

TRIPLE A SPECIAL



As Radio And Records Struggle To Cope With The Format's New Realities, An Enhanced Sense Of Mutual Empathy Emerges **PLUS:** The PPM—Friend Or Foe? pp.36-44

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Some Radio CEOs Spot A Light At The End Of The Tunnel p.6

R&R

RADIO & RECORDS

MAY 29, 2009 NO. 1816 \$6.50

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R&R News Focus

MOVER Quick PD Move For KRNB/Dallas

Service urban AC KRNB/Dallas promotes APD/MD/afternoon personality Nate Quick to PD. He replaces Shay Moore, who continues in her role as promotions director.



Quick

Service/Dallas production manager Jerry Vigil will assist Quick with KRNB programming while maintaining production duties for the station and urban sister KKDA (K104).

Quick transferred from middays on K104 to afternoons on KRNB in March 2008 while also picking up the APD/MD position. In July 2008, he added the MD position at K104, which he continues to hold.—Darnella Dunham

SHAKER Mocarsky Exiting Arbitron



Mocarsky

The latest longtime executive to leave Arbitron since new president/CEO Michael Skarzynski took over in January is senior VP of press and investor relations Thom Mocarsky, who has served the

ratings company for 26 years. Mocarsky will remain an adviser to the executive team during his transition, which is expected to stretch into late June. He joined Arbitron in 1982 as director of communications and has played an integral leadership role in the company's client, press and investor relations.

Further changes to the company's marketing division are expected.—Mike Boyle

Rich Returns To R&R

Michelle Rich has returned to Radio & Records to assume her previous role as radio industry sales representative. "Michelle's tenure at R&R gives our sales department a depth of knowledge and stability that will serve our clients well," R&R associate publisher Cyndee Maxwell says. "I'm happy that she's jumping right in and will not miss a beat." Rich will be based in Houston and can be reached at 713-492-0227 or mrich@radioand-records.com.

Radio Revenue Tumbles 24% For Worst Quarter In History

The radio advertising business posted its worst quarter in history, as combined national and local ad spending in first-quarter 2009 fell 26% from Q1 2008, to \$2.8 billion, according to new figures released by the RAB. Local radio revenue dropped 26% to \$2.4 billion, and national radio revenue took a 27% tumble to \$473 million.

Network radio, the segment of the business that held up for most of last year, fell 13% to \$238 million, and off-air revenue fell 12% to \$264 million. The medium's one bright spot: revenue from radio's digital platforms, which the RAB now reports separately. The sector, which includes online, streaming and HD radio side channels, rose 13% to \$101 million. Factoring all segments of the radio business, radio revenue was down 24% to \$3.4 billion.

"Radio's digital platforms are experiencing the greatest growth and are reflective of the dollar shift from media to marketing by many of today's advertisers," RAB president/CEO Jeff Haley says. "As consumer and technological sophistication increases, advertisers will continue to support those platforms that appeal to their customers' increased on-demand behaviors—and radio is primed for it."

The RAB's estimates are based on a pool of more than 100 markets as reported by Miller, Kaplan, Arase & Co. and extrapolated to the entire United States.

—MediaWeek's Katy Bachman and Julie Gidlow

Revenue Comparisons: 2009 Vs. 2008 (In Millions)

REVENUE	Q1 '08	Q1 '09	% CHG
Local	\$3,186	\$2,354	-26%
National	\$649	\$473	-27%
Local and national combined	\$3,835	\$2,827	-26%
Network	\$274	\$238	-13%
Digital	N/A	\$101	+13%
Off-air	\$388	\$264	-12%
Total	\$4,498	\$3,430	-24%

SOURCE: Miller, Kaplan, Arase & Co.

NOTE: Off-air was previously referred to as non-spot. Digital consists of all revenue derived from radio Web sites.

BIA Conference: Plenty Of Gas Left In Radio's Tank

Although the recession has cut off radio cash flow and greatly diminished the value of station properties, a pair of analysts at BIA's inaugural Winning Media Strategies conference, held May 22 in Washington, offered some good news. Lee Westerfield, a BMO Capital Markets analyst who moved to the banking business six months ago, said the "high-margin aspect of broadcasting remains attractive to lenders"—even with the lure of growth in digital media. And Wachovia Capital Markets analyst Marci Ryvicker said radio still has high listenership and tremendous reach. "The biggest problem is that advertisers are off the air," she said.

In its local advertising forecast, BIA reported that newspapers, direct mail, TV, radio, yellow pages, traditional outdoor, cable TV, magazines and digital/online are collectively forecast to decline to \$144.4 billion in 2013, down from \$155 billion last year. Local ad revenue will drop to \$141.3 billion this year and hit a low of \$135.8 billion in 2010, before reversing direction in 2011.

A panel of advertisers at the conference advised radio and TV salespeople to listen more and talk less about what their stations can do for an advertiser. Valerie Passwaiter, assistant marketing manager for Northwest Federal Credit Union, said, "Every station in town has talked at me. They made no effort to find out what my goal was. Radio has done the same thing. Newspapers have been a little bit better with demo and market information."

But Passwaiter said she recently bought a two-week ad schedule on Bonneville news WTOP-FM/Washington and experienced astounding results. The \$15,000 campaign translated into \$200,000 in car loans, she said.—Jeffrey Yorke

ON THE WEB Davis, Hunnicutt Expand CCR Roles

Clear Channel Radio has expanded the roles of senior VPs of programming Darren Davis and Clay Hunnicutt.

As senior VP of Premium Choice, Davis will oversee the production and distribution of radio content under the company's recently unveiled shared programming offering. Davis had been overseeing 25 markets in executive VP of operations Mark Kopelman's mid-majors region. A search is under way for his replacement.



Davis

In addition to his role as senior VP of programming in the East major region, Hunnicutt will take on the responsibility of the new role of community engagement director. He will work with stations, senior VPs of programming, Clear Channel Communications chief communications officer Lisa Dollinger, and others. CCR president/CEO John Hogan calls the two senior VPs "key resources for all of our stations in providing the very best in radio programming and services to our listeners and communities."—Mike Boyle

Smulyan, NAB Cell-ing Carriers On Radio

If American cell carriers opted to install and activate FM chips in cell phones, within 20 months some 200 million Americans could conceivably have local radio service on their mobile phones. Emmis chairman/CEO Jeff Smulyan has been promoting the notion to Verizon, Sprint and other carriers, and he's been asking Capitol Hill to help. There's no better medium than radio, Smulyan says, to provide immediacy in the time of a national emergency.

He says cell phone maker Nokia has produced 700 million phones throughout the world already equipped with the 50-cent chip that, when activated, delivers FM radio. And Smulyan, with the help of NAB technology gurus Lynn Claudy and David Layer, along with executive VP of radio John David, is making headway. "It's starting to change. There is some movement" among the carriers, he says.—Jeffrey Yorke

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Business Briefing By Jeffrey Yorke

Univision Sells KLOK-AM For \$7.7M

Principle Broadcasting Network has agreed to pay \$7.7 million for Univision Radio's Spanish news/talk KLOK-AM/San Jose. On June 1, the station's "Radio Cadena" format will move to the HD2 channel of Univision Spanish oldies KBRG-FM.

Buffalo-based Principle specializes in multiethnic media and has operations in Boston, New York and Dallas.

"Principle looks forward to working with and serving the rich variety of cultures that populate the Bay Area with a very powerful signal," president/CEO Bill Saurer says.

KLOK operates at 1170 kHz, with 50kw during the day and 5kw at night. Kalil & Co. served as the exclusive broker of the transaction.

Cox Radio Now Private

On May 19, Cox Enterprises closed on its privatization of Cox Radio by acquiring all outstanding class A common stock that it didn't already own. Shareholders who tendered their stock are receiving \$4.80 per share.

Cox Enterprises owns about 73 million shares, or 91.4%, of the total 79.5 million Cox Radio shares.

"We are pleased that Cox Radio shareholders supported this transaction and, in so doing, took advantage

of an excellent opportunity to obtain liquidity at a 45% premium over the closing price the trading day prior to commencement of the offer," Cox Enterprises president/CEO Jimmy Hayes says.

Tidbits

Already managing Christian contemporary WLAB-FM/Fort Wayne, Ind., Star Educational Media Network has agreed to pay \$1 million to the Lutheran Church Missouri Synod's Indiana district to own the station. The nonprofit operation station is expected to keep its format . . . Former Jacor/Clear Channel CEO-turned-Tribune Co. executive Randy Michaels, trading under his real name, Benjamin Homel, and through his radio company, Radioactive, has sold the construction permit for his WXR/Minerva (Burlington-Plattsburgh), N.Y., for \$100,000 to Convergence Entertainment and Communications' Westport Radio Partners, headed by manager Jeff Loper . . . Sirius-XM has made the "Top 10 Biggest Tech Failures of the Last Decade" list, put together by the blog 24/7WallSt.com, coming in at No. 6.

The list includes Microsoft's Vista computer operating system and the company's Zune music player, YouTube and the Segway two-wheel personal transportation vehicle.

Transactions at a Glance

Indiana District of the Lutheran Church's WLAB-FM/Fort Wayne, Ind., to Star Educational Media Network for \$1 million . . . WPAB Inc.'s WOQI-AM/Adjuntas, Puerto Rico, to Radio Casa Pueblo for \$380,000 . . . Central Kentucky Broadcasting's WBRT-AM/Bardstown, Ky., to Bardstown Radio Team for \$290,000 . . . WPW Broadcasting's WKXQ-FM/Rushville, Ill., to LB Sports Productions for \$125,000 . . . James K. Sharp is transferring control of WDJL-AM/Huntsville, Ala., to Gospel Explosion Ministries.

Deal of the Week

KLOK-AM/San Jose PRICE: \$7.7 million

TERMS: Asset sale

BUYER: Principle Broadcasting Network, headed by secretary/treasurer Sandra Miller. Phone: 716-332-9575. It owns four other stations. This represents its entry into this market.

SELLER: Univision, headed by radio division president/COO Gary Stone. Phone: 212-455-5200

FORMAT: Spanish/talk/sports

BROKER: Kalil & Co.

COMMENT: Univision Radio's KLOK-AM/San Jose to Principle Broadcasting Network for \$7.7 million.

2009 Deals to Date

Dollars to Date:	\$100,392,347	(Last Year: \$470,343,454)
Dollars This Quarter:	\$54,601,001	(Last Year: \$133,822,988)
Stations Traded This Year:	219	(Last Year: 320)
Stations Traded This Quarter:	168	(Last Year: 168)

Arbitron To Revise Earlier New York PPM Data

Arbitron's New York ratings problem is larger in scale than the company initially reported. After revealing that a data-entry error caused a one-week delay of PPM results for April ratings and the first week of May, the company told subscribers May 26 that the error—where one of its manually entered population numbers was transposed—occurred during preparation for the October 2008 report processing and appears to have affected New York audience estimates for the Holiday 2008-March 2009 periods—enough to warrant their reissue. Revised data for those surveys will be released June 8.—*Julie Gidlow*

Smooth Jazz Loses Two

In another blow to the aging smooth jazz format, two of its highest-profile outlets have headed to the exits: KKSF/San Francisco is now classic rock as 103.7 the Band, while WNUA/Chicago flipped to Spanish-language hot AC as Mega 95.5 after 22 years in the format.

Clear Channel/Chicago president/market manager Earl Jones blamed a significant decline in revenue "due to the changes in how advertisers evaluate radio stations." WNUA revenue fell from \$14.1 million in 2007 to \$12.3 million last year, while KKSF tumbled from \$16.5 million to \$15.2 million, according to BIAfin. More recently, smooth jazz stations have experienced ratings declines in the transition to electronic audience measurement.

Mega plans to hire about 25 new bilingual employees, including a PD, air talent and sales staff.

The former formats of both stations live online. In addition, Clear Channel's Smooth Jazz Network has been picked up on the 87.7 FM frequency of low power TV station WLFM/Chicago, dubbed "The L."—*Kevin Carter and Paul Heine*

Entercom Flips Two Alts

During the space of 36 hours, Entercom flipped two stations out of alternative: In Memphis, WMFS (93X) ended 13 years of some variation of rock May 21 by picking up a simulcast of sports sister WSMB-AM (ESPN 680). The following morning, KWOD/Sacramento left 18 years of alternative heritage behind to become what it claims to be the country's first all-'90s station as "106.5 the Buzz."

With the flip, the entire Memphis airstaff is out, including MD/midday jock Syd Nabors, afternoon guy Crate and night host Beck Bishop. 93X was also carrying the syndicated "Rover's Morning Glory."

Among the casualties of the Sacramento change are midday guy Andy Sims and afternoon driver Rubin.—*Keith Berman*

TWENTY-ONE YEAR OLD CHICAGO NATIVE **JEREMIH** LEADS URBAN FOR A SECOND WEEK WITH DEBUT SINGLE "BIRTHDAY SEX." THE SONG REACHES THE TOP FIVE AT RHYTHMIC (7-5, UP 501 PLAYS) AND RISES 36-30 (UP 591) ON CHR/TOP 40.

R&R No.1

FORMAT Page Title / Artist

CHR/TOP 40 17 **The Black Eyed Peas / Boom Boom Pow**

RHYTHMIC 19 **The Black Eyed Peas / Boom Boom Pow**

URBAN 21 **Jeremih / Birthday Sex**

URBAN AC 22 **Charlie Wilson / There Goes My Baby**

SMOOTH JAZZ 22 **Jackiem Joyner / I'm Waiting For You**

GOSPEL 23 **Hezekiah Walker & LFC / Souled Out**

CHRISTIAN AC 25 **Matthew West / The Motions**

CHRISTIAN CHR 26 **Remedy Drive / All Along**

CHRISTIAN ROCK 26 **Run Kid Run / Set The Dial**

SOFT AC/INSPIRATIONAL 26 **Chris Tomlin / I Will Rise**

COUNTRY 29 **Brad Paisley / Then**

AC 31 **Taylor Swift / Love Story**

HOT AC 32 **The All-American Rejects / Gives You Hell**

ALTERNATIVE 34 **Green Day / Know Your Enemy**

ACTIVE ROCK 35 **Green Day / Know Your Enemy**

ROCK 35 **Papa Roach / Lifeline**

TRIPLE A 42 **Dave Matthews Band / Funny The Way It Is**

GREEN DAY TOPS ALTERNATIVE AND ACTIVE ROCK WITH "KNOW YOUR ENEMY," THE LEAD TRACK FROM "21st CENTURY BREAKDOWN." THE ALBUM'S SECOND SINGLE, "21 GUNS," ENTERS ALTERNATIVE AT NO. 39 AND TRIPLE A AT NO. 27.



Radio and Records is published weekly, except the last week of December and the first week of January. Subscriptions are available for \$325.00 per year (plus applicable sales tax) in the United States, \$330.00 in Canada and Mexico, and \$495.00 overseas U.S. funds only from Radio & Records Inc., PO Box 16555, North Hollywood, California 91615-9338. Annual subscription plan includes the weekly newspaper plus two R&R Directories issues and other special publications. Refunds are prorated based on the actual value of issues received prior to cancellation. Nonrefundable quarterly rates available. All reasonable care taken but no responsibility assumed for unsolicited material. R&R reserves all rights in material accepted for publication. All letters addressed to R&R or its Editors will be assumed intended for publication reproduction and may therefore be used for this purpose. Letters may be edited for space and clarity and may appear in the electronic versions of R&R. The writer assumes all liability regarding the content of the letter and its publication in R&R. Nothing may be reproduced in whole or in part without written permission from the Publisher. © 2009 The Nielsen Company

POSTMASTER: Send address changes to R&R, PO Box 16555, North Hollywood, California 91615-9338 Under Canadian Publication Mail Agreement No. 877859 return undeliverable Canadian addresses to DHL Global Mail, 7496 Bath Road Unit 2, Mississauga, ON L4T 1L2

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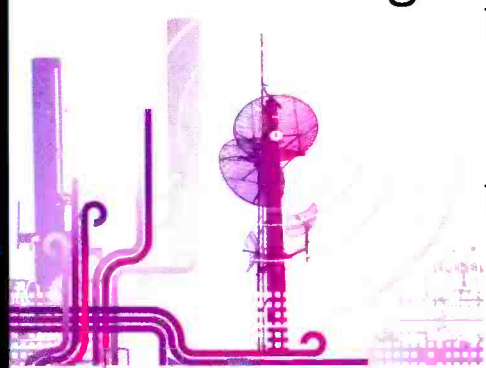
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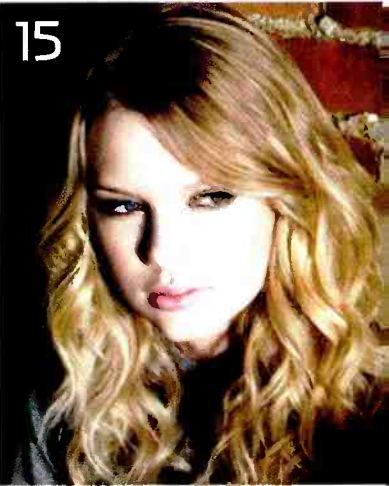
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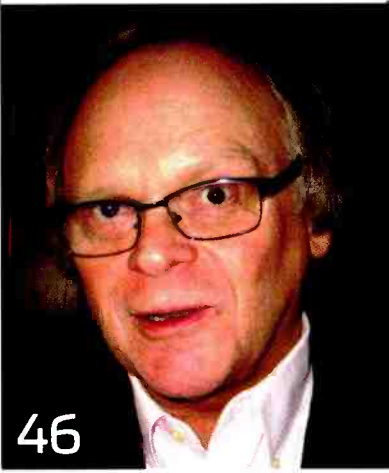
'They say cume is king and TSL is queen. Actually, TSL is now barely the court jester.' p.40



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What's New This Week Online

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June 1
Phase 1 spring Arbitrends arrive from Baltimore, Cleveland, Hartford, Akron and Springfield, Mass.
▶ [Click on Ratings](#)

T

June 2
Catch up on the latest format flips, personnel changes and other news in your format.
▶ [Click on Format News](#)

W

June 3
Phase 1 spring Arbitrends continue to roll with Tampa; Buffalo; Rochester, N.Y.; and Shreveport, La.
▶ [Click on Ratings](#)

T

June 4
Updated charts and playlists from across the street to across the nation.
▶ [Click on Charts](#)

F

June 5
Another batch of Phase 1 spring Arbitrends arrives with Denver; Portland, Ore.; Columbus, Ohio; and Fresno.
▶ [Click on Ratings](#)

BOTTOMED OUT?

Radio's revenue tailspin isn't as steep for **small-market operators** and those with **robust Internet platforms**. Meanwhile, some CEOs spot a light at the end of the tunnel

By Jeffrey Yorke



A recent BIA Advisory Services report revealed the unpleasant news that in 2009, the top 50 markets can expect to experience revenue declines of approximately 11%. Such midsize and small markets as Grand Junction, Colo.; Grand Forks, N.D.-Minn.; and Odessa-Midland, Texas, won't be immune to the falling numbers, because BIA projects their profits will decrease as well.

However, stations in these regions won't be dealt quite as harsh a blow—revenue is expected to drop by 9.6%. BIA also said it sees smaller markets continuing to provide services to their local advertisers and maintaining their presence in the local media marketplace.

"Despite all appearances, radio is still a viable medium, as evidenced through listener numbers, revenue growth in certain markets and the popularity of specific formats," BIA Advisory Services VP Mark Fratrick said. "Tough times will make owners think hard about what they are doing now and should be doing in the future. Technological advances such as online advertising, mobile device advertising and other new-to-radio advertising could be a solution for offsetting declines in traditional radio revenues,

'We've been working on our interactive program for a long time and it was 66% of our growth in the first quarter, year over year.'

—Bill Stakelin

especially in larger markets where these options could have a greater affect."

Regent Communications president/CEO Bill Stakelin understood years ago that technology presented a new frontier where radio would need to stake a significant claim. Since then he has been meticulously expanding the brands of the company's 50 FM and a dozen AM stations in 13 markets by making the appearance of their individual Web sites as robust as his own powerful voice. His perseverance is paying off. While the radio business has been taking it on the chin the last few years—with the painful recession delivering the latest pummeling for the last six months—online advertising has been depositing significant revenue into Regent's coffers.

"We were the first to make a full commitment to a full, interactive program," Stakelin says. "Not just radio station Web sites, but full-blown, interactive sites that jump out at you and with content."

Digital Deals

Tri102.com, the Web site for Regent AC KTRR (TRI-102.5)/Fort Collins, Colo., is a vibrant example of the company's commitment to that idea. Station-related information about song-of-the-day contest Triple-Pay Thursdays, the Pump Patrol (which searches out low gas prices for listeners) and the "American Top 10 With Casey Kasem" program that airs on

Sunday mornings jostle for attention alongside entertainment news videos, weather updates, a local concert calendar and two ads from the Honda of Greeley car dealership, one of them featuring Ryan Spilborghs of the Colorado Rockies.

Despite the battered economy, the company continues to invest in digital platforms. On March 23, it signed a license and joint-venture agreement with Gen2Media, a digital media, technology and marketing company, to create, develop and manage an ad-supported online TV channel for 60 of its stations' sites. And on May 5 Regent inked a deal with Spacial Audio whereby the audio software technology company would supply stream-hosting and ad-insertion services to 59 of the company's stations. The deal also includes the creation of six new online channels.

Three days later, Stakelin and Regent executive VP/CEO Tony Vasconcellos reported diminished first-quarter financial results. Regent's net broadcast revenue decreased 12.3% to approximately \$18.3 million from \$20.8 million reported for first-quarter 2008. Remarkably, that figure isn't too dismal when taking into account that most other broadcast groups experienced decreases of 20% or more in the first quarter. According to figures released May 21 by the RAB, radio revenue was down 24% in the first quarter to \$3.4 billion (see story, page 3).

Stakelin says, "During the quarter, our aggressive interactive program continued to gain additional traction with advertisers and listeners, and we further monetized our online presence . . . We've been working on this for a long time and it was 66% of our growth in the first quarter, year over year."

But this progress doesn't make Stakelin believe that the Internet is the only answer to rejuvenating profits for radio. "It's also a lot of old-fashioned shoe leather at work, too. Our ability to outperform the industry for probably the last 19, 20 quarters means that we just aren't doing as badly as the other guys . . . It also may be indicative of the con-

dition of the industry that a small company like ours this last quarter had the best public reporting than any of the other companies.”

He believes that radio companies “have to make their own bright spots in the markets they’re in, with the stations they have. We’re selling a lot of commercials but pricing has gone south. Pricing is something that everyone is fighting.” It’s not a matter of not being able to sell radio commercials, he says, but rather one of struggling to keep the prices intact.

Unlike the major players in the biggest markets, Stakelin says, his operation has benefited by long ago adopting a strategy that “focuses sales and marketing efforts directly on Main Street U.S.A. We have incentivized our people to go directly to clients. It’s the old-fashioned way to sell direct. We even do the artwork for their posters. Direct business is now better than 36% of our revenue stream.”

What does this mean for Regent in the near future? Stakelin isn’t going to gamble by guessing. “There is no visibility. That’s why everyone has stopped offering forecasts. Everyone is doing business at the last minute. Things are happening so last-minute that it is hard to look out a couple of months and say, ‘Yeah, it is looking better.’” He recalls that March was a strong month that made broadcasters get excited about the second quarter, but April’s performance doused that enthusiasm for many broadcasters. May has been good and June is looking better, so Stakelin is thinking positive about the third quarter.

“I’ve been through several recessions and they change the way we do day-to-day business,” he says. “We want to be able to come out of this recession in a strong position and be able to get out ahead.”

CBS Radio CEO Dan Mason also says that some of his company’s major-market stations are seeing improved ad sales in the second quarter because of improved ratings and that online streaming of its radio signals is growing. The company had about 125,000 listeners after it began streaming its stations, but since teaming with AOL and Yahoo, some 300,000 listeners are now tuning

in during an average quarter-hour.

In addition, Mason reports that ad inventory in New York, Los Angeles and San Francisco “is becoming very tight” and that the network has signed “a multimillion-dollar deal” for Blockbuster to return to CBS Radio’s airwaves to advertise its flicks after a long hiatus. The company has also begun attracting new advertisers, Mason says.

Interactive Takes Off

Like Stakelin, Emmis chairman/CEO Jeff Smulyan also had some negative quarterly financial results to report May 14 to his shareholders: Radio revenue was off 18% to \$51.1 million. But he remains optimistic.

“Across our properties, we see signs that the operating environment is slowly improving,” he says. “Things were absolutely horrific between November and February. But we now think we have seen the bottom. Pacing are a little bit better—nothing great, but better. So, we’re hopeful.” Smulyan thinks that these improvements, coupled with recent actions to lease KMVN (Movin 93.5)/Los Angeles to Mexico’s Grupo Radio Centro and repurchase and retire \$78.5 million of the company’s bank debt for \$44.7 million puts Emmis in a good position for a rebound in its radio and publishing operations.

While domestic radio and fast-growing international radio operations account for 90% of Emmis Communications’ revenue, a major reason why things look bright on the Indianapolis-based company’s horizon is its 90% ownership in Emmis Interactive. The privately held subsidiary has 62 employees (who in fact own the remaining 10% of the operation), and they have deeply embedded their Internet operation into more than 120 stations across the country.

Launched in 2002 after Smulyan asked founders Deb Esayan and Rey Mena to “make a business out of the interactive space,” they sought platforms to help radio make advances. “They



Stakelin



Smulyan

‘Across our properties, we see signs that the operating environment is slowly improving.’

—Jeff Smulyan

could not find any sites or off-the-shelf initiatives they liked focusing on local interactive, offering those advertisers targeted, engaging, interactive advertising models—something that radio already knew was its target audience,” recalls Chicago-based Chris Campbell, director of sales, marketing and strategy for Emmis Interactive. “They wanted to expand the radio brand to interactive, heavy with content.”

Campbell says that by 2004, the duo had given up and instead created a content management system just for Emmis stations. By 2005, it was a profitable entity. Soon, other radio groups were asking Emmis about licensing the system. In April 2008, Emmis Interactive began licensing its BaseStation technology and quickly picked up Renda Broadcasting, Big League Broadcasting, Lincoln Financial Media and WABB-FM/Mobile. This past January, Greater Media’s 21 stations in five markets signed on.

The operation, which is set up like a software company, not only fills station Web sites with interactive content but allows stations to perform activities like running remote broadcasts over the Internet to help an auto dealership land sales leads from listeners seeking specific models. Web-based advertiser promotions can not only be more creative but also interactive, as is the case with Riviera Broadcast Group rhythmic KKFR (Power 98.3)/Phoenix. The station’s Pimp My Grill contest lets cosmetic dentistry centers conduct a campaign where listeners compete for a free makeover by e-mailing pictures of their teeth, which are posted on the Web site.

The direct marketing commands top dollar because it cuts out other expenses. For instance, Campbell says, “It saves the car dealership the free hot dogs and the radio station the expense of sending out an engineer.” But better yet, he says, within 18 months, the technology is yielding profit margins of 40%-75%.

Vibrant Web sites—such as the ones for Regent AC KTRR (TRI-102.5)/Fort Collins, Colo. (left) and Riviera Broadcast Group rhythmic KKFR (Power 98.3)/Phoenix—reflect these companies’ commitments to investing in content-heavy, interactive online platforms to help improve revenue.

When Opportunity Knocked In L.A., Grupo Centro Radio Answered

By Jeffrey Yorke

Six weeks into the new Latin pop format that replaced rhythmic AC on KMVN/Los Angeles, Grupo Radio Centro CEO Carlos Aguirre is optimistic that the Mexican broadcaster's first investment in the largest Hispanic market in the United States will pay off. Aguirre, who with his family owns 51.6% of GRC, cut a deal with Emmis Communications to lease the ratings- and revenue-challenged station for \$7 million a year for the next seven years. The 63-year-old company, which owns and operates 11 Mexico City outlets that command a 45% share of one of the world's largest radio audiences, took control and rebranded the station April 15 as Exitos 93.9 FM, with a music-intensive format that includes time checks, weather, light news and minimal DJ chatter.

Just a few hours after downloading April PPM ratings for L.A.—KMVN ranked No. 25 in persons 6+ with a 1.5 share, down from MOVN's final full monthly of 1.9 in March—Aguirre described initial reaction to the station as "very good." Exitos launched midway through the April survey and the new ratings don't reflect an outdoor marketing campaign that began May 10. He's also counting on word-of-mouth to help drive awareness for the newest contender in the market's crowded Spanish-language radio landscape.

The sign-on faces steep competition from a large group of well-entrenched competitors in a market where Hispanics represent 40.7% of the population, according to Arbitron. The three largest Hispanic radio operators in the United States—Univision, Spanish Broadcasting System and Entravision—each own multiple properties in the market. Univision placed two of its three L.A. stations in the top 10 in persons 6+ in the April PPM report: the Spanish oldies KRCD-KRCV simulcast with a sixth-ranked 3.8 share and Latin pop KLVE, which finished ninth with

a 3.4. Regional Mexican KLAX, one of two SBS stations in L.A., ranked eighth with a 3.4. Entravision and Liberman Broadcasting each own three of the total 16 Spanish-language stations in radio's richest revenue market.

So how does Aguirre think a stand-alone operation is going to be No. 1 against those odds?

"Research. We did our research," he says. "We used focus groups and especially tailored our programming for the Los Angeles market. There is a different variety of Latinos here, and we are trying to accommodate all of them. Even though there are so many radio stations here."

Based on playlist analysis conducted by R&R, KMVN is musically closest to KLVE and Entravision Latin pop KSSE, which posted a 1.0 in April, down from 1.3 in March. However, KMVN is more current-based than either station: Four of its 10 most-played songs are by new artists—tracks that neither KLVE nor KSSE is playing.

Another key differentiator is that KMVN seems to be shying away from popular rhythmic, tropical and English titles. Apart from RKM & Ken-Y's "Te Regalo Amores" at No. 11 on its playlist, for example, there aren't any other reggaeton songs in the station's top 100.

Of the three, KSSE is the youngest-skewing and most rhythmic-leaning, while KMVN and KLVE are more pop-oriented with a tinge of regional Mexican.

Aguirre is confident that the station's audience is double what Arbitron's April PPM report shows, due to additional tune-ins precipitated by the swine flu epidemic in Mexico and the United States, on which the station provided news updates.

The station has cut deals with such national advertisers as Southwest Airlines and soft drink Jarritos, several automobile dealers, securities



dealers and other financial and legal advisers. Aguirre says agencies want to book time, too, and he's pushing to grow the operation even quicker.

At the end of its seven-year lease, GRC, with the right ownership company in place, could potentially buy the station from Emmis. What's more, Aguirre, who with his family owns 49% of the L.A. operation, says he has plans to expand to more signals in Southern California.

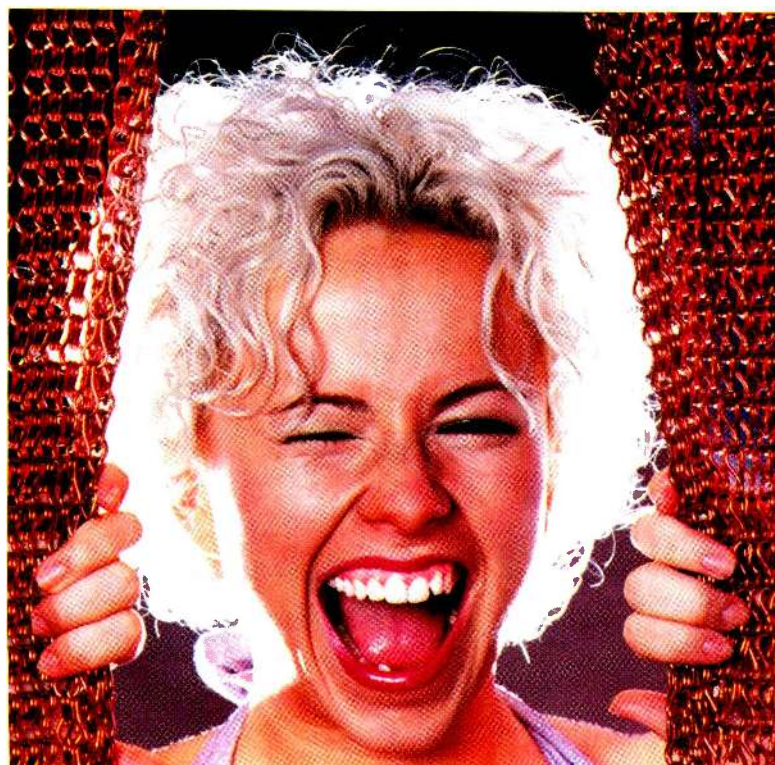
"We couldn't have done this deal if there wasn't a financial crisis, not here in Los Angeles," Aguirre says, noting that station prices in the market were down to where he felt safe to jump in. He's also quick to point out that many broadcasters are overleveraged. "We have very little exposure," he says, noting that GRC has sufficient cash reserves to grow the operation.

R&R

Additional reporting by Billboard interim Latin chart manager Raully Ramirez.

'There is a different variety of Latinos here, and we are trying to accommodate all of them.'

—Carlos Aguirre



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Flip your thinking to survive the economic downturn

Five Ways To Remain A Company Asset

Pat Heydlauff
balancingenergy@energy-by-design.com

Are you an asset or a liability to the survival of your company during this economic downturn? No matter who you are or what your job description is, you've probably thought, "Am I the next to go?" You don't have to be so worried about losing your job, if you flip your thinking. ■ "Employees and employers alike should be thinking about how to improve the long-term survival of their business," said the CEO of a major privately held corporation. This thought process isn't just top down or bottom up, but needs to be inside-out thinking.

The CEO went on to say, "Businesses cannot afford to lose market share nor dip into operating capital because there will be no resources left for marketing, advertising and hiring when the economy does rebound. That's when the company gets in real trouble."

