

# COUNTRY SPECIAL



'King Of Country' George Strait Reflects On Storied, Three-Decade Career In Rare Interview. Tributes To The

ACM Artist Of The Decade From Those Who Know Him Best

**PLUS:** R&R Salutes 2009 ACM Broadcast Winners pp.30-40

# R&R

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**BLOG NATION:** Off-Air Interactivity Is Lay Of Land For DJs, As Blogging Rises In Popularity p.8

**SALES:** Media Planning Guru Erwin Ephron On How The PPM Could Rescue Radio p.11

**TIME MANAGEMENT:** Virtual Programming Services Target Overburdened Programmers p.10

**THE SPIN:** Flo R da's Second Chart-Topper Spins Top 40 'Right Round' p.17

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# R&R News Focus

**MOVER**

## Clear Channel Collars New Financial Czar

Preparing to weather an even tougher year than the last, radio's largest operator has gone outside the industry to recruit a new financial leader. Mitchell



Goldstein

Goldstein joins Clear Channel Radio as chief financial and administrative officer, filling a long-dormant position. Goldstein's diverse employment dossier includes positions as executive VP/CEO of baby and healthcare products company Nice-Pak Products, operating executive with Prentice Capital Management and executive posts at A&P, Vlasic Foods and Campbell Soup. He calls Clear Channel "an outstanding business facing an unprecedented situation . . . with a great opportunity for success."—Mike Boyle

**SHAKER**

## Klaiman Climbs At Universal Republic



Klaiman

Universal Republic Records ups Joel Klaiman to executive VP of promotion and artist development. Prior to joining the label as senior VP in June 2006, Klaiman was executive VP of promotion at Epic

Records. "Joel has helped us successfully catapult the label into one of the industry's premier music companies," Universal Republic president/CEO Monte Lipman says.—Kevin Carter

**DEALMAKER**

## Emmis/L.A., N.Y. Add Online TV

Digital media, technology and marketing company Gen2Media has signed video network/platform agreements with Emmis Communications to develop online TV channels for the broadcaster's three stations in New York and two in Los Angeles.

Benjamin Finley, VP of eTV, brand content solutions at Emmis/New York, says working with Gen2Media provides it with a "stickier" way to attract online audiences while offering advertisers "targeted, quantifiable and measurable on-air and online exposure."

Regent Communications last week announced a similar deal with Gen2Media.—Mike Boyle

## Boucher Urges Broadcasters To Negotiate With Artists

Another House member is encouraging radio to negotiate a rate agreement with performers and artists whose recordings are broadcast over the airwaves. Rep. Rick Boucher, D-Va., chairman of the House telecom subcommittee, suggested to nearly 500 radio and TV representatives attending the NAB's annual State Leadership Conference March 31 in Washington that they negotiate a deal with the music industry and not force Congress to regulate them. House Judiciary Committee members made the same argument March 10 during a hearing on performance royalties.



Boucher

Boucher said he hasn't taken a position on the Performance Royalties Act (H.R. 848), but warned that if "put to a vote tomorrow," the measure that would allow a fee schedule to be levied on broadcasters "has the momentum" to pass the House.

Boucher's plea was nothing new to NAB executives or to Commonwealth Broadcasting CEO Steve Newberry, chairman of the NAB's Radio Committee. "Before broadcasters sit down and negotiate with performers, we think that performers and artists need to sit down and negotiate their deals with the recording industry," Newberry said.

Newberry stressed that broadcasters provide "billions of dollars of promotion time" to artists and dismissed Boucher's suggestion that the proposed legislation would pass.

The NAB is at "war" with the RIAA, says a senior executive NAB official, who asked not to be identified. The NAB is fighting "a five-year, protracted battle that began last year" that's costing broadcasters "millions of dollars."—Jeffrey Yorke



**A NIGHT TO REMEMBER:** After the National Assn. of Black Owned Broadcasters' 25th annual Communications Awards Dinner March 19, Katz Media Group continued the celebration by hosting an after-party. NABOB honoree and R&B singer/songwriter Keyshia Cole posed for photos with industry executives at the star-studded event in Washington. From left are Katz senior VP of corporate diversity Brian Knox, the Roberts Cos. chairman/CEO Mike Roberts, Clear Channel Radio Sales and Katz VP/director of sales Genele Niblack, Cole, Inner City Broadcasting executive VP/corporate counsel Lois Wright, Eastman Radio president Tucker Flood, Katz VP/director of urban radio Tijuana Gray, Katz Radio manager Richard Vicente and NABOB executive director Jim Winston.

## SNL Kagan Issues Grim Forecast

Another forecaster is predicting a grim outlook in 2009 for radio and spot TV. According to SNL Kagan's updated Radio/TV Station Annual Outlook, radio revenue will drop 15%, only a tad better than spot TV, which will decline 15.7%. The latest forecast is on top of steep declines in 2008, with radio down 10% to \$17.7 billion and spot TV down 6.9% to \$20.1 billion.

SNL Kagan is forecasting a turnaround in 2010, with modest growth for both media in 2013. In the five-year forecast, radio revenue will decline by a compound annual growth rate (CAGR) of 1.9% and TV revenue will drop 2%.

Due to the crisis in the auto industry, markets in Michigan will suffer the most, sending radio down 16.3% this year. In contrast, Washington will hold up better than other markets, with a five-year CAGR of -0.4% for radio, followed by San Diego, with -0.4%.

Stations that harness new media and leverage their local relationships in the community should be able to survive the downturn. "Those station owners who are able to reduce expenses while continuing to transition their business models to develop digital assets and nontraditional revenue streams will survive and re-emerge as more efficient operators," SNL Kagan senior analyst Robin Flynn says. "If broadcasters have an advantage over Internet companies, it is their reach within local communities, and their financial success will depend on how they work to meet the needs of the local market."—Katy Bachman, Mediaweek and Jeffrey Yorke

**ON THE WEB**

## Arbitron Downsizes

Arbitron has reduced its full-time work force by 10%. Among those exiting were senior VP of ratings services Jay Guyther and VP of sales operations, business development and diary market development Tom O'Sullivan.

Last year O'Sullivan was positioned as the company's "diary czar," leading a charge of new initiatives. Arbitron senior VP of marketing Bill Rose will now be the diary service point person.

In a statement, new president/CEO Michael Skarzynski said the realignment is intended to focus on Arbitron's strategic priorities of strengthening its radio measurement service—now facing a competitive challenge in 51 small markets from the Nielsen Co., R&R's parent—and developing new, multi-media services.—Mike Boyle

## Moscowitz Named Warner Exec VP

Asylum Records president Todd Moscovitz is named executive VP of Warner Bros. Records. Moscovitz currently doubles as CEO of WMG's Independent Label Group, which includes Asylum and East West Records. In his new role, Moscovitz will bring Asylum under the Warner tent, reporting to Warner Bros. chairman/CEO Tom Whalley, while remaining CEO of the remainder of ILG. Moscovitz says the new structure will provide Asylum artists "the unparalleled resources of Warner Bros. Records."—Kevin Carter

## Dunkin Freshens Up D.C.

CBS Radio is prepping classic rock WTGB/Washington for a Fresh makeover: The station will go AC April 6 as 94.7 Fresh FM. Veteran PD/consultant Greg Dunkin, who developed the Fresh brand, will join as PD.

It will be the company's third Fresh-branded AC, following WWFS/New York (January 2007) and WCFS/Chicago (November 2007). WTGB launched in February 2007 as "environmentally friendly triple A" 94.7 the Globe, then morphed back to the classic rock format it had for many years as WARW (94.7 the Arrow).

Dunkin, most recently a consultant with Vallie-Richards-Donovan, previously launched and was PD of hot AC KYSR (Star 98.7)/Los Angeles.—Keith Berman

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## Arbitron Anticipates PPM Sample Size Adjustments

In its monthly client update after releasing February PPM data, Arbitron noted that in the months ahead it anticipates the Designated Delivery Index for persons 6+ will be close to 100 and the DDI for persons 18-34 will be nearly 85. In its February PPM metrics, Arbitron said that on average, across 14 PPM currency markets, PPM panels delivered sample targets at 109% for persons age 6+ and 94% for persons 18-34.

Asked to elaborate on the new DDI expectations, Arbitron senior VP of press and investor relations Thom Mocarisky says, "We will dial back some of the deliberate oversampling that we had done to address some of the sub-sample variation and use more sophisticated sampling tools, such as stratification."

In other Arbitron news, effective with the April survey period, the company will begin reporting audience estimates for stations licensed by the FCC and receivable by listeners at 87.7 FM.—*Mike Boyle*

## Premiere To Syndicate Z100's Elvis Duran

Elvis Duran, ringmaster of "Elvis Duran & the Morning Show," is being picked up by Premiere as part of the Clear Channel-owned network's national radio offerings. Duran and his crew, based out of Clear Channel CHR/top 40 WHTZ (Z100)/New York, are also heard in mornings on CHR/top 40 sisters WHYI (Y100)/Miami, WIOQ (Q102)/Philadelphia and WAKS (96.5 Kiss FM)/Cleveland. "This alliance will bring millions of new listeners, opening doors to unique marketing and sales opportunities," Duran says.—*Keith Berman*



Duran

## NPR Audience Grows 7%

Citing Arbitron ratings data for fall 2008, NPR says its programming reached 27.5 million listeners weekly, representing a 7% growth from the prior year. Listeners to NPR's "All Things Considered" jumped 13% to 13 million in weekly audience, while "Talk of the Nation" increased by 21% to 3.5 million. Another high-profile show, "Morning Edition" now has more than 14 million weekly listeners and mid-day program "Fresh Air" brings in 5 million-plus. NPR has 36 bureaus and offices around the world; local coverage is produced by more than 270 independent member stations across the country.

—*John Schoenberger*

# Business Briefing By Jeffrey Yorke

## NPR Chief Squashes Pledge Drive Rumor

NPR president/CEO Vivian Schiller has found herself in the unusual position of telling member stations that the noncommercial network isn't considering a national pledge drive for the financially ailing outfit, despite what they read in the Washington Post.

Schiller, who began her communications career in the '80s as an interpreter for American tourists in Russia and then later joined the news staff of the New York Times before moving on to NPR, wrote a letter to stations March 30 after the Post reported that two "All Things Considered" hosts, Melissa Bloch and Susan Stamberg, proposed the direct appeal for funds to Schiller a week earlier to help pay down the network's \$8 million deficit in its operating budget.

"We did not plant this story. We did not want this story. And we have no plans whatsoever to launch a national giving campaign on behalf of NPR," Schiller wrote. "On the contrary, we recognize that many of you are suffering your own deep economic hardship, which is why we're working on several fronts to bring more money to you through online fund-raising on npr.org, a supplemental spending request to Congress and in other ways." Schiller added, "The best thing you can do for NPR is to keep your station economically healthy so you can continue to run our programming alongside your own."

## Univision Loses \$2B In Q4

Univision Communications blames the advertising slowdown and \$2.3 billion in write-downs for its \$2 billion loss during the final quarter of 2008. Univision says its year-ago loss amounted to \$201.5 million. Quarterly revenue fell 7.8% to \$502.1 million.

The New York-based Univision says its total net revenue for the year decreased 2.5% to \$2 billion, and its net loss for the year was \$5.1 billion.

CFO Andrew Hobson said in a March 30 conference call that the privately held Spanish-language multimedia firm expects to remain in compliance with its debt covenants throughout 2009 despite weaker financial momentum amid the recession.

## Salaries Sliced At WWI

In another cost-containing effort, financially struggling Westwood One said March 24 that it was reducing salaries for all employees and streamlining staffing levels in certain operation areas. The company said it was instituting the "control measures to better align expenses with revenue." WWI said compensation would be adjusted on a sliding scale determined by an employee's compensation level. Senior management will incur the highest percent decrease in base salary with a reduction of 15%.

## Transactions at a Glance

Warren Broadcasting's WMCR-AM & FM/Owensboro, N.Y., to Leatherstocking Media Group for \$950,000 . . . Barbourville Community Broadcasting's WKKQ-FM and WYWY-AM/Barbourville, Ky., to Choice Radio for \$700,000 . . . Gap Broadcasting's KTIB-AM/Thibodaux, La., to Faith Broadcasting of Louisiana for \$700,000 . . . Peggy Sue Broadcasting's WRIC-FM/Richlands, Va., to RR & WT Broadcasting for \$175,000.

## Deal of the Week

**WAZX-AM/Smyrna (Atlanta), Ga.**

**PRICE:** \$1.5 million **TERMS:** Asset sale for cash

**BUYER:** DTS Broadcasting, headed by member Tok Cha Stewart. Phone: 770-377-8403. It owns no other stations. This represents its entry into this market.

**SELLER:** Javier Macias. Phone: 678-772-7038

**FORMAT:** Station is currently off-air.

**COMMENT:** Javier Macias' WAZX-AM/Smyrna, Ga., to DTS Broadcasting for \$1.5 million, payable in cash at closing with a \$45,000 escrow deposit.

## 2009 Deals to Date

<b>Dollars to Date:</b>	\$45,791,346	(Last Year: \$339,290,928)
<b>Dollars This Quarter:</b>	\$45,791,346	(Last Year: \$339,290,928)
<b>Stations Traded This Year:</b>	155	(Last Year: 159)
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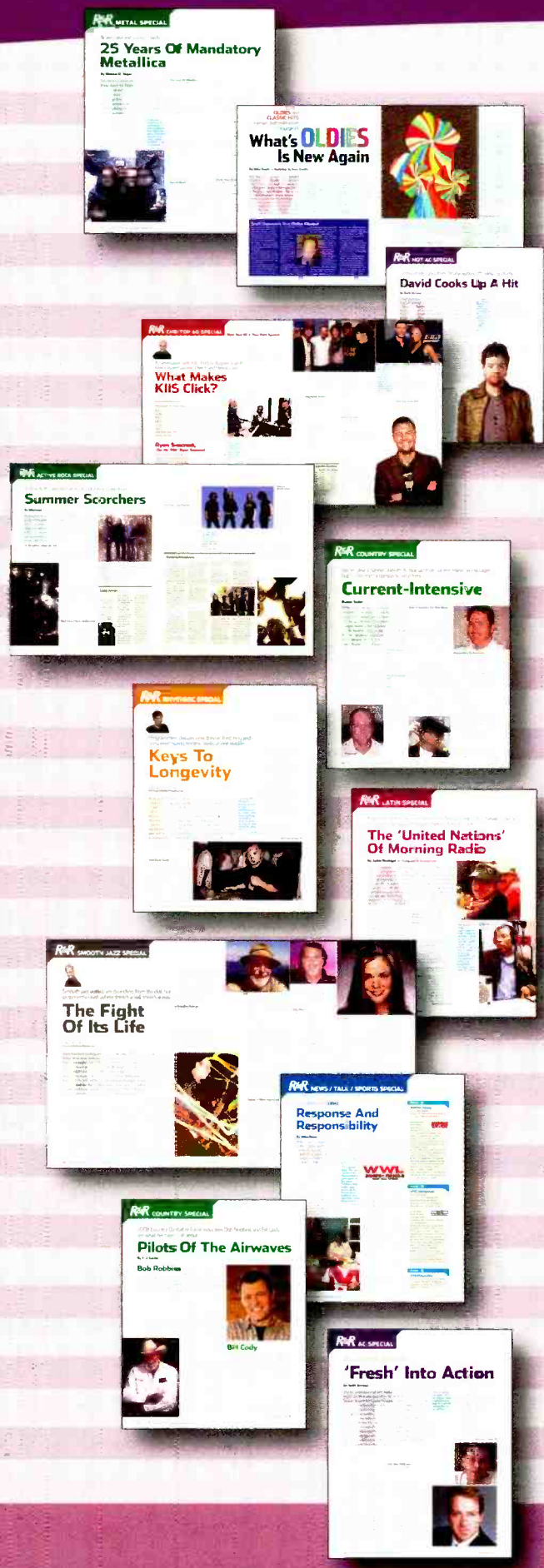
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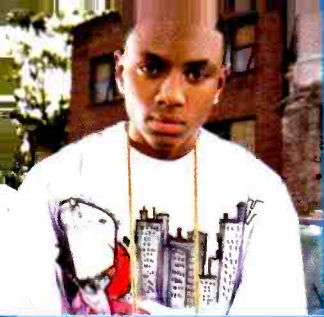
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ISSUE DATE	PAGE NUMBER(S)	TITLE	LEAD WRITER
11/28/08	14-15	<b>Formats In Flux Exclusive</b>	PAUL HEINE
11/28/08	50	<b>With An Eye Toward The Future</b>	JOHN SCHOENBERGER
11/21/08	51	<b>The Voice Of Austin</b>	JOHN SCHOENBERGER
11/21/08	18-19	<b>Now What?</b>	MIKE STERN
11/14/08	20-21	<b>The Business of Talking Business</b>	MIKE STERN
11/7/08	40-46	<b>Built To Last, Here To Stay</b>	RJ CURTIS
10/31/08	64-70	<b>Spanish Syndication: On The Rise</b>	JACKIE MADRIGAL
10/31/08	56-60	<b>Putting A KINK In Four Decades Of Service</b>	JOHN SCHOENBERGER
10/31/08	46-51	<b>Hands On Before Mics Up At Noncomm WSOU</b>	MIKE BOYLE
10/24/08	62	<b>CHR Lone Star State Explosion</b>	JACKIE MADRIGAL
10/24/08	46-52	<b>All Aboard A Jazzy Sea</b>	CAROL ARCHER
9/19/08	82-87	<b>Organic Harmony</b>	JOHN SCHOENBERGER
9/5/08	53	<b>Tropical Holding Its Own</b>	JACKIE MADRIGAL
8/29/08	26-28	<b>Gospel Goes For The Gold</b>	DARNELLA DUNHAM
8/15/08	12-14	<b>What's OLDIES Is New Again</b>	MIKE BOYLE
8/8/08	48-59	<b>Triple A Summit</b>	JOHN SCHOENBERGER
7/25/08	12-13	<b>The Last 100 Days</b>	MIKE STERN
7/18/08	38-44	<b>Hot AC Rocks</b>	KEITH BERMAN
7/11/08	34-40	<b>Independents Day</b>	RJ CURTIS
7/11/08	15-16	<b>Kickoff!</b>	MIKE STERN
7/4/08	22-25	<b>What Makes KIIS Click, Part Two</b>	KEVIN CARTER
6/27/08	28-40	<b>What Makes KIIS Click, Part One</b>	KEVIN CARTER
6/20/08	46-53	<b>Summer Scorchers</b>	MIKE BOYLE
6/13/08	20-28	<b>The Youth Movement</b>	MIKE STERN
5/30/08	98-110	<b>A Noncomm Conversation With Dan Reed</b>	JOHN SCHOENBERGER
5/16/08	36-48	<b>What Happens In Vegas...</b>	RJ CURTIS
5/16/08	16-17	<b>Maximizing Network Opportunities</b>	MIKE STERN
5/2/08	28-36	<b>Keys To Longevity</b>	DARNELLA DUNHAM
4/11/08	58	<b>Texas: The Hub Of Spanish CHR</b>	JACKIE MADRIGAL
4/11/08	34-38	<b>Building Stronger Relationships With Christian Listeners</b>	KEVIN PETERSON
3/28/08	58-62	<b>The 'United Nations' Of Morning Radio</b>	JACKIE MADRIGAL
3/21/08	46-56	<b>The Fight Of Its Life</b>	CAROL ARCHER
3/14/08	22-43	<b>The 2008 Top 50</b>	MIKE STERN
3/7/08	56	<b>New York's Heart Beats For Amor</b>	JACKIE MADRIGAL
3/7/08	60-66	<b>New Breed Alternative</b>	MIKE BOYLE
3/7/08	40-50	<b>Hall Of Famers &amp; Country Hotspots</b>	RJ CURTIS
2/29/08	38-58	<b>Hall Of Famers &amp; Country Hotspots</b>	RJ CURTIS, ET AL
2/15/08	44-48	<b>Fresh Into Action: Three AC Stations</b>	KEITH BERMAN
2/1/08	30-36	<b>Greeks Of The Industry</b>	DARNELLA DUNHAM
1/18/08	58	<b>Miami Starting To Feel Mexican</b>	JACKIE MADRIGAL

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 THE SONG MATCHES THE  
 PEAK OF HIS INTRODUCTORY  
 SMASH "CRANK THAT (SOULJA  
 BOY)" IN 2007.

# R&R No.1

FORMAT	Page	Title / Artist
CHR/TOP 40	13	Flo Rida / Right Round
RHYTHMIC	21	Soulja Boy Tell'em Featuring Sammie / Kiss Me Thru The Phone
URBAN	23	Jamie Foxx Featuring T-Pain / Blame It
URBAN AC	24	Charlie Wilson / There Goes My Baby
SMOOTH JAZZ	24	Boney James / Stop, Look, Listen (To Your Heart)
GOSPEL	25	Hezekiah Walker & LFC / Souled Out
CHRISTIAN AC	27	Francesca Battistelli / Free To Be Me
CHRISTIAN CHR	28	Francesca Battistelli / Free To Be Me
CHRISTIAN ROCK	28	Abandon / Hold On
SOFT AC/INSPIRATIONAL	28	MercyMe / Finally Home
COUNTRY	42	Darius Rucker / It Won't Be Like This For Long
AC	45	Jason Mraz / I'm Yours
HOT AC	46	The Fray / You Found Me
ALTERNATIVE	48	Kings Of Leon / Use Somebody
ACTIVE ROCK	49	Metallica / Cyanide
ROCK	49	Nickelback / Something In Your Mouth
TRIPLE A	52	Snow Patrol / Crack The Shutters

**JASON MRZ'S "I'M YOURS" LEADS AC FOR A NINTH WEEK, AS THE 30MG LEAVES HOT AC AFTER A 52-WEEK RUN. THAT'S THE LONGEST STAY ON THE LATTER LIST SINCE THE FRAY'S "HOW TO SAVE A LIFE" ALSO LASTED 52 WEEKS IN 2006-07.**



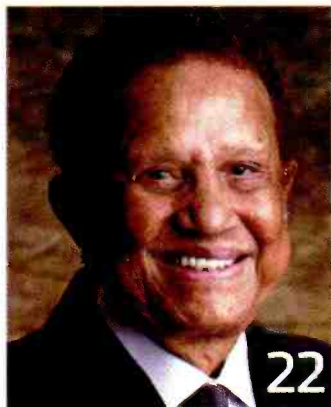
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# Contents

ISSUE #1808 • APRIL 3, 2009



## FEATURES

**8 BLOG NATION**  
 Off-air interactivity is the lay of the land for DJs, as blogging rises in popularity alongside MySpace, Facebook and Twitter.

**30 COUNTRY SPECIAL STRAIT TALK**  
 In a rare interview, "King of Country" George Strait reflects on a storied, three-decade career.

**34 STRAIT FROM THE HEART**  
 Tributes to the country icon, from those who know him best and appreciate him most.

**40 BREAK OUT THE MOONSHINE**  
 R&R salutes 2009 Academy of Country Music broadcast winners.

**10 BEYOND THE HEADLINES**  
 For a growing number of market managers, it's everywhere, all the time. Meanwhile, a pair of virtual programming services target overburdened programmers.

## DEPARTMENTS

**11 MANAGEMENT/MARKETING/SALES**  
 Media planning guru Erwin Ephron on how the PPM could rescue radio.

**12 NEWS/TALK/SPORTS**  
 Format all-stars share strategies from the 2009 R&R Talk Radio Seminar.

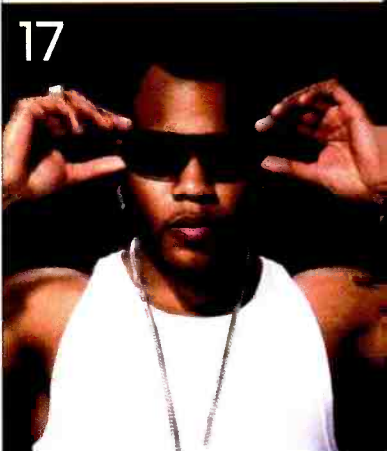
**14 STREET TALK**  
 Detroit radio icon Arthur Penhallow's WRIF tenure ends as contract talks break down with owner Greater Media.

**17 THE SPIN**  
 Rising 2-1 at CHR/Top 40, Flo Rida's "Right Round" is the rapper's second chart-topper and the third pop No. 1 in the last three years to rework an '80s hit.

**54 THE BACK PAGE**  
 Promotional consultant Paige Nienaber says it takes big noise to get noticed in today's marketplace.



'Programmers often feel a sense of frustration because they can no longer control the revenue trajectory of their stations. 3:47



## COLUMNS

- 18 CHR/Top 40
- 20 Rhythmic
- 22 Urban
- 26 Christian
- 30 Country
- 44 AC/Hot AC
- 47 Rock
- 50 Triple A



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## What's New This Week Online

**M**

April 6  
 Phase 2 winter Arbitrends are released for Norfolk, Oklahoma City and Greensboro, among others.  
 ▶ [Click on Ratings](#)

**T**

April 7  
 Winter phase 2 Arbitrends continue to roll out. View Orlando, Raleigh and Jacksonville.  
 ▶ [Click on Ratings](#)

**W**

April 8  
 Catch phase 2 winter Arbitrends from Austin, Baton Rouge and El Paso.  
 ▶ [Click on Ratings](#)

**T**

April 9  
 Updated charts and playlists from across the street to across the nation.  
 ▶ [Click on Charts](#)

**F**

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

# Off-air interactivity is the lay of the land for DJs, as blogging rises in popularity alongside MySpace, Facebook and Twitter

By Chuck Taylor



**It was only three or four years ago** that on-air personalities who aligned their shows with MySpace were the hipsters of radio. But today, as technology keeps cruising at breakneck speed, that Web site is practically a quaint manual typewriter when it comes to interactivity between DJs and listeners. ■ Online social networking has become standard for broadcasters, in much the same way that friends stay in touch through multiple platforms. Facebook and Twitter are increasingly commonplace—as are DJ blogs—as ways for personalities to discuss what’s on their mind and to foster discussion and commentary among listeners.

Station-sponsored blogs, in fact, are becoming as routine on Web sites as DJ bios, “now playing” song listings, contest info and pop culture news, cutting across nearly every vital format, from CHR/top 40, rock and Christian to news/talk and sports, in markets of every size. The personalities interviewed for this story all say that station management—which all but mandates that personalities maintain blogs—allows DJs and listeners freedom in what they post

“Facebook, an updated home page and a blog are all powerful tools to add to what goes out over the airwaves. It makes sense to use these plus any and all other means available to connect more powerfully to an audience,” says broadcast consultant Valerie Geller, president of Geller Media International and author of “Creating Powerful Radio: Getting, Keeping & Growing Audiences.”

She suggests that DJs engage listeners with their blogs by sharing stories about what happens in their worlds and giving listeners a way to participate on the site. “Create a tribe and community. Anyone visiting the page should feel connected to the on-air personality, allowing each member of the audience to feel he or she knows you.”

While syndicated personalities have long established online communities around their shows, local jocks are employing blogs to discuss community events, regional news, their involvement in charities and commentary that expands on a given airshift’s topics.

## Interactive Forums

Clear Channel news WHO/Des Moines asked its talk show hosts to create blogs and Web pages two years ago. Afternoon drive personality Steve Deace posts everything from opinion pieces and blog

submissions from listeners, community leaders and other bloggers to links from his show prep. He also has a Facebook page, but for the most part, “the content is almost all personal in nature and not intended for the promotion of my radio program,” Deace says. He always mentions the Web site on-air daily in the opening monologue of his show, providing a link to his interactive forums.

Deace believes blogs are “definitely the wave of the future, especially because they’re cost-effective. A registration-based member paradigm that allows only those who can be identified to interact on the blogs with comments, posts, etc., is an excellent way to interact with listeners.” In addition, such national political blogs as LewRockwell.com and WorldNetDaily.com have picked up and syndicated political commentary Deace wrote for the station site, which in turn increases his profile at WHO.

Likewise, Adam Ragle, board operator/producer/guest host of Clear Channel Fox Sports Radio affiliate WCWA/Toledo, updates his station-sponsored blog (with hot topics in sports or what’s happening with his favorite or local teams) and his MySpace page (which is a bit more personal than the blog) daily.

Listeners can’t comment on the WCWA blog, but they can e-mail him or comment on his MySpace page. He’s putting together promos and announcements for the blog; a MySpace

bulletin is sent whenever he posts a new one. There are also links to the other shows that he helps produce, such as sports talk show “Benchwarmers” and “The Mike Scott Jazz Show.” While the initiative is fairly new, Ragle says, “I track how many views I get, and so far it has been pretty steady.”

Ragle believes social networking is going to become increasingly relevant for on-air personalities. “Writing the blog has given me—and I’m sure many others—another venue to express their creativity, which is awesome. It only brings the listener closer to their favorite personalities.” He predicts that audience interaction is going to be “huge” in the next few years as the popularity of social Web sites and Twitter keeps growing.

## Market By Market

Laura Steele, who is on middays at Clear Channel classic rock WFBQ (Q95)/Indianapolis, is also voice-tracked at classic rock WRFX/Charlotte, WQBW (97.2 the Brew)/Milwaukee and KUFJ (K-Fox)/San Jose. She customizes her blog pages for racing towns Charlotte and Indianapolis with pictures of such local heroes as Derek Daly. She has been blogging on her station-sponsored site at Q95 for two years.

“I post something daily that would be of interest to our listeners and Web viewers,” she says. “For example, this week one of my daily posts was the ‘worst album covers’ ever. There were some pretty awful ones and I am certain it put a smile on listeners’ faces. I often add event photos when our station is out in the community.” She is currently tracking around 7,000 views per month.

Steele also maintains a Facebook presence, but only for personal and professional networking. “We have station social networking pages that the Q95 Web department handles,” she says.

In addition, the station recently instituted a webcam during her show one day per week, which includes the option for listener interaction through Web chats. Steele likes the idea since the audience can get a lesson in radio and make video requests.

Johiah Hall, aka Joe Joe, who handles weekend shifts on Clear Channel CHR/top 40 KRQQ/Tucson, initiated a non-station-sponsored MySpace page several years ago alongside APD/MD Chris P, when the pair was doing nights at the station. Joe Joe says, “I like to think that I might have helped start other jocks getting the

**‘Being able to post a story about yourself and where you will be helps increase listener interaction to its fullest.’**

—Johiah Hall, aka Joe Joe





# NATION

ball rolling and starting up a page.” He now maintains a station-sanctioned blog, where he prefers to be “more personable when it comes to posting. I feel it helps me become closer with listeners and gives them a window into my crazy world outside of stabbing the airwaves.”

Joe Joe also maintains Facebook and MySpace profiles. He primarily promotes his interactive sites on the air through the station Web site, which then provides click-throughs to those pages and his blog. Contrasting MySpace with Facebook, he says, “I’m more a fan of MySpace, but Facebook does have its plus side, with [its] up-to-the-minute [postings] . . . But MySpace has the option of playing music when people check out your page and I love that, because you not only see who I am but also listen to the choice of music I post.” One example is the unsigned Chicago band Danger Is My Middle Name; Joe Joe put its music on his page to help promote the group.

The advantage of his blog, meanwhile, is that listeners can comment and interact on it. “I like to hear what they say. They’ll send comments to my pages or via e-mail to post. I read every one and return comments on some of them,” Joe Joe says.

He recalls one post where he recounted the story of a party he had that became “an all-out water war inside my house. The carpet was wet for days, but I still laugh at the craziness that went on that night. People responded with comments like, ‘Are you crazy?’ and ‘Next time, you should bust out the Slip ‘N Slide in the hallway.’ It was very entertaining, and people love reading about things like that. I get a lot of traffic when I post stories and events that go on in my day.”

Overall, Joe Joe believes blogs are great for reaching out to listeners. “Technology has changed so much from the time I started in radio,” he says. “Being able to post a story about yourself and where you will be helps increase listener interaction to its fullest. Twitter is also helping do that minute by minute. I believe that will become another tool for listeners to feel closer to the air talent.”

## Home Base

Joe Elvis, afternoon DJ at Clear Channel classic rock WNRQ (the Rock)/Nashville, mans a station-sponsored blog, as well as Facebook and MySpace pages. He calls 1059therock.com “the home base of everything, from interviews with bands to pushing my endorsements. I have a comments page where

**‘We update our blogs on a regular basis with personal things for listeners to see a different side of us than they may hear on the radio.’**

—Vickie Lee



people can say whatever they want, which I try to update daily.” He pushes his interactive destinations on-air, adding listener comments on MySpace and Facebook. He is logging about 8,000 hits per week and regularly promotes it on-air. “It’s a great way to interact with our audience.”

Vickie Lee, co-host/producer of the morning show at Clear Channel country KHEY (K-Hey 96.3)/El Paso, first launched a morning show blog and now she and co-host Bobcat Brown have their own pages. They post pictures and topics of discussion each day on the morning show blog and direct listeners to it on-air.

“We update our blogs on a regular basis with personal things for listeners to see a different side of us than they may hear on the radio,” Lee says, noting

that she keeps her station blog “fairly generic” compared with the more personal tone of her MySpace page. “I keep in mind that since I link it on the station blog, listeners will see it. But I have a bit more freedom on design and content, like some of my associations and more politically incorrect humor.”

Lee takes every opportunity to point listeners to the station Web site, whether it’s

to tell them about the community calendar, station-related blogs or the latest contest. “It’s great break material and great for a mention over the intro of a long song if I can tie it in: ‘Did you hear about artist X and their new Y? Check it out at blah blah in the music news section.’”

Lee admits that she loathes blogging on her personal page, but the station mandates that it be updated every day. “That can get tedious some days and it feels like flinging crap up for the sake of an update. The morning show is a bit easier because we post stuff there from our show every day. We maintain our personal pages every few days since we are doing double duty.”

She believes that mentioning the station’s Web site on a regular basis gets listeners in the habit of checking for contest information and updates on their favorite artists. “It can be a great tool as

long as the information is relevant to the listener’s lifestyle and it’s entertaining.”

## Free Rein

While some stations have systems in place to monitor listener postings, management largely has taken a hands-off approach to personality blog content. Deace says that so far, WHO management hasn’t gotten involved but the station does have a Web administrator who monitors listeners’ comments: “I have run message board communities in the past, so I know what happens when you give people with too much free time and anonymity a forum.”

Steele says, “Management’s say is mostly about when I forget to put something up. If I do forget, I hear about it—and for good reason. We want to stay connected to our listeners on-air and online every day.”

Ragle adds that his bosses are hands-off with him and trust him with the interactive elements of his show, while Joe Joe says, “Management doesn’t regulate what I put on my page; they’re more concerned about the radio station Web jock pages than what we are putting on blogs and MySpace.”

In light of the delicate economy, Geller makes a savvy suggestion that station personalities might consider maintaining blogs that are linked to station Web sites, but without direct sponsorship by the station itself. “While it’s important to brand your station and be part of the station’s blog and Web presence, it’s important for each show/jock/personality to have their own page that is independent from the radio station. That way, if for any reason you are no longer part of the station, you can still connect with your audience.”

She mentions Adam Carolla as an example: CBS Radio talker KLSX/Los Angeles kicked his morning show off the air Feb. 20, as part of a format change to CHR/top 40, but the well-known radio/TV host maintains a Web site, Twitter, MySpace, a podcast and a message board. “He may be off the radio but his Web show is garnering a huge, marketable audience,” Geller says. In fact, he has one of the most downloaded audio podcasts on Apple’s iTunes.

“It’s all about that hallmark with a personality that powerfully connects with an audience through any means,” Geller adds. “Even if you’ve never met, you feel you know this person. When that happens, it’s the highest praise you can get.”

R&R

# For Many Market Managers, It's Everywhere, All The Time

By Alexandra Cahill



Krampf

While it's not unusual for market managers and programmers to expand their duties to additional stations and clusters to cut costs, the trend has accelerated in major markets across the United States during the last few weeks. Several CBS Radio and Radio One executives have added entire clusters to their already long-to-do lists in Dallas, Detroit, Houston, Orlando, St. Louis and Tampa.

Former Clear Channel Radio VP of the Western region Ed Krampf was named VP/market manager for CBS Radio's five-station Tampa cluster in October, stepping in for Charlie Ochs. On March 17, he tacked on oversight for the company's three Orlando stations, replacing Earnest James and filling in as interim director of sales. (Only days later, on March 30, Krampf was transferred to CBS Radio/Los Angeles and took over for Dan Weiner, who had been senior VP/market manager for CBS Radio/L.A.)

CBS Radio moved quickly to fill the vacancies in Tampa and Orlando by hiring Don Howe as senior VP/market manager. Howe most recently led CBS' operations in Denver.

Brian Purdy, who has been overseeing five CBS stations in Dallas since 2004, will now rack up frequent flier miles commuting back and forth to Houston as he annexes senior VP/market manager duties. That adds three stations in market No. 6 to his dance card, with two more coming onboard after CBS closes on a station swap with Clear Channel. (Predecessor Laura Morris will stay on to help with the transition.)

Another CBS exec, Tom Bigby, has been

appointed OM of sports KRLD-FM (105.3 the Fan)/Dallas. The new position is in addition to his roles as OM of sports WXYT-AM & FM/Detroit and VP of strategic programming for CBS Radio.

At Radio One, Chris Wegmann has been tapped as VP/GM for the company's two St. Louis outlets and regional VP for Dallas. He left Cox/Atlanta in December as a result of budget cuts. Additionally, regional VP Doug Abernathy has added oversight of three Detroit stations while continuing to manage Radio One's three-station Houston cluster.

For many industry veterans, this is a case of what is old is new again. More than a decade ago the Mel Karmazin-run Infinity Broadcasting—which merged with today's CBS Radio—appointed certain station GMs to the newly created position of regional manager. But unlike today, it wasn't a cost-cutting measure, but a shortage of top-flight managers who could oversee a fast-growing industry.

From 1987 to 2002, Ken Stevens simultaneously managed stations in multiple markets for Infinity, including Philadelphia, Washington, Baltimore and New York. "The credit for my being able to manage multiple markets back then goes to Mel, who demanded that Infinity's GMs hire the best PDs, sales managers and business managers and gave us the compensation plans to get them," Stevens says. "With the kind of people we

were able to acquire . . . the GM actually only needed to generally manage, and that was not always a full-time job under the circumstances."

Shortly afterward, WPGC-AM & FM/Washington GM Benjamin Hill took over Stevens' Baltimore slot, while adding regional duties for Chicago, Detroit, Dallas, Houston, Atlanta and Charlotte. Hill's life became a grueling exercise of a different day in a different city, for at least one week per month.

Tim Sabean, senior VP for the two Howard Stern channels on Sirius XM Satellite Radio, provides a different perspective. He recalls programming multiple stations for the first time as a challenge he relished. After a year as PD of rock WYSP/Philadelphia in the early '90s, Sabean was asked to oversee WBCN/Boston; WRKZ/Pittsburgh; KUFO/Portland, Ore.; KRSX/San Antonio; WAZU/Columbus, Ohio; and WXIIK/New York.

"I loved it and I couldn't get enough of it," he says. "I was probably one of the first people out there doing it. I got to meet new people and worked with incredibly talented individuals who taught me a lot."

For Sabean, the key to programming multiple stations is "having the best people around you possible, because you can't be everywhere all the time." He also notes that the individuals selected to oversee multiple stations and markets must be good teachers with

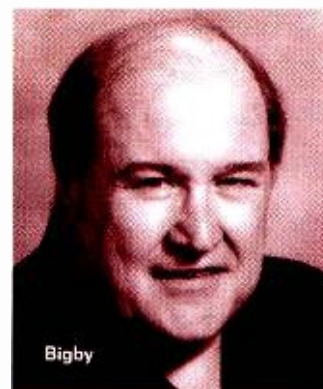
the ability to install systems that work. "I would plan the work; they would work the plan, which would equal success."

Ultimately, handling a variety of markets proved valuable to Sabean because exposure to new ideas and techniques "makes you a better programmer and manager." *R&R*

Additional reporting by Jeffrey Yorke.

**'I would plan the work; they would work the plan, which would equal success.'**

—Tim Sabean



Bigby

## VIRTUAL PROGRAMMING SERVICES TARGET OVERBURDENED PROGRAMMERS

By R.J. Curtis

The combination of shrinking programming departments and increasing emphasis on managing TSL has fueled the formation of a pair of new vendors offering "virtual" music and programming services. Within days of each other last month, programming consultancy the Randy Lane Co. started Virtual MD and veteran programmer Rick Taylor launched Virtual APD.

