

HELPING LISTENERS WEATHER
THE ECONOMIC STORM



Stations Rethink
Promotions, Prizes And
Charity Efforts While
Mounting Campaigns
To Lift Spirits And
Boost Local Businesses p.5

'BLAME' GAME

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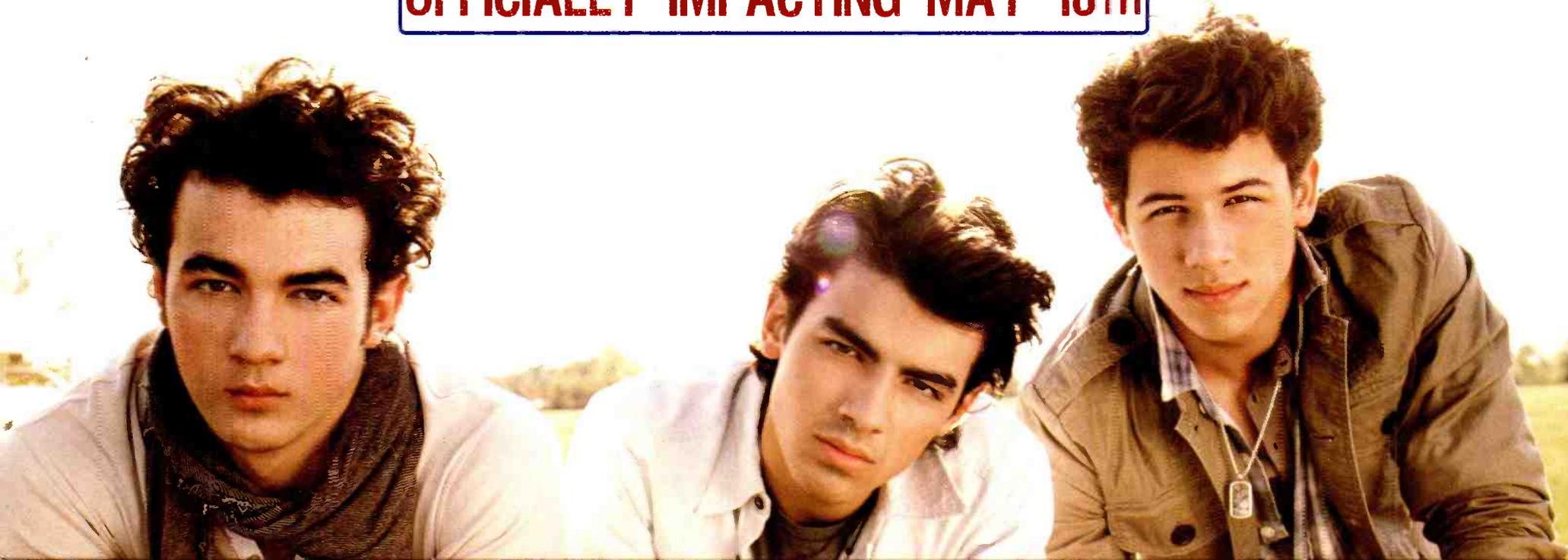
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R&R News Focus

MOVER

Dial Global Taps Trio

Dial Global names Tim Maranville senior director of programming. The former national VP of programming for CBS Radio's oldies formats was most recently VP/director of operations at the Denver Radio Co. and replaces Steve Young, who died suddenly last December.



Maranville

In other news in the network's Seattle office, Kristopher Jones rises to director of programming. Jones has led the company's music-scheduling operations for the last 13 years—beginning at Jones Radio Networks, which Dial Global parent Triton Media Group acquired last June.

Meanwhile, former Westwood One national sports manager Michael Schreck joins Dial Global as director of sports sales.—*Mike Boyle*

SHAKER

Glassman Now Senior VP At Universal Motown

Todd Glassman is upped to senior VP of promotion for Universal Motown Records and will oversee promotion efforts at CHR/top 40, rhythmic, rock and adult formats. He joined the label as VP of top 40 promotion in 2007 after VP stints at Columbia, Epic and Artemis Records.—*Kevin Carter*

DEALMAKER

Kevin & Bean Ink Syndie Deal With WWI



Kevin & Bean

"The Kevin & Bean Show," a perennial top ratings draw in mornings at CBS Radio alternative KROQ/Los Angeles, partners with Westwood One for national syndication.

The show recently added a trio of affiliates: Riviera alternative KEDJ (103.9 the Edge)/Phoenix and Wilks alterna-twins KFRR/Fresno and KRZQ/Reno, Nev. It is not known how WWI will handle logistics for new affiliates outside the Pacific time zone. "We are thrilled to partner with KROQ and bring 'The Kevin & Bean Show' to listeners across America," WWI senior VP of entertainment Max Krasny says. Kevin & Bean ranked No. 1 in adults 25-54 with a 5.2 share in the March PPM report.—*Keith Berman*

NAB: In Search Of A Leader

The NAB is crafting candidate criteria and plans to employ a head-hunter for what it describes as a "swift" search for a replacement for David Rehr, unseated May 6 after a bumpy, three-and-a-half-year ride as the group's president/CEO. "We want somebody who knows our industry. If they are not in broadcasting already, we want somebody who can get up to speed quickly," NAB joint board chairman Jack Sander says.



Rehr

Rehr, 50, a veteran Washington lobbyist who joined the NAB from the National Beer Wholesalers Assn., didn't have any broadcasting experience. His NAB tenure produced such victories as promoting new technology across the board for broadcasters and getting FM receivers on some cell phones. But he also had some high-profile losses, such as a costly, unsuccessful battle to stop the Sirius-XM merger. Broadcasters are also struggling with the pending Performance Rights Act.

Sources familiar with NAB operations blame the NAB board more than Rehr for the lobbying missteps. "David never had a chance. He never had any decision-making power," one source says.

Among the names mentioned by insiders as possible replacements are John Orlando, a Democrat who is the head of CBS Corp.'s Washington lobbying effort and a former NAB lobbyist; Blair Levin, an analyst with the Stifel Nicolaus research team in Washington and a former chief of staff to ex-FCC chairman Reed Hundt; former Interep CEO and broadcast vet David Kennedy; and a pair of Republicans, former Oregon senator Gordon Smith and current House member from Oregon and former broadcaster Greg Walden.—*Jeffrey Yorke*

First-Quarter Radio Revenue At A Glance

The following companies were among the radio groups that reported their first-quarter earnings last week. All revenue figures are in millions.

COMPANY	Q1 '07	Q1 '08	CHANGE	COMPANY	Q1 '07	Q1 '08	CHANGE
Beasley	\$29.4	\$22.6	-23%	Radio One	\$62.2	\$47.3	-24%
CBS Radio	\$363.5	\$259.7	-29%	Regent	\$20.8	\$18.3	-12%
Citadel	\$205.8	\$158.9	-22%	Saga	\$27.4	\$22.7	-17%
Clear Channel	\$769.6	\$603.6	-22%	Salem	\$47.9	\$42.0	-12%
Cox Radio	\$97.8	\$75.5	-23%	Sirius XM	\$578.8	\$605.5	+5%
Cumulus	\$72.9	\$55.3	-24%	Westwood One	\$106.6	\$85.9	-19%
Entercom	\$95.3	\$75.4	-21%				

—Compiled by Julie Gidlow

17 CC Stations Adopt Shared Music Programming

The music on 17 Clear Channel stations in four formats is now being programmed from a central source, according to research conducted by R&R using Nielsen BDS airplay data. CHR/top 40 stations in Albany and Rochester, N.Y.; Dayton; Lexington and Louisville, Ky., are airing virtually identical music programming within its respective format, outside of either morning drive or nights. So are AC outlets in Beaumont, Texas; Columbus, Ga.; El Paso; Fresno; Springfield, Mo.; and Syracuse, as are hot ACs in Fresno, Providence and Sacramento. Active rockers in Albany, Oklahoma City and Beaumont have also followed suit.

The moves are part of the company's Premium Choice initiative, which makes the broadcaster's top on-air personalities and preprogrammed music logs available to local stations to use voluntarily. Local programmers add weather, traffic, news, promos and other local content. Clear Channel officials wouldn't comment on how extensively the company would use Premium Choice.

According to sources, CHR/top 40 Premium Choice music logs are programmed by KIIS-FM/Los Angeles PD John Ivey and Clear Channel/Pittsburgh OM Alex Tear. WLTW/New York PD Chris Conley generates AC logs, and WLIT/Chicago PD Tony Coles creates them for hot AC.

R&R's chart panels have dropped all 17 stations due to chart policy regarding stations that carry syndicated or identical programming throughout most of the day.—*Paul Heine*

ON THE WEB

Cell Phone-Only Households On The Rise

The percentage of Americans cutting the cord with their landline phones is rising at record rates, according to newly released government statistics. Data from the Centers for Disease Control's National Health Interview Survey shows more than one of every five American homes (20.2%) had only wireless telephones during the second half of 2008, an increase of 2.7 percentage points from the first half of 2008 and the largest six-month increase since the CDC's survey began collecting data on cell phone-only households in 2003.

Arbitron recently announced that by the end of the year, CPO household representation in all its PPM-measured markets would increase from 10% to 15%. However, CPO representation in its more widely used diary service currently accounts for only 10% of its samples in 151 markets and won't be added to the remainder of the diary markets until the fall survey.—*Mike Boyle*

Emmis Ups Two Execs

Emmis Communications makes a pair of promotions in its corporate Indianapolis office. VP of integrated technologies Paul Brenner is promoted to senior VP/chief technology officer. Brenner, who joined Emmis in August 1998, also serves as president of the Broadcaster Traffic Consortium. In addition, Scott Enright is upped to executive VP/general counsel/secretary. He joined Emmis as associate general counsel in October 1998.—*Mike Boyle*



Brenner

BIA: \$342M In Local Online Rev For Radio

Radio operators grabbed \$342 million in local online advertising last year, while TV was responsible for billing \$463 million worth of local online ads, according to the Kelsey Group, a subsidiary of BIAfin. Kelsey reports that broadcasters grabbed \$805 million in online advertising, or about 7.3% of the \$11 billion of local advertising money spent last year.—*Jeffrey Yorke*

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Conyers Cuts Royalty Fee To \$500 After Uproar

Reacting to protests from small-market and minority broadcasters along with civil rights activists including Al Sharpton and Jesse Jackson, House Judiciary Committee chairman John Conyers, D-Mich., is prepared to introduce an amendment to the pending Performance Rights Act that would drastically reduce the annual royalty fee for the smallest broadcasters. The original bill called for broadcasters with annual revenue of \$1.25 million or less to pay \$5,000 in yearly fees to performers and artists for broadcasting their recorded works. The new proposed fee tier would cut the rate to \$2,500 for stations billing between \$100,000 and \$500,000 annually and \$500 annually for stations with revenue of \$100,000 or less a year.



Conyers

The bill is expected to go before the full House for a vote soon.—Jeffrey Yorke

TNS: Media Spend Down 4.1% In 2008

Spending on measured media fell 4.1% in 2008, as a pallid economy and crumbling consumer confidence led to double-digit decreases in radio and newspaper ad sales revenue.

According to a new study from TNS Media Intelligence, media spending fell \$6 billion year over year, to \$141.7 billion. Fourth-quarter declines were precipitous, with overall spend falling 9.2% versus the prior-year period.

A handful of media categories grew in 2008, including online (display), which was up 4.6%. Spending on national TV syndication was up 6.5% versus 2007, while cable spending grew 2.1%.

National broadcast declined 0.8%, according to TNS, while spot TV was off 2.8%.

Print media bore the brunt of the economic meltdown as newspaper spend dropped 11.8%, while consumer magazine expenditures were down 7.5%. Radio dropped 10.3%.—Anthony Crupi, *MediaWeek*

Nielsen BDS Radio Canada Taps Friedman As GM

Stephanie Friedinan is named GM of Nielsen BDS Radio Canada. She previously spent a decade running BDS Radio Canada, which had been operated in a partnership with Vancouver-based consultant Pat Bohn. Nielsen has now taken the company in-house. "Pat and his organization have done a great job building the BDS Radio service in Canada, and we're looking forward to working with them on other projects in the future," Nielsen Music president Rob Sisco says.—Keith Bennan

Business Briefing By Jeffrey Yorke

First-Quarter Radio Revenue Goes South

Beasley Broadcast Group "operated under very difficult economic conditions in the first quarter of 2009. As the national and local economies slipped into a deeper recession, our revenues declined 23%," CFO Caroline Beasley said May 6 of the family-run, publicly traded broadcaster. While she spoke for the Naples, Fla.-based company, she might as well have spoken for the entire industry. From company to company, the story was largely the same in the first quarter.

Beasley's first-quarter revenue was \$22.6 million compared with \$29.4 million during the same period of 2008. Net income per share was zero compared with a nickel last year.

CBS Radio's first-quarter revenue fell 29% to \$259.7 million while Clear Channel Radio revenue dropped 22%, to \$603.6 million, compared with \$769.6 million in Q1 2008. Cox Radio reported a steep Q1 decline of 22.8% to \$75.5 million, down from \$97.8 million; income fell 69% to just \$4 million, from \$8.8 million, and per share earnings slipped 64% to a nickel from 14 cents a year ago.

Cumulus experienced a first-quarter revenue slip to \$55.3 million, down 24% from \$72.9 million in the same period last year, while net loss narrowed from \$4.2 million, or 10 cents per share, to \$3.3 million, or 8 cents. Entercom's Q1 revenue fell 21% to \$75.4 million from \$95.3 million. Radio One's radio revenue slid to \$47.3 million, a decrease of 24% from the \$62.2 million reported in the first quarter last year. Regent says its Q1 net broadcast revenue dropped 12% to \$18.3 million. Its first-quarter net loss widened from \$3 million, or 8 cents per share, to \$32.5 million, or 81 cents.

Saga says its net radio operating revenue for the first quarter fell 17% to \$22.7 million. Overall, Saga swung from a profit of \$910,000, or 18 cents per share, in Q1 2008 to a loss of \$362,000, or 9 cents. Salem's net broadcast revenue dipped 12% to \$42 million, while the company's overall net income fell from \$5 million, or 21 cents per share, to \$2.9 million, or 12 cents.

Sirius had \$605.5 million in pro forma revenue, up 5% over Q1 2008 revenue of \$578.8 million, and \$108.8 million in income from operations, compared with a loss from operations of \$70.2 million during the same period last year. Sirius reported a 7 cent per share loss. Westwood One reports that its Q1 revenue fell to \$85.9 million, off 19% from the \$106.6 million it earned during the same period in 2008.

While it all seems pretty dismal, Entercom CEO David Field offered some optimism to investors during the company's conference call. "It appears as though we may have hit bottom at the end of March. We are also cognizant that the economy is still fragile. While we don't want to get too far ahead of ourselves, we remain enthused about our longer-term growth prospects based on very strong radio usage trends."

Transactions at a Glance

Earth County Music Foundation donates KWEV-FM/Stephenville, Texas, to Tarleton State University. The fair market value of the gift is \$250,000 . . . WMCH Radio's WMCH-AM/Church Hill, Tenn., to Media Link for \$200,000 . . . Hispanic Christian Community Network's KTNR-FM/Kennedy, Texas, to Issac Ruiz Mora, Samuel Ruiz Mora, Feliz Fernando Ruiz and Ofelia Mora De Ruiz, as partners for \$200,000.

Deal of the Week

WILW-FM/Avalon (Atlantic City-Cape May), N.J.

PRICE: \$1.5 million **TERMS:** Cash and release from note

BUYER: Enrico Brancadora. Phone: 609-638-5680. It owns one other station, WIBG-AM/Atlantic City-Cape May, N.J.

SELLER: Coastal Broadcasting Systems, headed by president Robert Maschio. Phone: 609-522-1987

FORMAT: Oldies

COMMENT: Coastal Broadcasting Systems' WILW-FM/Avalon, N.J., to Enrico Brancadora for \$1.5 million. At closing, buyer shall release seller from \$100,000 promissory note and pay \$1.4 million in cash.

2009 Deals to Date

Dollars to Date:	\$67,662,346	(Last Year: \$454,173,662)
Dollars This Quarter:	\$21,871,000	(Last Year: \$115,422,734)
Stations Traded This Year:	195	(Last Year: 281)
Stations Traded This Quarter:	40	(Last Year: 128)

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JACKIEM JOYNER'S "I'M WAITING FOR YOU" RULES SMOOTH JAZZ FOR A FOURTH WEEK. THE SAXOPHONIST NOTCHED HIS FIRST TOP 10 ON BILLBOARD'S TOP CONTEMPORARY JAZZ ALBUMS WITH THE NO. 8 BOW OF "LIL' MAN SOUL" TWO WEEKS AGO.

R&R No.1

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DAVE MATTHEWS BAND

TOPS TRIPLE A FOR A THIRD ISSUE WITH "FUNNY THE WAY IT IS." SINCE THE START OF THE NIELSEN SOUNDSCAN ERA IN 1991, THE ACT RANKS NINTH IN ALBUM SALES (29 MILLION). THE BEATLES LEAD WITH 57.3 MILLION.



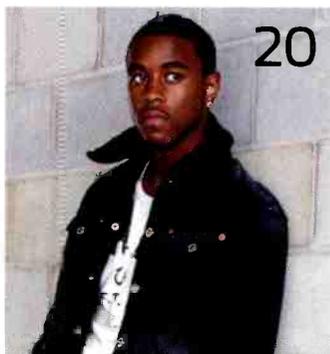
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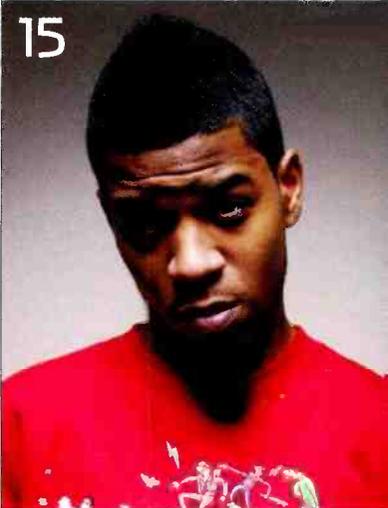
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'In a word, Bono is being hypocritical, and it sickens me to see him bite the hand that has fed him so well.' p.34



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

T

May 19
Deeper as-it-happens news coverage, more exclusives. [▶ Click on News](#)

W

May 20
April PPM results arrive from Chicago, Dallas, Los Angeles, New York and San Francisco. [▶ Click on Ratings](#)

T

May 21
More April PPM reports roll. Catch Atlanta, Boston, Miami and Washington, among others. [▶ Click on Ratings](#)

F

May 22
Discover tomorrow's hits today with HitPredictor. [▶ Click on Charts](#)

Helping Listeners Weather The **ECONOMIC** **\$TORM**

Stations rethink promotions, prizes and charity efforts while mounting campaigns to lift spirits and boost local businesses **By Mike Stern**

Greater Media VP of program development Buzz Knight knows it's bad out there. But the dire straits that people are in because of the recession truly hit home while he observed focus groups that the company held in Detroit, Boston and Charlotte. Imagine the surprise in the room when a respondent who was recruited from a station's database revealed that he was unemployed and homeless, shifting among friends' homes while looking for a new job because he can't pay rent.

For Knight, delving into how the economic downturn is affecting listeners has been eye-opening. "You hear some stories that practically bring you to tears," he says.

No city has gone unscathed. "Yes, there is a big difference from Detroit to Boston to Charlotte," Knight says. "But there has not been a [focus] group yet where there weren't at least one or two people who have been severely affected."

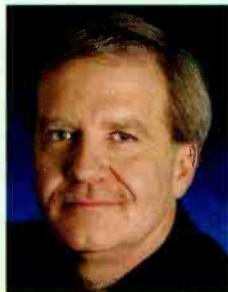
The U.S. Department of Labor's Bureau of Labor Statistics reports the national unemployment rate in April rose to 8.9%. A Gallup poll says one-third of Americans are cutting back their spending while the U.S. Department of Commerce reports retail sales dropped more than 1% in March. But, as Knight's experience shows, the numbers only tell part of the story. Jacobs Media president Fred Jacobs, who moderated many of the focus groups Knight watched, says, "Not only are stations doing less research, we're doing the wrong research. Just asking about songs and personalities, you miss the human experiential side of what's going on."

One factor that makes the economic crisis challenging is the wide scope of the problem. "We're

so used to responding to floods and tornados; 'quick-hitter disasters,'" Jacobs says. "We know what to do: Change the home page, link to the Red Cross, etc. This is different. It isn't a one-day or one-week event. It's a long, sprawling disaster."

The good news is, as with natural catastrophes, radio has a unique ability to help the audience through the tough times. "Radio is really a tremendous form of entertainment for people at a time when they need to be lifted up," Knight says.

"This is what you can't get from [customizable Internet radio service] Pandora," Jacobs adds. "It's really only local radio that can do this."



'Radio is really a tremendous form of entertainment for people at a time when they need to be lifted up.'

—Buzz Knight

Speak The Common Language

After hearing listeners discuss their financial difficulties, the first thing Jacobs suggests is that stations adjust their on-air language. "Instead of 'Be the ninth caller to win,' say, 'We know how expensive it is to see a concert, so we're giving you a night out,'" he says. He also suggests phrases like "We're hooking you up," "We're helping you out" and "We're getting you through it."

That doesn't mean music stations should become depressing, especially since listeners tune in for escape. "Our goal is entertainment," says Joe Calgano, PD for Woodward Communications' rock WAPL (the Rocking Apple) and active rock WZOR (Razor 94.7)/Green Bay, Wis. "Our morning hosts take the Jon Stewart/Bill Maher approach. They make light of the situation to keep people's spirits up."

At Emmis rhythmic KPWR (Power 106)/Los Angeles, senior director of marketing Diana Jason has noticed a change in language throughout the format. During good times hip-hop artists, air talent and others associated with the genre talk about cars, diamonds and champagne. "In this

economic environment it's a disconnect," she says. "The average person can't relate." Instead, she sees more focus on diversions, like hanging out with friends, going to the club and just having fun. "I don't think anyone agrees with the sentiment 'Mo' money, mo' problems' right now," she says, referencing the Notorious B.I.G.'s 1997 hit.

Prizes That Really Pay

Another way stations can show they understand the challenges that listeners face is rewarding them with appropriate prizes. Jacobs says he's been critical of stations for not thinking big when it comes to contesting. Now he hears listeners saying they need help with simple things like dinner out or baseball tickets. "They say, 'I can't afford to do those things anymore.'"

The number of people picking up prizes at KPWR put the current reality in perspective for Jason. Traditionally, winners haven't always retrieved smaller qualifying prizes. Now, almost everything, especially concert tickets, is collected. "There's real demand," she says. "We are seeing 100% pickup in many cases."

Conversely, there is less desire for nonessential items and more need for prizes with practical value. "When times are really good listeners want bigger-ticket items like [Nintendo Wii consoles], iPhones and designer handbags," Jason says. "Now cash giveaways are more important than ever."

To Calgano, it's a numbers game. "Giveaways aren't necessarily about being larger than life anymore. Now it's about giving as many people as possible the chance to benefit." An example of this is the free daytime shows WAPL and a local comedy club have teamed up to present on Wednesdays, intended for people who are unemployed.

Digital Couponing

One reaction to the current recession has been an increase in the number of people using coupons. Since 2007, the percentage of Americans clipping coupons grew from 87% to 94%, according to the Promotion Marketing Assn. Coupon Council.

Fred Jacobs, president of radio consulting firm Jacobs Media, sees this frugality as an opportunity for radio. He suggests that since some local newspapers are disappearing or downsizing, radio sales staffs should leverage station databases to deliver digital coupons to listeners.

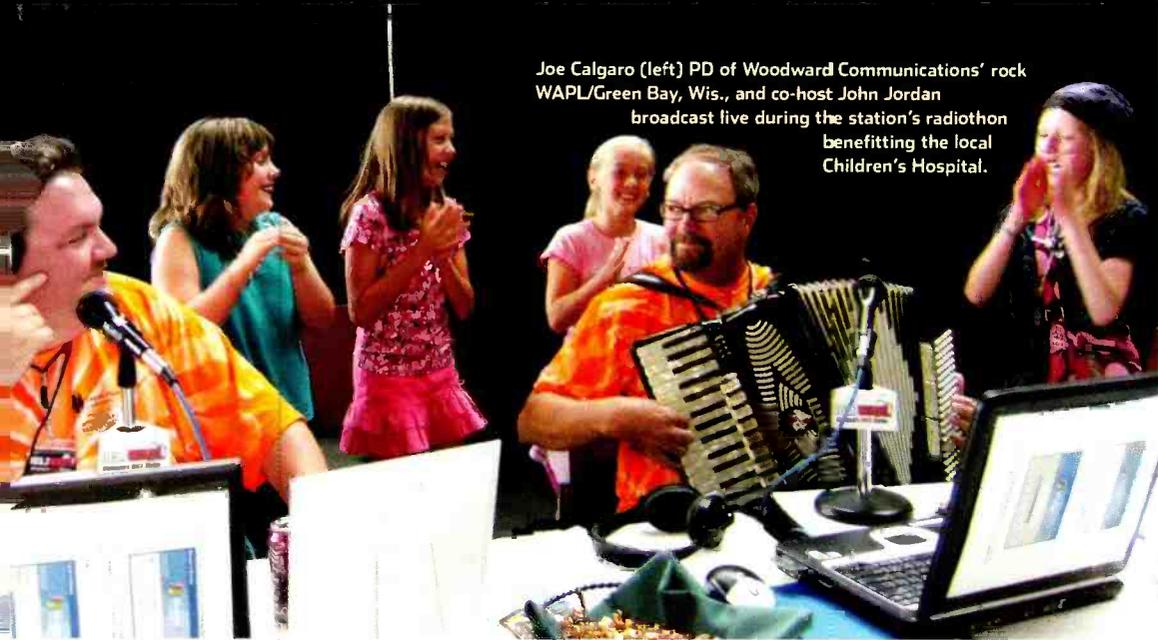
Emmis rhythmic KPWR (Power 106)/Los Angeles is ahead of the game: It already has formal and informal digital coupon programs. Some come from advertisers, like promoters that throw in free parking with the purchase of four tick-

ets. Even the Los Angeles Dodgers offered a recent package special that included tickets, parking and an all-you-could-eat meal, KPWR senior marketing director Diana Jason says.

Less formally, jocks and other staffers seek incentives to pass on. "If somebody's got a great deal or clearance sale, we'll send a link out on MySpace, Facebook and Twitter," Jason says. "Our listeners aren't reading the newspaper, but if we send them a coupon, they'll use it."

In keeping with the idea that charity starts in the home, KPWR's co-workers share the wealth by posting coupons for local food establishments on a bulletin board at the station. "That way people going to lunch can save some money," Jason says.—MS





Joe Calgaro (left) PD of Woodward Communications' rock WAPL/Green Bay, Wis., and co-host John Jordan broadcast live during the station's radiothon benefitting the local Children's Hospital.



The KPWR (Power 106)/Los Angeles all-star basketball team.

Even a radio giveaway staple—the trip—needs to be rethought. Knight says people can't afford the taxes, meals or incidental costs of a station-supplied getaway. Jacobs believes the biggest hurdle may be asking the boss for time off: "Right now, that's the last thing anybody wants to do," considering the climate of fear triggered by massive layoffs.

Instead, listeners have suggested in focus groups that stations offer getaways that aren't far from home. A weekend trip in the area doesn't require vacation time and supports the local economy. In Los Angeles, Jason says the demand for tickets to local theme-park getaways is huge. "As people tighten up their monthly family budgets it can be difficult to pull together the money to make that trip."

Supporting Charities

The economy is also affecting how radio rallies listener support for charities. Some stations are reassessing the ways that they involve listeners in supporting worthy causes. "People are making difficult decisions about what they can and cannot afford," Jacobs says. "Just like people who usually go to 10 concerts a year are picking just two or three, people are being forced to choose between charities."

As they do in business, donors want to see return on their investments. Calgaro says he sees more interest from contributors as to where the money is going—"It's more important now to see a tangible result."

Calgaro, a longtime supporter of the Leukemia and Lymphoma Society, recently moved WAPL's annual radiothon for the organization to WZOR and teamed the higher-rated WAPL with the Children's Miracle Network to raise money for the local children's hospital. "The Leukemia and Lymphoma Society is a great cause. Unfortunately, right now, researching cures for a blood-related cancer doesn't translate the same as asking for money to buy a new wheelchair for little Emily who is onstage at the event."

For KPWR, community involvement trumps actual fund-raising. "We really try to make a difference with things people know about in this community," Jason says. Frequently contacted by football teams or cheerleading squads that can't afford uniforms, the station launched a series of all-star basketball games. A team of station personalities and celebrities that have included such hip-hop artists as the Game, Pitbull, Colby O'Donis and members of New Boyz, LMFAO and Baby Bash play exhibitions against local schools. The school sells the tickets and keeps the profits.

When KPWR does work with national charities, it focuses on motivating audience participa-

tion instead of asking for money. Such an event as the Revlon Walk-a-Thon for Breast Cancer Research is ideal since it challenges listeners to participate instead of merely opening their wallets.

Bolster The Local Economy

Stations can also make a difference by supporting neighborhood businesses. Setting this example reaps the double benefits of helping sustain the regional economy and building good will for a station. In Omaha, GM Rhonda Gerrard and the seven-station NRG Media cluster set out to remind its audience that, all things considered, the city is doing quite well. Unemployment is below the national average and the area is experiencing growth in industries such as health care, concerts and events, restaurants and wireless. Yahoo has announced plans to build a data center in the Omaha area, and Interpublic has plans to relocate its IT department there. "The sky isn't falling here," Gerrard says. "Christmas isn't canceled."

Gerrard felt the national media's gloom and doom message was affecting people when she saw the market start to soften. She teamed with the Chamber of Commerce to launch an on-air cam-

'When times are really good listeners want bigger-ticket items like Nintendo Wii consoles, iPhones and designer handbags. Now cash giveaways are more important than ever.'

—Diana Jason

A Pizza For Your Thoughts

Jacobs Media president Fred Jacobs stresses the importance of having a feel for what listeners are thinking—especially in today's economic environment. He suggests hosting regular Listener Advisory Boards—informal focus groups recruited from the station's database—to solicit feedback. Jacobs offers five tips for any station that wants to conduct LABs:



Jacobs

1. PDs shouldn't moderate sessions for their own station. They lack the objectivity, and respondents likely won't feel that they can be completely honest. Use a consultant, researcher or even another programmer in the building.
2. Give the listeners a tour of the station. That's a big factor in their decision to participate.
3. Let them know that even though they're in the station's conference room eating pizza the station bought for them, the company wants to hear the unvarnished truth.
4. Have an outline of topics to cover, but be flexible. While there are things you need to discuss with them, they also have opinions off-topic that they want to share.
5. Don't conduct only one LAB. A couple should be held to get an idea of what the audience is thinking. And no matter what, don't overreact to what is seen and heard.—MS

campaign across her stations promoting "the health and vitality of Omaha." Next came a campaign in conjunction with the Nebraska Banker's Assn. to inform listeners that loans were available to credit-worthy borrowers and a partnership with local auto dealers to promote their current deals.

Advertisers and listeners alike have reacted positively. Gerrard says listeners write her e-mails saying, "Your message made me feel better today," and advertisers thank her "for reminding people the sky isn't falling." The response has been gratifying. "We don't give ourselves enough credit for how positively we can impact an economy," Gerrard says.

Much like Omaha, the economy in Greenville, S.C., isn't necessarily as bad as it is in other parts of the country. In response, Cox Radio, Entercom and Clear Channel united to launch "Good News Upstate," an on-air and online campaign valued at \$1 million across their 11 stations that focuses on telling listeners that the local area, known as the Upstate, is a great place to work, play, shop and do business.

"We believe that if we can improve consumer confidence in the Upstate, it will benefit the businesses, it will result in more listening to our products, and that will encourage more advertising from our clients," says Cox Radio/Greenville VP/GM Steve Sinicropi, who spearheaded the program.

The partnership, which includes 15 area Chambers of Commerce and has its own Web site, GoodNewsUpstate.com, formed April 1. To introduce the campaign, the stations invited the public to a free party with live music at Fluor Field, the new stadium of the local minor-league baseball team, the Greenville Drive. All 11 outlets brought their vehicles, station tents and promo staffs sporting station gear. "It was a really powerful sight," Sinicropi says. "It demonstrates that part of what radio has is powerful brands."

Less than a month after the launch, Sinicropi says numerous business leaders have thanked him for the effort. Many shared their surprise at the stations' collaboration. "Show me another medium that's out there doing this," he says.

Sinicropi says he's willing to share details with broadcasters in other markets about how they put together and marketed the campaign and involved the Chambers of Commerce. He also wishes radio was acknowledged more often for such efforts. "These are the things radio is great at but that we don't get enough credit for. These are the kinds of things legislators should know our industry is out here doing."

R&R

What The CBS Interactive Music Group Means For Advertisers, Users And Labels By Antony Bruno

CBS Corp.'s consolidation of all its digital music assets comes as broadcasters increasingly turn to digital efforts to help make up for rapidly declining on-air ad sales. CBS Radio revenue fell 29% to \$259.7 million in the first quarter. Meanwhile, the percentage of radio revenue from online platforms has grown by double digits annually since 2004, according to SNL Kagan.

To offer one-stop digital shopping for advertisers, CBS has rolled up all of its music radio Web sites, online audio streams and mobile applications with music discovery site Last.fm into the newly christened CBS Interactive Music Group. Overseeing these properties is the new group's president, David Goodman, who was previously head of digital media and integrated marketing for CBS Radio. Goodman spoke with R&R sister publication Billboard about what the new music group means for advertisers, users and record labels.

What effect will the reorganization have on advertising?

We have the ability to integrate and aggregate our assets to make it easier for advertisers to work with us, whether it's online contests and promotions, events, touring. We'll be able to integrate Last.fm into our local sales packages. We haven't brought Last.fm to life locally around the sponsors we work with. We've done a really good job locally of integrating our ad sells and reselling AOL and Yahoo radio, but we haven't done that previously with Last.fm. We'll look to our local sellers to be part of this initiative.

What does this mean for partners like AOL and Yahoo?

It's business as usual, but hopefully we'll become an even more important part of the advertising business. We have a great relationship with both AOL and Yahoo.

What impact has the higher royalty rates for Internet radio had on your services, and was it in any way a motivation for creating this new division?

We're bullish on the Internet radio marketplace. We stream more media than any company in the world other than

YouTube. We want to continue to increase our reach and our effectiveness. Bringing these two organizations together has an even greater impact for advertisers.

What about users? Will they have any new services or capabilities?

Clearly we'll see a lot more integration of Last.fm in a number of things we're doing with our music sites across the country. Last.fm creates unbelievable experiences for people who care about music. Tapping into that will be one of the things that will differentiate our sites from other players in the local market. You'll start seeing more distribution of our content that our radio stations produce every day. And one of the things we'll start to do is in a deeper way draft off a lot of the things we produce locally every day and figure out ways to surface regionally, nationally and internationally.

In terms of record labels and the music industry, what new opportunities might there be?

We have about 320,000 concurrent listeners at peak for our streaming radio platform in the U.S. That's bigger than any cable network. We've had more than 4 million people download the AOL Radio iPhone app, plus more [who've] downloaded all the Last.fm apps. We have huge site traffic when you combine Last.fm's audience and our audience. For the music industry, it's an incredible opportunity to work together and service a substantial amount of awareness together than we might have been able to do separately.

Are you talking about custom promotional opportunities or an expansion of more general programs?

There will be both. There are certain things where you want to create an expectation that's delivered on a daily



'Last.fm creates unbelievable experiences for people who care about music. Tapping into that will be one of the things that will differentiate our sites from other players in the local market.'

—David Goodman

basis, but sometimes you kind of want to super-size with special events. We have the ability to do a number of different things. Plus, we create at radio thousands of concerts a year, so that ability to leverage those live experiences and bring them to life through all the assets of the group is a special opportunity that any pure-play music company just doesn't have the ability to do.

What's the mobile opportunity?

At CBS Radio, about 7% of our audience is now streamed through an iPhone. We'll be launching more apps for virtually every device over the next couple of months. We've invested a lot of time, energy and money around the ad-serving element as well. We've been thinking for a long time about how we potentially parse inventory and messaging through not only geo-targeting but also by device. What we're spending a lot of time thinking about is creating and amplifying experiences and triggers and engagement and other opportunities. It could be e-commerce things like ticketing into various apps, as well as deeper content engagement opportunities built into the apps themselves in terms of streaming audio.

Are there plans to offer more on-demand streaming services, either through development or acquisition?

We're interested in offering a suite of services that facilitate the needs of people who are passionate about music, and there's a continuum there from passive to active. The kinds of services that a passive audience wants will be different than what an active audience demands.

R&R



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Face a weak economy with a strong personal brand

You Are What You Think

'You can't always control what happens to you, but you can control how you react to what happens. That's how strong personal brands are built.'

—Brenda Bence

Brenda Bence

brenda.bence@bda-intl.com

So much has been said, discussed and argued about the “economic situation” in the past few months. Is it possible that there’s a stone unturned on this topic? Well, yes, there is—because the way you communicate your personal brand in this economy can have a big impact on how well you weather the challenges that could come your way.

■ In particular, your reactions to the economy, your thoughts about the economy and your actions related to the economy can affect the ultimate outcome for your personal brand—the trademarked you. In fact, your reactions, thoughts and actions are three of five total activities that communicate your personal brand each and every day (along with your look and your sound).

Reactions: If you want to see someone’s true personal brand, watch them react to adverse events. How you react in crisis situations says a lot about who you really are. The key to mastering your personal brand is to remain consistent through time. Remember that you can’t always control what happens to you, but you can control how you react to what happens. That’s how strong personal brands are built.

So, think about the personal brand you’re presenting through your reactions to the economy. Are you hiding in a corner with your head buried in the sand? Are you talking doom and gloom with your friends every chance you get? Are worries about the economy keeping you awake at night?

Take a deep breath, and keep a calm, clear head. You will make better decisions when you stop yourself from shifting into a fear-driven state that may cause knee-jerk reactions you regret later.

Thoughts: Thoughts are things. That may sound like a radical idea to you, but scientists are increasingly proving that thoughts exist in the world in a very real way, and they have a strong influence on what happens to you. So, become aware of what your thoughts are telling you about the economic situation. Sit back and take inventory of how you feel about the financial climate right now. What emotions come to mind? Fear? Anxiety? Anger? You will act—and also build your personal brand—based on those feelings. So, if you’re full of angst, consider the possible actions that will stem from that.

Here’s how psychiatrists put it: Your thoughts drive your emotions, and, in turn, your emotions drive your behavior. And those behaviors are responsible for creating the results—the ultimate outcomes—of your life. It’s good old cause and effect in action, with the ultimate “cause” being your thoughts. So, even if you can’t quite get onboard with believing that thoughts are things, at a minimum, your thoughts have the power to undermine your personal brand if you’re not careful.

So, make your thoughts productive. Take proactive steps to manage your money well. Focus on what you do have that is positive, and focus on what you are grateful for. Chances are you have it a lot better than many people in the world. Don’t keep your thoughts pinned on what isn’t perfect or what could go wrong. Think about how things can go right.

Watch your words. What you say stems from your thoughts, too, so be mindful of how you talk about today’s economy. Just calling the situation a “crisis” (which is the key word you see spread all over magazines, newspapers and TV) creates anxiety. Think about it: The U.S. govern-

ment called its economic package a “bailout.” Doesn’t that sound like Congress is trying to save a sinking ship? They couldn’t have chosen a worse word. And remember that the media thrives on creating drama in order to sell their publications or get you to tune in to their newscasts. That doesn’t mean that the drama is always as cataclysmic as it sounds. Sit back and objectively analyze your own situation before deciding if it truly is a crisis.

You probably know people who are talking about all this as though the world is coming to an end. What personal brand are those people communicating? What good will a brand like that do to make their economic prospects brighter? No one wants to be around someone with a negative or a defeatist personal brand. So, don’t fall victim to branding yourself in that way. It will do nothing to help you build a better financial future for yourself.

If someone you know tries to suck you into their big black hole of doom, politely excuse yourself or focus on something more constructive. Stay positive in your conversations, and it will make a world of difference. Be an example of how to respond, and remind others of what is truly important. Just like in the market crashes of 1929 and 1987, this, too, shall pass.

Actions: If you still find that the economic situation is keeping you up at night, objectively assess your situation and make a plan. Are you anxious because you’re too far in debt? If that’s the case,

take decisive action by seeing a financial counselor. (And if your financial adviser talks negatively about the markets, find another one.) Sit back and calmly consider: What feels right to do? Set some goals, and take at least one action each day to move closer to that goal.

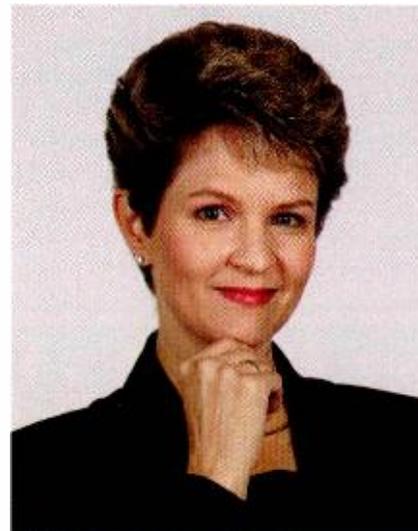
There are always ebbs and flows in our finances, whether personal or global. The trick is to find productive ways to make things better. If you purposefully work at remaining con-

sistent with your desired personal brand, you’ll be one step closer to moving out of the storm.

How will we look back on this economic event in the future? Reports about the 1929 and 1987 market crashes show that people who kept a calm demeanor and stayed the course ended up doing better in the long run, from a financial as well as an emotional standpoint. And you can be sure they built strong personal brands in the meantime, too.

R&R

Branding expert/certified executive coach Brenda Bence is the author of the book “How You Are Like Shampoo” (Global Insight Communications). She has developed brands for Procter & Gamble and Bristol-Myers Squibb.





Tea parties and town halls

Grass-Roots Efforts Go Viral

Mike Stern

MStern@RadioandRecords.com

One started with a rant on live TV while the other grew out of an urge to venture further with new technology. The resulting experiments—the Tax Day Tea Parties and Dave Ramsey’s “Town Hall for Hope” webcast—developed into nationwide movements with thousands of participants before traditional media like radio and TV got involved.

Social media services like Facebook, Twitter and blogs let grass-roots organizers spread word of their ideas and plans quickly and efficiently. “Civil activism didn’t start when Twitter was invented, but it sure makes things easier,” says Rob Neppell, one of the builders of the group Top Conservatives on Twitter (TCOT). There are valuable lessons for radio from these two examples of how to utilize new technologies to engage listeners.

Tea Time

The Tax Day Tea Parties—grass-roots protests against government spending policies held April 15 in cities

across America—were fueled by the growing influence of conservative-leaning blogs and social media sites launched in response to a perceived bias in the mainstream media. Tabitha Hale, a founding member of Smart Girl Politics, a conservative women’s social community, says, “People are looking to other sources for their news. They are not going to get solid reporting from [MSNBC evening hosts] Rachel Maddow or Keith Olbermann.”

That momentum helped Smart Girl Politics grow from 2,000 to more than 10,000 members in two months, according to Hale. It also led Neppell to collaborate with founder Mike Leahy to build TCOT, which ranks conservatives who use Twitter

‘Some organizations have launched from Twitter. Others, like Smart Girl Politics, have really gained momentum from it.’

—Tabitha Hale

by the number of followers they have. “Twitter has been a huge catalyst for the conservative movement,” Hale says. “Some organizations like TCOT have launched from Twitter. Others, like Smart Girl Politics, have really gained momentum from it.”

With that infrastructure growing, when CNBC on-air editor Rick Santelli yelled, “We’re thinking about having a Chicago Tea Party in July. All you capitalists that want to, show up to Lake Michigan,” during a Feb. 19 on-air rant, the fuse was lit. “It really tapped into a desire to do something,” Neppell says.

In 60 days, the idea went from an unscripted utterance to nationwide movement. There isn’t an official count of how many tea parties took place but Neppell estimates there were nearly 800 with anywhere from 50 to 20,000 attendees each.

Neppell attributes the number of events to social media. “It becomes possible to have somebody in a small town organize this kind of event. The connection to a larger movement helps motivate them. When you have that sense of virtual community, you realize you are not alone and that can be very empowering.”

When liberal bloggers and other detractors claim the protests were actually orchestrated by Fox News, Neppell laughs. “Trust me, it wasn’t nearly that organized or well-funded. It was really an ad hoc group, an informal coalition that



An aerial view of the Portland, Ore., Tax Day Tea Party that Pamplin Broadcasting talk KPAM helped promote.

MEMORIAL DAY WEEKEND 3 ONE-HOUR SPECIALS

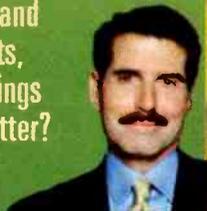
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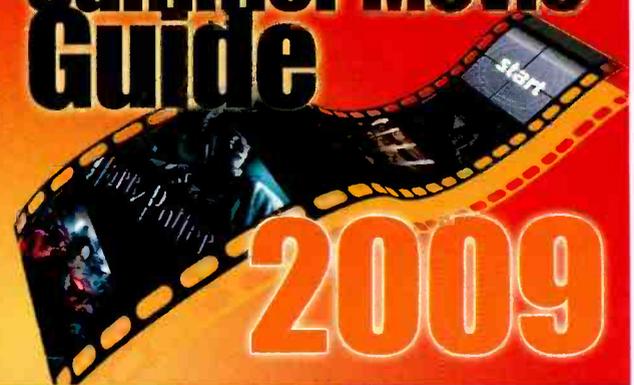
...all this talk of stimulus packages and big bailouts, but are things getting better?



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worked together very quickly to do things.”

However, both Neppell and Hale acknowledge the role that Fox News and hundreds of radio stations played in promoting the events in the days leading up to April 15, but they believe the credit for the breadth of the movement belongs to groups like TCOT and Smart Girl Politics. “We were so excited when we got the Fox News coverage. It was a big deal that we actually got on their radar. We organized it and they picked it up,” Hale says.

A Really Big Hall

“We’ve been talking about delivering content using multicast technology,” Lampo Group syndicated host Dave Ramsey says. Defined by the online dictionary Webopedia as transmitting a single message to select recipients, multicasting can include simply e-mailing a specific group or more complex events like the April 23 “Town Hall for Hope,” a 90-minute webcast where Ramsey delivered a message about the economy and answered questions from an audience spanning the country.

“We started off talking about a test show to just three or four places. But the more we talked about it, the more the idea grew,” Ramsey says. The event started with the host reaching out to his database of churches, universities and military bases that have hosted Financial Peace University, a curriculum of personal financial management courses Ramsey developed. In conjunction, his team created materials that were easily forwarded, “so pastors could let other pastors know. We

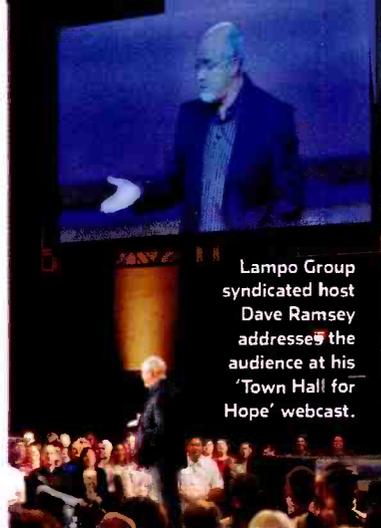
made it easy to pass along the love.”

The efforts resulted in nearly 1,000 organizations signing up to exhibit the webcast in a location open to the public for free. Based on attendance reports from those locations, Lampo Group estimates the audience for the webcast was nearly 1 million. Ramsey says he was stunned by the attendance since the event was conceived and assembled in just four weeks. “It blew us away. We hoped it was going to be good but we didn’t know it would be this good.”

Ramsey’s team used Facebook and Twitter to promote the town hall and collect audience questions. The group’s director of marketing live events, Chris Mefford, reports that by the end of the webcast, Ramsey’s new Facebook page grew from zero to 170,000 friends. “That night we saw close to 31,000 interactions from Facebook.”

The Twitter plan started with modest ambitions. “Our goal was simply to interact and provide some behind-the-scenes information,” Mefford says. In a month, Ramsey added 16,000 followers. He also received nearly 5,000 tweets during the event, making it the No. 1 topic on Twitter that night, according to Search.Twitter.com.

Ramsey says the experiment cost him some money. “We’ll make back the money we lost that night. It was good for our organization to stretch and do this huge thing in a short period of time and that will bear fruit.”



The Morning After

Following the success of both events comes the question: What next? Speaking about the groups involved in hosting the tea parties, Neppell says: “The 15th [of April] was a tremendous success; the 16th, not so much. There really

wasn’t a system in place to effectively get attendance numbers out to the media so they just picked numbers out of the air. That’s where a national organization could put processes in place.” He hopes to strike a balance between the flexibility of an ad hoc network and the more formal nature of a national organization. “The question is how we drive this forward carefully, reflecting what’s going on in the grass-roots organizations [without] taking control.”

Ramsey, too, says he is unsure about his future multicasting plans. “With most things we are really good about beginning with the end in mind. This was more ‘throw it up against the wall.’ So if it yields nothing but helping a few folks we never hear from again, I’m OK with that.” But Ramsey appears ready to continue exploring this path. “The Internet gives ideas power like never before. For that reason, those of us in broadcasting have a huge opportunity if we seize it.” But, he advises caution: “We also have a responsibility to use the technologies to spread quality ideas.” R&R

Learning The Lingo: Hash Tags

Rob Neppell, who helped build the group Top Conservatives on Twitter, says that at a fundamental level, TCOT is just a hash tag—a way twitterers can indicate a tweet is relevant to a particular topic. Using the group’s hash tag (#TCOT) in a post indicates the tweet is of interest to conservatives. Using search functions, users can locate tweets that use a particular tag. “It provides some structure to the Twitter infrastructure,” Neppell says.—MS

Radio Joins In

Radio was involved with the April 15 Tax Day Tea Parties and Dave Ramsey’s April 23 “Town Hall for Hope” webcast.

Many talk stations helped promote tea parties in their area. This usually started with local organizers contacting the station. In San Antonio, a member of the organizing committee was a fan of Clear Channel talk WOAI afternoon

host Joe Pags. “They felt he represented many of their ideals, so the committee asked me to publicize the event,” Clear Channel/San Antonio director of spoken-word formats Peter Bolger says.

While stations used e-mail, blogs and Web sites to promote the events, on-air promotion is what drove awareness. “Talk radio’s passionate hosts have the ability to raise the passion level of people who want to care but need a little push,” Clear Channel talk WHJJ/Providence PD

Bill George says.

In the case of the “Town Hall for Hope,” numerous stations rented halls to show the webcast. Dave Ramsey also made the audio of the event available commercial-free for his radio affiliates to broadcast. Some sold sponsorships that included an ad package and mentions in promos that aired prior to the event. “We encouraged them to run the spots, just not in the program itself,” Ramsey says.—MS

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The Programming Department

■ Former **WPGC/Washington MD Brown Hornhit** has resurfaced in New York as MD of Inner City urban AC **WBLS** and gospel **WLIB-AM**. The move reunites him with OM **Skip Dillard**, his former boss at WPGC.

■ Cutbacks are happening at Magic urban **KDAY/Los Angeles**: APD/MD **Devi Dev** and weekend jocks **B.Woods** and **MoeCoop** have all exited. Dev is available at 626-422-8640 or devidev.kday@gmail.com, Coop at moe.coop12@gmail.com and Woods at bwoods09@gmail.com.

■ Clear Channel tweaked classic hits **KQOL (Kool 105.9)/Portland, Ore.**, to classic rock **105.9 the Brew**, now with extra foamy head—oh, and 10,000 songs in a row. Clear Channel/Portland OM **Tommy Austin** tells ST that the Brew is being run by **Chris Sargent**, last seen at Oasis/Fort Wayne, Ind.

■ Legendary programmer **Pete Salant** has left the building at Clear Channel/Hartford after four years. He had been PD of country **WWYZ** and sports **WPOP-AM/Hartford**, as well as PD of news/talk **WELI-AM** and sports **WAVZ-AM** in nearby New Haven, Conn. Salant, who previously spent 21 years as a consultant, is busy formulating his next industry move. Reach him at 203-530-0900 or ps@salant.net.

■ As if a six-hour airshift didn't keep him busy enough, noon-6 p.m. personality **Cruz** has been rewarded with MD stripes at Clear Channel CHR/top 40 **KHFI/Austin**. The position suddenly became available when **Tony Cortez** was caught up in the recent massive Clear Channel downsizing. Cruz has been with KHFI for three-and-a-half years and used to do nights. Reach him at cruz@967kissfm.com.

■ But it's a dry inferno . . . Clear Channel has seized the Mighty Format Knob at **KSYU (Hot 95.1)/Albuquerque** and clicked it over from urban AC to rhythmic AC. When all was said and done, the station became known as the **All-New 95.1, Move to the Music** under the care and tutelage of interim cluster OM **Tony Manero**.

Label Love

■ Radio and records vet **Gabriella D'Agostino** is the newly anointed head of promotion for Glassnote Records. D'Agostino, who most recently worked for Astralwerks, spent her early years in radio, working for **KMBY/Monterey** and **WHRL/Albany, N.Y.**, before moving to the label side.

■ Noted rocket scientist **Jeffrey Naumann** is pleased to announce two new members of the Rocket Science promotion team: New York-based **Patrick O'Connor** will handle the Northeast, replacing **Ed Pinka**. Read O'Connor at 212-586-2625 (office) and 917-674-1516 (cell). In the Northwest, please welcome back **Holly McCormack**, who is based in Seattle and replaces **Steve Walker**. Reach McCormack at 206-213-5048 (office) or 773-255-8912 (cell).

Universal Motown Now Slightly Smaller

Several high-profile execs have exited Universal Motown, including VP of alternative promotion **Mark Czarra** and VP of adult formats **Tom Cunningham**. Czarra had been with the label for four years; prior to that, he spent seven years with A.I.R. Cunningham had been with Uni Motown since June 2004. Before that, he spent nearly five years with Jive Records. Cunningham also has an extensive radio background, which continues to come in handy: He'll still do his long-running Sunday-morning

Bruce Springsteen show, "The Bruce Brunch," on Millennium classic rock **WCHR (105.7 the Hawk)/Monmouth-Ocean**. Czarra can be reached at 310-702-1010 or markczarra@gmail.com; Cunningham at 732-219-6897 or tc4shore@aol.com. Also out is Boston-based Northeast regional promo princess **Kara Egber** after six years with the company. Egber is looking for her next opportunity and can be reached at 646-872-6082 or karaegber@hotmail.com.

Quick Hits

■ Bay Area radio fans are preparing for life after **Renel**, as the market legend has left the morning show on Clear Channel urban AC **KISQ (98.1 Kiss FM)/San Francisco**.

Renel has been in the market for nearly 25 years (including a decade on **KMEL**) and started on Kiss nearly 12 years ago. In her rare spare time, she's also the public address announcer for the San Francisco Giants. To fill Renel's morning slot, afternoon driver **Morris Knight** moves into wake-up mode, teaming with producer/sidekick **Jessica Fiore** and rebranding the show as "The Morning Groove."

■ **Dreena Gonzalez** exits afternoons on Lincoln Financial rhythmic **KQKS (KS107.5)/Denver** and returns to the station where she got her start as a street-teamer: Clear Channel rhythmic **KYLD (Wild 94.9)/San Francisco**, this time to do middays—for the second time. The move reunites her with KYLD PD **Cat Collins**, who hired her at KQKS four years ago. Gonzalez, a Bay Area native, will replace morning co-host **Christie** and producer **Jon Manuel**, who have split the midday shift since Christie moved to mornings in February.

■ Two stations in Radio One's Philadelphia cluster have undergone night show changes: **DJ Romance** is now doing nights on urban AC **WRNB**, replacing **DC Todd**, who exits. Across the hall on urban **WPHI (100.3 the Beat)**, late-night personality/mixer **DJ Touchtone** downshifts to part-time after more than a decade of service.

■ Lincoln Financial CHR/top 40 **WSTR (Star 94)/Atlanta** welcomes home prodigal daughter **Heather Branch**, who will assume the midday position. Branch, who has been co-hosting mornings on Entercom hot AC **WPTE (94.9 the Point)/Norfolk** for the past three years, cut her radio intern teeth at Star nine years ago.



Having some headphone issues.



Where will Renel land?

Greater Media active rock **WRIF/Detroit** has assembled a newly configured weekday lineup. As expected, given the station's heritage, all the jocks involved have long histories with WRIF: Twenty-year vet **Anne Carlini** (pictured) will now do 10 a.m.-3 p.m., the

shift formerly done by former WRIF PD **Doug Podell** before he became director of rock programming for Greater Media/Detroit. Afternoons, which had been the domain of market legend **Arthur Penhallow** for 39 years, now belong to **Meltdown**, WRIF's longtime night jock. **Scott Randall**, a 'RIF vet since 1997, slides into nights, while **Mike Clark** remains in mornings.

■ Service urban **KKDA (K104)/Dallas** has hired a familiar voice to co-host the "Skip Cheatham and Da Playground" morning show: **DeDe McGuire**, who will continue to co-host Citadel Media-syndicated afternoon show "The Ride With Doug and DeDe."

■ Congrats to the lovely and talented **Issa**, currently in mornings on Clear Channel rhythmic AC **KPTT (95.7 the Party)/Denver**, who picks up middays on sister **KPLV (93.1 the Party)/Las Vegas** via the magic of voice-tracking.

■ **Barry Funkhouser** is packing up the Family Truckster and leaving his creative services director/afternoon gig at Riviera alternative **KVGS (Area 107.9)/Las Vegas** and is headed to the Pacific Northwest. In the meantime, reach him via his Web site: barryfunkhouser.com.

TIMELINE

10 YEARS AGO **WHTZ (Z100)/New York** promotes **Kid Kelly** to OM. ■ **Jeff Wyatt** segues to **WGAY/Washington** as PD. ■ **WKRK/Detroit** recruits programmer **Terry Lieberman**.

20 YEARS AGO Veteran rock programmer **Ted Utz** joins **WNEW-FM/New York** as station manager. ■ **Arista** opens Nashville office with **Tim DuBois** slated as VP/GM. ■ **Nancy Leichter** is appointed general sales manager at **KQLZ (Pirate Radio)/Los Angeles**.

30 YEARS AGO **Marty Greenberg** grabs president's gig at **ABC-FM** radio stations. ■ **Phonogram/Mercury Records** taps **Billy Brill** for national promotion duties. ■ **KBPI/Denver** names **Toney Brooks** its new GM.

—Compiled by **Michael D. Vogel** (mvogel@radioandrecords.com)



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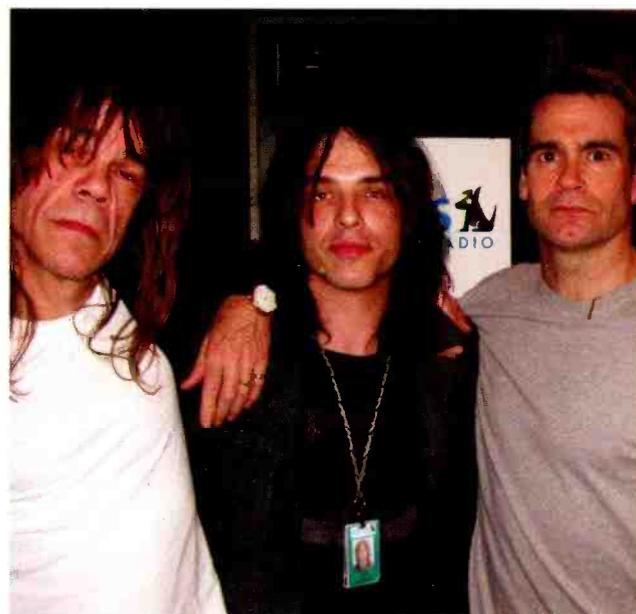


Mission Accomplished

The staff of Love Station Radio Network's Christian CHR KJTH and soft AC/inspirational KLVV/Ponca City, Okla., and Christian CHR KZTH/Oklahoma City celebrate raising \$950,000 during its annual pledge drive. Back row, from left: chief engineer Darcey Christianson, production director Shaun Michaels, morning show host Brent McCoy, announcer Darren Clonts, MD/PD Tony Weir, APD Andy Youso and IT director Jack Pease. Middle row, from left: announcer/office assistant Jennifer Derrick, administrative assistant Jenny Wood, special project coordinator Christy Whiles, intern Ashley Dittman and office manager Donna Hollifield. Holding the sign, from left: intern Kris Branstatter, founder/president Doyle Brewer, announcer Lisha Dunlap and morning show co-host/promotions director Janelle Keith.

In The Master's Memory

Upfront Megatainment CEO Devyne Stephens (left) was honored with the Jam Master Jay Award at the fifth annual Core DJ's Retreat. With Stephens is his Konlive music business partner, Akon. Photo courtesy of Janice Torres/JLM PR



'Fun' Time

Henry Rollins dropped by Sirius XM's "The David Johansen Mansion of Fun Show" to promote his own namesake program on cable TV's Independent Film Channel and share memories of the '70s and '80s music scene. From left: Johansen, "Mansion" co-producer/engineer Keith Roth and Rollins. Photo courtesy of Liam Davenport

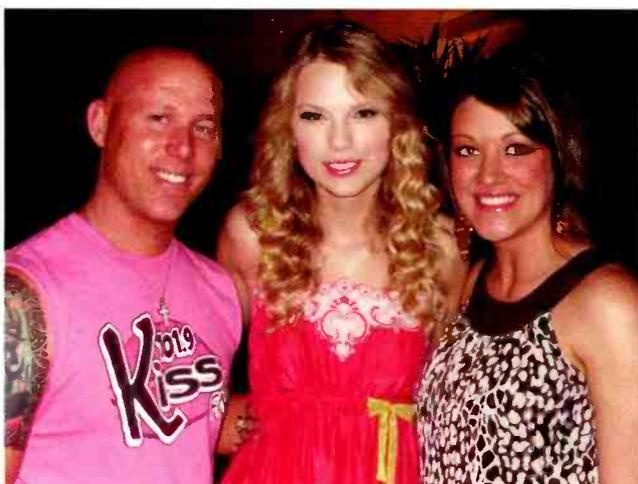


Window To A New Sound

The pop group Tinted Windows' eclectic lineup sat down with Clear Channel CHR/top 40 WHTZ (Z100)/New York weeknight personality Billy the Kidd for a lively interview. From left: Tinted Windows drummer Bun E. Carlos and singer Taylor Hanson, Kidd, Tinted Windows guitarist James Iha and bassist Adam Schlesinger, and S-Curve Records executive VP of promotion Brad Davidson.

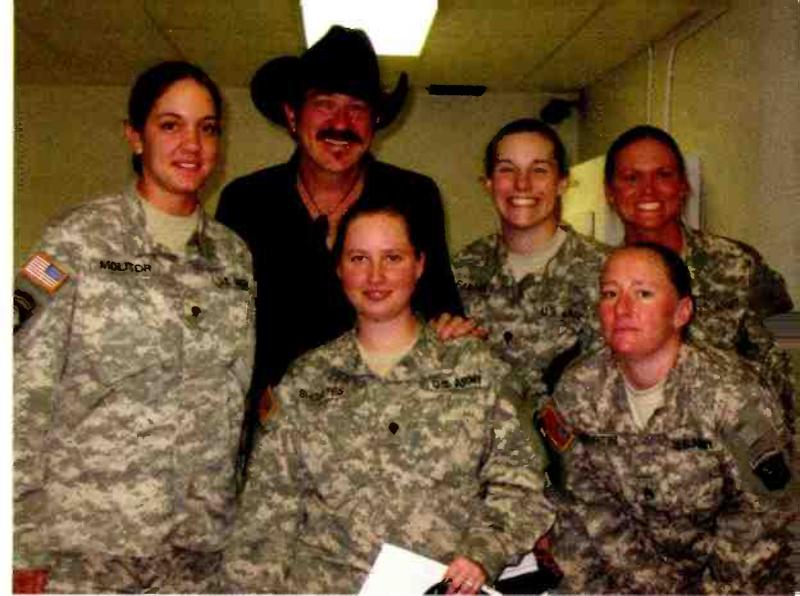
They Belong With Her

Taylor Swift's Fearless tour is helping propel her song "You Belong With Me" to No. 17 on R&R's Country chart in its fourth week. East Arkansas Broadcasters' CHR/top 40 KIYS/Jonesboro, Ark., PD/morning host Brandon Baxter and his wife, Lesley (right), hung backstage with Swift April 24 at the tour's Jonesboro stop.



Making Their Mark

Actor Rick Schroder directed the video for country band TelluRide's debut single, "Pencil Marks." Standing, from left: TelluRide drummer Brian Smith and keyboardist Ryan Jones. Seated, from left: TelluRide bassist Jimi Hendrix, Schroder and TelluRide singer Adam Craig. Photo courtesy of Neil Haislop



Honoring Those Who Serve

Kix Brooks prepped for his second annual "American Country Countdown Memorial Day Special," syndicated by Citadel Media, by taping interviews with military personnel at Fort Campbell, Ky. He also performed and signed autographs. Among the soldiers who met Brooks are, from left, 2nd Brigade Special Troops Battalion Spc. Kelly Molitor, Spc. Samantha Shoultes, Spc. Sharaya Farhner, Spc. Ashley Morrow and Staff Sgt. Jill Gertin (in front).

Formats

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

R&R SPIN SPOTLIGHT

TLC



Slow Rides

At 20 weeks, Kid Cudi's voyage to the top spot on Rhythmic marks the longest this decade and second-longest in the Nielsen BDS-based chart's 16-year history. Below is a run-down of the chart's most drawn-out climbs to No. 1.

Weeks To No. 1, Title, Artist, Year

24, TLC, "Waterfalls," 1995
 20, Kid Cudi, "Day 'N' Nite," 2009
 19, En Vogue, "Don't Let Go (Love)," 1997
 18, Kardinal Offishall Featuring Akon, "Dangerous," 2008
 18, Cassie, "Me & U," 2006
 18, Adina Howard, "Freak Like Me," 1995
 17, The Game Featuring 50 Cent, "How We Do," 2005

Sugarland



Two For One

With a rise to the Country summit for "It Happens," Sugarland moves within one chart-topper of Brooks & Dunn's mark for most No. 1s among duos this decade. Only five duos have reigned since 2000, accounting for just 18 of the chart's 203 No. 1s in that span. Here is a look at the twosomes to command Country this decade.

No. 1s This Decade, Artist

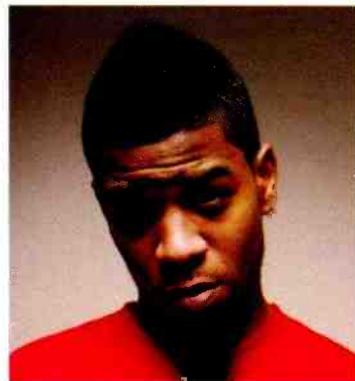
6, Brooks & Dunn
 5, Montgomery Gentry
 5, Sugarland
 1, Big & Rich
 1, the Wreckers

THE SPIN



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

New Kid On The Block



Kid Cudi collects his first No. 1 at Rhythmic, as "Day 'N' Nite" (Universal Motown) darts 3-1 in its 20th chart week, completing the format's longest trip to the top this decade (see Spin Spotlight, left).

The track's eight-detection lead (5,657-5,649) over the Black Eyed Peas' "Boom Boom Pow"

(Interscope) at No. 2 marks the smallest difference in plays between the chart's top two tracks since May 11, 2001, when Destiny's Child's "Survivor" logged 2,554 plays, just two more than runner-up "Lady Marmalade" by Christina Aguilera, Lil' Kim, Mya & Pink.

"Day" bullets at No. 4 (up 176 plays) on Urban and No. 18 (up 150) on CHR/Top 40.

'Enemy' Advance

Green Day's "Know Your Enemy" (Reprise) posts the Alternative chart's highest single-week spin total (2,445) in three years, as it gains 204 plays and leads for a third week.

Its spin sum is the best since Red Hot Chili Peppers' "Dani California" logged 2,516 plays on the June 30, 2006, chart. Though sporting fewer spins, Green Day's track boasts a higher average plays-per-station than "Dani" in each week cited. "Enemy" averaged 37 plays among the panel's 66 stations in this issue's tracking week, almost four spins better than the average "Dani" registered (33.5) in 2006 on 75 reporters.

Linkin Park's "Somewhere I Belong" holds the mark for most weekly detections (3,616) on the April 4, 2003, chart (an average of 40.1 per station).

Rejects Rule Hot AC

The All-American Rejects rise to their first No. 1 on the Hot AC chart, as "Gives You Hell"

(Interscope) burns 2-1. In March, the track became the band's first leader at CHR/Top 40, where it ruled for four weeks. The song reaches the Hot AC summit in its 26th week, becoming just the eighth No. 1 in the chart's history (among 90 total) to take at least a six-month trek to the top.

At No. 39, Daughtry returns with "No Surprise" (RMG), the lead single from its sophomore set, "Leave This Town," due July 14. Crowned R&R's Hot AC artist of the year in 2008, Daughtry became the first act to produce five top 10s and three No. 1s at the format from a debut album.

Foxx Attack

Posting a 12th week atop Urban, Jamie Foxx's "Blame It" (RMG), featuring T-Pain, smashes the record for most weeks a title has spent at No. 1 in the Nielsen BDS-driven chart's 16-year archives. Foxx claims the mark just one week shy of the 10th anniversary of TLC establishing the previous high-water mark, set when "No Scrubs" notched its 11th and final week at No. 1 on the May 21, 1999, chart.

"Blame" concurrently scoots 9-5 on CHR/Top 40 (up 415 plays) and ranks No. 3 on Rhythmic after topping the tally for five weeks.

Sweet Streaks For Sugarland, Swift

Sugarland surges to its fifth Country No. 1, as the lyrically playful "It Happens" (Mercury) hikes 3-1. With the song following the chart-toppers "All I Really Want to Do" and "Already Gone," the chart sports its first trio of consecutive No. 1s by a duo since Brooks & Dunn led successively with "Ain't Nothing 'Bout You," "Only in America" and "The Long Goodbye" in 2001-02. The coronation of "Happens" lifts Sugarland into a tie for second-most No. 1s among duos this decade (see Spin Spotlight, left). The pair first reigned with "Want To" (2006) and follow-up "Settlin'" (2007).

Also notable is the bow of Taylor Swift's Mother's Day-themed ballad "The Best Day" (Big Machine) at No. 56. Swift's "You Belong With Me," meanwhile, nets Most Increased Audience (18-17, up 3.1 million impressions) for a fourth consecutive issue, the longest streak this year.

Cyrus, Shinedown Soar Into Top 10

Shinedown polishes its first top 10 on CHR/Top 40 (11-8) and Hot AC (11-10) with "Second Chance" (Atlantic). The song became the Jacksonville, Fla., quartet's first No. 1 at Alternative, where it ruled for three weeks in February. It led Rock for nine weeks and Active Rock for four weeks.

On AC, Miley Cyrus likewise earns her first format top 10, as "The Climb" (Hollywood) cuts 12-10 with Most Increased Plays (up 196). At Hot AC, the ballad bullets at No. 14, its peak position two weeks ago at CHR/Top 40.



KSAS/Boise, Idaho's Steve 'Keke Luv' Kicklighter runs above and well beyond to help fight child abuse

Seven Marathons In Seven Days

Kevin Carter

KCarter@RadioandRecords.com

It should come as no surprise that the average coffee- and junk food-fueled radio personality isn't being asked to pose for health club ads—well, maybe for the “before” picture, but certainly not “after.” ■ Sometimes, however, someone gets the calling to rise above the ordinary and into the realm of the extraordinary—to get off their couch, go outside and do something that has far-reaching benefits for their fellow citizens.

Such is the case of Steve “Keke Luv” Kicklighter, PD/afternoon personality at Peak Broadcasting's KSAS (Kiss 103.3)/Boise, Idaho, who recently pushed himself far beyond the limits of what would be considered safe and sane human endurance for a nonathlete and completed seven regulation marathons in seven days. And it was all done to raise money for and local awareness of National Child Abuse Prevention Month.

In 2008, during the first of what Kicklighter had dubbed “Live for 175,” he risked not only his physical health but what remained of his dangling sanity as he stayed awake and on the air for an incredible 175 hours for the same worthy cause. It was a huge local success, and his efforts demanded an encore.

This year, however, instead of sitting in a cramped studio staring into the abyss for 175 hours, Kicklighter wanted to remain in motion for the entire time and run the equivalent of one 26-mile marathon per day, for seven days. And no, he had never run a marathon before. “I never thought in my entire life I would ever run this much,” he says. “I had run maybe a mile, total.”

Sleep, Hydration Necessary

After spending several weeks working out with a trainer, Kicklighter's plan kicked off April 19. As a special interactive bonus, he was fitted with a GPS tracking device and video capability so fans could follow his progress online. The original plan was to incorporate some of last year's sleep-deprivation elements, but that idea was quickly scrapped when Kicklighter discovered that he needed to sleep to

have the energy to complete seven marathons. “I tried to create some atmosphere by sleeping in a tent, but I couldn't sleep at all that first night; then I had to get up and face having to run 26 miles . . . I needed some rest,” he says.

In addition to a small support staff that shadowed his daily runs, including a chiropractic masseuse, Kicklighter was closely medically supervised and spent several hours nightly at a hospital receiving IVs to replace the fluids he was losing during the day.

During the fifth day of Kicklighter's marathon, I was able to speak with him during one of his short breaks, seven miles into his day. Thanks to the miracle of webcam technology, I spoke to Kicklighter on his cell phone while watching him get his muscle cramps worked on by his chiropractor, who had set up his table in a local park. Kicklighter said his knees were giving him trouble, but he was determined to soldier on. “These listeners and the Kiss staff have been amazing,” he said. “The people here have been so supportive, honking their horns and telling me to keep going. They see that I'm tired and hurting, and they pull up next to me, hand me water and give me their support. This is a very special place to live.”

In the face of his herculean effort, many of these supportive people felt encouraged to share their personal stories of past abuse. “One lady came up and told me, ‘If I had just one person who was willing to run just one block for me when I was a kid to get my attention, I would have said something. You're running seven marathons and you're getting everyone's attention.’ Another lady said to me, ‘I finally woke up, got rid of my ex-husband, and he's not going to hit us anymore.’ This isn't about what we're

‘Kiss-FM took the issue of child abuse prevention right to the doorsteps of its listeners, and the response was amazing.’

—Steve ‘Keke Luv’ Kicklighter



Throughout Steve Kicklighter's seven-day running odyssey, the KSAS/Boise, Idaho, PD/afternoon personality (third from right) regularly stopped to talk to and pose for pictures with well-wishers.

‘This is the role we need to play for our community. Isn't this why we all got into radio to begin with?’

—Bill Figenshu

doing. It's the fact that this is causing other people to speak out publicly, and shining a light on the situation makes other people know they aren't alone.”

Meanwhile, the miles wore on as the days passed by. “I wasn't setting any world records out there,” Kicklighter says. “At some points I was probably running nine- or 10-minute miles, but I didn't have anything to measure my progress against . . . I had never done anything like this before.”

Are We There Yet?

Finally, on the seventh day, and after more than 180 miles run all around the Boise metro, Kicklighter reached his goal. Several hundred enthusiastic supporters turned out to congratulate him as he crossed the finish line, and he was quickly loaded aboard a LifeFlight helicopter and flown to Saint Alphonsus Regional Medical Center to get checked out.

Kicklighter downplayed the personal accolades and instead shined the light on his support staff. “Like a NASCAR race, the driver does the driving, but there's no way he can win that race without a talented pit crew,” he said several days after he finished and had a chance to rest and reflect. “Every time we do something like this, local people have jumped onboard 100%. This community has been unbelievable.”

“Keke has a tremendous mental capacity for this, which is why he's a dream to work with,” Peak president of station development and operations Bill Figenshu later said. “This is local radio, and this is the role we need to play for our community. Isn't this why we all got into radio to begin with?”

Peak/Boise senior VP/GM Kevin Godwin was equally impressed by Kicklighter's feat. “Keke Luv and the entire staff at 103.3 Kiss FM have accomplished the near impossible. They were able to execute a plan to take a stand against child abuse and service their local community when nobody asked them to. Their selflessness made this message stand out, one that won't easily be forgotten. Peak Broadcasting and all of our stations know that we can play an important and positive role in our local community—the same community of listeners and customers that allow us to be successful as a company. The relationship we have with our local community is the most important to our future in radio.”

Kicklighter added, “This was a huge success across the board. It's being called ‘nontraditional’ radio, but isn't that what radio used to be like? Kiss-FM took the issue of child abuse prevention right to the doorsteps of its listeners, and the response was amazing.”

