In a move aimed at collecting more revenue from its music video content, Universal Music Group finalized a deal with Google to create an online service called Vevo that is expected to launch before the end of 2009. Under the agreement, Vevo will serve as the central repository for UMG video—including music videos but also such content as concert footage and interviews—which it will provide to YouTube as well as other sites.

UMG chairman/CEO Doug Morris and Google chairman/CEO Eric Schmidt praised their deal as a model for the future of online music. "It gives a place to see and listen to high-quality music videos, gives the reach through YouTube and appears to be a financially successful model," Schmidt says.

The idea behind Vevo is to create a scarcity of advertising inventory in order to drive up rates. Until now, the major labels licensed music videos to multiple online services in return for a cut of the advertising revenue sold around their content. But since many of these services competed for the same advertisers, with the same content, ad rates declined even as viewership rose.

Universal and Google believe that Vevo will be able to charge higher fees by becoming the only entity to negotiate with advertisers that wish to buy space on music videos. Morris wants to bring the other major and independent labels onboard to expand Vevo's reach. If he succeeds, it could expand the amount of music on YouTube, which is now facing issues with music content around the world. "We're negotiating with all of them and we think that it probably will happen," Morris says of the other labels.—Antony Bruno, *Billboard*



Morris

### ON THE WEB

## Ando: Sole Source For Streaming Radio Ratings

Ando Media is now the sole source of streaming radio ratings. On April 8, the company announced that TargetSpot, the largest online radio advertising network, will use Ando's Webcast Metrics as its audience measurement platform. TargetSpot, which represents more than 1,000 online stations, including those of AOL Radio and CBS Radio, formerly used Arbitron and comScore's Webcast ratings.

Katz Online Network, which on April 7 announced an extension of its agreement with Ando Media, has always used Ando's Webcast Metrics.

Since it was unable to make money from the business, Arbitron earlier this year quietly decided to leave the streaming radio ratings sector and discontinued its relationship with comScore. Ando still may face competition from Arbitron's PPM, which has the capability to track online streams.—Katy Bachman, *Mediaweek*

## Adams Takes Over Mix/Houston

Mark Adams has been appointed PD of CBS Radio's new hot AC KHMZ (Mix 96.5)/Houston, which the company acquired from Clear Channel April 1 as part of a multistation swap. Adams was already programming CBS CHR/top 40 sister KKHH (Hot 95-7). Former KHMZ PD Keith Scott remains with the station and joins Michele Fisher in mornings.

"Mark has done an excellent job programming Hot 95-7, and I'm excited to see the growth of our Mix brand under his smart leadership," CBS/Houston senior VP/market manager Brian Purdy says.

—Keith Berman

## Davis' Mile-High Adventure

Zac Davis leaves his APD/MD/afternoon perch at Clear Channel country WRDU (106.1 the Rooster)/Raleigh to return to his CHR/top 40 roots as PD of Max Media's recently acquired KONN (Hot 107.1)/Denver, effective April 29. He previously programmed WABB/Mobile, WGBT/Greensboro, KOSO/Modesto and WBVD/Melbourne.—Kevin Carter

NEWS UPDATES AROUND THE CLOCK:  
[www.RadioandRecords.com](http://www.RadioandRecords.com)



## Study: Percentage Of Female GMs Steady

The past year wasn't a good one for women attempting to crash through radio's management and programming glass ceiling. According to the latest Mentoring Inspiring Women in Radio (MIW) Gender Analysis Study, out of 10,700 AM and FM stations as of November 2008, 1,695 or 15.8% have women holding the GM position in 2008. While that number is down slightly from 15.9% in 2007, it's up considerably from 2003 when the percentage was only 13.7%.

The greatest challenge for women is still as programmers: Women program only 10.9% of all stations. In the top 100 markets, women are programming 10% of all stations versus 8.9% five years ago.

Overall, the best management opportunities for women are in sales. In 2008, 30.5% of all stations had women sales managers, a slight increase from 29.5% in 2003.—*Mike Boyle*

## Compass Adds Football

Compass Media Networks and Dial-Global will offer college and professional football games this fall. CMN founder Peter Kosann says the new network has secured a full schedule of college games and plans to offer Sunday afternoon NFL games.

The programming comes as Arbitron's PPM ratings service is slated to become ratings currency in 19 new markets this year, in addition to 14 that have already converted. A 2006 Arbitron study shows the new ratings system reports higher listening levels for play-by-play than the diary.

Westwood One recently renewed its rights deal with the NFL, which includes games on Sunday, Monday and Thursday nights.—*Mike Stern*

## Eleven Seven Music Expands

Eleven Seven Music (home to Mötley Crüe, Buckcherry, Sixx: A.M., among others) launches Five Seven Music as an imprint for its alternative repertoire. Led by founder/CEO Allen Kovac under the Eleven Seven Music Group umbrella, the two labels will employ separate staffs for label management, radio and new media/mobile while sharing services for marketing, branding, publicity, international, touring, merchandising, third-party licensing and strategic partnership support.

Sam Alpert will run the new label; Jackie Kajzer is appointed VP of radio and promotion; and Bailey Vance oversees new media. At Eleven Seven Music, Frank Woodworth continues as GM; Jeremy Gruber oversees new media; and senior VP of marketing and promotion Steve Kline guides marketing and promotion for the label group.—*Mike Boyle*

# Business Briefing By Jeffrey Yorke

## Emmis Domestic Radio Revs Off In Q4

Emmis reported in an 8-K Securities and Exchange Commission (SEC) filing that its domestic radio revenue fell 21% to \$38.7 million in its fiscal fourth quarter and 10% to \$202.9 million for its full year ended Feb. 28. Its international radio division recorded revenue of \$12.5 million in fiscal Q4, down 7%. However, for the full fiscal year, international radio revenue climbed 17% to \$48 million. Emmis says that it recorded a restructuring charge of \$4.2 million in fiscal Q4, related to severance costs associated with headcount reductions, as well as a \$163.2 million noncash impairment charge principally related to the company's broadcasting licenses and good will.

"Our domestic radio revenues in March finished down 26% as compared to same period of the prior year," Emmis said in the filing. "As of April 10, our domestic radio revenues for April were pacing down 32% and for May were pacing down 37%."

## Citadel's Suleman Earned \$6M In 2008

Farid Suleman, CEO of financially troubled Citadel Broadcasting, earned \$6 million in 2008, and recently waved off nearly another \$6 million in stock options, according to an SEC filing. The 57-year-old veteran took a significant cut in pay, earning \$11.2 million in 2007 and about \$18 million

in 2006. In January, Suleman took a 10% cut in base salary while other company executives saw a 5% cut.

COO Judy Ellis, 60, was paid \$754,840 last year, including a \$100,000 bonus recommended to the board of directors by Suleman. It was less than half of the \$2 million she earned the previous year. VP/general counsel/secretary Jacqueline Orr, 41, was paid \$416,910 last year; senior VP of finance and administration Patricia Stratford, 46, received \$238,790, while CFO Randy Taylor, 46, was paid \$383,200 in 2008.

## Goom Radio Raises \$16M In Venture Capital

Goom Radio, a newly founded New York-based online radio company, has secured \$16 million in funding from Wellington Partners Venture Capital, Elaia Partners and Partech International. Goom is led by CEO Rob Williams, previously VP/market manager of Clear Channel/New York, along with chief sales officer Drew Hilles, who headed up dMarc Broadcasting through an acquisition by Google, where he served as a director of audio content partnerships for four years. Goom's head of programming is former longtime WHITZ (Z100)/New York MD/night jock Tim "Romeo" Herbster. Goom has started to expand its sales team by recruiting former Google Audio and dMarc Broadcasting exec Joe Anastasi.

## Transactions at a Glance

Kenneth Ramsey's Triumph Communications' KRBL-FM/Idalou, Texas, to Albert G. Benavides and Ricky G. Benavides for \$450,000 . . . Metropolitan Radio Group's KGHT-AM/Sheridan, Ark., to Wagenvoort Advertising Group for \$225,000 . . . Armando Gutierrez is selling his 50% interest in Florida Broadcasting Media, licensee of WQXM-AM/Bartow, Fla., to Osvaldo Vega, for \$225,000, making Vega 100% owner of the company.

## Deal of the Week

**KBRB-AM & FM/Ainsworth, Neb.**

**PRICE:** \$540,000 **TERMS:** Asset sale for cash and note

**BUYER:** Sandhills Broadcasting, headed by sole member Graig Kinzie. Phone: 402-760-3166. It owns no other stations. This represents its entry into this market.

**SELLER:** KBR Broadcasting, headed by president Larry Rice. Phone: 402-387-1400

**FORMAT:** AC; news/talk/sports

**COMMENT:** KBR Broadcasting's KBRB-AM & FM/Ainsworth, Neb., to Sandhills Broadcasting for \$540,000, with \$130,000 cash at closing plus a \$410,000 promissory note.

## 2009 Deals to Date

<b>Dollars to Date:</b>	\$50,327,346	(Last Year: \$371,565,539)
<b>Dollars This Quarter:</b>	\$4,536,000	(Last Year: \$32,274,610)
<b>Stations Traded This Year:</b>	166	(Last Year: 209)
<b>Stations Traded This Quarter:</b>	11	(Last Year: 56)

### EDITORIAL

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

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

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

CHR/Top 40 Editor Kevin Carter  
KCarter@RadioandRecords.com  
(323) 954-3433

Washington, D.C. Bureau Chief/  
Business Editor Jeffrey Yorke  
JYorke@RadioandRecords.com  
(301) 773-7005

Country Editor R.J. Curtis  
RCurtis@RadioandRecords.com  
(323) 954-3444

Urban/Rhythmic/Gospel Editor  
Darnella Dunham  
DDunham@RadioandRecords.com  
(323) 954-3421

Christian Editor Kevin Peterson  
KPeterson@RadioandRecords.com  
(850) 916-9933

Triple A Editor John Schoenberger  
JSchoenberger@RadioandRecords.com  
(323) 954-3429

AC/Hot AC Editor Keith Berman  
KBerman@RadioandRecords.com  
(323) 954-3432

News/Talk/Sports Editor Mike Stern  
MStern@RadioandRecords.com  
(773) 857-2693

News Editor Julie Gidlow  
JGidlow@RadioandRecords.com  
(323) 954-3417

Online Editor Alexandra Cahill  
ACahill@RadioandRecords.com  
(646) 654-4679

Copy Chief Chris Woods

Copy Editors Wayne Robins, Christa Titus

### CHARTS

Director of Charts Silvio Pietroluongo  
SPietroluongo@RadioandRecords.com  
(646) 654-4624

Associate Director of Charts:  
Chart Manager Raphael George  
(Urban, Rhythmic, Rap)  
RGeorge@RadioandRecords.com  
(646) 654-4623

Nashville Director of Operations  
and Charts Wade Jessen  
(Country, Christian & Gospel)  
WJessen@RadioandRecords.com  
615-641-6080

Chart Managers  
Anthony Colombo (Alternative,  
Active Rock, Rock, Triple A)  
AColombo@RadioandRecords.com  
(646) 654-4640

Gordon Murray (Smooth Jazz)  
GMurray@RadioandRecords.com  
(646) 654-4638

Gary Trust (CHR/Top 40, AC, Hot AC)  
GTrust@RadioandRecords.com  
(646) 654-4659

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

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

Chart Assistant Mary DeCrose  
(Country, Christian, Gospel)  
MDeCrose@RadioandRecords.com  
615-332-8339

Chart Production Manager  
Michael Cusson

Associate Chart Production Manager  
Alex Vitoulis

### ART

Art Director Ray Carlson

### PRODUCTION

Production Director Terrence Sanders

Editorial Production Manager  
Susan Chicola

Editorial Production  
Rodger Leonard, Anthony T. Stallings

Advertising Production Manager  
Chris Dexter

Director of Digital Products  
Susan Shankin

Design Albert Escalante,  
Clorioso Fajardo, Patricia McMahon

### SALES

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

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

Sales Representatives  
Alison Cooper  
ACooper@RadioandRecords.com  
(323) 954-3437

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

Meredith Hupp  
MHupp@RadioandRecords.com  
(615) 783-1759

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

### CONVENTIONS

Director of Conventions & Special  
Events Jacqueline Lennon  
JLennon@RadioandRecords.com  
(323) 954-3426

### NEW BUSINESS DEVELOPMENT

Senior Director/Digital Initiatives  
John Fagot  
JFagot@RadioandRecords.com  
(323) 954-3430

### SUBSCRIPTIONS

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

Publisher Howard Appelbaum  
HAppelbaum@RadioandRecords.com



Nielsen Business Media  
President Greg Farrar; Senior Vice President,  
Human Resources Michael Alicea; Senior Vice  
President, Finance Sloane Googin; Senior Vice  
President, Marketing Mark Hosbein; Senior Vice  
President, Media & Entertainment Gerry Byrne;  
Senior Vice President, Brand Media And Corporate Development Sabrina Crow;  
Senior Vice President, Retail David Loechner; Senior Vice President, Building &  
Design Joe Randall; Senior Vice President, Central Services Mary Kay Sustek;  
Vice President, Licensing Howard Appelbaum; Vice President, Manufacturing &  
Distribution Jennifer Grego; Vice President, Audience Marketing Joanne Wheatley

R&R Radio & Records is a registered trademark.  
No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.



**HEZEKIAH WALKER & LFC**  
LEAD GOSPEL FOR A SIXTH WEEK WITH THE TITLE CUT FROM "SOULED OUT." THE SET MARKS WALKER'S 11th TOP 10 (NO. 2 PEAK IN NOVEMBER) ON BILLBOARD'S TOP GOSPEL ALBUMS CHART.

# R&R No.1

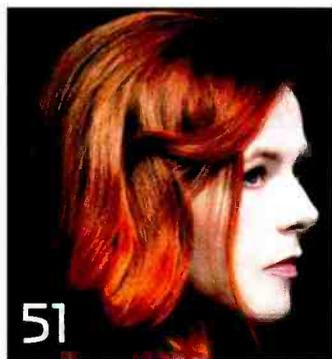
FORMAT	Page	Title / Artist
CHR/TOP 40	19	Lady GaGa / Poker Face
RHYTHMIC	21	Jamie Foxx Featuring T-Pain / Blame It
URBAN	23	Jamie Foxx Featuring T-Pain / Blame It
URBAN AC	24	Charlie Wilson / There Goes My Baby
SMOOTH JAZZ	24	Boney James / Stop, Look, Listen (To Your Heart)
GOSPEL	25	Hezekiah Walker & LFC / Souled Out
CHRISTIAN AC	28	Matthew West / The Motions
CHRISTIAN CHR	39	Francesca Battistelli / Free To Be Me
CHRISTIAN ROCK	39	Abandon / Hold On
SOFT AC/INSPIRATIONAL	39	Chris Tomlin / I Will Rise
COUNTRY	42	Rascal Flatts / Here Comes Goodbye
AC	45	Jason Mraz / I'm Yours
HOT AC	46	The Fray / You Found Me
ALTERNATIVE	49	Kings Of Leon / Use Somebody
ACTIVE ROCK	50	Papa Roach / Lifeline
ROCK	50	Papa Roach / Lifeline
TRIPLE A	52	Snow Patrol / Crack The Shutters

# Contents

ISSUE #1810 • APRIL 17, 2009



28



51



20

## FEATURES

**7 STREAM SURGE**  
As radio races to keep pace with Internet migration, online listening and revenue grow.

## 26 CHRISTIAN SPECIAL HOW DO WE ADAPT?

A road map for navigating new technologies, the battered economy, evolving job descriptions and the changing face of programming.

**28 LISTENERS STEP UP**  
The generosity of audiences helps Christian stations weather economic storm.

**34 SPRINT OR MARATHON?**  
The race to keep up with technology.

**10 BEYOND THE HEADLINES**  
The FCC takes steps to advance media ownership diversity. Plus: Syndicators look outside the box for new offerings.

**54 THE BACK PAGE**  
Rep firm vet Kay Olin relies on the bedrock of local radio to lead independent stations to new opportunities.

## DEPARTMENTS

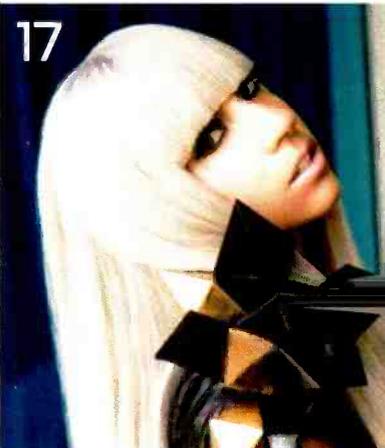
**11 MANAGEMENT/MARKETING/SALES**  
Using the economic crisis to position radio for success.

**12 NEWS/TALK/SPORTS**  
To keep the listener engaged, radio must first remove mountains of debt, talk KTBB/Tyler, Texas, owner Paul Gleiser says.

**14 STREET TALK**  
New CBS Radio CHR/top 40 Now FM/ New York names Rob Wagman APD/MD.

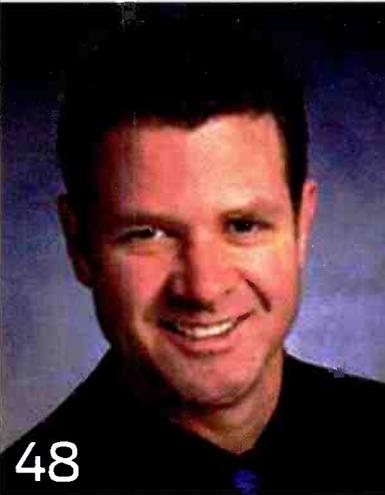
**17 THE SPIN**  
Lady GaGa becomes the first artist in more than six years to send her first two CHR/Top 40 entries to the summit, as "Poker Face" shuffles 2-1.

'Social networking is the new word-of-mouth. It's increasingly how people are learning about the media that they're sharing.' p.7



## COLUMNS

- 18 CHR/Top 40
- 20 Rhythmic
- 22 Urban
- 26 Christian
- 41 Country
- 44 AC/Hot AC
- 48 Rock
- 51 Triple A



48

**MATTHEW WEST**  
CROWNS CHRISTIAN AC FOR A THIRD TIME WITH "THE MOTIONS." WEST PREVIOUSLY LED WITH "YOU ARE EVERYTHING" A YEAR AGO AND "MORE" IN 2004. HIS CHART HISTORY INCLUDES AN ADDITIONAL THREE TOP 10s.



Radio and Records is published weekly, except the last week of December and the first week of January. Subscriptions are available for \$325.00 per year (plus applicable sales tax) in the United States, \$330.00 in Canada and Mexico, and \$495.00 overseas U.S. funds only from Radio & Records Inc., PO Box 16555, North Hollywood, California 91615-9338. Annual subscription plan includes the weekly newspaper plus two R&R Directories issues and other special publications. Refunds are prorated based on the actual value of issues received prior to cancellation. Non-refundable quarterly rates available. All reasonable care taken but no responsibility assumed for unsolicited material. R&R reserves all rights in material accepted for publication. All letters addressed to R&R or its Editors will be assumed intended for publication reproduction and may therefore be used for this purpose. Letters may be edited for space and clarity and may appear in the electronic versions of R&R. The writer assumes all liability regarding the content of the letter and its publication in R&R. Nothing may be reproduced in whole or in part without written permission from the Publisher.

© 2009 The Nielsen Company

POSTMASTER: Send address changes to R&R, PO Box 16555, North Hollywood, California 91615-9338  
Under Canadian Publication Mail Agreement No. 8778E9 return undeliverable Canadian addresses to DHL Global Mail, 7496 Bath Road Unit 2, Mississauga, ON L4T 1L2

WWW.RADIOANDRECORDS.COM:

## What's New This Week Online

**M**

April 20  
NAB president/ CEO David Rehr delivers the State of the Industry Address at the NAB Show in Las Vegas.  
► [Bookmark Radioand-Records.com for coverage and analysis](#)

**T**

April 21  
Sportscaster Vin Scully is inducted into the NAB Broadcasting Hall of Fame.  
► [Visit Radioand-Records.com for the latest news from the NAB Show](#)

**W**

April 22  
Author Malcolm Gladwell chats with NAB president/CEO David Rehr during a keynote session today.  
► [Keep it locked on R&R for full coverage](#)

**T**

April 23  
March PPM results arrive from Atlanta, Boston and Washington.  
► [Click on Ratings](#)

**F**

April 24  
Connect yourself with the whole industry: Get listed in the R&R Directory.  
► [Click on R&R Directory](#)

OVER 5,000 VENUES WITH MORE THAN **900,000** IN ATTENDANCE... SO FAR!



ONE NIGHT. ONE EVENT.  
**ONE HOUR.**  
APRIL 23<sup>RD</sup> AT 8/7c

# TOWN HALL FOR **HOPE**

THE ECONOMY. YOUR MONEY. REAL ANSWERS. WITH DAVE RAMSEY

BROADCAST **LIVE** TO OUR AFFILIATE  
**RADIO STATIONS**

**TOWNHALLFORHOPE.COM**

LIVE BROADCAST AVAILABLE | FOR DETAILS CALL 877-410-DAVE

[www.americanradiohistory.com](http://www.americanradiohistory.com)



# Stream Surge

As radio races to keep pace with Internet migration, online listening and revenue grow. By Paul Heine

Radio's streaming revenue spigot may open a little wider in 2009. After three years of zero or little growth, the percentage of Americans who say they listen to online radio on a weekly basis surged sharply in January, climbing nearly one-third higher than the same period last year. Weekly online radio listening, which had been stuck in the 11%-13% range since 2006, spiked to 17%, or approximately 42 million Americans, up from 33 million a year earlier.

The new figures, which Arbitron and Edison Research released April 16 from a January survey of 1,858 people aged 12+, parallel incremental increases in online audiences reported by terrestrial broadcasters.

Results from efforts to monetize station streams vary. According to financial data provider SNL Kagan, Salem Broadcasting's total online revenue, including in-stream spots, grew from 6% of its total radio revenue in 2007 to 8% in 2008, rising from \$12.6 million to \$15.8 million. Radio One's Internet revenue shot up a staggering 385%, from \$3.2 million to \$15.3 million during the same period, and now accounts for 5% of

total revenue. Online dollars for Beasley swelled 39% to \$5.8 million while Regent experienced a whopping 124% increase to \$2 million.

CBS Radio says its first-quarter online revenue was up but won't disclose specifics. Sources estimate that Clear Channel's online advertising, including in-stream spots, represents close to 5% of the company's total \$3.3 billion in radio revenue.

The percentage of radio and TV revenue from online platforms has grown by double digits annually since 2004, according to SNL Kagan. "Web radio is one of the bright spots; dollars are migrating there," says Brad Adgate, senior VP/director of corporate research for ad agency Horizon Media. "The future for Internet radio is perhaps brighter than over-the-air radio."

## Video Boom

A cross-current of factors is driving the spike in Web radio listening, according to Edison VP of strategy and marketing Tom Webster. For one, the availability of high-quality, professionally produced online video has consumers spending more time in front of their computer screens. Internet video consumption solidly increased last year, from 18% of survey respondents saying they watch it on a weekly basis in January 2008 to 27%, or roughly 69 million, this year.

Nielsen data confirms consumer perceptions that they're watching more video on the Web. Nielsen's analysis of online video viewing habits in March shows that an estimated 130 million Web users viewed 9.6 billion-plus streams. In total streams, the

*Continued on page 8*

## HD: On Hold

HD is a slow mover on radio's infinite dial. Although the HD Digital Radio Alliance was radio's top advertiser in 2008, the seemingly ubiquitous spots aren't really moving the awareness needle. In Arbitron and Edison Research's annual surveys, just 26% said they were aware of HD radio in 2007; that figure dropped to 24% in 2008 and rose to 29% this year. And the number

of those who say they're very or somewhat interested in the medium tepidly rose from 29% last year to 32% this year, with most of those respondents falling in the "somewhat" category.

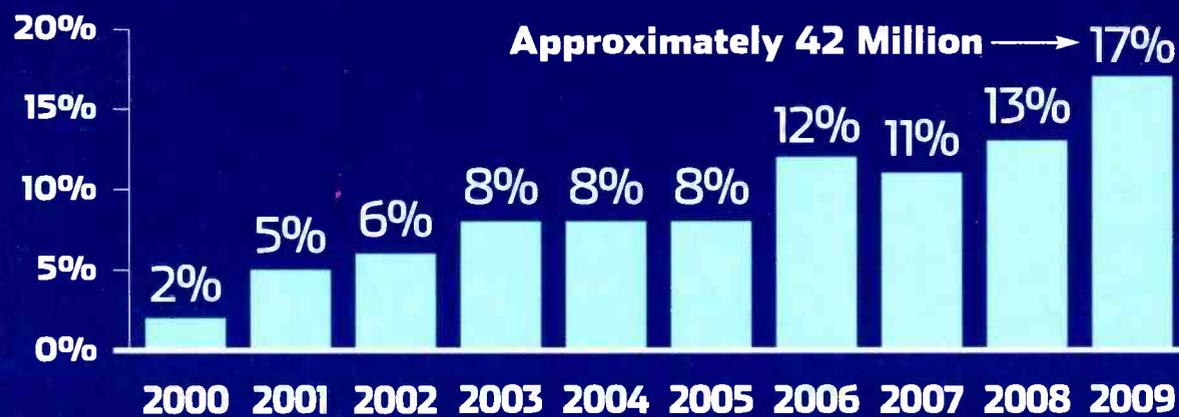
While the number of HD multicasts has ballooned from 21 in 2005 to 1,000 today, consumer adoption has been slow and HD licensor iBiquity has yet to verify that it has sold 1 million

receivers. On the other hand, it took XM Satellite Radio less than two years to surpass 1 million subscribers.

In fact, there is greater interest among Americans for a platform that, so far, is largely nonexistent: online radio in the car. While 7% say they're very interested in HD radio, 10% say they're very interested in Internet radio programming in their vehicle.—PH

## Weekly Online Radio Audience Up Nearly One-Third In Past Year

% Who Have Listened To Online Radio In Last Week



SOURCE: Arbitron/Edison Research

BASE: Total Population 12+

Continued from page 7

figure represents a nearly 9% jump from the previous month and a 38.8% increase since March 2008. YouTube, hulu and Yahoo were the top three sites for streaming video, serving up more than 6 billion video streams among them.

While year-over-year comparisons for the Big Four TV networks weren't available, total streams for ABC.com grew by 14%, from 164 million in January to 187 million in February. Second-ranked NBC.com saw a hockey-stick jump from 50 million to 71 million during the same period, a 41% increase. Streams for Fox.com soared 25%, from 28 million to 35 million, while CBS.com grew from 43 million to 45 million.

Despite what on the surface appears to be impressive growth, a new study puts online video consumption into better perspective. Conducted on behalf of the Nielsen-funded Council for Research Excellence by Ball State University's Center for Media Design and Sequent Partners, it shows that online video use tends to be quite minimal, with an average time of just two minutes (a little more than 0.5%) per day. The study, in which CMD researchers directly observed participants throughout the day, confirmed that traditional "live" TV remains the proverbial 800-pound gorilla in the video media arena. The study also showed that younger baby boomers (age 45-54) average the most daily screen time: more than 9.5 hours.

The CMD study found the average for all other age groups to be strikingly similar at roughly 8.5 hours—although the composition and duration of devices used by the respective groups, encompassing TV, computer and handheld viewing devices—varied during the day.

### 'Take Everywhere' Medium

While online represents a small fraction of total video viewing, it accounts for much larger percentages of total radio listening, according to figures reported by broadcasters, reconfirming radio's

legacy as the "take everywhere" medium. Clear Channel, which has been developing its online presence for 4.5 years, has seen streaming comprise between 10% and 15% of station audiences. "Our streaming audience has grown 17% last year compared to 2007," Clear Channel president of online music and radio/executive VP Evan Harrison says. CBS Radio's 2008 partnership with AOL Radio, meanwhile, has made the nation's second-largest radio broadcaster No. 2 only to YouTube in online streaming, according to the company.

Citadel Broadcasting reports a stunning 85% streaming growth rate in 2008. Citadel senior VP of interactive John Rosso says the increase is the result of bringing more of its stations online and promoting their webcasts. Cox Radio, the first major radio company to stream all of its stations, continues to garner double-digit percentage growth year over year but that rate has slowed from the 50% increase it experienced from 2006 to 2007, according to Cox Radio VP of interactive and new

**'Web radio is one of the bright spots; dollars are migrating there. The future for Internet radio is perhaps brighter than over-the-air radio.'**

—Brad Adgate

## Radio Broadcasters Online/Internet Revenue

Ranked By 2008 Revenue (In Mil.)

	Online/Internet Rev.		% Chg. YoY 2007-2008	% of Total Rev.	
	2007	2008		2007	2008
Salem*	\$12.6	\$15.8	25%	6%	8%
Radio One#	3.2	15.3	385%	1%	5%
Cox Radio	10.7	11.0	3%	2%	3%
Beasley	4.2	5.8	39%	3%	5%
Regent	0.9	2.0	124%	1%	2%
Emmis	8.3	n/a	n/a	3%	n/a
TOTAL/AVG.	\$39.9	\$49.8	25%	3%	5%

\*Estimated #Internet/Publishing Division n/a = Not available

SOURCE: SNL Kagan

technologies Gregg Lindahl. "The percent of those who visit our sites and start a streaming session has remained around 30% for the last couple of years. What we are seeing is traffic to the sites itself increase, and video content is one of the reasons."

Another score card for online radio listening is Arbitron's PPM ratings service, which tracks more than 500 digital stations in 14 markets. Topping the February results, the Internet stream of Citadel talk KSFO/San Francisco had a cume of 0.6 and AQH of 0.9 among persons 6+, followed by Clear Channel AC KOST/Los Angeles with a cume of 0.7 and AQH of 0.8.

Edison VP Jason Hollings says the growth in streaming video and audio are intertwined. "Nearly two-thirds of people who have listened to online radio in the last month have also watched online video in the last month," he says.

Meanwhile, radio companies continue to emphasize efforts to add video to their station sites. Nearly four years after Clear Channel launched the Internet-only video concert series "Stripped" on a group of its station sites, digital media/technology/marketing company Gen2Media has signed video network/platform agreements with Emmis Communications and Regent Communications to develop online TV channels for its station Web sites. Benjamin Finley, VP of eTV, brand content solutions at Emmis/New York, says working with Gen2Media provides it with a "stickier" method of attracting online audiences while offering advertisers "targeted, quantifiable and measurable on-air and online exposure." The deals follow earlier moves by CBS, Entercom and other broadcasters to make video a key component of their digital strategy.

"It's deficit thinking for radio to think that they can't get involved," Webster says, since online video lets visitors see artists they can only hear on the radio. "It has a lot to do with building interest in artists and getting people excited about the depth and variety of music that you play. There's no reason why [artist videos and in-studio performances] can't be hosted and curated on the Web sites of radio stations."

### Welcome To The Working Week

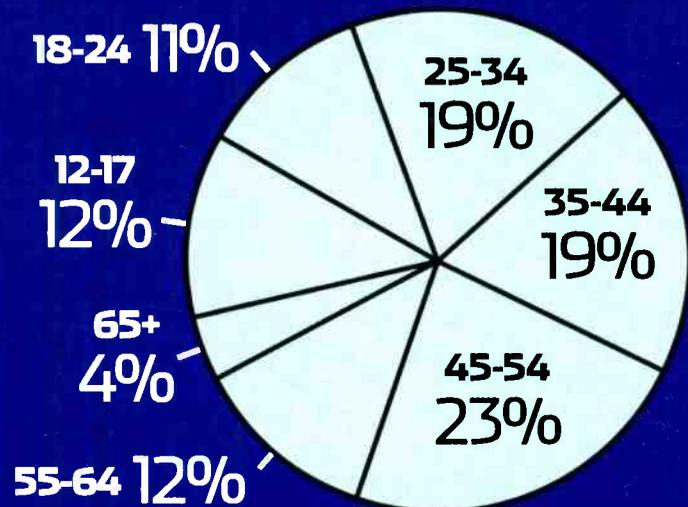
Webcasters consider Monday through Friday, 9 a.m.-5 p.m. to be online radio's prime time, when listeners can access their favorite streams from workplace computers. According to Arbitron/Edison, 58% of weekly online radio listeners are employed full-time, compared with 43% of the 12+ population. "The notion of having a radio on in the office and people agreeing on a station to listen to has been replaced by the little white ear buds to a great extent," Webster says. "Having radio content available at the screen where people are working is certainly part of that growth contributor, along with having it available [on mobile devices]. It's creating additional listening occasions."

The Arbitron/Edison survey also shows the demographics of online radio listeners are normalizing and don't skew as young as they once did. Twenty percent of adults 25-54 say they listened to Web radio in the last week, up from 15% a year earlier. "It's really starting to resemble what offline radio looks like," Webster says.

Another factor contributing to the spread of

## Weekly Online Radio Attracts Wide Range Of Ages

Weekly Online Radio Audience Composition



SOURCE: Arbitron/Edison Research

online radio is the growing penetration of residential broadband access, which jumped from 47% in March 2007 to 55% in April 2008, according to the Pew Internet Project. Rising social networking behavior also comes into play. Such interactivity skyrocketed from 24% of the 12+ population in 2008 to 34% this year and to 54% of online radio users, according to Arbitron/Edison. The percentage of online radio users who have joined Facebook doubled from 14% in early 2008 to 28% in January 2009, while MySpace saw a jump of 30%-37% and LinkedIn skyrocketed 5%-13%. More than four in 10 weekly online radio users with a social-network profile visit it about once per day.

As social networkers—who now encompass more people who live in middle America, as well

**'Social networking is the new word-of-mouth. It's increasingly how people are learning about the media that they're sharing.'**

—Tom Webster

as older ones—share links with others, it increases media experimentation. "It's essentially the new word-of-mouth. If I have people on my Facebook page talking about a certain artist or certain clip they saw on TV, it floats to the top of what I pay attention to that day," Webster says. "That's increasingly how people are learning about the media that they're sharing. It may be a funny video that was shared with a friend that brought them to a radio station site."

Meanwhile, the awareness and usage of podcasts keeps growing but the percentage of those who regularly consume them remains small. Only 11% say they listened to an audio podcast in the past month, compared with 9% a year earlier.

Despite the continued upswing in new-media adoption, local AM/FM radio still leads the pack in penetration much like TV remains the dominant screen. According to Arbitron's latest RADAR report, 92% of Americans still listen weekly, placing radio ahead of the 81% who own or use a cell phone. However a larger percentage of the population (38%) says cell phones have a bigger impact on their lives than radio does (21%). The top five "big impact devices" among those who have them are cell phone (47%), iPhone (23%), radio (23%), iPod (21%) and satellite radio (20%).

The iPhone's impact on media consumption has generated considerable debate, yet the Arbitron/Edison study reports that only 3% of respondents say they own the device and just 10% indicate they own any smart phone, such as a BlackBerry, Treo or iPhone. While small in number, the iPhone user is "mighty in terms of actual content consumed," Webster says.

On March 16, Clear Channel's iheartradio iPhone application hit 1 million downloads. CBS Radio/AOL Radio has seen comparable audience growth; downloads for its iPhone app have surpassed 3 million. "Within a couple of years, I think half our listening will take place on a combination of mobile and Internet," Clear Channel's Harrison says. "The pie is being reshaped." **R&R**

## iPod Usage Cutting Into TSL Among Youth

While the penetration of iPod or MP3-player ownership plateaued among 12- to 17-year-olds at 71% in January, according to Arbitron and Edison Research, it continues to rise sharply among older demos: from 51% to 64% in 18-24, from 48% to 55% in 25-34, 46% to 52% in 35-44, 31% to 34% in 45-54 and 15%-24% in 55-64. Across all demos, more than four in 10 own an iPod or MP3 player, up from 25% in 2005. And while broadcasters can take some comfort in that only 14% report less radio listening due to time spent with their iPod (up from 10% last year), that number masks alarming youth audience erosion. A full 32% in 12-17 and 18-24 say iPod usage has cut into their radio listening time (up from 22% and 17%, respectively, in 2008).

Despite NAB cheerleaders echoing the finding that 92% of Americans tune in to radio every week, Arbitron's national TSL estimates have exposed larger decreases among younger demos than 12+ listeners in a trend that predates the iPod's introduction.

"The iPod gives listeners another reason not to listen to the radio," Edison VP of strategy and marketing Tom Webster says. "There's already not much on the radio for 12- to 24-year-olds and there is frighteningly little media [that targets] tweens." —PH



## Gross Im·pres·sions

1 a: Sum of persons thinking **your station is totally rad** because you give them **station decals**, concert patches and magnets. b: Plus the number of media buyers who **really love your** ultra hip media folders. c: Equals the effect of ordering your printed products from **Communication Graphics ... preferred** by more stations for 36 years. d: To get your gross on, call today.

Decals • Labels • Magnets • Signs

**Communication Graphics Inc**  
THE DECAL COMPANY

(800) 331-4438 [www.cgilink.com](http://www.cgilink.com)  
[www.mostexcellentedecals.com](http://www.mostexcellentedecals.com)

© 2009 Communication Graphics





**'Some have questioned whether we have the authority to conduct an inquiry into PPM. Apparently, they haven't read the Communications Act.'**

—Jonathan Adelstein

# FCC Moves To Improve Media Diversity

By Jeffrey Yorke

Even before Congress has approved President Barack Obama's nomination of Julius Genachowski as FCC chairman, the commission is taking steps to advance media ownership diversity.

During its April 8 meeting, the three existing commissioners embraced a plan to expand collection of ownership data with the aim "to promote diversity of ownership in the broadcast industry." Acting chairman Michael Copps and fellow commissioners Jonathan Adelstein and Robert McDowell voted to require commercial broadcast stations to identify their organizational and ownership structures more fully, providing information on owners' race, ethnicity and gender. The move is the result of diversity advocates pushing for better data collection in order to expand media ownership by women and minorities.

The changes come in the wake of deficiencies found by the U.S. Government Accountability Office, which reported in April 2008 that the FCC doesn't possess "reliable data on the precise status of minority and female ownership—data that we will need to establish and maintain effective policies over time that the courts will insist upon if the commission chooses to pursue more race- or gender-based approaches."

During the same gathering at the FCC's Washington headquarters, Adelstein called for a government inquiry into how Arbitron's PPM ratings service collects data and affects minority audiences and broadcast stations.

"I'm hopeful that the commission will soon launch an inquiry into PPM," Adelstein said. "Some have questioned whether we have the authority to conduct such an inquiry. Apparently

they haven't read the Communications Act."

Adelstein was apparently referring to Arbitron, which has said it doesn't believe the FCC is authorized to regulate audience measurement services. While a veteran D.C. communications attorney says the commission can investigate anything it wants that's related to a broadcaster's operations, how much power the agency wields over ratings providers is another matter. "I'm not sure what power they have to order Arbitron to do anything," the lawyer said. "But they could do a study and issue a report, and perhaps that would have some impact on the problems that they perceive."

Another option for the FCC would be regulating ratings through the stations, by forbidding licensees to do business with a company that engages in business activities it deems harmful to minorities.

The FCC can't allow the PPM to "damage diversity," Adelstein said, citing reports from minority-owned and -targeted stations that their ratings shrunk dramatically after the new electronic measurement system began rolling out in 2007. Minority broadcasters have charged that the PPM, now ratings currency in 14 markets including 10 of the nation's largest, undercounts minority listeners.

Adelstein, who is leaving the FCC to head the Department of Agriculture's Rural Utilities Service, says he continues to hear complaints about the PPM's impact from minority broadcasters. And despite Arbitron reaching settlements with the attorneys general in New York, New Jersey and Maryland over PPM sample recruitment and other concerns, he worries that other

states may not benefit from those settlements, noting there has been "no federal action."

But Arbitron says Adelstein needn't fret. In a statement, it reminded the commissioner that it had earlier agreed to "voluntarily extend—to all PPM markets on a nationwide basis—the key enhancements of our PPM continuous improvement program that we put in place" as part of its agreements with the attorneys general.

Top FCC regulators have had several meetings with Arbitron brass in recent months.

Meanwhile, PPM concerns haven't stopped some minority groups from launching new Spanish-language stations in Los Angeles, which converted from diary to electronic measurement in September. Radio Grupo Centro earlier this month agreed to pay Emmis \$7 million annually to lease and flip its rhythmic AC KMVN (MOViN 93.9 FM) to Latin pop, while Entravision flipped alternative duo KDLI-KDLE FM (Indy 103.1) to regional Mexican in January.

Arbitron says it's continuing its longstanding discussions with clients who are members of National Assn. of Black Owned Broadcasters and the Spanish Radio Assn., two of the industry's most vocal PPM critics. "seeking specific ideas for the ways Arbitron can enhance PPM services." It adds that it has "already delivered significant enhancements to the PPM system and continues to work on additional enhancements for the benefit of all our customers." Arbitron also says it's "committed to the [Media Ratings Council] process and is actively pursuing accreditation for all PPM markets." R&R

# SYNDICATORS LOOK OUTSIDE THE BOX FOR NEW OFFERINGS

By Mike Stern

A pair of syndicated talk shows illustrate new ways that radio is tapping outside content sources for cost-effective programming. Talk Radio Network has partnered with the Washington Times on a new three-hour morning drive program focused on investigative reporting, while the National Assn. of Realtors (NAR) is offering "Real Estate Today," a two-hour weekend show hosted by Gil Gross, veteran afternoon host at top-rated Citadel news/talk KGO/San Francisco.

The Washington Times approached TRN about collaborating on a program, according to TRN president of programming Phil Boyce. Originating from the conservative paper's newsroom, the show will have unprecedented access to Times reporters, Boyce says. "We will have the reporters who did the legwork on the air as guests. They will be breaking stories in the paper and on the radio at the same time." While still in the

planning stages, Boyce envisions four blocks of content each hour with a top-of-the-hour news hole and room for local traffic, news and weather. The modular setup will allow local stations to opt out of a certain block for local programming if they so choose.

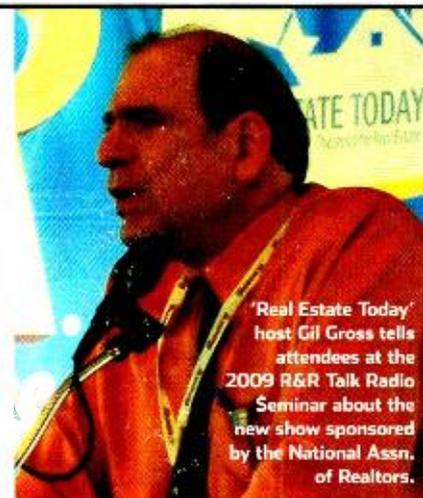
The program arrives as news stations are seeing higher-than-normal ratings, especially in markets where Arbitron has deployed the PPM. In January, when President Barack Obama's economic stimulus plan was a top news story, news stations in San Francisco, Chicago, Philadelphia, Washington and Detroit ranked No. 16+ in their markets. In addition, a recent Coleman Insights report concluded that the success of news stations is fueled by growth in morning drive ratings.

The initiative has drawn inevitable comparisons to Bonneville's Washington Post Radio experiment on WTWP, which ended

in 2007 after less than two years on the air. Under the partnership, Bonneville had paid the newspaper for the use of its content, racking up total losses of about \$2 million, according to the Post. But that was a 24/7 station and the TRN-Times partnership is a syndicated three-hour show. And while Times reporters will be involved, "they understand that radio people know how to create a radio show, and we will make it work for them," Boyce says.

Like the Washington Times, NAR looks to extend its brand via radio. "Real Estate Today," syndicated through Media Syndication Services, has been cleared on Citadel talk WMAL/Washington. The show reports on real estate industry developments and provides information about buying, selling and maintaining the value of a home.

The show is designed to attract realtors and related businesses as advertisers.



"Real Estate Today" host Gil Gross tells attendees at the 2009 R&R Talk Radio Seminar about the new show sponsored by the National Assn. of Realtors.

According to TNS Media Intelligence, home insurance/real estate is radio's eighth-largest advertising category, representing more than \$500 million in time buys last year. Home and building retailers spent an additional \$350 million on radio in 2008. An NAR survey conducted in conjunction with Paragon Research showed that 10% of its 1.2 million members already buy radio advertising and more than 30% showed interest in advertising on the show. R&R

Using the economic crisis to position radio for success

# The Cocoon Or The Time Capsule?

Doc Holliday

[docholliday4superiorsalestraining@charter.net](mailto:docholliday4superiorsalestraining@charter.net)

**'This economy has encouraged many in our industry to begin the process of self-evaluation and to consider ways to evolve.'**

—Doc Holliday

President Barack Obama's chief of staff, Rahm Emanuel, is credited with the great quote, "Never let a crisis go to waste." There's also an adage that says, "Problem is just another word for opportunity." Isn't a crisis just a very big problem? If so, a crisis represents a very big opportunity that should not be wasted. In this current economic crisis, what is radio's biggest opportunity and how can we keep from wasting it? ■ It's hard to imagine anything more important than modernizing our approach to revenue generation and client services. Through the years, we've seen some bad habits become commonplace in radio sales departments: selling schedules that deliver insufficient frequency; producing rip-and-read commercials; selling packages rather than customized solutions; an overreliance on month-to-month transactional business, instead of developing a sales strategy designed to generate long-term contracts; an underinvestment of time and money in creating and selling online products; and a growing reluctance to invest in formal sales training to prepare radio salespeople (both rookies and veterans) for the new realities of radio's future.

But vibrant economic conditions of the past insulated many from the full consequences of their flawed methodologies, which caused some to conclude that they were doing a better job than they actually were. This economy has stripped us of that insulation. Bad as it is, this economy has encouraged many in our industry to begin the process of self-evaluation and to consider ways to evolve.

## Seize The Opportunity

Recognizing and seizing this opportunity is important for two reasons. The short-term benefit would be the maximization of our share of ad dollars that are still available. The long-term advantage would be to emerge from this economic crisis as a more effective medium for our customers, operating with a new and vastly improved set of best practices.

Put another way, we can use this time as a transformative process. Or we can resist change and risk irrelevance. The choices we make today will determine how we will be perceived when things turn around and how well-positioned we will be for success going forward. Toward that



end, I respectfully suggest the following changes in sales methodologies:

**1 Develop and institute a formal strategy for selling high-frequency, long-term contracts.** This strategy not only works better for advertisers, it's a much more efficient investment of time and effort for salespeople. To accomplish this, salespeople must learn and practice a much more customer-centric selling strategy than packages and transactional business demand. Further, manage-

ment will need to create new compensation plans and practice sophisticated yield-management pricing so that the best selling and buying behaviors are encouraged and rewarded.

**2 Retool our commercial production philosophy and methodology.** Some companies might consider charging a fee for production services and using the funds to hire real commercial production experts. Others could cultivate associations with third-party production companies and eliminate the need for in-house commercial production services. Either way, the primary goal should be to end the practice of producing and airing rip-and-read commercials. They do a grave disservice to advertiser and listener alike.