Both are banking on finding a market among today's overburdened programmers, where it's not uncommon for a single person to wear OM stripes for a cluster of stations, handle day-to-day programming for one and work an airshift. With chronic downsizing, those left at the station level often find their plates piled high.



Taylor

Lane has formed a Virtual MD team designed to offer stations a full menu of music-specific services that run the gamut from scheduling daily music logs to helping programmers make playlist selections and providing a complete physical of a station's music database. The service is headed by Lee Chesnut, whose résumé

includes PD/MD experience in major markets, years as VP of music programming for VHI, plus various A&R positions at major labels.

Taylor is a one-man operation specializing in the country format. He has more than 20 years of radio experience encompassing on-air work; PD and MD positions in all market sizes; imaging and production; promotions and mar-

keting; and most recently, Web design.

Virtual music directing is nothing new to Chesnut, who previously performed this function when John Peak programmed CBS Radio's KLLC (Alice)/San Francisco and later, crosstown KNGY (Energy). "I did all the music logs from New York where I was living," Chesnut says. He describes himself as "a hardcore music geek" with a creative approach to generating music logs. "I always considered myself an artist and those music hours were the canvas."

Chesnut says the key to managing song-to-song music flow is "finesse. We know a lot of radio stations unfortunately are being forced into these tight budget considerations; what I'd like to



Chesnut

say is perhaps you'll have better music logs even if you weren't forced into this," he says.

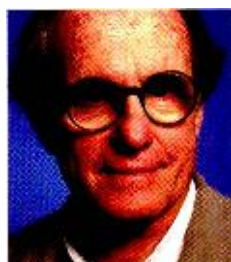
Taylor's Virtual APD ([virtualapd.com](http://virtualapd.com)) is the radio equivalent of a Swiss Army knife. "Tell me what needs to be done, and I'll do it," he says. The idea for the service came to him during his most recent job at Double O country WWNU/Columbia, S.C., where, he says, "I watched the station go from five programming people down to one."

Taylor says his service is designed to pick up programming chores—"everything from music scheduling, e-blasts, promotions, writing imaging and production"—after a station's strategic plan is formed.

He claims he can bear down on these tasks, "because in a virtual world, unlike the PD at a station, I can work uninterrupted." And he hopes to put his radio experience to work for those who have never been a PD before who ended up with the title, "because they're the last ones standing." *R&R*

ROI modeling requires better audience measurement

# How The PPM Could Rescue Radio



Erwin Ephron  
ephronny@aol.com

**'Each additional dollar spent in a medium usually pays back less than the one before. This argues against media concentration and supports adding other media.'**

—Erwin Ephron

I'm not one to worry about the far-off future. Remembering to pick up my laundry is challenge enough. Then Steven Spielberg casually mentioned civilization's inevitable move from a carbon to silicon base, his matter-of-fact way of saying robots will take over the earth. At that point data, now the new creative, will also be the creative director. ■ There are many things machines do far better than people. In media the robotic radio PPM, compared to the all-too-human diary, is a good example. The vagaries of diary measurement may be costing radio millions each year in a simple, but hidden way. Diary reporting is no longer adequate for how audience estimates are used to select media.

Today many advertisers leap over conventional measurements like audience, demos and CPMs [cost per thousand impressions] and go directly to consumer response to make their media decisions. The tool of choice is marketing-mix modeling. Advertisers take the pieces of last year's brand marketing-spend and match them to brand sales and see how they track.

For media the deciding measure is its contribution to total brand sales, minus the cost of goods, divided by the cost of the medium. It is the equivalent of advertising-delivered profit before taxes or "payback."

You can't argue with the goal or the model. Both seem to work. It's the marketing input data that needs attention, especially the radio data.

## Why Radio Should Win

Years of marketing-mix modeling have uncovered two planning truths. All marketing expenditures show diminishing marginal response. Each additional dollar spent in a medium usually pays back less than the one before. This argues against media concentration and supports adding other media.

The second truth is that each week added to a schedule usually pays back more than the week before. This recommends continuous advertising.

Both findings suggest brands should shift marginal TV dollars to other media—20% to radio, for example—to improve total media payback. The dollar shift works in three ways:

- Reducing TV dollars should increase TV-generated payback per-dollar. (Remember, each added dollar pays back less.)

- Radio's lower spending level should generate payback at a higher point on radio's payback curve, making it more efficient than other more heavily used media.

- Radio's lower cost will buy additional weeks and greater reach, which should improve total campaign payback.

There is supporting data for this theory.

A Marketing Management Analytics study of multiple brands analyzed by John Phillip Jones in "The Ultimate Secrets of Advertising" showed that a medium's rank in payback was the reverse of its rank in spending. In Jones' examples, radio, with the lowest share of dollars, produced the highest payback.

Some marketing-mix studies also show this higher radio payback pattern, but most others don't. There could be several reasons for this, ranging from the radio creative to the inadequacy of the data used to represent radio. I think our friend data may be the problem.

## Modeling Tracks Change

Marketing-mix modeling works by linking changes in advertising weight to changes in brand sales. In the case of media, if the audience data fed into the system is overstated or averaged rather than time-specific, the causal link between changes in media exposure and changes in sales can be lost.

Diary recall tends to exaggerate listening to leading stations and the data is reported as audience averages for the 12-week survey.

The use of diary data, or the alternative radio dollars spent, tends to flatten the audience delivery highs and lows that marketing-mix models need to work effectively. In contrast, the PPM, now in most major markets, can provide measured week-by-week ratings.

It will be interesting to see whether radio's marketing-mix payback numbers improve as more PPM markets are installed.

We'll know it's happened when the RAB throws a welcome party for robots. R&R

*Erwin Ephron is a partner of Ephron, Papazian & Ephron, a leading consultancy to advertisers and the media industry.*

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Format all-stars share strategies at TRS

# Notable Quotes

Mike Stern

MStern@RadioandRecords.com

It's futile to try to recap in one column all the insights gleaned from the 2009 R&R Talk Radio Seminar, held March 12-14 in Marina del Rey, Calif. Much like the challenge radio news reporters face daily, selecting the best sound bites and wrapping them with context in a limited space wasn't easy. ■ What follows is a series of notable quotes that grabbed my attention during this year's seminar.

**"The task I've given myself is to have a garden where I can experiment."**

Clear Channel talk KFI/Los Angeles PD Robin Bertolucci says cultivating new talent remains a programmer's responsibility, even if the deck seems stacked against doing so by radio's current economic situation. Her talent development strategy: Try new and different things in specific times that won't hurt the station's overall performance. "We need to carve out a place for ourselves to be creative. A place where we are willing to fail and where if we don't fail often, we're not trying hard enough."

**"Talent management is the most important thing we do."**

Talk Radio Network president of programming Phil Boyce says that what drives PDs crazy about air talent is also what makes them so good on the air. "Some are a lot crazy. You have to manage through it," he says, noting that Rush Limbaugh was fired seven times—"until he finally landed at KFBK [Sacramento] and had a program director who believed in him."

**"Make me say 'wow.' "**

Citadel talk KABC/Los Angeles PD David Hall

**'I don't expect talent to be reasonable. The one thing that I ask for is loyalty.'**

—Bennett Zier

says he wants hosts who make him say, "I never thought of that before." He also wants to hear material that makes him think. "I can't believe you're saying that on the radio." And it needs to happen quickly. "My goal is to get them to do that as early in the segment as possible. If you catch people within the first 30 seconds, you keep them for a lot longer."

**"Have a vision, set goals and develop a culture."**

Citadel/San Francisco VP/market manager Mickey Luckoff stresses the need for managers to listen and lead. "You always want to provide a chance to discuss and review your ideas and goals. But in the long run it's not a democracy, and we're going to make the decisions."

**"The only thing more important to employees than cash is expectations."**

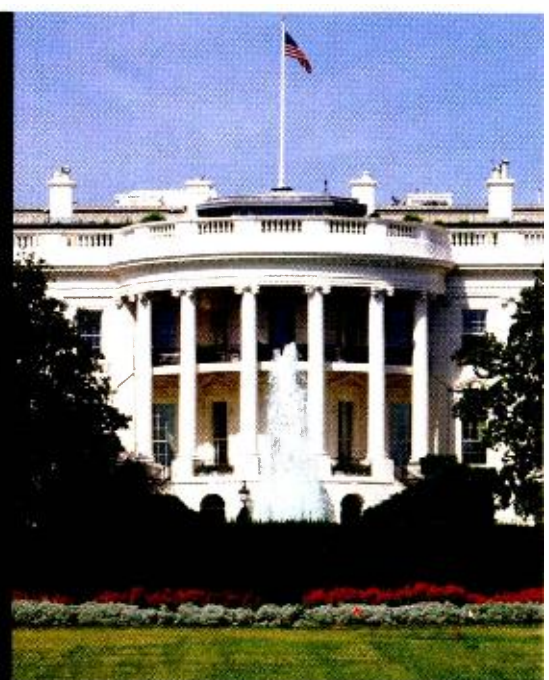
Air America Media CEO Bennett Zier shares his key to managing hosts: showing them respect and clearly articulating expectations. "If they know what's expected of them, they will perform at a high level." But Zier also understands that great talent isn't easy to work with. "I don't expect talent to be reasonable. The one thing that I ask for is loyalty. I'll be loyal to you, you be loyal to me, so



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behind closed doors we can have a conversation that is productive.”

**“It’s about having some sense of discipline.”**

Moceri Media president Greg Moceri says sticking to a system is the key to finding the time to critically listen to a station. He recalls working at Cox Radio where the entire management team assembled every 90 days to listen and review their notes from the last session. He also suggests programmers should think of their hosts as their customers. “Every time you meet with them you’ve got to bring something of value. Be prepared. Do some thinking in advance.”



Bertolucci

**“If you want to be good, you put the work in.”**

Former NBA star John Salley compared rehearsing for his new radio show, being launched in conjunction with McVay Media, with his previous radio gig as morning man at the former KKBT (the Beat)/Los Angeles. “They just said, ‘Hey, man, nice sneakers. Five, four, three, two, one . . . go.’ I didn’t know what I was doing. I just knew how much I sucked because that’s what they told me.” Building a new show involves getting everyone on the same page, he says. “I’ve always been successful in team situations where everybody knew their role,” he adds.

**“We teach spontaneity.”**

Second City Television, Film and New Media director of development Cory Calhoun says hosts can learn behaviors like listening, cross-talking and spontaneity. “These are things that are presumed to be natural to talent but they can be taught.” The Second City’s curriculum mirrors what programmers should teach talent. “We take someone with an interesting perspective and teach them to exploit their inner voice. That’s essentially what talk radio is. It’s a unique perspective that knows how to communicate to its audience, how to listen to its

referring to his championships with three different NBA teams.

**“We’ve got to figure this people meter thing out.”**

Morning Shows Inc. founder Jack Silver says the biggest issue facing spoken-word radio is learning how to thrive under Arbitron’s PPM ratings methodology. In response to those who suggest that spoken-word will achieve lower ratings with the meter, Silver says, “We have to learn how to program to it and that involves formats” and a focus on on-air pacing. “Everyone wants to just go on the radio and chit-chat. Take some phone calls. Keep it rolling.”

audience and how to engage in a conversation that’s meaningful to people.”

**“All these things build on each other.”**

Chris Balfé, COO of Glenn Beck’s Mercury Radio Arts, explains Beck’s rationale for getting involved in a multitude of media: “Glenn told me, ‘I don’t really know exactly what’s going to work, so I want to do everything.’” Since 2002 Beck’s e-mail database has ballooned to more than 620,000 subscribers. “We’ve built a really powerful way to communicate with the audience on our terms, not just when Glenn happens to be on the radio or on television.”

**“It took a while for advertisers to understand how to use television.”**

Colby Atwood, president of Borrell Associates, which tracks Internet advertising, likens banner ads to early TV commercials: “Advertisers had to learn how to use the unique characteristics of television to tell their story. Now advertisers are learning how to use the tools that are unique to the Internet.” He predicts growth in games, contests, discounts and rebates—all of which exploit the power of databases. “Advertisers are discovering the Internet enables them to have a one-on-one relationship with customers and prospects.”

R&R



Luckoff

## Also Heard At The Talk Radio Seminar

Here are a few more memorable moments from the 2009 R&R Talk Radio Seminar.

*“Oprah Winfrey did not go from zero to Oprah overnight.”—Corny Koehl, Harpo Radio executive producer*

*“Everyone’s busier these days . . . except me.”—Gabe Hobbs former Clear Channel VP of news/talk/sports programming*

*“People don’t leave companies, they leave bosses.”—Tim Moore, Audience Development Group CEO*

*“Having a digital strategy is absolutely key.”—Paul Krasinski, Ando Media executive VP*

*“The brokered stuff we’re doing on the weekends is toxic. You can’t go to McDonald’s and on Saturdays*

*they don’t serve burgers.”—Robin Bertolucci, KFI/Los Angeles PD*

*“I’m big on collaboration. I don’t care about consensus—that comes with being the boss.”—Bennett Zier, Air America Media CEO*

*“Always hire the best you can possibly hire and if you make a mistake, change it.”—Mickey Luckoff, Citadel/San Francisco VP/market manager*

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## Formats You'll Flip Over

■ Here's a rare radio feat in today's challenging economy: a brand-new sign-on, this one in Salt Lake City, where Millcreek launched **KYLZ** under the slogan "104.7 Cool. Classic. Rock." The switch was thrown March 30 by PD **Kayvon Motiee**, who also programs active rock sister **KZZQ**.

■ The music is gone—again—on the legendary **CHUM-AM/Toronto**, as CTVglobemedia has flipped the station to all-news as **CP24 Radio 1050**—a move that reeks of corporate synergy as the station is paired up with local cable TV news channel CP24. CHUM-AM has been oldies since 1989 except for a 14-month run in 2001-02 as sports, but the heritage station started its top 40 reign in 1957—powerhouse CHUM-AM is credited with helping to break acts like the **Beatles** in North America.



Land Shark's Grand acquisition

## Land Shark Lands Grand

Promo princess **Joanne Grand** has joined **Gary Jay**, **John Perrone** and **Matt Martino** at Land Shark Promotion in the newly created (and creatively titled) position of "promotion mamacita." No stranger to the mysterious ways of rock, Grand most recently spent the past five-and-a-half years as senior director of rock promotion at Jive Records. She began her career in 1991 doing hard rock/metal promotion at RCA Records. Grand will work out of the company's Secaucus, N.J., office and can be reached at 201-558-1600 or [joanne@landsharkpromotion.com](mailto:joanne@landsharkpromotion.com).

## Condolences: Jim West

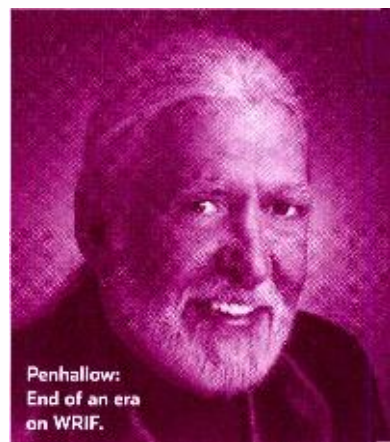
Our thoughts are with the Navigator Co.'s **Claire Parr** on the death of her father, radio industry vet **Jim West**, who died March 27 after a long battle with Parkinson's, chronic obstructive pulmonary disease and prostate cancer. He was 84. Funeral arrangements are pending. West was regarded as a titan in the Dallas jingle scene, as well as the syndication arena, with stints at legendary jingle houses PAMS in the '60s, TM in the '70s and later stints with Fairwest and Music of Your Life.

## Penhallow Era Over At WRIF

Motor City radio icon **Arthur Penhallow** has done his final afternoon shift on **WRIF/Detroit**, his radio home for the past 39 years. Penhallow's current deal expired Jan. 16, and he had been off the air since Feb. 6 while renegotiating with Greater Media. Those negotiations are now over, along with Penhallow's unparalleled tenure at the Riff, which began May 6, 1970. "We are disappointed that we couldn't come to a contractual agreement with Arthur," Greater Media/Detroit market manager **John Gallagher** says. "He is obviously a legend in the

market and his many years of service to the industry are deeply appreciated. He will be sorely missed."

"We just hit an impasse, simple as that," Penhallow tells ST. "I'm sad I didn't have a chance to officially sign off, but I still love WRIF; it's a great radio station. I leave with my honor, dignity and integrity intact." As for what's next, Penhallow says, "I have some friends that have approached me with some interesting ideas; I won't rule out a new chapter in my life. But radio is what I have done, it's in my blood."



Penhallow: End of an era on WRIF.

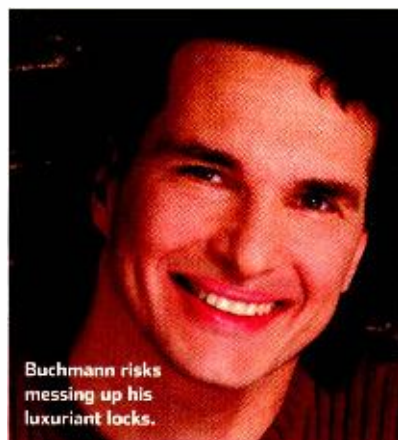
## WRXP Rewards Rock Experience

Good news at Emmis triple A **WRXP (New York's Rock Experience)/New York**: Midday personality **Steve Craig** is awarded APD stripes, and night jock **Brian Phillips** is upped to MD. Craig joined WRXP last July in a move that reunited him with PD **Leslie**

**Fram**—the two did some major damage together for more than a decade at the late alternative **WNNX (99X)/Atlanta**. Phillips was hired last April after a stint as APD/MD/morning co-host across state lines at **WHTG** and **WBBO (G-Rock)/Monmouth-Ocean**.

## Jock-O-Rama

■ After moving from New York to Los Angeles in late January to take the reins of Citadel classic rock **KLOS/Los Angeles**, PD **Bob Buchmann** finally located his headphones at the bottom of a box in a storage locker, and he insists he's now ready to share his unique vocal gifts with the market. Buchmann will be taking on the cushy 2 p.m.-4 p.m. "special PD shift." And the good news, Buchmann tells ST, is that "no trees were lost, no forests wiped out. My little contribution just caused our talent to alter their shift times by an hour."



Buchmann risks messing up his luxuriant locks.

■ Clear Channel urban **WGCI/Chicago** has filled its morning slot recently vacated by **Steve Harvey** with folks already known and loved in the hallways: Meet "The Morning Riot," built from the ground up using longtime 'GCI afternoon personality **Tony Sculfield**; 'GCI night jock **Leon Rogers**; **Nina Chantele**, who does middays across the hall on CHR/top 40 **WKSC (103.5 Kiss FM)**; and producer **Art Porter**. Part-timer **U.B. Rodriguez** will cover afternoons for now. Chantele will keep her Kiss midday

shift, and Rogers will essentially be doing double-duty, retaining his night shift with partner **Frank Robinson**. Porter previously worked at 'GCI and urban AC sister **WVAZ (V103)** in the same capacity. Harvey's show recently crossed the hall to V103.

■ **Gretchen Lancour** returns to full-time status at CBS Radio hot AC **KLLC (Alice@97.3)/San Francisco**, this time for nights, replacing **J. Love**, who left earlier this week. Lancour did mid-days on Alice from 1996 to 2002, then moved to nights until 2005. She returned last year to do weekends.

■ **Chris Marino** is on the beach—and not that soft, sandy kind he used to enjoy in South Florida. Marino has left the morning show at Palmdale CHR/top 40 **WSPK (K104)/Newburgh, N.Y.**, where he's been since August 2006. Partners **Tory Grace** and **Bill Beale** remain aboard. Prior to this, Marino spent three years programming Clear Channel's **WLDI (Wild 95.5)/West Palm Beach**. He can be reached at 845-392-2421 or [chrismarino102@yahoo.com](mailto:chrismarino102@yahoo.com).

■ Radio One CHR/top 40 **WNOU (RadioNOW 100.9)/Indianapolis** night jock **Austin** is headed to Fort Wayne, Ind., to do mornings at Oasis rhythmic **WJFX (Hot 107.9)**. Already a

known quantity in the market, Austin has been voice-tracking nights at Hot 107.9 since January. Upon his arrival, APD/MD **Weasel** will mercifully set his alarm clock four hours later as he shifts from mornings to afternoons, moving **Chris Cruise** to nights. Austin will team with **WNOU** swing jock **Alana Maddox** to form "Austin & Alana in the A.M."

## TIMELINE

10 YEARS AGO

Paul Gregory appointed senior VP of western sales for

Westwood One. ■

Gregg Cassidy grabs PD gig at WOCT/Baltimore.

■ WKDF/Nashville flips from rock to country with Carl P. Mayfield in mornings.



Gregory

20 YEARS AGO

Kevin Sutter set as senior director of album promotion at RCA Records. ■

Denny Nugent named PD of WGAR/Cleveland. ■ Programmer Mark McClure migrates from WROK and WZOK/Rockford, Ill., to KRFX/Denver.

30 YEARS AGO

Neil Portnow recruited as senior VP of 20th Century Fox Records. ■

Millennium Records selects Don Jenner to be VP of national promotion. Tom Cuddy tapped as MD at WARA/Attleboro, Mass.

—Compiled by Hurricane Heeran

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### Alternative Nation

Hoobastank drummer Chris Hesse appeared on national motorsports radio show "SpeedFreaks," which is syndicated by the Freak Nation Radio Network, to talk music and motorcycles. Standing, from left, are co-host Kenny Sargent, Hesse and co-hosts Crash Gladys, Statt Mann and Chris Jacobs. In the front is co-host Steve "Wheels" Paillet.

### The Beginning Of The E.N.D.

Interscope Records act the Black Eyed Peas, back on the CHR/Top 40 chart at No. 16 this week with lead single "Boom Boom Pow" from fifth studio album "The E.N.D.," dropped by Clear Channel CHR/top 40 KIIS-FM/Los Angeles to discuss its upcoming tour. From left are Interscope head of radio promotion Chris Lopes, KIIS PD John Ivey, Black Eyed Peas vocalists Fergie and Will.i.am, KIIS-FM APD/MD Julie Pilat, Black Eyed Peas rappers Taboo and Apl.De.Ap, and Interscope radio promotion exec Chris Moradi.



### Dance Fever

RCA Nashville singer/songwriter and "Dancing With the Stars" contestant Chuck Wicks practiced his moves with CBS Radio country KMPS/Seattle PD Becky Brenner. Wicks and his girlfriend, Julianne Hough, are partners on the ABC-TV reality show. "Man of the House," the new single from Wicks' debut album, "Starting Now," is No. 35 on this week's Country chart.



### Pillars Of Society

Academy Award-winning singer/songwriter Paul Williams is set to perform at the Society of Singers' annual Ella Award dinner May 18 at the Beverly Hilton Hotel. This year's honorees are Herb Alpert and Lani Hall. From left are music promoter Jon Konjoyan, Yahoo Music Chart Watch columnist Paul Grein and Williams.

### Wild Kingdom

Terri Thomas, PD of Radio One urban KBXX (97.9 the Box) and gospel KROI (Praise 92.1), welcomed artist Gorilla Zoe to Houston. The Atlanta rapper is promoting his Bad Boy South/Block Entertainment release "Don't Feed Da Animals."



### Road Warriors

Westwood One affiliate sales regional directors Sue Falco and Lauren Konigsberg met Mötley Crüe drummer Tommy Lee and Godsmack frontman Sully Erna during a radio tour with MTV and VHI Radio Network affiliates at the CBS Broadcast Center. Universal/Republic act Godsmack recently joined the Crüe Fest 2 tour, which also includes Theory of a Deadman and Drowning Pool. From left are Falco, Lee, Konigsberg and Erna.

### Wide World Of Sports

ESPN Deportes and Time Warner Cable hosted a panel discussion at the Grammy Museum to educate students from Theodore Roosevelt High School in Los Angeles about careers in sports. From left are Time Warner director of media relations Darryl Ryan, Hall of Fame pitcher and ESPN Deportes World Baseball Classic analyst Juan Marichal, former Major Leaguer and ESPN Deportes World Baseball Classic analyst Candy Maldonado, ESPN Deportes Radio announcer and Spanish-language voice of the Los Angeles Dodgers Jaime Jarrin, ESPN Deportes baseball reporter Carolina Guillen and KSPN (ESPN Radio 710)/Los Angeles anchor A. Martinez.

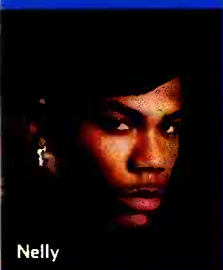




# Formats

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

## R&R SPIN SPOTLIGHT



Nelly

### That's A Rap

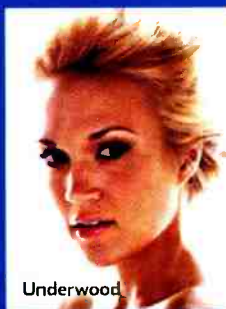
With the coronation of "Right Round," Flo Rida gains entrance into the elite club of rappers to collect multiple No. 1s at CHR/Top 40. Below is a look at the other rap artists who have made repeat visits to the summit in the Nielsen BDS-based chart's 16-year history, with featured billings noted.

#### Total No. 1s, Artist, Titles

- 4, Nelly, "Hot in Herre," "Dilemma," "Shake Ya Tailfeather," "Over and Over"
- 2, Eminem, "Without Me," "Lose Yourself"; Ja Rule, "I'm Real," "Ain't It Funny" (Jennifer Lopez featuring Ja Rule); Kanye West, "Gold Digger," "Stronger"; T.I., "My Love" (Justin Timberlake featuring T.I.), "Live Your Life"

### Gimme Five

Carrie Underwood joins the select list of artists to score five Country top 10s from a single album released this decade. In that span, Underwood and Taylor Swift are the only female artists to earn the honor, while Kenny Chesney is the only artist to accomplish the feat multiple times, sporting three albums with five top 10s apiece.



Underwood

#### Artist, Album, Years

- Carrie Underwood, "Carnival Ride," 2007-09
- Tim McGraw, "Let It Go," 2007-09
- Brad Paisley, "5th Gear," 2007-08
- Taylor Swift, "Taylor Swift," 2006-08
- Kenny Chesney, "The Road and the Radio," 2005-06
- Keith Urban, "Be Here," 2004-06
- Kenny Chesney, "When the Sun Goes Down," 2004-05
- Kenny Chesney, "No Shoes, No Shirt, No Problems," 2002-03

## THE SPIN



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

## CHR/Top 40 Goes With The Flo



Flo Rida's "Right Round" (Atlantic) rises 2-1 at CHR/Top 40 to become the rapper's second No. 1. His debut entry, "Low," was honored as R&R's top all-format, CHR/Top 40 and Rhythmic song of 2008.

A reinvention of Dead or Alive's 1985 dance favorite "You Spin Me 'Round (Like a Record)," Flo Rida's latest is the third pop No. 1 in the last three years to rework

an '80s hit. Gym Class Heroes' "Cupid's Chokehold," on top for five weeks in spring 2007, incorporated the chorus of Supertramp's 1980 classic "Breakfast in America," while Rihanna turned Soft Cell's 1982 smash "Tainted Love" into "SOS," which reigned for a week in May 2006. The last actual remake of an '80s song to reach No. 1? D.H.T.'s update of Roxette's "Listen to Your Heart," which led in September 2005; the original topped R&R's then-CHR chart in 1989.

Concurrently, Flo Rida pours "Sugar" on Rhythmic at No. 33 and CHR/Top 40 at No. 37. The song borrows the chorus of another prior smash, Eiffel 65's "Blue (Da Ba Dee)," a No. 2 CHR/Top 40 hit in 2000.

### Kings Reign Again

Kings of Leon follow their first Alternative No. 1, "Sex on Fire," by sending "Use Somebody" (RMG) 2-1 with Most Increased Plays (up 350). The act is the first at the format to score back-to-back leaders since label-mates Foo Fighters scored a third consecutive No. 1 with "Let It Die" in the July 25, 2008, issue.

Kings of Leon, who prior to "Sex on Fire" had charted only with the No. 23-peaking "The Bucket" in 2005, become the first act to link consecutive No. 1s without having logged a previous top 10 since Alanis Morissette arrived with "You Oughta Know" and "Hand in My Pocket" in 1995.

## A New 'Day' Has Come

Nickelback notches the year's highest debut at Hot AC, as "If Today Was Your Last Day" (R.R.P.) launches at No. 27 with Most Added (16 stations) and Most Increased Plays (up 332). The bow bests the No. 28 start of Kelly Clarkson's "My Life Would Suck Without You" (RMG) in the Jan. 23 issue. The format's No. 1 song for a seventh week, the Fray's "You Found Me" (Epic), was the last title to start higher (No. 19 in December).

## All 'Told': Underwood, Travis Back In Top 10

Randy Travis becomes the first artist in 27 years to send a title into the top 10 twice, as Carrie Underwood's cover of his 1988 chart-topper, "I Told You So" (Arista Nashville), on which he's featured, races 11-9. No artist had taken the same composition into the top 10 in updated form since Dolly Parton reigned with her original "I Will Always Love You" in 1974 and a rerecording in 1982 (a third take, with Vince Gill, climbed to No. 15 in 1995).

The collaboration, Travis' 30th top 10 and his first since the No. 1 "Three Wooden Crosses" in 2003, marks the first top 10 cover of a prior top 10 by any artist since Blake Shelton rose to No. 10 in June 2005 with a remake of Conway Twitty's 1988 No. 7 ballad "Goodbye Time."

"Told" is the fifth top 10—the first four all reaching the summit—from Underwood's album "Carnival Ride," which becomes the eighth set released this decade to produce a quintet of top 10s (see Spin Spotlight, left).

## Girl Power Reignites At Christian AC

Francesca Battistelli vaults 4-1 on Christian AC with "Free to Be Me" (Word-Curb) to become the first female artist to top the chart since Nichole Nordeman reigned with "Brave" in summer 2005. Battistelli is only the fourth solo female to lead the Nielsen BDS-driven list since its July 2003 start. The singer/songwriter joins Nordeman, Christy Nockels (2004) and Joy Williams (2005).

## 'Night' Moves

Disturbed earns a record 11th consecutive Active Rock top 10, as "The Night" (Reprise) jumps 12-9. The quartet, whose string began with the No. 1 "Prayer" in 2002, breaks a tie with Godsmack, whose "Good Times Bad Times" became its 10th top 10 in a row in November 2007. The latter group does retain the format mark for most total top 10s (16). Disturbed joins Foo Fighters and Nickelback in the runner-up spot with 14 top 10s each.



A classic, timeless promotion enhanced with modern social networking

## Y102 Rocks Montgomery With Blarney Swag

Kevin Carter

KCarter@RadioandRecords.com

**S**ometimes, it pays to pull a page out of the classic promotion play-book to resurrect a concept that harks back to a simpler time, only to discover that it still works. Such was the case at Cumulus CHR/top 40 WHHY (Y102)/Montgomery, Ala., which recently wrapped up a promotion well worth stealing and/or converting to use during other holidays: its fourth annual Y102 Lucky Blarney Stones St. Patrick's Day extravaganza.

What worked so well about this concept is that the station was able to take a simple idea, attach some cool prizes to it and make it easy and fun to play—the hallmarks of any successful promotion. This year, as a special bonus, Y102 employed social networking to propel the contest to that mythical “next level.”

Here's the idea: Collect a bunch of similarly sized rocks in an amount that exactly matches the station's frequency (in the case of WHHY, 102), paint them green, number them in gold, hide them around town, give out clues on the air and via Twitter and award prizes to the listeners who find them.

For Y102 PD Steve Smith, the idea was strong enough that he brought it with him from his last gig at WMGI/Terre-Haute, Ind.

### Dirty Work

The key to the whole deal revolves around the rocks, er, “Blarney Stones.” These props, gathered from the countryside, are the backbone of the contest and must sell the concept. And they don't just magically appear in their natural habitat glistening

with green paint and gold-leaf numbers. No, someone had to get their hands dirty—literally—to make the magic happen. The specifications were simple: “The stones had to have a certain general similarity in appearance,” says Smith, who dispatched his crew to fan out across the city to collect, compare, contrast, decide, narrow down, prime, paint and hide the stones.

About 10 painted, numbered stones were judiciously released back into the wild each day. “We also had to keep careful track of each one's location,” Smith says, which pretty much screws up our mental image of some intern driving around town just randomly flinging them out the van window. After all, the whole point of the contest is to ensure the stones are found. “We placed them on top of gas pumps, near ATMs, park benches, in front of doors . . . places where people would immediately see them,” says Smith, who likens the concept to organizing an Easter egg hunt: Hide them—just not too well.

Now, the fun part: collecting 102 prizes to match up with all the numbered stones. “It's our biggest challenge all year long,” Smith says. Keep in mind

that this promotion isn't designed to blow out gigantic, round-the-world cruises or prizes of that stature, just fun, localized swag. “This year, we were able to secure a local movie theater which kicked in a pair of free passes, a \$20 value, for everyone who found a rock, on top of whatever other prize they won.” With the help of a motivated sales staff, good sponsors, trade-for-mentions, generous labels and local TV station contacts, Smith and crew were able to assemble a list of fun prizes, including concert tickets, gift certificates, DVDs and the extremely popular dinner/limo combo: “People love anything with a limo,” Smith says.

### Blarney Party

For the third consecutive year, the Key Largo Bar & Grill rolled out the welcome mat as the official “Blarney Party” headquarters. That's where all the stone-holders were told to gather to match their stone against the list of prizes. “Talk about wiping out



PD Steve Smith (right) with two lucky winners.

the prize closet,” Smith says.

The promotion took a giant step forward this year, thanks to social networking technology, namely, Twitter. Smith made liberal use of America's newest tech toy to increase interest in the contest and help transmit clues in real-time. “Sometimes when I was putting a stone out I would Twitter from my iPhone, giving out the exact location, like, ‘I'm putting one in front of the Winn-Dixie grocery store,’” he says. “That made people crazy and really took this promotion to the next level.” Another advantage was Twitter's ability to send info as text messages. “We encouraged everyone to sign up for that service,” Smith says, adding that the station's Twitter followers more than doubled in number during the promotion.

The Y102 Web site also got a workout, as listeners could register online to have the station drop a stone off right on their front porch. Smith says the site received quite a few entries, “but we randomly chose 12 listeners to win the Blarney Home Delivery.”

The site was also used wisely when the stones were found: “Under each stone was a flyer that read, ‘Congratulations, you're a Y102 winner,’ then sent them to the Web site to find out where the party was,” Smith says. “Both new online additions to the contest were very popular.” Because of these improvements, the station enjoyed a huge rate-of-return on the stones collected this year: 84 of the 102 were found and turned in at the Blarney Party. “That means we only have to paint 18 new ones for next year.”

R&R

**‘We placed them on top of gas pumps, near ATMs, park benches, in front of doors . . . places where people would immediately see them.’**

—Steve Smith

### 85 Stones And Counting

As this column went to press, Y102's Blarney Stone promotion added yet another chapter as PD Steve Smith discovered, via a listener e-mail, that another Blarney Stone had been found—weeks after the contest concluded. “I was at Home Depot on Sunday afternoon,

looking at the storage buildings,” listener Sharron Ganjei wrote. “Looking down, I happened to spy a green lump with yellow characters on the side sitting atop a weather-beaten note. It seems I found Blarney Stone No. 83. Would you like to have your poor lost green stone back for a future promotion? Or should I place him in my garden among the clover?” Smith contacted Ganjei to award her prize No. 83:



a DVD, \$25 dinner gift certificate, movie passes and a Y102 shirt. “That brings our total return to 85 rocks,” he says.—KC

# R&R CHR/TOP 40

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▶ ALTERNATIVE MAINSTAY **THE OFFSPRING** CROSSES OVER ITS FIRST CHR/TOP 40 CHART HIT IN 10 YEARS, AS "KRISTY, ARE YOU DOING OK?" DEBUTS AT NO. 38. THE BAND LAST APPEARED ON THE POP LIST WITH "WHY DON'T YOU GET A JOB?" IN 1999. IN BETWEEN, THE GROUP NOTCHED 12 ALTERNATIVE CHART ENTRIES, INCLUDING A PAIR OF NO. 1s.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	NIelsen BDS CERTIFICATIONS	HITPREDICTOR STATUS	PLAYS TW +/-	AUDIENCE MILLIONS	RANK
1	2	11	<b>FLO RIDA</b> RIGHT ROUND	NO. 1 (1 WK)	11 ☆	9661 +340	61.163	1
2	19	19	<b>THE ALL-AMERICAN REJECTS</b> GIVES YOU HELL		11 ☆	9651 +31	56.999	2
3	4	10	<b>LADY GAGA</b> POKER FACE	<b>MOST INCREASED PLAYS</b>	11 ☆	8883 +1031	55.727	3
4	3	11	<b>KELLY CLARKSON</b> MY LIFE WOULD SUCK WITHOUT YOU		11 ☆	8494 +31	47.275	5
5	6	12	<b>T.I. FEATURING JUSTIN TIMBERLAKE</b> DEAD AND GONE		11 ☆	8057 +481	53.433	4
6	7	16	<b>THE FRAY</b> YOU FOUND ME		11 ☆	7562 +223	41.490	7
7	5	16	<b>BRITNEY SPEARS</b> CIRCUS		11 ☆	6860 -909	42.292	6
8	8	17	<b>PINK</b> SOBER		11 ☆	6265 -698	34.310	8
9	12	7	<b>SOULJA BOY TELL 'EM FEATURING SAMMIE</b> KISS ME THRU THE PHONE		11 ☆	5473 +405	33.941	10
10	9	17	<b>KANYE WEST</b> HEARTLESS		11 2	5123 -1080	27.209	13
11	11	12	<b>NE-YO</b> MAD		11 ☆	5086 -73	29.244	11
12	10	22	<b>LADY GAGA FEATURING COLBY O'DONIS</b> JUST DANCE		11 3 ☆	4910 -551	31.034	9
13	14	11	<b>AKON FEAT. COLBY O'DONIS &amp; KARDINAL OFFISHALL</b> BEAUTIFUL		11 ☆	4662 +249	22.874	15
14	15	9	<b>JESSE MCCARTNEY FEATURING LUDACRIS</b> HOW DO YOU SLEEP?		11 ☆	4499 +393	21.765	17
15	13	21	<b>TAYLOR SWIFT</b> LOVE STORY		11 3 ☆	4318 -618	26.141	14
16	17	4	<b>THE BLACK EYED PEAS</b> BOOM BOOM POW		11 ☆	4290 +856	27.523	12
17	16	5	<b>CIARA FEATURING JUSTIN TIMBERLAKE</b> LOVE SEX MAGIC		11 ☆	4056 +451	20.950	18
18	20	6	<b>BRITNEY SPEARS</b> IF U SEEK AMY		11 ☆	3681 +623	22.345	16
19	18	6	<b>MILEY CYRUS</b> THE CLIMB		11 ☆	3425 +195	15.018	22
20	22	10	<b>THE WHITE TIE AFFAIR</b> CANDLE (SICK AND TIRED)		11 ☆	2914 +176	11.270	25
21	25	6	<b>SHINEDOWN</b> SECOND CHANCE		11	2903 +590	11.063	26
22	23	7	<b>BEYONCE</b> HALO		11 ☆	2880 +330	15.484	21
23	27	4	<b>JAMIE FOXX FEATURING T-PAIN</b> BLAME IT		11	2857 +745	17.692	20
24	21	19	<b>BEYONCE</b> SINGLE LADIES (PUT A RING ON IT)		11 3 ☆	2452 -442	13.247	24
25	28	6	<b>KERI HILSON FEATURING LIL WAYNE</b> TURNIN ME ON		11	2209 +165	10.381	27
26	32	7	<b>KID CUDI</b> DAY 'N' NITE		11 ☆	2131 +276	14.472	23
27	31	4	<b>ASHER ROTH</b> I LOVE COLLEGE		11 ☆	2124 +206	7.550	32
28	29	8	<b>MATT NATHANSON</b> COME ON GET HIGHER		11 ☆	2118 +141	6.882	28
29	26	19	<b>THE VERONICAS</b> UNTOUCHED		11 ☆	1860 -347	8.710	29
30	24	19	<b>THE PUSSYCAT DOLLS</b> I HATE THIS PART		11 ☆	1840 -570	18.531	19
31	36	3	<b>3OH!3</b> DON'T TRUST ME		11	1555 +349	7.819	31
32	33	8	<b>SAVING ABEL</b> 18 DAYS		11 ☆	1497 -16	4.432	35
33	35	5	<b>FALL OUT BOY</b> AMERICA'S SUITEHEARTS		11 ☆	1454 +224	3.945	36
34	38	2	<b>THE TING TINGS</b> THAT'S NOT MY NAME		11	1182 +157	3.303	38
35	30	9	<b>EMINEM, DR. DRE &amp; 50 CENT</b> CRACK A BOTTLE		11 ☆	1140 -802	5.784	34
36	39	2	<b>KEVIN RUDOLF FEATURING RICK ROSS</b> WELCOME TO THE WORLD		11	1103 +197	3.670	37
37	NEW		<b>FLO RIDA FEATURING WYNTER</b> SUGAR		11	1004 +569	8.021	30
38	NEW		<b>THE OFFSPRING</b> KRISTY, ARE YOU DOING OK?		11	983 +185	3.218	40
39	37	2	<b>A R RAHMAN &amp; THE PUSSYCAT DOLLS FEAT. NICOLE SCHERZINGER</b> JAI HO! (YOU ARE MY DESTINY)		11	977 -57	3.257	39
40	NEW		<b>LILY ALLEN</b> THE FEAR		11	915 +94	2.160	-

## MOST ADDED

ARTIST TITLE / LABEL	NEW STATIONS
<b>PINK</b> Please Don't Leave Me (LaFace/JLG)	28
<b>FLO RIDA FEAT. WYNTER</b> Sugar (Poe Boy/Atlantic)	21
<b>3OH!3</b> Don't Trust Me (Photo Finish/Atlantic/RRP)	13
<b>KELLY CLARKSON</b> I Do Not Hook Up (19/RCA/RMG)	11
<b>JAMIE FOXX FEAT. T-PAIN</b> Blame It (J/RMG)	10
<b>KEVIN RUDOLF FEAT. RICK ROSS</b> Welcome To The World (Cash Money/Universal Republic)	10
<b>PLAIN WHITE T'S</b> 1, 2, 3, 4 (Hollywood)	10
<b>NICKELBACK</b> If Today Was Your Last Day (Roadrunner/RRP)	10
<b>THE TING TINGS</b> That's Not My Name (Columbia)	9
<b>THE OFFSPRING</b> Kristy, Are You Doing OK? (Columbia)	9

**ADDED AT... KSMB**  
Lafayette, LA  
OM: Keith LeBlanc  
PD: Bobby Novosad  
MD: Chris Reed  
3OH!3, Don't Trust Me, 14  
Hinder, The Best s Yet To Come, 0  
New Kids On The Block, 2 In The Morning, 0  
Pink, Please Don't Leave Me, 0  
FOR REPORTING STATIONS PLAYLISTS GO TO:  
[www.RadioandRecords.com](http://www.RadioandRecords.com)

## NEW AND ACTIVE

ARTIST TITLE / LABEL	PLAYS /GAIN	ARTIST TITLE / LABEL	PLAYS /GAIN
<b>WE THE KINGS</b> Secret Valentine (S-Curve)	853/32	<b>NICKELBACK</b> If Today Was Your Last Day (Roadrunner/RRP)	408/97
<b>PITBULL</b> I Know You Want Me (Calle Ocho) (Ultra)	794/259	<b>MIKE JONES</b> Next To You (Ice Age/Swishahouse/Asylum)	401/38
<b>KANYE WEST FEAT. MR. HUDSON</b> Paranoid (Roc-A-Fella/Def Jam/IDJMG)	667/190	<b>PINK</b> Please Don't Leave Me (LaFace/JLG)	369/232
<b>PLAIN WHITE T'S</b> 1, 2, 3, 4 (Hollywood)	500/74	<b>SAFETYSUIT</b> Stay (Universal Motown)	320/24
<b>V FACTORY</b> Love Struck (Reprise)	418/48	<b>NEW KIDS ON THE BLOCK</b> 2 In The Morning (Interscope)	263/43
			31

## MOST INCREASED PLAYS

<b>+1031</b>	☆ <b>LADY GAGA</b> Poker Face (Streamline/KonLive/Cherrytree/Interscope)
<b>+856</b>	☆ <b>THE BLACK EYED PEAS</b> Boom Boom Pow (Will.i.am/Interscope)
<b>+745</b>	☆ <b>JAMIE FOXX FEAT. T-PAIN</b> Blame It (J/RMG)
<b>+623</b>	☆ <b>BRITNEY SPEARS</b> If U Seek Amy (Jive/JLG)
<b>+590</b>	<b>SHINEDOWN</b> Second Chance (Atlantic)

FOR WEEK ENDING MARCH 29, 2009  
LEGEND: See legend to charts in charts section for rules and symbol explanations.  
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# R&R

## AT YOUR FINGERTIPS

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Spotlighting hip-hop songs from today's Rhythmic chart-riders; part one of a two-part series

## Gold Digging

Darnella Dunham

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**W**hile it's important to periodically freshen up the gold category, the task can feel overwhelming because of the high turnover of songs at rhythmic stations. Instead of sorting through hundreds of titles, why not look at the artists producing the format's biggest current hits for some cues? As songs age, it's easy to forget the impact they had during their run as currents. This snapshot presents older hip-hop songs from today's Rhythmic chart-riders that may be worthy of gold consideration, including how the songs performed on the Nielsen BDS-fueled Rhythmic list.

