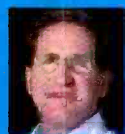


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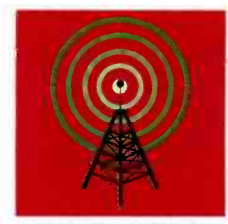
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R&R News Focus

MOVER

Kennedy Helms Flycast

Mobile audio delivery provider FlyCast appoints 35-year media vet David Kennedy CEO. An investor in the company, Kennedy was CEO/vice chairman of rep firm Interep until it



Kennedy

shuttered in November. Before that, he was president/CEO of Susquehanna Media. Flycast founder and former CEO Sam Abadir assumes chairman/chief technology officer roles.

The FlyCast Mobile Broadcast Network includes more than 1,200 stations from terrestrial and Web broadcasters.—Mike Boyle

SHAKER

Arbitron Creates Strategy, Biz Development Position



Behbehani

The reshaping of Arbitron under new CEO Michael Skarzynski continues with the hiring of Taher G. Behbehani in the newly created position of executive VP/chief strategy and business development officer. Most recently VP of business affairs at Time Warner Cable, he reports directly to Skarzynski and is based at Arbitron's Columbia, Md., headquarters.

Specifically, Behbehani is tasked with extending Arbitron's PPM platform to multi-media markets through business partnerships, acquisitions, joint ventures, licensing arrangements and strategic investments.

It's the fourth executive-level position added to the company since Skarzynski took over Arbitron in January. He also eliminated two president-level posts.—Mike Boyle

Sharma To Head CC Strategic Initiatives

Clear Channel Radio names Vishal Sharma to the newly created position of senior VP of strategic initiatives. Sharma is tasked with leading the development and implementation of the company's strategic initiatives and companywide transformation efforts.

He joins from the Boston Consulting Group, where he consulted clients in the technology, media and telecom, construction and engineering, and travel sectors, among others.—Mike Boyle

Rehr Encourages Broadcasters To 'Take Control Of Our Future'

In a marked departure from the bombastic rhetoric that has become his trademark style during the past three-and-a-half years, NAB CEO David Rehr opened the group's annual spring convention April 20 in Las Vegas with a keynote of encouragement for broadcasters facing their biggest and most bitter foe: the miserable economy.

Acknowledging that "the world is facing an economic crisis," Rehr insisted "that isn't stopping us." Despite a recent SNL Kagan forecast that radio revenue will decline 15% this year after a 10% slide in 2008, Rehr cast the problem as an "opportunity" and said "broadcasters are forging ahead" as FM chips are being incorporated into cell phones and new ways of distributing content over the Internet are being explored. "We are taking control of our future," he said.

Rehr made no mention of the NAB's usual enemies—satellite radio, or the pending Performance Rights Act, which would saddle terrestrial broadcasters with new royalties. Instead, he stressed the importance of dispelling the perception that radio isn't hip, noting that its total audience is growing and marveling at the rise of Internet radio, which 17% of the 12+ population, or roughly 42 million Americans, now listens to a weekly basis, according to a new study by Arbitron and Edison Research (R&R, April 17). Still, more HD radio receivers need to be in the marketplace, he said, and more FM receivers installed in mobile devices.

A preliminary count by the NAB pegged this year's attendance at more than 84,000, down from 104,000 last year. Still, NAB executives say they were "very happy" with the show's outcome and report that its exhibit floor generated some \$50 million in sales.—Jeffrey Yorke



Rehr



TEA TIME: Hundreds of talk stations across the country participated in Tax Day Tea Parties April 15 to protest increased government spending. Clear Channel talk WOAI/San Antonio hosted an event at the Alamo with syndicated host Glenn Beck (pictured above, far right) with WOAI afternoon host Joe "Pags" Pagliarulo. Others were more grass-roots, such as the one Cumulus talk WMAC/Macon, Ga., PD/morning host Chris Krok (above left) organized and promoted.

Clear Channel, Cox Report Stunning First-Quarter Losses

Radio's 800-station gorilla is walking with a limp after a 23% first-quarter revenue drop. Clear Channel Media reported in an 8-K filing with the Securities and Exchange Commission (SEC) that its preliminary first-quarter revenue was \$1.2 billion, from \$1.6 billion during the same period last year.

Clear Channel isn't alone. In a similar statement, Cox Enterprises, which is attempting to take Cox Radio private, says the radio operator's Q1 net revenue fell 23% to \$75.5 million from \$97.8 million. Losses weren't as steep for Cumulus subsidiary CMP Susquehanna Radio Holdings. The group, which has 32 stations in nine markets—all acquired from Susquehanna Radio in 2006—says its Q1 revenue fell by 9%, to \$203.4 million from \$223.4 million in 2008.

All three operators blamed the woeful economy for lessening the demand for advertising.

Meanwhile, Clear Channel is aiming to reduce the cost of its massive debt by refinancing \$1.3 billion in bonds that are paying holders as much as 11.74% through 2016. In a statement to the SEC filed April 20, the company also seeks to exchange "any and all" of its \$980 million in 10.75% senior notes due in 2016. The company-set deadline for the exchanges is midnight May 18.—Jeffrey Yorke

ON THE WEB

Afternoon Drive Now King

Radio's two most-listened-to hours aren't in morning drive. According to Arbitron PPM data for listeners 6+, the Monday-Friday, 3 p.m.-4 p.m. hour had an average PUMM (Persons Using Measured Media) of 13.1%, followed by Monday-Friday 4 p.m.-5 p.m., with an average PUMM of 12.9%. The figures culled from 10 major markets analyzed by Annapolis, Md.-based firm Research Director show Monday-Friday 7 a.m.-8 a.m. in third place with an average PUMM of 12.7%. The 3 p.m.-4 p.m. and 4 p.m.-5 p.m. hours were also the strongest in adults 25-54.

—Mike Boyle

CBS Syndicates News To Internet Pure-Plays

CBS Radio News and Spatial Audio announce plans to offer syndicated CBS Radio News programming including World News Roundup, daily newscasts and the audio of TV's "60 Minutes" to Internet-only stations for a "low-cost" fee. Users will be able to schedule the feeds using Spatial Audio's SAM Broadcaster.

This agreement to provide pure-play online stations with quality news content comes as Web radio is experiencing sharp growth in listening. A new study by Arbitron and Edison Media Research reports that the number of Americans that tune in weekly to online radio grew to 42 million, up from 33 million in 2008.—Mike Stern

Studies Analyze News Radio Staffing

The 2009 Radio and Television News Directors Assn./Hofstra University Annual Survey shows radio news staffing was flat in 2008. It also shows radio news salaries down 1.8% and the overall amount of radio news produced down slightly.

A separate study by the company News Generation paints a starker picture, reporting that two-thirds of radio newsrooms have been affected by the economic downturn. Of those affected stations, 70% have laid off workers. As a result, many of those stations say they no longer have reporters dedicated to covering specific beats. The remaining 30% report "having to do more with less resources."—Mike Stern

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Broadcasters Named In Online Radio Patent Suit

Patent licensing company Aldav has sued a dozen radio companies—including Clear Channel, CBS Radio, Cumulus and Univision—for allegedly infringing on a patent for a technology that allows stations to replace local content with information for wider audiences when broadcasting over the Internet, such as removing over-the-air spots for streaming ads. Aldav filed the suit April 16 in a U.S. District Court for the Eastern District of Texas, accusing the broadcasters of “direct and contributory infringement.”

The patent was issued in June 2003 to inventors David D. Minter and Albert S. Baldocchi, but now Aldav is the exclusive licensee, according to the suit. The company is seeking a judgment from the court that the radio groups have infringed on the patent and an accounting of the damages. In addition, Aldav is asking Judge Leonard Davis to issue a permanent injunction forcing the broadcasters to immediately cease any ad replacement on their streams.—*Mike Boyle*

Integrated FM Radio Comes To Cell Phones

Global Security Systems used the recent NAB Show in Las Vegas to demonstrate FM radio data chips plus Radio Data Service (RDS)-based protocol for cell phones and other consumer electronics.

GSS and partner Silicon Laboratories have been working to develop government and commercial FM-based message distribution systems and receiver chip designs supporting the RDS aspects of FM broadcasting. The integrated technologies provide cell phone users with FM listening and add state and federal emergency messaging via the FM broadcast infrastructure.

For the first time, Silicon Labs’ embedded technology allows an FM receiver to use internal antennas inside the mobile device instead of requiring plugged-in headphone wires, which in turn allows mobile devices to remain constantly connected to the FM alerting system and capitalizes on power-saving mechanisms.—*Mike Boyle*

Wallace Walks ‘The Walk’

Local Christian radio is returning to Indianapolis. WHZN (88.3 the Walk), an outreach of Horizon Christian Fellowship of Indianapolis, is scheduled to launch June 15. WAKW (Star 93.3)/Cincinnati PD/morning host Kurt Wallace will program the station and host its morning show. According to WHZN GM Bill Goodrich, “The Walk will feature sound biblical teaching and Christ-centered music, with local involvement that ultimately points listeners to Jesus.”—*Kevin Peterson*

Business Briefing By Jeffrey Yorke

Radio Station Values Sink In First Quarter

Less than \$1 billion worth of stations exchanged hands last year and the first quarter of this year looked even worse, with only 164 stations sold for a total of just \$46 million, according to financial data provider BIAfin. In all, 769 stations were sold in 2008 for about \$700 million, the sixth time since 2001 that 1,000 or fewer stations were sold, but the first time that the total valuation of deals had fallen below \$1 billion.

According to BIA, the same number of stations were sold in 2002 as in 2008 but their combined sales value in 2002 was \$5.4 billion. Last year was the first since the late '80s when the number of stations sold in metro markets (383) was nearly equal to those stations sold in unrated markets (386).

“Transforming the business model may not come easy for owners, particularly because there is no magic formula, but they will increase the value of their operations simply through off-air diversification, which can take a number of forms,” BIA Advisory Services VP Mark Fratrik says.

Obama Appoints Tech Czar, Chief Performance Officer

Aneesh P. Chopra is tapped by President Barack Obama to become the

nation’s first chief technology officer, while Jeffrey Zients, a former management consultant and a current member of the board at Sirius XM, is selected to be Obama’s chief performance officer, charged with streamlining the federal government to make it work more efficiently and less expensively.

Air America Says It Won't Solicit Listener Donations

Responding to a Wall Street Journal article that claimed Air America is considering soliciting listener donations to augment its income, CEO Bennett Zier says the network is considering a premium subscription/membership package, not a radiothon. Zier says Air America may establish a premium service where listeners could be offered “access to special events, talent receptions, the annual cruise, premium audio, video and text content on AirAmerica.com and other special offers.”

TargetSpot Adds 10 Clients

Internet radio ad agency TargetSpot adds 10 new radio groups to its client portfolio, including Bonneville International, Saga Communications, Wilks Broadcast Group, Mapleton Communications, REACH Media, Rose City Radio, Radio Hanover, Finetune and AMS Interactive.

Transactions at a Glance

Bloomington Normal Broadcasting’s construction permit for WJWR-FM/Bloomington, Ill., to Cornerstone Community Radio for \$10,000 . . . Denver Radio Co.’s KBUR-FM/Fort Morgan, Colo.; debtor-in-possession’s KTNI-FM/Strasburg, Colo., and KSIR-FM/Fort Morgan, Colo.; and debtor-in-possession’s KONN-FM/Bennett, Colo., to Max Media’s DRC Acquisition for the following consideration: (1) credit bid of \$11.7 million, representing a portion of the allowed claim under the DIP credit facility (a senior secured super-priority debtor-in-possession term loan facility of up to \$27.5 million); (2) assumption of liabilities; and (3) cash sufficient to fund the carveouts of the final order approving the DIP credit facility up to a maximum of \$300,000 (or may be increased to \$350,000). DRC Acquisition is 51% owned by Max Media with Denver Holdings owning the remaining 49%.

Deal of the Week

KSAG-FM (construction permit)/Pearsall, Texas

PRICE: \$125,000 TERMS: Asset sale for cash and note

BUYER: Wendolynn Tellez. Phone: 956-489-1013. It owns no other stations. This represents its entry into this market.

SELLER: Gary S. Hess. Phone: 772-215-1634

FORMAT: To be determined

COMMENT: Gary S. Hess’ construction permit for KSAG-FM/Pearsall, Texas, to Wendolynn Tellez for \$125,000 with \$10,000 in cash at closing, a \$45,000 promissory note plus assumption of a \$70,000 promissory note.

2009 Deals to Date

Dollars to Date:	\$50,462,346	(Last Year: \$373,920,549)
Dollars This Quarter:	\$4,671,000	(Last Year: \$34,629,620)
Stations Traded This Year:	170	(Last Year: 222)
Stations Traded This Quarter:	15	(Last Year: 69)

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LADY GAGA LEADS CHR/TOP 40 FOR A SECOND WEEK WITH "POKER FACE." HER RECENTLY RELEASED EP, "THE CHERRYTREE SESSIONS," FEATURES A BALLAD VERSION OF THE SONG WITH ONLY PIANO ACCOMPANIMENT.

R&R No.1

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PAPA ROACH RULES ACTIVE ROCK FOR A THIRD WEEK AND ROCK FOR A SECOND ISSUE WITH "LIFELINE." THE BAND'S NEW ALBUM, "METAMORPHOSIS," EARLIER THIS MONTH BECAME ITS FIRST TOP 10 ON THE BILLBOARD 200 SINCE 2002.



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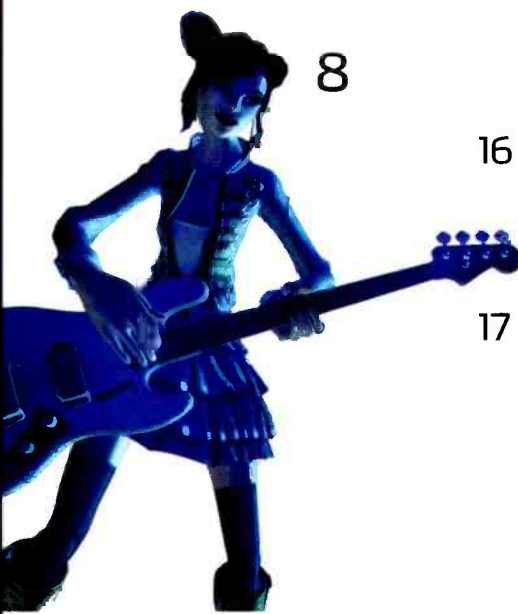
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April 28
Winter Arbitron reports arrive from Seattle, Minneapolis and Denver, among others.
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W

April 29
Deeper as-it-happens news coverage, more exclusives.
▶ [Click on News](#)

T

April 30
Winter Arbitrons continue to roll. Check out Memphis, Miami and Sacramento.
▶ [Click on Ratings](#)

F

May 1
Catch up on the latest format flips, personnel changes and other news in your format.
▶ [Click on Format News](#)

Clear Channel: Better Jocks In More Slots By Paul Heine

After trimming its radio sales ranks in January as part of a companywide purge of 9% of its work force, Clear Channel Radio now appears poised to downsize its talent and programming personnel to improve operating efficiencies.

On April 15 the company announced an initiative intended to improve program quality, reduce expenses and better exploit the No. 1 radio company's vast scope and scale. Premium Choice will offer "dozens and dozens" of the broadcaster's top air personalities in its most-programmed formats to any and all takers at its roughly 800 stations, according to Darren Davis, a senior VP of programming who helped develop the initiative.

Clear Channel president/CEO John Hogan says decisions about whether to take the new offerings will be left to local programmers.

The announcement came two days before Clear Channel Communications said in a filing with the Securities and Exchange Commission that it expected its first-quarter revenue to fall 23% compared with the same period last year.

Distributed via the company's Prophet Systems NexGen digital automation system, the new programs differ from satellite-delivered syndication or conventional voice-tracking, in which jocks prerecorded separate shows for individual stations. Premium Choice programs will arrive preloaded with music logs and are designed to air on multiple stations with local PDs adding weather, traffic, news, promos and other local content. "We want the local program directors to refocus their time and attention on the local customization," Hogan says.

Participating talent includes voice-trackers with ratings success in multiple markets, such as hot AC WDCG/Raleigh afternoon jock Randi West, AC WLTW/Chicago midday host Robin Rock and others "who have demonstrated that they give markets what they need, even though

they don't happen to be sitting in that market all day," Davis says. However, jocks that haven't voice-tracked shows are also being offered.

All will be available to cut IDs, liners, promos and client endorsement spots for local stations and will be managed by format-specific programmers. Talent were selected based on ratings evaluations, how they might perform in both PPM- and diary-measured markets, work ethic and perceived appeal outside their home market.

Coupled with its January move to a smaller, more sophisticated sales staff, the new initiative appears to shift the industry leader, acquired last year by an investor group lead by Bain Capital and Thomas H. Lee, closer to a network radio model. Hogan, however, insists it's "not about national or network. This is all about quality."

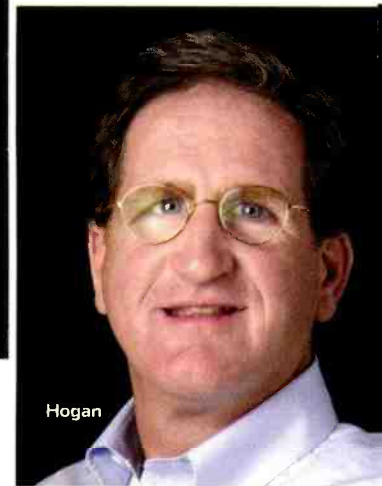
Hogan wouldn't disclose specifics on how the move will affect personality and PD head counts but did say the company will replace "C- and D-level" PDs with "A or A-plus players" who have demonstrated ability to handle additional stations and markets. "We're going to be as strategic and intelligent as we can about leveraging the size and scale of our platform to give the best people the most opportunity to impact our audiences or our advertising."

The initiative will remove a majority of the music selection process from local programmers who opt in on preresearched music logs provided by the company. Hogan says this will "free up our PDs to make sure that they are paying attention to all things local on their radio station. We think it's how radio is going to thrive going forward."

In a separate initiative, Clear Channel says it will expand community service shows beyond Sunday mornings with more targeted programs of varying lengths, including some hosted by prime-time personalities. "We're going to make



Davis



Hogan

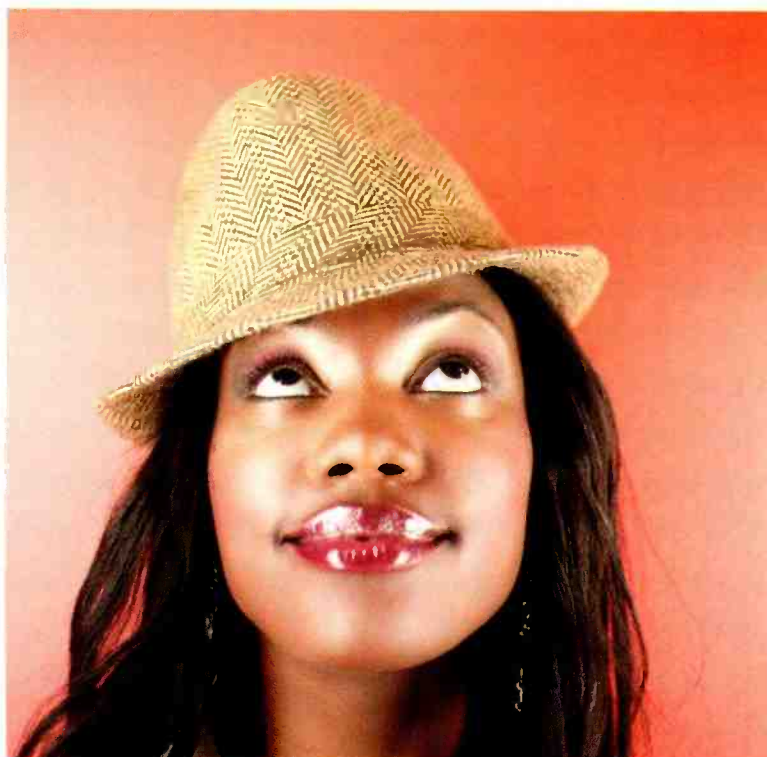
our radio stations more accessible to the communities and make ourselves much more proactive in the way of community engagement."

While Hogan says the company is acting without the influence of possible pending stepped-up FCC regulation, he told House Commerce Committee chairman Henry Waxman in an April 15 letter, "You will note that we are adopting proactively some of the ideas that the [FCC] is contemplating in the localism proceeding docket. We read, we considered, we listened, and now we are implementing the proposals we think make sense." Hogan added, "Since some were good ideas, we felt there was no need to wait for any commission action to compel us to do so." Hogan also notes that the FCC is "considering requiring local advisory boards" and that while "many of our markets" already established such panels, soon every market will have a panel in place.

The company is also expanding programming for its online and on-demand broadcasting platforms with new channels focused on specific music genres or personalities, such as syndicated hosts Kidd Kraddick and Lex & Terry. R&R

'We want the local program directors to refocus their time and attention on the local customization.'

—John Hogan



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'Guitar Hero,' 'Rock Band' tie-ins capture air time for jukebox heroes

VIDEO DIDN'T KILL THE RADIO STAR

By Keith Berman

In 2005, when the "Guitar Hero" videogame was released, music lovers finally got to put years of air-guitar practice to good use. Two years later, when "Rock Band" debuted, the title upped the entertainment ante by letting rockers have full-band competitions in their living rooms and exercise their karaoke and air-drumming skills alongside their imaginary guitar prowess. ■ Since then, these two games have become formidable forces in pop culture, earning everything from apps that allow gamers to play either title on their iPhone, to being spoofed in music videos—Eminem's "We Made You" video has the rapper on a gameboard with the colored dots coming at him, while Switchfoot's "Awakening" shows some guys playing videogame guitars to the song. "South Park" devoted an episode to the games, which have even had their own commercials parodied (and self-parodied as Metallica did to introduce its "Guitar Hero" title).

The games have also had an impact on the music industry, insinuating music into people's lives and giving players a different perspective on songs by allowing them to perform them. And radio is recognizing the legitimacy of "Rock Band" and "Guitar Hero" as another platform to expose listeners to new music.

"Just like radio stations now have more branches on them as far as streaming and HD side channels, videogames are another way that people are discovering music," says Mike Thomas, who programs CBS Radio's classic rock WZLX and alternative WBCN/Boston. "Whether it's new music or new music to them, they're finding it on these videogames, so I think if bands get the opportunity to be part of a popular videogame, that's a home run."

U.K. act DragonForce is the Cinderella story for the new-music scenario. The developing band broke through in the States in 2008 thanks to its song "Through the Fire and Flames" being given the status as the hardest one to master in "Guitar Hero III: Legends of Rock." Players' attempts to replicate the lighting riffs of guitarists Herman Li and Sam Totman sparked a fad that culminated with a tween boy zipping through the song like a pro on "The Ellen DeGeneres Show"—inadvertently exposing American housewives to a power prog metal band they never would have heard on a hot AC station. The band's label, Roadrunner Records, acted on the buzz by pushing the track to radio, where it peaked at No. 33 in March 2008 at Active Rock. Making the feat all the more impressive is the fact that the song runs longer than six minutes—hardly modern-day rock radio fodder.

The videogames are also introducing new listeners to proven hits and established artists, making genres like classic rock more accessible to younger listeners and enhancing their appeal. "Some of these kids never would've heard some of these songs if it wasn't for them being on these games," Thomas says. So while younger listeners may have heard Led Zeppelin's "Kashmir" in a Verizon commercial or were aware of Rush because their father constantly plays the trio's "Moving

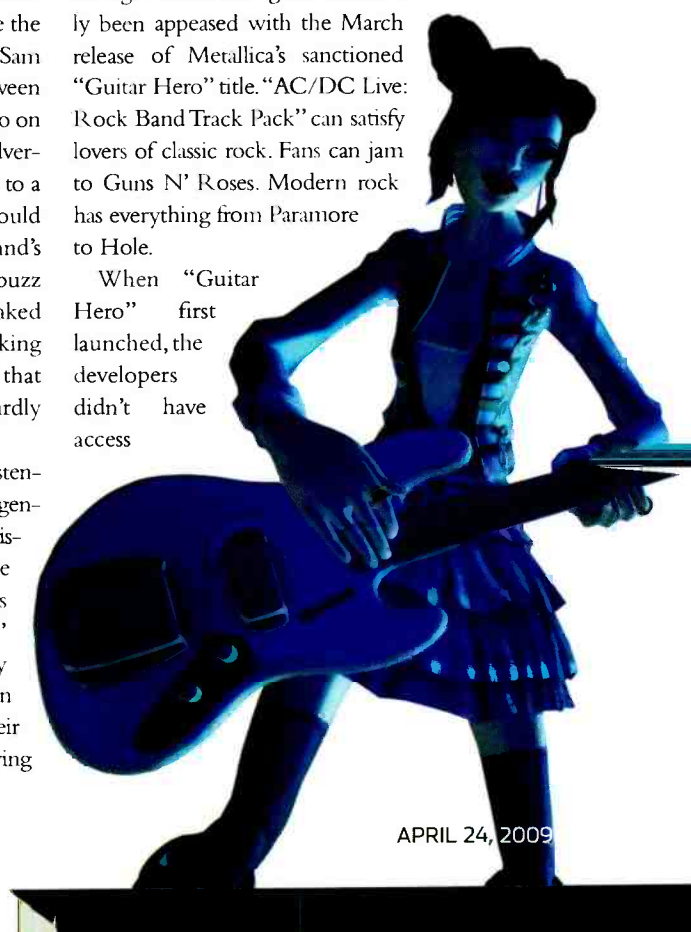
Pictures" album, that doesn't compare to the exposure of having "Tom Sawyer" available on a videogame and being able to jam to it repeatedly.

"Then when [such music] comes on the radio, they'll sing along to it," Thomas says. "I've had that happen with my own two boys, where I'll put WZLX on and a song will come on that my 13-year-old is singing every word to. I'll ask him how he knows the song, and he'll say, 'Oh, it's on "Rock Band." 'There definitely is a connection.' On the WBCN side, Thomas also sees music discovery as a result of the games, where listeners who request songs that aren't in normal rotation on the station will credit "Rock Band" or "Guitar Hero" when asked how they know the track.

The Ultimate Playlist

The games' success is deeply connected to their playlists, which offer plenty of variety within the rock genre. Headbangers have finally been appeased with the March release of Metallica's sanctioned "Guitar Hero" title. "AC/DC Live: Rock Band Track Pack" can satisfy lovers of classic rock. Fans can jam to Guns N' Roses. Modern rock has everything from Paramore to Hole.

When "Guitar Hero" first launched, the developers didn't have access





of the CD.

"Most notably, last July, we released a custom greatest-hits package from the Who, which was actually Pete Townshend and Roger Daltrey picking the songs they thought should be in the game," DeGooyer says. "In the case of a couple of the tracks—'My Generation,' particularly—Pete was very clear that he wanted the 'Live at Leeds' version, which is 15 minutes long, so they actually took it upon themselves to create custom edits for us. We had a great product with a track listing that doesn't exist anywhere else; it's a unique compilation put together by the artists themselves with exclusive edits, and that went live tied to the Who's appearance on VH1's 'Rock Honor.'"

Earlier this month, news broke announcing a September release for the latest edition of "Rock Band": a collection of Beatles tracks that will feature the master recordings, as well as a set of specially designed Beatles-themed instruments that gamers can purchase. Interestingly, the Beatles have not licensed their music for sale on the iTunes Music Store, which has been a source of consternation for the group's fans for many years.

Getting In On The Act

Rock stations have started using the games to their advantage as well, creating whole promotions around both games' music selections.

WZLX's Thomas finds it interesting that his station can tie the games in with its core classic rock listeners. "When the Aerosmith 'Guitar Hero' came out last summer, we did some bar nights with Aerosmith 'Guitar Hero' challenges, and we also gave away the games," he says. "We're a classic rock station with a lot of listeners in their 40s, and we're giving away videogames."

The games also provide some great promotional outlets and tie-ins for stations with younger demographics, like the "Rock Band" tourney that Emmis alternative KROX (101X)/Austin recently held. "We did online qualification for a handful of acts to come down and participate in a battle of the 'Rock Band' bands," PD Lynn Barstow says. "People were really into it."

Although he uses the term "bands" loosely when describing the groups of contestants, Barstow narrowed down the entries to 10 finalists, whose qualifying videos were posted on 101X's Web site. Listeners then pared them down to three finalists, who competed at a local sports bar for cash and prizes.

"It went very well," Barstow says. "There were 200-300 people in attendance, and there were a decent array of contestants for the fiery hoops that I felt we put the listeners through. But we got enough of them to take part to make it worthwhile. The client was certainly happy, and it was a good-looking turnout." *R&R*

Additional reporting by Christa Titus.

to the master recordings of the music used in the game, leading to it being populated with covers by sound-alike performers. It was still wildly successful, but MTV Games (which produces "Rock Band" through its Harmonix division) wanted to get the masters so it could make the game experience as authentic as possible. In 2006, it began meeting with label executives and artist managers to secure the rights to the masters. (RedOctane and Activision, which manufacture "Guitar Hero," didn't respond to requests for comment.)

Those involved in the process discussed the deal structure and ended up designing a collaborative system that encompasses the songs that come on disc with the games, as well as the downloadable content, which is a bank of paid and free downloads available to players. "That led to, on the 'Rock Band' platform in particular, a tremendous explosion of content," says Paul DeGooyer, senior VP of electronic games and music for MTV Networks Music/LOGO Group. "We have over 500 songs now, which will probably double—if not more—by the end of the year. It's really because we put together a system that the artists, managers, labels and publishers feel enables them to give us their best songs."

There is no set criteria for choosing music; suggestions are considered on a case-by-case basis. DeGooyer says that the discussion is two-way, with MTV Games proposing and receiving pitches in equal measure. "Our team is still working through the dream list, but we're getting music from label and publisher partners and managers proposed to us every week, both from brand-new artists and established classic artists," he says.

As of press time there were more than 580 songs available on the various "Rock Band" discs, as well as via download through the Rock Band Music Store, which contains tracks from more than 260 artists. Rock Band's Downloadable Content section, which opened Nov. 20, 2007, has so far generated 36 million paid downloads, according to MTV Games.

Promotions That Rock

DeGooyer says that he and the MTV Games staff feel that "Rock Band" is in a sweet spot for them,

where the title is a legitimate part of an artist's and label's marketing plan instead of merely an end product. The game has established itself as an entity that should have a seat at the table when a promotional strategy is being created. "We try very hard to make sure we fit into the artists' plans so fans are very comfortable that the 'Rock Band' product is authentic," DeGooyer says. "It really does provide both an exposure platform and a way for people to experience the music more deeply."

The game's popularity has reached the point where MTV Games has been able to execute unique promotions that are tied in with artists' album launches or radio campaigns. Thanks to MTV Networks' vast reach, it can work with promotional aspects that link with such other company platforms as MTV and VH1. The "Rock Band" staff also works with radio to drive awareness, as in the case of Mötley Crüe's single "Saints of Los Angeles," which debuted in May 2008. When the band's Eleven Seven Music label began pushing the track to radio, the single could also be downloaded via "Rock Band," marking the first time that the videogame premiered a song.

DeGooyer believes the tactic created a lot of exposure for "Saints." "To know how to play the track, you have to know the song," he points out. In cases like Mötley Crüe, "Saints" was offered for a discounted price for a while. But "Rock Band" promoters also pushed gamers to call their local radio stations and request it so they could learn the song, helping propel the track to peak at No. 2 and No. 8 last summer on the Rock and Active Rock charts, respectively. "Those kinds of executions are very interesting to us, and it worked very well with Mötley Crüe," DeGooyer says.

When the Smashing Pumpkins released their latest album in October 2008, leadoff single "G.L.O.W." was made available three days before the record's street date only as part of an expansion pack download for "Guitar Hero," allowing a videogame to world premiere a brand-new track from a prominent band.

Last June, Disturbed released its new record "Indestructible" and the "Rock Band" staff created a promotion where fans who preordered the disc received access to free game content and extra downloads to help encourage sales

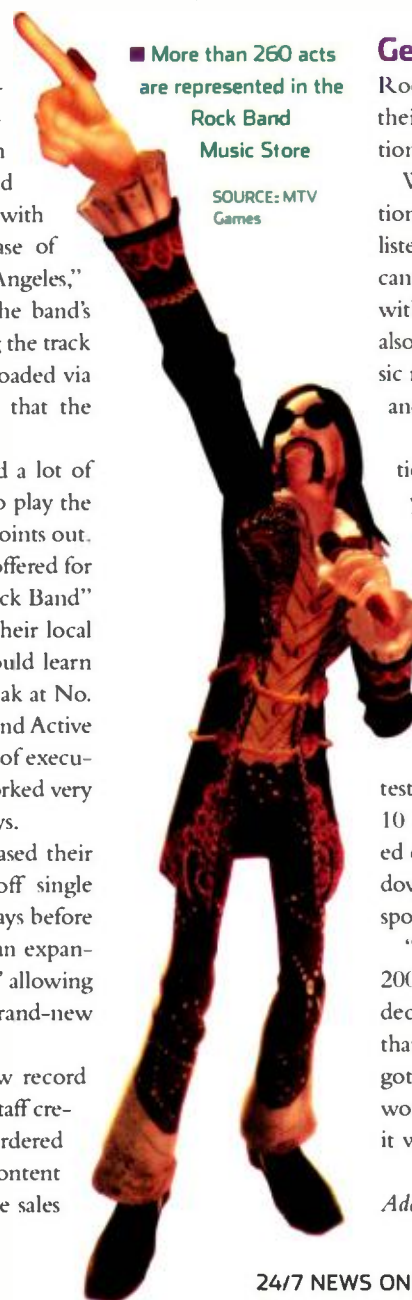
'Rock Band' Stats

■ More than 580 songs are available via game discs and download

■ More than 36 million paid downloads have been purchased from the Rock Band Music Store since it launched Nov. 20, 2007

■ More than 260 acts are represented in the Rock Band Music Store

SOURCE: MTV Games



Nine lessons for broadcasters interested in joining the academic world

The Reality Of Teaching Radio

Stephen Winzenburg
swinzenburg@gvc.edu

'Long-term college teachers find that it's worth putting up with the difficulties in order to experience the rewards of building into the lives of those who go on to make it in the radio business.'

—Stephen Winzenburg

a recent article in R&R titled “Cash for Class” (Dec. 12) claimed that radio professionals can make easy extra money by becoming part-time college instructors. Take it from a broadcaster who has also spent 25 years as a professor at four colleges: Teaching radio is a lot more difficult than doing radio. ■ Becoming an adjunct professor can be hard for the type of people attracted to the radio profession. Instead of sitting alone in a studio speaking to a perceived adoring listening audience, you stand vulnerable in front of skeptical sleepyheads who rarely consider radio an equal to other media. Most don't listen much to broadcast radio and the only air talent they seem to be interested in are those they have seen on TV, like syndicated host Ryan Seacrest or satellite star Howard Stern. ■ Students often sign up for radio thinking it's a fun blowoff class and are expecting you to entertain them. But a professor also has to set classroom guidelines that reflect the real world of radio, such as requiring that students turn in work on time and follow FCC rules. Instructors can end up being seen as the bad guys, which means you have to go into teaching for more than just an ego boost.

Here are nine tips for those who are interested in joining the academic world for the right reasons:

1 Gain knowledge about the entire radio business.

Working for two stations or even 10 stations doesn't make you an expert on the other 14,000 out there. You need to be able to teach about jobs you have never personally performed and formats you have never worked in.

2 Uphold professional standards. Require that classroom projects follow commercial radio rules and then get ready to deal with objections from students. Young people raised on HBO, satellite radio and YouTube have no concept of why they can't use the F word or why they can't play an uncensored song. Then when given a bad grade, they want to fight it as a First Amendment case.

