

# CHR SPECIAL



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



# R&R

## RADIO & RECORDS

MAY 7, 2009 NO. 1812 \$6.50

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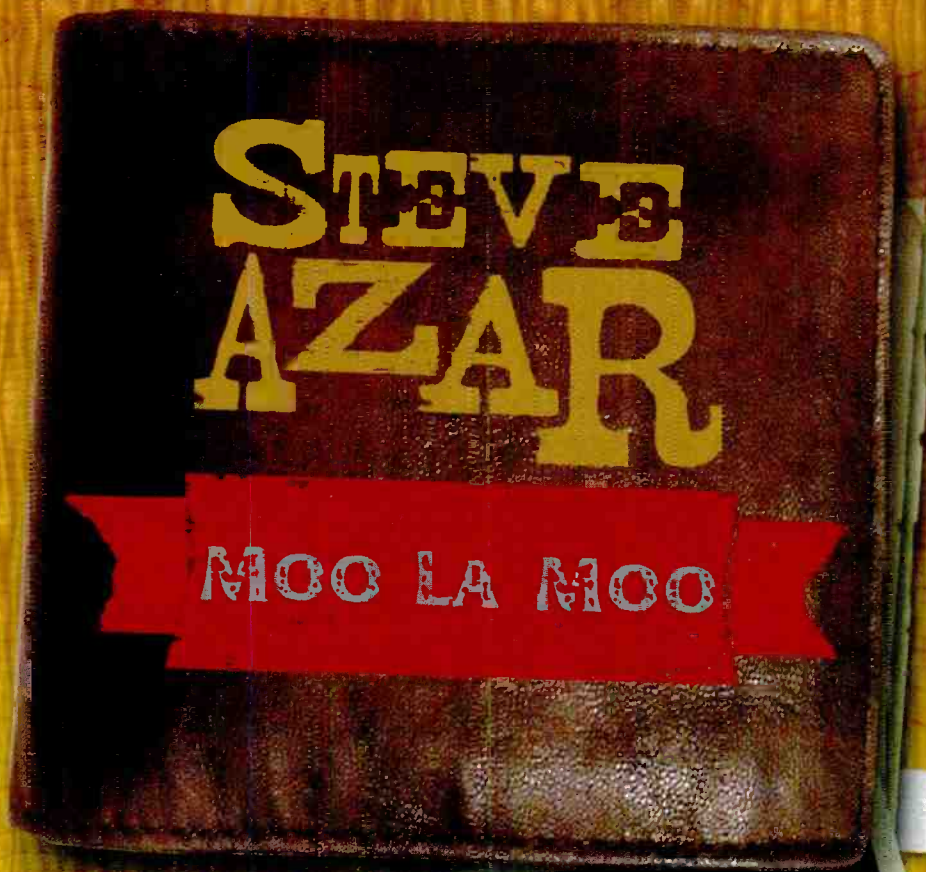
**THE SPIN:** Green Day Makes Historic Leap To No. 1 At Alternative p.15

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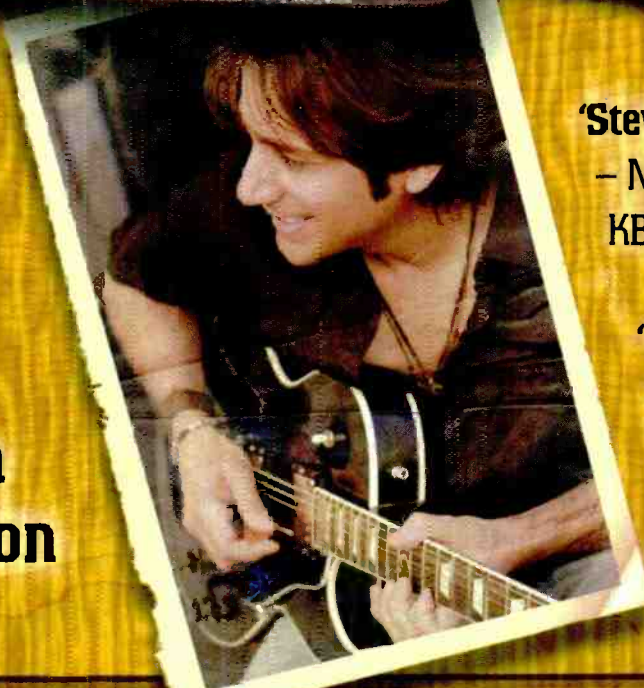
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**'Steve Azar is Back!!! I LOVE THIS!!!!'**

— Nikki Landry, Sr. MD  
KBWF, The Wolf/San Francisco

**"Moo La Moo is so much fun to hear on the air. The timing is perfect and this song is a huge summer HIT!"**

— Bob McNeill, PD  
KNTY/Sacramento

A full-length photograph of David Cook standing against a textured, grey wall. He is wearing a dark green leather jacket over a white button-down shirt and a dark tie. He has a serious expression and is looking directly at the camera. His hands are in his pockets.

# DAVID COOK

## COME BACK TO ME

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# R&R News Focus

## 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

new business development for the corporate sales and marketing division.—*Mike Boyle*

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

## 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 WKRC/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 KKLJ/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 KQZT/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 Decrees 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*

NEWS UPDATES AROUND THE CLOCK:  
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## 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.



Ramsey

Led by a vast network 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 KCNI-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

<b>Dollars to Date:</b>	\$60,727,346	(Last Year: \$416,398,331)
<b>Dollars This Quarter:</b>	\$14,936,000	(Last Year: \$77,074,033)
<b>Stations Traded This Year:</b>	179	(Last Year: 242)
<b>Stations Traded This Quarter:</b>	24	(Last Year: 89)

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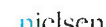
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JAMIE FOXX'S "BLAME IT," ATOP RHYTHMIC FOR A FOURTH WEEK, MARKS GUEST T-PAIN'S SEVENTH NO. 1 (THE LAST FIVE AS A FEATURED ACT); HE'S TIED WITH 50 CENT, NELLY AND USHER FOR MOST LEADERS THIS DECADE.

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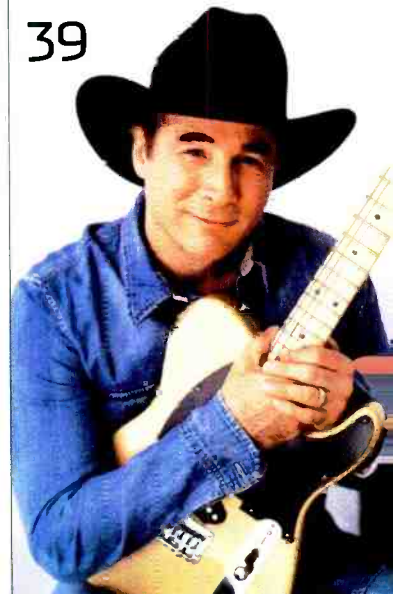
**15 THE SPIN**  
Green Day makes the Alternative chart's biggest leap to No. 1 in 15 years, as "Know Your Enemy" rockets 8-1.

'PPM seems to be giving top 40 an incredible shot in the arm, which ultimately is a great thing for artists and new music.' p.22



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## What's New This Week Online

**M**

May 4  
Winter Arbitron quarterly reports arrive from Greensboro, Norfolk and Oklahoma City.  
▶ [Click on Ratings](#)

**T**

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](#)

**F**

May 8  
Deeper as-it-happens news coverage, more exclusives.  
▶ [Click on News](#)

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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

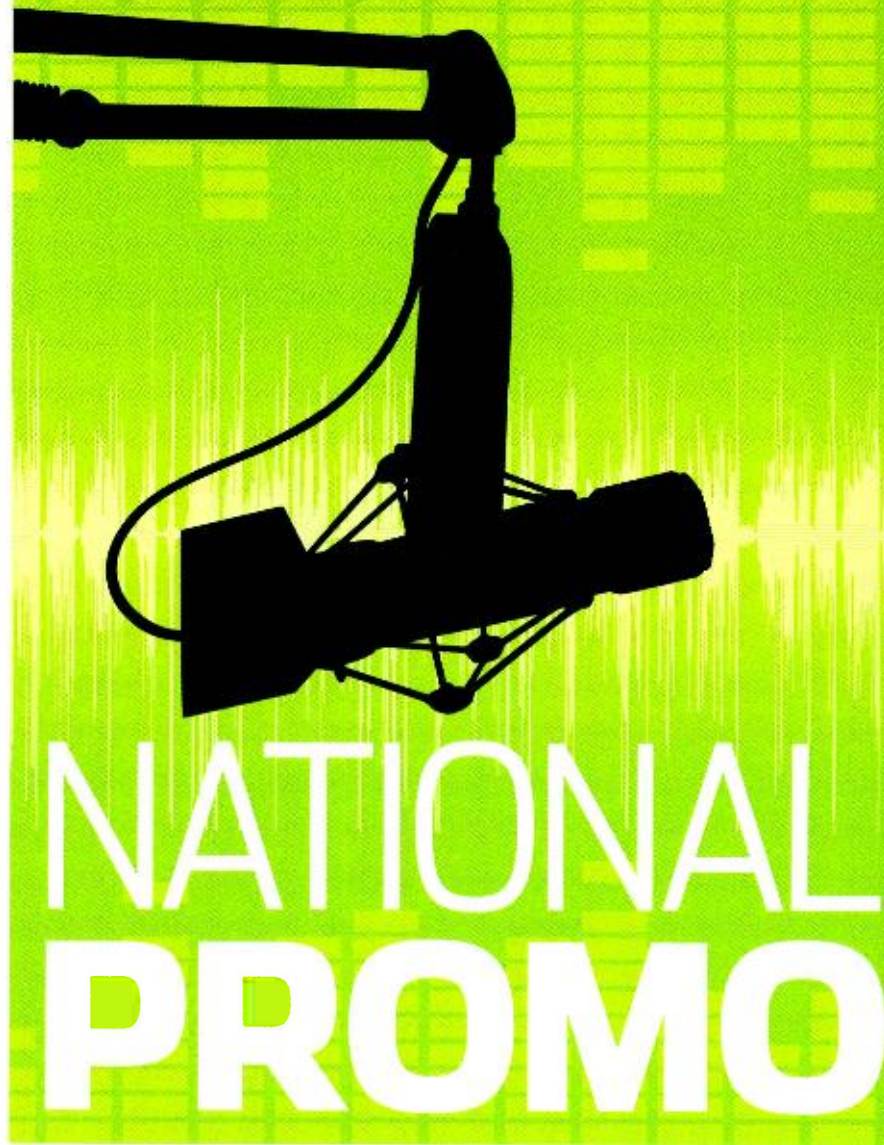
because we knew they had a lot of talent."

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 bands 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.



**'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.



DeBolt

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.

R&R

# 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."

R&R



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

**d**uring 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.



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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



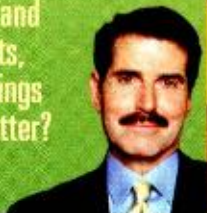
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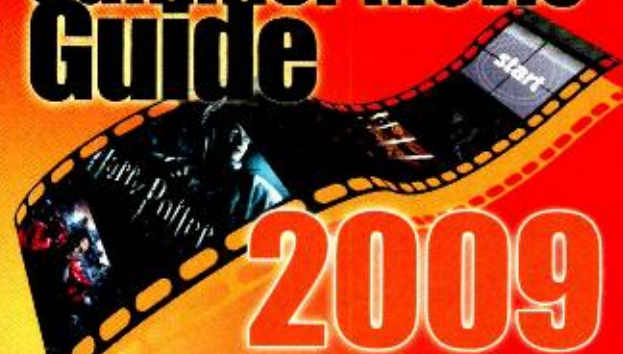
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## Quick Hits

■ CBS Radio rhythmic **WBBM-FM (89.6)/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.



Picture is self-explanatory.

■ 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

(**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**.

## 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.



Glass

**20 YEARS AGO** Evergreen Media ups **Jim deCastro** to executive VP and appoints **Larry Wert** VP/CM 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)**



■ 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.



RADIO & RECORDS

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**Mike DePippa**  
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**Wendy Goodman**  
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RCA  
AC/HAC



**Chris Green**  
Sr. Dir. Mix Show & Lifestyle Promotion  
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MIX SHOW



**Tyson Haller**  
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**D.A. Johnson**  
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**Kenny King**  
Program Director  
WRQX/Washington  
HOT AC



**Joel Klaiman**  
VP, Promotion & Artist Development  
Universal Republic  
CHR/TOP 40



**Chuck Knight**  
Program Director  
WBEB/Philadelphia  
AC



**Sujit Kundu**  
VP of Rhythm Crossover  
Universal Motown  
RHYTHMIC



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



**CeCe McGhee**  
APD/MD  
WPPZ/Philadelphia  
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**Willie Mae McIver**  
Program Director  
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**Bo Money**  
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**Patricia Morris**  
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**Brian Nolan**  
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MIX SHOW



**Benny Pough**  
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**Joel Raab**  
Radio Consultant  
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**Azim Rashid**  
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**Gary Spangler**  
VP of Crossover  
Universal Republic  
RHYTHMIC



**Dylan Sprague**  
Program Director  
KALC/Denver  
HOT AC



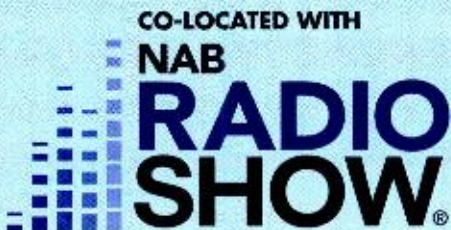
**Dom Theodore**  
VP of CHR/Pop Programming  
CBS Radio  
CHR/TOP 40



**Cheryl Valentine**  
VP, Rock Promotion  
Reprise Records  
ACTIVE ROCK



**Ron Valeri**  
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**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.

**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 Bind**

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.

# Formats

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

## R&R SPIN SPOTLIGHT



### '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, Sisqó, "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)



## THE SPIN



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

## 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" (RMC) 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 Multiformat Muscle

Almost 14 months after it first appeared on the Triple A chart, Jason Mraz's "I'm Yours" (RRP) continues its multiformat 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" (RMC) 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 Dom 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 BIAfin) 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.**

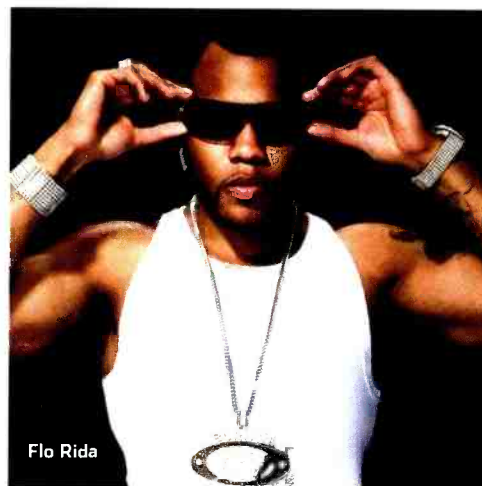


godfather of the frighteningly accurate 10-year cycle theory of hit music, presents a fascinating look into where the format currently stands in the cycle.

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.





# Katy Perry

## Waking Up In Vegas

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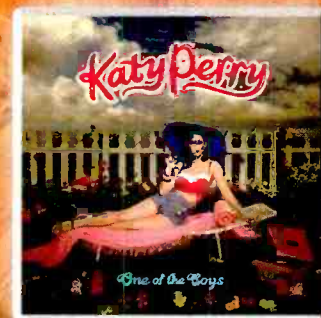
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## Julie Pilat

*'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**



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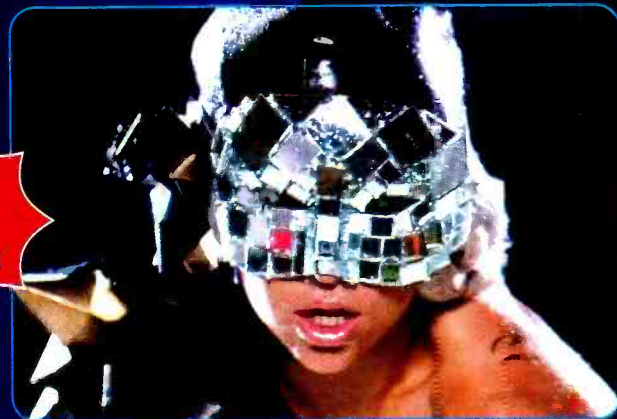
#1



"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.

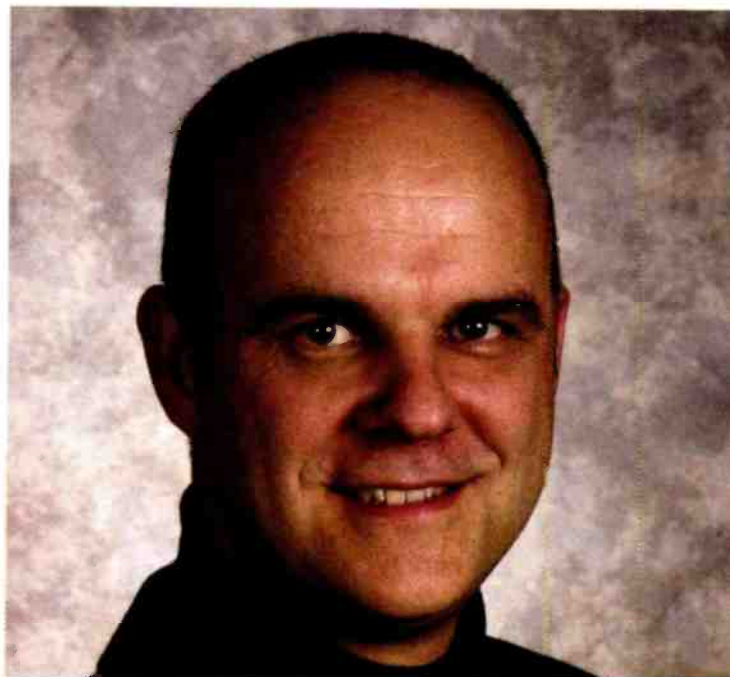
"They may or may not be 'artists,' but the top 40 PD should present 'right now' phenomena like 'Idol' [contestant] Adam Lambert, or that homely gal Susan Boyle and her amazing performance on 'Britain's Got Talent' that got over 1 million views in 24 hours," he says. "Here this minute, gone the next second. 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 unsolicited 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.

