

HOT AC SPECIAL



Programmers Debate Pros And Cons Of Playing Music From Era Of DeLoreans, 'Dirty Dancing' And Decadence

Plus: Fewer Currents Cross From Rock While Top 40 Tracks Enjoy Faster Takeoff pp.30-36



R&R

RADIO & RECORDS

MAY 3, 2009 NO. 1813 \$6.50

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SYNDICATION: The Economy Isn't The Only Reason Why Daypart Syndication Is On The Rise p.6

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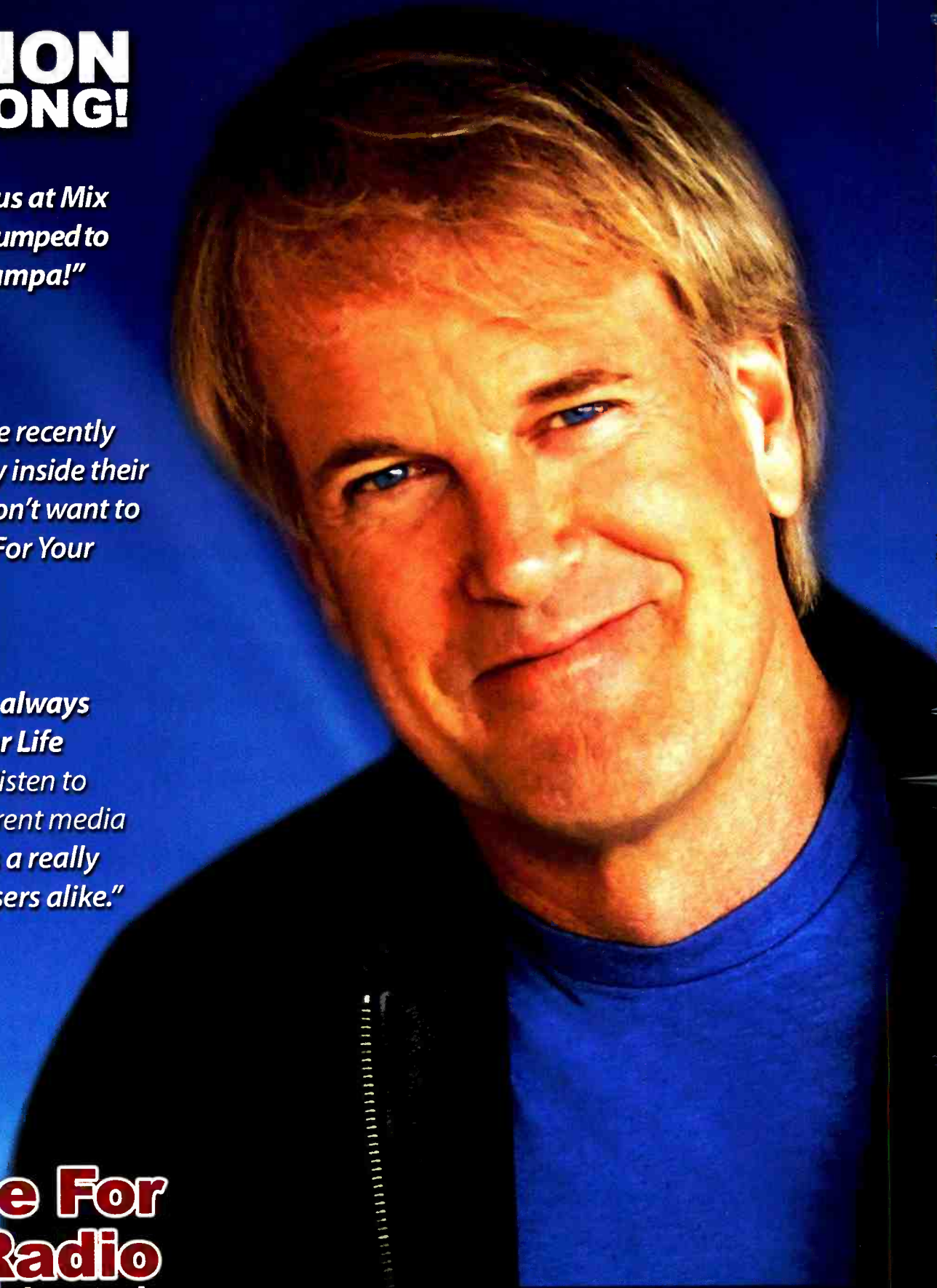
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R&R NewsFocus

MOVER Stroudavarious Hires Catino As Prez

Longtime promotion executive Bill Catino is appointed president of Stroudavarious Records. Launched last summer by founder James Stroud, the country label has several projects in the pipeline, including releases from Darryl Worley and former Lonestar frontman Richie McDonald. Best-known for his 17 years at Capitol Nashville, where he served as executive VP of promotion, Catino most recently served in a similar capacity at Universal Music Group Nashville.—*R.J. Curtis*



Catino

SHAKER Gray Day At RCA



Gray

Peter Gray has been upped to senior VP of pop promotion for RCA Music Group. Gray joined the label in 2002 as senior director of top 40 promotion and earned VP of top 40 promotion stripes two years later.

"Peter is truly an exceptional individual, an inspiring music executive and a good friend," RCA executive VP Richard Palmese says. "His passion for music is complemented by his outstanding commitment to winning."—*Kevin Carter*

DEALMAKER Clear Channel Re-Ups With Arbitron For 105 Markets

Clear Channel has signed a three-year contract renewal for Arbitron's diary service in 105 markets. The \$69 million deal doesn't include seven small markets where it will operate without ratings data and another 17 small markets where the company earlier inked a ratings contract with Nielsen for its new sticker diary service. In addition, Clear Channel has signed up with Nielsen for an 18th market: Newburgh/Middletown, N.Y.

The broadcaster's Premiere Radio Networks, Katz Media Group and Clear Channel Traffic will also have access to Arbitron diary ratings.

In a statement, Clear Channel said it remains "fully committed" to Nielsen (R&R's parent company) and also said that it's interested in expanding its relationship with the company.—*Paul Heine*

Arbitron Ups PPM Cell Phone Sampling To 15%

Arbitron has committed to increase cell-phone-only (CPO) households in all PPM markets from 10% to 15%, bringing it closer to the government-estimated national average of 17.5% that rely exclusively on wireless phones. Under pressure from clients to keep pace with this growing population segment, Arbitron originally agreed to increase to 12.5%.

The news follows the April 27-28 meetings the ratings provider had with its Radio Advisory Council (RAC) watchdog, where it announced new benchmarks for its PPM and diary services (see chart, right).

Arbitron added 10% CPO households to its diary service in 151 markets in the spring 2009 survey with plans to expand to all diary markets in all 50 states by the fall. More than one-third of 1 million households have been contacted to build the address-based sample frame being used to include CPO listeners in the spring survey. (The vast majority of the sample remains landline-based.) Arbitron says it expects "this important step to help improve sample performance, especially among young persons." More than 30% of 18- to 29-year-olds no longer use landlines, according to government estimates.—*Mike Boyle*

New Arbitron Benchmarks

PPM

■ Persons 6+ DDI (Designated Delivery Index) increases from 90% to 95% in year one of currency and to 100% in year two.

■ Persons 18-34 DDI upped from 70% to 80%.

■ Persons 18-34 average daily in-tab rate to increase from 60% to 70%, measured in a 13-month rolling average.

■ CPO households in all PPM markets to increase from 10% to 15% by year's end.

DIARY

■ DDI benchmark for persons 18-34 upped to 70% in 2009 and 80% in 2010.



FACE THE MUSIC AND DANCE: Iconic singer Tony Bennett (left) performed for a select group of congressional members and staff April 28 on Capitol Hill and pushed for Congress to pass the Performance Rights Act. The following morning, D.C. Metro riders discovered the Capitol South subway stop plastered with pro-radio posters (right) encouraging Congress to reject the proposed legislation.

Hispanic Broadcasters Lobby Against Performance Royalties

Nearly a dozen Hispanic broadcasters spent May 5 on Capitol Hill, pressing members of Congress from high-density Hispanic districts to support the NAB-backed Local Radio Act and work against the proposed Performance Royalty Act, now pending in Congress. Several of the broadcasters told a congressional briefing that their companies had already laid off 30% of their work forces due to the harsh economy, and all broadcast owners said that passage of the legislation would place undue financial burden on their operations.

"Royalty fees would force me out of business," Lazer Broadcasting CEO Alfredo Plascencia said. "Some of our stations would have to go off the air."

In a May 1 letter to Congress, religious broadcasters made a similar argument.

But pro-performance fee lobbying group musicFirst notes that the National Hispanic Conference of State Legislators recently approved a resolution that calls upon Congress to enact the Performance Rights Act, which would require broadcasters to pay fees to labels and artists when airing their copyrighted music. "What's at stake is an issue of fundamental fairness, of right and wrong and of how we recognize and reward talent, creativity and hard work," musicFirst spokesman Martin Machowsky said.—*Jeffrey Yorke*

ON THE WEB FMC: Marginal Increase In Indie Airplay

Despite voluntary agreements by radio's largest chains to air more independently released music, a new Future of Music Coalition-commissioned survey concludes it's "the same old song" at radio. The report, which analyzed monitored airplay from 2,700 stations from 2005 to 2008, shows that the percentage of indie-label airplay among the top 10,000 songs rose from 12.3% in 2005 to 13.6% in 2008. Larger indie increases were registered at the country and noncommercial triple A formats.

Clear Channel, CBS Radio, Citadel and Entercom in April 2007 voluntarily agreed to collectively air 4,200 hours of local, regional, unsigned and indie acts, following consent decrees the companies signed with the FCC to settle payola allegations.—*Kevin Peterson*

Smooth Jazz Loses Three More

Three more stations have ditched smooth jazz. Of the three affiliates of Broadcast Architecture's Smooth Jazz Network, two of them, both parked in Clear Channel's holding entity Aloha Station Trust, have gone country: KABQ/Albuquerque, which flipped to classic country in a market that already has three such stations, and WDSJ/Dayton, which is now called the New Bull. Smooth jazz is still heard in Dayton on Clear Channel AC WLQT's HD-2 channel.

The third station to drop smooth jazz, Wilkes Broadcasting Group's KJZN/Fresno, stunted for a few days with Christmas music before flipping to FM talk as "105.5 the Truth." During the past year, smooth jazz has lost outlets in such major markets as Washington, Philadelphia, Houston, Denver, Baltimore, Miami and Atlanta.—*John Schoenberger*

Hunter Takes CIMX/ Detroit PD Reins

Morning co-host Dave Hunter steps into the PD post at CHUM Radio alternative CIMX (89X)/Detroit, replacing Vince Camova, who exited due to budget cuts. The 16-year CHUM Radio vet continues in mornings.

"I am confident that Dave's talent, dedication and personal approach will move 89X to the next level," VP/GM Eric Proksch said in an internal memo.—*Keith Berman*

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Obama Emphasizes Diversity At FCC With Clyburn Pick

Within hours of his election, speculation was that President Barack Obama wanted more diversity and a bigger push for localism coming from the FCC. By the looks of his first two commissioner-level picks, he's putting his money where his mouth is. In March, Obama nominated law school chum and longtime Washington technology entrepreneur Julius Genachowsky to the chairman's slot. For Genachowsky, it's a return to the FCC—he was a senior adviser to former chairman Reed Hundt—but this time the advocate for broadening media ownership and expanding voices has true decision-making power.



Clyburn

On April 30, Obama tapped Mignon Clyburn for the commissioner's slot opened by the departure of Jonathan Adelstein to head the Rural Utilities Service. The 46-year-old former newspaper editor, GM and publisher has been a commissioner on the South Carolina Public Service Commission for nearly 11 years.—*Jeffrey Yorke*

Harrison To Lead WWI Sports Sales

Westwood One recruits Steve Harrison as VP/director of sports sales and marketing. In the newly created position, he will lead the network's sports sales efforts for programming that includes such events as the Super Bowl, NCAA Men's Basketball Championship, the U.S. Open and the Olympics. Harrison arrives from the International Speedway Corp., where as director of sales and marketing for its Motor Racing Network he negotiated broadcast rights with NASCAR and worked closely with more than 700 affiliated stations.—*Mike Stern*

Holiday Time At WMXD/Detroit

KJ Holiday, PD of Clear Channel urban WJLB and director of urban programming for the company's Detroit cluster, adds PD duties at urban AC sister WMXD (Mix 92.3). He replaces Jamillah Muhammad, who left in January. APD Oneil Stevens tacks on the Mix 92.3 MD position.

Holiday joined Clear Channel/Detroit in 2001 from the company's Norfolk stations, where he was director of urban programming for the cluster and PD of urban WOW1 (103 Jamz).

—*Darnella Dunham*

Business Briefing By Jeffrey Yorke

Cox Enterprises Sweetens Buyout Offer

Cox Enterprises on April 29 increased its takeover offer to \$4.80 per share, up \$1 on the original offer made March 23. The new price is a 45.5% premium over the radio group's March 20 closing price and significantly more than the original 26.3% premium. The latest offer from Cox Enterprises, which already holds 78% of the company's shares, has been extended to May 13.

The sweetened offer came a day after a second class-action lawsuit was filed against Cox Enterprises in U.S. District Court in Atlanta, alleging that "the initial tender offer was unfairly coercive and that [Securities and Exchange Commission (SEC)] filings made pursuant to the tender offer omitted material information."

James Meyer was paid \$2.8 million last year, \$3.6 million in 2007 and \$5.6 million in 2006, according to an SEC filing.

Journal Communications Freezes Dividends

After cutting its dime dividends to 8 cents in February, Journal Communications has been forced to suspend its dividend payments on class A and B shares altogether. The Milwaukee-based media empire said April 30 that it needs to maintain its cash reserves in a time of significant revenue decline.

"Given the continued challenging economy and business conditions, we believe that this will allow the company to continue to direct a significant portion of its cash flow to debt reduction," chairman Steven J. Smith said.

Karmazin's '08 Sirius Pay Falls To \$28.8M

Sirius XM CEO Mel Karmazin, the man chiefly responsible for making the Sirius-XM merger palatable to the FCC and the public, earned \$28.2 million in salary and bonuses in 2008. That was less than the \$32.2 million earned in 2007 and the \$31.2 million reported in 2006. Sirius XM president/chief content officer Scott Greenstein took a huge pay cut, earning only \$2.9 million, compared with \$5 million in 2007 and \$7 million in 2006. President of operations/sales

Tidbits

David Meyer, who as principal deputy assistant attorney general in the Department of Justice's Antitrust Division oversaw investigations into the Sirius-XM merger, has exited to become a partner and co-chairman of the global antitrust and competition practice at Morrison & Foerster in Washington . . . Westwood One will report its first-quarter financial results with a teleconference at 4:30 p.m. ET May 11. To listen, dial 877-874-1586; the passcode is 1552604.

Transactions at a Glance

Community Wireless of Park City's KPCW-AM/Tooele, Utah, to IHR Educational Broadcasting for \$900,000 . . . Vox Media Corp.'s WVTK-FM/Port Henry, N.Y., to Burton K. Barlow and Lori Young-Barlow for \$550,000 . . . Cleo Broadcasting's construction permit for a new AM in Midlothian, Va., to Richmond 1410 for \$10,000.

Deal of the Week

WHJX-FM/Baldwin and WSJF-FM/St. Augustine Beach, Fla., and WFJO-FM/Folkston, Ga.

PRICE: \$3.6 million TERMS: Asset sale for cash

BUYER: Family Broadcasting, headed by president Jose Pomales. Phone: 321-422-9699. It owns no other stations. This represents its entry into this market.

SELLER: Tama Broadcasting, headed by receiver Scott Savage. Phone: 214-282-0844

COMMENT: Tama Broadcasting's WHJX-FM/Baldwin and WSJF-FM/St. Augustine Beach, Fla., and WFJO-FM/Folkston, Ga., to Family Broadcasting for \$3.6 million, payable in cash at closing, with an \$180,000 escrow deposit. The \$3.6 million price is being allocated as follows: \$1.6 million for WHJX-FM and \$1 million each for WFJO-FM and WSJF-FM.

2009 Deals to Date

Dollars to Date:	\$65,787,346	(Last Year: \$438,078,662)
Dollars This Quarter:	\$19,996,000	(Last Year: \$98,787,734)
Stations Traded This Year:	191	(Last Year: 273)
Stations Traded This Quarter:	36	(Last Year: 120)

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Nielsen Business Media
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JENNIFER HUDSON'S
 "IF THIS ISN'T LOVE" LEADS
 URBAN AC FOR A SECOND WEEK.
 THE SINGER HAS PARTNERED
 WITH NBC'S "TODAY" TO OFFER
 A LUCKY FAN THE CHANCE
 TO SING "AND I AM TELLING
 YOU I'M NOT GOING" WITH
 HER LIVE ONSTAGE.

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Radio and Records is published weekly, except the last week of December and the first week of January. Subscriptions are available for \$325.00 per year (plus applicable sales tax) in the United States, \$330.00 in Canada and Mexico, and \$495.00 overseas U.S. funds only from Radio and Records Inc., PO Box 16555, North Hollywood, California 91615-9538. Annual subscription plan includes the weekly newspaper plus two R&R Directories issues and other special publications. Refunds are prorated based on the actual value of issues received prior to cancellation. Nonrefundable quarterly rates available. All reasonable care taken but no responsibility assumed for unsolicited material. R&R reserves all rights in material accepted for publication. All letters addressed to R&R or its Editors will be assumed intended for publication reproduction and may therefore be used for this purpose. Letters may be edited for space and clarity and may appear in the electronic versions of R&R. The writer assumes all liability regarding the content of the letter and its publication in R&R. Nothing may be reproduced in whole or in part without written permission from the Publisher.

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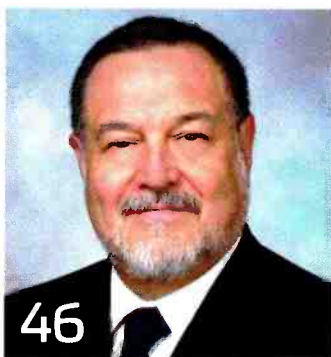
POSTMASTER: Send address changes to R&R, PO Box 16555, North Hollywood, California 91615-9538 Under Canadian Publication Mail Agreement No. 872859 return undeliverable Canadian addresses to DHL Global Mail, 7496 Bath Road Unit 2, Mississauga, ON L4T 1L2



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'With this economic mess we are all in, talk is a low-cost, high-yield format that will save some underperforming FM's from extinction.' p.6



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What's New This Week Online

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May 11
 Westwood One reports first-quarter financial results during a teleconference today.
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T

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W

May 13
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T

May 14
 Discover tomorrow's hits today with HitPredictor.
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F

May 15
 Catch up on the latest format flips, personnel changes and other news in your format.
 ▶ Click on [Format News](#)

THE ECONOMY
REASON WHY DAYPART S

SYNDICATION A LONG TIME

By R.J. Curtis

Despite economic conditions that have led radio companies to announce layoffs and restructuring for months on end, one particular programming segment is enjoying great prosperity. Daypart syndication is thriving these days—and not just because the practice saves companies money in terms of man power. As Dial Global Networks president Kirk Stirland succinctly puts it, “That’s where the buzz is right now.” ■ There’s no denying that financial pressures have caused the elimination of an increasing number of local dayparts. But syndicated dayparts are also experiencing groundbreaking success due to a combination of long-term strategies, client services, improved technology and effective marketing that has yielded incredible momentum during the past 18 months. As a result, in 2008, news/talk surpassed country, becoming the most-programmed format in America, according to radio station database provider M Street.

Premiere Radio Networks executive VP of affiliate marketing Julie Talbot says that the daypart explosion is the result of the company’s long-term strategies during the past five years, one of which was to invest in the best talent possible. “We have the luxury of speaking to affiliate bases, figuring out what they need and want, and to then go off and develop that,” Talbot says, adding, “It’s interesting to be recognized for something we’ve been doing a long time.”

Rapid Advancement

According to Premiere, between fourth-quarter 2007 and second-quarter 2009, “On Air With Ryan Seacrest,” a three-hour, same-day midday or afternoon version of his KIIS-FM/Los Angeles

Syndicated dayparts are experiencing groundbreaking success due to a combination of long-term strategies, client services, improved technology and effective marketing.

morning show, has increased its affiliate base by 350%. (Incidentally, the affiliate base for “American Top 40,” a four-hour weekend countdown show that Seacrest also hosts, has grown 16% since fourth-quarter 2007.)

Although his other highly visible job as the host of Fox’s “American Idol” certainly doesn’t hurt the popularity of his radio gig, Seacrest’s “On Air” isn’t the only program that has significantly expanded. “The Keith Sweat Hotel,” syndicated in nights to urban AC stations, is up 181% during the same time period. The number of affiliates for talk shows in general is increasing, with Premiere’s three-hour weekend show “Leo Laporte, the Tech Guy” up 59%, conservative talk midday show “The Glenn Beck Program” improving 33% and late-night sports/talk host “JT the Brick” increasing by 29%.

Marketing and financial guru Dave Ramsey is self-syndicated by his company, the Lampo Group, and has 430 affiliates for “The Dave Ramsey Show,” which is fed live on weekdays from 2 p.m. to 5 p.m. ET; Lampo executive VP of broadcasting/chief marketing officer Bill Hampton says that 120 of those stations were added in just the last six months. Another recent phenomenon has been “The John Tesh Radio Show” and his “Intelligence for your life” concept. Tesh now boasts 329 stations airing his AC-targeted show in various dayparts in North America. Approximately 60 new affiliates signed on in the past 18 months.

Talk Radio Network is also enjoying the boom. According to president Phil Boyce, in the last six months, conservative host Laura Ingraham has added 50 of her 320 total stations for “The Laura Ingraham Show,” fed live to affiliates, Monday-Friday from 6 a.m. to 9 a.m. PT. Jerry Doyle, another conservative TRN talker, now has 240 stations carrying “The Jerry Doyle Show” in late nights or overnights, 100 of which joined in the past year and a half.

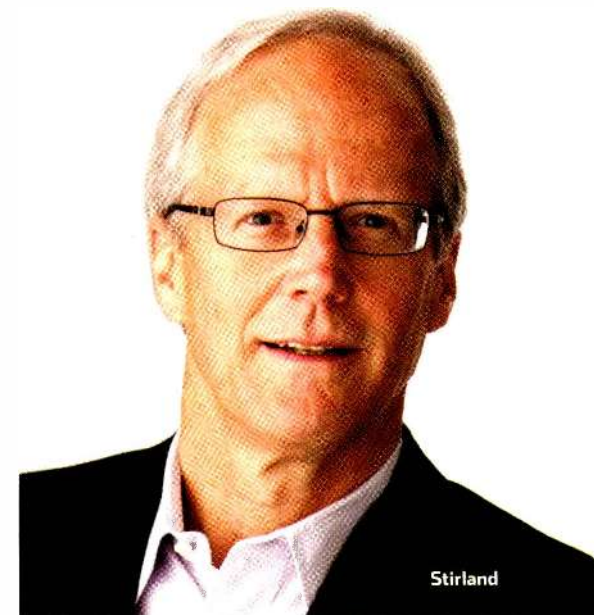
Many programming suppliers can tout similar statistics from the last 18 months. However, in the case of Dial Global, the company has undergone a growth spurt. During that time it has taken over Jones Radio Networks and Waitt Radio Networks, and, prior to that period, the Transtar Radio Networks from Westwood One. Stirland says an internal mantra to “bring the magic” was adopted when executive VP of programming Beau Phillips joined Dial Global in mid-2008. Both executives are proud of the progress made with existing products like the nighttime show “Lia,”

which is designed for country stations and is adding more affiliates after tweaking its format last year.

To complement “Lia,” Dial Global has another evening show for country radio, “The Big Time With Whitney Allen,” which Stirland says added another 20 affiliates in first-quarter 2009. Two new shows have also been developed: a CHR evening program launched last fall, “Nudge at Night,” hosted by Atlanta and Philadelphia radio veteran Nudge, and a hot AC program, “The Cooper Lawrence Show,” hosted Monday-Friday from 7 p.m. to midnight ET, by author/pop culture expert Cooper Lawrence.

Beyond The Economy

At first glance, these triumphs would appear to be the result of a lousy economy causing widespread layoffs and budget cutbacks at the station level, thereby creating opportunity for syndicated shows. The latest example of the recession’s deep impact is the second wave of layoffs that Clear Channel enacted April 28 that axed hundreds of local jocks. The job losses followed an April 15 announcement that Clear Channel would offer “dozens and dozens” of the broadcaster’s top air personalities in its most-programmed formats to all takers at its roughly 800 stations as part of an initiative intended to improve program quality, reduce expenses and better exploit the company’s vast scope and scale.



ISN'T THE ONLY
SYNDICATION IS INCREASING

EXPANSION: THE COMING

Less rigid than syndication but not as localized as point-to-point voice-tracking, what the company has dubbed Premium Choice is a new option for Clear Channel programmers to consider when replacing that talent that the nation's largest radio broadcaster cut from its ranks.

However, Ramsey says that while his growth is up percentage-wise, "it's not as much as you'd expect from the economy." He calls that the icing on the cake, but he believes it has more to do with the show reaching critical mass from a marketing perspective. He half-jokes about another possible contributor: "I've become a media darling due to the economy, living on 'Good Morning America,' 'Larry King' and other shows."

Like Premiere's Talbot, Ramsey credits a long-term approach that has recently helped bear significant fruit. "We've said we have one message and one messenger; then we have to find all the mediums and media to push that. We've probably been doing that longer than anyone and the reason is that we're independent and we had to do it. It was a literally out of desperation and as it turns out, it's a really good model."

Among the mediums Ramsey refers to is an early Internet presence and an early understanding of the potential strength of podcasting. According to Ramsey, his show is the No. 1 downloaded podcast in the business section of iTunes. "We are a brand, and we've been intentional about how we brand it," he says. "Brand penetration when you are touching all these mediums had to be very intentional. The end result is, we get this grass-roots movement."

Dial Global's Stirland says that what explains syndication's growth first and foremost is the availability of higher-quality programming than in the past. "As it turns out, unlike some national shows of old, the new ones are really good. So to be able to put these people on a national platform, they can absolutely win in our marketplace."

Another factor that makes nationally syndicated programming more appealing is how much easier it is to integrate at the local level, thanks to technology, coupled with the willingness of program suppliers to do whatever is necessary to make each program run as seamlessly as possible. As Stirland puts it, "I can speak for all of my colleagues in the

'We have one message and one messenger; then we have to find all the mediums and media to push that.'

—Dave Ramsey

network radio business and say that there's no one who wouldn't do extraordinary things for an affiliate to make those shows be as good as they can be."

Ramsey praises how computers and technology do wonders for syndication. He cited an example from the morning he spoke to R&R: "From 8:37 to 9:55, I did nine morning affiliate appearances, sitting in my studio, just clicking that ISDN off." Ramsey also helps affiliates capitalize on sales opportunities. "We meet with the sales team and we work our butts off to serve that local station. We have a whole team here who does nothing but assist the sales team in selling our show."

Continued on page 8

What It Takes To Be A Syndicated Personality

High-profile personalities who are already successful in other forms of entertainment—think Whoopi Goldberg or David Lee Roth—have the advantage of name recognition when they enter the syndicated radio realm, but that never assures them of stardom in the medium. Being a successful personality requires a variety of skills, from basic radio chops to what Dial Global Networks president Kirk Stirland elusively describes as "that thing." Bill Hampton, executive VP of broadcasting/chief marketing officer for the Lampo Group, which distributes financial program "The Dave Ramsey Show," says that even enormously popular radio personalities who flourish on a local level sometimes flop. "Not everyone is meant to be syndicated," Hampton says. "I can name host after host in talk radio who had a great local show; they tried to launch nationwide and it's dead in six months."

What does it take to succeed nationally, and which qualities—be they magical or fundamental—are network programmers now seeking while opportunities in syndication are plentiful? Entercom VP of programming Bill Pasha says it starts with the basics, but that it also "takes special people to be able to talk to a nation." Consultant Steve Davis, who

partners with Zapoleon Media Strategies president Guy Zapoleon, believes network hosts "should be able to understand universal topics that appeal to everybody," citing the recent phenomenon of Susan Boyle, the contestant whose appearance on "Britain's Got Talent" has inspired people worldwide. In a PPM world, Davis says all personalities will need to "keep it shorter, stay on topic, don't ramble, and know when to get out." Zapoleon adds that PPM data enables hosts to "look at themselves as if they're talking to people onstage as a comic; when you know it's bombing, move on."

Dave Ramsey, who is now heard on 430 stations, says, "I don't think there's room for somebody who's lame anymore." People with real talent, he says, "make their way to the top. Somebody will give them a shot."

Sometimes success in another field of entertainment can bring credibility if the host hones his or her on-air skills. Stirland says that was the case with Greg Kinnear, whose band saw its heyday 30-some years ago with hits like "Jeopardy" and "Breakup Song (They Don't Write 'E.T.')." "He was a rock star who evolved

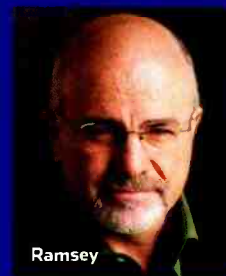
to a morning host in San Jose, so he proved he had radio chops. The decision to put him on as a [7 p.m.-midnight] show for classic rock carried with it some guarantees, and that was nice."

Dial Global executive VP of programming Beau Phillips searches for people who "think outside in, versus inside out," citing Jerry Seinfeld and Jay Leno as two entertainers who have mastered that skill. "For the majority

of syndicated talent, having that ability to be the mouthpiece for the things that are on people's minds and articulate that is what I look for."

According to Phillips, finding people who fulfill all of the criteria above is an easy part of his job

now, because "many of the really elite talent in radio, whether it's programming or on-air talent, has been shunned by a lot of companies as they marginalize the importance of a PD or personality." Phillips says he could probably build an amazing company with all the talent that is currently unemployed. "Finding great talent isn't the hard part," he says. "It's giving them the forum and the inspiration, and that's what we're trying to do here."—RJC



Ramsey



Talbot

Continued from page 7

Casting an eye toward the future, TRN's Boyce thinks it looks bright and predicts that this will be a breakout year for daypart syndication. "FM talk is where the fish are in today's syndication pond," he says. "With this economic mess we are all in, talk is a low-cost, high-yield format that will save some underperforming FMs from extinction... [it] feels like the California gold rush all over again."

Dial Global's Phillips has been working on services that radio could desperately use right now. "One thing that's clear is that radio stations have lost their budget for research or consultants," he says. "So one thing we'll be launching soon is consulting and research for barter." He has already reached out to PDS, consultants and research ven-

'With this economic mess we are all in, talk is a low-cost, high-yield format that will save some underperforming FMs from extinction.'

—Phil Boyce

dors with the idea, all of whom he says responded positively. "If affiliates will run units and we can connect stations with researchers and consultants, that's a business in itself. That's one we're about to launch and we want to make sure when we do, we do right by everybody on both sides."

Another factor playing a major role in daypart syndication's current success—and indeed, the most important—is the quality of programming that's filling the airwaves, which helped pave this prosperous road. "Come and listen to us and to what we're doing over here," Dial Global's Stirland says. "I think we could say it about a lot of shows elsewhere too. These are great shows and it comes down to putting entertainment back on the radio again. I think national shows have a real place in that now."



Boyce

A Case For Live And Local

Talk Radio Network president Phil Boyce likens the current climate for syndicated radio to the California gold rush. Zapoleon Media Strategies president Guy Zapoleon and his business partner Steve Davis believe the syndication business is heading into an age that resembles the '70s, which they feel was a time of innovation.

Not so fast, says Michael Osterhout. The VP of radio for Morris Communications, which operates 33 U.S. stations, says, "I think it's a terrible time, to be honest."

While he understands why cutbacks have occurred, he doesn't believe that the onslaught of national daypart programming is viable in the long term. "There is still some money sitting on the sidelines looking at radio again. These are the guys that have been in the business and believe in the traditional way."

Osterhout says that syndication only

works in certain cases, offering such examples from his own company as the KLOS/Los Angeles-based morning duo Mark & Brian, who have aired for 15 years on classic hits sister KDGL (the Eagle), and "Big Boy's Neighborhood," which originates on KPWR (Power 106)/Los Angeles and is heard on rhythmic sister KKUU (U-92.7). Both stations are in nearby Palm Springs, Calif.

Morris also operates 10 country stations. Despite the success of "Big D & Bubba," a morning show that boasts nearly 40 country affiliates, the pair wouldn't be an option for Osterhout. "I've seen it time after time, and it happened last month in Amarillo, Texas. There was a blizzard and the whole world shut down." As talented as Big D & Bubba are, he says, the station they're on simply wasn't set up to address what he called "a once in 20 years"-type of event in

the market. "My three facilities went wall-to-wall," Osterhout says, adding that in many cases, with a syndicated show running, it's quite possible that "you have an 18-year-old kid that may not even be a board operator. Remember, the way these satellite systems are set up, you don't even need board ops. It's all automated with Starguide."

Osterhout's opinion of the talent level for syndicated shows differs vastly from the companies that are providing these programs. "I personally don't believe the shows are as good as they used to be," he says. A specific example is in the news/talk format, where years ago, "these shows were all about entertainment." Osterhout thinks that the emphasis has shifted from entertaining "to more of a belief system," where audiences follow high-profile talkers whose personalities often supercede the current

events they're discussing.

However, Osterhout adds, "Ratings are great, and I understand it." He comprehends why Ryan Seacrest is aired around the country: "He's talented and Clear Channel believes you could never have that level of talent in your marketplace."

Local personalities, particularly in medium and small markets, will eventually win, Osterhout says, "because they go to the same church, same car dealers, and you see them at Applebee's on Friday night. I think there's something to be said for that." Those markets are the ones that will soon be returning to local radio, if they haven't already. Osterhout cites the example of the Amarillo market, where his stations (country KGNC and news/talk KGNC-AM) have gone up against shows like "The Bob & Tom Show" and "Big D & Bubba" for years. "They're not competing with what we do." —RJC



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PDs Turn To Premium Choice In Wake Of CC Layoffs

By Mike Stern and Jeffrey Yorke

After seeking roughly 960 mostly operations personnel April 28 in a second round of layoffs this year, Clear Channel Radio is poised to take content sharing among its 800-plus stations to new heights. The cutbacks (which included 590 full-time employees, many of them air talent and programmers) are forcing stations to extend airshifts, import more syndicated and voice-tracked programming and utilize the company's new Premium Choice initiative. Announced 13 days before the downsizing, the new talent-sharing system offers dozens of the broadcaster's top air personalities in its most-programmed formats to local programmers via the company's Prophet Systems NexGen digital automation system (R&R, April 24).

This will remove a majority of the music selection process from local programmers who opt in on preresearched music logs provided by the company, a move that has raised concerns among label promotion executives.

By midnight of the first weekend following the layoffs, CHR/top 40 WXKS (Kiss 108)/Boston converted late-night and overnight shifts to Premium Choice programming. "Essentially what this means is that music decisions for the weekday hours of 10 p.m.-6 a.m. and overnight hours on weekends will be based out of a central Clear Channel programming hub," MD Jim Clerkin wrote in an e-mail to label reps. "Music will continue to be chosen locally for the hours of 6 a.m.-10 p.m., but obviously spin counts will change for each rotation."

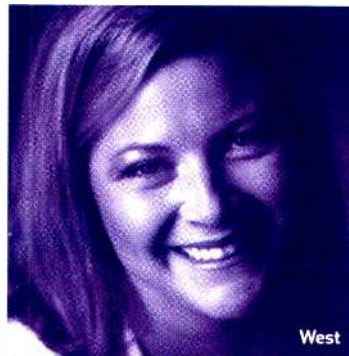
Clear Channel officials wouldn't comment on how extensively the company would use Premium Choice and the uncertainty has numerous label promotion execs alarmed that centralized music programming will reduce their ability to expose new acts. "The problems at Clear Channel are a big concern, because

block programming can really hurt you," says one label promo rep who requested anonymity. "I know of stations where the music director was let go and you lose the connections you had at those stations." Another rep says, "The whole concept is appalling. Take [CHR/top 40 WDKF] Dayton, Ohio, for example. They've been forced to take the Clear Channel night programming, which runs from 10 p.m. to 6 a.m., then they run [syndicated morning man] Elvis Duran from 6 a.m. to 10 a.m., then [syndicated host] Ryan Seacrest from 10 a.m. to 2 p.m. The PD does the afternoon show, and maybe they have their own evening jock. It defies everything radio was set out to be, because this will destroy opportunities for local content."

Among talent participating in the program are WMIB/Miami midday host Vanessa James for urban stations, WFBQ/Indianapolis midday jock Laura Steele for classic rock, KASE/Austin host Bob Pickett for country, WDCG/Raleigh afternoon host Randi West for hot AC and KTCL/Denver host Nerf for alternative. Based on the scope of the layoffs, their services will be in high demand. In some cases, such as urban AC WVAZ/Chicago, three day-parts are open after the station turfed its midday, evening and overnight hosts.

Premium Choice isn't the only way programmers are filling the void. In Houston at sports KBME, "Monsters in the Morning" hosts Ted DeLuca and John Lopez will now also work 11 a.m.-3 p.m. as the "Monsters of the Midday." In Cincinnati, at talk monster and Reds flagship WLW, the 6 p.m.-9 p.m. "Sportstalk" show will be hosted by Lance McAllister, who handles afternoons on sports sister WCKY on days when the Reds aren't playing.

Clear Channel's hub-and-spoke news strategy, initiated a decade ago under former CEO Randy Michaels, is being wheeled out in more markets.



West



Steele

In Denver, the newsroom at talk KOA is taking over news duties for several nearby markets, including Fort Collins, Colorado Springs and Pueblo, Colo., and Fort Smith, Ark., while continuing to provide news for the company's Minneapolis cluster. KOA PD Kris Olinger says local personnel in the smaller regional markets will inform KOA newsroom staffers about stories of local importance.

In Los Angeles, talk KFI takes over anchoring midday, early evening and weekend newscasts for talk sister KOGO/San Diego. By maintaining local anchors in both drive times along with at least one local reporter and some support staff, KOGO PD Cliff Albert says listeners shouldn't notice any difference. "The newscast is still produced the same way. A reporter who covers a story here feeds it into a folder that goes to the anchors. Now they are just in L.A."