3 Have thick skin. Students often don't believe professors, even those with years of professional experience. One student earned a bad grade



after failing to show up for his airshift and turning in a spot that ran 42 seconds. When he stormed into my office to try to get me to change the grade and I explained the need for timeliness in radio, he responded, “Well, that's your opinion.”

4 Be prepared to use older equipment.

College computers may be loaded with dated, inexpensive software. And the school's only produc-

tion room may become a battleground when 20 students try to complete projects on the same day.

5 Don't assume all students are technically savvy.

Just because a young person can whip through a BlackBerry doesn't mean he can run radio equipment. I would even argue that today's technology has made students less creative in producing broadcast material. They are, however, more willing to click on anything on a computer without fear, which means that they often unintentionally sabotage the audio system by deleting things or changing settings.

6 Know communication law and FCC rules. These often unruly students are for some reason fascinated by legal issues. Use case studies of shows that were fined by the FCC. Young people love to discuss what they can and can't get away with.

7 Keep up on what students listen to and talk about, but don't pretend you're one of them.

Study the music charts, search YouTube, watch MTV, read the tabloids. Know more about their generation's media habits than they do. But no matter how young you think you are, they'll respect you more for understanding them than for trying to act like one of them.

8 Earn a graduate degree in broadcasting or communications.

At many four-year colleges in America you can't teach (even part-time) unless you have at least a master's degree. And quickie Internet diplomas don't count.

9 Have realistic expectations about college pay.

Adjunct teachers may earn \$150-\$200 per week for a three- or four-hour class, which sounds like you're earning \$50 per hour. But when you figure in up to 10 hours per week of preparation, paperwork and grading, the actual pay rate is more like \$10 per hour.

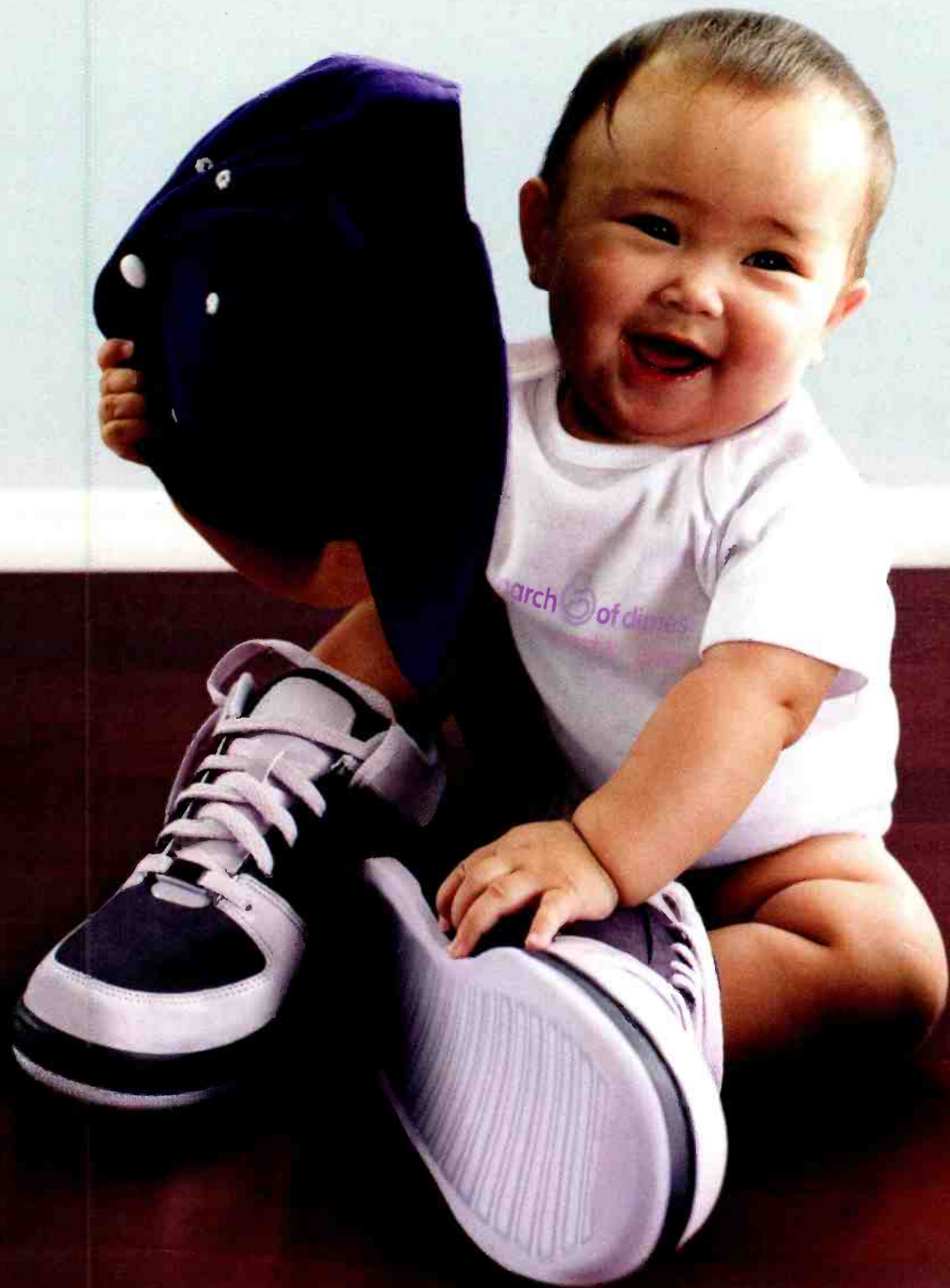
I lined up a media professional with a master's degree to teach a class and he said he was happy to work it into his schedule because he wanted to share his life experiences with students. But when he later found out the pay rate, he decided he was no longer interested because he didn't think it was worth his time.

Another broadcaster who I hired to teach one class was excited to break away from his normal day-to-day corporate production job and work with young people. After the third class period this 32-year-old e-mailed me that he was already exhausted and shocked by the apathy of today's college crowd. He said more than half the class failed to turn in the first project on time and many weren't showing up at all for demonstrations.

So why would anyone want to become an instructor? Because when you do get through to those who take their education seriously, you get an amazing sense of fulfillment. The stand-out students will practice every suggestion you make, show dramatic changes throughout the semester and go on to work the part-time radio jobs that no one else wants for the chance to work their way up.

Then as they become successful they will come back to ask for your advice and thank you for how well you prepared them for the real world. In the end, long-term college teachers find that it's worth putting up with the difficulties in order to experience the rewards of building into the lives of those who go on to make it in the radio business. **R&R**

Stephen Winzenburg, a former talk show host for WHO/Des Moines, is a communication professor at Grand View University in Des Moines where he manages two campus stations and produces the all-weekend “Kids Radio Mania” programming.



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Paul Gleiser on motivation, revenue and the reckoning

The View From The Top, Part 2

Mike Stern

MStern@RadioandRecords.com

In last week's column, Paul Gleiser, owner/GM of Gleiser Communications talk KTBB/Tyler, Texas, shared his views on the state of the industry, the future of digital content and what he perceives to be the death of creativity. This week the discussion focuses on potential localism regulations, motivating sellers and radio's need for content that can be directly monetized. ■ The audience isn't the issue, at least as far as KTBB goes. "Our listeners think we're doing a hell of a job," Gleiser says, and the ratings agree. In the fall 2008 Arbitron survey, KTBB ranked second in men 35-64, third men 25-54 and fourth adults 35-64.

"The problem is that my income statement doesn't support that," he adds. "If advertisers are down to choosing between covering payroll or covering their invoice from KTBB, we know what's going to happen. Even advertisers that love us sometimes have to give us the bad news."

Gleiser recalls one steady advertiser who suddenly stopped communicating with the station. After driving to the client's office, Gleiser says he

was shocked by what he saw when he peeked through the office window. "You could see three weeks' worth of mail had been shoved through the slot and not touched. He had quit—just given up and walked away."

That experience and others wrought by the woeful economy haven't dampened Gleiser's enthusiasm. There are still plenty of businesses that can and should advertise, he believes. The proof

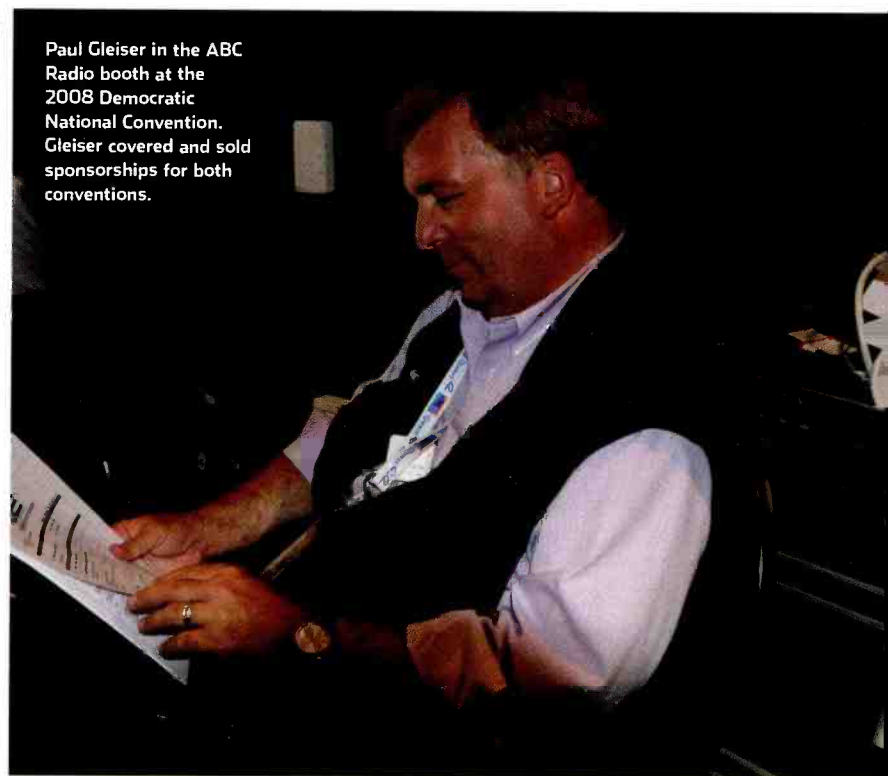
'Never have we been in more dire need of content and we keep firing the people who produce it.'

—Paul Gleiser

lies right outside his office window. "I'm looking at Loop 323, the major thoroughfare through town, and it's choked with cars. People are out doing things. They are going to buy things today."

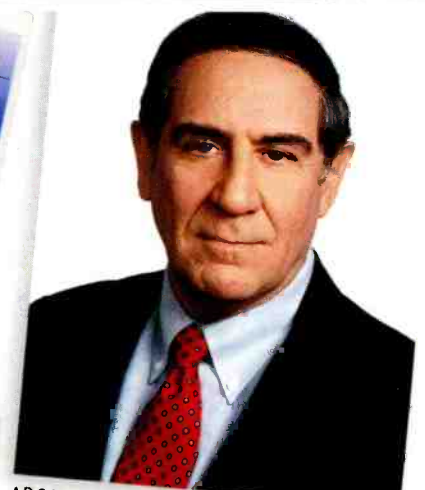
To motivate his sales staff, Gleiser researched a far more troubled period in the U.S. economy. "I went to the library and shot copies of the local newspaper from 1932, the worst year of the Great Depression. There's a ton of ads. Business was being done," he says.

One ad that stood out from May 1933 promoted a jewelry store's first birthday sale—a business that sells luxury items was launched during the deepest trough in the Great Depression. "No one needs a plated silver water picture that's on sale for \$3.50, but they were asking for business. My dad, a lifelong salesman, said all the business that's not being had is not being asked for."



Paul Gleiser in the ABC Radio booth at the 2008 Democratic National Convention. Gleiser covered and sold sponsorships for both conventions.

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New Revenue Models

While he remains a firm believer in ad-supported content, Gleiser also sees other radio revenue streams such as charging the audience directly. "Newspapers charge for subscriptions or single-copy sales; public radio and TV ask for donations. We're going to have to generate content that is ours or that we act as the local portal for, which the listeners will be willing to directly pay for."

As an example, he cites the Wall Street Journal, which directly monetizes its audience by charging a fee for its online content. The problem is what it would require of

Paul Gleiser: Radio's Nostradamus?

In 1995 as the NAB was pushing for deregulation of the radio industry, Gleiser Communications owner Paul Gleiser sent a letter to the organization voicing his concerns about the potential change. Unfortunately, his predictions have turned out to be frighteningly accurate. Following are excerpts from his letter:

"This legislation is going to set off a 'land rush' that will ultimately harm the industry. Prices for radio stations will go sky high. There will be a market bubble for radio stations.

"Radio stations will be in the hands of people who are concerned exclusively with current-quarter results. The hyper-focus on short-term results will bring about a draconian focus on costs. Operating expenses will be pared to the bone. Risk-taking and product development and innovation will practically cease.

"Managers will be called upon to manage many more radio stations than they do now. The resulting dilution of management attention to any single radio station's operation will result in an overall degradation of the quality of what goes on the air.

"Radio will be left with a small cadre of very highly paid morning shows and major-market marquee names and very little in the way of 'up and comers' to take their places a generation from now."

broadcasters to produce programming that people would pay for. "That runs against the paradigm we've been in since 1997, where you are constantly trying to get rid of people. You've got to have the people to produce the exclusive content for which somebody is willing to dig into their pocket to obtain."

To Gleiser, that gap is the most serious issue facing the medium. "Never have we been in more dire need of content and we keep firing the people who produce it. If we have the content, we could sell it. If we sold it, we could pay for the content. We need to start trying to get that circle started going in the right direction."

That includes attracting talented younger broadcasters. "There's some very good up-and-comers creating content in an echo chamber. Nobody knows it's there because they don't have the resources to drive the tune to it." Taking advantage of the synergy between radio and the Web, Gleiser envisions a model that taps the marketing power of radio to "point eyes and ears" at fresh online content created by a new generation of content creators.

Old Regulations, New Predictions

The potential of the FCC enacting stringent new rules on broadcasters also weighs on Gleiser's mind. While he doesn't foresee the Fairness Doctrine being resurrected, he does expect a backdoor version of the abolished policy under the guise of new localism regulations. "If suddenly I have a community advisory board advising me on what my programming ought to be, whose word has weight at license renewal time, I've got backdoor regulation to my content," Gleiser says. "It's no longer me deciding what ought to be on the air, it's me being coerced by outside parties."

Station owners aren't completely innocent either, he claims. "I don't think it's anti-localism to run a syndicated talk program if you think the audience wants it and will prosper by having it," Gleiser says. "I do think it's unconscionable to put that program on a [station] where there's not a human being in the room, you have no idea how it sounds and if a storm breaks out, there's no one to go on the air and interrupt programming."

He finds the trend of putting stations on autopilot unacceptable and something he tries to avoid. Even in a market

'It's unconscionable to put a syndicated talk program on a station where, if a storm breaks out, there's no one to go on the air and interrupt the programming.'

—Paul Gleiser

the size of Tyler, he allows only a few hours of unmanned operation overnight. "That's just economics. I wouldn't object to being forced to have someone here all the time."

The real solution, though, lies in fixing radio's business model. "We've put ourselves in a box. We're so overleveraged we can't pay people to put real content on the air, which would solve all these problems."

In 1995 Gleiser sent to the NAB a letter predicting with remarkable accuracy the problems radio would likely face if the industry was deregulated (see sidebar).

Now asked to pull out his crystal ball again, he says, "I don't have the same clarity. I know there's a reckoning coming. The recession is forcing it, though it would have come anyway. I think ultimately it will be a healthy thing. It will do what capitalism does, retaining what value there is in the assets and giving us a clean slate. I just hope it happens soon enough."

R&R

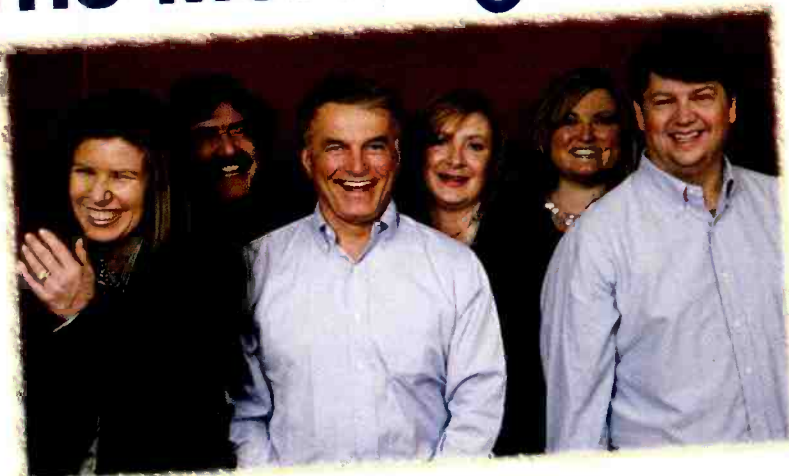
FM Talk In Tyler, Texas

Gleiser Communications owner Paul Gleiser recently flipped oldies KDOK/Tyler, Texas, to talk as KTBB-FM. He says he hopes to stay ahead of struggling FM music stations that may be moving to talk.

"This music royalty thing is going to be a problem," Gleiser says, referring to proposed legislation that would require broadcasters to pay fees to artists and labels to air their songs on terrestrial radio. "I think they've got a 50/50 chance of getting it done and even if we swat it away it's going to come back."—MS



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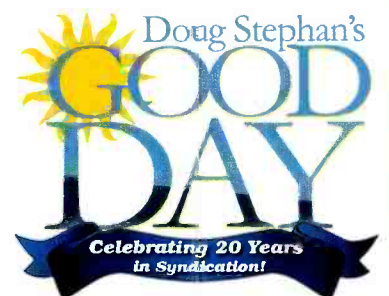


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Condolences: Les Sarnoff

Portland, Ore., radio fixture **Les Sarnoff**, best-known for his 22-year stint in mornings on CBS Radio triple A **KINK/Portland**, died April 17 after a battle with cancer. He was 60. Sarnoff was diagnosed with melanoma in April 2008 and had surgery before returning to work with a clean bill of health. However, further tests in December revealed the cancer had returned and spread. He exited the station shortly thereafter but steadily communicated with his fans through a blog that chronicled his fight.

Once the news of Sarnoff's death got out, current KINK morning duo **Dave Scott & Sheila Hamilton** drove to the station and went on the air to do their own impromptu tribute to Sarnoff and take listener calls. Needless to say, the phones blew up with hundreds of calls from friends, fans and media colleagues, and Scott and Hamilton ended up staying on the air for seven hours, helping the community deal with what can certainly be considered the end of an era.



Sarnoff and wife Rita

TIMELINE

10
YEARS AGO

ABC Radio's WRQX and WJZW/Washington elevate Steve Kosbau to director of operations. ■ Wind-up

Records recruits Lori Holder-Anderson as VP of promotion. ■ Tim Murphy appointed PD at KKBQ/Houston.



Holder-Anderson

20
YEARS AGO

CBS Records promotes Mel Ilberman to executive VP. ■

WMRY/St. Louis changes calls to WSNL, flips from AOR to AC and taps Johnny Quinn as PD. ■ Jeff Laufer segues to RCA Records as director of national album promotion.

30
YEARS AGO

Columbia Records ups Gregg Geller to VP of contemporary music/East Coast A&R. ■ ABC Radio appoints new PDs

at three disco outlets: Matthew Clenott at WDAI/Chicago, Roy Laurence at KSFX/San Francisco and Jim Fox at KAUM/Houston. ■ Garcia "T.C." Tompkins moves up to national director of promotion at CBS Records.

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

99X Pumps The Wattage Into Your Cottage

After spending the last 14 months existing online and on HD2, venerable alternative **99X/Atlanta**, which early last year relinquished its frequency to CHR/top 40 sister **WWWQ (Q100)**, has returned to FM. Well, kind of—Cumulus put it on an FM translator at 97.9, but PD **BJ Kinard** says the signal is pretty damn good. "It's only 250 watts, which sounds crazy—like, 'Awesome, you'll get a 10 share in your parking lot'—but the transmitter is over 1,000 feet up in the middle of Buckhead, so we

actually blanket the perimeter of the city. People will finally be able to hear what I've been doing for the past year," Kinard tells ST. "The Internets have been kind, but it'll be nice for people to hear it in their cars and offices and homes. This little 250-watt radio station acts like the Little Engine That Could."



99X: online and on radio!

Jock-O-Rama-Lama

■ **No Name** has been plugged into mornings at CBS Radio alternative **KITS (Live 105)/San Francisco**, filling in the gaping maw created when **Woody, Tony & Ravey** exited earlier this month. Mr. Name was last seen across the hall, co-hosting mornings on hot AC **KLLC (Alice@97.3)** until he exited nine months ago.

■ After **Leo Baldwin** expanded his PD universe at Beasley/Philadelphia, adding country sister **WXTU** to his existing duties at rhythmic **WRDW (Wired 96.5)**, similar double-up moves occurred in the Beasley hallways, as **Wired 96.5 APD/afternoon** dude **Kannon** annexes APD duties at 'XTU. **WXTU** will also be getting Razz'd—in the form of 'XTU afternoon personality **Guy Razz**, who is upped to MD. Still firing, the station announced that 'XTU morning show producer **Greg "Millhouse" Laventure** has been upped to programming coordinator of **Wired** and **WXTU**.

■ **Spank Buda**, currently enjoyed on the weekends on **WGCI/Chicago** and **WKKV (V100.7 Jams)/Milwaukee**, has been tapped to fill nights on Clear Channel **CHR/top 40 WKQI (Channel 95.5)/Detroit**. He replaces the artist formerly known as **Big Boy** (since renamed **Chunky**), who is now doing nights on CBS Radio **CHR/top 40 WXRK (92.3 Now)/New York**. **Spank**, who will shorten his airname to just plain "Buda," will step down from **WGCI** but keep his weekend shift on **WKKV**.

■ **Michael Shawn** makes his triumphant return to Radio One urban **WPHI (100.3**



the Beat)/Philadelphia, this time to do middays. He replaces **Laiya**, who exits. Certainly no stranger to the Beat, **Shawn** previously did nights and co-hosted mornings there. He left the station a few years ago to co-host "Miss Jones in the Morning" on **WQHT (Hot 97)/New York**; the show was picked up by the Beat in November 2007 as its first affiliate. **Hot 97** dropped **Miss Jones** in the fall of 2008.

■ They say you can't go home again, but apparently, this mythical "they" never knew about CBS Radio alternative **KXTE (X107.5 Xtreme Radio)/Las Vegas**, where the prodigal sons are returning: Former Xtreme afternoon guy **Dave Farra** and former Xtreme night dude **Jason "Mahoney" Gentry** are pairing up as the station's new "DAM Morning Show," replacing **Adam Carolla**. **Gentry** left in April 2008 to co-host mornings at **XTRA-FM (91X)/San Diego** but was recently downsized, and **Farra** left in July '08, along with the other two-thirds of "The Afternoon Disorder." At the same time, night goddess **Sara** and midday guy **Pauly** will swap shifts, restor-

ing **Pauly** to the shift where he previously found glory.

■ **Shelley Duffy** is back in mornings in the Steel City as she slides in alongside **JR Randall** on CBS Radio hot AC **WZPT (Star 100.7)/Pittsburgh**. **Duffy** is a known quantity in the market: She spent eight years as the "Shelley" slice of the **John-Dave-Bubba-Shelley** morning team across the hall at the original **WBZZ** incarnation of **B94** until 2004, when she moved over to news/talk sister **KDKA** as the station's lifestyle and entertainment editor; she'll hang onto those duties in addition to waking up ungodly early on **Star**.

■ **Jenna Kehoe** is now a solo act in mornings on Entercom AC **WWDE (2WD)/Norfolk**, as her partner, MD **Mark McCarthy**, exits the station. **Kehoe**, an eight-year market vet, had been teamed with **McCarthy** for the past year.

■ Sinclair alternative **WROX (96X)/Norfolk** has filled the gaps in mornings and middays in the wake of major changes the station recently made, parting ways with syndicated hosts **Opie & Anthony** and **Mancow**, respectively. PD **Jay Michaels** has brought back market vet **Al Mitchell**, one of the original 96X jocks when the station launched in September 1993, to anchor a music-driven morning show. (Mitchell later did mornings for crosstown **WPTE**, then became a lawyer.) **Mitchell** will be followed by **James Steele**, who moves from nights into middays. Nights will now be voice-tracked by a part-timer.

Budget Cuts Still Suck

■ Blame those budget cuts as the reason why PD/afternoon jock **Vince Cannova** and midday talent **Holly Hutton** have left the building at CTVglobemedia alternative **CIMX (89X)/Detroit**. **Cannova**, a fixture at 89X for nearly 17 years, was upped to PD two years ago. No word yet as to who will fill those gaping holes.

■ Budget cuts have now affected **Scott Bohannon**, longtime MD/afternoon talent on Journal **CHR/top 40 WWST (Star 102.1)/Knoxville**, who exits after more than seven years. PD **Rich Bailey** will now absorb **Bohannon's** duties. **Bohannon** can be reached at 865-385-3008.



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Why Should The Fire Die?

Sara Watkins is keeping her performing chops honed while her band Nickel Creek is on hiatus by visiting Emmis triple A WRXP/New York to play tunes from her self-titled solo album during the "Matt Pinfield in the Morning" show. From left: Watkins' brother/Nickel Creek bandmate Sean Watkins, WRXP PD/morning co-host Leslie Fram, Watkins, album producer/Led Zeppelin alum John Paul Jones and Pinfield.

Funding Radio's Future

Arbitron and SNL Center for Financial Education sponsored a reception honoring the John Bayliss Broadcast Foundation to support the Bayliss Radio Scholarship Fund. Enjoying the reception are foundation president Carl Butrum (left) and 2007-08 scholarship recipient Keenan Thomas, a Howard University graduate who is now a sales trainee at Katz Radio Group.



Blessed Cause

The second annual Radio One/St. Jude Radiothon, which included the syndicated "Yolanda Adams Morning Show," raised \$840,000 for St. Jude Children's Research Hospital. Adams and co-host Brother Larry Jones smiled for the camera with St. Jude patient Emmanuel during the fund-raiser.



Final Three

Fox Sports Radio host Sean Farnham (left) anchored the network's weekend coverage of the 2009 NCAA Final Four playoffs from Radio Row at Cobo Hall in Detroit. Joining him during the broadcast were special guest host Seth Greenberg (center), head coach of Virginia Tech's men's basketball team, and Tom Crean, head coach of Indiana University's men's basketball.

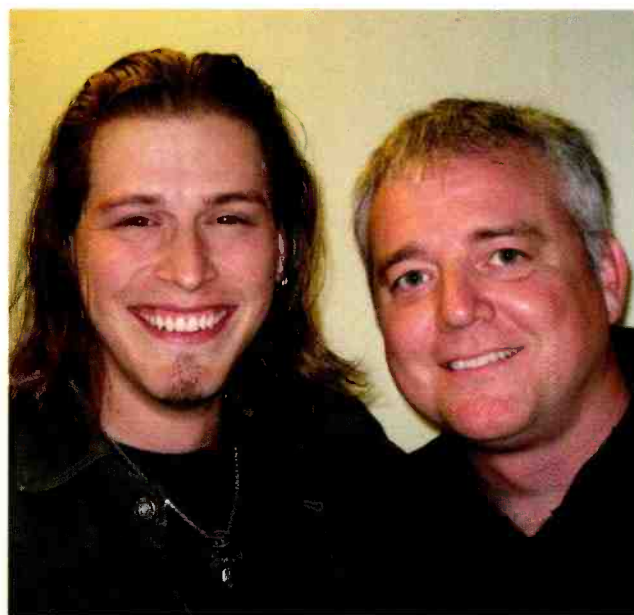


Sweet Talker

While Flo Rida's "Right Round" keeps spinning at CHR/top 40, rhythmic and urban, his new single "Sugar," featuring Wynter, is another tasty hit that's reached No. 14 on the Rhythmic chart in its fourth week. The rapper (center) hung with MD Kristina and APD/afternoon personality/imaging director Mick Lee when he dropped by Clear Channel CHR/top 40 KKRZ (Z100) Portland, Ore.

Birthday Wishes

Jason Michael Carroll (left) joined in the performances at Citadel country WKDF/Nashville's 10th Anniversary Birthday Bash. "Where I'm From," the lead single from his upcoming album, "Growing Up Is Getting Old," is No. 21 at Country. Pictured with Carroll is WKDF OM/PD and market manager Dave Kelly.



Shining Bright

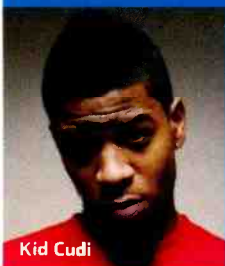
Rock act Shinedown is following up its hit "Second Chance" with new track "Sound of Madness." From left: Atlantic regional promo rep Johnny Coscia, Shinedown guitarist Zach Myers and vocalist Brent Smith, CBS Radio AC WOMX (Mix 105.1)/Orlando audio technician Jonathan Wells and PD Jeff "Cush" Cushman, and Shinedown bassist Eric Bass.



Formats

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

R&R SPIN SPOTLIGHT



Kid Cudi

New Kid On The Block

Kid Cudi's five-week flight to the Urban top 10 with "Day 'N' Nite" marks the fastest by a new male artist in four years.

Here is a listing of the six male artists this decade to propel a debut track into the top 10 in five or fewer weeks.

- Artist. Title, Weeks to Top 10, Year**
 Kid Cudi, "Day 'N' Nite," five, 2009
 Young Jeezy featuring Akon, "Soul Survivor," four, 2005
 Lloyd Banks, "On Fire," four, 2004
 Bubba Sparxxx, "Ugly," five, 2001
 Musiq Soulchild, "Just Friends (Sunny)," five, 2000
 Carl Thomas, "I Wish," three, 2000



Anberlin

The Long Road

Ascending to the Alternative summit in its 29th chart week, Anberlin's "Feel Good Drag" is the 10th title to reach No. 1 in 20 weeks or more in the chart's 20-year history. All the titles, listed below, have reigned since 2002.

- Weeks to No. 1, Artist, Title, Date Reached**
 29, Anberlin, "Feel Good Drag," April 24, 2009
 27, 10 Years, "Wasteland," Feb. 17, 2006
 26, Finger Eleven, "Paralyzer," Aug. 17, 2007
 24, Trapt, "Headstrong," May 23, 2003
 23, Puddle of Mudd, "Psycho," April 11, 2008
 23, Jimmy Eat World, "The Middle," April 5, 2002
 22, 30 Seconds to Mars, "From Yesterday," March 23, 2007
 21, Three Days Grace, "Animal I Have Become," Sept. 1, 2006
 21, Chevelle, "Send the Pain Below," June 27, 2003
 20, Shinedown, "Second Chance," Feb. 6, 2009

THE SPIN



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

Atkins Leads 'America' To No. 1

After posting four No. 1s from 2006 to 2007 from his last album, "If You're Going Through Hell," Rodney Atkins continues his winning ways with "It's America" (Curb). The title cut from his newly released set soars 4-1 on the Country chart, becoming his fifth leader and first since "Cleaning This Gun (Come On In Boy)"

reigned for two weeks a year ago. Atkins' other chart-toppers are the title cut from his last collection and "Watching You" (both led for four weeks) and "These Are My People" (one week).



Anberlin's 'Feel Good' Story

Anberlin completes the longest journey to the Alternative apex, as "Feel Good Drag" (Universal Republic) rises 2-1 in its 29th chart week (see Spin Spotlight, left). The Florida-based quintet's first chart leader surpasses the 27-week trek that culminated in a No. 1 for 10 Years' "Wasteland" (coincidentally, the label's last front-runner until this week) in February 2006.

Joyner Jumps To Jazz Summit

Jackiem Joyner collects his first Smooth Jazz chart champ, as "I'm Waiting for You" rises 2-1. The song marks the first No. 1 at the format for the Artistry label. The saxophonist/composer/producer had charted once before, reaching No. 17 in 2007 with "Stay With Me Tonight." His new album, "Lil' Man Soul," was released this week.

Oops, One More Top 10

Britney Spears notches her first trio of consecutive top 10s since her first three career singles, as "If U Seek Amy" (JLG) pushes 13-10. The song follows the first two tracks from "Circus," the No. 1s "Womanizer" and the title cut. Spears last strung together three straight top 10s with "... Baby One More Time" (No. 1), "Sometimes" (No. 6) and "(You Drive Me) Crazy" (No. 4) in 1999.

Spears' current hit is her 10th career top 10. She becomes the seventh female artist to reach double-digits in the Nielsen BDS-based chart's 16-year history, joining Mariah Carey (the overall leader with 16), Madonna (14), Christina Aguilera, Janet Jackson, Pink and Rihanna (11 apiece).

Green Day, DMB Blast Back

Two of rock's marquee acts return in a big way, each notching top 10 debuts. Green Day earns its highest Alternative bow and posts the format's top increase (up 1,191) in two years, as "Know Your Enemy" (Reprise) rockets in at No. 8. The track, the trio's 18th top 10, eclipses the No. 10 entrance of 2004's "American Idiot." The lead single from "21st Century Breakdown," due Friday, May 15, registers the highest uptick since Linkin Park's "What I've Done" (up 1,974 plays) in the April 5, 2007, issue. "Enemy" also storms Rock at No. 18 and Active Rock at No. 22 with Most Increased Plays at each.

At Triple A, Dave Matthews Band lands its 17th top 10, second only to U2 (with 19), as "Funny the Way It Is" (RMC) touches down at No. 7 with Most Increased Plays (360 first-week spins). The song marks the group's fifth top 10 debut; U2 leads with six. DMB's "Big Whiskey and the Groogrux King" drops June 2.

Rookies Rise At Urban, Urban AC

Kid Cudi completes the quickest trip to the Urban top 10 by a new male artist in four years, as "Day 'N' Nite" (Universal Motown) climbs 13-9 in its fifth chart week (see Spin Spotlight, left).

At Urban AC, fellow newcomer K'Jon carries his inaugural track, "On the Ocean" (Universal Republic), 11-7 in its ninth chart week. The rise marks the fastest top 10 arrival by a male with his first chart entry since Remy Shand sent "Take a Message" 12-10 in its eighth week in March 2002.

Just Duet

Jason Mraz and Colbie Caillat pair up for the Hot AC chart's first top 10 duet in 13 years, as "Lucky" (RRP) lifts 11-10. The only other top 10 title to sport a shared lead credit was the song that led the Nielsen BDS-based list upon its launch: Mariah Carey & Boyz II Men's "One Sweet Day" in March 1996. "Lucky," which bullets at No. 28 on AC, marks Mraz and Caillat's third Hot AC top 10 each.



Radio gets its 'tweeting' feet wet with America's hottest new social-networking tool. Part one of a two-part series

Twitter: Radio's Newest Taste 'Tweet'

Kevin Carter

KCarter@RadioandRecords.com

Remember several years ago when it seemed like every station rushed out to launch a primitive, lousy-looking Web site just because everyone else was doing it? It's starting to feel like déjà vu all over again for many in radio, given the recent exponential explosion of social-networking tools like Facebook and, more recently, Twitter—the latest service for people who seem to thrive on oversharing every detail of their waking lives in bite-size, 140-character chunks.

Unique visitors to Twitter increased 1,382% in just one year, from 475,000 in February 2008 to more than 7 million in February 2009, according to Nielsen, making it the fastest-growing site in the member communities category for the month. No longer just a platform for friends to stay connected in real time, Twitter has evolved into a brand-marketing tool with stations using the service as yet another avenue to connect with listeners.

Whether used to promote station features or contests or to "tweet" live commentary from concerts, the possibilities seem limitless. In the radio equivalent of the Great Oklahoma Land Rush, most everyone suddenly seems to be stirring up massive clouds of dust launching Twitter accounts to follow one another as they tweet an entire day's activities to anyone who has the time and patience to read along. R&R's Street Talk Daily recently hopped onboard the Twitter bandwagon.

