

FOLLOW THE LEADERS



Twitter makes radio personalities more accessible. But is the booming microblogging site here to stay or a digital shooting star? p.8



R&R

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JUNE 5, 2009 NO. 1817 \$6.50

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— Eric Rhodes, *Radio Ink*

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KINGS_OF_LEON

USE SOMEBODY

AFTER SEVEN YEARS OF SET UP
IT'S TOP 40'S TURN

IMPACTING JUNE 8



"COLDPLAY'S CHRIS MARTIN SAYS KINGS OF LEON ARE GOING TO BE THE BIGGEST BAND ON THE PLANET. WHO AM I TO DISAGREE? AMAZING BAND. AMAZING SONG. SIGN ME UP!"

MICHAEL BRYAN
WXXL/ORLANDO
PROGRAM DIRECTOR

"KOL IS ON THEIR WAY TO BEING THE BIGGEST BAND IN THE COUNTRY... MAYBE THE WORLD. HERE'S TOP 40'S OPPORTUNITY TO BE A PART OF THE STORY."

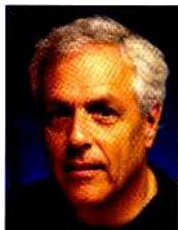
MICHAEL MCCOY
WNCI/COLUMBUS
PROGRAM DIRECTOR

R&R News Focus

MOVER

Mason's The Walrus

Morning personality Dave Mason is upped to PD of Broadcast Company of the Americas classic hits XPRS (105.7 the Walrus)/San Diego. Veteran programmer/consultant Bob Harlow, who launched the station April 15, 2008, returns to the Oregon Coast but will continue to serve as MD by remote control. "The Walrus has really made amazing progress in its first year, which is very gratifying," Harlow says.—Kevin Carter



Mason

SHAKER

Elektra Records Returns

After a five-year absence, one of the industry's most iconic and admired labels, Elektra Records, has been resurrected. Elektra, which will operate as a free-standing label within Atlantic Records Group, is headed by two new co-presidents: Mike Caren, executive VP of A&R for Atlantic Records, and John Janick, founder/president of indie label Fueled by Ramen.

"Elektra Records will mark its 60th anniversary in 2010, and it feels like the perfect time to recapture and reignite the spirit which made the label a beacon of great music and eclectic artistry," Janick says.

Concurrent with its relaunch, Elektra announced its first signings: Gnarlz Barkley partner Cee-Lo, French electronic music duo J.U.S.T.I.C.E. and new U.K. dance sensation Little Boots. Elektra also just released the soundtrack to the HBO series "True Blood."

—Kevin Carter

DEALMAKER

Beasley Slims Down Las Vegas Cluster

In a series of frequency and format changes, Beasley Broadcasting has sold pieces of three stations in Las Vegas for \$15.3 million. Silver State Communications is acquiring classic country KBET-AM along with the 104.3 signal where Beasley country KCYE (Coyote Country) is currently heard. Beasley will move the country format and the KCYE calls to its 102.7 frequency, currently home to CHR/top 40 KFRH. Silver State is acquiring KFRH's format and calls, which it will move to the 104.3 signal. Silver State is headed by president Edward Stolz II, GM of CHR/top 40 KRCK/Palm Desert, Calif.—Jeffrey Yorke

Will Microsoft's Zune Boost HD Radio?

Radio broadcasters were practically giddy about Microsoft's next-generation portable media player—dubbed Zune HD—which includes HD radio technology. The first portable HD radio, scheduled to be on the market this fall, could be just the break the slow-to-be-adopted HD technology needs to crack the 1 million-consumer milestone.



Since the launch of HD radio in 2005, nearly 2,000 stations have transitioned to digital broadcasting and launched hundreds of HD side channels. Numerous electronics manufacturers have rolled out receivers for the home and car. To date, 13 auto brands have announced plans to include HD technology in current or future models, including BMW, Ford, Hyundai, Scion and Volvo. But consumer acceptance has lagged.

The availability of a smaller HD radio chip needed to produce the new Zune HD could lead to more portable devices incorporating the technology. Bob Struble, president/CEO of HD technology developer iBiquity Digital, says the HD Digital Radio Alliance will marshal resources to help market the new device. "We're still working and planning with Microsoft. Obviously this unit will be perfect for station events and giveaways. Our hope is we can coordinate with the industry some good promotional activity."—Katy Bahman and Mike Boyle

How Effective Are The 'Radio Heard Here' Spots?

The NAB, the RAB and the HD Digital Radio Alliance commissioned consumer polling group Rasmussen Pulse to gauge the effectiveness of its "Radio Heard Here" campaign. Rasmussen Pulse surveyed 5,000 random people and compared the responses of those who heard the pro-radio spots with those who did not.

STATEMENT	HEARD SPOTS	DID NOT HEAR	DIFFERENCE
Radio is doing a good job embracing technology.	94%	84%	11.9%
Radio does a good job satisfying my needs.	93%	85%	9.4%
I hear unique local personalities on the radio.	93%	81%	14.8%
I enjoy discovering new artists on the radio.	83%	71%	16.9%
I enjoy discovering new songs on the radio.	86%	74%	16.2%

Conyers Holds Debate On Royalties

More than 300 recording artists, radio executives, politicians and members of the public packed the Wayne State University Law Center Auditorium June 2 in Detroit to hear both sides of the debate over the Performance Rights Act. The event, billed as "Awareness for Fairness" and arranged by House Judiciary Committee chairman John Conyers, a Democrat from Detroit, included several of Motown's most famous hit-makers, such as Martha Reeves, Dionne Warwick, Supremes member Mary Wilson and soul singer Sam Moore, along with current hip-hop act Rhymefest. All appeared on a panel in favor of the proposed legislation that would levy fees on broadcasters for airing artists' recordings. Radio One syndicated host the Rev. Al Sharpton addressed how the legislation would hurt minority broadcasters. Executives from Radio One, Clear Channel, CBS Radio and Greater Media attended but didn't speak, fearing the venue wouldn't be friendly or fair to them, according to a source.



Conyers

Meanwhile, the NAB reported that 214 House members have signed on to its Local Radio Freedom Act, a nonbinding resolution that opposes the Performance Rights Act. That's four short of the 218 majority in the House and is intended to send a message to House leadership that there's strong opposition to the measure. Broadcasters are also taking the battle to the airwaves: The NAB has created a "Don't Tax That Dial" competition encouraging stations to produce and air their own 30-second spots opposing the act.—Jeffrey Yorke

ON THE WEB

Talk Stations Bloom On FM

Two music FMs have flipped to spoken-word formats while a third has switched from talk to sports. Cox Radio flips rhythmic KPWT/San Antonio to talk anchored by the company's syndicated hosts Neal Boortz and Clark Howard, teamed with talent from other syndicators.

Millennium Radio Group converts talk WXXW/Millville, N.J., to sports as WENJ-FM carrying the locally produced "Sports Bash With Mike Gill" and ESPN Radio programming.

Citadel follows the trend, flipping active rock WKLQ/Grand Rapids to sports as WBBL (see Street Talk, page 14).

—Mike Stern

Survey Upholds Radio's Role In Music Discovery

Despite the widespread availability of new music on the Internet, 76% of Americans say they still enjoy using radio to discover new songs while 74% say it helps them discover new artists, according to a nationwide survey of 5,000 random people conducted by Rasmussen Pulse. Ninety-eight percent say they like that they can hear radio wherever they go; 94% say they find interesting news, traffic, weather and other information on the radio; and 88% are aware that radio is available on mobile phones, MP3 players and other devices. The study also measured perceptions of the Radio Heard Here campaign (see chart, left).—Kevin Peterson

In Nevada, A New Category On The Rise

Nevada's Elko Broadcasting has turned to a new category to help shore up lackluster revenue: brothel advertising. "Hi, this is Victoria from Sue's Fantasy Club. Children are back in school and the roads are icy. Slow down in school zones," is the copy for one of five 15-second public service-oriented spots airing on Elko adult hits KLKO (Jack-FM)/Elko. The spots conclude with the brothel's address and URL. "Brothels are legal here and they have been on [the air] for about four months," station president/CEO Paul Gardner says.—Jeffrey Yorke

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Arbitron Misses Ethnic Benchmarks

As hard as it says it is working to restore credibility to its struggling electronic ratings system, Arbitron continues to make misstep after misstep. In the latest PPM snafu, the company missed several ethnic benchmarks in its April ratings reports—not a good sign for a company under FCC scrutiny and under attack by minority groups that claim the PPM undercounts minorities.

Arbitron's Designated Delivery Index among blacks 18-34 is 70+ in months 1-6 of the service, 75+ in months 7-12 and 80+ in year two. In Los Angeles, where the service was commercialized last September, the DDI for blacks 18-34 was 64 in April. In Detroit, where 21.8% of the 12+ population is black, it was only 59. Detroit converted to the PPM in December. The average national DDI for blacks 18-34 in April was 83.

DDI is defined as sample size for a given demo divided by the target sample size for the demo.

Ethnic demo targets weren't Arbitron's only missed benchmark in April. In the "other 18-34" demo, San Francisco scored a DDI of 68. San Jose (74), Los Angeles (76) and Chicago (79) each registered DDIs significantly lower than the monthly average of 89.

Arbitron says that in the months ahead it "anticipates that the DDI for persons 18-34 will be close to 85." The company is counting on its plan to increase cell-phone-only sampling to 10% of the sample by July and 15% by December.

Meanwhile, the company announced May 29 that its board of directors has elected Philip Guarascio as nonexecutive chairman of the board, replacing Stephen B. Morris. Guarascio, 67, has served on Arbitron's board of directors since 2001, as chairman or member of several committees.—*Mike Boyle*



Guarascio

Arbitron Appoints New Communications VP

On the heels of last month's exit of senior VP of press and investor relations Thom Mocarsky, a 26-year company veteran, Arbitron recruits Deirdre Blackwood as senior VP of corporate communications, reporting to executive VP/chief marketing officer Alton Adams. She was most recently VP of corporate communications and investor relations with TerraStar Networks, a Reston, Va.-based satellite-terrestrial telecommunications company. Blackwood's appointment is part of a management shakeup at Arbitron under recently named president/CEO Michael Skarzynski.

—*Kevin Peterson*

Business Briefing By Jeffrey Yorke

FCC Extends Comment Period On Sirius XM Channel Leasing

For a third time, the FCC has extended the deadline—now to June 29—to develop a plan for Sirius XM to trim two dozen of its channels for leasing to a separate entity. The channels are to be used for public service programming and target underserved segments of the national radio audience.

The first deadline was last fall, then it was extended to Feb. 27 and then to May 29. The FCC reports that during the period, commenters "raised a number of additional concerns and proposed a range of models to implement the leasing condition." The commission's Media Bureau "anticipates commission action on the implementation guidelines in the very near future, and thus this brief extension is appropriate," the agency said in making the extension announcement.

FCC Slaps Former WBCE Owner With Fine

The audio division at the FCC's Enforcement Bureau has ruled that Jim Baggett of Jacksonville will have to pay a fine of \$7,000 for letting the

license at WBCE-AM/Wickliffe, Ky., expire before going into foreclosure in 2004.

The FCC originally issued a fine in January 2007, and the current licensee, David Courtney, filed a request for cancellation or reduction of the proposed fine. The FCC contends that the renewal application for the current WBCE-AM license term should have been filed April 1, 2004, four months prior to its Aug. 1 expiration. Courtney bought the station at an auction after Baggett defaulted on the loan he took to acquire WBCE. The FCC has determined that the license fine is Baggett's and says he hasn't provided the commission any proof of financial hardship, such as tax returns, to justify canceling or reducing the fine.

Tidbits

Arbitron shareholders of record as of June 15 will get a 10 cent dividend for the current quarter on or about July 1... Air America Media has created AAM Network Sales, an in-house sales division, ending its relationship with Westwood One, which formerly handled the national sales for the network.

Transactions at a Glance

Davidson Media Station's WCVG-AM/Covington, Ky., to TMH Media Group for \$450,000... Bay Broadcasting's WBPC-FM/Ebro, Fla., to Beach Radio Inc. for \$400,000... Marathon Media Group's KLPW-FM/Elsberry, Mo., along with its construction permits for new FMs in Wheatland and Cuba, Mo., to Broadcast Management for \$344,000... Pataphysical Broadcasting Foundation's KBDH-FM/San Ardo, Calif., to KCBX Inc. for \$250,000... Legend Communications of Wyoming's construction permit for KHRW-FM/Ranchester and KYTS-FM/Ten Sleep, Wyo., to Global News Consultants for a \$200,000 promissory note... L.M. Communications of Kentucky's construction permit for a new FM in Westwood, Ky., to Serge Martin Enterprises for \$110,000... Jackman Holding's construction permit for WTTT-FM/Stratford, N.H., to Silver Fish Broadcasting for \$100,000.

Deal of the Week

KCYE-FM/Las Vegas and KBET-AM/Winchester, Nev. (Las Vegas)

PRICE: \$15.3 million TERMS: Asset sale for cash

BUYER: Silver State Broadcasting, headed by president/CEO Edward Stolz II. Phone: 916-367-8021. It owns one other station. This represents its entry into this market.

SELLER: Beasley Broadcast Group, headed by chairman/CEO George Beasley. Phone: 239-263-5000

FORMAT: Country; country BROKER: Michael J. Bergner of Bergner & Co.

COMMENT: Beasley Broadcast Group's KCYE-FM/Las Vegas and KBET-AM/Winchester, Nev., to Silver State Broadcasting for \$15.3 million, payable in cash at closing with a \$1 million escrow deposit. Deal also includes certain intellectual property of KFRH-FM/Boulder City, Nev.

2009 Deals to Date

Dollars to Date:	\$117,724,350	(Last Year: \$472,488,454)
Dollars This Quarter:	\$71,933,004	(Last Year: \$135,967,988)
Stations Traded This Year:	243	(Last Year: 331)
Stations Traded This Quarter:	88	(Last Year: 179)

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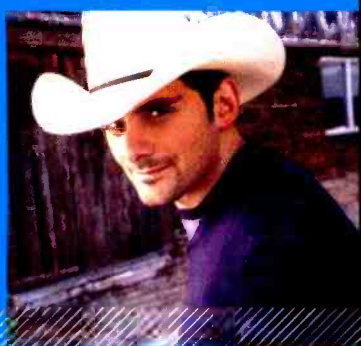


THE BLACK EYED PEAS'
 "BOOM BOOM POW" LEADS
 CHR/TOP 40—WHERE NEW
 SINGLE "I GOTTA FEELING"
 RANKS AS NEW AND ACTIVE—
 AND RHYTHMIC FOR A THIRD
 WEEK. THE ACT'S NEW ALBUM,
 "THE E.N.D.," STREETS JUNE 9.

R&R No.1

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BRAD PAISLEY TOPS
 COUNTRY FOR A SECOND
 ISSUE WITH "THEN," HIS
 7th NO. 1 AND THE FIRST
 SINGLE FROM "AMERICAN
 SATURDAY NIGHT," DUE
 JUNE 30. A YEAR AGO THIS
 WEEK, PAISLEY REIGNED
 WITH "I'M STILL A GUY."



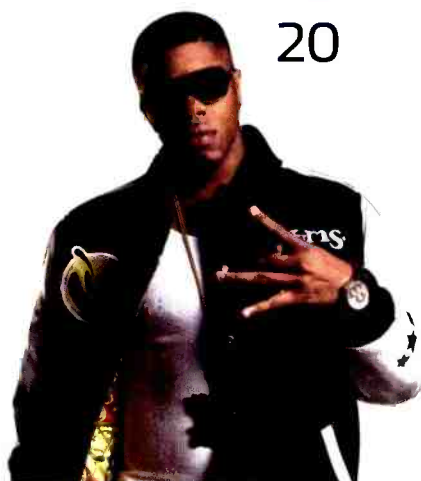
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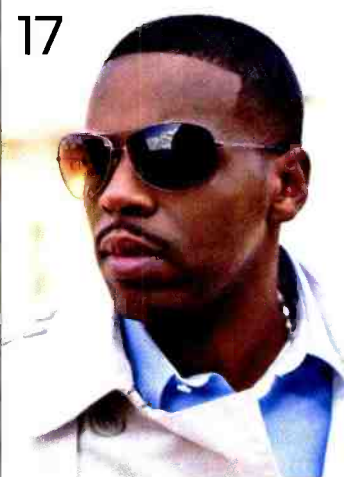
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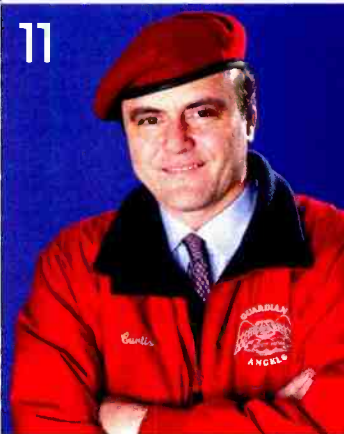
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'We've got to revisit those clients who have been screwed and had their eyeballs plucked out before by radio salespeople and be so sweet that we'd give them a diabetic insulin shock.' p.11



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What's New This Week Online

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June 8
 The NAB Education Foundation's Celebration of Service to America awards ceremony takes place in Washington.
 ▶ [Bookmark Radioand-Records.com for coverage](#)

T

June 9
 Phase 1 spring Arbitrends continue to roll with Louisville, Austin, Baton Rouge, New Orleans and San Antonio in today's batch.
 ▶ [Click on Ratings](#)

W

June 10
 Connect yourself with the whole industry: Get listed in the R&R Directory.
 ▶ [Click on R&R Directory](#)

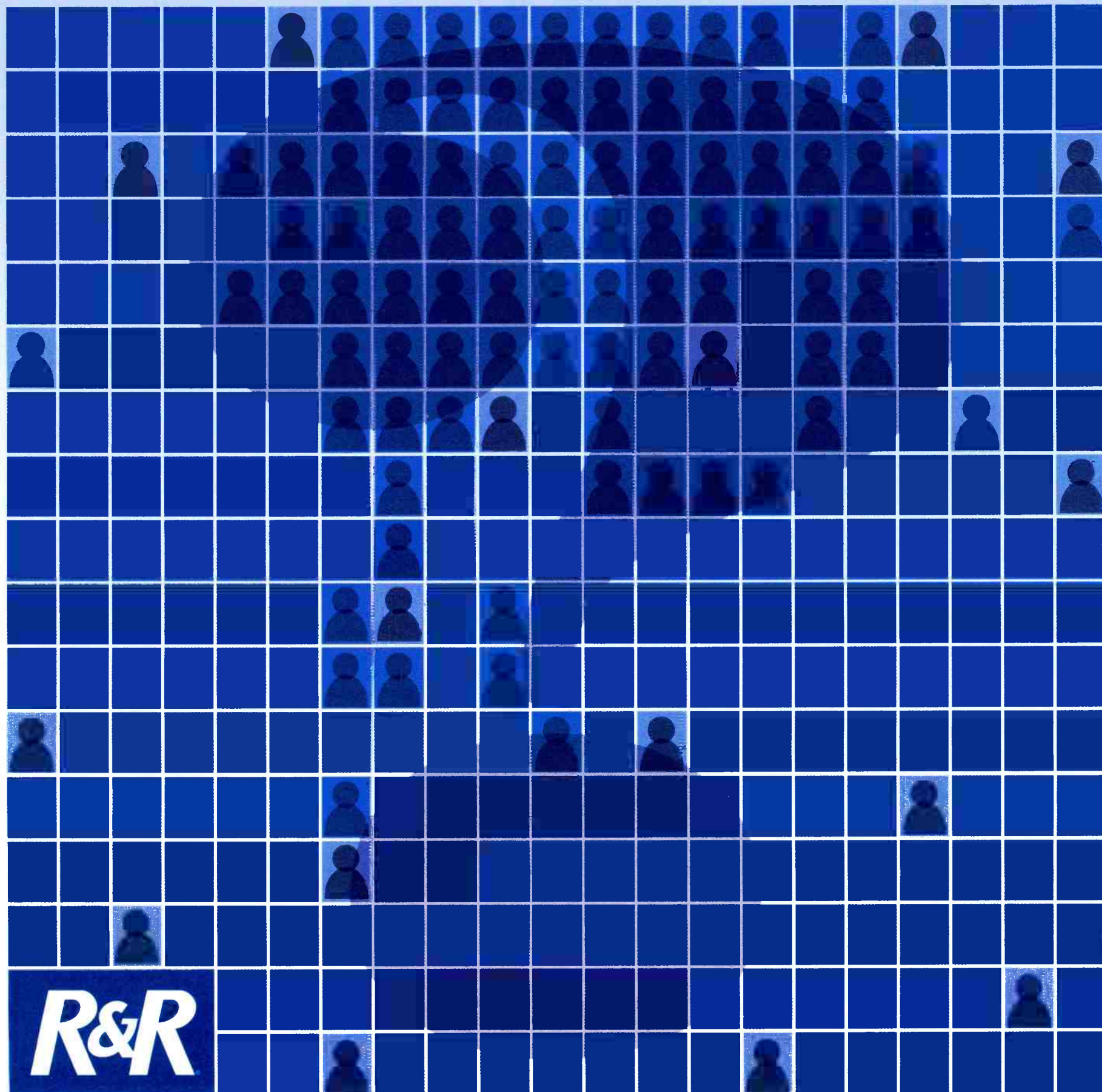
T

June 11
 The Country Music Assn. Music Festival opens in Nashville and runs through June 14.
 ▶ [Click on the country format page for coverage](#)

F

June 12
 Discover tomorrow's hits today with HitPredictor.
 ▶ [Click on Charts](#)

WHO WILL BE THIS YEAR'S R&R INDUSTRY ACHIEVEMENT AWARD NOMINEES?





2009 R&R INDUSTRY ACHIEVEMENT AWARDS

Here's your chance to celebrate excellence in the radio and record industries! We are now accepting nominations for the radio stations and radio and record executives who exemplify the highest standards of quality, knowledge, service and success. Your nominations will help our awards committee determine the final nominee list in each category. After the final nominees are determined, qualified R&R magazine subscribers will receive detailed information on the voting process.

Winners will be announced at the R&R Convention in Philadelphia, September 23-25, 2009

Nominations Will Be Accepted In These Formats:

AC/Hot AC	Gospel
Active Rock	Mix Show
Alternative	Oldies/Classic Hits
CHR/Top 40	Rhythmic
Christian	Smooth Jazz
Classic Rock	Urban
Country	Urban AC

Categories For National And Format-Specific Awards Will Include:

Station of the Year: Markets 1-15*
Station of the Year: Markets 16-50
Station of the Year: Markets 51-100
Station of the Year: Markets 101+
Operations Manager/Program Director of the Year
Music Director of the Year
Personality or Show of the Year
Major Label of the Year
Independent Label of the Year
Label Promotion Executive of the Year
Independent Promotion Executive of the Year
Radio Group Executive of the Year
Radio Programming Executive of the Year
Market Manager/General Manager of the Year
Marketing/Promotion Director of the Year
Syndicated Personality of the Year
Radio Industry Executive of the Year

* Market size breakouts may vary by format.

The
Complete
List of Categories
Available
Online

Requirements:

- Nominations will **only** be accepted online at www.radioandrecords.com/conventions/nominations.asp
- Nominations should be based on the highest standards of quality, knowledge, service and success.
- Any U.S.-licensed station is eligible for nomination.
- The eligibility period is **June 1, 2008 to May 31, 2009**.
- You may nominate yourself, your co-workers, your own station, and your own company.
- Only one entry per person will be accepted.
- All responses will be held in the strictest confidence.
- Deadline for submissions is **June 12, 2009**.

Nominations will only be accepted online from June 8-12, 2009.

www.radioandrecords.com/conventions/nominations.asp

Deadline for submissions is June 12, 2009!

Register for the R&R Convention and get hotel information at:

www.radioandrecords.com/conventions

TWITTER makes radio personalities more accessible. But is the booming microblogging site here to stay or a digital shooting star?



FOLLOW THE LEADERS



By **Alexandra Cahill**

Microblogging Web site Twitter.com, despite its youth, has exploded in popularity as the communication tool of the moment. Frequent, succinct updates from its users are boosting the profiles of some celebrities (Ashton Kutcher, Demi Moore) while provoking the ire of others (Kanye West). The site's reach extends far beyond the entertainment realm, boldly going where no social networking site has gone before. NASA astronaut Mike Massimino documented his second space shuttle flight to the Hubble Space Telescope (twitter.com/astro_mike). On Capitol Hill, members of Congress exchange messages with each other and their constituents. TweetCongress.org extols the benefits of "transparent government" by tracking tweets that politicians send and encouraging voters to follow their state representatives.

Radio has also quickly adopted the technology, which is making personalities more accessible to listeners by creating an instant connection through real-time messages that run a maximum of 140 characters. For example, tweets from Clear Channel CHR/top 40 KIIS/Los Angeles morning man Ryan Seacrest (twitter.com/ryanseacrest) and country WSIX/Nashville afternoon duo Big D & Bubba (twitter.com/bigdandbubba)—both syndicated by Premiere Radio Networks—give listeners a window into personalities' daily activities and an opportunity to interact with them.

While Twitter detractors complain about the banality of those brief messages, enthusiasts are no

doubt delighted to find out that Seacrest took his parents to see "Star Trek" or that Big D enjoyed listening to Metallica's "One" with his 8-year-old, who recognized the track from "Guitar Hero."

Radio Tweets Along

The site that engineer Jack Dorsey co-founded with entrepreneurs Evan Williams and Biz Stone in 2006 lags behind Facebook, MySpace and Blogger in terms of unique visits per month, according to Nielsen Online data for April 2009. As of that date, Twitter's unique audience of 17.1 million was still far smaller than the 71.3 million



'For teenagers, social networking sites are like nightclubs. When a nightclub becomes too popular or the uncool kids start showing up, the cool kids are out of there.'

—Jeffrey Cole

for Facebook, 54.6 million for MySpace and 43.1 million for Blogger.

But that isn't stopping radio from using the medium to its benefit. Greater Media Interactive senior VP/GM Tom Bender has had a Twitter account for six months but considers himself more of a follower than a contributor. He calls the site "another tool that cuts through the digital noise to get noticed." But he notes that it creates "more of an instant relationship between people rather than businesses." Bender estimates that approximately two-thirds of Greater Media stations have Facebook and Twitter accounts.

Mark Mason, VP of digital media for CBS Radio/New York, says that virtually all CBS stations are using Twitter and Facebook along with the other major social networking tools. It's still a work in progress in New York, Mason says, but the technology is here to stay. News and sports stations have already started using the site to let followers know about developing and breaking news stories.

Some CBS Radio personalities who tweet include Stryker, the 3 p.m.-7 p.m. jock at CHR/top 40 KLSX (AMP Radio 97.1)/Los Angeles (twitter.com/tedstryker) and Gene "Bean" Baxter, morning show co-host at alternative sister KROQ (twitter.com/clydetombaugh). Mason says that personalities taking a personal and humorous approach to tweeting is an exciting and promising trend. "It provides the impetus for listeners to follow us," he says.

When fans read details about radio people's lives, "our personalities form a tighter bond

with their most loyal listeners," he says. "Whether it's a goofy note like what topping they had on their pizza at lunch or what movie they're going to over the weekend, it's a more 'inside baseball' look into their lives, and we see strong evidence that our audience is interested in knowing more about the personalities they listen to."

Mason adds that CBS Radio's base of followers, friends and fans has grown steadily as the broadcaster has started promoting Twitter more heavily on-air and online.

Stryker, who also has a new gig as a VH1 "Charm School" dean and a large MySpace following, has been tweeting since last November. "I decided to jump on it because being on radio in this day and age you really have to stay ahead of the curve," he says.

Since he's inundated with responses from his 10,000-plus followers every time he tweets, Stryker is discriminating about what he posts. "I try not to say, 'I'm brushing my teeth,' 'I had Cap'n Crunch' or 'I'm driving to work,'" he says. "If I really have nothing to say, I'm not going to put anything on there just to do it."

Clear Channel CHR/top 40 WHTZ (Z100) morning personality Elvis Duran (twitter.com/elvisduran) has just started using Twitter in conjunction with his Premiere-syndicated morning program and appreciates the fact that it puts the show's cast on the same level as its listeners. In a relatively short time, he has also amassed more than 10,000 followers.

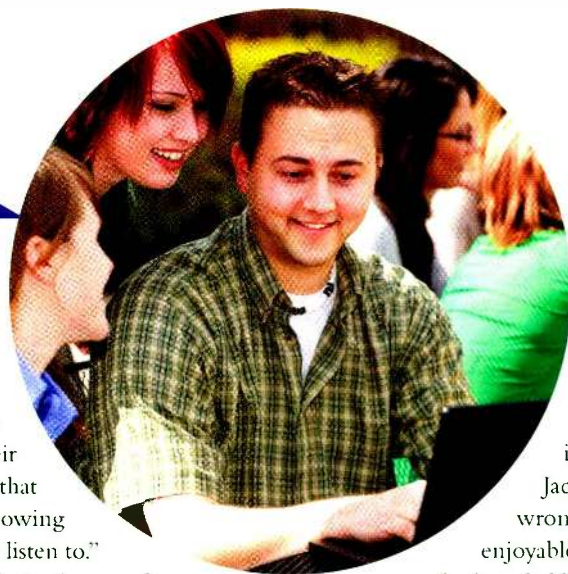
"It makes us easily accessible as friends who happen to have a radio show as well," Duran says. "It was only recently that we discovered that you can use it as a very powerful marketing tool. We were just having fun with it and not doing anything to publicize or market our show, but just to have regular conversations with regular people. We try not to use it as celebrities do."

Duran or a show producer will tweet a question like "Would you date a guy who still lives at home with his parents even though he's in his 20s?" to spark debate just before the topic is introduced on the show. "You don't really dig as deep into a topic or issue on Twitter," Duran says. "It's more of an instantaneous [exchange of ideas]. I think people use MySpace or Facebook to forge more intimate relationships, and I'm not looking to do that."

Duran says his show has no particular Twitter strategy. "It's light, fresh, to-the-point headlines," he says. "Since we don't try to use it that much as a marketing tool it's more of a grass-roots just-being-accessible-but-not-too-accessible tool."

Avoiding Sour Notes

A recent Nielsen Online study titled "Twitter Quitters Post Roadblock to Long-Term Growth" revealed that more than 60% of users don't return to the site the following month, whereas the retention rate for MySpace and Facebook is nearly 70%. Fred Jacobs, president of media consultancy Jacobs Media, believes that



'There's an immediacy/impulse factor to Twitter that is in sync with the fast-paced, multitask pace the world has become.'

—Fred Jacobs

Twitter fails to engage and retain many users because its novelty quickly wears off.

"The secret to enjoying Twitter is not the number of people you follow, but the quality of the people you follow," Jacobs says. "If you're following the wrong people, the experience isn't as enjoyable, you'll get frustrated quickly, and that's probably why . . . many Twitter users don't return the second month."

Mason's experience supports Jacobs' theory. "After giving it a spin I concluded that I really don't have enough spare time to do this during the course of the day myself, but I know lots of people who seem to be obsessed with it," Mason says. He started following political figures and people in the news, but got discouraged when it became clear that it was "some press aide tweeting out the latest bit of positive spin."

Mason also doesn't want to spend more time communicating after dealing with the crush of e-mails and conference calls at work. He prefers to keep in touch with people through instant messaging and the telephone.

Another potential drawback is that a brand or personality might end up annoying followers, Jacobs says, which can be damaging. It's possible for radio hosts to share too much information about their personal lives. "One of my favorite words is 'mystique,' and in this day and age, it's hard to have any," Stryker says. "I think it's just enough [accessibility on Twitter]." In addition, there's no guarantee that followers will ever see their messages, especially in the time frame that works for a station.

"Every business—including radio stations—is struggling with the challenge of being relevant and welcome in the Twittersphere," Bender says. He becomes concerned when a message is coming from a set of call letters and not directly from someone at the station being personal with him. "Hype doesn't work in social networking; it hacks people off."

When used as intended, "Twitter gives the Average Joe a seat at the table and a pass into the lives of their friends and favorite stars or brands," Jacobs says. He cites Oprah Winfrey as an example. "You can respond directly to her and ask her a question instead of just screaming at the television. Consumers love to look behind the curtain, and Twitter allows that to happen with big stars."

Perhaps even more appealing is how the site lets users skip media outlets and get the latest story on a celebrity directly from the subject of the news. "The ability to bypass the media is one of the more attractive elements for celebrities and the people who follow them," Jacobs says. "Plus, on Twitter, you gain some

insights into the stars that interest you, even if they aren't always very articulate or interesting."

Stations eager to engage and retain followers must provide entertaining and interesting tweets that offer benefits, not advertisements, Jacobs says. "There's a very fine, but important line here: If one is perceived as an advertiser on Twitter, their days will be numbered. Growing the base, keeping followers happy and being an effective tweeter comes from being entertaining and maintaining a broad focus."

According to Jacobs, as a real-time medium, Twitter is most effective when it's used to remind followers about something that's happening relatively soon, like a \$1,000 giveaway in 10 minutes, not a promotion that is scheduled for the next day or the weekend. "There's an immediacy/impulse factor to Twitter that is in sync with the fast-paced, multitask pace the world has become."

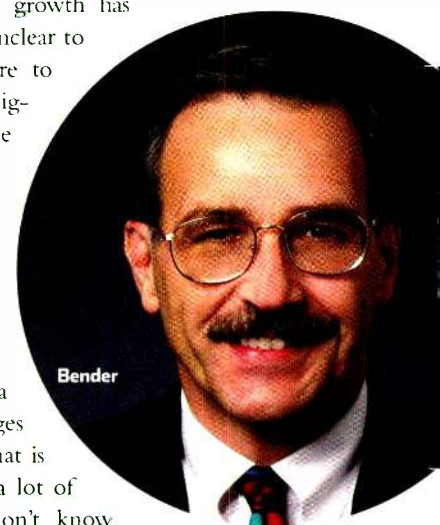
Going Out With A Bang . . . Or A Twitter?

Twitter's growth during the last 13 months has been dramatic, jumping from 1.2 million unique visitors in April 2008 to its April 2009 audience of 17 million-plus. But the site's long-term success could be limited by low retention rates and its simple interface. Facebook and MySpace fans who enjoy posting photos and taking quizzes may find Twitter has limited appeal.

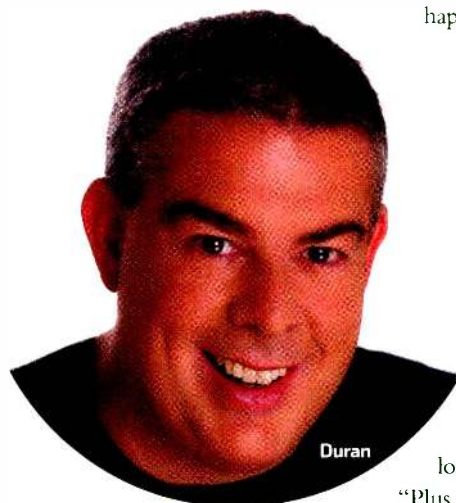
Radio executives like Bender aren't sure whether Twitter will have the same longevity as its competitors regardless of its benefits to stations. "While the growth has been explosive, it's unclear to me whether it's here to stay or if it will be a digital shooting star," he says. Duran thinks that a lot of his listeners are still in the dark about the latest trend in social networking: "Every time we bring up Twitter on the show, a lot of text messages come in asking, 'What is Twitter?' There are a lot of people who still don't know what it is. But at least they are texting."

