

NEWS/TALK/SPORTS SPECIAL



10 Up-And-Coming Talents To Watch: Brash, Young Local Hosts; New Faces On The Syndicated Scene; And Sports Talkers

Who Deliver Far More Than The Score PLUS: Laura Ingraham's Real-World Experience Is Key To Talk Success pp.14-26, 58



R&R

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R&R NewsFocus

MOVER

Scoleri Joins Live Nation

Hollywood Records VP of promotion and sports marketing Joey Scoleri joins Live Nation's North American music as senior VP of tour marketing and promotion. "After 11 great years working with the incredible team at Hollywood Records I'm excited to join Live Nation and the touring team run by Ryan McElrath. It's an exciting time to be part of this growing, vital business and to have the opportunity to work for Michael Rapino and Jason Garner, who have done so much in such a short time."



Scoleri

—Mike Boyle

SHAKER

Gotham Gets New CHR

At press time, CBS Radio was set to flip rock WXRK (92.3 K-Rock)/New York to CHR/top 40 as "92.3 Now FM" on March 11 under VP of CHR programming Dom Theodore. Like the company's recent launch of Amp Radio in Los Angeles, 92.3 Now will roll 10,000 songs commercial-free. With the change, CBS now has Clear Channel's top 40 bookends in its sights: The recent flip of KLSX/L.A. to "97.1 Amp Radio" targeted crosstown monster KIIS, while 92.3 Now will go after Clear Channel CHR/top 40 icon WHTZ (Z100). Six-year Clear Channel CHR/top 40 WIOQ (Q102)/Philadelphia vet Lisa Paige takes the midday slot in the first of a series of imminent airstaff additions.—Keith Berman

Riley Now Runs 'Now'

Jules Riley, already at Greater Media/Philadelphia as PD of adult hits WBEN (95.7 Ben FM), adds PD duties for AC sister WNUW (Now 97.5) as Don Gosselin exits due to budget cuts. Riley joined the cluster in October, allowing Gosselin, who had been programming both stations, to concentrate fully on Now. She came from Bonneville/St. Louis, where she programmed adult hits WARH (106.5 the Arch) and now-defunct WMVN (MOVIN 101.1). Gosselin arrived in Philly after spending two years as PD of Clear Channel AC WNIC/Detroit.

—Keith Berman

Congress To Radio, Artists: 'Negotiate' On Royalties

Smashing Pumpkins leader Billy Corgan stole the show during the House Judiciary Committee's three-and-a-half-hour hearing on performance royalties March 10. Corgan made an emphatic case for pending legislation that would remove radio's lifelong exemption from paying artists and labels a fee when broadcasting their copyrighted recordings.

The alternative music icon was careful to not bite the hand that he acknowledged had fed him since his multiplatinum band emerged in Chicago in the early '90s. "I was able to find an audience, in no small measure, because of the long support of my music by terrestrial radio," he told the committee. "I am a big fan of radio and am very interested in its continued health and well-being. I by no means see them as the bad guy," he testified.

Corgan was in Washington to persuade broadcasters, Congress, record labels and anyone else who would listen that it was time to "redress an outmoded, unfair practice that favors one participant's needs over another's. This legislation [the Performance Rights Act] is simply a form of restoration to artists long overdue."

Broadcasters were represented by Commonwealth CEO and NAB Radio Board chairman Steve Newberry and Larry Patrick, a broker who operates 14 Wyoming stations under the banner of Legend Communications. They argued that airplay afforded performers is equal in promotion to any royalty fees that could be determined by the Library of Congress' Copyright Office, should the controversial legislation become law.

But Newberry said the bill doesn't address "one-sided, unfair contracts" that labels sign with artists that sometimes leave performers in "difficult financial straits." Calling free airplay "the best friend of artists and record labels," Newberry quoted influential jazz/fusion pianist Herbie Hancock, who made his own Capitol Hill appearance two weeks earlier: "Just as radio promotes music, music promotes radio. And I couldn't agree more. That's why the system has worked to the benefit of all parties for the last 80 years."

Committee members made a strong case for the affected parties to negotiate a settlement and not force Congress to regulate them. James Sensenbrenner, a Wisconsin Republican, looked at Newberry and ordered him to "get all the players at the table. Broadcasters haven't wanted to come to the table. I'm going to aim my cannon right between your eyes, Mr. Newberry. And get to the table right away, and if you don't want to get to the table, can you tell me why?"

While no other representatives were as threatening, most were equally clear in their message.—Jeffrey Yorke



Smashing Pumpkins frontman Billy Corgan is surrounded by autograph seekers following a Performance Rights Act hearing on Capitol Hill.



HEAD OF THE CLASS: At the Country Radio Seminar held March 3 in Nashville, Country Radio Broadcasters honored its 2009 class of Country Music DJ and Radio Hall of Fame inductees, including legendary personalities Chuck Collier (WGAR/Cleveland) and Gerry House (WSIX/Nashville) and programmers Bob McKay (WXTU/Philadelphia) and Moon Mullins (WBKR/Owensboro, Ky.). Pictured at the Nashville Convention Center, from left, are Collier, McKay, Mullins, President's Award winner Shelia Shipley Biddy and House. Photo courtesy of Bev Moser

A Message To Our Readers

We've had to make some difficult decisions recently. While we've been reporting on the news of layoffs and cutbacks throughout the industry, we haven't been immune to similar realities. As such, we've had to say goodbye to some of our own colleagues and friends.

We remain committed to bringing the news, analysis, features, music information and sense of community that you want. With that in mind, we're redoubling our efforts on the most important aspects of our business. We realize that the industry needs the information we provide now more than ever.

We'll continue to present the industry conventions you expect from us because face-to-face communication has never been more important than it is today.

We're in the process of updating our digital efforts, such as our newly redesigned Web site. We'll continue to enhance and upgrade our products in a variety of ways in the days ahead. In fact, on March 23, look for something special in Street Talk Daily.

If you're looking for lists of reporting stations, they're now available exclusively online. Migrating these pages to the Web will save trees and resources. From RadioandRecords.com, go to any format home page, and then scroll down to "Playlist," where you can pull up individual reporting stations or a complete list of reporters by format.

As your biggest cheerleaders, we have always worked to do the right thing for the radio and record industries. R&R is a solid brand with a strong team that we wholeheartedly believe in. We're committed to continuing our mission, and we will continue to produce a great product going forward.

Thank you for your support.

Cyndee Maxwell
Editorial director/associate publisher

NEWS UPDATES AROUND THE CLOCK:
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Finney Out At KLTY

Chuck Finney exits Salem Communications KLTY/Dallas after seven years as PD. Salem radio division president Joe Davis confirmed the departure of Finney—who was also Salem's national PD—citing the changing financial landscape. "Chuck did a terrific job, taking us to No. 1 in the market with women 25-54, and keeping us in the top five," Davis says. "He is arguably the top programmer in the country in this format." Reach Finney at 214-676-7713 or chuck@chuckfinney.com. Back at KLTY, APD/MD Mike Prendergast is promoted to director of programming.—Keith Berman



Finney

Remington To Run Cumulus/Houston

Peter Remington is the new market manager for Cumulus' Houston trio of CHR/top 40 KRBE, adult hits KHJK (103.7 Jack FM) and sports KFNC (97.5 the Ticket). The move comes one day after market vet Pat Fant left the building. Remington last was Spanish Broadcasting System's VP/GM of KRZZ (93.3 La Raza)/San Francisco and added VP/market manager duties for KLAX (97.9 La Raza) and KXOL (Latino 96.3)/Los Angeles in May 2007; he left that gig a few months ago. It's a return for Remington to Cumulus, where he previously held a management post before joining SBS. He's also worked for Eastman Radio and Regent.

—Keith Berman and Kevin Carter

Nielsen Pilot Study Shows Higher Radio Use Among CPO Households

Do cell phone-only households listen to more radio than those with landline-connected homes? In Lexington, Ky., they do.

According to results from Nielsen's pilot radio ratings study conducted Dec. 4-10 in Lexington, CPO homes logged nearly 23 hours of listening per week compared with slightly more than 19 hours for the total sample. In addition, Nielsen says the group listened to 3.5 stations compared with less than three among the total sample; had an AQH total radio rating of 17.3% vs. 14.3% for the total sample; and skewed younger, primarily between the ages of 18 and 34.

Nielsen says more than 20% of people 12+ in Lexington use cell phones as their sole form of telecommunications, higher than the 17.5% that the Centers for Disease Control and Prevention's January-June 2008 National Health Interview Survey reported as the national average.

The pilot test involved 588 people from 336 households. Results were released March 5, the same day the company began its first eight-week survey in 51 small and midsize markets for its fledgling U.S. sticker diary service, the first significant ratings challenge to Arbitron in decades. Data from Nielsen's first survey is scheduled to be delivered in August.

In an interview with R&R, Nielsen Media Research managing director for North America Lorraine Hadfield says the company achieved 80% proportionality in 18-34 in the test study. "We were very heartened by the fact that, even though we didn't oversample, which we will do and are doing for 18-34, we got the minimum targets for proportionality."

It was Cumulus' call last year for a new ratings service that led to the Nielsen launch. As of Jan. 1, Cumulus no longer subscribes to Arbitron's Radio Market Reports published in 50 of the 100-plus markets. Clear Channel has initially contracted for Nielsen ratings in 17 markets. The Nielsen Co. is the parent of R&R.—Mike Boyle



Hadfield

Pamal Enters Consent Decree With FCC

The FCC said March 9 that Pamal Broadcasting will make a \$50,000 voluntary contribution to the U.S. Treasury as part of a consent decree that terminates the Enforcement Bureau's investigation into sponsorship identification rule violations. Pamal also agreed to implement a compliance plan including a "commitment to high standards on pay-for-play" and training for programmers and DJs on sponsorship ID laws. The company must also name a "compliance officer" to maintain a hotline for reporting violations.

Pamal also agreed to reforms that include prohibited activity with record labels, label employees and independent music promoters—which do allow for contests and giveaways, advertising from labels, artist appearances and performances and "nominal consideration," with limits on CDs and other promo items of nominal value, concert tickets, "modest personal gifts for live events, professional achievement and holidays" and meals and entertainment.—Julie Gidlow

Triton Digital Media Adds Kerr

Jim Kerr has joined Triton Media Group's interactive arm, Triton Digital Media, in the newly created VP of strategy post, reporting to Triton Media Group COO Mike Agovino. Kerr previously served as VP of digital development at Pollack Media Group, where he consulted digital companies, including Meebo, Microsoft and Kyte, and helped broadcast clients integrate Internet and mobile solutions. Kerr, a former R&R alternative editor, has also held management positions in the radio and record industries.—Alexandra Cahill

Emmis Lays Off 7.5% Of Work Force

Emmis Communications classic rock WLUP (the Loop) and alternative WKQX (Q101.1)/Chicago brand manager Tisa LaSorte and Q101.1 PD Marc Young have exited the company due to budget cuts. As a result, St. Louis-based VP of rock programming Rick Balis adds programming oversight of the Loop and alternative KPNT PD Tommy Mattern adds Q101.1 programming chores. In addition, St. Louis-based director of digital solutions Kyle Guderian has been named OM for both Q101.1 and the Loop.

Other Chicago/Emmis employees to face layoffs: imaging director Ned Spindle, WLUP midday host Erin Carman, Emmis/Chicago accounts payable staffer Kim Weeks, Q101.1 personality Jim Lynam and WLUP sports reporter Bruce Wolf. In a statement, the company said it was reducing its work force by 7.5%, including 91 full-time and 14 part-time positions across its corporate, radio and publishing divisions.—Mike Boyle



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Edison: Tech, Radio Usage On The Rise At Country

Country partisans are using more radio than they did three years ago and utilizing technology more than ever before, according to an Edison Media Research study of country P1 listeners presented March 6 at the annual Country Radio Seminar in Nashville. Thirty-eight percent of respondents say country music is better now than before, while 84% agree that country makes a positive contribution to American life.

Radio's music discovery role was upheld by the study—87% of respondents indicate they use the medium for discovering new music, while video channels were used by 85%. For teenage country P1s, discovering new music online is preferred.

Fifty-two percent of P1s say they're listening to the radio more—up from 44% in 2006—and of those who are listening less, 39% listed other sources such as iPods or the Internet as the reason.

When it comes to technology, the needle has clearly moved since Edison's last such study in 2007. More country P1s own an iPod or MP3 device than ever, 15% own some kind of smart phone, and 22% said they would be interested in hearing their favorite country station on a cell phone. Web usage is on the rise with country P1s—80% say they've listened to a station online.

The 13,000-person study included P1s from 18 country stations surveyed in January. Complete results of the study are posted at edisonresearch.com.—*R.J. Curtis*

Kosann Opens Compass Media Networks

The new Compass Media Networks opened for business March 5. Founded by Peter Kosann, former president/CEO of Westwood One and current COO of radio group Connoisseur Media, CMN launched with two products, "Free Beer & Hot Wings," a daily morning show, and Download HD, an audio imaging and production service formerly affiliated with Westwood One.



Kosann

Within the past 30 days, Compass has signed new affiliation agreements with Big League Broadcasting, Connoisseur Media, Great Eastern Radio, Genesis Communications, Maverick Media, Mt. Wilson Broadcasting and Rose City Radio, for a total of 160 radio station affiliates.

Kosann, whose noncompete agreement with Westwood ended in January, says he's not looking to go up against the big networks yet: "We're not focused on size. We're focused on quality."—*Katy Bachman, MediaWeek*

Business Briefing By Jeffrey Yorke

Saga Communications Revenue Drops 7%

Saga surprised investors March 10 by reporting fourth-quarter financial results a day earlier than scheduled and by canceling a teleconference with analysts. Saga's Q4 revenue fell 7% and net income slipped 5.5%, excluding a pending impairment charge. Revenue was \$34.9 million and net income was \$4.5 million before charges. Saga's full-year revenue was \$140 million, down 2.8% from 2007, while net income was \$17.4 million, off 7%.

Q4 and 2008 results were only preliminary. Wachovia Capital Markets analyst Marci Ryvicker says, "Final numbers could not be determined due to a potential noncash impairment charge and its related tax effect, which the company believes could be significant. Therefore, net income and earnings-per-share figures disclosed are still estimates and will be updated" and expected by month's end.

Cox Radio Posts \$357M Q4 Loss

Cox Radio reported a fourth-quarter loss of \$357.3 million, or \$4.45 per share, compared with \$52.1 million, or 57 cents per share, during the same period the previous year. The company had impairment charges of \$601.6 million during the quarter. In a March 4 statement, Cox said local revenue decreased

14.4%, national revenue dipped 10.3% and other Internet and nontraditional revenue were down 9.4%, compared with Q4 2007. Cox had Q4 2008 net revenue of \$99.3 million, down 13% from \$114.3 million during the period in 2007, and full-year revenue of \$410.2 million, a 7.8% decrease from \$444.9 million in 2007. Local revenue decreased 7.2%, national was down 11.7% and other revenue fell 3.0%, compared with 2007, due to overall weakness in the economy and the advertising market.

Liberty CEO: Sirius XM Has 'Great Potential For Growth'

Liberty Media president/CEO Gregory Maffei, explaining his company's \$530 million investment in Sirius XM, told CNBC's Maria Bartiromo March 10 that the satcaster "is an amazing platform with great potential for growth." While the auto industry has collapsed and will likely take several years to rebuild, he sees hope: "Even if there is a 9 [million] or 10 million car market, Sirius XM can prosper and grow its way out."

He called Sirius "fundamentally a very attractive company" and blamed current troubles on the FCC's 18-month-long merger review and on the car industry.

Following the initial investment, Liberty "will be working with Sirius" to face the maturity of its next big loan in May 2010, Maffei said.

Transactions at a Glance

Aloha Station Trust's WWDG-FM/Deruyter, N.Y., to Foxfur Communications for \$1.3 million . . . Sorenson Southeast Radio's WZGA-FM/Helen, Ga., to Georgia-Carolina Radiocasting for \$705,000 . . . Robert R. Rule's construction permit for a new FM in Sleepy Hollow, Wyo., to Keyhole Broadcasting for \$150,000 . . . Wolf Creek Broadcasting's WALH-AM/Mountain City, Ga., to Georgia-Carolina Radiocasting for \$70,000 . . . World Radio Link's construction permit for a new FM in Farmington Township, Pa., to Family Life Ministries for \$65,000 . . . Bob Bittner Broadcasting's Blue Jey Broadcasting's WWBK-AM/Brunswick, Maine, to James B. Bleikamp for \$35,000.

Deal of the Week

WPAL-FM/Ridgeville (Charleston), S.C.

PRICE: \$1.7 million **TERMS:** Asset sale for cash

BUYER: WAY-FM Media Group, headed by president Robert Augsburg. Phone: 719-533-0300. It owns 18 other stations. This represents its entry into this market.

SELLER: Caswell Capital Partners, headed by president Judith Aidoo. Phone: 646-696-0025

FORMAT: Urban AC

BROKER: American Media Services

COMMENT: Caswell Capital Partners' WPAL-FM/Ridgeville, S.C., to WAY-FM Media Group for \$1.7 million, payable in cash at closing with a \$107,250 escrow deposit.

2009 Deals to Date

Dollars to Date:	\$34,438,836	(Last Year: \$156,849,536)
Dollars This Quarter:	\$34,438,836	(Last Year: \$156,849,536)
Stations Traded This Year:	123	(Last Year: 107)
Stations Traded This Quarter:	123	(Last Year: 107)

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R&R No.1

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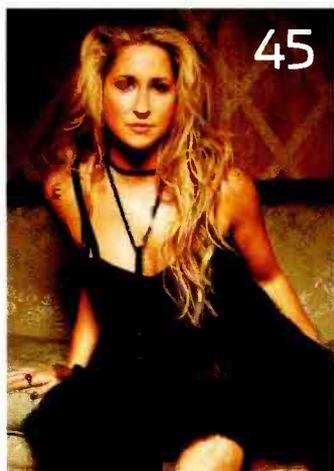
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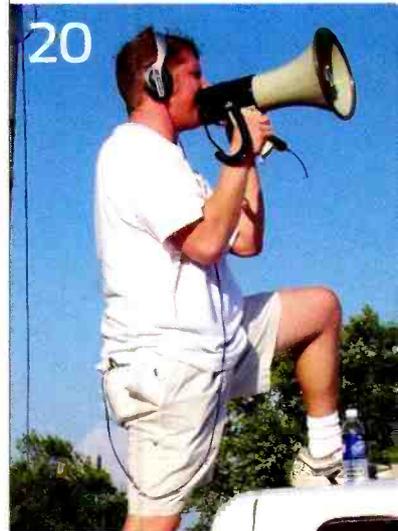
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What's New This Week Online

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March 16
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▶ [Click on Charts](#)

T

March 17
Discover tomorrow's hits today with HitPredictor.
▶ [Click on Charts](#)

W

March 18
Deeper as-it-happens news coverage, more exclusives.
▶ [Click on News](#)

T

March 19
Connect yourself with the whole industry: Get listed in the R&R Directory.
▶ [Click on R&R Directory](#)

F

March 20
Find out who's ruling radio in the North White North with R&R's Canada charts.
▶ [Click on Charts](#)

Here today, hear tomorrow.

Your passion for creating great radio got you where you are today. Now it's time to take advantage of the techniques and technologies at the NAB Show™ to ensure your programming will be heard everywhere your listeners are tomorrow.

Broadcast Management Conference | April 18–22

Reinvention in an Age of Austerity

When times are tough, the tough get going! With continued forecasts of a weak economy, going outside of your company's boundaries to examine the issues facing broadcasting today can yield diverse ideas and rewards. With a new administration, and a new FCC Chairman and Commissioner, it is more important than ever that you attend the NAB Show. The Broadcast Management Conference sets the stage for imaginative thinking and answers to these questions and more:

- What kind of new content regulation and spectrum management can you expect from the FCC?
- Do you need a new business model to capitalize on game-changing innovations?
- What are the first steps for launching a mobile strategy in these impossible times?
- How can innovative technologies help you stay competitive?
- What are the latest tactics for enhancing your revenue streams?

Broadcast Management Conference Schedule-at-a-Glance

Sunday, April 19

7:30 a.m.	
8:00 a.m.	
8:30 a.m.	
9:00 a.m.	
9:30 a.m.	
10:00 a.m.	
10:30 a.m.	
11:00 a.m.	
11:30 a.m.	
12:00 p.m.	
12:30 p.m.	
1:00 p.m.	
1:30 p.m.	
2:00 p.m.	1:00 – 4:30 p.m. Focus on Leadership: Building and Implementing an Effective Strategic Plan
2:30 p.m.	
3:00 p.m.	
3:30 p.m.	
4:00 p.m.	
4:30 p.m.	

Monday, April 20

7:30 a.m.			
8:00 a.m.			
8:30 a.m.			
9:00 a.m.			
9:30 a.m.			
10:00 a.m.			9:00 – 10:15 a.m. Opening Keynote and State of the Industry Address accenture
10:30 a.m.	10:30 – 11:45 a.m. Regulating Broadcast Programming — Is Content King or Will Government Reign?	10:30 – 11:45 a.m. Small Market Idea Swap	10:30 – 11:45 a.m. HD Radio Content: It's Not Just About HD-1 and HD-2
11:00 a.m.			
11:30 a.m.			
12:00 p.m.			
12:30 p.m.			
1:00 p.m.			
1:30 p.m.	1:00 – 2:15 p.m. Streaming Secrets Revealed! What Every Radio Station Should Know	1:00 – 2:15 p.m. HD Radio Sales	1:00 – 2:15 p.m. Rating Radio's Ratings Systems
2:00 p.m.			12:30 – 2:15 p.m. Television Luncheon Broadcasting Hall of Fame
2:30 p.m.	2:30 – 3:45 p.m. Station Choices — Restructuring in a Changing Financial Climate	2:30 – 3:45 p.m. How to Keep Your Share of the Advertiser and Agency Dollars	2:30 – 3:45 p.m. Reality Radio: Producing Videos for Your Web site
3:00 p.m.			2:30 – 4:00 p.m. Television Moving Forward: The Business Model
3:30 p.m.			
4:00 p.m.			
4:30 p.m.			

Sessions are subject to change. Visit www.nabshow.com for up-to-date information.



Only one destination allows you to learn, compare and network. Investing in the NAB Show pays off! Learn more about exclusive travel discounts, tips and more at www.nabshow.com.

Focus on Leadership | April 19

The Focus on Leadership session will be held from 1 – 4:30 p.m. in the LVCC. Learn the best practices of developing and implementing strategic business objectives. The sessions are sponsored by the Broadcast Leadership Training Program and the NAB Career Development Seminars.



NABSHOW

Where Content Comes to Life™

Conferences: April 18–23, 2009 / Exhibits: April 20–23
Las Vegas Convention Center / Las Vegas, Nevada USA
www.nabshow.com



Exhibit Floor Hours

Las Vegas Convention Center
April 20 – 22: 9 a.m. – 5 p.m.
April 23: 9 a.m. – 2 p.m.

Las Vegas Hilton
April 19: 5:30 – 6:30 p.m.
April 20 – 21: 9 a.m. – 5 p.m.
April 22: 9 a.m. – 3:30 p.m.

Tuesday, April 21

7:30 a.m.	7:30 – 8:45 a.m.			
8:00 a.m.	Media and The White House: Restructuring the Communications Path			
8:30 a.m.				
9:00 a.m.	9:00 – 10:15 a.m.	9:00 – 10:15 a.m.	9:00 – 10:15 a.m.	9:00 – 10:15 a.m.
9:30 a.m.	A New Day in Washington Regulation	Going Green and Seeing Black	Money Makers: Internet Best Practices	Vertical Real Estate: Tall Towers Mean Tall Dollars
10:00 a.m.				
10:30 a.m.	10:30 – 11:45 a.m.	10:30 – 11:45 a.m.		10:30 – 11:45 a.m.
11:00 a.m.	It's 10:30, Do You Know Where Your DTV Signal Is Being Carried?	Dialing for Digital Dollars		Revitalizing Radio with New Revenue Streams
11:30 a.m.				
12:00 p.m.				
12:30 p.m.		12:30 – 2:00 p.m.		
1:00 p.m.	1:00 – 2:15 p.m.	Radio Luncheon	1:00 – 2:15 p.m.	1:00 – 2:15 p.m.
1:30 p.m.	Broadcasters and the New Media: Leaving the Analog World Behind	Broadcasting Hall of Fame	Mobile: The Station Acquisition Process	The DTV Transition: What's Up, What's Next
2:00 p.m.				
2:30 p.m.	2:30 – 3:45 p.m.	2:30 – 3:45 p.m.	2:30 – 3:45 p.m.	2:30 – 3:45 p.m.
3:00 p.m.	FCC Face Off	Your Next Generation of Sales Trainers	Self Reinvention: Turning Into Your Best Side	Digital Audience Growth Strategies
3:30 p.m.				
4:00 p.m.	4:00 – 5:15 p.m.			
4:30 p.m.	Navigating My Radio Station Through the New FCC			
5:00 p.m.				

Wednesday, April 22

7:30 a.m.		
8:00 a.m.		
8:30 a.m.		
9:00 a.m.		9:00 – 10:15 a.m.
9:30 a.m.		Controlling Your Television Music Rights Costs: Is There Anything You Can Do?
10:00 a.m.	9:00 a.m. – 12:00 p.m.	
10:30 a.m.	Disaster Preparedness and Public Alerting (Broadcast Engineering Conference)	
11:00 a.m.		
11:30 a.m.		
12:00 p.m.		
12:30 p.m.		
1:00 p.m.		
1:30 p.m.		
2:00 p.m.	1:00 p.m. – 5:00 p.m.	
2:30 p.m.	Visit the Exhibit Floor!	
3:00 p.m.		
3:30 p.m.		
4:00 p.m.		
4:30 p.m.		
5:00 p.m.		



Broadcast Management Conference Registration Includes:

- Access to all Broadcast Management Conference sessions
- Registrants also receive access to the Broadcast Engineering Conference and RTNDA@NAB Conference sessions
- One NAB Luncheon Ticket of your choice (Radio, Television or Technology)
- Opening Keynote and General Sessions
- Super Sessions and Info Sessions
- Exhibit Halls and Pavilions
- BEA Sessions



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Exhibits-only attendees: \$199



Haley

DIAL Reset

RAB's **Jeff Haley** and NAB's **David Rehr** say it's time for radio to transform the way it does business **By Paul Heine**

On a cold, windy February afternoon, David Rehr and Jeff Haley are huddled at the end of a long conference table at the midtown Manhattan headquarters of the RAB. A portrait of Emmanuel Katz—who founded the nation's first media rep firm in 1888 with William Randolph Hearst as his first customer—looks on, ominously, from the opposite end of the meeting room the RAB shares with Katz Media Group. A few hours later, the pair will don tuxedos and scoot over to the Waldorf Astoria for a Broadcasters Foundation black-tie affair honoring Greater Media CEO Peter Smyth, to raise funds for broadcasters with acute medical needs who have fallen on hard times. But for now, the capos of radio's two advocacy associations are contemplating the hard times that have befallen the radio industry and all ad-supported media.

One business day before sitting for an interview with R&R, the RAB released 2008 financial figures showing radio revenue had tumbled 9% last year to \$19.5 billion. Sadly, the declines of 2008 may look like the good old days compared with several Wall Street forecasts, which put radio down 20% or more for the first quarter and down 13% or more for the year. Bracing for one of the toughest ad markets in recent memory, radio groups, many of them overleveraged, have cut costs and staffs to the bare bones.

"I talk to radio stations and CEOs every day that are just beside themselves [about the cutbacks]," says Rehr, now into his fourth year as CEO of the NAB. "You hate to have to make those difficult decisions but you also have to make the decisions that are right for the business. The good news is that when the economy starts to pick back up again, we're going to be in a very solid position."

The two remain optimistic in the face of two consecutive years of negative growth for a medium that has struggled to regain its place in the media mix. RAB president/CEO Haley says it's time for radio to rethink the way it does business. Economic challenges "will probably transform the way we produce the product and how we bring it to advertisers. By force of necessity, people are going to be more creative."

Haley insists radio is better-positioned than newspapers and TV to weather the storm. "The ability to turn on a transmitter and broadcast information and entertainment to listeners is still the most envious position in all media," he says. "We're not paying for paper and postage" or incurring expensive video production costs. "There are a lot of things in our business model

that are highly advantageous and that's going to become more and more clear."

The latest financial predictions for 2009 from Veronis Suhler Stevenson seem to support his claim, yet all traditional media face the double whammy of new-media competition and a deep global recession. The private equity firm forecasts that newspapers will lead the downward spiral, with a 16.2% revenue decline in 2009, followed by broadcast TV (down 9%), consumer magazines (8.5%) and radio (7.2%). Meanwhile, the Internet and mobile segments are forecast to grow 9.1% this year, a slower rate than 2008's 11.6%.

Advertising Initiatives

As ad dollars continue to shift from traditional media to more targeted and accountable Internet platforms, segments of the radio industry are moving together on several fronts to make radio more attractive to media buyers. Recent and upcoming initiatives aim to provide greater accountability to advertisers, a summit with ad agencies to improve spot creative, highlighting the success Wal-Mart and other clients have had with radio and making it easier for advertisers to buy the medium.

Electronic measurement is now reality in 14 markets and some companies have begun the practice of posting. Clear Channel's Premiere Radio Networks division employs a spot-tracking system where the network only gets paid if an advertiser's commercial ran as originally scheduled. On the local level, Radio One's Houston cluster delivers monthly reports to advertisers showing the dates and times their spots aired and the station's AQH ratings for those times, includ-

'We're switching gears and working on identifying advertisers who are thinking differently and rewarding and highlighting their success.'

—Jeff Haley

ing total Gross Rating Points ordered and delivered, along with an index of how the station over- or underdelivered on the buy that month.

"We're starting to consolidate our systems and consolidate the way radio is bought and sold, and you'll see more of that," Haley says.

Radio also lags behind competing media in the realm of ad creative. Compared with the sight and sound of TV, radio spots often have the sexiness of a wet dishrag. While today's print, TV and out-of-home advertising look dramatically different than they did 20 years ago, radio creative hasn't evolved at the same pace. "We've suffered for a while," Haley says. "We might have been sleeping on the job a little bit here."

The RAB has commissioned Rick Boyko, managing director of VCU Brandcenter, a graduate advertising and branding program for the School of Mass Communications at Virginia Commonwealth University, as chief judge for its 2009 Radio Mercury Awards. The event will dole out \$140,000 in prize money June 17 in New York for the most creative radio spots. Boyko has empanelled what Haley calls "a blue-ribbon band of the heads of creative at all the major agencies in the U.S." to convene April 30 in New York for a creative summit to listen to Mercury-nominated spots and "think about how can we use radio differently?"

In response to the economic downturn, Haley says some advertisers have either stopped advertising altogether or drastically cut back their spends. However, there is a third group of advertisers rethinking their businesses and the overall marketplace, he contends. "They're looking for innovative ideas that are going to react to their needs. Radio does a great job of that. So we're



Rehr

switching gears and working on identifying advertisers who are thinking differently. We're rewarding and highlighting their success. Mercedes-Benz of North America was up 74% [in radio ad spending] and Wal-Mart was also up substantially in the fourth quarter. You see great Wal-Mart stories about their success every day in the paper and you see a number of mentions of radio. Sooner or later someone's going to go, 'Ah ha,' and those are the guys we want to talk to and respond to with great ideas. It will be innovation and creativity that drives it."

Regulatory Hurdles

With Internet radio listening on the rise—online music radio and track play listening hours increased 37.6% to 6.7 billion in 2008, according to AccuStream iMedia Research—terrestrial broadcasters came one step closer to monetizing their online streams Feb. 16 when the NAB and performance rights organization SoundExchange struck a comprehensive agreement that reduced Internet streaming rates in 2009 and 2010 by approximately 16% for local stations. The NAB reached separate agreements with individual label groups that waive some content restrictions, allowing, for example, certain artists to be played more often during a four-hour period and air personalities to preannounce artists. Rehr says the new streaming deal also "helped establish some trust or reduce the amount of angst between SoundExchange, the artists and the NAB over what our motivations were."

However, the angst level between the radio and music industries appears to be escalating as the prickly issue of performance royalties gains wider attention on Capitol Hill. The House Judiciary Committee's March 10 hearing on the controversial Performance Rights Act (H.R. 848) included testimony from Smashing Pumpkins frontman Billy Corgan, the latest in a wave of high-profile musicians to endorse eradicating terrestrial radio's exemption from paying labels and performers a fee when they broadcast their recorded works. Two weeks earlier, more than 100 artists, politicians and music industry execs packed a Capitol

'I would suggest that we as radio broadcasters have already worked something out: free play for free promotion that we've historically been known for.' —David Rehr

Hill hearing room to rally support for the proposed legislation, which would saddle stations with fees that the NAB contends could mean lights out for already struggling stations.

The bill has the backing of Rep. John Conyers, D-Mich., chairman of the powerful Judiciary Committee and a longtime supporter of extending a performance royalty to radio. Advocates argue that music stations derive substantial profits in ad sales from musicians and labels without fairly compensating those content providers for airing their works.

Despite reaching a common ground on Web streaming rates, the NAB doesn't intend to negotiate on performance royalties. "I would suggest that we as radio broadcasters have already worked something out: free play for free promotion that we've historically been known for," Rehr says, citing a study commissioned by the NAB and conducted by former Stanford economics professor James J. Dertouzos that pegged the promotional value of radio airplay for music sales at between \$1.5 billion and \$2.4 billion per year.

"Until the record labels are able to reset their business model based upon the digital age, they will continue to seek additional revenue from all parties: from their artists, from people who buy music and from radio broadcasters. It's not going to end anytime soon."

Indeed the battle may just be beginning. Rehr is pleased that the NAB-backed Local Radio Freedom Bill, a nonbinding resolution introduced earlier this year in the House that opposes H.R. 848, has already been signed by 144 House members. (A similar resolution last year ultimately secured 226 signatures, a majority of the House.) Although the measure doesn't carry regulatory power, it's considered a barometer by broadcasters of where some House members stand on the issue.

But Rep. Howard Berman, D-Calif., who sponsored the Performance Rights Act, isn't convinced the barometer is accurate. "I know many of those members who signed on who have no fundamental understanding what it means or what it stands for," he says. "We have so many good arguments on our side that I think we can overcome that."

Rehr says the NAB won't back down and has a "very aggressive plan" to thwart what he calls a "tax" on broadcasters. Among his talking points: Such legislation would cause a further loss of radio jobs, reduce diversity of station ownership and force some stations to shutter. "One of the things that we'll see as this debate unfolds is, 'What is the real value of the record label? How does that help the artist promote their music or make them a better artist or help them be successful?'" Rehr says. "I think there's going to be a lot of questions there."

Mobile Opportunity

The NAB and the RAB are marshalling resources on another front: trying to get FM receivers installed on cell phones as part of a platform-agnostic distribution strategy. Although T-Mobile announced at this year's Consumer Electronics Show that it would put an FM chip in one of its new handsets, the U.S. radio industry has a long way to go to catch up with Europe, Japan and other regions where radios on cell phones are commonplace.

"We're presenting three very strong assets to the cellular industry," Haley says. First, an easy solution to delivering alert messages to subscribers. Last August, the FCC released new rules implementing the Warning Alert and Response Network Act, under which the Commercial Mobile Alert System will be implemented by cellular providers. The CMAS will allow local, regional and national emergency alert messages to be delivered to cell phones. However, at this juncture, carriers may opt in or out of the CMAS, according to telecommunications law firm Fletcher, Heald & Hildreth.

The second incentive is a revenue share from music purchased through click-and-buy functionality enabled by Radio Data System technology. Third, the radio industry would promote the new FM distribution channel over the air. "The three major cellular carriers [Verizon, AT&T and Sprint] have all recognized strengths and weaknesses with all of those assets," Haley says.

There is also work to do technologically to make FM chip antennas small enough to fit in today's sleek cell phones while still delivering robust sound quality.

But broadcasters aren't idly waiting for mobile providers to add receivers to handsets. Through its partnership with AOL Radio, CBS Radio station streams are available to iPhone and iPod Touch users through a free application from Apple's App Store. Clear Channel's iHeartRadio app provides access to the company's terrestrial and Internet radio streams on both devices. And stations owned by Greater Media, Bonneville, Saga, Shamrock Communications and other companies have contracted with such third-party vendors as Jacobs Media to put their stations' streaming icon on the iPhone desktop for one-touch listening.

Despite competitive threats from new media and severe financial challenges, Rehr and Haley believe radio's fate ultimately rests on what comes out of the speakers. "What's going to compel people to choose whether they go to the Internet, satellite radio or AM/FM is the quality of the content, the connectedness to the local environment," Rehr says. "And on that we win hands down." **R&R**

New Radios Look To Mobile Technology

By Chuck Taylor

As HD radio continues its tenacious if not overwhelmingly fruitful bid to bring terrestrial radio into the digital age, a host of new applications are bypassing the box and taking impressive strides toward making the airwaves available to the most ubiquitous device of modern times: the cell phone.

At the NAB Show April 18-23, more than 70 new vendors will join the 1,600 exhibitors showing their wares across 850,000 square feet of space at the Las Vegas Convention Center. Last year, some 105,000 delegates attended the show.

This spring, a number of companies are intent on updating the very definition of "radio" as more operators look to move broadcasts—both hometown stations and format-leading super-stations—to hand-held devices like Apple's iPhone. Since the device has yet to make an AM/FM radio receiver standard equipment, Radiolicious, which will exhibit at the show, offers a free iTunes app that trades commercial inventory for a position on its proprietary iPhone player. Users can find AM/FM and/or Internet stations categorized by genre and terrestrial radio streams by searching under "local," "stations by city" or by format. Outlets are also offered a custom screen featuring the station's logo and links for listeners to enter contests, vote in polls and send requests or messages to DJs. Radiolicious, in return, offers stations potential income from banner ads

from local advertisers, nontraditional revenue and text-message campaigns.

Interactive features also include the ability to share songs with friends. To date, more than 6,000 stations are available. Radiolicious clients include Regent Communications, Simmons Media Group and Mid-West Family Broadcasting.