Radio One's WNOU (RadioNOW 100.3)/Indianapolis PD Tim "Rayne" Rainey is a relative newcomer to Twitter but he's already a fan. "We've been on Twitter for about three weeks and it's such a valuable tool for interacting with our audience," he says. "All the jocks are encouraged to sign on during their show and fill in the RadioNOW Nation about what's happening on the air. We're using it to promote everything: songs, contests, jocks and features. Why not? You have to grab that cue and make them listen."

Whatever hesitation one may have about taking the Twitter plunge, put



Murphy

those feelings aside, Citadel's KHOP/Modesto, Calif., PD MoJoe Roberts says. "It's just one more way to surround potential listeners with information about our brand."

"I see Twitter as the new AIM-meets-Facebook," WBVD/Melbourne PD Mike Klein says. "Radio needs to find any way to connect with their P1s so we keep them from forgetting about us. Everyone is on this thing."

Clear Channel's WIOQ (Q102)/Philadelphia PD Tracy Austin proclaims, "Twitter is the 'IM' of the moment, so you have to be on it or you're left behind," she says.

Who Controls Your Twitter?

Some stations that are just now embarking on their own Twitter adventure have opened just one master station account; others have gotten more deeply involved, opening a station account while encouraging air-staffs to maintain their own. The latter is the case at Clear Channel's KHOP, WIOQ and KXXM/San Antonio. "The jocks can tweet on their own, or we have a Q102 Twitter account," Austin says. "We'll use it to set appointments for upcoming giveaways or hot songs we're playing. [Syndicated morning man] Elvis Duran tweets all the time to promote specific stuff on the Web site," she says.

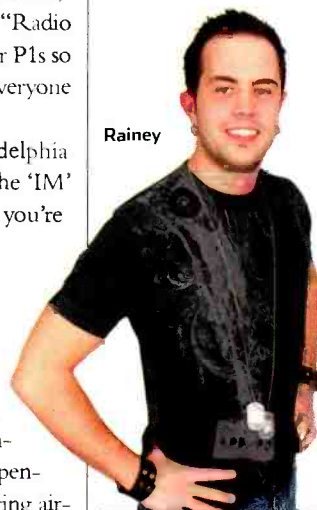
At Entercom's WFBC/Greenville, S.C., jocks have their own accounts and PD Chase Murphy

'Twitter is the IM of the moment. You have to be on it or you're left behind.'

—Tracy Austin



Travatto



Rainey

updates the station account. WNOU's Rainey says the station encourages its jocks to have their own account and that whichever personality is on-air is in charge of updating the station account. KHOP also maintains separate station and jock accounts. "It's a great way for jocks to stay connected to KHOP P1s; it's like a mobile blog," Roberts says. "For instance, my morning show went to the Britney [Spears] concert and kept listeners who couldn't make the show in the loop by tweeting comments and pictures as the show was happening. It's also cool for 'American Idol' commentary in real time."

The Brand Wins

KXXM (Mix 96.1) PD Tony Travatto is trying to maintain that oh-so-delicate balance of "jumping right in" and "cautiously proceeding" with respect to his station's social-networking posture. "Within the past month, we've beefed up our Twitter and Facebook activity," he says. "While we weren't the first to sign up a station page for Facebook or Twitter, we are constantly evolving our strategy. If you have a Web site that's worth your listeners' time, social networking can be a very powerful tool to drive them back to the station page. I find its best use is to make the connection with the listener. Beyond that, you can create more fans of your Web site. In the end, the brand wins."

In addition to its marketing value, Austin also likes Twitter for personal reasons. "I like that anyone can follow anyone, so you can think you are actually connected to celebrities, even if it's not really them tweeting," she says. "Ashton Kutcher tweets me when he's heading to the gym, but of course there's never any huge real gossip they are giving up."

"Twitter is hot for the moment," Murphy says. "We'll see what the next phase is in social marketing. I do feel like I'm now neglecting my MySpace account because of Facebook and Twitter."

Rich Berra, half of the syndicated "Johnjay & Rich Show," may have put "Twitter-mania" into its proper perspective: "We use Twitter nonstop all day, every day; it's where our listeners live," he says. "We can't really figure out Twitter yet—is it the future of social networking? We're not sure, but for the moment, it's cheaper than sending out texts to listeners and seems to be a passion among people sitting at their desks. The bottom line: Twitter is important and yet, totally useless—much like our show." R&R

Next week: New Twitter toys and avoiding the temptation to over-tweet.

The Tweet Smell Of Success

Twitter.com continues to grow in popularity and importance in the consumer and corporate worlds. With year-over-year growth of 1,382%, it was the fastest-growing site in the member communities category for the month of February.

Rank	Site	February '08	February '09	% Growth
1.	Twitter	475,000	7 million	1,382%
2.	Zimbio	809,000	2.8 million	240%
3.	Facebook	20 million	65.7 million	228%
4.	Multiply	821,000	2.4 million	192%
5.	Wikia	1.2 million	3.6 million	172%

Source: Nielsen NetView, February 2009, United States, home and work

R&R CHR/TOP 40

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► **KELLY CLARKSON'S** "I DO NOT HOOK UP" (36-28) MATCHES EMINEM'S "WE MADE YOU" (38-30) FOR THE CHART'S LARGEST POSITIONAL LEAP. CLARKSON'S ENTRY, CO-WRITTEN BY KATY PERRY AND "AMERICAN IDOL" JUDGE KARA DIOGUARDI, BOUNDS WITH MOST ADDED AND THE FORMAT'S SECOND-GREATEST GAIN (UP 956 PLAYS).

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	NIelsen BDS CERTIFICATIONS	HITPREDICTOR STATUS	IMPRINT / PROMOTION LABEL	PLAYS TW	+/ -	AUDIENCE MILLIONS	RANK
1	1	13	LADY GAGA POKER FACE	NO. 1 (2 WKS)	☆☆	STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE	10258	+313	65.213	1
2	14	14	FLO RIDA RIGHT ROUND		☆☆	POE BOY/ATLANTIC	9128	-331	59.371	2
3	22	14	THE ALL-AMERICAN REJECTS GIVES YOU HELL		☆☆	DOGHOUSE/DGC/INTERSCOPE	8349	-597	48.649	4
4	15	4	T.I. FEATURING JUSTIN TIMBERLAKE DEAD AND CONE		☆☆	GRAND HUSTLE/ATLANTIC	7858	-531	48.590	5
5	14	14	KELLY CLARKSON MY LIFE WOULD SUCK WITHOUT YOU		☆☆	19/RCA/RMG	7772	-411	50.558	3
6	8	7	THE BLACK EYED PEAS BOOM BOOM POW	MOST INCREASED PLAYS	☆☆	WILL.I.AM/INTERSCOPE	6988	+1126	43.350	6
7	7	10	SOULJA BOY TELL 'EM FEATURING SAMMIE KISS ME THRU THE PHONE		☆☆	COLLIPARK/INTERSCOPE	6623	+240	39.176	7
8	19	19	THE FRAY YOU FOUND ME		☆☆	EPIC	6295	-858	36.621	8
9	12	12	JESSE MCCARTNEY FEATURING LUDACRIS HOW DO YOU SLEEP?		☆☆	HOLLYWOOD	5350	+455	27.528	11
10	13	9	BRITNEY SPEARS IF U SEEK AMY		☆☆	JIVE/JLG	5068	+598	31.959	9
11	15	7	JAMIE FOXX FEATURING T-PAIN BLAME IT		☆☆	J/RMG	4833	+564	29.081	10
12	9	20	PINK SOBER		☆☆	LAFACE/JLG	4554	-589	23.925	14
13	17	9	SHINEDOWN SECOND CHANCE		☆☆	ATLANTIC	4483	+510	18.479	22
14	18	10	BEYONCE HALO		☆☆	MUSIC WORLD/COLUMBIA	4229	+423	24.904	13
15	14	8	CIARA FEATURING JUSTIN TIMBERLAKE LOVE SEX MAGIC		☆☆	LAFACE/JLG	4203	-101	20.892	17
16	11	14	AKON FEAT. COLBY O'DONIS & KARDINAL OFFISHALL BEAUTIFUL		☆☆	KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN	3870	-664	19.387	21
17	19	9	MILEY CYRUS THE CLIMB		☆☆	WALT DISNEY/HOLLYWOOD	3862	+236	16.460	24
18	16	25	LADY GAGA FEATURING COLBY O'DONIS JUST DANCE		☆☆	STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE	3854	-334	24.948	12
19	12	19	BRITNEY SPEARS CIRCLS		☆☆	JIVE/JLG	3807	-713	23.632	15
20	20	24	TAYLOR SWIFT LOVE STORY		☆☆	BIG MACHINE/UNIVERSAL REPUBLIC	3392	-227	22.185	16
21	23	10	KID CUDI DAY 'N' NITE		☆☆	DREAM ONV.O.O.D./UNIVERSAL MOTOWN	3381	+445	20.880	18
22	25	6	3OH3 DON'T TRUST ME		☆☆	PHOTO FINISH/ATLANTIC/RRP	3206	+574	15.534	25
23	26	4	FLO RIDA FEATURING WYNTER SUGAR		☆☆	POE BOY/ATLANTIC	3166	+612	20.175	19
24	21	20	KANYE WEST HEARTLESS		☆☆	ROC-A-FELLA/DEF JAM/IDJMG	3103	-506	19.424	20
25	22	15	NE-YO MAD		☆☆	DEF JAM/IDJMG	2624	-825	16.896	23
26	27	11	MATT NATHANSON COME ON GET HIGHER		☆☆	VANGUARD/CAPITOL	2435	+181	10.880	28
27	24	13	THE WHITE TIE AFFAIR CANDLE (SICK AND TIRED)		☆☆	SLIGHTLY DANGEROUS/EPIC	2082	-777	7.785	29
28	26	2	KELLY CLARKSON I DO NOT HOOK UP	MOST ADDED	☆☆	19/RCA/RMG	2043	+956	13.711	26
29	33	2	PINK PLEASE DON'T LEAVE ME		☆☆	LAFACE/JLG	1990	+571	7.355	32
30	28	2	EMINEM WE MADE YOU		☆☆	WEB/SHADY/AFTERMATH/INTERSCOPE	1783	+826	7.377	31
31	31	5	KEVIN RUDOLF FEATURING RICK ROSS WELCOME TO THE WORLD		☆☆	CASH MONEY/UNIVERSAL REPUBLIC	1776	+182	7.263	33
32	34	3	PITBULL I KNOW YOU WANT ME (CALLE OCHO)		☆☆	ULTRA	1693	+424	11.447	27
33	30	8	FALL OUT BOY AMERICA'S SUITEHEARTS		☆☆	DECAY/DANCE/FUELED BY RAMEN/ISLAND/IDJMG	1677	+59	4.815	36
34	22	5	THE TING TINGS THAT'S NOT MY NAME		☆☆	COLUMBIA	1539	+91	4.686	37
35	35	4	THE OFFSPRING KRISTY, ARE YOU DOING OK?		☆☆	COLUMBIA	1364	+197	4.937	35
36	28	9	KERI HILSON FEATURING LIL WAYNE TURN N ME ON		☆☆	MOSLEY/ZONE 4/INTERSCOPE	1312	-831	7.391	30
37	29	7	ASHER ROTH I LOVE COLLEGE		☆☆	SCHOOLBOY/LOUD/SRC/UNIVERSAL MOTOWN	1275	-621	4.079	39
38	27	2	KANYE WEST FEATURING MR. HUDSON PARANOID		☆☆	ROC-A-FELLA/DEF JAM/IDJMG	1205	+154	4.458	38
39	NEW		NICKELBACK IF TODAY WAS YOUR LAST DAY		☆☆	ROADRUNNER/RRP	1129	+268	3.471	-
40	NEW		PLAIN WHITE T'S 1, 2, 3, 4		☆☆	HOLLYWOOD	976	+138	3.622	40

MOST ADDED

ARTIST TITLE / LABEL NEW STATIONS
KELLY CLARKSON 25
 I Do Not Hook Up (19/RCA/RMG)
 KDND, KHFI, KKKM, KKOY, KKRZ, KLAL, KVVU, KXXM, KZCH, KZHT, WABB, WAKZ, WERO, WIOQ, WKCI, WKFS, WKSZ, WKZL, WLAN, WLKT, WNOK, WRVQ, WVK5, WZEE, WZKF

EMINEM 23
 We Made You (Web/Shady/Aftermath/Interscope)
 KDWB, KHOP, KMXV, KQCH, KSLZ, KXXM, KZCH, Sirius XM 20 on 20, Sirius XM Hits 1, WAEB, WAKZ, WHBQ, WIOG, WKFS, WKS5, WNTQ, WPKY, WRVQ, WVK5, WXLK, WXSS, WXXX, WZKF

KATY PERRY 23
 Waking Up In Vegas (Capitol)
 KHOP, KKMV, KQMG, KRUF, KSAS, KZHT, Sirius XM 20 on 20, WAPE, WBHT, WDKF, WFBC, WFHN, WHHD, WHTZ, WKRZ, WKSZ, WKZL, WPRO, WSSX, WSTR, WXXL, WXXX, WXYK

KRISTINIA DEBARGE 15
 Goodbye (Island/IDJMG)
 KDWB, KHIS, KKHJ, KZZP, WDKF, WEZB, WFNH, WHBQ, WIOQ, WJBO, WKCI, WKKF, WKSC, WKS5, WKSZ

SEAN KINGSTON 14
 Fire Burning (Beluga Heights/Epic)
 KKPX, KQMG, KWYL, KZHT, KZZP, WDKF, WDDO, WEZB, WFLY, WKKF, WKQI, WKS5, WKST, WSNX

THE ALL-AMERICAN REJECTS 13
 The Wind Blows (Doghouse/DGC/Interscope)
 KDND, KHOP, KKPX, KMXV, KQMG, KSAS, WBHT, WIOQ, WKRZ, WKSE, WSTW, WXXB, WXYK

PINK 12
 Please Don't Leave Me (LaFace/JLG)
 KHFI, KKKM, KKMV, KWYL, KZCH, WAKZ, WBLW, WIOG, WKKF, WNOC, WNOK, WQEN

JESSIE JAMES 12
 Wanted (Mercury/IDJMG)
 KLAL, KMXV, Sirius XM 20 on 20, WAEZ, WDJQ, WFBC, WHHD, WKCI, WKS5, WKSZ, WXXL, WZEE

3OH3 11
 Don't Trust Me (Photo Finish/Atlantic/RRP)
 KKHJ, WABB, WAKZ, WAPE, WBLI, WIOG, WKRZ, WKSC, WPRO, WRVQ, WZKF

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NEW AND ACTIVE

ARTIST TITLE / LABEL	PLAYS /GAIN	ARTIST TITLE / LABEL	PLAYS /GAIN
V FACTORY Love Struck (Reprise)	713/173	SAFETY'S UNIT Stay (Universal Motown)	389/30
TOTAL STATIONS:	67	TOTAL STATIONS:	35
MIKE JONES Next To You (Ice Age/SwishaHouse/Asylum)	601/13	THE VERONICAS Take Me On The Floor (EngineRoom/Sire/Warner Bros.)	360/86
TOTAL STATIONS:	50	TOTAL STATIONS:	36
KRISTINIA DEBARGE ☆ (Island/IDJMG)	481/335	KATY PERRY Waking Up In Vegas (Capitol)	342/265
TOTAL STATIONS:	41	TOTAL STATIONS:	38
DAVID COOK Come Back To Me (19/RCA/RMG)	433/209	SEAN KINGSTON Fire Burning (Beluga Heights/Epic)	332/237
TOTAL STATIONS:	41	TOTAL STATIONS:	50
MADCON Beggin' (Next Plateau/Universal Republic)	403/93	PAULA DEANDA Roll The Credits (Arista/RMG)	306/39
TOTAL STATIONS:	47	TOTAL STATIONS:	31

MOST INCREASED PLAYS

+1126	☆☆	THE BLACK EYED PEAS Boom Boom Pow (Will.I.am/Interscope) KHHT +55, KKPX +42, WHQI +39, WRVQ +37, KZZP +36, KKHJ +34, WBVD +34, KZCH +32, KKRZ +32, WKKF +31
+956	☆☆	KELLY CLARKSON I Do Not Hook Up (19/RCA/RMG) SX20 +39, WKFS +31, WPKY +30, WAKZ +25, WNTQ +25, WDKF +24, WKS5 +24, KZCH +22, WZEE +21
+826	☆☆	EMINEM We Made You (Web/Shady/Aftermath/Interscope) WHB +30, WWHT +26, SLL +25, WJBO +25, WDJX +25, WBVD +22, CKEY +22, WMSZ +21, KRQQ +21, KZCH +21
+612	☆☆	FLO RIDA FEAT. WYNTER Sugar (Poe Boy/Atlantic) KRQZ +23, WFNF +23, WMLQ +23, WXSS +19, WKFS +18, WKSZ +18, WBLI +16, WBLI +16, WDDO +16, KSMB +15
+598	☆☆	BRITNEY SPEARS If U Seek Amy (Jive/JLG) WXXB +33, KSMB +28, KZCH +28, KKHJ +25, KRUF +25, WBLI +24, WKCI +24, WKSZ +22, WLAN +20, WPRO +20

FOR WEEK ENDING APRIL 19, 2009
LEGEND: See legend to charts in charts section for rules and symbol explanations.
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A challenged signal doesn't stop WBTS/Atlanta from powering up under the PPM

Atlanta Feels The Beat

Darnella Dunham
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after Atlanta converted to the PPM, the team at Cox Radio's WBTS (95.5 the Beat)/Atlanta felt a strong sense of vindication. PD Lee Cagle and crew had long believed the station had a larger audience than the diary reported and electronic measurement proved their hunch was correct. Not only did the station's numbers improve, they also revealed that the rhythmic outlet's audience went beyond its 18-34 target.

The Beat's successful transition to a new methodology that has spelled ratings disaster for some other outlets didn't happen by accident. Light commercial loads and tight breaks—a cornerstone of PPM ratings success at many music stations and long part of Cox Radio's philosophy—were already in place. In addition, to minimize "mic flight," Cagle placed an emphasis on substantive breaks. He and Arbitron also instructed the staff on metered measurement. And the Beat's multicultural audience made the station less prone to the ratings bounce that sometimes occurs when Arbitron adjusts its panel composition.

In the last diary-based book (summer 2008), the Beat posted a 3.6 share with listeners 12+, its highest of the previous 12 months. It notched a 3.5 in its first PPM monthly (October) and has since grown to a 4.2 in February. Among 18-34 listeners, the station jumped to 8.1 in the February PPM monthly, up from its highest share in the last year of the diary era—a 6.5 last spring.

Smooth Transition

Naturally, the Beat staff was anxious to see the ratings results, especially because of the station's signal coverage challenges. Licensed to Doraville, Ga., the class C1 station broadcasts at 40,000 watts from a transmitter site about 45 miles from Atlanta. Parts of the downtown area are located outside its primary signal contour. "Our signal downtown is spotty in a couple places and we have some building penetration issues in some areas of Atlanta," Cagle says. "I was a little nervous about that."

While Cagle didn't have to make drastic programming changes, he did install new clocks and made some minor tweaks. An Arbitron rep visited the Beat to educate staffers on the PPM, and Cagle offered additional insight to the programming and sales teams.

"I had quite a few meetings with air talent to go over the new clocks—not only telling them how we're doing things but why," he says. "I really pushed the importance of quick, tight breaks, not stopping down in between songs, keeping forward motion all the time."

Research studies based on PPM data have shown that strong, compelling content wins with radio's new ratings system. So instead of restricting personalities to timed breaks, Cagle stressed the importance of executing substantive ones. "With my morning show, Murph & CJ, I always tell them I would rather they do a four-minute break that felt like it was 30 seconds, than do a two-minute break that felt like it was forever. If you have the right material, you can do a three- or four-minute break that sounds phenomenal and that people aren't going to tune away from."

Cagle's general rule is for jocks to maintain music flow and pacing by talking over song intros rather than stopping down between songs. "I like to keep it quick and to the point," he says. Yet recently, night host Mani Chula broke between songs to play some Lil Wayne audio. And Cagle was OK with it. "Every now and then, if you've got some great content, then it's not a bad thing," he says. "It was only about 40 seconds long, but I guarantee no one tuned away from it. It was compelling, it was interesting—it was an excellent break."

Behind The Scenes

One area the PPM hasn't affected is the station's music selection. "We still do the same research we did before, we still interpret it the same—we haven't really made any changes in that arena," Cagle says.

However, due to ratings compression—mere tenths of a point often separate the top stations in PPM reports—the station's sales approach has

'I pushed the importance of quick, tight breaks, not stopping down in between songs, keeping forward motion all the time.'

—Lee Cagle



'We always knew there were closet listeners in the upper demos that would never admit they were listening. Now we've got actual proof.'

—Caroline Riegel

changed slightly. Cagle says, "Under PPM, you [may] have four stations tied for third place. It's really about your relationships and our selling points. The positive thing about our station especially is there's no other station that mirrors the market of Atlanta like we do. We've got white, black, Hispanic—no other station could say that. It's a very good selling point when you're talking to advertisers. Our diversity is a major selling point."

Fundamental differences in panel vs. diary measurement can pose challenges for stations that rely on a narrow niche audience. With the PPM, participants can remain in the panel for up to two years and the average panel tenure is nine months, according to Arbitron. In the diary, the sample changes every week. Panel sizes are smaller than the total 12-week diary survey sample so when panel changes do occur, they can adversely affect the ratings of a station with a small core audience that listens for long periods of time. That hasn't been a problem for the Beat, which has a diverse, multicultural audience. Promotions director Caroline Riegel says, "With PPM, as they rotate out various participants, whether there's an increase in African-American or an increase in Caucasian or whatnot, it doesn't affect us as much as it affects other stations because we mirror the market so much."

Cagle was pleasantly surprised by the station's increase in morning drive. After netting a 2.2 in 12+ in the final diary survey (summer 2008), the show registered a 2.5 in the October PPM, which has since grown to a 3.2 in February. "Before we got PPM, all the things I heard from other markets were, 'Morning shows do not perform as well as they did in diary,'" he recalls. Conversely, "our morning show has shot through the roof with PPM. They are usually No. 3 18-34, when in the diary world, if we cracked top seven we were excited."

Riegel sees the station's better showing with adult listeners—it grew from a 2.5 in 25-54 in the summer 2008 summer diary survey to a 3.6 in the February PPM—as more validation than surprise. "We always knew that there were closet listeners, especially in the upper demos, that would never admit that they were listening to the same music as people in younger demos. Maybe even their kids were listening too. Now we've got actual proof."

Cagle adds, "I always knew that there was an older audience listening to us, that there were older people that just weren't writing it in the diary or the right older people weren't getting [diaries] or whatever. And PPM definitely shows that—we're top 10 25-54."

And that is helping the bottom line. "Beforehand, we were not able to accept liquor money because our teen composition was too high," Cagle says. "But now under PPM we can. We just got our first alcohol buy on the station—it's the first time in history, it's exciting, and we're starting to get on some older business, too. Some businesses that literally overlooked our station for years: some of the insurance companies, Georgia lottery, stuff like that. Now, they're actually buying us."

R&R

R&R RHYTHMIC

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► **BOW WOW** COLLECTS HIS 10th TOP 10 AND FEATURED SINGER **JOHN TA AUSTIN** HIS THIRD (ALL WITH BOW WOW), AS "YOU CAN HAVE IT ALL" JUMPS 13-10. THE SONG'S LEAD ARTIST, WHO RECENTLY ANNOUNCED HIS RETIREMENT FROM THE MUSIC INDUSTRY, BOASTS A PAIR OF CHART-TOPPERS ON HIS RÉSUMÉ "LET ME HOLD YOU" AND "LIKE YOU," BOTH IN 2005.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	NIelsen BDS CERTIFICATIONS	HITPREDICTOR STATUS	PLAYS TW +/-	AUDIENCE MILLIONS	RANK
1	1	12	JAMIE FOXX FEATURING T-PAIN Blame It	NO. 1 (3 WKS)	11 ☆	6061 -234	41.516	1
2	2	12	SOULJA BOY TELL 'EM FEATURING SAMMIE Kiss Me Thru The Phone		11 ☆	5776 -216	36.802	2
3	3	17	KID CUDI Day 'N' Nite		☆	5167 +413	36.679	3
4	6	7	THE BLACK EYED PEAS Boom Boom Pow		☆	5058 +541	33.989	4
5	4	19	T.J. FEATURING JUSTIN TIMBERLAKE Dead & Gone		11 ☆	4446 -253	33.548	5
6	7	10	LADY GAGA Poker Face		11 ☆	4365 +49	26.787	7
7	5	13	FLO RIDA Right Round		11	4308 -229	27.152	6
8	9	11	PITBULL I Know You Want Me (Calle Ocho)		☆	3336 +191	19.644	8
9	8	19	KERI HILSON FEATURING LIL WAYNE Turn My Swag On		11 ☆	3257 -229	19.314	9
10	13	8	BOW WOW FEATURING JOHN TA AUSTIN You Can Get It All		☆	2667 +267	13.220	13
11	10	22	NE-YO Mad		11 ☆	2381 -293	13.870	12
12	11	15	MIKE JONES Next To You		☆	2378 -247	11.216	16
13	12	18	THE-DREAM Rockin' That Thang		11	2358 -237	16.502	10
14	19	4	FLO RIDA FEAT. WYNTER Sugar	MOST INCREASED PLAYS	☆	2252 +641	14.036	11
15	14	8	CIARA FEATURING JUSTIN TIMBERLAKE Love Sex Magic		☆	2124 -256	10.239	18
16	15	16	AKON FEAT. COLBY O'DONIS & KARDINAL OFFSHALL Beautiful		11 ☆	1894 -157	12.112	15
17	18	7	YUNG L.A. FEATURING YOUNG DRO & T.I. Ain't I		☆	1836 +115	9.321	19
18	16	24	KANYE WEST Heartless		11 ☆	1809 -164	11.080	17
19	20	7	BEYONCE Halo		☆	1782 +180	8.700	21
20	17	28	LADY GAGA FEATURING COLBY O'DONIS Just Dance		11 ☆	1761 -65	12.761	14
21	27	2	EMINEM We Made You	MOST ADDED	☆	1479 +567	8.780	20
22	21	6	RICK ROSS FEATURING JOHN LEGEND Magnificent		☆	1398 +111	7.057	26
23	28	2	KERI HILSON FEATURING KANYE WEST & NE-YO Knock You Down		☆	1248 +395	8.378	22
24	22	6	THE-DREAM FEATURING MARIAH CAREY M*Love		☆	1242 -35	4.813	29
25	23	7	MADCON BeGIN		☆	1218 +50	7.220	25
26	31	2	SOULJA BOY TELL 'EM Turn My Swag On		☆	1216 +434	8.036	23
27	36	2	JEREMIH Birthday Sex		☆	1089 +410	7.289	24
28	24	6	DRAMA FEATURING AKON, SNOOP DOGG & T.I. Dey Dreaming		☆	1046 -11	4.319	31
29	35	3	GORILLA ZOE Echo		☆	915 +203	4.011	34
30	26	5	DJ CLASS FEATURING LIL JON I'm The Ish		☆	904 -47	5.717	27
31	29	8	GS BOYZ Stanky Legg		☆	790 -39	3.896	36
32	38	2	DORROUGH Ice Cream Paint Job		☆	781 +136	3.542	39
33	25	18	MIMS Move (If You Wanna)		☆	746 -252	4.054	33
34	33	14	BRITNEY SPEARS Circus		11	728 -3	5.041	28
35	RE-ENTRY		MAINO FEATURING T-PAIN All The Above		☆	725 +128	4.581	30
36	NEW		PLEASURE P Boyfriend #2		☆	597 +166	3.359	-
37	30	10	ASHER ROTH Love College		☆	595 -211	2.890	-
38	39	3	BRITNEY SPEARS If U Seek Amy		☆	583 -41	3.307	-
39	37	14	BEYONCE Diva		☆	502 -151	2.675	-
40	RE-ENTRY		EMINEM, DR. DRE & 50 CENT Pack A Bottle		☆	481 -115	3.524	40

MOST ADDED

ARTIST TITLE / LABEL	NEW STATIONS
EMINEM We Made You (Web/Shady/Aftermath/Interscope) KBBT, KIBT, KQKS, KRKA, KTTB, KZON, WHZT, WIBT, WJJS, WKHT, WVKX, WZMX	12
JEREMIH Birthday Sex (Def Jam/DJMG) KBBT, KCAQ, KOHT, KISV, KPHW, KQKS, KTBT, KUUL, WBBM, WLLD, WVKX, XHTZ	12
SOULJA BOY TELL 'EM Turn My Swag On (Collipark/Interscope) KBBT, KBOS, KDGS, KDHT, KHTN, KKSS, KKWD, KQKS, KWIN, KYLD, WIBT, WJQM	12
CIARA FEAT. YOUNG JEEZY Never Ever (LaFace/JLG) KBMB, KDGS, KDLW, KIKI, KKSS, KVEG, KWIN, WDRE, WXIS, WZBZ, XHTZ	11
SEAN KINGSTON Fire Burning (Beluga Heights/Epic) KDLW, KHTN, KKWD, KSEQ, KYZZ, KZFM, WBBM, WDRE, WJFX, WJQM, WRVZ	11
MAINO FEAT. T-PAIN All The Above (Hustle Hard/Atlantic) KBMB, KCAQ, KHTN, KKFR, KKND, KVEG, KZFM, WLLD	8
YOUNG MONEY Every Girl (Young Money/Cash Money/Universal Motown) KOHT, KKKM, KPRR, WAJZ, WKHT, WLLD, WVKX, WZMX	8
PLEASURE P Boyfriend #2 (Atlantic) KBMB, KISV, KKFR, KSEQ, KVEG, KYZZ, WAJZ	7
FLO RIDA FEAT. WYNTER Sugar (Poe Boy/Atlantic) KDON, KGGI, KOHT, KPRR, KYLD, WIBT	6
KERI HILSON FEAT. KANYE WEST & NE-YO Knock You Down (Mosley/Zone 4/Interscope) KGGI, KHTN, KKFR, KLUIC, KPRR, WLLD	6

ADDED AT...
KQKS
Denver, CO
PD: John E. Kage
Eminem, We Made You, 38
Jeremih, Birthday Sex, 2
Soulja Boy Tell'em, Turn My Swag On, 0

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NEW AND ACTIVE

ARTIST TITLE / LABEL	PLAYS /GAIN	ARTIST TITLE / LABEL	PLAYS /GAIN
NEW BOYZ You're A Jerk (Asylum) TOTAL STATIONS: 40	461/171	KANYE WEST FEAT. MR. HUDSON Paranoid (Roc-A-Fella/Def Jam/DJMG) TOTAL STATIONS: 23	334/87
HURRICANE CHRIS FEAT. SUPERSTARR Halle Berry (She's Fine) (Polo Grounds/JRMG) TOTAL STATIONS: 35	453/161	PAULA DEANDA Roll The Credits (Arista/RMG) TOTAL STATIONS: 20	274/44
UTADA Come Back To Me (Island/DJMG) TOTAL STATIONS: 27	439/49	SERANI No Games (Rockstone/Phase One/Universal Republic) TOTAL STATIONS: 11	269/17
BROOKE HOGAN FEAT. STACKS Falling (Sobe) TOTAL STATIONS: 31	395/1	PINK Sober (LaFace/JLG) TOTAL STATIONS: 14	235/4
BIRDMAN FEAT. LIL WAYNE Always Strapped (Cash Money/Universal Motown) TOTAL STATIONS: 24	365/22	SEAN KINGSTON FEAT. LIL WAYNE War (Beluga Heights/Epic) TOTAL STATIONS: 7	207/14

MOST INCREASED PLAYS

+641	FLO RIDA FEAT. WYNTER Sugar (Poe Boy/Atlantic) WDRE +56, KYLD +66, WJYO +34, KISV +34, KYZZ +31, KPWT +26, WBTS +21, KSEQ +21, KDON +20, KFSM +19
+567	EMINEM We Made You (Web/Shady/Aftermath/Interscope) WXIS +57, KYZZ +33, WJMN +31, WJJS +30, KZON +24, KQKS +22, WJQM +22, WYRCL +17, WJFX +16, KWIN +6
+541	THE BLACK EYED PEAS Boom Boom Pow (will.i.am/Interscope) KDOB +45, KOHT +34, KZON +33, KFSM +31, KQKS +31, KPHW +30, KLUIC +27, KTBT +27, WJJS +26, KKSS +22
+434	SOULJA BOY TELL 'EM Turn My Swag On (Collipark/Interscope) KBBT +31, WPOW +27, KPHW +27, WHZT +25, KYLD +24, WBTT +21, KKND +19, K305 +19, WLLD +18, WAJZ +17
+413	KID CUDI Day 'N' Nite (Dream On/G.O.D.A./Universal Motown) WQHT +45, KRKA +42, KBFM +41, KZON +40, KVPW +32, KKFR +30, WDRE +29, KYZZ +27, KDOB +26, WRVZ +26

FOR WEEK ENDING APRIL 19, 2009
LEGEND: See legend to charts in charts section for symbols and symbol explanations.
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CBS NEWS



Gospel's current crop of singles poised for urban and urban AC airplay

Sunday Best

Darnella Dunham

DDunham@RadioandRecords.com

Even though it serves as the foundation of a format of its own, gospel music continues to play on Sunday-morning specialty shows on most urban stations and is often heard in regular rotation on urban AC outlets. In fact, three gospel singles currently reside on R&R's Urban AC chart: "I Trust You" by James Fortune & FIYA, which this week moves 22-24; the Heather Headley & Smokie Norful cover of "Jesus Is Love," which steps 24-23; and "God in Me" by Mary Mary featuring Kierra Sheard, which advances 40-42. A look at gospel titles that have achieved New & Active status at Urban AC provides an indicator of which titles are likely to cross over to secular formats.



Sapp

Marvin Sapp

After making an unprecedented 46-week run at No. 1 on R&R's Gospel chart with "Never Would Have Made It," Marvin Sapp crossed over to Urban AC and reached the summit

for one week in July 2008. "It's mind-blowing to me how something so simple and short could have such a major impact on so many," Sapp says about the single. Follow-up "Praise Him in Advance" has quietly scaled the Gospel tally, moving 4-5 this week, and appears ready for its closeup at urban AC. Cox Radio's WJMZ (107.3 Jamz)/Greenville, S.C. (42 plays as of April 19) and Emmis' WRKS (Kiss 98.7)/New York (39) have played the single the most, and Taxi's gospel-friendly KJLH/Los Angeles (35) is also an early supporter.

Maurette Brown-Clark

Sapp's "Never Would Have Made It" prevented Baltimore native Maurette Brown-Clark's "One God" from reaching No. 1 at Gospel—it made it to No. 2 in September 2007—but "One God" is still considered a huge hit at the format after spending 59 weeks on the list. "The Dream," the 2007 CD that included the song, received the

2008 Stellar Award for praise and worship CD of the year. "It Ain't Over (Until God Says It's Over)" has proved to be a winner at Gospel, remains at No. 6 this week. Cox Radio's WCFB (Star 94 FM)/Orlando (21 plays as of April 19) and WBHK (98.7 Kiss FM)/Birmingham (16) and CBS Radio's WNEW (B96.3)/West Palm Beach (16) have taken the lead with the single at Urban AC.



