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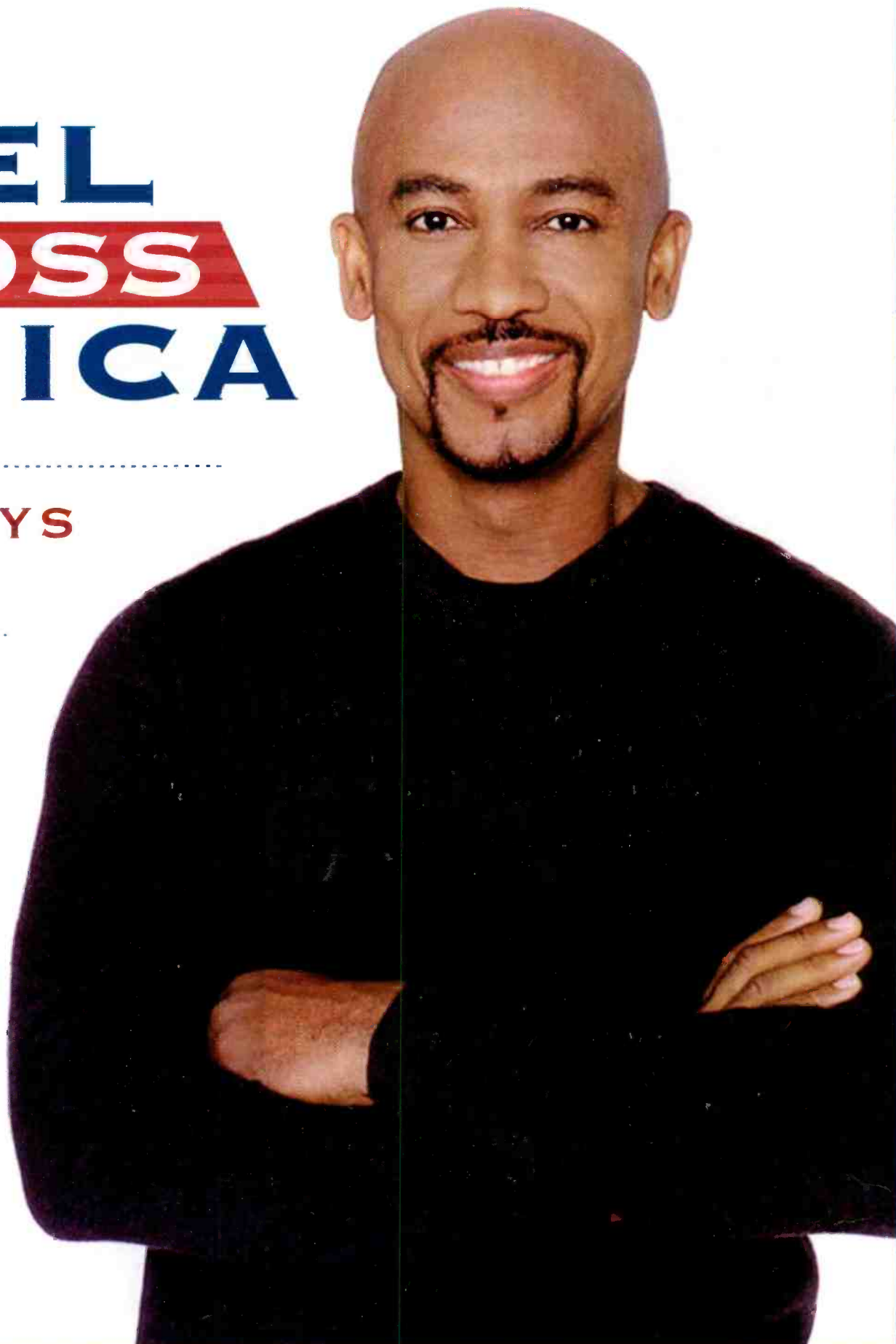
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R&R NewsFocus

Montel Joins Air America

After 17 years hosting his own TV talk show, Montel Williams leaps to radio, introducing a syndicated show in conjunction with Air America Media. "Montel Across America" is set to



Williams

debut April 6 from 9 a.m. to noon ET. Williams' background as a graduate of the U.S. Naval Academy who completed 12 years of service, retiring at the rank of lieutenant commander, should bring a unique perspective to the progressive network. The network plans to develop a new program with longtime host Lionel, who currently airs in the time slot.—Mike Stern

For CBS, 'Now' Is The Time

At 5 p.m. March 11, CBS Radio debuted its East Coast CHR/top 40 companion bookend to Los Angeles' Amp Radio, when WXRK/New York flushed its "K-Rock" persona and became "92.3 Now FM." Any doubts that Now FM had Clear Channel's CHR/top 40 powerhouse WHZZ (Z100) in its sights were shattered by an opening promo: "Z100 was born in 1983. CDs weren't in stores yet and Ronald Reagan was president. Elvis Duran was playing songs like 'Hey Mickey' and 'Eye of the Tiger.' Z100, you've had the game to yourself for almost 30 years, but that was then." Now FM is overseen by a brain trust that includes CBS Radio VP of CHR programming Dom Theodore and senior VP of programming Greg Strassell. The station has debuted two personalities: midday talent Lisa Paige from WIOQ/Philadelphia and afternoon jock Tic Tak, who worked for Theodore at WKQI/Detroit.—Kevin Carter

McHugh Joins Cox/Atlanta

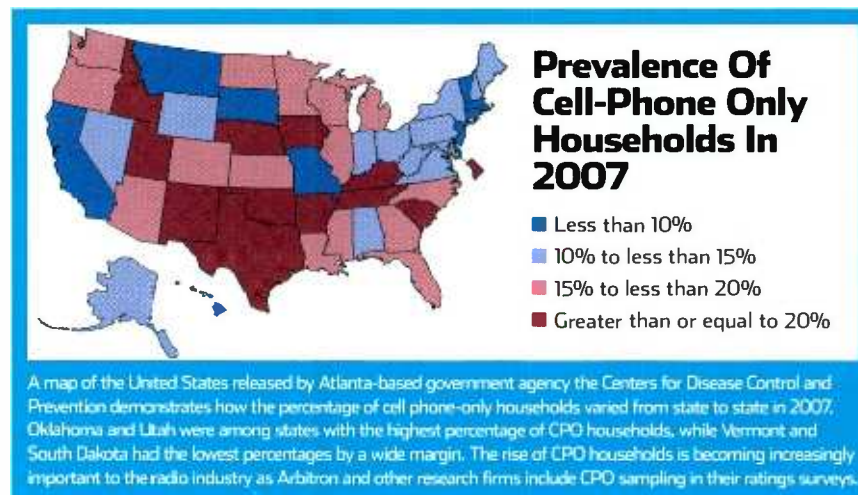
Jeff McHugh is installed as the new OM of Cox AC WSB-FM (B98.5) and classic hits WSRV (97.1 the River)/Atlanta. McHugh, known for programming Entercom hot AC KRSK (105.1 the Buzz)/Portland, Ore., and 15 years at WKZL/Greensboro, most recently spent time at KOIN-TV in Portland, Ore. "I can't imagine a better place for me in the industry than Cox Radio," he says. McHugh plugs the gap created when Chris Miller exited in September; Miller was recently named PD of WMVX and WGAR/Cleveland.—Keith Berman

R&R Talk Radio Seminar '09: All About Content

The stars and decision-makers of American talk radio converged on Marina del Rey, Calif., for a three-day fest to dissect the format's issues and get a bearing on where the format is heading. The 14th R&R Talk Radio Seminar kicked off March 12 with an edgy opening when Alex Nogales of the National Hispanic Media Coalition lashed out at Talk Radio Network founder/CEO Mark Masters, accusing him of not controlling "hate speech" and "dangerous" on-air remarks made against Hispanics by his stable of talkers, including host Michael Savage. Masters charged Nogales to build a Hispanic-focused talk network.

Balance was also the key word the following day as Reps. Mike Pence, R-Ind., and Greg Walden, R-Ore., both former broadcasters, argued fervently against the return of the Fairness Doctrine. Joined by Radio America Talk host Roger Hedgecock and conservative programmer Brian Jennings, the foursome tried in vain to get Dial Global hosts Thom Hartmann and Stephanie Miller, along with Media Syndication Services' Paul Woodhull, to publicly announce their support for return of the measure. But all three rejected the doctrine: "Ninety percent of talk radio in the country is conservative and only 10% is progressive," Miller said. "I don't want the Fairness Doctrine, but I would like to see fairness. Nobody is trying to shut down right-wing radio. We just want a fair shot at stations with reasonable signals."

In a session featuring decision-makers of talk radio, Fox News' Kevin Magee said, "Anyone who thinks we are in the radio business ought to have their head examined," stressing that the format is about generating entertaining content that keeps listeners tuning in.—Jeffrey Yorke



RAB: 'Change The Narrative'

ORLANDO—Keynoting at the RAB conference here March 17, founder of innovation consultancy Play Andy Stefanovich urged broadcasters to "change the narrative" by making radio more contextually relevant for audiences and to move from consultative selling to proactive selling, which he defined as "capturing the audience's imagination and getting them excited." As with the 2008 conference, "digital" was a buzzword with a dozen sessions devoted to interactive campaigns and mobile. While ad dollars for traditional media are in free-fall, a group of mobile marketing execs said during a session March 16 that budgets for mobile marketing are expected to increase 40% this year, offering a ripe opportunity for radio.

Citing Nielsen data, Katz360 president Brian Benedik said 145 million mobile media consumers are in the United States today. He said that 76% of listeners use text messaging and 66% "want to text with your radio station." Weatherbug.com director of mobile advertising Erin Wilson added, "Advertisers want to be part of radio's mobile strategy."

David Ross, chairman of mobile marketing and technology firm 3C Interactive, said ad agency mobile marketing budgets are coming "fast and furious" and that listener databases are seen as "very valuable" by advertisers. Ivan Braiker, CEO of mobile marketing company HipCricket, went as far as suggesting that radio's "license value is going down and [its] database value is going up."—Paul Heine



Stefanovich

ON THE WEB RADAR 100: Radio Reaching 234M

Radio reaches more than 234 million persons age 12+ in the course of a typical week, according to Arbitron's RADAR 100 National Radio Listening Report. Additional findings: Radio reaches 89% of teens ages 12-17, and network radio reaches 84% of adults 18-34. Since the December 2007 RADAR 95 report, the RADAR national radio listening estimates and network radio audience reports have been based on PPM respondents from within commercialized PPM markets and on diary respondents from the balance of the United States. Arbitron says the combination of PPM and diary respondents have shown more listeners to radio in the course of a week than the 2007 RADAR listening reports, which were based on diary respondents alone. As additional radio markets transition to electronic measurement, total radio reach is revealed to be larger than in previous surveys.—Mike Boyle

Citadel Has \$787M Q4 Loss—And No Teleconference

A series of significant and noticeable payroll reductions coupled with a company-wide austerity binge only slowed Citadel Broadcasting's profuse bleeding during the last quarter of 2008. The Las Vegas/New York-based radio operator reported a fourth-quarter operating loss of \$787.3 million, compared with \$1.04 billion in Q4 2007. Citadel had an asset impairment and disposal charge of \$836.5 million, while it took an asset impairment charge in Q4 2007 of \$1.1 billion. Revenue in the last quarter also fell dramatically, nearly 13% to \$214.2 million from \$245.5 million. The company blamed the decline on lower revenue of \$27.9 million from its radio markets and \$3.4 million from the ABC Radio Network "due primarily to an industrywide decline in radio advertising."

The company lost slightly more than \$1 billion for the year, compared with \$1.4 billion the previous year. Citadel dodged tough questions about its performance, opting not to conduct an investor/analyst teleconference when it released results after the market closed March 16.—Jeffrey Yorke

NEWS UPDATES AROUND THE CLOCK:
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INSTANT REPLAY

'Some businesses come and go, some aspects of business come and go, but nothing will ever replace the radio.'

—Larry King accepting the 2009 Radio & Records Career Achievement Award



Arbitron Meets With FCC On PPM

Arbitron president/CEO Michael Skarzynski was among several Arbitron representatives who met with interim FCC chairman Michael Copps March 5. The meeting was to discuss the emergency petition for an investigation filed last September by minority broadcasters that make up the PPM Coalition. An ex parte filing with the FCC by Arbitron counsel John Griffith Johnson Jr. of Paul, Hastings, Janofsky & Walker says Skarzynski provided Copps with an update on initiatives Arbitron has taken with the Radio First PPM ratings system, including enhancements to improve sample recruitment and panelist compliance.

Johnson told Copps that granting the petition for an investigation could actually slow the PPM improvements by "diverting the time, energy, attention and resources of key Arbitron personnel involved in that program to litigation-related tasks associated with a formal commission investigation." Arbitron also pledged to keep Copps abreast on developments.—Mike Boyle

CCR's iheartradio Drives Total Audience By 15%

Clear Channel Radio says that since rollout of its iheartradio app for iPhones last October—combined with its online audience—the company's total audience for its stations increased by up to 15%. In addition, CCR claims that iheartradio is growing at an average of 1.3% per week since its inception and that there have been more than 1 million downloads of the app. "The reception of iheartradio from iPhone users has exceeded all of our expectations," CCR executive VP/president of the company's online music and radio unit Evan Harrison says. "Our commitment to a high-quality user experience has clearly been embraced by listeners."



Harrison

CCR is expanding the reach for iheartradio by rolling out a beta version for BlackBerry Pearl, Curve and Bold models.—Mike Boyle

Business Briefing By Jeffrey Yorke

Cumulus Loss Accelerates In Q4

The fast-deteriorating U.S. economy has all radio companies in revenue peril. Atlanta-based Cumulus Media, reporting its fourth-quarter performance March 16, said its loss jumped to a stunning \$393.7 million from \$154 million, or a loss of \$9.55 per share from a Q4 2007 loss of \$3.56 per share. Analysts expected a Q4 revenue decline of about \$75.5 million, which was on target as Cumulus reported revenue slipped 11.1% to \$75 million from \$84.4 million the previous quarter. Cumulus took a \$498.9 million charge for impairment of good will and intangible assets during the quarter. Cumulus had a full-year loss of \$361.7 million, compared with a 2007 loss of \$223.8 million, or a loss of \$8.55 per share.

Beasley Q4 Revenue Off 13%

Beasley Broadcast Group's fourth-quarter net revenue was down 13% to \$30.5 million. The majority of the decline reflected weakness at its Fort Myers, Las Vegas and Miami clusters, partially offset by increases in Fayetteville, N.C., as well as increases with Beasley's interactive and off-air revenue initiatives.

Beasley had a Q4 net loss of \$36.5 million, or \$1.58 per share, compared with net income in Q4 2007 of \$519,595, or 2 cents. In Q4 2008 and Q4 2007, Beasley recorded non-cash, pre-tax impairment charges of \$62.5 million (after-tax \$1.66 per share) and \$2.2 million (after-tax 6 cents per share), respectively.

Full year, net revenue fell 9% to \$121.4 million. Net loss for 2008 was

\$30.5 million, or \$1.32 per share, compared with net income in 2007 of \$4.8 million, or 20 cents.

WWI Q4 Revenue Falls Nearly 15%

Westwood One's fourth-quarter revenue fell 14.5% in the fourth quarter to \$101.1 million from \$118.3 million, the company revealed March 16. The syndicator's net loss, which included an impairment charge of \$224.1 million, was \$222.5 million, or \$2.22 per diluted share, compared with an \$8.3 million, or 10 cents per share, gain in 2007. WW1's losses grew at a faster pace during the last quarter of the year while it reported a year-to-year loss of \$427.6 million, or \$4.39 per diluted common share, compared with a 2007 net profit of \$24.4 million, or 28 cents per share.

Salem Broadcast Revenue Down In Q4, Full Year

Salem Communications' net broadcast revenue was down 9% to \$47.1 million in the fourth quarter and off 6% to \$192.4 million for the full year. Station operating income rose 1% to \$18.2 million in Q4 and declined 8% to \$68.8 million in 2008.

Overall, Salem's Q4 net loss was \$30.6 million, or \$1.29 per share, compared with net income of \$188,000, or 1 cent, in Q4 2007. For the full year, the net loss was \$33.1 million, or \$1.40, compared with a gain of \$8.2 million, or 34 cents, a year earlier. The losses include impairment charges of \$52.7 million and \$73 million, respectively.

Transactions at a Glance

Birch Broadcasting is buying the stock of Capitol Broadcasting, licensee of WWHK-FM/Concord, N.H., from Vox Media for \$950,000 . . . Tama Radio Licenses of Savannah, Ga., WTHG-FM/Hinesville, Ga., to WRGO-FM Radio dba Savannah Radio for \$700,000.

Deal of the Week

KBNP-AM/Portland, Ore.

PRICE: \$1.1 million **TERMS:** Stock sale

BUYER: KBNP Radio, headed by president of shareholder Joseph Tartaro. Phone: 425-454-7009. It owns no other stations. This represents its entry into this market.

SELLER: Gottlieb, Alan M., headed by owner Alan Gottlieb. Phone: 425-454-7009

FORMAT: Business news

COMMENT: Alan Gottlieb is selling his 34% interest in KBNP Radio, licensee of KBNP-AM/Portland, Ore., to the other two existing shareholders, Second Amendment Foundation and Citizens Committee for the Right to Keep and Bear Arms, increasing each's stake from 33% to 50%. The shareholders will pay Gottlieb \$544,000 each.

2009 Deals to Date

Dollars to Date:	\$38,154,336	(Last Year: \$164,973,728)
Dollars This Quarter:	\$38,154,336	(Last Year: \$164,973,728)
Stations Traded This Year:	133	(Last Year: 123)
Stations Traded This Quarter:	133	(Last Year: 123)

EDITORIAL

Associate Publisher/Editorial Director
Cyndee Maxwell
CMaxwell@RadioandRecords.com
(323) 954-3420

Executive Editor Paul Heine
PHeine@RadioandRecords.com
(646) 654-4669

Senior Editor (News, Rock Editor)
Mike Boyle
MBoyle@RadioandRecords.com
(646) 654-4727

Senior Editor (Features)
Chuck Taylor
CTaylor@RadioandRecords.com
(646) 654-4729

CHR/Top 40 Editor Kevin Carter
KCarter@RadioandRecords.com
(323) 954-3433

Washington, D.C. Bureau Chief/
Business Editor Jeffrey Yorke
JYorke@RadioandRecords.com
(301) 773-7005

Country Editor R.J. Curtis
RCurtis@RadioandRecords.com
(323) 954-3444

Radio Editor Ken Tucker
KTucker@RadioandRecords.com
(615) 712-6639

Latin Formats Editor Jackie Madrigal
JMadrigal@RadioandRecords.com
(323) 954-3427

Urban/Rhythmic/Gospel Editor
Darnella Dunham
DDunham@RadioandRecords.com
(323) 954-3421

Urban/Rhythmic/Gospel
Assistant Editor Falade Bell
FBell@RadioandRecords.com
(323) 954-3450

Christian Editor Kevin Peterson
KPeterson@RadioandRecords.com
(850) 916-9933

Triple A Editor John Schoenberger
JSchoenberger@RadioandRecords.com
(323) 954-3429

Smooth Jazz Editor Carol Archer
CArcher@RadioandRecords.com
(323) 954-3419

AC/Hot AC Editor Keith Berman
KBerman@RadioandRecords.com
(323) 954-3432

News/Talk/Sports Editor Mike Stern
MStern@RadioandRecords.com
(773) 857-2693

News Editor Julie Gidlow
JGidlow@RadioandRecords.com
(323) 954-3417

Online Editor Alexandra Cahill
ACahill@RadioandRecords.com
(646) 654-4679

Ratings Editor Hurricane Heeran
HHeeran@RadioandRecords.com
(323) 954-3425

Copy Chief Chris Woods

Copy Editors Wayne Robins, Christa Titus

CHARTS

Director of Charts Silvio Pietroluongo
SPietroluongo@RadioandRecords.com
(646) 654-4624

Associate Director of Charts/
Chart Manager Raphael George
(Urban, Rhythmic, Rap)
RGeorge@RadioandRecords.com
(646) 654-4623

Nashville Director of Operations
and Charts Wade Jessen
(Country, Christian & Gospel)
WJessen@RadioandRecords.com
615-641-6080

Chart Managers
Anthony Colombo (Alternative,
Active Rock, Rock, Triple A)
AColombo@RadioandRecords.com
(646) 654-4640

Gordon Murray (Smooth Jazz)
GMurray@RadioandRecords.com
(646) 654-4638

Gary Trust (CHR/Top 40, AC, Hot AC)
GTrust@RadioandRecords.com
(646) 654-4659

Director of Music Operations
Josh Bennett
JBennett@RadioandRecords.com
(323) 954-3431

Charts & Music Manager
Michael Vogel
MVogel@RadioandRecords.com
(323) 954-3439

Chart Assistant Mary DeCroce
(Country, Christian, Gospel)
MDeCroce@RadioandRecords.com
615-332-8339

Chart Production Manager
Michael Cusson

Associate Chart Production Manager
Alex Vitouls

ART

Art Director Ray Carlson

PRODUCTION

Production Director Terrence Sanders

Editorial Production Manager
Susan Chicola

Editorial Production
Rodger Leonard, Anthony T. Stallings

Advertising Production Manager
Chris Dexter

Director of Digital Products
Susan Shankin

Design Albert Escalante,
Glorioso Fajardo, Patricia McMahon

SALES

Director of Sales Henry Mowry
HMowry@RadioandRecords.com
(323) 954-3424

Sales Manager Kristy Scott
KScott@RadioandRecords.com
(323) 954-3435

Sales Representatives
Alison Cooper
ACooper@RadioandRecords.com
(323) 954-3437

Rosalina Correa
RCorrea@RadioandRecords.com
(323) 954-3434

Melissa Garn
MGarn@RadioandRecords.com
(615) 783-1738

Gabrielle Graf
GGraf@RadioandRecords.com
(614) 937-4088

Jessica Harrell
JHarrell@RadioandRecords.com
(615) 497-7299

Meredith Hupp
MHupp@RadioandRecords.com
(615) 783-1759

Steve Resnik
SResnik@RadioandRecords.com
(323) 954-3445

Michelle Rich
MRich@RadioandRecords.com
(812) 303-7676

Sales Assistant Jana Rockwell
JRockwell@RadioandRecords.com
(323) 954-3428

CONVENTIONS

Director of Conventions & Special
Events Jacqueline Lennon
JLennon@RadioandRecords.com
(323) 954-3426

NEW BUSINESS DEVELOPMENT

Senior Director/Digital Initiatives
John Fagot
JFagot@RadioandRecords.com
(323) 954-3430

ADMINISTRATION

Executive Assistant Lisa Linares
LLinares@RadioandRecords.com
(323) 954-3436

SUBSCRIPTIONS

(800) 562-2706 (U.S.);
(818) 487-4582 (outside U.S.)
radioandrecords@espcorp.com

Publisher Howard Appelbaum
HAppelbaum@RadioandRecords.com



Nielsen Business Media
President Greg Farrar; Senior Vice President,
Human Resources Michael Alicea; Senior Vice
President, Finance Sloane Googin; Senior Vice
President, Marketing Mark Hosbein; Senior Vice
President, Media & Entertainment Gerry Byrne;
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THE ALL-AMERICAN REJECTS LEAD CHR/TOP 40 FOR A THIRD ISSUE WITH "GIVES YOU HELL." THE SONG BULLETS AT NO. 8 ON HOT AC (UP 136 PLAYS) AND CLIMBS TO ITS BEST RANKING (NO. 26) ON THE ALTERNATIVE CHART.

R&R No.1

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AS T.I.'S "DEAD AND GONE" RULES RHYTHMIC FOR A FOURTH WEEK, FEATURED ARTIST **JUSTIN TIMBERLAKE** ADVANCES TO NO. 21 ON RHYTHMIC AND CHR/TOP 40 IN HIS OTHER CURRENT SUPPORTING ROLE ON CIARA'S "LOVE SEX MAGIC."



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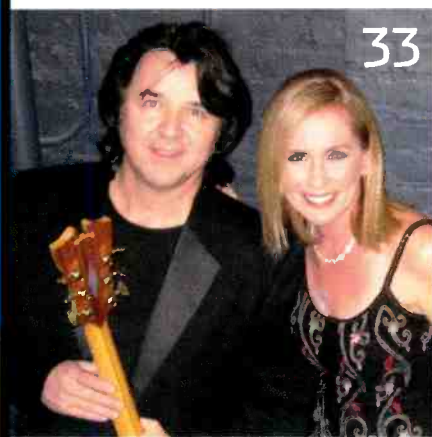
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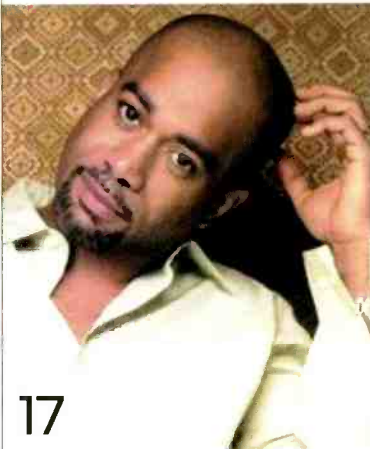


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'With podcasting, suddenly we have this place where knowledge can be shared and expanded. I don't have to be home on that Sunday at that moment on that channel to hear my favorite show.' p.6



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

T

March 24
Catch up on the latest format flips, personnel changes and other news in your format. [▶ Click on Format News](#)

W

March 25
PPM monthly results are released. See Chicago, Los Angeles and New York, among others. [▶ Click on Ratings](#)

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March 26
More PPM monthly results arrive from Atlanta, Boston, Detroit and Washington. [▶ Click on Ratings](#)

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

Podcasting is a mature audio footprint for broadcasters—but noncomms hold lion's share

Podcasting For Fun And Profit

By Ken Tucker

Take a glance at the most-downloaded audio podcasts on iTunes and you'll likely see a half-dozen radio-related podcasts among the top 10. That's the good news for the broadcasting business. The bad news is that most of them are offerings from NPR and another is from former KLSX/Los Angeles morning man Adam Carolla. Few, if any, of the top podcasts are from individual commercial radio stations. ■ The top 100 list includes syndicated talker Dave Ramsey, ESPN Radio's "Mike & Mike in the Morning," tech guru and Premiere-distributed host Leo Laporte and Fox Sports Radio's Dan Patrick. Displaced KLSX midday team Frosty, Heidi & Frank also have one of the most-downloaded podcasts. Another former KLSX team, Tim Conway Jr. and Brian Whitman ("The Conway and Whitman Show"), broke into the iTunes top 100 when they announced they were no longer charging \$5 for their podcast.