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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

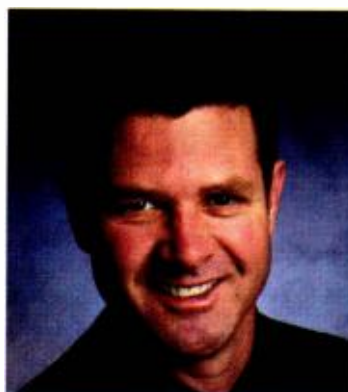
### 'Cycles' History Lesson

**"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 DEAD MAN

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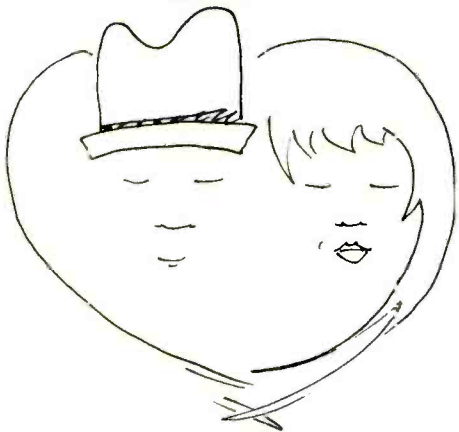
Early Believers Include:  
KMXV, WNCI,  
SIRIUS HITS,  
WKZL, WIXX,  
WZEE, WHTS  
...And More

Top 10 Rankings at Hot AC Include:

- |                 |               |                  |
|-----------------|---------------|------------------|
| KDMX/DALLAS     | KPLZ/SEATTLE  | KSTP/MINNEAPOLIS |
| KMXB/LAS VEGAS  | KEZR/SAN JOSE | KJMY/SALT LAKE   |
| WRVE/ALBANY     | WMGX/PORTLAND | WHYN/SPRINGFIELD |
| WPST/TRENTON    | WOMX/ORLANDO  | WMTX/TAMPA       |
| WZPT/PITTSBURGH | KQKQ/OMAHA    | KSRZ/OMAHA       |
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| KLLC/SAN FRANCISCO | WOMX/ORLANDO      | WTMX/CHICAGO       |
| KSTP/MINNEAPOLIS   | KUDD/SALT LAKE    | KJMY/SALT LAKE     |
| KMYI/SAN DIEGO     | KSCF/SAN DIEGO    | KYKY/ST. LOUIS     |
| WRDX/WASHINGTON    | WZPL/INDIANAPOLIS |                    |



R&R CHR/Top 40: 39 - 33

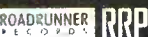
R&R Hot AC: 12 - 11

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| KXKM/San Antonio | G105/Raleigh             |
| SDND/Sacramento  | WJBO/Portland            |
| WXII/Orlando     | WSTW/Wilmington          |
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| WPRT/Nashville   | ....and many more!!!!!!! |
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| KFRH/LAS VEGAS | WWST/KNOXVILLE     |
| WLKT/LEXINGTON | 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 WGCI-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 cumebuilder, 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







# Taylor Swift

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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	5.7-4.8(2)
WXRK/New York	1.5-1.4(22)
KIIS/Los Angeles	5.7-5.2(1)
KLSX/Los Angeles	2.1-3.2(11t)
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(7t)
WWWQ/Atlanta	4.1-4.3(9)
WSTR/Atlanta	2.8-3.3(12t)
WIOQ/Philadelphia	3.7-3.6(11t)
WIHT/Washington	6.1-5.1(5t)
WXKS/Boston	8.8*-8.4(1)
WKQI/Detroit	5.9-5.8(1t)

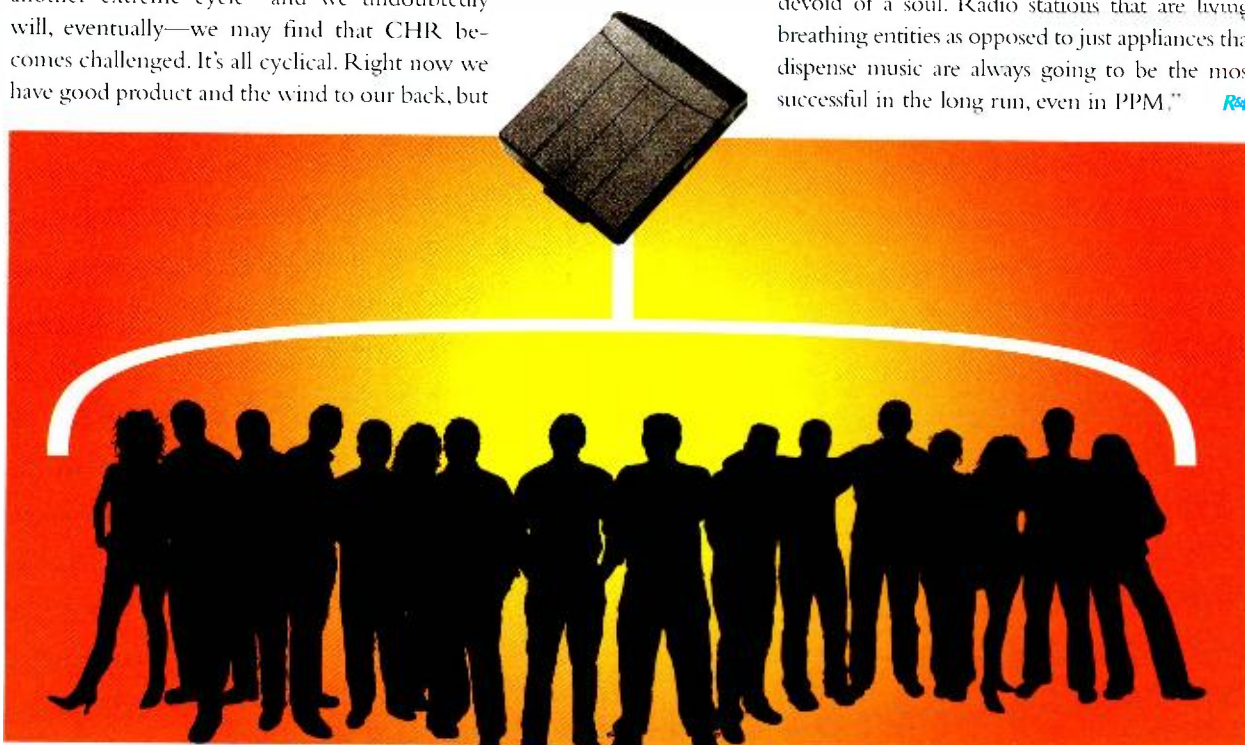
SOURCE: Arbitron PPM, Mon.-Sun., 6 a.m.-midnight, 6+ AQH share, major markets  
\*pre-currency ratings

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  
 WOOD/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

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 "BEAUTIFUL GIRLS" &  
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 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



# R&R CHR/TOP 40

POWERED BY **nielsen** BDS

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



▶ 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."

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	NIELSEN BDS CERTIFICATIONS	HITPREDICTOR STATUS	PLAYS TW +/-	AUDIENCE MILLIONS	RANK
1	1	14	<b>LADY GAGA</b> POKER FACE	NO. 1 (3 WKS) STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE	11 ☆	10379 +54	64.991	1
2	2	15	<b>FLO RIDA</b> RIGHT ROUND	POE BOY/ATLANTIC	11 ☆	8901 -284	57.386	2
3	6	8	<b>THE BLACK EYED PEAS</b> BOOM BOOM POW	WILL.I.AM/INTERSCOPE	☆	7976 +947	50.688	3
4	3	23	<b>THE ALL-AMERICAN REJECTS</b> GIVES YOU HELL	DOGHOUSE/DGC/INTERSCOPE	11 ☆	7747 -659	44.076	4
5	4	16	<b>T.I. FEATURING JUSTIN TIMBERLAKE</b> DEAD AND GONE	GRAND HUSTLE/ATLANTIC	11-2 ☆	7057 -856	39.903	6
6	5	15	<b>KELLY CLARKSON</b> MY LIFE WOULD SUCK WITHOUT YOU	19/RCA/RMG	11 ☆	6900 -933	43.387	5
7	7	11	<b>SOULJA BOY TELL 'EM FEATURING SAMMIE</b> KISS ME THRU THE PHONE	COLLIPARK/INTERSCOPE	11 ☆	6651 -35	38.580	7
8	9	13	<b>JESSE MCCARTNEY FEATURING LUDACRIS</b> HOW DO YOU SLEEP?	HOLLYWOOD	☆	5636 +249	29.227	11
9	10	10	<b>BRITNEY SPEARS</b> IF U SEEK AMY	JIVE/JLG	☆	5564 +457	37.250	8
10	8	20	<b>THE FRAY</b> YOU FOUND ME	EPIC	11-2 ☆	5554 -767	33.857	9
11	11	8	<b>JAMIE FOXX FEATURING T-PAIN</b> BLAME IT	J/RMG	11 ☆	5507 +639	33.259	10
12	13	10	<b>SHINEDOWN</b> SECOND CHANCE	AIRPOWER ATLANTIC	11	5162 +656	21.931	16
13	14	11	<b>BEYONCE</b> HALO	MUSIC WRDL/COLUMBIA	☆	4778 +470	27.391	12
14	17	10	<b>MILEY CYRUS</b> THE CLIMB	WALT DISNEY/HOLLYWOOD	☆	4178 +273	18.731	20
15	12	21	<b>PINK</b> SOBER	LAFACE/JLG	11 ☆	3860 -717	21.096	18
16	21	11	<b>KID CUDI</b> DAY 'N NITE	AIRPOWER DREAM/DN/C.O.D./UNIVERSAL MOTOWN	☆	3788 +396	23.153	14
17	22	7	<b>3OH!3</b> DON'T TRUST ME	AIRPOWER PHOTO FINISH/ATLANTIC/RRP	☆	3763 +536	20.078	19
18	15	9	<b>CIARA FEATURING JUSTIN TIMBERLAKE</b> LOVE SEX MAGIC	LAFACE/JLG	☆	3680 -557	17.734	22
19	18	26	<b>LADY GAGA FEATURING COLBY O'DONIS</b> JUST DANCE	STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE	11-3 ☆	3584 -278	24.682	13
20	23	5	<b>FLO RIDA FEATURING WYNTER</b> SUGAR	AIRPOWER POE BOY/ATLANTIC	11 ☆	3534 +366	21.636	17
21	20	20	<b>BRITNEY SPEARS</b> CIRCUS	JIVE/JLG	11 ☆	3375 -453	22.123	15
22	28	3	<b>KELLY CLARKSON</b> I DO NOT HOOK UP	MOST INCREASED PLAYS 19/RCA/RMG	11 ☆	3051 +988	18.452	21
23	16	15	<b>AKON FEAT. COLBY O'DONIS &amp; KARDINAL OFFISHALL</b> BEAUTIFUL	KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN	11 ☆	2738 -1178	13.711	24
24	26	12	<b>MATT NATHANSON</b> COME ON GET HIGHER	VANGUARD/CAPITOL	11 ☆	2683 +213	12.104	26
25	29	3	<b>PINK</b> PLEASE DON'T LEAVE ME	LAFACE/JLG	☆	2610 +608	11.125	27
26	25	16	<b>NE-YO</b> MAD	DEF JAM/DJMG	11 ☆	2298 -343	14.613	23
27	30	3	<b>EMINEM</b> WE MADE YOU	WEB/SHADY/AFTERMATH/INTERSCOPE	☆	2241 +455	8.351	29
28	32	4	<b>PITBULL</b> I KNOW YOU WANT ME (CALLE OCHO)	ULTRA	☆	1986 +278	12.697	25
29	31	6	<b>KEVIN RUDOLF FEATURING RICK ROSS</b> WELCOME TO THE WORLD	CASH MONEY/UNIVERSAL REPUBLIC	☆	1955 +172	7.921	30
30	33	9	<b>FALL OUT BOY</b> AMERICA'S SUITEHEARTS	DECAY/DANCE/FUELED BY RAMEN/ISLAND/DJMG	☆	1749 +49	5.002	35
31	34	6	<b>THE TING TINGS</b> THAT'S NOT MY NAME	COLUMBIA	☆	1686 +132	5.332	31
32	35	5	<b>THE OFFSPRING</b> KRISTY, ARE YOU DOING OK?	COLUMBIA	☆	1559 +184	5.056	34
33	39	2	<b>NICKELBACK</b> IF TODAY WAS YOUR LAST DAY	ROADRUNNER/RRP	☆	1546 +402	5.095	32
34	38	3	<b>KANYE WEST FEATURING MR. HUDSON</b> PARANOID	ROC-A-FELLA/DEF JAM/DJMG	☆	1312 +95	4.616	37
35	27	14	<b>THE WHITE TIE AFFAIR</b> CANDLE (SICK AND TIRED)	SLIGHTLY DANGEROUS/EPIC	☆	1146 -964	4.584	38
36	40	2	<b>PLAIN WHITE T'S</b> 1, 2, 3, 4	HOLLYWOOD	11	1126 +144	4.056	39
37	NEW		<b>KATY PERRY</b> WAKING UP IN VEGAS	MOST ADDED CAPITOL	☆	1055 +712	5.063	33
38	31	8	<b>ASHER ROTH</b> I LOVE COLLEGE	SCHOOLBOY/LOUD/SRC/UNIVERSAL MOTOWN	☆	884 -395	2.706	-
39	NEW		<b>KRISTINIA DEBARGE</b> GOODBYE	ISLAND/DJMG	☆	879 +398	10.120	28
40	36	10	<b>KERI HILSON FEATURING LIL WAYNE</b> TURNIN ME ON	MOSLEY/ZONE 4/INTERSCOPE	11	803 -531	4.754	36

## MOST ADDED

**KATY PERRY**  
Waking Up In Vegas (Capitol)  
NEW STATIONS: 38

**KRISTINIA DEBARGE**  
Goodbye (Island/DJMG)  
NEW STATIONS: 29

**KELLY CLARKSON**  
I Do Not Hook Up (19/RCA/RMG)  
NEW STATIONS: 19

**SEAN KINGSTON**  
Fire Burning (Beluga Heights/Epic)  
NEW STATIONS: 16

**THE ALL-AMERICAN REJECTS**  
The Wind Blows (Doghouse/DGC/Interscope)  
NEW STATIONS: 12

**LADY GAGA**  
LoveGame (Streamline/KonLive/Cherrytree/Interscope)  
NEW STATIONS: 12

**PINK**  
Please Don't Leave Me (LaFace/JLG)  
NEW STATIONS: 11

**EMINEM**  
We Made You (Web/Shady/Aftermath/Interscope)  
NEW STATIONS: 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 Taubenfeld, Boy Meets Girl, 0  
Kristinia DeBarge, Goodbye, 0  
Ne-Yo, Part Of The List, 0

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

## NEW AND ACTIVE

**V FACTORY**  
Love Struck (Reprise)  
PLAYS /GAIN: 737/14  
TOTAL STATIONS: 71

**MAD CON**  
Beggin' (Next Plateau/Universal Republic)  
PLAYS /GAIN: 450/41  
TOTAL STATIONS: 47

**MIKE JONES**  
Next To You (Ice Age/SwishaHouse/Asylum)  
PLAYS /GAIN: 638/33  
TOTAL STATIONS: 57

**THE VERONICAS**  
Take Me On The Floor (EngineRoom/Sire/Warner Bros.)  
PLAYS /GAIN: 431/67  
TOTAL STATIONS: 41

**SEAN KINGSTON**  
Fire Burning (Beluga Heights/Epic)  
PLAYS /GAIN: 581/249  
TOTAL STATIONS: 64

**SAFETYSUIT**  
Stay (Universal Motown)  
PLAYS /GAIN: 422/23  
TOTAL STATIONS: 34

**JESSIE JAMES**  
Wanted (Mercury/DJMG)  
PLAYS /GAIN: 568/295  
TOTAL STATIONS: 50

**LADY GAGA**  
LoveGame (Streamline/KonLive/Cherrytree/Interscope)  
PLAYS /GAIN: 381/303  
TOTAL STATIONS: 59

**DAVID COOK**  
Come Back To Me (19/RCA/RMG)  
PLAYS /GAIN: 517/82  
TOTAL STATIONS: 57

**SEETHER**  
Careless Whisper (Wind-up)  
PLAYS /GAIN: 361/98  
TOTAL STATIONS: 30

## MOST INCREASED PLAYS

**+988**  
**KELLY CLARKSON**  
I Do Not Hook Up (19/RCA/RMG)  
KMXV +48, KHOP +31, WNOU +31, WAKS +29, KHYS +28, KSLZ +27, WKSZ +27, WKST +26, WJHQ +22, WDJQ +21

**+947**  
**THE BLACK EYED PEAS**  
Boom Boom Pow (will.i.am/Interscope)  
WNOU +63, KSPW +41, WHIT +40, KKHV +36, WDCG +36, WKSS +32, KBKS +31, WSNX +30, WVKK +29, WDJQ +28

**+712**  
**KATY PERRY**  
Waking Up In Vegas (Capitol)  
WNOU +35, WSSX +34, WKSZ +29, WQEN +24, WSNX +23, WKFS +22, WLAN +21, WSTR +19, WFLZ +17, WXXL +15

**+656**  
**SHINEDOWN**  
Second Chance (Atlantic)  
KXXM +50, WNOU +38, WHHD +35, WRVW +34, KKDM +34, WNCI +29, KRUF +26, WVVQ +26, WHYS +25, KMXV +24

**+639**  
**JAMIE FOXX FEAT. T-PAIN**  
Blame It (J/RMG)  
WNOU +44, WZKF +43, WKSS +36, WRVQ +31, WXSS +29, WDJQ +28, KSLZ +26, KKRZ +26, WKGS +25, WKSZ +21

FOR WEEK ENDING APRIL 26, 2009  
**LEGEND:** See legend to charts in charts section for rules and symbol explanations.  
129 CHR/top 40 stations are electronically monitored by Nielsen Broadcast Data Systems 24 hours a day, 7 days a week. © 2009 Nielsen Business Media, Inc. All rights reserved.



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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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Straddling the line between rhythmic and CHR/top 40

## Hip-Hop And Hits: Hotter Than Ever

Darnella Dunham  
[DDunham@RadioandRecords.com](mailto:DDunham@RadioandRecords.com)

**C**BS 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 WFFF and Greater Media active rock WMMR, but out-ranked 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.



▶ WITH 52 MILLION ALBUMS SOLD IN JAPAN, ACCORDING TO THE RECORDING INDUSTRY ASSN. OF JAPAN, NEW YORK-BORN JAPANESE-AMERICAN **UTADA** DEBUTS STATESIDE WITH "COME BACK TO ME" AT NO. 39. THE BALLAD FROM THE 26-YEAR-OLD BOWS WITH SUPPORT AT KDDB/HONOLULU (62 PLAYS); WJFX/FORT WAYNE, IND. (46); AND KVPW/FRESNO (39).

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	NIELSEN BDS CERTIFICATIONS	HITPREDICTOR STATUS	IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS	RANK
1	1	13	<b>JAMIE FOXX FEATURING T-PAIN</b> Blame It	NO. 1 (4 WKS)	11	J/RMG	5770 -185	39.055	1
2	2	13	<b>SOULJA BOY TELL 'EM FEATURING SAMMIE</b> Kiss Me Thru The Phone		11	COLLIPARK/INTERSCOPE	5404 -273	33.255	4
3	4	8	<b>THE BLACK EYED PEAS</b> Boom Boom Pow			WILL.I.AM/INTERSCOPE	5267 +299	34.417	3
4	3	18	<b>KID CUDDI</b> Day 'N' Nite			DREAM ON/G.O.O.D./UNIVERSAL MOTOWN	5199 +121	36.024	2
5	6	11	<b>LADY GAGA</b> Poker Face			STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE	4347 +91	27.132	6
6	5	20	<b>T.I. FEATURING JUSTIN TIMBERLAKE</b> Dead And Gone		11	GRAND HUSTLE/ATLANTIC	4168 -212	31.646	5
7	14		<b>FLO RIDA</b> Right Round		11	POE BOY/ATLANTIC	3867 -361	24.271	7
8	12		<b>PITBULL</b> I Know You Want Me (Calle Ocho)			ULTRA	3491 +220	19.566	8
9	20		<b>KERI HILSON FEATURING LIL WAYNE</b> Turnin Me On		11	MOSLEY/ZONE 4/INTERSCOPE	2841 -399	16.863	10
10	10	9	<b>BOW WOW FEATURING JOHNTA AUSTIN</b> You Can Get It All			COLUMBIA	2710 +83	13.380	12
11	14	5	<b>FLO RIDA FEATURING WYNTER</b> Sugar			POE BOY/ATLANTIC	2587 +376	15.931	11
13	19		<b>THE-DREAM</b> Rockin That Thang		11	RADIO KILLA/DEF JAM/DJMG	2253 -105	17.059	9
11	23		<b>NE-YO</b> Mad		11	DEF JAM/DJMG	2120 -197	11.541	13
14	12	16	<b>MIKE JONES</b> Next To You			ICE ACE/SWISHAHOUSE/ASYLUM	2066 -291	9.621	22
15	19	8	<b>BEYONCE</b> Halo			MUSIC WORL/D/COLUMBIA	1934 +189	9.849	20
16	21	3	<b>EMINEM</b> We Made You			WEB/SHADY/AFTERMATH/INTERSCOPE	1920 +472	9.826	21
17	17	8	<b>YUNG L.A. FEATURING YOUNG DRO &amp; T.I.</b> Ain't I			GRAND HUSTLE/INTERSCOPE	1908 +74	10.147	19
18	18	25	<b>KANYE WEST</b> Heartless		11	ROC-A-FELLA/DEF JAM/DJMG	1787 -6	10.560	15
19	23	3	<b>KERI HILSON FEAT. KANYE WEST &amp; NE-YO</b> Knock You Down	AIRPOWER/MOST INCREASED PLAYS		MOSLEY/ZONE 4/INTERSCOPE	1773 +528	11.239	14
20	26	3	<b>SOULJA BOY TELL'EM</b> Turn My Swag On	AIRPOWER		COLLIPARK/INTERSCOPE	1689 +470	10.184	18
21	16	17	<b>AKON FEAT. COLBY O'DONIS &amp; KARDINAL OFFISHALL</b> Beautiful		11	KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN	1635 -255	10.385	16
22	27	3	<b>JEREMIH</b> Birthday Sex			DEF JAM/DJMG	1578 +489	10.219	17
23	22	7	<b>RICK ROSS FEATURING JOHN LEGEND</b> Magnificent			SLIP-N-SLIDE/DEF JAM/DJMG	1535 +135	7.627	23
24	15	9	<b>CIARA FEATURING JUSTIN TIMBERLAKE</b> Love Sex Magic			LAFACE/JLG	1333 -778	6.610	25
25	25	8	<b>MADCON</b> Begg'n'			NEXT PLATEAU/UNIVERSAL REPUBLIC	1180 -10	6.626	24
29	4		<b>GORILLA ZOE</b> Echo			BLOCK/BAD BOY SOUTH/ATLANTIC	1039 +129	4.755	30
24	7		<b>THE-DREAM FEATURING MARIAH CAREY</b> My Love			RADIO KILLA/DEF JAM/DJMG	1031 -189	4.068	34
28	32	3	<b>DORROUGH</b> Ice Cream Paint Job			NGENIUS/E1	934 +153	4.405	32
35	5		<b>MAINO FEATURING T-PAIN</b> All The Above			HUSTLE HARD/ATLANTIC	921 +198	5.699	26
30	6		<b>DJ CLASS FEATURING LIL JON</b> I'm The Ish			UNRULY/CLASSHEAT/UNIVERSAL REPUBLIC	810 -89	5.525	27
36	2		<b>PLEASURE P</b> Boyfriend #2			ATLANTIC	796 +199	4.862	29
32	28	7	<b>DRAMA FEATURING AKON, SNOOP DOGG &amp; T.I.</b> Day Dreaming			GRAND HUSTLE/ATLANTIC	767 -276	3.051	-
33	31	9	<b>GS BOYZ</b> Stanky Legg			SWAGG TEAM/JIVE/BATTERY	746 -43	3.786	36
34	<b>NEW</b>		<b>NEW BOYZ</b> You're A Jerk			ASYLUM	707 +252	3.540	37
35	<b>NEW</b>		<b>HURRICANE CHRIS FEATURING SUPERSTARR</b> Halle Berry (She's Fine)			POLO GROUNDS/J/RMG	616 +162	2.658	-
34	15		<b>BRITNEY SPEARS</b> Circus		11	JIVE/JLG	608 -105	4.358	33
38	4		<b>BRITNEY SPEARS</b> If U Seek Amy			JIVE/JLG	580 +38	3.221	39
33	19		<b>MIMS</b> Move (If You Wanna)			AMERICAN KING/CAPITOL	491 -248	2.497	-
	<b>NEW</b>		<b>UTADA</b> Come Back To Me			ISLAND/DJMG	474 +55	1.487	-
40	<b>NEW</b>		<b>KANYE WEST FEATURING MR. HUDSON</b> Paranoid			ROC-A-FELLA/DEF JAM/DJMG	452 +118	2.176	-