Likewise, Nabbit offers an iPhone app that allows users to tag—or "nabb"—anything they hear on the radio. The app is a free download for iPhone users. Using GPS capabilities, Nabbit determines location and loads stations available in that market. Users then "tune in" to a station by dragging the radio dial. Nabbit displays information about the song currently airing and, by pressing a button, that song—or an ad—is saved on the user's iPhone. Songs can then be downloaded when synched to a computer.

At the January Consumer Electronics Show (CES), companies were also eager to embrace what has been touted as the next big thing for much of the past year: Internet-enabled car stereos designed for the dashboard. Among those debuting at the show were the Jersey 600i and Hamburg 600i, from Blaupunkt and miRoamer. The latter offers an online portal to 16,000 Internet stations, including AM/FM outlets that stream on the Web. Users can browse genres or stations and bookmark their favorites.



Jump2Go is holding onto the belief that HD, which presents integration capabilities with the iPod, will ultimately catch hold with consumers. Its technology allows listeners to buy songs utilizing two HD radio tuners recently released to the marketplace—the Polk Audio I-Sonic and JBL iHD receiver—that use iTunes Tagging technology to enable HD radio listeners to mark favorite songs playing on the air and later purchase them on iTunes. Like other tag-enabled units on the market, the radios store information about the tagged songs and transfer tags to an iPod when docked.

According to NAB president/CEO David Rehr, more than 100 radio innovations were on display at CES: "Devices with radios in them, Wi-Fi radios, HD technology taken to the next level, portable units—all kinds of stuff that didn't look like the 1965 transistor that I remember holding as a child."

Pioneer is among the in-dash HD radios that has adopted the new Jump2Go, which integrates iPod tagging and HD.

R&R

MINORITY BROADCASTERS: PPM ENHANCEMENTS FALL SHORT OF MARK

By Mike Boyle

When Arbitron agreed to implement a package of sampling improvements designed to increase participation of minorities in its PPM ratings panels in New York and Philadelphia, minority broadcasters urged the ratings company to extend those treatments to all PPM markets. Last week Arbitron agreed to do so. Now the Spanish Radio Assn. (SRA) and the National Assn. of Black Owned Broadcasters (NABOB) say the enhancements, first implemented to settle lawsuits brought by the attorneys general of New York and New Jersey, don't go far enough.

"These promises will not cure the problems that have caused PPM data to be skewed and unreliable," the groups said in a statement issued March 4. "Indeed, Arbitron has done nothing more than assure the public that, at some point in the next two years, it will address the most glaring flaws in its PPM methodology."

Here are the improvements Arbitron pledged to make under newly named CEO Michael Skarzynski (R&R, March 6) and what the trade associations identify as their faults. (Arbitron declined to comment for this story.)

Cell Phone-Only Sampling

Arbitron said it will increase cell phone-only sampling in all PPM markets to 15% by the end of 2010.

SRA/NABOB response: "CPO users are disproportionately young and minority, and Arbitron's failure to sample them properly has

resulted in an undercounting of these demographic groups. While we acknowledge that Arbitron's CPO target is in line with its agreements with the N.Y., N.J. and Maryland settlements, both the SRA and NABOB have cautioned Arbitron that its proposed timeline lags behind the realities of the market. Even if Arbitron meets the new target, CPO users will continue to be underrepresented."

The Centers for Disease Control and Prevention's January-June 2008 National Health Interview Survey indicates that 17.5% of U.S. households had only wireless phones during the first half of 2008. Percentages were higher among Hispanic adults (21.6%), non-Hispanic black adults (18.5%) and younger demos.



Skarzynski

Address-Based Sampling

Arbitron said it is committing to using address-based sampling techniques for at least 15% of its sampling efforts by the end of 2010.

SRA/NABOB response: "Arbitron only intends to use address-based sampling to reach cell phone-only homes.

All landline homes will continue to be approached utilizing a telephone sample frame based on random-digit-dialing and telephone recruitment. We have repeatedly explained to Arbitron that telephone-based sampling results in skewed sampling of minority radio audiences. As reflected in current panels, some segments of minority communities are disproportionately likely to decline to participate in the PPM sample when contacted by telephone. Address-based in-person recruiting would allow Arbitron to better sample these undercounted communities."

In-tab Compliance Rates

Arbitron is applying its average-daily in-tab

benchmark of 75% of its installed sample to all PPM markets and is implementing methods to minimize differential compliance.

SRA/NABOB response: "An average daily in-tab benchmark of 75% for the overall sample population is insufficient and represents only the minimum legally required under the Maryland settlement. It does not address differential compliance rates among young and ethnic PPM panelists. Arbitron's commitment would not comply with the New York settlement, which required a 75% compliance rate for all demographic groups within the sample (ages 6+, 18-34, 35-54, etc.). Arbitron must take steps to bring the compliance rates among young and ethnic PPM panelists in line with those of its sample overall."

Response Rates (SPI)

Arbitron has committed to improving its SPI in all PPM markets and has told the Media Rating Council that it hopes to achieve a 21% SPI average across all PPM markets by the end of 2010.

SRA/NABOB response: "Arbitron makes no specific commitments by market with regard to SPI. This is insufficient. SPI is one of the most important indicators of the sample's representativeness to a given population."

R&R

Five smart steps for advancing your career

Getting The Job You Deserve

'Programming jobs go to the person who demonstrates knowledge of the station and comes in with specific ideas that are unique to the station on how to improve it.'

—Walter Sabo

Walter Sabo
walter@sabomedia.com

Yes, you're talented. Yes, your last employer was idiotic for firing you. The key to getting the job you want is packaging your expertise better than your competition. Competence is assumed. Winning the right job at the right price comes down to how you present your skills. Below are five proven steps toward winning the job you deserve.

Do not write a résumé. A résumé tells a potential employer nothing about your skills. A résumé can be filed in a drawer. It goes in a pile. Do you deserve to be shoved in a pile?

If you're a salesman, ask if you can do a presentation about your potential employer's station, which would illustrate how you would sell it. This does two important things: It shows them how you sell and it demonstrates a passion for and knowledge of their station. That knowledge is flattering. The more time you invest in the presentation, the harder it will be to turn you down for the job.

Programming jobs go to the person who demonstrates knowledge of the station—at three in the morning—and comes in with specific ideas that are unique to the station on how to improve it.

When you go into a job interview with ideas, original presentations, write-ups and other material designed to get that position, the potential employer has to contend with you. All your ideas may be wrong from their perspective, but that won't matter. When you come in with ideas, you are someone they have to deal with. You become a person they may not want to go across the street because they will recognize your ambition. Ambition is coveted because it is rare.

Everyone is hiring. It is easy to get caught up in the bad news that such horrible station management has resulted in so many people being laid off. The fact is that 91.9% of Americans are employed, according to the U.S. Department of Labor. The classifieds are full of help wanted ads and, more important, companies need top performers. That means you should act as though the place you want to work has a "job open" sign on the door.

You can't waste time. Select one potential

employer and focus your energies there. Know everything possible about that company. Interview employees. Read all of their documents. Know all about their programming and sales strategies. Be able to walk in the door on day one and contribute.

There are no casual Fridays. Odds are that the potential employer doesn't know you, so they assume you dress your best for a job interview. Dress your best—what does that mean? Radio people dress poorly as a rule. Other media execs make fun of radio people for dressing lousy. Really, they do. Our company consults publishers, TV, and movie theaters, and it is a common criticism of radio management that they dress miserably.

There are lots of books on the subject of how to dress for success. Buy one. Do what it says. One of the key pieces of advice all the books give is to never let your spouse dress you. They aren't interested in giving you a job.

You loved your last employer. Loved them. Smart job hunters demonstrate respect and fondness for their last employer. They gave you a paycheck that paid for your housing, food and perhaps supported a family. The people writing that check have earned your respect. Future employers are

uncomfortable with anyone who makes the slightest complaint about a past employer because they're afraid you will trash them in the future. You have nothing bad to say about past employers, nothing.

When asked why you left, you aren't obligated to say anything. Budget cuts don't reflect on you personally and everyone has experienced them. Say you miss that last job, say you learned a lot, say you still have a great relationship with your former boss. But never reveal your deep and profound thoughts on how they could have run their company better.

If you're asked for references, have them with you and give them instantly. This is where many goof. Every second delayed at handing over references is a second that nurtures suspicion. Your list should have at least six names and it should be relative to your skills and linked to past employers. Provide your references' current phone numbers and make sure they all know they might get a call.

Ask for the money you want. You're negotiating a salary for a new job, not the old job. The old salary has nothing to do with the new job. What you were paid is nobody's business. It isn't on your "permanent record." It isn't on any credit reports. It can't be checked. Most employers, including this one, consider what they pay to be confidential information. When asked what you were paid, say, "Let's talk about the salary for this job. I am not allowed to tell you my last salary I signed a confidentiality agreement and I would keep it confidential if you asked me to too."

If they ask for your tax records, you don't want to work for them because it means they're so pathetic they have no knowledge of the labor marketplace.

Ask for what you want and what you deserve.

Choose a number that you will be very happy with after you have been in the job for a week. Think it through the first week.

Most people ask for too little. They ask less than an employer would have been willing to pay. Let them give out a number first. They are just as afraid as you are of giving the wrong number so they will shoot high while you will shoot low. Let

them shoot themselves in the foot, take the money and enjoy your new job.

Other people's success or failure is none of your business. Focus on the job you want, focus on the money you deserve, focus on how you will contribute to an employer's goals, and you will get the job. R&R

Walter Sabo is chairman of Sabo Media, a company that provides large communications firms with content and marketing products. He has helped lure hundreds of radio executives during the past 20 years.





10 Talents To Watch In 2009

Star Search

Mike Stern

MStern@RadioandRecords.com

For the first time in its 14-year history, the agenda for the 2009 R&R Talk Radio Seminar, set for March 12-14 in Marina Del Rey, Calif., was guided by an advisory committee: an all-volunteer group of professionals working in, or related to, talk radio. Of all the valuable input the committee provided, one idea

that repeatedly arose was finding a way to showcase some of the format's up-and-coming talent.

While a panel of young, brash talk hosts at the seminar could have been fun, whether it would have been informative or educational is another matter. Instead, this year's R&R news/talk/sports special was selected as a better outlet to shine a light on promising talk talent.

The tough part was deciding on the selection criteria. It could be nearly anything: number of years in the business, ratings, revenue, community impact, multimedia penetration, innovation or any number of other factors.

In today's economy, sending final candidates to an island and having them voted off wasn't an option. Neither was tapping Simon Cowell. Instead, the group of talent profiled in the pages that follow was selected by asking leading spoken-word programmers and hosts to share the names of those who they think show outstanding potential.

The process was by no means scientific. The 10 hosts profiled—who work at all levels of the business—are not the only exciting new talent in America. However, these are people who format leaders believe have what it takes to become tomorrow's stars.

Local Hosts: Respect, Relationships, Radiothons And Roller Skates

Despite a growing belief that the local talk host might be an endangered species, the truth is that there do remain many passionate, talented local talk hosts who are not only building careers at stations across the country but also bringing their own flair and style to the job.

Doc Thompson: Anger Is Easy

The radiothon is a time-honored promotion where large blocks of airtime are dedicated to help charitable organizations raise money. Often the station announces a goal for the promotion, challenging listeners to donate enough cash to reach the desired amount.

Clear Channel talk WRVA/Richmond afternoon host Doc Thompson recently held such a promotion and proudly says he and his listeners hit the goal right on the nose. "Illegal immigration is a big issue for me. So I did a radiothon for illegals called the Help-Some Juan-athon. We tried to raise no money and we reached our goal."

Thompson believes it's that type of satire that helps his show stand out. "Anger is the easy one. You can hit that button pretty easily," he says. "I've always been an opinionated jerk. The fun stuff is harder."

Struggling to find his place in the industry, Thompson held a number of radio jobs in talk and music before finding a situation where he really learned his craft: producing the highly successful "Lanigan & Malone" morning show at Clear Channel oldies WMJI/Cleveland. "At that

time, pretty much all that was on the air was the same cookie-cutter morning radio stuff. Then I started working with Lanigan and I found out, 'Wow, you can actually speak your mind on the radio.'"

What really hit home with Thompson was the host's showmanship. "We would hand [Lanigan] carts with bits that made fun of him. He would protest on-air the whole time while he was playing them. I learned to be able to make fun of yourself. It's just a show. It's a goof."

Premiere-syndicated host Glenn Beck recommended Thompson as a talent to watch. Thompson, who greatly admires Beck, sees parallels between himself and the syndicated host: "It's amazing how similarly we approach things," he says.



Doc Thompson in the studio.

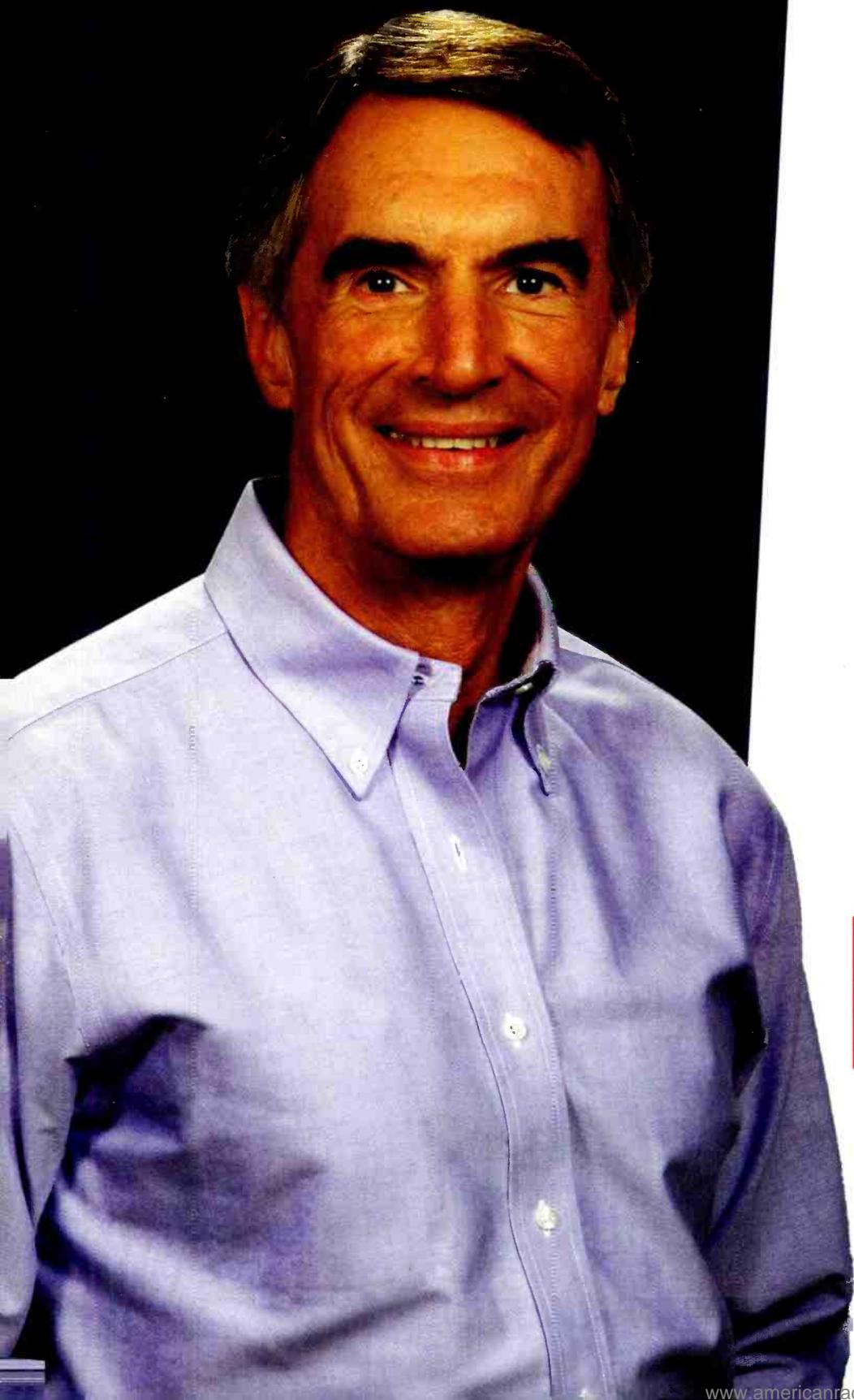
'I did a radiothon for illegals called the Help-Some Juan-athon. We tried to raise no money and we reached our goal.'

—Doc Thompson

As an example, Thompson recounts his discussion of a recent news item that could easily be part of a Beck bit about wasteful government spending. In a Virginia state assembly session, one lawmaker proposed naming the Eastern Box Turtle the state reptile of Virginia. "I always complain about government. Then I read this and think, 'This is the best you've got? Naming a turtle the state reptile?'"

But it was the lawmaker's reasoning that really caught Thompson's attention. Describing the turtle as "respectable" and "a humble creature," the lawmaker claimed the reptile had made the "ultimate sacrifice" when early settlers at Jamestown staved off starvation by eating the creatures. "Doesn't making the ultimate sacrifice usually require making a choice? It's still a turtle we're talking about."

In the end, the measure was voted down because of the reptile's scientific name, *Terrapene Carolina*. "The assembly decided we don't need to be kowtowing to Carolina in the great commonwealth of Virginia," Thompson says with a laugh. "Stuff like that sustains me. I could do show after show on ridiculous stuff!"



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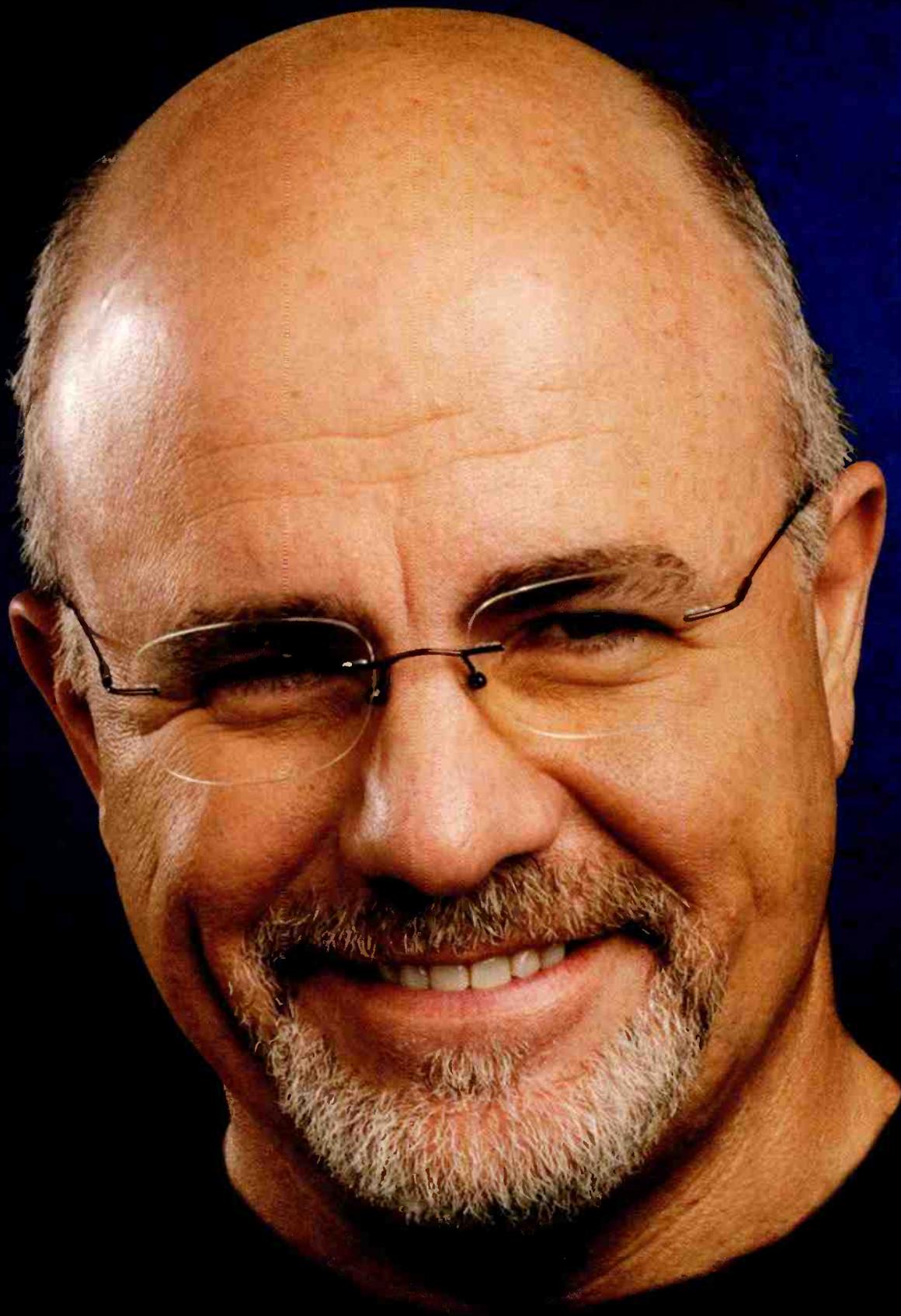


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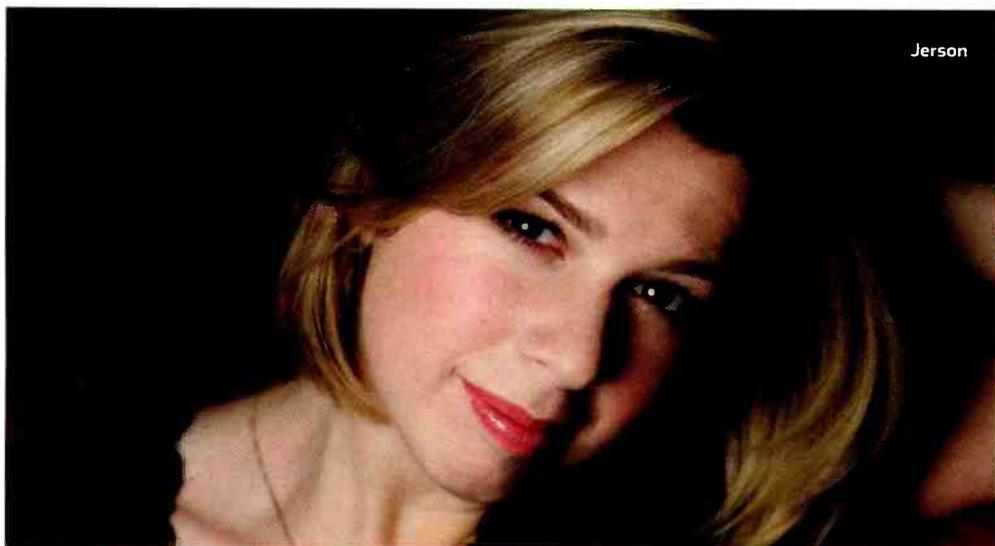
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Jerson

'Michelle Jerson: Talking Sex (And Relationships)

It was hard to tell who was more embarrassed—evening host Michelle Jerson or the two burly afternoon guys who precede her on Millennium Broadcasting talk WKXW (New Jersey 101.5)/Trenton, N.J.

During a crossover, "The Jersey Guys" asked Jerson what she was planning for her show that night. But it wasn't her reply, "household items that can be substituted for sex toys," that threw Casey Bartholomew and Ray Rossi off. It was when they asked Jerson for an example from her past and she mentioned fruits and vegetables. The guys were speechless. "I thought she might say an electric toothbrush," one sputtered.

When Jerson officially took over the night show in October 2008, she says management's instructions were explicit: "They said, 'We want sex. Just do four hours on sex.' That's how it got started."

McVay Media news/talk consultant Holland Cooke summarizes why Jerson stands out on a dial crowded with signals from New York and Philadelphia: "Here is a host who is younger rather than older, a she not a he, talking on FM not AM and not talking about politics. Anyone can do the weary 'Democrats bad, Republicans good' show, but those are the local hosts who are first to go when a syndicated show adds a station. Why pay for local talent to do same old, same old when Premiere or Westwood can take someone off the company health plan and give you the same content from the satellite?"

Instead, Jerson takes on topics like swinging, porn and open relationships. Still the show isn't all sex talk, she says. "I try and talk relationship-type things for the first two or three hours and save sex for the last hour."

Jerson is fully aware that her show pushes the boundaries but says she is careful not to cross the line. "I keep it within limits. I know what to do to make sure it doesn't go over the top."

With five months under her belt, the evening host says she's had minimal complaints—"just a few people who argue with me that porn isn't moral."

Eschewing guests, Jerson focuses on real life—hers and her listeners. "Most of the topics are things my friends and I have talked about at some point. I do put myself out there. But it's a fine line between getting too much into my personal life and being entertaining. Plus, you never know who's listening."

Unlike the venerable syndicated sex and relationships show "Lovelines," Jerson doesn't offer advice or delve into weighty topics. "I don't do things like abortion, though everything else is pretty much fair game. I just love connecting with people every night."

And they apparently love connecting with her. "The audience response has been great. They love the show and love the topics." And she is even debunking the old programming maxim that female listeners don't like hearing a woman on the air: "I've had women call me and say we should go out and hang out."



Jerson in the studio.

'I've had women call me and say, "We should go out and hang out."'

—Michelle Jerson

Luke Burbank: Not Old Country Buffet

Luke Burbank, the evening host at Bonneville talk KIRO/Seattle, understands the principles that make many talk programs successful, he's just not interested in adhering to them.

For example, he steers clear of outrage. "The easiest emotion to produce but least authentic is anger," he says. "It's easy to get people pissed. Just read them the toilet-paper budget for the state capital."

He continues, "Instead of getting up in the morning and thinking, 'What is going to outrage people today?' I get up and think, 'What do I want to talk about?'"

In setting out to create a smart, fun show suited to his own tastes, Burbank says he came up with the show's name: "Too Beautiful to Live," or "TBTL" for short. He explains, "If it got canceled, which I fully expected, it would have been too beautiful to live."

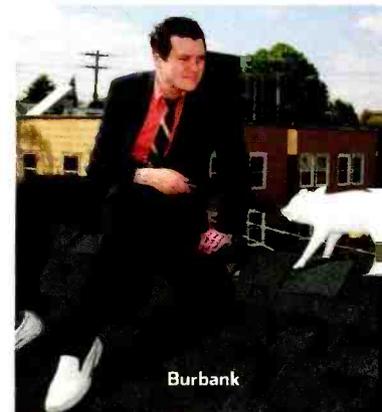
The show is an exercise in narrowcasting and Burbank uses a restaurant analogy to illustrate its appeal. "Old Country Buffet makes all kinds of food for everyone and it's all kind of lousy. We never wanted to be that." "TBTL," he says, is more akin to a small restaurant Burbank once lived near that only sold Jamaican sausage patties. "If you didn't like Jamaican sausage, you had no business being there. But there was always a line down the street because it was something a lot of people really loved."

The show's version of sausage patties is a focus on subtlety. "I believe there are lots of grey areas and nuances in life and that's something talk radio doesn't usually deal in," he says. For example, one of the show's most popular segments deals with grammar. According to Burbank, he fields 50 grammar-related e-mails per week, many of which correct the host for his own errors. Reading them on the air often leads to a call from a woman who writes a grammar blog, which keeps the conversation going.

While the show hasn't experienced huge ratings growth, a line is starting to form for the talk radio equivalent of Jamaican sausage. According to Burbank, listeners downloaded 150,000 hours of the show's podcast in January and the "TBTL" blog gets 15,000-20,000 unique visitors per week.

The program has also hosted several successful events. A prom last summer drew 200 listeners, who arrived in limos and formal attire. "We also had a roller skating party and they ran out of skates at the rink. People will show up because they feel close to us. We're their overly talkative friend someone gave a radio show to."

More impressive than podcast or event numbers is the passion the show evokes, Burbank says. "There is a fierceness to the way people like, or really hate, the show. [Fans] seem to be those people who were always a little smarter than the class but don't take themselves too seriously. They kind of like public radio but still want to be entertained."



Burbank

'Old Country Buffet makes all kinds of food for everyone and it's all kind of lousy. We never wanted to be that.'

—Luke Burbank



From left at the TBTL Skate Party are KIRO/Seattle evening show producer Jen Andrews, engineer Sean De Tore and host Luke Burbank.

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Chris Krok: Hyper-Local Radio

Cumulus news/talk WMAC/Macon, Ga., morning talk host Chris Krok has no aspirations to be the next Rush Limbaugh. "That just isn't me," the 35-year old says. Krok, who also serves as PD, would rather concentrate his efforts on local issues, like bad behavior by city council members or poor allocation of funds at local schools. "That's what I am. I am a street fighter and I'm very passionate about local issues in my community."



Krok

Case in point: Krok and his listeners are trying to convince a local university not to give an outstanding leadership award to a city council member. Among other allegations, Krok says the councilwoman "got caught calling in sick and the state ordered her to pay back \$634 in salary." Then, when a listener suggested the woman go on Krok's show to clear up bad blood between the two, the councilwoman sent a note to the listener that said, "Go kiss your mother's ass and go straight to hell, you loser." Not exactly behavior becoming of an outstanding leader, in Krok's estimation.

Dedication to local issues has helped Krok's show take root in Macon in a short period of time. In his first full Arbitron survey hosting

mornings, his share doubled year over year, rising 2.1-5.5 among adults 25-54, while also adding an extra hour of TSL and significantly increasing morning drive cume. "People in this town are sick of not having a voice and they love having a place to do it," he says by way of explaining the show's success.

Even when doing occasional fill-in work hosting live shows in other markets, Krok keeps it local. For show prep, he'll visit Web sites for the market's TV stations and newspapers, read local blogs and tap other online resources. "It's about picking topics that reach out to you and then digging in and reading all the stories. You just have to enconce yourself and learn what's going on."

Being hyper-vocal in a small city like Macon, where many people know each other on a first-name basis, can be a balancing act. "The key is to be a good person," he says. "It's important to not compromise your values or your stance and to back it up with facts."

Unlike some hosts, he extends that courtesy to callers who disagree with him. "I let them get their thoughts out and then go ahead and refute

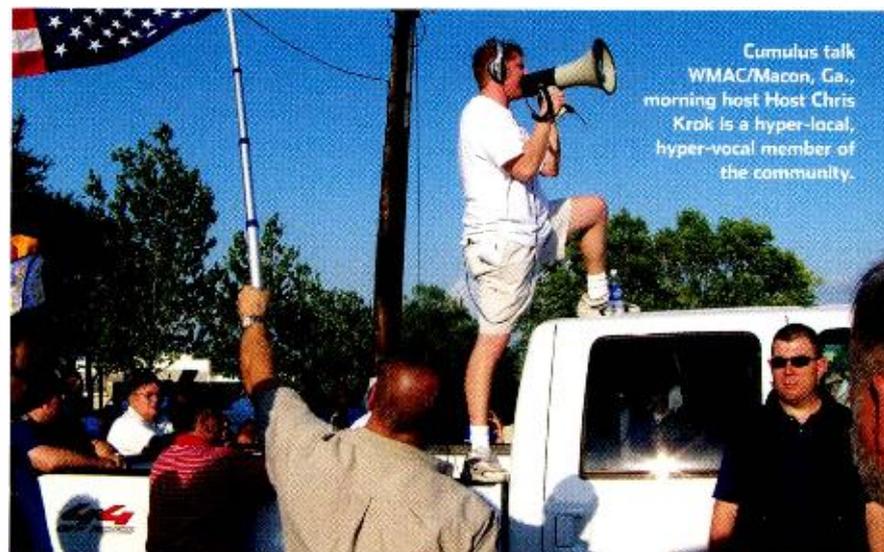
'I am a street fighter and I'm very passionate about local issues in my community.'

—Chris Krok

it. It's about being a good person, not trying to hurt somebody."

But Krok says using restraint isn't always easy: "It's hard not to cut them off. You have got to stand up strong and be unwavering but you also need to be a decent, respectful person."

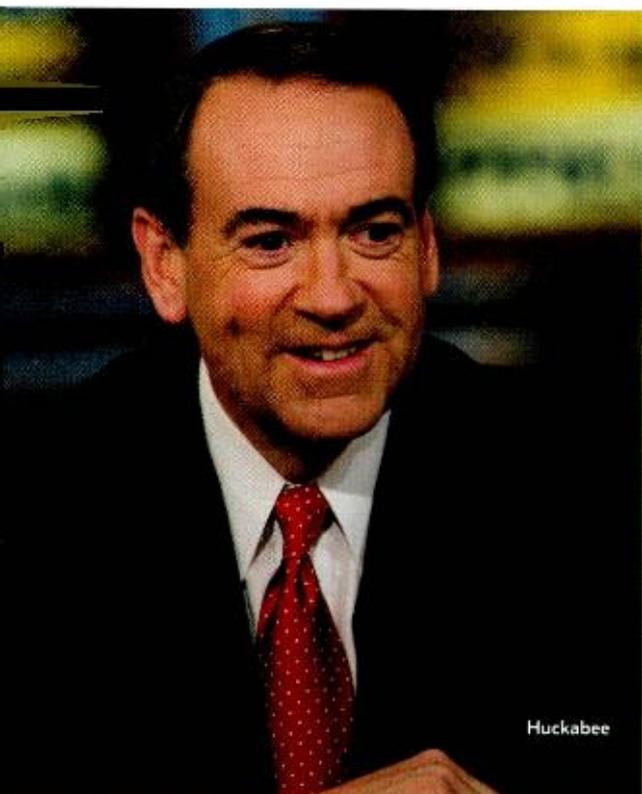
His vision of talk radio's future hinges on stations offering local hosts. "I see a strong future for talk radio as long as they allow us to have one or two local shows. There will always be a need for local talk."



Syndicated Hosts: New Faces On The National Scene

Syndicated radio offers a textbook example of the law of supply and demand. With the economy going from bad to worse, radio companies are forced to continue to closely examine every dollar spent. For many operators, that means tapping into the growing number of talk hosts now available through syndication: a

mixture of young guns, experienced talent making the leap to a national platform and personalities who established their name outside the industry before starting their radio careers. Either way, syndicated hosts afford stations the opportunity to add stellar content and star power to their lineups without breaking the bank.



Huckabee

Mike Huckabee: Radio With Grass Stains

The January launch of ABC Radio Networks' "Mike Huckabee Report"—three daily short-form news features fed mornings, midday and afternoons—isn't Mike Huckabee's first foray into radio. Best-known as the former governor of Arkansas who made a strong bid to be the Republican party nominee in last year's presidential election, Huckabee was reading news, sports and weather on KXAR/Hope, Ark., at age 14. "I'm having a great time," he says. "This is a return to where everything started for me but on a much bigger scale. I don't have to carry out the trash around the studio anymore."

Now heard on 100-plus stations, Huckabee draws upon more than a decade's worth of experiences as a governor, not to mention his work as an ordained Southern Baptist minister, to fuel his news commentaries. "I bring perspective not simply as a commentator but as a participator," he says. "There are a

lot of people who comment on politics and government that have been observing it for a long time, but they've never been on the field and come off with grass stains on their pants. The advantage I have is that I've been in the game. I've had my clock cleaned a few times. I know what the inside story is."

If Huckabee's gubernatorial career affords him political knowledge, a dozen years as a minister provides insights into people. "Every single day I was talking to people in the most intimate moments of their life and they were telling me things they told no other. For me that means there is no social pathology that exists today that I couldn't put a name and a face to."

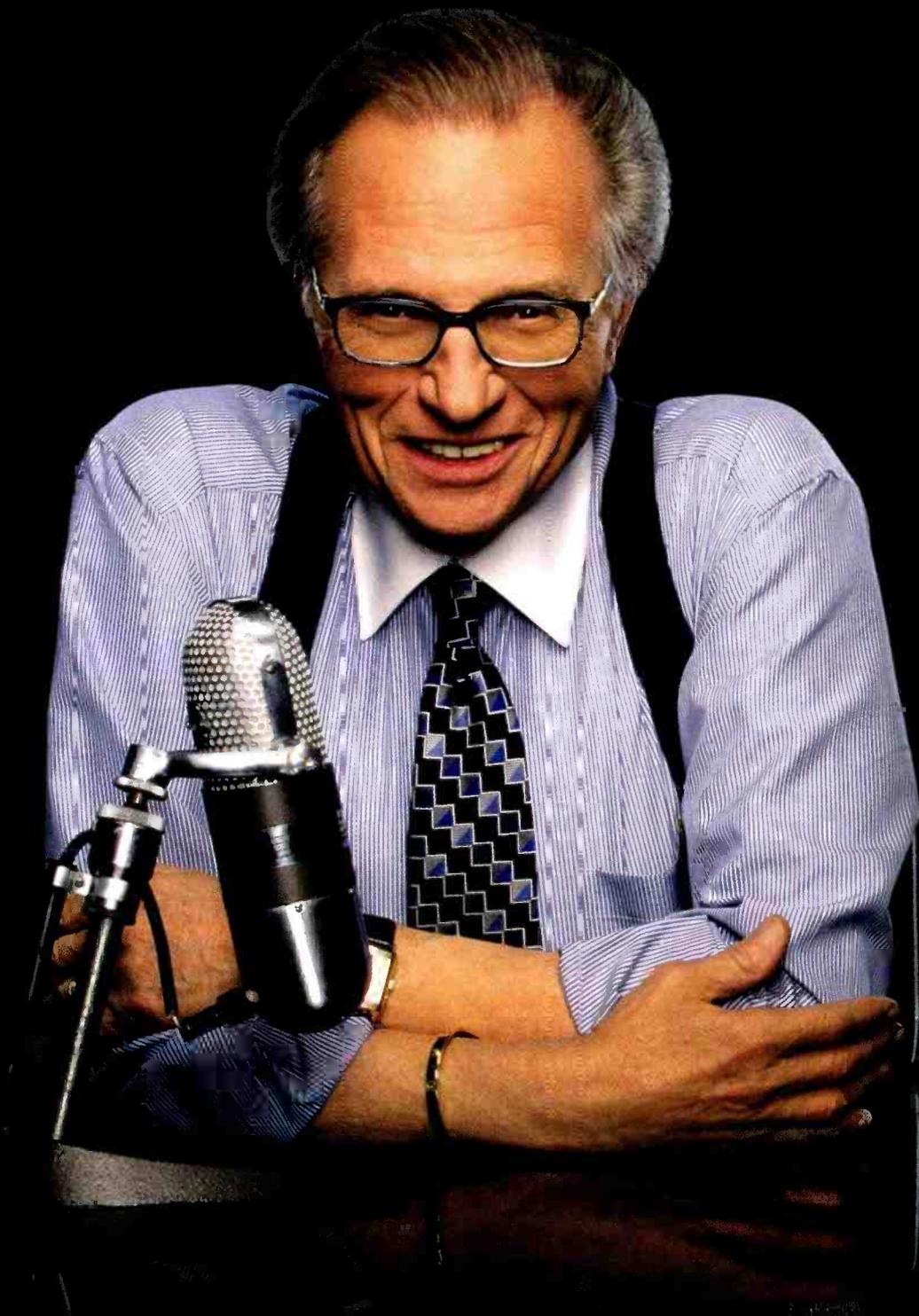
Take any topic—teenage pregnancy, caring for aging parents, financial struggles, marital problems, even people dealing with gender issues—Huckabee says he's sat down and talked to people dealing with these issues. "These are not abstract

academic subjects me for. They are up close and personal. I've heard them all."