In all, there are generally a dozen NPR podcasts among the top 100, which is probably not surprising, given that NPR has 80-some podcasts available and another 125 or so from its affiliate stations.

Robert Spier, director of content development and mobile operations for NPR digital media, says the network has been podcasting since Labor Day 2005 and started with 16 NPR podcasts and 16 affiliate-created podcasts. Every one of NPR's shows is now available as a podcast, with the exception of "Morning Edition," "All Things Considered," "Weekend Edition Saturday" and "Weekend Edition Sunday."

"We've embraced this very aggressively since 2005," Spier says. "We saw a great opportunity for our core product—audio—which has not always fared well on the Web site. There are a lot of obstacles to listening to audio on the Web," he says, citing technological issues and corporate firewalls at places of business as examples.

There were 13.7 million NPR podcast downloads in February and 15.1 million in January. "Fresh Air" is the most popular, according to Spier, who says it exceeds 2 million downloads per month. Such shows as "Wait, Wait Don't Tell Me," "Science Friday" and "All Songs Considered" (which is a Web-only property) are also among the most popular.

And iTunes is the most popular download site for podcasts. "By our reckoning 85% of our subscriptions come from iTunes," Spier says.

Impressive Podcast

Preston & Steve, the morning team at Greater Media active rock WMMR/Philadelphia, has had impressive success with their daily podcast, which includes pretty much all the elements of

their show, minus commercials and music. "They're such a dynamic morning show and they have such listener involvement that it really works for them," says Kelly Wallace, director of interactive and account development for Greater Media/Philadelphia. "The listener really gets to experience almost the whole show in its entirety. It's quite a value for the listener."

Wallace adds, "Our all-time most popular podcast had almost 43,000 downloads; a normal day might be in the 10,000-13,000 range." She calls podcast listeners "the most loyal of the most loyal." Each daily podcast is edited by the show's producer and is usually available by noon that day. "Based on our stats, 70% of the people are downloading it at iTunes," Wallace says.

When it comes to advertising on podcasts and Web sites, Greater Media takes a refreshing approach: "We don't do added-value," Wallace says. "I know that sounds crazy, but when we started [our digital sales initiative], we got a commitment that there would be inventory available and that we wouldn't interfere with the brand integrity of the sites."

"Everything has a price tag to it," she adds. "We do a lot of customized campaigns, so we don't use our tools a la carte. We tie all of our tools together. We do an integrated approach so that we can surround the listener with the message."

As an example, Wallace points to Jack Frost, a local ski resort, which sponsors the Preston & Steve podcast during the month leading up to its annual Cardboard Classic promotion. In addition to on-air and Web site visibility, the resort has a pre-roll ad on the podcast. "They get their message to that very captive audience," Wallace says. The station promotes a presale of 4,000 lift tickets for the frequency-



induced price of \$9.33.

"It's about surrounding the consumer," Wallace says of the group's campaigns. "We sell on a

value basis. We have a very loyal audience, a very attentive audience and we have successes to prove it." Not surprisingly, most podcast and Web site revenue comes from local advertisers, but "we've seen some national business," Wallace says.

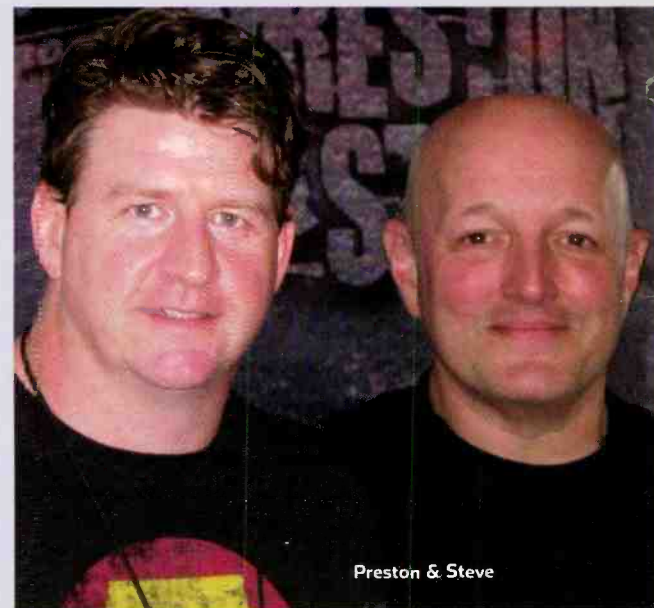
While NPR podcasts aren't governed by the same sponsorship rules that apply to its over-the-air broadcasts—no 99 cent Big Mac ads, for example—the company has opted to self-impose roughly the same restrictions on its podcasts. "We've never seen any reason to do anything differently than what we're required to do on-air," Spier says. "We believe people want NPR to not sound any differently on a portable device. It should adhere to the same values."

Blake Truitt, senior VP for NPR sponsorship, a division of National Public Media, agrees. "We've got a format that works for them," he says. "These

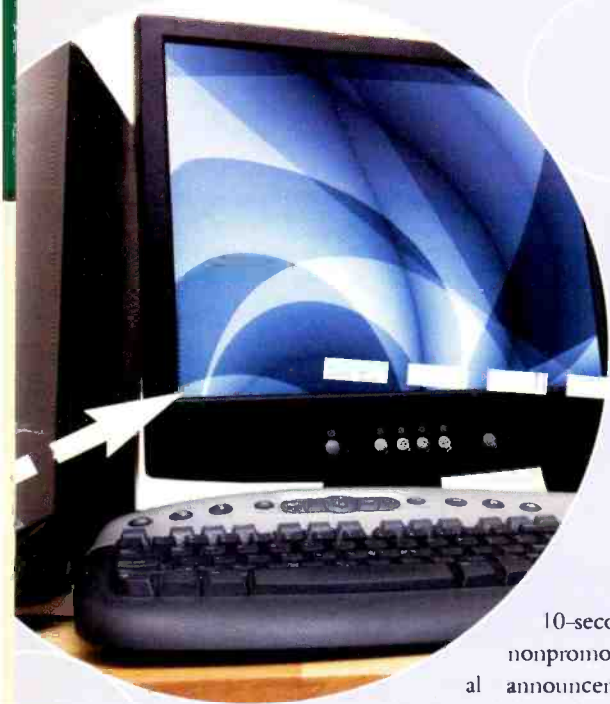


'The listener really gets to experience almost the whole show in its entirety. It's quite a value for the listener.'

—Kelly Wallace



Preston & Steve



10-second nonpromotional announcements really can provide a big impact for sponsors, because they're perceived as noncommercial."

The metrics of podcasting are different from traditional media. There isn't any audience measurement and dissection of demographic data, but that doesn't matter, says Mitch Joel, president of Twist Imaging, a digital marketing and communications agency, whose clients include Microsoft and Home Depot. "You are attracting the people who are interested in your content. I don't care about how many people; I care about who.

"We can use tons of old metrics and try to jam them into how the new world works, but that's not going to work," Joel adds. "It's about a new piece of content that they can use to attract a different sort of advertiser. It's a new piece of content to share with the world."

Radio, like other traditional media, needs to modernize and embrace the realities of the new world, insists Joel, who hosts two podcasts and has a book, "Six Pixels of Separation," coming out in the fall. It aims to teach entrepreneurs and individuals how to build a global audience and consumer base in a world where virtually everyone is connected. The book will focus on how technology "is empowering individuals to build personal brands that will rival the biggest of corporate brands and how all business owners can now leverage the global community to connect, share and grow."

Spier acknowledges that there "is no way for us to know what somebody is doing with a downloaded file once they've downloaded it.



They tell us that they listen to between two-thirds and three-quarters of the files they download, but that is self-reported.

Because of the very portable nature of this content, it's probably always going to be self-reported."

That said, Spiers says NPR only sells pre-roll sponsorships. "In the early days we had them both at the start and the finish, but we've long since abandoned the out-roll position because it's really not valuable—you can't measure it with any real certainty. You're pretty sure people have listened to the first 10 seconds because they've gone to the trouble of downloading it, but you can't be sure about the end."



'We can use tons of old metrics and try to jam them into how the new world works, but that's not going to work.' —Mitch Joel

No Time Constraints

Unlike traditional radio and TV programming, which lives and dies by the clock, podcasting isn't governed by such rules. "It doesn't have to end on the hour," Joel says of a podcast's length. "It can depend on the week and the kind of content that you have."

"How long should a podcast be?" is the "golden question," to which Joel offers, "How long should a great song be?" While there isn't a right answer, Joel suggests one rule of thumb is that it should be no longer than the average American's commute, which is about 20 minutes. "But you never know," Joel adds. "Mileage may vary."

Because the Preston & Steve podcast is long, Wallace says ads have also been placed inside the program. "It's not limited to a pre-roll," she says.

While podcasting is undeniably a way to expand a station's or a personality's footprint, Joel says there two "huge" reasons why podcasting makes sense. "Anybody who is anybody is trying to get to the top of Google's ranking and that takes great content," he says, noting that Google rankings favor text over audio, but by wrapping audio or video with text—think a blog with a video embedded—you can make yourself more findable. "The more content you've got up there, the more findable you are," Joel says.

"The second and bigger reason," Joel says, is that podcasting "removes the ether. If I wanted to hear this great conversation that you and I are having, I'd have to be in my car at 2:08 p.m. ET on the right channel. Now we have the Internet, which can be this stuffy, stinky basement where all those tapes used to be stored. All those tapes are now freed. Suddenly we have this place where knowledge can be shared and expanded. What an amazing thing that I don't have to be home on that Sunday at that moment on that channel to hear my favorite show.

"Suddenly radio and audio is pausable, fast-forwardable, rewindable and portable," Joel adds. "We have more things that we can now do with this content."

Most of the podcasts Greater Media/Philadelphia offers—and there are several—feature repurposing of on-air content. The exception is WMMR afternoon jock Jaxon, whose "Local Shots" podcast on WMMR features 90% Web-exclusive content. "The other 10% comes from featured local bands live in-studio, repurposed as part of the 'Local Shots' podcast," Wallace says.

In some ways, podcasting is a great equalizer, Joel says. While larger companies may have the wherewithal to more effectively promote a podcast or other digital initiative, it still comes down to the content. "To actually create a podcast and get it out is free," he says. "You can do it with a headset and a mic and free software. Apple doesn't charge you to upload it."

R&R

NPR Enables 'Mix Your Own Podcast'

NPR recently launched a new online feature called "Mix Your Own Podcast," which makes it easy for public radio fans to customize their podcasts by selecting from subject, program, station and favorite personalities.

Robert Spier, director of content development and mobile operations for NPR digital media, says of the podcast mixing, "It's pretty crucial to where we hope to go forward. We always ask ourselves, 'Would we ever create a podcast that mixes [NPR senior news analyst] Dan Schorr, books coverage and anything we do on the Muppets?' We wouldn't, but there's a user out there some-

where for whom that's the ideal podcast."

The new feature, as well as advanced station search and expanded access to shows, is made possible by NPR's application programming interface, introduced in July 2008. Listeners can use the API tool to access, organize and display NPR reporting and programs—including work produced by NPR member stations nationwide—on personal Web sites and blogs.

An API enables Web sites to interact with each other and to more easily share content. The NPR API provides access to more than 15 years of NPR and station-produced content, including audio, text and photography.

The user can curate personal collections based on topics of interest, favorite programs or current events. The range of content available includes NPR news, books, politics, health and science, arts and culture, and international subjects. In addition, a wide variety of nonperformance NPR music content—such as artist interviews, features and reviews—is available.

Listeners can build their own podcasts by going to either the NPR.org podcast directory or the NPR API "Query Generator." There, they can customize based on more than 130 topics or choose from stations and reporters of interest.

For example, if a user is interested in stories about the environment, a custom podcast will be created containing only those stories, no matter which NPR show they originated from. Ditto stories about General Motors or the New York Yankees.

"Mix Your Own Podcast" complements the hundreds of podcasts NPR now offers through the API, as well as dozens of titles listed in the iTunes Podcast Store.

NPR serves some 14 million podcast downloads of news and cultural programming per month, for a total of 300 million downloads since August 2005, according to the company.—KT

EXCLUSIVE

No Long-Term Ratings Lift From Christmas Format

By Paul Heine

Going all-Christmas neither helps nor harms a station's long-term ratings performance, according to a new study conducted by Annapolis, Md.-based research firm Research Director for Radio & Records. While wall-to-wall yule music during the holidays acts like radio Red Bull, turbocharging ratings into the stratosphere, the audience lift doesn't last. On average, station ratings return to their pre-Christmas levels after Bing and Burl are put back on the shelf and regular programming resumes.

The study averaged the AQH shares of 20 stations that went all-Christmas last year in the 10 largest PPM-measured markets. Shares were tracked during three time spans: pre-Christmas (Sept. 18-Nov. 26), Christmas (Nov. 27-Dec. 24) and post-Christmas (Jan. 1-Feb. 4).

The story was the same in multiple demos. Persons 6+ surged from a pre-Christmas 4.3 to a reindeer-powered 7.2 before falling back to a post-holiday 4.3. Likewise, adults 25-54 climbed 4.0-6.7, then reverted back to 4.0. Women 18+ went 5.3-8.8-5.5, while men 18+ tracked 3.4-5.4-3.4.

Even when broken down by ethnicity, the results were strikingly similar. Hispanic listening tracked 4.5-5.5-4.4 and African American went 1.9-3.4-2.0. In other words, the average station was unsuccessful in converting its holiday-stoked come burst into long-term listeners.

However, results varied from market to market. For example, Entercom AC KOIT/San Francisco

started with a 6.3 in its target women 25-54 demo and shot to a 11.0, only to fall to a 5.4, nearly a share below its pre-Christmas ratings. And Clear Channel AC WLIT (the Lite 93.)/Chicago lost half a share in the same demo, trending 4.8-16.1-4.3.

But for WNIC/Detroit, Christmas was the gift that kept on giving. The Clear Channel AC, which has owned the holiday hill for years—no other Motor City station goes all-Christmas—ended up with more than two shares with women 25-54 after the holidays than before, tracking 6.6-19.0-8.9. One likely reason: The station completed a head-to-toe makeover in preparation for the PPM's December arrival in Detroit as ratings currency.

"We took our blinders off and there were no sacred cows," newly named cluster OM Todd Thomas says about a series of "brain trust" meetings held last October and November. The goal: to critically examine "everything the station was doing right and wrong" and course-correct WNIC "to make sure it was what the audience expected." WNIC treated the changes, implemented on the day the station resumed its normal, post-Christmas programming and encompassing everything from music and jocks to imaging, promotions and the Web site, as a type of station grand reopening. "We accentuated the positives and went overboard in getting rid of the negatives," Thomas says.

But WNIC didn't attempt to woo listeners to stick around by airing music montages of its regu-



lar format during holiday programming. "People were coming for the Christmas music," Thomas says. "Selling the station would have been a turnoff. We felt that what we would do after Christmas would speak for itself."

Apart from various programming strategies, other market dynamics almost certainly had an impact on post-holiday ratings.

Consider also that outlets in four markets included in the study (Atlanta, Dallas, Washington and Detroit) got their first look at pre-currency data with the survey that began Sept. 18 and were likely tweaking programming leading into the holidays, another factor that may have influenced the ratings.

"People come over for the Christmas music, but when you stop playing it, the typical radio station audience goes back to its normal size," Research Director president Charlie Sislen says. "Christmas isn't an automatic positive or negative for the future of the average station."

'We took our blinders off and there were no sacred cows. The goal was to critically examine everything the station was doing right and wrong and course-correct WNIC.'

—Todd Thomas

R&R

NAB, SOUNDEXCHANGE STREAMING AGREEMENT DOESN'T PLEASE EVERYONE

By Ken Tucker

Not everyone is satisfied with the streaming rates negotiated by the NAB and SoundExchange. Jerry Lee, the maverick owner of AC WBEB/Philadelphia, discontinued streaming his market-leading station March 15 to protest the new rates. The agreement covers Internet streaming for local radio stations that simulcast programming over the Internet or that create such new stand-alone Internet stations as, say, a streaming-only Christmas channel.

"What I'm concerned about is 2015," Lee says of the year the new deal expires. "That's when it becomes ridiculous. I'll have to give away about half the money I take in. I don't want to promote people listening on our stream, because in the end this is going to be a very unprofitable part of our business."

Lee adds that he doesn't expect "anyone to follow my lead, but I'm one guy out there saying, 'Enough's enough.'"

Industry reactions to Lee's decision were mixed. Emmis

Radio president of programming Rick Cummings says he feels "vindicated" by the move. For years, Emmis has refused to stream many of its stations, including WQHT (Hot 97)/New York and KPWR (Power 106)/Los Angeles - hip-hop icons that would likely draw national online audiences - because the company "never viewed it as a monetizable business," Cummings says.

But Andy Lipset, president of sales for Internet radio ad agency TargetSpot, said he

was "shocked" by Lee's announcement. "[Streaming is] an investment in the future. It may not be making money now but most realize the tower won't be the distribution medium down the road."

The agreement provides a 16% discount on previously set rates for 2009-10 and establishes rates that gradually increase through 2015—from \$0.0015 per streamed performance in 2009 to \$0.0025 per performance by 2015.

Lee, an NAB member, doesn't fault the organization

for the agreement. "They did the best they can do, but they went into the negotiations with their hands tied," he says.

"Can you imagine if half our people went from listening over the air to streaming?" Lee asks, noting that roughly 5% of the station's listening currently comes from Internet streaming.

Rates are "per performance," meaning that stations pay on a per-song, per-listener basis. "A performance is not how many times a song is played, it's how many times a song is heard," says Citadel Broadcasting senior VP of digital media John Rosso, who was on the NAB's negotiating committee. For example, one song heard by 1,000 people will result in a \$1.50 payment to SoundExchange using 2009 rates (see chart, left).

Each broadcaster must pay a yearly minimum fee of \$500 per channel. For group owners, the per-channel minimum fee is capped at \$50,000 annually.

For most broadcasters that are streaming, the settlement requires "census reporting" of

the music they stream. This means that the webcaster has to report information to SoundExchange monthly about each song played, such as the title, artist and the number of listeners for each song.

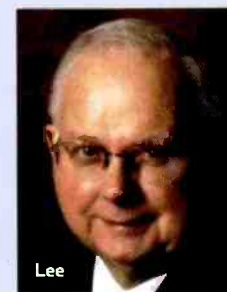
The new deal offers some exceptions to the record-keeping requirements. If some among a broadcaster's stations carry syndicated satellite programming where per-performance calculations are difficult or impossible to calculate, the broadcaster doesn't have to report them, as long as it doesn't account for more than 20%

of total programming hours, Rosso says.

One important part of the agreement is how it affects smaller broadcasters. "Any station who won't have enough performances to go through the \$500 minimum can pay a \$100 proxy fee, in lieu of reporting the actual performances," Rosso says.

The NAB also entered agreements with major and independent labels to waive certain aspects of the "performance complement," which restricts the number of songs by the same artist or from the same CD that can be played in close proximity to each other.

Stations that opt not to participate in the NAB-brokered deal are bound by the 2007 Copyright Royalty Board decision.



Lee

Per performance streaming rates agreed to by the NAB and SoundExchange:	
2006:	\$0.0008
2007:	\$0.0011
2008:	\$0.0014
2009:	\$0.0015
2010:	\$0.0016
2011:	\$0.0017
2012:	\$0.0020
2013:	\$0.0022
2014:	\$0.0023
2015:	\$0.0025

SOURCE: Federal Register

Salem Radio Network VP of news and talk programming reconnects with his morning radio roots

Putting A Suit Behind The Mic

'I wish every network executive could have the same experience KSKY has provided me, to walk in the shoes of a show host in 2009. It's quite a thing to "talk the talk"—literally.'

—Tom Tradup

Tom Tradup
ttradup@srnradio.com

Salem Radio Network host Mike Gallagher ended his double duty on Salem talker KSKY/Dallas Jan. 19. For the past two years, Gallagher did two local hours on the station from 6 a.m. to 8 a.m. CT, then did his regular three-hour network gig hosting "The Mike Gallagher Show" from 9 a.m. to noon ET. KSKY plans to pick up SRN's syndicated "Morning in America," hosted by former Secretary of Education and drug czar Bill Bennett as Gallagher's permanent replacement. However, while a contractual window with Bennett's crosstown affiliate is exercised, SRN VP of news and talk programming Tom Tradup is hosting KSKY's morning show. R&R asked Tradup for his perspective as a "suit" who suddenly finds himself behind the mic again.

OK, let's lead with the good news: I'm actually holding up well "and loving it" (to quote Maxwell Smart) in morning drive and "reporting for duty" (to quote John Kerry) on my day job as VP of news and talk programming. My KSKY assignment has reconnected this suit with the creative and still-fun side of radio. And I hope I've added to (rather than subtracted from) the sum total of human knowledge for the early morning audience on KSKY.

Sure, it was hard adjusting to a 3:45 a.m. alarm each morning, especially on the heels of having just flown home from 19 days in Australia before my KSKY shift began. But having worked mornings many times during my radio career, it was like slipping on a comfortable pair of old slippers that I'd been missing for several years. My most recent early-morning assignment was in 2004, helping Bill Bennett launch his successful national syndication, so I had grown used to sleeping normal hours since that time.

And, with an active 12-year-old son and a 10-year-old daughter honeycombing our home, it has been unnerving to have Daddy suddenly going to bed before the children do most weeknights.

Those minor speed bumps notwithstanding, this has proved to be an exciting, challenging honor to have the opportunity to wake up Dallas-Fort Worth with news, interviews, live guests and more than a few smiles. Along the way, the very capable team that supports me at KSKY has come to expect the unexpected.

One Wednesday morning I told them I would only accept phone calls from children 12 years old or younger, seeking to prove my theory that the average preteen in Dallas is smarter than the men and women running the federal government. They blanched, but we were swamped with young callers.

One recent Friday, an irate caller, Stephanie from

Dallas, berated me on the air at the end of the show, saying I'm a bully who "clubs people over the head" with my opinions. She was really angry when I cut her off because the show ended. So on my weekend promo, I added a shout-out to Stephanie to join me at 7 a.m. the following Monday to co-host the show. Again, the KSKY crew looked bewildered and thought I was crazy, but Stephanie called in on Monday, spent the hour as my co-host and concluded her appearance by saying, "The world is a better place with Tom Tradup in it." (Winning 'em one household at a time.)

Don't get me wrong: I'm no Rush Limbaugh, and we've had plenty of moments that fell flat, along with those that soared. Hosting a talk show is hard work, and hosting a great talk show is really hard work.

Which is why I'm so thrilled to have the opportunity to sit behind the KSKY mic and experience a small measure of what Bill Bennett, Mike Gallagher, Sean Hannity and Mark Levin face every day of their professional lives. These are true artists who have honed their on-air skills and clearly connect with men and women who repeatedly tune in to their successful talk radio shows.

As a special bonus, I've even been freed of the burden of PPM numbers. Knowing my program has a limited shelf life going in, I've been instructed by KSKY GM John Peroyea to concentrate only on doing the very best radio I can, as long as it's compelling and falls within the boundaries of the reasonably liberal laws of libel.

Soon, I'll return to my status as a suit, but I hope this rare and exciting opportunity will make me a better manager as I work side by side with our network talent in the days ahead. I just wish every network executive at SRN or Premiere or Westwood One or CBS could have the same experience KSKY has provided me, to walk in the shoes of a show host in 2009. It's quite a thing to talk the talk—literally—and I have a renewed respect for the people who deliver winning talk shows day in and day out.

R&R



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Straight talk about talk radio and the PPM

Beyond The Rhetoric

Mike Stern

MStern@RadioandRecords.com

One of the highlights of R&R's 2009 Talk Radio Seminar for fans of spoken-word radio and research geeks alike was Coleman Insights chairman/CEO Jon Coleman presenting findings of the newest study in the company's "Mapping the DNA of PPM" series, "Beyond the Rhetoric: The Truth About the PPM Performances of Spoken Word Formats." The seminar was held March 12-14 in Marina del Rey, Calif.

After a great deal of debate about how spoken-word stations perform when Arbitron changes measurement systems from the diary to the PPM, Coleman and his staff set out to find the truth. With more than 80 spoken-word stations now measured by the PPM, Coleman had a robust sample to use. Comparing the first four months of PPM currency data with the last four ratings books that used the diary methodology, the result was a solid statistical analysis of talk radio's future with electronic measurement.

It's important to note that most of Coleman's findings are expressed in the form of an index

comparing diary and PPM performance. When something indexes at more than 100, it indicates that performance is better in the PPM than in the diary. If an index is less than 100, it's not faring as well in the new ratings system.

Talking About TSL

The major headline of the study is good news for talk stations. The format as a whole is doing better with the PPM than with the diary by a little more than 10%. The average 12+ share of all spoken-word stations that have moved from

'There is probably more cognitive awareness of what people are listening to with talk. The increased cume is more likely people tuning in for a weather report or hitting a traffic jam and searching for information as opposed to just being randomly exposed to a music station.'

—Jon Coleman

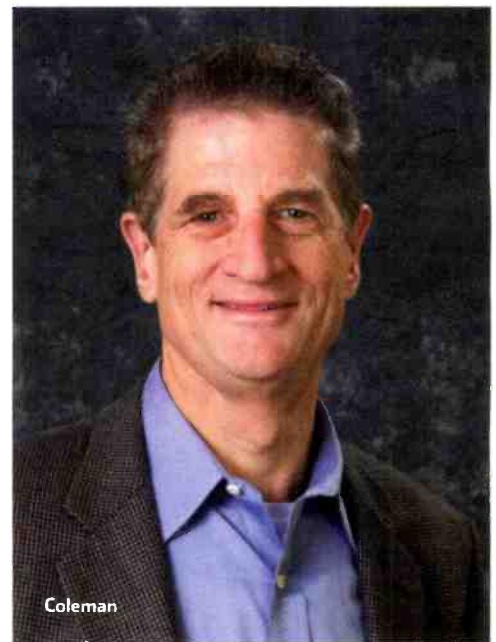
the diary to the PPM is up from 2.1 to a 2.4, a 12% increase, or an index of 112.