## MOST ADDED

ARTIST TITLE / LABEL	NEW STATIONS
<b>THE-DREAM FEAT. KANYE WEST</b> Walkin' On The Moon (Radio Killa/Def Jam/DJMG) KBMB, KDDB, KDLW, KHTN, KISV, KKFR, KSEQ, KVEG, KVPW, KYZZ, KZFM, WDRE, WJJS, WJQM, WRDW, WRVZ, WXIS, WZBZ, XHTZ	19
<b>KRISTINIA DEBARGE</b> Goodbye (Island/DJMG) KBMB, KDDB, KHTN, KISV, KSEQ, KVEG, KVPW, KWIN, KYZZ, KZFM, WRDW, WRVZ, WXIS, WZBZ, XHTZ	15
<b>KERI HILSON FEAT. KANYE WEST &amp; NE-YO</b> Knock You Down (Mosley/Zone 4/Interscope) KBBT, KCHZ, KDHT, KPHW, KSFM, KYYB, KXJM, KYLO, WHZT, WIBT, WKHT, WLTO, WPOW, WWKL	14
<b>EMINEM</b> We Made You (Web/Shady/Aftermath/Interscope) KCHZ, KGGI, KPHW, KYYB, WLTO, WPYO, WWKL	7
<b>MIMS FEAT. LETOYA</b> Love Rollercoaster (American King/Capitol) KDGS, KYYB, WBTT, WJQM, WLTO, WRCL	6
<b>SEAN KINGSTON</b> Fire Burning (Beluga Heights/Epic) KCAQ, KISV, KQKS, KWIN, WPOW, WZBZ	6
<b>PLEASURE P</b> Boyfriend #2 (Atlantic) KPRR, KPWT, KUUL, KWIN, WPOW	5
<b>HURRICANE CHRIS FEAT. SUPERSTARR</b> Halle Berry (She's Fine) (Polo Grounds/J/RMG) KDDB, KDLW, KKFR, WJQM, WZMX	5
<b>PITBULL FEAT. PHARRELL</b> Blanco (Star Trak/Interscope) KBOS, KDON, KKSS, KUUL, XHTZ	5
<b>ALEX YOUNG</b> Heart Stop (Anaka) KBMB, KDLW, KHTN, KVEG, KWIN	5

**ADDED AT... WRDW**  
Philadelphia, PA  
PD: Leo "Kid Leo" Baldwin  
Kristinia Debarge, Goodbye, O  
The-Dream Feat. Kanye West, Walkin' On The Moon, D

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

## NEW AND ACTIVE

ARTIST TITLE / LABEL	PLAYS /GAIN	ARTIST TITLE / LABEL	PLAYS /GAIN
<b>BIRDMAN FEAT. LIL WAYNE</b> Always Strapped (Cash Money/Universal Motown) TOTAL STATIONS: 26	411/46	<b>MIMS FEAT. LETOYA</b> Love Rollercoaster (American King/Capitol) TOTAL STATIONS: 36	296/128
<b>JESSE MCCARTNEY FEAT. LUDACRIS</b> How Do You Sleep? (Hollywood) TOTAL STATIONS: 15	381/62	<b>SEAN KINGSTON</b> Fire Burning (Beluga Heights/Epic) TOTAL STATIONS: 32	280/173
<b>ELECTRIK RED</b> So Good (Radio Killa/Def Jam/DJMG) TOTAL STATIONS: 30	361/32	<b>DAY26 FEAT. P. DIDDY &amp; YUNG JOC</b> Imma Put It On Her (Bad Boy/Atlantic) TOTAL STATIONS: 31	279/122
<b>YOUNG MONEY</b> Every Girl (Young Money/Cash Money/Universal Motown) TOTAL STATIONS: 29	328/143	<b>PINK</b> Sober (LaFace/JLG) TOTAL STATIONS: 13	263/28
<b>CIARA FEAT. YOUNG JEEZY</b> Never Ever (LaFace/JLG) TOTAL STATIONS: 35	303/101	<b>NE-YO</b> Part Of The List (Def Jam/DJMG) TOTAL STATIONS: 23	247/47

## MOST INCREASED PLAYS

+528	☆	<b>KERI HILSON FEAT. KANYE WEST &amp; NE-YO</b> Knock You Down (Mosley/Zone 4/Interscope) KYLQ +34, KSFM +32, KHTN +31, KXJM +26, KKSS +24, KYYB +20, WNHT +18, KQKS +18, KCAQ +17, KSEQ +17
+489		<b>JEREMIH</b> Birthday Sex (Def Jam/DJMG) WPKX +39, WPYO +39, KPHW +28, KVEG +27, KYZZ +26, KHTN +24, KQKS +24, KDGS +21, KPRR +21, KDHT +20
+472		<b>EMINEM</b> We Made You (Web/Shady/Aftermath/Interscope) WPYO +34, WKHT +29, KPRR +25, WPKX +25, KCHZ +24, WHZT +23, KYYB +23, WNHT +21, WLTO +20, WXIS +18
+470	☆	<b>SOULJA BOY TELL'EM</b> 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
+375		<b>FLO RIDA FEAT. WYNTER</b> Sugar (Poe Boy/Atlantic) WRDW +39, KXJM +22, KPRR +21, KDDB +20, KKSS +20, WKHT +18, WIBT +16, 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

DDunham@RadioandRecords.com

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 BIAfi, 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 Malikha 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: BIAfi

### 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: BIAfi'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).

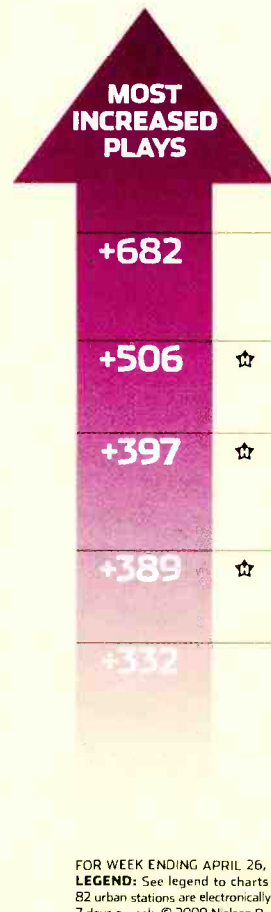
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	NIELSEN BDS CERTIFICATIONS	HITPREDICTOR STATUS	PLAYS		AUDIENCE	
						TW	+/-	MILLIONS	RANK
1	1	15	<b>JAMIE FOXX FEATURING T-PAIN</b> BLAME IT	NO. 1 (10 WKS)	11 ☆	4471	-288	38.033	1
2	6	11	<b>PLEASURE P</b> BOYFRIEND #2		☆	3929	+506	28.329	5
3	2	15	<b>T.I. FEATURING JUSTIN TIMBERLAKE</b> DEAD AND GONE		112 ☆	3649	-524	28.345	4
4	5	20	<b>THE-DREAM</b> RDKIN' THAT THANG		11	3448	+20	29.990	2
5	8	7	<b>SOULJA BOY TELL'EM</b> TURN MY SWAG ON			3422	+235	26.713	6
6	4	20	<b>KERI HILSON FEATURING LIL WAYNE</b> TURNIN ME ON		11	3326	-334	29.229	3
7	7	9	<b>RICK ROSS FEATURING JOHN LEGEND</b> MAGNIFICENT		☆	3270	-80	23.206	8
8	3	14	<b>SOULJA BOY TELL 'EM FEATURING SAMMIE</b> KISS ME THRU THE PHONE		11	3185	-529	24.397	7
9	9	6	<b>KID CUDI</b> DAY 'N' NITE		☆	3103	+389	21.722	9
10	12	13	<b>CIARA FEATURING YOUNG JEEZY</b> NEVER EVER		☆	2565	+20	19.092	10
11	10	20	<b>YUNG L.A. FEATURING YOUNG DRO &amp; T.I.</b> AIN'T I		☆	2358	-282	18.384	11
12	21	5	<b>JEREMIH</b> BIRTHDAY SEX	AIRPOWER/MOST INCREASED PLAYS		2328	+682	17.712	13
13	11	24	<b>NE-YO</b> MAD		11	2291	-298	18.094	12
14	15	5	<b>KERI HILSON FEATURING KANYE WEST &amp; NE-YO</b> KNOCK YOU DOWN		☆	2237	+397	15.910	15
15	13	6	<b>BEYONCÉ</b> HALO			2098	+153	15.536	16
16	18	23	<b>NE-YO FEATURING JAMIE FOXX &amp; FABOLOUS</b> SHE GOT HER OWN		☆	1719	-23	17.585	14
17	19	11	<b>BOW WOW FEATURING JOHNTA AUSTIN</b> YOU CAN GET IT ALL			1693	-35	8.809	24
18	23	7	<b>HURRICANE CHRIS FEATURING SUPERSTARR</b> HALLE BERRY (SHE'S FINE)			1687	+310	10.077	22
19	20	16	<b>GS BOYZ</b> STANKY LEGG			1581	-121	10.611	18
20	24	6	<b>BIRDMAN FEATURING LIL WAYNE</b> ALWAYS STRAPPED	AIRPOWER		1508	+217	10.502	19
21	16	12	<b>OJ DA JUICEMAN FEATURING GUCCI MANE</b> MAKE THA TRAP SAY AYE			1484	-316	10.196	21
22	14	20	<b>KEYSHIA COLE</b> YOU COMPLETE ME		☆	1457	-398	11.136	17
23	17	19	<b>BEYONCÉ</b> DIVA			1455	-303	10.468	20
24	27	5	<b>FAST LIFE YUNGSTAZ (F.L.Y.)</b> SWAG SURFIN'			1338	+207	7.401	27
25	25	8	<b>THE-DREAM FEATURING MARIAH CAREY</b> MY LOVE			1217	-24	6.566	29
26	22	12	<b>MUSIQ SOULCHILD</b> SO BEAUTIFUL		☆	1192	-187	7.961	26
27	26	13	<b>JENNIFER HUDSON</b> IF THIS ISN'T LOVE			1102	-55	9.008	23
28	28	8	<b>CHRISSETTE MICHELE</b> EPIPHANY			1076	+36	5.855	31
29	31	2	<b>LIL KIM FEATURING T-PAIN</b> DOWN DAD			1044	+194	4.763	35
30	32	5	<b>LETOYA</b> NOT ANYMORE			986	+148	4.910	34
31	38	2	<b>TREY SONGZ</b> I NEED A GIRL			977	+288	6.942	28
32	19	19	<b>J. HOLIDAY</b> IT'S YOURS		☆	896	-117	5.940	30
33	34	4	<b>GINUWINE</b> LAST CHANCE			888	+72	5.080	33
34	30	7	<b>ELECTRIK RED</b> SO GOOD			830	-69	2.892	-
35	37	2	<b>DORROUGH</b> WALK THAT WALK			798	+82	4.614	37
36	36	3	<b>DAY26 FEATURING P. DIDDY &amp; YUNG JOC</b> IMMA PUT IT ON HER			774	+56	4.345	38
37	NEW		<b>JAMIE FOXX</b> I DON'T NEED IT		J/RMG	770	+259	4.635	36
38	33	7	<b>MIKE JONES</b> NEXT TO YOU		☆	766	-70	3.889	-
39	39	2	<b>BOBBY V</b> HANDS ON ME			738	+92	3.117	-
40	RE-ENTRY		<b>MAINO FEATURING T-PAIN</b> ALL THE ABOVE			676	+59	2.591	-

## MOST ADDED

ARTIST TITLE / LABEL	NEW STATIONS
<b>CASSIE FEAT. PUFF DADDY</b> Must Be Love (Bad Boy/Atlantic)	29
<b>THE-DREAM FEAT. KANYE WEST</b> Walkin' On The Moon (Radio Killa/Def Jam/IDJMG)	29
<b>ACE HOOD FEAT. AKON &amp; T-PAIN</b> Overtime (We The Best/Def Jam/IDJMG)	27
<b>JEREMIH</b> Birthday Sex (Def Jam/IDJMG)	12
<b>TWISTA</b> Wetter (Get Money Gang/Capitol)	11
<b>KEYSHIA COLE DUET WITH MONICA</b> Trust (Imani/Geffen/Interscope)	10
<b>KERI HILSON FEAT. KANYE WEST &amp; NE-YO</b> Knock You Down (Mosley/Zone 4/Interscope)	8
<b>HURRICANE CHRIS FEAT. SUPERSTAR</b> Halle Berry (She's Fine) (Polo Grounds/J/RMG)	8
<b>YOUNG MONEY</b> Every Girl (Young Money/Cash Money/Universal Motown)	8
<b>ADDED AT... WJMH</b> Greensboro, NC PD: Brian Douglas MD: Tap Money Mullage, Trick'n, 50	<b>102.1AMZ</b>

## NEW AND ACTIVE

ARTIST TITLE / LABEL	PLAYS /GAIN	ARTIST TITLE / LABEL	PLAYS /GAIN
<b>YOUNG MONEY</b> Every Girl (Young Money/Cash Money/Universal Motown)	665/309	<b>LIL' RU</b> Nasty Song (HeadHunter/Presidential/Def Jam/IDJMG)	530/142
TOTAL STATIONS: 66		TOTAL STATIONS: 38	
<b>PAUL WALL FEAT. WEBBIE &amp; MOUSE</b> Bizzy Body (SwishHouse/Asylum)	664/121	<b>PLIES</b> Plenty Money (Big Gates/Slip-N-Slide/Atlantic)	477/129
TOTAL STATIONS: 49		TOTAL STATIONS: 55	
<b>MARY MARY FEAT. KIERRA "KIKI" SHEARD</b> God In Me (My Block/Columbia)	637/114	<b>MIMS FEAT. LETOYA</b> Love Rollercoaster (American King/Capitol)	472/158
TOTAL STATIONS: 65		TOTAL STATIONS: 54	
<b>YUNG L.A. FEAT. RICCO BARRINO</b> Futuristic Love (Elroy) (Grand Hustle/Interscope)	598/175	<b>CHARLIE WILSON</b> There Goes My Baby (P Music Group/Live/JLG)	463/30
TOTAL STATIONS: 54		TOTAL STATIONS: 35	
<b>TWISTA</b> Wetter (Get Money Gang/Capitol)	562/257	<b>YOUNG STEFF</b> Slow Jukin' (Richcraft/Atlantic)	462/68
TOTAL STATIONS: 54		TOTAL STATIONS: 34	



<b>+682</b>	<b>JEREMIH</b> Birthday Sex (Mick Schultz Productions/Def Jam/IDJMG)
<b>+506</b>	<b>PLEASURE P</b> Boyfriend #2 (Atlantic)
<b>+397</b>	<b>KERI HILSON FEAT. KANYE WEST &amp; NE-YO</b> Knock You Down (Mosley/Zone 4/Interscope)
<b>+389</b>	<b>KID CUDI</b> Day 'N' Nite (Dream On/C.O.O.D./Universal Motown)
<b>+332</b>	<b>KEYSHIA COLE DUET WITH MONICA</b> 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 ROCKIE **CJ HILTON** EARNS HIS FIRST.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	NIelsen BDS CERTIFICATIONS	IMPRINT / PROMOTION LABEL	PLAYS TW	+/ -	AUDIENCE MILLIONS	RANK
2	22	2	<b>JENNIFER HUDSON</b> IF THIS ISN'T LOVE	NO. 1 (1 WK)	ARISTA/RMG	1875	+33	14.128	1
2	1	28	<b>CHARLIE WILSON</b> THERE GOES MY BABY		P.MUSIC GROUP/JIVE/JLG	1802	-85	12.998	2
3	4	16	<b>MUSIQ SOULCHILD</b> SO BEAUTIFUL		ATLANTIC	1605	+38	12.876	3
4	3	22	<b>INDIA.ARIE FEATURING MUSIQ SOULCHILD</b> CHOCOLATE HIGH		SOULBIRD/UNIVERSAL REPUBLIC	1534	-27	9.118	4
5	7	10	<b>K'JON</b> ON THE OCEAN		UP&UP/DEH TYME/UNIVERSAL REPUBLIC	1154	+18	8.653	6
6	5	33	<b>ANTHONY HAMILTON FEATURING DAVID BANNER</b> COOL		MISTER'S MUSIC/SO SO DEF/JLG	1121	-70	8.525	7
7	6	36	<b>USHER</b> HERE I STAND		LAFACE/JLG	1114	-35	8.380	5
8	28	8	<b>LAURA IZIBOR</b> FROM MY HEART TO YOURS		ATLANTIC	1089	+36	7.266	8
9	12	11	<b>CHRISSETTE MICHELE</b> EPIPHANY	MOST INCREASED PLAYS	DEF JAM/IDJMG	966	+20	7.202	9
10	11	10	<b>RAPHAEL SAADIQ FEAT. STEVIE WONDER &amp; CJ HILTON</b> NEVER GIVE YOU UP		COLUMBIA	954	+07	6.770	10
11	13	11	<b>ERIC BENET</b> CHOCOLATE LEGS		FRIDAY/REPRISE/WARNER BROS.	808	+38	5.437	12
12	9	32	<b>ROBIN THICKE</b> THE SWEETEST LOVE		STAR TRAK/INTERSCOPE	788	-34	5.732	11
13	10	30	<b>MUSIQ SOULCHILD FEATURING MARY J. BLIGE</b> IF U LEAVE		ATLANTIC	763	-16	4.735	13
14	16	13	<b>AVANT</b> SAILING		CAPITOL	638	-8	3.060	16
15	23	15	<b>JAZMINE SULLIVAN</b> LIONS, TIGERS & BEARS		J/RMG	619	-34	3.585	14
16	21	9	<b>GINUWINE</b> LAST CHANCE	AIRPOWER	NOTIFI/ASYLUM/WARNER BROS.	519	+04	2.729	19
17	19	7	<b>URBAN MYSTIC</b> THE BEST PART OF THE DAY		SOBE	461	+23	1.871	26
18	20	5	<b>ANTHONY HAMILTON</b> THE POINT OF IT ALL		MISTER'S MUSIC/JIVE/JLG	460	+36	2.224	23
19	17	18	<b>CASE</b> LOVELY		INDIGO BLUE	439	-27	1.640	29
20	18	7	<b>KEYSHIA COLE</b> YOU COMPLETE ME		IMANI/GEFFEN/INTERSCOPE	417	31	2.821	18
21	22	7	<b>RUBEN STUDDARD</b> TOGETHER		19/HICKORY/RED	399	+58	1.831	27
22	27	3	<b>TEENA MARIE FEATURING FAITH EVANS</b> CAN'T LAST A DAY		STAX/CMG	327	+63	2.342	22
23	23	13	<b>HEATHER HEADLEY FEAT. SMOKIE NORFUL</b> JESUS IS LOVE		EMI GOSPEL	316	+4	2.073	24
24	24	18	<b>JAMES FORTUNE &amp; FIYA</b> I TRUST YOU		BLACKSMOKE/WORLDWIDE	264	-32	2.833	17
25	30	3	<b>JOHN LEGEND</b> EVERYBODY KNOWS		G.O.O.D./COLUMBIA	246	-53	1.900	25
26	29	9	<b>NE-YO</b> MAD		DEF JAM/IDJMG	245	-28	3.307	15
27	26	16	<b>SLIQUE</b> YOUR BODY		ROSEHIP	242	35	1.188	30
28	25	12	<b>WAYNE BRADY</b> F.W.B.		PEAK/CMG	239	41	1.024	33
29	34	2	<b>JOE</b> MAJIC	MOST ADDED	563/KEDAR	226	-81	0.805	37
30	28	8	<b>DEBORAH COX</b> SAYING GOODBYE		DECO/IMAGE	217	-13	0.841	35
31	35	4	<b>SOLANGE</b> T.O.N.Y.		MUSIC WORLD/GEFFEN/INTERSCOPE	200	-66	2.352	21
32	31	11	<b>JAMIE FOXX FEATURING T-PAIN</b> BLAME IT		J/RMG	196	+4	2.621	20
33	32	8	<b>ROBIN THICKE</b> DREAMWORLD		STAR TRAK/INTERSCOPE	135	20	0.403	-
34	38	3	<b>JAMIE FOXX</b> I DON'T NEED IT		J/RMG	130	+6	1.692	28
35	39	2	<b>KENNY LATTIMORE</b> EVERYBODY HERE WANTS YOU		VERVE	128	+4	0.363	-
36	37	4	<b>LAKISHA JONES</b> LET'S GO CELEBRATE		ELITE	114	-11	0.168	-
37	36	11	<b>LIONEL RICHIE</b> JUST GO		DEF JAM/IDJMG	111	-16	0.314	-
38	RE-ENTRY		<b>USHER</b> TRADING PLACES		LAFACE/JLG	103	+8	0.829	36
39	33	2	<b>HEZEKIAH WALKER &amp; LFC</b> SOUL'D OUT		VERITY/JLG	103	-47	0.973	34
40	RE-ENTRY		<b>MARY MARY FEATURING KIERA "KIKI" SHEARD</b> GOD IN ME		MY BLOCK/COLUMBIA	91	-24	0.146	31