**3 Hire accomplished Internet professionals to construct better Web site content.** In addition to benign banner and tile ads, we should offer more interactive products that generate measurable results, such as streaming video, search engines and online auctions. We should also expand beyond the "brand extension" station Web site model and start creating additional content that will attract a broader market and motivate visitors to take desired actions. Further, if we intend to significantly grow our local online advertising revenue, we must formally train our salespeople to sell these products or recruit people with an interactive sales background.

**4 Invest in formal sales training.** Training must be an essential part of our efforts to survive the current economy and to properly position our medium and our salespeople for the inevitable economic turnaround. The companies that provide effective sales training now will be the leaders in revenue generation in the post-recession future. Companies that use "line item" thinking to rationalize not training now will find themselves playing catch-up when the good times return. Think of formal training for your salespeople the same way you think about talking to your kids about sex: They want the information and if you don't provide it, they'll get it somewhere else; if they get it on their own, you forfeit the ability to control the nature and content. Is that a chance you want to take?

## Control Your Slice Of The Pie

Finally, have you noticed how articles about surviving in a down economy always seem to suggest doing things that we should have been doing all along? The point is, you may not be able to influence how big the pie is, but you can significantly influence how big your slice will be by doing the right things. If you're fortunate enough to be getting the results you want, you must be doing the right things, so don't stop. But if you want improved results, you would be crazy to keep doing the same things in the same old ways. Hey, Einstein said it, not me.

So which is it going to be—the butterfly or the time capsule? It's your choice. Choose wisely. *R&R*

*Doc Holliday is president of sales consultancy and training firm Superior Sales Training.*



Owner Paul Gleiser on economics, innovation and content

# The View From The Top

Mike Stern

MStern@RadioandRecords.com

It has become difficult to get an honest read on the state of the industry from many top radio company executives. Concerned about Wall Street's reaction to their every word and hounded by a pack of lawyers, most are in a precarious position where the wrong comment could cost them their jobs. ■ Enter Paul Gleiser, owner/GM of Gleiser Communications talk KTBB/Tyler, Texas. An independent business man without a board of directors to worry about, Gleiser can share his thoughts about the state of the industry without fear of retribution.

Despite working in radio during the 1979 gasoline shortage, the real estate and savings and loan busts of the '90s, and the aftermath of Sept. 11, 2001, Gleiser says nothing compares to how things are today. "Running a radio station in 2009 is far and away the most challenging experience I've had in business, and I've been through some really tough business environments."

He's concerned that revenue from sources the industry has traditionally counted on, like auto dealers, is eroding. "There's no way we'll wind up

at the end of this automotive crash with as many dealers in business as there are today. That means fewer people promoting, less competitive pressure and fewer absolute decision-makers selecting and buying media."

Compounding the issues caused by the recession are problems specific to radio. Among them: Companies that overpaid for stations and now have to cut corners to make loan payments. "The capital structure of the industry as it stands right now is unsustainable in the same way that Gen-

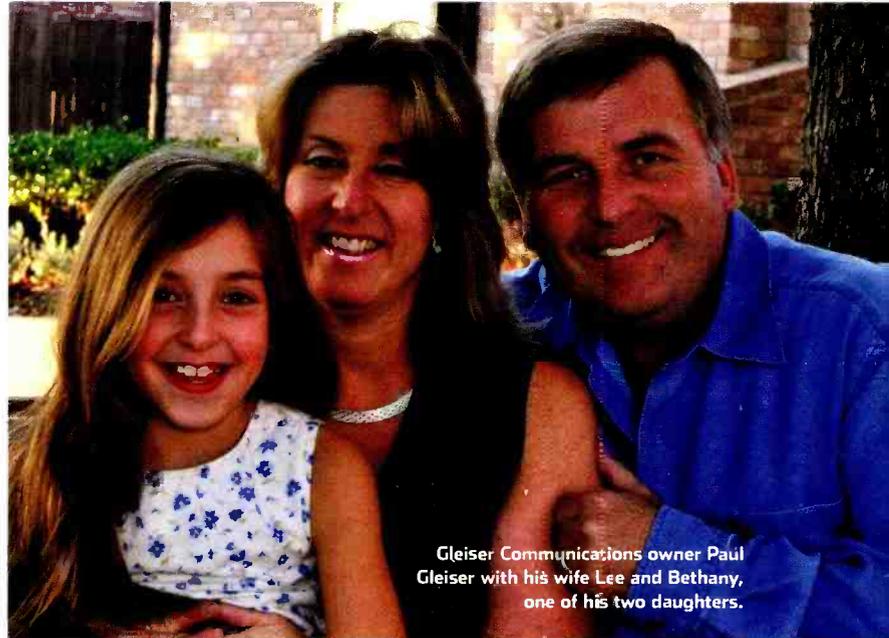
**'When the general manager of a major-market station cannot, on his own, expend more than \$500, how much innovative thinking is he going to be engaging in?'**

—Paul Gleiser

eral Motors' structure in the current set of realities is unsustainable," Gleiser says. "The capital structure is standing in the way of the kind of innovation that is going to be absolutely necessary to save us from oblivion."

In other words, when companies are overleveraged and afraid to risk making any expenditure, creativity is often left behind. "When the general manager of a major-market station cannot, on his own, expend more than \$500, how much innovative thinking is he going to be engaging in?"

Gleiser recalls being GM of a rock station when an equipment rep came in to pitch an early model of the Aphex Compeller, a device that is now a standard part of the audio processing of most stations. Hearing a noticeable difference in signal quality, he immediately bought the unit, writing a check for \$3,000. "I was in a competitive war and had the absolute authority to do what I thought would help the radio station. I was looking for any edge I could get and \$3,000 was cheap."



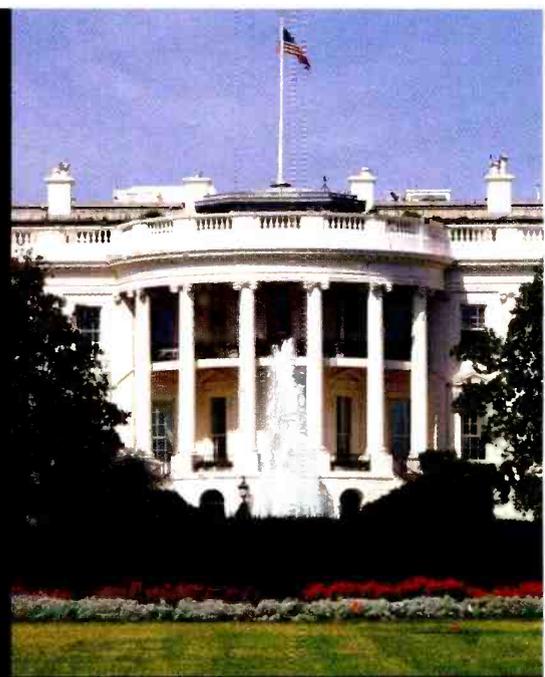
Gleiser Communications owner Paul Gleiser with his wife Lee and Bethany, one of his two daughters.



## PRESIDENT OBAMA: THE FIRST ONE HUNDRED DAYS

GIVE YOUR LISTENERS  
THE LATEST OVAL OFFICE UPDATE  
IN 60 SECONDS.

**abc NEWS  
RADIO**  
TRUSTED. CREDIBLE. COMPLETE.



Another special programming option available to ABC News Radio affiliates. To become an affiliate, contact [mary.mccarthy@citcomm.com](mailto:mary.mccarthy@citcomm.com) or [jon.wilson@citcomm.com](mailto:jon.wilson@citcomm.com)

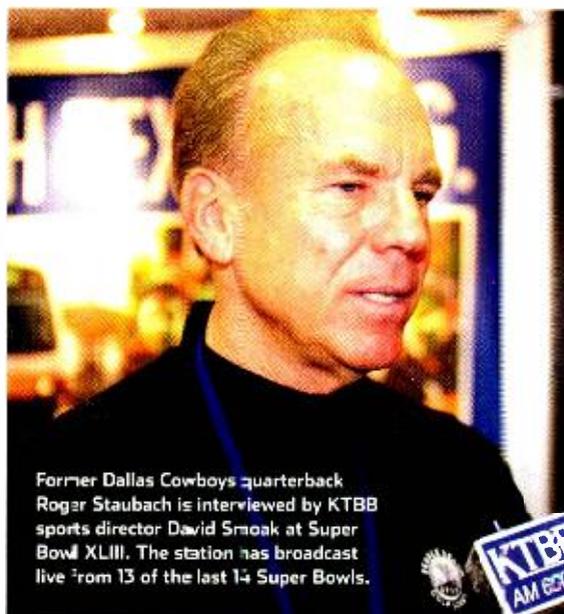
That type of action is rare nowadays. "We've removed that discretion and as a consequence you don't have any original thinking happening. Plus, anytime you do have an original thought you are faced with the daunting task of selling that upstream to corporate and the thought immediately dies."

There's only one thing that can reverse the cycle, Gleiser says. "Radio is going to have to clear its books of a whole lot of debt it can't sustain in order to have the freedom to begin doing the kinds of things that are going to keep the listener engaged. And I think we have to move quickly. I don't think the listeners are going to wait on us very long."

### The Need For Innovation

There are other pressing reasons radio needs to return to innovation. "Going to an ad agency these days is a very instructive experience," Gleiser says. As in the past, agencies are largely staffed with buyers in their 20s. But now there's a difference. "The radio is invisible to them and it's not something they think is cool. I contend that those people still use a lot of radio but if you ask them, they'll tell you they don't."

What's more, spoken-word stations are paying a price for the perceived sins of music radio. "To the extent those guys dumbed down their content and genericized the product, it reflects on the business we're all in and makes



radio a less desirable medium. When there's less happening in the radio industry that is exciting and cutting edge it sends advertisers to the Internet," which, coincidentally, is where Gleiser sees the future of radio.

A firm believer in digital content, he's investing time and effort into it and, when possible, money. "I am looking constantly for ways to put a product on the air that is

**'Radio is going to have to clear its books of a whole lot of debt to have the freedom to begin doing the things that are going to keep the listener engaged.'** —Paul Gleiser

complemented online so the listener can consume it and the advertiser can support it."

One example is the station's on-air and online coverage of major national events, such as the Masters Golf Tournament, both 2008 political conventions and 13 of the last 14 Super Bowls. KTBB not only sent a correspondent to report from the events, it sold sponsorships to cover costs and generate revenue.

"It's exclusive local content my listeners can't get from any other place but us," Gleiser says. "Plus, it's meaningful that somebody from my town is there. I know my audience and that drives my editorial decisions. That cannot be the case for ABC [News Radio]. No matter how good a job they do—and they do a great job—their editorial decision can't be driven by my audience."

Finding sponsors for the trips is the easy part. "You go tell [clients] what they are going to get and it's not a hard sell," Gleiser says. The tougher part is finding staffers capable of generating the content. "The radio skill set does not readily provide all the things you need for Internet content."

By serving as the station's correspondent at both political conventions, even Gleiser's skill set was taxed. "I happen to be a reasonably good photographer, a reasonably good videographer and good editor, but I was a one-man show. That's a 16-hour day, and I've got a company to run."

He hopes revenue from the trips will grow enough to justify hiring people with skills that traditional radio people don't normally possess. "Eventually a news/talk station should be producing enough rich content to justify having photographers and videographers on staff. We're OK when we know there's going to be a story and we can plan for it. As for doing it on a daily basis, we're not there yet." **R&R**

**Next week:** Gleiser shares his thoughts on motivating sellers, the possible return of the Fairness Doctrine and the reckoning he believes radio will have to face.

### Getting More From Syndicators

Gleiser Communications talk KTBB/Tyler, Texas, owner Paul Gleiser says syndicated hosts could easily help improve their affiliate stations' digital content. "If we buy the idea that opportunity for radio lies in digital content, then be my partner and provide me some unique digital content I can offer to my listeners," he says. "A three-minute recorded Rush [Limbaugh] capsule that is

only available on the KTBB Web site is a way I can make some money and would better cement the relationship between listener, call letters and syndicated talent."

Instead, he says the relationship goes in the opposite direction. "They are using my facility as my own competition. [Limbaugh] uses my radio station to shamelessly promote his paid Web site. I wish that were a lit-

tle bit more of a two-way street."

Although Gleiser carries several syndicated programs, he believes syndicators are "a little detached from the pressures being faced by their affiliates. If I were any of these guys, there would be a certain amount of my effort devoted to imaging material that ties the syndicated program more closely to the local call letters." —**MS**

**TOUGH TIMES? YOUR LISTENERS NEED THE FACTS**

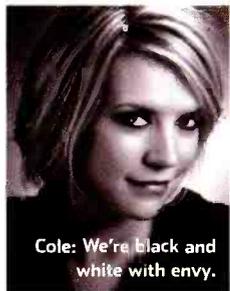
Financial  
Lifeline

CALL SKIP JOECKEL (719) 579-6676



## The Programming Department

■ It's a promotion party at Greater Media active rock WRIF/Detroit, as **Suzy Cole** is upped to APD/MD. The move takes some of the load off PD



Cole: We're black and white with envy.

**Mark Pennington**, who had previously handled MD duties. Cole has spent the past four years at WRIF as a production assistant/on-air talent and is also the driving force behind the station's HD side channel, RIFF2.

■ **Darrin Arriens** is headed to a ski-intensive climate as the new MD at Citadel CHR/top 40 and classic rock combo KKMGM (98.9 Magic FM) and KKFMM/Colorado Springs. Arriens was last seen programming classic hits sister KHYT/Tucson but was run over by the Budget Riverboat of Despair in February. His previous PD experience includes rock and CHR/top 40 combo WKLQ and WHTS/Grand Rapids.

■ **Connie Breeze** has left the PD throne at RR Broadcasting hot AC KPSI (Mix 100.5)/Palm Springs, Calif., after three years. Breeze is best-known for her time at KKRZ/Portland, Ore., as well as stints at KRTH/Los Angeles; the late KIBB/Los Angeles; WFBE (B95)/Flint, Mich.; Motown Records; and five years at Hits magazine. She can be reached at breezeconnie@yahoo.com. Meanwhile, KPSI GM (and former longtime KPSI PD) **Mike Keane** gets his old PD hat out of storage, ably backed by APD/morning guy **Bradley Ryan**.

## TIMELINE

**10 YEARS AGO** Craig Lambert named senior VP of promotion for MCA Records. ■ Carson James joins Curb Records as VP of promotion and media strategy. ■ Newly launched CBS Radio Promotions Group taps Greg Jannoff as VP.



James

**20 YEARS AGO** Geffen Records calls on Hugh Surratt for national AOR promotion duties. ■ Bob Neil is selected as VP/GM for WSB-AM & FM/Atlanta. ■ KUBE/Seattle promotes Tom Hutylar to PD.

**30 YEARS AGO** WMET/Chicago recruits Bob Coburn to be its new PD. ■ Rick Dees joins KHJ/Los Angeles for mornings. ■ WIYY/Baltimore installs Chuck DuCoty in late nights.

—Compiled by Michael D. Vogel

## For Wagman, The Time Is Now

New CBS Radio CHR/top 40 **WXRK (92.3 Now FM)/New York** has bolstered its programming department with the addition of **Rob Wagman** as APD/MD. No stranger to the inner workings and blinking lights of actual radio stations, Wagman most recently programmed Clear Channel rhythmic **WIBT/Charlotte**. His previous PD stops include **WEZB (B97)/New Orleans** and **WFBC/Greenville, S.C.** "I'm thrilled to have a highly accomplished programmer

like Rob as my programming partner in New York," says CBS Radio VP of CHR programming **Dom Theodore**, who used to work with Wagman, then known as **Ragman**, at **WFLZ/Tampa** during its Power Pig days. "Rob's track record of big ratings success and tremendous record label relationships speaks for itself... plus, he's just as nuts as me. How can you ask for a better fit than that?" Theodore will continue to oversee Now until he hires a permanent PD.

In a related story, after a decade at New York's **K-Rock (and Free FM)**, **Danni** is dragging her desk, chair and pictures of her cat across the hall to CBS Radio AC **WWFS (Fresh 102.7)**, where she'll join **Dave Packer** ungodly early in the morning; at the same time, the morning show will extend an hour from 5 a.m. to 10 a.m. Danni was most recently APD/MD of **WXRK** during its K-Rock days, and she'll continue programming the K-Rock stream at [krockradio.com](http://krockradio.com).



Wagman braces for NYC... and vice versa.

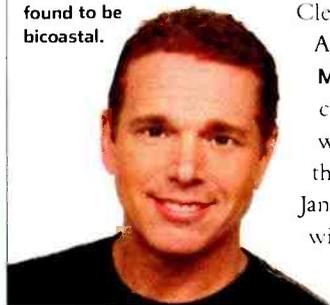
## Seismic Shift In San Francisco

Longtime **KFOG/San Francisco** PD **Dave Benson** is leaving the Cumulus triple A mainstay after nine years. He had also been overseeing the programming of classic rock sister **KSAN (the Bone)** for the

past year. Until a replacement is named, Cumulus senior VP of programming **Jan Jeffries** will oversee KFOG, while VP of programming **Val Garriss** will handle KSAN programming.

## Jock-O-Rama

Hollywood Hamilton found to be bicoastal.



■ **Hollywood Hamilton** has returned to Los Angeles radio, this time doing afternoons at Clear Channel hot AC **KBIG (104.3 MYfm)**, filling the chasm created when **St. John** left the company in January. Hamilton will continue his other gig on

the opposite coast, co-hosting afternoons on rhythmic sister **WKUU/New York**, and will do his L.A. show via voice-tracking. Hamilton did nights at **KIIS-FM** from 1987 to 1994, and he had a 15-month run in mornings on CBS Radio oldies **KRTH (K-Earth 101)** in 2005-06.

■ **Zack Skyler** makes his triumphant return to Fort Wayne, Ind.,

to join **Shelly K** in mornings on Federated Media hot AC **WMEE**. He replaces **Scott Woodman**, who left in March. Skyler was last seen executive-producing **Greg & Melissa's** morning show on **KSTP-FM (KS95)/Minneapolis** and also spent eight years producing **Scott & Erica** in mornings at **WOMX (Mix 105)/Orlando**. The move is a bit of déjà vu for Skyler, who did nights on **WMEE** in the early '90s.

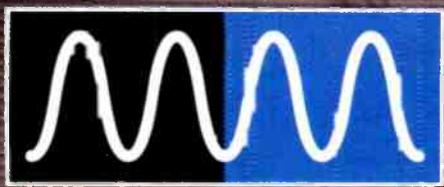
## Budget Cuts Continue Sucking

■ Even the major markets aren't immune to radio's ongoing budget crunch: Witness Entercom active rock **WAAF/Boston**, where the crushing economic challenges have forced the station to let night jock **Bob Hannah** go. Needless to say, a decision like this wasn't easy: "Bob is a top-shelf talent and terrific person as well," PD **Ron Valeri** tells ST. "My loss will be somebody else's gain. He will be sorely missed by the entire staff at WAAF and the station's audience." Hannah had been on the night shift full-time for three years and with the station as a part-timer well before that. He can be reached at [wrcdspawn@yahoo.com](mailto:wrcdspawn@yahoo.com).

■ The new realities of radio have also taken Phoenix fixture **Charlie Huero** out of his marketing director position at Riviera Broadcast Group rhythmic **KKFR (Power 98.3)** and alternative **KEDJ (103.9 the Edge)**. Huero's tenure with Power dates back 11 years and several owners, starting as afternoon jock and working his way up to APD, MD, promotions and, most recently, his dual marketing gig. Huero's previous radio stops include his days as **Gnarly Charlie** at **XHTZ (Z90)/San Diego**, three years as assistant MD/midday

host at **KPWR (Power 106)/Los Angeles** and a year at **KTFM/San Antonio**. He continues to co-host the syndicated "Old School Show" with **MC Serch**, which airs in Phoenix, Miami, Detroit and other markets, while he begins his own search for future radio employment. Reach out to Huero at 602-524-5503 or [huero92@aol.com](mailto:huero92@aol.com).

■ Warner Bros. and Reprise Records have undergone some changes in their regional promotion structure, which has resulted in the exit of five promo reps. Warner Bros. bids farewell to Denver-based **Jason Minkler**, a 19-year label vet, and Boston-based **Bill Millman**, a nine-year Warner Bros. vet. Minkler can be reached at 303-778-6460 or [pantufle66@gmail.com](mailto:pantufle66@gmail.com); displaced Jets/Mets fan Millman can be accessed at 617-733-7007 or [bill@millman.com](mailto:bill@millman.com). Across the hall at Reprise, Boston-based **Andrew Govatsos** exits after a 22-year run, as do Atlanta rep **Amit Kumar** and Detroit local **Mike Wilson**. Find Govatsos at 617-320-4262 or [andrew.govatsos@gmail.com](mailto:andrew.govatsos@gmail.com), Kumar at 404-368-2792 or [amitkumar806@yahoo.com](mailto:amitkumar806@yahoo.com) and Wilson at 516-885-0932 or [mwils855@hotmailii.com](mailto:mwils855@hotmailii.com).



# MEDIA MONITORS®

Keep your PPM™ listeners tuned into your station.



Introducing

## Mscore™

Know what songs listeners stay with and which ones make them switch away. Then add Mscore to

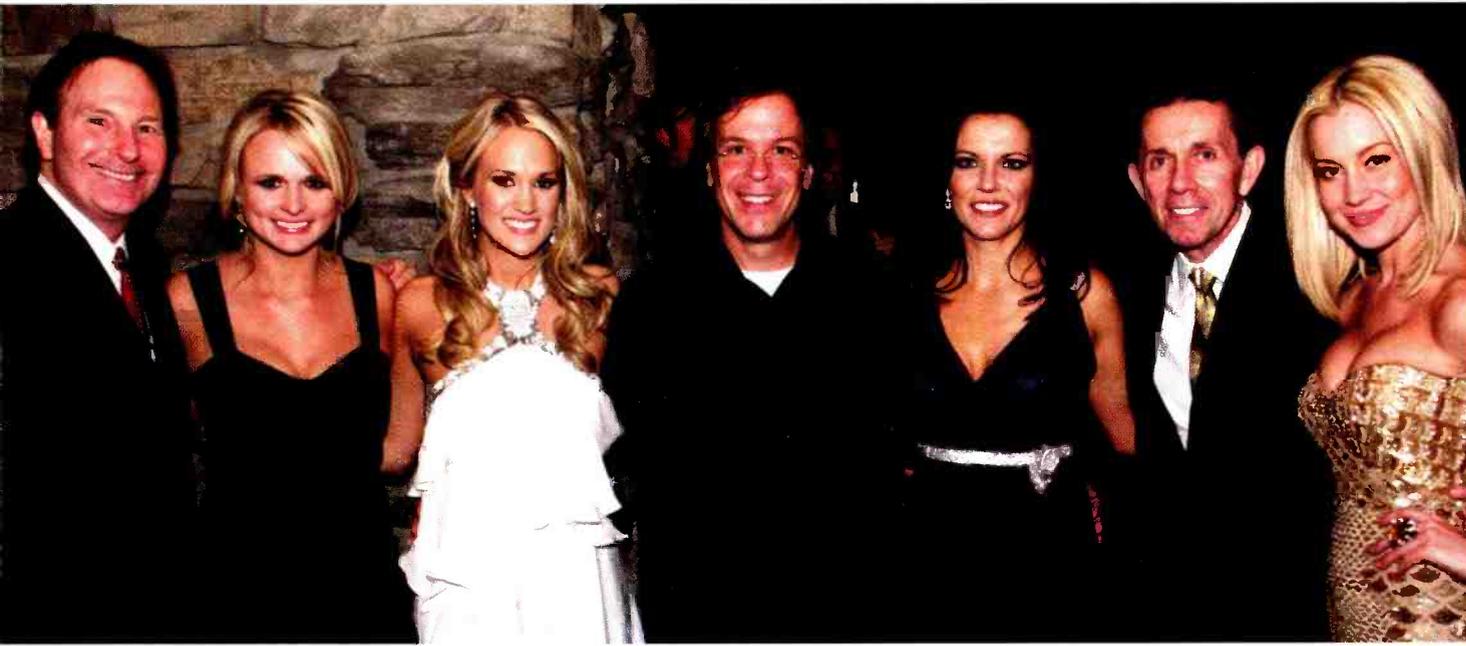


NAB Booth N5917

[www.msccre.com](http://www.msccre.com)

[www.gselector.com](http://www.gselector.com)

© Copyright 2002-2009 Media Monitors. All rights reserved. The Media Monitors products, content recognition process is protected by U.S. Patents 5,437,050 and 7,386,047 with additional patents pending. GSelector, its logo and "The Music Business Monitoring" are registered trademarks, and "Newspaper Ad Tracking" is a service mark of Media Monitors. All other marks are the property of their respective owners. PPM™, The Portable People Meter and Next Generation Electronics Ratings(sm) are trademarks of Arbitron, Inc. All Rights Reserved. GSelector and Music Scheduling Reinvented are registered trademarks of RCS. All Rights Reserved.



**Class Acts**

The Rock and Roll Hall of Fame inducted its class of 2009, ushering in such music icons as Metallica, Run-D.M.C., Jeff Beck, Little Anthony & the Imperials and Bobby Womack. Basking in the afterglow are, from left, Clear Channel CHR/top 40 WXSS (103.7 Kiss-FM)/Milwaukee marketing director Natalie DiPietro; Warren Christensen, senior VP of promotion at Q-Prime, which manages Metallica; and Q-Prime VP of promotion Michelle Munz.

**After She Wins**

Sony Music Nashville had much to celebrate at its Academy of Country Music Awards after-party. Among the trophies that its artists took home were Carrie Underwood's entertainer of the year and top female vocalist prizes. From left: Sony Music Nashville executive VP Butch Waugh, singer Miranda Lambert, Underwood, ACM executive producer Rac Clark, singer Martina McBride, Sony Music Nashville chairman Joe Galante and singer Kellie Pickler.



**Legendary Pairing**

Veteran radio personality Steve Harvey (left) welcomed renowned songwriter/producer Raphael Saadiq to his syndicated morning program. Saadiq performed a six-song set live with a full band that featured songs from his album "The Way I See It." His current hit "Never Give You Up" is No. 17 on the Urban AC chart.



**Know Him Well**

Seal gave an exclusive private show for AC KOST/Los Angeles listeners at the W Hotel in Westwood. From left: Clear Channel Radio/Los Angeles marketing director Robert Lyles, KOST PD Stella Prado, Seal and KOST morning show personalities Kristin Cruz and Mark Wallengren.

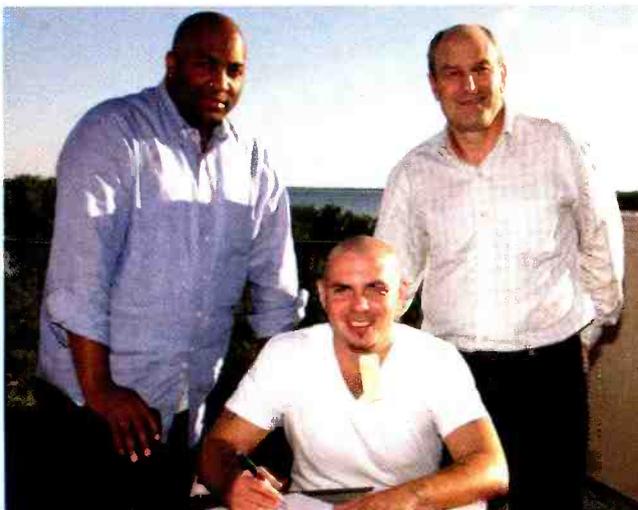


**Fosterchildren**

Rock band Fosterchild headlined tattoo artist Kat Von D's birthday party at West Chester, Pa., rock club the Note. From left: Fosterchild drummer Bob Pirylis, rock WYSP/Philadelphia APD/MD/midday jock Spike Eskin, Fosterchild singer/guitarist Danny Beissel, Note co-owner Donnie Moore, pro skateboarder/music personality and Note co-owner Bam Margera, Live Nation booking coordinator TJ Smith and Fosterchild guitarist Brian Quinn.

**Wanted Man**

Latin rapper Pitbull (seated) has signed with Polo Grounds Music/RCA Music Group for recording, touring and branding opportunities. Joining him at the signing are Polo Grounds Music president Bryan Leach (left) and RCA/Jive Label Group chairman/CEO Barry Weiss. Photo courtesy of Polo Grounds Music/RCA Music Group



**Hungry For More**

Humorcore band Psychostick is readying the release of its new album, "Sandwich," due May 5 on Rock Ridge Music. Pictured during a visit to record exclusive live tracks for Sirius XM Radio are Psychostick guitarist Josh Key and drummer Alex Preiss, "Octane" host Bodhi and Psychostick vocalist Rob Kersey.

# Formats

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

## R&R SPIN SPOTLIGHT



### It Takes Two

Although Harold Melvin & the Blue Notes' 1972 classic, "If You Don't Know Me by Now," never reached the AC chart, Seal brings the song back to the tally's top 10 for a second

time, following Simply Red's chart-topping run in 1989. Here is a look at the five (nonseasonal) songs to scale the AC top 10 by two artists in that span.

#### Title, Artists, Peaks, Years

"If You Don't Know Me by Now," Simply Red, No. 1, 1989; Seal, No. 10, 2009  
"Listen to Your Heart," Roxette, No. 2, 1989; D.H.T., No. 6, 2005  
"Landslide," Fleetwood Mac, No. 10, 1998; Dixie Chicks, No. 1, 2003  
"To Make You Feel My Love," Billy Joel, No. 9, 1997; Garth Brooks, No. 8, 1998  
"You Got It," Roy Orbison, No. 1, 1989; Bonnie Raitt, No. 6, 1995



### Perfect 10

Rascal Flatts extends its span of Country No. 1s to six years and five months, as "Here Comes Goodbye" becomes its 10th song to reign. Below is a rundown of the band's chart-topping titles.

#### Title, Date Reached No. 1

"These Days," Nov. 22, 2002  
"Mayberry," May 14, 2004  
"Bless the Broken Road," Feb. 4, 2005  
"Fast Cars and Freedom," June 24, 2005  
"What Hurts the Most," March 31, 2006  
"My Wish," Dec. 8, 2006  
"Stand," May 4, 2007  
"Take Me There," Sept. 14, 2007  
"Here," Dec. 26, 2008  
"Here Comes Goodbye," April 17, 2009

## THE SPIN



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

## Lady GaGa's Winning Hand



Lady GaGa becomes the first artist in more than six years to send her first two CHR/Top 40 entries to the summit, as "Poker Face" (Interscope) shuffles 2-1. "Just Dance" led for two weeks in January.

Avril Lavigne last launched with a pair of No. 1s—"Complicated" and "Sk8er Boi"—in 2002. She added a third leader out of the gate with "I'm With You" in 2003.

Ace of Base is the only other act to arrive with a trio of toppers: "All That She Wants," "The Sign" and "Don't Turn Around" in 1993-94.

Since the Nielsen BDS-based chart's 1992 inception, four other acts reached No. 1 with their first two CHR/Top 40 titles: Mariah Carey (1993), Sugar Ray (1997-99), Christina Aguilera (1999-2000) and Bounty Killer, billed as a featured act on Fugees' "Killing Me Softly" in 1996 and No Doubt's "Hey Baby" in 2002.

## 'Em Enters Rhythmic, CHR/Top 40

Eminem scores his highest Rhythmic debut in five years, as his celebrity spoof "We Made You" (Interscope) blasts in at No. 27 with Most Increased Plays (912 first-week detections). The song, featuring an uncredited chorus vocal from soul singer Charmagne Tripp, marks the rapper's best bow since "Encore" arrived at No. 23 in November 2004. His new single, the second from "Relapse," due May 19, concurrently claims Most Increased Plays at CHR/Top 40 (up 957), where it begins at No. 38. The album's lead track, "Crack a Bottle," with Dr. Dre and 50 Cent, peaked at No. 6 at Rhythmic and No. 22 at CHR/Top 40.

## 'Unstoppable' Rascal Flatts

Rascal Flatts claims its 10th No. 1 at Country (see Spin Spotlight, left), as "Here Comes Goodbye" (Lyric Street), the lead single from the band's new album "Unstoppable," vaults 6-1. The track joins Taylor Swift's "Our Song" in December 2007 as the only titles this decade to jump to the summit from outside the top five (excluding Garth Brooks' No. 1 debut with "More Than a Memory" in September 2007).

The list's new leader widens the trio's lead for most No. 1s among groups this decade. Lonestar ranks second with six leaders in the '00s.

At 12 weeks, "Goodbye," which also debuts on AC at No. 29, marks the format's quickest ascent to No. 1 since Swift's "Love Story" rose 2-1 in its ninth week in November.

## Seal Of Approval

"If You Don't Know Me by Now" (Warner Bros.) lifts 12-10 at AC, granting Seal his first top 10 at the format since the No. 4 "Love's Divine" in 2004. The singer also reached the top bracket with "Kiss From a Rose" (No. 1, 1995), "Don't Cry" (No. 4, 1996) and "Fly Like an Eagle" (No. 9, 1997). His current hit is just the fifth nonholiday title to reach the top 10 in separate versions by different artists in the past 20 years (see Spin Spotlight, left).

Effective this issue, R&R has tweaked the recurrent rule at Hot AC to match that of AC. Both formats will now move descending songs to recurrent status in a three-tiered system: if they have logged 52 chart weeks and rank below No. 5; 26 weeks and rank below No. 10; or 20 weeks and rank below No. 15.

## Roach Breaks Rock Deadlock

In just the third tie atop Rock, Papa Roach's "Lifeline" (Interscope) edges Nickelback's "Something in Your Mouth" (RRP). While each collected 383 plays, the former act notches its first No. 1 at the format due to its larger spin increase (up 59). The draw is the chart's first since June 24, 2005, when Robert Plant & the Strange Sensation's "Shine It All Around" won a tiebreaker over Audioslave's "Be Yourself." On the Dec. 11, 1998, tally, the Black Crowes' "Kickin' My Heart Around" claimed first place over Jonny Lang's "Still Rainin'."

## Interscope Triples Atop Triple A

With a 4-3 climb for James Morrison's "Nothing Ever Hurt Like You," Interscope lands the top three songs at Triple A for the first time in eight-and-a-half years. The song joins Snow Patrol's "Crack the Shutters," No. 1 for a sixth week, and U2's "Magnificent" at No. 2. Interscope is the only label to score such a hat trick. It first monopolized the top three spots for four weeks in fall 2000 with U2's "Beautiful Day," the Wallflowers' "Sleepwalker" and Sting's "After the Rain Has Fallen."



Can't find that next generation of talent? G105/Raleigh is growing its own

## Radio's Responsibility To Renew Itself

Kevin Carter

KCarter@RadioandRecords.com

Recently reported what would normally be considered a routine radio move: A part-time jock by the name of Reid was leaving Clear Channel's WDCG (G105)/Raleigh for the opportunity to do nights at Dittman's WABB/Mobile. An ordinary jock-move story would have ended there, but this was no ordinary story; turns out Reid's yearlong transformation from lowly intern to fully functioning air personality was made possible by the carefully cultivated tutelage of G105 night jock Geller.

Upon further examination, an amazing statistic came to light: Reid was the eighth such Geller intern (at various stations) to subsequently land a full-time radio gig. "It feels like Geller gave birth to eight radio babies... without the stretch marks," says his boss, G105 PD Randi West, a passionate radio teacher herself.

"I've changed my mind: I'm not going to teach anyone anymore because they keep leaving me," Geller says. Yes, he's joking. As a matter of fact, if one of his interns doesn't move up and out, he and West feel like they're not doing their jobs as responsible broadcasters.

It's also worth noting that WABB PD Chris Michaels is yet another "graduate" of G105, a station that also prides itself as a teaching facility zealously overseen by West and a staff of pros like Geller who thoroughly believe in giving back to radio's upcoming generation in order to ensure the industry's survival. "You can't buy what they teach you at G105, and I can't wait for Reid to bring what he's learned to Mobile," Michaels says.

"We have the 'Geller School of Broadcast' at night; the 'Randi School of Broadcast' during the day, etc. Everyone here participates," West says. "One of the things that keeps me going in this industry—other than the fact that it's fun—is I believe I can make a difference. I truly believe that the things we do, the people we teach and the way I lead this radio sta-

tion can really make a difference. We're talking about what someone is going to do for the rest of their life."

### Room To Learn

Throughout any career, random bits of knowledge are absorbed through osmosis, but this situation is different: This is a conscious effort by the G105 staff to actively teach the business of radio to equally passionate rookies who are eager to learn. "I'm very specific when I choose my interns. You can see that talent in them," Geller says. "I get passionate about teaching, and I know that with the next generation of radio coming up, there's not that much room to learn, and I'd like to give them a chance."



Geller

Geller and West attended radio vocational schools; Geller went to the New School of Radio and TV in Albany, N.Y. The course was supposed to last six months, but the enterprising Geller found himself in "self-accelerated" mode that allowed him to finish in half the time.

"We were supposed to do a one-hour mock show a day," he recalls. "Some of the kids wouldn't feel like doing their shows, so I ended up being in this fake studio for the entire class, doing everyone else's show, and the whole time I was thinking, 'When we graduate, we're all going to be competing for these radio jobs, so if you don't want to do your shift, fine, I'll do it.'" That same attitude extended to Geller's sub-

**'I didn't have anything, and radio has given me everything. I don't know why I wouldn't give back to other people too.'**

—Geller

**'I truly believe that the things we do, the people we teach and the way I lead this radio station can really make a difference.'**

—Randi West



sequent part-time career: "I jumped at the opportunity to do any shift, and it's that kind of passion and eagerness that I look for now," he says. "If someone has that quality, they can be successful."

Geller, who grew up in Schenectady, N.Y., attributes his intense desire to give something back to someone who gave him his shot in 1996: Brian Cody, now doing mornings at WFLY/Albany. "Brian gave me my first break, and it really turned my life around," Geller says. "Everything I have now is due to that first guy who gave me a chance and taught me. I didn't have anything, and radio has given me everything. I don't know why I wouldn't give back to other people too."

Geller's career has taken him to KZHT/Salt Lake City, KQKQ/Omaha and WRHT/Greenville, N.C. Most of his former interns have gone on to find full- and part-time radio gigs at some of his former stations, as well as WFLZ/Tampa; WYOY/Jackson, Miss.; KHOP/Modesto; and others. Geller's first G105 intern, Jon Clark, has also successfully moved on—right down the hall as a member of G105's "Showgram" morning show with Bob Dumas, Mike and Kirsten. The guy who just landed at WABB, Reid, evolved from stunt guy into a marketable personality during the course of a year under Geller.

Reid made it clear he wanted to be on the air, so Geller began the training process. "I put him in the production studio to practice doing breaks," he says. Eventually, Geller slipped those tapes under West's door, and she took it from there.

### Unconventional Talent Sources

West and Geller admit that the supply of excited future radio talent isn't as large as it once was, which has forced them to look in unconventional areas. "Many times I'll just stumble across interesting people," Geller says. "I'll run into someone who has a good personality, and I'll invite them to the radio station."

Such is the case with his latest work-in-progress, who he discovered working in the produce department of a Kroger supermarket: a guy who comes equipped with his own made-for-radio handle: "Biscuits." Why? "He said, 'Because I'm big, golden and delicious,'" Geller says, laughing at the memory. Three months later, Biscuits is still hanging out at the station, soaking up the knowledge and waiting for his chance.

West considers the cultivation of new talent a vital component in her legacy as a broadcaster. "It's a reflection of the radio station, and it's also a reflection of me as a program director," she says. "If my people never go on to get jobs, what does that say about me as a teacher? It's up to us to create an atmosphere for people to be able to move up to bigger and better things."

"I love all my part-timers and want them to stay forever, but the fact of the matter is, if they do, it means they're not a good hire," West continues. "Sometimes we have to give them a little push out the door; some are still in school, some stay longer for a variety of personal reasons, but at the end of the day, it's a true reflection of this radio station that we know that when our people leave here, they have the skill set necessary to get a full-time job." **R&R**

### Geller's Greatest Hits

Here are Geller's former interns, and the stations where they later landed jobs:

- Sparxxx**, nights, KDUK/Eugene, Ore.
- Scotty Bravo**, overnights, WRHT and WCBZ/Greenville-New Bern-Jacksonville, N.C.
- DK**, nights, WRHT and WCBZ/Greenville-New Bern-Jacksonville, N.C.
- Carson**, nights, WJDQ/Meridian, Miss.
- Cerwin**, part-time airwork, KZHT/Salt Lake City and KQKQ/Omaha
- Tricia**, MD, KZHT/Salt Lake City
- Sara**, part-time airwork, KZHT/Salt Lake City
- Jon Clark**, "Bob & the Showgram," WDCG/Raleigh
- Chip Basil**, WYKS/Gainesville
- Reid**, nights, WABB/Mobile

# R&R CHR/TOP 40

POWERED BY nielsen BDS

DMDS DIGITAL DOWNLOADS AVAILABLE AT DMDS.COM



► **JESSE MCCARTNEY** NETS HIS THIRD TOP 10, AND FEATURED ARTIST **LUDACRIS** HIS 10th, AS "HOW DO YOU SLEEP?" RISES 11-10. MCCARTNEY PREVIOUSLY REACHED THE TOP TIER WITH HIS DEBUT, "BEAUTIFUL SOUL" (NO. 4), IN 2005 AND THE FIVE-WEEK NO. 1 "LEAVIN'" LAST SUMMER.