Brown-Clark

The Murrills

The five brothers and one sister that comprise the Murrills are former members of the Tri-City Singers, the gospel collective spearheaded by Donald Lawrence, who executive-produced their debut album, "Family Prayer." Having a project with Lawrence's support gave



The Murrills

Leading The Pack

Verity/Jive (then known as Zomba Gospel) won R&R's gospel label of the year and top gospel promotion label awards last year with an artist roster that includes 21:03, Crystal Aiken, Donald Lawrence, Donnie McClurkin, Hezekiah Walker, Kirk Franklin, Kurt Carr, Marvin Sapp and Shari Addison. Verity/Jive made history in the April 17 issue when it became the first label to concurrently hold the top four positions on the Gospel chart:

1. Hezekiah Walker & LFC, "Souled Out"
2. Kurt Carr & the Kurt Carr Singers, "Peace and Favor Rest on Us"
3. Donald Lawrence & Co., "Back II Eden"
4. Marvin Sapp, "Praise Him in Advance"

them instant credibility, but the Murrills are earning success on their own merits. After peaking at No. 16, the infectious "Friend of Mine" reached recurrent status at Gospel after a 21-week run and is now beginning to emerge at Urban AC, thanks to early airplay from WJMZ (26 plays), Midway's WFLM (104.7 the Flame)/Fort Pierce (59) and Howard University's WHUR/Washington (40).

Smokie Norful

Some artists have to reach the top five of R&R's Gospel chart before getting the attention of urban AC programmers, but that's not the case for



Norful

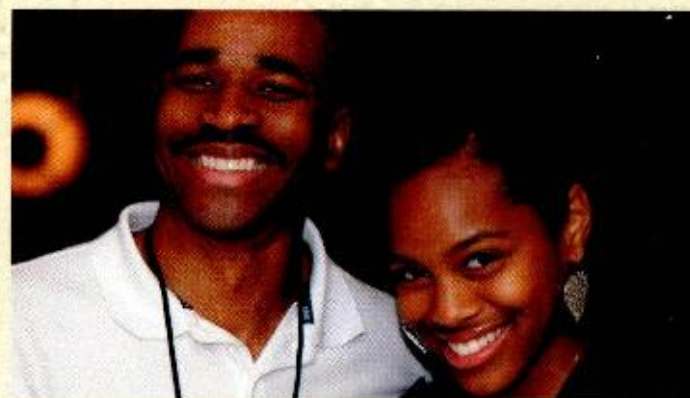
Smokie Norful. "I Need You Now" peaked at No. 8 at Urban AC in 2003. Subsequent singles to chart at the format were "O Holy Night" (2004), "I Understand" (2005) and "Um Good" (2006). His current duet with Heather Headley, "Jesus Is Love" (2008), moves 24-23 this week at Urban AC. Meanwhile, Norful's latest single, "Justified," advances 15-10 at Gospel. KJLH (16 plays) and Radio One's WMMJ (Magic 102.3)/Washington (20) and WWIN (Magic 95.9)/Baltimore (21) are championing "Justified" at urban AC.

Donnie McClurkin

In 2001, Donnie McClurkin's hypnotic "We Fall Down" reached No. 2 at Urban AC and spent 35 weeks on the chart. "The Prayer" with Yolanda Adams (2003) and "Ooh Child," featuring Kirk Franklin (2005), also reached the list. Now McClurkin's new single, "Wait on the Lord" featuring Karen Clark-Sheard, is getting airplay at urban AC after only six weeks on the Gospel chart, where it moves 13-14 this week. WRKS (22 plays) and Cumulus' WQQK (92Q)/Nashville (28) are among the urban AC frontrunners. **R&R**



McClurkin



WNNL [the Light 103.9]/Raleigh PD and Radio One gospel OM Jerry Smith last month crossed paths with Geffen/Interscope gospel singer Spensha Baker on Radio One's One Love Gospel Cruise.



► **LIL KIM** PLACES HER FIRST CHARTED TITLE AS A LEAD ARTIST IN THREE YEARS, AS "DOWNLOAD" OPENS AT NO. 31. THE SONG IS HER 17th CAREER ENTRY, SECOND ONLY TO MISSY ELLIOTT (23) AMONG FEMALE RAPPERS. INCLUDED IN EACH ARTIST'S TOTAL IS A SHARED FEMALE BILLING ON KEYSHIA COLE'S 2007 NO. 1 "LET IT GO."

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	NIelsen BDS CERTIFICATIONS	HITPREDICTOR STATUS	PLAYS TW	+/-	AUDIENCE MILLIONS	RANK
1	1	14	JAMIE FOXX FEATURING T-PAIN Blame It	NO. 1 (9 WKS)	11	4759	-74	40.625	1
2	2	14	T.I. FEATURING JUSTIN TIMBERLAKE Dead and Gone		11	4173	-153	33.050	2
3	3	13	SOULJA BOY TELL 'EM FEATURING SAMMIE Kiss Me Thru the Phone		11	3714	-402	27.682	5
4	4	19	KERI HILSON FEATURING LIL WAYNE Turn My Swag On		11	3660	-280	31.734	3
5	5	19	THE-DREAM Rockin' That Thang		11	3428	-168	28.267	4
6	7	10	PLEASURE P Boyfriend #2		11	3423	+400	25.293	7
7	6	8	RICK ROSS FEATURING JOHN LEGEND Magnificent		11	3350	+194	24.948	8
8	10	6	SOULJA BOY TELL 'EM Turn My Swag On		11	3187	+474	25.521	6
9	13	5	KID CUDI Day 'N' Nite	MOST INCREASED PLAYS	11	2714	+513	19.003	11
10	9	19	YUNG L.A. FEATURING YOUNG DRO & T.I. Ain't I		11	2640	-124	20.875	9
11	8	23	NE-YO Mad		11	2589	-389	19.606	10
12	11	12	CIARA FEATURING YOUNG JEEZY Never Ever		11	2545	+79	18.871	12
13	18	5	BEYONCE Halo		11	1945	+217	12.687	17
14	12	19	KEYSHIA COLE You Complete Me		11	1855	-515	14.952	14
15	22	4	KERI HILSON FEAT. KANYE WEST & NE-YO Knock You Down	AIRPOWER	11	1840	+393	13.169	16
16	15	11	OJ DA JUICEMAN FEATURING GUCCI MANE Make Tha Trap Say Aye		11	1800	-172	11.782	19
17	14	18	BEYONCE Diva		11	1758	-326	13.981	15
18	17	22	NE-YO FEATURING JAMIE FOXX & FABOLOUS She Got Her Own		11	1742	-113	18.126	13
19	19	10	BOW WOW FEATURING JOHNTA AUSTIN You Can Get It All		11	1728	+108	9.296	21
20	16	15	GS BOYZ Stanky Legg		11	1702	-263	11.091	20
21	23	4	JEREMIH Birthday Sex		11	1646	+357	12.647	18
22	20	11	MUSIQ SOULCHILD So Beautiful		11	1379	-103	9.155	22
23	27	6	HURRICANE CHRIS FEATURING SUPERSTARR Halle Berry (She's Fine)		11	1377	+209	8.175	24
24	28	5	BIRDMAN FEATURING LIL WAYNE Always Strapped		11	1291	+153	8.941	23
25	25	7	THE-DREAM FEATURING MARIAH CAREY My Love		11	1241	-19	7.124	26
26	24	12	JENNIFER HUDSON If This Isn't Love		11	1157	-122	7.879	25
27	29	4	FAST LIFE YUNGSTAZ (F.L.Y.) Swag Surfin'		11	1131	+119	6.203	27
28	30	7	CHRISSETTE MICHELE Epiphany		11	1040	+39	5.537	29
29	21	18	J. HOLIDAY It's Yours		11	1013	-449	5.820	28
30	31	6	ELECTRIK RED So Good		11	899	+1	2.983	-
31	NEW		LIL KIM FEATURING T-PAIN Download		11	850	+314	3.724	-
32	36	4	LETOYA Not Anymore		11	838	+165	4.401	33
33	33	6	MIKE JONES Next to You		11	836	-55	3.837	39
34	35	3	GIMWINE Las' Chance		11	816	+105	4.466	32
35	26	14	JAZMINE SULLIVAN Lion's, Tigers & Bears		11	756	-429	4.185	36
36	39	2	DAY26 FEATURING P. DIDDY & YUNG JOC Imma Put It On Her		11	718	+131	4.042	38
37	NEW		DORROUGH Walk That Walk		11	716	+182	4.210	35
38	NEW		TREY SONGZ I Need A Girl		11	689	+288	5.102	30
39	NEW		BOBBY V Hands On Me		11	646	+155	2.993	-
40	34	12	PLIES FEATURING ASHANTI Want It, Need It		11	639	-147	4.153	37

MOST ADDED

ARTIST TITLE / LABEL NEW STATIONS

- KEYSHIA COLE DUET WITH MONICA** Trust (Imani/Geffen/Interscope) **34**
- TWISTA** Wetter (Get Money Gang/Capitol) **23**
- MARQUES HOUSTON FEAT. JIM JONES** I Love Her (T.C.E./T.U.G.) **23**
- NOVAKANE** Leave Tha Club (STP) **20**
- LIL RU** Nasty Song (Presidential/Def Jam) **14**
- JEREMIH** Birthday Sex (Def Jam/IDJMG) **10**
- MIMS FEAT. LETOYA** Love Rollercoaster (Capitol) **8**
- TREY SONGZ** I Need A Girl (Songbook/Atlantic) **7**
- JAMIE FOXX FEAT. TIMBALAND** I Don't Need It (J/RMG) **6**

ADDED AT...
WIKS
Greenville, NC
PD: Teresa Terry
MD: DJ Supreme
LeToya, Not Anymore, 9
Yung L.A. Feat. Ricco Barrino, Futuristic Love (Elroy), 3
Jeremih, Birthday Sex, 1

FOR REPORTING STATIONS PLAYLISTS GO TO:
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NEW AND ACTIVE

ARTIST TITLE / LABEL	PLAYS /GAIN	ARTIST TITLE / LABEL	PLAYS /GAIN
YOUNG DRO FEAT. YUNG L.A. Take Off (Grand Hustle/Atlantic)	593/94	YUNG L.A. FEAT. RICCO BARRINO Futuristic Love (Elroy) (Grand Hustle/Interscope)	423/282
TOTAL STATIONS:	55	TOTAL STATIONS:	50
PAUL WALL FEAT. WEBBIE & MOUSE Bizzy Body (SwishaHouse/Asylum)	543/24	LAURA TIZBOR From My Heart To Yours (Atlantic)	398/134
TOTAL STATIONS:	47	TOTAL STATIONS:	44
MARY MARY FEAT. KIERRA "KIKI" SHEARD God In Me (My Block/Columbia)	523/75	YOUNG STEFF Slow Jukin' (Richcraft/Atlantic)	394/43
TOTAL STATIONS:	57	TOTAL STATIONS:	31
JAMIE FOXX I Don't Need It (J/RMG)	511/325	LIL RU Nasty Song (Headhunter/Presidential/Stupid Dope Moves)	388/67
TOTAL STATIONS:	65	TOTAL STATIONS:	23
CHARLIE WILSON There Goes My Baby (P Music Group/Jive/JLG)	433/138	NE-YO Part Of The List (Def Jam/IDJMG)	376/168
TOTAL STATIONS:	31	TOTAL STATIONS:	37

MOST INCREASED PLAYS

- +513** **KID CUDI**
Day 'N' Nite (Dream On/G.O.O.D./Universal Motown)
- +474** **SOULJA BOY TELL 'EM**
Turn My Swag On (Collipark/Interscope)
- +400** **PLEASURE P**
Boyfriend #2 (Atlantic)
- +393** **KERI HILSON FEAT. KANYE WEST & NE-YO**
Knock You Down (Mosley/Zone 4/Interscope)
- +357** **JEREMIH**
Birthday Sex (Mick Schultz Productions/Def Jam/IDJMG)

FOR WEEK ENDING APRIL 19, 2009
LEGEND: See legend to charts in charts section for rules and symbol explanations. 82 urban stations are electronically monitored by Nielsen Broadcast Data Systems 24 hours a day, 7 days a week. © 2009 Nielsen Business Media, Inc. All rights reserved.

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► HEZEKIAH WALKER'S "SOULED OUT" (NO. 33) BECOMES THE THIRD CONSECUTIVE REIGNING GOSPEL NO. 1 TO APPEAR ON URBAN AC, FOLLOWING MARVIN SAPP'S "NEVER WOULD HAVE MADE IT" AND JAMES FORTUNE & FIYA'S "I TRUST YOU" (NO. 24). OF THE THREE ACTS, ONLY WALKER PREVIOUSLY CHARTED AT URBAN AC, REACHING NO. 26 WITH "JUST DANCE" IN 2000.

LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	NIelsen BDS CERTIFICATIONS	IMPRINT / PROMOTION LABEL	PLAYS TW	PLAYS +/-	AUDIENCE MILLIONS	RANK
1	1	CHARLIE WILSON	THERE GOES MY BABY	NO. 1 (7 WKS)	P MUSIC GROUP/JIVE/JLG	1987	+124	15.066	1
2	2	JENNIFER HUDSON	IF THIS ISN'T LOVE		ARISTA/RMG	1812	+137	13.975	2
3	4	INDIA.ARIE FEAT. MUSIQ SOULCHILD	CHOCOLATE HIGH	MOST INCREASED PLAYS	SOULBIRD/UNIVERSAL REPUBLIC	1751	+281	12.135	4
4	3	MUSIQ SOULCHILD	SOBEAUTIFUL		ATLANTIC	1547	-56	12.192	3
5	6	ANTHONY HAMILTON FEATURING DAVID BANNER	COOL		MISTER'S MUSIC/SO DEF/JLG	1191	-96	9.887	5
6	5	USHER	HERE I STAND		LAFACE/JLG	1179	-127	9.529	6
7	11	K'JON	ON THE OCEAN		UP&UP/DEH TYME/UNIVERSAL REPUBLIC	1046	+191	7.307	7
8	8	LAURA IZIBOR	FROM MY HEART TO YOURS		ATLANTIC	993	+43	6.728	8
9	10	ROBIN THICKE	THE SWEETEST LOVE		STAR TRAK/INTERSCOPE	882	+2	6.410	9
10	7	MUSIQ SOULCHILD FEATURING MARY J. BLIGE	IF U LEAVE		ATLANTIC	879	-97	5.432	12
11	17	RAPHAEL SAADIQ FEAT. STEVIE WONDER & CJ HILTON	NEVER GIVE YOU UP		COLUMBIA	847	+151	5.376	13
12	12	CHRISSETTE MICHELE	EPIPHANY		DEF JAM/IDJMG	846	+72	5.757	10
13	16	ERIC BENET	CHOCOLATE LEGS		FRIDAY/REPRISE/WARNER BROS.	770	+55	5.615	11
14	9	AVANT	WHEN IT HURTS		CAPITOL	690	-237	4.426	14
15	13	JAZMINE SULLIVAN	LIONS, TIGERS & BEARS		J/RMG	673	-93	3.697	15
16	18	AVANT	SAILING	AIRPOWER	CAPITOL	630	+70	2.972	18
17	19	CASE	LOVELY		INDIGO BLUE	466	-46	1.918	24
18	26	KEYSHIA COLE	YOU COMPLETE ME	AIRPOWER	IMANI/GEFFEN/INTERSCOPE	448	+128	3.388	16
19	20	URBAN MYSTIC	THE BEST PART OF THE DAY		SOBE	438	+3	1.409	32
20	29	ANTHONY HAMILTON	THE POINT OF IT ALL		MISTER'S MUSIC/JIVE/JLG	424	+127	1.827	25
21	21	GINUWINE	LAST CHANCE		NOTIFI/ASYLUM/WARNER BROS.	415	-2	1.577	29
22	25	RUBEN STUDDARD	TOGETHER		19/HICKORY/RED	341	+1	1.120	33
23	24	HEATHER HEADLEY FEATURING SMOKIE NORFUL	JESUS IS LOVE		EMI GOSPEL	312	-50	1.698	26
24	22	JAMES FORTUNE & FIYA	I TRUST YOU		BLACKSMOKE/WORLWIDE	296	-107	3.136	17
25	28	WAYNE BRADY	FW.B.		PEAK/CMG	280	-21	1.498	30
26	27	SLIQUE	YOUR BODY		ROSEHIP	277	-41	2.081	22
27	38	TEENA MARIE FEATURING FAITH EVANS	CAN'T LAST A DAY		STAX/CMG	264	+136	2.022	23
28	31	DEBORAH COX	SAYING GOODBYE		DECO/IMAGE	230	+27	0.996	34
29	30	NE-YO	MAD		DEF JAM/IDJMG	217	-6	2.651	20
30	36	JOHN LEGEND	EVERYBODY KNOWS		G.O.O.D./COLUMBIA	193	+52	1.488	31
31	32	JAMIE FOXX FEATURING T-PAIN	BLAME IT		J/RMG	192	+7	2.695	19
32	35	ROBIN THICKE	DREAMWORLD		STAR TRAK/INTERSCOPE	155	-10	0.539	-
33	NEW	HEZEKIAH WALKER & LFC	SOULED OUT		VERITY/JLG	150	+74	1.582	28
34	NEW	JOE MAJIC		MOST ADDED	KEDAR	145	+20	0.430	-
35	34	SOLANGE	T.O.N.Y.		MUSIC WORLD/GEFFEN/INTERSCOPE	134	-38	1.617	27
36	37	LIONEL RICHIE	JUST GO		DEF JAM/IDJMG	127	-11	0.413	-
37	39	LAKISHA JONES	LET'S GO CELEBRATE		ELITE	125	-1	0.170	-
38	38	JAMIE FOXX	I DON'T NEED IT		J/RMG	124	+26	2.150	21
39	NEW	KENNY LATTIMORE	EVERYBODY HERE WANTS YOU		VERVE	124	+1	0.361	-
40	39	LEE CARR	BREATHE		3RD STREET/JIVE/JLG	95	+14	0.354	-

MOST ADDED

ARTIST	TITLE / LABEL	NEW STATIONS
JOE MAJIC (Kedar)		22
KJ ROSE		8
TEENA MARIE		7
ERIC BENET		6
K'JON		4
RAPHAEL SAADIQ FEAT. STEVIE WONDER & CJ HILTON		4
ANTHONY HAMILTON		4
KEYSHIA COLE		4
SOLANGE		4
CHRISSETTE MICHELE		2

ADDED AT... **WAKB** Augusta, GA PD: Terry Monday Joe, Majic, 18

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NEW AND ACTIVE

ARTIST	TITLE / LABEL	PLAYS /GAIN	ARTIST	TITLE / LABEL	PLAYS /GAIN
JONATHAN NELSON FEAT. PURPOSE	My Name Is Victory (Integrity/Columbia)	46/1	KURT CARR & THE KURT CARR SINGERS	Peace And Favor Rest On Us (KCG/JLG)	39/6
TOTAL STATIONS: 28			TOTAL STATIONS: 23		
SMOKIE NORFUL	Justified (EMI Gospel)	44/18	21:03 WITH FRED HAMMOND, SMOKIE NORFUL & J MOSS	Cover Me (PAJAM/Gospo Centric/JLG)	39/0
TOTAL STATIONS: 28			TOTAL STATIONS: 25		
ISRAEL HOUGHTON	Just Wanna Say (Integrity/Columbia)	43/31	KEYSHIA COLE	Beautiful Music (Imani/Geffen/Interscope)	34/0
TOTAL STATIONS: 26			TOTAL STATIONS: 34		
SHIRLEY BROWN	Upside Down (Malaco)	42/9	MELANIE FIONA	Give It To Me Right (SRC/Universal Motown)	29/12
TOTAL STATIONS: 6			TOTAL STATIONS: 11		
DONALD LAWRENCE & CO.	Back II Eden (Quiet Water/Verity/JLG)	41/2	DONNIE MCCLURKIN FEAT. KAREN CLARK-SHEARD	Wait On The Lord (Verity/JLG)	28/4
TOTAL STATIONS: 26			TOTAL STATIONS: 20		

MOST INCREASED PLAYS

+281	INDIA.ARIE FEAT. MUSIQ SOULCHILD	Chocolate High (Soulbird/Universal Republic) WMX +25, WJMR +17, KVMA +12, WWMG +11, WDLT +11, WZZZ +11, KMJK +11, WTLC +10, WMMU +10, KJMS +9
+191	K'JON	On The Ocean (Up&Up/Deh Tyme/Universal Republic) WHP +13, KMJK +13, WTYB +12, WXST +11, KDKS +11, WKSP +10, WDAS +9, WZZZ +9, KVMA +9, WQQK +9
+151	RAPHAEL SAADIQ FEAT. STEVIE WONDER & CJ HILTON	Never Give You Up (Columbia) KMEZ +13, WMX +11, WWMG +11, WFXC +9, KQXL +8, WMGL +5, WKJS +5, WPHR +5, WYBE +5, WBAV +4
+137	JENNIFER HUDSON	If This Isn't Love (Arista/RMG) WKLS +14, KMJM +13, WMXD +12, WTYB +11, WMMU +10, KNEK +9, WBL5 +8, WRKS +8, WBAV +7, WPHR +7
+136	TEENA MARIE FEAT. FAITH EVANS	Can't Last A Day (Stax/CMG) KNEK +11, KMJM +9, WMX +9, KJMS +8, WMKS +7, WAGH +7, KBLX +5, KJLH +5, WMPZ +5, WMXD +5

FOR WEEK ENDING APRIL 19, 2009
 LEGEND: See legend to charts in charts section for rules and symbol explanations.
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LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	NIelsen BDS CERTIFICATIONS	IMPRINT / PROMOTION LABEL	PLAYS TW	PLAYS +/-	AUDIENCE MILLIONS	RANK
1	2	JACKIEM JOYNER	I'M WAITING FOR YOU	NO. 1 (1 WK)	ARTISTRY	315	+25	2.557	1
2	1	BONEY JAMES	STOP, LOOK, LISTEN (TO YOUR HEART)		CONCORD/CMG	299	-12	2.208	2
3	3	OLI SILK	CHILL OR BE CHILLED		TRIPPIN' N' RHYTHM	259	+15	1.904	4
4	4	DAVE KOZ FEATURING JEFF GOLUB	BADA BING	MOST ADDED	CAPITOL	218	-22	1.300	12
5	5	KIM WATERS	LET'S GET ON IT		SHANACHIE	212	-6	1.401	9
6	6	FOURPLAY	FORTUNE TELLER		HEADS UP	209	+6	1.449	7
7	11	KENNY LATTIMORE	AND I LOVE HER		VERVE	192	+18	1.655	6
8	8	EUGE GROOVE	RELIGIFY		NARADA JAZZ/CAPITOL	182	-13	1.330	11
9	7	WARREN HILL	LA DOLCE VITA		EVOLUTION/EI	181	-15	1.951	3
10	12	RICHARD ELLIOT	MOVE ON UP		ARTISTRY	162	-10	0.951	15

SMOOTH JAZZ

TW	LW	WKS	ARTIST	TITLE	NIelsen BDS CERTIFICATIONS	IMPRINT / PROMOTION LABEL	PLAYS TW	PLAYS +/-	AUDIENCE MILLIONS	RANK
11	14	14	WALTER BEASLEY	STEADY AS SHE GOES		HEADS UP	161	-1	0.958	14
12	9	34	MICHAEL LINGTON	YOU AND I		NUGROOVE	160	-32	1.097	13
13	10	20	SEAL	A CHANGE IS GONNA COME		143/WARNER BROS.	159	-21	1.410	8
14	13	41	TIM BOWMAN	SWEET SUNDAYS		TRIPPIN' N' RHYTHM	158	-13	1.340	10
15	15	10	KENNY G	RITMO Y ROMANCE (RHYTHM & ROMANCE)		STARBUCKS/CONCORD/CMG	157	-5	1.773	5
16	18	5	BASIA	BLAME IT ON THE SUMMER	AIRPOWER/MOST INCREASED PLAYS	EI	116	+33	0.561	17
17	19	10	GREGG KARUKAS	MANHATTAN		TRIPPIN' N' RHYTHM	86	+4	0.203	-
18	23	10	PIECES OF A DREAM	VISION ACCOMPLISHED		HEADS UP	79	+12	0.220	-
19	25	5	PAUL BROWN + MARC ANTOINE	FOREIGN EXCHANGE		PEAK/CMG	75	+11	0.309	28
20	17	10	THE RIPPINGTONS FEATURING RUSS FREEMAN	PARIS GROOVE		PEAK/CMG	75	-13	0.200	-

R&R GOSPEL

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► **SMOKIE NORFUL** CHARTS A TRIO OF TITLES BACK TO BACK: AT NO. 10, "JUSTIFIED" BECOMES HIS FIFTH TOP 10 AND FIRST AS A LEAD SINCE "UM GOOD" (13 WEEKS AT NO. 1) IN 2007. NORFUL MOST RECENTLY APPEARED IN THE TOP 10 AS A FEATURED ARTIST ON HEATHER HEADLEY'S "JESUS IS LOVE" (NO. 11). AT NO. 12, HE GUESTS ON 21:03'S "COVER ME."

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	11 NIELSEN BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS RANK
1	1	30	HEZEKIAH WALKER & LFC SOULED OUT	NO. 1 (7 WKS) VERITY/JLG	1371 +117	5,442 1
2	3	22	DONALD LAWRENCE & CO. BACK II EDEN	MOST INCREASED PLAYS QUIET WATER/VERITY/JLG	1103 +164	4,735 2
3	2	25	KURT CARR & THE KURT CARR SINGERS PEACE AND FAVOR REST ON US	KCC/JLG	1027 +22	3,484 5
4	5	62	JAMES FORTUNE & FIYA I JUST YOU	BLACKSMOKE/WORLDWIDE	947 +39	3,877 4
5	4	19	MARVIN SAPP PRAISE HIM IN ADVANCE	VERITY/JLG	910 -2	3,964 3
6	6	21	MAURETTE BROWN-CLARK IT A N'T OVER (UNTIL GOD SAYS IT'S OVER)	AIR GOSPEL/MALACO	851 +11	3,145 6
7	8	35	MARY MARY GET UP	MY BLOCK/COLUMBIA	689 +77	3,008 8
8	7	12	MARY MARY FEATURING KIERRA "KIKI" SHEARD GOD IN ME	MY BLOCK/COLUMBIA	669 +57	3,069 7
9	9	37	KIERRA "KIKI" SHEARD PRAISE HIM NOW	EMI GOSPEL	652 +42	2,361 11
10	15	8	SMOKIE NORFUL JUSTIFIED	EMI GOSPEL	634 +164	2,403 10
11	12	21	HEATHER HEADLEY FEATURING SMOKIE NORFUL JESUS IS LOVE	EMI GOSPEL	562 +41	1,919 16
12	10	45	21:03 WITH FRED HAMMOND, SMOKIE NORFUL & J MOSS COVER ME	PAJAM/GOSPEL CENTRIC/JLG	561 -18	2,421 9
13	17	13	SHARI ADDISON NO BATTLE, NO BLESSING	BET/VERITY/JLG	553 +121	2,296 12
14	13	6	DONNIE MCLURKIN FEAT. KAREN CLARK-SHEARD WAIT ON THE LORD	VERITY/JLG	551 +42	2,175 14
15	11	39	ARKANSAS GOSPEL MASS CHOIR I LIFT MY HANDS	T/EMTRO GOSPEL	541 +18	2,047 15
16	14	23	ISAIAH D. THOMAS & ELEMENTS OF PRAISE SAID HE WOULD BE WITH ME	HABAKKUK	503 +18	1,571 17
17	18	10	ISRAEL HOUGHTON JUST WANNA SAY	INTEGRITY	462 +79	2,202 13
18	16	13	JCE LEAVELL & ST. STEPHEN TEMPLE CHOIR GOD IS ABLE	EMTRO GOSPEL	426 -15	0,824 23
19	20	3	GREG O'QUIN & IPRAIZE LEAD ME JESUS	PENDULUM	376 +39	0,859 21
20	21	12	BISHOP PAUL S. MORTON PRESENTS THE FGBCFMC CR* YOUR LAST TEAR	AIRPOWER TEHILLAH/LIGHT	373 +42	1,199 19
21	19	15	JAMES INGRAM DO N'T LET GO	INTERING/MUSIC ONE	358 +3	1,483 18
22	23	9	KEITH "WONDERBOY" JOHNSON & THE SPIRITUAL VOICES TIME TO GET CLOSE TO JESUS	GOSPEL TRUTH	315 +38	0,854 22
23	25	5	TED WINN GOD BELIEVES IN YOU	TEDDYS/JAMZ	279 +42	0,823 24
24	22	19	THE WILLIAMS BROTHERS STILL STRONG	BLACKBERRY	275 -19	0,631 29
25	24	12	CRYSTAL AIKIN I DESIRE MORE	BET/VERITY/JLG	273 +4	0,744 25
26	NEW		JAMES FORTUNE & FIYA FEAT. KEITH "WONDERBOY" JOHNSON & NAKITTA FOX I WOULDN'T KNOW YOU	BLACKSMOKE/WORLDWIDE	252 +83	0,643 28
27	27	2	PHIL TARVER BETTER THAN THAT	KINGDOM	249 +29	0,561 30
28	29	2	GENITA PUGH YOU MADE IT POSSIBLE	ETERNITY	221 +15	0,132 -
29	26	14	BLESSED GONNA TAKE MY TIME	ULTIMATE	213 -16	0,689 27
30	30	2	BRIAN COURTNEY WILSON ALL I NEED	SPIRIT RISING/MUSIC WORLD	204 +21	0,418 -

MOST ADDED

ARTIST TITLE / LABEL	NEW STATIONS
KIM BURRELL Happy (Shanachie) WJNI, WNOD, WPRF, WPRS, WTHE, WXOK, WXXI, WZAZ	8
JAMES FORTUNE & FIYA FEAT. KEITH "WONDERBOY" JOHNSON & NAKITTA FOX I Wouldn't Know You (Blacksmoke/WorldWide) KATZ, WFMV, WPRF, WTHE, WXXI, WZAZ	6
COKO Wait (Light) WJNI, WLJB, WNOD, WTHB, WUFO, WXOK	6
MARY MARY FEAT. KIERRA "KIKI" SHEARD God In Me (My Block/Columbia) WEUP, WJMO, WWIN, WXOK	4
JAMES ROBERSON Everybody Dance (JDI) WFLT, WJNI, WTHE, WXOK	4
SHARI ADDISON No Battle, No Blessing (BET/Verity/JLG) WFMV, WHAL, WJMO	3
PAUL PORTER My Redeemer Lives (Light) KHVN, WEUP, WXEZ	3
GERALD SCOTT & COMPANY Great Is The Lord (Gerald Scott & Company) KATZ, WNOD, WUFO	3

ADDED AT... WZAZ
Jacksonville, FL
PD/MD: Yolanda Hooper
James Fortune & FIYA, I Wouldn't Know You, 14
Kim Burrell, Happy, 14

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

NEW AND ACTIVE

ARTIST TITLE / LABEL	PLAYS /GAIN	ARTIST TITLE / LABEL	PLAYS /GAIN
BROWN BOYZ FEAT. SPANKY WILLIAMS Love Like That (Blacksmoke/WorldWide)	190/16	BISHOP EDDIE LONG FEAT. GM Righteous (Ultimate/E3)	144/15
TOTAL STATIONS: 15		TOTAL STATIONS: 16	
TROY SNEED With You Always (Emtro Gospel)	186/16	ANN NESBY I Found A Peace (It's Time Chord)	144/14
TOTAL STATIONS: 20		TOTAL STATIONS: 20	
GEORGE HUFF Don't Let Go (E1)	184/9	GEORGIA MASS CHOIR Holy Ghost (Savoy/Malaco)	129/29
TOTAL STATIONS: 18		TOTAL STATIONS: 18	
BISHOP BOBBY HILTON & THE WORD OF DELIVERANCE MASS CHOIR God Did That Thing (BVHilton)	162/2	HEZEKIAH WALKER & LFC God Favors Me, Part 1 (Verity/JLG)	115/14
TOTAL STATIONS: 17		TOTAL STATIONS: 18	
THE NEVELS SISTERS Clap Your Hands (MoLife)	154/7	KIM BURRELL Happy (Shanachie)	113/64
TOTAL STATIONS: 17		TOTAL STATIONS: 13	

MOST INCREASED PLAYS

+164	DONALD LAWRENCE & CO. Back II Eden (Quiet Water/Verity/JLG) WH-LW +21, WHAL +15, KATZ +15, WFMV +11, WPRS +9, WXOK +9, WH-LH +8, WJMO +8, WZAZ +6, WOAD +5
+164	SMOKIE NORFUL Justified (EMI Gospel) WHAL +22, WPRF +17, WXOK +15, WPRS +13, WPRZ +10, WNNL +8, WXXI +8, WJMO +7, KROI +6, WJYD +6
+121	SHARI ADDISON No Battle, No Blessing (BET/Verity/JLG) WHAL +16, WCHB +12, WXOK +8, WJMO +7, WNNL +6, WTLC +6, KROI +5, WJMO +5, WFMV +5, WXOK +4
+115	HEZEKIAH WALKER & LFC Souled Out (Verity/JLG) KATZ +11, WPRS +9, WZAZ +9, WLJB +7, WXXI +7, WEUP +7, WPRZ +7, KHVN +7, WHAL +6, WH-LH +5
+83	JAMES FORTUNE & FIYA FEAT. KEITH "WONDERBOY" JOHNSON & NAKITTA FOX I Wouldn't Know You (Blacksmoke/WorldWide) WZAZ +13, WLJB +13, WPRF +13, WXXI +11, WOAD +7, WOAD +5, WH-LW +5, WXEZ +5, KATZ +4, WXOK +3

FOR WEEK ENDING APRIL 19, 2009
LEGEND: See legend to charts in charts section for codes and symbol explanations.
45 gospel stations are electronically monitored by Nielsen Broadcast Data Systems 24 hours a day, 7 days a week. © 2009 Nielsen Business Media, Inc. All rights reserved.

RECURRENTS

THIS WEEK	ARTIST TITLE / IMPRINT / PROMOTION LABEL	11 NIELSEN BDS CERTIFICATIONS	PLAYS TW LW	THIS WEEK	ARTIST TITLE / IMPRINT / PROMOTION LABEL	11 NIELSEN BDS CERTIFICATIONS	PLAYS TW LW
1	JONATHAN NELSON FEATURING PURPOSE MY NAME IS VICTORY (INTEGRITY)		571 562	6	HEZEKIAH WALKER & LFC GRATEFUL (VERITY/JLG)		323 334
2	MARVIN SAPP NEVER WOULD HAVE MADE IT (VERITY/JLG)		526 528	7	JASON CHAMPION ALWAYS (BROOKS/EMI GOSPEL)		296 221
3	KATHY TAYLOR AND FAVOR OH HOW PRECIOUS (KATCO/TYSCOT)		403 404	8	TROY SNEED PRESENTS BONAFIDE PRAISERS WORK IT OUT (EMTRO GOSPEL)		291 312
4	SHEKINAH GLORY MINISTRY JESUS (KINGDOM)		388 398	9	JOSHUA'S TROOP EVERYBODY CLAP YOUR HANDS (NEW HAVEN)		287 299
5	JIMMY HICKS & THE VOICES OF INTEGRITY GOD'S GOT IT (BLACKSMOKE/WORLDWIDE)		328 290	10	DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS ENCOURAGE YOURSELF (EMI GOSPEL)		277 267

ON HAPPY DAY AN ALL STAR MUSIC CELEBRATION

Featuring **MICHAEL McDONALD, AARON NEVILLE, HEATHER HEADLEY, ROBERT RANDOLPH, THE CLARK SISTERS and many more!**

IN STORES NOW

300 GOSPEL



Consultant Dan O'Day's strategies to increase ratings and whoop the competition

Making Your Station Invincible

Kevin Peterson
 KPeterson@RadioandRecords.com

former DJ, comedy writer, speaker, author, talent coach, radio consultant and host of the annual PD Grad School Dan O'Day has been sharing advice and ideas with radio personnel for years, including writing a column targeting air personalities for R&R for almost a decade. This week he shares several tips from his new e-book "101 Ways to Make Your Radio Station Invincible," which was inspired by one of his popular seminars.