### The South Still Shines

Hip-hop that originated in the South is no longer exclusively confined to that region—artists from that area have delivered music that has been embraced around the country during the last few years. Atlanta has been especially fruitful because of artists like T.I. It's been five years since he began his run at radio, and in this relatively short period of time, he's amassed a multitude of hits as a featured artist (10) and as a lead (14) at Rhythmic. This number includes his most recent No. 1, "Dead and Gone" with Justin Timberlake. T.I.'s first song to climb to the top was last year's "Whatever You Like." While this recurrent isn't quite ready for gold, "What You Know" (2006), "Bring 'Em Out" (2004), "Why You Wanna" (2006) and "U Don't Know Me" (2005) are among his titles that reached the top 15 and are ready for airplay resurrection.

Gorilla Zoe, a former member of Boyz n Da Hood, peaked at No. 19 with his debut single "Hood Figga" in October 2007. (His latest, "Lost," reached No. 22 in the Feb. 27 issue.) "Hood Figga" spent 20 weeks on the chart and might add a little flavor to the gold category.

Soulja Boy Tell'em, the teenager who's motivating millions to show their affection through their mobile devices, is riding high with "Kiss Me Thru the Phone," featuring Sammie, logging a second week at No. 1. Soulja Boy's 2007 debut, "Crank That (Soulja Boy),"

was also a chart-topper: It spent 26 weeks on the Rhythmic chart, seven of them at No. 1. His follow-up singles also charted—"Soulja Girl," featuring I-15, peaked at No. 13 in November 2007, and the love-it-or-hate-it collaboration with Arab, "Yahhh!," had a four-week run up to No. 35 last spring.



West



T.I.

Mike Jones' biggest songs at the format were as a guest on "Badd" by the Ying Yang Twins and on T-Pain's "I'm N Luv (Wit a Stripper)." Both were released in 2005 and peaked at No. 3. The Houston artist reached the upper tier of the Rhythmic list with "Back Then" the same year.

Pitbull, who frequently injects his songs with Spanglish, has charted at the format 17 times since his 2004 debut single, "Culo," featuring Lil Jon. Peaking at No. 7, it stands as Pitbull's highest-charting title as a lead artist. The Miami rapper matched that position as a featured artist with the Ying Yang Twins on 2005's "Shake," which spent 20 weeks on the chart. Fellow Miami native Rick Ross scored with "Hustlin'" (2006) and with his appearance on DJ Khaled's "I'm So Hood" (2007).

### Heard Around The Nation

Of course, the South doesn't have a monopoly on chart-topping rappers. Working to shake the "one-hit wonder" tag—Mims' "This Is Why I'm Hot" reached No. 1 for three weeks in March 2007 as part of a 27-

### Digging Deeper

Below are the hip-hop artists currently charting at Rhythmic who have songs in the format's gold category.

- Soulja Boy Tell'em, "Kiss Me Thru the Phone," No. 1 (two weeks)
- T.I., "Dead and Gone," No. 3 (No. 1 for four weeks)
- Flo Rida, "Right Round," No. 4 (peaked at No. 3)
- Kanye West, "Heartless," No. 11 (No. 1 for five weeks)
- Mike Jones, "Next to You," No. 12
- Pitbull, "I Know You Want Me (Calle Ocho)," No. 13
- Bow Wow, "You Can Get It All," No. 17
- Eminem, "Crack a Bottle," No. 22 (peaked at No. 6)
- Rick Ross, "Magnificent," No. 26
- Baby Bash, "That's How I Go," No. 28 (peaked at No. 18)
- Busta Rhymes, "Hustler's Anthem," No. 35
- Kanye West, "Amazing," No. 36
- Gorilla Zoe, "Lost," No. 37 (peaked at No. 22)
- Slim Thug, "I Run," No. 39 (peaked at No. 30)

week chart run—the New Yorker charted for a third time in January with "Move (If You Wanna)," which moves 17–18 this week. And some have forgotten how well his second single performed: "Like This" made it to No. 10 in July 2007 and appeared on the list for 20 weeks.

With 18 charted titles to date, Columbus, Ohio, native Bow Wow has become a format staple. His 2005 singles "Let Me Hold You," featuring Omarion, and "Like You," with Ciara, both crested at No. 1. Other collaborations with Bow Wow as the lead artist reached the top 10: "Outta My System" (2007), "Shortie Like Mine" (2006), "I'm a Flirt" (2007) and "Let's Get Down" (2003).

Part of the allure of seeing Busta Rhymes' high-energy shows is hearing the Brooklyn native's extensive catalog of hits. He charted at Rhythmic every year from 1996 to 2006, with a career total of 21 songs at the format. Club banger "Break Ya Neck" (2001), pop hit "Don't Cha," which featured him with the Pussycat Dolls (2005), and his enduring "Put Your Hands Where My Eyes Could See" (1997) all went top 20. But rhythmic responded most favorably when he showed his softer side on "I Know What You Want" (2003) and "What's It Gonna Be?!" (1999), which hit Nos. 3 and 5, respectively.

Kanye West, one of the format's most consistent hit-makers, matches T.I. with 24 appearances on the Rhythmic chart (including nine as a featured artist). West scored his first top 10 song in 2004 with "Through the Wire" after reaching No. 1 for three weeks as a featured artist with Twista and Jamie Foxx on "Slow Jamz." In 2005, West's collaboration with Foxx on "Gold Digger" returned him to the summit for six weeks. His next-biggest hits, "Stronger" and "Good Life" with T-Pain, both peaked at No. 3 and spent 22 and 20 weeks, respectively, on the chart. Other top songs led by West residing in the gold category include "All Falls Down" (2004), "Jesus Walks" (2004), "Diamonds From Sierra Leone" (2005) and "Touch the Sky," featuring Lupe Fiasco (2006).

It's been 10 years since Eminem's debut single, "My Name Is," reached No. 5 at Rhythmic. His second single, "The Real Slim Shady," spent five weeks at No. 1 but his biggest hit to date is "Lose Yourself," which enjoyed a six-week run at the apex. His catalog of top 10 songs includes "Without Me" (2002), "Cleanin' Out My Closet" (2002), "Just Lose It" (2004), "The Way I Am" (2002), "Superman" (2003), "Mockingbird" (2004), "Shake That" (2005) and "Stan" (2000). Eminem falls one song shy of matching the number of chart appearances by T.I. and West, but he has surpassed them both with 19 charted titles as a lead artist at the format.



Eminem



Pitbull

### Search For Yourself

BDSradio.com not only tracks the most-played current, recurrent and gold titles, it also allows users to customize charts and pull up playlists for any monitored station in any format. To obtain a login ID and password, contact BDS director of data services Adam Foster at 323-817-1508 or [adam.foster@nielsen.com](mailto:adam.foster@nielsen.com).

R&R



▶ **THE BLACK EYED PEAS** EARN THEIR THIRD TOP 10, AND FIRST SINCE "MY HUMPS" PEAKED AT NO. 4 IN 2005, AS "BOOM BOOM POW" SURGES 12-9 WITH MOST INCREASED PLAYS (UP 624). FORMERLY A TRIO, THE ACT DIDN'T COLLECT ITS FIRST TOP 10 UNTIL "WHERE IS THE LOVE?" REACHED NO. 9 WITH THEN-NEWLY ADDED FEMALE LEAD VOCALIST FERGIE IN 2003.

LAST WEEK	WEEKS ON CHART	ARTIST TITLE	NIelsen BDS CERTIFICATIONS	HITPREDICTOR STATUS	PLAYS TW +/-	AUDIENCE MILLIONS	RANK
1	9	<b>SOULJA BOY TELL 'EM FEAT. SAMMIE</b> KISS ME THRU THE PHONE	NO. 1 (2 WKS)	☆	6036 +126	39.112	2
2	9	<b>JAMIE FOXX FEATURING T-PAIN</b> BLAME IT		☆	5855 +498	41.172	1
3	16	<b>T.I. FEATURING JUSTIN TIMBERLAKE</b> DEAD AND GONE		☆	5272 -318	36.127	3
4	10	<b>FLO RIDA</b> RIGHT ROUND		☆	5084 -130	32.276	4
5	16	<b>KERI HILSON FEATURING LIL WAYNE</b> TURNIN ME ON		☆	4320 -242	25.978	6
6	14	<b>KID CUDI</b> DAY 'N' NITE		☆	4129 +240	27.057	5
7	7	<b>LADY GAGA</b> POKER FACE		☆	3498 +491	21.179	8
8	19	<b>NE-YO</b> MAD		☆	3297 -261	21.239	7
9	4	<b>THE BLACK EYED PEAS</b> BOOM BOOM POW		☆	3092 +624	19.935	9
10	15	<b>THE-DREAM</b> ROCKIN' THAT THANG		☆	3002 +71	17.554	10
11	21	<b>KANYE WEST</b> HEARTLESS		☆	2702 -405	17.468	11
12	12	<b>MIKE JONES</b> NEXT TO YOU		☆	2587 +134	12.497	15
13	8	<b>PITBULL</b> I KNOW YOU WANT ME (CALLE OCHO)		☆	2502 +442	15.134	13
14	13	<b>AKON FEAT. COLBY O'DONIS &amp; KARDINAL OFFISHALL</b> BEAUTIFUL		☆	2466 -341	13.759	14
15	25	<b>LADY GAGA FEATURING COLBY O'DONIS</b> JUST DANCE		☆	2227 -174	15.200	12
16	5	<b>CIARA FEATURING JUSTIN TIMBERLAKE</b> LOVE SEX MAGIC		☆	2068 +451	10.144	16
17	5	<b>BOW WOW FEATURING JOHNTA AUSTIN</b> YOU CAN GET IT ALL		☆	1820 +200	8.763	17
18	15	<b>MIMS</b> MOVE (IF YOU WANNA)		☆	1657 -96	7.628	19
19	7	<b>ASHER ROTH</b> I LOVE COLLEGE		☆	1625 -174	8.373	18
20	4	<b>YUNG L.A. FEATURING YOUNG DRO &amp; T.I.</b> AIN'T I		☆	1220 +227	6.767	22
21	4	<b>BEYONCE</b> HALO		☆	1196 +302	6.115	25
22	12	<b>EMINEM, DR. DRE &amp; SO CENT</b> CRACK A BOTTLE		☆	1146 -603	7.151	20
23	11	<b>BEYONCE</b> DIVA		☆	1109 -339	6.220	24
24	4	<b>MADCON</b> BEGGIN'		☆	952 +179	4.606	29
25	6	<b>DJ FELLI FEL FEAT. T-PAIN, SEAN PAUL, FLORIDA &amp; PITBULL</b> FEEL IT		☆	950 -7	5.777	26
26	3	<b>RICK ROSS FEATURING JOHN LEGEND</b> MAGNIFICENT		☆	947 +208	4.664	28
27	11	<b>BRITNEY SPEARS</b> CIRCUS		☆	934 +26	6.252	23
28	12	<b>BABY BASH FEATURING LIL JON &amp; MARIO</b> THAT'S HOW I GO		☆	921 -220	5.182	27
29	3	<b>THE-DREAM FEATURING MARIAH CAREY</b> MY LOVE		☆	920 +210	3.381	37
30	3	<b>DRAMA FEATURING AKON, SNOOP DOGG &amp; T.I.</b> DAY DREAMING		☆	814 +146	3.631	34
31	5	<b>GS BOYZ</b> STANKY LEGG		☆	770 +62	3.339	38
32	2	<b>DJ CLASS FEATURING LIL JON</b> I'M THE ISH		☆	690 +171	4.476	30
33	NEW	<b>FLO RIDA FEATURING WYNTER</b> SUGAR		☆	685 +252	4.056	32
34	10	<b>NE-YO FEATURING JAMIE FOXX &amp; FABOLOUS</b> SHE GOT HER OWN		☆	632 -37	6.939	21
35	3	<b>BUSTA RHYMES FEATURING T-PAIN</b> HUSTLER'S ANTHEM '09		☆	623 +28	2.854	-
36	2	<b>KANYE WEST FEATURING YOUNG JEEZY</b> AMAZING		☆	613 +165	4.374	31
37	16	<b>GORILLA ZOE</b> LOST		☆	583 -57	3.626	35
38	10	<b>THE PUSSYCAT DOLLS</b> I HATE THIS PART		☆	571 -86	3.978	33
39	11	<b>SLIM THUG</b> I RUN		☆	509 -106	2.689	-
40	2	<b>MAINO FEATURING T-PAIN</b> ALL THE ABOVE		☆	500 +29	3.270	40

## MOST ADDED

ARTIST TITLE / LABEL	NEW STATIONS
<b>JEREMIH</b> Birthday Sex (Def Jam/DJMG)	20
<b>KERI HILSON FEAT. KANYE WEST &amp; NE-YO</b> Knock You Down (Mosley/Zone 4/Interscope)	15
<b>FLO RIDA FEAT. WYNTER</b> Sugar (Poe Boy/Atlantic)	11
<b>PAULA DEANDA</b> Roll The Credits (Arista/RMG)	11
<b>YUNG L.A. FEAT. DRO &amp; T.I.</b> Ain't I (Grand Hustle/Interscope)	9
<b>BEYONCE</b> Halo (Music World/Columbia)	8
<b>PITBULL</b> I Know You Want Me (Calle Ocho) (Ultra)	8
<b>RICK ROSS FEAT. JOHN LEGEND</b> Magnificent (Slip-N-Slide/Def Jam/DJMG)	8
<b>GORILLA ZOE</b> Echo (Block/Bad Boy South/Atlantic)	7
<b>DORROUGH</b> Ice Cream Paint Job (NGenius/E1)	7

**ADDED AT... XHTZ**  
San Diego, CA  
PD: Rick Thomas  
Soulja Boy Tell'Em Turn My Swag On, 1  
Keri Hilson Feat. Kanye West & Ne-Yo, Knock You Down, 0  
Pleasure P, Boyfriend #2, 0  
FOR REPORTING STATIONS PLAYLISTS GO TO:  
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## NEW AND ACTIVE

ARTIST TITLE / LABEL	PLAYS /GAIN	ARTIST TITLE / LABEL	PLAYS /GAIN
<b>BRITNEY SPEARS</b> If U Seek Amy (Jive/JLG)	492/251	<b>DORROUGH</b> Ice Cream Paint Job (NGenius/E1)	287/62
TOTAL STATIONS: 18		TOTAL STATIONS: 21	
<b>GORILLA ZOE</b> Echo (Block/Bad Boy South/Atlantic)	359/159	<b>JESSE MCCARTNEY FEAT. LUDACRIS</b> How Do You Sleep? (Hollywood)	286/2
TOTAL STATIONS: 33		TOTAL STATIONS: 17	
<b>UTADA</b> Come Back To Me (Island/DJMG)	341/13	<b>SOULJA BOY TELL'EM</b> Turn My Swag On (Collipark/Interscope)	284/98
TOTAL STATIONS: 24		TOTAL STATIONS: 26	
<b>BROOKE HOGAN FEAT. STACKS</b> Falling (Sobe)	304/53	<b>PINK</b> Sober (LaFace/JLG)	269/49
TOTAL STATIONS: 20		TOTAL STATIONS: 15	
<b>PLEASURE P</b> Boyfriend #2 (Atlantic)	297/73	<b>ELECTRIK RED</b> So Good (Radio Killa/Def Jam/DJMG)	260/68
TOTAL STATIONS: 31		TOTAL STATIONS: 37	

## MOST INCREASED PLAYS

+624	<b>THE BLACK EYED PEAS</b> Boom Boom Pow (will.i.am/Interscope)
+498	☆ <b>JAMIE FOXX FEAT. T-PAIN</b> Blame It (J/RMG)
+491	☆ <b>LADY GAGA</b> Poker Face (Streamline/KonLive/Cherrytree/Interscope)
+451	☆ <b>CIARA FEAT. JUSTIN TIMBERLAKE</b> Love Sex Magic (LaFace/JLG)
+442	<b>PITBULL</b> I Know You Want Me (Calle Ocho) (Ultra)

FOR WEEK ENDING MARCH 29, 2009  
LEGEND: See legend to charts in charts section for rules and symbol explanations.  
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African-American radio pioneer Hal Jackson reflects on the importance of ownership

## I Am Legend

Darnella Dunham

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**h**al Jackson demonstrated his steadfast ambition to work in radio in 1939 when the PD of WINX/Washington told him that “niggers” weren’t allowed on his airwaves. Undeterred by the insult, Jackson collected the funds to broker his own show, “Bronze Review,” and overcame the racism with the power of the green.

Seventy years later, the trailblazing broadcaster is still behind the mic, hosting “The Sunday Classics” on Inner City urban AC WBLS/New York from noon to 4 p.m. every week. Jackson is also involved with the legendary station as a co-founder/owner/group chairman of parent company Inner City Broadcasting.

Perhaps it was that pivotal event that cemented the importance of ownership for Jackson in controlling his future. But well before he and Percy Sutton acquired the station that would become WBLS, Jackson enjoyed a historic on-air career, breaking numerous color barriers along the way. He was the first African-American on network radio and the first to be inducted into the Radio Hall of Fame. His versatility allowed him to work in multiple formats ranging from classical to sports, and at one point he was heard in three markets—Washington; Annapolis, Md.; and Baltimore—every weekday, without the luxury of voice-tracking. He was later recruited to work in New York at CHR/top 40 giant WABC.

### The Birth Of WBLS

Jackson and former Manhattan borough president Percy Sutton co-founded Inner City Broadcasting in 1971 and acquired WLIB-AM, a daytime station, which became the first

African-American-owned and -operated station in New York. “We had to go off the air at sundown,” Jackson recalls. “So the idea was to go to the FCC and get permission to get another station. I took three busloads of people down to Washington to the FCC and they were testifying that we needed this 24-hour thing for the people of New York.”



Jackson

The following year, they bought WLIB-FM and relaunched it as WBLS (“The World’s Best Looking Sound”), which turned into one of the most sophisticated and successful black radio stations. It was the first black-formatted station in New York to reach No. 1 12+, a position it frequently occupied in the second half of the ’70s.

WBLS earned a reputation as a fertile training ground for talent, where legendary personalities like Frankie Crocker, Vaughn Harper, Vy Higginsen and Lamar Renee thrived and countless jocks developed into personalities. “The most important thing, of course, is having and working with a voice,” says Jackson, whose autobiography, “The House That Jack Built,” was published by Harper Collins in 2001. “Black people hadn’t had any schools to work with at the time. We who are there work with their speaking, and we develop personalities.”

After seven decades in radio—Franklin D. Roosevelt was president when he started—

**‘We struggled so long as black people, and when we got the doors open, we were able to give a lot of young, black, intelligent people an opportunity.’**

—Hal Jackson



### His Story In His Words

To learn more about the rich radio history of Hal Jackson, read his 2001 autobiography “The House That Jack Built” (Harper Collins). A paperback version was published two years later. Both are available on Amazon.

Jackson’s motivation hasn’t subsided. “It’s always believing that you could look back and you can see we’ve made progress. But we’ve always got to know that there’s more to be done, there’s more people to train and to get them radio to take over. So it becomes a real happy moment when you’re able to develop young people to come up, even with Talented Teens” (see story, below).

### Far From A Sellout

When the radio industry consolidated in the late ’90s, many broadcasters were absorbed by larger companies in a frenzied buying spree. But selling out wasn’t an option for Jackson—his sense of obligation was a stronger attraction than the lucrative offers that came his way. “We were endowed in the community of Harlem,” he says. “We work with the churches, we work with the schools, we work with every area.”

Station ownership is of the utmost importance to Jackson. “I’ve worked hard all of my life to own my own station. And all of the other black people who were a part of that felt the same way: This is our station. What are you going to sell? What do you have left? We were the voice of the community. There was a good reason we would never sell.”

Despite his pioneering on-air work, Jackson is most proud of what he has accomplished as a station owner. “The fact that we struggled so long as black people, and when we got the doors open, we were able to give a lot of young, black, intelligent people an opportunity.”

Jackson isn’t sure if there will be an increase in black-owned stations after the economy improves. “It’s a very delicate state,” he says. “We have all worked very hard to get [the National Assn. of Black Owned Broadcasters], and we have been encouraging other people to go in and start to try to get their own thing. But, with the economy like it is, it looks very bad because the people don’t have the money to spend.”

Along with all the accomplishments and honors, Jackson also possesses an admirable outlook on life: “It is nice to be important,” he says, “but it is more important to be nice.”

R&R

### Labor Of Love

Hal Jackson has dedicated the last four decades of his life to young adults with his annual Talented Teens International competition. Explaining the genesis of the event, Jackson says: “I used to go to all of the schools in the black neighborhood urging these young people to stay in school and that there was something waiting for them when they finished. They would say to me, ‘You know, Mr. Jackson, we have talent. We look at Miss

America and Miss Teen America and they’re all white. So why can’t we get something like this of our own?’ ”

The talent competition awards scholarships, trips and other prizes to minority teenage females ranging in age from 13 to 17. Vanessa Williams, Jada Pinkett Smith, Alyson Williams, Me’lissa Morgan and Cheryl Lee Ralph are among past participants who emerged from Talented Teens International.—DD

# R&R URBAN

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▶ SINCE HIS DEBUT TRACK "HUSTLIN'" CLIMBED TO NO. 10 IN 2006, **RIK ROSS** HAS NOTCHED AT LEAST ONE TOP 10 EACH YEAR, A STREAK HE CONTINUES WITH "MAGNIFICENT" (11-9, UP 420 PLAYS). HIS CURRENT HIT MARKS HIS SIXTH TOP 10 VISIT AND FIRST SINCE "HERE I AM" REACHED NO. 6 LAST SUMMER.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	NIelsen BDS CERTIFICATIONS	HITPREDICTOR STATUS	PLAYS TW	CHG +/-	AUDIENCE MILLIONS	RANK
1	1	11	<b>JAMIE FOXX FEATURING T-PAIN</b> BLAME IT	NO. 1 (6 WKS)	☆	4762	-104	38.220	1
2	2	16	<b>KERI HILSON FEATURING LIL WAYNE</b> TURNIN ME ON		☆	4303	-176	33.853	2
3	4	10	<b>SOULJA BOY TELL 'EM FEATURING SAMMIE</b> KISS ME THRU THE PHONE		☆	4004	+27	27.528	3
4	5	11	<b>T.I. FEATURING JUSTIN TIMBERLAKE</b> DEAD AND GONE		☆	3991	+165	28.743	4
5	3	16	<b>THE-DREAM</b> ROCKIN THAT THANG		☆	3896	-257	31.147	5
6	6	16	<b>KEYSHIA COLE</b> YOU COMPLETE ME		☆	3416	-221	23.145	7
7	7	20	<b>NE-YO</b> MAD		☆	3127	-129	21.491	6
8	9	16	<b>YUNG L.A. FEATURING YOUNG DRO &amp; T.I.</b> AINT I		☆	2859	-19	20.726	8
9	11	5	<b>RIK ROSS FEATURING JOHN LEGEND</b> MAGNIFICENT		☆	2626	+420	18.908	11
10	8	15	<b>BEYONCE</b> DIVA		☆	2493	-486	19.401	10
11	14	7	<b>PLEASURE P</b> BOYFRIEND #2		☆	2319	+271	15.334	12
12	16	19	<b>NE-YO FEATURING JAMIE FOXX &amp; FABOLOUS</b> SHE GOT HER OWN		☆	2097	+172	20.131	9
13	12	12	<b>GS BOYZ</b> STANKY LEGG		☆	2091	-111	13.329	15
14	10	23	<b>BOBBY V FEATURING YUNG JOC</b> BEEP		☆	2073	-580	14.983	13
15	18	9	<b>CIARA FEATURING YOUNG JEEZY</b> NEVER EVER		☆	2014	+235	13.874	14
16	17	15	<b>J. HOLIDAY</b> IT'S YOURS		☆	1891	+94	10.527	20
17	13	9	<b>PLIES FEATURING ASHANTI</b> WANT IT, NEED IT		☆	1847	-222	9.746	22
18	15	11	<b>JAZMINE SULLIVAN</b> LIONS, TIGERS & BEARS		☆	1805	-145	12.032	18
19	21	8	<b>OJ DA JUICEMAN FEATURING GUCCI MANE</b> MAKE THA TRAP SAY AVE		☆	1753	+102	10.186	21
20	20	20	<b>KANYE WEST</b> HEARTLESS		☆	1602	-100	12.273	17
21	19	20	<b>JAMIE FOXX FEATURING T.I.</b> JUST LIKE ME		☆	1596	-107	13.010	16
22	23	8	<b>MUSIQ SOULCHILD</b> SO BEAUTIFUL		☆	1467	+95	8.776	23
23	24	7	<b>BOW WOW FEATURING JOHNTA AUSTIN</b> YOU CAN GET IT ALL		☆	1427	+124	6.557	27
24	22	9	<b>JENNIFER HUDSON</b> IF THIS ISN'T LOVE		☆	1391	-67	8.107	26
25	25	3	<b>SOULJA BOY TELL 'EM</b> TURN MY SWAG ON	MOST ADDED	☆	1373	+343	11.736	19
26	26	2	<b>BEYONCE</b> HALO		☆	1329	+346	8.533	24
27	38	2	<b>KID CUDI</b> DAY 'N' NITE	MOST INCREASED PLAYS	☆	1104	+469	8.238	25
28	28	4	<b>THE-DREAM FEATURING MARIAH CAREY</b> MY LOVE		☆	1039	+75	5.673	28
29	27	4	<b>BUSTA RHYMES FEATURING T-PAIN</b> HUSTLER'S ANTHEM '09		☆	1011	+36	4.719	30
30	30	4	<b>CHRISSETTE MICHELE</b> EPIPHANY		☆	863	+95	4.160	32
31	31	3	<b>MIKE JONES</b> NEXT TO YOU		☆	831	+96	3.845	34
32	32	3	<b>ELECTRIK RED</b> SO GOOD		☆	754	+38	2.851	-
33	39	2	<b>BIRDMAN FEATURING LIL WAYNE</b> ALWAYS STRAPPED		☆	752	+136	4.622	31
34	35	3	<b>HURRICANE CHRIS FEATURING SUPERSTARR</b> SHE'S FINE		☆	749	+94	2.611	35
35	NEW		<b>FAST LIFE YUNGSTAZ (F.L.Y.)</b> SWAG SURFIN		☆	688	+122	3.334	36
36	40	3	<b>RAY J FEATURING TRUTH &amp; SHORTY MACK</b> SEXY LADIES		☆	674	+63	2.338	-
37	NEW		<b>KERI HILSON FEATURING KANYE WEST &amp; NE-YO</b> KNOCK YOU DOWN		☆	646	+409	5.563	29
38	NEW		<b>JEREMIH</b> BIRTHDAY SEX		☆	640	+278	4.039	33
39	NEW		<b>LETOYA</b> NOT ANYMORE		☆	631	+93	3.164	38
40	NEW		<b>JIM JONES FEATURING NOE &amp; BRITNEY TAYLOR</b> NA NA NANA NA NA		☆	586	+113	2.169	-

## MOST ADDED

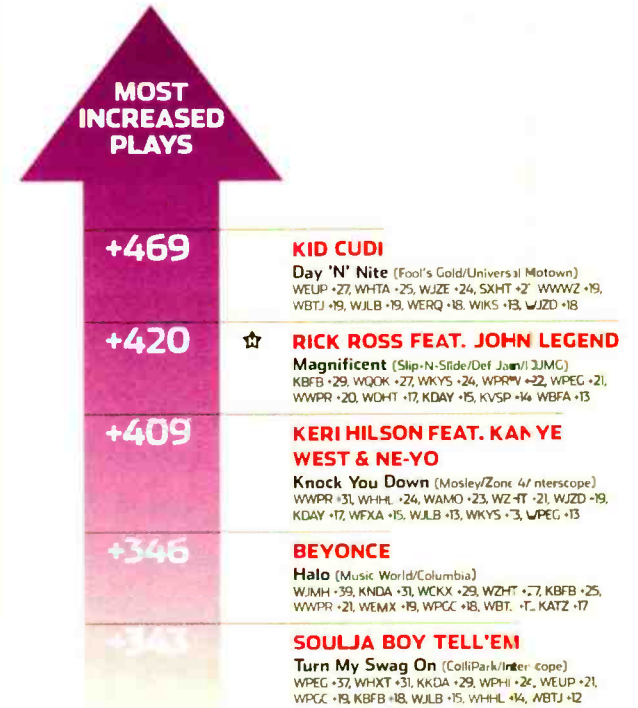
ARTIST TITLE / LABEL	NEW STATIONS
<b>SOULJA BOY TELL 'EM</b> Turn My Swag On (Collipark/Interscope)	39
<b>DAY26 FEAT. DIDDY &amp; YUNG JOC</b> Imma Put It On Her (Bad Boy/Atlantic)	33
<b>BOBBY V</b> Hands On Me (Blu Kolla Dreams/Capitol)	29
<b>NA'SHAY</b> Lovin' You (Ruthless)	14
<b>KID CUDI</b> Day 'N' Nite (Fool's Gold/Universal Motown)	13
<b>KERI HILSON FEAT. KANYE WEST &amp; NE-YO</b> Knock You Down (MosleyZone 4/Interscope)	11
<b>BIRDMAN FEAT. LIL WAYNE</b> Always Strapped (Cash Money/Universal Motown)	9
<b>BEYONCE</b> Halo (Music World/Columbia)	6
<b>CHARLIE WILSON</b> There Goes My Baby (Jive/JLG)	6

**ADDED AT... POWER 94**  
**WJTT**  
 Chattanooga, TN  
 PD: Keith Landecker  
 MD: Magic Crutche  
 DAY26 Feat. Diddy & Yung Joc, Imma Put It On Her, 7 Na'shay, Lovin' You, Jeremih, To The Club, Souja Boy Tell'em, Turn My Swag On, 1 Bobby V, Hands On Me, 0

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### NEW AND ACTIVE

ARTIST TITLE / LABEL	PLAYS /GAIN	ARTIST TITLE / LABEL	PLAYS /GAIN
<b>FAT JOE FEAT. AKON</b> One (Terror Squad/Capitol)	576/52	<b>PAUL WALL FEAT. WEBBIE &amp; MOUSE</b> Bizzy Body (SwishaHouse/Asylum)	424/10
<b>MAINO FEAT. T-PAIN</b> All The Above (Hustle Hard/Atlantic)	529/35	<b>GINUWINE</b> Last Chance (Notifi/Asylum/Warner Bros.)	402/111
<b>FLO RIDA</b> Right Round (Poe Boy/Atlantic)	529/32	<b>TWANK STAR &amp; T-PAIN</b> Everybody Else (Nappy Boy Digital)	395/0
<b>KANYE WEST FEAT. YOUNG JEEZY</b> Amazing (Roc-A-Fella/Def Jam/IDJMG)	485/79	<b>YOUNG DRO FEAT. YUNG L.A.</b> Take Off (Grand Hustle/Atlantic)	328/154
<b>FLO RIDA FEAT. PLEASURE P</b> Shone (Poe Boy/Atlantic)	453/17	<b>BRUTHA</b> She's Gone (Goodfellas/Def Jam/IDJMG)	328/37
	51		32



FOR WEEK ENDING MARCH 29, 2009  
**LEGEND:** See legend to charts in charts section for rules and symbol explanations.  
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► **CHARLIE WILSON'S** CHART-LEADING "THERE GOES MY BABY" BECOMES THE SEVENTH SONG TO EARN AT LEAST 2,000 WEEKLY PLAYS (2,013) ON URBAN AC, WHILE ITS 557-PLAY LEAD OVER "SOBEAUTIFUL" BY MUSIQ SOULCHILD IS THE LARGEST MARGIN BETWEEN THE TOP TWO SONGS SINCE 2007. IT'S THE SEVENTH-GREATEST GAP IN THE NIELSEN BDS-DRIVEN LIST'S 15-YEAR HISTORY.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	11 NIELSEN BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS RANK
1	1	24	<b>CHARLIE WILSON</b> THERE GOES MY BABY	NO. 1 (4 WKS) JIVE/JLG	2013 +7	14.039 1
2	6	12	<b>MUSIQ SOULCHILD</b> SOBEAUTIFUL	MOST INCREASED PLAYS ATLANTIC	1456 +152	10.924 2
3	2	18	<b>JENNIFER HUDSON</b> IF THIS ISN'T LOVE	ARISTA/RMG	1435 -72	10.537 4
4	3	32	<b>USHER</b> HERE I STAND	LAFACE/JLG	1425 -59	10.009 5
5	5	18	<b>INDIA.ARIE FEATURING MUSIQ SOULCHILD</b> CHOCOLATE HIGH	SOULBIRD/UNIVERSAL REPUBLIC	1387 +64	8.443 6
6	4	29	<b>ANTHONY HAMILTON FEATURING DAVID BANNER</b> COOL	MISTER'S MUSIC/SO DEF/JLG	1324 -17	10.790 3
7	7	29	<b>AVANT</b> WHEN IT HURTS	CAPITOL	1232 -86	8.027 7
8	8	26	<b>MUSIQ SOULCHILD FEATURING MARY J. BLIGE</b> IF U LEAVE	ATLANTIC	1175 -82	6.877 11
9	9	28	<b>ROBIN THICKE</b> THE SWEETEST LOVE	STAR TRAK/INTERSCOPE	1002 +1	6.888 10
10	10	42	<b>JENNIFER HUDSON</b> SPOTLIGHT	ARISTA/RMG	873 -36	7.822 8
11	11	19	<b>JAZMINE SULLIVAN</b> LIONS, TIGERS & BEARS	J/RMG	858 -24	7.652 9
12	15	24	<b>LAURA IZIBOR</b> FROM MY HEART TO YOURS	ATLANTIC	834 +99	6.205 12
13	12	37	<b>MINT CONDITION</b> NOTHING LEFT TO SAY	CAGED BIRD/IMAGE	768 -81	4.474 15
14	13	7	<b>CHRISSETTE MICHELE</b> EPIPHANY	DEF JAM/IDJMG	713 -59	4.271 16
15	14	48	<b>ERIC BENET</b> YOU'RE THE ONLY ONE	FRIDAY/REPRISE/WARNER BROS.	641 -95	3.559 18
16	20	6	<b>K'JON</b> ON THE OCEAN	UP&UP/DEH TYME/UNIVERSAL REPUBLIC	618 +115	4.878 13
17	16	7	<b>ERIC BENET</b> CHOCOLATE LEGS	FRIDAY/REPRISE/WARNER BROS.	607 -56	3.204 19
18	17	6	<b>RAPHAEL SAADIQ FEAT. STEVIE WONDER &amp; CJ HILTON</b> NEVER GIVE YOU UP	COLUMBIA	538 -10	2.308 23
19	21	9	<b>AVANT</b> SAILING	CAPITOL	521 +100	1.810 26
20	19	14	<b>CASE</b> LOVELY	INDIGO BLUE	520 -34	2.132 25
21	22	14	<b>JAMES FORTUNE &amp; FIYA</b> I TRUST YOU	BLACKSMOKE/WORLDWIDE	417 +41	4.122 17
22	24	9	<b>HEATHER HEADLEY FEATURING SMOKIE NORFUL</b> JESUS IS LOVE	EMI GOSPEL	400 +40	2.758 21
23	18	18	<b>KEYSHIA COLE FEATURING 2PAC</b> PLAYA CARDZ RIGHT	AMARU/IMANI/GEFFEN/INTERSCOPE	383 -207	2.994 20
24	23	5	<b>GINUWINE</b> LAST CHANCE	NOTIFY/ASYLUM/WARNER BROS.	366 -2	1.410 30
25	31	5	<b>NE-YO</b> MAD	DEF JAM/IDJMG	312 +111	4.835 14
26	25	3	<b>RUBEN STUDDARD</b> TOGETHER	HICKORY	295 +34	0.874 36
27	33	12	<b>SLIQUE</b> YOUR BODY	ROSEHIP	290 +80	2.514 22
28	32	3	<b>URBAN MYSTIC</b> THE BEST PART OF THE DAY	SOBE	261 +59	0.833 37
29	30	3	<b>KEYSHIA COLE</b> YOU COMPLETE ME	IMANI/GEFFEN/INTERSCOPE	252 +45	2.265 24
30	29	17	<b>USHER</b> TRADING PLACES	LAFACE/JLG	222 +2	1.490 29
31	28	20	<b>JOE</b> WE NEED TO ROLL	563/KEDAR	202 -9	0.982 34
32	34	8	<b>WAYNE BRADY</b> F.W.B.	PEAK/CMG	193 +2	0.915 35
33	26	7	<b>JAMIE FOXX FEATURING T-PAIN</b> BLAME IT	J/RMG	192 -48	1.101 31
34	37	4	<b>ROBIN THICKE</b> DREAMWORLD	STAR TRAK/INTERSCOPE	189 +8	0.707 -
35	36	4	<b>DEBORAH COX</b> SAYING GOODBYE	DECO/EI	167 -8	0.716 40
36	27	20	<b>BEYONCE</b> SINGLE LADIES (PUT A RING ON IT)	MUSIC WORLD/COLUMBIA	166 -77	1.046 32
37	NEW		<b>ANTHONY HAMILTON</b> THE POINT OF IT ALL	MOST ADDED MISTER'S MUSIC/JIVE/JLG	123 +104	0.402 -
38	38	20	<b>JAMIE FOXX FEATURING T.I.</b> JUST LIKE ME	J/RMG	116 -27	0.753 39
39	35	17	<b>BRANDY</b> LDNC DISTANCE	EVEPIC	114 -66	0.501 -
40	RE-ENTRY		<b>LIONEL RICHIE</b> JUST GO	DEF JAM/IDJMG	109 -22	0.382 -