LAST WEEK	WEEKS ON CHART	ARTIST TITLE	NIelsen BDS CERTIFICATIONS	HITPREDICTOR STATUS	PLAYS TW +/-	AUDIENCE MILLIONS RANK
1	2	<b>LADY GAGA</b> Poker Face	<b>NO. 1 (1 WK)</b> STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE	11 ☆	9945 +506	63.643 1
2	1	<b>FLO RIDA</b> Right Round	POE BOY/ATLANTIC	11 ☆	9459 -96	59.613 2
3	3	<b>THE ALL-AMERICAN REJECTS</b> Gives You Hell	DOGHOUSE/DGC/INTERSCOPE	11 ☆	8946 -449	54.440 3
4	5	<b>T.I. FEATURING JUSTIN TIMBERLAKE</b> Dead And Gone	GRAND HUSTLE/ATLANTIC	11 <sup>2</sup> ☆	8389 +145	53.275 4
5	4	<b>KELLY CLARKSON</b> My Life Would Suck Without You	19/RCA/RMG	11 ☆	8183 -223	50.267 5
6	6	<b>THE FRAY</b> You Found Me	EPIC	11 <sup>2</sup> ☆	7153 -313	39.876 6
7	9	<b>SOULJA BOY TELL 'EM FEATURING SAMMIE</b> Kiss Me Thru The Phone	COLLIPARK/INTERSCOPE	11 ☆	6383 +481	39.422 7
8	10	<b>THE BLACK EYED PEAS</b> Boom Boom Pow	WILL.I.AM/INTERSCOPE	☆	5862 +771	36.241 8
9	9	<b>PINK</b> Sober	LAFACE/JLG	11 ☆	5143 -412	28.146 11
10	11	<b>JESSE MCCARTNEY FEATURING LUDACRIS</b> How Do You Sleep?	HOLLYWOOD	☆	4895 +222	24.055 14
11	12	<b>AKON FEAT. COLBY O'DONIS &amp; KARDINAL OFFISHALL</b> Beautiful	KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN	11 ☆	4534 -125	22.200 17
12	8	<b>BRITNEY SPEARS</b> Circus	JIVE/JLG	11 ☆	4520 -1117	27.164 12
13	17	<b>BRITNEY SPEARS</b> If U Seek Amy	JIVE/JLG	☆	4470 +266	28.914 9
14	16	<b>CIARA FEATURING JUSTIN TIMBERLAKE</b> Love Sex Magic	LAFACE/JLG	☆	4304 +97	21.608 18
15	19	<b>JAMIE FOXX FEATURING T-PAIN</b> Blame It	J/RMG	11 ☆	4269 +655	24.642 13
16	13	<b>LADY GAGA FEATURING COLBY O'DONIS</b> Just Dance	STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE	11 <sup>3</sup> ☆	4188 -355	28.385 10
17	21	<b>SHINEDOWN</b> Second Chance	ATLANTIC	11 ☆	3973 +571	16.161 23
18	22	<b>BEYONCE</b> Halo	<b>AIRPOWER</b> MUSIC WORLD/COLUMBIA	☆	3806 +540	22.895 16
19	20	<b>MILEY CYRUS</b> The Climb	WALT DISNEY/HOLLYWOOD	☆	3626 +85	14.947 24
20	18	<b>TAYLOR SWIFT</b> Love Story	BIG MACHINE/UNIVERSAL REPUBLIC	11 <sup>3</sup> ☆	3619 -275	23.314 15
21	15	<b>KANYE WEST</b> Heartless	ROC-A-FELLA/DEF JAM/IDJMG	11 <sup>2</sup> ☆	3609 -615	21.291 19
22	14	<b>NE-YO</b> Mad	DEF JAM/IDJMG	11 ☆	3449 -988	20.103 20
23	24	<b>KID CUDI</b> Day 'n' Nite	DREAM ON/G.D.O./UNIVERSAL MOTOWN	☆	2936 +448	19.305 21
24	23	<b>THE WHITE TIE AFFAIR</b> Candle (Sick and Tired)	SLIGHTLY DANGEROUS/EPIC	☆	2859 -98	10.807 26
25	29	<b>3OH!3</b> Don't Trust Me	PHOTO FINISH/ATLANTIC/RRP	☆	2632 +513	13.836 25
26	30	<b>FLO RIDA FEATURING WYNTER</b> Sugar	POE BOY/ATLANTIC	☆	2554 +892	17.668 22
27	27	<b>MATT NATHANSON</b> Come On Get Higher	VANGUARD/CAPITOL	11 ☆	2254 +90	10.077 27
28	25	<b>KERI HILSON FEATURING LIL WAYNE</b> Turnin' Me On	MOSLEYZONE 4/INTERSCOPE	11 ☆	2143 -109	9.886 28
29	28	<b>ASHER ROTH</b> I Love College	SCHOOL BOY/LOUD/SRC/UNIVERSAL MOTOWN	☆	1896 -266	6.568 31
30	33	<b>FALL OUT BOY</b> America's Suitehearts	DECADANCE/FUELED BY RAMEN/ISLAND/IDJMG	☆	1618 +100	4.829 35
31	35	<b>KEVIN RUDOLF FEATURING RICK ROSS</b> Welcome To The World	CASH MONEY/UNIVERSAL REPUBLIC	☆	1594 +302	5.988 32
32	34	<b>THE TING TINGS</b> That's Not My Name	COLUMBIA	☆	1448 +68	4.630 36
33	NEW	<b>PINK</b> Please Don't Leave Me	LAFACE/JLG	☆	1419 +561	5.141 34
34	37	<b>PITBULL</b> I Know You Want Me (Calle Ocho)	ULTRA	☆	1269 +242	8.957 30
35	36	<b>THE OFFSPRING</b> Kristy, Are You Doing Ok?	COLUMBIA	☆	1167 +126	4.056 37
36	NEW	<b>KELLY CLARKSON</b> I Do Not Hook Up	19/RCA/RMG	☆	1087 +608	9.679 29
37	NEW	<b>KANYE WEST FEATURING MR. HUDSON</b> Paranoid	ROC-A-FELLA/DEF JAM/IDJMG	☆	1051 +163	4.007 38
38	NEW	<b>EMINEM</b> We Made You	WEB/SHADY/AFTERMATH/INTERSCOPE	☆	957 +957	5.644 33
39	39	<b>LILY ALLEN</b> The Fear	CAPITOL	☆	939 +1	2.301 -
40	40	<b>WE THE KINGS</b> Secret Valentine	S-CURVE	☆	930 +40	1.884 -

## MOST ADDED

**ARTIST TITLE / LABEL** **NEW STATIONS**

**EMINEM** **52**  
We Made You (Web/Shady/Aftermath/Interscope)  
CKEY, KOND, KHFL, KHKS, KHHS, KHHT, KHJY, KKH, KKOB, KKRZ, KLAL, KQMG, KRQQ, KRUF, KSAS, KSMB, KWNZ, KWYL, KZHT, KZMG, KZZP, WABB, WAKS, WBVD, WBZW, WCGQ, WDJQ, WDJX, WDKF, WDDD, WEZB, WFBC, WFKS, WFLZ, WHHD, WHKF, WHB, WHI, WHQ, WJBG, WJIM, WKGS, WKQI, WKSC, WKST, WKSZ, WNOU, WSNX, WSSX, WVHT, WXYK, WYDY

**KELLY CLARKSON** **39**  
I Do Not Hook Up (19/RCA/RMG)  
KDWB, KHOP, KJYO, KKH, KKM, KQMG, KRUF, KSAS, KSMB, KSPW, KWYL, KZZP, Sirius XM 20 on 20, WAEV, WAEZ, WAOA, WBZW, WDJQ, WFBC, WFLY, WHHD, WHKF, WHOT, WHTS, WHI, WIXX, WJIM, WLDI, WNTQ, WPXY, WRVW, WSTW, WYSR, WWWQ, WXXB, WXXL, WXXX, WYDY, WZYP

**FLO RIDA FEAT. WYNTER** **23**  
Sugar (Poe Boy/Atlantic)  
KKDM, KQCH, KRQQ, KSMB, WAEZ, WAEZ, WDJQ, WEZB, WFMF, WHKF, WHI, WHQ, WJIM, WKGS, WKSZ, WLKT, WNOU, WNTQ, WPRO, WRVW, WVK, WYSR, WXXX

**PINK** **21**  
Please Don't Leave Me (Laface/JLG)  
KBKS, KOND, KHOP, KKOB, KLAL, KZZP, WABB, WAEZ, WCGQ, WDCG, WDJX, WFMF, WHOT, WHTS, WJIM, WKSZ, WRVW, WRVW, WXXX, WXXL, WZKF

**JESSIE JAMES** **19**  
Wanted (Mercury/IDJMG)  
CKEY, KHOP, KHHT, KKOB, KQMG, KSAS, Sirius XM Hits 1, WHHT, WOOD, WERO, WFLY, WHBQ, WIXX, WJIM, WKRZ, WPRO, WXXB, WXYK, WYKS

**SEAN KINGSTON** **13**  
Fire Burning (Beluga Heights/EPIC)  
CKEY, KHOP, KHHT, KSAS, KWNZ, WFBC, WHQ, WJIM, WKGS, WKSE, WKSZ, WXXX, WXYK

**3OH!3** **10**  
Don't Trust Me (Photo Finish/Atlantic/RRP)  
WAEV, WDCG, WERO, WFKS, WHYI, WKZL, WNOK, WQEN, WXXB, WXXL

**KRISTINA DEBARGE** **10**  
Goodbye (Island/IDJMG)  
CKEY, KHKS, KHHT, KKM, KKN, KWYL, KZHT, WHI, WPXY, WXXX

**ADDED AT... WNTQ**  
Syracuse, NY  
Sym/Pl: Tom Mitchell  
MD: Rick Roberts  
Shinedown, Second Chance, 16  
Flo Rida Feat. Wynter, Sugar, 0  
Kelly Clarkson, I Do Not Hook Up, 0  
**FOR REPORTING STATIONS PLAYLISTS GO TO:**  
[www.RadioandRecords.com](http://www.RadioandRecords.com)

## NEW AND ACTIVE

**ARTIST TITLE / LABEL** **PLAYS /GAIN** **ARTIST TITLE / LABEL** **PLAYS /GAIN**

**NICKELBACK** **861/304** **JUMP SMOKERS** **333/174**  
If Today Was Your Last Day (Roadrunner/RRP) My Flow So Tight (Anti-Breeze) (We Got That Smoke)  
**TOTAL STATIONS: 52** **TOTAL STATIONS: 62**

**PLAIN WHITE T'S** **838/169** **NEW KIDS ON THE BLOCK** **319/25**  
1, 2, 3, 4 (Hollywood) 2 In The Morning (Interscope)  
**TOTAL STATIONS: 49** **TOTAL STATIONS: 35**

**MIKE JONES** **588/94** **MADCON** **310/39**  
Next To You (Ice Age/SwishaHouse/Asylum) Beggin' (Next Plateau/Universal Republic)  
**TOTAL STATIONS: 45** **TOTAL STATIONS: 44**

**V FACTORY** **540/39** **THE VERONICAS** **274/80**  
Love Struck (Reprise) Take Me On The Floor (EngineRoom/Sire/Warner Bros.)  
**TOTAL STATIONS: 47** **TOTAL STATIONS: 32**

**SAFETYSUIT** **359/22** **PAULA DEANDA** **267/133**  
Stay (Universal Motown) Roll The Credits (Arista/RMG)  
**TOTAL STATIONS: 32** **TOTAL STATIONS: 27**

## MOST INCREASED PLAYS

**+957** **EMINEM**  
We Made You (Web/Shady/Aftermath/Interscope)  
KZMG +40, WKGS +37, WKST +36, KWNZ +35, KZZP +33, WSNX +33, KKM +31, WAKS +30, WNOU +30, KSAS +29

**+892** **FLO RIDA FEAT. WYNTER**  
Sugar (Poe Boy/Atlantic)  
KHOP +47, KKRZ +30, WFKS +28, WAEZ +28, WXXL +26, WXXX +25, WEZB +25, WDJQ +24, WFKS +23, KHOP +23, WJBG +21

**+771** **THE BLACK EYED PEAS**  
Boom Boom Pow (will.i.am/Interscope)  
WXXL +41, KWNZ +34, WKST +30, KHOP +29, WHB +27, WHKF +26, KKH +23, WFKS +23, WFKS +22, KHOP +21

**+655** **JAMIE FOXX FEAT. T-PAIN**  
Blame It (J/RMG)  
WAEZ +30, WKQI +28, WNOU +26, WSNX +25, WHI +25, KHOP +22, KHKS +21, WFMF +20, WLAN +18, WFKS +17

**+608** **KELLY CLARKSON**  
I Do Not Hook Up (19/RCA/RMG)  
WAEZ +33, KIS +31, WAEV +27, WEZB +24, WSSX +22, WHI +21, WKRZ +19, WHKF +17, KKH +17, WPRO +16

FOR WEEK ENDING APRIL 12, 2009  
**LEGEND:** See legend to charts in charts section for rules and symbol explanations.  
129 CHR/top 40 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.  
MCCARTNEY: JOSEPH CULTICE



## Squirt Re-sis-tant

1 a: Station decals that withstand the damaging effects of sun, rain and time. b: Results? Longer-lasting decals. c: Preferred by more radio stations for 36 years.

**Communication Graphics Inc**  
THE DECAL COMPANY

Decals • Labels • Magnets • Signs  
(800) 331-4438 [www.cgilink.com](http://www.cgilink.com)  
[www.mostexcellentedecals.com](http://www.mostexcellentedecals.com)

© 2009 Communication Graphics





After bringing his street credibility to radio, DJ Drama now aims to deliver the hits

## Bringing Drama To The Masses

Darnella Dunham  
 DDunham@RadioandRecords.com

**O**n his second major-label release, "Gangsta Grillz: The Album, Vol. 2" (Grand Hustle/Atlantic), DJ Drama sets out to maintain his underground credibility while expanding his brand on a mainstream level. If the first single is any indication, he's likely to hit the bull's-eye.

"Day Dreaming" featuring Akon, Snoop Dogg & T.I. is a departure from the street-friendly songs he became known for on his mixtapes. And, for the first time, a single powered by Drama is getting enough love from radio to chart.

The album, which will be released May 19, also features the-Dream, Too Short, Ray J, Fabolous, Bun B, Scarface, Nas, Marsha from Floetry, Willie Da Kid, LA the Darkman, Gucci Mane, Trey Songz, Flo Rida, Young Dro and Styles P.

The "Gangsta Grillz" mixtape series, combined with numerous artist-driven mixtapes, helped Drama make his name in Atlanta, across the nation and then internationally. Radio One's WHTA (Hot 107.9)/Atlanta recruited him for a weekly show, "Gangsta Grillz," which airs Saturdays from 8 p.m. to 10 p.m. "The Aphilliates: Streetz Iz Watchin'" with DJ Drama and DJ Sense, is carried Fridays from 8 p.m. to 10 p.m. on Sirius' Shade 45 (XM channel 66). In addition, touring as T.I.'s DJ and appearing in several music videos have helped elevate the profile of this DJ with a mind for marketing.

### The Transition

Deciding which artists to pursue for "Day Dreaming" came about after a brainstorming session. Akon was open to the concept of appearing on the track when Drama pitched it. He and Snoop were already collaborating on a mixtape. Grand Hustle founder/CEO T.I. was a no-brainer. The addition of T.I. "was only right," Drama says, and not just because of their friendship and business relationship. "He also fit on the song," Drama adds that the lineup consisted of "three artists that were internationally known, well-respected and accepted. So it just made sense."

Creating a radio-friendly song was intentional. "Day Dreaming" is the first recording by Drama to appear on an R&R chart, moving 26-24 this week at Rhythmic. "This time around, seeing that I had proven myself and my brand, one of the things that I definitely wanted to do was to have a song that was viable at radio on all facets.

"It's bigger than just a street," Gangsta Grillz' record that might not have reached the levels that 'Day Dreaming' has reached," he adds. Will having a



DJ Drama



### What Happened To The DJ?

On the album "Gangsta Grillz: The Album, Vol. 2" and its leadoff single "Day Dreaming," DJ Drama is simply listed as "Drama." Why has "DJ" been omitted from his name now that Atlantic is releasing his music? Blame it on the Chicago-based DJ Drama, who had the name trademarked. History suggests this may work in Drama's favor. The Notorious B.I.G. (Biggie Smalls), Common (Common Sense) and the Roots (The Square Roots) were all forced to modify their original monikers after discovering someone else owned the rights. The good news is, all of them went on to achieve greater success than those who had those names trademarked.

commercial radio hit hurt his street credibility? Drama doesn't think so. "It doesn't mitigate what I've accomplished or what I do. I'm proven when it comes to my brand. I'm still dropping mixtapes, my album is complete with bangers that people know 'Gangsta Grillz' for so I'm not concerned about that."

### Drama's Biggest Believer

Passionate about his project, Drama remains actively involved in keeping his music on the radar of programmers and DJs. "I'm blessed to be able to work records and not be your typical artist," Drama says. "I have my own relationship with the mixers, with the PDs and it's a great feeling to reach out on my own and talk to them about my record and get feedback. Atlantic can do their part and I can also do my part—that goes a super long way."

Since Drama isn't actually rapping or singing on "Day Dreaming," getting consumers to associate the song with him is an added challenge despite his heavy presence in the video and in the intro and ending for the single. Drama recognizes that mixers have helped listeners connect "Day Dreaming" to him by mentioning his name when they play it and front-selling it. According to Drama, "It's one thing for the record to get play, but when a DJ plays it, it's a co-sign that goes a long way, so I love my DJs for that."

Naturally, Drama hopes "Gangsta Grillz: The Album, Vol. 2" outsells his last album. According to Nielsen SoundScan, his most recent album, 2008's "Dedication 3," has sold 62,000 units. But he has other ambitions, namely to expand his presence on radio as a DJ and a personality. "I'm in the process of just becoming a bigger fixture in radio. I've spent a lot of my career doing mixtapes, on the road and putting albums out, so radio's really a goal of mine, to get a powerful slot in a powerful market." R&R

### Track Records

Drama isn't the only DJ to make inroads on R&R's Rhythmic chart in 2009. Other chart riders who double as artists and mixers are DJ Felli Fel of Emmis' KPWR (Power 106)/Los Angeles and former CBS Radio urban WVEE (V-103)/Atlanta morning show imager DJ Class.

"Feel It" is Felli Fel's third trip on the Rhythmic tally. The single, featuring T-Pain, Sean Paul, Flo Rida and Pitbull, peaked March 20 at No. 24. Previous efforts "Get Buck in Here" (2007) and "Finer Things" (2008) logged 21 and 20 weeks, respectively, on

the chart. Both cracked the top 20. Current single "Feel It" is No. 28 at Rhythmic. The release date of Felli's album, "Go DJ," hasn't yet been determined.

"I'm the Ish," which came out at the end of 2008, is the first appearance on an R&R chart by mixer/producer/rapper DJ Class, who has been releasing music since 2000. The track debuted March 23 at Rhythmic and showed spin growth every week. The Baltimore club song got its start in the mix and continues to rise, and the new Kanye West remix will likely help "I'm the Ish" advance at radio.—DD



► **PITBULL** HOOKS HIS FOURTH TOP 10, AS "I KNOW YOU WANT ME (CALLE OCHO)" RISES 11-9. THE RAPPER, WHO LAST REACHED THE UPPER REGION A YEAR AGO WITH THE NO. 10-PEAKING "THE ANTHEM," FEATURING LIL JON, RECENTLY SIGNED A DEAL WITH POLO GROUNDS MUSIC AND WILL RELEASE HIS SIXTH STUDIO ALBUM, "REBELUTION," IN THE THIRD QUARTER.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	11 NIELSEN BDS CERTIFICATIONS	HITPREDICTOR STATUS IMPRINT / PROMOT ON LABEL	PLAYS TW +/-	AUDIENCE MILLIONS RANK
1	1	11	<b>JAMIE FOXX FEATURING T-PAIN</b> BLAME IT	<b>NO. 1 (2 WKS)</b>	11 ☆ J/RMG	6295 +16	43.434
2	2	11	<b>SOULJA BOY TELL 'EM FEATURING SAMMIE</b> KISS ME THRU THE PHONE		11 ☆ COLLIPARK/INTERSCOPE	5992 -101	38.417
3	5	16	<b>KID CUDI</b> DAY 'N' NITE		11 ☆ DREAM ON/G.O.O.D./UNIVERSAL MOTOWN	4754 +398	32.576
4	3	18	<b>T.I. FEATURING JUSTIN TIMBERLAKE</b> DEAD AND GONE		11 ☆ GRAND HUSTLE/ATLANTIC	4699 -298	34.866
5	4	12	<b>FLO RIDA</b> RIGHT ROUND		11 POE BOY/ATLANTIC	4537 -284	27.172
6	8	6	<b>THE BLACK EYED PEAS</b> BOOM BOOM POW		11 WILL.I.AM/INTERSCOPE	4517 +827	30.492
7	6	9	<b>LADY GAGA</b> POKER FACE		11 ☆ STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE	4316 +355	25.524
8	7	18	<b>KERI HILSON FEATURING LIL WAYNE</b> TURNIN ME ON		11 ☆ MOSLEY/ZONE 4/INTERSCOPE	3486 -369	21.203
9	11	10	<b>PITBULL</b> I KNOW YOU WANT ME (CALLE OCHO)		11 ULTRA	3145 +283	18.836
10	9	21	<b>NE-YO</b> MAD		11 ☆ DEF JAM/IDJMG	2674 -372	17.359
11	12	14	<b>MIKE JONES</b> NEXT TO YOU		11 ☆ ICE AGE/SWISHA/HOLSE/ASYLUM	2625 -83	12.578
12	10	17	<b>THE-DREAM</b> ROCKIN' THAT THANG		11 RADIO KILLA/DEF JAM/IDJMG	2595 -298	16.312
13	16	7	<b>BOW WOW FEATURING JOHNTA AUSTIN</b> YOU CAN GET IT ALL		11 COLUMBIA	2400 +336	11.865
14	13	7	<b>CIARA FEATURING JUSTIN TIMBERLAKE</b> LOVE SEX MAGIC		11 LAFACE/JLG	2380 +58	12.187
15	15	15	<b>AKON FEAT. COLBY O'DONIS &amp; KARDINAL OFFISHALL</b> BEAUTIFUL		11 ☆ KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN	2051 -181	12.185
16	14	23	<b>KANYE WEST</b> HEARTLESS		11 ☆ ROC-A-FELLA/DEF JAM/IDJMG	1973 -307	12.347
17	17	27	<b>LADY GAGA FEATURING COLBY O'DONIS</b> JUST DANCE		11 ☆ STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE	1826 -188	12.310
18	18	6	<b>YUNG L.A. FEATURING YOUNG DRO &amp; T.I.</b> AIN'T I		11 GRAND HUSTLE/INTERSCOPE	1721 +208	8.613
19	25	3	<b>FLO RIDA FEATURING WYNTER</b> SUGAR	<b>AIRPOWER</b>	11 POE BOY/ATLANTIC	1611 +600	10.342
20	19	6	<b>BEYONCE</b> HALO		11 MUSIC WORLD/COLUMBIA	1602 +160	6.940
21	23	5	<b>RICK ROSS FEATURING JOHN LEGEND</b> MAGNIFICENT		11 SLIP-N-SLIDE/DEF JAM/IDJMG	1287 +182	6.682
22	22	5	<b>THE-DREAM FEATURING MARIAH CAREY</b> MY LOVE		11 RADIO KILLA/DEF JAM/IDJMG	1277 +166	5.453
23	24	6	<b>MADCON</b> BEGGIN'		11 NEXT PLATEAU/UNIVERSAL REPUBLIC	1168 +74	6.370
24	26	5	<b>DRAMA FEATURING AKON, SNOOP DOGG &amp; T.I.</b> DAY DREAMING		11 GRAND HUSTLE/ATLANTIC	1057 +124	4.612
25	20	17	<b>MIMS</b> MOVE (IF YOU W'ANNA)		11 AMERICAN KING/CAPITOL	998 -315	5.445
26	31	4	<b>DJ CLASS FEATURING LIL JON</b> I'M THE ISH		11 UNRULY/CLASSHEAT/UNIVERSAL REPUBLIC	951 +132	5.721
27	<b>NEW</b>		<b>EMINEM</b> WE MADE YOU	<b>MOST INCREASED PLAYS/MOST ADDED</b>	11 WEB/SHADY/AFTERMATH/INTERSCOPE	912 +912	6.801
28	<b>NEW</b>		<b>KERI HILSON FEATURING KANYE WEST &amp; NE-YO</b> KNOCK YOU DOWN		11 MOSLEY/ZONE 4/INTERSCOPE	853 +316	6.191
29	33	7	<b>GS BOYZ</b> STANKY LEGG		11 SWAGG TEAM/JIVE/BATTERY	829 +47	3.980
30	21	9	<b>ASHER ROTH</b> I LOVE COLLEGE		11 SCHOOLBOY/LOUD/SRC/UNIVERSAL MOTOWN	806 -434	4.000
31	<b>NEW</b>		<b>SOULJA BOY TELL 'EM</b> TURN MY SWAG ON		11 COLLIPARK/INTERSCOPE	782 +302	5.622
32	34	4	<b>KANYE WEST FEATURING YOUNG JEEZY</b> AMAZING		11 ☆ ROC-A-FELLA/DEF JAM/IDJMG	735 -4	6.082
33	30	13	<b>BRITNEY SPEARS</b> CIRCUS		11 JIVE/JLG	731 -128	4.500
34	28	8	<b>DJ FELLI FEL FEAT. T-PAIN, SEAN PAUL, FLORIDA &amp; PITBULL</b> FEEL IT		11 DEF JAM/IDJMG	714 -162	4.652
35	36	2	<b>GORILLA ZOE</b> ECHO		11 BLOCK/BAD BOY SOUT-H/ATLANTIC	712 +111	2.758
36	<b>NEW</b>		<b>JEREMIH</b> BIRTHDAY SEX		11 MICK SCHULTZ PRODUCTIONS/DEF JAM/IDJMG	679 +400	4.757
37	29	13	<b>BEYONCE</b> DIVA		11 MUSIC WORLD/COLUMBIA	653 -213	4.482
38	<b>NEW</b>		<b>DORROUGH</b> ICE CREAM PAINT JOB		11 NGENIUS/EI	645 +198	2.645
39	37	2	<b>BRITNEY SPEARS</b> IF U SEEK AMY		11 JIVE/JLG	624 +31	3.341
40	32	14	<b>BABY BASH FEATURING LIL JON &amp; MARIO</b> THAT'S HOW I GO		11 ARISTA/RMG	621 -179	3.890

## MOST ADDED

ARTIST TITLE / LABEL	NEW STATIONS
<b>EMINEM</b> We Made You (Web/Shady/Aftermath/Interscope) KBFM, KBMB, KBOS, KCAQ, KDDB, KDLW, KHTN, KISV, KKFR, KKSS, KLUC, KOHT, KPWT, KSEQ, KSFM, KTBT, KUBE, KUUL, KVEG, KVPW, KWIN, KXJM, KYLD, KYZZ, WAJZ, WBTT, WORE, WJMN, WJQM, WNVZ, WQHT, WRCL, WRDW, WXIS, XHTZ, XMOR	36
<b>MIMS FEAT. LETOYA</b> Love Rollercoaster (Capitol) KBBT, KDDB, KKFR, KKWD, KSEQ, KUUL, KVPW, KYZZ, KZFM, WDRE, WNHT, WRDW, WRVZ, WXIS, WZBZ	15
<b>NEW BOYZ</b> You're A Jerk (Asylum) KBMB, KBOS, KCAQ, KDGS, KDLW, KGGL, KHTN, KISV, KKFR, KSEQ, KWIN, KYZZ, KZFM, WNHT, XHTZ	15
<b>DAY26 FEAT. DIDDY &amp; YUNG JOC</b> Imma Put It On Her (Bad Boy/Atlantic) KBMB, KDDB, KDLW, KKND, KSEQ, KVPW, KYZZ, KZFM, WAJZ, WNHT, WRDW, WRVZ, WZBZ, WZMX, XHTO	15
<b>SOULJA BOY TELL 'EM</b> Turn My Swag On (Collipark/Interscope) KDDB, KPHW, KTBT, KVPW, WAJZ, WHZT, WJMN, WKHT, WPOW, WRDW, WRVZ, WZBZ	12
<b>FLO RIDA FEAT. WYNTER</b> Sugar (Poe Boy/Atlantic) KBBT, KBOS, KLUC, KPWT, KRKA, KSFM, KTBT, KZON, WAJZ, WLTO, WPYO	11
<b>JEREMIH</b> Birthday Sex (Def Jam/IDJMG) KBFM, KKSS, KKWD, KPWT, KTBT, WBTT, WHZT, WKHT, WMBX, WQHT, XHTO	11
<b>KANYE WEST FEAT. MR. HUOSON</b> Paranoid (Roc-A-Fella/Def Jam/IDJMG) KHTN, KISV, KQKS, KTBT, WJMN, WJQM, WKHT, WRDW, XHTZ	9
<b>KERI HILSON FEAT. KANYE WEST &amp; NE-YO</b> Knock You Down (Mosley/Zone 4/Interscope) KIKI, KKSS, KKWD, KRKA, WBTS, WBTT, WNVZ	7

**ADDED AT... WRCL**  
Flint, MI  
PD: Clay Church  
MD: Ian Richards  
Gorilla Zoe, Echo, 19  
Eminem, We Made You, 17  
Pleasure P, Boyfriend #2, 5

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

## NEW AND ACTIVE

ARTIST TITLE / LABEL	PLAYS /GAIN	ARTIST TITLE / LABEL	PLAYS /GAIN
<b>PLEASURE P</b> Boyfriend #2 (Atlantic) TOTAL STATIONS: 39	43/87	<b>ELECTRIK RED</b> So Good (Radio Killa/Def Jam/IDJMG) TOTAL STATIONS: 31	344/10
<b>MELANIE FIONA</b> Give It To Me Right (SRC/Universal Motown) TOTAL STATIONS: 37	406/0	<b>BIRDMAN FEAT. LIL WAYNE</b> Always Strapped (Cash Money/Universal Motown) TOTAL STATIONS: 24	343/27
<b>BROOKE HOGAN FEAT. STACKS</b> Falling (Sobe) TOTAL STATIONS: 32	394/36	<b>TAY DIZM FEAT. AKON</b> Dreamgirl (Nappy Boy Digital) TOTAL STATIONS: 28	321/41
<b>UTADA</b> Come Back To Me (Island/IDJMG) TOTAL STATIONS: 26	390/27	<b>JESSE MCCARTNEY FEAT. LUDACRIS</b> How Do You Sleep? (Hollywood) TOTAL STATIONS: 14	321/19
<b>KEYSHIA COLE</b> You Complete Me (Imani/Geffen/Interscope) TOTAL STATIONS: 42	350/6	<b>OJ DA JUICEMAN FEAT. GUCCI MANE</b> Make Tha Trap Say Aye (32/Mizay/Asylum) TOTAL STATIONS: 33	296/26

## MOST INCREASED PLAYS

<b>+912</b>	<b>EMINEM</b> We Made You (Web/Shady/Aftermath/Interscope) KPWR +46, KHTN +44, KVPW +38, KPWT +36, WJFZ +36, KISV +33, KWIN +33, KXJM +32, KBFM +30
<b>+827</b>	<b>THE BLACK EYED PEAS</b> Boom Boom Pow (will.i.am/Interscope) KYZZ +45, KRKA +45, KBFM +40, WRDW +38, WNVZ +38, WAJZ +37, KZFM +32, WBBM +32, KBBT +32, KGGL +31
<b>+600</b>	<b>FLO RIDA FEAT. WYNTER</b> Sugar (Poe Boy/Atlantic) WPOW +36, WHZT +36, KLUC +33, KSFM +30, KZON +28, WBTS +27, KZFM +20, KPWR +17, KBBT +17, KBOS +17
<b>+400</b>	<b>JEREMIH</b> Birthday Sex (Mick Schultz Productions/Def Jam/IDJMG) WXIS +30, WPOW +27, KPWT +24, KVPW +23, WQHT +22, KDGS +22, WRCL +21, WRDW +21, WBTT +21, WAJZ +15
<b>+398</b>	<b>KID CUDI</b> Day 'N' Nite (Dream On/G.O.O.D./Universal Motown) WLDD +43, WQHT +43, KGGL +42, KBFM +41, WBBM +34, WJQM +33, WHZT +29, KUBE +29, KQKS +26, WPOW +21

FOR WEEK ENDING APRIL 12, 2009  
LEGEND: See legend to charts in charts section for rules and symbol explanations.  
75 rhythmic 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.

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

# CBS RADIO

**CBS NEWS**



New trio brings local morning radio back to Chicago's legendary WGCI

## Start A Riot

Darnella Dunham

DDunham@RadioandRecords.com

**b**ob Wall, Tom Joyner, Doug Banks and Crazy Howard McGee are some of the esteemed personalities who have graced morning drive on Clear Channel's WGCI/Chicago. On April 1, the city was introduced to a new collective that aims to achieve the same level of success and longevity as its predecessors.

"The Morning Riot," featuring Chitown natives Tony Sculfield, Nina Chantele and Leon Rogers, replaced "The Steve Harvey Morning Show," which on March 24 moved to urban AC sister WVAZ (V103) to replace "The Tom Joyner Morning Show." Harvey's venue change was a natural. The appeal of his New York-based syndicated program is largely 25-54, a demo that constitutes 57% of V103's audience, according to Arbitron. Yet morning drive was V103's lowest-performing prime-time daypart in the demo. Meanwhile, 43% of WGCI's listeners are 18-34.

The move is the latest in a string of personality changes following Chicago's conversion to the PPM in September. Well-known Chicago hosts—including Steve Dahl, longtime morning team Eddie & Jobo and sports hosts Mike North and Dan McNeil—have all exited the airwaves.

While the team is new, its members have previous experience in the market: Chantele in middays on co-owned CHR/top 40 WKSC (103.5 Kiss FM), Rogers co-hosting nights on WGCI and Sculfield most recently in WGCI's afternoon drive. In fact, Sculfield is no stranger to WGCI mornings. For seven years he co-hosted "The Crazy Howard McGee Morning Show" and also hosted his own Saturday morning program, "Riot Radio With Tony Sculfield," in 2005.

"They all bring a different dynamic to the team," PD Kris Kelley says. "Tony is so versatile and clever and funny. Nina is really fun, opinionated and reps for the ladies. Leon is just crazy and unpredictable; he brings a whole different element."

### Chemistry Comes Naturally

Partnering personalities who have never worked on-air together can be risky—will they mesh both on

and off the air? After less than a month all three are pleasantly surprised at how quickly they've gelled on the air. Having worked in the same cluster, they developed a natural ease with one another, which made working together instantly comfortable.

"We didn't think it was going to be this quick, but we knew we were going to have some chemistry and that it was going to be on fire," Sculfield says. "We're friends, so we also know each other's ways," Chantele adds. "We know when to not take anything personal—it's always just fun."

The show is produced by market veteran Art Porter and is more music-intensive than Harvey's show, averaging nine songs per hour, according to Nielsen BDS. Harvey, on V103, plays three or four.

The trio has adopted "Real radio with regular people"—a term coined by Cortney Hicks, Rogers' former morning show partner at Crawford's WPWX (Power 92)/Chicago—as its mantra. That means "getting back to the roots, letting the listeners enjoy their personalities, letting them chime in, letting them talk to the personalities," Rogers says. "We're just regular people—you can touch us, you can see us out in the street, and I think a lot of jocks have gotten away from that—just going out among the people because those are your fans."

"I love it when I'm in a grocery store and I'm fussing at my kids about something and somebody stops and says, 'Hey, you're that guy on the radio,'" Rogers adds. "It's a good feeling to know that people want to reach out and touch you."

Localism is a cornerstone of radio, especially in Chicago, which has produced more than its share of high-profile personalities, including Joyner, Banks, McGee, Wall, Dahl, Larry Lujack, Jonathan Brandmeier, Mancow, Dick Biondi and Studs Terkel. "As long as I can remember we've had our

people," Rogers says. "Chicago people want to hear Chicago people or somebody that's in tune with their community. Because if you come here and transplant yourself to Chicago and you get out here among the Chicagoans and know the culture and embrace the city, the city will embrace you back and you'll always have fans."



WGCI's 'The Morning Riot,' from left: Tony Sculfield, Nina Chantele and Leon Rogers

Kelley describes the new show as a combination of "energy, information, interaction with the audience and fun." Apart from being locally produced, there are several differences between Harvey's show and "The Morning Riot." According to Sculfield, "The show is a lot wilder. Not to say that Steve Harvey wasn't edgy, I just think we've got a little bit more of an edge—we're going to take it a little bit closer to the line and know where that line is where we won't cross it."

### Rooted In Chitown Radio

**Tony Sculfield:**

- Chicago-based comedian joins WGCI in 2000 for mornings as Crazy Howard McGee's sidekick.

- Moves to afternoon drive in 2007.

**Nina Chantele:**

- Hits the Chitown airwaves in 2000 as a part-timer on Crawford's WPWX (Power 92).

- Lands first full-time gig in Miami on Clear Channel's WMIB (103.5 the Beat).

- Makes two stops in Texas: Border Media's rhythmic KXBT (Beat 104.3)/Austin and middays on Liberman's KZZA (Casa 106.7)/Dallas.

- Returns home to Chicago in 2006 for middays on Clear Channel's WKSC (103.5 Kiss FM).

**Leon Rogers:**

- Chicago-based comedian joins Crazy Howard McGee's morning show in 2006.

- Moves to nights to co-host "Go Getta Radio" with Frankie Robinson

### From Stimulus To Stanky Legg

Knowing what their listeners want to hear, since they live the lifestyle of their target 18- to 34-year-old audience, also works in the team's favor. "We're young, fresh, new," Rogers says. "We're old enough to talk about concerns in the community and billion-dollar stimulus packages, but we can also relate to the kids and the teenagers in high schools about Lil Wayne, the latest fashion [and] Kanye West releasing new gym shoes. I shop where they shop, but at the same time, we could put on the Brooks Brothers suits and go out and hob-knob with politicians." Sculfield adds, "We can talk the stimulus one minute and the Stanky Legg the next."

While they offer plenty of content that relates to their listeners, the trio understands the need for brevity since the PPM became ratings currency in the market. It's something they learned to adopt on their individual shows and now apply in mornings. "In a PPM world everything is quicker, cleaner, to the point," Sculfield says. "You don't have the luxury of sitting around, setting your break up, giving them a whole lot of detail—you've got to get to the meat of the break, you've got to get to the compelling material as quick as you can and just knock it out." Overall, Kelley says, "It's making us focus on making a better product for the listener."

The show aims to make an impression that will be reflected in the ratings. But it also has loftier goals. "This is a city that's produced great radio talent, so we just want to make our mark," Sculfield says. "To put our names in a line with Tom Joyner, Doug Banks, Crazy Howard McGee [and] Steve Harvey is incredible, so we're really excited."

Chantele says, "It started on April Fool's Day, but it's not a joke." Sculfield adds, "We're here to stay—we ain't going nowhere."

R&R



► CHICAGO-BASED NEWCOMER **JEREMIH** TAKES A SLICE OF TWO CHARTS. HIS INAUGURAL TRACK, "BIRTHDAY SEX," LEAPS 28-23 (UP 270 PLAYS) ON URBAN AND BOWS AT NO. 36 (UP 400) ON THE RHYTHMIC TALLY. THE DEF JAM SIGNEE IS PREPARING HIS DEBUT ALBUM, SET FOR RELEASE JUNE 30.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST / TITLE	11 NIelsen BDS CERTIFICATIONS	HITPREDICTOR STATUS	PLAYS TW +/-	AUDIENCE MILLIONS RANK
1	1	13	<b>JAMIE FOXX FEATURING T-PAIN</b> Blame It	NO. 1 (8 WKS)	11 ☆	4833 -92	41.46C 1
2	13		<b>T.I. FEATURING JUSTIN TIMBERLAKE</b> Dead and Gone		112 ☆	4326 +50	34.772 2
3	3	12	<b>SOULJA BOY TELL 'EM FEATURING SAMMIE</b> Kiss Me Thru the Phone		11	4116 -74	29.803 4
4	4	18	<b>KERI HILSON FEATURING LIL WAYNE</b> Turnin Me On		11	3940 -250	34.531 3
5	5	18	<b>THE-DREAM</b> Rockin' That Thing			3596 -187	28.562 5
6	8	7	<b>RICK ROSS FEATURING JOHN LEGEND</b> Magnificent		☆	3156 +315	23.178 6
7	10	9	<b>PLEASURE P</b> Boyfriend #2		☆	3023 +350	21.786 8
8	6	22	<b>NE-YO</b> Mad		11	2978 -95	23.135 7
9	9	18	<b>YUNG L.A. FEATURING YOUNG DRO &amp; T.I.</b> Ain't I		☆	2764 -52	21.674 10
10	14	5	<b>SOULJA BOY TELL 'EM</b> Turn My Swag On	<b>MOST INCREASED PLAYS</b>		2713 +718	21.764 9
11	12	11	<b>CIARA FEATURING YOUNG JEEZY</b> Never Ever		☆	2466 +226	17.901 12
12	7	18	<b>KEYSHIA COLE</b> You Complete Me		☆	2370 -605	17.739 13
13	18	4	<b>KID CUDI</b> Day 'N' Nite		☆	2201 +491	16.260 15
14	11	17	<b>BEYONCE</b> Diva			2084 -237	17.154 14
15	16	10	<b>OJ DA JUICEMAN FEATURING GUCCI MANE</b> Make Tha Trap Say Aye			1972 +14	13.135 16
16	13	14	<b>GS BOYZ</b> Stanky Legg			1965 -147	12.801 17
17	15	21	<b>NE-YO FEATURING JAMIE FOXX &amp; FABOLOUS</b> She Got Her Own		☆	1855 -132	18.197 11
18	19	4	<b>BEYONCE</b> Halo			1728 +155	11.340 18
19	20	9	<b>BOW WOW FEATURING JOHNTA AUSTIN</b> You Can Get It All			1620 +51	8.098 24
20	22	10	<b>MUSIQ SOULCHILDO</b> Sobeautiful		☆	1482 +7	9.678 21
21	17	17	<b>J. HOLIDAY</b> It's Yours		☆	1462 -375	8.282 25
22	26	3	<b>KERI HILSON FEATURING KANYE WEST &amp; NE-YO</b> Knock You Down			1447 +351	10.869 19
23	28	3	<b>JEREMIH</b> Birthday Sex			1289 +270	9.868 20
24	23	11	<b>JENNIFER HUDSON</b> If This Isn't Love			1279 -68	8.762 22
25	6	6	<b>THE-DREAM FEATURING MARIAH CAREY</b> My Love			1260 +96	7.184 27
26	21	13	<b>JAZMINE SULLIVAN</b> Lions, Tigers & Bears			1185 -323	7.234 26
27	29	5	<b>HURRICANE CHRIS FEATURING SUPERSTARR</b> Halle Berry (She's Fine)			1168 +208	6.864 28
28	32	4	<b>BIRDMAN FEATURING LIL WAYNE</b> Always Strapped			1138 +240	7.704 25
29	34	3	<b>FAST LIFE YUNGSTAZ (F.L.Y.)</b> Swag Surfin'			1012 +151	6.158 29
30	6	6	<b>CHRISSETTE MICHELE</b> Epiphany			1001 +42	4.858 30
31	33	5	<b>ELECTRIK RED</b> So Good			898 +21	2.990 -
32	27	6	<b>BUSTA RHYMES FEATURING T-PAIN</b> Hustler's Anthem '09			895 -161	4.079 34
33	31	5	<b>MIKE JONES</b> Next to You		☆	891 -60	4.752 32
34	24	11	<b>PLIES FEATURING ASHANTI</b> Want It, Need It		☆	786 -551	4.825 31
35	38	2	<b>GINUWINE</b> Last Chance			711 +101	3.653 37
36	36	3	<b>LETOYA</b> Not Anymore			673 +2	4.054 35
37	35	2	<b>KANYE WEST FEATURING YOUNG JEEZY</b> Amazing			673 -45	2.516 -
38	39	2	<b>MAINO FEATURING T-PAIN</b> All the Above			594 -13	3.052 -
39	NEW		<b>DAY26 FEATURING P. DIDDY &amp; YUNG JOC</b> Imma Put It On Her			587 +206	3.100 40
40	NEW		<b>FLO RIDA</b> Right Round		11	559 +15	2.871 -

## MOST ADDED

ARTIST / LABEL  
**YUNG L.A. FEAT. RICCO BARRINO** 35  
Futuristic Love (Elroy)  
(Grand Hustle/Interscope)  
KBBT, KIPR, KJMM, KKDA, KNDA, KOPW, KPRQ, KRRQ, KVSP, WAMO, WBFA, WBLK, WBTE, WDKX, WEMX, WEUP, WFXA, WFXE, WHXT, WJKS, WJMI, WJTT, WJUC, WJWZ, WJZD, WJZE, WPWX, WQBT, WQHH, WRBJ, WRBP, WTMG, WVVW, WZFX, WZHT

ARTIST / LABEL  
**JAMIE FOXX FEAT. TIMBALAND** 34  
I Don't Need It (J/RMG)  
KBBT, KIPR, KJMM, KKDA, KOPW, KPRQ, KRRQ, KVSP, Sirius XM The Heat, WBFA, WBLK, WBTE, WDKX, WEMX, WEUP, WFXA, WFXE, WHXT, WJKS, WJMI, WJTT, WJUC, WJWZ, WQHH, WRBJ, WRBP, WTMG, WUSL, WVVW, WZFX, WZHT

ARTIST / LABEL  
**TREY SONGZ** 33  
I Need A Girl (Songbook/Atlantic)  
KBBT, KIPR, KJMM, KKDA, KNDA, KOPW, KPRQ, KVSP, Sirius XM The Heat, WAMO, WBFA, WBLK, WBTE, WDKX, WEMX, WEUP, WFXA, WFXE, WHHL, WHRK, WHXT, WJKS, WJMI, WJTT, WJUC, WJZD, WPHI, WQHH, WRBJ, WTMG, WVVW, WZFX, WZHT

ARTIST / LABEL  
**MIMS FEAT. LETOYA** 30  
Love Rollercoaster (Capitol)  
KBBT, KIPR, KJMM, KNDA, KOPW, KRRQ, KVSP, Sirius XM The Heat, WBFA, WBLK, WBTE, WDKX, WEMX, WEUP, WFXA, WFXE, WJKS, WJMI, WJTT, WJUC, WJWZ, WJZD, WJZE, WPWX, WQHH, WRBJ, WTMG, WVVW, WZFX, WZHT

ARTIST / LABEL  
**SHONIE FEAT. FABOLOUS** 22  
Can't Let Go (Slip-N-Slide/IDJMG)  
KBBT, KIPR, KJMM, KNDA, KOPW, KVSP, WBFA, WBLK, WBTE, WDKX, WEUP, WFXA, WJKS, WJMI, WJTT, WJUC, WJZD, WRBJ, WTMG, WVVW, WZFX, WZHT

ARTIST / LABEL  
**BIG BOI** 21  
Ringtone (LaFace/JLG)  
KIPR, KJMM, KOPW, KRRQ, KVSP, WBFA, WBTE, WDKX, WEMX, WFXA, WFXE, WJKS, WJMI, WJUC, WJZD, WJZE, WPEG, WRBJ, WRBP, WTMG, WVEE

ARTIST / LABEL  
**LEMARVIN** 19  
Too Many Patrons (Brookland)  
KBBT, KIPR, KJMM, KNDA, KOPW, KRRQ, KVSP, WBTE, WEUP, WFXA, WFXE, WJKS, WJMI, WJTT, WJUC, WJZD, WRBJ, WTMG, WZHT

ADDED AT...  
**KKDA**  
Dallas, TX  
PD: Skip Cheatham  
MD: Nate Quick  
Jamie Foxx Feat. Timbaland, I Don't Need It, O  
Trey Songz, I Need A Girl, O  
Yung L.A. Feat. Ricco Barrino, Futuristic Love (Elroy), O  
FOR REPORTING STATIONS PLAYLISTS GO TO:  
[www.RadioandRecords.com](http://www.RadioandRecords.com)

## NEW AND ACTIVE

ARTIST / LABEL	PLAYS /GAIN	ARTIST / LABEL	PLAYS /GAIN
<b>LIL KIM FEAT. T-PAIN</b> Download (Brookland) TOTAL STATIONS: 64	536/361	<b>MARY MARY FEAT. KIERRA "KIKI" SHEARD</b> God In Me (My Block/Columbia) TOTAL STATIONS: 61	448/81
<b>DORROUCH</b> Walk That Walk (NGenius/E1) TOTAL STATIONS: 64	534/249	<b>TWANK STAR &amp; T-PAIN</b> Everybody Else (Nappy Boy Digital) TOTAL STATIONS: 39	405/2
<b>PAUL WALL FEAT. WEBBIE &amp; MOUSE</b> Bizzy Body (SwishHouse/Asylum) TOTAL STATIONS: 46	515/67	<b>TREY SONGZ</b> I Need A Girl (Song Book/Atlantic) TOTAL STATIONS: 29	401/89
<b>YOUNG DRO FEAT. YUNG L.A.</b> Take Off (Grand Hustle/Atlantic) TOTAL STATIONS: 55	499/74	<b>YOUNG STEFF</b> Slow Jokin' (Richcraft/Atlantic) TOTAL STATIONS: 31	351/42
<b>BOBBY V</b> Hands On Me (Blu Kolla Dreams/Capitol) TOTAL STATIONS: 59	491/184	<b>BRUTHA</b> She's Gone (Goodfellas/Def Jam/IDJMG) TOTAL STATIONS: 31	337/18



**+718**  
**SOULJA BOY TELL 'EM**  
Turn My Swag On (ColliPark/Interscope)  
WPHI +40, WJZB +39, WEMX +38, WPHI +31, WTMG +28, WFXA +23, WZFX +23, WHHL +22, WXBT +21, WQUE +20

**+491** ☆ **KID CUDI**  
Day 'N' Nite (Dream On/G.O.D./Universal Motown)  
WPHI +30, WHHH +25, WHHL +25, WPHI +23, WJZB +20, WPEG +20, WJZE +19, KIPR +14, WJZB +14, KVSP +13

**+361**  
**LIL KIM FEAT. T-PAIN**  
Download (Brookland)  
WAMO +21, WPWX +20, WTMG +18, WJBT +16, WJZB +16, WZHT +16, WPRW +14, KIPR +14, WJZB +14, KVSP +13

**+351**  
**KERI HILSON FEAT. KANYE WEST & NE-YO**  
Knock You Down (Mosley/Zone 4/Interscope)  
WPHI +41, WJZB +39, WJZB +38, KBFB +18, WEMX +16, WQUE +16, WBTE +15, WJZE +15, WEDR +15, WQBT +15

**+350** ☆ **PLEASURE P**  
Boyfriend #2 (Atlantic)  
WPHI +59, WQUE +28, WJZB +28, WBTE +26, WHRK +16, WJMI +16, WJMI +15, WRBP +15, WVVW +14, WBFA +14

FOR WEEK ENDING APRIL 12, 2009  
LEGEND: See legend to charts in charts section for rules and symbol explanations.  
82 urban 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.