Mason says, "We certainly saw Facebook eclipse MySpace as the coolest place to hang. This is a very dynamic and changing space where folks will flock to whatever's the latest and coolest thing."

He shares a quote from Jeffrey Cole, director of the Center for the Digital Future at the University of Southern California's Annenberg School for Communication, to explain how social networking enthusiasts move from site to site. Cole says an older site "still draws its share of people. Just not the coolest ones anymore. One thing we have seen for a while is that for teenagers, social networking sites are like nightclubs. When a nightclub becomes too popular or the uncool kids start showing up, the cool kids are out of there."



Bender



Duran

Equity For Debt: How Some Radio Operators Save Their Stations By Jeffrey Yorke



'What we didn't see was the size and depth of the down-draft. It was truly astounding. Sales slipped and then they slipped even greater.'

—Glen Serafin

Debt is as American as mom and apple pie. Borrowing money to build an empire has been the entrepreneurial way since the beginning of modern-day business practices.

With positive cash flow, meeting debt obligations isn't a problem. But when revenue slows to a trickle, as it has for some broadcasters, it's often time to take advantage of the equity the business has built.

However, traditional methods of raising capital—such as splitting off a piece of the business, selling it and using the proceeds to lower debt and fund day-to-day operations until revenue improves—are often not possible when revenue is significantly down and station values have plummeted. And it's often hard to find a buyer in this economic environment, even if an operator is willing to sell a property at discount.

Rather than selling, a recent trend is trading a station or group's debt in exchange for equity in the properties. New partners take varying stakes—usually a controlling share of the company. While it often leaves the previous stakeholders with a tattered ego, it can mean keeping most of the operation intact rather than broken into pieces and sold.

Perhaps the biggest recent example on the national landscape was the June 1 bankruptcy filing by General Motors. It forced the automaker to come to terms with its bond holders, shareholders and unions along with the federal government, which committed billions of dollars to a reorganized company and took as much as 70% of what is being called "Government Motors."

Two radio companies—Nassau Broadcasting of Princeton, N.J., and Riviera Broadcasting of Las Vegas—have recently undergone similar debt-for-equity swaps and filed their proposed change of ownership papers with the FCC.

Nassau, the 52-station privately held group built by chairman Louis Mercatanti Jr., owns or operates stations in New Jersey, Pennsylvania, Maine, New Hampshire, Vermont, Massachusetts and Maryland. The company will swap out about \$160 million in debt for equity with its new partners, Goldman Sachs of New York and Du Lac Trust of South Bend, Ind.

"Anyone who was paying attention could see the dark clouds on the horizon 18 months ago," says Glen Serafin, a Nassau board member and president of Serafin Bros., a Tampa-based media brokerage company. "Officially, by government statistics, the recession started in December 2007. You knew it was coming. Anyone who was smart did something about it. We did. But what we didn't see was the size and depth of the down-draft. It was truly astounding. Sales slipped and then they slipped even greater."

Nassau's investors will own 85% of the restructured company with the remainder owned by certain existing equity holders and members of Nassau's senior management.

Goldman Sachs, along with finance bank CIT, reached a similar deal in late May with Riviera Broadcasting, giving the new investors control of the company pending FCC approval, expected in about 90 days.

Riviera owns and operates alternative KEDJ (the Edge) and rhythmic KKFR/Phoenix and gold-leaning alternative KVGS (Area 107.9) and smooth jazz KOAS (the Oasis)/Las Vegas.

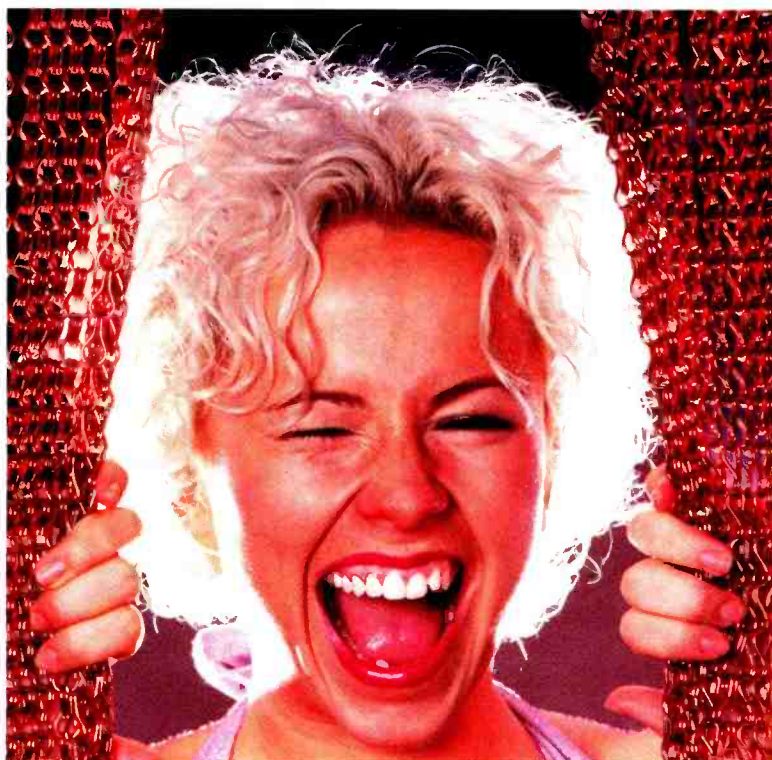
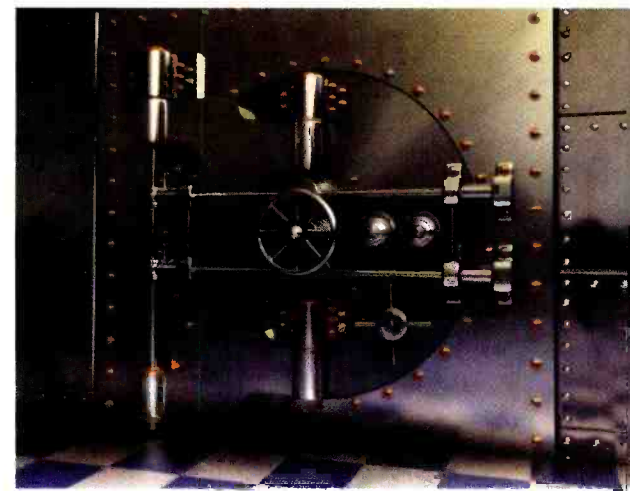
Debt-for-equity swaps are more attractive to troubled broadcasters than more drastic measures, such as selling at fire-sale prices or free-falling into Chapter 7 bankruptcy, where operations are shuttered, broken into pieces and sold off, as was the case last November with Interep.

"Then you've fractured the company and

probably alienated the management team and you have devalued your assets—the stations," says Serafin, a broker since 1985. On the other hand, chapter 11 of the bankruptcy code means the company has a fighting chance to survive, particularly with a solid, prearranged agreement.

Serafin also points out that the old-fashioned bankruptcy of lenders reclaiming assets isn't as beneficial as in the past due to plummeting station values and a shortage of buyers. Most banks don't want to be left to run a group of stations.

There are some investors, however, eager to get into radio. Lindemann Capital says it's interested in acquiring troubled loans from broadcasters, loaning money to operators or buying radio properties, according to the fund's Eran Schreiber. The company doesn't own any radio properties but it once funded the 22-station Mega Communications, which handed off its last station, the profitable regional Mexican WLCC (La Ley)/Tampa last November to the Minority Media and Telecommunications Council. **R&R**



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Ratings alone won't cut it. Talent must sell themselves and the station to prospective clients

Sales: The Grease For Radio's Engine

'Ratings alone don't guarantee sales. Everyone has got to get out into the field and sell.'

—Curtis Sliwa

Curtis Sliwa

curtis@wabcradio.com

I had the pleasure of sitting in on the panel discussion about developing talent March 13 at the R&R Talk Radio Seminar in Marina Del Rey, Calif. Before it began I noticed that John Salley, the former NBA all-star who hosts Fox Sports' "The Best Damn Sports Show Period," was one of the panelists. We had grown up just a few blocks from one another in the Canarsie section of Brooklyn. ■

When it was Salley's turn to speak, he discussed how his previous job in radio, hosting "The John Salley Block Party" on the former KKBT (100.3 the Beat)/Los Angeles, required that he come in each morning for one month to simulate doing a complete show before the station would put him on the air. He did it off the cuff and said it was a true challenge. As he was talking, I thought to myself that his afternoons should have been spent with sales: going out with account execs, making client visits, meeting advertisers, sitting down and making cold calls with the sales staff. Salley is a grade-A celebrity whose mere presence on a visit, meeting or a call might have sealed a sale. Then it would be up to him and the sales team to work it, nourish it and keep it. After all, this is commercial radio. ■ You can probably bet that no one demanded that he take this action—or told him that it was part of the job.

Us Vs. Them

I have made my bones in talk radio at WABC (770 AM)/New York for 18 years. When I was first hired in 1991, the programming department went out of its way to point out the great divide at the station. And even though we worked just a few feet away from sales, there was a chasm created for me. "Stay away from those vipers, those snake-oil salesmen," programming warned me. "They'll exploit you. Make sure you run everything by us. They cannot be trusted." My orientation made me feel that the enemy wasn't the competition but rather our sales force. They would clog up my time on the air with endless commercials. My so-called talent would never be able to emerge. I looked to my peers, some of the biggest in the talk radio industry, and I noticed they treated salespeople like shit. The PD was constantly battling the GM trying to protect us from the never-ending demands of sales. We were the best, and sales was holding us back.

Some might think that was an exception to the rule. But I've spent almost two decades in talk radio in New York and have traveled to stations across the country promoting the Guardian

Angels for the past 30 years, and I've experienced this same attitude in almost all markets.

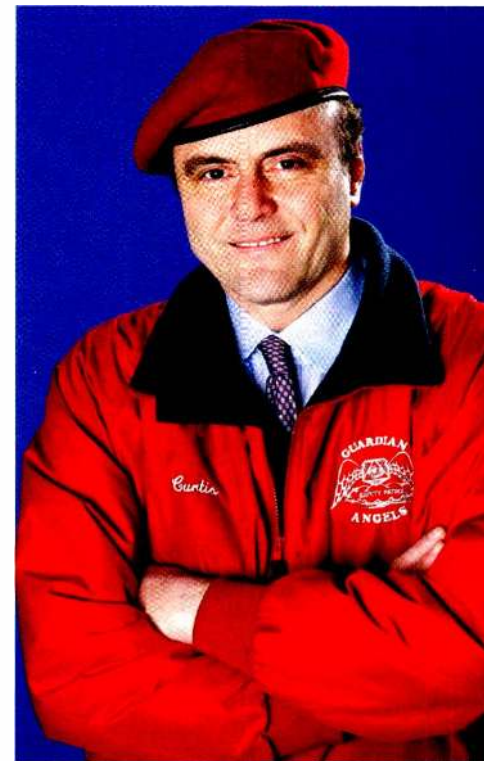
My epiphany came years later when I stopped at the desk of my future wife, saleswoman Mary Galda. She was distraught: One of my colleagues had botched a live read for one of her biggest clients, and he had acted like he was doing her a favor by even reading it. She had no responses to some pre-records, and programming wouldn't help in tweaking and rerecording it for the client's benefit. Another host was a schnorrer and wanted to be paid to go to a store opening. Mary then exploded in rage—she told me her sales paycheck was mostly based on commissions; she put in 10- and 12-hour days to keep the business going and generate new business; sometimes she spent a weekend at an advertiser's event. And after all that, programming gave no respect, gratitude or cooperation.

Mary was dead on. Sales was and is the grease to the station's engine. That was the moment that bonded me to the talk radio business. I'm not the most well-informed, brightest or funniest talk show host. But I work hard at what I do and, most important, I am sales-driven—an earner.

Give Value To Advertisers

The talk radio business is in danger of dying. When the new jocks come onboard and are given a microphone, they're not talent—they're prospects who must earn their radio credentials. Part of that must be their ability to work with sales and sell themselves as a personality and the station as a whole. Ratings alone don't guarantee sales. Everyone has got to get out into the field and sell. And if the old-school, grumpy vests can't take an attitudinal readjustment toward sales and selling in general, let them go work for satellite radio or NPR.

We have to give value to the advertisers. Other suitors from new media are making love to them right in front of us. But we've got something to offer that they don't have: personalities and promotions. We've got to revisit those clients who have been screwed and had their eyeballs plucked out before by radio salespeople and be so sweet that we'd give them a diabetic insulin



shock. We've got to smother with extra value those clients who are throwing nickels around like manhole covers in this economy.

I will go to almost any length—attend events, communions, bar mitzvahs, weddings, barbecues. I'll walk in unexpectedly on clients, surprise them and, most important, listen to what they need. It's not always about what we need. The day will come when their ad agency says, "Don't advertise with that station, it's not your demographic." And the client will say, as I have experienced, "No, they're more than just a radio station. They're our partners."

It's like "Braveheart" out there. It's got to be "us" and "we" with sales. No longer will "I" and "me" work. Each day, management lends me their microphone and takes it back at the end of the program. And as I constantly remind myself, this is commercial radio. R&R

Guardian Angels founder Curtis Sliwa hosts 9 p.m.-midnight on Citadel talk WABC/New York.



Lessons to learn from stage and screen

Storytellers, Not Satire, For Talk Radio

Mike Stern

MStern@RadioandRecords.com

It's the nightmare every talk host has: There's no one else in the studio, no callers on the phone and you can't think of another compelling thing to say. While there are few other jobs where some version of this frightful scenario exists, creating and performing a one-person stage show is one of them. ■ Ruth Otero, who has written and performed three critically acclaimed one-woman shows, teaches workshops to help would-be performers learn how to find the right story to tell and how to tell the truth in fun and unique ways. Her tips about creating and delivering one-person stage shows are also applicable to talk radio hosts.

"It takes a commitment to have your own voice and really say what you feel, especially if it's not what other people necessarily think," Otero says. "It's exciting and terrifying to put yourself out there, but you have to. The audience knows when someone is really being themselves."

Key to finding that voice is determining what message to communicate. As Otero explains, if the topics discussed aren't interesting to the host, they

won't be to listeners. "Don't try to be what you think people want you to be or what you think would be cool. Focus on what comes from you and what you want to explore."

Once a talent finds his or her voice, Otero's next suggestion is to be specific. While it may seem counterintuitive, the more specific a performer is when sharing an experience, the more people will relate to it. People may agree with

'Shocking content should be founded in some sort of truth or purpose. If you are just being disrespectful, it sounds empty and lame.' —Ruth Otero



generalities, but generalities speak to no one. "Being less specific is vanilla," she says. "You're not saying anything original."

Taboo Topics, Strong Relationships

A writing teacher once challenged Otero to "be willing to write the forbidden." Much like early fans of Howard Stern would say the host had the ability to articulate things they were thinking but afraid to say, Otero says a willingness to discuss taboo subject matter will grab a crowd's attention.

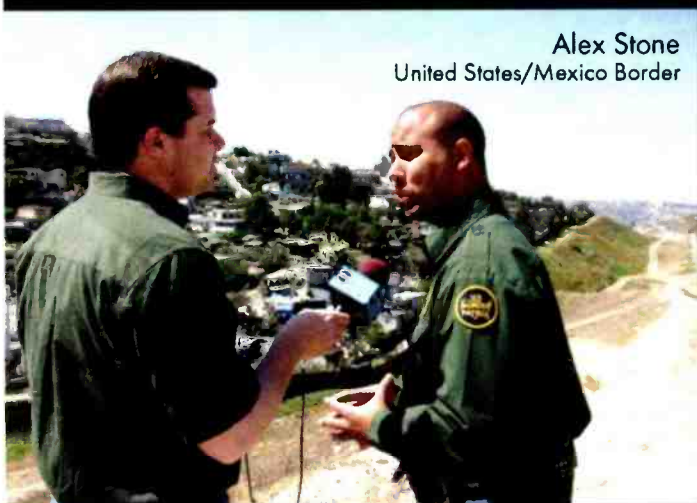
She draws a line, however, at shocking for shock's sake. "If you are just being disrespectful,

Every Well Runs Dry

Ruth Otero shares tips on beating writer's block.

- Don't be afraid of a blank page. Remember that when you start writing, the material won't feel as genius as it does in your brain. Just keep going.
- Start with an idea, then free-associate, making a list of words that come to mind when you think about the topic. Try to relate each word to the original topic.
- Write a list of 10 things you would love to write about or five things you're dying to say—things you want to tell someone but wouldn't tell them in real life.
- Go to other shows for inspiration. "I go to learn and be inspired," she says. "I find I really learn a lot about what to avoid from the bad ones."

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it sounds empty and lame," she says. "Shocking content should be founded in some sort of truth or purpose." That way, the audience is more likely to relate to the content, and anyone who doesn't like it will have a harder time arguing against it. "If someone is telling the truth, then it's simply a matter of taste."

Regardless of the topic, don't set boundaries, Otero says. "Go where it's scary to go," she says. Don't write thinking that your mother is in the audience or worrying about who you are going to offend. "It's really just a matter of having the commitment to put your balls on the line and say what's compelling. Sometimes you even have to be willing to make yourself look bad."



An ad for 'Dancing With My Demons,' one of Ruth Otero's three critically acclaimed one-woman shows.

While pushing boundaries can lead to an angry audience, Otero finds such a reaction vindicating: "When people love it and hate it is when it's most exciting. That's when you've hit a nerve. That's when you've been successful."

Another counterintuitive lesson Otero teaches is to avoid feeling that everything has to be a masterpiece. The desire to be great often keeps people frozen. "It's about letting go of being perfect. It's really about being there at that time." She adds, "If babies were born when we had the house ready, every woman would have a two-year gestation period."

Instead, she stresses being honest with the audience. "As long as I've done my work, they will be engaged. It's when I pretend to be more than I am that it's

'It's just a matter of having the commitment to put your balls on the line and say what's compelling. Sometimes you even have to be willing to make yourself look bad.' —Ruth Otero

going to fall apart and people are going to see right through me." That's because, unlike another similar discipline—stand-up comedy—a one-person show is a relationship much like a talk host has with his or her audience. "People who attend one-person shows are voyeurs," she says. "For them it's a chance to hear how another human being views life."

Otero notes another clear difference between a one-person show and stand-up comedy: "The main goal of stand-up comedy is to make people laugh. A one-person show has a story arc where the characters start in one place and end up somewhere different, somehow changed." R&R

Why comedy doesn't play a larger role in talk radio

Make 'Em Laugh?

Humor, and more specifically political satire, have been playing a growing role in mass media, according to Jeffrey P. Jones, a professor in the Department of Communication and Theater Arts at Old Dominion University in Norfolk, Va., and the author of "Satire TV: Politics and Comedy in the Post-Network Era" and "Entertaining Politics: New Political Television and Civic Culture."

Jones says the emergence of Bill Maher's "Politically Incorrect" on Comedy Central and Dennis Miller's HBO show in the '90s made satire a large part of the political discourse in America. "These shows opened up a space for political talk in ways the Sunday-morning pundit shows [such as "Face the Nation" on CBS

and "Meet the Press" on NBC] didn't allow for. Audiences who are turned off by insider politics have the chance to feel more engaged."

During George W. Bush's presidency, Jones says the trend expanded with not only the emergence of Comedy Central's "The Daily Show With Jon Stewart" and "The Colbert Report" but also more direct criticisms like the network's series "That's My Bush" and "Lil Bush," which aired during the president's second term. "Both of those shows were brutal satires airing while the man was sitting in office," he says. "That's unprecedented."

The trend toward political satire hasn't reached talk radio possibly due to the

dominance of conservative hosts. Since satire is best when it criticizes people in power, Republicans were left with little to attack while they controlled the White House for eight years. It may also be the overall partisanship of talk—conservative and progressive—that stops radio from embracing satire, as most successful satirists are willing to skewer both sides.

Jones also contends that satire is more effective when it speaks to a majority of the population, while most talk radio hosts address a minority of the audience. "Rush Limbaugh is not making an appeal



Jones

to the majority. He claims to be speaking for the real, hardworking Americans whose voice isn't heard. That is, in essence, crafting a minority."

With Democrats holding power in the White House and Congress, the time seems right for the traditionally more conservative-leaning medium to embrace this opportunity. "Let's face it—Democrats are going to do some stupid stuff," Jones says. "But it may take a more moderate brand of conservative to make radio satire work, because red meat is what sells for the far right." —MS

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Formats You'll Flip Over

■ Greensboro lost its third urban AC station and gained a second CHR/top 40 in the process, as Clear Channel flushed the format on urban AC **WMKS (Kiss 105.7)** and jumped into the pop end of the pool as 105.7 Hit Music Now. The move pits WMKS squarely against Dick Broadcasting's longtime format dominator, **WKZL**. The station is now rolling through a revolutionary "10,000 in a row" concept, but we're betting we'll see some "Premium" air talent pop up soon.

■ Citadel made a big change in Grand Rapids, flipping longtime active rock mainstay **WKLQ** to sports as **WBBL (the Ball 107.3)**. . . get it? Ball? Sports? Now, the good news: We have been told that no jobs were lost as a result of the flip. Former **WKLQ** PD **Michael Grey** tells ST that "all staff will be re-deployed internally," including himself, who will team with new **WBBL** PD **Bret Bakita** to host local morning sports show "The Starting Line," leading into a day of syndicated sports programming, including **Dan Patrick** and **Jim Rome**.

■ The Mayflower Frequency Moving Vans have arrived at Clear Channel hot AC **KOSO (B93.1)/Modesto, Calif.**, to help the station change frequencies, from 93.1 to 92.9. PD **Angie Good** says, "Another Clear Channel station in Susanville needed some elbow room, so as to not bump heads, we are moving to the left." When asked how she would best alert her listeners about the move, Good replied, "We're right next door . . . I'm sure we'll bleed through." Stay tuned for the announcement of who will be moving into the still-warm 93.1 spot.

TIMELINE

10 YEARS AGO Giant Records recruits **Bob Catania** as head of promotion. ■ **Alan Oda** assumes the PD post at **KZZO/Sacramento**. ■ **Bruce Walker** joins **DreamWorks Records** as GM of its urban music division.

20 YEARS AGO Veteran rock programmer **Dave Logan** captures **WNEW-FM/New York** PD crown. ■ **Ken Lane** accepts director of national singles promotion position at newly created **SBK Records**. ■ **WXDJ/Miami** taps **Shirley Maldonado** to be its new PD.



Lane

30 YEARS AGO Classical **WFMT/Chicago** signs on as first radio "Superstation." ■ **Tony Berardini** promoted to PD at **AOR WBCN/Boston**. ■ **AOR KGB/San Diego** wins legal rights to chicken costume for its station mascot. —Compiled by **Michael D. Vogel** (mvogel@radioandrecords.com)

Permanent Riviera Vacations Awarded

Riviera Broadcast Group, already undergoing financial restructuring, has made some major budget-related personnel cuts in Phoenix and Las Vegas.

Among the missing: **Bruce St. James**, longtime PD of rhythmic **KKFR (Power 98.3)** and alternative **KEDJ (the Edge 103.9)/Phoenix**, and **Duncan Payton**, who exits as OM/PD of smooth jazz **KOAS (105.7 the Oasis)** and alternative **KVGS (Area 107.9)/Las Vegas**. **KKFR** APD **Karlie Hustle** and

KEDJ APD **Tim Virgin** have been upped to PD of their respective stations.

At least six other Riviera/Phoenix employees were downsized, including **Edge** night jock **Dave Morris**; **Melissa "the Midnight Mamacita,"** longtime host of **KKFR's** "Lights Out Phoenix" show; programming assistant **Marla Young**; sales assistant/receptionist **Stacey Roy**; chief engineer **Ben Overbaugh**; and an accounting department employee.



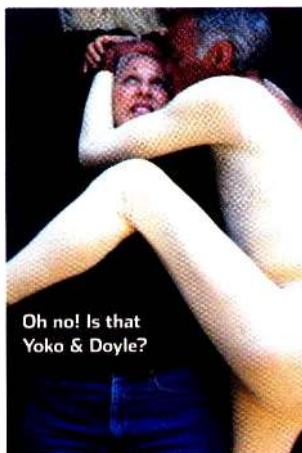
Shrinkage, Riviera-style.

Quick Hits

■ After a 20-year run with **Emmis** in a variety of roles, **Dave Newcomer** has left his post as senior VP/CFO of the company's radio division, telling ST he's chosen to leave to "explore other opportunities." He can be reached at dnewcomer@indy.rr.com.

■ In the latest ongoing personnel changes at Magic urban **KDAY (93.5 the Beat)/Los Angeles**, the syndicated "Steve Harvey Morning Show" has ended its run at the station, replaced by the music-intensive "Morning Beat." Harvey's departure underscores the station's move away from imported programming: Just a year ago, **KDAY** was running syndicated shows in every daypart except middays. Now, the only syndicated shows left on the station are "The Michael Baisden Show" in afternoons and "The Keith Sweat Hotel" in overnights.

■ Boston media icon **Tom Doyle**, a longtime cast member of "The Loren & Wally Morning Show" on Greater Media classic hits **WROR/Boston** (pronounced locally as "W-Ah-Oh-Ah"), has, after 15 years with the station, been judged as ready as he'll ever be to co-captain his very own show. To that end, Doyle is moving to the far more civilized hours of afternoon drive, where he will team with **Julie Devereaux** for what is being billed as "Boston's first-ever morning show spinoff into afternoon drive." Say hello to "Doyle & Devereaux," driving you home (and crazy, in that order) every afternoon from 3 p.m. to 7 p.m.



Oh no! Is that Yoko & Doyle?

■ Radio One urban **WHTA (Hot 107.9)/Atlanta** now has a

prime midday opening as **Rashan Ali** exits after seven years. **Ali** was hired in 2002 as a member of "The A-Team" morning show, winning the gig over 500 other applicants. The show was disbanded in August 2008 to make room for Syndication One's "Rickey Smiley Morning Show," and **Ali** moved to mid-days. That shift is currently being filled by the rotating wheel of random personalities while the search for a permanent replacement gets under way.

■ Midday personality **Tara Dublin** has become a budget-cut casualty at Entercom alternative **KNRK (94/7 FM)/Portland, Ore.**, exiting after nearly five years with the station. Station manager/PD **Mark Hamilton** tells ST the midday shift will now be music-intensive. Reach **Dublin** at taradublin@gmail.com.

■ Entercom hot AC **WMYX/Milwaukee** has a new morning co-host: Market native **Elizabeth Kay** joins **Kidd O'Shea** and the Morning Mix. She replaces longtime co-host **Jane Matenaer**, who left the company last month after 25 years. No stranger to the Mix audience, **Kay** has filled in with **O'Shea** periodically during the past two years.



She's an adult; he's still a Kidd.

■ The **Paul & Young Ron** radio empire just doubled in size with the addition of two new affiliates: Clear Channel classic rock sisters **WAIL (Sun 99.5)/Key West, Fla.**, and **WFKZ (Sun 103.1)/Key Largo, Fla.** They join flagship **WBGG (Big 105.9)/Miami** and affiliate **WKGR (the Gater 98.7)/West Palm Beach**—both Clear Channel classic rockers.

Condolences

■ We were saddened to learn that legendary promo pro **Don Anti** died May 23. He lived in Custer, Wash., and had been recovering from several small strokes he suffered a few months ago. **Anti** is survived by his wife, **Marie**. Throughout a career that spanned almost 50 years, **Anti** worked as MID of **KFWB/Los Angeles** in the mid-'60s

and had been a longtime promotion partner with **Tony Muscolo**; together, they held the famed "Anti-Muscolo Conventions." He later went to work for indie promoter **Jeff McClusky & Associates**.

■ Industry vet **Craig Erickson** of the **Trapman Co.**, a longtime partner with

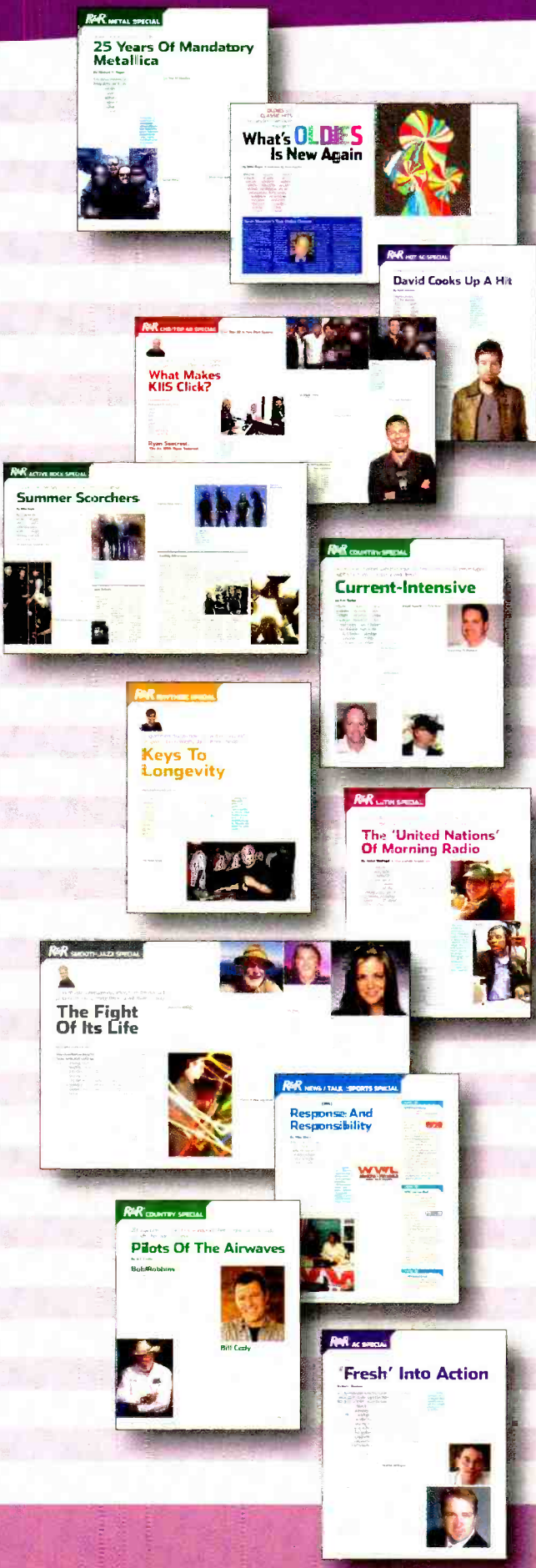
the **BDS Radio** service, died last week at his home in Florida. He was 61.

■ The entire R&R family sends our thoughts and love to one of our own: R&R news editor **Julie Gidlow**, whose grandmother, **Mildred "Mia" Tannenbaum**, died May 29 at 95.

EXCLUSIVE PRINT CONTENT



THE INDUSTRY'S MOST COMPREHENSIVE FORMAT ANALYSIS RESOURCE



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A Fine Pair

Atlantic artist Sean Paul is setting up his new album "Imperial Blaze" (due Aug. 18) with first single "So Fine." Emmis rhythmic WQHT (Hot 97)/New York 3 p.m.-7 p.m. personality Angie Martinez is one of the station's staffers who got a preview of the track.



Education = Equality

The Rev. Al Sharpton, who hosts a namesake show on Syndication One's news/talk network, addressed the crowd at the Close the Gap in Education rally in Washington, where he announced that the rally will make stops in five other cities.

Above Par

Fox Sports Radio host Steve Czaban played a few holes against LPGA golfer Morgan Pressel at the Keswick Club near Charlottesville, Va., during the Mac McDonald Everyday Shop and Cafe Children's Golf Classic. The exhibition tournament raises funds for pediatric oncology research at the University of Virginia Children's Hospital.



Back Home

"Dancing With the Stars" contender Chuck Wicks (center) has returned to his day job: hitmaking artist. (Current single "Man of the House" is No. 27 on the Country chart.) Welcoming him back to familiar turf are Clear Channel country WSIX (Big 98)/Nashville-based syndicated hosts Big D (left) and Bubba.



Saving Lives

Eleven Seven act Buckcherry presented a \$10,000 check to nonprofit organization Childhelp, which aids child abuse victims, before a special concert performance at the Fillmore New York at Irving Plaza. In the back, from left: Eleven Seven director of marketing Sam Alpert and GM Frank Woodworth. From left: Tenth Street Entertainment VP of integrated marketing Josh Klemme, Buckcherry singer Josh Todd and guitarist Keith Nelson, Childhelp VP of corporate relations Sarah Rodriguez, Buckcherry guitarist Stevie D. and bassist Jimmy Ashhurst, Tenth Street Entertainment director of tour marketing Brad Friess, Eleven Seven Music Group COO Lisa Van Zuidam and Buckcherry drummer Xavier Muriel.

Hoedown Goes Hollywood

Actor/director Kevin Costner (right) and his band Modern West were among the sizable lineup at the 27th annual Downtown Hoedown in Detroit, hosted by CBS Radio country WYCD (99.5). Joining in the fun were Rodney Atkins (left), one of the event's headliners, and WYCD PD Tim Roberts.



Needs Fulfilled

Brian Courtney Wilson's "All I Need" has been a consistent fixture on the Gospel chart, roosting at No. 17 in its eighth week. Among his stops on a nationwide promo push was a visit with Loretta Pettit, PD/MD of Clear Channel's gospel WYLD-AM/New Orleans.

Formats

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

R&R SPIN SPOTLIGHT



Gourdin

First Mates

With the coronation of "On the Ocean," K'Jon becomes the sixth male artist this decade to reign in his first Urban AC appearance. Here is a look at the males since 2000 to captain tracks to No. 1 on their maiden format voyages.

Artist, Title, Date Reached No. 1

K'Jon, "On the Ocean," June 5, 2009
 Noel Gourdin, "The River," July 25, 2008
 Marvin Sapp, "Never Would Have Made It," July 18, 2008
 Robin Thicke, "Lost Without U," Jan. 26, 2007
 Kern, "Love Calls," Oct. 17, 2003
 Carl Thomas, "I Wish," May 5, 2000



Linkin Park

Park's Place

Collecting a 13th top five Alternative entry, Linkin Park claims the third-best sum of top five hits in the chart's 20-year history. Two acts listed below could soon add to their totals: Green Day, whose "21 Guns" fires 39-28, and Incubus, which pushes 10-8 with "Black Heart Inertia." Additional fun fact: Each of the Red Hot Chili Peppers' 11 top five hits has reached No. 1.

Total Top Five Titles, Artist

16, Green Day
 16, U2
 13, Linkin Park
 12, Foo Fighters
 12, the Smashing Pumpkins
 11, R.E.M.
 11, Red Hot Chili Peppers
 10, Bush
 10, Incubus

THE SPIN



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

K'Jon's 'Ocean'-Front Property

Detroit native K'Jon nails his first Urban AC No. 1, as "On the Ocean" (Universal Republic) sails 5-1 with Most Increased Plays (up 251). The ascent marks the largest jump to No. 1 for an artist's debut track in the Nielsen BDS-based chart's history, besting Alicia Keys' 4-1 vault with "Fallin'," the first of her format-record eight chart-toppers, in 2001. K'Jon is the first male to reach the summit with his first Urban AC chart entry since Noel Gourdin carried the similarly themed "The River" to No. 1 last year (see Spin Spotlight, left).