While there are times, circumstances and events that require a company to make hard decisions about the future, including yours, so it can survive, there are things you can do to tip the scales in your favor. Here are five ways you can make yourself an asset:

■ Eliminate energy drainers in your workspace and organize it so you can find anything you need at a moment's notice. Time is money, after all. Be merciless and maintain it regularly. You will save time and money by using fewer supplies and being more productive.

■ Upgrade your thinking. It's not just about you—it's about all of you surviving. Flip your thinking to "we" mode, not "them vs. us" mode. It's not about you surviving but rather the company surviving so all of you can make it through the downturn and all of you can take part in the upturn, whether it's six or 16 months from now.

■ Focus on the most important things you have to accomplish in a day and do them first. Put aside the instant messaging, texting and Twittering for after-hours. They distract you from the job at hand. If you must multitask, stay focused on the big picture and what will help you help the company survive. Focusing makes you more efficient, effective and valuable.

■ Think teamwork. It isn't about management vs. everyone else or one department vs. another. It's about getting the job done in a

timely fashion and helping each other when necessary. It's about cutting as many costs in as many ways as possible. Encourage and motivate each other. Think like a championship football team.

■ Do something creative on your lunch hour or after work to get the right side of your brain working. It's the right side of the brain that helps you create new ideas and solve such problems as getting through this economic downturn. An employee is an asset when he or she can find ways to solve problems, improve survivability and increase market share without costing their employer money. This type of breakthrough thinking comes through creativity. Right-brain activities include things like playing an instrument, writing, painting, sculpting, quiet walks in nature or meditation. If you're stuck at your desk, take a few minutes to do some creative visualization. Close your eyes and mentally visit a place you love—remembering to breathe deeply while in that frame of mind.

'Focus on the most important things you have to accomplish in a day and do them first. Focusing makes you more efficient, effective and valuable.'

—Pat Heydlauff



A business needs to constantly change for the better and it needs everyone on the team to think as one. Each member of that team is either a liability and an expense for the business, or an asset and a growth grower who will help the company produce and change for the better.

In order to be on the asset side of the equation, think "we." The more productive and efficient you are, the more you will be seen as an irreplaceable asset so you can survive the economic downturn. **R&R**

Pat Heydlauff is president of Energy Design, a company that uses feng shui design principles to help companies improve the bottom line. She is the author of the book "Feng Shui: So Easy a Child Can Do It," published by the Lotus Circle.

IN THE UNITED STATES BANKRUPTCY COURT
FOR THE DISTRICT OF DELAWARE

In re:) Chapter 11
MUZAK HOLDINGS LLC, et al.,) Case No. 09-10422 (KJC)
Debtors.) Jointly Administered
) Re: Docket No. 286

**NOTICE OF BAR DATES FOR FILING
PROOFS OF CLAIM**

**THE BAR DATE IS JULY 2, 2009 AT 5:00 PM
PREVAILING EASTERN TIME.**

PLEASE TAKE NOTICE OF THE FOLLOWING:

Entry of the Bar Date Order. On May 13, 2009, the United States Bankruptcy Court for the District of Delaware entered an order [Docket No. 286] (the "Bar Date Order") establishing certain deadlines for the filing of proofs of claim in the chapter 11 cases of Muzak Holdings LLC and certain of its affiliates, as debtors and debtors in possession (collectively, the "Debtors"). The table below lists the respective case number for each Debtor:

DEBTOR	CASE NO.	DEBTOR	CASE NO.
Muzak Holdings LLC	09-10422	Muzak Finance Corp.	09-10431
Muzak Holdings Finance Corp.	09-10424	Electro-Systems Corporation	09-10432
Muzak LLC	09-10425	Audio Environments, Inc.	09-10433
Background Music Broadcasters, Inc.	09-10426	Telephone Audio Productions, Inc.	09-10434
Muzak Capital Corporation	09-10427	Vortex Sound Communications Company, Inc.	09-10435
MLP Environmental Music, LLC	09-10428	Muzak Houston, Inc.	09-10437
Business Sound, Inc.	09-10429	Music Incorporated	09-10438
BI Acquisition, LLC	09-10430		

EXCEPT AS TO CERTAIN EXCEPTIONS EXPLICITLY SET FORTH IN THE BAR DATE ORDER, ANY PERSON OR ENTITY WHO FAILS TO FILE A PROOF OF CLAIM ON OR BEFORE THE BAR DATE OR GOVERNMENTAL BAR DATE SHALL BE: (1) FOREVER BARRED FROM ASSERTING THAT CLAIM (OR FILING A PROOF OF CLAIM WITH RESPECT TO THAT CLAIM) AND THE DEBTORS AND THEIR PROPERTY WILL BE DISCHARGED FROM ANY AND ALL LIABILITY WITH RESPECT TO THAT CLAIM; (2) BARRED FROM RECEIVING ANY DISTRIBUTION IN THESE CHAPTER 11 CASES ON ACCOUNT OF THAT CLAIM; AND (3) PROHIBITED FROM VOTING ON ANY PLAN OF REORGANIZATION FOR THE DEBTORS WITH RESPECT TO THAT CLAIM.

Who Must File a Proof of Claim. Pursuant to the Bar Date Order, all persons and entities, including individuals, partnerships, estates and trusts who have a claim or potential claim against the Debtors that arose before February 10, 2009 (including parties holding claims arising from the sale of goods that were delivered to and received by the Debtors between January 22, 2009 – February 10, 2009) no matter how remote or contingent such right to payment or equitable remedy may be, MUST FILE A PROOF OF CLAIM on or before 5:00 p.m. prevailing Pacific Time, on July 2, 2009 (the "Bar Date"). Governmental entities who have a claim or potential claim against the Debtors that arose before February 10, 2009, no matter how remote or contingent such right to payment or equitable remedy may be, MUST FILE A PROOF OF CLAIM on or before 5:00 p.m. prevailing Eastern Time, on August 10, 2009 (the "Governmental Bar Date").

Filing a Proof of Claim. Each original proof of claim must be filed, including supporting documentation, by U.S. mail or other hand delivery system, so as to be actually received by the Debtors' notice and claims agent on or before the Bar Date or the Governmental Bar Date (or, where applicable, on or before any other bar date set forth in the Bar Date order) at the following address. If by first-class mail: Muzak Holdings LLC Claim Processing Center, c/o Epiq Bankruptcy Solutions, LLC, FDR Station, P.O. Box 5269, New York, NY 10150-5269. If by Hand Delivery or Overnight mail: Muzak Holdings LLC Claim Processing Center c/o Epiq Bankruptcy Solutions, LLC, 757 Third Avenue, 3rd Floor, New York, NY 10017. **Proofs of claim sent by facsimile or telecopy will NOT be accepted.**

Contents of Proofs of Claim. Each proof of claim must (i) be written in English; (ii) include a claim amount denominated in United States dollars; (iii) clearly identify the Debtor against which a claim is asserted; (iv) conform substantially to Official Form No. 10; (v) be signed by the claimant or by an authorized agent or legal representative of the claimant (and the proof of claim bearing the original signature must be the form filed); and (vi) include as attachments any and all supporting documentation on which the claim is based. **Please note** – a proof of claim filed under the joint administration case number (No. 09-10422), or otherwise without identifying a Debtor, will be deemed as filed only against Muzak Holdings LLC.

Additional Information. If you have any questions regarding the claims process and/or if you wish to obtain a copy of the Bar Date Order (which contains a more detailed description of the requirements for filing proofs of claim), a proof of claim form or related documents you may do so by: (i) calling The Debtors' restructuring hotline at (866) 940-3607; (ii) visiting the Debtors' restructuring website at: <http://chapter11.epiqsystems.com/muzak>; and/or (iii) writing to the Muzak Holdings LLC Claim Processing Center, c/o Epiq Bankruptcy Solutions, LLC, 757 Third Avenue, 3rd Floor, New York, New York 10017. **Please note** – Epiq Bankruptcy Solutions, LLC can not advise you how to file, or whether you should file, a proof of claim.



An engaged audience offers unique advantages for advertisers

Talk Radio's Key Benefit

Mike Stern
 MStern@RadioandRecords.com

One primary factor clearly separates spoken-word radio from other formats: Simply put, its audience pays closer attention than those who listen to others. Almost all the benefits that the format offers, for listeners and advertisers alike, stems from that differentiator. "Listeners are much more engaged in talk programming," says Michael Knize, VP of syndicated sales for Citadel Media. "As opposed to music, talk creates an environment where people are actively listening." ■ Listeners interested in current events "look to our hosts as advisers who are able to put what's going on into layman's terms," Knize says.

Listeners of spoken-word radio are increasing in number. According to the 2008 edition of Arbitron's "Radio Today" report, after two consecutive years of capturing 10.4% of the U.S. listening audience, the news/talk/information formats category rose to 10.7%, a six-year peak. Arbitron estimates TSL at seven hours per week for talk/personality stations, six hours and 30 minutes for sports stations and nine hours

and 15 minutes for news/talk/information stations. While these figures fall in the middle of the format pack, spoken-word audiences are actively consuming "foreground" programming, in contrast to music radio's more passive listening experience.

Economic and political turmoil are helping fuel the talk radio-listener relationship, as consumers try to stay current on subjects ranging

Meet The 'Community Influentials'

When Citadel Media analyzed the audience for its various radio products by lifegroups, most talk listeners fell into a group known as "community influentials." Here's how this groups breaks down statistically:

- Median age:** 51.8
- Mean income:** \$88,671
- Mean value of home:** \$334,429
- Gender:** 59% male, 41% female
- Ethnicity:** 87.2% white, 5.4% African American, 5.4% Hispanic
- Marital status:** 73.7% married, 9.8% never married
- Households with children:** 34.9%
- Average number of children:** 1.9

SOURCE: Citadel Media

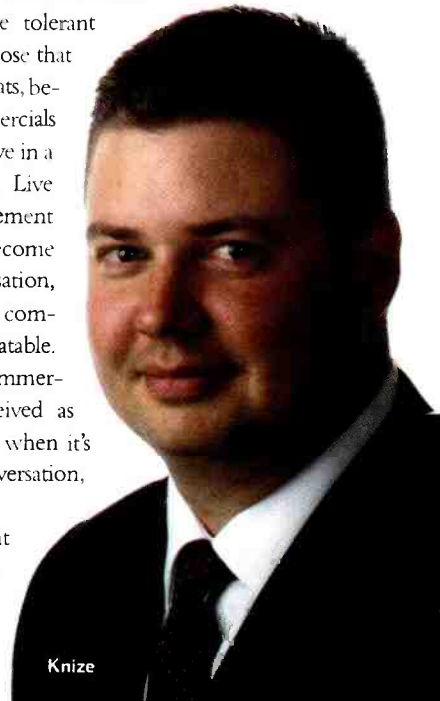
from the swine flu to rising gas prices—even the weather. "Scoff at Al Gore if you will, but we are getting some odd weather," says McVay Media news/talk specialist Holland Cooke, and that drives additional listening. "At some of my client stations, we are promoting that our regular news updates mean you'll never be out of the loop even when you are out and about."

More proof of the talk audience's engagement is a high level of listener participation. Phone calls, online polls, text messaging and social-media applications turn talk radio into a two-way conversation. "We are telling people what's going on and then asking them how they feel about it. That's why it's called 'news/talk,'" Cooke says. "What advertiser wouldn't want to be a part of that?"

Using Talk's Advantage

Cooke and others argue that the spoken-word aspect of talk radio makes its commercials more tolerant to listen to than those that air on music formats, because the commercials sound less disruptive in a talk environment. Live reads and endorsement ads by hosts become part of a conversation, which makes the commercials more palatable. A well-written commercial can be perceived as being informative when it's part of a conversation, Cooke reasons.

That means that as talk hosts become trusted advisers for the audience, adver-



Knize

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Alex Stone
 United States/Mexico Border



Aaron Katersky
 Washington, DC



Matt Gutman
 Cape Canaveral

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tisers benefit from that engaged audience. "Word-of-mouth advertising is the most powerful form of marketing," Knize says. "If you are a friend telling me about a product, I'm more likely to use it because of who the advice is coming from. So when a host like [Citadel-distributed, WABC/New York-based] Mark Levin, who the audience is already looking to for advice, endorses a particular product, it's very effective."

Still, many talk stations may be failing to maximize the opportunities endorsement spots provide. As a consultant to several syndicated shows, such as technology guru Dave Graveline's "Into Tomorrow With Dave Graveline" and home-improvement expert Tom Kraeutler's program "The Money Pit," Cooke tells the hosts to make themselves available to affil-



Cooke

iates to do client spots for free. "Imagine the clout of having an expert the listener purposely tunes in to for purchase recommendations voicing a spot." Unfortunately, the hosts tell Cooke they're astonished at how few affiliates take them up on their offer.

A Better Mousetrap

The qualitative profile of the talk listener offers additional evidence of its engaged nature. When Citadel Media recently began characterizing the appeal of the radio products it offers by life group rather than age and gender, Knize says most talk listeners fell into a category called "community influentials." The leading characteristics of these people include heavy involvement in civic activities, influence at work and early adoption of blogs, social networking and other new-media activities. The company's sales materials say, "They have a high level of disposable income and are an attractive demographic for financial advertisers and the makers of high-end products."

Knize says, "If an advertiser is looking for upscale demo-

'Listeners are much more engaged in talk programming. As opposed to music, talk creates an environment where people are actively listening.' —Michael Knize

graphics, high household incomes and people in professional and managerial careers, talk radio is perfect. These people have money to spend."

Arbitron's "Radio Today" report tells a similar story: Providing separate figures for news/talk/information, talk and sports stations, it shows the three formats respectively draw 65%, 70% and 75% of their audiences from households earning more than \$50,000 per year. Likewise, all three can boast that at least 75% of their listeners have attended college or have a degree.

But Cooke prefers to go beyond statistics: "Picture a real-life Homer and Marge Simpson, two 40-somethings with kids. They want to be tuned in to what's happening right now. No format can do this better than we can. People come here for information, and it's that environment that is a better place for an advertisement than any other format." R&R

Who's Out There?

The 2008 edition of Arbitron's "Radio Today" report details many characteristics of spoken-word radio listeners. It says nearly 70% are married, more than 80% own their homes and an average of 60% work 35 hours or more each week.

The report also indexes the talk audience against all radio listeners. When it comes to political affiliation, talk listeners are 17% more likely than the average listener to describe themselves as Republicans and 32% more likely to call themselves independents who lean Republican.

Talk listeners are 27% more likely to spend 20-plus hours per week on the Internet. While on the Web, they're 40% more likely than the average to read or contribute to blogs, 39% more likely to search for news, 38% more likely to make travel reservations and 33% more likely to watch online video.—MS

Advertising Trend: Value And Convenience

While disappointing first-quarter results have been the norm across numerous business sectors, the Q1 profit for McDonald's climbed nearly 4% as more customers worldwide visited the fast food chain for a cheap meal. McDonald's attributes the growth to consumers cutting back on their spending and looking for a less-expensive alternative to sitdown restaurants. McVay Media news/talk specialist

Holland Cooke has observed a similar trend among radio ad campaigns for big-ticket items that emphasize repairing a product rather than replacing it. For example, an auto dealer in Madison voices his own spots that offer a special price for a bumper-to-bumper inspection to help consumers squeeze a few more years out of their cars instead of purchasing a new one. Cooke has

heard a similar pitch from a lawnmower dealer. He also points to spots that Citadel talk WPRO-AM and WEAN-FM/Providence aired for a computer-repair service that works on customers' computers remotely. Beyond capitalizing on people trying to avoid spending on big-ticket items, Cooke says the offer hit two other hot buttons: value and convenience.—MS

TOUGH TIMES? YOUR LISTENERS NEED THE FACTS

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Budget Cuts Suck

■ Budget-related cuts happened at Cox Radio/Jacksonville, taking out two longtime staffers: The first downsizing victim was **Chase Daniels**, who was APD/MD/afternoons at CHR/top 40 **WAPE (the Big Ape)** and APD/MD of alternative sister **WXXJ (X102.9)**. Ironically, this had been Daniels' first radio gig: In 2001, he started doing weekend overnights at WXXJ when it was an '80s station. WAPE PD **Tim Clarke** annexes Ape MD duties for now and also inherits the Ape afternoon shift. Daniels, aka **Dan Rubin**, can be reached at 904-704-3312 or dankrubin@gmail.com.

■ Across the hall at classic hits **WJGL (96-9 the Eagle)**, cuts have taken their toll on another longtime staffer, as afternoon talent/Web producer **Michele Michaels** exits after a decade with the cluster. Eagle PD **Andy Meyer** will jump into afternoons. Michaels can be reached at 904-759-4359 or michele Michaels@bellsouth.net.

■ Industry shrinkage continues in scenic Fort Myers, as three staffers have been downsized from Meridian classic rock **WARO: Michelle "Cooze" Meier, Dave Devereaux** and **Jason Roberts**. Meier, who had been balancing APD, middays and promotions director duties, had been at the station exactly "four years and one day," she tells ST. Devereaux was doing nights, and Roberts was board-opping for the "Bob & Tom" show and doing weekends. Meier can be reached at michelle.cooze@gmail.com, Roberts at jasonr2402@yahoo.com.

TIMELINE

10 YEARS AGO Virgin Records elevates Patricia Morris to director of national promotion. ■ Shellie

Hart returns to Seattle as OM/midday jock at KUBE. ■ WBNS/Columbus, Ohio, recruits Robert John to be its new PD.



Morris

20 YEARS AGO Polydor Records promotes Wynn Jackson to VP

of album promotion. ■ Mark Chernoff returns to the Big Apple to program WXRK (K-Rock)/New York. ■ WRRM/Cincinnati taps Pat Holiday as PD.

30 YEARS AGO The Recording Academy adds Grammy Award categories for rock, disco and jazz fusion. ■

WIKS/Indianapolis appoints Charlie Kendall station manager. ■ "Big" Ron O'Brien lands in evenings at KFI/Los Angeles
—Compiled by Michael D. Vogel (mvogel@radioandrecords.com)

Nite Time's The Right Time In Austin

Congrats to **Nikki Nite**, who has been installed as APD/MD/afternoon host at Entercom hot AC **KAMX (Mix 94.7)/Austin**. Nite most recently spent three years at CBS Radio/Dallas, where she programmed **KVIL** before crossing the hall to the former **KMVK (MOVIN 107.5)**. It's a reunion for Nite and Mix PD **Cat Thomas**: They used to work together at **WZYP/Huntsville, Ala.**—Thomas was PD and Nite was APD. "We are ecstatic to get someone with Nikki's experience, expertise, personality and drive," Thomas says. "She is a much sought-after talent, and it took several people to make this happen. Entercom president of programming **Pat Paxton**, regional programming VP **Bill Pasha**, regional VP **Deborah Kane**, market

manager **Nancy Vaeth-Dubroff** and my friend [label promotion vet] **Vance Cobb** all helped tremendously." Send Nite your congratulations at nite@entercom.com.

Balancing out Nite's good news is the other side of the equation: She replaces longtime Mix afternoon duo **Bridget Taylor** and **Carey Edwards**, who have left the building. Edwards was also Mix APD/MD for the past three-and-a-half years, and this ends Taylor's second long-term go-round at Mix—she did mornings there for five years, left for **KHMX/Houston** for two years, then returned to Mix in 2003. Edwards can be reached at 281-660-1277 or careysonair@yahoo.com, Taylor at 512-294-0865 or bridgettaylorjgirl@gmail.com.



Nite willing to work days.

People, Places, Stuff & Things

■ **Scott Gaines** has magically appeared in afternoons at **KDBN (FM 93.3 Quality Rock)/Dallas**, which was recently retooled (please, no jokes) by Cumulus from classic rock "the Bone" to triple A. Gaines was most recently APD/MD at Clear Channel country **WDTW (the Fox)/Detroit**. KDBN also features the syndicated **Regular Guys** in mornings and **Alexis** in middays.



Cumulus knows Quality in Dallas.

■ Meanwhile, Cumulus is expanding the "Quality Rock" brand into Nashville, adjusting the format on **WRQQ** from classic rock

to library-intensive triple A as "FM 97-1 Quality Rock."

■ Entercom hot AC **WPTE (94.9 the Point)/Norfolk** brings in syndicated boy wonder **Kidd Kraddick** for mornings. As Kraddick arrives and sets up shop, "The Morning Point" duo **Chuck & Woo Woo** move to 3 p.m.-7 p.m., magically transforming into "The Afternoon Point" and replacing PD **Barry McKay**, who will now do short shifts around mornings and mid-days: 5 a.m.-6 a.m. and 11 a.m.-noon.

■ **DJ Rham** has been awarded APD stripes

for Radio One urban AC/gospel duo **WQNC (Q92.7)** and **WPZS (Praise 100.9)/Charlotte**. Rham's promotion gives both stations a local programming presence, as Q92.7 PD **Terri Thomas** is based in Houston, and Praise 100.9 PD **Elroy Smith** is based in Philadelphia. Rham will maintain his duties as production director for the cluster.

■ **Bo Jaxon**, morning guy at Cumulus hot AC **KBBY (B95.1)/Oxnard-Ventura, Calif.**, is sporting shiny new APD stripes. Later, an assortment of Hostess cupcakes and bottles of Yoo-Hoo were made available in the break room. Congratulate Jaxon anyway at bomorningradio@hotmail.com.

Good News/Bad News For IDJ

Promo and marketing guru **Lori Rischer** has returned to the Island Def Jam fold, this time as senior director of adult formats, based in Los Angeles—the West Coast bookend to **Trina Schaefer**, who remains in New York. Rischer was last seen at the Firm and is best-known for her years at Arista, where she was national director of top 40 and West Coast regional. She also worked for Columbia, RCA and did a previous run at Island.

In other slightly less positive IDJ changes, Mid-Atlantic pop local **Lori Giamela** and Detroit-based regional **George Cappelini** have exited. Giamela began her second round at the label in January, replacing Cappelini in Washington when he transferred to Detroit. [Ed. note: That's George Cappelini Jr.—the senior George Cappelini, the original promo beast, remains in scenic Cresskill, N.J., where he operates G&G Entertainment Consultants and Pazzo Music.]

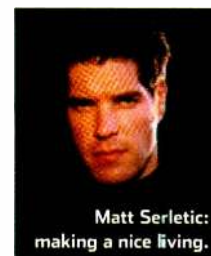
What's The Emblem For Emblem?

Warner Bros. Records has gone into business with the Serletic brothers, completing a multiyear global partnership with Emblem Music Group, founded by the Grammy Award-winning producer **Matt Serletic**, the former chairman/CEO of Virgin Records America. Emblem Music Group is described as a "multi-genre new music company" that marks the evolution of Melisma Records, the label home to **Matchbox Twenty** and **Rob**

Thomas. "I started Emblem to help select artists create truly great music and lasting careers," Serletic says. "By partnering Emblem's staff with the outstanding Warner Bros. Records team, we have created an ultra-competitive vehicle to achieve that vision."

The Emblem executive team also includes president

Dean Serletic, Matchbox Twenty's former tour manager who provides extensive A&R and management experience. Emblem's first signing is breakout country group **Gloriana**, whose self-titled debut album was produced by Matt Serletic. Coincidence? Gloriana is currently opening for **Taylor Swift**.



Matt Serletic: making a nice living.



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Persons 25-54

↑ 40% **8.0-11.2**
Men 25-54

↑ 83% **4.1-7.6**
Women 25-54

*Number One represents 7-10p timeslot.
Increases represent Fall 08-Winter 09

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KEX

↑ 214% SAN ANTONIO
KTSA

Increase represents Fall 08 to Winter 09, Persons 25-54.

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Double Take

The influence of "Angels & Demons" director Ron Howard (left) is widespread. He came face to face with a unique inspiration of his while visiting Sirius XM's "The Opie & Anthony Show": Co-host Gregg "Opie" Hughes was tagged with his nickname thanks to his resemblance to Howard.



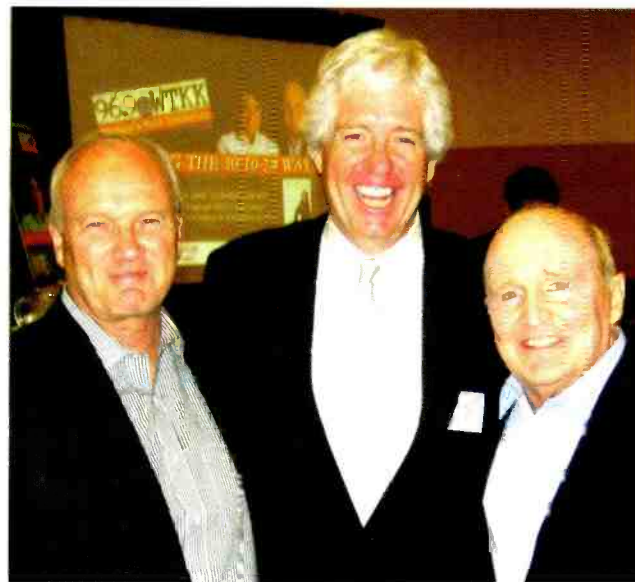
Triple Play

Regent Broadcasting of Lafayette won three trophies at the Louisiana Assn. of Broadcasters' Prestige Awards banquet. Regional VP/GM Mike Grimsley was named broadcaster of the year; alternative KFTE (Planet Radio 96.5)/Breaux Bridge, La., took large-market station of the year; and country KMDL (97.3 the Dawg)/Lafayette, La., received the Community Service Yearlong Effort Award. From left: KFTE PD Scott Perrin, KMDL PD Scott Bryant, Regent Broadcasting CEO Bill Stakelin, Grimsley and Regent Broadcasting of Lafayette executive VP John King and promotions director Shelley Kilburn.



Growing 'Family'

U.S. and Canadian syndication is in the works for Canadian Christian talk program "Today's Family With Beth Warden," based at contemporary Christian CJRY (Shine 105.9 FM)/Edmonton, Alberta. Host Warden joined McVay New Media president Daniel Anstandig at planning meetings hosted by station owner Touch Canada Broadcasting.



Power Lunch

Greater Media news/talk WTKK (96.9 FM)/Boston contributor Mike Barnicle hosted a showcase lunch for business leaders Jack and Suzy Welch, where they discussed winning strategies for business and life highlighted in Suzy Welch's new book, "10-10-10." From left: Barnicle, Greater Media chairman/CEO Peter Smyth and Jack Welch.

You Should Know Them By Now

BMI honored legendary songwriting duo Gamble & Huff with Icon honors at its 57th annual Pop Awards. From left: Leon Huff, Motown Record Label founder Berry Gordy, Kenneth Gamble and songwriter Eddie Holland. Photo courtesy of Arnold Turner



Hard-Hitting

Reprise act V Factory swung by Midwest Communications CHR/top 40 WIFC/Wausau, Wis., to promote its song "Love Struck." In the back row, from left: V Factory's Nathaniel Flatt, WIFC MD/p.m. driver Belky, V Factory's Wesley Quinn, WIFC PD Tony Waitekus and the band's Nick Teti. In front, from left: V Factory's Asher Book and Jared Murillo.

Falling Upward

MxPx frontman Mike Herrera's side project, Tumbledown, paid a visit to Green River Community College triple A KGRG/Auburn, Wash., as it spread the word about its new self-titled album on End Sounds. From left: Tumbledown drummer Harley Trotland, singer Herrera and bassist Marshall Trotland; DJ Nicole Corpuz; guitarist Jack Parker; and DJs Jeff Torbenson and Cameron Collins.



Formats

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

R&R SPIN SPOTLIGHT



Paisley

Streakers

While Brad Paisley extends his Nielsen BDS era record streak of Country No. 1s to 10 with the coronation of "Then," eight other artists have enjoyed spans of at least four consecutive

leaders dating to the chart's conversion to BDS data in January 1990. Below is a look at the acts with the longest No. 1 stretches in that span (excluding unsolicited charting album cuts).

Consecutive No. 1s, Artist

- 10, Brad Paisley
- 6, Toby Keith
- 6, Carrie Underwood
- 5, Garth Brooks
- 5, Lonestar
- 5, Tim McGraw
- 4, Rodney Atkins
- 4, Brooks & Dunn
- 4, John Michael Montgomery



Matchbox Twenty

Swift In Name Only

Taylor Swift is rewarded with a No. 1 ranking for "Love Story" in the title's 31st week on the AC chart. Here's a look at the five songs to make a journey of at least that length to the top of the tally.

Weeks To No. 1, Artist, Title, Date Reached No. 1

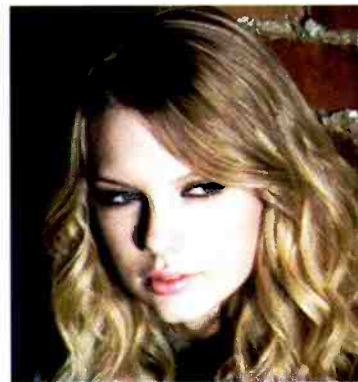
- 42, Matchbox Twenty, "If You're Gone," Sept. 28, 2001
- 33, Enya, "Only Time," Sept. 21, 2001
- 32, Snow Patrol, "Chasing Cars," May 25, 2007
- 31, Taylor Swift, "Love Story," May 29, 2009
- 31, Matchbox Twenty, "Unwell," Dec. 12, 2003

THE SPIN



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

'Story'-Book Success



Taylor Swift celebrates her first AC No. 1, as "Love Story" (Big Machine/Universal Republic) lifts 2-1. The song is just the fifth former No. 1 at Country, where it led for two weeks in November, to top AC since the former chart converted to Nielsen BDS data in 1993. The others are Rascal Flatts' "What Hurts the Most"

(2006-07), Lee Ann Womack's "I Hope You Dance" (2001), Faith Hill's "Breathe" (2000) and Shania Twain's "You're Still the One" (1998). At 31 weeks, "Love Story" ties for fourth-longest ascent to No. 1 in the chart's history (see Spin Spotlight, left).

In the Feb. 20 issue, Swift's latest smash became the first song to have topped CHR/Top 40 and Country in the BDS era. Unlike its measured rise to the AC summit, the song is one of just 11 this decade to zoom to the Country chart's top spot in nine weeks or less.

Third Top 10 Debut For Linkin Park

Linkin Park posts its third top 10 debut at Alternative, as "New Divide" (Warner Bros.) roars in at No. 6 with Most Increased Plays (up 1,240). The group is the fifth to land a trio of top 10 entrances in the chart's 20-year history, joining U2 (eight), R.E.M. (six), Pearl Jam (four) and Red Hot Chili Peppers (three). "Divide" marks the chart's highest bow since the Offspring's "Hammerhead" (No. 5) on the May 16, 2008, chart. Linkin Park's new track, from the "Transformers: Revenge of the Fallen" soundtrack, concurrently launches on Active Rock at No. 11 (up 763) and Rock at No. 15 (up 119) with Most Increased Plays at both formats.

Top 10s For 3OH!3, Cyrus

3OH!3 notches the first top 10 by a group in its first CHR/Top 40 chart appearance this year, as "Don't Trust Me" (RRP) charges 11-6. Saving Abel was the last group to reach the top 10 on its first try with the No. 7-peaking "Addicted" last fall. Miley Cyrus concurrently completes the year's longest rise to the top 10, as "The Climb" (Hollywood) vaults 14-7 in its 14th week. That's the most weeks a title has sported upon entering the top 10 since Estelle's "American Boy" made a journey of equal length in September.

Paisley's Perfect 10

Brad Paisley becomes one of just five acts in the history of the Country chart to collect 10 consecutive No. 1s, as "Then" (Arista Nashville), his 14th career leader, rises 2-1 (see Spin Spotlight, left). Paisley joins only Alabama (21), Sonny James (16), George Strait (11) and Ronnie Milsap (10) with double-digit No. 1 runs. Paisley's streak began with "When I Get Where I'm Going" in February 2006. He most recently led with "Start a Band" in the Jan. 16 issue.

Bookending the top tier, labelmate Alan Jackson logs his landmark 50th top 10 with "Sissy's Song" (12-10). Jackson first reached the upper bracket with "Here in the Real World" (No. 3) in April 1990. The new song's rise makes his current album, "Good Time," his first with four top 10s since "Drive" in 2001-02. Since the start of the Nielsen BDS era, only George Strait (55) has more top 10s.

They Are The Champions

Newly crowned "American Idol" king Kris Allen soars onto the AC chart at No. 27, as "No Boundaries" (RMG) garners 94 plays since it was serviced to radio immediately following the series' eighth-season finale (May 20). A year ago this week, last season's "Idol" coronation song, "The Time of My Life" by David Cook, opened at No. 30. That ballad departs this issue after 52 weeks—15 at No. 1—but Cook again claims the chart's anchor spot with a bow for "Come Back to Me" (RMG).

Lil Wayne Logs Big Week

Lil Wayne ties Ludacris for most Urban top 10s among rappers, as Birdman's "Always Strapped" (Universal Motown), on which he guests, becomes his 22nd top 10 (14-10). Wayne, who's collected 10 top 10s since just the start of 2008, and Ludacris rank second among all artists only to R. Kelly (26 top 10s) dating to the Nielsen BDS-based chart's 1993 inception.

Lil Wayne simultaneously scores his second top 10 as a member of a group, as labelmate Young Money's "Every Girl" vaults 16-8. With Cash Money Millionaires, he peaked at No. 9 in 2000 with "Project Chick."



Michael Yo balances radio and TV careers at opposite ends of America

Yo's Got It Covered, From E! To Y

Kevin Carter

KCarter@RadioandRecords.com

anyone who has spent more than 20 minutes working at a radio station knows of the long-held perception that TV is higher on the media food chain. Indeed, how many stations have spent an inordinate amount of time trying desperately to get a split-second glimpse of their call letters on local or national TV and brag about it for days afterward?

One jock straddling that radio/TV line, utilizing a lifeline that stretches 2,348 miles from Miami to Los Angeles, is Michael Yo, who has been doing afternoons on Clear Channel's WHYI (Y-100)/Miami for the past seven years. What makes his situation unique is that for the past two years this multimedia personality has been living in L.A., juggling his Y-100 shift while working for E! Entertainment as a celebrity correspondent for "E! News" and "Daily 10." He's also a semiregular on E!'s half-hour late-night comedy series "Chelsea Lately," hosted by comedian/actress Chelsea Handler.