Coleman points out that the share is a "net sum game," which means if someone is up, someone else has to be down: "That means all of music radio must be indexing at less than 100."

The increase isn't coming from where one might expect. While the switch to the PPM has resulted in large cume growth for music stations, talk radio isn't seeing as large an increase. "Broadly speaking, the cume of spoken-word radio indexes at 136, meaning the cume is generally 36% higher than with the diary," Coleman says. "The glass-half-empty part is that the typical station in general sees a cume increase of 50%. So talk radio cumes are bigger, but not as much bigger as most stations are experiencing in PPM."

So by inference, the gain in share is largely coming from better TSL for spoken-word stations than for music-based stations with the PPM. Coleman says, "The industrywide erosion in TSL

Continued on page 12



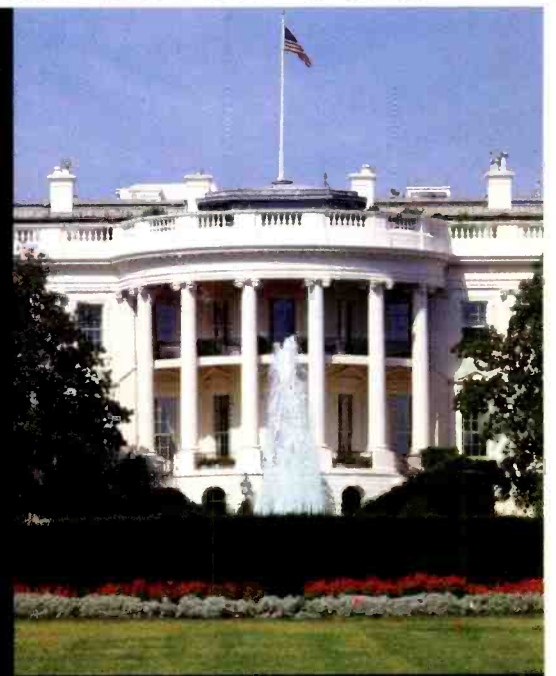
Coleman



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Continued from page 10

that radio is experiencing in the move from diary to PPM is likely not to be as pronounced in talk radio.”

That may be due to what Coleman refers to as a low “invisible cume.” While the PPM fuels a cume explosion for music stations, as much as 31% of a music station’s cume will only account for 5% of its listening. That phenomenon appears to be less prevalent for talk radio. “The increase in light listening cume on music stations is far greater than for spoken word. There is probably more cognitive awareness of what people are listening to with talk. The increased cume is more likely people tuning in for a weather report or hitting a traffic jam and searching for information as opposed to just being randomly exposed to a music station.”

The Leader In Sports Radio

In Coleman Insights’ new study, “Beyond the Rhetoric: The Truth About the PPM Performances of Spoken Word Formats,” chairman/CEO Jon Coleman discovered four letters that appear to move the needle for sports stations rated by the PPM: ESPN.

Stations that are named and branded as “ESPN Radio” index at 154, which equates to an improved performance of 54% with the PPM than with the diary.

That doesn’t necessarily mean these stations will have a superior share to a non-ESPN-branded sports station. “They may have started with a lower share than other local stations, so even though the indexing is really strong, they could still fall behind other sports stations in the market,” Coleman says.

He also cautions that this doesn’t indicate that syndicated sports programming performs better than locally originated content. “There’s not actually a dramatic difference between local or syndicated. Stations that carry primarily syndicated sports programming index at 138 while stations that carry primarily local programming index at 134. The improvement from diary to PPM is pretty much the same.”—MS

Digging Deeper

When Coleman’s team dove deeper into the data, they discovered the format’s increase in share is greater in morning drive than any other daypart. Compared with the overall format index of 113 in the 25-54 demo, morning drive indexes at 128, which means an increase of 28%, a finding that runs counter to music station decreases in morning drive. “That would suggest that morning drive helped push the performance of spoken-word stations into positive territory,” Coleman says. “Spoken-word stations don’t want to ignore morning drive.”

The research firm also divided the 80-plus spoken-word stations into four broad categories: all-news, news/talk, public and sports (see chart, right). “The big conclusion is that overall spoken-word share increases are being driven mainly by two areas: all-news radio and sports radio. Both greatly benefit in the transition from diary to PPM.”

Measured across three demos—12+, adults 25-54 and adults 35-64—all-news stations index at 140, 151 and 134, respectively, while sports stations index at 134, 135 and 156. News/talk and public radio are more consistent across demos. Public stations index at 94, 97 and 96, while news/talk stations index at 102 in all three demos.

It’s important to note that these are only comparisons, not audience sizes. For example, the average share for sports stations that have moved from the diary to the PPM goes from a 1.6 to a 2.1 while news/talk stations stay flat (1.7-1.7).

But Coleman says, “In most markets there are more talk stations splitting the pie. There are usually three or four while there are only one or two sports outlets.” That means three to four news/talk stations with an average share of 1.7 equals at least 5.1 shares of news/talk listening. Two sports outlets with an average share of 2.1 equals 4.2 shares of sports listening in a particular market.

Examining the performance of public radio more closely reveals two distinct types of stations. “There is a big difference between full-time news/talk public stations and the ones that combine news/talk with music,” Coleman says. While public radio overall indexed at 97 in adults 25-54, a 3% decrease in performance, “that number is driven down by the hybrid stations that index at 60. The full-time news/talk public stations index at 103, actually performing 3% better with PPM than with the diary.”

All-News, Sports Show Increased Performance In The PPM

FORMAT	12+	A25-54	A35-64
All-News	140	151	134
Sports	134	135	156
News/Talk	102	102	102
Public	94	97	96

The findings are expressed as an index comparing diary and PPM performance. An index of 100-plus indicates better performance in the PPM than in the diary. Indexes less than 100 indicate decreased performance. Source: Coleman Insights

Finally, addressing the classic talk battle of conservative against progressive, Coleman says conservative news/talk stations have a 124 index, 11 points higher than the 113 average for all spoken-word stations. “Progressive talk stations didn’t fare as well, indexing at 83.” While this could be due to a number of factors, and isn’t an indication of the potential for progressive talk, the current stations programming that format are performing, on average, 17% worse than with the diary and 30% worse than the average for all spoken-word stations. R&R

To learn more about the Coleman Insights study, download the full report from the company’s Web site, colemaninsights.com.

Which Hosts Mean The Most

In Coleman Insights’ study of spoken-word radio’s performance in the PPM, compared with Arbitron’s diary methodology, the company broke out individual measures for four well-known hosts: Rush Limbaugh, Sean Hannity and Mike Golic & Mike Greenberg of ESPN Radio morning show “Mike & Mike in the Morning.”

Of the three shows, Golic & Greenberg showed the most improvement in moving from diary to PPM indexing at 124, which equates to a better ratings performance by 24% in the new system. Limbaugh and Hannity indexed at 103 and 107, respectively, each showing slight gains with the PPM. The gains may be smaller because the two hosts had such large audiences to begin with.—MS

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—Jerry Evans, KKFT

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WRVW – Nashville, TN

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WPTE – Norfolk, VA

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TIMELINE

10
YEARS AGO

Lewis Tucker tapped as VP of promotion for black music at Universal Records. ■ KRBV/Dallas goes CHR/top 40, hires Carmy Ferreri as PD. ■ Charlie Mills made PD of WSUN-FM/Tampa.

20
YEARS AGO

Gregg Swedberg upped to OM at KLOL/Houston. ■ Stan Campbell named PD of KLAC/Los Angeles. ■ John Schoenberger boosted to national promotion director at Relativity Records.

30
YEARS AGO

George Green elevated to VP/GM of KABC/Los Angeles. ■ Scott Shannon returns to radio as PD of WPGC/Washington. ■ Frank Cody returns to KBPI/Denver as PD.

—Compiled by Hurricane Heeran
(hheeran@radioandrecords.com)



Green

'Oh-Oh, Oh-Oh . . . The Wrong Stuff'

Bored with those lame "caller nine" winners? Here's a lovely little twist that contains 100% more excitement . . . not to mention a full meal's worth of nutritional goodness. Clear Channel CHR/top 40 WRVW (107.5 the River)/Nashville morning maniacs Woody & Jim were looking for a unique way to reward one lucky listener with second-row seats to a *New Kids on the Block* show. Temporarily stumped as to how to best give away these golden tickets, Intern Adam flashed back upon his drunken college years, where he vaguely remembered a wacky hazing ritual: "Why don't we make a listener drink a Happy Meal Milkshake?" he suggested. And no, it's not chocolate or vanilla . . . we're talking an entire McDonald's Happy Meal—tossed in a blender.

"I remember when he told me the idea," says a still-dry-heaving OM/PD Rich Davis, every inch the proud papa. Enter Jennifer, a mother of three, who watched, horrified, as the guys dumped a cheeseburger, fries and a carton of milk into a blender and hit "liquefy." That's when the fun commenced. After a couple of failed attempts, where she repeatedly fought off nature's own defense—the gag reflex—Jennifer somehow managed to chug down the lumpy goodness and scored her tickets. Thankfully, as you'll see in the video at 1075theriver.com, there was a handy trash can nearby for her convenience. Davis, to his credit, wisely stayed out in the hall: "I'm glad I didn't witness it in person," he tells ST, "although the smell emanating from the studios made my stomach churn a little."

Nite-Time Over In Dallas

After more than three years at CBS Radio/Dallas, Nikki Nite has left the building and has set sail on a quest for her next gig. Nite originally joined the cluster in October 2005 as PD of AC KVIL; her success there led CBS to give Nite the mission to launch and program KMKV (MOV!N 107.5) until it flipped a couple of weeks ago to Spanish-language. Ms. Nite, who also spent seven years at the programming helm of Entercom CHR/top 40 WFBC (B93.7)/Greenville, S.C., is available to kick ass for you at 214-789-0663 or nikkinite937@aol.com.



Nite looking for a new dawn.

Wakeup Call For Cindy & Ray



She's Cindy . . . he's not.

Lincoln Financial CHR/top 40 WSTR (Star 94)/Atlanta has decided to keep it in the family to fill its major morning vacancy: Beginning March 23, Cindy Simmons and Ray Mariner, Star's afternoon duo since 2003, will make the life- (not to mention body clock-) altering transition to mornings. "This was an easy decision," Star PD JR Ammons tells ST. "Cindy & Ray are two of the highest-profile personalities in Atlanta and two of the most creative, funny, hardworking people I've ever worked with. I can't wait to ride their coattails."

Cindy & Ray replace "The Morning Mess With Marco, Shannon & Superphat Mikey," who left recently after 14 months. The previous Star 94 morning team, Steve McCoy and Vicki Locke, lasted 17 years and are now doing mornings across the street on Cox AC WSB-FM (B98.5). About her morning move, Cindy says, "I now get to do the two things I love most now—earlier in the day: the show, then I get to spend the rest of the day with my daughter." To which Ray blurted out, "And now I can catch happy hour."

Quick Hits

■ It was a relatively short ride on the Bone for Dallas market vets Pugs & Kelly, who have left afternoons on Cumulus classic rock KDBN (93-3 the Bone). The duo had only been there since last September. Before that, the pair had done mid-days across the street at CBS Radio talk KLLI (Live 105.3).

Interested in replacing them? The gig is now available. Get your stuff to OM Jeff Catlin at 1300 Maple Ave., Suite 1310, Dallas, TX 75219 or jeff.catlin@cumulus.com.

■ Happy Birthday, TKRN! The damn-near-world-famous Tom Kent Radio Network celebrates its first anniversary and hits the magic 150-affiliate mark simultaneously with the addition of three more affiliates: Saga AC WSNY/Columbus, Ohio, picks up "The Ultimate Party" every Saturday from 7 p.m. to midnight; Entercom classic hits WOLX/Madison goes "all-Tom, all the time" with Kent every weeknight from 7 p.m. to midnight, "The Ultimate Party" every Saturday night and "My 70s Show" every Sunday night; and classic hits KMJO (Mojo 104)/ Fargo, N.D., commits to running Kent weeknights from 7 p.m. to midnight.

■ The Bubba the Love Sponge syndicated terrestrial empire has now engorged to seven times its normal size with Cox classic rock WZLR/Dayton. Besides his Sirius XM perch, Bubba can also be enjoyed on other fine Cox outlets like classic rock WHPT (102.5 the Bone)/Tampa, classic rock WFYV/Jacksonville, rock WHDR (93 Rock)/Miami, classic rock WHTQ/Orlando and alternative WDYL (Y101)/Richmond, as well as Beasley classic rock WRXK/Fort Myers.

■ Buckley rhythmic KYZZ (Jammin' 97.9)/Monterey suddenly has a night jock/production director opening as Baby Joel packs his bags for Vegas; he's headed to KVEG to be on the air and assistant production director.

■ We told you a couple of weeks ago that Crossroads hot AC WBOW (B102.7)/Terre Haute, Ind., began spinning the Wheel of Formats every 15 minutes, causing the local populace to chant "big money" repeatedly and making everyone wonder where it would land. On March 13, we found out: mainstream AC. The new station, calling itself simply "102.7 WBOW," has assembled "The Breakfast Club" for mornings, featuring PD/creative director Adam Michaels, former midday jock Julie Henricks and Doug Edge. The new station's Web site is live at wbowfm.com.

■ The citizens of Santa Rosa, Calif., are officially freaking out over the news that Blazy & Bob have reunited. No, seriously . . . they are excited, despite the fact that local banks and schools remain open, much to the guys' chagrin. Jeff Blazy, known and loved for his many years in mornings on Maverick Media active rock KXFX (the Fox)/Santa Rosa, Calif., has emerged after a brief hiatus and is now sitting across the street at Wine Country Radio's KNOB (Bob FM), doing mornings with Bob Lilley, his former longtime partner on KOME/San Jose from 1987 to 1994. "Turn your KNOB to Blazy & Bob!" Blazy shrieks to no one in particular.

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BDS Certified Spin Awards February 2009 Recipients:

◆ **900,000 SPINS**

In The End/ **Linkin Park** /Warner Bros.

◆ **800,000 SPINS**

You And Me/ **Lifehouse** /Geffen/Interscope

◆ **700,000 SPINS**

Apologize/ **Timbaland Feat. OneRepublic** /Mosley/Blackground/Interscope
Before He Cheats/ **Carrie Underwood** /19/Arista Nashville
I Need To Know/Dimelo/ **Marc Anthony** /Columbia/Sony Discos
No One/ **Alicia Keys** /MBK/J/RMG

◆ **400,000 SPINS**

Beer For My Horses/ **Toby Keith** /Dreamworks
My Front Porch Looking In/ **Lonestar** /BNA
Savin' Me/ **Nickelback** /Roadrunner/RRP/Atlantic
Whenever, Wherever/Suerte/ **Shakira** /Epic/Sony Discos

◆ **300,000 SPINS**

Disturbia/ **Rihanna** /SRP/Def Jam/IDJMG
Hot N Cold/ **Katy Perry** /Capitol
Miss Independent/ **Ne-Yo** /Def Jam/IDJMG
So What/ **Pink** /LaFace/JLG
Touch My Body/ **Mariah Carey** /Island/IDJMG

◆ **200,000 SPINS**

Gotta Be Somebody/ **Nickelback** /Roadrunner/RRP
Heartless/ **Kanye West** /Roc-A-Fella/Def Jam/IDJMG
I Saw God Today/ **George Strait** /MCA Nashville
Let It Rock/ **Kevin Rudolf Feat. Lil Wayne** /Cash Money/Universal Republic
Love Remains The Same/ **Gavin Rossdale** /Interscope
Say/ **John Mayer** /Aware/Columbia
Sensual Seduction/ **Snoop Dogg** /Doggystyle/Geffen/Interscope
Small Town Southern Man/ **Alan Jackson** /Arista Nashville
Suffocate/ **J. Holiday** /Music Line/Capitol
Womanizer/ **Britney Spears** /Jive/JLG

◆ **100,000 SPINS**

Circus/ **Britney Spears** /Jive/JLG
Cowgirls Don't Cry/ **Brooks & Dunn Feat. Reba McEntire** /Arista Nashville
Feel That Fire/ **Dierks Bentley** /Capitol Nashville
God Love Her/ **Toby Keith** /Show Dog Nashville
Light On/ **David Cook** /19/RCA/RMG
Mad/ **Ne-Yo** /Def Jam/IDJMG
One More Drink/ **Ludacris Co-starring T-Pain** /DTP/Def Jam/IDJMG
Pop Champagne/ **Jim Jones & Ron Browz Feat. Juelz Santana**
/Ether Boy/Universal Motown/Columbia
She Wouldn't Be Gone/ **Blake Shelton** /Warner Bros./WRN
Sober/ **Pink** /LaFace/JLG
You Found Me/ **The Fray** /Epic

◆ **50,000 SPINS**

Beautiful/ **Akon Feat. Colby O'Donis & Kardinal Offishall**
/Konvict/Uprfront/SRC/Universal Motown
Beep/ **Bobby Valentino Feat. Yung Joc** /Blu Kolla Dreams/Capitol
Dead And Gone/ **T.I. Feat. Justin Timberlake** /Grand Hustle/Atlantic
Diva/ **Beyonce** /Music World/Columbia
Do What You Do/ **Mudvayne** /Epic
Gives You Hell/ **All-American Rejects** /Doghouse/DGC/Interscope
I Hate This Part/ **Pussycat Dolls** /Interscope
Inevitable/ **Reik** /Sony Music Latin
My Life Would Suck Without You/ **Kelly Clarkson** /RCA/RMG
Playa Cardz Right/ **Keyshia Cole Feat. 2Pac** /Amaru/Imani/Geffen/Interscope
Poker Face/ **Lady Gaga** /Streamline/KonLive/Cherrytree/Interscope
Re-Education (Through Labor)/ **Rise Against** /DGC/Interscope
Right Round/ **Flo Rida Feat. Ke\$ha** /Poe Boy/Atlantic
Rockin' That Thang/ **The-Dream** /Radio Killa/Def Jam/IDJMG
There Will Be A Day/ **Jeremy Camp** /BEC/Tooth & Nail
Turnin Me On/ **Keri Hilson Feat. Lil Wayne** /Mosley/Zone 4/Interscope
White Horse/ **Taylor Swift** /Big Machine
Without You/ **Hinder** /Universal Republic

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Wonder From Down Under

Gomer/DKE/UMe artist Rick Springfield recently performed at the 12th annual Michele Clark's Sunset Sessions in Carlsbad, Calif. From left are Northeast Broadcasting triple A WNCS (the Point)/Burlington, Vt., PD Zeb Norris; Springfield; and Clark.

The Only Game In Town

Warner Bros. artist Chris Isaak performed at the 12th annual Michele Clark's Sunset Sessions, presented in association with R&R, at La Costa Resort & Spa in Carlsbad, Calif. Pictured after Isaak's set are, from left, bandmate Kenny Johnson; labelmate Jason Reeves; Tuned-In Broadcasting triple A WRLT/Nashville MD Keith Coes; labelmate Meaghan Smith; Isaak; Morgan Murphy Media KXLY (the River)/Spokane MD Marie McCallister; NRC Broadcasting triple A KFMU/Steamboat Springs, Colo., PD John Johnson; and NRC Broadcasting triple A KSPN/Aspen, Colo., PD Sam Scholl.



Take It To The River

One of the hallmarks of triple A is having artists visit the studio to perform live. Morgan Murphy Media KXLY (the River)/Spokane had a busy day when three acts stopped by to play in its Studio Blue. From left are Universal Republic artist Tyrone Wells, KXLY MD Marie McCallister, MySpace Records artist Meiko and CBS Records artist Keaton Simon.

Blonde Ambition

Clear Channel CHR/top 40 KIYS (101.9 KISS FM)/Jonesboro, Ark., morning show host Brandon Baxter met Epic artist Jessica Simpson at the Fed Ex Forum in Memphis. Simpson is opening for Rascal Flatts on the Lyric Street trio's Bob That Head tour.



Rich And Famous

John Rich (left), host of the CMT series "Gone Country," selected former Prince percussionist Sheila E. as the winner of the third-season contest. "Glorious Train," the song she co-wrote with Nashville songwriters Angie Aparo and James Slater, was produced by Rich and released by the CMT Radio Network March 9. The Sean Weber-Small-directed video is in rotation on CMT. Photo courtesy of CMT

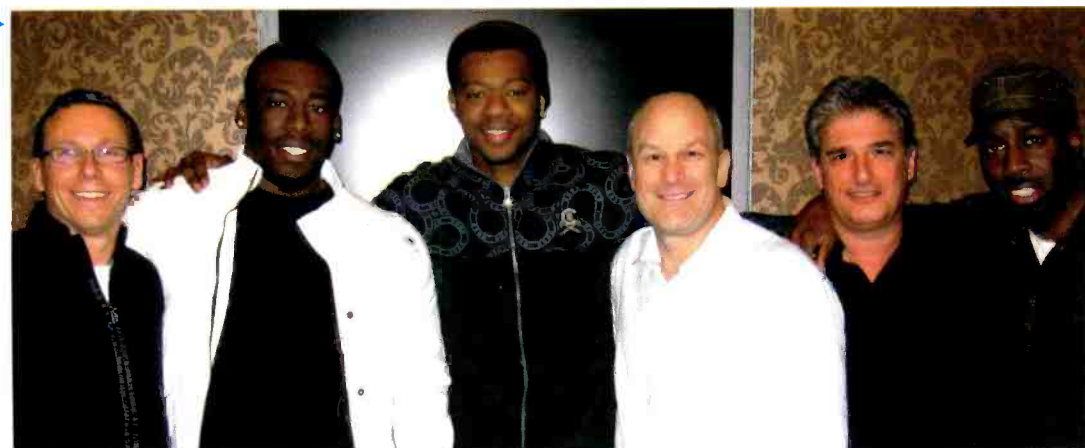


Climbing To The Top

Singer/actress Miley Cyrus is starring in the film adaptation of the Disney Channel series "Hannah Montana" this April. In the meantime, Cyrus has been busy promoting "The Climb," the fourth single from the Walt Disney Records soundtrack, due March 24. From left are Hollywood Records VP of promotion Tony Smith, Cyrus, Cumulus Broadcasting senior VP of programming Jan Jeffries, Hollywood Records senior VP of promotion Justin Fontaine and Cumulus senior director of label relations John Kilgo.

Orlando Magic

Singer/songwriter Kevin Cossom has signed to Jive through an agreement with Grammy Award-winning producer Nate "Danja" Hill's label, New Age Rock Stars Records. The Orlando native, who has worked with R. Kelly and Young Jeezy, is preparing his debut album. From left are Jive Label Group executive VP Peter Thea, Hills, Cossom, RCA/Jive Label Group chairman/CEO Barry Weiss, Jive Label Group executive VP/GM Tom Carrabba and Jive Label Group president of urban music Mark Pitts.



Formats

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

R&R SPIN SPOTLIGHT

THE SPIN



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



Carey

Voice Is Carey

Mariah Carey extends her lead as the female artist with the most charted titles in the 16-year history of the Nielsen BDS-based Rhythmic chart, as the-Dream's "My Love," on which she guests, opens at No.

37. The song's arrival also lifts Carey into a third-place tie for most chart appearances among all acts. Here is a snapshot of the format's most frequent hitmakers.

Chart Entries, Artist(s)

- 40, R. Kelly
- 35, Ludacris
- 34, Mariah Carey, Jay-Z, Snoop Dogg
- 30, Lil Wayne
- 28, 50 Cent, Diddy, Janet

1, 2 Step

Darius Rucker becomes one of just eight acts in the last 20 years to scale the Country summit with their first two format singles. Within the exclusive club, Rucker and Wynonna enjoyed prior chart success: Wynonna as half of the Judds (14 No. 1s from 1983 to 1991) and Rucker with Hootie & the Blowfish (nine top 10s at four pop/rock formats from 1995 to 2006).

Artist, Titles, Year(s)

- Darius Rucker**, "Don't Think I Don't Think About It," "It Won't Be Like This for Long," 2008-09
- Jamie O'Neal**, "There Is No Arizona," "When I Think About Angels," 2001
- Deana Carter**, "Strawberry Wine," "We Danced Anyway," 1996-97
- Faith Hill**, "Wild One," "Piece of My Heart," 1993-94
- Clay Walker**, "What's It to You," "Live Until I Die" 1993-94
- Wynonna**, "She Is His Only Need," "I Saw the Light," 1992
- Brooks & Dunn**, "Brand New Man," "My Next Broken Heart," 1991
- Clint Black**, "Better Man," "Killin' Time," 1989

Rucker Rules Country



Darius Rucker becomes the first male artist to send his first two Country chart entries to the summit since Clay Walker 15 years ago, as "It Won't Be Like This for Long" (Capitol Nashville) ascends 2-1. "Don't Think I Don't Think About It," the first single from Rucker's debut country album, "Learn to Live," led for two weeks in the fall. Rucker is just

the third male artist to begin with back-to-back No. 1s on the tally in the last 20 years, joining Walker and Clint Black. Among all acts, no artist had accomplished the feat since 2001 (see Spin Spotlight, left).

The list's new leader dislodges Keith Urban's "Sweet Thing," marking the label's first consecutive trips to the top since Dierks Bentley's "Come a Little Closer" followed Urban's "Better Life" on the Nov. 25, 2005, chart.

Urban concurrently scores his second-highest career debut, as "Kiss a Girl" launches at No. 29. The start trails only the No. 17 blastoff of "Once in a Lifetime" in August 2006.