But it's not just religion and politics that inform his worldview. Huckabee is also influenced by music and plays in a rock band. "My musical roots are a very important part of how I look at things," he says. "I believe art is a reflection of culture and if you want to better understand culture, including politics, take a look at the arts. They will give you a glimpse that no one else is honest enough to give you."

When asked about radio's future, Huckabee replies with comic overstatement: "Stations that haven't affiliated with us are probably going to go out of business," he quips. "This is a very tough market, and only stations that carry my show are going to be profitable in 2009. So it's critical they sign up today, because I would hate to see a lot of really good radio stations go down the tubes."

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Michael Smerconish: Talking About Nothing And Everything

One morning, listeners tuning in to CBS Radio talk WPHT (the Big Talker)/Philadelphia heard host Michael Smerconish talking with John Wetton, former member of British bands King Crimson and Asia. The two joked about the movie "The 40 Year Old Virgin" while the host tried to convince Wetton to play an acoustic rendition of Asia's '80s breakthrough

"Heat of the Moment." Not a typical discussion for a station that is home to Rush Limbaugh, Glenn Beck and Sean Hannity.

Recently launched into syndication by Dial Global in partnership with CBS Radio, Smerconish doesn't avoid traditional talk topics. The self-proclaimed news junkie recently interviewed former Pakistani president Pervez Musharraf and took a Pentagon-sponsored trip to the Middle East, attempting to learn why the United States has yet to capture Osama Bin Laden.

But that's not what really grabs listeners' attention. "I talk about front-page news but those aren't the subjects somebody is going to stop me at the gas station or my kid's school to talk about."

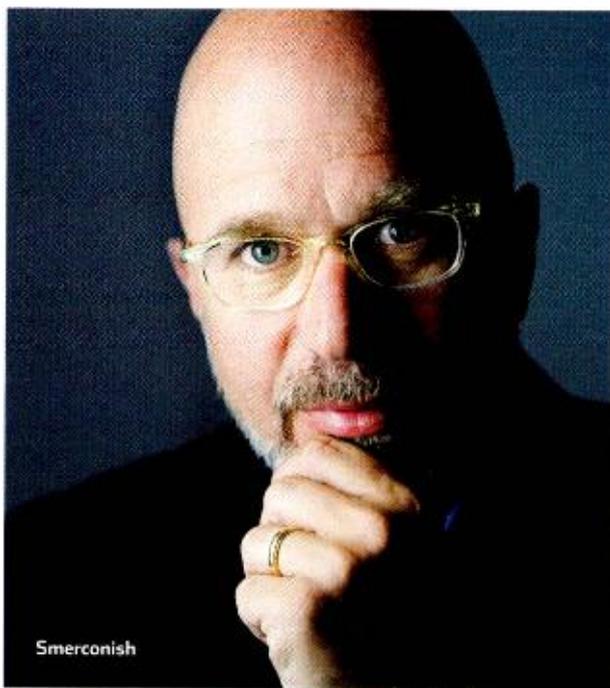
Instead, just like the TV show Jerry and George pitched to NBC on an episode of "Seinfeld," Smerconish says his best shows are about nothing . . . or everything. "They are shows about things that people don't have to be Republican or Democrat to care about. They are about things we all have a stake in. I have more of an appetite for broad subject matter than most hosts."

Describing talk radio as "dominated by ideologues," Smerconish, a lawyer-turned-commentator, says that just isn't him. "I don't hang up on people. I'm not here to browbeat and indoctrinate. I'm here to perform and have a couple of laughs." But he's also willing to take a stand: "For 28 years I only supported Republican presidential candidates." Then in 2008, Smerconish, who writes separate, weekly columns for Philadelphia's Daily News and Inquirer papers, announced that he was going to vote for Barack Obama. "I did not come on the air and say, 'This is what I'm doing and you should too.' But I did say, 'This is what I'm doing and why. Go make up your own mind.'"

The reaction from his conservative audience still hasn't completely calmed down. "I've explained myself but that isn't enough for some people. There are a lot of people who promise they will never listen to me again. Then they call back the next day and complain a little bit more."

Aside from topic-selection intelligence gathered at gas stations and schools, Smerconish is encouraged by the audience information he's seeing since Philadelphia switched from the diary to Arbitron's PPM in 2007. "The diary system gave artificial rewards to a certain brand of talk radio. When I used to look at the diaries, I always did fine, but I was never the guy who got the comments in the back section. There was always some guy who'd write 'Rush' in all capital letters with three exclamation points."

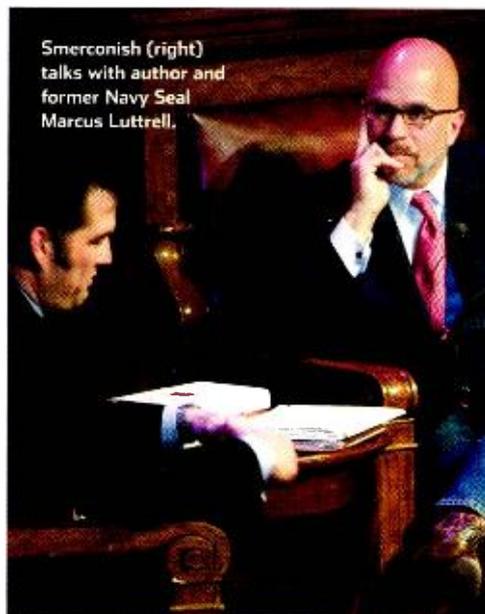
Now, with a system that records actual listening, the equation has changed. "Now it's a more honest read of who people are listening to. Guy A may be [yelling], 'Rush!', and Guy B may be 'Eh . . . Smerconish,' but now they count equally, as they should."



Smerconish

'They are shows about things we all have a stake in. I have more of an appetite for broad subject matter than most hosts.'

—Michael Smerconish



Smerconish (right) talks with author and former Navy Seal Marcus Luttrell.

What Would Jesus Tell Callers?

Described as "interactive radio theater," "The Jesus Christ Show" first launched locally on Clear Channel talk KFI/Los Angeles, Sundays from 6 a.m. to 9 a.m. After achieving ratings that were downright celestial, Premiere Radio Networks last year began syndicating the show with the most attention-grabbing name in talk radio to stations in Tampa, San Diego, New Orleans, Miami and other markets. The fast-rising show is created and produced by Neil Saavedra.

Saavedra started his radio career in 1990 on a small station in Ventura, Calif., and joined KFI as an intern in 1994. He says the interaction between the host and callers runs the gamut, "from appreciations, adoration and love to questions and frustrations." Some callers are searching for answers to difficult questions, others are dealing with pain or frustration. "We get people who have left or were hurt by the church; people who are devout but are struggling; or people who just want to know why bad things happen to good people," he says. "Evil comes up quite a bit."

Other calls are theological—listeners looking for explanations for Bible passages that seem contradictory—or just silly—a recent caller asked the host if he knew who would win the Super Bowl. "A little humor is fine with the holy host but he is mostly intent on giving serious answers to people with serious questions," Saavedra says.

Still, there is a fair amount of levity on and off the air. "It's well-known that most talk show hosts think they are God. The difference is that mine actually is," he quips. Saavedra also says "the holy host" doesn't hesitate to take on-air potshots at him. "He knows I'm not exactly the poster boy for Christianity. He's trying to gently guide me down better paths. There's no doubt that if I could be that person who is behind the mic I'd be way better off."

"The Jesus Christ Show" reveals a modern version of its namesake. "People see Christ as he was 2,000 years ago so they don't think he translates to modern times," Saavedra says. "They don't realize that scripture references the pop culture of the time. When Paul quotes a then-modern-day poet, people don't think of it as pop culture, but it was. The same thing continues today."

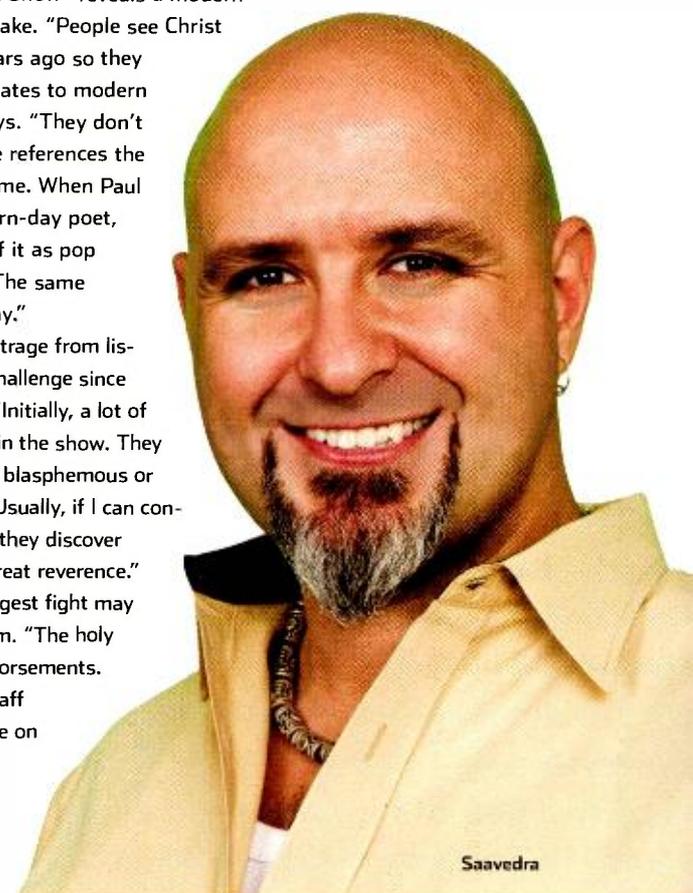
Skepticism and outrage from listeners have been a challenge since the show launched. "Initially, a lot of people don't believe in the show. They think it's going to be blasphemous or sacrilegious or silly. Usually, if I can convince them to listen, they discover it's presented with great reverence."

But Saavedra's biggest fight may be with the sales team. "The holy host does not do endorsements. If we did, the sales staff would have his picture on a mailer that says, 'Jesus isn't the only one who saves,' with some kind of coupon."



'It's well-known that most talk show hosts think they are God. The difference is that mine actually is.'

—Neil Saavedra



Saavedra

**This man is not a psychic.
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Sports Hosts: Delivering More Than Just The Score

If it hadn't been for Emmis president/CEO Jeff Smulyan, where would sports radio be today? ■ It was Smulyan who pushed then-VP of programming Rick Cummings to launch the nation's first all-sports station, WFAN/New York, July 1, 1987. ■ Since, the format has grown to nearly 600 stations with two or even three sports outlets in many markets. That growth has led to a diversity of styles among sports talk hosts. Some are purists, others are more like rock jocks without the music, and then there are those who take a more serious approach, integrating weighty, nonsports issues into their delivery.

'Petros And Money': No Pretension And Just A Touch Of Snobbery

"Your memory is a monster. You forget, it doesn't. It simply files things away. It keeps things for you or hides things from you and summons them to your recall with a will of its own. You think you have a memory, but it has you."

That John Irving quote recently greeted listeners tuning in to a segment of "PMS: The Petros and Money Show," heard afternoons on Clear Channel sports KLAC/Los Angeles. "I never liked just saying, 'Welcome back,'" co-host Petros Papadakis says. It's part of the show's stated mission to "avoid obviousness."

The unique character of the show, which is new to the Fox Sports Radio lineup, comes from teaming Papadakis—known as "the only English major in the history of USC football"—with Matt "Money" Smith, a double major in pre-law and speech communications who previously joined CBS Radio alternative KROQ/Los Angeles to answer the request lines. Eventually he became the sports guy on KROQ's "Kevin & Bean" morning show and the station's MD, and he later worked for DreamWorks as VP of rock and alternative music.

"We try to do our show with both a lot of pretension and without any," says Papadakis, knowingly contradicting himself. "We try for a little bit of snobbery as far as music, movies and culture, but we try not to take the sports part too seriously. That gets pretty redundant and old."

Smith adds, "We'll include nuggets like a quote

'We'll include nuggets like a quote from Hemmingway or a reference to Austrian economics. Of course, those things are usually back to back with topics like why guys wear sweatpants to the strip club.'

—Matt "Money" Smith

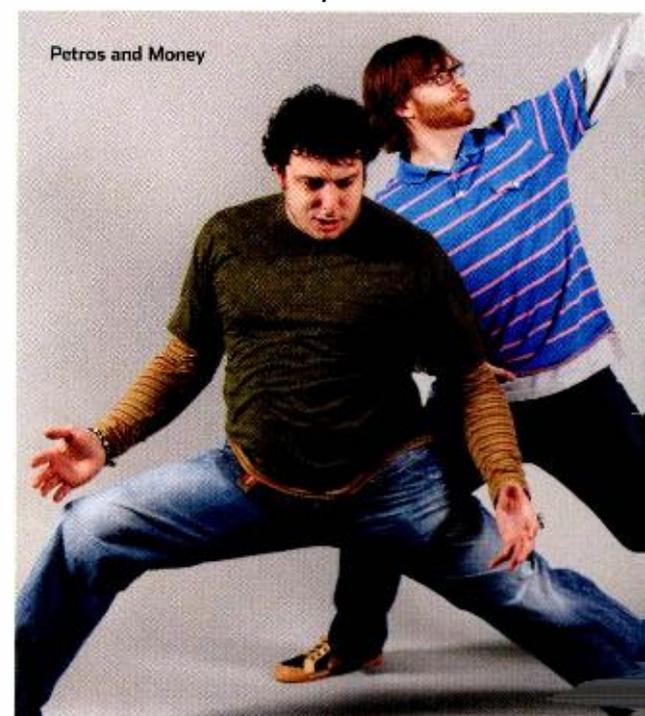
from Hemmingway or a reference to Austrian economics. Certain people will get each of those references and that helps them really come to appreciate the show. Of course, those things are usually back to back with topics like why guys wear sweatpants to the strip club."

Papadakis says, "We make a real effort to create our own content along with the breaking news of the day. We want to have great sports opinions so people know what to expect but we also want to get them thinking about something completely different, or stupid or asinine. We try to avoid obviousness."

There is a method to their madness. "Sports radio used to be about the latest breaking news and scores, but now that's available on cell phones. We have to do something more to get listeners. So we try to have the right mix of goofiness and real substantive sports analysis," Smith says. To which Papadakis adds, "We can really perform on both levels and hopefully that keeps listeners coming back."

Their mutual love of music also plays a role. "When people are driving home they like hearing music so we make it a big part of the show," Smith says. The playlist, posted online daily, ranges from alternative acts like the Mars Volta to such icons as Frank Sinatra, Bob Dylan and B.B. King.

Guests get drawn into the fun too. "We don't ask the same questions every other host has asked. We make it a different experience," Smith says.



For example, when Dodgers GM Ned Colletti made a recent appearance, Papadakis poked fun at his Tony Llama boots and Smith cracked on him for his feathered haircut and mustache. "He just loses his shit when he comes on our show," Smith says. "He can't control himself because he's having such a good time compared to getting drilled by beat writers."

Dan Sileo: Race, Religion, Politics . . . And Sports

Most anyone who watched "Sesame Street" remembers playing "One of These Things Is Not Like the Other," which challenged young minds to deduce item out of four just didn't belong. A radio version of this exercise might include the lineup at Clear Channel talk WFLA/Orlando, which features "The Wall Street Journal Report," former Tampa Bay Buccaneer defensive lineman-turned-sports host Dan Sileo, legendary conservative talker Rush Limbaugh and equally conservative host Glenn Beck.

It would be easy to say Sileo doesn't belong, but he begs to differ.

"Unlike other goofy sports radio shows that talk statistics, I talk race, politics and religion," Sileo says. "That's what starts wars in the Middle East and that's what moves our needle when it comes to what we are interested in."

He tends to filter those incendiary topics through the lens of sports. When Barack Obama was elected president, Sileo said: "It's easier to be the president than to be a black head coach at Louisiana State University. There are only three African-American head coaches out of 120 institutions. And these are places you think would have a mandate when it comes to affirmative action."

Unlike many of his sports radio peers, Sileo steers clear of blue humor. "I don't think



telling somebody about some chick's breasts or ass is good content. I did that at first, then I started thinking, 'Does Rush [Limbaugh] do that?' He talks to 20 million people a week and never talks about tits or ass. He showed me you can be creative and controversial without having some chick on your show talking about her big cans."

Crediting Florida-based former Clear Channel senior VP of news/talk/sports programming Gabe Hobbs for helping him build his career and affording

him the chance to meet and talk with Limbaugh, Sileo says he learned a lot from the talker. "He taught me that if you pick a side on any topic people will react, and that's what my show is about—reaction. I like people to be a little more combative with me."

Take, for example, his potentially unpopular stance on the controversy surrounding steroid use in professional sports. Sileo is puzzled by the respect and adulation given to actor Heath Ledger, who died of a drug overdose, while athletes that use steroids are persecuted. "[Ledger] wins an Academy Award and everyone is cheering. [New York Yankees third baseman] Alex Rodriguez took steroids to make himself a better baseball player and he's a pariah. If you could make half a billion dollars but had to take steroids, which would make you better at your job, wouldn't you do it?"

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Evan Roberts: A 16-Year Veteran At Age 25

The fact that working in radio doesn't require a college degree has led to many talented broadcasters starting their careers at a young age. Few, though, started as young as Evan Roberts: He pulled his first shift—in morning drive, in New York—at the age of 9.

"When I was a little kid I was obsessed with [CBS Radio sports] WFAN," Roberts says. Not content to merely sit in his bedroom and imitate the station, like so many other aspiring broadcasters, the youngster dashed off a letter to the station asking for a job.

Because Roberts was savvy enough to include an aircheck tape of his bedroom sports updates, the letter caught the attention of PD Mark Chernoff. "He called me and said, 'I can't give you a job but you can fill in on 'Imus in the Morning.''" And so before his 10th birthday, Roberts got his first shot behind the mic doing sports updates for Imus.

Being 9, the details are a little fuzzy. "I remember being extremely nervous. I also remember I couldn't type. They were teaching me how to write an update script and I didn't know how to type. I figured I would just write it all down."

What he does clearly remember is working with Imus, who, he says, "was very nice to me. His advice was when I go to college not to major in communications. He said to major in writing or English instead."

Fast forward 11 years past high school and gigs at both satellite radio companies. After doing overnight fill-in work at WFAN, Chernoff paired Roberts with veteran midday host Joe Beningo. Roberts describes the experience using a statement guaranteed to make older broadcasters wince: "It was awesome. I grew up listening to Joe Beningo."

Thanks to Roberts' self-avowed obsession with sports history, the show's generation gap isn't a problem. "Some young guys say they don't give a crap about what happened before 1980. I



Roberts

'There's a lot of people who just give me crap because of my age. If you have a problem with something I said, just prove me wrong. Just call me an idiot and tell me why.'

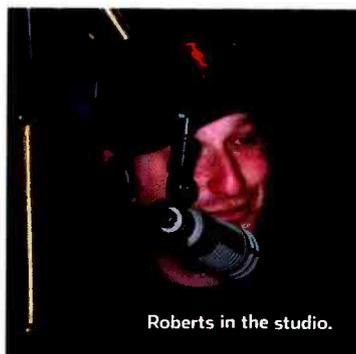
—Evan Roberts

respect it," he says.

Not afraid of criticism, Roberts says all he wants is a fair shake. "There's a lot of people who just give me crap because of my age. They're just not going to respect what I say because they know how young I am. I just say to people, 'Don't call up and complain about my age. If you have a problem with something I said, just prove me wrong. Just call me an idiot and tell me why.'"

A sports talk show that includes a younger perspective has its advantages. For example, Roberts brings Sabermetrics, a recent development in the analysis of baseball through statistics, into the conversation. "That's kind of a generational thing. Older scouts think it's stupid stuff. Younger guys like it."

Another generational difference between the two hosts—one surfs the Net, the other doesn't—creates more fodder for the show. "We make fun of [Beningo]. He doesn't even know how to turn a computer on. He doesn't e-mail or anything and he's never going to try. I couldn't live without a computer. It really helps during the show."



Roberts in the studio.

Honorable Mentions

The 10 talents profiled in this special are not the only potential breakout stars in the spoken-word formats. Listed below, in alphabetical order, are additional hosts whose names were mentioned by leading spoken-word programmers and hosts in discussion for this report.

- Maria Bailey, co-host, "Good Day With Doug Stepahn"
- Mika Bryzenski, co-host, "The Joe Scarborough Show," ABC Radio Networks
- Shannon Burke, midday host, Clear Channel talk WTKS/Orlando
- John DePetro, morning host, Citadel talk WPRO-AM and WEAN/Providence
- Doug & Wolf, morning hosts, Bonneville talk KTAR-AM/Phoenix
- Adam Gerstenhaber, weekends and fill-in, CBS Radio sports WFAN/New York
- J.J. Green, national security correspondent, Bonneville news WTOP/Washington
- Jennifer Horn, co-host, "Doug Stepahn's Good Day"
- Kim Iverson, "Your Time With Kim Iverson," Entercom Communications
- Mac & Gaydos, afternoon hosts, Bonneville talk KTAR-FM/Phoenix
- Todd Schnitt, host, "The Schnitt Show," Dial Global Radio Networks
- Curtis Sliwa, host, "Curtis Sliwa Live," ABC Radio Networks
- Ali Velshi, business reporter, CNN Radio
- Waddle & Silvy, midday hosts, ESPN sports WMVP/Chicago
- Andrew Wilkow, afternoon hosts, Sirius XM's Patriot channel

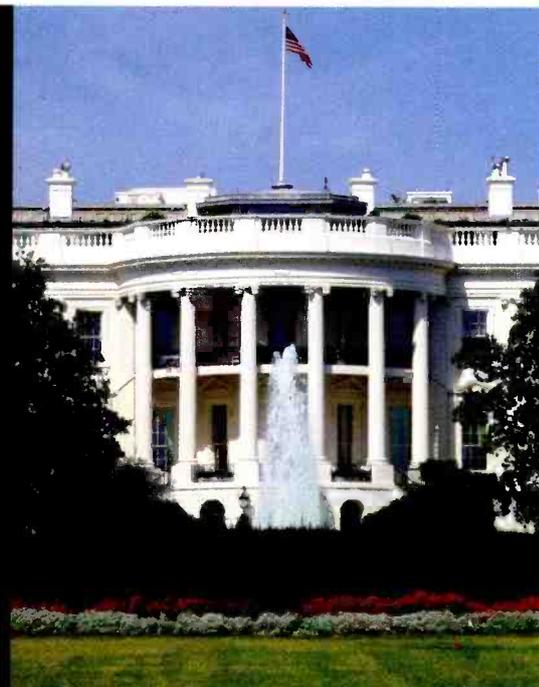
Several talents currently searching for their next opportunity were also mentioned. They are Jerry Agar; Nick DaPaolo; Paul Harris; Heidi, Frosty & Frank; and Stretch.



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TIMELINE

10 YEARS AGO Jean Riggins rises to executive VP/GM of Universal Records. ■ Steve Smith recruited to be senior VP of programming of Chancellor Media. ■ Nate Bell accepts PD chair at WDTJ/Detroit.

20 YEARS AGO Jim Ed Norman ascends to president of Warner Bros. Nashville. ■ Ted Jordan appointed VP/GM of KDKA/Pittsburgh. ■ Richard Perry rejoins Warner Bros. as VP of A&R/producer.

30 YEARS AGO Ben Hoberman advances to president of ABC Radio. ■ Margo Knesz recruited as national pop promotion director for MCA Records. ■ Kevin Metheny made PD of WEFM/Chicago.



Knesz

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

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■ The Budget Mower of Doom mowed down Dial Global's West Coast music/entertainment reporter **Jim Villanueva**, who exits after four years. Villanueva, an industry vet with more than two decades of experience, spent many years as MD/research director of KLOS/Los Angeles. He also produced the syndicated "Rockline," was a producer/writer for "The Album Network" and is the owner/producer/writer of the weekly syndicated show "Current Classics." Reach him at 323-850-7005 or jvjv022@aol.com.

■ Budget cuts have knocked on the front door of Cox alternative **WSUN (97X)/Tampa**, taking out MD/midday personality **Kate Murphy**. PD/afternoon dude **Shark** inherits MD duties. Reach out to Murphy at imacancer@gmail.com.

■ **Mike Jones**, executive producer of "The Bob River Show" for nearly 10 years at CBS Radio classic rock **KZOK/Seattle**, has left due to budget cuts. Jones can be reached at 206-853-1099 or michael.c.jones@live.com.

■ **George "Mr. G" Coles** exits the PD/MD/afternoon chair at Horton AC **WHLG (Coast 101.3)/Fort Pierce**. Contact him at 772-834-1974 or themusicalg@gmail.com.

■ Similar cuts have also claimed the job of **Jerry Noble**, who exits the PD/afternoon chair at Citadel CHR/top 40 powerhouse **WIOG/Saginaw, Mich.**, after three-and-a-half years. Reach him at 810-434-2395 or noble19@comcast.net. Across the hall at active rock **WKQZ (Z93)**, PD/afternoon personality **Hoser** is also budgeted out the door. Hoser can be contacted at 989-573-5050 or buffho@hotmail.com.

Formats You'll Flip Over

■ Simmons has been quietly directing the format at rhythmic AC **KYMV (MOViN 100.7)/Salt Lake City** toward more of a CHR/top 40 direction, aiming it at Clear Channel's well-established **KZHT**. Interestingly, the station is retaining its "MOViN" identifier.

■ CBS Radio flipped ratings-challenged sports/talk **KSFN (1140AM)** to a station that targets kids: Say hello to **KYDZ ("Kids" Radio)**, under the command of **Cat Thomas**, CBS/Las Vegas director of FM programming . . . and this one AM station now. Thomas designed a station for kids aged 6-13 that he says combines "the best of the Disney and Nickelodeon artists, mixed with other squeaky-clean pop acts."



You must be at least this short to listen . . .

■ Lotus Communications/Fresno has flipped Spanish AC **KXOB-FM** to classic hits as "107.1 K-HITS." Amazingly, the station managed to score the almost-too-good-to-be-true call letters **KHIT**, which had been conveniently parked in Reno, Nev. **Andy Winford**, PD of classic rock sister **KKBZ (105.1 the Blaze)**, is currently overseeing the care and feeding of **KHIT**, aided by **KKBZ** and **KHIT** promotions/marketing director **Shawn "Mr. Clean" Parker**.

■ Qantum loaded urban AC **WQSD (Q107)/Myrtle Beach, S.C.**, with specially designed format-detonating explosives and blew the joint up. When the all-clear was sounded, area residents discovered rocker **WRXZ (Rock 107)** standing in its place. **Craig Russ**, who programs adult hits sister **WYNA (104.9 Bob FM)**, will also take over Rock 107.

The Programming Department

■ It's a market No. 4 move for **Chino, MD**/afternoon personality on Clear Channel CHR/top 40 **KZZP/Phoenix**, who has been called upon to handle afternoons on rhythmic sister **KYLD (Wild 94.9)/San Francisco**. That prime shift has been up for grabs since **St. John** left and crossed the street to do the same shift on CBS Radio rhythmic AC **KMVQ (MOViN 99.7)**. Back in Phoenix, **KZZP** PD **Mark Medina** inherits MD duties, and afternoons are now being performed by

KIIS-FM/Los Angeles afternoon pal "Boy Toy **Jesse**" **Lozano**.

■ **Chris Eagan** is upped from APD to "actual" PD at Cox AC **WEZN (Star 99.9)/Bridgeport, Conn.**, filling the hole created when **Samantha Stevens** left about a month ago.

■ It was a festive stripe party at Buckley rhythmic **KYZZ (Jammin' 97.9)/Monterey**, as MD/midday goddess **Amy**

Challis was elevated to APD.

■ There's been some definite "Boner" movement at Clear Channel active rock **WRXR (Rock 105)/Chattanooga, Tenn.**, as **Randall "Boner" Smith** steps down from the PD chair to focus on the "Boner" half of the new local morning show, "Billy & Boner," which is replacing the syndicated **Lex & Terry**. OM **Jay Cruze** is taking over Rock 105 PD duties.

Quick Hits

■ Congrats to Bay Area fave **Lisa Foxx**, currently doing weekends/swing at alternative **KYSR (98-7)/Los Angeles**, who will once again be enjoyed in San Francisco as she picks up nights on Clear Channel hot AC sister **KIOI (Star 101.3)** via voice-tracking. Foxx takes over the shift from PD **Andrew Jeffries**, who relinquishes his on-air gig since he's flying back and forth to Los Angeles as PD of Star and hot AC sister **KBIG (104.3 MYfm)/L.A.**



Lisa Foxx: Queen of San Fran-Angeles

■ There's a gaping hole where "The Morning Mess" once stood at Lincoln Financial CHR/top 40 **WSTR (Star 94)/Atlanta**, as **Marco, Shannon** and **Superphat Mikey** have vacated the premises. It was a blink-of-an-eye stint for the trio, who segued from **WNOU/Indianapolis** in December 2007, compared with the team they replaced: **Steve McCoy** and **Vicki Locke**, who previously sat in the seats for 17 years.

■ **Chuck Powell** is the new morning personality on Bonneville adult hits **KPKX (98-7 the Peak)/Phoenix**, filling the hole created when **Scott Drake** exited in September. Powell was last seen across the street doing the same shift at Riviera alternative **KEDJ (103.9 the Edge)** until some guy named **Adam Carolla** arrived in April 2008.

■ **Ryan Da Lion** (may not be his actual birth name) has been

upgraded from weekends to nights on Clear Channel urban **WMIB (103.5 the Beat)**. Mr. Lion's promotion was made possible when **Keith Sweat's** Premiere-syndicated "Keith Sweat Hotel" time-shifted from 7 p.m.-10 p.m. to 10 p.m.-1 a.m. Sundays-Thursdays.

■ CBS Radio keeps it in the family to fill the still-warm **Adam Carolla** hole in mornings at rocker **KUFO/Portland, Ore.**, reaching across the hall to pluck market icon **Rick Emerson** out of middays on talk sibling **KCMD-AM**. Emerson will be joined by news guy **Tim Riley**, producer/co-host **Sarah X. Dylan** and **Ritchie Bristol**.

■ **Pacey** exits mornings at Buckley hot AC **KLLY (Kelly 95.3)/Bakersfield**, and OM/PD **E.J. Tyler** will now wake up ungodly early to join **Niki Reyes** in the shift. Unable to juggle the intense pressure of setting his alarm for 3 a.m. and programming the station while fighting crime as a masked superhero by night, Tyler affixes APD/MD stripes upon night guy/imaging director **Lance Sottile**.

■ Good news for fans of **Karen Vaughn**, who was budget-cut from her APD/midday gig at Cox urban AC **WHQT (Hot 105)/Miami** last year: She has magically reappeared in nights on Apex urban AC **WXST (Star 99.7)/Charleston, S.C.**

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Blind Faith

Columbia Nashville act Caitlin & Will were the featured performers at Clear Channel country KNIX/Phoenix's "Ben & Matt's Blind Date" event. Listeners were invited to see a performer and have lunch at the station without knowing which artist to expect. The duo played an acoustic set that included debut single "Even Now." From left are Columbia Nashville West Coast regional promotion rep Larry Santiago, KNIX morning show co-host Ben Campbell, Caitlin Lynn, KNIX mascot Barrell Boy, KNIX PD Ray Massie, Will Snyder and KNIX morning show co-host Matt McAllister.



Gentleman Caller

Def Jam singer/songwriter Ne-Yo (right) dropped by Voice of America's offices in Washington to chat with "Music Mix" DJ Larry London. "Mad," the third single from Ne-Yo's 2008 album "Year of the Gentleman," is climbing at Urban and Urban AC.



Off The Charts

R&R director of charts Silvio Pietroluongo and Citadel hot AC WPLJ/New York MD Tony Mascaró attended a showcase for Yanni's first new album since 2003, "Yanni Voices," at the Time Warner Building in New York. The prolific instrumentalist will kick off a world tour to support "Voices" this year. From left are Pietroluongo, Hollywood Records VP of promotion Tony Smith, Yanni and Mascaró.

Green Party

Singer/songwriter Pat Green made an appearance at a listener event in Austin to promote his second CD for BNA Records, "What I'm For." From left are Clear Channel country KASE/Austin APD Bob Pickett, Green and BNA Southwest regional promotion manager Mark Janese.

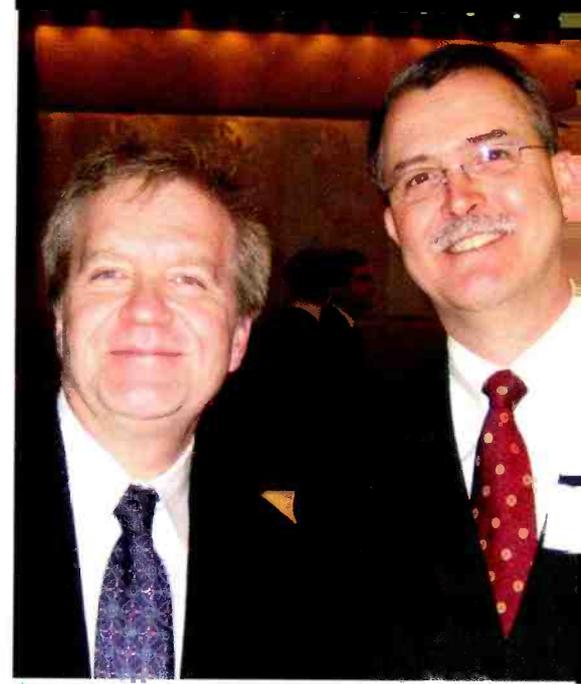


Moment Of Truth

New Atlantic artist Laura Izibor met with staffers from Emmis rhythmic WQHT (Hot 97) and urban AC WRKS (98.7 Kiss FM)/New York. From left are WRKS APD/MD Julie Gustines, WQHT PD E-Bro, Izibor, WRKS PD Jill Strada and Atlantic Records executive VP Morace Landy. The Irish R&B singer's debut album, "Let the Truth Be Told," streets in April.

Living Doll

Legendary country artist Dolly Parton performed "Jolene," "I Will Always Love You" and selections from her recent album, "Backwoods Barbie," for an episode of the CMT online series "Unplugged at Studio 330," which premieres March 31. From left are CMT executive VP/GM Brian Philips; Parton and her manager, Danny Nozell; and CMT senior VP of music strategy Jay Frank. Photo courtesy of Brian Tipton



Great Expectations

Greater Media VP of program development Buzz Knight (left) and CFO Ed Nolan chat during the Boston Ad Club's Radio Day event at the Ritz Carlton Boston Common.

Formats

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

R&R SPIN SPOTLIGHT

THE SPIN



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



Backstreet Boys

Band Leaders

With a No. 39 debut for "Boom Boom Pow," the Black Eyed Peas move within one entry of the mark for most CHR/Top 40 chart hits by groups this decade. Here is a look at the bands making the most visits to the list since 2000.

Chart Hits 2000-09, Artist(s)

- 11, Backstreet Boys
- 10, the Black Eyed Peas, Nickelback
- 9, Destiny's Child
- 8, Fall Out Boy, Maroon 5, Matchbox Twenty
- 7, 3 Doors Down, Good Charlotte, the Pussycat Dolls, Simple Plan
- 6, 'N Sync, Linkin Park, No Doubt



Nickelback

Rock Stars

Rolling to its seventh Rock No. 1 with "Something in Your Mouth," Nickelback widens its lead for most No. 1s since the Nielsen BDS-based chart's June 1997 inception. Below is a rundown of the acts with the format's most leaders.

Total No. 1s, Artist(s)

- 7, Nickelback
- 5, 3 Doors Down, Aerosmith
- 4, Creed, Kenny Wayne Shepherd Band
- 3, Puddle of Mudd, Red Hot Chili Peppers, the Rolling Stones, Staind

Black Eyed Peas Get Started

Previewing their June 9 album "The E.N.D.," the Black Eyed Peas return to CHR/Top 40 at No. 39 and Rhythmic at No. 34 with "Boom Boom Pow" (Inter-scope) at No. 39. The song is the group's first entry on each list in three years. Since, frontwoman Fergie sent six songs to CHR/Top 40 from her solo set "The

Dutchess," which became just the fifth album in the Nielsen BDS-based tally's 16-year history to produce as many charted titles.

"Boom" is the Peas' 11th CHR/Top 40 chart hit, lifting them into a tie for second-most entries among groups this decade (see Spin Spotlight, left). Between 2001 and 2006 they enjoyed five top 10s, including the No. 1 "Where Is the Love?" in 2003.