**UNIVERSAL ATTRACTIONS**  
TALENT BOOKING AGENCY  
EST. 1949

# "Your #1 source for **urban** entertainment"

MC HAMMER

BELL BIV DEVOE

CAMEO

JOHNNY GILL

NAJEE

MORRIS DAY & THE TIME

THE STYLISTICS

KEITH SWEAT

# R&R URBAN AC

POWERED BY **nielsen** BDS

**DMDS** DIGITAL DOWNLOADS AVAILABLE AT DMDS.COM



► **TEENA MARIE** SCORES HER FOURTH URBAN AC ENTRY AND FIRST IN THREE YEARS WITH THE ARRIVAL OF "CAN'T LAST A DAY," FEATURING FAITH EVANS, AT NO. 38. EACH OF MARIE'S PREVIOUS ENDEAVORS FOUND A HOME IN THE TOP 10, INCLUDING HER FIRST, "STILL IN LOVE," WHICH SPENT FOUR WEEKS AT NO. 1 IN 2004.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	11 NIelsen BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS RANK
1	1	26	<b>CHARLIE WILSON</b> THERE GOES MY BABY	NO. 1 (6 WKS) P. MUSIC GROUP/JIVE/JLG	1869 -165	12.896 2
2	2	20	<b>JENNIFER HUDSON</b> IF THIS ISN'T LOVE	ARISTA/RMG	1679 +45	12.125 3
3	6	14	<b>MUSIQ SOULCHILD</b> SOBEAUTIFUL	ATLANTIC	1610 +309	13.442 1
4	3	20	<b>INDIA.ARIE FEATURING MUSIQ SOULCHILD</b> CHOCOLATE LEGS	SOUL BIRD/UNIVERSAL REPUBLIC	1475 +49	9.368 6
5	4	34	<b>USHER</b> HERE I STAND	LAFACE/JLG	1348 -34	10.194 5
6	5	31	<b>ANTHONY HAMILTON FEATURING DAVID BANNER</b> COOL	MISTER'S MUSIC/SO SO DEF/JLG	1289 -40	11.066 4
7	7	28	<b>MUSIQ SOULCHILD FEATURING MARY J. BLIGE</b> IF U LEAVE	ATLANTIC	1011 -106	6.641 8
8	10	26	<b>LAURA IZIBOR</b> FROM MY HEART TO YOURS	ATLANTIC	951 +74	6.420 9
9	8	31	<b>AVANT</b> WHEN IT HURTS	CAPITOL	935 -166	6.313 11
10	9	30	<b>ROBIN THICKE</b> THE SWEETEST LOVE	STAR TRAK/INTERSCOPE	908 -73	6.383 10
11	15	8	<b>K'JON</b> ON THE OCEAN	UP&UP/DEH TYME/UNIVERSAL REPUBLIC	859 +155	6.044 12
12	14	9	<b>CHRISSETTE MICHELE</b> EPIPHANY	DEF JAM/DJMG	776 +23	4.958 14
13	11	21	<b>JAZMINE SULLIVAN</b> LIONS, TIGERS & BEARS	J/RMG	766 -85	5.202 13
14	12	44	<b>JENNIFER HUDSON</b> SPOTLIGHT	ARISTA/RMG	741 -61	7.191 7
15	13	39	<b>MINT CONDITION</b> NOTHING LEFT TO SAY	CAGED BIRD/IMAGE	740 -41	4.686 16
16	17	9	<b>ERIC BENET</b> CHOCOLATE LEGS	FRIDAY/REPRISE/WARNER BROS.	716 +101	4.855 15
17	16	8	<b>RAPHAEL SAAIDI FEAT. STEVIE WONDER &amp; CJ HILTON</b> NEVER GIVE YOU UP	COLUMBIA	700 +33	4.187 18
18	19	11	<b>AVANT</b> SAILING	CAPITOL	560 +75	2.384 23
19	18	16	<b>CASE</b> LOVELY	INDIGO BLUE	511 +5	2.090 27
20	26	5	<b>URBAN MYSTIC</b> THE BEST PART OF THE DAY	SOBE	435 +125	1.523 30
21	20	7	<b>GINUWINE</b> LAST CHANCE	NOTIFI/ASYLUM/WARNER BROS.	417 +1	1.650 29
22	24	16	<b>JAMES FORTUNE &amp; FIYA</b> I TRUST YOU	BLACKSMOKE/WORLDWIDE	405 +62	4.520 17
23	21	20	<b>KEYSHIA COLE FEATURING ZPAC</b> PLAYA CARDZ RIGHT	AMARU/IMANI/GEFFEN/INTERSCOPE	368 -29	2.787 21
24	23	11	<b>HEATHER HEADLEY FEATURING SMOKIE NORFUL</b> JESUS IS LOVE	EMI GOSPEL	364 +13	2.288 24
25	22	5	<b>RUBEN STUDDARD</b> TOGETHER	19/HICKORY/RED	341 -20	1.144 37
26	30	5	<b>KEYSHIA COLE</b> YOU COMPLETE ME	IMANI/GEFFEN/INTERSCOPE	323 +114	2.622 22
27	27	14	<b>SLIQUE</b> YOUR BODY	ROSEHIP	322 +57	3.293 19
28	28	10	<b>WAYNE BRADY</b> F.W.B.	PEAK/CMG	303 +52	1.946 28
29	29	3	<b>ANTHONY HAMILTON</b> THE POINT OF IT ALL	MISTER'S MUSIC/JIVE/JLG	297 +77	1.217 35
30	25	7	<b>NE-YO</b> MAD	DEF JAM/DJMG	224 -98	2.923 20
31	31	6	<b>DEBORAH COX</b> SAYING GOODBYE	DECO/IMAGE	203 +15	0.865 -
32	32	9	<b>JAMIE FOXX FEATURING T-PAIN</b> BLAME IT	J/RMG	187 +6	2.148 26
33	34	19	<b>USHER</b> TRADING PLACES	LAFACE/JLG	177 +1	1.235 34
34	35	2	<b>SOLANGE</b> T.O.N.Y.	MUSIC WORLD/GEFFEN/INTERSCOPE	176 +42	2.280 25
35	33	6	<b>ROBIN THICKE</b> DREAMWORLD	STAR TRAK/INTERSCOPE	165 -11	0.549 -
36	NEW		<b>JOHN LEGEND</b> EVERYBODY KNOWS	G.O.O.D./COLUMBIA	141 +111	1.190 36
37	36	9	<b>LIONEL RICHIE</b> JUST GO	DEF JAM/DJMG	138 +13	0.441 -
38	NEW		<b>TEENA MARIE FEATURING FAITH EVANS</b> CAN'T LAST A DAY	STAX/CMG	128 +41	0.877 -
39	40	2	<b>LAKISHA JONES</b> LET'S GO CELEBRATE	ELITE	126 +33	0.152 -
40	RE-ENTRY		<b>MARY MARY FEATURING KIERRA "KIKI" SHEARD</b> GOD IN ME	MY BLOCK/COLUMBIA	125 +84	1.438 31

## MOST ADDED

ARTIST TITLE / LABEL	NEW STATIONS
<b>LAURA IZIBOR</b> From My Heart To Yours (Atlantic) KMJK, KVMA, WBHK, WDLT, WDZZ, WHRP, WLVI, WQQK, WTYB	9
<b>K'JON</b> On The Ocean (Up&Up/Deh Tyme/Universal Republic) KVMA, WDAS, WDLT, WDZZ, WHRP, WKJS, WKUS, WNEW, WTYB	9
<b>TEENA MARIE</b> Can't Last A Day (Stax/CMG) KJLH, WIMX, WKSP, WLXC, WMPZ, WPHR, WYLD	7
<b>ANTHONY HAMILTON</b> The Point Of It All (Mister's Music/Jive/JLG) KJLH, WBLS, WKJS, WNEW, WWMG, WYLD	6
<b>AVANT</b> Sailing (Capitol) Sirius XM Heart & Soul, WBHK, WFLM, WNEW	4
<b>JOHN LEGEND</b> Everybody Knows (G.O.O.D./Columbia) Sirius XM Heart & Soul, WBLS, WMGL, WRKS	4
<b>MUSIQ SOULCHILD</b> sobeautiful (Atlantic) WAMJ, WFLM	2
<b>ERIC BENET</b> Chocolate Legs (Friday/Reprise/Warner Bros.) WKUS, WLVI	2
<b>CASE</b> Lovely (Indigo Blue) WBLS, WMXD	2
<b>JAMES FORTUNE &amp; FIYA</b> I Trust You (Blacksmoke/WorldWide) WBHK, WRKS	2

**ADDED AT... WRKS**  
New York, NY  
PD: Jill Starla  
John Legend, Everybody Knows, 22  
Jamie Foxx Feat. T-Pain, Blame It, 21  
Jennifer Hudson, If This Isn't Love, 19  
Charlie Wilson, There Goes My Baby, 11  
James Fortune & Fiya, I Trust You, 9

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

## NEW AND ACTIVE

ARTIST TITLE / LABEL	PLAYS /GAIN	ARTIST TITLE / LABEL	PLAYS /GAIN
<b>JOE</b> Majic (Kedar) TOTAL STATIONS: 12	125/32	<b>MARVIN SAPP</b> Praise Him n Advance (Verity/JLG) TOTAL STATIONS: 21	33/1
<b>KENNY LATTIMORE</b> Everybody Here Wants You (Verve) TOTAL STATIONS: 19	123/38	<b>MAURETTE BROWN-CLARK</b> It Ain't Over (Until God Says It's Over) (AIR Gospel/Malaco) TOTAL STATIONS: 20	31/15
<b>CONYA DOSS</b> Come Over (ConyaDoss/Songs) TOTAL STATIONS: 1	48/31	<b>THE MURRILLS</b> Friend Of Mine (Quiet Water/Verity/JLG) TOTAL STATIONS: 19	29/5
<b>KERI HILSON FEAT. LIL WAYNE</b> Turnin Me On (Mosley/Zone 4/Interscope) TOTAL STATIONS: 5	45/8	<b>SMOKIE NORFUL</b> Justified (EM Gospel) TOTAL STATIONS: 18	26/4
<b>KEYSHIA COLE</b> Beautiful Music (Imani/Geffen/Interscope) TOTAL STATIONS: 35	35/35	<b>DONNIE MCCLURKIN FEAT. KAREN CLARK-SHEARD</b> Wait On The Lord (Verity/JLG) TOTAL STATIONS: 16	24/4



**+309 MUSIQ SOULCHILD**  
sobeautiful (Atlantic)  
KMJS +21, WAGH +16, WMPZ +16, WMMJ +12, KMJM +11, WKUS +11, WIMX +10, WDLT +10, WYLD +9, WRKS +8

**+155 K'JON**  
On The Ocean (Up&Up/Deh Tyme/Universal Republic)  
WNEW +18, WVBE +13, WHUR +10, WDAS +10, WDLT +9, WDZZ +8, WKJS +8, WQPR +7, WAGH +7, WTYB +7

**+125 URBAN MYSTIC**  
The Best Part Of The Day (Sobe)  
WJHT +17, WNEW +14, WMMG +13, KMEZ +10, WTLZ +9, WPHR +6, KJLH +6, KNEK +6, WAGH +5, KDKS +4

**+114 KEYSHIA COLE**  
You Complete Me (Imani/Geffen/Interscope)  
WJHT +13, WBLS +12, KMEZ +12, WYLD +9, WMGL +9, WAKB +8, WKUS +7, KQXL +7, WKXI +7, WMPZ +7

**+11 JOHN LEGEND**  
Everybody Knows (G.O.O.D./Columbia)  
WRKS +22, KMEZ +10, WVBE +9, WAKB +9, WKXI +8, WLXC +7, WJHT +7, KNEK +6, KOKY +6, KQXL +5

FOR WEEK ENDING APRIL 12, 2009  
**LEGEND:** See legend to charts in charts section for rules and symbol explanations.  
71 urban AC and 17 smooth jazz stations are electronically monitored by Nielsen Broadcast Data Systems 24 hours a day, 7 days a week. © 2009 Nielsen Business Media, Inc. All rights reserved.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	11 NIelsen BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS RANK
1	1	15	<b>BONEY JAMES</b> STOP, LOOK, LISTEN (TO YOUR HEART)	CONCORD/CMG	311 -38	2.807 1
2	2	8	<b>JACKIE JOYNER</b> I'M WAITING FOR YOU	ARTISTRY	290 +12	2.371 2
3	3	25	<b>OLI SILK</b> CHILL OR BE CHILLED	TRIPPIN' N' RHYTHM	244 +2	1.786 4
4	8	12	<b>DAVE KOZ FEAT. JEFF GOLUB</b> BADA BING	CAPITOL	240 +43	1.457 10
5	5	21	<b>KIM WATERS</b> LET'S GET ON IT	SHANACHIE	218 -9	1.385 12
6	7	33	<b>FOURPLAY</b> FORTUNE TELLER	HEADS UP	203 -5	1.264 13
7	9	41	<b>WARREN HILL</b> LA DOLCE VITA	EVOLUTION/EI	196 +14	2.028 3
8	4	33	<b>EUGE GROOVE</b> RELIGIFY	NARADA JAZZ/CAPITOL	195 -39	1.538 7
9	6	33	<b>MICHAEL LINGTON</b> YOU AND I	MUGROOVE	192 -28	1.148 14
10	11	19	<b>SEAL</b> A CHANGE IS GONNA COME	143/WARNER BROS.	180 +10	1.580 6

## SMOOTH JAZZ

TW	LW	WKS	ARTIST TITLE	11 NIelsen BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS RANK
10	10	15	<b>KENNY LATTIMORE</b> AND I LOVE HER	VERVE	174 -5	1.524 8
12	14	7	<b>RICHARD ELLIOT</b> MOVE ON UP	ARTISTRY	172 +11	0.975 15
13	13	40	<b>TIM BOWMAN</b> SWEET SUNDAYS	TRIPPIN' N' RHYTHM	171 +7	1.498 9
14	15	13	<b>WALTER BEASLEY</b> STEADY AS SHE GOES	HEADS UP	162 +23	0.965 16
15	12	9	<b>KENNY G</b> RITMO Y ROMANCE (RHYTHM & ROMANCE)	STARBUCKS/CONCORD/CMG	162 -7	1.742 5
16	16	22	<b>JESSE COOK</b> HAVANA	COACH HOUSE/EI	115 +15	1.429 11
17	18	9	<b>THE RIPPINGTONS FEATURING RUSS FREEMAN</b> PARIS GROOVE	PEAK/CMG	88 +6	0.337 24
18	19	4	<b>BASIA</b> BLAME IT ON THE SUMMER	EI	83 +3	0.184 -
19	17	9	<b>GREGG KARUKAS</b> MANHATTAN	TRIPPIN' N' RHYTHM	82 -3	0.222 -
20	21	9	<b>EARL KLUGH</b> OCEAN BLUE	86/EI	79 +8	0.263 28

# R&R GOSPEL

POWERED BY **nielsen** BDS

**DMDS** DIGITAL DOWNLOADS AVAILABLE AT DMDS.COM



► "SAID HE WOULD BE WITH ME" BY **ISAIAH D. THOMAS & ELEMENTS OF PRAISE** LEAPS 23-14 IN ITS 22nd CHART WEEK WITH MOST INCREASED PLAYS (UP 132). AN ACCOMPLISHED SONGWRITER AND PRODUCER, THOMAS SERVES AS THE DIRECTOR OF MUSIC AND ARTS AT NEW SAMARITAN BAPTIST CHURCH IN WASHINGTON.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	1) NIelsen BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS	RANK
1	1	29	<b>HEZEKIAH WALKER &amp; LFC</b> SOULED OUT	NO. 1 (6 WKS) VERITY/JLG	1254 +24	4.843	1
2	4	24	<b>KURT CARR &amp; THE KURT CARR SINGERS</b> PEACE AND FAVOR REST ON US	KCG/JLG	1005 +61	3.676	4
3	3	21	<b>DONALD LAWRENCE &amp; CO.</b> BACK II EDEN	QUIET WATER/VERITY/JLG	939 -5	3.824	3
4	5	18	<b>MARVIN SAPP</b> PRAISE HIM IN ADVANCE	VERITY/JLG	912 +110	4.152	2
5	2	61	<b>JAMES FORTUNE &amp; FIYA</b> I TRUST YOU	BLACKSMOKE/WORLDWIDE	908 -64	3.658	5
6	6	20	<b>MAURETTE BROWN-CLARK</b> IT AIN'T OVER (UNTIL GOD SAYS IT'S OVER)	AIR GOSPEL/MALACO	840 +42	3.422	6
7	12	11	<b>MARY MARY FEATURING KIERRA "KIKI" SHEARD</b> GOD IN ME	MY BLOCK/COLUMBIA	612 +69	3.160	7
8	10	34	<b>MARY MARY</b> GET UP	MY BLOCK/COLUMBIA	612 +5	2.757	8
9	7	36	<b>KIERRA "KIKI" SHEARD</b> PRAISE HIM NOW	EMI GOSPEL	610 -31	2.110	10
10	8	44	<b>21:03 WITH FRED HAMMOND, SMOKIE NORFUL &amp; J MOSS</b> COVER ME	PAJAM/GOSPO CENTRIC/JLG	579 -36	2.492	9
11	11	38	<b>ARKANSAS GOSPEL MASS CHOIR</b> I LIFT MY HANDS	T/EMTRO GOSPEL	523 -49	1.652	13
12	13	20	<b>HEATHER HEADLEY FEATURING SMOKIE NORFUL</b> JESUS IS LOVE	EMI GOSPEL	521 +8	1.501	15
13	18	5	<b>DONNIE MCCLURKIN FEATURING KAREN CLARK-SHEARD</b> WAIT ON THE LORD	VERITY/JLG	509 +89	1.909	11
14	23	22	<b>ISAIAH D. THOMAS &amp; ELEMENTS OF PRAISE</b> SAID HE WOULD BE WITH ME	MOST INCREASED PLAYS HABAKKUK	485 +132	1.501	16
15	16	7	<b>SMOKIE NORFUL</b> JUSTIFIED	EMI GOSPEL	470 +17	1.634	14
16	15	12	<b>JOE LEAVELL &amp; ST. STEPHEN TEMPLE CHOIR</b> GOD IS ABLE	EMTRO GOSPEL	441 -28	0.928	20
17	17	12	<b>SHARI ADDISON</b> NO BATTLE, NO BLESSING	BET/VERITY/JLG	432 -16	1.491	17
18	19	9	<b>ISRAEL HOUGHTON</b> JUST WANNA SAY	INTEGRITY	383 +10	1.805	12
19	21	14	<b>JAMES INGRAM</b> DON'T LET GO	INTERING/MUSIC ONE	355 -13	1.468	18
20	27	2	<b>GREG O'QUIN &amp; IPRAIZE</b> LEAD ME JESUS	PENDULUM	337 +67	0.795	23
21	22	11	<b>BISHOP PAUL S. MORTON PRESENTS THE FGBCFMC</b> CRY YOUR LAST TEAR	TEHILLAH/LIGHT	331 -26	0.951	19
22	24	18	<b>THE WILLIAMS BROTHERS</b> STILL STRONG	BLACKBERRY	294 -2	0.823	22
23	25	8	<b>KEITH "WONDERBOY" JOHNSON &amp; THE SPIRITUAL VOICES</b> TIME TO GET CLOSE TO JESUS	GOSPEL TRUTH	277 -18	0.738	26
24	29	11	<b>CRYSTAL AIKIN</b> I DESIRE MORE	BET/VERITY/JLG	269 +35	0.777	24
25	30	4	<b>TED WINN</b> GOD BELIEVES IN YOU	TEDDYSJAMZ	237 +4	0.679	28
26	RE-ENTRY		<b>BLESSED</b> GOTTA TAKE MY TIME	ULTIMATE	229 +13	0.746	25
27	NEW		<b>PHIL TARVER</b> BETTER THAN THAT	KINGDOM	220 +10	0.527	30
28	NEW		<b>PERFECTION</b> WHAT IS THIS	JEA/TESTIMONY	213 -22	0.524	-
29	NEW		<b>GENITA PUGH</b> YOU MADE IT POSSIBLE	ETERNITY	206 +48	0.134	-
30	NEW		<b>BRIAN COURTNEY WILSON</b> ALL IN NEED	SPIRIT RISING/MUSIC WORLD	183 -9	0.424	-

## RECURRENTS

THIS WEEK	ARTIST TITLE / IMPRINT / PROMOTION LABEL	1) NIelsen BDS CERTIFICATIONS	PLAYS TW	LW
1	<b>JONATHAN NELSON FEATURING PURPOSE</b> MY NAME IS VICTORY (INTEGRITY)		562	612
2	<b>MARVIN SAPP</b> NEVE I WOULD HAVE MADE IT (VERITY/JLG)		528	478
3	<b>KATHY TAYLOR AND FAVOR</b> OH HOW PRECIOUS (KATCO/TYSCOT)		404	483
4	<b>SHEKINAH GLORY MINISTRY</b> JESUS (KINGDOM)		398	387
5	<b>HEZEKIAH WALKER &amp; LFC</b> GRATIFUL (VERITY/JLG)		334	309

THIS WEEK	ARTIST TITLE / IMPRINT / PROMOTION LABEL	1) NIelsen BDS CERTIFICATIONS	PLAYS TW	LW
6	<b>TROY SNEED PRESENTS BONAFIDE PRAISERS</b> WORK IT OUT (EMTRO GOSPEL)		312	326
7	<b>JOSHUA'S TROOP</b> EVERYBODY CLAP YOUR HANDS (NEW HAVEN)		299	286
8	<b>JIMMY HICKS &amp; THE VOICES OF INTEGRITY</b> GOD'S GOT IT (BLACKSMOKE/WORLDWIDE)		290	372
9	<b>THE WEST ANGELES COGIC MASS CHOIR</b> LORD PREPARE ME (EMI GOSPEL)		272	327
10	<b>DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS</b> ENCOURAGE YOURSELF (EMI GOSPEL)		267	225

## MOST ADDED

ARTIST TITLE / LABEL	NEW STATIONS
<b>JAMES ROBERSON</b> Everybody Dance (JDI) KOKA, WFMI, WFMV, WNOO, WOAD, WPRF, WTHB, WUFO, WXEZ	9
<b>JAMES FORTUNE &amp; FIYA FEAT. KEITH "WONDERBOY" JOHNSON &amp; NAKITTA FOX</b> I Wouldn't Know You (Blacksmoke/WorldWide) Sirius XM Praise, WCAO, WFLT, WHLW, WLBI	5
<b>GEORGE HUFF</b> Don't Let Go (E1) WCAO, WXEZ, WYLD	3
<b>KIM BURRELL</b> Happy (Shanachie) WFMI, WTHB, WUFO	3
<b>MAURETTE BROWN-CLARK</b> It Ain't Over (Until God Says It's Over) (AIR Gospel/Malaco) WCHB, WJMI	2
<b>DONNIE MCCLURKIN FEAT. KAREN CLARK-SHEARD</b> Wait On The Lord (Verity/JLG) WJMO, WPZS	2
<b>SHARI ADDISON</b> No Battle, No Blessing (BET/Verity/JLG) WCHB, WPZS	2
<b>GREG O'QUIN &amp; IPRAIZE</b> Lead Me Jesus (Pendulum) WFMV, WTBE	2

ADDED AT...  
**SIRIUS XM PRAISE**  
Satellite  
PD/MD: Pat McKay  
James Fortune & FIYA, I Wouldn't Know You, O Destiny Praise, Changed. O  
FOR REPORTING STATIONS PLAYLISTS GO TO:  
[www.RadioandRecords.com](http://www.RadioandRecords.com)

## NEW AND ACTIVE

ARTIST TITLE / LABEL	P.LAYS /GAIN	ARTIST TITLE / LABEL	PLAYS /GAIN
<b>GEORGE HUFF</b> Don't Let Go (E1)	175/26	<b>DORINDA CLARK-COLE</b> Make Me Real (Verity/JLG)	127/2
TOTAL STATIONS:	25	TOTAL STATIONS:	11
<b>JAMES FORTUNE &amp; FIYA FEAT. KEITH "WONDERBOY" JOHNSON &amp; NAKITTA FOX</b> I Wouldn't Know You (Blacksmoke/WorldWide)	169/104	<b>NIYOKI</b> Never Gave Up (D2G-Executive)	114/28
TOTAL STATIONS:	17	TOTAL STATIONS:	19
<b>BISHOP BOBBY HILTON &amp; THE WORD OF DELIVERANCE MASS CHOIR</b> God Did That Thing (BVHilton)	160/12	<b>DESTINY PRAISE</b> Changed (Destiny Style)	105/23
TOTAL STATIONS:	16	TOTAL STATIONS:	8
<b>GI</b> Get Up (BGA/Blacksmoke/WorldWide)	155/5	<b>KIERRA "KIKI" SHEARD</b> Love Like Crazy (EMI Gospel)	98/16
TOTAL STATIONS:	22	TOTAL STATIONS:	25
<b>BISHOP EDDIE LONG FEAT. GW</b> Righteous Forsaken (Ultimate/E1)	129/34	<b>NORMAN HUTCHINS</b> God Is Faithful (IR)	78/8
TOTAL STATIONS:	14	TOTAL STATIONS:	8

## MOST INCREASED PLAYS

+132	<b>ISAIAH D. THOMAS &amp; ELEMENTS OF PRAISE</b> Said He Would Be With Me (Habakkuk) WOAD +37, WPRS +18, KROI +6, WCAO +12, WPRF +9, WHLW +8, WTHB +7, WUFO +6, WNOO +4, WFMV +4
+110	<b>MARVIN SAPP</b> Praise Him In Advance (Verity/JLG) WOAD +26, WPZS +23, WHLW +11, WFMV +9, WNOO +8, WEUP +6, WNNL +4, WZAZ +4, WXEZ +4, WCAO +4
+104	<b>JAMES FORTUNE &amp; FIYA FEAT. KEITH "WONDERBOY" JOHNSON &amp; NAKITTA FOX</b> I Wouldn't Know You (Blacksmoke/WorldWide) WXEZ +20, KOKA +12, KHLLR +11, WJMI +10, WCAO +10, WOAD +9, WFLT +7, KATZ +6, WHLH +5, WFMI +4
+89	<b>DONNIE MCCLURKIN FEAT. KAREN CLARK-SHEARD</b> Wait On The Lord (Verity/JLG) WPZS +24, KHLLR +13, WCHB +9, WPZZ +9, WXEZ +8, WJMO +7, WFMV +7, WZAZ +5, WPPZ +4, WXOK +4
	<b>MARY MARY FEAT. KIERRA "KIKI" SHEARD</b> God In Me (My Block/Columbia) WHLH +7, WEUP +4, WPZS +11, KATZ +11, KHLLR +10, WCHB +9, WTHB +8, WPZE +4, WJYD +4, WPPZ +3

FOR WEEK ENDING APRIL 12, 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.

# RADIO & RECORDS CONVENTION 09

Sheraton Philadelphia City Center Hotel  
September 23-25, 2009

## NOW MORE THAN EVER YOU CAN'T AFFORD NOT TO ATTEND!

CO-LOCATED WITH

**NAB RADIO SHOW**

Your R&R Convention badge will allow you access to NAB sessions and exhibitor area.

## REGISTER NOW!

[www.RadioAndRecords.com](http://www.RadioAndRecords.com)



A road map for navigating new technologies, the battered economy, evolving job descriptions and the changing face of programming

## How Do We Adapt?

Kevin Peterson

KPeterson@RadioandRecords.com

As the Christian music industry gathers in Nashville this week for Gospel Music Week, change will likely be a topic of discussion, both during the sessions and in the hallways. The theme of this year's R&R Christian special, "Adapting to Change," reflects this crucial topic. The feature addresses the transitions that are occurring in technology, the economy, jobs and personnel, and the Christian formats, and how companies and individuals are adapting to those modifications.

Throughout the special more than a dozen industry members discuss how these changes are affecting them. Contributing commentary are EMF Broadcasting CEO-turned-consultant Dick Jenkins; WAY-FM Media Group senior VP Dusty Rhodes and operations director Jeff Brown; former KLTU/Dallas and Salem Communications national PD Chuck Finney; Stephens Media Group national PD Bob Thornton; KSOS/Las Vegas PD/morning man Scott Herrold and MD Mike Couchman; Riley Promotions founder James Riley; talent coach Tommy Kramer; K-Life network executive director Jon Fugler; WAWZ/New York PD/morning host Johnny Stone; KCMS/Seattle director of sales Anne Marie Mulholland; KKCM/Tulsa PD Chris Kelly; WHCF/Bangor, Maine, PD Joe Polek; WMIT/Asheville, N.C., director of creative services/afternoon personality Jerry Woods; and KNWS/Waterloo-Cedar Rapids, Iowa, PD Dan Raymond.



### Change On Multiple Fronts

Technology has never been as advanced, nor has it changed as quickly, as it is right now. From impressive Web sites; digital delivery of music via iTunes, PlayMPE and DMDS; streaming; podcasting; and using video and pictures in what used to be an audio-only medium to texting, multichannel HD radio and social networking with Facebook, MySpace and Twitter, listeners seem to have new media options to choose from almost every week. Even radio ratings in some markets have evolved from listeners filling out diaries to wearing a monitor that detects every station they listen to so that they don't have to try to remember and write the information down. This special will discuss what industry leaders think about all the new toys and how quickly they are adapting to them.

The economy's drastic downturn has affected everyone in one way or another. The majority of the stories that circulate daily are about how bad things are and how they will probably stay that way

for a while, along with other negative or sensationalistic angles that some news outlets emphasize. But many Christian music stations are holding up well. There are also individuals in the industry who in spite of being laid off, getting a pay cut or losing staff members have decided to look at their situations as an opportunity for new possibilities, and some of those stories will be shared here.

Format changes occur for many reasons: a search for higher ratings, targeting a different demographic, trying to produce more revenue, seeking to fill an underserved hole in the market or a defensive strategy to help a sister station. Whatever the reason, a format flip inevitably warrants other changes inside the building and can even spark adjustments at other local stations. Several industry members discuss how they've adapted to such format shifts.

Changes in technology, the economy and format obviously affect jobs and personnel—people are losing their positions, juggling a couple of titles, changing roles or picking up more responsibilities. Although being downsized or starting a new position can initially be stressful or disquieting, they also have the potential to turn into a beneficial opportunity. Radio people who have dealt with or are handling these situations will share their experiences.

WMIT's Woods, formerly PD/morning personality at KTSY/Boise, Idaho, changed jobs by choice, moving to Asheville to focus on his on-air work and head the creative services department. He notes that some things do remain constant. "I think the bottom line doesn't change," he says. "It's the same as it's always been. Our methods of delivery sometimes change, as we're finding out with the Web and some of the other platforms we have, but the bottom line is for us to succeed. We've got to be the best stations on the dial and in some ways it's old-fashioned, not newfangled." He says the stations that are losing ground are those that are becoming completely voice-tracked or victims of consolidation, and the stations that will ultimately be successful, no matter their size, are those that are unique and that still invest in their talent and audience.

Finney, formerly of KLTU, found his position eliminated due to the recession. Although there's a lot of upheaval in the world, he says that positives do appear in the midst of the uncertainty. "There's never been a time for bigger opportunity to connect with listeners like there is right now. And that's not just playing the right songs—it's also what happens between the songs. Those disciplines are challenged in our business in a lot of ways, but I

think there is a lot of opportunity right now for stations in contemporary Christian music to be coming up with new and innovative ways to be able to do that."

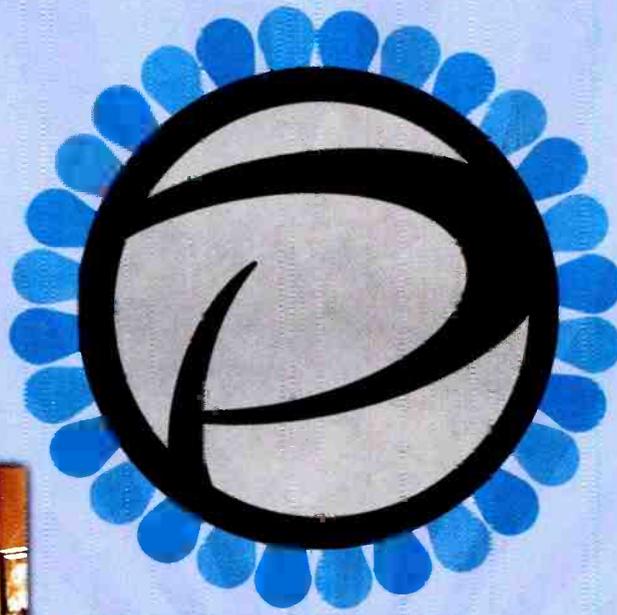


**'There's never been a bigger opportunity to connect with listeners than right now. And that's not just playing the right songs—it's also what happens between the songs.'**

—Chuck Finney



# PROVIDENT LABEL GROUP WELCOMES YOU TO GMA



ANNIE MOSES BAND • BRANDON HEATH • CASTING CROWNS • FIREFLIGHT • JARS OF CLAY  
JOHN WALLER • LEE LAND • MATT MAHER • KRISTAL MEYERS • MICHAEL W. SMITH • PILLAR  
RED • REVIVE • PHIL STACEY • TAL & ACOZIA • TENTH AVENUE NORTH • THIRD DAY



**PLG** PROMOTIONS  
ON AIR ON LINE ON SITE

AJ STROUT BRIAN DISHON HANNAH LEE MATT INGLE TARA STEPP STEVE STROUT

Generosity of audience helps Christian stations weather economic storm

## Listeners Step Up

By Kevin Peterson

There are plenty of gloom and doom stories circulating about the economy and how bad things are. But there's also good news: Many Christian stations are doing just fine, and some are even exceeding financial expectations. It doesn't mean there haven't been challenges or that they won't continue to arise, but Christian music radio is definitely alive and well.

### Audiences Heed The Call

One reason the format has been able to weather the storm is the generosity of its listeners. Conversely, NPR, which relies largely on corporate underwriting for support, has been forced to cut jobs and reduce salaries and benefits for its officers and has proposed that its 565 union employees accept similar concessions. Wall Street's problems have trickled down to the major trust funds that support NPR, hobbling the noncommercial network.

Meanwhile, K-Life network executive director Jon Fugler, based at Christian CHR KLFJ/San Luis Obispo, Calif., says he was "overwhelmed" with the results of last month's listener-supported sharathon. "We met and surpassed goal on both our FM and AM station. In fact, we set a new record on our AM talker." The March 10-13 event raised \$85,920 in new donations and pledges from listeners, topping off the \$374,220 that donors had already pledged to the stations for the upcoming year. Fugler adds that although KLFJ received fewer large gifts—donations of \$1,000 or more—the number of average-sized gifts increased.

The message KLFJ conveyed to listeners was simple. "We need listeners who will fill the void of lost support so God can use K-Life to fill the void in listeners' hearts," he says. "We had experienced a 9% drop in donations over the past several months, so the great response was powerful."

Donors have also stepped up for the Christian CHR WAY-FM Network, which is owned by Colorado Springs-based WAY-FM Media Group. Senior VP Dusty Rhodes says, "We have some income streams that are really feeling the negative effects of the economy, but our donors have really stepped up. Though we are behind budget, our listener income support is running about 8% ahead of last year, pretty much all this fiscal year since July."

Jerry Woods recently moved cross-country from Gem State Adventist Christian AC KTSY/Boise, Idaho, to Blue Ridge Broadcasting's WMIT/Asheville, N.C., to focus more on his on-air work. As the PD in Boise, he says that 2008 was the best fiscal year in KTSY history.

Woods calls the feat "scary, because back in June or July we had an emergency staff meeting because there was literally like \$15.24 in the checking account. My boss put a memo on the air saying, 'This is where we're at folks.' That turned around to having reserves again and we're having the best fiscal year ever." Woods says donations were up by 21% year to year from 2007 to 2008 but declined to name a specific monetary figure.

WMIT may not be having its best year, but it's still doing fine. In addition to his new role as afternoon driver/director of creative services, Woods says

the station just hired a live midday person. "We're in the process of going all live at a time when most stations are voice-tracking."

Woods feels the station is healthy because the management—PD Tom Greene and Billy Graham Evangelistic Assn. director of radio Jim Kirkland—is hands-on. He explains that one of the initiatives the station is

involved in is that the whole staff, from the support people on up to the GM, are calling the stations' donors. "In the last couple of weeks I've called about 80 people, not to ask them for money, but just to say, 'Hey, we appreciate you. Is there anything we can pray for you for?' No ulterior motive, just to keep making contact."

### Other Revenue Generators

While Northwestern Radio Christian AC KWNS/Waterloo-Cedar Rapids, Iowa, has maintained its listener support, PD Dan Raymond says, "One adjustment we've made is adding opportunities for business underwriting to enhance revenues. This is a recent and significant adjustment to the times."

For commercial Christian music stations that don't have the benefit of listeners helping fund the outlet, advertising sales have been more challenging in this economy. Despite the loss of a direct format competitor—Cox Radio's KKCM (Spirit 102.3) last month flipped to news/talk—Bob Thornton, PD of Christian AC KXOJ/Tulsa and national PD of owner Stephens Media Group, says that simply selling off Arbitron results won't cut it in today's climate.

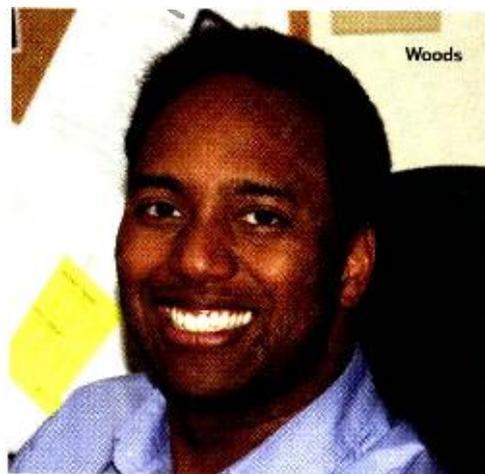
"Even on the economic side, this last go-round just emphasized with us more than ever that we're

not going to be a station that sits by the fax machine waiting on Arbitron numbers to come in so the agencies can send us their prepaid schedules."

That had never been KXOJ's philosophy, but its resolve has been strengthened to seek local clients and make money for them by building compelling campaigns and by leveraging the station's existing audience to inform listeners about clients' products. "We've seen outstanding results," Thornton says. "The further and further people get away from the old tried-and-true model of selling off ratings is a very good thing, and I'm so glad we did it."

Crista Ministries' Christian AC KCMS/Seattle director of sales Anne Marie Mulholland says she doesn't look at her job as selling a product. "We provide solutions to customers," she says. "Figure out where their challenges are and be creative about creating a solution to help them fix that problem."

Faith Communications Christian AC KSOS/Las Vegas has supported itself for the last 36 years by hosting two sharathons annually. Because of the financial changes in the economy, PD Scott Herrold says, "I feel like what our listeners are looking for has been changing just a little bit too. Our listeners keep telling us how certain songs keep pointing them back to God and how certain songs are encouraging them. We were just asking listeners the other day how they would describe the radio station in three words. And 90% of the people said, 'Hope.' " Herrold feels that's what's lacking in society as people focus on the negatives, wondering about issues like their jobs, mortgages and paying for their kids' health care. "If you lose hope, you're dead in the water. But Jesus brings that hope, and we can play music that encourages them and the personalities can share ways that listeners can find hope and point them back to something that's firm." R&R



**'We met and surpassed goal on both our FM and AM station. We had experienced a 9% drop in donations over the past several months, so the great response was powerful.'**

—Jon Fugler



CONGRATULATIONS TO ALL OUR DOVE AWARD NOMINEES

# FRANCESCA BATTISTELLI

## 5 DOVE NOMINATIONS

- NEW ARTIST OF THE YEAR
- FEMALE VOCALIST
- SONG OF THE YEAR ("I'M LETTING GO")
- POP/CONTEMPORARY SONG ("I'M LETTING GO")
- POP/CONTEMPORARY ALBUM



**"FREE TO BE ME"**  
**#1 SINGLE AT RADIO AND ITUNES**

**POINT OF GRACE**  
 - Country Recorded Song

**GROUP 1 CREW**  
 - Rock/Contemporary Song ("Keys To The Kingdom")  
 - Short Form Music Video ("Movin")  
 - Rap/Hip-Hop Album

**NEED TO BREATHE**  
 - Rock/Contemporary Song ("Washed By The Water")

**remedy drive**  
 - New Artist of The Year  
 - Rock/Contemporary Album  
 - Short Form Music Video ("Daylight")

**MEREDITH ANDREWS**  
 - Worship song ("You're Not Alone")  
 - Praise & Worship Album

*Barlow Girl*  
 - Christmas Album

~ **WORD LABEL GROUP PROMOTION TEAM** ~  
 ANDREA KLEID • BRIAN THIELE • KENNY RODGERS • RUTHANNE WHITE

Jobs and the people who want them

## Change Means Opportunity

By Kevin Peterson

Of all the changes that the Christian music industry is adapting to, it appears that job and personnel shifts are the area of greatest concern. Some of the transitions are good, like promotions, starting your own business or leaving the nest to advance your career. Others are brought about by advancements in technology, the woeful economy and format flips.

No matter what the circumstances, change can be uncertain and stressful—but it can also present incredible opportunity. The key is to remain open-minded to all possibilities while dealing with uncertain conditions and staying focused on one's goals, whether it's the morning show host who has to find a new job after an unexpected layoff or his former PD who's trying to figure out how to juggle a morning airshift that's now been added to his already long to-do list.

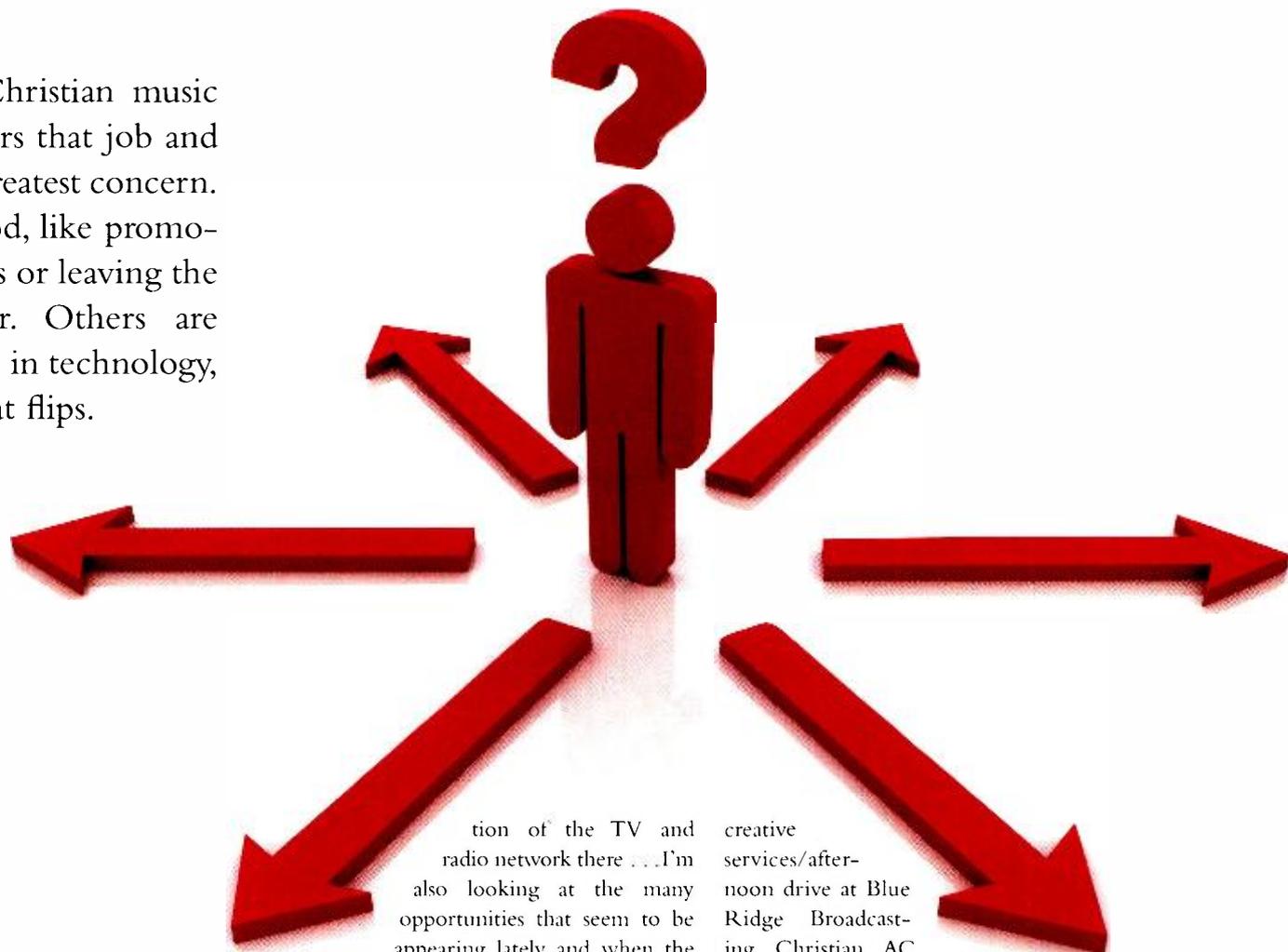
### Walking Through An Opened Door

Last fall EMF Broadcasting CEO Dick Jenkins resigned from the broadcast ministry that he helped establish more than 22 years earlier to take time off and examine what other opportunities might present themselves. "When cataclysmic change happens, you have to take some time off to reflect," he says.

His business coach told Jenkins he needed to work through the emotions that accompany leaving a long-term position, which would probably take a couple of months. "It took me about three months to get through the questioning, soul-searching, and to decide what I felt I wanted to do with the rest of my life," he recalls. He also evaluated where he had made mistakes and found it humbling to talk to people close to him to determine what his strengths and weaknesses were.

The introspection paid off. "After about three months of soul-searching, I made a conscious decision to start looking forward," he says. "I had been praying and said, 'Lord, if you open doors, I'll walk through them.' Within two weeks, I had 54 of the next 90 days booked."

Jenkins is now doing consulting work for six clients. "Probably my most comprehensive project is for United Christian Broadcasting. I've already been to Australia and New Zealand to see their operations and now I'm going to their world headquarters in London to do an evalua-



**'About 90% of the challenge of getting things turned around in your life is having a positive attitude. Once you've developed that positive attitude, it's then that opportunities open up.'**

—Dick Jenkins

tion of the TV and radio network there ... I'm also looking at the many opportunities that seem to be appearing lately and when the right one comes along I may get back into starting a network again, but different from what I created at K-LOVE and Air 1."

Former Christian AC KLTU/Dallas PD and national PD for Salem Communications Chuck Finney, who last month was a casualty of cost-cutting, also finds that leaning on one's faith is a good means of support. "I'm still praying about that and feeling like God is leading me in a direction to be working with stations or ministries on a freelance basis." This has led him to believe that consulting is "absolutely" in his future.

Talent coach Tommy Kramer offers this advice to help relieve the anxiety about possibly being laid off: "What I'm telling people who are worried about losing their jobs or having them modified or downsized is to be the best player. Derek Jeter doesn't have to worry about the Yankees firing him," he says. "And if they did, another team would give him whatever he wants to come to them two days from now."