Clear Channel has let go of 2,500 employees, or 11.7% of its staff, since January in a reduction similar to ones taken by other large legacy media companies facing the double whammy of a global economic recession and new-media competition. The cuts aim to keep Clear Channel on track to generate at least \$1.5 billion in cash flow to keep it from defaulting on loans incurred by new owners Thomas H. Lee Partners and Bain Capital.

"Unless trends meaningfully improve in the second half of 2009, we believe that the company could violate [financial] covenants in the fourth quarter," credit ratings service Standard & Poor's said in a May 4 notice in which it had placed the company on "credit watch" with negative implications. **R&R**

Additional reporting by Paul Heine and Billboard indies correspondent Courtney Harding.

The cutbacks are forcing stations to extend airshifts, import more syndicated and voice-tracked programming and utilize the company's new Premium Choice initiative.

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A paid program that doesn't suck?

'The Lifestyle Show'

Mike Stern

MStern@RadioandRecords.com

faced with mounting economic pressure, some radio companies are increasing the amount of paid programming they air during week-ends on talk stations, including those infamous hourlong commercials for colon detox products. While generating more revenue in off-peak hours than could be made selling traditional 30- and 60-second spots, such infomercials extract a cost from stations in the areas of branding and consistency. Clear Channel talk KFI/Los Angeles PD Robin Bertolucci says airing such content is inconsistent with listener expectations and compares it to sending people to a McDonald's that doesn't serve hamburgers.

But Buck Robinson, founder of Robinson Radio, a Glen Allen, Va.-based ad agency that produces and places longform product-integration radio commercials, claims to offer the best of both worlds—revenue and solid programming. His company is launching "The Lifestyle Show," a weekly, one-hour radio program that focuses on home-, health- and wealth-related consumer products and services. "We're trying to build

something the listeners want to be part of on a regular basis," he says.

TV Embraces, Radio Resists

Robinson started his career working with two of the most successful players in direct-response advertising, Bill Guthy and Greg Renker. Their Guthy-Renker TV ad firm is responsible for such

'It will turn buyers off if you go straight to pitching a product. It's like a date: Buy me dinner first.'

—Buck Robinson

successful infomercials as actress Judith White's endorsement of Proactiv acne treatments; inspirational speaker Tony Robbins' "Personal Power" series of books, CDs and DVDs; and Vanna White's "Perfect Smile" tooth-whitening campaign.

Working with Guthy and Renker, Robinson says he watched the infomercial industry grow from "just above a carnival barker to a nearly \$2 billion industry." Now, he says, the spots are so ingrained into TV stations that they probably account for 20%-30% of a station's annual sales budget.

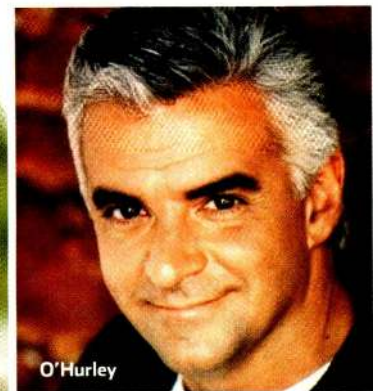
Longform TV commercials, designed to be more entertaining and outlandish than anything else on late-night TV, found a home on the medium. The concept crossed over to print, where some publications accepted advertorial—advertising styled to look like content—opening up a new revenue source.

The way Robinson sees it, TV and print embraced this new, unconventional revenue stream outside of their traditional ad model and made it fit for their consumers. But radio resisted. That's because programmers have more power to keep content off the air than their contemporaries in other media, even if it will generate revenue, he contends. (Some programmers would argue to the contrary.)

Robinson says he understands why programmers are hesitant. "They are concerned about con-



Robinson



O'Hurley

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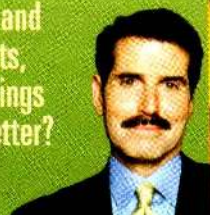
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New Sales Model

While it doesn't fall into the infomercial category, "Real Estate Today," hosted by Citadel news/talk KGO/San Francisco afternoon talker Gill Gross, offers an alternate sales approach for weekend programming. Media Syndication Services president Paul Woodhull recently launched the two-hour show, produced in conjunction with

the National Assn. of Realtors. Woodhull initially planned to help connect show affiliates with local NAR member realtors who would advertise during the show. "We realized a couple of spots once a week is never going to add up to any significant amount of money for the station and it's not going to be the type of frequency and exposure that's

going to mean anything for the advertiser," he says.

Instead, Woodhull works with affiliate sales teams to build a schedule using the station's rate card that includes a number of prime-time spots and sponsorship of the show that is pitched to such national realtors as Remax or Coldwell Bank.

Each spot includes a 30-second brand sell for the national realtor and two 15-

second tags for local realtors that drive listeners to the station Web site for information about the local agents.

At the show's flagship station, Citadel talk WMAL/Washington, Woodhull says the price for an individual agent is about \$250 per month. With enough spots to accommodate 60 agents, the station could generate \$15,000 per month in new business.

Woodhull says this plan main-

tains the integrity of the station's programming and generates sizable revenue.—MS



sistency of their programming. They don't want to go off the deep end where someone wonders, 'What on earth am I hearing?'"

Many programmers say they're not averse to taking undersold time and considering outside-the-box methods of generating revenue.

Enter J. Peterman

Actor John O'Hurley, known for his portrayal of catalog-company entrepreneur John Peterman on NBC-TV's "Seinfeld," has been tapped as host for "The Lifestyle Show." O'Hurley has also served as the station voice for numerous adult hits stations. In addition to bringing a voice familiar to listeners, Robinson says O'Hurley will present a more serious approach than is typically found in infomercials. "We will have a great host who isn't acting like a buffoon and who isn't just a shell. He will be credible and work to engage the audience."

The show will also have a consistent structure. Each week will feature, in order, a home segment focused on products and services that drive value into home investments, a health segment on products that promote a healthy lifestyle and a wealth segment devoted to financial services.

Robinson says each segment is carefully crafted to avoid sounding like an infomercial. For starters, the companies targeted as potential advertisers are "all Fortune 500 busi-

nesses," not infomercial companies that use longform TV commercials to hawk their wares.

"These advertisers are a bit more discerning about how they spend their money but still have to get their message out there," he says, adding that one potential client told him that his company had written off radio entirely, but this concept caused it to re-evaluate that stance.

The first half of each segment of "The Lifestyle Show" will not include any product pitches. Instead, the first seven to eight minutes will feature O'Hurley interviewing an expert on a given subject. Later in the segment, an advertiser's product or service is integrated into the program's topic or storyline.

"Every single segment should stand on its own and teach the listeners something. We want to be responsible to the listeners first, the clients second," Robinson says.

Robinson believes the less aggressive pitch policy also brings client benefits. "The faster you go into sales mode, the less effective you are as a salesman. It will turn buyers off if you go straight to pitching a product. It's like a date: Buy me dinner first."

Robinson's top goal is developing a loyal audience for the show. "We're being very protective and not just whoring this thing out," he says. "Our primary driver is our responsibility to the audience, because at the end of the day, if we do our job right, it should be good radio." R&R

The Pros And Cons Of Paid Programming

Clear Channel talk KFI/Los Angeles PD Robin Bertolucci and McVay Media news/talk specialist Holland Cooke share some thoughts about the pros and cons of airing paid programming.

While Bertolucci understands the role paid programs play, she is concerned about how they affect a station's credibility. "We tell our listeners that our opinions are not bought

and paid for, except apparently during infomercials," she says.

For Cooke, the only measure is the content. "Listeners get that programming is sponsored. They are less interested in how it's sponsored, by the minute or the hour, than whether they are just plain interested."

When confronted by client sta-

tions asking about airing a paid program, Cooke asks, "Can that lawyer talk? Can he tell a joke?" If the content is good, he advises his client station to put the show on.

For Bertolucci, if the talent is good enough to be on the air, they should be part of the station. "I'd like to think that if people had a great show, we'd pay them to be a host."—MS

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'When social networking really works, it's not just a push-out process. Let users enter your world, and enter theirs, too. Success relies on community and relationships.'

—Keith Cunningham

Facebook has a larger population than Brazil. You'd have to multiply Canada by five to match the membership on MySpace. And Ashton Kutcher's Twitter followers surpass the audience of most Los Angeles and New York radio stations. ■ By now, most stations and personalities are following their fans by hopping on the social-networking bandwagon. Even Oprah Winfrey is tweeting. But some rules do apply.

In our recent Jacobs Media Tech Poll V, which included 64 rock stations and more than 21,000 interviews, we learned more about the habits of rock listeners and how they view social networking.

The numbers in the graph below represent what many have been talking and writing about for years: Social networking has changed the face of communication. It's never been so easy to promote a brand, stay in touch with friends or even find a date.

Here are a few other key highlights:

- Facebook has now surpassed MySpace for overall activity. Clearly, its accessibility on mobile devices has enhanced its reach.
- More than eight in 10 alternative listeners use or have profiles on these sites. And of alternative listeners who use these sites, two-thirds are involved with Facebook, making it an incredible reach vehicle.
- Better than seven in 10 rockers make use of social-networking sites; stations can reach large numbers of them with either MySpace or Facebook.
- Social networking isn't just for kids: More than half of classic rockers are involved, and Facebook has an edge with them, too.
- The frequency of use is high. Of the large number of respondents who visit these sites, four in 10 show up daily, and eight in 10 visit at least weekly.

Social networking—like music downloading—has become an unstoppable trend, and that has implications for any adjacent medium trying to attract and retain users.

When there are so many radio listeners not only visiting these sites but spending large amounts of time and emotional energy on them, it creates opportunities and challenges for programmers and personalities.

While some use these social-networking tools to perfection, others struggle to find the right balance between their primary air sound and shaping new digital community-builders and touch points. Here are some tips that can make a difference in whether a brand has online success and begins building followings and engagement using these tools.

1. **Your image is on the line.** Once something is posted, especially on sites like Twitter, it's available to virtually anyone and everyone (unless privacy settings are strict). Use good grammar, don't badmouth others, and make responsible decisions when posting pictures, comments and updates.
2. **Quality trumps quantity.** Treat your content like you would the decision to play a song. Avoid stiffs. Fans have a right to expect more from big names—and this includes stations and well-known personalities.
3. **Overkill kills.** Don't overpost or overwhelm people with a never-ending flow of missives. That's a surefire way to annoy friends or followers, and they won't be afraid to sever ties.
4. **Benefits, not commercials.** In the eyes of social networkers, the kiss of death is when a brand crosses the line that leaves them feeling like

they're being sold or marketed to. Friends don't want to feel as though they're being forced to watch a nonstop reel of commercials for a brand.

Tweeting a message that says, "Listen to my show today," doesn't have any consumer benefit. A status update saying the station will play the new Green Day song that it's played 300 times already is just an advertisement. And an air talent telling the world he or she is hung over and wearing sweats in the studio is lame. However, posting an update on giving away \$1,000 or front-row tickets in minutes is great. So is sending a link to breaking news or a download of the new Dave Matthews Band track.

5. **It's a two-way street.** When social networking really works, it's not just a push-out process. Let users enter your world, and enter theirs, too. Success relies on community and relationships. When someone becomes a friend online, recognize the person for doing so and keep up with him or her by commenting on the person's blogs, pictures or updates. Paying attention to friends is how a real relationship is built.

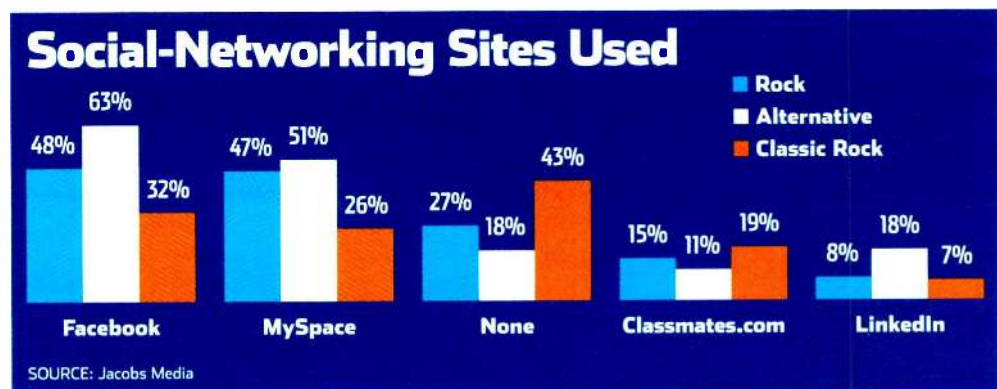
6. **Update daily.** While avoiding overkill, keeping your presence fresh is as important as the rules you follow for scheduling music. Don't let your presence get stale.

7. **Avoid DJ downfalls.** Two things that often go wrong: 1. Don't let social networking screw up a show. More DJs are spending too much of their in-studio time on Facebook, MySpace and Twitter or writing blogs instead of focusing on what's coming out of the speakers. 2. Those who are paid to be entertainers should represent themselves as entertainers. Not every tweet or post needs to be funny or controversial, but thinking before posting is often a forgotten principle. Refrain from posting mundane material that would never be said on-air. Leave that stuff for personal pages. A station's or talent's image takes a hit every time users see posts about getting a haircut, making a salad, putting the kids to bed or having a case of the Mondays.

8. **It's its own brand.** Social-networking profiles shouldn't be viewed as just online business cards for a station. They must be brands of their own, with unique content. Most stations don't have the resources to maintain multiple social-networking pages on a high level, so pick your battles wisely and determine where you can have the biggest impact.

Social networking can work and those that do it well have a big advantage. Just ask Ashton Kutcher—he could promote Pepsi to 1.4 million people with a few keystrokes. R&R

Keith Cunningham is morning show and talent development specialist at Jacobs Media.





The Programming Department

■ **Dave Ashton** has left the PD/afternoon Barcelona at Cumulus AC **WFAS-FM/Westchester, N.Y.**, and is headed to Manchester, N.H., to take over **Bob Bronson's** old gig as OM of Saga's cluster there and PD of **WZID** (see story, right). Meanwhile, back in Westchester, **Bob Barnum**, who does mornings on sister **WFAS-AM**, will also handle Ashton's former airshift for now. **Curt Hansen**, who's already busy as regional OM for Cumulus/New York and Connecticut and PD of **WEBE** and **WICC/Bridgeport, Conn.**, will take over the care and feeding of **WFAS-FM** in the interim, but he's looking for an APD/afternoon jock with mad production skills who loves to get involved in the community.

■ As it turns out, the third time is apparently not the charm for Hawaiian radio fave **Brock Whaley**, who was just released by Visionary Related Entertainment. Whaley had returned to classic rock **KPOI/Honolulu** in 2007 for his third tour of duty as PD/morning personality and he was also director of programming for Visionary's five-station cluster, which also includes CHR/top 40 **KQMQ**, rhythmic **KDDB**, AC **KUMU** and sports **KUMU-AM**. Find Whaley at 808-349-7651 or brockradio@aol.com.

TIMELINE

10 YEARS AGO Frankie Blue is promoted to VP of operations and programming at **WKTU/New York**. ■ **WFLZ/Tampa** ups Com Theodore to PD. ■ Veteran Bay Area rock programmer Dana Jang takes corporate director of programming and operations position at Pride Communications.

20 YEARS AGO Cap Cities/ABC's **WYTZ (Z95)/Chicago** taps Kevin O'Grady as president/GM. ■ **KFOG/San**

Francisco recruits former **WXRK (K-Rock)/New York** programmer Pat Evans to fill PD vacancy. ■ **Elvis Duran** is in the building as PD of **WIOQ (Q102)/Philadelphia**.



Duran

30 YEARS AGO NPR and the BBC collaborate on an original radio series based on "Star Wars." ■ **KGB/San Diego** suspends Ted Gianoulas as its chicken mascot regarding a dispute involving outside appearances. ■ **Sitcom "WKRP in Cincinnati"** is renewed by CBS-TV for the fall '79 season.

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

Leap O' The Freakin' Week!

Street Talk Daily rumored some jock changes in New York a little while ago, and now they can finally be revealed: **Bob Bronson** is making the vaunted ST Leap o' the Week™ from Manchester, N.H., to New York to join **Christine Nagy** in mornings on Clear Channel AC monster **WLTW (106.7 Lite FM)**. Bronson is OM of Saga's Manchester cluster and PD of AC **WZID**. As a result, Nagy's former on-air partner **Karen Carson**

will now take over middays on Clear Channel AC sister **KOST/Los Angeles**, sliding neatly in between **Mark & Kristin** and **Bryan Simmons**—which comes as sweet relief to **KOST** morning guy **Mark Wallengren**, who had been running until noon, and **Simmons**, who had been doing the marathon noon-7 p.m. shift. Both scale back their airtime with the addition of **Carson** from 10 a.m. to 2 p.m.

Quick Hits

■ With **Sylvia Chacon** downsized from Clear Channel hot AC **KIOI (Star 101.3)/San Francisco**, the lovely **Lisa Foxx** moves from nights into middays via the magic of voice-tracking from Los Angeles. The Star night shift will be taken over by **Kari Steele**, who does middays on Clear Channel hot AC sister **KBIG (104.3 MYfm)/**



Foxx on the run.

Los Angeles. Foxx also picks up nights on Clear Channel hot AC duo **KDMX (Mix 102.9)/Dallas** and **KMYI (Star 94.1) San Diego**. In Dallas, she replaces **Jen Austin**, who was caught up in last week's tsunami of Clear Channel layoffs; in San Diego, Foxx replaces night jock/programming assistant **Adrianna "Adri" Attias**, who was similarly downsized. Reach out to Attias at 858-603-5429 or silly12chica@aim.com.

■ A dude named **Josh** moves from nights to middays at Clear Channel alternative **KDGE (102.1 the Edge)/Dallas**, filling the chasm created when **Ayo** exited as part of the April 28 Clear Channel Tidal Wave of Layoffs. Coming in to plug nights is **Kade** via the majesty of voice-tracking from his home base at Clear Channel alternative sister **KYSR (98.7 FM)/Los Angeles**. Coincidentally, **Josh** is also voice-tracked in from **KYSR**, where he does afternoons.

■ Nearly two decades after he joined **WXTB (98 Rock)/Tampa** as promotions director, Clear Channel/Tampa director of marketing and promotions **Mike Oliviero** is crossing the street to Cox Radio as director of promotions and marketing operations—which means he'll now be working with **Bubba the Love Sponge** and other assorted characters on classic rock **WHPT (102.5 the Bone)**, classic hits **WXGL (107.3 the Eagle)** and **WPOI (101.5**

the Point). He will also be working with talent on the **Bone** and "flanging up their imaging," as he tells us.

■ After a seven-month hiatus (and the birth of her son **Gavin**), Philadelphia phave **Marian Newsome-McAdam** is returning to radio—this time, on the sales side. **Newsome-McAdam**, who spent 14 years in the programming department at Clear Channel CHR/top 40 **WIOQ (Q102)** and, most recently, **Beasley's** crosstown rhythmic **WRDW (Wired 96.5)**, will be doing sales for CBS Radio talker **WPHT-AM**.

■ Afternoon fixture **Ted "the Bear" Richards** has been consolidated out of his gig at CBS Radio oldies **WOMC/Detroit**. Mr. Bear is ready, willing and able to work any shift, anywhere. Hit him up at 586-306-9399 or rbrichardson@att.net to score his aircheck and résumé.



Yup, it's a bear in a pool.

■ **A.D.** is now permanent in nights at Clear Channel alternative **KTBZ (the Buzz)/Houston**. Mr. A.D., who can also be heard on Sirius XM's Alt Nation channel, has been doing part-time on the **Buzz** for the past five years. He replaces **Zakk United**, who left last month.

■ The syndicated "Big Boy's Neighborhood" makes its morning debut on Sierra H rhythmic **KNRJ (the Beat)/Phoenix**, rolling weekdays from 5 a.m. to 10 a.m. and Saturdays from 6 a.m. to 9 a.m. The shift was previously jockless.

■ After nearly two years with Superadio, **Robert Massey** exits his position as director of programming and affiliate relations. Reach him at 201-203-5410 or mass_media@hotmail.com.

Pinfield Going To Get Well

New Yorkers who tuned in to **Emmis** triple A **WRXP/New York** May 1 were immediately drawn into some amazingly dramatic and emotionally compelling radio, as morning co-host **Matt Pinfield** announced he was taking a leave of absence to deal with a dependency issue.

"I have been struggling with a dependency that I need to address, and so I will be voluntarily suspending my involvement on the 101.9 RXP morning show until I have completed the healing process," Pinfield said. "After a few recent slips from my path to health, I feel it important to proactively address these slips to ensure that my life contin-

ues its positive momentum. I am so thankful to my family, friends, fans and co-workers here at 101.9 RXP who have provided me with such a deep support system, and I want my fans to know that I am well and hope to return and continue what I have started here at RXP."

RXP PD **Leslie Fram**, who doubles as Pinfield's co-host, says, "Matt had an honest dialogue with his listeners, and we received an instant outpouring of support. I will be asking Matt's friends in the music community to help me co-host the show along with producer **Matt Ianni**. My first concern is Matt's recovery."



Come back soon, Matt!



Live At The Living Room

On-the-rise folk artist Diana Jones shared the bill with Dan Lubell and Scott Chasolen for a recent performance at New York's Living Room. From left: Shore Fire Media VP Mark Satlof, Jones and Brad Hunt, independent triple A promoter and president of the WNS Group.

Golden Girl

Jennifer Hudson has another trophy for her mantle: The Grammy- and Academy Award-winning singer was presented a plaque honoring the RIAA's gold certification of her self-titled debut album. From left: RCA Music Group senior VP of urban promotions Geo Bivins, marketing and artist development senior VP Scott Seviour and executive VP/GM Tom Corson; RCA/Jive Label Group chairman/CEO Barry Weiss; Hudson; Sony Music Entertainment chief creative officer Clive Davis; and RCA Music Group senior VP of A&R Larry Jackson. Photo courtesy of Stephen Lovekin/WireImage



Far-Reaching Influence

Reunited modern rock band Far has recorded a version of Ginuwine's song "Pony" that's gaining airplay in California. Meeting the multiplatinum R&B artist during a listener event at Clear Channel urban KMEL/San Francisco was a dream come true for Far singer/guitarist Jonah Matranga (right), who embraced the moment with Ginuwine.



Testament To Greatness

Sirius XM's Liquid Metal channel is giving away meet-and-greet prize packs for thrash act Testament's North American tour. From left: Singer Chuck Billy and guitarist Alex Skolnick; Jose Mangin, Sirius format manager/on-air talent for Liquid Metal and Octane; and Testament bassist Greg Christian, guitarist Eric Peterson and drummer Paul Bostaph.

Retail Revival

Music stores nationwide celebrated Record Store Day April 18. Supporting the cause at Rolling Stone Records in Chicago are (from left) Wind-up Records executive VP of A&R Diana Meltzer, Company of Thieves vocalist Genevieve Schatz, CBS Radio triple A WXRT/Chicago promotions director Kristin Kay and Norm Winer, WXRT VP of programming/PD and CBS VP of adult rock programming.



Operation Good Will

"Good Day" syndicated talk show host Doug Stephan (left) was among the celebrities who traveled to Baghdad on behalf of Operation Iraqi Children and the Veterans Initiative to entertain the troops, as well as bring medical and educational supplies for Iraqi children. Joining Stephan (from left) are actor/entrepreneur Stephen Baldwin (who co-hosts syndicated "Baldwin/McCullough Xtreme Radio" with talk radio veteran Kevin McCullough), actress/model Leeann Tweeden and singer Tony Orlando.

Dreaming Green

Harrison, the host of Envision Radio Networks' syndicated "Think Green Radio," visited Beachwood, Ohio, to host the Green Dream, an eco-friendly conference devoted to educating Ohio residents about how they can live a greener lifestyle. Harrison is pictured with Beachwood High School students whose school will use an Ultimate Green Classroom, which is a project that will provide the national model for eco-classrooms.



Formats

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

R&R SPIN SPOTLIGHT



Maxwell

Hot 'Wings'

The No. 15 blast-off of Maxwell's "Pretty Wings" at Urban AC marks just the sixth top 15 bow in the Nielsen BDS-based chart's 15-year history. Here is a rundown of the songs that made such grand entrances.

Artist, Title, Debut Pos., Year

Maxwell, "Pretty Wings," No. 15, 2009
 Stevie Wonder, "So What the Fuss," No. 13, 2005
 Luther Vandross, "Your Secret Love," No. 5, 1996
 Whitney Houston, "Exhale (Shoop Shoop)," No. 10, 1995
 Prince, "I Hate U," No. 13, 1995
 Anita Baker, "Body & Soul," No. 15, 1994

'Funny' Business

Dave Matthews Band's "Funny the Way It Is" rewrites the record for most weekly plays in the Nielsen BDS-based Triple A chart's 13-year ledger. The song leads the format for a second issue, while climbing 32-24 at Alternative (up 155) and 35-29 at Hot AC (up 185) in its second week on each survey. Following is a look at the songs to register the most weekly detections, ranked by each cut's peak sum. Four of the titles have charted this year.



Dave Matthews Band

Plays, Artist, Title, Date

669, **Dave Matthews Band**, "Funny the Way It Is," May 8, 2009
 651, **Coldplay**, "Viva La Vida," Aug. 8, 2008
 639, **U2**, "Get on Your Boots," Jan. 30, 2009
 637, **KT Tunstall**, "Hold On," Oct. 12, 2007
 632, **Jack Johnson**, "If I Had Eyes," Feb. 15, 2008
 618, **The Fray**, "You Found Me," Feb. 13, 2009
 605, **Snow Patrol**, "Crack the Shutters," March 27, 2009
 587, **R.E.M.**, "Supernatural Superserious," March 28, 2008
 585, **Sarah McLachlan**, "Building a Mystery," Aug. 29, 1997
 584, **Snow Patrol**, "Shut Your Eyes," Sept. 28, 2007

THE SPIN



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

Foxx Ties Urban Record

Extending its penthouse stay to 11 weeks, Jamie Foxx's "Blame It" (RMG), featuring T-Pain, equals 1999's "No Scrubs" by TLC for the longest-running No. 1 in the 15-year history of the Nielsen BDS-based Urban chart. Last issue, "Blame" became only the third track by a male artist—following Usher's "Nice & Slow" (1998) and 50 Cent's "In Da Club" (2003)—to rack 10 weeks at No. 1. Foxx's hit concurrently rules Rhythmic for a fifth consecutive week and becomes his first CHR/Top 40 top 10 as a lead artist (11-9).



Damian Rocks On

Actor/singer Michael Damian returns to the AC chart for the first time in 17 years, as "Rock On (2009)" (Caption) opens at No. 30.

Damian, who starred as Danny Romalotti on the CBS soap opera "The Young and the Restless" for 18 years, charted three AC hits from 1989 to 1992, though his original version of "Rock On" appeared only on R&R's then-CHR list, where it reached No. 1 20 years ago this month. (David Essex first took "Rock On" to No. 2 on R&R's Rock chart in 1974.) This week marks the title's first AC chart ink. Damian's new album, "Rock On," also updates his biggest AC hit, 1990's No. 7-peaking "Was It Nothing at All."

Maxwell Spreads His 'Wings'

Maxwell returns to the Urban AC chart after seven years, as "Pretty Wings" (Columbia) takes flight at No. 15, earning the format's highest debut in four years and its largest gain (618 first-week plays) this decade.

The track from the forthcoming "BLACKsummers'night," Maxwell's first album since 2001, marks the chart's best start since Stevie Wonder's "So What the Fuss" launched at No. 13 in March 2005 (see Spin Spotlight, left). "Wings" also topples the mark for the format's greatest gain since 2000, likewise established by Wonder's track (up 418) upon its debut.

Maxwell last graced the Urban AC chart with the No. 2-peaking "This Woman's Work" in 2002. His new entry is his 13th at the format dating to his first, the No. 2 "Ascension (Don't Ever Wonder)," in 1996.

'Country' Tops Country

Jason Aldean logs his second Country No. 1, and his first in three years, as "She's Country" (Broken Bow) kicks 2-1. The Macon, Ga., native celebrated his first reign with "Why" on the May 19, 2006, tally. His span between toppers is the format's longest since Garth Brooks waited nine years between "To Make You Feel My Love" (July 1998) and "More Than a Memory" (September 2007). Aldean's new album, "Wide Open," has sold 172,000 copies since its release last month, according to Nielsen SoundScan.

Wordsmiths, take note: The list's new leader is the fourth No. 1 this decade to feature the chart's name in its title. It joins Alan Jackson's "Country Boy" (January), Trace Adkins' "Ladies Love Country Boys" (2007) and Brooks & Dunn's "Play Something Country" (2005). Two tracks qualified in the '90s: Jackson's "Gone Country" (1995) and Doug Stone's "A Jukebox With a Country Song" (1992).

Ninth Top 10 For Nickelback

Nickelback moves into a tie for fourth-most top 10s in the Hot AC chart's history, as "If Today Was Your Last Day" (R&P) climbs 11-10 to become the band's ninth top 10. The act matches John Mayer's top 10 sum and trails only Goo Goo Dolls (13), Matchbox Twenty (12) and Sheryl Crow (10).

Should the song reach No. 1, Nickelback would add to its record five chart-toppers and make the group the second artist, following Pink four weeks ago, to link three consecutive leaders. The band has reigned with its two prior entries, "Gotta Be Somebody" and "If Everyone Cared."

Saving Abel Scores Top 10 Triple-Play

Saving Abel becomes the first act in two-and-a-half years to send its first three Active Rock chart titles into the top 10, as "Drowning (Face Down)" (Capitol) floats 13-10. The Mississippi quintet is the first act to arrive with three straight top 10s since Hinder, which started with "Get Stoned" (No. 5), "Lips of an Angel" (No. 2) and "How Long" (No. 5) in 2006-07. "Drowning" follows "Addicted," which spent 10 weeks at No. 2 and "18 Days," which peaked at No. 6 for three weeks.



Top 40 finds Twitter uniquely suited to format's short attention span. Part two of a two-part series

Twitter: Radio's Newest Taste Tweet

Kevin Carter

KCarter@RadioandRecords.com

Two weeks ago I looked at how radio is using social networking's fastest-growing new service to open yet another valuable avenue of communication with its listeners. To put it mildly, Twitter is a hit. According to R&R parent company Nielsen, Twitter experienced a 100% unique audience increase from February to March.

Every day more stations start Twitter accounts for the station and its airstaff. But Twitter's audience retention rate is low: Only 40% of a given month's Twitter users come back the following month. That creates a challenge for stations using the service to discover unique ways to entice listeners to continue to follow station and jock tweets. This week we look at some of those uses.

Entercom's WFBC/Greenville, S.C., and Citadel's KHOP/Modesto, Calif., are beta-testing TweetSpin, a new Twitter application designed by a radio programmer that posts the "now playing" data from a station's Web site in real time to the station's Twitter account. "Listeners have commented on songs we've played; we even had people say they got the tweet that we were playing a certain song and turned on the radio to hear it," WFBC PD Chase Murphy says. KHOP PD Mojo Roberts reports early testing is positive: "TweetSpin allows us to constantly have 'what's playing now' on our status and set appointment tweets to go out, so we can set it and forget it," he says.

TweetSpin is the brainchild of Rico Garcia, director of programming and promotion for Results Radio classic hits KCCL (92.1 K-Hits)/Sacramento. "[It] allows your station to stay top of mind when listeners aren't listening or on your station Web site," he says. "It lets you remind your listeners that their favorite station is playing their favorite song right now."

In addition to artist and title info, TweetSpin also displays links to iTunes and the station's stream. "What's cool about that is that it posts when the song starts playing," Garcia says, "and since most streams are usually a minute or two delayed, by the

time someone sees the post and opens the player, there's a good chance their song is just starting, or the previous song is just ending."

Despite the functionality of TweetSpin's "now playing" feature, Garcia is more excited about another cool tool: built-in scheduling that allows stations to set up hourly, daily or weekly messages to encourage listening appointments. "For example, if your station does a daily 'old-school lunch' at noon, you can schedule a tweet to automatically post every weekday at 11:45 a.m., reminding listeners to tune in and get their requests in. Same thing if you're doing a 'song of the hour' contest: You can tweet an hourly reminder that you'll be announcing the song in five minutes."

WFBC's Murphy says social networking opportunities for the radio and record industries go beyond merely promoting events and giveaways. "I've heard about some cool things that bands have done with Twitter that made me realize how big it was," he says, pointing to We the Kings. The group claims to give away free tickets to all its shows by leaving fake names at the box office. "Start following us on Twitter so you can find out what names to say to the box office when we play in your city," the band wrote in a post on its MySpace page. "If bands can use this device to motivate their fans, radio should be able to do it as well," Murphy says.

Easy To Update

Regardless of how stations and bands utilize Twitter, one of its advantages is that it can be updated on the fly. "I have the capability of updating my Twitter, Facebook and

'It lets you remind your listeners that their favorite station is playing their favorite song right now.' —Rico Garcia



'If bands can use this device to motivate their fans, radio should be able to do it as well.'

—Chase Murphy



Request your own free TweetSpin beta test at TweetSpin.com.

MySpace accounts, all from a text message on my phone," says Tim "Rayne" Rainey, PD of Radio One's WNOU (RadioNOW 100.9)/Indianapolis, who believes some listeners are interested in what jocks are doing when they're not on-air. "That makes you an even more valuable personality in their eyes because they realize we are just doing everyday things like they are."

KHOP's Roberts is also fond of how easy Twitter is to update. "With iPhone applications, it can be accessed and updated from anywhere. Plus there are Web sites, like HelloTxt.com, that allow you to link up all of your social networking platforms and update all of them at once, without going to each of the individual Web sites. Twitter feels very young, both in platform development and user demographics, but with zero dollars in marketing money, it's another useful tool to keep our brand in front of listeners

who may not be listening and potentially reel them back in."

Probably the biggest observation that Twitter newcomers share, once the initial novelty has worn off, is the sense that not every tweet is riveting in its content; many are stunning in their sheer mundaneness. "I feel amazing pressure to not be boring, and then debate what is Twitter-worthy," Clear Channel's WIOQ (Q102)/Philadelphia PD Tracy Austin says. "Should I tell everyone in the Twittersphere my whereabouts at every moment of the day? I always end up tweeting about TV shows, so people must think that's all I do."

For Tony Travatto, PD at Clear Channel's KXXM/San Antonio, the ebb and flow of the average tweet reflects the reality of its users, and that's not a bad thing: "How would it be if you were a passenger in a listener's car as they were driving to work? Does it have to be the most amazing conversation of all time to hold your interest? Most of the content online is mundane, but you can always sift through the crap and find nuggets that are worth reading." **R&R**

Attention-Deficit Listeners

It seems that Twitter's inherent design, which allows only brief bursts of communication in 140-character bites, is ideally suited to CHR/top 40's fast-paced, short-attention-span environment—and its legions of similarly multi-tasking listeners. "We are in such an interactive type world, so we must try to focus on keeping the listeners' attention

for more than three seconds; Twitter is a great example of that," says Tim "Rayne" Rainey, PD of Radio One's WNOU (RadioNOW 100.9)/Indianapolis. Like many of his peers, Rainey is a fan of the application's simplicity. "No profile songs, no fancy icons," he says. "Simply put, all it is is, 'What are you doing right now?'" —KC

R&R CHR/TOP 40

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▶ **SEAN KINGSTON** PREVIWS HIS SOPHOMORE ALBUM, "TOMORROW," WITH "FIRE BURNING" AT NO. 37 (UP 447 PLAYS). IN JUST TWO YEARS, THE 19-YEAR-OLD HAS MADE SEVEN CHART APPEARANCES. HIS DEBUT SELF-TITLED SET SPORTED THE NO. 2 "BEAUTIFUL GIRLS" AND NO. 5 "TAKE YOU THERE."