R&R

R&R CHR/TOP 40

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THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	NIelsen BDS CERTIFICATIONS	HITPREDICTOR STATUS	PLAYS TW +/-	AUDIENCE MILLIONS	RANK
1	1	16	LADY GAGA Poker Face	NO. 1 (5 WKS)	11	9418 -516	61.427	1
2	2	10	THE BLACK EYED PEAS Boom Boom Pow	WILL.I.AM/INTERSCOPE	11	8586 +436	56.814	2
3	3	17	FLO RIDA Right Round	POE BOY/ATLANTIC	11	7101 -711	40.477	3
4	25	1	THE ALL-AMERICAN REJECTS Gives You Hell	DOGHOUSE/DGC/INTERSCOPE	11	6239 -650	36.742	5
5	9	10	JAMIE FOXX FEATURING T-PAIN Blame It	J/RMG	11	5992 +415	34.564	8
6	13	5	SOULJA BOY TELL 'EM FEATURING SAMMIE Kiss Me Thru the Phone	COLLIPARK/INTERSCOPE	11	5934 -278	34.509	9
7	15	1	JESSE MCCARTNEY FEATURING LUDACRIS How Do You Sleep?	HOLLYWOOD	11	5726 -50	29.763	10
8	11	12	SHINEDOWN Second Chance	ATLANTIC	11	5710 +210	27.569	13
9	6	17	KELLY CLARKSON My Life Would Suck Without You	19/RCA/RMG	11	5551 -393	38.776	4
10	12	1	BRITNEY SPEARS If U Seek Am	JIVE/JLG	11	5483 -86	35.577	7
11	13	13	BEYONCE Halo	MUSIC WORLD/COLUMBIA	11	5475 +583	36.631	6
12	8	18	T.I. FEATURING JUSTIN TIMBERLAKE Dead and Gone	GRAND HUSTLE/ATLANTIC	11	4929 -875	29.063	11
13	12	22	THE FRAY You Found Me	EPIC	11	4681 -374	28.839	12
14	9	14	3OH!3 Don't Trust Me	PHOTO FINISH/ATLANTIC/RRP	11	4632 +366	26.709	14
15	17	5	KELLY CLARKSON I Do Not Hook Up	19/RCA/RMG	11	4418 +605	25.553	15
16	18	7	FLO RIDA FEATURING WYNTER Sugar	POE BOY/ATLANTIC	11	4295 +556	24.640	16
17	15	12	MILEY CYPRIUS The Climb	WALT DISNEY/HOLLYWOOD	11	4272 -85	24.620	17
18	16	13	KID CUDI Day 'n' Nite	DREAM ON/G.O.D./UNIVERSAL MOTOWN	11	4052 +150	23.957	18
19	20	28	LADY GAGA FEATURING COLBY O'DONIS Just Dance	STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE	11	3103 -151	21.137	19
20	21	14	MATT & THANSON Come on Get Higher	VANGUARD/CAPITOL	11	3075 +83	14.633	22
21	22	5	PINK Please Don't Leave Me	LAFACE/JLG	11	2943 +195	15.450	21
22	25	6	PITBULL I Know You Want Me (Calle Ocho)	ULTRA	11	2472 +396	19.428	20
23	24	35	EMINEM We Made You	WEB/SHADY/AFTERMATH/INTERSCOPE	11	2374 -26	10.040	27
24	30	3	KATY PERRY Waking Up in Vegas	CAPITOL	11	2308 +540	11.893	25
25	34	3	KRISTINIA DEBARGE Goodbye	ISLAND/IDJMG	11	2150 +734	14.557	23
26	31	4	NICKELBACK If Today Was Your Last Day	ROADRUNNER/RRP	11	2032 +241	7.618	30
27	27	8	KEVIN RUDOLF FEATURING RICK ROSS Welcome to the World	CASH MONEY/UNIVERSAL REPUBLIC	11	1980 +57	8.870	28
28	26	18	NE-YO Mad	DEF JAM/IDJMG	11	1912 -94	12.423	24
29	29	8	THE TING TINGS That's Not My Name	COLUMBIA	11	1771 -21	6.197	31
30	37	2	SEAN KINGSTON Fire Burning	BELUGA HEIGHTS/EPIC	11	1630 +654	10.422	26
31	33	7	THE OFFSPRING Kristy, Are You Doing Ok?	COLUMBIA	11	1612 -56	5.513	34
32	11	11	FALL OUT BOY America's Sweethearts	DECAYDANCE/FUELED BY RAMEN/ISLAND/IDJMG	11	1420 -310	4.365	37
33	36	4	PLAIN WHITE T'S 1, 2, 3, 4	HOLLYWOOD	11	1293 +95	4.997	35
34	40	2	LADY GAGA LoveGame	STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE	11	1279 +629	7.658	29
35	28	17	AKON FEAT. COLBY O'DONIS & KARDINAL OFFISHALL Beautiful	KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN	11	1209 -588	5.634	33
36	23	11	CIARA FEATURING JUSTIN TIMBERLAKE Love Sex Magic	LAFACE/JLG	11	1026 -1295	6.013	32
37	39	2	JESSIE JAMES Wanted	MERCURY/IDJMG	11	912 +202	2.759	-
38	2	2	V FACTORY Love Struck	REPRISE	11	860 +57	2.773	-
39	35	5	KANYE WEST FEATURING MR. HUDSON Paranoid	ROC-A-FELLA/DEF JAM/IDJMG	11	850 -369	2.842	39
40	NEW	1	MADCON Begg'n'	NEXT PLATEAU/UNIVERSAL REPUBLIC	11	815 +208	4.897	36

MOST ADDED

LADY GAGA 44
LoveGame (Streamline/KonLive/Cherrytree/Interscope)
KDWB, KHYS, KKDM, KKM, KKRZ, KQCH, KQMG, KRQQ, KRUF, KSLZ, KSMB, KSPW, KZHT, KZMG, Sirius XM 20 on 20, Sirius XM Hits 1, WAEZ, WAKS, WAKZ, WCGQ, WDCG, WDJJ, WDFC, WFLZ, WFMF, WHBQ, WIOQ, WJBO, WKFS, WKSE, WKSZ, WLAN, WNOK, WRVW, WSNX, WYKS, WYWB, WWHT, WXXB, WXXS, WXXX, WYKS, WYQY

KRISTINIA DEBARGE 32
Goodbye (Island/IDJMG)
KDND, KKOM, KKRZ, KQCH, KQXY, KRBE, KSLZ, KZCH, WABB, WAEV, WAKS, WAKZ, WAOA, WBLI, WFBC, WFKS, WFMF, WHHY, WHYI, WKFS, WKRZ, WLAN, WLDI, WNKS, WNOK, WSTR, WTVR, WVKK, WXXK, WXXS, WZEE, WZYP

SEAN KINGSTON 27
Fire Burning (Beluga Heights/EPIC)
KHFI, KKDM, KKM, KKRZ, KQCH, KRQQ, KSLZ, KSMB, KXXM, KZCH, WAEV, WAKS, WAKZ, WAPE, WDCG, WFMF, WHYI, WIOQ, WKCI, WLDI, WNKS, WNOK, WNTQ, WQEN, WRVQ, WYKS, WXXB

DAUGHTRY 24
No Surprise (19/RCA/RMG)
CKEY, KHOP, KLAL, KMXX, KRUF, KSPW, Sirius XM 20 on 20, WABB, WAEB, WDJJ, WERO, WFLY, WHBQ, WHHD, WIXX, WJBO, WKCI, WKRZ, WKZL, WRVW, WSSX, WSTR, WXLK, WYQY

JONAS BROTHERS 19
Paranoid (Hollywood)
KBKS, KHOP, KHHT, KMXX, KZMG, Sirius XM 20 on 20, Sirius XM Hits 1, WAEB, WBHT, WBLI, WFLY, WHHD, WPRO, WSSX, WYWB, WXXB, WXXS, WXXX

PITBULL 15
I Know You Want Me (Calle Ocho) (Ultra)
KRUF, WAEV, WBHT, WBLI, WDJJ, WEZB, WIXX, WJBO, WKCI, WKFS, WLAN, WNTQ, WQEN, WXXS, WXLK

MADCON 15
Begg'n' (Next Plateau/Universal Republic)
KHOP, KKDM, KKP, KLAL, KRQQ, KXXM, KZMG, WDJJ, WIOQ, WKFS, WLAN, WNOK, WPKY, WYKS, WXXS

ADDED AT... WFLY
Albany, NY
PD: Terry O'Donnell
APD: Brian Cody
MD: Marissa Lanchak
Flo Rida Feat. Wynter, Sugar, 8
Daughtry, No Surprise, 6
Evan Taubenfeld, Boy Meets Girl, 0
Jonas Brothers, Paranoid, 0
Rob Thomas, Her Diamonds, 0
FOR REPORTING STATIONS PLAYLISTS GO TO:
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NEW AND ACTIVE

ARTIST TITLE / LABEL	PLAYS /GAIN	ARTIST TITLE / LABEL	PLAYS /GAIN
THE ALL-AMERICAN REJECTS The Wind Blows (Doghouse/DGC/Interscope)	659/111	KERI HILSON FEAT. KANYE WEST & NE-YO Knock You Down (Mosley/Zone 4/Interscope)	433/151
TOTAL STATIONS: 55		TOTAL STATIONS: 52	
JEREMIH Birthday Sex (Def Jam/IDJMG)	497/217	THEORY OF A DEADMAN Not Meant To Be (604/Roadrunner/RRP)	387/39
TOTAL STATIONS: 46		TOTAL STATIONS: 24	
SEETHER Careless Whisper (Wind-up)	467/77	THEORY OF A DEADMAN Bad Girlfriend (604/Roadrunner/RRP)	307/68
TOTAL STATIONS: 34		TOTAL STATIONS: 9	
THE VERONICAS Take Me On The Floor (EngineRoom/Sire/Warner Bros.)	452/20	DAUGHTRY No Surprise (19/RCA/RMG)	261/261
TOTAL STATIONS: 36		TOTAL STATIONS: 49	
ROB THOMAS Her Diamonds (Emblem/Atlantic)	436/104	CAROLINA LIAR Show Me What I'm Looking For (Atlantic)	217/46
TOTAL STATIONS: 24		TOTAL STATIONS: 21	

MOST INCREASED PLAYS

+734	KRISTINIA DEBARGE Goodbye (Island/IDJMG) SX20 +27, WKFS +25, KZCH +25, WBLI +23, WKFS +22, WPRO +21, WTVR +20, KHFI +19, WNTQ +19, KQXY +17
+654	SEAN KINGSTON Fire Burning (Beluga Heights/EPIC) KHYS +30, WQEN +25, WAKS +23, WAPE +22, KIIS +20, WXXX +19, WKSX +18, WJBO +18, WIOQ +18, WFLZ +17
+629	LADY GAGA LoveGame (Streamline/KonLive/Cherrytree/Interscope) WIOQ +28, KHYS +21, KKRZ +21, WSSX +20, WKFS +20, WSNX +20, WBHT +19, KHOP +19, WFLY +18, WRVW +17
+605	KELLY CLARKSON I Do Not Hook Up (19/RCA/RMG) KHYS +35, WKSC +30, KHFI +26, WXYK +24, WXXB +23, WXXX +22, KHHT +19, WFMF +18, KRBE +18, KDND +16
+583	BEYONCE Halo (Music World/Columbia) WNOK +86, KZZP +47, WRVW +44, KDND +43, WDJJ +30, KZCH +29, WIOQ +26, WKCI +26, KZHT +25, KHKS +22

FOR WEEK ENDING MAY 10, 2009
LEGEND: See legend to charts in charts section for rules and symbol explanations.
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Rhythmic stations embrace iPhone apps to put their brands in listeners' hands

Radio On The Go

Darnella Dunham

DDunham@RadioandRecords.com

decades before the arrival of cell phones and the Internet, radio was the ultimate portable medium as millions of Americans relied on inexpensive transistor radios for entertainment and information. Since their introduction last year, new, free applications for Apple's iPhone and iPod touch devices, and more recent apps developed for Research In Motion's BlackBerry, are bringing portability back to radio by giving listeners access to online streams and other features from their favorite stations.

Rhythmic stations have been aggressive in this area. In addition to Clear Channel and CBS Radio, each of which offers a large menu of its station streams from one application, numerous independently owned stations have partnered with third-party vendors to launch free apps of their own, which can be downloaded from Apple's app store.

Available Now

Clear Channel stations used their airwaves for an assertive October 2008 introduction of the company's iheartradio app, from which iPhone and iPod touch users can now access select station streams. Thanks to consistent on-air marketing, it became one of iTunes' top 10 free apps by the end of October. On March 16, 20 weeks after its launch, the iheartradio app had been downloaded 1 million times. A beta version of the app

for BlackBerry users launched in March.

Clear Channel offers more than 150 stations through the app, including several of its HD multicast channels. Among rhythmic stations, KGGI/Riverside, KUBE/Seattle, KYLD (WiLD 94.9)/San Francisco and WIBT (96.1 the Beat)/Charlotte are available.

Features offered include iTunes tagging, which allows users to tag songs for later purchase at Apple's iTunes store, and the ability to preset favorite stations to speed up the search process. The Shake It feature lets users pick a station at random simply by shaking the phone (think of it as "shuffle" for stations). The app's main menu includes a personalities channel, but, so far, the only selections available are "American Top 40 With Ryan Seacrest" and syndicated CHR/top 40 personalities Elvis Duran and Johnjay & Rich.

All 134 CBS Radio stations, along with Internet-



iPhone App Developer Directory

Glad Works

Multiplatform company works with print, Web, marketing, advertising, branding, multimedia, photography and technology and prides itself on keeping all production elements in-house.
gladworks.com

Jacobs Media

Long-running rock radio radio consultancy recently added app development to services menu.
jacobsmedia.com



Radiolicious

Mobile technology provider also offers such marketing tools as mobile coupons and mobile advertisements.
radiolicious.fm

RadioVoodoo

Best-known for creating customized phone services for radio, RadioVoodoo entered the iPhone app world with WQHT (Hot 97)/New York, KPWR (Power 106)/Los Angeles and KKFR (Power 98.3)/Phoenix as clients.
radiovoodoo.com

Stormy Productions

Small software development company focuses on iPhone architecture and other embedded operating systems.
stormyprods.com

only streams, are accessible through the AOL Radio application from Apple's app store. (CBS Radio unveiled a content and advertising partnership with AOL Music last year.) CBS rhythmic offerings include WLLD (WiLD 98.7)/Tampa, WZMX (Hot 93.7)/Hartford and WBBM-FM (B96)/Chicago and its dance-formatted HD2 channel. Users can search through AOL Radio's offerings or refine their search by looking just for CBS stations.

Several rhythmic outlets not owned by Clear Channel or CBS have turned to mobile technology provider Radiolicious to develop iPhone apps, including Mid-West Family Broadcast Group's WJQM (93.1 Jamz)/Madison and Regent's KRKA (Hot 107.9)/Lafayette, La., and WRCL (Club 93.7)/Flint, Mich.

RadioVoodoo, which offers technology services for radio stations, developed apps for Enemis' WQHT (Hot 97)/New York and KPWR (Power 106)/Los Angeles. Each has a similar template. While neither station streams its signal on the Web, users can request or buy songs, view the station playlist and song lyrics, access a list of upcoming events and vote in polls.

Power 106 mix show coordinator/night show host and Def Jam artist DJ Felli Fel has an iPhone app of his own, created by Fluidesign, an interactive design and branding agency. One of his three singles begins playing as soon as the app is opened and all are available for purchase, as well as podcasts from his popular mix show "New @ 2." Other features include a fan wall for comments, news section and Felli Fel's Twitter updates. Photos, videos, a discography and a biography are accessible from the app's "more" section.

Independently owned rhythmic stations with iPhone apps include Northern Lights' KTTB (B96)/Minneapolis and Oasis Radio Group's WJFX (Hot 107.9)/Fort Wayne, Ind. The B96 app was built by Glad Works, the marketing and Web development agency that consultancy Jacobs Media has partnered with to build iPhone apps for stations. "It works great when you are connected to Wi-Fi, and it's pretty good on the 3G network," B96 director of operations Sam Elliot says. "We've received great feedback from the listeners who are using it."

Software development company Stormy Productions developed the app for Hot 107.9, which some users mistook for Radio One's urban WHTA/Atlanta, which shares the same moniker. "Works great," one user says. "I am using an 8 GB iPod Touch, having no problems." Another user says, "I like Hot 107.9 to begin with, so being able to listen to it on the run is a plus."

Coming Soon

More rhythmic stations plan to launch iPhone apps in the months to come. In addition to writing the apps for Utah radio operator Millcreek Broadcasting's station sites, OM Brian Michel is developing apps for the company's four Salt Lake City stations. Rather than grouping them together under the Millcreek brand, each app will be listed individually by its own moniker and logo. Michel says audio will be available with one click.

JVC's WDRE (Party 105)/Nassau-Suffolk says it's close to inking a designer to develop a station app, while the Border Media tech team recently started developing one for KNEX/Laredo, Texas. **R&R**

Programmers' Favorite Apps

Applications that allow users to stream radio on their cell phones aren't the only iPhone apps grabbing the attention of programmers these days. Tweetie, which allows users to manage their Twitter accounts; the Facebook app, which enables social-networking when people aren't tethered to a computer; and the iPhone app for the popular entertainment network TMZ are among those rhythmic programmers cite as their favorites.

KNEX/Laredo, Texas, PD Arturo "A-Train"

Serna is a fan of the apps for online music discovery engine Shazam and Internet radio service Pandora. "Personally, I like Shazam, which lets me tag songs in case I forget an artist name or song title," Serna says. And while Pandora is often perceived as a competitive threat to terrestrial radio since it allows users to create customized online stations, Serna has put the service to good use as a programmer. "I use it to tweak my gold library and bring back those hit songs I had forgotten about," he says.—DD



► **KERI HILSON** EARNS HER SECOND TOP 10 AS A LEAD ARTIST ON EACH OF TWO TALLIES, AS "KNOCK YOU DOWN" RISES 12-10 ON RHYTHMIC AND 12-6 ON URBAN. HILSON'S PRIOR SINGLE "TURNIN ME ON" REACHED NO. 4 ON THE FORMER AND NO. 1 FOR ONE WEEK ON THE LATTER.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	NIelsen BDS CERTIFICATIONS	HITPREDICTOR STATUS	PLAYS TW	+/ -	AUDIENCE MILLIONS	RANK
1	3	20	KID CUDI DAY 'N' NITE	NO. 1 (1 WK) DREAM ON/C.O.D./UNIVERSAL MOTOWN	☆	5657	+108	38.723	1
2	2	10	THE BLACK EYED PEAS BOOM BOOM POW	WILL.I.AM/INTERSCOPE		5649	+32	36.767	3
3	1	15	JAMIE FOXX FEATURING T-PAIN BLAME IT	J/IRMG	11 ☆	5603	-296	37.966	2
4	4	15	SOULJA BOY TELL 'EM FEATURING SAMMIE KISS ME THROUGH THE PHONE	COLLIPARK/INTERSCOPE	11 ☆	5100	-228	31.548	4
5	5	13	LADY GAGA POKER FACE	STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE	11 ☆	4387	-124	27.379	5
6	8	14	PITBULL I KNOW YOU WANT ME (CALLE OCHO)	ULTRA		3656	+88	22.735	7
7	6	22	T.I. FEATURING JUSTIN TIMBERLAKE DEAD AND GONE	GRAND HUSTLE/ATLANTIC	11 2 ☆	3572	-369	25.971	6
8	7	16	FLO RIDA RIGHT ROUND	POE BOY/ATLANTIC	11	3341	-245	19.795	9
9	9	7	FLO RIDA FEATURING WYNTER SUGAR	POE BOY/ATLANTIC		3219	+375	18.093	11
10	12	5	KERI HILSON FEATURING KANYE WEST & NE-YO KNOCK YOU DOWN	MOSLEY/ZONE 4/INTERSCOPE	☆	3122	+627	19.336	10
11	13	5	JEREMIH BIRTHDAY SEX	DEF JAM/IDJMG	☆	2995	+718	21.101	8
12	10	22	KERI HILSON FEATURING LIL WAYNE TURNIN ME ON	MOSLEY/ZONE 4/INTERSCOPE	11 ☆	2547	-188	16.704	12
13	14	10	BEYONCE HALO	MUSIC WORLD/COLUMBIA	☆	2362	+203	12.223	15
14	15	5	SOULJA BOY TELL 'EM TURN MY SWAG ON	COLLIPARK/INTERSCOPE	☆	2298	+278	13.418	14
15	15	5	EMINEM WE MADE YOU	WEB/SHADY/AFTERMATH/INTERSCOPE		2040	-55	9.365	19
16	17	21	THE-DREAM ROCKIN' THAT THANG	RADIO KILLA/DEF JAM/IDJMG	11	1968	-39	15.940	13
17	18	25	NE-YO MAD	DEF JAM/IDJMG	11 ☆	1906	-143	11.090	16
18	11	11	BOW WOW FEATURING JOHNTA AUSTIN YOU CAN GET IT ALL	COLUMBIA		1783	-717	8.510	21
19	19	10	YUNG L.A. FEATURING YOUNG DRO & T.I. AIN'T I	GRAND HUSTLE/INTERSCOPE		1505	-295	8.500	22
20	20	27	KANYE WEST HEARTLESS	ROC-A-FELLA/DEF JAM/IDJMG	11 2 ☆	1467	-252	9.554	17
21	23	19	AKON FEAT. COLBY O'DONIS & KARDINAL OFFISHALL BEAUTIFUL	KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN	11 ☆	1379	-126	9.461	18
22	21	18	MIKE JONES NEXT TO YOU J	ICE AGE/SWISHAHOUSE/ASYLUM	☆	1321	-337	6.856	24
23	24	6	GORILLA ZOE ECHO	BLOCK/BAD BOY SOUTH/ATLANTIC	☆	1309	+130	6.035	27
24	25	7	MAINO FEATURING T-PAIN ALL THE ABOVE	HUSTLE HARD/ATLANTIC	☆	1289	+186	7.681	23
25	22	9	RICK ROSS FEATURING JOHN LEGEND MAGNIFICENT	SLIP-N-SLIDE/DEF JAM/IDJMG	☆	1280	-248	6.275	26
26	26	5	DORROUGH ICE CREAM PAINT JOB	NGENIUS/E1		1181	+120	5.856	28
27	28	4	PLEASURE P BOYFRIEND #2	ATLANTIC	☆	1173	+160	5.535	30
28	29	3	NEW BOYZ YOU'RE A JERK	ASYLUM		1056	+187	6.498	25
29	31	3	HURRICANE CHRIS FEATURING SUPERSTARR HALLE BERRY (SHE'S FINE)	POLO GROUNDS/J/IRMG		856	+91	3.760	36
30	27	10	MADCON BEGGIN'	NEXT PLATEAU/UNIVERSAL REPUBLIC		849	-217	5.474	32
31	NEW		DRAKE BEST I EVER HAD	CASH MONEY/UNIVERSAL MOTOWN		844	+415	9.243	20
32	30	8	DJ CLASS FEATURING LIL JON I'M THE ISH	UNRULY/CLASSHEAT/UNIVERSAL REPUBLIC		815	-26	5.475	31
33	38	2	YOUNG MONEY EVERY GIRL	YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN		670	+170	5.605	29
34	NEW		KRISTINA DEBARGE GOODBYE	ISLAND/IDJMG		656	+273	3.019	-
35	33	6	BRITNEY SPEARS IF U SEEK AN Y	JIVE/JLG		651	-12	4.076	35
36	NEW		THE-DREAM FEATURING KANYE WEST WALKIN' ON THE MOON	RADIO KILLA/DEF JAM/IDJMG	☆	619	+357	5.101	33
37	40	2	CIARA FEATURING YOUNG JEEZY NEVER EVER	LAFACE/JLG	☆	605	+120	3.362	40
38	37	3	KANYE WEST FEATURING MR. HUDSON PARANOID	ROC-A-FELLA/DEF JAM/IDJMG		569	+46	2.549	-
39	36	17	BRITNEY SPEARS CIRCUS	JIVE/JLG	11	538	-5	3.632	37
40	NEW		SEAN KINGSTON FIRE BURNIN' G	BELUGA HEIGHTS/EPIC		535	+92	2.470	-

MOST ADDED

ARTIST TITLE / LABEL	NEW STATIONS
FABOLOUS FEAT. JEREMIH It's My Time (Desert Storm/Def Jam/IDJMG) KBBT, KBMB, KCAQ, KDDB, KDGS, KKFR, KKND, KKSS, KKWD, KQKS, KRKA, KSEQ, KTTB, KUUL, KVEG, KVPW, KWIN, KXHT, KYZZ, KZFM, KZON, WAJZ, WBTT, WDRE, WKHT, WLLO, WMBX, WNVZ, WRCL, WRDW, WRVZ, WVKX, WXIS, WZBZ, WZMX, XMOR	36
2 PISTOLS FEAT. JOE & C RIDE Lights Low (Cash Money/Universal Motown) KBMB, KDDB, KHTN, KKND, KVEG, KVPW, KZFM, WAJZ, WJQM, WLLO, WRDW, WRVZ, WZBZ, XHTZ	14
AKON Be With You (Konvict/Upfront/SRC/Universal Motown) KBMB, KDDB, KDLO, KHTN, KISV, KVPW, KZFM, WDRE, WRDW, WRVZ, WZBZ, XHTZ	13
TEAIRRA MARI FEAT. FLO-RIDA Cause A Scene (Fo' Reel/Asylum/Warner Bros.) KBMB, KSEQ, KVEG, KWIN, KYZZ, WNHT, WRCL, WXIS, WZBZ, XHTZ	11
THE-DREAM FEAT. KANYE WEST Walkin' On The Moon (Radio Killa/Def Jam/IDJMG) KDON, KIKI, KKND, KOHT, KTTB, KVEG, WJMN, WKHT, WLTO, WVKX	10
SEAN PAUL So Fine (VP/Atlantic) KDHT, KDLW, KHTN, KISV, KPHW, KPRR, KQKS, KYLD, WDRE, WJQM	10
SOULJA BOY TELL 'EM Turn My Swag On (Collipark/Interscope) KIKI, KLUC, KOHT, KVEG, KZON, WBBM, WLTO, XMOR	8
ORAKE Best I Ever Had (Cash Money/Universal Motown) KBOS, KIKI, KQKS, KUUL, KYLD, WBTT, WMBX, WNVZ	8
JEREMIH Birthday Sex (Def Jam/IDJMG) KGGI, KIBT, KVEG, KZON, WJMN, WLTO, WNVZ	7
NEW BOYZ You're A Jerk (Asylum) KDHT, KKND, KUUL, KXJM, WAJZ, WPDW	6

ADDED AT... KBBT
San Antonio, TX
PD: Homie Mark Arias
DAY26 Feat. Diddy & Yung Joc, Imma Put It On Her, O Fabulous Feat. Jeremih, It's My Time, O Huey, Pa'Yowl, O

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

NEW AND ACTIVE

ARTIST TITLE / LABEL	PLAYS /GAIN	ARTIST TITLE / LABEL	PLAYS /GAIN
MIMS FEAT. LETOYA Love Rollercoaster (American King/Capitol)	479/64	3OH!3 Don't Trust Me (Photo Finish/Atlantic/RRP)	293/115
JESSE MCCARTNEY FEAT. LUDACRIS How Do You Sleep? (Hollywood)	475/40	PARADISO GIRLS Patron Tequila (Interscope)	293/30
DAY26 FEAT. P. DIDDY & YUNG JOC Imma Put It On Her (Bad Boy/Atlantic)	410/47	TWISTA Wetter (Get Money Gang/Capitol)	278/115
BIRODMAN FEAT. LIL WAYNE Always Strapped (Cash Money/Universal Motown)	395/2	LADY GAGA LoveGame (Streamline/KonLive/Cherrytree/Interscope)	268/137
PITBULL FEAT. PHARRELL Blanco (Star Trak/Interscope)	310/34	PAUL WALL FEAT. WEBBIE & MOUSE Bizzy Body (SwishaHouse/Asylum)	224/13

MOST INCREASED PLAYS

+718 ☆ JEREMIH Birthday Sex (Def Jam/IDJMG) WLLO +34, KBBT +32, WNHT +31, WRVZ +27, WKHT +26, KVPW +25, WZBZ +24, WNVZ +23, WAJZ +21, WQHT +19
+627 ☆ KERI HILSON FEAT. KANYE WEST & NE-YO Knock You Down (Moseley/Zone 4/Interscope) WRCL +46, KPWT +27, KLUC +26, KTTB +25, WJFX +24, WPDW +23, WVKX +22, XMOR +22, KDDB +22, WBBM +17
+415 DRAKE Best I Ever Had (Cash Money/Universal Motown) KIKI +39, XHTZ +35, KISV +34, WQHT +32, KYLD +26, KQKS +22, KBOS +20, KKND +19, KBMB +19, WZMX +17
+375 FLO RIDA FEAT. WYNTER Sugar (Poe Boy/Atlantic) KWIN +32, KTTB +31, WNVZ +28, KLUC +28, WNHT +26, WLTO +25, KKSS +23, KBMB +22, KHTN +21, KVEG +18
+357 ☆ THE-DREAM FEAT. KANYE WEST Walkin' On The Moon (Radio Killa/Def Jam/IDJMG) WXIS +32, KRKA +27, KHTN +22, KPWR +20, WQHT +19, KBMB +19, KTTB +15, KVEG +15, WLTO +15, KOHT +14

FOR WEEK ENDING MAY 10, 2009
LEGEND: See legend to charts in charts section for rules and symbol explanations.
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Def Jam alumnus Luis Duran returns to the label where he started with 'Birthday Sex'

Feels Good To Be Home

Darnella Dunham

DDunham@RadioandRecords.com

A chance meeting in 2007 between a regional label rep and a local record producer in a radio station lobby triggered a chain of events that helped catapult "Birthday Sex" by newcomer Jeremih into a top 10 hit at urban radio. But the path to the song's eventual success was built one spin at a time by the rep who, after losing his label gig, took the then-unknown R&B singer/songwriter under his wing and used his tireless work ethic, polite persistence, passion and humility to open radio doors for the artist and get him a deal with Def Jam.

Luis Duran—who now manages Jeremih and Mick Schultz, the producer he met that fateful day at Clear Channel's WGCI (107.5)/Chicago—entered the music business in 1996 via a pair of internships while studying sound engineering at Columbia College in Chicago: one for a recording studio and another with an indie promoter. A taste of record promotion was all it took for Duran to change his major to focus on the music business. In '98 he joined Universal Music Group's (UMG) DreamWorks Records as an intern for Midwest regional rep Ronn Scott.

After graduation, Duran continued as an unpaid intern with the label for three years. He initially worked jobs here and there, but decided to immerse himself in the position as though he were getting a salary. Scott recognized Duran's drive and frequently introduced him to other radio and record executives as his "assistant." One of them was then-Def Jam senior VP of promotion Johnnie Walker. As he continued to intern, Duran repeatedly reached out to her, sending his résumé, ideas and notes. Despite her lack of response, he remained undeterred.

In 2001, Duran landed a job in the UMG mail-room while continuing to intern for Scott. About five months later Walker summoned him to New York to meet with her. At the meeting in Walker's office, she opened a drawer full of everything he'd



sent her before offering him the Florida regional position for Def Jam's urban department. Duran accepted, even though it meant leaving his hometown of Chicago.

He spent three years in Miami working for Def Jam before segueing to Atlantic Records' Special Ops division shortly after its inception. In 2007 he transferred within the company to Chicago as Midwest regional. It was then that he made a pivotal connection while waiting in the lobby at WGCI. Local producer Schultz handed Duran a CD. Duran liked what he heard. One track that caught his ear featured Jeremih, a college student, singing the hook. While it wasn't Jeremih's song, he outshined the lead artist. Before long, Schultz,

Jeremih and Duran had a meeting.

Duran believed in Jeremih and Schultz but made it clear that he wasn't in a position to get artists signed. Still, he stayed in contact with the duo as it recorded tracks and tried to help the pair secure a label deal. After losing his label gig, Duran used his promo experience to get airplay for Jeremih, with hopes that it would lead to label interest.

Don't Stop Believing

Duran didn't have to go far to find a station to give Jeremih a shot. "After listening to about 10 songs that Luis provided for me, 'Birthday Sex' stood



Schultz



Duran

out," says Barbara "Baam" McDowell, MD of Crawford's WPWX (Power 92)/Chicago. Duran hadn't planned on making it Jeremih's lead single, but he switched gears after unexpectedly hearing back-to-back spins of the song on Power 92.

The single was unproven, but that didn't stop McDowell from bringing it to the attention of PD Jay Alan for his approval. "That single appeals to everyone young and old," McDowell says. "The production was great, the feel of the song was perfect. I knew 'Birthday Sex' was going to be huge nationally."

With Power 92 onboard, Duran hit the road to work the track in the Midwest and then Florida, slowly gaining support. Every play mattered to him. "It's crazy how you take these spins for granted as a rep," Duran says. "If somebody would say, 'I can only give you one spin,' I was like, 'That's great—that's all I need.' I would be jumping up and down screaming, 'Yes—I got one.'"

Landing A Label Deal

As "Birthday Sex" came closer to charting, labels began to express interest. After entertaining several offers, Jeremih, Schultz and Duran went with Def Jam, in part due to an affinity Duran felt with three of its executives: executive VP of A&R Karen Kwak; senior VP of urban promotion Benny Pough, who Duran previously worked for; and Island Def Jam Music Group chairman Antonio "L.A." Reid. Kwak's interest in Jeremih's music was a factor. Duran also liked that Reid articulated what Def Jam could do to help develop his career, as well as Reid's track record as a three-time Grammy Award-winning songwriter, producer and executive. As for Pough, Duran says, "He's probably the best out there and I've seen how he works—he's a monster. I knew that we were going to be in great hands with Benny working the record."

While "Birthday Sex" has gone top 10 on R&R's Urban chart and Jeremih's untitled debut is slated for a June 30 release, Duran doesn't think he, Jeremih and Schultz have arrived. "We've just been given an opportunity to do something," he says. "We haven't done anything yet. The door is just open for us and we can't let it close. It feels great right now, but we haven't made it. We can't let this get to our heads. We've got to keep focused and keep being the same people."

In an era when radio has taken a back seat to the Internet as the medium most often credited for music discovery, it was radio that helped Jeremih get signed. Duran doggedly worked the record on his own yet several label execs thought a team was promoting the single as it began receiving more national airplay. But Duran readily notes he had help. "My staff was every single station, every single program director and DJ that played the record. Every station that played this record in the beginning had to do that. They went out of their way and looked out for me."

Duran acknowledges that "Birthday Sex" was a fundamentally great song to begin with. "This blessing came because these guys are talented," he says. "My relationships, all they did was get me in the door—the music spoke for itself. What the guys created had enough weight that it was able to be heard."

R&R

Leading The Charge

After debuting at No. 38 in the April 3 issue, Jeremih's "Birthday Sex" took only six weeks to reach the top 10 on the Urban chart. Following are the 10 urban stations that have spun the song the most to date and thus played important roles in its development.

Station, Spins To Date
WPWX/Chicago, 791
WHHL/St. Louis, 756
WGCI/Chicago, 546
WQHH/Lansing, Mich., 525
WJUC/Toledo, 504
WKKV/Milwaukee, 499
KATZ/St. Louis, 468
KOPW/Omaha, 424
WIZF/Cincinnati, 414
WWPR/New York, 369
KKDA/Dallas, 364

Source: Nielsen BDS data through May 10



► LIL WAYNE PROTÉGÉ **DRAKE** ENTERS WITH "BEST I EVER HAD" AT NO. 36 (UP 424, THE FORMAT'S THIRD-BEST INCREASE). THE CANADIAN-BORN RAPPER ALSO SCALES THE CHART, WITH LIL WAYNE, AS A MEMBER OF YOUNG MONEY, WHICH SOARES 31-22 (UP 315) WITH "EVERY GIRL."

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	NIelsen BDS CERTIFICATIONS	HITPREDICTOR STATUS	PLAYS TW +/-	AUDIENCE MILLIONS	RANK
1	17	17	JAMIE FOXX FEATURING T-PAIN BLAME IT	NO. 1 (12 WKS)	11	4084 -124	34.563	1
2	3	9	SOULJA BOY TELL'EM TURN MY SWAG ON			4052 +201	29.846	2
3	2	13	PLEASURE P BOYFRIEND #2			4009 -95	29.224	3
4	4	8	KID CUDI DAY 'N' NITE			3513 +176	24.099	5
5	9	7	JEREMIH BIRTHDAY SEX			3397 +511	27.499	4
6	12	7	KERI HILSON FEATURING KANYE WEST & NE-YO KNOCK YOU DOWN			3022 +442	23.170	6
7	11	15	CIARA FEATURING YOUNG JEEZY NEVER EVER			2876 +178	21.098	9
8	6	11	RICK ROSS FEATURING JOHN LEGEND MAGNIFICENT			2692 -367	19.313	11
9	5	22	THE-DREAM ROCKIN' THAT THANG			2635 -432	22.829	7
10	8	22	KERI HILSON FEATURING LIL WAYNE TURNIN ME ON			2504 -447	21.892	8
11	7	17	T.I. FEATURING JUSTIN TIMBERLAKE DEAD AND ZONE			2419 -612	19.665	10
12	10	16	SOULJA BOY TELL'EM FEATURING SAMMIE KISS ME THROUGH THE PHONE			2294 -459	17.565	12
13	13	8	BEYONCE HALO			2201 -36	16.267	13
14	16	9	HURRICANE CHRIS FEATURING SUPERSTARR HALLE BEPPY (SHE'S FINE)			2111 +207	12.850	18
15	14	26	NE-YO MAD			1815 -319	14.860	15
16	15	22	YUNG L.A. FEATURING YOUNG DRO & T.I. AIN'T I			1738 -222	13.981	17
17	18	8	BIRDMAN FEATURING LIL WAYNE ALWAYS STRAPPED			1734 +75	11.420	19
18	19	7	FAST LIFE YUNGSTAZ (F.L.Y.) SWAG SURFIN'			1689 +94	11.101	21
19	17	25	NE-YO FEATURING JAMIE FOXX & FABOLOUS SHE GOT HER OWN			1468 -251	15.775	14
20	24	4	TREY SONGZ I NEED A GIRL			1364 +168	8.576	24
21	21	18	GS BOYZ STANKY LEGG			1334 -127	9.424	23
22	31	2	YOUNG MONEY EVERY GIRL			1317 +315	14.448	16
23	25	10	CHRISSETTE MICHELE EPIPHANY			1308 +146	7.904	25
24	26	4	LIL KIM FEATURING T-PAIN DOWNLAD			1221 +61	5.810	31
25	29	14	MUSIQ SOULCHILD SO BEAUTIFUL			1138 +40	7.049	27
26	27	7	LETOYA NOT ANymORE			1118 +9	6.172	29
27	28	6	GINUWINE LAST CHANCE			1093 -10	6.969	28
28	22	14	OJ DA JUICEMAN FEATURING GUCCI MANE MAKE THAT TRAP SAY AYE			1067 -270	7.629	26
29	36	2	MARY MARY FEATURING KIERRA "KIKI" SHEARD GOD IN ME			1044 +215	5.089	35
30	32	4	DORROUGH WALK THAT WALK			1022 +121	6.080	30
31	35	2	TWISTA WETTE ?			996 +154	5.575	33
32	20	13	BOW WOW FEATURING JOHNTA AUSTIN YOU CAN GET IT ALL			951 -522	4.839	38
33	39	2	KEYSHIA COLE DUET WITH MONCIA TRUST			938 +164	4.972	37
34	33	5	DAY26 FEATURING P. DIDDY & YUNG JOC IMMA PUT IT ON HER			936 +44	5.771	32
35	30	15	JENNIFER HUDSON IF THIS ISN'T LOVE			912 -107	9.941	22
36	NEW		DRAKE BEST I EVER HAD			903 +424	11.193	20
37	38	4	BOBBY V HANDS ON ME			841 +20	3.868	-
38	37	3	JAMIE FOXX FEATURING TIMBALAND I DON'T NEED IT			779 -43	4.994	36
39	RE-ENTRY		MAINO FEATURING T-PAIN ALL THE ABOVE			692 -1	3.260	-
40	NEW		PAUL WALL FEATURING WEBBIE & MOUSE BIZZY BODY			641 -38	5.093	34

MOST ADDED

FABOLOUS FEAT. THE-DREAM 33
Throw It In The Bag (Def Jam/IDJMG)
KDAY, KHTE, KIPR, KJMM, KNDA, KOPW, KRRQ, KVSP, WBFA, WBLX, WBTF, WDKX, WEMX, WEUP, WFXA, WFXE, WHHT, WJMS, WJMI, WJTT, WJUC, WJZD, WJZE, WPHI, WQHH, WRBJ, WRBP, WTMG, WWPW, WWWZ, WZHT

JIBBS FEAT. LLOYD 31
The Dedication (Ay DJ) (Interscope)
KBT, KHTE, KIPR, KJMM, KNDA, KOPW, KRRQ, KVSP, WBFA, WBLX, WBTF, WDKX, WEMX, WEUP, WFXA, WFXE, WHHT, WJMS, WJMI, WJTT, WJUC, WJZD, WJZE, WRBJ, WTMG, WWWZ, WZHT

2 PISTOLS FEAT. JOE & C RIDE 28
Lights Low (Cash Money/Universal Motown)
KBT, KHTE, KIPR, KJMM, KNDA, KOPW, KRRQ, KVSP, WBFA, WBLX, WBTF, WDKX, WEMX, WEUP, WFXA, WFXE, WHHT, WJMS, WJMI, WJTT, WJUC, WJZD, WJZE, WRBJ, WTMG, WWWZ, WZHT

TEAIRRA MARI FEAT. FLO-RIDA 27
Cause A Scene (Fo' Reel/Asylum/Warner Bros.)
KBT, KHTE, KIPR, KJMM, KNDA, KOPW, KRRQ, KVSP, WBFA, WBLX, WBTF, WDKX, WEMX, WEUP, WFXA, WFXE, WHHT, WJMS, WJMI, WJTT, WJUC, WJZD, WJZE, WRBJ, WTMG, WWWZ, WZHT

HUEY 8
Pa'You! (HiTz Committee/Jive/JLG)
KATZ, KBT, KPRS, Sirlus XM The Heat, WAMO, WJBT, WPMX, WWWZ

DORROUGH 7
Walk That Walk (NGenius/E1)
WHHT, WOWI, WPGC, WPHI, WQOK, WQUE, WUSL

TWISTA 6
Wetter (Get Money Gang/Capitol)
KBFB, WBLX, WHTA, WJMS, WJZE, WKKV

MAYADO 6
So Special (TJ/VP)
WBTP, WKKV, WOWI, WQUE, WUBT, WUSL

TREY SONGZ 5
I Need A Girl (Songbook/Atlantic)
KMJJ, WEAS, WJWZ, WKKV, WQUE

ADDED AT... WEUP
Huntsville, AL
PD: Anthony "Big Ant" Simmons
MD: Jeffrey "DJ Ilie III" Rice
Jibbs Feat. Lloyd, The Dedication (Ay DJ), 6
2 Pistols Feat. Joe & C Ride, Lights Low, 1
Fabulous Feat. The-Dream, Throw It In The Bag, 0
Teairra Mari Feat. Flo-Rida, Cause A Scene, 0

NEW AND ACTIVE

ARTIST TITLE / LABEL	PLAYS /GAIN	ARTIST TITLE / LABEL	PLAYS /GAIN
YUNG L.A. FEAT. RICCO BARRINO Futuristic Love (Elroy) (Grand Hustle/Interscope)	613/35	YOUNG STEFF Slow Jukin' (Richcraft/Atlantic)	543/40
TOTAL STATIONS: 57		TOTAL STATIONS: 36	
LIL' RU Nasty Song (Headhunter/Presidential/Def Jam/IDJMG)	611/36	MIMS FEAT. LETOYA Love Rollercoaster (American King/Capitol)	517/39
TOTAL STATIONS: 39		TOTAL STATIONS: 53	
PLIES Plenty Money (Big Gates/Slip-N-Slide/Atlantic)	601/54	LAURA IZIBOR From My Heart To Yours (Atlantic)	503/21
TOTAL STATIONS: 59		TOTAL STATIONS: 45	
THE BLACK EYED PEAS Boom Boom Pow (will.i.am/Interscope)	554/45	NE-YO Part Of The List (Def Jam/IDJMG)	465/9
TOTAL STATIONS: 36		TOTAL STATIONS: 37	
THE-DREAM FEAT. KANYE WEST Walkin' On The Moon (Radio Killa/Def Jam/IDJMG)	549/207	MAXWELL Pretty Wings (Columbia)	459/174
TOTAL STATIONS: 61		TOTAL STATIONS: 43	

MOST INCREASED PLAYS

+511	JEREMIH Birthday Sex (Def Jam/IDJMG) WXBT +32, WEMX +30, WBTF +30, WJBT +29, WHHT +24, WJMS +23, KOPW +23, WBLX +23, KBFB +22, WCCI +22
+442	KERI HILSON FEAT. KANYE WEST & NE-YO Knock You Down (Mosley/Zone 4/Interscope) WJMS +47, WBTF +38, WPMX +30, WEMX +28, WPGC +25, WHTD +25, WERQ +25, KHTE +22, WHTA +19, WUSL +19
+424	DRAKE Best I Ever Had (Cash Money/Universal Motown) KKDA +67, WEMX +51, WPR +37, WHTD +32, WJLB +25, KBFB +24, WHTA +22, WBLX +21, KBXN +20, WJMH +13
+315	YOUNG MONEY Every Girl (Young Money/Cash Money/Universal Motown) WHTD +52, WBTF +48, WEMX +47, WBFA +46, WBLX +46, WHTA +45, WCCI +45, WEPG +45, WJWZ +44, WJMH +43
+215	MARY MARY FEAT. KIERRA "KIKI" SHEARD God In Me (My Block/Columbia) WJUC +33, WPRW +26, WPMX +26, WFXA +17, KJMM +14, WZHT +14, WWWZ +12, WPHI +12, WZFX +11, KATZ +11

FOR WEEK ENDING MAY 10, 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.

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 down-time for the format. Exempting the Country chart, a song that has been on the chart for more than 20 weeks will generally not receive a bullet,

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

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

AIRPOWER: Awarded to songs appearing in the top 20 on both the Airplay and Audience charts for the first time

with increases in both plays and audience.

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

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

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

MOST ADDED: A listing of songs with the total number of new adds either reported by each station or by automatic add thresholds. Title with top most added totals will also be highlighted if on chart.

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

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

RECURRENT RULE: Songs below the top 20 (top 15 for Urban AC, Christian AC, Christian CHR, Christian Rock, Gospel, Rock, Triple A and Smooth Jazz; top 10 for Soft AC/Inspirational) become recurrenents 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 recurrenents 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 Hot AC titles

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

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

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

R&R URBAN AC

POWERED BY **nielsen** BDS

DMDS DIGITAL DOWNLOADS AVAILABLE AT DMDS.COM



▶ SOARING 15-9 IN ITS SECOND WEEK, **MAXWELL'S** "PRETTY WINGS" COMPLETES THE CHART'S SPEEDIEST FLIGHT TO THE TOP 10 IN FOUR YEARS. STEVIE WONDER LAST STEERED SUCH AN ASCENT WHEN "SO WHAT THE FUSS" BOLTED 13-10 IN MARCH 2005.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	11 NIELSEN BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL	PLAYS		AUDIENCE	
					TW	+/-	MILLIONS	RANK
1	1	24	JENNIFER HUDSON IF THIS ISN'T LOVE	NO. 1 (3 WKS) ARISTA/RMG	1725	-118	14.467	1
2	2	30	CHARLIE WILSON THERE GOES MY BABY	P MUSIC/JIVE/JLG	1665	-84	13.599	2
3	3	18	MUSIQ SOULCHILD SOBEAUTIFUL	ATLANTIC	1515	-110	12.602	3
4	4	24	INDIA ARIE FEATURING MUSIQ SOULCHILD CHOCOLATE HIGH	SOULBIRD/UNIVERSAL REPUBLIC	1465	-129	9.068	7
5	6	12	K'JON ON THE OCEAN	UPS/UP/DEH TYME/UNIVERSAL REPUBLIC	1311	+106	10.416	5
6	5	38	USHER HERE I STAND	LAFACE/JLG	1264	+31	10.185	6
7	8	12	RAPHAEL SAADIQ FEAT. STEVIE WONDER & CJ HILTON NEVER GIVE YOU UP	COLUMBIA	1166	+94	7.874	11
8	7	30	LAURA IZIBOR FROM MY HEART TO YOURS	ATLANTIC	1116	-2	8.361	10
9	15	2	MAXWELL PRETTY WINGS	MOST INCREASED PLAYS COLUMBIA	1115	+497	11.090	4
10	13	13	CHRISSETTE MICHELE EPIPHANY	DEF JAM/IDJMG	1021	+33	8.521	9
11	9	35	ANTHONY HAMILTON FEATURING DAVID BANNER COOL	MISTER'S MUSIC/SO SO DEF/JLG	939	-92	8.774	8
12	11	13	ERIC BENET CHOCOLATE LEGS	FRIDAY/REPRISE/WARNER BROS.	764	-95	5.448	12
13	13	32	MUSIQ SOULCHILD FEATURING MARY J. BLIGE IF U LEAVE	ATLANTIC	702	-31	4.132	16
14	7	7	ANTHONY HAMILTON THE POINT OF IT ALL	MISTER'S MUSIC/JIVE/JLG	663	+7	5.177	14
15	12	34	ROBIN THICKE THE SWEETEST LOVE	STAR TRAK/INTERSCOPE	648	-102	5.447	13
16	17	15	AVANT SAILING	CAPITOL	586	+4	2.610	22
17	19	5	TEENA MARIE FEATURING FAITH EVANS CAN'T LAST A DAY	STAX/CMG	562	+112	4.814	15
18	16	11	GINUWINE LAST CHANCE	NOTIFI/ASYLUM/WARNER BROS.	553	-55	2.865	19
19	18	9	URBAN MYSTIC THE BEST PART OF THE DAY	SOBE	501	+38	2.465	24
20	22	9	KEYSHIA COLE YOU COMPLETE ME	IMANI/GEFFEN/INTERSCOPE	408	+33	2.558	23
21	21	9	RUBEN STUDDARD TOGETHER	19/HICKORY/RED	378	+1	1.493	27
22	23	18	SLIQUE YOUR BODY	ROSEHIP	317	+32	2.139	25
23	25	4	JOE MAJIC	563/KEDAR	302	+20	1.162	32
24	20	20	CASE LOVELY	INDIGO BLUE	284	-95	1.143	33
25	32	5	JAMIE FOXX FEATURING TIMBALAND I DON'T NEED IT	J/RMG	274	+89	2.969	18
26	24	5	JOHN LEGEND EVERYBODY KNOWS	G.O.O.D./COLUMBIA	268	-16	1.881	26
27	27	14	WAYNE BRADY F.W.B.	PEAK/CMG	236	-17	1.250	31
28	26	20	JAMES FORTUNE & FIYA I TRUST YOU	BLACKSMOKE/WORLDWIDE	235	-24	2.822	20
29	28	11	NE-YO MAD	DEF JAM/IDJMG	199	-16	3.433	17
30	31	13	JAMIE FOXX FEATURING T-PAIN BLAME IT	J/RMG	196	+6	2.810	21
31	30	10	DEBORAH COX SAYING GOODBYE	DECO/IMAGE	186	-7	0.724	38
32	34	4	KENNY LATTIMORE EVERYBODY HERE WANTS YOU	VERVE	159	+8	0.467	-
33	35	6	LAKISHA JONES LET'S GO CELEBRATE	ELITE	146	+19	0.390	-
34	29	15	HEATHER HEADLEY FEATURING SMOKIE NORFUL JESUS IS LOVE	EMI GOSPEL	146	-50	1.393	28
35	33	6	SOLANGE T.O.N.Y.	MUSIC WORLD/GEFFEN/INTERSCOPE	144	-31	1.276	30
36	39	2	CHARLIE WILSON CAN'T LIVE WITHOUT YOU	MOST ADDED JIVE/JLG	129	+41	0.393	-
37	38	2	KJ ROSE A BETTER WAY	ALORO MKT	116	+21	0.167	-
38	37	9	MARY MARY FEATURING KIERRA "KIKI" SHEARD GOD IN ME	MY BLOCK/COLUMBIA	106	+2	1.319	29
39	36	10	ROBIN THICKE DREAMWORLD	STAR TRAK/INTERSCOPE	99	-20	0.341	-
40	40	4	HEZEKIAH WALKER & LFC SOULED OUT	VERITY/JLG	97	+12	1.105	35

MOST ADDED

ARTIST TITLE / LABEL	NEW STATIONS
CHARLIE WILSON Can't Live Without You (Jive/JLG) KBLX, KDKS, KULH, KMEZ, KNEK, KOKY, KQXL, Sirius XM Heart & Soul, WAGH, WAKB, WQPR, WIMX, WKXS, WKXI, WLXC, WMGL, WNEW, WPHR, WSRB, WUHT, WVBE, WWMG	22
AL B. SURE! I Love It (Papi Aye Aye Aye) (Hidden Beach) KBLX, KDKS, KMEZ, KNEK, KOKY, KQXL, Sirius XM Heart & Soul, WAGH, WAKB, WBAV, WQPR, WHUR, WIMX, WKXI, WLXC, WMGL, WMPZ, WUHT, WWMG, WXST	20
BEBE & CECE WINANS Close To You (B&C/Malaco) KDKS, KMEZ, KNEK, KOKY, KQXL, WAGH, WAKB, WHUR, WKXI, WLXC, WMGL, WMMJ, WMPZ, WSRB, WWMG	15
MAXWELL Pretty Wings (Columbia) KMJK, KMJM, WCFB, WDS, WJMR, WMKS, WMXD, WNEW, WPHR, WQNC, WQQK, WROU, WTLZ, WWMG	14
MARK WHITFIELD Do I Do (Marksman) KMEZ, KNEK, KOKY, KQXL, WHUR, WXST	6
K'JON On The Ocean (Up&Up/Universal Republic) KMJQ, WRKS, WWIN, WXMG	4
RAPHAEL SAADIQ FEAT. STEVIE WONDER & CJ HILTON Never Give You Up (Columbia) KMJQ, WLWH, WRKS, WWIN	4
SLIQUE Your Body (Rosehip) WDLT, WHRP, WKUS, WPHR	4
AVANT Sailing (Capitol) KBLX, WRKS, WTLZ	3
ANTHONY HAMILTON The Point Of It All (Mister's Music/Jive/JLG) WFLM, WFUN, WQNC	3

ADDED AT ...
WTLZ
Saginaw, MI
MD: Dante Toussaint
Jamie Foxx Feat. Timbaland, I Don't Need It, 11
Teena Marie, Can't Last A Day, 11
Maxwell, Pretty Wings, 10
LaKisha Jones, Let's Go Celebrate, 6

FOR REPORTING STATIONS PLAYLISTS GO TO:
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NEW AND ACTIVE			
ARTIST TITLE / LABEL	PLAYS /GAIN	ARTIST TITLE / LABEL	PLAYS /GAIN
MAURETTE BROWN-CLARK It Ain't Over (Until God Says It's Over) (AIR Gospel/Malaco) TOTAL STATIONS: 25	64/11	CHRISSETTE MICHELE Blame It On Me (Def Jam/IDJMG) TOTAL STATIONS: 20	42/42
KURT CARR & THE KURT CARR SINGERS Peace And Favor Rest On Us (KCG/JLG) TOTAL STATIONS: 33	59/0	BEBE & CECE WINANS Close To You (B&C/Malaco) TOTAL STATIONS: 10	42/29
DONALD LAWRENCE & CO. Back II Eden (Quiet Water/Verity/JLG) TOTAL STATIONS: 31	52/3	KEYSHIA COLE Beautiful Music (Imani/Geffen/Interscope) TOTAL STATIONS: 34	41/8
HEAVY D No Matter What (Stride/Malaco) TOTAL STATIONS: 6	47/36	MARVIN SAPP Praise Him In Advance (Verity/JLG) TOTAL STATIONS: 21	39/1
AL B. SURE! I Love It (Papi Aye Aye Aye) (Hidden Beach) TOTAL STATIONS: 10	45/30	SMOKIE NORFUL Justified (TreMyles/EMI Gospel) TOTAL STATIONS: 24	35/1

MOST INCREASED PLAYS

- +497** **MAXWELL**
Pretty Wings (Columbia)
WQZZ +22, WRKS +22, WXST +21, KVMA +21, WDLT +20, KMJK +19, KQXL +17, WTYB +17, WMXD +17, KMJM +17
- +112** **TEENA MARIE FEAT. FAITH EVANS**
Can't Last A Day (Stax/CMG)
WSOL +9, WNEW +9, KMJM +7, WQPR +7, W3LS +7, WHUR +6, WTLZ +6, WVBE +5, KDKS +4, KMJS +4
- +106** **K'JON**
On The Ocean (Up&Up/Deh Tyme/Universal Republic)
WWIN +9, WSRB +9, WQNC +8, WJMR +8, WMMJ +8, WQNC +8, WQNC +8, WQNC +8
- +94** **RAPHAEL SAADIQ FEAT. STEVIE WONDER & CJ HILTON**
Never Give You Up (Columbia)
WYLD +4, WAKB +8, WROU +8, WRKS +8, WVBE +7, WWIN +7, WQQK +6, KMJK +6, WLWH +6, WDLT +5
- +89** **JAMIE FOXX FEAT. TIMBALAND**
I Don't Need It (J/RMG)
WKXI +11, WLXC +11, WBAV +9, KOKY +9, KMEZ +8, WAKB +8, WTLZ +6, WQNC +6, WQNC +6, WQNC +6

FOR WEEK ENDING MAY 10, 2009
LEGEND: See legend to charts in charts section for rules and symbol explanations.
71 urban AC and 16 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		AUDIENCE	
					TW	+/-	MILLIONS	RANK
1	1	12	JACKIEM JOYNER I'M WAITING FOR YOU	NO. 1 (4 WKS) ARTISTRY	318	+18	2.810	1
2	3	16	DAVE KOZ FEATURING JEFF GOLUB BADA BING	CAPITOL	239	-16	1.771	4
3	2	19	BONEY JAMES STOP, LOOK, LISTEN (TO YOUR HEART)	CONCORD/CMG	233	-36	2.046	2
4	6	17	WALTER BEASLEY STEADY AS SHE GOES	HEADS UP	217	+12	1.500	11
5	4	29	OLI SILK CHILL OR BE CHILLED	TRIPPIN' N' RHYTHM	214	+11	1.763	5
6	5	25	KIM WATERS LET'S GET ON IT	SHANACHIE	212	-8	1.637	8
7	7	37	FOURPLAY FORTUNE TELLER	HEADS UP	205	0	1.688	7
8	10	11	RICHARD ELLIOT MOVE ON UP	ARTISTRY	171	+5	1.086	16
9	8	23	SEAL A CHANGE IS GONNA COME	143/WARNER BROS.	171	-1	1.691	6
10	3	13	KENNY G RITMO Y ROMANCE (RHYTHM & ROMANCE)	STARBUCKS/CONCORD/CMG	157	+7	1.883	3

SMOOTH JAZZ

TW	LW	WKS	ARTIST TITLE	11 NIELSEN BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL	PLAYS		AUDIENCE	
					TW	+/-	MILLIONS	RANK
11	12	37	MICHAEL LINGTON YOU AND I	NUGROOVE	157	+6	1.364	14
12	14	19	KENNY LATTIMORE AND I LOVE HER	VERVE	155	+4	1.559	9
13	11	37	EUGE GROOVE RELIGIFY	NARADA JAZZ/CAPITOL	154	-2	1.391	13
14	15	44	TIM BOWMAN SWEET SUNDAYS	TRIPPIN' N' RHYTHM	146	+3	1.399	12
15	9	45	WARREN HILL LA DOLCE VITA	EVOLUTION/EI	142	-32	1.543	10
16	16	8	BASIA BLAME IT ON THE SUMMER	MOST ADDED WHAT/ET	126	-2	0.611	22
17	17	4	BERNIE WILLIAMS GO FOR IT	REFORM	118	+20	0.625	21
18	20	8	JASON MRAZ I'M YOURS	ATLANTIC/RRP	102	+2	0.872	17
19	21	8	PAUL BROWN + MARC ANTOINE FOREIGN EXCHANGE	PEAK/CMG	101	+19	0.248	-
20	19	13	GREGG KARUKAS MANHATTAN	TRIPPIN' N' RHYTHM	89	0	0.297	27



► **THE NEVELS SISTERS** ARRIVE WITH "CLAP YOUR HANDS" AT NO. 29. THE SIBLING QUARTET COMPRISES SISTERS DEBRA, VENICE, GAIL AND APRIL, WHO RECENTLY WON THE GOSPEL F.O.C.U.S. (FIND. OUT. CAN. U. SING.) COMPETITION. THE CUT USHERS IN THE ACT'S SECOND ALBUM, "BEAUTIFUL."

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	NIELSEN BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS RANK
1	1	33	HEZEKIAH WALKER & LFC SOULED OUT	NO. 1 (10 WKS) VERITY/JLG	1244 -1	5.172 1
2	25		DONALD LAWRENCE & CO. BACK II EDEJ	QUE' WATER/VERITY/JLG	1198 +10	4.849 2
3	5	24	MAURETTE BROWN-CLARK IT AIN'T OVER (UNTIL GOD SAYS IT'S OVER)	AIR GOSPEL/MALACO	1022 +54	4.298 3
4	4	22	MARVIN SAPP PRAISE HIM IN ADVANCE	VERITY/JLG	953 -49	4.209 4
5	3	28	KURT CARR & THE KURT CARR SINGERS PEACE AND -AVOR REST ON US	KCG/JLG	931 -98	3.822 6
6	6	65	JAMES FORTUNE & FIYA I TRUST YOU	BLACKSMOKE/WORLDWIDE	776 -51	3.232 7
7	8	15	MARY MARY FEATURING KIERA "KIKI" SHEARD GOD IN ME	MY BLOCK/COLUMBIA	748 +43	3.876 5
8	7	11	SMOKIE NORFUL JUSTIFIED	TREMYLES/EMI GOSPEL	707 -42	2.627 10
9	10	9	DONNIE MCCLURKIN FEATURING KAREN CLARK-SHEARD WAIT ON THE LORD	VERITY/JLG	676 +95	2.713 8
10	9	40	KIERA SHEARD PRAISE HIM NOW	EMI GOSPEL	565 -80	2.129 13
11	13	24	HEATHER HEADLEY FEATURING SMOKIE NORFUL JESUS IS LOVE	EMI GOSPEL	539 -15	2.389 12
12	16	13	ISRAEL HOUGHTON JUST WANNA SAY	INTEGRITY	513 +46	2.400 11
13	15	16	SHARI ADDISON NO BATTLE, NO BLESSING	BET/VERITY/JLG	510 +25	2.065 14
14	11	38	MARY MARY GET UP	MY BLOCK/COLUMBIA	498 -75	2.662 9
15	17	16	JOE LEAVELL & ST. STEPHEN TEMPLE CHOIR GOD IS ABLE	EMTRO GOSPEL	478 +21	1.144 18
16	18	6	GREG O'QUIN & IPRAIZE LEAD ME JESUS	PENDULUM	429 +13	1.116 19
17	19	4	JAMES FORTUNE & FIYA FEAT. KEITH "WONDERBOY" JOHNSON & NIKITTA FOX I WOULDN'T KNOW YOU	AIRPOWER BLACKSMOKE/WORLDWIDE	425 +44	1.282 16
18	21	12	KEITH "WONDERBOY" JOHNSON & THE SPIRITUAL VOICES TIME TO GET CLOSE TO JESUS	GOSPEL TRUTH	370 +16	1.002 21
19	20	15	BISHOP PAUL S. MORTON PRESENTS THE FGBCFMC CRY YOUR LAST TEAR	TEHILLAH/LIGHT	369 +1	1.507 15
20	24	15	CRYSTAL AIKIN I DESIRE MORE	BET/VERITY/JLG	311 +19	0.766 24
21	23	5	PHIL TARVER BETTER THAN THAT	KINGDOM	293 -9	0.555 30
22	22	18	JAMES INGRAM DON'T LET GO	INTERING/MUSIC ONE	293 -25	1.210 17
23	25	8	TED WINN GOD BELIEVES IN YOU	TEDDYSJAMZ	282 +10	0.793 23
24	26	5	BRIAN COURTNEY WILSON ALL I NEED	SPIRIT RISING/MUSIC WORLD	276 +20	0.495 -
25	30	2	GEORGE HUFF DON'T LET GO	EI	251 +63	0.606 26
26	RE-ENTRY		BROWN BOYZ FEATURING SPANKY WILLIAMS LOVE LIKE THAT	BLACKSMOKE/WORLDWIDE	217 +30	0.435 -
27	27	3	TROY SHEED WITH YOU AWAYS	EMTRO GOSPEL	213 0	0.311 -
28	29	2	ANN NESBY I FOUND A PLACE	IT'S TIME CHILD/TYSCOT	211 +12	1.083 20
29	NEW		THE NEVELS SISTERS CLAP YOUR HANDS	MOLIFE	209 +34	0.599 28
30	RE-ENTRY		GENITA PUGH YOU MADE IT POSSIBLE	ETERNITY	190 +11	0.138 -

MOST ADDED

ARTIST TITLE / LABEL	NEW STATIONS
BEBE & CECE WINANS Close To You (B&C/Malaco) KHLR, KDKA, WFLT, WFMV, WHLH, WNNL, WPPZ, WPZE, WPZS, WXEZ, WXOK	11
JAMES FORTUNE & FIYA FEAT. KEITH "WONDERBOY" JOHNSON & NIKITTA FOX I Wouldn't Know You (Blacksmoke/WorldWide) KROI, WEUP, WJYD, WPZE, WTLC	5
MAURETTE BROWN-CLARK It Ain't Over (Until God Says It's Over) (AIR Gospel/Malaco) WPPZ, WPZE, WPZS	3
ISRAEL HOUGHTON Just Wanna Say (Integrity) WPZS, WSOX, WTLC	3
THE BROWN SISTERS Awesome God (Kingdom) WFMI, WXOK, WZAZ	3
BISHOP LARRY D. TROTTER & THE SWEET HOLY SPIRIT COMBINED CHOIR I Still Believe (Utopia/Tyscot) WHLW, WSOX, WXEZ	3
SMOKIE NORFUL Justified (TreMyles/EMI Gospel) WPPZ, WSOX	2
DONNIE MCCLURKIN FEAT. KAREN CLARK-SHEARD Wait On The Lord (Verity/JLG) WSOK, WTHB	2

ADDED AT... WPZS
Charlotte, NC
PD/MD: Elroy Smith
BeBe & CeCe Winans, Close To You, 15
Maurette Brown-Clark, It Ain't Over, 8
Israel Houghton, Just Wanna Say, 7

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NEW AND ACTIVE

ARTIST TITLE / LABEL	PLAYS /GAIN	ARTIST TITLE / LABEL	PLAYS /GAIN
BISHOP EDDIE LONG FEAT. GW Righteous Forsaken (Ultimate/ET) TOTAL STATIONS: 20	190/10	GEORGIA MASS CHOIR Holy Ghost (Savoy/Malaco) TOTAL STATIONS: 25	137/23
BISHOP BOBBY HILTON & THE WORD OF DELIVERANCE MASS CHOIR God Did That Thing (BV/Hilton) TOTAL STATIONS: 17	184/1	BEBE & CECE WINANS Close To You (B&C/Malaco) TOTAL STATIONS: 21	135/100
MICAH STAMPLEY The Corinthian Song (Interface) TOTAL STATIONS: 15	177/4	HEZEKIAH WALKER & LFC God Favored Me, Part I (Verity/JLG) TOTAL STATIONS: 21	129/3
JAMES ROBERSON Everybody Dance (JDI) TOTAL STATIONS: 18	171/13	KIRK FRANKLIN Help Me Believe (Fo Yo Soul/Ccspo Centric/Zomba) TOTAL STATIONS: 19	101/16
GI Get Up (BGA/Blacksmoke/Worldwide) TOTAL STATIONS: 26	162/33	DOROTHY NORWOOD I Wanna Go (Malaco) TOTAL STATIONS: 12	92/21

MOST INCREASED PLAYS

+100	BEBE & CECE WINANS Close To You (B&C/Malaco) WPPZ +20, WPZE +17, WPZS +13, KHVN +10, WNNL +9, WEAL +9, WPRF +7, WPRS +4, WHLH +3, WNCO +2
+95	DONNIE MCCLURKIN FEAT. KAREN CLARK-SHEARD Wait On The Lord (Verity/JLG) WPPZ +27, SXPR +13, WNNL +12, WSOX +12, WPRS +9, KHLR +8, WPZS +7, WXOK +6, WFMI +6, WWIN +6
+63	GEORGE HUFF Don't Let Go (EI) SXPR +17, WPRS +6, WOAD +5, KROI +4, WXOK +3, WXVI +3, KATZ +3, WZAZ +3, WPRF +2, KHLR +2
+54	MAURETTE BROWN-CLARK It Ain't Over (Until God Says It's Over) (AIR Gospel/Malaco) WPZE +19, WPPZ +14, WNCO +9, KHLR +6, WPZS +6, WNNL +4, WLHB +4, WJMI +4, WPZS +4, WPRF +3
+46	ISRAEL HOUGHTON Just Wanna Say (Integrity) WPRS +12, WSOX +11, WXOK +9, KHLR +7, WLOU +7, WTLC +7, WPZE +5, WWIN +3, WPRF +3, WFMI +3

FOR WEEK ENDING MAY 10, 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.

RECURRENTS

THIS WEEK	ARTIST TITLE / IMPRINT / PROMOTION LABEL	NIELSEN BDS CERTIFICATIONS	PLAYS TW LW
1	ISAIAH D. THOMAS & ELEMENTS OF PRAISE SAID HE WOULD BE WITH ME (HABAKKUK)		494 432
2	ARKANSAS GOSPEL MASS CHOIR LIFT MY HANDS (TEM/RO GOSPEL)		477 554
3	JONATHAN NELSON FEATURING PURPOSE MY NAME IS VICTORY (INTEGRITY)		458 485
4	2:03 WITH FRED HAMMOND, SMOKIE NORFUL & J MOSS COVER ME (PAJAM/GOSPO CENTRIC/JLG)		455 520
5	MARVIN SAPP NEVER WOULD HAVE MADE IT (VERITY/JLG)		439 475

THIS WEEK	ARTIST TITLE / IMPRINT / PROMOTION LABEL	NIELSEN BDS CERTIFICATIONS	PLAYS TW LW
6	KATHY TAYLOR AND FAVOR DH HOW PRECIOUS (KATEO/TYSCOT)		315 300
7	SHEKINAH GLORY MINISTRY JESUS (KINGDOM)		299 296
8	DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS ENCOURAGE YOURSELF (EMI GOSPEL)		268 250
9	HEZEKIAH WALKER & LFC GRATEFUL (VERITY/JLG)		261 338
10	THE WILLIAMS BROTHERS STILL STRONG (BLACKBERRY)		244 257

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Women who are rising to the top of the Christian music industry

The Woman In Charge

Kevin Peterson

KPeterson@RadioandRecords.com

While women have made measurable progress in cracking radio's glass ceiling when it comes to GM positions, the industry as a whole has a long way to go before it can boast of a diversified management work force. According to the latest gender analysis study released by the group Mentoring and Inspiring Women in Radio (MIW), as of November 15.8% of AM and FM stations have female GMs, up from 13.7% in 2003. Meanwhile, 30.5% of stations had female sales managers last year, compared with 29.5% in 2003. The number of stations programmed by women in 2008 is flat at 10.9%.

R&R checked in with a few women in the Christian music industry to find out about their climb up the corporate ladder, get their read on how the industry is doing when it comes to training and promoting women for management positions and find out who their role models and mentors are.

Word Entertainment VP of national promotion Andrea Kleid started as a programming assistant at WAYF (WAY-FM)/West Palm Beach in 1999 before being promoted to promotion director. She later moved on to the same position with the JOY FM network based in Sarasota, working closely with the morning show on creative ways to brand the station. Four years later, EMI Christian Music Group's Forefront Records recruited her to the label side. Next came the opportunity to move to Word as a contract employee while also working for a non-profit company on the side. One year later she was asked to lead the Word promotion team she heads up today.

WJIS (JOY FM)/Sarasota PD/morning personality Carmen Brown started at country WRBQ/Tampa in 1996 as a morning show producer. "My first day on the job, I literally left the station and went to a doctor's appointment, only to find out I was pregnant with my second daughter," she recalls. "I became instant fodder for the show. By the time I delivered nine months later, microphones were in the delivery room and I was a full third of the morning show." To this day, she says listeners come up to her

and say, "I had my son or daughter with you on the radio." Brown migrated to JOY FM in 2003, first as promotion director before moving up to PD.

Smile FM network co-founder/GM Jenn Czelada broke into radio while she was in high school. She and her husband, Ed, who is the network's chief engineer and program manager, started Smile FM 13 years ago at their kitchen table.



Kleid



Czelada

Mentors, Role Models

Asked how the industry is doing in terms of training women for management positions and promoting them to those posts, Kleid says, "There are some companies that value women in leadership, but with many stations having a deficit in their HR department, I think most companies are just looking for the best people. I believe value is placed on a woman for on-air talent positions much more than leadership roles."

Brown says she's a believer in promoting from within, especially when there's talent in her own building. "My current promotions manager, Mary Douglas, started at the station seven years ago as a part-time receptionist," she says. "She's now thriving in a position that she's been in just over a year. This next comment is not gender-specific, but I think sometimes we get so caught up in experience that we recycle the same folks. If someone has the right heart and raw

'If someone has the right heart and raw qualities that I'm looking for—assertiveness, big thinker, quick on their feet, good with people—I can teach them the job.'

—Carmen Brown



Advice For Women Seeking Advancement

- Check your baggage, emotions and insecurities at the door.
- Make sure your business and leadership skills are built up and ready to go.
- Immerse yourself in a leadership culture and surround yourself with great leaders in this industry and others.
- Read business-leadership books and attend leadership conferences.
- Don't become bitter because you thought you were passed over for being a woman. If that was the case, you weren't supposed to be there.
- Know what it is that makes you great at your job. Master that skill, and have the confidence to share your story.

qualities that I'm looking for—assertiveness, big thinker, quick on their feet, good with people—I can teach them the job."

Mentoring has grown in the last few years, with some programs specifically targeted for women, such as MIW. "I know for me, one of the best training/mentoring opportunities I had was through the NAB," Czelada says. While not specific to women, the organization's nine-month Broadcast Leadership Training program is targeted to senior-level broadcast managers who aspire to advance as group executives or station owners. They meet one weekend a month with industry leaders. "I learned more in that course than I did while getting my MBA, at least more things that were specific to the radio industry," Czelada says. "Plus, I won a scholarship, so they paid for airfare and expenses while I was there. I'd strongly encourage any interested ladies to apply." (More information on the program is available at nab.org.)

Kleid says an early role model was Lucille Ball because she was the first female to own her own production company. In radio, Kleid cites R&R associate publisher/editorial director Cyndee Maxwell and former president/publisher Erica Farber. "I remember reading R&R before I ever got into this industry and seeing two incredibly talented women leading a company and an industry that is predominantly led by men."

Brown says her role models weren't in radio. "My female mentor was [PR firm] Brock Communications principal Lisa Brock. She hired me right out of college and taught me that you could be a woman leader without being snotty. She taught me to be assertive but without the emotional drama that is typically associated with being a woman. I was very much aware of the stereotypes that are associated with women, and I have gone and continue to make sure I go as far in the other direction not to be perceived in that light."

Check Baggage At The Door

When it comes to giving advice to other women in the industry who aspire to advance their career, Brown says, "Check your baggage, emotions and insecurities at the door. Granted, God created us to be emotional beings and to be very different than men. And that is OK. But at work make sure you use the good parts of those differences."

Czelada says, "Make sure your business and leadership skills are built up and ready to go. If you don't understand a [profit/loss statement] or a how to read a balance sheet, you will be limiting yourself from management-level opportunities." She says she's immersed herself in a leadership culture and surrounds herself with leaders in radio and other industries. "I read everything leadership expert/author/speaker John Maxwell writes, plus many other business-leadership books. I attend leadership conferences, my favorite being the Catalyst conference in Atlanta," a three-day learning, worship and creative experience for young leaders.

Kleid adds, "You may run into employers who will pass you over, but don't ever become bitter that it was because you were a woman. If that was the case, you weren't supposed to be there. Know what it is that makes you great at your job. Master that skill, and have the confidence to share your story."

R&R

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► WORSHIP LEADER JEREMY RIDDLE RETURNS AFTER THREE YEARS, AS "BLESS HIS NAME" OPENS AT NO. 29. HE LAST APPEARED WITH "SWEETLY BROKEN," WHICH PEAKED AT NO. 17 IN AUGUST 2006. RIDDLE'S NEW SINGLE INTRODUCES HIS SOPHOMORE SET, "THE NOW AND NOT YET."