Most people move to another job to take a higher position with more responsibility or better pay. But former Gem State Adventist Academy Christian AC KTSY/Boise, Idaho, PD/morning man Jerry Woods recently accepted a job with less responsibility—as director of

creative services/afternoon drive at Blue Ridge Broadcasting Christian AC WMIT/Asheville, N.C.—

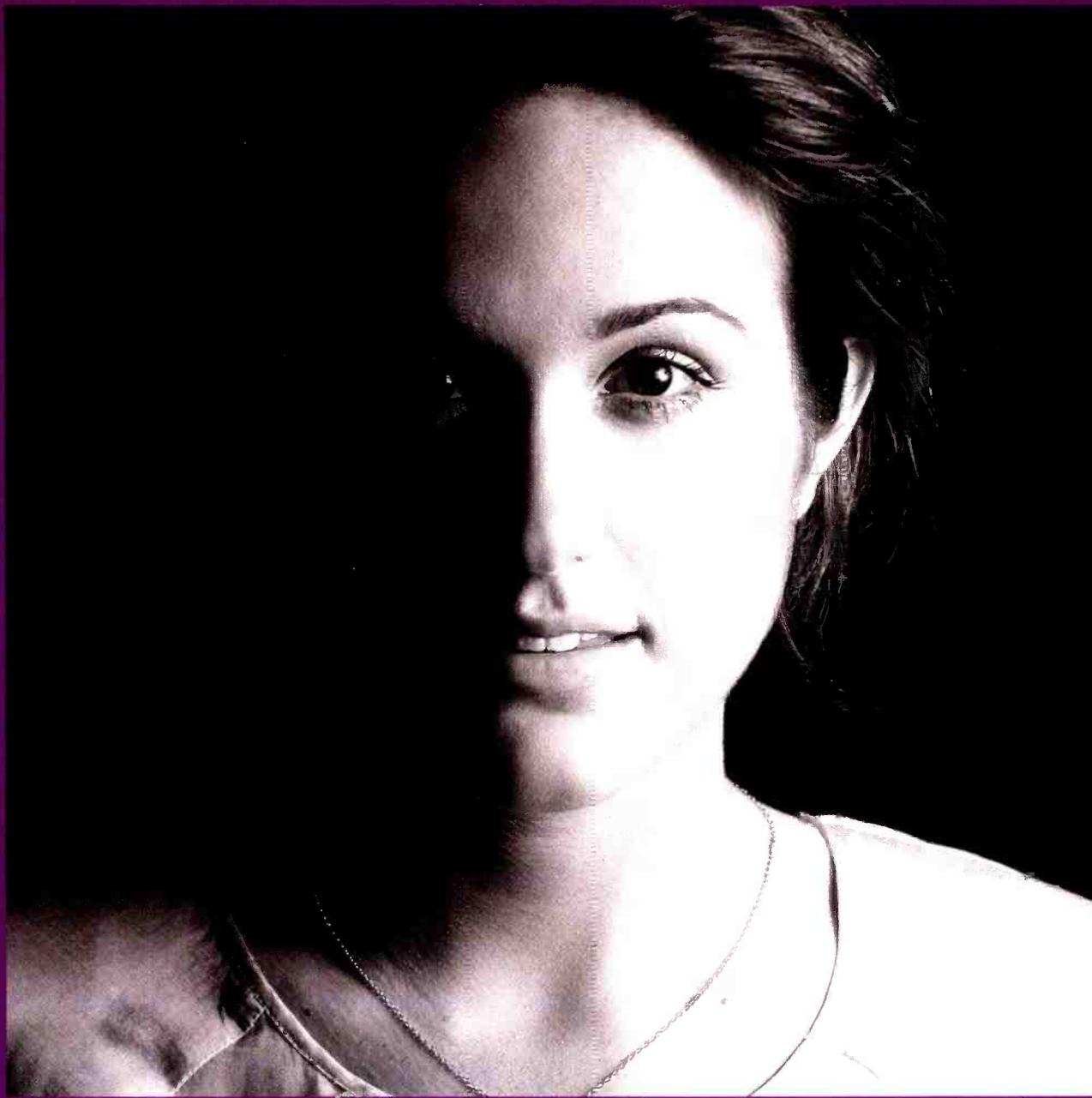
because he saw a chance he'd long been waiting for. "I've had PD offers through the years," he says. "A lot of people want to get off the air and be a full-time PD. I was always the opposite. I've always wanted to be a full-time show host and dedicate my time to that, and WMIT was a good opportunity for that."

Woods ended up at WMIT by accident, but landing his dream job ultimately came down to him being open-minded about a chance meeting. He came to Asheville for a conference at the Billy Graham Training Center, which was held on the same property as WMIT's new studios. "Because I was a West Coast guy, you couldn't fly back from Asheville and make it to Boise late in the day, so a group of us from the West Coast went to tour the station." During the tour PD Tom Greene said the station had been looking for an afternoon guy for eight months. He looked at Woods said, "Maybe you should come work here, Jerry."

Woods thought he was joking. But Greene said they should discuss it, which they did for more than an hour. "I said, 'This is great. You have a great facility, great station, but you've got

**Continued on page 32**

new  
single  
from **BRITT NICOLE**



## "The Lost Get Found"

Going for adds 4.24.09  New album in stores 8.11.09

### SARAH REEVES

new album  
**SWEET  
SWEET  
SOUND**  
in stores  
and online  
04.21

new single  
"Come Save"  
impacting  
05.22



### MATTHEW WEST

**"The Motions"**  
**# 1 AC Monitored**  
**+64 spins**

Make your  
Motions  
Resolution at  
[matthewwest.com/motions](http://matthewwest.com/motions)

**SOMETHING  
TO SAY**  
in stores and  
online now!



**"We will be moving 'The Motions' to heavy as of Monday as it is not only our top testing medium, it is our top testing song, period."**

**-Jeff Cruz, MD at WPOZ/Orlando**

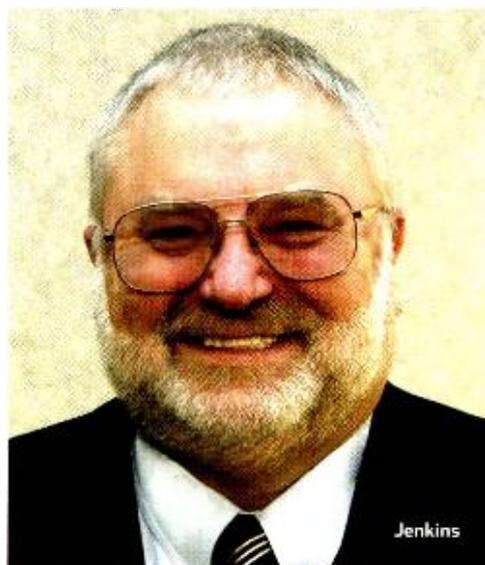
Betsy Jones  [bjones@emicmg.com](mailto:bjones@emicmg.com)  
Josh Lauritch  [jlauritch@emicmg.com](mailto:jlauritch@emicmg.com)  
Grant Hubbard  [ghubbard@emicmg.com](mailto:ghubbard@emicmg.com)

  
Follow us on Twitter:  
[@emicmgpromotion](https://twitter.com/emicmgpromotion)

Continued from page 30

to understand that my wife is from Idaho and we're never moving. But I'll call her as a courtesy to you." Woods' wife said she'd pray about it. Then she called him the next morning and said, "I think we're supposed to move to Asheville."

Scott Herrold's job change came after the station he was programming, Michael Perry Stephens' Christian rock KCXR/Tulsa, flipped to extend the brand of talk sister KXOJ/Tulsa. "It was about four to five months that I was in between jobs, at least full-time," he recalls.



Jenkins

Opportunity presented itself to Herrold in the form of a part-time gig, which enabled him to keep afloat. "The day after I left the Kross, [Renda Broadcasting's] KHTT [106.9 K-Hits]/Tulsa, the mainstream top 40 station, picked me up to do some part-time. It was neat to see how God met the needs for my family through the whole time."

The full-time job he finally accepted was that of PD/morning personality for Faith Communications Christian AC KSOS/Las Vegas, the flagship for the SOS Radio network. Herrold says, "I'm in a position now that I love, working for people that I absolutely love that care so much about people, more than they care about all the business things, and it's been really encouraging and refreshing."

After he settled into his new job, Herrold hired fellow Midwesterner Mike Couchman, Cornerstone University Christian CHR WAYG and WAYK/Grand Rapids-Kalamazoo's former PD/morning man, to be his MD. Couchman says of adapting to life in Vegas, "I tried to arrive in Vegas with no set expectations, but even so, I have been surprised at the Christian community here. It's actually huge and made up of super-devoted Jesus lovers who are very blatant about where they stand. I'd venture to say it's easier to find a Christian in Sin City than in the Bible Belt."

Couchman saw Vegas as a lucky break because of Herrold. The two of them once worked at competing CHR stations in Detroit, but after they happened to team for a presentation at a radio seminar, Couchman

decided that Herrold was "a special kind of smart and that I could learn a lot from working with him. The KSOS opening turned out to be that opportunity."

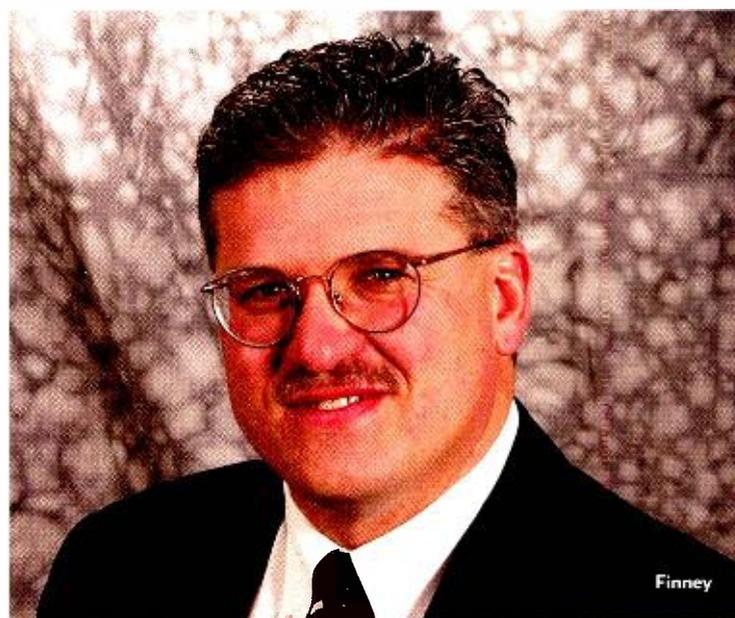
## Full Plate = New Chances

The responsibilities of Stephens Media Group national programming manager and KXOJ PD Bob Thornton have grown as the group's portfolio of stations expanded to 23, including some simulcasts. In spite of the heavy-duty balancing act, Thornton realizes that handling such a large number of outlets requires the use of some basic practices. "We look at what we do based more on communication principles," he says. "My job is not about picking the next hit song—my job is about teaching stations how to communicate better, how to reach their audience, how to create a connection and a relationship with them."

These universal tenets for radio formats are from the Bible. "It's been really fun for me to be able to apply all of the Biblical principles that I've used at KXOJ for the last 10 years to the No. 2 station [AC WRMM] in Rochester, N.Y., and actually see them respond [and] their ratings get better," he says. "That's very rewarding."

James Riley has spent his 16-year career in Christian music working for someone else, but this month he formed his own independent promotion company, Riley Promotions. He admits that taking the plunge has been a leap of faith, especially now, but he felt the time was right. When he realized that running his own business was what he was meant to do, he "felt a total peace about it. Already I've had a blast getting to know new people and seeing how God is using them. These are people I would have never met had it not been for this."

Businesses are dramatically reducing their advertising and sponsorships in central California, according to K-Life network executive director Jon Fugler, resulting in cutting the company's full-time position of business support development. "Listener support is taking



Finney

on a greater importance. However, because of the loss of business support, we have trimmed our budget," he says. Still, Fugler notes that juggling financial issues "causes us to rethink our mission and what is most important to us as a station."

## Stuff Happens

Jenkins says there are three things that people who have been downsized should remember. But his observations also apply to anyone who's trying to determine their next move when they're dealing with trying circumstances. No. 1: Stuff happens. Get over it. No. 2: Don't get angry, bitter or vengeful. "Those kinds of feelings are not healthy for you and they hurt you, not the people who you think have done an injustice to you," he says. No. 3: Consider the things that happen to you to be a learning experience. Do a self-assessment; even if it's just on the level of, "What could I have done better?" Learn from the experience to become stronger. Move forward, and don't look back.

"The future is before you in the greatest country in the world," Jenkins says. "Opportunities are everywhere and about 90% of the challenge of getting things turned around in your life is having a positive attitude. Once you've developed that positive attitude, it's then that opportunities open up."

R&R



Riley



Couchman

The long awaited return of one of  
Christian music's most successful artists

# Selah

"H O S A N N A"

*The 1st radio single from the forthcoming CD*

*"You Deliver Me"*

available now on



GOING FOR ADDS  
MAY 15



Album available everywhere  
August 25, 2009

[www.selahonline.com](http://www.selahonline.com)  
[www.curb.com](http://www.curb.com)

**CURB**  
RECORDS  
curb.com

The race to keep up with technology

## Sprint Or Marathon?

By Kevin Peterson

Technology is changing on what seems like a daily basis and stations are adapting at different paces. New media like social-networking sites, Twittering and HD radio all offer benefits that can help radio better reach listeners and enhance its relationship with them. The plethora of choices can make it hard to decide which ones are best for a station—and it can be a challenge to keep up with the new gadgets.

Whatever technology a station adopts, it should only embrace it for the right reasons, says Stephens Media national PD Bob Thornton, a self-professed tech geek since the mid-'90s.

"I'm not saying this from the perspective of an old guy who's afraid to embrace the future. I'm saying it from quite the opposite, as a guy who's been there and done that," he says. "We have allowed technology to define what we do, as opposed to using technology to our benefit."

As an example, he cites bloggers who call for stations to create an online social network or a portal site for their city. "But why?" he asks. "Who's going to leave Facebook for your social network? They've already made their decisions and they've already got their habits. And if you're a Christian AC station serving an average age of a 39- or 40-year-old woman, are you expecting her to leave terrestrial radio and now embrace your Web product only? Is that really the only future you have?"

Straight-shooting talent coach Tommy Kramer takes the opposite approach. "If you're not on Facebook, don't have an iPhone, don't have TiVo, don't text and nothing has changed on your Web site this week, you're a dinosaur and about to become extinct." He suggests getting a new phone, buying the Flip Ultra Camcorder, putting Adobe Audition or Pro Tools on your laptop or a desktop computer at home and learning how to use the devices. "The only way to live with technology changes is to roll your sleeves up and wade on in."

But while the jury is still out on whether such technologies as HD radio will have as much success as Internet radio, that hasn't stopped stations like Central Florida Educational Foundation Christian AC WPOZ (Z88.3)/Orlando and Pillar of Fire Christian AC WAWZ (Star 99.1)/New York from jumping on the bandwagon early with HD side channels to add depth to their programming options. Star 99.1 PD/morning man Johnny Stone says, "While the main channel is contemporary Christian personality radio, Star

99.1-HD 2 is all talk and teaching programs, and 99.1 HD-3 the Energy is all Christian rock and hip-hop. While the HD hardware is getting out to the public, we also stream all three of our Star channels on our Web site, star991fm.com."

Even if radio personnel aren't yet adopting all the latest technology, former EMF Broadcasting president/CEO Dick Jenkins says they at least need to be aware of it. "You've got to devote two to three hours a day to reading," he says. "If you don't stay caught up or keep a cursory knowledge of this fast-changing landscape, you're going to be left behind. You've got to understand everything from Facebook and Twitter to Wi-Fi and Wi-Max and all the different software application programs that extract business intelligence, because society isn't reacting in the way they reacted to media when you and I grew up listening to radio. They're listening to music now more than ever before, but they're doing it in entirely new avenues that we never saw coming as serious competition to radio's TSL."

### Socially Acceptable

Social networking is one area that many concur should be utilized, but not all agree on how quickly stations should start using it. Faith Communications Christian AC KSOS (SOS Radio)/Las Vegas PD/morning man Scott Herrold is one who has been onboard since the beginning. The former Christian rock KCXR (the Kross)/Tulsa PD recalls, "One thing I learned at the Kross working with [Stephens Media's Bob Thornton] was how important social networking can be to connect you with listeners." He observes that many stations create a Facebook page or Twitter because they're trendy, not because the stations really intend to use them to bond with audiences. "Bob taught me to think more along the lines of looking at where our listeners are and then meeting them there. Let's use technology to connect with them."

On the other end of the spectrum, Northwestern College Christian AC KNWS (Life 101.9)/Waterloo-Cedar Rapids, Iowa, PD Dan Raymond says, "Life 101.9 has begun to utilize common social media, creating a Facebook page. We're still learning with everyone else good ways to make use of this means to connect with our listeners."

The Christian CHR K-Life network, based



Herrold

at KLFF/San Luis Obispo, Calif., is now preparing to dive into social networking. Executive director Jon Fugler says, "We have a board initiative this year to implement the new media for creating community, growing our audience, increasing listener loyalty and providing content delivery."

WAY-FM Media Group senior VP Dusty Rhodes says he recently signed up for Facebook and plans to use it "to hopefully build deeper relationships with WAY-FM donors."

However, a Christian CHR or rock station that targets a younger audience will likely see listener adoption move very swiftly. Herrold recalls from his days at KCXR, "We launched thekross.fm and had thousands of people on our message boards and had 2.2 million hits a month on our Web site and 750,000 unique page views per month." The network was built with such tools as message boards and e-mail lists before Facebook and Twitter were popular. KCXR started searching for listeners on MySpace. "We'd type in our ZIP codes and figure out who the listeners were there, and then we had interns just adding people." Station podcasts were being downloaded and its Web site registered a lot of hits, but Herrold says it went beyond being a marketing campaign: It was about connecting with listeners, finding where and who they were, and then using that data to give listeners information they cared about.

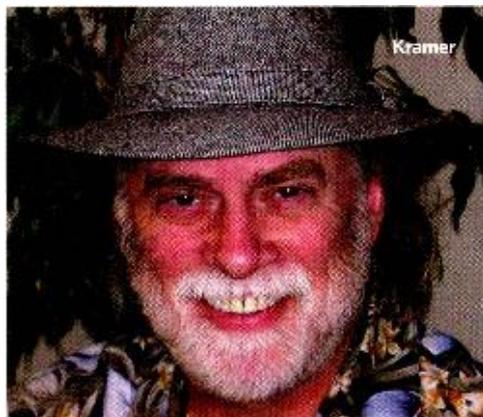
Former Christian AC KLTY/Dallas and Salem national PD Chuck Finney says that no matter what technology evolves next, he thinks content is still king.

"What we're seeing is the desire from listeners to have audio content that uplifts and encourages them, touches them emotionally," he says. "That's still the No. 1 thing that we need to be focused on, regardless of what the channel is." He adds that the most important advantage that radio has retained is that there are 1 billion-plus receivers in America and radio still reaches more than 90% of the population every week. "There's not another medium that can say that."

R&R

**'We have allowed technology to define what we do, as opposed to using technology to our benefit.'**

—Bob Thornton



Kramer



**PHILLIPS | CRAIG | DEAN**

**:: Revelation Song**

going for adds on **April 24**

**20 EARLY ADDS!**

Stations already on include:

**KSBJ, KXOJ, WCSG, WCVO, KHZR,  
WBFJ, WSMR, KCVO, WAYR, KNWI  
KNWS, WJLN, KLVV, WHCB, WHCF**

Available now on



**Upcoming Tour Schedule**

For more information on these and others, please visit [tammytrent.com](http://tammytrent.com).

- 04/24/09 Cheektowaga, NY
- 05/02-09/09 DENMARK
- 05/16/09 Schenectady, NY
- 05/22-23/09 Garland, TX
- 06/20/09 Rifle, CO
- 07/02/09 Louisville, KY
- 07/16-23/09 GREECE
- 09/25-26/09 St. Charles, MO
- 10/04/09 Franklin, TN
- 10/10/09 Sebring, FL
- 10/15/09 Cape Girardeau, MO
- 11/07/09 CANADA
- 11/13/09 Nashville, TN
- 11/20/09 Great Falls, MT
- 12/04/09 Grand Prairie, TX
- 12/05/09 Rocky Mount, NC
- 12/12/09 Lansing, MI
- 01/15/10 Grand Rapids, MI
- 02/24/10 Victoria, TX
- 03/07-14/10 SOUTH AFRICA
- 04/09-10/10 Frisco, TX
- 06/17-23/10 PERU
- 09/24-25/10 Oklahoma City, OK

**TAMMY TRENT**



**"You've Already Shown Me"**  
currently impacting  
AC/CHR radio

**"I'm Letting Go"**  
currently impacting  
INSPO radio

"On her latest album [Stronger], Tammy Trent manages to be simultaneously musically effervescent and lyrically deep. The production is light and breezy, making this an infectious pop collection that will grab the listener by the ears. The dominant theme is hope shining through the darkness, and Trent, who lost her husband in a 2001 scuba accident, delivers it with authority and compassion. "I'm Letting Go" is a poignant song of surrender, while "You've Already Shown Me" serves to remind us that God amply demonstrates his love. This is powerful music from a survivor who continues to move forward with a sweet spirit and a voice filled with unfailing hope and faith."  
— Deborah Evans Price, *Billboard Magazine*



Kyle Fenton Promotions - AC/CHR - [kylefentonpromotions@gmail.com](mailto:kylefentonpromotions@gmail.com)

Linda Meyers - INSPO - [aspenmeyers@msn.com](mailto:aspenmeyers@msn.com)

Christian stations change with the times

## Spinning The Format Wheel

By Kevin Peterson

Change is the only true constant. Whether transitions arise as the result of an opportunity or a challenge, they are often the gateway to something better, even if the journey is rough along the way.

Stations revamp their formats for a multitude of reasons. Some are trying to increase ratings and improve revenue. Others want to better fill a hole they perceive in their market. Still others aim to better complement sister stations in their market as part of a cluster sales strategy. Whatever the cause, the decision—and the resulting process—to blow up a station is never handled lightly.

While the unforgiving economy has been the impetus behind some Christian stations changing format, others have made the flip because their owners felt that different programming would better serve the changing tastes of their existing audience—or the company's own personal mission. Following are examples of how three stations have navigated these scenarios and the results that followed.

### AFR Starts Talking

At the beginning of this year American Family Radio announced that it was introducing the AFR Talk format and that all of its Christian AC stations, along with several of its soft AC/inspirational outlets, would flip to the new format. Its featured programs would include "Turning Point With David Jeremiah," "Focus on the Family," "Today's Issues" and "The Michael Reagan Hour."

The ministry says the format change was in keeping with its mission of bringing information to the Christian community.

In all, out of 197 stations, AFR flipped 130 to the new format. Approximately 60 stations remained soft AC/inspirational outlets. AC fans can still find that format online at AFR.net, as well as on the company's WAIL/Hattiesburg, Miss.

### Tulsa Loses Spirit

Last month Cox Radio flipped Christian AC KKCM (Spirit 102.3)/Tulsa to a simulcast of news/talk sister and market leader KRMG-AM. KKCM had been a Christian outlet for slightly more than three years; in the fall 2008 Arbitron it had risen to No. 4 in the market with women 25-54. But VP/market manager Dan Lawrie explained to Spirit listeners in a letter that was broadcast over the air and posted at Spirit1023

**'Competition forces you to hone your skills and get a lot better. Everything's revealed in contrast. You can find the strengths and weaknesses a lot easier.'**

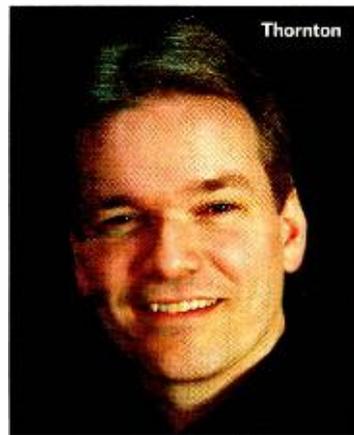
—Bob Thornton



Kelly

.com that the current state of the economy forced the company to make "difficult choices" in determining the best way to continue running the station.

"While the format was popular on the radio, the changes in the economy are forcing us, like so many other companies, to explore new ways of meeting the needs of this community while maintaining a focus on solid business operations," Lawrie said. He added that simulcasting the 24-hour news/talk format would offer valuable content to a wider audience, while affording KKCM "the opportunity to continue our role as a local employer and a strong community leader."



Thornton

The station flipped at 3 p.m. March 16 following Lawrie's announcement. Morning hosts Josh Bentley and Rebecca Bennett were displaced as a result. Afternoon driver Dave Weston remained in the building, since he had been pulling double duty by doing mornings on AC sister KRAV (Mix 96). PD/midday host Chris Kelly crossed the hall and resumed programming classic rock KJSR (Star 103), which he had done before Spirit joined the family. He's also still programming Spirit 102.3 music, which continues

to stream at Spirit1023.com as well as on Cox's TV cable system in Tulsa, which airs the audio on one of its channels.

Kelly says his advice to radio personnel in today's environment is, "Be a Swiss army knife. Be familiar with all the different facets of what goes on. Be very flexible in what you do. My change is a lot less than most people are dealing with because I didn't lose my job, but be ready for the unexpected and be ready to bend a little."

Tulsa is one of the few markets that had two Christian ACs competing head to head. Across the street, one might think that KXOJ/Tulsa PD and Stephens Media national PD Bob Thornton would have welcomed the disappearance of a

direct competitor. However, KKCM's makeover also meant adjustments could be imminent on the other side of the aisle. Thornton says, "A lot of good things come out of competition . . . It doesn't mean that competition is always pretty or easy or convenient, but it does force you to hone your skills and get a lot better."

He adds that if change is viewed as an opportunity instead of a difficult challenge, much good can come of it. Being forced to make choices in order to adapt means a station will likely either improve its performance or fall by the wayside. "I told our staff that in some ways it's much easier when you have a competitor because everything's revealed in contrast," Thornton recalls. "When you have another station that's doing what you're doing, you can contrast the differences and find the strengths and weaknesses a lot easier."

### Gradual Shift

When Joe Polek was hired in fall 2007 to be PD/MD of what is now Bangor Baptist Church soft AC/inspirational WHCF/Bangor, Maine, he was looking forward to a great task: flipping a 25-plus-year-old station with a very loyal following from Southern gospel to soft AC.

"With [competitor] K-LOVE, along with two other Christian ACs and a Christian CHR in the small market of Bangor, Maine, I needed to be very careful," he says. Polek recounts that the station's board of directors had decided before they hired him that WHCF needed to become more contemporary and to reach a younger demographic than its typical 55+ listener to help keep audience support consistent at \$500,000 per year. "My GM sat down with them and described what was in the market and what some of the options were for the direction of WHCF to go." Due to the loyal following and the already tight competition in the area, the decision was made to make a slow transition to inspirational/soft AC.

WHCF made the change by steadily tweaking the station each week; no layoffs occurred as part of the changeover. Through the process Polek says the station has heard its share of complaints, but he feels he's also seeing some great fruits from all the labor. "The airstaff is working hard on being real, relevant, relatable and local, along with connecting our listeners to many of our new artists." As for the results, Polek says, "We still hear from the older crowd who wants more of the Southern gospel back, but we have seen a huge influx in the 35- to 54-year-old demo. We also reached our pledge drive goal of \$530,000 . . . the highest ever raised in the 27-year history of WHCF."

R&R

# "JESUS SAVES"

## TRAVIS COTTRELL

Added at 7 Soft AC/INSP reporters in just 3 weeks!

Early believers include:

**American Family Radio Network**

**KCFB** St Cloud, MN

**WCRH** Hagerstown, MD

**KLTV** Ponca City, OK

**WNFR** Flint, MI

**KCRN** San Angelo, TX

**WHCB** Bristol, TN

**Add to your worship rotation & weekend worship show at AC radio!**

Spinning at these AC reporters:

**Family Life Network**

**WBSN** New Orleans, LA

**WDJC** Birmingham, AL

**WRBS** Baltimore, MD

**WCQR** Bristol, TN

**GOING FOR ADDS & CONVERSIONS TODAY AT SOFT AC/INSP RADIO!**

AVAILABLE NOW AT

PLAYMPE & PRAISEDISC



RADIO PROMOTION:

MarkGiles@HitRadioPromo.com

WWW.TRAVISCOTTRELL.COM



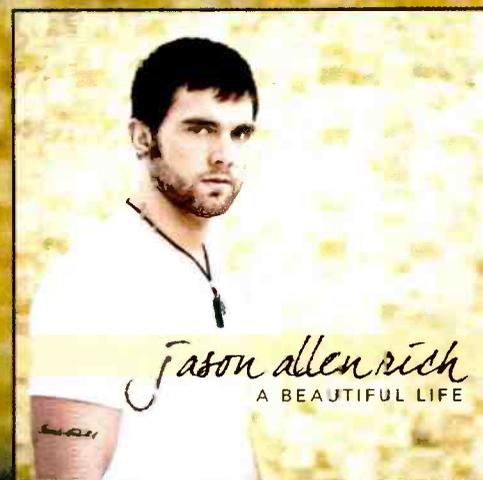
# Jason Allen Rich

## A BEAUTIFUL LIFE

#5 iTunes Albums Sales

"Taste And See"  
Impacting Radio Now

"Arms Open Wide"  
Top 60 iTunes Single  
Impacting Video Outlets



VSR Music Group/EMI CMG Music Distribution, Mesa, AZ

www.myspace.com/vsrmusic

# R&R CHRISTIAN AC

POWERED BY **nielsen** BDS

**DMDS** DIGITAL DOWNLOADS AVAILABLE AT DMDS.COM



► **JARS OF CLAY** CLAIM MOST INCREASED PLAYS (UP 124), MOST ADDED AND CROSS THE AIRPOWER THRESHOLD WITH "TWO HANDS" (23-18). ON APRIL 21, THE GROUP RELEASES "THE LONG FALL BACK TO EARTH," ITS FIRST FULL-LENGTH STUDIO ALBUM SINCE "GOOD MONSTERS" THREE YEARS AGO.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	NIelsen BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS RANK
1	2	21	<b>MATTHEW WEST</b> THE MOTIONS	NO. 1 (1WK) SPARROW/EMI CMG	1729 +64	4.004 2
2	3	15	<b>MERCYME</b> FINALLY HOME	INO	1717 +64	4.310 1
3	1	15	<b>FRANCESCA BATTISTELLI</b> FREE TO BE ME	FERVENT/WORD-CURB	1714 -6	3.730 3
4	4	31	<b>JEREMY CAMP</b> THERE WILL BE A DAY	BEC/TOOTH & NAIL	1439 -52	3.470 4
5	8	12	<b>NEWSBOYS</b> IN THE HANDS OF GOD	INPOP	1392 +57	2.289 12
6	9	11	<b>CHRIS TOMLIN</b> I WILL RISE	SIXSTEPS/SPARROW/EMI CMG	1375 +104	2.529 10
7	6	35	<b>TENTH AVENUE NORTH</b> BY YOUR SIDE	REUNION/PLG	1360 -44	3.182 6
8	5	30	<b>THIRD DAY</b> REVELATION	ESSENTIAL/PLG	1345 -141	3.466 5
9	7	24	<b>JOSH WILSON</b> SAVIOR, PLEASE	SPARROW/EMI CMG	1194 -141	2.207 13
10	10	8	<b>BIG DADDY WEAVE</b> YOU FOUND ME	FERVENT/WORD-CURB	1145 +47	2.471 11
11	12	44	<b>BRANDON HEATH</b> GIVE ME YOUR EYES	MONOMODE/REUNION/PLG	1020 -30	2.919 7
12	11	39	<b>TOBYMAC FEATURING KIRK FRANKLIN &amp; MANDISA</b> LOSE MY SOUL	FOREFRONT/EMI CMG	1005 -80	2.635 8
13	13	9	<b>MANDISA</b> MY DELIVERER	SPARROW/EMI CMG	986 +104	2.567 9
14	14	7	<b>JIMMY NEEDHAM</b> FORGIVEN AND LOVED	INPOP	815 +112	1.580 15
15	15	43	<b>CHRIS TOMLIN</b> JESUS MESSIAH	SIXSTEPS/SPARROW/EMI CMG	710 -2	1.517 16
16	16	4	<b>BRANDON HEATH</b> WAIT AND SEE	MONOMODE/REUNION/PLG	626 +85	1.864 14
17	17	10	<b>LINCOLN BREWSTER</b> GOD YOU REIGN	INTEGRITY	547 +35	0.740 26
18	23	7	<b>JARS OF CLAY</b> TWO HANDS	AIRPOWER/MOST INCREASED PLAYS/MOST ADDED GRAY MATTERS/ESSENTIAL/PLG	535 +124	1.162 17
19	22	5	<b>BLUETREE</b> GOD OF THIS CITY	LUCID	482 +50	0.563 30
20	20	11	<b>ABOVE THE GOLDEN STATE</b> I'LL LOVE YOU SO	AIRPOWER SPARROW/EMI CMG	467 +23	0.911 20
21	21	15	<b>MARK HARRIS</b> ONE TRUE GOD	INO	438 +1	0.695 27
22	24	3	<b>JONNY DIAZ</b> MORE BEAUTIFUL YOU	INO	417 +65	0.835 21
23	18	17	<b>THE MICHAEL GUNGOR BAND</b> ANCIENT SKIES	BRASH	416 -49	0.361 -
24	19	15	<b>IAN ESKELIN, MARK STUART &amp; VICKY BEECHING</b> LORD	INTEGRITY	410 -46	0.798 22
25	26	5	<b>BEBO NORMAN</b> PULL ME OUT	BEC/TOOTH & NAIL	347 +32	0.112 -
26	25	11	<b>JOHN WALLER</b> WHILE I'M WAITING	BEACH STREET/REUNION/PLG	330 +18	0.788 23
27	29	3	<b>RUSH OF FOOLS</b> LOSE IT ALL	MIDAS	327 +41	0.506 -
28	NEW		<b>MAT KEARNEY</b> CLOSER TO LOVE	AWARE/COLUMBIA/INPOP	320 +73	1.036 18
29	NEW		<b>REMEDY DRIVE</b> ALL ALONG	WORD-CURB	317 +57	0.446 -
30	27	11	<b>THE FRAY</b> YOU FOUND ME	EPIC/INO	304 -4	0.964 19

THIS WEEK	ARTIST TITLE / IMPRINT / PROMOTION LABEL	NIelsen BDS CERTIFICATIONS	PLAYS TW LW
1	<b>LAURA STORY</b> MIGHTY TO SAVE (INO)		687 675
2	<b>DOWNHERE</b> HERE I AM (CENTRICITY)		632 660
3	<b>MERCYME</b> YOU REIGN (INO)		613 608
4	<b>BIG DADDY WEAVE</b> WHAT LIFE WOULD BE LIKE (FERVENT/WORD-CURB)		611 620
5	<b>ADDISON ROAD</b> HOPE NOW (INO)		589 630

THIS WEEK	ARTIST TITLE / IMPRINT / PROMOTION LABEL	NIelsen BDS CERTIFICATIONS	PLAYS TW LW
6	<b>AARON SHUST</b> MY SAVIOR MY GOD (BRASH)		570 588
7	<b>TREE63</b> BLESS'D BE YOUR NAME (INPOP)		554 544
8	<b>CASTING CROWNS</b> EAST TO WEST (BEACH STREET/REUNION/PLG)		549 539
9	<b>LINCOLN BREWSTER</b> EVERLASTING GOD (INTEGRITY)		524 533
10	<b>CASTING CROWNS</b> SLOW FADE (BEACH STREET/REUNION/PLG)		510 543

## MOST ADDED

ARTIST TITLE / LABEL	NEW STATIONS
<b>JARS OF CLAY</b> Two Hands (Gray Matters/Essential/PLG) Family Life Network, KFIS, KSGN, WBDX, WCSG, WJQK, WLFJ	7
<b>MANDISA</b> My Deliverer (Sparrow/EMI CMG) KFIS, KSGN, KWND, WJIE, WRMC	5
<b>JIMMY NEEDHAM</b> Forgiven And Loved (Inpop) KFIS, KKFS, KKSP, KXOJ, WBDX	5
<b>JONNY DIAZ</b> More Beautiful You (INO) Family Life Network, KLTY, WCQR, WJTL, WPOZ	5
<b>PHILLIPS, CRAIG &amp; DEAN</b> Revelation Song (INO) KHZR, KNWI, KSBJ, KXOJ, WCVO	5
<b>BRANDON HEATH</b> Wait And See (Reunion/PLG) KFIS, KKSP, WJKL	3
<b>MAT KEARNEY</b> Closer To Love (Aware/Columbia/Inpop) KFIS, KKSP, WJTL	3
<b>MIKESCHAIR</b> Can't Take Away (Curb) KNWI, WFFH, WNBC	3
<b>NATALIE GRANT</b> Perfect People (Curb) KBNJ, KHZR, WJIE	3

### ADDED AT...

**FAMILY LIFE** *familylife*  
Network  
PD/MD: Cecil Van Houten  
Chris And Conrad, Lead Me to the Cross, O  
Tenth Avenue North, Hold My Heart, O  
Jonny Diaz, More Beautiful You, O  
Jars Of Clay, Two Hands, O

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

## NEW AND ACTIVE

ARTIST TITLE / LABEL	PLAYS /GAIN	ARTIST TITLE / LABEL	PLAYS /GAIN
<b>MIKESCHAIR</b> Can't Take Away (Curb) TOTAL STATIONS: 16	300/32	<b>KARI JOBE</b> I'm Singing (Integrity) TOTAL STATIONS: 18	219/5
<b>JEREMY RIDDLE</b> Bless His Name (Varietal/Vineyard) TOTAL STATIONS: 18	248/15	<b>DOWNHERE</b> Hope Is Rising (Centricity) TOTAL STATIONS: 14	187/23
<b>KUTLESS</b> I Do Not Belong (BEC/Tooth & Nail) TOTAL STATIONS: 12	244/14	<b>MEREDITH ANDREWS</b> The New Song We Sing (Word-Curb) TOTAL STATIONS: 12	169/41
<b>BUILDING 429</b> Always (INO) TOTAL STATIONS: 19	240/54	<b>CHRISTY NOCKELS</b> Life Light Up (Sixsteps/Sparrow/EMI CMG) TOTAL STATIONS: 10	153/13
<b>REVIVE</b> Chorus Of The Saints (Essential/PLG) TOTAL STATIONS: 16	234/12	<b>ISRAEL HOUGHTON</b> My Tribute (Integrity) TOTAL STATIONS: 13	136/22

## MOST INCREASED PLAYS

+124	<b>JARS OF CLAY</b> Two Hands (Gray Matters/Essential/PLG) WJKL +57, KFIS +24, KBNJ +16, WFSH +12, SXMS +11, WCRJ +11, WCIE +8, WJQK +8, KFIS +7, WBDX +3
+112	<b>JIMMY NEEDHAM</b> Forgiven And Loved (Inpop) KFIS +23, KTSY +16, WCRJ +17, WAKW +12, WPAR +12, KKSP +10, WDJC +7, KLJC +7, KSGN +4, WMHK +4
+104	<b>CHRIS TOMLIN</b> I Will Rise (Sixsteps/Sparrow/EMI CMG) KTSY +24, WFHM +21, KGBI +20, WCRJ +19, KNWI +11, WFSH +9, WJQK +7, WNNWC +6, KSGN +6, KLJC +5
+104	<b>MANDISA</b> My Deliverer (Sparrow/EMI CMG) KFIS +23, WJIE +20, SXMS +19, WCRJ +18, WCIE +8, KLJC +8, KAIM +7, WRMC +6, WJTL +5, KWND +5
+85	<b>BRANDON HEATH</b> Wait And See (Monomode/Reunion/PLG) KFIS +25, KBIO +14, WAKW +12, KKSP +12, WCRJ +11, KLTY +9, WPAR +9, WMIJZ +9, WJIE +3, KCMS +2

FOR WEEK ENDING APRIL 12, 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 20. © 2009 Nielsen Business Media, Inc. All rights reserved.

Now available with Perforation

# Rollasign™

Disposable Plastic Banners

**TOLLFREE 1.800.231.6074** [www.rollasign.com](http://www.rollasign.com)

**FREE SET OF PLATES**  
WITH INITIAL ORDER!  
**CALL US TODAY**  
for more details  
713.507.4251

# R&R CHRISTIAN

POWERED BY nielsen BDS

DMDS DIGITAL DOWNLOADS AVAILABLE AT DMDS.COM



► WORSHIP ARTIST **CHRIS TOMLIN** POSTS HIS THIRD CONSECUTIVE NO. 1 ON SOFT AC/INSPIRATIONAL, AS "I WILL RISE" CLIMBS 2-1. HIS CHART-TOPPING STREAK BEGAN WITH "AMAZING GRACE (MY CHAINS A'RE GONE)" (SIX WEEKS AT THE SUMMIT IN 2007) AND CONTINUED WITH "JESUS MESSIAH" (NINE WEEKS BEGINNING LAST SEPTEMBER).

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	IMPRINT / PROMOTION LABEL	PLAYS	
					TW	+/-
1	1	14	<b>FRANCESCA BATTISTELLI</b> FREE TO BE ME	FERVENT/WORD-CURB	1137	-33
2	2	20	<b>MATTHEW WEST</b> THE MOTIONS	SPARRROW/EMI CMG	968	-13
3	3	20	<b>RED</b> NEVER BE THE SAME	ESSENTIAL/PLG	861	-44
4	4	32	<b>TENTH AVENUE NORTH</b> BY YOUR SIDE	REUNION/PLG	821	-33
5	5	8	<b>REMEDY DRIVE</b> ALL ALONG	WORD-CURB	780	+1
6	6	23	<b>RUSH OF FOOLS</b> LOSE IT ALL	MIDAS	685	-41
7	7	15	<b>FRAY</b> YOU FOUND ME	EPIC/INO	625	-25
8	8	8	<b>DOWNHERE</b> MY LAST AMEN	CENTRICITY	624	+12
9	9	9	<b>JARS OF CLAY</b> TWO HANDS	GRAY MATTERS/ESSENTIAL/PLG	615	+22
10	13	4	<b>MAT KEARNEY</b> CLOSER TO LOVE	AWARE/COLUMBIA/INPOP	570	+47
11	14	12	<b>NEWSBOYS</b> IN THE HANDS OF GOD	INPOP	554	+33
12	11	10	<b>KUTLESS</b> TO KNOW THAT YOU'RE ALIVE	BEC/TOOTH & NAIL	510	-38
13	17	6	<b>HAWK NELSON</b> LET'S DANCE	BEC/TOOTH & NAIL	486	+67
14	15	31	<b>JEREMY CAMP</b> THERE WILL BE A DAY	BEC/TOOTH & NAIL	468	-13
15	16	12	<b>SEVENGLORY</b> ALL OF THIS FOR YOU	7 SPIN	446	-2
16	12	19	<b>VOTA</b> HARD TO BELIEVE	INO	432	-98
17	20	3	<b>MIKESCHAIR</b> CAN'T TAKE AWAY	CURB	416	+35
18	22	3	<b>FM STATIC</b> TAKE ME AS I AM	TOOTH & NAIL	393	+58
19	18	14	<b>THIS BEAUTIFUL REPUBLIC</b> BEAUTIFULLY BROKEN	FOREFRONT/EMI CMG	385	-10
20	19	10	<b>B. REITH</b> MESS	GOTEE	375	-15
21	<b>NEW</b>		<b>MANDISA</b> MY DELIVERER	SPARROW/EMI CMG	317	+43
22	30	9	<b>FIREFLIGHT</b> YOU GAVE ME A PROMISE	FLICKER/PLG	309	+34
23	26	8	<b>JOSH WILSON</b> SAVIOR, PLEASE	SPARROW/EMI CMG	305	+19
24	34	2	<b>BLUETREE</b> GOD OF THIS CITY	LUCID	301	+9
25	29	4	<b>MAINSTAY</b> BECOME WHO YOU ARE	BEC/TOOTH & NAIL	300	+18
26	28	2	<b>BRANDON HEATH</b> WAIT AND SEE	REUNION/PLG	294	+11
27	<b>RE-ENTRY</b>		<b>MERCYME</b> GOODBYE ORDINARY	INO	286	+19
28	9	9	<b>ADDISON ROAD</b> THIS COULD BE OUR DAY	INO	275	-16
29	<b>NEW</b>		<b>AFTERS</b> OCEAN WIDE	INO	265	+55
30	17	8	<b>NEVERTHELESS</b> IT'S TRUE	FLICKER/PLG	265	-20

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	IMPRINT / PROMOTION LABEL	PLAYS	
					TW	+/-
1	12		<b>ABANDON</b> HOLD ON	FDREFRONT/EMI CMG	283	+19
2	7	12	<b>HAWK NELSON</b> LET'S DANCE	BEC/TOOTH & NAIL	253	+21
3	4	15	<b>THIS BEAUTIFUL REPUBLIC</b> SURRENDER SAVED MY LIFE	FOREFRONT/EMI CMG	246	+9
4	2	18	<b>IVORYLINE</b> HEARTS AND MINDS	TOOTH & NAIL	246	-16
5	10	10	<b>DECYFER DOWN</b> FADING	INO	245	+27
6	11	7	<b>DISCIPLE</b> ROMANCE ME	INO	235	+19
7	6	20	<b>FAMILY FORCE 5</b> RADIATOR	TMG	234	-2
8	9	11	<b>RUN KID RUN</b> SET THE DIAL	TOOTH & NAIL	227	+8
9	8	10	<b>PHILMONT</b> THE DIFFERENCE	FDREFRONT/EMI CMG	227	+5
10	5	10	<b>FALLING UP</b> STREAMS OF WOE AT ACHERON	BEC/TOOTH & NAIL	227	-9
11	16	7	<b>FM STATIC</b> THE UNAVOIDABLE BATTLE OF FEELING ON THE OUTSIDE	TOOTH & NAIL	225	+38
12	11	8	<b>FIREFLIGHT</b> STAND UP	FLICKER/PLG	225	+22
13	3	15	<b>NEVERTHELESS</b> CROSS MY HEART	FLICKER/PLG	224	-16
14	18	6	<b>RED</b> DEATH OF ME	ESSENTIAL/PLG	215	+37
15	17	9	<b>PILLAR</b> STATE OF EMERGENCY	ESSENTIAL/PLG	212	+34
16	20	2	<b>EVERYDAY SUNDAY</b> BEST NIGHT OF OUR LIVES	INPOP	210	+49
17	14	15	<b>CHILDREN 18:3</b> HOMEMADE VALENTINE	TOOTH & NAIL	198	+3
18	15	13	<b>THE CONTACT</b> BLACK SEA	7 SPIN	173	-19
19	19	8	<b>SUPERCHIC(K)</b> CROSS THE LINE	INPOP	160	-7
20	23	2	<b>HOUSE OF HEROES</b> CODE NAME: RAVEN	MONO VS STEREO/GOTEE	156	+23
21	22	8	<b>FLYNN ADAM</b> SUCH A TIME	GOTEE	151	+14
22	21	4	<b>RUTH</b> BACK TO THE FIVE	TOOTH & NAIL	143	+3
23	25	10	<b>FRAY</b> YOU FOUND ME	EPIC/INO	118	+6
24	27	3	<b>HYMNS OF EDEN</b> ALL I NEED	ROCK ONE	117	+26
25	26	5	<b>I AM TERRIFIED</b> TO THE SERVICE	GOTEE	109	+15
26	<b>NEW</b>		<b>CLEMENCY</b> CONTROL	CLEMENCY	104	+41
27	30	2	<b>MANAFEST</b> STEPPIN' OUT	BEC/TOOTH & NAIL	103	+28
28	28	2	<b>BECOMING</b> THE ONE TO HURT YOU	TOOTH & NAIL	99	+14
29	24	4	<b>SEVENTH DAY SLUMBER</b> SURRENDER	BEC/TOOTH & NAIL	99	-14
30	<b>NEW</b>		<b>ANBERLIN</b> FEEL GOOD DRAG	UNIVERSAL REPUBLIC	73	+5

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	IMPRINT / PROMOTION LABEL	PLAYS	
					TW	+/-
1	12		<b>CHRIS TOMLIN</b> I WILL RISE	SIXSTEPS/SPARROW/EMI CMG	377	+10
2	14		<b>MERCYME</b> FINALLY HOME	INO	377	+5
3	11		<b>LINCOLN BREWSTER</b> GOD YOU REIGN	INTEGRITY	334	-5
4	9		<b>AVALON</b> STILL MY GOD	SPARROW/EMI CMG	332	+3
5	9		<b>KATINAS</b> PRAYING FOR YOU	DESTINY-EXECUTIVE	269	+37
6	7		<b>BEBO NORMAN</b> THE ONLY HOPE	BEC/TOOTH & NAIL	247	+11
7	4		<b>LAURA STORY</b> BLESS THE LORD	INO	239	+37
8	12		<b>CARMEN D'ARCY</b> WE ADORE THEE	BRICK STREET/MARTINGALE	226	+3
9	11		<b>JOSH WILSON</b> SAVIOR, PLEASE	SPARROW/EMI CMG	206	+12
10	7		<b>ISRAEL HOUGHTON</b> MY TRIBUTE MEDLEY	INTEGRITY	204	+16

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	IMPRINT / PROMOTION LABEL	PLAYS	
					TW	+/-
11	5	19	<b>NATALIE GRANT</b> OUR HOPE ENDURES	CURB	204	-39
12	18	3	<b>JIM BRICKMAN FEAT. RUSH OF FOOLS</b> NEVER FAR AWAY	TIME LIFE	171	+32
13	13	9	<b>FRANCESCA BATTISTELLI</b> FREE TO BE ME	FERVENT/WORD-CURB	162	+11
14	16	10	<b>TWILA PARIS</b> NOT FORGOTTEN	EI	151	+9
15	19	2	<b>MICHAEL W. SMITH</b> DEEP IN LOVE WITH YOU	REUNION/PLG	148	+20
16	14	5	<b>NEWSBOYS</b> IN THE HANDS OF GOD	INPOP	135	-15
17	<b>RE-ENTRY</b>		<b>ASHMONT HILL</b> GIFTED RESPONSE	AXIOM	127	+22
18	<b>NEW</b>		<b>BRANDON HEATH</b> WAIT AND SEE	REUNION/PLG	125	+31
19	30	4	<b>TAMMY TRENT</b> I'M LETTING GO	SEPTEMBER DAY	121	0
20	15	13	<b>MATTHEW WEST</b> THE MOTIONS	SPARROW/EMI CMG	119	-27

FOR WEEK ENDING APRIL 12, 2009

## 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).

**NEW** 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 in our 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 in our 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, 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 and

HotAC titles move to recurrent after 52 weeks if they rank below No. 5, after 26 weeks if they rank below No. 10, or after 20 weeks if they rank below No. 15.