ARTIST TITLE / LABEL NEW STATIONS

**ANTHONY HAMILTON** 22  
The Point Of It All (Mister's Music/Jive/JLG)  
KBLX, KDKS, KMEZ, KNEK, KOKY, KQXL, Sirius XM Heart & Soul, WACH, WAKB, WBAY, WBHK, WGPR, WIMX, WKXI, WLXC, WMGL, WMKS, WMPZ, WUHT, WVBE, WWDM, WXST

**KENNY LATTIMORE** 12  
Everybody Here Wants You (Verve/VMG)  
KDKS, KMEZ, KOKY, KQXL, WACH, WAKB, WGPR, WKXI, WLXC, WMPZ, WSRB, WXST

**NE-YO** 6  
Mad (Def Jam/IDJMG)  
KJMS, KVMA, WDLT, WHRP, WKUS, WLVB

**AVANT** 4  
Sailing (Capitol)  
WBL, WLVB, WPHR, WQNC

**WAYNE BRADY** 4  
F.W.B. (Peak/CMG)  
KDKS, KJMS, Sirius XM Heart & Soul, WKSP

**K'JON** 3  
On The Ocean (Up&Up/Deh Tyme/Universal Republic)  
WJMR, WLVB, WSOL

**RUBEN STUDDARD** 3  
Together (Hickory)  
KJLH, WFXX, WPHR

**LAKISHA JONES** 3  
Let's Go Celebrate (Elite)  
WAKB, WIMX, WVBE

**JAZMINE SULLIVAN** 2  
Lions, Tigers & Bears (J/RMG)  
KMJK, WWIN

**RAPHAEL SAADIQ FEAT. STEVIE WONDER & CJ HILTON** 2  
Never Give You Up (Columbia)  
KRNB, WSOL

**ADDED AT... WKXI**  
Jackson, MS  
PD: Stan Branson  
Anthony Hamilton, The Point Of It All, 9  
Kenny Lattimore, Everybody Here Wants You, 0

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## NEW AND ACTIVE

ARTIST TITLE / LABEL	PLAYS /GAIN	ARTIST TITLE / LABEL	PLAYS /GAIN
<b>KEYSHIA COLE</b> Beautiful Music (Imani/Geffen/Interscope) TOTAL STATIONS: 34	101/67	<b>TEENA MARIE</b> Can't Last A Day (Slax/CMG) TOTAL STATIONS: 7	33/20
<b>BONEY JAMES</b> INTRODUCING QUINN Don't Let Me Be Lonely Tonight (Concord/CMG) TOTAL STATIONS: 10	72/9	<b>SMOKIE NORFUL</b> Justified (EMI Gospel) TOTAL STATIONS: 19	29/10
<b>DONALD LAWRENCE &amp; CO.</b> Back II Eden (Quiet Water/Verity/JLG) TOTAL STATIONS: 37	69/17	<b>MAURETTE BROWN-CLARK</b> It Ain't Over (Until God Says It's Over) (AIR Gospel/Malaco) TOTAL STATIONS: 21	27/4
<b>JOE</b> Majic (Kedar) TOTAL STATIONS: 8	56/54	<b>JAMIE FOXX</b> I Don't Need It (J/RMG) TOTAL STATIONS: 21	22/19
<b>LAKISHA JONES</b> Let's Go Celebrate (Elite) TOTAL STATIONS: 12	47/38	<b>KIERRA "KIKI" SHEARD</b> Praise Him Now (EMI Gospel) TOTAL STATIONS: 15	22/3



**+152**  
**MUSIQ SOULCHILD**  
sobeautiful (Atlantic)  
WKSP +9, KDKS -14, WMXD +11, KRNB +9, WPHR +8, KNEK +8, WJMR -7, WACH +7, WXST +6, WAKB +6

**+115**  
**K'JON**  
On The Ocean (Up&Up/Deh Tyme/Universal Republic)  
WKXL -11, WKSP +10, WLVB +10, WSOL +9, KBLX +9, WVAZ +6, WIMX +6, WYLD +6, WWDM +6, WTLT +5

**+111**  
**NE-YO**  
Mad (Def Jam/IDJMG)  
WJMR +9, WYLD +5, WWDM +5, WACH +5, KJMS +5, KVMA +5, WDLT +5, WHRP +5, WIMX +5, WKUS +5

**+104**  
**ANTHONY HAMILTON**  
The Point Of It All (Mister's Music/Jive/JLG)  
WVXL +7, KOKY +12, WAKB +11, WKXI +9, WMKS +9, KNEK +8, WBAY +8, SXHS +7, WUHT +7, WBHK +6

**AVANT**  
Sailing (Capitol)  
KMEZ +8, WLVB +6, WPHR +8, WAKB +7, WUHT +6, WSOL +5, WVBE +5, KMJK +5, WDLT +4, WMPZ +4

FOR WEEK ENDING MARCH 29, 2009  
**LEGEND:** See legend to charts in charts section for rules and symbol explanations.  
71 urban AC and 17 smooth jazz stations are electronically monitored by Nielsen Broadcast Data Systems 24 hours a day, 7 days a week. © 2009 Nielsen Business Media, Inc. All rights reserved.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	11 NIELSEN BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS RANK
1	1	13	<b>BONEY JAMES</b> STOP, LOOK, LISTEN (TO YOUR HEART)	NO. 1 (6 WKS) CONCORD/CMG	344 -10	2.796 1
2	7	6	<b>JACKIE JOYNER</b> I'M WAITING FOR YOU	MOST INCREASED PLAYS ARTISTRY	254 +42	2.359 2
3	4	23	<b>OLI SILK</b> CHILL OR BE CHILLED	TRIPPIN' N' RHYTHM	254 +7	1.747 6
4	3	31	<b>EUGE GROOVE</b> RELIGIFY	NARADA JAZZ/CAPITOL	241 -18	1.858 4
5	2	31	<b>MICHAEL LINGTON</b> YOU AND I	NUJGROOVE	233 -30	1.409 10
6	5	19	<b>KIM WATERS</b> LET'S GET ON IT	SHANACHIE	232 +1	1.225 14
7	6	39	<b>WARREN HILL</b> LA DOLCE VITA	EVOLUTION/EI	207 -23	2.003 3
8	8	31	<b>FOURPLAY</b> FORTUNE TELLER	HEADS UP	204 +7	1.312 11
9	9	10	<b>DAVE KOZ FEATURING JEFF GOLUB</b> BADA BING	CAPITOL	196 +4	1.232 12
10	10	13	<b>KENNY LATTIMORE</b> AND I LOVE HER	VERVE	186 +3	1.619 7

## SMOOTH JAZZ

TW	LW	WKS	ARTIST TITLE	11 NIELSEN BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS RANK
11	14	7	<b>KENNY G</b> RITMO Y ROMANCE (RHYTHM & ROMANCE)	STARBUCKS/CONCORD/CMG	175 +23	1.749 5
12	13	32	<b>WAYNE BRADY</b> ORDINARY	PEAK/CMG	173 +3	1.230 13
13	11	38	<b>TIM BOWMAN</b> SWEET SUNDAYS	TRIPPIN' N' RHYTHM	168 -15	1.441 9
14	12	17	<b>SEAL</b> A CHANGE IS GONNA COME	143/WARNER BROS.	164 -7	1.453 8
15	16	5	<b>RICHARD ELLIOT</b> MOVE ON UP	ARTISTRY	156 +16	0.967 16
16	17	11	<b>WALTER BEASLEY</b> STEADY AS SHE GOES	HEADS UP	141 +8	0.719 17
17	18	23	<b>CHRIS STANDRING</b> HAVE YOUR CAKE & EAT IT	ULTIMATE VIBE	114 +6	0.690 18
18	20	7	<b>GREGG KARUKAS</b> MANHATTAN	TRIPPIN' N' RHYTHM	90 -4	0.281 -
19	19	20	<b>JESSE COOK</b> HAVANA	COACH HOUSE/EI	88 -15	1.005 15
20	26	7	<b>PIECES OF A DREAM</b> VISION ACCOMPLISHED	HEADS UP	79 +21	0.196 -



# R&R GOSPEL

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► GRAMMY AWARD WINNER **ISRAEL HOUGHTON** CROSSES THE AIRPOWER THRESHOLD WITH "JUST WANNA SAY" (23-19; 2 MILLION IN AUDIENCE), THE LEAD SINGLE FROM HIS NEW ALBUM, "THE POWER OF ONE." ON SOFT AC/INSPIRATIONAL, THE WORSHIP LEADER/SINGER ASCENDS 14-10 WITH ANOTHER TRACK FROM THE SET, "MY TRIBUTE MEDLEY," HIS FIRST SOLO ENTRY ON THE LIST.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	11 NIELSEN BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS	RANK
1	1	27	<b>HEZEKIAH WALKER &amp; LFC</b> SOULED OUT	<b>NO. 1 (4 WKS)</b> VERITY/JLG	1271 +83	5.129	1
2	59		<b>JAMES FORTUNE &amp; FIYA</b> I TRUST YOU	BLACKSMOKE/WORLDWIDE	1061 -99	4.037	4
4	19		<b>DONALD LAWRENCE &amp; CO.</b> BACK II EDEN	QUIET WATER/VERITY/JLG	1010 +4	4.590	2
3	22		<b>KURT CARR &amp; THE KURT CARR SINGERS</b> PEACE AND FAVOR REST ON US	KCC/JLG	949 -85	3.802	5
5	16		<b>MARVIN SAPP</b> PRAISE HIM IN ADVANCE	VERITY/JLG	812 +89	4.138	3
6	18		<b>MAURETTE BROWN-CLARK</b> IT AIN'T OVER (UNTIL GOD SAYS IT'S OVER)	AIR GOSPEL/MALACO	775 +68	3.085	7
8	64		<b>JONATHAN NELSON FEATURING PURPOSE</b> MY NAME IS VICTORY	INTEGRITY	613 -68	3.474	6
8	7	32	<b>MARY MARY</b> GET UP	MY BLOCK/COLUMBIA	604 -79	3.080	8
9	10	34	<b>KIERRA "KIKI" SHEARD</b> PRAISE HIM NOW	EMI GOSPEL	578 -61	2.019	13
10	9	42	<b>21:03 WITH FRED HAMMOND, SMOKIE NORFUL &amp; J MOSS</b> COVER ME	PAJAM/GOSPO CENTRIC/JLG	578 -83	2.557	10
11	11	36	<b>ARKANSAS GOSPEL MASS CHOIR</b> I LIFT MY HANDS	TEMTRO GOSPEL	576 -17	2.028	12
12	14	9	<b>MARY MARY FEATURING KIERRA "KIKI" SHEARD</b> GOD IN ME	MY BLOCK/COLUMBIA	533 +34	3.017	9
13	12	18	<b>HEATHER HEADLEY FEATURING SMOKIE NORFUL</b> JESUS IS LOVE	EMI GOSPEL	524 -3	3.803	17
14	13	26	<b>KATHY TAYLOR AND FAVOR</b> OH HOW PRECIOUS	KATCO/TYSCOT	520 0	1.902	16
15	15	5	<b>SMOKIE NORFUL</b> JUSTIFIED	EMI GOSPEL	507 +17	1.603	18
16	18	10	<b>SHARI ADDISON</b> NO BATTLE, NO BLESSING	BET/VERITY/JLG	458 +16	2.018	14
17	17	10	<b>JOE LEAVELL &amp; ST. STEPHEN TEMPLE CHOIR</b> GOD IS ABLE	EMTRO GOSPEL	440 -23	0.892	25
18	24	12	<b>JAMES INGRAM</b> DON'T LET GO	INTERING/MUSIC ONE	387 +46	1.946	15
19	23	7	<b>ISRAEL HOUGHTON</b> JUST WANNA SAY	<b>AIRPOWER</b> INTEGRITY	387 +46	2.041	11
20	19	23	<b>JIMMY HICKS &amp; THE VOICES OF INTEGRITY</b> GOD'S GOT IT	BLACKSMOKE/WORLDWIDE	376 +9	0.906	24
21	16	20	<b>ISAIAH D. THOMAS &amp; ELEMENTS OF PRAISE</b> SAID HE WOULD BE WITH ME	HABAKKUK	358 -119	0.931	23
22	20	3	<b>DONNIE MCCLURKIN FEATURING KAREN CLARK-SHEARD</b> WAIT ON THE LORD	VERITY/JLG	356 -6	1.569	19
23	21	9	<b>BISHOP PAUL S. MORTON PRESENTS THE FGBCFMC</b> CRY YOUR LAST TEAR	TEHILLAH/LIGHT	333 -29	1.096	21
24	26	6	<b>KEITH "WONDERBOY" JOHNSON &amp; THE SPIRITUAL VOICES</b> TIME TO GET CLOSE TO JESUS	GOSPEL TRUTH	320 +35	1.011	22
25	22	16	<b>THE WILLIAMS BROTHERS</b> STILL STRONG	BLACKBERRY	292 -56	0.710	28
26	25	23	<b>REGINA BELLE</b> I CALL ON JESUS	PENDULUM	291 0	1.114	20
27	28	9	<b>CRYSTAL AIKIN</b> I DESIRE MORE	BET/VERITY/JLG	254 +5	0.858	26
28	27	8	<b>PERFECTION</b> WHAT IS THIS	JEAT/TESTIMONY	249 -11	0.539	-
29	30	2	<b>TED WINN</b> GOD BELIEVES IN YOU	TEDDYS/JAMZ	234 +29	0.684	30
30	29	12	<b>BLESSED</b> GOTTA TAKE MY TIME	ULTIMATE	211 -6	0.707	25

## RECURRENTS

THIS WEEK	ARTIST TITLE / IMPRINT / PROMOTION LABEL	11 NIELSEN BDS CERTIFICATIONS	PLAYS TW	LW
1	<b>MARVIN SAPP</b> NEVE? WOULD HAVE MADE IT (VERITY/JLG)		492	540
2	<b>SHEKINAH GLORY MINISTRY</b> JESUS (KINCDOM)		394	439
3	<b>THE WEST ANGELES COGIC MASS CHOIR</b> LORD PREPARE ME (EMI GOSPEL)		367	420
4	<b>TROY SNEED PRESENTS BONAFIDE PRAISERS</b> WORK IT OUT (EMTRO GOSPEL)		350	382
5	<b>HEZEKIAH WALKER &amp; LFC</b> GRATEFUL (VERITY/JLG)		335	317

THIS WEEK	ARTIST TITLE / IMPRINT / PROMOTION LABEL	11 NIELSEN BDS CERTIFICATIONS	PLAYS TW	LW
1	<b>JOSHUA'S TROOP</b> EVERYBODY CLAP YOUR HANDS (NEW HAVEN)		295	353
2	<b>KIRK FRANKLIN</b> JESUS (FO YO SOUL/GOSPO: ENTRIC/JLG)		290	285
3	<b>JASON CHAMPION</b> ALWAYS (BROOKS/EMI GOSPEL)		286	305
4	<b>DONALD LAWRENCE PRESENTS THE TRI-CITY SINCERS</b> ENCOURAGE YOURSELF (EMI GOSPEL)		261	270
5	<b>THE MURRILLS</b> FRIEND OF MINE (QUIET WATER/VERITY/JLG)		259	288



## MOST ADDED

ARTIST TITLE / LABEL	NEW STATIONS
<b>PAUL PORTER</b> My Redeemer Lives (Light) KHVN, WNOO, WOAD, WXOK	4
<b>GREG O'QUIN &amp; IPRAIZE</b> Lead Me Jesus (Pendulum) KHLR, WJNI, WPZS	3
<b>BISHOP EDDIE LONG FEAT. GW</b> Righteous Forsaken (Ultimate/EI) WFLT, WFMI, WJNI	3
<b>MAURETTE BROWN-CLARK</b> It Ain't Over (Until God Says It's Over) (AIR Gospel/Malaco) WJYD, WTLG	2
<b>MARY MARY FEAT. KIERRA "KIKI" SHEARD</b> God In Me (My Block/Columbia) WHLW, WYLD	2
<b>JOE LEAVELL &amp; ST. STEPHEN TEMPLE CHOIR</b> God Is Able (Emtro Gospel) WTHB, WYLD	2
<b>DONNIE MCCLURKIN FEAT. KAREN CLARK-SHEARD</b> Wait On The Lord (Live In Detroit) (Verity/JLG) KROI, Sirius XM Praise	2
<b>TROY SNEED</b> With You Always (Emtro Gospel) WUFO, WZAZ	2

## ADDED AT...

### WHLW

Montgomery, AL  
PD/MD: Connie Bryant  
Dottie Peoples, Better, 7  
Mary Mary Feat. Kierra "Kiki" Sheard, God In Me, 0



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## NEW AND ACTIVE

ARTIST TITLE / LABEL	PLAYS /GAIN	ARTIST TITLE / LABEL	PLAYS /GAIN
<b>BRIAN COURTNEY WILSON</b> All I Need (Spirit Rising/Music World) TOTAL STATIONS: 15	205/55	<b>BISHOP BOBBY HILTON &amp; THE WORD OF DELIVERANCE MASS CHOIR</b> God Did That Thing (BV/Hilton) TOTAL STATIONS: 17	157/57
<b>GREG O'QUIN &amp; IPRAIZE</b> Lead Me Jesus (Pendulum) TOTAL STATIONS: 20	191/103	<b>GENITA PUGH</b> You Made It Possible (Eternity) TOTAL STATIONS: 12	153/5
<b>MICAH STAMPLEY</b> The Corinthian Song (Interface) TOTAL STATIONS: 26	171/15	<b>THE NEVELS SISTERS</b> Clap Your Hands (Molife) TOTAL STATIONS: 19	144/9
<b>PHIL TARVER</b> Better Than That (Kingdom) TOTAL STATIONS: 21	161/32	<b>GEORGE HUFF</b> Don't Let Go (EI) TOTAL STATIONS: 12	143/11
<b>TROY SNEED</b> With You Always (Emtro Gospel) TOTAL STATIONS: 18	160/30	<b>DORINDA CLARK-COLE</b> Make Me Real (Verity/JLG) TOTAL STATIONS: 10	136/2



<b>+103</b>	<b>GREG O'QUIN &amp; IPRAIZE</b> Lead Me Jesus (Pendulum) WXEZ +18, WOAD +12, WPRF +11, WHLW +10, WFMI +8, WPZS +8, WLJB +7, WJFO +7, SXPR +6, WWIN +6
<b>+89</b>	<b>MARVIN SAPP</b> Praise Him In Advance (Verity/JLG) WLJB +24, WPPZ +17, WPRS +6, WTLG +6, WJNI +6, WXOK +5, WFMV +5, WZAZ +5, WJYD +4, WPZS +4
<b>+83</b>	<b>HEZEKIAH WALKER &amp; LFC</b> Souled Out (Verity/JLG) WHLW +48, WJYD +16, WPZS +11, WOAD +9, KOKA +9, KROI +7, WFMI +5, WPZS +4, WTLG +4, WJNI +4
<b>+68</b>	<b>MAURETTE BROWN-CLARK</b> It Ain't Over (Until God Says It's Over) (AIR Gospel/Malaco) WSOK +19, WXEZ +18, WJNI +15, WJYD +12, WOAD +7, WTLG +7, SXPR +5, WHLW +5, WWIN +4, WFMV +3
<b>+58</b>	<b>KIERRA "KIKI" SHEARD</b> Love Like Crazy (EMI Gospel) WXEZ +16, WZAZ +11, WJNI +9, WXVI +7, WPPZ +4, WLJB +2, WPRF +1, KROI +1, WJLD +1, WJAM +1

FOR WEEK ENDING MARCH 29, 2009  
**LEGEND:** See legend to charts in charts section for rules and symbol explanations.  
45 gospel stations are electronically monitored by Nielsen Broadcast Data Systems 24 hours a day, 7 days a week. © 2009 Nielsen Business Media, Inc. All rights reserved.

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Radio Training Network marks 20th anniversary with continued expansion

## Campbell Leads By Example

Kevin Peterson

KPeterson@RadioandRecords.com

**J** When Jim Campbell signed on WCIE/Lakeland, Fla., in 1976 it was a seminal moment in Christian radio. With a signal that extended from St. Petersburg to Orlando, the ground-breaking station offered central Floridians something absent from the radio dial: uplifting music that affirmed their morality and faith. While WCIE changed formats in 1997, Campbell is considered by many to be the founder of contemporary Christian radio.

In 1989 Campbell started the Radio Training Network with a pair of outlets: WJIS/Sarasota and WLFJ-FM/Greenville, S.C. It has blossomed into 15 owned-and-operated stations, two radio networks and a pair of HD side channels. The Greenville-based non-profit broadcaster operates 56 translators and two other stations via LMAs.

In addition to the enormous growth in appetite for Christian music, one of the keys to RTN's success during the past two decades has been Campbell's ability to recruit and retain effective leaders to manage the company's expanding station portfolio. He says that first and foremost he seeks out people who love what they do and believe they are called by the Lord to be in Christian radio. "I look for people that have leadership and management skills but are also spiritually mature and capable of leading a team spiritually," he says. "And I look for people that aren't afraid to work. This is not a 40-hour-per-week job."

Creative individuals who aren't afraid of change and have the ability to confront issues quickly and move on are also tops on his manager wishlist. "I look for honest and caring people that are willing to think outside the box but are also willing to keep the vision and goals of RTN at its core," he says.

### 'Heart For The People'

WJIS, one of RTN's first purchases, serves as the flagship station for the JOY-FM network in central Florida. The network also includes RTN's WHIJ/Ocala, WJLF/Gainesville, WAQV/Crystal River

(Sarasota) and WJFH/Sebring. Meanwhile, the WCIE call letters, which still resonate for some Christian radio listeners in central Florida, were recently acquired for RTN's JOY-FM signal in New Port Richey, part of the Tampa market (see story, below right).

JOY-FM GM Jeff MacFarlane, who joined RTN at its 1989 inception, says it's Campbell's refusal to get stuck that drives the ministry. "It's his passion to keep growing spiritually and professionally through so many changes and his genuine 'heart for the people' leadership style," MacFarlane says. "It's been amazing to see that commitment surface and bear fruit over time."

WLFJ-FM, the other early RTN acquisition, anchors the HIS Radio network, with affiliates in the Southeast: RTN's WMBJ/Myrtle Beach, S.C.; WLFS/Savannah, Ga.; WRTP/Raleigh; WCCE/Fayetteville, N.C.; WIZB/Dothan, Ala.; and WALC/Charleston, S.C., which it recently

bought from Clear Channel. Clear Channel's WLFJ-AM/Greenville and Asheville Religious Education Assn.'s WLFA/Asheville, N.C., are also HIS affiliates.

HIS Radio GM Allen Henderson, who joined WLFJ in 1983 and remained with the station through its 1989 acquisition by RTN, says Campbell leads by example in his personal life and his ministry. "His generosity, hard work and vision have been a model to follow and a key to success. There are basic unwavering fundamental principles he has emphasized over the years that have had a tremendous impact on my life and ministry. He is involved at every level, supports his people and always helps us remember the reason we do what we do. His influence has moved far beyond



Henderson

**'I look for people that have leadership and management skills but are also spiritually mature and capable of leading a team.'**

—Jim Campbell



### Blending Mission And Ministry

Steve Swanson started his RTN career at WJIS in 1995 as PD/afternoon personality. In 2006 he moved to WAFJ as GM. "RTN is a place where mission and ministry blend well together," he says. "The team of people who serve throughout our family of stations are called to this ministry. It's much more than a job."

Campbell, he adds, has "grown over the years and I've seen his confidence and trust grow in those who serve with him. He is fiscally conservative—a policy that has been especially prudent during the times we're presently in. Jim is open to change and wants our ministries to excel in serving where we're planted."

Campbell is known by RTN station managers for building a family atmosphere at the company during the past two decades. "Jim would be the first to tell you that much of the success of RTN would not have been possible without the help of his wife and assistant, Ruth," HIS Radio's Henderson says. "Jim and Ruth together are a tremendous team that God has used to lead RTN to where it is today. They are a model to the many families working in RTN's ministry."

As one of the pioneers of Christian music radio, Campbell likes where the format is today. "I believe that we have the best music that we have ever had since I started in radio," he says. "The lyrics have meaning and there are some good singers out there. It is fun being part of what's happening today in Christian radio."

R&R



Birdsong

## WCIE Comes Full Circle

Before Jim Campbell founded the Radio Training Network, he signed on what many believe to be the first contemporary Christian music station, WCIE/Lakeland, Fla. In 1997 the station was sold to Paxson Communications, which swapped it with Moody Broadcasting for WKES/St. Petersburg. Moody still owns that station but changed the call letters to their original WKES.

The WCIE calls went to a North Carolina AM in 1998, but Campbell was recently able to bring them back to the fold.

"Although we have been away from the original WCIE for 20 years," he says, "the call letters became available a few months ago and now there is a WCIE in north Tampa, New Port Richey." The WCIE calls moved to RTN's WLPJ signal.—KP

# R&R CHRISTIAN AC

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▶ WITH THE FEWEST CHART WEEKS OF ANY TOP 10 SONG, **CHRIS TOMLIN** SOARS TO HIS NINTH CONSECUTIVE TOP 10, AS "I WILL RISE" CONTINUES LIVING UP TO ITS TITLE (11-9, UP 96 PLAYS). IN THE NIELSEN BDS-BASED CHART'S SIX-YEAR HISTORY, TOMLIN'S STREAK TRAILS ONLY THOSE COMPILED BY MERCYME (13 TOP 10s IN A ROW), CASTING CROWNS (12) AND JEREMY CAMP (10).

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	1) NIELSEN BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS	RANK
1	4	13	<b>FRANCESCA BATTISTELLI</b> FREE TO BE ME	NO. 1 (1 WK) FERVENT/WORD-CURB	1732 +84	3.597	4
2	1	28	<b>THIRD DAY</b> REVELATION	ESSENTIAL/PLG	1656 -124	3.641	3
3	3	13	<b>MERCYME</b> FINALLY HOME	INO	1646 -6	3.895	1
4	2	29	<b>JEREMY CAMP</b> THERE WILL BE A DAY	BEC/TOOTH & NAIL	1582 -91	3.778	2
5	5	19	<b>MATTHEW WEST</b> THE MCTIONS	SPARROW/EMI CMG	1569 -11	3.395	5
6	6	33	<b>TENTH AVENUE NORTH</b> BY YOUR SIDE	REUNION/PLG	1489 -6	3.136	6
7	7	22	<b>JOSH WILSON</b> SAVIOR PLEASE	SPARROW/EMI CMG	1330 -6	2.531	9
8	10	10	<b>NEWSBOYS</b> IN THE HANDS OF GOD	<b>MOST ADDED</b> INPOP	1283 +130	2.070	12
9	11	9	<b>CHRIS TOMLIN</b> I WILL RISE	SIXSTEPS/SPARROW/EMI CMG	1211 +96	2.442	10
10	9	37	<b>TOBYMAC FEATURING KIRK FRANKLIN &amp; MANDISA</b> LOSE MY SOUL	FOREFRONT/EMI CMG	1174 -20	2.823	8
11	8	42	<b>BRANDON HEATH</b> GIVE ME YOUR EYES	MONOMODE/REUNION/PLG	1158 -79	2.932	7
12	12	6	<b>BIG DADDY WEAVE</b> YOU FOUND ME	FERVENT/WORD-CURB	993 +71	2.035	13
13	14	7	<b>MANDISA</b> MY DELIVERER	SPARROW/EMI CMG	843 +106	2.334	11
14	13	41	<b>CHRIS TOMLIN</b> JESUS MESSIAH	SIXSTEPS/SPARROW/EMI CMG	707 -99	1.535	14
15	16	5	<b>JIMMY NEEDHAM</b> FORGIVEN AND LOVED	<b>MOST INCREASED PLAYS</b> INPOP	694 +149	1.242	16
16	17	15	<b>THE MICHAEL GUNGOR BAND</b> ANCIENT SKIES	BRASH	504 -21	0.383	-
17	20	8	<b>LINCOLN BREWSTER</b> GOD YOU REIGN	INTEGRITY	476 +35	0.703	24
18	22	2	<b>BRANDON HEATH</b> WAIT AND SEE	<b>AIRPOWER</b> MONOMODE/REUNION/PLG	465 +140	1.413	15
19	18	13	<b>IAN ESKELIN, MARK STUART &amp; VICKY BEECHING</b> LORD	INTEGRITY	459 -59	1.156	17
20	19	13	<b>MARK HARRIS</b> ONE TRUE GOD	INO	453 -3	0.765	21
21	21	9	<b>ABOVE THE GOLDEN STATE</b> I'LL LOVE YOU SO	SPARROW/EMI CMG	441 +8	0.847	19
22	24	3	<b>BLUETREE</b> GOD OF THIS CITY	LUCID	395 +65	0.577	26
23	23	5	<b>JARS OF CLAY</b> TWO HANDS	GRAY MATTERS/ESSENTIAL/PLG	368 +43	0.702	25
24	25	7	<b>SARAH REEVES</b> SWEET SWEET SOUND	SPARROW/EMI CMG	318 +6	0.705	23
25	27	9	<b>THE FRAY</b> YOU FOUND ME	EPIC/INO	308 +20	0.997	18
26	29	9	<b>JOHN WALLER</b> WHILE I'M WAITING	BEACH STREET/REUNION/PLG	307 +34	0.831	20
27	30	3	<b>BEBO NORMAN</b> PULL ME OUT	BEC/TOOTH & NAIL	293 +19	0.084	-
28	NEW		<b>JONNY DIAZ</b> MORE BEAUTIFUL YOU	INO	291 +33	0.511	28
29	NEW		<b>RUSH OF FOOLS</b> LOSE IT ALL	MIDAS	278 +26	0.408	29
30	NEW		<b>MIKESCHAIR</b> CAN'T TAKE AWAY	CURB	252 +39	0.711	22

## MOST ADDED

ARTIST TITLE / LABEL	NEW STATIONS
<b>NEWSBOYS</b> In The Hands Of God (Inpop) KKFS, KKSP, KSGN, WCRJ	4
<b>BRANDON HEATH</b> Wait And See (Reunion/PLG) Family Life Network, WFHM, WJTL, WLAB	4
<b>JARS OF CLAY</b> Two Hands (Gray Matters/Essential/PLG) KKSP, KLTY, KPEZ, WPAR	4
<b>BIG DADDY WEAVE</b> You Found Me (Fervent/Word-Curb) KKSP, WCIE, WCVO	3
<b>JONNY DIAZ</b> More Beautiful You (Inpop) KBHQ, KKSP, WRBS	3
<b>BLUETREE</b> God Of This City (Lucid) KKSP, WAWZ, WCRJ	3
<b>BEBO NORMAN</b> Pull Me Out (BEC/Tooth & Nail) KKSP, KPEZ, WLA3	3
<b>MAT KEARNEY</b> Closer To Love (Aware/Columbia/Inpop) KHZR, KPEZ, WGT5	3
<b>BUILDING 429</b> Always (INO) Family Life Network, KFSJ, KXOJ	3

**ADDED AT... KKSP**  
Little Rock, AR  
PD: J.R. Runyon  
MD: Dave Srite  
Sarah Reeves, Sweet, Sweet Sound, 18  
Jonny Diaz, More Beautiful You, 18

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## NEW AND ACTIVE

ARTIST TITLE / LABEL	PLAYS /GAIN	ARTIST TITLE / LABEL	PLAYS /GAIN
<b>REMEDY DRIVE</b> All Along (Word-Curb) TOTAL STATIONS: 14	245/19	<b>REVIVE</b> Chorus Of The Saints (Essential/PLG) TOTAL STATIONS: 13	186/14
<b>KUTLESS</b> I Do Not Belong (BEC/Tooth & Nail) TOTAL STATIONS: 13	229/44	<b>DOWNHERE</b> Hope Is Rising (Centricity) TOTAL STATIONS: 11	162/33
<b>JEREMY RIDDLE</b> Bless His Name (Vareal/Vineyard) TOTAL STATIONS: 14	225/7	<b>BUILDING 429</b> Always (INO) TOTAL STATIONS: 11	127/44
<b>MAT KEARNEY</b> Closer To Love (Aware/Columbia/Inpop) TOTAL STATIONS: 15	193/78	<b>SEVENTH DAY SLEUWER</b> From The Inside Out (BEC/Tooth & Nail) TOTAL STATIONS: 10	125/4
<b>KARI JOBE</b> I'm Singing (Integrity) TOTAL STATIONS: 11	190/21	<b>SARA GROVES</b> Love Is Still A Worthy Cause (INO) TOTAL STATIONS: 8	125/4

## MOST INCREASED PLAYS

<b>+149</b>	<b>JIMMY NEEDHAM</b> Forgiven And Loved (Inpop) WLAB +29, WMSJ +20, KGBI +19, KHZR +9, KWND +18, WBBJ +16, WVEJ +15, WMLU +8, WJTL +8, WPAR +3
<b>+140</b>	<b>BRANDON HEATH</b> Wait And See (Monomode/Reunion/PLG) WCQR +20, KTIS +18, KSBJ +16, KCMS +5, WMHK +5, WDJC +11, WFHM +11, KLTY +9, SXMS +8, WLAB +7
<b>+130</b>	<b>NEWSBOYS</b> In The Hands Of God (Inpop) KSGN +28, WPOZ +26, WDJC +19, KWNJ +18, SXMS +12, WMSJ +11, KKFS +8, KPFS +7, WFFH +7, KLJC +5
<b>+106</b>	<b>MANDISA</b> My Deliverer (Sparrow/EMI CMG) KFIS +34, WBFJ +19, WAWZ +19, KHZR +5, KBIQ +13, WMLU +6, WCQR +4, WBDX +4, KLTY -3, KPEZ +3
<b>+96</b>	<b>CHRIS TOMLIN</b> I Will Rise (Sixsteps/Sparrow/EMI CMG) WMHK +21, WRGM +19, WMIT +15, WBSJ +14, KSBJ +9, KLJC +9, WAKW +8, KTIS +7, WAWZ +6, WDJC +6

FOR WEEK ENDING MARCH 29, 2009  
**LEGEND:** See legend to charts in charts section for rules and symbol explanations.  
58 Christian AC stations are electronically monitored by Nielsen Broadcast Data Systems 24 hours a day, 7 days a week. Christian AC Indicator chart compiled of 32 reporters, Christian CHR 26, Christian rock 26 and soft AC/inspirational 20. © 2009 Nielsen Business Media, Inc. All rights reserved.