It's a mutually beneficial arrangement, as Yo has adapted his easygoing radio personality to the often harsh glare of TV. His Hollywood-adjacent location now gives him access to an almost bottomless supply of celebrities. And his longstanding label connections continue to get him in close to recording artists, all of which gives Y-100 a huge pop culture advantage.

Yo knows he has an unusual situation, which was made possible by the enthusiastic support of Y-100 PD Rod Phillips. "Rod was thinking outside the box, for sure," Yo says. "Normally, if a person said they wanted to move to Los Angeles and still wanted to do their radio show from there, many bosses would probably say no, thinking it wasn't going to be local. But Rod was actually excited about the idea and really helped champion the plan." Phillips knew that Yo had been a market mainstay for five years at that point, a known quantity, so a little Hollywood-style brand extension couldn't hurt. "He figured if I could get some national TV exposure and have access to celebrities, it can only help both parties."

Foot In The Door

Yo's journey to L.A. began in early 2007. He had made no secret of his desire to pursue a TV career while keeping his radio base. He took several meetings with E! executive VP of original programming and series development Lisa Berger and president/CEO Ted Harbert, who expressed interest. "They wanted to find the right vehicle for me," Yo says.

That vehicle was a short-lived celeb-heavy radio show, "Yo! On E!," which ran on Sirius and XM. Now that Yo's foot was officially in the E! door, he was able to call upon his radio and label connections to bulk up his TV cred. "E! told me that if I was able to book some great interviews, they would put me on camera," he says. It worked. "My record contacts have come up so big for me and helped put me on the map. I can't say enough about my friends in the record industry for supporting me. One of the biggest reasons why I've been successful at E! is that I don't have to wait around for interviews; I can go out and get them myself."

Working in Yo's favor at the time was the rapidly expanding hybrid radio/TV career model of his E! and Clear Channel neighbor, Ryan Seacrest, who was proving that you could be everywhere at once and do it well. Working closely with Phillips, Yo adapted his radio show so that it could originate from a long distance location. The key was his two highly visible Miami-based partners: sidekick Nina and producer Nick, who helps assemble the voice-tracks that Yo lays down from 7 a.m. to 9 a.m. PT each day.

Yo's newfound video visibility brings an

added dimension to his radio career: "In radio, you are just a voice to some people," he says. On the other hand, his radio experience gives him an edge over other TV correspondents and hosts. "Radio people have that talent to paint pictures with their voices, so on television, radio people become even more dynamic, which allows the audience to connect with you on a higher level. Look at Carson Daly, Jimmy Kimmel, Adam Carolla—all radio guys who became great television hosts," Yo says. "We interview people differently than TV people do. Radio guys are used to keeping the flow moving forward, keeping the style more conversational. We also have the ability to ad lib and adapt," he adds, noting that his interview subjects tend to act differently on TV and radio. "When I did 'Yo! on E!,' people would be so much more open and relaxed on the radio when the TV camera wasn't there. That's why I love using my radio skills on television."

Despite living on the other side of the United States, Yo now finds he spends more quality time with Y-100 than ever before. "Thanks to [the app] iHeartRadio, I listen to Y100 all the time when I'm at home and on my BlackBerry while I'm at E!," he says. "I listen to Y-100 more now in Los Angeles than I did when I lived in Miami."

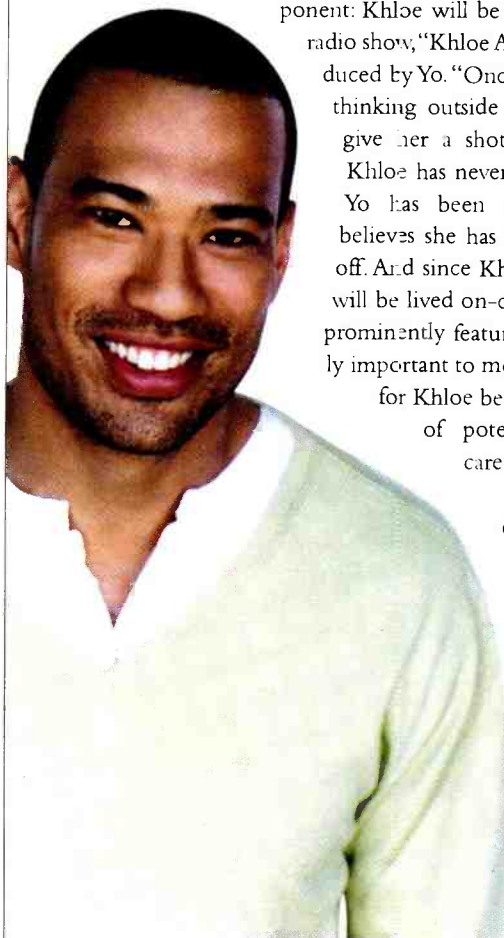
Budding Producer

Yo will soon be back in his hometown on a weekly basis. This time it will be under the auspices of Ryan Seacrest Productions, executive producer of the newest Kardashian sisters reality series, "Kourtney and Khloe Take Miami." The show debuts in August with a large radio component: Khloe will be doing a live Friday night radio show, "Khloe After Dark," on Y-100, produced by Yo. "Once again, Rod Phillips was thinking outside the box and decided to give her a shot," Yo says. Even though Khloe has never hosted a radio program, Yo has been working with her and believes she has the personality to pull it off. And since Khloe's entire life in Miami will be lived on-camera, Y-100 will also be prominently featured in the show. "It's really important to me to produce a great show for Khloe because I think she has a lot of potential for a real radio career," he says.

While Yo hopes to someday land his own late-night talk show like his radio forefathers Kimmel and Daly, for now he's content to keep honing his radio craft while continuing to learn more about the TV business. "Somebody once told me, 'If you think you know everything, you don't know anything,'" he says. **R&R**

'Radio people have that talent to paint pictures with their voices, so on television, radio people become even more dynamic, which allows the audience to connect with you on a higher level.'

—Michael Yo



R&R CHR/TOP 40

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▶ **JONAS BROTHERS** CHART THEIR FIFTH ENTRY, AS "PARANOID" DEBUTS AT NO. 40 (UP 350 PLAYS). THE SONG PREVIEWS THE TRIO'S FOURTH STUDIO ALBUM, "LINES, VINES AND TRYING TIMES," DUE JUNE 16.

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	NIelsen BDS CERTIFICATIONS	HITPREDICTOR STATUS	PLAYS TW +/-	AUDIENCE MILLIONS	RANK
1	1	12	THE BLACK EYED PEAS BOOM BOOM POW	NO. 1 (2 WKS)	☆	9176 +31	59.062	1
2	2	18	LADY GAGA POKER FACE		☆☆	8228 -912	55.894	2
3	3	12	JAMIE FOXX FEATURING T-PAIN BLAME IT		☆☆	6530 +77	37.096	4
6	15	15	BEYONCE HALO		☆☆	6510 +571	41.349	3
5	14	14	SHINEDOWN SECOND CHANCE		☆☆	6289 +214	30.258	9
11	11	11	3OH!3 DON'T TRUST ME		☆☆	5434 +411	31.350	7
14	14	14	MILEY CYRUS THE CLIMB		☆☆	5265 +668	30.464	8
9	14	14	BRITNEY SPEARS IF U SEEK AMY		☆☆	5255 -342	33.067	6
9	7	27	THE ALL-AMERICAN REJECTS GIVES YOU HELL		☆☆	5067 -639	28.982	11
10	4	19	FLO RIDA RIGHT ROUND		☆☆	5023 -1235	29.477	10
11	12	7	KELLY CLARKSON I DO NOT HOOK UP		☆☆	4931 +66	27.812	12
12	8	17	JESSE MCCARTNEY FEATURING LUDACRIS HOW DO YOU SLEEP?		☆☆	4727 -959	24.757	14
13	13	19	KELLY CLARKSON MY LIFE WOULD SUCK WITHOUT YOU		☆☆	4405 -331	34.322	5
14	10	15	SOULJA BOY TELL 'EM FEATURING SAMMIE KISS ME THRU THE PHONE		☆☆	4226 -1084	23.215	17
15	16	9	FLO RIDA FEATURING WYNTER SUGAR		☆☆	4112 -156	23.387	16
16	18	15	KID CUDI DAY 'N' NITE		☆☆	4048 -117	22.864	18
17	15	24	THE FRAY YOU FOUND ME		☆☆	3991 -373	24.514	15
19	19	7	PINK PLEASE DON'T LEAVE ME		☆☆	3781 +341	18.727	21
19	17	20	T.I. FEATURING JUSTIN TIMBERLAKE DEAD AND GONE		☆☆	3655 -584	21.311	19
20	23	8	PITBULL I KNOW YOU WANT ME (CALLE OCHO)	AIRPOWER	☆☆	3599 +765	27.633	13
21	22	5	KATY PERRY WAKING UP IN VEGAS		☆☆	3476 +565	17.950	23
21	21	5	KRISTINIA DEBARGE GOODBYE		☆☆	3401 +484	20.248	20
23	24	4	LADY GAGA LOVEGAME	MOST INCREASED PLAYS	☆☆	3303 +882	18.503	22
20	16	16	MATT NATHANSON COME ON GET HIGHER		☆☆	2973 -108	14.310	25
26	4	4	SEAN KINGSTON FIRE BURNING		☆☆	2779 +510	15.100	24
25	6	6	NICKELBACK IF TODAY WAS YOUR LAST DAY		☆☆	2714 +318	9.780	27
27	10	10	KEVIN RUDOLF FEATURING RICK ROSS WELCOME TO THE WORLD		☆☆	2253 +34	9.947	26
28	29	10	THE TING TINGS THAT'S NOT MY NAME		☆☆	1927 +71	8.030	29
29	30	20	NE-YO MAD		☆☆	1483 -72	8.235	28
30	36	2	JEREMIH BIRTHDAY SEX		☆☆	1450 +591	7.506	30
31	28	7	EMINEM WE MADE YOU		☆☆	1407 -759	5.930	32
33	33	4	JESSIE JAMES WANTED		☆☆	1313 +207	4.090	36
34	32	6	PLAIN WHITE T'S 1, 2, 3, 4		☆☆	1118 -165	4.413	34
35	3	3	MADCON BEGGIN'		☆☆	1083 +115	5.784	33
36	38	2	THE ALL-AMERICAN REJECTS THE WIND BLOWS		☆☆	1015 +186	3.915	38
37	34	19	KERI HILSON FEATURING KANYE WEST & NE-YO KNOCK YOU DOWN		☆☆	960 +303	6.163	31
38	34	19	AKON FEAT. COLBY O'DONIS & KARDINAL OFFSHALL BEAUTIFUL		☆☆	893 -111	4.242	35
39	39	9	THE OFFSPRING KRISTY, ARE YOU DOING OK?		☆☆	848 -586	2.570	-
40	NEW	NEW	JONAS BROTHERS PARANOID		☆☆	808 +350	3.452	-

MOST ADDED

ARTIST TITLE / LABEL	NEW STATIONS
JORDIN SPARKS Battlefield (19/Jive/JLG) CKEY, KHOP, KHHT, KJYO, KKM, KKP, KQM, KQX, KRBE, KSAS, KWNZ, KXXM, KZCH, KZMG, KZZP, WBHT, WEZB, WFBC, WFLY, WHOT, WJBO, WKST, WPXY, WSNX, WSSX, WTWB, WYB, WYCK, WXLK, WXXX, WXYK, WYQY, WZEE, WZYP	34
JEREMIH Birthday Sex (Mick Schultz/Def Jam/IDJMG) KKDM, KKRZ, KQCH, KRQQ, KSLZ, KXXM, KZCH, WAEV, WAKS, WAKZ, WBHT, WBZW, WDDO, WFBC, WFLY, WFMF, WHKF, WHYI, WIOQ, WKCI, WKFS, WLDI, WNKS, WNOU, WRVQ, WSSX, WVKK, WXXS	28
JONAS BROTHERS Paranoid (Hollywood) KHTS, KQCH, KRUF, KVUU, KWNZ, KXXM, KZCH, KZZP, WAEZ, WDCG, WDJQ, WLAN, WNOU, WVSR	14
LADY GAGA LoveGame (Streamline/KonLive/Cherrytree/Interscope) WABB, WFLY, WHHY, WHYZ, WIOG, WKQI, WNCI, WTWB, WYCK, WZYP	10
NICKELBACK If Today Was Your Last Day (Roadrunner/RRP) KDWB, KQXY, KRBE, WADA, WHHY, WHOT, WTWB, WYCK, WYQY	10
THEORY OF A DEADMAN Not Meant To Be (604/Roadrunner/RRP) KQM, KQXY, WAEZ, WFLY, WHHD, WLAN, WVSR, WXLK, WYQY	10
THE BLACK EYED PEAS I Gotta Feeling (will.i.am/Interscope) KHHT, KWYL, WDDO, WHYI, WIHB, WJIM, WXXS, WXLK, WXXX, WYQY	10
THE FRAY Never Say Never (Epic) WCGQ, WDDO, WEZB, WFLY, WKZL, WLAN, WPXY, WRVQ, WSTW	9
PITBULL I Know You Want Me (Calle Ocho) (Ultra) KZHT, WFBC, WIOG, WKRZ, WKZL, WNOK, WNOU, WSSX	8
THE PUSSYCAT DOLLS FEAT. NICOLE SCHERZINGER Hush Hush (Interscope) KKHH, KQMQ, KSAS, WBLI, WHHD, WSTW, WYB, WXYK	8

ADDED AT... WFBC
Greenville, SC
PD: Chase Murphy
Pitbull, I Know You Want Me (Calle Ocho), 35
Jordin Sparks, Battlefield, 21
Jeremih, Birthday Sex, 0
Tinted Windows, Kind Of A Girl, 0
FOR REPORTING STATIONS PLAYLISTS GO TO:
www.RadioandRecords.com

NEW AND ACTIVE

ARTIST TITLE / LABEL	PLAYS /GAIN	ARTIST TITLE / LABEL	PLAYS /GAIN
ROB THOMAS Her Diamonds (Emblem/Antastic) TOTAL STATIONS: 35	699/106	CAROLINA LIAR Show Me What I'm Looking For (Atlantic) TOTAL STATIONS: 29	347/49
THEORY OF A DEADMAN Not Meant To Be (604/Roadrunner/RRP) TOTAL STATIONS: 35	646/144	ELLIOTT YAMIN Fight For Love (Hickory/RED) TOTAL STATIONS: 24	311/52
SEETHER Careless Whisper (Wind-up) TOTAL STATIONS: 39	551/26	THEORY OF A DEADMAN Bad Girlfriend (604/Roadrunner/RRP) TOTAL STATIONS: 10	307/0
THE FRAY Never Say Never (Epic) TOTAL STATIONS: 44	446/209	DAVID RUSH FEAT. LMFAO, PITBULL & KEVIN RUDOLF Shooting Star (Executive/Mr. 305/Universal Republic) TOTAL STATIONS: 34	306/48
JORDIN SPARKS Battlefield (19/Jive/JLG) TOTAL STATIONS: 56	389/325	THE PUSSYCAT DOLLS FEAT. NICOLE SCHERZINGER Hush Hush (Interscope) TOTAL STATIONS: 30	301/106

MOST INCREASED PLAYS

+882	☆☆	LADY GAGA LoveGame (Streamline/KonLive/Cherrytree/Interscope) KKPN +24, WKQI +24, SX20 +23, WJIM +21, KZMG +21, KDND +20, WRVW +20, WXXX +20, KMXV +20, KJYO +18
+765	☆☆	PITBULL I Know You Want Me (Calle Ocho) (Ultra) KIIS +46, KSLZ +41, WNOU +36, WKQI +34, CKEY +31, WBHT +29, KZZP +27, KKRZ +27, WKCI +23, WNOK +23
+668	☆☆	MILEY CYRUS The Climb (Walt Disney/Hollywood) WBHT +55, WKCI +43, WDCG +42, WNCI +40, WHYZ +39, WHKF +31, WLAN +30, WAEZ +25, KDND +25, KHKS +23
+591	☆☆	JEREMIH Birthday Sex (Mick Schultz/Def Jam/IDJMG) WNOU +35, WAHT +21, KJYO +18, KZCH +15, WKFS +15, WVKK +15, WHBQ +15, WHYI +15, KWNZ +14, WSNX +14
+571	☆☆	BEYONCE Halo (Music World/Columbia) WAPF +43, WBHT +37, WBVD +33, KHKS +31, KXXM +31, KKPN +30, WKSS +28, WXXX +28, WXLK +27, KQM +26

FOR WEEK ENDING MAY 24, 2009
LEGEND: See legend to charts in charts section for rules and symbol explanations.
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Star & Buc Wild bring their brand to VladTV.com

Taking Their Show Online

Darnella Dunham

DDunham@RadioandRecords.com

before joining radio in March 2000, Star & Buc Wild launched their brand on other media platforms. They self-published their own magazine, wrote a column for the Source magazine, produced and directed a public access show and hosted and wrote for MTV's "Beat Suite." In April, the duo embarked on its newest venture: video blogging on VladTV.com, a hip-hop video news site launched last year that founder DJ Vlad calls "the TMZ of hip-hop."

The pair's daily show offers commentary on popular culture, similar to what it typically writes about in Hip Hop Weekly magazine, which the two-some has been contributing to since 2006, but in a more condensed five-minute format. Star leads the discussion while Buc Wild contributes random adlibs as the background screen flashes images—usually of whoever Star is talking about. A recent episode, in which Star & Buc Wild smash Janet Jackson's triple-platinum plaque, received 329,409 views, according to the site.

But it has been their controversial, topsy-turvy radio career for which they are best-known that has attracted attention.



In 2000, the step-brother duo of Star (Troï Torain) and Buc Wild (Timothy Joseph) began hosting morning drive in New York on Emmis' WQHT (Hot 97). The duo garnered high ratings and extensive publicity for Star's controversial statements. After leaving Hot 97 in 2003, they signed with Clear Channel, which initially put them on in mornings on WPHH (Power 104.1)/Hartford. After their noncompete with Emmis ended in 2005 they transferred to WWPR (Power 105.1)/New York and were syndicated in multiple markets by Premiere Radio Networks.

But that ended in May 2006 following several threat-

Smashtime

A recurring bit on Star & Buc Wild's vlog on VladTV is smashing gold and platinum plaques. After amassing about 250 of them during his career at Virgin Records, WEA and various radio stints, Star says he has a reason for trashing plaques that many in the music and radio industries cherish: "To keep the fire in the game and to remind myself to have fun and not be so materialistic."

Star compares the gestures of smashing plaques for albums by Janet Jackson, Ludacris and Missy

Elliott to the Who drummer Keith Moon and guitarist Pete Townshend, as well as Jimi Hendrix, famously destroying their instruments onstage. He describes these acts as "not so much a rebellion, just a stance to show young people coming up [to] have some fun."

Star adds, "A lot of record people and companies have these gold and platinum plaques on their walls they want to floss when people come over. I just don't feel like that's the epitome of what you can achieve in this commercially driven industry." —DD

Timeline

Star's wide-ranging career has encompassed record promotion, journalism, radio and TV:

1988-89: East Coast retail representative for WEA

1990-96: National director of promotions at Virgin Records

1993-97: Self-published *Around the Way Connections* magazine

1995-98: Wrote monthly Reality Check column for the Source magazine

1998-99: Produced/directed a public access show

1999-2000: Host/writer of MTV's "Beat Suite"

2000-03: Morning show co-host at WQHT (Hot 97)/New York

2003-06: Signed with Clear Channel and began hosting mornings, initially on WPHH (Power 104.1)/Hartford; returned to morning drive in New York on co-owned WWPR

(Power 105.1) in 2005 and was syndicated by Premiere Radio Networks to

Philadelphia; Hartford; Miami; Augusta, Ga.; Memphis; Austin; Albany, Ga.; Amarillo, Texas; Richmond; and Savannah, Ga.

2006-present: Columnist for Hip-Hop Weekly

February-October 2008: Morning show host of Mega Media Group's WNYZ (Pulse 87.7 FM)/New York

April 2009: Joins VladTV

ening and sexually charged remarks made on-air by Star about the daughter of Hot 97's DJ Envy. (He's currently in litigation with Clear Channel over his dismissal.) The pair resurfaced in mornings on Mega Media Group's WNYZ (Pulse 87.7 FM)/New York in February 2008 and remained there until October.

Tuned In

Star & Buc Wild first connected with VladTV.com founder and SRC Records executive VP DJ Vlad after Star was told about a Twitter post Vlad made inquiring about the duo. Following a brief social networking exchange, the two met and clicked. Mindful of how his confidence and directness is often mistaken for arrogance, Star began the meeting by complimenting Vlad on his site. "I wanted him to know that I was impressed with what he was doing and how he is a part of the new generation and I am trying to be in that mix. Once I said that to him it kind of put him at ease, like I wasn't trying to be some cocky dude.

"The myth always outweighs the man," Star says about his controversial radio career. "People always expect me to be some wild loose cannon and then they're a little nervous to talk with me. But there's a gentler side that I need to also let be seen."

Star says money isn't their initial incentive in joining VladTV.com but rather a desire to connect with an active online community. But with the Web site catering to a young demographic, how does a man in his 40s expect to relate to teens? "I am so in tune with the newer generation—and that is the digital age—to the point where I won't allow anything to pass me by," Star says. "I'm almost like Elvis Presley in the mid-'70s where he used to have three televisions in one room because he didn't want to miss anything. I'm the same way: I have three laptops running at all times in my office."

Passion For Deal-Making

When asked about his greatest passion, Star says it's the opportunities he has created for himself. "I can't say that I prefer this over that—it's me getting a deal done, finessing a situation, being able to prove that I am a contender.

While he says he's open to returning to radio, he adds that he isn't interested in pursuing the abrasive, hard-edged style that he became known for, and he recognizes that the climate has changed. Looking back to his time at Hot 97, he says he wished he had received more guidance, development and training before landing such a high-profile gig. "I think I would've maintained in the game longer. I came into the world of radio like gangbusters. People didn't understand me. I had a lot of fun but there were a good amount of people that literally just hated me for going against the grain and then going against their 'playbook.'"

Last year, Star underwent a liver transplant. (He attributes his physical ailments to excessive drinking and drugging in the '80s.) The operation has him feeling rejuvenated and he says he's enjoying his current gigs with Hip Hop Weekly and VladTV. "In my mind I am at a very, very beautiful place right now in terms of my energy and my health." **R&R**



▶ **SEAN PAUL** MATCHES HIS CAREER-BEST DEBUT, AS "SO FINE," THE LEAD TRACK FROM HIS UPCOMING "IMPERIAL BLAZE," ARRIVES AT NO. 34. THE REGGAE STAR LAUNCHED AT THE SAME LEVEL WITH "WE BE BURNIN'" (2005) AND "(WHEN YOU GONNA) GIVE IT UP TO ME" (2006).

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	NIelsen BDS CERTIFICATIONS	HITPREDICTOR STATUS	PLAYS TW +/-	AUDIENCE MILLIONS RANK
1	1	12	THE BLACK EYED PEAS BOOM BOOM POW	NO. 1 (2 WKS)	WILL.I.AM/INTERSCOPE	5880 +48	39.527 1
2	2	17	JAMIE FOXX FEATURING T-PAIN BLAME IT		J/RMG	5338 -159	34.731 2
3	3	22	KID CUDI DAY 'N' NITE		DREAM ON/G.O.O.D./UNIVERSAL MOTOWN	4556 -549	31.609 3
4	8	7	KERI HILSON FEATURING KANYE WEST & NE-YO KNOCK YOU DOWN		MOSLEY/ZONE 4/INTERSCOPE	4263 +553	27.131 5
5	7	7	JEREMIH BIRTHDAY SEX		MICK SCHULTZ/DEF JAM/DJMG	4248 +501	27.899 4
6	4	17	SOULJA BOY TELL 'EM FEATURING SAMMIE KISS ME THRU THE PHONE		COLLIPARK/INTERSCOPE	3920 -701	22.459 8
7	5	15	LADY GAGA POKER FACE		STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE	3785 -311	23.680 6
8	6	16	PITBULL I KNOW YOU WANT ME (CALLE OCHO)		ULTRA	3655 -142	22.745 7
9	9	9	FLO RIDA FEATURING WYNTER SUGAR		POE BOY/ATLANTIC	3340 +17	17.315 11
10	10	24	T.I. FEATURING JUSTIN TIMBERLAKE DEAD AND GONE		GRAND HUSTLE/ATLANTIC	2704 -373	18.877 9
11	12	12	BEYONCE HALO		MUSIC WORLD/COLUMBIA	2643 +75	13.194 15
12	13	7	SOULJA BOY TELL 'EM TURN MY SWAG ON		COLLIPARK/INTERSCOPE	2520 +132	15.097 13
13	11	18	FLO RIDA RIGHT ROUND		POE BOY/ATLANTIC	2504 -335	15.489 12
14	17	3	DRAKE BEST I EVER HAD	MOST INCREASED PLAYS/MOST ADDED	BRYANT/HIP HOP SINCE 1978	2343 +762	18.045 10
15	14	24	KERI HILSON FEATURING LIL WAYNE TURN IN ME ON		MOSLEY/ZONE 4/INTERSCOPE	1960 -355	12.774 16
16	19	6	PLEASURE P BOYFRIEND #2	AIRPOWER	ATLANTIC	1820 +291	8.762 18
17	15	23	THE-DREAM ROCKIN' THAT THANG		RADIO KILLA/DEF JAM/DJMG	1757 -240	14.793 14
18	20	8	GORILLA ZOE ECHO		BLOCK/BAD BOY SOUTH/ATLANTIC	1650 +150	7.513 21
19	21	9	MAINO FEATURING T-PAIN ALL THE ABOVE	AIRPOWER	HUSTLE HARD/ATLANTIC	1613 +175	10.657 17
20	22	5	NEW BOYZ YOU'RE A JERK	AIRPOWER	ASYLUM	1520 +250	8.226 20
21	23	7	DORROUGH ICE CREAM PAINT JOB		NGENIUS/EI	1280 +45	6.802 22
22	30	4	YOUNG MONEY EVERY GIRL		YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN	1117 +223	8.714 19
23	31	3	KRISTINIA DEBARGE GOODBYE		SODAPOPI/ISLAND/DJMG	1047 +155	4.896 28
24	29	5	HURRICANE CHRIS FEATURING SUPERSTARR HALLE BERRY (SHE'S FINE)		POLO GROUNDS/J/RMG	1021 +111	4.483 31
25	24	12	YUNG L.A. FEATURING YOUNG DRO & T.I. AIN'T I		GRAND HUSTLE/INTERSCOPE	1016 -218	6.195 23
26	32	3	THE-DREAM FEATURING KANYE WEST WALKIN' ON THE MOON		RADIO KILLA/DEF JAM/DJMG	1014 +133	5.916 24
27	18	7	EMINEM WE MADE YOU		WEB/SHADY/AFTERMATH/INTERSCOPE	1010 -569	5.470 26
28	35	2	FABOLOUS FEATURING JEREMIH IT'S MY TIME		DESERT STORM/DEF JAM/DJMG	963 +312	3.404 39
29	34	3	SEAN KINGSTON FIRE BURNING		BELUGA HEIGHTS/EPIC	929 +233	4.821 29
30	40	2	LADY GAGA LOVEGAME		STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE	853 +318	4.735 30
31	26	13	BOW WOW FEATURING JOHNTA AUSTIN YOU CAN GET IT ALL		COLUMBIA	758 -434	3.887 35
32	27	20	MIKE JONES NEXT TO YOU		ICE AGE/SWISHAHOUSE/ASYLUM	741 -219	4.258 33
33	33	10	DJ CLASS FEATURING LIL JON I'M THE ISH		UNRULY/CLASSHEAT/UNIVERSAL REPUBLIC	716 -49	5.477 25
34	NEW		SEAN PAUL SO FINE		VP/ATLANTIC	647 +146	3.190 -
35	28	11	RICK ROSS FEATURING JOHN LEGEND MAGNIFICENT		SLIP-N-SLIDE/DEF JAM/DJMG	632 -321	3.349 40
36	38	4	CIARA FEATURING YOUNG JEEZY NEVER EVER		LAFACE/JLG	612 +17	2.966 -
37	NEW		TWISTA WETTER		GET MONEY GANG/CAPITOL	581 +160	1.934 -
38	37	8	BRITNEY SPEARS IF U SEEK AMY		JIVE/JLG	522 -78	3.877 36
39	NEW		BIROMAN FEATURING LIL WAYNE ALWAYS STRAPPED		CASH MONEY/UNIVERSAL MOTOWN	479 +25	2.600 -
40	NEW		PARADISO GIRLS PATRON TEQUILA		WILL.I.AM/INTERSCOPE	477 +167	2.551 -

MOST ADDED

ARTIST TITLE / LABEL	NEW STATIONS
DRAKE Best I Ever Had (Bryant/Hip Hop Since 1978) (KBBT, KDON, KGGI, KHTN, KIBT, KPRR, KRKA, KUBE, KXJM, WAJZ, WBTS, WJJS, WPYO, XHTZ)	14
SEAN PAUL So Fine (VP/Atlantic) (KKFR, KKWD, KOHT, KPWR, KVEG, WBBM, WBTT, WJMN, WNHT, WZBZ, XHTO)	11
LADY GAGA LoveGame (Streamline/KonLive/Cherrytree/Interscope) (KCHZ, KDON, KKFR, KPRR, WBTT, WDRE, WBTT)	7
SEAN KINGSTON Fire Burning (Beluga Heights/Epic) (KFSM, KVVY, KZON, WJMN, WLTO, XHTZ)	6
PARADISO GIRLS Patron Tequila (will.i.am/Interscope) (KGGI, KKWD, KPRR, KVEG, WLLD, WZBZ)	6
YOUNG MONEY Every Girl (Young Money/Cash Money/Universal Motown) (KBBT, KBOS, KKSS, KOHT, WJMN, WPYO)	6
EMINEM Beautiful (Web/Shady/Aftermath/Interscope) (KDLW, KHTN, KISV, WJQM, WNHT, WRCL)	6
NEW BOYZ You're A Jerk (Asylum/Warner Bros.) (KBBT, KTTB, WJQM, XHTO)	4
DORROUGH Ice Cream Paint Job (NGenius/EI) (KDLW, KISV, KKND, KPWR)	4
TWISTA Wetter (Get Money Gang/Capitol) (KISV, KTTB, KWIN, WMBX)	4

ADDED AT...
KRKA
Lafayette, LA
PD: Chris Logan
MD: DJ Digital
Birdman Feat. Lil Wayne, Always Strapped, 6
Drake, Best I Ever Had, 3

Hot 107.9

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

NEW AND ACTIVE

ARTIST TITLE / LABEL	PLAYS /GAIN	ARTIST TITLE / LABEL	PLAYS /GAIN
3OH!3 Don't Trust Me (Photo Finish/Atlantic/RRP) TOTAL STATIONS: 17	375/17	AKON Be With You (Konvict/Upfront/SRC/Universal Motown) TOTAL STATIONS: 29	278/95
ASHER ROTH FEAT. CEE-LO Be By Myself (SchoolBoy/Loud/SRC/Universal Motown) TOTAL STATIONS: 32	338/74	WEBSTAR & JIM JONES FEAT. JUELZ SANTANA Dancin On Me (Scrilla Hill/E1) TOTAL STATIONS: 19	276/43
FAST LIFE YUNGSTAZ (F.L.Y.) Swag Surfin' (Music Line/DJMG) TOTAL STATIONS: 32	294/85	PLIES Plenty Money (Big Gates/Slip-N-Slide/Atlantic) TOTAL STATIONS: 10	260/42
SERANI No Games (Rockstone/Phase One/Universal Republic) TOTAL STATIONS: 15	283/25	2 PISTOLS FEAT. JOE & C RIDE Lights Low (Cash Money/Universal Motown) TOTAL STATIONS: 25	251/71
JADAKISS FEAT. SWIZZ BEATZ & OJ DA JUICEMAN Who's Real (Ruff Ryders/D-Block/Def Jam/DJMG) TOTAL STATIONS: 8	279/50	KELLY CLARKSON I Do Not Hook Up (19/RCA/RMG) TOTAL STATIONS: 12	227/30

MOST INCREASED PLAYS

+762	☆ DRAKE Best I Ever Had (Bryant/Hip Hop Since 1978) (WRCL +44, WBTT +44, WRDW +43, KPHW +36, WZMX +34, WWKX +28, WPYO +27, KGGI +26, WJQM +26, KPWT +25)
+553	☆ KERI HILSON FEAT. KANYE WEST & NE-YO Knock You Down (Mosley/Zone 4/Interscope) (KWIN +42, KRKA +40, KBFM +38, WMBX +31, WAJZ +28, KVVY +26, KUBE +25, KVPW +24, KYLD +24, KTTB +23)
+501	☆ JEREMIH Birthday Sex (Mick Schultz/Def Jam/DJMG) (KKFR +54, WBBM +43, KISV +33, WJQM +32, KDLW +31, KBFM +30, KPHW +24, WJFX +20, KLUC +19, WWKX +19)
+318	LADY GAGA LoveGame (Streamline/KonLive/Cherrytree/Interscope) (WXIS +38, KYZZ +29, WRDW +28, KPRR +24, KTBT +22, KBOS +19, KIBT +17, WBTT +17, KISV +15, KDLW +15)
+312	FABOLOUS FEAT. JEREMIH It's My Time (Desert Storm/Def Jam/DJMG) (WXIS +34, KPWR +32, WJFX +25, KVPW +19, KPWT +18, KBMB +16, WNVZ +12, XHTO +12, KUUU +11, KVVY +10)

FOR WEEK ENDING MAY 24, 2009
LEGEND: See legend to charts in charts section for rules and symbol explanations.
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R&R

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WPHI (100.3 the Beat)/Philadelphia brings Charlamagne Tha God to mornings

Familiar Voice Returns To Philly Airwaves

Darnella Dunham
DDunham@RadioandRecords.com

after a five-month absence from the airwaves, Charlamagne Tha God made up for lost time with a marathon 16-hour show. The former co-host of the syndicated afternoon program “The Wendy Williams Experience” returned to radio full-time May 1 in Philadelphia, this time without Williams by his side.