	WEEKS ON CHART	ARTIST TITLE	NIelsen BDS CERTIFICATIONS	HITPREDICTOR STATUS	PLAYS TW +/-	AUDIENCE MILLIONS	RANK
1	15	LADY GAGA POKER FACE	NO. 1 (4 WKS)	1	10373	-6	65.412
2	9	THE BLACK EYED PEAS BOOM BOOM POW		1	8564	+588	53.152
3	16	FLO RIDA RIGHT ROUND		1	8207	-694	49.779
4	24	THE ALL-AMERICAN REJECTS GIVES YOU HELL		1	7193	-554	40.517
5	12	SOULJA BOY TELL 'EM FEATURING SAMMIE KISS ME THRU THE PHONE		1	6580	-71	37.548
6	16	KELLY CLARKSON MY LIFE WOULD SUCK WITHOUT YOU		1	6260	-640	42.164
7	14	JESSE MCCARTNEY FEATURING LUDACRIS H3W DO YOU SLEEP?		1	6110	+474	31.217
8	17	T.I. FEATURING JUSTIN TIMBERLAKE DI'AD AND GONE		1	6101	-956	34.463
9	9	JAMIE FOXX FEATURING T-PAIN BLAME IT		1	5957	+450	34.828
10	11	BRITNEY SPEARS IF U SEEK AMY		1	5903	+339	38.831
11	11	SHINEDOWN SECOND CHANCE		1	5679	+517	24.859
12	21	THE FRAY YOU FOUND ME		1	5274	-280	31.724
13	12	BEYONCE HALO		1	5173	+455	32.126
14	8	3OH!3 DON'T TRUST ME		1	4458	+695	23.042
15	11	MILEY CYRUS THE CLIMB		1	4442	+264	23.664
16	12	KID CUDI D.A.Y. N' NITE		1	4144	+356	24.206
17	4	KELLY CLARKSON I DO NOT HOOK UP	AIRPOWER/MOST INCREASED PLAYS	1	4018	+967	23.366
18	6	FLO RIDA FEATURING WYNTER SLICAR		1	3998	+464	23.332
19	22	PINK SOBER		1	3571	-289	19.199
20	27	LADY GAGA FEATURING COLBY O'DONIS JUST DANCE		1	3401	-183	23.056
21	13	MATT NATHANSON COME ON GET HIGHER		1	3038	+355	13.850
22	4	PINK PLEASE DON'T LEAVE ME		1	2842	+232	13.017
23	10	CIARA FEATURING JUSTIN TIMBERLAKE LOVE SEX MAGIC		1	2527	-1153	12.105
24	4	EMINEM WE MADE YOU		1	2501	+260	10.192
25	5	PITBULL I KNOW YOU WANT ME (CALLE OCHO)		1	2245	+259	16.081
26	17	NE-YO MAD		1	2159	-139	13.621
27	7	KEVIN RUDOLF FEATURING RICK ROSS WELCOME TO THE WORLD		1	2092	+137	8.192
28	16	AKON FEAT. COLBY O'DONIS & KARDINAL OFFSHALL BEAUTIFUL		1	1858	-880	8.338
29	7	THE TING TINGS THAT'S NOT MY NAME		1	1856	+170	6.316
30	2	KATY PERRY WAKING UP IN VEGAS	MOST ADDED	1	1823	+768	8.670
31	3	NICKELBACK IF TODAY WAS YOUR LAST DAY		1	1801	+255	6.280
32	10	FALL OUT BOY AMERICA'S SUITHEARTS		1	1772	+23	5.248
33	6	THE OFFSPRING KRISTY, ARE YOU DOING OK?		1	1682	+123	5.768
34	2	KRISTINIA DEBARGE GOODBYE		1	1458	+579	12.381
35	4	KANYE WEST FEATURING MR. HUDSON PARANOID		1	1274	-38	4.166
36	3	PLAIN WHITE T'S 1, 2, 3, 4		1	1198	+72	4.397
37	NEW	SEAN KINGSTON FIRE BURNING		1	1028	+447	6.638
38	NEW	V FACTORY LOVE STRUCK		1	820	+83	2.743
39	NEW	JESSIE JAMES WANTED		1	734	+166	2.117
40	NEW	LADY GAGA LOVEGAME		1	725	+344	4.919

MOST ADDED

ARTIST TITLE / LABEL	NEW STATIONS
KATY PERRY Waking Up In Vegas (Capitol)	20
LADY GAGA LoveGame (Streamline/KonLive/Cherrytree/Interscope)	19
MADCON Beggin' (Next Plateau/Universal Republic)	18
SEAN KINGSTON Fire Burning (Beluga Heights/Epic)	16
THE ALL-AMERICAN REJECTS The Wind Blows (Doghouse/DGC/Interscope)	15
KRISTINIA DEBARGE Goodbye (Island/IDJMG)	13
PITBULL I Know You Want Me (Calle Ocho) (Ultra)	11
MATT NATHANSON Come On Get Higher (Vanguard/Capitol)	10
JEREMIH Birthday Sex (Def Jam/DJMG)	10
TINTED WINDOWS Kind Of A Girl (S-Curve)	9

ADDED AT... WCGQ
Columbus, GA
PD: Dave Arwood
Kristinia DeBarge, Goodbye, 4
Nickelback, If Today Was Your Last Day, 4
Katy Perry, Waking Up In Vegas, 1
Sean Kingston, Fire Burning, 0

FOR REPORTING STATIONS PLAYLISTS GO TO:
www.Rad andRecords.com

NEW AND ACTIVE

ARTIST TITLE / LABEL	PLAYS /GAIN	ARTIST TITLE / LABEL	PLAYS /GAIN
MADCON Beggin' (Next Plateau/Universal Republic)	701/251	GREEN DAY Know Your Enemy (Reprise)	379/38
THE ALL-AMERICAN REJECTS The Wind Blows (Doghouse/DGC/Interscope)	566/307	PAULA DEANDA Roll The Credits (Arista/RMG)	352/6
THE VERONICAS Take Me On The Floor (EngineRoom/Sire/Warner Bros.)	466/35	THEORY OF A DEADMAN Not Meant To Be (604/Roadrunner/RFP)	348/120
SAFETYSUIT Stay (Universal Motown)	435/13	BOW WOW FEAT. JOHNITA AUSTIN You Can Get It All (Columbia)	334/67
SEETHER Careless Whisper (Wind-up)	390/29	ROB THOMAS Her Diamonds (Emblem/Antalctic)	332/160

MOST INCREASED PLAYS

+967	KELLY CLARKSON I Do Not Hook Up (19/RCA/RMG)
+768	KATY PERRY Waking Up In Vegas (Capitol)
+695	3OH!3 Don't Trust Me (Photo Finish/Atlantic/RRP)
+588	THE BLACK EYED PEAS Boom Boom Pow (will.i.am/Interscope)
+579	KRISTINIA DEBARGE Goodbye (Island/IDJMG)

FOR WEEK ENDING MAY 3, 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.

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

CBS RADIO

CBS NEWS



Hot 97 online scavenger hunt scored big with a major client across multiple platforms

Are You (360-Degree) Experienced?

Darnella Dunham
DDunham@RadioandRecords.com

As radio works more aggressively than ever to lure new clients to the medium, it is marshalling all the marketing arrows in its quiver to deliver what are now commonly known as 360-degree campaigns. Emmis has been a leader in this area, so much so that more than 100 non-Emmis-owned stations use its Emmis Interactive subsidiary for their digital initiatives.

Among many clever, ground-breaking campaigns Emmis Interactive has executed since its 2004 inception, one staged by WQHT (Hot 97)/New York last year still stands as one of the ultimate marriages of on-air, online and on-site components to deliver results for a client—and cool content for listeners.

Introducing three new 2008 models into the marketplace, Scion was looking for a compelling way to engage its 18- to 24-year-old target consumers. To appeal to this digitally active demo, the automaker abandoned its typical marketing formula of running a radio schedule in conjunction with local print and outdoor. In need of a multiplatform campaign to pitch to the client, Hot 97 turned to Emmis Interactive director of integrated sales Tricia Clarke-Stone.

Ideas Are Currency

Clarke-Stone had worked earlier with Emmis as an account executive, then left to join Internet company Excite, one of the top three portals at the time. Just eight months later, Emmis lured her back. Clarke-Stone's radio and newfound online experience made her an ideal candidate for the company's newly launched interactive marketing division.

For the Scion campaign, Clarke-Stone wanted to utilize texting, Hot97.com and an on-site presence. A three-pronged approach was implemented, which consisted of a text alert club, an online scavenger hunt and a series of Scion street experiences. "With adults 18-24, they're being

faced with advertising messages all over the place," Clarke-Stone says. "So we wanted something that would seep through the clutter and really resonate with them."

The launch of the text alert club was promoted on the air for three weeks, driving listeners to the station's Web site to fill out an opt-in form. The incentive to sign up: instant access to information about the hottest events in the city sent via (Scion-branded) text messages and the chance to win an iPod.

Getting people to sign up to receive texts can be a challenge, but that wasn't the case here. "We're giving them the inside track to all the hottest parties in New York," Clarke-Stone says. And if that wasn't enough, "we also provided them with an incentive to win an iPod. We knew if we were going to attract the demographic, we needed to get them where they are all the time: on their mobile phones."

The text component lasted eight weeks and segued into an online scavenger hunt, featuring then-morning show co-host DJ Envy. Each week, Envy presented a different scenario where someone had borrowed his Scion and he couldn't locate the keys. Listeners were directed to a custom microsite on Hot97.com to help him find the keys by moving their computer mouse over different areas of his virtual apartment. Winners were rewarded with the featured contents in each Scion: a flat-screen TV, an Xbox 360 with games, a \$97 iTunes gift card, two pairs of tickets to Hot 97 concert events, an iPod and \$1,000 cash. (Scion didn't give away cars as part of the promotion.)

The final component involved getting the

'We have this great marketing vehicle to drive people to these digital experiences, so it should always be an integrated offering.'

—Tricia Clarke-Stone



vehicles in front of listeners. Members of the station's street team drove Hot 97 logo-wrapped vehicles around the city. Listeners were videotaped checking out the vehicles, which provided feedback and testimonials from the target demo. The videos were posted weekly on the Web site. "A lot of it was funny and had a big viral element because we edited the video so it would be entertaining to our [Web site visitors]," Clarke-Stone recalls. Ultimately the Scion street experiences were so successful that the client extended the campaign from its initial eight-week run to 12.

Win, Win, Win

Executing a sales-driven promotion without having it come across as such is hard to do. In this case, Hot 97 got a cool contest that appealed to its target audience and a client that was thrilled, not just with the innovative multiplatform concept, but also with the measurable results it generated.

Those who found keys in Envy's online scavenger hunt were directed to an opt-in registration form. Of those, 600-plus requested more information on the Scion models from a local dealership. Clarke-Stone notes that the hundreds of clean leads "were just the people that found the key and agreed. There were so many other people that were exposed to the brand because it delivered through the home page teaser. With all of the promotional elements we did, with our newsletter and driving people from our social networks to it,

they received millions of impressions."

While many stations may not have the resources to execute a promotion of this magnitude, the multiplatform synchronicity can be applied in any market. "We always talk about bundling with on-air, online and on-site," Clarke-Stone says.

"This took bundling to a whole new level. We bundled so many different digital elements, including video, gaming and viral components—you could send it to a friend. This program wasn't a display ad; it was based on engagement and driving interactivity. Having an individual spend six minutes with a brand and learn and be immersed in this experience, that's what counts."

Clarke-Stone says interactive promotions like this underscore radio's potent marketing power. "We have this great marketing vehicle to drive people to these digital experiences, so it should always be an integrated offering—never really a stand-alone. We have a great complementary offering with digital. Advertisers and clients will pay if you're providing them with an idea that sets them apart from everyone else and has measurable results."

R&R





▶ FOLLOWING THE NO. 3 PEAK OF "RIGHT ROUND" IN MARCH, **FLO RIDA** NOTCHES THE SECOND TOP 10 FROM HIS NEW ALBUM "R.O.O.T.S.," AS "SUGAR" SURGES 11-9. THE RAPPER'S DEBUT SET, "MAIL ON SUNDAY," ALSO PRODUCED TWO TOP 10s: THE NINE-WEEK NO. 1 "LOW," THE FORMAT'S TOP SONG LAST YEAR, AND THE NO. 10 "ELEVATOR."

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	NIelsen BDS CERTIFICATIONS	HIT PREDICTOR STATUS	PLAYS TW +/-	AUDIENCE MILLIONS RANK
1	1	14	JAMIE FOXX FEATURING T-PAIN B.L.A.M.E. IT	NO. 1 (5 WKS)	11 ☆	5816 +46	39.637 1
2	3	9	THE BLACK EYED PEAS Boom Boom Pow			5517 +250	35.319 3
3	4	19	KID CUDI Day 'N' Nite		11 ☆	5450 +251	37.576 2
4	2	14	SOULJA BOY TELL 'EM FEATURING SAMMIE Kiss Me Thru The Phone		11 ☆	5230 -174	32.002 4
5	5	12	LADY GAGA Poker Face		11 ☆	4418 +71	27.413 6
6	6	21	T.I. FEATURING JUSTIN TIMBERLAKE Dead And Gone		11 ☆	3876 -292	29.407 5
7	7	15	FLO RIDA Right Round		11	3553 -314	22.028 7
8	8	13	PITBULL I Know You Want Me (Calle Ocho)			3500 +9	20.052 8
9	11	6	FLO RIDA FEATURING WYNTER Sugar			2807 +220	16.601 10
10	9	21	KERI HILSON FEATURING LIL WAYNE Turn Me On		11 ☆	2712 -129	17.002 9
11	10	10	BOB WOV FEATURING JOHNTA AUSTIN You Can Get It All			2491 -219	11.588 14
12	19	4	KERI HILSON FEAT. KANYE WEST & NE-YO Knock You Down	MOST INCREASED PLAYS	11 ☆	2467 +694	15.218 13
13	22	4	JEREMIH Birthday Sex	AIRPOWER	11 ☆	2250 +672	15.376 12
14	15	9	EYONCE HALO		11 ☆	2104 +170	11.304 15
15	16	4	EMINEM We Made You	AIRPOWER	11 ☆	2057 +137	10.365 19
16	20	4	SOULJA BOY TELL 'EM Turn My Swag On		11 ☆	2001 +312	11.273 16
17	12	20	THE-DREAM Rockin' That Thang		11	1998 -255	15.999 11
18	13	24	NE-YO MAD		11 ☆	1993 -127	11.182 17
19	17	9	YUNG L.A. FEATURING YOUNG DRO & T.I. Ain't I		11	1797 -111	9.311 21
20	18	26	KANYE WEST Heartless		11 ☆	1698 -89	10.193 20
21	14	17	MIKE JONES Next To You		11 ☆	1657 -409	8.110 22
22	23	8	RICK ROSS FEATURING JOHN LEGEND Magnificent		11	1525 -10	7.012 23
23	21	18	AKON FEAT. COLBY O'DONIS & KARDINAL OFFISHALL Beautiful		11 ☆	1487 -148	10.398 18
24	26	5	GORILLA ZOE Echo		11 ☆	1167 +128	5.541 27
25	29	6	MAINO FEATURING T-PAIN All The Above		11 ☆	1102 +181	6.670 24
26	28	4	DORROUGH Ice Cream Paint Job		11 ☆	1060 +126	5.069 30
27	25	9	MADCON Beggin'		11	1059 -121	6.149 25
28	31	3	PLEASURE P Boyfriend #2		11 ☆	1011 +215	5.183 29
29	34	2	NEW BOYZ You're A Jerk		11 ☆	864 +157	4.672 31
30	30	7	DJ CLASS FEATURING LIL JON I'm The Ish		11 ☆	837 +27	5.981 26
31	35	2	HURRICANE CHRIS FEATURING SUPERSTARR Halle Berry (She's Fine)		11 ☆	764 +148	2.974 39
32	24	10	CIARA FEATURING JUSTIN TIMBERLAKE Love Sex Magic		11 ☆	646 -687	3.580 37
33	37	5	ERITNEY SPEARS If U Seek Amy		11	608 +28	3.395 38
34	27	8	THE-DREAM FEATURING MARIAH CAREY My Love		11 ☆	565 -466	2.343 -
35	33	10	CS BOYZ Stanky Legg		11	545 -201	2.927 40
36	36	16	ERITNEY SPEARS Circus		11	528 -80	3.782 35
37	40	2	KANYE WEST FEATURING MR. HUDSON Paranoid		11 ☆	523 +71	2.379 -
38	NEW		YOUNG MONEY Every Girl			500 +172	4.071 34
39	39	2	UTADA Come Back To Me		11	490 +16	1.332 -
40	NEW		CIARA FEATURING YOUNG JEEZY Never Ever		11 ☆	484 +181	4.507 32

MOST ADDED

ARTIST TITLE / LABEL	NEW STATIONS
ASHER ROTH FEAT. CEE-LO Be By Myself	17
LADY GAGA LoveGame	8
KERI HILSON FEAT. KANYE WEST & NE-YO Knock You Down	7
JEREMIH Birthday Sex	7
SOULJA BOY TELL 'EM Turn My Swag On	7
FABOLOUS FEAT. JEREMIH It's My Time	7
HUEY Pa'Yo!	7
KRISTINIA DEBARGE Goodbye	6
NEW BOYZ You're A Jerk	5
THE-DREAM FEAT. KANYE WEST Walkin' On The Moon	5

**ADDED AT...
WDRE**
Nassau-Suffolk, NY
PD: Vic Latino
LMFAO, La La La, 11
Those Usual Suspects, Shadows, 1
Roy Rox & Daniel Bowie, Stop Playing With My Mind, D

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

NEW AND ACTIVE

ARTIST TITLE / LABEL	PLAYS /GAIN	ARTIST TITLE / LABEL	PLAYS /GAIN
SEAN KINGSTON Fire Burning	438/158	BROOKE HOGAN FEAT. STACKS Falling	385/19
JESSE MCCARTNEY FEAT. LUDACRIS How Do You Sleep?	425/54	KRISTINIA DEBARGE Goodbye	365/219
DRAKE Best I Ever Had	425/212	DAY26 FEAT. P. DIDDY & YUNG JOC Imma Put It On Her	363/84
LIMS FEAT. LETOYA Love Rollercoaster	425/119	NE-YO Part Of The List	322/75
ELECTRIK RED So Good	388/27	PITBULL FEAT. PHARRELL Blanco	274/64

MOST INCREASED PLAYS

+694	☆ KERI HILSON FEATURING KANYE WEST & NE-YO Knock You Down (Collab/Zone 4/Interscope) WRDW +39, WHZT +35, WPOW +35, WDRE +34, XHTZ +30, WJFX +27, WZMX +26, WKHT +25, WPYO +25, KPWW +22
+672	☆ JEREMIH Birthday Sex (Def Jam/IDJMG) WRCL +40, WQHT +40, KLLC +33, KISV +30, KKND +29, KYLD +26, KBBT +23, KSEQ +21, WBTT +20, KWIN +20
+312	☆ SOULJA BOY TELL 'EM Turn My Swag On (Collab/Interscope) WNHT +26, KPWT +19, WRCL +19, WAJZ +16, WRVZ +15, KDOB +15, KLLW +14, KXJM +14, WHZT +13, KBFM +13
+251	☆ KID CUDI Day 'N' Nite (Dream On/G.O.O.D./Universal Motown) KSPM +44, WLLD +39, WZMX +38, WZBZ +28, KGGI +24, WPOW +22, KPWW +21, KKFR +19, KKND +14, WBTT +12
+250	☆ THE BLACK EYED PEAS Boom Boom Pow (will.i.am/Interscope) KDLW +36, KKFR +33, WKHT +32, KXJM +31, WBTT +29, WZBZ +26, WRVZ +20, KCHZ +17, KDHT +15, WKKX +15

FOR WEEK ENDING MAY 3, 2009
LEGEND: See legend to charts in charts section for rules and symbol explanations.
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FLO RIDA: MARK MANN

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Executives from urban AC's top-billing outlets on weathering the economic downturn. Part two of a two-part series

The Bottom Line

Darnella Dunham

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While nine of last year's top 10 billing stations across all formats were located in either New York or Los Angeles, urban AC's 10 biggest cash cows were spread across eight markets, according to estimates compiled by financial data provider BIA Financial Network. Of the 10, only one managed to put more revenue on the books last year than it did in 2007, a recession-triggered trend that's mirrored across all formats.

Nine of urban AC's top 10 are in PPM markets, including seven that switched to metered ratings last year, meaning managers faced the triple threat of educating sellers and buyers on electronic measurement, finding ways to generate revenue as client marketing budgets decreased and fighting the ongoing battle of proving the power of the urban audience.

Nevertheless, the top 10 stations posted annual revenue ranging from \$16.2 million to \$28 million. Four of these stations' executives discuss how they galvanized their staffs last year and have kept morale high.

People Come First

Setting a monetary goal wasn't enough to keep sellers motivated during a time when they heard "no" from clients more often than "yes." Last year, managers had to rethink how to get the most out of their account executives and work with their clients.

Emmis' WRKS (98.7 Kiss FM)/New York grew its revenue last year, from \$26.2 million in 2007 to \$26.4 million in 2008, putting the station second only to Inner City's WBSL/New York (at \$28 million).

WRKS general sales manager Leon Clark says he recognized that his team was feeling the burn of lower personal incomes, so he rallied the troops to make them realize that "we are all in it together" and reinforced their value to management.

Radio One's KMJQ (Majic 102.1)/Houston was the only station among urban AC's top five not located in the three largest markets of New York, Los Angeles or Chicago. In fact, with \$22.4 million in billing (down from \$28 million in 2007), KMJQ



Clark

nearly matched the \$22.5 million income of the No. 3 station, Clear Channel's KHHT (Hot 92)/L.A.

Radio One regional VP Doug Abernethy says he recognized an impending economic downturn as early as March 2008. "A lot of people did not know how to work through this," he says, "so we spent a lot of time reviewing the economy, what it means to be in a recession and the turnaround time."

Instead of being preoccupied with doom and gloom, Abernethy says he highlighted the hope that many overlook in challenging economic times. "A recession is cyclical and there's opportunities—some people have become extremely wealthy during downturns in the economy and [sellers] have that same opportunity."

Since the PPM had been ratings currency in Houston since June 2007, selling with the new methodology wasn't an issue for Abernethy—but it was in New York, where Arbitron converted to the PPM service last September. Spearheaded by VP/market manager Alex Cameron, Emmis/New York took a proactive approach that Arbitron praised. The ratings company, too, has been working to educate the buying community about how the new methodology differs from the diary.

"We really tried to be a PPM education leader, so our staffs were trained well in advance of most other staffs," Cameron says. "It was Emmis/New York that rallied [New York Market Radio] to bring the broadcasters together in New York and educate the buying community. It's a methodology change; it didn't change our audience or how they consume our product. It just changed the perspective on how

2008's 10 Top-Billing Urban AC Stations (In Millions)

1. WBSL/New York, \$28
2. WRKS (98.7 Kiss FM)/New York, \$26.4
3. KHHT (Hot 92)/Los Angeles, \$22.5
4. KMJQ (Majic 102.1)/Houston, \$22.4
5. WVAZ (V103)/Chicago, \$20.4
6. WALR (Kiss 104.1)/Atlanta, \$20
7. WDAS/Philadelphia, \$19.7
8. WHUR/Washington, \$19
9. WMMJ (Majic 102.3)/Washington, \$18.3
10. WHQT (Hot 105)/Miami, \$16.2

Source: BIAfn



Cameron

2008's 10 Top-Billing Gospel Stations (In Millions)

1. WPZE (Praise 102.5)/Atlanta, \$6.6
2. WPRS (Praise 104.1)/Washington, \$4
3. KROI (Praise 92.1)/Houston, \$3.6
4. WNNL (The Light 103.9)/Raleigh, \$3.55
5. WPPZ (Praise 103.9)/Philadelphia, \$3.5
6. WGRB-AM (Inspiration 1390 AM)/Chicago, \$3.4
7. WCAO-AM (Heaven 600)/Baltimore, \$2.6
8. WXEZ (Star 94.1)/Norfolk, \$2.5
9. KHVN-AM (Heaven 97 AM)/Dallas, \$2.3
10. (tie) WLIB-AM/New York, KHLR (Hallelujah 94.9 FM)/Little Rock, \$2.1

Source: BIAfn

we viewed their listening habits."

WBSL general sales manager Leon Van Gelder also recognized that the PPM didn't mitigate the value of the station he represents. "We're proud of the product that we have and we continue to sell it to the best of our ability. I'm not saying the people meter and the economy aren't going to take their toll with us as 2009 rolls through. We certainly started to see the effect [of the economic downturn] in the fourth quarter of last year, but we maintained to the best of our ability like every-



Abernethy

body else. We're working with our clients that are struggling so that they stay with us." Maintaining relationships with all clients, even those no longer supporting the station, was important to other broadcasters in the top 10. "We've really harped on staying focused, making sure that we're maintaining relationships with the customers whether they're spending money with us or not," Abernethy says. "If they were advertising with us and we had inventory available, we'd help them out."

New Mentalities

Attracting new clients to radio is a strategy many broadcasters see as critical to success in 2009 and beyond. "We're finding that the biggest difference between stations that are successful and stations that aren't are those that can go find new business," Van Gelder says.

Radio One/Houston went as far as paying double commissions to its sellers on new business. Abernethy says this motivated the account executives and resulted in a monumental increase in fourth-quarter 2008. "I won't give you the numbers, but it was pretty impressive," he says.

Emmis/New York concentrated on what Cameron calls "customer-focused solutions" and selling



Van Gelder

more than just on-air spots. "Rather than selling a typical package or just spots, we try to provide an idea that will motivate the audience in sharing the benefits of an advertisers' product," she says. At WRKS, Clark's sales team worked on developing concepts that could help clients grow their business. Clark says the station also never took clients for granted. "This brand has been around for 27 years, but we never expected the business. We were always looking for ways to earn it."

"Ultimately we're selling engagement," Cameron says. "It's our job to engage consumers and help our advertisers make their message more appealing and enable the consumer to understand the message through a promotion or through more creative spots. It's just not about a rating. It's about capturing their attention and making it relevant."

R&R

R&R URBAN

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► **MARY MARY**, THE GOSPEL DUO COMPRISING SISTERS ERICA AND TINA CAMPBELL, SCORES ITS FIRST URBAN CHART INK IN NEARLY A DECADE, AS "GOD IN ME" OPENS AT NO. 36. THE PAIR'S SOLE PRIOR APPEARANCE, "SHACKLES (PRAISE YOU)," REACHED NO. 19 IN 2000. THE NEW TRACK MARKS THE FIRST URBAN ENTRY FOR FEATURED VOCALIST KIERRA "KIKI" SHEARD.

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	11 NIelsen BDS CERTIFICATIONS	HITPREDICTOR STAT JS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS RANK
1	1	16	JAMIE FOXX FEATURING T-PAIN BLAME IT	NO. 1 (11 WKS)	J/RMG	4208 -263	34.653 1
2	2	12	PLEASURE P BOYFRIEND #2		ATLANTIC	4104 +175	29.670 2
3	5	8	SOULJA BOY TELL'EM TURN MY SWAG ON		COLLIPARK/INTERSCOPE	3851 +429	28.942 3
4	9	7	KID CUDI DAY 'N NITE		DREAM ON/G.O.O.D./UNIVERSAL MOTOWN	3337 +234	23.073 7
5	4	21	THE-DREAM ROCKIN' THAT THANG		RAD OKILLA/DEF JAM/DJMG	3067 -381	25.752 4
6	7	10	RICK ROSS FEATURING JOHN LEGEND MAGNIFICENT		SLIP-N-SLIDE/DEF JAM/DJMG	3059 -211	21.004 9
7	3	16	T.I. FEATURING JUSTIN TIMBERLAKE DE AD AND GONE		GRAND HUSTLE/ATLANTIC	3031 -618	24.935 6
8	6	21	KERI HILSON FEATURING LIL WAYNE TURNIN ME ON		MOSLEY/ZONE 4/INTERSCOPE	2951 -375	25.735 5
9	12	6	JEREMIH BIRTHDAY SEX		DEF JAM/DJMG	2886 +558	23.058 8
10	8	15	SOULJA BOY TELL 'EM FEATURING SAMMIE KISS ME THRU THE PHONE		COLLIPARK/INTERSCOPE	2753 -432	20.312 11
11	10	14	CIARA FEATURING YOUNG JEEZY NEVER EVER		LAFACE JLG	2698 +133	20.490 10
12	14	6	KERI HILSON FEATURING KANYE WEST & NE-YO KNOCK YOU DOWN		MOSLEY/ZONE 4/INTERSCOPE	2580 +343	20.198 12
13	15	7	BEYONCE HALO		MUSIC WORLD/COLUMBIA	2237 +139	16.717 15
14	13	25	NE-YO MAD		DEF JAM/DJMG	2134 -157	17.592 14
15	11	21	YUNG L.A. FEATURING YOUNG DRO & T.I. AIN'T I		GRAND HUSTLE/INTERSCOPE	1960 -398	15.318 16
16	18	8	HURRICANE CHRIS FEAT. SUPERSTARR HALLIE BERRY (SHE'S FINE)	AIRPOWER	POLO GROUNDS/J/RMG	1904 +217	11.453 18
17	16	24	NE-YO FEATURING JAMIE FOXX & FABOLOUS SHE GOT HER OWN		DEF JAM/DJMG	1719 0	17.695 13
18	20	7	BIRDMAN FEATURING LIL WAYNE ALWAYS STRAPPED		CASH MONEY/UNIVERSAL MOTOWN	1659 +151	11.008 19
19	24	6	FAST LIFE YUNGSTAZ (F.L.Y.) SWAG SURFIN'		MUSIC LINE/IDJMG	1595 +257	9.972 22
20	17	12	BOW WOW FEATURING JOHN TA AUSTIN YOU CAN GET IT ALL		COLUMBIA	1473 -220	6.981 26
21	19	17	GS BOYZ STANKY LEGG		SWAGG TEAM/JIVE/BATTERY	1461 -120	10.550 20
22	21	13	OJ DA JUICEMAN FEATURING GUCCI MANE MAKE THA TRAP SAY AYE		32/MIZAY/ASYLUM	1337 -147	9.842 23
23	23	20	BEYONCE DIVA		MUSIC WORLD/COLUMBIA	1215 -240	7.959 25
24	31	3	TREY SONGZ I NEED A GIRL		SONG BOOK/ATLANTIC	1196 +219	8.208 24
25	28	9	CHRISSETTE MICHELE EPIPHANY		DEF JAM/DJMG	1162 +86	6.962 27
26	29	3	LIL KIM FEATURING T-PAIN DOWNLOAD		BROOKLAND/UNIVERSAL REPUBLIC	1160 +116	5.510 34
27	30	6	LETOYA NOT ANYMORE		CAPITOL	1109 +123	5.911 31
28	33	5	GINUWINE LAST CHANCE		NOTIFI/ASYLUM/WARNER BROS.	1103 +215	6.394 29
29	26	13	MUSIQ SOULCHIL0 SO BEAUTIFUL		ATLANTIC	1098 -94	6.591 28
30	27	14	JENNIFER HUDSON IF THIS ISN'T LOVE		ARISTA/RMG	1019 -83	10.332 21
31	NEW		YOUNG MONEY EVERY GIRL		YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN	1002 +337	11.687 17
32	35	3	DORROUGH WALK THAT WALK		NGENIUS/E1	901 +103	5.438 35
33	36	4	DAY26 FEATURING P. DIDDY & YUNG JOC INIMA PUT IT ON HER		BAO BOY/ATLANTIC	892 +118	5.541 33
34	25	9	THE-DREAM FEATURING MARIAH CAREY MY LOVE		RADIO KILLA/DEF JAM/DJMG	861 -356	4.549 39
35	NEW		TWISTA WETTER		GET MONEY GANG/CAP TOL	842 +280	4.221 -
36	NEW		MARY MARY FEATURING KIERRA "KIKI" SHEARD GOD IN ME		MY BLOCK/COLUMBIA	829 +192	4.418 40
37	37	2	JAMIE FOXX I DON'T NEED IT		J/RMG	822 +52	4.974 37
38	39	3	BOBBY V HANDS ON ME		BLU KOLLA DREAMS/CAP TOL	821 +83	3.566 -
39	NEW		KEYSHIA COLE DUET WITH MONCIA TRUST		IMANI/GEFFEN/INTERSCOPE	774 +369	3.966 -
40	32	20	J. HOLIDAY IT'S YOURS		MUSIC LINE/CAP TOL	750 -146	5.683 32

MOST ADDED

ARTIST TITLE / LABEL	NEW STATIONS
HUEY PaYoW! (Hit: Committee/Jive/JLG) KIPR, KJMM, KNDA, KOPW, KRRQ, KVSP, WBFA, WBLK, WBTF, WDKX, WEMX, WEUP, WFXA, WFXE, WHRK, WHXT, WJKS, WJMI, WJTT, WJUC, WJWZ, WJZD, WJZE, WQHH, WRB3, WRB3, WTMG, WZFX, WZHT	29
METHOD MAN & REDMAN A Yo (Def Jam/DJMG) KBTT, KIPR, KJMM, KNDA, KOPW, KRRQ, KVSP, WAMO, WBFA, WBLK, WBTF, WDKX, WEMX, WFXA, WHXT, WJKS, WJMI, WJTT, WJUC, WJZD, WRB3, WTMG, WWWW, WZFX, WZHT	25
UNLADYLIKE D'ough (VMG/IDJMG) KBTT, KIPR, KJMM, KNDA, KOPW, KVSP, WBTF, WEMX, WFXA, WJMI, WJTT, WJUC, WJZD, WRB3, WTMG, WWWW, WZFX	17
KRISTINA DEBARGE Goodbye (Island/DJMG) KJMM, KNDA, KOPW, KVSP, WFXA, WJTT, WJUC, WJZD, WTMG	9
HURRICANE CHRIS FEAT. SUPERSTARR Halle Berry (She's Fine) (Polo Grounds/J/RMG) KTCX, WDCX, WDHT, WENZ, WHHH, WJMH, WPGC	7
KEYSHIA COLE DUET WITH MONCIA Trust (Imani/Geffen/Interscope) KMJJ, KTCX, WEAS, WEDR, WHHL, WQBT, WUSL	7
JEREMIH Birthday Sex (Def Jam/IDJMG) Sirius XM The Heat, WCKX, WENZ, WJMH, WQOK, WVEE	6
DRAKE Best I Ever Had (Cash Money/Universal Motown) KBFB, WBTT, WHRK, WHTD, WPHI, WUSL	6
TREY SONGZ I Need A Girl (Songbook/Atlantic) WEDR, WHHH, WHTA, WQBT	4
FAST LIFE YUNGSTAZ (F.L.Y.) Swag Surfin' (Music Line/IDJMG) KATZ, WEDR, WIZF, WOWI	4

ADDED AT...
KVSP
Oklahoma City, OK
PO: Terry Monday
Huey, PaYoW!, O
Kristina DeBarge, Goodbye, O
Method Man & Redman, A Yo, O
Unladylike, D'ough, O

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NEW AND ACTIVE

ARTIST TITLE / LABEL	PAYS /GAIN	ARTIST TITLE / LABEL	PLAYS /GAIN
PAUL WALL FEAT. WEBBIE & MOUSE Bizzy Body (SwishaHouse/Asylum)	679/15	YOUNG STEFF Slow Jukin' (Richcraft/Atlantic)	503/41
TOTAL STATIONS: 44		TOTAL STATIONS: 36	
LIL' RU Nasty Song (Headhunter/Presidential/Def Jam/IDJMG)	575/45	MARQUES HOUSTON FEAT. JIM JONES I Love Her (T.C.E./T.U.G.)	497/86
TOTAL STATIONS: 37		TOTAL STATIONS: 39	
YOUNG DRO FEAT. YUNG L.A. Take Off (Grand Hustle/Atlantic)	564/10	LAURA IZIBOR From My Heart To Yours (Atlantic)	482/46
TOTAL STATIONS: 59		TOTAL STATIONS: 45	
PLIES Plenty Money (Big Gates/Slip-N-Slide/Atlantic)	547/70	DRAKE Best I Ever Had (Cash Money/Universal Motown)	479/208
TOTAL STATIONS: 58		TOTAL STATIONS: 60	
THE BLACK EYED PEAS Boom Boom Pow (will.i.am/Interscope)	509/92	MIMS FEAT. LETOYA Love Rollercoaster (American King/Capitol)	478/6
TOTAL STATIONS: 39		TOTAL STATIONS: 54	

MOST INCREASED PLAYS

+558	JEREMIH Birthday Sex (Def Jam/IDJMG) WWPR +42, WENZ +30, WDCX +29, WHRK +24, WHXT +24, WQOK +23, WEUP +22, SXHT +22, WJWZ +21, WVEE +21
+429	SOULJA BOY TELL'EM Turn My Swag On (Collipark/Interscope) WQBT +30, KIPR +29, WBHJ +25, WTMG +23, WIZF +21, WCKX +21, WBTF +19, KHTE +18, WJBT +18, WUBT +17
+369	KEYSHIA COLE DUET WITH MONCIA Trust (Imani/Geffen/Interscope) WFXA +39, WEAS +21, WJZD +21, KMJJ +20, WHHL +18, WPAW +17, KTCX +16, WBTF +14, KIPR +14, KNDA +14
+343	KERI HILSON FEAT. KANYE WEST & NE-YO Knock You Down (Mosley/Zone 4/Interscope) WWPR +39, WHTA +35, WHHL +28, WPGC +26, WHHH +23, WQHH +18, WFXE +15, WENZ +15, WDWI +15, WBTT +14
+337	YOUNG MONEY Every Girl (Young Money/Cash Money/Universal Motown) WIZF +45, WHTA +38, WJWZ +25, WHHL +23, KKDA +21, KBFB +19, WHHH +15, WWPR +14, WEAS +14, WJMH +14