At the chart's opposite end, Heavy D draws his first Urban AC ink since "Got Me Waiting," credited to Heavy D & the Boyz, in 1994, as "No Matter What" debuts at No. 40. The bow grants the Jackson, Miss.-based Malaco label its first pair of simultaneous charting titles as "Close to You" by BeBe & CeCe Winans lifts 30-28.

Dylan Freewheels Into Top 10

Bob Dylan earns his third top 10 in four visits to the Triple A tally, as "Beyond Here Lies Nothin'" (Columbia) nudges 11-10. The iconic American songwriter previously reached the top bracket with "Things Have Changed" (No. 2, 2000) and "Someday Baby" (No. 3, 2006). U2 holds at the chart's runner-up position for a 10th week with "Magnificent" (Interscope), extending the format mark for longest stay at No. 2 without reaching the coveted top spot. U2 shouldn't give up hope, however, of landing a potential record-extending 11th format leader: The previous holder of the mark for most weeks waiting at No. 2, "Sleepwalker" by the Wallflowers, finally reached No. 1 in January 2001 after 13 weeks in second place.

Swift, Strait Surge

Crossover queen Taylor Swift scores her eighth Country top 10, just 30 months after her first ("Tim McGraw," December 2006), as "You Belong With Me" (Big Machine) shoots 13-10. The song's new rank marks the quickest accumulation of eight top 10s by a female artist since Wynonna (21 months, 1992-93). Following up his record 44th Country No. 1, "River of Love," George Strait roars in at No. 34 with Hot Shot Debut accolades for "Living for the Night" (MCA Nashville). The song extends his Nielsen BDS-era record (dating to January 1990) for most top 40 hits on the chart to 64 (ahead of runner-up Alan Jackson's 57 in that span). "Living" previews Strait's next set, "Twang," due this fall.

Idols Inundate Pop, Adult

In the wake of the eighth-season finale of "American Idol," several alumni shine at radio. Kelly Clarkson collects her ninth CHR/Top 40 top 10, as "I Do Not Hook Up" (RMG) high-tails 11-8. Only 10 artists can boast at least that many top 10s this decade. Meanwhile, 2007 "Idol" winner Jordin Sparks bows at No. 35 on the CHR/Top 40 chart with "Battlefield" (JLG), the title cut from her second album, due July 21.

At Hot AC, 2005 fourth-place finalist Chris Daughtry leads his namesake band 19-15 with "No Surprise" (RMG), which nabs Most Increased Plays (up 353) for a third straight week. On AC, new "Idol" champion Kris Allen rises 27-26 with victory song "No Boundaries" (JLG), while seventh-season contestant Michael Johns bullets at No. 27 with "Heart on My Sleeve" (Downtown).

Great 'Divide'

Linkin Park logs its 13th top five hit at Alternative, as "New Divide" (Warner Bros.) darts 6-4 with Most Increased Plays (up 316) for a second consecutive week. The song extends the group's lead for most top five tracks this decade. (Incubus ranks second with 10.) With the song's rise, Linkin Park moves into sole possession of third-most top five titles in the chart's archives (see Spin Spotlight, left). "Divide" also earns Most Increased honors at Active Rock (11-8, up 302) and Rock (15-10, up 60), marking the group's 13th and seventh top 10s, respectively.

'Hands' Up

Jars of Clay return to the Christian AC top 10 after five years, as "Two Hands" (Essential/PLG) advances 11-9. The venerable group last ranked in the top tier with "Show You Love," which peaked at No. 7 in January 2004. Since, the act sent five titles into the top 20, with "Love Came Down at Christmas" rising the highest (No. 13) in December.





Gary Miller looks back on amazing 31-year run in Huntington, W.Va.

A Radio Life Well Spent At Home

Kevin Carter

KCarter@RadioandRecords.com

In today's turbulent radio environment, a jock staying at one station for more than, say, five consecutive years is highly improbable. Remaining on the same radio team for 31 years is practically akin to science fiction. And yet, it happened, in Huntington, W.Va., where the quintessential story of "the big fish in a small pond" is personified by Gary "Music" Miller, who remained employed at Clear Channel's WKEE in his hometown from July 1978 until April of this year when he was downsized, along with many of his Clear Channel colleagues, including his wife, Kim Miller, a clerical assistant.

"I hope I don't sound too cerebral or theological, but it seems that everything that has happened to me—from the time I first got into radio in 1971, to the jobs I've gotten, jobs I was offered but didn't take, every job loss that I have not had but should have, to the time I almost died but didn't—feels like tremendous puzzle pieces that someone else is putting together. That's why I'm not as disheartened as maybe I should be. 'The Big-Time Adventures of a Small-Town DJ' seems to be a fitting subtitle for my career," he says.

Hooked On A Feeling

Despite eventually ending up with "Music" as part of his airname, Miller's initial interest in radio derived from his interaction with the local AM talker, 1470 WWHY, while he was in high school. It was the early '70s, when Huntington, the home of Marshall University, was still reeling from a disastrous plane crash that killed the school's entire football team and served as the basis of the 2006 movie "We Are Marshall." It's a memory he still carries with him: "While I don't remember the specifics of the crash, the one thing that sticks in my memory was how sad everyone was for a very long time," he says.

It was because of the crash that Miller, at age 16, like many local people with a need to vent about the tragedy, started calling the local talk station. He soon became known to the host,

who recognized his voice. "For some reason, he would always put me on the air," says Miller, who was becoming hooked on the feeling. Around that time, Miller, a self-described "funny kid," was performing stand-up comedy in high school talent shows using material cribbed from professional comedians. He was also writing for the school newspaper.

In the spring of 1971, his journalism teacher approached him about a unique radio opportunity at Marshall University. "He explained that Marshall was going to bring a few select high school students aboard to man the school radio station over the summer when the kids went home." In order to make that dream a reality, Miller had to first pass the test to obtain that storied—and now-defunct—FCC Third Class license.

During the next several years, without ever leaving his hometown, Miller landed several radio jobs, including reading the news on WCMI, an AM top 40 station in neighboring Ashland, Ky. In July 1978, while working at CHR/top 40 WAMX, Miller got the best kind of call a jock can get—from the big station in the market, WKEE, which had noticed his presence. "They told me, 'We are the heritage top 40 in town, and you're beating us at night,'" Miller recalls with some satisfaction.

It was Miller's unique, high-energy delivery that got him noticed. Like many jocks of his generation, Miller took his inspiration from the Chicago top 40 giants WLS (the Big 89) and

'Dick Biondi is still on the air at WLS/Chicago, and he's in his 70s, so I figure I have another couple of decades to go before I finally have to hang it up.'

—Gary 'Music' Miller



Miller

WCFL (Big 10 WCFL) that boomed into Huntington at night, and jocks like Dick Biondi. Once he was hired at WKEE, an internal battle broke out: The PD wanted Miller to keep his given name; the GM, on the other hand, wanted him to change it. "He said he didn't want to be associated with 'that crap AM station' I came from," Miller recalls. Finally, a compromise was reached: "I could keep my name by changing my name, in effect," says Miller, whose brainstorm was based on another one of his Chicago jock heroes, John 'Records' Landecker. "I came up with Gary 'Music' Miller, and the GM went for it."

The name stuck for the next 31 years and countless ups and downs along the way. "Through all the PD changes, ownership changes, GM changes, format changes and consultant changes over the years, somehow I kept making it through," he says.

Puzzle Pieces

There were two brief spells where he didn't work steadily at WKEE. He has a good excuse

both times: In 1988 he became seriously ill, almost died and was out for three months. The other time was in 1994 when he was fired, based on a format adjustment, only to be rehired three months later. "I feel that was another one of those puzzle pieces laid out for me," says Miller, who, because of that earlier redemption scenario, harbors a similar hope for the future—that he might get the call to be rehired at

WKEE or, maybe because of his longevity, at the cluster's oldies station. "Hey, I played most of that music the first time around," he says philosophically. He also mentions a move to AC, or his dream scenario: "Maybe I could do a satellite Elvis channel across the street from Graceland."

"I always said I didn't want to outlive my usefulness, but I can't imagine life without radio," says Miller, who adds that he's been a little lost lately without having a familiar work-day structure in his life. But he remains upbeat about the future and adheres strongly to his longtime credo: When one door closes, another opens.

"I firmly believe I still have a lot to offer. I have the energy, and I'm ready to go another 30 years," he says, citing his idol Biondi: "He's always been an inspiration to me. He's still on the air at WLS/Chicago, and he's in his 70s . . . so I figure I have another couple of decades to go before I finally have to hang it up." **R&R**

Reach out to Miller at 304-429-7192 or garytvfan@aol.com.

R&R CHR/TOP 40

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▶ THREE TITLES CROSS OVER FROM HOT AC: **ROB THOMAS** "HER DIAMONDS" (NO. 38), THE FIRST SINGLE FROM "CRADLESONG," DUE JUNE 30; THEORY OF A DEADMAN'S "NOT MEANT TO BE" (NO. 39); AND THE FRAY'S "NEVER SAY NEVER" (NO. 40). THE TRACKS RANK AT NOS. 8, 6 AND 19, RESPECTIVELY, ON THE HOT AC CHART.

LAST WEEK	WEEKS ON CHART	ARTIST TITLE	NIelsen BDS CERTIFICATIONS	HITPREDICTOR STATUS (IMPRINT / PROMOTION LABEL)	PLAYS TW +/-	AUDIENCE MILLIONS	RANK
1	13	THE BLACK EYED PEAS BOOM BOOM POW	NO. 1 (3 WKS)	WILL.I.AM/INTERSCOPE	9626 +450	61.427	1
2	19	LADY GAGA POKER FACE		STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE	7897 -331	53.782	2
3	4	BEYONCE HALO	MOST INCREASED PLAYS	MUSIC WORLD/COLUMBIA	7389 +879	44.384	3
4	15	SHINEDOWN SECOND CHANCE		ATLANTIC	6935 +646	34.354	7
5	3	JAMIE FOXX FEATURING T-PAIN BLAME IT		J/RMG	6623 +93	35.593	4
6	12	3OH!3 DON'T TRUST ME		PHOTO FINISH/ATLANTIC/RRP	6025 +591	35.025	5
7	15	MILEY CYRUS THE CLIMB		WALT DISNEY/HOLLYWOOD	5914 +649	32.342	8
8	11	KELLY CLARKSON I DO NOT HOOK UP		19/RCA/RMG	5113 +182	31.303	11
9	8	BRITNEY SPEARS IF U SEEK AMY		JIVE/JLG	5048 -207	31.770	9
10	20	FLO RIDA RIGHT ROUND		POE BOY/ATLANTIC	4667 -356	28.392	12
11	20	KELLY CLARKSON MY LIFE WOULD SUCK WITHOUT YOU		19/RCA/RMG	4565 +160	34.989	6
12	9	THE ALL-AMERICAN REJECTS GIVES YOU HELL		DOGHOUSE/DCC/INTERSCOPE	4446 -621	27.038	13
13	20	PITBULL I KNOW YOU WANT ME (CALLE OCHO)		ULTRA	4207 +608	31.530	10
14	8	PINK PLEASE DON'T LEAVE ME	AIRPOWER	LAFACE/JLG	4200 +419	22.211	17
15	6	KATY PERRY WAKING UP IN VEGAS		CAPITOL	3993 +517	20.591	21
16	18	JESSE MCCARTNEY FEATURING LUDACRIS HOW DO YOU SLEEP?		HOLLYWOOD	3993 -734	21.114	20
17	5	LADY GAGA LOVEGAME	AIRPOWER	STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE	3972 +669	23.898	15
18	16	KID CUDI DAY 'N' NITE		DREAM ONE/O.O.D./UNIVERSAL MOTOWN	3907 -141	21.363	19
19	6	KRISTINIA DEBARGE GOODBYE	AIRPOWER	SODAPOPI/SLAND/IDJMG	3902 +501	22.935	16
20	25	THE FRAY YOU FOUND ME		EPIC	3889 -102	24.787	14
21	10	FLO RIDA FEATURING WYNTER SUGAR		POE BOY/ATLANTIC	3768 -344	21.435	18
22	16	SOULJA BOY TELL 'EM FEATURING SAMMIE KISS ME THRU THE PHONE		COLLIPARK/INTERSCOPE	3667 -559	20.419	22
23	5	SEAN KINGSTON FIRE BURNING		BELUGA HEIGHTS/EPIC	3124 +345	16.907	23
24	7	NICKELBACK IF TODAY WAS YOUR LAST DAY		ROADRUNNER/RRP	3033 +319	11.779	25
25	17	MATT NATHANSON COME ON GET HIGHER		VANGUARD/CAPITOL	2842 -131	15.248	24
26	11	KEVIN RUDOLF FEATURING RICK ROSS WELCOME TO THE WORLD		CASH MONEY/UNIVERSAL REPUBLIC	2428 +175	10.699	27
27	11	THE TING TINGS THAT'S NOT MY NAME		COLUMBIA	2181 +254	9.271	28
28	3	JEREMIH BIRTHDAY SEX		MICK SCHULTZ/DEF JAM/IDJMG	2116 +666	11.585	26
29	5	JESSIE JAMES WANTED		MERCURY/IDJMG	1624 +311	5.826	31
30	2	DAUGHTRY NO SURPRISE		19/RCA/RMG	1489 +365	5.430	32
31	2	KERI HILSON FEATURING KANYE WEST & NE-YO KNOCK YOU DOWN		MOSLEY/ZONE 4/INTERSCOPE	1238 +278	8.936	29
32	4	MADCON BEGGIN'		NEXT PLATEAU/UNIVERSAL REPUBLIC	1155 +72	5.334	33
33	2	JONAS BROTHERS PARANOID		HOLLYWOOD	1056 +248	4.132	37
34	3	THE ALL-AMERICAN REJECTS THE WIND BLOWS		DOGHOUSE/DCC/INTERSCOPE	1055 +40	3.801	39
35	NEW	JORDIN SPARKS BATTLEFIELD	MOST ADDED	19/JIVE/JLG	1013 +624	6.546	30
36	7	PLAIN WHITE T'S 1, 2, 3, 4		HOLLYWOOD	1002 -116	4.185	36
37	20	AKON FEAT. COLBY O'DONIS & KARDINAL OFFISHALL BEAUTIFUL		KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN	932 +39	4.450	34
38	NEW	ROB THOMAS HER DIAMONDS		EMBLEM/ATLANTIC	908 +209	3.815	38
39	NEW	THEORY OF A DEADMAN NOT MEANT TO BE		604/ROADRUNNER/RRP	878 +232	2.524	-
40	NEW	THE FRAY NEVER SAY NEVER		EPIC	657 +211	2.100	-

MOST ADDED

ARTIST TITLE / LABEL	NEW STATIONS
JORDIN SPARKS Battlefield (19/Jive/JLG)	23
THE BLACK EYED PEAS I Gotta Feeling (will.i.am/Interscope)	21
JEREMIH Birthday Sex (Mick Schultz/Def Jam/IDJMG)	13
JONAS BROTHERS Paranoid (Hollywood)	12
EMINEM Beautiful (Web/Shady/Aftermath/Interscope)	12
KERI HILSON FEAT. KANYE WEST & NE-YO Knock You Down (Mosley/Zone 4/Interscope)	11
LADY GAGA LoveGame (Streamline/KonLive/Cherrytree/Interscope)	10
THE FRAY Never Say Never (Epic)	10
DAVID GUETTA FEAT. KELLY ROWLAND When Love Takes Over (Astralwerks/Capitol)	10
DAUGHTRY No Surprise (19/RCA/RMG)	9

ADDED AT... KWYL
Reno, NV
PD: Nick Elliott
APD: Rude Boy
MD: Amy Black
Ashley Tisdale, It's Alright, It's OK, O
Beyonce, Sweet Dreams (Beautiful Nightmare), O
Eminem, Beautiful, O
FOR REPORTING STATIONS PLAYLISTS GO TO:
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NEW AND ACTIVE

ARTIST TITLE / LABEL	PLAYS /GAIN	ARTIST TITLE / LABEL	PLAYS /GAIN
SEETHER Careless Whisper (Wind-up)	594/43	TINA PAROL Who's Got Your Money (Universal Motown)	356/169
TOTAL STATIONS: 51		TOTAL STATIONS: 31	
DAVID GUETTA FEAT. KELLY ROWLAND When Love Takes Over (Gum/Astralwerks/Capitol)	442/185	ELLIOTT YAMIN Fight For Love (Hickory/RED)	337/26
TOTAL STATIONS: 79		TOTAL STATIONS: 25	
THE BLACK EYED PEAS I Gotta Feeling (will.i.am/Interscope)	416,273	SOULJA BOY TELL'EM Turn My Swag On (Collipark/Interscope)	324/35
TOTAL STATIONS: 74		TOTAL STATIONS: 40	
THE PUSSYCAT DOLLS FEAT. NICOLE SCHERZINGER Hush Hush (Interscope)	397/96	EMINEM Beautiful (Web/Shady/Aftermath/Interscope)	291/184
TOTAL STATIONS: 35		TOTAL STATIONS: 54	
CAROLINA LIAR Show Me What I'm Locking For (Atlantic)	375/28	ASHLEY TISDALE It's Alright, It's OK (Warner Bros.)	278/29
TOTAL STATIONS: 30		TOTAL STATIONS: 34	

MOST INCREASED PLAYS

+879	BEYONCE Halo (Music World/Columbia)
+669	LADY GAGA LoveGame (Streamline/KonLive/Cherrytree/Interscope)
+666	JEREMIH Birthday Sex (Mick Schultz/Def Jam/IDJMG)
+649	MILEY CYRUS The Climb (Walt Disney/Hollywood)
+646	SHINEDOWN Second Chance (Atlantic)

FOR WEEK ENDING MAY 31, 2009
LEGEND: See legend to charts in charts section for rules and symbol explanations.
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Newcomer stacks two simultaneous hits before album release

Why Radio Knows Dorrough

Darnella Dunham

DDunham@RadioandRecords.com

More than a month before his debut album drops, Dallas native Dorrough has already eluded the “one-hit wonder” curse. As his NGenius/E1 single “Ice Cream Paint Job” is bulleted at No. 21 this week on R&R’s Rhythmic chart, “Walk That Walk” is ahead at Urban, where it advances 23–20.

The unusual story began in Dallas, where hometown urban outlets KBFB (97.9 the Beat) and KKDA (K104) put the 22-year-old rapper’s “Walk That Walk” into rotation in November 2008 and January 2009, respectively, before Dorrough landed a record deal.

As the song began to draw the attention of other urban outlets, Clear Channel’s KMEL/San Francisco picked up on “Ice Cream Paint Job.” It was DJ Amen, who hosts a Friday-night mix show on KMEL, who found it on Dorrough’s MySpace page, and the two began communicating. Amen then brought the song to the attention of Big Von, KMEL’s APD/MD/afternoon personality/mixer, and it wasn’t long before “Ice Cream Paint Job” was being heard regularly on KMEL.

“They were playing it in mix shows and getting a lot of good feedback. They kind of just blew it up out there and it just carried from there,” Dorrough says of KMEL’s discovery of “Ice Cream Paint Job.” It wasn’t long before other rhythmic outlets picked up on it, including Emmis’ KDHT (Hot 93.3)/Austin, Clear Channel’s KIKI (Hot 93.9)/Honolulu, Buckley’s KYZZ (Jammin 97.9)/Monterey and Finest City’s XHTZ (Z90.3)/San Diego.

“Ice Cream Paint Job” debuted at Rhythmic April 17 at No. 38. One week later, “Walk That Walk” landed at No. 37 at Urban.

Never Intended As A Single

Not only was “Ice Cream Paint Job” not intended as his first single, Dorrough says it wasn’t even earmarked as the follow-up to “Walk That Walk.”

“Ice Cream Paint Job” was recorded while Dorrough was working on songs to fill out a mixtape. “We weren’t pushing for a single, so it wasn’t like I was looking for a single because we were pushing ‘Walk That Walk.’ I was finishing working on a mixtape and it was in my head. We made the beat and put the song out and we were just doing it for mixtape purposes. I didn’t know it was going to be big.”

However, Dorrough welcomed the airplay and didn’t try to convince programmers playing it to go with “Walk That Walk” instead. “When they picked it up in the Bay, that just made us run with it. Then we took it back down South and they went crazy over it—we didn’t realize how big it was until everybody hopped on it and made it big themselves. We didn’t have any idea we were going to be pushing another single so fast on a whole other format, so we’re working two records right now. It’s cool, though.”

After establishing an online presence and making a name for himself in Dallas, it was airplay in other regions that helped Dorrough attract national attention and secure concert dates in markets he’s never visited. It’s the kind of story the NAB loves to tell as it battles against passage of the

Performance Rights Act, one that demonstrates the promotional value radio delivers to artists and labels. The bill, approved May 13 by the House Judiciary Committee and awaiting a full vote in the House, would require terrestrial broadcasters to pay a fee to artists and labels when airing their copyrighted recordings.

“Radio, that’s like the ultimate—that’s what expands you,” Dorrough says. “It’s one thing to be underground and in the streets, but when you can have that and radio, it just makes it that much better.”

Enter E1

Major-market airplay at KMEL, KKDA and KBFB caught the attention of E1 (formerly Koch) Records, which signed Dorrough just as “Ice Cream Paint Job” and “Walk That Walk” were heating up. According to Dorrough, “Walk That Walk” was the No. 1 record in Dallas and picking up steam in Houston and other Texas cities when “Ice Cream Paint Job” began making noise in San Francisco. “I guess by me being from the South and just having another record that’s different from ‘Walk That Walk’; to even be touching that station since it’s so big, I guess [E1] just felt it was going to be a big song.”

Also known as Dorrough Music, this fun-loving rapper has been making music since attending PrairieView A&M University in Texas. Despite his jovial personality, he’s serious about achieving longevity in the music industry. Dodging the one-hit-wonder tag isn’t enough for him—he has higher ambitions. “It’s definitely about longevity,” he says. “I don’t know why anybody would just try to get in just for the moment. I don’t understand that.”

When his still-untitled album bows next month, Dorrough is hopeful that radio will embrace even more of his music. “I’m going to make sure that it’s the best album—there’s so much on there than just the singles,” he says. “You’ll see.”

R&R

Walking That Walk

While “Ice Cream Paint Job” is the Dorrough single working for rhythmic radio, “Walk That Walk” is also starting to gain traction at the format. The following stations are leading the charge on “Walk,” which is scaling the Urban chart:

Station, Spins To Date (As Of June 1)

KPRR (Power 102)/El Paso, 144

KXHT (Hot 107.1)/Memphis, 72

KKND (Power 102.9)/New Orleans, 66

KBBT (the Beat 98.5)/San Antonio, 47

WZMX (Hot 93.7)/Hartford, 23

KDHT (Hot 93.3)/Austin, 22

Source: Nielsen BDS

Early Detection

E1 picked up on the hit potential of Dorrough’s “Ice Cream Paint Job” after seeing multiple stations support the single. Here are the top 15 independent tracks bubbling under the Rhythmic chart, followed by their spins from May 25 to May 31 and their spin increase from the previous week:

1. Black Dada, “Imma Zoe” (Strictly Business), 151 +11
2. Ya Boy Featuring Dr. Hollywood, “We Run L.A.” (Precise), 147 +35
3. Charlie Boy, “I Look Good” (Dirty 3rd), 138 +10
4. Stephanie Carache, “Mr. Player” (Rom Dom), 116 +4
5. Evident, “Single Girl” (Evident/Latium), 115 +41
6. Bo Benton, “Blue Flame (Turn

It Up)” (Gold Starr/Bungalo), 107 +25

7. Rob G Featuring Natalie, “Always Be Down” (Latium), 100 +22
8. Jeremy Greene Featuring Bossman, “Rain” (MySpace), 99 +15
9. Mack 10 Featuring Lil Wayne & Jim Jones, “So Sharp” (Hoo Bangin), 98 +6
10. Alex Young, “Heart Stop” (Anaka), 79 +8
11. Edubb, “Whoooty” (IM), 78 +2
12. Frankie J, “If You Were My Girlfriend” (not listed), 67 +11
13. Kaskade Featuring Tamra, “Angel on My Shoulder” (Ultra), 62 –
14. Redd Hott Featuring Bobby Valentino, “Glide for Me” (SPCD), 57 +23
15. Guru Josh Project, “Infinity 2008” (Ultra), 57 +2

Source: Nielsen BDS



Dorrough

R&R RHYTHMIC

POWERED BY **nielsen** BDS

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▶ **SEAN KINGSTON'S "FIRE BURNING"** CRACKLES 29-23 (UP 311 PLAYS, THE TRACK'S BEST INCREASE OF ANY OF ITS FOUR CHART WEEKS). AT CHR/TOP 40, THE LEAD SINGLE FROM THE 19-YEAR-OLD'S FORTHCOMING SOPHOMORE ALBUM, "TOMORROW," RISES 25-23 (UP 345 PLAYS).

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	NIelsen BDS CERTIFICATIONS	HITPREDICTOR STATUS	PLAYS TW +/-	AUDIENCE MILLIONS RANK
1	1	13	THE BLACK EYED PEAS BOOM BOOM POW	NO. 1 (3 WKS)	WILL.I.AM/INTERSCOPE	5750 -52	36.113 1
2	4	8	KERI HILSON FEATURING KANYE WEST & NE-YO KNOCK YOU DOWN		MOSLEY/ZONE 4/INTERSCOPE	4843 +636	32.405 2
3	2	18	JAMIE FOXX FEATURING T-PAIN BLAME IT		J/RMG	4808 -452	29.619 5
4	5	8	JEREMIH BIRTHDAY SEX		MICK SCHULTZ/DEF JAM/IDJMG	4710 +536	29.590 4
5	3	23	KID CUDI DAY 'N' NITE		DREAM ON/G.O.O.D./UNIVERSAL MOTOWN	4315 -188	31.284 3
6	8	17	PITBULL I KNOW YOU WANT ME (CALLE OCHO)		ULTRA	3683 +101	24.116 6
7	7	16	LADY GAGA POKER FACE		STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE	3551 -185	22.316 7
8	6	18	SOULJA BOY TELL 'EM FEATURING SAMMIE KISS ME THRU THE PHONE		COLIPARK/INTERSCOPE	3457 -420	19.304 9
9	9	10	FLO RIDA FEATURING WYNTER SUGAR		POE BOY/ATLANTIC	3294 -1	17.77 10
10	14	4	DRAKE BEST I EVER HAD	MOST INCREASED PLAYS	BRYANT/HIP HOP SINCE 1978	2975 +676	22.100 8
11	11	13	BEYONCE HALO		MUSIC WORLD/COLUMBIA	2754 +105	13.803 14
12	12	8	SOULJA BOY TELL 'EM TURN MY SWAG ON		COLIPARK/INTERSCOPE	2506 +72	15.485 12
13	10	25	T.I. FEATURING JUSTIN TIMBERLAKE DEAD AND GONE		GRAND HUSTLE/ATLANTIC	2397 -283	16.022 11
14	13	19	FLO RIDA RIGHT ROUND		POE BOY/ATLANTIC	2319 -172	14.387 13
15	16	7	PLEASURE P BOYFRIEND #2		ATLANTIC	2015 +244	10.010 19
16	18	9	GORILLA ZOE ECHO		BLOCK/BAD BOY SOUTH/ATLANTIC	1782 +132	8.175 21
17	15	25	KERI HILSON FEATURING LIL WAYNE TURNIN ME ON		MOSLEY/ZONE 4/INTERSCOPE	1770 -177	11.763 18
18	19	10	MAINO FEATURING T-PAIN ALL THE ABOVE		HUSTLE HARD/ATLANTIC	1756 +141	12.952 16
19	20	6	NEW BOYZ YOU'RE A JERK		ASYLUM	1686 +156	9.316 20
20	17	24	THE-DREAM ROCKIN' THAT THANG		RADIO KILLA/DEF JAM/IDJMG	1624 -114	12.998 15
21	21	8	DORROUGH ICE CREAM PAINT JOB		NGENIUS/EPIC	1447 +203	8.040 22
22	22	5	YOUNG MONEY EVERY GIRL		YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN	1444 +380	12.361 17
23	29	4	SEAN KINGSTON FIRE BURNING		BELUGA HEIGHTS/EPIC	1242 +311	6.953 23
24	23	4	KRISTINIA DEBARGE GOODBYE		SODAPOPI/ISLAND/IDJMG	1187 +140	5.357 26
25	26	4	THE-DREAM FEATURING KANYE WEST WALKIN' ON THE MOON		RADIO KILLA/DEF JAM/IDJMG	1166 +167	6.937 24
26	28	3	FABOLOUS FEATURING JEREMIH IT'S MY TIME		DESERT STORM/DEF JAM/IDJMG	1114 +185	4.171 33
27	30	3	LADY GAGA LOVEGAME		STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE	1113 +260	5.828 25
28	24	6	HURRICANE CHRIS FEATURING SUPERSTARR HALLIE BERRY (SHE'S FINE)		POLO GROUNDS/J/RMG	1055 +41	4.537 30
29	25	13	YUNG L.A. FEATURING YOUNG DRO & T.I. AIN'T I		GRAND HUSTLE/INTERSCOPE	847 -127	4.758 28
30	34	2	SEAN PAUL SO FINE		VPI/ATLANTIC	767 +120	4.457 31
31	37	2	TWISTA WETTER		GET MONEY GANG/CAPITOL	710 +127	2.453 -
32	40	2	PARADISO GIRLS PATRON TEQUILA		WILL.I.AM/INTERSCOPE	649 +172	2.976 -
33	36	5	CIARA FEATURING YOUNG JEEZY NEVER EVER		LAFACE/JLG	622 +14	3.123 40
34	31	14	BOW WOW FEATURING JOHNTA AUSTIN YOU CAN GET IT ALL		COLUMBIA	580 -182	3.084 -
35	33	11	DJ CLASS FEATURING LIL JON I'M THE ISH		UNRULY/CLASH/ATLANTIC/UNIVERSAL REPUBLIC	578 -139	4.647 29
36	39	2	BIRDMAN FEATURING LIL WAYNE ALWAYS STRAPPED		CASH MONEY/UNIVERSAL MOTOWN	494 +12	3.030 -
37	38	9	BRITNEY SPEARS IF U SEEK AMY		JIVE/JLG	494 -29	3.593 36
38	27	8	EMINEM WE MADE YOU		WEB/SHADY/AFTERMATH/INTERSCOPE	475 -527	2.880 -
39	RE-ENTRY		THE PUSSYCAT DOLLS I HATE THIS PART		INTERSCOPE	470 +12	3.757 34
40	NEW		3OH3 DON'T TRUST ME		PHOTO FINISH/ATLANTIC/RRP	413 +38	1.908 -

MOST ADDED

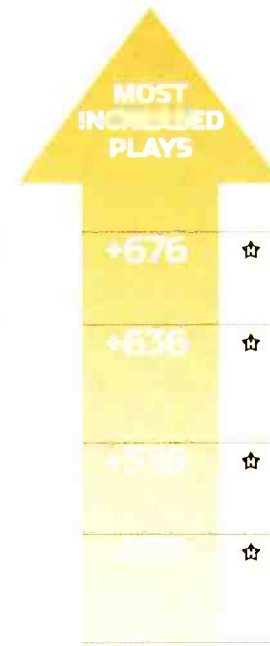
ARTIST TITLE / LABEL	NEW STATIONS
EMINEM Beautiful (Web/Shady/Aftermath/Interscope)	14
RICK ROSS FEAT. KANYE WEST, T-PAIN & LIL WAYNE Maybach Music 2 (Maybach/Slip-N-Slide/Def Jam/IDJMG)	14
BEYONCE Ego (Music World/Columbia)	13
YOUNG MONEY Every Girl (Young Money/Cash Money/Universal Motown)	11
THE BLACK EYED PEAS I Gotta Feeling (will.i.am/Interscope)	9
DRAKE Best I Ever Had (Bryant/Hip Hop Since 1978)	8
LADY GAGA LoveGame (Streamline/KonLive/Cherrytree/Interscope)	8
GLASSES MALONE FEAT. BIRDMAN, RICK ROSS & T-PAIN Sun Come Up (Cash Money/Universal Motown)	8
NEW BOYZ You're A Jerk (Asylum/Warner Bros.)	7
T.I. FEAT. MARY J. BLIGE Remember Me (Grand Hustle/Atlantic)	7

ADDED AT... WWKX
Providence, RI
PD: Dan Hunt
Beyonce, Ego, 32
Flo Rida Feat. Wynter, Sugar, 30
Trey Songz, I Need A Girl, 17
New Boyz, You're A Jerk, 9

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NEW AND ACTIVE

ARTIST TITLE / LABEL	PLAYS GAIN	ARTIST TITLE / LABEL	PLAYS GAIN
PITBULL Hotel Room Service (Mr. 305/Polo Grounds/J/RMG)	355/203	2 PISTOLS FEAT. JOE & C RIDE Lights Low (Cash Money/Universal Motown)	252/1
TOTAL STATIONS: 40		TOTAL STATIONS: 25	
AKON Be With You (Konvic/Upfront/SRC/L. Universal Motown)	329/50	FAR*EAST MOVEMENT Girls On The Dance Floor (Far*East Movement)	239/42
TOTAL STATIONS: 34		TOTAL STATIONS: 14	
FAST LIFE YUNGSTAZ (F.L.Y.) Swag Surfin' (Music Line/IDJMG)	327/33	DAVID GUETTA FEAT. KELLY ROWLAND When Love Takes Over (Gunn/Astralwerks/Capitol)	235/78
TOTAL STATIONS: 33		TOTAL STATIONS: 16	
WEBSTAR & JIM JONES FEAT. JUELZ SANTANA Dancin' On Me (Scrilla Hill/EI)	301/25	TREY SONGZ I Need A Girl (Song Book/Atlantic)	233/75
TOTAL STATIONS: 17		TOTAL STATIONS: 24	
PLIES Plenty Money (Big Gates/Slip-N-Slide/Atlantic)	274/14	MR. CAPONE-E FEAT. SNOOP DOGG Light My Fire (Hi Power)	231/52
TOTAL STATIONS: 14		TOTAL STATIONS: 20	



+676 ★ **DRAKE**
Best I Ever Had (Bryant/Hip Hop Since 1978)
WBTS +39, KVEG +35, KBMB +34, XHTZ +31, WJQM +29,
KIBT +29, KHTN +27, WPYO +25, KXJM +22, WBIT +22

+636 ★ **KERI HILSON FEAT. KANYE WEST & NE-YO**
Knock You Down (Mosley/Zone 4/Interscope)
WBIT +45, WQHT +33, KKWD +30, KDLY +30, KTTB +29,
KDDB +28, KISV +28, WWKL +26, KYLD +23, KXJM +23

+536 ★ **JEREMIH**
Birthday Sex (Mick Schultz/Def Jam/IDJMG)
KDLW +42, WNVZ +37, KKSS +36, KDHT +35, KXJM +30,
KCAQ +30, KIBT +29, KKFR +25, KCHZ +25, WJFX +22

★ **YOUNG MONEY**
Every Girl
(Young Money/Cash Money/Universal Motown)
WLLD +31, KISV +30, WQHT +29, KPWR +26, WPYO +23,
KHTN +22, KBBT +19, KKSS +17, KBOS +16, WJMN +13

★ **SEAN KINGSTON**
Fire Burning (Beluga Heights/EPIC)
WJMN +29, KPWR +24, KDDB +21, KZON +21, WNHT +19,
KDHT +16, WWKL +16, KHTN +15, KSFM +15, WDRE +15

FOR WEEK ENDING MAY 31, 2009
LEGEND: See legend to charts in charts section for rules and symbol explanations.
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"Nice change in Street Talk today - can finally read on my BlackBerry! Hooray!"
-Marc Ratner

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

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

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Detroit's heritage urban outlet tops ratings for first time in PPM era

PPM Preparation Helps WJLB Win

Darnella Dunham

DDunham@RadioandRecords.com

In Detroit, WJLB not only competes directly with Radio One's WHTD (Hot 102.7), it also has Clear Channel CHR/top 40 sister WKQI (Channel 95.5) to contend with. The battle for 18-34 listeners is a fierce one, with active rock WRIF, sports WXYT and hot AC WDVD all top ratings performers in the demo.