Flying solo as host of “The All New Morning Beat With Charlamagne” on Radio One’s WPHI (100.3 the Beat), Charlamagne’s epic airshift stretched from 6 a.m. to 10 p.m. “I was on the radio for 16 hours—no voice-track—literally live,” he says, crediting the concept to cluster OM Elroy Smith. “Whenever you heard my name, which was ‘Charlamagne, Charlamagne, Charlamagne,’ you called in and we gave away \$100 every half hour.”

The name wasn’t an unfamiliar one to many listeners in this urban radio hotbed, where five of the top 20 stations target African Americans. Clear Channel’s WUSL (Power 99) carried the “Experience” until the end of 2007. Charlamagne co-hosted the show until last November, when he was



Charlamagne

laid off as part of cutbacks at the show’s flagship, Inner City urban AC WBLS/New York.

Local Advantage

While the battle for 18–34 listeners in Philly is pitched, the Beat has a distinct advantage in mornings over two of its chief competitors: Power 99 and CHR/top 40 sister WIOQ (Q102). WPHI is local, they’re not. Power 99 carries “Big Boy’s Neighborhood,” which originates from Emmis rhythmic KPWR (Power 106)/Los Angeles. Q102 runs Elvis Duran from Clear Channel CHR/top 40 WHTZ (Z100)/New York.

The local aspect is heavily promoted by Charlamagne and station imaging. “You hear a lot

On The Same Page

Programmers and personalities sometimes have a different vision for a morning show—but that hasn’t been an issue with Charlamagne and Radio One/Philadelphia OM Elroy Smith and WPHI APD Johnny Dee.

Charlamagne says, “When they came to me and offered me the position, all Elroy and Johnny asked me was, ‘What do you want to do? What are your ideas?’ ”

That conversation and one with Radio One senior VP of programming content Jay Stevens convinced the personality that the programmers “were looking for something fresh, digitally intense, meaning I have a strong online presence.

Once I put my ideas on the table it was more like fine-tuning.

“One thing I like about Elroy is he’s not going to tell you not to do something—he’s going to let you execute your vision.”

For the first time in his career, Charlamagne says he’s having daily aircheck meetings—and he likes it. It’s something programmers need to get back to, he says. “Maybe it’s different with me because I’m still young and coachable. I welcome it because all it’s going to do is make me a better personality. Everybody has an opinion, everybody says what they like, what can be better, and you hear the growth on the show immediately.”—DD



Make An Appointment

While benchmarks have always been part of previous shows Charlamagne has hosted, these and other listening appointments take on even greater importance in PPM-measured markets like Philadelphia. “Every segment has picked up [in audience reaction] in only a matter of two weeks,” Charlamagne says of his hourly features:

6:48 a.m., Slang Doctor

A station engineer, who’s not in the Beat’s target demo, breaks down what he thinks the meaning of a specific rap song is.

7:13 a.m., Verbal Beatdown

Charlamagne delivers a daily tongue lashing to anyone he thinks deserves one, from rapper Alfarega to Philadelphia Eagles head coach Andy Reid.

8:13 a.m., The Donkey of the Day

Callers or the host recognize one person each day who lives up to this title.

9:13 a.m., The Ghetto Psychiatrist

Listeners submit their problems and other listeners call in to dispense advice. Later, Charlamagne delivers the last word.

of those syndicated shows and they’re talking about big national stories and we speak on that stuff too,” says Charlamagne, who kept busy between full-time radio gigs as a co-host on the syndicated weekend mix show “Dirt Law Radio” and, through his production company Stupid Dope Moves, helping Lil Ru get noticed by Def Jam, which ended up signing the rapper. “But there’s nothing more impactful than talking about the Hughley family in Middleton Township, Pa., who had somebody cut up baby rabbits and throw them all over their lawn.” As one of few minorities who live in the area, homeowner Wanda Hughley said she believes the incident was racially motivated. “That means more to the city of Philly than a Beyoncé story. Being able to send my street guy, Izzo, to that location during the morning show is more impactful than any national news story.”

Just because he became nationally known as a syndicated co-host, don’t think that shouldering a show on his own is uncomfortable for Charlamagne. “I was always on my own until I got with Wendy,” he says, having previously anchored solo shifts at Citadel’s WWVZ (Z93 Jamz)/Charleston, S.C.; the now-defunct WWVZ (Hot 98.9)/Charleston, S.C.; and WWDM (the Big DM)/Columbia, S.C., before it flipped to urban AC.

Still, it’s been some time since Charlamagne worked solo and he’s not the same personality he was back then. He was just 19 when he started interning at Z93 Jamz a decade ago and was given his first shot on-air about two years later. “The only difference is I’m older,” he says. “My topics might be a little bit more broad because I’m different now: I’ve got a daughter, I’m into politics, spiritually I’ve grown. I can talk about anything from the new Maino record to Barack Obama.”

The Art Of Brevity

Though he covers a myriad of topics, Charlamagne strives for brevity and doesn’t try to cover too much at one time—a good thing in this PPM-measured market. “Less is really more. I open the microphone, say exactly what I need to say to get the exact response I want from the listener and close it.”

That focus extends to artist visits. He says, “Even with an interview, I can ask somebody three questions in three minutes. If it’s great content coming at you real quick, you’re going to stay tuned to hear what this guy has to say and you’ll be back tomorrow.”

Even though Charlamagne has only been in morning drive for several weeks, he believes Philly listeners are familiar and comfortable with him. In addition to his run in the market on Power 99, he says listeners may know him from other pursuits. “I’ve always done a lot of things outside of radio that I think they connect with, from the music to the blogs to the TV appearances to the online videos and writing for Ozone magazine. I’ve always gotten a lot of people from Philadelphia to hit me up on Facebook.”

So how did he keep the conversation going for 16 consecutive hours on his maiden “morning” show? “As a human being you should never run out of things to talk about. If I can’t draw on something to talk about in my 29 years of existence, then what the hell am I doing?”

R&R



► **TWISTA** COMPLETES HIS FIRST LEAP TO THE CHART'S TOP HALF AS A LEAD ARTIST IN FOUR YEARS, AS "WETTER" SPURNS 23-20 WITH AIRPOWER HONORS. CONCURRENTLY NEW ON R-RHYTHMIC AT NO. 37, THE TRACK MARKS THE ARTIST'S HIGHEST URBAN REAL ESTATE AS A LEAD SINCE "GIRL TONITE" REIGNED IN 2005.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	NIelsen BDS CERTIFICATIONS	HITPREDICTOR STATUS	PLAYS TW +/-	AUDIENCE MILLIONS RANK
1	1	9	JEREMIH BIRTHDAY SEX	NO. 1 (2 WKS)	MICK SCHULTZ/DEF JAM/IDJMG	4295 +265	32.501 1
2	6	9	KERI HILSON FEATURING KANYE WEST & NE-YO KNOCK YOU DOWN		MOSLEY/ZONE 4/INTERSCOPE	3907 +429	30.982 2
3	2	15	PLEASURE P BOYFRIEND #2		ATLANTIC	3591 -304	26.457 4
4	5	10	KID CUDI DAY 'N' NITE		DREAM ON/G.O.O.D./UNIVERSAL MOTOWN	3480 -145	22.690 6
5	3	19	JAMIE FOXX FEATURING T-PAIN BLAME IT		J/RMG	3434 -310	27.617 3
6	4	11	SOULJA BOY TELL 'EM TURN MY SWAG ON		COLLIPARK/INTERSCOPE	3108 -546	22.323 7
7	8	11	HURRICANE CHRIS FEATURING SUPERSTARR HALLE BERRY (SHE'S FINE)		POLO GROUNDS/J/RMG	2715 +361	17.211 9
8	16	4	YOUNG MONEY EVERY GIRL		YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN	2316 +492	23.647 5
9	7	17	CIARA FEATURING YOUNG JEEZY NEVER EVER		LAFACE/JLG	2302 -483	16.133 12
10	14	10	BIRDMAN FEATURING LIL WAYNE ALWAYS STRAPPED		CASH MONEY/UNIVERSAL MOTOWN	2098 +179	14.484 13
11	21	3	DRAKE BEST I EVER HAD	AIRPOWER/MOST INCREASED PLAYS	BRYANT/HIP HOP SINCE 1978	2048 +618	21.573 8
12	24	1	THE-DREAM ROCKIN' THAT THANG		RADIO KILLA/DEF JAM/IDJMG	2045 -304	16.462 10
13	11	13	RICK ROSS FEATURING JOHN LEGEND MAGNIFICENT		SLIP-N-SLIDE/DEF JAM/IDJMG	2020 -282	14.136 15
14	17	9	FAST LIFE YUNGSTAZ (F.L.Y.) SWAG SURFIN'		MUSIC LINE/IDJMG	1994 +186	14.223 14
15	12	10	BEYONCE HALO		MUSIC WORLD/COLUMBIA	1939 -245	13.066 16
16	19	6	TREY SONGZ I NEED A GIRL	AIRPOWER	SONG BOOK/ATLANTIC	1895 +297	12.555 17
17	24	1	KERI HILSON FEATURING LIL WAYNE TURNIN ME ON		MOSLEY/ZONE 4/INTERSCOPE	1881 -441	16.136 11
18	13	19	T.I. FEATURING JUSTIN TIMBERLAKE DEAD AND GONE		GRAND HUSTLE/ATLANTIC	1597 -483	11.006 19
19	18	24	YUNG L.A. FEATURING YOUNG DRO & T.I. AIN'T I		GRAND HUSTLE/INTERSCOPE	1572 -180	12.507 18
20	23	4	TWISTA WETTER	AIRPOWER	GET MONEY GANG/CAPITOL	1568 +257	9.783 20
21	26	9	LETOYA NOT ANYMORE		CAPITOL	1475 +245	7.765 25
22	22	6	LIL KIM FEATURING T-PAIN & CHARLIE WILSON DOWNLOAD		BROOKLAND/UNIVERSAL REPUBLIC	1448 +135	6.685 28
23	25	6	DORROUGH WALK THAT WALK		NGENIUS/E1	1413 +155	8.242 24
24	15	18	SOULJA BOY TELL 'EM FEATURING SAMMIE KISS ME THRU THE PHONE		COLLIPARK/INTERSCOPE	1352 -562	9.176 21
25	24	12	CHRISSETTE MICHELE EPIPHANY		DEF JAM/IDJMG	1273 -24	8.896 22
26	29	8	GINUWINE LAST CHANCE		NOTIFI/ASYLUM/WARNER BROS.	1230 +97	7.675 26
27	30	4	KEYSHIA COLE DUET WITH MONCIA TRUST		IMANI/GEFFEN/INTERSCOPE	1212 +180	6.407 30
28	28	4	MARY MARY FEATURING KIERRA "KIKI" SHEARD GOD IN ME		MY BLOCK/COLUMBIA	1196 +31	5.892 34
29	33	7	DAY26 FEATURING P. DIDDY & YUNG JOC IMMA PUT IT ON HER		BAD BOY/ATLANTIC	1074 +111	7.112 27
30	27	20	GS BOYZ STANKY LEGG		SWAGG TEAM/JIVE/BATTERY	863 -314	5.805 35
31	34	17	JENNIFER HUDSON IF THIS ISN'T LOVE		ARISTA/RMG	841 -59	8.676 23
32	35	6	BOBBY V HANDS ON ME		BLU KOLL A DREAMS/CAPITOL	840 -48	3.951 -
33	32	16	OJ DA JUICEMAN FEATURING GUCCI MANE MAKE THE TRAP SAY AYE		32/MIZAY/ASYLUM	833 -140	6.610 29
34	38	2	THE-DREAM FEATURING KANYE WEST WALKIN' ON THE MOON		RADIO KILLA/DEF JAM/IDJMG	822 +135	5.141 36
35	31	16	MUSIQ SOULCHILD SOBEAUTIFUL		ATLANTIC	803 -174	5.970 33
36	37	2	LIL' RU NASTY SONG		HEADHUNTER/PRESIDENTIAL/DEF JAM/IDJMG	793 +65	3.648 -
37	NEW		YUNG L.A. FEATURING RICCO BARRINO FUTURISTIC LOVE (ELROY)		GRAND HUSTLE/INTERSCOPE	772 +99	2.893 -
38	40	2	PLIES PLENTY MONEY		BIG GATES/SLIP-N-SLIDE/ATLANTIC	733 +51	6.058 31
39	36	5	JAMIE FOXX FEATURING TIMBALAND I DON'T NEED IT		J/RMG	718 -23	4.557 39
40	NEW		BEYONCE EGO		MUSIC WORLD/COLUMBIA	695 +493	6.053 32

MOST ADDED

ARTIST TITLE / LABEL	NEW STATIONS
MAXWELL Pretty Wings (Columbia)	35
CIARA Like A Surgeon (LaFace/JLG)	33
NEW BOYZ You're A Jerk (Asylum/Warner Bros.)	31
K'JON On The Ocean (Lip & U/Universal Republic)	20
ORAKE Best I Ever Had (Bryant/Hip Hop Since 1978)	9
TWISTA Wetter (Get Money Gang/Capitol)	7
JADAKISS FEAT. SWIZZ BEATZ & OJ DA JUICEMAN Who's Real (Def Jam/IDJMG)	7
BEYONCE Ego (Music World/Columbia)	6
LETOYA Not Aymore (Capitol)	5
ADDED AT... WJKS Wilmington, DE PD: Tony Quartarone MD: Manuel Mena Ciara, Like A Surgeon, O Maxwell, Pretty Wings, O New Boyz, You're A Jerk, O	

NEW AND ACTIVE

ARTIST TITLE / LABEL	PLAYS /GAIN	ARTIST TITLE / LABEL	PLAYS /GAIN
MAXWELL Pretty Wings (Columbia)	591,33	NE-YO Part Of The List (Def Jam/IDJMG)	499/9
THE BLACK EYED PEAS Boom Boom Pow (will.i.am/Interscope)	588,37	CASSIE FEAT. PUFF DADDY Must Be Love (Bad Boy/Atlantic)	478/53
LAURA IZIBOR From My Heart To Yours (Atlantic)	577,46	MARQUES HOUSTON FEAT. JIM JONES I Love Her (T.C.E./T.U.G.)	476/13
FABOLOUS FEAT. THE-DREAM Throw It In The Bag (Desert Storm/Def Jam/IDJMG)	560/251	B-HAMP Do The Ricky Bobby (CKB/Malaco)	464/43
ACE HOOD FEAT. AKON & T-PAIN Overtime (We The Best/Def Jam/IDJMG)	547/75	MULLAGE Trick'n (From The Ground Up/Jive/JLG)	457/16

MOST INCREASED PLAYS

+618	DRAKE Best I Ever Had (Bryant/Hip Hop Since 1978)
+493	BEYONCE Ego (Music World/Columbia)
+492	YOUNG MONEY Every Girl (Young Money/Cash Money/Universal Motown)
+429	KERI HILSON FEAT. KANYE WEST & NE-YO Knock You Down (Mosley/Zone 4/Interscope)

FOR WEEK ENDING MAY 24, 2009
LEGEND: See legend to charts in charts section for rules and symbol explanations.
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STREET TALK DAILY

by Kevin Carter

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"Looks great, congrats! Welcome to the 2000s..."
-Justin Prager, Music Choice

"I really like the new format!"
-Tom Calococci, OM/PD, WPOW (Power 96)/Miami

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

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

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

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► **JAZMINE SULLIVAN** LEADS THE CHART'S BLITZ OF SIX DEBUTS, THE MOST IN A WEEK SINCE NOV. 25, 2005, AS "IN LOVE WITH ANOTHER MAN" BEGINS AT NO. 29. THE BOW IS SULLIVAN'S THIRD TOP 30 DEBUT AMONG FOUR CHART ENTRIES: "NEED U BAD" AND "BUST YOUR WINDOWS" EACH ENTERED AT NO. 28.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	1) NIELSEN BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS RANK
1	1	32	CHARLIE WILSON THERE GOES MY BABY	NO. 1 (9 WKS) P MUSIC/JIVE/JLG	1619 -7	12.948 1
2	3	4	MAXWELL PRETTY WINGS	COLUMBIA	1501 +91	11.808 3
3	5	20	MUSIQ SOULCHILD SO BEAUTIFUL	ATLANTIC	1455 +63	11.847 2
4	2	26	JENNIFER HUDSON IF THIS ISN'T LOVE	ARISTA/RMG	1453 -89	11.564 4
5	4	14	K'JON ON THE OCEAN	UP&UP/DEH TYME/UNIVERSAL REPUBLIC	1399 +3	9.993 5
6	7	32	LAURA IZIBOR FROM MY HEART TO YOURS	ATLANTIC	1257 -11	9.980 6
7	9	14	RAPHAEL SAADIQ FEAT. STEVIE WONDER & CJ HILTON NEVER GIVE YOU UP	COLUMBIA	1250 +46	8.646 7
8	8	40	USHER HERE I STAND	LAFACE/JLG	1167 -43	8.288 8
9	6	26	INDIA ARIE FEATURING MUSIQ SOULCHILD CHOCOLATE HIGH	SOUL BIRD/UNIVERSAL REPUBLIC	1081 -300	6.250 11
10	15	15	CHRISSETTE MICHELE EPIPHANY	DEF JAM/DJMG	926 -34	6.967 9
11	12	9	ANTHONY HAMILTON THE POINT OF IT ALL	MISTER'S MUSIC/JIVE/JLG	802 +14	5.568 13
12	13	15	ERIC BENET CHOCOLATE LEGS	FRIDAY/REPRISE/WARNER BROS.	767 -13	5.640 12
13	11	37	ANTHONY HAMILTON FEATURING DAVID BANNER COOL	MISTER'S MUSIC/SO SO DEF/JLG	696 -128	6.835 10
14	15	17	AVANT SAILING	CAPITOL	671 +50	3.558 16
15	16	13	GINUWINE LAST CHANCE	NOTIFI/ASYLUM/WARNER BROS.	667 +81	4.229 15
16	17	7	TEENA MARIE FEATURING FAITH EVANS CAN'T LAST A DAY	STAX/CMG	613 +68	4.832 14
17	19	11	URBAN MYSTIC THE BEST PART OF THE DAY	AIRPOWER/MOST INCREASED PLAYS SOBE	546 +137	3.078 19
18	20	11	RUBEN STUDDARD TOGETHER	AIRPOWER 19/HICKORY/RED	469 +98	2.646 20
19	21	6	JOE MAJIC	563/KEDAR	366 +34	1.420 27
20	18	11	KEYSHIA COLE YOU COMPLETE ME	IMANI/GEFFEN/INTERSCOPE	356 -76	2.287 21
21	22	7	JAMIE FOXX FEATURING TIMBALAND I DON'T NEED IT	J/RMG	327 +24	3.256 18
22	26	4	CHARLIE WILSON CAN'T LIVE WITHOUT YOU	P MUSIC/JIVE/JLG	304 +59	1.326 28
23	29	15	JAMIE FOXX FEATURING T-PAIN BLAME IT	J/RMG	265 +67	1.601 24
24	25	7	JOHN LEGEND EVERYBODY KNOWS	G.O.O.D./COLUMBIA	264 -13	1.551 25
25	24	20	SLIQUE YOUR BODY	ROSEHIP	262 -17	1.930 22
26	30	13	NE-YO MAD	DEF JAM/DJMG	238 +41	3.554 17
27	32	2	AL B. SURE! I LOVE IT (PAI AYE AYE AYE)	HIDDEN BEACH	221 +56	0.914 33
28	28	16	WAYNE BRADY F.W.B.	PEAK/CMG	202 +1	1.203 29
29	NEW		JAZMINE SULLIVAN IN LOVE WITH ANOTHER MAN	J/RMG	181 +116	1.548 26
30	39	2	BEBE & CECE WINANS CLOSE TO YOU	B&C/MALACO	149 +36	0.564 -
31	NEW		WILL DOWNING SOMETHING SPECIAL	PEAK/CMG	136 +81	0.704 38
32	35	12	DEBORAH COX SAYING GOODBYE	DECD/IMAGE	135 -13	0.494 -
33	37	6	KENNY LATTIMORE EVERYBODY HERE WANTS YOU	VERVE	131 +4	0.445 -
34	36	4	KJ ROSE A BETTER WAY	ALDRD MKT	124 -5	0.238 -
35	33	11	MARY MARY FEATURING KIERRA "KIKI" SHEARD GOD IN ME	MY BLOCK/COLUMBIA	117 -40	0.957 32
36	34	8	LAKISHA JONES LET'S GO CELEBRATE	ELITE	116 -34	0.327 -
37	NEW		CHRISSETTE MICHELE BLAME IT ON ME	MOST ADDED DEF JAM/DJMG	106 +48	1.712 23
38	NEW		WILLIE CLAYTON DANCE THE NITE AWAY	C & C	105 +105	0.443 -
39	NEW		MELANIE FIONA GIVE IT TO ME RIGHT	SRC/UNIVERSAL MOTOWN	99 +74	0.492 -
40	NEW		LIONEL RICHIE I'M IN LOVE	ISLAND/DJMG	94 +94	0.339 -

MOST ADDED

ARTIST TITLE / LABEL	NEW STATIONS
CHRISSETTE MICHELE Blame It On Me (Def Jam/DJMG)	21
RAPHAEL SAADIQ FEAT. STEVIE WONDER & CJ HILTON Never Give You Up (Columbia)	4
JAZMINE SULLIVAN In Love With Another Man (J/RMG)	4
WILL DOWNING Something Special (Peak/CMG)	4
JAMIE FOXX FEAT. T-PAIN Blame It (J/RMG)	4
ANTHONY HAMILTON The Point Of It All (Mister's Music/Jive/JLG)	3
GINUWINE Last Chance (Notifi/Asylum/Warner Bros.)	3
URBAN MYSTIC The Best Part Of The Day (SOBE)	3
CHARLIE WILSON Can't Live Without You (Jive/JLG)	3
LIONEL RICHIE I'm In Love (Island/DJMG)	3

ADDED AT...
KMEZ
New Orleans, LA
PD: LeBron Joseph
MD: Kelder Summers
Christette Michele, Blame It On Me, O

FOR REPORTING STATIONS PLAYLISTS GO TO:
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NEW AND ACTIVE

ARTIST TITLE / LABEL	PLAYS /GAIN	ARTIST TITLE / LABEL	PLAYS /GAIN
MARK WHITFIELD Do I Do (Marksman)	84/25	MARVIN SAPP Praise Him In Advance (Verity/JLG)	46/3
BEYONCE Halo (Music World/Columbia)	82/64	BRITNI ELISE Satisfied (K-Lo)	45/38
ALL-4-ONE My Child (Peak/CMG)	81/11	KERI HILSON FEAT. KANYE WEST & NE-YO Knock You Down (Mosley/Zone 4/Interscope)	37/18
HEAVY D No Matter What (Stride/Malaco)	69/10	KEYSHIA COLE Where This Love Could End Up (Imani/Geffen/Interscope)	35/35
ISRAEL HOUGHTON Just Wanna Say (Integrity/Columbia)	50/25	MUSIQ SOULCHILD deserveuore (Atlantic)	35/0

MOST INCREASED PLAYS

+137	URBAN MYSTIC The Best Part Of The Day (SOBE) WFEC +8, WIMX +6, WKJS +5, WNEW +5, WYLD +5, W93L +4, KJMS +4, KMJK +4, KVMA +4, WDLT +4
+116	JAZMINE SULLIVAN In Love With Another Man (J/RMG) WLKC +13, WQPR +10, KNEK +9, WAKB +9, WXST +8, KQXL +8, KMEZ +7, WKXI +7, WSRB +7, WHUR +6
+105	WILLIE CLAYTON Dance The Nite Away (C & C) WYMG +8, WBAV +7, KQXL +0, WKXI +0, SXHS +9, WB-HK +9, WAKB +8, KOKY +7, WLXC +7, KJMS +4
+98	RUBEN STUDDARD Together (19/Hickory/RED) WB-HK +9, WYMG +8, WHUR +7, WKXI +6, KQXL +5, WWIN +5, KMEZ +4, WVBE +4, WQNC +4, KOKY +4
+94	LIONEL RICHIE I'm In Love (Island/DJMG) KMEZ +12, WKXI +10, WSRB +9, KNEK +8, WAKB +7, WYLD +7, WLXC +6, KQXL +5, KOKY +4, WBLB +4

FOR WEEK ENDING MAY 24, 2009
LEGEND: See legend to charts in charts section for rules and symbol explanations.
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SMOOTH JAZZ

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	1) NIELSEN BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS RANK
1	1	14	JACKIEM JOYNER I'M WAITING FOR YOU	NO. 1 (6 WKS) ARTISTRY	325 +3	2.783 1
2	3	18	DAVE KOZ FEATURING JEFF GOLUB BADA BING	CAPITOL	249 +21	1.720 2
3	2	19	WALTER BEASLEY STEADY AS SHE GOES	HEADS UP	216 -13	1.401 6
4	6	31	OLI SILK CHILL OR BE CHILLED	TRIPPIN' N' RHYTHM	211 +21	1.217 9
5	5	21	BONEY JAMES STOP, LOOK, LISTEN (TO YOUR HEART)	CONCORD/CMG	203 -5	1.427 5
6	4	27	KIM WATERS LET'S GET ON IT	SHANACHIE	203 -18	1.396 7
7	7	39	FOURPLAY FORTUNE TELLER	HEADS UP	191 +1	1.435 4
8	8	13	RICHARD ELLIOT MOVE ON UP	ARTISTRY	179 +3	1.054 14
9	12	39	MICHAEL LINGTON YOU AND I	NUGROOVE	145 -2	1.163 10
10	11	21	KENNY LATTIMORE AND I LOVE HER	VERVE	143 +7	1.282 8

TW	LW	WKS	ARTIST TITLE	1) NIELSEN BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS RANK
10	15	15	KENNY G RITMO Y ROMANCE (RHYTHM & ROMANCE)	STARBUCKS/CONCORD/CMG	141 +2	1.698 3
12	9	25	SEAL A CHANGE IS GONNA COME	143/WARNER BROS.	141 -12	1.117 11
13	13	46	TIM BOWMAN SWEET SUNDAYS	TRIPPIN' N' RHYTHM	133 +4	1.111 12
14	14	39	EUGE GROOVE RELIGIFY	NARADA JAZZ/CAPITOL	126 +2	1.005 15
15	17	6	BERNIE WILLIAMS GO FOR IT	AIRPOWER REFORM/ROCK RIDGE	124 +7	0.672 18
16	16	10	BASIA BLAME IT ON THE SUMMER	WHAT/EMI	119 +12	0.530 22
17	15	11	WAYMAN TISDALE ONE ON ONE	RENDEZVOUS	115 -9	0.913 17
18	19	10	PAUL BROWN + MARC ANTOINE FOREIGN EXCHANGE	PEAK/CMG	95 +5	0.197 -
19	18	10	JASON MRAZ I'M YOURS	ATLANTIC/RRP	91 -1	0.652 20
20	23	15	BRIAN CULBERTSON LET'S STAY IN TONIGHT	GRP/VERVE	82 +13	0.563 21



► MULTICULTURAL WORSHIP LEADER **ISRAEL HOUGHTON** LANDS HIS FIRST TOP 10, AS "JUST WANNA SAY" JUMPS 11-10. HOUGHTON'S CHART HISTORY INCLUDES FIVE TOP 20 ENTRIES WITH VOCAL GROUP NEW BREED. OF THOSE, "WITH LONG LIFE" ROSE HIGHEST (NO. 13 IN JANUARY 2008).

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	11 NIelsen BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS RANK
1	1	35	HEZEKIAH WALKER & LFC SOULED OUT	NO. 1 (12 WKS) VERITY/JLG	1208 +46	4.935 1
2	2	27	DONALD LAWRENCE & CO. BACK II EDEN	QUIET WATER/VERITY/JLG	1136 -24	4.565 3
3	3	26	MAURETTE BROWN-CLARK IT AIN'T OVER (UNTIL GOD SAYS IT'S OVER)	AIR GOSPEL/MALACO	1052 +19	4.642 2
4	4	24	MARVIN SAPP PRAISE HIM IN ADVANCE	VERITY/JLG	980 +14	4.432 4
5	5	30	KURT CARR & THE KURT CARR SINGERS PEACE AND FAVOR REST ON US	KCG/JLG	847 -59	3.524 6
6	6	17	MARY MARY FEATURING KIERRA "KIKI" SHEARD GOD IN ME	MY BLOCK/COLUMBIA	751 -55	3.715 5
7	9	11	DONNIE MCCLURKIN FEATURING KAREN CLARK-SHEARD WAIT ON THE LORD	VERITY/JLG	713 +72	3.158 7
8	7	67	JAMES FORTUNE & FIYA I TRUST YOU	BLACKSMOKE/WORLDWIDE	704 -29	3.011 8
9	8	13	SMOKIE NORFUL JUSTIFIED	TREMYLES/EMI GOSPEL	700 +15	2.785 10
10	11	15	ISRAEL HOUGHTON JUST WANNA SAY	INTEGRITY	591 +64	2.664 11
11	13	18	SHARI ADDISON NO BATTLE, NO BLESSING	BET/VERITY/JLG	572 +62	2.836 9
12	10	42	KIERRA SHEARD PRAISE HIM NOW	EMI GOSPEL	539 -69	1.810 12
13	12	18	JOE LEAVELL & ST. STEPHEN TEMPLE CHOIR GOD IS ABLE	EMTRO GOSPEL	523 +3	1.179 18
14	14	6	JAMES FORTUNE & FIYA FEAT. KEITH "WONDERBOY" JOHNSON & NAKITTA FOX I WOULDN'T KNOW YOU	BLACKSMOKE/WORLDWIDE	516 +32	1.741 13
15	15	8	GREG O'QUIN & IPRAIZE LEAD ME JESUS	PENDULUM	497 +21	1.670 14
16	16	14	KEITH "WONDERBOY" JOHNSON & THE SPIRITUAL VOICES TIME TO GET CLOSE TO JESUS	MOST INCREASED PLAYS GOSPEL TRUTH	466 +90	1.555 16
17	18	7	BRIAN COURTNEY WILSON ALL I NEED	SPIRIT RISING/MUSIC WORLD	396 +48	0.823 23
18	21	20	JAMES INGRAM DON'T LET GO	INTERING/MUSIC ONE	346 +44	1.650 15
19	20	17	CRYSTAL AIKIN I DESIRE MORE	BET/VERITY/JLG	313 -2	1.096 19
20	17	17	BISHOP PAUL S. MORTON PRESENTS THE FCBFCMC CRY YOUR LAST TEAR	TEHILLAH/LIGHT	313 -49	0.927 20
21	19	7	PHIL TARVER BETTER THAN THAT	KINGDOM	300 -24	0.812 24
22	23	2	BISHOP EDDIE LONG FEATURING GW RIGHTFOUS FORSAKEN	ULTIMATE/E1	279 +30	0.846 21
23	22	10	TED WINN GOD BELIEVES IN YOU	TEDDYS/JAMZ	277 -12	0.775 25
24	26	4	BROWN BOYZ FEATURING SPANKY WILLIAMS LOVE LIKE THAT	BLACKSMOKE/WORLDWIDE	276 +39	0.559 28
25	24	5	TROY SNEED WITH YOU ALWAYS	EMTRO GOSPEL	269 +31	0.458 -
26	29	2	BEBE & CECE WINANS CLOSE TO YOU	MOST ADDED B&C/MALACO	225 +23	1.259 17
27	25	4	GEORGE HUFF DON'T LET GO	E1	220 -18	0.452 -
28	NEW		BISHOP BOBBY HILTON & THE WORD OF DELIVERANCE MASS CHOIR GOD DID THAT THING	BVHILTON	197 +14	0.525 -
29	30	4	ANN NESBY I FOUND A PLACE	IT'S TIME CHILD/TYSCOT	186 -9	0.830 22
30	28	17	BLESSED GOTTA TAKE MY TIME	ULTIMATE	183 -21	0.594 26

THIS WEEK	ARTIST TITLE / IMPRINT / PROMOTION LABEL	11 NIelsen BDS CERTIFICATIONS	PLAYS TW LW
1	MARY MARY GET UP (MY BLOCK/COLUMBIA)		499 454
2	21:03 WITH FRED HAMMOND, SMOKIE NORFUL & J MOSS COVER ME (PAJAM/GOSPEL CENTRIC/JLG)		470 482
3	HEATHER HEADLEY FEATURING SMOKIE NORFUL JESUS IS LOVE (EMI GOSPEL)		459 409
4	MARVIN SAPP NEVER WOULD HAVE MADE IT (VERITY/JLG)		457 429
5	JONATHAN NELSON FEATURING PURPOSE MY NAME IS VICTORY (INTEGRITY)		412 365

THIS WEEK	ARTIST TITLE / IMPRINT / PROMOTION LABEL	11 NIelsen BDS CERTIFICATIONS	PLAYS TW LW
6	ARKANSAS GOSPEL MASS CHOIR I LIFT MY HANDS (EMTRO GOSPEL)		398 466
7	SHEKINAH GLORY MINISTRY JESUS (KINGDOM)		324 280
8	KATHY TAYLOR AND FAVOR OH HOW PRECIOUS (KATCO/TYSCOT)		303 283
9	HEZEKIAH WALKER & LFC GRATEFUL (VERITY/JLG)		300 247
10	JIMMY HICKS & THE VOICES OF INTEGRITY GOD'S GOT IT (BLACKSMOKE/WORLDWIDE)		288 241

MOST ADDED

ARTIST TITLE / LABEL	NEW STATIONS
BEBE & CECE WINANS Close To You (B&C/Malaco) KRO1, Sirius XM Praise, WNOO, WOAD, WTBE, WWIN	6
MEN OF STANDARD When You- Life Was Low (Mus:le Shoals Sound/Malaco) WOAD, WTBE, WUFO	3
JAMES FORTUNE & FIYA FEAT. KEITH "WONDERBOY" JOHNSON & NAKITTA FOX I Wouldn't Know You (Blacksmoke/WorldWide) WPPZ, WWIN	2
BRIAN COURTNEY WILSON All I Need (Spirit Rising/Music World) WFMI, WT-HB	2
CO CO MCMILLAN Wonderful (T) WNOO, WOAD	2
MAURETTE BROWN-CLARK It Ain't Over (Until God Says It's Over) (AIR Gospel/Malaco) WJMD	1
DONNIE MCCLURKIN FEAT. KAREN CLARK-SHEARD Wait On The Lord (Verity/JLG) WHLW	1
SHARI ADDISON No Battle, No Blessing (BET/Verity/JLG) WNNL	1

ADDED AT... WCAO
Baltimore, MD
PD: Lee Michaels
MD: Danielle Brown
Deitrick Haddon, I Need Your Help, 11
Derrick Monk, Touched, 10
Stephen Hurd, There's Power In His Name, 9
FOR REPORTING STATIONS PLAYLISTS GO TO www.RadioandRecords.com

ARTIST TITLE / LABEL	PLAYS /GAIN	ARTIST TITLE / LABEL	PLAYS /GAIN
GI Get Up (BGA/Blacksmoke/Worldwide) TOTAL STATIONS: 27	174/32	KIM BURRELL Happy (Shanachie) TOTAL STATIONS: 24	120/6
MICAH STAMPLEY The Corinthian Song (Interface) TOTAL STATIONS: 16	154/5	LUTHER BARNES & THE RED BUDD GOSPEL CHOIR Spirit Fall Down (AIR Gospel/Malaco) TOTAL STATIONS: 13	101/2
NIYOKI Never Gave Up (D2G-Executive) TOTAL STATIONS: 16	148/5	COKO Wait (Light) TOTAL STATIONS: 12	100/12
PAUL PORTER My Redeemer Lives (Light) TOTAL STATIONS: 12	123/16	GEORGIA MASS CHOIR Holy Ghost (Savoy/Malaco) TOTAL STATIONS: 13	99/0
KIRK FRANKLIN Help Me Believe (Fo Yo Soul/Gospe Centric/JLG) TOTAL STATIONS: 20	122/9	BISHOP LARRY D. TROTTER I Still Believe (Tyscot) TOTAL STATIONS: 9	96/7

MOST INCREASED PLAYS

+90	KEITH "WONDERBOY" JOHNSON & THE SPIRITUAL VOICES Time To Get Close To Jesus (Gospel Truth) WFLT +10, WTHB +10, WCAO +9, WNOO +9, WXOK +7, WTBE +6, WPZE +5, WOAD +4, WJMO +4, WJYD +4
+72	DONNIE MCCLURKIN FEAT. KAREN CLARK-SHEARD Wait On The Lord (Verity/JLG) WPRF +17, WXOK +11, WHLH +11, WHLW +10, WLIB +7, WFLT +7, WNNL +6, WFMV +6, WNOO +5, WJMO +4
+64	ISRAEL HOUGHTON Just Wanna Say (Integrity) WZAZ +9, WHLH +8, WTHB +9, WXXI +8, WXOK +5, KHLR +4, WFMI +4, WPZE +3, KRO1 +3, WJYD +3
+62	SHARI ADDISON No Battle, No Blessing (BET/Verity/JLG) WPRS +11, WPZE +10, WLIB +9, WXEZ +9, WFLT +7, WJYD +4, WZAZ +4, WEAL +4, WHAL +3, WJMO +3
+58	KIERRA SHEARD You (EMI Gospel) KRO1 +4, WPRF +4, KATZ +3, WFMV +3, WLOK +3, WOAD +3, WTHB +3, WXEZ +3, WXOK +3, WJMO +3

FOR WEEK ENDING MAY 24, 2009
LEGEND: See legend to charts in charts section for rules and symbol explanations.
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NSOMNIA RECORDS



Furler steps down, Tait steps in as Newsboys frontman

Changing Of The Guard

Kevin Peterson

KPeterson@RadioandRecords.com

after 22 years as frontman for Newsboys, co-founder Peter Furler has decided to get off the road, spend time with his family and do some surfing. But before his last day as the band's lead singer, he had to finish its latest album, "In the Hands of God"—which debuted at No. 2 on Billboard's Top Christian Albums chart May 23 with first-week sales of 19,000 copies, according to Nielsen SoundScan—and pick his successor.