## MOST ADDED

ARTIST TITLE / LABEL	NEW STATIONS
<b>JOE</b> Majic (563/Kedar) Sirius XM Heart & Soul, WBLS, WKXI, WLXC, WYLD	5
<b>CHRISSETTE MICHELE</b> Epiphany (Def Jam/IDJMG) WQQK, WTYB, WUHT	3
<b>TEENA MARIE</b> Can't Last A Day (Stax/CMG) WBLS, WKXI, WMXD	3
<b>JOHN LEGEND</b> Everybody Knows (G.O.O.D./Columbia) WBAV, WKSX, WYLD	3
<b>KJ ROSE</b> A Better Way (Aloha Mkt) KDKS, KNEK, WAKB	3
<b>LAURA IZIBOR</b> From My Heart To Yours (Atlantic) KMJQ, WXMJ	2
<b>RAPHAEL SAADIQ FEAT. STEVIE WONDER &amp; CJ HILTON</b> Never Give You Up (Columbia) WFLM, WHQT	2
<b>HEATHER HEADLEY FEAT. SMOKIE NORFUL</b> Jesus Is Love (EMI Gospel) KJMS, WMKS	2
<b>ERIC BENET</b> Chocolate Legs (Friday/Reprise/Warner Bros.) WHQT	1
<b>K'JON</b> On The Ocean (Up&Up/Deh Tyme/Universal Republic) WMMJ	1

### ADDED AT...

**SIRIUS XM HEART & SOUL**

Satellite  
PD: Dion Summers  
MD: Cayman Kelly  
Joe, Majic, O

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

## NEW AND ACTIVE

ARTIST TITLE / LABEL	PLAYS /GAIN	ARTIST TITLE / LABEL	PLAYS /GAIN
<b>KJ ROSE</b> A Better Way (Aloha Mkt) TOTAL STATIONS: 13	74/63	<b>BONEY JAMES INTRODUCING QUINN</b> Don't Let Me Be Lonely Tonight (Concord/CMG) TOTAL STATIONS: 7	48/9
<b>THE-DREAM</b> Fockin' That Thang (Radio Kila/Def Jam/IDJMG) TOTAL STATIONS: 4	63/8	<b>KERI HILSON FEAT. LIL WAYNE</b> Turnin Me On (Mosley/Zone 4/Interscope) TOTAL STATIONS: 4	46/11
<b>DONALD LAWRENCE &amp; CO.</b> Back II Eden (Quiet Water/Verity/JLG) TOTAL STATIONS: 34	59/18	<b>CHARLIE WILSON</b> Can't Live Without You (Jive/JLG) TOTAL STATIONS: 5	44/16
<b>SHIRLEY BROWN</b> Upside Down (Malaco) TOTAL STATIONS: 8	57/15	<b>MARVIN SAPP</b> Praise Him In Advance (Verity/JLG) TOTAL STATIONS: 25	37/7
<b>GREG O'QUIN &amp; IPF AIZE</b> Lead Me Jesus (Pendulum) TOTAL STATIONS: 29	48/22	<b>CRYSTAL AIKIN</b> I Desire More (BET/Verity/JLG) TOTAL STATIONS: 27	36/10



<b>+120</b>	<b>CHRISSETTE MICHELE</b> Epiphany (Def Jam/IDJMG) WJMR +9, WZAK +7, WIMX +7, WSCJ +7, WDLT +7, WQZZ +7, WWIN +7, WBLS +5, WGPR +5, KBLX +5
<b>+108</b>	<b>K'JON</b> On The Ocean (Up&Up/Deh Tyme/Universal Republic) KRNB +22, WMMJ +10, WQQK +8, WKJQ +8, WJMR +7, KDKS +7, WMMJ +7, WIMX +6, KMJQ +6, KVMA +5
<b>+107</b>	<b>RAPHAEL SAADIQ FEAT. STEVIE WONDER &amp; CJ HILTON</b> Never Give You Up (Columbia) WJMR +22, WMMJ +15, WMMJ +8, KRNB +7, WHUR +3, KULH +5, WIMX +5, WGPR +5, WMMJ +5, WVBE +4
<b>+104</b>	<b>GINUWINE</b> Last Chance (Notifi/Asylum/Warner Bros.) WKUS +13, WUHT +8, KQXL +8, WSP +7, KMJM +5, WGPR +5, WMMJ +5, WJMZ +4, WYLD +4, WQMG +4
<b>+96</b>	<b>LAURA IZIBOR</b> From My Heart To Yours (Atlantic) WMMJ +13, WKSP +8, WXST +7, KMJQ +7, WXMJ +5, 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 15 smooth jazz stations are electronically monitored by Nielsen Broadcast Data Systems 24 hours a day, 7 days a week. © 2009 Nielsen Business Media, Inc. All rights reserved.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	NIelsen BDS CERTIFICATIONS	IMPRINT / PROMOTION LABEL	PLAYS TW	+/ -	AUDIENCE MILLIONS	RANK
1	1	10	<b>JACKIE JOYNER</b> I'M WAITING FOR YOU	NO. 1 (2 WKS)	ARTISTRY	278	-9	2.231	1
2	2	17	<b>BONEY JAMES</b> STOP, LOOK, LISTEN (TO YOUR HEART)		CONCORD/CMG	267	-5	0.879	3
3	4	14	<b>DAVE KOZ FEATURING JEFF GOLUB</b> BADA BING		CAPITOL	226	+33	1.315	10
4	5	23	<b>KIM WATERS</b> LET'S GET ON IT	MOST INCREASED PLAYS	SHANACHIE	220	+34	0.400	6
5	3	27	<b>OLI SILK</b> CHILL OR BE CHILLED		TRIPPIN' N' RHYTHM	204	-27	1.454	5
6	6	35	<b>FOURPLAY</b> FORTUNE TELLER		HEADS UP	186	+6	1.229	11
7	9	43	<b>WARREN HILL</b> LA DOLCE VITA		EVOLUTION/E1	177	+5	0.884	2
8	8	35	<b>EUGE GROOVE</b> RELIGIFY		NARADA JAZZ/CAPITOL	171	-5	1.349	7
9	13	21	<b>SEAL</b> A CHANGE IS GONNA COME		143/WARNER BROS.	160	+1	1.319	9
10	12	35	<b>MICHAEL LINGTON</b> YOU AND I		NUGROOVE	157	+8	0.999	13

## SMOOTH JAZZ

TW	LW	WKS	ARTIST TITLE	NIelsen BDS CERTIFICATIONS	IMPRINT / PROMOTION LABEL	PLAYS TW	+/ -	AUDIENCE MILLIONS	RANK
11	15	15	<b>WALTER BEASLEY</b> STEADY AS SHE GOES		HEADS UP	156	+8	0.823	15
12	10	9	<b>RICHARD ELLIOT</b> MOVE ON UP		ARTISTRY	156	+5	0.786	16
13	7	17	<b>KENNY LATTIMORE</b> AND LOVE HER		VERVE	154	-19	1.328	8
14	14	42	<b>TIM BOWMAN</b> SWEET SUNDAYS		TRIPPIN' N' RHYTHM	145	-5	0.190	12
15	15	11	<b>KENNY G</b> RITMO Y ROMANCE (RHYTHM & ROMANCE)		STARBUCKS/CONCORD/CMG	143	-2	1.645	4
16	16	6	<b>BASIA</b> BLAME IT ON THE SUMMER		WHAT/VEI	101	+1	0.335	24
17	17	11	<b>GREGG KARUKAS</b> MANHATTAN		TRIPPIN' N' RHYTHM	90	+4	0.306	25
18	26	6	<b>JASON MRAZ</b> I'M YOURS	AIRPOWER	ATLANTIC/RRP	88	+24	0.581	17
19	18	11	<b>PIECES OF A DREAM</b> VISION ACCOMPLISHED		HEADS UP	87	+8	0.294	27
20	22	2	<b>BERNIE WILLIAMS</b> GO FOR IT		REFORM	86	+18	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	1) NIELSEN BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS RANK
1	1	31	<b>HEZEKIAH WALKER &amp; LFC</b> SOUL'D OUT	NO. 1 (8 WKS) VERITY/JLG	1312 -59	5.235 1
2	23		<b>DONALD LAWRENCE &amp; CO.</b> BACK II EDEN	QUIET WATER/VERITY/JLG	1172 +69	4.830 2
5	20		<b>MARVIN SAPP</b> PRAISE HIM IN ADVANCE	VERITY/JLG	993 +83	4.394 3
3	26		<b>KURT CARR &amp; THE KURT CARR SINGERS</b> PEACE AND FAVOR REST ON US	KCC/JLG	962 -65	3.347 7
5	6	22	<b>MAURETTE BROWN-CLARK</b> IT AIN'T OVER (UNTIL GOD SAYS IT'S OVER)	AIR GOSPEL/MALACO	956 +105	3.474 6
6	4	63	<b>JAMES FORTUNE &amp; FIYA</b> I TRUST YOU	BLACKSMOKE/WORLDWIDE	853 -94	3.573 5
8	13		<b>MARY MARY FEATURING KIERRA "KIKI" SHEARD</b> GOD IN ME	MY BLOCK/COLUMBIA	750 +81	3.707 4
10	9		<b>SMOKIE NORFUL</b> JUSTIFIED	TREMYLES/EMI GOSPEL	673 +39	2.864 8
9	38		<b>KIERRA "KIKI" SHEARD</b> PRAISE HIM NOW	EMI GOSPEL	610 -42	2.089 13
10	7	36	<b>MARY MARY</b> GET UP	MY BLOCK/COLUMBIA	586 -103	2.483 10
11	13	14	<b>SHARI ADDISON</b> NO BATTLE, NO BLESSING	BET/VERITY/JLG	574 +21	2.528 9
12	14	7	<b>DONNIE MCCLURKIN FEATURING KAREN CLARK-SHEARD</b> WAIT ON THE LORD	VERITY/JLG	568 +17	2.232 11
13	11	22	<b>HEATHER HEADLEY FEATURING SMOKIE NORFUL</b> JESUS IS LOVE	EMI GOSPEL	539 -23	1.829 16
14	15	40	<b>ARKANSAS GOSPEL MASS CHOIR</b> I LIFT MY HANDS	T/EMTRO GOSPEL	526 -15	2.065 15
15	12	46	<b>21:03 WITH FRED HAMMOND, SMOKIE NORFUL &amp; J MOSS</b> COVER ME	PAJAM/GOSPEL CENTRIC/JLG	502 -59	2.133 12
16	17	11	<b>ISRAEL HOUGHTON</b> JUST WANNA SAY	INTEGRITY	468 +6	2.089 14
17	18	14	<b>JOE LEAVELL &amp; ST. STEPHEN TEMPLE CHOIR</b> GOD IS ABLE	AIRPOWER EMTRO GOSPEL	463 +37	1.013 19
18	19	4	<b>GREG O'QUIN &amp; IPRAIZE</b> LEAD ME JESUS	AIRPOWER PENDULUM	430 +54	1.011 20
19	20	13	<b>BISHOP PAUL S. MORTON PRESENTS THE FGBCFMC</b> CRY YOUR LAST TEAR	TEHILLAH/LIGHT	388 +15	1.563 17
20	22	10	<b>KEITH "WONDERBOY" JOHNSON &amp; THE SPIRITUAL VOICES</b> TIME TO GET CLOSE TO JESUS	GOSPEL TRUTH	345 +30	0.985 21
21	25	13	<b>CRYSTAL AIKIN</b> I DESIRE MORE	BET/VERITY/JLG	322 +49	0.816 24
22	26	2	<b>JAMES FORTUNE &amp; FIYA FEAT. KEITH "WONDERBOY" JOHNSON &amp; NAKITTA FOX</b> I WOULDN'T KNOW YOU	BLACKSMOKE/WORLDWIDE	301 +49	0.850 23
23	27	3	<b>PHIL TARVER</b> BETTER THAN THAT	KINGDOM	269 +20	0.497 -
24	21	16	<b>JAMES INGRAM</b> DON'T LET GO	INTERING/MUSIC ONE	267 -91	0.975 22
25	30	3	<b>BRIAN COURTNEY WILSON</b> ALL I NEED	SPIRIT RISING/MUSIC WORLD	260 +56	0.616 26
26	24	20	<b>THE WILLIAMS BROTHERS</b> STILL STRONG	BLACKBERRY	259 -16	0.565 30
27	23	6	<b>TED WINN</b> GOD BELIEVES IN YOU	TEDDY'S/JAMZ	256 -23	0.693 25
28	3		<b>GENITA PUGH</b> YOU MADE IT POSSIBLE	ETERNITY	206 -15	0.134 -
29	NEW		<b>TROY SNEED</b> WITH YOU ALWAYS	EMTRO GOSPEL	199 +13	0.372 -
30	NEW		<b>BROWN BOYZ FEATURING SPANKY WILLIAMS</b> LOVE LIKE THAT	BLACKSMOKE/WORLDWIDE	199 +9	0.407 -

## MOST ADDED

ARTIST TITLE / LABEL	NEW STATIONS
<b>BROWN SISTERS</b> Awesome God (Kingdom/Universal) KOKA, WLOU, WNOO, WOAD, WPRF, WTHB, WUFO	7
<b>JAMES ROBERSON</b> Everybody Dance (JDI) KHVN, KOKA, WCAO, WFMI, WJNI, WLOU	6
<b>DOROTHY NORWOOD</b> I Wanna Go (Malaco) KHLR, WHLH, WJNI, WOAD	4
<b>BEN TANKARD</b> My Lips Shall Utter Praises (Verity/JLG) WJNI, WNOO, WUFO, WXEZ	4
<b>BISHOP EDDIE LONG FEAT. GW</b> Righteous Forsaken (Ultimate/EI) WCAO, WLOU	2
<b>ANN NESBY</b> I Found A Place (It's Time Child/Tyscot) WPZS, WTLC	2
<b>KIRK FRANKLIN</b> Help Me Believe (Fo Yo Soul/Gospe Centric/JLG) WCHB, WJNI	2
<b>KURT CARR &amp; THE KURT CARR SINGERS</b> Peace And Favor Rest On Us (KCC/JLG) WLOU	1
<b>MARVIN SAPP</b> 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
<b>ANN NESBY</b> I Found A Place (It's Time Child) TOTAL STATIONS: 19	195/51	<b>KIM BURRELL</b> Happy (Shanachie) TOTAL STATIONS: 27	155/42
<b>BISHOP BOBBY HILTON &amp; THE WORD OF DELIVERANCE MASS CHOIR</b> God Did That Thing (BVHilton) TOTAL STATIONS: 16	185/23	<b>BISHOP EDDIE LONG FEAT. GW</b> Righteous Forsaken (Ultimate/EI) TOTAL STATIONS: 17	147/3
<b>MICAH STAMPLEY</b> The Corinthian Song (Interface) TOTAL STATIONS: 20	181/28	<b>JAMES ROBERSON</b> Everybody Dance (JDI) TOTAL STATIONS: 19	144/80
<b>THE NEVELS SISTERS</b> Clap Your Hands (Molife) TOTAL STATIONS: 25	173/19	<b>NIYOKI</b> Never Gave Up (D2G-Executive) TOTAL STATIONS: 23	137/38
<b>GI</b> Get Up (BGA/Blacksmoke/Worldwide) TOTAL STATIONS: 26	157/20	<b>GEORGIA MASS CHOIR</b> Holy Ghost (Savoy/Malaco) TOTAL STATIONS: 16	133/4



**+105 MAURETTE BROWN-CLARK**  
It Ain't Over (Until God Says It's Over)  
(AIR Gospel/Malaco)  
WELP +21, KROI +14, 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,  
WPRS +6, WELP +6, WFLT +6, WGRB +5, WCHB +5

**+81 MARY MARY FEAT. KIERRA "KIKI" SHEARD**  
God In Me (My Block/Columbia)  
KATZ +16, WGRB +15, WXOK +11, WPRF +8, WTHB +6,  
WWIN +6, WHAL +5, WNNL +5, WELP +5, WPZE +4

**+80 JAMES ROBERSON**  
Everybody Dance (JDI)  
WXEZ +16, WFLT +16, WTHB +9, WJNI +9, WTHB +9,  
WPRF +5, WOAD +4, WCAO +4, KHVN +4, 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, WXVI +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	1) NIELSEN BDS CERTIFICATIONS	PLAYS TW LW
1	<b>JONATHAN NELSON FEATURING PURPOSE</b> MY NAME IS VICTORY (INTEGRITY)		533 571
2	<b>ISAIAH D. THOMAS &amp; ELEMENTS OF PRAISE</b> SAID HE WOULD BE WITH ME (HABAKKUK)		484 503
3	<b>MARVIN SAPP</b> NEVER WOULD HAVE MADE IT (VERITY/JLG)		480 526
4	<b>KATHY TAYLOR AND FAVOR</b> OH HOW PRECIOUS (KATEO/TYSCOT)		339 403
5	<b>SHEKINAH GLORY MINISTRY</b> JESUS (KINGDOM)		332 388

THIS WEEK	ARTIST TITLE / IMPRINT / PROMOTION LABEL	1) NIELSEN BDS CERTIFICATIONS	PLAYS TW LW
6	<b>HEZEKIAH WALKER &amp; LFC</b> GRATEFUL (VERITY/JLG)		328 323
7	<b>JIMMY HICKS &amp; THE VOICES OF INTEGRITY</b> GOD'S GOT IT (BLACKSMOKE/WORLDWIDE)		281 328
8	<b>JOSHUA'S TROOP</b> EVERYBODY CLAP YOUR HANDS (NEW HAVEN)		264 287
9	<b>REGINA BELLE</b> I CALL ON JESUS (PENDULUM)		253 269
10	<b>TROY SNEED PRESENTS BONAFIDE PRAISERS</b> WORK IT OUT (EMTRO GOSPEL)		251 291

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Four decades of serving Birmingham

## WDJC Turns 40

Kevin Peterson

KPeterson@RadioandRecords.com

**t**o 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.

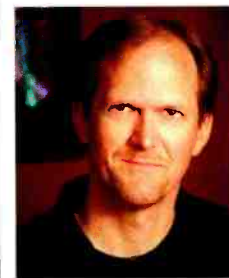
### Long-Term Clients

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 GMA Week in Nashville. Songwriter of the year Donal Lawrence (left) poses with BMI Award-winning writer TobyMac. Photo by Steve Lowry



▶ 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.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	NIELSEN BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL	PLAYS		AUDIENCE	
					TW	+/-	MILLIONS	RANK
1	1	23	<b>MATTHEW WEST</b> THE MOTIONS	NO. 1 (3 WKS) SPARROW/EMI CMG	1840	+5	6.791	1
2	2	17	<b>FRANCESCA BATTISTELLI</b> FREE TO BE ME	FERVENT/WORD-CURB	1779	-53	5.892	3
3	3	17	<b>MERCYME</b> FINALLY HOME	INO	1766	-39	6.589	2
4	4	14	<b>NEWSBOYS</b> IN THE HANDS OF GOD	INPOP	1600	+82	4.829	6
5	5	13	<b>CHRIS TOMLIN</b> I WILL RISE	SIXSTEPS/SPARROW/EMI CMG	1461	-7	4.349	9
6	7	37	<b>TENTH AVENUE NORTH</b> BY YOUR SIDE	REUNION/PLG	1390	-47	5.247	4
7	6	33	<b>JEREMY CAMP</b> THERE WILL BE A DAY	BEC/TOOTH & NAIL	1388	-95	4.772	7
8	9	10	<b>BIG DADDY WEAVE</b> YOU FOUND ME	FERVENT/WORD-CURB	1328	+52	4.479	8
9	8	32	<b>THIRD DAY</b> REVELATION	ESSENTIAL/PLG	1304	-85	5.034	5
10	11	11	<b>MANDISA</b> MY DELIVERER	SPARROW/EMI CMG	1136	+11	4.193	10
11	10	26	<b>JOSH WILSON</b> SAVIOR, PLEASE	SPARROW/EMI CMG	1110	-72	3.248	13
12	12	46	<b>BRANDON HEATH</b> GIVE ME YOUR EYES	MONOMODE/REUNION/PLG	1008	-1	4.032	11
13	14	9	<b>JIMMY NEEDHAM</b> FORGIVEN AND LOVED	INPOP	928	+4	3.218	14
14	13	41	<b>TOBYMAC FEATURING KIRK FRANKLIN &amp; MANDISA</b> LOSE MY SOUL	FOREFRONT/EMI CMG	889	-60	4.017	12
15	16	9	<b>JARS OF CLAY</b> TWO HANDS	MOST INCREASED PLAYS GRAY MATTERS/ESSENTIAL/PLG	814	+143	2.745	16
16	15	6	<b>BRANDON HEATH</b> WAIT AND SEE	MONOMODE/REUNION/PLG	807	+13	3.094	15
17	19	5	<b>JONNY DIAZ</b> MORE BEAUTIFUL YOU	INO	643	+130	1.855	17
18	17	12	<b>LINCOLN BREWSTER</b> GOD YOU REIGN	INTEGRITY	622	+20	1.541	19
19	18	7	<b>BLUETREE</b> GOD OF THIS CITY	LUCID	539	+23	1.341	20
20	21	17	<b>IAN ESKELIN, MARK STUART &amp; VICKY BEECHING</b> LORD	INTEGRITY	430	+29	0.926	27
21	20	13	<b>ABOVE THE GOLDEN STATE</b> I'LL LOVE YOU SO	SPARROW/EMI CMG	422	-44	0.786	-
22	25	7	<b>BEBO NORMAN</b> PULL ME OUT	BEC/TOOTH & NAIL	421	+60	0.638	-
23	24	3	<b>MAT KEARNEY</b> CLOSER TO LOVE	AWARE/COLUMBIA/INPOP	419	+57	1.706	18
24	22	3	<b>REMEDY DRIVE</b> ALL ALONG	WORD-CURB	406	+16	1.297	20
25	28	4	<b>MIKESCHAIR</b> CAN'T TAKE AWAY	CURB	387	+43	1.056	23
26	29	13	<b>JOHN WALLER</b> WHILE I'M WAITING	BEACH STREET/REUNION/PLG	377	+49	1.165	22
27	23	17	<b>MARK HARRIS</b> ONE TRUE GOD	INO	327	-55	0.844	28
28	26	19	<b>THE MICHAEL GUNGOR BAND</b> ANCIENT SKIES	BRASH	324	-37	0.541	-
29	27	10	<b>SARAH REEVES</b> SWEET SWEET SOUND	SPARROW/EMI CMG	306	-48	0.676	-
30	30	5	<b>RUSH OF FOOLS</b> LOSE IT ALL	MIDAS	303	-7	0.592	-