In the April PPM results, WJLB not only finished first with 18-34 listeners, the heritage urban also ranked No. 1 with the 6+ audience for the first time since the market converted from diary measurement last December.

Urban outlets have had a well-documented, turbulent shift from the diary to electronic measurement, with many long-running powerhouses sinking to their lowest ratings and rankings in years. That makes WJLB's ascension especially significant. It also carries historical importance for the station, coming 25 years after staffers at the then-Booth Broadcasting-owned WJLB celebrated a No. 1 12+ ranking with a 5.7 share in the winter '84 Arbitron. That victory, reported in the May 25, 1984, issue, occurred shortly after KJ Holiday began his radio career.

Now director of urban programming for Clear Channel/Detroit, he programs WJLB and its urban AC sister WMXD (Mix 92.3). WJLB's ratings win is a result of Holiday preparing the station's staff for the change in ratings methodology, along with his knowledge of the format and market and programming instincts.

Focused Format

Getting talent up to speed for the arrival of electronic measurement was made somewhat easier by Holiday's earlier habit of consistently educating them on how the diary ratings system worked. When it came to the PPM, Holiday began soaking up knowledge as it became currency in Houston and Philadelphia in 2007 and paid close attention to how it affected urban-formatted stations in those markets and in New York, which had a year of precurrency ratings under its belt before finally going live with the new service last September.

Long before Arbitron brought the PPM to Detroit in December, Holiday began training his team on it. Being fully aware of the methodology helped ease the transition.

Choosing not to make drastic programming changes, Holiday instead implemented some format adjustments, many of which had been exercised by programmers in other PPM markets, such as reducing on-air clutter. In that area, Holiday has come a long way from his tenure in the same position at Clear Channel/Norfolk in the late '90s, when he aired promos for station concerts that ran as long as 90 seconds. WJLB promos are much less verbose now and get to the point quickly and concisely by stating the essential facts in an entertaining fashion, before driving listeners to FM98WJLB.com for more details.

Holiday notes that promos aren't any better received than advertisements. "For listeners those were just commercials," he says.

Another PPM-friendly tweak was getting the jocks to refrain from constantly reminding listeners that they're listening to 'JLB, a station-recall tactic from the diary era.

The PPM has shown how varied listeners' tastes are. For example, Detroit data shows that WJLB core listeners will not only check out Hot 102.7 but many of them also have broad musical palates that draw them to WRIF and Channel 95.5. Still, Holiday has maintained the same music philosophy WJLB used under diary measurement, keeping the station focused on playing the best-testing hip-hop and R&B titles.

Across all markets and formats, the PPM reports lower TSL than the diary did. Holiday's analysis has shown that WJLB listeners stick around for an average of eight minutes per listening occasion. Despite lower TSL, he has resisted the temptation to up the rotation on songs in the station's

'I view anyone who plays music as competition.'

—KJ Holiday



Competition Everywhere

When asked to identify WJLB's main competition, Holiday cites urban Hot 102.7 before noting that he views "anyone who plays music as competition." But music is only part of the station's successful formula.

WJLB has a syndication-free weekday lineup that consists of locals, station vets and personalities who may not be from the area yet are entrenched in the community and personalize the on-air product.

The arrival of electronic ratings has caused many programmers to trim jock chatter and other elements that could cause listener tune-outs. As a former air talent, Holiday has no interest in imposing time limits on jock breaks, but reinforces the necessity of saying something of value every time the mic is open.

Holiday recognizes that many urban programmers standing by for electronic measurement fear the meter's arrival, based on ratings declines among some minority-targeted stations in other PPM markets. Yet he doesn't believe urban programmers have to compromise their product or be uneasy about the new ratings system. After all, fine-tuning WJLB and being prepared for the change helped his station win. "I think our station sounds better now," he says after going through the transition process.

The PPM offers mountains of data, and Holiday feels that it's important to not get overwhelmed by the high volume of information and most important, "to still trust your instincts."

In 1984, then-WJLB PD James Alexander (now OM of Cumulus/Mobile) competed with four stations targeting black listeners, including arch rival WDRQ, making its first-place finish in the winter survey that year a major accomplishment. Since then, WJLB has a tradition of focusing on winning the market battle, not just beating one competitor. What Alexander said after its 1984 victory still applies to the station 25 years later: "WDRQ was incidental. All that mattered was that we wanted to be the market leader."

R&R



Big Win

In the April PPM report, WJLB finished first in multiple demographics.

Demo, Share

6+, 5.8

12-24, 16.0

18-34, 11.9

18-49, 7.9

Source: Arbitron Detroit PPM, Mon.-Sun., 6 a.m.-midnight, AQH share



▶ **LETOYA** REACHES THE TOP HALF OF THE LIST FOR A THIRD TIME, AS "NOT ANYMORE" LIFTS 21-17 (UP 220 PLAYS). THE SINGER'S 2006 SELF-TITLED DEBUT ALBUM PRODUCED TWO TOP 20 TITLES: "TORN," WHICH PEAKED AT NO. 2 FOR THREE WEEKS, AND "SHE DON'T," WHICH REACHED NO. 18.

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	NIELSEN BDS CERTIFICATIONS	HITPREDICTOR STATUS	PLAYS TW +/-	AUDIENCE MILLIONS	RANK
1	1	10	JEREMIH BIRTHDAY SEX	NO. 1 (3 WKS)	MICK SCHULTZ/DEF JAM/IDJMG	4506 +211	34.299	1
2	2	10	KERI HILSON FEATURING KANYE WEST & NE-YO KNOCK YOU DOWN		MOSLEY/ZONE 4/INTERSCOPE	4324 +417	34.097	2
3	3	16	PLEASURE P BOYFRIEND #2		ATLANTIC	3500 -91	26.983	5
4	4	11	KID CUDI DAY 'N' NITE		DREAM ON/G.O.D./UNIVERSAL MOTOWN	3394 -86	22.187	7
5	5	20	JAMIE FOXX FEATURING T-PAIN BLAME IT		J/RMG	3267 -167	27.061	4
6	7	12	HURRICANE CHRIS FEATURING SUPERSTARR HALLE BERRY (SHE'S FINE)		POLO GROUNDS/J/RMG	2973 +258	19.011	9
7	6	12	SOULJA BOY TELL 'EM TURN MY SWAG ON		COLLIPARK/INTERSCOPE	2934 -174	21.121	8
8	11	4	DRAKE BEST I EVER HAD	MOST INCREASED PLAYS	BRYANT/HIP HOP SINCE 1978	2843 +795	28.363	3
9	8	5	YOUNG MONEY EVERY GIRL		YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN	2781 +465	26.835	6
10	10	11	BIRDMAN FEATURING LIL WAYNE ALWAYS STRAPPED		CASH MONEY/UNIVERSAL MOTOWN	2354 +256	16.162	11
11	14	10	FAST LIFE YUNGSTAZ (F.L.Y.) SWAG SURFIN'		MUSIC LINE/IDJMG	2233 +239	15.900	12
12	16	7	TREY SONZ I NEED A GIRL		SONG BOOK/ATLANTIC	2127 +232	13.474	14
13	12	25	THE-DREAM ROCKIN' THAT THANG		RADIO KILLA/DEF JAM/IDJMG	1994 -51	16.478	10
14	20	5	TWISTA WETTER		GET MONEY GANG/CAPITOL	1933 +365	12.424	16
15	9	18	CIARA FEATURING YOUNG JEEZY NEVER EVER		LAFACE/JLG	1797 -505	13.466	15
16	17	25	KERI HILSON FEATURING LIL WAYNE TURNIN ME ON		MOSLEY/ZONE 4/INTERSCOPE	1713 -168	13.939	13
17	21	10	LETOYA NOT ANYMORE		CAPITOL	1695 +220	9.691	21
18	22	7	LIL KIM FEATURING T-PAIN & CHARLIE WILSON DOWNLOAD		BF BOOKLAND/UNIVERSAL REPUBLIC	1655 +207	7.658	27
19	13	14	RICK ROSS FEATURING JOHN LEGEND MAGNIFICENT		SLIP-N-SLIDE/DEF JAM/IDJMG	1587 -433	12.376	17
20	23	7	DORROUGH WALK THAT WALK	AIRPOWER	NGENIUS/EI	1561 +148	9.859	20
21	15	11	BEYONCE HALO		MUSIC WORLD/COLUMBIA	1556 -383	12.348	18
22	26	9	GINUWINE LAST CHANCE		NOTIFY/ASYLUM/WARNER BROS.	1388 +158	8.469	23
23	27	5	KEYSHIA COLE DUET WITH MONCIA TRUST		IMANI/GEFFEN/INTERSCOPE	1378 +166	7.475	28
24	40	2	BEYONCE EGO		MUSIC WORLD/COLUMBIA	1287 +592	10.181	19
25	28	5	MARY MARY FEATURING KIERRA "KIKI" SHEARD GOD IN ME		MY BLOCK/COLUMBIA	1287 +91	6.772	32
26	18	20	T.I. FEATURING JUSTIN TIMBERLAKE DEAD AND GONE		GRAND HUSTLE/ATLANTIC	1234 -363	8.075	24
27	29	8	DAY26 FEATURING P. DIDDY & YUNG JOC IMMA PUT IT ON HER		BAD BOY/ATLANTIC	1131 +57	7.774	25
28	25	13	CHRISSETTE MICHELE EPIPHANY (I'M LEAVING)		DEF JAM/IDJMG	1125 -148	8.982	22
29	24	19	SOULJA BOY TELL 'EM FEATURING SAMMIE KISS ME THRU THE PHONE		COLLIPARK/INTERSCOPE	1101 -251	7.703	26
30	34	3	THE-DREAM FEATURING KANYE WEST WALKIN' ON THE MOON		RADIO KILLA/DEF JAM/IDJMG	984 +162	6.071	34
31	35	17	MUSIQ SOULCHILD SOBEAUTIFUL		ATLANTIC	883 +80	6.971	31
32	36	3	LIL' RU NASTY SONG		HEADHUNTER/PRESIDENTIAL/DEF JAM/IDJMG	851 +58	3.603	-
33	32	7	BOBBY V HANDS ON ME		BLU KOLLA DREAMS/CAPITOL	826 -14	3.783	-
34	33	17	OJ DA JUICEMAN FEATURING GUCCI MANE MAKE THA TRAP SAY AYE		32/MIZAY/ASYLUM	810 -23	6.344	33
35	38	3	PLIES PLENTY MONEY		BIG GATES/SLIP-N-SLIDE/ATLANTIC	786 +53	7.310	29
36	31	18	JENNIFER HUDSON IF THIS ISN'T LOVE		ARISTA/RMG	784 -57	7.143	30
37	NEW		MAXWELL PRETTY WINGS		COLUMBIA	782 +191	5.667	35
38	37	2	YUNG L.A. FEATURING RICCO BARRINO FUTURISTIC LOVE (ELROY)		GRAND HUSTLE/INTERSCOPE	778 +6	3.059	-
39	39	6	JAMIE FOXX FEATURING TIMBALAND I DON'T NEED IT		J/RMG	706 -12	4.064	-
40	NEW		RICK ROSS FEAT. KANYE WEST, T-PAIN & LIL' WAYNE MAYBACH MUSIC 2		MAYBACH/SLIP-N-SLIDE/DEF JAM/IDJMG	683 +281	3.592	-

MOST ADDED

ARTIST TITLE / LABEL	NEW STATIONS
SEAN PAUL So Fine (VP/Atlantic)	31
GS BOYZ Booty Dew (Swagg Team/Jive/Battery)	31
MISHON Just A Kiss (Streamline/Interscope)	31
K. MICHELLE Self Made (HiZi Committee/Jive/JLG)	26
DORROUGH Ice Cream Paint Job (NGenius/EI)	14
BEYONCE Ego (Music World/Columbia)	13
T.I. FEAT. MARY J. BLIGE Remember Me (Grand Hustle/Atlantic)	9
CIARA Like A Surgeon (LaFace/JLG)	7

ADDED AT... WFXA
 Augusta, GA
 PD: Terry Monday
 K. Michelle, Self Made, 37
 GS Boyz, Booty Dew, 4
 Mishon, Just A Kiss, 4
 Glasses Malone feat. Birdman, Rick Ross & T-Pain, Sun 'Come Up, O Sean Paul, So Fine, 0

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NEW AND ACTIVE

ARTIST TITLE / LABEL	PLAYS /GAIN	ARTIST TITLE / LABEL	PLAYS /GAIN
FABOLOUS FEAT. THE-DREAM Throw It In The Bag (Desert Storm/Def Jam/IDJMG)	653/93	MIMS FEAT. LETOYA Love Rollercoaster (American King/Capitol)	501/38
TOTAL STATIONS: 61		TOTAL STATIONS: 47	
THE BLACK EYED PEAS Boom Boom Pow (will.i.am/Interscope)	634/46	NE-YO Part Of The List (Def Jam/IDJMG)	500/1
TOTAL STATIONS: 41		TOTAL STATIONS: 32	
WEBSTAR & JIM JONES FEAT. JUELZ SANTANA Dancin On Me (Scrilla Hill/EI)	589/196	MARIO FEAT. GUCCI MANE & SEAN GARRETT Break Up (3rd Street/J/RMG)	498/186
TOTAL STATIONS: 64		TOTAL STATIONS: 37	
JADAKISS FEAT. SWIZZ BEATZ & OJ DA JUICEMAN Who's Real (Ruff Ryders/D-Block/Def Jam/IDJMG)	540/173	B-HAMP Do The Ricky Bobby (CKB/Malaco)	488/24
TOTAL STATIONS: 48		TOTAL STATIONS: 59	
CASSIE FEAT. PUFF DADDY Must Be Love (Bad Boy/Atlantic)	527/49	JIBBS FEAT. LLOYD The Dedication (Ay DJ) (Beats/Geffen/Interscope)	486/62
TOTAL STATIONS: 54		TOTAL STATIONS: 54	

MOST INCREASED PLAYS

+795	☆ DRAKE Best I Ever Had (Bryant/Hip Hop Since 1978)
+592	BEYONCE Ego (Music World/Columbia)
+465	☆ YOUNG MONEY Every Girl (Young Money/Cash Money/Universal Motown)
+417	☆ KERI HILSON FEAT. KANYE WEST & NE-YO Knock You Down (Mosley/Zone 4/Interscope)
+378	T.I. FEAT. MARY J. BLIGE Remember Me (Grand Hustle/Atlantic)

FOR WEEK ENDING MAY 31, 2009
 LEGEND: See legend to charts in charts section for rules and symbol explanations.
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▶ AFTER EARNING A NO. 3 PEAK WITH "COOL" IN MARCH, **ANTHONY HAMILTON** GATHERS CONSECUTIVE TOP 10s FOR THE SECOND TIME, AS "THE POINT OF IT ALL" RISES 11-9. HAMILTON ARRIVED WITH "COMIN' FROM WHERE I'M FROM" (NO. 10 PEAK) AND FOLLOWED WITH "CHARLENE" (NO. 7) IN 2003-2005.

LAST WEEK	WEEKS ON CHART	ARTIST TITLE	11 NIELSEN BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS RANK
1	5	K'JON ON THE OCEAN	NO. 1 (1 WK) MOST INCREASED PLAYS UP&UP/DEH TYME/UNIVERSAL REPUBLIC	1611 +251	12.180
2	3	MUSIQ SOULCHILD SOBEAUTIFUL	ATLANTIC	1535 +155	11.670
3	2	MAXWELL PRETTY WINGS	COLUMBIA	1450 +44	10.967
4	1	CHARLIE WILSON THERE GOES MY BABY	P MUSIC/JIVE/JLG	1371 -76	10.707
5	4	JENNIFER HUDSON IF THIS ISN'T LOVE	ARISTA/RMG	1335 -24	10.168
6	7	RAPHAEL SAADIQ FEAT. STEVIE WONDER & CJ HILTON NEVER GIVE YOU UP	COLUMBIA	1237 +36	7.969
7	6	LAURA IZIBOR FROM MY HEART TO YOURS	ATLANTIC	1133 -69	8.698
8	8	USHER HERE I STAND	LAFACE/JLG	1013 -55	8.072
9	11	ANTHONY HAMILTON THE POINT OF IT ALL	MISTER'S MUSIC/JIVE/JLG	1005 +233	7.085
10	9	INDIA.ARIE FEATURING MUSIQ SOULCHILD CHOCOLATE HIGH	SOULBIRD/UNIVERSAL REPUBLIC	1001 -17	6.241
11	10	CHRISSETTE MICHELE EPIPHANY (I'M LEAVING)	DEF JAM/IDJMG	878 -8	6.848
12	14	AVANT SAILING	CAPITOL	684 +42	3.239
13	12	ERIC BENET CHOCOLATE LEGS	FRIDAY/REPRISE/WARNER BROS.	665 -22	4.504
14	13	ANTHONY HAMILTON FEATURING DAVID BANNER COOL	MISTER'S MUSIC/ISO SO DEF/JLG	619 +18	6.853
15	15	GINUWINE LAST CHANCE	NOTIFI/ASYLUM/WARNER BROS.	611 -41	3.125
16	16	TEENA MARIE FEATURING FAITH EVANS CAN'T LAST A DAY	STAX/CMG	551 -49	3.699
17	18	RUBEN STUDDARD TOGETHER	19/HICKORY/RED	494 +38	2.477
18	17	URBAN MYSTIC THE BEST PART OF THE DAY	SOBE	476 -51	2.543
19	22	CHARLIE WILSON CAN'T LIVE WITHOUT YOU	P MUSIC/JIVE/JLG	355 +51	1.574
20	20	KEYSHIA COLE YOU COMPLETE ME	IMANI/GEFFEN/INTERSCOPE	351 0	2.001
21	19	JOE MAJIC	563/KEDAR	323 -39	1.160
22	21	JAMIE FOXX FEATURING TIMBALAND I DON'T NEED IT	J/RMG	313 -10	3.166
23	27	AL B. SURE! I LOVE IT (PAPI AYE AYE AYE)	HIDDEN BEACH	300 +79	1.263
24	24	JOHN LEGEND EVERYBODY KNOWS	G.O.O.D./COLUMBIA	272 +8	1.656
25	29	JAZMINE SULLIVAN IN LOVE WITH ANOTHER MAN	J/RMG	240 +61	1.319
26	23	JAMIE FOXX FEATURING T-PAIN BLAME IT	J/RMG	228 +3	1.695
27	31	WILL DOWNING SOMETHING SPECIAL	PEAK/CMG	192 +56	0.846
28	30	BEBE & CECE WINANS CLOSE TO YOU	B&C/MALACO	184 +35	0.700
29	37	CHRISSETTE MICHELE BLAME IT ON ME	DEF JAM/IDJMG	180 +77	1.223
30	28	WAYNE BRADY F.W.B.	PEAK/CMG	176 -23	0.919
31	39	MELANIE FIONA GIVE IT TO ME RIGHT	SRC/UNIVERSAL MOTOWN	157 +58	1.053
32	26	NE-YO MAD	DEF JAM/IDJMG	155 -61	3.034
33	40	LIONEL RICHIE I'M IN LOVE	ISLAND/IDJMG	148 +54	0.554
34	35	MARY MARY FEATURING KIERRA "KIKI" SHEARD GOD IN ME	MY BLOCK/COLUMBIA	143 +28	1.424
35	33	KENNY LATTIMORE EVERYBODY HERE WANTS YOU	VERVE	143 +12	0.542
36	38	WILLIE CLAYTON DANCE THE NITE AWAY	C & C	142 +37	0.674
37	34	KJ ROSE A BETTER WAY	ALORO MKT	135 +11	0.283
38	32	DEBORAH COX SAYING GOODBYE	DECO/IMAGE	118 -17	0.466
39	36	LAKISHA JONES LET'S GO CELEBRATE	ELITE	91 -25	0.292
40	NEW	HEAVY D NO MATTER WHAT	STRIDE/MALACO	86 +22	0.241

MOST ADDED

ARTIST TITLE / LABEL	NEW STATIONS
JENNIFER HUDSON Giving Myself (Arista/RMG) KDKS, KMEZ, KOKY, KQXL, Sirius XM Heart & Soul, WAGH, WAKB, WHUR, WKXI, WLXC, WMGL, WMPZ, WSRB, WVBE, WXST	15
NA'SHAY Lovin' You (Ruthless) KDKS, KMEZ, KOKY, KQXL, WAGH, WLXC, WMPZ, WXST	8
WILLIE CLAYTON Dance The Nite Away (C & C) KNEK, KQXL, WKSP, WKXI, WLXC, WSRB	6
AVANT Sailing (Capitol) WMMJ, WQQK, WROU, WTYB, WVKL	5
ANTHONY HAMILTON The Point Of It All (Mister's Music/Jive/JLG) WJMR, WQQK, WROU, WVVAZ	4
CHARLIE WILSON Can't Live Without You (Jive/JLG) KJMS, KMJM, WFXC, WKSP	4
CHRISSETTE MICHELE Epiphany (I'm Leaving) (Def Jam/IDJMG) WBHK, WROU	2
URBAN MYSTIC The Best Part Of The Day (SOBE) KJMS, WVVAZ	2
MELANIE FIONA Give It To Me Right (SRC/Universal Motown) KJLH, WKSP	2
GINUWINE Last Chance (Notifi/Asylum/Warner Bros.) WROU	1

ADDED AT... WJMR
Milwaukee, WI
PD: Lauri Jones
Anthony Hamilton, The Point Of It All, 18
Teena Marie Feat. Faith Evans, Can't Last A Day, 13

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NEW AND ACTIVE

ARTIST TITLE / LABEL	PLAYS /GAIN	ARTIST TITLE / LABEL	PLAYS /GAIN
BEYONCE Halo (Music World/Columbia) TOTAL STATIONS: 21	63/2	LACEE Lacee's Groove (Makincents) TOTAL STATIONS: 8	34/5
KURT CARR & THE KURT CARR SINGERS Peace And Favor Rest On Us (KCG/JLG) TOTAL STATIONS: 26	46/5	KEYSHIA COLE Where This Love Could End Up (Imani/Geffen/Interscope) TOTAL STATIONS: 32	33/1
DONNIE MCCLURKIN FEAT. KAREN CLARK-SHEARD Wait On The Lord (Verity/JLG) TOTAL STATIONS: 25	44/12	JOE LEAVELL & ST. STEPHEN TEMPLE CHOIR God Is Able (Emmo Gospel) TOTAL STATIONS: 19	31/17
SMOKIE NORFUL Justified (TreMyles/EMI Gospel) TOTAL STATIONS: 21	39/11	JAMIE FOXX Why (J/RMG) TOTAL STATIONS: 29	29/29
21:03 WITH FRED HAMMOND, SMOKIE NORFUL & J MOSS Cover Me (PAJAM/Gospo Centric/JLG) TOTAL STATIONS: 20	34/8	KEYSHIA COLE DUET WITH MONCIA Trust (Imani/Geffen/Interscope) TOTAL STATIONS: 8	29/9



K'JON
On The Ocean (Up&Up/Deh Tyme/Universal Republic)
WKUS +24, WYLD +17, KMUJ +14, WWMG +13, WAGH +11, WPHR +11, WHRP +10, KMJK +9, KVMA +9, KMJM +9

ANTHONY HAMILTON
The Point Of It All (Mister's Music/Jive/JLG)
WJMR +18, WTYB +14, SXHS +12, WAKB +10, WMMJ +10, WROU +10, WJHT +8, WHRP +8, WVBE +7, WIMX +7

MUSIQ SOULCHILD
sobeautiful (Atlantic)
WKUS +32, WHQT +21, WPHR +20, WWMG +18, KMJM +14, KJMS +13, WYLD +10, KQXL +8, WAGH +8, WDAS +8

AL B. SURE!
I Love It (Papi Aye Aye Aye) (Hidden Beach)
WIMX +9, WXST +7, KJLH +7, KJMS +6, KOKY +5, WMGL +5, SXHS +4, WSRB +4, WKXI +3, KMEZ +3

CHRISSETTE MICHELE
Blame It On Me (Def Jam/IDJMG)
WMGL +9, WXST +8, KMEZ +8, SXHS +7, WKXI +7, WAKB +6, KOKY +6, KJMS +6, WKSP +6, WSRB +5

FOR WEEK ENDING MAY 31, 2009
LEGEND: See legend to charts in charts section for rules and symbol explanations. 63 urban AC and 15 smooth jazz stations are electronically monitored by Nielsen Broadcast Data Systems 24 hours a day, 7 days a week. © 2009 Nielsen Business Media, Inc. All rights reserved.

LAST WEEK	WEEKS ON CHART	ARTIST TITLE	11 NIELSEN BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS RANK
1	1	JACKIEM JOYNER I'M WAITING FOR YOU	ARTISTRY	309 -16	2.825
2	3	WALTER BEASLEY STEADY AS SHE GOES	HEADS UP	253 +37	1.656
3	2	DAVE KOZ FEATURING JEFF GOLUB BADA BING	CAPITOL	222 -27	1.408
4	8	RICHARD ELLIOT MOVE ON UP	ARTISTRY	216 +37	1.178
5	4	OLI SILK CHILL OR BE CHILLED	TRIPPIN' N' RHYTHM	202 -9	1.274
6	6	KIM WATERS LET'S GET ON IT	SHANACHIE	199 -4	1.371
7	5	BONEY JAMES STOP, LOOK, LISTEN (TO YOUR HEART)	CONCORD/CMG	189 -14	1.201
8	7	FOURPLAY FORTUNE TELLER	HEADS UP	181 -10	1.293
9	10	KENNY LATTIMORE AND I LOVE HER	VERVE	153 +10	1.393
10	11	KENNY G RITMO Y ROMANCE (RHYTHM & ROMANCE)	STARBUCKS/CONCORD/CMG	143 +2	1.750

SMOOTH JAZZ

TW	LW	WKS	ARTIST TITLE	11 NIELSEN BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS RANK
11	12	26	SEAL A CHANGE IS GONNA COME	143/WARNER BROS.	143 +2	1.243
12	9	40	MICHAEL LINGTON YOU AND I	NUGROOVE	141 -4	1.119
13	15	7	BERNIE WILLIAMS GO FOR IT	REFORM/ROCK RIDGE	139 +15	0.762
14	13	47	TIM BOWMAN SWEET SUNDAYS	TRIPPIN' N' RHYTHM	133 0	1.158
15	14	40	EUGE GROOVE RELIGIFY	NARADA JAZZ/CAPITOL	125 -1	1.015
16	17	12	WAYMAN TISDALE ONE ON ONE	RENDEZVOUS	122 +7	1.001
17	16	11	BASIA BLAME IT ON THE SUMMER	WHAT/EI	121 +2	0.553
18	18	11	PAUL BROWN + MARC ANTOINE FOREIGN EXCHANGE	PEAK/CMG	99 +4	0.226
19	22	4	DARREN RAHN TALK OF THE TOWN	NUGROOVE	92 +17	0.761
20	21	5	MELODY GARDOT WHO WILL COMFORT ME	VERVE	90 +12	0.302



► **JOE LEAVELL & ST. STEPHEN TEMPLE CHOIR** TASTE THEIR FIRST TOP 10 SUCCESS, AS "GOD IS ABLE" ASCENDS 13-10. WITH A HISTORY THAT DATES TO 1926, THE LOUISVILLE-BASED GROUP HAS BEEN UNDER LEAVELL'S DIRECTION SINCE 2000. "ABLE" IS THE LEAD SINGLE AND TITLE TRACK FROM THE ACT'S CURRENT ALBUM.

WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL	11 NIELSEN BDS CERTIFICATIONS	PLAYS TW +/-	AUDIENCE MILLIONS	RANK
1	HEZEKIAH WALKER & LFC	SOULED OUT		NO. 1 (13 WKS)	1151 -57	4.696	2
2	DONALD LAWRENCE & CO.	BACK II EDEN	QUIET WATER/VERITY/JLG		1149 +13	4.649	1
3	MAURETTE BROWN-CLARK	IT AIN'T OVER (UNTIL GOD SAYS IT'S OVER)	AIR GOSPEL/MALACO		1066 +14	4.616	3
4	MARVIN SAPP	PRaise HIM IN ADVANCE	VERITY/JLG		1029 +49	4.550	4
5	KURT CARR & THE KURT CARR SINGERS	PEACE AND FAVOR REST ON US	KCG/JLG		864 +17	3.657	7
6	DONNIE MCCLURKIN FEAT. KAREN CLARK-SHEARD	WAIT ON THE LORD	VERITY/JLG	MOST INCREASED PLAYS	860 +147	3.807	6
7	MARY MARY FEATURING KIERRA "KIKI" SHEARD	GOD IN ME	MY BLOCK/COLUMBIA		845 +94	4.391	5
8	SMOKIE NORFUL	JUSTIFIED	TREMYLES/EMI GOSPEL		709 +9	3.102	8
9	JAMES FORTUNE & FIYA	I TRUST YOU	BLACKSMOKE/WORLDWIDE		675 -29	2.949	9
10	JOE LEAVELL & ST. STEPHEN TEMPLE CHOIR	GOD IS ABLE	EMTRO GOSPEL		657 +134	1.728	15
11	JAMES FORTUNE & FIYA FEAT. KEITH "WONDERBOY" JOHNSON & NAKITTA FOX	I WOULDN'T KNOW YOU	BLACKSMOKE/WORLDWIDE		620 +104	1.998	14
12	ISRAEL HOUGHTON	JUST WANNA SAY	INTEGRITY		581 -10	2.458	11
13	SHARI ADDISON	NO BATTLE, NO BLESSING	BET/VERITY/JLG		566 -6	2.842	10
14	GREG O'QUIN & IPRAIZE	LEAD ME JESUS	PENDULUM		531 +34	2.034	13
15	KIERRA SHEARD	PRaise HIM NOW	EMI GOSPEL		530 -9	2.102	12
16	KEITH "WONDERBOY" JOHNSON & THE SPIRITUAL VOICES	TIME TO GET CLOSE TO JESUS	GOSPEL TRUTH		455 -11	1.469	17
17	BRIAN COURTNEY WILSON	ALL I NEED	SPIRIT RISING/MUSIC WORLD		366 -30	0.761	23
18	BISHOP EDDIE LONG FEATURING GW	RIGHTEOUS FORSAKEN	ULTIMATE/ET		328 +49	0.915	21
19	PHIL TARVER	BETTER THAN THAT	KINGDOM		313 +13	0.784	22
20	CRYSTAL AIKIN	I DESIRE MORE	BET/VERITY/JLG		311 -2	1.070	18
21	BEBE & CECE WINANS	CLOSE TO YOU	B&C/MALACO		309 +84	1.489	16
22	BISHOP PAUL S. MORTON PRESENTS THE FGBCFMC	CRY YOUR LAST TEAR	TEHILLAH/LIGHT		307 -6	0.986	20
23	BROWN BOYZ FEATURING SPANKY WILLIAMS	LOVE LIKE THAT	BLACKSMOKE/WORLDWIDE		293 +17	0.569	29
24	TROY SNEED	WITH YOU ALWAYS	EMTRO GOSPEL		273 +4	0.384	-
25	TED WINN	GOD BELIEVES IN YOU	TEDDY'S JAMZ		249 -28	0.665	26
26	ANN NESBY	I FOUND A PLACE	IT'S TIME CHILD/TYSCOT		229 +43	0.931	19
27	BISHOP BOBBY HILTON & THE WORD OF DELIVERANCE MASS CHOIR	GOD DID THAT THING	BVHILTON		210 +13	0.334	-
28	THE NEVELS SISTERS	CLAP YOUR HANDS	MOLIFE		195 +19	0.456	-
29	MICAH STAMPLEY	THE CORINTHIAN SONG	INTERFACE		185 +31	0.711	24
30	JAMES ROBERSON	EVERYBODY DANCE	JDI		185 +19	0.343	-

WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL	11 NIELSEN BDS CERTIFICATIONS	PLAYS TW LW
1	MARY MARY	GET UP (MY BLOCK/COLUMBIA)			478 499
2	21:03 WITH FRED HAMMOND, SMOKIE NORFUL & J MOSS	COVER ME (PAJAM/GOSPO CENTRIC/JLG)			444 470
3	JONATHAN NELSON FEATURING PURPOSE	MY NAME IS VICTORY (INTEGRITY)			421 412
4	MARVIN SAPP	NEVER WOULD HAVE MADE IT (VERITY/JLG)			417 457
5	HEATHER HEADLEY FEATURING SMOKIE NORFUL	JESUS IS LOVE (EMI GOSPEL)			414 459

WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL	11 NIELSEN BDS CERTIFICATIONS	PLAYS TW LW
6	SHEKINAH GLORY MINISTRY	JESUS (KINGDOM)			336 324
7	ARKANSAS GOSPEL MASS CHOIR	I LIFT MY HANDS (T/EMTRO GOSPEL)			331 398
8	JAMES INGRAM	DON'T LET GO (INTERING/MUSIC ONE)			290 346
9	HEZEKIAH WALKER & LFC	GRATEFUL (VERITY/JLG)			281 300
10	JIMMY HICKS & THE VOICES OF INTEGRITY	GOD'S GOT IT (BLACKSMOKE/WORLDWIDE)			262 288

MOST ADDED

ARTIST	TITLE / LABEL	NEW STATIONS
THE BROWN SISTERS	Awesome God (Kingdom)	4
STEPHEN HURD	There's Power In His Name (Integrity)	4
PAPA SAN	Ina The Ghetto (Habakkuk)	4
JOE LEAVELL & ST. STEPHEN TEMPLE CHOIR	God Is Able (Emtro Gospel)	2
BEBE & CECE WINANS	Close To You (B&C/Malaco)	2
JAMES ROBERSON	Everybody Dance (JDI)	2
BISHOP DAVID G. EVANS PRESENTS AUTOMATIC PRAISE	This Joy (Abundant Harvest)	2
KURT CARR & THE KURT CARR SINGERS	Peace And Favor Rest On Us (KCG/JLG)	1

ADDED AT... WHLH
 Jackson, MS
 PD: Torrez Harris
 MD: Lance Fuller
 Deitrick Haddon, I Need Your Help. 3
 James Roberson, Everybody Dance. 2

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NEW AND ACTIVE

ARTIST	TITLE / LABEL	PLAYS /GAIN	ARTIST	TITLE / LABEL	PLAYS /GAIN
GI	Get Up (BGA/Blacksmoke/Worldwide)	175/1	TIM ROGERS & THE FELLAS	Happy (Blackberry)	109/32
PAUL PORTER	My Redeemer Lives (Light)	138/15	GEORGIA MASS CHOIR	Holy Ghost (Savoy/Malaco)	109/10
DESTINY PRAISE	Changed (Destiny Style)	129/15	BISHOP LARRY D. TROTTER	I Still Believe (Tyscot)	96/0
KIM BURRELL	Happy (Shanachie)	120/0	GERALD SCOTT & COMPANY	Great Is The Lord (Gerald Scott & Company)	95/16
HEZEKIAH WALKER & LFC	God Favored Me, Part I (Verity/JLG)	115/8	KIERRA SHEARD	Love Like Crazy (EMI Gospel)	93/7

MOST INCREASED PLAYS

+147	DONNIE MCCLURKIN FEAT. KAREN CLARK-SHEARD Wait On The Lord (Verity/JLG) KOKA +38, WEAM +29, WPZS +10, WPPZ +9, WGRB +9, WFMI +9, WOAD +8, WZAZ +7, KROI +7, WCHB +5
+134	JOE LEAVELL & ST. STEPHEN TEMPLE CHOIR God Is Able (Emtro Gospel) WOAD +22, WEAM +15, WZAZ +13, KROI +11, WXVI +8, WUFO +7, KHLR +6, WPRF +6, WPRS +6, WXOK +5
+104	JAMES FORTUNE & FIYA FEAT. KEITH "WONDERBOY" JOHNSON & NAKITTA FOX I Wouldn't Know You (Blacksmoke/WorldWide) WEAM +26, WOAD +13, WPPZ +13, WPZS +12, KOKA +10, WZAZ +10, WWIN +8, KROI +3, KHLR +3, WNOO +3
+94	MARY MARY FEAT. KIERRA "KIKI" SHEARD God In Me (My Block/Columbia) WEAM +25, WNOO +11, WNNL +10, KROI +9, WLOU +9, WJYD +7, WXVI +7, WPZS +5, WPPZ +3, WPZZ +5
+84	BEBE & CECE WINANS Close To You (B&C/Malaco) WEAM +20, SXPR +11, WGRB +9, WOAD +8, WXEZ +6, KOKA +5, WPZS +4, WEAL +4, WPZE +3, WUFO +3

FOR WEEK ENDING MAY 31, 2009
LEGEND: See legend to charts in charts section for rules and symbol explanations.
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WLAB/Fort Wayne employees win bid to buy the station

The Road To Ownership

Kevin Peterson

KPeterson@RadioandRecords.com

While station acquisitions occur almost daily, it's rare when a group of station employees raises money to purchase their place of business. Such is the case at Christian AC WLAB (Star 88.3)/Fort Wayne, Ind., where a \$1 million purchase agreement was recently made between seller Indiana District-Lutheran Church Missouri Synod (LCMS) and buyer Star Educational Media Network, a newly formed nonprofit headed by WLAB GM Melissa Montana and PD Don Buettner.