LAST WEEK	WEEKS ON CHART	ARTIST TITLE	NIelsen BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS RANK
1	25	MATTHEW WEST THE MOTIONS	NO. 1 (5 WKS) SPARROW/EMI CMG	1854 +28	6.982 1
2	19	FRANCESCA BATTISTELLI FREE TO BELIEVE	FERVENT/WORD-CURB	1723 -76	5.832 3
3	19	MERCYME FINALLY HOME	INO	1715 -88	6.264 2
4	16	NEWSBOYS IN THE HANDS OF GOD	INPOP	1570 -18	5.106 4
5	15	CHRIS TOMLIN I WILL RISE	SIXSTEPS/SPARROW/EMI CMG	1489 -21	4.313 9
6	12	BIG DADDY WEAVE YOU FOUND ME	FERVENT/WORD-CURB	1420 +9	4.188 10
7	35	JEREMY CAMP THERE WILL BE A DAY	BEC/TOOTH & NAIL	1296 -65	4.441 7
8	39	TENTH AVENUE NORTH BY YOUR SIDE	REUNION/PLG	1286 -37	5.069 5
9	34	THIRD DAY REVELATION	ESSENTIAL/PLG	1208 -77	4.589 6
10	13	MANDISA MY DELIVERER	SPARROW/EMI CMG	1179 +2	4.380 8
11	11	JARS OF CLAY TWO HANDS	GRAY MATTERS/ESSENTIAL/PLG	1011 +83	3.375 13
12	11	JIMMY NEEDHAM FORGIVEN AND LOVED	INPOP	955 -34	3.127 14
13	48	BRANDON HEATH GIVE ME YOUR EYES	MONOMODE/REUNION/PLG	931 -38	3.930 11
14	28	JOSH WILSON SAVIOR, PLEASE	SPARROW/EMI CMG	927 -95	3.059 15
15	8	BRANDON HEATH WAIT AND SEE	MONOMODE/REUNION/PLG	889 +47	3.676 12
16	7	JONNY DIAZ MORE BEAUTIFUL YOU	INO	757 +49	2.167 16
17	14	LINCOLN BREWSTER GOD YOU REIGN	INTEGRITY	719 -5	1.999 18
18	9	BLUETREE GOD OF THE CITY	LUCID	615 0	1.534 22
19	21	PHILLIPS, CRAIG & DEAN REVELATION SONG	AIRPOWER/MOST INCREASED PLAYS/MOST ADDED INO	587 +114	1.690 20
20	6	MIKESCHAIR CAN'T TAKE AWAY	CURB	574 +91	1.407 23
21	5	REMEDY DRIVE ALL ALONG	WORD-CURB	543 +58	1.852 19
22	5	MAT KEARNEY CLOSER TO LOVE	AWARE/COLUMBIA/INPOP	534 +77	2.050 17
23	15	JOHN WALLER WHILE I'M WAITING	BEACH STREET/REUNION/PLG	469 +52	1.545 21
24	19	IAN ESKELIN, MARK STUART & VICKY BEECHING LORD	INTEGRITY	453 -8	0.933 27
25	9	BEBO NORMAN PULL ME OUT	BEC/TOOTH & NAIL	444 -14	0.640 -
26	15	ABOVE THE GOLDEN STATE I'LL LOVE YOU SO	SPARROW/EMI CMG	421 -9	1.155 26
27	2	BUILDING 429 ALWAYS	INO	399 +33	1.195 24
28	NEW	KUTLESS I DO NOT BELONG	BEC/TOOTH & NAIL	316 +25	0.533 -
29	NEW	JEREMY RIDDLE BLESS HIS NAME	VARIETAL/VINEYARD	300 +19	0.849 28
30	NEW	NATALIE GRANT PERFECT PEOPLE	CURB	292 +92	0.813 29

MOST ADDED

ARTIST TITLE / LABEL	NEW STATIONS
PHILLIPS, CRAIG & DEAN Revelation Song (INO) KTIS, KWND, WBHY, WJIE, WJQK	5
MAT KEARNEY Closer To Love (Aware/Columbia/Inpop) Family Life Network, KGBI, WAFJ, WJQK, WLGH	5
BRANDON HEATH Wait And See (Reunion/PLG) KVMV, WBDX, WCIE, WGTS	4
REMEDY DRIVE All Along (Word-Curb) Family Life Network, KGBI, WGTS, WPAR	4
THIRD DAY FEAT. LACEY MOSLEY Born Again (Essential/PLG) KBNJ, WBFJ, WJIE, WMSJ	4
ADDISON ROAD What Do I Know Of Holy (INO) Family Life Network, KSBJ, WCSC, WMSJ	4
JARS OF CLAY Two Hands (Gray Matters/Essential/PLG) KKFS, KNWI, WCQR	3
JONNY DIAZ More Beautiful You (INO) KBNJ, KKFS, KVMV	3
LINCOLN BREWSTER God You Reign (Integrity) KVMV, WFFH, WVEJ	3

ADDED AT... WJQK
Grand Rapids, MI
PD/MD: Gary Thompson
Jimmy Needham, Forgiven and Loved, 19
Mat Kearney, Closer to Love, 14
Phillips, Craig & Dean, Revelation Song, 10

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

NEW AND ACTIVE

ARTIST TITLE / LABEL	PLAYS /GAIN	ARTIST TITLE / LABEL	PLAYS /GAIN
CHRIS AND CONRAD Lead Me To The Cross (VSR) TOTAL STATIONS: 15	237/55	CHRISTY NOCKELS Life Light Up (Sixsteps/Sparrow, EMI CMG) TOTAL STATIONS: 15	159/0
BRITT NICOLE The Last Get Found (Sparrow/EMI CMG) TOTAL STATIONS: 13	183/57	THIRD DAY FEAT. LACEY MOSLEY Born Again (Essential/PLC) TOTAL STATIONS: 13	131/85
DECEMBERADIO Look For Me (Slanted/Spring Hill) TOTAL STATIONS: 11	178/10	LAURA STORY Bless The Lord (INO) TOTAL STATIONS: 9	117/5
THE AFTERS Ocean Wide (INO) TOTAL STATIONS: 15	176/3	ROBERT PIERRE Jesus (Thinkaboutit) TOTAL STATIONS: 16	116/10
TENTH AVENUE NORTH Hold My Heart (Reunion/PLG) TOTAL STATIONS: 14	171/17	SEVENTH DAY SLUMBER From The Inside Out (BEC/Tooth & Nail) TOTAL STATIONS: 11	114/3

MOST INCREASED PLAYS

+114	PHILLIPS, CRAIG & DEAN Revelation Song (INO) WPOZ +26, WJIE +24, WCQR +9, WAWZ +4, WBHY +2, WJQK +0, WNNWC +7, WAFJ +5, WIAKW +3, SXMS +3
+92	NATALIE GRANT Perfect People (Curb) KVMV +35, WKUL +29, WDJC +9, WCQR +7, WJIE +6, WCIE +6, WMLZ +5, KBQI +4, WBNJ +1, WPAR +1
+91	MIKESCHAIR Can't Take Away (Curb) WMIT +21, KBQI +15, WDJC +11, WFFH +8, KAIM +7, KGBI +7, KKFS +7, KXOJ +5, WFFH +4, WBDX +4
+85	THIRD DAY FEAT. LACEY MOSLEY Born Again (Essential/PLG) WJIE +22, KTIS +18, KCMS +17, WBFJ +14, WPAR +13, KFIS +1, KLJC +1, KXOJ +1, WBSN +1, WLEJ +1
+83	JARS OF CLAY Two Hands (Gray Matters/Essential/PLG) WBFJ +25, KWND +20, KNWI +15, KBQI +13, WDJC +9, WCQR +8, WLEJ +7, KKFS +5, WPAR +5, SXMS +4

FOR WEEK ENDING MAY 10, 2009
LEGEND: See legend to charts in charts section for rules and symbol explanations.
SB 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.

RECURRENTS

THIS WEEK	ARTIST TITLE / IMPRINT / PROMOTION LABEL	NIelsen BDS CERTIFICATIONS	PLAYS TW LW
1	TCBYMAC FEATURING KIRK FRANKLIN & MANDISA LOSE MY SOUL (FOREFRONT/EMI CMG)		829 841
2	LAURA STORY MIGHTY TO SAVE (INO)		653 672
3	ADDISON ROAD HOPE NOW (INO)		614 615
4	CHRIS TOMLIN JESUS MESSAGE (SIXSTEPS/SPARROW/EMI CMG)		591 592
5	CASTING CROWNS EAST TO WEST (BEACH STREET/REUNION/PLG)		569 583

THIS WEEK	ARTIST TITLE / IMPRINT / PROMOTION LABEL	NIelsen BDS CERTIFICATIONS	PLAYS TW LW
6	AARON SHUST MY SAVIOR MY GOD (BRASH)		566 574
7	BIG DADDY WEAVE WHAT LIFE WOULD BE LIKE (FERVENT/WORD-CURB)		544 563
8	TREE63 BLESSSED BE YOUR NAME (INPOP)		536 561
9	DOWNHERE HERE I AM (CENTRICITY)		534 575
10	MERCYME YOU REIGN (INO)		532 507

EMI Music CMG Label Group

CHRIS TOMLIN

I WILL RISE

new at WPOZ/Orlando and FISH/Nashville

#5 AC Monitored | #1 AC Indicator | #1 Soft AC/INSPO

sixstepsrecords

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

HELLO LOVE
in stores now!

R&R CHRISTIAN

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BDS

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► **REMEDY DRIVE** CLAIMS ITS FIRST NO. 1 ON CHRISTIAN CHR WITH "ALL ALONG" (2-1). THE LINCOLN, NEB.-BASED QUARTET OF BROTHERS ROSE TO NO. 19 LAST FALL WITH THE LEAD SINGLE AND TITLE TRACK FROM ITS DEBUT ALBUM, "DAYLIGHT," ON CHRISTIAN AC, THE NEW TRACK BULLETS AT NO. 21.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	IMPRINT / PROMOTION LABEL	PLAYS	
					TW	+/-
1	2	12	REMEDY DRIVE ALL ALONG	WORD-CURB	965	+11
2	3	24	MATTHEW WEST THE MOTIONS	SPARROW/EMI CMG	952	+29
3	1	18	FRANCESCA BATTISTELLI FREE TO BE ME	FERVENT/WORD-CURB	923	-39
4	5	13	JARS OF CLAY TWO HANDS	GRAY MATTERS/ESSENTIAL/PLG	755	+38
5	6	8	MAT KEARNEY CLOSER TO LOVE	AWARE/COLUMBIA/INPOP	745	+36
6	4	24	RED NEVER BE THE SAME	ESSENTIAL/PLG	735	-94
7	7	12	DOWNHERE MY LAST AMEN	CENTRICITY	729	+29
8	8	36	TENTH AVENUE NORTH BY YOUR SIDE	REUNION/PLG	642	-51
9	11	7	MIKESCHAIR CAN'T TAKE AWAY	CURB	636	+77
10	10	14	KUTLESS TO KNOW THAT YOU'RE ALIVE	BEC/TOOTH & NAIL	614	+13
11	9	7	FM STATIC TAKE ME AS I AM	TOOTH & NAIL	608	+2
12	13	10	HAWK NELSON LET'S DANCE	BEC/TOOTH & NAIL	573	+28
13	12	16	NEWSBOYS IN THE HANDS OF GOD	INPOP	525	-34
14	16	6	BLUETREE GOD OF THIS CITY	LUCID	506	+39
15	15	19	FRAY YOU FOUND ME	EPIC/INO	478	-3
16	29	2	GROUP 1 CREW MOVIN'	FERVENT/WORD-CURB	400	+123
17	18	14	B. REITH MESS	GOTEE	394	-5
18	19	6	BRANDON HEATH WAIT AND SEE	REUNION/PLG	392	+1
19	21	5	MANDISA MY DELIVERER	SPARROW/EMI CMG	380	+3
20	17	16	SEVINGLORY ALL OF THIS FOR YOU	7 SPIN	376	-38
21	25	5	AFTERS OCEAN WIDE	INO	363	+46
22	20	18	THIS BEAUTIFUL REPUBLIC BEAUTIFULLY BROKEN	FOREFRONT/EMI CMG	363	-20
23	23	9	MERCYME GOODBYE ORDINARY	INO	341	+4
24	NEW		BRITT NICOLE THE LOST GET FOUND	SPARROW/EMI CMG	311	+81
25	24	12	JOSH WILSON SAVIOR, PLEASE	SPARROW/EMI CMG	299	-27
26	22	13	FIREFLIGHT YOU GAVE ME A PROMISE	FLICKER/PLG	299	-46
27	30	4	JIMMY NEEDHAM COME AROUND	INPOP	291	+17
28	NEW		DECYFER DOWN FADING	INO	288	+50
29	26	8	MAINSTAY BECOME WHO YOU ARE	BEC/TOOTH & NAIL	278	-11
30	NEW		JOY WILLIAMS ONE OF THOSE DAYS	SENSIBILITY	268	+67

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	IMPRINT / PROMOTION LABEL	PLAYS	
					TW	+/-
1	2	15	RUN KID RUN SET THE OIAL	TOOTH & NAIL	301	+22
2	1	14	DECYFER DOWN FADING	INO	276	-45
3	8	10	RED DEATH OF ME	ESSENTIAL/PLG	271	+28
4	4	6	HOUSE OF HEROES CODE NAME, RAVEN	MONO VS STEREO/GOTEE	271	+17
5	7	13	PILLAR STATE OF EMERGENCY	ESSENTIAL/PLG	262	+19
6	10	11	DISCIPLINE ROMANCE ME	INO	266	+34
7	3	12	FIREFLIGHT STAND UP	FLICKER/PLG	262	+3
8	11	14	FALLING UP STREAMS OF WOE AT ACHERON	BEC/TOOTH & NAIL	251	+22
9	5	14	PHILMONT THE DIFFERENCE	FOREFRONT/EMI CMG	245	-3
10	9	11	FM STATIC THE UNAVOIDABLE BATTLE OF FEELING ON THE OUTSIDE	TOOTH & NAIL	246	+11
11	13	6	EVERYDAY SUNDAY BEST NIGHT OF OUR LIVES	INPOP	232	+12
12	6	16	ABANDON HOLD ON	FOREFRONT/EMI CMG	231	-19
13	16	6	BECOMING THE ONE TO HURT YOU	TOOTH & NAIL	206	+18
14	25	3	FAMILY FORCE 5 D-I-E 4 Y-O-U	TMG	192	+60
15	12	16	HAWK NELSON LET'S DANCE	BEC/TOOTH & NAIL	184	-38
16	17	9	I AM TERRIFIED TO THE SERVICE	GOTEE	181	+11
17	15	12	SUPERCHIC(K) CROSS THE LINE	INPOP	181	-12
18	21	5	CLEMENCY CONTROL	CLEMENCY	163	+9
19	22	7	HYMNS OF EDEN ALL I NEED	ROCK ONE	158	+5
20	24	6	MANAFEST STEPPIN' OUT	BEC/TOOTH & NAIL	157	+17
21	19	8	RUTH BACK TO THE FIVE	TOOTH & NAIL	157	-4
22	28	2	CLASSIC CRIME THE WAY THAT YOU ARE	TOOTH & NAIL	153	+53
23	26	2	EMERY THE POOR AND THE PREVALENT	TOOTH & NAIL	143	+29
24	23	19	THIS BEAUTIFUL REPUBLIC SURRENDER SAVED MY LIFE	FOREFRONT/EMI CMG	143	-2
25	14	19	NEVERTHELESS CROSS MY HEART	FLICKER/PLG	141	-57
26	NEW		AIR FIVE OPEN SEASON	AUDIO FRENZY	104	+42
27	20	17	THE CONTACT BLACK SEA	7 SPIN	88	-67
28	18	19	CHILDREN 18:3 HOMEMADE VALENTINE	TOOTH & NAIL	87	-74
29	29	8	SEVENTH DAY SLUMBER SURRENDER	BEC/TOOTH & NAIL	82	-9
30	RE-ENTRY		ANBERLIN FEEL GOOD DRAG	UNIVERSAL REPUBLIC	76	0

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	IMPRINT / PROMOTION LABEL	PLAYS	
					TW	+/-
1	1	16	CHRIS TOMLIN I WILL RISE	SIXSTEPS/SPARROW/EMI CMG	381	-18
2	4	8	LAURA STORY BLESS THE LORD	INO	340	+24
3	2	13	AVALON STILL MY GOD	SPARROW/EMI CMG	325	-15
4	3	15	LINCOLN BREWSTER GOD YOU REIGN	INTEGRITY	322	-12
5	5	11	BEBO NORMAN THE ONLY HOPE	BEC/TOOTH & NAIL	320	+16
6	6	13	KATINAS PRAYING FOR YOU	DESTINY-EXECUTIVE	274	-3
7	7	11	ISRAEL HOUGHTON MY TRIBUTE MEDLEY	INTEGRITY	226	+13
8	8	4	BLUETREE GOD OF THIS CITY	LUCID	225	+26
9	10	5	BRANDON HEATH WAIT AND SEE	REUNION/PLG	224	+41
10	9	7	JIM BRICKMAN FEAT. RUSH OF FOOLS NEVER FAR AWAY	TIME LIFE	207	+16

SOFT AC/INSPIRATIONAL

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	IMPRINT / PROMOTION LABEL	PLAYS	
					TW	+/-
11	14	6	MICHAEL W. SMITH DEEP IN LOVE WITH YOU	REUNION/PLG	191	+28
12	11	3	KARI JOBE I'M SINGING	INTEGRITY	190	+14
13	18	2	33MILES JESUS CALLING	INO	186	+44
14	15	3	MEREDITH ANDREWS THE NEW SONG WE SING	WORD-CURB	171	+12
15	17	3	PHILLIPS, CRAIG & DEAN REVELATION SONG	INO	165	+17
16	13	9	NEWSBOYS IN THE HANDS OF GOD	INPOP	158	-8
17	12	18	MERCYME FINALLY HOME	INO	157	-16
18	NEW		TRAVIS COTTRELL JESUS SAVES	INDELIBLE	151	+16
19	16	6	ASHMONT HILL GIFTED RESPONSE	AXIOM	147	-6
20	15	3	BIG DADDY WEAVE YOU FOUND ME	FERVENT/WORD-CURB	142	0

FOR WEEK ENDING MAY 10, 2009

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THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	IMPRINT / PROMOTION LABEL	PLAYS TW	PLAYS +/-
1	1	14	CHRIS TOMLIN I WILL RISE	SIXSTEPS/SPARROW/EMI CMG	1021	+15
2	2	17	NEWSBOYS IN THE HANDS OF GOD	INPOP	963	-15
3	3	13	BIG DADDY WEAWE YOU FOUND ME	FERVENT/WORD-CURB	955	+17
4	4	19	MERCYME FINALLY HOME	INO	873	-57
5	6	15	MANOISA MY DELIVERER	SPARROW/EMI CMG	811	+39
6	5	27	MATTHEW WEST THE MOTIONS	SPARROW/EMI CMG	738	-35
7	7	18	FRANCESCA BATTISTELLI FREE TO BE ME	FERVENT/WORD-CURB	707	-41
8	8	14	BEBO NORMAN PULL ME OUT	BEC/TOOTH & NAIL	668	+21
9	9	7	BRANDON HEATH WAIT AND SEE	REUNION/PLG	661	+35
10	10	12	JIMMY NEEDHAM FORGIVEN AND LOVED	INPDP	606	+9
11	12	9	JONNY DIAZ MDRE BEAUTIFUL YOU	INO	600	+67
12	11	13	JARS OF CLAY TWO HANDS	GRAY MATTERS/ESSENTIAL/PLG	536	+3
13	13	13	REMEDY DRIVE ALL ALONG	WORD-CURB	496	-17
14	15	9	BLUETREE GOD OF THIS CITY	LUCID	495	+22
15	16	15	KUTLESS I DO NOT BELONG	BEC/TOOTH & NAIL	478	+39
16	17	8	CHRIS AND CONRAD LEAD ME TO THE CROSS	VSR	438	+52
17	18	15	ABOVE THE GOLDEN STATE I'LL LOVE YOU SO	SPARROW/EMI CMG	386	+15
18	21	11	DOWNHERE HOPE IS RISING	CENTRICITY	380	+57
19	20	10	JEREMY RIDDLE BLESS HIS NAME	VINEYARD/VARIETAL	333	+1
20	22	5	RUSH OF FOOLS LOSE IT ALL	MIDAS	325	+7
21	19	12	LINCOLN BREWSTER GOD YOU REIGN	INTEGRITY	316	-21
22	23	5	DECEMBERADIO LOOK FOR ME	SLANTED/SPRING HILL	300	-4
23	26	6	MIKESCHAIR CAN'T TAKE AWAY	CURB	289	+11
24	25	4	MAT KEARNEY CLOSER TO LOVE	AWARE/COLUMBIA/INPOP	285	+7
25	24	3	BUILDING 429 ALWAYS	INO	277	-6
26	28	2	PHILLIPS, CRAIG & DEAN REVELATION SONG	INO	257	+47
27	NEW		BRITT NICOLE THE LOST GET FOUND	SPARROW/EMI CMG	196	+42
28	27	11	SARAH REEVES SWEET SWEET SOUND	SPARROW/EMI CMG	186	-66
29	NEW		33MILES JESUS CALLING	INO	159	+22
30	NEW		MEREDITH ANDREWS THE NEW SONG WE SING	WORD-CURB	158	0

COUNTRY INDICATOR HIGHLIGHTS

NO. 1

ARTIST TITLE	IMPRINT / PROMOTION LABEL
SUGARLAND IT HAPPENS	MERCURY

MOST ADDED

ARTIST TITLE	IMPRINT / PROMOTION LABEL	NEW STATIONS
TRACE ADKINS ALL I ASK FOR ANYMORE	CAPITOL NASHVILLE	31
BROOKS & DUNN INDIAN SUMMER	ARISTA NASHVILLE	24
RASCAL FLATTS SUMMER NIGHTS	LYRIC STREET	21
JUSTIN MOORE SMALL TOWN USA	VALORY	17
JACK INGRAM BAREFOOT AND CRAZY	BIG MACHINE	13
MIRANDA LAMBERT DEAD FLOWERS	COLUMBIA	12

MOST INCREASED PLAYS

ARTIST TITLE	IMPRINT / PROMOTION LABEL	GAIN
BRAD PAISLEY THEN	ARISTA NASHVILLE	+448
TAYLOR SWIFT YOU BELONG WITH ME	BIG MACHINE	+434
DARIUS RUCKER ALRIGHT	CAPITOL NASHVILLE	+327
ZAC BROWN BAND WHATEVER IT IS	HOME GROWN/ATLANTIC/BIG PICTURE	+321
REBA STRANGE	STARSTRUCK/VALORY	+309

INDICATOR EXCLUSIVES

TW	LW	ARTIST TITLE	IMPRINT / PROMOTION LABEL	TW PLAYS	+/-
45	49	STEPHEN COCHRAN WAL-MART FLOWERS	ARIA NASHVILLE	209	+22
48	48	TRACY LAWRENCE UP TO HIM	ROCKY COMFORT/NINE NORTH	180	-12
50	52	TELLURIDE PENCIL MARKS	AMERICAN ROOTS/QUARTERBACK	174	+21
52	—	ZONA JONES BLUER THAN BLUE	ROCKY COMFORT	164	+69
53	54	RICK HUCKABY SHE GETS ME HIGH	HEADCOACH	162	+24
54	53	WILLIAMS RILEY BAND I'M STILL ME	GOLDEN/NINE NORTH	162	+22
55	55	SARAH DARLING JACK OF HEARTS	BLACK RIVER	153	+21
56	51	DARREN KOZELSKY GOOD DAY TO GET GONE	MAJOR 7TH/SPINVILLE/NINE NORTH	150	-5
60	—	DUE WEST I GET THAT ALL THE TIME	BIGGER THAN ME/NINE NORTH	118	+42

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CHRISTIAN CHR MUSIC RESEARCH

ARTIST TITLE	IMPRINT / PROMOTION LABEL	TOTAL	FAM%	BURN%	W 18-24	W 25-34	W 18-34
TENTH AVENUE NORTH BY YOUR SIDE	REUNION/PLG	4.19	98%	23%	4.10	4.09	4.10
FM STATIC TAKE ME AS I AM	TOOTH & NAIL	4.18	84%	8%	3.98	4.05	4.01
JOSH WILSON SAVIOR, PLEASE	SPARROW/EMI CMG	4.15	86%	17%	4.06	4.25	4.16
MATTHEW WEST THE MOTIONS	SPARROW/EMI CMG	4.15	98%	24%	4.11	4.17	4.14
SEVENTH DAY SLUMBER FROM THE INSIDE OUT	BEC/TOOTH & NAIL	4.08	91%	14%	4.03	4.29	4.16
DOWNHERE MY LAST AMEN	CENTRICITY	4.08	82%	15%	3.94	4.05	3.99
HAWK NELSON LET'S DANCE	BEC/TOOTH & NAIL	4.02	82%	17%	3.92	4.04	3.98
THE AFTERS OCEAN WIDE	INO	4.02	81%	16%	4.18	3.93	4.04
KUTLESS TO KNOW THAT YOU'RE ALIVE	BEC/TOOTH & NAIL	4.02	85%	17%	3.98	3.89	3.94
BRANDON HEATH WAIT AND SEE	REUNION/PLG	4.02	79%	11%	4.05	4.17	4.12
THE FRAY YOU FOUND ME	EPIC/INO	4.01	98%	25%	4.02	3.74	3.88
FRANCESCA BATTISTELLI FREE TO BE ME	FERVENT/WORD-CURB	3.98	98%	31%	3.90	4.15	4.03
REMEDY DRIVE ALL ALONG	WORD-CURB	3.94	89%	18%	3.85	3.75	3.80
RED NEVER BE THE SAME	ESSENTIAL/PLG	3.94	94%	19%	3.74	4.17	3.95
BLUETREE GOD OF THIS CITY	LUCID	3.92	84%	16%	3.72	4.02	3.88
MIKESCHAIR CAN'T TAKE AWAY	CURB	3.87	84%	16%	3.87	3.71	3.79
MANDISA MY DELIVERER	SPARROW/EMI CMG	3.87	84%	24%	3.50	3.80	3.67
JARS OF CLAY TWO HANDS	GRAY MATTERS/ESSENTIAL/PLG	3.85	90%	24%	3.71	3.95	3.82
NEWSBOYS IN THE HANDS OF GOD	INPOP	3.82	94%	28%	3.52	3.51	3.51
THIS BEAUTIFUL REPUBLIC BEAUTIFULLY BROKEN	FOREFRONT/EMI CMG	3.77	91%	30%	3.71	3.89	3.75

This report is a cumulative sample of current online music surveys conducted by Christian CHR stations across the country. Total sample size is 527 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



COUNTRY BULLSEYE RESEARCH

ARTIST TITLE	IMPRINT / PROMOTION LABEL	LIKE A LOT	POSITIVE	INDEX	NEUTRAL	DISLIKE	STRONGLY DISLIKE
BRAD PAISLEY THEN	ARISTA NASHVILLE	33.4%	73.8%	4.02	21.6%	4.4%	0.2%
ALAN JACKSON SISSY'S SONG	ARISTA NASHVILLE	34.6%	72.8%	3.98	19.0%	6.8%	1.4%
KEITH URBAN KISS A GIRL	CAPITOL NASHVILLE	24.4%	71.8%	3.90	22.6%	4.8%	0.8%
CARRIE UNDERWOOD FEAT. RANJOY TRAVIS I TOLD YOU SO	19/ARISTA NASHVILLE	40.6%	71.6%	3.96	15.4%	9.6%	3.4%
LOST TRAILERS HOW 'BOUT YOU DON'T	BNA	18.6%	69.0%	3.83	26.8%	3.8%	0.4%
JASON MICHAEL CARROLL WHERE I'M FROM	ARISTA NASHVILLE	20.4%	67.2%	3.80	26.0%	6.0%	0.8%
TOBY KEITH LOST YOU ANYWAY	SHOW DOG	20.2%	67.0%	3.78	24.4%	7.6%	1.0%
JASON ALOEAN SHE'S COUNTRY	BROKEN BOW	29.6%	66.6%	3.86	24.4%	7.4%	1.6%
ZAC BROWN BAND WHATEVER IT IS	HOME GROWN/ATLANTIC/BIG PICTURE	19.2%	66.4%	3.81	29.2%	3.8%	0.6%
SUGARLAND IT HAPPENS	MERCURY	28.6%	65.8%	3.76	19.6%	11.2%	3.4%
KENNY CHESNEY OUT LAST NIGHT	BNA	20.8%	62.6%	3.68	24.8%	9.8%	2.8%
DIERKS BENTLEY SIDWAYS	CAPITOL NASHVILLE	21.0%	62.2%	3.72	28.6%	6.8%	2.4%
MONTGOMERY GENTRY ONE IN EVERY CROWD	COLUMBIA	17.2%	62.0%	3.69	28.2%	9.0%	0.8%
ELI YOUNG BAND ALWAYS THE LOVE SONGS	REPUBLIC/UNIVERSAL SOUTH	14.0%	61.4%	3.68	31.6%	6.8%	0.2%
LADY ANTEBELLUM I RUN TO YOU	CAPITOL NASHVILLE	14.6%	60.6%	3.67	31.6%	7.4%	0.4%
CRAIG MORGAN GOD MUST REALLY LOVE ME	BNA	8.6%	58.6%	3.57	32.8%	7.0%	1.6%
KELLIE PICKLER BEST DAYS OF YOUR LIFE	19/BNA	19.4%	58.2%	3.59	26.4%	12.4%	3.0%
BILLY CURRINGTON PEOPLE ARE CRAZY	MERCURY	18.2%	57.8%	3.61	28.8%	12.0%	1.4%
DARIUS RUCKER ALRIGHT	CAPITOL NASHVILLE	8.7%	55.3%	3.53	34.7%	9.3%	0.7%
RANDY HOUSER BOOTS ON	UNIVERSAL SOUTH	15.8%	54.6%	3.51	29.8%	11.8%	3.8%

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



Programmers in small markets balance lessons learned from PPM studies with proven diary-based tactics

Out Of Sight, Out Of Mind?

R.J. Curtis

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Electronic ratings are having a profound impact on the industry, challenging long-held programming maxims and shedding new light on how people consume radio. But in markets where Arbitron's PPM service may never see the light of day, programmers face a challenge of a different sort: how to capitalize on what PPM studies have shown about radio listening behaviors while continuing to use proven diary-driven programming tactics to win the ratings game.

There are now 15 markets receiving weekly live PPM data; Arbitron will flip 18 more markets to metered ratings by the end of the year. At the conclusion of 2010, the top 50 radio markets will be bought and sold based on PPM currency.

That leaves 250 markets where Arbitron will continue to measure using the diary methodology. Among them are Merced, Calif.; Wichita; Mobile; Boise, Idaho; and San Luis Obispo, Calif. Programmers in those five markets, for the most part, say that the PPM is barely on their radar, despite the fact that it shows a vastly different picture of listener behavior than previously demonstrated by the diary.



Daniels

"As long as you're still in the Arbitron diary world, you have to play to the diarykeeper," Citadel's KQFC/Boise PD Wes McShay says. Ditto for Bill Black, PD at Clear Channel's WKSJ/Mobile: "There's nothing I can do with it right now that I can apply to my marketplace."

On the other hand, Journal's KFDI/Wichita PD Beverlee Brannigan considers herself a student of the PPM, even though it's unlikely to be used in her market. However, like McShay, she's reluctant to apply a set of rules "to a game we're not playing yet." Pepper Daniels, PD at American General Media's KKJG/San Luis Obispo, tries to soak up as much PPM information as possible from the

Dear Diary

How many new programming strategies and tactics being used in PPM-measured markets are applicable in diary markets? According to Gary Marince, VP of programming services and development for Arbitron, "Just about everything."

Marince says it's "widely and correctly perceived that PPM helps bring about a better experience for the listener." However, seasoned PDs—especially those in diary markets—are more comfortable using traditional programming tactics, such as forced-listening contests, to get ratings. "The PD who figures out how to do 'all of the above' will have the advantage," Marince says.

"PPM is much more granular and has much higher resolution. So we see things more clearly," he continues. This can be especially helpful when it comes to training air talent. PDs in diary markets can look at the PPM playbook, implement improvements and then proceed with traditional tactics, such as targeted zips or Thousand Dollar Thursday. That will better prepare them to get through spells where there isn't a tactic in play, because they'll be better broadcasters.

On a daily basis, Marince says, PDs are held accountable for this question: Why should a listener prefer their station over all the others? "PPM helps answer that and it is directly translatable to diary markets," he says.—RJC

'We are always thinking about what generates real time spent listening.'

—Beverlee Brannigan



10 Universal PPM Lessons

- There are no PPM experts—yet.
- Listeners aren't hanging on a personality's every word.
- Exclusive cume doesn't exist.
- Stopset placement matters—commercials are not audience-builders.
- The PPM loves compelling content.
- Big events often equal big ratings.
- Music segues are back.
- Appointment listening takes on greater importance.
- Good preparation is more important than ever.
- Brevity is the new black.

'As long as you're still in the Arbitron diary world, you have to play to the diarykeeper.'

—Wes McShay

sidelines. "I'm thirsty for all the insight I can get; I try to read everything that comes across my desk."

Lessons In Listening

As more markets join the PPM ranks, the term "moving target" has been used to describe the new methodology's information flow and education process. One "aha" moment has followed another. Even those closest to it note that no matter what anyone says, so-called PPM experts don't exist yet.

Still, there's some consensus among programmers: Listeners are far less loyal than previously believed, hopping around the dial with great frequency. While the diary shows the average listener using three stations per week, in some cases, PPM data indicates they listen to twice that amount. As a result, rather than believing they can compel listeners to "rip the knob off" their radio and stay tuned to their station for hours on end, programmers have focused on increasing listening occasions. A resulting tactic is to create appointment listening to lure listeners back to the station throughout the day.

The notion of setting appointments with listeners predates the 2007 arrival of the PPM, and programmers in all formats have been moving closer to the concept of occasions for years. However, setting numerous listening appointments during the day is one of two tactics Daniels has employed at KKJG as a result of watching PPM results.

"We don't do anything on the air without explaining when it is and how to do it," he says. He reports positive listener feedback as a result. "They know they have a chance to win and they know exactly when to do it. I want to think it's helping us because other stations in the market are not doing it." Likewise, KQFC's McShay says, "We never stop cross-promoting what's coming up. I think that plays into both the diary methodology and the PPM."

Short, Sweet, Entertaining

The second area where Daniels has employed PPM feedback at KKJG is for nonmusical elements, specifically on-air interviews, which, when poorly executed or done with a B-level act, make PPM panelists tune out. "Everything I've read about interviews says to keep them short, even if it's Kenny Chesney," Daniels says. "That has affected my approach toward helping coach morning shows: Keep the interviews short, sweet and entertaining."

KFDI's Brannigan strives to convert what she's learned from PPM studies about how consumers use radio into tried-and-true diary-driven programming tactics. "We are always thinking about what generates real time spent listening. Still, we balance that information with the need for recall in the diary world . . . which I suspect we'll be living in for a while in the virtual center of the country universe, Wichita." Brannigan isn't exaggerating about her market's country appetite. Though its metro population is just 475,000, Wichita is home to five country stations.

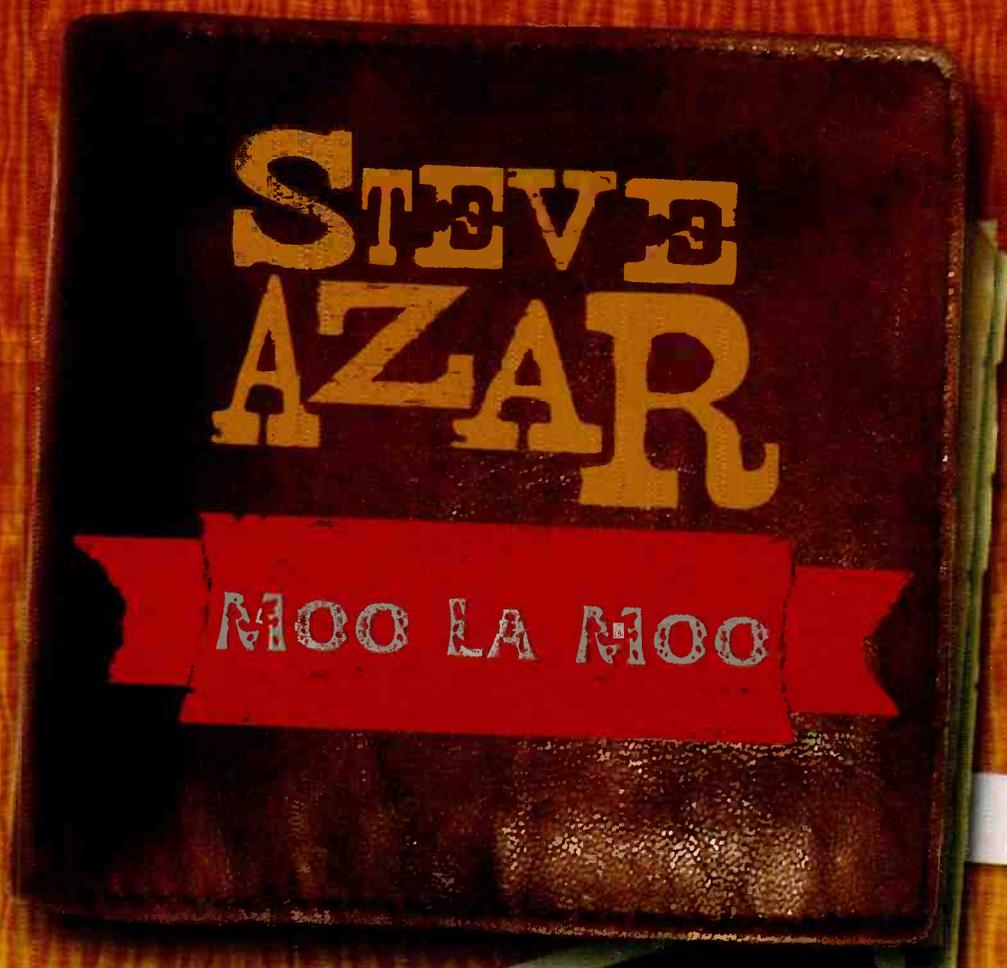
With electronic measurement not in the cards for his market, Buckley's KUBB/Merced PD Rene Roberts and his staff focus on winning the diary game. "We're far away from PPM in our area," he says.

R&R

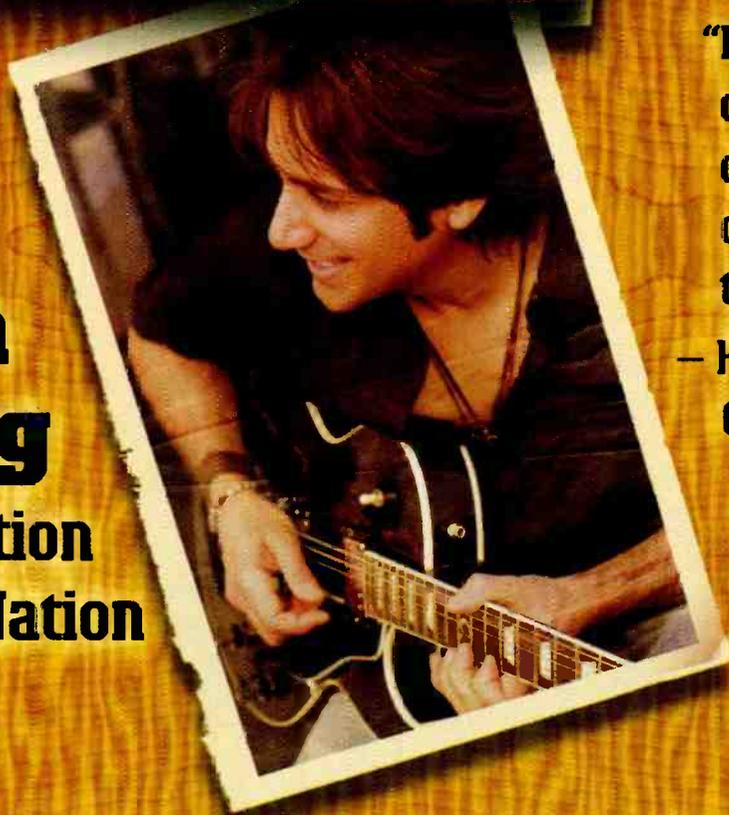
BREAKING MOO'S

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that's affecting them. Great job
my friend."**

**— Andy Elliott, PD
WJY and KHKI**

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THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	NIelsen BDS CERTIFICATIONS	HITPREDICTOR STATUS	AUDIENCE (IN MILLIONS) +/-	PLAYS TW	RANK
1	3	13	SUGARLAND IT HAPPENS	NO. 1 (1 WK)	☆	32.905 +2.244	4772	1
2	2	17	CARRIE UNDERWOOD FEAT. RANDY TRAVIS I TOLD YOU SO	19/ARISTA NASHVILLE	☆	32.743 +0.397	4756	2
3	1	25	JASON ALDEAN SHE'S COUNTRY	BROKEN BOW	☆	30.951 -2.315	4551	3
4	6	8	BRAD PAISLEY THEN	ARISTA NASHVILLE	☆	29.546 +2.769	4257	4
5	7	9	KEITH URBAN KISS A GIRL	CAPITOL NASHVILLE	☆	28.325 +2.082	4167	5
6	9	7	KENNY CHESNEY OUT LAST NIGHT	BNA	☆	25.521 +1.135	3673	8
7	8	16	MONTGOMERY GENTRY ONE IN EVERY CROWD	COLUMBIA	☆	25.503 +0.892	3768	6
8	5	16	RASCAL FLATTS HERE COMES GOODBYE	LYRIC STREET	☆	24.677 -3.962	3706	7
9	4	26	RODNEY ATKINS IT'S AMERICA	CURB	☆	24.596 -4.881	3538	9
10	10	11	DIERKS BENTLEY SIDEWAYS	CAPITOL NASHVILLE	☆	24.381 +2.349	3536	10
11	11	18	ZAC BROWN BAND WHAT'EVER IT IS	HOME GROWN/ATLANTIC/BIG PICTURE	☆	22.110 +2.917	3286	11
12	13	36	ELI YOUNG BAND ALWAYS THE LOVE SONGS	REPUBLIC/UNIVERSAL SOUTH	☆	20.053 +2.027	2878	14
13	14	17	LADY ANTEBELLUM I RUN TO YOU	CAPITOL NASHVILLE	☆	19.841 +2.102	2996	13
14	12	13	ALAN JACKSON SISSY'S SONG	ARISTA NASHVILLE	☆	19.453 +1.254	3084	12
15	15	25	JASON MICHAEL CARROLL WHERE I'M FROM	ARISTA NASHVILLE	☆	17.128 +0.384	2809	15
16	16	10	TOBY KEITH LOST YOU ANYWAY	SHOW DOG NASHVILLE	☆	16.850 +2.303	2507	16
17	18	4	TAYLOR SWIFT YOU BELONG WITH ME	MOST INCREASED AUDIENCE BIG MACHINE	☆	15.368 +3.074	2185	18
18	20	5	REBA STRANGE	STARSTRUCK/VALORY	☆	13.211 +2.325	1977	21
19	17	31	THE LOST TRAILERS HOW 'BOUT YOU DON'T	BNA	☆	13.111 +0.226	2186	17
20	19	26	KELLIE PICKLER BEST DAYS OF YOUR LIFE	19/BNA	☆	12.874 +1.432	2063	19
21	21	10	BILLY CURRINGTON PEOPLE ARE CRAZY	MERCURY	☆	12.303 +1.907	2061	20
22	23	5	DARIUS RUCKER ALRIGHT	CAPITOL NASHVILLE	☆	11.268 +2.193	1748	23
23	22	12	RANDY HOUSER BOOTS ON	UNIVERSAL SOUTH	☆	10.813 +1.037	1848	22
24	24	12	BLAKE SHELTON I'LL JUST HOLD ON	WARNER BROS./WRN	☆	9.441 +1.157	1621	24
25	25	16	GLORIANA WILD AT HEART	EMBLEM/NEW REVOLUTION	☆	8.710 +1.950	1463	25
26	27	13	ERIC CHURCH LOVE YOUR LOVE THE MOST	CAPITOL NASHVILLE	☆	5.325 +0.812	1085	26
27	26	19	CRAIG MORGAN GOD MUST REALLY LOVE ME	BNA	☆	5.012 -0.228	991	28
28	30	14	JUSTIN MOORE SMALL TOWN USA	VALORY	☆	4.917 +0.773	1040	27
29	32	8	JACK INGRAM BAREFOOT AND CRAZY	MOST ADDED BIG MACHINE	☆	4.602 +1.337	831	31
30	28	15	DARRYL WORLEY SOUNDS LIKE LIFE TO ME	STROUDAVARIOUS	☆	4.503 +0.263	908	29

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	NIelsen BDS CERTIFICATIONS	HITPREDICTOR STATUS	AUDIENCE (IN MILLIONS) +/-	PLAYS TW	RANK
31	29	17	CHUCK WICKS MAN OF THE HOUSE		☆	4.143 +0.090	836	30
32	34	11	LOVE AND THEFT RUNAWAY	CAROLWOOD	☆	3.705 +0.845	765	33
33	31	11	MILEY CYRUS THE CLIMB	WALT DISNEY/HOLLYWOOD/LYRIC STREET	☆	3.438 +0.015	778	32
34	35	14	JAMEY JOHNSON HIGH COST OF LIVING	MERCURY	☆	2.593 +0.130	556	34
35	36	13	CHRIS YOUNG GETTIN' YOU HOME (THE BLACK DRESS SONG)	BREAKER RCA	☆	2.539 +0.169	487	35
36	37	9	JESSICA HARP BOY LIKE ME	WARNER BROS./WRN	☆	1.965 +0.119	367	42
37	38	13	BOMSHEL FIGHT LIKE A GIRL	CURB	☆	1.866 +0.231	485	36
38	39	4	JOE NICHOLS BELIEVERS	UNIVERSAL SOUTH	☆	1.798 +0.360	408	38
39	33	13	PAT GREEN COUNTRY STAR	BNA	☆	1.662 -1.355	382	40
40	47	7	PAT GREEN WHAT I'M FOR	BNA	☆	1.345 +0.580	228	47
41	41	11	DAVID NAIL RED LIGHT	MCA NASHVILLE	☆	1.306 +0.210	439	37
42	40	4	MIRANDA LAMBERT DEAD FLOWERS	COLUMBIA	☆	1.237 +0.096	272	44
43	42	5	LEE ANN WOMACK SOLITARY THINKIN'	MCA NASHVILLE	☆	1.231 +0.138	308	43
44	43	4	BUCKY COVINGTON I WANT MY LIFE BACK	LYRIC STREET	☆	1.195 +0.394	380	41
45	46	2	JAMES OTTO SINCE YOU BROUGHT IT UP	WARNER BROS./WRN	☆	1.133 +0.823	169	48
46	45	3	LUKE BRYAN DO!	CAPITOL NASHVILLE	☆	1.086 +0.405	249	46
47	44	9	CAITLIN & WILL ADDRESS IN THE STARS	COLUMBIA	☆	0.965 +0.012	394	39
48	NEW		BROOKS & DUNN INDIAN SUMMER	HOT SHOT DEBUT ARISTA NASHVILLE	☆	0.743 +0.743	100	56
49	49	8	JONATHAN SINGLETON & THE GROVE LIVIN' IN PARADISE	UNIVERSAL SOUTH	☆	0.683 -0.040	271	45
50	53	4	RASCAL FLATTS SUMMER NIGHTS	LYRIC STREET	☆	0.668 +0.325	102	54
51	NEW		TRACE ADKINS ALL I ASK FOR ANYMORE	CAPITOL NASHVILLE	☆	0.607 +0.595	104	51
52	48	11	BILLY RAY CYRUS BACK TO TENNESSEE	WALT DISNEY/LYRIC STREET	☆	0.581 -0.143	63	-
53	60	3	RICHIE MCDONALD SIX-FOOT TEDDYBEAR	STROUDAVARIOUS	☆	0.557 +0.298	141	49
54	51	2	TRENT MOLINSON HENRY CARTWRIGHT'S PRODUCE STAND	CAROLWOOD	☆	0.550 +0.115	91	59
55	52	3	PHIL VASSAR BOBBY WITH AN I	UNIVERSAL SOUTH	☆	0.373 -0.034	48	-
56	NEW		TAYLOR SWIFT THE BEST DAY	BIG MACHINE	☆	0.369 +0.369	69	-
57	NEW		HEIDI NEWFIELD WHAT AM I WAITING FOR	CURB	☆	0.365 +0.139	114	50
58	54	3	CARTER TWINS HEART LIKE MEMPHIS	EMT/METEOR 17/CDS	☆	0.319 -0.018	103	53
59	59	2	MARTINA MCBRIDE I JUST CALL YOU MINE	RCA	☆	0.295 +0.005	66	-
60	RE-ENTRY		TRACE ADKINS TIL THE LAST SHOT'S FIRED	CAPITOL NASHVILLE	☆	0.277 +0.040	30	-

MOST INCREASED AUDIENCE (IN MILLIONS)

+3.074
TAYLOR SWIFT
☆
You Belong With Me (Big Machine)
KMGH +0.333, WKUT +0.230, WTVZ +0.222, KPLX +0.178, KJLH +0.154, WSSC +0.126, WQDR +0.103, WVAZ +0.092, WTDJ +0.088, WWSN +0.074

+2.917
ZAC BROWN BAND
☆
Whatever It Is (Home Crown/Atlantic/Big Picture)
KPLX +0.377, KMGH +0.306, KYGO +0.251, WKUT +0.157, ZLT +0.137, WOTW +0.135, WVAZ +0.097, WWSN +0.085, HMM +0.083, KMLE +0.065

+2.769
BRAD PAISLEY
☆
Then (Arista Nashville)
KMGH +0.359, WQYK +0.277, KPLX +0.158, WTVZ +0.128, WQDR +0.126, KAJA +0.126, WKUT +0.125, KEYE +0.121, ELIT +0.113, KMPS +0.110

+2.349
DIERKS BENTLEY
☆
Sideways (Capitol Nashville)
KMGH +0.270, WKUT +0.245, WVAZ +0.219, WJBE +0.171, KMGH +0.162, WQDR +0.153, WVAZ +0.122, KBWF +0.120, KPLX +0.117, WQDR +0.115

+2.325
REBA
☆
Strange (Starstruck/Valory)
KFJX +0.263, KBWF +0.198, WSSC +0.178, WOTW +0.153, KMGH +0.121, WWSN +0.091, WVAZ +0.079, WKMG +0.077, WQDR +0.075, KMGH +0.074

NEW AND ACTIVE					
ARTIST TITLE / LABEL	AUDIENCE / GAIN	ARTIST TITLE / LABEL	AUDIENCE / GAIN	ARTIST TITLE / LABEL	AUDIENCE / GAIN
KATE & KACEY Dreaming Love (Big Machine)	0.265/0.032	MARK CHESNUTT She Never Got Me Over You (Big 7/Lofon Creek)	0.235/0.017	TRACY LAWRENCE Up To Him (Rocky Comfort/Nine North)	0.210/0.004
TOTAL STATIONS:	20	TOTAL STATIONS:	7	TOTAL STATIONS:	13
JESSE LEE It's A Girl Thing (Atlantic/Eig Pictugg)	0.238/0.152	WILLIAMS RILEY BAND I'm Still Me (Golden/Nine North)	0.228/0.082	TRAILER CHOIR Rockin' The Beer Cut (Show Dog Nashville)	0.196/0.068
TOTAL STATIONS:	11	TOTAL STATIONS:	11	TOTAL STATIONS:	8

MOST ADDED

JACK INGRAM 17
Barefoot And Crazy (Big Machine)
KAJA, KCYE, KFDI, KFKF, KHEY, KMLE, KNIX, KRTY, KXKS, KXKT, WBLU, WCTO, WIL, WQOK, WQHK, WJBL, WUSJ

PAT GREEN 14
What I'm For (BNA)
KBUL, KCYE, KKBQ, KSOP, WEZL, WFUS, WGXK, WITL, WYK, WQKQ, WSSC, WUBL

RASCAL FLATTS 14
Summer Nights (Lyric Street)
KATM, KBUL, KIZN, KMDL, KNCI, KSOP, KUBL, WQNA, WQNE, WKHX, WPAW, WQHK, WYCD, WYRK

BROOKS & DUNN 12
Indian Summer (Arista Nashville)
KATM, KIZN, KSOS, KSKS

WVGR, WVNU

KSOP, KUBL, KLUZ, WCKX, WKHX, WKMK, WOKQ, WQHK

WJBE, WYRK

BILLY CURRINGTON 10
People Are Crazy (Mercury)
KFKF, KHEY, KLT, KNIX, KSON, KTST, KLPL, KXKS, KYGO, WYCD

TRACE ADKINS 9
All I Ask For Anymore (Capitol Nashville)
KATC, KIZN, KMDL, KLUZ, WQNA, WKMK, WQHK

JUSTIN MOORE 8
Small Town USA (Valory)
KASE, KSON, WDAF, WKLB, WQDR, WSLC, WYVZ, WYCY

LUKE BRYAN 8
Do! (Capitol Nashville)
KBUL, KNTY, WBCT, WGTY, WKMK, WQYK, WUBL, WJYS

FOR WEEK ENDING MAY 10, 2009
LEGEND: See legend to charts in charts section for rules and symbol explanations.
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Need a few brush-up pointers?

Getting Back In The On-Air Saddle

Keith Berman

KBerman@RadioandRecords.com

It's been said that many high school football coaches are former star players who came back to impart their knowledge upon and hopefully guide the team to victory. However, coaching forces former players to look at the game in a different way, and these ex-players stay off the field and don't resume playing themselves.

Much like former athletes, many PDs have come up through the ranks of the airstaff but hung up their headphones when they took the programming reins. Now budget cuts are forcing many PDs to retake the air chair and pull shifts again—and for some, it comes years after they originally signed off. While a PD's job includes talent coaching and guidance, when it's been a while since programmers have actually done it themselves, it's sometimes hard to make sure they're executing the same philosophies and practices they advocate that their staff should follow.

That said, Steve Wall has successfully gone through the programming and on-air ranks, continues to be a talent coach and is currently balancing both programming and doing mornings at Spokane Television's triple A KXLY (the River 99.9)/Spokane. He gives some pointers to PDs who need to don the cans again to help make their transition a little easier.

It's The Music, Stupid

The first—and biggest—point Wall makes is that everyone who goes on-air needs to remember why people tune in, and that's for the music. "Unless you're that talent who is the magic reason people come back to you—like a morning show—you've got to remember that music is the reason people come to your station," he says. "So you should introduce yourself slowly and sweetly at the beginning, give them a reason to listen, make sure there aren't any throwaways—everything has got to be on point—and be very familiar with who your target audience is and what they're doing and plugged into."

That means staying current on all of the aspects of pop culture that people are talking about, be it "American Idol" or "Dancing With the Stars" or "17 Again," because radio is an entertainment medium that needs to reflect its constituency. Wall advises that jocks make sure they bring content from those sources into their on-air work.

Another important point is not to narrow your focus down to simply what's contained within the station's format. Wall cites the popularity of singers like Britney Spears, Taylor Swift or Carrie Underwood, saying it would be a mistake to not talk about popular entertainment items just because the artists involved might not be on the station playlist.

"Those guys cross all genres, and to think people don't know who they are simply because you don't play their music is very naïve," Wall says. "There are too many people who live within those four walls—who think the entire universe revolves around their format, and if it's not in their format, you should ignore it—and I think that's a bad idea. So find out what your listeners are plugged into and interject it into your show in short bursts, like over the intros of songs."

In terms of delivery, natural is in. "I think the days of having the 'DJ voice' and all that are over—it fits on certain formats, but for the most part, people want to connect," says Wall, who believes listeners want a person on the other end of their radio to entertain them and keep them informed, not merely talk at them. "If you can make them smile, you're going to make a friend; if you can make them laugh, you can make a friend for life."

However, Wall cautions that it's not worth it to push it right out of the gate and immediately try to be funny in every break, saying he's only seen it

work a handful of times simply because the jocks doing it were so naturally funny that it came easily to them to make people laugh during every break.

He also stresses the importance of promoting what's coming up, saying that backselling is a bad idea, because looking back tells listeners who just tuned in that they just missed material. The average

commute is about 15-20 minutes, so jocks should give listeners a reason to stick around for that length of time by selling them on something new and intriguing coming up.

"It's appointment listening, and if they think they're going to miss something and you've sold them on it, they'll sit in their car until they hear it, or they'll get to wherever they're going and tune you in, either in the office online or on the radio in their houses," Wall says. "Tease through spots—TSL is the

trick. You want them to listen longer, so it's really important to have something going on on your station that you can keep listeners around for."



'The days of having the "DJ voice" and all that are over—it fits on certain formats, but for the most part, people want to connect.'

—Steve Wall

50 Ways To Read A Liner

One aspect of repeatedly selling material is ensuring that personalities make the same information sound different each time they give it out. "I remember years ago, someone told me that being on the air is like doing a play every single night: You go out on the stage and perform the same lines to a new audience," he says. "But you've got to be fresh—how do you do that? You do that by taking a liner card and figuring out how to sell it 50 different ways."

The magnitude of show prep can't be dismissed easily, though in today's busy world, it may be tempting for jocks to quickly throw together some material by scanning the "weird news" headlines or local entertainment calendar. Wall, however, believes every jock should walk into the studio with more prep than they need, so while they're actually on the air, they can focus on producing the show rather than putting it together.

"As a PD, it might be easier to do this because you have a little more left brain-right brain crossover working, but you're able to pull out and hear how you're delivering the material," he says. "Do I need to pause here? Is my read real?" All of these things that you sit down and go over with and coach your jocks about, you now have to apply to yourself. Prep is totally important—if you walk into the studio without any prep, you better have someone writing amazing liner cards, or you're just announcing records. But something every 15-20 minutes better be unique on your station."

Be careful not to repeat your material. Listeners typically spend more time with adult formats since it's something that can be turned on all day at work, so the chances of your audience completely turning over during the course of a show are smaller. Wall says it's so much easier these days to find new information on artists to promote, either through their blogs or Twitter or Facebook accounts. **R&R**

Visit The Wall

Steve Wall is currently programming and doing mornings at Spokane Television's KXLY (the River 99.9)/Spokane, but the trail of call letters he's worked with stretches far behind him, including XHTZ (Z90)/San Diego, KMXV (Mix 93.3)/Kansas City, KWNN/Stockton and KDON/Monterey. He still operates his Talent Farm consultancy.



► **MICHAEL JOHNS**, LAST YEAR'S EIGHTH-PLACE FINALIST ON "AMERICAN IDOL," WINS THE VOTE OF AC PROGRAMMERS AS "HEART ON MY SLEEVE" MARKS HIS FIRST CHART INK AT NO. 27. THE BALLAD INTRODUCES THE AUSTRALIAN-BORN ARTIST'S FIRST POST-"IDOL" ALBUM, "HOLD BACK MY HEART," DUE JUNE 23.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	NIelsen BDS CERTIFICATIONS	HITPREDICTOR STATUS	PLAYS TW	CHG +/-	AUDIENCE MILLIONS	RANK
1	1	40	JASON MRAZ I'M YOURS	NO. 1 (15 WKS)	114 ☆	1975	-3	16.415	1
2	2	29	TAYLOR SWIFT LOVE STORY		113 ☆	1909	+7	15.575	2
3	3	43	COLDPLAY VIVA LA VIDA		113 ☆	1717	-7	14.822	3
4	5	34	DAUGHTRY WHAT ABOUT NOW		11 ☆	1695	+17	14.814	4
5	4	30	LEONA LEWIS BETTER IN TIME		113 ☆	1640	-66	14.218	5
6	6	29	GAVIN ROSSDALE LOVE REMAINS THE SAME		112 ☆	1237	+37	7.426	8
7	7	51	DAVID COOK THE TIME OF MY LIFE		112 ☆	1075	-118	8.721	6
8	9	14	SEAL IF YOU DON'T KNOW ME BY NOW		11 ☆	1010	+116	5.995	11
9	8	47	NATASHA BEDINGFIELD POCKETFUL OF SUNSHINE		113 ☆	911	-88	6.800	9
10	12	9	MILEY CYRUS THE CLIMB	MOST INCREASED PLAYS		892	+196	6.297	10
11	11	16	THE FRAY YOU FOUND ME		112 ☆	877	+106	7.582	7
12	14	14	LIONEL RICHIE JUST GO		11 ☆	630	+38	3.616	13
13	15	18	DAVID COOK LIGHT ON		11 ☆	556	+33	2.903	14
14	13	17	JIM BRICKMAN FEATURING RUSH OF FOOLS NEVER FAR AWAY		11 ☆	512	-94	2.148	17
15	16	13	MATT NATHANSON COME ON GET HIGHER		11 ☆	440	+45	2.460	15
16	17	19	KATY PERRY HOT N COLD		113 ☆	339	+13	3.902	12
17	19	8	MERCYME FINALLY HOME		11 ☆	265	+26	0.904	22
18	18	20	NICKELBACK GOTTA BE SOMEBODY		112 ☆	252	-12	1.720	21
19	23	3	PLAIN WHITE T'S 1, 2, 3, 4	AIRPOWER		233	+68	2.154	16
20	21	11	JOURNEY WHERE DID I LOSE YOUR LOVE		11 ☆	218	+38	0.460	28
21	22	10	KELLY CLARKSON MY LIFE WOULD SUCK WITHOUT YOU		11	206	+32	1.775	20
22	20	5	RASCAL FLATTS HERE COMES GOODBYE		11 ☆	192	+18	0.758	24
23	24	5	JASON MRAZ & COLBIE CAILLAT LUCKY		11 ☆	180	+51	1.958	19
24	25	4	INDIA.ARIE FEATURING GRAMPS MORGAN THERAPY		11 ☆	161	+34	0.291	30
25	26	4	PINK SOBER		11	150	+23	2.059	18
26	27	6	KATY PERRY THINKING OF YOU		11	121	-2	0.279	-
27	NEW		MICHAEL JOHNS HEART ON MY SLEEVE		11	81	+49	0.077	-
28	30	2	MICHAEL DAMIAN ROCK ON (2009)		11	79	-1	0.098	-
29	29	2	JIMMY WAYNE DO YOU BELIEVE ME NOW		11	76	-6	0.086	-
30	NEW		NICKELBACK IF TODAY WAS YOUR LAST DAY		11	71	-6	0.493	27

MOST ADDED

ARTIST TITLE / LABEL	NEW STATIONS
JIMMY BUFFETT Summerzcool (Mailboat)	9
JASON MRAZ & COLBIE CAILLAT Lucky (Atlantic/RRP)	7
CLAUDIA PAVELL Don't Miss Missing You (Scikron)	4
SEAL If You Don't Know Me By Now (143/Warner Bros.)	3
THE FRAY You Found Me (Epic)	2
MERCYME Finally Home (INO/Columbia)	2
DAVID COOK Light On (19/RCA/RMG)	2
INDIA.ARIE FEAT. GRAMPS MORGAN Therapy (Soulbird/Universal Republic)	2

ADDED AT... WRSR *lite 96.9*
Huntsville, AL
PD: John Malone
MD: Nate Cholevik
Jason Mraz & Colbie Caillat, Lucky, 0
Jimmy Buffett, Summerzcool, 0

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NEW AND ACTIVE

ARTIST TITLE / LABEL	PLAYS /GAIN	ARTIST TITLE / LABEL	PLAYS /GAIN
ROB THOMAS Her Diamonds (Emblem/Antiatic)	53/2	SHINEDOWN Second Chance (Atlantic)	23/6
LADY GAGA FEAT. COLBY O'DONIS Just Dance (Streamline/KonLive/Cherrytree/Interscope)	31/11	LEANN RIMES What I Cannot Change (Curb/Reprise)	21/1
DAVID COOK Come Back To Me (19/RCA/RMG)	29/9	CHRIS ISAAK We Let Her Down (Wicked Game/Reprise)	21/0
CHARLIE FARREN & CANDY O'TERRY You Are The Only One (FMan)	26/1	BEYONCE Halo (Music World/Columbia)	20/20
THE PUSSYCAT DOLLS I Hate This Part (Interscope)	24/4	LIFEHOUSE Broken (Geffen/Interscope)	17/14

MOST INCREASED PLAYS

- +196** **MILEY CYRUS**
The Climb (Walt Disney/Hollywood)
KCKC +19, WMGV +17, WCDV +13, KNEV +13, KRNO +11, WRVR +9, WLTW +9, WROZ +9, KSNE +9, KESZ +8
- +116** **SEAL**
If You Don't Know Me By Now (143/Warner Bros.)
KCKC +9, KESZ +7, WVAF +6, KBAY +5, KUOL +5, WDEF +3, KSNE +3, WYJB +3, WKJY +2, WJXB +2
- +106** **THE FRAY**
You Found Me (Epic)
WMXS +20, WARM +16, WEBC +16, WRRM +14, KNEV +13, WCDV +12, WROZ +8, WHUD +7, WLTW +7, KBAY +6
- +68** **PLAIN WHITE T'S**
1, 2, 3, 4 (Hollywood)
KCKC +19, WCDV +16, WWL +16, WAHR +7, KSSK +4, WDEF +3, WFMK +3, WYJB +3, WKJY +2, WJXB +2
- +51** **JASON MRAZ & COLBIE CAILLAT**
Lucky (Atlantic/RRP)
WWLJ +7, WJNP +11, WWSF +5, 5XBL +5, WSNY +5, WALK +4, KBEE +4, WZLD +4, WSRS +3, WKJY +2

RECURRENTS

THIS WEEK	ARTIST TITLE / IMPRINT / PROMOTION LABEL	NIelsen BDS CERTIFICATIONS	PLAYS TW	LW
1	SARA BAREILLES LOVE SONG (EPIC)	115	868	845
2	FERGIE BIG GIRLS DON'T CRY (WILL.I.AM&M/INTERSCOPE)	117	784	763
3	DAVID ARCHULETA CRUSH (19/JIVE/JLG)	11	780	870
4	COLBIE CAILLAT BUBBLY (UNIVERSAL REPUBLIC)	115	769	781
5	LEONA LEWIS BLEEDING LOVE (SYCO/J/RMG)	116	683	683

THIS WEEK	ARTIST TITLE / IMPRINT / PROMOTION LABEL	NIelsen BDS CERTIFICATIONS	PLAYS TW	LW
6	TIMBALAND FEATURING ONEREPUBLIC APOLOGIZE (MOSLEY/BLACKGROUND/INTERSCOPE)	117	671	758
7	JOHN MAYER WAITING ON THE WORLD TO CHANGE (AWARE/COLUMBIA)	115	637	638
8	NATASHA BEDINGFIELD UNWRITTEN (EPIC)	117	631	616
9	LIFEHOUSE WHATEVER IT TAKES (Geffen/INTERSCOPE)	112	624	578
10	DAUGHTRY FEELS LIKE TONIGHT (RCA/RMG)	113	618	642

FOR WEEK ENDING MAY 10, 2009
LEGEND: See legend to charts in charts section for rules and symbol explanations.
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► **PINK** MATCHES HER FASTEST ASCENSION TO THE TOP 20, AS "PLEASE DON'T LEAVE ME" ZOOMS 24-20 (UP 270 PLAYS) IN ITS FOURTH WEEK. ONLY LAST YEAR'S "SO WHAT" REACHED THE CHART'S UPPER HALF AS QUICKLY. AT CHR/TOP 40, HER NEW HIT PUSHES 22-21 (UP 195).

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	NIelsen BDS CERTIFICATIONS	HITPREDICTOR STATUS	IMPRINT / PROMOTION LABEL	PLAYS TW	+/ -	AUDIENCE MILLIONS	RANK
1	2	26	THE ALL AMERICAN REJECTS	GIVES YOU HEELS	ND. 1 (1 WK)	11 ☆	DOGHOUSE/DGC/INTERSCOPE	3169	-100	17.959	1
2	1	24	THE FRAY	YOU FOUND ME		112 ☆	EPIC	3164	-111	17.195	3
3	3	21	PINK	SOBER		11 ☆	LAFACE/JLG	3036	-136	17.741	2
4	4	17	KELLY CLARKSON	MY LIFE WOULD SUCK WITHOUT YOU		11 ☆	19/RCA/RMG	2803	-71	15.419	4
5	5	29	PLAIN WHITE T'S	1, 2, 3, 4		☆	HOLLYWOOD	2446	-57	13.491	5
6	8	25	THEORY OF A DEADMAN	NOT MEANT TO BE		☆	604/ROADRUNNER/RRP	2326	+189	10.514	9
7	10	7	NICKELBACK	IF TODAY WAS YOUR LAST DAY		☆	ROADRUNNER/RRP	2265	+194	10.954	8
8	6	25	TAYLOR SWIFT	LOVE STORY		113 ☆	BIG MACHINE/UNIVERSAL REPUBLIC	2080	-94	12.801	6
9	7	23	LADY GAGA FEATURING COLBY O'DONIS	JUST DANCE		113 ☆	STREAMLINE/KONLIVE/CERRYTREE/INTERSCOPE	2056	-95	11.818	7
10	11	7	SHINEDOWN	SECOND CHANCE		11 ☆	ATLANTIC	1932	+322	8.628	12
11	9	17	JASON MRAZ & COLBIE CAILLAT	LUCKY		☆	ATLANTIC/RRP	1908	-164	9.526	10
12	13	3	ROB THOMAS	HER DIAMONDS	MOST INCREASED PLAYS	☆	EMBLEM/ATLANTIC	1703	+344	9.319	11
13	12	10	CAROLINA LIAR	SHOW ME WHAT I'M LOOKING FOR		☆	ATLANTIC	1544	+130	5.961	15
14	15	8	MILEY CYRUS	THE CLIMB		☆	WALT DISNEY/HOLLYWOOD	1284	+106	6.118	14
15	16	9	LADY GAGA	POKER FACE		11 ☆	STREAMLINE/KONLIVE/CERRYTREE/INTERSCOPE	1270	+177	5.905	16
16	17	5	DAVID COOK	COME BACK TO ME		☆	19/RCA/RMG	1244	+209	6.403	13
17	18	12	O.A.R.	THIS TOWN		☆	EVERFINE/ATLANTIC/RRP	1074	+43	3.514	19
18	14	15	NATASHA BEDINGFIELD	SOULMATE		☆	PHONOGENIC/EPIC	1066	-188	3.863	18
19	15	9	THE SCRIPT	THE MAN WHO CAN'T BE MOVED		☆	PHONOGENIC/EPIC	1065	+76	3.338	21
20	24	4	PINK	PLEASE DON'T LEAVE ME	AIRPOWER	☆	LAFACE/JLG	911	+270	3.866	17
21	22	10	THE OFFSPRING	KRISTY, ARE YOU DOING OK?		☆	COLUMBIA	806	+9	1.826	26
22	28	3	KELLY CLARKSON	I DO NOT HOOK UP		☆	19/RCA/RMG	790	+267	3.476	20
23	23	8	U2	MAGNIFICENT		☆	ISLAND/INTERSCOPE	717	+32	2.668	24
24	21	14	LILY ALLEN	THE FEAR		☆	CAPITOL	680	-252	1.681	27
25	25	3	DAVE MATTHEWS BAND	FUNNY THE WAY IT IS		☆	RCA/RMG	659	+129	2.708	23
26	26	7	MAT KEARNEY	CLOSER TO LOVE		☆	AWARE/COLUMBIA	656	+40	1.496	28
27	5	5	PARACHUTE	SHE IS LOVE		☆	MERCURY/IDJMG	595	+37	1.128	33
28	30	6	SAFETYSUIT	STAY		☆	UNIVERSAL MOTOWN	569	+48	1.200	31
29	20	17	KATY PERRY	THINKING OF YOU		☆	CAPITOL	537	-418	2.716	22
30	25	11	ERIN MCCARLEY	LOVE, SAVE THE EMPTY		☆	UNIVERSAL REPUBLIC	475	-145	1.053	34
31	32	5	JESSE MCCARTNEY FEATURING LUDACRIS	HOW DO YOU SLEEP?		☆	HOLLYWOOD	414	+25	1.344	29
32	31	5	FLO RIDA	RIGHT ROUND		11	POE BOY/ATLANTIC	334	-83	1.195	32
33	35	2	THE BLACK EYED PEAS	BOOM BOOM POW		☆	WILL.I.AM/INTERSCOPE	308	+50	1.253	30
34	36	2	BEYONCE	HALO		☆	MUSIC WORLD/COLUMBIA	307	+54	0.923	36
35	40	2	KINGS OF LEON	USE SOMEBODY		☆	RCA/RMG	277	+53	0.506	-
36	38	3	MATT NATHANSON	FALLING APART		☆	VANGUARD	262	+16	0.533	-
37	NEW		BRITNEY SPEARS	IF U SEEK AMY		☆	JIVE/JLG	240	+51	0.535	-
38	NEW		GREEN DAY	KNOW YOUR ENEMY		☆	REPRISE	222	+75	0.778	38
39	NEW		DAUGHTRY	NO SURPRISE	MOST ADDED	☆	19/RCA/RMG	220	+220	1.960	25
40	NEW		THE FRAY	NEVER SAY NEVER		☆	EPIC	212	-189	0.539	-

MOST ADDED

ARTIST TITLE / LABEL	NEW STATIONS
DAUGHTRY No Surprise (19/RCA/RMG)	27
THE FRAY Never Say Never (Epic)	12
PINK Please Don't Leave Me (LaFace/JLG)	9
SHINEDOWN Second Chance (Atlantic)	7
DAVID COOK Come Back To Me (19/RCA/RMG)	7
DAVE MATTHEWS BAND Funny The Way It Is (RCA/RMG)	6
COLDPLAY Life In Technicolor ii (Capitol)	6
KATY PERRY Waking Up In Vegas (Capitol)	6
ANGEL TAYLOR Make Me Believe (Aware/Columbia)	6
ROB THOMAS Her Diamonds (Emblem/Atlantic)	4

ADDED AT... KLCA Alice@965
Reno, NV
PD: Beej Bretz
MD: Connie Wray
30H13, Don't Trust Me, ID
Rob Thomas, Her Diamonds, B
Beyonce, Halo, O

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NEW AND ACTIVE

ARTIST TITLE / LABEL	PLAYS /GAIN	ARTIST TITLE / LABEL	PLAYS /GAIN
THE AIRBORNE TOXIC EVENT Sometime Around Midnight (MajorDomo/Shout! Factory/Island/IDJMG)	196/65	T.I. FEAT. JUSTIN TIMBERLAKE Dead And Gone (Grand Hustle/Atlantic)	150/42
COLDPLAY Life In Technicolor ii (Capitol)	193/162	PAPA ROACH Lifeline (DGC/Interscope)	118/45
KATY PERRY Waking Up In Vegas (Capitol)	184/96	3OH!3 Don't Trust Me (Photo Finish/Atlantic/RRP)	113/12
BETTER THAN EZRA Absolutely Still (Megaforce/RED)	169/19	MATT WERTZ Everything's Right (hand written/Universal Republic)	112/34
MICHAEL FRANTI & SPEARHEAD Say Hey (I Love You) (Boo Boo Wax/Anti-/Epitaph)	162/1	KINGS OF LEON Sex On Fire (RCA/RMG)	102/6

MOST INCREASED PLAYS

+344	☆ ROB THOMAS Her Diamonds (Emblem/Atlantic) KVLY +32, KEZR +22, WRMF +18, KFYZ +17, WJSJ +17, KMYI +16, KLTT +15, WYMA +15, KHMV +14, WRQX +14
+322	☆ SHINEDOWN Second Chance (Atlantic) WYMM +20, KSTZ +20, WKQP +19, KZZO +19, KPEK +17, WHYN +15, WRQX +15, WJNK +14, KSII +14, KSTP +13
+270	☆ PINK Please Don't Leave Me (LaFace/JLG) KZZO +18, KCDU +17, WZPT +17, KLCA +16, WMMX +16, WPLJ +15, KSTP +14, WQAL +14, KAMX +12, KCDA +11
+267	☆ KELLY CLARKSON I Do Not Hook Up (19/RCA/RMG) KQKQ +34, KLCA +23, WRMF +19, WZPT +19, KCDA +17, KQX +17, KFVY +11, WMC +10, KZZU +9, WTMX +9
+220	☆ DAUGHTRY No Surprise (19/RCA/RMG) WPLJ +20, KHMV +16, WXLN +15, KYIS +13, WPMF +13, SKPL +12, WVIC +12, KLLC +11, WMC +10, KDMX +8

FOR WEEK ENDING MAY 10, 2009
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Programmers tee off on U2 frontman's support of a performance royalty for radio

Not Pro Bono

Mike Boyle

MBoyle@RadioandRecords.com

no one can dispute the humanitarian intentions of U2's Bono, who after almost 30 years on the world stage has become one of the best-known philanthropic performers. Whether he's campaigning for third-world debt relief and using his celebrity to shine a light on the plight of Africa, including the AIDS pandemic, or raising awareness and funds to fight tuberculosis and malaria, the U2 singer's efforts have led to three Nobel Peace Prize nominations.

However, his recent remarks in support of the Performance Rights Act (H.R. 848, S. 379) detailed in a recent RIAA-backed musicFIRST press release have left many at radio questioning whether the Irish rocker really understands where his bread has been buttered since the release of U2's debut album, "Boy," in 1980.

Bono said, "While we have many friends at radio, and appreciate the many things that radio has done for our band over the years, we believe it's only fair that when radio makes money by playing a recording artist's music and selling advertising, the recording artist should be compensated just as songwriters are already."

Bono isn't the only rock star to publicly endorse the act. On March 10, Smashing Pumpkins leader Billy Corgan visited Capitol Hill to plead the case for himself and his fellow artists. "I am a big fan of radio," he testified in a congressional hearing, "and am very interested in its continued health and well being. Terrestrial radio has helped me to discover many of the artists that became influential to my life and artistic pursuits. I by no means see them as the bad guy." He added, however, that it was time to "redress an outmoded, unfair practice that favors one participant's needs over another's. This legislation is simply a form of restoration to artists long overdue."

As it stands now, 173 U.S. House members have signed on to an NAB-



Bono

sponsored resolution against what the powerful broadcast lobbyist has termed the performance "tax." The NAB says it needs 218 co-signers to put the brakes on the bill in the House. However, the NAB resolution is a nonbinding declaration and nothing more. On the other hand, the act has gained significant momentum and support and is awaiting action by the full House. It faces a tougher slog in the Senate, where Sen. Patrick Leahy, D-Vt., is its biggest supporter.