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

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	IMPRINT / PROMOTION LABEL	PLAYS TW	+/-
1	3	13	<b>NEWSBOYS</b> IN THE HANDS OF GOD	INPOP	978	+41
2	5	10	<b>CHRIS TOMLIN</b> I WILL RISE	SIXSTEPS/SPARROW/EMI CMG	950	+66
3	2	15	<b>MERCYME</b> FINALLY HOME	INO	942	+3
4	1	14	<b>FRANCESCA BATTISTELLI</b> FREE TO BE ME	FERVENT/WORD-CURB	937	-11
5	4	23	<b>MATTHEW WEST</b> THE MOTIONS	SPARROW/EMI CMG	876	-30
6	7	9	<b>BIG DADDY WEAVE</b> YOU FOUND ME	FERVENT/WORD-CURB	762	+48
7	8	11	<b>MANDISA</b> MY DELIVERER	SPARROW/EMI CMG	695	+40
8	6	33	<b>TENTH AVENUE NORTH</b> BY YOUR SIDE	REUNION/PLG	679	-41
9	9	27	<b>JOSH WILSON</b> SAVIOR, PLEASE	SPARROW/EMI CMG	599	-31
10	10	32	<b>JEREMY CAMP</b> THERE WILL BE A DAY	BEC/TOOTH & NAIL	582	-47
11	11	10	<b>BEBO NORMAN</b> PULL ME OUT	BEC/TOOTH & NAIL	581	-9
12	13	29	<b>THIRD DAY</b> REVELATION	ESSENTIAL/PLG	536	+13
13	12	8	<b>JIMMY NEEDHAM</b> FORGIVEN AND LOVED	INPOP	530	-3
14	15	9	<b>REMEDY DRIVE</b> ALL ALONG	WORD-CURB	415	+37
15	14	9	<b>JARS OF CLAY</b> TWO HANDS	GRAY MATTERS/ESSENTIAL/PLG	398	+20
16	25	3	<b>BRANDON HEATH</b> WAIT AND SEE	REUNION/PLG	375	+101
17	16	11	<b>KUTLESS</b> I DO NOT BELONG	BEC/TOOTH & NAIL	371	+11
18	22	5	<b>BLUETREE</b> GOD OF THIS CITY	LUCID	366	+66
19	17	11	<b>ABOVE THE GOLDEN STATE</b> I'LL LOVE YOU SO	SPARROW/EMI CMG	366	+8
20	18	5	<b>JONNY DIAZ</b> MORE BEAUTIFUL YOU	INO	363	+21
21	20	8	<b>LINCOLN BREWSTER</b> GOD YOU REIGN	INTEGRITY	354	+29
22	19	7	<b>DOWNHERE</b> HOPE IS RISING	CENTRICITY	326	-4
23	24	4	<b>CHRIS AND CONRAD</b> LEAD ME TO THE CROSS	VSR	313	+44
24	23	6	<b>JEREMY RIDDLE</b> BLESS HIS NAME	VINEYARD/VARIETAL	298	+2
25	27	7	<b>SARAH REEVES</b> SWEET SWEET SOUND	SPARROW/EMI CMG	271	+3
26	<b>NEW</b>		<b>DECEMBERADIO</b> LOOK FOR ME	SLANTED/SPRING HILL	264	+58
27	28	11	<b>REVIVE</b> CHORUS OF THE SAINTS	ESSENTIAL/PLG	264	+6
28	24	15	<b>MARK HARRIS</b> ONE TRUE GOD	INO	234	-49
29	<b>NEW</b>		<b>RUSH OF FOOLS</b> LOSE IT ALL	MIDAS	228	+12
30	29	2	<b>MIKESCHAIR</b> CAN'T TAKE AWAY	CURB	221	-7

## COUNTRY INDICATOR HIGHLIGHTS

### NO. 1

ARTIST TITLE	IMPRINT / PROMOTION LABEL
<b>RASCAL FLATTS</b> HERE COMES GOODBYE	LYRIC STREET

### MOST ADDED

ARTIST TITLE	IMPRINT / PROMOTION LABEL	NEW STATIONS
<b>REBA STRANGE</b>	STARSTRUCK/VALORY	36
<b>DARIUS RUCKER</b> ALRIGHT	CAPITOL NASHVILLE	32
<b>KENNY CHESNEY</b> OUT LAST NIGHT	BNA	13
<b>ZAC BROWN BAND</b> WHATEVER IT IS	HOME GROWN/ATLANTIC/BIG PICTURE	13
<b>JACK INGRAM</b> BAREFOOT AND CRAZY	BIG MACHINE	10
<b>PAT GREEN</b> COUNTRY STAR	BNA	9
<b>MILEY CYRUS</b> THE CLIMB	WALT DISNEY/HOLLYWOOD.LYRIC STREET	9

### MOST INCREASED PLAYS

ARTIST TITLE	IMPRINT / PROMOTION LABEL	GAIN
<b>KENNY CHESNEY</b> OUT LAST NIGHT	BNA	+549
<b>REBA STRANGE</b>	STARSTRUCK/VALORY	+511
<b>DARIUS RUCKER</b> ALRIGHT	CAPITOL NASHVILLE	+348
<b>KEITH URBAN</b> KISS A GIRL	CAPITOL NASHVILLE	+345
<b>ZAC BROWN BAND</b> WHATEVER IT IS	HOME GROWN/ATLANTIC/BIG PICTURE	+277
<b>BRAD PAISLEY</b> THEN	ARISTA NASHVILLE	+275
<b>SUGARLAND</b> IT HAPPENS	MERCURY	+267

### INDICATOR EXCLUSIVES

TW	LW	ARTIST TITLE	IMPRINT / PROMOTION LABEL	TW PLAYS	+/-
38	40	<b>KATIE ARMIGER</b> TRAIL OF LIES	COLC RIVER	559	+43
44	44	<b>JULIA BURTON</b> WHAT A WOMAN WANTS	EMERALD RIVER/SPINVILLE	379	+4
52	54	<b>LANCE MILLER</b> GEORGE JONES & JESUS	BIG 7/LOFTON CREEK	147	0
54	60	<b>EMILY WEST</b> THAT KIND OF HAPPY	CAPITOL NASHVILLE	134	+34
55	52	<b>DARREN KOZELSKY</b> GOOD DAY TO GET GONE	MAJOR 7TH/SPINVILLE/NINE FORTH	132	-17
57	—	<b>JOE NICHOLS</b> BELIEVERS	UNIVERSAL SOUTH	125	+85

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



## CHRISTIAN CHR MUSIC RESEARCH

ARTIST TITLE	IMPRINT / PROMOTION LABEL	TOTAL	FAM%	BURN%	W 18-24	W 25-34	W 18-34
<b>MATTHEW WEST</b> THE MOTIONS	SPARROW/EMI CMG	4.32	95%	17%	4.27	4.25	4.26
<b>TENTH AVENUE NORTH</b> BY YOUR SIDE	REUNION/PLG	4.27	97%	19%	4.31	4.14	4.24
<b>THE AFTERS</b> OCEAN WIDE	INO	4.21	82%	18%	4.56	4.14	4.43
<b>MAINSTAY</b> BECOME WHO YOU ARE	BEC/TOOTH & NAIL	4.09	82%	12%	3.50	4.40	3.85
<b>HAWK NELSON</b> LET'S DANCE	BEC/TOOTH & NAIL	4.08	74%	10%	3.85	4.00	3.94
<b>KUTLESS</b> TO KNOW THAT YOU'RE ALIVE	BEC/TOOTH & NAIL	4.08	86%	13%	4.03	3.92	3.99
<b>THE FRAY</b> YOU FOUND ME	EPIC/INO	4.07	96%	21%	4.12	3.87	4.00
<b>FRANCESCA BATTISTELLI</b> FREE TO BE ME	FERVENT/WORD-CURB	4.06	98%	25%	3.88	4.20	4.03
<b>REMEDY DRIVE</b> ALL ALONG	WORD-CURB	4.04	84%	11%	4.02	3.83	3.96
<b>THIS BEAUTIFUL REPUBLIC</b> BEAUTIFULLY BROKEN	FOREFRONT/EMI CMG	4.03	75%	17%	3.97	3.94	3.96
<b>BLUETREE</b> GOD OF THIS CITY	LUCID	4.02	76%	11%	3.92	4.08	3.99
<b>JEREMY CAMP</b> THERE WILL BE A DAY	BEC/TOOTH & NAIL	4.02	98%	26%	3.86	3.95	3.91
<b>RUSH OF FOOLS</b> LOSE IT ALL	MIDAS	3.99	97%	21%	3.96	3.82	3.90
<b>JOSH WILSON</b> SAVIOR, PLEASE	SPARROW/EMI CMG	3.98	70%	15%	3.77	3.97	3.87
<b>VOTA</b> HARD TO BELIEVE	INO	3.97	89%	20%	4.00	3.78	3.90
<b>DOWNHERE</b> MY LAST AMEN	CENTRICITY	3.96	67%	15%	4.00	3.87	3.96
<b>RED</b> NEVER BE THE SAME	INO	3.96	90%	18%	3.95	3.88	3.92
<b>MERCYME</b> GOODBYE ORDINARY	INO	3.92	64%	13%	3.60	4.10	3.85
<b>NEWSBOYS</b> IN THE HANDS OF GOD	INPOP	3.88	90%	20%	3.69	3.83	3.75
<b>JARS OF CLAY</b> TWO HANDS	GRAY MATTERS/ESSENTIAL/PLG	3.87	80%	16%	3.93	3.70	3.82

This report is a cumulative sample of current online music surveys conducted by Christian CHR stations across the country. Total sample size is 880 respondents. Total average favorability estimates are based on a scale of 1-5. (1= don't like it at all, 5 = love it). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. Persons are screened via the internet. Once passed, they can take the music test when invited to do so by their local radio station. When comparing this data with what is happening at your station please keep in mind that number of spins, percentage of familiarity, and other factors must be considered, and that your results may vary accordingly. HitMusicResearch.com results are intended to show opinions of participants on the internet only. Hit Music Research is a registered trademark of HitMusicResearch.com. The HMR system is available exclusively for local Christian radio stations by contacting Ken Farley at (615) 331-0736 or [Ken@hitmusicresearch.com](mailto:Ken@hitmusicresearch.com)



## COUNTRY BULLSEYE RESEARCH

ARTIST TITLE	IMPRINT / PROMOTION LABEL	LIKE A LOT	POSITIVE	INDEX	NEUTRAL	DISLIKE	STRONGLY DISLIKE
<b>BRAD PAISLEY</b> THEN	ARISTA NASHVILLE	25.0%	73.5%	3.94	22.0%	4.0%	0.5%
<b>JASON ALDEAN</b> SHE'S COUNTRY	BROKEN BOW	33.3%	72.0%	3.97	20.5%	6.5%	1.0%
<b>CARRIE UNDERWOOD FEAT. RANDY TRAVIS</b> I TOLD YOU SO	ARISTA NASHVILLE	36.8%	70.8%	3.95	18.3%	9.0%	1.8%
<b>KEITH URBAN</b> KISS A GIRL	CAPITOL NASHVILLE	20.5%	69.2%	3.84	25.2%	5.2%	0.5%
<b>JAKE OWEN</b> DON'T THINK I CAN'T LOVE YOU	RCA	29.5%	67.8%	3.90	25.8%	5.5%	0.8%
<b>ELI YOUNG BAND</b> ALWAYS THE LOVE SONGS	REPUBLIC/UNIVERSAL SOUTH	13.8%	67.3%	3.76	28.3%	3.2%	1.2%
<b>RODNEY ATKINS</b> IT'S AMERICA	CURB	24.0%	67.2%	3.84	26.0%	6.2%	0.7%
<b>ALAN JACKSON</b> SISSY'S SONG	ARISTA NASHVILLE	28.2%	65.3%	3.80	24.2%	7.5%	3.0%
<b>GEORGE STRAIT</b> RIVER OF LOVE	MCA NASHVILLE	28.8%	62.7%	3.77	25.0%	9.8%	2.5%
<b>TOBY KEITH</b> LOST YOU ANYWAY	SHOW DOG	17.2%	62.5%	3.69	27.8%	9.0%	0.7%
<b>MARTINA MCBRIDE</b> RIDE	RCA	16.2%	62.2%	3.67	27.8%	9.0%	1.0%
<b>TIM MCGRAW</b> NOTHIN' TO DIE FOR	CURB	21.0%	61.5%	3.72	29.0%	8.3%	1.2%
<b>DIERKS BENTLEY</b> SIDEWAYS	CAPITOL NASHVILLE	15.0%	61.5%	3.66	29.5%	7.7%	1.3%
<b>ZAC BROWN BAND</b> WHATEVER IT IS	HOME GROWN/ATLANTIC/BIG PICTURE	15.5%	59.8%	3.69	33.7%	6.2%	0.3%
<b>JASON MICHAEL CARROLL</b> WHERE I'M FROM	ARISTA NASHVILLE	17.5%	59.3%	3.67	32.3%	6.7%	1.7%
<b>SUGARLAND</b> IT HAPPENS	MERCURY	24.8%	59.2%	3.63	24.2%	12.7%	4.0%
<b>RASCAL FLATTS</b> HERE COMES GOODBYE	LYRIC STREET	21.8%	59.0%	3.63	26.2%	12.0%	2.8%
<b>JOHN RICH</b> SHUTTIN' DETROIT DOWN	WARNER BROS./WRN	21.8%	58.3%	3.65	28.2%	11.7%	1.8%
<b>LOST TRAILERS</b> HOW 'BOUT YOU DON'T	BNA	10.2%	58.3%	3.61	35.0%	5.5%	1.2%
<b>JIMMY WAYNE</b> I WILL	VALORY	17.8%	57.7%	3.62	30.3%	10.7%	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. Demos are evenly balanced in 18-24, 25-34, 35-44 and 45-54 cells. Song scores are on a 1 to 5 differential with "1" meaning strong dislike and "5" meaning like it a lot. The positive index is an average of all 1 to 5 scores. Total Positive is the combined 4 and 5 scores. Market breakdowns by geographical region are: 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.



Are PDs who specialize in one format vulnerable?

## Gone Country

R.J. Curtis

RCurtis@RadioandRecords.com

**Y**ears ago, the GM at most country stations grew up in the format, professionally speaking, and was a P1 listener. As radio consolidated, the country-only GM became a thing of the past. ■ In a way, the same thing is happening at the programming level. PDs who have specialized in one format are suddenly vulnerable in a business and economic environment that demands versatility.

Chris Miller is wrapping up his fourth week as PD of Clear Channel's WGAR/Cleveland. It's the end of his first month as a country programmer, but Miller isn't a rookie. He has plenty of experience, with big-market stops that include Portland, Ore., and most recently Atlanta, where he was PD of Cox Radio's classic hits WSRV (97.1 the River). In Cleveland, Miller's PD chores are doubled; he also handles day-to-day duty for hot AC sister WMVX (Mix 106.5).

A similar scenario occurred recently in Philadelphia, where Beasley's rhythmic WRDZ (Wired 96.5) PD Leo Baldwin annexed country sister WXTU. He succeeded longtime XTU PD and Country Radio Hall of Famer Bob McKay.

### 'Programming Is Programming'

A pop programmer's migration to country isn't a new phenomenon. In fact, some longtime country PDs

made the switch years ago, including KEEY/Minneapolis' Gregg Swedberg, KBEQ/Kansas City's Mike Kennedy, KKBQ/Houston's Johnny Chiang and, more recently, KMLE/Phoenix's Kris Abrams.



Chiang

Chiang originally came to Cox Radio/Houston to launch '80s KHPT after programming AC KOST/Los Angeles. He is the OM of the cluster and programs KKBQ and classic country KTHT. Chiang says the important thing for any PD to remember when first moving to country radio is that "programming is programming. The fundamentals don't change." He suggests

PDs not deviate from what they know works, because "it's not like all of a sudden the playbook is thrown out and there's a new one just because it's the country format."

Rusty Walker Programming Consultants president Rusty Walker has worked exclusively in country radio for his entire career. He agrees that solid programming basics can be applied to any format. But,

### Four Essentials For Incoming PDs

Hall Communications/Lakeland, Fla., OM Mike James oversees four formats: country WPCV, news/talk WLKF, AC WWRZ and adult standards WONN. He has four thoughts for programmers who have never done country before:

**1. Demographics:** If the PD only had CHR experience, which is often a 12-34 female skew, they would have to consider the differences for the country format, which is typically 25-54 persons.

**2. Psychographics:** When it comes to such factors as core values, political viewpoints and spirituality, the country lifegroup views life differently from the CHR lifegroup.

**3. Attitude:** A non-country PD can often bring contemporary elements to a country station via imaging and attitude.

**4. Careers:** CHR/top 40 often plays disposable music, with less emphasis on gold. Country music has a much longer shelf life. Just ask a George Strait fan.—RJC

**'This is potentially a good thing for country radio, having new guys like me, not tied to the usual bag of tricks.'**

—Chris Miller



**'Country is technically one of the most difficult formats to do.'**

—Rusty Walker

**Country PDs offer suggestions on how programmers new to the format can make a quick adjustment:**

- Country fans are passionate about their music. Never make fun of it.
- Study the music, artists and history of the format.
- Surround yourself with staffers who are core country fans and listen to them.
- Realize the importance of family and country values.
- Remember: Country serves a broad age demo and is often referred to as a "family reunion."
- Place more emphasis on being the listener's friend than being cool.
- Programming fundamentals apply in any format. Don't deviate from what you know works.

he adds, "You have to have a knowledge base in the format that you're programming."

However, Walker worries that many country stations aren't getting the attention they need. In some cases, with a successful stand-alone country and a sister station that may be locked in a competitive situation, the tendency may be to concentrate on the station engaged in battle, he says. "In many clusters it's the country station that is the big biller and just because there is no competition in many markets, they think it's bulletproof."

According to Walker, many in the industry don't realize that country is "technically one of the most difficult formats to do because you have to manage TSL that is above everybody else's expectations." Contrary to popular belief, country isn't mass-appeal, it's a niche format, he contends. "It's the biggest one out there—but it's still a specialty format and it needs people who are umbilically connected to it."

On the other hand, Chiang believes a lack of preconceived notions about how country radio can be executed is an advantage that PDs outside the format possess. While he encourages country newcomers to use their experience from other stations, he also suggests surrounding "yourself with folks on the staff who are hardcore country fans and definitely listen to them."

That appears to be what Miller has been doing in his first weeks at WGAR. Though his background is in AC and "different flavors of classic hits," he calls himself a longtime P2 country listener. He, too, says that "programming is programming" but considers himself "lucky and blessed that I have somebody like [WGAR MD/afternoons host] Chuck Collier who knows the format, has tons of relationships in the country community and is a big part of Cleveland."

Miller also feels fortunate to have an established morning show with Jim Mantel and credits WGAR's staff as well. "It's not like I had to come in and turn around a broken radio station," he says. While juggling two stations, Miller is relying on that staff to assume more hands-on duties, but he says he's also trying to meet people in the country industry, especially folks on the label side.

### Easy Fit

Miller is well aware that all formats have their own set of idiosyncrasies, but he says his programming experience has made the transition easier. "The classic hits folks I targeted in Atlanta or the AC folks in Portland are really not that different from the folks we're targeting here in Cleveland... it's roughly the same ages and income strata."

Miller says that has been his biggest, most pleasant surprise. "It's actually been less of a challenge to be ramped up on the country lifegroup and what they're into than I thought it would be." That said, he agrees with Chiang's observation that a fresh perspective will be a good thing. "If you're around country radio at all, you realize it's a format where the ground is always shifting. There are always new artists coming along, new styles that are part of the format," he says. "This is potentially a good thing for country radio, having new guys like me, sort of not tied to the usual bag of tricks on how to do this format. I think that will only keep things fresh and keep them focused."

R&R

# R&R COUNTRY

POWERED BY **nielsen** BDS

**DMDS** DIGITAL DOWNLOADS AVAILABLE AT DMDS.COM



► **REBA**, THE FEMALE ARTIST WITH THE MOST TOP 10s (56) IN THE CHART'S HISTORY, CLAIMS HER HIGHEST SOLO DEBUT, AS "STRANGE" (NO. 39) BESTS THE NO. 41 BOW OF 1996'S "THE FEAR OF BEING ALONE." HER DUET WITH BROOKS & DUNN, "IF YOU SEE HIM/IF YOU SEE HER," BEGAN AT NO. 32 IN APRIL 1998, MARKING HER HIGHEST START ON A COLLABORATIVE TRACK.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	NIelsen BDS CERTIFICATIONS	HITPREDICTOR STATUS	AUDIENCE (IN MILLIONS) +/-	PLAYS TW	RANK
1	6	12	<b>RASCAL FLATTS</b>	<b>HERE COMES GOODBYE</b>	NO. 1 (1 WK)	★	30.558 +2.539	4555	1
2	35		<b>JAKE OWEN</b>	DON'T THINK I CAN'T LOVE YOU		★	29.971 +0.802	4330	4
3	5	21	<b>JASON ALDEAN</b>	SHE'S COUNTRY		★	29.812 +1.753	4475	2
4	22		<b>RODNEY ATKINS</b>	IT'S AMERICA		★	29.487 +0.992	4381	3
5	9	13	<b>CARRIE UNDERWOOD FEAT. RANDY TRAVIS</b>	I TOLD YOU SO		★	27.235 +2.274	3997	6
6	8	17	<b>TIM MCGRAW</b>	NOTHIN' TO DIE FOR		★	26.422 +0.845	4044	5
7	3	26	<b>DARIUS RUCKER</b>	IT WON'T BE LIKE THIS FOR LONG		★	24.454 -4.665	3389	9
8	10	9	<b>SUGARLAND</b>	IT HAPPENS		★	23.568 +2.213	3495	8
9	1	23	<b>GEORGE STRAIT</b>	RIVER OF LOVE		★	23.494 -7.596	3540	7
10	7	20	<b>TAYLOR SWIFT</b>	WHITE HORSE		★	21.932 -5.880	3186	10
11	24		<b>MARTINA MCBRIDE</b>	RIDE		★	19.117 +0.259	2737	13
12	13	5	<b>KEITH URBAN</b>	KISS A GIRL		★	19.022 +2.144	2811	12
13	14	12	<b>MONTGOMERY GENTRY</b>	ONE IN EVERY CROWD		★	17.932 -1.531	2862	11
14	12	11	<b>JOHN RICH</b>	SHUTTIN' DETROIT DOWN		★	17.351 -0.354	2688	14
15	17	4	<b>BRAD PAISLEY</b>	THEN		★	17.349 +3.380	2457	16
16	19	3	<b>KENNY CHESNEY</b>	OUT LAST NIGHT	AIRPOWER/MOST INCREASED AUDIENCE	★	16.668 +3.640	2372	18
17	15	15	<b>TRACE ADKINS</b>	MARRY FOR MONEY		★	15.736 +0.408	2598	15
18	18	7	<b>DIERKS BENTLEY</b>	SIDEWAYS		★	15.351 +1.428	2388	17
19	16	32	<b>ELI YOUNG BAND</b>	ALWAYS THE LOVE SONGS		★	15.205 +0.634	2304	20
20	20	27	<b>JIMMY WAYNE</b>	I WILL		★	13.049 +0.092	2343	19
21	24	9	<b>ALAN JACKSON</b>	SISSY'S SONG		★	12.378 +1.989	2076	23
22	21	13	<b>LADY ANTEBELLUM</b>	I RUN TO YOU		★	12.311 +0.737	2106	22
23	25	14	<b>ZAC BROWN BAND</b>	WHATEVER IT IS	HOME GROWN/ATLANTIC/PICTURE	★	11.764 +1.972	1903	25
24	22	21	<b>JASON MICHAEL CARROLL</b>	WHERE I'M FROM		★	11.663 +0.633	2243	21
25	23	27	<b>THE LOST TRAILERS</b>	HOW 'BOUT YOU DON'T		★	11.452 +0.497	1932	24
26	26	6	<b>TOBY KEITH</b>	LOST YOU ANYWAY		★	8.856 +1.635	1476	26
27	28	22	<b>KELLIE PICKLER</b>	BEST DAYS OF YOUR LIFE		★	6.813 +0.500	1232	28
28	27	25	<b>DEAN BRODY</b>	BROTHERS		★	6.170 -0.449	1316	27
29	29	8	<b>RANDY HOUSER</b>	BOOTS ON		★	5.837 +0.667	1121	29
30	31	6	<b>BILLY CURRINGTON</b>	PEOPLE ARE CRAZY		★	4.578 +0.557	916	30

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	NIelsen BDS CERTIFICATIONS	HITPREDICTOR STATUS	AUDIENCE (IN MILLIONS) +/-	PLAYS TW	RANK
31	34	15	<b>CRAIG MORGAN</b>	GOD MUST REALLY LOVE ME		★	4.419 +0.658	909	31
32	33	12	<b>GLORIANA</b>	WILD AT HEART	EMBLEM/NEW REVOLUTION	★	4.199 +0.321	802	33
33	32	8	<b>BLAKE SHELTON</b>	I'LL JUST HOLD ON	WARNER BROS./WRN	★	4.155 +0.164	900	32
34	37	11	<b>DARRYL WORLEY</b>	SOUNDS LIKE LIFE TO ME	STROUD/AVARIOS	★	3.130 +0.486	719	34
35	35	13	<b>CHUCK WICKS</b>	MAN OF THE HOUSE	RCA	★	3.063 -0.093	671	35
36	38	9	<b>PAT GREEN</b>	COUNTRY STAR	BNA	★	2.869 +0.495	576	37
37	36	15	<b>TRENT TOMLINSON</b>	THAT'S HOW IT STILL OUGHTA BE	CAROLWOOD	★	2.790 -0.134	634	36
38	40	9	<b>ERIC CHURCH</b>	LOVE YOUR LOVE THE MOST	CAPITOL NASHVILLE	★	2.474 +0.304	556	39
39	NEW		<b>REBA</b>	<b>STRANGE</b>	HOT SHOT DEBUT/MOST ADDED	★	2.455 +2.455	341	44
40	39	10	<b>JAMEY JOHNSON</b>	HIGH COST OF LIVING	MERCURY	★	2.111 -0.247	467	40
41	41	7	<b>MILEY CYRUS</b>	THE CLIMB	WALT DISNEY/HOLLYWOOD/LYRIC STREET	★	1.996 +0.259	416	42
42	44	10	<b>JUSTIN MOORE</b>	SMALL TOWN USA	VALORY	★	1.913 +0.381	573	38
43	42	7	<b>LOVE AND THEFT</b>	RUNAWAY	CAROLWOOD	★	1.806 +0.112	415	43
44	43	9	<b>CHRIS YOUNG</b>	GETTIN' YOU HOME (THE BLACK DRESS SONG)	RCA	★	1.558 -0.035	307	48
45	46	13	<b>CARRIE UNDERWOOD</b>	THE MORE BOYS I MEET	19/ARISTA NASHVILLE	★	1.341 +0.160	90	54
46	47	4	<b>JACK INGRAM</b>	BARFOOT AND CRAZY	BIG MACHINE	★	1.279 +0.116	230	51
47	50	7	<b>BILLY RAY CYRUS</b>	BACK TO TENNESSEE	BREAKER	★	1.132 +0.413	416	41
48	45	11	<b>TRAILER CHOIR</b>	WHAT WOULD YOU SAY	SHOW DOG NASHVILLE	★	1.110 -0.084	341	45
49	48	9	<b>BOMSHEL</b>	FIGHT LIKE A GIRL	CURB	★	0.968 -0.019	315	47
50	NEW		<b>TRACE ADKINS</b>	TIL THE LAST SHOT'S FIRED	CAPITOL NASHVILLE	★	0.843 +0.843	78	55
51	52	5	<b>CAITLIN &amp; WILL</b>	ADDRESS IN THE STARS	COLUMBIA	★	0.766 +0.185	291	49
52	51	5	<b>JESSICA HARP</b>	BOY LIKE ME	WARNER BROS./WRN	★	0.740 +0.090	201	53
53	49	7	<b>DAVID NAIL</b>	RED LIGHT	MCA NASHVILLE	★	0.693 -0.046	331	46
54	56	4	<b>JONATHAN SINGLETON &amp; THE GROVE</b>	LIVIN' IN PARADISE	UNIVERSAL SOUTH	★	0.648 +0.195	211	52
55	53	6	<b>PHIL VASSAR</b>	PRAYER OF A COMMON MAN	UNIVERSAL SOUTH	★	0.509 +0.029	58	59
56	NEW		<b>DARIUS RUCKER</b>	ALRIGHT	CAPITOL NASHVILLE	★	0.454 +0.340	68	56
57	57	2	<b>RASCAL FLATTS</b>	SUMMER NIGHTS	LYRIC STREET	★	0.430 +0.159	40	-
58	54	6	<b>HOLLY WILLIAMS</b>	KEEP THE CHANGE	MERCURY	★	0.412 -0.056	237	50
59	NEW		<b>RASCAL FLATTS</b>	LOVE WHO YOU LOVE	LYRIC STREET	★	0.361 +0.183	33	-
60	NEW		<b>HANK WILLIAMS JR.</b>	RED WHITE & PINK-SLIP BLUES	CURB	★	0.361 +0.361	47	-

**MOST INCREASED AUDIENCE (IN MILLIONS)**

**+3.640**  
**KENNY CHESNEY**

Out Last Night (BNA)  
KKBQ +0.552, KPLX +0.276, WFM5 +0.165, WSOE +0.163, WYMR +0.162, WFLS +0.156, KSD +0.148, KLT +0.141, WCAR +0.138, WQDR +0.130

**+3.380**  
**BRAD PAISLEY**

Then (Arista Nashville)  
KKBQ +0.496, KKGO +0.218, WKLB +0.165, WQDR +0.159, WDTW +0.135, WYGO +0.127, WGGY +0.111, WML +0.105, KLT +0.094

**+2.539**  
**RASCAL FLATTS**

Here Comes Goodbye (Lyric Street)  
WQAR +0.255, KPLX +0.145, WQYK +0.144, KKQB +0.137, KKBQ +0.133, WPAW +0.127, WFLS +0.119, WFM5 +0.118, WML +0.116, WQDR +0.115

**+2.455**  
**REBA**

Strange (Starstruck/Valory)  
WQYK +0.271, WYCD +0.164, WQYK +0.156, WKLB +0.151, WKKY +0.145, WFLS +0.124, KKBQ +0.118, KSOP +0.108, WPAW +0.094, WUSN +0.085

**+2.274**  
**KENNY CHESNEY**

I Told You So (19/Arista Nashville)  
KKBQ +0.384, KSD +0.321, WQDR +0.285, KKGO +0.246, KLT +0.222, WKSJ +0.093, WUSN +0.073, KFRG +0.061, WFLS +0.058, WML +0.057

NEW AND ACTIVE		NEW AND ACTIVE		NEW AND ACTIVE	
ARTIST TITLE / LABEL	AUDIENCE / GAIN	ARTIST TITLE / LABEL	AUDIENCE / GAIN	ARTIST TITLE / LABEL	AUDIENCE / GAIN
<b>TAYLOR SWIFT</b> You Belong With Me (Big Machine)	0.313/0.282	<b>BUCKY COVINGTON</b> I Want My Life Back (Lyric Street)	0.237/0.003	<b>RASCAL FLATTS</b> Things That Matter (Lyric Street)	0.200/0.132
TOTAL STATIONS:	20	TOTAL STATIONS:	16	TOTAL STATIONS:	10
<b>RASCAL FLATTS</b> Unstoppable (Lyric Street)	0.237/0.172	<b>RASCAL FLATTS</b> Close (Lyric Street)	0.215/0.159	<b>MARK CHESNUTT</b> She Never Got Me Over You (Big 7/Loflon Creek)	0.189/0.018
TOTAL STATIONS:	13	TOTAL STATIONS:	13	TOTAL STATIONS:	4

**MOST ADDED**

**REBA** 37  
Strange (Starstruck/Valory)  
KKBQ, KBWF, KCYE, KDRK, KFKF, KIIM, KIZN, KJJY, KKQB, KKGO, KKNG, KKWF, KNCI, KNTY, KRST, KWJJ, WCTK, WFLS, WGXK, WGNB, WGTY, WIL, WIVK, WKQC, WKKT, WKLB, WKSF, WQKQ, WPAW, WPCV, WQHK, WQYK, WSIX, WUSJ, WWQM, WXYC, WYCD

**DARIUS RUCKER** 14  
Alright (Capitol Nashville)  
KAJA, KATC, KBEQ, KBUL, KBWF, KMDL, KNCL, KSOP, KUZZ, WGNA, WITL, WUBE, WWGR, WYRK

**BILLY CURRINGTON** 12  
People Are Crazy (Mercury)  
KMLE, KNCL, KRST, KRTY, KWNR, WBCT, WBEE, WCTK, WOGI, WPCV, WQMX, WQWM

**LEE ANN WOMACK** 11  
Solitary Thinkin' (MCA Nashville)  
KBUL, KBWF, KIZN, KSKS, KSOP, WGGY, WGNB, WONE, WIVK, WKMK, WOGK

**KENNY CHESNEY** 9  
Out Last Night (BNA)  
KAJA, KHEY, KKQB, KPLX, KWNR, WBSB, WFM5, WRBT, WWNU

**TOBY KEITH** 13  
Lost You Anyway (Show Dog Nashville)  
KUZZ, WBCT, WDSY, WMIL, WPAW, WPCV, WPKX, WQBE, WWYZ, WXBQ

**JUSTIN MOORE** 9  
Small Town USA (Valory)  
KAJA, KCYE, KDRK, KIIM, KTEX, KXKT, WOGK, WSIX, WSOE

FOR WEEK ENDING APRIL 12, 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.  
© 2009 Nielsen Business Media, Inc. All rights reserved.

**FREE DAILY EMAIL**

# R&R COUNTRY DAILY

**RADIO & RECORDS** NEWS • MUSIC • COOL PICTURES

SUBSCRIBE NOW: [WWW.RADIOANDRECORDS.COM/SUBSCRIBE.ASP](http://WWW.RADIOANDRECORDS.COM/SUBSCRIBE.ASP)

**R.J. CURTIS**  
rcurtis@radioandrecords.com

RADIO & RECORDS



# CONVENTION 09

Sheraton Philadelphia City Center Hotel • September 23-25, 2009

**NOW MORE THAN EVER  
YOU CAN'T AFFORD NOT TO ATTEND!**

CO-LOCATED WITH



Your R&R Convention badge  
will allow you access to NAB  
sessions and exhibitor area.

**REGISTER NOW!**

[www.RadioAndRecords.com](http://www.RadioAndRecords.com)



Don't leave your stream by the wayside

## Ghostbusters Were Wrong: Cross The Streams

Keith Berman

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

**a**s the PPM penetrates more markets, some funny call-letter suffixes are starting to show up in Arbitron ratings reports. In addition to the usual “-AM” and “-FM,” there are sometimes new tags like “-IF” and “-IA.”

Don't panic—Iowa's ZIP code abbreviation isn't getting into the numbers. Instead, listening attributed to a station's online stream is being detected by the meters. In fact, Clear Channel AC KOST/Los Angeles picked up a 0.8 6+ share with an average weekly cum of around 88,000 in the February PPM ratings simply from Internet listening (see *By the Numbers*, right).

This poses an interesting contradiction to the perception that at-work listening to adult-formatted stations is passive. In reality, streams are initiated on a personal basis, with users choosing to click on a link on their computer to launch the player, unlike “forced” background listening with a station carried over an office's loudspeaker system.

One person who's not surprised by the appearance of these figures is Daniel Anstandig, president of consultancy McVay New Media, who likens someone punching up an AC or hot AC station's stream to consciously hitting a preset for that station on their FM radio. “I do think that this is probably the very beginning of the types of shares we're seeing in PPM and that the listening may even be understated on the streams,” he says. “We use the liner ‘Turn your computer into a radio’ a lot, especially with adult format stations.”

Anstandig advises thinking about a station in what he describes as a “holistic” way—meaning that TSL is just as important as time spent with the station's brand on its Web site—providing a huge opportunity to cross-promote from on-air to online. “This means that if you want to spotlight a local artist, in addition to cross-promoting to the Web site, you can use your ad-insertion time if you're not simulcasting your spots,” he says. “You have anywhere between three and 12 minutes of open time [online] every hour to fill from a programming standpoint.”

### Use Your Time Wisely

Whether using the filler time to run morning show promos or spotlight a local artist—even commercials, if the sales department can sell the time—the important thing is to program the stopsets online with compelling content and not just with music beds or a canned looped message declaring, “This station is currently in a commercial break, please stand by.”

“It's ironic that radio stations and PDs allow something to run on their streams saying something like that because we want to create the illusion we never play commercials,” Anstandig says. “That tells you that you're dealing with a PD who's unempowered or who doesn't understand the power of their stream.”

While new streaming royalty rates negotiated by the NAB with performance rights organization SoundExchange provide a 16% discount on previously set rates for 2009 and 2010, the rates are scheduled to rise nearly 67% by 2015. However, apart from royalties paid to performers, Anstandig describes the streaming technology itself as “very affordable and unthinkable essential for our future.”

“I don't believe that the younger generation of listeners naturally turns first to an FM radio for entertainment,” he continues. “I think they're more open to using whatever media delivers the most relevant and enjoyable content for their taste, and I think, especially in at-work listening, we see so much more AQH listening coming from listeners on a computer in an office versus five or 10 years ago—or even two years ago. It's only imaginable at this point that that will grow.”

With the growth of Wi-Fi and other technologies like 3G and WiMax, it's a fair bet that streaming will become even more important during the next few years. Simplicity may be the key, such as one-click

### It's Growing

According to a January survey of 1,858 people conducted by Arbitron and Edison Research, 17% of Americans 12+ listen to online radio during the course of a week, or approximately 42 million people. That's a significant jump from 2005's figures, which estimated about 20 million people were listening online every week.



**‘We see so much more AQH listening coming from listeners on a computer in an office versus five or 10 years ago—or even two years ago. It's only imaginable at this point that that will grow.’**

—Daniel Anstandig

stream launches from stations' home pages and iPhone apps like Clear Channel's iheartradio, which aggregates all of the company's online streams and channels into one point of access on an iPhone's home screen.

### It's A Way Of Life

One thing to keep in mind is that technology is a lifestyle, not a generational phenomenon. Anstandig cites Facebook, which has become a social outlet for demos targeted by ACs and hot ACs. On top of that, people age with their technology: Today's 12- to 17-year-olds are tomorrow's AC or hot AC listeners who will have had access to iPhones and streaming for their entire lives and therefore have come to expect it. So when they age into adult demos, stations should be waiting for them with the technologies that they can't live without.

“I see so many more people today using technology in all age groups than I ever have,” Anstandig says. “I remember that 12 years ago, I'd just started working in Internet radio, and our first assumption was that we were going to have to target the station online to be younger and we were going to have to cater somehow to this hip, college-age, super-connected crowd. We found that that was all stereotype and not based at all in reality.”

“When we actually did research and looked at format holes, we found one of the biggest opportunities was AC because we saw a huge upswing in at-work listening—and this was in 1997. Our target at that time was 35- to 44-year-olds, and those people are now 45-54 and older, so that small anecdotal evidence leads me to believe that the future has fewer upper-demo adults who are truly disconnected from the Internet. I don't know how you can live a day in the U.S. now and not be connected in some way.”

One important distinction Anstandig makes is that radio isn't leading listeners to the Internet—it's following them there. Broadcasters may believe they need to urge listeners to follow them to their Web sites and entice them with compelling content or an interesting promotion to get them online, when, in reality, listeners already live on the Internet, and stations have to open up their options so the audience will allow them to become part of their online experiences.

“I think there are still people in our industry who think if they just ignore the Internet or don't have a Web site or a stream or aren't into new technology, the audience will never know any better,” Anstandig says. “But listeners already live on the Web, so now we just have to service them where they're already at.”

R&R

## By The Numbers

In the February PPM ratings, listening to several stations' online streams was reported in the results, including some that showed up in area markets—not necessarily their home markets.