## MOST ADDED

ARTIST TITLE / LABEL	NEW STATIONS
<b>PHILLIPS, CRAIG &amp; DEAN</b> Revelation Song (INO) KBNJ, WAFJ, WBDX, WJKL, WLAB, WMHK, WPAR	7
<b>BRITT NICOLE</b> The Lost Get Found (Sparrow/EMI CMG) KSOS, WBHY, WJQK, WMSJ, WRCM	5
<b>JARS OF CLAY</b> Two Hands (Gray Matters/Essential/PLG) KLJC, KTIS, WPOZ, WVJ	4
<b>MIKESCHAIR</b> Can't Take Away (Curb) KGBI, WBSN, WFFH, WPAR	4
<b>BUILDING 429</b> Always (INO) KBIQ, WBSN, WMSJ, WPAR	4
<b>BLUETREE</b> God Of This City (Lucid) KTSY, WGT5, WPAR	3
<b>MAT KEARNEY</b> Closer To Love (Aware/Columbia/Inpop) KSBJ, WAWZ, WFFH	3
<b>REMEDY DRIVE</b> All Along (Word-Curb) KHZR, WBSN, WJQK	3
<b>TENTH AVENUE NORTH</b> 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](http://www.RadioandRecords.com)

### NEW AND ACTIVE

ARTIST TITLE / LABEL	PLAYS /GAIN	ARTIST TITLE / LABEL	PLAYS /GAIN
<b>PHILLIPS, CRAIG &amp; DEAN</b> Revelation Song (INO) TOTAL STATIONS: 26	290/106	<b>DOWNHERE</b> Hope Is Rising (Centricity) TOTAL STATIONS: 13	201/11
<b>JEREMY RIDDLE</b> Bless His Name (Variatel/Vineyard) TOTAL STATIONS: 20	279/24	<b>DECEMBERADIO</b> Look For Me (Slanted/Spring Hill) TOTAL STATIONS: 10	165/22
<b>KUTLESS</b> I Do Not Belong (BEC/Tooth & Nail) TOTAL STATIONS: 14	270/13	<b>CHRIS AND CONRAD</b> Lead Me To The Cross (VSR) TOTAL STATIONS: 16	164/20
<b>BUILDING 429</b> Always (INO) TOTAL STATIONS: 23	265/1	<b>33MILES</b> Jesus Calling (INO) TOTAL STATIONS: 12	160/13
<b>MEREDITH ANDREWS</b> The New Song We Sing (Word-Curb) TOTAL STATIONS: 16	206/13	<b>THE AFTERS</b> Ocean Wide (INO) TOTAL STATIONS: 14	159/1

### MOST INCREASED PLAYS

<b>+143</b>	<b>JARS OF CLAY</b> Two Hands (Gray Matters/Essential/PLG) KSBJ +22, KHZR +17, WPOZ +14, KLJC +13, WAWZ +12, KAIM +11, KGBI +8, WFFH +8, KXOJ +7, WJKL +7
<b>+130</b>	<b>JONNY DIAZ</b> More Beautiful You (INO) WLAB +32, WBSN +18, KVMV +17, KXOJ +13, KHZR +12, FLNW +7, WMSJ +6, KAIM +6, KKFS +5, WFFH +6
<b>+106</b>	<b>PHILLIPS, CRAIG &amp; DEAN</b> Revelation Song (INO) SXMS +20, WMT +19, WAKW +18, WCIE +14, WMHK +9, WDJC +7, WLAB +5, WCVQ +4, WBDX +4, KTSY +3
<b>+82</b>	<b>NEWSBOYS</b> In The Hands Of God (Inpop) WGT5 +21, KGBI +16, WVFJ +14, WFFH +14, WLAB +10, WJQK +9, KBIQ +7, KVMV +6, WDJC +5, WMSJ +5
<b>+60</b>	<b>BEBO NORMAN</b> Pull Me Out (BEC/Tooth & Nail) WMSJ +17, WJQK +8, KGBI +7, KAIM +7, WFFH +6, WMLUZ +6, KKFS +5, SXMS +4, KLJC +3, WBEJ +2

### RECURRENTS

THIS WEEK	ARTIST TITLE / IMPRINT / PROMOTION LABEL	NIELSEN BDS CERTIFICATIONS	PLAYS		THIS WEEK	ARTIST TITLE / IMPRINT / PROMOTION LABEL	NIELSEN BDS CERTIFICATIONS	PLAYS	
			TW	LW				TW	LW
1	<b>LAURA STORY</b> MIGHTY TO SAVE (INO)		690	661	6	<b>AARON SHUST</b> MY SAVIOR MY GOD (BRASH)		569	588
2	<b>CHRIS TOMLIN</b> JESUS MESSIAH (SIXSTEPS/SPARROW/EMI CMG)		659	641	7	<b>CASTING CROWNS</b> EAST TO WEST (BEACH STREET/REUNION/PLG)		560	561
3	<b>ADDISON ROAD</b> HOPE NOW (INO)		620	649	8	<b>TREE63</b> BLESSSED BE YOUR NAME (INPOP)		559	553
4	<b>DOWNHERE</b> HERE I AM (CENTRICITY)		611	650	9	<b>CASTING CROWNS</b> SLOW FADE (BEACH STREET/REUNION/PLG)		551	523
5	<b>BIG DADDY WEAVE</b> WHAT LIFE WOULD BE LIKE (FERVENT/WORD-CURB)		577	574	10	<b>LINCOLN BREWSTER</b> EVERLASTING GOD (INTEGRITY)		527	533

FOR WEEK ENDING APRIL 26, 2009  
**LEGEND:** See legend to charts in charts section for rules and symbol explanations.  
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**EMI** Music CMG Label Group

# CHRIS TOMLIN

## I WILL RISE

:: 109 stations on ::

#5 AC Monitored | #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"*

HELLO LOVE  
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# R&R CHRISTIAN

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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	<b>FRANCESCA BATTISTELLI</b> FREE TO BE ME	FERVENT/WORD-CURB	1075	-21
2	2	22	<b>MATTHEW WEST</b> THE MOTIONS	SPARROW/EMI CMG	954	-30
3	4	10	<b>REMEDY DRIVE</b> ALL ALONE	WORD-CURB	919	+96
4	3	22	<b>RED</b> NEVER BE THE SAME	ESSENTIAL/PLG	857	-22
5	7	11	<b>JARS OF CLAY</b> TWO HANDS	GRAY MATTERS/ESSENTIAL/PLG	692	+46
6	5	34	<b>TENTH AVENUE NORTH</b> BY YOUR SIDE	REUNION/PLG	686	100
7	9	6	<b>MAT KEARNEY</b> CLOSER TO LOVE	AWARE/COLUMBIA/INPOP	672	+81
8	8	10	<b>DOWNHERE</b> MY LAST AMEN	CENTRICITY	669	+47
9	6	25	<b>RUSH OF FOOLS</b> LOSE IT ALL	MIDAS	623	-36
10	10	17	<b>FRAY</b> YOU FOUND ME	EPIC/INO	574	0
11	15	5	<b>FM STATIC</b> TAKE ME AS I AM	TOOTH & NAIL	558	-104
12	13	12	<b>KUTLESS</b> TO KNOW THAT YOU'RE ALIVE	BEC/TOOTH & NAIL	543	+23
13	11	14	<b>NEWSBOYS</b> IN THE HANDS OF GOD	INPOP	543	+13
14	12	8	<b>HAWK NELSON</b> LET'S DANCE	BEC/TOOTH & NAIL	541	+20
15	14	5	<b>MIKESCHAIR</b> CAN'T TAKE AWAY	CURB	537	+70
16	16	14	<b>SEVENGLORY</b> ALL OF THIS FOR YOU	7 SPIN	441	-13
17	19	12	<b>B. REITH</b> MESS	GOTEE	400	+14
18	30	4	<b>BLUETREE</b> GOD OF THIS CITY	LUCID	396	+47
19	24	11	<b>FIRELIGHT</b> YOU GAVE ME A PROMISE	FLICKER/PLG	393	+96
20	18	16	<b>THIS BEAUTIFUL REPUBLIC</b> BEAUTIFULLY BROKEN	FOREFRONT/EMI CMG	384	-4
21	21	3	<b>MANDISA</b> MY DELIVERER	SPARROW/EMI CMG	347	+14
22	25	3	<b>AFTERS</b> OCEAN WIDE	INO	338	+54
23	22	4	<b>BRANDON HEATH</b> WAIT AND SEE	REUNION/PLG	328	+5
24	27	7	<b>MERCYME</b> GOODBYE ORDINARY	INO	309	+27
25	26	6	<b>MAINSTAY</b> BECOME WHO YOU ARE	BEC/TOOTH & NAIL	307	+23
26	23	10	<b>JOSH WILSON</b> SAVIOR, PLEASE	SPARROW/EMI CMG	301	-8
27	30	3	<b>CHRIS TOMLIN</b> I WILL RISE	SIXSTEPS/SPARROW/EMI CMG	282	+17
28	29	2	<b>JIMMY NEEDHAM</b> COME AROUND	INPOP	279	+11
29	PE-ENTRY		<b>BEBO NORMAN</b> BRITNEY	BEC/TOOTH & NAIL	273	+11
30	PE-ENTRY		<b>ADDISON ROAD</b> THIS COULD BE OUR DAY	INO	256	+2

THIS WEEK	LAST WEEK	WEEKS ON CHART	CHRISTIAN ROCK		PLAYS	
			ARTIST TITLE	IMPRINT / PROMOTION LABEL	TW	+/-
1	2	12	<b>DECYFER DOWN</b> FADING	INO	324	+51
2	1	14	<b>ABANDON</b> HOLD ON	FOREFRONT/EMI CMG	276	-3
3	3	12	<b>PHILMONT</b> THE DIFFERENCE	FOREFRONT/EMI CMG	262	+14
4	5	13	<b>RUN KID RUN</b> SET THE DIAL	TOOTH & NAIL	257	-47
5	14	9	<b>FM STATIC</b> THE UNAVOIDABLE BATTLE OF FEELING ON THE OUTSIDE	TOOTH & NAIL	248	+26
6	7	9	<b>DISCIPLE</b> ROMANCE ME	INO	248	+16
7	9	11	<b>PILLAR</b> STATE OF EMERGENCY	ESSENTIAL/PLG	245	+16
8	8	8	<b>RED</b> DEATH OF ME	ESSENTIAL/PLG	245	+15
9	16	4	<b>HOUSE OF HEROES</b> CODE NAME: RAVEN	MONO VS STEREO/GOTEE	235	+39
10	10	12	<b>FALLING UP</b> STREAMS OF GRIEF AT ACHERON	BEC/TOOTH & NAIL	231	-2
11	4	14	<b>HAWK NELSON</b> LET'S DANCE	BEC/TOOTH & NAIL	230	-6
12	11	10	<b>FIRELIGHT</b> STAND UP	FLICKER/PLG	229	-2
13	13	4	<b>EVERYDAY SUNDAY</b> BEST NIGHT OF OUR LIVES	INPOP	223	0
14	12	17	<b>NEVERTHELESS</b> CROSS MY HEART	FLICKER/PLG	221	-3
15	6	17	<b>THIS BEAUTIFUL REPUBLIC</b> SURRENDER SAVED MY LIFE	FOREFRONT/EMI CMG	216	-23
16	15	10	<b>SUPERCHIC(K)</b> CROSS THE LINE	INPOP	194	+32
17	15	20	<b>IVORYLINE</b> HEARTS AND MINDS	TOOTH & NAIL	187	-32
18	18	15	<b>THE CONTACT</b> BLACK SEA	7 SPIN	182	-3
19	23	4	<b>BECOMING</b> THE ONE TO HURT YOU	TOOTH & NAIL	173	+30
20	21	6	<b>RUTH</b> BACK TO THE FIVE	TOOTH & NAIL	159	-6
21	17	17	<b>CHILDREN 18:3</b> HOMEMADE VALENTINE	TOOTH & NAIL	157	-26
22	20	10	<b>FLYNN ADAM</b> SUCH A TIME	GOTEE	156	-3
23	22	3	<b>CLEMENCY</b> CONTROL	CLEMENCY	151	-1
24	25	5	<b>HYMNS OF EDEN</b> ALL I NEED	ROCK ONE	140	+11
25	24	7	<b>I AM TERRIFIED</b> TO THE SERVICE	GOTEE	136	-6
26	26	12	<b>FRAY</b> YOU FOUND ME	EPIC/INO	126	-2
27	27	4	<b>MANAFEST</b> STEPPIN' OUT	BEC/TOOTH & NAIL	117	1
28	NEW		<b>FAMILY FORCE 5</b> D-I-E 4-Y-O-U	TMG	101	+31
29	28	6	<b>SEVENTH DAY SLUMBER</b> SURRENDER	BEC/TOOTH & NAIL	94	0
30	29	3	<b>ANBERLIN</b> 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	<b>CHRIS TOMLIN</b> I WILL RISE	SIXSTEPS/SPARROW/EMI CMG	375	+8
2	2	11	<b>AVALON</b> STILL MY GOD	SPARROW/EMI CMG	339	-4
3	3	13	<b>LINCOLN BREWSTER</b> GOD YOU REIGN	INTEGRITY	315	-24
4	6	6	<b>LAURA STORY</b> BLESS THE LORD	INO	285	+19
5	5	11	<b>KATINAS</b> PRAYING FOR YOU	DESTINY-EXECUTIVE	274	+3
6	7	9	<b>BEBO NORMAN</b> THE ONLY HOPE	BEC/TOOTH & NAIL	266	+22
7	4	16	<b>MERCYME</b> FINALLY HOME	INO	264	-51
8	9	9	<b>ISRAEL HOUGHTON</b> MY TRIBUTE MEDLEY	INTEGRITY	207	+4
9	11	5	<b>JIM BRICKMAN FEAT. RUSH OF FOOLS</b> NEVER FAR AWAY	TIME LIFE	185	+12
10	15	7	<b>NEWSBOYS</b> IN THE HANDS OF GOD	INPOP	161	+4

THIS WEEK	LAST WEEK	WEEKS ON CHART	SOFT AC/INSPIRATIONAL		PLAYS	
			ARTIST TITLE	IMPRINT / PROMOTION LABEL	TW	+/-
11	15	2	<b>BLUETREE</b> GOD OF THIS CITY	LUCID	160	+37
12	14	4	<b>MICHAEL W. SMITH</b> DEEP IN LOVE WITH YOU	REUNION/PLG	152	-6
13	12	11	<b>FRANCESCA BATTISTELLI</b> FREE TO BE ME	FERVENT/WORD-CURB	152	-7
14	16	4	<b>ASHMONT HILL</b> GIFTED RESPONSE	AXIOM	146	+22
15	NEW		<b>PHILLIPS, CRAIG &amp; DEAN</b> REVELATION SONG	INO	144	+34
16	17	3	<b>BRANDON HEATH</b> WAIT AND SEE	REUNION/PLG	144	+13
17	NEW		<b>KARI JOBE</b> I'M SINGING	INTEGRITY	138	+24
18	16	12	<b>TWILA PARIS</b> NOT FORGOTTEN	E1	129	-6
19	NEW		<b>GREG LONG &amp; KRISTY STARLING</b> UNCOMMON	GREG LONG	127	+22
20	NEW		<b>MEREDITH ANDREWS</b> THE NEW SONG WE SING	WORD-CURB	125	+36

FOR WEEK ENDING APRIL 26, 2009



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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 DADDY WEAWE	YOU FOUND ME	FERVENT/WORD-CURB	874	+94
6	5	25	MATTHEW WEST	THE MOTIONS	SPARROW/EMI CMG	848	-51
7	13	MANDISA	MY DELIVERER		SPARROW/EMI CMG	735	0
9	12	BEBO NORMAN	PULL ME OUT		BEC/TOOTH & NAIL	625	+4
11	10	JIMMY NEEDHAM	FORGIVEN AND LOVED		INPOP	571	+18
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
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	DECEMBERADIO	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

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



## CHRISTIAN CHR MUSIC RESEARCH

ARTIST TITLE	IMPRINT / PROMOTION LABEL	TOTAL	FAM%	BURN%	W 18-24	W 25-34	W 18-34
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 SIDWAYS	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.

### Boom Powered By Black, Brooks

Brooks is generally viewed as the poster child of the '90s boom, or perhaps I should say, the cover boy. At the peak of his career and country music's resurgence, he graced the cover of Forbes magazine. Though Brooks' self-titled debut was released 20 days prior to "Killin' Time," Black bolted from the starting gate much faster, with four consecutive No. 1 singles from his debut album. Eventually, Brooks made up for his slow start and then some, setting the record for the most album sales by an artist in Nielsen

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.