The positions of the NAB, some members of Congress, numerous artists and the labels on the contentious issue are well-known. Radio station owners are giving the notion of paying artist royalties—especially in light of the pallid economy—a huge thumbs-down. But what about radio programmers, many of whom have supported such bands as U2 for decades with thousands and thousands of spins? The opinions of a few of those programmers follow.

Willabee, OM/PD, Northshire Broadcasting alternative WEQX/Albany, N.Y.



Willabee

"I can understand why any artist, including Bono and Billy Corgan, would take this stance. But what Bono, Billy and other artists don't factor into the equation is the little guy. They see radio as a conglomerate and one big deep pocket. For independent operators such as WEQX, we just can't afford the additional royalties and fees. We already

Airplay History

U2's rock format top 10s in the Nielsen BDS era.

ALTERNATIVE

Peak Position, Title,

Peak Date

No. 1 (three weeks),

"Staring at the Sun,"

April 4, 1997

No. 1 (four), "Hold Me,

Thrill Me, Kiss Me, Kill

Me," June 16, 1995

No. 1 (four), "Vertigo,"

Oct. 29, 2004

No. 1 (four), "Disco-

theque," Jan. 24, 1997

No. 2, "Numb," July

30, 1993

No. 3, "Lemon," Oct.

15, 1993

No. 5, "Beautiful Day,"

Nov. 10, 2000

No. 5, "Get On Your

Boots," Feb. 13, 2009

No. 6, "All Because of

You," Jan. 21, 2005

No. 8, "Elevation,"

June 15, 2001

No. 9, "Sweetest

Thing," Dec. 11, 1998

No. 10, "Walk On,"

Feb. 23, 2001

ROCK

No. 1 (four), "Vertigo,"

Oct. 8, 2004

No. 3, "Beautiful Day,"

Oct. 13, 2000

No. 5, "Electrical

Storm," Oct. 4, 2002

No. 5, "All Because of

You," Feb. 25, 2005

No. 6, "Walk On," Feb.

9, 2001

No. 6, "Elevation,"

June 15, 2001

No. 10, "Staring at the

Sun," June 6, 1997

No. 10, "Sometimes You

Can't Make It on Your

Own," April 15, 2005

No. 10, "City of

Blinding Lights," July

22, 2005

ACTIVE ROCK

No. 6, "Vertigo," Nov.

19, 2004

Source: Nielsen BDS

pay through the nose for ASCAP, BMI and SESAC, plus the Internet streaming royalties.

"We've supported new music and helped sell a lot of records over our 25 years. Maybe it is time for radio to charge the artists a royalty for all the records sold in their respective markets. Oh, wait, that would be called payola.

"At some point, when these royalties become too much to bear, the mom-and-pop shops might have to think about other ways to use their radio signals. I don't know how many records talk radio sells. Probably not many."

Curtis Kay, PD/MD, Greater Media rock WDHA/Morristown, N.J.

"I remember in 1980

playing this new band

from Ireland and expos-

ing them to WDHA lis-

teners for the first time.

Would this radio station

have taken a chance on

that strange band called

U2 had we been forced

to pay a performance fee? My guess is no. Multiply

that by the numerous radio stations in the U.S. that

wouldn't have taken that chance on U2—because it

wasn't cost-effective—and the math is pretty easy."



Kay

Keith Hastings, PD, Saga Communications rock WHQG/Milwaukee



Hastings

"Bono has, again and

again in his career, given

props to WBCN in

Boston and credited

them with getting the

band launched in

America. His quote from

an old BCN television

spot was, "If it wasn't for

'BCN, we'd all be fucked." I'm told he even gave them

a shout-out in a recent nationwide live broadcast.

Given those free expressions of adoration from him,

there's no other way to view his position on this issue

other than a slap in the face of our industry. He's the

frontman for a career that would never have reached

the heights it did without free broadcast terrestrial radio.

"Perhaps Bono should discuss the issue further in

depth at any of America's thousands of local radio sta-

tions. Better yet, he should discuss it with the hun-

dreds of professionals that have been displaced in this

business lately. In a word, Bono is being hypocritical,

and it sickens me to see him bite the hand that has

fed him so well."

A Parting Shot

Saga Communications executive VP Steve Goldstein

took notice of how U2 recently and "masterfully"

used radio and TV to introduce its new album, "No

Line on the Horizon." He says, "They are certainly

cognizant of the importance of the relationship."

To Goldstein, this issue is all about a wrecked music

industry in search of a business model. "Unfortunately

they have landed on our doorstep at one of our

weakest moments. You think [the Associated Press] is

going to get more money from newspapers right

now? We are not part of the bailout plan."

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► **SILVERGUN PICKUPS** SCORE THEIR SECOND TOP FIVE, AS "PANIC SWITCH" CLIMBS 7-5 (UP 95 PLAYS). THE TRACK MATCHES THE QUARTET'S SHOWING WITH "LAZY EYE," WHICH SPENT FIVE WEEKS AT NO. 5 IN 2007. THE GROUP'S ALBUM "SWOON" OPENED AT NO. 7 ON THE BILLBOARD 200 EARLIER THIS MONTH.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	NIelsen BDS CERTIFICATIONS	HITPREDICTOR STATUS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS	RANK
1	1	4	GREEN DAY Know Your Enemy	NO. 1 (3 WKS)	REPRISE	2445 +204	11.994	1
2	2	17	KINGS OF LEON Use Somebody		RCA/RMG	1889 +11	10.581	2
3	3	5	311 Hey You		VOLCANO/JLG	1644 +96	6.377	6
4	5	19	RISE AGAINST Audience of One		DGC/INTERSCOPE	1516 -12	5.537	8
5	7	9	SILVERGUN PICKUPS Panic Switch		DANGEBIRD	1513 +95	7.619	3
6	4	32	ANBERLIN Feel Good Drag		UNIVERSAL REPUBLIC	1500 -30	7.350	4
7	6	11	SEETHER Careless Whisper		WIND-UP	1437 +8	5.413	9
8	10	8	CAGE THE ELEPHANT Ain't No Rest for the Wicked	MOST INCREASED PLAYS	DSP/JIVE/JLG	1391 +240	5.064	10
9	9	6	INCUBUS Black Heart Inertia		IMMORTAL/EPIC	1389 +67	5.719	7
10	8	17	PAPA ROACH Lifeline		DGC/INTERSCOPE	1229 -53	3.796	15
11	11	38	KINGS OF LEON Sex on Fire		RCA/RMG	1027 +39	6.641	5
12	12	11	DEPECHE MODE Wrong		MUTE/VIRGIN/CAPITOL	958 +19	3.750	17
13	13	34	SHINEDOWN Second Chance		ATLANTIC	854 -34	3.252	18
14	20	10	FRANZ FERDINAND No You Girls		DOMINO/EPIC	775 +81	2.331	22
15	16	40	THE AIRBORNE TOXIC EVENT Sometime Around Midnight		MAJORDOMO/SHOUT! FACTORY/ISLAND/DJMG	755 -28	3.960	12
16	15	45	APOCALYPTICA FEATURING ADAM GONTIER I Don't Care		20-ZO/JIVE/JLG	747 -36	3.950	14
17	14	26	MGMT Kids		COLUMBIA	743 -147	3.766	16
18	21	11	YEAH YEAH YEAHS Zero	AIRPOWER	DRESS UP/DGC/INTERSCOPE	701 +37	3.952	13
19	19	8	DISTURBED The Night		REPRISE	677 +24	1.664	28
20	17	30	INCUBUS Love Hurts		IMMORTAL/EPIC	670 -100	4.604	11
21	22	13	DEATH CAB FOR CUTIE Grapevine Fires		ATLANTIC	668 +16	2.570	20
22	24	3	DAVE MATTHEWS BAND Funny the Way It Is		RCA/RMG	643 +98	1.949	23
23	27	4	RANCID Last One to Die		HELLCAT/EPITAPH	609 +131	2.515	21
24	31	2	TAKING BACK SUNDAY Sink Into Me		WARNER BROS.	581 +156	1.866	25
25	28	7	MANCHESTER ORCHESTRA I've Got Friends		CANVASBACK/COLUMBIA	574 +111	1.222	32
26	18	19	BLUE OCTOBER Dirt Room		UNIVERSAL MOTOWN	547 -196	3.106	19
27	25	5	SHINEDOWN Sound of Madness		ATLANTIC	540 +61	1.619	30
28	23	9	U2 Magnificent		ISLAND/INTERSCOPE	443 -167	1.810	27
29	30	7	SAVING ABEL Drowning (Face Down)		SKIDDCO/VIRGIN/CAPITOL	432 +14	1.214	33
30	26	18	THEORY OF A DEADMAN Hate My Life		604/ROADRUNNER/RRP	374 -54	0.823	-
31	32	7	IDA MARIA I Like You So Much Better When You're Naked		MERCURY/FONTANA/DJMG	364 +4	0.831	-
32	35	3	BIG B Sinner		SUBURBAN NOIZE	356 +42	1.864	26
33	34	9	POP EVIL 100 in a 55		PAZZO/UNIVERSAL REPUBLIC	319 +3	0.542	-
34	40	3	PEOPLE IN PLANES Last Man Standing		WIND-UP	302 +54	0.687	-
35	37	2	THE RED JUMPSUIT APPARATUS Pen & Paper (Something Typical)		VIRGIN/CAPITOL	298 +25	0.839	-
36	36	5	HOLLYWOOD UNDEAD Young		A&M/OCTONE/INTERSCOPE	295 +8	0.800	-
37	29	12	PEARL JAM Brother		LEGACY/EPIC	272 -124	0.770	-
38	33	13	COLDPLAY Life in Technicolor II		CAPITOL	263 -79	1.641	29
39	38	5	ALL THAT REMAINS Two Weeks		PROSTHETIC/RAZOR & TIE	262 +21	0.464	-
40	NEW		METRIC Help I'm Alive		METRIC/LAST GANG	261 +55	0.983	38

MOST ADDED

ARTIST TITLE / LABEL	NEW STATIONS
THE AIRBORNE TOXIC EVENT Wishing Well (Majordomo/Shout! Factory/Island/DJMG) KJEE, KRAB, WARQ, WEQX, WGRD, WLUM, WZNE	7
MANCHESTER ORCHESTRA I've Got Friends (Canvasback/Columbia) KFTE, KRAB, WBTZ, WJRR, WWDC, WXDX	6
RANCID Last One To Die (Hellcat/Epitaph) KROX, WEND, WJRR, WROX, WWDC, WXDX	6
DAVE MATTHEWS BAND Funny The Way It Is (RCA/RMG) KCML, KRAB, KTCL, WBCN, WWDC	5
HOLLYWOOD UNDEAD Young (A&M/Octone/Interscope) KNXX, KQRA, KRAB, WWDC, WXDX	5
THE OFFSPRING Half-Truism (Columbia) KNDD, WARQ, WCYY, WLUM, WZNE	5
TAKING BACK SUNDAY Sink Into Me (Warner Bros.) KMYZ, WARQ, WROX, WSUN	4
PEOPLE IN PLANES Last Man Standing (Wind-up) KNXX, WJRR, WWDC, WXDX	4
METALLICA All Nightmare Long (Warner Bros.) KPNT, KQRA, KXTE, WMFS	4
SHINEDOWN Sound Of Madness (Atlantic) KFRF, KRZQ, WSUN	3

ADDED AT... WROX
Norfolk, VA
PD: Jay Michaels
MD: James Steele
Saving Abel, Drowning (Face Down), 1
Rancid, Last One To Die, O
The Sounds, No One Sleeps When I'm Awake, O
Taking Back Sunday, Sink Into Me, O

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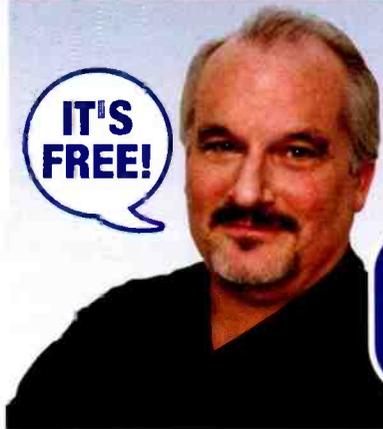
NEW AND ACTIVE

ARTIST TITLE / LABEL	PLAYS /GAIN	ARTIST TITLE / LABEL	PLAYS /GAIN
CAVO Champagne (Reprise)	245/25	DROWNING POOL 37 Stitches (Eleven Seven)	198/22
THE OFFSPRING Half-Truism (Columbia)	243/64	PLACEBO For What It's Worth (Vagrant)	197/84
WHITE LIES To Lose My Life (Fiction/Interscope)	237/24	MUOVAYNE Scarlet Letters (Epic)	182/2
BILLY BOY ON POISON On My Way (Ironworks/Universal Republic)	221/33	MARILYN MANSON Arma-Godd**n-Motherf**kin-Geddon (Interscope)	177/57
THE KILLERS A Dustland Fairytale (Island/DJMG)	201/60	KINGS OF LEON Notion (RCA/RMG)	160/80

MOST INCREASED PLAYS

+240	CAGE THE ELEPHANT Ain't No Rest For The Wicked (DSP/Jive/JLG) WLUM +26, WROX +20, KNDD +16, WSUN +14, WEND +12, WZJO +11, WFXH +10, KYSR +10, WJRR +10, WKQX +9
+204	GREEN DAY Know Your Enemy (Reprise) WLUM +26, WROX +20, KNDD +16, WSUN +14, WEND +12, WZJO +11, WFXH +10, KYSR +10, WJRR +10, WKQX +9
+156	TAKING BACK SUNDAY Sink Into Me (Warner Bros.) KNXX +11, WZJO +11, KXTE +9, WCYY +9, WLUM +9, WKQX +9, WTRZ +9, KRAB +8, WFNX +8, KNDD +8
+131	RANCID Last One To Die (Hellcat/Epitaph) WRZX +5, WXDX +3, WWDC +11, KNDD +10, WJRR +10, WEND +8, WBCN +6, WBRU +6, WLUM +6, KCML +5
+111	MANCHESTER ORCHESTRA I've Got Friends (Canvasback/Columbia) WRZX +12, WXDX +11, KNDD +9, WKRL +8, WWDC +8, WJRR +8, KRAB +7, WSWD +6, WZNE +5, KNXX +5

FOR WEEK ENDING MAY 10, 2009
LEGEND: See legend to charts in charts section for rules and symbol explanations.
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-Tom Calococci, OM/PD, WPOW (Power 96)/Miami

"Nice change in Street Talk today - can finally read on my BlackBerry! Hooray!"
-Marc Ratner

"Love the new BlackBerry-friendly format..."
-Ken Lucek, Reprise

"Kev-O! This new format is awesome! I am awestruck!"
-Frank Murray, VP of Promotion, Robbins Entertainment

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▶ **POP EVIL'S** "100 IN A 55" SPEEDS 12-10 TO BECOME THE FIFTH SONG IN THE ACTIVE ROCK CHART'S HISTORY TO REACH THE TOP 10 IN 25 WEEKS OR MORE. THE TRACK IS THE THIRD TO DO SO THIS YEAR, FOLLOWING DROWNING POOL'S "37 STITCHES" (NO. 6) AND ALL THAT REMAINS' "TWO WEEKS" (NO. 7).

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	11 NIelsen BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS RANK
1	1	17	PAPA ROACH LIFELINE	NO. 1 (6 WKS) DGC/INTERSCOPE	1651 +83	5.064 2
2	2	4	GREEN DAY KNOW YOUR ENEMY	MOST INCREASED PLAYS REPRISE	1535 +184	5.221 1
3	3	14	DISTURBED THE NIGHT	REPRISE	1372 +37	4.259 3
4	5	11	SEETHER CARELESS WHISPER	WIND-UP	1207 +68	3.526 6
5	8	7	SHINEDOWN SOUND OF MADNESS	ATLANTIC	1175 +118	3.652 4
6	4	36	DROWNING POOL 37 STITCHES	ELEVEN SEVEN	1171 +1	3.557 5
7	6	33	ALL THAT REMAINS TWO WEEKS	PRDSTHETIC/RAZOR & TIE	1030 -48	2.722 10
8	10	9	SAVING ABEL DROWNING (FACE DOWN)	SKIDD/CO/VIRGIN/CAPITOL	955 +38	2.826 9
9	9	19	RED DEATH OF ME	ESSENTIAL/RED	921 -16	2.114 14
10	12	25	POP EVIL 100 IN A 55	PAZZO/UNIVERSAL REPUBLIC	905 +2	2.659 11
11	7	29	SLIPKNOT DEAD MEMORIES	ROADRUNNER/RRP	874 -184	2.898 8
12	11	24	THEORY OF A DEADMAN HATE MY LIFE	604/ROADRUNNER/RRP	847 -64	2.286 13
13	15	9	MUDVAYNE SCARLET LETTERS	EPIC	799 +72	1.884 16
14	13	33	MUDVAYNE DO WHAT YOU DO	EPIC	785 -55	3.167 7
15	14	36	SHINEDOWN SECOND CHANCE	ATLANTIC	731 -18	2.294 12
16	17	4	CAVO CHAMPAGNE	REPRISE	730 +89	2.018 15
17	18	15	BURN H.A.L.O. DIRTY LITTLE GIRL	RAWKHEAD RECORDS/ILG	646 +20	1.251 21
18	19	10	THE VEER UNION SEASONS	UNIVERSAL MOTOWN	629 +16	1.610 17
19	20	14	HURT WARS	AMUSEMENT	595 -7	1.202 22
20	21	13	TRAPT CONTAGIOUS	ELEVEN SEVEN	567 -8	1.371 19
21	23	6	HALESTORM I GET OFF	ATLANTIC	539 +30	1.493 18
22	27	10	SINCE OCTOBER GUILTY	TOOTH & NAIL/CAPITOL	462 +60	0.781 31
23	22	12	PEARL JAM BROTHER	LEGACY/EPIC	446 -116	1.312 20
24	25	9	REV THEORY FAR FROM OVER	VAN HOWES/MALOOFF/DGC/INTERSCOPE	435 -10	1.087 24
25	28	10	HOLLYWOOD UNDEAD YOUNG	A&M/OCTONE/INTERSCOPE	431 +38	0.794 29
26	29	6	SALIVA HOW COULD YOU?	ISLAND/DJMG	419 +32	1.191 23
27	24	18	HINDER UP ALL NIGHT	UNIVERSAL REPUBLIC	379 -101	0.789 30
28	32	3	CAGE THE ELEPHANT AIN'T NO REST FOR THE WICKED	DSP/JIVE/JLG	356 +98	0.873 25
29	30	7	ROYAL BLISS WE DID NOTHING WRONG	MEROVINGIAN/CAROLINE/CAPITOL	334 +20	0.808 28
30	36	3	INCUBUS BLACK HEAR INERTIA	IMMORTAL/EPIC	284 +61	0.650 33
31	31	5	THE PARLOR MOB HARD TIMES	IN DE COOT/ROADRUNNER/RRP	263 +3	0.398 -
32	NEW		KINGS OF LEON USE SOMEBODY	RCA/RMG	252 +77	0.868 26
33	39	2	311 HEY YOU	VOLCANO/JLG	231 +44	0.414 40
34	RE-ENTRY		LACUNA COIL SPELLBOUNE	CENTURY MEDIA	226 +54	0.387 -
35	35	5	10 YEARS ACTIONS AND MOTIVES	UNIVERSAL REPUBLIC	223 -2	0.576 36
36	38	2	MOTLEY CRUE, GODSMACK, THEORY OF A DEADMAN, DROWNING POOL & CHARM CITY DEVILS WHITE TRASH CIRCUS	MOTLEY/ELEVEN SEVEN	207 +7	0.470 39
37	NEW		SLIPKNOT SULFUR	ROADRUNNER/RRP	205 +108	0.550 37
38	33	4	U2 MAGNIFICENT	ISLAND/INTERSCOPE	205 -51	0.583 35
39	34	12	(HED) P.E. RENEGADE	SUBURBAN NOIZE	203 -31	0.332 -
40	NEW		METALLICA ALL NIGHTMARE LONG	MOST ADDED WARNER BROS.	202 +158	0.620 34

+ MOST ADDED

ARTIST TITLE / LABEL	NEW STATIONS
METALLICA All Nightmare Long (Warner Bros.) KDOT, KHTB, KISW, KOMP, KQRC, KXXR, KZRQ, WAAF, WBYR, WIIL, WIYY, WRIF, WWBN, WXQR, WZMR, WZOR	16
NICKELBACK Burn It To The Ground (Roadrunner/RRP) KHTB, KHTQ, KILQ, KLAQ, KOMP, WBYR, WNFZ, WQXA, WRUF, WRXW, WTPT, WXQR, WYBB	13
SLIPKNOT Sulfur (Roadrunner/RRP) KDJE, KXFX, WQXA, WRIF, WRXW	5
STAINED This Is It (Flip/Atlantic) KHTB, KHTQ, WBSX, WIIL, WXQR	5
HALESTORM I Get Off (Atlantic) KRXQ, KZRQ, WCPR, WTPT	4
CAGE THE ELEPHANT Ain't No Rest For The Wicked (DSP/Jive/JLG) KOMP, KTEC, WQXA, WRIF	4
MARILYN MANSON Arma-godd**n-motherf**kin-geddon (Interscope) WBSX, WIIL, WIYY, WLZX	4
THE OFFSPRING Half-Truism (Columbia) KHTB, WIIL, WIYY, WJLO	4
POP EVIL 100 In A 55 (Universal Republic) KRXQ, WLZX, WZOR	3
MUDVAYNE Scarlet Letters (Epic) KISS, KUPD, WRAT	3

NEW AND ACTIVE

ARTIST TITLE / LABEL	PLAYS /GAIN	ARTIST TITLE / LABEL	PLAYS /GAIN
MARILYN MANSON Arma-Godd**n-Motherf**kin-Geddon (Interscope)	199/92	DIVIDE THE DAY One Night Stand (Universal Republic)	153/72
TOTAL STATIONS:	24	TOTAL STATIONS:	23
CROOKED X Gone (Meteor 17/MPM/Capitol)	181/3	CHARM CITY DEVILS Let's Rock N Roll (Eleven Seven)	148/11
TOTAL STATIONS:	36	TOTAL STATIONS:	17
NICKELBACK Burn It To The Ground (Roadrunner/RRP)	180/90	MASTODON Oblivion (Relapse/Sire/Reprise)	139/16
TOTAL STATIONS:	19	TOTAL STATIONS:	22
CHICKENFOOT Oh Yeah (Redline)	174/44	POWERMAN 5000 Super Villain (Mighty Loud)	132/8
TOTAL STATIONS:	17	TOTAL STATIONS:	18
PAPERCUT MASSACRE Left 4 Dead (Wind-up)	154/37	STAINED This Is It (Flip/Atlantic)	119/62
TOTAL STATIONS:	18	TOTAL STATIONS:	14

↑ MOST INCREASED PLAYS

+184	GREEN DAY Know Your Enemy (Reprise) KTEG +44, WRIT +18, KOMP +17, WEDG +15, KFRQ +14, WCHZ +6, WRZK +6, KDJE -5, WWBN +5, KZRQ +5
+158	METALLICA All Nightmare Long (Warner Bros.) WKLQ +22, KHTQ +19, WBLZ +18, WYBB +18, WEDG +14, SXOC +13, KZZQ +12, KXXR +8, WJLO +6, WAQX +5
+118	SHINEDOWN Sound Of Madness (Atlantic) KRXQ +7, WQXA +13, WLZ +11, WMMR +10, KXFX +8, WIIL +8, WEDG +7, KFRQ +7, WJLO +6, WXQR +6
+108	SLIPKNOT Sulfur (Roadrunner/RRP) KUPD +21, WKLQ +11, KISW +9, WWBN +9, WXQR +8, WRZK +8, SXOC +7, KQRC +7, KHTQ +5, KQXR +5
+98	CAGE THE ELEPHANT Ain't No Rest For The Wicked (DSP/Jive/JLG) KTEG +33, KRXQ +13, WAAF +11, WEDG +11, KZRQ +11, WWIZ +7, KHTQ +6, WYBB +5, WCCC +5, WXZZ +3

ADDED AT... KXXR 93X
Minneapolis, MN
PD: Wade Linder
APD/MD: Pablo
Metallica, All Nightmare Long, 13
Rev Theory, Far From Over, 10
Saliva, How Could You?, 9

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FOR WEEK ENDING MAY 10, 2009
LEGEND: See legend to charts in charts section for rules and symbol explanations.
63 active rock and 21 rock stations are electronically monitored by Nielsen Broadcast Data Systems 24 hours a day, 7 days a week. © 2009 Nielsen Business Media, Inc. All rights reserved.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	11 NIelsen BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS RANK
1	1	16	PAPA ROACH LIFELINE	NO. 1 (5 WKS) DGC/INTERSCOPE	351 -12	1.170 1
2	7	4	GREEN DAY KNOW YOUR ENEMY	REPRISE	298 +30	1.086 2
3	2	35	SHINEDOWN SOUND OF MADNESS	ATLANTIC	275 -29	0.872 4
4	3	23	THEORY OF A DEADMAN HATE MY LIFE	604/ROADRUNNER/RRP	267 -21	0.810 6
5	8	10	SEETHER CARELESS WHISPER	WIND-UP	256 +7	0.839 5
6	4	26	NICKELBACK SOMETHING IN YOUR MOUTH	ROADRUNNER/RRP	248 -1	0.903 3
7	5	12	PEARL JAM BROTHER	LEGACY/EPIC	228 -27	0.723 8
8	6	32	METALLICA CYANIDE	WARNER BROS.	217 -37	0.730 7
9	11	7	SHINEDOWN SOUND OF MADNESS	ATLANTIC	201 +25	0.567 12
10	10	8	SAVING ABEL DROWNING (FACE DOWN)	SKIDD/CO/VIRGIN/CAPITOL	195 +12	0.529 13

ROCK

TW	LW	WKS	ARTIST TITLE	11 NIelsen BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS RANK
11	14	4	CHICKENFOOT Oh Yeah	REDLINE	175 +10	0.600 10
12	12	50	THEORY OF A DEADMAN BAD GIRLFRIEND	604/ROADRUNNER/RRP	164 +1	0.567 11
13	13	33	MUDVAYNE DO WHAT YOU DO	EPIC	154 +9	0.622 9
14	9	35	DISTURBED INDestructible	REPRISE	144 -18	0.496 15
15	18	11	DISTURBED THE NIGHT	REPRISE	137 +19	0.508 14
16	16	9	DROWNING POOL 37 STITCHES	ELEVEN SEVEN	134 +11	0.363 18
17	15	9	U2 MAGNIFICENT	ISLAND/INTERSCOPE	127 -14	0.425 17
18	17	20	AC/DC BIG JACK	COLUMBIA	113 -8	0.429 16
19	19	5	HALESTORM GET OFF	ATLANTIC	83 +3	0.207 21
20	23	20	KINGS OF LEON SEX ON FIRE	AIRPOWER RCA/RMG	79 +8	0.261 19



Keeping it real while remaining competitive

Triple A Imaging Tips

John Schoenberger

JSchoenberger@RadioandRecords.com

the blessing—and the curse—of triple A is that it varies widely from market to market. Each interpretation is custom-fit for the locale it serves, but there are some basic programming tenets that hold true across the format's spectrum. One of them has to do with imaging.

The basic imaging philosophy is that the station plays music for an adult audience that has outgrown the pop or young-rock outlets in the market, so a more mature and intelligent tone is required. Showing a concern for the community and listeners' lifestyles is also paramount. Most programmers agree that the station needs to sound organic, conversational and not overly produced.

As CBS Radio's KINK/Portland, Ore., PD Dennis Constantine says, "You have to learn about who your listeners are and what they like and then style your station to fit their tastes."

Inside Or Outside Voice?

Imaging encompasses everything from the way the jocks talk and what they talk about, to the type of events the station aligns itself with, to the kind of production elements it uses—even the tone of commercials allowed on the air. Opinions vary about whether to use inside or outside voices for imaging pieces, IDs and sweepers. Constantine believes in hiring outside voices. "I use Jonathan Hanst and Jennifer Sweeney," he says. "I worked with them at KBCO [Denver] years ago and have always loved their voices." However, he prefers to handle all production and editing in-house.

University of Pennsylvania's WXPN/Philadelphia assistant GM of programming Bruce Warren takes the opposite position and uses only inside voices. That is the "public radio way," he says. But lately he has been changing the noncommercial station's imaging pieces by using more dynamic music beds and more creative copy for promotional campaigns.



Constantine

"We are attempting to be more lighthearted and give things a little more zip by using a bit of self-deprecating humor in our spots for station events and features," he says. Warren says having new assistant MD Mike Visilikos onboard has given him added voicing flexibility.

One thing these and most other triple A programmers agree on is using as many artist IDs as possible. "You have all of these musicians who have rich voices and different accents coming by the station," Constantine says. "Why not use them? It really gives the station a world-class kind of feel." Plus, once a station has enough artist IDs, they can be scheduled to air adjacent to the artist's music.

KXLY Broadcasting's KXLY (the River)/Spokane also uses an outside voice for some of its imaging—GRM Communications voice actor Ross McIntyre. But PD

Steve Wall takes extra care that the IDs "all have a very local feel and they tie in with the lifestyle here." Many people who grew up or are migrating to Spokane cite the quality of life as one of the main reasons for staying or coming, so Wall highlights that in imaging pieces. For instance, one ID boasts about the area: "Averaging about 260 sunny days a year and enjoying the good life between the Cascades and the Rockies."

KXLY also rotates more than 100 produced, 15- to 20-second testimonial IDs voiced by listeners in their own words, some recorded "from the street," but most done in the studio. "They give an honest and human spin to the station," Wall says. Listeners briefly state what they like about the station, something they enjoy doing and their first



Wall

'You have to learn about who your listeners are and what they like and then style your station to fit their tastes.'

—Dennis Constantine



'We treat our audience as equals and fellow New Yorkers. It is all about respect.'

—Leslie Fram

name. The campaign, used by other triple A and alternative outlets, closes with the listener saying, for example, "I am John, I am the River."

Special Circumstances

Some stations have special imaging challenges. Promoting and imaging Saga's WOXL-HD2, which earlier this year began simulcasting in analog on a translator as 98.1 the River in Asheville, N.C., requires extra vigilance. First, it's the new kid on the block and positioned as the station that supports the area's vibrant local music scene. PD Craig DeBolt's mandate is to treat it just like any other station: "The right approach for this station is as if it were a public radio station. The imaging and sound are very organic, and we are music- and local-artist-focused."

It also aggressively promotes HD radio on the air. "We have to ID the station as WOXL HD-2, so we also take the opportunity to actively promote the advantages of HD radio," he says. DeBolt claims that since the station signed on, such retail outlets as Radio Shack and Best Buy have seen upticks in HD radio sales.

Emmis' WRXP (the New York Rock Experience)/New York, signed on Feb. 5, 2008, with a goal of becoming the adult rock station in the market that not only ties into the rich rock-radio heritage of the Big Apple but also serves as the voice for the again-hot local-music scene in the tri-state area.

PD Leslie Fram says 'RXP is drawing in listeners who say that they're just coming back to radio. "We as an industry made it easy for people to leave and find more variety outside of radio, but I never believed the other sources were more engaging," she says.

To accomplish her mission of building a New York-focused station, she relies on well-known area talent, such as imaging that positions the station as being on the streets and dedication to the music. "We treat our audience as equals and fellow New Yorkers," Fram says. "We take a one-on-one approach talking about the issues we all care about in the city and sharing the insight we have about artists and great music. It is all about respect."

R&R

Prepping For The PPM

Compass Broadcasting's KPRI/San Diego is preparing a new imaging campaign to help the station adapt to the PPM ratings service that takes effect in the market next month. The new campaign, with its tag line "Don't listen to 102.1 (it could be habit forming)," encompasses outdoor, TV and e-mail, along with on-air and station Web site components.—JS





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► **TORI AMOS** ROLLS 29-17 WITH "WELCOME TO ENGLAND." SHE JOINS DAVE MATTHEWS BAND (NO. 1) AS THE ONLY ACTS ON THIS WEEK'S CHART THAT APPEARED ON THE INAUGURAL NIELSEN BDS-BASED LIST IN 1996. HER UNIVERSAL REPUBLIC DEBUT, "ABNORMALLY ATTRACTED TO SIN," STREETS MAY 19.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	1) NIELSEN BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL	PLAYS		AUDIENCE	
					TW	+/-	MILLIONS	RANK
1	1	4	DAVE MATTHEWS BAND FUNNY THE WAY IT IS	NO. 1 (3 WKS) RCA/RMG	660	-9	2.792	1
2	2	11	U2 MAGNIFICENT	ISLAND/INTERSCOPE	568	-15	2.285	2
3	3	25	SNOW PATROL CRACK THE SHUTTERS	POLYDOR/FICTION/GEFFEN/INTERSCOPE	497	-5	1.837	4
4	4	14	KINGS OF LEON USE SOMEBODY	RCA/RMG	466	+52	1.920	3
5	5	31	JAMES MORRISON NOTHING EVER HURT LIKE YOU	POLYDOR/INTERSCOPE	394	-6	1.608	5
6	6	13	CHRIS ISAAK WE LET HER DOWN	WICKED GAME/REPRISE	338	-7	1.100	10
7	7	3	GREEN DAY KNOW YOUR ENEMY	REPRISE	327	+1	1.166	7
9	9	9	MAT KEARNEY CLOSER TO LOVE	AWARE/COLUMBIA	325	+17	1.111	9
8	11	11	GOMEZ AIRSTREAM DRIVER	ATO/RED	320	+10	0.876	13
10	10	17	COUNTING CROWS WHEN I DREAM OF MICHELANGELO	DGC/GEFFEN/INTERSCOPE	304	+7	0.973	12
11	12	11	INDIGO GIRLS WHAT ARE YOU LIKE	IG/VANGUARD	297	+6	0.868	14
12	18	3	COLDPLAY LIFE IN TECHNICOLOR II	CAPITOL	295	+64	1.186	6
13	13	14	SERENA RYDER LITTLE BIT OF RED	ATLANTIC	276	+1	0.661	17
14	15	37	RAY LAMONTAGNE YOU ARE THE BEST THING	RCA/RED	251	-16	1.123	8
15	16	9	DEPECHE MODE WRONG	MUTE/VIRGIN/CAPITOL	250	+6	1.006	11
16	17	5	BOB DYLAN BEYOND HERE LIES NOTHIN'	COLUMBIA	227	-9	0.483	24
17	29	2	TORI AMOS WELCOME TO ENGLAND	UNIVERSAL REPUBLIC	212	+47	0.537	22
18	20	3	PETE YORN DON'T WANNA CRY	COLUMBIA	207	+11	0.336	-
19	19	6	O.A.R. THIS TOWN	EVERFINE/ATLANTIC/RRP	200	+1	0.345	-
20	23	5	ELVIS COSTELLO COMPLICATED SHADOWS (2009)	HEAR/CMG	193	+8	0.467	26
21	25	2	THE SCRIPT THE MAN WHO CAN'T BE MOVED	PHONOGENIC/EPIC	192	+12	0.637	18
22	24	7	TYRONE WELLS MORE	UNIVERSAL REPUBLIC	186	+4	0.553	20
23	27	3	BELL X1 THE GREAT DEFECTOR	YEP ROC	184	+8	0.830	15
24	22	12	RYAN ADAMS & THE CARDINALS MAGICK	LOST HIGHWAY	179	-9	0.551	21
25	28	12	LILY ALLEN THE FEAR	CAPITOL	170	-1	0.451	27
26	NEW		ERIC HUTCHINSON OK, IT'S ALRIGHT WITH ME	LET'S BREAK/WARNER BROS.	168	+19	0.479	25
27	RE-ENTRY		THE AIRBORNE TOXIC EVENT SOMETIME AROUND MIDNIGHT	MAJORDOMO/SHOUT! FACTORY/ISLAND/IDJMG	166	+17	0.770	16
28	20	8	BRUCE SPRINGSTEEN MY LUCKY DAY	COLUMBIA	153	0	0.568	19
29	RE-ENTRY		MATT NATHANSON ALL WE ARE	VANGUARD	148	+4	0.525	23
30	27	8	AMY MACDONALD THIS IS THE LIFE	MELODRAMATIC/VERTIGO/DECCA	146	-43	0.275	-

MOST ADDED

ARTIST TITLE / LABEL	NEW STATIONS
COLDPLAY Life In Technicolor II (Capitol) KRVB, WRXP, WZEW, WZGC	4
TORI AMOS Welcome To England (Universal Republic) KBCC, KTHX, WZGC	3
THE SCRIPT The Man Who Can't Be Moved (Phonogenic/Epic) WMMM, WRLT, WRNX	3
BEN HARPER & RELENTLESS7 Fly One Time (Virgin/Capitol) KRVB, KTHX, WTTT	3
PHOENIX 1901 (Loyaute/Glassnote) KXLY, WCOO, WRXP	3
CHRIS CORNELL Long Gone (Mosley/Interscope) KXLY, WRXP, WZEW	3
PETE YORN Don't Wanna Cry (Columbia) KPRI, WXRV	2
BOB DYLAN Beyond Here Lies Nothin' (Columbia) KXLY, WXRV	2
TYRONE WELLS More (Universal Republic) WCLZ, WRNX	2

ADDED AT... KGSR
Austin, TX
PD: Lynn Barstow
APD: Jody Denberg
Steve Earle, Lungs, 7
Charlie Robison, Yellow Blues, 5
Rhett Miller, I Need To Know Where I Stand, 2
FOR REPORTING STATIONS PLAYLISTS GO TO:
www.RadioandRecords.com

NEW AND ACTIVE

ARTIST TITLE / LABEL	PLAYS /GAIN	ARTIST TITLE / LABEL	PLAYS /GAIN
BEN HARPER AND RELENTLESS7 Fly One Time (Virgin/Capitol) TOTAL STATIONS: 18	141/70	THE FRAY Never Say Never (Epic) TOTAL STATIONS: 10	93/29
NEKO CASE People Got A Lotta Nerve (Anti-/Epitaph) TOTAL STATIONS: 11	122/1	JACK JOHNSON Go On (Brushfire/Universal Republic) TOTAL STATIONS: 8	86/13
ROB THOMAS Her Diamonds (Emblem/Atlantic) TOTAL STATIONS: 10	121/18	FRANZ FERDINAND No You Girls (Domino/Epic) TOTAL STATIONS: 6	80/8
CAROLINA LIAR Show Me What I'm Looking For (Atlantic) TOTAL STATIONS: 8	106/14	PAOLO NUTINI Candy (Atlantic) TOTAL STATIONS: 10	78/19
GREEN RIVER ORDINANCE Come On (Virgin/Capitol) TOTAL STATIONS: 12	99/6	ANJULIE Boom (Hear/CMG) TOTAL STATIONS: 7	71/0

MOST INCREASED PLAYS

+70	BEN HARPER AND RELENTLESS7 Fly One Time (Virgin/Capitol) SXSP +42, WRNR +7, KGSR +6, WTTT +6, KFOG +4, WNCS +3, WCLZ +2, KPRI +1, KXLY +1, KENZ +1
+64	COLDPLAY Life In Technicolor II (Capitol) WZGC +33, KINK +8, WRNR +8, WNCS +7, WCOO +5, KRSH +4, WRNX +3, KENZ +2, KFOG +2, KXLY +2
+52	KINGS OF LEON Use Somebody (RCA/RMG) WZGC +35, KXLY +8, KMJT +7, KTHX +7, WRNX +6, WRLT +3, WCOO +3, WMMM +2, WXRV +2, WTTT +1
+47	TORI AMOS Welcome To England (Universal Republic) CIDR +9, KRVB +8, WXRV +7, WZGC +7, WRLT +4, KBCC +4, WMMM +3, WCLZ +2, WTTT +2, KFOG +2
+29	THE FRAY Never Say Never (Epic) WCLZ +9, KXLY +7, KINK +6, WTTT +6, KPRI +2, KWMT +1, KPPL +1, WMMM +1

FOR WEEK ENDING MAY 10, 2009
LEGEND: See legend to charts in charts section for rules and symbol explanations.
31 triple A stations are electronically monitored by Nielsen Broadcast Data Systems 24 hours a day, 7 days a week. Indicator chart comprised of 53 reporters.
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THIS WEEK	ARTIST TITLE / IMPRINT / PROMOTION LABEL	1) NIELSEN BDS CERTIFICATIONS		PLAYS	
		TW	LW	TW	LW
1	ADELE RIGHT AS RAIN (XL/COLUMBIA)	250	226		
2	THE FRAY YOU FOUND ME (EPIC)	230	292		
3	DEATH CAB FOR CUTIE NO SUNLIGHT (ATLANTIC)	209	274		
4	MICHAEL FRANTI & SPEARHEAD SAY HEY (I LOVE YOU) (BOO BOO WAX/ANTI-/EPITAPH)	170	175		
5	ERIC HUTCHINSON ROCK & ROLL (LET'S BREAK/WARNER BROS.)	155	147		

THIS WEEK	ARTIST TITLE / IMPRINT / PROMOTION LABEL	1) NIELSEN BDS CERTIFICATIONS		PLAYS	
		TW	LW	TW	LW
6	COLDPLAY VIVA LA VIDA (CAPITOL)	148	138		
7	O.A.R. SHATTERED (TURN THE CAR AROUND) (EVERFINE/ATLANTIC/RRP)	140	153		
8	COLDPLAY LOVERS IN JAPAN (CAPITOL)	138	167		
9	JASON MRAZ I'M YOURS (ATLANTIC/RRP)	134	152		
10	MATT NATHANSON COME ON GET HIGHER (VANGUARD)	121	127		



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THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	IMPRINT / PROMOTION LABEL	PLAYS TW +/-
1	3	3	DAVE MATTHEWS BAND FUNNY THE WAY IT IS	RCA/RMG	682 +43
2	2	9	U2 MAGNIFICENT	ISLAND/INTERSCOPE	558 -27
3	3	12	GOMEZ AIRSTREAM DRIVER	ATO/RED	536 -3
4	5	5	BOB DYLAN BEYOND HERE LIES NOTHIN'	COLUMBIA	481 +30
6	9	9	BELL X1 THE GREAT DEFECTDR	YEP/ROC	426 +13
6	5	11	CHRIS ISAAK WE LET HER DOWN	WICKED GAME/REPRISE	393 -39
10	5	5	ELVIS COSTELLO COMPLICATED SHADOWS (2009)	HEAR/CMG	392 +15
9	9	9	BRUCE SPRINGSTEEN MY LUCKY DAY	COLUMBIA	387 +4
9	7	12	INDIGO GIRLS WHAT ARE YOU LIKE?	IG/VANGUARD	385 -21
10	11	5	PETE DINKOVIC DON'T WANNA CRY	COLUMBIA	372 +39
11	13	3	COLDPLAY LIFE IN TECHNICOLOR II	CAPITOL	337 +25
12	8	15	RYAN ADAMS & THE CARDINALS MAGIC	LOST HIGHWAY	311 -73
13	16	6	ERIC LINDELL IF LOVE CAN'T FIND A WAY	ALLIGATOR	308 +18
14	15	7	KINGS OF LEON USE SOMEBODY	RCA/RMG	304 +14
15	14	15	NEKO CASE PEOPLE GOT A LOTTA NERVE	ANTI/EPITAPH	301 -4
16	21	4	TORI AMOS WELCOME TO ENGLAND	UNIVERSAL REPUBLIC	273 +24
17	17	12	M. WARD NEVER HAD NOBODY LIKE YOU	MERGE	262 -17
18	20	4	FREDDY JONES BAND HOME THING	OUT OF THE BOX	258 +6
19	18	18	SNOW PATROL CRACK THE SHUTTERS	POLYDOR/FICTION/GEFFEN/INTERSCOPE	257 -7
20	25	2	GREEN DAY KNOW YOUR ENEMY	REPRISE	256 +43
21	22	6	MAT KEAF NEY CLOSER TO LOVE	AWARE/COLUMBIA	255 +10
22	23	3	FLEET FOXES MYKONOS	SUB POP	238 +2
23	19	12	THE KILLERS SPACEMAN	ISLAND/IDJMG	226 -31
24	29	13	SERENA RYDER LITTLE BIT OF RED	ATLANTIC	221 +15
25	28	4	BEN LEE WHAT'S SO BAD (ABOUT FEELING GOOD)?	NEW WEST	216 +10
26	27	2	HILL COUNTRY REVUE YOU CAN MAKE IT	RAZOR & TIE	208 +1
27	26	9	FRANZ FERDINAND NO YOU GIRLS	DOMINO/EPIC	205 -6
28	NEW	NEW	FASTBALL LITTLE WHITE LIES	33 1/3/MEGA FORCE	203 +21
29	NEW	NEW	ZIGGY MARLEY FAMILY TIME	TUFF CONG WORLDWIDE	201 +39
30	12	13	BEN HARPER & RELENTLESS7 SHIMMER AND SHINE	VIRGIN/CAPITOL	197 -127

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

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	CERT.	PEAK POSITION
1	1	1	CHRISSETTE MICHELE	DEF JAM 012797/DJMG (13.98) +		1
2	2	2	SOUNDTRACK	WALT DISNEY 0031/01 (18.98)		1
3	NEW	1	CIARA	LAFACE 31390/JLG (18.98)		
4	3	4	RASCAL FLATTS	LYRIC STREET 002604 (18.98)		
5	1	2	BOB DYLAN	COLUMBIA 43893/SONY MUSIC (18.98) +		
6	5	7	LADY GAGA	STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE 011805*/IGA (12.98)		
7	9	11	TAYLOR SWIFT	BIG MACHINE 0200 (18.98) +		
8	4	1	RICK ROSS	MAYBACH SLIP-N-SLIDE/DEF JAM 012772*/10JMG (13.98) +		
9	NEW	1	BEN HARPER AND RELENTLESS7	VIRGIN 64786*/CAPITOL (18.98) +		
10	6	6	SOUNDTRACK	SUMMIT CHOP SHOP/ATLANTIC 515923*/AG (18.98) +		
11	NEW	1	THE DEVIL WEARS PRADA	FERRET 123 (14.98) +		
12	7	9	VARIOUS ARTISTS	UNIVERSAL/EMI/SONY MUSIC/ZOMBA 012654/UME (18.98)		
13	11	13	NICKELBACK	ROADRUNNER 618028 (18.98)		
14	13	12	JASON ALDEAN	BROKEN BOW 7637 (18.98)		
15	10	2	VARIOUS ARTISTS	HEAR 31130/CONCORD (18.98 CO/DVD) +		
16	15	15	KINGS OF LEON	RCA 32712/RMG (17.98)		
17	25	21	KELLY CLARKSON	S/19/RCA 32715/SONY MUSIC (18.98) +		
18	20	20	BEYONCE	MUSIC WORLD/COLUMBIA 19492/SONY MUSIC (15.98)		
19	24	17	KEITH URBAN	CAPITOL NASHVILLE 35751 (18.98)		
20	16	14	KERI HILSON	MOSLEY/ZONE 4/INTERSCOPE 012000/IGA (13.98)		
21	23	23	ZAC BROWN BAND	ROAR/BIG PICTURE/HOME GROWN ATLANTIC 516931/AG (13.98)		
22	26	18	DIANA KRALL	VERVE 012433/VG (13.98)		
23	27	19	PRINCE/BRIA VALENTE	NPG 09549 EX (11.98)		
24	69	84	GREATEST SEAL	143 515868/WARNER BROS. (18.98)		
25	17	27	JAMIE FOXX	J 41294/RMG (18.98)		

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	1	6	BOOM BOOM POW	THE BLACK EYED PEAS (WILLIAMS/INTERSCOPE)	
2	2	20	POKER FACE	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
3	5	28	DON'T TRUST ME	3OH3 (PHOTO FINISH/ATLANTIC/RRP)	
4	4	15	BLAME IT	JAMIE FOXX FEAT. T-PAIN (J/RMG)	
5	6	15	DAY 'N' NITE	KID CUDI (DREAM ON/G.O.O.D./UNIVERSAL MOTOWN)	
6	3	8	SUGAR	FLO RIDA FEAT. WYNTER (POE BOY/ATLANTIC)	
7	-	1	NO SURPRISE	DAUGHTRY (19/RCA/RMG)	
8	8	5	HALO	BEYONCE (MUSIC WORLD/COLUMBIA)	
9	-	1	OLD TIME'S SAKE	EMINEM FEAT. DR. DRE (WEB/SHADY/AFTERMATH/INTERSCOPE)	
10	7	10	THE CLIMB	MILEY CYRUS (WALT DISNEY/HOLLYWOOD)	
11	11	11	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL (ULTRA)	
12	9	4	WE MADE YOU	EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE)	
13	10	13	RIGHT ROUND	FLO RIDA (POE BOY/ATLANTIC)	
14	14	17	SECOND CHANCE	SHINEDOWN (ATLANTIC)	
15	18	7	KNOCK YOU DOWN	KERI HILSON FEAT. KANYE WEST & HE-YO (MOSLEY/ZONE/INTERSCOPE)	
16	12	19	KISS ME THRU THE PHONE	SOULJA BOY TELL EM FEAT. SAMMIE (COLLIPARK/INTERSCOPE)	
17	24	3	BIRTHDAY SEX	JEREMIH (DEF JAM/DJMG)	
18	15	9	TURN MY SWAG ON	SOULJA BOY TELL EM (COLLIPARK/INTERSCOPE)	
19	-	1	FIRE BURNING	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)	
20	21	3	I DO NOT HOOK UP	KELLY CLARKSON (19/RCA/RMG)	
21	20	43	JUST DANCE	LADY GAGA FEAT. COLBY ODOMS (STREAMLINE/KONLIVE/INTERSCOPE)	
22	28	2	GOODBYE	KRISTINA DEBARGE (ISLAND/DJMG)	
23	22	27	GIVES YOU HELL	THE ALL-AMERICAN JECKS (DOGHOUSE/DGC/INTERSCOPE)	
24	19	19	DEAD AND GONE	T.I. FEAT. JUSTIN TIMBERLAKE (GRAND HUSTLE/ATLANTIC)	
25	27	8	LOVE SEX MAGIC	CIARA FEAT. JUSTIN TIMBERLAKE (LAFACE/JLG)	
26	17	9	HOEDOWN THRO'DOWN	MILEY CYRUS (WALT DISNEY)	
27	16	13	I LOVE COLLEGE	ASHER ROTH (SCHOOLBOY/L.A. SRC/UNIVERSAL MOTOWN)	
28	26	16	1, 2, 3, 4	PLAIN WHITE TS (HOLLYWOOD)	
29	23	13	IF U SEEK AMY	BRITNEY SPEARS (JIVE/JLG)	
30	36	6	IF TODAY WAS YOUR LAST DAY	NICKELBACK (ROADRUNNER/RRP)	
31	25	11	ALL THE ABOVE	MAINO FEAT. T-PAIN (HUSTLE HARD/ATLANTIC)	
32	29	7	CRAZIER	TAYLOR SWIFT (WALT DISNEY)	
33	55	2	WAKING UP IN VEGAS	KATY PERRY (CAPITOL)	
34	31	35	LOVE STORY	TAYLOR SWIFT (BIG MACHINE)	
35	43	4	KNOW YOUR ENEMY	GREEN DAY (REPRISE)	
36	44	3	PLEASE DON'T LEAVE ME	PINK (LAFACE/JLG)	
37	39	8	THEN	BRAD PAISLEY (ARISTA NA3-VILLE)	
38	34	16	MY LIFE WOULD SUCK WITHOUT YOU	KELLY CLARKSON (19/RCA/RMG)	
39	35	13	I'M ON A BOAT	THE LONELY ISLAND FEAT. T-PAIN (UNIVERSAL REPUBLIC)	
40	41	6	WHATEVER IT IS	ZAC BROWN BAND (HOME GROWN/ATLANTIC/BIG PICTURE)	
41	33	33	COME ON GET HIGHER	MATT NATHANSON (VANGUARD/CAPITOL)	
42	30	17	THAT'S NOT MY NAME	THE TING TINGS (COLUMBIA)	
43	-	2	YOU BELONG WITH ME	TAYLOR SWIFT (BIG MACHINE)	
44	40	13	USE SOMEBODY	KINGS OF LEON (RCA/RMG)	
45	32	13	HOW DO YOU SLEEP?	JESSE MCCARTNEY (HOLLYWOOD)	
46	45	4	WELCOME TO THE WORLD	KEVIN KULDEK FEAT. RICK ROSS (CASH MONEY/UNIVERSAL REPUBLIC)	
47	49	14	SHE'S COUNTRY	JASON ALDEAN (BROKEN BOW)	
48	37	25	YOU FOUND ME	THE FRAY (EPIC)	
49	48	18	LUCKY	JASON MRAZ & COLBIE CAILLAT (ATLANTIC/RRP)	
50	52	5	I RUN TO YOU	LADY ANTEBELLUM (CAPITOL NASHVILLE)	

MOST ADDED

BEN HARPER & RELENTLESS7 10
Fly One Time (Virgin/Capitol)
KMTN, KROK, KTAO, Music Choice Adult Alternative, WAPS, WDST, WFIV, WFUV, WNCW, WNRN

IRON AND WINE 10
Love Vigilantes (Sub Pop)
KCMP, KOHD, Skius XM The Loft, WCBE, WEXT, WFPK, WFUV, WNCW, WNRN, WYCE

TIM BRANTLEY 9
The Race (Blackledge)
KBAC, KCLC, KMTN, KOHO, KTAO, WFIV, WOCM, WUIN, WVOD

CONOR OBERST & THE MYSTIC VALLEY BAND 7
Nikorette (Merge)
KRVO, KYSL, WAPS, WMVY, WNCW, WRSI, WVOD

STEVE EARLE 7
Lungs (New West)
KTAO, KUT, WBJB, WCBE, WFPK, WJCU, WRSI

RUSTED ROOT 7
Dance In The Middle (Touchy Pegg/DKE)
KNBA, KPND, KSPN, KTBC, WOCM, WVOD, WYCE

RHETT MILLER 6
I Need To Know Where I Stand (Shout! Factory)
KTAO, KUT, WEXT, WNCW, WNRN, WXPB

SAM ROBERTS 6
Detroit '67 (Zoe/Rounder)
WAPS, WDST, WEXT, WMVY, WNRN, WXPB

CRACKER 6
Turn On, Tune In, Drop Out (429/SLG)
KCLC, KMTN, KOHO, KROK, KSPN, KTAO

NEIL YOUNG 6
Light A Candle (Reprise)
KSUT, KTAO, WDST, WFUV, WMVY, WMYV

MOST INCREASED PLAYS

+84

+70

+66

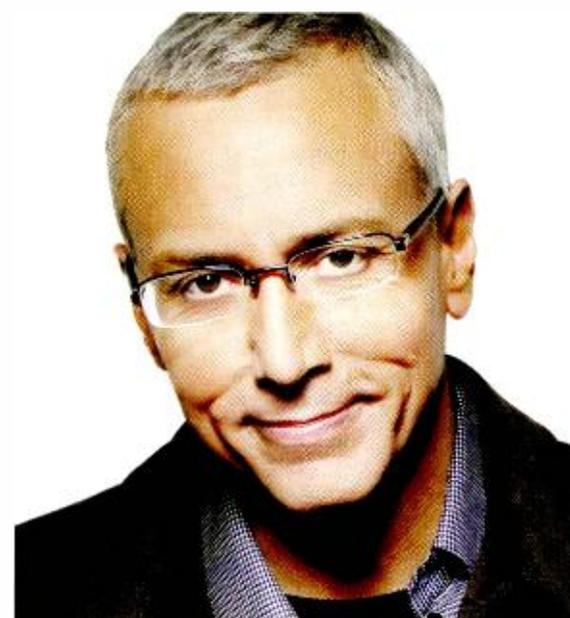
BEN HARPER AND RELENTLESS7
Fly One Time (Virgin/Capitol)

PAOLO NUTINI
Candy (Atlantic)

JONATHA BROOKE & DAVY KNOWLES/BACK DOOR SLAM
Taste Of Danger (Bad Dog)

Dr. Drew Pinsky

After 25 years, late-night radio is still where this doctor wants to practice



Cyndee Maxwell
CMaxwell@RadioandRecords.com

Loveline” began in 1983 at alternative KROQ/Los Angeles on Sunday nights, hosted by Jim “Poorman” Trenton and Swedish Egil. About a year later, Trenton added a segment, “Ask a Surgeon,” hosted by his friend Dr. Drew Pinsky, a fourth-year med student at the University of Southern California. Soon, the segment became the show itself with Pinsky and Trenton as co-hosts. “Loveline” expanded to five nights per week in 1992, entered national syndication in 1995 and also ran for five years on MTV.

Pinsky also hosts “Strictly Sex With Dr. Drew” on cable TV’s Discovery Health Channel and “Celebrity Rehab” on VH1, and he has either authored or co-authored three books, including his newest, “The Mirror Effect: How Celebrity Narcissism Is Seducing America.” He is board-certified in addiction medicine; the medical director for the Department of Chemical Dependency Services at Las Encinas Hospital in Pasadena, Calif.; a staff member at Huntington Memorial Hospital; assistant clinical professor of psychiatry at the Keck USC School of Medicine; and runs a private practice.

This is your 25th year on “Loveline.” Did you ever think you’d be doing this for so long?

No way. When I started I thought I was doing community service; it was a fun way to express myself and educate people. I feel very privileged to be so connected to young people across three decades. I think it’s because I’ve been continuously connected that they trust me. I’m part of their cultural landscape and understand what the world looks like to them.

How do you balance your private practice with the demands of being a TV and radio personality?

When “Loveline” was on MTV I said, “Look, I can only do this two days a week. I practice medicine, I have a life, stay away.” About three years into it, the television show kicked in, much to my amazement. I finally thought that I should take this seriously and really make an effort. Since then I’ve developed relationships with partners and built teams, so I can now move in and out of my clinical practice as I please.

‘It’s very rewarding to talk to young people and shape their behavior in a critical time of life.’

—Dr. Drew Pinsky

What conflicts arise balancing the welfare of people versus the need of producing a great show with expectations for ratings?

The two things that must always take priority is the well-being of the person and the information that’s going out and how that influences people. A more subtle aspect is, if I engage in the fun and glib dialogue that is part of radio, am I diminishing myself in terms of potential impact, my professional position? That’s something I have to judge minute by minute.

What were the typical problems listeners were experiencing 25 years ago, and what are they today?

Back in the day there was a naïve enthusiasm. It was much more about the biology. It was a world where [sex advice talk show host] Dr. Ruth was saying, “Everybody just have good sex.” I was thinking, “Young people already got that down.” The problem is they need to know about this thing I see every day in the county hospital, which we called gay-related intestinal disease syndrome and we now know as AIDS. No one was talking to kids about sexually transmitted diseases. The term “safe sex” had not even been coined yet. At first I was sort of vilified: “How dare you talk publicly about these things?” When the AIDS story broke, all of a sudden it became a mandate and people who had shunned me before were asking me to talk about it.

Then we started getting more into the interpersonal functioning of young people, and it became increasingly clear that our families were so severely destroyed and abuse was common. We’ve stayed there. The lack of basic knowledge about interpersonal relations and emotional function is really startling. It influences overall health, which for young people is reproductive, interpersonal and mental health.

What makes the show a big draw for artists and celebrities?

It’s probably partially because it’s the only

talk show environment where people get to be just human beings and talk about their life experiences, share important issues and offer reflections to young people. It’s very rewarding to talk to young people and shape their behavior in a critical time of life. I probably have something to do with it because they always ask a lot of questions. You can’t imagine the stuff I hear during the commercial breaks.

What are some of the challenges of having celebrities on the show?

The biggest frustration is with movie stars who lay claim to special knowledge when in fact they have no training or no understanding of what they’re commenting on. I want to treat them as a good guest, but some of the things they say make me go off like a Roman candle. I remember on the TV version of “Loveline” I got in a fight with [actor] Jon Favreau. We had on the phone a clearly psychotic man. I did a quick analysis and advised him to do what his doctors were telling him. Then Favreau said, “You need to do whatever you want, don’t listen to those people.” So he and I just went at it. Beyond that, it’s just getting everybody to drop whatever banter, whatever aphoristic rejoinders they normally have, and they usually do.

Working with celebrities gives you unique insight into them.

That’s where the [new] book came from. I was treating them in the hospital, not necessarily the same ones on radio. A friend of mine, Mark Young, a professor at the USC Business School, said, “We’ve got a ready-made study population every night on radio. We should administer some sort of quantitative instrument to measure them.” We gave [celebrity guests] the narcissistic personality inventory for about a year-and-a-half and it drove [10-year “Loveline” co-host] Adam [Carolla] crazy. He hated that we were doing it. We published it, then spun the book, which is our thoughts about where this is coming from.

Naysayers claim that young people don’t listen to radio. But the ratings for “Loveline” proves that wrong.

Terrestrial radio will always exist when there’s something compelling. There’s something communal about gathering together live at the same time that is really a special feeling and you can’t get it any other way. I love radio and I believe in it. It’s the ultimate medium of communication. It’s about human connectivity. It’s not about processing things or saving time. It’s so real and I just love it for that.

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A Round Table Of Radio And Record-Label Execs And Consultants Delves Into The Format's Current Direction,

Musical Trends And Overall State Of Health **PLUS:** The PPM Forces Programmers To Bring Their 'A' Game pp.16-26



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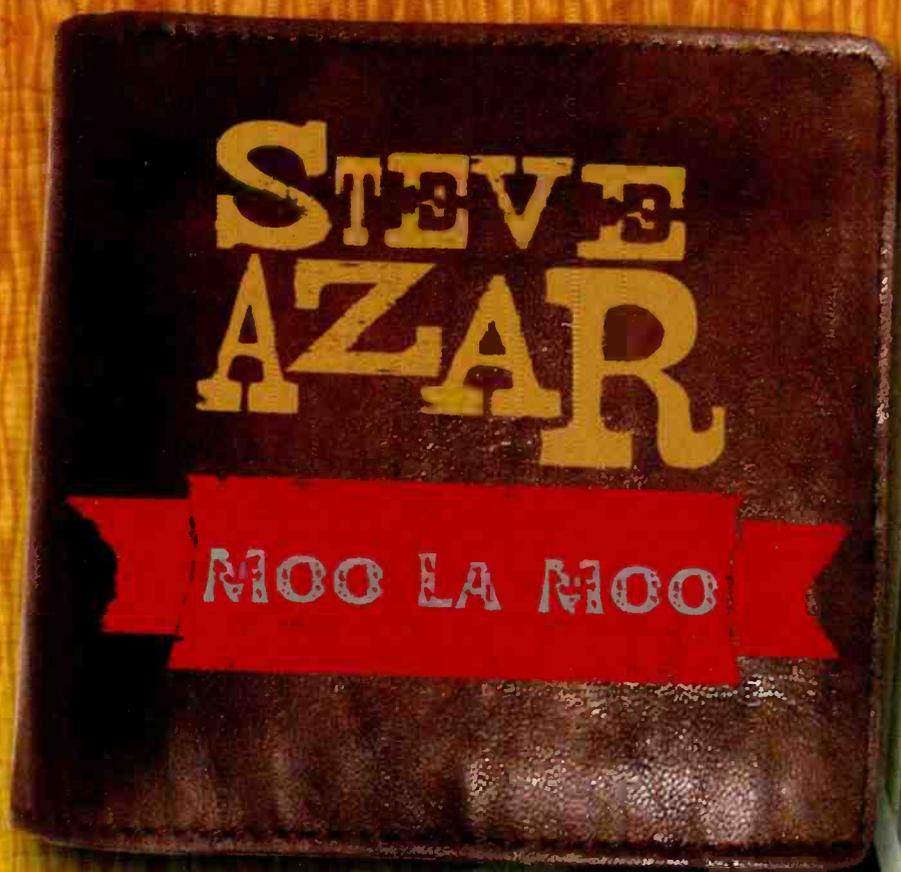
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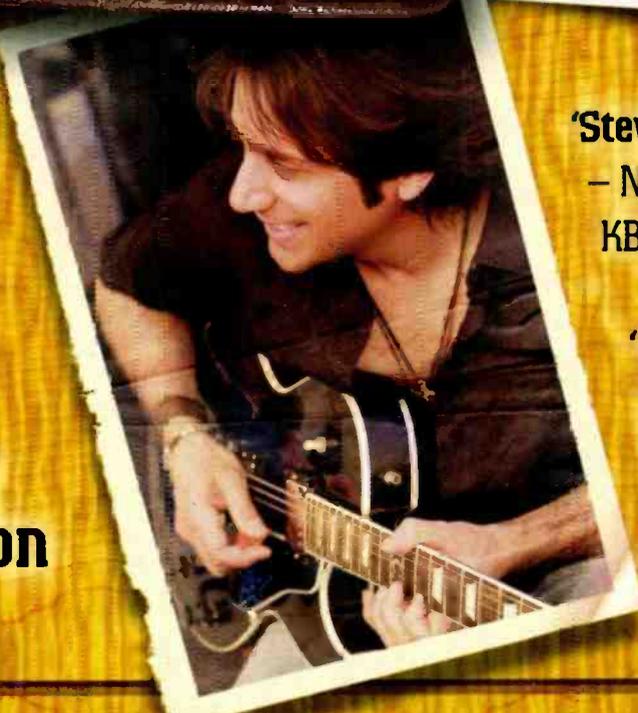
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R&R NewsFocus

FCC Announces Diversity Council

The FCC has announced the members of the Advisory Committee on Diversity for Communications in the Digital Age, which will make recommendations to "further enhance the ability of minorities and women to participate in telecommunications and related industries." The types of issues the group will review include access to capital, transactional transparency and emerging technologies' impact on diversity.

Chairing the committee will be Henry Rivera, vice chairman of the Emma Bowen Foundation for Minority Interests in Media. The group also includes Spanish Broadcasting System president/CEO/chairman Raul Alarcon Jr. and Inner City Broadcasting president Charles Warfield.—Mike Stern



Warfield

Radio One/Detroit Resets Programmers

Now that the OM position has been eliminated at Radio One/Detroit, which consists of urban WHTD (Hot 102.7), urban AC WDMK (105.9 Kiss FM) and gospel WCHB, concrete roles have been defined for the cluster's programming team.

Radio One/Dallas OM John Candelaria and Radio One/Indianapolis OM Brian Wallace are picking up additional programming assignments in the Detroit cluster. In addition, WDMK PD Ms. Smiley also oversees the programming of WCHB and will continue to work with WHTD as APD/MD.

Since Candelaria and Wallace will maintain their bases in their respective markets, both will lend guidance as programming consultants, with Candelaria overseeing WHTD and Wallace handling WDMK.—Darnella Dunham

Jennings Leads WWI Interactive Sales



Jennings

Westwood One has named Michelle Jennings to the newly created director of interactive sales position for its network division. Jennings joins WWI from Radio One, where she led the company's new business development for the corporate sales and marketing division.—Mike Boyle

Clear Channel Radio Cuts Another 3% Of Its Work Force

In its second wave of layoffs this year, Clear Channel Radio (CCR) eliminated 590 positions April 28, or slightly less than 3% of its December 2008 staffing level. The cutbacks follow a Jan. 20 purge of 9% of the company's work force. Combined, the two rounds amount to approximately 2,500 employees or 11.7% of its staff, according to a Clear Channel representative, and complete a months-long process based on an analysis of the company by Bain Consulting.

The new cuts are focused on operations, including engineering, IT and local accounting and customer service operations. A number of on-air and PD positions were also affected, a result of local PD decisions to replace underperforming dayparts with syndication, voice-tracking or offerings from the company's new Premium Choice program (R&R, April 24).

At its headquarters in San Antonio, CCR eliminated a four-person corporate marketing group that included senior VP of marketing Sanda Coyle. On the morning of April 28, CCR employees received an e-mail from the company's retirement benefits department that said that as of April 30, the company's 401(k) plan will suspend the current match of 50% of 5% of pay for the balance of 2009.

In an internal memo to staffers, CCR president/CEO John Hogan says the layoffs "were necessary to make sure we remain competitive this year and are in the best possible position once the economy begins to recover."—Paul Heine



Hogan



COMMUNITY SERVICE CRYSTALLIZED Stations were recognized for outstanding community service April 21 during the NAB's spring convention in Las Vegas. Accepting Crystal Radio Awards were (in the back, from left) Bonneville hot AC WKRQ/Cincinnati's Jay Krusz; Regent Communications country KUAD/Windsor, Colo.'s Cal Hail; Clear Channel country KXKT/Omaha's Erik Johnson; Capitol Broadcasting AC WRAL/Raleigh's Peter Sockett; and Clear Channel AC KKLH/Colorado Springs's Captain Dan. In the front row, from left, are Clear Channel chief communications officer Lisa Dollinger; Emmis president of radio programming Rick Cummings; WTUZ Radio country WTUZ/New Philadelphia, Ohio's Ed Schumacher; and California Radio Partners rock KOZT/Fort Bragg, Calif.'s Vicky Watts.

Supreme Court Gives FCC Teeth On Policing Indecency

In what amounts to a narrow vindication for former FCC chairman Kevin Martin, the Supreme Court, in a 5-4 vote, has ruled in favor of the FCC's policy of fining broadcasters for airing even isolated outbursts of words deemed indecent. In writing for the majority decision handed down April 28, Justice Antonin Scalia embraced a George W. Bush administration policy that came down on even a single utterance of, as Scalia said from the bench, the "F-word" and "S-word."

The decision could also cool the heels of any performers who left the terrestrial airwaves for the freedom of satellite broadcasting but have since longed for a return to traditional radio's larger stage.

The latest indecency court case was sparked by a 2002 incident in which singer/actress Cher dropped the F-bomb during a live Fox Network broadcast of the Billboard Music Awards in Las Vegas.

The high court's decision reverses an earlier finding by the U.S. Court of Appeals for the Second Circuit that ruled that the commission's decision to fine broadcasters for fleeting expletives was arbitrary and capricious under federal law.

While the FCC welcomed the court's decision, broadcasters took it like a stick in the eye. "We're disappointed the court majority seemingly failed to understand the need for clear and consistent regulatory policies," NAB spokesman Dennis Wharton says. "We question why speech restrictions should apply only to broadcasters."—Jeffrey Yorke

ON THE WEB

IFPI: U.S. Music Sales Slump 18.6%

Recorded-music sales decreased 18.6% in value from the previous year to \$4.9 billion in the United States in 2008, according to new figures from the IFPI. The global year-on-year decrease was 8.3% to \$18.4 billion.

The physical sales decline in the United States was 31.2% to \$3.1 billion, compared with a global fall of 15.4% to \$13.8 billion.

Digital sales—including a la carte and subscription revenue online and from mobile, as well as ad-funded streaming services and ringtones—increased in all continental markets but not enough to offset the physical slump. There was a 16.5% digital increase in the United States compared with the previous year, to \$1.8 billion, while European digital sales soared 36.1% to \$750.8 million.

—Andre Paine, *Billboard*

Payola Consent Decreases In The Works

The FCC is preparing a handful of payola consent decrees for middle-market radio operators, according to FCC commissioner Jonathan Adelstein. Speaking April 21 in Las Vegas at an NAB convention panel discussion, Adelstein said he expected the agreements to be announced shortly.

The last payola agreements struck by the FCC—which included Entercom, CBS Radio and Clear Channel—called for the broadcasters to recast their relationships with record labels and a combination of fines or contributions to public service programs.—Jeffrey Yorke

RadioTime Aligns With Ando, Triton

RadioTime, a Dallas-based company that develops technology to help listeners access online radio programming, has formed partnerships with Ando Media and Triton Digital Media.

Using data provided by Ando Media, RadioTime's broadcast partners will be able to tailor ad campaigns according to the listening habits of their audiences. The sales arm of Triton Digital will represent the inventory that has been created as a result of RadioTime's affiliations with terrestrial and Internet radio broadcasters.—Alexandra Cahill

Citadel Media Launches New Strategy

Citadel Media's decision to drop the ABC Radio Networks name wasn't the only change the network has in mind. The newly branded network is about to launch a strategy that organizes its programs and inventory by lifestyle clusters, allowing advertisers to target consumers beyond traditional age and gender ratings.

Based on research from several sources, Citadel came up with 11 lifestyle clusters, such as Mobile Moms, Young Urban Professionals and Community Influentials, to describe the audiences its programming reaches. For example, some of the programming that appeals to Mobile Moms includes Citadel's Female Connection RADAR-rated network, "Kidd Kraddick in the Morning" and "Radio Perez."

"We're trying to get beyond a CPM audience," says Mike Connolly, senior VP of sales for Citadel Media. "Hopefully, this will generate more revenue for us."

—Katy Bachman, *MediaWeek*

Ramsey Webcast Reaches 1 Million

Dave Ramsey's "Town Hall for Hope" webcast April 24 drew a collective audience of more than 1 million people, according to Ramsey's syndicator the Lampo Group. Led by a vast network



Ramsey

of churches, military bases and universities, the online presentation was available at 6,000-plus locations. In addition, the 90-minute program was also broadcast live and commercial-free on 144 radio stations and the Fox Business Network. Ramsey shared his thoughts on the economy and took questions from viewers and listeners via text messages, Twitter, Facebook, YouTube, e-mail and telephone.—Mike Stern

Radio Panel Debates The PPM

Programmers were torn about the benefits of the PPM during the "Radio Days" panel held April 21 in Miami at the Eden Roc Resort as part of the Billboard Latin Music Conference.

Al Fuentes, PD/host for Spanish Broadcasting Network, first described the PPM as "disastrous" but later pointed out that the PPM lets stations know, in real time, what works and what doesn't.

Host Leticia del Monte had an alternative measurement to use. "None of these systems is exact," she said. "What is exact is the Internet, and we can't deny that. You need to duplicate the Internet, making programming available on Facebook and MySpace."—Leila Cobo, *Billboard*

Business Briefing By Jeffrey Yorke

Journal Radio Revenue Falls Nearly 22%

Journal Communications says its first-quarter radio revenue dropped 21.9%, to \$13.2 million, from \$17 million during the same period last year. The company's radio division had operating earnings of \$800,000, off by 77.5%, when compared with the \$3.5 million earned last year. Journal says the drop was largely because of declines in revenue and was partially offset by a 7.5% decrease in radio operating expenses "primarily due to the reduction in payroll-related costs."

Overall, the company posted net earnings of \$121,000 in Q1—reflecting a 53.7% classified advertising revenue drop in its newspaper division—a far cry from the \$6.7 million in net earnings that Journal reported during the same period last year. Revenue dropped 20.4% to \$106.8 million from \$134.3 million. Earnings per share slipped to 14 cents from 17 cents a year ago.

Arbitron Revenue Up 4.7%

Arbitron reported first-quarter revenue of \$98.5 million, up 4.7% over revenue of \$94.1 million during first-quarter 2008. Net income during Q1 was \$12.3 million, or 46 cents per share, compared with \$16.3 million, or 57 cents per share. For the full year Arbitron says it expects revenue to increase between 6% and 10% over its 2008 revenue of \$368.8 million.

Beasley Renews With Arbitron In Five Markets

Beasley Broadcast Group has extended its multiyear contract with Arbitron and will continue receiving diary-based

radio ratings services in five of its markets: Augusta, Ga.; Fayetteville, N.C.; Fort Myers; Greenville-New Bern-Jacksonville, N.C.; and Wilmington, Del. Fayetteville is one of 51 markets where Nielsen (owner of R&R) offers a competing diary service.

"This commitment demonstrates our confidence in Arbitron," Beasley Broadcast Group chairman/CEO George Beasley says. "Beasley Broadcast has enjoyed a long-term relationship with Arbitron and we look forward to continuing this association in our large and midsize markets."

Tidbits

Moody's Investors Service, which cut Emmis' credit rating last October, took another whack at it April 27, downgrading Emmis' Corporate Family rating to Caa2 from Caa1 and changing its Probability of Default rating to Caa3/LD from Caa2. Moody's added that "Emmis faces a high probability of further default." In all, Moody's says, some \$590 million in Emmis' rated debt is affected. The company's credit rating remains "negative" . . . Sirius XM handed over more than 2.5 billion of its convertible perpetual preferred stock to Liberty Media April 21. The satcaster releases its first-quarter financial results May 7, the same day that Salem Communications unveils Q1 results . . . John Sykes—co-founder of MTV, former president of VH1 and CEO of Infinity Broadcasting—has been named CEO of Project Playlist. Sykes formerly served as a board member for the online music search provider. He replaces Owen Van Natta, who has been named MySpace CEO.

Transactions at a Glance

David Birnie is buying all of the stock in Custer County Broadcasting, licensee of KBBN-FM and KNKI-AM/Broken Bow, Neb., from Liane, Jerry and Jeffrey Griffith, for \$580,000.

Deal of the Week

KCOH-AM/Houston (Houston-Galveston)

PRICE: \$8.8 million **TERMS:** Asset sale for cash

BUYER: Paraclete Church Ministries, headed by president Jesse Dunn. Phone: 713-855-6731. It owns no other stations. This represents its entry into this market.

SELLER: KCOH Inc., headed by executive VP Mike Petrizzo. Phone: 713-522-1001

FORMAT: Urban

COMMENT: KCOH Inc.'s KCOH-AM/Houston to Paraclete Church Ministries, doing business as Beyond Broadcasting for \$8.8 million, payable in cash at closing, with a \$250,000 escrow deposit.