Furler, who plans to continue writing songs for the band and assist in producing its future releases, says making the decision wasn't hard. "The last two years have just been fantastic, so we had a clear mind to make a decision," he says. "My wife and I have traveled together most of the time. It was just time and this one just felt right."

The singer says he was in the Gulf of Mexico region in January and had some time off to rest and think. He talked to a lot of people, including the other band members and management.

"We thought about, 'How do we do this?' My first thought was for us to take a rest for a year or two as a band, but we're an organization where there are a lot of people involved, not just four guys. It just didn't seem right for me to make a call to stop the whole thing just because I wanted to."

Best Friends

Part of Furler's decision-making process included picking his successor as lead singer. As widely reported, his choice was former DC Talk member Michael Tait. "Being a Christian, it's a very Judeo-Christian ethic thing to hand something to somebody else and encourage them in what you're doing," Furler says.

Tait recalls, "I got a call right after New Year's that Peter wanted to take a break and that he had a short-list and I was at the top of it. So I considered it, prayed and thought about it and said, 'Yes, I'll do it.' All I can say is that it's been an absolute godsend, a wonderful thing, a lot of work, but lots of fun."

Tait says the members of Newsboys and DC Talk have been best friends for years. When Newsboys first came to the United States from Australia in 1987, they went on three tours with DC Talk.

'I could not have had my life and we couldn't have had such a great run without radio and retail. It would have been impossible.'

—Peter Furler

Newsboys Discography

Title, Year Released, Sales to Date

"Read All About It," 1988*

"Hell Is for Wimps," 1990*

"Boys Will Be Boyz," 1991*

"Not Ashamed," 1992*

"Going Public," 1994*

"Take Me to Your Leader," 1996,

605,000

"Step Up to the Microphone," 1998,

509,000

"Love Liberty Disco," 1999, 309,000

"Shine: The Hits," 2000, 616,000

"Thrive," 2002,

293,000

"Newsboys Remixed," 2002, 141,000

"Adoration: The Worship Album," 2003, 498,000

"Devotion," 2004,

222,000

"He Reigns: The Worship Collection," 2005, 128,000

"Go," 2006, 297,000

"Go Remixed," 2007,

25,000

"The Greatest Hits," 2007, 72,000

"Newsboys Live: Houston We Are a Go," 2008, 34,000

"In the Hands of God," 2009, 26,000

Source: Nielsen SoundScan;

*comprehensive pre-1995 sales figures unavailable

The band has since released 22 albums—five are certified gold, including 1996's "Take Me to Your Leader," which has sold 605,000 copies, and 2000's "Shine: The Hits" with 616,000, according to Nielsen SoundScan. Since the advent of the Nielsen BDS-fueled Christian airplay charts in July 2003, Newsboys have amassed 11 Christian AC chart hits, including "You Are My King (Amazing Love)," which spent seven weeks at No. 1 in 2003-04. Among its five Christian CHR hits is "Something Beautiful," which peaked at No. 1 in June 2007.

Furler says the other band members were a little nervous about the possibility of the band dissolving after he stepped down. So they were happy when the decision was made to continue with a new singer. "They love it, [drummer] Duncan [Phillips] and keyboardist Jeff [Frankenstein] especially," he says. "[Guitarist] Jody [Davis] had kind of a hiatus, being out for five years, and he came back with a real fresh vision for it. He seemed very well rested and really excited about everything, and there was nothing that was going to stop that. Duncan and Jeff really have a love for the road."

Now that "In the Hands of God," is out and Tait has transitioned into the role of lead singer, what's next for Furler? "I honestly don't have any plans but to make no plans," he says with a smile. "My plan for the next couple of years is to help the boys with the transition the best I can and make a move from Nashville down to the [Gulf of Mexico]."

As for his future role with Newsboys, Furler says, "On the production side of things, I will probably be in some sort of executive position, but I don't think I'll try to tackle a full record. The songwriting part—I mean, right before I called you I was sitting down with a guitar, so I kind of enjoy that. My plan is to continue to write for the band and help them with whatever the new sound is."

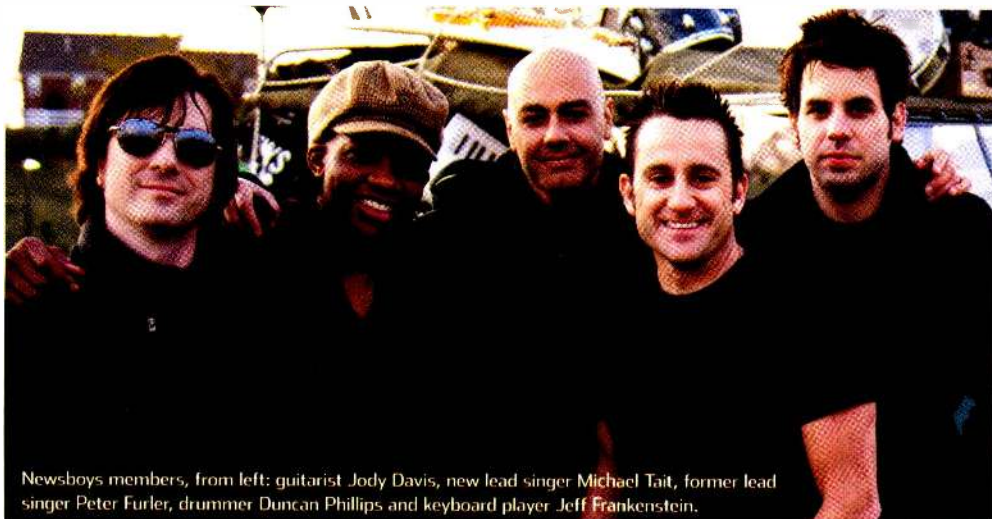
When it comes to production, he says he'd like to see who else is available who might be able to take the band to a new level. "I'd like to take more of the songwriter role with the next one and get better songs and leave the tedious part of the production to someone else. I'm just going to help them where I can, because they're my mates and it's good for me to have something to do in my life. I probably shouldn't surf every day, but I'm going to give it a shot for a year or two."

'Closing That Book'

Furler says it really didn't sink in that "In the Hands of God" would be his final Newsboys album as the band's lead singer until the last song was recorded. "There were a couple of times where I was singing that last song, which was 'RSL 1984,' where I was feeling, 'Well, this is it as far as that goes. This is the closing of that book.'"

Happy to step behind the scenes after a successful two-decade-plus run leading Newsboys, Furler offers a nod to radio and retailers for their support. "They've been very favorable to us over the years, and I could not have had my life and we couldn't have had such a great run without them. It would have been impossible."

R&R



Newsboys members, from left: guitarist Jody Davis, new lead singer Michael Tait, former lead singer Peter Furler, drummer Duncan Phillips and keyboard player Jeff Frankenstein.

R&R CHRISTIAN AC

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▶ FLORIDA-BASED POP/ROCK DUO **CHRIS & CONRAD** (CHRIS KUTI AND CONRAD JOHNSON) DRAWS ITS FIRST CHART INK, AS "LEAD ME TO THE CROSS" DEBUTS AT NO. 29. THE SONG WAS WRITTEN BY BROOKE FRASER, WHOSE "SHADOWFEET" ROSE TO NO. 17 IN OCTOBER.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	NIelsen BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS RANK
1	27	NO. 1 (7 WKS)	MATTHEW WEST THE MOTIONS	SPARROW/EMI CMG	1759 -55	6.607 1
2	18		NEWSBOYS IN THE HANDS OF GOD	INPOP	1617 -49	5.470 2
3	17		CHRIS TOMLIN I WILL RISE	SIXSTEPS/SPARROW/EMI CMG	1552 -5	4.956 6
4	21		MERCYME FINALLY HOME	INO	1535 -47	5.393 3
5	21		FRANCESCA BATTISTELLI FREE TO BE ME	FERVENT/WORD-CURB	1530 -72	5.062 5
6	14		BIG DADDY WEAVE YOU FOUND ME	FERVENT/WORD-CURB	1424 -10	3.887 9
7	41		TENTH AVENUE NORTH BY YOUR SIDE	REUNION/PLG	1265 +11	5.145 4
8	15		MANDISA MY DELIVERER	SPARROW/EMI CMG	1187 +2	3.869 10
9	13		JIMMY NEEDHAM FORGIVEN AND LOVED	INPOP	1126 +47	3.631 14
10	37		JEREMY CAMP THERE WILL BE A DAY	BEC/TOOTH & NAIL	1126 -59	4.318 8
11	13		JARS OF CLAY TWO HANDS	GRAY MATTERS/ESSENTIAL/PLG	1119 +50	3.714 13
12	36		THIRD DAY REVELATION	ESSENTIAL/PLG	1066 -108	4.489 7
13	10		BRANDON HEATH WAIT AND SEE	MONOMODE/REUNION/PLG	1024 +49	3.778 11
14	9		JONNY DIAZ MORE BEAUTIFUL YOU	INO	920 +109	2.574 16
15	50		BRANDON HEATH GIVE ME YOUR EYES	MONOMODE/REUNION/PLG	916 -31	3.766 12
16	4		PHILLIPS, CRAIG & DEAN REVELATION SONG	INO	856 +142	2.971 15
17	16		LINCOLN BREWSTER GOD YOU REIGN	INTEGRITY	819 +65	2.214 19
18	7		REMEDY DRIVE ALL ALONG	WORD-CURB	768 +99	2.434 17
19	8		MIKESCHAIR CAN'T TAKE AWAY	CURB	736 +47	1.854 21
20	11		BLUETREE GOD OF THIS CITY	LUCID	688 +16	1.581 22
21	7		MAT KEARNEY CLOSER TO LOVE	AWARE/COLUMBIA/INPOP	652 +57	2.271 18
22	17		JOHN WALLER WHILE I'M WAITING	BEACH STREET/REUNION/PLG	539 +25	2.150 20
23	3		NATALIE GRANT PERFECT PEOPLE	CURB	53 +161	1.465 24
24	11		BEBO NORMAN PULL ME OUT	BEC/TOOTH & NAIL	529 +39	0.991 29
25	4		BUILDING 429 ALWAYS	INO	446 +31	1.523 23
26	17		ABOVE THE GOLDEN STATE I'LL LOVE YOU SO	SPARROW/EMI CMG	410 -11	1.196 27
27	NEW		TENTH AVENUE NORTH HOLD MY HEART	REUNION/PLG	329 +116	1.228 26
28	3		KUTLESS I DO NOT BELONG	BEC/TOOTH & NAIL	327 +11	0.577 -
29	NEW		CHRIS AND CONRAD LEAD ME TO THE CROSS	VSR	237 +41	1.271 25
30	3		JEREMY RIDDLE BLESS HIS NAME	VARIETAL/VINEYARD	266 -8	0.775 -

THIS WEEK	ARTIST TITLE / IMPRINT / PROMOTION LABEL	NIelsen BDS CERTIFICATIONS	PLAYS TW LW
1	JOSH WILSON SAVIOR, PLEASE (SPARROW/EMI CMG)		818 880
2	TOBYMAC FEATURING KIRK FRANKLIN & MANDISA LOSE MY SOUL (FOREFRONT/EMI CMG)		713 779
3	LAURA STORY MIGHTY TO SAVE (INO)		601 640
4	CHRIS TOMLIN JESUS MESSIAH (SIXSTEPS/SPARROW/EMI CMG)		570 544
5	AARON SHUST MY SAVIOR MY GOD (BRASH)		563 576

THIS WEEK	ARTIST TITLE / IMPRINT / PROMOTION LABEL	NIelsen BDS CERTIFICATIONS	PLAYS TW LW
6	BIG DADDY WEAVE WHAT LIFE WOULD BE LIKE (FERVENT/WORD-CURB)		545 554
7	TREE63 BLESS'D BE YOUR NAME (INPOP)		536 521
8	MERCYME YOU REIGN (INO)		528 507
9	DOWNHERE HERE I AM (CENTRICITY)		524 513
10	ADDISON ROAD HOPE NOW (INO)		517 628

MOST ADDED

ARTIST TITLE / LABEL	NEW STATIONS
NATALIE GRANT Perfect People (Curb) KGBI, KLTY, WBDX, WJTL, WPOZ, WRDM	6
CHRIS AND CONRAD Lead Me To The Cross (VSR) WBSN, WCVO, WJKL, WPAR	4
THIRD DAY FEAT. LACEY MOSLEY Born Again (Essential/PLG) KSBJ, KXOJ, WCVO, WJKL	4
NEEDTOBREATHE Lay 'Em Down (Atlantic/Word-Curb) KPEZ, KXOJ, WBHY, WCIE	4
REMEDY DRIVE All Along (Word-Curb) WBDX, WPOZ, WVEJ	3
JOHN WALLER While I'm Waiting (Beach Street/Reunion/PLG) KNWI, WBHY, WLAB	3
TENTH AVENUE NORTH Hold My Heart (Reunion/PLG) KLJC, KLTY, KSOS	3
PHILLIPS, CRAIG & DEAN Revelation Song (INO) KVMV, WVEJ	2
MIKESCHAIR Can't Take Away (Curb) KHZR, WCRJ	2

ADDED AT...

KPEZ
Austin, TX
PD: Gary Walsh
MD: Steve Etheridge
Needtobreathe, Lay 'Em Down, 8
Lincoln Brewster, God You Reign, 7

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NEW AND ACTIVE

ARTIST TITLE / LABEL	PLAYS /GAIN	ARTIST TITLE / LABEL	PLAYS /GAIN
BRITT NICOLE The Lost Got Found (Sparrow/EMI CMG)	263/38	ADDISON ROAD What Do I Know Of Holy (INO)	141/51
THIRD DAY FEAT. LACEY MOSLEY Born Again (Essential/PLG)	235/60	CHRIS TOMLIN God Of This City (Sixsteps/Sparrow/EMI CMG)	107/0
DECEMBERADIO Look For Me (Slanted/Spring Hill)	226/45	JEREMY CAMP Speaking Louder Than Before (BEC/Tooth & Nail)	105/69
33MILES Jesus Calling (INO)	225/50	TAL & ACACIA Clear View (Essential/PLG)	103/27
THE AFTERS Ocean Wice (INO)	203/22	MILEY CYRUS The Climb (Walt Disney/Hollywood/Lyric Street)	89/5

MOST INCREASED PLAYS

+161	NATALIE GRANT Perfect People (Curb) KTSY +21, WMSJ +18, KBIQ +17, KLTY +16, WPOZ +10, KLJC +8, WBHY +7, WCIE +6, KGBI +6, WRDM +6
+142	PHILLIPS, CRAIG & DEAN Revelation Song (INO) KTSY +20, WMHK +19, WCIE +16, WCRJ +14, KHZR +13, WDJC +13, WLFJ +7, WRBS +7, KCMS +6, WAWZ +6
+116	TENTH AVENUE NORTH Hold My Heart (Reunion/PLG) KSOS +20, KBNJ +15, KLTY +15, KTIS +15, WJJE +13, WDJC +9, WAWZ +7, WCSC +6, WMMU +6, WJTL +5
+109	JONNY DIAZ More Beautiful You (INO) WMHK +15, WBSN +13, KVMV +11, WDJC +10, KLJC +7, KAIM +7, WJQK +6, WPOZ +6, WJTL +6, WPAR +5
+99	REMEDY DRIVE All Along (Word-Curb) WLAB +29, WPOZ +27, WAKW +21, WCIE +16, WPAR +9, FLNW +9, WAFJ +4, WBSN +4, KBIQ +4, WBDX +3

FOR WEEK ENDING MAY 24, 2009
LEGEND: See legend to charts in charts section for rules and symbol explanations.
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R&R CHRISTIAN

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► **HAWK NELSON** NOTCHES A FIFTH CONSECUTIVE CHRISTIAN CHR TOP 10, AS "LET'S DANCE" ADVANCES 12-10. THE PETERBOROUGH, ONTARIO, BAND PEAKED AT NO. 7 WITH "THE SHOW" IN 2007 AND FOLLOWED WITH THE NO. 2-PEAKING "ZERO" AND "FRIEND LIKE THAT" AND NO. 3 "ONE LITTLE MIRACLE."

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	IMPRINT / PROMOTION LABEL	PLAYS	
					TW	+/-
1	14		REMEDY DRIVE ALL ALONG	WORC-CURB	983	+1
2	26		MATTHEW WEST THE MOTIONS	SPARROW/EMI CMG	911	-13
3	15		JARS OF CLAY TWO HANDS	GRAY MATTERS/ESSENTIAL/PLG	818	-17
4	10		MAT KEARNEY CLOSER TO LOVE	AWARE/COLUMBIA INPOP	790	-10
5	20		FRANCESCA BATTISTELLI FREE TO BE ME	FERVENT/WORC-CURB	777	-34
6	14		DOWNHERE MY LAST AMEN	CENTRICITY	767	-28
9	9		FM STATIC TAKE ME AS I AM	TOOTH & NAIL	726	+37
8	26		RED NEVER BE THE SAME	ESSENTIAL/PLG	718	-12
9	9		MIKESCHAIR CAN'T TAKE AWAY	CURB	701	-9
10	12		HAWK NELSON LET'S DANCE	BEC/TOOTH & NAIL	647	+57
11	38		TENTH AVENUE NORTH BY YOUR SIDE	REUNION/PLG	592	-5
12	16		KUTLESS TO KNOW THAT YOU'RE ALIVE	BEC/TOOTH & NAIL	583	-29
13	3		BRITT NICOLE THE LOST GET FOUND	SPARROW/EMI CMG	571	+130
14	7		AFTERS OCEAN WIDE	INO	500	+101
15	4		GROUP 1 CREW MOVIN'	FERVENT/WORD-CURB	493	+29
16	8		BLUETREE GOD OF THIS CITY	LUCID	492	-38
17	8		BRANDON HEATH WAIT AND SEE	REUNION/PLG	472	+39
18	18		NEWSBOYS IN THE HANDS OF GOD	INPOP	411	-13
19	3		DECYFER DOWN FADING	INO	354	+59
20	16		B. REITH MESS	GOTEE	336	-11
21	7		MANDISA MY DELIVERER	SPARROW/EMI CMG	327	-7
22	6		JIMMY NEEDHAM COME AROUND	INPOP	307	-14
23	2		PRESS PLAY LIFE IS BEAUTIFUL	CREAM	306	+24
24	11		MERCYME GOODBYE ORDINARY	INO	306	-22
25	NEW		TENTH AVENUE NORTH HOLD MY HEART	REUNION/PLG	289	+31
26	3		JOY WILLIAMS ONE OF THOSE DAYS	SENSIBILITY	288	-17
27	6		CHRIS TOMLIN I WILL RISE	SIXSTEPS/SPARROW/EMI CMG	284	+7
28	10		MAINSTAY BECOME WHO YOU ARE	BEC/TOOTH & NAIL	284	-17
29	NEW		THIRD DAY FEAT. LACEY MOSLEY BDRN AGAIN	ESSENTIAL/PLG	280	+69
30	RE-ENTRY		JOSH WILSON SAVIOR, PLEASE	SPARROW/EMI CMG	267	+35

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	IMPRINT / PROMOTION LABEL	PLAYS	
					TW	+/-
1	17		RUN KID RUN SET THE DIAL	TOOTH & NAIL	318	+3
2	15		PILLAR STATE OF EMERGENCY	ESSENTIAL/PLG	294	+5
3	12		RED DEATH OF ME	ESSENTIAL/PLG	284	+16
4	13		DISCIPLE ROMANCE ME	INO	279	+18
5	16		DECYFER DOWN FADING	INO	267	+6
6	8		HOUSE OF HEROES CODE NAME: RAVEN	MOMO VS STEREO/GOTEE	264	+3
7	14		FIREFLIGHT STAND UP	FLICKER/PLG	263	+9
8	13		FM STATIC THE UNAVOIDABLE BATTLE OF FEELING ON THE OUTSIDE	TOOTH & NAIL	239	+2
9	5		FAMILY FORCE 5 D-I-E 4 Y-O-U	TMG	228	+16
10	16		PHILMONT THE DIFFERENCE	FOREFRONT/EMI CMG	226	-1
11	8		EVERYDAY SUNDAY BEST NIGHT OF OUR LIVES	INPOP	224	-16
12	4		CLASSIC CRIME THE WAY THAT YOU ARE	TOOTH & NAIL	205	+6
13	16		FALLING UP STREAMS OF WOE AT ACHERON	BEC/TOOTH & NAIL	191	-37
14	11		I AM TERRIFIED TO THE SERVICE	GOTEE	190	+2
15	8		BECOMING THE ONE TO HURT YOU	TOOTH & NAIL	188	+7
16	18		ABANDON HOLD ON	FOREFRONT/EMI CMG	185	-20
17	10		RUTH BACK TO THE FIVE	TOOTH & NAIL	167	-3
18	4		EMERY THE POOR AND THE PREVALENT	TOOTH & NAIL	166	+5
19	9		HYMNS OF EDEN ALL I NEED	ROCK ONE	163	+11
20	18		HAWK NELSON LET'S DANCE	BEC/TOOTH & NAIL	159	-12
21	14		SUPERCHICK(K) CROSS THE LINE	INPOP	159	-22
22	8		MANAFEST STEPPIN' OUT	BEC/TOOTH & NAIL	154	-1
23	7		CLEMENCY CONTROL	CLEMENCY	154	-3
24	2		CAPITAL LIGHTS RETURN	BEC/TOOTH & NAIL	140	+33
25	2		CHILDREN 18:3 MOCK THE MUSIC	TOOTH & NAIL	134	+20
26	3		AIR FIVE OPEN SEASON	AUDIO FRENZY	115	-4
27	2		LECRAE DON'T WASTE YOUR LIFE	REACH	107	+10
28	8		MANIC DRIVE BLUE	WHIPLASH	96	+7
29	NEW		ANBERLIN BREAKING	UNIVERSAL REPUBLIC	87	+5
30	RE-ENTRY		THE CONTACT BLACK SEA	7SPIN	87	+4

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	IMPRINT / PROMOTION LABEL	PLAYS	
					TW	+/-
1	18		CHRIS TOMLIN I WILL RISE	SIXSTEPS/SPARROW/EMI CMG	372	-7
2	10		LAURA STORY BLESS THE LORD	INO	349	+14
3	13		BEBO NORMAN THE ONLY HOPE	BEC/TOOTH & NAIL	342	+9
4	17		LINCOLN BREWSTER GOD YOU REIGN	INTEGRITY	294	-29
5	6		BLUETREE GOD OF THIS CITY	LUCID	253	+5
6	15		KATINAS PRAYING FOR YOU	DESTINY-EXECUTIVE	252	+15
7	7		BRANDON HEATH WAIT AND SEE	REUNION/PLG	244	+4
8	15		AVALON STILL MY GOD	SPARROW/EMI CMG	236	-49
9	13		ISRAEL HOUGHTON MY TRIBUTE MEDLEY	INTEGRITY	229	+2
10	8		MICHAEL W. SMITH DEEP IN LOVE WITH YOU	REUNION/PLG	209	-3

SOFT AC/INSPIRATIONAL

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	IMPRINT / PROMOTION LABEL	PLAYS	
					TW	+/-
11	10		JIM BRICKMAN FEAT. RUSH OF FOOLS NEVER FAR AWAY	TIME LIFE	207	-9
12	19		RUSS LEE & MICHAEL O'BRIEN WHEN LIFE GETS BROKEN	PFC	203	+35
13	15		TRAVIS COTTRELL JESUS SAVES	INDELIBLE	202	+25
14	16		MEREDITH ANDREWS THE NEW SONG WE SING	WORD-CURB	202	+25
15	14		NEWSBOYS IN THE HANDS OF GOD	INPOP	200	+21
16	12		33MILES JESUS CALLING	INO	198	-7
17	18		CHRIS AND CONRAD LEAD ME TO THE CROSS	VSR	191	+20
18	13		PHILLIPS, CRAIG & DEAN REVELATION SONG	INO	190	+6
19	17		BUILDING 429 ALWAYS	INO	178	+3
20	20		KARI JOBE I'M SINGING	INTEGRITY	157	-11

FOR WEEK ENDING MAY 24, 2009

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CHRISTIAN AC INDICATOR

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	IMPRINT / PROMOTION LABEL	PLAYS TW	+/-
1	2	15	BIG DADDY WEAVE YOU FOUND ME	FERVENT/WORD-CURB	1001	+28
2	1	16	CHRIS TOMLIN I WILL RISE	SIXSTEPS/SPARROW/EMI CMG	944	-31
3	3	19	NEWSBOYS IN THE HANDS OF GOD	INPOP	876	-62
4	4	17	MANDISA MY DELIVERER	SPARROW/EMI CMG	817	-20
5	5	21	MERCYME FINALLY HOME	INO	755	-62
6	8	9	BRANDON HEATH WAIT AND SEE	REUNION/PLG	719	+30
7	9	11	JONNY DIAZ MORE BEAUTIFUL YOU	INO	694	+28
8	6	29	MATTHEW WEST THE MOTIONS	SPARROW/EMI CMG	694	-14
9	7	16	BEBO NORMAN PULL ME OUT	BEC/TOOTH & NAIL	684	-18
10	11	14	JIMMY NEEDHAM FORGIVEN AND LOVED	INPOP	611	+25
11	13	15	REMEDY DRIVE ALL ALONG	WORD-CURB	592	+67
12	12	15	JARS OF CLAY TWO HANDS	GRAY MATTERS/ESSENTIAL/PLG	547	-7
13	16	10	CHRIS AND CONRAD LEAD ME TO THE CROSS	VSR	545	+88
14	11	11	BLUETREE GOD OF THIS CITY	LUCID	538	+15
15	10	20	FRANCESCA BATTISTELLI FREE TO BE ME	FERVENT/WORD-CURB	521	-124
16	17	17	KUTLESS I DO NOT BELONG	BEC/TOOTH & NAIL	456	-15
17	18	4	PHILLIPS, CRAIG & DEAN REVELATION SONG	INO	411	+56
18	17	13	DOWNHERE HOPE IS RISING	CENTRICITY	351	-33
19	19	12	JEREMY RIDDLE BLESS HIS NAME	VINEYARD/VARIETAL	346	+1
20	26	6	MAT KEARNEY CLOSER TO LOVE	AWARE/COLUMBIA/INPOP	341	+40
21	20	17	ABOVE THE GOLDEN STATE I'LL LOVE YOU SO	SPARROW/EMI CMG	323	-20
22	25	5	BUILDING 429 ALWAYS	INO	320	+18
23	24	7	DECEMBERADIO LOOK FOR ME	SLANTED/SPRING HILL	315	+8
24	23	8	MIKESCHAIR CAN'T TAKE AWAY	CURB	304	-4
25	21	14	LINCOLN BREWSTER GOD YOU REIGN	INTEGRITY	303	-6
26	22	7	RUSH OF FOOLS LOSE IT ALL	MIDAS	301	-8
27	28	2	NATALIE GRANT PERFECT PEOPLE	CURB	235	+46
28	29	3	33MILES JESUS CALLING	INO	228	+45
29	27	3	BRITT NICOLE THE LOST GET FOUND	SPARROW/EMI CMG	216	-1
30	NEW		THIRD DAY FEAT. LACEY MOSLEY BORN AGAIN	ESSENTIAL/PLG	195	+45

COUNTRY INDICATOR HIGHLIGHTS

NO. 1					
ARTIST TITLE	IMPRINT / PROMOTION LABEL				
BRAD PAISLEY THEN	ARISTA NASHVILLE				
MOST ADDED					
ARTIST TITLE	IMPRINT / PROMOTION LABEL	NEW STATIONS			
RASCAL FLATTS SUMMER NIGHTS	LYRIC STREET	24			
JASON ALDEAN BIG GREEN TRACTOR	BROKEN BOW	18			
BROOKS & DUNN INDIAN SUMMER	ARISTA NASHVILLE	17			
RODNEY ATKINS 15 MINUTES	CURB	13			
TRACE ADKINS ALL I ASK FOR ANYMORE	CAPITOL NASHVILLE	12			
PAT GREEN WHAT I'M FOR	BNA	11			
MOST INCREASED PLAYS					
ARTIST TITLE	IMPRINT / PROMOTION LABEL	GAIN			
RASCAL FLATTS SUMMER NIGHTS	LYRIC STREET	+703			
ZAC BROWN BAND WHATEVER IT IS	HOME GROWN/ATLANTIC/BIG PICTURE	+440			
DIERKS BENTLEY SIDEWAYS	CAPITOL NASHVILLE	+333			
DARIUS RUCKER ALRIGHT	CAPITOL NASHVILLE	+332			
JACK INGRAM BAREFOOT AND CRAZY	BIG MACHINE	+296			
KENNY CHESNEY OUT LAST NIGHT	BNA	+266			
INDICATOR EXCLUSIVES					
TW	LW	ARTIST TITLE	IMPRINT / PROMOTION LABEL	TW PLAYS	+/-
47	47	STEPHEN COCHRAN WAL-MART FLOWERS	ARIA NASHVILLE	236	+15
50	49	TELLURIDE PENCIL MARKS	AMERICAN ROOTS/QUARTERBACK	206	+16
52	53	SARAH DARLING JACK OF HEARTS	BLACK RIVER	198	+20
53	56	WILLIAMS RILEY BAND I'M STILL ME	GOLDEN/NINE NORTH	197	+22
54	54	ZONA JONES BLUER THAN BLUE	ROCKY COMFORT	187	+9
55	55	RICK HUCKABY SHE GETS ME HIGH	HEADCOACH	180	+3
59	60	GRETCHEN WILSON IF I COULD DO IT ALL AGAIN	COLUMBIA	148	+9
60	-	MAC MCANALLY YOU FIRST	SHOW DOG NASHVILLE	135	+6



CHRISTIAN CHR MUSIC RESEARCH

ARTIST TITLE	IMPRINT / PROMOTION LABEL	TOTAL	FAM%	BURN%	W 18-24	W 25-34	W 18-34
TENTH AVENUE NORTH BY YOUR SIDE	REUNION/PLG	4.30	99%	21%	4.33	4.22	4.28
FM STATIC TAKE ME AS I AM	TOOTH & NAIL	4.30	86%	8%	4.15	4.17	4.16
MATTHEW WEST THE MOTIONS	SPARROW/EMI CMG	4.27	98%	24%	4.17	4.22	4.19
CHRIS TOMLIN I WILL RISE	SIXSTEPS/SPARROW/EMI CMG	4.23	86%	15%	4.00	4.26	4.14
JOSH WILSON SAVIOR, PLEASE	SPARROW/EMI CMG	4.23	89%	14%	4.26	4.20	4.22
SEVENTH DAY SLUMBER FROM THE INSIDE OUT	BEC/TOOTH & NAIL	4.17	94%	19%	4.29	4.41	4.35
CHRIS AND CONRAD LEAD ME TO THE CROSS	VSR	4.13	98%	16%	4.00	4.20	4.06
HAWK NELSON LET'S DANCE	BEC/TOOTH & NAIL	4.11	86%	17%	4.01	4.08	4.04
THE AFTERS OCEAN WIDE	INO	4.10	87%	13%	4.20	3.95	4.06
KUTLESS TO KNOW THAT YOU'RE ALIVE	BEC/TOOTH & NAIL	4.06	85%	19%	3.97	4.03	4.00
RED NEVER BE THE SAME	ESSENTIAL/PLG	4.05	90%	16%	3.95	4.06	4.01
GROUP 1 CREW MOVIN'	FERVENT/WORD-CURB	4.03	67%	17%	4.09	3.91	4.04
BRANDON HEATH WAIT AND SEE	REUNION/PLG	4.03	77%	16%	3.96	4.16	4.06
BLUETREE GOD OF THIS CITY	LUCID	4.02	87%	18%	3.79	4.11	3.97
DOWNHERE MY LAST AMEN	CENTRICITY	4.02	84%	17%	3.89	3.85	3.87
FRANCESCA BATTISTELLI FREE TO BE ME	FERVENT/WORD-CURB	4.01	99%	31%	3.98	4.09	4.04
REMEDY DRIVE ALL ALONG	WORD-CURB	4.00	91%	16%	3.90	3.82	3.86
MANDISA MY DELIVERER	SPARROW/EMI CMG	3.97	85%	17%	3.67	3.77	3.73
NEWSBOYS IN THE HANDS OF GOD	INPOP	3.96	96%	32%	3.71	3.71	3.71
JARS OF CLAY TWO HANDS	GRAY MATTERS/ESSENTIAL/PLG	3.91	92%	23%	3.73	3.99	3.85

This report is a cumulative sample of current online music surveys conducted by Christian CHR stations across the country. Total sample size is 641 respondents. Total average favorability estimates are based on a scale of 1-5. (1 = don't like it at all, 5 = love it). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. Persons are screened via the internet. Once passed, they can take the music test when invited to do so by their local radio station. When comparing this data with what is happening at your station please keep in mind that number of spins, percentage of familiarity, and other factors must be considered, and that your results may vary accordingly. HitMusicResearch.com results are intended to show opinions of participants on the internet only. Hit Music Research is a registered trademark of HitMusicResearch.com. The HMR system is available exclusively for local Christian radio stations by contacting Ken Farley at (615) 331-0736 or Ken@hitmusicresearch.com

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.