Counting To 13

The number 13 proves lucky for Counting Crows, who roll 11-7 at Triple A with "When I Dream of Michelangelo" (Interscope), the group's 13th consecutive top 10. The act's streak, which began in December 1996 when "A Long December" reached the top tier on its way to a two-week rule, ranks second only to labelmate U2's 17 top 10s in a row from "The Sweetest Thing" in 1998 through its current "Magnificent," which zooms 7-3 with Most Increased Plays (up 127). If "Michelangelo" eventually paints the Triple A ceiling, the Crows will extend the format's longest active streak of No. 1s. All of the band's previous appearances dating to November 2003—"She Don't Want Nobody Near," "Accidentally in Love," "You Can't Count on Me" and "Come Around"—have resulted in No. 1 finishes.

Jive Talkin'

Jive Label Group becomes the second label in the 15-year history of the Nielsen BDS-powered Urban AC chart to own the top three positions simultaneously. Headed by Charlie Wilson's "There Goes My Baby" (No. 1 for a second week), the monopoly rounds out with former leader "Here I Stand" by Usher at No. 2 and Anthony Hamilton's "Cool," featuring David Banner, which advances 5-3. RCA Music Group was the first label to triple up atop the tally, when Alicia Keys' "If I Don't Have You," Ruben Studdard's "Sorry 2004" and Luther Vandross' "Think About You" held down the top three for four weeks in February-March 2004.

Pearl Jam's Epic Feat

Pearl Jam earns its fourth Alternative chart-topper as "Brother" rises 4-1. With last week's leader, Incubus' "Love Hurts," ranking at No. 2, Epic claims back-to-back No. 1s and the top two spots for the first time in the chart's 20-year history.

"Brother," one of six previously unreleased tracks from the March 24 reissue of Pearl Jam's debut album, "Ten," is the quintet's fourth No. 1. "Daughter" (1993) and "Who You Are" (1996) led for a week apiece. "World Wide Suicide" began a three-week reign in March 2006.

'Face' Lift

Lady GaGa follows her career-opening CHR/Top 40 No. 1 "Just Dance" with a second top 10, as "Poker Face" (Interscope) deals 11-9. The singer becomes the fifth female artist in the past year to send her first two singles into the top tier, joining Katy Perry, Leona Lewis, Colbie Caillat and Jordin Sparks. In that span, no rookie males or groups have started with a pair of top 10s sporting lead billings; Colby O'Donis and OneRepublic took their first two entries into the uppermost quarter, but each did so with one track as a lead and one as a featured act.

Slipknot Nets First Active Rock No. 1

Slipknot secures its first Active Rock leader, as "Dead Memories" (RRP) rises 3-1. The song's coronation halts the two-week reign of Nickelback's "Something in Your Mouth," stringing together the label's first consecutive chart champs. Jive Label Group was the last label to rule the format in succession, when Tool's "Vicarious" (two weeks) gave way to Three Days Grace's "Animal I Have Become" (nine) in summer 2006.

Prior to "Memories," Slipknot had posted three top 10s, with "Duality" climbing the highest (No. 4) in 2004.



What a concept: a station that targets kids . . . and their parents

CBS Radio Acts Childish In Vegas

Kevin Carter

KCarter@RadioandRecords.com

In a new radio world where the PPM now measures listeners as young as 6, it certainly made sense for CBS Radio/Las Vegas to launch a station that targets this embryonic and increasingly important segment of radio listener: kids. It just so happened that the cluster included ratings-challenged sports/talk KSFN (1140 AM), which proved to be a perfect petri dish for the birth of KYDZ, aka “KYDZ Radio.”

The station is under the command of Cat Thomas, PD of rhythmic KLUC, who doubles as CBS/Las Vegas director of FM programming . . . OK, and this one AM station now. “We were the third sports station in the market, and we felt this was a perfect niche to exploit,” says Thomas, the father of two kids smack dab in the middle of KYDZ Radio’s sweet spot: 8-year-old Robbie and 7-year-old Jillian.

Thomas readily credits two other important people in his life with nurturing this idea: One was CBS Radio CEO Dan Mason. “Dan was here last November and actually brought up the idea. We discussed it, and I told him, ‘I’m your guy to get this thing off the ground.’” The other person was Thomas’ wife, Amberly: “Basically, I was tired of getting bitched at by my wife for something racy that my kids happened to hear on ‘Chet Buchanan & the Morning Zoo’ on KLUC.”

With that real-life scenario playing in his head, and with the blessing of senior VP/market manager Bob Proffitt, Thomas got the green light to build a station that focuses on kids ages 6-13—a station he says combines “the best of the Disney and Nickelodeon artists, mixed with other squeaky-clean pop acts.” A quick look at the current top 10 most-played songs on KYDZ Radio includes two Taylor Swift cuts, two from Selena Gomez, Jonas Brothers and Amanda Cosgrove, star of Nickelodeon’s show “iCarly.” All kid-tested and parent-approved.

Squeaky-Clean Criteria

KLUC production director John James is the

voice of KYDZ Radio, augmented by the voice of Thomas’ programming and promotions assistant Juicy—however, everyone involved in the project agreed that such a name as “Juicy” didn’t exactly fit the station’s squeaky-clean criteria, so she was quickly redubbed “Zoey.” To help sell the “For kids, by kids” positioner used by the station and its Web site (KydzRadio.com) KYDZ Radio also uses drops recorded by several of Thomas’ neighbors’ kids. Doing his best to keep the family business in the family, Thomas excitedly shares the news that KYDZ Radio did its inaugural remote broadcast March 7, featuring a very special debut airshift by his son, “Robbie Q.”

This remote, however, held at a local restaurant, was a far cry from the usual cliché remote we’ve all endured at some crummy used car lot with free hot dogs and balloons for the kids. It was potentially life-changing: the annual charity drive for the St. Baldrick’s Foundation for Kids Cancer, a perfect match for a station designed for just such an audience.

“I have this Edirol portable recorder, and for three days before the event Robbie was sitting around the house practicing his breaks so we could upload them,” Thomas says. “He kept saying, ‘Daddy, how does this one sound? How about this one?’ He was more nervous about walking up to a bunch of kids, introducing himself and giving out T-shirts.” Thomas coached Robbie through the daunting handshaking process. “I told him to ask the kids if they want a KYDZ Radio T-shirt and tickets to see ‘Escape to Witch Mountain,’ which went well.” However, the art of trying to corral a bunch of strangers, kids or not,

‘The school district is excited about having a radio station geared specifically to kids, to publicize kids’ events, work directly with the schools and be a great, safe haven for parents and kids alike.’

—Cat Thomas



Cat Thomas: St. Baldrick’s style



Here are the top 10 most-played songs at KYDZ/Las Vegas, with spins to the left.

KYDZ RadioPlaylist: March 9

- OM/ PD Cat Thomas**
- 89, Miranda Cosgrove, “About You Now”**
- 88, Demi Lovato, “La La Land”**
- 88, Jonas Brothers, “BB Good”**
- 88, Plain White T’s, “1,2,3,4 (I Love You)”**
- 88, Miley Cyrus, “The Climb”**
- 88, Corbin Blue & Zac Efron, “The Boys Are Back”**
- 88, Drew Seely & Selena Gomez, “New Classic”**
- 88, Taylor Swift, “White Horse”**
- 84, David Archuleta, “Crush”**
- 84, Shontelle With Akon, “Stuck With Each Other”**

to be on the radio proved to be slightly more challenging for Robbie. “I told him that happens all the time,” Thomas says. “I said, ‘You have to ask 10 people to get five.’”

Last year’s St. Baldrick’s event raised \$201,000; the operative word here being “bald.” That’s right—the centerpiece of the fund-raising effort involves groups of people sitting down and having their heads shaved to raise money. “I’ve never been bald or shaved my head in my life,” Thomas says. Until this year, when he agreed to sit in the chair and take one for the team as artist Bow Wow grabbed the clippers and went to town on Thomas’ luxuriant locks, which hit the floor as TV cameras rolled. “Yes, the video is posted at KLUC.com,” Thomas says, rubbing his newly stubbly scalp. Thankfully, there is a happy

ending to this tale: “So far, this year’s tally is already at \$227,000, and we still have a few weeks’ worth of contributions to come in.”

Grass-Roots Marketing

The next phase for KYDZ Radio is getting the word out about its existence, and that will involve some grass-roots marketing. “In these lean times,

with little or no marketing money, we had to find a way to market the station without those external forces,” Thomas says. “What’s the point of billboards when we can market directly to the students of Las Vegas?” As it turns out, Clark County is home to the fifth-largest school district in the country. To that end, KYDZ Radio is developing a marketing initiative through the Clark County School District partnership program. One concept centers on a mascot that was designed for KYDZ Radio—a mascot that remains unnamed at this juncture. “We’re working on a Name the Mascot contest where we will have kids write a short essay about what they think the mascot’s name should be and why.”

Thomas is also working on securing the perfect kids-targeted grand prize: sending winners to meet Cosgrove on the set of “iCarly.” “The district really wants to work with us, and they’re excited about having a radio station that’s geared specifically to kids—a station we can utilize to publicize kids’ events, a station that will work directly with the schools, and a station that’s a great safe haven for parents and kids alike. This will be a very good partnership for everyone involved.”

So far, despite the station’s extremely young age, Thomas says early reaction has been, in a word, “phenomenal,” and he’s pleased. “It’s amazing the number of people who have jumped in right away telling us how happy they are that we have a station like this for kids,” he says. “The reaction has been very positive.” And that attitude extends right into his home, where Amberly is much happier these days. “She’s ecstatic,” he says. “She loves that she and the kids now have a radio station that they can safely share in the car.”

R&R



Stations keep listeners locked with cool seasonal promotions

Springing Forward

Darnella Dunham

DDunham@RadioandRecords.com

Iining up the prize is the easy part. Figuring out an imaginative way to give it away requires creativity and collaboration. Done right, it can make a promotion entertain more than just the small group of listeners that actually enters contests. Summer and fall are typically when stations in diary markets really push hard with their promotions, but the following outlets aren't waiting for those seasons to hit the airwaves with clever contests and promotions.

Flipping Out

Hot 93.9 Is Flipping Out is the name of KIKI (Hot 93.9)/Honolulu's hard-to-ignore contest, where the Clear Channel outlet is giving away multiple flip video camcorders. Listeners win by calling the station when it "flips" the bird, which in this case means waiting for KIKI to play "The Bird" by the Time.



KUBE has combined tour dates for Beyoncé and Britney Spears to create the Diva-a-Day contest. At the designated cue-to-call time, caller 93 to the Clear Channel station picks the tickets to see the diva of his or her choice.

Cupcakin' With Lady GaGa

Tickets to see the enigmatic and effortlessly cool Lady GaGa is a contest prize that could easily stand on its own. But Clear Channel's KYLD (Wild 94.9)/San Francisco stepped up with an experience as hip as GaGa herself. Winners of Cupcakin' With Lady GaGa will attend a pre-party where they will meet the star, snack on cupcakes and sip champagne before attending her sellout show at the Mezzanine.



Nutz High School Mix Tour

An ongoing promotion for Riviera's KKFR (Power 98.3)/Phoenix, the Nutz High School Mix tour brings morning show duo Joey Boy and Lady La to area high schools. Past special guests to accompany the Nutz and perform for high school audiences include Mims, the-Dream and Lil Rob. The station stepped outside of the box for the last leg of the tour Feb. 13, bringing the Jabbawokeyz to Maryville High School. The audience response for the season-one winners of MTV's "America's Best Dance Crew" would be the envy of any hip-hop or R&B artist. The station deemed the performance special enough to post a video of it on its Web site, just above the form students fill out to request that the Nutz tour visit their school.

Diva-A-Day

With two huge shows headed to Seattle in April,

Summer Bash

The 15th edition of Summer Bash (or SBXV) takes place June 13 at Toyota Park stadium in Bridgeview, Ill. But the first wave of performers will be revealed this month by afternoon duo Stylz & Roman, turning a summertime event into a sweet springtime promotion for CBS Radio's WBBM-FM (B96)/Chicago.

Lei'd Off To Hawaii

A timely and attention-grabbing promotion just wrapped for Journal's WKHT (Hot 104.5)/

Knoxville. Lei'd Off to Hawaii played off the miserable economy and gave away a five-day/four-night vacation, including airfare and resort accommodations. When listeners visited hot1045.net to enter, instead of filling out an entry form they were directed to write a résumé to win the trip. J Records and Columbia Records sponsored the promotion.

Wild Splash

CBS Radio's WLLD (WiLD 98.7)/Tampa provides the perfect outlet for spring breakers and those simply in a spring break state of mind with its annual Wild Splash. The big concert is always injected with some island flavor, and this year that puts Sean Kingston, Serani and Movado on the March 21 bill alongside Soulja Boy Tell'em, Busta Rhymes, Slim Thug and Yung LA at Tampa's Ford Amphitheater.



Winners of Cupcakin' With Lady GaGa will attend a pre-party where they will meet the star, snack on cupcakes and sip champagne before attending her sellout show.

Calle Ocho

Having any type of presence at Calle Ocho, billed as the world's biggest block party, is a good look. But WPOW (Power 96)/Miami isn't known for subtlety when it comes to events and promotions. The Beasley station has its own stage at the annual event that draws hundreds of thousands. Among the acts performing on the Power stage are Brooke Hogan, Shaggy, Baby Bash, David Rush, Kevin Lyttle, Tanto Metro & Devante and producer/rapper/morning show host DJ Laz.

April Fool's Day Comedy Show

A benchmark promotion for Emmis' WQHT (Hot 97)/New York, the April Fool's Day Comedy Show presents a stellar lineup of established standup comedians. Hosted by actress/comedian Sommore, this year's April 1 event features comics Capone, Kevin Hart, TK Kirkland, Cory "Zooman" Miller, Talent and Tracy Morgan at Madison Square Garden's WaMu Theater.

The Lyrical Lounge

An aspiring local rapper will open up for Common March 27 at the Deck nightclub, thanks to Beasley's WRDW (Wired 96.5)/Philadelphia. To enter the Lyrical Lounge Open for Common contest, listeners submit a video showing their skills. The winning rapper will also receive clothing from smoda.com.

Providence Hip-Hop Week

With six major hip-hop artists headed to the market, WWKX (Hot 106) declared the week of March 16 Providence Hip-Hop Week. Jim Jones was scheduled to be in town March 16 to perform and promote the screening of his documentary "This Is Jim Jones." Lil Wayne and T-Pain were slated to bring their I Am Music tour to town the following day. Flo Rida's meet-and-greet with fans at a local mall was set for March 19, with the Game's concert slotted for the following night. The station gave away tickets to all of the events, while continuing to register listeners to win a seat at its own Rick Ross Boss Dinner.

R&R



Is WRNB/Philadelphia's new sound the future of urban AC?

A New Version Of The Old School

Darnella Dunham
 DDunham@RadioandRecords.com

Whether urban AC stations are doing enough musically to represent the younger end of the 25-54 demo is an ongoing debate in the community. Some have expressed a need to split the format: urban oldies to target the older cells and current R&B with classic, adult-friendly hip-hop to reach the younger demos. Perhaps audiences and the marketplace aren't ready for either extreme, but Radio One's WRNB/Philadelphia has found a way to bridge this gap by focusing on a decade that hasn't quite received its due at the format.

WRNB was reborn at 1 p.m. Jan. 20 when it made a decisive move into a new era by purging most of its '70s and '80s gold to focus on the '90s, adopting the positioner "R&B of the '90s and Today."

Most urban ACs are inclusive of '90s titles. What's unusual is a station solely dedicated to that decade and the current one. While some urban ACs have retained top-testing gold material from the '70s and '80s, '90s titles aren't aggressively played by urban AC as a whole, despite the fact that the decade produced its share of sustainable hits.

Open Lane

WRNB's move into the '90s made strategic sense in light of the heritage position occupied by urban AC powerhouse WDAS in the market. Rather than directly compete with the Clear Channel Philly radio icon, whose urban history dates back to the early '70s, WRNB is focusing on an audience segment that hasn't been directly targeted in the market or nationally. Radio One research confirmed that local listeners were ready for a fresh take on the urban AC format and the result is a station that

plays Philly natives Boyz II Men, Jodeci, Babyface, Maxwell, Mary J. Blige, Alicia Keys, Keith Sweat and Mint Condition as core acts.

The R&B on WRNB comes in all tempos: Uptempo, midtempo and ballads. Additionally, select New Jack Swing and hip-hop titles from the decade are sprinkled in for flavor. According to Nielsen BDS, the station's spin distribution is 81% gold, 9% recurrent and 10% current. Titles in the power current category typically receive 30-35 spins per week.

"Tailoring this format and unveiling a new attitude exclusively for WRNB and Philadelphia is an exciting undertaking," OM Elroy Smith says. "This market knows what they want and our job at WRNB is to respond to their request. We are now positioned in a lane all by ourselves, and the fans of the '90s and today's R&B will not have to sit through a number of eras to hear the sound they have asked for."

A modified lineup debuted concurrent with the musical lane change. The syndicated "Tom Joyner Morning Show" remains. Likewise, market veteran and APD/MD Mo'Shay LaRen continues to host "The Mid-Day Break Room" from 10 a.m.

to 3 p.m. But Philly hip-hop legend Lady B moves from nights to afternoons to replace Syndication One's "The Mo'Nique Show" in afternoon drive, while DC Todd, another familiar voice in the market, upgrades from overnights to nights.

Gaping Hole

The format void that WRNB is filling was one noted by the urban radio contingent who made the 30 Under 30 list of broadcasters compiled by Edison Media Research last year. When Edison asked the group about the one format they couldn't believe hasn't been done yet, "a new version of the old school" was the response from CBS Radio urban WPGC/Washington MD Talya Johnson. "People 30 and over are being displaced," she says. "The current version of the old school [the O'Jays, Frankie Beverly & Maze, Patti LaBelle, etc.] is becoming too old. People 30 and over grew up on music moguls such as Big Daddy Kane, LL Cool J, Slick Rick, Queen Latifah, MC Lyte."

Other 30 Under 30 honorees from the urban world also feel that radio is overlooking '90s music but insist that a station built on the decade should focus on one particular genre. Tazz Daddy Anderson, former executive producer of "The Rickey Smiley Show," answers Edison with a rhetorical question: "Can someone tell me why there isn't an old school hip-hop format? When you have people who are 25-44 who grew up on hip-hop, why wouldn't you devote a format to them? I would throw in some Run-DM.C., Jazzy Jeff & the Fresh Prince, some SWV and TLC, and keep it banging."

"Hip-hop is damn near 40 years old," adds Charlamagne Tha God, co-host of syndicated mix show "Dirt Law Radio." "A station playing all the old school hip-hop records, along with the R&B joints that were bumping back then [and] the New Jack Swing records, would really kill the game right now. It would also give a lot of older hip-hop artists new life because their respective catalogs would start to sell more and they could possibly be out still doing shows. Another plus is a lot of jocks who grow out of the 18-34 demo targeted by most hip-hop stations wouldn't have to still be trying to sound young—they could just graduate to these urban AC hip-hop stations."

R&R



What's The Reaction?

Arbitron's PPM results in the coming months will show how Philadelphia listeners are truly responding to the new sound of WRNB. (The station ranked 13th in persons 25-54 with a 3.4 share in the January survey, which covers Jan. 8-Feb. 4 and is split between and the old new formats.) Meanwhile, at 1079wmb.com, a dedicated "E-mail the Boss" section encourages listeners to send their feedback to Radio One/Philadelphia OM Elroy Smith, who says listener input is helping him mold the station. Results from a listener poll on the station's site about WRNB's new sound reveal:

"I love it": 68%

"It's OK": 18%

"I don't like it at all": 11%

"I don't care": 2%

-DD



Smith

Understanding the intricacies of urban AC helps Jive create a winning promotion strategy

Working It For The Grown Folks

By Darnella Dunham

While urban AC shares parts of its name with two older formats—urban and AC—it’s an entity entirely its own. Unlike the two formats it takes its name from, urban AC exclusively focuses on one genre: R&B. ■ In better economic times, record labels employed dedicated, separate staffs of promotion executives to work the format. Now, tightened budgets mean most delegate these stations to the urban promo team.

Last year, Jive Records placed the most songs on R&R’s Urban AC chart and ranked second among urban AC labels with a 16% chart share for the year, barely edged out of first place by Interscope with 16.1%. Although its urban field staff has absorbed urban AC stations, Jive still pays special attention to the nuances of the adult format with a dedicated staffer.

The Specialist

Unice Rice spent a year consulting Jive Records before joining the label’s promotion team in early 2008 as senior director of urban AC, reporting to executive VP of urban promotion and marketing Larry Khan. The rationale: With a robust panel of 70 monitored R&R stations, urban AC is a healthy format that deserves special attention.

“With the volume, I felt there was a need to have one person dedicated to that,” Khan says. He observes of Rice’s role: “He definitely is the specialist of the format; he spearheads the attack. We



Khan

use the regionals in the same way that we use them for urban, but he really has his finger on the pulse of that format.”

In addition to urban AC promotion responsibilities, Khan, VP of urban promotion David Lawrence and senior director of urban promotion Samantha “Baby Sam” Selolwane are involved in marketing efforts. “We interact with marketing as far as providing some direction when they shoot the video and when they’re going to release the video and what type of promotional tours we need to set up, what markets we need to hit first where the artist will take off from. Other than that, our marketing departments are fully capable,” Rice says.

The Syndication Effect

The widespread use of syndicated talent at urban AC—Tom Joyner and Steve Harvey in morning drive, Michael Baisden and Doug Banks in afternoons and Keith Sweat at night—can have a profound impact on the Urban AC chart, especially since the percentage of current urban AC stations play is already far lower than contemporary formats. In some instances, songs seem to emerge on the chart out of nowhere and their chart position can fluctuate drastically due to airplay on syndicated programs with broad reach.

“It’s a complicated format,” Khan says, “in that numerically, it can be a little bit more volatile than the urban format because your syndicated spins really can move the needle—or drop the needle.”

According to Khan, heavy rotation on “The Tom Joyner Morning Show” equals 32 spins per day across the chart panel. “Let’s just say for argument’s sake I’ve got 32 Joyner spins and 50 reg-

‘It’s a complicated format in that numerically, it can be a little bit more volatile than the urban format because syndicated spins really can move the needle.’

—Larry Khan



Rice

ular spins. Now I’m [at] 82 spins for the day and that’s great for Monday. If he doesn’t play it on Tuesday, now I’ve suddenly dropped 32 spins.”

Khan continues, “Although it’s a way more conservative, slower-moving format, the daily fluctuations can be more volatile than urban. That’s why we have the specialist. I call him and say, ‘How many spins a week did I get at Joyner this week? How many spins are we getting at Banks this week? What can we do with Baisden?’ ”

Jive continues to communicate regularly with local programmers and values their airplay as much as syndicated spins. However, it and other labels work to build awareness for urban AC artists among those who program syndicated shows. Taking airplay for granted can lead to drastic drops.

“Urban pretty much settles down,” Khan says. “If you’re No. 5 most increased on Friday, chances are you’ll be No. 5 most increased on Sunday. At Urban AC, you can be No. 1 most increased for the week and the next day you’re not. You’re No. 6 most increased because of syndication. It’s a very key factor in working urban AC records.” **R&R**

Format Favorite

Raheem DeVaughn has the swagger of an urban artist and the integrity and authenticity craved by urban AC listeners. It’s no wonder that he’s had seven hits at the format since his 2005 debut track, “Guess Who Loves You More.” But one song in particular solidified his presence at urban AC last year. “‘Woman’ firmly entrenched him at urban adult radio,” Jive senior director of urban AC Unice Rice says. The single spent 55 weeks on R&R’s Urban AC chart, including nine at No. 1. It was the No. 2 most-played song of 2008 at the format.

Programmers are eager to play his new music. In some instances, “his record will chart before we even get around to working it,” Rice says.

That enthusiasm is likely to greet DeVaughn’s next project. “Don’t be surprised if Raheem totally blows up, because the kids are aware of him and his videos have been on BET,” Rice says. “If he comes with the right record and he explodes on the urban mainstream side and then urban adult, they’re going to embrace him because they feel a kinship to him, because he’s been with them the last two years with all his different singles.—DD



MercyMe celebrates a decade

A Perfect 10

Kevin Peterson

KPeterson@RadioandRecords.com

It's been 10 years since MercyMe lead singer Bart Millard wrote "I Can Only Imagine," the song that not only launched the group on the Christian music charts, but also AC, Hot AC, CHR/Top 40 and Country. ■ Millard shares his thoughts on the song, the journey that it's taken the band on and the group's new CD/DVD, "10," which includes its biggest songs from the past decade.

It seems like it was just yesterday that we heard about this new band with its "Imagine" song, and Millard concurs. "I know the gray hairs in my beard would say it's been at least 10 years, but it doesn't feel like it."

It didn't dawn on the group that it was reaching 10 years until about eight months ago when the label said it wanted to do a greatest-hits record. "We were kind of against it because we always thought that meant you were at the end of your career, and we certainly don't feel like that, so we fought it."

Millard says it occurred to him in an interview that it was 1999 that he wrote the song. So the thought went from doing a greatest-hits album—since the members aren't fans of celebrating a band's career—to celebrating the 10-year anniversary of the song. "The song has changed our lives more than anybody's, so we're more comfortable with that," he says. "An artist would rather celebrate his painting than himself."

Wrote For Himself

Millard says that when he wrote the song, which has affected hundreds of thousands of people, he was just writing it for himself. It was originally intended to be the last song on an independent record the band was putting together. "I was sitting on a bus in the middle of the night," he recalls. "We were leaving a

church camp and were coming home to finish the record and needed one more song, so I was [going] through a notebook to find a clean piece of paper and every page had 'I Can Only Imagine' written on it from years of writing that down, thinking about my dad being in a better place." (His father had died seven or eight years before that.) Millard says he kind of got the message that he was supposed to finish this idea that had been in his heart for so long.

"I wrote it in about 20 minutes, the only time in my life I had written the lyrics where there were no mistakes," Millard says. "It's the same as it was originally written. I knew it was

special, but it was special to me, and I never really thought of anybody else."