2009 Deals to Date

Dollars to Date:	\$60,727,346	(Last Year: \$416,398,331)
Dollars This Quarter:	\$14,936,000	(Last Year: \$77,107,403)
Stations Traded This Year:	179	(Last Year: 242)
Stations Traded This Quarter:	24	(Last Year: 89)

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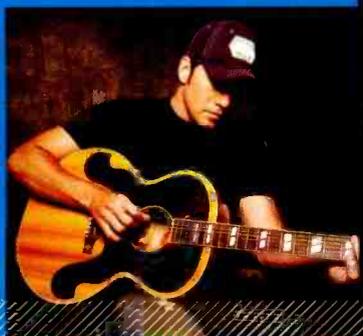
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R&R No.1

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RODNEY ATKINS LEADS COUNTRY FOR A SECOND ISSUE WITH THE TITLE CLT FROM HIS NEW ALBUM, "IT'S AMERICA." WANTING TO SPEND OPTIMUM TIME WITH HIS FAMILY, ATKINS HAS RECORDED HIS LAST TWO SETS IN HIS HOME STUDIO.



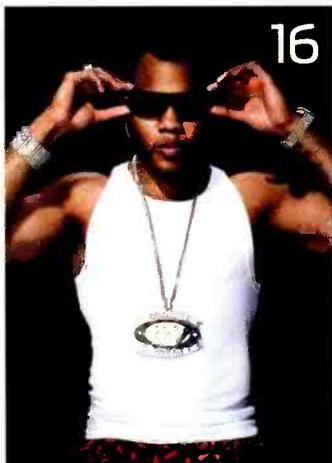
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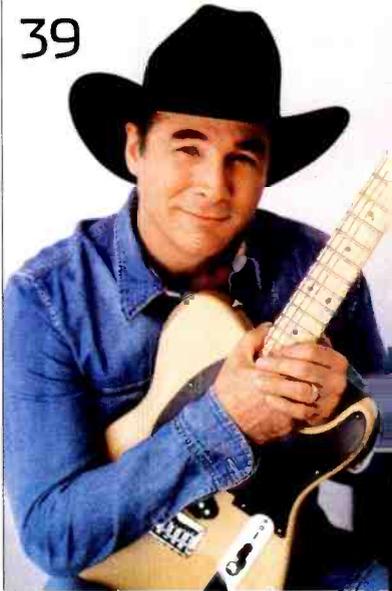
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May 5
Winter quarterly Arbitron ratings continue to roll out. See Jacksonville, Orlando and Raleigh.
▶ [Click on Ratings](#)

W

May 6
More winter Arbitron ratings books are released from Austin, Baton Rouge and El Paso.
▶ [Click on Ratings](#)

T

May 7
Sirius XM releases first-quarter financial results followed by a teleconference for analysts and investors.
▶ [Bookmark Radioand-Records.com for coverage and analysis](#)

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By Ayala Ben-Yehuda

Vanity Fair is usually associated with celebrity-studded Academy Award parties, not indie rock festivals populated by young bloggers. But on the roof of a swank restaurant in Austin during the South by Southwest conference, a Vanity Fair film crew followed the cream of the indie crop as they milled about. Members of Spoon, the Bird & the Bee and Those Darlins' danced a little and ate some snacks as they celebrated a great festival.

While those bands might have drawn significant crowds, none were the real stars of SXSW.

That title belonged to VanityFair.com's co-sponsor of the night's event: National Public Radio. Long associated with sober news reports, the venerable broadcaster took a hipper stance in Texas. Its NPR Music site hosted capacity crowds at shows by established acts like the Decemberists and such up-and-comers as BLK JKS. For fans who couldn't attend, the shows streamed live on the Web, accompanied by blog posts from former Sleater-Kinney guitarist Carrie Brownstein. In total, NPR's coverage of SXSW resulted in almost 1 million podcast downloads.

No word on whether the "Saturday Night Live" NPR Ladies were spotted canoodling with anyone at the VanityFair.com party, but one thing is clear: This isn't (just) your mother's public radio. While baby boomers with an ear for music have long turned to NPR, its eclectic sounds have made it a career-making tastemaker for the iPod age. As commercial radio still aims for the mainstream, NPR and its affiliated stations are ideally suited to a world of niches—and have moved the needle for acts in terms of sales, touring, commercial exposure and synchs.

"There was always this perception that NPR was like PBS in radio form," says Dan Cohen, the Decemberists' product manager at EMI who coordinated the band's performance of its latest album, "The Hazards of Love," in its entirety at an NPR showcase during SXSW. "It was always 'your parents' music.' It went along with news." But some of the most buzzed-about groups in recent years, such as Arcade Fire and Fleet Foxes, "are all bands that NPR and noncommercial radio have really supported."

In the last few months, acts as diverse as folk legend Joan Baez, Lambchop and Mexican singer/songwriter Ximena Sariñana have gotten a sales boost from NPR coverage, whether it's a feature on "Weekend Edition" or an online performance at NPR Music. Lambchop scored its first charting album last fall after an online "Tiny Desk Concert" by leader Kurt Wagner. Sariñana had her best U.S. album sales week, an increase of 600%, after she was profiled Oct. 4 on "Weekend Edition."

Bob Boilen, host/founder of the music program "All Songs Considered," says, "The Decemberists were selling 3,000 records when we were covering them seven years ago, and now they cracked the top 10. Andrew Bird, Neko Case—in the past few months, artists that are in the top 10 or 20 on [the Billboard 200] are artists we babysat for years

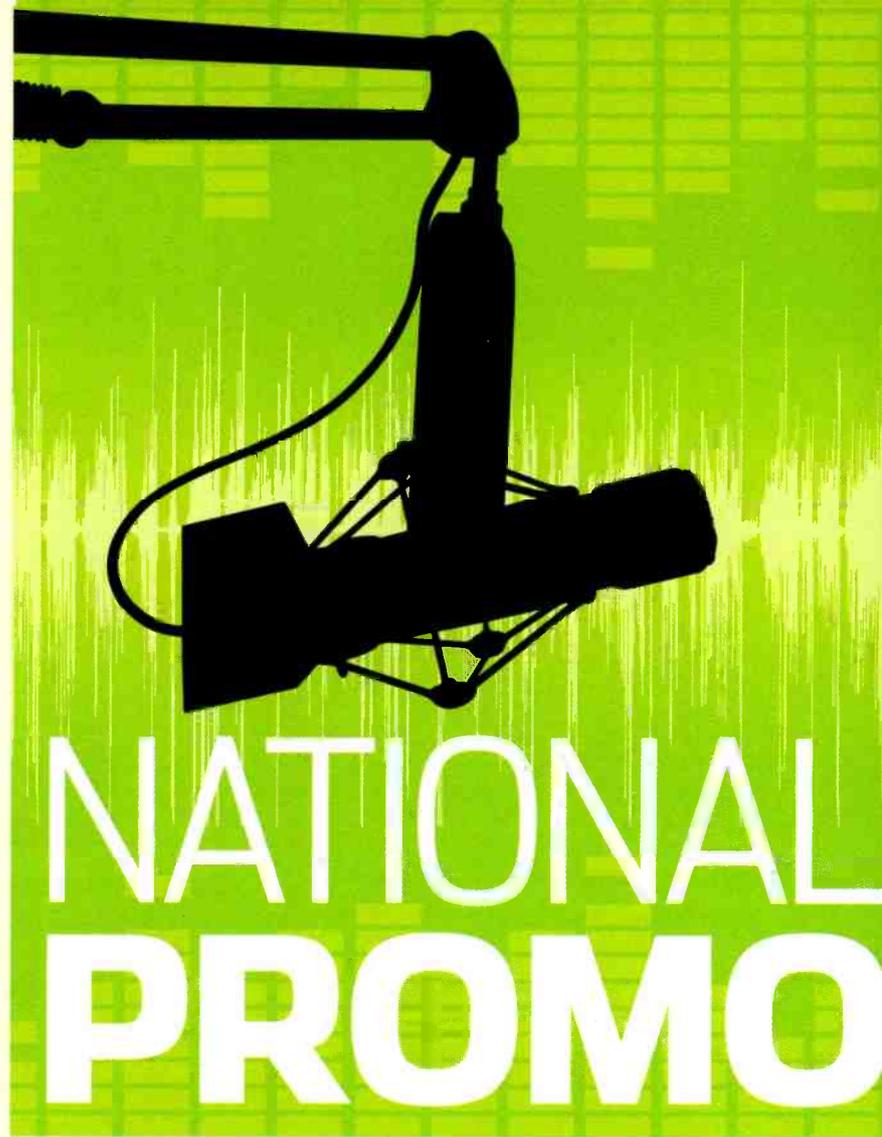
because we knew they had a lot of talent."

Public radio stations always programmed their own music and broadcast their own concerts, but it wasn't until 2000 that Boilen started "All Songs Considered," an online music discovery show. Compared with today's seemingly infinite options, "in 2000, the Internet was kind of a hard place to find music, and the changing radio landscape was making it hard for people to find new music," says Boilen, who, as the director of the afternoon newsmagazine "All Things Considered," chose the music bridges that aired between segments.

The concept produced a podcast and, in 2007, an expanded multimedia site called NPR Music, which today has a staff of 10 people and serves as the music desk for NPR's nationally distributed shows. The site's staff produces original content but also culls performances, reviews, interviews, reported music stories and recommendations from about 30 public radio sources, including 12 partner stations, and links to the streaming channels of every music station in the NPR system.

"We're creating a wonderful cycle of music coverage that goes between the Web and the air and back again, and along with stations as well," says Anya Grundmann, the executive producer of NPR Music. Recent coups for NPR include its exclusive radio broadcast of the We Are One inauguration concert, featuring Beyoncé, Shakira, U2 and other superstars.

NPR Music has webcast concerts from Rad-



'There was always this perception that NPR was like PBS in radio form. It was always "your parents' music." It went along with news.'

—Dan Cohen

iohead and Tom Waits and streamed new albums from Bruce Springsteen and Bob Dylan prior to release, through its "Exclusive First Listen" feature. The eighth volume of Dylan bootlegs, "Tell Tale Signs," attracted more than 2.1 million listeners at a time, was streamed 300,000 times at NPR Music a week before its release and had a track featured on "All Songs Considered" during a podcast that was downloaded 220,000 times and viewed or listened to online 75,000 times, according to NPR.

The integration of radio and online platforms has paid off. NPR says traffic to its music site has doubled since its debut. Its SXSW shows this year marked the first time it broadcast concerts live on the iPhone. "We see a large number of what you would term the baby boomer audience, and a large number of people in their 20s as well, because of our broad offerings," Grundmann says.

Label executives say it's hard to attribute a sales bump to exposure specifically on public radio—since it's often just one element in a promotional mix that includes blogs and touring—but it certainly doesn't hurt. Such is the case with M. Ward, whose first-week sales for his latest album, "Hold Time" (Merge), totaled 19,000 copies, according to Nielsen SoundScan—in comparison to the 3,000 copies his previous release, "Post-War," sold in its first week. "I think a lot of that had to do with how much coverage he got from NPR," Merge publicist Christina Rentz says.

City Beat

Cities with vibrant public radio music stations overindex in sales for indie darlings. Neko Case's "Middle Cyclone" (Anti-) was among the top 10 album sellers in Portland, Ore.; Austin; and Seattle in the first three weeks after its March 3 release.

The influence of Los Angeles' noncommercial KCRW extends far beyond its basement home at Santa Monica College and its 0.7 AQH share in



From online to on air, NPR's reach creates buzz— and sales



says. "We've been able to follow the music scene and the most exciting currents."

As Sub Pop A&R and radio promotions director Susan Busch notes, huge numbers aren't the expectation. The Seattle label was thrilled with Band of Horses' first-week sales of 21,000 copies for "Cease to Begin," which was featured on "Morning Edition" the week of its release. But the label's artists "actually make money just selling 20,000 or 30,000 records because they don't owe us a ton of cash from promotional expenses," Busch says.

And it's not unheard of for commercial radio to take a risk based on a band's popularity at non-commercial radio, industry observers say.

The U.K. pop-soul singer Adele's first stateside airplay came from public radio, says Lisa Sonkin, VP of triple A and public radio promotion at Sony Music. "They didn't wait for drivers like 'SNL.' Public radio's reach, from local station airplay to national platforms like NPR's 'All Songs Considered' and 'World Café,' contributed to the plan that led Adele to airplay on commercial radio stations that initially found her too left of center."

Engaging noncommercial radio's listeners with depth and context early in an artist's career produces results on the road. After NPR listeners

voted the Decemberists' "The Crane Wife" the best album of 2006, the band grossed more than \$1 million from 17 shows reported to Billboard Boxscore in 2007. Just three years earlier, the band grossed slightly more than \$26,000 from six reported shows.

Tomas Cookman, the founder of the Latin alternative label Nacional Records and the U.S. manager of acts including Manu Chao and Los Fabulosos Cadillacs, says public radio is key in creating stateside awareness of such artists, who haven't gotten airplay on commercial Latin stations. But in a twist this year, a Latin commercial station in L.A., Entravision Latin pop KSSE (Super Estrella), took a page from the public radio playbook for Latin alternative music, running an hour of Los Fabulosos Cadillacs as part of a promotion for the group's L.A. concert.

Embracing music is also a business strategy for public radio itself, not just the bands that count on it. "We're trying to superserve a niche audience so well that they will reach into their pocket and support their public radio station," says longtime commercial alternative PD Jim McGuinn, who now programs Minnesota Public Radio's KCMP (the Current). The Current started in 2005 and airs in the Twin Cities and Rochester, Minn. McGuinn says the number of new MPR members who listen to the Current is up 25% this year compared with 2008.

Underwriters, too, are attracted to the multimedia platforms available at NPR Music. Though editorial decisions are kept strictly separate, the music site "is one of the most successful sponsorship forums on NPR," Grundmann says.

Prior to the rollout of Arbitron's PPM ratings service, public radio's ratings weren't published alongside those of commercial stations in regular market reports. In markets where the PPM is used, those ratings are now published together, a move that may increase noncommercial stations' visibility to clients, despite their smaller ratings. (One exception is San Francisco's KQED, which pulled in an impressive 5.0 AQH share of adults 25-54, according to Arbitron's February PPM report.)

In today's fractured media universe, NPR is a unifier: It's a sought-after sales driver for up-and-comers—as well as household names like Springsteen. "They have very wide appeal now between their terrestrial stations and their online streaming," says Columbia Records marketing VP Greg Linn, who brought the "Exclusive First Listen" stream of Springsteen's "Working On a Dream" album to NPR Music. "It was a combination of the demos and the multimedia opportunity. It touched a segment of the marketplace that's very important to us that may not necessarily have been reachable. This isn't public radio of a long time ago. This is public radio that's experimental." **R&R**

Ayala Ben-Yehuda is Latin correspondent for Billboard. Additional reporting by Billboard indie correspondent Courtney Harding.

adults 25-54, according to Arbitron's February PPM report. "We're broadcasting our messages to some key tastemakers who relay it to the masses," says KCRW MD Jason Bentley, who regularly fields calls from film and TV producers and directors seeking music for their projects.

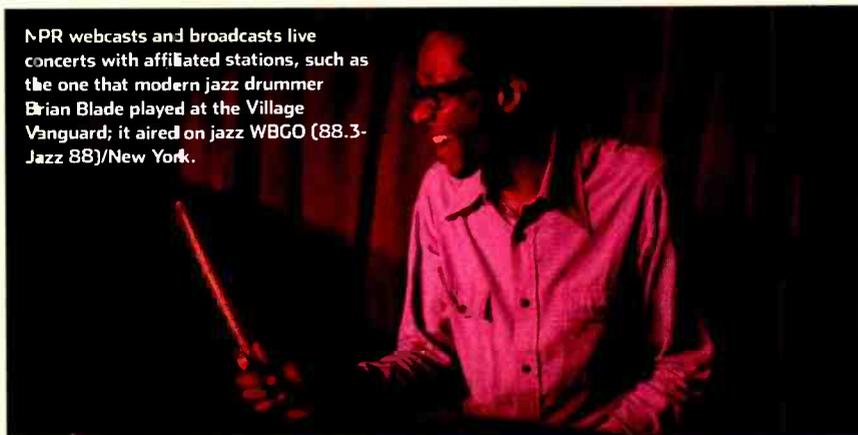
Case in point: KCRW DJ Gary Calamar—who, like many of his station colleagues, is also a music supervisor—picked Sia's "Breathe Me" to close the final episode of HBO's "Six Feet Under" in 2005. The soundtrack, which was in album-only form on iTunes, posted an 860% sales boost the week after the Aug. 21 synch, according to Nielsen SoundScan.

Bentley remixed Silversun Pickups' "Lazy Eye" for a Chevrolet commercial—a placement he estimates brought the group a six-figure fee. "As a DJ, you're establishing a relationship with the artist early on, and that's important in the process of music supervision," he says. "A lot of people who have no connections, all they can do is call a mammoth publishing company like EMI and Warner/Chappell. It's like the Death Star."

In addition to having Hollywood's ear, KCRW gained a worldwide listenership through its Web site KCRW.com, which offers a live stream, all-music and all-news channels and a customizable player. The station says its streaming hours totaled 1.7 million for March, with a 34% increase since April 2008. KCRW presents shows in cities outside of L.A. where it's tracked high online traffic, such as San Francisco's Bay Area and New York.

That's a long way from where KCRW was 20 years ago, when Bentley started as a volunteer. "World music was a pretty hip and trendy topic at that time. Now, world music is not really as happening," Bentley

NPR webcasts and broadcasts live concerts with affiliated stations, such as the one that modern jazz drummer Brian Blade played at the Village Vanguard; it aired on jazz WBGO (88.3-Jazz 88)/New York.



Music program 'All Songs Considered' provides such opportunities as the Tiny Desk Concert—where band-like psychedelic rock act Dr. Dog perform in the NPR Music office—to expose music to listeners.



Singer/songwriter Nellie McKay took the 'All Songs Considered' Project Song challenge, where artists have mere days to write a track. The process was captured for a video podcast on NPR.org.



Goldstein

'We are seeing an increase in HD-2 stations rebroadcasting their programming via translators and we are seeing the translator listening showing up in diaries.'

—Thom Mocarsky

Translating Radio In A New Way

By John Schoenberger

There's a new trend emerging at radio. Broadcast groups are repurposing translators as analog platforms for HD-2 channels. The idea came to the forefront recently with the April 7 launch of Streetz 102.9, which aired on an FM translator that Steve Hegwood and Keenan Heard's Extreme Media Group acquired in Atlanta. While that station had to be pulled off the air two days later, due to as-yet-undisclosed legal complications with Radio One, other companies have begun implementing the concept.

Cumulus has brought alternative 99X back on the air via a translator in Atlanta at 97.9 FM (using 99X.com's programming), and Saga Communications is rebroadcasting five HD-2 channels: triple A WOXL-2/Asheville, N.C.; oldies WLRW-2/Champaign, Ill.; CHR/top 40 WYXL-2/Ithaca, N.Y.; CHR/top 40 WZID-2/Manchester, N.H.; and classic rock WKNE-2/Keane, N.H.

Some translators were Saga's; the others were purchased. Since most translators are low power, rebroadcasting HD-2 channels would be most beneficial at small- to midsize-market stations—which are mostly what Saga owns.

"This is not a renegade play and Saga is not a renegade company," Saga executive VP Steve Goldstein says. "This is all based on unique opportunities we can take advantage of on several

levels [and] have another voice in the market, have another revenue source and to promote HD radio's future."

Goldstein says the intent is to position these rebroadcast channels just like any other station in the market and inform listeners that more choices are available to them via HD. "The only way HD radio can be successful is through compelling product," he adds.

WOXL-2 (98.1 the River)/Asheville is one example. "Asheville is a perfect city for triple A and we are seeing good results via calls, e-mails and talking to people in Asheville as they turn out for the events we are sponsoring," says PD Craig DeBolt, who's also PD at rock sister WTMT (105.9 the Mountain). "We

cover the center city but not the whole area. With an HD radio in everyone's hands, we could reach a larger segment of the audience in the market, so we actively promote HD radio and its advantages all the time on the air." He adds that since the River signed on, local retail outlets like Radio Shack and Best Buy have seen an uptick in HD radio sales.

Goldstein anticipates advertising results as well. Everything clients hear about the stations is anecdotal at this point, but by the nature of the market, the sales base is local business anyway. "Stations like the River are often not sold via 'the numbers' and if advertisers can feel our presence in the market, then that allows us to

include the station in the many packages and opportunities our sales staff can offer to clients," he says.

The next step is having these new setups rated by Arbitron. Senior VP of press and investor relations Thom Mocarsky says the Asheville station has been on file and tracked for listening since fall 2008. "Additionally, we are seeing an increase in HD-2 stations rebroadcasting their

programming via translators and we are seeing the translator listening showing up in diaries."

Arbitron considers the HD-2 channels legitimate stations. However, it doesn't yet report their audience estimates in diary-based reports—only via the PPM—so even if an HD-2/translator combo met the minimum reporting standards, the estimates wouldn't be published.



DeBolt

MONEY AND MORALS: THE ASHLEYMADISON.COM CONUNDRUM

By Mike Stern

There is nothing subtle about the Web site AshleyMadison.com. Visitors are greeted with the slogan, "Life is short. Have an affair." Similar to portals like Match.com and eHarmony.com, Ashley Madison is a dating site designed to help men and women meet. The difference is this one caters to married people looking to step out.

The site hit radio's radar in early 2008 when founder/president Noel Biderman decided to change his advertising strategy by moving from late-night fringe TV advertising to a more mainstream approach. "Radio is a very effective tool for us," Biderman says. "It is easily 60%-70% of our marketing mix."

The decision has worked out well. Biderman reports that in the site's first six years it grew to 1.5 million members. Membership exploded after he changed his advertising strategy, reaching 3.5 million in slightly more than 16 months.

Biderman started using radio with what he describes as "a massive million-dollar

buy" with Sirius XM Radio's "Howard Stern Show." "At that time terrestrial radio didn't want anything to do with me," he says. But as economic pressures increased, things changed. By the middle of 2008, terrestrial radio started calling. Now, in late April 2009, a Nielsen SpotScan report for the last 45 days shows radio ads for AshleyMadison.com running in 14 markets ranging from New York, Los Angeles and Chicago to Salt Lake City, St. Louis and Las Vegas.

The ads aren't for every station. Jim Pastor, senior VP of the ESPN Radio group of stations, turned down a buy at sports WMVP/Chicago. "We approached it the way we would approach any advertiser that is promoting something that isn't consistent with our brand standards," he says. "There are certain advertiser categories we choose not to associate

with." Asked if challenging economic times ever lead to second thoughts, Pastor emphatically replies, "Absolutely not. It's far more important that we adhere to the standards we've developed over the years than to concede to a short-term revenue opportunity."

On the other hand, both Emmis Radio stations in Chicago, classic rock WLUP and alternative WKQX, took the business. Emmis senior VP of sales Terry Hardin says the stations reviewed the ad before it ran, noting, "We felt this is not something our

listeners would be offended by." He says the decision wasn't influenced by tough financial times. "Business is business. We try to take business that targets the audience. I think it's a bigger stretch to take ads for products that don't fit the audience."

Some stations take the relationship further. At CBS Radio rock WYSP/Philadelphia,



Bonaduce



morning host Danny Bonaduce is endorsing the site. "AshleyMadison.com is a genius concept," he says in one spot. In another he says, "I can't believe somebody actually came to me and said, 'Are you OK with this?' I believe it's a relationship-saver."

But Biderman says he's used to companies declining to run the ads. "Every station is going to get some complaints," he says. "Some stations are fine with that and ride it out, others will pull us off." Either way, he's covered. "We have it in our contract that if we get pulled within the first two weeks we get a full refund."

The good thing about a downturn is that it separates the winners from the rest of the pack

Never Stop Learning



Dan Austin
dbaustin@nycap.rr.com

'Now is the time to look at what you bring to the table, because a seat at the table is no longer a guarantee.'

—Dan Austin

during times of crisis, such as the one the United States has experienced in the past 18 months, the best ideas for the future are born. Recessions can be a time for companies and individuals to take a hard look at what's working and what isn't. As history has shown, business cycles are sometimes easy to forecast. During the recession of the early '80s, laid-off workers seized the opportunity to become entrepreneurs, which led to the longest economic expansion in U.S. history. New technologies and new ideas were born.

So how does this apply to radio? It's easy to get caught up in day-to-day challenges: beat the budget, beat last year's numbers, cut costs and manage the expectations of your company, its lenders and your customers. It's a strenuous juggling act that consumes our time, perhaps stifling the process of looking forward and developing opportunities. But what lessons can we learn from it?

Lesson No. 1: Never stop learning. Our industry faces incredible competition for ad dollars and listeners' time. We need to evolve, grow and challenge ourselves every day. What did the railroad

companies think when the airlines began cutting into their lucrative industry? Earlier, horse-and-buggy companies faced similar challenges as automobiles gained in popularity. To survive we must learn, adapt and transform or reinvent what we do and how we do it—or face extinction. We have an advantage in that our industry is filled with bright, talented and experienced veterans. But if we don't challenge ourselves to learn and adapt, we will not survive and thrive.

Lesson No. 2: Learn about other industries. The best sellers and managers in radio today have a deep

understanding for businesses outside the medium. Some are experts in business categories they've worked with for years. Some know about certain fields through their own interests and passions.

Look within your own walls. When I met the CEO of Southwest Airlines years ago, he said that the key to the company's success was simple: It used one type of airplane with one set of parts in the same location on every aircraft. Processes can be streamlined and parts are interchangeable. Southwest employees spend time in different job functions each year, truly walking in someone else's shoes.

How often in radio do programming and sales and promotions fail to understand what the other department's challenges are and what their day is like? Instead of trying to make the business more complicated, Southwest simplified it for its employees and customers. How easy is it for simple processes to get done at your station? How easy is it for a customer to do business with you? Are we making it harder than it needs to be?

The good thing about a downturn is that it separates the winners from the rest of the pack. Mediocre or poor performance is no longer acceptable, and those individuals or companies must learn, adapt or go the way of the old railroad companies that thought they were in the railroad business and not the transportation business.

Lesson No. 3: Invest in yourself. Subscribe to a new magazine. Read a book on an unfamiliar topic. Ask a customer if you can shadow him or her at his or her business for a day. Learn a new skill to make yourself more valuable at your job. Now is the time to look at what you bring to the table, because a seat at the table is no longer a guarantee.

To learn and challenge yourself is to live life to the fullest. Don't put it off until next month, next quarter or next year. Break out of the mold and you'll be better-equipped to ride out this storm and bask in the sunshine of better times to come. *R&R*

Dan Austin is market manager for Citadel Broadcasting/Syracuse.



Wick·ed

1 a: Slang. Very good or **very impressive** decal printing.
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Web portals expand station's reach

Beyond The Station Web Site

Mike Stern

MStern@RadioandRecords.com

In the blog post "Why Chicago?" lifelong Chicagoan and regular ESPN contributor Scoop Jackson lists several possible reasons for the company choosing the Windy City as the location of its first sports Web portal, ESPNChicago.com. Among them: "Because no other place can handle the annual pain that comes along with loving the Cubs" and "Because we got Mike Ditka, fool."

The real reasons why, according to ESPN VP of digital partnerships and sales development Mark Horine, are that several million unique visitors to ESPN.com each month come from Chicago-area IP addresses and the company has been successful in monetizing the Web efforts of its Chicago sports station, WMVP.

"The idea is to create a home where Chicago sports fans can read exclusive content, watch exclusive video, interact with each other and more," Horine says.

The new site launched April 14 with a host of special features: contributions from Chicago

sports media personalities and talent from across ESPN's various platforms, a daily Chicago-centric "Sportscenter" webcast, a video highlights hub, audio section, social media applications and mobile content capabilities. "We felt combining all of these properties would create a more powerful platform for advertisers and listeners," Horine says. The site launched with five charter advertisers.

The goal is to move beyond other station sites and tap into new revenue sources. "Local newspapers have an identity in these markets but they're not bringing the same assets," Horine says, referring to ESPN's 50,000-watt Chicago station,

'We have an on-air component the others can't really compete with—not just radio Web sites, but all the others who are actively generating local ad revenue.'

—Jim Pastor

multiple cable networks and robust mother site.

Those resources are being used to help promote the new venture. On launch day—also the day of the Cubs' home opener—the station welcomed ESPN Radio Network's "Mike & Mike in the Morning" to town for a live broadcast. The two talked about the new site on their show and the backdrop of their ESPN 2 cable TV simulcast prominently featured the new site's URL.

Back In Chicago

ESPN Radio Station Group senior VP Jim Pastor, who oversees WMVP, says ESPNChicago.com focuses on analysis, opinion and updates, "but with the ability to dig a lot deeper and offer information you can't provide via a radio station."

Pastor doesn't think it's necessary to integrate every piece of Web content into the station's programming. "We'll stick with the things that have been successful for us on the radio station and use the new content selectively to enhance what we're doing. Not everything has to have a spot on the radio station."

One thing the new site does change is the skills the station will look for in new employees. "The ideal candidate in the future is someone who not only is a very skilled broadcaster but has digital



MEMORIAL DAY WEEKEND 3 ONE-HOUR SPECIALS

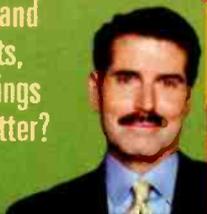
abc NEWS RADIO
TRUSTED. CREDIBLE. COMPLETE.



BAILOUTS AND BULL:

A JOHN STOSSEL SPECIAL

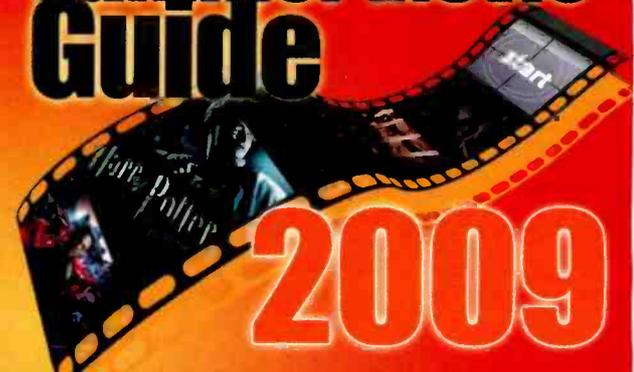
...all this talk of stimulus packages and big bailouts, but are things getting better?



Consumer Reports

Summer Survival Guide

Summer Movie Guide



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

expertise as well," Pastor says. He adds that producers will evolve beyond screening calls and organizing shows to creating content for the Web as well.

The station's sales approach is also changing. "If the radio station was defined from a sales standpoint based on what we offer on-air and promotionally, now you are adding an online dynamic to it and in a meaningful way, not just 30,000 unique users per month," Pastor says.

Conversely, the portal-local radio station combo has a leg up on competing Web sites. "We have an on-air component the others can't really compete with—not just radio Web sites, but all the others who are actively generating local ad revenue."

And In Boston

ESPN isn't the first sports radio entity to launch a sports-themed Web portal with a regional outlook. Last August, with the hiring of Tim Murphy as GM, WEEI.com, the Web site of Entercom sports giant WEEI-AM/Boston, began turning its Web efforts into a sports destination for New Englanders.

Much like ESPNChicago.com's start, Murphy first hired editors and retained local contributors to provide content



Horine

for WEEI.com. "Our goal is for users to be within one click every day of 40-50 fresh pieces of content, and not just the headlines but deep insight and analysis of what's happening."

Since being hired, Murphy worked toward launching an updated site, which debuted March 16. Along



Pastor

the way were several surprising discoveries including the content demand for mobile users.

Of the 450,000-plus people who listened to audio from WEEI.com in March, only 150,000 listened while visiting the site. The remaining 300,000 downloaded the content to another location, Murphy says. "You have to make your content eminently transportable." That's why the site offers an RSS center where visitors can sign up for direct content feeds. There's also a podcasting center and one for widgets that enable listeners to embed the site's content into their own sites or social media pages.

Also important was indexing all the online content, including audio, so that it's searchable. "That makes us much stronger in terms of performance with SEO," Murphy says, referring to search engine optimization, the

practice of making content easily accessible for search engines like Google or Yahoo.

SEO is important for sites looking to build traffic from beyond the station's cume. Otherwise it's difficult to reach the level of site traffic advertisers seek. Murphy's efforts in this area have led to a dramatic increase in the amount of indirect traffic—people who came to the site through search engines and other avenues—the site is receiving.

Another surprising lesson for Murphy, who previously worked in the interactive divisions of several newspapers, was the steep learning curve for selling radio Web site ads. "As ubiquitous and powerful as the digital world is, it's still an unknown for a lot of sellers and buyers in the radio community," he says.

What's impressed him though is the strength of radio sellers' relationships. "As we are trying to create opportunities and expand our work with existing advertisers, we've really had a head-start due to the solid relationships of the sellers."

But the biggest surprise has been how advertisers often think of radio Web sites for nonaudio content like blogs and Web polls. Murphy says that audio is "the centerpiece of our strategy and optimizing it for distribution and consumption is priority one. We're not changing who we are—we're adding to our core by optimizing audio for the Web." *R&R*

Geo-Targeted Ads And Content

One important component of the new Web site ESPNChicago.com, launched by ESPN with its local station WMVP/Chicago, is the ability to geo-target content and ads in downloaded and streamed audio content.

ESPN VP of digital partnerships and sales Mark Horine says, "Previously, we haven't been able to dynamically serve local ads into our podcasts or live streams, it was just run-of-the-site." Meaning, if a Chicago-area restaurant

bought a podcasting sponsorship, everyone got that ad. With the new technology, if someone in Los Angeles wants to hear a podcast from Chicago, it could theoretically include an ad from a local L.A. advertiser.

The system also works for content. When a listener downloads a week-old podcast, it could be dynamically enhanced with a current weather forecast or a list of Chicago teams playing games that day.—MS

Agnostic Web Aggregation

Launching a regional Web portal doesn't require the resources of an organization like ESPN. Instead, by aggregating available content, the newly launched IndySportsNation.com has quickly become a robust sports hub despite having far fewer available resources.

Site manager D.J. Zaccagnini, aka former air talent/PD Zakk Tyler, says, "We have [Indianapolis Colts-related] bloggers from all over the state contributing to the site. We'll link to their sites because we're agnostic

when it comes to other sites. We embrace them instead of pretending they don't exist."

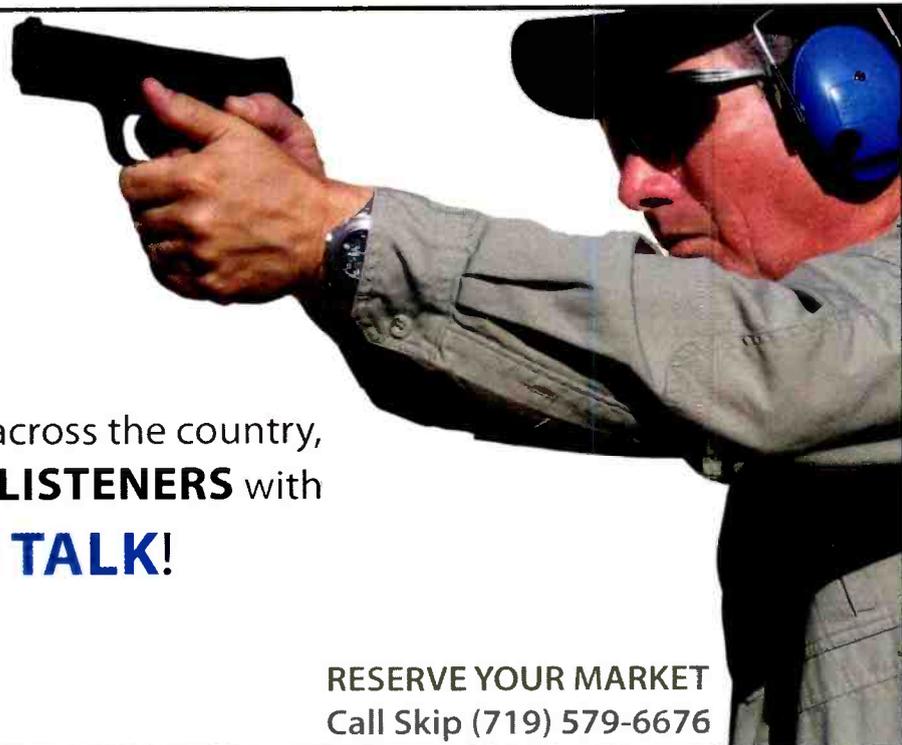
Other forms of user-generated content are also on the drawing board. Zaccagnini envisions online events during games "for people who don't want to go to a bar but want to hear the type of chatter that goes on in a bar during a game."

His goal is to be credible and fun. "We want this to be a place for sports fans to meet but we also want people to come to our site to find out what's going on."—MS

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Quick Hits

■ CBS Radio rhythmic **WBBM-FM (B96)/Chicago** has solidified its midday and night openings: The new midday talent is market vet **Nikki**, who previously handled the same shift across the street at Clear Channel's **WKSC (Kiss 103.5)**. Most recently, she worked at Crawford urban **WPWX (Power 92)**. As far as nights go, **Jerzy**, who's been filling in, has been invited to stick around permanently. He spent the past few years producing afternoon duo **Styles & Roman** and assorted other dues-paying duties.

■ **Charlamagne Tha God** has been inked to anchor "The Morning Beat" on Radio One urban **WPHI (100.3 the Beat)/Philadelphia**, joining existing cast members **DJ Bent Roc**, **Sheik** and **Izzo**. Charlamagne most recently co-hosted the syndicated "Wendy Williams Experience" until budget cuts eliminated his gig last November.

■ After eight-plus years at CBS Radio hot AC **WTIC-FM/Hartford**, the last two of which were spent in the driver's seat, PD/MD/afternoon co-host **Jeannine Jersey** is leaving the station. Continue to communicate with Jersey at 860-508-2613 or jeanninejersey@gmail.com. In the meantime, OM **Steve Salhany** takes over PD reins for WTIC and is looking for a new APD/MD/afternoon co-host.

■ PD **Joel Salkowitz** has been a busy guy at Mega Media's dance **WNYZ (Pulse 87)/New York**, as he just hired two new full-timers. **Niko**, the former night co-host at Clear Channel's crosstown CHR/top 40 **WHTZ (Z100)**, joins for afternoons, and market vet **Borasio** comes aboard for middays. Borasio previously spent some time at Clear Channel's rhythmic AC **WKTU (103.5 the Beat) New York** and worked for Salkowitz at the late Jammin' 105 back in the day. He returns to New York from a stint, oddly enough, doing mornings at Guyann's country **KAFF/Flagstaff, Ariz.** Upon his arrival, current midday personality **Showboat** segues to weekends.

■ Hey, that new afternoon stud on Entercom AC **WWDE (2WD)/Norfolk** sounds eerily like **Don London** . . . what? It is Don London? Well, no wonder it sounds like him. The longtime Entercom/Norfolk VP of operations has pulled his Koss Pro-4AAs out of the mothballs because **Ken Carson** is moving into a full-time creative services position with Entercom's four Norfolk stations.

■ Sacramento radio fave **Davey D** has resurfaced in Fresno, where he's now doing afternoons at Buckley rhythmic **KSEQ (Q97)**. He replaces **DJ Lace**, who left last week.

■ **Dennis Huff** has turned in his parking pass and key card at CBS Radio alternative **KXTE (X107.5 Xtreme Radio)/Las Vegas**, where he had been programming assistant and did part-time on-air. Access him at 602-909-7468 or huffaudio@gmail.com.

■ APD/MD/midday goddess **Carolyn Stone** has officially resigned from Cumulus alternative **WRWK (106.5 the Zone)/Toledo**, having decided to become a stay-at-home mom. PD **Dan McClintock** will handle music duties along with Cumulus VP of programming **Val Garris**, but McClintock now needs a full-time jock.

■ **Mike Haze** exits afternoons at Saga active rocker **WLZX (Lazer 99.3)/Springfield, Mass.**, as he falls victim to the Evil Budget Broadsword. Haze will be replaced by a family member—**Pat Kelly**, midday jock on classic rock sister **WAQY (Rock 102)**, will cross the hall to handle Lazer in afternoons.

Formats You'll Flip Over

■ With a playlist that now sports **Beyoncé's** "Single Ladies (Put a Ring on It)," **Lady GaGa's** "Just Dance" featuring **Colby O'Donis** and "Poker Face," and **Pink's** "Sober" in powers, as well as the new **Green Day** track "Know Your Enemy," Greater Media's **WNUW (Now 97.5)/Philadelphia** has made a definitive statement that it has completed its transformation from AC to hot AC.

■ In what can best be described as a "shocking" (yes, in quotes) development, Max Media/Norfolk flushed its 3-day-old, hilariously conceived Chinese classic hits format **Kung Pao**

100.5 and flipped the former rocker **WXMM** to CHR/top 40 as **Hot 100.5**. Market vet **Paul McCoy**, who does middays on AC sister **WVBW (92.9 the Wave)**, is the newly minted PD/MD of Hot 100.5, under the purview of director of programming and ops **John Shomby**, who will serve as OM.



Is it 'Hot' in here, or what?

Great Moments In Syndicationosity

■ **Kevin & Bean**, those lovable morning scamps on CBS Radio alternative behemoth **KROQ/Los Angeles**, are relaunching their syndication empire by taking over mornings on Riviera alternative **KEDJ (103.9 the Edge)/Phoenix** and Wilks alterna-twins **KRZQ/Reno, Nev.**, and **KFRR/Fresno**—all ex-**Adam Carolla** outposts.

■ Damn, that was fast: After recently being replaced by "The Steve Harvey Morning Show" on Clear Channel urban AC **WVAZ (V103)/Chicago** after a 13-year run,

Tom Joyner is already back on in the market. Crawford urban AC **WSRB (Soul 106.3)** has picked up Joyner, neatly filling the void created by **Carla Box's** departure. Joyner promises that a "more customized" version of his show will air in Chicago, which he has referred to as "the mothership market" since it was his first syndicated city.

■ **The Regular Guys** just doubled their affiliate base. The guys



Picture is self-explanatory.

(**Larry Wachs**, **Eric Von Haessler**, "Southside" **Steve Rickman** and **Tim Andrews**), based at Cumulus rocker **WNNX (Rock 100.5)/Atlanta**, annex mornings at rock sibling **KDBN/Dallas** as the station drops its "Bone" positioner in favor of "quality rock." Mornings have been music-intensive since PD/morning jock **Gary Thompson** left in January.

■ **Elvis Duran** expands his morning empire in a westward direction by picking up Clear Channel CHR/top 40

WDFK (Channel 9-4-5)/Dayton. Duran replaces yet another syndicated offering: **Dave & Jimmy**, based at nearby **WNCI/Columbus, Ohio**.

■ Longtime Clear Channel rhythmic **WJMN (Jam'n 94.5)/Boston** morning personality **Ramiro Torres** has graciously agreed to assume hosting duties on the rhythmic CHR version of United Stations' "Hollywood Hamilton's Weekend Top 30." **Hamilton** will continue to host the mainstream CHR edition of the show and remains executive producer of the rhythmic version.

■ Superadio's "Party Playhouse" has been a bit busy of late, picking up nights at Cromwell CHR/top 40 **WPRT (102.5 the Party)/Nashville** and, in a first for a show that was designed for weeknights, taking over afternoons at Mainline CHR/top 40 **WDJX/Louisville**. "Party Playhouse" airs on 43 stations and is hosted by **KHKS/Dallas** afternoon talent **Jackson Blue**.



■ After two-and-a-half years of staying up late and talking about sex (which sounds like one of the most awesome gigs ever), **Stryker** is leaving "Loveline" to bring his full talents to bear on his other gig: afternoons on CBS Radio CHR/top 40 **KLSX (97.1 Amp FM)/Los Angeles**. "Loveline," which is syndicated by Westwood One, will begin using the Rotating Wheel of Celebrity Co-Host Meat to fill the chair next to **Dr. Drew Pinsky** while they look for a new co-host.

TIMELINE

10
YEARS AGO

Randy Hawke is tapped for PD duties at **WLUM/Milwaukee**. ■ **WSHE/Orlando** sheds its pop/alternative hot AC format in favor of oldies. ■ **Rob Senn** is elevated to executive VP for the Recording Academy.



20
YEARS AGO

Evergreen Media ups **Jim deCastro** to executive VP and appoints **Larry Wert** VP/GM and **Greg Solk** VP/station manager at **WLUP/Chicago**. ■ **Daniel Glass** takes the senior VP of promotion post at 2-month-old **SBK Records**. ■ **Group W** purchases **Robert Sillerman's Metropolitan & Legacy Broadcasting**, creating the second-largest U.S. radio company.

30
YEARS AGO

Michael O'Shea named first PD of **Golden West Broadcasters**. ■ **Pat Siciliano** is promoted to VP of creative services at **Jet Records**. ■ **RKO Radio** forms the **RKO Radio Network** to deliver news and other content to music-oriented radio.

—Compiled by **Michael D. Vogel (mvogel@radioandrecords.com)**



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Kerry Douglas
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Worldwide Gospel
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Wendy Goodman
VP of Promotion, Adult Formats
RCA
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Chris Green
Sr. Dir, Mix Show & Lifestyle Promotion
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MIX SHOW



Tyson Haller
Sr. Director, Promotion
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Kevin Herring
VP of Promotion
Lyric Street/Carolwood
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D.A. Johnson
Exec. Dir., Gospel Division
Malaco
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Kenny King
Program Director
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HOT AC



Joel Klaiman
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Universal Republic
CHR/TOP 40



Chuck Knight
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WBEB/Philadelphia
AC



Sujit Kundu
VP of Rhythm Crossover
Universal Motown
RHYTHMIC



Lee Leipsner
Sr. VP of Pop Promotion
Columbia
CHR/TOP 40



CeCe McGhee
APD/MD
WPPZ/Philadelphia
GOSPEL



Willie Mae McIver
Program Director
Rejoice! Musical Souffood
GOSPEL



Bo Money
URBAN/URBAN AC



Patricia Morris
VP of Adult Formats
Capitol
AC/HAC



Brian Nolan
Mix Show & Rhythmic Promo.
Columbia
MIX SHOW



Benny Pough
Sr. VP of Urban Promotion
Def Jam
URBAN/URBAN AC



Joel Raab
Radio Consultant
Joel Raab Associates
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Azim Rashid
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URBAN/URBAN AC



Gary Spangler
VP of Crossover
Universal Republic
RHYTHMIC



Dylan Sprague
Program Director
KALC/Denver
HOT AC



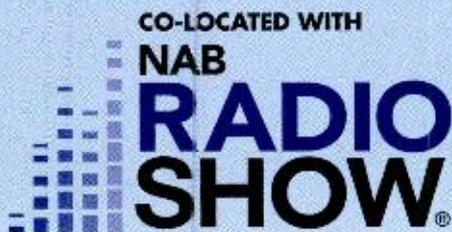
Dom Theodore
VP of CHR/Pop Programming
CBS Radio
CHR/TOP 40



Cheryl Valentine
VP, Rock Promotion
Reprise Records
ACTIVE ROCK



Ron Valeri
Director of FM Programming
WAAF/Boston
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Tea'd Off

Thousands of people across the nation revived the spirit of the Boston Tea Party April 15 by protesting possible higher taxes due to the economic stimulus package. CBS Radio's news/talk KDKA (1020)/Pittsburgh showed its support by supplying listeners with signs for a rally that was held at the city's Market Square.

The Ties That Blind

Ever-present radio personality Ryan Seacrest gladly shared the spotlight with country singer Kellie Pickler when she sat in for a few segments of "On Air With Ryan Seacrest." Her single "Best Days of Your Life" moves 24-20 at Country this week.



Cruising On By

Broken Bow/Holeshot Records artist Krista Marie visited Entravision KNTY (101.9 the Wolf)/Sacramento while promoting her debut single, "Jeep Jeep," much to PD Bob McNeill's amusement.



Good Morning Serenade

Rascal Flatts gave an exclusive in-studio performance of its hit "Here Comes Goodbye" for Citadel AC WPLJ (95.5)/New York's "Scott & Todd in the Morning" show. From left: Rascal Flatts vocalist Gary LeVox, co-host Scott Shannon, Rascal Flatts bassist Jay DeMarcus, WPLJ morning show news anchor Patty Steele and co-host Todd Pettengill.

Paws For The Camera

Citadel AC WWLI (Lite Rock 105)/Providence helped Pawtucket Red Sox mascot Paws celebrate his 10th birthday at McCoy Stadium, home of the Boston Red Sox's International League affiliate. Joining the birthday bear are WWLI director of marketing and promotions Michelle Maguire and OM Tony Bristol. Photo courtesy of Gary Trust



Sounds Right

"High School Musical" star Ashley Tisdale took over Radio Disney April 14 to premiere her new single, "It's Alright, It's OK." From left: Radio Disney director of music Kelly Edwards, Warner Bros./Reprise VP of pop promotion Ken Lucek, Radio Disney GM Michael Riley, Tisdale and Radio Disney VP of marketing Phil Guerini.



Not Kissing And Telling

Voice of America Music Mix Network host Larry London got in some face time with popster Katy Perry when her Hello Katy tour stopped by the 9:30 Club in Washington.

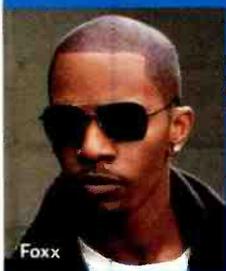
Formats

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



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

R&R SPIN SPOTLIGHT



Foxx

'Blame It' On The Reign

Jamie Foxx's "Blame It" becomes the fourth song in the 15-year history of the Nielsen BDS-based Urban chart, and second this decade, to

spend 10 or more weeks at No. 1. Here is a look at the format's longest-leading chart-toppers.

Weeks at No. 1, Artist, Title, Year

- 11, TLC, "No Scrubs," 1999
- 10, Jamie Foxx featuring T-Pain, "Blame It," 2009
- 10, 50 Cent, "In Da Club," 2003
- 10, Usher, "Nice & Slow," 1998
- 9, Beyoncé, "Single Ladies (Put a Ring on It)," 2008
- 9, T-Pain featuring Yung Joc, "Buy U a Drank (Shawty Snappin')," 2007
- 9, Mariah Carey, "We Belong Together," 2005
- 9, Nelly featuring Kelly Rowland, "Dilemma," 2002
- 9, Ashanti, "Foolish," 2002
- 9, Ja Rule featuring Ashanti, "Always on Time," 2001
- 9, Sisqú, "Thong Song," 2000
- 9, Usher, "You Make Me Wanna . . .," 1997

'Enemy' Territory

The 8-1 vault of "Know Your Enemy," Green Day's first Alternative leader in four years, breaks the act's second-place tie with U2 for most No. 1s in the chart's history. Below is a rundown of the seven acts that have amassed at least five front-runners since the chart's September 1988 launch.

Total No. 1s, Artist (Year of Most Recent No. 1)

- 11, Red Hot Chili Peppers (2007)
- 9, Green Day (2009)
- 8, U2 (2004)
- 7, Foo Fighters (2008)
- 7, Linkin Park (2007)
- 6, R.E.M. (1994)
- 5, Nirvana (2002)



Red Hot Chili Peppers

THE SPIN

Alternative Goes Green



Green Day makes the Alternative chart's biggest leap to No. 1 (excluding debuts at the summit) in 15 years, as "Know Your Enemy" (Reprise) rockets 8-1. The track, which scores Most Increased Plays (up 887) for a second week, completes the steepest vault to the top since

Nirvana's "All Apologies" hurtled 9-1 on the Jan. 14, 1994, chart.

While Green Day has sent eight prior titles to the top (see Spin Spotlight, left), "Enemy" marks the trio's fastest ascent. The group previously had reached No. 1 in as quickly as four weeks with "Minority" in 2000. "Enemy" is the format's first track to reach No. 1 in two or fewer weeks since Linkin Park's "What I've Done" opened atop the April 13, 2007, tally.

The lead single from "21st Century Breakdown," due May 15, concurrently claims Most Increased Plays at Active Rock (22-5, up 585) and Rock (18-8, up 99) and bows on Triple A at No. 11.

Hudson Returns To Urban AC Summit

Following an eight-week reign with "Spotlight" last fall, Jennifer Hudson lands her second Urban AC leader, as "If This Isn't Love" (RMG) lifts 2-1. Hudson is one of six female artists to earn at least two consecutive No. 1s dating to the chart's 1993 launch, joining Anita Baker, Toni Braxton, Heather Headley, Whitney Houston and Alicia Keys.

Mraz Flexes Multifformat Muscle

Almost 14 months after it first appeared on the Triple A chart, Jason Mraz's "I'm Yours" (RRP) continues its multifformat attack. The song leaps to a new peak on Smooth Jazz, rising 26-18 with Airpower. The ubiquitous hit has topped Triple A (in June), Hot AC (beginning in October), CHR/Top 40 (December) and AC, where it reigns for a 13th week this issue. It is the only song to have led all four formats.

DMB Laughs All The Way To No. 1

Dave Matthews Band notches its eighth Triple A chart-topper, as "Funny the Way It Is" (RMG) charges 7-1 in its second week with Most Increased Plays (up 230). The quartet snaps a second-place tie with Coldplay, Counting Crows, Sheryl Crow and R.E.M. for most format No. 1s; U2 leads with 10 front-runners.

The coronation of "Funny" equals DMB's fastest climb to No. 1, first achieved when "I Did It" roared 9-1 in 2001. The song's six-position climb to the top marks the largest jump since U2's "Vertigo" flew 8-1 on the Nov. 8, 2004, survey. DMB last led with "Where Are You Going" in 2002.

'Diamonds' Shine For Thomas

"Her Diamonds" (Atlantic) storms Hot AC at No. 27 with Most Increased Plays (up 478) and Most Added (44 stations), marking Rob Thomas' first chart entry in more than two years. The bow matches Nickelback's "If Today Was Your Last Day" (RRP) for the format's best this year. It's the highest by a male artist since John Mayer launched at the same spot with "Waiting On the World to Change" in June 2006.

Each of Thomas' six prior charted titles reached the top five, with Santana's "Smooth," which he wrote and sang, spending a format-record 25 weeks at No. 1 in 1999-2000. The Matchbox Twenty frontman also reigned for 10 weeks with "Lonely No More" in 2005.

Thomas' second solo set, "Cradlesong," streets June 30.

Montgomery Gentry Extends Streak

Montgomery Gentry claims the longest run of Country top 10s by a duo in 13 years, as "One in Every Crowd" (Columbia) rises 11-8 to become the pair's ninth consecutive top 10. The act's streak began with the No. 3-peaking "Gone" in 2005. The stretch is the longest by a twosome since Brooks & Dunn sent their first 17 chart entries (excluding unpromoted album cuts) into the top 10 from 1991 to 1996.

Among duos this decade, Montgomery Gentry's streak passes the eight straight top 10s Brooks & Dunn collected from 2003 to 2006. Sugarland owns the third-longest top 10 streak since 2000, with seven in a row from December 2006 through its current track, "It Happens" (Mercury) (6-5).

"Crowd" marks Montgomery Gentry's 15th career top 10 dating to its first, "Lonely and Gone," in 1999.





Mass-appeal music, exciting new artists and a positive PPM outlook enhance the format's strength

Hitting All The Right Notes

Kevin Carter
KCarter@RadioandRecords.com

On its surface, CHR/top 40 has always looked like a fairly uncomplicated format: Play the hits, and they will come. Easy, right? But that oversimplifies the format's basic underlying structure because succeeding with this genre isn't as easy as it sounds. There are many competing factors constantly at play: market conditions, music supply and ever-changing audience tastes.

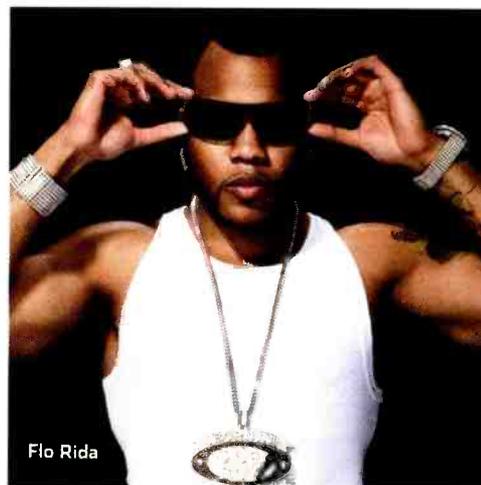
The fact that times aren't so great these days, financially speaking, may have actually helped propel top 40 to its highest peaks of acceptance in quite some time. The uplifting nature of pop hits—especially when they are strung together by talented programmers—makes people feel better and provides a temporary escape. Isn't that what great radio is supposed to do?

This special issue will serve as a kind of midterm report card for the format, delving into its current direction, musical trends and overall state of health. This feature is a round table of radio and record-label execs and consultants who have valid and valuable insights to share since they work on the format's front lines every day. Each weighs in on several pressing topics, most notably, top 40 life in a new PPM world, which has changed the game considerably.

The panel of industry experts includes Don Theodore, CBS Radio's recently named VP of CHR pop programming. His title alone reveals how committed his company is to the growth of

top 40, having recently launched new pop stations in radio's two largest markets: WXRK (92.3 Now FM)/New York and KLSX (97.1 Amp Radio)/Los Angeles. Top 40 launches in other markets are rumored to be on the CBS drawing board. On the West Coast, Julie Pilat, longtime APD/MD of Clear Channel's KIIS-FM/Los Angeles (radio's No. 1 cash cow last year, according to BIAfi) and PD of alternative sister KYSR (98-7), speaks about the blurring of format boundaries and her stations' use of social networking to form a deeper connection with their audiences. Zapoleon Media Strategies president Guy Zapoleon, the

The current reservoir of hit music is probably more mass appeal in nature than it has been at any time in recent history.



Flo Rida



Spears

godfather of the frighteningly accurate 10-year cycle theory of hit music, presents a fascinating look into where the format currently stands in the cycle.

Programmer Dave Shakes, who operates his consultancy Shakes Radio and has a seat at the ownership table as an equity partner in Northern California-based Results Radio, explains the new meaning of the word "now" when it comes to programming and why top 40 has to keep on top of breaking pop culture news.

On the label side, Capitol Music Group executive VP Greg Thompson offers his observations of both sides of the business. His thoughtful and considered approach to his job includes thoroughly educating his promo staff about the intricacies that their radio partners now face in a PPM world. Edison Research VP of music and programming Sean Ross shares his views on the overall health of top 40 and advances his theory that Lady GaGa could be the next Madonna. Rounding out this special is Gary Trust—R&R chart manager for top 40, AC and hot AC—who contributes his own perspective of the climate of today's brand of top 40.

Everyone who participated agreed that the current reservoir of hit music, which comprises a balanced slate of veteran performers (welcome back, Britney Spears) and an exciting crop of newcomers (paging Lady GaGa) is probably more mass appeal in nature than it has been at any time in recent history. Even hip-hop is sounding more melodic than ever before (see Flo Rida). Add to that the emergence of the young Disney and Disney-esque acts like Miley Cyrus, Jonas Brothers, Demi Lovato and Taylor Swift, and the pop music coffers are full to capacity. These key factors, combined with the format's knack for reflecting the epitome of pop culture, allow top 40 to do what it does best. That ability ensures that the format will continue to survive and thrive, no matter what's happening in the outside world.

R&R



Lady GaGa

Katy Perry

Waking Up In Vegas

**ON OVER 80 POP STATIONS
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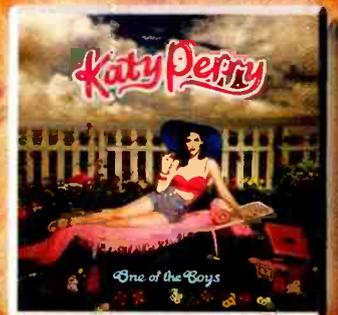
MAJOR TV Appearance May 13

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Julie Pilat

'I don't think it's a secret that the format has swung back to more of a dance sound.'

Longtime Clear Channel KIIS-FM/Los Angeles APD/MD Julie Pilat recently landed the promotion/second job of alternative KYSR (98-7) PD right across the hall. The step up the ladder was earned partly due to her background at rhythmic KUBE/Seattle, combined with her wide-ranging musical tastes and pop cultural expertise. She believes that a great CHR/top 40 brand is all about following the latest fads. "Music styles may fluctuate regionally or market to market, but you always need to keep a close eye on trends and pop culture."

Pilat notes that people are increasingly becoming more distracted and their attention needs to be caught from multiple angles. "If your station is connecting with the audience effectively, not only do you play the song, you post the video on your station's Facebook page, your jocks Twitter about it, text info on concerts and get the information to the audience in the way they want it," she says. At the same time, exposure on other media outlets is helping KIIS connect music with its audience more quickly, Pilat adds. "We'll take all the help we can get branding music we're passionate about. When a band is on '90210,' I'll brag about it on the air. When M.I.A. was in the 'Pineapple Express' com-

mercials it helped her familiarity hit home at a lightning speed. Whether it's via Facebook, text messages, TV, movies or magazine features, it's important that the pop culture brand connects with the top 40 playlist so we stay relevant."

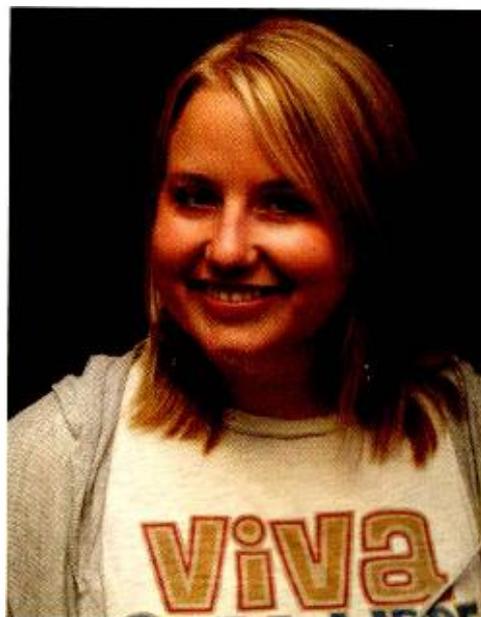
The chameleon-like nature of top 40 makes it continually morph into different musical styles, always seeking the latest trend. "I don't think it's a secret that the format has swung back to more of a dance sound," Pilat says. "Five years ago everything was hip-hop. Three years ago in L.A. everything was Latin."

Another interesting characteristic of today's younger radio listeners that Pilat and her peers

have noticed more and more that they don't categorize the music they hear into neat little format boxes the way programmers have traditionally done. Those mental musical walls that made radio staffs feel secure are now crumbling. "More and more I'm seeing the iPod generation cross format lines and fuse things together," she says. "It's tough to put an artist like 3OH!3 in a box—are they a punk band, techno or hip-hop?"

And it's that blurring of formatic boundaries, combined with today's culture of instant communication, that Pilat believes helps break songs of

varying musical styles more quickly at top 40. "Ten years ago, before technology really took things to the next level, records used to slowly cross format lines," she says, but now, more often than not, all the stations play a song when it drops. "I just looked at the top five songs on the urban chart and the top five on the rhythm chart, and four of them are in power rotation at KIIS-FM. There's not much delay these days." **R&R**



Dom Theodore

'The CHR format has the wind to our backs right now.'

Dom Theodore, who joined CBS Radio in late 2008 as VP of CHR/pop programming after many years with Clear Channel, certainly hit the ground running. In addition to taking on OM duties for the CBS cluster in Detroit, where he's based, Theodore's newly created VP of CHR title got a workout almost from the get-go when the company boldly flipped rock WXRK/New York to CHR/top 40 as 92.3 Now FM, directly taking aim at top-rated Clear Channel market mainstay WHTZ (Z100).

Theodore took a break from his grueling schedule, which has him commuting weekly between Detroit and New York, to share his observations on the state of the format that has meant so much to him since he was a child. The first area he touched upon was the ample supply of strong music now powering top 40, which comprises what he believes is a healthy and balanced mix of exciting newcomers and

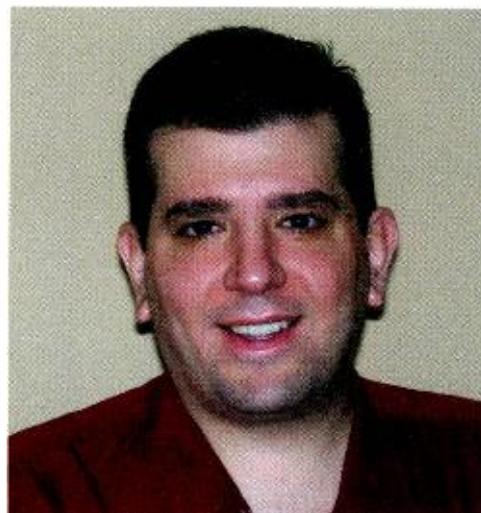
popular veterans.

"I believe Lady GaGa, Kid Cudi and other rhythmic-pop artists, along with mainstays like Flo Rida, Black Eyed Peas, Kelly Clarkson, Britney Spears and Kanye West have re-energized the format at a time when people are using top 40 for escapism," Theodore says. "In a bad economy, with negative news so prevalent, I believe people are really embracing feel-good music more than ever. The most successful stations have always provided that escape, so it's no wonder that we're seeing a successful top 40 cycle at a time when people's everyday lives are so challenged."

Theodore also notes the mass-appeal nature of today's top 40, including the hip-hop-flavored songs that sound more melodic and compatible than any time in recent memory. "Actually, the hip-hop titles that are working at top 40 right now are probably too pop for most urban stations," he says. "This is not an edgy hip-hop cycle; it's more what I would describe as 'pop-hop' that's more CHR in nature than it is

urban—and that's a big advantage for CHR because pop-hop doesn't sound as extreme when played next to straight-up-the-middle pop records . . . it's not very polarizing."

That well-timed top 40 mass-appeal essence is what Theodore believes is absolutely the key to the format's current wave of acceptance and its resulting ratings success. "It's actually a perfect storm right now because we are at the peak of the 10-year pop cycle that [Zapoleon Media Strategies president] Guy Zapoleon has so accurately outlined [see profile, page 22], right at the same time that people are also seeking something more fun," he says. "The CHR format has the wind to our backs right now." **R&R**



INTERSCOPE POWERS RADIO



LADY GAGA

#1



"JUST DANCE" #1
JANUARY

THE ALL-AMERICAN
REJECTS

#1



"GIVES YOU HELL" #1
FEBRUARY - MARCH

LADY GAGA

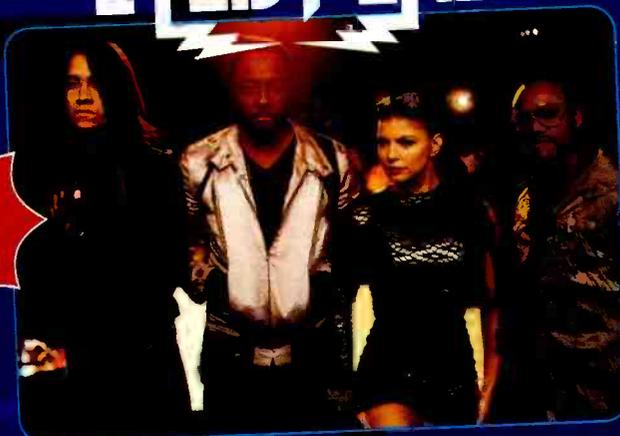
#1



"POKER FACE" #1
APRIL

THE BLACK
EYED PEAS

#1



"BOOM BOOM POW" #1
MAY

NEXT: SOULJA BOY TELL 'EM "Kiss Me Thru The Phone" EMINEM "We Made You"
KERI HILSON f. Kanye West & Ne-Yo "Knock You Down" THE ALL-AMERICAN REJECTS "The Wind Blows"
PUSSYCAT DOLLS "Hush Hush, Hush Hush" PARADISO GIRLS "Patron Tequila" LADY GAGA "Lovegame"

Dave Shakes

'Great top 40 reflects what's happening right now. But "now" is increasingly "this minute."'

Dave Shakes, who has operated his consultancy Shakes Radio since 2002, got his radio feet wet as an intern at RKO's legendary CHR/top 40 KFRC/San Francisco. His extensive résumé includes involvement in numerous influential trend-setting top 40s, such as being the start-up architect/consultant for WNOU (RadioNOW)/Indianapolis and Spanish CHR KSSE (Super Estrella)/Los Angeles. Prior to consulting, Shakes programmed KMEL/San Francisco, WBBM-FM (B96)/Chicago and WTIC-FM/Hartford. In addition to operating Shakes Radio, he stays busy as an equity partner in Northern California-based Results Radio, which owns 12 stations in Chico, Redding, Sacramento and Yuba City.

Shakes' varied experiences make him uniquely qualified to share his astute observations of the top 40 format in its present state, especially under the new immediacy afforded by the PPM. "Great top 40, as always, reflects what's happening right now," he says. "But 'now' is no longer defined as 'this week.' It is increasingly 'this minute.' PPM measures us in this minute, but more importantly, how the listener/customer's attention is attuned to this minute." He says that the once-a-week music meeting increasingly means that the station is out of date six days of the week. "I see an ever-increasing need for live staff to present up-to-the-minute, original content as well as reporting on and reflecting up-to-the-minute pop culture developments."

Accurately reflecting today's pop culture references extends to the music, which comprises an ever-shifting roster of artists. Shakes is a firm

believer that anything that's popular and of the moment, like "America Idol" or the YouTube phenomenon of the week, must be addressed immediately.

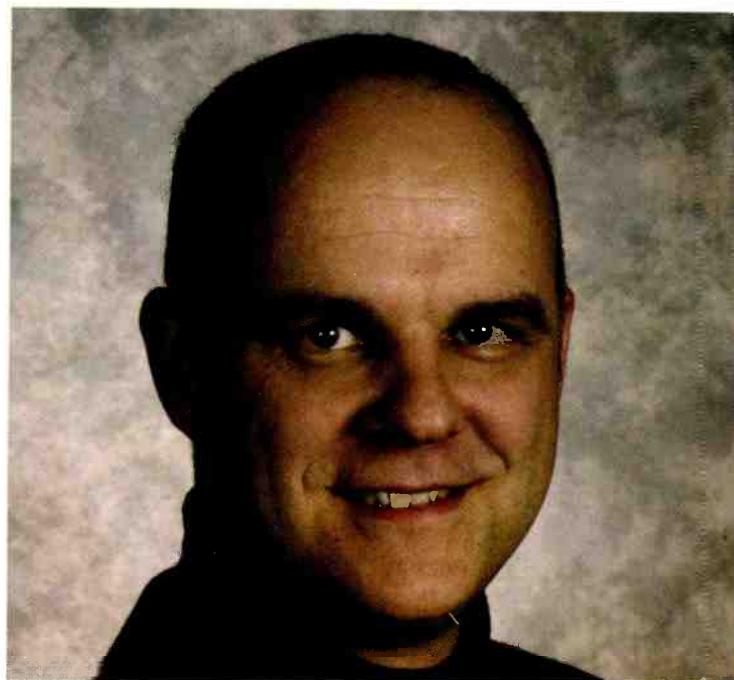
"They may or may not be 'artists,' but the top 40 PD should present 'right now' phenomena like 'Idol' [contestant] Adam Lambert, or that homely gal Susan Boyle and her amazing performance on 'Britain's Got Talent' that got over 1 million views in 24 hours," he says. "Here this minute, gone the next second. The pace of pop culture is very exciting and it is faster than ever." Those instant artists should be carefully offset with other popular acts, creating a balance.

Shakes believes that a successful, responsive top 40 station must also tell a story in between the music. That tale can even be of a serious nature, if need be. "How many top 40 stations broke the story about Chris Brown and Rihanna as it

occurred? Or did they wait until the next day's morning show? Who had listener comments on the air and provided message boards for comment online, in the moment?" he asks. "If your station isn't the source for stories that concern its core artists and core listener interests, then it won't succeed in maximizing the tune-ins that drive PPM performance."

To ensure its long-term success, top 40 should become a rallying point for its audience, Shakes says. "Not long ago, at an R&R Convention, CBS Radio's Dan Mason told us to 'get on a bandwagon.' Every day there's a bandwagon for the local top 40 station to identify and jump on. Young adults want to rally, they want to be part of a bandwagon that's bigger than themselves. Don't just reflect the listeners' tastes—command their listenership by [hitching] your station [to] the right bandwagon."

R&R



An Increasingly Eclectic Music Menu By Gary Trust

There's a veritable smorgasbord of variety at CHR/top 40 these days, as the format borrows from genres as diverse as pop, rock, country, alternative, triple A, Latin and the '80s to generate today's most popular chart hits. Here are some of the latest musical trends shaping the format.

With the late-March ascension of Flo Rida's "Right Round" to No. 1, he joins the company of Nelly (four No. 1s), Eminem, Ja Rule, Kanye West and T.I. (two each) as rappers who have posted multiple No. 1s at the format. Flo Rida's smash also continues the format's trend of loving the '80s: "Right Round," which reinvents Dead or Alive's 1985 dance favorite, "You Spin Me 'Round (Like a Record)," is the third top 40 No. 1 in the last three years to reinvent an '80s pop

hit. Gym Class Heroes' "Cupid's Chokehold," which was No. 1 for five weeks in spring 2007, incorporated the chorus of Supertramp's 1980 classic "Breakfast in America," while Rihanna turned Soft Cell's 1982 smash "Tainted Love" into "SOS," which reigned for a week in May 2006. (The last pure remake of an '80s song to capture the crown was D.H.T.'s update of Roxette's "Listen to Your Heart," which reigned in September 2005; the original topped R&R's CHR chart in 1989.)

Also returning from the '80s is Wham's "Careless Whisper." The amped-up cover by Seether is New & Active, while ranking in the top 10 at Alternative, Active Rock and Rock. Meanwhile, newcomer Kristinia DeBarge (the daughter of writer/producer/singer James

DeBarge) revived the chorus of Steam's '60s smash, "Na Na Hey Hey Kiss Him Goodbye," for her debut single, "Goodbye."

Taylor Swift recently notched the first country crossover No. 1 at top 40 in the Nielsen BDS-based pop chart's 16-year history with "Love Story." The last song to reign at pop and country was Kenny Rogers' "Lady," which led the CHR and Country charts in late 1980 (which, incidentally, was nine years before Swift was born). Swift's new pop/country single, "You Belong With Me," would seem a natural at top 40 with its youth-oriented lyrics, anthemic hook and glossy production. Her recent top five country hit, "White Horse," additionally received unso- licited pop airplay, as has Carrie Underwood's cover of Mötley Crüe's

"Home Sweet Home."

Alternative cornerstone act the Offspring is crossing over its first top 40 chart hit in 10 years with "Kristy, Are You Doing OK?" The band last appeared on the pop charts in 1999 with "Why Don't You Get a Job?"

More than a year after debuting on triple A, Matt Nathanson's "Come On Get Higher" ranks at No. 24 on the CHR/Top 40 chart this issue. And Latin music star Pitbull is enjoying his maiden pop chart appearance with "I Know You Want Me (Calle Ocho)." The Miami-born rapper bubbled under the tally last year with "Krazy" and "The Anthem."

R&R

Gary Trust is R&R chart manager for CHR/top 40, AC and hot AC.

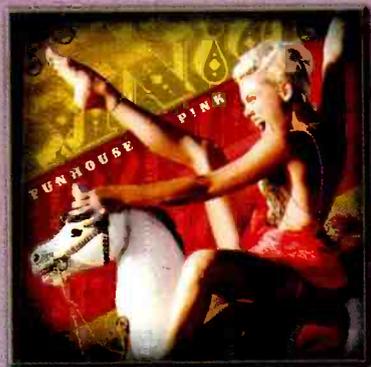
THE FOLLOW-UP
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Guy Zapoleon

'We're at the end of top 40's rebirth phase.'



Zapoleon Media Strategies president Guy Zapoleon has long been a proponent of the theory that CHR/top 40's musical spectrum shifts through clearly discernable cycles—birth/rebirth, extremes and doldrums—roughly every 10 years. He believes that the smarter programmers pay close attention to these cycles and compensate accordingly so as not to burn out the available music supply.

Since introducing this cycle concept in 1991, his observations have eerily been on the money. His latest observations on top 40's current place in its orbit was triggered by a recent e-mail conversation that included Edison Research VP of music and programming Sean Ross and WBLI/Nassau-Suffolk PD Jeremy Rice.

"Music feels very 1989 right now," Rice said. "There was tons of pop/rhythmic music from Bobby Brown, Paula Abdul, Milli Vanilli, Janet Jackson, Tone Loc, Young MC and Madonna. Today, 20 years later, we have Flo Rida, Pink, Lady GaGa, Beyoncé, Kanye West, T.I. and Britney [Spears]—it's the same feeling."

"Jeremy's right," Zapoleon said. "Brian Thomas, VP of CBS oldies programming, believes the 20-year versions of the music cycle are even more intensely close, and I think he's right."

Today's top 40 is extremely mass appeal. In addition to the emergence of pop/dance product from the likes of Lady GaGa and Spears, even hip-hop sounds more melodic. When the emergence of young Disney-esque acts are added to the equation, where does that put the big hand of top 40 on the current cycle clock?

"We're at the end of top 40's rebirth phase, pre-extremes, when all key music styles that make up

the musical spectrum—rock, pop and R&B—become super-pop," Zapoleon says. "Justin [Timberlake] and Britney are king and queen again just like they were 10 years ago. Rhythmic top 40 sounds more pop with Britney, Justin, Rihanna and rhythmic/pop artists like Flo Rida dominating the charts. Even the rock-based music that's successful at top 40, like the Fray, All-American Rejects and Coldplay, is more pop-sounding."

At the same time, Zapoleon notices that top 40 has distanced itself from hot AC by playing fewer titles from the pop/rock and pop/alternative categories, which is also part of the cycle. "Over the past few years, it's been more about pure pop and teen pop with Miley [Cyrus] and Jonas Brothers,

but that has begun to change—even Miley is trying to mature with her great new ballad ["The Climb"]. The beginning of the end of rebirth is followed by the backlash from the cutting-edge crowd who gets sick of mass-appeal radio because it loses its variety with everything being so pop, and they move on to rock or urban stations."