Montana has been named president of the new company and is joined on its executive team by Buettner and recent arrival Richard Cummins, a local businessman who heads up the new company's corporate development.

It took several months for the trio to convince LCMS that not having a station owner solely focused on broadcasting was holding WLAB back. After all, the current owner's primary mission is leading churches. The station needed its own board of directors that could focus policies and procedures on broadcast operations, the trio argued.

"After many, many meetings they understood that they really couldn't do for us what we needed to have done so that we could move forward," Montana says. "They finally came to a place where they realized they needed to let the bird out of the nest, let the child go off on its own and let us do what we do as broadcasters so that we might serve a greater cause and reach more people."

Cummins, who joined the station five months ago, played a key role in the acquisition process. He had held CEO positions at several local magazines, owned local businesses and staged business award shows. "His life had been forever changed by listening to Star 88.3," Montana says. According to Montana, Cummins said, "I want to do something that makes a bigger difference for the kingdom."

A Star Is Born

Although discussions had been taking place for several months, Montana says LCMS' decision to put the station up for sale came at the last minute. Following the decision, there was an open bidding process with sealed bids, meaning that station employees didn't know how many bidders there were, who they were or how much money was being offered. Anxious to put their \$1 million bid on the table, Montana, Buettner and Cummins formed Star Educational Media Network and hired Jorgenson Broadcast Brokerage as their broker.



Buettner

The next step was a somewhat frantic process to raise that seven-figure sum in a month's time. "We were talking with business people saying we need this large amount of money and they would ask us what the timeline was," she recalls. "We'd say, 'Don't be scared, but we have a couple of weeks.'"

Star Educational Media Network accomplished in one month what it normally takes six months to a year to complete. Each day the suit-or convened two or three meetings with potential funding sources: business people, company owners and others with financial means, as well as people who would pray with them. Montana says their success was "sweeter" due to its difficulty. "That's a God thing," she says. "We want our story to be an inspiration to others to not be discouraged when it looks like everything could fall apart."

'We want our story to be an inspiration to others to not be discouraged when it looks like everything could fall apart. It makes the victory sweeter when it's difficult.'

—Melissa Montana



Current owner: Indiana

District-Lutheran Church Missouri Synod

Pending owner: Star

Educational Media Network

Market: Fort Wayne, Ind.

Calls: WLAB

Frequency: 88.3

On-air moniker: Star 88.3

GM/MD: Melissa Montana

PD: Don Buettner

Head of development:

Richard Cummins

Board Of Education

During the acquisition process, Montana and Buettner say they realized that the station's long-time owner was unable to provide the level of board support required by nonprofit broadcasters. That made establishing an effective, well-rounded board critical to the success of the new company.

"It's so important to have a board of directors with people who understand the mission and vision of



Montana

what we're trying to do as Christian broadcasters," Montana says. To that end, the trio met with a local organization, Love in Deed, that specializes in helping nonprofits, which advised a segmented board approach. Buettner says,

"The model he demonstrated was a nine-member board, broken up into segments of three, with three members being broadcasters, three financial people and three people of influence in the community."

Separately, Star is forming an advisory board of financial supporters with influence in the community who believe in the ministry and its outreach but don't have the time to sit on the board.

Montana says the entire station staff agreed to stay together regardless of whether its bid was accepted. "In this industry so many people jump ship when they're afraid or when they hear somebody is going to buy them. But when you get the right people in the right seats on the bus, you get a team, not just a staff of people. There's not a person here who doesn't love their job and love being a part of the team."

As legal paperwork is exchanged between brokers and attorneys, and both parties await FCC approval, Buettner and Montana express appreciation for their soon-to-be former owner. "We're thankful that [LCMS] had a vision to start this radio station," Buettner says. "They had no idea that the station would become what it is today." Since it first signed on, the station has boosted its power, evolved from music and talk to all music, and experienced significant increases in ratings and listener support. "It's completely changed and evolved from the beginning, but we are thankful to our friends there that said, 'We believe in you and we see this bigger picture for you, and we want to send you off with blessings.'" *R&R*

Star Goes To College

An alliance formed by Star Educational Media Network with Huntington (Ind.) University is playing an important role in Star's ability to raise funds to buy WLAB (Star 88.3)/Fort Wayne, Ind. As part of the alliance, the university provided financial assistance to Star in the station's acquisition. In exchange, Star will promote the university and its outreach.

"Huntington University has agreed to support this outreach so that we can continue to

grow, move forward and together sustain a larger vision," current station GM and Star president Melissa Montana says.

"We are working in partnership with them and will gladly have their name alongside ours in all forms of promotion and outreach throughout the years to come. While we remain autonomous, Huntington University's relationship and support will allow both organizations the opportunity to have a greater impact." —KP

R&R CHRISTIAN AC

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► SINGER/SONGWRITER **MAT KEARNEY** SCORES HIS FIRST TOP 20 TITLE WITH "CLOSER TO LOVE" (21-20, AIRPOWER). THE SONG, ALSO NO. 20 ON HOT AC, USHERS IN HIS THIRD STUDIO SET, "CITY OF BLACK & WHITE," WHICH BOWED ATOP BILLBOARD'S TOP CHRISTIAN ALBUMS CHART LAST WEEK WITH SALES OF 26,000, ACCORDING TO NIELSEN SOUNDSCAN.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	11 NIELSEN BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS RANK
1	1	28	MATTHEW WEST THE MOTIONS	NO. 1 (8 WKS) SPARROW/EMI CMG	1765 +6	6.770 1
2	2	19	NEWSBOYS IN THE HANDS OF GOD	INPOP	1654 +37	5.573 2
3	3	18	CHRIS TOMLIN I WILL RISE	SIXSTEPS/SPARROW/EMI CMG	1538 -14	4.932 4
4	5	22	FRANCESCA BATTISTELLI FREE TO BE ME	FERVENT/WORD-CURB	1500 -30	4.761 6
5	6	15	BIG DADDY WEAWE YOU FOUND ME	FERVENT/WORD-CURB	1408 -16	3.810 11
6	4	22	MERCYME FINALLY HOME	INO	1397 -138	4.893 5
7	7	42	TENTH AVENUE NORTH BY YOUR SIDE	REUNION/PLG	1270 +5	5.169 3
8	8	16	MANDISA MY DELIVERER	SPARROW/EMI CMG	1195 +8	3.859 10
9	11	14	JARS OF CLAY TWO HANDS	GRAY MATTERS/ESSENTIAL/PLG	1160 +41	3.734 12
10	9	14	JIMMY NEEDHAM FORGIVEN AND LOVED	INPOP	1124 -2	3.534 13
11	13	11	BRANDON HEATH WAIT AND SEE	MONOMODE/REUNION/PLG	1075 +51	3.934 8
12	10	38	JEREMY CAMP THERE WILL BE A DAY	BEC/TOOTH & NAIL	1031 -95	3.939 9
13	12	37	THIRD DAY REVELATION	ESSENTIAL/PLG	1005 -61	4.132 7
14	16	5	PHILLIPS, CRAIG & DEAN REVELATION SONG	INO	980 +124	3.436 14
15	14	10	JONNY DIAZ MORE BEAUTIFUL YOU	INO	929 +9	2.584 16
16	17	17	LINCOLN BREWSTER GOD YOU REIGN	INTEGRITY	868 +49	2.336 18
17	18	8	REMEDY DRIVE ALL ALONG	WORD-CURB	825 +57	2.632 15
18	19	9	MIKESCHAIR CAN'T TAKE AWAY	CURB	746 +10	1.856 21
19	20	12	BLUETREE GOD OF THIS CITY	LUCID	727 +39	1.760 22
20	21	8	MAT KEARNEY CLOSER TO LOVE	AIRPOWER AWARE/COLUMBIA/INPOP	717 +65	2.454 17
21	23	4	NATALIE GRANT PERFECT PEOPLE	CURB	666 +135	2.022 20
22	22	18	JOHN WALLER WHILE I'M WAITING	BEACH STREET/REUNION/PLG	565 +26	2.257 19
23	24	12	BEBO NORMAN PULL ME OUT	BEC/TOOTH & NAIL	546 +17	1.065 29
24	25	5	BUILDING 429 ALWAYS	INO	456 +10	1.467 26
25	29	2	CHRIS AND CONRAD LEAD ME TO THE CROSS	VSR	430 +133	1.494 25
26	27	2	TENTH AVENUE NORTH HOLD MY HEART	REUNION/PLG	405 +76	1.720 23
27	NEW		THIRD DAY FEAT. LACEY MOSLEY BORN AGAIN	MOST INCREASED PLAYS ESSENTIAL/PLG	393 +158	1.671 24
28	26	18	ABOVE THE GOLDEN STATE I'LL LOVE YOU SO	SPARROW/EMI CMG	377 -33	1.063 30
29	28	4	KUTLESS I DO NOT BELONG	BEC/TOOTH & NAIL	331 +4	0.629 -
30	NEW		BRITT NICOLE THE LOST GET FOUND	SPARROW/EMI CMG	289 +26	1.258 27

MOST ADDED

ARTIST TITLE / LABEL	NEW STATIONS
NEEDTOBREATHE Lay 'Em Down (Atlantic/Word-Curb) KBNJ, KCMS, KLJC, KWNO, Sirius XM The Message, WAFJ, WBDX, WBFJ, WBSN, WCRJ, WCSG, WDJC, WJTL, WPAR, WPOZ	15
JEREMY CAMP Speaking Louder Than Before (BEC/Tooth & Nail) Family Life Network, KBIQ, KBNJ, KFIS, KHZR, Sirius XM The Message, WBSN, WQZR, WJIE	9
THIRD DAY FEAT. LACEY MOSLEY Born Again (Essential/PLG) KVMV, WBDX, WBHY, WCSG, WFFH	5
PHILLIPS, CRAIG & DEAN Revelation Song (INO) KLJC, WFSH, WMSJ, WRBS	4
NATALIE GRANT Perfect People (Curb) KSOS, WMHK, WMIT	3
JIMMY NEEDHAM Forgiven And Loved (Inpop) KLTY, WJIE	2
JONNY DIAZ More Beautiful You (INO) WBFJ, WNNC	2
REMEDY DRIVE All Along (Word-Curb) KNWL, WCRJ	2

ADDED AT... KBIQ

Colorado Springs, CO
PD: Bret Stevens
MD: Jack Hamilton
Jeremy Camp, Speaking Louder Than Before, 11
Chris And Conrad, Lead Me to the Cross, 1

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NEW AND ACTIVE

ARTIST TITLE / LABEL	PLAYS /GAIN	ARTIST TITLE / LABEL	PLAYS /GAIN
33MILES Jesus Calling (INO)	228/3	ADDITION ROAD What Do I Know Of Holy (INO)	168/27
DECEMBERADIO Look For Me (Slanted/Spring Hill)	225/0	NEEDTOBREATHE Lay 'Em Down (Atlantic/Word-Curb)	165/99
MEREDITH ANDREWS The New Song We Sing (Word-Curb)	224/3	REVIVE Chorus Of The Saints (Essential/PLG)	163/3
THE AFTERS Ocean Wide (INO)	205/2	JEREMY CAMP Speaking Louder Than Before (BEC/Tooth & Nail)	147/42
DOWNHERE Hope Is Rising (Centricity)	177/0	CHRIS TOMLIN God Of This City (Sixsteps/Sparrow/EMI CMG)	134/27

MOST INCREASED PLAYS

+158	THIRD DAY FEAT. LACEY MOSLEY Born Again (Essential/PLG) WJKL +36, WCVQ +33, KSBJ +17, WBHY +13, KXOJ +12, WBSN +9, WJIE +7, KHZR +5, WDJC +4, WBDX +4
+135	NATALIE GRANT Perfect People (Curb) WRCM +21, KLTY +18, WPOZ +18, WBDX +14, KVMV +11, WMHK +9, WJQK +7, KSOS +7, WJTL +7, WAFJ +6
+133	CHRIS AND CONRAD Lead Me To The Cross (VSR) WJKL +35, WCVQ +34, WBSN +20, WPAR +15, WBHY +7, KWNO +7, KKSP +5, WAKW +4, KNWI +4, WCIE +3
+124	PHILLIPS, CRAIG & DEAN Revelation Song (INO) WBFJ +22, KVMV +22, WFSH +20, WVEJ +16, WJIE +13, WJKL +10, WBHY +7, WBDX +6, KSBJ +4, WMLUZ +3
+99	NEEDTOBREATHE Lay 'Em Down (Atlantic/Word-Curb) WBFJ +15, WBHY +14, KXOJ +14, KCMS +12, WAFJ +8, WDJC +7, KWNO +7, WCSG +5, WJTL +5, WBDX +4

RECURRENTS

THIS WEEK	ARTIST TITLE / IMPRINT / PROMOTION LABEL	11 NIELSEN BDS CERTIFICATIONS	PLAYS TW LW	THIS WEEK	ARTIST TITLE / IMPRINT / PROMOTION LABEL	11 NIELSEN BDS CERTIFICATIONS	PLAYS TW LW
1	BRANDON HEATH GIVE ME YOUR EYES (MONOMODE/REUNION/PLG)		850 916	6	BIG DADDY WEAWE WHAT I FEEL WOULD BE LIKE (FERVENT/WORD-CURB)		548 545
2	JOSH WILSON SAVIOR, PLEASE (SPARROW/EMI CMG)		808 818	7	TREE63 BLESSSED BE YOUR NAME (INPOP)		546 536
3	TCBYMAC FEATURING KIRK FRANKLIN & MANDISA LOVE MY SOUL (FOREFRONT/EMI CMG)		709 713	8	CHRIS TOMLIN JESUS MESSIAH (SIXSTEPS/SPARROW/EMI CMG)		535 570
4	LAURA STORY MIGHTY TO SAVE (INO)		597 601	9	MERCYME YOU REIGN (INO)		517 528
5	AARON SHUST MY SAVIOR MY GOD (BRASH)		566 563	10	LINCOLN BREWSTER EVERLASTING GOD (INTEGRITY)		513 502

FOR WEEK ENDING MAY 31, 2009
LEGEND: See legend to charts in charts section for rules and symbol explanations.
58 Christian AC stations are electronically monitored by Nielsen Broadcast Data Systems 24 hours a
day, 7 days a week. Christian AC Indicator chart compiled of 32 reporters, christian CHR 26, christian
rock 26 and soft AC/inspirational 20 © 2009 Nielsen Business Media, Inc. All rights reserved.



Bethany Dillon

"Everyone To Know"

going for adds: June 12

early adds at: The JOY FM/Tampa, FL and KGCB/Flagstaff, AZ

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R&R CHRISTIAN

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► **BEBO NORMAN** EARNs HIS FIRST SOFT AC/INSPIRATIONAL NO. 1, AS "THE ONLY HOPE" CLIMBS 3-1. NORMAN PREVIOUSLY ROSE AS HIGH AS NO. 2 ON THE LIST WITH "I WILL LIFT MY EYES" IN JANUARY 2007. HE'S ALSO CHARTED IN THE TOP FIVE ON CHRISTIAN AC AND CHRISTIAN CHR, DATING TO "FALLING DOWN" IN 2003.

THIS WEEK	LAST WEEK	WEEKS ON CHART	CHRISTIAN CHR		PLAYS	
			ARTIST TITLE	IMPRINT / PROMOTION LABEL	TW	+/-
1	1	15	REMEDY DRIVE ALL ALONG	WORD-CURB	985	+2
2	4	11	MAT KEARNEY CLOSER TO LOVE	AWARE/COLUMBIA/INPOP	868	+78
3	2	27	MATTHEW WEST THE MOTIONS	SPARROW/EMI CMG	864	-47
4	3	16	JARS OF CLAY TWO HANDS	GRAY MATTERS/ESSENTIAL/PLG	834	+16
5	6	15	DOWNHERE MY LAST AMEN	CENTRICITY	799	+32
6	7	10	FM STATIC TAKE ME AS I AM	TOOTH & NAIL	793	+67
7	9	10	MIKESCHAIR CAN'T TAKE AWAY	CURB	710	+9
8	5	21	FRANCESCA BATTISTELLI FREE TO BE ME	FERVENT/WORD-CURB	696	-81
9	10	13	HAWK NELSON LET'S DANCE	BEC/TOOTH & NAIL	694	+47
10	8	27	RED NEVER BE THE SAME	ESSENTIAL/PLG	686	-32
11	13	4	BRITT NICOLE THE LOST GET FOUND	SPARROW/EMI CMG	617	+46
12	12	17	KUTLESS TO KNOW THAT YOU'RE ALIVE	BEC/TOOTH & NAIL	582	-1
13	15	5	GROUP 1 CREW MOVIN'	FERVENT/WORD-CURB	551	+58
14	16	9	BLUETREE GOD OF THIS CITY	LUCID	504	+12
15	17	9	BRANDON HEATH WAIT AND SEE	REUNION/PLG	481	+9
16	14	8	AFTERS OCEAN WIDE	INO	470	-30
17	18	19	NEWSBOYS IN THE HANDS OF GOD	INPOP	402	-9
18	19	4	DECYFER DOWN FADING	INO	386	+32
19	25	2	TENTH AVENUE NORTH HOLD MY HEART	REUNION/PLG	359	+70
20	23	3	PRESS PLAY LIFE IS BEAUTIFUL	DREAM	353	+47
21	21	8	MANDISA MY DELIVERER	SPARROW/EMI CMG	348	+21
22	22	7	JIMMY NEEDHAM COME AROUND	INPOP	325	+18
23	29	2	THIRD DAY FEAT. LACEY MOSLEY BORN AGAIN	ESSENTIAL/PLG	311	+31
24	24	12	MERCYME GOODBYE ORDINARY	INO	309	+3
25	20	17	B. REITH MESS	GOTEE	308	-28
26	26	4	JOY WILLIAMS ONE OF THOSE DAYS	SENSIBILITY	304	+16
27	28	11	MAINSTAY BECOME WHO YOU ARE	BEC/TOOTH & NAIL	286	+2
28	27	7	CHRIS TOMLIN I WILL RISE	SIXSTEPS/SPARROW/EMI CMG	284	0
29	NEW		NEEDTOBREATHE LAY 'EM DOWN	ATLANTIC/WORD-CURB	274	+200
30	NEW		AYIESHA WOODS ALIVE	GOTEE	272	+26

THIS WEEK	LAST WEEK	WEEKS ON CHART	CHRISTIAN ROCK		PLAYS	
			ARTIST TITLE	IMPRINT / PROMOTION LABEL	TW	+/-
1	1	18	RUN KID RUN SET THE DIAL	TOOTH & NAIL	287	-31
2	2	16	PILLAR STATE OF EMERGENCY	ESSENTIAL/PLG	285	-9
3	3	13	RED DEATH OF ME	ESSENTIAL/PLG	280	-4
4	4	14	DISCIPLE ROMANCE ME	INO	279	0
5	6	9	HOUSE OF HEROES CODE NAME: RAVEN	MONO VS STEREO/GOTEE	260	-4
5	7	15	FIREFLIGHT STAND UP	FLICKER/PLG	253	-10
11	9		EVERYDAY SUNDAY BEST NIGHT OF OUR LIVES	INPOP	241	+17
8	5	17	DECYFER DOWN FADING	INO	240	-27
9	8	14	FM STATIC THE UNAVOIDABLE BATTLE OF FEELING ON THE OUTSIDE	TOOTH & NAIL	239	0
9	6		FAMILY FORCE 5 D-I-E 4 Y-O-U	TMG	235	+7
11	12	5	CLASSIC CRIME THE WAY THAT YOU ARE	TOOTH & NAIL	207	+2
17	11		RUTH BACK TO THE FIVE	TOOTH & NAIL	206	+39
13	10	17	PHILMONT THE DIFFERENCE	FOREFRONT/EMI CMG	196	-30
4	18	5	EMERY THE POOR AND THE PREVALENT	TOOTH & NAIL	188	+22
15	15	9	BECOMING THE ONE TO HURT YOU	TOOTH & NAIL	187	-1
14	12		I AM TERRIFIED TO THE SERVICE	GOTEE	182	-8
7	23	8	CLEMENCY CONTROL	CLEMENCY	181	+27
8	25	3	CHILDREN 18:3 MOCK THE MUSIC	TOOTH & NAIL	172	+38
15	16	19	ABANDON HOLD ON	FOREFRONT/EMI CMG	160	-25
20	19	10	HYMNS OF EDEN ALL I NEED	ROCK ONE	158	-5
21	22	9	MANAFEST STEPPIN' OUT	BEC/TOOTH & NAIL	156	+2
21	NEW		SKILLET HERO	INO	148	+85
27	21	15	SUPERCHICK(K) CROSS THE LINE	INPOP	140	-19
24	13	17	FALLING UP STREAMS OF WOE AT ACHERON	BEC/TOOTH & NAIL	139	-52
25	24	3	CAPITAL LIGHTS RETURN	BEC/TOOTH & NAIL	135	-5
26	20	19	HAWK NELSON LET'S DANCE	BEC/TOOTH & NAIL	133	-26
27	26	4	AIR FIVE OPEN SEASON	AUDIO FRENZY	122	+7
28	NEW		HIGH FLIGHT SOCIETY RUN FROM YESTERDAY	HIGH FLIGHT SOCIETY	120	+48
29	47	3	LECRAE DON'T WASTE YOUR LIFE	REACH	108	+1
30	NEW		IVORYLINE DAYS END	TOOTH & NAIL	96	+40

THIS WEEK	LAST WEEK	WEEKS ON CHART	SOFT AC/INSPIRATIONAL		PLAYS	
			ARTIST TITLE	IMPRINT / PROMOTION LABEL	TW	+/-
1	3	14	BEBO NORMAN THE ONLY HOPE	BEC/TOOTH & NAIL	356	+14
2	1	19	CHRIS TOMLIN I WILL RISE	SIXSTEPS/SPARROW/EMI CMG	356	-16
3	2	11	LAURA STORY BLESS THE LORD	INO	346	-3
4	4	18	LINCOLN BREWSTER GOD YOU REIGN	INTEGRITY	288	-6
5	5	7	BLUETREE GOD OF THIS CITY	LUCID	264	+11
6	7	8	BRANDON HEATH WAIT AND SEE	REUNION/PLG	255	+11
7	6	16	KATINAS PRAYING FOR YOU	DESTINY-EXECUTIVE	239	-13
8	9	14	ISRAEL HOUGHTON MY TRIBUTE MEDLEY	INTEGRITY	230	+1
9	14	6	MEREDITH ANDREWS THE NEW SONG WE SING	WORD-CURB	228	+26
10	8	16	AVALON STILL MY GOD	SPARROW/EMI CMG	217	-19

THIS WEEK	LAST WEEK	WEEKS ON CHART	SOFT AC/INSPIRATIONAL		PLAYS	
			ARTIST TITLE	IMPRINT / PROMOTION LABEL	TW	+/-
1	13	4	TRAVIS COTTRELL JESUS SAVES	INDELIBLE	212	+10
12	11	10	JIM BRICKMAN FEAT. RUSH OF FOOLS NEVER FAR AWAY	TIME LIFE	203	-4
13	10	9	MICHAEL W. SMITH DEEP IN LOVE WITH YOU	REUNION/PLG	203	-6
14	12	3	RUSS LEE & MICHAEL O'BRIEN WHEN LIFE GETS BROKEN	PFC	202	-1
15	16	5	33MILES JESUS CALLING	INO	200	+2
16	17	3	CHRIS AND CONRAD LEAD ME TO THE CROSS	VSR	196	+5
17	18	6	PHILLIPS, CRAIG & DEAN REVELATION SONG	INO	187	-3
18	19	4	BUILDING 429 ALWAYS	INO	183	+5
19	15	12	NEWSBOYS IN THE HANDS OF GOD	INPOP	171	-29
20	20	6	KARI JOBE I'M SINGING	INTEGRITY	153	-4

FOR WEEK ENDING MAY 31, 2009

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CHRISTIAN AC INDICATOR

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	IMPRINT / PROMOTION LABEL	PLAYS TW	+/-
1	1	16	BIG DADDY WEAVE YOU FOUND ME	FERVENT/WORD-CURB	939	-62
2	2	17	CHRIS TOMLIN I WILL RISE	SIXSTEPS/SPARROW/EMI CMG	836	-108
3	3	20	NEWSBOYS IN THE HANDS OF GOD	INPOP	810	-66
4	4	18	MANDISA MY DELIVERER	SPARROW/EMI CMG	790	-27
5	6	10	BRANDON HEATH WAIT AND SEE	REUNION/PLG	784	+65
6	7	12	JONNY DIAZ MORE BEAUTIFUL YOU	INO	774	+80
7	8	30	MATTHEW WEST THE MOTIONS	SPARROW/EMI CMG	720	+26
8	10	15	JIMMY NEEDHAM FORGIVEN AND LOVED	INPOP	675	+64
9	9	17	BEBO NORMAN PULL ME OUT	BEC/TOOTH & NAIL	656	-28
10	11	16	REMEDY DRIVE ALL ALONG	WORD-CURB	626	+34
11	5	22	MERCYME FINALLY HOME	INO	626	-129
12	12	16	JARS OF CLAY TWO HANDS	GRAY MATTERS/ESSENTIAL/PLG	602	+55
13	11	11	CHRIS AND CONRAD LEAD ME TO THE CROSS	VSR	594	+49
14	14	12	BLUETREE GOD OF THIS CITY	LUCID	528	-10
15	17	5	PHILLIPS, CRAIG & DEAN REVELATION SONG	INO	492	+81
16	16	18	KUTLESS I DO NOT BELONG	BEC/TOOTH & NAIL	435	-21
17	20	7	MAT KEARNEY CLOSER TO LOVE	AWARE/COLUMBIA/INPOP	412	+71
18	13	13	JEREMY RIDDLE BLESS HIS NAME	VINEYARD/VARIETAL	364	+18
19	18	14	DOWNHERE HOPE IS RISING	CENTRICITY	330	-21
20	22	6	BUILDING 429 ALWAYS	INO	313	-7
21	23	8	DECEMBERADIO LOOK FOR ME	SLANTED/SPRING HILL	308	-7
22	24	9	MIKESCHAIR CAN'T TAKE AWAY	CURB	297	-7
23	25	15	LINCOLN BREWSTER GOD YOU REIGN	INTEGRITY	281	-22
24	27	3	NATALIE GRANT PERFECT PEOPLE	CURB	276	+41
25	26	8	RUSH OF FOOLS LOSE IT ALL	MIDAS	269	-32
26	21	18	ABOVE THE GOLDEN STATE I'LL LOVE YOU SO	SPARROW/EMI CMG	259	-64
27	28	4	33MILES JESUS CALLING	INO	246	+18
28	29	4	BRITT NICOLE THE LOST GET FOUND	SPARROW/EMI CMG	235	+19
29	30	2	THIRD DAY FEAT. LACEY MOSLEY BORN AGAIN	ESSENTIAL/PLG	211	+16
30	NEW		NEEDTOBREATHE LAY 'EM DOWN	ATLANTIC/WORD-CURB	186	+164

COUNTRY INDICATOR HIGHLIGHTS

NO. 1

ARTIST TITLE	IMPRINT / PROMOTION LABEL
BRAD PAISLEY THEN	ARISTA NASHVILLE

MOST ADDED

ARTIST TITLE	IMPRINT / PROMOTION LABEL	NEW STATIONS
GEORGE STRAIT LIVING FOR THE NIGHT	MCA NASHVILLE	39
JASON ALDEAN BIG GREEN TRACTOR	BROKEN BOW	29
BROOKS & DUNN INDIAN SUMMER	ARISTA NASHVILLE	24
RASCAL FLATTS SUMMER NIGHTS	LYRIC STREET	18
JUSTIN MOORE SMALL TOWN USA	VALORY	15
RODNEY ATKINS 15 MINUTES	CURB	15
PAT GREEN WHAT I'M FOR	BNA	11

MOST INCREASED PLAYS

ARTIST TITLE	IMPRINT / PROMOTION LABEL	GAIN
RASCAL FLATTS SUMMER NIGHTS	LYRIC STREET	+797
BROOKS & DUNN INDIAN SUMMER	ARISTA NASHVILLE	+482
JASON ALDEAN BIG GREEN TRACTOR	BROKEN BOW	+358
GEORGE STRAIT LIVING FOR THE NIGHT	MCA NASHVILLE	+338
JUSTIN MOORE SMALL TOWN USA	VALORY	+294
RODNEY ATKINS 15 MINUTES	CURB	+270
ZAC BROWN BAND WHATEVER IT IS	HOME GROWN/ATLANTIC/BIG PICTURE	+265

INDICATOR EXCLUSIVES

TW	LW	ARTIST TITLE	IMPRINT / PROMOTION LABEL	TW PLAYS	+/-
47	52	SARAH DARLING JACK OF HEARTS	BLACK RIVER	234	+36
48	53	WILLIAMS RILEY BAND I'M STILL ME	GOLDEN/NINE NORTH	230	+33
49	47	STEPHEN COCHRAN WAL-MART FLOWERS	ARIA NASHVILLE	228	-8
53	50	TELLURIDE PENCIL MARKS	AMERICAN ROOTS/QUARTERBACK	207	+1
54	54	ZONA JONES BLUER THAN BLUE	ROCKY COMFORT	204	+17
56	55	RICK HUCKABY SHE GETS ME HIGH	HEADCOACH	201	+21

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



CHRISTIAN AC MUSIC RESEARCH

ARTIST TITLE	IMPRINT / PROMOTION LABEL	FAM%	W 25-54	W 25-34	W 35-44	W 45-54
MATTHEW WEST THE MOTIONS	SPARROW/EMI CMG	98%	4.25	4.28	4.27	4.21
JOHN WALLER WHILE I'M WAITING	BEACH STREET/REUNION/PLG	92%	4.24	4.08	4.38	4.27
CHRIS TOMLIN I WILL RISE	SIXSTEPS/SPARROW/EMI CMG	98%	4.20	4.15	4.20	4.25
TENTH AVENUE NORTH BY YOUR SIDE	REUNION/PLG	99%	4.19	4.30	4.16	4.10
THIRD DAY REVELATION	ESSENTIAL/PLG	98%	4.15	4.15	4.12	4.16
BRANDON HEATH GIVE ME YOUR EYES	REUNION/PLG	99%	4.12	4.20	4.10	4.06
JEREMY CAMP THERE WILL BE A DAY	BEC/TOOTH & NAIL	100%	4.07	4.02	4.13	4.07
PHILLIPS, CRAIG & DEAN REVELATION SONG	INO	78%	4.06	3.98	4.04	4.18
LINCOLN BREWSTER GOD YOU REIGN	INTEGRITY	97%	3.99	3.95	3.95	4.07
MERCYME FINALLY HOME	INO	97%	3.96	3.84	3.95	4.08
BRANDON HEATH WAIT AND SEE	REUNION/PLG	86%	3.94	4.01	3.93	3.87
FRANCESCA BATTISTELLI FREE TO BE ME	FERVENT/WORD-CURB	96%	3.93	4.04	4.00	3.76
NEWSBOYS IN THE HANDS OF GOD	INPOP	95%	3.92	3.84	3.89	4.03
JONNY DIAZ MORE BEAUTIFUL YOU	INO	69%	3.85	3.78	4.05	3.72
BLUETREE GOD OF THIS CITY	LUCID	83%	3.83	3.91	3.69	3.88
MANDISA MY DELIVERER	SPARROW/EMI CMG	95%	3.81	3.75	3.92	3.77
JARS OF CLAY TWO HANDS	GRAY MATTERS/ESSENTIAL/PLG	88%	3.81	3.88	3.77	3.77
BIG DADDY WEAVE YOU FOUND ME	FERVENT/WORD-CURB	86%	3.80	3.73	3.85	3.82
JIMMY NEEDHAM FORGIVEN AND LOVED	INPOP	82%	3.77	3.89	3.70	3.71
REMEDY DRIVE ALL ALONG	WORD-CURB	49%	3.74	3.89	3.76	3.58

Total Sample size is 1615. 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 743-549-9700, 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	34.0%	80.0%	4.10	16.4%	3.3%	0.2%
ALAN JACKSON SISSY'S SONG	ARISTA NASHVILLE	38.3%	75.1%	4.03	16.0%	6.9%	2.0%
KEITH URBAN KISS A GIRL	CAPITOL NASHVILLE	27.6%	74.0%	3.95	19.8%	5.8%	0.4%
BILLY CURRINGTON PEOPLE ARE CRAZY	MERCURY	25.3%	72.7%	3.88	18.4%	7.3%	1.6%
ZAC BROWN BAND WHATEVER IT IS	HOME GROWN/ATLANTIC/BIG PICTURE	28.3%	70.4%	3.92	23.3%	5.6%	0.7%
JASON MICHAEL CARROLL WHERE I'M FROM	ARISTA NASHVILLE	25.1%	68.7%	3.87	25.6%	5.1%	0.7%
TOBY KEITH LOST YOU ANYWAY	SHOW DOG	21.3%	67.8%	3.79	23.6%	7.6%	1.1%
DARIUS RUCKER ALRIGHT	CAPITOL NASHVILLE	20.2%	67.3%	3.80	25.3%	6.9%	0.4%
MONTGOMERY GENTRY ONE IN EVERY CROWD	COLUMBIA	21.1%	67.1%	3.80	26.0%	6.0%	0.9%
DIERKS BENTLEY SIDEWAYS	CAPITOL NASHVILLE	20.4%	64.9%	3.72	24.4%	8.2%	2.4%
LADY ANTEBELLUM I'M FUN TO YOU	CAPITOL NASHVILLE	19.1%	64.7%	3.73	25.3%	9.1%	0.9%
KENNY CHESNEY OUT LAST NIGHT	BNA	23.5%	64.4%	3.75	24.9%	8.7%	2.0%
CHRIS YOUNG GETTIN' YOU HOME (THE BLACK DRESS SONG)	RCA	18.0%	63.3%	3.67	24.9%	9.6%	2.2%
REBA STRANGE	STARSTRUCK/VALORY	13.8%	62.4%	3.63	25.1%	11.6%	0.9%
KELLIE PICKLER BEST DAYS OF YOUR LIFE	19/BNA	21.1%	61.6%	3.68	25.3%	11.1%	2.0%
BUCKY COVINGTON I WANT MY LIFE BACK	LYRIC STREET	10.9%	60.4%	3.62	30.4%	8.7%	0.4%
LOST TRAILERS HOW 'BOUT YOU DON'T	BNA	14.4%	60.4%	3.66	31.6%	7.3%	0.7%
TAYLOR SWIFT YOU BELONG WITH ME	BIG MACHINE	14.2%	60.2%	3.59	26.4%	10.9%	2.4%
MILEY CYRUS THE CLIME	WALT DISNEY/HOLLYWOOD	20.0%	60.0%	3.67	28.4%	10.2%	1.3%
LOVE AND THEFT RUN/WAY	CAROLWOOD	8.5%	59.3%	3.57	30.7%	8.7%	1.3%

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



The PPM grabs ratings headlines, but here comes Nielsen

No Sticker Shock Here

R.J. Curtis

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after four decades of diary-based measurement, the long-awaited arrival of electronic ratings represents a sea change for broadcasters in the top 50 markets. But as noted in the May 15 column, that leaves 250 markets that will continue to rely on Arbitron's diary system. Recently, the company instituted new policies designed to improve the diary's effectiveness (see story, below). Meanwhile, Arbitron is facing its first significant competitor since the '80s from a company best-known in the United States for its TV ratings service: the Nielsen Co.