## RECURRENTS

THIS WEEK	ARTIST TITLE / IMPRINT / PROMOTION LABEL	1) NIELSEN BDS CERTIFICATIONS	PLAYS TW	LW	THIS WEEK	ARTIST TITLE / IMPRINT / PROMOTION LABEL	1) NIELSEN BDS CERTIFICATIONS	PLAYS TW	LW
1	<b>DOWNHERE</b> HERE I AM (CENTRICITY)		720	727	6	<b>MERCYME</b> YOU REIGN (INO)		604	604
2	<b>LAURA STORY</b> MIGHTY TO SAVE (INO)		701	687	7	<b>AARON SHUST</b> MY SAVIOR MY GOD (BRASH)		601	616
3	<b>BIG DADDY WEAVE</b> WHAT LIFE WOULD BE LIKE (FERVENT/WORD-CURB)		676	742	8	<b>TREE63</b> BLESSSED BE YOUR NAME (INPCP)		589	580
4	<b>ADDISON ROAD</b> HOPE NOW (INO)		675	733	9	<b>NATALIE GRANT</b> OUR HOPE ENDURES (CURB)		585	717
5	<b>CASTING CROWNS</b> SLOW FADE (BEACH STREET/REUNION/PLG)		609	629	10	<b>CASTING CROWNS</b> EAST TO WEST (BEACH STREET/REUNION/PLG)		530	546

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# R&R CHRISTIAN

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▶ SAN ANTONIO-BASED QUINTET **ABANDON** CLAIMS ITS FIRST NO. 1 ON CHRISTIAN ROCK, AS "HOLD ON" VAULTS 4-1 WITH 279 PLAYS AT 11 REPORTERS. THE TRACK IS THE SECOND SINGLE FROM THE GROUP'S SELF-TITLED DEBUT EP, DUE APRIL 21. THE FIRST CUT, "PROVIDENCE," PEAKED AT NO. 6 ON THE NOV. 7, 2008, CHART.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	IMPRINT / PROMOTION LABEL	PLAYS	
					TW	+/-
1	12	1	<b>FRANCESCA BATTISTELLI</b> FREE TO BE ME	FERVENT/WORD-CURB	1142	+8
2	18	2	<b>MATTHEW WEST</b> THE MOTIONS	SPARROW/EMI CMG	973	+16
3	18	3	<b>RED</b> NEVER BE THE SAME	ESSENTIAL/PLG	912	-15
4	30	4	<b>TENTH AVENUE NORTH</b> BY YOUR SIDE	REUNION/PLG	866	-32
5	21	5	<b>RUSH OF FOOLS</b> LOSE IT ALL	MIDAS	826	-1
6	6	6	<b>REMEDY DRIVE</b> ALL ALONG	WORD-CURB	734	+64
7	29	7	<b>GROUP 1 CREW</b> KEYS TO THE KINGDOM	FERVENT/WORD-CURB	664	-69
8	13	8	<b>FRAY</b> YOU FOUND ME	EPIC/INO	622	-51
9	7	9	<b>JARS OF CLAY</b> TWO HANDS	GRAY MATTERS/ESSENTIAL/PLG	589	-8
10	17	10	<b>VOTA</b> HARD TO BELIEVE	INO	573	-101
11	6	11	<b>DOWNHERE</b> MY LAST AMEN	CENTRICITY	566	+19
12	10	12	<b>NEWSBOYS</b> IN THE HANDS OF GOD	INPOP	522	+16
13	20	13	<b>DISCIPLE</b> WHATEVER REASON	INO	503	-76
14	8	14	<b>KUTLESS</b> TO KNOW THAT YOU'RE ALIVE	BEC/TOOTH & NAIL	463	+28
15	29	15	<b>JEREMY CAMP</b> THERE WILL BE A DAY	BEC/TOOTH & NAIL	460	-108
16	2	16	<b>MAT KEARNEY</b> CLOSER TO LOVE	AWARE/COLUMBIA/INPOP	433	+158
17	4	17	<b>HAWK NELSON</b> LET'S DANCE	BEC/TOOTH & NAIL	422	+78
18	10	18	<b>SEVINGLORY</b> ALL OF THIS FOR YOU	7 SPIN	421	+18
19	17	19	<b>KRYSTAL MEYERS</b> LOVE IT AWAY	ESSENTIAL/PLG	374	-31
20	8	20	<b>B. REITH</b> MESS	GOTEE	370	-24
21	12	21	<b>THIS BEAUTIFUL REPUBLIC</b> BEAUTIFULLY BROKEN	FOREFRONT/EMI CMG	350	+23
22	NEW	22	<b>MIKESCHAIR</b> CAN'T TAKE AWAY	CURB	329	+92
23	NEW	23	<b>FM STATIC</b> TAKE ME AS I AM	TOOTH & NAIL	324	+79
24	7	24	<b>ADDISON ROAD</b> THIS COULD BE OUR DAY	INO	322	+24
25	6	25	<b>NEVERTHELESS</b> IT'S TRUE	FLICKER/PLG	292	-50
26	4	26	<b>MERCYME</b> GOODBYE ORDINARY	INO	286	+22
27	7	27	<b>BEBO NORMAN</b> BRITNEY	BEC/TOOTH & NAIL	280	-3
28	16	28	<b>JON FOREMAN</b> YOUR LOVE IS STRONG	CREDENTIAL/EMI CMG	278	-24
29	6	29	<b>JOSH WILSON</b> SAVIOR, PLEASE	SPARROW/EMI CMG	277	+22
30	7	30	<b>FIREFLIGHT</b> YOU GAVE ME A PROMISE	FLICKER/PLG	253	-21

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	IMPRINT / PROMOTION LABEL	PLAYS	
					TW	+/-
1	10	1	<b>ABANDON</b> HOLD ON	FOREFRONT/EMI CMG	279	+9
2	16	2	<b>IVORYLINE</b> HEARTS AND MINDS	TOOTH & NAIL	274	+8
3	13	3	<b>NEVERTHELESS</b> CROSS MY HEART	FLICKER/PLG	265	-13
4	18	4	<b>FAMILY FORCE 5</b> RADIATOR	TMG	255	-19
5	13	5	<b>THIS BEAUTIFUL REPUBLIC</b> SURRENDER SAVED MY LIFE	FOREFRONT/EMI CMG	242	-1
6	10	6	<b>HAWK NELSON</b> LET'S DANCE	BEC/TOOTH & NAIL	238	-35
7	8	7	<b>DECYFER DOWN</b> FADING	INO	233	+11
8	8	8	<b>PHILMONT</b> THE DIFFERENCE	FOREFRONT/EMI CMG	232	+27
9	19	9	<b>RELIENT K</b> THE LAST, THE LOST, THE LEAST	GOTEE	232	-17
10	5	10	<b>DISCIPLE</b> ROMANCE ME	INO	231	+20
11	13	11	<b>CHILDREN 18:3</b> HOMEMADE VALENTINE	TOOTH & NAIL	220	-1
12	8	12	<b>FALLING UP</b> STREAMS OF WOE AT ACHERON	BEC/TOOTH & NAIL	216	+13
13	6	13	<b>FIREFLIGHT</b> STAND UP	FLICKER/PLG	204	+36
14	9	14	<b>RUN KID RUN</b> SET THE DIAL	TOOTH & NAIL	204	+20
15	21	15	<b>CLASSIC CRIME</b> SING	TOOTH & NAIL	192	-10
16	4	16	<b>RED</b> DEATH OF ME	ESSENTIAL/PLG	191	+14
17	11	17	<b>THE CONTACT</b> BLACK SEA	7 SPIN	179	-19
18	7	18	<b>PILLAR</b> STATE OF EMERGENCY	ESSENTIAL/PLG	175	0
19	6	19	<b>FLYNN ADAM</b> SUCH A TIME	GOTEE	160	+37
20	20	20	<b>SECRET AND WHISPER</b> ANCHORS	TOOTH & NAIL	158	-7
21	6	21	<b>SUPERCHIC(K)</b> CROSS THE LINE	INPOP	158	-9
22	5	22	<b>FM STATIC</b> THE UNAVOIDABLE BATTLE OF FEELING ON THE OUTSIDE	TOOTH & NAIL	155	+16
23	2	23	<b>RUTH</b> BACK TO THE FIVE	TOOTH & NAIL	137	+49
24	20	24	<b>SEARCH THE CITY</b> THE RESCUE	TOOTH & NAIL	134	+7
25	8	25	<b>FRAY</b> YOU FOUND ME	EPIC/INO	126	-5
26	20	26	<b>KUTLESS</b> TO KNOW THAT YOU'RE ALIVE	BEC/TOOTH & NAIL	120	+5
27	20	27	<b>REMEDY DRIVE</b> STAND UP	WORD-CURB	111	-47
28	3	28	<b>I AM TERRIFIED</b> TO THE SERVICE	GOTEE	104	+3
29	NEW	29	<b>HYMNS OF EDEN</b> ALL I NEED	ROCK ONE	89	+16
30	2	30	<b>SEVENTH DAY SLUMBER</b> SURRENDER	BEC/TOOTH & NAIL	87	0

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	IMPRINT / PROMOTION LABEL	PLAYS	
					TW	+/-
1	12	1	<b>MERCYME</b> FINALLY HOME	INO	383	+4
2	10	2	<b>CHRIS TOMLIN</b> I WILL RISE	SIXSTEPS/SPARROW/EMI CMG	335	+3
3	9	3	<b>LINCOLN BREWSTER</b> GOD YOU REIGN	INTEGRITY	304	+10
4	17	4	<b>NATALIE GRANT</b> OUR HOPE ENDURES	CURB	300	-42
5	20	5	<b>MARK HARRIS</b> ONE TRUE GOD	INO	281	-10
6	7	6	<b>AVALON</b> STILL MY GOD	SPARROW/EMI CMG	275	-8
7	5	7	<b>BEBO NORMAN</b> THE ONLY HOPE	BEC/TOOTH & NAIL	227	+19
8	10	8	<b>CARMEN D'ARCY</b> WE ADORE THEE	BRICK STREET/MARTINGALE	223	-14
9	7	9	<b>KATINAS</b> PRAYING FOR YOU	DESTINY-EXECUTIVE	217	+10
10	5	10	<b>ISRAEL HOUGHTON</b> MY TRIBUTE	INTEGRITY	195	+11

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	IMPRINT / PROMOTION LABEL	PLAYS	
					TW	+/-
1	13	1	<b>JOSH WILSON</b> SAVIOR, PLEASE	SPARROW/EMI CMG	193	-8
2	14	2	<b>JUSTIN UNGER</b> BEHOLD	HEIGHTS	184	-24
3	15	3	<b>THIRD DAY</b> REVELATION	ESSENTIAL/PLG	167	-58
4	11	4	<b>MATTHEW WEST</b> THE MOTIONS	SPARROW/EMI CMG	166	-42
5	8	5	<b>TWILA PARIS</b> NOT FORGOTTEN	E1	146	+21
6	7	6	<b>FRANCESCA BATTISTELLI</b> FREE TO BE ME	FERVENT/WORD-CURB	144	-16
7	2	7	<b>LAURA STORY</b> BLESS THE LORD	INO	142	+6
8	3	8	<b>NEWSBOYS</b> IN THE HANDS OF GOD	INPOP	140	+18
9	2	9	<b>TAMMY TRENT</b> I'M LETTING GO	SEPTEMBER DAY	120	+13
10	NEW	10	<b>JIM BRICKMAN FEAT. RUSH OF FOOLS</b> NEVER FAR AWAY	TIME LIFE	115	+28

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THIS WEEK	LAST WEEK	WEEKS ON CHART	CHRISTIAN AC INDICATOR		PLAYS TW +/-
			ARTIST TITLE	IMPRINT / PROMOTION LABEL	
1	2	12	<b>FRANCESCA BATTISTELLI</b> FREE TO BE ME	FERVENT/WORD-CURB	948 +4
2	1	21	<b>MATTHEW WEST</b> THE MOTIONS	SPARROW/EMI CMG	934 -14
3	3	13	<b>MERCYME</b> FINALLY HOME	INO	926 +69
4	4	8	<b>CHRIS TOMLIN</b> I WILL RISE	SIXSTEPS/SPARROW/EMI CMG	885 +47
5	5	11	<b>NEWSBOYS</b> IN THE HANDS OF GOD	INPOP	877 +42
6	6	31	<b>TENTH AVENUE NORTH</b> BY YOUR SIDE	REUNION/PLG	730 +17
7	7	25	<b>JOSH WILSON</b> SAVIOR, PLEASE	SPARROW/EMI CMG	647 -18
8	10	7	<b>BIG OADY WEAVE</b> YOU FOUND ME	FERVENT/WORD-CURB	645 +58
9	8	30	<b>JEREMY CAMP</b> THERE WILL BE A DAY	BEC/TOOTH & NAIL	635 +18
10	9	27	<b>THIRO DAY</b> REVELATION	ESSENTIAL/PLG	595 -2
11	11	8	<b>BEBO NORMAN</b> PULL ME OUT	BEC/TOOTH & NAIL	591 +29
12	12	9	<b>MANDISA</b> MY DELIVERER	SPARROW/EMI CMG	573 +41
13	14	6	<b>JIMMY NEEDHAM</b> FORGIVEN AND LOVED	INPOP	482 +36
14	15	19	<b>MICHAEL GUNGOR BAND</b> ANCIENT SKIES	BRASH	383 -42
15	19	7	<b>REMEDY DRIVE</b> ALL ALONG	WORD-CURB	353 +28
16	18	7	<b>JARS OF CLAY</b> TWO HANDS	GRAY MATTERS/ESSENTIAL/PLG	347 +19
17	17	9	<b>ABOVE THE GOLDEN STATE</b> I'LL LOVE YOU SO	SPARROW/EMI CMG	347 +7
18	16	9	<b>KUTLESS</b> I DO NOT BELONG	BEC/TOOTH & NAIL	335 -6
19	22	3	<b>JONNY DIAZ</b> MORE BEAUTIFUL YOU	INO	321 +31
20	21	5	<b>DOWNHERE</b> HOPE IS RISING	CENTRICITY	320 +28
21	13	20	<b>NATALIE GRANT</b> OUR HOPE ENDURES	CURB	317 -130
22	23	4	<b>JEREMY RIDDLE</b> BLESS HIS NAME	VINEYARD/VARIETAL	308 +39
23	20	13	<b>MARK HARRIS</b> ONE TRUE GOD	INO	294 -29
24	25	6	<b>LINCOLN BREWSTER</b> GOD YOU REIGN	INTEGRITY	289 +35
25	24	12	<b>DAVID CROWDER BAND</b> O, FOR A THOUSAND TONGUES TO SING	SIXSTEPS/SPARROW/EMI CMG	268 +4
26	26	2	<b>CHRIS AND CONRAD</b> LEAD ME TO THE CROSS	VSR	263 +11
27	5	5	<b>SARAH REEVES</b> SWEET SWEET SOUND	SPARROW/EMI CMG	254 +11
28	28	3	<b>BLUETREE</b> GOD OF THIS CITY	LUCID	241 +33
29	<b>NEW</b>		<b>BRANDON HEATH</b> WAIT AND SEE	REUNION/PLG	228 +43
30	29	9	<b>REVIVE</b> CHORUS OF THE SAINTS	ESSENTIAL/PLG	226 +20

## COUNTRY INDICATOR HIGHLIGHTS

NO. 1		ARTIST TITLE	IMPRINT / PROMOTION LABEL
		<b>RODNEY ATKINS</b> IT'S AMERICA	CURB

MOST ADDED		
ARTIST TITLE	IMPRINT / PROMOTION LABEL	NEW STATIONS
<b>KENNY CHESNEY</b> OUT LAST NIGHT	BNA	70
<b>BRAD PAISLEY</b> THEN	ARISTA NASHVILLE	34
<b>TOBY KEITH</b> LOST YOU ANYWAY	SHOW DOG NASHVILLE	14
<b>JACK INGRAM</b> BAREFOOT AND CRAZY	BIG MACHINE	13
<b>KEITH URBAN</b> KISS A GIRL	CAPITOL NASHVILLE	11
<b>BILLY CURRINGTON</b> PEOPLE ARE CRAZY	MERCURY	7
<b>LADY ANTEBELLUM</b> I RUN TO YOU	CAPITOL NASHVILLE	6

MOST INCREASED PLAYS		
ARTIST TITLE	IMPRINT / PROMOTION LABEL	GAIN
<b>KENNY CHESNEY</b> OUT LAST NIGHT	BNA	+1113
<b>BRAD PAISLEY</b> THEN	ARISTA NASHVILLE	+1097
<b>KEITH URBAN</b> KISS A GIRL	CAPITOL NASHVILLE	+641
<b>TOBY KEITH</b> LOST YOU ANYWAY	SHOW DOG NASHVILLE	+384
<b>DIERKS BENTLEY</b> SIDEWAYS	CAPITOL NASHVILLE	+368
<b>SUGARLAND</b> IT HAPPENS	MERCURY	+317
<b>RODNEY ATKINS</b> IT'S AMERICA	CURB	+294

## INDICATOR EXCLUSIVES

TW	LW	ARTIST TITLE	IMPRINT / PROMOTION LABEL	TW PLAYS	+/-
40	38	<b>KATIE ARMIGER</b> TRAIL OF LIES	COLD RIVER	515	-3
46	44	<b>JULIA BURTON</b> WHAT A WOMAN WANTS	EMERALD RIVER/SPINVILLE	349	+10
55	53	<b>DARREN KOZELSKY</b> GOOD DAY TO GET GONE	MAJOR 7TH/SPINVILLE/NINE NORTH	141	+5
56	49	<b>LANCE MILLER</b> GEORGE JONES & JESUS	BIG 7/LOFTON CREEK	139	-17
59	54	<b>JEFF BATES</b> ONE THING	BLACK RIVER	113	+1
60	60	<b>WILLIAMS RILEY BAND</b> I'M STILL ME	GOLDEN/NINE NORTH	100	+34

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### CHRISTIAN CHR MUSIC RESEARCH

ARTIST TITLE	IMPRINT / PROMOTION LABEL	TOTAL	FAM%	BURN%	W 18-24	W 25-34	W 18-34
<b>MATTHEW WEST</b> THE MOTIONS	SPARROW/EMI CMG	4.32	94%	15%	4.34	4.30	4.32
<b>TENTH AVENUE NORTH</b> BY YOUR SIDE	REUNION/PLG	4.29	98%	16%	4.37	4.24	4.32
<b>GROUP 1 CREW</b> KEYS TO THE KINGDOM	FERVENT/WORD-CURB	4.15	95%	24%	4.12	4.10	4.11
<b>BLUETREE</b> GOD OF THIS CITY	LUCID	4.13	76%	8%	4.23	4.23	4.23
<b>REMEDY DRIVE</b> ALL ALONG	WORD-CURB	4.09	83%	12%	4.04	3.60	3.96
<b>FRANCESCA BATTISTELLI</b> FREE TO BE ME	FERVENT/WORD-CURB	4.09	96%	21%	3.95	4.27	4.09
<b>HAWK NELSON</b> LET'S DANCE	BEC/TOOTH & NAIL	4.09	79%	9%	3.86	4.00	3.94
<b>KUTLESS</b> TO KNOW THAT YOU'RE ALIVE	BEC/TOOTH & NAIL	4.08	85%	12%	4.03	3.95	4.01
<b>DOWNHERE</b> MY LAST AMEN	CENTRICITY	4.06	70%	14%	4.38	3.92	4.23
<b>THIS BEAUTIFUL REPUBLIC</b> BEAUTIFULLY BROKEN	FOREFRONT/EMI CMG	4.04	65%	13%	4.00	3.92	3.97
<b>THE FRAY</b> YOU FOUND ME	EPIC/INO	4.03	94%	21%	4.08	3.91	3.99
<b>JEREMY CAMP</b> THERE WILL BE A DAY	BEC/TOOTH & NAIL	4.00	99%	28%	3.89	3.99	3.94
<b>JOSH WILSON</b> SAVIOR, PLEASE	SPARROW/EMI CMG	3.97	95%	19%	4.00	4.00	4.00
<b>RUSH OF FOOLS</b> LOSE IT ALL	MIDAS	3.95	94%	20%	3.93	3.93	3.93
<b>VOTA</b> HARD TO BELIEVE	INO	3.94	90%	22%	3.86	4.08	3.87
<b>NEWSBOYS</b> IN THE HANDS OF GOD	INPOP	3.91	88%	20%	3.72	3.85	3.77
<b>RED</b> NEVER BE THE SAME	ESSENTIAL/PLG	3.90	89%	23%	3.92	3.84	3.89
<b>JON FOREMAN</b> YOUR LOVE IS STRONG	CREDENTIAL/EMI CMG	3.85	92%	21%	3.94	3.80	3.87
<b>SEVENTH DAY SLUMBER</b> SURRENDER	BEC/TOOTH & NAIL	3.84	86%	22%	3.83	4.15	3.92
<b>JARS OF CLAY</b> TWO HANDS	GRAY MATTERS/ESSENTIAL/PLG	3.84	73%	18%	3.89	3.78	3.85

This report is a cumulative sample of current online music surveys conducted by Christian CHR stations across the country. Total sample size is 820 respondents. Total average favorability estimates are based on a scale of 1-5. (1= don't like it at all, 5 = love it). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. Persons are screened via the internet. Once passed, they can take the music test when invited to do so by their local radio station. When comparing this data with what is happening at your station please keep in mind that number of spins, percentage of familiarity, and other factors must be considered, and that your results may vary accordingly. HitMusicResearch.com results are intended to show opinions of participants on the internet only. Hit Music Research is a registered trademark of HitMusicResearch.com. The HMR system is available exclusively for local Christian radio stations by contacting Ken Farley at (615) 331-0736 or [Ken@hitmusicresearch.com](mailto:Ken@hitmusicresearch.com)



### COUNTRY BULLSEYE RESEARCH

ARTIST TITLE	IMPRINT / PROMOTION LABEL	LIKE A LOT	POSITIVE	INDEX	NEUTRAL	DISLIKE	STRONGLY DISLIKE
<b>DARIUS RUCKER</b> IT WON'T BE LIKE THIS FOR LONG	CAPITOL NASHVILLE	28.7%	74.2%	3.97	20.3%	5.0%	0.5%
<b>JASON ALDEAN</b> SHE'S COUNTRY	BROKEN BOW	34.2%	71.2%	3.92	17.8%	8.3%	2.7%
<b>KEITH URBAN</b> KISS A GIRL	CAPITOL NASHVILLE	19.5%	69.5%	3.82	23.5%	7.0%	0.0%
<b>TIM MCGRAW</b> NO HIN' TO DIE FOR	CURB	22.7%	69.0%	3.85	24.8%	5.7%	0.5%
<b>RODNEY ATKINS</b> IT'S AMERICA	CURB	21.5%	67.7%	3.81	25.5%	5.8%	1.0%
<b>CARRIE UNDERWOOD FEAT. RANDY TRAVIS</b> TOLD YOU SO	ARISTA NASHVILLE	30.0%	67.3%	3.83	20.8%	9.7%	2.2%
<b>TAYLOR SWIFT</b> WHITE HORSE	BIG MACHINE	29.2%	65.0%	3.78	21.8%	10.2%	3.0%
<b>ELI YOUNG BAND</b> ALWAYS THE LOVE SONGS	REPUBLIC/UNIVERSAL SOUTH	15.5%	64.5%	3.74	30.2%	4.5%	0.8%
<b>GEORGE STRAIT</b> RIVER OF LOVE	MCA NASHVILLE	28.0%	63.0%	3.76	24.3%	9.8%	2.8%
<b>JIMMY WAYNE</b> I WILL	VALORY	20.2%	62.5%	3.70	26.7%	9.2%	1.7%
<b>ALAN JACKSON</b> SISSY'S SONG	ARISTA NASHVILLE	21.2%	61.5%	3.69	27.0%	9.3%	2.2%
<b>JAKE OWEN</b> DON'T THINK I CAN'T LOVE YOU	RCA	21.0%	60.8%	3.76	33.7%	5.3%	0.2%
<b>JOHN RICH</b> SHUTTIN' DETROIT DOWN	WARNER BROS./WRN	20.7%	59.8%	3.69	29.7%	9.0%	1.5%
<b>JASON MICHAEL CARROLL</b> WHERE I'M FROM	ARISTA NASHVILLE	15.0%	59.7%	3.68	34.3%	4.8%	1.2%
<b>TOBY KEITH</b> LOST YOU ANYWAY	SHOW DOG	18.5%	59.5%	3.68	31.0%	9.0%	0.5%
<b>RANDY HOUSER</b> BOOTS ON	UNIVERSAL SOUTH	18.2%	59.3%	3.61	26.7%	11.8%	2.2%
<b>MARTINA MCBRIDE</b> RIDE	RCA	14.0%	58.8%	3.62	31.3%	8.8%	1.0%
<b>DIERKS BENTLEY</b> SIDEWAYS	CAPITOL NASHVILLE	16.3%	56.8%	3.62	32.7%	10.0%	0.5%
<b>RASCAL FLATTS</b> HERE COMES GOODBYE	LYRIC STREET	17.8%	55.8%	3.53	26.7%	14.0%	3.5%
<b>MONTGOMERY GENTRY</b> ONE IN EVERY CROWD	COLUMBIA	12.0%	55.5%	3.57	35.2%	8.2%	1.2%

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



'The King of Country' reflects on storied, three-decade career in rare interview

## Strait Talk

R.J. Curtis and Wade Jessen

RCurtis@RadioandRecords.com, WJessen@RadioandRecords.com

It was 1981, near the tail end of the "Urban Cowboy" phenomenon, when country radio was first introduced to George Strait. The Texas native's debut single, "Unwound," was hard-core honky tonk music. His traditional sound and deep, rich voice belied his age and look. When programmers first got a glimpse of Strait, most were surprised to see a young, strapping, genuine cowboy looking back at them. ■ While "Unwound" would peak at No. 6, a steady rush of hits ensued: 108 charted titles—56 of which have hit No. 1, according to label tabulations, including 43 Billboard country chart-toppers. Strait toured incessantly, quickly becoming a sex symbol, dodging airborne bras and panties launched nightly by ardent female fans.

Strait has not only been a constant presence on country radio for nearly 30 years, he's firmly established himself as an influence on country music. As the genre has ebbed and flowed from pop and back to traditional, Strait has maintained a steady sound and, with it, built a very successful career. Already in the Country Music Hall of Fame, Strait continues to be one of the genre's Mt. Rushmore artists, still making chart-topping, relevant music and still touring—but mostly in stadiums and not quite as often as in his early days.

Strait will be honored April 6 by the Academy of Country Music (ACM) with its Artist of the Decade Award during an all-star tribute that airs May 27 on CBS-TV. In this Country Special, R&R salutes the man known as "the King of Country," beginning with a rare, one-on-one interview with the press-shy country icon.

**Your career spans nearly three decades. If you had to pick one 10-year stretch, which one was especially gratifying for you, and why?**

I guess if I had to pick just one decade—and that sounds really funny—I would pick the current one as being the most gratifying. All three, if you divide them up, have very special memories, though. The first was especially exciting because that's when things started to take off and dreams started coming true: first No. 1 record, gold records, concert sellouts. Those were all of a sudden overshadowed by the loss of our beautiful daughter, and some of those years were and are somewhat blurry. [Strait's daughter Jenifer died in a 1986 car accident at the age of 13.] The second decade brought huge concerts, more No. 1s and platinum records. I did a movie, [1992's] "Pure Country," which was very successful and pushed my career to another level.

**'You can't take being played on the radio for granted. There are only so many spots and many great singers wanting one. It's a jungle out there.'**

—George Strait



The current decade, though, is the best because of being inducted into the Hall of Fame and now getting Artist of the Decade. Along with album and song of the year awards to boot, at this point in my career, I'll have to say this is the most gratifying decade. I'm just so thankful to be able to still live the dream at this level. I still love it.

**Your creative partnership with producer Tony Brown has been especially fruitful. How does it continue to yield such results?**

Tony and I started working together on the "Pure Country" soundtrack. It was a match from the start. I had known Tony for a while through [producer/record executive] Jimmy Bowen but didn't really know we could work so well together. We both like "different." When we hear it, we kind of have the same ideas about making it our own. I'm a little more laid-back; Tony's a little more intense. That works well for us. We never argue in the studio. We never have to. We're on the same mission.

**Has there been a time when you doubted there would be more radio hits?**

Yes, always. You can't take being played on the radio for granted. There are only so many spots and many great singers out there wanting one. It's a jungle out there.

**Continued on page 32**

PHOTOGRAPH BY DONALD LESKO

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Continued from page 30

**Your music fits right into the mix of today's country music, yet you're reliably distinctive in a field of younger artists often accused of not being particularly unique. Do you agree with that assessment of their music and yours?**

I can't sit here and criticize other artists and their music and feel good about doing it. I appreciate the fact that you say my music is reliably distinctive. That's quite a compliment to an artist—maybe one of the things an artist wants to hear the most. We all struggle in our own ways to accomplish pretty much the same thing. The fans are the ultimate judges of who stays and who goes.

**In terms of "delivering" for the fans, you do it on the road and radio does it on the air. Is there a shared virtue or philosophy between radio and artists in how to satisfy an audience?**

We are in a people-pleasing business. That's what we all try to do, whether it's a radio personality or an artist. We are lucky that it involves something that is so much fun. I wish everyone could experience the thrill of walking out onstage in a huge football stadium to screaming fans. There is nothing like it. I would imagine that in radio, to bring something new or someone new to your audience and see it take off like you thought it would has to be pretty thrilling and very gratifying.

**You've stayed true to a sound and style. Was there any pressure, or even consideration on your part, to veer from this formula?**

Early in my career there was a lot of that—everything from "take the hat off" to cutting only songs the producer wanted you to cut. I never took the hat off, but there were a few songs I cut that if I could I would take back. I don't think I'll ever name them, though. They might be a favorite of someone's. I don't get that pressure anymore.

**With an abundance of hits and plenty of bases to touch, how do you pick a set list?**

It gets to be tough sometimes and it never fails, you always leave out someone's favorite. I do around 25 songs in a set. Some I'll always do, like "Unwound" at the end or "Amarillo by Morning"—I might get shot if I didn't do that one. I do try to change the list up from time to time to stay fresh—not just for the fans, but for me and the band as well. People have asked me how I keep the songs sounding fresh after doing them for so long, but it's really very easy when you're playing for a different crowd every night. They're fired up to hear them and it fires me up to play them.

**"Pure Country" helped elevate your career. What were your expectations with that project?**

There is no doubt that the movie "Pure Country" gave my career a boost to another level. I had no idea what to expect from it, just that I wanted it to be good. Since I had never done a movie before or acted in anything before, it was kind of risky. If it would have been a bomb, my career might have bombed along with it. Who knows? I guess it worked out pretty well.

**You've never suffered from overexposure and, in fact, have maintained a bit of mystery around yourself that's worked in your favor. Was this by design?**

It was never by design except for the fact that when we lost our daughter I just didn't want questions from the press about it. It was such a personal thing. I couldn't have talked about it anyway. I still find it very difficult. Publicity demands that are put on artists can be a pain in the rear. It's kind of a "damned if you do, damned if you don't" situation. Some artists love it, though. I'm not one of them.

**After all the awards and accolades, how much longer will you keep going?**

I've thought about that a lot and just know that I'm not ready yet. I still love singing for people, and as long as they still love it and I'm still able, I guess I'll keep on going. The day will come, though, it always does.



**'I never took the hat off, but there were a few songs I cut that if I could I would take back.'**

—George Strait

**Your shows in your native state of Texas—especially San Antonio—are quite a spectacle for fans. What does it feel like to be onstage, as the guy everyone is screaming for?**

As I've already said, I wish everyone could experience that feeling. It's an adrenaline overload like you can't imagine. To try to contain that and try to remain at least kind of cool is tough sometimes. That is going to be the thing I'll miss the most when it's all over. Just put me in the rocking chair and put "Live From the Astrodome" [Strait's 2003 album recorded at the last concert of the Houston Livestock show ever performed in the Houston Astrodome] on and I'll be smiling again.

R&R



## Spin Control: What Are The Best Strait Songs?

Here's a nearly impossible task: Try to come up with the top five definitive George Strait songs.

R&R asked programmers to give us their top five Strait songs. While most took a stab at compiling a list, several others opted out immediately, saying it was too hard or simply "impossible." After compiling a top five list from programmer input, we compared it with a Nielsen BDS report showing the top five Strait songs, based on the raw number of spins. We forged on with the premise despite the fact that Strait's chart history predates BDS detections by nine years. (Strait's chart debut was "Unwound" in 1981, while Nielsen BDS wasn't implemented until 1990.)

In spite of many programmers' praise about how Strait has remained relevant and at the top of his game after so many years, their song choices lean a bit older. It's important to note that three of their top five selections were released before the Nielsen BDS era, and while they certainly qualify as career-defining songs, the bulk of their spins came prior

to electronic detection, which means those songs didn't fare as well on the BDS list.

### Programmer Picks

1. "The Chair" (1985)
2. "Amarillo by Morning" (1983)
3. "Check Yes or No" (1995)
4. "You Look So Good in Love" (1983)
5. "I Cross My Heart" (1992)

### Top Detected Songs

1. "Check Yes or No" (1995)
2. "Write This Down" (1999)
3. "Carrying Your Love With Me" (1997)
4. "I Cross My Heart" (1992)
5. "Love Without End, Amen" (1990)

SOURCE: Nielsen BDS, Feb. 16, 1992-March 19, 2009

TOP PHOTOGRAPH BY MARK TUCKER; BOTTOM PHOTOGRAPH BY SID FARBSTEIN





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Tributes from those who know him best and appreciate him most

# Strait From The Heart

By R.J. Curtis

People are quick to share their appreciation of George Strait, and their admiration for the Academy of Country Music's Artist of the Decade has multiple layers. First and foremost are the musical accomplishments that have made him famous. Next, Strait's historical significance to country music is mentioned because of his enduring career that has influenced several generations of artists. Last, and perhaps most important, the people who know Strait hold him in high esteem. That may be the most telling insight here, because he has famously—and gracefully—maintained his privacy during a nearly 30-year career as a public figure.

## Erv Woolsey, Strait's longtime manager

"Being part of the George Strait success story has been bigger and better than anything I could have imagined. In George's case, it is very easy to rely on the numbers. He's a man that has sold over 65 million albums, had 56 No.1 singles and 32 platinum or multiple-platinum albums. He holds the record for the most Country Music Assn. Awards with 22 and has been nominated 75 times. He has also received 19 ACM Awards and been nominated by that organization 78 times. There are numerous other awards that are just too many to mention.

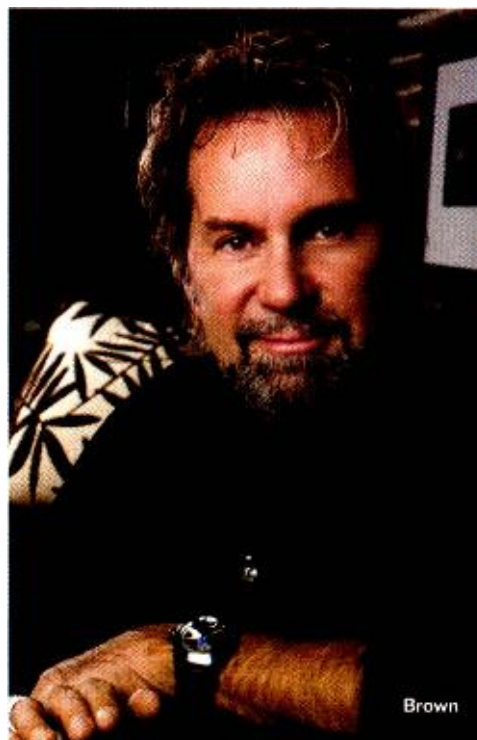
"George's impact on the world of country music has been huge. It is hard to find a young country singer that has not been influenced by his success and style. His ability to pick a hit country song is unsurpassed, and he is probably the best friend the Nashville songwriters have ever known. He has taken his music to the people for many years, selling out arenas and stadiums all over the country, and has done it with less pomp and fanfare than anyone else. With George Strait, it truly is all about the music. When you add up all the numbers and success stories, it is easy to see why he was inducted into the Country Music Hall of Fame in 2007 at a relatively young age. The beauty of it is that he is still going strong.

"Taking all of this into consideration, I am still amazed that he has remained as humble and approachable as the day I first met him. He is truly a gentleman with strong family values who appreciates all the success but takes nothing for granted. He appreciates his fans, as well as all the people who have worked very hard and shared in his long career. I am truly proud to see him honored with the ACM Artist of the Decade Award."

## Tony Brown, Strait's longtime producer

"I knew George Strait well before I started producing his records, as I was already working in the A&R department at MCA Nashville. When Jimmy Bowen, his former producer, left for Capitol Nashville, I inherited the role of producing Strait's next record and it turned out to be the soundtrack to 'Pure Country' [Strait's lone starring movie role]. Little did I know the extent to which this would change my life and no doubt Strait's as well. The soundtrack went on to sell 8 million copies. It is his biggest album yet and solidified his status as a superstar.

"One thing I have learned from Strait is how artists remain relevant for so long. They focus on being real, creatively and personally. Strait is what you see. His taste in great songs, talent and his ability to stay grounded have surely made him one of the greatest successes in country music, as well as pop culture in general. What a lucky man I am to work with an artist this special. As of now, we have recorded 15 album projects together and are scheduled to go into the studio again in April."



Brown

'George mastered the art of "under-exposure." He is somewhat mysterious. He gives glimpses of who he is once in a great while, and then it's gone.'

—Royce Risser



Risser

## Royce Risser, Universal Music Group Nashville senior VP of promotion

"I can honestly say that during my tenure at MCA and UMG, there has not been an artist that has matched the consistency, respect and ability to awe people as George Strait. When I came to the company in 1991, George was approaching his 25th No. 1. We sent a promo sampler to radio of those No. 1s as a reminder of how consistent and strong he was at delivering huge hits to country radio. To put it in perspective, we would now need three CDs in order to fit all of his No. 1s in a similar package.

"I was having a conversation with someone the other day and we were saying, 'What if George did a tour and just played all of his No. 1 hits?' He would have to play for six hours and not talk—or do two nights in a row in the same city. That would actually be pretty cool, huh?

"No single artist in any format has maintained relevance at radio in the mainstream like George. Many artists have had huge success and can still sell tickets but have not managed to continue their success at radio. George is the only one I can think of that has pumped out hit after hit for over three decades and doesn't ever slow down. When we hit 2011, we will be into his fourth decade. Amazing.

"I also have tons of respect for the importance George has placed on his marriage and family. He loves his wife and his family more than anything. That is very real and becomes apparent soon after getting to know him. They are part of

**Continued on page 36**

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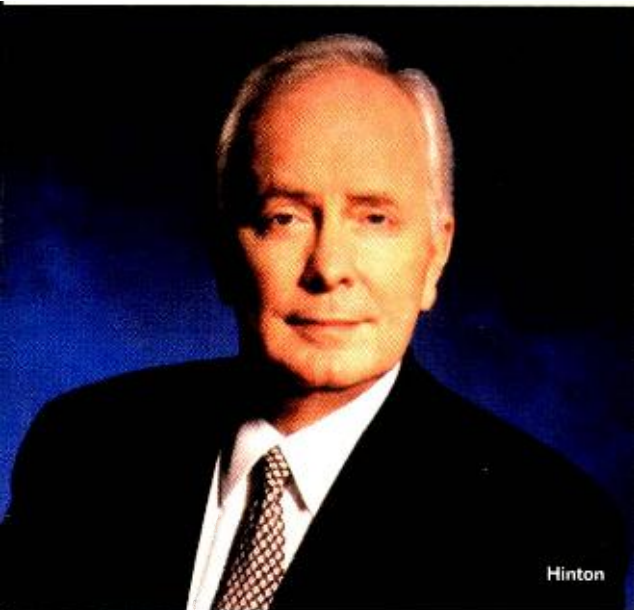


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Continued from page 34

his equation, his decision-making process. He is happy around them.

“Every artist I talk to about George wants to be like him. They want the balance that he has found in his life. Unfortunately, not many can make it happen. He is also blessed to have someone like Erv Woolsey and his staff working with him. They are like his extended family and have worked hard to maintain that balance for him. Every record label in town fights to expose their artist anywhere they can. George mastered the art of ‘underexposure.’ People don’t know everything about him. He is somewhat mysterious and it works. He gives glimpses of who he is once in a great while, and then it’s gone. Genius. Everyone has tried to figure out how to replicate his success, [but] I don’t think it’s possible. I don’t think we will ever see another like him.”



Hinton

## Bruce Hinton, former MCA Nashville chairman

“For a lot of people, George’s accomplishments have somewhat crept up on them because he is so unassuming. And let’s face it, has there ever been anyone that is so much the antithesis of spin? It can be argued that George’s career in total is unparalleled in modern music history. No artist has ever had such continued success over the decades, be it No. 1 hits, touring or sustained artistic credibility. At the base of it all is George’s extraordinary ability not only to pick hit songs but to know what he should be singing and not singing. That’s no small thing. Thinking back, I can’t recall one song [that he recorded] that didn’t seem totally appropriate to getting George’s personal stamp. His fans at some point along the journey realized that this artist—whose music they so much loved—was a public figure that wasn’t going to let them down or disappoint them in his personal life.

“Certainly George’s longtime marriage to Norma would be the perfect example of that. On another note, has there ever been a better touring band than [Strait’s] Ace in the Hole band? Bottom line, George is the consummate artist, and we had some wonderful years together.”

## Shelia Shipley-Biddy, former MCA Nashville promotion head

“When I joined the MCA promotion department in the spring of 1984, George Strait had already released two albums, ‘Strait Country’ and ‘Strait From the Heart.’ Coming into MCA and taking over as head of promotion was a tough job in 1984—and even tougher if you were a woman. I followed in the footsteps of Erv Woolsey, who had been Strait’s VP of promotion prior to me and was now his personal manager. To say I was nervous would not even begin to describe what I felt. With the support and kind words from Roger Ramsey Corkill, my Southwest regional at the time, they finally accepted me into the circle.

“I entered Strait’s career with the release of his ‘Right or Wrong’ album, working my first of 26 No. 1 singles, starting with ‘You Looked So Good in Love’ and ‘Let’s Fall to Pieces Together’ from that album. Strait was already a superstar in the state of Texas. Our salespeople at MCA often joked that ‘Strait could go gold without ever leaving the state,’ but all of us in Nashville knew he was bigger than that. A lot of radio programmers outside the Southwest were unsure of George Strait even after several No. 1 singles and a couple of gold albums. They weren’t sure if his music fit their audience.

“In an effort to expand Strait’s appeal, we decided to select a city outside the Southwest and fly radio in to see a concert. We selected the Carlton Dinner Theater in Minnesota and began to make plans to invite our radio guests. These were the days of radio and media junkets when artists like Strait were celebrating three No. 1 singles in a 12-month period. After seeing the show that evening, the programmers all left believers. In 1985, we released ‘The Chair,’ ‘Nobody in His Right Mind’ and ‘It Ain’t Cool to Be Crazy About You.’ All three of these singles broadened the musical sound of what Strait had been releasing and it took him to a new level of mass appeal.