Zapoleon says CBS Radio's recent launch of top 40 outlets in New York and Los Angeles is a byproduct of the latest phrase of

the cycle. "We're beginning to see what we saw in the late '70s and '80s: the launch of a second top 40 in some markets, with the new one leaning in this extremes version of mainstream top 40; in this case, more rhythmic-leaning. In the next two years you will see the burnout of super-pop and more R&B and rhythm songs dominating the charts because of two top 40s in some markets."

As the cycle continues, Zapoleon predicts an inevitable chain of events will follow. There will be fewer rock-based hits, because top 40 radio will be more focused on rhythm and pop, which will result in less musical variety for mainstream top 40. This will send listeners to alternative and hot AC to hear such music. Record labels will then create a self-fulfilling prophecy by producing less rock-based product for top 40 in favor of more rhythmic pop and hip-hop, leaving top 40 no choice but to play only those styles. "By being more rhythmic, top 40 forces the cutting-edge crowd to crave more extreme and intense R&B and hip-hop and they turn to urban and rhythmic top 40, which will have no real pop flavor," he says. "With history repeating with the 10-year pop cycle once again, radio and record labels must remember that we all can learn a lesson from the effects of the extremes." R&R

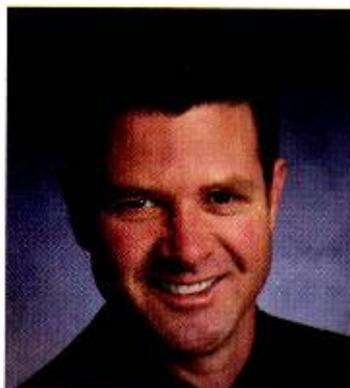
'Cycles' History Lesson

"Great programmers can always minimize the usual effects of the music cycle for their format by maintaining a balance of all the key music styles: pop, R&B and rock," Zapoleon Media Strategies president Guy Zapoleon says. "Record companies must continue to produce a variety of great styles of music because consumers still want rock, pop and R&B in all variations. But even if radio overreacts to the extremes—which would be a big mistake—there's an entire generation of young adults who have grown up without radio who will still embrace this musical variety for their iPod, cell phones and on their favorite Internet site or radio station. Radio can't let that happen, because these people are the future of music and the audience radio needs to survive in 10 years."

Greg Thompson

'PPM seems to be giving top 40 an incredible shot in the arm, which ultimately is a great thing for artists and new music.'

Capitol Music Group executive VP of promotion Greg Thompson has a unique vantage point from which to observe the ever-changing industry. His career began in 1985 at Chrysalis Records and subsequently included stints at such labels as SBK, EMI and Island Def Jam, along with an 11-year run at Elektra Entertainment. More important, Thompson is among the growing ranks of label execs who are taking a proactive role in teaching their staffs how today's radio and record industries can best work together, particularly in relation to the workings of the PPM and how it affects what programmers do.



"We actually held a conference call where we had some outside guests come in and give us some perspective on PPM," he says. "PPM seems to be giving top 40 an incredible shot in the arm, which ultimately is a great thing for artists and new music."

Thompson says it's been a long time since markets like New York and Los Angeles housed multiple top 40 stations. "It shows that a youth-based format is vibrant and healthy, which also reaffirms that there's a generation of people coming up who are in fact using radio and are passionate about it."

For Thompson, the time it takes to educate his staff about how their radio counterparts do their jobs is part of doing business wisely. He's even gone as far as giving his staff radio tests. "I asked them to define 'cume' and

Continued on page 24

THEORY

OF A DEADMAN

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KMXB/LAS VEGAS
WRVE/ALBANY
WPST/TRENTON
WZPT/PITTSBURGH
KYKY/ST. LOUIS

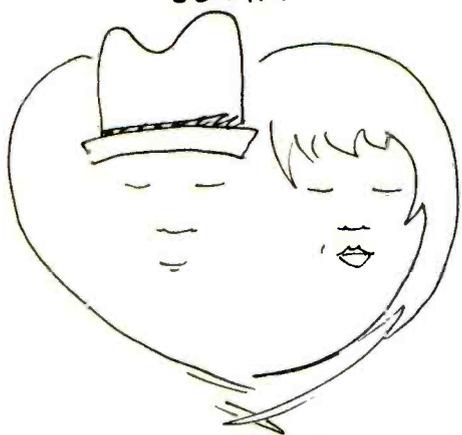
KPLZ/SEATTLE
KEZR/SAN JOSE
WMGX/PORTLAND
WOMX/ORLANDO
KOKQ/OMAHA
KYIS/OKLAHOMA

KSTP/MINNEAPOLIS
KJMY/SALT LAKE
WHYN/SPRINGFIELD
WMTX/TAMPA
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KMYI/SAN DIEGO
WRQX/WASHINGTON

KBIG/LOS ANGELES
WOMX/ORLANDO
KUDD/SALT LAKE
KSCF/SAN DIEGO
WZPL/INDIANAPOLIS

KIOI/SAN FRANCISCO
WTMX/CHICAGO
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KSXY/SANTA ROSA

iTunes:
Single- #5
Album- #11
Ringtone- #3



Greg Thompson

Continued from page 22

'average quarter-hour' and explain what 'TSL' means and which formats are concerned with it," he says. "If I'm going to send somebody with my company's business cards into a radio station to try to convince a programmer why this artist or this song is important to their success, then my staff needs to fully understand the barometers that a program director's success is judged by."

He continues, "I want to understand how PPM is changing a programmer's life. I think if you understand that, you have a real chance to come in and talk to them on an intelligent level about why some things might be

more valuable than others."

New revelations from the PPM about how listeners use radio are changing how Thompson's label schedules artist promo tours. According to a new study of PPM data from 10 major markets conducted by the firm Research Director, radio's most listened-to hours aren't in morning drive as long believed: They're the Monday-Friday, 3 p.m.-4 p.m. and 4 p.m.-5 p.m. hours. "All these years of torturing my artist to get out of bed at 5 a.m. so they could sing a song at 7—that philosophy might not always be necessary and that might not always be the biggest look."

Thompson and some of his peers in the music industry are also breaking the self-imposed practice of promoting only one current song per artist. "We've seen that the public doesn't mind hearing more than one song in rotation from a hot artist," he says. "The kids don't mind

hearing a couple of Katy Perry or Lady GaGa or Rihanna songs."

The PPM—and on a broader level, the Internet—has shattered a lot of pre-existing rules. "We used to believe that we could dictate to consumers; the painful reality that the record industry continues to go through is to learn that we don't get to tell them. They tell us," Thompson says. "We need to react to consumers' demands, opinions and feelings and be hyper-sensitive to following the trends rather than trying to create them."

Thompson remains optimistic about radio's future. "I want radio to succeed, and I want them to have listeners who are excited about the music that comes out of their radio because that gives me a chance to grow my artist base. We're all going through tough times but promotion and programming need to find a way to be great partners and together help each other succeed." R&R

Sean Ross

'Other formats are now taking their cue from top 40 instead of vice versa.'

Edison Research VP of music and programming Sean Ross is one of the most perceptive observers of the radio industry, thanks to his well-rounded career. The former editor in chief of Airplay Monitor has also been radio editor of *Billboard*, oldies editor and associate R&B editor at R&R and a co-author of the *M Street Journal*. In addition, he was PD of pioneering R&B oldies WGCJ-AM/Chicago and an A&R manager for hip-hop label Profile Records.

"Top 40 is still very much a song-driven format," Ross says. "We have a great contingent of artists who consistently make hits, and when 35-year-old moms hear enough of them in succession, they decide the format isn't bad. And we are also lucky enough to have artists like Britney [Spears], Beyoncé and Pink who get consumer press coverage."

"But I don't know that we have yet reached the 1984 phenomenon where a non-top 40 listener says, 'I read about this artist and I've turned on the radio to check them out,'" Ross continues. "If any artist is a one-woman cume-builder, it's Taylor Swift. But the cume is for country, which doesn't mean that they always appreciate her or that top 40 might not ultimately end up owning her as an artist."

Ross says one reason that top 40 remains a song-driven format is because artists' careers don't display the same symmetry that they did a few cycles ago. In the mid-'80s, top 40 fixtures like Bruce Springsteen, Madonna, Prince, Lionel Richie and Michael Jackson had four- or five-year stretches where radio supported every single, even if not all of those songs still endure today. Now, an artist can have two songs spinning at once, not including guest appearances, or a singer like Pink or Kelly Clarkson can leave for a few years and pick up

where they left off with the right song.

"It does say something about the strength of the format that while Kelly may have been one of the artists who kicked off the top 40 resurgence, there was enough other strong product out there that her absence didn't hurt the format," he says. "That said, I'm very excited about Lady GaGa, who very much feels like Madonna for this generation, except that Madonna was only at 'Borderline' at this point in her career. Madonna's whole persona was still a year away from kicking in, while GaGa's character is already developed. If she can follow up with another successful project, she will be around for another decade."

Regarding his general observations on the current state of top 40 music, Ross says that the overall texture is more mass appeal than it has been in a while. "The surprise isn't that today's music works for a 30-year-old woman," he says. "The surprise is that the music also works just fine for today's 16-year-old and their very mainstream tastes. If there's music that they consider hipper, it's not what's on hip-hop or alternative radio; it's the indie rock that isn't on the radio in most places. And since those fans are probably not listening to terrestrial radio, it looks like top 40 is all alone in the end zone."

Considering his years of experience working

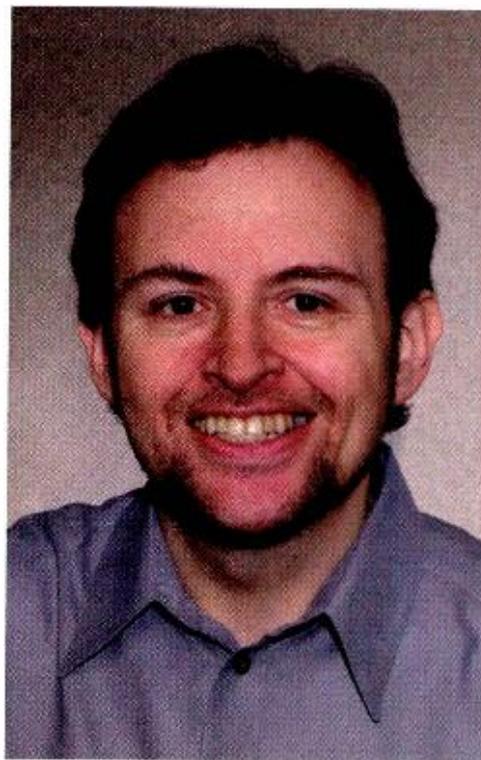
with various music trends, how would Ross describe today's brand of top 40? "The difference is that there is a brand 'top 40' again," he says. "Other formats are now taking their cue from top 40 instead of vice versa, as evidenced by the handful of hip-hop stations that are starting to play Lady GaGa now." Five urban stations gave Lady GaGa double-digit spins during the week of April 13, including WCKX/Columbus, Ohio (74);

WJHM/Orlando (69); and KOPW/Omaha (58), according to Nielsen BDS.

Ross also notes that the ever-shifting ratio of rock-to-rhythmic music that makes up top 40 at any moment in time, while still a moving target, is one that has stabilized a bit. "The largest piece of top 40 music is still rhythmic. What's different is that the handful of nonrhythmic hits are more indisputable than they were a few years ago, with some help from 'American Idol' and 'Grey's Anatomy,' and the harder edges of the rap crossovers have

indeed been smoothed out, with more rhythmic pop—Britney, Black Eyed Peas, Lady GaGa—in the middle."

Ross concludes by saying that he's not sure that most programmers understand just how much the tastes of the average 17-year-old have changed. "If anything, it's like that early-'70s period when Cat Stevens, James Taylor and Joni Mitchell somehow took hold with 17-year-olds," he says. "The only thing that keeps us from having more Fray and Jason Mraz hits is that they have to go through the pipeline from TV to iTunes and then very slowly through to top 40 radio." R&R





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PPM ratings favor high-cume formats like top 40. But programmers must keep things timely 24/7

Bring Your 'A' Game

By Kevin Carter

CHR/top 40 has always been a cume-driven format, and that is helping it seamlessly transition to Arbitron's PPM ratings service. Like other high-cume formats with broad appeal, top 40 has generally performed better in the initial crossover from the diary to electronic audience measurement than formats that rely on a small core audience that listens for long periods of time. ■ Many programmers working in the 15 markets that have converted to the meter have remarked that everything they do now is filtered through the prism of PPM in order to maximize ratings performance. For them and their counterparts in the 18 additional markets set to ditch the diary this year, it's more critical than ever to be squarely on their game 24/7—no more room for coasting.

"What you'll see with PPM is real minute-to-minute listening instead of top-of-mind listening that records what listeners think they listen to during their daily rituals," Zapoleon Media Strategies president Guy Zapoleon says. "We should see [the ratings impact of] new station launches much more quickly with the proper marketing. If there's a hot new musical trend and a station that supervenes that sound, you will now be able to see it develop so much faster with the PPM methodology."

Indeed, it's the instant, more granular results provided by the PPM that changes the way programmers look at how they've traditionally done their jobs. "PPM, more than anything, challenges you to be great," says Julie Pilat, APD/MD of Clear Channel's KIIS-FM/Los Angeles and PD of alternative sister KYSR (98-7). "We're now getting a report card every single week. Before, if you built a great brand and your station was off the mark, you might still get that diary vote for a long time. Today, when there's a fever in the air about your music or something you're doing on air, you can see instant results in PPM."

The PPM has already shown some promising early love to top 40. In fact, the format experienced an average ratings upswing of 5.3% in a format-share study conducted last fall by the research firm Research Director for R&R that compared the diary with PPM ratings across principal formats in eight major PPM markets.

Pundits have speculated that existing top 40 stations will experience higher shares after con-

verting to metered ratings and that more companies will get back into the top 40 game, like CBS Radio recently did with new station launches in New York and Los Angeles. "I think you'll see both: bigger shares for some existing top 40 stations and more competition at the same time," CBS Radio VP of CHR/pop programming Dom Theodore says. "But the PPM success of CHR is not only due to the new methodology—it's also due to the mass-appeal quality of the current music cycle. If we see another extreme cycle—and we undoubtedly will, eventually—we may find that CHR becomes challenged. It's all cyclical. Right now we have good product and the wind to our back, but

CHR By The Numbers

Station/Market	Feb.-March (Rank)
WHTZ/New York	5.7-4.3(2)
WXRK/New York	1.5-1.4(22)
KIIS/Los Angeles	5.7-5.2(1)
KLSX/Los Angeles	2.1-3.2(11)
WKSC/Chicago	3.3-3.1(12)
KHKS/Dallas	5.2-5.9(1)
KRBE/Houston	4.2-4.5(6)
KKHH/Houston	3.4-4.4(7)
WWWQ/Atlanta	4.1-4.3(9)
WSTR/Atlanta	2.8-3.3(12)
WIOQ/Philadelphia	3.7-3.6(11)
WIHT/Washington	6.1-5.1(5)
WXKS/Boston	8.8*-8.4(1)
WKQI/Detroit	5.9-5.8(1)

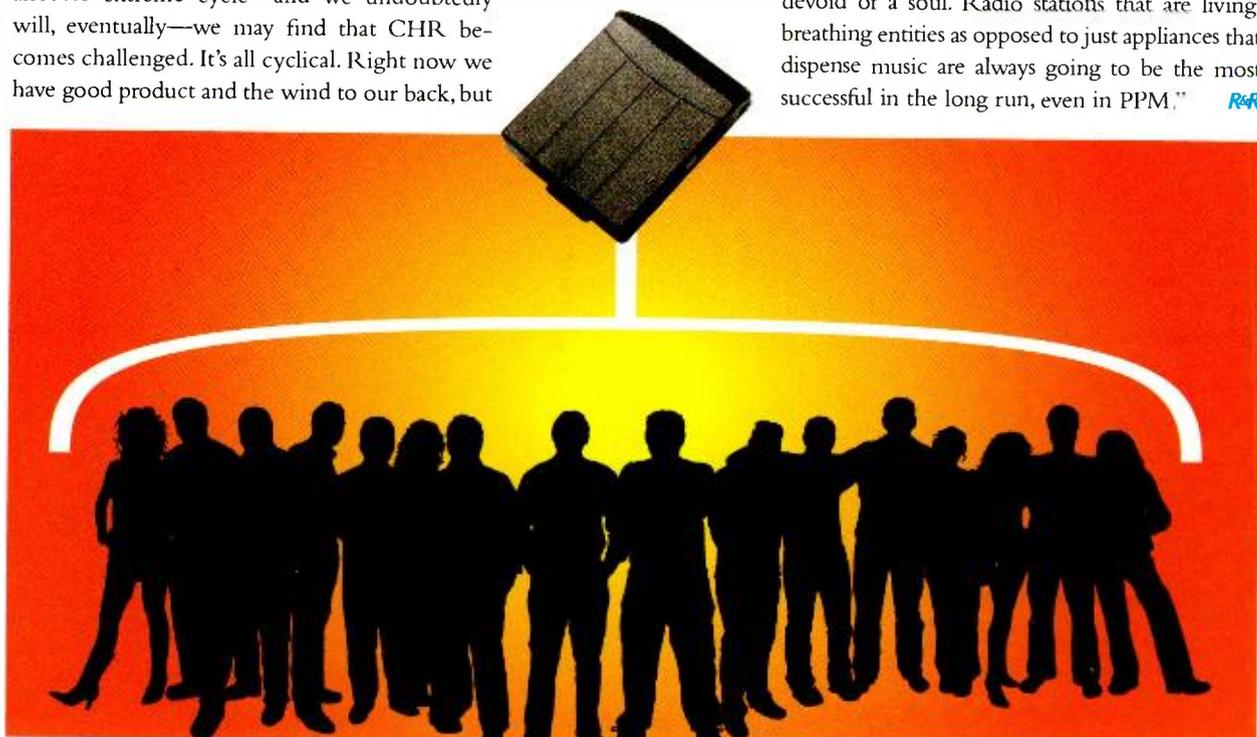
SOURCE: Arbitron PPM, Mon.-Sun., 6 a.m.-midnight, 6+ AQH share, major markets
*pre-currency ratings

that could change."

"PPM didn't make stations like [Clear Channel's WHTZ] Z100 and KIIS successful," Edison Research VP of music and programming Sean Ross says. "They were already success stories, but when they remained strong through the PPM transition, it certainly made owners more interested in the top 40 format again. I think the jury is still out on whether two top 40s will be any more viable in most PPM markets than two hip-hop stations. It's hard to have songs played 200 times a week in a given market without a war of attrition."

Another key factor in the transition from the diary to PPM culture is the extra care and attention programmers now must pay to every aspect of their on-air product to maximize ratings: Everything must be re-evaluated, from the music to the quality and length of imaging, promos and jock breaks.

"Clearly, forward momentum is important in PPM," Theodore says. "But as Gary Marince, VP of programming services and development for Arbitron, usually says at the end of his PPM presentations, 'Great radio still wins.' It's still about creating an entertaining product that connects with consumers. We have tons of granular data to look at now, but after a while you realize that it is easily possible to overthink it too and create boring radio stations that are mechanically perfect but devoid of a soul. Radio stations that are living, breathing entities as opposed to just appliances that dispense music are always going to be the most successful in the long run, even in PPM." R&R



SEAN KINGSTON

"FIRE BURNING"

Produced by Red One

KINGSTON

NEW:

WHTZ/New York
 WKSC/Chicago
 WKQI/Detroit
 KHTS/San Diego
 WKST/Pittsburgh
 WBLI/Long Island
 KDND/Sacramento
 WKFS/Cincinnati
 WEZB/New Orleans
 CKEY/Buffalo
 KJYO/Oklahoma City
 KRQQ/Tucson
 WYKS/Gainesville
 WDJQ/Canton
 WJBQ/Portland
 WKKF/Albany
 KQMQ/Honolulu
 WBVD/Melbourne
 KZCH/Wichita
 KSXY/Santa Rosa
 KWYL/Reno
 WPIA/Peoria
 WFBC/Greenville
 WSNX/Grand Rapids
 KSAS/Boise
 WJIM/Lansing
 WIOG/Saginaw
 WXXX/Burlington
 WKSZ/Green Bay
 WIHB/Charleston

KIIS/Los Angeles
 KMVQ/San Francisco
 WXKS/Boston
 WFLZ/Tampa
 KZZP/Phoenix
 KZHT/Salt Lake City
 WKSS/Hartford
 WRVW/Nashville
 WKSE/Buffalo
 XM20/20 on 20
 WRVQ/Richmond
 KKOB/Albuquerque
 WHHD/Augusta
 KSPW/Springfield
 WPXY/Rochester
 WFLY/Albany
 WVYB/Daytona Beach
 WZEE/Madison
 WDOO/Chattanooga
 WZKF/Louisville
 KKPN/Corpus Christi
 WDKF/Dayton
 KHTT/Tulsa
 WWHT/Syracuse
 KHOP/Modesto
 KWNZ/Reno
 KRCK/Palm Springs
 WXYK/Biloxi
 WKGS/Rochester
 WFHN/New Bedford

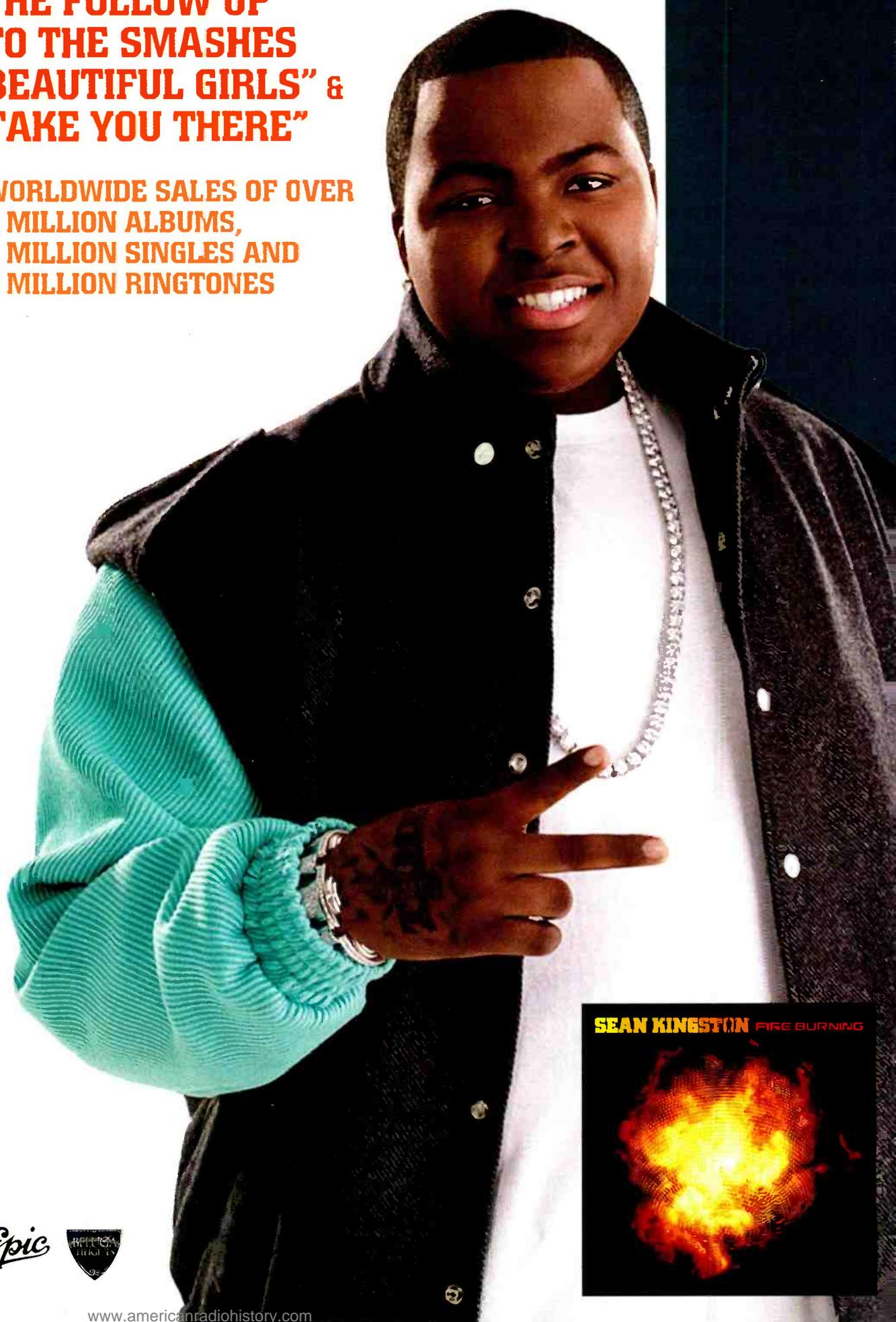
ALSO NEW AT THESE RHYTHM STATIONS:

B95/Chicago
 KQKS/Denver
 KKWD/Oklahoma City
 KSEQ/Fresno
 KPRR/El Paso
 KWIN/Stockton
 WJFX/Ft. Wayne
 WJJS/Roanoke
 KZFM/Corpus Christi
 WNHT/Ft. Wayne
 KDDB/Honolulu
 XHTO/El Paso

WPOW/Miami
 WDRE/Long Island
 KOHT/Tucson
 KDLW/Albuquerque
 KYZZ/Monterey
 WJQM/Madison
 KHTN/Modesto
 KKUU/Palm Springs
 WRVZ/Charleston
 WZBZ/Atlantic City
 KVPW/Fresno
 KBLZ/Tyler

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► WHILE LADY GAGA REIGNS FOR A THIRD WEEK WITH "POKER FACE," THE FORMAT PLACES ITS BETS ON THE SIMILAR-THEMED "WAKING UP IN VEGAS" BY **KATY PERRY** AT NO. 37. THE SONG, WHICH CLAIMS MOST ADDED AND THE FORMAT'S THIRD-BEST GAIN IN PLAYS (UP 712), FOLLOWS PERRY'S NO. 2 "I KISSED A GIRL," NO. 1 "HOT N COLD" AND TOP 20 "THINKING OF YOU."

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	NIelsen BDS CERTIFICATIONS	HITPREDICTOR STATUS	PLAYS TW +/-	AUDIENCE MILLIONS RANK
1	1	14	LADY GAGA POKER FACE	NO. 1 (3 WKS) STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE	11 ☆	10379 +54	64.991 1
2	2	15	FLO RIDA RIGHT ROUND	POE BOY/ATLANTIC	11 ☆	8901 -284	57.386 2
3	6	8	THE BLACK EYED PEAS BOOM BOOM POW	WILL.I.AM/INTERSCOPE	11 ☆	7976 +947	50.688 3
4	3	23	THE ALL-AMERICAN REJECTS GIVES YOU HELL	DOGHOUSE/DGC/INTERSCOPE	11 ☆	7747 -659	44.076 4
5	4	16	T.I. FEATURING JUSTIN TIMBERLAKE DEAD AND GONE	GRAND HUSTLE/ATLANTIC	11 2 ☆	7057 -856	39.903 6
6	5	15	KELLY CLARKSON MY LIFE WOULD SUCK WITHOUT YOU	19/RCA/RMG	11 ☆	6900 -933	43.387 5
7	7	11	SOULJA BOY TELL 'EM FEATURING SAMMIE KISS ME THRU THE PHONE	COLLIPARK/INTERSCOPE	11 ☆	6651 -35	38.580 7
8	9	13	JESSE MCCARTNEY FEATURING LUDACRIS HOW DO YOU SLEEP?	HOLLYWOOD	11 ☆	5636 +249	29.227 11
9	10	10	BRITNEY SPEARS IF U SEEK AMY	JIVE/JLG	11 ☆	5564 +457	37.250 8
10	8	20	THE FRAY YOU FOUND ME	11 2 ☆ EPIC	11 ☆	5554 -767	33.857 9
11	11	8	JAMIE FOXX FEATURING T-PAIN BLAME IT	J/RMG	11 ☆	5507 +639	33.259 10
12	13	10	SHINEDOWN SECOND CHANCE	AIRPOWER ATLANTIC	11 ☆	5162 +656	21.931 16
13	14	11	BEYONCE HALO	MUSIC WORLD/COLUMBIA	11 ☆	4718 +470	27.391 12
14	17	10	MILEY CYRUS THE CLIMB	WALT DISNEY/HOLLYWOOD	11 ☆	4178 +273	18.731 20
15	12	21	PINK SOBER	11 ☆ LAFACE/JLG	11 ☆	3860 -717	21.096 18
16	21	11	KID CUDI DAY 'N' NITE	AIRPOWER DREAM ON/C.O.O.D./UNIVERSAL MOTOWN	11 ☆	3788 +396	23.153 14
17	22	7	3OH!3 DON'T TRUST ME	AIRPOWER PHOTO FINISH/ATLANTIC/RRP	11 ☆	3763 +536	20.078 19
18	15	9	CIARA FEATURING JUSTIN TIMBERLAKE LOVE SEX MAGIC	LAFACE/JLG	11 ☆	3680 -557	17.734 22
19	18	26	LADY GAGA FEATURING COLBY O'DONIS JUST DANCE	11 3 ☆ STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE	11 ☆	3584 -278	24.682 13
20	23	5	FLO RIDA FEATURING WYNTER SUGAR	AIRPOWER POE BOY/ATLANTIC	11 ☆	3534 +366	21.636 17
21	19	20	BRITNEY SPEARS CIRCUS	11 ☆ JIVE/JLG	11 ☆	3375 -453	22.123 15
22	28	3	KELLY CLARKSON I DO NOT HOOK UP	19/RCA/RMG	11 ☆	3051 +988	18.452 21
23	16	15	AKON FEAT. COLBY O'DONIS & KARDINAL OFFISHALL BEAUTIFUL	11 ☆ KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN	11 ☆	2738 -1178	13.711 24
24	26	12	MATT NATHANSON COME ON GET HIGHER	11 ☆ VANGUARD/CAPITOL	11 ☆	2683 +213	12.104 26
25	29	3	PINK PLEASE DON'T LEAVE ME	LAFACE/JLG	11 ☆	2610 +608	11.125 27
26	25	16	NE-YO MAD	11 ☆ DEF JAM/IDJMG	11 ☆	2298 -343	14.613 23
27	30	3	EMINEM WE MADE YOU	WEB/SHADY/AFTERMATH/INTERSCOPE	11 ☆	2241 +455	8.351 29
28	32	4	PITBULL I KNOW YOU WANT ME (CALLE OCHO)	ULTRA	11 ☆	1986 +278	12.697 25
29	31	6	KEVIN RUDOLF FEATURING RICK ROSS WELCOME TO THE WORLD	CASH MONEY/UNIVERSAL REPUBLIC	11 ☆	1955 +172	7.921 30
30	33	9	FALL OUT BOY AMERICA'S SUITEHEARTS	11 ☆ DECLAYDANCE/FUELED BY RAMEN/ISLAND/IDJMG	11 ☆	1749 +49	5.002 35
31	34	6	THE TING TINGS THAT'S NOT MY NAME	COLUMBIA	11 ☆	1686 +132	5.332 31
32	35	5	THE OFFSPRING KRISTY, ARE YOU DOING OK?	COLUMBIA	11 ☆	1539 +184	5.056 34
33	39	2	NICKELBACK IF TODAY WAS YOUR LAST DAY	11 ☆ RDADRUNNER/RRP	11 ☆	1546 +402	5.095 32
34	38	3	KANYE WEST FEATURING MR. HUDSON PARANOID	11 ☆ ROC-A-FELLA/DEF JAM/IDJMG	11 ☆	1312 +95	4.616 37
35	27	14	THE WHITE TIE AFFAIR CANDLE (SICK AND TIRED)	11 ☆ SLIGHTLY DANGEROUS/EPIC	11 ☆	1146 -964	4.584 38
36	40	2	PLAIN WHITE T'S 1, 2, 3, 4	HOLLYWOOD	11 ☆	1126 +144	4.056 39
37	NEW	8	KATY PERRY WAKING UP IN VEGAS	11 ☆ CAPITOL	11 ☆	1055 +712	5.063 33
38	NEW	8	ASHER ROTH I LOVE COLLEGE	11 ☆ SCHOOLBOY/LOUD/SRC/UNIVERSAL MOTOWN	11 ☆	884 -395	2.706 -
39	NEW	8	KRISTINIA DEBARGE GOODBYE	11 ☆ ISLAND/IDJMG	11 ☆	879 +398	10.120 28
40	NEW	10	KERI HILSON FEATURING LIL WAYNE TURNIN ME DN	11 ☆ MOSLEY/ZONE 4/INTERSCOPE	11 ☆	803 -531	4.754 36

MOST ADDED

ARTIST TITLE / LABEL	NEW STATIONS
KATY PERRY Waking Up In Vegas (Capitol)	38
KRISTINIA DEBARGE Goodbye (Island/IDJMG)	29
KELLY CLARKSON I Do Not Hook Up (19/RCA/RMG)	19
SEAN KINGSTON Fire Burning (Beluga Heights/Epic)	16
THE ALL-AMERICAN REJECTS The Wind Blows (Doghouse/DGC/Interscope)	12
LADY GAGA LoveGame (Streamline/KonLive/Cherrytree/Interscope)	12
PINK Please Don't Leave Me (LaFace/JLG)	11
EMINEM We Made You (Web/Shady/Aftermath/Interscope)	11

ADDED AT... WDJQ
Canton, OH
PD: John Stewart
MD: Nikolina
Green Day, Know Your Enemy, 13
Sean Kingston, Fire Burning, 2
David Cook, Come Back To Me, 0
Evan Taubentfeld, Boy Meets Girl, 0
Kristinia Debarge, Goodbye, 0
Ne-Yo, Part Of The List, 0

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

NEW AND ACTIVE

ARTIST TITLE / LABEL	PLAYS /GAIN	ARTIST TITLE / LABEL	PLAYS /GAIN
V FACTORY Love Struck (Reprise)	737/14	MADCON Beggin' (Next Plateau/Universal Republic)	450/41
MIKE JONES Next To You (Ice Age/Swishahouse/Asylum)	638/33	THE VERONICAS Take Me On The Floor (EngineRoom/Sire/Warner Bros.)	431/67
SEAN KINGSTON Fire Burning (Beluga Heights/Epic)	581/249	SAFETYSUIT Stay (Universal Motown)	422/23
JESSIE JAMES Wanted (Mercury/DJMG)	568/295	LADY GAGA LoveGame (Streamline/KonLive/Cherrytree/Interscope)	381/303
DAVID COOK Come Back To Me (19/RCA/RMG)	517/82	SEETHER Careless Whisper (Wind-up)	361/98

MOST INCREASED PLAYS

+988	KELLY CLARKSON I Do Not Hook Up (19/RCA/RMG)
+947	THE BLACK EYED PEAS Boom Boom Pow (will.i.am/Interscope)
+712	KATY PERRY Waking Up In Vegas (Capitol)
+656	SHINEDOWN Second Chance (Atlantic)
+639	JAMIE FOXX FEAT. T-PAIN Blame It (J/RMG)

FOR WEEK ENDING APRIL 26, 2009
LEGEND: See legend to charts in charts section for rules and symbol explanations.
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Hip-Hop And Hits: Hotter Than Ever

Darnella Dunham
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CBS Radio decided to turn the heat up on two of Clear Channel's most successful and profitable properties with the launch of KLSX (Amp 97.1)/Los Angeles in February and WXRK (Now 92.3)/New York a month later. When the announcement describing Amp was released, it seemed as though the station had its sights set squarely on KIIS, Los Angeles' No. 1-rated outlet and the nation's top-billing station in 2008.

CBS Radio/Los Angeles senior VP/market manager Dan Weiner says of the programming change, "Since Dan Mason's been the CEO of the company, he's looked at every market and seen what's best for the cluster. At the end of the day, CBS has really owned men in Los Angeles with stations like [alternative] KROQ, Jack and the news stations [KFWB and KNX]. We'd like to be more balanced, spread across more demos and solidify more female listening to help [classic hits KRTH] K-Earth and [smooth jazz KTWV] the Wave."

Listening to the station doesn't always feel like a top 40 experience: Amp sounds more like a bridge between Clear Channel CHR/top 40 KIIS and Emmis hip-hop-centric KPWR (Power 106). In its imaging, Amp usually targets KIIS and only occasionally mentions Power. But if the first ratings are an indication, Amp's presence is affecting both stations. KIIS dropped 8.9-7.6 from February to March with 18- to 34-year-old listeners, while Power 106 slipped 7.3-6.6. Conversely, Amp 97.1 surged 3.3-5.1 during the same month with this demographic. KIIS has dropped to its lowest share of the PPM era with 18- to 34-year-olds.

While CHR/top 40 is the designated format for Amp 97.1 and Now 92.3, both have been compared to their pop-friendly rhythmic sisters—WBBM (B96)/Chicago and KLUC/Las Vegas—which have consistently blended hip-hop and R&B with pop. Taking this approach may make labeling it tricky, but it could be a wise move since so many rhythmic stations with "hits" in their positioning statements are performing very well

these days. What follows is a snapshot of what some of the stations bridging the gap between hip-hop and pop are up to.

WBBM-FM (B96)/Chicago

This heritage CBS Radio rhythmic station has never been afraid to introduce its listeners to pop titles. For example, it's the format leader with Lady GaGa's "Poker Face," having played it more than 1,200 times, according to Nielsen BDS, more than any other rhythmic station thus far. In addition, WBBM often airs CHR/top 40 acts like Kelly Clarkson and the Pussycat Dolls. More than 75% of the playlist consists of current titles, with the top five singles getting played between 111 and 117 times per week. The rest of the playlist typically has 13% recurrences and 11% gold filling out the rest.

A couple of months ago B96 debuted its new morning duo J Niice & Julian on the Radio, with Nikki in middays and Jerzy at nights. And the station as a whole in each daypart ascended with the 12-24 audience, good enough for a second-place finish. Promotionally, B96 is gearing up for its June 13 Summer Bash XV, which will feature performances by Clarkson, the Black Eyed Peas, Akon, Flo Rida, Cascada, LMFAO, Asher Roth and Kid Cudi.

KYLD (Wild 94.9)/San Francisco

Without any CHR/top 40 outlets in San Francisco, Clear Channel's KYLD (Wild 94.9) will often give attention to pop acts like the Pussycat



Goo Goo Over GaGa: KYLD (Wild 94.9)/San Francisco personalities were just as excited to meet Lady GaGa as listeners were during the Cupcakin' With GaGa meet-and-greet promotion. From left are night show host Nessa, Lady GaGa, afternoon drive personality Chino and morning show co-host/middayer Christie.

Attracting Younger Audiences

CBS Radio has seven stations on R&R's rhythmic panel and all post impressive numbers with young audiences. Two are in PPM markets, and here's how they fared in the latest ratings periods in the 12-24 and 18-34 demos.

KLUC/Las Vegas
12-24: 16.5, No. 1
18-34: 8.5, No. 3

KSFM/Sacramento
12-24: 13.5, No. 1 (tie)
18-34: 8.0, No. 3

KZON/Phoenix
12-24: 10.0, No. 2
18-34: 5.1, No. 4 (tie)

WBBM-FM/Chicago
12-24: 9.5, No. 2
18-34: 4.4, No. 8

WLLD/Tampa
12-24: 17.3, No. 1
18-34: 12.2, No. 1

WMBX/West Palm Beach
12-24: 19.3, No. 1
18-34: 10.1, No. 1

WZMX/Hartford
12-24: 26.3, No. 1
18-34: 18.6, No. 1

Source: Arbitron e-book, fall 2008 and March 2009

Dolls, Lady GaGa and Britney Spears. Almost 60% of the songs on Wild's playlist are current, with the remaining 14% recurrent and 28% gold.

Former morning man JV returned to Wild 94.9 earlier this year for the same shift, and his show—featuring co-host/early middayer Christie and producer/late-middayer personality Jon Manuel—has ratings that are the highest the station has seen in morning drive since the first PPM numbers for San Francisco became available in July. In February, JV posted a 7.2 and a 6.5 share in March in the 18-34 demo.

Chino is a new addition to afternoon drive, and he's also off to a good start by posting some of the highest numbers ever seen since the PPM became currency in the market, going 8.5-8.2 in the 18-34 demo in March. Nessa was officially named the night show host last year and pulled in a station PPM high of 10.2 in February and then 9.0 in March. Overall, these changes are working for Wild 94.9. In March the station tied for the No. 2 spot with 18- to 34-year-old listeners.

WRDW (Wired 96.5)/Philadelphia

She started at country and crossed over to CHR/top 40; now Taylor Swift's "Love Story" has reached rhythmic. Wired 96.5 has the single in power rotation with 100-plus spins per week, and Spears' "If U Seek Amy" is starting to get some action on the Beasley-owned station. The spin percentage is 82% current, 6% rhythmic and 12% gold, and the top seven singles typically surpass the 100-spin threshold every week.

With a stable on-air lineup that's been intact for more than a year, Philadelphia listeners seem to be responding to the Wired 96.5 mix of music, promotions and personalities. In March, the station ranked No. 3 18-34 with a 6.5 share behind Clear Channel alternative WRFF and Greater Media active rock WMMR, but outranked Radio One urban WPHI, Clear Channel CHR/top 40 WIOQ and urban sister WUSL. WRDW's next big station event is its Summer Kickoff Party featuring T-Pain and Flo Rida.

KLUC/Las Vegas

The All-American Rejects, Jesse McCartney and the Veronicas are three of the pop acts heard on KLUC/Las Vegas. The music composition is similar to B96's: 74% current, 12% recurrent and 14% gold, but the top five songs are played about 100 times per week. Upcoming concerts from Spears, Jonas Brothers and No Doubt are prominently featured on KLUC.com, but the station's Summer Jam 2009—set for May 23 with McCartney, Asher Roth and Hard Nox—is the station's big promotion. At press time, KLUC ranked No. 1 with a 16.5 of 12- to 24-year-old listeners.



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THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	NIelsen BDS CERTIFICATIONS	HITPREDICTOR STATUS	PLAYS TW +/-	AUDIENCE MILLIONS	RANK
1	1	13	JAMIE FOXX FEATURING T-PAIN BLAME IT	NO. 1 (4 WKS)	11 ☆	5770 -185	39.055	1
2	2	13	SOULJA BOY TELL 'EM FEATURING SAMMIE KISS ME THRU THE PHONE		11 ☆	5404 -273	33.255	4
3	4	8	THE BLACK EYED PEAS BOOM BOOM POW			5267 +299	34.417	3
4	3	18	KID CUDI DAY 'N' NITE		☆	5199 +121	36.024	2
5	5	11	LADY GAGA POKER FACE		11 ☆	4347 +91	27.132	6
6	5	20	T.I. FEATURING JUSTIN TIMBERLAKE DEAD AND GONE		112 ☆	4168 -212	31.646	5
7	7	14	FLO RIDA RIGHT ROUND		11	3867 -361	24.271	7
8	8	12	PITBULL I KNOW YOU WANT ME (CALLE OCHO)		ULTRA	3491 +220	19.566	8
9	20	20	KERI HILSON FEATURING LIL WAYNE TURNIN ME ON		11 ☆	2841 -399	16.863	10
10	9	9	BOW WOW FEATURING JOHNTA AUSTIN YOU CAN GET IT ALL			2710 +83	13.380	12
11	14	5	FLO RIDA FEATURING WYNTER SUGAR			2587 +376	15.931	11
12	13	19	THE-DREAM ROCKIN' THAT THANG		11	2253 -105	17.059	9
13	11	23	NE-YO MAD		11 ☆	2120 -197	11.541	13
14	12	16	MIKE JONES NEXT TO YOU		☆	2066 -291	9.621	22
15	19	8	BEYONCE HALO		☆	1934 +189	9.849	20
16	21	3	EMINEM WE MADE YOU			1920 +472	9.826	21
17	17	8	YUNG L.A. FEATURING YOUNG ORO & T.I. AIN'T I			1908 +74	10.147	19
18	18	25	KANYE WEST HEARTLESS		112 ☆	1787 -6	10.560	15
19	23	3	KERI HILSON FEAT. KANYE WEST & NE-YO KNOCK YOU DOWN	AIRPOWER/MOST INCREASED PLAYS	☆	1773 +528	11.239	14
20	26	3	SOULJA BOY TELL 'EM TURN MY SWAG ON	AIRPOWER	☆	1689 +470	10.184	18
21	16	17	AKON FEAT. COLBY O'DONIS & KARDINAL OFFISHALL BEAUTIFUL		11 ☆	1635 -255	10.385	16
22	27	3	JEREMIH BIRTHDAY SEX			1578 +489	10.219	17
23	22	7	RICK ROSS FEATURING JOHN LEGEND MAGNIFICENT			1535 +135	7.627	23
24	15	9	CIARA FEATURING JUSTIN TIMBERLAKE LOVE SEX MAGIC		☆	1333 -778	6.610	25
25	25	8	MADCON BEGGIN'			1180 -10	6.626	24
26	29	4	GORILLA ZOE ECHO		☆	1039 +129	4.755	30
27	24	7	THE-DREAM FEATURING MARIAH CAREY MY LOVE		☆	1031 -189	4.068	34
28	32	3	DORROUGH ICE CREAM PAINT JOB			934 +153	4.405	32
29	35	5	MAINO FEATURING T-PAIN ALL THE ABOVE			921 +198	5.699	26
30	30	6	DJ CLASS FEATURING LIL JON I'M THE ISH			810 -89	5.525	27
31	36	2	PLEASURE P BOYFRIEND #2		☆	796 +199	4.862	29
32	28	7	DRAMA FEATURING AKON, SNOOP DOGG & T.I. DAY DREAMING			767 -276	3.051	-
33	31	9	GS BOYZ STANKY LEGG			746 -43	3.786	36
34	NEW		NEW BOYZ YOU'RE A JERK			707 +252	3.540	37
35	NEW		HURRICANE CHRIS FEATURING SUPERSTARR HALLE BERRY (SHE'S FINE)			616 +162	2.658	-
36	34	15	BRITNEY SPEARS CIRCUS		11	608 -105	4.358	33
37	38	4	BRITNEY SPEARS IF U SEEK AMY			580 +38	3.221	39
38	33	19	MIMS MOVE (IF YOU 'WANNA)			481 -248	2.497	-
39	NEW		UTADA COME BACK TO ME			474 +55	1.487	-
40	NEW		KANYE WEST FEATURING MR. HUDSON PARANOID			452 +118	2.176	-

MOST ADDED

ARTIST TITLE / LABEL	NEW STATIONS
THE-DREAM FEAT. KANYE WEST Walkin' On The Moon (Radio Killa/Def Jam/DJMG)	19
KRISTINIA OEBARGE Goodbye (Island/DJMG)	15
KERI HILSON FEAT. KANYE WEST & NE-YO Knock You Down (Mosley/Zone 4/Interscope)	14
EMINEM We Made You (Web/Shady/Aftermath/Interscope)	7
MIMS FEAT. LETOYA Love Rollercoaster (American King/Capitol)	6
SEAN KINGSTON Fire Burning (Beluga Heights/Epic)	6
PLEASURE P Boyfriend #2 (Atlantic)	5
HURRICANE CHRIS FEAT. SUPERSTAR Halle Berry (She's Fine) (Polo Grounds/J/RMG)	5
PITBULL FEAT. PHARRELL Blanco (Star Trak/Interscope)	5
ALEX YOUNG Heart Stop (Anaka)	5

ADDED AT... WRDW
Philadelphia, PA
PD: Leo "Kid Leo" Baldwin
Kristinia Debarge, Goodbye, O
The-Dream Feat. Kanye West, Walkin' On The Moon, O

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

NEW AND ACTIVE

ARTIST TITLE / LABEL	PLAYS /GAIN	ARTIST TITLE / LABEL	PLAYS /GAIN
BIRDMAN FEAT. LIL WAYNE Always Strapped (Cash Money/Universal Motown)	411/46	MIMS FEAT. LETOYA Love Rollercoaster (American King/Capitol)	296/128
TOTAL STATIONS: 26		TOTAL STATIONS: 36	
JESSE MCCARTNEY FEAT. LUDACRIS How Do You Sleep? (Hollywood)	381/62	SEAN KINGSTON Fire Burning (Beluga Heights/Epic)	280/173
TOTAL STATIONS: 15		TOTAL STATIONS: 32	
ELECTRIK RED So Good (Radio Killa/Def Jam/DJMG)	361/32	DAY26 FEAT. P. DIDDY & YUNG JOC Imma Put It On Her (Bad Boy/Atlantic)	279/122
TOTAL STATIONS: 30		TOTAL STATIONS: 31	
YOUNG MONEY Every Girl (Young Money/Cash Money/Universal Motown)	328/143	PINK Sober (LaFace/JLG)	263/28
TOTAL STATIONS: 29		TOTAL STATIONS: 13	
CIARA FEAT. YOUNG JEEZY Never Ever (LaFace/JLG)	303/101	NE-YO Part Of The List (Def Jam/DJMG)	247/47
TOTAL STATIONS: 35		TOTAL STATIONS: 23	

MOST INCREASED PLAYS

+528	☆ KERI HILSON FEAT. KANYE WEST & NE-YO Knock You Down (Mosley/Zone 4/Interscope) KYL D +34, KSF M +32, KHT N +31, KXJ M +26, KKSS +24, KYYB +20, WNH T +18, KQKS +18, KCAQ +17, KSEQ +17
+489	JEREMIH Birthday Sex (Def Jam/DJMG) WVKX +39, WPYO +39, KPHW +28, KVEE +27, KYZZ +26, KHTN +24, KQKS +24, KDGS +21, KPRR +21, KDHT +20
+472	EMINEM We Made You (Web/Shady/Aftermath/Interscope) WPYO +34, WKHT +29, KRKA +25, WVKX +25, KCHZ +24, WHZT +23, KYYB +23, WNH T +21, WLTO +20, WXIS +18
+470	☆ SOULJA BOY TELL 'EM Turn My Swag On (ColliPark/Interscope) KHTN +30, WJQM +30, KQKS +28, KYZZ +27, KWIN +24, KBBT +23, KZFM +21, WRVZ +21, KBOS +19, KPHW +16
+376	FLO RIDA FEAT. WYNTER Sugar (Poe Boy/Atlantic) WRDW +39, WJQM +22, KPRR +21, KDDB +20, KKSS +20, WKHT +18, WBIT +18, KKFR +16, XHTZ +15, XHTO +15

FOR WEEK ENDING APRIL 26, 2009
LEGEND: See legend to charts in charts section for rules and symbol explanations.
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Urban's top-billing stations. Part one of a two-part series

The Bottom Line

Darnella Dunham

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Programmers chart the ratings progress of their stations with monthly and quarterly data. And in PPM-measured markets, the data pours in weekly. However, the most important metric of a station's success is revenue. ■ BIA Financial Network released its 2008 radio revenue estimates two weeks ago. Of radio's top 10 billing stations across all formats, nine were down compared with 2007. The BIA estimates are consistent with the RAB's annual report, which showed total radio industry revenue down 9% in 2008.

Last year's challenging economic climate, which took a turn for the worse in the fourth quarter, led to layoffs in numerous industries. Cutbacks rocked virtually every radio group. Making matters worse, urban stations still have the daunting task of getting the ad buying community to understand the importance of reaching their audience. Nevertheless, many were able to generate impressive revenue. Following is a look at some of the 2008's top revenue-generating urban stations, according to BIAfn, and the programming changes they made last year.

WVEE/Atlanta

For a second consecutive year, CBS Radio's Atlanta powerhouse WVEE (V-103) is the highest-billing urban station with \$30.9 million in 2008 revenue. Like most of radio's highest-revenue generators and the entire industry, V-103 is down from 2007, when it brought in \$42.3 million.

The station's revenue performance is especially noteworthy in that it outbilled stations in bigger markets—Atlanta is market No. 7—where the pool of available ad dollars is considerably larger.

Ratings remain strong. In Arbitron's February PPM report, the heritage station notched a 11.9 in the 18-34 demo. While the V-103 lineup has had few changes in recent years, afternoon co-host Elle Duncan was moved to middays in February, replacing Porsche Foxx, who departed late last year.

WGCI/Chicago

Bucking the national trend, Clear Channel's

WGCI/Chicago managed a slight improvement over its 2007 revenue, from \$29.6 million to \$29.7 million. While its ratings have taken a dip since Chicago converted to PPM ratings in September, most of its 2008 ad sales were based on diary ratings.

WGCI isn't resting on its laurels. In March Clear Channel moved "The Steve Harvey Morning Show" to urban AC sister WVAZ (V103), launching "The Morning Riot" in its place. The new local morning show features Tony Sculfield, Nina Chantele and Leon Rogers, three familiar voices in the market, and the station is betting that it will spur ratings growth. It will be interesting to see what type of impact the pending selection to replace Sculfield in afternoon drive will have on the station.

WWPR/New York

In New York, radio's No. 2 radio market in revenue and No. 1 in population, WWPR (Power 105.1) booked \$25 million last year. In the first quarter, Clear Channel/Boston OM Cadillac Jack added the PD position for Power 105.1 to his duties and then imported WJMN (Jam'n 94.5)/Boston MD GeeSpin for the same role at Power. In August, part-timer Malikka Mallette replaced Steph Lova in afternoons. Two months later, he added Free, former co-host of BET's "106 & Park" to "The Ed Lover Morning Show." Power pulled a 3.9 6+ in its initial PPM report (September 2008) and has a 6.8 in 18-34 in the newly issued March monthly.

2008 Top 10 Highest-Billing Urban Stations (in millions)

1. WVEE (V-103)/Atlanta \$30.9
2. WGCI/Chicago \$29.7
3. WWPR (Power 105.1)/New York \$25
4. WPGC/Washington \$23.7
5. KKDA (K104)/Dallas \$21.7
6. KBXX (97.9 the Box)/Houston \$21.1
7. WEDR (99 Jamz)/Miami \$16.7
8. WKYS/Washington \$16.4
9. WERQ (92Q)/Baltimore \$15.3
10. KMEL/San Francisco \$14.3

Source: BIAfn

KKDA/Dallas

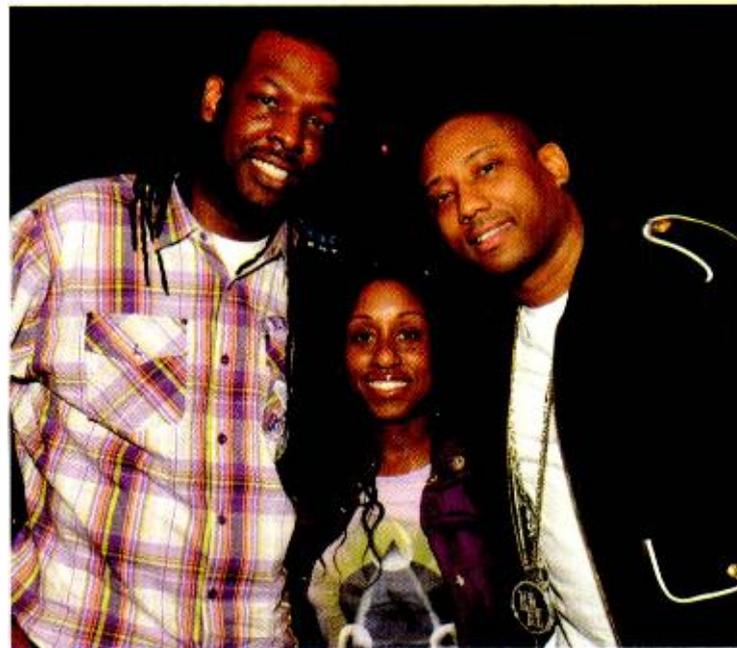
Urban radio's fourth-highest-billing station is Service Broadcasting's KKDA (K104)/Dallas with \$21.7 million in 2008 revenue. After making changes in mornings and afternoons in 2007, the station's weekday lineup seemed to be set. Last year, sister act Ebony & D Lyte, together known as the On Air Divas, were injected into middays. However, since the market adopted metered ratings last December, the station hasn't retained the dominance it enjoyed with the diary.

KBXX/Houston

KBXX (97.9 the Box)/Houston wasn't far behind KKDA with \$21.1 million. The Radio One station performs well under the PPM, finishing second in its 18-34 target demographic in the March monthly and top three overall. But the Box has more experience with electronic measurement—in 2007, Houston became the second market to commercialize the PPM. The Box made some modifications to its lineup last year: Late-night show "Brandi Garcia & the Hollywood Boys" was dismantled, with Garcia moving to middays to replace Carmen Contreras. Night show duo Kracker Nuttz moved from 6 p.m.-10 p.m. to 7 p.m.-midnight to cover most of the late-night shift.

WEDR/Miami

Cox Radio's WEDR (99 Jamz)/Miami traditionally experiences little change in its lineup, but it made a move in a new direction when the Big Lip



WERQ (92Q)/Baltimore's annual music conference consistently draws hundreds of attendees, which helps boost the Radio One station's bottom line. Atlantic's Maino (right), one of this year's speakers, is shown with 92Q MD Kelson (left) and PD/midday personality Neke Howse.

Bandit and Supa Cindy were dropped from morning drive last year. Rickey Smiley's morning show filled the void and became the station's first syndicated weekday program. Even with the changes, 99 Jamz experienced scant revenue erosion (dipping \$17.4 million in 2007 to \$16.7 million in 2008) and finished third in the market. As for 12+ ratings, the station tends to fluctuate between 4 and 5 shares.

Smiley was also picked up by WERQ (92Q)/Baltimore in 2008, and Radio One's consistent ratings winner made it the market's top revenue generator last year.

Next week: BIAfn's results for urban AC and gospel stations.



► **CIARA** EARNS HER 11th CAREER TOP 10, ALL SINCE 2004, AS "NEVER EVER" RISES 12-10. THE ASCENT LIFTS HER PAST MARY J. BLIGE, KEYSHIA COLE AND ALICIA KEYS INTO A SOLO SHARE OF THIRD PLACE FOR MOST TOP 10s AMONG WOMEN SINCE 2000. ASHANTI LEADS ALL FEMALE ARTISTS WITH 14 TOP 10s THIS DECADE, FOLLOWED BY BEYONCÉ (13).

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	NIELSEN BDS CERTIFICATIONS	HITPREDICTOR STATUS	PLAYS		AUDIENCE	
						TW	+/-	MILLIONS	RANK
1	1	15	JAMIE FOXX FEATURING T-PAIN BLAME IT	NO. 1 (10 WKS)	11	4471	-288	38.033	1
2	6	11	PLEASURE P BOYFRIEND #2		11	3929	+506	28.329	5
3	2	15	T.I. FEATURING JUSTIN TIMBERLAKE DEAD AND GONE		12	3649	-524	28.345	4
4	5	20	THE-DREAM ROCKIN' THAT THANG		11	3448	+20	29.990	2
5	8	7	SOULJA BOY TELL'EM TURN MY SWAG ON		11	3422	+235	26.713	6
6	4	20	KERI HILSON FEATURING LIL WAYNE TURNIN ME ON		11	3326	-334	29.229	3
7	7	9	RICK ROSS FEATURING JOHN LEGEND MAGNIFICENT		11	3270	-80	23.206	8
8	3	14	SOULJA BOY TELL 'EM FEATURING SAMMIE KISS ME THRU THE PHONE		11	3185	-529	24.397	7
9	9	6	KID CUDI DAY 'N' NITE		11	3103	+389	21.722	9
10	12	13	CIARA FEATURING YOUNG JEEZY NEVER EVER		11	2565	+20	19.092	10
11	10	20	YUNG L.A. FEATURING YOUNG DRO & T.I. AIN'T I		11	2358	-282	18.384	11
12	21	5	JEREMIH BIRTHDAY SEX	AIRPOWER/MOST INCREASED PLAYS	11	2328	+682	17.712	13
13	11	24	NE-YO MAD		11	2291	-298	18.094	12
14	15	5	KERI HILSON FEATURING KANYE WEST & NE-YO KNOCK YOU DOWN		11	2237	+397	15.910	15
15	13	6	BEYONCÉ HALO		11	2098	+153	15.536	16
16	18	23	NE-YO FEATURING JAMIE FOXX & FABOLOUS SHE GOT HER OWN		11	1719	-23	17.585	14
17	19	11	BOW WOW FEATURING JOHNTA AUSTIN YOU CAN GET IT ALL		11	1693	-35	8.809	24
18	23	7	HURRICANE CHRIS FEATURING SUPERSTARR HALLE BERRY (SHE'S FINE)		11	1687	+310	10.077	22
19	20	16	GS BOYZ STANKY LEGG		11	1581	-121	10.611	18
20	24	6	BIRDMAN FEATURING LIL WAYNE ALWAYS STRAPPED	AIRPOWER	11	1508	+217	10.502	19
21	16	12	OJ DA JUICEMAN FEATURING GUCCI MANE MAKE THA TRAP SAY AYE		11	1484	-316	10.196	21
22	14	20	KEYSHIA COLE YOU COMPLETE ME		11	1457	-398	11.136	17
23	17	19	BEYONCÉ DIVA		11	1455	-303	10.468	20
24	27	5	FAST LIFE YUNGSTAZ (F.L.Y.) SWAG SURFIN'		11	1338	+207	7.401	27
25	25	8	THE-DREAM FEATURING MARIAH CAREY MY LOVE		11	1217	-24	6.566	29
26	22	12	MUSIQ SOULCHILD SO BEAUTIFUL		11	1192	-187	7.961	26
27	26	13	JENNIFER HUDSON IF THIS ISN'T LOVE		11	1102	-55	9.008	23
28	28	8	CHRISSETTE MICHELE EPIPHANY		11	1076	+36	5.855	31
29	31	2	LIL KIM FEATURING T-PAIN DOWNLOAD		11	1044	+194	4.763	35
30	32	5	LETOYA NOT ANYMORE		11	986	+148	4.910	34
31	38	2	TREY SONGZ I NEED A GIRL		11	977	+288	6.942	28
32	29	19	J. HOLIDAY IT'S YOURS		11	896	-117	5.940	30
33	34	4	GINUWINE LAST CHANCE		11	888	+72	5.080	33
34	30	7	ELECTRIK RED SO GOOD		11	830	-69	2.892	-
35	37	2	DORROUGH WALK THAT WALK		11	798	+82	4.614	37
36	36	3	DAY26 FEATURING P. DIDDY & YUNG JOC IMMA PUT IT ON HER		11	774	+56	4.345	38
37	NEW		JAMIE FOXX I DON'T NEED IT		11	770	+259	4.635	36
38	33	7	MIKE JONES NEXT TO YOU		11	766	-70	3.889	-
39	39	2	BOBBY V HANDS ON ME		11	738	+92	3.117	-
40	RE-ENTRY		MAINO FEATURING T-PAIN ALL THE ABOVE		11	676	+59	2.591	-

MOST ADDED

ARTIST TITLE / LABEL	NEW STATIONS
CASSIE FEAT. PUFF DADDY Must Be Love (Bad Boy/Atlantic)	29
THE-DREAM FEAT. KANYE WEST Walkin' On The Moon (Radio Killa/Def Jam/IDJMG)	29
ACE HOOD FEAT. AKON & T-PAIN Overtime (We The Best/Def Jam/IDJMG)	27
JEREMIH Birthday Sex (Def Jam/IDJMG)	12
TWISTA Wetter (Get Money Gang/Capitol)	11
KEYSHIA COLE DUET WITH MONICA Trust (Imani/Geffen/Interscope)	10
KERI HILSON FEAT. KANYE WEST & NE-YO Knock You Down (Mosley/Zone 4/Interscope)	8
HURRICANE CHRIS FEAT. SUPERSTAR Halle Berry (She's Fine) (Polo Grounds/JRMG)	8
YOUNG MONEY Every Girl (Young Money/Cash Money/Universal Motown)	8
ADDED AT... WJMH Greensboro, NC PD: Brian Douglas MD: Tap Money Mullage, Trick 'n, 50	

NEW AND ACTIVE

ARTIST TITLE / LABEL	PLAYS /GAIN	ARTIST TITLE / LABEL	PLAYS /GAIN
YOUNG MONEY Every Girl (Young Money/Cash Money/Universal Motown)	665/309	LIL' RU Nasty Song (Headhunter/Presidential/Def Jam/IDJMG)	530/142
TOTAL STATIONS: 66		TOTAL STATIONS: 38	
PAUL WALL FEAT. WEBBIE & MOUSE Bizzy Body (SwishaHouse/Asylum)	664/121	PLIES Plenty Money (Big Gates/Slip-N-Slide/Atlantic)	477/129
TOTAL STATIONS: 49		TOTAL STATIONS: 55	
MARY MARY FEAT. KIERRA "KIKI" SHEARD God In Me (My Block/Columbia)	637/114	MIMS FEAT. LETOYA Love Rollercoaster (American King/Capitol)	472/158
TOTAL STATIONS: 65		TOTAL STATIONS: 54	
YUNG L.A. FEAT. RICCO BARRINO Futuristic Love (Elroy) (Grand Hustle/Interscope)	598/175	CHARLIE WILSON There Goes My Baby (P Music Group/Live/JLG)	463/30
TOTAL STATIONS: 54		TOTAL STATIONS: 35	
TWISTA Wetter (Get Money Gang/Capitol)	562/257	YOUNG STEFF Slow Jukin' (Richcraft/Atlantic)	462/68
TOTAL STATIONS: 54		TOTAL STATIONS: 34	

MOST INCREASED PLAYS

+682	JEREMIH Birthday Sex (Mick Schultz Productions/Def Jam/IDJMG)
+506	PLEASURE P Boyfriend #2 (Atlantic)
+397	KERI HILSON FEAT. KANYE WEST & NE-YO Knock You Down (Mosley/Zone 4/Interscope)
+389	KID CUDI Day 'N' Nite (Dream On/G.O.O.D./Universal Motown)
+332	KEYSHIA COLE DUET WITH MONICA Trust (Imani/Geffen/Interscope)

FOR WEEK ENDING APRIL 26, 2009
LEGEND: See legend to charts in charts section for rules and symbol explanations.
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▶ AFTER LAUNCHING WITH THE NO. 3 "ASK OF YOU" IN 1995, **RAPHAEL SAADIQ** NOTCHES HIS SECOND URBAN AC TOP 10, AS "NEVER GIVE YOU UP" ADVANCES 11-10. FOR THE TRACK'S FEATURED ARTISTS, THE LEGENDARY **STEVIE WONDER** SCORES HIS FOURTH TOP 10 AND FIRST SINCE 2005, AND CHART ROOKIE **CJ HILTON** EARNS HIS FIRST.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	11 NIELSEN BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS RANK
1	2	22	JENNIFER HUDSON IF THIS ISN'T LOVE	NO. 1 (1 WK) ARISTA/RMG	1875 +63	14.128 1
2	1	28	CHARLIE WILSON THERE GOES MY BABY	P MUSIC GROUP/JIVE/JLG	1802 -185	12.998 2
3	4	16	MUSIQ SOULCHILD SO BEAUTIFUL	ATLANTIC	1605 +58	12.876 3
4	3	22	INDIA.ARIE FEATURING MUSIQ SOULCHILD CHOCOLATE BICH	SOULBIRD/UNIVERSAL-REPUBLIC	1534 -217	9.118 4
5	7	10	K'JON ON THE OCEAN	UP&UP/DEH TYME/UNIVERSAL-REPUBLIC	1154 +108	8.653 6
6	5	33	ANTHONY HAMILTON FEATURING DAVID BANNER COOL	MISTER'S MUSIC/SOLO DEF/JLG	1121 -70	8.525 7
7	6	36	USHER HERE I STAND	LAFACE/JLG	1114 -65	8.980 5
8	3	28	LAURA IZIBOR FROM MY HEART TO YOURS	ATLANTIC	1089 +96	7.266 8
9	2	11	CHRISSETTE MICHELE EPIPHANY	MOST INCREASED PLAYS DEF JAM/DJMG	966 +120	7.202 9
10	10	10	RAPHAEL SAADIQ FEAT. STEVIE WONDER & CJ HILTON NEVER GIVE YOU UP	COLUMBIA	954 +107	6.770 10
11	13	11	ERIC BENET CHOCOLATE LEGS	FRIDAY/REPRISE/WARNER BROS.	808 +38	5.437 12
12	9	32	ROBIN THICKE THE SWEETEST LOVE	STAR TRAK/INTERSCOPE	788 -94	5.732 11
13	10	30	MUSIQ SOULCHILD FEATURING MARY J. BLIGE IF U LEAVE	ATLANTIC	763 -116	4.735 13
14	16	13	AVANT SAILING	CAPITOL	638 +8	3.060 16
15	15	23	JAZMINE SULLIVAN LIONS, TIGERS & BEARS	J/RMG	619 -54	3.585 14
16	21	9	GINUWINE LAST CHANCE	AIRPOWER NOTIFI/ASYLUM/WARNER BROS.	519 +104	2.729 19
17	19	7	URBAN MYSTIC THE BEST PART OF THE DAY	SOBE	461 +23	1.871 26
18	20	5	ANTHONY HAMILTON THE POINT OF IT ALL	MISTER'S MUSIC/JIVE/JLG	460 +36	2.224 23
19	17	18	CASE LOVELY	INDIGO BLUE	439 -27	1.640 29
20	16	7	KEYSHIA COLE YOU COMPLETE ME	IMANI/GEFFER/INTERSCOPE	417 -31	2.821 18
21	22	7	RUBEN STUDDARD TOGETHER	19/14/CKORY/RED	399 +58	1.831 27
22	27	3	TEENA MARIE FEATURING FAITH EVANS CAN'T LAST A DAY	STAX/CMG	327 +63	2.342 22
23	23	13	HEATHER HEADLEY FEAT. SMOKIE NORFOL JESUS IS LOVE	EMI GOSPEL	316 +4	2.073 24
24	24	18	JAMES FORTUNE & FIYA I TRUST YOU	BLACKSMOKE/WORLDWIDE	264 -32	2.833 17
25	33	3	JOHN LEGEND EVERYBODY KNOWS	G.O.O.D./COLUMBIA	246 +53	1.900 25
26	29	9	NE-YO MAD	DEF JAM/DJMG	245 +28	3.307 15
27	28	16	SLIQUE YOUR BODY	ROSEHIP	242 -35	1.188 30
28	25	12	WAYNE BRADY F.W.B.	PEAK/CMG	239 -41	1.024 33
29	34	2	JOE MAJIC	MOST ADDED 563/KEDAR	226 +81	0.805 37
30	28	8	DEBORAH COX SAYING GOODBYE	DECO/IMAGE	217 -13	0.841 35
31	36	4	SOLANGE T.O.N.Y.	MUSIC WORLD/GEFFER/INTERSCOPE	200 +66	2.352 21
32	21	11	JAMIE FOXX FEATURING T-PAIN BLAME IT	J/RMG	196 +4	2.621 20
33	32	8	ROBIN THICKE DREAM WORLD	STAR TRAK/INTERSCOPE	135 -20	0.403 -
34	28	3	JAMIE FOXX I DON'T NEED IT	J/RMG	130 +6	1.692 28
35	39	2	KENNY LATTIMORE EVERYBODY HERE WANTS YOU	VERVE	128 +4	0.363 -
36	37	4	LAKISHA JONES LET'S GO CELEBRATE	ELITE	114 -11	0.168 -
37	36	11	LIONEL RICHIE JUST GO	DEF JAM/DJMG	111 -16	0.314 -
38	38	2	USHER TRADING PLACES	LAFACE/JLG	103 +8	0.829 36
39	33	2	HEZEKIAH WALKER & LFC SOULEC OUT	VERITY/JLG	103 -47	0.973 34
40	39	2	MARY MARY FEATURING KIERA "KIKI" SHEARD GOD IN ME	MY BLACK/COLUMBIA	91 +24	1.146 31

MOST ADDED

ARTIST TITLE / LABEL	NEW STATIONS
JOE Majic (563/Kedar) Sirius XM Heart & Soul, WBSL, WKXI, WLXC, WYLD	5
CHRISSETTE MICHELE Epiphany (Def Jam/DJMG) WQQK, WTYB, WUHT	3
TEENA MARIE Can't Last A Day (Stax/CMG) WBSL, WKXI, WMXC	3
JOHN LEGEND Everybody Knows (G.O.O.D./Columbia) WBAV, WKSP, WYLC	3
KJ ROSE A Better Way (Aloro Mkt) KDKS, KNEK, WAKB	3
LAURA IZIBOR From My Heart To Yours (Atlantic) KMJQ, WXMG	2
RAPHAEL SAADIQ FEAT. STEVIE WONDER & CJ HILTON Never Give You Up (Columbia) WFLM, WHQT	2
HEATHER HEADLEY FEAT. SMOKIE NORFOL Jesus Is Love (EMI Gospel) KJMS, WMKS	2
ERIC BENET Chocolate Legs (Friday/Reprise/Warner Bros.) WHQT	1
K'JON On The Ocean (Up&Up/Deh Tyme/Universal Republic) WMMJ	1

ADDED AT...
SIRIUS XM HEART & SOUL
Satellite
PD: Dion Summer-
MD: Cayman Kelly
Joe, Majic, O
FOR REPORTING STATIONS PLAYLISTS GO TO:
www.RadioandRecords.com

NEW AND ACTIVE

ARTIST TITLE / LABEL	PLAYS /GAIN	ARTIST TITLE / LABEL	PLAYS /GAIN
KJ ROSE A Better Way (Aloro Mkt) TOTAL STATIONS: 13	74/63	BONEY JAMES INTRODUCING QUINN Don't Let Me Be Lonely Tonight (Concord/CMG) TOTAL STATIONS: 7	48/9
THE-DREAM Rockin' That Thang (Radio Killa/Def Jam/DJMG) TOTAL STATIONS: 4	63/8	KERI HILSON FEAT. LIL WAYNE Turnin Me On (Mosley/Zone 4/Interscope) TOTAL STATIONS: 4	46/11
DONALD LAWRENCE & CO. Back II Eden (Quiet Water/Verity/JLG) TOTAL STATIONS: 34	59/18	CHARLIE WILSON Can't Live Without You (Jive/JLG) TOTAL STATIONS: 5	44/16
SHIRLEY BROWN Upside Down (Malaco) TOTAL STATIONS: 8	57/15	MARVIN SAPP Praise Him In Advance (Verity/JLG) TOTAL STATIONS: 25	37/7
GREG O'QUIN & IPRAIZE Lead Me Jesus (Pendulum) TOTAL STATIONS: 29	48/22	CRYSTAL AIKIN I Desire More (BET/Verity/JLG) TOTAL STATIONS: 27	36/10

MOST INCREASED PLAYS

+120	CHRISSETTE MICHELE Epiphany (Def Jam/DJMG) WJMR +9, WZAK +7, WMX +3, WSOL +7, WOLT +7, WZZZ +7, WWIN +7, WBSL +5, WGR +5, KBLX +5
+108	K'JON On The Ocean (Up&Up/Deh Tyme/Universal Republic) KRNB +22, WMMJ +10, WQQK +8, WKXJ +8, WJMR +7, KDKS +7, WMMJ +7, WMX +6, KMUK +6, KVMA +5
+107	RAPHAEL SAADIQ FEAT. STEVIE WONDER & CJ HILTON Never Give You Up (Columbia) WJMR +22, WMMJ +15, WMLM +8, KRNB +7, WHUR +6, KJLH +5, WMX +5, WGR +5, WMKS +5, WVBE +4
+104	GINUWINE Last Chance (Notifi/Asylum/Warner Bros.) WKUS +13, WJHT +8, KQXL +8, WKSP +7, KMJM +5, WCPR +5, WMMG +5, WJMG +4, WYLD +4, WQMG +4
+96	LAURA IZIBOR From My Heart To Yours (Atlantic) WMMG +13, WKSP +8, WJST +7, KMJQ +7, WXMG +7, WMKS +5, KQXL +4, KJMS +4, WMMJ +4, KNEK +3

FOR WEEK ENDING APRIL 26, 2009
LEGEND: See legend to charts in charts section for rules and symbol explanations.
71 urban AC and 16 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.

SMOOTH JAZZ

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	11 NIELSEN BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS RANK
1	1	10	JACQUEM JOYNER I'M WAITING FOR YOU	NO. 1 (2 WKS) ARTISTRY	278 -9	2.231 1
2	2	17	BONEY JAMES STOP, LOOK, LISTEN (TO YOUR HEART)	CONCORD/CMG	267 -5	1.879 3
3	4	14	DAVE KOZ FEATURING JEFF GOLUB BADA BING	CAPITOL	226 +33	1.315 10
4	5	23	KIM WATERS LET'S GET ON IT	MOST INCREASED PLAYS SHANACHIE	220 +34	1.400 6
5	3	27	OLI SILK CHILL OR BE CHILLED	TRIPPIN' N' RHYTHM	204 -27	1.454 5
6	6	35	FOURPLAY FORTUNE TELLER	HEADS UP	186 +6	1.229 11
7	9	43	WARREN HILL LA DOLCE VITA	EVOLUTION/EI	177 +5	1.884 2
8	8	35	EUGE GROOVE RELIGIFY	NARADA JAZZ/CAPITOL	171 -5	1.349 7
9	13	21	SEAL A CHANCE IS GONNA COME	14 / WARNER BROS.	160 +1	1.319 9
10	12	35	MICHAEL LINGTON YOU AND I	NUGROOVE	157 +8	0.999 13

TW	LW	WKS	ARTIST TITLE	11 NIELSEN BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS RANK
11	11	5	WALTER BEASLEY STEADY AS SHE GOES	HEADS UP	156 +8	0.823 15
12	10	3	RICHARD ELLIOT MOVE ON UP	ARTISTRY	156 +5	0.786 16
13	7	7	KENNY LATTIMORE AND I LOVE HER	VERVE	154 -19	1.328 8
14	14	42	TIM BOWMAN SWEET SUNDAYS	TRIPPIN' N' RHYTHM	145 -5	1.190 12
15	15	11	KENNY G RITMO Y ROMANCE (RHYTHM & ROMANCE)	STARBUCKS/CONCORD/CMG	143 -2	1.645 4
16	16	6	BASIA BLAME IT ON THE SUMMER	WHAT?/E1	101 -1	0.335 24
17	17	11	GREGG KARUKAS MANHATTAN	TRIPPIN' N' RHYTHM	90 +4	0.306 25
18	26	6	JASON MRAZ I'M YOURS	AIRPOWER ATLANTIC/RRP	88 +24	0.581 17
19	18	11	PIECES OF A DREAM VISION ACCOMPLISHED	HEADS UP	87 +5	0.294 27
20	22	2	BERNIE WILLIAMS GO FOR IT	REFORM	86 +8	0.350 23



► STELLAR AWARD WINNER **MAURETTE BROWN-CLARK** COLLECTS HER SECOND TOP FIVE, AS "IT'S NOT OVER (UNTIL GOD SAYS IT'S OVER)" SHIFTS 6-5 WITH MOST INCREASED PLAYS (UP 105). THE TRACK FOLLOWS "ONE GOD," WHICH SPENT 16 OF 59 TOTAL CHART WEEKS AT ITS PEAK OF NO. 2 IN 2007-08. BOTH TRACKS APPEAR ON HER ALBUM "THE DREAM."