Black

**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

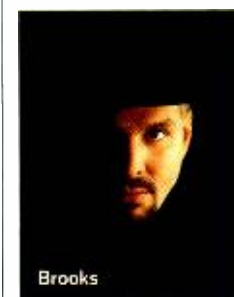
**Sales:** Triple-platinum  
**Singles, Peak**

**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







Wine + food + music = an amazing experience

## 'An Intimate Pairing' Makes For An Awesome Weekend

Keith Berman

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**a**lthough 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](http://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 IMPRINT / PROMOTION LABEL	HITPREDICTOR STATUS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS RANK
1	1	38	<b>JASON MRAZ</b> I'M YOURS	NO. 1 (13 WKS)	11 <sup>4</sup> ☆ ATLANTIC/RRP	2232 +115	17.128 1
2	2	27	<b>TAYLOR SWIFT</b> LOVE STORY		11 <sup>3</sup> ☆ BIG MACHINE/UNIVERSAL REPUBLIC	2063 -26	15.414 2
3	5	32	<b>DAUGHTRY</b> WHAT ABOUT NOW		11 ☆ RCA/RMG	1893 +126	14.817 3
4	3	41	<b>COLDPLAY</b> VIVA LA VIDA		11 <sup>3</sup> ☆ CAPITOL	1818 -45	14.731 4
5	4	28	<b>LEONA LEWIS</b> BETTER IN TIME		11 <sup>3</sup> ☆ SYCO/J/RMG	1747 -91	13.932 5
6	7	49	<b>DAVID COOK</b> THE TIME OF MY LIFE		11 <sup>2</sup> ☆ 19/RCA/RMG	1369 +106	9.909 6
7	6	27	<b>GAVIN ROSSDALE</b> LOVE REMAINS THE SAME		11 <sup>2</sup> ☆ INTERSCOPE	1351 -14	7.496 8
8	8	45	<b>NATASHA BEDINGFIELD</b> POCKETFUL OF SUNSHINE		11 <sup>3</sup> ☆ PHONOGENIC/EPIC	1024 -105	8.893 7
9	9	37	<b>DAVID ARCHULETA</b> CRUSH		11 ☆ 19/JIVE/JLG	967 -116	5.253 10
10	10	12	<b>SEAL</b> IF YOU DON'T KNOW ME BY NOW		11 ☆ 143/WARNER BROS.	800 -1	4.952 11
11	13	14	<b>THE FRAY</b> YOU FOUND ME		11 <sup>2</sup> ☆ EPIC	704 +131	5.378 9
12	11	15	<b>JIM BRICKMAN FEATURING RUSH OF FOOLS</b> NEVER FAR AWAY		11 ☆ TIME LIFE	691 +50	2.761 15
13	12	12	<b>LIONEL RICHIE</b> JUST GO		11 ☆ DEF JAM/IDJMG	683 +86	3.280 13
14	15	7	<b>MILEY CYRUS</b> THE CLIMB	<b>MOST INCREASED PLAYS</b>	WALT DISNEY/HOLLYWOOD	662 +252	4.066 12
15	16	16	<b>DAVID COOK</b> LIGHT ON		11 ☆ 19/RCA/RMG	528 +153	2.566 16
16	14	25	<b>O.A.R.</b> SHATTERED (TURN THE CAR AROUND)		11 ☆ EVERFINE/ATLANTIC/RRP	484 +6	2.425 17
17	17	11	<b>MATT NATHANSON</b> COME ON GET HIGHER		11 ☆ VANGUARD/CAPITOL	412 +70	2.014 18
18	19	17	<b>KATY PERRY</b> HOT N COLD		11 <sup>3</sup> ☆ CAPITOL	320 +72	2.866 14
19	18	18	<b>NICKELBACK</b> GOTTA BE SOMEBODY		11 <sup>2</sup> ☆ ROADRUNNER/RRP	308 +6	1.932 19
20	20	6	<b>MERCYME</b> FINALLY HOME		11 ☆ INO/COLUMBIA	256 +29	0.731 24
21	22	8	<b>KELLY CLARKSON</b> MY LIFE WOULD SUCK WITHOUT YOU		11 ☆ 19/RCA/RMG	183 +22	1.410 21
22	21	9	<b>JOURNEY</b> WHERE DID I LOSE YOUR LOVE		11 ☆ NOMOTA	181 +6	0.222 -
23	23	3	<b>RASCAL FLATTS</b> HERE COMES GOODBYE		11 ☆ LYRIC STREET/HOLLYWOOD	177 +56	0.565 28
24	24	2	<b>PINK</b> SOBER		11 ☆ LAFACE/JLG	137 +16	1.670 20
25	29	2	<b>INDIA.ARIE FEATURING GRAMPS MORGAN</b> THERAPY		11 ☆ SOULBIRD/UNIVERSAL REPUBLIC	135 +47	0.119 -
26	30	4	<b>KATY PERRY</b> THINKING OF YOU		11 ☆ CAPITOL	126 +38	0.212 -
27	NEW	NEW	<b>PLAIN WHITE T'S</b> 1, 2, 3, 4		11 ☆ HOLLYWOOD	119 +56	1.075 22
28	28	3	<b>JASON MRAZ &amp; COLBIE CAILLAT</b> LUCKY		11 ☆ ATLANTIC/RRP	117 +21	1.030 23
29	25	17	<b>BEYONCE</b> IF I WERE A BOY		11 ☆ MUSIC WORLD/COLUMBIA	113 -8	0.360 30
30	26	12	<b>TAYLOR HICKS</b> WHAT'S RIGHT IS RIGHT		11 ☆ MODERN WHOMP/AZOFF/MUSIC	90 -18	0.170 -

## MOST ADDED

ARTIST TITLE / LABEL	NEW STATIONS
<b>MICHAEL JOHNS</b> Heart On My Sleeve (Downtown) KNEV, KUMU, KWAV, WAHR, WCDV, WJKK, WLNP, WRSA, WYJB	9
<b>THE FRAY</b> You Found Me (Epic) KISC, KMGL, KUDL, WHOM, WRVJ, WSNY, WSR5	7
<b>MILEY CYRUS</b> The Climb (Walt Disney/Hollywood) KRNO, KRWM, KVKI, WTFM	4
<b>GAVIN ROSSDALE</b> Love Remains The Same (Interscope) KVIL, WMEZ, WSHH	3
<b>LIONEL RICHIE</b> Just Go (Def Jam/IDJMG) KQIS, WAHR, WCDV	3
<b>JOURNEY</b> Where Did I Lose Your Love (Nomota) WLTE, WRSA, WSPA	3
<b>TAYLOR SWIFT</b> Love Story (Big Machine/Universal Republic) WBEB, WHOM	2
<b>DAVID ARCHULETA</b> Crush (19/Jive/JLG) KBAY, WLTE	2
<b>SEAL</b> 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

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

ARTIST TITLE / LABEL	PLAYS /GAIN	ARTIST TITLE / LABEL	PLAYS /GAIN
<b>JIMMY WAYNE</b> Do You Believe Me Now (Valory/Universal Republic) TOTAL STATIONS: 15	79/8	<b>NICKELBACK</b> If Today Was Your Last Day (Roadrunner/RRP) TOTAL STATIONS: 5	42/19
<b>DAVID ARCHULETA</b> A Little Too Not Over You (19/Jive/JLG) TOTAL STATIONS: 6	74/3	<b>CHARLIE FARRIN &amp; CANDY O'TERRY</b> You Are The Only One (FMan) TOTAL STATIONS: 18	28/16
<b>MICHAEL DAMIAN</b> Rock On (2009) (Caption) TOTAL STATIONS: 10	70/10	<b>CHRIS ISAAK</b> We Let Her Down (Wicked Game/Reprise) TOTAL STATIONS: 2	23/2
<b>BEYONCE</b> Single Ladies (Put A Ring On It) (Music World/Columbia) TOTAL STATIONS: 7	48/0	<b>ROB THOMAS</b> Her Diamonds (Melisma/Atlantic) TOTAL STATIONS: 3	21/21
<b>CHRISSETTE MICHELE</b> Epiphany (Def Jam/IDJMG) TOTAL STATIONS: 10	46/7	<b>LADY GAGA FEAT. COLBY O'DONIS</b> Just Dance (Streamline/KonLive/Cherrytree/Interscope) TOTAL STATIONS: 6	21/4

## MOST INCREASED PLAYS

<b>+252</b>	<b>MILEY CYRUS</b> The Climb (Walt Disney/Hollywood) WMAS +8, WCRZ +4, WCDV +4, WRVR +4, WWLJ +4, SKBL +7, WDOX +7, WRAL +7, KEZK +6, WYJB +6
<b>+153</b>	☆ <b>DAVID COOK</b> Light On (19/RCA/RMG) WRIC +9, WRVR +4, WMCS +3, WCDV +8, WDOX +8, WSNY +7, WVAJ +6, KTSM +4, WGSY +4, WARM +3
<b>+131</b>	☆ <b>THE FRAY</b> You Found Me (Epic) KMGA +3, WMAS +3, WJBR +10, KUMU +9, WRAL +9, WYJB +8, KKCW +8, WMGC +7, WMCV +7, KWAV +7
<b>+126</b>	☆ <b>DAUGHTRY</b> What About Now (RCA/RMG) WRAL +9, KGBX +8, WRCH +7, WARM +6, WHUD +6, WJXB +6, WMEZ +5, KBEE +5, WSR5 +5, KCKC +5
<b>+115</b>	☆ <b>JASON MRAZ</b> I'm Yours (Atlantic/RRP) WLNP +10, WYBW +10, WYF5 +6, WARM +6, KBEE +6, WMEZ +6, KSOF +5, WDOX +5, WRSA +5, WMCC +4

FOR WEEK ENDING APRIL 26, 2009  
**LEGEND:** See legend to charts in charts section for rules and symbol explanations.  
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THIS WEEK	ARTIST TITLE / IMPRINT / PROMOTION LABEL	NIelsen BDS CERTIFICATIONS	PLAYS TW LW	THIS WEEK	ARTIST TITLE / IMPRINT / PROMOTION LABEL	NIelsen BDS CERTIFICATIONS	PLAYS TW LW
1	<b>SARA BAREILLES</b> LOVE SONG (EPIC)	11 <sup>5</sup>	966 1010	6	<b>LIFEHOUSE</b> WHATEVER IT TAKES (Geffen/Interscope)	11 <sup>2</sup>	735 716
2	<b>FERGIE</b> BIG GIRLS DON'T CRY (WILL.I.AM/A&M/Interscope)	11 <sup>7</sup>	883 742	7	<b>NATASHA BEDINGFIELD</b> UNWRITTEN (EPIC)	11 <sup>7</sup>	725 633
3	<b>COLBIE CAILLAT</b> BUBBLY (UNIVERSAL REPUBLIC)	11 <sup>5</sup>	880 902	8	<b>JOHN MAYER</b> SAY (AWARE/COLUMBIA)	11 <sup>2</sup>	681 633
4	<b>LEONA LEWIS</b> BLEEDING LOVE (SYCO/J/RMG)	11 <sup>6</sup>	855 838	9	<b>THE FRAY</b> HOW TO SAVE A LIFE (EPIC)	11 <sup>7</sup>	677 618
5	<b>TIMBALAND FEATURING ONEREPUBLIC</b> APOLOCIIZE (MOSLEY/BLACKGROUND/Interscope)	11 <sup>7</sup>	750 719	10	<b>DAUGHTRY</b> FEELS LIKE TONIGHT (RCA/RMG)	11 <sup>3</sup>	641 675

# R&R HOT AC

POWERED BY **nelsen** BDS

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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	<b>THE FRAY</b> YOU FOUND ME	NO. 1 (10 WKS)	112	3367	-21	17.402	3
2	2	19	<b>PINK</b> SOBER		11	3268	-79	17.607	2
3	3	24	<b>THE ALL-AMERICAN REJECTS</b> GIVES YOU HELL		11	3258	+54	17.648	1
4	4	5	<b>KELLY CLARKSON</b> MY LIFE WOULD SUCK WITHOUT YOU		11	3002	-65	15.688	4
5	6	27	<b>PLAIN WHITE T'S</b> 1, 2, 3, 4		11	2543	+72	13.054	6
6	5	23	<b>TAYLOR SWIFT</b> LOVE STORY		11	2362	-162	13.284	5
7	8	21	<b>LADY GAGA FEATURING COLBY O'DONIS</b> JUST DANCE		11	2135	+3	11.494	7
8	9	23	<b>THEORY OF A DEADMAN</b> NOT MEANT TO BE		11	2055	+41	8.959	10
9	10	15	<b>JASON MRAZ &amp; COLBIE CAILLAT</b> LUCKY		11	2044	+66	10.062	9
10	7	30	<b>NICKELBACK</b> GOTTA BE SOMEbody		11	1930	-211	11.105	8
11	12	1	<b>NICKELBACK</b> IF TODAY WAS YOUR LAST DAY		11	1855	-289	3.316	11
12	11	15	<b>KATY PERRY</b> THINKING OF YOU		11	1400	-252	3.325	13
13	17	11	<b>SHINEDOWN</b> SECOND CHANCE		11	1367	-378	3.402	12
14	13	8	<b>CAROLINA LIAR</b> SHOW ME WHAT I'M LOOKING FOR		11	1337	+70	4.848	15
15	14	13	<b>NATASHA BEDINGFIELD</b> SOULMATE		11	1328	+56	5.225	14
16	16	12	<b>LILY ALLEN</b> THE FEAR		11	1034	-8	2.473	23
17	18	10	<b>O.A.R.</b> THIS TOWN		11	1023	+57	3.374	20
18	19	1	<b>LADY GAGA</b> POKER FACE		11	992	+85	4.127	17
19	20	6	<b>MILEY CYRUS</b> THE CLIMB		11	985	+123	4.223	16
20	21	1	<b>THE SCRIPT</b> THE MAN WHO CAN'T BE MOVED		11	914	+87	3.056	21
21	25	3	<b>DAVID COOK</b> COME BACK TO ME		11	850	+251	3.678	19
22	24	8	<b>THE OFFSPRING</b> KRISTY, ARE YOU DOING OK?		11	700	+89	1.496	28
23	23	6	<b>U2</b> MAGNIFICENT		11	681	+47	2.465	24
24	22	9	<b>ERIN MCCARLEY</b> LOVE, SAVE THE EMPTY		11	655	+4	1.450	29
25	27	5	<b>MAT KEARNEY</b> CLOSER TO LOVE		11	534	+69	1.256	31
26	31	3	<b>PARACHUTE</b> SHE IS LOVE		11	484	+88	10.955	36
27	NEW		<b>ROB THOMAS</b> HER DIAMONDS	MOST INCREASED PLAYS/MOST ADDED	11	478	+478	3.762	18
28	29	4	<b>SAFETY SUIT</b> STAY		11	474	+43	0.881	37
29	40	2	<b>PINK</b> PLEASE DON'T LEAVE ME		11	444	+220	1.920	26
30	26	14	<b>HOOBASTANK</b> SO CLOSE, SO FAR		11	418	-151	1.131	32
31	NEW		<b>KELLY CLARKSON</b> I DO NOT HOOK UP		11	378	+188	2.036	25
32	35	3	<b>FLO RIDA</b> RIGHT ROUND		11	371	+46	1.365	30
33	28	19	<b>BEYONCE</b> SINGLE LADIES (PUT A RING ON IT)		11	370	-93	2.549	22
34	34	7	<b>JAMES MORRISON FEATURING NELLY FURTADO</b> BROKEN STRINGS		11	339	-9	0.546	-
35	NEW		<b>DAVE MATTHEWS BAND</b> FUNNY THE WAY IT IS		11	337	+178	1.737	27
36	33	3	<b>JESSE MCCARTNEY FEATURING LUDACRIS</b> HOW DO YOU SLEEP?		11	334	-22	0.978	35
37	36	13	<b>BRITNEY SPEARS</b> CIRCUS		11	285	-13	1.014	34
38	32	7	<b>SAVING ABEL</b> 18 DAYS		11	257	-120	0.422	-
39	30	10	<b>LEONA LEWIS</b> I WILL BE		11	245	-161	1.039	33
40	NEW		<b>MATT NATHANSON</b> FALLING APART		11	211	+17	0.322	-

## MOST ADDED

ARTIST TITLE / LABEL	NEW STATIONS
<b>ROB THOMAS</b> Her Diamonds (Emblem/Atlantic) KALC, KBBY, KBIG, KCDO, KCIX, KDMX, KEZR, KJMY, KLLC, KLLY, KLTT, KLZR, KMXB, KMYI, KPEK, KQKQ, KRSK, KSCF, KSII, KSTZ, KYIS, KYKY, KZZU, WAJI, WAYV, WBMX, WCDA, WHBC, WJLK, WKDD, WMEE, WMGX, WMTX, WMYX, WNNK, WPLJ, WPST, WQAL, WRVE, WVIC, WTMX, WWWM, WXLO, WZPL	44
<b>SHINEDOWN</b> Second Chance (Atlantic) KAMX, KBBY, KSTZ, KURB, KYIS, KYKY, WLNK, WNNK, WQLH, WWWM	10
<b>DAVE MATTHEWS BAND</b> Funny The Way It Is (RCA/RMG) KCDO, KOSO, KPLZ, Sirius XM The Pulse, WAYV, WMEE, WMTX, WRQX, WRVE, WVIC	10
<b>DAVID COOK</b> Come Back To Me (19/RCA/RMG) KBIG, KDMX, KFYY, KGBY, WHYI, WMGX, WPLJ, WPTE, WZPT	9
<b>PINK</b> Please Don't Leave Me (LaFace/JLG) KEZR, KLLY, KVLV, WJLK, WQAL, WSJO, WWMX	7
<b>KELLY CLARKSON</b> I Do Not Hook Up (19/RCA/RMG) KFYY, KZZU, WPST, WSJO, WTMX, WWMX	6
<b>KINGS OF LEON</b> Use Somebody (RCA/RMG) KLLY, KQKQ, KVLV, WBMX, WRMF, WXLO	6
<b>PAPA ROACH</b> Lifeline (DGC/Interscope) KCDO, KLLY, KLZR, KUDD, KVLV, WAYV	6
<b>MILEY CYRUS</b> The Climb (Walt Disney/Hollywood) KALZ, KGBY, KMXB, WCDA, WMC	5
<b>U2</b> Magnificent (Island/Interscope) KALZ, WQAL, WHYI, WPTE, 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
<b>THE BLACK EYED PEAS</b> Boom Boom Pow (will.i.am/Interscope) TOTAL STATIONS: 5	210/53	<b>THE AIRBORNE TOXIC EVENT</b> Sometime Around Midnight (MajorDomo/Shout! Factory/Island/IDJMG) TOTAL STATIONS: 11	123/18
<b>BEYONCE</b> Halo (Music World/Columbia) TOTAL STATIONS: 2	170/55	<b>BRITNEY SPEARS</b> If U Seek Amy (Jive/JLG) TOTAL STATIONS: 8	122/34
<b>THE WHITE TIE AFFAIR</b> Candle (Sick And Tired) TOTAL STATIONS: 7	160/10	<b>GREEN DAY</b> Know Your Enemy (Reprise) TOTAL STATIONS: 8	119/44
<b>KINGS OF LEON</b> Use Somebody (RCA/RMG) TOTAL STATIONS: 0	140/54	<b>MICHAEL FRANTI &amp; SPEARHEAD</b> Say Hey (I Love You) (Boo Boo Wax/Anti-/Epitaph) TOTAL STATIONS: 4	106/35
<b>SEETHER</b> Careless Whisper (Wind-up) TOTAL STATIONS: 6	132/1	<b>SOULJA BOY TELL 'EM FEAT. SAMMIE</b> Kiss Me Thru The Phone (ColliPark/Interscope) TOTAL STATIONS: 9	95/3

## MOST INCREASED PLAYS

+478	☆ <b>ROB THOMAS</b> Her Diamonds (Emblem/Atlantic) 4PLJ +25, KBBY +24, WQAL +24, KDMX +23, SXPL +21, <STP +18, WBMX +18, WTMX +18, <STZ +17, WMEE +7
+378	☆ <b>SHINEDOWN</b> Second Chance (Atlantic) KLTG +31, WMGX +28, KVLV +21, KYIS +21, KOSO +20, WQAL +18, KLLY +17, KAMX +15, KFYY +15, WZPL +14
+289	☆ <b>NICKELBACK</b> If Today Was Your Last Day (Roadrunner/RRP) KJOO +42, KFYY +20, WZPL +18, WSJO +17, KSTZ +15, <101 +15, WQAL +14, KLCA +13, KLZR +13, KCDO +11
+251	☆ <b>DAVID COOK</b> Come Back To Me (19/RCA/RMG) KDMX +24, KLCA +24, KGBY +21, WZPT +20, KLLY +18, <LTC +17, KCIX +16, KBIG +14, KYIS +10, KLZR +10
+220	☆ <b>PINK</b> Please Don't Leave Me (LaFace/JLG) KQKQ +29, KLTG +26, KZZU +25, WWMX +22, SXPL +16, <STP +13, KCIX +12, KPLZ +12, KUDD +10, KMXB +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](http://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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THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	NIelsen BDS CERTIFICATIONS	HITPREDICTOR STATUS	PLAYS TW	+/ -	AUDIENCE MILLIONS	RANK
1	8	2	<b>GREEN DAY</b> Know Your Enemy	NO. 1 (1 WK)/MOST INCREASED PLAYS	REPRISE	2083	-887	9.649	2
2	15	1	<b>KINGS OF LEON</b> Use Somebody		RCA/RMG	1832	+2	9.962	1
3	1	30	<b>ANBERLIN</b> Feel Good Drag		UNIVERSAL REPUBLIC	1613	-276	3.240	3
4	4	17	<b>RISE AGAINST</b> Audience of One		DGC/INTERSCOPE	1464	+15	6.022	6
5	6	3	<b>311</b> Hey You		VOLCANO/JLG	1460	-220	5.507	7
6	5	9	<b>SEETHER</b> Careless Whisper		WIND-UP	1391	+96	5.273	9
7	3	15	<b>PAPA RDACH</b> Lifeline		DGC/INTERSCOPE	1387	-128	4.355	14
8	7	7	<b>SILVERSN PICKUPS</b> Panic Switch		DANGERBIRD	1310	+94	6.329	5
9	10	4	<b>INCUBUS</b> Black Heart Inertia		IMMORTAL/EPIC	1226	+53	5.160	10
10	9	17	<b>BLUE OCTOBER</b> Dirt Room		UNIVERSAL MOTOWN	1036	-157	4.140	15
11	14	36	<b>KINGS OF LEON</b> Sex on Fire		RCA/RMG	1011	+12	6.750	4
12	11	24	<b>MGMT</b> Kids		COLUMBIA	1001	-111	3.145	11
13	13	32	<b>SHINEDOWN</b> Second Chance		ATLANTIC	991	-36	3.951	17
14	17	6	<b>CAGE THE ELEPHANT</b> Ain't No Rest For The Wicked		DSP/JIVE/JLG	986	-105	4.044	16
15	12	38	<b>THE AIRBORNE TOXIC EVENT</b> Sometime Around Midnight		MAJORDOMO/SHOUT! FACTORY/ISLAND/IDJMG	971	-134	4.717	12
16	16	9	<b>DEPECHE MODE</b> Wrong		MUTE/VIRGIN/CAPITOL	924	-19	3.743	18
17	19	43	<b>APOCALYPTICA FEATURING ADAM GONTIER</b> I Don't Care		20-20/JIVE/JLG	804	0	4.691	13
18	18	28	<b>INCUBUS</b> Love Hurts		IMMORTAL/EPIC	779	-65	5.459	8
19	20	7	<b>U2</b> Magnificent		ISLAND/INTERSCOPE	743	-58	2.824	20
20	26	6	<b>DISTURBED</b> The Night		REPRISE	681	+88	1.501	30
21	27	9	<b>YEAH YEAH YEAHS</b> Zero		DRESS UP/DGC/INTERSCOPE	627	+40	3.279	19
22	23	8	<b>FRANZ FERDINAND</b> No You Gurls		DOMINO/EPIC	627	+30	1.599	28
23	15	10	<b>PEARL JAM</b> Brother		LEGACY/EPIC	610	-338	1.721	28
24	23	16	<b>THEORY OF A DEADMAN</b> Hate My Life		604/ROADRUNNER/RRP	576	-77	4.383	31
25	28	11	<b>DEATH CAB FOR CUTIE</b> Grapevine Fires		ATLANTIC	564	+39	2.285	23
26	21	20	<b>THE KILLERS</b> Spaceman		ISLAND/IDJMG	530	-184	2.679	21
27	24	11	<b>COLDPLAY</b> Life in Technicolor II		CAPITOL	476	-135	2.326	22
28	30	2	<b>RANCID</b> Last One to Die		HELLCAT/EPITAPH	443	+76	1.976	24
29	38	3	<b>SHINEDOWN</b> Sound of Madness		ATLANTIC	430	+158	1.211	32
30	32	5	<b>SAVING ABEL</b> Drowning (Face Down)		SKIDDCO/VIRGIN/CAPITOL	414	+49	0.957	38
31	33	5	<b>MANCHESTER ORCHESTRA</b> I've Got Friends		CANVASBACK/COLUMBIA	412	+61	0.714	-
32	NEW		<b>DAVE MATTHEWS BAND</b> Funny the Way It Is		RCA/RMG	390	+188	1.314	32
33	29	20	<b>METALLICA</b> Cyanide		WARNER BROS.	374	-74	0.623	-
34	34	7	<b>POP EVIL</b> 100 in a 55		PAZZO/UNIVERSAL REPUBLIC	345	-1	0.580	-
35	36	5	<b>IDA MARIA</b> I Like You So Much Better When You're Naked		MERCURY/FONTANA/IDJMG	344	+31	0.810	40
36	37	3	<b>HOLLYWOOD UNDEAD</b> Young		A&M/OCTONE/INTERSCOPE	297	+8	0.876	39
37	31	14	<b>THE ALL-AMERICAN REJECTS</b> Gives You Hell		DOGHOUSE/DGC/INTERSCOPE	287	-80	1.631	27
38	NEW		<b>BIG B</b> Sinner		SUBURBAN NOIZE	272	+39	1.812	25
39	39	3	<b>ALL THAT REMAINS</b> Two Weeks		PROSTHETIC/RAZOR & TIE	247	+3	0.378	-
40	NEW		<b>PEOPLE IN PLANES</b> Last Man Standing		WIND-UP	245	+38	0.450	-