Walker Tops Gospel

Hezekiah Walker & LFC halt the reign of James Fortune & FIYA's "I Trust You" (WorldWide) after 29 consecutive weeks, as "Souled Out" (JLG) ascends 2-1 on Gospel. Though dislodged from the summit, Fortune's track marks the longest uninterrupted stay at No. 1 in the chart's archives. Walker & LFC charted two prior top fives: the No. 3 "Lift Him Up" in 2006 (billed as a Walker solo cut) and No. 2 "Faithful Is Our God" in 2007.

Words Of 'Mouth'

Nickelback extends its lead for most Rock No. 1s, as "Something in Your Mouth" (RRP) shifts 2-1 to become the band's seventh leader (see Spin Spotlight, left). The Canadian quartet first reached the pole position with "How You Remind Me" in October 2001 and last led with "Rockstar" for 14 weeks beginning in September 2006. At Active Rock, "Something" retains the top spot for a second issue.

Triple A Triple Plays

Snow Patrol earns its third consecutive Triple A No. 1, as "Crack the Shutters" (Interscope) climbs 2-1. "Take Back the City" topped the chart for three weeks in November, and "Shut Your Eyes" led for a week in September 2007. "Shutters" is the group's fourth career No. 1; "Chasing Cars" reigned for eight weeks in 2006.

Concurrently, U2 becomes the first act in eight years to chart three tracks simultaneously on Triple A. "Magnificent" (Interscope) hurtles 22-7 with Most Increased Plays (up 143), "Get On Your Boots" ranks at No. 9, and "I'll Go Crazy If I Don't Go Crazy Tonight" enters at No. 29. U2 last accomplished the trifecta with "Elevation," "Beautiful Day" and "Walk On" in April 2001. Matchbox Twenty first potted a hat trick in October 2000 with "If You're Gone," "Bent" and "Crutch."

Capitol Gains; 'America' Prospers

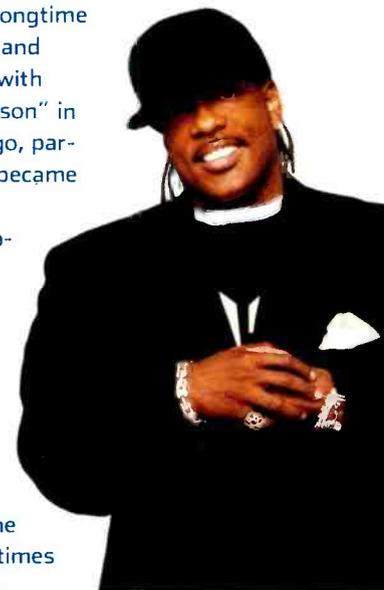
As Keith Urban's "Sweet Thing" claims a second week atop Country, Capitol Nashville labelmate Darius Rucker's "It Won't Be Like This for Long" steps 3-2, granting the label its first ownership of the chart's top two positions in almost four years. On the chart dated May 27, 2005, Urban's "Making Memories of Us" held sway at No. 1, and Trace Adkins' "Songs About Me" jumped 6-2. A third Capitol Nashville track, Dierks Bentley's "Lot of Leavin' Left to Do," placed at No. 3.

Up 11-9 this issue, Rodney Atkins claims his sixth top 10 with "It's America" (Curb). The song marks Atkins' return to the top tier after his last album, "If You're Going Through Hell," produced four No. 1s in 2006-08: the title cut, "Watching You," "These Are My People" and "Cleaning This Gun (Come On in Boy)." Atkins first reached the top 10 with "Honesty (Write Me a List)" (No. 4) in 2004.

'Baby' Love

Charlie Wilson ascends to his second Urban AC No. 1, as "There Goes My Baby" (JLG) bounces 2-1. The longtime lead singer of the Gap Band spent six weeks on top with "Charlie, Last Name Wilson" in fall 2005. Two weeks ago, parent set "Uncle Charlie" became Wilson's first No. 1 on Billboard's Top R&B/Hip-Hop Albums chart.

The coronation of Wilson's current hit breaks the stronghold of Usher's "Here I Stand" (JLG) and Musiq Soulchild's "If U Leave" (Atlantic). The two tracks traded the format's No. 1 spot five times in the previous 15 weeks.





Amp Radio battles for the hearts and minds of CHR listeners in Los Angeles

CBS Flexes Its Hit Music Muscle

Kevin Carter

KCarter@RadioandRecords.com

When was the last time you heard of a company committing the energy and resources necessary to launch a CHR/top 40 station in a major market? In this economy? ■ It happened Feb. 20 when CBS Radio flushed the longtime FM talk format on KLSX/Los Angeles in favor of what CBS senior VP of programming Kevin Weatherly describes as “a hit machine”—97.1 Amp Radio. The new station truly is a machine; a veritable jukebox churning out 20,000 songs in a row without spots or jocks. The last time anyone attempted to launch something resembling a hit music station in radio’s No. 1 revenue market was in 1989, and that was the “rock 40”—leaning KQLZ (Pirate Radio).

Amp Radio is the result of a corporate decision made for several strategic reasons—not the least of which was the fact that for two decades, CBS/L.A. had utilized a cluster-wide focus that catered heavily to men at the expense of women.



Weatherly

“We do really well with the male demos with KROQ and [adult hits KCBS-FM] Jack FM, our news stations KFWB and KNX, and [classic hits KRTH] K-Earth,” Weatherly says. “This new station now gives us a chance to compete with the female demo.”

Adding a certain element of danger and excitement to the project, Amp Radio was launched directly across the street and into the wheelhouse of Clear Channel’s format dominator, KIIS-FM. “Obviously, when you look at the shares of KIIS, they’re a pretty dominant radio station, and hopefully in time we will get a piece of that,” he says. “Our job is to create a top 40 station that is new and exciting to Los Angeles.”

Ironically, Weatherly’s radio “wonder years” happened some two decades ago when he cemented his reputation as the MD of the very station he’s now taking on: KIIS-FM. Subsequent stops at the late KKLQ (Q106)/San Diego and KMEL/San Francisco caused many industry tongues to wag furiously when this

typecast “top 40 guy” was suddenly named PD of alternative beacon KROQ. “Now, I’ve come full circle,” Weatherly says. “Now I’m the ‘rock guy’ taking over a top 40 station.”

The PPM Factor

The other major reason for the flip to an active, female-friendly format like CHR/top40, according to Weatherly, was the demise of the old-school Arbitron diary and the advent of electronic measurement in the form of the PPM. “The PPM definitely factored into our decision,” he says. “When you look around the country, the big mainstream top 40s are doing really well in PPM, which absolutely favors the high-cume formats, and that’s what we ultimately want Amp Radio to be. We know we’re on a frequency that has targeted males for the past two decades, so we’re not delusional; we don’t think this is going to happen overnight. We know there’s a lot of work to be done, but the company is committed to it.”

The concept of Amp Radio began a year ago—the format was originally designed as a toy, a diverting little HD-2 side channel that rode alongside Jack-FM. “The idea at that time was to come up with a ‘tweener’ station between Radio Disney and top 40, and we had a lot of fun with it,” Weatherly says. Over time, and with constant

‘The big mainstream top 40s are doing really well in PPM, which absolutely favors the high-cume formats, and that’s what we ultimately want Amp Radio to be.’

—Kevin Weatherly



Music Monitor

March 6, 3 p.m.

Britney Spears, “Circus”

Diddy Featuring

Keyshia Cole, “Last Night”

The All-American

Rejects, “Gives You Hell”

Flo Rida Featuring T-

Pain, “Low”

Kevin Rudolf Featuring

Lil Wayne, “Let It Rock”

Pitbull, “I Know You

Want Me (Calle Ocho)”

Jordin Sparks Duet

With Chris Brown, “No Air”

Kanye West, “Heartless”

Leona Lewis, “Better in Time”

T.I. Featuring Rihanna,

“Live Your Life”

Britney Spears,

“Womanizer”

2Pac, “California Love”

The Pussycat Dolls, “I

Hate This Part”

Colby O’Donis

Featuring Akon,

“What You Got”

Soulja Boy Tell’em

Featuring Sammie,

“Kiss Me Thru the

Phone”

Lady GaGa, “Poker

Face”

Source: Nielsen BDS

tweaking, Amp’s off-Broadway run began to sound closer to being ready for prime time. “When we started talking about doing a top 40 in this market, we had not decided upon a name up until two or three weeks ago,” he says. “We researched various names, and kept coming back to, ‘Why don’t we just go with “Amp Radio” instead of the usual “Wild” or “Party” names?’ We felt it was different and really captured what we wanted the station to sound like and represent online, which was energetic, youthful, and fun. We feel the Amp Radio name captures all of that.”

The most immediate mission for Amp is getting the word of its existence out to the general marketplace, and that task falls to marketing director Chad Fitzsimmons. Like Weatherly, he is returning to his CHR/top 40 radio roots for this project—he spent his early career at CBS sister WNKS (Kiss 95.1)/Charlotte. Fitzsimmons is able to harness the collective power of CBS Radio’s mighty L.A. billboard armada: “We have over 60 digital billboards, and another 700 transit boards, plus posters and 30-sheets, so we’re going to be pretty comprehensive in terms of outdoor,” he says, adding that TV will join the marketing mix later.

“The challenge of finding a new audience for this radio station is daunting,” says Fitzsimmons, who recalls driving into work 48 hours after the launch and realizing the enormity of the task ahead: “I was telling Kevin that the euphoria of the Friday launch begins to wear off when you drive in to work on Monday and start to think about how we really need to get aggressive and find the audience.” For his part, Weatherly exhibits the confidence of a programmer who truly believes in his product: “Once we’re on someone’s presets, then we’re in the game; hopefully, that cume will be there,” he says.

Personality With A Purpose

While Amp Radio will continue its music-intensive, “10,000 songs” direction for a while yet, Weatherly says the station will gradually add personalities in the next 90 days, most likely beginning with afternoon drive, but with a difference: “Even though musically there are a lot of similarities to what you can hear in the market, we want to position Amp Radio differently in terms of personalities and imaging. We also want to make sure that it’s a hit machine and make it all about the music. Whatever personalities we add will only complement that fact, not detract from that.”

With the CHR/top 40 lobe of his brain now fully re-engaged, Weatherly sounds like he’s having a blast. “Amp Radio has totally energized this building,” he says, referring to what Jack FM’s top-of-the-hour ID refers to as “a dumpy little building in Culver City,” which also houses KROQ and Jack. “It’s really exciting for everyone here in the hallways, because we have a lot of people who worked at both KROQ and Jack that have really helped to get this station off the ground. Now the work really begins, but we take nothing for granted,” he says. “We have a big job ahead of us to create awareness for 97.1 Amp Radio.”

R&R

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► **CIARA** SOARS WITH THE CHART'S LARGEST POSITION LEAP, AS "LOVE SEX MAGIC" VAULTS 38-25 (UP 939 PLAYS, THE FORMAT'S THIRD-BEST GAIN). THE TRACK, WHICH CONCURRENTLY BOUNDS 38-27 (UP 349 PLAYS) AT RHYTHMIC, PREVIOUSLY "FANTASY GIRL," THE SINGER'S FOLLOW-UP TO THE BILLBOARD 200 NO. 1 ALBUM "CIARA: THE EVOLUTION" IN 2006.

WEEKS ON CHART	ARTIST	TITLE	NIelsen BDS CERTIFICATIONS	HITPREDICTOR STATUS	PLAYS TW	AUDIENCE MILLIONS	RANK
1	THE ALL-AMERICAN REJECTS	GIVES YOU HELL	NO. 1 (2 WKS)	11 ☆	9442	+214	52.601
2	BRITNEY SPEARS	CIRCUS		11 ☆	9015	-107	58.872
3	KELLY CLARKSON	MY LIFE WOULD SUCK WITHOUT YOU		19/RCA/RMG	8020	+475	45.737
4	KANYE WEST	HEARTLESS		112	7966	-147	45.987
5	PINK	SOBER		11 ☆	7927	-243	41.529
6	FLO RIDA	RIGHT ROUND		☆	7354	+893	47.184
7	THE FRAY	YOU FOUND ME		11 ☆	6743	+322	36.929
8	TAYLOR SWIFT	LOVE STORY		113 ☆	6737	-1068	40.320
9	LADY GAGA FEATURING COLBY O'DONIS	JUST DANCE		112 ☆	6555	-846	41.355
10	T.I. FEATURING JUSTIN TIMBERLAKE	DEAD AND GONE		11 ☆	6503	+376	42.156
11	LADY GAGA	POKER FACE		☆	5780	+944	35.250
12	NE-YO	MAD		11 ☆	5053	+85	29.845
13	BEYONCE	SINGLE LADIES (PUT A RING ON IT)		113	4433	-1164	24.081
14	THE PUSSYCAT DOLLS	I HATE THIS PART		☆	4364	-699	28.856
15	SOULJA BOY TELL 'EM FEAT. SAMMIE	KISS ME THRU THE PHONE	AIRPOWER/MOST INCREASED PLAYS	☆	3677	+982	20.002
16	THE VERONICAS	UNTOUCHED		☆	3459	-1122	15.005
17	AKON FEATURING COLBY O'DONIS & KARDINAL OFFISHALL	BEAUTIFUL		☆	3451	+449	17.550
18	KEVIN RUDOLF FEATURING LIL WAYNE	LET IT ROCK		112	3329	-143	20.393
19	JESSE MCCARTNEY FEAT. LUDACRIS	HOW DO YOU SLEEP?	AIRPOWER	☆	3327	+356	15.864
20	T.I. FEATURING RIHANNA	LIVE YOUR LIFE		113 ☆	3154	-533	18.520
21	KATY PERRY	THINKING OF YOU		☆	3125	-401	15.604
22	EMINEM, DR. DRE & 50 CENT	CRACK A BOTTLE		☆	2790	+123	13.651
23	MILEY CYRUS	THE CLIMB		☆	2213	+577	11.820
24	THE WHITE TIE AFFAIR	CANDLE (SICK AND TIRED)		☆	2200	+290	8.297
25	CIARA FEATURING JUSTIN TIMBERLAKE	LOVE SEX MAGIC		☆	1815	+939	10.230
26	BEYONCE	HALO		☆	1815	+485	10.884
27	JOHN LEGEND FEATURING ANDRE 3000	GREEN LIGHT		11	1784	-1058	6.519
28	BRITNEY SPEARS	IF U SEEK AMY		☆	1628	+445	10.590
29	KERI HILSON FEATURING LIL WAYNE	TURN ME ON		☆	1523	+290	8.052
30	SHINEDOWN	SECOND CHANCE		11	1522	+364	5.153
31	LEONA LEWIS	I WILL BE		☆	1503	-829	7.680
32	MATT NATHANSON	COME ON GET HIGHER		☆	1499	+180	6.789
33	SAVING ABEL	18 DAYS		☆	1373	+208	4.428
34	DAVID COOK	LIGHT ON		11 ☆	1296	-330	4.501
35	KID CUDI	DAY 'N' NITE		11	1287	+262	7.175
36	THRIVING IVORY	ANGELS ON THE MOON		☆	1191	-168	3.562
37	ASHER ROTH	I LOVE COLLEGE		☆	1132	+466	4.778
38	FALL OUT BOY	AMERICA'S SUITEHEARTS		☆	944	+212	2.181
39	THE BLACK EYED PEAS	BOOM BOOM POW	MOST ADDED	☆	922	+686	7.567
40	JAMIE FOXX FEATURING T-PAIN	BLAME IT		☆	780	+316	3.089

MOST ADDED

ARTIST TITLE / LABEL	NEW STATIONS
THE BLACK EYED PEAS Boom Boom Pow (will.i.am/Interscope)	38
CIARA FEAT. JUSTIN TIMBERLAKE Love Sex Magic (LaFace/JLG)	33
JAMIE FOXX FEAT. T-PAIN Blame It (J/RMG)	21
BRITNEY SPEARS If U Seek Amy (Jive/JLG)	20
ASHER ROTH I Love College (SchoolBoy/Loud/SRC/Universal Motown)	15
SOULJA BOY TELL 'EM FEAT. SAMMIE Kiss Me Thru The Phone (Collipark/Interscope)	13
SAFETYSUIT Stay (Universal Motown)	13
KID CUDI Day 'N' Nite (Fool's Gold)	12
ADDED AT... KQMQ Honolulu, HI MD: Ryan Sean The Black Eyed Peas, Boom Boom Pow, O Britney Spears, If U Seek Amy, O Jamie Foxx Feat. T-Pain, Blame It, O New Kids On The Block, 2 In The Morning, O SafetySuit, Stay, O V Factory, Love Struck, O	

NEW AND ACTIVE			
ARTIST TITLE / LABEL	PLAYS /GAIN	ARTIST TITLE / LABEL	PLAYS /GAIN
THE TING TINGS That's Not My Name (Columbia)	745/187	THEORY OF A DEADMAN Bad Girlfriend (604/Roadrunner/RRP)	631/75
TOTAL STATIONS:	69	TOTAL STATIONS:	37
A R RAHMAN & THE PUSSYCAT DOLLS FEAT. NICOLE SCHERZINGER Jai Ho! (You Are My Destiny) (Interscope)	723/246	KEVIN RUDOLF FEAT. RICK ROSS Welcome To The World (Cash Money/Universal Republic)	621/137
TOTAL STATIONS:	54	TOTAL STATIONS:	59
3OH!3 Don't Trust Me (Photo Finish/Atlantic/RRP)	722/219	DAVID ARCHULETA A Little Too Not Over You (19/Jive/JLG)	608/15
TOTAL STATIONS:	66	TOTAL STATIONS:	47
WE THE KINGS Secret Valentine (S-Curve)	717/63	LILY ALLEN The Fear (Capitol)	550/124
TOTAL STATIONS:	48	TOTAL STATIONS:	49
3 DOORS DOWN Let Me Be Myself (Universal Republic)	671/97	THE OFFSPRING Kristy, Are You Doing OK? (Columbia)	534/100
TOTAL STATIONS:	41	TOTAL STATIONS:	35

MOST INCREASED PLAYS

+982	☆ SOULJA BOY TELL 'EM FEAT. SAMMIE Kiss Me Thru The Phone (Collipark/Interscope) WIHB +34, WBLI +31, WKFS +30, KKHH +28, WKST +24, KHTS +24, KKPN +23, WAPE +23, KSAS +23, WERO +23
+944	☆ LADY GAGA Poker Face (Streamline/KonLive/Cherrytree/Interscope) KHHT +53, KKHH +44, KKPN +43, WBLI +36, WRVW +36, KIIS +33, WKCS +24, WFMF +22, KJYO +21, WLXL +20
+939	☆ CIARA FEAT. JUSTIN TIMBERLAKE Love Sex Magic (LaFace/JLG) WPXY +38, KDWB +34, WEZB +33, WFMF +33, WAKS +27, SX20 +26, WLXL +25, WVKV +22, WSNX +21, KKPN +19
+893	☆ FLO RIDA Right Round (Poe Boy/Antalctic) WBVD +56, WHKF +47, WZKF +41, WKCI +35, KVLU +30, WIOQ +29, WRVW +29, WFBC +29, WEZB +26, KWYL +25
+686	☆ THE BLACK EYED PEAS Boom Boom Pow (will.i.am/Interscope) WKCS +57, KSAS +40, KKPN +31, KHHT +31, KKHH +29, WDKF +29, WPXY +25, WXXL +23, WKSC +23, KWNZ +21

FOR WEEK ENDING MARCH 8, 2009
LEGEND: See legend to charts in charts section for rules and symbol explanations.
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Programmers expand into other formats as a result of cutbacks

The Bright Side?

Darnella Dunham

DDunham@RadioandRecords.com

The seemingly endless wave of cutbacks has affected every format and every radio company, and as a result, some very talented programmers have been downsized out of the business. While it's always difficult to see others lose their jobs, those who remain have a chance to enhance their résumés during this economic downturn.

It's hoped that the economy will improve sooner than later, producing profits and allowing GMs to alleviate the consolidation. In the meantime, several rhythmic programmers have had to overcome survivor's guilt and focus on their new duties, which in some cases include picking up an additional station.

Years ago, programming more than one station in a large market would have seemed out of the question, but today it's more prevalent than ever. It's easy to dwell on the negative aspects of having one person program more than one station, but since this is the current reality, many rhythmic PDs are seizing this time to flex their programming muscles in other formats. Moreover, PDs from other formats have had a chance to step into this world. The abilities to delegate, prioritize and maximize efficiency are more essential than ever to maintain dual PD roles.

Stepping Out

With so many shared basic principles, taking what works at a rhythmic station and applying it to CHR/top 40 lends itself to a smooth transition. At least that's what Eric Powers hopes to accomplish. Powers has spent his entire professional radio career at KUBE/Seattle, and beginning April 1, he will program longtime CHR/top 40 competitor KBKS (106.1 Kiss FM). The station is currently owned by CBS Radio but

will become a Clear Channel property when it's formally acquired at the beginning of April. In addition to programming KUBE's on-air product and hosting afternoon drive, Powers oversees the programming of kube93.com. With a tight team around him, his transition into a dual PD should be a smooth one.



Strada

KFAT/Anchorage, Alaska, PD/midday personality McConnell "Man @ Large" Adams has also picked up oversight of a pop station: co-owned KWLF (Wolf 98)/Fairbanks. In addition, he was recently elevated to New Northwest Broadcasters director of programming of Alaska top 40 and began voice-tracking the overnight shift on Wolf 98.

"I'm looking forward to getting involved with the entire NNB/Fairbanks staff and working with them on achieving new heights for KWLF," Adams says about his new role.

Moving to a format targeting a different demographic can be an adjustment, and last year WQHT (Hot 97)/New York PD Ebro Darden picked up programming duties for WRKS (98.7 Kiss FM)/New York. Under his direction, Hot 97's urban AC sister made the transition from diary to PPM and on March 2, it was revealed that he would relinquish his role at Kiss FM to APD/MD Jill Strada in order to focus on Hot 97. This is Strada's first run at an adult format, but not as a PD. Prior to joining Hot 97 in the summer of 2007, she programmed Cox rhythmic WPYO (Power 95.3)/Orlando.



Adams



Powers

Multitaskers

Following are additional rhythmic programmers who oversee other properties for their companies:

- Big Bear,** KCAQ/Oxnard, Calif.
- Bruce St. James,** KKFR/Phoenix
- Byron Kennedy,** KSFM/Sacramento
- Cat Thomas,** KLUC/Las Vegas
- Chase,** KDHT/Austin
- Chris Tyler,** WJMN/Boston
- Jimmy Steal,** KPWR/Los Angeles
- LeBron "LBJ" Joseph,** KKND/New Orleans
- Mark McCray,** WMBX/West Palm Beach
- Maurice DeVoe,** KCHZ/Kansas City
- Sam Diggedy,** KDON/Monterey
- Sam Elliot,** KTTB/Minneapolis
- Steve Crumbley,** WHZT/Greenville, S.C.
- Todd Cavanah,** WBBM/Chicago
- Tommy Del Rio,** KSEQ/Fresno and KYZZ/Monterey

About the move, Emmis/New York market manager Alex Cameron says, "Jill will provide programming expertise, leadership and her positive energy to bring focus to this heritage property in our market that so genuinely represents the voice, music, interests and issues of its community. In an era of cost-cutting and downsizing, we will not dilute what it takes to win and that comes down to pure focus.

"While our programming teams will work together on behalf of the cluster, this move aligns us to nurture and respect each product uniquely, as they deserve to maximize their impact and contributions on behalf of their large community of fans and advertisers," Cameron adds. "Both Ebro and Jill have significant individual talent and I want to make sure we apply that full potential concentrated against each brand. Ebro did Emmis a great service in identifying and recruiting Jill to Emmis, and his passion in the hip-hop arena is authentic and unmatched."

Crossing Over To Rhythmic

Not only have rhythmic programmers picked up additional formats, but programmers from other formats have picked up rhythmic stations. In October, CBS Radio/Portland, Ore., eliminated some positions, including that held by Lisa Adams, PD of KXJM (Jammin' 107.5). She began programming Jammin' 107.5 in May after CBS acquired its intellectual property from Rose City. Stepping in to fill the void created by Adams' departure was Chris Patyk, PD of rock sister KUFO.

Clear Channel/Charlotte OM and country WKKT (96.9 the Kat) PD Bruce Logan stepped into the PD position at WIBT (96.1 the Beat) in January after Rob Wagman was let go for budgetary reasons. Instead of unnecessarily adding to his already full plate, Logan entrusted APD/MD/night show host Jojo to field music calls from label reps.

Economic experts say that the dismal state of the economy is not likely to turn around until next year at the earliest. Instead of complaining, these programmers have stepped up and helped their companies navigate these challenging financial times.

R&R



Pitbull (left) with OM/morning show host Sam Diggedy during a recent visit to the studios of Clear Channel's KDON/Monterey.



► AS "HALO" BOWS AT NO. 39, **BEYONCÉ'S** "I AM... SASHA FIERCE" BECOMES THE SINGER'S THIRD ALBUM TO SPAWN FOUR CHART HITS. THE SET ALSO HOUSES "DIVA" (NO. 13) AND FORMER TOP 10s "SINGLE LADIES (PUT A RING ON IT)" (NO. 18) AND "IF I WERE A BOY." PRIOR SETS "B'DAY" AND "DANGEROUSLY IN LOVE" ALSO PRODUCED FOUR CHART ENTRIES APIECE.

LAST WEEK	WEEKS ON CHART	ARTIST TITLE	NIelsen BDS CERTIFICATIONS	HITPREDICTOR STATUS	PLAYS TW	AUDIENCE MILLIONS	RANK
1	13	T.I. FEAT. JUSTIN TIMBERLAKE DEAD AND GONE	NO. 1 (3 WKS)	11 ☆	5711	-77	38.974
2	6	SOULJA BOY TELL 'EM FEAT. SAMMIE KISS ME THRU THE PHONE	MOST INCREASED PLAYS	☆	4713	+851	29.987
3	7	FLO RIDA RIGHT ROUND		POE BOY/ATLANTIC	4481	+592	29.486
4	13	KERI HILSON FEATURING LIL WAYNE TURNIN ME ON		MOSLEY/ZONE 4/INTERSCOPE	4407	+307	25.783
5	6	JAMIE FOXX FEATURING T-PAIN BLAME IT		J/RMG	4273	+564	32.466
6	16	NE-YO MAD		DEF JAM/IDJMG	4114	-381	24.566
7	18	KANYE WEST HEARTLESS		ROC-A-FELLA/DEF JAM/IDJMG	4013	-656	24.076
8	10	AKON FEAT. COLBY O'DONIS & KARDINAL OFFISHALL BEAUTIFUL		KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN	3946	-293	22.421
9	9	EMINEM, DR. DRE & SO CENT CRACK A BOTTLE		SHADY/AFTERMATH/INTERSCOPE	3447	-259	20.242
10	22	LADY GAGA FEATURING COLBY O'DONIS JUST DANCE		STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE	3274	-474	21.302
11	11	KID CUDI DAY 'N NITE		FOOL'S GOLD	3254	+464	22.221
12	12	THE-DREAM ROCKIN' THAT THANG		RADIO KILLA/DEF JAM/IDJMG	2693	+110	15.638
13	8	BEYONCÉ DIVA		MUSIC WORLD/COLUMBIA	2506	-223	12.235
14	24	T.I. FEATURING RIHANNA LIVE YOUR LIFE		DEF JAM/GRAND HUSTLE/IDJMG/ATLANTIC	2056	-323	13.577
15	9	MIKE JONES NEXT TO YOU		ICE AGE/SWISHAHOUSE/ASYLUM	2033	+266	10.566
16	4	LADY GAGA POKER FACE	AIRPOWER	☆	1941	+626	11.462
17	12	MIMS MOVE (IF YOU 'W'ANNA)	AIRPOWER	☆	1817	+53	8.065
18	21	BEYONCÉ SINGLE LADIES (PUT A RING ON IT)		MUSIC WORLD/COLUMBIA	1589	-464	7.217
19	4	ASHER ROTH I LOVE COLLEGE	AIRPOWER	☆	1465	+302	8.358
20	9	BABY BASH FEATURING LIL JON & MARIO THAT'S HOW I GO		ARISTA/RMG	1411	-130	7.549
21	5	PITBULL I KNOW YOU WANT ME (CALLÉ OCHO)		ULTRA	1366	+289	8.139
22	19	LUDACRIS CO-STARRING T-PAIN ONE MORE DRINK		DTP/DEF JAM/IDJMG	1159	-332	8.204
23	20	JIM JONES & RON BROWZ FEAT. JUELZ SANTANA POP CHAMPAGNE		ETHER BOY/UNIVERSAL MOTOWN/COLUMBIA/EI	1157	-155	7.480
24	8	BRITNEY SPEARS CIRCUS		JIVE/JLG	1000	-45	4.804
25	2	BOW WOW FEATURING JOHNTA AUSTIN YOU CAN GET IT ALL		COLUMBIA	954	+346	4.959
26	7	THE PUSSYCAT DOLLS I HATE THIS PART		INTERSCOPE	882	-37	4.949
27	2	CIARA FEATURING JUSTIN TIMBERLAKE LOVE SEX MAGIC		LAFACE/JLG	873	+349	4.397
28	13	GORILLA ZOE LOST		BLOCK/BAD BOY SOUTH/ATLANTIC	826	-288	3.817
29	3	DJ FELLI FEL FEAT. T-PAIN, SEAN PAUL, FLO RIDA & PITBULL FEEL IT		DEF JAM/IDJMG	812	+108	5.333
30	7	NE-YO FEATURING JAMIE FOXX & FABOLOUS SHE GOT HER OWN		DEF JAM/IDJMG	692	-75	6.371
31	4	LUDACRIS CO-STARRING PLIES NASTY GIRL		DTP/DEF JAM/IDJMG	639	-45	2.369
32	20	AKON FEATURING LIL WAYNE & YOUNG JEEZY I'M SO PAID		KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN	620	+31	5.806
33	8	SLIM THUG I RUN		BOSS HOGG OUTLAWZ/EI	603	+16	2.915
34	NEW	THE BLACK EYED PEAS BOOM BOOM POW	MOST ADDED	WILL.I.AM/INTERSCOPE	580	+491	6.305
35	16	BOBBY V FEATURING YUNG JOC BEEP		BLU KOLLA DREAMS/CAPITOL	563	-286	3.115
36	NEW	MADCON BEGGIN		BONNIER AMIGO/NEXT PLATEAU/UNIVERSAL REPUBLIC	562	+86	3.910
37	16	YUNG L.A. FEATURING YOUNG DRO & T.I. AIN'T I		GRAND HUSTLE/INTERSCOPE	560	+211	3.042
38	2	GS BOYZ STANKY LEGG		SWAGG TEAM/JIVE/BATTERY	555	+69	2.853
39	NEW	BEYONCÉ HALO		MUSIC WORLD/COLUMBIA	552	+175	4.647
40	5	DAVID RUSH FEAT. LMFAO, PITBULL & KEVIN RUDOLF SHOOTING STAR		XEQUTIVE/MR. 305/UNIVERSAL REPUBLIC	517	-26	2.991

+ MOST ADDED

ARTIST TITLE / LABEL	NEW STATIONS
THE BLACK EYED PEAS Boom Boom Pow (will.i.am/Interscope) KBOS, KCAQ, KCHZ, KDDB, KDHT, KDLW, KHTN, KISV, KKFR, KPRR, KRKA, KSEQ, KVEG, KVPW, KYYB, KWLN, KYLD, KYZZ, KZFM, WBBM, WDRE, WJMN, WJQM, WLTO, WNHT, WNVZ, WRCL, WRDW, WRVZ, WVKL, WXIS, XHTZ, XMOR	34
KANYE WEST FEAT. YOUNG JEEZY Amazing (Roc-A-Fella/Def Jam/IDJMG) KBBT, KBMB, KCAQ, KDDB, KDHT, KDLW, KHTN, KISV, KKWD, KSEQ, KUJL, KVPW, KWLN, KYZZ, WAJZ, WJQM, WQHT, WRDW, WXIS, WZBZ, XHTO	21
CIARA FEAT. JUSTIN TIMBERLAKE Love Sex Magic (LaFace/JLG) KGGI, KKSS, KPHW, KRKA, KTTB, KVEG, KZFM, KZON, WDRE, WJJS, WJMN, WJQM, WMBX, WNVZ, WRCL, WVKL, WVKX, WZBZ	18
DJ CLASS FEAT. LIL JON I'm The Ish (Universal Republic) KBMB, KCAQ, KDDB, KGGI, KHTN, KKSS, KSEQ, KVPW, KYZZ, WRDW, WXIS, XHTZ	13
MAINO FEAT. T-PAIN All The Above (Hustle Hard/Atlantic) KDHT, KQKS, KSEQ, KUJL, KYZZ, WBTT, WDRE, WMBX, WZMX, XMOR	10
BOW WOW FEAT. JOHNTA AUSTIN You Can Get It All (Columbia) KBFM, KDON, KGGI, KLUC, KSFM, KTBT, KZON, WJJS, WKHT	9
THE-DREAM FEAT. MARIAH CAREY My Love (Def Jam/IDJMG) KCHZ, KISV, KKSS, KYYB, WDRE, WLTO, WNHT, WRCL, WVKL	9
BEYONCÉ Halo (Music World/Columbia) KDDB, KDLW, KISV, KKFR, KVPW, KWLN, WJQM, WRCL	8
GS BOYZ Stanky Legg (Swagg Team/Jive/Battery) KSEQ, KTTB, KYZZ, KZFM, WAJZ, WBTT, WXIS	7

ADDED AT... KXHT

Memphis, TN
PD: Mo Better
Joe Blowe Da CEO, Patron, 3B
DJ Paul, Jus Like Dat???, 35
8 Ball & MJG Feat. T.I., Boo, O
Papa Duck Feat. Rick Ross, Florida Boy, O
S. Fresh, Ask Dem Hoe's, O

FOR REPORTING STATIONS PLAYLISTS GO TO:
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NEW AND ACTIVE

ARTIST TITLE / LABEL	PLAYS /GAIN	ARTIST TITLE / LABEL	PLAYS /GAIN
KELLY CLARKSON My Life Would Suck Without You (19/RCA/RMG) TOTAL STATIONS: 17	454/30	MELANIE FIONA Give It To Me Right (SRC/Universal Motown) TOTAL STATIONS: 30	354/91
RICK ROSS FEAT. JOHN LEGEND Magnificent (Slip-N-Slide/Def Jam/IDJMG) TOTAL STATIONS: 40	442/139	PAUL WALL Bizzy Body (SwishaHouse/Asylum) TOTAL STATIONS: 16	344/36
ELIJAH KING Cry No More (V.I.P.) TOTAL STATIONS: 32	430/10	THE-DREAM FEAT. MARIAH CAREY My Love (Radio Killa/Def Jam/IDJMG) TOTAL STATIONS: 43	333/178
BUSTA RHYMES FEAT. T-PAIN Hustler's Anthem '09 (Universal Motown) TOTAL STATIONS: 45	414/82	FAT JOE FEAT. AKON One (Terror Squad/Capitol) TOTAL STATIONS: 33	317/31
DRAMA FEAT. AKON, SNOOP DOOG & T.I. Day Dreaming (Grand Hustle/Atlantic) TOTAL STATIONS: 36	360/119	UTADA Come Back To Me (Island/IDJMG) TOTAL STATIONS: 21	308/35

↑ MOST INCREASED PLAYS

+851	☆ SOULJA BOY TELL 'EM FEAT. SAMMIE Kiss Me Thru The Phone (ColliPark/Interscope) KDLW +62, KKFR +45, KZON +45, KDDB +37, WJMN +36, KCHZ +35, KYLD +34, WVKX +28, KSFM +27, KWLN +26
+626	☆ LADY GAGA Poker Face (Streamline/KonLive/Cherrytree/Interscope) WBTS +40, WBBM +34, WXIS +34, WHZT +28, XHTZ +26, WBTT +23, KCAQ +22, KDLW +22, KDGS +22, WRVZ +22
+592	FLO RIDA Right Round (Poe Boy/Atlantic) WPYO +56, KSEQ +37, XHTZ +35, KYLD +34, WNHT +32, KQKS +30, KDDB +30, KISV +26, WJMN +24, KSFM +23
+564	☆ JAMIE FOXX FEAT. T-PAIN Blame It (J/RMG) WRCL +37, KPWR +36, KYZZ +36, KPRR +32, KDLW +29, WNHT +27, WJMN +26, WLLD +26, KIET +25, KPWT +23
+491	THE BLACK EYED PEAS Boom Boom Pow (will.i.am/Interscope) WBBM +27, WNVZ +27, WJMN +26, KBMB +24, KPWR +22, KBOS +22, KCHZ +22, WRDW +22, KSEQ +20, KVEG +20

FOR WEEK ENDING MARCH 8, 2009
LEGEND: See legend to charts in charts section for rules and symbol explanations.
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CBS RADIO



A market-to-market look at how PPM-measured urban stations performed in the January survey

On Target

Darnella Dunham

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It wasn't all good or all bad for urban, urban AC and gospel stations in the January PPM ratings. Some of the diary's market leaders maintained their positions on top, while others are still struggling to find their footing as Arbitron makes enhancements to its electronic measuring service. Here's how urban-formatted stations performed in their target demos.

Atlanta

WVEE (V-103) has been a ratings leader under both diary and PPM and continued to reign in the January results. Not only did the CBS Radio urban station rank No. 1 in 18-34 (11.3 share), it also was the market leader in 25-54 (10.0 share). Afternoon host Ryan Cameron earned his highest PPM ratings with an 11.5 share in 18-34, while middayer Elle Duncan and night show staple Greg Street were also first-place finishers. Radio One urban WHTA (Hot 107.9)/Atlanta dipped in its 18-34 target demo from December to January (6.0-5.3) and is in seventh place. The Durrty Boyz were a bright spot at nights with a 9.6 share—their highest PPM numbers yet.

Cox urban AC WALR came in second behind V-103 in 25-54 (8.3 share) and Radio One's urban AC WAMJ had a 3.9 and ranked seventh. During the January ratings period WAMJ was heard on one frequency, but now that it has two (107.5 and 97.5), its increased coverage will likely boost ratings. Also, Radio One's gospel WPZE moved to a frequency with a stronger signal, from 97.5 to 102.5, which will probably help it grow its 3.8 share of the 25-54 audience. Afternoon host Rjodell Lewis maintained his PPM high of 4.3 from the Holiday 2008 results.