FOR WEEK ENDING MAY 3, 2009
LEGEND: See legend to charts in charts section for rules and symbol explanations.
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▶ **WALTER BEASLEY** COLLECTS HIS THIRD SMOOTH JAZZ TOP 10, AS "STEADY AS SHE GOES" VAULTS 11-6 WITH MOST INCREASED PLAYS (UP 29). CONCURRENTLY AT NO. 9, WARREN HILL'S "LA DOLCE VITA" LOGS ITS 44th CHART WEEK, TYING THE FORMAT RECORD FOR MOST WEEKS, FIRST SET BY CHUCK LOEB'S "WINDOW OF THE SOUL" IN 2007-08.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	11 NIELSEN BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS RANK
1	1	23	JENNIFER HUSON IF THIS ISN'T LOVE	NO. 1 (2 WKS) ARISTA/RMG	1843 -32	15.439 1
2	2	29	CHARLIE WILSON THERE GOES MY BABY	P MUSIC/JIVE/JLG	1749 -53	13.252 2
3	3	17	MUSIQ SOULCHILD SO BEAUTIFUL	ATLANTIC	1625 +20	12.904 3
4	4	23	INDIA.ARIE FEATURING MUSIQ SOULCHILD CHOCOLATE HIGH	SOULBIRD/UNIVERSAL REPUBLIC	1594 +60	9.443 5
5	7	37	USHER HERE I STAND	LAFACE/JLG	1233 +119	9.962 4
6	5	11	K'JON ON THE OCEAN	UP&UP/DEHTYME/UNIVERSAL REPUBLIC	1205 +51	8.687 7
7	8	29	LAURA IZIBOR FROM MY HEART TO YOURS	ATLANTIC	1118 +29	8.791 6
8	10	11	RAPHAEL SAADIQ FEAT. STEVIE WONDER & CJ HILTON NEVER GIVE YOU UP	COLUMBIA	1072 +118	7.535 10
9	6	34	ANTHONY HAMILTON FEATURING DAVID BANNER COOL	MISTER'S MUSIC/SO SO DEF/JLG	1031 -90	8.643 8
9	9	12	CHRISSETTE MICHELE EPIPHANY	DEF JAM/IDJMG	988 +22	8.360 9
11	12	12	ERIC BENET CHOCOLATE LEGS	FRIDAY/REPRISE/WARNER BROS.	859 +51	6.373 12
12	33	33	ROBIN THICKE THE SWEETEST LOVE	STAR TRAK/INTERSCOPE	750 -38	5.846 13
13	31	31	MUSIQ SOULCHILD FEATURING MARY J. BLIGE IF U LEAVE	ATLANTIC	733 -30	4.996 14
14	18	6	ANTHONY HAMILTON THE POINT OF IT ALL	AIRPOWER MISTER'S MUSIC/JIVE/JLG	656 +196	4.087 15
15	NEW		MAXWELL PRETTY WINGS	AIRPOWER/MOST INCREASED PLAYS/MOST ADDED COLUMBIA	618 +618	7.351 11
16	10	10	GINUWINE LAST CHANCE	NOTIFI/ASYLUM/WARNER BROS.	608 +89	3.330 16
14	14	14	AVANT SAILING	CAPITOL	582 -56	2.665 21
17	8	8	URBAN MYSTIC THE BEST PART OF THE DAY	SOBE	463 +2	1.469 28
19	22	4	TEENA MARIE FEAT. FAITH EVANS CAN'T LAST A DAY	AIRPOWER STAX/CMG	450 +123	3.162 18
20	19	19	CASE LOVELY	INDIGO BLUE	379 -60	1.434 29
21	21	8	RUBEN STUDDARD TOGETHER	19/HICKORY/RED	377 -22	1.392 31
22	20	8	KEYSHIA COLE YOU COMPLETE ME	IMANI/GEFFEN/INTERSCOPE	375 -42	2.587 22
23	27	17	SLIQUE YOUR BODY	ROSEHIP	285 +43	2.176 24
24	25	4	JOHN LEGEND EVERYBODY KNOWS	C.O.O.D./COLUMBIA	284 +38	2.063 25
29	3	3	JOE MAJIC MAJIC	563/KEDAR	282 +56	1.014 34
26	24	19	JAMES FORTUNE & FIYA I TRUST YOU	BLACKSMOKE/WORLDWIDE	259 -5	3.080 19
27	28	13	WAYNE BRADY F.W.B.	PEAK/CMG	253 +14	1.430 30
28	26	10	NE-YO MAD	DEF JAM/IDJMG	215 -30	3.236 17
29	23	14	HEATHER HEADLEY FEATURING SMOKIE NORFUL JESUS IS LOVE	EMI GOSPEL	196 -120	1.572 26
30	9	9	DEBORAH COX SAYING GOODBYE	DECO/IMAGE	193 -24	0.719 37
31	32	12	JAMIE FOXX FEATURING T-PAIN BLAME IT	J/RMG	190 -6	2.840 20
32	34	4	JAMIE FOXX I DON'T NEED IT	J/RMG	185 +55	2.361 23
33	31	5	SOLANGE T.O.N.Y.	MUSIC WORLD/GEFFEN/INTERSCOPE	175 -25	1.549 27
34	35	3	KENNY LATTIMORE EVERYBODY HERE WANTS YOU	VERVE	151 +23	0.485 -
35	36	5	LAKISHA JONES LET'S GO CELEBRATE	ELITE	127 +13	0.319 -
36	33	9	ROBIN THICKE DREAMWORLD	STAR TRAK/INTERSCOPE	119 -16	0.379 -
37	40	8	MARY MARY FEATURING KIERA "KIKI" SHEARD GOD IN ME	MY BLOCK/COLUMBIA	104 +13	1.052 33
38	NEW		KJ ROSE A BETTER WAY	ALORO MKT	95 +21	0.088 -
39	NEW		CHARLIE WILSON CAN'T LIVE WITHOUT YOU	JIVE/JLG	88 +44	0.190 -
40		3	HEZEKIAH WALKER & LFC SOULED OUT	VERITY/JLG	85 -18	0.920 35

MOST ADDED

ARTIST TITLE / LABEL	NEW STATIONS
MAXWELL Pretty Wings (Columbia) KBLX, KDKS, KJLH, KJMS, KMEZ, KMJQ, KNEK, KOKY, KQXL, KVMA, Sirius XM Heart & Soul, WAGH, WAKB, WBAV, WBHK, WBLS, WDLT, WDZZ, WFUM, WFUN, WFXC, WGPR, WHQT, WHRP, WHUR, WIMX, WJMZ, WKJS, WKSP, WKUS, WKXI, WLWH, WLXC, WMGL, WMMJ, WMOJ, WMPZ, WQMG, WRKS, WSOL, WSRB, WTLC, WTYB, WUHT, WVAZ, WYBE, WWDW, WWIN, WXST, WYLD, WZAK	51
JAMIE FOXX FEAT. TIMBALAND I Don't Need It (J/RMG) KDKS, KJLH, KMEZ, KNEK, KOKY, KQXL, WAGH, WAKB, WBAV, WHUR, WKXI, WLXC, WMGL, WMPZ, WSRB, WYBE, WWDW, WXST	18
ANTHONY HAMILTON The Point Of It All (Mister's Music/Jive/JLG) KVMA, WDLT, WDZZ, WHRP, WLWH, WMXD, WRKS, WSOL, WTYB	9
TEENA MARIE Can't Last A Day (Stax/CMG) KVMA, WDLT, WDZZ, WHRP, WKUS, WLWH, WSOL, WYBE	8
K'JON On The Ocean (Up&Up/Universal Republic) KJLH, WHQT, WJMZ, WROU, WZAK	5
RAPHAEL SAADIQ FEAT. STEVIE WONDER & CJ HILTON Never Give You Up (Columbia) KJMS, WBHK, WKUS, WMXD, WROU	5
HEAVY D No Matter What (Stride/Malaco) KMEZ, KOKY, KQXL, WKXI, WLXC	5
JOE MAJIC Majic (563/Kedar) KJMS, WBHK, WKJS, WWMG	4
CHRISSETTE MICHELE Epiphany (Def Jam/IDJMG) KMJK, KMJQ	2
GINUWINE Last Chance (Notifi/Asylum/Warner Bros.) WLWH, WMXD	2

ADDED AT...
KNEK
Lafayette, LA
PD: D-Rock
Maxwell, Pretty Wings, 15
Jamie Foxx Feat. Timbaland, I Don't Need It. 12

Radio 104.7
New York, NY
See listing of the top 100

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NEW AND ACTIVE

ARTIST TITLE / LABEL	PLAYS /GAIN	ARTIST TITLE / LABEL	PLAYS /GAIN
KURT CARR & THE KURT CARR SINGERS Peace And Favor Rest On Us (KCG/JLG)	59/32	ISRAEL HOUGHTON Just Wanna Say (Integrity/Columbia)	32/0
TOTAL STATIONS:	32	KIERRA SHEARD Praise Him Now (EMI Gospel)	30/16
MAURETTE BROWN-CLARK It Ain't Over (Until God Says It's Over) (AIR Gospel/Malaco)	53/19	TOTAL STATIONS:	16
TOTAL STATIONS:	24	LACEE Lacee's Groove (Makincent)	24/14
CIARA FEAT. YOUNG JEEZY Never Ever (LaFace/JLG)	39/24	TOTAL STATIONS:	7
TOTAL STATIONS:	21	PHIL TARVER Better Than That (Kingdom)	22/15
MARVIN SAPP Praise Him In Advance (Verity/JLG)	38/1	TOTAL STATIONS:	15
TOTAL STATIONS:	22	SHARI ADDISON No Battle, No Blessing (BET/Verity/JLG)	21/2
KEYSHIA COLE Beautiful Music (Imani/Geffen/Interscope)	33/26	TOTAL STATIONS:	13
TOTAL STATIONS:	33		



FOR WEEK ENDING MAY 3, 2009
LEGEND: See legend to charts in charts section for rules and symbol explanations.
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THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	11 NIELSEN BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS RANK
1	1	11	JACKIEM JOYNER I'M WAITING FOR YOU	NO. 1 (3 WKS) ARTISTRY	270 +19	2.298 1
2	18	18	BONEY JAMES STOP, LOOK, LISTEN (TO YOUR HEART)	CONCORD/CMG	261 +19	2.243 2
3	15	15	DAVE KOZ FEATURING JEFF GOLUB BADA BING	CAPITOL	224 +21	1.596 5
4	5	28	OLI SILK CHILL OR BE CHILLED	TRIPPIN' N' RHYTHM	194 +17	1.494 7
5	4	24	KIM WATERS LET'S GET ON IT	SHANACHIE	189 -2	1.292 9
6	11	16	WALTER BEASLEY STEADY AS SHE GOES	MOST INCREASED PLAYS HEADS UP	176 +29	1.053 14
7	6	36	FOURPLAY FORTUNE TELLER	HEADS UP	175 +16	1.230 12
8	9	22	SEAL A CHANGE IS GONNA COME	143/WARNER BROS.	171 +12	1.543 6
9	7	44	WARREN HILL LA DOLCE VITA	EVOLUTION/EI	164 -5	1.888 3
10	12	10	RICHARD ELLIOT MOVE ON UP	ARTISTRY	156 +8	0.903 16

SMOOTH JAZZ

TW	LW	WKS	ARTIST TITLE	11 NIELSEN BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS RANK
11	8	36	EUGE GROOVE RELIGIFY	NARADA JAZZ/CAPITOL	149 -12	1.311 8
12	10	36	MICHAEL LINGTON YOU AND I	NUGROOVE	143 -6	1.048 15
13	15	12	KENNY G RITMO Y ROMANCE (RHYTHM & ROMANCE)	STARBUCKS/CONCORD/CMG	142 +7	1.670 4
14	13	18	KENNY LATTIMORE AND I LOVE HER	VERVE	138 -4	1.260 10
15	14	43	TIM BOWMAN SWEET SUNDAYS	TRIPPIN' N' RHYTHM	136 -1	1.237 11
16	16	7	BASIA BLAME IT ON THE SUMMER	WHAT/ET	114 +13	0.498 20
17	20	3	BERNIE WILLIAMS CO FOR IT	REFORM	98 +12	0.478 21
18	21	12	THE RIPPINGTONS FEATURING RUSS FREEMAN PARIS GROOVE	PEAK/CMG	93 +17	0.346 24
19	17	12	GREGG KARUKAS MANHATTAN	TRIPPIN' N' RHYTHM	89 0	0.271 30
20	18	7	JASON MRAZ I'M YOURS	ATLANTIC/RRP	84 -4	0.577 18



► **DONNIE McCLURKIN** NETS HIS FIRST TOP 10 IN ALMOST THREE YEARS, AS "WAIT ON THE LORD" ASCENDS 12-10. THE SONG MARKS THE FIRST TOP 10 FOR FEATURED ARTIST KAREN CLARK-SHEARD. McCLURKIN LAST REACHED THE TOP 10 WITH THE NO. 5 "CHURCH MEDLEY" IN 2005. HE REIGNED FOR SEVEN WEEKS IN 2005 WITH "I CALL YOU FAITHFUL."

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	1) NIELSEN BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS RANK
1	1	32	HEZEKIAH WALKER & LFC SOULED OUT	NO. 1 (9 WKS) VERITY/JLG	1241 -71	4.917 2
2	24		DONALD LAWRENCE & CO. BACK II EDEN	QUIET WATER/VERITY/JLG	1186 +14	4.938 1
4	27		KURT CARR & THE KURT CARR SINGERS PEACE AND FAVOR REST ON US	KCC/JLG	1029 +67	3.700 4
3	21		MARVIN SAPP PRAISE HIM IN ADVANCE	VERITY/JLG	992 -1	4.501 3
5	23		MAURETTE BROWN-CLARK IT AIN'T OVER (UNTIL GOD SAYS IT'S OVER)	AIR GOSPEL/MALACO	968 +12	3.606 5
6	64		JAMES FORTUNE & FIYA I TRUST YOU	BLACKSMOKE/WORLDWIDE	827 -26	3.444 7
7	10		SMOKIE NORFUL JUSTIFIED	TREMYLES/EMI GOSPEL	748 +75	3.122 8
7	14		MARY MARY FEATURING KIERRA "KIKI" SHEARD GOD IN ME	MY BLOCK/COLUMBIA	705 -45	3.536 6
9	39		KIERRA SHEARD PRAISE HIM NOW	EMI GOSPEL	645 +35	2.300 12
10	12		DONNIE McCLURKIN FEATURING KAREN CLARK-SHEARD WAIT ON THE LORD	VERITY/JLG	581 +13	2.133 14
11	10		MARY MARY GET UP	MY BLOCK/COLUMBIA	571 -15	3.094 9
12	14		ARKANSAS GOSPEL MASS CHOIR I LIFT MY HANDS	TEMTRO GOSPEL	553 +27	2.533 10
13	23		HEATHER HEADLEY FEATURING SMOKIE NORFUL JESUS IS LOVE	EMI GOSPEL	552 +13	2.230 13
14	15		21:03 WITH FRED HAMMOND, SMOKIE NORFUL & J MOSS COVER ME	PAJAM/GOSPO CENTRIC/JLG	514 +12	2.357 11
11	15		SHARI ADDISON NO BATTLE, NO BLESSING	BET/VERITY/JLG	479 -95	1.901 16
16	12		ISRAEL HOUGHTON JUST WANNA SAY	INTEGRITY	466 -2	2.124 15
17	15		JOE LEAVELL & ST. STEPHEN TEMPLE CHOIR GOD IS ABLE	EMTRO GOSPEL	457 -6	0.978 23
18	5		GREG O'QUIN & IPRAIZE LEAD ME JESUS	PENCULUM	416 -14	0.989 21
19	22		JAMES FORTUNE & FIYA FEAT. KEITH "WONDERBOY" JOHNSON & NAKITTA FOX I WOULDN'T KNOW YOU	MOST INCREASED PLAYS BLACKSMOKE/WORLDWIDE	381 +80	0.985 22
19	14		BISHOP PAUL S. MORTON PRESENTS THE FGBCFCM CRY YOUR LAST TEAR	TEHILLAH/LIGHT	365 -23	1.475 17
20	11		KEITH "WONDERBOY" JOHNSON & THE SPIRITUAL VOICES TIME TO GET CLOSE TO JESUS	GOSPEL TRUTH	353 +8	0.991 20
24	17		JAMES INGRAM DON'T LET GO	INTERING/MUSIC ONE	318 +51	1.121 19
23	4		PHIL TARVER BETTER THAN THAT	KINGDOM	302 +33	0.637 29
24	21		CRYSTAL AIKIN I DESIRE MORE	BET/VERITY/JLG	289 -33	0.689 26
25	27		TED WINN GOD BELIEVES IN YOU	TEDDYSJAMZ	272 +16	0.740 24
26	25		BRIAN COURTNEY WILSON ALL I NEED	SPIRIT RISING/MUSIC WORLD	256 -4	0.468 -
27	29		TROY SNEED WITH YOU ALWAYS	EMTRO GOSPEL	213 +14	0.391 -
28	RE-ENTRY		BLESSED GOTTA TAKE MY TIME	ULTIMATE	209 +30	0.660 27
29	NEW		ANN NESBY I FOUND A PLACE	IT'S TIME CHILD/TYSCOT	199 +4	1.191 18
30	NEW		GEORGE HUFF DON'T LET GO	ET	188 +8	0.313 -

RECURRENTS

THIS WEEK	ARTIST TITLE / IMPRINT / PROMOTION LABEL	1) NIELSEN BDS CERTIFICATIONS	PLAYS TW LW
1	JONATHAN NELSON FEATURING PURPOSE MY NAME IS VICTORY (INTEGRITY)		485 533
2	MARVIN SAPP NEVER WOULD HAVE MADE IT (VERITY/JLG)		469 480
3	ISAIAH D. THOMAS & ELEMENTS OF PRAISE SAID HE WOULDN'T BE WITH ME (HABAKKUK)		432 484
4	HEZEKIAH WALKER & LFC GRATEFUL (VERITY/JLG)		333 328
5	KATHY TAYLOR AND FAVOR OH HOW PRECIOUS (KATCO/TYSCOT)		297 339

THIS WEEK	ARTIST TITLE / IMPRINT / PROMOTION LABEL	1) NIELSEN BDS CERTIFICATIONS	PLAYS TW LW
6	SHEKINAH GLORY MINISTRY JESUS (KINGDOM)		296 332
7	JIMMY HICKS & THE VOICES OF INTEGRITY GOD'S GOT IT (BLACKSMOKE/WORLDWIDE)		275 281
8	TROY SNEED PRESENTS BONAFIDE PRAISERS WORK IT OUT (EMTRO GOSPEL)		271 251
9	THE WILLIAMS BROTHERS STILL STRONG (BLACKBERRY)		257 259
10	JOSHUA'S TROOP EVERYBODY CLAP YOUR HANDS (NEW HAVEN)		251 264

MOST ADDED

ARTIST TITLE / LABEL	NEW STATIONS
BISHOP EDDIE LONG FEAT. GW Righteous Forsaken (Ultimate/E1) WGRB, WUFO, WXEZ, WZAZ	4
DOROTHY NORWOOD I Wanna Go (Malaco) Sirius XM Praise, WLOK, WPZZ, WXOK	4
NIYOKI Never Gave Up (D2G-Executive) KHLR, WFLT, WOAD	3
DONNIE McCLURKIN FEAT. KAREN CLARK-SHEARD Wait On The Lord (Verity/JLG) WLOK, WTLC	2
JOE LEAVELL & ST. STEPHEN TEMPLE CHOIR God Is Able (Emtro Gospel) WJYD, WSOK	2
JAMES ROBERSON Everybody Dance (JDI) WUFO, WZAZ	2
GEORGE HUFF Don't Let Go (E1) Sirius XM Praise, WZAZ	2
KIM BURRELL Happy (Shanachie) WEUP, WHLW	2
DOTTIE PEOPLES Better (DP) WLOK, WLOU	2

ADDED AT... WTHB
Augusta, GA
PD/MD: Terry Monday
New Harvest, Here I Am Again, 13
Miriam Tatum, He Reigns, 8

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NEW AND ACTIVE

ARTIST TITLE / LABEL	PLAYS /GAIN	ARTIST TITLE / LABEL	PLAYS /GAIN
BISHOP EDDIE LONG FEAT. GW Righteous Forsaken (Ultimate/E1) TOTAL STATIONS: 22	180/33	KIERRA SHEARD Love Like Crazy (EMI Gospel) TOTAL STATIONS: 29	133/34
THE NEVELS SISTERS Clap Your Hands (Molife) TOTAL STATIONS: 18	175/2	LUTHER BARNES & THE RED BUDD GOSPEL CHOIR Spirit Fall Down (AIR Gospel/Malaco) TOTAL STATIONS: 13	126/23
KIM BURRELL Happy (Shanachie) TOTAL STATIONS: 24	163/8	HEZEKIAH WALKER & LFC God Favored Me, Part 1 (Verity/JLG) TOTAL STATIONS: 19	126/4
JAMES ROBERSON Everybody Dance (JDI) TOTAL STATIONS: 18	158/14	DORINDA CLARK-COLE Make Me Real (Verity/JLG) TOTAL STATIONS: 23	120/17
DESTINY PRAISE Changed (Destiny Style) TOTAL STATIONS: 24	138/24	PAUL PORTEP My Redeemer Lives (Light) TOTAL STATIONS: 24	111/29

MOST INCREASED PLAYS

+80	JAMES FORTUNE & FIYA FEAT. KEITH "WONDERBOY" JOHNSON & NAKITTA FOX I Wouldn't Know You (Blacksmoke/WorldWide) KOKA +39, WXEZ +8, WLOU +8, WPZZ +8, KR01 +6, WZAZ +5, WTLC +5, WXVI +3, KHLR +3, WLUB +2
+75	SMOKIE NORFUL Justified (TreMyles/EMI Gospel) WTLC +14, WPZZ +9, WXOK +5, WCHB +7, WJYD +7, WTHB +6, WN00 +6, KHLR +5, WNNL +4, WJMO +4
+67	KURT CARR & THE KURT CARR SINGERS Peace And Favor Rest On Us (KCC/JLG) WCAO +9, WSOK +7, WOAD +5, KOKA +4, WPZE +4, WGRB +4, KATZ +4, KHLR +4, 4XOK +4, WXVI +4
+51	JAMES INGRAM Don't Let Go (Intering/Music One) KHLR +3, WXEZ +3, WJMO +5, WCHB +7, WPRS +6, WWIN +3, WN00 +3, KR01 +3, WCAO +2, WHLW +2
+40	THE BROWN SISTERS Awesome God (Kingdom/Universal) WOAD +12, WPFE +11, WTHB +8, WN00 +4, WUFO +4, KOKA +1, WGRB +1, WLOU +1

FOR WEEK ENDING MAY 3, 2009
LEGEND: See legend to charts in charts section for rules and symbol explanations.
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WAY-FM's Hansen does a 'Muppet Show' for radio

Wake Up And Smell The Ratings

Kevin Peterson

KPeterson@RadioandRecords.com

brant Hansen is making a big ratings splash anchoring the morning show on Christian CHR WAYF (WAY-FM)/West Palm Beach. In the fall 2008 Arbitron survey, Hansen's show was No. 2 in women 18-34 with a 10.0 share and No. 2 women 25-54 with a 7.4. Not bad for a noncommercial station competing for female listeners with commercial CHR, hot AC, AC and country outlets, as well as signals that beam in from the larger Miami market to the south. ■ And now Hansen is also heard on other stations on WAY-FM Media Group's Christian Hit Radio Satellite Network. ■ What's his secret? "Honesty," he says. "It's being willing to forgo smooth in the interest of transparency."

Even though he's worked at Christian ACs WBGL/Champaign, Ill., and KSBJ/Houston and mainstream talk WDWS-AM/Champaign, Hansen says the best training he had for his current job was as a youth minister. "There are a lot of similarities," he says. "If you can hold their attention at that age, doing whatever you can to make your point without alienating them, that's a skill that applies directly to doing what we do."

Hansen goes a step further, comparing his morning show vibe to that of a middle-school trip in a van, getting everyone riled up and yanking their chain. Only it's a much bigger bus now. "I think people are sometimes really shocked when they turn on our morning show, if they are used to Christian radio, but at the same time there's more discussion of Jesus on our show than I've ever heard."

A Team Effort

Hansen is joined on the show by the producer simply known as Nikki, who came from a rhythmic outlet in Virginia Beach, Va., and assistant Pablo, who hails from a mainstream station in Spokane. Most of the show's content usually is inspired by the trio's lives, he says. "Things just come up. They're on your mind—a struggle or something that's prompted by what's happening in your life that's going to come out, just like it does with any friend."

Listeners respond strongest to weakness, spe-

cific admissions of guilt and specific problems that they're going through, he adds. "To me, Christian media is awash in 'I was a sinner' or 'I used to do something specific' or 'I am a sinner' in a generic sense—'Yeah, I still mess up,' but they never say what it is. So you're really going to get somebody to turn up the knob when you're discussing a problem you currently have right now that you have not resolved. That's where life is actually lived, that's where people actually are, but no one ever says it."

Most successful programmers and personalities can name certain things they did that listeners still talk about. For Hansen, it's a mission trip to Indonesia with a Christian group doing relief work in the wake of the 2004 Indian Ocean tsunami. "I heard today from somebody [about] the tsunami. People are still talking about it." The trip put Hansen in a dangerous situation, one that had a lasting impact on listeners. "It had to be strange for live radio to hear what was going on. A Muslim group had threatened to slit our throats, and we had to stay on the move and eventually get out of the country when a terrorist group took my picture and

'People are sometimes really shocked when they turn on our morning show, if they are used to Christian radio.'

—Brant Hansen

Brant Hansen Facts

- Worked in Christian radio at WBGL/Champaign, Ill., and KSBJ/Houston prior to WAY-FM
- Was also a successful mainstream talk show host on WDWS/Champaign
- Plays the accordion (but not very well, he says)
- Was the state president of the Illinois Student Librarians Assn. in high school
- Is a big fan of the Muppets
- Find out more at brantsblogofawesome-news.typepad.com.

started circulating it," he says. "I didn't describe that in detail on the air because I didn't want to freak my wife out, but just talking about that in a real-life way resonated with people because they think of you as their friend, and that was not typical radio at that time."

Hansen says listeners also remember the goofy stuff, such as his not-ready-for-prime-time accordion playing. Listeners choose either a current or an '80s song and he attempts to play it on the squeeze box. He's tried everything from Twisted Sister and Duran Duran to Brandon Heath.

"I'm really, really bad at it," he says. "So I think people really like listening to a guy struggling to do a show, which is really the vibe of our show. Here's a show where this guy is really having a hard time pulling this off. He's not very smooth, he's very clumsy, and he doesn't have his act together."

Hansen compares his style of morning radio to PBS-TV's "The Muppet Show" where there's a show going on onstage, but that's not really the show—it's what's going on backstage. "We're not putting something on that they can't see right through, so they feel like they really know us," he says. "And we're all big Muppet fans, so it was easy for me to describe what I wanted to my friends Nikki and Pablo."

Avoid Smooth And Cool

Asked if he has any advice for other morning hosts, Hansen replies, "Don't be somebody you're not. Don't feign spirituality when you don't have it, and don't fool yourself into thinking that callers are your listeners. They just do not represent your listeners."

On getting up early, he says he's benefited from what his wife once told him, which is to consider it a mission. "Missionaries put up with inconveniences," he says. "If you're in another country, you may have to go without electricity or hot water. For me, I'm a night person. I'm not a morning person, but here's my lot, here's my mission for now, and feeling it that way has helped me have more joy in it rather than resenting it."

Another Hansen suggestion: Abandon smooth and cool. People can see right through someone trying to be hip who really isn't.

"It's better to embrace your age, your status, things you've gone through in your life that you think will scandalize other people; embrace it and tell them, 'By the grace of God I'm here.' People will not only be thrilled to hear it, they will be drawn to you. That's the irony—that Christians generally think, 'I have to have my act together for people to think I'm worthy of their time,' and the exact opposite is true."

R&R



R&R CHRISTIAN AC

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► PHILLIPS, CRAIG & DEAN CLAIM MOST ADDED AND MOST INCREASED PLAYS (UP 183), AS "REVELATION SONG" OPENS AT NO. 21, MARKING THE TRIO'S FIRST CHART APPEARANCE SINCE "TOP OF MY LUNGS" PEAKED AT NO. 18 LAST YEAR. THE VETERAN GROUP ROSE AS HIGH AS NO. 4 ON THE NIELSEN BDS-DRIVEN CHART WITH "HERE I AM TO WORSHIP" IN 2004.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	1) NIELSEN BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS RANK
1	1	24	MATTHEW WEST THE MOTIONS	NO. 1 (4 WKS) SPARROW/EMI CMG	1826 -14	6.705 1
3	18		MERCYME FINALLY HOME	INO	1803 +37	6.562 2
2	18		FRANCESCA BATTISTELLI FREE TO BE ME	FERVENT/WOI D-CURB	1799 +20	6.065 3
4	15		NEWSBOYS IN THE HANDS OF GOD	INPOP	1588 -12	5.033 6
5	14		CHRIS TOMLIN I WILL RISE	SIXSTEPS/SPARROW/EMI CMG	1510 +49	4.660 8
8	11		BIG DADDY WEAVE YOU FOUND ME	FERVENT/WOI D-CURB	1411 +83	4.177 11
7	34		JEREMY CAMP THERE WILL BE A DAY	BEC/TOOTH & NAIL	1361 -27	4.693 7
6	38		TENTH AVENUE NORTH BY YOUR SIDE	REUNION/PLG	1323 -67	5.039 5
9	33		THIRD DAY REVELATION	ESSENTIAL/PLG	1285 -19	5.158 4
10	12		MANDISA MY DELIVERER	SPARROW/EMI CMG	1177 +41	4.546 9
11	27		JOSH WILSON SAVIOR, PLEASE	SPARROW/EMI CMG	1022 -88	3.211 15
13	10		JIMMY NEEDHAM FORGIVEN AND LOVED	INPOP	989 +61	3.345 12
12	47		BRANDON HEATH GIVE ME YOUR EYES	MONOMODE/REUNION/PLG	969 -39	4.230 10
15	10		JARS OF CLAY TWO HANDS	GRAY MATTERS/ESSENTIAL/PLG	928 +114	3.330 13
16	7		BRANDON HEATH WAIT AND SEE	MONOMODE/REUNION/PLG	842 +35	3.284 14
18	13		LINCOLN BREWSTER GOD YOU REIGN	INTEGRITY	724 +102	1.984 18
17	6		JONNY DIAZ MORE BEAUTIFUL YOU	INO	708 +65	2.047 16
19	8		BLUETREE GOD OF THIS CITY	AIRPOWER LUCID	615 +76	1.591 19
24	4		REMEDY DRIVE ALL ALONG	AIRPOWER WORD-CURB	485 +79	1.475 20
23	5		MIKESCHAIR CAN'T TAKE AWAY	CURB	483 +96	1.120 25
21	NEW		PHILLIPS, CRAIG & DEAN REVELATION SONG	MOST INCREASED PLAYS/MOST ADDED INO	473 +183	1.375 21
20	18		IAN ESKELIN, MARK STUART & VICKY BEECHING LORD	INTEGRITY	461 +31	1.041 26
22	8		BEBO NORMAN PULL ME OUT	BEC/TOOTH & NAIL	458 +37	0.696 -
23	4		MAT KEARNEY CLOSER TO LOVE	AWARE/COLUMBIA/INPOP	457 +38	2.000 17
21	14		ABOVE THE GOLDEN STATE I'LL LOVE YOU SO	SPARROW/EMI CMG	430 +8	1.141 24
26	14		JOHN WALLER WHILE I'M WAITING	BEACH STREET/REUNION/PLG	417 +40	1.146 23
27	NEW		BUILDING 429 ALWAYS	INO	366 +101	1.159 22
28	27		MARK HARRIS ONE TRUE GOD	INO	316 -11	0.800 29
29	11		SARAH REEVES SWEET SWEET SOUND	SPARROW/EMI CMG	304 -2	0.689 -
30	6		RUSH OF FOOLS LOSE IT ALL	MIDAS	298 -5	0.566 -

MOST ADDED

ARTIST TITLE / LABEL	NEW STATIONS
PHILLIPS, CRAIG & DEAN Revelation Song (INO) KSOS, WAWZ, WCIE, WCCR, WJTL, WNNC, WPOZ	7
NATALIE GRANT Perfect People (Curb) KBIQ, WCIE, WJFL, WMUZ	4
TENTH AVENUE NORTH Hold My Heart (Reunion/PLG) KHZR, KXOJ, WFHM, WJIE	4
BRITT NICOLE The Lost Get Found (Sparrow/EMI CMG) Sirius XM The Message, WCSG, WDJC, WMHK	4
THIRD DAY FEAT. LACEY MOSLEY Born Again (Essential/PLG) KCMS, KTIS, WPAR, WRBS	4
JONNY DIAZ More Beautiful You (INO) KGBI, WBDX, WFSH	3
REMEDY DRIVE All Along (Word-Curb) KKSP, KXOJ, WFFH	3
BEBO NORMAN Pull Me Out (BEC/Tooth & Nail) KBIQ, KFIS, KGB	3
BUILDING 429 Always (INO) KFSH, KSOS, WCIE	3

ADDED AT.. KSOS
Las Vegas, NV
PD/MD: Scott Herrold
Building 429, Always, 23
Mikeschair, Can't Take Away, 21
Phillips, Craig & Dean, Revelation Song, 15

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

NEW AND ACTIVE

ARTIST TITLE / LABEL	PLAYS /GAIN	ARTIST TITLE / LABEL	PLAYS /GAIN
KUTLESS I Do Not Belong (BEC/Tooth & Nail) TOTAL STATIONS: 13	291/21	CHRIS AND CONRAD Lead Me To The Cross (VSR) TOTAL STATIONS: 17	182/18
JEREMY RIDDLE Bless His Name (Varietal/Vineyard) TOTAL STATIONS: 20	281/2	THE AFTERS Ocean Wide (INO) TOTAL STATIONS: 14	173/14
MEREDITH ANDREWS The New Song We Sing (Word-Curb) TOTAL STATIONS: 14	217/11	DECEMBERADIO Look For Me (Slanted/Spring Hill) TOTAL STATIONS: 10	168/3
NATALIE GRANT Perfect People (Curb) TOTAL STATIONS: 15	200/66	CHRISTY NOCKELS Life Light Up (Sixsteps/Sparrow/EMI CMG) TOTAL STATIONS: 10	159/6
33MILES Jesus Calling (INO) TOTAL STATIONS: 13	188/28	TENTH AVENUE NORTH Hold My Heart (Reunion/PLG) TOTAL STATIONS: 18	154/48

MOST INCREASED PLAYS

+183	PHILLIPS, CRAIG & DEAN Revelation Song (INO) WJKL +38, WLAB +27, KSOS +17, FBNJ +15, WPAR +15, WBDX +12, WMHK +11, WNNC +9, WCCR +7, WAFJ +7
+114	JARS OF CLAY Two Hands (Gray Matters/Essential/PLG) WBSN +18, KTIS +18, WVEJ +11, WMSJ +10, WFSH +10, KKFS +10, KGBI +8, WFFH +8, WFHM +6, KAIM +5
+102	LINCOLN BREWSTER God You Reign (Integrity) KFSH +28, KTSY +17, KHZR +13, WJKL +11, KTIS +11, KLTY +7, KXOJ +5, WPAR +5, WAEJ +4, WDJC +4
+101	BUILDING 429 Always (INO) KSOS +22, WBSN +22, WMSJ +16, KFSH +9, WAFJ +7, WJKL +5, SXMS +5, WBHY +5, WPAR +5, WBDX +4
+96	MIKESCHAIR Can't Take Away (Curb) WBSN +21, KSOS +20, KGBI +8, KAIM +7, WFFH +7, WBHY +6, SXMS +5, KXOJ +5, KHFS +4, WFHM +3

FOR WEEK ENDING MAY 3, 2009
LEGEND: See legend to charts in charts section for rules and symbol explanations.
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RECURRENTS

THIS WEEK	ARTIST TITLE / IMPRINT / PROMOTION LABEL	1) NIELSEN BDS CERTIFICATIONS	PLAYS TW	LW	THIS WEEK	ARTIST TITLE / IMPRINT / PROMOTION LABEL	1) NIELSEN BDS CERTIFICATIONS	PLAYS TW	LW
1	TOBYMAC FEATURING KIRK FRANKLIN & MANDISA LOSE MY SOUL (PREFRONT/EMI CMG)		841	889	6	DOWNHERE HERE I AM (CENTRIC TV)		575	61
2	LAURA STORY MIGHTY TO SAVE (INO)		672	690	7	AARON SHUST MY SAVIOR MY GOD (BRASH)		574	569
3	ADDISON ROAD HOPE NOW (INO)		615	620	8	BIG DADDY WEAVE WHAT LIFE WOULD BE LIKE (FERVENT/WORD-CURB)		563	577
4	CHRIS TOMLIN JESUS MESSIAH (SIXSTEPS/SPARROW/EMI CMG)		592	659	9	TREE63 BLESSED BE YOUR NAME (INPCP)		561	559
5	CASTING CROWNS EAST TO WEST (BEACH STREET/REUNION/PLG)		583	560	10	CASTING CROWNS SLOW FADE (BEACH STREET/REUNION/PLG)		538	551

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► IRISH WORSHIP BAND **BLUETREE** GARNERS ITS FIRST STATESIDE TOP 10, AS "GOD OF THIS CITY" RISES 11-8 ON SOFT AC/INSPIRATIONAL. THE TRACK ALSO IMPROVES 19-18 AT CHRISTIAN AC AND 18-16 AT CHRISTIAN CHR. THE SONG IS THE TITLE TRACK AND LEAD SINGLE FROM THE GROUP'S SECOND ALBUM, ITS FIRST RELEASED IN THE UNITED STATES.