Station	PPM Market	Cume 6+	Share 6+
KOST-IF/Los Angeles	Los Angeles	87,600	0.8
WLTW-IF/New York	New York	83,900	0.1
WWFS-IF/New York	New York	107,400	0.5
WPLJ-IF/New York	Middlesex	13,100	0.8
WKJY-IF/Nassau-Suffolk	Nassau-Suffolk	18,000	0.3



▶ AS **JASON MRAZ'S** "I'M YOURS" REIGNS FOR AN 11th WEEK, "LUCKY," THE FOLLOW-UP FROM HIS PLATINUM ALBUM "WE SING, WE DANCE, WE STEAL THINGS," DEBUTS AT NO. 28. THE NEW ENTRY, A DUET WITH **COLBIE CAILLAT**, CONCURRENTLY BULLETS AT NO. 11 ON HOT AC.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	NIelsen BDS CERTIFICATIONS	HITPREDICTOR STATUS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS RANK
1	1	36	<b>JASON MRAZ</b> I'M YOURS	NO. 1 (11 WKS)	11 <sup>4</sup> ★ ATLANTIC/RRP	2123 -11	16.657 1
2	3	25	<b>TAYLOR SWIFT</b> LOVE STORY		11 <sup>3</sup> ★ BIG MACHINE/UNIVERSAL REPUBLIC	2053 +98	15.597 2
3	2	39	<b>COLDPLAY</b> VIVA LA VIDA		11 <sup>3</sup> ★ CAPITOL	1934 -27	15.460 3
4	4	26	<b>LEONA LEWIS</b> BETTER IN TIME		11 <sup>3</sup> ★ SYCO/J/RMG	1861 +60	14.670 4
5	5	30	<b>DAUGHTRY</b> WHAT ABOUT NOW		11 ★ RCA/RMG	1730 +56	13.917 5
6	6	47	<b>DAVID COOK</b> THE TIME OF MY LIFE		11 <sup>2</sup> ★ 19/RCA/RMG	1429 -98	10.932 6
7	9	25	<b>GAVIN ROSSDALE</b> LOVE REMAINS THE SAME	MOST INCREASED PLAYS	11 <sup>2</sup> ★ INTERSCOPE	1269 +218	6.236 8
8	8	43	<b>NATASHA BEDINGFIELD</b> POCKETFUL OF SUNSHINE		11 <sup>3</sup> ★ PHONOGENIC/EPIC	1130 -7	8.942 7
9	7	35	<b>DAVID ARCHULETA</b> CRUSH		11 19/JIVE/JLG	1112 -74	5.873 9
10	12	10	<b>SEAL</b> IF YOU DON'T KNOW ME BY NOW		11 ★ 143/WARNER BROS.	723 +84	4.496 10
11	11	13	<b>JIM BRICKMAN FEATURING RUSH OF FOOLS</b> NEVER FAR AWAY		11 ★ TIME LIFE	697 -18	2.629 12
12	14	10	<b>LIONEL RICHIE</b> JUST GO		11 ★ DEF JAM/DJMG	527 +45	2.567 13
13	15	12	<b>THE FRAY</b> YOU FOUND ME		11 <sup>2</sup> ★ EPIC	454 +51	3.963 11
14	16	23	<b>O.A.R.</b> SHATTERED (TURN THE CAR AROUND)		11 ★ EVERFINE/ATLANTIC/RRP	420 +25	2.030 17
15	13	25	<b>JAMES TAYLOR</b> IT'S GROWING		11 ★ HEAR/CMG	407 -128	1.857 18
16	18	14	<b>DAVID COOK</b> LIGHT ON		11 ★ 19/RCA/RMG	340 +29	1.562 19
17	20	9	<b>MATT NATHANSON</b> COME ON GET HIGHER	AIRPOWER	11 ★ VANGUARD/CAPITOL	330 +79	1.455 20
18	21	5	<b>MILEY CYRUS</b> THE CLIMB	AIRPOWER/MOST ADDED	11 ★ WALT DISNEY/HOLLYWOOD	304 +69	2.341 15
19	19	16	<b>NICKELBACK</b> GOTTA BE SOMEBODY		11 <sup>2</sup> ★ ROADRUNNER/RRP	298 +2	2.039 16
20	23	15	<b>KATY PERRY</b> HOT N COLD	AIRPOWER	11 <sup>3</sup> ★ CAPITOL	189 +20	2.400 14
21	24	4	<b>MERCYME</b> FINALLY HOME		11 ★ INO/COLUMBIA	177 +37	0.398 29
22	25	7	<b>JOURNEY</b> WHERE DID I LOSE YOUR LOVE		11 ★ NOMOTA	158 +19	0.159 -
23	22	15	<b>BEYONCE</b> IF I WERE A BOY		11 ★ MUSIC WORLD/COLUMBIA	146 -31	0.408 28
24	26	10	<b>TAYLOR HICKS</b> WHAT'S RIGHT IS RIGHT		11 ★ MODERN WHOMP/AZOFFMUSIC	119 -13	0.147 -
25	29	6	<b>KELLY CLARKSON</b> MY LIFE WOULD SUCK WITHOUT YOU		11 ★ 19/RCA/RMG	112 +35	0.758 23
26	28	6	<b>GREG LONDON</b> EVERYTHING I OWN		11 ★ MVP/LONDONCONS	109 +9	0.086 -
27	27	11	<b>SIMPLY RED</b> GO NOW		11 ★ SIMPLYRED.COM/RAZOR & TIE	96 -26	0.171 -
28	NEW		<b>JASON MRAZ &amp; COLBIE CAILLAT</b> LUCKY		11 ★ ATLANTIC/RRP	86 +44	0.906 22
29	PRE-11		<b>RASCAL FLATTS</b> HERE COMES GOODBYE		11 ★ LYRIC STREET/HOLLYWOOD	84 +51	0.181 -
30	30	2	<b>KATY PERRY</b> THINKING OF YOU		11 ★ CAPITOL	84 +9	0.191 -

## + MOST ADDED

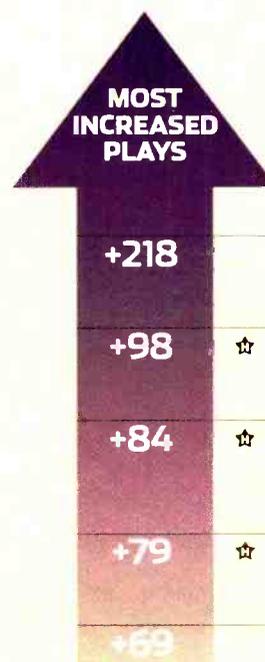
ARTIST TITLE / LABEL	NEW STATIONS
<b>MILEY CYRUS</b> The Climb (Walt Disney/Hollywood) KMGL, KFSM, KUOL, Sirius XM The Blend, WEZ, WFPG, WJXB, WSNY, WZID	9
<b>THE FRAY</b> You Found Me (Epic) KEZK, KUMU, WBEB, WDEF, WJBR, WLTV, WNIC, WVAF	8
<b>RASCAL FLATTS</b> Here Comes Goodbye (Lyric Street/Hollywood) Sirius XM The Blend, WKJY, WMGN, WZID	4
<b>INDIA.ARIE FEAT. GRAMPS MORGAN</b> Therapy (Soulbird/Universal Republic) KUMU, WTFM, WYJB, WZID	4
<b>PINK</b> Sober (LaFace/JLG) WCDV, WLEV, WMGC, WWFS	4
<b>LEONA LEWIS</b> Better In Time (SYCO/J/RMG) KEZK, KXLT, WMEZ	3
<b>MERCYME</b> Finally Home (INO/Columbia) KKMY, WRCH, WSPA	3
<b>JIM BRICKMAN FEAT. RUSH OF FOOLS</b> Never Far Away (Time Life) WMEZ, WMJY	2

**ADDED AT... WVAF**  
Charleston, WV  
OM/PD: Rick Johnson  
Matt Nathanson, Come On Get Higher, 1  
Beyonce, Single Ladies (Put A Ring On It), 0  
The Fray, You Found Me, 0

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

### NEW AND ACTIVE

ARTIST TITLE / LABEL	PLAYS /GAIN	ARTIST TITLE / LABEL	PLAYS /GAIN
<b>PINK</b> Sober (LaFace/JLG) TOTAL STATIONS: 8	<b>83/22</b>	<b>PLAIN WHITE T'S</b> 1, 2, 3, 4 (Hollywood) TOTAL STATIONS: 9	<b>50/19</b>
<b>DAVID ARCHULETA</b> A Little Too Not Over You (19/Jive/JLG) TOTAL STATIONS: 5	<b>72/24</b>	<b>MICHAEL DAMIAN</b> Rock On (2009) (Capitol) TOTAL STATIONS: 9	<b>47/11</b>
<b>WYNNONNA</b> Sing (Curb/Reprise) TOTAL STATIONS: 57	<b>61/58</b>	<b>BEYONCE</b> Single Ladies (Put A Ring On It) (Music World/Columbia) TOTAL STATIONS: 4	<b>43/1</b>
<b>JIMMY WAYNE</b> Do You Believe Me Now (Valory/Universal Republic) TOTAL STATIONS: 13	<b>59/17</b>	<b>INDIA.ARIE FEAT. GRAMPS MORGAN</b> Therapy (Soulbird/Universal Republic) TOTAL STATIONS: 11	<b>41/36</b>
<b>WYNNONNA</b> Ain't No Sunshine (Curb/Reprise) TOTAL STATIONS: 56	<b>57/56</b>	<b>CHRISSETTE MICHELE</b> Epiphany (Def Jam/DJMG) TOTAL STATIONS: 8	<b>29/17</b>



**+218** **GAVIN ROSSDALE**  
Love Remains The Same (Interscope)  
WJJK +9, WSPA +5, WFPG +0, WMJY +8, KBEE +7, WRRM +6, WYJB +6, WLDB +6, KQIS +5, WMGN +5

**+98** **TAYLOR SWIFT**  
Love Story (Big Machine/Universal Republic)  
WNIC +12, WAHR +11, KBEE +9, WLDB +7, KUOL +6, WRCH +6, KXLT +5, KUMU +5, WJBR +4, WSPA +4

**+84** **SEAL**  
If You Don't Know Me By Now (143/Warner Bros.)  
WHUD +7, WFPG +7, KBEZ +7, KKCW +7, KNEV +5, WWLI +5, WTCB +5, WYJB +4, KSSK +4, KTDY +3

**+79** **MATT NATHANSON**  
Come On Get Higher (Vanguard/Capitol)  
WZID +13, WMJX +10, KISC +9, KKMY +7, KBAY +5, WJJK +4, WCDV +4, KBEE +2, KNEV +2, WLTV +2

**+69** **MILEY CYRUS**  
The Climb (Walt Disney/Hollywood)  
WLIT +12, WAHR +9, KISC +9, KSSK +7, WDBM +6, WRVF +5, WKJY +4, WSR5 +4, WHUD +3, WASH +2

FOR WEEK ENDING APRIL 12, 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	<b>SARA BAREILLES</b> LOVE SONG (EPIC)	11 <sup>5</sup>	1082 1020
2	<b>COLBIE CAILLAT</b> BUBBLY (UNIVERSAL REPUBLIC)	11 <sup>5</sup>	974 856
3	<b>FERGIE</b> BIG GIRLS DON'T CRY (WILL.I.AM/A&M/INTERSCOPE)	11 <sup>7</sup>	792 786
4	<b>LIFEHOUSE</b> WHATEVER IT TAKES (Geffen/Interscope)	11 <sup>2</sup>	770 810
5	<b>JOHN MAYER</b> WAITING ON THE WORLD TO CHANGE (A&W/Columbia)	11 <sup>5</sup>	748 655

THIS WEEK	ARTIST TITLE / IMPRINT / PROMOTION LABEL	NIelsen BDS CERTIFICATIONS	PLAYS TW LW
6	<b>LEONA LEWIS</b> BLEEDING LOVE (SYCO/J/RMG)	11 <sup>6</sup>	729 721
7	<b>TIMBALAND FEATURING ONEREPUBLIC</b> APOLOGIZE (MOSLEY/BLACKGROUND/INTERSCOPE)	11 <sup>7</sup>	589 782
8	<b>DAUGHTRY</b> FEELS LIKE TONIGHT (RCA/RMG)	11 <sup>3</sup>	587 694
9	<b>NATASHA BEDINGFIELD</b> UNWRITTEN (EPIC)	11 <sup>7</sup>	579 706
10	<b>DANIEL POWTER</b> BAD DAY (WARNER BROS.)	11 <sup>6</sup>	650 615

**FirstFlash!**  
LINE  
Moose Lake Products Company, Inc.  
1-800-21-FLASH  
(1-800-213-5274)

## CHANGING THE WAY WE DO THINGS

FirstFlash! Line now prints EventTape® on BIODEGRADABLE POLY!

EventTape® • BunchaBanners • FlashBags • Ponchos • Stickers • License Plates • Key Tags • Stadium Cups

[www.firstflash.com](http://www.firstflash.com)

# R&R HOT AC

POWERED BY **nielsen BDS**

**DMDS** DIGITAL DOWNLOADS AVAILABLE AT [DMDS.COM](http://DMDS.COM)



▶ AFTER ITS SOLE PRIOR ENTRY, "MAKE UP YOUR MIND" PEAKED AT NO. 36 IN 2003, BRITISH COLUMBIA'S **THEORY OF A DEADMAN** ASCENDS TO ITS FIRST TOP 10 WITH "NOT MEANT TO BE" (12-1C). THE SONG RANKS AMONG THE TOP FIVE MOST INCREASED TITLES (UP 162 PLAYS) FOR A THIRD CONSECUTIVE WEEK.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	NIelsen BOS CERTIFICATIONS	HITPREDICTOR STATUS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS RANK
1	2	20	<b>THE FRAY</b> YOU FOUND ME	NO. 1 (8 WKS)	11 <sup>2</sup> ☆ EPIC	3411 +11	17.933 1
2	1	17	<b>PINK</b> SOBER		11 <sup>2</sup> ☆ LAFACE/JLG	3392 -53	17.704 2
3	4	22	<b>THE ALL-AMERICAN REJECTS</b> GIVES YOU HELL		11 <sup>2</sup> ☆ DOGHOUSE/DGC/INTERSCOPE	3169 +37	17.430 3
4	3	13	<b>KELLY CLARKSON</b> MY LIFE WOULD SUCK WITHOUT YOU		11 <sup>2</sup> ☆ 19/RCA/RMG	3120 -52	16.110 4
5	5	21	<b>TAYLOR SWIFT</b> LOVE STORY		11 <sup>3</sup> ☆ BIG MACHINE/UNIVERSAL REPUBLIC	2622 -65	14.534 5
6	7	25	<b>PLAIN WHITE T'S</b> 1, 2, 3, 4		11 <sup>2</sup> ☆ HOLLYWOOD	2506 +38	12.526 7
7	6	28	<b>NICKELBACK</b> GOTTA BE SOMEBODY		11 <sup>2</sup> ☆ ROADRUNNER/RRP	2280 -206	13.657 6
8	9	19	<b>LADY GAGA FEATURING COLBY O'DONIS</b> JUST DANCE		11 <sup>3</sup> ☆ STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE	2147 +64	11.146 8
9	8	26	<b>DAVID COOK</b> LIGHT ON		11 <sup>2</sup> ☆ 19/RCA/RMG	1957 -226	9.924 9
10	12	21	<b>THEORY OF A DEADMAN</b> NOT MEANT TO BE		11 <sup>2</sup> ☆ 604/ROADRUNNER/RRP	1925 +162	7.501 11
11	11	13	<b>JASON MRAZ &amp; COLBIE CAILLAT</b> LUCKY		11 <sup>2</sup> ☆ ATLANTIC/RRP	1912 +29	8.848 10
12	13	13	<b>KATY PERRY</b> THINKING OF YOU		11 <sup>2</sup> ☆ CAPITOL	1709 +27	7.116 12
13	19	3	<b>NICKELBACK</b> <b>MOST INCREASED PLAYS/MOST ADDED</b> IF TODAY WAS YOUR LAST DAY		11 <sup>2</sup> ☆ ROADRUNNER/RRP	1403 +445	5.994 13
14	16	11	<b>NATASHA BEDINGFIELD</b> SOULMATE		11 <sup>2</sup> ☆ PHONOGENIC/EPIC	1269 +87	4.750 14
15	17	23	<b>ERIC HUTCHINSON</b> ROCK & ROLL		11 <sup>2</sup> ☆ LET'S BREAK/WARNER BROS.	1151 +63	4.131 15
16	18	6	<b>CAROLINA LIAR</b> SHOW ME WHAT I'M LOOKING FOR		11 <sup>2</sup> ☆ ATLANTIC	1133 +140	3.748 16
17	20	10	<b>LILY ALLEN</b> THE FEAR		11 <sup>2</sup> ☆ CAPITOL	1000 +61	2.463 23
18	21	8	<b>O.A.R.</b> THIS TOWN		11 <sup>2</sup> ☆ EVERFINE/ATLANTIC/RRP	945 +55	3.396 17
19	24	5	<b>THE SCRIPT</b> THE MAN WHO CAN'T BE MOVED		11 <sup>2</sup> ☆ PHONOGENIC/EPIC	751 +80	2.544 22
20	29	5	<b>LADY GAGA</b> POKER FACE		11 <sup>2</sup> ☆ STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE	727 +179	2.945 21
21	30	3	<b>SHINEDOWN</b> SECOND CHANCE		11 <sup>2</sup> ☆ ATLANTIC	717 +192	3.292 18
22	28	4	<b>MILEY CYRUS</b> THE CLIMB		11 <sup>2</sup> ☆ WALT DISNEY/HOLLYWOOD	702 +133	3.105 19
23	26	7	<b>ERIN MCCARLEY</b> LOVE, SAVE THE EMPTY		11 <sup>2</sup> ☆ UNIVERSAL REPUBLIC	635 +29	1.378 29
24	25	12	<b>HOOBASTANK</b> SO CLOSE, SO FAR		11 <sup>2</sup> ☆ ISLAND/IDJMG	612 -3	1.729 26
25	23	8	<b>LEONA LEWIS</b> I WILL BE		11 <sup>2</sup> ☆ SYCO/J/RMG	607 -109	2.040 24
26	32	6	<b>THE OFFSPRING</b> KRISTY, ARE YOU DOING OK?		11 <sup>2</sup> ☆ COLUMBIA	604 +98	1.414 28
27	22	17	<b>BEYONCE</b> SINGLE LADIES (PUT A RING ON IT)		11 <sup>3</sup> ☆ MUSIC WORLD/COLUMBIA	569 -179	3.043 20
28	31	4	<b>U2</b> MAGNIFICENT		11 <sup>2</sup> ☆ ISLAND/INTERSCOPE	549 +41	1.917 25
29	36	3	<b>MAT KEARNEY</b> CLOSER TO LOVE		11 <sup>2</sup> ☆ AWARE/COLUMBIA	441 +54	1.098 34
30	27	13	<b>THE VERONICAS</b> UNTOUCHED		11 <sup>2</sup> ☆ ENGINEER/ROOM/SIRE/WARNER BROS.	416 -173	1.280 30
31	37	2	<b>SAFETYSUIT</b> STAY		11 <sup>2</sup> ☆ UNIVERSAL MOTOWN	400 +29	0.792 37
32	34	5	<b>SAVING ABEL</b> 18 DAYS		11 <sup>2</sup> ☆ SKIDCO/VIRGIN/CAPITOL	398 -14	0.710 39
33	33	11	<b>BRITNEY SPEARS</b> CIRCUS		11 <sup>2</sup> ☆ JIVE/JLG	374 -100	1.233 32
34	NEW		<b>DAVID COOK</b> COME BACK TO ME		11 <sup>2</sup> ☆ 19/RCA/RMG	370 +236	1.610 27
35	38	5	<b>JAMES MORRISON FEATURING NELLY FURTADO</b> BROKEN STRINGS		11 <sup>2</sup> ☆ POLYDOR/INTERSCOPE	350 -11	0.769 38
36	35	10	<b>GAVIN ROSSDALE</b> FOREVER MAY YOU RUN		11 <sup>2</sup> ☆ INTERSCOPE	343 -60	0.914 36
37	NEW		<b>JESSE MCCARTNEY FEATURING LUDACRIS</b> HOW DO YOU SLEEP?		11 <sup>2</sup> ☆ HOLLYWOOD	331 +32	1.021 35
38	NEW		<b>FLO RIDA</b> RIGHT ROUND		11 <sup>2</sup> ☆ POE BOY/ATLANTIC	317 +41	1.258 31
39	NEW		<b>PARACHUTE</b> SHE IS LOVE		11 <sup>2</sup> ☆ MERCURY/IDJMG	296 +51	0.662 -
40	40	3	<b>BRETT DENNEN FEATURING FEMI KUTI</b> MAKE YOU CRAZY		11 <sup>2</sup> ☆ DOWNTOWN/DUALTONE	281 -24	0.588 -

## MOST ADDED

ARTIST TITLE / LABEL NEW STATIONS

**NICKELBACK** 17  
If Today Was Your Last Day (Roadrunner/RRP)  
KALC, KCDA, KFBZ, KGBY, KIOI, KLLC, KMHX, KSRZ, KYKY, WHY, WJLK, WKDD, WKRQ, WMGX, WTMX, WVMX, WZPT

**DAVID COOK** 11  
Come Back To Me (19/RCA/RMG)  
KCDA, KLLC, KLLY, KMHX, KYKY, KZZU, WAJI, WBMX, WME, WQAL, WTMX

**CAROLINA LIAR** 9  
Show Me What I'm Looking For (Atlantic)  
KDMX, KFBZ, KMHX, KMXB, KMPZ, KPLZ, WKDD, WMGX, WMMX

**SHINEDOWN** 9  
Second Chance (Atlantic)  
KCIX, KPLZ, KQKQ, KRSK, WAJI, WJLK, WPST, WSJO, WTMX

**LADY GAGA** 8  
Poker Face (Streamline/KonLive/Cherrytree/Interscope)  
KFBZ, KMXB, KPEK, KPLZ, KRSK, KSCF, WCDA, WQAL

**U2** 6  
Magnificent (Island/Interscope)  
KMHX, KSRZ, KYIS, KZZU, WAJI, WME

**MILEY CYRUS** 6  
The Climb (Walt Disney/Hollywood)  
KLLC, KMYI, KZZU, WBMX, WHY, WQAL

**KELLY CLARKSON** 6  
I Do Not Hook Up (19/RCA/RMG)  
KMHX, KLLY, KLTG, KRSK, KUDD, WAYV

**THE SCRIPT** 5  
The Man Who Can't Be Moved (Phonogenic/Epic)  
KALZ, WAJI, WHBC, WHY, WRVE

**PARACHUTE** 5  
She Is Love (Mercury/IDJMG)  
KCDA, KCIX, KJMY, KLCA, WRMF

### ADDED AT...

**KALC**  
Denver, CO  
PD: Dylan Sprague  
APD/MD: Sam Hill  
Lady Gaga Feat. Colby O'Donis, Just Dance, 46  
Hoobastank, So Close, So Far, 0  
Matt Nathanson, Falling Apart, 0  
Nickelback, If Today Was Your Last Day, 0

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

## NEW AND ACTIVE

**CIARA FEAT. JUSTIN TIMBERLAKE** 189/49  
Love Sex Magic (LaFace/JLG)  
TOTAL STATIONS: 12

**INCUB JS** 113/3  
Love Hurts (Immortal/Epic)  
TOTAL STATIONS: 8

**THE WHITE TIE AFFAIR** 178/21  
Candle (Sick And Tired) (Slightly Dangerous/Epic)  
TOTAL STATIONS: 9

**SEETHER** 102/23  
Careless Whisper (Wind-up)  
TOTAL STATIONS: 13

**AKON FEAT. COLBY O'DONIS & KARDINAL OFFSHALL** 141/19  
Beautiful (Konvict/Uprfront/SRC/Universal Motown)  
TOTAL STATIONS: 12

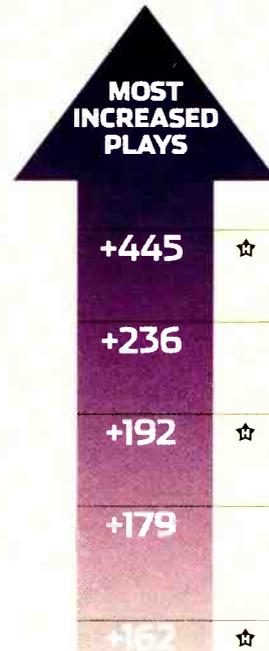
**CARRIE UNDERWOOD** 102/23  
Home Sweet Home (19/Arist. Nashville)  
TOTAL STATIONS: 4

**THE BLACK EYED PEAS** 137/62  
Boom Boom Pow (will.i.am/Interscope)  
TOTAL STATIONS: 12

**WE THE KINGS** 95/1  
Secret Valentine (5-Curve)  
TOTAL STATIONS: 2

**MATT NATHANSON** 117/37  
Falling Apart (Vanguard)  
TOTAL STATIONS: 13

**PINK** 93/66  
Please Don't Leave Me (LaFace/LG)  
TOTAL STATIONS: 11



**+445** ☆ **NICKELBACK**  
If Today Was Your Last Day (Roadrunner/RRP)  
WKRQ +26, WMYX +25, WMGX +24, KPEK +23, KGBY +23, KLCA +23, KZZU +14, WZPT +17, WKDD +15, WVMX +15

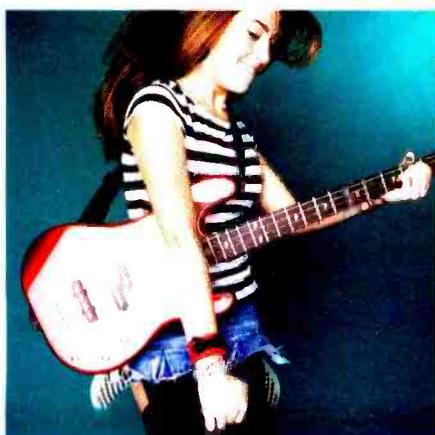
**+236** ☆ **DAVID COOK**  
Come Back To Me (19/RCA/RMG)  
WBMX +28, SXPR +18, WRMF +18, KLTG +17, KMHX +15, KCDD +15, WXLO +2, KYKY +12, KEZR +9, WQAL +9

**+192** ☆ **SHINEDOWN**  
Second Chance (Atlantic)  
KZZU +27, WRMF +24, KSTP +12, KLCA +10, KCDD +10, WTMX +10, KLZR +0, WPST +9, KMPX +8, WINK +8

**+179** ☆ **LADY GAGA**  
Poker Face (Streamline/KonLive/Cherrytree/Interscope)  
KVLY +47, WKRQ +38, KMXB +18, KLTG +17, WTMX +17, KPEK +13, WXLO +2, KSCF +12, WJLK +10, WVMX +9

**+162** ☆ **THEORY OF A DEADMAN**  
Not Meant To Be (604/Roadrunner/RRP)  
KQKQ +25, KUDD +22, KVLY +21, KDMX +19, KGBY +18, KLCA +17, KLZR +13, WVMX +12, KIOI +12, WHY +10

FOR WEEK ENDING APRIL 12, 2009  
**LEGEND:** See legend to charts in charts section for rules and symbol explanations.  
84 hot 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.



## Re·bel·i·cious

1 a: Decals that please or delight rebels – a.k.a. radio listeners. b: Pleasing even the hardest-rocker is easy to do by buying your decals from Communication Graphics. Call today.

**Communication Graphics Inc**  
THE DECAL COMPANY

Decals • Labels • Magnets • Signs  
(800) 331-4438 [www.cgilink.com](http://www.cgilink.com)  
[www.mostexcellentedecals.com](http://www.mostexcellentedecals.com)

© 2009 Communication Graphics



# CORY LAMB

## "DROWNING"

### ON TOUR IN MAY:

5/2 Houston, TX Jet Lounge

5/3 Baytown, TX Foozies

5/6 San Antonio, TX Club Rio

5/7 Laredo, TX Joes

5/8 Tomball, TX Garys Spot

5/9 Dallas, TX Skillman St Bar

5/10 Ft. Worth, TX Rockstars

5/12 Keithsville, LA Rustic Cowboy

5/16 St Petersburg, FL State Theater

5/17 Miami, FL The Dugout

5/19 Atlanta, GA 10 High Club

5/20 Jacksonville, FL Brewsters Pit

5/27 Springfield, MO Outland Ballroom

*THE CURRENT EP –  
available now on iTunes  
and at [corylamb.com](http://corylamb.com)*



[corylamb.com](http://corylamb.com) [myspace.com/corylamb](http://myspace.com/corylamb) [www.facebook.com/people/corylamb](http://www.facebook.com/people/corylamb)





Capitol Music Group's grass-roots 'special ops' team sets the promotion table

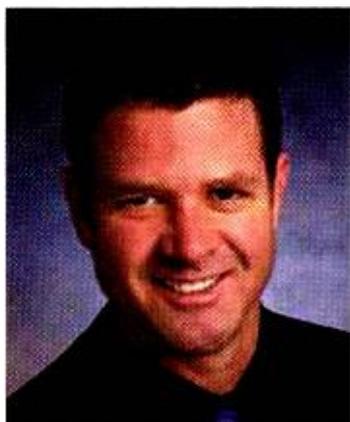
## Breaking Bands The 'New' Old-Fashioned Way

Mike Boyle

MBoyle@RadioandRecords.com

**t**he concept of a record label having a "special ops" team—a small group of promotion execs hyper-focused on promoting to specific formats just a few developing artists at a time, with the hope that their setting the table will lead to a project being turned over to the whole promotion team for the slam-dunk—didn't start with Capitol Music Group. Atlantic Records, for instance, instituted a special ops team in 2006 for its rhythmic promotion department.

Not long after label promotion veteran Greg Thompson joined CMG as executive VP in March 2008, parent EMI reorganized its North American promotion responsibilities and Thompson was charged with figuring out the most effective way to maximize his resources. The tricky part for Thompson was that he also wanted to nurture and develop up-and-coming acts that needed to be promoted and marketed in a way where his team "married" them to radio stations one by one.



Thompson

### Enter 'Special Ops'

To execute his vision, Thompson picked three of his promotion executives—CMG directors of promotion Dave Lombardi and Dave Barbis and VP of promotion Scott Burton—during the reorganization and assigned them to work closely with the Astralwerks Records line on many of its niche records from overseas and also to be a part of the overall team.

"What I wanted," Thompson says, "was a subset so that we would have specialists who could take rock-based music—whether it's adult, alternative or active—and go out and develop those artists and use their touring and

their market-by-market relationships with the consumers to build a story and build something that could then spread across the format nationally and potentially be a big hit."

By following that thinking, Thompson felt it would give them the ability to develop a story and bring records to critical mass, to the point where the entire CMG team could engage and wrap their arms around projects and give them the muscle needed to bring them home. He adds, "But I also felt like those developing artists would be better off with a small group of guys who could live and breathe them and really nurture them market by market, spin by spin, station by station and develop a story so that when you add all of that muscle it was coming from a position of strength, as opposed to trying to force the marketplace."

### The Selection Process

Thompson says artists selected for a special-ops project are done so on a "case-by-case, band-by-band" basis. "Some people find that extremely exciting and want to be a part of it," he adds. "On the other hand, some people feel nervous about that and feel more

**'Some people find it extremely exciting and want to be a part of it. Others feel nervous about it and are more comfortable being in the bigger machine.'**

—Greg Thompson

### Steady Progress

Here is how Since October's "Guilty" has built airplay at Active Rock during the past five weeks:

Issue date, chart position, plays
March 13, No. 36, 188
March 20, No. 39, 208
March 27, No. 36, 249
April 3, No. 37, 239
April 10, No. 33, 303
April 17, No. 28, 353

Source: Nielsen BDS

comfortable about being in the bigger machine. There are advantages and disadvantages to both, but some people—such as Since October's manager, Jim DelBalzo from Jim DelBalzo Entertainment—saw that as, "Wait a minute. These guys are only going to have very few things on their plate and they are dedicated to this day in and day out, and it's not about how many adds we get every week, it's about getting stories and building a foundation for a career. I'm all about this. I want these guys. I don't want the pressure of guys with five records in their bag. I want



Lombardi

guys who can live and breathe a couple of acts and do nothing but take all of their years of experience and be involved with me on every aspect of developing something from the ground up."

Other than Since October, whose track "Guilty" has recently charted on R&R's Active Rock tally (see "Steady Progress," left), the CMG special ops crew has also worked the Becoming, the Kooks and will soon put the hammer down for the Doves, Bat for Lashes, Late of the Pier and Empire of the Sun. From his vantage point in the special-ops trenches, Lombardi says, "I think radio understands that we are picking records that we truly believe can be hits and are priorities for us. So far, radio has been great about it."

R&R

## Free Internet Design For Marketing And Promotion

Radio shows, stations and even bands now have a new way to market and promote themselves on the Internet—for free. Wix.com is a fully flexible Web design platform that allows users to create Web content, including widgets and layouts, that can be placed on such Internet destinations as MySpace or on any domain the user owns in a way that is cost-effective and as simple as creating a Word or Excel document.

Started by CEO Allon Bloch nine months ago, Wix.com now has 600,000 users, the vast majority consisting of small labels and bands. But radio can and should take an interest, as Wix.com's free design offerings in its "Business" and "Personal"

sections would be solid vehicles for personalities and even stations on a tight budget.

"You're not limiting yourself to

a couple of templates," Bloch says. "It doesn't look like something cheap. We also created it in Flash, which is perfect for musicians and creative people who would like to use animation and multimedia assets."

Wix.com promotional tabs are placed on the free edition of its designs. Bloch says the company's revenue comes from a monthly or annual subscription fee that ranges from \$50 to \$100 per year and allows users to take the Web site they're creating and link it to their own domain without the promotional tabs.—MB



# R&R ALTERNATIVE

POWERED BY nielsen BDS

DMDS DIGITAL DOWNLOADS AVAILABLE AT DMDS.COM



► **311** MAKES ITS FIRST CHART APPEARANCE IN MORE THAN THREE YEARS, AS "HEY YOU" SOARS IN AT NO. 20 AS AIRPOWER, MOST ADDED AND WITH MOST INCREASED PLAYS (761 FIRST-WEEK SPINS). THE TRACK, THE OMAHA, NEB.-BASED QUINTET'S 19th CHART ENTRY DATING TO ITS FIRST IN 1993, PREVIOUSLY RELEASED "UPLIFTER."

WEEKS ON CHART	ARTIST TITLE	NIelsen BDS CERTIFICATIONS	HITPREDICTOR STATUS	PLAYS TW +/-	AUDIENCE MILLIONS	RANK
1	<b>KINGS OF LEON</b> USE SOMEBODY	NO. 1 (3 WKS)	☆	1825 -38	9.292	1
2	<b>ANBERLIN</b> FEEL GOOD DRAG		☆	1738 +54	8.040	2
3	<b>PAPA ROACH</b> LIFELINE			1505 -46	4.620	12
4	<b>RISE AGAINST</b> AUDIENCE OF ONE		☆	1413 +63	5.608	5
5	<b>PEARL JAM</b> BROTHER			1350 -215	4.251	14
6	<b>SEETHER</b> CARELESS WHISPER		☆	1239 +83	5.092	9
7	<b>BLUE OCTOBER</b> DIRT ROOM			1234 +25	4.594	13
8	<b>THE AIRBORNE TOXIC EVENT</b> SOMETIME AROUND MIDNIGHT		☆	1208 -104	5.713	4
9	<b>SILVERSON PICKUPS</b> PANIC SWITCH			1133 +64	4.738	11
10	<b>MGMT</b> KIDS		☆	1104 -19	5.587	6
11	<b>SHINEDOWN</b> SECOND CHANCE		☆	1026 -60	4.165	16
12	<b>KINGS OF LEON</b> SEX ON FIRE		☆	1018 -74	7.358	3
13	<b>INCUBUS</b> BLACK HEART INERTIA	AIRPOWER		961 +513	4.833	10
14	<b>THE KILLERS</b> SPACEMAN		☆	931 -149	3.998	17
15	<b>DEPECHE MODE</b> WRONG		☆	886 +2	4.179	15
16	<b>INCUBUS</b> LOVE HURTS		☆	883 -192	5.128	7
17	<b>APOCALYPTICA FEATURING ADAM GONTIER</b> I DON'T CARE		☆	808 -38	5.119	8
18	<b>U2</b> MAGNIFICENT			772 -15	3.208	21
19	<b>CAGE THE ELEPHANT</b> AIN'T NO REST FOR THE WICKED	AIRPOWER		768 +161	3.892	18
20	<b>311</b> HEY YOU	AIRPOWER/MOST INCREASED PLAYS/MOST ADDED	☆	761 +761	3.870	19
21	<b>SLIPKNOT</b> DEAD MEMORIES		☆	721 +16	1.787	26
22	<b>THEORY OF A DEADMAN</b> HATE MY LIFE		☆	683 -3	1.785	27
23	<b>COLDPLAY</b> LIFE IN TECHNICOLOR II		☆	643 -45	2.553	22
24	<b>FRANZ FERDINAND</b> NO YOU GIRLS			549 +27	1.491	30
25	<b>METALLICA</b> CYANIDE			549 -128	1.115	33
26	<b>YEAH YEAH YEAHS</b> ZERO			545 -1	3.289	20
27	<b>DISTURBED</b> THE NIGHT			508 +56	1.148	32
28	<b>DEATH CAB FOR CUTIE</b> GRAPEVINE FIRES		☆	488 +32	1.913	25
29	<b>THE ALL-AMERICAN REJECTS</b> GIVES YOU HELL		☆	473 -22	2.426	23
30	<b>AVENGED SEVENFOLD</b> SCREAM			392 -78	0.880	40
31	<b>MANCHESTER ORCHESTRA</b> I'VE GOT FRIENDS			348 +18	0.564	-
32	<b>SAVING ABEL</b> DROWNING (FACE DOWN)			339 +2	0.940	35
33	<b>POP EVIL</b> IDD IN A 55			323 -18	0.565	-
34	<b>HOLLYWOOD UNDEAD</b> YOUNG			270 +26	0.884	39
35	<b>NICKELBACK</b> SOMETHING IN YOUR MOUTH		☆	270 -48	0.542	-
36	<b>IDA MARIA</b> I LIKE YOU SO MUCH BETTER WHEN YOU'RE NAKED			267 -3	0.502	-
37	<b>RED</b> DEATH OF ME			249 +16	0.617	-
38	<b>THE FRAY</b> YOU FOUND ME		☆	242 -9	2.056	24
39	<b>ALL THAT REMAINS</b> TWO WEEKS			239 +30	0.351	-
40	<b>SHINEDOWN</b> SOUND OF MADNESS			228 +24	0.789	-

## MOST ADDED

**ARTIST TITLE / LABEL** NEW STATIONS

**311** Hey You (Volcano/JLG) **49**

CIMX, KCNL, KCXX, KDCG, KEDJ, KFMA, KFTE, KITS, KJEE, KMYZ, KNDD, KNXX, KPNT, KRAB, KROQ, KROX, KTCL, KWOD, KXRR, KXTE, Sirius XM Alt Nation, WARQ, WBCN, WBRU, WBTV, WCYY, WEQX, WGRD, WJBX, WJRR, WKQX, WKRR, WKRL, WLUM, WMFS, WPBZ, WRFW, WROX, WRWK, WRXL, WSUN, WSWD, WTVR, WUHF, WVLD, WWDG, WZJO, WZNE

**RANCID** Last One To Die (Hellcat/Epitaph) **13**

KCXX, KEDJ, KFMA, KITS, KJEE, KNDD, KRAB, KROQ, KXTE, Sirius XM Alt Nation, WBTV, WEQX, WLUM

**INCUBUS** Black Heart Inertia (Immortal/Epic) **10**

KCNL, KITS, WBCN, WGRD, WJRR, WLUM, WPBZ, WRWK, WRXL, WSWD

**CAGE THE ELEPHANT** Ain't No Rest For The Wicked (Jive/JLG) **8**

WFXH, WJRR, WKQX, WKRL, WRFW, WTVR, WDXD, WZJO

**BILLY BOY ON POISON** On My Way (Ironworks/Universal Republic) **4**

KCXX, KQRA, KRAB, WARQ

**MANCHESTER ORCHESTRA** I've Got Friends (Canvasback/Columbia) **3**

KCNL, KNDD, WPBZ

**DISTURBED** The Night (Reprise) **3**

WJRR, WPBZ, WRZX

**HOLLYWOOD UNDEAD** Young (A&M/Octone/Interscope) **2**

KWOD, WKRL

**SHINEDOWN** Sound Of Madness (Atlantic) **2**

WHRL, WLUM

**WHITE LIES** To Lose My Life (Fiction/Interscope) **2**

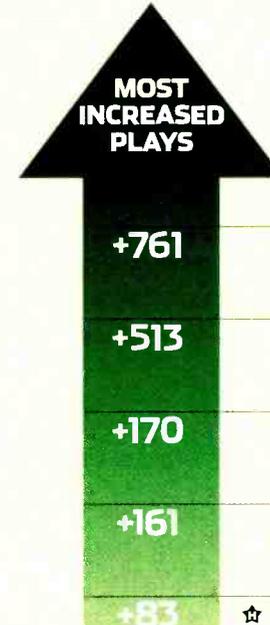
KQRA, WARQ

**ADDED AT... WBTZ**  
Burlington, VT  
PD: Matt Grasso  
APD/MD: Kevin Mays  
311, Hey You, 18  
Rancid, Last One To Die, 10  
Dave Matthews Band, Funny The Way It Is, 0

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

### NEW AND ACTIVE

ARTIST TITLE / LABEL	PLAYS /GAIN	ARTIST TITLE / LABEL	PLAYS /GAIN
<b>PEOPLE IN PLANES</b> Last Man Standing (Wind-up) TOTAL STATIONS: <b>21</b>	<b>222/17</b>	<b>THE RED JUMPSUIT APPARATUS</b> Pen & Paper (Something Typical) (Virgin/Capitol) TOTAL STATIONS: <b>20</b>	<b>198/7</b>
<b>HURT</b> Wars (Amusement) TOTAL STATIONS: <b>18</b>	<b>220/23</b>	<b>BIG B</b> Sinner (Suburban Noise) TOTAL STATIONS: <b>22</b>	<b>197/36</b>
<b>THE VEER UNION</b> Seasons (Universal Motown) TOTAL STATIONS: <b>17</b>	<b>205/31</b>	<b>MADINA LAKE</b> Never Take Us Alive (Roadrunner/RRP) TOTAL STATIONS: <b>18</b>	<b>186/17</b>
<b>METRIC</b> Help I'm Alive (Last Gang) TOTAL STATIONS: <b>15</b>	<b>204/7</b>	<b>DROWNING POOL</b> 37 Stitches (Eleven Seven) TOTAL STATIONS: <b>21</b>	<b>176/26</b>
<b>AUDRYE SESSIONS</b> Turn Me Off (Black Seal) TOTAL STATIONS: <b>18</b>	<b>201/5</b>	<b>RANCID</b> Last One To Die (Hellcat/Epitaph) TOTAL STATIONS: <b>25</b>	<b>170/170</b>



**+761** **311** Hey You (Volcano/JLG) KRAB +34, KRABZ +30, WSLN +30, KRZQ +28, KFMA +27, XTBA +27, KNDD +26, WXNR +26, KXRR +25, KTBB +23

**+513** **INCUBUS** Black Heart Inertia (Immortal/Epic) KRZQ +32, KNDD +26, KFRR +24, WZNE +22, WMFS +20, KRAB +19, WARQ +19, KCNL +19, KXRR +15, KITS +5

**+170** **RANCID** Last One To Die (Hellcat/Epitaph) KRZQ +34, KNDD +23, XTRA +22, WEQX +16, KXTE +14, KFMA +11, WBTZ +10, KITS +8, KCXX +6, SXAN +5

**+161** **CAGE THE ELEPHANT** Ain't No Rest For The Wicked (Jive/JLG) KRZQ +30, KWOD +15, KNRR +14, KMYZ +12, WSWD +11, WDXD +11, WJBX +11, WEQX +9, WRFW +8, WLUM +7

**+83** **SEETHER** Careless Whisper (Wind-up) KRAB +17, WRZX +14, WFXH +10, KNXX +9, WXEG +9, KCXX +6, KDCG +5, WRXL +5, KMYZ +5, WKRL +4

FOR WEEK ENDING APRIL 12, 2009  
LEGEND: See legend to charts in charts section for rules and symbol explanations.  
68 alternative 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.

# RADIO PROFESSIONALS WANTED TO TEACH RADIO\*

Make money teaching radio broadcasting AROUND YOUR JOB.  
Be a PRIVATE TUTOR and teach radio using our radio curriculum.  
If you are a DJ, a Sportscaster, Program Director, Talk Show Host, Producer etc.,  
in \*ANY CITY OR TOWN IN THE U.S. OR CANADA \*we have students for you to teach.

## GET PAID TO GIVE BACK YOUR KNOWLEDGE AND LOVE IN RADIO

\*SEND YOUR RESUME and a COVER LETTER to: [brian@eccprograms.com](mailto:brian@eccprograms.com) PLEASE TELL US WHAT CITY OR TOWN YOU ARE LOCATED IN AND YOUR AVAILABILITY

# R&R ACTIVE ROCK

POWERED BY **nielsen**  
BDS

**DMDS** DIGITAL DOWNLOADS  
AVAILABLE AT [DMDS.COM](http://DMDS.COM)



► **THE PARLOR MOB** DRAWS ITS FIRST CHART INK, AS "HARD TIMES" OPENS ON ACTIVE ROCK AT NO. 39. THE RED BANK, N.J.-BASED QUINTET, WHOSE ROADRUNNER DEBUT, "AND YOU WERE A CROW," ARRIVED LAST MAY, CONCURRENTLY DEBUTS AT NO. 28 ON ROCK. VIEW THE ENTIRE 30-POSITION CHART AT [RADIOANDRECORDS.COM](http://RADIOANDRECORDS.COM).

WEEKS ON CHART	ARTIST	TITLE	11 NIELSEN BDS CERTIFICATIONS	IMPRINT / PROMOTION LABEL	PLAYS TW	+/-	AUDIENCE MILLIONS	RANK
1	<b>PAPA ROACH</b>	<b>LIFELINE</b>	<b>NO. 1 (2 WKS)</b>	DGC/INTERSCOPE	1508	+7	5.358	1
2	<b>METALLICA</b>	<b>CYANIDE</b>		WARNER BROS.	1474	-90	5.239	2
3	<b>SLIPKNOT</b>	<b>DEAD MEMORIES</b>		ROADRUNNER/RRP	1470	-46	5.051	3
4	<b>THEORY OF A DEADMAN</b>	<b>HATE MY LIFE</b>		604/ROADRUNNER/RRP	1271	-95	3.540	5
5	<b>DISTURBED</b>	<b>THE NIGHT</b>		REPRISE	1113	+61	3.238	8
6	<b>PEARL JAM</b>	<b>BROTHER</b>		LEGACY/EPIC	1108	-25	3.501	6
7	<b>DROWNING POOL</b>	<b>37 STITCHES</b>		ELEVEN SEVEN	1067	+34	3.360	7
8	<b>ALL THAT REMAINS</b>	<b>TWO WEEKS</b>		PROSTHETIC/RAZOR & TIE	999	+4	2.498	11
9	<b>MUDVAYNE</b>	<b>DO WHAT YOU DO</b>		EPIC	941	-76	4.196	4
10	<b>SEETHER</b>	<b>CARELESS WHISPER</b>		WIND-UP	874	+47	2.326	12
11	<b>SHINEDOWN</b>	<b>SECOND CHANCE</b>		ATLANTIC	841	-79	2.936	9
12	<b>NICKELBACK</b>	<b>SOMETHING IN YOUR MOUTH</b>		ROADRUNNER/RRP	811	-93	2.781	10
13	<b>POP EVIL</b>	<b>100 IN A 55</b>		PAZZO/UNIVERSAL REPUBLIC	789	+37	2.160	13
14	<b>RED</b>	<b>DEATH OF ME</b>		ESSENTIAL/RED	746	+39	1.798	17
15	<b>SAVING ABEL</b>	<b>DROWNING (FACE DOWN)</b>		SKIDD/CO/VIRGIN/CAPITOL	695	+61	1.824	16
16	<b>HINDER</b>	<b>UP ALL NIGHT</b>		UNIVERSAL REPUBLIC	695	+19	1.792	18
17	<b>SHINEDOWN</b>	<b>SOUND OF MADNESS</b>	<b>AIRPOWER/MOST INCREASED PLAYS</b>	ATLANTIC	656	+108	1.930	14
18	<b>HURT</b>	<b>WARS</b>		AMUSEMENT	575	+79	1.331	23
19	<b>SEETHER</b>	<b>BREAKDOWN</b>		WIND-UP	569	-24	1.872	15
20	<b>AVENGED SEVENFOLD</b>	<b>SCREAM</b>		HOPELESS/WARNER BROS.	566	-90	1.629	19
21	<b>THE VEER UNION</b>	<b>SEASONS</b>		UNIVERSAL MOTOWN	529	+35	1.397	21
22	<b>BURN HALO</b>	<b>DIRTY LITTLE GIRL</b>		RAWKHEAD RECORDS/ILG	528	+51	1.335	22
23	<b>MUDVAYNE</b>	<b>SCARLET LETTERS</b>		EPIC	477	+58	1.076	24
24	<b>TRAPT</b>	<b>CONTAGIOUS</b>		ELEVEN SEVEN	413	-12	1.070	25
25	<b>HOLLYWOOD UNDEAD</b>	<b>YOUNG</b>		A&M/OCTONE/INTERSCOPE	401	+26	0.798	29
26	<b>KINGS OF LEON</b>	<b>SEX ON FIRE</b>		RCA/RMG	400	-8	1.506	20
27	<b>3 DOORS DOWN</b>	<b>CITIZEN/SOLDIER</b>		UNIVERSAL REPUBLIC	354	-117	0.905	27
28	<b>SINCE OCTOBER</b>	<b>GUILTY</b>		TOOTH & NAIL/CAPITOL	353	+50	0.583	38
29	<b>SALIVA</b>	<b>HOW COULD YOU?</b>		ISLAND/IDJMG	319	+40	0.700	33
30	<b>REV THEORY</b>	<b>FAR FROM OVER</b>		VAN HOWES/MALOOFF/DGC/INTERSCOPE	319	+16	1.049	26
31	<b>BLUE OCTOBER</b>	<b>DIRT ROOM</b>		UNIVERSAL MOTOWN	306	-9	0.570	39
32	<b>ROYAL BLISS</b>	<b>WE DID NOTHING WRONG</b>		MEROVINGIAN/CAROLINE/CAPITOL	279	+40	0.542	40
33	<b>HALESTORM</b>	<b>I GET OFF</b>		ATLANTIC	276	0	0.905	28
34	<b>(HED) P.E.</b>	<b>RENEGADE</b>		SUBURBAN NOIZE	266	+33	0.482	-
35	<b>DOPE</b>	<b>ADDICTION</b>		EI	261	+37	0.419	-
36	<b>ARANDA</b>	<b>STILL IN THE DARK</b>		ASTONISH	257	-33	0.619	36
37	<b>AC/DC</b>	<b>BIG JACK</b>		COLUMBIA	246	-107	0.772	31
38	<b>10 YEARS</b>	<b>ACTIONS AND MOTIVES</b>		UNIVERSAL REPUBLIC	240	+17	0.700	34
39	<b>THE PARLOR MOB</b>	<b>HARD TIMES</b>		IN DE COOT/ROADRUNNER/RRP	219	+59	0.349	-
40	<b>NICKELBACK</b>	<b>IF TODAY WAS YOUR LAST DAY</b>		ROADRUNNER/RRP	215	+62	0.796	30

## MOST ADDED

ARTIST	TITLE / LABEL	NEW STATIONS
<b>CAVO</b>	Champagne (Reprise)	9
<b>SHINEDOWN</b>	Sound Of Madness (Atlantic)	7
<b>INCUBUS</b>	Black Heart Inertia (Immortal/Epic)	6
<b>MUDVAYNE</b>	Scarlet Letters (Epic)	5
<b>HALESTORM</b>	I Get Off (Atlantic)	5
<b>311</b>	Hey You (Volcano/JLG)	5
<b>CHICKENFOOT</b>	Oh Yeah (Not Listed)	5
<b>THE VEER UNION</b>	Seasons (Universal Motown)	4
<b>REV THEORY</b>	Far From Over (Van Howes/Malooff/DGC/Interscope)	4
<b>MASTODON</b>	Oblivion (Relapse/Reprise)	4

## ADDED AT...

**WCPR**  
Biloxi, MS  
PD: Kenny Vest  
MD: Denver Crabb  
311, Hey You, 2  
Cavo, Champagne, 1  
Rev Theory, Far From Over, 1

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

## NEW AND ACTIVE

ARTIST	TITLE / LABEL	PLAYS /GAIN	ARTIST	TITLE / LABEL	PLAYS /GAIN
<b>U2</b>	Magnificent (Island/Interscope)	206/6	<b>POWERMAN 5000</b>	Super Villain (Mighty Loud)	140/6
<b>CAVO</b>	Champagne (Reprise)	174/108	<b>ANBERLIN</b>	Feel Good Drag (Universal Republic)	140/0
<b>LACUNA COIL</b>	Spellbound (Century Media)	171/48	<b>INCUBUS</b>	Love Hurts (Immortal/Epic)	133/2
<b>CROOKED X</b>	Gone (MPM/Capitol)	170/67	<b>CAGE THE ELEPHANT</b>	Ain't No Rest For The Wicked (Jive/JLG)	119/24
<b>MOTLEY CRUE, GODSMACK, THEORY OF A DEADMAN, DROWNING POOL &amp; CHARM CITY DEVILS</b>	White Trash Circus (Motley/Eleven Seven)	154/2	<b>INCUBUS</b>	Black Heart Inertia (Immortal/Epic)	115/50
					19

## MOST INCREASED PLAYS

+108	<b>SHINEDOWN</b> Sound Of Madness (Atlantic) WRZK +17, WAQX +10, WYBB +9, WXQR +9, WYYY +9, WTFX +9, WLZX +9, KDOT +9, KLAQ +8, WWWW +8
+108	<b>CAVO</b> Champagne (Reprise) KILQ +20, SXOC +14, KHTQ +12, WKLQ +10, WYBB +9, WRIF +7, WBULZ +6, WBYR +5, KFRQ +5, WRZK +5
+79	<b>HURT</b> Wars (Amusement) KEGL +12, KZRQ +12, KATT +7, WJL +5, WBSX +5, WLJO +4, WZMR +4, KOMP +4, WEDG +4, WRIF +4
+67	<b>CROOKED X</b> Gone (MPM/Capitol) WYBB +12, KRZR +6, WXQR +6, WKLQ +6, KHTQ +5, KNKN +5, WRIF +5, WQXA +4, WLJO +3, WNFZ +3
+64	<b>311</b> Hey You (Volcano/JLG) WNFZ +13, WWWW +11, WXZZ +6, WMMR +5, KATT +3, KHTB +3, KTEG +3, WAAF +3, WEDG +3, KZZQ +2

FOR WEEK ENDING APRIL 12, 2009  
**LEGEND:** See legend to charts in charts section for rules and symbol explanations. 62 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.