Nielsen, the parent company of R&R, has been measuring radio audiences outside the States for more than 60 years. It made its U.S. radio ratings entrée after Cumulus, in April 2008, asked vendors to submit proposals for audience measurement in 51 small and midsize markets where it no longer subscribes to Arbitron. Nielsen says it didn't initially submit a bid. But after Cumulus COO John Dickey personally contacted the company, the broadcaster, in November 2008, announced that it had signed with Nielsen in those markets. Clear Channel followed suit, inking a deal for 17 of the 51 markets and has since added one more.

Last December, Nielsen fielded a pilot study in Lexington, Ky., the results of which were released in March. In March and April, it launched its first eight-week surveys in the 51 markets. While results won't be ready until August, Lorraine Hadfield,



Dickey

Nielsen Media Research managing director for North America, says subsequent survey results will be made available to clients within 30 days of a survey's completion.

Sampling Differences

While Arbitron's small-market service conducts two 12-week surveys per year, Nielsen will measure 49 of the 51 markets once annually. Nielsen also claims to provide a bigger sample than Arbitron and says the number of panelists in a survey will be determined by a market's population and economic activity and that surveys will generally consist of either 1,200, 1,600 or 2,200 panelists.

A random comparison of markets where both companies operate shows mixed results. Nielsen's sample size is larger in Abilene, Texas (1,200 to Arbitron's 1,040), and in Ann Arbor, Mich. (2,200 to

markets for persons 18-54. At the spring meetings, Arbitron agreed to establish a persons 18-54 DDI guarantee and said it will report back to the council during the summer meetings with ideas on level and timing of such a guarantee.

Arbitron has also added 10% cell phone-only households to its diary service in 151 markets in the spring survey with plans to expand to all diary markets in all 50 states in the fall.—RJC

Arbitron Diary Improvements

Following its first meetings of the year April 27-28, the Arbitron Radio Advisory Council was able to muscle some new benchmarks out of Arbitron for its PPM and diary services. Diary tweaks include a new Designated Delivery Index for persons 18-34 of 70% in year one and 80% in year two, beginning with the spring 2009 survey.

At its November 2008 meetings the council passed a resolution for a DDI guarantee in all diary

'The universe we recruit from represents 98% of the population, where if you do just telephone recruiting, it's only about 66% of the population.'

—Gary Holmes

1,920), but smaller in Bangor, Maine (1,600 vs. Arbitron's 1,700).

Another major difference, according to Nielsen spokesman Gary Holmes, is the way the company recruits participants. Using the same address-based sampling methodology it implemented for its TV measurement service in the 2008 sweeps, Nielsen's two-step recruitment process starts with a random selection of households from its national address frame. Nielsen says it can typically acquire the phone numbers for approximately 60% of those addresses, which are then called and invited to participate. The remaining 40% are mailed a questionnaire that, when returned, allows Nielsen to call and recruit them. By comparison, the majority of Arbitron diary respondents are recruited using a landline phone-based sample.

"The universe we recruit from represents 98% of the population, where if you do just do telephone recruiting, it's only about 66% of the population," Holmes says. Address-based sampling allows Nielsen to identify potential participants who live in cell phone-only (CPO) households or have unlisted landline numbers.

Another significant difference between the two services is the diary itself. Holmes claims Nielsen's sticker diary is easier to fill out. "You get a diary and a series of stickers that have call letters for local radio stations," he says. "You just peel it off and put it on the diary; then you check the daypart you listened to," as opposed to writing down the call letters, as is the case with the Arbitron diary. According to Nielsen, the sticker diary has been used in Sydney to measure 40 stations and in Indonesia to measure 100 stations. In the United Kingdom, Radio Joint Audience Research uses a sticker diary to measure an average of 50-60 stations per market. The average U.S. market has an average of 50-60 stations, Nielsen says.



Hadfield

Nielsen Radio Ratings Timeline

April 2008: Cumulus asks vendors to submit proposals for a new radio measurement service in 51 of its small and midsize markets

November 2008: Cumulus announces ratings deal with Nielsen for 51 markets; Clear Channel signs on for 17 markets

Dec. 4-10: Nielsen fields pilot study in Lexington, Ky.

March 5, 2009: Pilot study results from Lexington are announced

March-April 2009: Eight-week ratings surveys fielded in 51 markets

August 2009: Results from March-April surveys to be released

Survey Says

Results from the Lexington pilot study of 588 people from 336 households released March 5 showed more than 20% of respondents aged 12-plus use cell phones as their only form of telecommunication. (The Centers for Disease Control's National Health Survey turned up similar results, estimating the national average at 20.2% for the second half of 2008.) The pilot study also concluded that CPO users consume more radio (23 hours per week) than the total sample (19). Their AQH rating was higher too, 17.3% vs. 14.3%. CPO participants indicated they listened to an average of 3.5 stations compared with less than three for the total sample. Not surprisingly, significantly higher percentages of 18- to 34-year-olds live in CPO households.

Some broadcasters have questioned whether Nielsen ultimately has its eye on a much larger, more lucrative piece of the U.S. radio ratings business. "All we're interested in right now is doing the best measurement we can in these particular markets," Holmes says. "We haven't made any plans to do anything different. TV is a much bigger market and a lot of work has gone into making [our TV ratings] precise. We are not contemplating moving into markets large enough to have electronic [radio] measurement."

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► ROOKIE QUARTET **GLORIANA** REACHES THE TOP 20 WITH LEAD SINGLE "WILD AT HEART," WHICH HOPS 21-20 WITH AIRPOWER HONORS. THE SONG INTRODUCES THE ACT'S DEBUT ALBUM, DUE THIS SUMMER. (FOUR TRACKS ARE AVAILABLE DIGITALLY AND SOLD AT CONCERT APPEARANCES ON CD.) THE BAND IS CURRENTLY TOURING WITH TAYLOR SWIFT.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	NIelsen BDS CERTIFICATIONS	HITPREDICTOR STATUS	AUDIENCE (IN MILLIONS)	PLAYS
1	1	11	BRAD PAISLEY	THEN	NO. 1 (2 WKS)	☆	34.825	+1.414
2	4	10	KENNY CHESNEY	OUT LAST NIGHT		☆	33.794	+2.833
3	3	12	KEITH URBAN	KISS A GIRL		☆	32.67*	+1.007
4	5	14	DIERKS BENTLEY	SIDEWAYS		☆	29.946	+2.454
5	2	16	SUGARLAND	IT HAPPENS		☆	29.87	-2.489
6	7	21	ZAC BROWN BAND	WHATEVER IT IS		☆	28.96*	+1.945
7	6	19	MONTGOMERY GENTRY	ONE IN EVERY CROWD		☆	27.59*	+0.387
8	9	20	LADY ANTEBELLUM	I RUN TO YOU		☆	24.44*	+1.780
9	10	16	ALAN JACKSON	SISSY'S SONG		☆	21.27*	+0.900
10	13	7	TAYLOR SWIFT	YOU BELONG WITH ME		☆	20.04*	+2.267
11	28		JASON MICHAEL CARROLL	WHERE I'M FROM		☆	19.58*	+0.169
12	12	13	TOBY KEITH	LOST YOU ANYWAY		☆	19.28*	+1.101
13	16	13	BILLY CURRINGTON	PEOPLE ARE CRAZY		☆	18.03*	+2.276
14	15	8	REBA	STRANGE		☆	16.85*	+0.811
15	17	8	DARIUS RUCKER	ALRIGHT		☆	16.38*	+1.305
16	20	15	RANDY HOUSER	BOOTS ON		☆	14.32*	+0.777
17	23	7	RASCAL FLATTS	SUMMER NIGHTS	AIRPOWER/MOST INCREASED AUDIENCE	☆	14.04*	+4.853
18	19	29	KELLIE PICKLER	BEST DAYS OF YOUR LIFE		☆	13.90*	+0.295
19	22	15	BLAKE SHELTON	I'LL JUST HOLD ON	AIRPOWER	☆	11.834	+0.963
20	21	19	GLORIANA	WILD AT HEART	AIRPOWER	☆	11.622	+0.620
21	24	17	JUSTIN MOORE	SMALL TOWN USA		☆	9.274	+1.343
22	25	11	JACK INGRAM	BAREFOOT AND CRAZY		☆	9.068	+1.541
23	26	16	ERIC CHURCH	LOVE YOUR LOVE THE MOST		☆	8.461	+1.473
24	27	18	DARRYL WORLEY	SOUNDS LIKE LIFE TO ME		☆	6.698	+0.647
25	29	14	LOVE AND THEFT	RUNAWAY		☆	5.827	+0.978
26	31	4	BROOKS & DUNN	INDIAN SUMMER	BREAKER	☆	5.440	+2.122
27	28	20	CHUCK WICKS	MAN OF THE HOUSE		☆	5.210	+0.051
28	30	14	MILEY CYRUS	THE CLIMB		☆	4.716	+0.456
29	33	16	CHRIS YOUNG	GETTIN' YOU HOME (THE BLACK DRESS SONG)		☆	3.270	+0.251
30	39	3	JASON ALDEAN	BIG GREEN TRACTOR		☆	3.049	+1.352

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	NIelsen BDS CERTIFICATIONS	HITPREDICTOR STATUS	AUDIENCE (IN MILLIONS)	PLAYS
31	32	7	JOE NICHOLS	BELIEVERS		☆	3.021	-0.027
32	35	12	JESSICA HARP	BOY LIKE ME		☆	2.829	+0.352
33	38	10	PAT GREEN	WHAT I'M FOR		☆	2.801	-0.781
34	NEW		GEORGE STRAIT	LIVING FOR THE NIGHT	HOT SHOT DEBUT/ MOST ADDED	☆	2.750	+2.750
35	34	17	JAMEY JOHNSON	HIGH COST OF LIVING		☆	2.712	+0.225
36	36	16	BOMSHEL	FIGHT LIKE A GIRL		☆	2.609	-0.184
37	37	4	TRACE ADKINS	ALL I ASK FOR ANYMORE		☆	2.112	+0.067
38	40	7	BUCKY COVINGTON	I WANT MY LIFE BACK	BREAKER	☆	1.857	+0.203
39	42	14	DAVID NAIL	RED LIGHT		☆	1.815	+0.337
40	45	6	LUKE BRYAN	DO I		☆	1.752	+0.438
41	41	5	JAMES OTTO	SINCE YOU BROUGHT IT UP		☆	1.632	+0.078
42	46	7	MIRANDA LAMBERT	DEAD FLOWERS		☆	1.553	+0.330
43	44	8	LEE ANN WOMACK	SOLITARY THINKIN'		☆	1.523	+0.152
44	43	12	CAITLIN & WILL	ADDRESS IN THE STARS		☆	1.299	-0.166
45	53	3	RODNEY ATKINS	15 MINUTES		☆	1.131	+0.592
46	47	6	PHIL VASSAR	BOBBI WITH AN I		☆	0.966	+0.068
47	49	5	MARTINA MCBRIDE	I JUST CALL YOU MINE		☆	0.813	+0.159
48	50	5	TRENT TOMLINSON	HENRY CARTWRIGHT'S PRODUCE STAND		☆	0.754	+0.132
49	48	11	JONATHAN SINGLETON & THE GROVE	LIVIN' IN PARADISE		☆	0.588	-0.073
50	55	2	CRAIG MORGAN	BONFIRE		☆	0.546	+0.118
51	51	6	RICHIE MCDONALD	SIX-FOOT TEDDY BEAR		☆	0.495	-0.060
52	52	3	TRAILER CHOIR	ROCKIN' THE BEER GUT		☆	0.456	-0.036
53	56	3	MEGAN MULLINS	LONG PAST GONE		☆	0.444	+0.019
54	RE-ENTRY		TRACE ADKINS	TIL THE LAST SHOT'S FIRED		☆	0.436	+0.126
55	58	5	KATE & KACEY	DREAMING LOVE		☆	0.423	+0.052
56	60	4	MARK CHESNUTT	SHE NEVER GOT ME OVER YOU		☆	0.388	+0.053
57	RE-ENTRY		JIMMY WAYNE	I'LL BE THAT		☆	0.378	+0.119
58	57	2	TRACY LAWRENCE	UP TO HIM		☆	0.346	-0.036
59	59	2	JESSE LEE	IT'S A GIRL THING		☆	0.340	-0.031
60	NEW		ELI YOUNG BAND	GUINEVERE		☆	0.276	+0.235

MOST INCREASED AUDIENCE (IN MILLIONS)

+4.853

RASCAL FLATTS

Summer Nights (Lyric Street)

WVTV +0.364, KYGO +0.285, KMP5 +0.258, WUSN +0.256, WYFF +0.248, KNCI +0.183, WCOL +0.181, WBSB +0.122, KPLX +0.122, KYGO +0.115

+2.833

KENNY CHESNEY

Out Last Night (BNA)

WUSA +0.387, KSON +0.259, KNDQ +0.222, WCAR +0.103, KPLX +0.158, WFSB +0.171, WFLS +0.148, KYGO +0.105, KBWF +0.100, WCTD +0.098

+2.750

GEORGE STRAIT

Living For The Night (MCA Nashville)

KPLX +0.343, KLT +0.225, KSCS +0.158, KAJA +0.152, WGH +0.140, KYGO +0.138, WUBE +0.131, KMP5 +0.122, KMLE +0.104, KYGO +0.094

+2.454

DIERKS BENTLEY

Sideways (Capitol Nashville)

KSON +0.232, WDSY +0.234, WCOL +0.226, KNCI +0.215, WFSB +0.191, KMLE +0.173, WCTD +0.123, KAJA +0.115, KPLX +0.113, WFSB +0.099

+2.275

JASON ALDEAN

Big Green Tractor (Broken Bow)

WVMA +0.225, WCOL +0.153, WCTD +0.135, KSON +0.110, KKBQ +0.097, WGYK +0.088, KKKC +0.037, KPLX +0.087, KNCI +0.078, WKBT +0.071

ARTIST	TITLE / LABEL	AUDIENCE / GAIN	ARTIST	TITLE / LABEL	AUDIENCE / GAIN	ARTIST	TITLE / LABEL	AUDIENCE / GAIN
STEVE AZAR	Moo La Moo (R de/Dang)	0.257/0.034	CARTER TWINS	Heart Like Memphis (CMT/Meteor: 17/COS)	0.233/0.023	LEE ANN WOMACK & JAMEY JOHNSON	Give It Away (CE S-TV Audio)	0.214/0.214
BLAKE OWEN	8 Second Ride (RCA)	0.244/0.136	WILLIAMS RILEY BAND	I'm Still Me (Golden/Nine North)	0.232/0.075	CLÉDUS T. JUDD FEAT. BROOKS & DUNN	Ga th Must Be Busy (ET Nashville)	0.171/0.104
TOTAL STATIONS:	19		TOTAL STATIONS:	23		TOTAL STATIONS:	8	
TOTAL STATIONS:	17		TOTAL STATIONS:	28		TOTAL STATIONS:	10	

MOST ADDED

GEORGE STRAIT 45
Living For The Night (MCA Nashville)
KAJA, KASE, KATC, KBUL, KCYE, KFDD, KFKF, KIIM, KILT, KIZN, KKGQ, KKNG, KMID, KMLE, KMP5, KNCI, KNKY, KPLX, KRST, KSCS, KSOP, KUBL, KUZZ, KYGO, WDAF, WFMS, WGH, WGXK, WGNB, WGNL, WIL, WKHX, WKMK, WKSF, WPCV, WQHK, WQYK, WUBE, WUSJ, WWGR, WWNU, WYRK

RASCAL FLATTS 24
Summer Nights (Lyric Street)
KCYE, KKWV, KMLE, KMP5, KPLX, KSD, KSSN, KTEX, KTST, KXKT, KYGO, WBSB, WCOL, WDSY, WEZL, WFMS, WGAR, WKQC, WKDF, WOGI, WQBE, WSOC, WUSN, WXBQ

BROOKS & DUNN 17
Indian Summer (Arista Nashville)
KBUL, KCYE, KFDD, KMLE, KTTS, KUFJ, KXKS, WCTK, WGNL, WKRT, WKLB, WQDR, WQMX, WSIX, WSLC, WYFY, WYRK

RODNEY ATKINS 11
15 Minutes (Cur)
KRST, KUZZ, WCTK, WFBE, WFLS, WIRX, WJHX, WQCK, WRMS, WYWK, WYVZ

JASON ALDEAN 15
Big Green Tractor (Broken Bow)
KFDD, KMID, KXKS, WBCT, WFBE, WGYK, WGXK

FOR WEEK ENDING MAY 31, 2009

LEGEND: See legend to charts in charts section for rules and symbol explanations. 121 country stations are electronically monitored by Nielsen Broadcast Data Systems 24 hours a day, 7 days a week. Indicator chart comprised of 120 reporters. © 2009 Nielsen Business Media, Inc. All rights reserved.

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Longtime friends start joint syndication venture

Wolfert & Berkowitz Bring You MIDDAYS

Keith Berman

KBerman@RadioandRecords.com

While some say that inspiration comes at odd moments, for Jonathan Wolfert and Gary Berkowitz, the inspiration to start a new company and offer a syndicated midday show to AC radio came during a meal.

Wolfert, president of jingle production company JAM Creative, and Berkowitz, who runs Berkowitz Broadcast Consulting, have known each other and worked together on projects since the mid-'70s. Last summer, they got to talking about the state of the industry. "We thought a lot of things that we believed that make radio appealing and magical and accessible to listeners were being sacrificed because of budget constraints," Wolfert says. "We talked about how stations used to have personalities on around the clock, even if it was a music-intensive format."



Smith

Hence the inspiration behind their new effort: 1330 Networks, which debuted "Valier at Work," a five-hour midday show starring former CBS Radio AC KVIL/Dallas personality Valier Smith. "We came to the conclusion that between Gary's programming expertise and contacts and JAM's production facilities and know-how, there was something we could do to put it all together," Wolfert says. "Sometime between the main course and dessert, we decided to figure out how to do this show."

Berkowitz says the impetus behind the show was their love of radio. "We are diehard, hardcore radio guys. We want every part of this new company to have a rich radio foundation. We're saying, 'What can we do within the confines of what's going on in the industry to keep it alive and strong and, to a degree, bring it back again?'"

Their answer: a show and a company owned

and run by radio guys, who not only know how to run a business but also understand the creativity required for a radio product, the needs of radio people and the language they speak.

Plug In, Turn On

According to Berkowitz, the show is designed to plug into an AC station's midday shift with a music-intensive approach that fits most ACs' programming during that daypart. "We're not putting together a show that will feature celebrity interviews," he says. "The real difference will come in the fact

'A lot of things that make radio appealing, magical and accessible to listeners are being sacrificed because of budget constraints.'

—Jonathan Wolfert



'We're going to honor the listeners' demand for a lot of music in middays, but we feel Valier can add the right touch of personality to make that daypart really sizzle.'

—Gary Berkowitz

that Valier is a personality, no matter what she says. We're going to honor the listeners' demand for a lot of music in middays, but we feel Valier can add the right touch of personality to make that daypart really sizzle."

It was during Smith's nine-year run at KVIL that Wolfert first became personally acquainted with her. JAM was producing KVIL's jingle packages, and he asked her to do some voice-over work. "I used to listen to her, and I always enjoyed her and thought she had the right kind of wit and attitude," Wolfert says. "When Gary and I were thinking about who we could work with on this show, we had a small list of qualifications: someone with experience, the right kind of sound, had warmth and was friendly but didn't sound too fake or like they were reading a script, had worked in the format before and got it."

Smith fit their needs and was enthusiastic about the project. She began working with Wolfert and Berkowitz over several months as they tweaked the show's sound to provide something that, the pair hope, is as good as what stations are able to provide for their listeners locally.

Both stress that the show is one that can easily be slipped into a station's lineup without breaking format or completely changing the feel

of the station. When putting "Valier at Work" together, they wanted something that would sound consistent with the rest of any AC station.

"It's not like a format or program that takes over the station. The idea is to become part of the station," Wolfert says.

By adding just the right amount of personality, the pair says the show doesn't come across as sounding robotic or mechanical. As Berkowitz puts it, "Valier at Work" subscribes to his mantra of "it's not how much you say, it's really how you say it that makes the big difference."



Berkowitz

1330: It's A Magic Number

Unbeknownst to each other until much later in their lives, Gary Berkowitz and Jonathan Wolfert both grew up on Long Island in the shadow of then-top 40 giant WABC/New York, which both now describe as being instrumental in their careers. "I got to visit the station many times and made a lot of friends there," says Wolfert, who went on to create jingles for WABC starting in October 1975.

"And we've been doing them ever since," he adds. "To go from being the kid who would visit the station hoping to go home with copies of their jingles

and turn into the guy who's invited to the station to bring them their new jingles is a great little flip."

Berkowitz also had some professional connection with WABC, though his experiences weren't as fruitful: "Jon went on to do the jingles and know everyone and be the big guy, and all I have is a rejection letter from Rick Sklar, who was the PD at the time, telling me sorry, but they weren't interested in hiring me," he says with a laugh.

When it came time for the duo to name their new company, one sugges-

tion stood out in their minds: 1330. It wasn't the frequency of an AM daytimer they worked at together, but instead the street number of the building that housed their favorite childhood station. WABC was located at 1330 Ave. of the Americas in New York.

"1330 sounds big and important to us because it conjures up the way we used to feel about what took place at that location," Wolfert says. "We're not trying to say that we have any connection to that station or that place, it's just a nostalgic name that half a dozen radio people will pick up on."—KB



► **LADY GAGA'S** FIRST THREE SINGLES ALL BULLET ON DIFFERENT CHARTS: DEBUT TRACK "JUST DANCE" HOLDS AT NO. 28 ON AC; FOLLOW-UP "POKER FACE" MAINTAINS ITS NO. 13 RANKING ON HOT AC (UP 137 PLAYS); AND NEWEST SINGLE "LOVECAN'T LEAPS 23-17 (UP 66%) WITH AIRPOWER ON C-HR/TOP 40.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	NIelsen BDS CERTIFICATIONS	HITPREDICTOR STATUS	IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS	RANK
1	1	32	TAYLOR SWIFT LOVE STORY	NO. 1 (2 WKS)	11 ³ ☆	BIG MACHINE/UNIVERSAL REPUBLIC	1811 -118	14.308	3
2	2	43	JASON MRAZ I'M YOURS		11 ⁴ ☆	ATLANTIC/RRP	1808 -86	15.564	1
3	3	37	DAUGHTRY WHAT ABOUT NOW		11 ☆	RCA/RMG	1684 -46	14.347	2
4	4	33	LEONA LEWIS BETTER IN TIME		11 ⁵ ☆	SYCO/IRMG	1637 0	13.928	4
5	5	46	COLDPLAY VIVA LA VIDA		11 ³ ☆	CAPITOL	1618 +8	13.871	5
6	6	32	GAVIN ROSSDALE LOVE REMAINS THE SAME	MOST INCREASED PLAYS	11 ² ☆	INTERSCOPE	1366 +162	7.822	8
7	7	12	MILEY CYRUS THE CLIMB	MOST ADDED	11 ³ ☆	WALT DISNEY/HOLLYWOOD	1216 +69	9.652	6
8	9	19	THE FRAY YOU FOUND ME		11 ³ ☆	EPIC	1007 +50	8.579	7
9	10	50	NATASHA BEDINGFIELD POCKETFUL OF SUNSHINE		11 ⁵ ☆	PHONOGENI/EPIC	927 +15	6.964	9
10	8	17	SEAL IF YOU DON'T KNOW ME BY NOW		11 ☆	143/WARNER BROS.	868 -98	5.430	10
11	12	21	DAVID COOK LIGHT ON		11 ☆	19/RCA/RMG	575 +80	2.849	13
12	11	17	LIONEL RICHIE JUST GO		11 ☆	DEF JAM/DJMG	546 -62	3.066	12
13	14	16	MATT NATHANSON COME ON GET HIGHER		11 ☆	VANGUARD/CAPITOL	478 +15	2.364	16
14	15	22	KATY PERRY HOT N COLD		11 ⁵ ☆	CAPITOL	373 +22	4.527	11
15	13	20	JIM BRICKMAN FEATURING RUSH OF FOOLS NEVER FAR AWAY		11 ☆	TIME LIFE	337 -127	1.329	21
16	18	8	JASON MRAZ & COLBIE CAILLAT LUCKY	AIRPOWER	11 ☆	ATLANTIC/RRP	316 +71	1.852	18
17	6	17	PLAIN WHITE T'S 1, 2, 3, 4		11 ☆	HOLLYWOOD	309 +21	2.478	15
18	16	11	MERCYME FINALLY HOME		11 ☆	IND/COLUMBIA	293 -6	1.139	25
19	20	13	KELLY CLARKSON MY LIFE WOULD SUCK WITHOUT YOU		11 ☆	19/RCA/RMG	245 +38	2.638	14
20	19	14	JOURNEY WHERE DID I LOSE YOUR LOVE		11 ☆	NCMOTA	216 -11	0.527	-
21	21	8	RASCAL FLATTS HERE COMES GOODBYE		11 ☆	LYRIC STREET/HOLLYWOOD	212 +12	0.801	27
22	23	3	ROB THOMAS HER DIAMONDS		11 ☆	EMBLEM/ATLANTIC	162 +40	1.002	26
23	22	7	INDIA ARIE FEATURING GRAMPS MORGAN THERAPY		11 ☆	SOUL BIRD/UNIVERSAL REPUBLIC	136 -28	0.229	-
24	24	7	PINK SOBER		11 ☆	LAFA/EPIC	130 +12	1.923	17
25	26	4	NICKELBACK IF TODAY WAS YOUR LAST DAY		11 ☆	ROADRUNNER/RRP	128 +33	1.634	19
26	27	2	KRIS ALLEN NO BOUNDARIES		11 ☆	19/JIVE/JLG	113 +19	1.270	22
25	4	4	MICHAEL JOHNS HEART ON MY SLEEVE		11 ☆	TRIP/DOWN TOWN	106 +6	0.137	-
26	28	2	LADY GAGA FEATURING COLBY O'DONIS JUST DANCE		11 ³ ☆	STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE	76 +2	1.232	24
28	30	2	DAVID COOK COME BACK TO ME		11 ☆	19/RCA/RMG	72 +2	0.656	28
29	29	9	KATY PERRY THINKING OF YOU		11 ☆	CAPITOL	68 -6	0.171	-

MOST ADDED

ARTIST TITLE / LABEL	NEW STATIONS
MILEY CYRUS The Climb (Walt Disney/Hollywood)	11
KRIS ALLEN No Boundaries (19/Jive/JLG)	7
JASON MRAZ & COLBIE CAILLAT Lucky (Atlantic/RRP)	5
RASCAL FLATTS Here Comes Goodbye (Lyric Street/Hollywood)	5
MATT NATHANSON Come On Get Higher (Vanguard/Capitol)	4
KATY PERRY Hot N Cold (Capitol)	4
ROB THOMAS Her Diamonds (Emblem/Antalntic)	4
MAT KEARNEY Closer To Love (Aware/Columbia)	4
PLAIN WHITE T'S 1, 2, 3, 4 (Hollywood)	3

ADDED AT... WROZ
Lancaster, PA
PD/MO: Michael C. Anthony
Matt Nathanson, Come On Get Higher, 16
Kris Allen, No Boundaries, 4

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

NEW AND ACTIVE

ARTIST TITLE / LABEL	PLAYS /GAIN	ARTIST TITLE / LABEL	PLAYS /GAIN
BEYONCE Halo (Music World/Columbia)	64/26	VANESSA WILLIAMS Just Friends (Concord/CMG)	33/14
JIMMY BUFFETT Summerzcool (Mailboat)	62/9	BERNIE WILLIAMS FEAT. JON SECADA Just Another Day (Reform/Rock Ridge)	33/4
CHARICE Note To God (143/Reprise)	55/55	LIFEHOUSE Broken (Geffen/Interscope)	27/4
MILEY CYRUS The Climb (Walt Disney/Hollywood)	53	LADY GAGA Poker Face (Streamline/KonLive/Cherrytree/Interscope)	26/8
DAUGHTRY No Surprise (19/RCA/RMG)	42/3	SUGAR RAY Boat Walk (Pulse/Fontana)	22/13
THE PUSSYCAT DOLLS I Hate This Part (Interscope)	39/10		1

MOST INCREASED PLAYS

+162	GAVIN ROSSDALE Love Remains The Same (Interscope) KUMU +8, KVIL -8, WROZ +8, KRBB +8, WWLH +7, WDOK +7, WRAL +7, KBEE +6, WRRM +6, WZLD +6
+80	DAVID COOK Light On (19/RCA/RMG) WAHR +9, WDOE +8, WMXC +7, WARM +6, WROZ +6, WOOD +5, WSRF +5, WSNY +3, WVAF +3, WJBR +3
+71	JASON MRAZ & COLBIE CAILLAT Lucky (Atlantic/RRP) WSNY +6, KBEE +6, KSSK +5, WDOK +5, WRCH +5, WTFM +4, WLRG +4, WMGN +4, WLTJ +4, KQ5 +3
+69	MILEY CYRUS The Climb (Walt Disney/Hollywood) WMXC +11, WEBE +10, WWFS +10, WMXS +9, WMEZ +7, WWDE +7, KXLT +7, WZLD +6, KVKI +6, KSSK +5
+55	CHARICE Note To God (143/Reprise) KOSI +3, KBAY +1, KBEE +1, KESZ +1, KEZK +1, KRBA +1, KKMJ +1, KMGA -1, KMGL +1, KMKZ +1

FOR WEEK ENDING MAY 31, 2009
LEGEND: See legend to charts in charts section for rules and symbol explanations.
96 AC stations are electronically monitored by Nielsen Broadcast Data System 24 hours a day, 7 days a week. © 2009 Nielsen Business Media, Inc. All rights reserved.