THIS WEEK	LAST WEEK	WKS ON CHART	ARTIST TITLE	IMPRINT / PROMOTION LABEL	PLAYS	
					TW	+/-
1	1	17	FRANCESCA BATTISTELLI FREE TO BE ME	FERVENT/WORD-CURB	962	-113
2	3	11	REMEDY DRIVE ALL ALONG	WORD-CURB	954	+35
3	2	23	MATTHEW WEST THE MOTIONS	SPARROW/EMI CMG	923	-31
4	4	23	RED NEVER BE THE SAME	ESSENTIAL/PLG	829	-28
5	5	12	JARS OF CLAY TWO HANDS	GRAY MATTERS/ESSENTIAL/PLG	717	+25
6	7	7	MAT KEARNEY CLOSER TO LOVE	AWARE/COLUMBIA/INPOP	709	+37
7	8	11	DOWNHERE MY LAST AMEN	CENTRICITY	700	+31
8	6	35	TENTH AVENUE NORTH BY YOUR SIDE	REUNION/PLG	693	+7
9	11	6	FM STATIC TAKE ME AS I AM	TOOTH & NAIL	606	+48
10	12	13	KUTLESS TO KNOW THAT YOU'RE ALIVE	BEC/TOOTH & NAIL	601	+58
11	15	6	MIKESCHAIR CAN'T TAKE AWAY	CURB	559	+22
12	13	15	NEWSBOYS IN THE HANDS OF GOD	INPOP	559	+16
13	14	9	HAWK NELSON LET'S DANCE	BEC/TOOTH & NAIL	545	+4
14	9	26	RUSH OF FOOLS LOSE IT ALL	MIDAS	499	-124
15	10	18	FRAY YOU FOUND ME	EPIC/INO	481	-93
16	18	5	BLUETREE GOD OF THIS CITY	LUCID	467	+71
17	16	15	SEVENGLORY ALL OF THIS FOR YOU	7 SPIN	414	-27
18	17	13	B. REITH MESS	GOTEE	399	-1
19	23	5	BRANDON HEATH WAIT AND SEE	REUNION/PLG	391	+63
20	20	17	THIS BEAUTIFUL REPUBLIC BEAUTIFULLY BROKEN	FOREFRONT/EMI CMG	383	-1
21	21	4	MANDISA MY DELIVERER	SPARROW/EMI CMG	377	+30
22	19	12	FIREFLIGHT YOU GAVE ME A PROMISE	FLICKER/PLG	345	-48
23	24	8	MERCYME GOODBYE ORDINARY	INO	337	+28
24	26	11	JOSH WILSON SAVIOR, PLEASE	SPARROW/EMI CMG	326	+25
25	22	4	AFTERS OCEAN WIDE	INO	317	-21
26	25	7	MAINSTAY BECOME WHO YOU ARE	BEC/TOOTH & NAIL	289	-18
27	27	4	CHRIS TOMLIN I WILL RISE	SIXSTEPS/SPARROW/EMI CMG	288	+6
28	29	10	BEBO NORMAN BRITNEY	BEC/TOOTH & NAIL	286	+13
29	NEW	NEW	GROUP 1 CREW MOVIN'	FERVENT/WORD-CURB	277	+98
30	28	3	JIMMY NEEDHAM COME AROUND	INPOP	274	-5

THIS WEEK	LAST WEEK	WKS ON CHART	ARTIST TITLE	IMPRINT / PROMOTION LABEL	PLAYS	
					TW	+/-
1	1	13	DECYFER DOWN FADING	INO	321	-3
2	4	14	RUN KID RUN SET THE DIAL	TOOTH & NAIL	279	+22
3	12	11	FIREFLIGHT STAND UP	FLICKER/PLG	260	+31
4	9	5	HOUSE OF HEROES CODE NAME: RAVEN	MONO VS STEREO/GOTEE	254	+19
5	3	13	PHILMONT THE DIFFERENCE	FOREFRONT/EMI CMG	252	-10
6	2	15	ABANDON HOLD ON	FOREFRONT/EMI CMG	250	-26
7	7	12	PILLAR STATE OF EMERGENCY	ESSENTIAL/PLG	248	+3
8	8	9	RED DEATH OF ME	ESSENTIAL/PLG	243	-2
9	5	10	FM STATIC THE UNAVOIDABLE BATTLE OF FEELING ON THE OUTSIDE	TOOTH & NAIL	235	-13
10	6	10	DISCIPLE ROMANCE ME	INO	232	-16
11	10	13	FALLING UP STREAMS OF WOE AT ACHERON	BEC/TOOTH & NAIL	229	-2
12	11	15	HAWK NELSON LET'S DANCE	BEC/TOOTH & NAIL	222	-8
13	13	5	EVERYDAY SUNDAY BEST NIGHT OF OUR LIVES	INPOP	221	-2
14	14	18	NEVERTHELESS CROSS MY HEART	FLICKER/PLG	198	-23
15	16	11	SUPERCHIC(K) CROSS THE LINE	INPOP	193	-1
16	19	5	BECOMING THE ONE TO HURT YOU	TOOTH & NAIL	182	+9
17	25	8	I AM TERRIFIED TO THE SERVICE	GOTEE	170	+34
18	21	18	CHILDREN 18:3 HOMEMADE VALENTINE	TOOTH & NAIL	161	+4
19	20	7	RUTH BACK TO THE FIVE	TOOTH & NAIL	161	+2
20	18	16	THE CONTACT BLACK SEA	7 SPIN	155	-27
21	23	4	CLEMENCY CONTROL	CLEMENCY	154	+3
22	24	6	HYMNS OF EDEN ALL I NEED	ROCK ONE	153	+13
23	15	18	THIS BEAUTIFUL REPUBLIC SURRENDER SAVED MY LIFE	FOREFRONT/EMI CMG	145	-71
24	27	5	MANAFEST STEPPIN' OUT	BEC/TOOTH & NAIL	140	+23
25	28	2	FAMILY FORCE 5 D-I-E 4 Y-O-U	TMG	132	+31
26	NEW	NEW	EMERY THE POOR AND THE PREVALENT	TOOTH & NAIL	114	+39
27	24	11	FLYNN ADAM SUCH A TIME	GOTEE	107	-49
28	NEW	NEW	CLASSIC CRIME THE WAY THAT YOU ARE	TOOTH & NAIL	100	+94
29	29	7	SEVENTH DAY SLUMBER SURRENDER	BEC/TOOTH & NAIL	91	-3
30	26	13	FRAY YOU FOUND ME	EPIC/INO	85	-41

THIS WEEK	LAST WEEK	WKS ON CHART	ARTIST TITLE	IMPRINT / PROMOTION LABEL	PLAYS	
					TW	+/-
1	1	15	CHRIS TOMLIN I WILL RISE	SIXSTEPS/SPARROW/EMI CMG	399	+24
2	2	12	AVALON STILL MY GOD	SPARROW/EMI CMG	340	+1
3	3	14	LINCOLN BREWSTER GOD YOU REIGN	INTEGRITY	334	+19
4	4	7	LAURA STORY BLESS THE LORD	INO	316	+31
5	6	10	BEBO NORMAN THE ONLY HOPE	BEC/TOOTH & NAIL	304	+38
6	5	12	KATINAS PRAYING FOR YOU	DESTINY-EXECUTIVE	277	+3
7	8	10	ISRAEL HOUGHTON MY TRIBUTE MEDLEY	INTEGRITY	213	+6
8	11	3	BLUETREE GOD OF THIS CITY	LUCID	199	+39
9	6	6	JIM BRICKMAN FEAT. RUSH OF FOOLS NEVER FAR AWAY	TIME LIFE	191	+6
10	18	4	BRANDON HEATH WAIT AND SEE	REUNION/PLG	183	+39

SOFT AC/INSPIRATIONAL

THIS WEEK	LAST WEEK	WKS ON CHART	ARTIST TITLE	IMPRINT / PROMOTION LABEL	PLAYS	
					TW	+/-
1	1	17	KARI JOBE I'M SINGING	INTEGRITY	176	+38
2	2	17	MERCYME FINALLY HOME	INO	173	-91
3	3	10	NEWSBOYS IN THE HANDS OF GOD	INPOP	166	+5
4	4	5	MICHAEL W. SMITH DEEP IN LOVE WITH YOU	REUNION/PLG	163	+11
5	5	20	MEREDITH ANDREWS THE NEW SONG WE SING	WORD-CURB	159	+34
6	6	14	ASHMONT HILL GIFTED RESPONSE	AXIOM	153	+7
7	7	15	PHILLIPS, CRAIG & DEAN REVELATION SONG	INO	152	+8
8	8	NEW	33MILES JESUS CALLING	INO	144	+31
9	9	NEW	BIG DADDY WEAVE YOU FOUND ME	FERVENT/WORD-CURB	142	+19
10	10	NEW	BUILDING 429 ALWAYS	INO	135	+34

FOR WEEK ENDING MAY 3, 2009

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CHRISTIAN AC INDICATOR

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	IMPRINT / PROMOTION LABEL	PLAYS	
					TW	+/-
1	2	13	CHRIS TOMLIN I WILL RISE	SIXSTEPS/SPARROW/EMI CMG	1006	+40
2	1	16	NEWSBOYS IN THE HANDS OF GOD	INPOP	978	-14
3	5	12	BIG DADDY WEAVE YOU FOUND ME	FERVENT/WORD-CURB	938	+64
4	3	18	MERCYME FINALLY HOME	INO	930	-2
5	6	26	MATTHEW WEST THE MOTIONS	SPARROW/EMI CMG	773	-75
6	7	14	MANDISA MY DELIVERER	SPARROW/EMI CMG	772	+37
7	4	17	FRANCESCA BATTISTELLI FREE TO BE ME	FERVENT/WORD-CURB	748	-154
8	8	13	BEBO NORMAN PULL ME OUT	BEC/TOOTH & NAIL	647	+22
9	10	6	BRANDON HEATH WAIT AND SEE	REUNION/PLG	626	+82
10	9	11	JIMMY NEEDHAM FORGIVEN AND LOVED	INPOP	597	+26
11	16	12	JARS OF CLAY TWO HANDS	GRAY MATTERS/ESSENTIAL/PLG	533	+69
12	15	8	JONNY DIAZ MORE BEAUTIFUL YOU	INO	533	+63
13	17	12	REMEDY DRIVE ALL ALONG	WORD-CURB	513	+54
14	11	36	TENTH AVENUE NORTH BY YOUR SIDE	REUNION/PLG	500	-34
15	18	8	BLUETREE GOD OF THIS CITY	LUCID	473	+37
16	19	14	KUTLESS I DO NOT BELONG	BEC/TOOTH & NAIL	439	+12
17	21	7	CHRIS AND CONRAD LEAD ME TO THE CROSS	VSR	386	+29
18	20	14	ABOVE THE GOLDEN STATE I'LL LOVE YOU SO	SPARROW/EMI CMG	371	-6
19	23	11	LINCOLN BREWSTER GOD YOU REIGN	INTEGRITY	337	-4
20	25	9	JEREMY RIDDLE BLESS HIS NAME	VINEYARD/VARIETAL	332	+26
21	22	10	DOWNHERE HOPE IS RISING	CENTRICITY	323	-29
22	24	4	RUSH OF FOOLS LOSE IT ALL	MIDAS	318	+7
23	26	4	DECEMBERADIO LOOK FOR ME	SLANTED/SPRING HILL	304	+9
24	30	2	BUILDING 429 ALWAYS	INO	283	+45
25	29	3	MAT KEARNEY CLOSER TO LOVE	AWARE/COLUMBIA/INPOP	278	+27
26	28	5	MIKESCHAIR CAN'T TAKE AWAY	CURB	278	+16
27	27	10	SARAH REEVES SWEET SWEET SOUND	SPARROW/EMI CMG	252	-42
28	NEW		PHILLIPS, CRAIG & DEAN REVELATION SONG	INO	210	+55
29	RE-ENTRY		REVIVE CHORUS OF THE SAINTS	ESSENTIAL/PLG	179	-43
30	RE-ENTRY		JAMIE SLOCUM DEPENDENCE	CURB	163	-13

COUNTRY INDICATOR HIGHLIGHTS

NO. 1

ARTIST TITLE	IMPRINT / PROMOTION LABEL
SUGARLAND IT HAPPENS	MERCURY

MOST ADDED

ARTIST TITLE	IMPRINT / PROMOTION LABEL	NEW STATIONS
GLORIANA WILD AT HEART	EMBLEM/NEW REVOLUTION	19
TAYLOR SWIFT YOU BELONG WITH ME	BIG MACHINE	16
LUKE BRYAN DO!	CAPITOL NASHVILLE	16
BUCKY COVINGTON I WANT MY LIFE BACK	LYRIC STREET	14
JAMES OTTO SINCE YOU BROUGHT IT UP	WARNER BROS./WRN	14
JUSTIN MOORE SMALL TOWN USA	VALORY	13

MOST INCREASED PLAYS

ARTIST TITLE	IMPRINT / PROMOTION LABEL	GAIN
TAYLOR SWIFT YOU BELONG WITH ME	BIG MACHINE	+651
BRAD PAISLEY THEN	ARISTA NASHVILLE	+545
BILLY CURRINGTON PEOPLE ARE CRAZY	MERCURY	+417
DARIUS RUCKER ALRIGHT	CAPITOL NASHVILLE	+385
REBA STRANGE	STARSTRUCK/VALORY	+360

INDICATOR EXCLUSIVES

TW	LW	ARTIST TITLE	IMPRINT / PROMOTION LABEL	TW PLAYS	+/-
48	46	TRACY LAWRENCE UP TO HIM	ROCKY COMFORT/NINE NORTH	192	-1
49	53	STEPHEN COCHRAN WAL-MART FLOWERS	ARIA NASHVILLE	187	+45
51	52	DARREN KOZELSKY GOOD DAY TO GET GONE	MAJOR 7TH/SPINVILLE/NINE NORTH	155	+6
52	-	TELLURIDE PENCIL MARKS	AMERICAN ROOTS/QUARTERBACK	153	+100
53	54	WILLIAMS RILEY BAND I'M STILL ME	GOLDEN/NINE NORTH	140	+8
54	56	RICK HUCKABY SHE GETS ME HIGH	HEADCOACH	138	+12
55	55	SARAH DARLING JACK OF HEARTS	BLACK RIVER	132	+4
59	58	MAC MCANALLY YOU FIRST	SHOW DOG NASHVILLE	115	+28
60	57	LANCE MILLER GEORGE JONES & JESUS	BIG 7/LOFTON CREEK	104	+1

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



CHRISTIAN AC MUSIC RESEARCH

TroyResearch

ARTIST TITLE	IMPRINT / PROMOTION LABEL	FAM%	W 25-54	W 25-34	W 35-44	W 45-54
JOHN WALLER WHILE I'M WAITING	BEACH STREET/REUNION/PLG	87%	4.27	4.16	4.25	4.40
MATTHEW WEST THE MOTIONS	SPARROW/EMI CMG	93%	4.24	4.27	4.21	4.25
TENTH AVENUE NORTH BY YOUR SIDE	REUNION/PLG	96%	4.19	4.30	4.11	4.15
CHRIS TOMLIN I WILL RISE	SIXSTEPS/SPARROW/EMI CMG	96%	4.18	4.09	4.18	4.28
BRANDON HEATH GIVE ME YOUR EYES	REUNION/PLG	100%	4.15	4.14	4.13	4.18
TOBYMAC FEAT. KIRK FRANKLIN & MANDISA LOSE MY SOUL	FOREFRONT/EMI CMG	100%	4.10	3.93	4.07	4.31
THIRD DAY REVELATION	ESSENTIAL/PLG	98%	4.10	4.01	4.13	4.15
JEREMY CAMP THERE WILL BE A DAY	BEC/TOOTH & NAIL	100%	4.06	3.98	4.06	4.12
MERCYME FINALLY HOME	INO	94%	3.99	3.90	3.94	4.14
LINCOLN BREWSTER GOD YOU REIGN	INTEGRITY	93%	3.95	3.82	3.97	4.05
FRANCESCA BATTISTELLI FREE TO BE ME	FERVENT/WORD-CURB	97%	3.92	4.02	3.98	3.77
NEWSBOYS IN THE HANDS OF GOD	INPOP	89%	3.89	3.69	3.95	4.04
BRANDON HEATH WAIT AND SEE	REUNION/PLG	85%	3.88	4.06	3.85	3.72
JOSH WILSON SAVIOR PLEASE	SPARROW/EMI CMG	100%	3.88	3.95	3.72	3.95
BLUETREE GOD OF THIS CITY	LUCID	67%	3.84	3.82	3.75	3.96
MANDISA MY DELIVERER	SPARROW/EMI CMG	92%	3.83	3.82	3.84	3.82
JIMMY NEEDHAM FORGIVEN AND LOVED	INPOP	79%	3.82	3.93	3.75	3.79
ADDISON ROAD HOPE NOW	INO	87%	3.80	3.93	3.66	3.81
BIG DADDY WEAVE YOU FOUND ME	FERVENT/WORD-CURB	75%	3.79	3.81	3.77	3.79
JARS OF CLAY TWO HANDS	GRAY MATTERS/ESSENTIAL/PLG	84%	3.67	3.63	3.64	3.75

Total Sample size is 1880. These are average scores for music in the Christian AC format, based on data from surveys conducted throughout the US, using TroyResearch Online Music Tracking. Online panelists score each song on a 1-5 scale where 1 = strongly dislike and 5 = strongly like. TroyResearch is a registered trademark of RadioResearch.Com. To inquire about Online Music Tracking with TroyResearch, call Jonathan Little at 740-549-9700, x61 or email jlittle@troyresearch.com.



COUNTRY BULLSEYE RESEARCH

ARTIST TITLE	IMPRINT / PROMOTION LABEL	LIKE A LOT	POSITIVE	INDEX	NEUTRAL	DISLIKE	STRONGLY DISLIKE
BRAD PAISLEY THEN	ARISTA NASHVILLE	28.2%	70.9%	3.93	22.7%	6.2%	0.2%
KEITH URBAN KISS A GIRL	CAPITOL NASHVILLE	23.6%	70.6%	3.87	23.3%	5.6%	0.6%
CARRIE UNDERWOOD FEAT. RANDY TRAVIS I TOLD YOU SO	19/ARISTA NASHVILLE	39.1%	70.2%	3.94	18.4%	8.0%	3.5%
ALAN JACKSON SISSY'S SONG	ARISTA NASHVILLE	32.9%	70.0%	3.90	19.3%	8.6%	2.2%
JASON ALDEAN SHE'S COUNTRY	BROKEN BOW	34.0%	69.3%	3.93	21.8%	7.5%	1.5%
LOST TRAILERS HOW 'BOUT YOU DON'T	BNA	16.2%	66.4%	3.77	28.6%	4.2%	0.9%
ELI YOUNG BAND ALWAYS THE LOVE SONGS	REPUBLIC/UNIVERSAL SOUTH	16.9%	66.4%	3.76	27.1%	6.2%	0.4%
JASON MICHAEL CARROLL WHERE I'M FROM	ARISTA NASHVILLE	20.6%	65.6%	3.78	27.3%	6.4%	0.7%
MONTGOMERY GENTRY ONE IN EVERY CROWD	COLUMBIA	17.6%	64.7%	3.73	26.9%	7.5%	0.9%
RODNEY ATKINS IT'S AMERICA	CURB	25.6%	64.6%	3.83	28.6%	6.2%	0.7%
TOBY KEITH LOST YOU ANYWAY	SHOW DOG	21.3%	64.0%	3.75	26.6%	8.4%	1.1%
SUGARLAND IT HAPPENS	MERCURY	30.0%	62.6%	3.75	23.3%	10.6%	3.6%
ZAC BROWN BAND WHATEVER IT IS	HOME GROWN/ATLANTIC/BIG PICTURE	15.8%	62.4%	3.71	31.6%	5.1%	0.9%
RASCAL FLATTS HERE COMES GOODBYE	LYRIC STREET	27.6%	62.0%	3.75	25.3%	10.6%	2.2%
KELLIE PICKLER BEST DAYS OF YOUR LIFE	19/BNA	18.4%	61.5%	3.64	25.1%	11.5%	2.0%
KENNY CHESNEY OUT LAST NIGHT	BNA	23.4%	61.3%	3.68	27.6%	8.6%	2.6%
LADY ANTEBELLUM I RUN TO YOU	CAPITOL NASHVILLE	17.5%	60.7%	3.68	30.2%	8.2%	0.9%
DIERKS BENTLEY SIDWAYS	CAPITOL NASHVILLE	17.5%	59.5%	3.62	28.4%	9.1%	3.1%
BILLY CURRINGTON PEOPLE ARE CRAZY	MERCURY	19.1%	59.5%	3.63	27.6%	10.7%	2.2%
RANDY HOUSER BOOTSO ON	UNIVERSAL SOUTH	17.3%	56.7%	3.55	27.6%	12.6%	3.1%

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



How country career moms balance demanding jobs with family responsibilities

Working Class Heroes

R.J. Curtis

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according to author/educator Jane Sellman, “The phrase ‘working mother’ is redundant.” You won’t get any argument from moms pursuing careers in the radio and music industries.

While every mom should be deservedly doted upon—May 10 is Mother’s Day—the demands of an air personality, PD or regional promotion executive can be unique, with odd hours, pressure to perform well in the ratings or on the charts and, for promotion reps, an often rigorous travel schedule.

To balance career and family, career moms rely on family support systems, the flexibility of working at home when needed, organizational skills and multitasking.

A Way Of Life

The two record reps and three radio pros interviewed for this column have children ranging in age from 4 to 16. While each is serious about her career and passionate about country music, all still keep their priorities in order. “First and foremost I’m a wife and a mom,” says Saga Communications’ KDXV/Jonesboro, Ark., PD/air talent Christie Matthews. For her, being a PD and air talent will always take second place to daughters Kaitlin, 16, and Abbey, 11. Ditto for CBS

Radio’s KMLE/Phoenix MD/midday personality Gwen Foster, who says, “I love this business, but not as much as my kids and family.” The longtime Phoenix air personality has two children; son Dillon is 14, and daughter Lawson is 11.

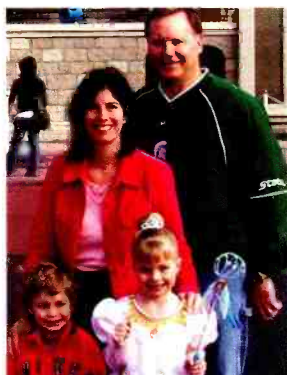
Like Matthews’ and Foster’s children, Capitol Nashville Southeast rep Angela Lange’s three offspring—sons Marshall (15) and Gavin (4) and

daughter Samantha (12)—have grown up with a mother who works a high-pressure job with odd hours. When Lange first started in record promotion, Marshall was only 18 months old. At the time Lange worked for Career Records, which was just launching, and her job required an immense amount of travel. Lange remembers her

husband agreeing to remain at home while she hit the road and pursued a career with the label. “He became a stay-at-home dad. It was an immediate role reversal,” she says.

CBS Radio’s WUSN (US99)/Chicago midday personality Trish Biondo had already established herself as one of the station’s key players by the time she got married in 2000. With US99 since 1983, Biondo was part of the morning show and the station’s MD. She had a daughter, Katianna, in 2003 and remembers being inspired by the Trace Adkins song “Then They Do” at the time. “That made me think I didn’t want to miss those early years,” she says.

With encouragement from station management, Biondo was able to keep her foot in the radio door, scaling back her workload to just providing “Nashville Hotline” reports from home in addition to a few appearances, even after her son Charlie was born in 2005. Two years later, then-PD Mike Peterson and GM Dave Robbins persuaded her to return full time, offering the more kid-friendly mid-day shift. Biondo says she loves her bosses, works in



Biondo and family



From left: Samantha, Gavin, Angela and Marshall Lange

‘This wouldn’t work if I had to go to the office.’

—Lisa Owen



Foster and daughter Lawson

‘I love this business, but not as much as my kids and family.’

—Gwen Foster

Seasoned Advice

What advice do career moms offer mothers-to-be or young mothers in the radio or record business? “Your first responsibility is to parent that child,” Saga Communications’ KDXV/Jonesboro, Ark., PD/air talent Christie Matthews says. “Make sure you give time to the family.” Capitol Nashville Southeast rep Angela Lange says juggling family and a challenging career “takes a great group of family and friends and the people you work for. I feel like I have a really good balance of both.” All agreed that delegating responsibilities at home and accepting outside help are key.—RJC

her hometown of Chicago and has a great support system when reinforcements are needed. “My husband’s family and my family are both here,” she says.

Show Dog Nashville West Coast promo rep Lisa Owen was in the midst of another day of multitasking when she spoke to R&R. Fresh off a music call with KMLE’s Foster, Owen was rocking 1-year-old son Gavin in an attempt to put him down for a nap. (Owen’s two other children, daughters Kasey and Teagen, are 6 and 4, respectively.) She worked records for years before starting a family and didn’t know what to expect with kids in the mix. She says she and her husband, Johnny, decided to give it a try, with the idea that “if it doesn’t work out, I’d do something else.”

The transition was made somewhat easier, Owen says, by the established relationships with stations in her region. Another key factor is working from home. “This wouldn’t work if I had to go to the office,” she says. In fact, Owen believes doing promotion from the house, devoid of office politics, distractions and minutia has made her better at her job. “I’m more focused because if I know I only have so much time to complete something, I dial in on it,” she says. “I don’t dwell on things I can’t change or fix. It’s a waste of time and I don’t have much of that these days.”

Owen’s juggling act probably has a higher degree of difficulty than most. Daughter Kasey is autistic, and her schedule is described by Owen as “pretty intense.” But, like Biondo, Owen has some extra help. Her mom lives 10 minutes away, and a nanny is there to assist, too.

Helping Husbands

All five career moms heap praise on their spouses and appear to be well-organized. Matthews says she’s thankful “for having a good husband who wants to see you succeed.” In order to keep the family running smoothly, she cites the philosophy of practicing what she calls “team Matthews . . . we have family meetings on Mondays,” which she compares to having a promotion meeting at the station. There is also a rule: “Anytime one of the kids has [a school or sporting event], one of us has to be there. They should never look out and not see one of us.”

After the kids are in bed and before they wake up are the times Biondo sets aside for show prep. For Owen, prep involves getting ready for a road trip. Traveling requires work for Lange too, but there have been some fortuitous benefits through the years. “I missed the chicken pox for both of my older kids,” she says. Lange was on the road when oldest child Marshall came down with the illness. “Then three weeks later, it was Samantha . . . I did not plan it that way,” she says.

Perhaps speaking for all working mothers, Foster expresses yet another common emotion: “We as moms feel guilty for not being available at a moment’s notice, for all those little things where you wish you could live both lives, so the guilt thing is something we lay on ourselves.”

In spite of their hectic double lives, none of the five moms has ever missed being with her kids on Mother’s Day. “I’ll be doing what I do every day, getting kids ready, etc. My husband, Johnny, will make breakfast for me,” Owen says. “He helps me every day, and that’s good enough.”



► **DIERKS BENTLEY** CLAIMS HIS 10th CONSECUTIVE TOP 10 SINGLE (AND 11th OVERALL), AS "SIDEWAYS" MOVES 11-10. BENTLEY MISSED THE TOP TIER ONLY WITH HIS SECOND ENTRY, "MY LAST NAME," (NO. 17) IN 2004. SINCE HIS ARRIVAL IN 2003, BENTLEY HAS NOTCHED SIX NO. 1s, INCLUDING HIS PRIOR SINGLE "FEEL THAT FIRE" IN FEBRUARY.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	NIELSEN BDS CERTIFICATIONS	HITPREDICTOR STATUS	ALDIENCE (IN MILLIONS)	PLAYS
1	2	3	4	5	6	7	8	9
2	24	24	JASON ALDEAN	SHE'S COUNTRY	NO. 1 (1 WK)	BROKEN BOW	33.606 +0.844	4923 1
3	16	3	CARRIE UNDERWOOD FEAT. RANDY TRAVIS	I TOLD YOU SO	19/ARISTA NASHVILLE	32.674 +2.249	4902 2	
5	12	5	SUGARLAND	IT HAPPENS	MERCURY	31.073 +2.719	4528 3	
1	25	1	RODNEY ATKINS	IT'S AMERICA	CURB	29.854 -3.273	4283 4	
4	15	4	RASCAL FLATTS	HERE COMES GOODBYE	LYRIC STREET	28.957 -1.293	4209 5	
7	7	7	BRIAD PAISLEY	THIN	ARISTA NASHVILLE	27.080 +3.409	3880 7	
6	8	6	KEITH URBAN	KISS A GIRL	CAPITOL NASHVILLE	26.479 +2.472	3913 6	
8	15	8	MONTGOMERY GENTRY	ONE IN EVERY CROWD	COLUMBIA	24.851 +2.126	3704 8	
9	6	9	KENNY CHESNEY	OUT LAST NIGHT	BNA	24.724 +3.456	3487 9	
11	10	11	DIERKS BENTLEY	SIDEWAYS	CAPITOL NASHVILLE	22.250 +2.875	3299 10	
14	17	14	ZAC BROWN BAND	WHATEVER IT IS	HOME GROWN/ATLANTIC BIG PICTURE	19.375 +3.276	2901 12	
13	12	13	ALAN JACKSON	SISSY'S SONG	ARISTA NASHVILLE	18.331 +2.021	3017 11	
12	35	12	ELI YOUNG BAND	ALWAYS THE LOVE SONGS	REPUBLIC/UNIVERSAL SOUTH	18.167 +1.771	2706 15	
15	16	15	LADY ANTEBELLUM	I RUN TO YOU	CAPITOL NASHVILLE	17.962 +2.901	2819 14	
16	24	16	JASON MICHAEL CARROLL	WHERE I'M FROM	ARISTA NASHVILLE	16.946 +2.083	2843 13	
17	9	17	TOBY KEITH	LOST YOU ANYWAY	SHOW DOG NASHVILLE	14.750 +2.252	2338 16	
19	30	19	THE LOST TRAILERS	HOW 'BOUT YOU DON'T	BNA	13.09 +1.230	2134 17	
8	24	3	TAYLOR SWIFT	YOU BELONG WITH ME	AIRPOWER/MOST INCREASED AUDIENCE	12.370 +4.679	1785 19	
9	20	25	KELLIE PICKLER	BEST DAYS OF YOUR LIFE	19/BNA	11.579 +2.635	1900 18	
23	4	23	REBA	STRANGE	STARSTRUCK/VALORY	11.074 +3.203	1708 21	
21	9	21	BILLY CURRINGTON	PEOPLE ARE CRAZY	MERCURY	10.589 +2.503	1783 20	
22	11	22	RANDY HOUSER	BOOTS ON	UNIVERSAL SOUTH	9.925 +2.017	1658 22	
23	27	4	DARIUS RUCKER	ALRIGHT	MOST ADDED	9.279 +4.347	1433 24	
25	11	25	BLAKE SHELTON	I'LL JUST HOLD ON	WARNER BROS./WRN	8.387 +2.679	1494 23	
26	15	26	GLORIANA	WILD AT HEART	EMBLEM/NEW REVDUTION	6.897 +1.619	1286 25	
28	18	28	CRAIG MORGAN	GOD MUST REALLY LOVE ME	BNA	5.249 +0.693	1021 26	
30	12	30	ERIC CHURCH	LOVE YOUR LOVE THE MOST	CAPITOL NASHVILLE	4.560 +0.905	946 27	
29	14	29	DARRYL WORLEY	SOUNDS LIKE LIFE TO ME	STROUD/DAVARIOUS	4.381 +0.473	903 29	
31	16	31	CHUCK WICKS	MAN OF THE HOUSE	RCA	4.287 +0.860	869 30	
34	13	34	JUSTIN MOORE	SMALL TOWN USA	VALORY	4.146 +1.347	930 28	

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	NIELSEN BDS CERTIFICATIONS	HITPREDICTOR STATUS	AUDIENCE (IN MILLIONS)	PLAYS
31	33	10	32	36	7	32	34	32
31	33	10	MILEY CYRUS	THE CLIMB	BREAKER	WALT DISNEY/HOLLYWOODLYRIC STREET	3.425 +0.598	763 31
32	36	7	JACK INGRAM	BAREFOOT AND CRAZY	BREAKER	BIG MACHINE	3.264 +0.893	566 34
33	32	12	PAT GREEN	COUNTRY STAR		BNA	3.024 +0.142	677 32
34	38	10	LOVE AND THEFT	RUNAWAY	BREAKER	CAROLWOOD	2.860 +0.765	630 33
35	35	13	JAMEY JOHNSON	HIGH COST OF LIVING		MERCURY	2.529 +0.126	566 35
36	39	12	CHRIS YOUNG	GETTIN' YOU HOME (THE BLACK DRESS SONG)		RCA	2.370 +0.379	415 37
37	40	8	JESSICA HARP	BOY LIKE ME		WARNER BROS./WRN	1.847 +0.482	310 42
38	41	12	BOMSHEL	FIGHT LIKE A GIRL		CURB	1.635 +0.436	444 36
39	42	3	JOE NICHOLS	BELIEVERS		UNIVERSAL SOUTH	1.505 +0.378	383 40
40	55	3	MIRANDA LAMBERT	DEAD FLOWERS		COLUMBIA	1.179 +0.826	181 47
41	47	10	DAVID NAIL	RED LIGHT		MCA NASHVILLE	1.096 +0.250	391 39
42	49	4	LEE ANN WOMACK	SOLITARY THINKIN'		MCA NASHVILLE	1.093 +0.337	268 44
43	44	14	TRAILER CHOIR	WHAT WOULD YOU SAY		SHOW DOG NASHVILLE	1.010 -0.018	340 41
44	46	8	CAITLIN & WILL	ADDRESS IN THE STARS		COLUMBIA	0.953 -0.020	401 38
45	50	3	BUCKY COVINGTON	I WANT MY LIFE BACK		LYRIC STREET	0.805 +0.113	275 43
46	43	4	HANK WILLIAMS JR.	RED, WHITE, & PINK-SLIP BLUES		CURB	0.800 -0.286	185 46
47	52	6	PAT GREEN	WHAT I'M FOR		BNA	0.765 +0.129	73 56
48	48	10	BILLY RAY CYRUS	BACK TO TENNESSEE		WALT DISNEY/LYRIC STREET	0.724 -0.096	124 49
49	51	7	JONATHAN SINGLETON & THE GROVE	LIVIN' IN PARADISE		UNIVERSAL SOUTH	0.724 +0.076	259 45
50	53	2	LUKE BRYAN	DUKE		CAPITOL NASHVILLE	0.681 +0.196	141 48
51	NEW		TRENT TOMLINSON	HOT SHOT DEBUT		CAROLWOOD	0.435 +0.378	54 60
52	57	2	PHIL VASSAR	BOBBY WITH AN I		UNIVERSAL SOUTH	0.407 +0.122	48 -
53	RE-ENTRY		RASCAL FLATTS	SUMMER NIGHTS		LYRIC STREET	0.343 +0.248	39 -
54	58	2	CARTER TWINS	HEART LIKE MEMPHIS		CMT/METEOR 17CDS	0.341 +0.122	120 50
55	NEW		DAVISON BROTHERS BAND	FOOT STOMPIN'		CHARTUNES/VELL	0.312 +0.277	46 -
56	NEW		JAMES OTTO	SINCE YOU BROUGHT IT UP		WARNER BROS./WRN	0.310 +0.255	67 59
57	NEW		ERIC CHURCH	SMOKE A LITTLE SMOKE		CAPITOL NASHVILLE	0.294 +0.294	36 -
58	56	2	KATE & KACEY	DREAMING LOVE		BIG MACHINE	0.294 -0.027	105 51
59	NEW		MARTINA MCBRIDE	I JUST CALL YOU MINE		RCA	0.290 +0.290	68 58
60	59	2	RICHIE McDONALD	SIX-FOOT TEDDYBEAR		STROUD/DAVARIOUS	0.259 +0.074	102 52

MOST INCREASED AUDIENCE (IN MILLIONS)

+4.679 TAYLOR SWIFT
 You Belong With Me
 (Big Machine)
 KPLX +0.309, KXII +0.263, KSCS +0.317, WJZY +0.093, WVEF +0.058, WFTS +0.034, WYFF +0.027, WTVT +0.016, WKMG +0.015

+4.347 DARIUS RUCKER
 Alright
 (Capitol Nashville)
 WMTW +0.510, WDTW +0.279, WFTL +0.263, WXTU +0.225, WWSY +0.202, WJAX +0.157, WWSK +0.129, KLT +0.129, WWSB +0.124, WWSN +0.123

+3.456 KENNY CHESNEY
 Out Last Night
 (BNA)
 WMTW +0.350, KPLX +0.308, WML +0.234, KEEY +0.223, KTEX +0.177, WXTU +0.173, WCTD +0.145, KMG +0.136, KSCS +0.100, WFSB +0.118

+3.409 BRIAD PAISLEY
 Thin
 (Arista Nashville)
 WML +0.237, WCOL +0.203, KPLX +0.156, KTEX +0.154, WGTN +0.140, WYCD +0.124, KWNR +0.108, WXTU +0.106, WDTW +0.102, WKDF +0.098

+3.276
 (Capitol Nashville)
 WMTW +0.223, WJAX +0.242, KEEY +0.223, KLT +0.156, WEEF +0.145, WCO +0.129, WL +0.125, WCTY +0.118, WFSB +0.108, WFSN +0.108

Whatever It Is
 (Home Grown/Atlantic/Big Picture)
 WXTU +0.286, WVM +0.242, KEEY +0.223, KLT +0.156, WEEF +0.145, WCO +0.129, WL +0.125, WCTY +0.118, WFSB +0.108, WFSN +0.108

NEW AND ACTIVE

ARTIST TITLE / LABEL	AUDIENCE / GAIN	ARTIST TITLE / LABEL	AUDIENCE / GAIN	ARTIST TITLE / LABEL	AUDIENCE / GAIN
KRISTA MAFIE Jeep (Bric ken Bow)	0.255/0.149	FRANKIE BALLARD Home Grown (Warner Bros./WRN)	0.223/0.215	TRACY LAWRENCE Jp To Him (Rocky Comfort/Nine North)	0.206/0.033
F EIDI What Am I Waiting For (Curb)	0.227/0.057	MARK CHESNUTT She Never Got Me Over You (Big 7/Lofton Creek)	0.219/0.044	STEVE AZAR Moc La Moa (Rids/Dang)	0.197/0.129
TOTAL STATIONS:	16	TOTAL STATIONS:	1	TOTAL STATIONS:	17
TOTAL STATIONS:	18	TOTAL STATIONS:	6	TOTAL STATIONS:	21

MOST ADDED

DARIUS RUCKER 24 Alright (Capitol Nashville) KKNQ, KRZY, KSKS, KTOM, KUPX, KWJJ, KXKS, WCOL, WCTC, WDSY, WDTW, WIVK, WKSJ, WKXC, WML, WQBE, WRBT, WSIX, WTQR, WWSN, WWSY, WWSZ, WXBM, WXBQ	JACK INGRAM 17 Barefoot And Crazy (Big Machine) KATC, KBQI, KEEY, KFRG, KIM, KILT, KMDL, KSOP, KTST, KVOO, KWJJ, WEZL, WFE, WITL, WKKT, WSOC, WXTU	TAYLOR SWIFT 19 You Belong With Me (Big Machine) KFKF, KNIX, KPLX, KTST, KTTS, WBBS, WFMS, WGAR, WIRK, WML, WPKX, WQBE, WRBT, WSOC, WWSY, WWSZ, WXBM, WXBQ, WYCD	PAT GREEN 15 What I'm For (ENJ) KASE, KATC, KIZN, KKNQ, KKT, KRZY, KSCS, WTK, WONE, WQTY, WKHX, WKSF, WWSM, WWSY, WYPI
REBA 19 Strange (Starstruck/Valory) KASE, KATC, KNIX, KPLX, KSN, KTEX, KTST, KUZZ, WBCT, WCOL, WEZL, WFE, WFS, WIRK, WKDF, WPKX, WQDR, WRNS, WWSY	MIRANDA LAMBERT 16 Dead Flowers (Columbia) KATC, KBQI, KBUL, KKBQ, KKNQ, KRST, KSCS, KVOD, WGGY, WONE, WKCQ, WDOI, WOGK, WOKG, WPAW, WWSM		

FOR WEEK ENDING MAY 3, 2009
 LEGEND: See legend to charts in charts sect on for rules and symbol explanations.
 121 country stations are electronically monitored by Nielsen Broadcast Data Systems 24 hours a day, 7 days a week. Indicator chart comprised of 120 reporters.
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The pros and cons of playing the era of DeLoreans, 'Dirty Dancing' and decadence

The '80s: Hot Or Burned?

Keith Berman

KBerman@RadioandRecords.com

In a little more than six months' time, 2010 will arrive—a whole new decade that will herald its own music, trends and fashions. It's also the maturation point for a fresh generation of listeners, since anyone turning 25 next year will have been born in 1985. However, assuming they don't remember too much from their first few years of life, they likely won't have formed emotional attachments to much of the music from the decade that's notorious for excess.

This potential audience's age raises the question of whether it's smart for hot ACs to continue playing music from a time period that has no real meaning for a segment of listeners entering the format's demo window. There's also the possibility that the format not only might be dating itself by using imaging like "the '80s, '90s and today," it could unintentionally drive listeners away because its 25- or 30-year-old music library reminds them of how old they are.