He says the group figured it would be a B-side for the album and the band didn't play it for about a year until someone asked the act to perform at a church camp. Millard remembers, "We sang the song and the lights were down and when the song was finished it was dead quiet. We thought, 'Great, nobody likes it. Nobody's been clapping.' When the lights came up, it was because they were crying and we thought, 'What in the world? We'd never really experienced this feeling at all as far as the music we'd written, and gosh, I bet we've played it every night since.'"

A Dozen No. 1s

The "10" CD features all 12 of the band's No. 1



'We sang the song and the lights were down and it was dead quiet. When the lights came up, it was because they were crying. We'd never really experienced this feeling.'

—Bart Millard



MercyMe's No. 1s

- 2001: "I Can Only Imagine"
- 2002: "Spoken For," "Word of God Speak"
- 2004: "Here With Me"
- 2005: "In the Blink of an Eye," "Joseph's Lullaby"
- 2006: "So Long Self"
- 2007: "Bring the Rain," "God With Us"
- 2008: "You Reign"
- 2009: "Finally Home"

songs. "Finally Home" is the latest to join that list, having already hit the top of R&R's Soft AC/Inspirational chart and the top five on both Christian AC charts. There are also three bonus cuts, including a new version of "I Can Only Imagine." "I made a trip over to London to Abbey Road Studios and rerecorded the song with the London Symphony," Millard says. "You're talking the guys that did 'Star Wars' and 'Harry Potter' and all those movie soundtracks."

If you're a fan you probably know about the song "Ten Simple Rules" that the band recorded a few years ago. "We did that song about the Ten Commandments for a kids cartoon, and it was on the DVD but has never been on a CD," Millard says. "We played it live on a tour several years ago and we've kind of had a cult following for it over the years, begging to get the song on CD, so we thought it would be funny to stick it on this record." The other bonus track is a never-before-released song called "Only Temporary."

Thinking about the past 10 years, Millard says the highlight for him is also the most stressful part of the last decade: when "I Can Only Imagine" was released to mainstream radio. "I've never worked harder than doing all the interviews, all the crazy stuff we had to do and all the appearances," he recalls. "We had already done several years of 200 dates a year and we remembered what it was like to be busy, and then we saw success in the Christian market. During that success the mainstream took off, so the workload doubled."

He laughs and says it was one of the coolest things that he wouldn't wish on his worst enemy. Not being home put stress on the members' families, but at the same time he says, "I remember the second time we were on ['The Tonight Show With Jay Leno'] and we're going, 'How in the world did we ever get here when we're just this little Christian band that has no business singing this stuff on Leno?'" R&R

'Imagine' Stories

To celebrate the 10-year anniversary of MercyMe's No. 1 hit "I Can Only Imagine," Program Director.net founder Bob Thornton set up a page on his site for programmers to hear the new version of the song and share their "Imagine" stories with the band.

KBMQ/Monroe, La., GM Bob Beyer recalls, "The CD had been out a few years but I had not heard it when I was leaving my church in 2002 with orders to go to Kuwait and eventually Iraq. I took it with me. Months later, while walking a sand road to my tent in Kuwait at 2 a.m., I listened to it for the first time through headphones. I cried . . . or is it sobbed? I was emotionally transported to when the Lord welcomes me home. I listened to it three or four more times while worshipping and loving my Lord in

the midst of this song."

WRBS/Baltimore MD Chris Scotland says, "I remember hearing this song for the first time and thinking about others who I'd get to see face to face with Jesus in heaven. As a father of five now listening to my kids singing this song and realizing what kind of an impact it has made on our family, I am forever thankful."

The person who now promotes MercyMe records, Kai Elmer, remembers, "The first time I heard 'Imagine,' I was working the graveyard shift driving a truck for a raspberry processing plant. I seriously can't remember lyrics, even of my favorite songs . . . and when I heard the song the second time later that week, I was singing at the top of my lungs, like it was my song."

To share your story with MercyMe, go to ProgramDirector.net.—KP

R&R CHRISTIAN AC

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▶ BIG DADDY WEAWE CLAIMS MOST INCREASED PLAYS (UP 187) WITH "YOU FOUND ME," WHICH LIFTS 17-14 IN ITS FOURTH CHART WEEK. THE SONG IS THE YOUNGEST TITLE IN THE TOP 15 AND MARKS THE BAND'S FASTEST RISE TO THE CHART'S UPPER HALF SINCE "EVERY TIME I BREATHE" ALSO REACHED THE TOP 15 IN ITS FOURTH WEEK TWO YEARS AGO THIS WEEK.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	NIelsen BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS RANK
1	26	1	THIRD DAY REVELATION	NO. 1 (5 WKS) ESSENTIAL/PLG	1802 -47	3.667 2
2	27	2	JEREMY CAMP THERE WILL BE A DAY	BEC/TOOTH & NAIL	1755 -66	3.860 1
3	11	5	MERCYME FINALLY HOME	INO	1628 +108	3.566 3
4	11	3	FRANCESCA BATTISTELLI FREE TO BE ME	FERVENT/WORD-CURB	1595 +19	3.086 5
5	31	4	TENTH AVENUE NORTH BY YOUR SIDE	REUNION/PLG	1494 -65	3.019 6
6	17	6	MATTHEW WEST THE MOTIONS	SPARROW/EMI CMG	1481 +136	2.958 7
7	20	9	JOSH WILSON SAVIOR, PLEASE	SPARROW/EMI CMG	1303 +32	2.241 9
8	40	7	BRANDON HEATH GIVE ME YOUR EYES	MONOMODE/REUNION/PLG	1273 -56	3.205 4
9	35	8	TOBYMAC FEATURING KIRK FRANKLIN & MANDISA LOSE MY SOUL	FOREFRONT/EMI CMG	1263 -24	2.903 8
10	8	10	NEWSBOYS IN THE HANDS OF GOD	INPOP	1109 +54	1.611 13
11	7	12	CHRIS TOMLIN I WILL RISE	SIXSTEPS/SPARROW/EMI CMG	982 +103	2.007 10
12	39	11	CHRIS TOMLIN JESUS MESSIAH	SIXSTEPS/SPARROW/EMI CMG	862 -62	1.608 14
13	20	15	NATALIE GRANT OUR HOPE ENDURES	CURB	752 -24	0.614 23
14	4	17	BIG DADDY WEAWE YOU FOUND ME	MOST INCREASED PLAYS FERVENT/WORD-CURB	741 +187	1.662 12
15	26	15	ADDISON ROAD HOPE NOW	INO	723 -22	1.120 16
16	5	18	MANDISA MY DELIVERER	SPARROW/EMI CMG	613 +93	1.809 11
17	13	16	THE MICHAEL GUNGOR BAND ANCIENT SKIES	BRASH	546 -17	0.270 -
18	11	19	IAN ESKELIN, MARK STUART & VICKY BEECHING LORD	INTEGRITY	534 +55	1.056 17
19	11	20	MARK HARRIS ONE TRUE GOD	INO	468 +7	0.666 22
20	3	25	JIMMY NEEDHAM FORGIVEN AND LOVED	AIRPOWER INPOP	448 +127	1.189 15
21	7	21	ABOVE THE GOLDEN STATE I'LL LOVE YOU SO	SPARROW/EMI CMG	438 +9	0.768 20
22	6	23	LINCOLN BREWSTER GOD YOU REIGN	INTEGRITY	388 -6	0.476 26
23	19	22	POINT OF GRACE I WISH	WORD-CURB	370 -40	0.825 19
24	3	28	JARS OF CLAY TWO HANDS	GRAY MATTERS/ESSENTIAL/PLG	302 +46	0.416 29
25	NEW	27	BEBO NORMAN PULL ME OUT	BEC/TOOTH & NAIL	294 +75	0.059 -
26	5	27	SARAH REEVES SWEET SWEET SOUND	SPARROW/EMI CMG	294 +35	0.576 24
27	11	26	DAVID CROWDER BAND O, FOR A THOUSAND TONGUES TO SING	SIXSTEPS/SPARROW/EMI CMG	297 -16	0.174 -
28	7	24	THE FRAY YOU FOUND ME	EPIC/INO	236 -59	0.868 18
29	7	30	JOHN WALLER WHILE I'M WAITING	BEACH STREET/REUNION/PLG	273 +52	0.738 21
30	NEW	24	BLUETREE GOD OF THIS CITY	LUCID	242 +28	0.314 -

MOST ADDED

ARTIST TITLE / LABEL	NEW STATIONS
BRANDON HEATH Wait And See (Reunion/PLG) KLJC, KPEZ, KSOS, WBHY, WBSN, WMSJ, WPAR, WRBS	8
JONNY DIAZ More Beautiful You (INO) KPEZ, KSOS, WBHY, WCRJ, WCSG, WJIE, WMSJ, WPAR	8
BIG DADDY WEAWE You Found Me (Fervent/Word-Curb) KSOS, KVMV, KWND, WAKW, WCRJ, WMUZ, WVEJ	7
JIMMY NEEDHAM Forgiven And Loved (Inpop) KBNJ, KSGN, KSOS, KVMV, WCVO, WMUZ	6
MANDISA My Deliverer (Sparrow/EMI CMG) WCQR, WGTs, WVEJ	3
JOSH WILSON Savior, Please (Sparrow/EMI CMG) KVMV, KWND	2
BLUETREE God Of This City (Lucid) KBNJ, WCVO	2
DOWNHERE Hope Is Rising (Centricity) WAFJ, WPAR	2

ADDED AT... WAKW
Cincinnati, OH
PD: Kurt Wallace
MD: Daryl Pierce
Big Daddy Weave, You Found Me, 11
Mikeschair, Can't Take Away, 9

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

NEW AND ACTIVE

ARTIST TITLE / LABEL	PLAYS /GAIN	ARTIST TITLE / LABEL	PLAYS /GAIN
RUSH OF FOOLS Lose It All (Midas) TOTAL STATIONS: 16	226/48	MIKESCHAIR Can't Take Away (Curb) TOTAL STATIONS: 11	181/25
REMEDY DRIVE All Along (Word-Curb) TOTAL STATIONS: 13	223/53	REVIVE Chorus Of The Saints (Essential/PLG) TOTAL STATIONS: 10	164/34
JONNY DIAZ More Beautiful You (INO) TOTAL STATIONS: 16	213/130	KUTLESS I Do Not Belong (BEC/Tooth & Nail) TOTAL STATIONS: 13	163/28
BRANDON HEATH Wait And See (Monomode/Reunion/PLG) TOTAL STATIONS: 16	207/142	KARI JOBE I'm Singing (Integrity) TOTAL STATIONS: 12	161/39
JEREMY FIDDLE Bless His Name (Varietal/Vineland) TOTAL STATIONS: 12	207/41	DOWNHERE Hope Is Rising (Centricity) TOTAL STATIONS: 8	110/24

MOST INCREASED PLAYS

- +187** **BIG DADDY WEAWE**
You Found Me (Fervent/Word-Curb)
KBNJ +22, KTSY +22, WPOZ +21, WCSG +19, KFIS +17, WMHF +14, KCMS +12, WAKW +11, WBHY +9, KSOS +8
- +142** **BRANDON HEATH**
Wait And See (Monomode/Reunion/PLG)
KXOJ +21, KHZZ +19, WCSG +18, WPAZ +17, KBNJ +17, WPAR +15, WBHY +12, KPEZ +9, KSOS +9, WRBS +8
- +136** **MATTHEW WEST**
The Motions (Sparrow/EMI CMG)
KTSY +27, WLGH +21, WJKL +18, WDJC +14, KKFS +13, WFFH +12, WCSG +9, KSOS +8, WBHY +7, KKSP +6
- +130** **JONNY DIAZ**
More Beautiful You (INO)
WBHY +21, WJIE +18, KKSP +16, WPAR +15, WCIE +14, WDJC +12, KSOS +10, KPEZ +9, WCSG +7, WCRJ +6
- +127** **JIMMY NEEDHAM**
Forgiven And Loved (Inpop)
KSGN +32, WCQR +22, WBSN +21, KSOS +11, KFIS +9, WCVO +6, WAKW +5, SXMS +5, WPAR +5, WDJC +5

FOR WEEK ENDING MARCH 15, 2009
LEGEND: See legend to charts in charts section for rules and symbol explanations.
58 Christian AC stations are electronically monitored by Nielsen Broadcast Data Systems 24 hours a day, 7 days a week. Christian AC Indicator chart compiled of 33 reporters, Christian CHR 26, Christian rock 26 and soft AC/inspirational 20. © 2009 Nielsen Business Media, Inc. All rights reserved.

RECURRENTS

THIS WEEK	ARTIST TITLE / IMPRINT / PROMOTION LABEL	NIelsen BDS CERTIFICATIONS	PLAYS TW LW	THIS WEEK	ARTIST TITLE / IMPRINT / PROMOTION LABEL	NIelsen BDS CERTIFICATIONS	PLAYS TW LW
1	DOWNHERE HERE I AM (CENTRICITY)		756 847	6	CASTING CROWNS SLOW FADE (BEACH STREET/REUNION/PLG)		645 655
2	BIG DADDY WEAWE WHAT LIFE WOULD BE LIKE (FERVENT/WORD-CURB)		736 834	7	AARON SHUST MY SAVIOR MY GOD (BRASH)		603 603
3	LAURA STORY MIGHTY TO SAVE (INO)		724 717	8	TREE63 BLESSSED BE YOUR NAME (INPOP)		599 594
4	BUILDING 429 END OF ME (INO)		721 754	9	ROBBIE SEAY BAND SONG OF HOPE (SPARROW/EMI CMG)		585 582
5	MERCYME YOUR REIGN (INO)		649 684	10	LINCOLN BREWSTER EVERLASTING GOD (INTEGRITY)		557 542

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► THE FIRST SOLO FEMALE TO LEAD THE CHART SINCE 2005, **FRANCESCA BATTISTELLI** SCORES A THIRD CONSECUTIVE WEEK AT NO. 1 ON CHRISTIAN CHR WITH "FREE TO BE ME." THE TRACK CONCURRENTLY CROWNS CHRISTIAN AC INDICATOR (2-1), BULLETS AT NO. 4 ON THE MONITORED CHRISTIAN AC LIST AND HOLDS AT NO. 16 ON SOFT AC/INSPIRATIONAL.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	IMPRINT / PROMOTION LABEL	PLAYS TW +/-
1	1	10	FRANCESCA BATTISTELLI FREE TO BE ME	FERVENT/WORD-CURB	1089 +63
2	2	28	TENTH AVENUE NORTH BY YOUR SIDE	FELNION/PLG	944 +11
3	3	16	MATTHEW WEST THE MOTIONS	SPARROW/EMI CMG	902 +19
4	5	16	RED NEVER BE THE SAME	ESSENTIAL/PLG	859 +29
5	4	19	RUSH OF FOOLS LOSE IT ALL	MIDAS	812 -44
6	6	27	GROUP 1 CREW KEYS TO THE KINGDOM	FERVENT/WORD-CURB	743 +23
7	7	15	VOTA HARD TO BELIEVE	INO	678 -10
8	9	11	FRAY YOU FOUND ME	EPIC/INO	663 +64
9	8	27	JEREMY CAMP THERE WILL BE A DAY	BEC/TOOTH & NAIL	620 -23
10	11	18	DISCIPLINE WHATEVER REASON	INO	612 +54
11	12	4	REMEDY DRIVE ALL ALONG	WORD-CURB	597 +128
12	10	24	THIRD DAY RUN TO YOU	ESSENTIAL/PLG	556 -20
13	14	5	JARS OF CLAY TWO HANDS	GRAY MATTERS/ESSENTIAL/PLG	531 +88
14	16	4	DOWNHERE MY LAST AMEN	CENTRICITY	496 +73
15	13	8	NEWSBOYS IN THE HANDS OF GOD	INPOP	472 +19
16	17	15	KRYSTAL MEYERS LOVE IT AWAY	ESSENTIAL/PLG	415 +8
17	18	6	KUTLESS TO KNOW THAT YOU'RE ALIVE	BEC/TOOTH & NAIL	389 +22
18	20	8	SEVENGLORY ALL OF THIS FOR YOU	7 SPIN	369 +26
19	21	6	B. REITH MESS	GOTEE	343 +27
20	19	14	JON FOREMAN YOUR LOVE IS STRONG	CREDENTIAL/EMI CMG	339 -12
21	22	10	THIS BEAUTIFUL REPUBLIC BEAUTIFULLY BROKEN	FOREFRONT/EMI CMG	315 +9
22	25	4	NEVERTHELESS IT'S TRUE	FLICKER/PLG	314 +60
23	24	5	ADDISON ROAD THIS COULD BE OUR DAY	INO	294 +18
24	23	5	BEBO NORMAN BRITNEY	BEC/TOOTH & NAIL	281 -21
25	26	6	MARVIN WINANS JR. YOU NEVER LET ME DOWN	M2	262 +22
26	28	2	HAWK NELSON LET'S DANCE	BEC/TOOTH & NAIL	260 +52
27	30	4	JOSH WILSON SAVIOR, PLEASE	SPARROW/EMI CMG	247 +41
28	27	5	FIREFLIGHT YOU GAVE ME A PROMISE	FLICKER/PLG	243 +23
29	29	2	MERCYME GOODBYE ORDINARY	INO	222 +15
30	NEW		CHRIS TOMLIN I WILL RISE	SIXSTEPS/SPARROW/EMI CMG	221 +40

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	IMPRINT / PROMOTION LABEL	PLAYS TW +/-
1	1	8	HAWK NELSON LET'S DANCE	BEC/TOOTH & NAIL	299 +2
2	3	11	NEVERTHELESS CROSS MY HEART	FLICKER/PLG	296 +5
3	2	16	FAMILY FORCE 5 RADIATOR	TMG	284 -9
4	4	14	IVORYLINE HEARTS AND MINDS	TOOTH & NAIL	265 +7
5	5	11	CHILDREN 18:3 HOMEMADE VALENTINE	TOOTH & NAIL	264 +6
6	8	8	ABANDON HOLD ON	FOREFRONT/EMI CMG	256 +24
7	7	11	THIS BEAUTIFUL REPUBLIC SURRENDER SAVED MY LIFE	FOREFRONT/EMI CMG	251 +16
8	6	17	RELIENT K THE LAST, THE LOST, THE LEAST	GOTEE	248 -1
9	12	6	DECYFER DOWN FADING	INO	216 +19
10	10	6	PHILMONT THE DIFFERENCE	FOREFRONT/EMI CMG	208 +3
11	9	19	CLASSIC CRIME SING	TOOTH & NAIL	206 -24
12	14	7	RUN KID RUN SET THE DIAL	TOOTH & NAIL	191 -2
13	13	24	WEDDING RETURN	BRAVE NEW WORLD	187 -8
14	11	22	CAPITAL LIGHTS OUTRAGE	TOOTH & NAIL	187 -10
15	17	9	THE CONTACT BLACK SEA	7 SPIN	185 +15
16	18	6	FALLING UP STREAMS OF WOE AT ACHERON	BEC/TOOTH & NAIL	180 +12
17	20	5	PILLAR STATE OF EMERGENCY	ESSENTIAL/PLG	178 +16
18	22	4	FIREFLIGHT STAND UP	FLICKER/PLG	171 +16
19	21	3	DISCIPLINE ROMANCE ME	INO	168 +11
20	19	4	SUPERCHIC(K) CROSS THE LINE	INPOP	168 +1
21	16	18	SECRET AND WHISPER ANCHORS	TOOTH & NAIL	168 -3
22	15	18	REMEDY DRIVE STAND UP	WORD-CURB	161 -18
23	29	2	RED DEATH OF ME	ESSENTIAL/PLG	150 +51
24	23	14	A ROTTERDAM NOVEMBER ENOUGH	ARN	149 +4
25	25	6	FRAY YOU FOUND ME	EPIC/INO	136 +5
26	24	18	SEARCH THE CITY THE RESCUE	TOOTH & NAIL	135 -2
27	27	3	FM STATIC THE UNAVOIDABLE BATTLE OF FEELING ON THE OUTSIDE	TOOTH & NAIL	131 +13
28	26	4	FLYNN ADAM SUCH A TIME	GOTEE	126 -4
29	RE-ENTRY		KUTLESS TO KNOW THAT YOU'RE ALIVE	BEC/TOOTH & NAIL	96 +5
30	30	9	WE AS HUMAN DEAD MAN	WE AS HUMAN	95 -4

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	IMPRINT / PROMOTION LABEL	PLAYS TW +/-
1	1	10	MERCYME FINALLY HOME	INO	381 -12
2	2	18	MARK HARRIS ONE TRUE GOD	INO	323 -23
3	3	15	NATALIE GRANT OUR HOPE ENDURES	CURB	320 +4
4	4	8	CHRIS TOMLIN I WILL RISE	SIXSTEPS/SPARROW/EMI CMG	294 +12
5	5	7	LINCOLN BREWSTER GOD YOU REIGN	INTEGRITY	277 +28
6	11	5	AVALON STILL MY GOD	SPARROW/EMI CMG	274 +53
7	8	8	CARMEN D'ARCY WE ADORE THEE	BRICK STREET/MARTINGALE	232 -5
8	10	13	THIRD DAY REVELATION	ESSENTIAL/PLG	226 0
9	6	25	JEREMY CAMP THERE WILL BE A DAY	BEC/TOOTH & NAIL	224 -15
10	12	9	MATTHEW WEST THE MOTIONS	SPARROW/EMI CMG	207 +7

SOFT AC/INSPIRATIONAL

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	IMPRINT / PROMOTION LABEL	PLAYS TW +/-
11	9	12	JUSTIN UNGER BEHOLD	HEIGHTS	205 -26
12	15	5	KATINAS PRAYING FOR YOU	DESTINY-EXECUTIVE	204 +35
13	13	7	JOSH WILSON SAVIOR, PLEASE	SPARROW/EMI CMG	194 +3
14	14	3	BEBO NORMAN THE ONLY HOPE	BEC/TOOTH & NAIL	180 +11
15	17	3	ISRAEL HOUGHTON MY TRIBUTE	INTEGRITY	158 +9
16	16	5	FRANCESCA BATTISTELLI FREE TO BE ME	FERVENT/WORD-CURB	146 -9
17	18	2	SARAH REEVES SWEET SWEET SOUND	SPARROW/EMI CMG	128 +2
18	19	6	TWILA PARIS NOT FORGOTTEN	E1	127 +2
19	NEW		NEWSBOYS IN THE HANDS OF GOD	INPOP	110 +4
20	NEW		ASHMONT HILL GIFTED RESPONSE	AXIOM	106 +31

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Massive Country Music Assn. study revealed at CRS

Cultivate Core, Reduce Repetition

R.J. Curtis

RCurtis@RadioandRecords.com

In October 2008, when R&R sat down with Country Music Assn. CEO Tammy Genovese, we asked about the organization's future projects. "Well, here's a big one," Genovese replied, hinting at the CMA's plan for a research project designed to identify the country radio listener and country music's consumer.

As it turns out, when Genovese said "big," she wasn't kidding. At the 40th annual Country Radio Seminar (CRS), which took place March 4-6 in Nashville, the CMA rolled out its 2008 Country Music Consumer Segmentation Study. The study itself can only be described as massive.

The sample size was 7,500 persons—and that was just phase one. Another 1,850 people were called back for phase two and then the project amassed 10 focus groups in three U.S. cities. Sony Music Nashville chairman Joe Galante, a CMA board member who spearheaded this research, recommends reading the study several times, saying, "You could make a career out of studying this stuff." The project was conducted by two of the nation's biggest ad agencies: Leo Burnett Co. and Starcom MediaVest Group, whose client list is a who's who of the largest corporations in America.



Galante

Core Versus Low-Funding Fans

Leo Burnett executive VP Carol Foley and Right Brain Consumer Consulting principal Jana O'Brien presented results at CRS, explaining to attendees that 36% of adults ages 18-54 qualify as country music fans. Inside that number there are two more groups: a smaller "core" that accounts for the vast majority of country spending and a larger collection of people referred to as "low-funding fans," who represent future revenue growth potential. Not surprisingly, the typical core country user skews Caucasian, female and comes from a smaller town: 79% of them engage in country radio, spending an average 24 hours per month listening. Positives cited among country fans: Radio is free, and the music is family-friendly and

good for all ages.

Negatives centered on repetition and limited playlists, which programmers have seen many times through the years in perceptual research. This time, however, O'Brien and Foley cautioned the audience to take serious note of the repetition issue at CRS, a warning that was repeated roughly 24 hours later by Edison Media Research VP of strategy and marketing Tom Webster while presenting its national P1 study of country listeners (which we will recap next week in part two of our post-CRS coverage). The repetition red flag was definitely noticed by members of the audience. Noted radio consultant Jaye Albright of Albright & O'Malley offered advice to programmers about this issue, saying, "If they're smart, they won't ignore it."

According to Albright, while the core is "pretty happy," it's not as happy as a couple of years ago. The issue that makes core listeners less happy, Albright says, and what repetition actually means "is you're playing songs I don't like more than I'd like you to. Anyone who's looking at music research song for song is seeing it, too." Galante also noted the consistency between data from the CMA and Edison, saying both studies are telling radio in an outside voice, "Don't play the same damn records over again."

Coming on fast as a key country music pipeline is the Internet. Some 71% of country users have Web access, with younger fans more likely to have what O'Brien described as "a digital country music engagement focus." Radio emerged as the biggest driver of music purchases; in terms of what format music is purchased in, 65% of country consumers ages 18-54 are still CD-dominant, while 35% are "digitally dominant." Apparently, becoming digitally dominant

'If they're saying they're tired of something and there's too much repetition, I think it's to our peril if we pay no attention to them.'

—Jaye Albright



Country Music Consumer Segmentation Study Headlines

- Two in five American adults aged 18-54 qualify as "country music fans."
- Seventy-nine percent of country music fans use country radio, averaging 24 hours per month.
- Two subsets consist of "core" fans and "low-funding fans."
- Seventy-one percent of country users have Web access.
- Sixty-five percent are "CD-dominant."
- Thirty-five percent are "digitally dominant."
- Thirty-eight percent have borrowed a country CD to copy, compared with 23% who have received free downloads.
- Eleven percent of the U.S. adult population ages 18-54 attended a country concert in 2008.