COUNTRY BULLSEYE RESEARCH

ARTIST TITLE	IMPRINT / PROMOTION LABEL	LIKE A LOT	POSITIVE	INDEX	NEUTRAL	DISLIKE	STRONGLY DISLIKE
BRAD PAISLEY THEN	ARISTA NASHVILLE	36.0%	80.0%	4.13	16.9%	3.1%	0.0%
ZAC BROWN BAND WHATEVER IT IS	HOME GROWN/ATLANTIC/BIG PICTURE	31.6%	76.2%	4.02	19.1%	4.0%	0.7%
KEITH URBAN KISS A GIRL	CAPITOL NASHVILLE	26.3%	74.9%	3.95	19.1%	5.3%	0.7%
ALAN JACKSON SISSY'S SONG	ARISTA NASHVILLE	40.3%	74.7%	4.05	16.2%	7.3%	1.8%
JASON MICHAEL CARROLL WHERE I'M FROM	ARISTA NASHVILLE	26.4%	71.6%	3.92	22.4%	5.6%	0.4%
TOBY KEITH LOST YOU ANYWAY	SHOW DOG	21.1%	69.1%	3.82	23.1%	6.9%	0.9%
SUGARLAND IT HAPPENS	MERCURY	28.0%	67.3%	3.78	17.6%	12.4%	2.7%
DIERKS BENTLEY SIDEWAYS	CAPITOL NASHVILLE	22.3%	66.2%	3.78	24.7%	6.9%	2.2%
KENNY CHESNEY OUT LAST NIGHT	BNA	22.4%	65.1%	3.74	23.3%	9.3%	2.2%
BILLY CURRINGTON PEOPLE ARE CRAZY	MERCURY	20.2%	64.4%	3.73	24.9%	9.8%	0.9%
LOST TRAILERS HOW 'BOUT YOU DON'T	BNA	17.1%	64.2%	3.74	29.3%	5.8%	0.7%
MONTGOMERY GENTRY ONE IN EVERY CROWD	COLUMBIA	18.4%	63.6%	3.73	28.0%	7.6%	0.9%
CHRIS YOUNG GETTIN' YOU HOME (THE BLACK DRESS SONG)	RCA	19.3%	63.0%	3.68	25.3%	9.0%	2.7%
DARIUS RUCKER ALRIGHT	CAPITOL NASHVILLE	16.7%	62.7%	3.70	28.9%	7.8%	0.7%
LADY ANTEBELLUM I RUN TO YOU	CAPITOL NASHVILLE	12.9%	61.1%	3.63	29.1%	8.9%	0.9%
ELI YOUNG BANDO ALWAYS THE LOVE SONGS	REPUBLIC/UNIVERSAL SOUTH	15.1%	59.1%	3.65	31.8%	8.9%	0.2%
TAYLOR SWIFT YOU BELONG WITH ME	BIG MACHINE	14.0%	58.9%	3.57	26.4%	13.3%	1.3%
RANDY HOUSER BOOTS ON	UNIVERSAL SOUTH	18.0%	58.4%	3.58	26.4%	12.2%	2.9%
KELLIE PICKLER BEST DAYS OF YOUR LIFE	19/BNA	19.5%	58.2%	3.61	26.9%	12.7%	2.2%
JAMEY JOHNSON HIGH COST OF LIVING	MERCURY	14.7%	58.0%	3.55	28.0%	10.7%	3.3%

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.



CMA on a mission to help a changing industry

The Foresight Of InSite

R.J. Curtis

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Todd Cassetty has a lot of ground to cover between now and the end of December. The president of Nashville-based digital marketing services provider Hi-Fi Fusion has been commissioned by the Country Music Assn. to spearhead CMA Industry InSite, a new online educational series.

Every four weeks for the remainder of the year, Cassetty's team will create a new webisode designed to enlighten viewers on aspects of the country music industry, such as touring, management, radio, labels and other topics. Adding to the challenge: Each webisode aims to be about eight minutes long.

The decision to produce online tutorials is an extension of the organization's overall mission, which CMA executive director Tammy Genovese described in an exclusive interview with R&R last November: "We felt like we needed to step up and be a repository of research for the industry." That goal has taken several forms, including the CMA Country Music Consumer Segmentation Study, unveiled in March at the 40th annual Country Radio Seminar in Nashville.

Now CMA InSite is ready for its close-up. The concept sprang from the CMA artist relations committee, chaired by Kix Brooks, a former CMA president who hosts the nationally syndicated "American Country Countdown" and is one-half of the format's most successful duo, Brooks & Dunn. The goal, according to CMA manager of media relations Maria Eckhardt, is "to help our membership and become a place where they can go to get questions answered," as the industry continues to experience drastic changes.

Short, Episodic, Visual

It's not the first time the CMA has attempted to educate people about the music biz. In 2004, it produced the comprehensive video "CMA Music Business 101"—which clocked in at three hours. In addition to its unwieldy length, its presentation was dry and it lacked graphics or voice-overs.



Bradley

It was during a conversation about updating that video that the artist relations committee hatched the idea of using a shorter, episodic, more visually appealing format.

The InSite series includes an interactive component. After viewing an episode, members can post questions on a message board on the member site. The questions are forwarded to the panel of experts who appeared in the video, who aim to answer them within a week of their submission. Additionally, because each webisode is short, it can be updated easily. All videos will be archived on the CMA member site, so that as new members join, they can access the wealth of information available there.

The first webisode debuted May 18, walking viewers through the labyrinth known as music publishing. Everyone involved, including Cassetty, acknowledged that starting with such a complex topic would be daunting. "We tried to put a little personality in it so it wasn't so sterile," he says. "You can't make

'We tried to put a little personality in it so it wasn't so sterile.'

—Todd Cassetty

InSite

Who: Country Music Assn.

What: CMA Industry InSite, an online educational video series

Where: CMA member Web site, MyCMAworld.com

When: Monthly. Topics to include music publishing, radio, labels, touring, social networking,

entertainment law

How: Offering information about each segment of the country music business in a clear, entertaining and informative way

Why: CMA executive officer Tammy Genovese says, "We hope to create a dialogue with our members and provide valuable information for everyone in the industry."

'I was excited when it was over and thought, "This is fantastic."'

—Connie Bradley

it really entertaining but you try and make it at least conversational."

Sporting a friendly voice-over, visually compelling graphics and easily digestible bullet points, the video takes viewers through the publishing process. It's also helped by a group of on-camera experts, including songwriter/Sea Gayle Music partner Chris DuBois, Universal Music Publishing Group president Pat Higdon and AVALU Music owner/president Victoria Shaw. While well-versed in the subject, they explain music publishing without getting bogged down in multisyllabic industry-speak.

ASCAP: A Pleasant Surprise

Connie Bradley, senior VP of ASCAP and a CMA board member who serves on its artist relations committee, describes her reaction to the initial video as a pleasant surprise. "I was expecting it to be boring," she says. "I was excited when it was over and thought, 'This is fantastic.'"

Due to the myriad details involved in music publishing, the video ran longer than expected, coming in at slightly more than 13 minutes. Bradley refers to it as "Publishing 101" and says that while it was unable to cover every aspect, it provides viewers with "enough knowledge to know where to get the rest of it."

Most people who arrive in Music City to start a publishing company "don't really know what it's supposed to do," Bradley says. "They like the idea of getting royalties; they just don't know about all the paperwork involved in registering the copyright."

Bradley says she has requested several DVD copies of the video to use at ASCAP to help educate others. "We spend hours every day telling individual people how to start a publishing company and what it does. Now, we can take a large group of people into a conference room and show them this DVD."

Cassetty and the CMA's Eckhardt hope future topics will be somewhat lighter and plan on sticking to an eight-minute running time. "That's the challenge," Cassetty says. "Keeping these to a manageable amount of time, so people don't feel it takes up a huge chunk of their day." Part of that challenge is to educate in a sound-bite format. While he believes online video shouldn't last longer than four minutes, "it's impossible to do that and educate in the process."

The video assembly process for Cassetty and his team starts with curriculum prescribed by the CMA board and a list of potential interview subjects. Hi-Fi handles the research and scriptwriting. "My feeling is that we can't really explain it well unless we get in there and learn every angle that we can," he says. "I've learned things through this first one and I'll learn more as we go through this process, which speaks to how educational this could be for everybody, no matter what someone's stature in the business is."

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► **RASCAL FLATTS** SNARES MOST INCREASED AUDIENCE (UP 4.7 MILLION IMPRESSIONS) AND MOST ADDED, AS "SUMMER NIGHTS," THE SECOND SINGLE FROM THE TRIO'S ALBUM "UNSTOPPABLE," LEAPS 30-23. THE SET'S LEAD TRACK, "HERE COMES GOODBYE," TOPPED THE APRIL 17 CHART.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	NIelsen BDS CERTIFICATIONS	HITPREDICTOR STATUS	AUDIENCE (IN MILLIONS)	PLAYS
					IMPRINT / PROMOTION LABEL		TW +/-	TW RANK
1	2	10	BRAD PAISLEY	THEN	ARISTA NASHVILLE	☆	33.412 +1.596	4812 1
2	1	15	SUGARLAND	IT HAPPENS	MERCURY	☆	32.360 -0.933	4698 2
3	3	11	KEITH URBAN	KISS A GIRL	CAPITOL NASHVILLE	☆	31.669 +1.024	4532 3
4	4	9	KENNY CHESNEY	OUT LAST NIGHT	BNA	☆	30.961 +2.631	4521 4
5	7	13	DIERKS BENTLEY	SIDEWAYS	CAPITOL NASHVILLE	☆	27.492 +1.803	4138 6
6	5	18	MONTGOMERY GENTRY	ONE IN EVERY CROWD	COLUMBIA	☆	27.204 +0.889	4150 5
7	8	20	ZAC BROWN BAND	WHATEVER IT IS	HOME GROWN/ATLANTIC/BIG PICTURE	☆	27.022 +2.429	4108 7
8	6	27	JASON ALDEAN	SHE'S COUNTRY	BROKEN BOW	☆	23.212 -2.877	3232 10
9	10	19	LADY ANTEBELLUM	I RUN TO YOU	CAPITOL NASHVILLE	☆	22.661 +0.636	3365 8
10	12	15	ALAN JACKSON	SISSY'S SONG	ARISTA NASHVILLE	☆	20.373 +0.025	3260 9
11	13	27	JASON MICHAEL CARROLL	WHERE I'M FROM	ARISTA NASHVILLE	☆	19.412 +0.282	3106 11
12	14	12	TOBY KEITH	LOST YOU ANYWAY	SHOW DOG NASHVILLE	☆	18.188 +0.253	2761 12
13	15	6	TAYLOR SWIFT	YOU BELONG WITH ME	BIG MACHINE	☆	17.772 +0.365	2688 13
14	9	19	CARRIE UNDERWOOD FEAT. RANDY TRAVIS	I TOLD YOU SO	19/ARISTA NASHVILLE	☆	17.218 -7.218	2523 15
15	16	7	REBA	STRANGE	STARSTRUCK/VALORY	☆	16.046 +1.641	2424 17
16	17	12	BILLY CURRINGTON	PEOPLE ARE CRAZY	MERCURY	☆	15.763 +1.457	2584 14
17	20	7	DARIUS RUCKER	ALRIGHT	CAPITOL NASHVILLE	☆	15.081 +1.124	2431 16
18	19	33	THE LOST TRAILERS	HOW 'BOUT YOU DON'T	BNA	☆	13.931 -0.059	2245 20
19	18	28	KELLIE PICKLER	BEST DAYS OF YOUR LIFE	19/BNA	☆	13.612 -0.560	2308 18
20	21	14	RANDY HOUSER	BOOTS ON	UNIVERSAL SOUTH	☆	13.542 +1.120	2261 19
21	22	18	GLORIANA	WILD AT HEART	EMBLEM/NEW REVOLUTION	☆	11.002 +0.984	1801 22
22	23	14	BLAKE SHELTON	I'LL JUST HOLD ON	WARNER BROS./WRN	☆	10.871 +0.887	1855 21
23	30	6	RASCAL FLATTS	SUMMER NIGHTS	LYRIC STREET	☆	9.189 +4.776	1350 26
24	24	16	JUSTIN MOORE	SMALL TOWN USA	VALORY	☆	7.931 +1.122	1510 23
25	26	10	JACK INGRAM	BAREFOOT AND CRAZY	BIG MACHINE	☆	7.527 +1.995	1427 25
26	25	15	ERIC CHURCH	LOVE YOUR LOVE THE MOST	CAPITOL NASHVILLE	☆	6.989 +0.737	1473 24
27	27	17	DARRYL WORLEY	SOUNDS LIKE LIFE TO ME	STROUDAVARIOUS	☆	6.051 +0.766	1106 27
28	28	19	CHUCK WICKS	MAN OF THE HOUSE	RCA	☆	5.159 +0.190	959 28
29	31	13	LOVE AND THEFT	RUNAWAY	CAROLWOOD	☆	4.849 +0.952	930 29
30	32	13	MILEY CYRUS	THE CLIMB	WALT DISNEY/HOLLYWOOD/LYRIC STREET	☆	4.260 +0.442	896 30

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	NIelsen BDS CERTIFICATIONS	HITPREDICTOR STATUS	AUDIENCE (IN MILLIONS)	PLAYS
					IMPRINT / PROMOTION LABEL		TW +/-	TW RANK
39	3	3	BROOKS & DUNN	INDIAN SUMMER	ARISTA NASHVILLE	☆	3.318 +1.446	576 34
32	34	6	JOE NICHOLS	BELIEVERS	UNIVERSAL SOUTH	☆	3.047 +0.245	568 35
33	15	15	CHRIS YOUNG	GETTIN' YOU HOME (THE BLACK DRESS SONG)	RCA	☆	3.020 -0.041	609 31
34	16	16	JAMEY JOHNSON	HIGH COST OF LIVING	MERCURY	☆	2.487 +0.014	586 33
35	11	11	JESSICA HARP	BOY LIKE ME	WARNER BROS./WRN	☆	2.477 +0.162	472 38
36	15	15	BOMSHEL	FIGHT LIKE A GIRL	CURB	☆	2.425 -0.030	599 32
44	3	3	TRACE ADKINS	ALL I ASK FOR ANYMORE	CAPITOL NASHVILLE	☆	2.045 +0.620	327 43
38	38	9	PAT GREEN	WHAT I'M FOR	BNA	☆	2.020 +0.121	468 40
39	48	2	JASON ALDEAN	BIG GREEN TRACTOR	BROKEN BOW	☆	1.697 +0.846	270 45
40	43	6	BUCKY COVINGTON	I WANT MY LIFE BACK	LYRIC STREET	☆	1.654 +0.171	470 39
41	4	4	JAMES OTTO	SINCE YOU BROUGHT IT UP	WARNER BROS./WRN	☆	1.554 -0.002	235 47
42	40	13	DAVID NAIL	RED LIGHT	MCA NASHVILLE	☆	1.478 -0.081	486 36
43	47	11	CAITLIN & WILL	ADDRESS IN THE STARS	COLUMBIA	☆	1.465 +0.241	473 37
44	46	7	LEE ANN WOMACK	SOLITARY THINKIN'	MCA NASHVILLE	☆	1.371 +0.057	377 41
45	5	5	LUKE BRYAN	DO!	CAPITOL NASHVILLE	☆	1.314 +0.000	323 44
46	42	6	MIRANDA LAMBERT	DEAD FLOWERS	COLUMBIA	☆	1.223 -0.299	372 42
52	5	5	PHIL VASSAR	BOBBY WITH AN I	UNIVERSAL SOUTH	☆	0.898 +0.302	116 57
48	51	10	JONATHAN SINGLETON & THE GROVE	LIVIN' IN PARADISE	UNIVERSAL SOUTH	☆	0.661 +0.036	256 46
49	55	4	MARTINA MCBRIDE	I JUST CALL YOU MINE	RCA	☆	0.654 +0.224	135 51
50	50	4	TRENT TOMLINSON	HENRY CARTWRIGHT'S PRODUCE STAND	CAROLWOOD	☆	0.622 -0.020	98 -
53	5	5	RICHIE MCDONALD	SIX-FOOT TEDDY BEAR	STROUDAVARIOUS	☆	0.555 -0.018	160 49
52	60	2	TRAILER CHOIR	ROCKIN' THE BEER GUT	SHOW DOG NASHVILLE	☆	0.542 +0.195	113 59
53	57	2	RODNEY ATKINS	15 MINUTES	CURB	☆	0.539 +0.144	114 58
54	NEW	NEW	LADY ANTEBELLUM	I WAS HERE	CAPITOL NASHVILLE	☆	0.432 +0.258	31 -
55	NEW	NEW	CRAIG MORGAN	BONFIRE	BNA	☆	0.429 +0.412	81 -
56	59	2	MEGAN MULLINS	LONG PAST DONE	STONE CREEK	☆	0.424 +0.074	135 52
57	NEW	NEW	TRACY LAWRENCE	UP TO HIM	ROCKY COMFORT/NINE NORTH	☆	0.382 +0.110	137 50
58	54	4	KATE & KACEY	DREAMING LOVE	BIG MACHINE	☆	0.371 -0.078	165 48
59	NEW	NEW	JESSE LEE	IT'S A GIRL THING	ATLANTIC/BIG PICTURE	☆	0.341 +0.042	121 54
60	RE-ENTRY	RE-ENTRY	MARK CHESNUTT	SHE NEVER GOT ME OVER YOU	BIG 7/LOFTON CREEK	☆	0.335 +0.144	69 -

MOST INCREASED AUDIENCE (IN MILLIONS)

+4.776 RASCAL FLATTS
Summer Nights (Lyric Street)
KRCO +0.472, KBWF +0.234, WUBE +0.225, KKBQ +0.194, WGH +0.186, WFUS +0.160, KUPX +0.145, WYRK +0.140, WKHX +0.135, WUBL +0.127

+2.631 KENNY CHESNEY
Out Last Night (BNA)
KRCO +0.256, KSD +0.231, WCDL +0.221, KSCS +0.219, WLE +0.194, WQOR +0.142, WTQR +0.136, KPLX +0.133, KUBL +0.118, KBWF +0.115

+2.429 ZAC BROWN BAND
Whatever It Is (Home Grown/Atlantic/Big Picture)
WUSN +0.279, KBWF +0.264, WFUS +0.249, KTEX +0.233, WTQR +0.140, WXTU +0.134, KPLX +0.133, WCTD +0.128, WDTW +0.118, WVK +0.117

+1.995 JACK INGRAM
Barefoot And Crazy (Big Machine)
KPLX +0.308, WKHX +0.271, WUSN +0.173, WFUS +0.175, KKBQ +0.173, KYGO +0.092, KLZZ +0.090, WMYZ +0.079, WGGY +0.075, WGH +0.065

+1.803 DARRYL WORLEY
Sounds Like Life To Me (Stroudavarious)

Sideways (Capitol Nashville)
KBWF +0.217, WQYK +0.207, KPLX +0.172, WKHX +0.147, KBEQ +0.133, WVK +0.108, KSD +0.103, WDTW +0.099, WTQR +0.096, KWNR +0.078

NEW AND ACTIVE

ARTIST	TITLE / LABEL	AUDIENCE / GAIN	ARTIST	TITLE / LABEL	AUDIENCE / GAIN	ARTIST	TITLE / LABEL	AUDIENCE / GAIN
TRACE ADKINS	Til The Last Shot's Fired (Capitol Nashville)	0.310/0.223	SARAH DARLING	Jack Of Hearts (Black River)	0.179/0.004	TAYLOR HICKS	Seven Mile Breakdown (Modern Whomp/CO5)	0.152/0.035
DUE WEST	I Get That All The Time (Bigger Than Me/Nine North)	0.188/0.083	CARRIE UNDERWOOD	Home Sweet Home (19/Arista Nashville)	0.165/0.085	JAKE OWEN	B Second Ride (RCA)	0.108/0.046
TOTAL STATIONS:	30		TOTAL STATIONS:	22	TOTAL STATIONS:	12		5

MOST ADDED

RASCAL FLATTS 28 Summer Nights (Lyric Street) KASE, KFKE, KNIX, KRST, KSKS, KTTS, KUPL, WBEE, WBLU, WCTK, WFUS, WGGY, WGTY, WIOV, WIVK, WKSJ, WKXC, WPKX, WQMX, WRBT, WRNS, WSIX, WSLC, WTQR, WUSY, WWGR, WYYZ, WXTU	RODNEY ATKINS 13 15 Minutes (Curb) KBWF, KBWF, KNTY, KRKY, KUBL, KWJJ, KYGO, WGNA, WGTY, WIVK, WPCV, WQHK, WXBM	ERIC CHURCH 9 Love Your Love The Most (Capitol Nashville) KBWF, KHEY, KKBQ, KKNQ, KWNR, WEZL, WFUS, WRBT, WUSN
JASON ALDEAN 19 Big Green Tractor (Broken Bow) KBWF, KFRG, KKBQ, KWJF, KNTY, KUBL, KWJJ, KYGO, WGH, WGTY, WITL, WKHX, WQOR, WQHK, WQYK, WUBL, WUSY, WWGR, WYQM	JACK INGRAM 12 Barefoot And Crazy (Big Machine) KASE, KPLX, KTOM, WFUS, WIOV, WIRK, WKSJ, WPAW, WRBT, WELC, WUSN, WXBW	GLORIANA 8 Wild At Heart (Emblem/New Revolution) KAJA, KFKE, KMLE, KPLX, KVOO, WDSY, WGAR, WUSN
BROOKS & DUNN 21 Indian Summer (Arista Nashville)		

FOR WEEK ENDING MAY 24, 2009
LEGEND: See legend to charts in charts section for rules and symbol explanations.
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CBS RADIO

CBS NEWS

MAY 29, 2009

part's work force since Jan. 20 by approximately 2,500, which translates to about 11.7% of the staff. And that has caused difficulties.

"We used to be extremely visible at a lot of festivals and were always making local appearances," Dawson says. "We no longer have several Tampa stations, including WFTS, WXTB, says, "Finding an opportunity that works within your budget and with a smaller staff and making the most out of it is my biggest challenge." The station was tested when the Super Bowl was held Feb. 1 in Tampa—just days after Clear Channel

hits on the Web site."

Ski, WJJO: "The 'JJO Your Fly's Open golf outing is hosted annually by morning

where people sent in pictures with something in their mouth. The winner got a meet-and-greet with Nickelback."

MAY 29, 2009

R&R HOT AC

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► **CAROLINA LIAR** CONQUERS THE TOP 10 WITH ITS FIRST CHARTED TITLE, AS "SHOW ME WHAT I'M LOOKING FOR" ADVANCES 12-10. THE SONG, WHICH IS RECEIVING ADDITIONAL EXPOSURE IN OVERSTOCK.COM'S CURRENT TV AD CAMPAIGN, ALSO RANKS AS NEW AND ACTIVE AT CHR/TOP 40.

THIS WEEK LAST WEEK WEEKS ON CHART ARTIST NIelsen BDS CERTIFICATIONS HITPREDICTOR STATUS PLAYS AUDIENCE

R&R ALTERNATIVE

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► **SICK PUPPIES** DEBUT AT NO. 36 WITH "YOU'RE GOING DOWN," THE ACT'S FOURTH CHART APPEARANCE. THE THEME SONG FOR WORLD WRESTLING ENTERTAINMENT'S JUNE 7 PAY-PER-VIEW SPECIAL, "EXTREME RULES," INTRODUCES THE TRIO'S JULY 14 RELEASE, "TRI-POLAR."

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	NIelsen BDS CERTIFICATIONS	HITPREDICTOR STATUS	PLAYS	AUDIENCE
			TITLE	IMPRINT / PROMOTION LABEL		TW +/-	MILLIONS RANK
1	1	6	GREEN DAY KNOW YOUR ENEMY	NO. 1 (5 WKS)	REPRISE	1992	-291 9.270 1
2	2	19	KINGS OF LEON USE SOMEBODY		RCA/RMG	1568	-180 9.084 2
3	3	7	311 HEY YOU		VOLCANO/JLG	1389	-133 4.989 8
4	4	11	SILVERSUN PICKUPS PANIC SWITCH		DANGERBIRD	1382	-69 5.926 4
5	5	10	CAGE THE ELEPHANT AIN'T NO REST FOR THE WICKED		DSP/JIVE/JLG	1323	-53 4.717 10
6	NEW		LINKIN PARK NEW DIVIDE	AIRPOWER/MOST INCREASED PLAYS/MOST ADDED	WARNER BROS.	1240	+1240 6.469 3
7	6	34	ANBERLIN FEEL GOOD DRAG		UNIVERSAL REPUBLIC	1240	-118 5.873 5
8	8	13	SEETHER CARELESS WHISPER		WIND-UP	1208	-145 4.621 11
9	7	21	RISE AGAINST AUDIENCE OF ONE		DGC/INTERSCOPE	1131	-197 5.085 7
10	9	8	INCUBUS BLACK HEART INERTIA		IMMORTAL/EPIC	1122	-109 4.842 9
11	11	40	KINGS OF LEON SEX ON FIRE		RCA/RMG	901	-69 5.568 6
12	10	19	PAPA ROACH LIFELINE		DGC/INTERSCOPE	897	-101 3.291 13
13	12	12	FRANZ FERDINAND NO YOU GIRLS		DOMINO/EPIC	774	+60 2.487 18
14	14	36	SHINEDOWN SECOND CHANCE		ATLANTIC	697	-47 2.695 16
15	15	47	APOCALYPTICA FEATURING ADAM GONTIER I DON'T CARE		2D-2D/JIVE/JLG	694	-55 3.228 14
16	21	4	TAKING BACK SUNDAY SINK INTO ME		WARNER BROS.	655	+32 1.757 21
17	23	7	SHINEDOWN SOUND OF MADNESS		ATLANTIC	624	+22 1.713 22
18	17	28	MGMT KIDS		COLUMBIA	622	-24 3.736 12
19	16	42	THE AIRBORNE TOXIC EVENT SOMETIME AROUND MIDNIGHT		MAJORDOMO/SHOUT! FACTORY/ISLAND/IDJMG	616	-41 3.172 15
20	12	13	DEPECHE MODE WRONG		MUTE/VIRGIN/CAPITOL	604	-197 2.560 17
21	20	10	DISTURBED THE NIGHT		REPRISE	591	-41 1.517 25
22	9	9	MANCHESTER ORCHESTRA I'VE GOT FRIENDS		CANVASBACK/COLUMBIA	586	+10 1.267 29
23	26	6	RANCID LAST ONE TO DIE		HELLCAT/EPITAPH	571	-15 2.033 20
24	18	13	YEAH YEAH YEAHS ZERO		DRESS UP/DGC/INTERSCOPE	551	-114 2.436 19
25	24	5	DAVE MATTHEWS BAND FUNNY THE WAY IT IS		RCA/RMG	504	-68 1.426 26
26	27	9	SAVING ABEL DROWNING (FACE DOWN)		SKIDDCO/VIRGIN/CAPITOL	457	+59 1.262 30
27	25	15	DEATH CAB FOR CUTIE GRAPEVINE FIRES		ATLANTIC	408	-155 1.683 23
28	31	2	THE OFFSPRING HALF-TRUISM		COLUMBIA	390	+51 1.424 27
29	29	5	BIG B SINNER		SUBURBAN NOIZE	310	-29 1.115 33
30	32	5	PEOPLE IN PLANES LAST MAN STANDING		WIND-UP	305	-21 0.730 -
31	30	9	IDA MARIA I LIKE YOU SO MUCH BETTER WHEN YOU'RE NAKED		MERCURY/FONTANA/IDJMG	299	-40 0.736 -
32	36	4	THE RED JUMPSUIT APPARATUS PEN & PAPER (SOMETHING TYPICAL)		VIRGIN/CAPITOL	282	-24 0.765 40
33	37	3	METRIC HELP I'M ALIVE		METRIC/LAST GANG	275	+19 1.280 28
34	39	2	CAVO CHAMPAGNE		REPRISE	260	+6 0.505 -
35	38	11	POP EVIL 100 IN A 55		PAZZO/UNIVERSAL REPUBLIC	260	-35 0.470 -
36	NEW		SICK PUPPIES YOU'RE GOING DOWN		RMR/VIRGIN/CAPITOL	255	+121 1.020 36
37	33	20	THEORY OF A DEADMAN HATE MY LIFE		604/ROADRUNNER/RRP	246	-67 0.560 -
38	34	7	HOLLYWOOD UNDEAD YOUNG		A&M/OCTONE/INTERSCOPE	240	-61 0.479 -
39	NEW		GREEN DAY 21 GUNS		REPRISE	234	+83 1.022 34
40	40	7	ALL THAT REMAINS TWO WEEKS		PROSTHETIC/RAZOR & TIE	225	-6 0.373 -

MOST ADDED

ARTIST TITLE / LABEL	NEW STATIONS
LINKIN PARK New Divide (Warner Bros.) KCNL, KDGE, KEDJ, KFTE, KITS, KNXX, KRAB, KROQ, KROX, KTBJ, KTCL, KUCC, KXTE, WBCN, WDL, WEND, WFXH, WGRD, WJRR, WKRK, WRF, WRWK, WRXL, WSUN, WWDC, WXDX	26
THE AIRBORNE TOXIC EVENT Wishing Well (Majordomo/Shout! Factory/Island/IDJMG) KCXX, WRF, WTZR, WZJO	4
SICK PUPPIES You're Going Down (RMR/Virgin/Capitol) KDGE, KNXX, KTBJ, WKRL	4
GREEN DAY 21 Guns (Reprise) KUCC, Sirius XM Alt Nation, WEQX, WKRK	4
SILVERSUN PICKUPS Panic Switch (dangerbird) CIMX, WJRR, WRXL	3
TAKING BACK SUNDAY Sink Into Me (Warner Bros.) WDYL, WJRR, WWDC	3
SHINEDOWN Sound Of Madness (Atlantic) KDGE, KFMA, KMYZ	3
THE OFFSPRING Half-Truism (Columbia) KEDJ, WFXH, WGRD	3
HOLLYWOOD UNDEAD Young (A&M/Octone/Interscope) WBTZ, WGRD, WSUN	3
THE KILLERS A Dustland Fairytale (Island/IDJMG) KEDJ, KFMA, KUCC	3