Chicago

It's been a challenge for Chicago's urban outlets to reach the same ratings under the PPM that they achieved in the diary era, but that might be turning around. Clear Channel's WGCI has consistently pulled in 4 and 5 shares in 18-34 and most recently finished fifth with a 4.7 share. Steve Harvey's syndicated show on WGCI rose from

3.7 in the Holiday book to 4.3 in the January results. Crawford's WPWX (Power 92) achieved its PPM high in the demo with a 2.7 share. "Trey the Choklit Jok Morning Jumpoff" and night show duo the Hot Boyz experienced huge 18-34 growth from Holiday 2008 to January, rising 1.4-3.4 and 3.1-5.1, respectively.

Gospel stations typically perform better with older audiences, but Clear Channel's WGRB (Inspiration 1390) is an exception. As a whole, the station increased 1.7-3.5 in 18-34 from Holiday to January. As for the other dayparts, "The John Hannah Morning Show" rose 2.8-7.0, MD Effie Rolfe jumped from 1.0 to 1.6 in middays, PD Sonya Blakely grew 0.7-1.1 in afternoons, and the music-driven night show ascended 2.4-4.5 in the demo.

The adult-targeted stations in Chicago have also had to overcome obstacles presented by the PPM. Nevertheless, Clear Channel urban AC WVAZ (V103) finished third with a 4.6 share in 25-54.

Dallas

Urban stations KBFB (97.9 the Beat) and KKDA (K104) have been battling for the 18-34 audience ever since the Beat signed on, and the fight has continued with the PPM. In the latest results, Service's KKDA had the edge over Radio One's KBFB with a 5.9 share and a second-place finish. Not far behind, the Beat tied for third with 5.7, thanks to boosts from December to January from afternoon personality Veda Loca (4.0-7.2) and night show duo Supa K & Keynote (6.8-7.8). K104 also advanced during the same period in the same dayparts: afternoon driver DJ Bay Bay (6.2-7.5) and night show personality Cat Daddy

(6.5-8.1). Both shows finished first in the demo.

On Service's urban AC KRNB (KR&B 107.5 FM), "Quiet Storm" night show host Ron Chavis increased 2.5-4.1 in 25-54 (December-January). Radio One's urban AC KSOC (94.5 K Soul) experienced growth in the same demo: middayer Lynne Haze (1.9-2.6), syndicated afternoon host Michael Baisden (3.6-4.1) and local night show personality Rudy V (3.9-5.0). Overall the station was up 2.8-3.2 in 25-54.

Houston

Radio One's KBXX (97.9 the Box), the only urban station in Houston, competed against a rhythmic, two CHR/top 40s and three Latin pop stations for 18-34 listeners in January. The Box finished third (7.0) and night show trio the Kracker Nuttz pulled in their highest share in the past 12 months with a 15.0.

Sister stations gospel KROI (Praise 92.1) and urban AC KMJQ (Majic 102.1) also experienced gains in their target 25-54 demo. From the Holiday 2008 ratings, Praise 92.1 increased from 2.4 to 3.2 overall and Majic 102.1 is the No. 1 adult station in the market with a 7.7 share.

New York

Clear Channel's urban WWPR (Power 105.1) ranked third with its 18-34 target demo and increased from 3.2 to 3.4 in total week 12+ from the Holiday period to January. Emmis' urban AC WRKS (98.7 Kiss FM) grew 3.4-3.8, Inner City's urban AC WBLB improved 4.6-4.8, and gospel WLIB-AM gained 1.1-1.3 in persons 25-54 from the Holiday period to January.

Philadelphia

In 18-34, Clear Channel urban WUSL (Power 99) is No. 3, but afternoon host Johnny V and night show team the Hot Boyz both came out on top with 7.8 and 9.9 shares, respectively. Radio One's WPHI (100.3 the Beat), the market's other urban outlet, went 5.2-5.4 in 18-34 from the Holiday period to January.

Radio One's gospel WPPZ (Praise 103.9) ranked 10th in its 25-54 target with a 4.1 share. Clear Channel's heritage urban AC WDAS finished third with a 6.4 share.

San Francisco

The PPM hasn't adversely affected KMEL. The Clear Channel urban station had one of its best ratings periods under the methodology with a 9.1, another first-place ranking in 18-34. Chuy Gomez in the morning (7.1), Sana G in middays (10.8) and 3 p.m.-10 p.m. host/MD Big Von (10.1) all experienced increases, and so did Inner City urban AC KBLX (2.6-3.3 in 25-54 from December to January).

Washington

You never know who's going to come out on top in Washington, one of urban's most competitive markets. Radio One's WKYS achieved higher ratings than CBS Radio's WPGC overall and in all dayparts, with the exception of nights, where WPGC went 7.7-9.2 in 12+.

In the race for 25-54 listenership, Howard University's WHUR came in second with a 7.2. The brightest shift for Radio One's urban AC WMMJ and gospel WPRS (Praise 104.1) was morning drive, with WMMJ exploding 3.9-7.3 and Praise moving 1.8-3.2.





▶ HAVING APPEARED ON THE LIST AS A FEATURED ARTIST ON TRACKS BY JAY-Z AND NAS, **CHRISSETTE MICHELE** MAKES HER MAIDEN CHART VOYAGE AS A LEAD ARTIST, AS "EPIPHANY" DEBUTS AT NO. 39. THE TITLE TRACK FROM THE SINGER'S FORTHCOMING SOPHOMORE ALBUM CONCURRENTLY CLIMBS 23-17 AT URBAN AC WITH AIRPOWER AND MOST INCREASED PLAYS (UP 171).

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	NIelsen BDS CERTIFICATIONS	HITPREDICTOR STATUS	PLAYS TW	CHG	AUDIENCE MILLIONS	RANK
1	1	8	JAMIE FOXX FEAT. T-PAIN Blame It	NO. 1 (3 WKS)	☆	5171	+110	43.772	1
2	2	13	KERI HILSON FEATURING LIL WAYNE Turn Me On			4656	+25	37.839	2
3	4	13	THE-DREAM Rockin' That Thang			4253	-6	34.942	3
4	3	12	BEYONCE Diva			4031	-281	32.919	4
5	5	20	BOBBY V FEATURING YUNG JOC BEEP			3547	+168	26.948	6
6	7	13	KEYSHIA COLE You Complete Me			3376	+283	23.318	10
7	6	17	NE-YO Mad			3354	+138	27.669	5
8	8	7	SOULJA BOY TELL 'EM FEATURING SAMMIE Kiss Me Thru The Phone			3343	+271	25.082	7
9	10	8	T.I. FEATURING JUSTIN TIMBERLAKE Dead And Gone			3077	+256	23.725	9
10	9	13	YUNG L.A. FEATURING YOUNG DRO & T.I. Ain't I			3014	+109	24.131	8
11	12	17	KANYE WEST Heartless			2334	-329	18.178	12
12	11	16	NE-YO FEATURING JAMIE FOXX & FABOLOUS She Got Her Own			2306	-461	19.308	11
13	13	9	GS BOYZ Stanky Legg			2227	+38	14.842	14
14	14	17	JAMIE FOXX FEATURING T.I. Just Like Me			1923	-172	16.959	13
15	15	8	JAZMINE SULLIVAN Lions, Tigers & Bears			1910	+100	12.642	15
16	19	6	PLIES FEATURING ASHANTI Want It, Need It			1897	+287	10.911	17
17	20	12	J. HOLIDAY It's Yours			1675	+69	9.891	19
18	21	5	OJ DA JUICEMAN FEAT. GUCCI MANE Make Tha Trap Say Aye	AIRPOWER		1527	+150	9.773	20
19	18	20	GORILLA ZOE Lost			1474	-191	9.144	21
20	17	22	BEYONCE Single Ladies (Put A Ring On It)			1389	-292	11.351	16
21	26	4	PLEASURE P Boyfriend #2			1327	+254	8.962	23
22	16	20	JIM JONES & RON BROWZ FEAT. JUELZ SANTANA Pop Champagne			1313	-495	10.222	18
23	23	6	JENNIFER HUDSON If This Isn't Love			1282	+100	7.960	26
24	35	2	RICK ROSS FEAT. JOHN LEGEND Magnificent	MOST INCREASED PLAYS	☆	1280	+509	9.057	22
25	27	6	CIARA FEATURING YOUNG JEEZY Never Ever			1278	+211	8.069	25
26	24	5	MUSIQ SOULCHILD So Beautiful			1228	+78	8.850	24
27	25	5	50 CENT Get It In			1163	+78	6.250	27
28	22	8	MIMS Move (If You Wanna)			1134	-120	6.162	28
29	34	4	BOW WOW FEATURING JOHNTA AUSTIN You Can Get It All			955	+135	4.410	33
30	32	5	SLIM THUG I Run			877	-43	4.888	31
31	29	19	PLIES FEATURING CHRIS J Put It On Ya			833	-133	5.464	29
32	28	5	LUDACRIS CO-STARING PLIES Nasty Girl			829	-150	3.788	37
33	NEW		BUSTA RHYMES FEATURING T-PAIN Hustler's Anthem '09			739	+192	3.979	35
34	36	4	JOHN LEGEND Everybody Knows			698	-14	2.972	-
35	30	9	RON BROWZ Jumpin' (Out The Window)			675	-286	3.974	36
36	38	2	YOUNG JEEZY Who Dat			654	-9	4.814	32
37	NEW		AKON FEAT. COLBY O'DONIS & KARDINAL OFFISHALL Beautiful			652	+109	3.348	-
38	NEW		THE-DREAM FEATURING MARIAH CAREY My Love			622	+233	4.171	34
39	NEW		CHRISSETTE MICHELE Epiphany			608	+164	3.223	-
40	33		T-PAIN FEATURING CHRIS BROWN Freeze			605	-287	3.721	38

MOST ADDED

ARTIST TITLE / LABEL NEW STATIONS

BEYONCE 32
Halo (Music World/Columbia)

FLO RIDA FEAT. PLEASURE P 28
Shone (Poe Boy/Atlantic)

KANYE WEST FEAT. YOUNG JEEZY 27
Amazing (Roc-A-Fella/Def Jam/IDJMG)

FAST LIFE YUNGSTAZ (F.L.Y.) 24
Swag Surfin' (Musicaline/IDJMG)

NU JERZEY DEVIL FEAT. LIL' WAYNE 22
Different Girls (SOBE)

PAUL WALL 18
Bizzy Body (SwishaHouse/Asylum)

RICK ROSS FEAT. JOHN LEGEND 10
Magnificent (Slip-N-Slide/Def Jam/IDJMG)

BIRDMAN FEAT. LIL WAYNE 9
Always Strapped (Cash Money/Universal Motown)

ADDED AT... KDAY 93.5 KDAY
Los Angeles, CA
PD: Adrian 'AD' Scott
MD: Mr. Choc
Mary Mary Feat. Kierra "Kiki" Sheard, God In Me, 2
Mike Jones, Next To You, O
The-Dream Feat. Mariah Carey, My Love, O

FOR REPORTING STATIONS PLAYLISTS GO TO:
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NEW AND ACTIVE

ARTIST TITLE / LABEL	PLAYS /GAIN	ARTIST TITLE / LABEL	PLAYS /GAIN
MIKE JONES Next To You (Ice Age/SwishaHouse/Asylum)	565/220	GUCCI MANE Stoopid (Big Cat/Tommy Boy)	466/30
TOTAL STATIONS:	56	TOTAL STATIONS:	44
SOULJA BOY TELL 'EM Turn My Swag On (ColliPark/Interscope)	551/120	LETOYA Not Anymore (Capitol)	448/126
TOTAL STATIONS:	62	TOTAL STATIONS:	43
ELECTRIK RED So Good (Radio Killa/Def Jam/IDJMG)	507/33	HURRICANE CHRIS FEAT. SUPERSTARR She's Fine (Polo Grounds/J/RMG)	422/105
TOTAL STATIONS:	44	TOTAL STATIONS:	45
FAT JOE FEAT. AKON One (Terror Squad/Capitol)	475/37	JIM JONES FEAT. NOE & BRITTNEY TAYLOR Na Na Nana Na Na (E1/Columbia)	418/10
TOTAL STATIONS:	59	TOTAL STATIONS:	57
RAY J FEAT. TRUTH & SHORTY MACK Sexy Ladies (Knockout/E1)	469/131	MARY MARY FEAT. KIERRA "KIKI" SHEARD God In Me (My Block/Columbia)	388/38
TOTAL STATIONS:	49	TOTAL STATIONS:	58

MOST INCREASED PLAYS

+509 ☆	RICK ROSS FEAT. JOHN LEGEND Magnificent (Slip-N-Slide/Def Jam/IDJMG) WPHI +35, WHTD +29, WJKS +29, WHHL +28, KNDA +28, WHTA +20, WUSL +20, WTMG +18, KATZ +17, WJZD +15
+287 ☆	PLIES FEAT. ASHANTI Want It, Need It (Big Gates/Slip-N-Side/Atlantic) WBTP +26, SXHT +24, WENZ +23, WCZB +23, WHHL +21, WHTD +16, KBFB +16, WEMX +15, KNDA +14, WRBP +14
+283 ☆	KEYSHIA COLE You Complete Me (Imani/Geffen/Interscope) WEMX +30, WHRK +27, WBTF +27, WUSL +22, WHTA +22, WBTP +22, WJLB +20, WPHI +18, WJMH +17, KOPW +16
+271 ☆	SOULJA BOY TELL 'EM FEAT. SAMMIE Kiss Me Thru The Phone (ColliPark/Interscope) WPHI +34, SXHT +28, WQBT +26, WHTD +23, WENZ +18, WQHH +18, WAMO +16, WEMX +14, WJBT +12, WBTP +12
+256 ☆	T.I. FEAT. JUSTIN TIMBERLAKE Dead And Gone (Grand Hustle/Atlantic) WHHL +29, WPHI +26, WJZ +22, KBFB +21, WERQ +20, WZHT +19, WHTA +19, WBTP +19, WJMH +16, WZFX +16

FOR WEEK ENDING MARCH 8, 2009
LEGEND: See legend to charts in charts section for rules and symbol explanations.
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► **GINUWINE'S** FIRST URBAN AC ENTRY IN SIX YEARS, "LAST CHANCE," VAULTS 39-28 (UP 116 PLAYS). THE WASHINGTON-BASED SINGER, READYING HIS FIRST WARNER BROS. ALBUM, PLACED SIX SONGS ON THE CHART BETWEEN 1996 AND 2003, INCLUDING THE TOP FIVES "THE BEST MAN I CAN BE" IN 2000 AND "DIFFERENCES" IN 2001.

LAST WEEK	WEEKS ON CHART	ARTIST TITLE	NIelsen BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS RANK
1	21	CHARLIE WILSON THERE GOES MY BABY	NO. 1 (1 WK) JIVE/JLG	1772 +126	11.987 1
2	29	USHER HERE I STAND	LAFACE/JLG	1518 -125	10.194 2
3	23	MUSIQ SOULCHILD FEATURING MARY J. BLIGE IF U LEAVE	ATLANTIC	1432 -224	9.812 4
4	26	AVANT WHEN IT HURTS	CAPITOL	1377 -72	8.386 6
5	26	ANTHONY HAMILTON FEATURING DAVID BANNER COOL	MISTER'S MUSIC/SO SO DEF/JLG	1315 +74	9.902 3
6	15	INDIA.ARIE FEATURING MUSIQ SOULCHILD CHOCOLATE HIGH	SOULBIRD/UNIVERSAL REPUBLIC	1221 +87	8.263 7
7	25	ROBIN THICKE THE SWEETEST LOVE	STAR TRAK/INTERSCOPE	1156 -142	7.898 9
8	15	JENNIFER HUDSON IF THIS ISN'T LOVE	ARISTA/RMG	1141 +136	8.574 5
9	9	MUSIQ SOULCHILD SOBEAUTIFUL	ATLANTIC	1125 +120	7.783 10
10	39	JENNIFER HUDSON SPOTLIGHT	ARISTA/RMG	910 -93	8.037 8
11	43	KEYSHIA COLE HEAVEN SENT	IMANI/GEFFEN/INTERSCOPE	805 -46	5.873 11
12	34	MINT CONDITION NOTHING LEFT TO SAY	CAGED BIRD/IMAGE	802 -4	4.558 14
13	15	KEYSHIA COLE FEATURING 2PAC PLAYA CA'Z RIGHT	AMARU/IMANI/GEFFEN/INTERSCOPE	677 -84	5.375 12
14	45	ERIC BENET YOU'RE THE ONLY ONE	FRIDAY/REPRISE/WARNER BROS.	654 -46	4.030 15
15	16	JAZMINE SULLIVAN LIONS, TIGERS & BEARS	J/RMG	586 +75	5.252 13
16	21	LAURA IZIBOR FROM MY HEART TO YOURS	ATLANTIC	581 +21	3.899 17
17	4	CHRISSETTE MICHELE EPIPHANY	AIRPOWER/MOST INCREASED PLAYS DEF JAM/IDJMG	535 +171	2.919 20
18	20	KENNY "BABYFACE" EDMONDS I NEED A LOVE SONG	MERCURY/IDJMG	517 -70	3.461 19
19	4	ERIC BENET CHOCOLATE LEGS	FRIDAY/REPRISE/WARNER BROS.	436 +22	2.870 21
20	3	RAPHAEL SAADIQ FEAT. STEVIE WONDER & CJ HILTON NEVER GIVE YOU UP	COLUMBIA	430 +146	1.679 26
21	11	CASE LOVELY	INDIGO BLUE	396 +74	1.601 27
22	6	HEATHER HEADLEY FEATURING SMOKIE NORFUL JESUS IS LOVE	EMI/GOPEL	352 +27	2.296 22
23	17	JOE WE NEED TO ROLL	563/KEDAR	345 -120	1.143 34
24	11	JAMES FORTUNE & FIYA I TRUST YOU	BLACKSMOKE/WORLDWIDE	344 -21	3.550 18
25	14	BRANDY LONG DISTANCE	E1/EPIC	308 -113	0.888 40
26	3	K'JON ON THE OCEAN	UP&UP/DEH TYME/UNIVERSAL REPUBLIC	274 +37	1.960 24
27	2	NE-YO MAD	DEF JAM/IDJMG	247 +38	3.909 16
28	2	GINUWINE LAST CHANCE	NOTIFI/ASYLUM/WARNER BROS.	239 +116	0.799 -
29	6	AVANT SAILING	MOST ADDED CAPITOL	210 +68	1.058 38
30	17	BEYONCE SINGLE LAMBIES (PUT A RING ON IT)	MUSIC WRLD/COLUMBIA	183 -66	1.270 30
31	9	SLIQUE YOUR BODY	ROSEHIP	178 -12	0.986 39
32	14	USHER TRADING PLACES	LAFACE/JLG	176 -47	2.196 23
33	4	JAMIE FOXX FEATURING T-PAIN BLAME IT	J/RMG	166 +42	1.934 25
34	17	JAZMINE SULLIVAN BUST YOUR WINDOWS	J/RMG	162 -141	1.244 31
35	17	JAMIE FOXX FEATURING T.I. JUST LIKE LIE	J/RMG	160 -24	1.095 36
36	NEW	DEBORAH COX SAYING GOODBYE	DECO/E1	158 +57	0.579 -
37	5	LIONEL RICHIE JUST GO	DEF JAM/IDJMG	149 -39	0.634 -
38	2	LEE CARR BREATHE	3RD STREET/LIVE/JLG	135 +11	0.314 -
39	RE-ENTRY	WAYNE BRADY F.W.B.	PEAK/CMG	126 +65	1.397 29
40	NEW	ROBIN THICKE DREAMWORLD	STAR TRAK/INTERSCOPE	106 +83	0.405 -

MOST ADDED

ARTIST TITLE / LABEL	NEW STATIONS
AVANT Sailing (Capitol) KDKS, KJLH, KMEZ, KNEK, KQXL, KVMA, WAGH, WAKB, WBAV, WDLT, WDZZ, WGPR, WHUR, WIMX, WKXI, WLXC, WMGL, WMPZ, WUHT, WYBE, WXST	19
RUBEN STUDDARD Together (Hickory) KDKS, KMEZ, KNEK, KOKY, KQXL, Sirius XM Heart & Soul, WAGH, WAKB, WBLS, WGPR, WHUR, WIMX, WKXI, WLXC, WMGL, WMPZ, WUHT, WYBE, WXST	19
RAPHAEL SAADIQ FEAT. STEVIE WONDER & CJ HILTON Never Give You Up (Columbia) KMJQ, KVMA, WDLT, WDZZ, WHRP, WQNC, WQQK, WTYB	8
GINUWINE Last Chance (Notifi/Asylum/Warner Bros.) KBLX, KMJM, WBAV, WFXC, WJMZ, WKJS, WKUS	7
MUSIQ SOULCHILD sobeautiful (Atlantic) KMJQ, WQNC, WRKS, WZAK	4
JAZMINE SULLIVAN Lions, Tigers & Bears (J/RMG) WCFB, WJMR, WRKS, WVKL	4
INDIA.ARIE FEAT. MUSIQ SOULCHILD Chocolate High (Soulbird/Universal Republic) WHQT, WQNC, WRKS	3
LEE CARR Breathe (3rd Street/Live/JLG) WGPR, WSRB, WYBE	3
ANTHONY HAMILTON FEAT. DAVID BANNER Cool (Mister's Music/So So Def/JLG) WMXD, WRKS	2
ERIC BENET Chocolate Legs (Friday/Reprise/Warner Bros.) KMJM, WWIN	2

NEW AND ACTIVE

ARTIST TITLE / LABEL	PLAYS /GAIN	ARTIST TITLE / LABEL	PLAYS /GAIN
HEZEKIAH WALKER & LFC Souled Out (Verity/JLG) TOTAL STATIONS: 56	105/44	BONEY JAMES INTRODUCING QUINN Don't Let Me Be Lonely Tonight (Concord/CMG) TOTAL STATIONS: 9	64/0
TONEX Blend (Jive/Battery) TOTAL STATIONS: 15	100/3	KEYSHIA COLE You Complete Me (Imani/Geffen/Interscope) TOTAL STATIONS: 17	59/11
MACY GRAY & MARSHA AMBROSIUS Still Hurts (Stadium) TOTAL STATIONS: 11	97/18	JONATHAN NELSON FEAT. PURPOSE My Name Is Victory (Integrity/Columbia) TOTAL STATIONS: 29	49/9
URBAN MYSTIC The Best Part Of The Day (Sobe) TOTAL STATIONS: 8	79/37	21:03 WITH FRED HAMMOND, SMOKIE NORFUL & J MOSS Cover Me (PAJAM/Gospo Camric/JLG) TOTAL STATIONS: 29	45/2
BEYONCE Diva (Music World/Columbia) TOTAL STATIONS: 22	67/18	KEYSHIA COLE Beautiful Music (Imani/Geffen/Interscope) TOTAL STATIONS: 34	34/34

MOST INCREASED PLAYS

+171	CHRISSETTE MICHELE Epiphany (Def Jam/IDJMG) WYBE +11, WKUS +10, WKUS +5, KMJM +9, KJMS +9, WXST +8, WAGH +7, WIMX +7, WPKS +6, KVMA +6
+146	RAPHAEL SAADIQ FEAT. STEVIE WONDER & CJ HILTON Never Give You Up (Columbia) WDLT +16, WHRP +12, WTYB +12, KDKS +11, WDZZ +11, WYBE +10, KVMA +10, WQQK +9, WQNC +7, KMJQ +7
+136	JENNIFER HUDSON If This Isn't Love (Arista/RMG) WLVH +16, WJMR +16, WMKS +12, WMJM +11, KMEZ +10, KJLH +10, KRNB +8, WYLD +8, WHRP +7, KDKS +6
+126	CHARLIE WILSON There Goes My Baby (Jive/JLG) KRNB +15, WSRB +12, KMJM +11, WHQT +8, KDKS +8, WTYB +7, WMJM +7, WKSP +6, WHUR +6
+120	MUSIQ SOULCHILD sobeautiful (Atlantic) WYLD +18, WKSP +16, KVMA +11, WDLT +10, WZAK +10, WRKS +9, KMJQ +7, KMJM +7, KQXL +7, KMJQ +7

FOR WEEK ENDING MARCH 8, 2009
LEGEND: See legend to charts in charts section for rules and symbol explanations.
 70 urban AC stations 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.

ADDED AT... WIMX

Toledo, OH
 PD: Rocky Love
 MD: Brandi Brown
 Chrisette Michele, Epiphany, 7
 Avant, Sailing, 4
 Ruben Studdard, Together, 0

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SMOOTH JAZZ

LAST WEEK	WEEKS ON CHART	ARTIST TITLE	NIelsen BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS RANK
1	10	BONEY JAMES STOP, LOOK, LISTEN (TO YOUR HEART)	NO. 1 (3 WKS) CONCORD/CMG	334 +26	2.964 1
2	28	MICHAEL LINGTON YOU AND I	NUGROOVE	271 -17	1.811 4
3	28	EUGE GROOVE RELIGIFY	NARADA JAZZ/CAPITOL	266 -6	2.102 3
4	36	WARREN HILL LA DOLCE VITA	EVOLUTION/E1	260 +21	2.494 2
5	20	OLI SILK CHILL OR BE CHILLED	MOST INCREASED PLAYS TRIPPIN' N' RHYTHM	238 +34	1.611 8
6	16	KIM WATERS LET'S GET ON IT	SHANACHIE	231 +24	1.239 13
7	28	FOURPLAY FORTUNE TELLER	HEADS UP	225 +16	1.331 12
8	14	SEAL A CHANGE IS GONNA COME	143/WARNER BROS.	205 +20	1.688 6
9	35	TIM BOWMAN SWEET SUNDAYS	TRIPPIN' N' RHYTHM	182 -9	1.655 7
10	10	KENNY LATTIMORE AND I LOVE HER	VERVE	168 +22	1.464 10

TW	LW	WKS	ARTIST TITLE	NIelsen BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS RANK
11	10	29	WAYNE BRADY ORDINARY	PEAK/CMG	168 +8	1.407 11
12	13	18	BEYONCE AT LAST	MUSIC WORLD/COLUMBIA	155 +10	1.151 14
13	16	3	JACKIEM JOYNER I'M WAITING FOR YOU	MOST ADDED ARTISTRY	152 +28	1.726 5
14	7	7	DAVE KOZ FEATURING JEFF GOLUB BADA BING	CAPITOL	152 -2	1.101 16
15	17	4	KENNY G RITMO Y ROMANCE (RHYTHM & ROMANCE)	STARBUCKS/CONCORD/CMG	126 +6	1.564 9
16	18	8	WALTER BEASLEY STEADY AS SHE GOES	AIRPOWER HEADS UP	120 +14	0.837 18
17	21	2	RICHARD ELLIOT MOVE ON UP	ARTISTRY	102 +16	0.565 21
18	20	17	JESSE COOK HAVANA	COACH HOUSE/E1	101 +5	1.108 15
19	19	20	CHRIS STANDRING HAVE YOUR CAKE & EAT IT	ULTIMATE VIBE	99 -2	0.683 19
20	23	4	GREGG KARUKAS MANHATTAN	TRIPPIN' N' RHYTHM	71 +2	0.091 -



► **MARVIN SAPP** LOGS HIS THIRD TOP 10, AS "PRAISE HIM IN ADVANCE" RISES 14-10 (UP 82 PLAYS). SAPP OWNS R&R'S LONGEST-RUNNING NO. 1 AT ANY FORMAT, STACKING 46 WEEKS ON TOP WITH "NEVER WOULD HAVE MADE IT" IN 2007-08. THE SINGER/PASTOR FIRST ROSE TO THE CHART'S TOP THIRD WITH "DO YOU KNOW HIM" (NO. 6) IN JANUARY 2006.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	NIelsen BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS RANK
1	2	24	HEZEKIAH WALKER & LFC SOULED OUT	NO. 1 (1 WK) VERITY/JLG	1187 +108	4.665 1
2	1	56	JAMES FORTUNE & FIYA I TRUST YOU	BLACKSMOKE/WORLDWIDE	1129 -29	4.462 2
3	3	19	KURT CARR & THE KURT CARR SINGERS PEACE AND FAVOR REST ON US	KCG/JLG	935 -15	3.930 5
4	5	16	DONALD LAWRENCE & CO. BACK II EDEN	QUIET WATER/VERITY/JLG	871 +106	3.825 6
5	4	29	MARY MARY GET UP	MY BLOCK/COLUMBIA	864 +33	4.132 3
6	8	61	JONATHAN NELSON FEATURING PURPOSE MY NAME IS VICTORY	INTEGRITY	707 +107	3.953 4
7	6	39	21:03 WITH FRED HAMMOND, SMOKIE NORFUL & J MOSS COVER ME	PAJAM/GOSPO CENTRIC/JLG	638 -33	3.371 7
8	9	31	KIERRA "KIKI" SHEARD PRAISE HIM NOW	EMI GOSPEL	630 +36	2.621 9
9	7	15	MAURETTE BROWN-CLARK IT AIN'T OVER (UNTIL GOD SAYS IT'S OVER)	AIR GOSPEL/MALACO	610 +8	2.231 10
10	14	13	MARVIN SAPP PRAISE HIM IN ADVANCE	VERITY/JLG	580 +82	2.186 11
11	11	15	HEATHER HEADLEY FEATURING SMOKIE NORFUL JESUS IS LOVE	EMI GOSPEL	579 -10	1.939 13
12	10	33	ARKANSAS GOSPEL MASS CHOIR I LIFT MY HANDS	T/EMTRO GOSPEL	576 -17	2.023 12
13	12	23	KATHY TAYLOR AND FAVOR OH HOW PRECIOUS	KATCO/TYSCOT	491 -21	1.678 16
14	13	47	THE WEST ANGELES COGIC MASS CHOIR LORD PREPARE ME	EMI GOSPEL	485 -15	1.729 15
15	15	17	ISAIAH D. THOMAS & ELEMENTS OF PRAISE SAID HE WOULD BE WITH ME	HABAKKUK	466 -21	1.256 20
16	17	6	MARY MARY FEATURING KIERRA "KIKI" SHEARD GOD IN ME	MY BLOCK/COLUMBIA	460 +87	2.833 8
17	24	2	SMOKIE NORFUL JUSTIFIED	AIRPOWER/MOST INCREASED PLAYS EMI GOSPEL	417 +121	1.795 14
18	16	7	SHARI ADDISON NO BATTLE, NO BLESSING	BET/VERITY/JLG	392 +4	1.610 17
19	18	7	JOE LEAVELL & ST. STEPHEN TEMPLE CHOIR GOD IS ABLE	EMTRO GOSPEL	387 +48	1.019 23
20	23	13	THE WILLIAMS BROTHERS STILL STRONG	BLACKBERRY	339 +41	0.907 26
21	21	9	JAMES INGRAM DON'T LET GO	INTERING/MUSIC ONE	329 +24	1.437 19
22	22	6	BISHOP PAUL S. MORTON PRESENTS THE FGBCFMC CRY YOUR LAST TEAR	TEHILLAH/LIGHT	327 +25	0.962 25
23	19	20	JIMMY HICKS & THE VOICES OF INTEGRITY GOD'S GOT IT	BLACKSMOKE/WORLDWIDE	315 -9	0.659 29
24	27	4	ISRAEL HOUGHTON JUST WANNA SAY	INTEGRITY	309 +50	1.610 18
25	25	20	REGINA BELLE I CALL ON JESUS	PENDULUM	273 -7	0.988 24
26	20	5	PERFECTION WHAT IS THIS	JEA/TESTIMONY	273 -32	0.554 -
27	30	3	KEITH "WONDERBOY" JOHNSON & THE SPIRITUAL VOICES TIME TO GET CLOSE TO JESUS	GOSPEL TRUTH	262 +29	0.890 27
28	26	20	THE MURRILLS FRIEND OF MINE	QUIET WATER/VERITY/JLG	262 -8	0.696 28
29	28	6	CRYSTAL AIKIN I DESIRE MORE	BET/VERITY/JLG	239 -11	1.039 22
30	29	9	BLESSED GOTTA TAKE MY TIME	ULTIMATE	233 -15	0.459 -

MOST ADDED

ARTIST TITLE / LABEL	NEW STATIONS
DONNIE MCCLURKIN FEAT. KAREN CLARK-SHEARD Wait On The Lord (Verity/JLG) KHMV, WFLT, WPRS, WUFO	4
TROY SNEED With You Always (Emtro Gospel) KHMV, WCAO, WEUP, WJNI	4
SMOKIE NORFUL Justified (EMI Gospel) KHMV, WJNI, WLIB	3
ISRAEL HOUGHTON Just Wanna Say (Integrity) KHMV, WEUP, WJYD	3
JOE LEAVELL & ST. STEPHEN TEMPLE CHOIR God Is Able (Emtro Gospel) KHMV, WHLH, WJNI	3
DONALD LAWRENCE & CO. Back II Eden (Quiet Water/Verity/JLG) KHLR, WFMV	2
MARVIN SAPP Praise Him In Advance (Verity/JLG) Sirius XM Praise, WSOK	2
MARY MARY FEAT. KIERRA "KIKI" SHEARD God In Me (My Block/Columbia) KATZ, WPZS	2

ADDED AT... WJYD

Columbus, OH
PD/MD: Dawn Mosby
Regina Belle, I Call on Jesus, I3
Israel Houghton, Just Wanna Say, I1

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NEW AND ACTIVE

ARTIST TITLE / LABEL	PLAYS /GAIN	ARTIST TITLE / LABEL	PLAYS /GAIN
DONNIE MCCLURKIN FEAT. KAREN CLARK-SHEARD Wait On The Lord (Verity/JLG)	231/89	PHIL TARVER Better Than That (Kingdom)	111/8
TED WINN God Believes In You (Teddysjazz)	173/40	THE NEVELS SISTERS Clap Your Hands (Molife)	109/24
GENITA PUGH You Made It Possible (Eternity)	147/4	TROY SNEED With You Always (Emtro Gospel)	85/24
LUTHER BARNES & THE RED BUDD GOSPEL CHOIR Spirit Fall Down (AIR Gospel/Malaco)	132/8	CANDI STATON Just Jesus (Emtro Gospel)	67/1
GEORGIA MASS CHOIR Holy Ghost (Savoy/Maiaco)	114/18	NORMAN HUTCHINS God Is Faithful (IR)	64/18

MOST INCREASED PLAYS

+121	SMOKIE NORFUL Justified (EMI Gospel) WEUP +22, WFLT +5, WXEZ +14, WTHB +14, WXVI +14, WLIB +14, KHMV +9, WPRF +7, WFMV +5, WJNL +3
+108	HEZEKIAH WALKER & LFC Souled Out (Verity/JLG) WTHB +30, WSOK +20, KRQI +16, WYLD +11, KOKA +7, WHLW +7, WCHB +5, WLDOU +6, WFMV +5, WEUP +5
+107	JONATHAN NELSON FEAT. PURPOSE My Name Is Victory (Integrity) WPZS +21, WSOK +17, WLDOU +10, KRQI +9, WHAL +5, WWIN +5, WPRF +5, WTHB +5, WJYD +5, WPZE +4
+106	DONALD LAWRENCE & CO. Back II Eden (Quiet Water/Verity/JLG) WJYD +16, KRQI +14, WPRS +11, WXEZ +10, WPZZ +9, WLOK +9, WHLW +7, WLIB +6, WFMV +6, WJMO +6
+89	DONNIE MCCLURKIN FEAT. KAREN CLARK-SHEARD Wait On The Lord (Verity/JLG) WEUP +20, WXEZ +16, WXVI +14, KHMV +8, WLIB +6, WPRS +6, WXOK +5, WLDOU +3, WPRF +2, KHLR +2

FOR WEEK ENDING MARCH 8, 2009
LEGEND: See legend to charts in charts section for rules and symbol explanations.
44 gospel stations are electronically monitored by Nielsen Broadcast Data Systems 24 hours a day, 7 days a week. © 2009 Nielsen Business Media, Inc. All rights reserved.

RECURRENTS

THIS WEEK	ARTIST TITLE / IMPRINT / PROMOTION LABEL	NIelsen BDS CERTIFICATIONS	PLAYS TW LW	THIS WEEK	ARTIST TITLE / IMPRINT / PROMOTION LABEL	NIelsen BDS CERTIFICATIONS	PLAYS TW LW
1	MARVIN SAPP NEVER WOULD HAVE MADE IT (Verity/JLG)		505 539	6	JOSHUA'S TROOP EVERYBODY CLAP YOUR HANDS (NEW HAVEN)		338 331
2	TROY SNEED PRESENTS BONAFIDE PRAISERS WORK IT OUT (EMTRO GOSPEL)		452 460	7	KIRK FRANKLIN JESUS (FO YO SOUL/GOSPO CENTRIC/JLG)		308 340
3	SHEKINAH GLORY MINISTRY JESUS (KINGDOM)		432 472	8	PASTOR GREGG PATRICK & THE BRIDGE PROJECT I AM A WITNESS (CROSSOVER/TYSCOT)		279 278
4	JASON CHAMPION ALWAYS (BROOKS/EMI GOSPEL)		350 341	9	DEWAYNE WOODS & WHEN SINGERS MEET LET GO (QUIET WATER/VERITY/JLG)		269 336
5	HEZEKIAH WALKER & LFC GRATEFUL (Verity/JLG)		340 380	10	DAMITA NO LOOKING BACK (TYSCOT)		267 293

RADIO'S POWER LUNCH – TUESDAY, APRIL 21

NAB Broadcasting Hall of Fame Inductee
Vin Scully
Sportscaster
Los Angeles Dodgers

Keynote
Dave Ramsey
The Dave Ramsey Show

Winners announced
Crystal RADIO AWARD
for excellence in community service

Luncheon sponsored by: **ASCAP** Ticket required.

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Forget 'selling media by the pound' and focus on relationships with clients

Solutions For A Recession

Kevin Peterson
KPeterson@RadioandRecords.com

as GMs, sales managers and account executives converge on Orlando for this year's RAB Conference, set for March 16-18, one topic of discussion will be how to pull through the current economic challenges and bring revenue back up.