Complete results posted at the Country Music Assn.'s member Web site, my.cmaworld.com, accessed with their logon information.

is akin to drinking the Kool-Aid. Once it happens, O'Brien says, "you are gone and contribute very little CD revenue," a statement illustrated by data showing that after consumers' digital migration, they pay for well below half of the music they acquire. And just how do country fans do their digital acquiring of music? The majority comes through CD burning, which most country users consider sharing, rather than piracy.

Country's Bread And Butter

According to Foley and O'Brien, the country industry's bread and butter are those core listeners, who can be broken down into two groups: "country-philes" and "music-philes." Though small in numbers at just 7.6%, these two groups drive the most revenue to the format. Country-philes appreciate the strong core values of country music and artists. Ninety-five percent of country-philes use country radio, but only about half of them have an Internet connection at home. There were three reasons for this, according to Foley and O'Brien: the cost, no interest or need, and concerns about online content with children in the house.

Music-philes, on the other hand, tend to be male, younger, more ethnically diverse and come from more urban areas. They are more "likers" than lovers of country music but own large music collections, so large that their country collection exceeds that of the average country-phile.

The greatest growth potential for the country industry are the low-funding fans, which come in five varieties:

- Today's digital: resists traditional media but shows potential for engaging in digital content
 - Today's traditional: referred to as "country-philes in training"
 - Classical digital: skews male and is rock-influenced
 - Classic traditional: older, fixated on classic artists, feels left behind
 - Pop country: urban, female, prefer pop-leaning country artists (aka "music-philes in training")
- Foley says today's traditional and pop country show the biggest growth potential.

Foley and O'Brien concluded by sharing the implications for the CMA and the industry. The core country target, while small at just 7.6%, is vital to the industry's health because it accounts for a major proportion of country radio listening. Low-funding fans constitute a larger consumer base at 36% and offer great potential. Radio audience-building opportunities include artist identification, stories behind songs and less repetition.

Galante reminded attendees that only about half of all the data collected was presented, so it's hard to pin down one or two takeaways from people who saw it. But Albright reiterated her earlier point: "Whether you're talking about heavy radio users who listen to a lot of country radio or country consumers who buy a lot of music and attend a lot of concerts, if they're saying they're tired of something and there's too much repetition, I think it's to our peril if we pay no attention to them." A takeaway for Galante was that "radio is the portal. But the danger is, if you don't get your act right, they have another place to go. Hopefully we'll remember we were told this; and if we don't act on it, this is our fault." **R&R**



Two artists coming from interesting places

Intriguing Paths To Radio

Keith Berman

KBerman@RadioandRecords.com

When an artist is tagged as having an “interesting background,” it sometimes involves some tidbit of info like having literally lived in a van for a few years while trying to scrape together cash to make an album, or maybe starting their own label in a dorm room to put out a record. These two, however, come from slightly different paths, which makes their stories all the more noteworthy.

Candy O’Terry

If Candy O’Terry’s name sounds familiar, you either live in Boston and listen to her every weekday afternoon on Greater Media AC WMJX (Magic 106.7), you pitch her on records since she’s also APID of the station, or you’ve seen her name listed in R&R’s Music Tracking program. Look for her name to start showing up on R&R’s AC chart, since she just released a single with musician Charlie Farren called “You Are the Only One.”

O’Terry’s path to radio started in music, actually: She was a session and jingle singer who appeared on “Star Search” in the ’80s, and her love of music is what led her to Magic. “I ended up getting a temp job as a secretary to the PD in 1990 because I thought, ‘If I can’t be singing, at least I can be around the music because I love it so much,’” she says, commenting that a singer’s life was feast or famine and the Magic gig meant a steady paycheck and health benefits.

One of the artists O’Terry dealt with through the years was Jim Brickman, who she describes as someone who calls the station to make friends with the PD and his secretary, so that’s how they became acquainted years ago. Brickman allowed her to rerecord his songs “The Gift” and “Valentine,” and Magic has been playing her versions of those tracks since 2004.

Enter Charlie Farren: The Boston-based musician was a star in the ’80s, fronting a group called Farrenheit, which had opened for the band Bos-

ton, and he’d toured with the Joe Perry Project. Farren and O’Terry both performed at an event last year called Stars Over Boston, where he did an acoustic performance of “You Are the Only One,” which O’Terry thought would sound great with strung, piano and some more romance in the lyrics.



“I approached him after the event and said, ‘Hi, I’m Candy, and I would love to get an opportunity to work with you and redo that song.’ He was just delighted for the opportunity, and we started working on the record together in April 2008. We had all the orchestrations done by Brad Hatfield, who is the pianist for the Boston Pops and is an Emmy-winning

composer who’s done work for ‘The Sopranos,’” she says, adding that the song was mastered by Vlado Meller, who’s also worked with Celine Dion and the Red Hot Chili Peppers.

“I changed about 30% of the lyrics and just put in the female perspective to what it feels like to find someone who is the only one for you, even if it took you a long time to find that person,” she says. O’Terry had just remarried, so she was able to infuse the song with her own perspective.

Despite this being what she describes as a great experience, O’Terry is finding out what it’s like from the other side of the fence: Instead of taking the calls from label execs, she’s making them to station PDs, pitching her song. “It’s so painful,” she



Hufsey

says. “I think, as difficult as it is, you don’t need a full-length CD anymore; you can market a single. But we’re the David in the business of these Goliaths, artists who have huge catalogs and are signed to major labels who have people calling to ask PDs to play their songs . . . then there’s Charlie and me, making our own phone calls and sending links to our Web sites to PDs and asking them to please listen and give us a quote. It’s really been a blood-and-guts grass-roots effort, and we’re so thankful for the support we’ve received.”

At press time, “You Are the Only One” is getting airplay at Magic and WSRS/Worcester, Mass.

Billy Hufsey

If you watched the TV shows “Fame” or “Days of Our Lives”—or you saw VH1’s recent “Confessions of a Teen Idol”—then you’re familiar with the work of Billy Hufsey. Oddly enough, the man who is perhaps most famous for his acting and dancing initially came to Hollywood to become a singer.

“I’m a musician by trade; I started playing the drums at 4 years old, and I played the guitar in fourth or fifth grade and picked up the sax and piano along the way,” he says, adding he was also a football player in high school. Hufsey started writing music in the eighth grade and has licensed several songs through the years, including some material he wrote and performed on “Days of Our Lives.”

Hufsey did several theater shows and national tours of musicals and, based on his success as a dancer, put out a disco album called “Contagious,” which he describes as “having sold two copies.” He bailed on the entertainment industry for many years, going into banking and the mortgage business, but decided he wanted to return to acting. Interestingly, his appearance on “Confessions of a Teen Idol” led to this new foray into music. “I tried to come back as an actor, but I got a record deal,” he says with a laugh. “I go in to be a singer and become an actor, I go in to be an actor and become a singer.”

During the show’s run, Hufsey wrote the semi-autobiographical track “Better Man,” which the “Teen Idol” people heard him singing and playing. “They loved it, so they made a video for me, they let me sing on the show, and I got a record deal out of it,” he says.

Hufsey has been booked on a number of TV shows and has around 20 gigs scheduled this spring and summer, kicking off in April with a record release party in his hometown of Cleveland. Regarding finally getting a chance to fulfill his desires of being a singer, he says he’s extremely excited about his adventure.

“I saw my song had gotten New & Active status on the R&R AC chart and told my friends about it. You’d think I’d won a friggin’ Oscar,” he says with a laugh. “It’s kind of crazy. But I always say that we’re here for a good time, not a long time, so I don’t want to leave any rock unturned. I just want to do the best that I possibly can.”

R&R

Hufsey Experiences Radio

In an interesting twist, singer/musician Billy Hufsey is also taking on a radio gig: He just filmed a pilot for a TV show where he portrays a talk radio host, kind of Rush Limbaugh- or Michael Savage-esque,” he says, mentioning that he plays opposite Mackenzie Phillips, who is the left-wing host. “So there’s a lot of firecrackers going off there.” Hufsey was also asked to write and sing the title song for the pilot, which is called “Radio Needles.” —KB



► **MILEY CYRUS** CHARTS HER FIRST AC HIT, AS "THE CLIMB" DEBUTS AT NO. 26. THE FAMILY PREVIOUSLY GRACED THE LIST WHEN DAD BILLY RAY SENT "AC-1Y BREAKY HEART" TO NO. 23 AND "COULD'VE BEEN ME" TO NO. 45 IN 1992. THE LATTER SONG LAST APPEARED ON THE NOV. 27, 1992, CHART—FOUR DAYS AFTER MILEY WAS BORN.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	NIelsen BDS CERTIFICATIONS	HITPREDICTOR STATUS	PLAYS TW +/-	AUDIENCE MILLIONS	RANK
1	1	32	JASON MRAZ I'M YOURS	NO. 1 (7 WKS)	11 ³ ☆ ATLANTIC/RRP	2092 -51	14.595	1
2	2	21	TAYLOR SWIFT LOVE STORY		11 ³ ☆ BIG MACHINE/UNIVERSAL REPUBLIC	2001 -10	13.262	3
3	3	35	COLDPLAY VIVA LA VIDA		11 ³ ☆ CAPITOL	1900 -35	14.074	2
4	4	22	LEONA LEWIS BETTER IN TIME		11 ² ☆ SYCO/J/RCMG	1655 -32	11.712	5
5	5	43	DAVID COOK THE TIME OF MY LIFE		11 ☆ 19/RCA/RMG	1629 -54	11.618	6
6	6	26	DAUGHTRY WHAT ABOUT NOW		11 ☆ RCA/RMG	1596 -6	12.048	4
7	7	39	NATASHA BEDINGFIELD POCKETFUL OF SUNSHINE		11 ³ ☆ PHONOGENIC/EPIC	1443 -91	11.154	7
8	8	31	DAVID ARCHULETA CRUSH		11 ☆ 19/JIVE/JLG	1237 -82	6.085	9
9	9	21	GAVIN ROSSDALE LOVE REMAINS THE SAME		11 ² ☆ INTERSCOPE	951 +11	4.870	10
10	10	49	LEONA LEWIS BLEEDING LOVE		11 ⁵ ☆ SYCO/J/RCMG	893 +46	6.243	8
11	13	9	JIM BRICKMAN FEAT. RUSH OF FOOLS NEVER FAR AWAY	MOST INCREASED PLAYS	TIME LIFE	623 +131	1.795	16
12	12	21	JAMES TAYLOR IT'S GROWING		☆ HEAR/CMG	610 +45	2.839	12
13	14	17	JORDIN SPARKS ONE STEP AT A TIME		11 ² ☆ 19/JIVE/JLG	440 +72	4.146	11
14	17	6	SEAL IF YOU DON'T KNOW ME BY NOW		☆ 143/WARNER BROS.	434 +119	2.589	14
15	15	19	O.A.R. SHATTERED (TURN THE CAR AROUND)		11 ☆ EVERFINE/ATLANTIC/RRP	409 +52	2.657	13
16	16	6	LIONEL RICHIE JUST GO	AIRPOWER/MOST ADDED	DEF. JAM/IDJ/MG	378 +53	1.271	20
17	18	11	BEYONCE IF I WERE A BOY		11 ☆ MUSIC WORLD/COLUMBIA	258 -2	1.518	18
18	20	8	THE FRAY YOU FOUND ME		11 ☆ EPIC	249 +27	1.995	15
19	19	12	NICKELBACK GOTTA BE SOMEBODY		11 ² ☆ ROADRUNNER/RRP	236 +3	1.677	17
20	21	10	DAVID COOK LIGHT ON		11 ☆ 19/RCA/RMG	227 +15	1.058	22
21	22	5	MATT NATHANSON COME ON GET HIGHER		☆ VANGUARD/CAPITOL	210 +28	0.994	23
22	23	7	SIMPLY RED GO NOW		SIMPLYRED.COM/RAZOR & TIE	160 -14	0.172	-
23	24	11	KATY PERRY HOT N COLD		11 ³ ☆ CAPITOL	148 +7	1.225	21
24	25	6	TAYLOR HICKS WHAT'S RIGHT IS RIGHT		MODERN WHOMP/AZOFFMUSIC	136 +3	0.175	-
25	27	11	ADELE CHASING PAVEMENTS		XL/COLUMBIA	128 +14	0.453	28
26	NEW		MILEY CYRUS THE CLIMB		WALT DISNEY/HOLLYWOOD	126 +69	1.386	19
27	26	8	DUFFY STEPPING STONE		MERCURY/IDJ/MG	116 +1	0.891	24
28	30	3	JOURNEY WHERE DID I LOSE YOUR LOVE		NOMOTA	90 +24	0.066	-
29	29	2	GREG LONDON EVERYTHING I OWN		MVP/LONDONCONS	87 +12	0.065	-
30	28	4	KELLY CLARKSON MY LIFE WOULD SUCK WITHOUT YOU		19/RCA/RMG	75 -4	0.246	30

MOST ADDED

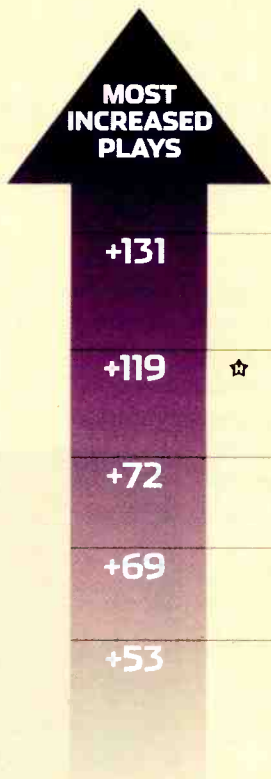
ARTIST TITLE / LABEL	NEW STATIONS
LIONEL RICHIE Just Go (Def Jam/IDJ/MG) KKMY, KRBB, KSNE, Sirius XM The Blend, WJBR, WLHT	6
SEAL If You Don't Know Me By Now (143/Warner Bros.) KSNE, WDOK, WLHT, WMAS, WMGF, WSRS	6
MATT NATHANSON Come On Get Higher (Vanguard/Capitol) KNEV, KRBB, KUMU, WSPA	4
DAUGHTRY What About Now (RCA/RMG) WCFS, WHOM, WRCH	3
THE FRAY You Found Me (Epic) WCRZ, WEZF, WOBN	3
MILEY CYRUS The Climb (Walt Disney/Hollywood) KNEV, WAHR, WFMK	3
JOURNEY Where Did I Lose Your Love (Nomota) KNEV, WAHR, WZID	3
MERCYME Finally Home (INO/Columbia) KRBB, WFMK, WRVF	3

ADDED AT...
KNEV
Reno, NV
OM/PD: Nick Elliott
John Legend Feat. Andre 3000, Green Light, 24
Journey, Where Did I Lose Your Love, 9
Matt Nathanson, Come On Get Higher, 8
Miley Cyrus, The Climb, 0

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NEW AND ACTIVE

ARTIST TITLE / LABEL	PLAYS /GAIN	ARTIST TITLE / LABEL	PLAYS /GAIN
MERCYME Finally Home (INO/Columbia) TOTAL STATIONS: 19	69/38	BALLAS HOUGH BAND Do It For You (Hollywood) TOTAL STATIONS: 6	30/2
BILLY HUFSEY Better Man (Blaster) TOTAL STATIONS: 10	51/9	MICHAEL DAMIAN Rock On (2009) (Caption) TOTAL STATIONS: 5	20/19
JASON MRAZ & COLBIE CAILLAT Lucky (Atlantic/RRP) TOTAL STATIONS: 9	48/3	LADY GAGA FEAT. COLBY O'DONIS Just Dance (Streamline/KonLive/Cherrytree/Interscope) TOTAL STATIONS: 3	15/2
DAVID ARCHULETA A Little Too Not Over You (19/Jive/JLG) TOTAL STATIONS: 2	46/14	PETER CINCOTTI Lay Your Body Down (Goodbye Philadelphia) (143/Warner Bros.) TOTAL STATIONS: 4	15/1
PINK Sober (LaFace/JLG) TOTAL STATIONS: 5	37/4	THE PUSSYCAT DOLLS I Hate This Part (Interscope) TOTAL STATIONS: 1	14/14



↑131 **JIM BRICKMAN FEAT. RUSH OF FOOLS**
Never Far Away (Time Life)
KVIL +1, WJBR +7, WYYY +7, WDEF +6, WASH +5, KUDL +5, KOSI +5, KTDY +4, WRVR +4, WYJB +4

↑119 **☆ SEAL**
If You Don't Know Me By Now (143/Warner Bros.)
WLTW +5, WMLI +5, WYYY +10, WHOM +6, WSRS +4, WDOK +4, WMXC +4, KBEE +3, WYJB +3, KOSI +3

↑72 **JORDIN SPARKS**
One Step At A Time (19/Jive/JLG)
WCRZ +2, WASH +9, WSRS +8, WYYY +8, WDOK +6, WLIT +5, WRVR +5, KKKY +5, WYJB +4, KWAV +4

↑69 **MILEY CYRUS**
The Climb (Walt Disney/Hollywood)
WMJX +3, WHUD +10, WLEV +7, WTCB +7, KWAV +5, WYJB +5, WLTW +4, KTSM +4, WRSA +4, WKJY +2

↑53 **LIONEL RICHIE**
Just Go (Def Jam/IDJ/MG)
KMXX +7, WARM +6, KTDY +6, WJBR +6, WRVF +5, WASH +4, WDOK +4, WLDB +4, WARM +3, WYJB +3

FOR WEEK ENDING MARCH 15, 2009
LEGEND: See legend to charts in charts section for rules and symbol explanations. 103 AC 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	NIelsen BDS CERTIFICATIONS	PLAYS TW	LW
1	SARA BAREILLES LOVE SONG (EPIC)	11 ⁵	1090	1071
2	LIFEHOUSE WHATEVER IT TAKES (Geffen/Interscope)	11 ²	903	948
3	COLBIE CAILLAT BUBBLY (UNIVERSAL REPUBLIC)	11 ⁵	865	898
4	FERGIE BIG GIRLS DON'T CRY (WILL.I.AM/A&M/Interscope)	11 ⁶	837	785
5	TIMBALAND FEATURING ONEREPUBLIC APOLOGIZE (MOSLEY/BLACKGROUND/Interscope)	11 ⁷	791	786

THIS WEEK	ARTIST TITLE / IMPRINT / PROMOTION LABEL	NIelsen BDS CERTIFICATIONS	PLAYS TW	LW
6	DAUGHTRY FEELS LIKE TONIGHT (RCA/RMG)	11 ³	743	751
7	JOHN MAYER SAY (AWARE/COLUMBIA)	11 ²	727	695
8	MISSY HIGGINS WHERE I STOOD (ELEVEN/REPRISE)		683	716
9	JOHN MAYER WAITING ON THE WORLD TO CHANGE (AWARE/COLUMBIA)	11 ⁵	667	646
10	COLBIE CAILLAT REALIZE (UNIVERSAL REPUBLIC)	11 ²	656	853

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► "1, 2, 3, 4" BY **PLAIN WHITE T'S** REACHES THE TOP 10 IN ITS 21st WEEK, COMPLETING THE CHART'S LONGEST TOP 10 JOURNEY SINCE MATT NATHANSON'S "COME ON GET HIGHER" (23 WEEKS) LAST FALL. "1, 2, 3, 4" RISES 11-10 WITH THE FORMAT'S FOURTH-BEST GAIN (UP 179 PLAYS) AFTER CLAIMING MOST INCREASED PLAYS THE PREVIOUS TWO WEEKS.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	NIELSEN BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL	HITPREDICTOR STATUS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS RANK
1	1	16	THE FRAY YOU FOUND ME	NO. 1 (5 WKS)	11 ☆ EPIC	3519 +105	17.578 1
2	4	13	PINK SOBER		11 ☆ LAFACE/JLG	2981 +211	15.225 3
3	2	24	NICKELBACK GOTTA BE SOMEBODY		112 ☆ ROADRUNNER/RRP	2966 -53	6.520 2
4	3	17	TAYLOR SWIFT LOVE STORY		113 ☆ BIG MACHINE/UNIVERSAL REPUBLIC	2957 +12	14.930 4
5	6	9	KELLY CLARKSON MY LIFE WOULD SUCK WITHOUT YOU		19/RCA/RMG	2800 +148	13.162 6
6	5	22	DAVID COOK LIGHT ON		19/RCA/RMG	2592 -86	12.186 8
7	7	25	KATY PERRY HOT N COLD		113 ☆ CAPITOL	2441 -158	13.815 5
8	8	18	THE ALL-AMERICAN REJECTS GIVES YOU HELL		11 ☆ DOGHOUSE/DCG/INTERSCOPE	2374 +136	11.492 9
9	9	51	JASON MRAZ I'M YOURS		113 ☆ ATLANTIC/RRP	2150 -82	12.792 7
10	11	21	PLAIN WHITE T'S 1, 2, 3, 4		11 ☆ HOLLYWOOD	1985 +179	8.926 12
11	14	15	LADY GAGA FEATURING COLBY O'DONIS JUST DANCE		112 ☆ STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE	1759 +127	8.602 13
12	10	38	O.A.R. SHATTERED (TURN THE CAR AROUND)		11 ☆ EVERFINE/ATLANTIC/RRP	1732 -129	9.568 11
13	12	38	DAUGHTRY WHAT ABOUT NOW		11 ☆ RCA/RMG	1656 -53	10.354 10
14	13	25	3 DOORS DOWN LET ME BE MYSELF		11 ☆ UNIVERSAL REPUBLIC	1514 -181	6.600 14
15	16	9	JASON MRAZ & COLBIE CAILLAT LUCKY		11 ☆ ATLANTIC/RRP	1487 +79	6.484 15
16	19	9	KATY PERRY THINKING OF YOU		11 ☆ CAPITOL	1291 +182	4.637 17
17	21	17	THEORY OF A DEADMAN NOT MEANT TO BE	AIRPOWER/MOST INCREASED PLAYS	11 ☆ 604/ROADRUNNER/RRP	1219 +228	4.589 18
18	17	13	BEYONCÉ SINGLE LADIES (PUT A RING ON IT)		113 ☆ MUSIC WORLD/COLUMBIA	1135 -131	5.971 16
19	22	19	ERIC HUTCHINSON ROCK & ROLL	AIRPOWER	11 ☆ LET'S BREAK/WARNER BROS.	876 +47	3.274 19
20	23	21	THRIVING IVORY ANGELS ON THE MOON		11 ☆ WIND-UP	771 +36	2.051 24
21	26	7	NATASHA BEDINGFIELD SOULMATE		11 ☆ PHONOGENIC/EPIC	725 +86	2.671 20
22	25	9	THE VERONICAS UNTOUCHED		11 ☆ ENGINEER/SIRE/WARNER BROS.	686 +30	2.027 25
23	28	6	LILY ALLEN THE FEAR		11 ☆ CAPITOL	664 +65	1.863 26
24	24	7	BRITNEY SPEARS CIRCUS		11 ☆ JIVE/JLG	604 -53	2.057 23
25	33	4	LEONA LEWIS I WILL BE		11 ☆ SYCO/J/RMG	574 +102	2.213 21
26	30	8	HOOBASTANK SO CLOSE, SO FAR		11 ☆ ISLAND/IDJMG	567 +57	1.504 30
27	31	4	O.A.R. THIS TOWN		11 ☆ EVERFINE/ATLANTIC/RRP	566 +79	2.129 22
28	29	14	BUCKCHERRY DON'T GO AWAY		11 ☆ ELEVEN SEVEN/ATLANTIC	540 0	1.752 28
29	34	3	ERIN MCCARLEY LOVE, SAVE THE EMPTY		11 ☆ UNIVERSAL REPUBLIC	453 +47	1.383 31
30	27	20	THE KILLERS HUMAN		11 ☆ ISLAND/IDJMG	452 -144	1.539 29
31	37	2	CAROLINA LIAR SHOW ME WHAT I'M LOOKING FOR		11 ☆ ATLANTIC	420 +70	1.122 33
32	36	3	THE PUSSYCAT DOLLS I HATE THIS PART		11 ☆ INTERSCOPE	375 -25	1.820 27
33	40	2	THE OFFSPRING KRISTY, ARE YOU DOING OK?		11 ☆ COLUMBIA	360 +41	0.633 -
34	NEW		THE SCRIPT THE MAN WHO CAN'T BE MOVED		11 ☆ PHONOGENIC/EPIC	350 +64	1.110 34
35	38	6	GAVIN ROSSDALE FOREVER MAY YOU RUN		11 ☆ INTERSCOPE	341 +17	0.757 -
36	39	3	NICK LACHEY PATIENCE		11 ☆ JIVE/JLG	339 +17	0.897 38
37	NEW		SAVING ABEL 18 DAYS		11 ☆ SKIDD/CO/VIRGIN/CAPITOL	316 +26	0.781 -
38	32	8	U2 GET ON YOUR BOOTS		11 ☆ ISLAND/INTERSCOPE	258 -189	0.614 -
39	NEW		JAMES MORRISON FEATURING NELLY FURTADO BROKEN STRINGS		11 ☆ POLYGRAM/INTERSCOPE	284 +31	0.672 -
40	NEW		LADY GAGA POKER FACE		11 ☆ STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE	281 +48	1.066 35

MOST ADDED

ARTIST TITLE / LABEL	NEW STATIONS
U2 Magnificent (Island/Interscope) KJMY, KLLC, KLLY, KMXB, KRSK, KRUZ, KSCF, KUDD, KVLV, KYKY, WCD, WGMX, WPST, WRVE, WTMX	15
NICKELBACK If Today Was Your Last Day (Roadrunner/RRP) KLZR, KMXB, KPLZ, KSTP, KVLV, KZZO, WBMX, WRVE, WXLO	9
THEORY OF A DEADMAN Not Meant To Be (604/Roadrunner/RRP) KBBY, KEZR, KJMY, WMEE, WNNK, WQLH, WWW	7
O.A.R. This Town (Everfine/Atlantic/RRP) KAMX, KJMY, KSTP, Sirius XM The Pulse, WMYX, WNNF, WRQX	7
NATASHA BEDINGFIELD Soulmate (Phonogenic/Epic) KAMX, KBBY, WHBC, WHYN, WMEE, WGMX	6
LEONA LEWIS I Will Be (SYCO/J/RMG) KBIG, KHM, KLZR, KRSK, WMC, WTMX	6
SAFETYSUIT Stay (Universal Motown) KLLY, KLTG, KOSO, KURB, WKRQ, WXMA	6
KATY PERRY Thinking Of You (Capitol) KBBY, WKDD, WGMX, WNNF, WTSS	5
CAROLINA LIAR Show Me What I'm Looking For (Atlantic) KLCA, KSTP, KYIS, WINK, WPST	5
THE SCRIPT The Man Who Can't Be Moved (Phonogenic/Epic) KEZR, KPLZ, WINK, WLNK, WTK	5