ADDED AT... KEDJ
Phoenix, AZ
PD: Bruce St. James
APD/MD: Tim Virgin
Linkin Park, New Divide, 13
Billy Boy On Poison, On My Way, 2
The Killers, A Dustland Fairytale, 0
The Limousines, Very Busy People, 0
The Offspring, Half-Truism, 0

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NEW AND ACTIVE

ARTIST TITLE / LABEL	PLAYS /GAIN	ARTIST TITLE / LABEL	PLAYS /GAIN
KINGS OF LEON Notion (RCA/RMG) TOTAL STATIONS: 24	212/6	STAINED This Is It (Flip/Atlantic) TOTAL STATIONS: 20	162/19
THE AIRBORNE TOXIC EVENT Wishing Well (Majordomo/Shout! Factory/Island/IDJMG) TOTAL STATIONS: 32	210/55	METALLICA All Nightmare Long (Warner Bros.) TOTAL STATIONS: 15	150/52
THE FRAY Heartless (Epic) TOTAL STATIONS: 24	197/22	PILOT SPEED Put The Phone Down (Wind-up) TOTAL STATIONS: 11	120/5
MUDVAYNE Scarlet Letters (Epic) TOTAL STATIONS: 16	176/18	HALESTORM I Get Off (Atlantic) TOTAL STATIONS: 11	115/6
BLUE OCTOBER Say It (Brando/Universal Motown) TOTAL STATIONS: 19	163/24	SALIVA How Could You? (Island/IDJMG) TOTAL STATIONS: 7	100/8

MOST INCREASED PLAYS

+1240	LINKIN PARK New Divide (Warner Bros.) WROX +54, KTBJ +43, KXTE +42, WBTZ +42, KRZQ +41, KUCC +41, KRAB +39, KFRR +38, KXRX +38, CIMX +37
+121	SICK PUPPIES You're Going Down (RMR/Virgin/Capitol) WZNE +17, KQRA +13, KTBJ +13, WARQ +11, WBTZ +10, WTZR +9, WKQX +8, KDGE +8, WJZO +8, WXEG +6
+83	GREEN DAY 21 Guns (Reprise) KQRA +15, KJEE +13, KCXX +12, WKRK +11, WBTZ +11, WFNX +10, KUCC +10, SXAN +10, KNDD +9, KXRX +9
+60	FRANZ FERDINAND No You Girls (Domino/EPIC) WDYL +13, KNXX +10, WRZX +10, WJRR +9, KRAB +8, KFTE +8, WWDC +8, KUCC +6, KROX +6, WJRR +6
+59	SAVING ABEL Drowning (Face Down) (Skiddco/Virgin/Capitol) WJRR +17, WRZX +13, WEND +11, WWDC +9, WROX +8, WXDX +7, KFTE +6, KRAB +6, KFRR +5, WXEG +4

FOR WEEK ENDING MAY 24, 2009
LEGEND: See legend to charts in charts section for rules and symbol explanations.
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► **MUDVAYNE** CLAIMS ITS SIXTH ACTIVE ROCK TOP 10, AS "SCARLET LETTERS" RISES 12-10. THE TRACK IS THE SECOND TOP 10 IN AS MANY TRIES FROM THE ACT'S ALBUM, "THE NEW GAME." "DO WHAT YOU DO" (NO. 20) TOPPED THE CHART FOR FIVE WEEKS EARLIER THIS YEAR.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	NIelsen BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS RANK
1	1	6	GREEN DAY KNOW YOUR ENEMY	NO. 1 (2 WKS) REPRISE	1555 -52	5.290 1
2	3	16	DISTURBED THE NIGHT	REPRISE	1392 -11	4.554 2
3	2	19	PAPA ROACH LIFELINE	DGC/INTERSCOPE	1340 -231	4.351 4
4	4	9	SHINEDOWN SOUND OF MADNESS	ATLANTIC	1319 0	4.412 3
5	5	13	SEETHER CARELESS WHISPER	WIND-UP	1167 -93	3.601 5
6	11	11	SAVING ABEL DROWNING (FACE DOWN)	SKIDD/CO/VIRGIN/CAPITOL	1139 +57	3.518 6
7	9	27	POP EVIL IDD IN A 55	PAZZO/UNIVERSAL REPUBLIC	918 -39	2.417 11
8	11	6	CAVO CHAMPAGNE	REPRISE	913 +27	2.751 8
9	7	21	RED DEATH OF ME	ESSENTIAL/RED	905 -87	2.159 16
10	12	11	MUDVAYNE SCARLET LETTERS	EPIC	883 +47	2.204 15
11	NEW		LINKIN PARK AIRPOWER/MOST INCREASED PLAYS/MOST ADDED NEW DIVIDE	WARNER BROS.	763 +763	3.075 7
12	8	36	DROWNING POOL 37 STITCHES	ELEVEN SEVEN	715 -245	2.408 12
13	10	35	ALL THAT REMAINS TWO WEEKS	PROSTHETIC/RAZOR & TIE	714 -212	2.360 13
14	13	31	SLIPKNOT DEAD MEMORIES	ROADRUNNER/RRP	690 -83	2.607 9
15	14	38	SHINEDOWN SECOND CHANCE	ATLANTIC	674 -65	2.354 14
16	19	8	HALESTORM I GET OFF	ATLANTIC	658 +21	1.850 17
17	18	12	THE VEER UNION SEASONS	UNIVERSAL MOTOWN	630 -10	1.585 19
18	17	17	BURN HALO DIRTY LITTLE GIRL	RAWKHEAD RECORDS/ILG	630 -13	1.335 22
19	15	26	THEORY OF A DEADMAN HATE MY LIFE	604/ROADRUNNER/RRP	624 -108	1.465 21
20	16	35	MUDVAYNE DO WHAT YOU DO	EPIC	622 -42	2.509 10
21	26	3	METALLICA ALL NIGHTMARE LONG	WARNER BROS.	560 +151	1.475 20
22	28	2	NICKELBACK BURN IT TO THE GROUND	ROADRUNNER/RRP	546 -167	1.783 18
23	21	15	TRAPT CONTAGIOUS	ELEVEN SEVEN	538 -50	1.305 24
24	22	12	SINCE OCTOBER GUILTY	TOOTH & NAIL/CAPITOL	497 -22	0.951 28
25	23	11	REV THEORY FAR FROM OVER	VAN HOWES/MALOOFF/DGC/INTERSCOPE	490 +6	1.323 23
26	20	16	HURT WARS	AMUSEMENT	487 -110	0.968 27
27	27	5	CAGE THE ELEPHANT AIN'T NO REST FOR THE WICKED	DSP/JIVE/JLG	436 +56	1.194 26
28	25	8	SALIVA HOW COULD YOU?	ISLAND/IDJMG	422 -1	1.218 25
29	24	12	HOLLYWOOD UNDEAD YOUNG	A&M/OCTONE/INTERSCOPE	370 -82	0.677 32
30	29	9	ROYAL BLISS WE DID NOTHING WRONG	MEROVINGIAN/CARDLINE/CAPITOL	362 -11	0.775 30
31	34	3	SLIPKNOT SULFUR	ROADRUNNER/RRP	295 +28	0.676 33
32	31	5	INCUBUS BLACK HEART INERTIA	IMMORTAL/EPIC	267 -12	0.501 37
33	33	3	KINGS OF LEON USE SOMEBODY	RCA/RMG	266 -3	0.775 29
34	32	7	THE PARLOR MOB HARD TIMES	IN DE GOOT/ROADRUNNER/RRP	259 -14	0.424 40
35	30	14	PEARL JAM BROTHER	LEGACY/EPIC	238 -128	0.743 31
36	37	2	MARILYN MANSON ARMA-GODD**N-MOTHERF**KIN-GEDDON	INTERSCOPE	234 -6	0.446 38
37	36	4	311 HEY YOU	VOLCANO/JLG	231 -17	0.443 39
38	NEW		STAINED THIS IS IT	FLIP/ATLANTIC	224 +52	0.592 35
39	40	4	LACUNA COIL SPELLBOUND	CENTURY MEDIA	213 -3	0.375 -
40	NEW		DIVIDE THE DAY ONE NIGHT STAND	UNIVERSAL REPUBLIC	211 +11	0.365 -

MOST ADDED

ARTIST TITLE / LABEL	NEW STATIONS
LINKIN PARK New Divide (Warner Bros.) KDOT, KFRQ, KHTQ, KIOZ, KNCN, KQXR, KRXQ, KTEG, KXXR, KZQR, WBSX, WBYP, WCPN, WEGG, WRAT, WTFX, WTKX, WWXX, WXQR, WXTB, WXZZ, WYBB, WZMR	23
METALLICA All Nightmare Long (Warner Bros.) KDJF, KFRQ, KIOZ, KNCN, KQXR, KRZR, KUPD, WRXW, WTKX	9
SICK PUPPIES You're Going Down (RMR/Virgin/Capitol) KILQ, WQXA, WWBN, WWIZ, WXQR, WXZZ, WYBB	7
STAINED This Is It (Flip/Atlantic) KNCN, KRZR, WIYY, WQXA, WTFX, WTKX	6
NICKELBACK Burn It To The Ground (Roadrunner/RRP) KZRQ, WAAF, WBSX, WEDG, WJJO	5
THE OFFSPRING Half-Truism (Columbia) KRXQ, KXXR, WBSX, WBUZ, WYBB	5
SLIPKNOT Sulfur (Roadrunner/RRP) KQXR, KZZQ, WYBB, WZMR	4
DIVIDE THE DAY One Night Stand (Universal Republic) KRXQ, KRZR, WIYY, WZMR	4
IN THIS MOMENT Call Me (Century Media) KFRQ, KZZQ, WJJO, WRTT	4
CAVO Champagne (Reprise) KQXR, WRAT, WWIZ	3

NEW AND ACTIVE

ARTIST TITLE / LABEL	PLAYS /GAIN	ARTIST TITLE / LABEL	PLAYS /GAIN
PAPERCUT MASSACRE Left 4 Dead (Wind-up) TOTAL STATIONS: 22	193/9	RISE AGAINST Audience Of One (DGC/Interscope) TOTAL STATIONS: 10	130/7
MASTODON Oblivion (Relapse/Sire/Reprise) TOTAL STATIONS: 36	182/34	POWERMAN 5000 Super Villain (Mighty Loud) TOTAL STATIONS: 15	127/0
CHARM CITY DEVILS Let's Rock N Roll (Eleven Seven) TOTAL STATIONS: 22	150/5	THE OFFSPRING Half-Truism (Columbia) TOTAL STATIONS: 15	112/32
ANBERLIN Feel Good Drag (Universal Republic) TOTAL STATIONS: 10	144/4	STATIC-X Z28 (Reprise) TOTAL STATIONS: 12	105/10
AC/DC Anything Goes (Columbia) TOTAL STATIONS: 16	134/29	SILVERSON PICKUPS Panic Switch (dangerbird) TOTAL STATIONS: 10	89/35

MOST INCREASED PLAYS

+763	LINKIN PARK New Divide (Warner Bros.) WIYY +34, KHTB +32, KZZQ +31, WWWX +30, WAAF +28, KISW +27, SXOC +26, WRUF +26, WXTB +26, WBSX +24
+167	NICKELBACK Burn It To The Ground (Roadrunner/RRP) WRZK +18, KLUPD +15, WBSX +11, KFRQ +10, WAQX +10, WRTT +9, KHTQ +8, WWBN +8, WZMR +8, WQXA +7
+151	METALLICA All Nightmare Long (Warner Bros.) WRZK +16, KNCN +15, WLRS +15, KOMP +14, WRIF +12, KRZR +11, WZMR +11, WBSX +9, WTFX +9, WTKX +9
+57	SAVING ABEL Drowning (Face Down) (Skiddco/Virgin/Capitol) KTEG +28, WCPN +16, WCHZ +11, WAQX +8, WJLL +6, KEGL +6, WRTT +6, WZOR +5, WYBB +5, WZMR +5
+56	CAGE THE ELEPHANT Ain't No Rest For The Wicked (DSP/Jive/JLG) WLRS +15, KXXR +11, WRTT +9, WRIF +9, WTPT +7, WWWX +6, KHTQ +6, WQXA +5, KOMP +4, KTEG +3

ADDED AT... WBSX

Wilkes-Barre, PA
PD/MD: James McKay
Linkin Park, New Divide, 24
The Offspring, Half-Truism, 14
Nickelback, Burn It To The Ground, 12
Since October, Guilty, 10

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

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	NIelsen BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS RANK
1	1	18	PAPA ROACH LIFELINE	NO. 1 (7 WKS) DGC/INTERSCOPE	322 -39	1.198 1
2	2	6	GREEN DAY KNOW YOUR ENEMY	REPRISE	303 -27	1.091 2
3	3	25	THEORY OF A DEADMAN HATE MY LIFE	604/ROADRUNNER/RRP	279 -13	0.978 3
4	4	37	SHINEDOWN SECOND CHANCE	ATLANTIC	229 -47	0.714 6
5	7	10	SAVING ABEL DROWNING (FACE DOWN)	SKIDD/CO/VIRGIN/CAPITOL	217 -11	0.618 8
6	5	12	SEETHER CARELESS WHISPER	WIND-UP	213 -44	0.780 4
7	8	9	SHINEDOWN SOUND OF MADNESS	ATLANTIC	208 -16	0.664 7
8	6	28	NICKELBACK SOMETHING IN YOUR MOUTH	ROADRUNNER/RRP	207 -23	0.761 5
9	11	6	CHICKENFOOT OH YEAH	REDLINE	190 -6	0.533 12
10	10	34	METALLICA CYANIDE	WARNER BROS.	173 -27	0.612 9

ROCK

TW	LW	WKS	ARTIST TITLE	NIelsen BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS RANK
11	9	14	PEARL JAM BROTHER	LEGACY/EPIC	164 -51	0.507 13
12	12	35	MUDVAYNE DO WHAT YOU DO	EPIC	154 -23	0.582 10
13	14	52	THEORY OF A DEADMAN BAD GIRLFRIEND	604/ROADRUNNER/RRP	127 -15	0.373 17
14	15	13	DISTURBED THE NIGHT	REPRISE	126 -6	0.473 14
15	NEW		LINKIN PARK AIRPOWER/MOST INCREASED PLAYS/MOST ADDED NEW DIVIDE	WARNER BROS.	119 +119	0.535 11
16	13	11	DROWNING POOL 37 STITCHES	ELEVEN SEVEN	119 -28	0.384 15
16	16	5	CAVO CHAMPAGNE	REPRISE	112 +2	0.379 16
18	17	7	HALESTORM I GET OFF	ATLANTIC	105 -5	0.238 19
18	20	3	NICKELBACK BURN IT TO THE GROUND	ROADRUNNER/RRP	82 +18	0.205 20
20	22	3	AC/DC ANYTHING GOES	COLUMBIA	78 +24	0.251 18



Radio and records struggle to cope with the new reality of the triple A landscape

Through The Looking Glass

John Schoenberger
JSchoenberger@RadioandRecords.com

Optimism has been blossoming among government officials and in the financial sector that the economy is showing new signs of life. But the blooms remain fragile, for solid recovery from Wall Street's drastic plunge last autumn remains in the far distance.

Radio companies started feeling the burn last year, which intensified in the fall, and have been steadily culling their work forces as a result: The Clear Channel layoffs of roughly 960 mostly operations personnel April 28, its second round of cutbacks this year, attest to the recession's impact.

However, diminishing bottom lines have been a tough reality for the music industry since the new millennium dawned, when digital technology sparked headaches like rampant piracy and unchecked peer-to-peer file sharing. Since then, new models for marketing and selling music have slowly, and at times painfully, supplanted some of the traditional methods the industry relied upon for decades to turn a profit. Labels and artists are becoming more adept at navigating a regularly shifting landscape, although the layoffs that arose from a contracting business model have resulted in fewer people doing more work to cover all necessary bases.

The broadcasting industry is in its own tail spin as it tries to adjust to the tough advertising climate and current financial constraints as well as the competition from other forms of media and entertainment. Consequently, radio is also being forced to create new models and platforms to market and distribute its content, with dramatically fewer people available to do the work and still deliver a creative and compelling product.

In this uncertain environment, the relationship

between radio and labels hasn't changed much. Radio still needs new and exciting music to attract listeners, and labels retain the view that airplay is important to expose music to the public. But in some respects, this era of austerity is changing the dynamic between the promotion departments at labels and the programming teams at radio. An enhanced sense of mutual empathy regarding the challenges that each industry faces is leading them to reach for common ground as they work toward satisfying their own goals and needs.

Utilizing Available Resources

Downsizing in the radio industry has followed a basic pattern. Usually the first budget that gets cut is marketing. The second is payroll, the third is professional development, and the fourth is anything related to new media. But these are the very assets that keep a station well-positioned to grow in the future: If it can get over the hump without sacrificing too many resources in these areas, it will be better equipped to regain previously lost revenue when the economy turns around.

Unfortunately, that's not the reality for most commercial outlets. Stations are working with diminished staffs and budgets while programmers are expected to keep their brand vibrant and competitive. CBS Radio's KINK/Portland, Ore., PD Dennis Constantine confirms that in these

challenging times, he and what's left of his staff are handling a heavier workload. He is doing air-shifts on a regular basis as the primary fill-in person, MD Dean Kattari is now the evening host, and morning show producer Inessa is voice-tracking the overnight show.

"We are being creative with the time and people we have," he says, "but I think the station still sounds as good as ever because we have major air-talent on the air at all times."

Meanwhile, at Clear Channel's KBCO/Denver, PD Scott Arbough has had to pick up the slack with the recent exit of MD Mark Abuzzahab. Not only is he scheduling the music in addition to all of his other duties, he is voice-tracking the night shift and taking a more direct role in setting up the many live Studio C performances the station hosts.

Public radio isn't immune to the economic climate either; indeed, its dependence upon listeners' contributions can leave it vulnerable when consumers are forced to reduce their spending. While noncommercial triple A stations seem to be holding their own in terms of fund drives, corporate underwriting for some is dramatically down. At the University of Pennsylvania's WXPB/Philadelphia, that support has dropped by 35%. However, other stations report less severe declines. Pittsburgh Community Broadcasting's WYEP/Pittsburgh says corporate underwriting fell by 9% and Fordham University's WFUV/New York says it's off by 5%.

Fortunately, WXPB has long been financially sound, and this is the first time in 13 years it has had to tap into its reserves. "When we saw that we were going to be hitting lean times, we had to decide whether we were going to circle the wagons or whether we were going to look boldly toward the future and continue with as much of our game plan as we could," Warren says.


Upper management at WXPB made a commitment to draw upon station reserves to maintain the same level of service to its listeners, and with one exception—where it turned a full-time position into part-time role—it hasn't eliminated any jobs.

Continued on page 38

'Our strategy is to keep the folks in their jobs, because we need them, and to continue to invest, as best we can, in new technology.'

—Bruce Warren





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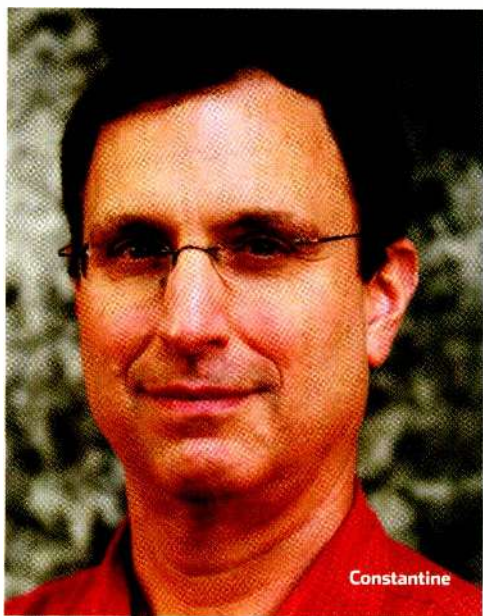
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Bonnaroo Festival – Manchester, TN -- 6/13
80/35 Music Festival – Des Moines, IA -- 7/4
All Good's Music Festival – Morgantown, WV -- 7/11
Mile High Festival – Denver, CO -- 7/18
R&R - Boulder Summit – Boulder, CO -- 8/6
Lollapalooza – Chicago -- 8/8
Austin City Limits Festival – Austin, TX -- 10/4

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Constantine

An enhanced sense of mutual empathy regarding the challenges that each industry faces is leading labels and radio to reach for common ground as they work toward satisfying their own goals and needs.

Continued from page 36

“Our strategy is to keep the folks in their jobs, because we need them, and to continue to invest, as best we can, in new technology,” Warren adds.

As a result of the budget pressures, Warren is keeping an eye on travel and has postponed some research he wanted to conduct. “A little here and a little there added up to a 15% reduction in expenses for the programming budget,” he says. Further, if the economy doesn’t rebound after an extended time frame, Warren says that management might have to consider layoffs.

In regard to marketing, the staff at KINK and other stations are finding new ways to form partnerships. Since local TV stations and newspapers are also experiencing budget constraints, one time-tested method that’s resurging in popularity is bartering with each other for services. “These trade agreements are serving us well with exposure in their media, and we give them airtime to help in their efforts,” Constantine says.

But one of the most difficult challenges for these programmers—indeed, for the entire industry—is keeping morale high among a reduced staff who are working hard to fulfill all the needs of a viable and competitive station.

KXLY Broadcasting’s KXLY/Spokane PD



Wiendorf

Steve Wall says that even though his company isn’t under the same kind of pressure that other larger, publicly traded operators are to satisfy Wall Street expectations, KXLY is among those learning to do more with less. Managing to keep an air of levity around the studio and offices goes a long way in the current industry atmosphere, he says.

“This is a business, but we are also in the business of radio and that means generating excitement and fun,” Wall says. “Most of us have had those periods when we have been out of work, and we appreciate how lucky we are to do something as exciting as radio for a living. Instilling a feeling of gratitude can go along way.”

Working Together

WXPB, like many triple A stations, relies on the good will and cooperation of the labels. Not only does it require a steady stream of artists to participate in the daily nationally syndicated show “World Cafe,” it needs talent for its weekly live noontime concert at the World Cafe Theater that’s located in the same building as the station.

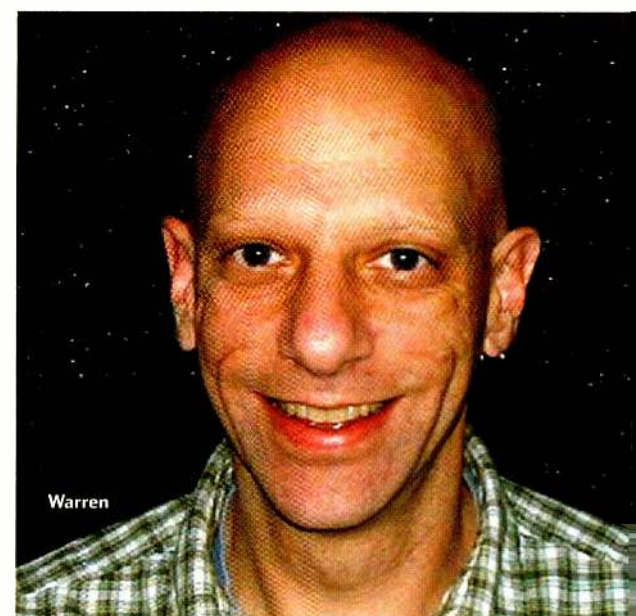
Warren says he and his staff know that labels and artist managers have to prioritize the most important promo stops for performers to make, and they’re grateful “XPB is still on that list.” “Our job is to connect artists with audiences, and we don’t take that responsibility lightly,” he says. “I guess we are doing a good job at that in the eyes of the artists and labels. I know we are also doing a good job with that with our listeners.”

But as the music industry’s business model evolves, labels are increasingly approaching projects on a case-by-case basis when it comes to determining how to best expose an artist. More often than not, radio remains the spearhead of an artist’s marketing campaign, although sometimes it isn’t the most crucial part of the puzzle. A one-size-fits-all strategy doesn’t work for every act, and labels have to customize their approach for each one to achieve maximum efficiency with tighter budgets and fewer staff members.

Concord Music Group VP of promotion Jill Weindorf says, “This is one way we can juggle all these projects at once, because our efforts are focused in different ways at any given time. Maybe I am leading the way, but other times I am only acting as support.”

Concord is learning how to market music through multiple avenues: viral strategies, special placement in nontraditional music retailers like Starbucks, TV and film exposure, touring, press and coverage in NPR stories and in such online forums as MySpace and YouTube. The label aims to be strategic about what it does, bring in other partnerships when possible, use the Internet aggressively when it’s warranted or follow more traditional paths when it makes sense.

Weindorf certainly feels the pain that stations are going through and she also finds that radio,



Warren

in general, is more sympathetic now to the challenges that the labels are facing. Broadcasters don’t expect as much from the labels as they once did, and “they seem to be more willing to find ways to partner with our efforts to make a promotion or some kind of special event happen,” she says. “The reality is that we don’t have the budgets or the staff to do all the things we used to do for radio, and I think they understand that.”

Time constraints are making it harder to get PDs and MDs—if the station still has one—on the phone to talk music. But vital communication is being taxed in other areas too. Warner Music Group VP of promotion Julie Muncy says she can think of several instances in recent memory where a lack of communication between her and a station created a problem with a planned event that could have easily been avoided. She thinks the individuals at these stations failed to follow through simply because they’re juggling too many things at once.

Such situations have led Muncy to be more cautious about keeping the lines of communication open, to prevent such snafus and enhance cooperation between both parties. “Because of these experiences, I am being very vigilant to make sure I don’t fall into the same situation,” she says. “With stations so short-staffed these days, it is very hard to get anything done with them beyond the basics. But when we can work together, I am making sure that I and our field staff do all that is required to get the job done.”

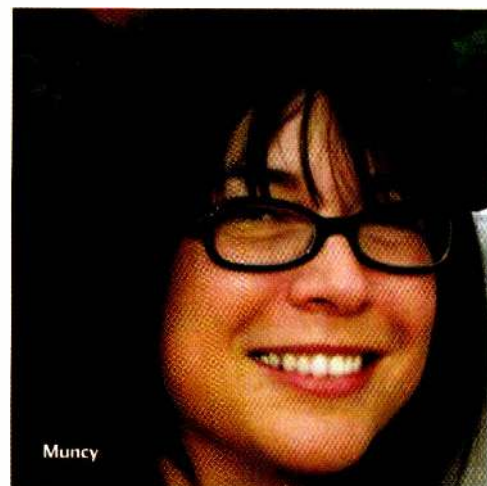
R&R

Choosing Your Battles

One of the disadvantages of label consolidation is that there are fewer promotional staffers representing more artists. In the past, programmers justified not adding a label’s new project with the rationale that they were already playing several artists on that label and felt it was enough. Today, that mentality is slowly falling by the wayside.

But a new kind of quota is now prevalent. As triple A diverges in new directions, it’s becoming harder to find the right act or song that satisfies all or even most of the reporting stations on the format’s chart panel. Further, most programmers feel the need to balance tempos and genres, and if they’re already covered in one area, then it’s difficult for a label to get another act into the mix with a similar sound.

Consequently, promotion executives are having to choose their battles more wisely to get a record added. It’s a tough call if a rep has to work 15 projects, because at least one of them is going to end up at the bottom of the list of priorities as they talk with any given station.—JS



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PDs cite cume, heritage, programming among fundamental keys to success

The PPM: Friend Or Foe?

By John Bradley

Arbitron's PPM ratings service is slowly spreading across the nation, affecting all formats on the radio dial. Like its disclaimer warns—"Your results may vary." How it has affected a given market varies. Every station is different. Every format is different. Every triple A station is different. But if a PD didn't constantly craft and prune the music mix, present interesting features, do aircheck reviews and trim the promos during the diary era to draw the best possible ratings, it's unlikely that they'll wake up and start doing it with the advent of the PPM.

Those programmers that did play the Arbitron game, spun the best music and constantly refined the station's sound to pull good ratings under the diary methodology are likely to stay in the game. New programming guidelines for the PPM are mostly the same as the old ones: Do great radio, and people will listen.

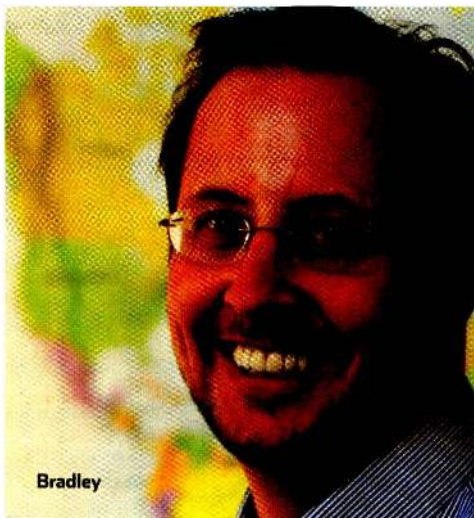
But how is the PPM specifically affecting triple A? What tough decisions has its arrival caused? Should the format welcome the methodology with open arms, or should programmers start getting nervous about the changes it will bring?

Whether its arrival ushers in new challenges or improved performances, the commercialization of the PPM is one of the most significant topics in radio this year. As Clear Channel's KBCO/Denver PD Scott Arbough says, "There are bigger concerns as an industry with the economy, but there is no bigger thing for me as a programmer than the switch to PPM."

PPM Anticipation

Arbough is in a market that will soon be monitored by the PPM: Denver switches in September. He's confident that it will improve measurement. "The diary method has been good to KBCO but has not really been a fair listening representation of all of our market. Smaller populations have been overrepresented in their amount of radio listening," Arbough says. Former Entercom KMTT/Seattle PD Kevin Welch, who was interviewed for this article before he left the station, was looking forward to no longer being graded and judged by people who kept diaries from memory when the PPM hit Seattle in June. "It's not what they think they heard, but what they actually listened to," he says of why the PPM is a better measurement tool.

Although CBS Radio's WXRT/Chicago has been a fixture in the Windy City for more than 35 years,



Bradley

'They say cume is king and TSL is queen. Actually, TSL is now barely the court jester.'

—Dave Beasing

its transition to the PPM wasn't traumatic. OM/APD John Farneda, who has been programming with the new methodology since it became ratings currency in Chicago last September, feels that any new way to monitor listening is better than relying on the diary. "I'm over the fear," he says. "PPM is better because it is detecting actual listening. But it's still the new buzz in town: Everybody's attention is on it and it's not going to wane anytime soon."

On the opposite side of WXRT's heritage status is Bonneville's KSWD/Los Angeles, which was only 5 months old when the PPM replaced the diary in L.A. in September 2008. PD Dave Beasing's advice is to implement changes that will make a triple A station more mass appeal. "It's a philosophical adjustment of making your station more accessible to a larger audience, because cume is more important now," he says. Mass appeal, high-cume stations perform better with the new ratings methodology than stations that rely on small, loyal core audiences who listen for long periods of time, according to a study conducted last year for R&R by research firm the Research Director. "They say

cume is king and TSL is queen. Actually, TSL is now barely the court jester," Beasing says.

The PPM will likely be kinder to heritage stations than to newer ones since it's hard to build cume quickly from scratch. Some triple A stations also have reason to be wary of the PPM if their diary ratings success has been based more on solid TSL and less on good cume. "If a station's cume is healthy, and that means in the top echelon of the market, then go ahead and look forward to PPM," Beasing says.

A station like KBCO that has been established in its market for more than 30 years probably doesn't need to worry too much when PPM comes to Denver. Arbough concedes the old diary has been consistently friendly to KBCO, and he is hoping PPM will be even kinder. "We have a good cume," he says, "and I believe KBCO will do better in PPM than in diary."

Programming To The System

Because triple A is a niche format, Welch notes that meter placement is as important an issue as diary placement. Who a meter is given to is still a gamble. "Our listeners who don't get diaries still might not get a meter," he says.

Meanwhile, Arbough points out, "With meter placement still requiring a phone call, my unanswered question revolves around sampling. Aren't these still the same type of people that were answering their phones before?" Arbitron recently announced that by the end of the year, cell-phone only household representation in all its PPM-measured markets would increase from 10% to 15%. While the company uses an address-based sample to recruit CPOs by mailing them an invitation, that still leaves 85% of the sample being solicited by phone.

While Farneda says the PPM can't be ignored and that stations are "expected to react and program to it," he also believes stations are second-guessing things they've always done to adapt to the new methodology. "For instance, some say artist interviews are not PPM-friendly. But I don't think we should stop doing interviews."

For Welch, the key is to not overreact to PPM data from one given week. "I fear too many decisions might be based on minutiae and low sample numbers. Stations may make changes [based] on weekly data, which isn't a good idea," he says.

KSWD recently had two weeks with record high cume and two weeks with record low cume, but to Beasing, the point isn't which week he should react to. Instead, radio will always be about "building brands, creating loyalty, avoiding tune-outs and creating tune-in opportunities." *R&R*

John Bradley is co-president of consulting firm SBR Creative Media.

Triple A PPM Number Crunch

Here's how triple A stations in markets that have converted to electronic audience measurement performed in first-quarter 2009.