Three Christian radio sales professionals share what's working for them now and offer some advice for the future.

Christian Voice of Central Ohio Christian AC WCVO/Columbus, Ohio, director of sales Bill Montgomery says there's no doubt the economy has affected his station. "While we still see a decent amount of avail requests, we also see many businesses taking a wait-and-see approach to advertising in 2009," he says. "We had a better January year over year, but the first quarter as a whole is down from last year. The biggest change we've seen is in the rates and value-added requested by advertisers."

Crista Ministries Christian AC KCMS/Seattle director of sales Ann Marie Mulholland has a similar tale. "We are off about 10%, and our marketplace has been off most recently in the 20% range," she says. "We are doing better than the market, but still off, because we have to compete with the market."

Offer Solutions

To adjust to the challenging economy Provident Broadcasting Christian AC WVJF/Atlanta general sales manager John Zeiler says his staff has had to change its mentality a bit, but still press forward. "Since we deal with 95% local direct business, the economy has played a big part," he says. "We've had to offer a lot more quick fixes to people and steer away from the long-term advertising goals because people are scared of long-term commitments right now. But we can still offer a lot of things short term."

Mulholland believes radio needs to be solution-oriented for its customers. "We had been in a time period, especially in the Seattle marketplace, where there was so much demand that we got to say what it was going to take if you wanted to buy our radio station. [We] got away from what radio is really good at—solving problems for our customers [advertisers]—and helping find solutions for them that bring our listeners to their door."

Montgomery says his staff is working to maximize the highest rates they can reasonably get and still meet the needs of the client and stay on the buy. "Holding rate and not getting on the buys is just too great a sacrifice," he says. "We are also taking a more dramatic approach to getting direct business, looking for categories of business that are more recession-proof and also looking for companies that are more nontraditional advertisers. If we can help them see the long-term benefit of advertising on radio, and more specifically with us, they can work to keep business in a declining market and weather the storm for the long term."

Home improvement is one of the categories that has remained strong, according to Zeiler. "With the real estate market being down, people are doing their own improvements to their existing houses," he says. Ministries are still doing extremely well in Atlanta, and in Seattle, churches and Christian schools are still advertising. In fact, Mulholland says, "The school category is up



Zeiler

'Our listeners haven't gone anywhere and we are still the gatekeeper to their ears.'

—Bill Montgomery



'This is the time where you might have that little extra bit of inventory to push toward a brand-new advertiser's schedule to make sure it works.'

—Ann Marie Mulholland



because so many people are looking. If you lost your job, one of the things you consider is going back to school." Cell phone companies have increased their spending at KCMS as well.

Montgomery says his station's strongest category has been long-term clients who have consistently bought the station in the past year. "Those businesses have continued to grow and know they have to stay the course," he says. "Grocery has also remained strong. All the major chains want to remain No. 1 with our demographic, so they continue to advertise. Our best nontraditional category remains dental; both traditional dentists and braces. Once they get on to long-term schedules and develop relationships with the audience, they see the value."

Montgomery believes that the most important thing for managers and account executives to remember in this economy is that sales is a transference of confidence, so it's important to remain confident in your people and your product. "Our listeners haven't gone anywhere and we are still the gatekeeper to their ears," he says.

Meanwhile, Zeiler's advice is to not get bogged down with all the negative talk. "Realize [that] we can offer people solutions to the problem and not add to it," he continues. "But if we get into the negative thinking, it shows up in our attitudes and discussions with clients and definitely does not help to fix their needs."

Mulholland says she doesn't look at her job as selling a product. "We provide solutions to customers. Figure out where their challenges are and be creative about creating a solution to help them fix that problem."

Lead The Way

Be a leader in your marketplace, show interest in your clients and the future growth of their business, Montgomery says. He suggests supporting those that support the station with perks like tickets, promotions and unsold inventory and letting them know you appreciate their business. "We will all be stronger for it," he says.

In spite of the economy, radio has a great opportunity, Mulholland believes. "I was part of the corporate world where it was all about raising the rates, growing radio share and . . . getting your share of a piece of business that was out there. [But] we weren't doing a good job of going out and providing solutions to our customers," she recalls. "We were just selling media by the pound."

It's time for radio to get back to what it's good at, both on the air and in the sales department—reaching out to listeners, developing a relationship with them and encouraging them to utilize the advertisers that are supporting the station. "So many people think it's a really negative time for radio right now, and yeah, it's tough, nobody's making as much money as they used to, but this is the time where you might have that little extra bit of inventory to push toward a brand-new advertiser's schedule to make sure it works," Mulholland says. "You have the ability to make the decision to add an extra promotion or do something extraordinary to earn a piece of business. That's what got radio where it was in the first place, and we all need to get back to that."

R&R

R&R CHRISTIAN AC

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► **MATTHEW WEST'S "THE MOTIONS"** PUSHES 8-6 WITH THE FORMAT'S SECOND-LARGEST GAIN IN PLAYS (UP 108). THE TRACK'S IMPROVEMENT IS BESTED ONLY BY **BIG DADDY WEAVE'S "YOU FOUND ME"** (UP 154), WHICH CROSSES THE AIRPOWER THRESHOLD WITH A 23-17 LEAP AND EARNS MOST ADDED HONORS.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	11 NIelsen BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS	RANK
1	1	25	THIRD DAY REVELATION	NO. 1 (4 WKS) ESSENTIAL/PLG	1849 -56	3.991	1
2	2	26	JEREMY CAMP THERE WILL BE A DAY	BEC/TOOTH & NAIL	1825 -32	3.790	2
3	4	10	FRANCESCA BATTISTELLI FREE TO BE ME	FERVENT/WORD-CURB	1576 +8	3.254	6
4	3	30	TENTH AVENUE NORTH BY YOUR SIDE	REUNION/PLG	1559 -38	3.308	5
5	5	10	MERCYME FINALLY HOME	INO	1530 +50	3.402	3
6	8	16	MATTHEW WEST THE MOTIONS	SPARROW/EMI CMG	1345 +108	2.739	8
7	7	39	BRANDON HEATH GIVE ME YOUR EYES	MONOMODE/REUNION/PLG	1329 -59	3.323	4
8	6	34	TOBYMAC FEATURING KIRK FRANKLIN & MANDISA LOSE MY SOUL	FOREFRONT/EMI CMG	1287 -102	3.052	7
9	9	19	JOSH WILSON SAVIOR, PLEASE	SPARROW/EMI CMG	1271 +46	2.317	9
10	10	7	NEWSBOYS IN THE HANDS OF GOD	INPOP	1055 +97	1.633	12
11	11	38	CHRIS TOMLIN JESUS MESSIAH	SIXSTEPS/SPARROW/EMI CMG	904 +16	1.880	10
12	13	6	CHRIS TOMLIN I WILL RISE	SIXSTEPS/SPARROW/EMI CMG	879 +40	1.664	11
13	12	19	NATALIE GRANT OUR HOPE ENDURES	CURB	816 -36	0.890	20
14	15	24	BUILDING 429 END OF ME	INO	754 -54	1.477	13
15	14	25	ADDISON ROAD HOPE NOW	INO	745 -87	1.151	16
16	16	12	THE MICHAEL GUNGOR BAND ANCIENT SKIES	BRASH	562 -13	0.293	-
17	23	3	BIG DADDY WEAVE YOU FOUND ME	AIRPOWER/MOST INCREASED PLAYS/MOST ADDED FERVENT/WORD-CURB	554 +154	1.213	15
18	20	4	MANDISA MY DELIVERER	SPARROW/EMI CMG	525 +77	1.456	14
19	18	10	IAN ESKELIN, MARK STUART & VICKY BEECHING LORD	INTEGRITY	479 -3	1.030	17
20	19	10	MARK HARRIS ONE TRUE GOD	IND	451 -9	0.626	23
21	22	6	ABOVE THE GOLDEN STATE I'LL LOVE YOU SO	SPARROW/EMI CMG	429 +9	0.769	22
22	21	18	POINT OF GRACE I WISH	WORD-CURB	410 -25	0.883	21
23	24	5	LINCOLN BREWSTER GOD YOU REIGN	INTEGRITY	405 +37	0.452	28
24	25	6	THE FRAY YOU FOUND ME	EPIC/INO	345 +11	0.963	19
25	27	2	JIMMY NEEDHAM FORGIVEN AND LOVED	INPOP	321 +59	1.027	18
26	26	10	DAVID CROWDER BAND O, FOR A THOUSAND TONGUES TO SING	SIXSTEPS/SPARROW/EMI CMG	303 -13	0.202	-
27	28	4	SARAH REEVES SWEET SWEET SOUND	SPARROW/EMI CMG	259 +7	0.590	25
28	30	2	JARS OF CLAY TWO HANDS	GRAY MATTERS/ESSENTIAL/PLG	256 +33	0.288	-
29	29	8	AARON SHUST CREATE AGAIN	BRASH	237 -4	0.155	-
30	RE-ENTRY		JOHN WALLER WHILE I'M WAITING	BEACH STREET/REUNION/PLG	226 +13	0.621	24

+ MOST ADDED

ARTIST TITLE / LABEL	NEW STATIONS
BIG DADDY WEAVE You Found Me (Fervent/Word-Curb) KBIQ, KCMS, KFIS, KFSH, KLTU, KTSV, WCSG, WFFH, WMHK, WNBC, WPOZ	11
BRANDON HEATH Wait And See (Reunion/PLG) KBNJ, KCMS, KHZR, KXOJ, WAWZ, WBFJ, WCSG	7
JIMMY NEEDHAM Forgiven And Loved (Inpop) KFIS, KPEZ, WBSN, WQCR, WDJC	5
MANDISA My Deliverer (Sparrow/EMI CMG) KBIQ, WDJC, WFFH, WJTL	4
CHRISTY NOCKELS Life Light Up (Sixsteps/Sparrow/EMI CMG) KBNJ, WCSG, WJTL, WLAB	4
RUSH OF FOOLS Lose It All (Midas) WAWZ, WFFH, WMSJ	3
MAT KEARNEY Closer To Love (Aware/Columbia/Inpop) KBIQ, KXOJ, WCIE	3
NEWSBOYS In The Hands Of God (Inpop) KTIS, WVFJ	2
SARAH REEVES Sweet Sweet Sound (Sparrow/EMI CMG) KLTU, WCIE	2

ADDED AT... KPEZ
Austin, TX
PD: Gary Walsh
MD: Steve Etheridge
Leona Lewis, Footprints in the Sand, 18
DecembeRadio, Look for Me, 10
Jimmy Needham, Forgiven and Loved, 9
FOR REPORTING STATIONS PLAYLISTS GO TO:
www.RadioandRecords.com

NEW AND ACTIVE

ARTIST TITLE / LABEL	PLAYS /GAIN	ARTIST TITLE / LABEL	PLAYS /GAIN
BEBO NORMAN Pull Me Out (BEC/Tooth & Nail) TOTAL STATIONS: 15	219/34	SANCTUS REAL Sing (Sparrow/EMI CMG) TOTAL STATIONS: 11	151/16
BLUETREE God Of This City (Lucid) TOTAL STATIONS: 16	214/51	COMPASSION ART FEAT. MATT REDMAN, TIM HUGHES & JOEL HOUSTON King Of Wonders (Sparrow/EMI CMG) TOTAL STATIONS: 15	147/23
RUSH OF FOOLS Lose It All (Midas) TOTAL STATIONS: 15	178/59	KUTLESS I Do Not Belong (BEC/Tooth & Nail) TOTAL STATIONS: 9	135/6
REMEDY DRIVE All Along (Word-Curb) TOTAL STATIONS: 13	170/39	REVIVE Chorus Of The Saints (Essential/PLG) TOTAL STATIONS: 15	130/6
MIKESCHAIR Can't Take Away (Curb) TOTAL STATIONS: 9	156/24	KARI JOBE I'm Singing (Integrity) TOTAL STATIONS: 12	122/0

↑ MOST INCREASED PLAYS

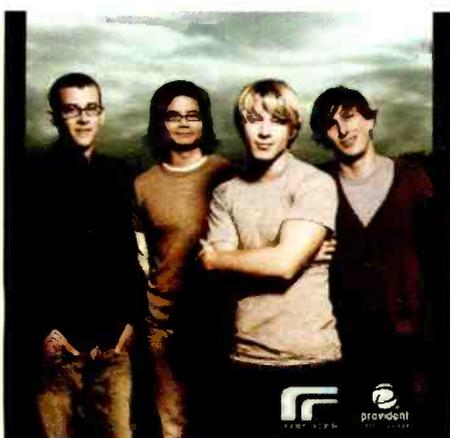
+154	BIG DADDY WEAVE You Found Me (Fervent/Word-Curb) KLTU +25, KFIS +24, WBSN +23, KCMS +19, KBIQ +13, WNBC +11, KFSH +10, WPOZ +10, WMHK +8, WJTL +6
+108	MATTHEW WEST The Motions (Sparrow/EMI CMG) KSCN +27, WFSH +10, WNBC +8, KKFS +8, WMLUJ +8, KBNJ +6, KBIQ +6, WCSG +6, KPEZ +5, WBSN +4
+97	NEWSBOYS In The Hands Of God (Inpop) WRCM +21, KVMV +20, KTIS +18, KAJM +17, WVFJ +9, WBHY +6, WJTL +5, WCSG +4, WFFH +4, KCMS +4
+77	MANDISA My Deliverer (Sparrow/EMI CMG) WBSN +19, WCIE +13, KCMS +13, WCRJ +9, WMLUJ +6, WBFJ +4, WJTL +4, KFIS +4, KLTU +3, KSBJ +3
+59	JIMMY NEEDHAM Forgiven And Loved (Inpop) KFIS +17, KAJM +13, WCSG +8, WCRJ +7, WCIE +5, WAFJ +5, KPEZ +4, WDJC +3, WPAR +2, KLJC +2

RECURRENTS

THIS WEEK	ARTIST TITLE / IMPRINT / PROMOTION LABEL	11 NIelsen BDS CERTIFICATIONS	PLAYS TW	LW
1	DOWNHERE HERE I AM (CENTRICITY)		847	890
2	BIG DADDY WEAVE WHAT LIFE WOULD BE LIKE (FERVENT/WORD-CURB)		834	882
3	LAURA STORY MIGHTY TO SAVE (INO)		717	775
4	MERCYME YOU REIGN (INO)		684	704
5	CASTING CROWNS SLOW FADE (BEACH STREET/REUNION/PLG)		655	742

THIS WEEK	ARTIST TITLE / IMPRINT / PROMOTION LABEL	11 NIelsen BDS CERTIFICATIONS	PLAYS TW	LW
6	AARON SHUST MY SAVIOR MY GOD (BRASH)		603	601
7	TREE63 BLESSSED BE YOUR NAME (INPOP)		594	606
8	ROBBIE SEAY BAND SONG OF HOPE (SPARROW/EMI CMG)		582	569
9	LINCOLN BREWSTER EVERLASTING GOD (INTEGRITY)		542	560
10	CHRIS TOMLIN HOW GREAT IS OUR GOD (SIXSTEPS/SPARROW/EMI CMG)		539	561

FOR WEEK ENDING MARCH 8, 2009
LEGEND: See legend to charts in charts section for rules and symbol explanations.
58 Christian AC stations are electronically monitored by Nielsen Broadcast Data Systems 24 hours a day, 7 days a week. Christian AC Indicator chart compiled of 33 reporters. Christian CHR 26, Christian rock 26 and soft AC/inspirational 20. © 2009 Nielsen Business Media, Inc. All rights reserved.



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► POP/ROCK QUARTET **HAWK NELSON** SHIMMIES 3-1 ON CHRISTIAN ROCK WITH "LET'S DANCE," ITS FIRST NO. 1 SINCE "THE SHOW" LED THE LIST DATED JAN. 19, 2007. BETWEEN THE TWO CHART-TOPPERS, "ZEPO," "FRIEND LIKE THAT" AND "YOU HAVE WHAT I NEED" ASCENDED TO THE TOP 10.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL	PLAYS	TW	+/-
1	9	9	FRANCESCA BATTISTELLI	FREE TO BE ME	FERVENT/WORD-CURB	1026		-16
2	27	27	TENTH AVENUE NORTH	BY YOUR SIDE	REUNION/PLG	933		-50
3	15	15	MATTHEW WEST	THE MOTIONS	SPARROW/EMI CMG	883		+23
4	18	18	RUSH OF FOOLS	LOSE IT ALL	MIDAS	856		-28
5	15	15	RED	NEVER BETHE SAME	ESSENTIAL/PLG	830		+11
6	26	26	GROUP 1 CREW	KEYS TO THE KINGDOM	FERVENT/WORD-CURB	720		-72
7	14	14	VOTA	HARD TO BELIEVE	INO	688		-40
8	26	26	JEREMY CAMP	THERE WILL BE A DAY	BEC/TOOTH & NAIL	643		-244
9	10	10	FRAY	YOU FOUND ME	EPIC/INO	599		-15
10	23	23	THIRD DAY	RUN TO YOU	ESSENTIAL/PLG	576		-70
11	17	17	DISCIPLE	WHATEVER REASON	INO	558		-38
12	3	3	REMEDY DRIVE	ALL ALONG	WORD-CURB	469		+152
13	7	7	NEWSBOYS	IN THE HANDS OF GOD	INPOP	453		+36
14	4	4	JARS OF CLAY	TWO HANDS	GRAY MATTERS/ESSENTIAL/PLG	443		+40
15	20	20	ARTICLE ONE	TAKEN BY THE STORM	INPOP	440		-35
16	3	3	DOWNHERE	MY LAST MEN	CENTRICITY	423		+63
17	14	14	KRYSTAL MEYERS	LOVE IT AWAY	ESSENTIAL/PLG	407		+19
18	5	5	KUTLESS	TO KNOW THAT YOU'RE ALIVE	BEC/TOOTH & NAIL	367		+4
19	13	13	JON FOREMAN	YOUR LOVE IS STRONG	CREDENTIAL/EMI CMG	351		+3
20	7	7	SEVENGLORY	ALL OF THIS FOR YOU	7SPIN	343		+13
21	5	5	B. REITH	MESS	GOTEE	316		+8
22	9	9	THIS BEAUTIFUL REPUBLIC	BEAUTIFULLY BROKEN	FOREFRONT/EMI CMG	306		-15
23	4	4	BEBO NORMAN	BRITNEY	BEC/TOOTH & NAIL	302		-4
24	4	4	ADDISON ROAD	THIS COULD BE OUR DAY	INO	276		+9
25	3	3	NEVERTHELESS	IT'S TRUE	FLICKER/PLG	254		+10
26	5	5	MARVIN WINANS JR.	YOU NEVER LET ME DOWN	M2	240		-17
27	4	4	FIREFLIGHT	YOU GAVE ME A PROMISE	FLICKER/PLG	220		-19
28	NEW		HAWK NELSON	LET'S DANCE	BEC/TOOTH & NAIL	208		+62
29	NEW		MERCYME	GOODBYE ORDINARY	INO	207		+50
30	RE-ENTRY		JOSH WILSON	SAVIOR, PLEASE	SPARROW/EMI CMG	206		+26

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL	PLAYS	TW	+/-
1	3	7	HAWK NELSON	LET'S DANCE	BEC/TOOTH & NAIL	297		+33
2	1	15	FAMILY FORCE 5	RADIATOR	TMG	293		-9
3	2	10	NEVERTHELESS	CROSS MY HEART	FLICKER/PLG	291		+8
4	6	13	IVORYLINE	HEARTS AND MINDS	TOOTH & NAIL	258		+13
5	4	10	CHILDREN 18:3	HOMEMADE VALENTINE	TOOTH & NAIL	258		-6
6	5	16	RELIENT K	THE LAST, THE LOST, THE LEAST	GOTEE	249		-3
7	8	10	THIS BEAUTIFUL REPUBLIC	SURRENDER SAVED MY LIFE	FOREFRONT/EMI CMG	235		+8
8	7	7	ABANDON	HOLD ON	FOREFRONT/EMI CMG	232		+16
9	7	18	CLASSIC CRIME	SING	TOOTH & NAIL	230		-14
10	15	5	PHILMONT	THE DIFFERENCE	FOREFRONT/EMI CMG	205		+21
11	11	21	CAPITAL LIGHTS	OUTRAGE	TOOTH & NAIL	197		-8
12	10	5	DECYFER DOWN	FADING	INO	197		-13
13	12	23	WEDDING	RETURN	BRAVE NEW WORLD	195		-6
14	17	6	RUN KID RUN	SET THE DIAL	TOOTH & NAIL	193		+17
15	16	17	REMEDY DRIVE	STAND UP	WORD-CURB	179		-5
16	13	17	SECRET AND WHISPER	ANCHORS	TOOTH & NAIL	171		-18
17	19	8	THE CONTACT	BLACK SEA	7SPIN	170		+12
18	5	5	FALLING UP	STREAMS OF WOE AT ACHERON	BEC/TOOTH & NAIL	168		+9
19	20	3	SUPERCHIC(K)	CROSS THE LINE	INPOP	167		+34
20	22	4	PILLAR	STATE OF EMERGENCY	ESSENTIAL/PLG	162		+17
21	24	2	DISCIPLE	ROMANCE ME	INO	157		+22
22	20	3	FIREFLIGHT	STAND UP	FLICKER/PLG	155		0
23	13	13	A ROTTERDAM NOVEMBER	ENOUGH	ARN	145		0
24	21	17	SEARCH THE CITY	THE RESCUE	TOOTH & NAIL	137		-9
25	30	5	FRAY	YOU FOUND ME	EPIC/INO	131		+12
26	27	3	FLYNN ADAM	SUCH A TIME	GOTEE	130		+1
27	29	2	FM STATIC	THE UNAVOIDABLE BATTLE OF FEELING ON THE OUTSIDE	TOOTH & NAIL	118		-4
28	14	19	RED	FIGHT INSIDE	ESSENTIAL/PLG	117		-72
29	NEW		RED	DEATH OF ME	ESSENTIAL/PLG	99		+18
30	RE-ENTRY		WE AS HUMAN	DEAD MAN	WE AS HUMAN	99		-7

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL	PLAYS	TW	+/-
1	9	9	MERCYME	FINALLY HOME	INO	393		+30
2	17	17	MARK HARRIS	ONE TRUE GOD	INO	346		-2
3	14	14	NATALIE GRANT	OUR HOPE ENDURES	CURB	316		-16
4	7	7	CHRIS TOMLIN	I WILL RISE	SIXSTEPS/SPARROW/EMI CMG	282		-8
5	6	6	LINCOLN BREWSTER	GOD YOU REIGN	INTEGRITY	249		+17
6	24	24	JEREMY CAMP	THERE WILL BE A DAY	BEC/TOOTH & NAIL	239		-19
7	22	22	JAMIE SLOCUM	DEPENDENCE	CURB	239		-34
8	7	7	CARMEN D'ARCY	WE ADORE THEE	BRICK STREET/MARTINGALE	237		+7
9	11	11	JUSTIN UNGER	BEHOLD	HEIGHTS	231		+2
10	12	12	THIRD DAY	REVELATION	ESSENTIAL/PLG	226		-19/0

SOFT AC/INSPIRATIONAL

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL	PLAYS	TW	+/-
1	11	4	AVALON	STILL MY GOD	SPARROW/EMI CMG	221		+25
2	13	8	MATTHEW WEST	THE MOTIONS	SPARROW/EMI CMG	200		+10
3	12	6	JOSH WILSON	SAVIOR, PLEASE	SPARROW/EMI CMG	191		-3
4	15	2	BEBO NORMAN	THE ONLY HOPE	BEC/TOOTH & NAIL	169		+20
5	14	4	KATINAS	PRAYING FOR YOU	DESTINY-EXECUTIVE	169		+15
6	16	4	FRANCESCA BATTISTELLI	FREE TO BE ME	FERVENT/WORD-CURB	155		+13
7	17	20	ISRAEL HOUGHTON	MY TRIBUTE	INTEGRITY	149		+12
8	NEW		SARAH REEVES	SWEET SWEET SOUND	SPARROW/EMI CMG	126		+15
9	10	5	TWILA PARIS	NOT FORGOTTEN	E1	125		-10
10	20	20	JARED ANDERSON	GLORIFIED	INTEGRITY	122		-2

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THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	IMPRINT / PROMOTION LABEL	TW	PLAYS +/-
1	3	18	MATTHEW WEST THE MOTIONS	SPARROW/EMI CMG	924	+63
2	2	9	FRANCESCA BATTISTELLI FREE TO BE ME	FERVENT/WORD-CURB	885	+18
3	4	10	MERCYME FINALLY HOME	INO	815	+19
4	1	27	JEREMY CAMP THERE WILL BE A DAY	BEC/TOOTH & NAIL	780	-92
5	5	24	THIRD DAY REVELATION	ESSENTIAL/PLG	760	-22
6	6	28	TENTH AVENUE NORTH BY YOUR SIDE	REUNION/PLG	747	-21
7	7	8	NEWSBOYS IN THE HANDS OF GOD	INPOP	691	+22
8	8	22	JOSH WILSON SAVIOR, PLEASE	SPARROW/EMI CMG	668	+46
9	12	5	CHRIS TOMLIN I WILL RISE	SIXSTEPS/SPARROW/EMI CMG	628	+97
10	10	17	NATALIE GRANT OUR HOPE ENDURES	CURB	562	-4
11	11	16	MICHAEL GUNGOR BAND ANCIENT SKIES	BRASH	513	-31
12	17	4	BIG DADDY WEAVE YOU FOUND ME	FERVENT/WORD-CURB	470	+122
13	9	39	BRANDON HEATH GIVE ME YOUR EYES	REUNION/PLG	466	-120
14	14	5	BEBO NORMAN PULL ME OUT	BEC/TOOTH & NAIL	439	+26
15	16	6	MANDISA MY DELIVERER	SPARROW/EMI CMG	428	+34
16	15	10	MARK HARRIS ONE TRUE GOD	INO	384	-16
17	22	6	ABOVE THE GOLDEN STATE I'LL LOVE YOU SO	SPARROW/EMI CMG	291	+21
18	19	4	JARS OF CLAY TWO HANDS	GRAY MATTERS/ESSENTIAL/PLG	291	+10
19	24	3	JIMMY NEEDHAM FORGIVEN AND LOVED	INPOP	284	+54
20	20	6	KUTLESS I DO NOT BELONG	BEC/TOOTH & NAIL	281	+4
21	18	9	DAVID CROWDER BAND O, FOR A THOUSAND TONGUES TO SING	SIXSTEPS/SPARROW/EMI CMG	277	-39
22	26	4	REMEDY DRIVE ALL ALONG	WORD-CURB	229	+21
23	NEW		JEREMY RIDDLE BLESS HIS NAME	VINEYARD/VARIETAL	218	+55
24	27	3	LINCOLN BREWSTER GOD YOU REIGN	INTEGRITY	217	+19
25	21	20	POINT OF GRACE I WISH	WORD-CURB	202	-70
26	28	2	DOWNHERE HOPE IS RISING	CENTRICITY	200	+25
27	25	7	JAMIE SLOCUM DEPENDENCE	CURB	198	-22
28	23	15	IAN ESKELIN, MARK STUART & VICKY BEECHING LORD	INTEGRITY	186	-51
29	30	6	REVIVE CHORUS OF THE SAINTS	ESSENTIAL/PLG	175	+11
30	29	2	SARAH REEVES SWEET SWEET SOUND	SPARROW/EMI CMG	170	-1

COUNTRY INDICATOR HIGHLIGHTS

NO. 1

ARTIST TITLE	IMPRINT / PROMOTION LABEL
DARIUS RUCKER IT WON'T BE LIKE THIS FOR LONG	CAPITOL NASHVILLE

MOST ADDED

ARTIST TITLE	IMPRINT / PROMOTION LABEL	NEW STATIONS
DIERKS BENTLEY SIDEWAYS	CAPITOL NASHVILLE	32
TOBY KEITH LOST YOU ANYWAY	SHOW DOG NASHVILLE	25
RANDY HOUSER BOOTS ON	UNIVERSAL SOUTH	18
MILEY CYRUS THE CLIMB	WALT DISNEY/HOLLYWOOD/LYRIC STREET	18
ALAN JACKSON SISSY'S SONG	ARISTA NASHVILLE	16
BILLY CURRINGTON PEOPLE ARE CRAZY	MERCURY	15
BLAKE SHELTON I'LL JUST HOLD ON	WARNER BROS./WRN	11

MOST INCREASED PLAYS

ARTIST TITLE	IMPRINT / PROMOTION LABEL	GAIN
DIERKS BENTLEY SIDEWAYS	CAPITOL NASHVILLE	+485
SUGARLAND IT HAPPENS	MERCURY	+353
TOBY KEITH LOST YOU ANYWAY	SHOW DOG NASHVILLE	+334
RANDY HOUSER BOOTS ON	UNIVERSAL SOUTH	+313
ALAN JACKSON SISSY'S SONG	ARISTA NASHVILLE	+295
JASON ALDEAN SHE'S COUNTRY	BROKEN BOW	+274
LADY ANTEBELLUM I RUN TO YOU	CAPITOL NASHVILLE	+237

INDICATOR EXCLUSIVES

TW	LW	ARTIST TITLE	IMPRINT / PROMOTION LABEL	TW	PLAYS +/-
39	39	KATIE ARMIGER TRAIL OF LIES	COLD RIVER/QUARTERBACK	392	+22
44	45	JULIA BURTON WHAT A WOMAN WANTS	EMERALD RIVER/SPINVILLE	300	+4
52	51	ZONA JONES YOU SHOULD'VE SEEN HER THIS MORNING	ROCKY COMFORT/NINE NORTH	168	-24
53	56	LANCE MILLER GEORGE JONES & JESUS	BIG 7/LOFTON CREEK	157	+8
54	58	BLUEFIELD READY TO LOVE YOU NOW	COUNTRY THUNDER	133	+9
59	—	JESSICA HARP BOY LIKE ME	WARNER BROS./WRN	99	+39

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CHRISTIAN AC MUSIC RESEARCH

TroyResearch

ARTIST TITLE	IMPRINT / PROMOTION LABEL	FAM%	W 25-34	W 35-44	W 45-54
BRANDON HEATH GIVE ME YOUR EYES	REUNION/PLG	99%	4.24	4.24	4.29
CHRIS TOMLIN JESUS MESSIAH	SIXSTEPS/SPARROW/EMI CMG	100%	4.23	4.07	4.32
LAURA STORY MIGHTY TO SAVE	INO	98%	4.20	4.19	4.45
TENTH AVENUE NORTH BY YOUR SIDE	REUNION/PLG	90%	4.17	4.21	4.19
JEREMY CAMP THERE WILL BE A DAY	BEC/TOOTH & NAIL	98%	4.16	4.17	4.16
MATTHEW WEST THE MOTIONS	SPARROW/EMI CMG	83%	4.12	4.13	4.15
THIRD DAY REVELATION	ESSENTIAL/PLG	94%	4.11	4.05	4.19
TOBYMAC FEAT. KIRK FRANKLIN & MANDISA LOSE MY SOUL	FOREFRONT/EMI CMG	98%	4.10	3.98	4.21
CASTING CROWNS SLOW FADE	BEACH STREET/REUNION/PLG	93%	4.09	4.05	4.08
BIG DADDY WEAVE WHAT LIFE WOULD BE LIKE	FERVENT/WORD CURB	97%	4.09	4.13	4.05
CHRIS TOMLIN I WILL RISE	SIXSTEPS/SPARROW/EMI CMG	76%	4.06	3.93	4.16
CASTING CROWNS EAST TO WEST	BEACH STREET/REUNION/PLG	99%	4.04	3.97	4.12
MERCYME FINALLY HOME	INO	91%	3.99	3.89	4.02
NEWSBOYS IN THE HANDS OF GOD	INPOP	82%	3.95	3.81	3.98
FRANCESCA BATTISTELLI FREE TO BE ME	FERVENT/WORD-CURB	90%	3.91	3.99	3.96
JOSH WILSON SAVIOR PLEASE	SPARROW/EMI CMG	85%	3.90	3.84	3.93
NATALIE GRANT OUR HOPE ENDURES	CURB	87%	3.85	3.95	3.93
MEREDITH ANDREWS YOU INVITE ME IN	WORD-CURB	84%	3.82	3.95	3.73
MANDISA MY DELIVERER	SPARROW/EMI CMG	66%	3.66	3.67	3.78
SARAH REEVES SWEET SWEET SOUND	SPARROW/EMI CMG	63%	3.44	3.89	3.22

Total Sample size is 1714. These are average scores for music in the Christian AC format, based on data from surveys conducted throughout the US, using TroyResearch Online Music Tracking. Online panelists score each song on a 1-5 scale where 1 = strongly dislike and 5 = strongly like. TroyResearch is a registered trademark of RadioResearch.Com. To inquire about Online Music Tracking with TroyResearch, call Jonathan Little at 740-549-9700, x61 or email jlittle@troyresearch.com.



COUNTRY BULLSEYE RESEARCH

ARTIST TITLE	IMPRINT / PROMOTION LABEL	LIKE A LOT	POSITIVE	INDEX	NEUTRAL	DISLIKE	STRONGLY DISLIKE
TOBY KEITH GOD LOVE HER	SHOW DOG RECORDS	41.0%	78.0%	4.14	17.7%	3.3%	1.0%
DARIUS RUCKER IT WON'T BE LIKE THIS FOR LONG	CAPITOL NASHVILLE	33.5%	72.3%	4.00	22.5%	4.0%	1.2%
BROOKS & DUNN FEAT. REBA MCENTIRE COWGIRLS DON'T CRY	ARISTA NASHVILLE	39.7%	72.0%	3.99	18.3%	7.0%	2.7%
KEITH URBAN SWEET THING	CAPITOL NASHVILLE	29.0%	71.3%	3.93	22.0%	6.0%	0.7%
JAKE OWEN DON'T THINK I CAN'T LOVE YOU	RCA RECORDS	23.2%	65.7%	3.78	24.7%	8.0%	1.7%
LEE ANN WOMACK LAST CALL	MCA NASHVILLE	26.7%	65.2%	3.78	23.2%	9.2%	2.5%
JASON ALDEAN SHE'S COUNTRY	BROKEN BOW RECORDS	29.5%	62.8%	3.80	26.0%	9.7%	1.5%
ALAN JACKSON SISSY'S SONG	ARISTA NASHVILLE	22.5%	62.5%	3.65	22.0%	10.5%	5.0%
TIM MCGRAW NOTHIN' TO DIE FOR	CURB RECORDS	18.7%	62.2%	3.72	29.8%	6.7%	1.3%
RODNEY ATKINS IT'S AMERICA	CURB RECORDS	21.2%	61.8%	3.69	27.0%	8.3%	2.8%
ELI YOUNG BAND ALWAYS THE LOVE SONGS	REPUBLIC RECORDS/UNIVERSAL SOUTH RECORDS	15.7%	61.8%	3.65	28.7%	6.5%	3.0%
TAYLOR SWIFT WHITE HORSE	BIG MACHINE RECORDS	26.7%	61.3%	3.70	24.3%	10.5%	3.8%
LOST TRAILERS HOW 'BOUT YOU DON'T	BNA RECORDS	15.7%	61.3%	3.70	32.7%	4.8%	1.2%
JIMMY WAYNE I WILL	VALORY MUSIC COMPANY	17.7%	59.7%	3.62	27.8%	9.2%	3.3%
CARRIE UNDERWOOD I TOLD YOU SO	19 RECORDS/ARISTA NASHVILLE	25.2%	58.8%	3.67	27.7%	9.5%	4.0%
MARTINA MCBRIDE RIDE	RCA RECORDS	16.2%	58.2%	3.63	32.0%	8.0%	1.8%
GEORGE STRAIT RIVER OF LOVE	MCA NASHVILLE	27.7%	57.3%	3.67	28.3%	10.7%	3.7%
JASON MICHAEL CARROLL WHERE I'M FROM	ARISTA NASHVILLE	13.2%	56.5%	3.57	32.3%	9.5%	1.7%
JOSH GRACIN TELLURIDE	LYRIC STREET RECORDS	15.0%	55.8%	3.60	34.2%	8.8%	1.2%
JACK INGRAM THAT'S A MAN	BIG MACHINE RECORDS	13.5%	55.7%	3.60	35.8%	7.3%	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.



Former Trick Pony frontwoman nabs five ACM nominations

Not Exactly Old Hat For Newfield

R.J. Curtis

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admit it: You were more than a little surprised when the Academy of Country Music (ACM) Award nominations were announced Feb. 11 and Heidi Newfield's name was mentioned again and again. Brad Paisley led the field with six nominations, which was not entirely unexpected. But Newfield's final count was five, including top female vocalist and single of the year.

She was also nominated as an artist and composer for song of the year for "Johnny & June," the moving love song about country's most famous couple, which received an additional nod for video of the year.

In some ways, the recognition came almost out of nowhere. You wouldn't get much of an argument from Newfield, who, unlike many artists, had no clue the ACM was announcing nominees for its 44th annual awards show that day. "I wasn't even paying attention," Newfield says. "I'd been busy writing every day that week; I was out of the mix."

Flying Solo

Newfield is now decidedly back in the mix. She's well aware of the importance of her five nominations after taking home an ACM trophy in 2002 for best new vocal duo or group with fellow Trick Pony members Ira Dean and Keith Burns. But this is different: Newfield is now a solo artist.

Hailing from a band "well-known for being rowdy, with honky-tonk barroom music and high-energy antics onstage," as Newfield puts it, can sometimes camouflage an artist's vocal and songwriting talents. The No. 1 goal when working with producer Tony Brown "was to uncover that and show people I can really sing and who I really am; to showcase the real me," she says.

Best-case scenario, Newfield will make multiple trips to the ACM podium April 5 with her entire team in tow: Brown and representatives from Red Light management and Curb Rec-

ords. Once she decided to fly solo, Newfield took her time picking a team, which she says "were all just as excited about the direction I wanted to go as I was." Even so, leaving the security of performing with two familiar band members—Dean and Burns—was a big transition for Newfield. "I always had those guys to play off. I could look to my right and my left and there they were." Despite their absence, she says performing onstage is still where she's most comfortable. "It's always been my favorite place to be. I was anxious to hone my craft on my own and I'm getting to explore all the corners of my personality for the first time."