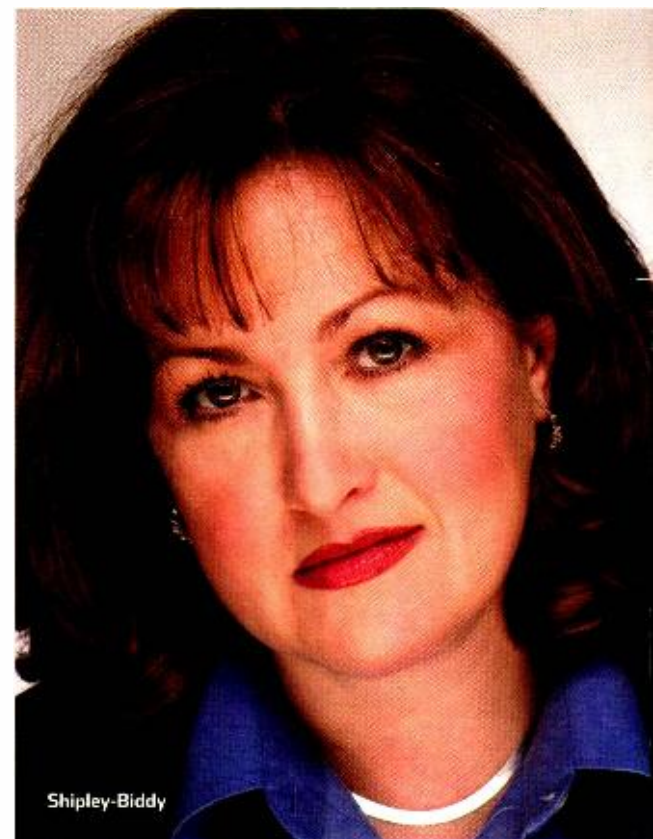
“Other than some personal late-night conversations and a few road pranks he played on me, my favorite memories of Strait are working on the release of ‘Pure Country’ and attending the Houston Rodeo where he played to a sold-out audience. Remembering him riding through that arena on horseback and tipping his hat to the crowd is a memory I treasure. It was a proud moment and an honor to work with him. There are few times in one’s career that we get the chance to work with someone as honest musically as George Strait. Not only do I like the artist, I like the man behind the artist. Maybe that is part of the secret to his success after all these years.”

## David Haley, former MCA Nashville promotion head

“Since my tenure at MCA was so long, I have the good fortune of being the MCA promotion person to work the most George Strait No. 1s. If I could pick one single that meant the most to me it would be ‘Today My World Slipped Away.’ At the time it was released I was head of the promo staff. I knew the single was very important to George because it was a hardcore traditional country song. I heard George say

‘I remember him riding on horseback and tipping his hat to the crowd at the Houston Rodeo, where he played to a sold-out audience. It was a proud moment.’

—Shelia Shipley-Biddy



Shipley-Biddy



Haley

several times he wished more traditional singles would make it big on country radio. When the single peaked at No. 1, it was even sweeter, because I knew what it meant to him.

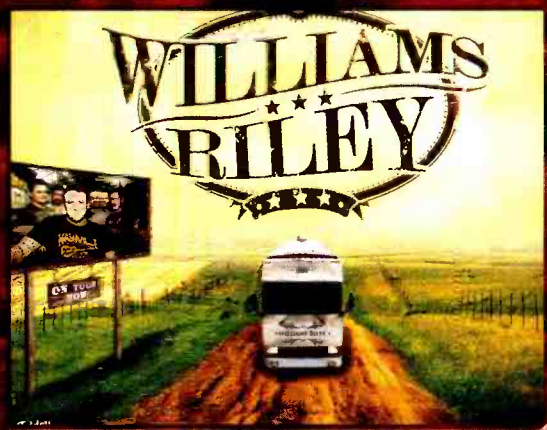
“During the time I worked with George there were several things about him that I always respected. He is a true pro, always at the top of his game. I was always aware of his trust in the people guiding his career. He has made good partnerships with people like Erv Woolsey, Tony Brown and Jimmy Bowen. His longtime loyalty to the members of the Ace in the Hole Band speaks volumes as well. George has been a great friend to the MCA promo teams through the years and is always happy to see them at his shows.

“George always impressed me in the way he handled his private life and the balance between being a country megastar and a good husband, a good dad, a true cowboy and rancher. And as giant as he is with his music career, there is so much more to the man. I think it can be said George has been so successful because he is involved with every part of his career and he has made music that is timeless. If you see George in concert, you know he pays tribute to his heroes Bob Wills, Hank Williams and Johnny Cash. Like them, George’s music is a very important chapter in the story of this format. His music will be enjoyed for decades to come. I bet if humans really ever live on Mars, ‘The Chair’ will be playing on a jukebox there.”

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Radio explains artist's timelessness

# The Significance Of Strait

By R.J. Curtis

After nearly 30 years as a ubiquitous presence on country radio, there are a multitude of ways to describe George Strait's impact and significance at the format. R&R asked PDs and MDs, who spend time with Strait's music on a daily basis, to put into words exactly why he has maintained such a lasting relevance on the ever-evolving country music landscape.

**Beverlee Brannigan, KFDI/Wichita OM**

"It's all about the songs. George Strait has a strong sense of who he is as an artist and he has an amazing track record in choosing hits. George successfully walks the fine line between being true to himself without getting dull and predictable."

**Bob McKay, WXTU/Philadelphia PD**

"George Strait is the Frank Sinatra of country music, always has been. No artist can capture and convey lyrics the way he can. His songs are timeless—elegant in many cases. He has no peer as a singer."

**Becky Brenner, KMPS/Seattle PD**

"I know it is an old-fashioned word, but I think of George as one of the few true crooners of our time. His smooth style and cool, calm demeanor make him the perfect ladies' man in more ways than one."

**Randy Black, KATM/Modesto, Calif., PD**

"I remember in the mid-'90s when Strait was charting with mid-chart singles, and our consultant at that time said to me, 'He's not always core, his sound is starting to date, you know he is a regional artist.' In 2009 I told him, 'Yes, the western hemispheric region.'"

**Buzz Jackson, KIIM/Tucson PD**

"George Strait is the guy that every woman wants and every man wants to be. He's a rugged, good-looking, real person. The songs are great, relatable, traditional. And he's inspired how many zillions of wannabe country stars?"

**Crash Poteet, KSCS/Dallas PD**

"His understated humility has connected with fans for many years. He's the constant and hasn't found it necessary to reinvent himself. Of course delivering timeless music doesn't hurt. Here in Texas, we appreciate his hardworking, no-frills, everyday-guy persona."

**George King, KAJA/San Antonio PD**

"George Strait has always done what he does best: find great songs and sing them like only he knows how. He's always had that unmistakable look and sound that many have tried to emulate but none can ever duplicate."

**Scott Lindy, WUBL/Atlanta PD**

"George holds the record for people saying, 'This album is his best yet.'"

**Mike Kennedy, KBEQ/Kansas City PD**



**'George Strait is the Frank Sinatra of country music. He has no peer as a singer.'**

—Bob McKay

"Consistency, likability, he's got that cool factor that few can maintain that long. When you see him in concert you know it's not going to be fireworks and fanfare, just hit after hit after hit. I think it's also the quality of George's voice. It's instantly familiar and comfortable."

**Mike Moore, KWJJ/Portland, Ore., PD**

"The bottom line in this format is that it all starts with the song. George has had a knack for picking hits over the years. Other than that, I think it has something to do with the fact that he has always been a class act and true to who he is."

**Tim Roberts, WYCD/Detroit PD**

"He knows how to make a song his own, just like his idol Frank Sinatra. George makes everything seem like he felt it, lived it and is speaking to you. He also knows how to pick great songs that fit him to a 'T.'"

R&R

Seems like everybody's got at least one

## Strait Stories

By R.J. Curtis

George Strait has remained a near mythical figure in country music for his entire career. R&R reached out for some George Strait "brush with fame" stories. Here's a small sample:

**Crash Poteet, KSCS/Dallas PD**

"I played 'Unwound' in 1981 in Missouri and told a fellow part-timer at the time, 'This guy is never going to make it. He's too twangy,'

Cut me some slack—remember, it was 1981 . . . I didn't think MTV was going to last either."

**Julie Stevens, KRTY/San Jose PD**

"Last year at Luke Lewis' home, George was standing with [wife] Norma, talking to people, when over the top of my morning guy's head comes a tumbler of Jack Daniel's. George takes it from the guy . . . Norma turns to

him and asks where he got it and George said, 'I don't know, it just kind of dropped out of the sky.' My morning guy said to him, 'It's good to be George Strait, isn't it?' George just laughed and said, 'Sometimes it is, yes.' It was a gentle, real moment with the biggest star in the format."

**Johnny Chiang, KKBQ/Houston PD**

"Prior to my arrival at KKBQ in early 2004, I had zero experience with country music. Very early on during my stint at KKBQ, we were doing an on-air promotion with a major country star who shall remain nameless. While writing liners for the promo-

tion, I referred to this artist as the 'king of country.' Two hours into the contest, we were flooded with listener calls and e-mails chastising us: 'Don't you know the real king of country is George Strait, not [the unnamed artist]?' I learned my lesson very quickly."

**Tonya Campos, KKGO/Los Angeles PD/midday host**

"My mom loves George and has met him several times, but in the last year she became too ill to go to anymore of his shows. Last year I saw him backstage and asked him to sign a CD for her and expected him to just sign his

name, but he wrote to her, 'Hope you feel better.' It made her year."

**John Paul, KUPL/Portland, Ore., PD/afternoon host**

"My best-ever memory about George is when I got to take my dad backstage at the Rose Garden in Portland a few years ago to meet him. My dad is a huge fan and had obviously been practicing what he wanted to say to George before he met George. He pulled off his speech without a hitch. He told George what his music meant to him. He actually teared up when George shook his hand. George treated my dad like he was his best friend."

R&R

PHOTOGRAPH BY DONALD LESKO

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R&R salutes 2009 ACM broadcast winners

# Break Out The Moonshine

By R.J. Curtis

While dire financial forecasts have dominated radio news this year, Kimberly Schlapman gave a handful of country stations something to celebrate Feb. 24. Schlapman, an Academy of Country Music board member and one-fourth of the group Little Big Town, was busy that day, phoning winners of the 2009 ACM Broadcast Awards. ■ The ACM expanded the Broadcast Awards this year to include a fourth market size. In addition to large, medium and small markets, a major-market category was included, in an effort to recognize more stations.

The selection process is grueling, with two rounds of tough scrutiny by a panel of judges comprising industry leaders armed with specific criteria, such as proof of ratings performance, community involvement, format leadership and, most important, a station aircheck.

R&R congratulates each of the ACM Broadcast Award winners.

## Radio Station Of The Year

**Major market: WSOC/Charlotte**

Of all the ACM station of the year winners, CBS Radio's WSOC may be embroiled in the most intense dogfight, a see-saw ratings battle with Clear Channel's crosstown WKKT. That makes the first major-market station of the year win for 'SOC even sweeter. PD/OM DJ Stout credits his staff for the win: "It's an amazing honor to have won this prestigious award. Everyone that works at WSOC offers something to help us create a great radio station. I mean it when I say that we have the best team in the business. I am so proud of everyone and extremely lucky to work with such a great group of people."

**Large market: WSIX/Nashville**

Tempted to say "ho-hum" about the news that Clear Channel's WSIX/Nashville will pick up another station trophy? Last fall, after 'SIX won the R&R Industry Achievement Award for station of the year (markets 16-25), R&R and Clear Channel/Nashville market manager Tom English added up the number of industry awards the station has accumulated through the years: 26. So what if it's about to pick up No. 27? Factor in the increased number of entries this year for ACM Broadcast Awards and the intense judging criteria and so much for ho-hum.

**Medium market: WIVK/Knoxville**

Last September, Citadel's top-rated WIVK

picked up the R&R Industry Achievement Award for markets 50-100; now the powerhouse station, which averages a 20 share 12+, is the ACM medium-market winner. This is familiar territory for WIVK, as it marks its fourth all-time ACM win. "I can honestly say I am more excited than ever about this award," PD Mike Hammond says. "I know there are many great country stations who competed for this award, and for us to be selected is overwhelming." Listeners are loving the news, too. According to Hammond, one even called and offered to bring some moonshine to celebrate.

**Small market: WYCT/Pensacola, Fla.**

This win is especially sweet for Kevin King, OM/PD of ADX Communications' WYCT (Cat Country)/Pensacola, Fla. While working in Nashville for a year, programming Cumulus' WSM-FM (the Wolf), King watched with envy as crosstown rival WSIX carried home a few awards. Now, it's his turn. While the ACM trophy is his first, it's 'YCT's second, not bad for a station that is just 5 years old. "Everyone here at Cat Country works hard daily to create good radio, on and off the air," King says. "I'm proud for everyone here and especially for [morning hosts] Brent [Lane] and Dana [Cervantes] for also taking the ACM for personality of the year."

## Personality Of The Year

**Major market: The Dorsey Gang, mornings, KSCS/Dallas**

He's already in the Country DJ Hall of Fame and is considered a Dallas radio legend, but that doesn't mean Terry Dorsey and his team take this nod lightly. "It's a real honor to have been chosen by the ACM for this fine award," Dorsey says. "I'm so

grateful to have such a great team to work with. They truly make my mornings enjoyable." Dorsey shares the award with his partner of 20-plus years, a "humbled" Mark "Hawkeye" Louis, who calls peer recognition "truly the highest honor." Dorsey Gang member Rebecca Carrell calls the trophy "an unexpected honor," adding that she feels "blessed to be a part of the team."

**Large market: JD Cannon, afternoons, WFMS/Indianapolis**

JD Cannon is another ACM winner already in the Country DJ Hall of Fame. This year's win is especially gratifying for him as it arrives shortly after he celebrated his 30th year on-air at WFMS, where he doubles as MD. "I guess my quote would be total shock on hearing the nomination, much less the win," he says. "I really thought those days were past. I should mention that Las Vegas is one of my favorite towns and I can't wait to get in for the festivities."

**Medium market: Andy Ritchie, Alison West and Jimmy Holt; mornings, WIVK/Knoxville**

The "Andy & Alison" morning show team at Citadel's WIVK/Knoxville helped the station achieve a double win. (IVK is the medium-market station winner.) It's the first ACM personality win for an IVK air talent and Andy Ritchie and Alison West's first ACM award, too. In a group statement, the co-hosts and producer Jimmy Holt said: "After doing car remotes, live spots for hair removal and a host of other endorsements, it's nice to be rewarded by our peers. This is our 10th anniversary at WIVK and we could not be more pleased to be in Las Vegas representing our staff and listeners who have been a major contributor to our success."

**Small market: Brent Lane and Dana Cervantes, mornings, WYCT/Pensacola, Fla.**

Here's another team responsible for helping deliver a double ACM win to a station. (YCT is the small-market station winner.) Brent Lane says the personality win represents "a career moment for us" and attributes it to "the right combination of factors: great owners, great PD, great partner and great community. We work hard every day to make our show about what is positive in Pensacola and what makes it a great place to live. This award is shared by many, and we are proud to represent Pensacola on a national level." Dana Cervantes says, "It's great to be recognized for doing a job we love, in a community we love." R&R

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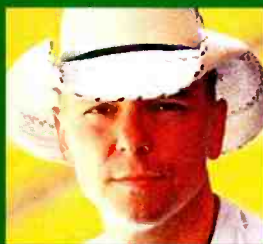


JAKE OWEN



MONTGOMERY GENTRY





► A WEEK AFTER BRAD PAISLEY POSTED THE YEAR'S HIGHEST BOW AT NO. 26 WITH "THEN," **KENNY CHESNEY** ONE-UPS HIM WITH "OUT LAST NIGHT" AT NO. 25. CHESNEY'S TRACK INTRODUCES HIS "GREATEST HITS II" ALBUM, DUE MAY 19. WHILE BOTH TITLES ARRIVED WITH AIRPLAY AT 90 REPORTERS, CHESNEY'S BOASTS A BIGGER OPENING AUDIENCE (8.7 MILLION VS. 6.6 MILLION IMPRESSIONS).

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	NIelsen BDS CERTIFICATIONS	HITPREDICTOR STATUS	AUDIENCE (IN MILLIONS) TW +/-	PLAYS TW	RANK
1	1	24	<b>DARIUS RUCKER</b> IT WON'T BE LIKE THIS FOR LONG	NO. 1 (3 WKS)	1	32.287	-1.994	4543
2	2	18	<b>TAYLOR SWIFT</b> WHITE HORSE		2	31.601	+2.482	4699
3	3	21	<b>GEORGE STRAIT</b> RIVER OF LOVE		3	30.165	+1.441	4570
4	4	33	<b>JAKE OWEN</b> DON'T THINK I CAN'T LOVE YOU		4	28.416	+1.126	4195
5	5	20	<b>RODNEY ATKINS</b> IT'S AMERICA		5	27.530	+2.806	4141
6	8	19	<b>JASON ALDEAN</b> SHE'S COUNTRY		6	26.789	+2.880	4000
7	7	15	<b>TIM MCGRAW</b> NOTHIN' TO DIE FOR		7	25.824	+1.655	3880
8	9	10	<b>RASCAL FLATTS</b> HERE COMES GOODBYE		8	25.621	+1.929	3921
9	11	11	<b>CARRIE UNDERWOOD FEAT. RANDY TRAVIS</b> I TOLD YOU SO		9	23.580	+0.197	3466
10	12	7	<b>SUGARLAND</b> IT HAPPENS		10	19.632	+1.447	3026
11	14	22	<b>MARTINA MCBRIDE</b> RIDE		11	18.207	+0.959	2736
12	13	9	<b>JOHN RICH</b> SHUTTIN' DETROIT DOWN		12	18.175	+0.026	2774
13	16	10	<b>MONTGOMERY GENTRY</b> ONE IN EVERY CROWD		13	15.527	+1.744	2556
14	15	13	<b>TRACE ADKINS</b> MARRY FOR MONEY		14	14.808	+0.208	2483
15	20	3	<b>KEITH URBAN</b> KISS A GIRL	AIRPOWER	15	14.416	+4.724	2088
16	17	30	<b>ELI YOUNG BAND</b> ALWAYS THE LOVE SONGS		16	13.037	+0.747	2092
17	22	5	<b>DIERKS BENTLEY</b> SIDEWAYS	AIRPOWER	17	12.753	+3.124	1987
18	18	25	<b>JIMMY WAYNE</b> I WILL		18	12.052	+0.112	2229
19	19	11	<b>LADY ANTEBELLUM</b> I RUN TO YOU	AIRPOWER	19	10.956	+0.897	1890
20	26	2	<b>BRAD PAISLEY</b> THEN		20	10.880	+4.274	1510
21	21	19	<b>JASON MICHAEL CARROLL</b> WHERE I'M FROM		21	10.277	+0.636	2076
22	23	25	<b>THE LOST TRAILERS</b> HOW 'BOUT YOU DON'T		22	10.182	+0.693	1820
23	24	7	<b>ALAN JACKSON</b> SISSY'S SONG		23	10.046	+1.079	1699
24	25	12	<b>ZAC BROWN BAND</b> WHATEVER IT IS		24	8.967	+1.098	1461
25	NEW		<b>KENNY CHESNEY</b> OUT LAST NIGHT	HOT SHOT DEBUT/BREAKER/MIA/MOST ADDED	25	8.663	+8.663	1034
26	28	20	<b>KELLIE PICKLER</b> BEST DAYS OF YOUR LIFE		26	6.163	+0.619	1128
27	27	23	<b>DEAN BRODY</b> BROTHERS		27	6.130	+0.481	1361
28	31	4	<b>TOBY KEITH</b> LOST YOU ANYWAY	BREAKER	28	5.026	+1.394	915
29	29	21	<b>HEIDI NEWFIELD</b> CRY CRY (TILL THE SUN SHINES)		29	4.732	+0.037	1111
30		6	<b>RANDY HOUSER</b> BOOTS ON		30	4.322	+0.240	871

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	NIelsen BDS CERTIFICATIONS	HITPREDICTOR STATUS	AUDIENCE (IN MILLIONS) TW +/-	PLAYS TW	RANK
31	33	13	<b>CRAIG MORGAN</b> GOD MUST REALLY LOVE ME		31	3.801	+0.399	846
32	34	6	<b>BLAKE SHELTON</b> I'LL JUST HOLD ON		32	3.741	+0.606	760
33	32	10	<b>GLORIANA</b> WILD AT HEART		33	3.666	+0.213	722
34	37	4	<b>BILLY CURRINGTON</b> PEOPLE ARE CRAZY	BREAKER	34	3.236	+0.504	656
35	35	11	<b>CHUCK WICKS</b> MAN OF THE HOUSE		35	3.188	+0.223	658
36	36	13	<b>TRENT TOMLINSON</b> THAT'S HOW IT STILL OUGHTA BE		36	2.853	-0.105	619
37	40	9	<b>DARRYL WORLEY</b> SOUNDS LIKE LIFE TO ME	BREAKER	37	2.452	+0.550	579
38	41	7	<b>PAT GREEN</b> COUNTRY STAR	BREAKER	38	2.224	+0.428	433
39	42	7	<b>ERIC CHURCH</b> LOVE YOUR LOVE THE MOST	BREAKER	39	2.192	+0.416	491
40	38	20	<b>ADAM GREGORY</b> WHAT IT TAKES		40	2.173	-0.135	575
41	39	8	<b>JAMEY JOHNSON</b> HIGH COST OF LIVING		41	1.796	-0.201	396
42	44	7	<b>CHRIS YOUNG</b> GETTIN' YOU HOME (THE BLACK DRESS SONG)		42	1.787	+0.301	323
43	43	5	<b>LOVE AND THEFT</b> RUNAWAY		43	1.647	+0.159	366
44	46	8	<b>JUSTIN MOORE</b> SMALL TOWN USA		44	1.592	+0.345	455
45	45	11	<b>CARRIE UNDERWOOD</b> THE MORE BOYS I MEET		45	1.212	-0.215	80
46	47	5	<b>MILEY CYRUS</b> THE CLIMB		46	1.172	+0.179	339
47	48	9	<b>TRAILER CHOIR</b> WHAT WOULD YOU SAY		47	1.086	+0.097	321
48	49	7	<b>BOMSHEL</b> FIGHT LIKE A GIRL		48	1.061	+0.122	315
49	56	2	<b>JACK INGRAM</b> BAREFOOT AND CRAZY		49	0.869	+0.348	101
50	52	5	<b>DAVID NAIL</b> RED LIGHT		50	0.851	+0.241	358
51	50	5	<b>BILLY RAY CYRUS</b> BACK TO TENNESSEE		51	0.804	+0.084	365
52	51	18	<b>JAMIE O'NEAL</b> LIKE A WOMAN		52	0.777	+0.079	164
53	54	3	<b>JESSICA HARP</b> BOY LIKE ME		53	0.618	+0.050	175
54	57	4	<b>PHIL VASSAR</b> PRAYER OF A COMMON MAN		54	0.599	+0.087	72
55	55	3	<b>CAITLIN &amp; WILL</b> ADDRESS IN THE STARS		55	0.545	-0.016	160
56	59	3	<b>CARRIE UNDERWOOD</b> HOME SWEET HOME		56	0.481	+0.126	63
57	53	4	<b>HOLLY WILLIAMS</b> KEEP THE CHANGE		57	0.459	-0.110	247
58	58	2	<b>PAT GREEN</b> WHAT I'M FOR		58	0.430	-0.010	28
59	60	2	<b>JONATHAN SINGLETON &amp; THE GROVE</b> LIVIN' IN PARADISE		59	0.388	+0.073	141
60	NEW		<b>MARK CHESNUTT</b> SHE NEVER GOT ME OVER YOU		60	0.227	+0.097	31

**MOST INCREASED AUDIENCE (IN MILLIONS)**

**+8.663 KENNY CHESNEY**  
Out Last Night (BNA)  
WQBE +0.703, WQMX +0.352, WQYK +0.372, WRNS +0.245, WSLC +0.211, WTQR +0.173, WUBE +0.124, WWSJ +0.125, WQQM +0.125, WXBQ +0.125, WXTU +0.125, WYCD +0.125

**+4.724 KEITH URBAN**  
Kiss A Girl (Capitol Nashville)  
KJZZ +0.627, KKMG +0.273, KJZZ +0.196, WYRK +0.184, KXKR +0.183, WCOL +0.184, WCTO +0.184, KMPS +0.184, WXBQ +0.184, KNIX +0.184

**+4.274 BRAD PAISLEY**  
Then (Arista Nashville)  
KBWF +0.317, KKGO +0.312, WKHX +0.278, WKWF +0.273, WKLU +0.204, KPLX +0.199, WCTO +0.158, WKKT +0.153, WQNA +0.135, KUPL +0.123

**+3.124 DIERKS BENTLEY**  
Sideways (Capitol Nashville)  
KKBQ +0.447, WUSA +0.274, KILT +0.186, WFMS +0.152, WKKT +0.136, KBWF +0.127, WXBQ +0.120, KMPS +0.117, KKWF +0.110, WDTN +0.102

**+2.880 JASON ALDEAN**  
She's Country (Broken Bow)  
KNIX +0.338, KSCS +0.327, WVK +0.198, WUBE +0.167, KSD +0.139, KTEX +0.134, WTQR +0.125, KSSN +0.123, WKHX +0.117, KSKS +0.102

NEW AND ACTIVE			
ARTIST TITLE / LABEL	AUDIENCE / GAIN	ARTIST TITLE / LABEL	AUDIENCE / GAIN
<b>RANDY OWEN WITH MEGAN MULLINS</b> Holding Everything (Broken Bow)	0.207/0.033	<b>EMILY WEST</b> That Kind of Happy (Capitol Nashville)	0.126/0.076
TOTAL STATIONS: 20		TOTAL STATIONS: 10	
<b>CARTER TWINS</b> Heart Like Memphis (CMT/Meteor 17/CDS)	0.181/0.087	<b>KENNY CHESNEY</b> Ten With A Two (Blue Chair/BNA)	0.110/0.110
TOTAL STATIONS: 24		TOTAL STATIONS: 1	
<b>RICHIE MCDONALD</b> Six-Foot Teddybear (Stroudavarious)	0.095/0.034	<b>REHAB FEAT. HANK WILLIAMS JR.</b> Bartender Song (Universal Republic/CDS/Curb)	0.090/0.004
TOTAL STATIONS: 6		TOTAL STATIONS: 6	

**MOST ADDED**

**KENNY CHESNEY 59**  
Out Last Night (BNA)  
KASE, KATM, KBEO, KYEE, KDRK, KEFY, KFKF, KFRG, KJYJ, KKGO, KMLB, KMPS, KNCL, KNZY, KRTY, KSCS, KSKS, KUBL, KVOO, KWJJ, KYGO, WAMZ, WBCT, WBEE, WCTO, WDAF, WDTW, WFBE, WGAZ, WGGY, WQNA, WIL, WIOV, WIRK, WITL, WIVK, WKHX, WKKT, WKLB, WKMK, WKSJ, WOKQ, WPAW, WPCV, WQBE, WQHK, WQMX, WQYK, WRNS, WSIX, WSLC, WTQR, WUBE, WUBL, WUSJ, WQQM, WXBQ, WXTU, WYCD

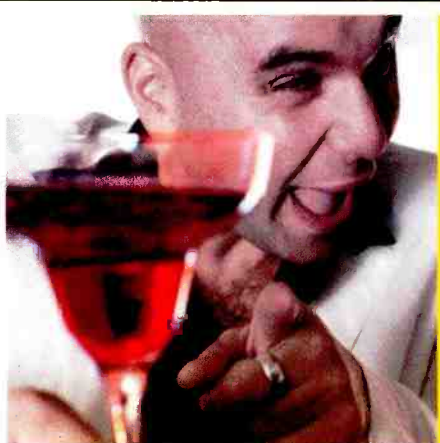
**BRAD PAISLEY 26**  
Then (Arista Nashville)  
KBQI, KFDI, KKNG, KRST, KSD, KTTT, KUPL, KXKS, KXKT, WAMZ, WBBS, WBEE, WBUL, WCTK, WEZL, WFMS, WGGY, WKKT, WKSJ, WOGI, WOCK, WPKX, WRBT, WRNS, WSIX, WSOC

**TOBY KEITH 20**  
Lost You Anyway (Show Dog Nashville)  
KAJA, KBQI, KFRG, KJYJ, KKGO, KUBL, KXKT, WDAF, WIVK, WKCO, WKKT, WKSJ, WOGI, WRBT, WSIX, WTQR, WUSJ, WUSY, WVVNU, WYCD

**KEITH URBAN 17**  
Kiss A Girl (Capitol Nashville)  
KATM, KILT, KNIX, KSSN, KTST, KUZZ, KWHR, KXKS, WCOL, WGAR, WIRK, WKCO, WPKX, WQBE, WSOC, WUSY, WXBQ

**DIERKS BENTLEY 14**  
Sideways (Capitol Nashville)  
KFKF, KHEY, KILT, KNIX, KTST, KUBL, WBUL, WFMS, WIL, WKCO, WQEE, WUSN, WXBQ, WYCD

FOR WEEK ENDING MARCH 29, 2009  
LEGEND: See legend to charts in charts section for rules and symbol explanations.  
121 country stations are electronically monitored by Nielsen Broadcast Data Systems 24 hours a day, 7 days a week. Indicator chart comprised of 120 reporters.  
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One man, one gig, 30 years

## Three Decades Of Gateway City Decadence

Keith Berman

[KBerman@RadioandRecords.com](mailto:KBerman@RadioandRecords.com)

**m**uch like dogs, where one human year equals seven dog years, radio jocks have compressed timelines where a short amount of time translates to much longer in the “regular” world. That makes Guy Phillips’ accomplishment all the more noteworthy—not only has he spent 30 years of his career in the same city, but at the same station and in the same shift: mornings on CBS Radio hot AC KYKY (Y98)/St. Louis.

Remarkably, he shows no signs of slowing down, and his numbers continue to reflect his ongoing success: In the fall 2008 Arbitron, Phillips was No. 1 in women 18–49 with an 8.9 (ahead of country WIL-FM by more than a point and a half) and No. 1 in women 25–54 with a 9.7 (beating WIL by nearly a point and a half).

Phillips says that while the past 30 years have contained several historic moments (see sidebar), he didn’t think of them as being memorable when they occurred. “But I remember all of them,” he says. “You can look back and think, ‘Wow, 30 years ago is when a compact disc was just invented,’ but I laugh at that, thinking about all the digital technology and what it’ll be like 30 years from now. We think everything we’ve got today is pretty cool, but back then, I guess we probably thought it was pretty cool too. I started in this business when we were pulling records out of paper sleeves and putting them on turntables.”

Phillips sees the digital revolution as one of the major changes of the past three decades, and he says he initially fought it because he had issues with various functions it offered, like delay sys-

tems. However, he also found huge upsides to it, like the crisp sound digital delivery offers, as well as being able to put the board into automation and let it run itself. “Those are things we never would’ve thought of years ago. We thought having a cart machine that didn’t make a clinking noise when it ran was pretty cool,” he says.

### Love, Hate & Everything Else

Phillips has amassed a hefty amount of cool experiences during his career, including broadcasting from the top of Pike’s Peak and from a Goodyear blimp, as well as doing a remote from Paris and broadcasting his show while in the shadow of the Arc de Triomphe. “I’ve literally been all over the country and the world,” he says. “Talking to stars who I love is still a thrill. When I talk to big stars like Tom Hanks, I’m like a kid in a candy shop. That’s still impressive to me. Somehow, I think as I’m doing interviews like that, I shouldn’t be doing them, I should be out there listening instead, but I guess it’s my calling.”

Naturally, St. Louis has also been subjected to a number of Phillips’ stunts: In one, he and his crew made the world’s largest ice cream float, dropped the ice cream in from a helicopter and then jumped into the float.

Calling a morning show “a microcosm of life,” Phillips has worked with a variety of people through the years, a process that he compares to dating and divorce, especially when it comes to the 1990 breakup he had with former longtime partner Mike Wall. “It was a very tearful parting, because we really did care for one another, but it



Guy Phillips (left) and Mike Wall (right) flank Bruce Jenner in 1980.



Guy Phillips circa 1991 with the mascot for the St. Louis University Billikens.

was time,” Phillips says. However, he feels the current mix of people he’s working with are great, not just because he jells well with them, but also because they’re all believable and transparent. (The show’s other cast members are Courtney Landrum, MD Jen Myers, Kevin Berghoff and Lance Hildebrand.)

“When we argue, we really argue. When we snipe at each other, we’re really sniping. When we’re

loving each other, we’re really loving,” Phillips says. “I think we take people through that emotional roller coaster—more of it fun than negative, but there are moments when we get on each other—but that’s compelling to people because it’s conflict and angst and sexual tension and all of those things you bring to a show. It’s the definition of drama, and it’s the kind of things that make people say, ‘Hey, we’ve got those things in our lives.’”

### A Phillips Timeline

To give some perspective on Guy Phillips’ reign in mornings on KYKY (Y98)/St. Louis, here are some historical points of reference.

- When Phillips started at the station, the Knack’s “My Sharona” was No. 1.
- Three days after he arrived in St. Louis, the Philips company demonstrated its new “compact disc” technology.
- Sony introduced its first Walkman several months after Phillips started, which cost \$199.99 at the time.
- Three weeks after his start at Y98, the first space shuttle, Columbia, was delivered to NASA.
- When Phillips arrived at the station, “Superman: The Movie,” “Rocky II,” “Alien” and “Star Trek: The Motion Picture” were all playing in theaters.

—KB

### Still Going Strong

Phillips says he may exaggerate sometimes when talking about the higher-ups on-air, since he kids around during the show about his supposed lack of budget, referring to CBS as “Can’t Buy Squat.” “CBS has been a great company, and I’m very fortunate to work for them,” he says. “It really is a very supportive company to work for, even in these times of peril.”

Despite his own fond memories, Phillips insists he is skeptical of people who constantly talk about the good old days and says he never wants to be that kind of person because he likes what he’s doing right now. “Maybe I’m just feeling younger and enjoying it more because I understand life a little better. I loved what I did, but I don’t dwell in the past.”

He also finds that jocks today tend to be more authentic, which he likes: “We’re not afraid to use a lot of self-deprecating humor. We’re more open—at least I am. I’ve learned to take cues from the people with whom I work. They’re really talented, and I think I’ve learned a lot from a lot of people.”

Phillips is still going full speed ahead and doesn’t plan to slow down anytime soon, but he says he will step away from the mic gracefully and of his own volition when the time is right. “I’ve always said that I think I’ll know the moment on the air that I’m not happy doing this anymore, and when that time comes, that’s the day I’m going to step away,” he says. “I’d rather not take the ship down, I’m going to disembark right then.” However—and to the benefit of St. Louis—that time doesn’t seem to be in the near future.