## MOST ADDED

ARTIST TITLE / LABEL	NEW STATIONS
<b>TAKING BACK SUNDAY</b> Sink Into Me (Warner Bros.)	17
<b>SHINEDOWN</b> Sound of Madness (Atlantic)	9
<b>DAVE MATTHEWS BAND</b> Funny the Way It Is (RCA/RMG)	9
<b>THE KILLERS</b> A Dustland Fairytale (Island/IDJMG)	8
<b>GREEN DAY</b> Know Your Enemy (Reprise)	5
<b>311</b> Hey You (Volcano/JLG)	5
<b>CAVO</b> Champagne (Reprise)	5
<b>CAGE THE ELEPHANT</b> Ain't No Rest For The Wicked (DSP/Jive/JLG)	4
<b>BILLY BOY ON POISON</b> On My Way (Ironworks/Universal Republic)	4
<b>BLUE OCTOBER</b> 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](http://www.RadioandRecords.com)

## NEW AND ACTIVE

ARTIST TITLE / LABEL	PLAYS /GAIN	ARTIST TITLE / LABEL	PLAYS /GAIN
<b>RED</b> Death of Me (Essential/RED)	235/2	<b>TAKING BACK SUNDAY</b> Sink Into Me (Warner Bros.)	214/214
<b>THE RED JUMPSUIT APPARATUS</b> Pen & Paper (Something Typical) (Virgin/Capitol)	225/23	<b>WHITE LIES</b> To Lose My Life (Fiction/Interscope)	212/13
<b>THE YEER UNION</b> Seasons (Universal Motown)	223/31	<b>MUDVAYNE</b> Scarlet Letters (Epic)	147/2
<b>METRIC</b> Help I'm Alive (Metric-Last Jang)	221/11	<b>TRAPT</b> Contagious (Eleven Seven)	144/0
<b>DROWNING POOL</b> 37 Stitches (Eleven Seven)	215/16	<b>CAVO</b> Champagne (Reprise)	136/29

## MOST INCREASED PLAYS

+887	<b>GREEN DAY</b> Know Your Enemy (Reprise) EEDJ +43, WARQ +31, KCNL +30, KNXX +29, KUCC +27, WHRL +27, KFMA +24, CIMX +23, MYZ +23, KROX +23
+220	<b>311</b> Hey You (Volcano/JLG) EEDJ +28, KRAB +26, KNXX +22, UCD +19, WDYL +18, WURH +15, WHRL +13, KXRP +11, WCY +10, WRXL +10
+214	<b>TAKING BACK SUNDAY</b> Sink Into Me (Warner Bros.) SXAN +32, KRBB +18, CIMX +13, KBOQ +13, WRWK +12, WKRL +10, XTRA +10, KDGE +9, KFVA +5, KITS +9
+188	<b>DAVE MATTHEWS BAND</b> Funny the Way It Is (RCA/RMG) KUCC +25, WDYL +21, WZNE +18, WJRO +15, WURH +12, WRWK +11, WBRU +11, WENL +10, ENDD +9, WDXL +5
+158	<b>SHINEDOWN</b> Sound of Madness (Atlantic) WHRL +20, WBTZ +16, KQRA +12, WEND +12, WTZR +11, WZJO +10, WCY +10, WJBB +10, EBZB +9, WRWK +9

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# CBS RADIO

**CBS NEWS**

# 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	WEEKS ON CHART	ARTIST TITLE	NIelsen BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS RANK
1	15	<b>PAPA ROACH</b> LIFELINE	NO. 1 (4 WKS) DGC/INTERSCOPE	1609 +17	5.351 1
2	12	<b>DISTURBED</b> THE NIGHT	REPRISE	1324 +93	3.962 4
3	27	<b>SLIPKNOT</b> DEAD MEMORIES	ROADRUNNER/RRP	1251 -138	4.321 2
4	34	<b>DROWNING POOL</b> 37 STITCHES	ELEVEN SEVEN	1173 +110	3.395 7
5	22	<b>GREEN DAY</b> KNOW YOUR ENEMY	AIRPOWER/MOST INCREASED PLAYS REPRISE	1145 +585	4.124 3
6	9	<b>SEETHER</b> CARELESS WHISPER	WIND-UP	1103 +122	2.916 10
7	31	<b>ALL THAT REMAINS</b> TWO WEEKS	PROSTHETIC/RAZOR & TIE	1072 +30	2.657 12
8	22	<b>THEORY OF A DEADMAN</b> HATE MY LIFE	604/ROADRUNNER/RRP	1012 -68	2.936 9
9	5	<b>SHINEDOWN</b> SOUND OF MADNESS	ATLANTIC	998 +157	2.986 8
10	17	<b>RED</b> DEATH OF ME	ESSENTIAL/RED	923 +116	2.263 15
11	22	<b>METALLICA</b> CYANIDE	WARNER BROS.	905 -273	3.470 6
12	23	<b>POP EVIL</b> 100 IN A 55	PAZZO/UNIVERSAL REPUBLIC	901 +35	2.425 13
13	7	<b>SAVING ABEL</b> DROWNING (FACE DOWN)	SKIDDCCO/VIRGIN/CAPITOL	848 +73	2.425 14
14	31	<b>MUDVAYNE</b> DO WHAT YOU DO	EPIC	844 -62	3.563 5
15	34	<b>SHINEDOWN</b> SECOND CHANCE	ATLANTIC	787 +4	2.804 11
16	7	<b>MUDVAYNE</b> SCARLET LETTERS	AIRPOWER EPIC	692 +96	1.579 20
17	10	<b>PEARL JAM</b> BROTHER	LEGACY/EPIC	686 -274	2.134 16
18	13	<b>BURN HALO</b> DIRTY LITTLE GIRL	RAWKHEAD RECORDS/ILG	631 +31	1.521 21
19	24	<b>NICKELBACK</b> SOMETHING IN YOUR MOUTH	ROADRUNNER/RRP	616 -80	1.686 17
20	12	<b>HURT</b> WARS	AMUSEMENT	614 +17	1.451 23
21	8	<b>THE VEER UNION</b> SEASONS	UNIVERSAL MOTOWN	607 +31	1.639 18
22	16	<b>HINDER</b> UP ALL NIGHT	UNIVERSAL REPUBLIC	569 -81	1.466 22
23	2	<b>CAVO</b> CHAMPAGNE	MOST ADDED REPRISE	516 +166	1.390 24
24	11	<b>TRAPT</b> CONTAGIOUS	ELEVEN SEVEN	495 +39	1.112 27
25	4	<b>HALESTORM</b> I GET OFF	ATLANTIC	464 +135	1.319 25
26	19	<b>KINGS OF LEON</b> SEX ON FIRE	RCA/RMG	451 +44	1.584 19
27	8	<b>HOLLYWOOD UNDEAD</b> YOUNG	A&M/OCTONE/INTERSCOPE	416 +3	0.792 31
28	7	<b>REV THEORY</b> FAR FROM OVER	VAN HOWES/MALOOFF/DCC/INTERSCOPE	414 +58	1.155 26
29	4	<b>SALIVA</b> HOW COULD YOU?	ISLAND/DJMG	384 -12	0.661 33
30	8	<b>SINCE OCTOBER</b> GUILTY	TOOTH & NAIL/CAPITOL	383 +39	0.765 32
31	5	<b>ROYAL BLISS</b> WE DID NOTHING WRONG	MEROVINGIAN/CARDLINE/CAPITOL	292 +8	0.803 30
32	2	<b>U2</b> MAGNIFICENT	ISLAND/INTERSCOPE	264 +29	0.889 28
33	3	<b>NICKELBACK</b> IF TODAY WAS YOUR LAST DAY	ROADRUNNER/RRP	262 +27	0.820 29
34	3	<b>THE PARLOR MOB</b> HARD TIMES	IN DE GOOT/ROADRUNNER/RRP	241 +20	0.408 -
35	3	<b>10 YEARS</b> ACTIONS AND MOTIVES	UNIVERSAL REPUBLIC	238 -1	0.552 37
36	10	<b>CAGE THE ELEPHANT</b> AIN'T NO REST FOR THE WICKED	DSP/JIVE/JLG	224 +66	0.503 39
37	10	<b>(HED) P.E.</b> RENEGADE	SUBURBAN NOIZE	220 -24	0.404 -
38	9	<b>DOPE</b> ADDICTION	E1	211 -31	0.398 -
39	13	<b>LACUNA COIL</b> SPELLBOUND	CENTURY MEDIA	191 +13	0.380 -
40	13	<b>INCUBUS</b> BLACK HEARTY INERTIA	IMMORTAL/EPIC	183 +20	0.530 38

## MOST ADDED

ARTIST TITLE / LABEL	NEW STATIONS
<b>CAVO</b> Champagne (Reprise) KDJE, KHTB, KOMP, KRXQ, WCCC, WCHZ, WEDG, WTPT	8
<b>DIVIDE THE DAY</b> One Night Stand (Universal Republic) KFRQ, KHTQ, Sirius XM Octane, WAQX, WCPB, WJJO, WKLQ, WRTT	8
<b>GREEN DAY</b> Know Your Enemy (Reprise) KATT, WAQX, WEDG, WIYY, WLZX, WWIZ, WXQR	7
<b>PAPER CUT MASSACRE</b> Left 4 Dead (Wind-up) KLAQ, KXFX, WIL, WJJO, WRTT, WRUF, WRZK	7
<b>SHINEDOWN</b> Sound Of Madness (Atlantic) KATT, KEGL, KFRQ, KOMP, KRZR, WTPT	6
<b>MARILYN MANSON</b> Arma-godd**n-motherf**kin-geddon (Interscope) KILQ, KXFX, Sirius XM Octane, WQXA, WXQR	5
<b>SLIPKNOT</b> Sulfur (Roadrunner/RRP) KFRQ, KHTQ, WAQX, WJJO, WRTT	5
<b>SAVING ABEL</b> Drowning (Face Down) (Skiddco/Virgin/Capitol) KIOZ, WEDG, WLRS	3
<b>SEETHER</b> Careless Whisper (Wind-up) KATT, WLZX, WXTB	3
<b>MOTLEY CRUE, GODSMACK, THEORY OF A DEADMAN, DROWNING POOL &amp; CHARM CITY DEVILS</b> White Trash Circus (Motley/Elven Seven) KRZR, WIYY, WLZX	3

**ADDED AT... WRTT**  
Huntsville, AL  
OM/PO: 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:  
[www.RadioandRecords.com](http://www.RadioandRecords.com)

## NEW AND ACTIVE

ARTIST TITLE / LABEL	PLAYS /GAIN	ARTIST TITLE / LABEL	PLAYS /GAIN
<b>MOTLEY CRUE, GODSMACK, THEORY OF A DEADMAN, DROWNING POOL &amp; CHARM CITY DEVILS</b> White Trash Circus (Motley/Elven Seven) TOTAL STATIONS: 19	173/8	<b>MASTODON</b> Oblivion (Relapse/Sire/Reprise) TOTAL STATIONS: 20	109/18
<b>311</b> Hey You (Volcano/JLG) TOTAL STATIONS: 18	168/61	<b>SEVENTH VOID</b> Heaven Is Gone (Big Vin) TOTAL STATIONS: 30	87/40
<b>KINGS OF LEON</b> Use Somebody (RCA/RMG) TOTAL STATIONS: 14	125/8	<b>KID ROCK</b> Lowlife (Living The Highlife) (Top Dog/Atlantic) TOTAL STATIONS: 4	68/6
<b>POWERMAN 5000</b> Super Villain (Mighty Loud) TOTAL STATIONS: 14	118/4	<b>QUEENSRYCHE</b> If I Were King (Atco/Rhino) TOTAL STATIONS: 5	55/14
<b>CHICKENFOOT</b> Oh Yeah (Redline) TOTAL STATIONS: 18	117/70	<b>TESLA</b> Breaking Free (Tesla Electric Co.) TOTAL STATIONS: 4	50/8



PLAYS GAINED	ARTIST TITLE
+585	<b>GREEN DAY</b> Know Your Enemy (Reprise) KHTB +26, KQRC +20, WWWW +19, WXZZ +19, WNFZ +18, WRXW +18, WYBB +18, WBUZ +17, KQXR +17, WLZX +17
+166	<b>CAVO</b> Champagne (Reprise) WZOR +16, KXXR +14, KISW +11, WRXW +11, WAQX +10, KUPD +8, KLAQ +8, WRZK +7, WBUZ +7, KATT +7
+157	<b>SHINEDOWN</b> 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	<b>HALESTORM</b> I Get Off (Atlantic) WZOR +17, WRXW +11, KLAQ +9, WRUF +8, WWBN +8, KBPI +7, KRZR +6, WAQX +6, KFRQ +6, WKLQ +5
+122	<b>SEETHER</b> Careless Whisper (Wind-up) KATT +9, WYBB +15, WZOR +13, WAQX +12, WBYR +9, WXTB +9, WRXW +8, WBSX +7, WWBN +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	WEEKS ON CHART	ARTIST TITLE	NIelsen BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS RANK
1	14	<b>PAPA ROACH</b> LIFELINE	NO. 1 (3 WKS) DGC/INTERSCOPE	370 -1	1.199 1
2	21	<b>THEORY OF A DEADMAN</b> HATE MY LIFE	604/ROADRUNNER/RRP	326 +6	0.899 5
3	33	<b>SHINEDOWN</b> SECOND CHANCE	ATLANTIC	313 -10	0.960 4
4	10	<b>PEARL JAM</b> BROTHER	LEGACY/EPIC	304 -4	0.813 7
5	30	<b>METALLICA</b> CYANIDE	WARNER BROS.	304 -21	1.019 3
6	24	<b>NICKELBACK</b> SOMETHING IN YOUR MOUTH	ROADRUNNER/RRP	297 -38	1.029 2
7	8	<b>SEETHER</b> CARELESS WHISPER	WIND-UP	224 +5	0.684 8
8	2	<b>GREEN DAY</b> KNOW YOUR ENEMY	MOST INCREASED PLAYS/MOST ADDED REPRISE	207 +99	0.818 6
9	18	<b>AC/DC</b> BIG JACK	COLUMBIA	163 -29	0.410 15
10	6	<b>SAVING ABEL</b> DROWNING (FACE DOWN)	SKIDDCCO/VIRGIN/CAPITOL	159 +34	0.328 16

## ROCK

TW	WKS	ARTIST TITLE	NIelsen BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS RANK
11	31	<b>MUDVAYNE</b> DO WHAT YOU DO	EPIC	157 +7	0.642 9
12	7	<b>U2</b> MAGNIFICENT	ISLAND/INTERSCOPE	156 +21	0.506 11
13	5	<b>SHINEDOWN</b> SOUND OF MADNESS	ATLANTIC	156 0	0.422 14
14	48	<b>THEORY OF A DEADMAN</b> BAD GIRLFRIEND	604/ROADRUNNER/RRP	154 +6	0.556 10
15	33	<b>DISTURBED</b> INDESTRUCTIBLE	REPRISE	150 -17	0.464 13
16	20	<b>POP EVIL</b> 100 IN A 55	PAZZO/UNIVERSAL REPUBLIC	148 -5	0.283 18
17	9	<b>DISTURBED</b> THE NIGHT	REPRISE	122 -5	0.467 12
18	7	<b>DROWNING POOL</b> 37 STITCHES	ELEVEN SEVEN	105 +17	0.146 24
19	2	<b>CHICKENFOOT</b> OH YEAH	REDLINE	103 +23	0.285 17
20	12	<b>HINDER</b> 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

**a**fter 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

POWERED BY **nielsen** BDS

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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	<b>DAVE MATTHEWS BAND</b> FUNNY THE WAY IT IS	NO. 1 (1 WK) / MOST INCREASED PLAYS / MOST ADDED RCA/RMG	590 +230	2,442 1
2	2	9	<b>U2</b> MAGNIFICENT	ISLAND/INTERSCOPE	573 +39	2,270 2
3	1	23	<b>SNOW PATROL</b> CRACK THE SHUTTERS	POLYDOR/FICTION/GEFFEN/INTERSCOPE	487 -60	1,415 5
4	3	29	<b>JAMES MORRISON</b> NOTHING EVER HURT LIKE YOU	POLYDOR/INTERSCOPE	391 -33	1,238 6
5	5	12	<b>KINGS OF LEON</b> USE SOMEBODY	RCA/RMG	376 +7	1,415 4
6	6	11	<b>CHRIS ISAAK</b> WE LET HER DOWN	WICKED GAME/REPRISE	341 -26	0.939 9
7	4	23	<b>THE FRAY</b> YOU FOUND ME	112 EPIC	319 -54	1,461 3
8	12	9	<b>GOMEZ</b> AIRSTREAM DRIVER	ATO/RED	299 +22	0.697 15
9	11	7	<b>MAT KEARNEY</b> CLOSER TO LOVE	AWARE/COLUMBIA	291 +12	0.881 11
10	10	21	<b>DEATH CAB FOR CUTIE</b> NO SUNLIGHT	ATLANTIC	282 -5	0.560 19
11	<b>NEW</b>		<b>GREEN DAY</b> KNOW YOUR ENEMY	AIRPOWER REPRISE	272 +167	1,177 7
12	8	35	<b>RAY LAMONTAGNE</b> YOU ARE THE BEST THING	RCA/RED	267 -43	1,050 8
13	14	9	<b>INDIGO GIRLS</b> WHAT ARE YOU LIKE	IG/VANGUARD	266 +11	0.790 14
14	9	15	<b>COUNTING CROWS</b> WHEN I DREAM OF MICHELANGELO	DGC/GEFFEN/INTERSCOPE	260 -33	0.790 13
15	16	7	<b>DEPECHE MODE</b> WRONG	MUTE/VIRGIN/CAPITOL	242 +5	0.849 12
16	18	12	<b>SERENA RYDER</b> LITTLE BIT OF RED	ATLANTIC	237 +44	0.506 22
17	13	10	<b>RYAN ADAMS &amp; THE CARDINALS</b> MAGIC	LOST HIGHWAY	236 -27	0.646 16
18	21	3	<b>BOB DYLAN</b> BEYOND HERE LIES NOTHIN'	COLUMBIA	213 +27	0.516 21
19	19	6	<b>AMY MACDONALD</b> THIS IS THE LIFE	MELODRAMATIC/VERTIGO/DECCA	207 +18	0.343 -
20	22	10	<b>LILY ALLEN</b> THE FEAR	CAPITOL	188 +2	0.484 24
21	17	9	<b>THE KILLERS</b> SPACEMAN	ISLAND/DJMG	188 -5	0.461 27
22	<b>NEW</b>		<b>COLDPLAY</b> LIFE IN TECHNICOLOR II	CAPITOL	181 +45	0.645 17
23	26	3	<b>ELVIS COSTELLO</b> COMPLICATED SHADOWS (2009)	HEAR/CMG	177 +18	0.475 26
24	15	20	<b>COLDPLAY</b> LOVERS IN JAPAN	CAPITOL	174 -69	0.923 10
25	20	4	<b>O.A.R.</b> THIS TOWN	EVERFINE/ATLANTIC/RRP	173 -15	0.232 -
26	23	6	<b>BRUCE SPRINGSTEEN</b> MY LUCKY DAY	COLUMBIA	163 -18	0.423 29
27	<b>RE-ENTRY</b>		<b>THE AIRBORNE TOXIC EVENT</b> SOMETIME AROUND MIDNIGHT	MAJORDOMO/SHOUT! FACTORY/ISLAND/DJMG	155 +14	0.524 20
28	28	5	<b>TYRONE WELLS</b> MORE	UNIVERSAL REPUBLIC	154 +5	0.501 23
29	25	6	<b>BEN HARPER AND RELENTLESS7</b> SHIMMER AND SHINE	VIRGIN/CAPITOL	151 -13	0.332 -
30	<b>RE-ENTRY</b>		<b>MATT NATHANSON</b> ALL WE ARE	VANGUARD	150 +12	0.432 28