MARKET	STATION	JAN.-MARCH 6+ PERSONS	JAN.-MARCH 25-54 PERSONS
Atlanta	WZGC	2.7-3.1-3.1 (13)	3.3-3.8-3.9 (7)
Chicago	WXRT	2.2-2.2-2.3 (14)	3.1-3.2-3.3 (9)
Detroit	CIDR	1.3-1.2-1.1 (18)	1.4-1.3-1.5 (21)
Los Angeles	KSWD	0.7-0.9-1.1 (23)	0.6-1.0-1.1 (28)
New York	WRXP	1.1-1.1-1.3 (20)	1.6-1.7-2.0 (17)
Philadelphia	WXPB	1.6-1.6-1.8 (15)	2.4-2.5-2.7 (19)
San Francisco	KFOG	3.4-3.3-3.5 (9)	4.5-4.4-4.6 (3)

SOURCE: Arbitron, AQH share, Mon.-Sun., 6 a.m.-midnight

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THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	NIelsen BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS RANK
1	1	6	DAVE MATTHEWS BAND FUNNY THE WAY IT IS	NO. 1 (5 WKS) RCA/RMG	654 -7	2.675 1
2	2	13	U2 MAGNIFICENT	ISLAND/INTERSCOPE	530 -31	2.198 2
3	4	16	KINGS OF LEON USE SOMEBODY	RCA/RMG	484 +7	1.907 3
4	3	27	SNOW PATROL CRACK THE SHUTTERS	POLYDOR/FICTION/GEFFEN/INTERSCOPE	415 -66	1.570 5
5	5	5	COLDPLAY LIFE IN TECHNICOLOR II	CAPITOL	396 +24	1.725 4
6	7	11	MAT KEARNEY CLOSER TO LOVE	AWARE/COLUMBIA	333 -12	1.012 8
7	10	13	GOMEZ AIRSTREAM DRIVER	ATD/RED	327 +15	0.786 13
8	6	33	JAMES MORRISON NOTHING EVER HURT LIKE YOU	POLYDOR/INTERSCOPE	313 -37	1.187 7
9	12	16	SERENA RYDER LITTLE BIT OF RED	ATLANTIC	298 +17	0.559 20
10	8	5	GREEN DAY KNOW YOUR ENEMY	REPRISE	295 -43	1.242 6
11	34	7	BOB DYLAN BEYOND HERE LIES NOTHING	COLUMBIA	268 +14	0.551 22
12	9	15	CHRIS ISAAK WE LET HER DOWN	WICKED GAME/REPRISE	268 -45	0.910 9
13	16	4	TORI AMOS WELCOME TO ENGLAND	UNIVERSAL REPUBLIC	260 +21	0.559 21
14	11	19	COUNTING CROWS WHEN I DREAM OF MICHELANGELO	DGC/GEFFEN/INTERSCOPE	248 -49	0.648 17
15	13	13	INDIGO GIRLS WHAT ARE YOU LIKE	IG/VANGUARD	247 -33	0.755 14
16	17	5	PETE YORN DIDN'T WANNA CRY	COLUMBIA	239 +7	0.464 27
17	15	11	DEPECHE MODE WRONG	MUTE/VIRGIN/CAPITOL	232 -12	0.878 10
18	20	7	ELVIS COSTELLO COMPLICATED SHADOWS (2009)	HEAR/CMG	218 +24	0.575 18
19	18	5	BELL XI THE GREAT DEFECTOR	YEP ROC	210 +9	0.828 12
20	18	9	TYRONE WELLS MORE	UNIVERSAL REPUBLIC	197 -25	0.472 25
21	22	8	O.A.R. THIS TOWN	EVERFINE/ATLANTIC/RRP	183 -2	0.273 -
22	21	4	THE SCRIPT THE MAN WHO CAN'T BE MOVED	PHONOGENIC/EPIC	182 -8	0.559 19
23	3	3	ERIC HUTCHINSON OK, IT'S ALRIGHT WITH ME	LET'S BREAK/WARNER BROS.	172 +11	0.338 -
24	5	5	THE AIRBORNE TOXIC EVENT SOMETIME AROUND MIDNIGHT	MAJORDOMO/SHOUT! FACTORY/ISLAND/IDJMG	164 +1	0.719 15
NEW			WILCO YOU NEVER KNOW	MOST INCREASED PLAYS/MOST ADDED NONESUCH/WARNER BROS.	155 +114	0.712 16
26	28	11	MATT NATHANSON ALL WE ARE	VANGUARD	145 +5	0.510 23
NEW			GREEN DAY 21 GUNS	REPRISE	144 +90	0.856 11
28	26	10	BRUCE SPRINGSTEEN MY LUCKY DAY	COLUMBIA	135 -10	0.468 26
29	29	2	ROB THOMAS HER DIAMONDS	EMBLEM/ATLANTIC	131 -2	0.499 24
RE-ENTRY			RYAN ADAMS & THE CARDINALS MAGICK	LOST HIGHWAY	121 -11	0.276 -

MOST ADDED

ARTIST TITLE / LABEL	NEW STATIONS
WILCO You Never Know (Nonesuch/Warner Bros.) KGSR, KPRI, KRVB, KTHX, WCLZ, WCOO, WMMM, WRLT, WTTT	9
GREEN DAY 21 Guns (Reprise) CIDR, KPRI, KRVB, KTCZ, KWMT, WCLZ, WMMM, WRLT, WXRT	9
JAMES MORRISON Precious Love (Polydor/Interscope) KTHX, KXLY, Sirius XM Spectrum, WXRV	4
COLDPLAY Life In Technicolor ii (Capitol) CIDR, KGSR, WXRT	3
HOWIE DAY Be There (Epic) KPTL, KWMT, WCLZ	3
PARACHUTE She Is Love (Mercury/IDJMG) KXLY, WCOO	2
REGINA SPEKTOR Laughing With (Sire/Warner Bros.) Sirius XM Spectrum, WRNR	2
RAY LAMONTAGNE Meg White (RCA/RED) WCLZ, WCOO	2

ADDED AT...

CIDR

Detroit, MI
PD: Matt Franklin
APD: Tania D'Angela
Coldplay, Life In Technicolor ii, 10
The Fray, Never Say Never, 3
Green Day, 21 Guns, 3
Our Lady Peace, All You Did Was Save My Life, 0
Pete Yorn, Don't Wanna Cry, 0

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

NEW AND ACTIVE

ARTIST TITLE / LABEL	PLAYS /GAIN	ARTIST TITLE / LABEL	PLAYS /GAIN
THE FRAY Never Say Never (Epic) TOTAL STATIONS: 12	94/0	BRETT DENNEN Ain't Gonna Lose You (Downtown/Dualtone) TOTAL STATIONS: 13	71/26
HOWIE DAY Be There (Epic) TOTAL STATIONS: 11	90/55	FREDDY JONES BAND Home Thing (Out Of The Box) TOTAL STATIONS: 10	60/2
PAOLO NUTINI Candy (Atlantic) TOTAL STATIONS: 10	90/0	JONATHA BROOKE & DAVY KNOWLES OF BACK DOOR SLAM Taste Of Danger (Bad Dog) TOTAL STATIONS: 7	48/19
CARBON LEAF Miss Hollywood (Vanguard) TOTAL STATIONS: 10	79/15	CHRIS CORNELL Long Gone (Mosley/Interscope) TOTAL STATIONS: 7	44/1
ZIGGY MARLEY Family Time (Tuff Gong) TOTAL STATIONS: 7	75/3	U2 I'll Go Crazy If I Don't Go Crazy Tonight (Island/Interscope) TOTAL STATIONS: 8	43/6

MOST INCREASED PLAYS

+114	WILCO You Never Know (Nonesuch/Warner Bros.) 5xKSP +42, WRNR +15, WZEW +15, KMFT +9, KGSR +7, WRXP +6, WXRT +5, KBCC +5, WRLT +4, WTTT +2
+90	GREEN DAY 21 Guns (Reprise) KTCZ +23, KWMT +20, KPRI +12, WTTT +9, WXRT +8, KPTL +6, WRLT +5, KMFT +4, KBCC +3, CIDR +3
+55	HOWIE DAY Be There (Epic) KRVB +15, KMFT +11, KPTL +10, KWMT +7, KTCZ +6, WTTT +6, KINK +1, KXLY +1, WMMM +1
+37	PEARL JAM Santa Cruz (Ten Club) 5xKSP +36, WRNR +1
+26	BRETT DENNEN Ain't Gonna Lose You (Downtown/Dualtone) WMMM +11, WCLZ +10, KPRI +5, WNC5 +4, WCOO +2, 5xKSP +2, WMMM +1

FOR WEEK ENDING MAY 24, 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 52 reporters.
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RECURRENTS

THIS WEEK	ARTIST TITLE / IMPRINT / PROMOTION LABEL	NIelsen BDS CERTIFICATIONS	PLAYS TW LW
1	ADELE RIGHT AS RAIN (XL/COLUMBIA)		243 258
2	RAY LAMONTAGNE YOU ARE THE BEST THING (RCA/RED)		214 214
3	THE FRAY YOU FOUND ME (EPIC)		178 195
4	MICHAEL FRANTI & SPEARHEAD SAY HEY (I LOVE YOU) (BOO BOO WAX/ANTI-/EPITAPH)		174 171
5	DEATH CAB FOR CUTIE NO SUNLIGHT (ATLANTIC)		159 174

THIS WEEK	ARTIST TITLE / IMPRINT / PROMOTION LABEL	NIelsen BDS CERTIFICATIONS	PLAYS TW LW
6	COLDPLAY VIVA LA VIDA (CAPITOL)		134 124
7	O.A.R. SHATTERED (TURN THE CAR AROUND) (EVERFINE/ATLANTIC/RRP)		130 140
8	JASON MRAZ I'M YOURS (ATLANTIC/RRP)		122 132
9	ERIC HUTCHINSON ROCK & ROLL (LET'S BREAK/WARNER BROS.)		121 128
10	GAVIN ROSSDALE LOVE REMAINS THE SAME (INTERSCOPE)		119 118



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SON VOLT "Down To The Wire"

Check out the album advance in the
NON-COMMvention goodies bag



DELTA SPIRIT "People Cmon"

See them this Friday at World Café Live
10pm set



MATISYAHU

"ONE DAY"

FROM LIGHT

THE FOLLOW-UP TO THE GOLD RELEASES
"YOUTH" AND "LIVE AT STUBBS."

IMPACTING 6/15

"LIGHT" AVAILABLE EVERYWHERE 8/25
ON TOUR ALL SUMMER!



the FRAY

NEVER SAY NEVER

THE FOLLOW-UP TO THE
DOUBLE PLATINUM
AND #1 TRIPLE A SINGLE
"YOU FOUND ME"

ALBUM ALREADY CERTIFIED GOLD!
ON TOUR THIS SUMMER!

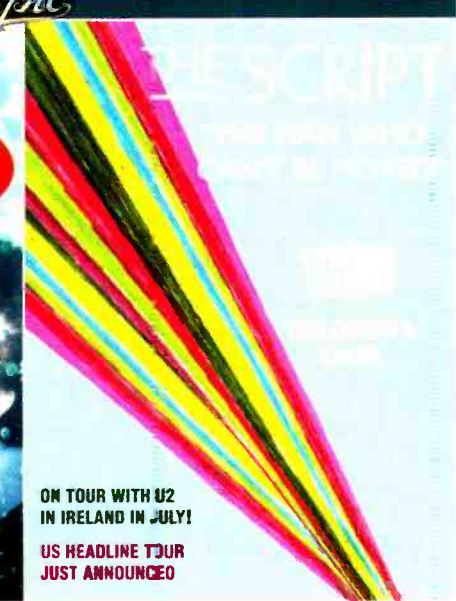
HOWIE DAY

IMPACTING
RADIO 6/1

BE

THERE

EARLY
KBCO KTCZ
KMTT KWMT
KPTL WTYD
KRVB KDAL
WRNX WCLZ
KRVO KCLC



ON TOUR WITH U2
IN IRELAND IN JULY!
US HEADLINE TOUR
JUST ANNOUNCED

From the sizzling MySpace & Facebook phenomenon

TREVOR HALL



IMPACTING
JUNE 1



Previous tours with Ben Harper,
Ziggy Marley, Stevie Nicks,
and Matisyahu

The perfect summer song that
will connect with your listeners

From the self-titled album
TREVOR HALL in stores July 28

www.myspace.com/trevorhall



www.trevorhallmusic.com

Maia Sharp

"JOHN Q. LONELY"

FROM THE ALBUM ECHO PRODUCED
BY DON WAS FEATURING JIM
KELTNER ON DRUMS AND
BONNIE ON BG VOCALS

The new single
"John Q. Lonely"
from Maia Sharp's
new album Echo
going for Adds
JUNE 15

"Maia Sharp conjures the allure of yesteryears Brill Building luminaries....Sharp wields her
trill, alluring choruses like a temptress; listeners will surely be ensnared. Her tear-soaked
lines and high-crested melody conspire for a finely crafted lesson on invincible pop."
Billboard

"Maia Sharp is one of America's great singer-songwriters. Her storytelling runs profound
and deep while honoring a pop tradition that urges you to sing along and feel good.
Maia sings with an angelic voice that's shrouded in stark realism and a healthy dose of
cynicism.....It's an exotic cocktail!" - Don Was

"I have never heard a better collection of songs. They just started my head" - Jim Keltner

"A potpourri of pop, country and rock with hints of jazz, mixing banjos and mandolins with
cellos and violas to produce a sound that's polished without being slick. Sharp's
free-wheeling approach recalls the spirit of Dylan's pre-motorcycle crash songs."
- No Depression



THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL	PLAYS	TW	+/-
1	5	5	DAVE MATTHEWS BAND	FUNNY THE WAY IT IS	RCA/RMG	708		+7
2	2	11	U2	MAGNIFICENT	ISLAND/INTERSCOPE	559		-4
3	3	14	GOMEZ	AIRSTREAM DRIVER	ATO/RED	512		-43
4	4	7	BOB DYLAN	BEYOND HERE LIES NOTHING	COLUMBIA	468		-12
5	7	7	ELVIS COSTELLO	COMPLICATED SHADOWS (2009)	HEAR/CMG	446		+46
11	5	5	COLDPLAY	LIFE IN TECHNICOLOR II	CAPITOL	413		+57
8	7	7	PETE YORN	DON'T WANNA CRY	COLUMBIA	386		+3
9	11	11	BELL XI	THE GREAT DEFECTOR	YEP/ROC	368		-9
9	6	14	INDIGO GIRLS	WHAT ARE YOU LIKE?	IG/VANGUARD	330		-64
10	10	11	BRUCE SPRINGSTEEN	MY LUCKY DAY	COLUMBIA	318		-45
11	7	13	CHRIS ISAAK	WE LET HER DOWN	WICKED GAME/REPRISE	314		-75
15	6	6	TORI AMOS	WELCOME TO ENGLAND	UNIVERSAL REPUBLIC	301		+14
14	4	4	GREEN DAY	KNOW YOUR ENEMY	REPRISE	297		+3
14	12	9	KINGS OF LEON	USE SOMEBODY	RCA/RMG	294		-7
15	13	8	ERIC LINDELL	IF LOVE CAN'T FIND A WAY	ALLIGATOR	291		-9
24	2	2	BEN HARPER & RELENTLESS7	FLY ONE TIME	VIRGIN/CAPITOL	280		+51
20	5	5	FLEET FOXES	MYKDNOS	SUB POP	280		+35
23	2	2	CONOR OBERST & THE MYSTIC VALLEY BAND	NIKORETTE	MERGE	275		+45
17	6	6	FREDDY JONES BAND	HOME THING	OUT OF THE BOX	267		+1
22	4	4	HILL COUNTRY REVUE	YOU CAN MAKE IT	RAZOR & TIE	258		+23
21	18	8	MAT KEARNEY	CLOSER TO LOVE	AWARE/COLUMBIA	258		-4
22	16	17	NEKO CASE	PEOPLE GOT A LOTTA NERVE	ANT / EPITAPH	242		-31
25	3	3	ZIGGY MARLEY	FAMILY TIME	TUFF GONG WORLDWIDE	227		+3
24	NEW	NEW	PAOLO NUTINI	CANDY	ATLANTIC	223		+39
25	NEW	NEW	CRACKER	TURN ON, TUNE IN, DROP OUT	429/SLG	217		+43
28	3	3	FASTBALL	LITTLE WHITE LIES	33 1/3/MEGAFORCE	217		+11
27	14	14	M. WARD	NEVER HAD NOBODY LIKE YOU	MERGE	215		-2
28	26	6	BEN LEE	WHAT'S SO BAD (ABOUT FEELING GOOD)?	NEW WEST	214		-10
29	21	20	SNOW PATROL	CRACK THE SHUTTERS	POLYDOR/FICTION/GFFEN/INTERSCOPE	205		-40
30	29	15	SERENA RYDER	LITTLE BIT OF RED	ATLANTIC	193		-7

WILCO	MARSHALL CRENSHAW	DAVE ALVIN & THE GUILTY WOMEN	THE KILLERS
8	6	4	3
You Never Know (Nonesuch/Warner Bros.) KOZT, WEHM, WPK, WKZE, WMVY, WMWV, WXP, WYEP	Live And Learn (429/SLG) KTBC, KYSL, WCBE, WFUV, WKZE, WNRN	Nana And Jimi (Yep Roc) KPIG, KPND, KSUT, WNCW	A Dustland Fairytale (Island/IDJMG) KBAC, KFMU, WEXT
GRIZZLY BEAR 7	ELVIS COSTELLO 4	THE SCRIPT 3	MEIKO 3
Two Weeks (Warp) WEXT, WPK, WFUV, WJCU, WNCW, WNRN, WTMD	Complicated Shadows (2009) (Hear/CMG) KMMS, Sirius XM The Loft, WNCW, WYCE	The Man Who Can't Be Moved (Phonogenic/Epic) KDBB, KYSL, WEXT	Under My Bed (MySpace) KBAC, KCLC, WOCM
	GREEN DAY 4	RAY LAMONTAGNE 3	
	21 Guns (Reprise) KCLC, KFMU, KSPN, WNRN	Meg White (RCA/RED) Music Choice Adult Alternative, WEXT, WVOD	

FOR WEEK ENDING MAY 24, 2009

MOST INCREASED PLAYS

+79

WILCO
You Never Know (Nonesuch/Warner Bros.)

+57

COLDPLAY
Life In Technicolor II (Capitol)

IRON AND WINE
Love Vigilantes (Sub Pop)

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL (PRICE)	CERT.	PEAK POSITION
1	1	1	EMINEM	Relapse	WEB/SHADY/AFTERMATH/INTERSCOPE 012863/IGA (13.98)		1
2	1	2	GREEN DAY	21st Century Breakdown	REPRISE 517153 WARNER BROS (18.98)		1
3	NEW	1	KENNY CHESNEY	Greatest Hits II	BNA 49530 SMN (18.98)		3
4	NEW	1	METHOD MAN & REDMAN	Blackout! 2	DEF JAM 012400 IDJMG (13.98)		4
5	NEW	1	DANE COOK	ISolated Incident	COMEDY CENTRAL 0085 (15.98 CD/DVD) +		5
6	NEW	1	BUSTA RHYMES	Back On My B.S.	UNIVERSAL MOTOWN 012387/UMRG (13.98) +		6
7	2	2	SOUNDTRACK	Hannah Montana: The Movie	WALT DISNEY 003101 (18.98)		7
8	4	6	LADY GAGA	The Fame	STREAMLINE/KONLIVE CHERRYTREE/INTERSCOPE 011805/IGA (12.98)		8
9	NEW	1	TORI AMOS	Abnormally Attracted To Sin	UNIVERSAL REPUBLIC 012873/UMRG (13.98)		9
10	NEW	1	KATE VOEGELE	A Fine Mess	MYSAPCE DGC/INTERSCOPE 012938/IGA (10.98)		10
11	7	7	TAYLOR SWIFT	Fearless	BIG MACHINE 0200 (18.98) +		11
12	5	4	RASCAL FLATTS	Unstoppable	LYRIC STREET 002504 (18.98)		12
13	NEW	1	MAT KEARNEY	City Of Black & White	AWARE/COLUMBIA 19597 SONY MUSIC (15.98)		13
14	NEW	1	ERIC CLAPTON AND STEVE WINWOOD	Live From Madison Square Garden	WINDCRAFT DUCK REPRISE 517584 WARNER BROS (24.98)		14
15	13	13	NICKELBACK	Dark Horse	ROADRUNNER 018028 (18.98)	2	2
16	12	12	VARIOUS ARTISTS	NOW 30	UNIVERSAL EMI SONY MUSIC ZOMBA 012654/UME (18.98)		16
17	6	5	BOB DYLAN	Together Through Life	COLUMBIA 43893/SONY MUSIC (18.98) +		17
18	17	21	ZAC BROWN BAND	The Foundation	ROAD BIG PICTURE HOME GROWN/ATLANTIC 116931/AG (13.98)		18
19	11	10	SOUNDTRACK	Twilight	SUMMIT SHOP ATLANTIC 515923/AG (18.98) +	2	1
20	8	1	CHRISSETTE MICHELE	Epiphany	DEF JAM 012797 IDJMG (13.98) +		20
21	14	16	KINGS OF LEON	Only By The Night	RCA 32712/RMG (17.98)		21
22	9	8	RICK ROSS	Deeper Than Rap	MAYBACH SLIP-N-SLIDE DEF JAM 012772 IDJMG (13.98) +		22
23	18	14	JASON ALDEAN	Wide Open	BROKEN BOW 7637 (18.98)		23
24	NEW	1	LIONEL RICHIE	Just Go	ISLAND 01191 IDJMG (13.98)		24
25	NEW	1	IRON AND WINE	Around The Well	SUB POP 808 (14.98)		25

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	1	8	BOOM BOOM POW	THE BLACK EYED PEAS (WILL I AM/INTERSCOPE)	
2	-	1	DON'T STOP BELIEVIN'	GLEE CAST (FOX/COLUMBIA)	
3	-	1	NEW DIVIDE (ALBUM VERSION)	LINKIN PARK (MACHINE SHOP/WARNER BROS)	
4	-	1	NO BOUNDARIES	KRIS ALLEN (19 JIVE JLG)	
5	-	1	HEARTLESS	KRIS ALLEN (FREMANTLE 19)	
6	5	3	WAKING UP IN VEGAS	KATY PERRY (CAPITOL)	
7	-	1	MAD WORLD	ADAM LAMBERT (19 RCA/RMG)	
8	9	3	FIRE BURNING	SEAN KINGSTON (BELOGA HEIGHTS EPIC)	
9	3	19	POKER FACE	LADY GAGA (STREAMLINE/KONLIVE CHERRYTREE/INTERSCOPE)	
10	2	11	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL (ULTRA)	
11	6	10	SUGAR	FLO RIDA FEATURING WYNTER (POE BOY ATLANTIC)	
12	7	14	DON'T TRUST ME (EXPLICIT ALBUM VERSION)	3OH3 (PHOTO FINISH ATLANTIC/RRP)	
13	-	1	AIN'T NO SUNSHINE	KRIS ALLEN (FREMANTLE 19)	
14	-	1	KISS A GIRL	KEITH URBAN (CAPITOL NASHVILLE)	
15	17	5	BIRTHDAY SEX	JEREMIH (DEF JAM IDJMG)	
16	28	2	LOVEGAME	LADY GAGA (STREAMLINE/KONLIVE CHERRYTREE/INTERSCOPE)	
17	12	12	THE CLIMB	MILEY CYRUS (WALT DISNEY/HOLLYWOOD)	
18	8	17	HALO	BEYONCE (MUSIC WORLD COLUMBIA)	
19	14	14	SECOND CHANCE (ALBUM VERSION)	SHINEDOWN (ATLANTIC)	
20	10	8	DAY 'N' NITE	KIO CUDI (DREAM ON G.O.O./UNIVERSAL MOTOWN)	
21	-	1	PERMANENT	DAVID COOK (19 RCA/RMG)	
22	20	8	KNOCK YOU DOWN	KERI HILSON FEAT KANYE WEST & NE-YO (MOSLEY ZONE 4/INTERSCOPE)	
23	-	1	NOTE TO GOD (SINGLE VERSION)	CHARICE (143 REPRISE)	
24	21	6	KNOW YOUR ENEMY	GREEN DAY (REPRISE)	
25	22	9	TURN MY SWAG ON	SOULJA BOY TELL EM FEAT SAMMIE (COLLAPSE/INTERSCOPE)	
26	25	4	GOODBYE	KRISTINA DEBARGE (ISLAND/IDJMG)	
27	16	16	BLAME IT	JAMIE FOXX FEATURING T-PAIN (J.RMG)	
28	-	1	IMMA BE	THE BLACK EYED PEAS (WILL I AM/INTERSCOPE)	
29	19	15	RIGHT ROUND (ALBUM VERSION)	FLO RIDA (POE BOY ATLANTIC)	
30	23	5	I DO NOT HOOK UP	KELLY CLARKSON (19/RCA/RMG)	
31	-	1	A CHANGE IS GONNA COME	ADAM LAMBERT (FREMANTLE/19)	
32	-	1	HER DIAMONDS	RDB THOMAS (EMBLEM ATLANTIC)	
33	26	42	JUST DANCE	LADY GAGA (STREAMLINE/KONLIVE CHERRYTREE/INTERSCOPE)	
34	24	20	KISS ME THRU THE PHONE	SOULJA BOY TELL EM FEAT SAMMIE (COLLAPSE/INTERSCOPE)	
35	27	6	IF TODAY WAS YOUR LAST DAY (ALBUM VERSION)	NICKELBACK (ROADRUNNER/RRP)	
36	-	54	I'M YOURS (ALBUM VERSION)	JASON MRAZ (ATLANTIC/RRP)	
37	-	1	APOLOGIZE	KRIS ALLEN (FREMANTLE/19)	
38	32	4	PLEASE DON'T LEAVE ME	PINK (LAFACE JLG)	
39	-	1	PERMANENT (AMERICAN IDOL CHARITY SONG)	DAVID COOK (19 RCA/RMG)	
40	-	1	WE MADE YOU	EMINEM (WEB SHADY/AFTERMATH/INTERSCOPE)	
41	-	11	DON'T STOP BELIEVIN'	JOURNEY (COLUMBIA LEGACY)	
42	29	28	GIVES YOU HELL	THE ALL-AMERICAN REJECTS (DOGHOUSE DGC/INTERSCOPE)	
43	37	4	WHATEVER IT IS (ALBUM VERSION)	ZAC BROWN BAND (HOME GROWN ATLANTIC/BIG PICTURE)	
44	-	1	NO BOUNDARIES	ADAM LAMBERT (19 RCA/RMG)	
45	34	4	YOU BELONG WITH ME	TAYLOR SWIFT (BIG MACHINE)	
46	13	3	NO SURPRISE	DAUGHTRY (19 RCA/RMG)	
47	31	17	1, 2, 3, 4	PLAIN WHITE T'S (HOLLYWOOD)	
48	-	3	HOME SWEET HOME	CARRIE UNDERWOOD (19/ARISTA NASHVILLE)	
49	33	13	IF U SEEK AMY	BRITNEY SPEARS (JIVE JLG)	
50	-	26	YOU FOUND ME (ALBUM VERSION)	THE FRAY (EPIC)	



2009 TRIPLE A 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 Triple A Summit in Boulder, CO August 5-8, 2009

Eligibility and Nomination 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 form per person will be accepted.
- All responses will be held in the strictest confidence.
- Deadline for submissions is June 5, 2009.

Nominations will be accepted in the following categories:

Commercial Radio Station of the Year: Markets 1-25

Commercial Radio Station of the Year: Markets 26-100

Commercial Radio Station of the Year: Markets 101+

Non-Commercial Radio Station of the Year: Markets 1-50

Non-Commercial Radio Station of the Year: Markets 51+

Program Director of the Year

Music Director of the Year

Air Personality of the Year

Major Record Label of the Year

Independent Record Label of the Year

Label Promotion Executive of the Year

Independent Promotion Executive of the Year

Nominations will only be accepted online at:

www.radioandrecords.com/conventions/nominations.asp

Deadline for submissions is June 5, 2009!

Register for the R&R Triple Summit and get hotel information at:

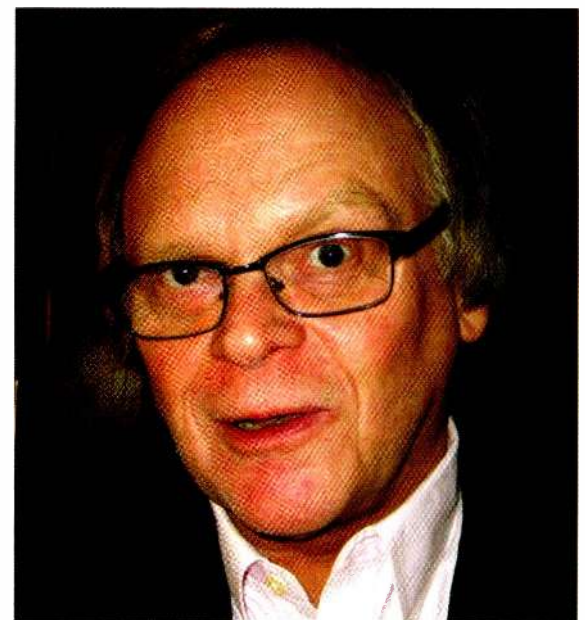
www.radioandrecords.com

Ken Mills

Noncommercial veteran sees growth ahead in that arena for news/talk programming

Cyndee Maxwell

CMaxwell@RadioandRecords.com



Ken Mills is an entrepreneur, producer, teacher and innovator with more than 35 years experience in all aspects of commercial and public radio broadcasting. Prior to the 1977 launch of the Ken Mills Agency, which consults noncommercial public radio stations, he was director of news at Public Radio International for more than five years and was also responsible for station clearances, product development and research. Previously he was GM at noncomm KCSN-FM/Los Angeles; he oversaw station clearances and network affiliations for Format 41, the Oldies Channel and CNN Headline News on Radio at Transtar Radio Network; and he managed and programmed public and commercial stations in Colorado, Minnesota and South Dakota. He also built and owned commercial KSKY in the Black Hills of South Dakota.

What was your first radio job?

I started in radio in the late 1960s at KISD-AM, a great CHR station in Sioux Falls, S.D. In addition to playing the hits, I hosted a late-night progressive rock show called "Underground."

Why did you transition from commercial to noncomm radio?

I made the jump for good in 1989 when I was working for Gary Fries at Transtar Radio Network in Colorado Springs. [Fries later went on to serve as president/CEO of the RAB.] When Transtar was sold to United Stations, a lot of us wondered about our future. My boss Neal Sargent told me, "Since you like to listen to NPR so much, you should go work there." So I got a job as GM at KCSN-FM, then a small NPR station at California State University Northridge in Los Angeles. I love being in non-commercial radio because ideas matter.

What's the role of noncomm radio in today's highly competitive world of advertising, marketing and consumerism?

In many ways noncommercial radio is an antidote to commercial consumerism. Public radio listeners tend to resist sales messages. They want to know that the water is pure—that they can trust a radio source. On the other hand, basic business rules apply because it costs money to operate a competitive noncommercial station. I like being an entrepreneur in noncommercial radio because I can bring my energy and perspective to the nonprofit world.

What's the typical target audience of noncomm outlets?

It's not about age, sex or race. Noncommercial radio stations want to attract listeners who will join our club and

become contributing members. These folks typically have higher-than-average education and embody public radio core values: global connections, authenticity and insatiable curiosity. [Research about the public radio audience is available at prpd.org/knowledgebase.aspx.]

Is there an effort to attract a younger demographic?

Public radio has had mixed success playing to younger demos. The lesson we learned from NPR's expensive failure with "Bryant Park" [a weekday morning show designed to draw a younger audience to public radio] is that we need to pursue great radio and not specific age groups. One of the best cross-generational stations is [American Public Media Group's] KCMP (the Current) here in Minneapolis. [PD] Jim McGuinn has created a wonderful music mix that reaches many folks in their 20s and 30s while connecting with boomers like me.

How many noncomm stations are in the United States, and what percentage are exclusively talk?

There are more than 2,700 noncommercial radio stations, plus around 600 low-power FM noncomms, currently licensed in the U.S. This number is misleading, however, because several hundred noncommercial educational stations are totally repeat satellite-canned religious programming. Plus, there are far too many underdeveloped stations taking up noncomm spectrum.

In my opinion, there are around 1,100 local noncommercial stations that are seriously in the business of broadcasting. Approximately 40% of them are public stations, mainly NPR. Another 40% are religious—often Christian AC or Christian CHR. About 10% are community stations, such as those owned by Pacifica, and the remaining 10% are college stations playing music from the CMJ charts.

What is the breakdown in the number of stations that focus on music vs. talk?

About a third of the large-budget noncommercial stations are completely, or mostly, news/talk. These stations are responsible for most of the growth in public-radio listening. News/talk is still the most successful format on NPR stations nationwide. There are about three dozen major noncommercial triple A stations and maybe 200 more in the format part-time. Noncomm triple A ratings are flat, but pledging seems to be growing. Since we count our listeners one at a time, more tune-ins and increasing TSL are usually more important than cume. Noncommercial triple A is in good shape, but we need a few more stations to jump aboard. Classical and jazz stations are holding in there. The classical music demos look like the Titanic to me. In 2007 Arbitron estimated that over 46% of public-radio classical listeners were over the age of 65. It's hard to see what the future is for classical as a radio format.

What is the position of noncomms on the Performance Rights Act?

Noncommercial folks are hopeful that there will be a blanket deal by the Corporation for Public Broadcasting similar to arrangements now in place with ASCAP and BMI.

Do you specialize in a particular kind of programming?

My bread and butter right now is news and talk programming but I'd like to be creating new signature national programming for noncommercial Triple A stations.

Discuss your Talk Radio Initiative.

The Talk Radio Initiative is designed to get some respect for noncommercial station-based talk programs. The public-radio talk world is a lot like the noncommercial triple A scene: a few big "haves" and many "have nots," scarcity of time and resources, lots of shops doing their own thing and dedicated people who make it all happen.

What's the reaction to the PPM in the noncomm world?

There is a lot of interest in PPM. Like everyone, we are learning how to use the new data. The Radio Research Consortium [rrconline.org] is now distributing Arbitron PPM results, so more noncommercial programmers are seeing how it works.

Is there an intersection in the worlds of commercial and noncommercial radio where people or companies can work together?

The best intersection is the annual Noncommvention, which provides a tremendous service. Some noncomm folks also attend the R&R Triple A Summit and rub shoulders with the commercial folks. This visibility is important to our emerging part of the industry. **R&R**

Ken Mills
Agency owner

'I like being an entrepreneur in noncommercial radio because I can bring my energy and perspective to the nonprofit world.' —Ken Mills

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