R&R



► **SEAL** ASCENDS 13-12 WITH "IF YOU DON'T KNOW ME BY NOW," WHICH NETS MOST INCREASED PLAYS (UP 119) AND MOST ADDED HONORS. THE SONG ALSO BOWS AT NO. 29 ON THE SMOOTH JAZZ CHART (VIEWABLE AT RADIOANDRECORDS.COM), WHERE THE TRACK JOINS HIS FORMER TOP 10 "A CHANGE IS GONNA COME" AT NO. 14.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	NIelsen BDS CERTIFICATIONS	HITPREDICTOR STATUS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	ALDIENCE MILLIONS RANK
1	1	34	<b>JASON MRAZ</b> I'M YOURS	NO. 1 (9 WKS)	114 ☆ ATLANTIC/RRP	2082 -86	16.26 1
2	2	23	<b>TAYLOR SWIFT</b> LOVE STORY		113 ☆ BIG MACHINE/UNIVERSAL REPUBLIC	2041 +48	14.997 2
3	3	37	<b>COLDPLAY</b> VIVA LA VIDA		113 ☆ CAPITOL	1887 -8	14.434 3
4	4	24	<b>LEONA LEWIS</b> BETTER IN TIME		113 ☆ SYCO/J/RMG	1711 -125	13.89 5
5	5	28	<b>DAUGHTRY</b> WHAT ABOUT NOW		11 ☆ RCA/RMG	1622 -29	13.223 4
6	6	45	<b>DAVID COOK</b> THE TIME OF MY LIFE		11 ☆ 19/RCA/RMG	1480 -104	11.070 6
7	7	41	<b>NATASHA BEDINGFIELD</b> POCKETFUL OF SUNSHINE		11 ☆ PHONOGENIC/EPIC	1332 +35	10.802 7
8	8	33	<b>DAVID ARCHULETA</b> CRUSH		11 ☆ 19/JIVE/JLG	1135 -69	5.623 10
9	9	23	<b>GAVIN ROSSDALE</b> LOVE REMAINS THE SAME		11 ☆ INTERSCOPE	1131 +43	5.753 8
10	10	51	<b>LEONA LEWIS</b> BLEEDING LOVE		11 ☆ SYCO/J/RMG	838 +75	5.745 9
11	12	11	<b>JIM BRICKMAN FEATURING RUSH OF FOOLS</b> NEVER FAR AWAY		11 ☆ TIME LIFE	587 -3	2.158 16
12	13	8	<b>SEAL</b> IF YOU DON'T KNOW ME BY NOW		143/WARNER BROS. ☆	566 +119	3.563 11
13	11	23	<b>JAMES TAYLOR</b> IT'S GROWING		HEARST/CMG ☆	538 -79	2.550 14
14	16	8	<b>LIONEL RICHIE</b> JUST GO		DEF JAM/IDJMG	452 +70	1.991 18
15	14	19	<b>JORDIN SPARKS</b> ONE STEP AT A TIME		19/JIVE/JLG	403 -35	3.456 12
16	15	21	<b>O.A.R.</b> SHATTERED (TURN THE CAR AROUND)		EVERFINE/ATLANTIC/RRP	399 -22	2.213 15
17	10		<b>THE FRAY</b> YOU FOUND ME		11 ☆ EPIC	368 +59	2.823 13
18	12		<b>DAVID COOK</b> LIGHT ON		11 ☆ 19/RCA/RMG	308 +38	1.441 20
19	14		<b>NICKELBACK</b> GDTTA BE SOMEBODY		ROADRUNNER/RRP	287 +19	2.152 17
20	21	7	<b>MATT NATHANSON</b> COME ON GET HIGHER		VANGUARD/CAPITOL ☆	232 +3	1.098 23
22	3		<b>MILEY CYRUS</b> THE CLIMB		WALT DISNEY/HOLLYWOOD	221 +43	1.735 19
22	20	13	<b>BEYONCE</b> IF I WERE A BOY		MUSIC WORLD/COLUMBIA	214 -26	1.052 22
23	24	13	<b>KATY PERRY</b> HOT N COLD		113 ☆ CAPITOL	171 +22	1.328 21
24	23	9	<b>SIMPLY RED</b> GO NOW		SIMPLYRED.COM/RAZOR & TIE	138 -18	0.160 -
25	26	5	<b>JOURNEY</b> WHERE DID I LOSE YOUR LOVE		NOMOTA	137 +17	0.217 -
26	25	8	<b>TAYLOR HICKS</b> WHAT'S RIGHT IS RIGHT		MODERN WHOMP/AZOFFMUSIC	136 -6	0.152 -
27	27	2	<b>MERCYME</b> FINALLY HOME		IND/COLUMBIA	117 +23	0.129 -
28	28	4	<b>GREG LONDON</b> EVERYTHING I OWN		MVP/LONDONCONS	102 +13	0.081 -
29	29	13	<b>ADELE</b> CHASING PAVEMENTS		XL/COLUMBIA	86 -2	0.209 -
30	30	10	<b>DUFFY</b> STEPPING STONE		MERCURY/IDJMG	81 -6	0.770 24

## MOST ADDED

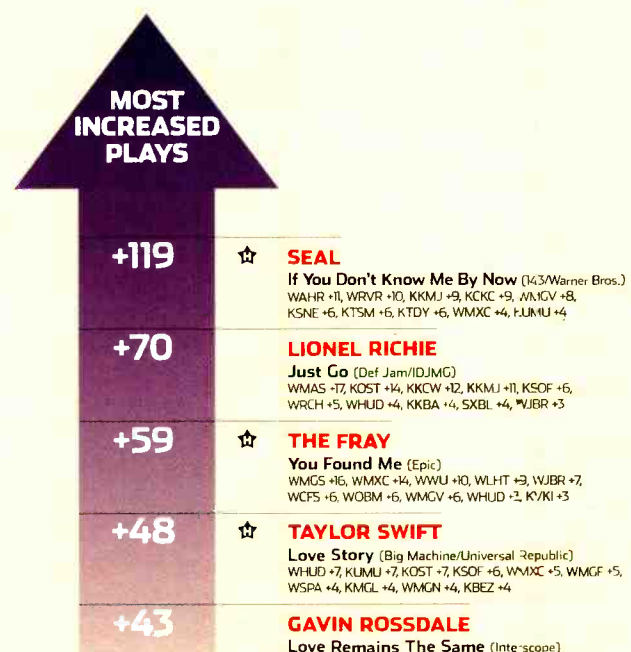
ARTIST TITLE / LABEL	NEW STATIONS
<b>SEAL</b> If You Don't Know Me By Now (143/Warner Bros.) KOST, KRBB, KTDY, WJKB, WRCH	5
<b>JOURNEY</b> Where Did I Lose Your Love (Nomota) WLHT, WLTJ, WMVG, WRFV, WSNY	5
<b>JIMMY WAYNE</b> Do You Believe Me Now (Valory/Universal Republic) KNEV, KQIS, KUMU, WYMK, WYJB	5
<b>RASCAL FLATTS</b> Here Comes Goodbye (Lyric Street/Hollywood) KQIS, KWAV, WDEF, WLKB, WLDB	5
<b>GAVIN ROSSDALE</b> Love Remains The Same (Interscope) KQIS, WDEF, WRCH, WTVR	4
<b>MILEY CYRUS</b> The Climb (Walt Disney/Hollywood) WJBR, WLDB, WLRQ, WMGS	4
<b>MERCYME</b> Finally Home (INO/Columbia) Sirius XM The Blend, WLRQ, WMVG, WTFM	4
<b>KATY PERRY</b> Thinking Of You (Capitol) WJKB, WSNY, WYJB	3
<b>CHRISSETTE MICHELE</b> Epiphany (Def Jam/DJMG) KKBA, KWAV, WLNP	3

**ADDED AT... WMGN**  
Madison, WI  
OM/PD: Pat O'Neill  
APD: Amy Ziebell  
MD: Amy Abbott  
Chris Isaak: We Let Her Down. 0

FOR REPORTING STATISTICS PLAYLISTS GO TO:  
[www.RadioandRecords.com](http://www.RadioandRecords.com)

## NEW AND ACTIVE

ARTIST TITLE / LABEL	PLAYS /GAIN	ARTIST TITLE / LABEL	PLAYS /GAIN
<b>KELLY CLARKSON</b> My Life Would Suck Without You (19/RCA/RMG)	80/11	<b>BEYONCE</b> Single Ladies (Put A Ring On It) (Music World/Columbia)	52/4
<b>MELINDA DOOLITTLE</b> It's Your Love (Hi Fi)	61/4	<b>BILLY HUFSEY</b> Better Man (Blaster)	46/0
<b>JASON MRAZ &amp; COLBIE CAILLAT</b> Lucky (Atlantic/RRP)	61/4	<b>KATY PERRY</b> Thinking Of You (Capitol)	42/40
<b>PLAIN WHITE T'S</b> 1, 2, 3, 4 (Hollywood)	59/6	<b>MICHAEL DAMIAN</b> Rock On (2009) (Capitol)	30/4
<b>PINK</b> Sober (LaFace/JLG)	53/7	<b>BALLAS HOUGH BAND</b> Do It For You (Hollywood)	29/0
<b>TOTAL STATIONS:</b>	<b>11</b>	<b>TOTAL STATIONS:</b>	<b>6</b>
<b>TOTAL STATIONS:</b>	<b>13</b>	<b>TOTAL STATIONS:</b>	<b>10</b>
<b>TOTAL STATIONS:</b>	<b>8</b>	<b>TOTAL STATIONS:</b>	<b>10</b>
<b>TOTAL STATIONS:</b>	<b>9</b>	<b>TOTAL STATIONS:</b>	<b>7</b>
<b>TOTAL STATIONS:</b>	<b>8</b>	<b>TOTAL STATIONS:</b>	<b>6</b>



FOR WEEK ENDING MARCH 29, 2009  
**LEGEND:** See legend to charts in charts section for rules and symbol explanations.  
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## RECURRENTS

THIS WEEK	ARTIST TITLE / IMPRINT / PROMOTION LABEL	NIelsen BDS CERTIFICATIONS	PLAYS TW LW	THIS WEEK	ARTIST TITLE / IMPRINT / PROMOTION LABEL	NIelsen BDS CERTIFICATIONS	PLAYS TW LW
1	<b>SARA BAREILLES</b> LOVE SONG (EPIC)	115	1039 1064	6	<b>COLBIE CAILLAT</b> REALIZE (UNIVERSAL REPUBLIC)	112	710 608
2	<b>COLBIE CAILLAT</b> BUBBLY (UNIVERSAL REPUBLIC)	115	899 907	7	<b>JOHN MAYER</b> WAITING ON THE WORLD TO CHANGE (AWARE/COLUMBIA)	115	699 595
3	<b>LIFEHOUSE</b> WHAT EVER IT TAKES (Geffen/Interscope)	112	880 980	8	<b>DAUGHTRY</b> FEELS LIKE TONIGHT (RCA/RMG)	113	675 720
4	<b>FERGIE</b> BIG GIRLS DON'T CRY (WILL I AM/AM&M/Interscope)	117	724 865	9	<b>DANIEL POWTER</b> BAD DAY (WARNER BROS.)	116	665 638
5	<b>TIMBALAND FEATURING ONEREPUBLIC</b> APOLOGIZE (MOSLEY/BLACKGROUND/Interscope)	117	723 805	10	<b>THE FRAY</b> HOW TO SAVE A LIFE (EPIC)	117	644 613

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► **LADY GAGA'S** FORMER CHR/TOP 40 NO. 1 "JUST DANCE" STEPS 11-10, WHILE FOLLOW-UP "POKER FACE" IS DEALT AN EIGHT-POSITION RISE (38-30). THE LATTER TITLE FROM THE ARTIST BORN STEFANI GERMANOTTA LIFTS 4-3 WITH MOST INCREASED PLAYS (UP 1,031) AT CHR/TOP 40 AND 9-7 AT RHYTHMIC (UP 491).

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	NIelsen BDS CERTIFICATIONS	HITPREDICTOR STATUS	PLAYS TW +/-	AUDIENCE MILLIONS	RANK
1	1	18	<b>THE FRAY</b> YOU FOUND ME	NO. 1 (7 WKS)	11 ☆ EPIC	3422 -35	17.383	1
2	2	15	<b>PINK</b> SOBER		11 ☆ LAFACE/JLG	3333 +203	17.169	2
3	3	11	<b>KELLY CLARKSON</b> MY LIFE WOULD SUCK WITHOUT YOU		11 ☆ 19/RCA/RMG	2988 +83	14.729	4
4	6	20	<b>THE ALL-AMERICAN REJECTS</b> GIVES YOU HELL		11 ☆ DOGHOUSE/DGC/INTERSCOPE	2840 +224	14.902	3
5	5	19	<b>TAYLOR SWIFT</b> LOVE STORY		11-3 BIG MACHINE/UNIVERSAL REPUBLIC	2796 -95	14.173	5
6	4	26	<b>NICKELBACK</b> GOTTA BE SOMEBODY		11-2 ☆ ROADRUNNER/RRP	2650 -251	13.890	6
7	7	24	<b>DAVID COOK</b> LIGHT ON		11 ☆ 19/RCA/RMG	2328 -112	10.193	8
8	9	23	<b>PLAIN WHITE T'S</b> 1, 2, 3, 4		11 ☆ HOLLYWOOD	2314 +179	10.166	9
9	8	27	<b>KATY PERRY</b> HOT N COLD		11-3 ☆ CAPITOL	2054 -152	12.092	7
10	11	17	<b>LADY GAGA FEATURING COLBY O'DONIS</b> JUST DANCE		11-3 ☆ STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE	1904 +78	9.386	10
11	12	11	<b>JASON MRAZ &amp; COLBIE CAILLAT</b> LUCKY		11 ☆ ATLANTIC/RRP	1702 +134	7.507	13
12	16	19	<b>THEORY OF A DEADMAN</b> NOT MEANT TO BE		11 ☆ 604/ROADRUNNER/RRP	1543 +187	5.786	14
13	13	40	<b>O.A.R.</b> SHATTERED (TURN THE CAR AROUND)		11 ☆ EVERFINE/ATLANTIC/RRP	1502 -63	8.068	12
14	14	40	<b>DAUGHTRY</b> WHAT ABOUT NOW		11 ☆ RCA/RMG	1494 -53	8.741	11
15	15	11	<b>KATY PERRY</b> THINKING OF YOU		11 ☆ CAPITOL	1480 +96	5.468	15
16	18	9	<b>NATASHA BEDINGFIELD</b> SOULMATE		11 ☆ PHONOGENIC/EPIC	1043 +133	3.430	18
17	19	21	<b>ERIC HUTCHINSON</b> ROCK & ROLL		11 ☆ LET'S BREAK/WARNER BROS.	1036 +128	3.961	17
18	21	8	<b>LILY ALLEN</b> THE FEAR		11 ☆ CAPITOL	889 +135	2.175	23
19	17	15	<b>BEYONCE</b> SINGLE LADIES (PUT A RING ON IT)		11-3 ☆ MUSIC WORLD/COLUMBIA	824 -138	4.308	16
20	24	6	<b>O.A.R.</b> THIS TOWN	AIRPOWER	11 ☆ EVERFINE/ATLANTIC/RRP	790 +115	2.798	20
21	20	23	<b>THRIVING IVORY</b> ANGELS ON THE MOON		11 ☆ WIND-UP	775 +5	2.000	24
22	28	4	<b>CAROLINA LIAR</b> SHOW ME WHAT I'M LOOKING FOR		11 ☆ ATLANTIC	741 +232	2.355	22
23	22	11	<b>THE VERONICAS</b> UNTOUCHED		11 ☆ ENGINEER/SIRE/WARNER BROS.	714 -28	1.993	25
24	23	6	<b>LEONA LEWIS</b> I WILL BE		11 ☆ SYCO/J/RMG	705 +11	2.436	21
25	26	10	<b>HOOBASTANK</b> SO CLOSE, SO FAR		11 ☆ ISLAND/DJ/MG	604 +31	1.580	33
26	25	9	<b>BRITNEY SPEARS</b> CIRCUS		11 ☆ JIVE/JLG	604 0	1.939	26
27	NEW		<b>NICKELBACK</b> IF TODAY WAS YOUR LAST DAY	MOST INCREASED PLAYS/MOST ADDED	11 ☆ ROADRUNNER/RRP	596 +332	3.109	19
28	27	5	<b>ERIN MCCARLEY</b> LOVE, SAVE THE EMPTY		11 ☆ UNIVERSAL REPUBLIC	594 +60	1.371	34
29	30	3	<b>THE SCRIPT</b> THE MAN WHO CAN'T BE MOVED		11 ☆ PHONOGENIC/EPIC	579 +146	1.689	29
30	38	3	<b>LADY GAGA</b> POKER FACE		11 ☆ STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE	465 +157	1.773	28
31	34	2	<b>MILEY CYRUS</b> THE CLIMB		11 ☆ WALT DISNEY/HOLLYWOOD	449 +102	1.938	27
32	31	4	<b>THE OFFSPRING</b> KRISTY, ARE YOU DOING OK?		11 ☆ COLUMBIA	447 +58	0.889	39
33	32	8	<b>GAVIN ROSSDALE</b> FOREVER MAY YOU RUN		11 ☆ INTERSCOPE	435 +49	0.966	37
34	36	2	<b>U2</b> MAGNIFICENT		11 ☆ ISLAND/INTERSCOPE	432 +97	1.665	31
35	37	3	<b>SAVING ABEL</b> 18 DAYS		11 ☆ SKIDCO/VIRGIN/CAPITOL	411 +83	0.835	-
36	29	16	<b>BUCKCHERRY</b> DON'T GO AWAY		11 ☆ ELEVEN SEVEN/ATLANTIC	381 -120	1.108	35
37	33	5	<b>NICK LACHEY</b> PATIENCE		11 ☆ JIVE/JLG	379 +25	0.824	-
38	NEW		<b>SHINEDOWN</b> SECOND CHANCE		11 ☆ ATLANTIC	360 +115	1.678	30
39	35	3	<b>JAMES MORRISON FEATURING NELLY FURTADO</b> BROKEN STRINGS		11 ☆ POLYDOR/INTERSCOPE	351 +15	0.860	40
40	NEW		<b>MAT KEARNEY</b> CLOSER TO LOVE		11 ☆ AWARE/COLUMBIA	327 +81	0.693	-

## MOST ADDED

ARTIST TITLE / LABEL	NEW STATIONS
<b>NICKELBACK</b> If Today Was Your Last Day (Roadrunner/RRP)	16
<b>CAROLINA LIAR</b> Show Me What I'm Looking For (Atlantic)	7
<b>MATT NATHANSON</b> Falling Apart (Vanguard)	6
<b>THE SCRIPT</b> The Man Who Can't Be Moved (Phonogenic/Epic)	5
<b>SHINEDOWN</b> Second Chance (Atlantic)	5
<b>HOOBASTANK</b> So Close, So Far (Island/DJ/MG)	4
<b>U2</b> Magnificent (Island/Interscope)	4
<b>MILEY CYRUS</b> The Climb (Walt Disney/Hollywood)	4
<b>THEORY OF A DEADMAN</b> Not Meant To Be (604/Roadrunner/RRP)	3
<b>NATASHA BEDINGFIELD</b> Soulmate (Phonogenic/Epic)	3

## NEW AND ACTIVE

ARTIST TITLE / LABEL	PLAYS /GAIN	ARTIST TITLE / LABEL	PLAYS /GAIN
<b>BRETT DENNEN FEAT. FEMI KUTI</b> Make You Crazy (Downtown/Dualtone)	305/10	<b>KINGS OF LEON</b> Sex On Fire (RCA/RMG)	200/20
<b>THE PUSSYCAT DOLLS</b> I Hate This Part (Interscope)	303/4	<b>PARACHUTE</b> She Is Love (Mercury/DJ/MG)	194/74
<b>SAFETY SUIT</b> Stay (Universal Motown)	280/82	<b>NE-YO</b> Mad (Def Jam/DJ/MG)	156/16
<b>JESSE MCCARTNEY FEAT. LUDACRIS</b> How Do You Sleep? (Hollywood)	253/56	<b>DAVID ARCHULETA</b> A Little Too Not Over You (19/Jive/JLG)	135/51
<b>FLO RIDA</b> Right Round (Poe Boy/Atlantic)	227/82	<b>INCUBUS</b> Love Hurts (Immortal/Epic)	111/6

## MOST INCREASED PLAYS

<b>+332</b>	☆ <b>NICKELBACK</b> If Today Was Your Last Day (Roadrunner/RRP)
<b>+232</b>	☆ <b>CAROLINA LIAR</b> Show Me What I'm Looking For (Atlantic)
<b>+224</b>	☆ <b>THE ALL-AMERICAN REJECTS</b> Gives You Hell (Doghouse/DGC/Interscope)
<b>+203</b>	☆ <b>PINK</b> Sober (LaFace/JLG)
<b>+187</b>	☆ <b>THEORY OF A DEADMAN</b> Not Meant To Be (604/Roadrunner/RRP)

### ADDED AT...

**WHBC**  
Canton, OH  
PD: Jerry Mac  
APD/MD: Kayleigh Kriss  
Carolina Liar, Show Me What I'm Looking For, 0  
Erin McCarley, Love, Save The Empty, 0  
Nickelback, If Today Was Your Last Day, 0

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FOR WEEK ENDING MARCH 29, 2009  
**LEGEND:** See legend to charts in charts section for rules and symbol explanations.  
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Mike Boyle

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**T**his rough economy has certainly affected the business of program consulting, negatively and positively. For example, in the last six months, Radio Think Tank president Ken Anthony says he's worked with two stations in a cluster that were doing quite well, but as a result of a companywide cutback, consulting services across the board were cut or eliminated altogether.

On the flip side, Anthony says he has another client who has increased his level of services in areas beyond the station's on-air product. Anthony has consulted the client on everything from developing and marketing its Web site to sales presentations. "This really is a time that consulting needs to be more full service than ever before," Anthony says. "If your focus is just programming, your opportunities to help your client are limited."



Anthony

the toughest thing about consulting stations in the current environment is that the discussion has migrated from promotions and marketing to survival tactics and morale.

"As the connection between ratings and revenue has become shakier, programmers often feel disconnected from the new management and ownership priorities," Jacobs says. "While many are doing a better job of working with sales to generate revenue, programmers often feel a sense of frustration

**'Programmers often feel a sense of frustration because they can no longer control the revenue trajectory of their stations.'**

—Fred Jacobs



because they can no longer control the revenue trajectory of their stations."

Jacobs says that in this process, too many successes are lost along the way. "What were once considered great rating books are too often taken for granted or even ignored by managers who are so hyper-focused on revenue generation that they may overlook some of the great accomplishments that are occurring in the programming department," Jacobs adds. "A case of beer when a good book comes in would go a long way to celebrate even the small victories."

Today, more than ever, part of a consultant's work with PDs is to remind them of their intrinsic value and find ways to save them time as they're stretched in different directions.

"These are interesting times, and they are truly separating the best from the also-rans," Jacobs says. "Some programmers are actually doing some of their best work in this environment, stepping up with ideas and tactics that are cost-effective and impactful. Others are having trouble setting a positive tone and are struggling with how to motivate discouraged staffs. We are trying to provide that all-important sounding board, but we are also striving to keep the ball moving down the field."

### Adapting To The Recession

Longtime consultant Dave Lange says there are several "adaptations for a recession" that he has been working on with stations. Online monitoring is one. Lange says he's had to turn to listening to stations online for follow-up reports because some of his clients have cut back on traveling and that includes his market visits.

In the area of talent coaching, Lange says that with some PDs working with two to three stations, coaching the morning shows and developing other talent sometimes takes a back seat. He adds, "I work with the PD on monthly coaching sessions with a show monitor and a follow-up call to coach and help them brainstorm for future shows."

Working with sales is still part of every station visit for Lange, but with today's economy, there's a twist. "Now these sales meetings have changed from breaking out the book and discussing the target audience to 'selling in a recession' sessions," Lange says.

Echoing a tactic taken by others in radio, Lange says stations have cut back noticeably on research with fewer music tests and perceptual studies. "It's forced us to work more with the data we still have from online music testing and the ratings," he adds. "Both are not able to give us the visibility we have come to rely on. Hopefully we can find new ways to get perceptual data that's affordable."

Lastly, Lange says that with marketing budgets nonexistent in many places, he's working with stations on making the most out of on-air promotions, events and community opportunities. "The key is having a creative and entertaining approach—it's not about the size of the prize, it's about the entertainment value of the on-air execution."

R&R

## Five Trends Affecting Air Talent

From his perch as morning show and talent development specialist for Jacobs Media, Keith Cunningham identifies five talent trends on today's changing radio landscape:

1. The days of paying hefty salaries for average ratings are over. There's a big push happening to either find cost-effective national shows that will cut through or figure out new ways to create more compelling local content on a much smaller budget.

2. Most stations are now

voice-tracking nights. Many clients are seeking evening alternatives that can attract the younger demos.

3. Jockless stations are starting to show some results in big markets. This doesn't bode well for personalities who aren't building a large fan base and proving themselves to be invaluable in other ways.



Cunningham

4. Talent that has embraced new media has the upper hand, as their audiences are becoming larger and more

loyal. Therefore, many clients are asking how their talent can best use new media to grow the reach of their audience.

5. The path to job security is not just based on ratings anymore. In fact, many sales staffs are having trouble

monetizing great ratings; so it's not the security blanket it once was. Many personalities are asking how they can prevent themselves from being downsized. The answer lies in their relationships with the audience and clients. We know of a personality who was downsized recently only to be brought back because the station's clients demanded it. There are three R's to this equation: Relationships drive revenue, and ratings save jobs—not much else will these days.

# R&R ALTERNATIVE

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► **BLUE OCTOBER** EARNS ITS SECOND TOP 10 AS "DIRT ROOM" RISES 11-9. THE QUINTET PEAKED AT NO. 2 IN MAY 2006 WITH ITS FIRST CHART ENTRY, "HATE ME." THE CURRENT SINGLE INTRODUCES THE BAND'S FIFTH STUDIO ALBUM, THE NEWLY RELEASED "APPROACHING NORMAL." THE ACT'S LAST STUDIO SET, "FOILED," HAS SOLD 1.1 MILLION COPIES, ACCORDING TO NIELSEN SOUNDSCAN.

		LAST WEEK	WEEKS ON CHART	ARTIST TITLE	11 NIELSEN BDS CERTIFICATIONS	HITPREDICTOR STATUS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS RANK
1	2	11		<b>KINGS OF LEON</b> USE SOMEBODY	<b>NO. 1 (1WK)/MOST INCREASED PLAYS</b>	RCA/RMG	1847 +350	9.073 1
2	1	6		<b>PEARL JAM</b> BROTHER		LEGACY/EPIC	1671 +99	6.032 6
3	4	26		<b>ANBERLIN</b> FEEL GOOD DRAG		UNIVERSAL REPUBLIC	1536 +93	7.719 3
4	3	11		<b>PAPA ROACH</b> LIFELINE		DGC/INTERSCOPE	1531 +47	4.994 10
5	7	34		<b>THE AIRBORNE TOXIC EVENT</b> SOMETIME AROUND MIDNIGHT		MAJORDOMO/SHOUT! FACTORY/ISLAND/IDJMG	1347 +27	6.547 5
6	6	24		<b>INCUBUS</b> LOVE HURTS		IMMORTAL/EPIC	1304 -90	6.825 4
7	9	13		<b>RISE AGAINST</b> AUDIENCE OF ONE		DGC/INTERSCOPE	1295 +72	5.430 8
8	5	32		<b>KINGS OF LEON</b> SEX ON FIRE		RCA/RMG	1234 -160	7.893 2
9	11	13		<b>BLUE OCTOBER</b> DIRT ROOM		UNIVERSAL MOTOWN	1192 +80	4.731 12
10	8	28		<b>SHINEDOWN</b> SECOND CHANCE		ATLANTIC	1184 -120	5.032 9
11	10	16		<b>THE KILLERS</b> SPACEMAN		ISLAND/IDJMG	1118 -19	4.552 14
12	12	20		<b>MGMT</b> KIDS		COLUMBIA	1096 +25	4.806 11
13	17	5		<b>SEETHER</b> CARELESS WHISPER		WIND-UP	993 +225	4.484 15
14	15	3		<b>SILVERSUN PICKUPS</b> PANIC SWITCH		DANGEROUS	956 +226	3.687 18
15	13	39		<b>APOCALYPTICA FEATURING ADAM GONTIER</b> I DON'T CARE		20-20/JIVE/JLG	930 +59	5.750 7
16	14	36		<b>THE OFFSPRING</b> YOU'RE GONNA GO FAR, KID		COLUMBIA	850 +4	4.720 13
17	16	5		<b>DEPECHE MODE</b> WRONG		MUTE/VIRGIN/CAPITOL	841 +46	4.099 16
18	15	25		<b>PARAMORE</b> DECODE		FUELED BY RAMEN/CHOP SHOP/IRRP	762 -56	3.875 17
19	22	3		<b>U2</b> MAGNIFICENT	<b>AIRPOWER</b>	ISLAND/INTERSCOPE	741 +103	3.167 19
20	19	16		<b>METALLICA</b> CYANIDE		WARNER BROS.	721 -3	1.647 28
21	26	7		<b>COLDPLAY</b> LIFE IN TECHNICOLOR II		CAPITOL	695 +104	2.587 21
22	2	19		<b>SLIPKNOT</b> DEAD MEMORIES		ROADRUNNER/RRP	670 +25	1.686 26
23	24	12		<b>THEORY OF A DEADMAN</b> HATE MY LIFE		604/ROADRUNNER/RRP	665 +56	1.686 27
24	3	5		<b>YEAH YEAH YEAHS</b> ZERO		DRESS UP/DGC/INTERSCOPE	513 +52	2.028 23
25	27	10		<b>THE ALL-AMERICAN REJECTS</b> GIVES YOU HELL		DGC/INTERSCOPE	505 -8	2.605 20
26	30	10		<b>AVENGED SEVENFOLD</b> SCREAM		HOPELESS/WARNER BROS.	502 +29	1.166 33
27	32	7		<b>DEATH CAB FOR CUTIE</b> GRAPEVINE FIRES		ATLANTIC	453 +38	1.417 31
28	34	2		<b>CAGE THE ELEPHANT</b> AIN'T NO REST FOR THE WICKED	<b>MOST ADDED</b>	JIVE/JLG	450 +115	2.109 22
29	29	17		<b>NICKELBACK</b> SOMETHING IN YOUR MOUTH		ROADRUNNER/RRP	437 -52	0.868 37
30	33	4		<b>FRANZ FERDINAND</b> NO YOU GIRLS		DOMINO/EPIC	426 +82	1.116 34
31	23	17		<b>THE OFFSPRING</b> KRISTY, ARE YOU DOING OK?		COLUMBIA	411 -212	1.618 29
32	25	9		<b>MY CHEMICAL ROMANCE</b> DESOLATION ROW		WARNER SUNSET/REPRISE	409 -185	1.020 35
33	28	15		<b>STAINED</b> ALL I WANT		FLIP/ATLANTIC	389 -115	1.451 30
34	39	2		<b>DISTURBED</b> THE NIGHT		REPRISE	339 +85	0.779 39
35	37	3		<b>POP EVIL</b> 100 IN A 55		PAZZO/UNIVERSAL REPUBLIC	300 +15	0.708 40
36	36	4		<b>ASHER ROTH</b> I LOVE COLLEGE		SCHOOLBOY/LOUD/SRC/UNIVERSAL MOTOWN	279 -23	1.294 32
37	<b>NEW</b>			<b>MANCHESTER ORCHESTRA</b> I'VE GOT FRIENDS		CANVASBACK/COLUMBIA	275 +64	0.390 -
38	<b>NEW</b>			<b>IDA MARIA</b> I LIKE YOU SO MUCH BETTER WHEN YOU'RE NAKED		MERCURY/IDJMG	246 +52	0.523 -
39	<b>RE-ENTRY</b>			<b>THE FRAY</b> YOU FOUND ME		EPIC	237 +18	2.005 24
40	<b>NEW</b>			<b>SAVING ABEL</b> DROWNING (FACE DOWN)		SKIDD/CO/VIRGIN/CAPITOL	229 +62	0.855 38

**MOST ADDED**

ARTIST TITLE / LABEL	NEW STATIONS
<b>CAGE THE ELEPHANT</b> Ain't No Rest For The Wicked (Jive/JLG) KEDJ, KNXX, KTBZ, WARQ, WBRU, WCYY, WGRD, WKRK, WLUM	9
<b>SAVING ABEL</b> Drowning (Face Down) (Skiddco/Virgin/Capitol) KCXX, KHBZ, WCYY, WEND, WFXH, WJRR	6
<b>U2</b> Magnificent (Island/Interscope) KFMA, KHBZ, KITS, WPBZ	4
<b>MANCHESTER ORCHESTRA</b> I've Got Friends (Canvasback/Columbia) KROX, KWOD, WCYY, WKQX	4
<b>DISTURBED</b> The Night (Reprise) (Reprise) KFMA, WEND, WGRD, WDXD	4
<b>BIG B</b> Sinner (Suburban Noise) KXRX, KYSR, Sirius XM Alt Nation, WZNE	4
<b>WHITE LIES</b> To Lose My Life (Fiction/Interscope) KEDJ, KNDD, KRBZ, WFNX	4
<b>CAVO</b> Champagne (Reprise) (Reprise) KCXX, KPNT, WGRD, WKQX	4
<b>ANBERLIN</b> Feel Good Drag (Universal Republic) WJRR, WRF, WWDC	3
<b>SILVERSUN PICKUPS</b> Panic Switch (dangerbird) WDYL, WPBZ, WRF	3

NEW AND ACTIVE			
ARTIST TITLE / LABEL	PLAYS /GAIN	ARTIST TITLE / LABEL	PLAYS /GAIN
<b>RED</b> Death Of Me (Essential/RED) TOTAL STATIONS: 18	<b>225/35</b>	<b>HOLLYWOOD UNDEAD</b> Young (A&M/Octone/Interscope) TOTAL STATIONS: 25	<b>169/8</b>
<b>AUDRYE SESSIONS</b> Turn Me Off (Black Seal) TOTAL STATIONS: 20	<b>189/5</b>	<b>GLASVEGAS</b> Geraldine (Columbia) TOTAL STATIONS: 16	<b>167/19</b>
<b>ALL THAT REMAINS</b> Two Weeks (Prosthetic/Razor & Tie) TOTAL STATIONS: 19	<b>178/26</b>	<b>THE RED JUMPSUIT APPARATUS</b> Pen & Paper (Something Typical) (Virgin/Capitol) TOTAL STATIONS: 20	<b>162/28</b>
<b>PEOPLE IN PLANES</b> Last Man Standing (Wind-up) TOTAL STATIONS: 19	<b>176/13</b>	<b>THE VIRGINS</b> One Week Of Danger (Atlantic) TOTAL STATIONS: 12	<b>155/15</b>
<b>METRIC</b> Help I'm Alive (Last Gang) TOTAL STATIONS: 20	<b>173/51</b>	<b>THIRD EYE BLIND</b> Non Dairy Creamer (Assembly) TOTAL STATIONS: 11	<b>155/14</b>

**MOST INCREASED PLAYS**

<b>+350</b>	★ <b>KINGS OF LEON</b> Use Somebody (RCA/RMG) KFRR +24, KJEE +21, KRAB +20, KLUD +19, CIMX +19, WFXH +18, WXNR +16, WMFS +15, WPBZ +14, WRWK +13
<b>+226</b>	★ <b>SILVERSUN PICKUPS</b> Panic Switch (dangerbird) WFXH +18, SXAN +17, WURH +16, KITS +15, WRF +14, WFNX +11, KRZQ +11, KCXX +11, WPBZ +11, WDYL +11
<b>+225</b>	★ <b>SEETHER</b> Careless Whisper (Wind-up) KROX +16, WBTZ +14, WARQ +13, KRZQ +12, KPNT +12, WPBZ +12, KFTE +12, WGRD +11, WJAX +10, WCYY +9
<b>+115</b>	★ <b>CAGE THE ELEPHANT</b> Ain't No Rest For The Wicked (Jive/JLG) KCXX +17, WZNE +14, KWOD +12, KEDJ +12, WKRK +12, KTBZ +11, WBTZ +11, WBRU +10, KRZQ +9, KDGE +8
<b>+104</b>	★ <b>COLDPLAY</b> Life In Technicolor II (Capitol) KJEE +20, WKRK +13, KRAB +12, WFNX +11, WSUN +10, XTRA +10, KCNL +9, WROX +7, KRBZ +6, KEDJ +6

**ADDED AT... **WARQ** **ROCK 93.5****  
Columbia, SC  
PD: Dave Stewart  
MD: Matt Lee  
All That Remains, Two Weeks, 10  
Cage The Elephant, Ain't No Rest For The Wicked, 2  
Ida Maria, I Like You So Much Better When You're Naked, 0

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FOR WEEK ENDING MARCH 29, 2009  
**LEGEND:** See legend to charts in charts section for rules and symbol explanations.  
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# R&R ACTIVE ROCK

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► **THEORY OF A DEADMAN** REBOUNDS 7-5 ON ROCK WITH "HATE MY LIFE," THE THIRD CONSECUTIVE TOP FIVE FROM THE BAND'S ALBUM "SCARS & SOUVENIRS." "BAD GIRLFRIEND" REACHED NO. 2, AND "SO HAPPY" CLIMBED TO NO. 4. "HATE MY LIFE" CONCURRENTLY SPENDS A SECOND WEEK AT ITS HIGH POINT OF NO. 4 ON ACTIVE ROCK.

THIS WEEK	WEEKS ON CHART	ARTIST TITLE	11 NIELSEN BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS RANK
1	18	<b>METALLICA</b> CYANIDE	NO. 1 (2 WKS) WARNER BROS.	1597 +59	5.718 1
2	11	<b>PAPA ROACH</b> LIFELINE	DGC/INTERSCOPE	1578 +113	5.213 2
3	23	<b>SLIPKNOT</b> DEAD MEMORIES	ROADRUNNER/RRP	1511 +36	4.838 3
4	18	<b>THEORY OF A DEADMAN</b> HATE MY LIFE	604/ROADRUNNER/RRP	1342 +4	3.922 6
5	6	<b>PEARL JAM</b> BROTHER	LEGACY/EPIC	1165 +15	3.948 5
6	27	<b>MUDVAYNE</b> DO WHAT YOU DO	EPIC	1105 -80	4.330 4
7	20	<b>NICKELBACK</b> SOMETHING IN YOUR MOUTH	ROADRUNNER/RRP	1086 -243	3.458 8
8	30	<b>DROWNING POOL</b> 37 STITCHES	ELEVEN SEVEN	1017 +90	3.253 9
9	8	<b>DISTURBED</b> THE NIGHT	REPRISE	990 +127	3.182 10
10	30	<b>SHINEDOWN</b> SECOND CHANCE	ATLANTIC	954 -56	3.535 7
11	27	<b>ALL THAT REMAINS</b> TWO WEEKS	PROSTHETIC/RAZOR & TIE	943 +11	2.359 13
12	28	<b>AVENGED SEVENFOLD</b> SCREAM	HOPELESS/WARNER BROS.	862 -162	2.779 12
13	5	<b>SEETHER</b> CARELESS WHISPER	AIRPOWER WIND-UP	793 +116	1.977 16
14	20	<b>BUCKCHERRY</b> RESCUE ME	ELEVEN SEVEN/ATLANTIC	733 -49	1.973 17
15	19	<b>POP EVIL</b> 100 IN A 55	PAZZO/UNIVERSAL REPUBLIC	712 -35	1.964 15
16	13	<b>RED</b> DEATH OF ME	ESSENTIAL/REO	675 +52	1.454 22
17	32	<b>DISTURBED</b> INDESTRUCTIBLE	REPRISE	675 -101	3.055 11
18	12	<b>HINDER</b> UP ALL NIGHT	UNIVERSAL REPUBLIC	638 -1	1.757 19
19	40	<b>APOCALYPTICA FEATURING ADAM GONTIER</b> I DON'T CARE	20-20/JIVE/JLG	613 -58	2.235 14
20	32	<b>SEETHER</b> BREAKDOWN	WIND-UP	594 -108	1.888 18
21	15	<b>3 DOORS DOWN</b> CITIZEN/SOLDIER	UNIVERSAL REPUBLIC	567 -36	1.675 20
22	3	<b>SAVING ABEL</b> DROWNING (FACE DOWN)	MOST INCREASED PLAYS SKIDDCC/VIRGIN/CAPITOL	527 +143	1.369 24
23	14	<b>AC/DC</b> BIG JACK	COLUMBIA	468 -166	1.368 23
24	8	<b>HURT</b> WARS	AMUSEMENT	466 -7	0.939 29
25	15	<b>KINGS OF LEON</b> SEX ON FIRE	RCA/RMG	437 -16	1.629 21
26	4	<b>THE VEER UNION</b> SEASONS	UNIVERSAL MOTOWN	428 +40	1.031 26
27	9	<b>BURN HALO</b> DIRTY LITTLE GIRL	RAWKHEAD/LG	423 +44	1.016 27
28	7	<b>TRAPT</b> CONTAGIOUS	ELEVEN SEVEN	401 +1	0.939 28
29	3	<b>MUDVAYNE</b> SCARLET LETTERS	EPIC	389 +99	0.838 30
30	4	<b>HOLLYWOOD UNDEAD</b> YOUNG	A&M/OCTONE/INTERSCOPE	368 +50	0.774 32
31	17	<b>STAIN'D</b> ALL I WANT	FLIP/ATLANTIC	357 -117	0.771 33
32	16	<b>BLACK STONE CHERRY</b> PLEASE COME IN	IN DE GOOT/ROADRUNNER/RRP	355 -49	0.598 38
33	9	<b>ARANDA</b> STILL IN THE DARK	ASTONISH	341 +36	0.733 34
34	9	<b>BLUE OCTOBER</b> DIRT ROOM	UNIVERSAL MOTOWN	307 +28	0.584 39
35	NEW	<b>SHINEDOWN</b> SOUND OF MADNESS	MOST ADDED ATLANTIC	296 +134	1.089 25
36	17	<b>FRAMING HANLEY</b> LOLLIPOP	SILENT MAJORITY/ILG/WARNER BROS.	278 -47	0.561 -
37	4	<b>SINCE OCTOBER</b> GUILTY	TOOTH & NAIL/CAPITOL	239 -10	0.462 -
38	3	<b>REV THEORY</b> FAR FROM OVER	VAN HOWES/MALOOF/DGC/INTERSCOPE	235 +20	0.616 37
39	6	<b>DOPE</b> ADDICTION	EI	224 -18	0.445 -
40	6	<b>(HED) P.E.</b> RENEGADE	SUBURBAN NOIZE	216 +9	0.387 -

THIS WEEK	WEEKS ON CHART	ARTIST TITLE	11 NIELSEN BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS RANK
1	20	<b>NICKELBACK</b> SOMETHING IN YOUR MOUTH	NO. 1 (3 WKS) ROADRUNNER/RRP	403 -4	1.478 1
2	29	<b>SHINEDOWN</b> SECOND CHANCE	ATLANTIC	368 -41	1.302 2
3	26	<b>METALLICA</b> CYANIDE	WARNER BROS.	348 +23	1.222 3
4	10	<b>PAPA ROACH</b> LIFELINE	DGC/INTERSCOPE	324 +25	0.956 4
5	17	<b>THEORY OF A DEADMAN</b> HATE MY LIFE	604/ROADRUNNER/RRP	306 +20	0.829 7
6	6	<b>PEARL JAM</b> BROTHER	LEGACY/EPIC	289 -5	0.931 6
7	14	<b>AC/DC</b> BIG JACK	COLUMBIA	275 -17	0.973 5
8	19	<b>BUCKCHERRY</b> RESCUE ME	ELEVEN SEVEN/ATLANTIC	207 +1	0.420 12
9	29	<b>DISTURBED</b> INDESTRUCTIBLE	REPRISE	196 -27	0.660 8
10	27	<b>SEETHER</b> BREAKDOWN	WIND-UP	181 -32	0.493 11

## MOST ADDED

ARTIST TITLE / LABEL	NEW STATIONS
<b>SHINEDOWN</b> Sound Of Madness (Atlantic)	11
<b>SAVING ABEL</b> Drowning (Face Down) (Skiddcc/Virgin/Capitol)	8
<b>HALESTORM</b> I Get Off (Atlantic)	7
<b>NICKELBACK</b> If Today Was Your Last Day (Roadrunner/RRP)	6
<b>REV THEORY</b> Far From Over (Van Howes/Maloof/DGC/Interscope)	5
<b>SALIVA</b> How Could You? (Island/DJMG)	5
<b>DISTURBED</b> The Night (Reprise)	4
<b>BURN HALO</b> Dirty Little Girl (Rawhead/LG)	4
<b>SINCE OCTOBER</b> Guilty (Tooth & Nail/Capitol)	4
<b>CAVO</b> Champagne (Reprise)	4

**ADDED AT... WAQX**  
Syracuse, NY  
PD: Hunter Scott  
APD/MD: Don Kelley  
Halestorm, I Get Off, 8  
10 Years, Actions And Motives, 0  
Shinedown, Sound Of Madness, 0  
The Veer Union, Seasons, 0  
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ARTIST TITLE / LABEL	PLAYS /GAIN	ARTIST TITLE / LABEL	PLAYS /GAIN
<b>SALIVA</b> How Could You? (Island/DJMG)	206/65	<b>THE PARLOR MOB</b> Hard Times (In De Goot/Roadrunner/RRP)	137/9
<b>ROYAL BLISS</b> We Did Nothing Wrong (Merovigian/Caroline/Capitol)	204/7	<b>ANBERLIN</b> Feel Good Drag (Universal Republic)	134/19
<b>10 YEARS</b> Actions And Motives (Universal Republic)	180/36	<b>DUFF MCKAGAN'S LOADED</b> Flatline (Century Media/Capitol)	132/39
<b>HALESTORM</b> I Get Off (Atlantic)	179/97	<b>LAMB OF GOD</b> Set To Fail (Epic)	131/15
<b>U2</b> Magnificent (Island/Interscope)	173/18	<b>LAST VEGAS</b> I'm Bad (Eleven Seven)	129/13

## MOST INCREASED PLAYS

+143	<b>SAVING ABEL</b> Drowning (Face Down) (Skiddcc/Virgin/Capitol)
+134	<b>SHINEDOWN</b> Sound Of Madness (Atlantic)
+127	<b>DISTURBED</b> The Night (Reprise)
+116	<b>SEETHER</b> Careless Whisper (Wind-up)
+113	<b>PAPA ROACH</b> Lifeline (DGC/Interscope)

FOR WEEK ENDING MARCH 29, 2009  
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## ROCK

TW	WKS	ARTIST TITLE	11 NIELSEN BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS RANK
11	44	<b>THEORY OF A DEADMAN</b> BAD GIRLFRIEND	604/ROADRUNNER/RRP	167 -33	0.517 10
12	27	<b>MUDVAYNE</b> DO WHAT YOU DO	EPIC	153 -1	0.589 9
13	16	<b>3 DOORS DOWN</b> CITIZEN/SOLDIER	UNIVERSAL REPUBLIC	144 -4	0.253 20
14	35	<b>APOCALYPTICA FEATURING ADAM GONTIER</b> I DON'T CARE	20-20/JIVE/JLG	134 -20	0.280 16
15	16	<b>STAIN'D</b> ALL I WANT	FLIP/ATLANTIC	130 -10	0.308 14
16	22	<b>SLIPKNOT</b> DEAD MEMORIES	ROADRUNNER/RRP	129 -2	0.261 19
17	4	<b>SEETHER</b> CARELESS WHISPER	AIRPOWER/MOST INCREASED PLAYS WIND-UP	128 +46	0.335 13
18	15	<b>AVENGED SEVENFOLD</b> SCREAM	HOPELESS/WARNER BROS.	120 +13	0.205 23
19	16	<b>POP EVIL</b> 100 IN A 55	PAZZO/UNIVERSAL REPUBLIC	117 -4	0.231 22
20	3	<b>U2</b> MAGNIFICENT	ISLAND/INTERSCOPE	108 +17	0.284 15



KRVO/Kalispell, Mont., makes significant ratings inroads

## New-Generation Triple A

John Schoenberger

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**n**estled in the Rocky Mountains of northwest Montana, near some of the most pristine wilderness in the country, lies the Flathead Valley, anchored by the city of Kalispell. This community has been growing rapidly in the past decade, becoming a destination for many urban dwellers looking to escape the big city in search of a better quality of life. Consequently, the market is quite sophisticated given its size.