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	NIELSEN BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL	PLAYS		AUDIENCE	
					TW	+/-	MILLIONS	RANK
1	1	31	HEZEKIAH WALKER & LFC SOULED OUT	NO. 1 (8 WKS) VERITY/JLG	1312	-59	5.235	1
2	2	23	DONALD LAWRENCE & CO. BACK II EDEN	QUIET WATER/VERITY/JLG	1172	+69	4.830	2
3	5	20	MARVIN SAPP PRAISE HIM IN ADVANCE	VERITY/JLG	993	+83	4.394	3
4	3	26	KURT CARR & THE KURT CARR SINGERS PEACE AND FAVOR REST ON US	KCG/JLG	962	-65	3.347	7
5	6	22	MAURETTE BROWN-CLARK IT AIN'T OVER (UNTIL GOD SAYS IT'S OVER)	MOST INCREASED PLAYS AIR GOSPEL/MALACO	956	+105	3.474	6
6	4	63	JAMES FORTUNE & FIYA I TRUST YOU	BLACKSMOKE/WORLDWIDE	853	-94	3.573	5
7	8	13	MARY MARY FEATURING KIERA "KIKI" SHEARD GOD IN ME	MY BLOCK/COLUMBIA	750	+81	3.707	4
8	10	9	SMOKIE NORFUL JUSTIFIED	TREMYLES/EMI GOSPEL	673	+39	2.864	8
9	9	38	KIERA "KIKI" SHEARD PRAISE HIM NOW	EMI GOSPEL	610	-42	2.089	13
10	7	36	MARY MARY GET UP	MY BLOCK/COLUMBIA	586	-103	2.483	10
11	13	14	SHARI ADDISON NO BATTLE, NO BLESSING	BET/VERITY/JLG	574	+21	2.528	9
12	14	7	DONNIE MCCLURKIN FEATURING KAREN CLARK-SHEARD WAIT ON THE LORD	VERITY/JLG	568	+17	2.232	11
13	11	22	HEATHER HEADLEY FEATURING SMOKIE NORFUL JESUS IS LOVE	EMI GOSPEL	539	-23	1.829	16
14	15	40	ARKANSAS GOSPEL MASS CHOIR I LIFT MY HANDS	T/EMTRO GOSPEL	526	-15	2.065	15
15	12	46	21:03 WITH FRED HAMMOND, SMOKIE NORFUL & J MOSS COVER ME	PAJAM/GOSPEL CENTRIC/JLG	502	-59	2.133	12
16	17	11	ISRAEL HOUGHTON JUST WANNA SAY	INTEGRITY	468	+6	2.089	14
17	18	14	JOE LEAVELL & ST. STEPHEN TEMPLE CHOIR GOD IS ABLE	AIRPOWER EMTRO GOSPEL	463	+37	1.013	19
18	19	4	GREG O'QUIN & IPRAIZE LEAD ME JESUS	AIRPOWER PENDULUM	430	+54	1.011	20
19	20	13	BISHOP PAUL S. MORTON PRESENTS THE FGBCFCM CRY YOUR LAST TEAR	TEHILLAH/LIGHT	388	+15	1.563	17
20	22	10	KEITH "WONDERBOY" JOHNSON & THE SPIRITUAL VOICES TIME TO GET CLOSE TO JESUS	GOSPEL TRUTH	345	+30	0.985	21
21	25	13	CRYSTAL AIKIN I DESIRE MORE	BET/VERITY/JLG	322	+49	0.816	24
22	26	2	JAMES FORTUNE & FIYA FEAT. KEITH "WONDERBOY" JOHNSON & NAKITTA FOX I WOULDN'T KNOW YOU	BLACKSMOKE/WORLDWIDE	301	+49	0.850	23
23	27	3	PHIL TARVER BETTER THAN THAT	KINGDOM	269	+20	0.497	-
24	21	16	JAMES INGRAM DON'T LET GO	INTERING/MUSIC ONE	267	-91	0.975	22
25	30	3	BRIAN COURTNEY WILSON ALL I NEED	SPIRIT RISING/MUSIC WORLD	260	+56	0.616	26
26	24	20	THE WILLIAMS BROTHERS STILL STRONG	BLACKBERRY	259	-16	0.565	30
27	23	6	TED WINN GOD BELIEVES IN YOU	TEDDY'S JAMZ	256	-23	0.693	25
28	28	3	GENITA PUGH YOU MADE IT POSSIBLE	ETERNITY	206	-15	0.134	-
29	NEW		TROY SNEED WITH YOU ALWAYS	EMTRO GOSPEL	199	+13	0.372	-
30	NEW		BROWN BOYZ FEATURING SPANKY WILLIAMS LOVE LIKE THAT	BLACKSMOKE/WORLDWIDE	199	+9	0.407	-

MOST ADDED

ARTIST TITLE / LABEL	NEW STATIONS
BROWN SISTERS Awesome God (Kingdom/Universal) KOKA, WLOU, WN00, WOAD, WPRF, WTHB, WUFO	7
JAMES ROBERSON Everybody Dance (JDI) KHVN, KOKA, WCAO, WFMI, WJNI, WLOU	6
DOROTHY NORWOOD I Wanna Go (Malaco) KHLR, WHLH, WJNI, WOAD	4
BEN TANKARD My Lips Shall Utter Praises (Verity/JLG) WJNI, WN00, WUFO, WXEZ	4
BISHOP EDDIE LONG FEAT. GW Righteous Forsaken (Ultimate/ET) WCAO, WLOU	2
ANN NESBY I Found A Place (It's Time Child/Tyscot) WPZS, WTLC	2
KIRK FRANKLIN Help Me Believe (Fo Yo Soul/Gospe Centric/JLG) WCHB, WJNI	2
KURT CARR & THE KURT CARR SINGERS Peace And Favor Rest On Us (KCG/JLG) WLOU	1
MARVIN SAPP Praise Him In Advance (Verity/JLG) WPZZ	1

ADDED AT... WLOU
Louisville, KY
PD: Bill Price
MD: J. Ford
Kurt Carr, Peace and Favor Rest on Us, 16 Bishop Eddie Long, Righteous Forsaken, 1 James Roberson, Everybody Dance, 1 Brown Sisters, Awesome God, 0
FOR REPORTING STATIONS PLAYLISTS GO TO:
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NEW AND ACTIVE

ARTIST TITLE / LABEL	PLAYS /GAIN	ARTIST TITLE / LABEL	PLAYS /GAIN
ANN NESBY I Found A Place (It's Time Child) TOTAL STATIONS: 19	195/51	KIM BURRELL Happy (Shanachie) TOTAL STATIONS: 27	155/42
BISHOP BOBBY HILTON & THE WORD OF DELIVERANCE MASS CHOIR God Did That Thing (BVHilton) TOTAL STATIONS: 16	185/23	BISHOP EDDIE LONG FEAT. GW Righteous Forsaken (Ultimate/ET) TOTAL STATIONS: 17	147/3
MICAH STAMPLEY The Corinthian Song (Interface) TOTAL STATIONS: 20	181/28	JAMES ROBERSON Everybody Dance (JDI) TOTAL STATIONS: 19	144/80
THE NEVELS SISTERS Clap Your Hands (Moite) TOTAL STATIONS: 25	173/19	NIYOKI Never Gave Up (D2G-Executive) TOTAL STATIONS: 23	137/38
GI Get Up (BGA/Blacksmoke/Worldwide) TOTAL STATIONS: 26	157/20	GEORGIA MASS CHOIR Holy Ghost (Savoy/Malaco) TOTAL STATIONS: 16	133/4

MOST INCREASED PLAYS

+105	MAURETTE BROWN-CLARK It Ain't Over (Until God Says It's Over) (AIR Gospel/Malaco) WELP +21, KRDI +16, KATZ +13, WPRF +11, WCHB +10, WNNL +9, WJNI +8, WFMI +8, WGRB +7, WXOK +5
+83	MARVIN SAPP Praise Him In Advance (Verity/JLG) WHAL +10, KATZ +10, WWIN +9, WHLH +9, WXEZ +7, WPRF +5, WLOU +4, WFLT +4, WGRB +3, WCHB +3
+81	MARY MARY FEAT. KIERA "KIKI" SHEARD God In Me (My Block/Columbia) KATZ +16, WGRB +15, WXOK +11, WPRF +9, WTHB +6, WWIN +5, WHAL +5, WNNL +5, WELP +5, WPZE +4
+80	JAMES ROBERSON Everybody Dance (JDI) WXEZ +16, WFLT +16, WWIN +9, WJNI +9, WTHE +9, WPRF +5, WOAD +4, WCAO +4, KHVN +3, KOKA +3
+69	DONALD LAWRENCE & CO. Back II Eden (Quiet Water/Verity/JLG) WJYD +17, KATZ +16, WHLH +12, WOAD +8, WXOK +8, WELP +8, WXXI +6, WLOK +6, WZAZ +5, WLIB +4

FOR WEEK ENDING APRIL 26, 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.

RECURRENTS

THIS WEEK	ARTIST TITLE / IMPRINT / PROMOTION LABEL	NIELSEN BDS CERTIFICATIONS	PLAYS TW	LW
1	JONATHAN NELSON FEATURING PURPOSE MY NAME IS VICTORY (INTEGRITY)		533	571
2	ISAIAH D. THOMAS & ELEMENTS OF PRAISE SAID HE WOULD BE WITH ME (HABARKUK)		484	503
3	MARVIN SAPP NEVER WOULD HAVE MADE IT (VERITY/JLG)		480	526
4	KATHY TAYLOR AND FAVOR OH HOW PRECIOUS (KATCO/TYSCOT)		339	403
5	SHEKINAH GLORY MINISTRY JESUS (KINGDOM)		332	388

THIS WEEK	ARTIST TITLE / IMPRINT / PROMOTION LABEL	NIELSEN BDS CERTIFICATIONS	PLAYS TW	LW
6	HEZEKIAH WALKER & LFC GRATEFUL (VERITY/JLG)		328	323
7	JIMMY HICKS & THE VOICES OF INTEGRITY GOD'S GOT IT (BLACKSMOKE/WORLDWIDE)		281	328
8	JOSHUA'S TROOP EVERYBODY CLAP YOUR HANDS (NEW HAVEN)		264	287
9	REGINA BELLE I CALL ON JESUS (PENDULUM)		253	269
10	TROY SNEED PRESENTS BONAFIDE PRAISERS WRK IT OUT (EMTRO GOSPEL)		251	291

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Four decades of serving Birmingham

WDJC Turns 40

Kevin Peterson

KPeterson@RadioandRecords.com

to mark its 40th year on the air, Crawford Broadcasting Christian AC WDJC/Birmingham spent all of 2008 celebrating the milestone birthday with parties, promotions and on-air tributes and celebrations. MD/acting PD Ronnie Bruce shares some of the station's history, as well as the details of the year-long celebration, right up to the current lineup.

Bruce says it all started at the top of a hotel in downtown Birmingham in 1968. "Back then AM radio was the king and they had to convince people to listen to FM." FM radios weren't available in most cars and listeners were buying FM converters to plug into their AM car radios. Western Auto gave the station FM radios to give away to drive business to the car dealership.

Formatically the station started with traditional and Southern gospel music, as well as talk and teaching programs. Bruce says that in 1999 the station went to 24/7 music and moved some of the talk and teaching programs to its AM sister WXJC. WDJC went to all contemporary music in 2003.

Bruce's history at WDJC began in 1987 with a part-time position. In 1992 he assumed the MD role that he still holds today and took over afternoon drive. In 1999 Bruce started taking on more programming duties, though he never assumed the official title of PD until 2008. While he has since given up the PD title to move to sales, he is still the acting PD and now handles middays.

News anchor David Lamb and college/youth minister Russell Wall host the morning show from 5 a.m. to 10 a.m. Bruce's midday shift is from 10 a.m. to 3 p.m. Justin Brown hosts an extended afternoon shift from 3 p.m. to 8 p.m. Bruce says, "He was with Cari Kates for about four years in the afternoon, and they had a pretty good thing going too. She left to do mornings at KDUV/Visalia, Calif., so he's trying to solo it and I don't think Crawford is interested in adding another person to pay

right now in the afternoon. He's got a great radio voice and is very personable."

The 8 p.m.-midnight shift is hosted by Jon Walden, and Bruce says he's become popular with younger listeners. "Jon is also out in the community a lot," Bruce adds. "We have a crazy youth movement here that's been captured on national TV. It's called the Basement and is supposed to be the fastest-growing youth movement in America right now, with 3,000-5,000 kids coming out every Tuesday night." He says Walden makes an appearance and speaks to the Basement crowd every other week.

Long-Term Clients

WDJC has been a commercial station since it signed on in 1968 and has never done any kind of listener support, according to Bruce. Demonstrating the loyalty of a happy client, he says, "There is a Leeds Seating Co., a church pew restoration company. They were on the air continuously from 1972 until last year."

What commands that kind of loyalty from clients? Bruce says it's what Crawford calls the "tailored approach" to selling. "We hold ourselves accountable not only to the listeners but to the advertising clients as well. We do everything we can to make sure that they're getting the results and they're getting more than their return on what they're paying for." That demonstrates to clients that the station has a loyal audience and leads to long-term sponsors. According to Bruce, it's not unusual for the station to have sponsors that have been

'We hold ourselves accountable not only to the listeners, but to the advertising clients. We make sure they're getting the results and they're getting more than their return on what they're paying for.'

—Ronnie Bruce



Station Facts

Owner: Crawford Broadcasting
Call Letters: WDJC
Market: Birmingham
Frequency: 93.7
Signed on: 1968
Acting PD/MD: Ronnie Bruce
Morning hosts: David Lamb & Russell Wall
Afternoon host: Justin Brown
Evening host: Jon Walden

with the station for five to 10 years.

After more than 40 years of broadcasting, Bruce thinks the promotion that listeners remember most would be the million-dollar Bible Bowl. "Our PD at the time, Dave Mack, who was also part of the morning show, probably worked the most on that particular item to make it a memorable contest and did it several years in a row," Bruce says. "We actually brought it back in the spring. People qualified and it concluded at our local largest mall, the Galleria. It was a live broadcast in the middle of the mall with 50 contestants answering Bible questions and they had the opportunity to win a million dollars."

Golden Tickets

At the beginning of 2008, Bruce says the station began its 40-year birthday celebration with golden-ticket winners. Listeners sent e-mails about why they listen to or love WDJC. "Every month from January through April we gave away a pair of free passes good for every one of our events throughout the year," Bruce says. "From Winter Jam all the way up through the Christmas concert in December, they had tickets to every event." The station also chose one listener to receive a private birthday event with an artist for the winner and nine of his or her friends, complete with ice cream and a birthday cake with the WDJC logo. On the air, Bruce says, "We had imaging that highlighted our 40th birthday. We also had music sweeps that would sometimes use some vintage music to represent where we've been."

Bruce says Larry Adcock, the GM who opened the station's doors in 1968, is still working part-time at age 75. "He took one break to pastor a church for about three years in the early '80s, but then came back and has been a strong sales leader. He was the guy in 1968 hitting the streets convincing people there was FM radio, but he still comes in and gives advice from time to time." R&R



BMI'S BEST The 2009 BMI Christian Music Awards took place during CMA Week in Nashville. Songwriter of the year Donald Lawrence (left) poses with BMI Award-winning writer TobyMac. Photo by Steve Lowry

R&R CHRISTIAN AC

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▶ FORMER "AMERICAN IDOL" FINALIST **MANDISA** CLAIMS HER FIFTH TOP 10, AND THIRD AS A LEAD ARTIST, AS "MY DELIVERER" STEPS 11-10. AS A LEAD, SHE REACHED NO. 6 WITH "ONLY THE WORLD," HER FIRST CHART ENTRY, AND JINGLED ALL THE WAY TO NO. 2 WITH "CHRISTMAS MAKES ME CRY," FEATURING MATTHEW WEST, IN 2007.

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	NIelsen BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS	RANK
1	1	23	MATTHEW WEST THE MOTIONS	NO. 1 (3 WKS) SPARROW/EMI CMG	1840 +5	6.791	1
2	2	17	FRANCESCA BATTISTELLI FREE TO BE ME	FERVENT/WORD-CURB	1779 -53	5.892	3
3	3	17	MERCYME FINALLY HOME	INO	1766 -39	6.589	2
4	4	14	NEWSBOYS IN THE HANDS OF GOD	INPOP	1600 +82	4.829	6
5	5	13	CHRIS TOMLIN I WILL RISE	SIXSTEPS/SPARROW/EMI CMG	1461 -7	4.349	9
6	7	37	TENTH AVENUE NORTH BY YOUR SIDE	REUNION/PLG	1390 -47	5.247	4
7	6	33	JEREMY CAMP THERE WILL BE A DAY	BEC/TOOTH & NAIL	1388 -95	4.772	7
8	9	10	BIG DADDY WEAVE YOU FOUND ME	FERVENT/WORD-CURB	1328 +52	4.479	8
9	8	32	THIRD DAY REVELATION	ESSENTIAL/PLG	1304 -85	5.034	5
10	11	11	MANDISA MY DELIVERER	SPARROW/EMI CMG	1136 +11	4.193	10
11	10	26	JOSH WILSON SAVIOR, PLEASE	SPARROW/EMI CMG	1110 -72	3.248	13
12	12	46	BRANDON HEATH GIVE ME YOUR EYES	MONOMODE/REUNION/PLG	1008 -1	4.032	11
13	14	9	JIMMY NEEDHAM FORGIVEN AND LOVED	INPOP	928 +4	3.218	14
14	13	41	TOBYMAC FEATURING KIRK FRANKLIN & MANDISA LOSE MY SOUL	FOREFRONT/EMI CMG	889 -60	4.017	12
15	16	9	JARS OF CLAY TWO HANDS	MOST INCREASED PLAYS GRAY MATTERS/ESSENTIAL/PLG	814 +143	2.745	16
16	15	6	BRANDON HEATH WAIT AND SEE	MONOMODE/REUNION/PLG	807 +13	3.094	15
17	19	5	JONNY DIAZ MORE BEAUTIFUL YOU	INO	643 +130	1.855	17
18	17	12	LINCOLN BREWSTER GOD YOU REIGN	INTEGRITY	622 +20	1.541	19
19	18	7	BLUETREE GOD OF THIS CITY	LUCID	539 +23	1.341	20
20	21	17	IAN ESKELIN, MARK STUART & VICKY BEECHING LORD	INTEGRITY	430 +29	0.926	27
21	20	13	ABOVE THE GOLDEN STATE I'LL LOVE YOU SO	SPARROW/EMI CMG	422 -44	0.786	-
22	25	7	BEBO NORMAN PULL ME OUT	BEC/TOOTH & NAIL	421 +60	0.638	-
24	24	3	MAT KEARNEY CLOSER TO LOVE	AWARE/COLUMBIA/INPOP	419 +57	1.706	18
25	22	3	REMEDY DRIVE ALL ALONG	WORD-CURB	406 +16	1.297	20
26	28	4	MIKESCHAIR CAN'T TAKE AWAY	CURB	387 +43	1.056	23
27	29	13	JOHN WALLER WHILE I'M WAITING	BEACH STREET/REUNION/PLG	377 +49	1.165	22
27	23	17	MARK HARRIS ONE TRUE GOD	INO	327 -55	0.844	28
28	26	19	THE MICHAEL GUNGOR BAND ANCIENT SKIES	BRASH	324 -37	0.541	-
29	27	10	SARAH REEVES SWEET SWEET SOUND	SPARROW/EMI CMG	306 -48	0.676	-
30	30	5	RUSH OF FOOLS LOSE IT ALL	MIDAS	303 -7	0.592	-

MOST ADDED

ARTIST TITLE / LABEL	NEW STATIONS
PHILLIPS, CRAIG & DEAN Revelation Song (INO) KBNJ, WAFJ, WBDX, WJKL, WLAB, WMHK, WPAR	7
BRITT NICOLE The Lost Get Found (Sparrow/EMI CMG) KSOS, WBHY, WJQK, WMSJ, WRCM	5
JARS OF CLAY Two Hands (Gray Matters/Essential/PLG) KLJC, KTIS, WPOZ, WVFJ	4
MIKESCHAIR Can't Take Away (Curb) KGBI, WBSN, WFFH, WPAR	4
BUILDING 429 Always (INO) KBIQ, WBSN, WMSJ, WPAR	4
BLUETREE God Of This City (Lucid) KTSY, WGTB, WPAR	3
MAT KEARNEY Closer To Love (Aware/Columbia/Inpop) KSBJ, WAWZ, WFFH	3
REMEDY DRIVE All Along (Word-Curb) KHZR, WBSN, WJQK	3
TENTH AVENUE NORTH Hold My Heart (Reunion/PLG) KCMS, WCSG, WJTL	3

ADDED AT... WVFJ
Atlanta, GA
PD/MD: Don Schaeffer
Revive, Chorus of the Saints, 25
Jars Of Clay, Two Hands, 18
Lanae Hale, Back and Forth, 8
Jonny Diaz, More Beautiful You, 0

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

NEW AND ACTIVE

ARTIST TITLE / LABEL	PLAYS /GAIN	ARTIST TITLE / LABEL	PLAYS /GAIN
PHILLIPS, CRAIG & DEAN Revelation Song (INO) TOTAL STATIONS: 26	290/106	DOWNHERE Hope Is Rising (Centricity) TOTAL STATIONS: 13	201/11
JEREMY RIDDLE Bless His Name (Varietal/Vineyard) TOTAL STATIONS: 20	279/24	DECEMBERADIO Look For Me (Slanted/Spring Hill) TOTAL STATIONS: 10	165/22
KUTLESS I Do Not Belong (BEC/Tooth & Nail) TOTAL STATIONS: 14	270/13	CHRIS AND CONRAD Lead Me To The Cross (VSR) TOTAL STATIONS: 16	164/20
BUILDING 429 Always (INO) TOTAL STATIONS: 23	265/1	33MILES Jesus Calling (INO) TOTAL STATIONS: 12	160/13
MEREDITH ANDREWS The New Song We Sing (Word-Curb) TOTAL STATIONS: 16	206/13	THE AFTERS Ocean Wide (INO) TOTAL STATIONS: 14	159/1

MOST INCREASED PLAYS

+143	JARS OF CLAY Two Hands (Gray Matters/Essential/PLG) KSBJ +22, KHZR +17, WPOZ +14, KLJC +13, WAWZ +12, KAIM +11, KGBI +8, WFHM +8, KXDJ +7, WJKL +7
+130	JONNY DIAZ More Beautiful You (INO) WLAB +32, WBSN +18, KVMV +17, KXOJ +13, KHZR +12, FLNW +7, WMSJ +6, KAIM +6, KKFS +6, WFHM +6
+106	PHILLIPS, CRAIG & DEAN Revelation Song (INO) SXMS +20, WMIT +19, WAKW +18, WCIE +14, WMHK +9, WDJC +7, WLAB +5, WCVO +4, WBDX +4, KTSY +3
+82	NEWSBOYS In The Hands Of God (Inpop) WGTB +21, KGBI +16, WVFJ +14, WFHM +14, WLAB +10, WJQK +9, KBIQ +7, KVMV +6, WDJC +5, WMSJ +5
+60	BEBO NORMAN Pull Me Out (BEC/Tooth & Nail) WMSJ +17, WJQK +8, KGBI +7, KAIM +7, WFHM +6, WMLUJ +6, KKFS +5, SXMS +4, KLJC +3, WBFJ +2

FOR WEEK ENDING APRIL 26, 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.

THIS WEEK		RECURRENTS		THIS WEEK			
ARTIST TITLE / IMPRINT / PROMOTION LABEL	NIelsen BDS CERTIFICATIONS	PLAYS TW	LW	ARTIST TITLE / IMPRINT / PROMOTION LABEL	NIelsen BDS CERTIFICATIONS	PLAYS TW	LW
LAURA STORY MIGHTY TO SAVE (INO)		690	661	AARON SHUST MY SAVIOR MY GOD (BRASH)		569	588
CHRIS TOMLIN JESUS MESSIAH (SIXSTEPS/SPARROW/EMI CMG)		659	641	CASTING CROWNS EAST TO WEST (BEACH STREET/REUNION/PLG)		560	561
ADDISON ROAD HOPE NOW (INO)		620	649	TREE63 BLESSSED BE YOUR NAME (INPOP)		559	553
DOWNHERE HERE I AM (CENTRICITY)		611	650	CASTING CROWNS SLOW FADE (BEACH STREET/REUNION/PLG)		551	523
BIG DADDY WEAVE WHAT LIFE WOULD BE LIKE (FERVENT/WORD-CURB)		577	574	LINCOLN BREWSTER EVERLASTING GOD (INTEGRITY)		527	533

EMI Music CMG Label Group

CHRIS TOMLIN

I WILL RISE

:: 109 stations on ::

#5 AC (Centricity) | #2 AC Indicator | #1 Soft AC/INSPO

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

sixstepsrecords

HELLO LOVE
in stores now!

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► **DECYFER DOWN** CELEBRATES ITS FOURTH CHRISTIAN ROCK NO. 1 IN ITS LAST FIVE CHART APPEARANCES, AS "FADING" ASCENDS 2-1. THE MOREHEAD CITY, N.C.-BASED QUARTET LED WITH "BREAK FREE" IN DECEMBER 2006, "NO LONGER" IN MARCH 2007 AND "CRASH," THE TITLE CUT AND FIRST SINGLE FROM ITS SOPHOMORE ALBUM, IN OCTOBER 2008.

THIS WEEK	LAST WEEK	WEEKS ON CHART	CHRISTIAN CHR		PLAYS	
			ARTIST TITLE	IMPRINT / PROMOTION LABEL	TW	+/-
1	1	16	FRANCESCA BATTISTELLI FREE TO BE ME	FERVENT/WORD-CURB	1075	-21
2	2	22	MATTHEW WEST THE MOTION!	SPARROW/EMI CMG	954	-30
3	4	10	REMEDY DRIVE ALL ALONG	WORD-CURB	919	-96
4	3	22	RED NEVER BE THE SAME	ESSENTIAL/PLG	857	-22
5	7	11	JARS OF CLAY TWO HANDS	GRAY MATTERS/ESSENTIAL/PLG	692	+46
6	5	34	TENTH AVENUE NORTH BY YOUR SIDE	REUNION/PLG	686	-100
7	9	6	MAT KEARNEY CLOSER TO LOVE	AWARE/COLUMBIA/INPOP	672	+81
8	8	10	DOWNHERE MY LAST AMEN	CENTRICITY	669	+47
9	6	25	RUSH OF FOOLS LOSE IT ALL	MIDAS	623	-36
10	10	17	FRAY YOU FOUND ME	EPIC/INO	574	0
11	15	5	FM STATIC TAKE ME AS AM	TOOTH & NAIL	558	+104
12	13	12	KUTLESS TO KNOW THAT YOU'RE ALIVE	BEC/TOOTH & NAIL	543	+23
13	11	14	NEWSBOYS IN THE HANDS OF GOD	INPOP	543	+13
14	12	8	HAWK NELSON LET'S DANCE	BEC/TOOTH & NAIL	541	+20
15	14	5	MIKES & HAIR CAN'T TAKE AWAY	CURB	537	+70
16	16	14	SEVEN LORY ALL OF THIS FOR YOU	7 SPIN	441	-13
17	19	12	B. REITH MESS	GOTEE	400	+14
18	20	4	BLUETREE GOD OF THIS CITY	LUCID	396	+47
19	24	11	FIREFLIGHT YOU GAVE ME A PROMISE	FLICKER/PLG	393	+96
20	18	16	THIS BEAUTIFUL REPUBLIC BEAUTIFULLY BROKEN	FOREFRONT/EMI CMG	384	-4
21	21	3	MANDISA MY DELIVERER	SPARROW/EMI CMG	347	+14
22	25	3	AFTERS OCEAN WIFE	INO	338	+54
23	22	4	BRANDON HEATH WAIT AND SEE	REUNION/PLG	328	+5
24	27	7	MERCYME GOODBYE ORDINARY	INO	309	+27
25	26	6	MAINSTAY BECOME WHO YOU ARE	BEC/TOOTH & NAIL	307	+23
26	23	10	JOSH WILSON SAVIOR, PLEASE	SPARROW/EMI CMG	301	-8
27	30	3	CHRIS TOMLIN I WILL RISE	SIXSTEPS/SPARROW/EMI CMG	282	+17
28	29	2	JIMMY NEEDHAM COME AROUND	INPOP	279	+11
29	RE-ENTRY		BEBO NORMAN BRITNEY	BEC/TOOTH & NAIL	273	+11
30	RE-ENTRY		ADDISON ROAD THIS COULD BE OUR DAY	INO	25E	+2

THIS WEEK	LAST WEEK	WEEKS ON CHART	CHRISTIAN ROCK		PLAYS	
			ARTIST TITLE	IMPRINT / PROMOTION LABEL	TW	+/-
1	2	2	DECYFER DOWN FADING	INO	324	+61
2	1	4	ABANDON HOLD ON	FOREFRONT/EMI CMG	275	-3
3	3	12	PHILMONT THE DIFFERENCE	FOREFRONT/EMI CMG	262	+14
4	5	13	RUN KID RUN SET THE DIAL	TOOTH & NAIL	257	+17
5	14	9	FM STATIC THE UNAVOIDABLE BATTLE OF FEELING ON THE OUTSIDE	TOOTH & NAIL	248	+26
6	7	9	DISCIPLE ROMANCE ME	INO	248	+16
7	9	11	PILLAR STATE OF EMERGENCY	ESSENTIAL/PLG	245	+16
8	8	8	RED DEATH OF ME	ESSENTIAL/PLG	245	+15
9	1E	4	HOUSE OF HEROES CODE NAME: RAVEN	MONO VS STEREO/GOTEE	235	+39
10	1C	12	FALLING UP STREAMS OF WOE AT ACHERON	BEC/TOOTH & NAIL	231	+2
11	4	14	HAWK NELSON LET'S DANCE	BEC/TOOTH & NAIL	230	-16
12	11	10	FIREFLIGHT STAND UP	FLICKER/PLG	229	+2
13	15	4	EVERYDAY SUNDAY BEST NIGHT OF OUR LIVES	INPOP	223	0
14	12	17	NEVERTHELESS CROSS MY HEART	FLICKER/PLG	221	-3
15	6	17	THIS BEAUTIFUL REPUBLIC SURRENDER SAVED MY LIFE	FOREFRONT/EMI CMG	216	-23
16	19	10	SUPERCHIC(K) CROSS THE LINE	INPOP	214	+32
17	5	20	IVORYLINE HEARTS AND MINDS	TOOTH & NAIL	217	-32
18	13	15	THE CONTACT BLACK SEA	7 SPIN	212	+3
19	23	6	BECOMING THE ONE TO HURT YOU	TOOTH & NAIL	213	+30
20	21	6	RUTH BACK TO THE FIVE	TOOTH & NAIL	209	+6
21	17	17	CHILDREN 18:3 HOMEMADE VALENTINE	TOOTH & NAIL	207	-26
22	20	10	FLYNN ADAM SUCH A TIME	GOTEE	206	-3
23	22	3	CLEMENCY CONTROL	CLEMENCY	201	+1
24	25	5	HYMNS OF EDEN ALL I NEED	ROCK ONE	190	+11
25	24	7	I AM TERRIFIED TO THE SERVICE	GOTEE	186	+6
26	26	12	FRAY YOU FOUND ME	EPIC/INO	186	+2
27	27	4	MANAFEST STEPPIN' OUT	BEC/TOOTH & NAIL	187	-1
28	NEW		FAMILY FORCE 5 D-I-E 4 Y-O-U	TMG	101	+81
29	28	6	SEVENTH DAY SLUMBER SURRENDER	BEC/TOOTH & NAIL	94	0
30	29	3	ANBERLIN FEEL GOOD DRAG	UNIVERSAL REPUBLIC	87	+11

THIS WEEK	LAST WEEK	WEEKS ON CHART	SOFT AC/INSPIRATIONAL		PLAYS	
			ARTIST TITLE	IMPRINT / PROMOTION LABEL	TW	+/-
1	1	14	CHRIS TOMLIN I WILL RISE	SIXSTEPS/SPARROW/EMI CMG	375	-8
2	2	11	AVALON STILL MY GOD	SPARROW/EMI CMG	339	-4
3	3	13	LINCOLN BREWSTER GOD YOU REIGN	INTEGRITY	31E	-24
4	6	6	LAURA STORY BLESS THE LORD	INO	283	+19
5	5	11	KATINAS PRAYING FOR YOU	DESTINY-EXECUTIVE	274	+3
6	7	9	BEBO NORMAN THE ONLY HOPE	BEC/TOOTH & NAIL	265	+22
7	4	16	MERCYME FINALLY HOME	INO	264	-51
8	9	9	ISRAEL HOUGHTON MY TRIBUTE MEDLEY	INTEGRITY	207	+4
9	11	5	JIM BRICKMAN FEAT. RUSH OF FOOLS NEVER FAR AWAY	TIME LIFE	185	+12
10	15	7	NEWSBOYS IN THE HANDS OF GOD	INPOP	163	+4

THIS WEEK	LAST WEEK	WEEKS ON CHART	SOFT AC/INSPIRATIONAL		PLAYS	
			ARTIST TITLE	IMPRINT / PROMOTION LABEL	TW	+/-
11	19	2	BLUETREE GOD OF THIS CITY	LUCID	160	+37
12	14	4	MICHAEL W. SMITH DEEP IN LOVE WITH YOU	REUNION/PLG	152	-6
13	12	11	FRANCESCA BATTISTELLI FREE TO BE ME	FERVENT/WORD-CURB	152	-17
14	18	4	ASHMONT HILL GIFTED RESPONSE	AXIOM	146	+22
15	NEW		PHILLIPS, CRAIG & DEAN REVELATION SONG	INO	144	+54
16	17	3	BRANDON HEATH WAIT AND SEE	REUNION/PLG	144	+13
17	NEW		KARI JOBE I'M SINGING	INTEGRITY	138	+24
18	16	12	TWILA PARIS NOT FORGOTTEN	E1	129	-16
19	NEW		GREG LONG & KRISTY STARLING UNCOMMON	GREG LONG	127	+22
20	NEW		MEREDITH ANDREWS THE NEW SONG WE SING	WORD-CURB	125	+36



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THIS WEEK	LAST WEEK	WEEKS ON CHART	CHRISTIAN AC INDICATOR		PLAYS		
			ARTIST TITLE	IMPRINT / PROMOTION LABEL	TW	+/-	
1	1	15	NEWSBOYS	IN THE HANDS OF GOD	INPOP	992	-8
2	2	12	CHRIS TOMLIN	I WILL RISE	SIXSTEPS/SPARROW/EMI CMG	966	-2
3	4	17	MERCYME	FINALLY HOME	INO	932	+1
4	3	16	FRANCESCA BATTISTELLI	FREE TO BE ME	FERVENT/WORD-CURB	902	-38
5	6	11	BIG OADDY WEAVE	YOU FOUND ME	FERVENT/WORD-CURB	874	+94
6	5	25	MATTHEW WEST	THE MOTIONS	SPARROW/EMI CMG	848	-51
7	7	13	MANDISA	MY DELIVERER	SPARROW/EMI CMG	735	0
8	9	12	BEBO NORMAN	PULL ME OUT	BEC/TOOTH & NAIL	625	+4
9	11	10	JIMMY NEEDHAM	FORGIVEN AND LOVED	INPOP	571	+18
10	16	5	BRANDON HEATH	WAIT AND SEE	REUNION/PLG	544	+105
11	8	35	TENTH AVENUE NORTH	BY YOUR SIDE	REUNION/PLG	534	-109
12	10	34	JEREMY CAMP	THERE WILL BE A DAY	BEC/TOOTH & NAIL	494	-85
13	12	31	THIRD DAY	REVELATION	ESSENTIAL/PLG	491	-15
14	13	29	JOSH WILSON	SAVIOR, PLEASE	SPARROW/EMI CMG	477	-23
15	19	7	JONNY DIAZ	MORE BEAUTIFUL YOU	INO	470	+61
16	15	11	JARS OF CLAY	TWO HANDS	GRAY MATTERS/ESSENTIAL/PLG	464	-4
17	14	11	REMEDY DRIVE	ALL ALONG	WORD-CURB	459	-18
18	18	7	BLUETREE	GOD OF THIS CITY	LUCID	436	+26
19	17	13	KUTLESS	I DO NOT BELONG	BEC/TOOTH & NAIL	427	+10
20	20	13	ABOVE THE GOLDEN STATE	I'LL LOVE YOU SO	SPARROW/EMI CMG	377	+5
21	21	6	CHRIS AND CONRAD	LEAD ME TO THE CROSS	VSR	357	-3
22	23	9	DOWNHERE	HOPE IS RISING	CENTRICITY	352	+5
23	22	10	LINCOLN BREWSTER	GOD YOU REIGN	INTEGRITY	341	-8
24	28	3	RUSH OF FOOLS	LOSE IT ALL	MIDAS	311	+41
25	24	8	JEREMY RIDDLE	BLESS HIS NAME	VINEYARD/VARIETAL	306	-10
26	26	3	DECEMBERADID	LOOK FOR ME	SLANTED/SPRING HILL	295	+9
27	25	9	SARAH REEVES	SWEET SWEET SOUND	SPARROW/EMI CMG	294	-2
28	27	4	MIKESCHAIR	CAN'T TAKE AWAY	CURB	262	-9
29	30	2	MAT KEARNEY	CLOSER TO LOVE	AWARE/COLUMBIA/INPOP	251	+12
30	NEW		BUILDING 429	ALWAYS	INO	238	+15

COUNTRY INDICATOR HIGHLIGHTS

NO. 1

ARTIST TITLE	IMPRINT / PROMOTION LABEL
JASON ALDEAN SHE'S COUNTRY	BROKEN BOW

MOST ADDED

ARTIST TITLE	IMPRINT / PROMOTION LABEL	NEW STATIONS	
TAYLOR SWIFT	YOU BELONG WITH ME	BIG MACHINE	30
JOE NICHOLS	BELIEVERS	UNIVERSAL SOUTH	20
DARIUS RUCKER	ALRIGHT	CAPITOL NASHVILLE	18
REBA	STRANGE	STARSTRUCK/VALORY	17
MIRANDA LAMBERT	DEAD FLOWERS	COLUMBIA	16

MOST INCREASED PLAYS

ARTIST TITLE	IMPRINT / PROMOTION LABEL	GAIN	
REBA	STRANGE	STARSTRUCK/VALORY	+718
TAYLOR SWIFT	YOU BELONG WITH ME	BIG MACHINE	+650
DARIUS RUCKER	ALRIGHT	CAPITOL NASHVILLE	+645
BRAD PAISLEY	THEN	ARISTA NASHVILLE	+466
ZAC BROWN BAND	WHATEVER IT IS	HOME GROWN/ATLANTIC/BIG PICTURE	+386

INDICATOR EXCLUSIVES

TW	LW	ARTIST TITLE	IMPRINT / PROMOTION LABEL	TW PLAYS	+/-	
36	38	KATIE ARMIGER	TRAIL OF LIES	COLD RIVER	509	-29
46	51	TRACY LAWRENCE	UP TO HIM	ROCKY COMFORT/NINE NORTH	193	+40
52	57	DARREN KOZELSKY	GOOD DAY TO GET GONE	MAJOR 7TH/SPINVILLE/NINE NORTH	149	+26
53	-	STEPHEN COCHRAN	WAL-MART FLOWERS	ARIA NASHVILLE	142	+37
54	55	WILLIAMS RILEY BAND	I'M STILL ME	GOLDEN/NINE NORTH	132	+6
55	60	SARAH DARLING	JACK OF HEARTS	BLACK RIVER	128	+12
56	-	RICK HUCKABY	SHE GETS ME HIGH	HEADCOACH	126	+16
57	-	LANCE MILLER	GEORGE JONES & JESUS	BIG 7/LOFTON CREEK	103	+3
58	-	MAC MCANALLY	YOU FIRST	SHOW DOG NASHVILLE	87	+52
60	56	MATT STILLWELL	RAIN	STILL 7/SPINVILLE/NINE NORTH	72	-52

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CHRISTIAN CHR MUSIC RESEARCH

ARTIST TITLE	IMPRINT / PROMOTION LABEL	TOTAL	FAM%	BURN%	W 18-24	W 25-34	W 18-34	
FM STATIC	TAKE ME AS I AM	TOOTH & NAIL	4.46	72%	4%	4.46	4.10	4.30
MATTHEW WEST	THE MOTIONS	SPARROW/EMI CMG	4.32	95%	17%	4.25	4.33	4.28
TENTH AVENUE NORTH	BY YOUR SIDE	REUNION/PLG	4.31	97%	21%	4.29	4.21	4.26
THE AFTERS	OCEAN WIDE	INO	4.23	85%	17%	4.56	4.11	4.40
THE FRAY	YOU FOUND ME	EPIC/INO	4.14	94%	22%	4.14	3.97	4.06
SEVENTH DAY SLUMBER	FROM THE INSIDE OUT	BEC/TOOTH & NAIL	4.13	84%	9%	4.17	4.14	4.15
HAWK NELSON	LET'S DANCE	BEC/TOOTH & NAIL	4.11	76%	13%	4.00	4.09	4.06
BRANDON HEATH	WAIT AND SEE	REUNION/PLG	4.09	88%	10%	4.25	3.71	4.00
FRANCESCA BATTISTELLI	FREE TO BE ME	FERVENT/WORD-CURB	4.08	97%	25%	3.94	4.18	4.06
KUTLESS	TO KNOW THAT YOU'RE ALIVE	BEC/TOOTH & NAIL	4.08	84%	15%	3.96	3.98	3.97
JOSH WILSON	SAVIOR, PLEASE	SPARROW/EMI CMG	4.07	71%	13%	3.82	4.00	3.91
BLUETREE	GOD OF THIS CITY	LUCID	4.05	78%	13%	4.00	3.80	4.01
CHRIS TOMLIN	I WILL RISE	SIXSTEPS/SPARROW/EMI CMG	4.05	72%	12%	4.06	4.10	4.07
CHRIS AND CONRAD	LEAD ME TO THE CROSS	VSR	4.04	84%	13%	4.09	4.50	4.15
DOWNHERE	MY LAST AMEN	CENTRICITY	4.03	68%	15%	4.11	3.87	4.03
THIS BEAUTIFUL REPUBLIC	BEAUTIFULLY BROKEN	FOREFRONT/EMI CMG	4.00	74%	19%	3.91	3.88	3.90
RUSH OF FOOLS	LOSE IT ALL	MIDAS	3.99	94%	19%	4.11	3.91	4.02
REMEDY DRIVE	ALL ALONG	WORD-CURB	3.98	84%	14%	4.05	3.42	3.81
THE CLASSIC CRIME	SALT IN THE SNOW	TOOTH & NAIL	3.96	68%	15%	3.93	4.33	4.00
NEWSBOYS	IN THE HANDS OF GOD	INPOP	3.95	93%	22%	3.78	3.85	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 687 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



COUNTRY BULLSEYE RESEARCH

ARTIST TITLE	IMPRINT / PROMOTION LABEL	LIKE A LOT	POSITIVE	INDEX	NEUTRAL	DISLIKE	STRONGLY DISLIKE	
BRAD PAISLEY	THEN	ARISTA NASHVILLE	26.3%	72.7%	3.93	21.5%	5.7%	0.2%
JASON ALDEAN	SHE'S COUNTRY	BROKEN BOW	36.3%	72.7%	4.02	21.2%	5.7%	0.5%
KEITH URBAN	KISS A GIRL	CAPITOL NASHVILLE	25.2%	71.5%	3.90	22.0%	6.0%	0.5%
CARRIE UNDERWOOD FEAT. RANDY TRAVIS	I TOLD YOU SO	19/ARISTA NASHVILLE	40.7%	70.8%	3.96	17.5%	7.7%	4.0%
JOHN RICH	SHUTTIN' DETROIT DOWN	WARNER BROS./WRN	25.3%	68.3%	3.85	24.2%	6.5%	1.0%
ALAN JACKSON	SISSY'S SONG	ARISTA NASHVILLE	29.8%	67.8%	3.82	20.0%	9.0%	3.2%
TIM MCGRAW	NOTHIN' TO DIE FOR	CURB	24.5%	66.5%	3.84	26.7%	6.3%	0.5%
ELI YOUNG BAND	ALWAYS THE LOVE SONGS	REPUBLIC/UNIVERSAL SOUTH	17.5%	66.5%	3.78	28.3%	4.5%	0.7%
LOST TRAILERS	HOW 'BOUT YOU DON'T	BNA	14.3%	66.0%	3.74	28.3%	4.5%	1.2%
JASON MICHAEL CARROLL	WHERE I'M FROM	ARISTA NASHVILLE	22.3%	65.5%	3.80	27.5%	6.3%	0.7%
RODNEY ATKINS	IT'S AMERICA	CURB	25.3%	64.2%	3.83	29.7%	5.3%	0.8%
MONTGOMERY GENTRY	ONE IN EVERY CROWD	COLUMBIA	16.7%	62.7%	3.71	29.8%	6.7%	0.8%
TOBY KEITH	LOST YOU ANYWAY	SHOW DOG	20.2%	62.2%	3.71	27.5%	9.5%	0.8%
DIERKS BENTLEY	SIDEWAYS	CAPITOL NASHVILLE	18.3%	62.0%	3.67	27.3%	8.3%	2.3%
ZAC BROWN BAND	WHATEVER IT IS	HOME GROWN/ATLANTIC/BIG PICTURE	15.5%	62.0%	3.69	31.0%	5.8%	1.2%
SUGARLAND	IT HAPPENS	MERCURY	29.2%	61.5%	3.72	23.5%	10.8%	4.2%
KENNY CHESNEY	OUT LAST NIGHT	BNA	21.5%	61.5%	3.71	27.8%	9.2%	1.5%
RASCAL FLATTS	HERE COMES GOODBYE	LYRIC STREET	28.7%	60.2%	3.73	26.3%	10.8%	2.7%
JIMMY WAYNE	I WILL	VALORY	19.0%	58.7%	3.64	29.5%	10.3%	1.5%
LADY ANTEBELLUM	I RUN TO YOU	CAPITOL NASHVILLE	17.0%	57.5%	3.65	34.2%	7.5%	0.8%

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



'A Better Man' cracked the top 10 and a format busted wide open

It Was 20 Years Ago Today

R.J. Curtis

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For those of us who were there, working in country radio, we witnessed an unprecedented phenomenon. To many young programmers, the '90s country boom seems almost lore-like. That's because a great deal of the music and artists who were responsible for the biggest renaissance in the format's history are either still active on the charts (Alan Jackson, Brooks & Dunn, Reba McEntire, George Strait) or their music continues to be played as gold catalog (Garth Brooks, Clint Black, Randy Travis).

The idea to revisit the '90s boom hit me while noodling around on BDSRadio.com. While looking at the most-played gold titles in the top 50 markets, I noticed significant spins for Black's "Better Man." I glanced at a calendar and thought, "Twenty years?" I remember because in April 1989 when I programmed KNIX/Phoenix, we staged a free two-day outdoor show called KNIX Country Jam. Alabama, Willie Nelson, Waylon Jennings, Crystal Gayle and many other superstars of the day performed. So did newcomer Black, who already had a huge hit with his first single, "A Better Man," from his debut album, "Killin' Time," released May 2, 1989.



Black

SoundScan history—now at 68 million.

However, for the first two years of the boom, Black and Brooks drove the format headfirst into the mainstream, sporting cowboy hats and a traditional sound. Adding to their already captivating story line: Both men were born four days apart in February 1962 and hail from rival states. Brooks was born in Tulsa, Okla.; Black, while not born in Texas, moved there before he was a year old.

Just four days after the release of "Killin' Time," Black's "A Better Man" arrived in the top 10 on Billboard's May 6, 1989, Country chart. Intrigued, I decided to go back and take a closer look at the top 10 songs and artists from that chart.

10. Clint Black, "A Better Man": The first of Black's 13 No. 1 songs spent 24 weeks on the chart after debuting at No. 69 Feb. 18, 1989. Black went on to win the Country Music Assn.'s (CMA) Horizon Award in 1989 and male vocalist of the year in 1990.

9. Steve Wariner, "Where Did I Go Wrong": The first of back-to-back No. 1s for Wariner, who logged nine career chart-toppers and was especially omnipresent in the '80s. Twenty of his 29 top 10 songs charted between 1983 and 1990. Wariner eventually collaborated separately with Black and Brooks.

May 2, 1989

Clint Black's debut album, "Killin' Time," released

Peak position: No. 1 on Billboard's Country Albums chart

Sales: Triple-platinum

Singles, Peak

Position:

"A Better Man," No. 1

"Killin' Time," No. 1

"Nobody's Home," No. 1

"Walking Away," No. 1

"Nothing's News," No. 3

For the first two years of the boom, Black and Brooks drove the format headfirst into the mainstream, sporting cowboy hats and a traditional sound.

Clint Black's No. 1 Songs

"A Better Man"

"Killin' Time"

"Nobody's Home"

"Walking Away"

"Loving Blind"

"Where Are You Now"

"When My Ship Comes In"

"A Good Run of Bad Luck"

"Summer's Comin' "

"Like the Rain"

"Nothin' but the Taillights"

"The Shoes You're Wearing"

"When I Said I Do"



Brooks

8. Baille & the Boys, "She Deserves You": Kathy Baille sang lead; the Boys consisted of her husband, Michael Bonagura, and Alan LeBoeuf, who eventually left the group. This chart marked the peak position for "She Deserves You." Their next single, "I Wish I Had a Heart of Stone," turned out to be their most successful, peaking at No. 4 Sept. 30, 1989.

7. Restless Heart, "Big Dreams in a Small Town": The title cut from the band's third album. Two weeks later, this song peaked at No. 3, which broke a streak of six straight No. 1 songs for the Eagles-influenced, pop-friendly band.

6. Rodney Crowell, "After All This Time": Crowell was in the midst of a record-setting streak while this song was on the rise. Three weeks later, it became the fourth of five consecutive No. 1 songs, all from Crowell's landmark "Diamonds & Dirt" collection. He followed up this song with the Harlan Howard-penned "Above & Beyond," which was Crowell's last No. 1.

5. Patty Loveless, "Don't Toss Us Away": This was Loveless' fourth top 10 single and set the table for her first No. 1, "Timber, I'm Fallin' in Love," which came just three months later, in August 1989, and was the first of five career No. 1 songs.

4. Alabama, "If I Had You": This single from the Academy of Country Music's Artist of the Decade hit No. 1 two weeks after the May 8, 1989, chart. It was part of a stunning run where 19 of 21 singles reached No. 1 from March 1984 to April 1991.

3. Randy Travis, "Is It Still Over": It has always been my contention that Travis' 1986 release, "Storms of Life," is not only one of the greatest country albums of all time but also sowed the seeds for the '90s boom. "Is It Still Over" was one week away from becoming Travis' seventh consecutive No. 1.

2. K.T. Oslin, "Hey Bobby": The reigning CMA female vocalist of the year spent 19 weeks on the chart with "Hey Bobby" before it peaked at No. 2. Her next single, "This Woman," reached No. 5; two subsequent releases sputtered, reaching Nos. 23 and 73, respectively. Oslin rebounded dramatically, however. "Come Next Monday" became her biggest hit, staying on the charts for 20 weeks and holding No. 1 for two consecutive weeks.

1. The Judds, "Young Love": Of the Judds' 14 chart-toppers, this was No. 13. When considering the all-time greatest duos in country, Brooks & Dunn immediately come to mind, but the Judds were superstars in the '80s and won the CMA's vocal group award from 1985 through 1987. When the CMA changed the name to duo of the year, the Judds bagged that, too, from 1988 to 1991. It was considered an upset when Brooks & Dunn unseated the Judds in 1992.

R&R COUNTRY

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▶ WITH THE FEWEST CHART WEEKS OF ANY TOP 20 TITLE, **KENNY CHESNEY** LANDS HIS 35th CAREER TOP 10, AS "OUT LAST NIGHT" SPIKES 12-9 IN ITS FIFTH WEEK. THE SONG IS CHESNEY'S FORMAT-LEADING 27th TOP 10 THIS DECADE. IN THAT SPAN, TIM MCGRAW RANKS SECOND WITH 25 TOP 10s, FOLLOWED BY TOBY KEITH (23) AND BRAD PAISLEY AND RASCAL FLATTS (21 EACH).

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	11 NIELSEN BDS CERTIFICATIONS	HITPREDICTOR STATUS	AUDIENCE (IN MILLIONS) TW +/-	PLAYS TW RANK
1	1	24	ROONEY ATKINS IT'S AMERICA	NO. 1 (2 WKS)	☆	33.127 +1.225	4769 2
2	3	23	JASON ALDEAN SHE'S COUNTRY		☆	32.761 +2.553	5000 1
3	4	15	CARRIE UNDERWOOD FEAT. RANDY TRAVIS I TOLD YOU SO		☆	30.425 +2.190	4645 3
4	2	14	RASCAL FLATTS HERE COMES GOODBYE		☆	30.260 -1.059	4532 4
5	6	11	SUGARLAND IT HAPPENS		☆	28.294 +2.717	4249 5
6	9	7	KEITH URBAN KISS A GIRL		☆	24.007 +3.113	3479 6
7	10	6	BRAD PAISLEY THEN		☆	23.671 +3.414	3308 8
8	11	14	MONTGOMERY GENTRY ONE IN EVERY CROWD		☆	22.715 +2.667	3430 7
9	12	5	KENNY CHESNEY OUT LAST NIGHT		☆	21.268 +1.779	3095 9
10	5	19	TIM MCGRAW NOTHIN' TO DIE FOR		☆	19.402 -7.074	3050 10
11	13	9	DIERKS BENTLEY SIDEWAYS		☆	19.374 +1.532	2984 11
12	14	34	ELI YOUNG BAND ALWAYS THE LOVE SONGS		☆	16.397 +0.265	2441 16
13	17	11	ALAN JACKSON SISSEY'S SONG		☆	16.360 +2.426	2654 12
14	18	16	ZAC BROWN BAND WHATEVER IT IS	AIRPOWER	☆	16.098 +2.278	2504 14
15	19	15	LADY ANTEBELLUM I RUN TO YOU		☆	15.061 +1.587	2479 15
16	21	23	JASON MICHAEL CARROLL WHERE I'M FROM	AIRPOWER	☆	14.863 +1.871	2581 13
17	23	8	TOBY KEITH LOST YOU ANYWAY	AIRPOWER	☆	12.498 +1.890	1952 19
18	16	17	TRACE ADKINS MARRY FOR MONEY		☆	12.483 -3.327	2068 17
19	22	29	THE LOST TRAILERS HOW 'BOUT YOU DON'T	AIRPOWER	☆	11.789 +0.317	1995 18
20	24	24	KELLIE PICKLER BEST DAYS OF YOUR LIFE	AIRPOWER	☆	8.904 +1.216	1538 20
21	27	8	BILLY CURRINGTON PEOPLE ARE CRAZY		☆	8.086 +2.111	1436 21
22	25	10	RANDY HOUSER BOOTS ON		☆	7.919 +1.640	1403 22
23	28	3	REBA STRANGE		☆	7.871 +2.940	1253 23
24	32	2	TAYLOR SWIFT YOU BELONG WITH ME	BREAKER/MOST INCREASED AUDIENCE/MOST ADDED	☆	7.691 +4.468	1116 25
25	29	10	BLAKE SHELTON I'LL JUST HOLD ON		☆	5.707 +0.822	1125 24
26	30	14	GLORIANA WILD AT HEART		☆	5.278 +0.743	1008 26
27	42	3	DARIUS RUCKER ALRIGHT	BREAKER	☆	4.882 +2.841	800 30
28	31	17	CRAIG MORGAN GOD MUST REALLY LOVE ME		☆	4.556 +0.162	919 27
29	35	13	DARRYL WORLEY SOUNDS LIKE LIFE TO ME		☆	3.908 +0.779	815 28
30	33	11	ERIC CHURCH LOVE YOUR LOVE THE MOST		☆	3.675 +0.510	801 29

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	11 NIELSEN BDS CERTIFICATIONS	HITPREDICTOR STATUS	AUDIENCE (IN MILLIONS) TW +/-	PLAYS TW RANK
31	34	15	CHUCK WICKS MAN OF THE HOUSE		☆	3.427 +0.266	749 31
32	37	11	PAT GREEN COUNTRY STAR		☆	2.882 +0.147	647 33
33	38	9	MILEY CYRUS THE CLIMB		☆	2.827 +0.277	581 34
34	40	12	JUSTIN MOORE SMALL TOWN USA		☆	2.799 +0.579	746 32
35	39	12	JAMEY JOHNSON HIGH COST OF LIVING		☆	2.404 +0.088	571 35
36	44	6	JACK INGRAM BAREFOOT AND CRAZY		☆	2.372 +0.556	397 38
37	36	17	TRENT TOMLINSON THAT'S HOW IT STILL OUGHTA BE		☆	2.300 -0.578	554 36
38	43	9	LOVE AND THEFT RUNAWAY		☆	2.095 +0.223	515 37
39	41	11	CHRIS YOUNG GETTIN' YOU HOME (THE BLACK DRESS SONG)		☆	1.991 -0.110	344 42
40	49	7	JESSICA HARP BOY LIKE ME		☆	1.365 +0.490	284 44
41	48	11	BOMSHIEL FIGHT LIKE A GIRL		☆	1.200 +0.223	386 39
42	53	2	JOE NICHOLS BELIEVERS		☆	1.127 +0.478	257 45
43	46	3	HANK WILLIAMS JR. RED, WHITE, & PINK-SLIP BLUES		☆	1.086 -0.222	186 50
44	47	13	TRAILER CHOIR WHAT WOULD YOU SAY		☆	1.029 -0.083	349 41
45	45	15	CARRIE UNDERWOOD THE MORE BOYS I MEET		☆	1.023 -0.286	74 55
46	50	7	CAITLIN & WILL ADDRESS IN THE STARS		☆	0.973 +0.160	365 40
47	51	9	DAVID NAIL RED LIGHT		☆	0.846 +0.064	326 43
48	52	9	BILLY RAY CYRUS BACK TO TENNESSEE		☆	0.820 +0.056	219 47
49	56	3	LEE ANN WOMACK SOLITARY THINKIN'		☆	0.756 +0.335	191 49
50	RE-ENTRY		BUCKY COVINGTON I WANT MY LIFE BACK		☆	0.692 +0.454	209 48
51	54	6	JONATHAN SINGLETON & THE GROVE LIVIN' IN PARADISE		☆	0.648 +0.058	223 46
52	55	5	PAT GREEN WHAT I'M FOR		☆	0.636 +0.211	40 -
53	NEW		LUKE BRYAN DO I	HOT SHOT DEBUT	☆	0.485 +0.485	96 52
54	58	3	TRACE ADKINS TIL THE LAST SHOT'S FIRED		☆	0.400 +0.093	46 -
55	59	2	MIRANDA LAMBERT DEAD FLOWERS		☆	0.353 +0.046	84 53
56	NEW		KATE & KACEY DREAMING LOVE		☆	0.321 +0.079	48 60
57	NEW		PHIL VASSAR BOBBY WITH AN I		☆	0.285 +0.285	32 -
58	NEW		CARTER TWINS HEART LIKE MEMPHIS		☆	0.218 +0.047	104 51
59	NEW		RICHELLE MCDONALD SIX-FOOT TEDDY BEAR		☆	0.185 +0.083	78 54
60	RE-ENTRY		MARK CHESNUTT SHE NEVER GOT ME OVER YOU		☆	0.174 -0.017	35 -

MOST INCREASED AUDIENCE (IN MILLIONS)

+4.468
TAYLOR SWIFT
You Belong With Me (Big Machine)
KEYE +0.418, WKVW +0.273, KRMF +0.216, KWVF +0.207, KMP5 +0.193, WUSN +0.190, KSCS +0.188, WJBE +0.184, KNCI +0.180, KSD +0.170

+3.414
BRAD PAISLEY
Then (Arista Nashville)
WXIU +0.441, WJBE +0.313, WKLB +0.218, WKVW +0.210, WSOC +0.157, KMXH +0.152, WKYT +0.143, WYVZ +0.142, WUSN +0.140, WJWV +0.137

+3.113
KEITH URBAN
Kiss A Girl (Capitol Nashville)
WXTU +0.428, KFLX +0.299, KGGG +0.244, WFRW +0.193, WIL +0.183, KIMM +0.135, KVMR +0.124, WQNA +0.118, KSD +0.106, WPM5 +0.104

+2.940
REBA
Strange (Starstruck/Valory)
WGAR +0.218, KILT +0.191, KMP5 +0.160, WJBE +0.141, KBEQ +0.136, WXTU +0.136, KSON +0.130, KWJL +0.123, WAMZ +0.105, WSLC +0.092

+2.841
DARIUS RUCKER
Alright (Capitol Nashville)
KMP5 +0.289, KSCS +0.221, WKHX +0.219, WJBE +0.177, WYRK +0.142, KILT +0.138, WGH +0.129, KYGO +0.123, KEYE +0.113, WKLB +0.085

NEW AND ACTIVE			
ARTIST TITLE / LABEL	AUDIENCE / GAIN	ARTIST TITLE / LABEL	AUDIENCE / GAIN
HEIDI NEWFIELD What Am I Waiting For (Curb)	0.170/0.094	TRAILER CHOIR Rockin' The Beer Gut (Show Dog Nashville)	0.158/0.060
TOTAL STATIONS: 13		TOTAL STATIONS: 6	
JAKE OWEN 8 Second Ride (RCA)	0.163/0.159	KRISTA MARIE Jeep Jeep (Broken Bow)	0.107/0.083
TOTAL STATIONS: 13		TOTAL STATIONS: 7	
		RASCAL FLATTS Summer Nights (Lyric Street)	0.094/0.007
		TOTAL STATIONS: 10	

MOST ADDED			
TAYLOR SWIFT 40 You Belong With Me (Big Machine) KBQI, KEYE, KFDI, KFRG, KIIM, KKGQ, KKNG, KMLE, KMP5, KNCI, KRKY, KSD, KSKS, KTM, KXKS, KXKT, KYGO, WBCT, WBUL, WCOL, WCTO, WEZL, WFBE, WGKX, WIOV, WITL, WIVK, WKCC, WKDF, WKKT, WKSJ, WKXC, WOGI, WQOR, WQMX, WRNS, WSIX, WTQR, WUSJ, WUSN	DARIUS RUCKER 33 Alright (Capitol Nashville) KAJA, KFRG, KMLE, KMP5, KIIM, KILT, KIZN, KKGQ, KMP5, KRST, KTT5, WBEE, WBUL, WCTK, WDAF, WEZL, WGTY, WIOV, WKCC, WKKT, WKSE, WOGI, WOGK, WOKQ, WPCV, WQDR, WQMX, WRNS, WSLC, WSOC, WUBL, WUSJ, WYNU	REBA 16 Strange (Starstruck/Valory) KAJA, KFRG, KMLE, KMP5, KSCS, KSD, KSKS, KTT5, WAMZ, WDAF, WGAR, WGGY, WRBT, WSOC, WUBL, WUSN	JOE NICHOLS 14 Believers (Universal South) KBEQ, KCYE, KDRK, KIZN, KJLJ, KMOL, KYGO, WQNA, WGTY, WIRK, WITL, WPCV, WYQK, WYRK
BUCKY COVINGTON 15 I Want My Life Back (Lyric Street) KATC, KATM, KNTY, WBCT,			

FOR WEEK ENDING APRIL 26, 2009
LEGEND: See legend to charts in charts section for rules and symbol explanations.
 121 country stations are electronically monitored by Nielsen Broadcast Data Systems 24 hours a day, 7 days a week. Indicator chart comprised of 120 reporters.
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CHART LEGEND

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

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

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

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

AIRPOWER:
Awarded to songs appearing in the top 20 on both the Airplay and Audience charts for the first time

with increases in both plays and audience.

BREAKER:
Awarded solely on the Country chart to songs that receive airplay on 60% of the panel for the first time.

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

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

MOST ADDED:
A listing of songs with the total number of new adds either reported by each station or by automatic add thresholds. Title with top most added totals will also be highlighted if on chart.

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

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

RECURRENT RULE:
Songs below the top 20 (top 15 for Urban AC, 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 Hot AC titles

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

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



Wine + food + music = an amazing experience

'An Intimate Pairing' Makes For An Awesome Weekend

Keith Berman

KBerman@RadioandRecords.com

although festivals like Coachella, Bonnaroo and Stagecoach have become popular music experiences, there aren't many non-station concert gatherings for hot AC listeners that not only provide good music but also are a lifestyle experience for those who attend. Enter Live in the Vineyard, the brainchild of independent promoters Bobbii Hach-Jacobs and Claire Parr, a unique promotion/music experience involving acoustic music in an intimate setting, food and wine, and entry into exclusive vineyards.

While the two have separate promo companies, they've worked together and have been friends for years. "Bobbii is a foodie, and I am a wine-y," Parr says jokingly. "We both love food and wine, Bobbii is a big cook, and my husband and I got married at one of the vineyards in Napa."

Casual conversations the two were having about how to put together live events for the artists they were promoting came to a head when Hach-Jacobs was at a winery in Sonoma. "I called Claire three sheets to the wind and said, 'Oh, my God, we've got to do this event. I'm at the most beautiful winery I've ever seen,'" Hach-Jacobs says. "Everything was so perfect about that day that I wanted to capture it with music. If we could do this same concept with music, it would be spectacular."

The vineyards responded well since there wasn't anything like this happening in Napa. "There were classical and jazz events in the area, but nothing pop music-driven," Parr says. "We found the vineyards and the vendors were extremely excited because the demographic of hot AC radio is exactly who they want to target, and the concept of drinking great wine and eating great food and listening to amazing music always goes together."

Hach-Jacobs and Parr were working Jason Mraz's "I'm Yours" single at the time and hit up Roadrunner senior VP of promotion Mike Easterlin to see if Mraz could play; he had one date available, so they took it. From there, they got Matt Nathanson from Vanguard, hit up Capitol for Tristan Prettyman and secured Dave Barnes from Razor & Tie. The inaugural Live in the Vineyard was a one-night, one-show format in July 2008, and winners were flown in from 16 stations around the country.

In November 2008, Parr and Hach-Jacobs went back for round two, which was expanded to two nights and two shows, featuring acoustic performances by Sarah McLachlan, Colbie Caillat, Jon McLaughlin, Thriving Ivory, Matt Wertz and Erin McCarley; 30 stations participated. Last month, 83 stations were involved in the third outing and included national exposure from Bob & Sheri's syndicated morning show and Sirius XM's the Pulse channel.

Eat, Drink, Artist, Music

It's not just the music that makes this event so incredible. It's the fact that it's an intimate weekend with only 250 people, who also got to drink amazing wines from exclusive vineyards in an experience they couldn't buy.

The April weekend began on a Saturday with listeners gathering at the main venue, the Silverado Resort, for a premium wine tasting with the owners and winemakers of eight wineries, along with a food pairing. Following that, everyone went to a cocktail party where Saving Jane, SafetySuit and Plain White T's performed. At a late-night soiree, there was wine, cheese, fruit and a show by Meiko.

The next day, winners were given time to explore Napa, then returned to the Silverado Resort for the main event: a show with Nick Lachey, Anjulie, Lily Allen and O.A.R. "There were 250 people at the show, and we served food and premium pours from wineries," Parr says.

"Everyone had an opportunity to see and meet a lot of these artists," she continues. "O.A.R. finished their set, and instead of walking offstage into the back, they simply stepped off the stage into the audi-

ence. These are the kinds of things where stuff happens that we don't script or predict. Sammy Hagar showed up with his daughter because she's a huge Nick Lachey fan. It was her birthday—Nick wound up singing 'Happy Birthday,' and we had a big cake for them."

That Monday, the winners were broken up into

small groups and taken to Miner Winery, where they met owner Dave Miner and were treated to a special acoustic performance by Live's Ed Kowalczyk in one of the wine caves. "People were in shock; they were crying," Hach-Jacobs says. "Some

computer programmer from Kansas City said he'd never experienced anything like it in his lifetime and didn't know what to say. They were speechless. It was just so intimate and exclusive."

After that, listeners made the trip to the home of Kat and Rob McDonald, who run a winery called the Girls in the Vineyard. "We got everyone back together and took them on buses to Kat and Rob's house, where Todd Humphries, who's a very well-known Michelin-rated chef and has a Michelin-rated restaurant in Napa called Martini House, did a cooking demo sponsored by KitchenAid in Kat and Rob's outdoor kitchen," Parr says. The McDonalds also augmented dinner with their winery's premium wines.

Passion-Infused Listeners

When the winners left, Parr describes them as tear-filled and emotional. "A lot of people believe that these listeners are checked out, and they're not," Parr says. "They're very aware, they're very active, they're very plugged-in, and sometimes, all it takes is a little bit of encouragement to get them really excited. We look at it like going back to grass-roots promotion. Yes, thousands of people in each market heard the promotion, got excited, went to the Web site and experienced the artists, but the winners go back and feel like they can affect other people around them. It's pretty exciting. We walk out of it really energized."

Hach-Jacobs and Parr were amazed by the passion that the listeners infused into the event. "Everyone walked away with this big, warm and fuzzy, happy, ginormous smile on their faces," Hach-Jacobs says. "A station called us a couple of days ago and asked, 'What did you do to our winners? We have never ever had winners flip out and write letters and call the station over and over about a promotion.'"

Parr says the promotion is so valuable because it's lifestyle-oriented—and not just for women, since the winners went to a resort with a 36-hole golf course. "So you've got a balanced event that men and women can participate in and enjoy without being segregated or segmented. It's about the experiences you can't buy—the wineries you can't get into, the people you can't meet and the music you hear before it's produced and polished," she says.



Bobbii Hach-Jacobs (left) and Claire Parr make a Nick Lachey sandwich.

Get Live In The Vineyard

While Bobbii Hach-Jacobs and Claire Parr aren't willing to bring more people into each event since making them bigger would ruin the intimacy, they're open to getting more stations involved. Check out liveinthevineyard.com to get a clearer picture of what goes on.

Listener Reactions

"It was by far the most phenomenal and memorable experience of my life. I knew the itinerary going in, but nothing could have prepared me for how truly amazing the event would be; it far exceeded my expectations. As if the beautiful scenery and resort were not enough, the artists blew my mind with how fabulous they were in such a raw and intimate setting. I've been telling everyone about it."

"We were in awe [of] the one-on-one interaction with the artists. We loved the winery trip and wine-tasting events. Everyone was so friendly. Definitely a once-in-a-lifetime experience."



► **MILEY CYRUS** CLAIMS MOST INCREASED PLAYS (UP 252), AS "THE CLIMB" RISES 15-14. THE SOUNDTRACK "HANNAH MONTANA: THE MOVIE" LAST WEEK REACHED THE TOP OF THE BILLBOARD 200 AND HAS SOLD 554,000 COPIES SINCE ITS MARCH 24 RELEASE, ACCORDING TO NIELSEN SOUNDSCAN.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	NIELSEN BDS CERTIFICATIONS	HITPREDICTOR STATUS	PLAYS		AUDIENCE	
						TW	+/-	MILLIONS	RANK
1	1	38	JASON MRAZ I'M YOURS	NO. 1 (13 WKS)	11 ⁴ ☆	2232	+115	17.128	1
2	2	27	TAYLOR SWIFT LOVE STORY	BIG MACHINE/UNIVERSAL REPUBLIC	11 ³ ☆	2063	-26	15.414	2
3	5	32	DAUGHTRY WHAT ABOUT NOW	RCA/RMG	11 ☆	1893	+126	14.817	3
4	3	41	COLDPLAY VIVA LA VIDA	CAPITOL	11 ³ ☆	1818	-45	14.731	4
5	4	28	LEONA LEWIS BETTER IN TIME	SYCO/J/RMG	11 ³ ☆	1747	-91	13.932	5
6	7	49	DAVID COOK THE TIME OF MY LIFE	19/RCA/RMG	11 ² ☆	1369	+106	9.909	6
7	6	27	GAVIN ROSSDALE LOVE REMAINS THE SAME	INTERSCOPE	11 ² ☆	1351	-14	7.496	8
8	8	45	NATASHA BEDINGFIELD POCKETFUL OF SUNSHINE	PHONOCENIC/EPIC	11 ³ ☆	1024	-105	8.893	7
9	9	37	DAVID ARCHULETA CRUSH	19/JIVE/JLG	11	967	-116	5.253	10
10	10	12	SEAL IF YOU DON'T KNOW ME BY NOW	143/WARNER BROS.	☆	800	-1	4.952	11
11	13	14	THE FRAY YOU FOUND ME	EPIC	11 ² ☆	704	+131	5.378	9
12	11	15	JIM BRICKMAN FEATURING RUSH OF FOOLS NEVER FAR AWAY	TIME LIFE		691	+50	2.761	15
13	12	12	LIONEL RICHIE JUST GO	DEF JAM/IDJMG		683	+86	3.280	13
14	15	7	MILEY CYRUS THE CLIMB	WALT DISNEY/HOLLYWOOD		662	+252	4.066	12
15	16	16	DAVID COOK LIGHT ON	19/RCA/RMG	11 ☆	528	+153	2.566	16
16	14	25	O.A.R. SHATTERED (TURN THE CAR AROUND)	EVERFINE/ATLANTIC/RRP	11	484	+6	2.425	17
17	11	11	MATT NATHANSON COME ON GET HIGHER	VANGUARD/CAPITOL	11 ☆	412	+70	2.014	18
18	19	17	KATY PERRY HOT N COLD	CAPITOL	11 ³ ☆	320	+72	2.866	14
19	18	18	NICKELBACK GOTTA BE SOMEBODY	ROADRUNNER/RRP	11 ² ☆	308	+6	1.932	19
20	20	6	MERCYME FINALLY HOME	INO/COLUMBIA		256	+29	0.731	24
21	22	8	KELLY CLARKSON MY LIFE WOULD SUCK WITHOUT YOU	19/RCA/RMG	11	183	+22	1.410	21
22	21	9	JOURNEY WHERE DID I LOSE YOUR LOVE	NOMOTA		181	+6	0.222	-
23	23	3	RASCAL FLATTS HERE COMES GOODBYE	LYRIC STREET/HOLLYWOOD		177	+56	0.565	28
24	24	2	PINK SOBER	LAFACE/JLG	11	137	+16	1.670	20
25	29	2	INDIA.ARIE FEATURING GRAMPS MORGAN THERAPY	SOULBIRD/UNIVERSAL REPUBLIC		135	+47	0.119	-
26	30	4	KATY PERRY THINKING OF YOU	CAPITOL		126	+38	0.212	-
27	NEW		PLAIN WHITE T'S 1, 2, 3, 4	HOLLYWOOD		119	+56	1.075	22
28	28	3	JASON MRAZ & COLBIE CAILLAT LUCKY	ATLANTIC/RRP	☆	117	+21	1.030	23
29	25	17	BEYONCE IF I WERE A BOY	MUSIC WORLD/COLUMBIA	11	113	-8	0.360	30
30	26	12	TAYLOR HICKS WHAT'S RIGHT IS RIGHT	MODERN WHOMP/AZOFFMUSIC		90	-18	0.170	-

MOST ADDED

ARTIST TITLE / LABEL	NEW STATIONS
MICHAEL JOHNS Heart On My Sleeve (Downtown) KNEV, KUMU, KWAV, WAHR, WCDV, WJJK, WLNK, WRSB, WYJB	9
THE FRAY You Found Me (Epic) KISC, KMCL, KUDL, WHOM, WRVE, WSNY, WSRS	7
MILEY CYRUS The Climb (Walt Disney/Hollywood) KRNO, KRWM, KVKI, WTFM	4
GAVIN ROSSDALE Love Remains The Same (Interscope) KVIL, WMEZ, WSHH	3
LIONEL RICHIE Just Go (Def Jam/IDJMG) KQIS, WAHR, WCDV	3
JOURNEY Where Did I Lose Your Love (Nomota) WLTE, WRSB, WSPA	3
TAYLOR SWIFT Love Story (Big Machine/Universal Republic) WBEB, WHOM	2
DAVID ARCHULETA Crush (19Jive/JLG) KBAY, WLTE	2
SEAL If You Don't Know Me By Now (143/Warner Bros.) WAHR, WMGS	2

ADDED AT... WCDV
Baton Rouge, LA
PD: Don Rivers
Lionel Richie, Just Go, 13
Plain White T's, 1, 2, 3, 4, 13
Rob Thomas, Her Diamonds, 11
Michael Johns, Heart On My Sleeve, 0

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NEW AND ACTIVE

ARTIST TITLE / LABEL	PLAYS /GAIN	ARTIST TITLE / LABEL	PLAYS /GAIN
JIMMY WAYNE Do You Believe Me Now (Valory/Universal Republic) TOTAL STATIONS: 15	79/8	NICKELBACK If Today Was Your Last Day (Roadrunner/RRP) TOTAL STATIONS: 5	42/19
DAVID ARCHULETA A Little Too Not Over You (19Jive/JLG) TOTAL STATIONS: 6	74/3	CHARLIE FARRIN & CANDY O'TERRY You Are The Only One (FMan) TOTAL STATIONS: 18	28/16
MICHAEL DAMIAN Rock On (2009) (Caption) TOTAL STATIONS: 10	70/10	CHRIS ISAAK We Let Her Down (Wicked Game/Reprise) TOTAL STATIONS: 2	23/2
BEYONCE Single Ladies (Put A Ring On It) (Music World/Columbia) TOTAL STATIONS: 7	48/0	ROB THOMAS Her Diamonds (Melisma/Atlantic) TOTAL STATIONS: 3	21/21
CHRISSETTE MICHELE Epiphany (Def Jam/IDJMG) TOTAL STATIONS: 10	46/7	LADY GAGA FEAT. COLBY O'DONIS Just Dance (Streamline/KonLive/Cherrytree/Interscope) TOTAL STATIONS: 6	21/4

MOST INCREASED PLAYS

+252	MILEY CYRUS The Climb (Walt Disney/Hollywood) WMAS +18, WCRZ +14, WCDV +14, WRVR +14, WWLJ +14, SXBL -7, WDOX +7, WRAL +7, KEZK +6, WYJB +6
+153	DAVID COOK Light On (19/RCA/RMG) WNIC +16, WRVR +14, WMGS +13, WCDV +8, WDOX +8, WSNY +7, WVAJ +6, KTSM +4, WGSY +4, WARM +3
+131	THE FRAY You Found Me (Epic) KMCA +13, WMAS +13, WJBR +10, KUMU +9, WRAL +9, WYJB +8, KKCW +8, WMCC +7, WMGV +7, KWAV +7
+126	DAUGHTRY What About Now (RCA/RMG) WRAL +9, KGBX +8, WRCH +7, WARM +6, WHUD +6, WJXB +6, WMEZ +5, KBEE +5, WSRS +5, KCKC +5
+115	JASON MRAZ I'm Yours (Atlantic/RRP) WLNK +10, WVBW +10, WWFS +6, WARM +6, KBEE +6, WMEZ +6, KSOJ +5, WDOX +5, WRSB +5, WMCC +4

RECURRENTS

THIS WEEK	ARTIST TITLE / IMPRINT / PROMOTION LABEL	NIELSEN BDS CERTIFICATIONS	PLAYS		THIS WEEK	ARTIST TITLE / IMPRINT / PROMOTION LABEL	NIELSEN BDS CERTIFICATIONS	PLAYS	
			TW	LW				TW	LW
1	SARA BAREILLES LOVE SONG (EPIC)	11 ⁵	966	1010	6	LIFEHOUSE WHATEVER IT TAKES (Geffen/Interscope)	11 ²	735	716
2	FERGIE BIG GIRLS DON'T CRY (WILL.I.AM/A&M/Interscope)	11 ⁷	883	742	7	NATASHA BEDINGFIELD UNWRITTEN (EPIC)	11 ⁷	725	633
3	COLBIE CAILLAT BUBBLY (UNIVERSAL REPUBLIC)	11 ⁵	880	902	8	JOHN MAYER SAY (AWARE/COLUMBIA)	11 ²	681	633
4	LEONA LEWIS BLEEDING LOVE (SYCO/J/RMG)	11 ⁶	855	838	9	THE FRAY HOW TO SAVE A LIFE (EPIC)	11 ⁷	677	618
5	TIMBALAND FEATURING ONEREPUBLIC APOLOGIZE (MOSLEY/BLACKGROUND/Interscope)	11 ⁷	750	719	10	DAUGHTRY FEELS LIKE TONIGHT (RCA/RMG)	11 ³	641	675

FOR WEEK ENDING APRIL 26, 2009
LEGEND: See legend to charts in charts section for rules and symbol explanations.
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► **DAVID COOK** CLIMBS 25-21 (UP 251 PLAYS, THE FORMAT'S FOURTH-BEST INCREASE) WITH HIS THIRD CHART ENTRY, "COME BACK TO ME." THE SONG, WHICH ALSO RANKS AS NEW AND ACTIVE AT CHR/TOP 40, FOLLOWS THE NO. 7-PEAKING "THE TIME OF MY LIFE" AND THE NO. 4 "LIGHT ON."