A good number of PDs agreed that whether you play '80s and position your station as having a good chunk of its playlist from that decade should depend on your market situation. One line of reasoning is that using imaging that calls out the '80s helps increase a station's diversity, at least in the mind of the audience, but that will eventually be phased out—though not quite yet.

"We used to position as '70s, '80s and today,' and like '70s music, '80s will just become irrelevant at a certain point," says Leighton Peck, PD of Hubbard hot AC KSTP-FM (KS95)/Minneapolis. "I don't think you can say that now that it's 2010, we can't play the '80s anymore. It depends on the market and the station. If they want to hear it, you'll just have to mix it accordingly. It's still a viable part of the mix."

Peck does admit that although the music doesn't test as strongly it used to, it still scores good numbers. He also subscribes to the notion that it lends itself well to the idea of having variety on the station. "Whether or not they're clamoring to hear 'Summer of '69' by Bryan Adams one more time, I don't know. But 'Summer of '69' is still one of the best-testing songs we have to date," he says. "The pile is getting smaller and smaller, but there is still some passion for it out there."

Part Of The Tapestry

For some, the '80s is not just a block of programming—it's a lifestyle that is woven into the fabric of the station, like CBS Radio hot AC WBMX (Mix 98.5)/Boston, which features its long-running "Friday Night Back to the '80s With Joe Cortez" show. PD Jay Beau Jones describes the decade as an era that has particular meaning to listeners in the form of standout acts like Bon Jovi and Madonna.

"The minute we stop playing '80s, do we stop playing Bon Jovi, or do we just limit ourselves to the '90s tracks?" he says. "I think there's going to be an obvious point where we move away from

'The '80s are oldies. The music connects us to the past. It doesn't make us feel youthful in our moment; it makes us feel old. The songs have a place, but not in the world of 2009.'

—EJ Tyler

the '80s, where it's relegated to a feature on the station on weekends or during the week, but it may not be a part of the fabric of the station as time goes on. Right now, we're playing an '80s track every other hour, and it sounds fine."

Bob Neumann, PD of Palm Beach hot AC WRMF/West Palm Beach, says his thoughts on '80s music can be as specific as the song or artist. "Every time I hear [U2's] 'Sunday Bloody Sunday,' I think it's a cool song, and I don't care what decade it comes from," he says, noting that the '80s titles he plays depend on the genre.

Neumann won't play a lot of the pop from the decade, since he believes it sounds cheesy and doesn't really have a place on hot AC anymore, but WRMF will spin more alternative- and new wave-based music, as well as what was then considered rock. "The Cure and U2 are still really pertinent for us," he says. "Bon Jovi and Def Leppard and all that stuff still has some place in this format. I don't think it has a place front and center, but it's a nice spice in the mix." With '80s tracks making up about 9% of WRMF's library, listeners hear about one track per hour from that time, and Neumann also has '80s songs in drop positions.

Neumann also believes that whether stations should align themselves with the decade should be considered on a case-by-case basis. While it's still relevant for WRMF to position itself that way, it might not be as important for another station in different market. "I think '80s, '90s and today' is still good," he says. "I do believe that at some point in time, the '80s will go away, but I don't know when that'll be. I don't know what you'll call it then—maybe 'the best of

Continued on page 32



THEORY

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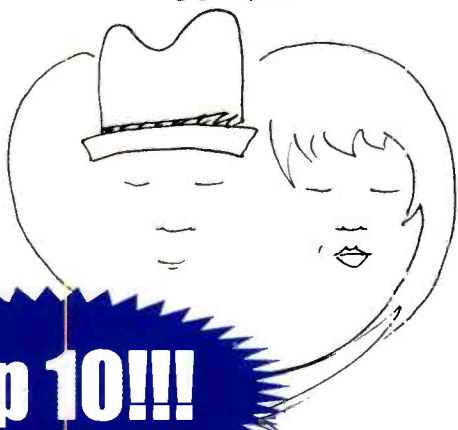
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KMXV, WNCI, SIRIUS HITS, WKZL, WIXX, WZEE, WHTS ...And More

Top 10 Rankings at Hot AC Include:
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KMXB/LAS VEGAS KEZR/SAN JOSE
WRVE/ALBANY WMGX/PORTLAND
WPST/TRENTON WOMX/ORLANDO
WZPT/PITTSBURGH KQKQ/OMAHA
KYKY/ST. LOUIS KYIS/OKLAHOMA

KSTP/MINNEAPOLIS
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KMYI/SAN DIEGO	KSCF/SAN DIEGO	KYKY/ST. LOUIS
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KTFM/San Antonio	WMC/Merphus
KLTG/Corpus Christi	KALC/Denver
KSTP/Minneapolis	WMYX/Milwaukee
WRVE/Albany	KEZR/San Jose
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KUDD/Salt Lake City	WXLO/Worcester
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WYSR/FT. PIERCE	KLTG/CORPUS CHRISTI
WCDA/LEXINGTON	KLLY/BAKERSFIELD
KSII/EL PASO	

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LOUD PROUD RRP

ATLANTIC RECORDS RRP

Continued from page 30

the '90s and the new millennium.' "

Jones believes the '80s will be a part of Mix in some fashion for a while but recognizes there's a decision looming for stations—drop the era completely or use it for features only, as well as positioning. "When exactly is 'now'?" he asks, regarding the imaging of "playing '80s, '90s and now."

This conundrum speaks to another issue regarding the name of the decade that will soon be left behind, since no one has clearly labeled it as "the zero-zeros" or "the aughts" or "the 2000s." That dilemma could keep stations imaging with the '80s longer simply so they could maintain the mind-set of variety, meaning that dropping the '80s and merely positioning as "the '90s and now" sounds less broad.

Which Side Are You On?

Speaking of broad, John Roberts, PD of Entercom hot AC WMC-FM (FM100)/Memphis, believes that the format can be a little too expansive simply by industry definition. While hot AC targets women 25-54, that can be too wide a swath for a station to focus on, and he says that including '80s can depend on which end of the spectrum a station chooses to superserve.

"If you're targeting 35- to 49- or 40- to 54-year-olds, then I do think the '80s still has a place," he says. "If the median age of your audience is 43, then at least the mid- to latter part of the '80s is the music they grew up with, so you can't ignore it and be strong with the upper half of the 25-54s.

"If you have a younger-leaning hot AC or have an AC in the cluster that you have to protect, like what we're trying to do in Memphis [with AC WRVR] and if you focus on a 34-year-old and presume that people's musical tastes are cultivated when they're in the early to mid-teens, then for those women, the '80s predates the music of their life. You can use some of that material as flavor to help your depth, but clearly, the majority

of that 25- to 34-year-old demo was weaned on the music of the last 10 to 15 years."

In Orlando, CBS Radio hot AC WOMX (Mix 105.1) has its sights set on 35-44s, so PD Jeff Cushman includes '80s because his core listeners attach sentimental value to those songs, and the station still

images around the decade. However, he cautions that it's important for his jocks not to bring up any potential emotional attachments to the music they're playing so that listeners aren't reminded how old they are or how much time has passed since the event the song is linked to.

"It's important to play a song like that because people love it," Cushman says. "If they want to bring up their own memories, that's fine, because they're doing it on their own as opposed to a jock saying, 'Hey, remember making out to this one? It's Journey's "Open Arms," the big make-out song at the '82 prom.' I don't think the jocks should put people in that position; we should let them make their own emotional leap. The most important thing is whether people like the song when they hear it, and if they do, the memories are going to be good."

Going Younger

However, even allowing the listener to make those connections can be a problem. Charese Fruge, who programs CBS Radio hot ACs KSCF (Sophie@103.7)/San Diego and KMXB (Mix 94.1)/Las Vegas, cringes every time she hears '80s references because she says it reminds her that she is getting older—not something she likes having brought to her attention.

EJ Tyler, who programs Buckley hot AC KLLY (Kelly 95.3)/Bakersfield, echoes the same sentiment. He points out how youth-obsessed the culture has become and how society is intensely driven by looking and feeling younger, from beauty products, food and clothing to cars and TV. Playing music that's 30 years old flies in the face of that philosophy.

"In our current culture, it's OK to get old as long as you don't feel it, act it and definitely don't look it," he says. "We are inundated with youthful messages, and we don't want to see nor hear things that remind us of our true ages. We want to pretend that we're still young and hip. The '80s are oldies. The music connects us to the past. It doesn't make us feel youthful in our moment; it makes us feel old. The songs have a place, but not in the world of 2009."

When Tyler arrived at Kelly in 2001, the station dedicated nights, lunches and block party weekends to the '80s, but he began pulling those tracks not long after he took over. "I left them in rotation, and there was a category for them, and I finally pulled them out entirely more than five years ago," he says. "I used them in the beginning for a bit, and I don't think they match the music of today very well. I can see where someone could say that they could add variety, but I think they stuck out like a sore thumb."

Fruge agrees that the music isn't that relevant anymore. "We spent so many years oversaturating radio with '80s formats, '80s features and '80s flavor, and to this day, the more conservative hot ACs are playing them because they always come back in music tests," she says. "Of course they do, because they have about 10 times the number of spins on them than the average record on a semi-current-based radio station."

She's been experimenting with '90s weekends

Hot AC Era Analysis

Below is a breakdown of songs and spins by decade for the R&R Hot AC chart panel, from April 20 to April 26.

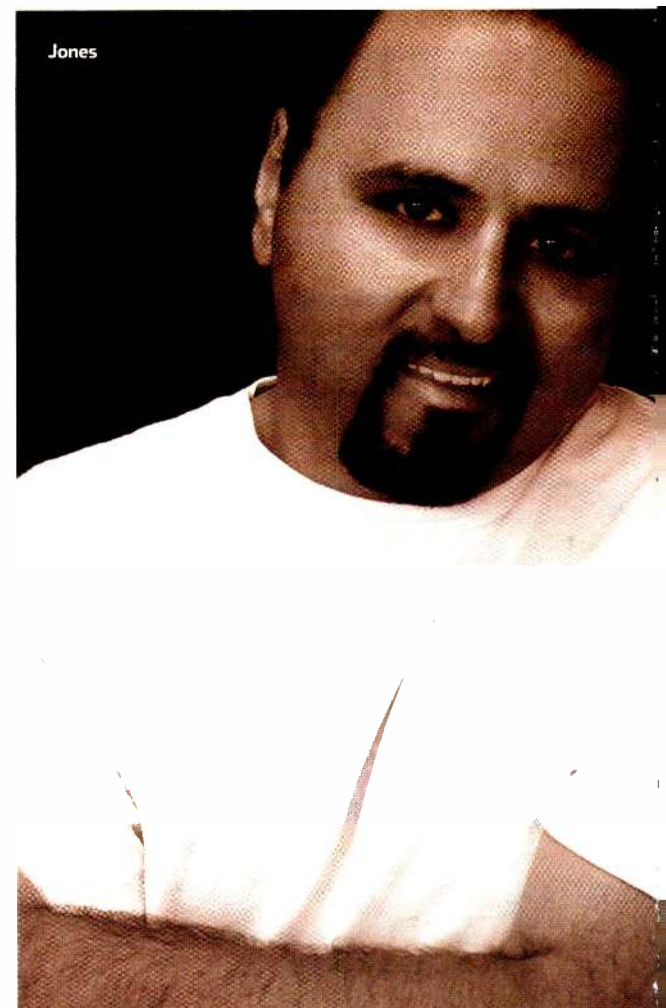
SONGS

2000s:	34%
1990s:	23%
1980s:	30.3%
Pre-1980:	12.4%

SPINS:

2000s:	75.4%
1990s:	14.3%
1980s:	9.2%
Pre-1980:	1%

SOURCE: Nielsen BDS

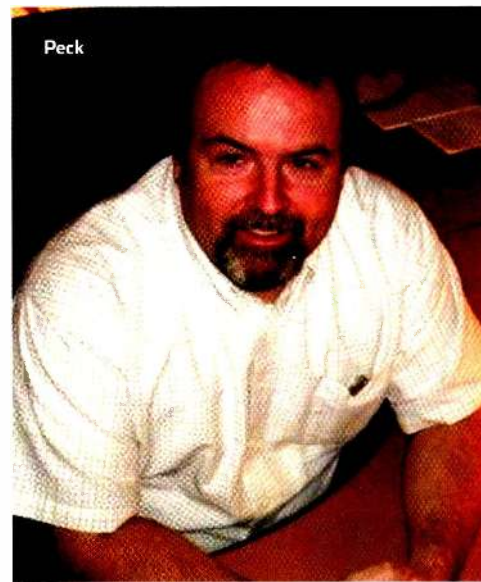
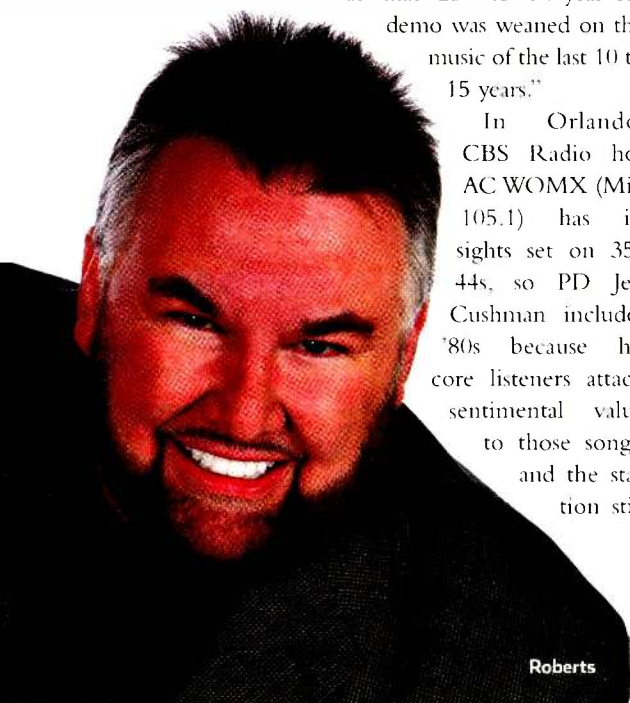


and says that the results are explosive. "The phones are off the hook for tracks like Hanson's 'Mmmmbop' and Arrested Development's 'Mr. Wendel.' We still play some of the more hip '80s stuff like Depeche Mode and Modern English, but that's it—I'll leave the rest to the ACs in the market. I'd much rather listen to the Pearl Jam, Nirvana, Matchbox Twenty and Third Eye Blind tracks. Those were the 'hot bad-boy' rock bands I was in love with when I was graduating from college and experimenting with adulthood. It's definitely time to graduate to the '90s."

As part of his effort to evolve FM100 into a station that attracts the younger end of the demo, Roberts has introduced some rhythmic-leaning material from the early '90s, such as Destiny's Child and Usher, even Sir Mix-a-Lot and Puff Daddy.

"They're flavor records; they're on the fringe of what FM100 can handle," he says. "Someone asked me about 'Baby Got Back,' and I replied, 'That song was a hit in 1992. If you were a 15-year-old girl then, you're 32 years old now. Does that title not have a place in a hot AC that's focused on 25-40s?' I'd say that song is in the demo wheelhouse."

Neumann has found



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KVLV/MCALLEN, KOSO/MODESTO, KLLY/BAKERSFIELD, KRUZ/SANTA BARBARA,
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MADISON SQUARE GARDEN - SOLD OUT!



Continued from page 32

that there is somewhat of an appetite for '80s music in his market and on his station, despite the fact that WRMF targets the younger end of the 25-54 window. There's still a fair amount of exposure to '80s music and culture thanks to TV, movies and even videogames.

"My daughter is 22, and every time she hears Journey, she wants tickets," he says. "I think there's some of that following from the younger demos, but it's very selective. Not that they're a big part of our audience because we don't focus on 18-24s, but once you get to 25-plus, it certainly is, and we find that where '80s music may not be as accepted with those younger people, they do like it and have a tolerance for some of it."



Peck agrees that while the demand for the '80s has decreased, the decade is still relevant to a certain degree. "I think you just have to look at what your audience and market is looking for," he says. "We've had stations in town that have played '80s, so people are aware of the music. It doesn't test as well as it used to, but it's still there."

Careful Positioning

For stations that still play the '80s, Roberts says that it's important to be mindful of the evolution of the classics and how they're used in the format. "There are certain '80s titles that transcend the year they were hot, but stylistically, these are not the same types of songs the format would've played a decade ago, like Guns N' Roses, Def Leppard and Joan Jett," he says. "Five or 10 years ago, this format's '80s material would've been more like the Go-Go's or Men at Work. You wouldn't think of that heavier rock crossover stuff."

Regarding positioning and imaging, Tyler is of the opinion that hot AC—and perhaps radio in general—ought to think about freshening things up, regardless of whether that includes mention of the '80s. He cites nonradio companies who update their advertising every few years. "They keep refreshing and coming up with new slogans. Look at Geico, McDonald's or Subway and how often they change their campaigns. They're not using the same slogan they used 30 years ago—or

'We used to position as '70s, '80s and today.' Like '70s music, '80s will just become irrelevant at a certain point.'

—Leighton Peck



even three years ago. The culture all around us is constantly changing, but we're stuck in our little radio world."

Fruge goes as far as saying that positioning statements mean nothing to the average listener, something she's seen backed up by significant amounts of research during the past few years. "In the world of PPM, they are really just a waste of airtime," she says. "With music formats, it's really about whether or not the song playing on the air makes you stop on the dial and whether or not the song right after that one keeps you on that dial position and so on. Anything in and around it needs to be local, to image the music or provide an event that captivates immediate and short attention spans."

No matter which side of the equation a PD falls on, Roberts says the bottom line is that since this decade is almost over, if a station is focusing on 25- to 39-year-olds, the majority of its library is going to come from the 2000s. "The format has fragmented, and that will dictate how much '80s, if any, you're going to play—either you're skewing younger or you're skewing older."

Peck reiterates that dropping '80s music will be a natural progression when it stops researching and testing. "Listeners will get burned out on it, and the scores will start dropping, so the stations will start dropping the music," he says. "It's just a matter of talking to your listeners and finding out what they're most passionate about." **R&R**

Musical Milestones

KLLY (Kelly 95.3)/Bakersfield PD EJ Tyler suggested a timeline of a sample listener, a 28-year-old female, and the emotional connections she might form along the way to the music she was exposed to. It's been augmented with a few other events and musical highlights to serve as a guideline when considering listeners' attachments to music of their past.

1981: Sample listener is born.

1985: 4 years old: USA for Africa releases "We Are the World." Tears for Fears' "Shout" is No. 1 on the Billboard Hot 100.

1986: 5-year-old listener starts kindergarten.

1987: 6 years old: Bon Jovi's "Livin' on a Prayer" hits No. 1. Guns N' Roses' "Appetite for Destruction" and Def Leppard's "Hysteria" arrive. Debbie Gibson and Tiffany debut with "Out of the Blue" and "Tiffany," respectively. INXS puts out "Kick," and Michael Jackson goes "Bad."

1988: 7 years old: Paula Abdul is "Forever Your Girl." Kylie Minogue's first album covers "The Loco-Motion." The New Kids on the Block release "Hangin'

Tough," featuring the title track and "Step by Step."

1991: 10 years old: Grunge explodes with Nirvana's "Nevermind" and Pearl Jam's "Ten"; rock also booms with Guns N' Roses' "Use Your Illusion I & II" and Metallica's "The Black Album." Boyz II Men issue their debut, "Cooleyhighharmony."

1992: 11 years old: "Aladdin," the year's biggest movie, spawns the No. 1 "A Whole New World." "Wayne's World" pushes Queen's "Bohemian Rhapsody" to No. 2. Sophie B. Hawkins releases "Damn I Wish I Was Your Lover."

1993: 12-year-old listener experiences her first crush. Duran Duran returns with "The Wedding Album." Shania Twain and the Cranberries make their debuts.

Cypress Hill, the Smashing Pumpkins and Sarah McLachlan release "Black Sunday," "Siamese Dream" and "Fumbling Towards Ecstasy," respectively. Meat Loaf's "I'd Do Anything for Love" hits No. 1, and 4 Non Blondes reach No. 14 with "What's Up?"

1995: 14-year-old listener starts high school. "Pieces of You" introduces Jewel. Goo Goo Dolls' "A Boy Named Goo," Everclear's "Sparkle & Fade" and Alanis Morissette's "Jagged Little Pill" arrive.

Foo Fighters, Garbage and the Presidents

of the United States of America release self-titled debuts. Coolio's "Gangsta's Paradise" hits No. 1.

1996: 15 years old: Sublime's self-titled album appears. Oasis' "Wonderwall" hits No. 8; Los Del Rio's "Macarena" reaches No. 14.

1997: 16-year-old listener gets her driver's license, first job and first boyfriend. "Titanic" scores the biggest box office of all time (according to IMDB.com) and spawns Celine Dion's "My Heart Will Go On." Princess Diana dies, and Elton John's tribute to her, a remake of "Candle in the Wind," reaches No. 1; so do Toni Braxton's "Un-Break My Heart," the Spice Girls' "Wannabe," Puff Daddy's "I'll Be Missing You" and the Notorious B.I.G.'s "Mo' Money Mo' Problems." Chumbawamba puts out "Tubthumping." Savage Garden and Marcy Playground bow with self-titled debuts.

1999: 18-year-old listener graduates high school and enters college. Christina Aguilera's self-titled debut unleashes the No. 1 "Genie in a Bottle" while Britney Spears takes both the album and single "... Baby One More Time" to No. 1. Backstreet Boys' "Millennium" and its single "I Want It That Way" top the charts.

Destiny's Child's "The Writing's on the Wall" contains No. 1s "Say My Name" and "Bills, Bills, Bills." Lit and Vertical Horizon drop "My Own Worst Enemy" and "Everything You Want," respectively. Lou Bega's "Mambo No. 5" goes top 10.

2001: 20 years old: Terrorists attack on Sept. 11. Aaliyah dies in a plane crash. First albums appear from O-Town, Jack Johnson and Alicia Keys. Destiny's Child's "Survivor" scores with the title track and "Bootylicious." Missy Elliott's "Miss E . . . So Addictive" includes "One Minute Man" and "Get Ur Freak On." Blink-182's "Take Off Your Pants and Jacket" delivers "The Rock Show," "Stay Together for the Kids" and "First Date."

2003: 22-year-old listener graduates college and gets her first job. The space shuttle Columbia explodes, and the United States invades Iraq. Beyoncé's first solo album "Dangerously in Love," Evanescence's "Fallen" and Kelly Clarkson's debut "Thankful" start multi-platinum runs. The Black Eyed Peas break with "Elephunk," and OutKast's double-album "Speakerboxxx/The Love Below" contains the No. 1 "Hey Ya!" Fountains of Wayne issue "Stacy's Mom."

2009: 28 years old.

R&R

JOSHUA RADIN

"I'd Rather Be With You"

Impacting Hot AC 5/25!

Simple Times - Over 85,000 albums sold
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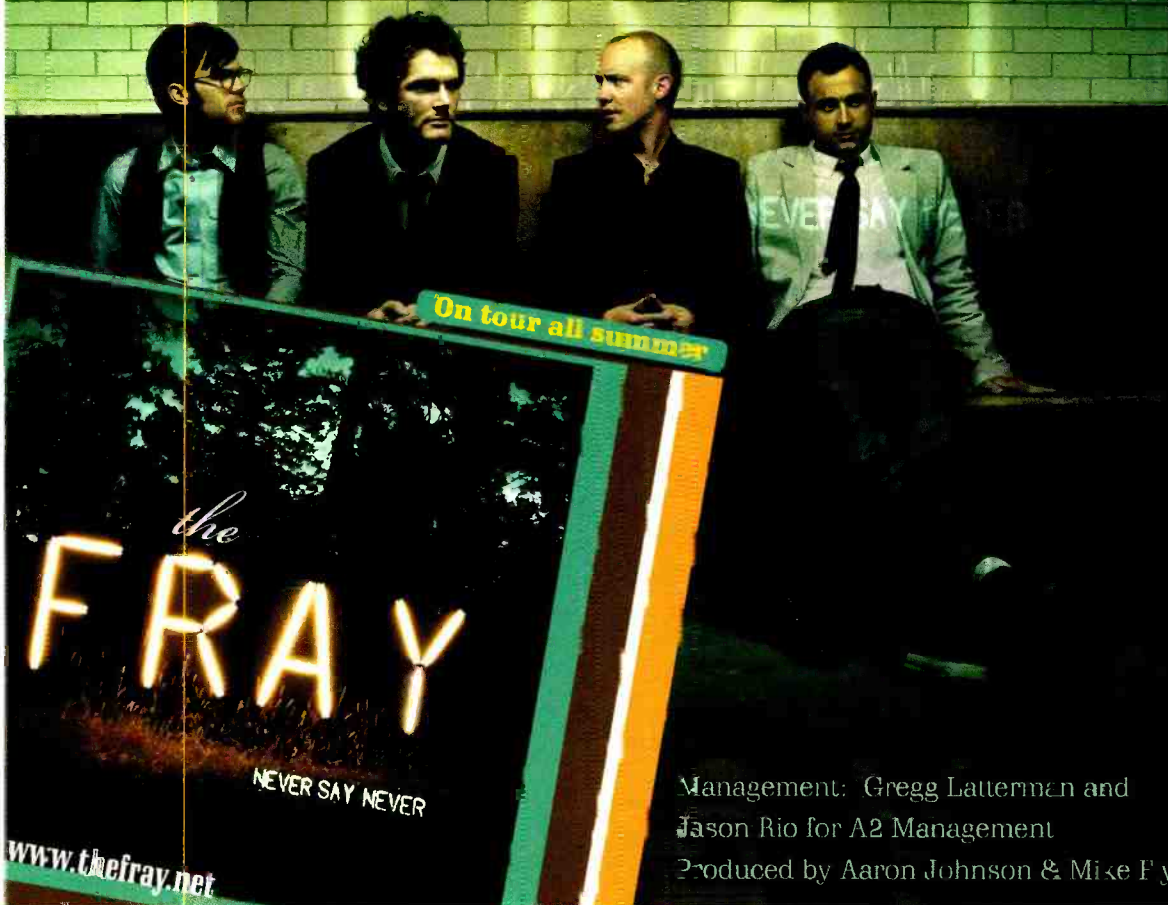
Simple Times has been featured in many hit shows including; Grey's Anatomy, American Idol, House, Brothers & Sisters, Scrubs AND One Tree Hill



TV Performances: Ellen, Late Night with Conan O' Brien; The Today Show, The CBS Early Show and The Bonnie Hunt Show



NEVER SAY NEVER



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- WDVI/Rochester
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Follow-up to the smash "You Found Me"
#1 for 11 weeks at Adult.
#1 for 9 weeks at AAA.
Top 10 at Pop.
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"Never Say Never" Single Sales up 64% This Week!

video already playing on:



Faster takeoff for top 40 tracks

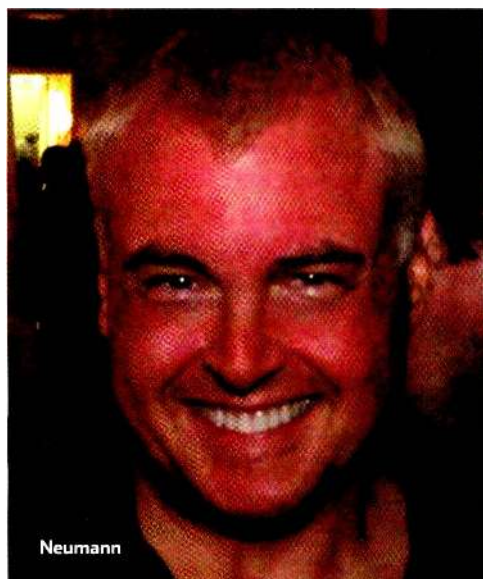
The Current State Of Musical Affairs

By Keith Berman

A quick look at the Hot AC chart shows a considerably heavier influence from the CHR/top 40 realm than in previous years, as detailed in an analysis prepared by R&R CHR/Top 40, AC and Hot AC chart manager Gary Trust (see story, below). However, not only are those two formats sharing more titles, there's a faster warmup cycle for songs, especially in markets where hot ACs play those tracks alongside top 40s. ■ "For a very long time, those pop records would take forever to click with the Mix audience," says Jeff Cushman, PD of CBS Radio WOMX (Mix 105.1)/Orlando. "Over the last year or so, I've seen the time it takes for those songs to catch on get shorter—there's a faster acceptance. Last year, there's no way we would've played Lady GaGa's 'Poker Face' at the current stage of the life of that song, but in this current environment, we are."

Jay Beau Jones, who programs CBS Radio WBX (Mix 98.5)/Boston, thinks there's a nice balance of pop and pop-rock in the current mix, citing David Cook, Theory of a Deadman, Nickelback and Kings of Leon as examples of good music that the latter genre has been producing. But he agrees there's a nice crop of titles coming from top 40. "You just have to be cautious of the balance so that you're not playing songs in too hot of a rotation than the audience expects," he says.

Bob Neumann, PD of Palm Beach WRMF/



West Palm Beach, doesn't question that top 40 has a big influence over hot AC at the moment but maintains that the format has to stay true to itself in terms of the types of artists it plays. "Rock is still very important to this format, but we are now sharing more and more music with the pop

'Last year, there's no way we would've played Lady GaGa's "Poker Face" at the current stage of the life of that song, but in this current environment, we are.'

—Jeff Cushman

world," he says. "For us, it's really more about what we don't play."

That's the distinction between the music of top 40 and hot AC right now, according to Jones, who says that he's seen the PPM reward mass-appeal radio, leading to new top 40s popping up in markets and creating a war for the product. "But there's no denying that we sound totally different than [Clear Channel's crosstown WXXS-FM] Kiss 108," Jones says. "If they play the Fray, the song before and after that are songs you'd never hear on Mix in a million years. Kiss 108 is never one song away from who they really are, and the same with us: If we play Lady GaGa, the songs in that quarter-hour or that half-hour don't sound anything like what's on Kiss 108. Hot ACs are so far away from top 40s right now that I think there's a lot of stuff we can own. It's a good time for us."

Cushman concurs, saying that he may share acts like Nickelback and Pink with Clear Channel CHR/top 40 WXXL, but then that station will play someone like T.I., which is when WOMX will go back to either the '80s or another core artist. "But we're just trying to play the best music, and right now, it just happens to be Pink," he says.

Analysis: Fewer Rock Crossovers

By Gary Trust

Eric Hutchinson's recent top 15 hit on the Hot AC chart may have been titled "Rock & Roll," but fewer titles appear to be crossing to hot AC from rock formats.

The finding stems from an analysis of the Hot AC chart's top 20 in the middle week of April this year, last year and five years ago. To determine which formats songs migrated from when they moved to hot AC, we looked at the format(s) where songs made their first chart appearances.

On the April 16, 2004, Hot AC chart, two songs crossed from Triple A; one song each crossed from Alternative, Active Rock and Rock; and another first charted simultaneously at Alternative, Active Rock and Rock. In total, six songs that week crossed from rock formats.

On the April 18, 2008, chart, four

songs drew their first ink at Triple A, three did at Active Rock and one did at Alternative, for a total of eight rock-related crossovers.

This year's sample top 20 reveals a sharp decline in titles first championed at rock. Two tracks started at Triple A and one began at Alternative. None migrated from Active Rock or Rock, making for just three total rock crossovers.

In contrast, the sum of pop crossovers in this five-year snapshot has increased. Five years ago, the top 20 contained one song that broke first at CHR/Top 40 (OutKast's "Hey Ya!"). Last year, the number had risen to three CHR/Top 40 crossovers, plus one that began at Rhythmic (Alicia Keys' "No One"). This year, those

elevated numbers hold: three cuts from CHR/Top 40 and one from Rhythmic (Lady GaGa's "Just Dance"). It would also seem logical to consider Taylor Swift's "Love Story" a pop crossover, the anthemic song having launched at Country and then as a pop remix at AC.

Rock songs certainly maintain their hold on hot AC playlists, as evidenced by hits from Theory of a Deadman ("Not Meant to Be," No. 8), Nickelback ("If Today Was Your Last Day," No. 10), Shinedown ("Second Chance," No. 11) and the Offspring ("Kristy, Are You Doing OK?," No. 22). But the numbers suggest that hot AC may be less comfortable welcoming songs that started at rock formats, instead favoring those that lean more pop.

Gary Trust is R&R chart manager for CHR/top 40, AC and hot AC.



► **ROB THOMAS' "HER DIAMONDS"** BLASTS 27-13 IN ITS SECOND WEEK. THE FORMAT'S FASTEST ASCENT SINCE MAROON 5'S "MAKES ME WONDER" (21-11) TWO YEARS AGO. IN THE CHART'S 13-YEAR HISTORY, THOMAS IS THE ONLY ARTIST TO REACH THE TOP 15 IN TWO WEEKS OR LESS TWICE; "LONELY NO MORE" FLEW 20-11 IN ITS SECOND WEEK IN 2005.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST / TITLE	NIelsen BDS CERTIFICATIONS	HITPREDICTOR STATUS	PLAYS TW +/-	AUDIENCE MILLIONS RANK
1	23	2	THE FRAY YOU FOUND ME	NO. 1 (11 WKS)	112 EPIC	3365 -50	17.659 3
3	25	1	THE ALL-AMERICAN REJECTS GIVES YOU HELL		11 DOGHOUSE/DCC/INTERSCOPE	3353 +49	18.379 1
2	20	2	PINK SOBER		11 LAFACE/JLG	3264 -52	17.806 2
4	16	4	KELLY CLARKSON MY LIFE WOULD SUCK WITHOUT YOU		11 19/RCA/RMG	2990 -48	15.786 4
5	28	5	PLAIN WHITE T'S 1, 2, 3, 4		HOLLYWOOD	2575 -10	12.686 6
6	24	6	TAYLOR SWIFT LOVE STORY		113 BIG MACHINE/UNIVERSAL REPUBLIC	2307 -91	13.369 5
7	22	7	LADY GAGA FEATURING COLBY O'DONIS JUST DANCE		113 STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE	2239 +59	12.047 7
8	24	8	THEORY OF A DEADMAN NOT MEANT TO BE		604/ROADRUNNER/RFP	2206 +107	9.567 10
9	16	9	JASON MRAZ & COLBIE CAILLAT LUCKY		ATLANTIC/RFP	2153 +75	10.454 8
11	6	11	NICKELBACK IF TODAY WAS YOUR LAST DAY		ROADRUNNER/RFP	2104 +220	10.020 9
13	6	13	SHINEDOWN SECOND CHANCE		ATLANTIC	1618 +249	6.595 12
14	9	14	CAROLINA LIAR SHOW ME WHAT I'M LOOKING FOR		ATLANTIC	1424 +69	5.091 14
13	27	2	ROB THOMAS HER DIAMONDS	AIRPOWER/MOST INCREASED PLAYS/MOST ADDED	EMBLEM/ATLANTIC	1347 +869	7.613 11
14	15	14	NATASHA BEDINGFIELD SOULMATE		PHONOGENIC/EPIC	1320 -46	4.726 17
19	7	19	MILEY CYRUS THE CLIMB		WALT DISNEY/HOLLYWOOD	1199 +208	5.529 13
18	8	18	LADY GAGA POKER FACE		11 STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE	1107 +84	4.831 16
17	4	17	DAVID COOK COME BACK TO ME	AIRPOWER	19/RCA/RMG	1065 +213	5.073 15
13	17	11	O.A.R. THIS TOWN		EVERFINE/ATLANTIC/RFP	1047 -4	3.554 19
13	20	8	THE SCRIPT THE MAN WHO CAN'T BE MOVED	AIRPOWER	PHONOGENIC/EPIC	1011 +82	3.165 20
20	12	16	KATY PERRY THINKING OF YOU		CAPITOL	1008 -426	3.998 18
21	16	13	LILY ALLEN THE FEAR		CAPITOL	952 -82	2.470 25
22	9	22	THE OFFSPRING KRISTY, ARE YOU DOING OK?		COLUMBIA	782 +44	1.775 27
23	7	23	U2 MAGNIFICENT		ISLAND/INTERSCOPE	733 +37	2.642 22
29	3	29	PINK PLEASE DON'T LEAVE ME		LAFACE/JLG	641 +196	2.580 23
24	10	24	ERIN MCCARLEY LOVE, SAVE THE EMPTY		UNIVERSAL REPUBLIC	629 -35	1.437 29
25	6	25	MAT KEARNEY CLOSER TO LOVE		AWARE/COLUMBIA	619 +58	1.488 28
26	4	26	PARACHUTE SHE IS LOVE		MERCURY/IDJMG	559 +72	1.051 34
31	2	31	KELLY CLARKSON I DO NOT HOOK UP		19/RCA/RMG	523 +145	2.782 21
35	2	35	DAVE MATTHEWS BAND FUNNY THE WAY IT IS		RCA/RMG	522 +185	2.191 26
28	5	28	SAFETYSUIT STAY		UNIVERSAL MOTOWN	522 +46	1.061 33
32	4	32	FLO RIDA RIGHT ROUND		POE BOY/ATLANTIC	417 +46	1.366 30
36	4	36	JESSE MCCARTNEY FEATURING LUDACRIS HOW DO YOU SLEEP?		HOLLYWOOD	390 +56	1.266 31
33	20	33	BEYONCE SINGLE LADIES (PUT A RING ON IT)		MUSIC WORLD/COLUMBIA	360 -10	2.490 24
34	8	34	JAMES MORRISON FEATURING NELLY FURTADO BROKEN STRINGS		POLYDOR/INTERSCOPE	308 -43	0.620 40
NEW			THE BLACK EYED PEAS BOOM BOOM POW		WILL JAM/INTERSCOPE	261 +51	1.035 35
NEW			BEYONCE HALO		MUSIC WORLD/COLUMBIA	253 +83	0.759 37
	14	37	BRITNEY SPEARS CIRCUS		11 JIVE/JLG	252 -33	0.920 36
	2	40	MATT NATHANSON FALLING APART		VANGUARD	246 +35	0.410 -
	15	30	HOOBASTANK SO CLOSE, SO FAR		ISLAND/IDJMG	245 -208	0.650 38
NEW			KINGS OF LEON USE SOMEBODY		RCA/RMG	218 +78	0.420 -