RECURRENTS

THIS WEEK	ARTIST TITLE / IMPRINT / PROMOTION LABEL	NIelsen BDS CERTIFICATIONS	PLAYS TW LW	THIS WEEK	ARTIST TITLE / IMPRINT / PROMOTION LABEL	NIelsen BDS CERTIFICATIONS	PLAYS TW LW
1	DAVID COOK THE TIME OF MY LIFE (19/RCA/RMG)	11 ²	1075 999	6	LEONA LEWIS BLEEDING LOVE (SYCO/JRMG)	11 ⁶	650 706
2	COLBIE CAILLAT BUBBLY (UNIVERSAL REPUBLIC)	11 ⁵	871 776	7	TIMBALAND FEATURING ONEREPUBLIC APOLOGIZE (MOSLEY/BLACKGROUND/INTERSCOPE)	11 ⁷	622 638
3	DAVID ARCHULETA CRUSH (19/JIVE/JLG)	11	850 733	8	DAUGHTRY FEELS LIKE TONIGHT (RCA/RMG)	11 ³	619 609
4	SARA BAREILLES LOVE SONG (EPIC)	11 ⁵	773 850	9	DANIEL POWTER BAD DAY (WARNER BROS.)	11 ⁶	606 531
5	FERGIE BIG GIRLS DON'T CRY (WILLIAMS/INTERSCOPE)	11 ⁷	738 731	10	DAUGHTRY HOME (RCA/RMG)	11 ⁵	595 548

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► **MILEY CYRUS** ASCENDS TO HER FIRST HOT AC TOP 10, AS "THE CLIMB" ADVANCES 12-9 (UP 226 PLAYS, THE FORMAT'S FOURTH-BEST GAIN). THE BALLAD ALSO BULLETS AT NO. 7 ON AC AND CHR/TOP 40 (UP 649, LIKEWISE THE LATTER CHART'S FOURTH-BIGGEST INCREASE), AND PUSHES 30-28 ON COUNTRY.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	NIelsen BDS CERTIFICATIONS	HITPREDICTOR STATUS	PLAYS TW +/-	AUDIENCE MILLIONS	RANK
1	2	27	THE FRAY YOU FOUND ME	NO. 1 (12 WKS)	112	2948 +26	17.372	1
2	1	29	THE ALL-AMERICAN REJECTS GIVES YOU HELL		11	2878 -79	16.326	2
3	10	10	SHINEDOWN SECOND CHANCE		11	2788 +317	13.533	6
4	10	10	NICKELBACK IF TODAY WAS YOUR LAST DAY		11	2778 +188	14.674	4
5	3	24	PINK SOBER		11	2690 -27	15.789	3
6	7	28	THEORY OF A DEADMAN NOT MEANT TO BE		11	2568 +115	11.775	8
7	5	20	KELLY CLARKSON MY LIFE WOULD SUCK WITHOUT YOU		11	2442 -134	14.038	5
8	6	6	ROB THOMAS HER DIAMONDS		11	2378 +219	13.135	7
9	12	11	MILEY CYRUS THE CLIMB		11	1811 +226	9.304	10
10	13	13	CARDILINA LIAR SHOW ME WHAT I'M LOOKING FOR		11	1772 +77	7.750	12
11	14	8	DAVID COOK COME BACK TO ME		11	1624 +190	8.752	11
12	16	7	PINK PLEASE DON'T LEAVE ME		11	1620 +271	7.009	14
13	13	12	LADY GAGA POKER FACE		11	1585 +137	7.745	13
14	11	26	LADY GAGA FEATURING COLBY O'DONIS JUST DANCE		113	1574 -117	9.570	9
15	19	4	DAUGHTRY NO SURPRISE	MOST INCREASED PLAYS/MOST ADDED	11	1383 +353	6.786	15
16	17	12	THE SCRIPT THE MAN WHO CAN'T BE MOVED		11	1330 +95	4.466	18
17	18	6	KELLY CLARKSON I DO NOT HOOK UP		11	1298 +199	5.506	17
18	15	20	JASON MRAZ & COLBIE CAILLAT LUCKY		11	1180 -195	6.553	16
19	23	4	THE FRAY NEVER SAY NEVER	AIRPOWER	11	964 +207	3.224	19
20	21	10	MAT KEARNEY CLOSER TO LOVE		11	878 +57	2.145	24
21	22	6	DAVE MATTHEWS BAND FUNNY THE WAY IT IS		11	861 +70	2.811	21
22	26	3	KATY PERRY WAKING UP IN VEGAS		11	761 +203	2.418	22
23	24	8	PARACHUTE SHE IS LOVE		11	753 +71	1.812	27
24	20	15	O.A.R. THIS TOWN		11	630 -228	2.182	23
25	25	11	U2 MAGNIFICENT		11	614 -46	1.904	26
26	30	5	BEYONCE HALO		11	600 +83	3.016	20
27	29	5	KINGS OF LEON USE SOMEBODY		11	593 +70	1.581	28
28	27	9	SAFETY SUIT STAY		11	568 +10	1.108	32
29	34	3	COLDPLAY LIFE IN TECHNICOLOR II		11	477 +91	0.964	35
30	31	8	JESSE MCCARTNEY FEATURING LUDACRIS HOW DO YOU SLEEP?		11	461 -29	1.368	29
31	33	5	THE BLACK EYED PEAS BOOM BOOM POW		11	446 +58	1.948	25
32	35	6	MATT NATHANSON FALLING APART		11	368 +16	0.892	37
33	28	13	THE OFFSPRING KRISTY, ARE YOU DOING OK?		11	363 -169	0.910	36
34	36	8	FLO RIDA RIGHT ROUND		11	283 -34	1.147	30
35	40	2	SEETHER CARELESS WHISPER		11	262 +31	0.737	40
36	38	20	KATY PERRY THINKING OF YOU		11	258 -10	0.994	33
37	32	18	NATASHA BEDINGFIELD SOULMATE		11	255 -164	1.131	31
38	NEW		KRISTINIA DEBARGE GOODBYE		11	246 +38	0.717	-
39	NEW		THE AIRBORNE TOXIC EVENT SOMETIME AROUND MIDNIGHT		11	245 +21	0.254	-
40	37	17	LILY ALLEN THE FEAR		11	233 -37	0.557	-

MOST ADDED

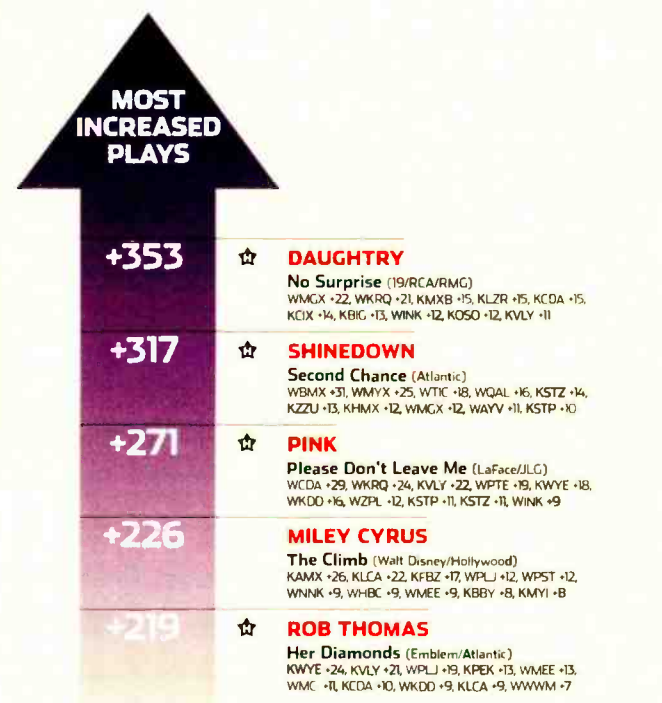
ARTIST TITLE / LABEL	NEW STATIONS
DAUGHTRY No Surprise (19/RCA/RMG) KBIG, KCDA, KIOI, KOSO, KSRZ, KURB, KZZO, WAJI, WKRQ, WRQX, WXMA	11
THE FRAY Never Say Never (Epic) KALC, KLCA, WAJI, WKRQ, WMGX, WMMX, WNNF, WRQX	8
KATY PERRY Waking Up In Vegas (Capitol) KCDA, KPLZ, KSTZ, KZZU, WKDD, WTIC, WTMX, WXLO	8
GREEN DAY 21 Guns (Reprise) KCDU, KLTV, KMXP, KOSO, KZZU, WAVV, WXLO	7
DAVID COOK Come Back To Me (19/RCA/RMG) KBBY, KSTZ, WKDD, WNNK, WQLH, WWWM	6
PINK Please Don't Leave Me (LaFace/JLG) KBIG, KFYV, KSRZ, WAJI, WLNK, WMMX	6
HOWIE DAY Be There (Epic) KCDU, KLLY, KLTG, KVLV, WCDA, WPST	6
MAT KEARNEY Closer To Love (Aware/Columbia) KEZR, KFYV, KUDD, WHBC, WLNK	5
BEYONCE Halo (Music World/Columbia) KCDU, KLLY, KPLZ, WOMX, WZPT	5
SUGAR RAY Boardwalk (Pulse/Fontana) KCDU, KLLY, KSCF, KSIL, KVLV	5

ADDED AT... WAYV
Atlantic City, NJ
PD: Rob Garcia
MD: Nicky G.
The All-American Rejects, The Wind Blows, D Green Day, 21 Guns, O Linkin Park, New Divide, O

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NEW AND ACTIVE

ARTIST TITLE / LABEL	PLAYS /GAIN	ARTIST TITLE / LABEL	PLAYS /GAIN
GREEN DAY Know Your Enemy (Reprise) TOTAL STATIONS: 11	224/35	MICHAEL FRANTI & SPEARHEAD Say Hey (I Love You) (Boo Boo Wax/Anti-/Epitaph) TOTAL STATIONS: 10	132/20
3OH!3 Don't Trust Me (Photo Finish/Anti-/RRP) TOTAL STATIONS: 12	218/34	JESSIE JAMES Wanted (Mercury/OJMG) TOTAL STATIONS: 11	123/60
MATT WERTZ Everything's Right (hand written/Universal Republic) TOTAL STATIONS: 16	191/13	LADY GAGA LoveGame (Streamline/KonLive/Cherrytree/Interscope) TOTAL STATIONS: 10	116/83
KATE VOGUE 99 Times (MySpace/DCC/Interscope) TOTAL STATIONS: 15	156/22	KRIS ALLEN No Boundaries (19/Jive/JLG) TOTAL STATIONS: 16	112/27
GREEN DAY 21 Guns (Reprise) TOTAL STATIONS: 14	134/80	ANGEL TAYLOR Make Me Believe (Aware/Columbia) TOTAL STATIONS: 12	96/16



FOR WEEK ENDING MAY 31, 2009
LEGEND: See legend to charts in charts section for rules and symbol explanations.
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KISW/Seattle recruits Duff McKagan for monthly show

Loading Up MIDDAYS

Mike Boyle

MBoyle@RadioandRecords.com

From Alice Cooper to Dee Snider, rock musicians often lead double lives as radio hosts. Add former Guns N' Roses/Velvet Revolver bassist Duff McKagan to that list. ■ The Seattle resident, whose main gig is fronting his band Duff McKagan's Loaded, had once considered doing his own show. Entercom active rock KISW/Seattle is letting him scratch that radio itch once a month on Tuesdays from 10 a.m. to 11 a.m. with a prerecorded program.

While McKagan is just getting settled in, the possibilities for the show are wide open. After all, United Stations syndicates the five-hour week-night program "Nights With Alice Cooper" to nearly 90 U.S. stations, as well as the weekly "House of Hair With Dee Snider," which expanded to three hours in March.

Based on its May 12 debut, which included appearances by members of Pearl Jam, Alice in Chains and Mötley Crüe, "Duff McKagan's Radio Loaded" is living up to its name. Having access to PPM pre-currency ratings since April, KISW PD and Entercom/Seattle OM Dave Richards can better evaluate this and other appointment listening. (The PPM becomes ratings currency in the market in June.)

Conceived by McKagan and guided by Richards and APD Ryan Castle, the show's roots were planted nearly a year ago. Last summer, McKagan—who

in his spare time has written for the New York Times, Playboy, Seattle Weekly and the Village Voice—began visiting the station's "BJ Shea Morning Experience" to talk about music and tell stories. Late last year, he dropped off a copy of "Sick," the latest album by his band, Duff McKagan's Loaded, and agreed to perform at the station's Christmas show. But when headliner Saliva canceled at the last minute, McKagan took its place, playing with former fellow GNR member Izzy Stradlin. (Queensrÿche filled McKagan's slot on the bill.)



Richards

"So in the hallway the night of our Christmas show, we were all talking," Richards recalls, "and Miles, from our afternoon show 'The Men's Room,' asked Duff if he ever considered doing a radio show. Miles said to Duff, 'Every time I hear you on BJ's show you're naturally good at this.' McKagan said that he had given it quite a bit of thought.

'I've done thousands of radio interviews. You learn what works and get a sense for what you would do if you had your own show.'

—Duff McKagan

Not long after that backstage chat, McKagan and Richards talked for several hours at a Seattle coffee shop about what the show might sound like. "We both had ideas and threw it all on paper and we followed that up with a few more conversations," Richards says. Out of those talks emerged a blueprint for "Duff McKagan's Radio Loaded."

Power Hour

Outline in hand, McKagan, with help from Castle, who produces the show, began coordinating its May 12 debut. McKagan rang up Pearl Jam lead guitarist Mike McCready and some of his other musician friends. "We recorded the segments of the first show the weekend before it aired; it took about five hours," Richards says.



Duff McKagan (second from left) and Pearl Jam guitarist Mike McCready (second from right) performing an acoustic version of the Rolling Stones' "Wild Horses" on McKagan's KISW show.

The show's debut featured interviews with Mötley Crüe/Sixx A.M. bassist Nikki Sixx, Alice in Chains drummer Sean Kinney and McKagan's idol, Motörhead bassist/singer Lemmy Kilmister. But that was only part of the power hour. McCready and McKagan, accompanied by members of the latter's Loaded band, performed an acoustic version of the Rolling Stones' "Wild Horses." "They rehearsed it twice and it gave me chills to watch them perform it," Richards says.

Then an impromptu jam session of Led Zepelin covers broke out, but it didn't make it on the air. "They weren't playing whole songs, they were just having fun. They would take turns singing and playing lead. It was a full-on geek fest for the handful of us at the station that witnessed it," Richards says.

Castle says, "With all of Duff's ideas, we could have done a nine-hour show for the debut. We really had to whittle it down and focus it to one hour. But once Duff put his mind to it he was going to do it right, and that's what he did."

Richards says future shows will follow a similar format: guest interviews (in the studio or on the phone) and acoustic performances. He, McKagan and Castle have discussed other ideas as well as what will happen when McKagan is on tour. "Him being on the road will create lots of content ideas," Richards says.

Reflecting on the first show, Richards says, "When you have the ability to have a world-class musician like Duff, who obviously has phenomenal relationships, and you give him the airwaves for an hour to talk to these guys, you're going beyond the standard songs that we play and you're reaching people in a much deeper way and entertaining them."

McKagan was happy with the debut: He texted Richards after it aired, "Thanks, Dave. That was cool as hell!"

R&R



Castle

Listen to interview clips from Duff McKagan's debut "Radio Loaded" show and view the acoustic performance of "Wild Horses" with Pearl Jam's Mike McCready at KISW.com.

In His Own Words

Guns N' Roses/Velvet Revolver bassist Duff McKagan (now fronting Duff McKagan's Loaded) reflects on why he's taking to the airwaves each month at Entercom active rock KISW/Seattle.

"I've done thousands of radio interviews over the past 20-plus years. In that time, you kind of learn what works and what doesn't. Or at least what you think works. And you also get a sense for what you would do if you had your own show.

"Yeah, I've been there when the fat guy farts into the mic.

I've seen the ho: secretary contests, the cute and funny sidekick, the agro sports guy, the virgin interns, the man on the street segments and everything else you can imagine. I've even been to a couple of those ubiquitous remote broadcasts.

"So my pals at KISW asked me if I wanted to give it a go with my own show and I said, 'Fuck yeah!' And what I hope to present is me having fun with some of my friends, talking about the shit we talk about, like sports, the news, the weather and most importantly, the music—because it's the music that brings us all together."—MB

R&R ALTERNATIVE

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► **SILVERSUN PICKUPS** SCORE THE HIGHEST RANKING FOR AN INDEPENDENTLY DISTRIBUTED TRACK THIS DECADE, AS "PANIC SWITCH" CLIMBS 4-2 (UP 180 PLAYS). THE LAST INDEPENDENTLY DISTRIBUTED SONG TO CLIMB AS HIGH WAS EVERLAST'S "WHAT IT'S LIKE," WHICH SPENT NINE WEEKS AT NO. 1 IN 1998-99.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	NIelsen BDS CERTIFICATIONS	HITPREDICTOR STATUS	PLAYS TW +/-	AUDIENCE MILLIONS	RANK
1	1	7	GREEN DAY KNOW YOUR ENEMY	NO. 1 (6 WKS)	REPRISE	1950 -56	9.362	2
2	4	12	SILVERSUN PICKUPS PANIC SWITCH		★ DANGEROUS	1598 +180	7.592	4
3	2	20	KINGS OF LEON USE SOMEBODY		★ RCA/RMG	1586 +9	9.905	1
4	6	2	LINKIN PARK NEW DIVIDE	MOST INCREASED PLAYS	★ MACHINE SHOP/WARNER BROS.	1564 +316	7.798	3
5	5	11	CAGE THE ELEPHANT AIN'T NO REST FOR THE WICKED		★ DSP/JIVE/JLG	1506 +167	6.217	6
6	3	8	311 HEY YOU		★ VOLCANO/JLG	1392 -20	5.152	10
7	7	35	ANBERLIN FEEL GOOD DRAG		★ UNIVERSAL REPUBLIC	1287 +12	5.988	7
8	10	9	INCUBUS BLACK HEART INERTIA		★ IMMORTAL/EPIC	1194 +41	5.173	9
9	8	14	SEETHER CARELESS WHISPER		★ WIND-UP	1179 -9	4.610	11
10	9	22	RISE AGAINST AUDIENCE OF ONE		★ DGC/INTERSCOPE	1133 -25	5.406	8
11	11	41	KINGS OF LEON SEX ON FIRE		★ RCA/RMG	924 +24	6.271	5
12	13	13	FRANZ FERDINAND NO YOU GIRLS		★ DOMINO/EPIC	860 +73	2.804	16
13	12	20	PAPA ROACH LIFELINE		★ DGC/INTERSCOPE	855 -25	3.324	15
14	14	37	SHINEDOWN SECOND CHANCE		★ ATLANTIC	714 -3	2.593	18
15	16	5	TAKING BACK SUNDAY SINK INTO ME		★ WARNER BROS.	710 +36	2.140	22
16	15	48	APOCALYPTICA FEATURING ADAM GONTIER I DON'T CARE		★ 20-ZO/JIVE/JLG	701 +21	3.417	14
17	17	8	SHINEDOWN SOUND OF MADNESS		★ ATLANTIC	685 +110	2.038	24
18	19	43	THE AIRBORNE TOXIC EVENT SOMETIME AROUND MIDNIGHT		★ MAJORDOMO/SHOUT! FACTORY/ISLAND/IDJMG	649 +4	3.566	13
19	22	10	MANCHESTER ORCHESTRA I'VE GOT FRIENDS		★ CANVASBACK/COLUMBIA	639 +60	1.530	30
20	18	29	MGMT KIDS		★ COLUMBIA	622 -10	3.606	12
21	21	11	DISTURBED THE NIGHT		★ REPRISE	573 +46	1.610	28
22	23	7	RANCID LAST ONE TO DIE		★ HELLCAT/EPITAPH	568 -21	2.426	20
23	25	6	DAVE MATTHEWS BAND FUNNY THE WAY IT IS		★ RCA/RMG	548 0	1.730	26
24	14	14	YEAH YEAH YEAHS ZERO		★ DRESS UP/DGC/INTERSCOPE	515 -31	2.593	17
25	14	14	DEPECHE MODE WRONG		★ MUTE/VIRGIN/CAPITOL	509 -107	2.493	19
26	28	3	THE OFFSPRING HALF-TRUISM		★ COLUMBIA	448 +42	1.706	27
27	26	10	SAVING ABEL DROWNING (FACE DOWN)		★ SKIDD/CO/VIRGIN/CAPITOL	417 -11	1.034	36
28	39	2	GREEN DAY 21 GUNS	MOST ADDED	★ REPRISE	403 +178	1.907	25
29	27	16	DEATH CAB FOR CUTIE GRAPEVINE FIRES		★ ATLANTIC	357 -52	1.601	29
30	33	4	METRIC HELP I'M ALIVE		★ METRIC/LAST GANG	346 +71	2.094	23
31	36	2	SICK PUPPIES YOU'RE GOING DOWN		★ RMR/VIRGIN/CAPITOL	329 +73	1.051	35
32	29	6	BIG B SINNER		★ SUBURBAN NOIZE	328 +19	1.349	32
33	30	6	PEOPLE IN PLANES LAST MAN STANDING		★ WIND-UP	319 +14	0.736	-
34	31	10	IDA MARIA I LIKE YOU SO MUCH BETTER WHEN YOU'RE NAKED		★ MERCURY/FONTANA/IDJMG	305 -6	0.814	-
35	32	5	THE RED JUMPSUIT APPARATUS PEN & PAPER (SOMETHING TYPICAL)		★ VIRGIN/CAPITOL	279 -3	0.828	-
36	34	3	CAVO CHAMPAGNE		★ REPRISE	273 +28	0.655	-
37	35	12	POP EVIL 100 IN A 55		★ PAZZO/UNIVERSAL REPUBLIC	268 +17	0.520	-
38	38	8	HOLLYWOOD UNDEAD YOUNG		★ A&M/OCTONE/INTERSCOPE	260 +27	0.522	-
39	NEW	NEW	KINGS OF LEON NOTION		★ RCA/RMG	258 +46	1.290	33
40	NEW	NEW	THE AIRBORNE TOXIC EVENT WISHING WELL		★ MAJORDOMO/SHOUT! FACTORY/ISLAND/IDJMG	256 +45	0.877	39

MOST ADDED

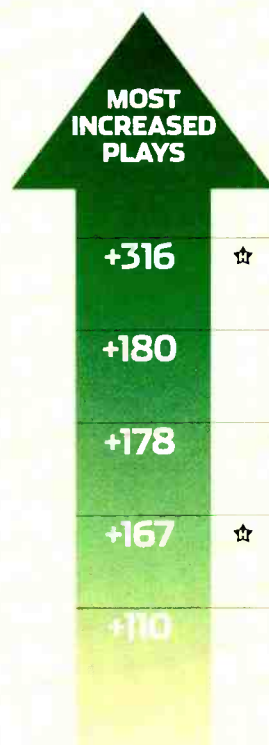
ARTIST TITLE / LABEL	NEW STATIONS
GREEN DAY 21 Guns (Reprise) CIMX, KFMA, KNXX, KPNT, KRBZ, KTBZ, KTCL, WBOS, WCYY, WKQX, WSUN, WXEG	12
KINGS OF LEON Notion (RCA/RMG) KNCL, KCXX, KEDJ, KNXX, KRZQ, WARQ, WBOS, WLUM, WROX, WWCD	10
LINKIN PARK New Divide (Machine Shop/Warner Bros.) KYSR, WBOS, WCYY, WLUM, WPBZ, WROX, WRZX, WWWX, WXNR	9
SHINEDOWN Sound Of Madness (Atlantic) KRAB, KROX, KUCC, KXTE, WROX, WWWX, WXNR	7
CAVO Champagne (Reprise) KNXX, WBTZ, WJRR, WRZX, WXEG, WXNR	6
METRIC Help I'm Alive (Metric/Last Gang) KEDJ, KFMA, KRBZ, KROQ, KROX	5
MANCHESTER ORCHESTRA I've Got Friends (Canvasback/Columbia) KYSR, WDYL, WSUN, WWWX	4
SICK PUPPIES You're Going Down (RMR/Virgin/Capitol) CIMX, KTCL, KXTE, WWWX	4
STREET SWEEPER SOCIAL CLUB 100 Little Curses (SSSC/ILG) KPNT, WARQ, WKQX, WRZX	4
TAKING BACK SUNDAY Sink Into Me (Warner Bros.) KFTE, KUCC, WWWX	3

ADDED AT... KBZT
San Diego, CA
PD: Garrett Michaels
MD: Mike Halloran
Modest Mouse, Satellite Skin, 6 Crocodiles, I Wanna Kill, 5 Cage The Elephant, In One Ear, 0

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NEW AND ACTIVE

ARTIST TITLE / LABEL	PLAYS /GAIN	ARTIST TITLE / LABEL	PLAYS /GAIN
THE FRAY Heartless (Epic) TOTAL STATIONS: 22	241/32	BILLY BOY ON POISON On My Way (Ironworks/Universal Republic) TOTAL STATIONS: 26	197/17
THE KILLERS A Dustland Fairytale (Island/IDJMG) TOTAL STATIONS: 28	226/37	WHITE LIES To Lose My Life (Fiction/Interscope) TOTAL STATIONS: 23	196/25
BLUE OCTOBER Say It (Brando/Universal Motown) TOTAL STATIONS: 22	217/61	STAINED This Is It (Flip/Atlantic) TOTAL STATIONS: 15	183/22
RED Death Of Me (Essential/RED) TOTAL STATIONS: 14	198/14	MARILYN MANSON Arma-Godd**n-Motherf**kin-Guddon (Interscope) TOTAL STATIONS: 16	179/18
PLACEBO For What It's Worth (Vagrant) TOTAL STATIONS: 16	197/22	METALLICA All Nightmare Long (Warner Bros.) TOTAL STATIONS: 17	166/35



+316 ★ **LINKIN PARK**
New Divide (Machine Shop/Warner Bros.)
KEDJ +25, KDGE +21, WSUN +17, WZJO +17, WXEG +15, WRWK +15, WTZR +15, WRZX +14, KNXX +11, WBOS +11

+180 ★ **SILVERSUN PICKUPS**
Panic Switch (dangerbird)
KYSR +28, KITS +17, WKRK +10, CIMX +10, WARQ +9, KROQ +9, WCYY +7, WRWK +7, KXKR +7, KPNT +7

+178 ★ **GREEN DAY**
21 Guns (Reprise)
KTCL +18, KNRK +16, WSUN +14, WEQX +14, KNDD +12, KTBZ +11, KUCC +9, WBOS +9, KRBZ +9, SXAN +8

+167 ★ **CAGE THE ELEPHANT**
Ain't No Rest For The Wicked (DSP/Jive/JLG)
WBTZ +15, KITS +14, KNRK +13, KEDJ +12, KROQ +11, CIMX +9, WWCD +8, XTRA +8, WSUN +7, KJEE +7

+110 ★ **SHINEDOWN**
Sound Of Madness (Atlantic)
WROX +17, KUCC +12, KXTE +11, WZNE +10, WKRL +8, KFMA +8, KRAB +8, KMYZ +6, WCYY +5, WWDC +5

FOR WEEK ENDING MAY 31, 2009
LEGEND: See legend to charts in charts section for rules and symbol explanations.
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► METALLICA'S "ALL NIGHTMARE LONG" SCREAMS 21-15 (UP 143 PLAYS) WITH MOST ADDED AND AIRPOWER AT ACTIVE ROCK. THE THIRD SINGLE FROM THE ACT'S ALBUM "DEATH MAGNETIC" FOLLOWS A PAIR OF LEADERS: "THE DAY THAT NEVER COMES" (SEVEN WEEKS AT NO. 1) AND "CYANIDE" (TWO WEEKS) ON ROCK, "NIGHTMARE" RISES 22-20.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	NIelsen BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS RANK
1	1	7	GREEN DAY KNOW YOUR ENEMY	NO. 1 (3 WKS) REPRIS	1516 -48	5.032 1
2	17	4	DISTURBED THE NIGHT	REPRIS	1493 +41	4.917 3
4	10	4	SHINEDOWN SOUND OF MADNESS	ATLANTIC	1489 +132	4.995 2
6	12	6	SAVING ABEL DROWNING (FACE DOWN)	SKIDDCO/VIRGIN/CAPITOL	1277 +106	3.985 6
8	20	3	PAPA ROACH LIFELINE	DGC/INTERSCOPE	1246 -110	4.007 5
9	14	5	SEETHER CARELESS WHISPER	WIND-UP	1189 -4	3.706 7
10	7	8	CAVO CHAMPAGNE	REPRIS	1075 +146	3.025 8
11	2	11	LINKIN PARK NEW DIVIDE	MOST INCREASED PLAYS MACHINE SHOP/WARNER BROS.	1063 +302	4.016 4
12	28	7	POP EVIL 100 IN A 55	PAZZO/UNIVERSAL REPUBLIC	965 +23	2.444 11
13	12	10	MUDVAYNE SCARLET LETTERS	EPIC	946 +41	2.255 14
14	22	9	RED DEATH OF ME	ESSENTIAL/RED	932 +7	2.121 16
15	36	12	ALL THAT REMAINS TWO WEEKS	PROSTHETIC/RAZOR & TIE	725 -12	2.213 15
16	39	12	DROWNING POOL 37 STITCHES	ELEVEN SEVEN	724 -41	2.390 12
17	5	16	HALESTORM I GET OFF	ATLANTIC	720 +36	1.972 18
18	21	4	METALLICA ALL NIGHTMARE LONG	AIRPOWER/MOST ADDED WARNER BROS.	700 +143	1.767 19
19	32	16	SLIPKNOT DEAD MEMORIES	ROADRUNNER/RRP	698 -46	2.669 9
20	39	17	SHINEDOWN SECOND CHANCE	ATLANTIC	679 +10	2.366 13
21	15	18	THE VEER UNION SEASONS	UNIVERSAL MOTOWN	666 +28	1.644 20
22	36	20	MUDVAYNE DO WHAT YOU DO	EPIC	645 -17	2.625 10
23	3	22	NICKELBACK BURN IT TO THE GROUND	AIRPOWER ROADRUNNER/RRP	632 +95	1.986 17
24	18	18	BURN HALO DIRTY LITTLE GIRL	RAWKHEAD RECORDS/ILG	609 -12	1.156 25
25	16	23	TRAPT CONTAGIOUS	ELEVEN SEVEN	592 +36	1.577 21
26	15	24	SINCE OCTOBER GUILTY	TOOTH & NAIL/CAPITOL	506 +17	0.937 27
27	6	25	CAGE THE ELEPHANT AIN'T NO REST FOR THE WICKED	DSP/IVE/ILG	482 +40	1.352 23
28	12	25	REV THEORY FAR FROM OVER	VAN HOWES/MALOOFF/DGC/INTERSCOPE	480 -6	1.361 22
29	9	26	SALIVA HOW COULD YOU?	ISLAND/IDJMG	466 +18	1.254 24
30	17	27	HURT WARS	AMUSEMENT	421 -68	0.726 30
31	10	28	ROYAL BLISS WE DID NOTHING WRONG	MEROVINGIAN/CAROLINE/CAPITOL	371 +15	0.822 28
32	13	29	HOLLYWOOD UNDEAD YOUNG	A&M/OCTONE/INTERSCOPE	315 -44	0.597 34
33	4	30	SLIPKNOT SULFUR	ROADRUNNER/RRP	304 +18	0.573 35
34	4	33	KINGS OF LEON USE SOMEBODY	RCA/RMG	281 +4	0.974 26
35	3	32	MARILYN MANSON ARMA-GODD*N-MOTHERF**KIN-GEDDON	INTERSCOPE	271 +41	0.503 37
36	6	31	INCUBUS BLACK HEART INERTIA	IMMORTAL/EPIC	271 +24	0.491 38
37	5	34	LACUNA COIL SPELLBOUND	CENTURY MEDIA	256 +52	0.476 39
38	2	35	STAIN'D THIS IS IT	FLIP/ATLANTIC	248 +39	0.67 32
39	8	36	THE PARLOR MOB HARD TIMES	IN DE COOT/ROADRUNNER/RRP	235 -20	0.375 -
40	2	37	DIVIDE THE DAY ONE NIGHT STAND	UNIVERSAL REPUBLIC	214 +11	0.398 -
41	5	38	311 HEY YOU	VOLCANO/ILG	203 -17	0.339 -
42	NEW	39	PAPERCUT MASSACRE LEFT 4 DEAD	WIND-UP	202 +18	0.365 -
43	NEW	40	MASTODON OBLIVION	RELAPSE/SIRE/REPRIS	194 +9	0.342 -

MOST ADDED

ARTIST TITLE / LABEL	NEW STATIONS
METALLICA All Nightmare Long (Warner Bros.) KBPI, KLAQ, KQRA, WCHZ, WCPR, WHXR, WMMR, WNFZ, WTP	9
PAPA ROACH I Almost Told You That I Loved You (DGC/Interscope) KOMP, KQRA, KZRQ, WCCC, WJLL, WJJO, WRUF, WXQR, WZOR	9
LINKIN PARK New Divide (Machine Shop/Warner Bros.) KEGL, KISS, KQRA, WHXR, WLXZ, WNFZ	6
THEORY OF A DEADMAN By The Way (Roadrunner/RRP) KFRQ, KHTQ, KZZQ, WCCC, WRTT, WXQR	6
HALESTORM I Get Off (Atlantic) KOMP, WCHZ, WFXH, WHXR, WNFZ	5
SICK PUPPIES You're Going Down (RMR/Virgin/Capitol) KHTQ, KQRA, KUPD, WBYR, WCPR	5
MUDVAYNE Scarlet Letters (Epic) KQRA, WLXZ, WRTT, WTKX	4
SLIPKNOT Sulfur (Roadrunner/RRP) KBPI, KZRQ, WBSX, WHXR	4
THE OFFSPRING Half-Truism (Columbia) KILO, WAAF, WCPR, WZOR	4
GREEN DAY 21 Guns (Reprise) KOMP, KQRA, WJJO, WQXA	4

ADDED AT...
KHTQ
Spokane, WA
PD: Kris Siebers
All That Remains, Forever In Your Hands, O Bury Your Dead, Without You, O Sick Puppies, You're Going Down, O Theory Of A Deadman, By The Way, O

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NEW AND ACTIVE

ARTIST TITLE / LABEL	PLAYS /GAIN	ARTIST TITLE / LABEL	PLAYS /GAIN
AC/DC Anything Goes (Columbia) TOTAL STATIONS: 18	184/32	CANDLEBOX A Kiss Before (Silent Majority/ILC) TOTAL STATIONS: 11	110/22
CHICKENFOOT Oh Yeah (Redline) TOTAL STATIONS: 18	183/4	GREEN DAY 21 Guns (Reprise) TOTAL STATIONS: 13	99/31
THE OFFSPRING Half-Truism (Columbia) TOTAL STATIONS: 18	154/56	PAPA ROACH I Almost Told You That I Loved You (DGC/Interscope) TOTAL STATIONS: 14	97/28
STATIC-X Z28 (Reprise) TOTAL STATIONS: 29	126/20	TAKING BACK SUNDAY Sink Into Me (Warner Bros.) TOTAL STATIONS: 11	85/19
SICK PUPPIES You're Going Down (RMR/Virgin/Capitol) TOTAL STATIONS: 17	123/43	EVANS BLUE Sick O It (Sounes+Sights) TOTAL STATIONS: 8	84/8



LINKIN PARK
New Divide (Machine Shop/Warner Bros.)
WFXH +26, KZRQ +19, KHTQ +9, KEGL +7, WHXR +7, WXQR +6, KISS +5, KDOT +3, KQXR +2, WRXW +1

CAVO
Champagne (Reprise)
WYBB +2, WXQR +1, KEGL +9, WNFZ +7, WBLUZ +7, KHTQ +6, KQXR +5, WBBN +5, WZMR +5, WTFX +5

METALLICA
All Nightmare Long (Warner Bros.)
WRXW +22, KQXR +15, WNFZ +14, WHXR +12, KUPD +11, KFRQ +9, WXQR +3, SXOC +8, WAAF +7, WRZK +7

SHINEDOWN
Sound Of Madness (Atlantic)
WCPR +18, KOMP +15, KQXR +10, KTEG +9, WNFZ +7, WAAF +7, KZRQ +6, KNCC +6, KUPD +6, KISS +6

SAVING ABEL
Drowning (Face Down) (Skiddco/Virgin/Capitol)
KOMP +13, KQXR +3, WFXH +11, WBLUZ +10, KQRA +9, WCPR +7, WAQX +7, WQXA +7, KLAQ +7, KRXQ +7

FOR WEEK ENDING MAY 31, 2009
LEGEND: See legend to charts in charts section for rules and symbol explanations.
64 active rock and 21 rock stations are electronically monitored by Nielsen Broadcast Data Systems 24 hours a day, 7 days a week. © 2009 Nielsen Business Media, Inc. All rights reserved.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	NIelsen BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS RANK
1	15	15	PAPA ROACH LIFELINE	NO. 1 (8 WKS) DGC/INTERSCOPE	342 +20	1.214 1
2	7	7	GREEN DAY KNOW YOUR ENEMY	REPRIS	340 +37	1.210 2
3	26	3	THEORY OF A DEADMAN HATE MY LIFE	604/ROADRUNNER/RRP	244 -35	0.846 4
4	10	7	SHINEDOWN SOUND OF MADNESS	ATLANTIC	239 +31	0.700 7
5	13	6	SEETHER CARELESS WHISPER	WIND-UP	231 +18	0.929 3
6	11	5	SAVING ABEL DROWNING (FACE DOWN)	SKIDDCO/VIRGIN/CAPITOL	230 +13	0.645 9
7	38	4	SHINEDOWN SECOND CHANCE	ATLANTIC	221 -8	0.747 5
8	7	9	CHICKENFOOT OH YEAH	REDLINE	218 +28	0.666 8
9	25	8	NICKELBACK SOMETHING IN YOUR MOUTH	ROADRUNNER/RRP	182 -25	0.705 6
10	15	2	LINKIN PARK NEW DIVIDE	MOST INCREASED PLAYS MACHINE SHOP/WARNER BROS.	179 +60	0.589 11

ROCK

TW	LW	WKS	ARTIST TITLE	NIelsen BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS RANK
11	11	15	PEARL JAM BROTHER	LEGACY/EPIC	152 -12	0.452 14
12	12	36	MUDVAYNE DO WHAT YOU DO	EPIC	150 -4	0.486 12
13	10	35	METALLICA CYANIDE	WARNER BROS.	148 -25	0.607 10
14	17	6	CAVO CHAMPAGNE	REPRIS	131 +19	0.440 15
15	14	14	DISTURBED THE NIGHT	REPRIS	126 0	0.469 13
16	19	4	NICKELBACK BURN IT TO THE GROUND	ROADRUNNER/RRP	120 +38	0.333 18
17	16	12	DROWNING POOL 37 STITCHES	ELEVEN SEVEN	120 +1	0.374 16
18	18	8	HALESTORM I GET OFF	ATLANTIC	117 +12	0.351 17
19	20	4	AC/DC ANYTHING GOES	COLUMBIA	97 +19	0.251 19
20	22	4	METALLICA ALL NIGHTMARE LONG	WARNER BROS.	70 +11	0.095 27



With a new band in tow, core artist 'pushes the envelope' with 'White Lies for Dark Times'

Catching Up With Ben Harper

John Schoenberger

JSchoenberger@RadioandRecords.com

Combining gospel, blues, folk, R&B, funk, reggae and rock with thoughtful, probing lyrics, Ben Harper began his career in 1994 with the release of "Welcome to the Cruel World." Each of his next four albums brought greater commercial success than its predecessor. While 1995's "Fight for Your Mind" didn't chart, 1997's "The Will to Live" logged 11 weeks on the Billboard 200 and peaked at No. 89. Next came 1999's gold-certified "Burn to Shine," which spent 22 weeks on the chart, peaked at No. 22 and produced Harper's first triple A No. 1, "Steal My Kisses." Harper made his top 20 debut in 2003 with "Diamonds on the Inside," and the title track reached No. 2 at triple A.