Radio Relationships

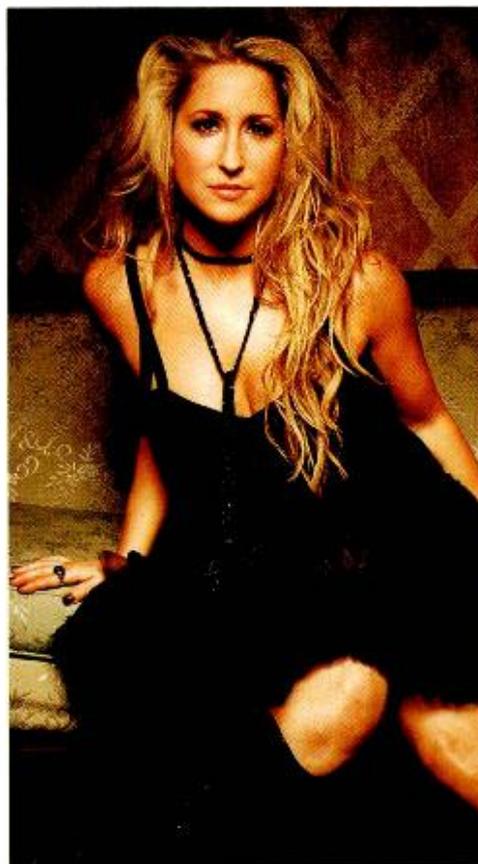
One of the advantages Newfield had during her solo pursuit is a multitude of existing relationships, jump-started during the Trick Pony years, with industry members from music publishing to the media, including, of course, radio. Empire's KRTY/San Jose PD Julie Stevens says the station was a big supporter of Trick Pony, so "it was a natural leap for us to support Heidi's solo career."

Stevens was also taken aback by Newfield's vocal delivery of "Johnny & June," which peaked at No. 11 on R&R's Country chart in September. "That's what made it a hit for us," she says. KRTY was one of the airplay leaders on the song, which tested in the station's top five. Stevens believes Newfield "has a good long solo career ahead of her" and calls the five ACM nods "appropriate, even based on the strength of one song."

Citadel's KHKI/Des Moines is another station

'I wasn't even paying attention the day the nominations were announced. I'd been busy writing every day that week.'

—Heidi Newfield



Five ACM Nominations

- Top female vocalist
- Single, video and song (separately as an artist and as composer) of the year (for "Johnny & June")

Previous Awards

- 2002: ACM's top new vocal duo or group (with Trick Pony)
- 2001: American Music Awards' favorite country new artist (with Trick Pony)

that gave "Johnny & June" substantial airplay. PD Andy Elliot says Newfield had been performing in the area for years, prior to the singer's work with Trick Pony, which established a strong fan base in the market. "That instantly recognizable voice really cuts through. When you add in a song based on one of the great love stories, how can you go wrong?"

Based on positive audience response from the single, Keymarket's WOGO/Pittsburgh PD Frank Bell invited Newfield to perform prior to a Kenny Chesney show at Heinze Field in June 2008. "She and her band flew all night to get here from the far reaches of the Midwest," Bell recalls. "They put on a terrific show in front of several thousand people in the Coca-Cola Great Hall." Newfield's efforts to work the market paid off, and Bell says "Johnny & June" remains an active title for WOGO. Like many people, Bell was "a bit surprised" at the flood of nomina-

tions, "but one listen to the full CD is all it takes to understand what a great job she and Tony Brown did on this project."

Speaking of those nominations, were there any that surprised even Newfield? "Female vocalist of the year," she says. She and her team weren't even sure Newfield would be eligible for the category. "Leaving a group and doing this, you really are starting from scratch and paying dues all over again. I thought, 'There's no way for female vocalist because frankly, I'm so new. I'm just working off the single "Johnny & June" and we're only

halfway through the second single.' " ("Cry, Cry" is No. 30 this week.)

As one-third of a fairly successful band, Newfield says entertaining crowds, writing songs and making records makes her feel "as though I've kind of earned my stripes." On the other hand she says, "It feels refreshing and exciting to feel almost like a new artist; I'm in between the two of those, and I like it."

While she soaks in the rush of attention and excitement about her ACM nominations, Newfield keeps the big picture in mind. "The goal is always to make great music. You should never expect accolades and I don't. I never go about this looking for a pat on the back, but it makes you feel wonderful when people acknowledge the music you are making is making a difference. I feel like I'm just getting started and scratching the surface of what I'm going to be able to do."

R&R

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THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	NIelsen BDS CERTIFICATIONS	HITPREDICTOR STATUS	AUDIENCE (IN MILLIONS)	PLAYS	RANK
1	1	18	KEITH URBAN SWEET THING	NO. 1 (2 WKS)	n1	35.324	+0.213	4889
2	3	21	DARIUS RUCKER IT WON'T BE LIKE THIS FOR LONG			33.239	+2.181	4603
3	5	22	BROOKS & DUNN FEAT. REBA MCENTIRE COWGIRLS DON'T CRY			31.467	+1.527	4585
4	2	20	TOBY KEITH GOD LOVE HER			28.760	-4.613	3916
5	6	18	GEORGE STRAIT RIVER OF LOVE			27.575	+0.062	4162
6	7	15	TAYLOR SWIFT WHITE HORSE			26.980	+0.961	3877
7	4	20	KENNY CHESNEY WITH MAC MCANALLY DOWN THE ROAD			25.129	-5.297	3365
8	9	30	JAKE OWEN DON'T THINK I CAN'T LOVE YOU			24.859	+1.070	3632
9	11	17	RODNEY ATKINS IT'S AMERICA			21.958	+1.400	3278
10	10	12	TIM MCGRAW NOTHIN' TO DIE FOR			21.871	+1.084	3194
11	12	7	RASCAL FLATTS HERE COMES GOODBYE			21.024	+1.003	3215
12	13	8	CARRIE UNDERWOOD I TOLD YOU SO			20.714	+0.912	2838
13	14	16	JASON ALDEAN SHE'S COUNTRY			20.078	+1.921	3125
14	17	6	JOHN RICH SHUTTIN' DETROIT DOWN			17.651	+1.378	2593
15	15	35	LEE ANN WOMACK LAST CALL			17.082	-0.198	2669
16	16	19	MARTINA MCBRIDE RIDE			16.155	-0.126	2465
17	19	10	TRACE ADKINS MARRY FOR MONEY			14.347	+1.845	2338
18	18	23	JACK INGRAM THAT'S A MAN			14.004	-0.411	2263
19	23	4	SUGARLAND IT HAPPENS	MOST INCREASED AUDIENCE		11.847	+2.762	1760
20	22	27	ELI YOUNG BAND ALWAYS THE LOVE SONGS	AIRPOWER		11.502	+1.214	1847
21	21	22	JIMMY WAYNE I WILL			11.370	+0.860	2052
22	24	7	MONTGOMERY GENTRY ONE IN EVERY CROWD			10.428	+1.941	1783
23	25	22	THE LOST TRAILERS HOW 'BOUT YOU DON'T			8.031	+0.018	1457
24	26	16	JASON MICHAEL CARROLL WHERE I'M FROM			8.027	+0.793	1662
25	28	8	LADY ANTEBELLUM I RUN TO YOU			6.498	+1.359	1110
26	33	4	ALAN JACKSON SISSY'S SONG	BREAKER		5.876	+1.958	995
27	27	20	DEAN BRODY BROTHERS			5.353	+0.189	1057
28	32	9	ZAC BROWN BAND WHATEVER IT IS			5.076	+0.971	871
29	29	23	JOHN MICHAEL MONTGOMERY FOREVER			5.058	+0.401	901
30	30	18	HEIDI NEWFIELD CRY CRY ('TIL THE SUN SHINES)			4.758	+0.177	988

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	NIelsen BDS CERTIFICATIONS	HITPREDICTOR STATUS	AUDIENCE (IN MILLIONS)	PLAYS	RANK
31	31	17	KELLIE PICKLER BEST DAYS OF YOUR LIFE			4.728	+0.385	883
32	3E	2	DIERKS BENTLEY SIDEWAYS	BREAKER/MOST ADDED		4.482	+2.391	654
33	34	1C	CRAIG MORGAN GOD MUST REALLY LOVE ME			3.479	+0.379	706
34	3E	10	TRENT TOMLINSON THAT'S HOW IT STILL OUGHTA BE	BREAKER		2.713	+0.351	530
35	42	3	RANDY HOUSER BOOTS ON	BREAKER		2.612	+1.057	507
36	41	7	GLORIANA WILD AT HEART			2.439	+0.783	466
37	39	8	CHUCK WICKS MAN OF THE HOUSE			2.413	+0.412	517
38	37	20	JAMES OTTO THESE ARE THE GOOD OLD DAYS			2.034	-0.227	479
39	40	17	ADAM GREGORY WHAT IT TAKES			1.827	-0.135	502
40	43	5	JAMEY JOHNSON HIGH COST OF LIVING			1.674	+0.265	327
41	45	3	BLAKE SHELTON I'LL JUST HOLD ON			1.603	+0.444	319
42	44	4	ERIC CHURCH LOVE YOUR LOVE THE MOST			1.468	+0.188	366
43	54	4	CHRIS YOUNG GETTIN' YOU HOME (THE BLACK DRESS SONG)			1.264	+0.554	303
44	46	6	DARRYL WORLEY SOUNDS LIKE LIFE TO ME			1.247	+0.103	365
45	51	5	JUSTIN MOORE SMALL TOWN USA			1.232	+0.379	352
46	47	8	CARRIE UNDERWOOD THE MORE BOYS I MEET			1.197	+0.130	81
47	48	2	MILEY CYRUS THE CLIMB			1.176	+0.220	168
48	NEW		BILLY CURRINGTON PEOPLE ARE CRAZY	HOT SHOT DEBUT		1.118	+0.693	207
49	60	2	LOVE AND THEFT RUNAWAY			1.042	+0.473	216
50	49	15	JAMIE O'NEAL LIKE A WOMAN			0.987	+0.065	196
51	55	4	PAT GREEN COUNTRY STAR			0.918	+0.209	198
52	50	7	KID ROCK BLUE JEANS AND A ROSARY			0.806	-0.056	139
53	52	4	BOMSHEL FIGHT LIKE A GIRL			0.795	-0.006	239
54	59	2	BILLY RAY CYRUS BACK TO TENNESSEE			0.667	+0.095	305
55	56	6	TRAILER CHOIR WHAT WOULD YOU SAY			0.638	-0.044	249
56	NEW		HOLLY WILLIAMS KEEP THE CHANGE			0.636	+0.076	240
57	NEW		TOBY KEITH LOST YOU ANYWAY			0.575	+0.575	89
58	58	2	DAVID NAIL RED LIGHT			0.509	-0.105	237
59	57	10	POINT OF GRACE I WISH			0.495	-0.146	95
60	NEW		PHIL VASSAR PRAYER OF A COMMON MAN			0.424	+0.007	49

MOST INCREASED AUDIENCE (IN MILLIONS)

+2.762 SUGARLAND
It Happens (Mercury)
WCTD +0.298, WMBQ +0.346, KSCS +0.344, KRLD +0.322, KTEX +0.225, KPLX +0.204, WOTW +0.081, KYGO +0.080, WBEE +0.073, WSOB +0.072

+2.391 DIERKS BENTLEY
Sideways (Capitol Nashville)
KMLE +0.270, WKHX +0.237, KMPS +0.207, WGH +0.146, WAMZ +0.116, WGTW +0.116, KSON +0.091, WQYK +0.087, WQHK +0.084, KNKI +0.081

+2.181 DARIUS RUCKER
It Won't Be Like This For Long (Capitol Nashville)
WPAW +0.299, KSON +0.221, KKWF +0.212, WCOL +0.204, KWLJ +0.203, KPLX +0.191, WJLN +0.172, WXBQ +0.161, WYCD +0.129, KKGO +0.126

+1.958 ALAN JACKSON
Sissy's Song (Arista Nashville)
KKGO +0.318, WKHX +0.200, WUBE +0.138, KIM +0.118, KLPJ +0.110, KKNK +0.090, WDSY +0.090, WBBS +0.072, WTQR +0.068, KSKS +0.067

+1.942 MONTGOMERY GENTRY
One In Every Crowd (Columbia)
KKGO +0.148, KNIX +0.112, WQDR +0.110, KWLJ +0.110, KSON +0.109, WSLC +0.091, KFDI +0.080, WKKT +0.070, WQNA +0.069, WPCV +0.064

NEW AND ACTIVE		
ARTIST TITLE / LABEL	AUDIENCE / GAIN	TOTAL STATIONS
RANDY ROGERS BANO Better Than I Ought To Be (Mercury)	0.320/0.320	7
JESSICA HARP Boy Like Me (Warner Bros./WRN)	0.314/0.141	20
RANDY OWEN WITH MEGAN MULLINS Holding Everything (Broken Bow)	0.213/0.012	13
CAITLIN & WILL Address In The Stars (Columbia)	0.208/0.130	12
REHAB FEAT. HANK WILLIAMS JR. Bartender Song (Universal Republic/CDS/Curb)	0.135/0.064	4
ERIC CHURCH Livin' Part Of Life (Capitol)	0.119/0.045	2

MOST ADDED

DIERKS BENTLEY 19 Sideways (Capitol Nashville)
KATM, KBQI, KFDI, KJUY, KKBQ, KKNK, KMLE, KMPS, KNKI, KNTY, KRTY, WBEE, WDTW, WQNE, WQOK, WQKQ, WWNJ, WXBM, WXTU

SUGARLAND 16 It Happens (Mercury)
KDRK, KKNK, KNKI, KNIX, KSSN, KTEX, KTTS, WBBS, WKLB, WPKX, WQBE, WRBT, WUSY, WWGR, WYVZ, WXBQ

ALAN JACKSON 15 Sissy's Song (Arista Nashville)
KBWF, KRST, KTOM, KXKS, KXKT, WGBX, WBEE, WCTO, WEZL, WGKX, WKLB, WQMX, WSIX, WSOC, WWGR

TOBY KEITH 15 Lost You Anyway (Show Dog Nashville)
KATM, KBQI, KBUL, KMDL, KMPS, KNTY, KSOP, KVQO, WQNA, WQNE, WITL, WKMK, WQKQ, WQHK, WYRK

BILLY CURRINGTON 11 People Are Crazy (Mercury)
KATM, KBQI, KMPS, KSKS, WGH, WQKX, WIVK, WQYK, WUBE, WWGR, WXYC

RANDY HOUSER 10 Boots On (Universal South)
KILT, KRST, KXKT, WGTY, WKKT, WKLB, WKSF, WKSJ, WQKQ, WXYC

ZAC BROWN BAND 10 Whatever It Is (Home Grown/Atlantic/Big Picture)
KDRK, KRST, KSD, KXKS, WCTO, WEZL, WGGY, WQNE, WIRK, WKSJ

FOR WEEK ENDING MARCH 8, 2009
LEGEND: See legend to charts in charts section for rules and symbol explanations.
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KALC/Denver raises \$1.4 million in 36 hours—during a recession

Alice Markets To Listeners' Pockets

Keith Berman

KBerman@RadioandRecords.com

despite the crummy state of the economy—maybe you heard something about that?—radio listeners are still defying conventional wisdom and digging deep for charitable causes, such as Alice's 36 Hours for Kids staged by Entercom hot AC KALC (Alice 105.9)/Denver. ■ In just three 12-hour shifts, the Alice crew raised an astounding \$1.4 million for the Children's Miracle Network to benefit the Children's Hospital.

PD Dylan Sprague admits he had a big advantage heading into this thing: Alice is a personality-heavy station, and the audience is extremely invested in the jocks. Plus, the purpose of the radiothon is something that the audience can relate to, since many of the station's listeners either have kids or are thinking about having them. "Or were once a kid," Sprague offers helpfully. "Either way, there's a lot of compelling content."

Alice has been doing this radiothon for eight years, and Sprague acknowledges that the difficulty lies in putting fresh coats of paint on the event and making it relevant and persuasive to listeners each time. "This year, we knew it was going to be extraordinarily hard to continue to have that level of success, so we really prepared harder than ever for it," he says. "We did a lot more prepackaged stuff—three or four months out, we were recording montages with the kids up at the station; when we got an overly compelling story, we'd take 45 minutes with these kids and talk about what happened in their lives. Their families would be in there as well and talk about the day they found out their 3-year-old daughter had to have a heart transplant, for example."

Technology Rules

Alice heavily relied on the station's Web site as a multimedia destination to rope listeners in this year. If Sprague and his crew found a particular child's story to be extremely gripping, they dispatched a video crew to follow the kid to the hospital. Alice's Web ninjas built a separate page of video for the Web site, compiled eight years' worth of audio

montages from past radiothons to post online and put up a new entry page with its own nav bar dedicated to the event.

"If the listeners wanted to dig deeper and learn more about the individual children—not just read it on a piece of paper, but see them going to the hospital and being hooked up to this equipment that a little kid should not be hooked up to—they could," Sprague says. "We felt that opportunity influenced some people who maybe weren't totally convinced to donate. Our Web traffic was extraordinarily high over those three days, and our video hits were fantastic."

Alice didn't just get great video numbers, the station also saw increases in page views on its Web site and heavier numbers of people streaming the station online during the radiothon. A majority of the people who hit Alice's site did so in the 8 a.m.–9 a.m. hour, leading Sprague to believe that they would listen on their way in to work and then go to the site once they got to the office.

Additionally, the station sent out a dedicated e-blast to its e-mail database on the day that the radiothon kicked off, which Sprague says resulted in extraordinary open rates. Another big component was the text campaign: "We said on the air, 'Listen, if you're driving right now and you want to help but there are too many numbers to remember, just text the word 'kids' to 83253.' We sent them a text back with the number to call and the Web address for when they have a free moment so they had the information stored in their phone. Within that group of people who texted in, we were able to text them back when we had a compelling moment on the radio, like when we had

'Clients hear from friends and customers who say, "I heard you were part of that event." It resonates with them that radio works.'

—Dylan Sprague

Troy Tulowitski from the Colorado Rockies on or we ran an incredible story about a child's courage. We were continually going back and forth with this group of people who opted in and wanted more information."

Everyone Wins

Given the nature of the event, the Alice sales staff was able to leverage donations from and establish relationships with some new clients. Sprague says that a local furniture store hadn't bought radio in years—only TV and newspaper—but the salespeople convinced the business to make a large donation with the payoff of being mentioned on-air over several weeks as part of the fund-raiser.

"When you can start out a radiothon with a lot of corporate help, it helps you get to your goal a lot more quickly," Sprague says, while pointing out a big upside for the client: "They see instant movement. It's a big event on a big station, and people know what it is. These clients hear from friends and customers who say, 'I heard you were part of that event, and that's really cool.' It resonates with them that radio works."

Sprague stresses the importance of scheduling everything when executing this kind of event, say-

ing that everyone performed according to a notebook that had explicit instructions about what to do, what elements to play when, what to tease, when to go into stopsets, which song to play, etc. "It was written out word-for-word for 36 hours," he says. "Flexibility is key, and we went off the page a lot, but there was never a question of

where we were going next, and it was designed that way so we'd always go back to the station."

This strategy allowed the station to play a few songs in a row and "go back to being Alice," as Sprague puts it, in order to let new come come in, then, once they were engaged, hit them with the A-game material from the radiothon and compel them to be a part of the event.

"We're acutely aware that there are certainly people for whom we're not meeting their expectations; we're not playing music nonstop, they're going to tune out," he says. "But they're fans of Alice and the personalities, and if they can be a part of the radiothon and it's something that really moves them, we wanted to include them in it." **R&R**



Alice afternoon co-hosts Slacker (left) and Steve (right) flank a family featured in the radiothon.



The Alice staff, along with the radiothon volunteers, handed a check for \$1.4 million to the Children's Miracle Network.



► **GREG LONDON** MAKES HIS AC ENTRANCE WITH A COVER OF BREAD'S 1972 NO. 3 AC HIT "EVERYTHING I OWN." THE ACTOR/SINGER/IMPRESSONIST IS A FAVORITE AT HARRAH'S IN RENO, WHERE HIS ACCLAIMED SHOW "ICONMAN" FEATURES HIS IMPERSONATIONS OF NUMEROUS STARS (AND STARLETS), FROM AMY WINEHOUSE TO ZZ TOP.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	NIelsen BDS CERTIFICATIONS	HITPREDICTOR STATUS	PLAYS TW	AUDIENCE MILLIONS	RANK
1	1	31	JASON MRAZ I'M YOURS	NO. 1 (6 WKS)	11 ³ ☆	2143	-50	15.417
2	3	20	TAYLOR SWIFT LOVE STORY		11 ³ ☆	2011	+100	13.795
3	2	34	COLDPLAY VIVA LA VIDA		11 ³ ☆	1935	-102	15.115
4	5	21	LEONA LEWIS BETTER IN TIME	MOST INCREASED PLAYS	11 ² ☆	1687	+119	12.541
5	4	42	DAVID COOK THE TIME OF MY LIFE		11 ☆	1683	-188	13.967
6	7	25	DAUGHTRY WHAT ABOUT NOW		11 ☆	1602	+88	12.699
7	6	38	NATASHA BEDINGFIELD POCKETFUL OF SUNSHINE		11 ³ ☆	1534	-4	12.130
8	8	30	DAVID ARCHULETA CRUSH		11	1319	-40	6.705
9	10	20	GAVIN ROSSDALE LOVE REMAINS THE SAME		11 ² ☆	940	+49	4.683
10	9	48	LEONA LEWIS BLEEDING LOVE		11 ⁵ ☆	847	-152	6.295
11	11	28	MISSY HIGGINS WHERE I STOOD		☆	716	-37	3.678
12	12	20	JAMES TAYLOR IT'S GROWING		☆	565	+65	2.581
13	8	13	JIM BRICKMAN FEATURING RUSH OF FOOLS NEVER FAR AWAY		☆	492	+55	1.386
14	15	16	JORDIN SPARKS ONE STEP AT A TIME		11 ² ☆	368	+24	4.188
15	14	18	O.A.R. SHATTERED (TURN THE CAR AROUND)		11	357	+12	2.664
16	5	16	LIONEL RICHIE JUST GO		☆	325	+12	1.065
17	19	5	SEAL IF YOU DON'T KNOW ME BY NOW		☆	315	+84	1.209
18	17	10	BEYONCE IF I WERE A BOY		11	260	-23	2.080
19	18	11	NICKELBACK GOTTA BE SOMEBODY		11 ² ☆	233	+1	1.924
20	22	7	THE FRAY YOU FOUND ME	AIRPOWER	11 ☆	222	+60	1.806
21	20	9	DAVID COOK LIGHT ON		11 ☆	212	+7	1.171
22	21	4	MATT NATHANSON COME ON GET HIGHER		☆	182	+16	0.857
23	23	6	SIMPLY RED GO NOW		☆	174	+18	0.208
24	24	10	KATY PERRY HOT N COLD		11 ³ ☆	141	-2	0.989
25	27	5	TAYLOR HICKS WHAT'S RIGHT IS RIGHT		☆	133	+10	0.133
26	26	7	DUFFY STEPPING STONE		☆	115	-10	0.945
27	25	10	ADELE CHASING PAVEMENTS		☆	114	-12	0.365
28	30	3	KELLY CLARKSON MY LIFE WOULD SUCK WITHOUT YOU		☆	79	+22	0.224
29	NEW	2	GREG LONDON EVERYTHING I OWN		☆	75	+28	0.060
30	29	2	JOURNEY WHERE DID I LOSE YOUR LOVE		☆	66	+3	0.058

MOST ADDED

ARTIST TITLE / LABEL	NEW STATIONS
MILEY CYRUS The Climb (Walt Disney/Hollywood)	8
LIONEL RICHIE Just Go (Def Jam/IDJMG)	6
O.A.R. Shattered (Turn The Car Around) (Everfine/Atlantic/RRP)	5
THE FRAY You Found Me (Epic)	5
MERCYME Finally Home (INO/Columbia)	5
JIM BRICKMAN FEAT. RUSH OF FOOLS Never Far Away (Time Life)	4
SEAL If You Don't Know Me By Now (143/Warner Bros.)	4
GAVIN ROSSDALE Love Remains The Same (Interscope)	3
MATT NATHANSON Come On Get Higher (Vanguard/Capitol)	3

ADDED AT... KWAV
Monterey, CA
PD/MD: Bernie Moody
Michael Damlan, Rock On (2009), O
Miley Cyrus, The Climb, O
O.A.R., Shattered (Turn The Car Around), O
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NEW AND ACTIVE

ARTIST TITLE / LABEL	PLAYS /GAIN	ARTIST TITLE / LABEL	PLAYS /GAIN
MELINDA DOOLITTLE It's Your Love (Hi Fi)	62/9	MERCYME Finally Home (INO/Columbia)	31/24
MILEY CYRUS The Climb (Walt Disney/Hollywood)	57/11	CHARLIE FARRREN & CANDY O'TERRY You Are The Only One (FMan)	28/16
JASON MRAZ & COLBIE CAILLAT Lucky (Atlantic/RRP)	45/13	BALLAS HOUGH BAND Do It For You (Hollywood)	28/11
BILLY HUFSEY Better Man (Blaster)	42/3	JOHN LEGEND FEAT. ANDRE 3000 Green Light (C.O.D./Columbia)	26/0
PINK Sober (LaFace/JLG)	33/0	JENNIFER HUDSON Spotlight (Arista/RMG)	25/1
O.A.R. Shattered (Turn The Car Around) (Everfine/Atlantic/RRP)	6	THE FRAY You Found Me (Epic)	2

MOST INCREASED PLAYS

+119	☆ LEONA LEWIS Better In Time (SYCO/J/RMG) WSNY +6, WSPA +9, WRCH +9, WRVF +8, KMGA +6, KRNO +6, WTVR +6, KTSM +5, WVAE +5, WLHT +5
+100	☆ TAYLOR SWIFT Love Story (Big Machine/Universal Republic) KCBX +8, KRVM +6, KRNO +13, KJLT +10, KBEZ +8, WLNP +7, KKBK +7, WMXS +6, WMUX +6, WGSY +5
+88	☆ DAUGHTRY What About Now (RCA/RMG) WCFS +21, KMGA +4, WSNY +4, WARM +9, WRCH +8, KSSK +7, KMY +6, WSRK +5, WRRM +5, WAHR +4
+84	☆ SEAL If You Don't Know Me By Now (143/Warner Bros.) WCRZ +8, KSNE +7, WLNP +5, WDOK +5, WSNY +5, WHLG +4, WSRK +4, KUDD +3, WTVR +3, WZLD +3
+65	☆ JAMES TAYLOR It's Growing (Hear/CMG) KSNE +4, KMY +4, WSNY +4, WMGV +3, WWLJ +3, WMGF +3, KSOF +2, KMGA +2, WDOK +2, WJBR +2

RECURRENTS

THIS WEEK	ARTIST TITLE / IMPRINT / PROMOTION LABEL	NIelsen BDS CERTIFICATIONS	PLAYS TW	LW
1	SARA BAREILLES LOVE SONG (EPIC)	11 ⁵	1071	1176
2	LIFEHOUSE WHATEVER IT TAKES (Geffen/Interscope)	11 ²	948	925
3	COLBIE CAILLAT BUBBLY (UNIVERSAL REPUBLIC)	11 ⁵	898	848
4	COLBIE CAILLAT REALIZE (UNIVERSAL REPUBLIC)	11 ²	853	880
5	TIMBALAND FEATURING ONEREPUBLIC APOLOGIZE (MOSLEY/BLACKGROUND/INTERSCOPE)	11 ⁷	786	787

THIS WEEK	ARTIST TITLE / IMPRINT / PROMOTION LABEL	NIelsen BDS CERTIFICATIONS	PLAYS TW	LW
6	FERGIE BIG GIRLS DON'T CRY (WILL.I.AM/A&M/INTERSCOPE)	11 ⁶	785	845
7	DAUGHTRY FEELS LIKE TONIGHT (RCA/RMG)	11 ³	751	855
8	DAUGHTRY HOME (RCA/RMG)	11 ⁵	702	651
9	JOHN MAYER SAY (AWARE/COLUMBIA)	11 ²	695	723
10	JOHN MAYER WAITING ON THE WORLD TO CHANGE (AWARE/COLUMBIA)	11 ⁵	646	599

FOR WEEK ENDING MARCH 8, 2009
LEGEND: See legend to charts in charts section for rules and symbol explanations.
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▶ TWO ACTS CROSS OVER FROM ROCK RADIO AND POST THEIR FIRST HOT AC CHART ENTRIES: **CAROLINA LIAR** BOWS AT NO. 37 WITH FORMER TOP 30 ALTERNATIVE HIT "SHOW ME WHAT I'M LOOKING FOR." AT NO. 40, THE OFFSPRING ENTERS WITH "KRISTY, ARE YOU DOING OK?," THE GROUP'S 23rd ALTERNATIVE HIT (IT PEAKED AT NO. 7 LAST MONTH) SINCE 1994.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	NIelsen BDS CERTIFICATIONS	HITPREDICTOR STATUS	PLAYS TW +/-	AUDIENCE MILLIONS	RANK
1	1	15	THE FRAY YOU FOUND ME	NO. 1 (4 WKS)	11 ☆ EPIC	3414 -23	17.113	1
2	2	23	NICKELBACK GOTTA BE SOMEBODY		112 ☆ ROADRUNNER/RRP	3019 -149	16.512	2
3	3	16	TAYLOR SWIFT LOVE STORY		113 BIG MACHINE/UNIVERSAL REPUBLIC	2945 +6	14.947	3
4	6	12	PINK SOBER		11 ☆ LAFACE/JLG	2770 +205	14.148	5
5	4	21	DAVID COOK LIGHT ON		11 19/RCA/RMG	2678 -32	12.839	7
6	7	8	KELLY CLARKSON MY LIFE WOULD SUCK WITHOUT YOU		11 ☆ RCA/RMG	2652 +87	12.665	8
7	5	24	KATY PERRY HOT N COLD		113 ☆ CAPITOL	2599 -108	14.528	4
8	10	17	THE ALL-AMERICAN REJECTS GIVES YOU HELL		11 ☆ DOGHOUSE/DGC/INTERSCOPE	2238 +253	11.047	10
9	8	50	JASON MRAZ I'M YOURS		113 ☆ ATLANTIC/RRP	2232 -44	13.133	6
10	9	37	O.A.R. SHATTERED (TURN THE CAR AROUND)		11 ☆ EVERFINE/ATLANTIC/RRP	1861 -129	10.015	11
11	15	20	PLAIN WHITE T'S 1, 2, 3, 4	MOST INCREASED PLAYS	11 ☆ HOLLYWOOD	1806 +277	7.794	14
12	11	37	DAUGHTRY WHAT ABOUT NOW		11 RCA/RMG	1709 -38	11.119	9
13	12	24	3 DOORS DOWN LET ME BE MYSELF		11 ☆ UNIVERSAL REPUBLIC	1695 -49	7.330	15
14	14	14	LADY GAGA FEATURING COLBY O'DONIS JUST DANIE		112 ☆ STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE	1632 +65	8.217	13
15	13	29	PINK SO WHAT		113 ☆ LAFACE/JLG	1486 -163	9.848	12
16	17	8	JASON MRAZ & COLBIE CAILLAT LUCKY		11 ☆ ATLANTIC/RRP	1408 +118	5.635	18
17	16	12	BEYONCE SINGLE LADIES (PUT A RING ON IT)		113 MUSIC WORLD/COLUMBIA	1266 -51	7.250	16
18	18	20	KEVIN RUDOLF FEATURING LIL WAYNE LET IT ROCK		112 CASH MONEY/UNIVERSAL REPUBLIC	1223 -14	6.490	17
19	23	8	KATY PERRY THINKING OF YOU	AIRPOWER/MOST ADDED	11 ☆ CAPITOL	1109 +263	4.287	19
20	19	23	MISSY HIGGINS WHERE I STOOD		11 ☆ ELEVEN/REPRISE	1097 -102	4.115	20
21	20	16	THEORY OF A DEADMAN NOT MEANT TO BE		11 ☆ 604/ROADRUNNER/RRP	1011 +55	3.963	21
22	22	18	ERIC HUTCHINSON ROCK & ROLL		11 ☆ LET'S BREAK/WARNER BROS.	829 -35	2.960	22
23	24	20	THRIVING IVORY ANGELS ON THE MOON		11 WIND-UP	735 +34	1.855	29
24	26	6	BRITNEY SPEARS CIRCUS		11 ☆ JIVE/JLG	657 +63	2.364	24
25	25	8	THE VERONICAS UNTOUCHED		11 ☆ ENGINEER/SIRE/WARNER BROS.	656 +9	2.039	27
26	29	6	NATASHA BEDINGFIELD SOULMATE		11 ☆ PHONOGENIC/EPIC	639 +97	2.214	26
27	21	19	THE KILLERS HUMAN		11 ISLAND/IDJMG	636 -296	2.221	25
28	30	5	LILY ALLEN THE FEAR		11 ☆ CAPITOL	599 +89	1.512	33
29	28	13	BUCKCHERRY DON'T GO AWAY		11 ☆ ELEVEN SEVEN/ATLANTIC	540 -4	1.635	31
30	31	7	HOOBASTANK SO CLOSE SO FAR		11 ☆ ISLAND/IDJMG	510 +19	1.387	34
33	3	3	O.A.R. THIS TOWN		11 ☆ EVERFINE/ATLANTIC/RRP	487 +88	1.964	28
32	27	7	U2 GET ON YOUR BOOTS		11 ISLAND/INTERSCOPE	487 -69	1.287	35
33	34	3	LEONA LEWIS I WILL BE		11 ☆ SYCO/J/RMG	472 +86	1.595	32
34	37	2	ERIN MCCARLEY LOVE, SAVE THE EMPTY		11 ☆ UNIVERSAL REPUBLIC	446 +101	1.224	37
35	32	20	CHRISTINA AGUILERA KEEPS GETTIN' BETTER		11 ☆ RCA/RMG	412 -4	2.365	23
36	36	2	THE P-JSYYCAT DOLLS I HATE THIS PART		11 INTERSCOPE	400 +40	1.761	30
37	NEW		CAROLINA LIAR SHOW ME WHAT I'M LOOKING FOR		11 ATLANTIC	350 +76	0.910	-
38	38	5	GAVIN ROSSDALE FOREVER MAY YOU RUN		11 INTERSCOPE	324 -8	0.648	-
39	40	2	NICK LACHEY PATIENCE		11 JIVE/JLG	322 +24	0.961	-
40	NEW		THE OFFSPRING KRISTY, ARE YOU DOING OK?		11 COLUMBIA	319 +71	0.563	-

MOST ADDED

ARTIST TITLE / LABEL	NEW STATIONS
KATY PERRY Thinking Of You (Capitol)	13
SAFETYSUIT Stay (Universal Motown)	10
MAT KEARNEY Closer To Love (Aware/Columbia)	9
THE SCRIPT The Man Who Can't Be Moved (Phonogenic/Epic)	6
JAMES MORRISON FEAT. NELLY FURTADO Broken Strings (Polydor/Interscope)	5
SAVING ABEL 18 Days (Skiddco/Virgin/Capitol)	5
THEORY OF A DEADMAN Not Meant To Be (604/Roadrunner/RRP)	4
LILY ALLEN The Fear (Capitol)	4
O.A.R. This Town (Everfine/Atlantic/RRP)	4
THE ALL-AMERICAN REJECTS Gives You Hell (Doghouse/DGC/Interscope)	3

ADDED AT...

WPLJ
New York, NY
PD: Scott Shannon
MD: Tony Mascaro
Natasha Bedingfield, Soulmate, 11
U2, Magnificent, 0

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NEW AND ACTIVE

ARTIST TITLE / LABEL	PLAYS /GAIN	ARTIST TITLE / LABEL	PLAYS /GAIN
SAVING ABEL 18 Days (Skiddco/Virgin/Capitol)	290/129	KANYE WEST Heartless (Roc-A-Fella/Def Jam/IDJMG)	178/39
TOTAL STATIONS: 18		TOTAL STATIONS: 11	
THE SCRIPT The Man Who Can't Be Moved (Phonogenic/Epic)	286/79	MILEY CYRUS The Climb (Walt Disney/Hollywood)	177/39
TOTAL STATIONS: 25		TOTAL STATIONS: 12	
JAMES MORRISON FEAT. NELLY FURTADO Broken Strings (Polydor/Interscope)	253/83	KINGS OF LEON Sex On Fire (RCA/RMG)	126/0
TOTAL STATIONS: 25		TOTAL STATIONS: 4	
BRETT DENNEN FEAT. FEMI KUTI Make You Crazy (Downtown/Dualtone)	250/23	FLO RIDA Right Round (Poe Boy/Atlantic)	120/21
TOTAL STATIONS: 25		TOTAL STATIONS: 9	
LADY GAGA Poker Face (Streamline/KonLive/Cherrytree/Interscope)	233/75	NICKELBACK If Today Was Your Last Day (Roadrunner/RRP)	88/42
TOTAL STATIONS: 13		TOTAL STATIONS: 10	

MOST INCREASED PLAYS

+277	11 ☆	PLAIN WHITE T'S 1, 2, 3, 4 (Hollywood) KUDD +32, KOSO +23, KAMX +31, KZZO +20, WRQX +20, KALE +15, WTK +14, KMYI +12, WMEE +12, KVLV +11
+263	11 ☆	KATY PERRY Thinking Of You (Capitol) KBBY +34, KSCF +20, KLCA +16, KAMX +17, WRQX +16, WNNK +16, WWWW +14, KSTZ +13, KCDA +11, WCDA +11
+253	11 ☆	THE ALL-AMERICAN REJECTS Gives You Hell (Doghouse/DGC/Interscope) KUDD +45, KDMX +29, KYKY +27, KCIX +18, WWMX +17, KMXP +16, WNNK +14, KSTZ +14, KMHX +12, KMYI +11
+205	11 ☆	PINK Sober (LaFace/JLG) KAMX +32, KVLV +31, KMHX +23, KEZR +18, WHBC +16, KYKY +15, KUDD +14, KMXP +14, KMYI +11, KSTZ +10
+129	11 ☆	SAVING ABEL 18 Days (Skiddco/Virgin/Capitol) WMC +29, WPST +17, KVLV +16, WNNK +14, KLTC +12, KCDA +10, KQKQ +8, KOSO +7, KSLI +4, WXLO +4

FOR WEEK ENDING MARCH 8, 2009
LEGEND: See legend to charts in charts section for rules and symbol explanations.
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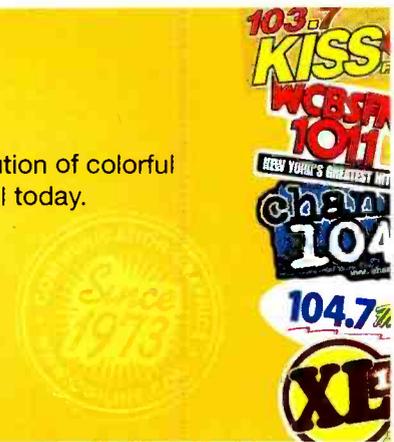


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Alternatives to supersized, station-sponsored shows and festivals

Rock This Town— Just On A Smaller Scale

Mike Boyle

MBoyle@RadioandRecords.com

Station-sponsored shows and festivals aren't vanishing anytime soon. On the contrary, many alternative stations are now knee-deep in planning for their spring and summer hoedowns—events that contribute heavily to the NTR line item in the station's budget. ■ However, several stations—even those that previously put on big music events—are trying alternatives to summer festival and Christmas concerts by taking advantage of their individual market situations.