Some of O'Day's pointers are obvious and simple, others more detailed and involved. Among them are strategies to increase ratings, defend your station's turf, add revenue, inspire your team and whoop the competition.

Stay Home

The first idea O'Day offers is to "spend an entire day at home, listening to four formats you never listen to." One of the short-sighted things that radio people do is pay attention only to what's happening within their own format. As a result, everyone in that format is exposed to the same limited set of stimuli. "Same old stimuli lead to same old ideas, but new stimuli almost always produce new ideas," he says.

O'Day advises programmers to pick the four formats that are farthest from their own—ones that have the least in common with Christian music—and listen to each for two hours. "Keep three separate lists during this listening day: a list of everything you hear that they are doing better than your station; a list of everything you hear that they are not doing as well as your station; and a list of everything they are doing that is new to you, [such as] a new way to get into or out of news, a new way to brand programming or promotions or a new way to enhance a 'more music' or 'up to date' news image."

For tactics that programmers have never

heard before, O'Day suggests they ask themselves: "Without directly copying them, how can I use the inspiration behind what I'm hearing to create something new and powerful for my station?" Then design a plan for doing those things at least as well as the competition. After achieving parity with the competition on a particular item, figure out how to surpass what both stations are doing so that your station will lead the field in that particular aspect.

For things that your station is doing worse than the one you're listening to, O'Day advises determining whether that's because the competition is doing a terrific job or because you are doing poorly. "For the things that you're doing better than the competition, understand that at this very moment they might be doing this exercise against your station," he says. "So don't get sloppy or complacent. Keep on the lookout for ways to make your better elements even stronger. You should end up with several tactics that are not being exploited by your direct competition. If you adapt them for your own on-air use, they will be completely new and fresh to your listeners."

Attack Yourself

Another idea is what O'Day calls an "attack your own station" meeting. In this mock scenario, he says to imagine that your entire pro-

'Uncover your own competitive weaknesses first and either convert them into strengths or build up your defenses to withstand a future attack.'

—Dan O'Day



Four Paths To Invincibility

- Spend an entire day at home listening to four formats you never tune in to.
- Have an "attack your own station" meeting with the programming staff to identify weaknesses that a new station could target.
- For community-building, have your call letters sung by local gospel groups or church choirs.
- Conduct a weeklong community friendship blitz during which everyone at the station makes friends with members of the community who previously had no connection with the station or its staff.

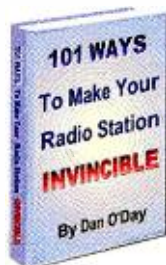
gramming staff, including you, has moved across town to a brand-new station. "The new station has an unlimited budget and a single mission: to steal your audience. How would your team, as part of this new station, attack your old station? What would they identify as weaknesses in the old station that the new station could exploit?" He says to start by having the group attack its station overall, then have each show host attack his or her own program: Where does the host see weaknesses? How would they exploit those weaknesses while hosting a similar show in the same time slot on the new station?

Why spend time figuring out how to beat your own station? "You can wait for a competing station to identify your weaknesses, attack you and steal your audience," O'Day says, "or you can uncover your own competitive weaknesses first and either convert them into strengths or build up your defenses to withstand a future attack."

O'Day also suggests specific ways to connect the station with its community. "I try to look for things that establish relationships, rather than at this moment lead to money or donations or instant ratings." First is to have your call letters sung by local gospel groups or church choirs, by contacting the choirmaster of every church in your area and personally inviting them to record a "jingle" for your station. "They'll be thrilled to hear their own voices on the radio. You don't even need to identify them. If they're one of many such choirs, [their] simply recognizing their own voices and telling all their friends will be enough."

A similar idea is to conduct what O'Day calls a community friendship blitz. As part of the blitz, he says, dedicate one full week to "everyone at the station [making] friends with members of your community who previously have had no connection with the station or your staff." Have staff members turn in a list of their new friends, along with their occupations, to demonstrate how diverse your station's connections to the community are.

For more on O'Day and "101 Ways to Make Your Radio Station Invincible," go to danoday.com.



WPOZ (Z88.3)/Orlando welcomed a record crowd of more than 6,500 people to the 32nd annual Easter Sunrise Service at SeaWorld, filling the Atlantis Bayside Stadium as well as the stadium's overflow seating area. The event was hosted by Z88.3 morning show hosts Ellis and Tyler and featured former "The Facts of Life" star Lisa Whelchel as a guest speaker with Big Daddy Weave leading worship. From left: Whelchel, Ellis, Tyler and Big Daddy Weave's Mike Weaver.

R&R CHRISTIAN AC

POWERED BY **nielsen** BDS

DMDS DIGITAL DOWNLOADS AVAILABLE AT DMDS.COM



► AT NO. 15, **BRANDON HEATH** SNARES MOST INCREASED PLAYS WITH "WAIT AND SEE" (UP 147). IN ITS FIFTH CHART WEEK, THE SONG MARKS HEATH'S FASTEST ASCENSION TO THE CHART'S UPPER HALF. HE'S NOTCHED FOUR TOP 10s ON THE NIELSEN BDS-BASED LIST, INCLUDING THE NO. 1s "I'M NOT WHO I WAS" (2007) AND "GIVE ME YOUR EYES" (2008).

LAST WEEK	WEEKS ON CHART	ARTIST TITLE	NIelsen BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS	RANK
1	22	MATTHEW WEST THE MOTIONS	NO. 1 (2 WKS) SPARROW/EMI CMG	1787 +58	5.788	1
3	16	FRANCESCA BATTISTELLI FREE TO BE ME	FERVENT/WORD-CURB	1784 +70	5.413	3
2	16	MERCYME FINALLY HOME	INO	1758 +41	5.743	2
5	13	NEWSBOYS IN THE HANDS OF GOD	INPOP	1493 +101	3.915	8
6	12	CHRIS TOMLIN I WILL RISE	SIXSTEPS/SPARROW/EMI CMG	1446 +71	3.933	7
4	32	JEREMY CAMP THERE WILL BE A DAY	BEC/TOOTH & NAIL	1439 0	4.333	6
7	36	TENTH AVENUE NORTH BY YOUR SIDE	REUNION/PLG	1390 +30	4.639	4
8	31	THIRD DAY REVELATION	ESSENTIAL/PLG	1341 -4	4.618	5
10	9	BIG DADDY WEAVE YOU FOUND ME	FERVENT/WORD-CURB	1252 +107	3.770	9
9	25	JOSH WILSON SAVIOR, PLEASE	SPARROW/EMI CMG	1134 -60	2.861	14
13	10	MANDISA MY DELIVERER	SPARROW/EMI CMG	1102 +116	3.741	11
11	45	BRANDON HEATH GIVE ME YOUR EYES	MONOMODE/REUNION/PLG	991 -29	3.768	10
12	40	TOBYMAC FEATURING KIRK FRANKLIN & MANDISA LOSE MY SOUL	FOREFRONT/EMI CMG	923 -82	3.699	12
14	8	JIMMY NEEDHAM FORGIVEN AND LOVED	INPOP	896 +81	2.578	15
16	5	BRANDON HEATH WAIT AND SEE	MOST INCREASED PLAYS MONOMODE/REUNION/PLG	773 +147	2.944	13
18	8	JARS OF CLAY TWO HANDS	MOST ADDED GRAY MATTERS/ESSENTIAL/PLG	670 +135	1.793	16
17	11	LINCOLN BREWSTER GOD YOU REIGN	AIRPOWER INTEGRITY	600 +53	1.380	18
19	5	BLUETREE GOD OF THIS CITY	LUCID	515 +33	1.059	22
22	4	JONNY DIAZ MORE BEAUTIFUL YOU	AIRPOWER INO	513 +96	1.426	17
20	12	ABOVE THE GOLDEN STATE I'LL LOVE YOU SO	SPARROW/EMI CMG	466 -1	1.136	21
24	36	IAN ESKELIN, MARK STUART & VICKY BEECHING LORD	INTEGRITY	399 -11	0.765	30
29	2	REMEDY DRIVE ALL ALONG	WORD-CURB	390 +73	1.192	20
21	16	MARK HARRIS ONE TRUE GOD	INO	381 -57	0.839	27
28	2	MAT KEARNEY CLOSER TO LOVE	AWARE/COLUMBIA/INPOP	362 +42	1.372	19
25	5	BEBO NORMAN PULL ME OUT	BEC/TOOTH & NAIL	351 +14	0.442	-
23	18	THE MICHAEL GUNGOR BAND ANCIENT SKIES	BRASH	361 -55	0.519	-
RE-ENTRY		SARAH REEVES SWEET SWEET SOUND	SPARROW/EMI CMG	354 +55	0.616	-
RE-ENTRY		MIKESCHAIR CAN'T TAKE AWAY	CURB	344 +44	0.947	25
26	12	JOHN WALLER WHILE I'M WAITING	BEACH STREET/REUNION/PLG	320 -10	1.001	23
27	4	RUSH OF FOOLS LOSE IT ALL	MIDAS	310 -17	0.590	-

+ MOST ADDED

ARTIST TITLE / LABEL	NEW STATIONS
JARS OF CLAY Two Hands (Gray Matters/Essential/PLG) KAIM, KGBI, KHZR, KSBJ, WAWZ	5
PHILLIPS, CRAIG & DEAN I Do Not Belong (BEC/Tooth & Nail) Family Life Network, Sirius XM The Message, WAKW, WDJC, WMIT	5
TENTH AVENUE NORTH Hold My Heart (Reunion/PLG) WBFJ, WBHY, WMSJ, WMUZ	4
JONNY DIAZ More Beautiful You (INO) WBSN, WFHM, WLAB	3
MIKESCHAIR Can't Take Away (Curb) KBIQ, WLAB, WLGH	3
NEWSBOYS In The Hands Of God (Inpop) KPEZ, WGTS	2
BLUETREE God Of This City (Lucid) KXOJ, WBFJ	2
BEBO NORMAN Pull Me Out (BEC/Tooth & Nail) WMSJ, WMUZ	2
REMEDY DRIVE All Along (Word-Curb) KBIQ, KSOS	2

ADDED AT... **SIRIUS XM THE MESSAGE**
Satellite
PD/MD: Al Skop
Phillips, Craig & Dean, The Revelation Song, O
FOR REPORTING STATIONS PLAYLISTS GO TO:
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NEW AND ACTIVE

ARTIST TITLE / LABEL	PLAYS /GAIN	ARTIST TITLE / LABEL	PLAYS /GAIN
BUILDING 429 Always (INO) TOTAL STATIONS: 19	263/23	DOWNHERE Hope Is Rising (Centricity) TOTAL STATIONS: 13	190/3
KUTLESS I Do Not Belong (BEC/Tooth & Nail) TOTAL STATIONS: 14	257/13	PHILLIPS, CRAIG & DEAN Revelation Song (INO) TOTAL STATIONS: 16	184/107
JEREMY RIDDLE Bless His Name (Varietal/Vineyard) TOTAL STATIONS: 18	255/7	THE AFTERS Ocean Wide (INO) TOTAL STATIONS: 11	158/32
KARI JOBE I'm Singing (Integrity) TOTAL STATIONS: 17	222/3	ISRAEL HOUGHTON My Tribute Medley (Integrity) TOTAL STATIONS: 12	149/13
MEREDITH ANDREWS The New Song We Sing (Word-Curb) TOTAL STATIONS: 18	193/24	SEVENTH DAY SLUMBER From The Inside Out (BEC/Tooth & Nail) TOTAL STATIONS: 11	148/15

↑ MOST INCREASED PLAYS

+147	BRANDON HEATH Wait And See (Monomode/Reunion/PLG) WJKL +32, WJIE +20, WAKW +18, KFIS +17, KHZR +14, KSBJ +7, KKSP +7, SXNS +6, WBSN +6, KBNU +4
+135	JARS OF CLAY Two Hands (Gray Matters/Essential/PLG) KSCN +28, KFIS +17, WBDX +15, WCSG +12, WAWZ +11, WJTL +10, WJQK +10, WPOZ +10, WBSN +5, KGBI +5
+116	MANDISA My Deliverer (Sparrow/EMI CMG) KSCN +30, WRCM +19, WBSN +17, KWND +16, WFSH +13, WRBS +8, KFIS +7, WPOZ +6, SXMS +6, WMUZ +4
+107	BIG DADDY WEAVE You Found Me (Fervent/Word-Curb) WJKL +38, WFSH +24, WBSN +19, WRBS +8, SXMS +7, WBDX +7, WLGH +6, KIMS +5, WCRJ +3, KXOJ +3
+107	PHILLIPS, CRAIG & DEAN Revelation Song (INO) WCVQ +25, KHZR +20, WSBJ +20, KXOJ +19, KNMI +8, WAKW +8, WCSG +4, WBFJ +4, WDJC +1, WMIT +1

FOR WEEK ENDING APRIL 19, 2009
LEGEND: See legend to charts in charts section for rules and symbol explanations.
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RECURRENTS

THIS WEEK	ARTIST TITLE / IMPRINT / PROMOTION LABEL	NIelsen BDS CERTIFICATIONS	PLAYS		THIS WEEK	ARTIST TITLE / IMPRINT / PROMOTION LABEL	NIelsen BDS CERTIFICATIONS	PLAYS	
			TW	LW				TW	LW
1	LAURA STORY MIGHTY TO SAVE (INO)		652	687	5	MERCYME YOU REIGN (INO)		580	613
2	CHRIS TOMLIN JESUS MESSIAH (SIXSTEPS/SPARROW/EMI CMG)		640	710	7	BIG DADDY WEAVE WHAT LIFE WOULD BE LIKE (FERVENT/WORD-CURB)		569	611
3	DOWNHERE HERE I AM (CENTRICITY)		638	632	3	CASTING CROWNS EAST TO WEST (BEACH STREET/REUNION/PLG)		551	549
4	ADDISON ROAD HOPE NOW (INO)		631	589	3	TREE63 BLESS'D BE YOUR NAME (INPOP)		543	554
5	AARON SHUST MY SAVIOR MY GOD (BRASH)		580	570	10	LINCOLN BREWSTER EVERLASTING GOD (INTEGRITY)		527	524

MAC POWELL & DAVID NASSER PRESENT

GLORY REVEALED II

WHAT WE PROCLAIM

DEBUT SINGLE

"SINCE THE WORLD BEGAN"

IMPACTING APRIL 17TH

NEW ALBUM IN STORES JULY 14, 2009

For more info contact:
AJ Strout 615.261.6324
aj.strout@mgsonymusic.com



▶ RAP/HIP-HOP DUO **GRITS** MAKES ITS SECOND APPEARANCE THIS YEAR ON CHRISTIAN ROCK, BOWING AT NO. 30 WITH "FLY AWAY." WITH 67 PLAYS AT EIGHT REPORTERS, THE SONG FOLLOWS "BEAUTIFUL MORNING," WHICH PEAKED AT NO. 25 IN FEBRUARY. BOTH TRACKS APPEAR ON THE PAIR'S CURRENT ALBUM, "REITERATE."

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	IMPRINT / PROMOTION LABEL	PLAYS TW +/-
1	1	15	FRANCESCA BATTISTELLI FREE TO BE ME	FERVENT/WORD-CURB	1096 -41
2	2	21	MATTHEW WEST THE MOTIONS	SPARROW/EMI CMG	984 +16
3	3	21	RED NEVER BE THE SAME	ESSENTIAL/PLG	879 +18
4	5	9	REMEDY DRIVE ALL ALONG	WORD-CURB	823 +43
5	4	33	TENTH AVENUE NORTH BY YOUR SIDE	REUNION/PLG	786 -35
6	6	24	RUSH OF FOOLS LOSE IT ALL	MIDAS	659 -26
7	9	10	JARS OF CLAY TWO HANDS	GRAY MATTERS/ESSENTIAL/PLG	646 +31
8	8	9	DOWNHERE MY LAST AMEN	CENTRICITY	622 -2
9	10	5	MAT KEARNEY CLOSER TO LOVE	AWARE/COLUMBIA/INPOP	591 +21
10	7	16	FRAY YOU FOUND ME	EPIC/INO	574 -51
11	11	13	NEWSBOYS IN THE HANDS OF GOD	INPOP	530 -24
12	13	7	HAWK NELSON LET'S DANCE	BEC/TOOTH & NAIL	521 +35
13	12	11	KUTLESS TO KNOW THAT YOU'RE ALIVE	BEC/TOOTH & NAIL	520 +10
14	17	4	MIKESCHAIR CAN'T TAKE AWAY	CURB	467 +51
15	18	4	FM STATIC TAKE ME AS I AM	TOOTH & NAIL	454 +61
16	15	13	SEVENGLORY ALL OF THIS FOR YOU	7 SPIN	454 +8
17	16	20	VOTA HARD TO BELIEVE	INO	408 -24
18	19	15	THIS BEAUTIFUL REPUBLIC BEAUTIFULLY BROKEN	FOREFRONT/EMI CMG	388 +3
19	20	11	B. REITH MESS	GOTEE	386 +11
20	24	3	BLUETREE GOD OF THIS CITY	LUCID	349 +48
21	21	2	MANDISA MY DELIVERER	SPARROW/EMI CMG	333 +16
22	26	3	BRANDON HEATH WAIT AND SEE	REUNION/PLG	323 +29
23	23	9	JOSH WILSON SAVIOR, PLEASE	SPARROW/EMI CMG	309 +4
24	22	10	FIREFLIGHT YOU GAVE ME A PROMISE	FLICKER/PLG	297 -12
25	29	2	AFTERS OCEAN WIDE	INO	284 +19
26	25	5	MAINSTAY BECOME WHO YOU ARE	BEC/TOOTH & NAIL	284 -16
27	27	6	MERCYME GOODBYE ORDINARY	INO	282 -4
28	NEW		ABOVE THE GOLDEN STATE I'LL LOVE YOU SO	SPARROW/EMI CMG	269 +7
29	NEW		JIMMY NEEDHAM COME AROUND	INPOP	268 +9
30	RE-ENTRY		CHRIS TOMLIN I WILL RISE	SIXSTEPS/SPARROW/EMI CMG	265 +5

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	IMPRINT / PROMOTION LABEL	PLAYS TW +/-
1	13		ABANDON HOLD ON	FOREFRONT/EMI CMG	279 -4
2	11		DECYFER DOWN FADING	INO	263 +18
3	9	11	PHILMONT THE DIFFERENCE	FOREFRONT/EMI CMG	248 +21
4	13		HAWK NELSON LET'S DANCE	BEC/TOOTH & NAIL	246 -7
5	12		RUN KID RUN SET THE DIAL	TOOTH & NAIL	240 +13
6	16		THIS BEAUTIFUL REPUBLIC SURRENDER SAVED MY LIFE	FOREFRONT/EMI CMG	239 -7
7	8		DISCIPLE ROMANCE ME	INO	232 -3
8	7		RED DEATH OF ME	ESSENTIAL/PLG	230 +15
9	10		PILLAR STATE OF EMERGENCY	ESSENTIAL/PLG	229 +17
10	11		FALLING UP STREAMS OF WOE AT ACHERON	BEC/TOOTH & NAIL	229 +2
11	9		FIREFLIGHT STAND UP	FLICKER/PLG	227 +2
12	16		NEVERTHELESS CROSS MY HEART	FLICKER/PLG	224 0
13	3		EVERYDAY SUNDAY BEST NIGHT OF OUR LIVES	INPOP	223 +13
14	8		FM STATIC THE UNAVOIDABLE BATTLE OF FEELING ON THE OUTSIDE	TOOTH & NAIL	222 -3
15	19		IVORYLINE HEARTS AND MINDS	TOOTH & NAIL	219 -27
16	3		HOUSE OF HEROES CODE NAME: RAVEN	MOND VS STEREO/GOTEE	196 +40
17	16		CHILDREN 18:3 HOMEMADE VALENTINE	TOOTH & NAIL	183 -15
18	14		THE CONTACT BLACK SEA	7 SPIN	179 +6
19	9		SUPERCHEIC(K) CROSS THE LINE	INPOP	162 +2
20	9		FLYNN ADAM SUCH A TIME	GOTEE	159 +8
21	5		RUTH BACK TO THE FIVE	TOOTH & NAIL	153 +10
22	2		CLEMENCY CONTROL	CLEMENCY	150 +46
23	3		BECOMING THE ONE TO HURT YOU	TOOTH & NAIL	143 +44
24	6		I AM TERRIFIED TO THE SERVICE	GOTEE	130 +21
25	4		HYMNS OF EDEN ALL I NEED	ROCK ONE	129 +12
26	11		FRAY YOU FOUND ME	EPIC/INO	124 +6
27	3		MANAFEST STEPPIN' OUT	BEC/TOOTH & NAIL	118 +15
28	5		SEVENTH DAY SLUMBER SURRENDER	BEC/TOOTH & NAIL	94 -5
29	2		ANBERLIN FEEL GOOD DRAG	UNIVERSAL REPUBLIC	76 +3
30	NEW		GRITS FLY AWAY	REVOLUTION ART	67 +24

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	IMPRINT / PROMOTION LABEL	PLAYS TW +/-
1	1	13	CHRIS TOMLIN I WILL RISE	SIXSTEPS/SPARROW/EMI CMG	367 -10
2	4	10	AVALON STILL MY GOD	SPARROW/EMI CMG	343 +11
3	3	12	LINCOLN BREWSTER GOD YOU REIGN	INTEGRITY	339 +5
4	2	15	MERCYME FINALLY HOME	INO	315 -62
5	5	10	KATINAS PRAYING FOR YOU	DESTINY-EXECUTIVE	271 +2
6	7	5	LAURA STORY BLESS THE LORD	INO	266 +27
7	6	8	BEBO NORMAN THE ONLY HOPE	BEC/TOOTH & NAIL	244 -3
8	8	13	CARMEN D'ARCY WE ADORE THEE	BRICK STREET/MARTINGALE	219 -7
9	10	8	ISRAEL HOUGHTON MY TRIBUTE MEDLEY	INTEGRITY	203 -1
10	11	20	NATALIE GRANT OUR HOPE ENDURES	CURB	182 -22

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	IMPRINT / PROMOTION LABEL	PLAYS TW +/-
11	12	4	JIM BRICKMAN FEAT. RUSH OF FOOLS NEVER FAR AWAY	TIME LIFE	173 +2
12	13	10	FRANCESCA BATTISTELLI FREE TO BE ME	FERVENT/WORD-CURB	169 +7
13	9	12	JOSH WILSON SAVIOR, PLEASE	SPARROW/EMI CMG	167 -39
14	15	3	MICHAEL W. SMITH DEEP IN LOVE WITH YOU	REUNION/PLG	158 +10
15	16	6	NEWSBOYS IN THE HANDS OF GOD	INPOP	157 +22
16	14	11	TWILA PARIS NOT FORGOTTEN	E1	145 -6
17	18	2	BRANDON HEATH WAIT AND SEE	REUNION/PLG	131 +6
18	17	3	ASHMONT HILL GIFTED RESPONSE	AXIOM	124 -3
19	NEW		BLUETREE GOD OF THIS CITY	LUCID	123 +15
20	NEW		BIG DADDY WEAVE YOU FOUND ME	FERVENT/WORD-CURB	117 +7

FOR WEEK ENDING APRIL 19, 2009

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CHRISTIAN AC INDICATOR

WEEKS ON CHART	ARTIST TITLE	IMPRINT / PROMOTION LABEL	PLAYS TW	+/-
1	NEWSBOYS IN THE HANDS OF GOD	INPOP	1000	+22
2	CHRIS TOMLIN I WILL RISE	SIXSTEPS/SPARROW/EMI CMG	968	+18
4	FRANCESCA BATTISTELLI FREE TO BE ME	FERVENT/WORD-CURB	940	+3
3	MERCYME FINALLY HOME	INO	931	-11
5	MATTHEW WEST THE MOTIONS	SPARROW/EMI CMG	899	+23
6	BIG DADDY WEAVE YOU FOUND ME	FERVENT/WORD-CURB	780	+18
7	MANDISA MY DELIVERER	SPARROW/EMI CMG	735	+40
8	TENTH AVENUE NORTH BY YOUR SIDE	REUNION/PLG	643	-36
11	BEBO NORMAN PULL ME OUT	BEC/TOOTH & NAIL	621	+40
10	JEREMY CAMP THERE WILL BE A DAY	BEC/TOOTH & NAIL	579	-3
13	JIMMY NEEDHAM FORGIVEN AND LOVED	INPOP	553	+23
12	THIRD DAY REVELATION	ESSENTIAL/PLG	506	-30
9	JOSH WILSON SAVIOR, PLEASE	SPARROW/EMI CMG	500	-99
14	REMEDY DRIVE ALL ALONG	WORD-CURB	477	+62
15	JARS OF CLAY TWO HANDS	GRAY MATTERS/ESSENTIAL/PLG	468	+70
16	BRANDON HEATH WAIT AND SEE	REUNION/PLG	439	+64
17	KUTLESS I DO NOT BELONG	BEC/TOOTH & NAIL	417	+46
18	BLUETREE GOD OF THIS CITY	LUCID	410	+44
20	JONNY DIAZ MORE BEAUTIFUL YOU	INO	409	+46
19	ABOVE THE GOLDEN STATE I'LL LOVE YOU SO	SPARROW/EMI CMG	372	+6
23	CHRIS AND CONRAD LEAD ME TO THE CROSS	VSR	360	+47
21	LINCOLN BREWSTER GOD YOU REIGN	INTEGRITY	349	-5
22	DOWNHERE HOPE IS RISING	CENTRICITY	347	+21
24	JEREMY RIDDLE BLESS HIS NAME	VINEYARD/VARIETAL	316	+18
25	SARAH REEVES SWEET SWEET SOUND	SPARROW/EMI CMG	296	+25
26	DECEMBERADIO LOOK FOR ME	SLANTED/SPRING HILL	286	+22
30	MIKESCHAIR CAN'T TAKE AWAY	CURB	271	+50
29	RUSH OF FOOLS LOSE IT ALL	MIDAS	270	+42
27	REVIVE CHORUS OF THE SAINTS	ESSENTIAL/PLG	241	-23
NEW	MAT KEARNEY CLOSER TO LOVE	AWARE/COLUMBIA/INPOP	239	+34

COUNTRY INDICATOR HIGHLIGHTS

NO. 1

ARTIST TITLE	IMPRINT / PROMOTION LABEL
JASON ALDEAN SHE'S COUNTRY	BROKEN BOW

MOST ADDED

ARTIST TITLE	IMPRINT / PROMOTION LABEL	NEW STATIONS
TAYLOR SWIFT YOU BELONG WITH ME	BIG MACHINE	50
DARIUS RUCKER ALRIGHT	CAPITOL NASHVILLE	40
REBA STRANGE	STARSTRUCK/VALORY	36
BUCKY COVINGTON I WANT MY LIFE BACK	LYRIC STREET	12
JACK INGRAM BAREFOOT AND CRAZY	BIG MACHINE	11
KELLIE PICKLER BEST DAYS OF YOUR LIFE	19/BNA	10

MOST INCREASED PLAYS

ARTIST TITLE	IMPRINT / PROMOTION LABEL	GAIN
TAYLOR SWIFT YOU BELONG WITH ME	BIG MACHINE	+556
REBA STRANGE	STARSTRUCK/VALORY	+539
KENNY CHESNEY OUT LAST NIGHT	BNA	+480
DARIUS RUCKER ALRIGHT	CAPITOL NASHVILLE	+462
KEITH URBAN KISS A GIRL	CAPITOL NASHVILLE	+403

INDICATOR EXCLUSIVES

TW	LW	ARTIST TITLE	IMPRINT / PROMOTION LABEL	TW PLAYS	+/-
38	38	KATIE ARMIGER TRAIL OF LIES	COLD RIVER	538	-21
43	44	JULIA BURTON WHAT A WOMAN WANTS	EMERALD RIVER/SPINVILLE	344	-35
51	—	TRACY LAWRENCE UP TO HIM	ROCKY COMFORT/NINE NORTH	153	+46
55	58	WILLIAMS RILEY BAND I'M STILL ME	GOLDEN/NINE NORTH	126	+7
56	60	MATT STILLWELL RAIN	STILL 7/SPINVILLE/NINE NORTH	124	+15
57	55	DARREN KOZELSKY GOOD DAY TO GET GONE	MAJOR 7TH/SPINVILLE/NINE NORTH	123	-9
58	—	RICHIE McDONALD SIX-FOOT TEDDY BEAR	STROUDAVARIOUS	119	+28
59	54	EMILY WEST THAT KIND OF HAPPY	CAPITOL NASHVILLE	117	-17
60	—	SARAH DARLING JACK OF HEARTS	BLACK RIVER	116	+15

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



CHRISTIAN AC MUSIC RESEARCH

ARTIST TITLE	IMPRINT / PROMOTION LABEL	FAM%	W 25-54	W 25-34	W 35-44	W 45-54
MATTHEW WEST THE MOTIONS	SPARROW/EMI CMG	96%	4.24	4.26	4.23	4.23
TENTH AVENUE NORTH BY YOUR SIDE	REUNION/PLG	96%	4.18	4.24	4.15	4.15
BRANDON HEATH GIVE ME YOUR EYES	REUNION/PLG	99%	4.17	4.19	4.11	4.21
CHRIS TOMLIN I WILL RISE	SIXSTEPS/SPARROW/EMI CMG	96%	4.16	4.09	4.15	4.24
LAURA STORY MIGHTY TO SAVE	INO	97%	4.16	4.26	4.04	4.16
TOBYMAC FEAT. KIRK FRANKLIN & MANDISA LOSE MY SOUL	FOREFRONT/EMI CMG	99%	4.15	4.09	4.13	4.23
THIRD DAY REVELATION	ESSENTIAL/PLG	97%	4.11	4.02	4.14	4.18
JEREMY CAMP THERE WILL BE A DAY	BEC/TOOTH & NAIL	98%	4.10	4.08	4.07	4.14
BIG DADDY WEAVE WHAT LIFE WOULD BE LIKE	FERVENT/WORD-CURB	97%	4.06	3.99	4.06	4.13
JOHN WALLER WHILE I'M WAITING	BEACH STREET/REUNION/PLG	72%	4.05	4.04	4.07	4.03
MERCYME FINALLY HOME	INO	96%	3.98	3.87	3.95	4.13
FRANCESCA BATTISTELLI FREE TO BE ME	FERVENT/WORD-CURB	95%	3.98	4.05	4.06	3.84
BRANDON HEATH WAIT AND SEE	REUNION/PLG	82%	3.97	4.27	3.85	3.78
JOSH WILSON SAVIOR PLEASE	SPARROW/EMI CMG	96%	3.95	3.99	3.93	3.95
LINCOLN BREWSTER GOD YOU REIGN	INTEGRITY	95%	3.94	3.82	3.93	4.07
ADDISON ROAD HOPE NOW	INO	78%	3.94	4.07	3.84	3.89
NEWSBOYS IN THE HANDS OF GOD	INPOP	91%	3.93	3.87	3.89	4.03
MANDISA MY DELIVERER	SPARROW/EMI CMG	93%	3.88	3.87	3.95	3.83
JIMMY NEEDHAM FORGIVEN AND LOVED	INPOP	77%	3.80	3.91	3.76	3.75
BIG DADDY WEAVE YOU FOUND ME	FERVENT/WORD-CURB	72%	3.74	3.80	3.61	3.80

Total Sample size is 1579. These are average scores for music in the Christian AC format, based on data from surveys conducted throughout the US, using TroyResearch Online Music Tracking. Online panelists score each song on a 1-5 scale where 1 = strongly dislike and 5 = strongly like. TroyResearch is a registered trademark of RadioResearch.Com. To inquire about Online Music Tracking with TroyResearch, call Jonathan Little at 740-549-5700, x61 or email jlittle@troyresearch.com.



COUNTRY BULLSEYE RESEARCH

ARTIST TITLE	IMPRINT / PROMOTION LABEL	LIKE A LOT	POSITIVE	INDEX	NEUTRAL	DISLIKE	STRONGLY DISLIKE
JASON ALDEAN SHE'S COUNTRY	BROKEN BOW	36.0%	73.2%	4.02	20.2%	6.0%	0.7%
BRAD PAISLEY THEN	ARISTA NASHVILLE	24.8%	71.7%	3.91	22.8%	5.2%	0.3%
JAKE OWEN DON'T THINK I CAN'T LOVE YOU	RCA	30.5%	71.0%	3.93	21.2%	7.0%	0.8%
CARRIE UNDERWOOD FEAT. RANDY TRAVIS I TOLD YOU SO	19/ARISTA NASHVILLE	37.2%	69.7%	3.95	20.5%	7.5%	2.3%
KEITH URBAN KISS A GIRL	CAPITOL NASHVILLE	21.7%	69.3%	3.85	24.8%	5.2%	0.7%
ROONEY ATKINS IT'S AMERICA	CURB	26.0%	67.7%	3.87	25.8%	6.3%	0.2%
ELI YOUNG BAND ALWAYS THE LOVE SONGS	REPUBLIC/UNIVERSAL SOUTH	15.0%	66.8%	3.76	28.2%	3.7%	1.3%
ALAN JACKSON SISSY'S SONG	ARISTA NASHVILLE	29.3%	65.7%	3.79	22.0%	9.0%	3.3%
JASON MICHAEL CARROLL WHERE I'M FROM	ARISTA NASHVILLE	20.3%	62.8%	3.73	28.7%	7.2%	1.3%
TIM MCGRAW NOTHIN' TO DIE FOR	CURB	22.7%	62.3%	3.76	29.5%	6.8%	1.3%
MARTINA MCBRIDE RIDE	RCA	18.0%	62.2%	3.70	28.5%	8.3%	1.0%
TOBY KEITH LOST YOU ANYWAY	SHOW DOG	18.2%	62.0%	3.69	28.0%	9.0%	1.0%
JOHN RICH SHUTTIN' DETROIT DOWN	WARNER BROS./WRN	22.5%	62.0%	3.72	27.0%	9.0%	2.0%
SUGARLAND IT HAPPENS	MERCURY	28.3%	61.8%	3.71	23.0%	11.0%	4.2%
LOST TRAILERS HOW 'BOUT YOU DON'T	BNA	12.2%	61.7%	3.66	31.3%	5.7%	1.3%
MONTGOMERY GENTRY ONE IN EVERY CROWD	COLUMBIA	16.0%	60.8%	3.68	31.0%	7.3%	0.8%
ZAC BROWN BAND WHATEVER IT IS	HOME GROWN/ATLANTIC/BIG PICTURE	16.2%	60.5%	3.68	31.7%	6.8%	1.0%
KENNY CHESNEY OUT LAST NIGHT	BNA	19.5%	60.3%	3.68	29.0%	9.5%	1.3%
DIERKS BENTLEY SIDWAYS	CAPITOL NASHVILLE	14.7%	58.2%	3.58	29.5%	9.7%	2.7%
RASCAL FLATTS HERE COMES GOODBYE	LYRIC STREET	24.7%	57.8%	3.67	29.2%	10.5%	2.5%

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 breakouts by geographical region are: MIDWEST: Cincinnati, Indianapolis, Kansas City, Omaha and Wichita. SOUTH: Atlanta, Charleston, Charlotte, Mobile / Pensacola and Nashville. EAST: Philadelphia, Pittsburgh, Providence RI, Rochester, Virginia Beach. WEST: Colorado Springs, Houston, Modesto, Phoenix and Portland OR.



As electronic ratings replaces the diary in 19 new markets this year, mastering the art of the artist interview increases in importance

Preparation Meets Opportunity

R.J. Curtis

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Of all the components that make country different from other formats, perhaps the biggest involves artist access. Simply put, country performers are not only willing to build relationships with individual country stations; in many cases they're aggressively proactive about it.

A cornerstone of this relationship-building process has been the station visit, complete with a trip to the control room for an on-air interview. Recently however, there is PPM data indicating that such interviews can sometimes have a drastic effect on listening levels—and not in a good way. This has led to some caution as it relates to these interviews, particularly when it comes to new and unfamiliar acts.