Rose Communications, owned by Cassie Bee of the legendary Bee Broadcasting family of Montana, saw an opportunity and launched classic hits KWOL about four years ago. In September 2006, she signed on a second signal, delivering triple A programming to the community via KRVO (the River).

Brew Michaels, a veteran rock programmer of the Northwest with stints in Spokane; Seattle; Portland, Ore.; and Billings, Mont., during his 30-year career, became the prodigal son, returning home to help Rose launch both stations. Kalispell is home for Michaels and where he started his radio career in 1979.

Bee says, "The River is more of a personal project for me because the station delivers a sound that is in tune with my own tastes. I wanted a station that was intelligent and played songs that had some thought put into them but were still great to listen to. I felt that there was a sizable enough audience in

the market to make that type of station successful."

Two-and-a-half years into the life of the station, the River is doing gangbusters in the market, ranking No. 2 +12 in the fall 2008 Arbitron. The station targets a younger adult listener, which is where its latest numbers shine: No. 2 18-49 with an 11 share and No. 1 18-34 with a staggering 18.9 share.

### Triple A Values

Michaels saw a significant void in the market for a station that would target younger adults in terms of music and attitude. Consequently the management team decided to take the programming philosophy of triple A and add in elements of alternative and hot AC. "The key was to keep it hip and focused on new music, mixed with stuff that doesn't go back much past the early '90s," he says. "Our goal was to be strong 18-49 with a more narrow focus on 25-34. In those demos, we have done really well with a balance between both genders."

Michaels, who was OM at the station until recently—he is now director of programming for Bee Broadcasting—and current PD/MD/morning host Mark "Radman" Radway see the River as a new-generation station that hasn't evolved out of AOR or any other heritage format. Rather, their listeners have always known MTV and are heavily influenced by iPods, satellite radio and the Internet.

"With a market the size of ours, we have to be more things to more people to make the kind of impact we need to get the attention of the local community and local businesses," Radway says. "We think the River is a very easy station to listen to, and we take pride in the fact that we are

exposing a lot of new music that no one else in town is playing."

With new music as one of the station's main calling cards, Radway is trying to get more acts to come to the Kalispell area, which includes the Aspen-like town of Whitefish and a club called the Great Northern. "I have been networking with the PDs of KMTN/Jackson Hole, Wyo.; KMMS/Bozeman, Mont.; KPND/Spokane and a few other [triple A] stations in the region to see if we can help create a round-table scenario, so it makes sense for more acts to come up our way," Radway says. "Plus, we are doing promotions for folks to go see larger acts in venues in Missoula [Mont.] and even Spokane and Seattle that we call River Roadtrips."



Radway and Michaels

### Larger-Market Aspirations

The Flathead River is the main waterway around Kalispell, plus there are two large lakes, so water sports are big during the spring and summer months. So are hiking and biking. And in the winter, Whitefish is a premier skiing destination. The station's promotions reflect the active outdoor lifestyle of the region.

"We also keep in mind that the area has a large influx of outside people during both the summer and the winter," Michaels says. "That puts the pressure on us to make sure we are delivering a world-class station that could compete easily in a larger market."

To help accomplish this, the station has enlisted the help of outside companies to produce its imaging. Chris Rollins is the primary voice for the production elements, created by Terry Gangstad of Creative Oasis. It's also using New York-based sound designer Sal D'Aleo for imaging. The station positions itself as "modern music from every angle."

"There is some really good radio in this market because you have a lot of people with radio experience who have decided to come here for the way of life," Michaels adds. "I am a prime example. Radman also has quite a bit of experience on both the radio and record side."

Michaels adds that many people have contributed to the station since it signed on. Don Darue, the first MD, put together the music and sound of the station. He has since relocated to Reno, Nev., with his wife and baby. He also acknowledges the late programmer/consultant Steve Young, who consulted to the River early on.

But the station is also nurturing new talent. For example, Radway says that afternoon host MK is "passionate about his show and music and is a quick learner. We are enjoying him while we can because we know he'll be off to some major market some day." MK also hosts the new-music show "River's Local Flow."

"The station has evolved over time, and I think we have the right mix of music and delivery at this point," Radway says. "I also feel that the tweaks we have made are why we are now doing so well in the ratings."



### Music Monitor

March 18, 2 p.m.

**Dave Matthews Band,**

"Ants Marching"

**Incubus,** "Love Hurts"

**KT Tunstall,** "Saving

My Face"

**Kings of Leon,** "Sex

on Fire"

**Depeche Mode,**

"Personal Jesus"

**Mat Kearney,** "Closer

to Love"

**Big Head Todd,**

"Bittersweet"

**Counting Crows,** "You

Can't Count on Me"

**Stone Temple Pilots,**

"Interstate Love

Song"

**Andrew Bird,** "Fitz and

the Dizzyspells"

**R.E.M.,** "Supernatural

Superserious"

**Dido,** "Thank You"

**The Killers,**

"Spaceman"

**Widespread Panic,**

"Hope in a Hopeless

World"

Source: Station log

### Did You Know?

Kalispell is located within 30 minutes of Flathead Lake, Big Mountain Ski Resort, the exclusive Whitefish resort community and Glacier National Park. It's the business center of Flathead Valley, serving 125,000 residents in northwest Montana. The area has benefited from a surge of people who have moved to the Rocky Mountain West. According to the city's Web site, the population grew 19% during the '90s and, since 2000, has grown an astounding 44%.—JS



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# R&R TRIPLE A

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► **JAMES MORRISON** RISES 5-4 (UP 36 PLAYS) WITH "NOTHING EVER HURT LIKE YOU," THE SECOND-MOST SENIOR SONG ON THE CHART (25 WEEKS). THE TRACK'S RANKING, FIRST REACHED IN THE MARCH 13 ISSUE, REPRESENTS A CAREER-BEST PEAK FOR MORRISON; HIS SOLE PRIOR TOP FIVE, "UNDER THE INFLUENCE," ROSE TO NO. 5 IN JUNE 2007.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST / TITLE	11 NIELSEN BDS CERTIFICATIONS / IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS	RANK
1	1	19	<b>SNOW PATROL</b> CRACK THE SHUTTERS	<b>NO. 1 (4 WKS)</b> POLYDOR/FICTION/GEFFEN/INTERSCOPE	582 -23	2.096	2
2	3	5	<b>U2</b> MAGNIFICENT	ISLAND/INTERSCOPE	573 +33	2.241	1
3	2	19	<b>THE FRAY</b> YOU FOUND ME	EPIC	541 -40	2.064	3
4	5	25	<b>JAMES MORRISON</b> NOTHING EVER HURT LIKE YOU	POLYDOR/INTERSCOPE	445 +36	1.372	6
5	6	7	<b>CHRIS ISAAK</b> WE LET HER DOWN	WICKED GAME/REPRISE	374 +23	1.020	8
6	4	16	<b>COLDPLAY</b> LOVERS IN JAPAN	CAPITOL	362 -74	1.475	4
7	8	31	<b>RAY LAMONTAGNE</b> YOU ARE THE BEST THING	RCA/RED	326 +13	1.388	5
8	7	11	<b>COUNTING CROWS</b> WHEN I DREAM OF MICHELANGELO	DGC/GEFFEN/INTERSCOPE	317 0	0.890	9
9	11	6	<b>RYAN ADAMS &amp; THE CARDINALS</b> MAGICK	LOST HIGHWAY	298 +51	0.669	15
10	10	17	<b>DEATH CAB FOR CUTIE</b> NO SUNLIGHT	ATLANTIC	295 +29	0.603	19
11	9	18	<b>ADELE</b> RIGHT AS RAIN	XL/COLUMBIA	288 -9	0.874	10
12	12	8	<b>KINGS OF LEON</b> USE SOMEBODY	RCA/RMG	277 +33	1.076	7
13	13	5	<b>INDIGO GIRLS</b> WHAT ARE YOU LIKE	IG/VANGUARD	275 +52	0.825	12
14	17	5	<b>GOMEZ</b> AIRSTREAM DRIVER	<b>AIRPOWER</b> ATO/RED	224 +35	0.606	18
15	14	8	<b>SERENA RYDER</b> LITTLE BIT OF RED	ATLANTIC	217 -5	0.375	-
16	24	3	<b>DEPECHE MODE</b> WRONG	<b>AIRPOWER</b> MUTE/VIRGIN/CAPITOL	203 +33	0.684	14
17	19	10	<b>ANDREW BIRD</b> FITZ AND THE DIZZYSPELLS	FAT POSSUM/RED	203 +8	0.444	25
18	22	3	<b>MAT KEARNEY</b> CLOSER TO LOVE	<b>AIRPOWER/MOST ADDED</b> AWARE/COLUMBIA	199 +22	0.776	13
19	21	5	<b>THE KILLERS</b> SPACEMAN	<b>AIRPOWER</b> ISLAND/IDJMG	189 +8	0.665	16
20	28	9	<b>JASON MRAZ &amp; COLBIE CAILLAT</b> LUCKY	ATLANTIC/RRP	187 +23	0.506	22
21	23	2	<b>BRUCE SPRINGSTEEN</b> MY LUCKY DAY	COLUMBIA	178 +3	0.849	11
22	26	6	<b>LILY ALLEN</b> THE FEAR	CAPITOL	175 +7	0.542	20
23	18	18	<b>BRUCE SPRINGSTEEN</b> WORKING ON A DREAM	COLUMBIA	173 -35	0.650	17
24	29	2	<b>BEN HARPER &amp; RELENTLESS7</b> SHIMMER AND SHINE	VIRGIN/CAPITOL	171 +15	0.444	26
25	13	13	<b>PRETENDERS</b> LOVE'S A MYSTERY	SHANGRI-LA	171 -44	0.416	29
26	30	5	<b>ERIN MCCARLEY</b> LOVE, SAVE THE EMPTY	UNIVERSAL REPUBLIC	163 +10	0.188	-
27	<b>RE-ENTRY</b>	5	<b>AMY MACDONALD</b> THIS IS THE LIFE	MELODRAMATIC/VERTIGO/DECCA	148 +5	0.270	-
28	25	3	<b>SAM ROBERTS</b> THEM KIDS	ZOE/ROUNDER	143 -26	0.258	-
29	<b>NEW</b>	3	<b>TYRONE WELLS</b> MORE	UNIVERSAL REPUBLIC	142 +28	0.524	21
30	<b>RE-ENTRY</b>	3	<b>MATT NATHANSON</b> ALL WE ARE	VANGUARD	142 -9	0.373	-

## MOST ADDED

ARTIST / LABEL	NEW STATIONS
<b>MAT KEARNEY</b> Closer To Love (Aware/Columbia) KBCO, KTHX, WMMM, WNCS, WRNX	5
<b>KINGS OF LEON</b> Use Somebody (RCA/RMG) KMTT, KTHX, KXLY, WZEW	4
<b>ELVIS COSTELLO</b> Complicated Shadows (2009) (Hear/CMG) KSWD, KTHX, Sirius XM Spectrum, WRNR	4
<b>THE AIRBORNE TOXIC EVENT</b> Sometime Around Midnight (Majordomo/Shout! Factory/Island/IDJMG) KMTT, WRLT, WZEW	3
<b>PETE YORN</b> Don't Wanna Cry (Columbia) KBCO, KMTT, KWMT	3
<b>BEN LEE</b> What's So Bad (About Feeling Good)? (New West) KRSH, WCOO, WMMM	3
<b>BOB DYLAN</b> Beyond Here Lies Nothin' (Columbia) KTHX, Sirius XM Spectrum, WRNR	3
<b>COUNTING CROWS</b> When I Dream Of Michelangelo (DGC/Geffen/Interscope) KBCO, WXRT	2
<b>O.A.R.</b> This Town (Everfine/Atlantic/RRP) KENZ, WZEW	2

## ADDED AT...

### KMTT

Seattle, WA  
PD: Kevin Welch  
APD/MD: Shawn Stewart

Kings Of Leon, Use Somebody, 10  
The Airborne Toxic Event, Sometime Around Midnight, 2  
Pat McGee Band, Come Back Home, 1  
Pete Yorn, Don't Wanna Cry, 1

FOR REPORTING STATIONS PLAYLISTS GO TO:  
[www.RadioandRecords.com](http://www.RadioandRecords.com)

## NEW AND ACTIVE

ARTIST / LABEL	PLAYS /GAIN	ARTIST / LABEL	PLAYS /GAIN
<b>NEKO CASE</b> People Got A Lotta Nerve (Anti-/Epitaph)	137/64	<b>PETE YORN</b> Don't Wanna Cry (Columbia)	102/78
TOTAL STATIONS:	11	TOTAL STATIONS:	16
<b>RAY LAMONTAGNE</b> Let It Be Me (RCA/RED)	134/15	<b>GREEN RIVER ORDINANCE</b> Come On (Virgin/Capitol)	100/12
TOTAL STATIONS:	10	TOTAL STATIONS:	13
<b>BELL X1</b> The Great Defector (Yep Roc)	114/4	<b>ANJULIE</b> Boom (Hear/CMG)	80/14
TOTAL STATIONS:	14	TOTAL STATIONS:	7
<b>GAVIN ROSSDALE</b> Can't Stop The World (Interscope)	106/35	<b>COLDPLAY</b> Life In Technicolor II (Capitol)	79/37
TOTAL STATIONS:	14	TOTAL STATIONS:	8
<b>THE AIRBORNE TOXIC EVENT</b> Sometime Around Midnight (Majordomo/Shout! Factory/Island/IDJMG)	104/18	<b>CAROLINA LIAR</b> Show Me What I'm Looking For (Atlantic)	79/36
TOTAL STATIONS:	9	TOTAL STATIONS:	7

## MOST INCREASED PLAYS

+78	<b>PETE YORN</b> Don't Wanna Cry (Columbia) SXSP +39, KWMT +12, WRNR +7, KPTL +6, KBCO +4, KTZZ +2, WTTT +2, KFOG +2, KGSR +1, KMTT +1
+64	<b>NEKO CASE</b> People Got A Lotta Nerve (Anti-/Epitaph) SXSP +35, WRNR +8, WNCS +8, WCLZ +7, KRSH +6, KBCO +2, WTTT +2
+52	<b>INDIGO GIRLS</b> What Are You Like (IG/Vanguard) SXSP +34, WMMM +6, WNCS +4, KPRI +3, KXLY +2, WCOO +2, KMTT +1, WTTT +1, KRSH +1, KRVB +1
+51	<b>RYAN ADAMS &amp; THE CARDINALS</b> Magick (Lost Highway) WNCS +8, KTHX +7, WCLZ +6, WRNR +5, CIDR +5, WRNR +4, WCOO +4, KRSH +4, SXSP +3, KXLY +3
+49	<b>ELVIS COSTELLO</b> Complicated Shadows (2009) (Hear/CMG) WRNR +11, WCLZ +9, KSWD +6, SXSP +5, WMMM +5, KGSR +2, WXRT +2, WZCC +2, CIDR +1, KFOG +1

FOR WEEK ENDING MARCH 29, 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	11 NIELSEN BDS CERTIFICATIONS	PLAYS TW	PLAYS LW
1	<b>ERIC HUTCHINSON</b> ROCK & ROLL (LET'S BREAK/WARNER BROS.)		213	216
2	<b>O.A.R.</b> SHATTERED (TURN THE CAR AROUND) (EVERFINE/ATLANTIC/RRP)		178	187
3	<b>MICHAEL FRANTI &amp; SPEARHEAD</b> SAY HEY (I LOVE YOU) (BOO BOO WAX/ANTI-EPITAPH)		161	174
4	<b>COLDPLAY</b> VIVA LA VIDA (CAPITOL)		149	150
5	<b>DONAVON FRANKENREITER</b> LIFE, LOVE & LAUGHTER (LOST HIGHWAY)		135	135

THIS WEEK	ARTIST / TITLE / IMPRINT / PROMOTION LABEL	11 NIELSEN BDS CERTIFICATIONS	PLAYS TW	PLAYS LW
6	<b>JASON MRAZ</b> I'M YOURS (ATLANTIC/RRP)		134	146
7	<b>KINGS OF LEON</b> SEX ON FIRE (RCA/RMG)		134	174
8	<b>KEANE</b> THE LOVERS ARE LOSING (INTERSCOPE)		124	124
9	<b>MATT NATHANSON</b> COME ON GET HIGHER (VANGUARD)		124	137
10	<b>MY MORNING JACKET</b> I'M AMAZED (ATO/RED)		118	112

## CHART LEGEND

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

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

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

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

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

with increases in both plays and audience.

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

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

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

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

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

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

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

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

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

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

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST/TITLE	IMPRINT / PROMOTION LABEL	TRIPLE A INDICATOR	
					PLAYS TW	+/
1	1	9	RYAN ADAMS & THE CARDINALS MAGICK	LOST HIGHWAY	520	-17
2	4	5	CHRIS ISAAK WE LET HER DOWN	WICKED GAME/REPRISE	506	+60
3	2	6	GOMEZ AIRSTREAM DRIVER	ATD/RED	497	+24
4	3	7	BEN HARPER & RELENTLESS7 SHIMMER AND SHINE	VIRGIN/CAPITOL	468	+1
5	5	3	U2 MAGNIFICENT	ISLAND/INTERSCOPE	460	+22
6	7	6	INDIGO GIRLS WHAT ARE YOU LIKE?	IC/VANGUARD	446	+28
7	6	11	ANDREY BIRD FITZ AND THE DIZZY SPELLS	FAT POSSUM/RED	435	+3
8	10	9	NEKO CASE PEOPLE GOT A LOTTA NERVE	ANTI-/EPITAPH	366	+25
9	8	13	COLDPLAY LOVERS IN JAPAN	CAPITOL	353	-42
10	9	11	THE DEERK TRUCKS BAND DOWN IN THE FLOOD	VICTOR	340	-45
11	11	18	THE FRAY YOU FOUND ME	EPIC	334	+4
12	18	7	JJ CALE ROLL ON	ROUNDER	329	-20
13	16	7	SERENA RYDER LITTLE BIT OF RED	ATLANTIC	328	+13
14	20	3	BRUCE SPRINGSTEEN MY LUCKY DAY	COLUMBIA	320	+17
15	17	6	THE KILLERS SPACEMAN	ISLAND/IDJMG	320	+8
16	19	3	BELL XI THE GREAT DEFECTOR	YEP/ROC	310	+4
17	15	10	RAY LA MONTAGNE LET IT BE ME	RCA/RED	307	-9
18	12	12	SNOW PATROL CRACK THE SHUTTERS	POLYDOR/FICTION/GEFFEN/INTERSCOPE	306	-21
19	21	6	M. WARD NEVER HAD NOBODY LIKE YOU	MERGE	287	+7
20	13	8	SAM ROBERTS THEM KIDS	ZOE/ROUNDER	284	-38
21	14	13	PRETENDERS LOVE'S A MYSTERY	SHANGRI-LA	278	-43
22	26	19	ADELE FIGHT AS RAIN	XL/COLUMBIA	264	+21
23	22	11	LILY ALLEN THE FEAR	CAPITOL	247	-19
24	7	7	MICHAEL FRANTI & SPEARHEAD HEY WORLD	BOO BOO WAX/ANTI-/EPITAPH	235	-9
25	24	6	MADELINE PEYROUX YOU CAN'T DO ME	ROUNDER	229	-16
26	28	12	AMY MCDONALD THIS IS THE LIFE	MELODRAMATIC/VERTIGO/DECCA	222	-15
27	23	10	U2 GET ON YOUR BOOTS	ISLAND/INTERSCOPE	216	-38
28	<b>NEW</b>	1	KINGS OF LEON USE SOMEBODY	RCA/RMG	213	+19
29	<b>NEW</b>	1	ERIC HUTCHINSON OK, IT'S ALRIGHT WITH ME	LET'S BREAK/WARNER BROS.	198	0
30	27	18	DONAVON FRANKENREITER YOUR HEART	LOST HIGHWAY	195	-43

**MOST ADDED**

<b>ELVIS COSTELLO 13</b> Complicated Shadows (2009) (Hear/CMG) KBAC, KCMP, KOHO, KOZT, KPND, KTBC, WBJB, WEHM, WEXT, WFUV, WMWV, WXPX	<b>BOB DYLAN 10</b> Beyond Here Lies Nothin' (Columbia) KCMP, KOZT, KTBC, WAPS, WBJB, WDST, WEXT, WFUV, WMWV, WXPX	<b>MELODY GARDOT 8</b> Who Will Comfort Me (Verve) KBAC, KFMM, KTAQ, WCBE, WEXT, WKZE, WMWV, WUIN	<b>U2 3</b> Magnificent (Island/Interscope) KLRN, WOXM, WVOG
<b>BEN LEE 10</b> What's So Bad (About Feeling Good)? (New West) KDBB, KMTN, KNBA, KOHG, KROK, WCBE, WFUV, WTMZ, WUIN, WYEF	<b>FASTBALL 9</b> Little White Lies (33 1/3/Megaforce) KDBB, KNBA, KPND, KROK, KTAQ, WAPS, WEXT, WMWV, WXPX	<b>ERIC LINDELL 6</b> If Love Can't Find A Way (Alligator) WBJB, WEHM, WEXT, WFUV, WMWV, WXPX	<b>PETE YORN 3</b> Don't Wanna Cry (Columbia) WAPS, WEHM, WEXT
		<b>THE TRAGICALLY HIP 3</b> Morning Moon (Zoe/Rounder) KFMM, KTAQ, WVOG	
		<b>FELICE BROTHERS 4</b> Penn Station (Team Love) WFUV, WNRN, WRSI, WTMZ	

FOR WEEK ENDING: MARCH 29, 2009

**MOST INCREASED PLAYS**

**+109**

**FREDDY JONES BAND**  
Home Thing (Out Of The Box)

**+109**

**ERIC LINDELL**  
If Love Can't Find A Way (Alligator)

**CHRIS ISAAK**  
We Let Her Down (Wicked Game/Reprise)

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

Billboard TOP ALBUMS				ARTIST	TITLE	CERT.	PEAK POSITION
THIS WEEK	LAST WEEK	WEEKS ON CHART	WEEKS ON CHART	IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)			
1	1	9	1	<b>VARIOUS ARTISTS</b>	NOW 30	1	
2	NEW	1	1	<b>SOUNDTRACK</b>	Hannah Montana: The Movie	2	
3	3	14	21	<b>GREATEST GAINER</b>	Twilight	1	
4	NEW	1	1	<b>KERI HILSON</b>	In A Perfect World...	4	
5	1	1	1	<b>KELLY CLARKSON</b>	All I Ever Wanted	1	
6	2	3	4	<b>U2</b>	No Line On The Horizon	1	
7	5	6	22	<b>LADY GAGA</b>	The Fame	4	
8	NEW	1	1	<b>PAPA ROACH</b>	Metamorphosis	8	
9	NEW	1	1	<b>JIM JONES</b>	Pray IV Reign	9	
10	NEW	1	1	<b>MARTINA MCBRIDE</b>	Shine	10	
11	NEW	1	1	<b>MASTODON</b>	Crack The Skye	11	
12	3	5	16	<b>TAYLOR SWIFT</b>	Fearless	1	
13	NEW	1	1	<b>BLUE OCTOBER</b>	Approaching Normal	13	
14	4	2	3	<b>THE-DREAM</b>	Love VS Money	2	
15	NEW	1	1	<b>SLIM THUG</b>	Boss Of All Bosses	15	
16	NEW	1	1	<b>JOHN RICH</b>	Son Of A Preacher Man	16	
17	NEW	1	1	<b>ERIC CHURCH</b>	Carolina	17	
18	7	7	16	<b>NICKELBACK</b>	Dark Horse	2	
19	14	-	3	<b>THE DECEMBERISTS</b>	The Hazards Of Love	14	
20	NEW	1	1	<b>YANNI</b>	Voices	20	
21	3	8	19	<b>BEYONCE</b>	I Am... Sasha Fierce	2	
22	10	9	15	<b>JAMIE FOXX</b>	Intuition	3	
23	21	38	42	<b>PACE SETTER</b>	ADELE	19	10
24	12	13	18	<b>T.I.</b>	Paper Trail	1	
25	19	21	46	<b>JASON MRAZ</b>	We Sing. We Dance. We Steal Things.	3	

Billboard HOT DIGITAL SONGS				ARTIST	TITLE	CERT.	PEAK POSITION
THIS WEEK	LAST WEEK	WEEKS ON CHART	WEEKS ON CHART	IMPRINT / PROMOTION LABEL			
1	2	14	1	<b>#1 POKER FACE</b>	LADY GAGA (STREAMELINE/KONLIVE/CHERRYTREE/INTERSCOPE)		
2	7	7	1	<b>RIGHT ROUND</b>	FLY RIDA (POE BOY ATLANTIC)		
3	3	15	1	<b>KISS ME THRU THE PHONE</b>	SOULJA BOY TELLEM (EM FEAT SAMMIE) (COLLIPARK/INTERSCOPE)		
4	5	4	1	<b>T HE CLIMB</b>	MILEY CYRUS (WALT DISNEY HOLLYWOOD)		
5	8	21	1	<b>GIVES YOU HELL</b>	THE ALL-AMERICAN REJECTS (DOGHOUSE/DG) (INTERSCOPE)		
6	9	7	1	<b>I LOVE COLLEGE</b>	ASHER ROTH (JCHIM/BOY LOUIS) (SRC UNIVERSAL MOTOWN)		
7	10	9	1	<b>BLAME IT</b>	JAMIE FOXX FEAT. T-PAIN (J RMG)		
8	25	2	1	<b>LOVE SEX MAGIC</b>	DIARRA FEAT. JUSTIN TIMBERLAKE (LAFACE JLG)		
9	6	15	1	<b>DEAD AND GONE</b>	T.I. FEAT. JUSTIN TIMBERLAKE (GRAND HUSTLE ATLANTIC)		
10	7	10	1	<b>MY LIFE WOULD SUCK WITHOUT YOU</b>	KELLY CLARKSON (19 RCA RMG)		
11	14	2	1	<b>SJGAR</b>	FLY RIDA FEAT. WYNTER (POE BOY ATLANTIC)		
12	11	37	1	<b>JUST DANCE</b>	LADY GAGA FEAT. COLBY O'DONIS (STREAMELINE/KONLIVE/CHERRYTREE/INTERSCOPE)		
13	17	9	1	<b>DAY 'N' NITE</b>	KID CUDI (FOOLS GOLD UNIVERSAL MOTOWN)		
14	13	8	1	<b>CRACK A BOTTLE</b>	EMINEM, DR. DRE & 50 CENT (SHADY AFTERMATH INTERSCOPE)		
15	4	2	1	<b>I TOLD YOU SO</b>	CARRIE UNDERWOOD FEAT. RANDY TRAVIS (ARISTA NASHVILLE)		
16	12	21	1	<b>HEARTLESS</b>	KANYE WEST (RCA-FELLA DEF JAM IDJMG)		
17	19	7	1	<b>IF U SEEK AMY</b>	BRITNEY SPEARS (JIVE JLG)		
18	15	2	1	<b>HOT REVOLVER</b>	LIL WAYNE (CASH MONEY UNIVERSAL MOTOWN)		
19	25	9	1	<b>HALO</b>	BEYONCE (MUSIC WORLD COLUMBIA)		
20	27	22	1	<b>DON'T TRUST ME</b>	30 SECONDS (PHOTO FINISH ATLANTIC RRP)		
21	33	7	1	<b>HOW DO YOU SLEEP?</b>	JESSE MCCARTNEY (HOLLYWOOD)		
22	20	17	1	<b>BEAUTIFUL</b>	ANDY FEAT. COLBY O'DONIS & HARRISON O'NEILL (STREAMELINE/KONLIVE/CHERRYTREE/INTERSCOPE)		
23	41	3	1	<b>HOEDOWN THROWDOWN</b>	MILEY CYRUS (WALT DISNEY)		
24	22	19	1	<b>YOU FOUND ME</b>	THE FRAY (EPIC)		
25	23	11	1	<b>TURN ME ON</b>	KERI HILSON FEAT. LIL WAYNE (MOSLEY/ZONE 4 INTERSCOPE)		
26	34	5	1	<b>JAI HO! (YOU ARE MY DESTINY)</b>	A R RAHMAN & THE PUSSYCAT DOLLS FEAT. NICOLE SCHERZINGER (INTERSCOPE)		
27	21	29	1	<b>LOVE STORY</b>	TAYLOR SWIFT (BIG MACHINE)		
28	60	3	1	<b>DON'T FORGET</b>	DEMI LOVATO (HOLLYWOOD)		
29	37	50	1	<b>I'M YOURS</b>	JASON MRAZ (ATLANTIC RRP)		
30	24	17	1	<b>CIRCUS</b>	BRITNEY SPEARS (JIVE JLG)		
31	29	31	1	<b>LET IT ROCK</b>	KEVIN RUDOLF FEAT. LIL WAYNE (CASH MONEY UNIVERSAL REPUBLIC)		
32	28	12	1	<b>MAD</b>	NE-YO (DEF JAM IDJMG)		
33	-	1	1	<b>LET'S GET CRAZY</b>	HANNAH MONTANA (WALT DISNEY)		
34	31	19	1	<b>SOBER</b>	PINK (LAFACE JLG)		
35	35	10	1	<b>1, 2, 3, 4</b>	PLAIN WHITE T'S (HOLLYWOOD)		
36	-	1	1	<b>LOVE WHO YOU LOVE</b>	RASCAL FLATTS (LYRIC STREET)		
37	42	11	1	<b>SECOND CHANCE</b>	SHINEDOWN (ATLANTIC)		
38	32	18	1	<b>I HATE THIS PART</b>	THE PUSSYCAT DOLLS (INTERSCOPE)		
39	44	5	1	<b>ALL THE ABOVE</b>	MAIND FEAT. T-PAIN (HUSTLE HARD ATLANTIC)		
40	55	7	1	<b>I'M ON A BOAT</b>	THE LONELY ISLAND FEAT. T-PAIN (UNIVERSAL REPUBLIC)		
41	49	5	1	<b>I KNOW YOU WANT ME (CALLE OCHO)</b>	PITBULL (ULTRA)		
42	38	19	1	<b>SINGLE LADIES (PUT A RING ON IT)</b>	BEYONCE (MUSIC WORLD COLUMBIA)		
43	47	12	1	<b>LUCKY</b>	JASON MRAZ & COLBIE CAILLAT (ATLANTIC/RRP)		
44	18	2	1	<b>THEN</b>	BRAID PAISLEY (ARISTA NASHVILLE)		
45	36	6	1	<b>ROCKIN' THAT THANG</b>	THE DREAM (RADIO KILLA DEF JAM IDJMG)		
46	43	10	1	<b>THINKING OF YOU</b>	KATY PERRY (CAPITOL)		
47	16	3	1	<b>HERE COMES GOODBYE</b>	RASCAL FLATTS (LYRIC STREET)		
48	-	1	1	<b>CRAZIER</b>	TAYLOR SWIFT (WALT DISNEY)		
49	58	3	1	<b>TURN MY SWAG ON</b>	SOULJA BOY TELLEM (COLLIPARK INTERSCOPE)		
50	39	20	1	<b>WHITE HORSE</b>	TAYLOR SWIFT (BIG MACHINE)		

## Paige Nienaber

Promotional consultant says it takes big noise to get noticed in today's marketplace

Cyndee Maxwell  
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**t**he left side of Paige Nienaber's brain is probably larger than his right side. But that works for someone who describes himself as VP of fun'n'games at his firm, CPR Promotions. The company is the anchor for his creativity as he helps stations navigate the waters of promotion and marketing and generate revenue through those vehicles. Nienaber previously worked in the promotions departments of KGON/Portland, Ore.; WLOL/Minneapolis; WNKS (Kiss 102)/Charlotte; and KYLD (Wild 94.9)/San Francisco.

Today, his clients include stations in the United States, Canada, the United Kingdom and the Caribbean. His first book on radio marketing, the self-published, cleverly titled "Radio Promotions From A to Y ('Z' Was Budgeted Out for 2009)" was recently released. "I spent over four years writing a book and released it just in time for the biggest economic downturn in recent history," he quips.

### How did you get into radio?

I started out as the worst, worst—did I say worst?—Sunday morning board op ever. I saw every break in public affairs as an opportunity to do weather in my own inimitable way. It was at KRCK in Portland, Ore. I'd done a stretch as a researcher and van driver at KGON before that. Promotions was the proverbial "Island of Misfit Toys" back then, so that's where they stuck me.

### How did you wind up running your own business? And what does CPR stand for?

CPR stands for Clifton's Promotions Ranch. [Programmer, station owner and consultant] Jerry Clifton and I were sitting on the beach near the station he owned on Oahu and he got a whimsical look. "There are a lot of people who would never hire me or don't need the full programming service," he said. "But everyone needs ideas. You should try to sign up a bunch of stations just for your crap." And then he changed the subject to his bird or his

penis or something. He redefines ADD. But it seemed like a great idea, and dang if he wasn't right.

### How do you come up with new twists for old ideas?

Not drugs. Absolutely not drugs. Why? What did Kevin Carter say? Because he's wrong. Bastard. Actually, I'm mentally stunted. My emotional maturity ceased at about the same time that Kerry Brown, a cute girl in my school, started developing; mid-sixth grade.

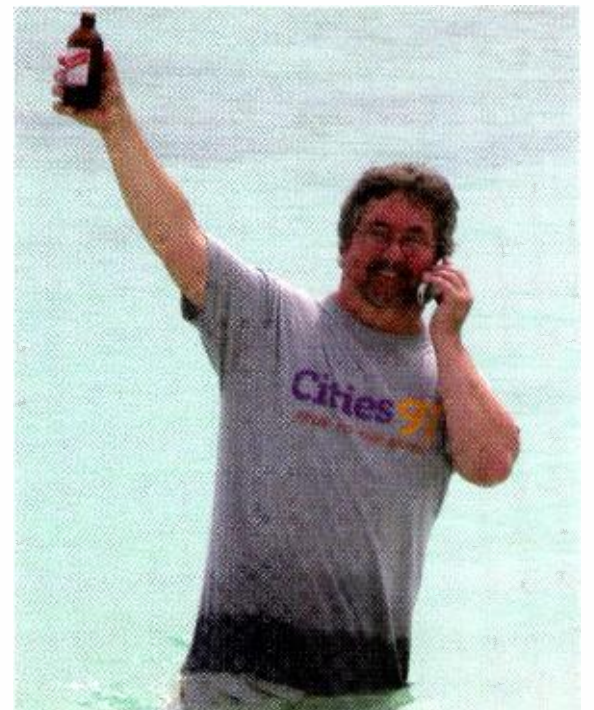
**Maybe it's not fair to stereotype, but typically, a station's programming side has to convince its business side to pony up for help with creativity—like hiring you. What's the best way for a GM to understand it's worth paying for creative?**

I've found that going to a GM's 16-year-old daughter's MySpace page, posing as a sophomore in college named Justin and getting her to e-mail cell phone pictures of herself modeling underwear really seems to be a deal-sealer.

When I started doing this gig in 1992, maybe 10% of the requests from stations were for sales assistance. Now, maybe the first 20 e-mails I open every day are from clients who need an idea and they need it by noon. Why should people hire me? The pictures. And I can help them vacuum up pennies off the revenue carpet.

### What can programmers and/or air talent do to spark creativity in themselves when they're faced with a bigger workload?

You can't think in a radio station. Nine out of 10 dentists agree on that. You need to get away. Change the dynamics. Drive around. Sitting in a station will suck every ounce of creativity from you. When I worked in San Francisco, in the evening I'd take a note pad



and a six-pack and go sit on the beach in the Sunset district and just write shit down.

### What's the best way for a station's sales staff to work with its clients to turn dull ideas into something fun?

First, the salespeople should listen to their own station. Gee, it is rocket science. But honestly, when I look at all the stations, the top [account executives] are usually the ones who love the station. They live the life. They are fans. The other thing they need to understand is that we're allegedly experts at radio. I would never have the 'nads to walk into McDonald's and tell them how to make French fries. That's their job and they're really good at it. But why should McDonald's feel like they can come to us and tell us how to do our job? When a client needs a promotion, I always look at the Hallmark holidays. What is there with, say, Easter or Secretary's Day or Earth Day that we can plug Carter's House of Wigs into?

### What is the outlook for creative people in radio today? And what's your advice for a person whose creative ideas frequently don't get the green light?

Don't ever give up. Keep plugging away. There are people out there who are using the current climate as an excuse or justification to be minimalists. Radio is not minimalism. It's "maximilism." Be loud. Be noisy. Get noticed. You'll win. Keep trying. Find what the naysayers' boundaries are, cater to those and then slowly start stretching them. Do it in baby steps.

### How would you summarize your job?

I've found that a big part of what I do is to be a cheerleader. I remind people that we can actually be a lot more than a passionless, vibeless iPod. And that nothing in life is more rewarding than blasting a competitor out of the format. *R&R*

**'I remind people that we can be a lot more than a passionless, vibeless iPod. And that nothing in life is more rewarding than blasting a competitor out of the format.'**

—Paige Nienaber

**LIVE & LOCAL**

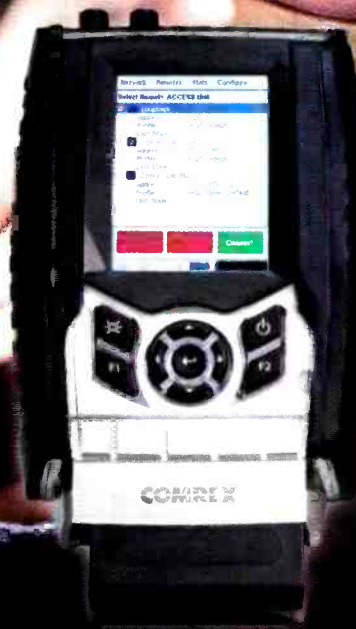
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