ADDED AT... KYIS
Oklahoma City, OK
OM/PO: Chris Baker
MD: Cisco

Carolina Liar, Show Me What I'm Looking For, 6
Brett Dennen Feat. Femi Kuti. Make You Crazy, 5
Buckcherry, Don't Go Away, 5
David Cook, Come Back To Me, 5

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NEW AND ACTIVE			
ARTIST TITLE / LABEL	PLAYS /GAIN	ARTIST TITLE / LABEL	PLAYS /GAIN
BRETT DENNEN FEAT. FEMI KUTI Make You Crazy (Downtown/Dualtone) TOTAL STATIONS: 24	278/28	U2 Magnificent (Island/Interscope) TOTAL STATIONS: 25	179/134
MILEY CYRUS The Climb (Walt Disney/Hollywood) TOTAL STATIONS: 13	228/51	NICKELBACK If Today Was Your Last Day (Roadrunner/RRP) TOTAL STATIONS: 12	169/81
MAT KEARNEY Closer To Love (Aware/Columbia) TOTAL STATIONS: 18	190/129	KINGS OF LEON Sex On Fire (RCA/RMG) TOTAL STATIONS: 7	149/23
KANYE WEST Heartless (Roc-A-Fella/Def Jam/OJMG) TOTAL STATIONS: 11	188/10	FLO RIDA Right Round (Poe Boy/Atlantic) TOTAL STATIONS: 10	121/1
SHINEDOWN Second Chance (Atlantic) TOTAL STATIONS: 14	187/38	SAFETYSUIT Stay (Universal Motown) TOTAL STATIONS: 17	119/82

MOST INCREASED PLAYS

+228	☆ THEORY OF A DEADMAN Not Meant To Be (604/Roadrunner/RRP) KBBY +35, WRMF +23, KSTP +15, KJMY +15, WNNK +14, WWW +13, KLCA +12, KUDD +11, WQLH +11, KALZ +10
+211	☆ PINK Sober (LaFace/JLG) KYIS +22, KEZR +17, WSNE +16, WNNK +16, KBBY +15, WQLH +15, KHM +8, WNNK +8, KYIS +8, WHBC +8
+182	☆ KATY PERRY Thinking Of You (Capitol) KPEX +23, WKRQ +18, WLNK +14, WNNF +11, KBBY +9, WNNK +8, KHM +8, WNNK +8, KYIS +8, WHBC +8
+179	☆ PLAIN WHITE T'S 1, 2, 3, 4 (Hollywood) KZZO +24, KLCA +18, KDMX +16, KYIS +14, KCDD +12, KSTZ +12, WSNE +12, WINK +11, KQKQ +10, WHYN +9
+148	☆ KELLY CLARKSON My Life Would Suck Without You (19/RCA/RMG) WKRQ +33, WKDD +14, KLCA +12, KFVY +10, KBBY +10, KALZ +9, WBMX +9, WAJI +9, KZZO +8, KAMX +8

FOR WEEK ENDING MARCH 15, 2009
LEGEND: See legend to charts in charts section for rules and symbol explanations.
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Longtime programmer Max Tolkoff on Arbitron, the future of radio and the alternative format

The Max Factor

Mike Boyle

MBoyle@RadioandRecords.com

Two weeks into the new year, veteran alternative PD Max Tolkoff found himself in the unenviable position of losing his programming gig at Entravision's KDLD and KDLE (Indie 103.1)/Los Angeles, the result of the Spanish-language radio operator flipping the stations to regional Mexican as "El Gato." Tolkoff, whose alternative programming résumé also includes WFNX/Boston and XTRA (91X)/San Diego, has a multifaceted perspective, having worked in label promotion, consulting and the trade press—he penned R&R's alternative column from January 2003 through September 2004. He joined Indie 103.1 in April 2007.

Now a free agent, Tolkoff has had time to reflect on the recent demise of his beloved station, a true alternative that had Henry Rollins, Dave Navarro, Steve Jones of the Sex Pistols, Dicky Barrett of the Mighty Mighty Bosstones and Rob Zombie hosting specialty shows. And Tolkoff has come to the conclusion that Arbitron is the reason Indie 103.1 flipped. Mainly, he says, because the ratings company, especially now in the new PPM world, is determining formats.

"I don't fault Arbitron in a malicious way," Tolkoff says, "but they are the only ones in control of finding out who the audience is. So essentially they are a monopoly with the power of life and death over formats because GMs and owners look at Arbitron numbers to try and figure out what formats they should run."

In the final PPM ratings for Indie 103.1—the "Holiday" period covering Dec. 11-Jan. 7—the signal-challenged station (KDLD is licensed to Santa Monica, Calif., and KDLE is licensed to Newport Beach) mustered only a 0.3-0.4 6+ share, compared with CBS Radio alternative KROQ's 3.5-3.6 and Clear Channel alternative KYSR's 2.4-2.3. While Indie has never been a ratings force in the congested L.A. market, it performed significantly better under the diary methodology, tracking 0.5-0.6 from winter to spring 2008, the last surveys to use diaries.

The flip is part of a wave of format changes in PPM-measured markets triggered by the fact that the

new ratings methodology favors high-cume, mass-appeal formats over niche formats that rely on small, core audiences that listen for long periods of time (see "Formats in Flux," Nov. 28, 2008).

Tolkoff adds, "The GMs and owners of stations look at the various formats out there and say, 'We think we can get better numbers doing CHR/top 40,' or they say the same thing about rock or country or hip-hop or whatever it is they think will get them ratings in the market. That means that they are not governing by their gut or what may be a potential audience in the market, they are governing simply by looking at what ratings can get them. They are not looking at any other factors in the market,"

such as a station's ability to motivate listeners to buy products and services advertised on the station.

'Buck Up And Stop Sniveling'

Tolkoff is still bullish on radio's future, despite the cards he's been dealt. To get back on track, broadcasters need to "buck up and stop sniveling," he says.

"I really don't think terrestrial radio has anything to worry about. People still want local programming, they want to hear local DJs, and they don't mind sitting through commercials [to hear it]. The problem is perception. We're in a funk, but it's a funk of our own making because we have believed the negative press for so long. You could analyze the Arbitron rat-



Tolkoff

'I don't fault Arbitron in a malicious way, but they are the only ones in control of finding out who the audience is. Essentially, they are a monopoly with the power of life and death over formats.'

—Max Tolkoff

Maxed Out

Max Tolkoff's 26-year industry résumé includes these positions:

- KDLD and KDLE/Los Angeles PD
- WFNX/Boston PD
- R&R alternative editor
- Foundation Marketing owner
- ClickRadio musical architect/voice
- "Modern Rock Live" host
- KLYY (Y107)/Los Angeles PD
- A&M Records senior director of alternative promotion
- Gavin Report alternative editor
- Mutant Promotions owner
- Jacobs Media consultant
- XTRA (91X)/San Diego PD

ings and say fewer people are listening to the radio, but there are still millions of people listening to the radio every day."

According to Arbitron's most recent Persons Using Radio report, 12+ cume persons in the spring 2007 survey numbered 140 million, up from 137 million a decade earlier. However, the U.S. population has also swelled during that time. Meanwhile, TSL dropped during the same period, from 21.5 hours to 19 hours per week, with younger demos registering steeper declines.

Tolkoff also notes that despite the growing role the Internet plays in exposing music, radio remains the No. 1 media for new-music discovery. "Radio is still at the top of the pile, it's No. 1. A band does not become a superstar band until radio kicks in. Radio is where the masses go, not the early adopters." A 2006 telephone survey of 1,008 American adults conducted by Omnitel, the weekly omnibus survey by the national polling firm of GfK NOP of Princeton, N.J., supports Tolkoff's claim. The survey found that 63% of Americans rate radio as their primary source to learn about new music, followed by talking with friends (43%), watching TV (41%), reviews in newspapers or magazines (24%) and the Internet (16%).

What Is Alternative?

Ask Tolkoff about such mainstream-sounding, alternative-charting bands as Nickelback, Linkin Park or even Paramore, and meaning no disrespect to them, he'll say he doesn't think they're very "alternative."

"There's a ton of music out there that people haven't yet discovered. Everybody loves Silversun Pickups. OK, where did they come from? They were way to the left of center, not backed by a major label, yet managed to break through." After a long chart climb, the band reached No. 5 at Alternative in April 2007 with "Lazy Eye."

Tolkoff goes on: "There is all sorts of music out there that is perfectly rock-acceptable that people are just not discovering or give a shit about because they would rather open the envelope from Interscope, Warner Bros. and Columbia than to open the envelope from Dangerbird, Eenie Meenie or Merge Records. They don't care about those smaller labels because they don't think anything is going to happen with that project."

It's just not the music on the format that Tolkoff sees as a challenge for alternative's survival. He's also a proponent of hiring stronger sales departments.

"You have to have a highly motivated sales staff," Tolkoff says. "I recently read someone's opinion piece on radio sales today and the person was noting how interesting it is that we're cutting sales staffs in a time when we should be beefing them up. So, if you want more advertising dollars, put more boots on the ground."

Tolkoff also thinks alternative stations should rely less on national sales and try to maximize local ad dollars. "So maybe what needs to be done is sell less by the numbers and more conceptually, which may be harder," he says, "but for rookie sales people that have yet to be immersed in the whole numbers game, maybe it's easier for them to go out and sell the concept of the station and the enthusiasm of the format and not worry about numbers." **R&R**

R&R ALTERNATIVE

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► **SILVERSUN PICKUPS** NET THEIR THIRD CHART APPEARANCE, AS "PANIC SWITCH" OPENS AT NO. 28 WITH MOST INCREASED PLAYS (UP 408) AND MOST ADDED HONORS. THE QUARTET HAS A BUSY APRIL LINED UP: IT RELEASES ITS SECOND ALBUM, "SWOON," APRIL 14 AND THREE DAYS LATER IS PART OF THE LINEUP AT THE COACHELLA FESTIVAL IN INDIO, CALIF.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	NIelsen BDS CERTIFICATIONS	HIT PREDICTOR STATUS	PLAYS TW +/-	AUDIENCE MILLIONS RANK
1	4	4	PEARL JAM BROTHA	NO. 1 (1 WK)	EPIC	1533 +138	5.851 6
2	1	22	INCUBUS LOVE HURTS		IMMORTAL/EPIC	1506 -114	8.073 2
3	2	30	KINGS OF LEON SEX ON FIRE		RCA/RMG	1477 -65	8.629 1
4	5	9	PAPA ROACH LIFELINE		EL TONAL/DGC/INTERSCOPE	1467 +100	5.140 8
5	3	26	SHINEDOWN SECOND CHANCE		ATLANTIC	1441 -24	5.580 7
6	7	9	KINGS OF LEON USE SOMEBODY		RCA/RMG	1375 +151	7.160 3
7	6	32	THE AIRBORNE TOXIC EVENT SOMETIME AROUND MIDNIGHT		MAJORDOMO/ISLAND/DJMG	1324 +42	6.101 5
8	8	24	ANBERLIN FEEL GOOD DRAG		UNIVERSAL REPUBLIC	1297 +123	6.598 4
9	10	11	RISE AGAINST AUDIENCE OF ONE		DGC/INTERSCOPE	1144 +78	4.773 10
10	9	14	THE KILLERS SPACEMAN		ISLAND/DJMG	1139 -3	4.772 11
11	11	18	MGMT KIDS		COLUMBIA	1080 +19	4.688 12
12	13	11	BLUE OCTOBER DIRT ROAD		UNIVERSAL MOTOWN	1058 +64	4.528 14
13	15	37	APOCALYPTICA FEATURING ADAM GONTIER I DON'T CARE		20-20/JIVE/JLG	903 -46	5.132 9
14	14	15	THE OFFSPRING KRISTY, ARE YOU DOING OK?		COLUMBIA	879 -110	2.964 19
15	16	34	THE OFFSPRING YOU'RE GONNA GO FAR, KID		COLUMBIA	816 -82	4.554 13
16	12	26	SEETHER BREAKDOWN		WIND-UP	803 -222	3.448 17
17	17	23	PARAMORE DECODE		FUELED BY RAMEN/CHOP SHOP/RRP	798 +5	4.461 15
18	20	3	DEPECHE MODE WRONG		MUTE/VIRGIN/CAPITOL	770 +104	4.174 16
19	19	14	METALLICA CYANIDE		WARNER BROS.	675 -1	1.610 28
20	21	7	MY CHEMICAL ROMANCE DESOLATION ROW		WARNER SUNSET/REPRISE	673 +18	1.614 27
21	23	17	SLIPKNOT DEAD MEMORIES		ROADRUNNER/RRP	653 +27	1.501 29
22	32	3	SEETHER CARELESS WHISPER		WIND-UP	583 +192	3.062 18
23	27	5	COLDPLAY LIFE IN TECHNICOLOR II		CAPITOL	563 +59	2.397 23
24	24	13	STAINED ALL I WANT		FLIP/ATLANTIC	565 -57	1.924 24
25	26	10	THEORY OF A DEADMAN HATE MY LIFE		604/ROADRUNNER/RRP	552 +35	1.479 31
26	30	8	THE ALL-AMERICAN REJECTS GIVES YOU HELL		DOGHOUSE/DGC/INTERSCOPE	485 +39	2.512 21
27	29	15	NICKELBACK SOMETHING IN YOUR MOUTH		ROADRUNNER/RRP	484 -5	1.025 37
28	NEW		SILVERSUN PICKUPS PANIC SWITCH	MOST INCREASED PLAYS/MOST ADDED	DANGEROUS	463 +408	2.469 22
29	31	8	AVENGED SEVENFOLD SCREAM		HOPELESS/WARNER BROS.	447 +48	1.151 35
30	NEW		U2 MAGNIFICENT		ISLAND/INTERSCOPE	433 +226	2.672 20
31	33	3	YEAH YEAH YEAHS ZERO		DRESS UP/DGC/INTERSCOPE	415 +42	1.240 33
32	28	14	SHINY TOY GUNS GHOST TOWN		UNIVERSAL MOTOWN	409 -81	0.948 38
33	34	5	DEATH CAB FOR CUTIE GRAPEVINE FIRES		ATLANTIC	401 +67	1.488 30
34	37	2	ASHER ROTH I LOVE COLLEGE		SCHOOLBOY/LOUD/SRC/UNIVERSAL MOTOWN	323 +21	1.193 34
35	35	6	IGLU & HARTLY IN THIS CITY		UNIVERSAL REPUBLIC	321 -6	0.911 39
36	22	8	U2 GET ON YOUR BOOTS		ISLAND/INTERSCOPE	314 -317	0.841 40
37	40	2	FRANZ FERDINAND NO YOU GIRLS		DOMINO/EPIC	251 +48	0.691 -
38	9		THE GASLIGHT ANTHEM THE '99 SOUND		SIDEONE DUMMY	254 -22	0.719 -
39	NEW		POP EVIL 100 IN A 55		PAZZO/JARD STAR	225 +4	0.687 -
40	RE-ENTRY		THE FRAY YOU FOUND ME		EPIC	223 -13	1.869 25

MOST ADDED

ARTIST TITLE / LABEL	NEW STATIONS
SILVERSUN PICKUPS Panic Switch (dangerbird) KCNL, KEEJ, KJEE, KNXX, KPNT, KRZQ, KWOD, WARQ, WBRU, WEND, WGRD, WLUM, WXPX, WRWK, WSXD, WZNE	16
U2 Magnificent (Island/Interscope) KNXX, KQ2A, KROQ, KTBZ, KUCC, KWOD, KYSR, WB2N, WBRU, WCYY, WEND, WLUM	12
DEPECHE MODE Wrong (Mute/Virgin/Capitol) KMYZ, KRAB, KUCC, WEND, WKQX, WRWK	6
COLDPLAY Life In Technicolor II (Capitol) KITS, KJEE, KROQ, WPBZ, WSUN	5
MANCHESTER ORCHESTRA I've Got Friends (Canvasback/Columbia) KBZT, KR2Q, Sirius XM Alt Nation, WFNX, WFXH	5
THE RED JUMPSUIT APPARATUS Pen & Paper (Something Typical) (Virgin/Capitol) KCXX, KHBZ, KTCL, KUCC, WSUN	5
CAGE THE ELEPHANT Ain't No Rest For The Wicked (Jive/JLG) KFMA, KJEE, KXTE, Sirius XM Alt Nation, WEQX	5
HOLLYWOOD UNDEAD Young (A&M/Octone/Interscope) KFMA, KX2K, WEND, WRZX, WZNE	5
SEETHER Careless Whisper (Wind-up) KWOD, WXPX, WXDX, WZNE	4
KINGS OF LEON Use Somebody (RCA/RMG) KFRR, WDL, WSUN	3

ADDED AT... KJEE 92.9 KJEE
 Santa Barbara, CA
 PD: Eddie Suterrez
 MD: Dave Janacek
 Silversun Pickups, Panic Switch, 16
 Cage The Elephant, Ain't No Rest For The Wicked, 0
 Coldplay, Life In Technicolor II, 0
 Disturbed The Night, 0

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NEW AND ACTIVE

ARTIST TITLE / LABEL	PLAYS /GAIN	ARTIST TITLE / LABEL	PLAYS /GAIN
DISTURBED The Night (Reprise) (Black Seal) TOTAL STATIONS: 20	189/42	PEOPLE IN PLANES Last Man Standing (Wind-up) TOTAL STATIONS: 17	162/8
AUDRYE SESSIONS Turn Me Off (Black Seal) TOTAL STATIONS: 20	188/10	HURT Wars (Amusement) TOTAL STATIONS: 18	159/21
CAGE THE ELEPHANT Ain't No Rest For The Wicked (Jive/JLG) TOTAL STATIONS: 25	185/140	MADINA LAKE Never Take Us Alive (Roadrunner/RRP) TOTAL STATIONS: 19	150/29
RED Death Of Me (Essential/RED) TOTAL STATIONS: 16	183/28	GLASVEGAS Geraldine (Columbia) TOTAL STATIONS: 15	147/3
IDA MARIA I Like You So Much Better When You're Naked (Mercury/DJMG) TOTAL STATIONS: 16	166/14	MANCHESTER ORCHESTRA I've Got Friends (Canvasback/Columbia) TOTAL STATIONS: 23	120/40

MOST INCREASED PLAYS

- +408** **SILVERSUN PICKUPS** Panic Switch (dangerbird) KFMA +28, KNKK +26, WEQX +25, KRBZ +22, WXPX +20, KXKR +20, KWOD +18, XTRA +17, KNDD +17, KBZT +17
- +226** **U2** Magnificent (Island/Interscope) KYSR +21, KRZQ +21, WEND +20, KTBZ +18, WBTZ +16, KNXX +15, KXKR +14, KWOD +13, WBCN +13, KROQ +11
- +192** **SEETHER** Careless Whisper (Wind-up) WSUN +24, KRZQ +20, KTBZ +18, WXPX +16, WEND +12, KPNT +12, KQRA +12, WXDX +12, KWOD +11, WKRL +10
- +151** **KINGS OF LEON** Use Somebody (RCA/RMG) KEDJ +19, WSUN +13, XTRA +12, KRZQ +10, KYSR +9, KNXX +9, WXPX +9, WRZX +8, KROQ +7, WTZR +7
- +140** **CAGE THE ELEPHANT** Ain't No Rest For The Wicked (Jive/JLG) KXTE +24, KFMA +20, XTRA +15, SXAN +15, KROQ +14, KEDJ +13, KNDD +11, KNKK +8, WZNE +7, KCXX +5

FOR WEEK ENDING MARCH 15, 2009
 LEGEND: See legend to charts in charts section for rules and symbol explanations. 68 alternative 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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► DROWNING POOL'S "37 STITCHES" CLIMBS 13-10 ON ACTIVE ROCK WITH THE LARGEST INCREASE (UP 88 PLAYS) OF ITS 28 CHART WEEKS. THE GROUP'S FIRST TOP 10 SINCE "STEP UP" IN 2004 MARKS THE CHART'S SECOND-LONGEST JOURNEY TO THE TOP 10. FIVE FINGER DEATH PUNCH'S "THE BLEEDING" REACHED THE TOP TIER IN ITS 33th WEEK IN FEBRUARY 2008.

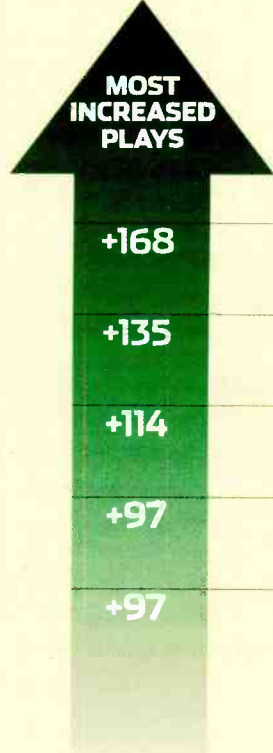
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	11 NIELSEN BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS RANK
1	3	21	SLIPKNOT DEAD MEMORIES	NO. 1 (1 WK) ROADRUNNER/RRP	1494 +56	5.302 3
2	5	9	PAPA ROACH LIFELINE	EL TONAL/DCC/INTERSCOPE	1464 +88	5.254 4
3	1	18	NICKELBACK SOMETHING IN YOUR MOUTH	ROADRUNNER/RRP	1462 -68	5.062 5
4	4	16	METALLICA CYANIDE	WARNER BROS.	1460 +74	5.458 1
5	2	25	MUDVAYNE DO WHAT YOU DO	EPIC	1335 -189	5.447 2
6	16	16	THEORY OF A DEADMAN HATE MY LIFE	604/ROADRUNNER/RRP	1281 +67	4.103 7
7	7	26	AVENGED SEVENFOLD SCREAM	HOPELESS/WARNER BROS.	1151 -39	3.632 10
8	9	4	PEARL JAM BROTHER	EPIC	1116 +97	3.916 8
9	8	28	SHINEDOWN SECOND CHANCE	11 ATLANTIC	1085 -86	4.402 6
10	13	28	DROWNING POOL 37 STITCHES	ELEVEN SEVEN	965 +88	3.000 11
11	11	25	ALL THAT REMAINS TWO WEEKS	PROSTHETIC/RAZOR & TIE	875 -27	2.364 16
12	12	30	DISTURBED INDESTRUCTIBLE	REPRISE	836 -44	3.762 9
13	14	12	AC/DC BIG JACK	COLUMBIA	823 -48	2.667 14
14	15	18	BUCKCHERRY RESCUE ME	ELEVEN SEVEN/ATLANTIC	794 -34	2.343 17
15	10	30	SEETHER BREAKDOWN	WIND-UP	785 -136	2.903 12
16	18	6	DISTURBED THE NIGHT	REPRISE	780 +91	2.442 15
17	17	17	POP EVIL 100 IN A 55	PAZZO/JARD STAR	710 +19	1.990 18
18	16	38	APOCALYPTICA FEATURING ADAM GONTIER I DON'T CARE	11 20-20/JIVE/JLG	705 -72	2.699 13
19	20	11	RED DEATH OF ME	AIRPOWER ESSENTIAL/RED	671 +59	1.769 20
20	19	10	HINDER UP ALL NIGHT	UNIVERSAL REPUBLIC	645 -3	1.860 19
21	21	13	3 DOORS DOWN CITIZEN/SOLDIER	UNIVERSAL REPUBLIC	612 +17	1.711 21
22	22	15	STAIN ALL I WANT	FLIP/ATLANTIC	530 -43	1.325 24
23	27	3	SEETHER CARELESS WHISPER	WIND-UP	499 +135	1.419 23
24	24	6	HURT WARS	AMUSEMENT	479 +34	0.939 26
25	25	14	BLACK STONE CHERRY PLEASE COME IN	IN DE GOOT/ROADRUNNER/RRP	468 +53	0.963 25
26	23	13	KINGS OF LEON SEX ON FIRE	RCA/RMG	459 +14	1.615 22
27	26	15	FRAMING HANLEY LOLLIPOP	SILENT MAJORITY/ILG/WARNER BROS.	386 -18	0.764 29
28	28	5	TRAPT CONTAGIOUS	ELEVEN SEVEN	352 +46	0.854 27
29	33	7	BURN HALO DIRTY LITTLE GIRL	RAWKHEAD/ILG	330 +97	0.671 32
30	31	2	THE VEER UNION SEASONS	UNIVERSAL MOTOWN	327 +68	0.755 30
31	32	7	ARANDA STILL IN THE DARK	ASTONISH	298 +41	0.719 31
32	30	7	BLUE OCTOBER DIRT ROOM	UNIVERSAL MOTOWN	276 +15	0.568 38
33	34	2	HOLLYWOOD UNDEAD YOUNG	A&M/OCTONE/INTERSCOPE	271 +58	0.788 28
34	35	4	DOPE ADDICTION	EI	268 +61	0.579 37
35	35	NEW	MUDVAYNE SCARLET LETTERS	EPIC	243 +114	0.588 36
36	36	NEW	SAVING ABEL DROWNING (FACE DOWN)	MOST INCREASED PLAYS/MOST ADDED SKIDDCO/VIRGIN/CAPITOL	220 +168	0.671 33
37	37	4	(HED) P.E. RENEGADE	SUBURBAN NOIZE	213 +27	0.322 -
38	38	NEW	REV THEORY FAR FROM OVER	VAN HOWES/MALOOFF/DCC/INTERSCOPE	208 +58	0.596 35
39	36	2	SINCE OCTOBER GUILTY	TOOTH & NAIL/CAPITOL	208 +20	0.396 -
40	40	NEW	ROYAL BLISS WE DID NOTHING WRONG	MEROVINGIAN/CAROLINE/CAPITOL	163 +43	0.378 -