As electronic ratings replace the diary in 19 new markets this year for a total of 33 metered markets, mastering the art of the artist interview increases in importance for country radio. In a new ratings reality where meters detect every tune-in and tune-out, every break counts.

Eliminating artist interviews altogether, nearly unthinkable for many PDs, would be a worst-case scenario for labels that depend on them to drum up

excitement for new releases. That said, many in radio and records agree there's plenty of room for improvement in interviewing skills.

"I don't think it matters what size market you're in, what station you're at or how long you've been doing this, most people just don't know how to interview guests. It's frustrating," CBS Radio KUPL/Portland, Ore., PD John Paul says.



Garner

The most common offenses? Lack of preparation, poor listening skills and the belief by many jocks that simply relying on their personality and charm—in other words, winging it—will carry the interview.

Adequate Prep Time

Lack of planning would seem to be the most

'Most people just don't know how to interview guests.'

—John Paul



'Ask yourself, "What is the one thing listeners want to know?"—the question they would pose if given the chance.'

—Angela Perelli



easily correctable infraction. "It's obviously always about preparation," Universal Music Group Nashville senior VP of promotion Royce Risser says. Like other promo vets, Risser has endured hours of artist interviews, whether live in-studio or via satellite, where each station gets five minutes with the artist and is usually given plenty of lead time—days in some cases. Still, many jocks don't do any homework.

The label can be a valuable interview prep resource. "What some guys have done is call me or their regional ahead of time and ask what would be good to talk about," Risser says. Citing a recent station interview with Lee Ann Womack, he says, "We pulled an article she'd appeared in lately [that asked], 'What are the 10 craziest things you've ever done?' Most of these guys may not know how to find that information."

KUPL's Paul says a key lesson he learned from talent coach Valerie Geller is "get them to tell a story." He says his midday host, Rick "Bubba" Taylor, who doubles as MD, has a list of 20 questions to choose from at any given time, each of which requires a story as part of the answer. That list, of course, is in addition to careful prep ahead of time.

That strategy is consistent with what another talent coach advises. "We say to ask open-ended questions because a lot of people just ask yes or no or leading questions," the Randy Lane Co.'s Angela Perelli says. Questions that only require one-word answers leave no room for a story or embellishment.

Lessons From Oprah

Premiere Radio Networks' "After Midnite" host Blair Garner, considered by many industry people to be one of country radio's finest interviewers, recently attended the taping of Oprah Winfrey's special country-themed TV show that aired April 14. Carrie Underwood, Kenny Chesney, Sugarland and Darius Rucker performed, then sat down for some couch time with Winfrey. "There are two things I learned specifically," Garner says. "I noticed Oprah doesn't talk to guests in breaks. One thing I've always done—and I'm glad to find out this may be right—is try to keep the conversations while we're not on the air to a minimum. When you're having that first conversation with someone, it's difficult to go back and say, 'We were just talking about this.' It just seems awkward."

There was another skill Winfrey demonstrated, Garner says: the art of listening. "We get so focused on what our follow-up questions are, that we often don't hear what the person is saying and we miss out on an opportunity. Oprah isn't worried about filling time; she lets the conversation flow naturally."

Perelli cites another tactic employed by Winfrey: When asking a particularly tough question, she phrases it with a third-person lead-in, "Some people are saying . . ." Perelli says, "She puts the controversial question in someone else's voice so she can stay friendly," and the guest feels he or she is answering the question, not the questioner.

Perelli has one more can't-miss tip: "When you book that guest, ask yourself, 'What is the one thing listeners want to know?'"—the question they would pose if given the chance. The rest is interesting conversation, but don't miss the key topic." **RJR**

Bit Parts

When artists visit a morning show, they're often asked to become a part of the regularly scheduled comedy high jinks that occur each day, participating in bits or talking to listeners. Eager to please, most go along with the plan even though it can be far beyond their comfort zone. Royce Risser says stations should be selective about making such requests of artists. "If it's clever or something new that no one else has done, fine. But they don't want to be on the air for the rest of their lives doing a frog ribbit or a coyote howl."—**RJC**

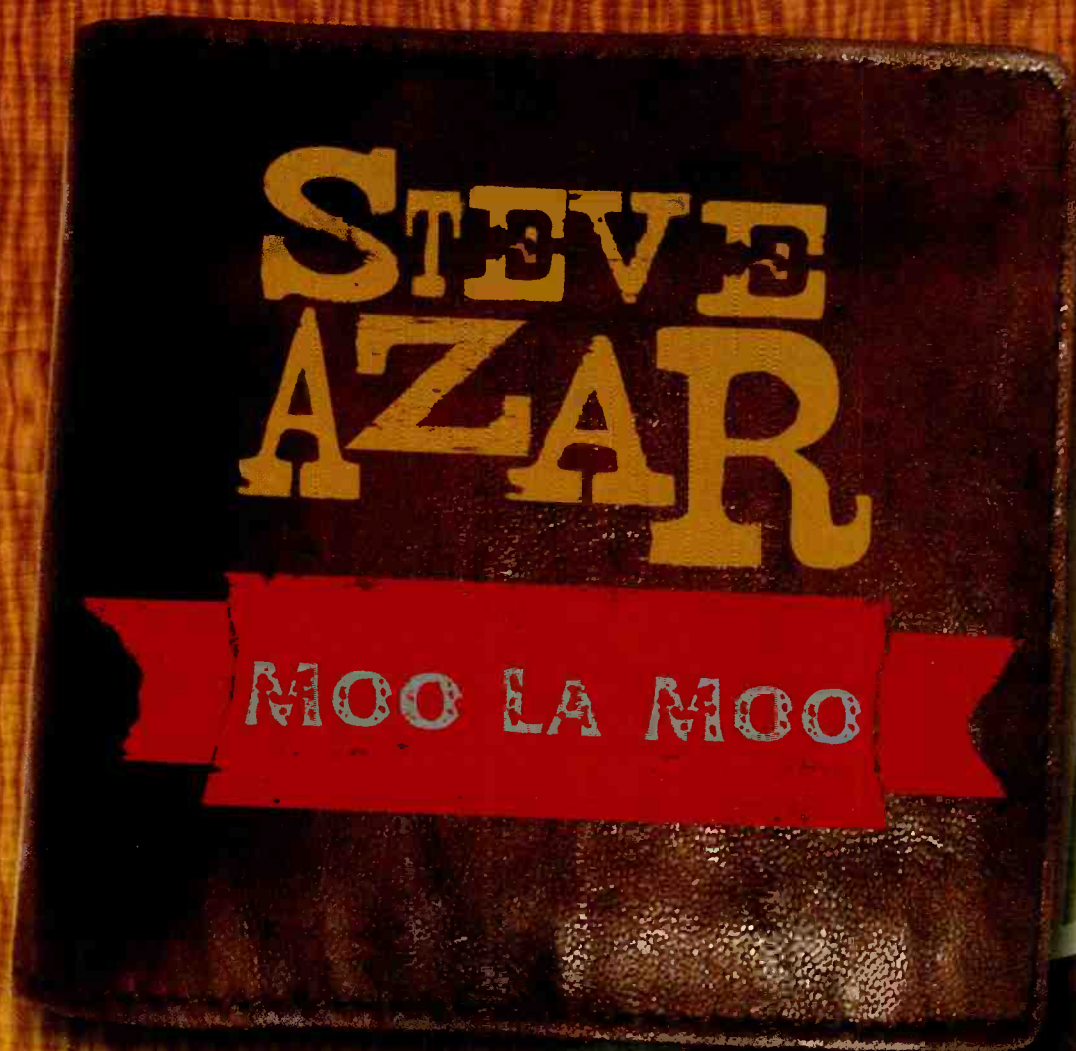
Ten Steps To Better Interviews

Talent coach Angela Perelli; KUPL/Portland, Ore., PD John Paul; and Universal Music Group Nashville senior VP of promotion Royce Risser offer 10 tips to help personalities improve their interviewing skills:

1. Always prepare in advance, no matter how familiar you are with the artist or how famous he or she is.
2. Structure questions so guests answer by telling a story.
3. Get them warmed up by asking innocuous (but not lame) questions that help you get to know them better.
4. Whenever possible, prerecord interviews.
5. Shorter interview segments are better, spread out during the course of an hour.
6. Ask something topical that everyone is talking about around the water cooler.
7. Be a good listener so you can ask follow-up questions in an organic, conversational way.
8. Use label reps to find out about hot-button topics for artists.
9. Ask any sensitive or controversial questions in the third person.
10. Create a green-room environment for the artist with water, fresh coffee and a comfortable place to sit.

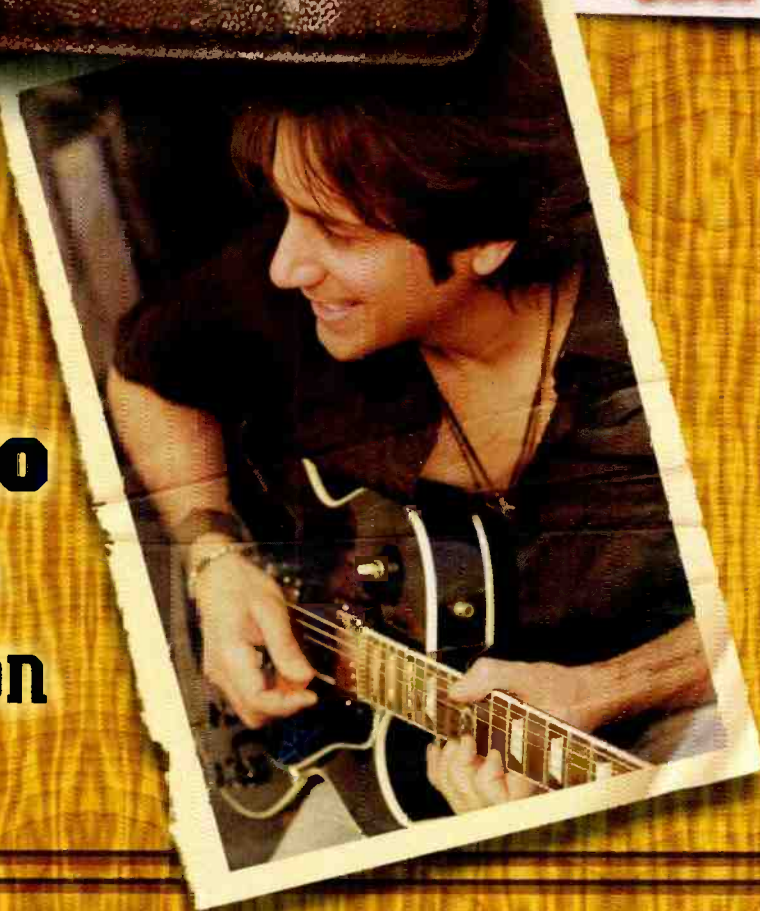
BREAKING MOO'S

Early Believers: WMIL/Milwaukee, KRST/Albuquerque, Q-103.1/Louisville, KNTY/Sacramento, KCYE/Las Vegas, KIXZ/Spokane, KHKI/Des Moines, KJUG/Visalia-Tulare, WWGR/Ft. Myers, WOKQ/Portsmouth, WGGY/Wilkes-Barre, WPOR/Portland, WTHT/Portland, Thunder 98.5/Ocean City, Bob/95FM-Fargo, WCYK/Charlottesville



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Who's the guy running two of hot AC's biggest stations?

Meet Andrew Jeffries

Keith Berman

KBerman@RadioandRecords.com

PD Andrew Jeffries was looking over the new PPM weekly ratings to see how his station, Clear Channel hot AC KBIG (104.3 MYfm)/Los Angeles, performed—and the news was good: Despite falling in rank from last week, the station still grew in audience. And he was bested by a station in his own cluster: “John Ivey at [CHR/top 40] KIIS beat me by 500 people,” he says with a mock indignant tone.

Jeffries, a native of New Zealand, appeared on the U.S. radio scene in March 2008. Prior to that, he'd spent several years programming stations in his home country. Then what was supposed to be a three-month vacation in the United Kingdom turned into an almost-decade-long run working in radio there, programming London's Kiss 100 and working for Capital Radio Group, “looking after” the Galaxy network, as he puts it. “I did loads of great, fun stuff,” he says. “My teams had fun, and the stations worked well, so you put that together, it was a gratifying and satisfying experience.”

During his time across the pond, Jeffries and his family lived in several cities, including London, Brighton, Glasgow, Leeds and Birmingham. Some of the stations he ran were spread across two or three different markets, so he picked up the ability to quickly size up a market and focus a station on it. He also honed his talent for being able to understand what's going on fairly quickly.

“I had those skills nurtured in an unusual radio environment, where it's very heavily regulated in the U.K., since you have to be quite creative on the best application to get your station to be more noticeable and satisfying for your listeners,” he says. “You can't change format or musical balances, you have certain amounts of speech quotas and all that kind of stuff.”

“The BBC is a dominant player over there; they have 56% radio listening in the U.K. the last time I looked, and they get tons of money from the government. It's just a different world. If you can navigate your way through that kind of minefield, it bodes well for being in a marketplace with a lot

more freedom.” Translation: Learning how to be creative under tight constraints was a good skill to possess when coming to a radio landscape where those fences don't exist—like the United States.

Going Stateside

A casual conversation with some of the higher-ups at Clear Channel/New York, including senior VP of programming and marketing Tom Poleman and then-market manager Rob Williams, as well as Clear Channel/San Francisco OM Michael Erickson, led Jeffries to the States.

“Michael was the guy who said to the Clear Channel powers-that-be that he wanted to bring me in,” Jeffries says. “Michael is a very clever guy, in my opinion, and it's worked out fantastically well for me and my family. I think the company has also felt some benefit from having a different perspective.”

Jeffries made his first American appearance in March 2008 when he was named PD of Clear Channel's Bay Area hot AC, KIOI (Star 101.3). Since he's been there, the station has jumped from a spring 2008 12+ share of 2.1 to a top-five showing in the February 2009 PPM, pulling in a 3.7 6+.

His success did not go unnoticed. In February he was handed the keys to heritage hot AC KBIG, becoming one of the first major-market “fly-PDs” in recent times. Jeffries and his family moved down to Los Angeles, but he stays in communication with his Bay Area team and makes regular trips up there.

“Part of what helped us in San Francisco was

By The Numbers

Here are 6+ PPM ratings for the past five surveys for Jeffries' two stations. However, the KBIG numbers reflect the station's performance before his arrival.

KIOI (Star 101.3)/San Francisco

November 2008	3.4
December 2008	3.7
Holiday 2008	3.4
January 2009	3.6
February 2009	3.7

KBIG (104.3 MYfm)/Los Angeles

November 2008	3.3
December 2008	3.0
Holiday 2008	3.1
January 2009	3.0
February 2009	3.2

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



‘You have to think about how you're going to entertain listeners the most you can during the time they're spending with the station. That's the premise of everything we do.’

—Andrew Jeffries

the ability to act upon local market information and just try some out-of-the-box thinking, and it worked very well,” he says. “Obviously, that caught some attention, and here I am now in Los Angeles. I'm in a luxurious situation with the great support of [executive VP of programming] Gene Romano, [L.A. market manager] Greg Ashlock and [executive VP of operations/Western region] Susan Karis to try some different things.”

Everything's Different

While Jeffries laughed at the suggestion that he might revolutionize radio in the States, he is challenging current thinking and trying to apply different philosophies to how his stations work. “Just because it's been done one way doesn't mean it can't be continued to be done that way—but at the same time, is that the best way?” he asks rhetorically. “The research methodologies change, people's consumption habits have changed, and people's ability to listen to radio or online services or music services has changed in so many different ways.”

“Going back five years, listening to radio on your iPhone or BlackBerry weren't options, so the way people used radio then was different. Now, you have so many other competing media, you have to think about how you're going to entertain listeners the most you can during the time they're spending with the station. That's the premise of everything we do.”

Jeffries' timing couldn't be better: At the same time that he's digging into new programming philosophies, the age of the PPM is dawning, which means everyone is experimenting at the same time. “So it's not me going up against the old force, it's us as a team trying new stuff and different thinking, and that's probably the most valuable strength—that we keep challenging things,” he says.

Jeffries says he enjoys having PPM information available because he can see results of the efforts he and his team are putting into the stations within a relatively short span of time. While PPM data isn't turned around as fast as, say, Nielsen TV ratings, Jeffries likes having the information at his fingertips week to week in order to better understand where the strengths and weaknesses of his stations lie, so that he then can bring clarity to his team and focus to the station.

But throughout it all, Jeffries is having fun: “It's a serious job, and we're here to make money, get an audience and superserve our listeners and clients, but it's fun,” he says. “We get to shake hands with Lady GaGa or the Plain White T's or whoever is coming through the station, we get a couple of photos along the way, we go home and see our kids, and the next day, we go back to work. It's great. How many people are really, truly in a situation where they adore what they do for a living?”

R&R



► **PINK'S** ALBUM "FUNHOUSE" SENDS SEPARATE TRACKS TO AC AND HOT AC. FORMER HOT AC NO. 1 "SOBER" BECOMES HER SECOND AC ENTRY AT NO. 24. ("WHO KNEW" LAST YEAR REACHED NO. 4.) AT HOT AC, "PLEASE DON'T LEAVE ME" DEBUTS AT NO. 40. THE SONG FOLLOWS HER THREE CONSECUTIVE NO. 1s, A FORMAT RECORD.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	NIelsen BDS CERTIFICATIONS	HITPREDICTOR STATUS	PLAYS TW +/-	AUDIENCE MILLIONS RANK
1	1	37	JASON MRAZ I'M YOURS	NO. 1 (12 WKS)	11 ⁴ ☆	2117 -19	16.587 1
2	2	26	TAYLOR SWIFT LOVE STORY	BIG MACHINE/UNIVERSAL REPUBLIC	11 ³ ☆	2089 +11	15.658 2
3	3	40	COLDPLAY VIVA LA VIDA	CAPITOL	11 ³ ☆	1863 -84	14.721 3
4	4	27	LEONA LEWIS BETTER IN TIME	SYCO/J/RMG	11 ³ ☆	1838 -35	14.305 4
5	5	31	DAUGHTRY WHAT ABOUT NOW	RCA/RMG	11 ☆	1767 +13	13.931 5
6	7	26	GAVIN ROSSDALE LOVE REMAINS THE SAME	INTERSCOPE	11 ² ☆	1365 +77	6.569 8
7	6	48	DAVID COOK THE TIME OF MY LIFE	19/RCA/RMG	11 ² ☆	1263 -173	10.223 6
8	8	44	NATASHA BEDINGFIELD POCKETFUL OF SUNSHINE	PHONOGENIC/EPIC	11 ³ ☆	1129 -5	8.784 7
9	9	36	DAVID ARCHULETA CRUSH	19/JIVE/JLG	11	1083 -49	5.747 9
10	10	11	SEAL IF YOU DON'T KNOW ME BY NOW	143/WARNER BROS.	11	801 +60	4.811 10
11	14		JIM BRICKMAN FEATURING RUSH OF FOOLS NEVER FAR AWAY	TIME LIFE	11	641 -58	2.354 15
12	12	11	LIONEL RICHIE JUST GO	DEF JAM/DJMG	11	597 +70	2.694 13
13	13	13	THE FRAY YOU FOUND ME	EPIC	11 ² ☆	573 +102	4.464 11
14	14	24	O.A.R. SHATTERED (TURN THE CAR AROUND)	EVERFINE/ATLANTIC/RRP	11	478 +40	2.204 16
15	18	6	MILEY CYRUS THE CLIMB	WALT DISNEY/HOLLYWOOD	11	410 +89	3.487 12
16	15		DAVID COOK LIGHT ON	19/RCA/RMG	11 ☆	375 +14	1.799 18
17	10		MATT NATHANSON COME ON GET HIGHER	VANGUARD/CAPITOL	11 ☆	342 +12	1.659 19
18	19	17	NICKELBACK GOTTA BE SOMEBODY	ROADRUNNER/RRP	11 ² ☆	302 -19	2.000 17
19	16		KATY PERRY HOT N COLD	CAPITOL	11 ³ ☆	248 +36	2.475 14
20	21	5	MERCYME FINALLY HOME	INO/COLUMBIA	11	227 +49	0.702 23
21	8		JOURNEY WHERE DID I LOSE YOUR LOVE	NOMOTA	11	175 +17	0.156 -
22	25	7	KELLY CLARKSON MY LIFE WOULD SUCK WITHOUT YOU	19/RCA/RMG	11	161 +31	1.202 21
23	29	2	RASCAL FLATTS HERE COMES GOODBYE	LYRIC STREET/HOLLYWOOD	11	121 +37	0.393 29
24	NEW		PINK SOBER	LAFACE/JLG	11	121 +21	1.496 20
25	23	16	BEYONCE IF I WERE A BOY	MUSIC WORLD/COLUMBIA	11	121 -25	0.401 28
26	24	11	TAYLOR HICKS WHAT'S RIGHT IS RIGHT	MODERN WHOMP/AZOFFMUSIC	11	108 -11	0.141 -
27	26	7	GREG LONDON EVERYTHING I OWN	MVP/LONDONCONS	11	97 -12	0.063 -
28	28	2	JASON MRAZ & COLBIE CAILLAT LUCKY	ATLANTIC/RRP	11	96 +10	0.999 22
29	NEW		INDIA.ARIE FEATURING GRAMPS MORGAN THERAPY	SOULBIRD/UNIVERSAL REPUBLIC	11	88 +47	0.082 -
30	30	3	KATY PERRY THINKING OF YOU	CAPITOL	11	88 +4	0.196 -

MOST ADDED

ARTIST TITLE / LABEL	NEW STATIONS
MILEY CYRUS The Climb (Walt Disney/Hollywood) KISC, KQIS, KSSK, WCDV, WCRZ, WLIT, WMAS, WRVR, WWLI	9
THE FRAY You Found Me (Epic) KKMY, KMGA, KWAV, WFPG, WMAS, WYYY	6
SEAL If You Don't Know Me By Now (143/Warner Bros.) KKCW, WARM, WVAF, WWLI	4
MATT NATHANSON Come On Get Higher (Vanguard/Capitol) KKMY, KVKI, KWAV, WMGV	4
MERCYME Finally Home (INO/Columbia) KISC, KOSI, KVKI, WROZ	4
INDIA.ARIE FEAT. GRAMPS MORGAN Therapy (Soulbird/Universal Republic) KISC, KQIS, WSNY	3
KATY PERRY Thinking Of You (Capitol) WFMK, WJXB, WLRQ	3
PLAIN WHITE T'S 1, 2, 3, 4 (Hollywood) KMGA, WHUD, WLEV	3
LIONEL RICHIE Just Go (Def Jam/DJMG) WRCH, WYYY	2

ADDED AT... WJXB
Knoxville, TN
PD: Jeff Jarnigan
Katy Perry, Thinking Of You, O LeAnn Rimes, What I Cannot Change, O

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NEW AND ACTIVE

ARTIST TITLE / LABEL	PLAYS /GAIN	ARTIST TITLE / LABEL	PLAYS /GAIN
JIMMY WAYNE Do You Believe Me Now (Valory/Universal Republic) TOTAL STATIONS: 14	71/12	BALLAS HOUGH BAND Do It For You (Hollywood) TOTAL STATIONS: 4	35/8
PLAIN WHITE T'S 1, 2, 3, 4 (Hollywood) TOTAL STATIONS: 11	63/13	FRANCESCA BATTISTELLI Free To Be Me (Fervent/Word-Curb/Reprise) TOTAL STATIONS: 11	28/2
MICHAEL DAMIAN Rock On (2009) (Caption) TOTAL STATIONS: 9	60/13	NICKELBACK If Today Was Your Last Day (Roadrunner/RRP) TOTAL STATIONS: 4	23/17
BEYONCE Single Ladies (Put A Ring On It) (Music World/Columbia) TOTAL STATIONS: 7	48/5	CHRIS ISAAK We Let Her Down (Wicked Game/Reprise) TOTAL STATIONS: 2	21/7
CHRISSETTE MICHELE Epiphany (Def Jam/DJMG) TOTAL STATIONS: 10	39/10	THE PUSSYCAT DOLLS I Hate This Part (Interscope) TOTAL STATIONS: 2	21/3

MOST INCREASED PLAYS

+102 ☆ THE FRAY You Found Me (Epic) WBEB +21, KISC +9, WMCA +9, WVAF +8, WSR5 +7, WDEF +7, KUMU +6, WCDV +5, WLEV +5, KKMY +5
+89 MILEY CYRUS The Climb (Walt Disney/Hollywood) WLIT +16, WEZF +8, WLHT +8, WOBM +7, WDEF +6, WSNY +6, SXBL +5, WJXB +5, WWFS +5, KISC +4
+77 GAVIN ROSSDALE Love Remains The Same (Interscope) KVL +16, WVAF +10, KKMY +9, KTSM +9, WDEF +6, WSPA +5, WFPG +5, WHOM +5, KSOE +3, KMGA +3
+70 LIONEL RICHIE Just Go (Def Jam/DJMG) WCDV +7, WJXB +5, KUMU +4, WDOX +4, WMXS +3, SXBL +3, KTSM +3, KSNE +3, KUUL +3, WLRQ +2
+60 ☆ SEAL If You Don't Know Me By Now (143/Warner Bros.) KUMU +10, WEZF +10, KKBA +9, WLTV +7, WJXB +6, KKCW +5, WOOD +5, KNEV +4, WDEF +4, KUUL +4

FOR WEEK ENDING APRIL 19, 2009
LEGEND: See legend to charts in charts section for rules and symbol explanations.
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RECURRENTS

THIS WEEK	ARTIST TITLE / IMPRINT / PROMOTION LABEL	NIelsen BDS CERTIFICATIONS	PLAYS TW LW
1	SARA BAREILLES LOVE SONG (EPIC)	11 ⁵	1010 1090
2	COLBIE CAILLAT BUBBLY (UNIVERSAL REPUBLIC)	11 ⁵	902 983
3	LEONA LEWIS BLEEDING LOVE (SYCO/J/RMG)	11 ⁶	838 740
4	FERGIE BIG GIRLS DON'T CRY (WILL.I.AM/A&M/INTERSCOPE)	11 ⁷	742 793
5	TIMBALAND FEATURING ONEREPUBLIC APOLOGIZE (MOSLEY/BLACKGROUND/INTERSCOPE)	11 ⁷	719 700

THIS WEEK	ARTIST TITLE / IMPRINT / PROMOTION LABEL	NIelsen BDS CERTIFICATIONS	PLAYS TW LW
6	LIFEHOUSE WHATEVER IT TAKES (Geffen/Interscope)	11 ²	716 782
7	JOHN MAYER WAITING ON THE WORLD TO CHANGE (AWARE/COLUMBIA)	11 ⁵	694 753
8	DAUGHTRY HOME (RCA/RMG)	11 ⁵	680 640
9	DAUGHTRY FEELS LIKE TONIGHT (RCA/RMG)	11 ³	675 698
10	DANIEL POWTER BAD DAY (WARNER BROS.)	11 ⁶	654 659

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R&R HOT AC

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► **SHINEDOWN** SCORES MOST INCREASED PLAYS (UP 295) AND AIRPOWER, AS "SECOND CHANCE" CHARGES 21-17. THE TRACK CONCURRENTLY PUSHES 17-13 (UP 510 PLAYS) AT CHR/TOP 40. THE ACT'S FIRST HOT AC CHARTING TITLE PREVIOUSLY TOPPED ROCK (NINE WEEKS AT NO. 1), ACTIVE ROCK (FOUR) AND ALTERNATIVE (THREE).

LAST WEEK	WEEKS ON CHART	ARTIST TITLE	NIelsen BDS CERTIFICATIONS	HITPREDICTOR STATUS	PLAYS TW +/-	AUDIENCE MILLIONS	RANK
1	21	THE FRAY YOU FOUND ME	NO. 1 (9 WKS)	11 ² ☆ EPIC	3446 +35	18.074	1
2	18	PINK SOBEF		11 ☆ LAFACE/JLG	3406 +14	18.073	2
3	23	THE ALL-AMERICAN REJECTS GIVES YOU HELL		11 ☆ DGC/HOUSE/DGC/INTERSCOPE	3267 +98	17.757	3
4	14	KELLY CLARKSON MY LIFE WOULD SUCK WITHOUT YOU		11 ☆ 19/RCA/RMG	3093 -27	16.057	4
5	22	TAYLOR SWIFT LOVE STORY		11 ³ ☆ BIG MACHINE/UNIVERSAL REPUBLIC	2536 -86	13.939	5
6	26	PLAIN WHITE T'S 1, 2, 3, 4		11 ☆ HOLLYWOOD	2521 +15	12.238	7
7	29	NICKELBACK GODZ BE SOMEBODY		11 ² ☆ ROADRUNNER/RRP	2197 -83	12.553	6
8	20	LADY GAGA FEATURING COLBY O'DONIS JUST DANCE		11 ³ ☆ STREAMLINE/KONLIVE/CHEERRYTREE/INTERSCOPE	2142 -5	11.091	8
9	22	THEORY OF A DEADMAN NOT MEANT TO BE		11 ☆ 604/ROADRUNNER/RRP	2017 +92	8.611	10
10	14	JASON MRAZ & COLBIE CAILLAT LUCKY		11 ☆ ATLANTIC/RRP	1980 +68	9.229	9
11	14	KATY PERRY THINKING OF YOU		11 ☆ CAPITOL	1652 -57	6.303	12
12	4	NICKELBACK IF TODAY WAS YOUR LAST DAY		11 ☆ ROADRUNNER/RRP	1589 +186	7.250	11
13	7	CAROLINA LIAR SHOW ME WHAT I'M LOOKING FOR		11 ☆ ATLANTIC	1288 +155	4.452	14
14	12	NATASHA BEDINGFIELD SOULMATE		11 ☆ PHONOGENIC/EPIC	1284 +15	4.840	13
15	24	ERIC HUTCHINSON ROCK & ROLL		11 ☆ LET'S BREAK/WARNER BROS.	1087 -64	3.909	16
16	11	LILY ALLEN THE FEAR		11 ☆ CAPITOL	1045 +45	2.539	22
17	4	SHINEDOWN AIRPOWER/MOST INCREASED PLAYS SECOND CHANCE		11 ☆ ATLANTIC	1012 +295	4.238	15
18	9	O.A.R. THIS TOWN		11 ☆ EVERFINE/ATLANTIC/RRP	969 +24	3.276	19
19	6	LADY GAGA AIRPOWER POKER FACE		11 ☆ STREAMLINE/KONLIVE/CHEERRYTREE/INTERSCOPE	907 +180	3.603	18
20	5	MILEY CYRUS AIRPOWER THE CLIMB		11 ☆ WALT DISNEY/HOLLYWOOD	862 +160	3.798	17
21	6	THE SCRIPT THE MAN WHO CAN'T BE MOVED		11 ☆ PHONOGENIC/EPIC	842 +91	2.815	20
22	8	ERIN MCCARLEY LOVE SAVE THE EMPTY		11 ☆ UNIVERSAL REPUBLIC	653 +18	1.499	28
23	5	U2 MAGNIFICENT		11 ☆ ISLAND/INTERSCOPE	637 +88	2.376	24
24	7	THE OFFSPRING KRISTY, ARE YOU DOING OK?		11 ☆ COLUMBIA	628 +24	1.523	26
25	2	DAVID COOK COME BACK TO ME		11 ☆ 19/RCA/RMG	602 +232	2.393	23
26	13	HOOBASTANK SO CLOSE, SO FAR		11 ☆ ISLAND/IDJMG	574 -38	1.522	27
27	4	MAT KEARNEY CLOSER TO LOVE		11 ☆ AWARE/COLUMBIA	466 +25	1.166	31
28	18	BEYONCE SINGLE LADIES (PUT A RING ON IT)		11 ³ ☆ MUSIC WORLO/COLUMBIA	464 -105	2.706	21
29	3	SAFETY SUIT STAY		11 ☆ UNIVERSAL MOTOWN	432 +32	0.810	39
30	9	LEONA LEWIS I WILL BE		11 ☆ SYCO/J/RMG	404 -203	1.524	25
31	2	PARACHUTE SHE IS LOVE		11 ☆ MERCURY/IDJMG	397 +101	0.828	37
32	6	SAVING ABEL 18 DAYS		11 ☆ SKIDD/CO/VIRGIN/CAPITOL	377 -21	0.633	-
33	2	JESSE MCCARTNEY FEATURING LUDACRIS HOW DO YOU SLEEP?		11 ☆ HOLLYWOOD	356 +25	1.134	32
34	6	JAMES MORRISON FEATURING NELLY FURTADO BROKEN STRINGS		11 ☆ POLYDOR/INTERSCOPE	348 -2	0.667	40
35	2	FLO RIDA RIGHT ROUND		11 ☆ POE BOY/ATLANTIC	325 +8	1.180	30
36	12	BRITNEY SPEARS CIRCUS		11 ☆ JIVE/JLG	298 -76	1.028	34
37	14	THE VERONICAS UNTOUCHED		11 ☆ ENGINEER/ROOM/SIRE/WARNER BROS.	290 -126	0.820	38
38	11	GA'VIN ROSSDALE FOREVER MAY YOU RUN		11 ☆ INTERSCOPE	252 -91	0.650	-
39	4	BRETT DENNEN FEATURING FEMI KUTI MAKE YOU CRAZY		11 ☆ DOWNTOWN/DUALTONE	244 -37	0.447	-
40	NEW	PINK PLEASE DON'T LEAVE ME		11 ☆ LAFACE/JLG	224 +131	0.923	36

MOST ADDED

ARTIST TITLE / LABEL	NEW STATIONS
DAVE MATTHEWS BAND Funny The Way It Is (RCA/RMG)	18
DAVID COOK Come Back To Me (19/RCA/RMG)	14
SHINEDOWN Second Chance (Atlantic)	13
KELLY CLARKSON I Do Not Hook Up (19/RCA/RMG)	11
PINK Please Don't Leave Me (LaFace/JLG)	11
NICKELBACK If Today Was Your Last Day (Roadrunner/RRP)	7
MILEY CYRUS The Climb (Walt Disney/Hollywood)	7
PARACHUTE She Is Love (Mercury/IDJMG)	7
GREEN DAY Know Your Enemy (Reprise)	4
THEORY OF A DEADMAN Not Meant To Be (604/Roadrunner/RRP)	3

ADDED AT... KPLZ
Seattle, WA
PD: Kent Phillips
APD: Leonard Barokas
MD: Alisa Hashimoto
Kelly Clarkson, I Do Not Hook Up, O
Pink, Please Don't Leave Me, O
Rob Thomas, Her Diamonds, O
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NEW AND ACTIVE

ARTIST TITLE / LABEL	PLAYS /GAIN	ARTIST TITLE / LABEL	PLAYS /GAIN
NE-YO Mad (Def Jam/IDJMG)	205/28	THE BLACK EYED PEAS Boom Boom Pow (Will.i.am/Interscope)	157/20
TOTAL STATIONS: 10		TOTAL STATIONS: 14	
MATT NATHANSON Falling Apart (Vanguard)	195/78	DAVID ARCAULETA A Little Too Much Over You (19/Jive/JLG)	140/1
TOTAL STATIONS: 21		TOTAL STATIONS: 5	
CIARA FEAT. JUSTIN TIMBERLAKE Love Sex Magic (LaFace/JLG)	193/4	SEETHER Careless Whisper (Wind-up)	139/37
TOTAL STATIONS: 12		TOTAL STATIONS: 11	
KELLY CLARKSON I Do Not Hook Up (19/RCA/RMG)	190/121	INCUBUS Love Hurts (Immortal/Ep)	124/11
TOTAL STATIONS: 14		TOTAL STATIONS: 9	
DAVE MATTHEWS BAND Funny The Way It Is (RCA/RMG)	164/164	BETTER T-AN EZRA Absolutely Beautiful (Megaforce/REB)	120/15
TOTAL STATIONS: 26		TOTAL STATIONS: 15	

MOST INCREASED PLAYS

+295 ☆ SHINEDOWN Second Chance (Atlantic) KQKQ +27, WSJO +25, WZPT +20, WAVY +18, KLLC +17, KCIX +16, KRSK +15, WLLC +15, KPLZ +13, WEDA +11
+232 ☆ DAVID COOK Come Back To Me (19/RCA/RMG) KZUU +23, KIOI +20, WINK +17, WHBC +16, WPST +16, KJMY +15, WSNL +12, WMMX +10, KOSO +10
+186 ☆ NICKELBACK If Today Was Your Last Day (Roadrunner/RRP) WTKM +21, WHYN +16, KR3Z +14, WJLK +13, WMMX +11, KCDA +11, WPTE +11, WXLN +10, KMYI +10, WPST +9
+180 ☆ LADY GAGA Poker Face (Streamline/KonLive/Cherrytree/Interscope) KVLV +25, WQAL +22, KJMO +17, KSCF +16, KPLZ +16, KFBZ +15, KRSK +14, KLLC +10, KCDD +10, KMXB +7
+164 ☆ DAVE MATTHEWS BAND Funny The Way It Is (RCA/RMG) KRUZ +25, KMXB +20, WFXQ +18, WPLJ +15, WBMX +13, KMYI +12, KSCF +10, KYKR +8, KLLC +7, WRVE +6

CHART LEGEND

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

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

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

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

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

with increases in both plays and audience.