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	NIelsen BDS CERTIFICATIONS	HITPREDICTOR STATUS	PLAYS TW +/-	AUDIENCE MILLIONS RANK
1	1	22	THE FRAY YOU FOUND ME	NO. 1 (10 WKS)	EPIC	3367 -21	17.402 3
2	2	19	PINK SOBER		LAFACE/JLG	3268 -79	17.607 2
3	3	24	THE ALL-AMERICAN REJECTS GIVES YOU HELL		DOGHOUSE/DGC/INTERSCOPE	3258 +54	17.648 1
4	4	15	KELLY CLARKSON MY LIFE WOULD SUCK WITHOUT YOU		19/RCA/RMG	3002 -65	15.683 4
5	6	27	PLAIN WHITE T'S 1, 2, 3, 4		HOLLYWOOD	2543 +72	13.054 6
6	5	23	TAYLOR SWIFT LOVE STORY		BIG MACHINE/UNIVERSAL REPUBLIC	2362 -162	13.284 5
8	21	21	LADY GAGA FEATURING COLBY O'DONIS JUST DANCE		STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE	2135 +3	11.494 7
9	23	23	THEORY OF A DEADMAN NOT MEANT TO BE		604/ROADRUNNER/RRP	2055 +41	8.953 10
10	15	15	JASON MRAZ & COLBIE CAILLAT LUCKY		ATLANTIC/RRP	2044 +66	10.062 9
10	7	30	NICKELBACK GOTTA BE SOMEBODY		ROADRUNNER/RRP	1930 -211	11.105 8
12	5	12	NICKELBACK IF TODAY WAS YOUR LAST DAY		ROADRUNNER/RRP	1855 +289	8.315 11
12	11	15	KATY PERRY THINKING OF YOU		CAPITOL	1400 -252	5.325 13
13	17	5	SHINEDOWN SECOND CHANCE		ATLANTIC	1367 +378	5.402 12
14	13	8	CAROLINA LIAR SHOW ME WHAT I'M LOOKING FOR		ATLANTIC	1337 +70	4.848 15
15	14	13	NATASHA BEDINGFIELD SOULMATE		PHONOGENIC/EPIC	1328 +56	5.225 14
16	16	12	LILY ALLEN THE FEAR		CAPITOL	1034 -8	2.473 23
17	18	10	O.A.R. THIS TOWN		EVERFINE/ATLANTIC/RRP	1023 +57	3.374 20
18	19	7	LADY GAGA POKER FACE		STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE	992 +85	4.127 17
19	20	6	MILEY CYRUS THE CLIMB		WALT DISNEY/HOLLYWOOD	985 +123	4.223 16
20	21	7	THE SCRIPT THE MAN WHO CAN'T BE MOVED		PHONOGENIC/EPIC	914 +87	3.056 21
21	3	3	DAVID COOK COME BACK TO ME		19/RCA/RMG	850 +251	3.678 19
22	2	8	THE O'JAYS KRISTY, ARE YOU DOING OK?		COLUMBIA	700 +89	1.496 28
23	23	6	U2 MAGNIFICENT		ISLAND/INTERSCOPE	681 +47	2.465 24
24	22	9	ERIN MCCARLEY LOVE, SAVE THE EMPTY		UNIVERSAL REPUBLIC	655 +4	1.450 29
25	27	5	MAT KEARNEY CLOSER TO LOVE		AWARE/COLUMBIA	534 +69	1.256 31
26	3	3	PARACHUTE SHE IS LOVE		MERCURY/IDJMG	484 +88	0.955 36
27	NEW		ROB THOMAS HER DIAMONDS	MOST INCREASED PLAYS/MOST ADDED	EMBLEM/ATLANTIC	478 +478	3.752 18
28	28	4	SAFETY SUIT STAY		UNIVERSAL MOTOWN	474 +43	0.881 37
29	4	2	PINK PLEASE DON'T LEAVE ME		LAFACE/JLG	444 +220	1.920 26
30	28	14	HOOBASTANK SO CLOSE, SO FAR		ISLAND/IDJMG	433 -151	1.131 32
31	NEW		KELLY CLARKSON I DO NOT HOOK UP		19/RCA/RMG	378 +188	2.036 25
32	33	3	FLO RIDA RIGHT ROUND		POE BOY/ATLANTIC	371 +46	1.355 30
33	23	19	BEYONCE SINGLE LADIES (PUT A RING ON IT)		MUSIC WORLD/COLUMBIA	370 -93	2.549 22
34	34	7	JAMES MORRISON FEATURING NELLY FURTADO BROKEN STRINGS		POLYDOR/INTERSCOPE	339 -9	0.546 -
35	NEW		DAVE MATTHEWS BAND FUNNY THE WAY IT IS		RCA/RMG	337 +178	1.737 27
36	33	3	JESSE MCCARTNEY FEATURING LUDACRIS HOW DO YOU SLEEP?		HOLLYWOOD	334 -22	0.978 35
37	36	13	BRITNEY SPEARS CIRCUS		JIVE/JLG	285 -13	1.014 34
38	32	7	SAVING ABEL 18 DAYS		SKIDDCO/VIRGIN/CAPITOL	257 -120	0.422 -
39	30	10	LEONA LEWIS I WILL BE		SYCO/J/RMG	245 -161	1.039 33
40	NEW		MATT NATHANSON FALLING APART		VANGUARD	211 +17	0.322 -

MOST ADDED

ARTIST TITLE / LABEL	NEW STATIONS
ROB THOMAS Her Diamonds (Emblem/Atlantic) KALC, KBBY, KBIG, KCDU, KCIX, KDMX, KEZR, KJMY, KLLC, KLLY, KLTT, KLZR, KMXB, KMYI, KPEK, KQKQ, KRSK, KSCF, KSH, KSTZ, KYIS, KYKY, KZZU, WAJI, WAYV, WBMX, WCDA, WHBC, WJLK, WKDD, WMEE, WMCX, WMTX, WMYX, WNNK, WPLJ, WPST, WQAL, WRVE, WVIC, WTMX, WWWV, WXLO, WZPL	44
SHINEDOWN Second Chance (Atlantic) KAMX, KBBY, KSTZ, KURB, KYIS, KYKY, WLNK, WNNK, WQLH, WWWV	10
DAVE MATTHEWS BAND Funny The Way It Is (RCA/RMG) KCDU, KOSO, KPLZ, Sirius XM The Pulse, WAYV, WMEE, WMTX, WRQX, WRVE, WVIC	10
DAVID COOK Come Back To Me (19/RCA/RMG) KBIG, KDMX, KFYV, KGBY, WHYI, WMCX, WPLJ, WPTD, WZPT	9
PINK Please Don't Leave Me (LaFace/JLG) KEZR, KLLY, KVLV, WJLK, WQAL, WSJO, WWWX	7
KELLY CLARKSON I Do Not Hook Up (19/RCA/RMG) KFYV, KZZU, WPST, WSJO, WTMX, WWWX	6
KINGS OF LEON Use Somebody (RCA/RMG) KLLY, KQKQ, KVLV, WBMX, WRMF, WXLO	6
PAPA ROACH Lifeline (DGC/Interscope) KCDU, KLLY, KLZR, KUDD, KVLV, WAYV	6
MILEY CYRUS The Climb (Walt Disney/Hollywood) KALZ, KGBY, KMXB, WCDA, WMC	5
U2 Magnificent (Island/Interscope) KALZ, WQAL, WHYI, WPTD, WSJO	5

ADDED AT...
WTMX 101.9fm THE MIX
Chicago, IL
PD: Mary Ellen Kachinske
MD: Nikki Chuminatto
Rob Thomas, Her Diamonds, 18
Better Than Ezra, Absolutely Still, 1
Kelly Clarkson, I Do Not Hook Up, 1

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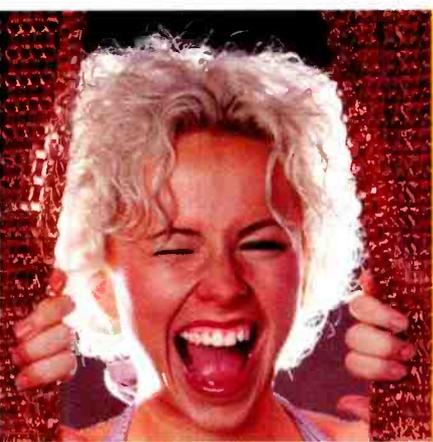
NEW AND ACTIVE

ARTIST TITLE / LABEL	PLAYS /GAIN	ARTIST TITLE / LABEL	PLAYS /GAIN
THE BLACK EYED PEAS Boom Boom Pow (will.i.am/Interscope) TOTAL STATIONS: 15	210/53	THE AIRBORNE TOXIC EVENT Sometime Around Midnight (MajorDomo/5rou! Factory/Island/IDJMG) TOTAL STATIONS: 11	123/18
BEYONCE Halo (Music World/Columbia) TOTAL STATIONS: 12	170/55	BRITNEY SPEARS If U Seek Amy (Jive/JLG) TOTAL STATIONS: 8	122/34
THE WHITE TIE AFFAIR Candle (Sick And Tired) (Slightly Dangerous/Epic) TOTAL STATIONS: 7	160/10	GREEN DAY Know Your Enemy (Reprise) TOTAL STATIONS: 8	119/44
KINGS OF LEON Use Somebody (RCA/RMG) TOTAL STATIONS: 10	140/54	MICHAEL FRANTI & SPEARHEAD Say Hey (I Love You) (Boo Boo Wa/Anti-/Epic/ah) TOTAL STATIONS: 4	106/35
SEETHER Careless Whisper (Wind-up) TOTAL STATIONS: 16	132/1	SOULJA BOY TELL 'EM FEAT. SAMMIE Kiss Me Thru The Phone (Collipark/Interscope) TOTAL STATIONS: 9	95/3

MOST INCREASED PLAYS

+478	☆ ROB THOMAS Her Diamonds (Emblem/Atlantic) WPLJ +25, KBBY +24, WQAL +24, KDMX +23, SXPL +21, KSTP +18, WBMX +18, WTMX +18, KSTZ +17, WMEE +17
+378	☆ SHINEDOWN Second Chance (Atlantic) KLTT +31, WMCX +28, KVLV +21, KYIS +21, KOSO +20, WQAL +18, KLLY +17, KAMX +15, KFYV +15, WZPL +14
+289	☆ NICKELBACK If Today Was Your Last Day (Roadrunner/RRP) KUDD +42, KFYV +20, WZPL +18, WSJO +17, KSTZ +16, KIOI +15, WQAL +14, KLCA +13, KLZR +13, KCDU +11
+251	DAVID COOK Come Back To Me (19/RCA/RMG) KDMX +24, KLCA +24, KGBY +21, WZPT +20, KLLY +18, KLTT +17, KCIX +16, KBIG +14, KYIS +10, KLZR +10
+220	PINK Please Don't Leave Me (LaFace/JLG) KQKQ +29, KLTT +26, KZZU +25, WWWX +22, SXPL +16, KSTP +13, KCIX +12, KPLZ +12, KUDD +10, KHMV +9

FOR WEEK ENDING APRIL 26, 2009
LEGEND: See legend to charts in charts section for rules and symbol explanations.
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Recently diagnosed with MS, WJXQ/Lansing afternoon host is facing his future head-on

Mojo's Movin' On

Mike Boyle

MBoyle@RadioandRecords.com

As many radio personalities around the country do, Matt “Mojo” Lersch, afternoon host/imaging director at Mid-Michigan Radio Group rock WJXQ (Q106)/Lansing, Mich., has donated a lot of his time through the years to community service, helping such organizations as Big Brothers and Big Sisters, the American Red Cross, the Humane Society and the American Cancer Society. “One of the first things I learned in radio,” he says, “is that you have to give back to the community that is helping to keep us employed. And I really do enjoy working with these organizations, as does everyone at Q106.”

But as fate would have it, Mojo learned late last year that he would need the help of one of these organizations—the Michigan chapter of the National Multiple Sclerosis Society—as he was diagnosed with MS.

Mojo remembers that the symptoms began to surface Nov. 1, 2008, when the 35-year-old Chicago native was watching his beloved Bears beat the Detroit Lions. “My eyes started acting a little weird and I was seeing double,” he recalls.

Convincing himself he was just tired, he shook it off and went to bed early. “But I got up the next day and it was worse, plus my balance was getting screwy,” Mojo says. “So I went to the hospital and had a CAT Scan done but the doctors couldn’t give me a diagnosis from it. At this point, my eyes were pointing in opposite directions, almost like a cartoon character.”

The doctors that administered the CAT Scan referred Mojo to an ophthalmology group. At that exam he was startled to hear the staff whispering the words “brain stem” to each other, so he asked them to be honest and just tell him what they were thinking. “They said based on just my eyes alone—even though I also had numbness in my legs and feet—that it could be a brain tumor on my brain stem or it could be MS,” he says. “I had been thinking I was going to get a pair of glasses, then they laid that on me.”

The next day Mojo went to Michigan State

University’s neurology department for an MRI and other tests that he says lasted about nine hours. “About a month later on Dec. 16, they gave me the official diagnosis of having relapsing remitting MS. To be honest, I said, ‘Right on!’ If I had the choice between a brain tumor on my brain stem and probably not living much longer or MS, I’ll take MS any day.”

The Q106 Staff Rallies

When Mojo returned to work after his extensive testing and diagnosis, he says that instead of people asking him about MS, they offered information to him. “They had done their homework in an effort to show me support and I was extremely grateful for that. It made my transition coming back to work so much easier.”

But that was by design, Q106 PD/midday host Sheri Vegas says. “A lot of us at the station really didn’t understand exactly what MS was. We work with a lot of organizations such as the American Cancer Society, so we know about cancer because it is so much in the forefront. But when it came to MS, most of us knew some people who knew some people that had MS, but as a result of Mojo’s diagnosis we all studied up on it in an effort to understand what he was going through.”

As for how the station handled Mojo’s absence, Vegas says, “We announced to our lis-

teners that Mojo was sick and would return as soon as he could. We didn’t want anybody—especially our competitors—to think Mojo was blown out or that this was some sort of radio stunt. After a couple of weeks of being off-air, Mojo voiced a promo saying that he was sick and would return to Q106 as soon as possible. He made the official announcement of his diagnosis to his audience on March 10.”

Mojo says he didn’t go public with his diagnosis to get a “public pity party.” Instead, he says, “I wanted to kick some ass and bring awareness to MS. Within a week of my diagnosis I was on the phone with the National MS people offering my help.” In support of Mojo, the Q106 staff will be involved in an MS Walk May 3.

‘I have a good chance to live as normal a life as possible.’

—Mojo



Multiple Sclerosis Facts

- MS is a chronic, often disabling disease that attacks the central nervous system. Symptoms may be mild, such as numbness in the limbs, or severe, such as paralysis or loss of vision.
- In the United States there are approximately 400,000 people with MS, and 200 new cases are diagnosed every week.
- As with other autoimmune diseases, MS is significantly more common (at least two to three times) in women than men.
- For more information, go to nationalmssociety.org.

The Great Unknown

Joining a fellow Michigan broadcaster, Citadel classic rock WLAV/Grand Rapids morning host Kevin Matthews—who was also recently diagnosed with MS—Mojo is on a daily injection treatment of a drug called Copaxone that he has learned to give to himself. “There is no cure for MS,” Mojo says, “but what you do is try to manage the disease and try to slow down its process. MS is an autoimmune disease that starts attacking the myelin sheath, essentially the rubber coating that surrounds and protects your brain. If the myelin disappears, ‘short circuits’ start happening in your brain. This drug and other treatments help to slow the process of the myelin disappearing. It takes some time for the drug to work into your system.”

After three months of medication, Mojo says his eyes are good but still doesn’t have any sensation in his feet.

Emphatic that he isn’t afraid of the future, Mojo says, “My doctors are telling me they are positive about my future and I appreciate them being the straight-shooters that they are. I will have updates from them every three months going forward. There is a good chance that I could become a bit dysfunctional down the road, but as long as the medicine—which is not cheap—does its job and I can take care of my body, I have a good chance to live as normal a life as possible.”

R&R

R&R ALTERNATIVE

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► **CAGE THE ELEPHANT** ROAMS 17-14 WITH "AIN'T NO REST FOR THE WICKED" (JP 105 PLAYS, THE FORMAT'S SIXTH-BEST GAIN). THE QUINTET, THE HIGHEST RANKED NEW ACT ON THE SURVEY, ALSO ENTERS ACTIVE ROCK AT NO. 36 WITH THE FIRST TRACK FROM ITS SELF-TITLED DEBUT ALBUM.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST / TITLE	NIelsen BDS CERTIFICATIONS	HITPREDICTOR STATUS	PLAYS TW +/-	AUCIENCE MILLIONS	RANK
1	8	2	GREEN DAY Know Your Enemy	NO. 1 (1 WK)/MOST INCREASED PLAYS	REPRISE	2083 +887	9.649	2
2	15	1	KINGS OF LEON Use Somebody		☆ RCA/RMG	1832 +2	9.962	1
3	1	30	ANBERLIN Feel Good Drag		☆ UNIVERSAL REPUBLIC	1613 -276	7.240	3
4	4	17	RISE AGAINST Audience of One		☆ DCC/INTERSCOPE	1464 +15	6.022	6
5	6	3	311 Hey You		VOLCANO/JLG	1460 +220	5.507	7
6	5	9	SEETHER Careless Whisper		☆ WIND-UP	1391 +96	5.273	9
7	3	15	PAPA FOACH Lifeline		DCC/INTERSCOPE	1387 -128	4.355	14
8	7	7	SILVERSN PICKUPS Panic Switch		DANCERBIRD	1310 +94	6.329	5
9	10	4	INCUBUS Black Heart Inertia		IMMORTAL/EPIC	1226 +53	5.160	10
10	9	17	BLUE OCTOBER Dirt Room		UNIVERSAL MOTOWN	1036 -157	4.140	15
11	14	36	KINGS OF LEON Sex on Fire		☆ RCA/RMG	1011 +12	6.750	4
12	11	24	MGMT Kids		☆ COLUMBIA	1001 -111	5.145	11
13	13	32	SHINEDOWN Second Chance		☆ ATLANTIC	991 -36	4.951	7
14	17	6	CAGE THE ELEPHANT Ain't No Rest for the Wicked		☆ DSP/JIVE/JLG	986 +105	4.044	16
15	12	38	THE AIRBORNE TOXIC EVENT Sometime Around Midnight		☆ MAJORDOMO/SHOW!! FACTORY/ISLAND/IDJMG	971 -134	4.717	12
16	16	9	DEPECHE MODE Wrong		☆ MUTE/VIRGIN/CAPITOL	924 -19	3.743	18
17	19	43	APOCALYPTICA FEATURING ADAM GONTIER I Don't Care		☆ 20-20/JIVE/JLG	804 0	4.691	13
18	18	28	INCUBUS Love Hurts		☆ IMMORTAL/EPIC	779 -65	5.469	8
19	20	7	U2 Magnificent		ISLAND/INTERSCOPE	743 -58	2.824	20
20	26	6	DISTURBED The Night		REPRISE	681 +88	1.901	30
21	27	9	YEAH YEAH YEAHS Zero		DRESS UP/DCC/INTERSCOPE	627 +40	3.779	19
22	25	8	FRANZ FERDINAND No You Girls		DOMINO/EPIC	627 +30	1.599	28
23	15	10	PEARL JAM Brother		LEGACY/EPIC	610 -338	1.721	26
24	23	16	THEORY OF A DEADMAN Hate My Life		☆ 604/ROADRUNNER/RRP	576 -77	1.383	31
25	28	11	DEATH CAB FOR CUTIE Grapevine Fires		☆ ATLANTIC	564 +39	2.285	23
26	21	20	THE KILLERS Spaceman		☆ ISLAND/IDJMG	530 -184	2.675	21
27	24	11	COLOPLAY Life in Technicolor II		☆ CAPITOL	476 -135	2.326	22
28	30	2	RANCID Last One to Die		HELLCAT/EPITAPH	443 +76	1.976	24
29	38	3	SHINEDOWN Sound of Madness		ATLANTIC	430 +158	1.211	33
30	32	5	SAVING ABEL Drowning (Face Down)		SKIDDCO/VIRGIN/CAPITOL	414 +49	0.357	36
31	33	5	MANCHESTER ORCHESTRA I've Got Friends		CANVASBACK/COLUMBIA	412 +61	0.714	-
32	NEW		DAVE MATTHEWS BAND Funny the Way It Is		RCA/RMG	390 +188	1.314	32
33	29	20	METALLICA Cyanide		WARNER BROS.	374 -74	0.623	-
34	34	7	POP EVIL 100 in a 55		PAZZO/UNIVERSAL REPUBLIC	345 -1	0.580	-
35	36	5	IDA MARIA I Like You So Much Better When You're Naked		MERCURY/FONTANA/IDJMG	344 +31	0.810	42
36	37	3	HOLLYWOOD UNDEAD Young		A&M/OCTONE/INTERSCOPE	297 +8	0.876	38
37	31	14	THE ALL-AMERICAN REJECTS Gives You Hell		☆ 00GHOUSE/DCC/INTERSCOPE	287 -80	1.631	27
38	NEW		BIG B Sinner		SUBURBAN NOIZE	272 +39	1.812	25
39	39	3	ALL THAT REMAINS Two Weeks		PROSTHETIC/RAZOR & TIE	247 +3	0.378	-
40	NEW		PEOPLE IN PLANES Last Man Standing		WIND-UP	245 +38	0.450	-

+ MOST ADDED

ARTIST / LABEL	NEW STATIONS
TAKING BACK SUNDAY Sink Into Me (Warner Bros.)	17
SHINEDOWN Sound of Madness (Atlantic)	9
DAVE MATTHEWS BAND Funny the Way It Is (RCA/RMG)	9
THE KILLERS A Dustland Fairytale (Island/IDJMG)	8
GREEN DAY Know Your Enemy (Reprise)	5
311 Hey You (Volcano/JLG)	5
CAVO Champagne (Reprise)	5
CAGE THE ELEPHANT Ain't No Rest for the Wicked (DSP/JIVE/JLG)	4
BILLY BOY ON POISON On My Way (Ironworks/Universal Republic)	4
BLUE OCTOBER Say It (Universal Motown)	4

ADDED AT... WFNX
Boston, MA
PD: Keith Dakin
MD: Paul Driscoll
The Killers, A Dustland Fairytale, 17
Cage The Elephant, Ain't No Rest for the Wicked, 0
Taking Back Sunday, Sink Into Me, 0

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

NEW AND ACTIVE

ARTIST / LABEL	PLAYS /GAIN	ARTIST / LABEL	PLAYS /GAIN
RED Death Of Me (Essential/RED)	235/2	TAKING BACK SUNDAY Sink Into Me (Warner Bros.)	214/214
TOTAL STATIONS:	17	TOTAL STATIONS:	41
THE RED JUMPSUIT APPARATUS Pen & Paper (Something Tropical) (Virgin/Capitol)	225/23	WHITE LIES To Lose My Life (Fiction/Interscope)	212/13
TOTAL STATIONS:	21	TOTAL STATIONS:	25
THE VEER UNION Seasons (Universal Motown)	223/31	MUDVAYNE Scarlet Letters (Epic)	147/2
TOTAL STATIONS:	20	TOTAL STATIONS:	17
METRIC Help I'm Alive (Metric/Last Gang)	221/11	TRAPT Contagious (Eleven Seven)	144/0
TOTAL STATIONS:	18	TOTAL STATIONS:	11
DROWNING POOL 37 Stitches (Eleven Seven)	215/16	CAVO Champagne (Reprise)	136/29
TOTAL STATIONS:	20	TOTAL STATIONS:	17

↑ MOST INCREASED PLAYS

+887	GREEN DAY Know Your Enemy (Reprise) KEDJ +43, WABQ +31, KCNL +30, KNXX +29, KUDD +27, WHRL +27, KFMA +24, CIMX +23, KMYZ +23, KROX +23
+220	311 Hey You (Volcano/JLG) KEDJ +28, KRAB +26, KNXX +22, KUDD +19, WDYL +18, WURH +15, WHRL +13, KXRB +11, WCYZ +10, WRXL +10
+214	TAKING BACK SUNDAY Sink Into Me (Warner Bros.) SXAN +32, KRZB +18, CIMX +13, KROQ +13, WRWK +12, WKRL +10, XTRA +10, KDGE +9, KFMA +9, KITS +9
+188	DAVE MATTHEWS BAND Funny the Way It Is (RCA/RMG) KUDD +25, WDYL +21, WZNE +18, WABQ +15, WURH +12, WRWK +11, WBRU +11, WEND +10, KNDD +9, WDXD +9
+158	SHINEDOWN Sound of Madness (Atlantic) WHRL +20, WBTZ +16, KQRA +12, WEND +12, WTZR +11, WZJO +10, WCYZ +10, WJFK +9, KHBE +9, WRWK +9

FOR WEEK ENDING APRIL 26, 2009
LEGEND: See legend to charts in charts section for rules and symbol explanations.
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R&R ACTIVE ROCK

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► SHINEDOWN EARNs ITS 10th CONSECUTIVE ACTIVE ROCK TOP 10—ITS ENTIRE CHART OUTPUT—AS "SOUND OF MADNESS" CLIMBS 12-9 (UP 157 PLAYS). THE FOURSOME MATCHES GODSMACK FOR THE CHART'S SECOND LONGEST TOP 10 STREAK. THE ACTS TRAIL ONLY DISTURBED, WHICH CLIMBS 3-2 WITH "THE NIGHT," ITS 11th STRAIGHT TOP 10.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	11 NIelsen BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS RANK
1	1	15	PAPA ROACH LIFELINE	NO. 1 (4 WKS) DGC/INTERSCOPE	1609 +17	5.351 1
2	3	12	DISTURBED THE NIGHT	REPRISE	1324 +93	3.962 4
3	2	27	SLIPKNOT DEAD MEMORIES	ROADRUNNER/RRP	1251 -138	4.321 2
4	6	34	DROWNING POOL 37 STITCHES	ELEVEN SEVEN	1173 +110	3.395 7
5	22	2	GREEN DAY KNOW YOUR ENEMY	AIRPOWER/MOST INCREASED PLAYS REPRISE	1145 +585	4.124 3
6	8	9	SEETHER CARELESS WHISPER	WIND-UP	1103 +122	2.916 10
7	31	3	ALL THAT REMAINS TWO WEEKS	PROSTHETIC/RAZOR & TIE	1072 +30	2.657 12
8	5	22	THEORY OF A DEADMAN HATE MY LIFE	604/ROADRUNNER/RRP	1012 -68	2.936 9
9	12	5	SHINEDOWN SOUND OF MADNESS	ATLANTIC	998 +157	2.986 8
10	13	17	RED DEATH OF ME	ESSENTIAL/RED	923 +116	2.263 15
11	4	22	METALLICA CYANIDE	WARNER BROS.	905 -273	3.470 6
12	11	23	POP EVIL 100 IN A 55	PAZZO/UNIVERSAL REPUBLIC	901 +35	2.425 13
13	7	7	SAVING ABEL DRAWNING (FACE DOWN)	SKIDDCO/VIRGIN/CAPITOL	848 +73	2.425 14
14	10	31	MUDVAYNE DO WHAT YOU DO	EPIC	844 -62	3.563 5
15	14	34	SHINEDOWN SECOND CHANCE	ATLANTIC	787 +4	2.804 11
16	20	7	MUDVAYNE SCARLET LETTERS	AIRPOWER EPIC	692 +96	1.579 20
17	9	10	PEARL JAM BROTHER	LEGACY/EPIC	686 -274	2.134 16
18	18	13	BURN HALO DIRTY LITTLE GIRL	RAWKHEAD RECORDS/ILG	631 +31	1.521 21
19	6	24	NICKELBACK SOMETHING IN YOUR MOUTH	ROADRUNNER/RRP	616 -80	1.686 17
20	9	12	HURT WARS	AMUSEMENT	614 +17	1.451 23
21	31	8	THE VEER UNION SEASONS	UNIVERSAL MOTOWN	607 +31	1.639 18
22	7	15	HINDER UP ALL NIGHT	UNIVERSAL REPUBLIC	569 -81	1.466 22
23	28	2	CAVO CHAMPAGNE	MOST ADDED REPRISE	516 +166	1.390 24
24	21	11	TRAPT CONTAGIOUS	ELEVEN SEVEN	495 +39	1.112 27
25	10	4	HALESTORM I GET OFF	ATLANTIC	464 +135	1.319 25
26	28	19	KINGS OF LEON SEX ON FIRE	RCA/RMG	451 +44	1.584 19
27	24	8	HOLLYWOOD UNDEAD YOUNG	A&M/OCTONE/INTERSCOPE	416 +3	0.792 31
28	27	7	REV THEORY FAR FROM OVER	VAN HOWES/MALOOF/DGC/INTERSCOPE	414 +58	1.155 26
29	25	4	SALIVA HOW COULD YOU?	ISLAND/IDJMG	384 -12	0.661 33
30	29	8	SINCE OCTOBER GUILTY	TOOTH & NAIL/CAPITOL	383 +39	0.765 32
31	31	5	ROYAL BLISS WE DID NOTHIN' WRONG	MEROVINGIAN/CAROLINE/CAPITOL	292 +8	0.803 30
32	27	2	U2 MAGNIFICENT	ISLAND/INTERSCOPE	264 +29	0.889 28
33	34	3	NICKELBACK IF TODAY WAS YOUR LAST DAY	ROADRUNNER/RRP	262 +27	0.820 29
34	39	3	THE PARLOR MOB HARD TIMES	IN DE GOOT/ROADRUNNER/RRP	241 +20	0.408 -
35	38	3	10 YEARS ACTIONS AND MOTIVES	UNIVERSAL REPUBLIC	238 -1	0.552 37
36	NEW	1	CAGE THE ELEPHANT AIN'T NO REST FOR THE WICKED	DSP/JIVE/JLG	224 +66	0.503 39
37	32	10	(HED) P.E. RENEGADE	SUBURBAN NOIZE	220 -24	0.404 -
38	34	9	DOPE ADDICTION	E1	211 -31	0.398 -
39	NEW	1	LACUNA COIL SPELLBOUND	CENTURY MEDIA	191 +13	0.380 -
40	NEW	1	INCUBUS BLACK HEART INERTIA	IMMORTAL/EPIC	183 +20	0.530 38

MOST ADDED

ARTIST TITLE / LABEL	NEW STATIONS
CAVO Champagne (Reprise) KDJF, KHTB, KOMR, KRXQ, WCCC, WCHZ, WEDG, WTPT	8
DIVIDE THE DAY One Night Stand (Universal Republic) KFRQ, KHTQ, Sirius XM Octane, WAQX, WCPR, WJJO, WKLQ, WRTT	8
GREEN DAY Know Your Enemy (Reprise) KATT, WAQX, WEDG, WIYY, WLZX, WWIZ, WXQR	7
PAPERCUT MASSACRE Left 4 Dead (Wind-up) KLAQ, KXFX, WJIL, WJJO, WRTT, WRUF, WRZK	7
SHINEDOWN Sound Of Madness (Atlantic) KATT, KEGL, KFRQ, KOMP, KRZR, WTPT	6
MARILYN MANSON Arma-godd**n-motherf**kin-geddon (Interscope) KILQ, KXFX, Sirius XM Octane, WQXA, WXQR	5
SLIPKNOT Sulfur (Roadrunner/RRP) KFRQ, KHTQ, WAQX, WJJO, WRTT	5
SAVING ABEL Drowning (Face Down) (Skiddco/Virgin/Capitol) KIOZ, WEDG, WLRS	3
SEETHER Careless Whisper (Wind-up) KATT, WLZX, WXTB	3
MOTLEY CRUE, GODSMACK, THEORY OF A DEADMAN, DROWNING POOL & CHARM CITY DEVILS White Trash Circus (Motley/Eleven Seven) KRZR, WIYY, WLZX	3

ADDED AT... WRTT
Huntsville, AL
OM/MD: Lee Reynolds
APD/MD: Clay Sanders
Crooked X, Gone, 1
Slipknot, Sulfur, 1
Divide The Day, One Night Stand, 0
Papercut Massacre, Left 4 Dead, 0
FOR REPORTING STATIONS PLAYLISTS GO TO:
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NEW AND ACTIVE

ARTIST TITLE / LABEL	PLAYS /GAIN	ARTIST TITLE / LABEL	PLAYS /GAIN
MOTLEY CRUE, GODSMACK, THEORY OF A DEADMAN, DROWNING POOL & CHARM CITY DEVILS White Trash Circus (Motley/Eleven Seven) TOTAL STATIONS: 19	173/8	MASTODON Oblivion (Relapse/Sire/Reprise) TOTAL STATIONS: 20	109/18
311 Hey You (Volcano/JLG) TOTAL STATIONS: 18	168/61	SEVENTH VOID Heaven Is Gone (Big Vin) TOTAL STATIONS: 30	87/40
KINGS OF LEON Use Somebody (RCA/RMG) TOTAL STATIONS: 14	125/8	KID ROCK Lowlife (Living The Highlife) (Top Dog/Atlantic) TOTAL STATIONS: 4	68/6
POWERMAN 5000 Super Villain (Mighty Loud) TOTAL STATIONS: 14	118/4	QUEENSRYCHE If I Were King (Atco/Rhino) TOTAL STATIONS: 5	55/14
CHICKENFOOT Oh Yeah (Redline) TOTAL STATIONS: 18	117/70	TESLA Breaking Free (Tesla Electric Co.) TOTAL STATIONS: 4	50/8

MOST INCREASED PLAYS

+585	GREEN DAY Know Your Enemy (Reprise) KHTB +26, KQRC +20, WWWW +19, WXZZ +19, WNFZ +18, WRXW +18, WYBB +18, WBLZ +17, KQXR +17, WLZX +17
+166	CAVO Champagne (Reprise) WZOR +16, KQXR +14, KISW +11, WRXW +11, WAQX +10, KUPD +8, KLAQ +8, WRXZ +7, WBLZ +7, KATT +7
+157	SHINEDOWN Sound Of Madness (Atlantic) WZOR +23, WRXW +12, KZRQ +11, KRZR +11, KIOZ +10, KXXR +9, KEGL +9, KOMP +8, KHTB +7, KDOT +7
+135	HALESTORM I Get Off (Atlantic) WZOR +17, WRXW +11, KLAQ +9, WRUF +8, WBBN +8, KBPI +7, KRZR +6, WAQX +6, KFRQ +6, WKLQ +5
+122	SEETHER Careless Whisper (Wind-up) KATT +19, WYBB +15, WZOR +13, WAQX +12, WBYR +9, WXTB +9, WRXW +8, WBSX +7, WBBN +5, WCCC +5

FOR WEEK ENDING APRIL 26, 2009
LEGEND: See legend to charts in charts section for rules and symbol explanations. 63 active rock and 22 rock stations are electronically monitored by Nielsen Broadcast Data Systems 24 hours a day, 7 days a week. © 2009 Nielsen Business Media, Inc. All rights reserved.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	11 NIelsen BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS RANK
1	1	14	PAPA ROACH LIFELINE	NO. 1 (3 WKS) DGC/INTERSCOPE	370 -1	1.199 1
2	4	11	THEORY OF A DEADMAN HATE MY LIFE	604/ROADRUNNER/RRP	326 +6	0.899 5
3	5	33	SHINEDOWN SECOND CHANCE	ATLANTIC	313 -10	0.960 4
4	6	10	PEARL JAM BROTHER	LEGACY/EPIC	304 -4	0.813 7
5	3	30	METALLICA CYANIDE	WARNER BROS.	304 -21	1.019 3
6	24	2	NICKELBACK SOMETHING IN YOUR MOUTH	ROADRUNNER/RRP	297 -38	1.029 2
7	7	5	SEETHER CARELESS WHISPER	WIND-UP	224 +5	0.684 8
8	18	2	GREEN DAY KNOW YOUR ENEMY	MOST INCREASED PLAYS/MOST ADDED REPRISE	207 +99	0.818 6
9	8	18	AC/DC BIG JACK	COLUMBIA	163 -29	0.410 15
10	16	6	SAVING ABEL DRAWNING (FACE DOWN)	SKIDDCO/VIRGIN/CAPITOL	159 +34	0.328 16

ROCK

TW	LW	WKS	ARTIST TITLE	11 NIelsen BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS RANK
11	12	31	MUDVAYNE DO WHAT YOU DO	EPIC	157 +7	0.642 9
12	14	7	U2 MAGNIFICENT	ISLAND/INTERSCOPE	156 +21	0.506 11
13	10	5	SHINEDOWN SOUND OF MADNESS	ATLANTIC	156 0	0.422 14
14	13	48	THEORY OF A DEADMAN BAD GIRLFRIEND	604/ROADRUNNER/RRP	154 +6	0.556 10
15	9	33	DISTURBED INDESTRUCTIBLE	REPRISE	150 -17	0.464 13
16	11	20	POP EVIL 100 IN A 55	PAZZO/UNIVERSAL REPUBLIC	148 -5	0.283 18
17	17	9	DISTURBED THE NIGHT	REPRISE	122 -5	0.467 12
18	20	7	DROWNING POOL 37 STITCHES	ELEVEN SEVEN	105 +17	0.146 24
19	25	2	CHICKENFOOT OH YEAH	REDLINE	103 +23	0.285 17
20	24	12	HINDER UP ALL NIGHT	UNIVERSAL REPUBLIC	79 +6	0.087 -



New KCMP/Minneapolis PD applies commercial radio fundamentals to younger adult-targeted noncomm outlet

Getting Current With Jim McGuinn

John Schoenberger
JSchoenberger@RadioandRecords.com

after an extensive national search, Minnesota Public Radio chose Jim McGuinn as the new PD for triple A KCMP (89.3 the Current)/Minneapolis. He stepped into the position in January as original PD Steve Nelson moved over to program MPR's statewide news network.

McGuinn began his radio career in the mid-'80s at the University of Illinois' WPGU/Champaign-Urbana, Ill., while earning a BS in marketing. He then worked as a DJ and programmer for a series of commercial alternative stations in St. Louis, Philadelphia and Albany, N.Y. He ended up at the University of Pennsylvania's WXPB/Philadelphia as afternoon host, and his online radio station, Y-Rock, also found a home via XPN.org.

In a recent interview with R&R, he said, "It was a tough decision for me to leave because WXPB is a special radio station and I was very comfortable in my role there. I learned a lot from GM Roger LaMay, assistant GM/PD Bruce Warren and all the other folks at the station."

But McGuinn is happy in his new job at KCMP. In these tough economic times MPR must be doing something right with its news and classical music networks as well as its endeavor with the Current: It concluded its winter fund drive in February and reached its membership goals. During that drive, it also learned that the number of new members who joined and reported they listened to the Current was up 25%.

What are the goals of a station such as the Current? If you are younger than a baby boomer, then you are the target for the Current. Public radio is very successful with the 40+ demo and its listenership is growing overall year to year. The challenge of public broadcasters is to develop a following with the next generations—Gen X and Gen Y. That is

what MPR had top of mind when they began to formulate the plan for the Current and that is certainly the mission I am charged with continuing.

If we can really succeed at developing a solid younger adult model, I think it can serve as a template for markets all over the country. With stations such as WXPB, you are talking about 40-somethings. With the Current, you are talking about 30-somethings or younger as our core listener. That means bringing in new listeners to the fold and not necessarily just drawing people in from some other public radio sphere.



McGuinn

How did you hear about the job opening?

The Current has been on the air for four years. Steve Nelson and the rest of the staff have done a great job establishing the station. When I heard about the opening, I was intrigued. I felt my experiences all played well into taking on the Current. It was one of those rare times when a job opening was perfect for me. I am grateful the folks here saw it the same way.

How has your commercial experience come into play as you tweak KCMP?

There is quite a bit that public radio can adapt from the commercial side without being perceived as selling out. While commercial radio is often programming defensively so as to not lose listeners, we can use this ideology to help us be more consistent to gain more listeners. I am simply taking smart radio fundamentals and applying them to this very unique radio station.

'The challenge of public broadcasters is to develop a following with Gen X and Gen Y. That is what MPR had top of mind for the Current.'

—Jim McGuinn

89.3
the current

Music Monitor

April 13, noon

- Lykke Li, "I'm Good, I'm Gone"
- Jeff Buckley, "Everybody Here Wants You"
- Yeasayer, "Tightrope"
- Placebo, "Pure Morning"
- Doves, "Kingdom of Rust"
- Sam Roberts, "Them Kids"
- Sarah Vaughan, "What Lola Wants"
- Bat for Lashes, "Daniel"
- Wedding Present, "Spider-Man on Hollywood"
- Elvis Costello, "Complicated Shadows (2009)"

Source: Nielsen BDS

We have some very talented music hosts here—many of them from the long history of alternative radio in the Twin Cities. We all know that our mission is to create a bond with enough people who are musically adventurous so they will step up and support this radio station.

Each host does need to stay within certain loose parameters, though, so we can ensure a consistent sound as well as make sure we are giving meaningful rotation to certain acts we have decided to support. It is kind of a mixed system halfway between free-form and commercial radio. I do want some structure, but I don't want to stifle the creativity of the hosts. I particularly wish to point out Melanie Walker and David Safar in our music department, who are really on top of it and very professional.

The long-lived "The Morning Show" was ending right about when you came in. What are you doing with that slot?

That was hosted by Dale Connelly and Tom Keith and had been on the air via MPR's classical network for over 25 years. It was also heard on the Current. It was a great show and very popular, but it was inconsistent with the rest of the station's sound. Tom retired, but Dale has stayed on with the organization; he is now taking the premise of that show and building it into a 24-hour HD-2 channel and Internet service called Radio Heartland.

We have a morning show to build from scratch now and we are trying out some interesting things. It has music that fits with the rest of the dayparts, but we are also tapping into some of the resources that MPR has to offer.

The news/talk station here [KNOW] is very successful, and we have been able to get one of the local newscasters to come in to do news segments. We also want to try to incorporate some of the arts reporters from the news division into the morning show.

How's the local music scene in the Twin Cities?

It is still as active as it has ever been. I have never been in a market where the local scene is so together in terms of an artist community, fan support, venues for them to play, press to support them and, of course, radio to expose them. It is really quite amazing. The Twin Cities have been a haven for exciting music for a long time and takes great pride in its local music scene. Conversely, that scene has a significant impact here.

As far as the Current's support, we routinely have 12-15 tracks by local artists in regular rotation and many of them sell very well locally. Certainly some of the artists are known on the national and even international scene, but many are regional in nature.

The Twin Cities are kind of culturally self-contained and we also try to focus on important cultural events beyond the music scene in keeping with the mission of public radio. Minnesota Public Radio is held in very high regard by the public and we at the Current are proud to be part of that. There is 40 years of heritage and good will in the marketplace we can tap into. **R&R**

R&R TRIPLE A

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► **GOMEZ** SCORES ITS THIRD TOP 10 IN AS MANY CHART APPEARANCES, AS "AIRSTREAM DRIVER" JUMPS 12-8. THE QUINTET SPENT FOUR WEEKS AT NO. 1 WITH "SEE THE WORLD" IN 2007 AND REACHED NO. 8 WITH "HOW WE OPERATE" IN 2006. ITS SIXTH STUDIO SET, "A NEW TIDE," DEBUTED ON THE BILLBOARD 200 LAST MONTH AT NO. 60, ITS BEST CAREER RANKING ON THE LIST.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	11 NIELSEN BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS RANK
1	7	2	DAVE MATTHEWS BAND FUNNY THE WAY IT IS	NO. 1 (1WK) / MOST INCREASED PLAYS / MOST ADDED RCA/RMG	590 +230	2.442 1
2	2	9	U2 MAGNIFICENT	ISLAND/INTERSCOPE	573 +39	2.270 2
3	1	23	SNOW PATROL CRACK THE SHUTTERS	POLYDOR/FICTION/GEFFEN/INTERSCOPE	487 -60	1.415 5
4	3	29	JAMES MORRISON NOTHING EVER HURT LIKE YOU	POLYDOR/INTERSCOPE	391 -33	1.238 6
5	5	12	KINGS OF LEON USE SOMEBODY	RCA/RMG	376 +7	1.415 4
6	6	11	CHRIS ISAAK WE LET HER DOWN	WICKED GAME/REPRISE	341 -26	0.939 9
7	4	23	THE FRAY YOU FOUND ME	11 ² EPIC	339 -54	1.461 3
8	12	9	GOMEZ AIRSTREAM DRIVER	ATO/RED	299 +22	0.697 15
9	11	7	MAT KEARNEY CLOSER TO LOVE	AWARE/COLUMBIA	291 +12	0.881 11
10	10	21	DEATH CAB FOR CUTIE NO SUNLIGHT	ATLANTIC	282 -5	0.560 19
11	NEW		GREEN DAY KNOW YOUR ENEMY	AIRPOWER REPRISE	272 +167	1.177 7
12	8	35	RAY LAMONTAGNE YOU ARE THE BEST THING	RCA/RED	267 -43	1.050 8
13	14	9	INDIGO GIRLS WHAT ARE YOU LIKE	IG/VANGUARD	266 +11	0.790 14
14	9	15	COUNTING CROWS WHEN I DREAM OF MICHELANGELO	DGC/GEFFEN/INTERSCOPE	260 -33	0.790 13
15	16	7	DEPECHE MODE WRONG	MUTE/VIRGIN/CAPITOL	242 +5	0.849 12
16	18	12	SERENA RYDER LITTLE BIT OF RED	ATLANTIC	237 +44	0.506 22
17	13	10	RYAN ADAMS & THE CARDINALS MAGIC	LOST HIGHWAY	236 -27	0.646 16
18	21	3	BOB DYLAN BEYOND HERE LIES NOTHIN'	COLUMBIA	213 +27	0.516 21
19	6		AMY MACDONALD THIS IS THE LIFE	MELODRAMATIC/VERTIGO/DECCA	207 +18	0.343 -
20	22	10	LILY ALLEN THE FEAR	CAPITOL	188 +2	0.484 24
21	17	9	THE KILLERS SPACEMAN	ISLAND/IDJMG	188 -5	0.461 27
22	NEW		COLDPLAY LIFE IN TECHNICOLOR II	CAPITOL	181 +45	0.645 17
23	26	3	ELVIS COSTELLO COMPLICATED SHADOWS (2009)	HEAR/CMG	177 +18	0.475 26
24	15	20	COLDPLAY LOVERS IN JAPAN	CAPITOL	174 -69	0.923 10
25	20	4	O.A.R. THIS TOWN	EVERFINE/ATLANTIC/RRP	173 -15	0.232 -
26	23	6	BRUCE SPRINGSTEEN MY LUCKY DAY	COLUMBIA	163 -18	0.423 29
27	RE-ENTRY		THE AIRBORNE TOXIC EVENT SOMETIME AROUND MIDNIGHT	MAJORDOMO/SHOUT! FACTORY/ISLAND/IDJMG	155 +14	0.524 20
28	28		TYRONE WELLS MORE	UNIVERSAL REPUBLIC	154 +5	0.501 23
29	25	6	BEN HARPER AND RELENTLESS7 SHIMMER AND SHINE	VIRGIN/CAPITOL	151 -13	0.332 -
30	RE-ENTRY		MATT NATHANSON ALL WE ARE	VANGUARD	150 +12	0.432 28

MOST ADDED

ARTIST TITLE / LABEL	NEW STATIONS
DAVE MATTHEWS BAND Funny The Way It Is (RCA/RMG) KENZ, KFOG, KGSR, KWMT, WRNX	5
TORI AMOS Welcome To England (Universal Republic) CIDR, KMTT, WCLZ, WRLT, WTTT	5
BEN HARPER & RELENTLESS7 Fly One Time (Virgin/Capitol) KPRI, KRSH, KSWD, KXLY, WNCS	5
ROB THOMAS Her Diamonds (Atlantic) KPTL, KTCZ, KWMT, KXLY, WCLZ	5
PAOLO NUTINI Candy (Atlantic) KPRI, KRVB, KXLY, WCLZ	4
PETE YORN Don't Wanna Cry (Columbia) KRVB, KTHX, WZCC	3
CARBON LEAF Miss Hollywood (Vanguard) KRSH, KXLY, WNCS	3
GREEN DAY Know Your Enemy (Reprise) KENZ, WNCS	2
BELL XI The Great Defector (Yep Roc) CIDR, WMMM	2

ADDED AT... WNC5
Burlington, VT
PD: Zeb Norris
APD/MD: Jamie Canfield
Green Day, Know Your Enemy, 2
Carbon Leaf, Miss Hollywood, 1
Ben Harper & Relentless7, Fly One Time, 0
FOR REPORTING STATIONS PLAYLISTS GO TO:
www.RadioandRecords.com

NEW AND ACTIVE

ARTIST TITLE / LABEL	PLAYS /GAIN	ARTIST TITLE / LABEL	PLAYS /GAIN
PETE YORN Don't Wanna Cry (Columbia) TOTAL STATIONS: 19	148/3	JACK JOHNSON Go On (Brushfire/Universal Republic) TOTAL STATIONS: 6	78/9
THE SCRIPT The Man Who Can't Be Moved (Phonogenic/Epic) TOTAL STATIONS: 9	146/16	OREN LAVIE Her Morning Elegance (Quarter Past Wonderful/AMC) TOTAL STATIONS: 7	76/18
TORI AMOS Welcome To England (Universal Republic) TOTAL STATIONS: 14	116/22	THE ALTERNATE ROUTES The Future's Nothing New (Vanguard) TOTAL STATIONS: 6	70/14
NEKO CASE People Got A Lotta Nerve (Anti-Epiphany) TOTAL STATIONS: 9	115/4	ERIC LINDELL If Love Can't Find A Way (Alligator) TOTAL STATIONS: 3	69/14
SAM ROBERTS Them Kids (Zoe/Rounder) TOTAL STATIONS: 11	115/2	FRANZ FERDINAND No You Girls (Domino/Epic) TOTAL STATIONS: 7	59/3

MOST INCREASED PLAYS

+230	DAVE MATTHEWS BAND Funny The Way It Is (RCA/RMG) CIDR +17, WCOO +17, WMMM +6, KENZ +5, KRVB +5, KFOG +4, WRNX +4, WXRV +4, KTHX +1, KWMT +1
+167	GREEN DAY Know Your Enemy (Reprise) KRVB +21, WRLT +19, WTTT +18, WRXP +15, KMTT +5, KENZ +3, KPRI +3, WMMM +1, WZEW +10, WXRT +9
+45	COLDPLAY Life In Technicolor II (Capitol) WRLT +13, WCLZ +10, KMTT +7, KFOG +4, KINK +4, WXRV +4, SXSP +3, KPRI +2, WCOO +2
+44	SERENA RYDER Little Bit Of Red (Atlantic) KXLY +4, WMMM +9, WRLT +5, WZEW +4, KRSH +4, WRNX +3, WCOO +3, WCLZ +2, KENZ +2, KMTT +1
+39	U2 Magnificent (Island/Interscope) CIDR +18, WZEW +8, WRNR +6, KFOG +6, WRXP +3, KENZ +2, KCSR +2, KINK +1, WMMM +1, KMTT +1

FOR WEEK ENDING APRIL 26, 2009
LEGEND: See legend to charts in charts section for rules and symbol explanations.
31 triple A stations are electronically monitored by Nielsen Broadcast Data Systems 24 hours a day, 7 days a week. Indicator chart comprised of 52 reporters.
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RECURRENTS

THIS WEEK	ARTIST TITLE / IMPRINT / PROMOTION LABEL	11 NIELSEN BDS CERTIFICATIONS	PLAYS TW LW
1	ADELE RIGHT AS RAIN (XL/COLUMBIA)		219 240
2	ERIC HUTCHINSON ROCK & ROLL (LET'S BREAK/WARNER BROS.)		178 173
3	MICHAEL FRANTI & SPEARHEAD SAY HEY (I LOVE YOU) (BOO BOO WAX/ANTI-/EPITAPH)		170 163
4	JASON MRAZ I'M YOURS (ATLANTIC/RRP)		135 136
5	COLDPLAY VIVA LA VIDA (CAPITOL)		133 143

THIS WEEK	ARTIST TITLE / IMPRINT / PROMOTION LABEL	11 NIELSEN BDS CERTIFICATIONS	PLAYS TW LW
6	DONAVON FRANKENREITER LIFE, LOVE & LAUGHTER (LOST HIGHWAY)		127 149
7	O.A.R. SHATTERED (TURN THE CAR AROUND) (EVERFINE/ATLANTIC/RRP)		122 132
8	MY MORNING JACKET I'M AMAZED (ATO/RED)		119 121
9	GAVIN ROSSDALE LOVE REMAINS THE SAME (INTERSCOPE)		117 112
10	MATT NATHANSON COME ON GET HIGHER (VANGUARD)		116 114

R&R

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GOT NEWS?

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R&R TRIPLE A

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NATIONAL SALES

BILLBOARD **nielsen** CHARTS COMPILED BY SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	TRIPLE A INDICATOR		PLAYS
			ARTIST TITLE	IMPRINT / PROMOTION LABEL	
1	2	7	UZ MAGNIFICENT	ISLAND/INTERSCOPE	589 +48
2	10	10	GOMEZ AIRSTREAM DRIVER	ATO/RED	562 -8
3	9	9	CHRIS ISAAK WE LET HER DOWN	WICKED GAME/REPRISE	470 -8
4	NEW		DAVE MATTHEWS BAND FUNNY THE WAY IT IS	RCA/RMG	466 +313
5	11	11	BEN HARPER & RELENTLESS7 SHIMMER AND SHINE	VIRGIN/CAPITOL	448 -6
6	4	10	INDIGO GIRLS WHAT ARE YOU LIKE?	IG/VANGUARD	438 -30
7	11	3	BOB DYLAN BEYOND HERE LIES NOTHING	COLUMBIA	414 +77
8	7	7	BELL XI THE GREAT DEFECTOR	YEP/ROC	413 +21
9	6	13	RYAN ADAMS & THE CARDINALS MAGIC	LOST HIGHWAY	397 -50
10	8	7	BRUCE SPRINGSTEEN MY LUCKY DAY	COLUMBIA	381 +14
11	9	13	NEKO CASE PEOPLE GOT A LOTTA NERVE	ANTI-/EPITAPH	358 -4
12	13	3	ELVIS COSTELLO COMPLICATED SHADOWS (2009)	HEAR/EMG	350 +39
13	17	3	PETE DINKEL DON'T WANNA CRY	COLUMBIA	303 +31
14	12	10	M. WARD NEVER HAD NOBODY LIKE YOU	MERGE	301 -11
15	14	10	THE KILLERS SPACEMAN	ISLAND/IDJMG	289 -9
16	18	4	ERIC LINDELL IF LOVE CAN'T FIND A WAY	ALLIGATOR	282 +11
17	NEW		COLDPLAY LIFE IN TECHNICOLOR II	CAPITOL	280 +111
18	10	15	ANDREW BIRD FITZ AND THE DIZZY SPELLS	FAT POSSUM/RED	261 -92
19	21	5	KINGS OF LEON USE SOMEBODY	RCA/RMG	257 +8
20	16	16	SNOW PATROL CRACK THE SHUTTERS	POLYDOR/FICTION/GEFFEN/INTERSCOPE	253 -23
21	20	11	SERENA RYDER LITTLE BIT OF RED	ATLANTIC	243 -11
22	15	11	JJ CALE ROLL ON	ROUNDER	241 -49
23	25	2	TORI AMOS WELCOME TO ENGLAND	UNIVERSAL REPUBLIC	238 +57
24	22	4	MAT KEARNEY CLOSER TO LOVE	AWARE/COLUMBIA	228 -5
25	19	12	SAM ROBERTS THEM KIDS	ZOE/ROUNDER	222 -42
26	26	7	FRANZ FERDINAND NO YOU GIRLS	DOMINO/EPIC	220 +11
27	24	2	FREDDY JONES BAND HOME THING	OUT OF THE BOX	215 -1
28	NEW		FLEET FOXES MY KONOS	SUB POP	211 +35
29	30	2	BEN LEE WHAT'S SO BAD (ABOUT FEELING GOOD)?	NEW WEST	206 +26
30	28	2	LISA HANNIGAN I DON'T KNOW	ATO/RED	185 -6

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

Billboard TOP ALBUMS									
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION			
1	HOT SHOT DEBUT	1	#1 RICK ROSS	Deeper Than Rap		1			
2	1	2	SOUNDTRACK	Hannah Montana: The Movie		1			
3	NEW	1	DEPECHE MODE	Sounds Of The Universe					
4	3	1	RASCAL FLATTS	Unstoppable					
5	NEW	1	ASHER ROTH	Asleep In The Bread Aisle		5			
6	4	8	SOUNDTRACK	Twilight		1			
7	8	10	GREATEST GAINER LADY GAGA	The Fame		4			
8	2	-	DAY26	Forever In A Day		2			
9	5	5	VARIOUS ARTISTS	NOW 30					
10	6	3	JADAKISS	The Last Kiss					
11	10	6	TAYLOR SWIFT	Fearless					
12	9	4	JASON ALDEAN	Wide Open					
13	13	23	NICKELBACK	Dark Horse		2			
14	13	15	KERI HILSON	In A Perfect World...					
15	18	31	KINGS OF LEON	Only By The Night		5			
16	NEW	1	LACUNA COIL	Shallow Life		16			
17	12	7	KEITH URBAN	Defying Gravity					
18	11	1	DIANA KRALL	Quiet Nights		3			
19	15	9	PRINCE/BRIA VALENTE	Lotus Flow3r/MPLSOUND/Elix3r		2			
20	22	24	BEYONCE	I Am...Sasha Fierce		2			
21	19	12	KELLY CLARKSON	All Ever Wanted		1			
22	16	14	U2	No Line On The Horizon		1			
23	26	26	ZAC BROWN BAND	The Foundation		17			
24	20	25	THE DREAM	Love V/S Money		2			
25	21	17	FLO RIDA	R.O.O.T.S. (Route Of Overcoming The Struggle)		8			

Billboard HOT DIGITAL SONGS									
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.				
1	1	4	#1 BOOM BOOM POW	THE BLACK EYED PEAS (WILL.I.AM/INTERSCOPE)					
2	4	18	POKER FACE	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)					
3	15	15	SUGAR	FLO RIDA FEAT. WYNTER (POE BOY/ATLANTIC)					
4	8	8	THE CLIMB	MILEY CYRUS (WALT DISNEY/HOLLYWOOD)					
5	13	13	DAY 'N' NITE	KID CUDI (DREAM ON/G.O.O.D./UNIVERSAL MOTOWN)					
6	2	2	WE MADE YOU	EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE)					
7	11	11	RIGHT ROUND	FLO RIDA (POE BOY/ATLANTIC)	2				
8	14	26	DON'T TRUST ME	3OH3 (PHOTO FINISH/ATLANTIC/RRP)					
9	17	17	KISS ME THRU THE PHONE	SOULJA BOY TELL 'EM FEAT. SAMMIE (COLLIPARK/INTERSCOPE)					
10	11	13	BLAME IT	JAMIE FOXX FEAT. T-PAIN (J/RMG)					
11	13	13	HALO	BEYONCE (MUSIC WORLD/COLUMBIA)					
12	8	7	HOEDOWN THROWDOWN	MILEY CYRUS (WALT DISNEY)					
13	12	11	I LOVE COLLEGE	ASHER ROTH (SCHOOLBOY/LOUD/SRC/UNIVERSAL MOTOWN)					
14	7	5	CRAZIER	TAYLOR SWIFT (WALT DISNEY)					
15	20	9	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL (ULTRA)					
16	16	17	DEAD AND GONE	T.I. FEAT. JUSTIN TIMBERLAKE (GRAND HUSTLE/ATLANTIC)					
17	-	-	FUNNY THE WAY IT IS	DAVE MATTHEWS BAND (RCA/RMG)					
18	18	15	SECOND CHANCE	SHINEDOWN (ATLANTIC)					
19	17	25	GIVES YOU HELL	THE ALL-AMERICAN REJECTS (DOGHOUSE/DGC/INTERSCOPE)					
20	27	7	TURN MY SWAG ON	SOULJA BOY TELL 'EM (COLLIPARK/INTERSCOPE)					
21	19	41	JUST DANCE	LADY GAGA FEAT. COLBY ODOMIS (STREAMLINE/KONLIVE/INTERSCOPE)	3				
22	21	6	LOVE SEX MAGIC	CIARA FEAT. JUSTIN TIMBERLAKE (LAFACE/JLG)					
23	21	21	IF U SEEK AMY	BRITNEY SPEARS (JIVE/JLG)					
24	36	5	KNOCK YOU DOWN	KERI HILSON FEAT. KANYE WEST & NE-YO (MOSLEY/ZONE 4/INTERSCOPE)					
25	24	4	ALL THE ABOVE	MAIND FEAT. T-PAIN (HUSTLE HARD/ATLANTIC)					

MOST ADDED	
PAOLO NUTINI 11 Candy (Atlantic) KBAC, KDBB, KMTN, KPND, KROK, KRVO, KTAQ, WDST, WHEM, WNRN, WYEP	RYAN BINGHAM & THE DEAD HORSES 10 Dylan's Hard Rain (Lost Highway) KNBA, KPIG, KPND, KSPN, KTAQ, KUT, WDST, WEXT, WFPK, WNRN
CONOR OBERST & THE MYSTIC VALLEY BAND 10 Nikorette (Merge) KCMP, KMTN, KNBA, KSUT, KTAQ, KUT, WDST, WKZE, WNRN, WTMJ	PHOENIX 8 1901 (Loyale/Classnote) KBAC, KCLC, KMTN, KTAQ, WJJB, WOCM, WYEP, WYMS
DAVE MATTHEWS BAND 6 Funny The Way It Is (RCA/RMG) KCLC, KDBB, KMMS, KSUT, WFIV, WUIN	ZIGGY MARLEY 6 Family Time (Tuff Gong Worldwide) KDBB, KOHO, KYSL, WJCU, WMWV, WUIN
JASON EYDLE 5 Yours Truly, The Commuter (Anti-/Epitaph) KEAC, KUT, Sirius XM The Loft, WCBE, WFPK	GREEN JAY 4 Know Your Enemy (Reprise) KCMR, KTAQ, KYSL, WAPS
MEAT PUPPETS 5 Rotten Shame (Megalforce) KROK, KSPN, KUT, WFPK, WNRN	COLDPLAY 4 Life In Technicolor II (Capitol) KLRR, KMMS, WFIV, WVOJ

R&R WEEK ENDING APRIL 26, 2009

MOST INCREASED PLAYS

+313

DAVE MATTHEWS BAND
Funny The Way It Is (RCA/RMG)

+111

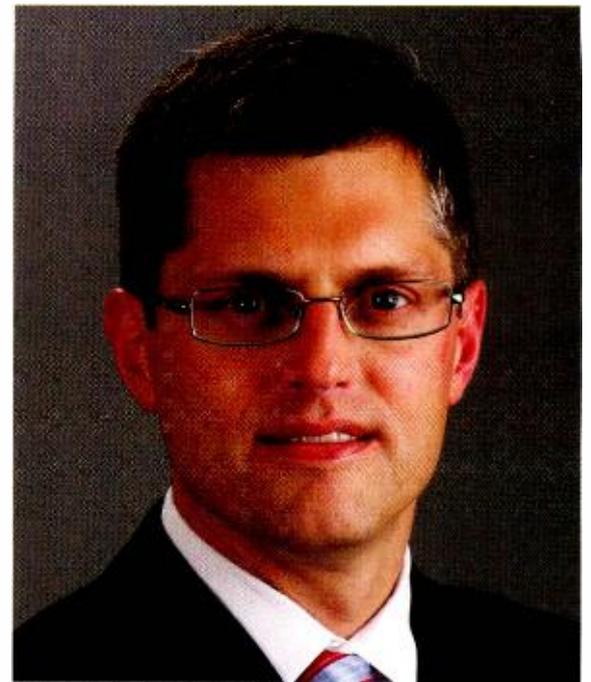
COLDPLAY
Life In Technicolor II (Capitol)

+111

GREEN DAY
Know Your Enemy (Reprise)

Erik Hellum

GAP West president says, 'It's people and product first. If you focus on those two things, then the profit will follow.'



Cyndee Maxwell
CMaxwell@RadioandRecords.com

Erik Hellum always had a passion for radio, as evidenced by where his career started: in ninth grade, at his high school radio station. After college, he interned at Katz Radio in New York, which helped him land his first sales job at WDUZ-AM & FM/Green Bay, Wis. He later returned to Katz as a paid employee and worked in markets around the country. After more than 10 years, Hellum decided it was time to work more hands-on with his first passion—radio. He joined Bonneville as VP/GM of WIL and WRTH/St. Louis, and afterward he transferred to become VP/market manager for the company's Phoenix cluster. Then, in May 2008, Hellum became president of GAP West.

What's the company's operating philosophy?

It's that small markets are a great place to be. They behave much differently than large radio markets. The reason is that 90% of our business is local and out of that, two-thirds is direct. The thesis is also to buy in growth markets like Montana and Idaho. It's always easier to grow with a little wind under your sail than in markets with big head winds. So it's growth markets, small to midsize markets and No. 1 or No. 2 clusters.

Describe the company's "reverse triangle philosophy."

The whole idea is that it's people and product first, and if you focus on those two things, then the profit will follow. Make sure all the right people are in all the right positions, that we have "A" talent in the company and really focus on the product. If you have a great morning show connected to the community, a station that really makes a difference in the community, then you'll get the ratings you need to be successful and help your clients. That's what our experience has proven, and month after month we outperform the industry by anywhere from 10 to 12 points.

How do you attract "A" talent?

First you have to keep the "A" talent you have. Make sure you retain them, because they become your biggest evan-

gelists. If you create a culture where people love coming to work, where they feel you are doing radio the right way, and also give them some digital tools that can help them build the future, then they buy into it. Also build the right culture that automatically attracts people.

What are the positives of operating in small and mid-size markets?

A lot of people told me that in some of these markets it would be hard to attract talent. I find the opposite to be true.

I was excited to see that we had a lot of great talent in the company already. These people love where they live, love their radio stations and have a very strong connection to the community. Also, there isn't much transactional business, therefore you can control

your clients more than somebody who's reliant on 80%-90% transactional business, especially in times like these.

What are the challenges?

The biggest challenge is that everybody is wearing three or four hats. You've heard it time and time again, but you've got the guy who is the PD, doing the morning show, doing the remotes, involved in other promotions on the station and maintaining the Web site or managing the VIP club. That said, I can't tell you how impressed I am with our people and those at other companies in markets this size and how well they manage the work. They don't complain. They love what they do. They like the experience of taking on a lot of responsibility and do a great job.

What are your thoughts about digital strategies?

First we make sure our existing brands are as strong as they can be and digitize them. It's

not just a great Web site—it's streaming the radio station, it's having mobile applications. The best example of what we do digitally is through use of Triton's Mass2One. It's a VIP rewards program that we launched in all of our markets last June. In nine months we already had 8% of the total cume of all our radio stations in the program. We've gone from no money against the books last year to doing over \$350,000 in first-quarter alone. I'm amazed how fast it happened and I'm really proud of my team. We have seen our combined ratings go up, depending on demo, anywhere from 5% to 8% in the fall book. Some of that is good programming, some is improved programming, some is the election, which drove our news talk stations. But part of it is really managing the P1 relationship through the database.

Second is creating other digital businesses apart from our existing station brands. Our subsidiary, Art Stream Media, just purchased a company called SaveontheLot.com, which competes with Cars.com, AutoTrader.com and Edmunds.com. We've already covered the cost of the acquisition through the revenue we have generated. In addition to a spot package or promotion, we can list all of a dealer's inventory online and promote it with all of our stations 52 weeks a year. And we have a leg up on the established brands because of our local feet on the street.

We also bought a company called Pegasus News in December of last year. It's a community portal based in Dallas with almost 400,000 unique visitors. The idea is that in a Billings, Mont., or Shreveport, La., the newspaper has their own community portal but it's very news-focused and very static. We think there is an opportunity for a community portal that's much more lifestyle-oriented and interactive with the consumer. We'll use unsold station inventory and even some of the morning shows to really help promote that site, use our existing sales staff to help sell it and compete against the newspaper's Web site.

What kinds of investments do you make in your staff?

One of the biggest investments is what we provide from a digital standpoint. In most of these markets, we have some competitors that don't have Web sites or some aren't streaming yet. You can't be in radio in the next five or 10 years and not be involved on the digital side. You have to understand the tools, how to utilize them to make your station better, to connect with your listeners and to help your advertiser get results. I think that more than most groups we spent a lot of money and a ton of time on helping them with that. **R&R**

'Small markets are a great place to be. They behave much differently than large radio markets. The reason is that 90% of our business is local and out of that, two-thirds is direct.' —Erik Hellum





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"I just wanted to let you know that I've recently become one of those people who stay inside their car after getting home... because I don't want to miss a moment of your "Intelligence For Your Life!"

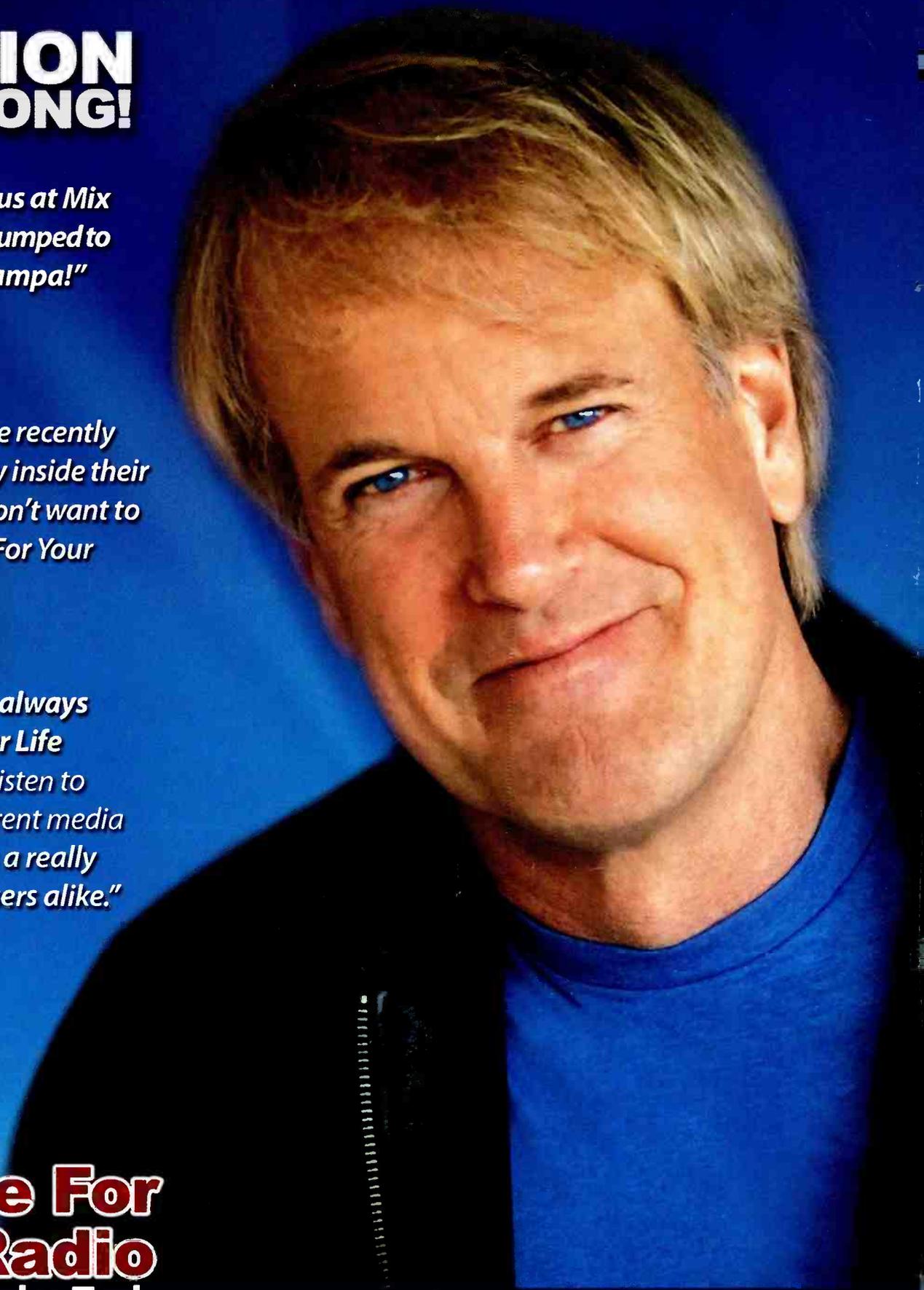
- Diana - Portland, OR

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