NEW AND ACTIVE

ARTIST TITLE / LABEL	PLAYS /GAIN	ARTIST TITLE / LABEL	PLAYS /GAIN
LAST VEGAS I'm Bad (Eleven Seven)	157/26	THE PARLOR MOB Hard Times (In De Goot/Roadrunner/RRP)	100/16
TOTAL STATIONS:	35	TOTAL STATIONS:	20
LAMB OF GOD Set To Fall (Epic)	135/21	SHINEDOWN Sound Of Madness (Atlantic)	93/2
TOTAL STATIONS:	23	TOTAL STATIONS:	11
SEVENDUST Inside (7Bros/Asylum/ILG)	134/7	STEEL PANTHER Death To All But Metal (Universal Republic)	89/6
TOTAL STATIONS:	33	TOTAL STATIONS:	14
U2 Magnificent (Island/Interscope)	109/44	CHARM CITY DEVILS Let's Rock N Roll (Eleven Seven)	87/31
TOTAL STATIONS:	14	TOTAL STATIONS:	13
ANBERLIN Feel Good Drag (Universal Republic)	100/31	10 YEARS Actions And Motives (Universal Republic)	83/25
TOTAL STATIONS:	11	TOTAL STATIONS:	16

MOST ADDED

ARTIST TITLE / LABEL	NEW STATIONS
SAVING ABEL Drowning (Face Down) (Skiddco/Virgin/Capitol) KLAQ, KZRQ, Sirius XM Octane, WAQX, WBYR, WCHZ, WRAT, WRXW, WWBN, WXQR	10
10 YEARS Actions And Motives (Universal Republic) KFRQ, KXFX, KZZQ, Sirius XM Octane, WBUX, WJJO, WKQZ, WQXA, WRTT, WRZK	10
SEETHER Careless Whisper (Wind-up) KXXR, WEDG, WKQZ, WNFZ, WRAT, WRXW, WZMR	7
U2 Magnificent (Island/Interscope) KFRQ, KLAQ, WAAF, WBSX, WIL, WRAT, WWX	7
BURN HALO Dirty Little Girl (Rawkhead/ILG) KBPI, KOMP, KQRC, WBUX, WNFZ, WQXA	6
SALIVA How Could You? (Island/IDJMG) WJJO, WKLQ, WMMR, WRUF, WXQR, WYBB	6
DISTURBED The Night (Reprise) KXFX, WAAF, WAQX, WBSX, WXTB	5
ROYAL BLISS We Did Nothing Wrong (Merovingian/Caroline/Capitol) WQXA, WRTT, WRZK, WZMR	4
SHINEDOWN Sound Of Madness (Atlantic) KILQ, KQRC, WKLQ, WRUF	4
ALL THAT REMAINS Two Weeks (Prosthetic/Razor & Tie) KRXX, WLRS, WRAT	3



ADDED AT... WRUF
Gainesville, FL
OM/PD: Harry Guscott
MD: Jack Wich
Kings Of Leon, Use Somebody, 9
Shinedown, Sound Of Madness, 6
Saliva, How Could You?, 0
Trapt, Contagious, 0
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FOR WEEK ENDING MARCH 15, 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	18	NICKELBACK SOMETHING IN YOUR MOUTH	NO. 1 (2 WKS) ROADRUNNER/RRP	411 -11	1.541 1
2	2	27	SHINEDOWN SECOND CHANCE	11 ATLANTIC	409 -3	1.355 2
3	4	24	METALLICA CYANIDE	WARNER BROS.	328 +17	1.222 3
4	5	4	PEARL JAM BROTHER	EPIC	310 +27	1.045 4
5	3	12	AC/DC BIG JACK	COLUMBIA	310 -28	0.951 6
6	7	8	PAPA ROACH LIFELINE	EL TONAL/DCC/INTERSCOPE	285 +20	0.957 5
7	6	15	THEORY OF A DEADMAN HATE MY LIFE	604/ROADRUNNER/RRP	267 -8	0.840 8
8	8	25	SEETHER BREAKDOWN	WIND-UP	239 -20	0.570 11
9	9	27	DISTURBED INDESTRUCTIBLE	REPRISE	234 -13	0.943 7
10	11	42	THEORY OF A DEADMAN BAD GIRLFRIEND	11 604/ROADRUNNER/RRP	196 -10	0.662 10

ROCK

TW	LW	WKS	ARTIST TITLE	11 NIELSEN BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS RANK
11	10	33	APOCALYPTICA FEATURING ADAM GONTIER I DON'T CARE	11 20-20/JIVE/JLG	178 -37	0.548 12
12	13	17	BUCKCHERRY RESCUE ME	ELEVEN SEVEN/ATLANTIC	177 +2	0.488 13
13	15	25	MUDVAYNE DO WHAT YOU DO	EPIC	167 +15	0.793 9
14	12	26	SAVING ABEL 18 DAYS	SKIDDCO/VIRGIN/CAPITOL	149 -27	0.405 15
15	14	14	STAIN ALL I WANT	FLIP/ATLANTIC	144 -20	0.407 14
16	16	14	3 DOORS DOWN CITIZEN/SOLDIER	UNIVERSAL REPUBLIC	142 -6	0.220 24
17	18	14	POP EVIL 100 IN A 55	PAZZO/JARD STAR	116 +9	0.147 -
18	19	20	SLIPKNOT DEAD MEMORIES	ROADRUNNER/RRP	111 +8	0.269 16
19	20	13	AVENGED SEVENFOLD SCREAM	HOPELESS/WARNER BROS.	96 +8	0.186 27
20	25	3	KID ROCK LOWLIFE (LIVING THE HIGH-LIFE)	AIRPOWER TOP DOC/ATLANTIC	87 +29	0.257 18



A conversation with KCRW/L.A.'s new MD and 'Morning Becomes Eclectic' host

Jason Bentley Carries Torch Forward

John Schoenberger
JSchoenberger@RadioandRecords.com

Jason Bentley, longtime host of KCRW/Los Angeles' evening show "Metropolis" and renowned club DJ, had some big shoes to fill when he took over the highly influential "Morning Becomes Eclectic" show in December, which airs weekdays 9 a.m.-noon. He also became the station's new MD. ■ For the past 25 years, the morning show has been helmed by a number of legendary hosts, starting with Tom Schnabel, then Chris Douridas and most recently Nic Harcourt, all of whom also filled the MD role at the news/music hybrid station run by Santa Monica (Calif.) Community College.

Bentley grew up on KCRW because his parents were listeners. After college he became a volunteer and ultimately debuted on the air 16 years ago. "I'm immensely grateful for the opportunity and humbled by the task," he says. "It's a reinvention of myself to match the gold standards set by previous music directors. It's no longer the hypnotic pulse of the city at night; it's the ever-evolving optimism of weekday mornings for me now."

How do you view the importance of "Morning Becomes Eclectic"?

Tom, Chris and Nic each put their own spin on that show—as will I—but there is still a basic premise to the vibe and flavor of the show that I have to respect. Obviously I am not doing "Metropolis" during the day. The basic idea is to present a best of all worlds on the morning show.

I want "Morning Becomes Eclectic" to be more dynamic and challenging in some respects, while still fulfilling the expectations the fans of this show have. My overall goal is to create a circulation of energy in the morning and avoid locking the show down into a certain routine that we can't break out of. The key is to make sure it is all still based on the music. That is the draw and the source of excitement and discovery.

In-studio performances have been a hallmark of the show. Do you plan to continue with them?

That is still a very important part of the show, and on average, we do about three a week. Needless to say, we have no shortage of artists and people who would like to come on the air, so we do have the luxury of choice that we don't take for granted. What I have been trying to do with that seg-

'My overall goal is to create a circulation of energy in the morning and avoid locking the show down into a certain routine that we can't break out.'

—Jason Bentley

ment, though, is to open up the subject matter a bit. It is all still very music-intensive, but rather than just have an artist in performing all the time, I am trying out some new ideas there. The best example is I recently became a stopover for the Oscar-nominated composers, including the winner, A.R. Rahman. That was something different, but it makes perfect sense for an entertainment-centric city like L.A.

KCRW is almost synonymous with programming freedom for the jocks, so how do you instill some kind of station vision as the MD?

There is a certain amount of interaction and direction that comes with the MD job at this station, to be sure. I need to encourage them to strike a balance between programming and DJ'ing. DJ'ing is creatively putting together great music sets. That is very important for a station like KCRW, but we also need to have a continuity of sound so that when any of our music shows are on the air, there is that certain something that identifies us as being KCRW.

Programming means we have to key into the

artists who have new releases coming out, shows that the station is helping to promote and host, acts that are visiting the station and so on. This way we can give the artists a fair shot at exposure as well as give the audience enough time to discover something new and great.

We try to find continuity among ourselves by looking at each other's playlists and also referring to the top 50 we put together each week based on those individual playlists. My basic point is

that if any host can't see a reflection of their show in one way or another in that combined list, then perhaps they need to adjust what they are doing. We aren't a full-time music station, so we need to make sure we make the most of the time each week we do have to expose and support music.



'Eclectic' Visitors

Here's a rundown of recent guests on "Morning Becomes Eclectic."

- M83 frontman Anthony Gonzalez
- Angus & Julia Stone
- Inara George and Greg Kurstin, aka the Bird & the Bee
- Matt & Kim
- Miranda Lee Richards
- L.A. Weekly music editor Randall Roberts
- Peter Bjorn and John at SXSW
- PJ Harvey and John Parish at SXSW

What other changes, if any, do you plan to make at the station?

First off, Ariana Morgenstern has been here a very long time—through all the MDs—so she remains a great help to me. She keeps the new music coming in organized and takes all the booking details on so that I don't have to worry about that. She is indispensable.

With the demise of Indie 103 [KDLI/KDLE], I was also able to bring Henry Rollins over to do his show on the station. Many of the hosts over there reached out to us, but his show made the most sense at this time. He has the intellect and the musical chops to fit well with the rest of the music schedule here.

We also plan a pretty ambitious program down in Austin at [South by Southwest] again this year, which we have done for several years now. We have our own showcase on March 18 and are partnering with Filter magazine on several other shows and parties down there. It will be fun—but busy—to be broadcasting live from Austin. **R&R**

Extracurricular Activities

Jason Bentley is quite active in the community. Among his interests, past and present:

- Works closely with such museums as the Los Angeles County Museum of Art and the Skirball Cultural Center
- Consults the Los Angeles Philharmonic
- Sat on the board of governors of the Recording Academy
- DJ'd at President Barack Obama's

Inauguration party held by the Democratic Party in Los Angeles

- DJ'd the Governors Ball following the 2009 Academy Awards
- Works with the City of Santa Monica on community events
- Works with the Los Angeles Marathon
- Film music supervisor
- Record label owner

R&R TRIPLE A

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► **SAM ROBERTS** MAKES HIS FIRST APPEARANCE ON THE TRIPLE A SURVEY, AS "THEM KIDS" OPENS AT NO. 26. THE TRACK IS THE FIRST FROM THE JUNO AWARD-WINNING CANADIAN SINGER/SONGWRITER'S FOURTH ALBUM, "LOVE AT THE END OF THE WORLD." THE SONG TOPPED R&R'S CANADA ROCK CHART FOR TWO WEEKS LAST MAY.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	NIELSEN BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE (MILLIONS) RANK	NIELSEN BDS CERTIFICATIONS	
							NO. 1 (2 WKS)	POLYDOR/FICTION/GEFFEN/INTERSCOPE
1	1	17	SNOW PATROL CRACK THE SHUTTERS		583	+8	2,231	1
2	2	17	THE FRAY YOU FOUND ME	11 EPIC	535	-26	2,092	2
3	7	3	U2 MAGNIFICENT		433	+127	1,623	3
4	23	23	JAMES MORRISON NOTHING EVER HURT LIKE YOU	POLYDOR/INTERSCOPE	402	+2	1,255	6
5	3	14	COLDPLAY LOVERS IN JAPAN	CAPITOL	396	-17	1,497	4
6	5	5	CHRIS ISAAK WE LET HER DOWN	WICKED GAME/REPRISE	340	-6	1,101	7
7	11	9	COUNTING CROWS WHEN I DREAM OF MICHELANGELO	DGC/GEFFEN/INTERSCOPE	318	+29	0,908	9
8	6	29	RAY LAMONTAGNE YOU ARE THE BEST THING	RCA/RED	301	-27	1,279	5
9	10	16	ADELE RIGHT AS RAIN	XL/COLUMBIA	286	-12	0,864	10
10	8	11	PRETENDERS LOVE'S A MYSTERY	SHANGRI-LA	276	-24	0,643	16
11	12	16	BRUCE SPRINGSTEEN WORKING ON A DREAM	COLUMBIA	250	-33	1,027	8
12	13	15	DEATH CAB FOR CUTIE NO SUNLIGHT	ATLANTIC	247	-10	0,604	17
13	14	35	ERIC HUTCHINSON ROCK & ROLL	LET'S BREAK/WARNER BROS.	246	-8	0,749	13
14	21	6	KINGS OF LEON USE SOMEBODY	AIRPOWER RCA/RMG	228	+47	0,828	11
15	17	4	RYAN ADAMS & THE CARDINALS MAGIC	LOST HIGHWAY	219	+27	0,562	18
16	15	6	SERENA RYDER LITTLE BIT OF RED	ATLANTIC	212	+4	0,317	-
17	19	3	INDIGO GIRLS WHAT ARE YOU LIKE	IG/VANGUARD	199	+11	0,698	15
18	16	18	SHERYL CROW DETOURS	A&M/INTERSCOPE	198	-8	0,499	22
19	22	7	JASON MRAZ & COLBIE CAILLAT LUCKY	ATLANTIC/RRP	187	+6	0,439	27
20	9	8	U2 GET ON YOUR BOOTS	ISLAND/INTERSCOPE	182	-118	0,821	12
21	18	8	ANDREW BIRD FITZ AND THE DIZZYSPELLS	FAT POSSUM/RED	180	-11	0,479	25
22	20	18	MEIKO BOYS WITH GIRLFRIENDS	LUCKY EAR/DCC/MYSPACE	178	-6	0,474	26
23	26	4	LILY ALLEN THE FEAR	CAPITOL	168	+24	0,412	30
24	25	3	GOMEZ AIRSTREAM DRIVER	ATO/RED	167	+17	0,309	-
25	23	3	THE KILLERS SPACEMAN	ISLAND/IDJMG	150	-3	0,510	21
26	NEW		SAM ROBERTS THEM KIDS	ZOE/ROUNDER	146	+45	0,232	-
27	NEW		DEPECHE MODE WRONG	MUTE/VIRGIN/CAPITOL	143	+31	0,481	24
28	24	9	THE DEREK TRUCKS BAND DOWN IN THE FLOOD	VICTOR	143	-9	0,302	-
29	RE-ENTRY		ERIN MCCARLEY LOVE, SAVE THE EMPTY	UNIVERSAL REPUBLIC	139	+14	0,173	-
30	NEW		MAT KEARNEY CLOSER TO LOVE	AWARE/COLUMBIA	136	+20	0,487	23

MOST ADDED

ARTIST TITLE / LABEL	NEW STATIONS
U2 Magnificent (Island/Interscope) KMTT, KSWD, KXLY, WRNX, WTTTS	5
DEPECHE MODE Wrong (Mute/Virgin/Capitol) KMTT, KXLY, WZEW	3
INDIGO GIRLS What Are You Like (IG/Vanguard) KXLY, WRNX	2
RYAN ADAMS & THE CARDINALS Magick (Lost Highway) CIDR, KXLY	2
BEN HARPER & RELENTLESS7 Shimmer And Shine (Virgin/Capitol) CIDR, KXLY	2
BRUCE SPRINGSTEEN My Lucky Day (Columbia) KSWD, WRNR	2
MAT KEARNEY Closer To Love (Aware/Columbia) KMTT, WTTTS	2
RAY LAMONTAGNE Let It Be Me (RCA/RED) WRNR, WRNX	2

ADDED AT...
WTTTS 92.3wttts
Indianapolis, IN
PD: Brad Holtz
APD/MD: Laura Duncan
U2, Magnificent, 10
Mat Kearney, Closer To Love, 2
U2, I'll Go Crazy If I Don't Go Crazy Tonight, 2
Bell X1, The Great Defector, 0
FOR REPORTING STATIONS PLAYLISTS GO TO:
www.RadioandRecords.com

NEW AND ACTIVE

ARTIST TITLE / LABEL	PLAYS /GAIN	ARTIST TITLE / LABEL	PLAYS /GAIN
MATT NATHANSON All We Are (Vanguard) TOTAL STATIONS: 14	133/2	O.A.R. This Town (Everfine/Atlantic/RRP) TOTAL STATIONS: 11	100/5
AMY MACDONALD This Is The Life (Melodramatic/Vertigo/Decca) TOTAL STATIONS: 12	126/0	NEIL YOUNG Johnny Magic (Reprise) TOTAL STATIONS: 12	83/43
BEN HARPER & RELENTLESS7 Shimmer And Shine (Virgin/Capitol) TOTAL STATIONS: 19	125/14	TYRONE WELLS More (Universal Republic) TOTAL STATIONS: 10	82/13
RAY LAMONTAGNE Let It Be Me (RCA/RED) TOTAL STATIONS: 10	121/1	GREEN RIVER ORDINANCE Come On (Virgin/Capitol) TOTAL STATIONS: 9	80/26
JJ CALE Roll On (Rounder) TOTAL STATIONS: 11	118/32	THE AIRBORNE TOXIC EVENT Sometime Around Midnight (Major Dome/Island/IDJMG) TOTAL STATIONS: 17	77/30

MOST INCREASED PLAYS

+127	U2 Magnificent (Island/Interscope) KENZ +9, WNC5 +17, WZCZ +13, WXRW +12, WRNX +12, WRXP +11, WMMM +10, KMTT +9, KTHX +8, KRSH +8
+47	KINGS OF LEON Use Somebody (RCA/RMG) WCOO -14, WTTTS +11, KENZ +10, WRNX +6, WMMM +6, WRLT +5, KCSR +3, WRXP +2, CIDR +1, KSWD +1
+45	SAM ROBERTS Them Kids (Zoe/Rounder) SXSP +17, WRNR +9, WCOO +7, KTHX +1, WCLZ +1, KXLY +1, WRXP +1
+43	NEIL YOUNG Johnny Magic (Reprise) WCOO -14, KPRI +9, KRSH +8, CIDR +7, KTHX +5, KFOG +3, WTTTS +2
+37	BELL X1 The Great Defector (Yep Roc) WYMN +11, WCOO +7, WRNR +5, KFOG +5, KRVB +4, SXSP +4, WXRW +3, KINK +2, KXLY +1

FOR WEEK ENDING MARCH 15, 2009
LEGEND: See legend to charts in charts section for rules and symbol explanations.
31 triple A stations are electronically monitored by Nielsen Broadcast Data Systems 24 hours a day, 7 days a week. Indicator chart comprised of 53 reporters.
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RECURRENTS

THIS WEEK	ARTIST TITLE / IMPRINT / PROMOTION LABEL	NIELSEN BDS CERTIFICATIONS	PLAYS TW LW
1	KINGS OF LEON SEX ON FIRE (RCA/RMG)		192 187
2	MATT NATHANSON COME ON GET HIGHER (VANGUARD)		187 188
3	O.A.R. SHATTERED (TURN THE CAR AROUND) (EVERFINE/ATLANTIC/RRP)		186 175
4	COLDPLAY VIVA LA VIDA (CAPITOL)		159 154
5	DONAVON FRANKENREITER LIFE, LOVE & LAUGHTER (LOST HIGHWAY)		145 139

THIS WEEK	ARTIST TITLE / IMPRINT / PROMOTION LABEL	NIELSEN BDS CERTIFICATIONS	PLAYS TW LW
6	MICHAEL FRANTI & SPEARHEAD SAY HEY (I LOVE YOU) (BOO BOO WAX/ANTI-/EPITAPH)		145 153
7	KEANE THE LOVERS ARE LOSING (INTERSCOPE)		145 176
8	JASON MRAZ I'M YOURS (ATLANTIC/RRP)		141 145
9	GAVIN ROSSDALE LOVE REMAINS THE SAME (INTERSCOPE)		133 144
10	BRETT DENNEN FEATURING FEMI KUTI MAKE YOU CRAZY (DOWNTOWN/DUALTONE)		125 150



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Sylvia Strobel

Leading the Pennsylvania Public Television Network is only one aspect of executive's involvement in broadcasting—which also includes a supervisory role with AWRT



Cyndee Maxwell
 CMaxwell@RadioandRecords.com

Sylvia Strobel is president/GM of Pennsylvania Public Television Network, where she oversees network operations for eight public TV stations and manages a \$12 million annual budget. She is also senior partner in the law firm Lehmann Strobel, which she co-founded in 1996. Her practice is devoted to entertainment and multimedia law, First Amendment issues, intellectual property protection and business law. ■ She has worked in and with the broadcasting industry for nearly 20 years. In addition, she is chairman of the national board of directors of American Women in Radio and Television, treasurer of the board of the Pennsylvania Women's Campaign Fund and a past member of the board of governors of the National Television Academy/Upper Midwest Region.

How long have you been a member of AWRT? How did you first become aware of the group?

I first joined AWRT in the mid-1990s when I worked for the Corporation for Public Broadcasting in Washington and attended one of AWRT's annual conferences. I remained active with AWRT through several moves—including stints in the Twin Cities and now near Philadelphia—and joined the national board in 2001.

How has AWRT membership benefited you and your career?

I have met some outstanding mentors, friends and in some cases future employees and business partners through AWRT. Members have also supported and advised me on a number of career matters.

How did you rise to the executive level at AWRT?

Well, I volunteered—or more precisely, “Be careful what you ask for.” All kidding aside, I served on a number of committees at the national level before joining the executive committee of AWRT and have been very fortunate to be asked to serve in such a great organization.

Now that you're chairman of the national board of directors, what are your plans for the group?

We have a new strategic plan to implement, which will

be my primary focus. Our industry also faces a lot of challenges and opportunities, which will have a direct impact on the direction of AWRT, our membership and our goals.

How did your TV career start?

I began my broadcasting career during law school, when I interned at KTCA-TV in St. Paul. I have worked in public broadcasting for a number of years and in 1996 co-founded a media and entertainment law firm, where I continue to work with TV and radio producers, talent, ad agencies and the like. Although I have not worked in a radio station, I find radio to be much more creative than television. After completing the [National Assn. of Broadcasters Education Foundation's] broadcast leadership training program in 2001, I realized that I would love to own radio stations someday.

What are the differences between working for a noncommercial entity vs. a commercial one? Are the pressures any less?

One of my favorite sayings is, “Nonprofit is a tax status, not a business plan.” Well-run noncommercial broadcasters have the same ups and downs as commercial broadcasters, and most have the same objective: to serve the local community. I currently serve as president and GM of the Pennsylvania Public TV Network, which is a state agency that comes with a whole different set of issues, including a single funding source. All media organizations, for profit or not, have their own identity, personality and focus, and my goal has always been to find the organization where I can be most productive and provide a great service to my community.



How do you manage a full-time workload with volunteer work, such as for AWRT?

I have the world's greatest husband. Walter is not just my husband but also my business partner in our law firm, and he has supported me through many career changes. He is also responsible for the well-roundedness of our two children.

While discrimination against anyone on the basis of gender is illegal, do you think that it still exists subtly?

Absolutely and unfortunately. I believe we have come a long way since I first entered the broadcast industry in 1990, but there are too many occasions where I am still the only woman at the conference table.

What would your advice be for females in media who might think they're not treated equally in their work with respect to pay or advancement?

Talk to your supervisor. As a general rule, women do not negotiate for enough when offered a job, which needs to change. Once in a job, it may be difficult or uncomfortable to raise the issue of pay or additional opportunities. That said, women need to learn to ask. You won't “get” if you don't “ask.”

Men are also welcome to join AWRT. How does it help the membership to include men?

AWRT provides an incredible place to network, share ideas, enter into business deals and learn from one another, regardless of gender. The men who are members of AWRT provide a great perspective for women in the industry and are clearly committed to advancing AWRT's goals and objectives.

With the tough economy, companies are tightening their belts more than ever. How can managers justify sending their staff to conventions and live events, such as the Women's Media Forum? What is the ROI?

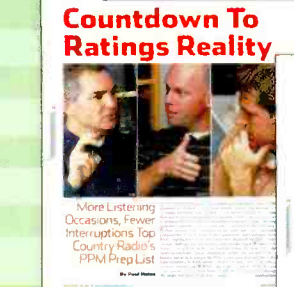
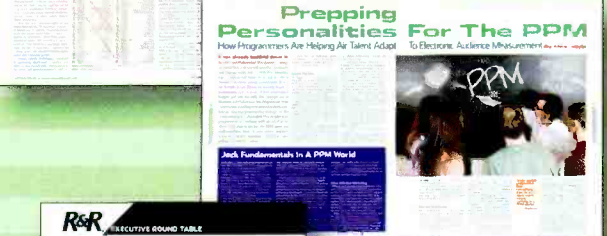
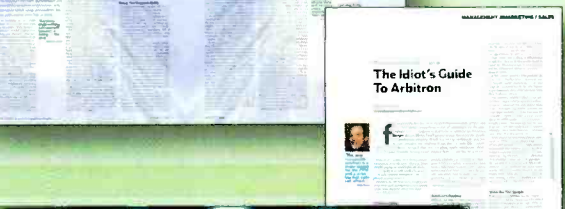
Education, networking, marketing and building new business relationships should never stop. As a matter of fact, I believe that these activities should actually increase during an economic decline, as an organization and its people will be better prepared to grow once the worst is over and will have a leg up on the competition that did not continue to invest in its employees.

‘Education, networking, marketing and building new business relationships should never stop. As a matter of fact, I believe that these activities should actually increase during an economic decline. —Sylvia Strobel

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