## RECURRENTS

THIS WEEK	ARTIST TITLE / IMPRINT / PROMOTION LABEL	11 NIELSEN BDS CERTIFICATIONS	PLAYS TW LW
1	<b>ADELE</b> RIGHT AS RAIN (XL/COLUMBIA)		219 240
2	<b>ERIC HUTCHINSON</b> ROCK & ROLL (LET'S BREAK/WARNER BROS.)		178 173
3	<b>MICHAEL FRANTI &amp; SPEARHEAD</b> SAY HEY (I LOVE YOU) (BOO BOO WAX/ANTI-EPITAPH)		170 163
4	<b>JASON MRAZ</b> I'M YOURS (ATLANTIC/RRP)		135 136
5	<b>COLDPLAY</b> VIV LA VIDA (CAPITOL)		133 143

THIS WEEK	ARTIST TITLE / IMPRINT / PROMOTION LABEL	11 NIELSEN BDS CERTIFICATIONS	PLAYS TW LW
6	<b>DONAVON FRANKENREITER</b> LIFE, LOVE & LAUGHTER (LOST HIGHWAY)		127 149
7	<b>O.A.R.</b> SHATTERED (TURN THE CAR AROUND) (EVERFINE/ATLANTIC/RRP)		122 132
8	<b>MY MORNING JACKET</b> I'M AMAZED (ATO/RED)		119 121
9	<b>GAVIN ROSSDALE</b> LOVE REMAINS THE SAME (INTERSCOPE)		117 112
10	<b>MATT NATHANSON</b> COME ON GET HIGHER (VANGUARD)		116 114

## MOST ADDED

ARTIST TITLE / LABEL	NEW STATIONS
<b>DAVE MATTHEWS BAND</b> Funny The Way It Is (RCA/RMG) KENZ, KFOG, KGSR, KWMT, WRNX	5
<b>TORI AMOS</b> Welcome To England (Universal Republic) CIDR, KMTT, WCLZ, WRLT, WTTTS	5
<b>BEN HARPER &amp; RELENTLESS7</b> Fly One Time (Virgin/Capitol) KPRI, KRSH, KSWD, KXLY, WNCN	5
<b>ROB THOMAS</b> Her Diamonds (Atlantic) KPTL, KTCZ, KWMT, KXLY, WCLZ	5
<b>PAOLO NUTINI</b> Candy (Atlantic) KPRI, KRVB, KXLY, WCLZ	4
<b>PETE YORN</b> Don't Wanna Cry (Columbia) KRVB, KTHX, WZCC	3
<b>CARBON LEAF</b> Miss Hollywood (Vanguard) KRSH, KXLY, WNCN	3
<b>GREEN DAY</b> Know Your Enemy (Reprise) KENZ, WNCN	2
<b>BELL X1</b> The Great Defector (Yep Roc) CIDR, WMMM	2

**ADDED AT... WNCN**  
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](http://www.RadioandRecords.com)

## NEW AND ACTIVE

ARTIST TITLE / LABEL	PLAYS /GAIN	ARTIST TITLE / LABEL	PLAYS /GAIN
<b>PETE YORN</b> Don't Wanna Cry (Columbia) TOTAL STATIONS: 19	148/3	<b>JACK JOHNSON</b> Go On (Brushfire/Universal Republic) TOTAL STATIONS: 6	78/9
<b>THE SCRIPT</b> The Man Who Can't Be Moved (Phonogenic/Epic) TOTAL STATIONS: 9	146/16	<b>OREN LAVIE</b> Her Morning Elegance (Quarter Past Wonderful/AMG) TOTAL STATIONS: 7	76/18
<b>TORI AMOS</b> Welcome To England (Universal Republic) TOTAL STATIONS: 14	116/22	<b>THE ALTERNATE ROUTES</b> The Future's Nothing New (Vanguard) TOTAL STATIONS: 6	70/14
<b>NEKO CASE</b> People Got A Lotta Nerve (Anti-/Epitaph) TOTAL STATIONS: 9	115/4	<b>ERIC LINDELL</b> If Love Can't Find A Way (Alligator) TOTAL STATIONS: 3	69/14
<b>SAM ROBERTS</b> Them Kids (Zoe/Rounder) TOTAL STATIONS: 11	115/2	<b>FRANZ FERDINAND</b> No You Girls (Domino/Epitaph) TOTAL STATIONS: 7	59/3

## MOST INCREASED PLAYS

+230	<b>DAVE MATTHEWS BAND</b> Funny The Way It Is (RCA/RMG) CIDR +17, WCOO +17, WMMM +16, KENZ +15, KRVB +15, KFOG +14, WRNX +14, WXRW +14, KTHX +11, KWMT +11
+167	<b>GREEN DAY</b> Know Your Enemy (Reprise) KRVB +21, WRLT +19, WTTTS +18, WRXP +15, KMTT +15, KENZ +13, KPRI +13, WMMM +11, WZEW +10, WXRT +9
+45	<b>COLDPLAY</b> Life In Technicolor II (Capitol) WRLT +13, WCLZ +10, KMTT +7, KFOG +4, KINK +4, WXRW +4, SXSP +3, KPRI +2, WCOO +2
+44	<b>SERENA RYDER</b> Little Bit Of Red (Atlantic) KXLY +14, WMMM +9, WRLT +6, WZEW +4, KRSH +4, WRNX +3, WCOO +3, WCLZ +2, KENZ +2, KMTT +1
+39	<b>U2</b> Magnificent (Island/Interscope) CIDR +18, WZEW +8, WRNR +6, KFOG +6, WRXP +3, KENZ +2, KGSR +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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# R&R TRIPLE A

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# NATIONAL SALES

BILLBOARD CHARTS nielsen COMPILED BY SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL	PLAYS	FW	+/-
1	2	7	U2	MAGNIFICENT	ISLAND/INTERSCOPE	589	+48	
2	1	10	GOMEZ	WIRESTREAM DRIVER	ATO/RED	562	-8	
3	3	3	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	5	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	1	3	BOB DYLAN	BEYOND HERE LIES NOTHING	COLUMBIA	414	+77	
8	7	7	BELL XI	THE GREAT DEFECTOR	YEP/ROC	413	+21	
9	5	3	RYAN ADAMS & THE CARDINALS	MAGIC	LOST HIGHWAY	397	-50	
10	3	7	BRUCE SPRINGSTEEN	MY LUCKY DAY	COLUMBIA	381	+14	
11	3	3	NEKO CASE	PEOPLE GOT A LOTTA NERVE	ANTI-EPITAPH	358	-4	
12	3	3	ELVIS COSTELLO	COMPLICATED SHADOWS (2009)	HEAR/CMG	350	+39	
13	7	3	PETE DINKOVICH	DON'T WANNA CRY	COLUMBIA	303	+31	
14	2	10	M. WARD	NEVER HAD NOBODY LIKE YOU	MERGE	301	-11	
15	4	10	THE KILLERS	SPACEMAN	ISLAND/DMG	289	-9	
16	38	4	ERIC LIMDELL	IF LOVE CAN'T FIND A WAY	ALLIGATOR	282	+11	
17	NEW		COLDPLAY	LIFE IN TECHNICOLOR II	CAPITOL	280	+111	
18	10	15	ANDREY BIRYO	FITZ AND THE DIZZYSPELLS	FAT POSSUM/RED	261	-92	
19	21	5	KINGS OF LEON	USE SOMEBODY	RCA/RMG	257	+8	
20	6	16	SNOW PATROL	CRACK THE SHUTTERS	POLYDOR/FICTION/EFFEN/INTERSCOPE	253	-23	
21	11	11	SERENA RYDER	LITTLE BIT OF RED	ATLANTIC	243	-11	
22	15	11	JJ CALF	ROLL ON	ROUNDER	241	-49	
23	25	2	TORI AMOS	WELCOME TO ENGLAND	UNIVERSAL REPUBLIC	238	+57	
24	32	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	34	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	38	2	LISA HANNIGAN	I DON'T KNOW	ATO/RED	185	-6	

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	CERT.	PEAK POSITION
1	1	1	RICK ROSS	Deeper Than Rap	1 WK MAYBACH/SPIP-N-SLIDE/DEF JAM 012772*IG (13.98) +		1
2	1	2	SOUNDTRACK	Hannah Montana: The Movie	WALT DISNEY 003101 (18.98)		1
3	NEW	1	DEPECHE MODE	Sounds Of The Universe	MUTE/VIRGIN 96769*CAPITOL (18.98) +		
4	3	1	RASCAL FLATTS	Unstoppable	LYRIC STREET 002604 (18.98)		
5	NEW	1	ASHER ROTH	Asleep In The Bread Aisle	SCHOOLBOY/LOUD SRC/UNIVERSAL MOTOWN 012812/LMRG (13.98) +		5
6	4	8	SOUNDTRACK	Twilight	SUMMIT CHOP SHOP/ATLANTIC 515923*AG (18.98) +		1
7	8	10	GREATEST GAINER LADY GAGA	The Fame	STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE 018057/IGA (12.98)		4
8	2	2	DAY26	Forever In A Day	BAD BOY 517897/AG (18.98) +		1
9	5	5	VARIOUS ARTISTS	NOW 30	UNIVERSAL/EMI/SONY MUSIC/ZOMBA 012654/UME (18.98)		1
10	6	3	JADAKISS	The Last Kiss	RUFF RYDERS/D BLOK-ROC-A-FELLA/DEF JAM 012397/DMG (11.98)		3
11	10	6	TAYLOR SWIFT	Fearless	BIG MACHINE 0200 (18.98) +		1
12	9	4	JASON ALDEAN	Wide Open	BROKEN BOW 7637 (18.98)		
13	14	13	NICKELBACK	Dark Horse	ROADRUNNER 618028 (18.98)	2	2
14	13	15	KERI HILSON	In A Perfect World...	MOSLEY ZONE 4 INTERSCOPE 012000/IGA (13.98)		4
15	18	31	KINGS OF LEON	Only By The Night	RCA 32712/RMG (17.98)	5	5
16	NEW	1	LACUNA COIL	Shallow Life	CENTURY MEDIA 8580 (16.98)	16	16
17	12	7	KEITH URBAN	Defying Gravity	CAPITOL NASHVILLE 35751 (18.98)		1
18	11	11	DIANA KRALL	Quiet Nights	VERVE 012433/VG (13.98)		3
19	15	9	PRINCE/BRIA VALENTE	Lotus Flow3r/MP...SoUnd/Elix3r	NPG 09549 EX (11.98)		2
20	22	24	BEYONCE	I Am...Sasha Fierce	MUSIC WORLD/COLUMBIA 19492/SONY MUSIC (15.98)	2	1
21	19	12	KELLY CLARKSON	All I Ever Wanted	S 19 RCA 32715/SONY MUSIC (18.98) +		
22	16	14	U2	No Line On The Horizon	ISLAND/INTERSCOPE 012630*IGA (13.98) +		
23	26	23	ZAC BROWN BAND	The Foundation	ROADR/BIG PICTURE HOME GROWN/ATLANTIC 516931/A3 (13.98)		17
24	20	25	THE DREAM	Love V/S Money	RADIO KILLA/DEF JAM 012579*DMG (13.98)		2
25	21	17	FLO RIDA	R.O.O.T.S. (Route Of Overcoming The Struggle)	PDE BOY/ATLANTIC 517813/AG (18.98) +		8

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). For the most current information, visit [www.billboard.com](http://www.billboard.com).

### MOST ADDED

- PAOLO NUTINI** 11  
Candy (Atlantic)  
KBAC, KQBB, KMTN, KPND, KROK, KRVO, KTAQ, WDST, WEHM, WNRN, WYEP
- RYAN BINGHAM & THE DEAD HORSES** 10  
Dylan's Hard Rain (Lost Highway)  
KNBA, KPIC, 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, WTMD
- PHOENIX** 8  
1901 (Loyuter/Glassnote)  
KBAC, KCLC, KMTN, KTAQ, WBJB, WOCM, WYEP, WYMS
- MEAT PUPPETS** 5  
Rotten Shame (Megaforce)  
KROK, KSPN, KUT, WFPK, WNRN

### MOST INCREASED PLAYS

- DAVE MATTHEWS BAND**  
Funny The Way It Is (RCA/RMG)
- COLDPLAY**  
Life In Technicolor II (Capitol)
- GREEN DAY**  
Know Your Enemy (Reprise)

FOR WEEK ENDING APRIL 25, 2009

## MOST INCREASED PLAYS

+313

+111

+111

**DAVE MATTHEWS BAND**  
Funny The Way It Is (RCA/RMG)

**COLDPLAY**  
Life In Technicolor II (Capitol)

**GREEN DAY**  
Know Your Enemy (Reprise)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	1	4	#1 BOOM BOOM POW	THE BLACK EYED PEAS (WILLIAMS/INTERSCOPE)	
2	4	18	POKER FACE	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
3	15	6	SUGAR	FLO RIDA FEAT. WYNTER (PDE BOY/ATLANTIC)	
4	2	8	THE CLIMB	MILEY CYRUS (WALT DISNEY/HOLLYWOOD)	
5	5	13	DAY 'N' NITE	KID CUUI (DREAM ON/G.O.D./UNIVERSAL MOTOWN)	
6	3	2	WE MADE YOU	EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE)	
7	6	11	RIGHT ROUND	FLO RIDA (PDE BOY/ATLANTIC)	2
8	14	26	DON'T TRUST ME	3OH3 (PHOTO FINISH/ATLANTIC/RAP)	
9	9	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	-	1	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 ODOMS (STREAMLINE/KONLIVE/INTERSCOPE)	3
22	22	6	LOVE SEX MAGIC	CIARA FEAT. JUSTIN TIMBERLAKE (LAFACE/JLG)	
23	21	11	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	9	ALL THE ABOVE	MAIND FEAT. T-PAIN (HUSTLE HARD/ATLANTIC)	
26	23	14	1, 2, 3, 4	PLAIN WHITE T'S (HOLLYWOOD)	
27	10	23	YOU FOUND ME	THE FRAY (EPIC)	
28	32	2	KNOW YOUR ENEMY	GREEN DAY (REPRISE)	
29	37	15	THAT'S NOT MY NAME	THE TING TINGS (COLUMBIA)	
30	26	11	HOW DO YOU SLEEP?	JESSE MCCARTNEY (HOLLYWOOD)	
31	30	33	LOVE STORY	TAYLOR SWIFT (BIG MACHINE)	
32	25	14	MY LIFE WOULD SUCK WITHOUT YOU	KELLY CLARKSON (19/RCA/RMG)	
33	33	21	BEAUTIFUL	AKON (KONVIC/UPFRONT SRC/UNIVERSAL MOTOWN)	
34	41	11	I'M ON A BOAT	THE LONELY ISLAND FEAT. T-PAIN (UNIVERSAL REPUBLIC)	
35	34	9	JAI HO! (YOU ARE MY DESTINY)	A BRUHMAN & THE PUSSYCAT DOLLS FEAT. NICOLE SCHERZINGER (INTERSCOPE)	
36	40	31	COME ON GET HIGHER	MATT NATHANSON (VANGUARD/CAPITOL)	
37	53	11	USE SOMEBODY	KINGS OF LEON (RCA/RMG)	
38	28	7	DON'T FORGET	DEMI LOVATO (HOLLYWOOD)	
39	35	3	BEST DAYS OF YOUR LIFE	KELLIE PICKLER (19/BNA)	
40	-	1	BIRTHDAY SEX	JEREMIH (DEF JAM/DMG)	
41	-	1	I DO NOT HOOK UP	KELLY CLARKSON (19/RCA/RMG)	
42	54	16	LUCKY	JASON MRAZ & COLBIE CA LLAT (ATLANTIC/RAP)	
43	47	12	SHE'S COUNTRY	JASON ALDEAN (BROKEN BOW)	
44	31	12	CRACK A BOTTLE	EMINEM, DR. DRE & 50 CENT (SHADY/AFTERMATH/INTERSCOPE)	
45	43	54	I'M YOURS	JASON MRAZ (ATLANTIC/RAP)	3
46	44	23	SOBER	PINK (LAFACE/JLG)	
47	38	7	HERE COMES GOODBYE	RASCAL FLATTS (LYRIC STREET)	
48	45	35	LET IT ROCK	KEVIN RUDOLF FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)	
49	57	6	THEN	BRAD PAISLEY (ARISTA NASHVILLE)	
50	63	2	WELCOME TO THE WORLD	KEVIN RUDOLF FEAT. RICK ROSS (CASH MONEY/UNIVERSAL REPUBLIC)	

## Erik Hellum

GAP West president says, 'It's people and product first. If you focus on those two things, then the profit will follow.'



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**E**rik 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**



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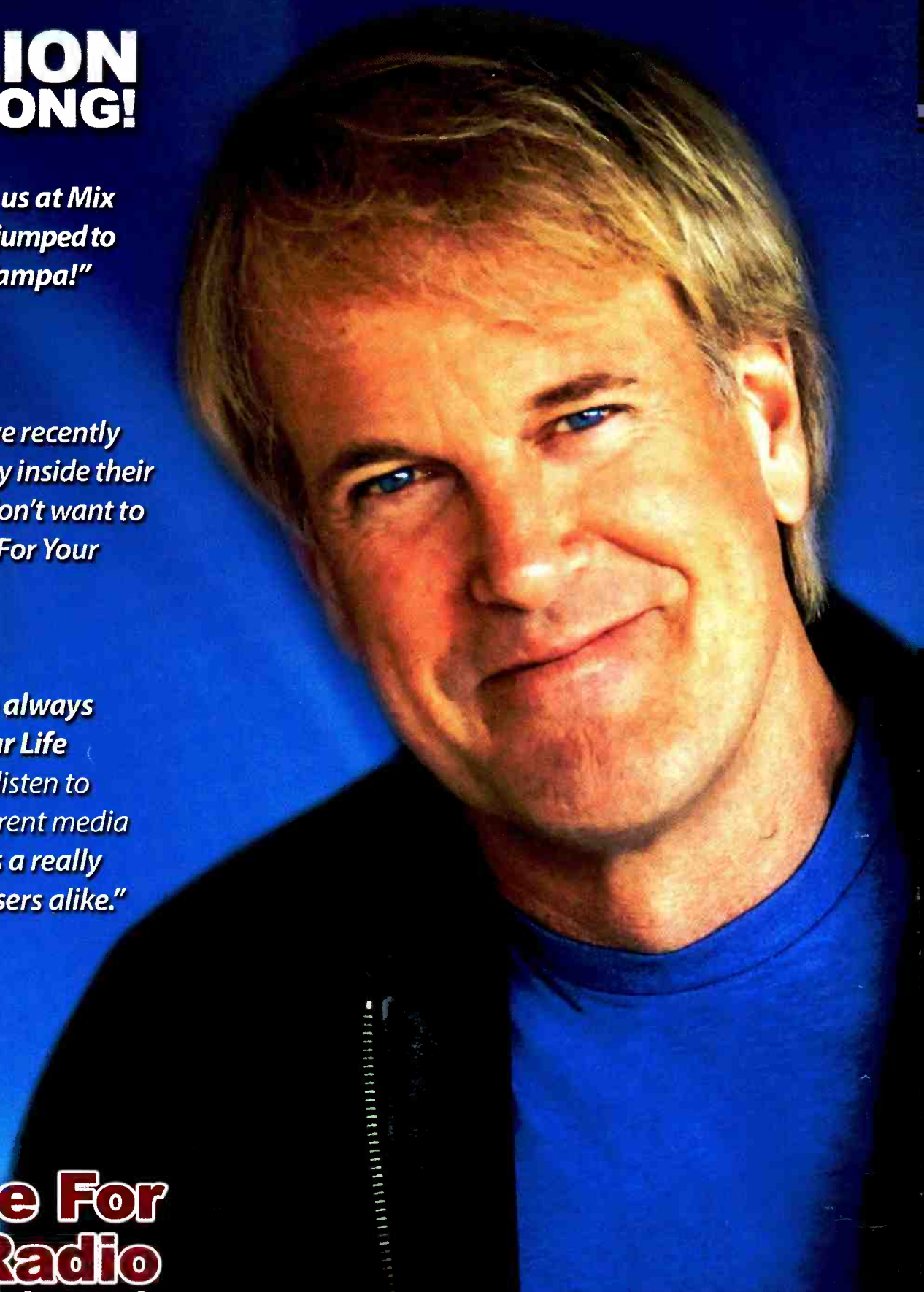
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