BREAKER: Awarded solely on the Country chart to songs that receive airplay on 60% of the panel for the first time.

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

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

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

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

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

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

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

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

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



Arthur Penhallow's 39-year tenure comes to an abrupt end at WRIF/Detroit

'Big Daddy' Silenced

Mike Boyle

MBoyle@RadioandRecords.com

The Motor City was already in a deep funk from the recession when it woke up the morning of March 30. Then came bad news of a different sort for thousands of Detroiters: Arthur "Big Daddy" Penhallow, who prowled the afternoon airwaves of Greater Media active rock WRIF for almost 39 years, wasn't coming back. He had been off the air without pay since Feb. 6 when he says station officials called him at home and told him to stay there while they attempted to negotiate a new contract. Penhallow says his old contract expired Jan. 16 and that he continued to work in good faith until Feb. 6.

Then contract talks hit an impasse. "I had one year left on my contract. It was Greater Media's option to pick it up and they chose not to," he says. "I would have been there for 39 years in May. It was a bad way to end my stint at WRIF. I leave with my honor, integrity and dignity intact. I'm not bitter. I'm a little angry, but more sad than anything else. I do understand it's just business and not personal."



Penhallow

Greater Media released a statement March 30 in which Detroit market manager John Gallagher expressed disappointment that it couldn't come

to a contractual agreement with the city's beloved "Grand Poobah." "He is obviously a legend in the market, and his many years of service to the industry are deeply appreciated," Gallagher said. "He will be sorely missed."

All Those Years Ago

Penhallow, born in 1943 in Honolulu, got his start on a small station in Arizona and

then moved to small stations in Washington state and later Ann Arbor, Mich., where then-ABC-owned WXYZ/Detroit PD Dick Kernan—now

'Part of the success of any air personality is consistency; they become a part of people's lives, and that was Arthur's gift.'

—Dick Kernan



By The Numbers

Following are Arthur Penhallow's final ratings in afternoons on WRIF:

Men 18-34: 11.0-12.3 (No. 2)

Men 18-49: 9.0-9.4 (No. 2)

Men 25-54: 6.8-7.5 (No. 2)

Source: Arbitron, 3 p.m.-7 p.m., AQH share, Holiday 2008-January 2009

(Note: Penhallow's last afternoon show on WRIF was Feb. 6.)

an instructor, placement adviser and VP of industry relations at Specs Howard School of Broadcast Arts in Southfield, Mich.—became aware of Penhallow's talent.

"One of our sales guys at WXYZ, who was selling ads to head shops and water bed stores, heard Arthur—who then went by 'Cicero Grimes' on the air—in Ann Arbor in 1970 on WNRZ and told me I needed to check him out," Kernan says. "So, I called 'Cicero' and offered him about \$50 a week more than he was making. Even though FM was a nowhere deal back then, we were still the seventh-largest market in the country and so the chance for him to come into a major market like Detroit was very attractive, even if it was an FM station. He was the first live and local jock that I hired for WXYZ, which at the time was doing ABC Radio's syndicated progressive rock format, 'Love.'"

Kernan says he hired Penhallow mainly because of his big baritone voice. He adds, "Everybody else during those days that was doing 'underground radio' went out of their way to not have jocks on the air who sounded good, because they wanted to be 'part of the community, man!' Arthur certainly didn't sound that way with his deep voice. As I began to staff up the station and it became WRIF [on Feb. 14, 1971], I found myself fighting with the ABC brass in New York because they thought he sounded 'too good.' I never understood the logic of that. They finally found other battles to win and left me and Arthur alone."

As for why he believes Penhallow thrived on one station in afternoon drive for nearly four decades, Kernan says, "As I tell my students, everything that succeeds in this business contains something called magic. It can't be described and it can't be replicated. I have no particular way to describe the magic of Arthur other than to say that it was magical. He created this whole thing around the way he said 'Baby!' Part of the success of any air personality is consistency; they become a part of people's lives, and that was Arthur's gift."

The Future's So Bright

Just days his WRIF tenure ended, Penhallow was still melancholy. "When I look back on all of the years they seem to run together. It seems like only yesterday I started and now at the blink of an eye I'm done. How unfortunate for me and the listeners."

However, Penhallow, who counts among his friends such acts as Peter Wolf from J. Geils Band, Kid Rock, Bob Seger, John Mellencamp, Ted Nugent, Mitch Ryder and the Romantics, may take a look at other options outside of radio. But then again, maybe not.

"I wouldn't know what else to do," Penhallow says. "But I've always said, 'When radio ceases to be fun, I'm done.' The fun was taken out during my negotiations with WRIF, but now the fun, passion and my energy is coming back as I contemplate the future. I'm ready to go."

R&R

The Origins Of 'Big Daddy'

Detroit radio legend Arthur Penhallow, aka "Big Daddy," says he got his nickname one evening "dozens and dozens" of years ago following his afternoon airshift at WRIF when he and some friends went to a local gentlemen's club. "While we were there, some hot, young half-naked babe came over to me and out of the blue started referring to me as 'Big Daddy,'" he says.

"'Big Daddy, where have you been?'"

Penhallow recalls the woman saying to him.

"'Big Daddy' this and 'Big Daddy' that, and all

the while our promotions director was taking this all in thinking it was all too funny."

Penhallow says he never gave it a second thought until arriving at work the next day, only to find "hundreds if not thousands of my promo pictures plastered all over the entire radio station with the caption 'Big Daddy.'"

While the memory of the woman faded long ago, the nickname stuck and became synonymous with the WRIF jock with the longest-running show.—MB

'I leave with my honor, integrity and dignity intact. I'm not bitter. I'm a little angry, but more sad than anything else.'

—Arthur Penhallow



► **RANCID** MAKES ITS FIRST CHART APPEARANCE IN FIVE-AND-A-HALF YEARS, AS "LAST ONE TO DIE" BOWS AT NO. 30, THE QUARTET'S HIGHEST CAREER ENTRANCE. THE BAND, WHOSE CHART HISTORY DATES TO SEPTEMBER 1994, LAST APPEARED WITH THE NO. 13-PEAKING "FALL BACK DOWN" IN FALL 2003.

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	NIelsen BDS CERTIFICATIONS	HITPREDICTOR STATUS	PLAYS TW +/-	AUDIENCE MILLIONS	RANK
2	19	2	ANBERLIN FEEL GOOD DRAG	NO. 1 (1 WK)	☆	1889 +151	8.450	2
1	4	1	KINGS OF LEON USE SOMEBODY		☆	1830 +5	9.627	1
3	4	3	PAPA ROACH LIFELINE		☆	1515 +10	4.703	14
4	6	4	RISE AGAINST AUDIENCE OF ONE		☆	1449 +36	5.815	5
6	3	6	SEETHER CARELESS WHISPER		☆	1295 +56	5.107	11
20	2	2	311 HEY YOU		☆	1240 +479	5.348	9
9	5	9	SILVERSUN PICKUPS PANIC SWITCH		☆	1216 +83	5.628	6
3	NEW	3	GREEN DAY KNOW YOUR ENEMY	AIRPOWER/MOST INCREASED PLAYS/MOST ADDED	REPRISE	1196 +1191	6.743	3
7	6	7	BLUE OCTOBER DIRT ROOM		☆	1193 -41	4.272	15
13	3	13	INCUBUS BLACK HEART INERTIA		☆	1173 +212	5.146	10
10	23	10	MGMT KIDS		☆	1112 +8	5.551	7
8	37	8	THE AIRBORNE TOXIC EVENT SOMETIME AROUND MIDNIGHT		☆	1105 -103	5.104	12
11	31	11	SHINEDOWN SECOND CHANCE		☆	1027 +1	3.978	16
12	35	12	KINGS OF LEON SEX ON FIRE		☆	999 -19	6.743	4
5	9	5	PEARL JAM BROTHER		☆	948 -402	2.873	22
15	8	15	DEPECHE MODE WRONG		☆	943 +57	3.973	17
19	5	19	CAGE THE ELEPHANT AIN'T NO REST FOR THE WICKED		☆	881 +113	3.827	18
16	27	16	INCUBUS LOVE MURTS		☆	844 -39	5.459	8
17	42	17	APOCALYPTICA FEATURING ADAM GONTIER I DON'T CARE		☆	804 -4	4.903	13
18	6	18	U2 MAGNIFICENT		☆	801 +29	3.044	20
14	19	14	THE KILLERS SPACEMAN		☆	714 -217	3.136	19
21	22	21	SLIPKNOT DEAD MEMORIES		☆	705 -16	1.807	27
22	15	22	THEORY OF A DEADMAN HATE MY LIFE		☆	653 -30	1.544	32
23	10	23	COLDPLAY LIFE IN TECHNICOLOR II		☆	611 -32	2.563	23
24	7	24	FRANZ FERDINAND NO YOU GIRLS		☆	597 +48	1.658	30
27	5	27	DISTURBED THE NIGHT		☆	593 +85	1.244	33
26	8	26	YEAH YEAH YEAHS ZERO		☆	587 +42	2.902	21
28	10	28	DEATH CAB FOR CUTIE GRAPVINE FIRES		☆	525 +37	2.303	24
29	19	29	METALLICA CYANIDE		☆	448 -101	0.818	-
30	NEW	30	RANCID LAST ONE TO DIE		☆	367 +197	1.850	26
29	13	29	THE ALL-AMERICAN REJECTS GIVES YOU HELL		☆	367 -106	1.945	25
32	4	32	SAVING ABEL DROWNING (FACE DOWN)		☆	365 +26	0.914	37
31	4	31	MANCHESTER ORCHESTRA I'VE GOT FRIENDS		☆	351 +3	0.631	-
33	6	33	POP EVIL 100 IN A 55		☆	346 +23	0.608	-
30	13	30	AVENGED SEVENFOLD SCREAM		☆	328 -64	0.833	40
36	4	36	IDA MARIA I LIKE YOU SO MUCH BETTER WHEN YOU'RE NAKED		☆	313 +46	0.755	-
34	2	34	HOLLYWOOD UNDEAD YOUNG		☆	289 +19	0.979	36
40	2	38	SHINEDOWN SOUND OF MADNESS		☆	272 +44	1.018	35
39	2	39	ALL THAT REMAINS TWO WEEKS		☆	244 +5	0.412	-
38	7	38	THE FRAY YOU FOUND ME		☆	242 0	1.742	28

MOST ADDED

ARTIST TITLE / LABEL NEW STATIONS

GREEN DAY 58
Know Your Enemy (Reprise)
CIMX, KBZT, KCXX, KDGE, KEDJ, KFMA, KFRR, KFTE, KITS, KJEE, KMYZ, KNDD, KNXX, KPNT, KQRA, KRAB, KRBZ, KROQ, KROX, KRZQ, KTBB, KTCL, KUOD, KWOD, KXRX, KXTE, KYSR, Sirius XM Alt Nation, WARQ, WBCN, WBRU, WBZT, WCYY, WDYL, WEND, WEQX, WFNX, WJBX, WJRR, WKQX, WKRK, WKRL, WLUM, WMPX, WPBZ, WRF, WROX, WRWK, WRXL, WRZX, WSUN, WSWD, WTZR, WURH, WWCD, WWDC, WXDX, WZJO

DAVE MATTHEWS BAND 13
Funny The Way It Is (RCA/RMG)
KITS, KNDD, WARQ, WBRU, WCYY, WEND, WLUM, WRF, WROX, WRWK, WSUN, WURH, WZNE

RANCID 8
Last One To Die (Hellcat/Epitaph)
KNCL, KNXX, KWOD, WBCN, WBRU, WCYY, WFNX, WRWK

CAGE THE ELEPHANT 7
Ain't No Rest For The Wicked (Jive/JLG)
KBZT, KFRR, KHBZ, WDYL, WURH, WWCD, WWDC

TAKING BACK SUNDAY 7
Sink Into Me (Warner Bros.)
CIMX, KNDD, KPNT, KRBZ, Sirius XM Alt Nation, WGRD, WKRL

INCUBUS 5
Black Heart Inertia (Immortal/Epic)
KBZT, WDYL, WEND, WSUN, WURH

SEETHER 5
Careless Whisper (Wind-up)
CIMX, KITS, WDYL, WROX, WRZX

BILLY BOY ON POISON 5
On My Way (Ironworks/Universal Republic)
KPNT, KXRX, WEQX, WKQX, WLUM

311 3
Hey You (Volcano/JLG)
KBZT, KYSR, WEND

IDA MARIA 3
I Like You So Much Better When You're Naked (Mercury/Fontana/IDJMG)
KNXX, KYSR, WCYY

ADDED AT... KNXX

Baton Rouge, LA
PD: Dave Dunaway
MD: Darren Gauthier

Green Day, Know Your Enemy, 15
Ida Maria, I Like You So Much Better When You're Naked, 0
Rancid, Last One To Die, 0

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

NEW AND ACTIVE

ARTIST TITLE / LABEL	PLAYS /GAIN	ARTIST TITLE / LABEL	PLAYS /GAIN
BIG B Sinner (Suburban Noise) TOTAL STATIONS: 26	233/36	WHITE LIES To Lose My Life (Fiction/Interscope) TOTAL STATIONS: 22	199/30
HURT Wars (Amusement) TOTAL STATIONS: 19	224/4	DROWNING POOL 37 Stitches (Eleven Seven) TOTAL STATIONS: 16	199/23
METRIC Help I'm Alive (Metric/Last Gang) TOTAL STATIONS: 14	210/6	MADINA LAKE Never Take Us Alive (Roadrunner/EP) TOTAL STATIONS: 19	188/2
DAVE MATTHEWS BAND Funny The Way It Is (RCA/RMG) TOTAL STATIONS: 29	202/202	TRAPT Contagious (Eleven Seven) TOTAL STATIONS: 18	144/18
THE RED JUMPSUIT APPARATUS Pen & Paper (Something Typical) (Virgin/Capitol) TOTAL STATIONS: 19	202/4	SALIVA How Could You? (Island/IDJMG) TOTAL STATIONS: 14	109/25



GREEN DAY
Know Your Enemy (Reprise)
KRAB +47, KROQ +43, WSUN +36, KITS +35, KWOD +34, XTRA +34, KNDD +33, KUOD +32, WZNE +32, KXRX +31

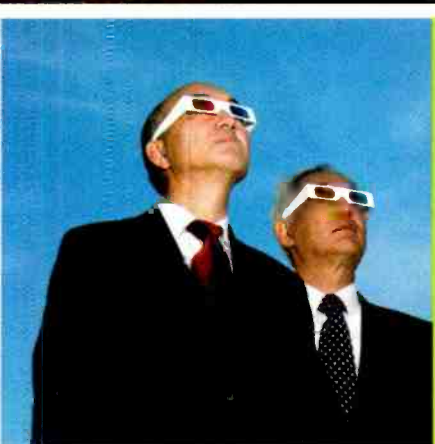
311
Hey You (Volcano/JLG)
WJBX +21, KYSR +19, KJEE +18, KNXX +17, KEDJ +16, KNCL +14, WCYY +13, KFRR +12, WEND +12, WWCD +12

INCUBUS
Black Heart Inertia (Immortal/Epic)
KEDJ +36, WEND +21, WDTN +19, WURH +16, CIMX +11, WZJO +11, WSWD +11, KRZQ +10, KNXX +10, KMYZ +9

DAVE MATTHEWS BAND
Funny The Way It Is (RCA/RMG)
WEQX +25, WSUN +21, KNXX +20, WBZT +19, WURH +16, WEND +15, WRWK +14, WRF +13, KITS +9, KNDD +9

RANCID
Last One To Die (Hellcat/Epitaph)
KJEE +29, KEDJ +20, WFTL +19, KNCL +19, SXAN +15, WRWK +13, KCXX +12, KNCO +11, KRZQ +10, WBCN +7

FOR WEEK ENDING APRIL 19, 2009
LEGEND: See legend to charts in charts section for rules and symbol explanations.
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RANCID: RACHEL TEJADA



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R&R ACTIVE ROCK

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► **CAVO** LANDS THE HIGHEST DEBUT AT ACTIVE ROCK BY A NEW GROUP IN THREE-AND-A-HALF YEARS, AS "CHAMPAGNE" OPENS AT NO. 28 (UP 176 PLAYS). THE BOW IS THE BEST FOR A BAND WITH ITS FIRST CHART ENTRY SINCE AVENGED SEVNFOLD LAUNCHED "BAT COUNTRY" AT NO. 25 IN AUGUST 2005.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	11 NIelsen BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS RANK
1	1	1	PAPA ROACH LIFELINE	NO. 1 (3 WKS) DGC/INTERSCOPE	1592 -16	5.078 1
2	3	26	SLIPKNOT DEAD MEMORIES	ROADRUNNER/RRP	1389 -81	4.807 2
3	5	1	DISTURBED THE NIGHT	REPRISE	1231 +118	3.645 5
4	2	2	METALLICA CYANIDE	WARNER BROS.	1178 -296	4.025 3
5	4	2	THEORY OF A DEADMAN HATE MY LIFE	604/ROADRUNNER/RRP	1080 -191	3.081 7
6	7	33	DROWNING POOL 37 STITCHES	ELEVEN SEVEN	1063 -4	3.358 6
7	8	30	ALL THAT REMAINS TWO WEEKS	PROSTHETIC/RAZOR & TIE	1042 +43	2.677 9
8	10	1	SEETHER CARELESS WHISPER	WIND-UP	981 +107	2.564 13
9	6	9	PEARL JAM BROTHER	LEGACY/EPIC	960 -148	2.873 8
10	9	30	MUDVAYNE DO WHAT YOU DO	EPIC	906 -35	3.964 4
11	13	2	POP EVIL 100 IN A 55	PAZZO/UNIVERSAL REPUBLIC	866 +77	2.245 14
12	17	4	SHINEDOWN SOUND OF MADNESS	ATLANTIC	841 +185	2.628 12
13	14	1E	RED DEATH OF ME	ESSENTIAL/RED	807 +61	1.945 17
14	11	33	SHINEDOWN SECOND CHANCE	ATLANTIC	783 -58	2.673 10
15	15	6	SAVING ABEL DROWNING (FACE DOWN)	SKIDCO/VIRGIN/CAPITOL	775 +80	2.042 16
16	12	2	NICKELBACK SOMETHING IN YOUR MOUTH	ROADRUNNER/RRP	696 -115	2.147 15
17	15	1E	HINDER UP ALL NIGHT	UNIVERSAL REPUBLIC	650 -45	1.706 18
18	22	12	BURN HALD DIRTY LITTLE GIRL	AIRPOWER RAWKHEAD RECORDS/ILG	600 +72	1.449 20
19	18	11	HURT WARS	AMUSEMENT	597 +22	1.316 23
20	23	6	MUDVAYNE SCARLET LETTERS	EPIC	596 +119	1.331 22
21	21	7	THE VEER UNION SEASONS	UNIVERSAL MOTOWN	576 +47	1.573 19
22	NEW		GREEN DAY KNOW YOUR ENEMY	MOST INCREASED PLAYS/MOST ADDED REPRISE	560 +551	2.665 11
23	24	10	TRAPT CONTAGIOUS	ELEVEN SEVEN	456 +43	1.289 24
24	25	7	HOLLYWOOD UNDEAD YOUNG	A&M/OCTONE/INTERSCOPE	413 +12	0.777 30
25	26	18	KINGS OF LEON SEX ON FIRE	RCA/RMG	407 +7	1.399 21
26	29	3	SALIVA HOW COULD YOU?	ISLAND/IDJMG	396 +77	0.802 27
27	30	6	REV THEORY FAR FROM OVER	VAN HOWES/MALLOF/DGC/INTERSCOPE	356 +37	1.013 26
28	NEW		CAVO CHAMPAGNE	REPRISE	350 +176	0.787 28
29	28	7	SINCE OCTOBER GUILTY	TOOTH & NAIL/CAPITOL	344 -9	0.617 35
30	33	3	HALESTORM I GET OFF	ATLANTIC	329 +53	1.099 25
31	32	4	ROYAL BLISS WE DID NOTHING WRONG	MEROVINGIAN/CAROLINE/CAPITOL	284 +5	0.675 32
32	34	9	(HED) P.E. RENEGADE	SUBURBAN NOIZE	244 -22	0.449 -
33	27	18	3 DOORS DOWN CITIZEN/SOLDIER	UNIVERSAL REPUBLIC	243 -111	0.674 33
34	35	8	DOPE ADDICTION	E1	242 -19	0.411 -
35	38	2	10 YEARS ACTIONS AND MOTIVES	UNIVERSAL REPUBLIC	239 -1	0.604 36
36	31	12	BLUE OCTOBER DIRT ROOM	UNIVERSAL MOTOWN	236 -70	0.456 -
37	NEW		U2 MAGNIFICENT	ISLAND/INTERSCOPE	235 +29	0.768 31
38	40	2	NICKELBACK IF TODAY WAS YOUR LAST DAY	ROADRUNNER/RRP	235 +20	0.778 29
39	2		THE PARLOR MOB HARD TIMES	JN DE COOT/ROADRUNNER/RRP	221 +2	0.334 -
40	12		ARANDA STILL IN THE DARK	ASTONISH	206 -51	0.533 39

MOST ADDED

ARTIST TITLE / LABEL	NEW STATIONS
GREEN DAY Know Your Enemy (Reprise) KDJE, KDOT, KHTB, KHTQ, KILO, KIOZ, KISS, KISW, KLAQ, KOMP, KQRC, KQXR, KRXQ, KRZR, KUPD, KXFX, KXXR, KZQZ, WAAF, WBSX, WBUZ, WBVR, WCCC, WCHZ, WCPN, WJLJ, WKLO, WMMR, WNFZ, WQXA, WRAT, WRIF, WRUF, WRXW, WRZK, WTFX, WTKX, WTPT, WWBN, WWWW, WXTB, WXZZ, WYBB, WZMR, WZOR	46
CAVO Champagne (Reprise) KBPI, KDOT, KISW, KRZR, WRXW, WTFX, WZMR, WZOR	8
HALESTORM I Get Off (Atlantic) KBPI, KFRQ, KLAQ, KRZR, WEDG, WRZK, WWBN, WZOR	8
PAPERCUT MASSACRE Left 4 Dead (Wind-up) KFRQ, KHTQ, KXXR, Sirius XM Octane, WCPN, WXQR	6
TRAPT Contagious (Eleven Seven) KDJE, KHTB, WBUZ, WNFZ, WRAT	5
CAGE THE ELEPHANT Ain't No Rest For The Wicked (Jive/JLG) KDOT, KFRQ, KRXQ, WCHZ, WYBB	5
311 Hey You (Volcano/JLG) KFRQ, WCHZ, WRTT, WXZZ, WYBB	5
MUDVAYNE Scarlet Letters (Epic) KRXQ, KZQZ, WTFX, WXZZ	4
MOTLEY CRUE, GODSMACK, THEORY OF A DEADMAN, DROWNING POOL & CHARM CITY DEVILS White Trash Circus (Motley/Eleven Seven) KZQZ, WCPN, WQXA, WRTT	4
CHICKENFOOT Oh Yeah (Redline) KHTQ, KRXQ, KXFX, WCCC	4

NEW AND ACTIVE

ARTIST TITLE / LABEL	PLAYS /GAIN	ARTIST TITLE / LABEL	PLAYS /GAIN
CROOKED X Gone (MPM/Capitol) TOTAL STATIONS: 34	184/14	DUFF MCKAGAN'S LOADED Flatline (Century Media/Capitol) TOTAL STATIONS: 22	158/10
LACUNA COIL Spellbound (Century Media) TOTAL STATIONS: 35	178/7	CHARM CITY DEVILS Let's Rock N Roll (Eleven Seven) TOTAL STATIONS: 34	139/23
MOTLEY CRUE, GODSMACK, THEORY OF A DEADMAN, DROWNING POOL & CHARM CITY DEVILS White Trash Circus (Motley/Eleven Seven) TOTAL STATIONS: 34	165/11	KINGS OF LEON Use Somebody (RCA/RMG) TOTAL STATIONS: 12	117/7
INCUBUS Black Heart Inertia (Immortal/Epic) TOTAL STATIONS: 19	163/48	311 Hey You (Volcano/JLG) TOTAL STATIONS: 14	107/43
CAGE THE ELEPHANT Ain't No Rest For The Wicked (Jive/JLG) TOTAL STATIONS: 20	158/39	EVANS BLUE Sick Of It (Sights + Sounds) TOTAL STATIONS: 24	94/44

MOST INCREASED PLAYS

+551	GREEN DAY Know Your Enemy (Reprise) KISW +24, WAAF +24, KXXR +22, WMMR +21, WJJO +19, KXFX +18, KZZQ +18, WRUF +18, WTKX +18, WBSX +17
+185	SHINEDOWN Sound Of Madness (Atlantic) KZQZ +21, WRXW +13, KHTB +11, KHTQ +11, KATT +11, KXXR +10, KDJE +10, WRZK +9, WRTT +9, KIOZ +8
+176	CAVO Champagne (Reprise) KZZQ +11, KZQZ +11, WKLO +10, KBPI +10, KISW +10, KDOT +10, WWBN +9, WRIF +9, WLZX +9, KQRC +9
+119	MUDVAYNE Scarlet Letters (Epic) KQXR +15, WNFZ +14, WRXW +13, WBUZ +10, WTFX +8, WXQR +7, WQXA +6, KZZQ +6, WYBB +5, KILO +5
+118	DISTURBED The Night (Reprise) KBPI +24, WLZX +16, WLRS +14, WAQX +13, WCCC +12, KZQZ +9, KQXR +9, KUPD +9, WJJO +6, WRAT +6

ADDED AT...
WCHZ
Augusta, GA
PD: Chuck Williams
Green Day, Know Your Enemy, 13
Cage The Elephant, Ain't No Rest For The Wicked, 1
311, Hey You, 0

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FOR WEEK ENDING APRIL 19, 2009
LEGEND: See legend to charts in charts section for rules and symbol explanations. 63 active rock and 23 rock stations are electronically monitored by Nielsen Broadcast Data Systems 24 hours a day, 7 days a week. © 2009 Nielsen Business Media, Inc. All rights reserved.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	11 NIelsen BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS RANK
1	1	13	PAPA ROACH LIFELINE	NO. 1 (2 WKS) DGC/INTERSCOPE	385 +2	1.334 1
2	2	23	NICKELBACK SOMETHING IN YOUR MOUTH	ROADRUNNER/RRP	350 -33	1.266 2
3	3	29	METALLICA CYANIDE	WARNER BROS.	337 -17	1.163 3
4	4	20	THEORY OF A DEADMAN HATE MY LIFE	604/ROADRUNNER/RRP	335 -3	1.004 5
5	5	32	SHINEDOWN SECOND CHANCE	ATLANTIC	327 -3	1.027 4
6	6	9	PEARL JAM BROTHER	LEGACY/EPIC	321 +2	0.956 6
7	7	7	SEETHER CARELESS WHISPER	WIND-UP	230 -6	0.708 7
8	8	17	AC/DC BIG JACK	COLUMBIA	206 -16	0.625 10
9	9	32	DISTURBED INDESTRUCTIBLE	REPRISE	173 -11	0.661 8
10	12	4	SHINEDOWN SOUND OF MADNESS	ATLANTIC	168 +18	0.542 12

ROCK

TW	LW	WKS	ARTIST TITLE	11 NIelsen BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS RANK
11	19	19	POP EVIL 100 IN A 55	PAZZO/UNIVERSAL REPUBLIC	163 +11	0.300 16
12	14	30	MUDVAYNE DO WHAT YOU DO	EPIC	159 +20	0.639 9
13	13	47	THEORY OF A DEADMAN BAD GIRLFRIEND	604/ROADRUNNER/RRP	158 +12	0.504 13
14	15	6	U2 MAGNIFICENT	ISLAND/INTERSCOPE	148 +11	0.436 15
15	10	22	BUCKCHERRY RESCUE ME	ELEVEN SEVEN/ATLANTIC	133 -21	0.251 20
16	19	5	SAVING ABEL DROWNING (FACE DOWN)	AIRPOWER SKIDCO/VIRGIN/CAPITOL	130 +29	0.293 18
17	17	8	DISTURBED THE NIGHT	REPRISE	127 +8	0.449 14
18	NEW		GREEN DAY KNOW YOUR ENEMY	AIRPOWER/MOST INCREASED PLAYS/MOST ADDED REPRISE	115 +115	0.579 11
11	17	19	STAIND ALL I WANT	FLIP/ATLANTIC	95 -10	0.207 21
11	24	6	DROWNING POOL 37 STITCHES	ELEVEN SEVEN	88 +14	0.122 -



EA power player Steve Schnur on how the digital revolution is reinventing the music business

For Love Of The Game

John Schoenberger

JSchoenberger@RadioandRecords.com

after a successful career at traditional music companies such as Warner Music Group, EMI and BMG, as well as supervising and producing music for films (“Cruel Intentions,” “Miss Congeniality”), Steve Schnur was given the opportunity to use his expertise in the music industry in new and creative ways when he was appointed worldwide executive of music and marketing for gaming industry leader Electronic Arts.

In the eight years since, Schnur has innovated by bringing together the worlds of music and gaming. He has brought its established stars, breakthrough new artists and award-winning composers to such top-selling EA franchises as “Madden NFL,” “FIFA,” “Need for Speed” and “The Sims,” changing the industry’s perception of videogames from simple licensing opportunities to a series of groundbreaking co-marketing partnerships.

In 2005, he created EA Recordings, a digital record label focused on the distribution of EA’s sizable collection of scores and songs. In 2008, he formed Artwerk Music Group, a joint venture with Nettwerk Music Group.

Schnur was selected as “One of the Most Powerful People in the Music Business” and “One of the Top 20 Power Players in Digital Entertainment” by Billboard and “One of the Top 25 Power Players in the New Hollywood” by the Wall Street Journal. He has also been named International Music Person of the Year by Musexpo 2009, taking place April 26–29 in Los Angeles.

How did you hook up with Electronic Arts?

As an A&R executive, I never wanted my ears—or my passion for the music—to become stale. I’d already moved from New York to Nashville and then Austin, discovering and developing some terrific music. By 2001, I was in Los Angeles producing movie soundtracks.

Just as I was about to sign a new contract with Capitol, I got a phone call from Rusty Rueff [then senior VP of human resources at Electronic Arts, now CEO of [business-to-business] digital

music distributor Snocap] and Don Mattick [then president of EA, now head of interactive entertainment at Microsoft] inviting me to come over for a meeting. They had a vision for EA that spoke to exactly what I’d been pursuing, which was a film-studio approach to music. We talked about the opportunities for creating new worlds of music discovery via the exclusive experience of EA’s games. Electronic Arts was—and remains—the most forward-thinking company in the industry, and I knew that this could be the ultimate A&R gig. More than eight years later, it still is.

How was the transition from the music business to the gaming industry?

Everything I’ve learned over the past 25 years in the music business has come together in this job. I started my career in the early ’80s as part of the original programming team at MTV, where I realized how a new medium that respected youth culture could change the way we discover new music.

And when I became an A&R exec during the era of classic artist development, I helped break artists like Metallica, Björk, Tracy Chapman and Sarah McLachlan. Our mission back then—no matter how long it took—was to allow these nonmainstream artists to make the music they wanted, find the audiences they needed and become the platinum-selling acts they deserved to be. Today, not a single one of these goals has changed: I still love music, still love the traditional A&R process and still love breaking unique artists via revolutionary new media.

‘Over the next five years, our ability to instantaneously and globally expose millions of listeners to new bands and heritage stars will go far beyond anything the music industry has ever seen before.’

—Steve Schnur



Top Sellers

Electronic Art’s most popular titles include:

- “Battlefield”
- “FIFA”
- “Harry Potter”
- “Madden NFL”
- “Medal of Honor”
- “NBA Live”
- “Need for Speed”
- “Rock Band”
- “The Sims”
- “Tiger PGA Tour”

Source: Electronic Arts

Now that you have a different perspective, what do you see the music business doing wrong and right to prepare itself for the future?

Clearly, people haven’t stopped listening to or buying music. There’s a delicious irony to the fact that singles, like iTunes downloads and ringtones, are now often generating labels’ largest profits. Whether they first hear a song on drive-time radio, in a new movie or within the experience of a videogame, listeners will always respond to great new music.

What the labels did wrong began back in the mid-’90s when they circled the wagons against new digital technology. The labels thought that a principal revenue stream based on CD sales would last forever. Instead, they found themselves trying to plug holes in an outdated dam that was suddenly holding the ocean.

Fortunately, the majors have begun to realize that digital entertainment creates opportunities for everyone. Videogames alone have changed the entertainment landscape forever: Consider what’s been made possible by just “Madden” and “Rock Band.” Everybody has benefited, from artists and labels to radio and catalog sales. And this is all still just the beginning. Over the next five years, our ability to instantaneously and globally expose millions of listeners to new bands and heritage stars will go far beyond anything the music industry has ever seen before. And we can all be a part of it.

How are you generating more exclusive music for your company and repurposing it elsewhere?

For the past eight years, EA has been instrumental in breaking new artists like Good Charlotte, Franz Ferdinand, the Hives, Fall Out Boy, Arctic Monkeys and many more for record labels. With Artwerk, which is a joint venture with our friends at Nettwerk Music Group, we can now directly sign, develop and launch our own artists for international opportunities that go far beyond gaming.

Our current Artwerk roster, which includes Junkie XL, Airbourne, From First to Last, Datarock, Ladytron, Jupiter One and Chromeo, is already everything a modern label should be: aggressively diversified, ferociously independent and insanely talented. Their music appears in other companies’ games. Plus every one of our artists already has high-profile synch deals that have stemmed from their initial placement in our games. We’ve taken a central role in their careers. We have 8,000-plus worldwide EA employees working for them every day. Artwerk is, quite simply, music 2.0: where music, games and global digital entertainment all come together to rewrite the rules forever.

What are your thoughts on being honored as the International Music Person of the Year at Musexpo?

I’m still young enough to be a little rattled and a whole lot humbled by such a prestigious honor. Most of all, I’m tremendously proud and grateful to be able to do what I love on such an exciting level. I got into this business because I love music. I will never lose that incredible feeling of hearing a great new song on the radio for the first time or watching a terrific new band begin to reach millions of fans.