MOST ADDED

ARTIST / TITLE / LABEL	NEW STATIONS
ROB THOMAS Her Diamonds (Emblem/Atlantic)	21
KELLY CLARKSON I Do Not Hook Up (19/RCA/RMG)	13
THE FRAY Never Say Never (Epic)	13
COLDPLAY Life In Technicolor ii (Capitol)	10
PINK Please Don't Leave Me (LaFace/JLG)	9
PARACHUTE She Is Love (Mercury/IDJMG)	6
SHINEDOWN Second Chance (Atlantic)	5
MILEY CYRUS The Climb (Walt Disney/Hollywood)	5
DAVE MATTHEWS BAND Funny The Way It Is (RCA/RMG)	5
THE SCRIPT The Man Who Can't Be Moved (Phonogenic/Epic)	4

ADDED AT... KLLY Bakersfield, CA
 OM/PD: E.J. Tyler
 APD/MD: Lance Sattil
 Coldplay, Life In Technicolor ii, 0
 The Fray, Never Say Never, 0
 Kate Voegelé, 99 Tins, 0
 Missy Higgins, Seer, 0
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NEW AND ACTIVE

ARTIST / TITLE / LABEL	PLAYS / GAIN	ARTIST / TITLE / LABEL	PLAYS / GAIN
SEETHER Careless Whisper (Wind-up)	201/50	THE AIRBORNE TOXIC EVENT Sometime Around Midnight (Major Dome/Shout! Factory/Island/IDJMG)	131/8
BRITNEY SPEARS If U Seek Amy (Jive/JLG)	189/67	T.I. FEAT. JUSTIN TIMBERLAKE Dead And Gone (Grand Hustle/Atlantic)	108/47
MICHAEL FRANTI & SPEARHEAD Say Hey (I Love You) (Boo Boo Wax/Anti-/Epic)	161/55	JOH!3 Don't Trust Me (Photo Finish/Atlantic/RRP)	101/23
BETTER THAN EZRA Absolutely Still (Megaforce/RED)	150/23	SOULJA BOY TELL 'EM FEAT. SAMMIE Kiss Me Thru The Phone (Collipark/Interscope)	99/4
GREEN DAY Know Your Enemy (Reprise)	131/11	METRO STATION Kelsey (Columbia)	95/54

MOST INCREASED PLAYS

+869	ROB THOMAS Her Diamonds (Emblem/Atlantic) KQKQ +38, KLTG +29, WQVD +29, WKDD +28, KYIS +27, WMGX +25, KZZU +24, WINK +24, WMYX +24, KHMV +23
+249	SHINEDOWN Second Chance (Atlantic) KVLV +22, KUDD +22, WQVD +21, WXLQ +15, WNNF +14, WLNK +14, WINK +13, WMEE +13, WPLJ +11, KMXB +10
+220	NICKELBACK If Today Was Your Last Day (Roadrunner/RRP) KUDD +28, KOSO +22, WQVD +21, WXLQ +17, WZPT +15, KJMY +13, KLLY +12, KYKY +12, KLTG +9, WOMX +9
+213	DAVID COOK Come Back To Me (19/RCA/RMG) WMGX +25, WPTT +24, KVLV +20, KLLY +15, WPLJ +15, KSCF +13, KDMX +11, KBIG +11, WXMA +11, KCDA +9
+208	MILEY CYRUS The Climb (Walt Disney/Hollywood) WPTT +23, KCDA +18, WXLQ +15, WCDA +15, WKRQ +12, WMTX +12, WSJO +11, KMXB +11, WINK +11, KHMV +11



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-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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▶ NORTH CAROLINA'S **JIMMY WAYNE** CROSSES OVER HIS FIRST COUNTRY NO. 1, AS "DO YOU BELIEVE ME NOW" OPENS AT NO. 29. THE SONG LED THE COUNTRY CHART FOR TWO WEEKS IN SEPTEMBER. HE'S PLACED SEVEN TITLES ON THE COUNTRY TALLY DATING TO 2003. FORMER COUNTRY NO. 1s ALSO RANK AT NO. 2 AND NO. 20.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	NIELSEN BDS CERTIFICATIONS	HITPREDICTOR STATUS	PLAYS		AUDIENCE	
						TW	+/-	MILLIONS	RANK
1	1	39	JASON MRAZ I'M YOURS	NO. 1 (04 WKS)	11 ⁴ ☆	2119	-113	16.968	1
2	2	28	TAYLOR SWIFT LOVE STORY		11 ³ ☆	2029	-34	15.703	2
3	4	42	COLDPLAY VIVA LA VIDA		11 ³ ☆	1850	+32	15.220	3
4	5	29	LEONA LEWIS BETTER IN TIME		11 ³ ☆	1821	+74	14.025	5
5	3	33	DAUGHTRY WHAT ABOUT NOW		11 ☆	1775	-118	14.663	4
6	7	28	GAVIN ROSSDALE LOVE REMAINS THE SAME		11 ² ☆	1299	-52	7.377	8
7	6	50	DAVID COOK THE TIME OF MY LIFE		11 ² ☆	1248	-121	9.747	6
8	8	46	NATASHA BEDINGFIELD POCKETFUL OF SUNSHINE		11 ³ ☆	1054	+30	9.161	7
9	10	13	SEAL IF YOU DON'T KNOW ME BY NOW	MOST INCREASED PLAYS	14 ³ / WARNER BROS.	954	+154	5.666	10
10	9	38	DAVID ARCHULETA CRUSH		11	923	-44	5.378	11
11	11	15	THE FRAY YOU FOUND ME		11 ² ☆	803	+99	6.122	9
12	14	8	MILEY CYRUS THE CLIMB	MOST ADDED	WALT DISNEY/HOLLYWOOD	730	+68	4.423	12
13	12	16	JIM BRICKMAN FEATURING RUSH OF FOOLS NEVER FAR AWAY		11	652	-39	2.460	16
14	13	13	LIONEL RICHIE JUST GO		DEF JAM/IDJMG	650	-33	3.392	13
15	17	17	DAVID COOK LIGHT ON		11 ☆	549	+21	2.789	15
16	12	12	MATT NATHANSON COME ON GET HIGHER		11 ☆	441	+29	2.252	17
17	18	18	KATY PERRY HOT N COLD		11 ³ ☆	329	+9	3.302	14
18	19	19	NICKELBACK GOTTA BE SOMEBODY		11 ² ☆	281	-27	1.967	19
19	20	7	MERCYME FINALLY HOME		11	255	-1	0.810	23
20	23	4	RASCAL FLATTS HERE COMES GOODBYE		11	199	+22	0.733	24
21	22	10	JOURNEY WHERE DID I LOSE YOUR LOVE		11	185	+4	0.299	-
22	21	9	KELLY CLARKSON MY LIFE WOULD SUCK WITHOUT YOU		11	184	+1	1.589	21
23	27	2	PLAIN WHITE T'S 1, 2, 3, 4		11	174	+55	1.725	20
24	28	4	JASON MRAZ & COLBIE CAILLAT LUCKY		11 ☆	160	+43	1.452	22
25	25	3	INDIA.ARIE FEATURING GRAMPS MORGAN THERAPY		11	136	+1	0.132	-
26	24	3	PINK SOBER		11	127	-10	1.997	18
27	26	5	KATY PERRY THINKING OF YOU		11	125	-1	0.285	-
28	29	18	BEYONCE IF I WERE A BOY		11	92	-21	0.332	29
29	NEW		JIMMY WAYNE DO YOU BELIEVE ME NOW		11	86	+7	0.060	-
30	NEW		MICHAEL DAMIAN ROCK ON (2009)		11	82	+12	0.066	-

MOST ADDED

ARTIST TITLE / LABEL	NEW STATIONS
MILEY CYRUS The Climb (Walt Disney/Hollywood) KBAY, KBEE, KKMY, WDOK, WGSY, WLTI, WMGC, WMGF, WMGV, WRAL, WRCH	11
JASON MRAZ & COLBIE CAILLAT Lucky (Atlantic/RRP) KBEE, Sirius XM The Blend, WGSY, WKJY, WLNP, WLTI, WSNY, WZLD	8
THE FRAY You Found Me (Epic) KBAY, KKCW, WARM, WDOK, WJXB, WLIT, WRAL	7
MICHAEL JOHNS Heart On My Sleeve (Downtown) KMGA, KQIS, WJXB, WLTI, WSNY	5
CHARLIE WILSON There Goes My Baby (P Music/Jive/JLG) KWAV, WCDV, WJKB, WJXB, WLNP	5
SEAL If You Don't Know Me By Now (143/Warner Bros.) WEBE, WGSY, WMXS, WRRM	4
DAVID COOK Light On (19/RCA/RMG) KBAY, KTDY, WDOK, WJBR	4
NICKELBACK If Today Was Your Last Day (Roadrunner/RRP) WFMK, WLHT, WMGC, WNIC	4

ADDED AT... WFMK
Lansing, MI
OM/PD: Brent Alberts
India.Arie Feat. Gramps Morgan, Therapy, 0
Kelly Clarkson, My Life Would Suck Without You, 0
LeAnn Rimes, What I Cannot Change, 0
Nickelback, If Today Was Your Last Day, 0

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NEW AND ACTIVE

ARTIST TITLE / LABEL	PLAYS /GAIN	ARTIST TITLE / LABEL	PLAYS /GAIN
NICKELBACK If Today Was Your Last Day (Roadrunner/RRP) TOTAL STATIONS: 8	77/35	FRANCESCA BATTISTELLI Free To Be Me (Fervent/Word-Curb/Reprise) TOTAL STATIONS: 7	23/3
ROB THOMAS Her Diamonds (Emblem/Antiatic) TOTAL STATIONS: 5	51/30	CHRIS ISAAK We Let Her Down (Wicked Game/Reprise) TOTAL STATIONS: 2	21/-2
CHRISSETTE MICHELE Epiphany (Def Jam/IDJMG) TOTAL STATIONS: 10	45/-1	DAVID COOK Come Back To Me (19/RCA/RMG) TOTAL STATIONS: 2	20/16
MICHAEL JOHNS Heart On My Sleeve (Downtown) TOTAL STATIONS: 10	32/29	LEANN RIMES What I Cannot Change (Curb/Reprise) TOTAL STATIONS: 5	20/5
CHARLIE FARREN & CANDY O'TERRY You Are The Only One (FMan) TOTAL STATIONS: 15	26/-2	BILLY HUFSEY Better Man (Blaster) TOTAL STATIONS: 6	20/-1



FOR WEEK ENDING MAY 3, 2009
LEGEND: See legend to charts in charts section for rules and symbol explanations.
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RECURRENTS

THIS WEEK	ARTIST TITLE / IMPRINT / PROMOTION LABEL	NIELSEN BDS CERTIFICATIONS	PLAYS		THIS WEEK	ARTIST TITLE / IMPRINT / PROMOTION LABEL	NIELSEN BDS CERTIFICATIONS	PLAYS	
			TW	LW				TW	LW
1	SARA BAREILLES LOVE SONG (EPIC)	11 ⁵	890	966	6	JOHN MAYER WAITING ON THE WORLD TO CHANGE (AWARE/COLUMBIA)	11 ⁵	688	612
2	COLBIE CAILLAT BUBBLY (UNIVERSAL REPUBLIC)	11 ⁵	816	880	7	DAUGHTRY FEELS LIKE TONIGHT (RCA/RMG)	11 ³	681	641
3	FERGIE BIG GIRLS DON'T CRY (WILL.I.AM/A&M/INTERSCOPE)	11 ⁷	809	883	8	DAUGHTRY HOME (RCA/RMG)	11 ⁵	659	610
4	TIMBALAND FEATURING ONEREPUBLIC APOLOGIZE (MOSLEY/BLACKGROUND/INTERSCOPE)	11 ⁷	796	750	9	NATASHA BEDINGFIELD UNWRITTEN (EPIC)	11 ⁷	655	725
5	LEONA LEWIS BLEEING LOVE (SYCO//RMG)	11 ⁶	717	855	10	THE FRAY HOW TO SAVE A LIFE (EPIC)	11 ⁷	648	677

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After conquering active rock, Allen Kovac aims for alternative with new label Five Seven Music

Creating Buzz Without The Hype

Mike Boyle

MBoyle@RadioandRecords.com

Veteran artist manager/label exec Allen Kovac had a lofty ambition when he launched Eleven Seven Music in early 2007: to establish a label that would be “the Motown of rock.” A place where artists could share lifestyle, vision and create together whether it was music, touring or merchandise.

Known today for a roster of acts that have scaled the Active Rock chart, including Mötley Crüe, Buckcherry, Sixx A.M., Trapt and Drowning Pool, Kovac’s Eleven Seven Music Group now hopes to replicate its success at alternative with a new label, Five Seven Music, which opened its doors last month.

New ventures are second nature to Kovac, who started out as a concert promoter in the ‘70s in Portland, Ore. After selling his concert company, he formed Intercity Records, where he helped several artists—Jeff Lorber/Fusion with a sax player named Kenny G, Dan Segal and Tom Grant—in his stable sign with Clive Davis at Arista, Joe Smith at Elektra and Walter Yetnikoff at CBS Records.

In the ‘80s, Kovac developed a strong reputation as an artist manager. His Left Bank Management handled the careers of such stars as John Mellencamp, Duran Duran and the Bee Gees.

By the mid-’90s, Kovac began trying revolutionary new technologies to the selling and marketing of CDs in an industry that was just beginning to struggle. He worked with Real Networks (now Rhapsody) founder Rob Glaser and consulted Apple, Hewlett-Packard and Microsoft and helped introduce different software applications and new platforms to bring the music business into the new frontier. Some of those technologies included exclusive ticket sales online and providing downloads by artists.

In the late ‘90s he formed Beyond Records and released CDs by the Crüe and Blondie, among others. In 2000, after Left Bank and Beyond dissolved, he started management company 10th Street Entertainment, followed several years later by Eleven Seven Music.

On the heels of that label’s success, Kovac last month launched Five Seven Music (named for the May 7th birthday of his 16-year-old son). Like Eleven Seven, it will be distributed through REID.

Although he’s not ready to divulge the new label’s initial signings, Kovac says there won’t be any mystery to his game plan. “If you remember back when we announced Buckcherry as the first band signed to Eleven Seven, subsequent artists were of the same genre, and we’ll follow the same formula with Five Seven. [This] is an opportunity for us to find like-minded artists who are passionate about a different genre of music and do the same thing,” he says.

Kovac is the hands-on A&R executive for both labels’ artists, with the exception of the Last Vegas, which Crüe/Sixx A.M. bassist and Eleven Seven president Nikki Sixx oversees.

A New Label In This Economy?

Kovac didn’t need to consult analysts or conduct focus groups to conclude that now is the right time to launch Five Seven. This call, like many in his successful track record, came from the gut.



Kline



Kajzer

‘We really like amplifiers and guitars and stars. It’s a great time to be doing this.’

—Allen Kovac



Slow Simmer

Eleven Seven Music has prided itself on giving its artists all the time they need to develop at active rock.

Drowning Pool, “37 Stitches”

- Currently at its peak of No. 4 in its 35th week on the chart.
- Reached top 20 in its 13th week.
- Reached top 10 in its 28th week, second-longest in chart history. (Five Finger Death Punch’s “The Bleeding” took 30 weeks.)

Trapt, “Who’s Going Home With You Tonight?”

- Peaked at No. 11 (Oct. 10, 2008) in its 17th week on the chart. Spent a total of 26 weeks on the chart.
- Reached top 20 in its 11th week.

Sixx: A.M., “Life Is Beautiful”

- Peaked at No. 2 (Dec. 7, 2007) in its 21st week on the chart and stayed there for six weeks. Spent 50 weeks on the chart. (It’s one of 12 songs to spend 50 weeks on the chart.)
- Reached top 20 in its ninth week.
- Reached top 10 in its 13th week.
- Reached top five in its 16th week.

Source: Nielsen BDS

“People still love music,” Kovac says, “and if you go after quality and you focus on singer/songwriters who are self-contained that are able to tour, it seems like you have a better chance of doing well than manufacturing music, which unfortunately is what the major labels ended up doing to facilitate quarterly billing. The problem with that is people end up just buying songs and don’t invest in an artist. So, we really like amplifiers and guitars and stars. It’s a great time to be doing this.”

But running a label today still has its challenges, and Kovac says his biggest one is getting people to “unlearn the old ways.”

“We need to be taking the time to move an artist’s career and looking at the Internet as FM and FM as AM,” Kovac says. “We also need to relearn patience like we had in the days of AOR radio. Back then you could be patient waiting to get your songs played on the radio; the band would tour and the records would happen over two years instead of two quarters. So the challenge with going back to a smaller model is it takes more time [see “Slow Simmer,” left] and it isn’t about quick hits. Instead, it’s about a strategy that builds careers.”

Kovac finds it frustrating that the major labels still get the benefit of the doubt at radio. “I wish people would look at the quality and the marketing instead of the name on the label or the promotion guy that called or showed up,” he says. “It’s still about the band. No one buys a concert ticket or a CD because it says ‘Ticketmaster’ or ‘Sony’ on it. They buy it because of the artist. That way of thinking is still a little bit of a hurdle for us, but not like it was when we started.”

‘Pulling Radio In’

Longtime promotion veteran Steve Kline, who serves as Kovac’s senior VP of marketing and promotions at Eleven Seven Music Group, says the new Five Seven label will follow its big brother’s cues.

“With us it’s all about creating a buzz and pulling radio in as opposed to pushing radio on things,” Kline says. “Radio is not the first place we go when we start to develop an artist with a new record. We go online virally and bands are typically touring and we have a little story going into it with radio.” He adds, “And if we feel nothing is going on, we’ll switch to another track until we find the right one. And if something is going on with a song, we’ve already reached part of radio’s audience before we’ve gone for airplay.”

Leading the way at radio for the new imprint will be VP of radio and promotion Jackie Kajzer, who worked for artist management company the Firm for the past eight years and was responsible for breaking Five Finger Death Punch, which has charted tracks in Active Rock’s top 10. “She is just a hard worker with a huge passion for music and for radio,” Kline says of Kajzer, who also hosts Envision Radio Networks’ syndicated show “Full Metal Jackie.” Kajzer started at Seton Hall’s famed WSOU/South Orange, N.J.; worked on-air in the Garden State at WDHA/Morristown and WHTG/Monmouth-Ocean; and recently hosted a hard rock show on Sunday nights on the now-defunct alternative KIDL/KIDLE (Indie 103.1)/Los Angeles. **R&R**

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► **TAKING BACK SUNDAY** LANDS A CAREER-BEST BOW, AS "SINK INTO ME" STARTS AT NO. 31 WITH MOST INCREASED PLAYS (UP 211) AND MOST ADDED HONORS. THE NEW YORK-BASED QUINTET BESTS THE NO. 34 ENTRANCE OF ITS PRIOR CHARTED TITLE, "LIAR (IT TAKES ONE TO KNOW ONE)," IN 2007. IT ROSE AS HIGH AS NO. 8 IN 2006 WITH "MAKEDAMNSURE."

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	NIELSEN BDS CERTIFICATIONS	HITPREDICTOR STATUS	IMPRINT / PROMOTION LABEL	PLAYS		AUDIENCE	
							TW	+/-	MILLIONS	RANK
1	1	3	GREEN DAY Know Your Enemy	NO. 1 (2 WKS)	REPRISE		2269	+186	10.933	1
2	2	16	KINGS OF LEON Use Somebody		RCA/RMG		1878	+46	10.546	2
3	5	4	311 Hey You		VOLCANO/JLG		1555	+95	6.237	6
4	3	31	ANBERLIN Feel Good Drag		UNIVERSAL REPUBLIC		1533	-80	7.585	3
5	4	18	RISE AGAINST Audience of One		DCC/INTERSCOPE		1528	+64	6.343	5
6	6	10	SEETHER Careless Whisper		WIND-UP		1454	+63	5.509	9
7	8	8	SILVERSN PICKUPS Panic Switch		DANGEROUS		1418	+108	7.140	4
8	7	16	PAPA ROACH Lifeline		DCC/INTERSCOPE		1351	-36	4.102	15
9	9	5	INCUBUS Black Heart Inertia		IMMORTAL/EPIC		1339	+113	5.346	10
10	14	7	CAGE THE ELEPHANT Ain't No Rest For The Wicked		DSP/JIVE/JLG		1157	+171	4.575	13
11	11	37	KINGS OF LEON Sex On Fire		RCA/RMG		989	-22	6.065	8
12	15	10	DEPECHE MODE Wrong		MUTE/VIRGIN/CAPITOL		939	+15	4.003	16
13	13	33	SHINEDOWN Second Chance		ATLANTIC		938	-53	3.745	17
14	12	25	MGMT Kids		COLUMBIA		890	-111	4.807	11
15	17	44	APOCALYPTICA FEATURING ADAM GONTIER I Don't Care		20-20/JIVE/JLG		839	+35	4.800	12
16	15	39	THE AIRBORNE TOXIC EVENT Sometime Around Midnight		MAJORDOMO/SHOUT! FACTORY/ISLAND/IDJMG		783	-188	4.239	14
17	18	29	INCUBUS Love Hurts		IMMORTAL/EPIC		770	-9	6.105	7
18	10	18	BLUE OCTOBER Dirt Room		UNIVERSAL MOTOWN		755	-281	3.634	19
19	20	7	DISTURBED The Night		REPRISE		695	+14	1.676	27
20	22	9	FRANZ FERDINAND No You Girls		DOMINO/EPIC		694	+67	2.008	23
21	21	10	YEAH YEAH YEAHS Zero		DRESS UP/DCC/INTERSCOPE		664	+37	3.685	18
22	25	12	DEATH CAB FOR CUTIE Grapevine Fires		ATLANTIC		652	+88	2.660	20
23	19	8	U2 Magnificent		ISLAND/INTERSCOPE		615	-128	2.414	21
24	32	2	DAVE MATTHEWS BAND Funny The Way It Is		RCA/RMG		545	+155	1.733	26
25	29	4	SHINEDOWN Sound of Madness		ATLANTIC		515	+85	1.469	29
26	24	17	THEORY OF A DEADMAN Hate My Life		604/ROADRUNNER/RRP		500	-76	1.115	34
27	28	3	RANCID Last One to Die		HELLCAT/EPITAPH		478	+35	2.076	22
28	31	6	MANCHESTER ORCHESTRA I've Got Friends		CANVASBACK/COLUMBIA		463	+51	0.870	-
29	23	11	PEARL JAM Brother		LEGACY/EPIC		441	-169	1.268	31
30	30	6	SAVING ABEL Drowning (Face Down)		SKIDDCC/VIRGIN/CAPITOL		433	+19	1.067	36
31	NEW		TAKING BACK SUNDAY Sink Into Me	MOST INCREASED PLAYS/MOST ADDED	WARNER BROS.		425	+211	1.466	30
32	35	6	IDA MARIA I Like You So Much Better When You're Naked		MERCURY/FONTANA/IDJMG		360	+16	0.873	40
33	27	12	COLDPLAY Life in Technicolor II		CAPITOL		342	-134	1.873	24
34	34	8	POP EVIL 100 in a 55		PAZZO/UNIVERSAL REPUBLIC		334	-11	0.572	-
35	38	2	BIG B Sinner		SUBURBAN NOIZE		314	+42	1.807	25
36	36	4	HOLLYWOOD UNDEAD Young		A&M/OCTONE/INTERSCOPE		298	+1	0.950	39
37	NEW		THE RED JUMPSUIT APPARATUS Pen & Paper (Something Typical)		VIRGIN/CAPITOL		277	+52	0.632	-
38	39	4	ALL THAT REMAINS Two Weeks		PROSTHETIC/RAZOR & TIE		260	+13	0.431	-
39	37	15	THE ALL-AMERICAN REJECTS Gives You Hell		DOGHOUSE/DCC/INTERSCOPE		254	-33	1.517	28
40	40	2	PEOPLE IN PLANES Last Man Standing		WIND-UP		253	+8	0.439	-

MOST ADDED

ARTIST TITLE / LABEL	NEW STATIONS
TAKING BACK SUNDAY Sink Into Me (Warner Bros.) KCXX, KRAB, KTBZ, KXKR, KXTE, WCYY, WPBZ, WTZR, WZJO	9
THE OFFSPRING Half-Truism (Columbia) KRBZ, KROX, KRZQ, WBTZ, WKRK, WPBZ, WWDC	7
CAGE THE ELEPHANT Ain't No Rest For The Wicked (DSP/Jive/JLG) CIMX, KFTE, KRAB, KXKR, WMFS, WRXL	6
MARILYN MANSON Arma-godd**n-mother**kin-geddon (Interscope) KQRA, KRZQ, KXTE, WGRD, WMFS, WURH	6
INCUBUS Black Heart Inertia (Immortal/Epic) KHBZ, KTCL, WHRL, WROX, WXDX	5
FRANZ FERDINAND No You Girls (Domino/EPIC) KMYZ, KRAB, KYSR, WKRK	4
MANCHESTER ORCHESTRA I've Got Friends (Canvasback/Columbia) KFRR, KXKR, WKRL, WSWD	4
METRIC Help I'm Alive (Last Gang) CIMX, KITS, WLUM, WWCD	4
STAINED This Is It (Flip/Atlantic) WARQ, WBTZ, WGRD, WLUM	4
KINGS OF LEON Notion (RCA/RMG) KBZT, KFMA, KRBZ, WEQX	4

ADDED AT...

KXKR

Salt Lake City, UT

PD: Todd Noker
APD/MD: Corey O'Brien

Taking Back Sunday, Sink Into Me, 9
Cage The Elephant, Ain't No Rest For The Wicked, 1
Manchester Orchestra, I've Got Friends, 1

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

NEW AND ACTIVE

ARTIST TITLE / LABEL	PLAYS /GAIN	ARTIST TITLE / LABEL	PLAYS /GAIN
RED Death Of Me (Essential/RED) TOTAL STATIONS: 18	252/17	BILLY BOY ON POISON On My Way (Ironworks/Universal Republic) TOTAL STATIONS: 27	188/70
THE VEER UNION Seasons (Universal Motown) TOTAL STATIONS: 21	238/15	MUDVAYNE Scarlet Letters (Epic) TOTAL STATIONS: 18	183/36
CAVO Champagne (Reprise) TOTAL STATIONS: 24	237/101	THE OFFSPRING Half-Truism (Columbia) TOTAL STATIONS: 19	179/62
DROWNING POOL 37 Stitches (Eleven Seven) TOTAL STATIONS: 15	229/14	NICKELBACK If Today Was Your Last Day (Roadrunner/RRP) TOTAL STATIONS: 8	143/31
WHITE LIES To Lose My Life (Fiction/Interscope) TOTAL STATIONS: 20	213/1	THE KILLERS A Dustland Fairytale (Island/IDJMG) TOTAL STATIONS: 23	141/104

MOST INCREASED PLAYS

+211

TAKING BACK SUNDAY

Sink Into Me (Warner Bros.)
KRZQ +24, KJEE +22, KXTE +17, KTBZ +15, WBRU +13,
WWCD +13, WBTZ +11, WPBZ +11, KFMA +9, WZNE +8

+186

GREEN DAY

Know Your Enemy (Reprise)
WMFS +25, KNXX +14, KTBZ +14, KWOD +14, WZJO +14,
WSWD +12, WTZR +11, WDWL +10, KRBZ +9, WKRK +7

+171

CAGE THE ELEPHANT

Ain't No Rest For The Wicked (DSP/Jive/JLG)
WFNX +15, KQRA +13, WJXB +11, KRAB +11, WRXL +11,
WKQX +9, WPBZ +9, KJEE +8, KWOD +8, WBCN +8

+155

DAVE MATTHEWS BAND

Funny The Way It Is (RCA/RMG)
KLUC +15, KNXX +14, KTBZ +14, KWOD +14, WZJO +14,
WSWD +12, WTZR +11, WDWL +10, KRBZ +9, WKRK +7

+113

INCUBUS

Black Heart Inertia (Immortal/Epic)
KEDJ +19, KNCL +16, KLUC +15, WSWD +11, WDWL +9,
WHRL +8, KHBZ +8, WRWK +7, WPBZ +7, KTCL +6

CHART LEGEND

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

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

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

AUDIENCE TOTALS:

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

AIRPOWER:

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

with increases in both plays and audience.

BREAKER:

Awarded solely on the Country chart to songs that receive airplay on 60% of the pane, for the first time.

HOT SHOT DEBUT:

Awarded solely on the Country chart to the highest-ranking new entry.

MOST INCREASED PLAYS:

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

MOST ADDED:

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

NEW AND ACTIVE:

Current songs below the chart threshold that are showing an increase in plays.

TIES ON CHART:

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

RECURRENT RULE:

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

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

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

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

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► **GREEN DAY** GRABS MOST INCREASED PLAYS FOR A THIRD CONSECUTIVE WEEK, AS "KNOW YOUR ENEMY" VAULTS 5-2 (UP 206). THE TITLE, WHICH CONCURRENTLY LIFTS 8-7 AT ROCK, JOINS PEARL JAM'S "BROTHER" AS THE ONLY TRACKS TO EARN MOST INCREASED PLAYS HONORS THREE WEEKS IN A ROW THIS YEAR.

THIS WEEK	WEEKS ON CHART	ARTIST TITLE	11 NIELSEN BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS RANK
1	16	PAPA ROACH LIFELINE	NO. 1 (5 WKS) DCC/INTERSCOPE	1568 -41	5.319 1
2	3	GREEN DAY KNOW YOUR ENEMY	MOST INCREASED PLAYS REPRISE	1351 +206	4.809 2
3	13	DISTURBED THE NIGHT	REPRISE	1335 +23	4.131 3
4	35	DROWNING POOL 37 STITCHES	ELEVEN SEVEN	1170 +32	3.535 4
5	10	SEETHER CARELESS WHISPER	WIND-UP	1139 +36	3.211 7
6	32	ALL THAT REMAINS TWO WEEKS	PROSTHETIC/RAZOR & TIE	1078 +19	2.690 10
7	28	SLIPKNOT DEAD MEMORIES	ROADRUNNER/RRP	1058 -152	3.344 6
8	6	SHINEDOWN SOUND OF MADNESS	ATLANTIC	1057 +68	3.100 8
9	18	RED DEATH OF ME	ESSENTIAL/RED	937 +50	2.081 15
10	8	SAVING ABEL DROWNING (FACE DOWN)	SKIDD/CO/VIRGIN/CAPITOL	917 +69	2.854 9
11	23	THEORY OF A DEADMAN HATE MY LIFE	604/ROADRUNNER/RRP	911 -76	2.525 11
12	24	POP EVIL 100 IN A 55	PAZZO/UNIVERSAL REPUBLIC	903 +15	2.472 13
13	32	MUDVAYNE DO WHAT YOU DO	EPIC	840 +38	3.355 5
14	35	SHINEDOWN SECOND CHANCE	ATLANTIC	749 -30	2.506 12
15	8	MUDVAYNE SCARLET LETTERS	EPIC	727 +35	1.622 20
16	23	METALLICA CYANIDE	WARNER BROS.	661 -211	2.278 14
17	3	CAVO CHAMPAGNE	AIRPOWER REPRISE	641 +125	1.698 18
18	14	BURN HALO DIRTY LITTLE GIRL	RAWKHEAD/REKORDS/ILG	626 +24	1.282 23
19	9	THE VEER UNION SEASONS	AIRPOWER UNIVERSAL MOTOWN	613 +18	1.857 16
20	13	HURT WARS	AMUSEMENT	602 +15	1.214 24
21	12	TRAPT CONTAGIOUS	ELEVEN SEVEN	575 +80	1.407 22
22	11	PEARL JAM BROTHER	LEGACY/EPIC	562 -124	1.705 17
23	5	HALESTORM I GET OFF	ATLANTIC	509 +45	1.442 21
24	17	HINDER UP ALL NIGHT	UNIVERSAL REPUBLIC	480 -89	1.103 25
25	8	REV THEORY FAR FROM OVER	VAN HOWES/MALOOFF/DCC/INTERSCOPE	445 +58	1.045 26
26	20	KINGS OF LEON SEX ON FIRE	RCA/RMG	437 -14	1.696 19
27	9	SINCE OCTOBER GUILTY	TOOTH & NAIL/CAPITOL	402 +41	0.664 31
28	9	HOLLYWOOD UNDEAD YOUNG	A&M/OCTONE/INTERSCOPE	393 -23	0.643 33
29	5	SALIVA HOW COULD YOU?	ISLAND/IDJMG	387 +3	0.787 28
30	6	ROYAL BLISS WE DID NOTHING WRONG	MEROVINGIAN/CAROLINE/CAPITOL	314 +22	0.757 30
31	4	THE PARLOR MOB HARD TIMES	IN DE COOT/ROADRUNNER/RRP	260 +19	0.449 -
32	2	CAGE THE ELEPHANT AIN'T NO REST FOR THE WICKED	DSP/JIVE/ILG	258 +34	0.563 38
33	3	U2 MAGNIFICENT	ISLAND/INTERSCOPE	256 -8	0.837 27
34	11	(HED) P.E. RENEGADE	SUBURBAN NOIZE	234 +14	0.378 -
35	4	10 YEARS ACTIONS AND MOTIVES	UNIVERSAL REPUBLIC	225 -13	0.574 36
36	2	INCUBUS BLACK HEART INERTIA	IMMORTAL/EPIC	223 +40	0.578 35
37	4	NICKELBACK IF TODAY WAS YOUR LAST DAY	ROADRUNNER/RRP	223 -39	0.771 29
38	NEW	MOTLEY CRUE, GOODSMACK, THEORY OF A DEADMAN, DROWNING POOL & CHARM CITY DEVILS WHITE TRASH CIRCUS	MOTLEY/ELEVEN SEVEN	200 +27	0.468 40
39	NEW	311 HEY YOU	VOLCANO/JLG	187 +19	0.346 -
40	NEW	CROOKED X GONE	METEOR 17/MPM/CAPITOL	178 -2	0.187 -

MOST ADDED

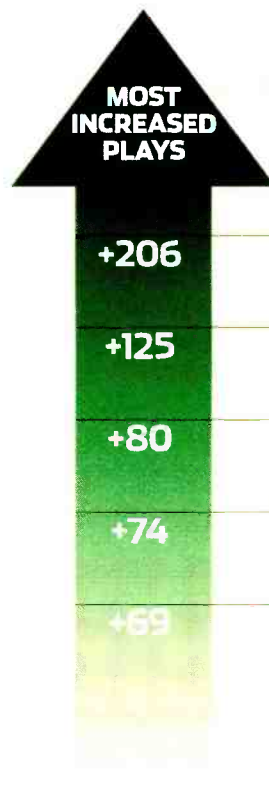
ARTIST TITLE / LABEL	NEW STATIONS
SLIPKNOT Sulfur (Roadrunner/RRP) KDOT, KISW, KQRC, KUPD, KXXR, Sirius XM Octane, WCCC, WKQL, WRZK, WWBN, WXQR	11
METALLICA All Nightmare Long (Warner Bros.) KHTQ, KXFX, KZZQ, Sirius XM Octane, WAQX, WBUZ, WEDG, WJJO, WKQL, WQXA, WYBB	11
MARILYN MANSON Arma-godd**n-motherf**kin-geddon (Interscope) KFRQ, KUPD, KZRQ, KZZQ, WAQX, WBUZ, WCCC, WEDG, WKQL, WNFZ	10
NICKELBACK Burn It To The Ground (Roadrunner/RRP) KQRC, KZZQ, WBUZ, WCCC, WCPN, WKQL, WRIF	7
INCUBUS Black Heart Inertia (Immortal/EPIC) KDJF, KIOZ, KTEG, WAQX, WTFX	5
DIVIDE THE DAY One Night Stand (Universal Republic) KLAQ, KXFX, WQXA, WRUF, WXQR	5
PAPERCUT MASSACRE Left 4 Dead (Wind-up) WEDG, WKQL, WQXA, WWBN	4
STAINED This Is It (Flip/Atlantic) KZZQ, Sirius XM Octane, WJJO, WRIF	4
TRAPT Contagious (Eleven Seven) KDOT, KNCN, KQXR	3
HALESTORM I Get Off (Atlantic) KDOT, WRTT, WYBB	3

ADDED AT... WWBN
101.5
Flint, MI
PD/MD: Tony LaBrie
Papercut Massacre, Left 4 Dead, 2
Powerman 5000, Super Villain, 0
Slipknot, Sulfur, 0

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NEW AND ACTIVE

ARTIST TITLE / LABEL	PLAYS /GAIN	ARTIST TITLE / LABEL	PLAYS /GAIN
KINGS OF LEON Use Somebody (RCA/RMG) TOTAL STATIONS: 14	175/50	MASTODON Oblivion (Relapse/Sire/Reprise) TOTAL STATIONS: 22	123/14
ANBERLIN Feel Good Drag (Universal Republic) TOTAL STATIONS: 10	139/12	PAPERCUT MASSACRE Left 4 Dead (Wind-up) TOTAL STATIONS: 20	117/69
CHARM CITY DEVILS Let's Rock N Roll (Eleven Seven) TOTAL STATIONS: 18	137/21	MARILYN MANSON Arma-Godd**n-Motherf**kin-Geddon (Interscope) TOTAL STATIONS: 25	107/58
CHICKENFOOT Oh Yeah (Redline) TOTAL STATIONS: 17	130/13	RISE AGAINST Audience Of One (DCC/Interscope) TOTAL STATIONS: 9	101/10
POWERMAN 5000 Super Villain (Mighty Loud) TOTAL STATIONS: 15	124/5	EVANS BLUE Sick Of It (Sounds+Signs) TOTAL STATIONS: 29	100/13



+206 GREEN DAY
Know Your Enemy (Reprise)
WZOR +21, KHTQ +21, WLZX +17, WCPN +17, WXQR +16, KFRQ +15, KLAQ +12, KISS +12, WWJZ +10, WNFZ +8

+125 CAVO
Champagne (Reprise)
KRXQ +14, KHTB +10, KHTQ +9, WCHZ +9, WTPT +8, WCCC +7, WJJO +6, KNCN +6, WJIL +6, KATT +5

+80 TRAPT
Contagious (Eleven Seven)
WNFZ +7, KILQ +6, KFRQ +6, WRAT +5, KNCN +5, WWBN +4, KUPD +4, WIIY +4, WBSX +3, WXQR +3

+74 DIVIDE THE DAY
One Night Stand (Universal Republic)
KILQ +15, KHTQ +11, SXDC +11, WJJO +10, WKQL +6, WCPN +5, WAQX +5, WRTT +5, KFRQ +2, KLAQ +2

+69 SAVING ABEL
Drowning (Face Down) (Skiddco/Virgin/Capitol)
WKQL +7, WBYR +7, KXXR +6, WEDG +6, WLRS +6, WRIF +5, WRXW +4, WRUF +4, KISW +4, WWBN +4

FOR WEEK ENDING MAY 3, 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	11 NIELSEN BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS RANK
1	15	PAPA ROACH LIFELINE	NO. 1 (4 WKS) DCC/INTERSCOPE	386 +16	1.261 1
2	34	SHINEDOWN SECOND CHANCE	ATLANTIC	335 +22	0.922 4
3	22	THEORY OF A DEADMAN HATE MY LIFE	604/ROADRUNNER/RRP	305 -21	0.907 5
4	25	NICKELBACK SOMETHING IN YOUR MOUTH	ROADRUNNER/RRP	282 -15	0.931 3
5	11	PEARL JAM BROTHER	LEGACY/EPIC	278 -26	0.806 8
6	31	METALLICA CYANIDE	WARNER BROS.	276 -28	0.900 6
7	3	GREEN DAY KNOW YOUR ENEMY	REPRISE	269 +62	1.031 2
8	9	SEETHER CARELESS WHISPER	WIND-UP	253 +29	0.858 7
9	34	DISTURBED INDSTRUCTIBLE	REPRISE	193 +43	0.591 12
10	7	SAVING ABEL DROWNING (FACE DOWN)	SKIDD/CO/VIRGIN/CAPITOL	186 +27	0.547 13

ROCK

TW	LW	WKS	ARTIST TITLE	11 NIELSEN BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS RANK
13	6	6	SHINEDOWN SOUND OF MADNESS	ATLANTIC	180 +24	0.591 11
12	14	49	THEORY OF A DEADMAN BAD GIRLFRIEND	604/ROADRUNNER/RRP	177 +23	0.624 10
13	11	32	MUDVAYNE DO WHAT YOU DO	EPIC	171 +14	0.649 9
14	19	3	CHICKENFOOT OH YEAH	AIRPOWER/MOST INCREASED PLAYS REDLINE	167 +64	0.535 14
15	8	8	U2 MAGNIFICENT	ISLAND/INTERSCOPE	144 -12	0.529 15
16	18	8	DROWNING POOL 37 STITCHES	AIRPOWER ELEVEN SEVEN	128 +23	0.308 18
17	9	19	AC/DC BIG JACK	COLUMBIA	127 -36	0.417 17
18	17	10	DISTURBED THE NIGHT	REPRISE	122 0	0.429 16
19	21	4	HALESTORM I GET OFF	ATLANTIC	81 +3	0.212 20
20	22	20	AVENGED SEVENFOLD SCREAM	HOPELESS/WARNER BROS.	79 +1	0.111 28



Finding the right combination of digital assets to succeed

Getting Social

John Schoenberger

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With an ever-expanding menu of digital platforms and applications for radio to exploit, it can be somewhat overwhelming to decide which ones are best-suited for a given station. The first step: Ensuring that on-air basics are airtight before starting to branch out. After all, the foundation for everything is the station itself, and all the other ways of reaching out to the audience are simply extensions of the original brand. But one thing is for sure: If a station isn't doing anything beyond streaming on the Web and engaging its loyal-listener database, it's behind the eight ball.