WEEKS ON CHART	ARTIST	TITLE	11 NIELSEN BDS CERTIFICATIONS	IMPRINT / PROMOTION LABEL	PLAYS TW	+/-	AUDIENCE MILLIONS	RANK
1	<b>PAPA ROACH</b>	<b>LIFELINE</b>	<b>NO. 1 (1 WK)</b>	DGC/INTERSCOPE	383	+59	1.294	1
2	<b>NICKELBACK</b>	<b>SOMETHING IN YOUR MOUTH</b>		ROADRUNNER/RRP	383	-11	1.278	2
3	<b>METALLICA</b>	<b>CYANIDE</b>		WARNER BROS.	354	0	1.256	3
4	<b>THEORY OF A DEADMAN</b>	<b>HATE MY LIFE</b>		604/ROADRUNNER/RRP	338	+27	1.015	5
5	<b>SHINEDOWN</b>	<b>SECOND CHANCE</b>		ATLANTIC	330	-17	1.025	4
6	<b>PEARL JAM</b>	<b>BROTHER</b>		LEGACY/EPIC	319	+37	0.901	6
7	<b>SEETHER</b>	<b>CARELESS WHISPER</b>		WIND-UP	236	+56	0.717	7
8	<b>AC/DC</b>	<b>BIG JACK</b>		COLUMBIA	222	-46	0.702	8
9	<b>DISTURBED</b>	<b>INDESTRUCTIBLE</b>		REPRISE	184	0	0.623	9
10	<b>BUCKCHERRY</b>	<b>RESCUE ME</b>		ELEVEN SEVEN/ATLANTIC	154	-41	0.339	15

## ROCK

WKS	ARTIST	TITLE	11 NIELSEN BDS CERTIFICATIONS	IMPRINT / PROMOTION LABEL	PLAYS TW	+/-	AUDIENCE MILLIONS	RANK
16	<b>POP EVIL</b>	<b>100 IN A 55</b>		PAZZO/UNIVERSAL REPUBLIC	152	+31	0.272	16
20	<b>SHINEDOWN</b>	<b>SOUND OF MADNESS</b>	<b>MOST INCREASED PLAYS</b>	ATLANTIC	150	+67	0.575	10
11	<b>THEORY OF A DEADMAN</b>	<b>BAD GIRLFRIEND</b>		604/ROADRUNNER/RRP	146	-3	0.400	13
12	<b>MUDVAYNE</b>	<b>DO WHAT YOU DO</b>		EPIC	139	-5	0.565	11
13	<b>U2</b>	<b>MAGNIFICENT</b>		ISLAND/INTERSCOPE	137	-1	0.469	12
14	<b>DISTURBED</b>	<b>THE NIGHT</b>		REPRISE	119	+12	0.368	14
15	<b>STAINED</b>	<b>ALL I WANT</b>		FLIP/ATLANTIC	105	+3	0.235	18
17	<b>3 DOORS DOWN</b>	<b>CITIZEN/SOLDIER</b>		UNIVERSAL REPUBLIC	105	-26	0.181	21
18	<b>SAVING ABEL</b>	<b>DROWNING (FACE DOWN)</b>		SKIDD/CO/VIRGIN/CAPITOL	101	+19	0.173	23
19	<b>AVENGED SEVENFOLD</b>	<b>SCREAM</b>		HOPELESS/WARNER BROS.	100	-6	0.177	22



Important projects worthy of radio's consideration

## Spring Harvest

John Schoenberger

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

Triple A has always been known for its willingness to support a diverse menu of artists. That musical taste is being satisfied at the moment with releases that run the gamut from a Nigerian singer/songwriter living in Paris and a blues rocker from New York to indie rockers ready for the mainstream and core artists putting out some of their best work.

This selection by no means covers all the choices that are on programmers' desks, but it does represent a cross-section of styles and moods that are sure to sound great on any triple A.

### ASA, "ASA" (Mercer Street/Downtown)

ASA is of Nigerian heritage but lives in Paris. She won France's 2008 Prix Constantin Award for Emerging Artists.

### Bell X1, "Blue Lights on the Runway" (Yep Roc)

Critics are calling Bell X1 one of Ireland's great new bands. The group recently played on "Late Show With David Letterman."

### Joe Bonamassa, "The Ballad of John Henry" (J&R Adventures)

By age 12 he was playing gigs regularly in upstate New York. 2007's "Sloe Gin" went to No. 1 on Billboard's Blues Albums chart.



Bonomassa

### Sarah Borges & the Broken Singles, "The Stars Are Out" (Sugar Hill)

The band hails from Boston. The Paul Q. Kolderie-produced album is the group's third effort.

### Carbon Leaf, "Nothing Rhymes With Woman" (Vanguard)

The band remains based in Virginia. 2006's "Love, Loss, Hope, Repeat" reached No. 3 on Billboard's Top Heatseekers chart.

### Neko Case, "Middle Cyclone" (Anti-/Epitaph)

The new album debuted on the Billboard 200 at

No. 3. It features such guests as M. Ward, Garth Hudson and Sarah Harmer.

### The Decemberists, "The Hazards of Love" (Capitol)

This concept album is the band's fifth effort. The new set debuted on the Billboard 200 at No. 14.

### Rocco DeLuca & the Burden, "Mercy" (Ironworks/Universal Republic)

Daniel Lanois produced this new album. A 42-city tour kicked off March 10.

### The Deep Vibration, "Veracruz" (Dualtone)

The band is based in Nashville. It's on a Paste-sponsored tour with Roman Candle.

### Freddy Jones Band, "Time Well Wasted" (Out of the Box)

It's the group's first new album in nearly a decade. The project features three studio songs and 10 live tracks.

### Green River Ordinance, "Out of My Hands" (Virgin/Capitol)

Key members Geoff and Jamey Ice have been performing since their mid-teens. The band has won several Fort Worth Music Awards.

### Lisa Hannigan, "Sea Sew" (ATO/RED)

Hannigan collaborated with Damien Rice for seven years. She recently performed on "The Tonight Show With Jay Leno."

### Hill Country Review, "Make a Move" (Razor & Tie)

HCR is a spinoff of North Mississippi Allstars.



Case



DeLuca



Lee



Taylor

The band is currently on tour.

### Ben Lee, "Rebirth of Venus" (New West)

It's the Australian artist's seventh album. A portion of the album's sales will support FINCA's Banking Village, which provides financial services to the world's lowest-income entrepreneurs.

### Black Joe Lewis & the Honeybees, "Tell 'Em What Your Name Is" (Lost Highway)

The album was produced by Spoon's Jim Eno. The act played this year's South by Southwest; a showcase is planned at this year's Noncommunion in Philadelphia.

### Eric Lindell, "Gulf Coast Highway" (Alligator)

The artist is based in New Orleans. His self-produced album features Galactic as the backing band.

### Eleni Mandell, "Artificial Fire" (Zepton)

Mandell is a Los Angeles-based artist. She's already a favorite of music critics.

### Manda Mosher, "Everything You Need" (Red Parlor)

Mosher's an L.A. Music Award winner. She's a graduate of the Berklee College of Music.

### Madeleine Peyroux, "Bare Bones" (Zoe/Rounder)

The album was produced by Larry Klein. Peyroux had a hand in writing all the songs.

### Sam Roberts, "Love at the End of the World" (Zoe/Rounder)

Roberts won two 2009 Juno Awards. The project was co-produced by Roberts and Joseph Donovan.

### Angel Taylor, "Love Travels" (Aware/Columbia)

The project was produced by Mikal Blue (Colbie Caillat). Taylor recently had the featured single of the week on iTunes.

### Vienna Teng, "Inland Territory" (Zoe/Rounder)

Alex Wong produced her fourth effort. 2007's "Warm Strangers" reached No. 26 on Billboard's Heatseekers chart.

### M. Ward, "Hold Time" (Merge)

This is Ward's seventh album. The project features vocals by Lucinda Williams and Zooey Deschanel, who's also a partner with Ward in She & Him. [R&R](#)

## No-Brainers

- To-i Amos, "Abnormally Attracted to Sin" (Universal Republic)
- JJ Cale, "Roll On" (Rouner)
- Elvis Costello, "Secret, Profane & Sugarcane" (Hear/CMG)
- Dave Matthews Band, "Big Whiskey & the Groogrux King" (RCA/RMG)
- Bob Dylan, "Together Through Life" (Columbia)
- Fastball, "Little White Lies" (33 1/3. Megaforce)

- Gomez, "A New Tide" (ATO/RED)
- Ben Harper & Relentless7, "White Lies for Dark Times" (Virgin/Capitol)
- Indigo Girls, "Poseidon and the Bitter Bug" (IG/Vanguard)
- Chris Isaak, "Mr. Lucky" (Reprise)
- Mat Kearney, "City of Black & White" (Aware/Columbia)
- U2, "No Line on the Horizon" (Island/Interscope)
- Neil Young, "Fork in the Road" (Reprise)
- Pete Yorn, "Back and Forth" (Columbia)

# R&R TRIPLE A

POWERED BY **nielsen** BDS

**DMDS** DIGITAL DOWNLOADS AVAILABLE AT [DMDS.COM](http://DMDS.COM)



► **LILY ALLEN'S "THE FEAR"** ACHIEVES AIRPOWER AS IT ADVANCES 21-17. THE BRITISH SINGER/SONGWRITER'S SOPHOMORE ALBUM, "IT'S NOT ME, IT'S YOU," HAS SOLD 158,000 COPIES SINCE ITS FEBRUARY RELEASE, ACCORDING TO NIELSEN SOUNDSCAN. THE SONG CONCURRENTLY CLIMBS 20-17 AT HOT AC AND BULLETS AT NO. 39 ON CHR/TOP 40.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	11 NIELSEN BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS RANK
1	1	21	<b>SNOW PATROL</b> CRACK THE SHUTTERS	<b>NO. 1 (6 WKS)</b> POLYDOR/FICTION/GEFFEN/INTERSCOPE	578 +17	1,968 2
2	2	7	<b>U2</b> MAGNIFICENT	ISLAND/INTERSCOPE	565 +9	2,109 1
3	4	27	<b>JAMES MORRISON</b> NOTHING EVER HURT LIKE YOU	POLYDOR/INTERSCOPE	431 +18	1,328 4
4	3	21	<b>THE FRAY</b> YOU FOUND ME	112 EPIC	410 -65	1,688 3
5	5	9	<b>CHRIS ISAAK</b> WE LET HER DOWN	WICKED GAME/REPRISE	378 -4	1,030 8
6	7	10	<b>KINGS OF LEON</b> USE SOMEBODY	RCA/RMG	339 +26	1,136 7
7	9	33	<b>RAY LAMONTAGNE</b> YOU ARE THE BEST THING	RCA/RED	307 +3	1,241 5
8	10	19	<b>DEATH CAB FOR CUTIE</b> NO SUNLIGHT	ATLANTIC	300 +2	0.658 16
9	8	13	<b>COUNTING CROWS</b> WHEN I DREAM OF MICHELANGELO	DCC/GEFFEN/INTERSCOPE	299 -8	0.901 9
10	11	8	<b>RYAN ADAMS &amp; THE CARDINALS</b> MAGICK	LOST HIGHWAY	293 +1	0.600 18
11	6	18	<b>COLDPLAY</b> LOVERS IN JAPAN	CAPITOL	286 -39	1,239 6
12	13	7	<b>INDIGO GIRLS</b> WHAT ARE YOU LIKE	IG/VANGUARD	264 +8	0.740 14
13	14	7	<b>GOMEZ</b> AIRSTREAM DRIVER	ATO/RED	259 +19	0.596 19
14	12	20	<b>ADELE</b> RIGHT AS RAIN	XL/COLUMBIA	257 -23	0.879 12
15	15	5	<b>MAT KEARNEY</b> CLOSER TO LOVE	AWARE/COLUMBIA	254 +30	0.893 10
16	16	5	<b>DEPECHE MODE</b> WRONG	MUTE/VIRGIN/CAPITOL	233 +7	0.872 13
17	21	8	<b>LILY ALLEN</b> THE FEAR	<b>AIRPOWER</b> CAPITOL	214 +29	0.592 20
18	18	4	<b>BRUCE SPRINGSTEEN</b> MY LUCKY DAY	COLUMBIA	209 +3	0.885 11
19	17	10	<b>SERENA RYDER</b> LITTLE BIT OF RED	ATLANTIC	207 -10	0.478 23
20	19	7	<b>THE KILLERS</b> SPACEMAN	ISLAND/IDJMG	205 -5	0.664 15
21	20	12	<b>ANDREW BIRD</b> FITZ AND THE DIZZY SPELLS	FAT POSSUM/RED	200 -7	0.519 22
22	24	2	<b>O.A.R.</b> THIS TOWN	EVERFINE/ATLANTIC/RRP	187 +15	0.305 -
23	23	4	<b>BEN HARPER &amp; RELENTLESS7</b> SHIMMER AND SHINE	VIRGIN/CAPITOL	183 +6	0.444 26
24	25	4	<b>AMY MACDONALD</b> THIS IS THE LIFE	MELODRAMATIC/VERTIGO/DECCA	178 +10	0.266 -
25	26	7	<b>ERIN MCCARLEY</b> LOVE, SAVE THE EMPTY	UNIVERSAL REPUBLIC	170 +2	0.194 -
26	22	11	<b>JASON MRAZ &amp; COLBIE CAILLAT</b> LUCKY	ATLANTIC/RRP	159 -22	0.402 29
27	NEW	3	<b>ELVIS COSTELLO</b> COMPLICATED SHADOWS (2009)	HEAR/CMG	153 +44	0.433 27
28	27	3	<b>TYRONE WELLS</b> MORE	UNIVERSAL REPUBLIC	151 +1	0.575 21
29	NEW	3	<b>BOB DYLAN</b> BEYOND HERE LIES NOTHIN'	COLUMBIA	145 +29	0.299 -
30	NEW	3	<b>BELL X1</b> THE GREAT DEFECTOR	YEP ROC	141 +14	0.615 17

## MOST ADDED

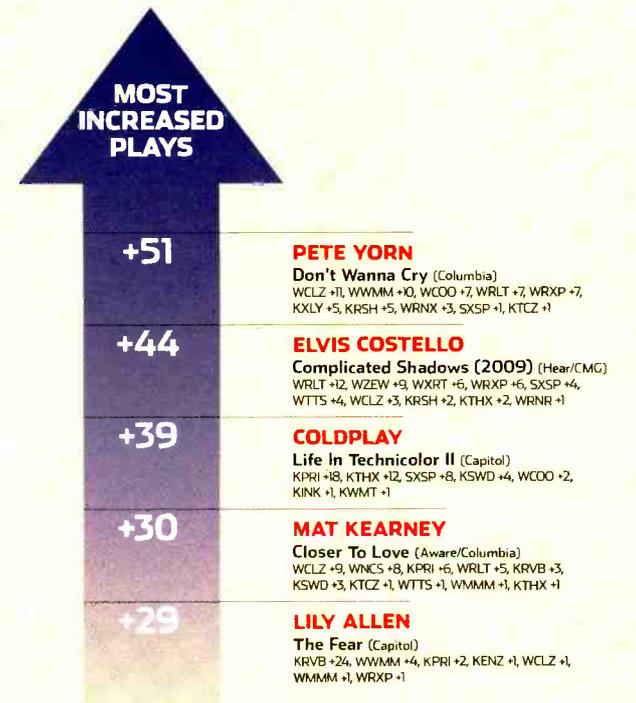
ARTIST TITLE / LABEL	NEW STATIONS
<b>BOB DYLAN</b> Beyond Here Lies Nothin' (Columbia) KPRI, KRVB, WNCS, WRNX	4
<b>KINGS OF LEON</b> Use Somebody (RCA/RMG) KTCZ, WCLZ, WXRV	3
<b>ELVIS COSTELLO</b> Complicated Shadows (2009) (Hear/CMG) WCOO, WXRT	2
<b>TORI AMOS</b> Welcome To England (Universal Republic) KPRI, KRSH	2
<b>FLEET FOXES</b> Mykonos (Sub Pop) Sirius XM Spectrum, WXRT	2
<b>FASTBALL</b> Little White Lies (33 1/3/Megaforce) KPRI, WXRV	2
<b>CARBON LEAF</b> Miss Hollywood (Vanguard) WCLZ, WCOO	2
<b>HILL COUNTRY REVUE</b> You Can Make It (Razor & Tie) KRSH, KTHX	2
<b>ADELE</b> Right As Rain (XL/Columbia) KPTL	1

**ADDED AT... WCLZ**  
Portland, ME  
PD/MD: Ethan Minton  
Carbon Leaf, Miss Hollywood, O  
Gavin Rossdale, Can't Stop The World, O  
Kings Of Leon, Use Somebody, O

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

## NEW AND ACTIVE

ARTIST TITLE / LABEL	PLAYS /GAIN	ARTIST TITLE / LABEL	PLAYS /GAIN
<b>THE AIRBORNE TOXIC EVENT</b> Sometime Around Midnight (Major/Domo/Shout! Factory/Island/IDJMG)	141/4	<b>THE SCRIPT</b> The Man Who Can't Be Moved (Phonogenic/Epic)	102/21
<b>COLDPLAY</b> Life In Technicolor II (Capitol)	136/39	<b>CAROLINA LIAR</b> Show Me What I'm Looking For (Atlantic)	95/0
<b>PETE YORN</b> Don't Wanna Cry (Columbia)	135/51	<b>JJ CALE</b> Roll On (Rounder)	84/4
<b>GAVIN ROSSDALE</b> Can't Stop The World (Interscope)	126/26	<b>TORI AMOS</b> Welcome To England (Universal Republic)	82/23
<b>ERIC HUTCHINSON</b> OK, It's Alright With Me (Let's Break/Warner Bros.)	106/14	<b>ANJULIE</b> Boom (Hear/CMG)	78/5



FOR WEEK ENDING APRIL 12, 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 33 reporters.  
© 2009 Nielsen Business Media, Inc. All rights reserved.

## RECURRENTS

THIS WEEK	ARTIST TITLE / IMPRINT / PROMOTION LABEL	11 NIELSEN BDS CERTIFICATIONS	PLAYS TW LW
1	<b>ERIC HUTCHINSON</b> ROCK & ROLL (LET'S BREAK/WARNER BROS.)		176 192
2	<b>MICHAEL FRANTI &amp; SPEARHEAD</b> SAY HEY (I LOVE YOU) (BOO BOO WAX/ANTI-EPI/TAPH)		168 158
3	<b>COLDPLAY</b> VIVA LA VIDA (CAPITOL)		153 150
4	<b>DONAVON FRANKENREITER</b> LIFE, LOVE & LAUGHTER (LOST HIGHWAY)		140 147
5	<b>O.A.R.</b> SHATTERED (TURN THE CAR AROUND) (EVERFINE/ATLANTIC/RRP)		138 164

THIS WEEK	ARTIST TITLE / IMPRINT / PROMOTION LABEL	11 NIELSEN BDS CERTIFICATIONS	PLAYS TW LW
6	<b>JASON MRAZ</b> I'M YOURS (ATLANTIC/RRP)		132 126
7	<b>MATT NATHANSON</b> COME ON GET HIGHER (VANGUARD)		123 116
8	<b>MY MORNING JACKET</b> I'M AMAZED (ATO/RED)		115 126
9	<b>COLDPLAY</b> LOST! (CAPITOL)		112 114
10	<b>GAVIN ROSSDALE</b> LOVE REMAINS THE SAME (INTERSCOPE)		108 120

# R&R

## RADIO & RECORDS.COM

GOT NEWS?

newsroom@radioandrecords.com

ACCURATE | TRUSTWORTHY | COMPREHENSIVE

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL	PLAYS	TW +/-
1	1	8	GOMEZ	AIRSTREAM DRIVER	ATD/RED	532	-21
2	5	5	UZ	MAGNIFICENT	ISLAND/INTERSCOPE	527	+4
3	9	9	BEN HARPER & RELENTLESS7	SHIMMER AND SHINE	VIRGIN/CAPITOL	483	+12
4	3	11	RYAN ADAMS & THE CARDINALS	MAGICK	LOST HIGHWAY	483	-12
5	4	7	CHRIS ISAAK	WE LET HER DOWN	WICKED GAME/REPRISE	480	-11
6	6	8	INDIGO GIRLS	WHAT ARE YOU LIKE?	IG/VANGUARD	446	-4
7	7	13	ANDREW BIRD	FITZ AND THE DIZZYSPELLS	FAT POSSUM/RED	381	-3
8	9	5	BRUCE SPRINGSTEEN	MY LUCKY DAY	COLUMBIA	378	+37
9	8	11	NEKO CASE	PEOPLE GOT A LOTTA NERVE	ANTI/EPITAPH	374	-3
10	11	5	BELL X1	THE GREAT DEFECTOR	YEP/ROC	353	+22
11	12	8	THE KILLERS	SPACEMAN	ISLAND/IDJMG	314	-9
16	10	10	SAM ROBERTS	THEM KIDS	ZOE/ROUNDER	312	+7
13	10	9	JJ CALE	ROLL ON	ROUNDER	305	-28
19	8	8	M. WARD	NEVER HAD NOBODY LIKE YOU	MERGE	301	+9
17	9	9	SERENA RYDER	LITTLE BIT OF RED	ATLANTIC	301	0
16	13	13	THE DEERX TRUCKS BAND	DOWN IN THE FLOOD	VICTOR	288	-35
17	NEW	1	BOB DYLAN	BEYOND HERE LIES NOTHIN'	COLUMBIA	283	+121
18	15	20	THE FRAY	YOU FOUND ME	EPIC	279	-29
19	18	14	SNOW PATROL	CRACK THE SHUTTERS	POLYDOR/FICTION/GEFFEN/INTERSCOPE	276	-19
20	21	2	ERIC LINDELL	IF LOVE CAN'T FIND A WAY	ALLIGATOR	257	+26
21	14	15	COLDPLAY	LOVERS IN JAPAN	CAPITOL	252	-68
22	NEW	1	ELVIS COSTELLO	COMPLICATED SHADOWS (2009)	HEAR/CMG	245	+124
23	20	12	RAY LAMONTAGNE	LET IT BE ME	RCA/RED	235	-31
24	22	3	KINGS OF LEON	USE SOMEBODY	RCA/RMG	229	+5
25	23	9	MICHAEL FRANTI & SPEARHEAD	HEY WORLD	BOO BOO WAX/ANTI/EPITAPH	220	+3
26	NEW	1	PETE YORN	DON'T WANNA CRY	COLUMBIA	211	+99
27	26	2	FRANZ FERDINAND	NO YOU GIRLS	DOMINO/EPIC	208	0
28	30	2	MAT KEARNEY	CLOSER TO LOVE	AWARE/COLUMBIA	200	+6
29	29	3	ERIC HUNTINGTON	OK, IT'S ALRIGHT WITH ME	LET'S BREAK/WARNER BROS.	199	0
30	RE-ENTRY	1	DEATH CAB FOR CUTIE	NO SUNLIGHT	ATLANTIC	196	+5

MOST ADDED	MOST INCREASED PLAYS
<p><b>HILL COUNTRY REVUE</b> 14 You Can Make It (Razor &amp; Tie) (KFMU, KMTN, KNBA, KPND, KSUT, KTAO, WAPS, WCBE, WDST, WEHM, WNCW, WTMD, WJUN, WYEP)</p> <p><b>ASTRIO WILLIAMSON</b> 12 Shut Your Mouth (Incarnation/One Little Indian) (KBAC, KPND, KSPN, KSUT, KTAO, WBJB, WCBE, WEXT, WJCU, WMWV, WNRN, WYCE)</p>	<p><b>ELVIS COSTELLO</b> 10 Complicated Shadows (2009) (Hear/CMG) (KBBB, KLRR, KRCK, KSUT, WTV, WJCU, WKZE, WNRN, WTYD, WJUN, WYEP)</p> <p><b>ZIGGY MARLEY</b> 10 Family Time (Tuff Gong Worldwide) (KBAC, KFMU, KMTN, KNBA, KPND, KSUT, KTAO, KTBC, WCBE, WOCM)</p>
<p><b>MADELEINE PEYROUX</b> 8 Instead (Zoe/Rounder) (KBAC, KSUT, KTAO, WFUV, WKZE, WNRN, WRSI, WYEP)</p> <p><b>CARBON LEAF</b> 6 Miss Hollywood (Vanguard) (KCLC, KMTN, KRCK, KYSL, WCNR, WTYO)</p> <p><b>DOVES</b> 6 Kingdom of Rust (Astralwerks/Capitol) (KMTN, KUT, WDST, WEXT, WNRN, WYCE)</p>	<p><b>PETE YORN</b> 4 Don't Wanna Cry (Columbia) (KNBA, KSPN, WCCM, WXPX)</p> <p><b>BOB DYLAN</b> 4 Beyond Here Lies Nothin' (Columbia) (KMTN, KUT, WFUV, WKZE)</p> <p><b>TORI AMOS</b> 4 Welcome to Encland (Universal Republic) (KNBA, KRCK, KTBC, WCNR)</p>

FOR WEEK ENDING APRIL 12, 2009

**MOST INCREASED PLAYS**

-124

+121

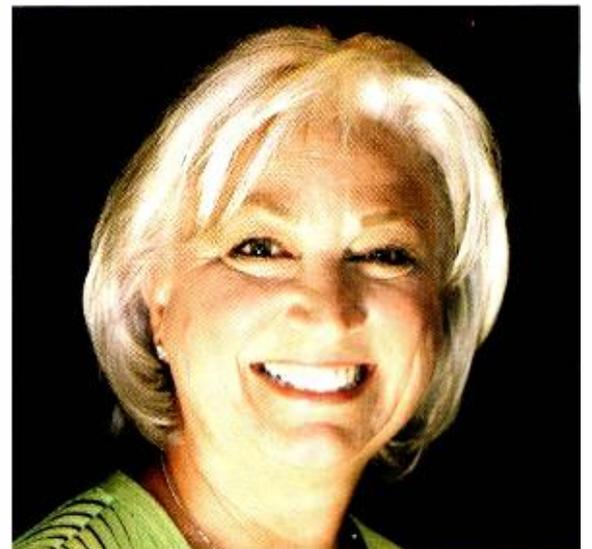
- ELVIS COSTELLO**  
Complicated Shadows (2009) (Hear/CMG)
- BOB DYLAN**  
Beyond Here Lies Nothin' (Columbia)
- PETE YORN**  
Don't Wanna Cry (Columbia)

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	CERT.	PEAK POSITION
1	1	1	RASCAL FLATTS	Unstoppable	1WK (REG. SHEET 002604) (18.98)	1	1
2	5	2	GREATEST GAINER	Hannah Montana: The Movie	WALT DISNEY 003101 (18.98)	1	2
3	NEW	1	JADAKISS	The Last Kiss	RUFF RYDEE S.D.-BLOCK/ROC A-FELLA/DEF JAM 012391/IDJMG (13.98)	1	3
4	NEW	1	JASON ALDEAN	Wide Open	BROKEN BOW 7637 (18.98)	1	4
5	4	1	VARIOUS ARTISTS	NOW 30	UNIVERSAL MUSIC/SONY MUSIC ZOMBA 012654/UME (18.98)	1	5
6	10	12	TAYLOR SWIFT	Fearless	BIG MACHINE 0200 (18.98) +	1	6
7	1	2	KEITH URBAN	Defying Gravity	CAPITOL NASHVILLE 35751 (18.98)	1	7
8	7	3	SOUNDTRACK	Twilight	SUMMIT/CHOP SHOP/ATLANTIC 515923/AG (18.98) +	1	8
9	2	2	PRINCE/BRIA VALENTE	Lotus Flow3r/MPLSoUND/Elix3r	MFG 09549 EX (11.98)	1	9
10	9	7	LADY GAGA	The Fame	STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE 011805/IGA (12.98)	1	10
11	3	2	DIANA KRALL	Quiet Nights	VERVE 012433 VG (13.98)	1	11
12	14	5	KELLY CLARKSON	All I Ever Wanted	S-19/RCA 32715/SONY MUSIC (18.98) +	1	12
13	17	18	NICKELBACK	Dark Horse	ROADRUNNER 618028 (18.98)	1	13
14	12	6	U2	No Line On The Horizon	ISLAND/INTERSCOPE 012630/IGA (13.98) +	1	14
15	11	4	KERI HILSON	In A Perfect World...	MOSLEY/ZONE 4/INTERSCOPE 012009/IGA (13.98)	1	15
16	34	31	CARRIE UNDERWOOD	Carnival Ride	ARISTA NASHVILLE 11221 SMN (18.98)	1	16
17	8	2	FLO RIDA	R.O.O.T.S. (Route Of Overcoming The Struggle)	POE BOY/ATLANTIC 517813/AG (18.98) +	1	17
18	NEW	1	MERCYME	10	INO/COLUMBIA 46605/SONY MUSIC (16.98) + CD/DVD	1	18
19	NEW	1	NEIL YOUNG	Fork In The Road	REPRISE 518040/WARNER BROS. (18.98) +	1	19
20	6	2	UGK	UGK 4 Life	TRILL HUK JIVE 86966 JLG (18.98)	1	20
21	38	39	TAYLOR SWIFT	Taylor Swift	BIG MACHINE 079012 (18.98) +	1	21
22	50	43	SUGARLAND	Love On The Inside	MERCURY NASHVILLE 011273/UMGN (13.98)	1	22
23	27	26	THE FRAY	The Fray	EPIC 86003/SONY MUSIC (18.98) +	1	23
24	21	21	BEYONCE	I Am...Sasha Fierce	MUSIC WORLD/COLUMBIA 19492/SONY MUSIC (15.98)	1	24
25	18	14	THE-DREAM	Love V/S Money	RADIO KILLA/DEF JAM 012579/IDJMG (13.98)	1	25

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	1	2	BOOM BOOM POW	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	1
2	2	16	POKER FACE	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	1
3	5	6	THE CLIMB	MILEY CYRUS (WALT DISNEY HOLLYWOOD)	1
4	3	9	RIGHT ROUND	FLO RIDA (POE BOY/ATLANTIC)	2
5	6	11	DAY 'N' NITE	KID CUDI (DREAM ON G.O.O.D./UNIVERSAL MOTOWN)	1
6	4	15	KISS ME THRU THE PHONE	SOULJA BOY TELL EM FEAT SAMMIE COLLIPARK/INTERSCOPE	1
7	7	11	BLAME IT	JAMIE FOXX FEAT T-PAIN (J/RMG)	1
8	12	21	YOU FOUND ME	THE FRAY (EPIC)	1
9	10	15	DEAD AND GONE	TI FEAT JUSTIN TIMBERLAKE (GRAND HUSTLE/ATLANTIC)	1
10	8	23	GIVES YOU HELL	THE ALL-AMERICAN JECKS (DOGG-HOUSE/DGC/INTERSCOPE)	1
11	9	9	I LOVE COLLEGE	ASHER ROTH (SCHOOLBOY/DOLBY/SRC/UNIVERSAL MOTOWN)	1
12	36	5	HOEDOWN THROWDOWN	MILEY CYRUS (WALT DISNEY)	1
13	16	11	HALO	BEYONCE (MUSIC WORLD/COLUMBIA)	1
14	17	24	DON'T TRUST ME	3OH3 (PHOTO FINISH/ATLANTIC/RRP)	1
15	11	4	LOVE SEX MAGIC	CIARA FEAT JUSTIN TIMBERLAKE (LAFACE/JLG)	1
16	24	4	SUGAR	FLO RIDA FEAT WYNTER (POE BOY/ATLANTIC)	1
17	13	39	JUST DANCE	LADY GAGA FEAT COLBY O'DONIS (STREAMLINE/KONLIVE/INTERSCOPE)	1
18	43	3	CRAZIER	TAYLOR SWIFT (WALT DISNEY)	1
19	25	13	SECOND CHANCE	SHINEDOWN (ATLANTIC)	1
20	18	9	IF U SEEK AMY	BRITNEY SPEARS (JIVE/JLG)	1
21	14	7	JAI HO! (YOU ARE MY DESTINY)	A-R-BAHMAN & THE PUSSYCAT DOLLS FEAT NICOLE SCHERZINGER (INTERSCOPE)	1
22	22	5	DON'T FORGET	DEMI LOVATO (HOLLYWOOD)	1
23	15	12	MY LIFE WOULD SUCK WITHOUT YOU	KELLY CLARKSON (19/RCA/RMG)	1
24	26	31	LOVE STORY	TAYLOR SWIFT (BIG MACHINE)	1
25	21	10	CRACK A BOTTLE	EMINEM, DR. DRE & 50 CENT (SHADY/AFTRMATH/INTERSCOPE)	1
26	20	9	HOW DO YOU SLEEP?	JESSE MCCARTNEY (HOLLYWOOD)	1
27	31	12	1, 2, 3, 4	PLAIN WHITE T'S (HOLLYWOOD)	1
28	34	7	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL (ULTRA)	1
29	33	4	I TOLD YOU SO	CARRIE UNDERWOOD FEAT. HANDY TRAVIS (19/ARISTA NASHVILLE)	1
30	27	23	HEARTLESS	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	2
31	19	9	BEAUTIFUL	MOK FEAT COLBY O'DONIS & KARINA OFFICIAL (HOWT/SPRINT/SRC/UNIVERSAL MOTOWN)	1
32	23	3	TURNI ME ON	KERI HILSON FEAT. LIL WAYNE (MOSLEY/ZONE 4/INTERSCOPE)	1
33	29	7	ALL THE ABOVE	MAIND FEAT T-PAIN (HUSTLE HARD/ATLANTIC)	1
34	-	1	BEST DAYS OF YOUR LIFE	KELLIE PICKLER (19/BNB)	1
35	38	3	THAT'S NOT MY NAME	THE TING TINGS (COLUMBIA)	1
36	-	5	MAD WORLD	MICHAEL ANDREWS FEAT. GARY JULES (EVERLOVING/DOWN UP DOWN)	1
37	35	21	SOBER	PINK (LAFACE/JLG)	1
38	41	5	TURN MY SWAG ON	SOULJA BOY TELL EM (COLLIPARK/INTERSCOPE)	1
39	28	33	LET IT ROCK	KEVIN HENDERLE FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)	1
40	30	52	I'M YOURS	JASON MRAZ (ATLANTIC/RRP)	1
41	32	19	CIRCUS	BRITNEY SPEARS (JIVE/JLG)	1
42	47	29	COME ON GET HIGHER	MATT NATHANSON (VANGUARD LPP1/DL)	1
43	50	3	KNOCK YOU DOWN	KERI HILSON FEAT. KANYE WEST & NE-YO (MOSLEY/ZONE 4/INTERSCOPE)	1
44	39	9	I'M ON A BOAT	THE LONELY ISLAND FEAT T-PAIN (UNIVERSAL REPUBLIC)	1
45	-	-	BUTTERFLY FLY AWAY	MILEY CYRUS & BILLY RAY CYRUS (WALT DISNEY)	1
46	55	5	CANDLE (SICK AND TIRED)	THE WHITE TIE AFFAIR (SLIGHTLY DANGEROUS/EPIC)	1
47	52	22	WHITE HORSE	TAYLOR SWIFT (BIG MACHINE)	1
48	73	5	LET'S GET CRAZY	HANNAH MONTANA (WALT DISNEY)	1
49	44	5	HERE COMES GOODBYE	RASCAL FLATTS (LYRIC STREET)	1
50	37	14	MAD	NE-YO (DEF JAM/IDJMG)	1

## Kay Olin

Rep firm vet relies on bedrock of local radio to lead independent stations to new opportunities, directions and success



Cyndee Maxwell

CMaxwell@RadioandRecords.com

**K**ay Olin is enjoying a lifelong and successful career in radio. While at Interep, she won the company's prestigious Chairman's Circle Award eight times. For the past four years, she has been named one of American Women in Radio & Television's 25 Women Who Lead in Sales and Management. In 2008, she was one of Radio Ink's 50 Most Influential Women in Radio (MIW). In addition to serving as president of independent rep firm Local Focus Radio, she's a member of the AWRT National Board and a founding member and immediate past-president of AWRT's Atlanta chapter.

### How did you get started in radio?

When I graduated from Agnes Scott College [in Decatur, Ga.] in 1976, my first job was with RKO Television Reps as a sales assistant. I decided to try sales when I moved to Jacksonville in 1977. Television was not hiring women at the time but radio welcomed me with open arms at WIVY. A year later I moved to Tallahassee [Fla.], where I worked for WGLF before moving upstairs to their sister station, WANM, where I became one of the youngest female GMs in the country. Between the two stations, we had over a 50 share of the market and two of the greatest college sports programs, FSU and Florida A&M.

Prior to moving back to Atlanta in 1980 I was investigating rep firms for the Tallahassee stations. The more I talked to them, the more interested I became in selling radio on a national level. My first national sales position was at Torbet Radio Reps. McGavren Guild Radio hired me in 1981 and I was with what became Interep for over two decades, until it declared Chapter 7 in November 2007.

### How did Local Focus start?

Phil Brown, like me, a 20-plus-year veteran from Interep, started Regional Market Radio over a decade ago. He wanted to bring "big" solutions to advertisers, in addition to spot and small-market radio. Hence, RMR, now called Local Focus, was what launched his parent company, Focus 360. Interep approached Phil about putting a marketing agreement together with Local Focus and asked me to become president of the division, which Interep launched in September 2007 to serve [midsize] and small markets, as well as nonrepped, unrated and rural radio stations. Phil had the nucleus of a great rep firm so the fit was perfect. We doubled the station and market list, billing and personnel in the

first year as partners. When Interep folded this past November, within 24 hours, like the phoenix, Local Focus rose yet again. The Local Focus Radio team's commitment to continuing our company was made possible due to the wonderful support of our great clients, Phil and Focus 360.

### Talk about the various Focus 360 divisions.

National Focus is our network radio division and has been very successful in both attracting existing radio network programs and in building out new properties. Digital Focus is our division that aggregates over 35,000 local Web sites to offer advertisers a way to buy Web sites like spot radio. Finally, Multicultural Focus has been very successful in partnering Billboard Latino artists with local Spanish radio.

### Why is it that despite the closing of Interep there is room for a new radio rep firm?

This is an excellent time to be independent and to be in the position to service and represent those independent broadcasters

who truly represent the heart of local radio and the individualized needs of the markets they serve. Competition raises the bar. National advertisers are more focused than ever on connecting and engaging their products with the local markets and consumers, not just broadcasting commercials. It is our responsibility to bring the two together.

### What steps do you go through to get to know a new client?

We listen to and build an understanding of the station's needs and expectations. We start our selling partnerships with a nationwide conference call to introduce the station, understand market positioning, their expectations and discuss with each region their history, goals and where our national opportunities lie. Our divisional managers take ownership of the stations in their regions and work to review account history and manage the team across the country. We build communication and accountability from day one. It is important to continuously review your progress along the way for satisfaction.

**Local Focus  
Radio president**

**'This is an excellent time to be independent and to service those independent broadcasters who truly represent the heart of local radio and the individualized needs of the markets they serve.'** —Kay Olin

### What are the key differences between working at a rep firm 10 years ago, five years ago and today?

Timing and the number of media assets. I remember when you had two weeks to do an avail because we did not have overnight service, faxes or computers. Five years ago timing sped up as a result of delivery resources but you were still just selling radio.

Now you have less than a day to respond to most of your opportunities and you are selling the expanded assets of your station partners. The consistency has been the value of relationships and radio's continued ability to be a wonderful catalyst for whatever changes there are in technology. Radio continues to be the ultimate marketing partner because of its local focus.

### What is the outlook for new radio salespeople?

New radio salespeople are coming into the industry at the best time, technology-wise, and obviously the most challenging times economically. New salespeople are in a great position to help our industry see the value of the digital partners available to radio and to help us best understand how to engage our listeners. The local marketing connection and relationship local stations have with their listeners remain our core value, and new eyes and ears will keep us on track to broaden all of our partnerships.

### What should the sales industry do to attract new talent?

It is our responsibility to pay it forward. Through AWRT and MIW, I have been privileged to be involved with their wonderful mentoring programs. They are equally important to both the student and the teacher. We learn from those we share our experiences and relationships with and help grow new talent in the process.

### What do you advise to all radio salespeople in challenging economic times?

Work hard, listen to and understand your customers' needs and be the one that delivers the solutions. Do what you say you are going to do when you say you are going to do it. Be honest and care about making a difference on behalf of those you serve. You have to enjoy servicing your customers and be a problem solver. Have fun. It is important to keep the fun in our daily lives so that you are speaking and listening with a smile.

These are times fraught with change and unprecedented opportunities. Thank goodness we have the bedrock of local radio to continue to build on, create options and partner with other entities to lead us to new opportunities, directions and success. Remember, change only happens outside of our comfort zone, not in it.

R&R

**LIVE & LOCAL**

# Your Audience Is Out There Grab Them with ACCESS!

There's excitement in the air. Broadcasters are taking it to the streets, creating vibrant, relevant programming that keeps an ever-growing number of listeners (and advertisers) coming back for more. ACCESS PORTABLE is a big part of that excitement, sending mono, stereo or dual mono audio over POTS, DSL, Cable, Wi-Fi, 3G cellular (EVDO/UMTS), satellite and more to make any remote broadcast stand out in the crowd. Nothing's more fresh than local—connect with your audience from anywhere with the easy to use, handheld ACCESS PORTABLE!

Put Comrex On The Line.

**COMREX**



19 Pine Road, Devens, MA 01434 USA Tel: 978-784-1776 • Fax: 978-784-1717 • Toll Free: 800-237-1776 • www.comrex.com • e-mail: info@comrex.com

# Rollasign™

ESTABLISH YOUR PRESENCE  
WITH ROLL-A-SIGN™ BANNERS!

FREE  
SET OF PLATES

WITH INITIAL ORDER!  
CALL US TODAY

For more details  
713.507.4251

PROMOTE YOUR STATION  
COMPANY OR SPECIAL EVENT!

- Cost effective and reusable
- Durable for indoor and outdoor use
- Ideal at concerts and remotes
- Great for co-sponsored events
- It's easy to use... just roll off the desired length and cut!

Visit our website today for more  
information or call to place an order!

**TOLLFREE 1.800.231.6074**

[www.rollasign.com](http://www.rollasign.com)



**Bulldog**  
103.7

**Bulldog**  
103.7

**Bulldog**  
103.7

**Bulldog**  
103.7

**Bulldog**  
103.7