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► **BOB DYLAN** ROLLS 29-21 WITH "BEYOND HERE LIES NOTHIN'" (UP 41 PLAYS, THE FORMAT'S THIRD-BEST GAIN). THE TRACK, WHICH CONCURRENTLY RISES 17-11 ON THE TRIPLE A INDICATOR SURVEY, INTRODUCES THE ROCK AND ROLL HALL OF FAME LEGEND'S 33RD STUDIO ALBUM, "TOGETHER THROUGH LIFE," DUE APRIL 28.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	11 NIELSEN BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS RANK
1	1	22	SNOW PATROL CRACK THE SHUTTERS	NO. 1 (7 WKS) POLYDOR/FICTION/GEFFEN/INTERSCOPE	547 -31	1.785 3
2	2	8	U2 MAGNIFICENT	ISLAND/INTERSCOPE	534 -31	2.023 1
3	3	28	JAMES MORRISON NOTHING EVER HURT LIKE YOU	POLYDOR/INTERSCOPE	424 -7	1.298 5
4	4	22	THE FRAY YOU FOUND ME	112 EPIC	373 -37	1.369 4
5	6	11	KINGS OF LEON USE SOMEBODY	RCA/RMG	369 +30	1.191 7
6	5	10	CHRIS ISAAK WE LET HER DOWN	WICKED GAME/REPRISE	367 -11	0.971 9
7	NEW		DAVE MATTHEWS BAND FUNNY THE WAY IT IS	AIRPOWER/MOST INCREASED PLAYS/MOST ADDED RCA/RMG	360 +360	1.831 2
8	7	34	RAY LAMONTAGNE YOU ARE THE BEST THING	RCA/RED	310 +3	1.162 8
9	9	14	COUNTING CROWS WHEN I DREAM OF MICHELANGELO	DGC/GEFFEN/INTERSCOPE	293 -6	0.880 12
10	8	20	DEATH CAB FOR CUTIE NO SUNLIGHT	ATLANTIC	287 -13	0.621 16
11	15	6	MAT KEARNEY CLOSER TO LOVE	AWARE/COLUMBIA	279 +25	0.906 11
12	13	8	GOMEZ AIRSTREAM DRIVER	ATO/RED	277 +18	0.623 15
13	10	9	RYAN ADAMS & THE CARDINALS MAGICK	LOST HIGHWAY	263 -30	0.613 18
14	12	8	INDIGO GIRLS WHAT ARE YOU LIKE	IG/VANGUARD	255 -9	0.708 13
15	11	19	COLDPLAY LOVERS IN JAPAN	CAPITOL	243 -43	1.201 6
16	16	6	DEPECHE MODE WRONG	MUTE/VIRGIN/CAPITOL	237 +4	0.917 10
17	20	8	THE KILLERS SPACEMAN	ISLAND/IDJMG	193 -12	0.495 23
18	19	11	SERENA RYDER LITTLE BIT OF RED	ATLANTIC	193 -14	0.419 29
19	24	5	AMY MACDONALD THIS IS THE LIFE	MELODRAMATIC/VERTIGO/DECCA	189 +11	0.269 -
20	22	3	O.A.R. THIS TOWN	EVERFINE/ATLANTIC/RRP	188 +1	0.353 -
21	29	2	BOB DYLAN BEYOND HERE LIES NOTHIN'	COLUMBIA	186 +41	0.434 26
22	17	9	LILY ALLEN THE FEAR	CAPITOL	186 -28	0.496 22
23	18	5	BRUCE SPRINGSTEEN MY LUCKY DAY	COLUMBIA	181 -28	0.661 14
24	21	13	ANDREW BIRD FITZ AND THE DIZZY SPELLS	FAT POSSUM/RED	167 -33	0.370 -
25	23	5	BEN HARPER & RELENTLESS7 SHIMMER AND SHINE	VIRGIN/CAPITOL	164 -19	0.358 -
26	27	2	ELVIS COSTELLO COMPLICATED SHADOWS (2009)	HEAR/CMG	159 +6	0.466 24
27	25	8	ERIN MCCARLEY LOVE, SAVE THE EMPTY	UNIVERSAL REPUBLIC	150 -20	0.148 -
28	28	4	TYRONE WELLS MORE	UNIVERSAL REPUBLIC	149 -2	0.573 20
29	26	12	JASON MRAZ & COLBIE CAILLAT LUCKY	ATLANTIC/RRP	149 -10	0.430 27
30	NEW		PETE YORN DON'T WANNA CRY	COLUMBIA	145 +10	0.308 -

MOST ADDED

ARTIST TITLE / LABEL	NEW STATIONS
DAVE MATTHEWS BAND Funny The Way It Is (RCA/RMG) CIDR, KINK, KMTT, KPRI, KRSH, KRVB, KSWD, KTCZ, KTHX, KXLY, Sirius XM Spectrum, WCLZ, WCOO, WMMM, WNCS, WRNR, WRXP, WTTS, WWMW, WXRT, WXRV, WZEW, WZGC	23
GREEN DAY Know Your Enemy (Reprise) CIDR, KINK, KMTT, KPRI, KRVB, KXLY, WCOO, WMMM, WRLT, WRNR, WRXP, WTTS, WXRT, WZEW	14
BOB DYLAN Beyond Here Lies Nothin' (Columbia) CIDR, WCLZ, WCOO, WMMM, WXRT	5
TORI AMOS Welcome To England (Universal Republic) KXLY, WWMW, WXRV, WZEW	4
ELVIS COSTELLO Complicated Shadows (2009) (Hear/CMG) CIDR, KPRI, WRNX	3
COLDPLAY Life In Technicolor II (Capitol) WCLZ, WRLT, WXRV	3
THE FRAY Never Say Never (Epic) KPRI, KPRL, KWMT	3
TYRONE WELLS More (Universal Republic) KPRI, WNCS	2

ADDED AT... WZEW
Mobile, AL
PD: Gene Murrell
MD: Lee Ann Konik-Camp
Dave Matthews Band, Funny The Way It Is, 9
Green Day, Know Your Enemy, 0
Tori Amos, Welcome To England, 0
FOR REPORTING STATIONS PLAYLISTS GO TO:
www.RadioandRecords.com

NEW AND ACTIVE			
ARTIST TITLE / LABEL	PLAYS /GAIN	ARTIST TITLE / LABEL	PLAYS /GAIN
BELL X1 The Great Defector (Yep Roc) TOTAL STATIONS: 12	144/3	ERIC HUTCHINSON OK, It's Alright With Me (Let's Break/Warner Bros.) TOTAL STATIONS: 14	119/13
THE AIRBORNE TOXIC EVENT Sometime Around Midnight (Majordomo/Shout! Factory/Island/IDJMG) TOTAL STATIONS: 12	141/0	GREEN DAY Know Your Enemy (Reprise) TOTAL STATIONS: 16	105/101
MATT NATHANSON All We Are (Vanguard) TOTAL STATIONS: 12	138/4	CAROLINA LIAR Show Me What I'm Looking For (Atlantic) TOTAL STATIONS: 8	99/4
COLDPLAY Life In Technicolor II (Capitol) TOTAL STATIONS: 14	136/0	TORI AMOS Welcome To England (Universal Republic) TOTAL STATIONS: 13	94/12
THE SCRIPT The Man Who Can't Be Moved (Phonogenic/Epic) TOTAL STATIONS: 7	130/28	JACK JOHNSON Go On (Brushfire/Universal Republic) TOTAL STATIONS: 5	69/6

MOST INCREASED PLAYS	
+360	DAVE MATTHEWS BAND Funny The Way It Is (RCA/RMG) SXSP +37, KINK +33, WZGC +31, WRLT +23, WXRT +21, WTTS +20, WWMW +20, WRNR +18, WRXP +17, KXLY +16
+101	GREEN DAY Know Your Enemy (Reprise) KINK +17, KENZ +16, WRNR +16, WXRT +13, KRVB +10, KPRI +7, WRLT +5, WRXP +5, CIDR +3, WZGC +3
+41	BOB DYLAN Beyond Here Lies Nothin' (Columbia) KRVB +16, KMTT +13, WNCS +8, KTHX +6, WRNX +4, KPRI +4, WXRT +2, KFOG +1, WWMW +1
+30	KINGS OF LEON Use Somebody (RCA/RMG) WWMW +12, WCLZ +11, KMTT +6, WMMM +5, WRNR +5, KGSR +4, WXRT +4, WNCS +3, KINK +2, KSWD +2
+28	THE SCRIPT The Man Who Can't Be Moved (Phonogenic/Epic) KRVB +17, KENZ +8, KTCZ +2, KWMT +2, KINK +1

RECURRENTS					
THIS WEEK	ARTIST TITLE / IMPRINT / PROMOTION LABEL	11 NIELSEN BDS CERTIFICATIONS	PLAYS TW	LW	THIS WEEK
1	ADELE RIGHT AS RAIN (XL/COLUMBIA)		240	257	6
2	ERIC HUTCHINSON ROCK & ROLL (LET'S BREAK/WARNER BROS.)		173	176	7
3	MICHAEL FRANTI & SPEARHEAD SAY HEY (I LOVE YOU) (BOO BOO WAX/ANTI-EPITAPH)		163	168	8
4	DONAVON FRANKENREITER LIFE, LOVE & LAUGHTER (LOST HIGHWAY)		149	140	9
5	COLDPLAY VIVA LA VIDA (CAPITOL)		143	153	10

THIS WEEK	ARTIST TITLE / IMPRINT / PROMOTION LABEL	11 NIELSEN BDS CERTIFICATIONS	PLAYS TW	LW
6	JASON MRAZ I'M YOURS (ATLANTIC/RRP)		136	132
7	O.A.R. SHATTERED (TURN THE CAR AROUND) (EVERFINE/ATLANTIC/RRP)		132	138
8	MY MORNING JACKET I'M AMAZED (ATO/RED)		121	115
9	MATT NATHANSON COME ON GET HIGHER (VANGUARD)		114	123
10	GAVIN ROSSDALE LOVE REMAINS THE SAME (INTERSCOPE)		112	108

FOR WEEK ENDING APRIL 19, 2009
LEGEND: See legend to charts in charts section for rules and symbol explanations.
31 triple A stations are electronically monitored by Nielsen Broadcast Data Systems 24 hours a day, 7 days a week. Indicator chart comprised of 52 reporters.
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THIS WEEK	LAST WEEK	WEEKS ON CHART	TRIPLE A INDICATOR		PLAYS			
			ARTIST TITLE	IMPRINT / PROMOTION LABEL				
1	9	9	GOMEZ	AIRSTREAM DRIVER	ATO/RED	570	+38	
2	6	6	U2	MAGNIFICENT	ISLAND/INTERSCOPE	541	+14	
3	5	8	CHERIS ISAAK	WE LET HER DOWN	WICKED GAME/REPRISE	478	-2	
4	9	9	INDIGO GIRLS	WHAT ARE YOU LIKE?	IG/VANGUARD	468	+22	
5	3	10	BEN HARPER & RELENTLESS7	SHIMMER AND SHINE	VIRGIN/CAPITOL	454	-29	
6	4	12	RYAN ADAMS & THE CARDINALS	MAGICK	LOST HIGHWAY	447	-36	
7	10	6	BELL X1	THE GREAT DEFECTOR	YEP/ROC	392	+39	
8	8	6	BRUCE SPRINGSTEEN	MY LUCKY DAY	COLUMBIA	367	-11	
9	9	12	NEKO CASE	PEOPLE GOT A LOTTA NERVE	ANTI/EPITAPH	362	-12	
10	7	14	ANDREW BIRD	FITZ AND THE DIZZYSPELLS	FAT POSSUM/RED	353	-28	
11	17	2	BOB DYLAN	BEYOND HERE LIES NOTHIN'	COLUMBIA	337	+54	
12	14	9	M. WARD	NEVER HAD NOBODY LIKE YOU	MERGE	312	+11	
13	22	2	ELVIS COSTELLO	COMPLICATED SHADOWS (2009)	HEAR/CMG	311	+66	
14	11	9	THE KILLERS	SPACEMAN	ISLAND/IDJMG	298	-16	
15	13	10	JJ CALE	ROLL ON	ROUNDER	290	-15	
16	19	15	SNOW PATROL	CRACK THE SHUTTERS	POLYDOR/FICTION/GEFFEN/INTERSCOPE	276	0	
17	26	2	PETE YORN	DON'T WANNA CRY	COLUMBIA	272	+61	
18	20	3	ERIC LINOELL	IF LOVE CAN'T FIND A WAY	ALLIGATOR	271	+14	
19	12	11	SAM ROBERTS	THEM KIDS	ZOE/ROUNDER	264	-48	
20	15	10	SEPERA RYDER	LITTLE BIT OF RED	ATLANTIC	254	-47	
21	24	4	KINGS OF LEON	USE SOMEBODY	RCA/RMG	249	+20	
22	28	3	MAT KEARNEY	CLOSER TO LOVE	AWARE/COLUMBIA	233	+33	
23	25	10	MICHAEL FRANTI & SPEARHEAD	HEY WORLD	BOO BOO WAX/ANTI/EPITAPH	222	+2	
24	NEW	1	FEW	FREDDY JONES BAND	HOME THING	OUT OF THE BOX	216	+39
25	29	4	ERIC HUTCHINSON	OK, IT'S ALRIGHT WITH ME	LET'S BREAK/WARNER BROS.	212	+13	
26	27	3	FRANZ FERDINAND	NO YOU GIRLS	DOMINO/EPIC	209	+1	
27	NEW	1	FEW	O.A.R.	THIS TOWN	EVERFINE/ATLANTIC/RRP	192	+25
28	NEW	1	FEW	LISA HANNIGAN	I DON'T KNOW	ATO/RED	191	+3
29	NEW	1	FEW	TORI AMOS	WELCOME TO ENGLAND	UNIVERSAL REPUBLIC	181	+61
30	NEW	1	FEW	BEN LEE	WHAT'S SO BAD (ABOUT FEELING GOOD)?	NEW WEST	180	+16

MOST ADDED

- DAVE MATTHEWS BAND** 35
Funny The Way It Is (RCA/RMG)
KBAC, KDAL, KFMM, KLRR, KMTN, KNBA, KOHD, KOZT, KPND, KSPN, KTAD, KTBG, KYSL, WAPL, WBJB, WCNR, WOST, WEHM, WEXT, WFKP, WFLV, WJCL, WMYV, WMYW, WNRN, WOCM, WTMD, WTYD, WYOD, WXPX, WXPX, WYEP, WYMS
- TORI AMOS** 8
Welcome To England (Universal Republic)
KCLC, KCMP, Music Choice Adult Alternative, Sirius XM The Loft, WEXT, WFLV, WFPK, WMYW
- THE DEREK TRUCKS BAND** 8
Get What You Deserve (Victor)
KPND, KSUT, KTAD, KYSL, WOST, WOCM, WTMD, WYEP
- GREEN DAY** 12
Know Your Enemy (Reprise)
KFMM, KLRR,

- PETE YORN** 7
Don't Wanna Cry (Columbia)
KBAC, KDAL, KDBB, KOZT, WBJB, WFPK, WMYW
- HILL COUNTRY REVUE** 7
You Can Make It (Razor & Tie)
KROK, WBJB, WFPK, WFLV, WMYW, WOCM, WYCE
- COLDPLAY** 6
Life In Technicolor II (Capitol)
KCLC, KMTN, KTAD, KYSL, WOST, WEHM

- BOB DYLAN** 5
Beyond Here Lies Nothin' (Columbia)
KDBB, Music Choice Adult Alternative, WCNR, WJCU, WTYD
- YUSUF** 5
Thinking 'Bout You (Eder/UMe)
KSUT, Music Choice Adult Alternative, Sirius XM The Loft, WBE, WEHM
- CONOR OBERST & THE MYSTIC VALLEY BAND** 5
Nikorette (Merge)
KTBG, Sirius XM The Loft, WEXT, WXPX, WYEP

- KMTN, KOHO, KROK, KRVO, KSPN, WBJB, WCNR, WJCU, WOCM, WXPX**

FOR WEEK ENDING APRIL 19, 2009

MOST INCREASED PLAYS

- +153**
- +71**
- +69**

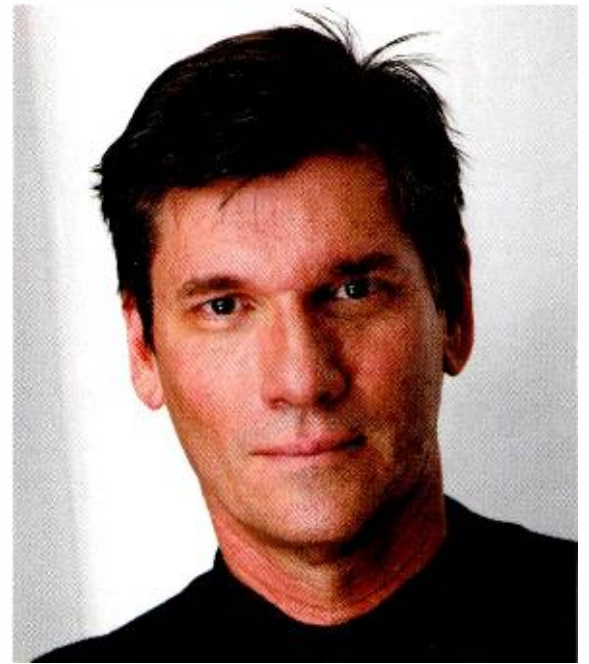
- DAVE MATTHEWS BAND**
Funny The Way It Is (RCA/RMG)
- HILL COUNTRY REVUE**
You Can Make It (Razor & Tie)
- CARBON LEAF**
Miss Hollywood (Vanguard)

THIS WEEK	LAST WEEK	WEEKS ON CHART	Billboard TOP ALBUMS		ARTIST	Title	CERT.	PEAK POSITION
			IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	WEEKS ON CHART				
1	2	5	4	1	SOUNDTRACK	Hannah Montana: The Movie	1	1
2	NEW	1	1	1	DAY26	Forever In A Day	2	2
3	1	1	2	2	RASCAL FLATTS	Unstoppable	1	1
4	8	7	24	24	SOUNDTRACK	Twilight	1	1
5	5	4	4	4	VARIOUS ARTISTS	NOW 30	1	1
6	3	1	2	2	JADAKISS	The Last Kiss	3	3
7	NEW	1	1	1	SILVERSUN PICKUPS	Swoon	1	1
8	10	9	25	25	LADY GAGA	The Fame	1	1
9	4	1	2	2	JASON ALDEAN	Wide Open	1	1
10	6	10	23	23	TAYLOR SWIFT	Fearless	1	1
11	11	3	3	3	DIANA KRALL	Quiet Nights	1	1
12	7	1	3	3	KEITH URBAN	Defying Gravity	1	1
13	15	11	4	4	KERI HILSON	In A Perfect World...	1	1
14	13	17	22	22	NICKELBACK	Dark Horse	2	2
15	9	1	3	3	PRINCE & BRIA VALENTE	Lotus Flowaz / MPLSOUND/Elix3r	1	1
16	14	12	7	7	U2	No Line On The Horizon	1	1
17	16	34	78	78	CARRIE UNDERWOOD	Carnival Ride	2	2
18	31	28	30	30	KINGS OF LEON	Only By The Night	1	1
19	12	14	6	6	KELLY CLARKSON	All I Ever Wanted	1	1
20	25	18	6	6	THE-DREAM	Love V/S Money	1	1
21	17	8	3	3	FLO RIDA	R.O.O.T.S. (Route Of Overcoming The Struggle)	1	1
22	24	21	22	22	BEYONCE	Am...Sasha Fierce	2	2
23	34	40	31	31	DARIUS RUCKER	Learn To Live	1	1
24	22	50	39	39	SUGARLAND	Love On The Inside	1	1
25	27	23	18	18	JAMIE FOXX	Intuition	1	1

THIS WEEK	LAST WEEK	WEEKS ON CHART	Billboard HOT DIGITAL SONGS		TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
			WEEKS ON CHART	WEEKS ON CHART			
1	1	3	1	1	BOOM BOOM POW	THE BLACK EYED PEAS (WILLIAM/INTERSCOPE)	1
2	3	7	2	2	THE CLIMB	MILEY CYRUS (WALT DISNEY/HOLLYWOOD)	1
3	1	1	1	1	WE MADE YOU	EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE)	1
4	2	17	3	3	POKER FACE	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	1
5	5	12	4	4	DAY 'N' NITE	KID CUDI (DREAM ON/G.O.O.O./UNIVERSAL MOTOWN)	1
6	4	10	5	5	RIGHT ROUND	FLO RIDA (POE BOY/ATLANTIC)	2
7	18	4	6	6	CRAZIER	TAYLOR SWIFT (WALT DISNEY)	1
8	12	6	7	7	HOEDOWN THROWDOWN	MILEY CYRUS (WALT DISNEY)	1
9	6	16	8	8	KISS ME THRU THE PHONE	SOULJA BOY TELL EM FEAT. SAMMIE (COLLAPARK/INTERSCOPE)	1
10	8	22	9	9	YOU FOUND ME	THE FRAY (EPIC)	1
11	12	11	10	10	BLAME IT	JAMIE FOXX FEAT. T-PAIN (J/RMG)	1
12	11	10	11	11	I LOVE COLLEGE	ASHER ROTH (SCHOOL BOY/LOUD/SRC/UNIVERSAL MOTOWN)	1
13	12	12	12	12	HALO	BEYONCE (MUSIC WORLD/COLUMBIA)	1
14	14	25	13	13	DON'T TRUST ME	3OH3 (PHOTO FINISH/ATLANTIC/RRP)	1
15	16	5	14	14	SUGAR	FLO RIDA FEAT. WYNTER (POE BOY/ATLANTIC)	1
16	9	16	15	15	DEAD AND GONE	T.I. FEAT. JUSTIN TIMBERLAKE (GRAND HUSTLE/ATLANTIC)	1
17	10	24	16	16	GIVES YOU HELL	THE ALL-AMERICAN REJECTS (DOGHOUSE/DGC/INTERSCOPE)	1
18	19	14	17	17	SECOND CHANCE	SHINEDOWN (ATLANTIC)	1
19	17	40	18	18	JUST DANCE	LADY GAGA FEAT. COLBY ODOMS (STREAMLINE/KONLIVE/INTERSCOPE)	1
20	26	8	19	19	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL (ULTRA)	1
21	20	10	20	20	IF U SEEK AMY	BRITNEY SPEARS (JIVE/JLG)	1
22	15	5	21	21	LOVE SEX MAGIC	CIARA FEAT. JUSTIN TIMBERLAKE (LAFACE/JLG)	1
23	13	13	22	22	PLAIN WHITE T'S	(HOLLYWOOD)	1
24	33	8	23	23	ALL THE ABOVE	MAINO FEAT. T-PAIN (HUSTLE HARD/ATLANTIC)	1
25	23	18	24	24	MY LIFE WOULD SUCK WITHOUT YOU	KELLY CLARKSON (19/RCA/RMG)	1
26	26	10	25	25	HOW DO YOU SLEEP?	JESSE MCCARTNEY (HOLLYWOOD)	1
27	38	6	26	26	TURN MY SWAG ON	SOULJA BOY TELL EM (COLLAPARK/INTERSCOPE)	1
28	22	6	27	27	DON'T FOGGET	DEMI LOVATO (HOLLYWOOD)	1
29	45	2	28	28	BUTTERFLY FLY AWAY	MILEY CYRUS & MILEY RAY CYRUS (WALT DISNEY)	1
30	24	32	29	29	LOVE STORY	TAYLOR SWIFT (BIG MACHINE)	1
31	25	11	30	30	CRACK A BOTTLE	EMINEM, DR. DRE & 50 CENT (SHADY/AFTERMATH/INTERSCOPE)	1
32	1	1	31	31	KNOW YOUR ENEMY	GREEN DAY (REPRISE)	1
33	31	20	32	32	BEAUTIFUL	AKON (KONVICT/INTERSCOPE/SRC/UNIVERSAL MOTOWN)	1
34	21	8	33	33	JAI HO! (YOU ARE MY DESTINY)	A R RAHMAN & THE PUSSYCAT DOLLS (INTERSCOPE)	1
35	34	2	34	34	BEST DAYS OF YOUR LIFE	KELLIE PICKLER (BNA)	1
36	43	4	35	35	KNOCK YOU DOWN	KERI HILSON FEAT. KAM'EAST & NE-YO (MOSLEYZONE 4/INTERSCOPE)	1
37	35	14	36	36	THAT'S NOT MY NAME	THE TING TINGS (COLUMBIA)	1
38	39	6	37	37	HERE COMES GOODBYE	RASCAL FLATTS (JERIC STREET)	1
39	32	14	38	38	TURNIN ME ON	KERI HILSON FEAT. LL WYNE (MOSLEYZONE 4/INTERSCOPE)	1
40	42	30	39	39	COME ON GET HIGHER	MATT NATHANSON (VANGUARD/CAPITOL)	1
41	44	10	40	40	I'M ON A BOAT	THE LONELY ISLAND FEAT. T-PAIN (UNIVERSAL REPUBLIC)	1
42	30	24	41	41	HEARTLESS	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	2
43	40	53	42	42	I'M YOURS	JASON MRAZ (ATLANTIC/RRP)	3
44	37	22	43	43	SOBER	PINK (LAFACE/JLG)	1
45	39	34	44	44	LET IT ROCK	KEVIN ROLOFF FEAT. LL WYNE (CASH MONEY/UNIVERSAL REPUBLIC)	1
46	29	5	45	45	I TOLD YOU SO	CARRIE UNDERWOOD FEAT. RANDY TRAVIS (19/ARISTA NASHVILLE)	1
47	51	11	46	46	SHE'S COUNTRY	JASON ALDEAN (HOLLYWOOD)	1
48	48	4	47	47	LET'S GET CRAZY	HANNAH MONTANA (WALT DISNEY)	1
49	41	7	48	48	CIRCUS	BRITNEY SPEARS (JIVE/JLG)	1
50	46	6	49	49	CANDLE (SUCK AND TIRED)	THE WHITE TIE AFFAIR (SLIGHTLY DANGEROUS/EPIC)	1

Dan Halyburton

Former Emmis exec sees bright future in search engine service for streaming audio content



Cyndee Maxwell
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dan Halyburton's career in broadcasting started at the entry-level rank of board op in 1970. Before long he was working on the air, followed by stints programming WDGY/Minneapolis and WQAM/Miami. His next gig as market manager of KPLX/Dallas led to oversight of Susquehanna's entire Dallas cluster—including KLIF, KTCK and KDBN—as senior VP/market manager. He remained with the company for 19 years, rising to senior VP/GM of group operations for the entire chain. In 2006 he joined Emmis Communications as senior VP/market manager of its New York cluster for nearly three years. In February, he joined streaming audio search engine RadioTime as president.

Tell us about your first radio job and how you got into radio.

My first radio job was WOCN/Miami. A friend told me they were hiring, so I interviewed. It was 1970. Kernie Anderson was running an AM/FM beautiful music station. He was a real pioneer and a great teacher. He told me, "Come back with your FCC third phone license and I will hire you," and he did. I was a part-time board op running the Schaefer automation and overnight weekend news editor.

Your career started at the ground level and you rose to the top. Is that still possible today?

Absolutely. I tell college classes to get in a radio station early. I had the good fortune of always knowing that I wanted to be in radio. Even in today's consolidated world there is a way to get started.

Most often, market managers and GMs come from sales. What do programmers need to know if they aspire to these roles?

You have to be a student of business. Not just the radio business, but all business. I was drawn to programming but always understood we had to make money, and I was part of a team whose job it was to get that done. Sure, I tossed a couple of sales guys out of my office, but I never forgot where the money came from.

What is the concept behind RadioTime?

RadioTime is the creation of Bill Moore, who is more passionate about radio than a lot of radio people. He wanted to develop a TiVo for [streaming] radio and to do that you have to have a guide. There wasn't one that had all of the elements that he needed, so he built RadioTime. It's a search engine for audio content. We make it easy for listeners to find stations, shows, sporting events and music programs worldwide. Then we hand off that listener to the audio content they are looking for. If they don't know what they are looking for, we help them in the process of discovery among the 60,000 radio stations and over 40,000 shows and podcasts. We serve it up with an emphasis on local radio. It is good for broadcasters and the listener.

Our business model is primarily the licensing of data. Our data powers our Web site, radiotime.com, and a rapidly growing new breed of world-class connected devices from Logitech, Cisco, Sonos and Kodak, to mention a few. We power the wildly popular mobile application WunderRadio for iPhone and Windows Mobile, which was built by Weather Underground. We believe that a big part of radio's future is audio content on these connected and wireless devices. There are some wild things on the drawing boards of our consumer electronics partners.



The company was founded by someone without any radio experience, and prior to you joining, there weren't any other executives in the group with a radio background. Did the company find it difficult to gain the radio industry's trust?

Bill Moore is well-known by lots of broadcasters and you immediately feel his true passion for radio. His integrity and honesty is very apparent when you meet him.

Can listeners find any station or do stations need to become affiliates first?

If there is a radio station in McMurdo Bay [in Antarctica], we will find it. We use a wide range of sources to establish our base of stations and shows, but then the hard work begins. We have an international team of moderators who seek out the stations and then check to make sure we have shows, DJs, logos and Web site links. We check the streams for reliability. Stations should look for their stations and make sure our data is correct. If not, look for the "tell us to fix it" button on the site.

How are you marketing to consumers?

The TiVo for radio product is called Red Button, and that's a consumer effort. Mostly we are found via search. Hey, it's 2009. You search for search.

Apart from the global economic crisis, what is the radio industry's biggest challenge?

It's product. We have to focus on the things that people can get passionate about. People listen to radio because it helps connect them to their world. People want connection. Most of us spend a big part of our lives looking for activities and opportunities to connect with others. Music provides part of that connection, but we have to find the next generation of communicators that people will want to connect to.

When the economy bounces back and revenue stabilizes, what should radio's top priority be?

We have to find new kinds of customers. We became too dependent on the same industries for revenue. Nobody sells "local" better than well-trained, well-equipped, radio station sales teams. When we find those new customers we are going to have to help them solve problems. Ideas and solutions are our future. It's about innovation.

How can RadioTime help radio achieve its goals?

We are partners with broadcasters, Internet radio-casters and the consumer electronics industry. RadioTime will be working to help radio understand how their audience is consuming their content. There are new distribution channels that have to be understood. We have teamed with Ando Media and Triton Digital to help find revenue solutions. We all need to work together to establish a true market for Internet streaming ad inventory. A stable market will allow revenues to rise.

'Most of us spend a big part of our lives looking for activities and opportunities to connect with others. Music provides part of that connection, but we have to find the next generation of communicators that people will want to connect to.'

—Dan Halyburton

◆ **900,000 SPINS**

3 AM/ **Matchbox Twenty** /RRP
Here Without You/ **3 Doors Down** /Universal Republic
Thank You/ **Dido** /Arista
Truly Madly Deeply/ **Savage Garden** /Columbia

◆ **800,000 SPINS**

Ering Me To Life/ **Evanescence** /Wind-up

◆ **700,000 SPINS**

Big Girls Don't Cry/ **Fergie** /Will.I.Am/A&M/Interscope
I Need You/ **LeAnn Rimes** /Capitol/Curb/Sparrow

◆ **600,000 SPINS**

Bleeding Love/ **Leona Lewis** /SYCO/J/RMG
Chasing Cars/ **Snow Patrol** /Polydor/A&M/Interscope
Live Like You Were Dying/ **Tim McGraw** /Curb
Say It Right/ **Nelly Furtado** /Mosley/Geffen
The Sweet Escape, **Gwen Stefani Feat. Akon** /Interscope
You'll Think Of Me, **Keith Urban** /Capitol Nashville

◆ **500,000 SPINS**

If I Ain't Got You/ **Alicia Keys** /J Records
Who Knew/ **Pink** /LaFace/JLG

◆ **400,000 SPINS**

I'm Yours/ **Jason Mraz** /Atlantic/RRP
SOS/ **Rihanna** /SRF/Def Jam/IDJMG
Whatever You Like/ **T.I.** /Grand Hustle/Atlantic

◆ **300,000 SPINS**

Addicted/ **Saving Abel** /Skiddco/Virgin/Capitol
Better In Time/ **Leona Lewis** /SYCO/J/RMG
Feels Like Tonight/ **Daughtry** /RCA/RMG
Just Dance/ **Lady GaGa Feat. Colby O'Donis** /Streamline/KonLive/Cherrytree/Interscope
Love Story/ **Taylor Swift** /Big Machine
Single Ladies (Put A Ring On It)/ **Beyonce** /Music World/Columbia
Through Glass/ **Stine Sour** /Roadrunner/RRP/Atlantic

◆ **200,000 SPINS**

Right Now (Na Na Na)/ **Akon** /Konvict/Upfront/SRC/Universal Motown

◆ **100,000 SPINS**

Blame It/ **Jamie Foxx Feat. T-Pain** /J/RMG
Dead And Gone/ **T. Feat. Justin Timberlake** /Grand Hustle/Atlantic
Don't Think I Can't Love You/ **Jake Owen** /RCA
Down The Road/ **Kenny Chesney With Mac McAnally** /Blue Chair/BNA
Gives You Hell/ **All-American Rejects** /Doghouse/DGC/Interscope
I Hate This Part/ **Pussycat Dolls** /Interscope
It Won't Be Like This For Long/ **Darius Rucker** /Capitol Nashville
Keeps Gettin' Better/ **Christina Aguilera** /RCA/RMG
Kiss Me Thru The Phone/ **Soulja Boy Tell'em Feat. Sammie** /ColliPark/Interscope
My Life Would Suck Without You/ **Kelly Clarkson** /19/RCA/RMG
No Me Doy Por Venecido/ **Luis Fonsi** /Universal Music Latino
Poker Face/ **Lady GaGa** /Streamline/KonLive/Cherrytree/Interscope
Right Round/ **Flo R. da** /Poe Boy/Atlantic
Rock N Roll Train/ **AC/DC** /Columbia
Sweet Thing/ **Keith Urban** /Capitol Nashville

◆ **50,000 SPINS**

Turnin Me On/ **Ker Hilson Feat. Lil Wayne** /Mosley/Zone 4/Interscope
White Horse/ **Taylor Swift** /Big Machine
Crack A Bottle/ **Eminem, Dr. Dre & 50 Cent** /Shady/Aftermath/Interscope
Decode/ **Paramore** /Fueled By Ramen/Chop Shop/RRP
Espero/ **Grupo Montez De Durango** /Disa
Here Comes Goodbye/ **Rascal Flatts** /Lyric Street
It's America/ **Rodney Atkins** /Curb
Just Like Me/ **Jamie Foxx Feat. T.I.** /J/RMG
Love Hurts/ **Incubus** /Immortal/Epic
Maldito Licor/ **El Chapo De Sinaloa** /Disa
Ride/ **Martina McBride** /RCA
She Got Her Own/ **Ne-Yo Feat. Jamie Foxx & Fabolous** /Def Jam/IDJMG
She's Country/ **Jason Aldean** /Broken Bow
Something In Your Mouth/ **Nickelback** /Roadrunner/RRP
Te Presumo/ **Banda El Recodo** /Fonovisa
That's A Man/ **Jacx Ingram** /Big Machine

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CORY LAMB

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- 5/2 Houston, TX Jet Lounge
- 5/3 Baytown, TX Foozies
- 5/6 San Antonio, TX Club Rio
- 5/7 Laredo, TX Joes
- 5/8 Tomball, TX Garys Spot
- 5/9 Dallas, TX Skillman St Bar
- 5/10 Ft. Worth, TX Rockstars
- 5/12 Keithsville, LA Rustic Cowboy
- 5/16 St Petersburg, FL State Theater
- 5/17 Miami, FL The Dugout
- 5/19 Atlanta, GA 10 High Club
- 5/20 Jacksonville, FL Brewsters Pit
- 5/27 Springfiled, MO Outland Ballroom

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