But do a station's tentacles have to touch everything, such as Facebook, MySpace, YouTube, Twitter, LinkedIn, blogging, podcasts and downloads? Or can it be more selective if resources are limited?

Emmis/New York director of marketing and digital Brian D'Aurelio—whose purview includes triple A WRXP—says doing just a few is fine at first. “Social-networking sites are where you need to begin,” he says. “Emmis may be big, but we are no different than anyone else. We have had to approach these new-media endeavors step by step.”

D'Aurelio says a station ought to design its tactics based on audience habits. Through monitoring fans' Web pages and postings, comments left on the station feedback line, conversations jocks have with listeners at events and focus groups and online polls, a station can determine the means listeners use to communicate with each other and then devise a game plan to fit their lifestyles.

Follow Your Listeners

University of Pennsylvania's WXP/Philadelphia assistant GM of programming Bruce Warren believes every station needs to be doing as many things as the staff can handle. “The more places you are, the better,” he says. In some cases a station may be reaching the same people it does via its in-house station database, while in other cases it might be reaching people who may not have opted in. And, of course, in some cases the station is introducing itself to brand-new people. It's all about building communities—different communities and communities within communities.

“You have to meet the people by going where they are—that is the overarching strategy,” Warren says. “We have to be relevant in people's lives, and if our listeners are blogging and downloading music and Twittering and creating profiles on social sites, then we have to be there with them.”

Warren uses the station's platforms along with social messaging services to recycle 'XPN content



Constantine

Bulking Up The Database

For its Music City Mayhem promotion, Tuned In's WRLT (Lightning 100)/Nashville selected 32 Nashville-area bands, played their songs on the air and invited the acts' friends and fans to register and vote for their favorites on the

station's Web site. The promotion accomplished two things: It helped image WRLT as a station that supports local artists, and it ultimately added 5,000 new e-mail addresses to the station's database.—JS

'If our listeners are blogging, downloading music, Twittering and creating profiles on social sites, then we have to be there with them.'

—Bruce Warren



'We have to approach these new-media endeavors step by step.'

—Brian D'Aurelio



Digital Checklist

- Make the Web site the destination for all digital initiatives.
- Determine which social networks are best-suited for the station's audience.
- Keep messages genuine and focused.
- Ensure the brand message is consistent.
- Focus on the music.
- Engage the entire station staff in all efforts.
- Constantly refresh all home pages and profiles.
- Establish listener feedback loops.

and inform users about station events. He sees Facebook notices as ideal for marketing and promotion messages; Twitter as a way to let followers know who will be on that day's syndicated “World Cafe” show, which the station produces; and MySpace as a means to introduce the station to new people.

“I am interested in growing our audience—certainly for the station, but also on every other platform,” he says. “Most of the time our efforts bring people back to the station or the 'XPN Web site—which is the ultimate goal—but I also have to acknowledge that sometimes we are only building a community at that particular destination.”

D'Aurelio echoes that each time a station reaches someone via a social-networking service, it is potentially taking that person away from visiting the station's own site. That, in turn, affects the metrics, which can affect online ad sales. His goal: create messages and interactions that entice listeners to visit WRXP's site.

“You have to infiltrate all the ways you can to communicate with the audience,” he says, “but you also have to find ways to make them all work together to accomplish the goals of both programming and sales.”

Preparing For The Future

CBS Radio's KINK/Portland, Ore., PD Dennis Constantine says it's essential that a station's message is consistent across digital and analog platforms. For example, how a triple A station uses social networking is different from how a high-profile CHR/top 40 morning show would.

CBS Radio has ramped up its efforts in the digital space in the past several years, cutting deals that make its online streams available from the Web sites of AOL Radio and Yahoo and investing in an online player, Play.it, that allows users to share streams, songs and information with other users and friends via AOL's Instant Messenger and e-mail. The company also offers its stations multiple tools and platforms that can be customized. “We know that this is the future for radio as a content provider and entertainment source,” Constantine says. “For us to be competitive with all the other sources available today, we have to be active in as many ways as we can.”

D'Aurelio, Warren and Constantine agree that exclusive video content, such as artist performances recorded at the station, will play an increasingly important role in drawing traffic to their sites. They also plan to continue to evolve their sites into destinations for aggregated content of interest to triple A listeners while strengthening the station brand.

The programmers foresee videocasting replacing, or at least enhancing, live station appearances, affording a way to reach more people than would be drawn to, say, a bar night. Further, they believe that more advertisers will want to have a video component on a station's Web site simply because the client can present its image and message more fully that way; a client could tease something on the air and then go deeper into its product and message via online video.

“But you can't ignore the power of an actual physical, one-to-one experience, either,” Constantine says. Being on the streets and in the neighborhoods will always have some importance.

R&R

R&R TRIPLE A

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▶ THE NUMBER 13 PROVES LUCKY FOR **SERENA RYDER**: "LITTLE BIT OF RED" JUMPS 16-13 AND ACHIEVES AIRPOWER IN ITS 13th CHART WEEK. THE TRACK IS THE FIRST FROM THE CANADIAN SINGER/SONGWRITER'S ATLANTIC RECORDS DEBUT, "IS IT O.K.?" SHE'S TOURING WITH ERIC HUTCHINSON THROUGH MAY 23.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	11 NIELSEN BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS RANK
1	1	3	DAVE MATTHEWS BAND FUNNY THE WAY IT IS	NO. 1 (2 WKS) RCA/RMG	669 +61	2.739 1
2	10	2	U2 MAGNIFICENT	ISLAND/INTERSCOPE	583 +3	2.388 2
3	24	3	SNOW PATROL CRACK THE SHUTTERS	POLYDOR/FICTION/GEFFEN/INTERSCOPE	502 -4	1.791 3
4	13	5	KINGS OF LEON USE SOMEBODY	RCA/RMG	414 +33	1.633 4
5	30	4	JAMES MORRISON NOTHING EVER HURT LIKE YOU	POLYDOR/INTERSCOPE	400 -8	1.417 6
6	12	6	CHRIS ISAAK WE LET HER DOWN	WICKED GAME/REPRISE	345 -2	1.005 10
7	2	11	GREEN DAY KNOW YOUR ENEMY	REPRISE	326 +50	1.214 7
8	10	8	GOMEZ AIRSTREAM DRIVER	ATO/RED	310 +6	0.720 17
9	8	9	MAT KEARNEY CLOSER TO LOVE	AWARE/COLUMBIA	308 +12	1.060 8
10	14	16	COUNTING CROWS WHEN I DREAM OF MICHELANGELO	DGC/GEFFEN/INTERSCOPE	297 +27	0.986 11
11	7	24	THE FRAY YOU FOUND ME	11-2 EPIC	292 -46	1.457 5
12	13	10	INDIGO GIRLS WHAT ARE YOU LIKE	IG/VANGUARD	291 +12	0.783 15
13	16	13	SERENA RYDER LITTLE BIT OF RED	AIRPOWER ATLANTIC	275 +38	0.602 19
14	10	22	DEATH CAB FOR CUTIE NO SUNLIGHT	ATLANTIC	274 -22	0.767 16
15	12	36	RAY LAMONTAGNE YOU ARE THE BEST THING	RCA/RED	267 -6	1.014 9
16	15	8	DEPECHE MODE WRONG	MUTE/VIRGIN/CAPITOL	244 +2	0.955 12
17	18	4	BOB DYLAN BEYOND HERE LIES NOTHIN'	COLUMBIA	236 +18	0.503 24
18	22	2	COLDPLAY LIFE IN TECHNICAL II	AIRPOWER/MOST ADDED CAPITOL	231 +44	0.842 14
19	25	5	O.A.R. THIS TOWN	EVERFINE/ATLANTIC/RRP	199 +24	0.293 -
20	RE-ENTRY	5	PETE YORN DON'T WANNA CRY	COLUMBIA	196 +42	0.439 30
21	19	7	AMY MACDONALD THIS IS THE LIFE	MELODRAMATIC/VERTIGO/DECCA	189 -18	0.270 -
22	17	11	RYAN ADAMS & THE CARDINALS MAGIC	LOST HIGHWAY	188 -54	0.549 21
23	23	4	ELVIS COSTELLO COMPLICATED SHADOWS (2009)	HEAR/CMG	185 +8	0.489 27
24	28	6	TYRONE WELLS MORE	UNIVERSAL REPUBLIC	182 +22	0.701 18
25	21	10	THE KILLERS SPACEMAN	ISLAND/IDJMG	182 -6	0.494 25
26	NEW	1	THE SCRIPT THE MAN WHO CAN'T BE MOVED	PHONOGENIC/EPIC	180 +34	0.563 20
27	RE-ENTRY	1	BELL X1 THE GREAT DEFECTOR	YEP-ROC	176 +33	0.889 13
28	20	11	LILY ALLEN THE FEAR	CAPITOL	171 -17	0.491 26
29	NEW	1	TORI AMOS WELCOME TO ENGLAND	UNIVERSAL REPUBLIC	165 +44	0.383 -
30	26	7	BRUCE SPRINGSTEEN MY LUCKY DAY	COLUMBIA	153 -16	0.466 28

THIS WEEK	ARTIST TITLE / IMPRINT / PROMOTION LABEL	11 NIELSEN BDS CERTIFICATIONS		THIS WEEK	ARTIST TITLE / IMPRINT / PROMOTION LABEL	11 NIELSEN BDS CERTIFICATIONS	
		PLAYS TW	PLAYS LW			PLAYS TW	PLAYS LW
1	ADELE RIG-IT AS RAIN (XL/COLUMBIA)	226	219	6	ERIC HUTCHINSON ROCK & ROLL (LET'S BREAK/WARNER BROS.)	147	184
2	MICHAEL FRANTI & SPEARHEAD SAY HEY (I LOVE YOU) (BOO BOO WAX/ANTI-/EPITAPH)	175	175	7	COLDPLAY VIVA LA VIDA (CAPITOL)	138	138
3	COLDPLAY LOVERS IN JAPAN (CAPITOL)	167	180	8	MATT NATHANSON COME ON GET HIGHER (VANGUARD)	127	122
4	O.A.R. SHATTERED (TURN THE CAR AROUND) (EVERFINE/ATLANTIC/RRP)	153	127	9	GAVIN ROSSDALE LOVE REMAINS THE SAME (INTERSCOPE)	126	121
5	JASON MRAZ I'M YOURS (ATLANTIC/RRP)	152	143	10	MY MORNING JACKET I'M AMAZED (ATO/RED)	112	119

MOST ADDED

ARTIST TITLE / LABEL	NEW STATIONS
COLDPLAY Life In Technicolor ii (Capitol) KMTT, WNCS, WRNR, WRNX	4
THE FRAY Never Say Never (Epic) KBCC, KXLY, WCLZ, WTTT	4
ERIC HUTCHINSON Ok, It's Alright With Me (Let's Break/Warner Bros.) KPTL, KWMT, WMMM	3
BEN HARPER & RELENTLESS7 Fly One Time (Virgin/Capitol) KGSR, Sirius XM Spectrum, WRNR	3
DAVE MATTHEWS BAND Funny The Way It Is (RCA/RMG) KBCC, KPTL	2
GREEN DAY Know Your Enemy (Reprise) WRNX, WZGC	2
TORI AMOS Welcome To England (Universal Republic) KINK, KRVB	2
ROB THOMAS Her Diamonds (Emblem/Atlantic) KPRI, WCOO	2
PAOLO NUTINI Candy (Atlantic) KRSH, Sirius XM Spectrum	2

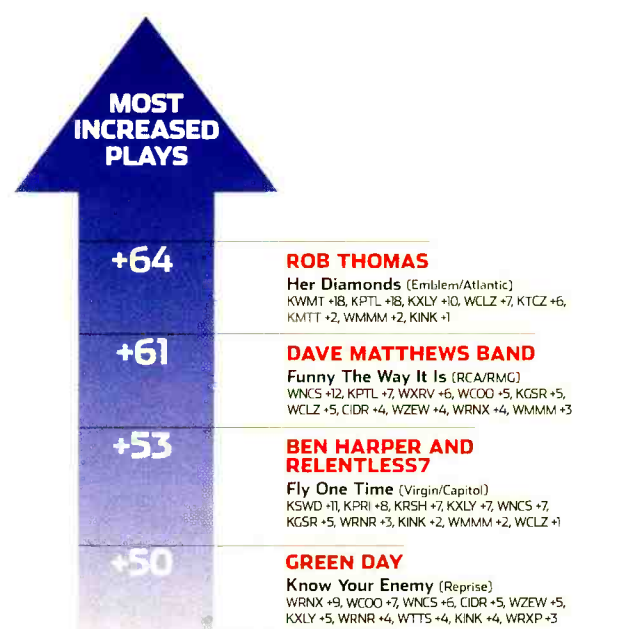
ADDED AT... WRLT

Nashville, TN
OM/PD: David Hall
APD/MD: Rev. Keith Coes
Jars Of Clay, Two Hands, 5
Death Cab For Cutie, Little Bribes, 2
Jonatha Brooke & Davy Knowles/Back Door Slam, Taste Of Danger, 1

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

NEW AND ACTIVE

ARTIST TITLE / LABEL	PLAYS /GAIN	ARTIST TITLE / LABEL	PLAYS /GAIN
ERIC HUTCHINSON Ok, It's Alright With Me (Let's Break/Warner Bros.) TOTAL STATIONS: 15	149/34	THE ALTERNATE ROUTES The Future's Nothing New (Vanguard) TOTAL STATIONS: 6	83/9
NEKO CASE People Got A Lotta Nerve (Anti-/Epitaph) TOTAL STATIONS: 11	121/2	FRANZ FERDINAND No You Girls (Domino/Epic) TOTAL STATIONS: 7	72/12
ROB THOMAS Her Diamonds (Emblem/Atlantic) TOTAL STATIONS: 8	103/64	BEN HARPER AND RELENTLESS7 Fly One Time (Virgin/Capitol) TOTAL STATIONS: 14	71/53
GREEN RIVER ORDINANCE Come On (Virgin/Capitol) TOTAL STATIONS: 10	93/19	ANJULIE Boom (Hear/CMG) TOTAL STATIONS: 8	71/11
CAROLINA LIAR Show Me What I'm Looking For (Atlantic) TOTAL STATIONS: 8	92/3	ERIN MCCARLEY Pitter Pat (Universal Republic) TOTAL STATIONS: 5	66/7



FOR WEEK ENDING MAY 3, 2009
LEGEND: See legend to charts in charts section for rules and symbol explanations.
31 triple A stations are electronically monitored by Nielsen Broadcast Data Systems 24 hours a day, 7 days a week. Indicator chart comprised of 53 reporters.
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RYDER: MARY ROZZI



Wick·ed

1 a: Slang. **Very good** or impressive decal printing. As in, "My rep from Communication Graphics may look harmless but she prints a **wicked-good decal**." b: For your own wicked-good decals, call Communication Graphics today.

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THIS WEEK	LAST WEEK	WEEKS ON CHART	TRIPLE A INDICATOR		ARTIST	TITLE	IMPRINT / PROMOTION LABEL	PLAYS TW	PLAYS +/-
4	2	8			DAVE MATTHEWS BAND	FUNNY THE WAY IT IS	RCA/RMG	639	+173
2	1	8			U2	MAGNIFICENT	ISLAND/INTERSCOPE	585	-4
3	2	11			GOMEZ	AIRSTREAM DRIVER	ATO/RED	539	-23
4	7	4			BOB DYLAN	BEYOND HERE LIES NOTHIN'	COLUMBIA	451	+37
5	3	10			CHRIS ISAAK	WE LET HER DOWN	WICKED GAME/REPRISE	432	-38
6	8	8			BELL XI	THE GREAT DEFECTOR	YEP ROC	413	0
7	6	11			INDIGO GIRLS	WHAT ARE YOU LIKE?	IG/VANGUARD	406	-32
8	9	14			RYAN ADAMS & THE CARDINALS	MAGICK	LOST HIGHWAY	384	-13
9	10	8			BRUCE SPRINGSTEEN	MY LUCKY DAY	COLUMBIA	383	+2
10	12	4			ELVIS COSTELLO	COMPLICATED SHADOWS (2009)	HEAR/CMG	377	+27
13	4	4			PETE YORN	DON'T WANNA CRY	COLUMBIA	333	+30
12	5	12			BEN HARPER & RELENTLESS7	SHIMMER AND SHINE	VIRGIN/CAPITOL	324	-124
17	2	2			COLDPLAY	LIFE IN TECHNICOLOR II	CAPITOL	312	+32
14	11	14			NEKO CASE	PEOPLE GOT A LOTTA NERVE	ANTI-/EPITAPH	305	-53
19	6	6			KINGS OF LEON	USE SOMEBODY	RCA/RMG	290	+33
16	16	5			ERIC LINDELL	IF LOVE CAN'T FIND A WAY	ALLIGATOR	290	+8
17	14	11			M. WARD	NEVER HAD NOBODY LIKE YOU	MERGE	279	-22
18	20	17			SNOW PATROL	CRACK THE SHUTTERS	POLYDOR/FICTICN/GEFFEN/INTERSCOPE	264	+11
19	15	11			THE KILLERS	SPACEMAN	ISLAND/IDJMG	257	-32
20	27	3			FREDDY JONES BAND	HOME THING	OUT OF THE BOX	252	+37
21	23	3			TORI AMOS	WELCOME TO ENGLAND	UNIVERSAL REPUBLIC	249	+11
22	24	5			MAT KEARNEY	CLOSER TO LOVE	AWARE/COLUMBIA	245	+17
23	28	2			FLEET FOXES	MYKONOS	SUB POP	236	+25
24	22	12			JJ CALE	ROLL ON	ROUNDER	220	-21
25	NEW	NEW			GREEN DAY	KNOW YOUR ENEMY	REPRISE	213	+59
26	26	8			FRANZ FERDINAND	NO YOU GIRLS	DOMINO/EPIC	211	-9
27	NEW	NEW			HILL COUNTRY REVUE	YOU CAN MAKE IT	RAZOR & TIE	207	+54
28	29	3			BEN LEE	WHAT'S SO BAD (ABOUT FEELING GOOD)?	NEW WEST	206	0
29	21	12			SERENA RYDER	LITTLE BIT OF RED	ATLANTIC	206	-37
30	25	13			SAM ROBERTS	THEM KIDS	ZOE/ROUNDER	198	-24

MOST ADDED

- JONATHA BROOKE & DAVY KNOWLES/BACK DOOR SLAM** 11
Taste Of Danger (Bad Dog)
KBAC, KFMM, KLRR, KNBA, KPND, KROK, KTAO, WBJB, WTMJ, WUIN, WXPX
- STEVE EARLE** 10
Lungs (New West)
KBAC, KCMR, KSUT, KTBC, WDST, WEXT, WFUV, WMWV, WNRN, WXPX
- BEN HARPER & RELENTLESS7** 9
Fly One Time (Virgin/Capitol)
KLRR, KOHO, KPNC, KSPN, KSUT, KYSL, WEXT, WXPX, WYEP
- PAOLO NUTINI** 9
Candy (Atlantic)
KLRR, KYSL, Music Choice Adult Alternative, WEXT, WJLU, WMWV, WOCM, WUIN, WXPX
- CONOR OBERST & THE MYSTIC VALLEY BAND** 7
Nikorette (Merge)
WCBE, WEHM, WFUV, WMWV, WUIN, WXPX, WYMS
- BRETT DENNEN** 7
Ain't Gonna Lose You (Downtown/Dualtone)
KEAC, KMTN, KOHO, KTAO, KTGG, WDST, WOCM
- BUCKWHEAT ZYDECO** 6
When The Levee Breaks (A ligator)
KMTN, KTAO, KYSL, WCBE, WNCW, WYMS
- THE FRAY** 4
Never Say Never (Epic)
KMTN, KOHO, KRVO, KTAO
- THE DEREK TRUCKS BAND** 4
Get What You Deserve (Victor)
KSPN, WEXT, WFUV, WXPX
- YUSUF** 4
Thinking 'Bout You (Eder/UME)
KDBB, KLRR, KNBA, WYCE

FOR WEEK ENDING MAY 3, 2009

MOST INCREASED PLAYS

- +173**
DAVE MATTHEWS BAND
Funny The Way It Is (RCA/RMG)
- +91**
PAOLO NUTINI
Candy (Atlantic)
- GREEN DAY**
Know Your Enemy (Reprise)

MAY 8, 2009

Billboard TOP ALBUMS									
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	CERT.	PEAK POSITION		
1	1	1	#1 BOB DYLAN	Together Through Life	COLUMBIA 43893*/SONY MUSIC (18.98) ⊕		1		
2	2	1	SOUNDTRACK	Hannah Montana: The Movie	WALT DISNEY 003101 (18.98)		1		
3	4	3	RASCAL FLATTS	Unstoppable	LYRIC STREET 00264 (18.98)		1		
4	1	2	RICK ROSS	Deeper Than Rap	MAYBACH/SPIP-N-SL DE/DEF JAM 012772*/IDJMG (13.98) ⊕		1		
5	7	8	LADY GAGA	The Fame	STREAMLINE/KONLIVE/CHEERRYTREE/INTERSCOPE 011805*/IGA (12.98)		4		
6	6	4	SOUNDTRACK	Twilight	SUMMIT/CHOP SHOP/ATLANTIC 515923*/AG (18.98) ⊕		1		
7	9	5	VARIOUS ARTISTS	NOW 30	UNIVERSAL/EMI/SONY MUSIC/ZOMBA 012654*/UME (18.98)		1		
8	NEW	1	HEAVEN & HELL	The Devil You Know	RHINO 518862 (18.98)		8		
9	11	10	TAYLOR SWIFT	Fearless	BIG MACHINE 020 (18.98) ⊕		1		
10	NEW	1	VARIOUS ARTISTS	Playing For Change: Songs Around The World	STARCON 31130/HEAR (18.98 CD/DVD) ⊕		10		
11	13	14	NICKELBACK	Dark Horse	ROADRUNNER 618028 (18.98)		2		
12	NEW	1	MIKE JONES	The Voice	ICE AGE/SWISHAHOLSE/ASYLUM 517389/WARNER BROS. (18.98)		12		
13	12	9	JASON ALDEAN	Wide Open	BROKEN BOW 7637 (18.98)		4		
14	5	2	ASHER ROTH	Asleep In The Bread Aisle	SCHOOLBOY/LOUD/RC/UNIVERSAL MOTOWN 012812/UMRG (11.98) ⊕		5		
15	15	18	KINGS OF LEON	Only By The Night	RCA 32712/RMG (17.98)		5		
16	14	13	KERI HILSON	In A Perfect World...	MOSLEY/ZONE 4/INTERSCOPE 012900/IGA (13.98)		5		
17	27	25	GREATEST GAINER JAMIE FOXX	Intuition	J 41294/RMG (18.98)		3		
18	3	2	DEPECHE MODE	Sounds Of The Universe	MUTE/VIRGIN 96769*/CAPITOL (18.98) ⊕		3		
19	20	22	BEYONCE	I Am... Sasha Fierce	MUSIC WORLD/COLUMBIA 19492/SONY MUSIC (15.98)		1		
20	10	6	JADAKISS	The Last Kiss	RUFF RYDERS/O-BLOCK/ROC-A-FELLA/DEF JAM 012391*/IDJMG (13.98)		3		
21	8	2	DAY26	Forever In A Day	BAD BOY 517897/AG (18.98) ⊕		2		
22	23	26	ZAC BROWN BAND	The Foundation	ROAD/BIG PICTURE/HOME GROWN/ATLANTIC 516931/AG (13.98)		17		
23	NEW	1	TECH N9NE CALLABOS	Sickology 101	STRANGE 54/RBC (13.98)		23		
24	17	12	KEITH URBAN	Defying Gravity	CAPITOL NASHVILLE 35751 (18.98)		1		
25	21	19	KELLY CLARKSON	All I Ever Wanted	S19/RCA 32715/SONY MUSIC (18.98) ⊕		1		

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

Billboard HOT DIGITAL SONGS									
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.				
1	1	5	#1 BOOM BOOM POW	THE BLACK EYED PEAS (WILLI AM/INTERSCOPE)					
2	2	19	POKER FACE	LADY GAGA (STREAMLINE/KONLIVE/CHEERRYTREE/INTERSCOPE)					
3	3	7	SUGAR	FLO RIDA FEAT. WYNER (POE BOY/ATLANTIC)					
4	0	14	BLAME IT	JAMIE FOXX FEAT. T-PAIN (J/RMG)					
5	8	27	DON'T TRUST ME	3OH3 (PHOTO FINISH/ATLANTIC/RRP)					
6	5	14	DAY 'N' NITE	KID CUDI (DREAM ON/G O.O.D./UNIVERSAL MOTOWN)					
7	4	9	THE CLIMB	MILEY CYRUS (WALT DISNEY HOLLYWOOD)					
8	1	14	HALO	BEYONCE (MUSIC WORLD/COLUMBIA)					
9	6	3	WE MADE YOU	EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE)					
10	7	12	RIGHT ROUND	FLO RIDA (POE BOY/ATLANTIC)					
11	5	10	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL (ULTRA)					
12	9	18	KISS ME THRU THE PHONE	SOULJA BOY TELL 'EM FEAT. SANMIE (COLLIPARK/INTERSCOPE)					
13	1	1	3AM	EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE)					
14	8	16	SECOND CHANCE	SHINEDOWN (ATLANTIC)					
15	20	8	TURN MY SWAG ON	SOULJA BOY TELL 'EM (COLLIPARK/INTERSCOPE)					
16	3	12	I LOVE COLLEGE	ASHER ROTH (SCHOOLBOY/LOUD/RC/UNIVERSAL MOTOWN)					
17	2	8	HOEDOWN THROWDOWN	MILEY CYRUS (WALT DISNEY)					
18	24	6	KNOCK YOU DOWN	KERI HILSON FEAT. KANYE WEST & NE-YO (MOSLEY/ZONE 4/INTERSCOPE)					
19	16	18	DEAD AND GONE	T.I. FEAT. JUSTIN TIMBERLAKE (GRAND HUSTLE/ATLANTIC)					
20	21	42	JUST DANCE	LADY GAGA FEAT. COLBY ODOMS (STREAMLINE/KONLIVE/INTERSCOPE)					
21	41	2	I DO NOT HOOK UP	KELLY CLARKSON (19/RCA/RMG)					
22	19	26	GIVES YOU HELL	THE ALL-AMERICAN REJECTS (DOGHOUSE/CGI/INTERSCOPE)					
23	23	12	IF U SEEK AMY	BRITNEY SPEARS (JIVE/JLG)					
24	40	2	BIRTHDAY SEX	JEREMIH (DEF JAM/IDJMG)					
25	25	10	ALL THE ABOVE	MAINO FEAT. T-PAIN (HUSTLE HARD/ATLANTIC)					
26	26	15	1, 2, 3, 4	PLAIN WHITE T'S (HOLLYWOOD)					
27	27	7	LOVE SEX MAGIC	CIARA FEAT. JUSTIN TIMBERLAKE (LAFACE/JLG)					
28	1	1	GOODBYE	KRISTINA DEBARGE (ISLAND/IDJMG)					
29	14	6	CRAZIER	TAYLOR SWIFT (WALT DISNEY)					
30	25	16	THAT'S NOT MY NAME	THE TING TINGS (COLUMBIA)					
31	31	34	LOVE STORY	TAYLOR SWIFT (BIG MACHINE)					
32	31	12	HOW DO YOU SLEEP?	JESSE MCCARTNEY (HOLLYWOOD)					
33	31	32	COME ON GET HIGHER	MATT NATHANSON (VANGUARD/CAPITOL)					
34	31	15	MY LIFE WOULD SUCK WITHOUT YOU	KELLY CLARKSON (19/RCA/RMG)					
35	34	12	I'M ON A BOAT	THE LONELY ISLAND FEAT. T-PAIN (UNIVERSAL REPUBLIC)					
36	5	5	IF TODAY WAS YOUR LAST DAY	NICKELBACK (ROADRUNNER/RRP)					
37	27	24	YOU FOUND ME	THE FRAY (EPIC)					
38	31	22	BEAUTIFUL	AKON (KONVICT/UPFRONT/RC/UNIVERSAL MOTOWN)					
39	41	7	THEN	BRAD PAISLEY (ARISTA NASHVILLE)					
40	31	12	USE SOMEBODY	KINGS OF LEON (RCA/RMG)					
41	57	5	WHATEVER IT IS	ZAC BROWN BAND (HOME GROWN/ATLANTIC/BIG PICTURE)					
42	31	4	BEST DAYS OF YOUR LIFE	KELLIE PICKLER (19/BNA)					
43	21	3	KNOW YOUR ENEMY	GREEN DAY (REPRISE)					
44	71	2	PLEASE DON'T LEAVE ME	PINK (LAFACE/JLG)					
45	51	3	WELCOME TO THE WORLD	KEVIN RUDOLF FEAT. RICK ROSS (CASH MONEY/UNIVERSAL REPUBLIC)					
46	31	8	DON'T FORGET	DEMI LOVATO (HOLLYWOOD)					
47	61	24	SINGLE LADIES (PUT A RING ON IT)	BEYONCE (MUSIC WORLD/COLUMBIA)					
48	41	17	LUCKY	JASON MRAZ & COLBIE CAILLAT (ATLANTIC/RRP)					
49	41	13	SHE'S COUNTRY	JASON ALDEAN (BROKEN BOW)					
50	41	13	CRACK A BOTTLE	EMINEM, DR. DRE & 50 CENT (SHADY/AFTERMATH/INTERSCOPE)					

Henry Rivera

As chairman of the FCC's diversity committee, the former commissioner pushes for race-neutral ways to expand minority and female ownership



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Henry Rivera is an internationally recognized communications expert, author, speaker and conference leader in the communications field. The former FCC commissioner is listed in the 2009 Washington edition of the "Super Lawyers" directory and in the 2009 edition of "The Best Lawyers in America." He has also been singled out as a "leading lawyer" by legal rankings guide Chambers USA and named among the top 12 U.S. telecom experts by Legal Media Group's "Best of the Best." He was recently named chairman of the FCC Advisory Committee on Diversity for Communications in the Digital Age, which consists of a broad spectrum of men and women from various backgrounds and companies.

What does the rechartering of the Advisory Committee on Diversity for Communications in the Digital Age mean?

Like all Federal Advisory Committees, this FAC has a term. When the term expires, the Advisory Committee goes away unless it is rechartered pursuant to the Federal Advisory Committee Act. The FCC rechartered this FAC at the end of 2008. I very much appreciate chairman [Michael] Copps asking me to chair it.

What is the goal of the committee?

To provide the FCC with recommendations to enhance ownership by, and employment of, minorities and women in industries regulated by the FCC.

What tangible steps will the committee take to work toward the goal?

The committee will divide itself into subcommittees that will specialize in developing recommendations for specific industries and legal areas. It will also invite people who are experts in these areas, as well as the public, to assist it in developing these recommendations.

What are the biggest barriers for minorities and women to achieve parity in the communications industry?

Lack of available capital has always been the single biggest barrier for women and minorities to achieve any kind of foothold in the communications industry.

What are the short-term and long-term solutions?

The creation of financial incentives—e.g., the Tax Certificate Policy—for the capital markets to provide minorities and women with the capital they need to get into the communications industry is both the short-term and long-term solution. Government can help by creating reasons to do business with minorities and women.

Has the digital age leveled the playing field?

Absolutely not. One only needs to look at the number of radio and TV stations owned by minorities and women to understand that the playing field is far from level.

Like the concept of voter fatigue, are people tired of diversity groups? Are there individuals who think it's not needed, especially now with President Barack Obama in office?

Yes. However, I do not find people saying diversity is not needed. Rather, I find that this sentiment manifests itself in a point of view that holds that achieving diversity in the communications industry is "too hard" because the Supreme Court in the Adarand case [Adarand Constructors v. Peña held that racial classifications are constitutional only if they are narrowly tailored measures that further compelling governmental interests] and its progeny has set up barriers that are insurmountable. Therefore, we should stop trying. What this point of view fails to recognize is that there are a host of yet untried race-neutral—and, thus, constitutionally noncontroversial—methods of promoting diversity.

Why is it good for the communications and telecommunications industries to pursue diversity?

In 1973, the U.S. Court of Appeals for the D.C. Circuit in a case called TV9 v. FCC noted the Supreme Court's recognition that diversity of ownership of the mass media and diversity of ideas and expression were connected and required by the First Amendment. The TV9 court held that it is upon ownership that public policy places primary reliance with respect to diversification of content, and that historically ownership has proven significantly influential with respect to editorial comment and the presentation of news. In other words, diversity of ownership of the electronic mass media is in the public interest because it provides the public with diversity of editorial comment and news, the bedrock of a functioning democracy.

You were an FCC commissioner from 1981 to 1985. Are you surprised that nearly 25 years later indecency is still an issue?

No. There are many issues in the communications field that are currently being debated that were on the table when I was a commissioner. So, unfortunately, this is not surprising.

Having seen the dramatic changes in the radio industry since deregulation, has it hurt, helped or had no effect on diversity in radio?

I do not think that it can be debated that proportionately fewer radio stations are owned by people of color than owned radio stations prior to deregulation. What can be debated is whether deregulation by itself or some combination of other factors also contributed substantially to the dilution of minority ownership.

You also serve as the volunteer chairman of the Minority Media and Telecommunications Council. What is the MMTC doing to promote diversity in ownership of radio stations?

MMTC, on behalf of 30 national organizations who care about diversity, has placed before the FCC nearly three dozen specific and race-neutral proposals to advance minority ownership and employment. MMTC operates the only minority-oriented media brokerage, which since 1997 has helped arrange sales to minorities of over 60 radio stations worth nearly \$1.7 billion. And, every July, we hold the nation's pre-eminent media and telecom financing conference. This year's conference will be held July 21-22 in Washington. Details will be available shortly on our Web site, MMTConline.org.

Partner with Wiley Rein law firm
Chairman of FCC Federal Advisory Committee on Diversity in the Digital Age
Former FCC commissioner

'The creation of financial incentives for the capital markets to provide minorities and women with the capital they need to get into the communications industry is both the short-term and long-term solution.' —Henry Rivera

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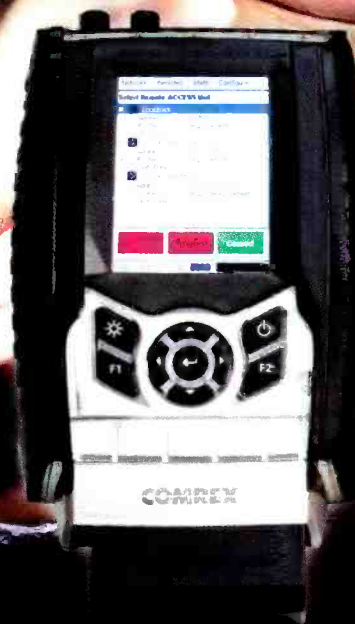
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