Harper's airplay achievements are matched by his touring triumphs. Co-headlining with Jack Johnson in 2003, the pair sold out 31 of 36 dates and grossed \$10.4 million, according to Billboard Boxscore. After the tour ended in August 2003, Harper began work on what was supposed to be his next studio effort. However, an invitation to work with the Blind Boys of Alabama blossomed into a double Grammy Award-winning collaboration, "There Will Be a Light."

"Before the Blind Boys, I used to sing," Harper says of the experience. "With and after the Blind Boys, I have become a singer."

The collaboration also helped Harper guide his creative instincts toward a more organic approach. This was apparent on the 2006 double-album "Both Sides of the Gun" and the 2007 follow-up "Lifeline." (The latter was recorded live in Paris using a 16-track analog tape machine following a European tour with his band the Innocent

Criminals.) "Both Sides" became Harper's highest-charting album, debuting at No. 7 in April 2006, followed by "Lifeline" at No. 9 in fall 2007. Harper played 30 shows in 2007, including 20 sell-outs, with total ticket sales of \$4.1 million.

During the sessions for "Gun" he invited his friend, guitarist Jason Mozersky, to play on some tracks. Mozersky, in turn, convinced Harper to bring bassist Jesse Ingalis and drummer Jordan Richardson into the studio. "From that day in the studio on I knew something had changed for me and that we would all put a band and a project together," Harper says. The result is "White Lies for Dark Times" by Ben Harper & Relentless7, which bowed May 23 at No. 9.

The new band will play the summer's festival circuit, including Bonnaroo, the Mile High Festival, Lollapalooza and the Austin City Limits Festival. It recently headlined the Nat Geo Music Day concert on Earth Day at Rome's Piazza del Popolo.

'Incurable Optimism'

Ben Harper joined his friend Michael J. Fox; Fox's wife, actress Tracy Pollan; Bill Murray; Lance Armstrong; and actress Bonnie Hunt May 7 on the ABC-TV special "Michael J. Fox: Adventures of an Incurable Optimist." The show explored the enduring strength of hope and optimism.

"Michael demonstrates in his own life that

optimism trumps all, even in—as my album title suggests—these dark times," Harper says. "I find that when I am optimistic my day is productive and meaningful. The more you do it, the more you see the positive things in your own life and, more broadly, in the world. You are what you believe."—JS

'The Innocent Criminals are dear friends and I am sure we will play music together again. Where I am at right now is best expressed with these new players.'

—Ben Harper

In anticipation of his Aug. 5 opening-night performance at the R&R Triple A Summit at the Fox Theatre in Boulder, Colo., Harper spoke with R&R about his latest project.

How did you and Jason become friends?

Meeting Jason was a fortunate coincidence for me: He was our driver in town for when I and the Innocent Criminals were doing the H.O.R.D.E. tour in Austin back in 1998. Jason asked me if he could play his demo and I obliged—the music was so good that it took me a while to get my jaw off the floor of the van. From that day forward we became friends.

How is "White Lies for Dark Times" different from your recent albums?



Ben Harper & Relentless7

Whereas the last couple of albums were more or less tour de forces on my part, this new project was a collaborative effort amongst all of us. I realized that at this stage in my career it was better to trust my instincts and do

something with these guys and not think too hard about it. I think my instincts were correct because the emotion and the sound are very powerful.

What does this mean for the future of the Innocent Criminals?

There is certainly a future for Ben Harper & Relentless7, but I will also say there is a future for Ben Harper and the Innocent Criminals. I never wish to close the door there—those guys are my dear friends and I am sure we will play music together again. Where I am at right now is best expressed with these new players.

If you pay attention, so much of what has influenced me all along is still evident in this new album, but we are clearly pushing the envelope in certain ways. In terms of the messages of the songs, I have not strayed very far from where I have always been. I still really believe in the inherent power of good lyrics and I am sure most people appreciate a decent turn of phrase.

How is the tour going?

The tour has been going great and the band is getting really tight. This year I have been honored to play some very amazing events: with Paul McCartney and Ringo Starr at David Lynch's Change Begins Within benefit concert at Radio City Music Hall in early April. And then to play in Rome to celebrate Earth Day in front of 120,000 people was an experience I shall never forget. To be a voice among the chorus to support Earth Day and to carry the message of pro-ecology and pro-environment was an important task for us.

I must say we are also very excited to perform at the Triple A Summit this year. The format has always stood by me and I really do appreciate the support it has given me over the years. Without triple A, I would not enjoy very much radio support. **R&R**

Airplay Chart History

Title, Peak, Peak Date

"Burn to Shine,"

No. 5, Nov. 5, 1999

"Steal My Kisses,"

No. 1 (three weeks),

April 7, 2000

"Better Way," No. 1

(three), May 19,

2006

"With My Own Two

Hands," No. 3,

June 6, 2003

"Diamonds on the

Inside," No. 2,

Sept. 19, 2003

"Get It Like You Like

It," No. 8, Sept. 8,

2006

"In the Colors," No. 5,

Sept. 21, 2007

"Fight Outta You,"

No. 25, Feb. 1, 2008

"Shimmer and Shine,"

No. 23, April 10,

2009

"Fly One Time," No.

25, May 22, 2009

Source: Nielsen BDS



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► **GREEN DAY** IS THE ONLY ACT TO PLACE TWO TITLES ON THE LIST FOR THE SECOND CONSECUTIVE WEEK. "21 GUNS" BLASTS 27-22 WITH MOST ADDED, JOINING FORMER NO. 7 HIT "KNOW YOUR ENEMY" AT NO. 14. THE TRIO'S NEW ALBUM, "21st CENTURY BREAKDOWN," HAS SOLD 381,000 COPIES, ACCORDING TO NIELSEN SOUNDSCAN.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	11 NIELSEN BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS RANK
1	1	7	DAVE MATTHEWS BAND FUNNY THE WAY IT IS	NO. 1 (6 WKS) RCA/RMG	661 +7	2.719 1
2	2	14	U2 MAGNIFICENT	ISLAND/INTERSCOPE	524 -6	2.233 2
3	3	17	KINGS OF LEON USE SOMEBODY	RCA/RMG	486 +2	1.850 4
4	5	6	COLDPLAY LIFE IN TECHNICOLOR II	CAPITOL	457 +61	1.868 3
5	4	28	SNOW PATROL CRACK THE SHUTTERS	POLYDOR/FICTION/GEFFEN/INTERSCOPE	400 -15	1.795 5
6	6	12	MAT KEARNEY CLOSER TO LOVE	AWARE/COLUMBIA	344 +11	1.028 9
7	7	14	GOMEZ AIRSTREAM DRIVER	ATD/RED	327 0	0.930 11
8	9	17	SERENA RYDER LITTLE BIT OF RED	ATLANTIC	305 +7	0.608 23
9	8	34	JAMES MORRISON NOTHING EVER HURT LIKE YOU	POLYDOR/INTERSCOPE	304 -9	1.149 7
10	11	8	BOB DYLAN BEYOND HERE LIES NOTHIN'	COLUMBIA	300 +32	0.803 13
11	13	5	TORI AMOS WELCOME TO ENGLAND	UNIVERSAL REPUBLIC	271 +11	0.627 21
12	25	2	WILCO YOU NEVER KNOW	AIRPOWER/MOST INCREASED PLAYS NONESUCH/WARNER BROS.	264 +109	1.047 8
13	16	6	PETE YORN DON'T WANNA CRY	AIRPOWER COLUMBIA	252 +13	0.708 18
14	10	6	GREEN DAY KNOW YOUR ENEMY	REPRISE	246 -49	1.165 6
15	14	20	COUNTING CROWS WHEN I DREAM OF MICHELANGELO	DCC/GEFFEN/INTERSCOPE	245 -3	0.727 17
16	17	12	DEPECHE MODE WRONG	MUTE/VIRGIN/CAPITOL	240 +8	0.813 12
17	12	16	CHRIS ISAAK WE LET HER DOWN	WICKED GAME/REPRISE	232 -36	0.766 14
18	15	14	INDIGO GIRLS WHAT ARE YOU LIKE	IC/VANGUARD	231 -16	0.730 16
19	20	10	TYRONE WELLS MORE	UNIVERSAL REPUBLIC	226 +29	0.735 15
20	19	6	BELL X1 THE GREAT DEFECTOR	YEP ROC	226 +16	0.631 20
21	18	8	ELVIS COSTELLO COMPLICATED SHADOWS (2009)	HEAR/CMG	226 +8	0.700 19
22	27	2	GREEN DAY 21 GUNS	MOST ADDED REPRISE	223 +79	0.937 10
23	22	5	THE SCRIPT THE MAN WHO CAN'T BE MOVED	PHONOGENIC/EPIC	196 +14	0.575 24
24	21	9	O.A.R. THIS TOWN	EVERFINE/ATLANTIC/RRP	178 -5	0.271 -
25	24	6	THE AIRBORNE TOXIC EVENT SOMETIME AROUND MIDNIGHT	MAJORDOMO/SHOUT! FACTORY/ISLAND/IDJMG	176 +12	0.617 22
26	23	4	ERIC HUTCHINSON OK, IT'S ALRIGHT WITH ME	LET'S BREAK/WARNER BROS.	173 +1	0.353 30
27	26	12	MATT NATHANSON ALL WE ARE	VANGUARD	138 -7	0.563 25
28	RE-ENTRY		BEN HARPER AND RELENTLESS7 FLY ONE TIME	VIRGIN/CAPITOL	131 +11	0.220 -
29	RE-ENTRY		CAROLINA LIAR SHOW ME WHAT I'M LOOKING FOR	ATLANTIC	128 +8	0.280 -
30	29	3	ROB THOMAS HER DIAMONDS	EMBLEM/ATLANTIC	126 -5	0.379 27

MOST ADDED

ARTIST TITLE / LABEL	NEW STATIONS
GREEN DAY 21 Guns (Reprise) KINK, KMTT, KPFL, KXLY, WNCN, WRNX, WZEW	7
DEATH CAB FOR CUTIE Little Bribes (Atlantic) KBCC, KRSH, WCLZ, WCOO, WRNR	5
WILCO You Never Know (Nonesuch/Warner Bros.) KBCC, KXLY, WNCN	3
BEN HARPER & RELENTLESS7 Fly One Time (Virgin/Capitol) WCOO, WRNX, WZEW	3
HOWIE DAY Be There (Epic) KXLY, WCOO, WRNX	3
TORI AMOS Welcome To England (Universal Republic) KENZ, WMMM	2
MEIKO Under My Bed (MySpace) KRSH, KXLY	2
KINGS OF LEON Use Somebody (RCA/RMG) KPFL	1

ADDED AT... WCOO
Charleston, NC
PD: Mike Allen
MD: Joel Frank
Ben Harper & Relentless7, Fly One Time, O Charlie Mars, Listen To The Darkside, O Death Cab For Cutie, Little Bribes, O Howie Day, Be There, O
FOR REPORTING STATIONS PLAYLISTS GO TO:
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NEW AND ACTIVE

ARTIST TITLE / LABEL	PLAYS /GAIN	ARTIST TITLE / LABEL	PLAYS /GAIN
HOWIE DAY Be There (Epic)	119/29	PAOLO NUTINI Candy (Atlantic)	90/0
GREEN RIVER ORDINANCE Come On (Virgin/Capitol)	108/15	FLEET FOXES Mykonos (Sub Pop)	84/7
THE FRAY Never Say Never (Epic)	100/6	CARBON LEAF Miss Hollywood (Vanguard)	84/5
JACK JOHNSON Go On (Brushfire/Universal Republic)	95/10	FRANZ FERDINAND No You Girls (Domino/Epic)	71/7
BRETT DENNEN Ain't Gonna Lose You (Downtown/Dualtone)	91/20	ERIN MCCARLEY Pitter Pat (Universal Republic)	68/13

MOST INCREASED PLAYS

+109	WILCO You Never Know (Nonesuch/Warner Bros.) KRVB +14, WRXP +13, WRLL +13, WCOO +12, WTTS +9, KRSH +8, WCLZ +8, KPRI +7, KTHX +7, SXSP +6
+79	GREEN DAY 21 Guns (Reprise) KRVB +16, WCLZ +14, WRNX +9, WMMM +8, KPRI +7, WRLL +6, KPFL +6, CIDR +5, KMTT +4, KRSH +4
+61	COLDPLAY Life In Technicolor ii (Capitol) KENZ +14, KRVB +12, KGSR +7, WRLL +6, CIDR +6, WNCN +5, WCOO +4, KINK +4, KPRI +3, WXRT +3
+32	BOB DYLAN Beyond Here Lies Nothin' (Columbia) WRNX +9, WXRT +6, KXLY +4, KINK +4, WZGC +4, KGSR +3, KBCC -3, KRVB +2, KRSH +2, KMTT +2
+31	PARACHUTE She Is Love (Mercury/DJMG) KENZ +10, KTCZ +8, WMMM +6, KXLY +6

FOR WEEK ENDING MAY 31, 2009
LEGEND: See legend to charts in charts section for rules and symbol explanations.
30 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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GREEN DAY: PHIL MUCCI

RECURRENTS

THIS WEEK	ARTIST TITLE / IMPRINT / PROMOTION LABEL	11 NIELSEN BDS CERTIFICATIONS	PLAYS TW LW	THIS WEEK	ARTIST TITLE / IMPRINT / PROMOTION LABEL	11 NIELSEN BDS CERTIFICATIONS	PLAYS TW LW
1	ADELE RIGHT AS RAIN (XL/COLUMBIA)		250 243	6	JASON MRAZ I'M YOURS (ATLANTIC/RRP)		147 122
2	RAY LAMONTAGNE YOU ARE THE BEST THING (RCA/RED)		211 214	7	ERIC HUTCHINSON ROCK & ROLL (LET'S BREAK/WARNER BROS.)		142 121
3	THE FRAY YOU FOUND ME (EPIC)		184 178	8	COLDPLAY VIVA LA VIDA (CAPITOL)		138 134
4	MICHAEL FRANTI & SPEARHEAD SAY HEY (I LOVE YOU) (BOO BOO WAX/ANTI-/EPITAPH)		163 174	9	O.A.R. SHATTERED (TURN THE CAR AROUND) (EVERFINE/ATLANTIC/RRP)		131 130
5	DEATH CAB FOR CUTIE NO SUNLIGHT (ATLANTIC)		149 159	10	MATT NATHANSON COME ON GET HIGHER (VANGUARD)		114 106



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THIS WEEK	LAST WEEK	WEEKS ON CHART	TRIPLE A INDICATOR		PLAYS
			ARTIST TITLE	IMPRINT / PROMOTION LABEL	
1	6	6	DAVE MATTHEWS BAND FUNNY THE WAY IT IS	RCA/RMG	675 -29
2	12	12	UZ MAGNIFICENT	ISLAND/INTERSCOPE	537 -22
3	8	8	BOB DYLAN BEYOND HERE LIES NOTHIN	COLUMBIA	505 +37
4	15	15	GOMEZ AIRSTREAM DRIVER	ATO/RED	485 -27
5	8	8	ELVIS COSTELLO COMPLICATED SHADOWS (2009)	HEAR/CMG	483 +37
6	6	6	COLDPLAY LIFE IN TECHNICOLOR II	CAPITOL	424 +11
7	8	8	PETE YORN DON'T WANNA CRY	COLUMBIA	405 +19
8	12	12	BELL XI THE GREAT DEFECTOR	YEP/ROC	358 -10
9	7	7	TORI AMOS WELCOME TO ENGLAND	UNIVERSAL REPUBLIC	335 +34
10	5	5	GREEN DAY KNOW YOUR ENEMY	REPRISE	311 +14
11	10	10	KINGS OF LEON USE SOMEBODY	RCA/RMG	304 +10
12	3	3	BEN HARPER & RELENTLESS7 FLY ONE TIME	VIRGIN/CAPITOL	297 +17
13	9	9	ERIC LINDELL IF LOVE CAN'T FIND A WAY	ALLIGATOR	287 -4
14	12	12	BRUCE SPRINGSTEEN MY LUCKY DAY	COLUMBIA	286 -32
15	6	6	FLEET FOXES MYKONOS	SUB POP	285 +5
16	3	3	CONOR OBERST & THE MYSTIC VALLEY BAND NIKO RETTE	MERGE	284 +9
17	14	14	CHRIS ISAAK WE LET HER DOWN	WICKED GAME/REPRISE	282 -32
18	NEW	1	WILCO YOU NEVER KNOW	NONESUCH/WARNER BROS.	269 +156
19	5	5	HILL COUNTRY REVUE YOU CAN MAKE IT	RAZOR & TIE	269 +11
20	7	7	FREDDY JONES BAND HOME THING	OUT OF THE BOX	257 -10
21	18	18	NEKO CASE PEOPLE GOT A LOTTA NERVE	ANTI/EPITAPH	254 +12
22	9	9	MAT KEARNEY CLOSER TO LOVE	AWARE/COLUMBIA	253 -5
23	2	2	PADLO NUTINI CANDY	ATLANTIC	239 +16
24	15	15	INDIGO GIRLS WHAT ARE YOU LIKE?	IG/VANGUARD	235 -95
25	4	4	ZIGGY MARLEY FAMILY TIME	TUFF CONG WORLDWIDE	229 +2
26	2	2	CRACKER TURN ON, TUNE IN, DROP OUT	429/SLG	226 +9
27	4	4	FASTBALL LITTLE WHITE LIES	33 1/3/MEGAFORCE	217 0
28	7	7	BEN LEE WHAT'S SO BAD (ABOUT FEELING GOOD)?	NEW WEST	206 -8
29	NEW	1	RHETT MILLER I NEED TO KNOW WHERE I STAND	SHOUT! FACTORY	193 +20
30	NEW	1	THE FRAY NEVER SAY NEVER	EPIC	185 +5

WILCO 14
You Never Know (Nonesuch/Warner Bros.)
KBAC, KNBA, KPND, KSUT, KTAO, Music Choice Adult Alternative, WCBE, WCNR, WFIV, WRSI, WTYD, WUJN, WVOD, WXPB

SON VOLT 9
Down To The Wire (Rouder)
KCMP, KPND, KSPN, WBJB, WFUV, WNCW, WUJN, WVOD, WYMS

DEATH CAB FOR CUTIE 8
Little Bribes (Atlantic)
DMX Folk Rock, KCLC, KFMU

GREEN DAY 7
21 Guns (Reprise)
KDAL, KLRR, KROK, WAPS, WDST, WEHM, WTYD

ANDREW BIRD 6
Oh No (Fat Possum/RED)
KBAC, KHUM, KOHO, KTAO, KTBG, WOCC

DAVY KNOWLES & BACK OOR SLAM 6
Tear Down The Walls (Blix Street)
KFMU, KMMS, KROK, WCBE, WUJN, WXPB

EELS 5
Fresh Blood (Vagrant)
KFMU, KNBA, KPND, WCBE, WNRN

HOWIE DAY 4
Be There (Epic)
KLRR, KOHO, KTAO, Music Choice Adult Alternative

BLACK JOE LEWIS & HONEYBEARS 3
SugarFoot (Lost Highway)
KMTN, KSPN, WYCE

GRIZZLY BEAR 3
Two Weeks (Warp)
KMTN, KTEG, KUT

FOR WEEK ENDING MAY 31, 2009

MOST INCREASED PLAYS

+156

+73

+57

WILCO
You Never Know (Nonesuch/Warner Bros.)

DEATH CAB FOR CUTIE
Little Bribes (Atlantic)

HOWIE DAY
Be There (Epic)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.	PEAK POSITION
1	1	2	#1	EMINEM (WEB/SHADY AFTERMATH/INTERSCOPE 012863)*IGA (13 98)	Relapse	1
2	2	1	3	GREEN DAY (REPRISE 117153/WARNER BROS. (18 98))	21st Century Breakdown	1
3	6	2	10	SOUNDTRACK (WALT DISNEY 003101 (18 98))	Hannah Montana: The Movie	1
4	HOT SHOT DEBUT	1	1	MARILYN MANSON (INTERSCOPE 012796/IGA (13 98))	The High End Of Low	4
5	8	4	31	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE 011805)*IGA (11 98)	The Fame	1
6	3	-	2	KENNY CHESNEY (BNA 1953)/SMN (18 98)	Greatest Hits II	3
7	NEW	1	1	WISIN & YANDEL (WY MACHETE/UMLE (11 98) +)	La Revolucion	7
8	NEW	1	1	GRIZZLY BEAR (WARP 0182* (15 98))	Veckatimest	8
9	11	7	29	TAYLOR SWIFT (BIG MACHINE 0200 (18 98) +)	Fearless	1
10	12	5	8	RASCAL FLATTS (LYRIC STREET 002604 (18 98))	Unstoppable	1
11	NEW	1	1	MONTGOMERY GENTRY (CRACKER BARREL/COLUMBIA (NASHVILLE)/SMN (11 98))	For Our Heroes	11
12	4	-	2	DANE COOK (COMEDY CENTRAL 0085 (15 98) CD/DVD) +)	ISolated Incident	2
13	15	13	28	NICKELBACK (ROADRUNNER 618028 (18 98))	Dark Horse	2
14	18	17	28	ZAC BROWN BAND (ROAR BIG PICTURE/HOME GROWN/ATLANTIC 513931/AG (13 98))	The Foundation	14
15	21	14	36	KINGS OF LEON (RCA 32712/RMG (17 98))	Only By The Night	5
16	27	26	8	KEITH URBAN (CAPITOL NASHVILLE 35751 (18 98))	Defying Gravity	1
17	19	11	30	SOUNDTRACK (SUMMIT C 40P SHOP/ATLANTIC 515923)*AG (16 98) +)	Twilight	2
18	7	-	2	METHOD MAN & REDMAN (WU-TANG/DEF SQUAD/DEF JAM 012400)*IDJMG (13 98)	Blackout! 2	7
19	16	12	10	VARIOUS ARTISTS (UNIVERSAL EMI/SONY MUSIC ZOMBA 012654/UME (18 98))	NOW 30	1
20	23	18	8	JASON ALDEAN (BROKEN BOW 7637 (18 98))	Wide Open	4
21	NEW	1	1	HILLSONG (HILLSONG/COLUMBIA/SONY MUSIC (1))	Across The Earth Tear Down The	21
22	5	-	2	BUSTA RHYMES (UNIVERSAL MOTOWN 012387)*UMRG (13 98) +)	Back On My B.S.	5
23	32	21	28	BEYONCE (MUSIC WORLD/COLUMBIA 19492/SONY MUSIC (15 98))	I Am...Sasha Fierce	2
24	17	6	5	BOB DYLAN (COLUMBIA 43893)*SONY MUSIC (18 98) +)	Together Through Life	1
25	NEW	1	1	MANDY MOORE (STOREFRONT 99483 (13 98))	Am anda Leigh	25

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	1	9	#1	BOOM BOOM POW (THE BLACK EYED PEAS (WILLIAMS)/INTERSCOPE)	9 WKS
2	11	14	1	I KNOW YOU WANT ME (CALLE OCHO) (PITBULL (ULTRA))	1
3	8	4	1	FIRE BURNING (SEAN KINGSTON (BELUGA HEIGHTS/EPIC))	1
4	15	7	1	LOVEGAME (LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE))	1
5	9	23	1	POKER FACE (LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE))	1
6	6	5	1	WAKING UP IN VEGAS (KATY PERRY (CAPITOL))	1
7	14	6	1	BIRTHDAY SEX (JEREMIH (DEF JAM IDJMG))	1
8	4	2	1	NO BOUNDARIES (KRIS ALLEN (19/JIVE/JLG))	1
9	12	31	1	DON'T TRUST ME (3OH3 (PHOTO FINISH/ATLANTIC/RRP))	1
10	2	2	1	DON'T STOP BELIEVIN' (GLEE CAST (FOX/COLUMBIA))	1
11	5	2	1	HEARTLESS (KRIS ALLEN (19))	1
12	22	20	1	SECOND CHANCE (SHINEDOWN (ATLANTIC))	1
13	16	18	1	DAY 'N NITE (KID CUDDI (DREAM ON/G.O.D./UNIVERSAL MOTOWN))	1
14	23	10	1	KNOCK YOU DOWN (KERI HILSON FEAT. KANYE WEST & NE-YO (ROSLY ZONE + INTERSCOPE))	1
15	19	18	1	HALO (BEYONCE (MUSIC WORLD/COLUMBIA))	1
16	20	13	1	THE CLIMB (MILEY CYRUS (WALT DISNEY HOLLYWOOD))	1
17	15	11	1	SUGAR (FLO RIDA FEAT. WYNTER (POE BOY/ATLANTIC))	1
18	18	3	1	KISS A GIRL (KEITH URBAN (CAPITOL NASHVILLE))	1
19	27	5	1	GOODBYE (KRISTINA DEBARGE (SODAPOP/ISLAND/IDJMG))	1
20	21	18	1	BLAME IT (JAMIE FOXX FEAT T-PAIN (J/RMG))	1
21	7	2	1	MAD WORLD (ADAM LAMBERT (19))	1
22	3	2	1	NEW DIVIDE (LINKIN PARK (MACHINE SHOP/WARNER BROS.))	1
23	26	-2	1	TURN MY SWAG ON (SOULJA BOY TELLEEM (COLLIPARK/INTERSCOPE))	1
24	42	7	1	WE MADE YOU (EMINEM (WEB/SHADY AFTERMATH/INTERSCOPE))	1
25	29	-16	1	RIGHT ROUND (FLO RIDA (POE BOY/ATLANTIC))	1
26	31	46	1	JUST DANCE (LADY GAGA FEAT. COLBY ODOMS (STREAMLINE/KONLIVE/INTERSCOPE))	1
27	25	7	1	KNOW YOUR ENEMY (GREEN DAY (REPRISE))	1
28	36	9	1	IF TODAY WAS YOUR LAST DAY (NICKELBACK (ROADRUNNER/RRP))	1
29	-	1	1	BEST I EVER HAD (DRAKE (BRYANT/HIP HOP SINCE 1978))	1
30	30	6	1	I DO NOT HOOK UP (KELLY CLARKSON (19/RCA/RMG))	1
31	34	22	1	KISS ME THRU THE PHONE (SOULJA BOY TELLEEM FEAT. SAMMIE (COLLIPARK/INTERSCOPE))	1
32	39	6	1	PLEASE DON'T LEAVE ME (PINK (LAFACE/JLG))	1
33	44	14	1	ALL THE ABOVE (MAINO FEAT. T-PAIN (HUSTLE HARD/ATLANTIC))	1
34	45	5	1	YOU BELONG WITH ME (TAYLOR SWIFT (BIG MACHINE))	1
35	52	4	1	JUST A FRIEND (BIZ MARKIE (COLD CHILLIN'/WARNER BROS.))	1
36	41	9	1	WHATEVER IT IS (ZAC BROWN BAND (HOME GROWN/ATLANTIC (BIG PICTURE)))	1
37	63	16	1	USE SOMEBODY (KINGS OF LEON (RCA/RMG))	1
38	47	19	1	1, 2, 3, 4 (PLAIN WHITE T'S (HOLLYWOOD))	1
39	48	16	1	I'M ON A BOAT (THE LONELY ISLAND FEAT. T-PAIN (UNIVERSAL REPUBLIC))	1
40	40	30	1	GIVES YOU HELL (THE ALL-AMERICAN REJECTS (DOGHOUSE/BGC/INTERSCOPE))	1
41	-	1	1	EVERY GIRL (YOUNG MONEY (YOUNG MONEY CASH MONEY/UNIVERSAL MOTOWN))	1
42	35	39	1	I'M YOURS (JASON MRAZ (ATLANTIC RRP))	1
43	37	57	1	DON'T STOP BELIEVIN' (JOURNEY (COLUMBIA/LEGACY))	1
44	64	30	1	THAT'S NOT MY NAME (THE TING TINGS (COLUMBIA))	1
45	10	2	1	PERMANENT (DAVID COOK (19/RCA/RMG))	1
46	66	8	1	BEST DAYS OF YOUR LIFE (KELLIE PICKLER (19/BNA))	1
47	46	4	1	NO SURPRISE (DAUGHTRY (19/RCA/RMG))	1
48	65	38	1	LOVE STORY (TAYLOR SWIFT (BIG MACHINE))	1
49	56	3	1	I RUN TO YOU (LADY ANTEBELLUM (CAPITOL NASHVILLE))	1
50	67	-1	1	THEN (BRAD PAISLEY (ARISTA NASHVILLE))	1

Randy Thomas

First woman to announce the Academy Awards on what it takes to succeed as a voice-over artist



Cyndee Maxwell
CMaxwell@RadioandRecords.com

Randy Thomas was bitten by the radio bug as a faithful pre-teen listener of top 40 WQAM/Miami. At night WABC/New York's powerful signal could be heard in Florida, and she would fall asleep listening to the legendary top 40 under the covers. Moving to Detroit in the ninth grade, Thomas started her career at AOR WWWW (W4), then went to crosstown WRIF. Her 17 years in radio include stints at rockers WPLJ/New York; KZEW/Dallas; WZTA/Miami; WAXY/Fort Lauderdale, Fla.; WSHE/Miami; and KMET and KEDG/Los Angeles, and finally, smooth jazz KTWV/Los Angeles. In 1993 she began doing national voice-over work that has since blossomed to include station and TV news imaging, commercials, narrations and TV promos. She has also served as the announcer for the telecasts of the Academy, Emmy and Tony Awards; "Entertainment Tonight" and "The Insider"; and the 2004 and 2008 Democratic National Conventions.

As a woman, what were your biggest career obstacles, and how did you overcome them?

When I started in radio, women were not heard in the daytime, they were relegated to nights. But pretty soon after, I went to middays. That's pretty much where I stayed until I moved to mornings.

I've never seen myself as having challenges in terms of being a woman. It just set me apart from all the guys. I never felt it held me back for a moment. Some of my biggest supporters have all been men, certainly during the radio days, and certainly the men who chose me to be the first woman to do the Oscars and all the big live shows that I've done. My biggest debt of gratitude would go to Linda Bell Blue, the executive producer of "Entertainment Tonight," who created a first by letting a woman's voice brand the biggest entertainment show in the world.

"Hooked On Phonics" was your first big break in voice-overs. How did that come about?

I was on KMET and I got a call from a recording engineer friend who was working in a studio in Orange County. John Shanahan had just walked in there saying that he had a program he had created that teaches kids to read and he wanted a female voice to record the commercial. So my friend Allan told me about it and they paid me \$50 to do the commercial. The next day John called

me and said, "Listen, I loved what you did. I have a male voice teaching kids to read. I'm going to redo the program and have you be the voice that teaches kids to read." That was in 1986 and I'd been doing that until last year.

Did each of your accomplishments open successive doors more readily? And is it a building process, or do you still have to approach each one like you've never done anything before?

I approach everything as though I've never done it before. However, when I was the first woman to do the Oscars, many of the live [TV] shows that were using a woman called me because they knew I could do the job. And it was such a small club. There were only about six guys that did that job before me. So it continued to open doors and I'm very blessed that the relationships I've established in the live-announce field continue to come back to me. On June 7 I'll announce the Tonys for my ninth consecutive year.

How competitive is the voice-over community?

It's unbelievably competitive. Not only is it made up of the top voice-over artists and actors in New York, Los Angeles and Chicago, it's now expanded to anyone with talent and a computer and the ability to go online and market themselves.

You co-authored "Voice for Hire" with Peter Rofé. What made you give up your secrets to success?

Don LaFontaine, who wrote the forward to my book, was probably one of the most inspiring, talented and generous voice-over artists I've ever met. He always believed there was enough work for everyone and that

you're not truly a success in life unless you've helped someone else along the path. And that's pretty much how I've always lived my life. I always want to help other women especially, and voice-over artists that want to understand the business and how to get out there. The book was a very natural extension of my maternal instinct in wanting to share and teach.

Do you find that radio jocks need coaching for the voice-over business?

Generally, yes.

Why?

When DJs do radio spots as part of their job, they tend to read them like the personality that they are on the air. In voice-overs they need to forget about being an air personality and they need to immerse themselves into the copy by being more of an actor—and that may require a different vocal approach. They need to give themselves permission to step outside the DJ box, to just be more creative and more fun.

What advice do you give people interested in voice-overs, especially women?

Study, surround yourself with honest people who won't tell you something sounds great if it can be a lot better. There's not enough time to do anything but what you truly love and if you can find a way to give back while you're doing what you love, it's even better.

One of my favorite things to do is to find a charity that is offering maybe \$50 or \$100 for a DVD that will help them raise money for their cause, and I gift them with a voice. I tell them to put their money back into their program. It just blows their mind that someone would do that for free. And for a beginning voice-over artist who is still looking for good sources of material, that's a great way to not only give back, but to get a good piece of audio in return that you can add to your demo. I think in life when you give back, the opportunities just seem to find you in a way that they won't for anyone that's trying too hard to hang onto everything they've got.

How can our readers find out where you'll be appearing on your book tour?

We are just building our summer schedule right now. Go to VoiceForHireBook.net to sign up for the e-mail list and we'll let them know when the dates are finalized. *R&R*

'I've never seen myself as having challenges in terms of being a woman. It just set me apart from all the guys. I never felt it held me back for a moment.'

—Randy Thomas

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