Atlantic Broadcasting alternative WJSE/Atlantic City partner/OM Paul Kelly is aware that he's in an extremely unique situation when it comes to the availability of station-sponsored shows. With a slew of glitzy casino/hotel complexes on Sin City East's famed boardwalk promoting concerts—at venues ranging from the House of Blues at the Showboat Casino to a pair of venues at the massive Borgota Hotel, Casino & Spa—all he has to do is put his call letters on them.

"We're in a nice situation where we have so many bands coming to town to the casinos that we really don't have to produce our own shows or festivals," Kelly says. "We don't have to go out and get Weezer, because Weezer is going to play here anyway. We just have the good fortune to be able to wrap our arms around those shows and make them 'JSE events.'"

Kelly says his good fortune includes some of the biggest alternative tours coming through Atlantic City every couple of weeks. "We recently had two of the biggest at the format: Disturbed and Mudvayne. The caliber of bands that we could line up on our own isn't the same as the ones that get booked into casinos such as the

Borgota or venues such as Live Nation's House of Blues."

PD Kenny Wall says Times-Shamrock alternative KMYZ (Z 104.5 the Edge)/Tulsa stopped producing its own Christmas concerts "because of the volume of shows that come through town that we get involved with. There really is no need

'We've never gotten into putting on a big festival to make some nontraditional revenue. We get the bands to come and play the 99-cent shows for free.'

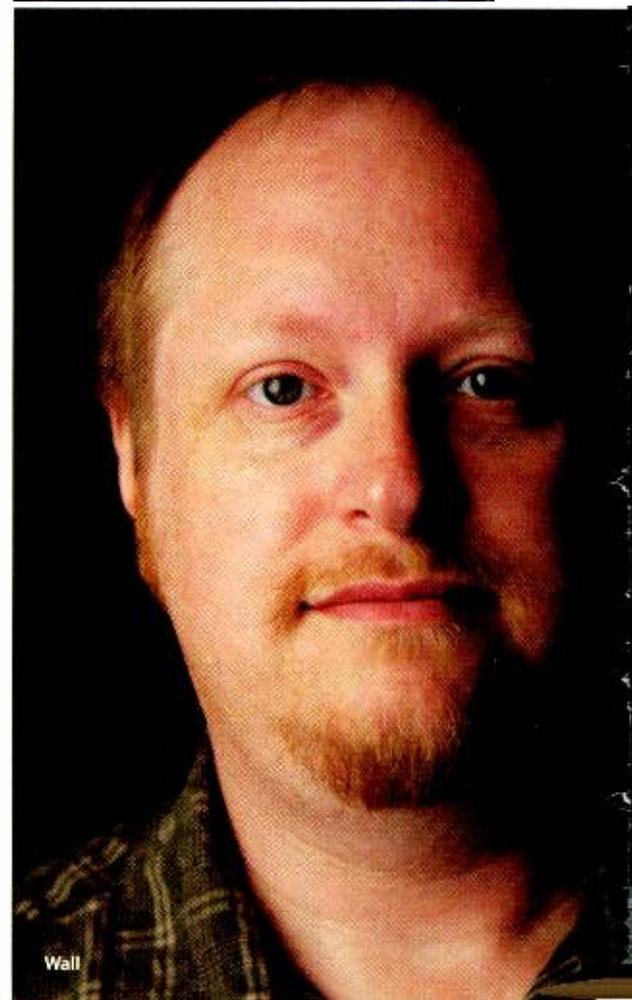
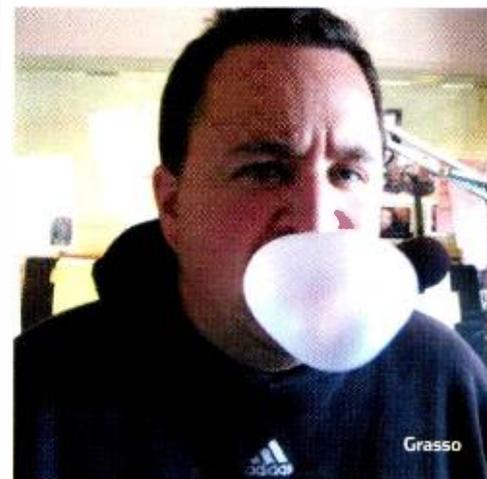
—Matt Grasso



for us to do our own shows anymore. At any given time, we're promoting two or three shows." Recent and upcoming shows in Tulsa that the station has been or will be involved with include such acts as Death Cab for Cutie, 311, Kottonmouth Kings and Black Label Society.

Hall Communications alternative WBTZ (99.9 the Buzz) plays to more than the 39,824 people who live in its city of license, Burlington, Vt. According to PD Matt Grasso, the Buzz has a much larger audience across the border in Montreal, allowing it to frequently sponsor shows there in venues ranging in size from 500-seaters to 20,000-seat arenas. However, in his Burlington backyard, the shows the station puts on are limited to local venues with capacities in the 200- to 2,000-seat range. Those smaller venues are ideally suited for the 99-cent shows the Buzz produces for such developing acts as Sick Puppies and the Red Jumpsuit Apparatus.

Continued on page 52



Alternative radio's move toward harder-edged music

What's Old Is New Again

By Michael D. Vogel

In recent years, as alternative radio has skewed harder, artists traditionally regarded as heritage active rock acts have increasingly found a home at the format. Such bands as Guns N' Roses, AC/DC and Metallica have helped bolster alternative's gold library by bringing a connection between the old and the new. ■ Capitalizing on the momentum of heritage acts has opened doors for a new class of harder-edged alternative bands, such as Slipknot, Atreyu and Avenged Sevenfold.

"Currently, new artists have taken a turn for the heavier rock guitar side, but that has been going on for many years now, and that too will change," Columbia Records VP of rock formats Joe Guzik says. "The new metal bands ushered a change in the format over a decade ago. Every generation comes of age and wants to own a sound."

While such acts as Death Cab for Cutie, the Killers, Kings of Leon and System of a Down define today's alternative, several heritage active rock artists have transitioned to the format. But how far can alternative go in playing acts that are considered the cornerstones of rock radio, and how are these rock radio staples being rebranded for a new generation?

Cherry-Picking The Best

Several programmers believe that too many rock bands can dilute the counterculture, noncommercial aspect of the alternative format. Montecito FM alternative KJEE/Santa Barbara, Calif., PD Eddie Gutierrez says it's fine for alternative sta-

tions to play active rock staples like Seether, Apocalyptica and Shinedown as long as they keep it to the best of what's available. "We are not bringing in too much heritage rock, but we have also been playing Guns N' Roses and Metallica for over six years," Gutierrez says. "We still play a lot of records in our gold category too that we played when we first started the station in 1994."

As alternative programmers search for "classic" material to provide depth that can complement the format, they look to the artists that opened the doors for the bands that make up their current playlist. "A modern station can play a new AC/DC or Guns N' Roses because it's new music and that's what we're about," Clear Channel alternative WENI/Charlotte PD Jack Daniel says. "What we can't do is go back and start playing their back cat-

'We used to live in musical tents—the Cure kids couldn't like Metallica and vice versa. That was over with the advent of the digital age.'

—Joe Guzik

alog, especially if we have a competing active or classic rock station in the market." However, Daniel makes an exception for Metallica—it has "always been part of our recipe." He and other programmers agree the icon is in a class all its own.

"Metallica is huge, whereas other artists are much more niched and ultimately not right for the station," Daniel says. Programming to a market not far from the band's home base of San Francisco, Gutierrez says, "Metallica fits into the format nicely for the Santa Barbara audience."

Game On

Videogames and social networks have played a role in helping rebrand heritage rock artists for

Continued on page 52



Paradise City

Following is a look at the songs by AC/DC, Guns N' Roses and Metallica

that have charted on the Alternative list since the beginning of 2000. Nielsen BDS spin totals are for chart weeks only, with the exception of the

two New & Active songs, which reflect total spins to date. All spin information is through R&R's March 6 issue.

Metallica,
"Cyanide"
Peak: No. 21, Feb. 20
Weeks on chart: 12
Spins: 6,324 (still on the Alternative chart)

"The Day That Never Comes"
Peak: No. 5, Oct. 3, 2008
Weeks on chart: 20
Spins: 17,563

"St. Anger"
Peak: No. 17, June 6, 2003
Weeks on chart: eight
Spins: 8,410

"I Disappear"
Peak: No. 11, June 16, 2000
Weeks on chart: 24
Spins: 22,614

"No Leaf Clover"
Peak: No. 18, Dec. 24, 1999

Weeks on chart: 20
Spins: 14,627

AC/DC
"Rock N Roll Train"
Peak: No. 25, Oct. 24, 2008
Weeks on chart: 15
Spins: 6,601

"Big Jack"
New & Active for four weeks
Spins: 1,093

Guns N' Roses
"Chinese Democracy"
Peak: No. 24, Nov. 14, 2008
Weeks on chart: seven
Spins: 3,180

"Better"
New & Active for five weeks
Spins: 2,275

Rock This Town—Just On A Smaller Scale

Continued from page 50

Grasso says, "It's one band; you come and decide whether you like them or not. We've never gotten into putting on a big festival to make some nontraditional revenue. We get the bands to come and play [the 99-cent shows] for free. It

often times works out for the bands, as the next time they come to town they can get a \$20-\$25 ticket price and fill a 1,700- to 2,000-seat venue."

An upside for the acts playing the low-dough shows is revenue from on-site sales of merchandise. For example, 30 Seconds to Mars sold more than 500 CDs at a Buzz-

presented 99-cent show early last year, according to Grasso. "Their next time through town last summer, they got \$20-\$25 per ticket and sold 800 of them."

However, not every band bites at the Buzz 99-cent offer. "There are a lot of bands we've offered this to that take a pass because they think it cheapens their product," Grasso says. "The bands that do get it stay after their shows and will talk to every single person if they have to." **R&R**

Marketing And Promotion In Tight Times By Mike Boyle

Staying top of mind with listeners requires constant marketing and promotion. But the days of six-figure TV/billboard campaigns are long gone for most stations, forcing promotion and marketing directors to rely on creativity, barter and seizing unique opportunities.

■ Trade out TV time:

WJSE/Atlantic City trades spots on its airwaves with local TV and cable outlets. "We do pay cash for a few billboards within the metro, but we'll also trade out for print ads," OM Paul Kelly says.

■ **Go grass roots:** "If you've ever been to Atlantic City, you've seen the jitneys running up and down the strip dropping off people at the casinos," Kelly says. "We have a big old jitney that's painted black and has a giant 'JSE logo all over it. We take that

out and about as often as we can; it's a driving billboard." The station also dispatches its jocks to local hotspots and events in an effort to be as visible as possible on a limited budget.

■ Have listeners produce a

TV spot: KMYZ/Tulsa made a big splash on the small screen with its Create the Next Edge TV Commercial contest. PD Kenny Wall says, "We had people create their idea of a commercial and gave those involved help by supplying them with logos and voice parts. We ended up with close to 30 submissions and picked five finalists. The TV station aired the commercials from the five finalists after one of their newscasts at 10:30 p.m. This was a way we could get on TV without having to buy it."

■ Give away a concert sea-

son pass: Wall says KMYZ is focusing on simple, inexpensive on-air giveaways that it can pull off, yet make sound bigger than life. "We just wrapped up an on-air giveaway called the Golden Ticket where a listener won free concert tickets for the rest of the year. Like many stations, we have plenty of concert tickets to give away so it wasn't a hard one to come up with, it just took some creative to make it sound and feel bigger than life. There was about a month of qualifying before a winner was selected, plus we were also able to monetize it with a buy from a casino, where we also did some remotes where we signed people up for the contest."

■ **Embrace social networking:** In Burlington, Vt., WBTZ (99.9 the Buzz) PD Matt Grasso

says he's opting for a more personal touch with his station's marketing and promotion efforts, and the price seems right. "Our jocks are heavily into promoting their own MySpace and Facebook pages; we don't rely on doing the big radio station portal—the Web site," he says. "It's a lot cooler to have the morning guy sending a personal message to members in his MySpace or Facebook database. To me, all of the people that listen to our format have been marketed to since being in the womb, and sometimes when you are getting constant e-mails from a radio station it just seems like an advertisement."

■ **Court other media:** Kelly says stations should give serious thought to reaching out to other media in town to get some promotional love for station events.

"Give some tickets to your events to the local paper and/or TV station and get them talking about your promotions and products. The more people that you can get involved and talking about your station, the better off you're going to be."

■ **Feed listeners:** In today's economy, KMYZ's Wall says something as simple as dinner for two at a local restaurant has become a coveted prize. "You don't have to send people to Europe to make your station size. Make it something people care about. Add a limo and concert tickets and you've got a terrific night out on the town, which is something many people couldn't spend the money on these days. And you can put it together with something as simple as a station tradeout."

What's Old Is New Again

Continued from page 51

alternative. "You can't pick up a 'Guitar Hero' or 'Rock Band' game and not be exposed to a cross-pollination of classic rock and new rock artists," Daniel says. "Rock no longer has an 'older folks like classic rock and younger folks like new and alternative' mentality. Radio programmers need to find ways to not bash one or the other because there's a good chance your listeners are digging both."

It is no coincidence then that Metallica and AC/DC have their own videogame, while the new Guns N' Roses track "Shackler's Revenge" was released through "Rock Band" prior to the arrival of the band's "Chinese Democracy" album.

Guzik says Columbia capitalized on the popularity of "Rock Band" to promote AC/DC to alternative. "Our main campaign to engage alternative radio listeners involved creative contesting around the release of the AC/DC 'Rock Band' videogame. We also rolled out a successful Internet campaign, called 'Show Me Your AC/DC.' We created a site to upload creative and public uses of the AC/DC logo to win a trip to a private show. The response was fantastic from alternative radio."

To appeal to old and new fans, Warner Bros. Records conceived a "Mission Metallica" campaign

a year before the Sept. 12, 2008, release of the band's "Death Magnetic." "When it comes to a heritage artist it all depends on what we are doing to continue to keep the artist relevant," Warner Bros. senior director of promotion Rob Goldklang says. "We had several different configurations to purchase the record, plus hours of footage, live shows, contests, old and new photos, even bringing fans into the writing process of the record. Throughout this were ties directly into radio as much as possible," Goldklang says. Metallica registered its highest chart position at the format Oct. 3, when "The Day That Never Comes" peaked at No. 5.

Today's generation of alternative listeners are tech-savvy and always hungry for new music. Add to this the mass proliferation of file-sharing and there is less musical compartmentalizing than in the past. "We used to live in musical tents—the Cure kids couldn't like Metallica and vice versa," Guzik says. "That was over with the advent of the digital age. As a listener you have access to it all. Programmers realize they need to keep surprising their audiences. The format is wide and each decade or so it will begin to lean to another direction."

For heritage artists whose roots run deep, the musical pendulum swings to both sides of the demographic spectrum.

'When it comes to a heritage artist it all depends on what we are doing to continue to keep the artist relevant.'

—Rob Goldklang

"AC/DC's 'Rock N Roll Train' tested as a power track for us back in November," Daniel says. "It was important that we not ignore a rock act that just sold 4 million records . . . and at Wal-Mart to boot."

While many agree that alternative will remain anchored by guitar-driven music, Guzik believes there is a new perspective on the horizon, showing that the cyclical nature of things still holds true—what is old will be new again.

"The format is slowly going to move away from the harder edge," Guzik says. "There is an underbelly of new artists with keyboards and female-fronted vocals that will change the game once again. And how nice will it be . . . shows that actually have girls in the audience again." **R&R**



Rob Goldklang (right) with Metallica's James Hetfield

R&R ALTERNATIVE

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► PENNSYLVANIA RAPPER ASHER ROTH'S "I LOVE COLLEGE" BECOMES THE FIRST SONG THIS YEAR TO APPEAR ON CHR/TOP 40 (NO. 37 DEBUT), RHYTHMIC (23-19) AND ALTERNATIVE (NEW AT NO. 37). M.I.A.'S "PAPE? PLANES" LAST GRACED THE THREE TALLIES, REACHING NO. 1 AT CHR/TOP 40, NO. 3 AT RHYTHMIC AND NO. 12 AT ALTERNATIVE LAST YEAR.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	11 NIELSEN BDS CERTIFICATIONS	HITPREDICTOR STATUS	PLAYS TW +/-	AUDIENCE MILLIONS	RANK
1	1	21	INCUBUS LOVE HURTS	NO. 1 (3 WKS)	★ IMMORTAL/EPIC	1620 -78	9.042	1
2	29	2	KINGS OF LEON SEX ON FIRE		★ RCA/RMG	1542 -10	8.999	2
3	25	3	SHINEDOWN SECOND CHANCE		11 ★ ATLANTIC	1465 -144	5.567	8
4	7	3	PEARL JAM BROTHER	MOST INCREASED PLAYS	★ EPIC	1395 +249	5.757	5
5	8	8	PAPA ROACH LIFELINE		EL TONAL/DGC/INTERSCOPE	1367 +118	4.693	10
6	31	2	THE AIRBORNE TOXIC EVENT SOMETIME AROUND MIDNIGHT		★ MAJORDOMO/ISLAND/DJMG	1282 +26	5.995	4
7	8	8	KINGS OF LEON USE SOME JOEY		★ RCA/RMG	1224 +97	6.307	3
8	23	2	ANBERLIN FEEL GOOD DRAG		★ UNIVERSAL REPUBLIC	1174 +94	5.720	6
9	13	2	THE KILLERS SPACEMAN		★ ISLAND/DJMG	1142 +4	4.692	11
10	10	10	RISE AGAINST AUDIENCE OF ONE		★ DGC/INTERSCOPE	1066 +78	4.204	16
11	17	2	MGMT KIDS		★ COLUMBIA	1061 +46	4.261	15
12	25	2	SEETHER BREAKDOWN		★ WIND-UP	1025 -177	4.436	13
13	10	10	BLUE OCTOBER DIRT ROOM		★ UNIVERSAL MOTOWN	994 +28	4.415	14
14	14	14	THE OFFSPRING KRISTY, ARE YOU DOING OK?		★ COLUMBIA	989 -9	3.180	18
15	36	2	APOCALYPTICA FEATURING ADAM GONTIER I DON'T CARE		11 ★ 20-20/JIVE/JLG	949 -36	5.670	7
16	33	2	THE OFFSPRING YOU'RE GONNA GO FAR, KID		★ COLUMBIA	898 -36	5.105	9
17	22	2	PARAMORE DECODE		★ FUELED BY RAMEN/CHOP SHOP/RRP	786 -55	4.528	12
18	22	2	DISTURBED INDESTRUCTIBLE		★ REPRISE	684 -51	1.869	25
19	13	13	METALLICA CYANIDE		★ WARNER BROS.	676 +25	1.677	28
20	27	2	DEPECHE MODE WRONG	AIRPOWER	★ MUTE/VIRGIN/CAPITOL	666 +176	3.898	17
21	23	6	MY CHEMICAL ROMANCE DESOLATE ROW		★ WARNER SUNSET/REPRISE	655 +51	1.757	27
22	7	7	U2 GET ON YOUR BOOTS		★ ISLAND/INTERSCOPE	631 -375	1.926	24
23	16	2	SLIPKNOT DEAD MEADOWS		★ ROADRUNNER/RRP	626 +23	1.476	30
24	12	12	STAINED ALL I WANT		★ FLIP/ATLANTIC	623 -12	2.103	22
25	20	2	FRANZ FERDINAND LOLLIPOP		★ SILENT MAJORITY/JLG/WARNER BROS.	592 -16	2.138	20
26	9	9	THEORY OF A DEADMAN HATE MY LIFE		★ 604/ROADRUNNER/RRP	517 +42	1.242	31
27	4	4	COLDPLAY LIFE IN TECHNICAL COLOR II		★ CAPITOL	509 +35	2.084	23
28	13	13	SHINY TOY GUNS GHOST TOWN		★ UNIVERSAL MOTOWN	490 -20	1.201	32
29	14	14	NICKELBACK SOMETHING IN YOUR MOUTH		★ ROADRUNNER/RRP	489 -26	1.103	35
30	7	7	THE ALL-AMERICAN REJECTS GIVES YOU HELL		11 ★ DOGHOUSE/DGC/INTERSCOPE	446 +9	2.588	19
31	7	7	AVENGED SEVENFOLD SCREAM		★ HOPELESS/WARNER BROS.	399 +42	1.007	39
32	2	2	SEETHER CARELESS WHISPER		★ WIND-UP	397 +151	2.125	21
33	2	2	YEAH YEAH YEAHS ZERO		★ DRESS UP/DGC/INTERSCOPE	373 +63	1.146	34
34	4	4	DEATH CAB FOR CUTIE GRAPEVINE FIRES		★ ATLANTIC	334 +60	1.072	36
35	5	5	IGLU & HARTLY IN THIS CITY		★ UNIVERSAL REPUBLIC	327 -3	0.846	-
36	14	14	FRANZ FERDINAND ULYSSES		★ DOMINO/EPIC	312 -38	0.957	40
37	NEW	1	ASHER ROTH I LOVE COLLEGE		★ SCHOOLBOY/LOUD/SRC/UNIVERSAL MOTOWN	307 +64	1.038	38
38	17	17	THE RED JUMPSUIT APPARATUS YOU BETTER PRAY		★ VIRGIN/CAPITOL	285 -91	1.174	33
39	8	8	THE GASLIGHT ANTHEM THE '59 SOUND		★ SIDONE/DUMMYY	276 +2	0.792	-
40	NEW	1	FRANZ FERDINAND NO YOU GIRLS		★ DOMINO/EPIC	243 +65	0.391	-

MOST ADDED

ARTIST TITLE / LABEL	NEW STATIONS
SILVERSUN PICKUPS Panic Switch (dangerbird)	13
SEETHER Careless Whisper (Wind-up)	12
U2 Magnificent (Island/Interscope)	8
DEPECHE MODE Wrong (Mute/Virgin/Capitol)	7
MANCHESTER ORCHESTRA I've Got Friends (Canvasback/Columbia)	6
ASHER ROTH I Love College (SchoolBoy/Loud/SRC/Universal Motown)	5
CAGE THE ELEPHANT Ain't No Rest For The Wicked (Jive/JLG)	4
DEATH CAB FOR CUTIE Grapevine Fires (Atlantic)	3
FRANZ FERDINAND No You Girls (Domino/EPIC)	3
DISTURBED The Night (Reprise)	3

ADDED AT... KNDD THE END SEATTLE ORIGINAL 102.7
Seattle, WA
PD: Mike Kaplan
APD/MD: Andrew Harms
Seether, Careless Whisper, 19
Silversun Pickups, Panic Switch, 10
Death Cab For Cutie, Grapevine Fires, 6
Cage The Elephant, Ain't No Rest For The Wicked, 0
FOR REPORTING STATIONS PLAYLISTS GO TO:
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NEW AND ACTIVE

ARTIST TITLE / LABEL	PLAYS /GAIN	ARTIST TITLE / LABEL	PLAYS /GAIN
POP EVIL 100 In A 55 (Pazzo/Jard Star)	221/33	RED Death Of Me (Essential/RED)	155/5
U2 Magnificent (Island/Interscope)	204/179	PEOPLE IN PLANES Last Man Standing (Wind-up)	154/36
AC/DC Big Jack (Columbia)	196/14	3 DOORS DOWN Citizen/Soldier (Universal Republic)	153/20
BUCKCHERRY Rescue Me (Eleven Seven/Antarctic)	184/0	IDA MARIA I Like You So Much Better When You're Naked (Mercury/DJMG)	152/63
AUDRYE SESSIONS Turn Me Off (Black Seal)	178/15	DISTURBED The Night (Reprise)	147/15

MOST INCREASED PLAYS

+249	PEARL JAM Brother (Epic) KEDJ +18, KFRR +18, WURH +7, WJEX +17, WZJO +15, WYLL +14, KFTE +14, WRWK +12, WKRK +13, WXNR +13
+179	U2 Magnificent (Island/Interscope) WSUN +22, KNKK +22, WZLJ +19, WFNX +18, KXRX +12, WTZR +12, WEQX +12, WRWK +12, WFFF +6, KBZT +6
+176	DEPECHE MODE Wrong (Mute/Virgin/Capitol) KYSR +18, KEDJ +17, KNXX +15, WFNX +15, WARQ +15, WZNE +14, KITS +13, KFMA +12, KTBB +12, WFFF +11
+151	SEETHER Careless Whisper (Wind-up) KDGE +20, KNDD +19, KRAE +7, KFRR +14, WFFF +13, WZJO +12, KCNL +12, WEND +11, WTZR +9, KTCL +8
+118	PAPA ROACH Lifeline (E1 Tonal/DGC/Interscope) KRAB +29, WSUN +21, KRZQ +13, WYLL +10, XTRA +9, WROX +7, WLLM +7, KFRR +6, WEND +6, WFNX +6

CHART LEGEND

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

▲ Songs showing an increase in plays (audience for Country) over the previous week, regardless of chart movement. A song will also receive a bullet if its percentage loss in plays (audience for Country) does not exceed the percentage of monitored station downtime for the format. 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. Songs on Latin charts move to recurrent after 20 weeks if they

rank below No. 20 in both audience and plays.

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

🇨🇦 Indicated solely on the Canadian charts for songs meeting Canadian content requirements.

R&R ACTIVE ROCK

POWERED BY nielsen BDS

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► PAPA ROACH RISES TO ITS SIXTH ACTIVE ROCK TOP FIVE, AS "LIFELINE" LIFTS 8-5 (UP 103 PLAYS). THE QUARTET HAS NOTCHED TWO NO. 1s, BOTH REIGNING FOR SIX WEEKS: "LAST RESORT" (2000) AND "GETTING AWAY WITH MURDER" (2004). THE BAND'S SIXTH ALBUM, "METAMORPHOSIS" HITS RETAIL MARCH 24.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	11 NIELSEN BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS RANK
1	1	17	NICKELBACK SOMETHING IN YOUR MOUTH	NO. 1 (2 WKS) ROADRUNNER/RRP	1530 -79	5.100 2
2	2	24	MUDVAYNE DO WHAT YOU DO	EPIC	1524 -88	6.121 1
3	3	20	SLIPKNOT DEAD MEMORIES	ROADRUNNER/RRP	1438 +44	4.907 4
4	4	15	METALLICA CYANIDE	WARNER BROS.	1386 +27	5.024 3
5	6	8	PAPA ROACH LIFELINE	EL TONAL/DGC/INTERSCOPE	1376 +103	4.738 5
6	7	15	THEORY OF A DEADMAN HATE MY LIFE	604/ROADRUNNER/RRP	1214 +31	3.753 9
7	8	15	AVENGED SEVENFOLD SCREAM	HOPELESS/WARNER BROS.	1190 +14	3.758 8
8	5	27	SHINEDOWN SECOND CHANCE	ATLANTIC	1171 -106	4.464 6
9	13	3	PEARL JAM BROTHER	EPIC	1019 +162	3.674 10
10	9	29	SEETHER BREAKDOWN	WIND-UP	921 -232	3.404 11
11	14	24	ALL THAT REMAINS TWO WEEKS	PROSTHETIC/RAZOR & TIE	902 +90	2.106 17
12	10	29	DISTURBED INDESTRUCTIBLE	REPRISE	880 -103	3.949 7
13	12	27	DROWNING POOL 37 STITCHES	ELEVEN SEVEN	877 +9	2.711 14
14	11	11	AC/DC BIG JACK	COLUMBIA	871 -35	2.913 13
15	16	17	BUCKCHERRY RESCUE ME	ELEVEN SEVEN/ATLANTIC	828 +38	2.596 15
16	15	17	APOCALYPTICA FEATURING ADAM GONTIER I DON'T CARE	20-20/JIVE/JLG	777 -7	2.965 12
17	20	16	POP EVIL 100 IN A 55	AIRPOWER PAZZO/JARD STAR	691 +58	1.770 19
18	22	5	DISTURBED THE NIGHT	AIRPOWER REPRISE	689 +100	2.331 16
19	18	9	HINDER UP ALL NIGHT	UNIVERSAL REPUBLIC	648 -29	1.994 18
20	21	10	RED DEATH OF ME	ESSENTIAL/RED	612 -15	1.632 22
21	23	12	3 DOORS DOWN CITIZEN/SOLDIER	UNIVERSAL REPUBLIC	595 +11	1.659 21
22	24	14	STAIN'D ALL I WANT	FLIP/ATLANTIC	573 -2	1.515 23
23	29	12	KINGS OF LEON SEX ON FIRE	RCA/RMG	445 +28	1.673 20
24	26	5	HURT WARS	AMUSEMENT	445 -7	0.906 26
25	25	13	BLACK STONE CHERRY PLEASE COME IN	IN DE GOOT/ROADRUNNER/RRP	415 -38	0.915 25
26	28	14	FRAMING HANLEY LOLLIPOP	SILENT MAJORITY/ILG/WARNER BROS.	404 -20	0.716 29
27	33	2	SEETHER CARELESS WHISPER	WIND-UP	364 +121	1.043 24
28	30	4	TRAPT CONTAGIOUS	ELEVEN SEVEN	306 +25	0.761 28
29	27	20	SALIVA FAMILY REUNION	ISLAND/IDJMG	270 -170	0.824 27
30	31	6	BLUE OCTOBER DIRT ROOM	UNIVERSAL MOTOWN	261 -19	0.473 37
31	NEW	6	THE VEER UNION SEASONS	UNIVERSAL MOTOWN	259 +126	0.625 32
32	32	6	ARANDA STILL IN THE DARK	ASTONISH	257 +6	0.641 31
33	34	6	BURN HALO DIRTY LITTLE GIRL	RAWKHEAD/ILG	233 -8	0.529 34
34	NEW	6	HOLLYWOOD UNDEAD YOUNG	A&M/OCTONE/INTERSCOPE	213 +66	0.712 30
35	36	3	DOPE ADDICTION	E1	207 -31	0.463 38
36	NEW	3	SINCE OCTOBER GUILTY	TODTH & NAIL/CAPITOL	188 +54	0.400 40
37	35	3	(HED) P.E. RENEGADE	SUBURBAN NOIZE	186 -51	0.261 -
38	37	7	U2 GET ON YOUR BOOTS	ISLAND/INTERSCOPE	168 -65	0.412 39
39	38	7	THE OFFSPRING KRISTY, ARE YOU DOING OK?	COLUMBIA	160 -28	0.475 36
40	40	2	STATIC-X STINGWRAY	REPRISE	158 -3	0.263 -

MOST ADDED

ARTIST TITLE / LABEL	NEW STATIONS
SAVING ABEL Drowning (Face Down) (Skidcco/Virgin/Capitol) KFRQ, KHTQ, KQRC, KZZQ, WCCC, WCPB, WJJO, WKLQ, WLZX, WRIF, WRTT, WRUF, WRZK, WYBB	14
SEETHER Careless Whisper (Wind-up) KFRQ, KZQR, Sirius XM Octane, WAQX, WBSX, WBUZ, WIL, WRIF, WRTT, WRUF, WTFX, WWBN	12
THE VEER UNION Seasons (Universal Motown) KIOZ, KLAG, WBYR, WRUF, WTFX, WXQR, WZOR	7
MUDVAYNE Scarlet Letters (Epic) KFRQ, KHTB, KISW, WBYR, WCCC, WZOR	6
BURN HALO Dirty Little Girl (Rawkhead/ILG) KDOT, KHTB, WAQX, WRZK, WZOR	5
DROWNING POOL 37 Stitches (Eleven Seven) KHTB, KISS, WMMR, WWIZ	4
HOLLYWOOD UNDEAD Young (A&M/Octone/Interscope) KRZR, Sirius XM Octane, WIL, WJJO	4
10 YEARS Actions And Motives (Universal Republic) KUPD, KXXR, WNFZ, WXQR	4
LACUNA COIL Spellbound (Century Media) KHTQ, KXFX, WIL, WJJO	4
PEARL JAM Brother (Epic) KIOZ, WIL, WLRS	3

**ADDED AT...
WRIF**

Detroit, MI
OM: Doug Podell
PD: Mark Pennington

Saving Abel, Drowning (Face Down), 6
Jet Black Stare, In This Life, D
Nickelback, If Today Was Your Last Day, D
Seether, Careless Whisper, D

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www.RadioandRecords.com

NEW AND ACTIVE

ARTIST TITLE / LABEL	PLAYS /GAIN	ARTIST TITLE / LABEL	PLAYS /GAIN
REV THEORY Far From Over (Van Hoves/Maloo/DGC/Interscope)	150/66	SHINEDOWN Sound Of Madness (Atlantic)	91/33
TOTAL STATIONS: 19		TOTAL STATIONS: 11	
LAST VEGAS I'm Bad (Eleven Seven)	131/12	MY CHEMICAL ROMANCE Desolation Row (Warner Sunset/Reprise)	91/20
TOTAL STATIONS: 17		TOTAL STATIONS: 33	
MUDVAYNE Scarlet Letters (Epic)	129/49	THE PARLOR MOB Hard Times (In De Goot/Roadrunner/RRP)	84/51
TOTAL STATIONS: 23		TOTAL STATIONS: 16	
DUFF MCKAGAN'S LOADED Flatline (Century Media/Capitol)	126/70	BLACK TIDE Shout (Interscope)	84/10
TOTAL STATIONS: 33		TOTAL STATIONS: 11	
ROYAL BLISS We Did Nothing Wrong (Merovingian/Caroline/Capitol)	120/55	KINGS OF LEON Use Somebody (RCA/RMG)	72/22
TOTAL STATIONS: 17		TOTAL STATIONS: 11	

MOST INCREASED PLAYS

- +162** **PEARL JAM**
Brother (Epic)
WCHZ +16, KZQR +15, WXQR +14, WEDG +14, KTEG +12,
WLRS +12, WMMR +9, WRTT +9, WWBN +9, KQXR +7
- +126** **THE VEER UNION**
Seasons (Universal Motown)
KIOZ +16, KHTB +13, KHTQ +10, KXXR +9, KFRQ +9,
KIOZ +9, WYBB +9, WRUF +7, WYIY +7, WTFX +6
- +121** **SEETHER**
Careless Whisper (Wind-up)
WTFX +14, WQXA +13, KHTB +12, KISW +11, WBSX +11,
WKLQ +11, SXOC +9, WCHZ +9, WBUZ +7, WRZK +5
- +103** **PAPA ROACH**
Lifeline (El Tonal/DGC/Interscope)
WTFX +14, WCPB +12, KLAQ +12, WLZX +11, KOMP +8,
WQXA +6, WCHZ +6, WBYR +6, WRAT +6, WYIY +6
- +100** **DISTURBED**
The Night (Reprise)
KRZR +14, WYBB +13, WKLQ +10, WRAT +9, KQRC +9,
WRXW +8, WXQR +7, WCHZ +7, KATT +6, KBPI +5

FOR WEEK ENDING MARCH 8, 2009
LEGEND: See legend to charts in charts section for rules and symbol explanations.
63 active rock stations are electronically monitored by Nielsen Broadcast Data Systems 24
hours a day, 7 days a week. © 2009 Nielsen Business Media, Inc. All rights reserved.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	11 NIELSEN BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS RANK
1	2	17	NICKELBACK SOMETHING IN YOUR MOUTH	NO. 1 (1 WK) ROADRUNNER/RRP	422 +20	1.534 1
2	1	21	SHINEDOWN SECOND CHANCE	ATLANTIC	412 -13	1.317 2
3	3	11	AC/DC BIG JACK	COLUMBIA	338 +21	0.976 5
4	4	23	METALLICA CYANIDE	WARNER BROS.	311 +12	1.233 3
5	11	3	PEARL JAM BROTHER	EPIC	283 +64	0.960 6
6	5	15	THEORY OF A DEADMAN HATE MY LIFE	604/ROADRUNNER/RRP	275 +19	0.893 7
7	6	8	PAPA ROACH LIFELINE	EL TONAL/DGC/INTERSCOPE	265 +45	0.890 8
8	7	24	SEETHER BREAKDOWN	WIND-UP	259 +10	0.557 12
9	8	25	DISTURBED INDESTRUCTIBLE	REPRISE	247 -5	1.003 4
10	9	20	APOCALYPTICA FEATURING ADAM GONTIER I DON'T CARE	20-20/JIVE/JLG	215 -23	0.751 9

ROCK

TW	LW	WKS	ARTIST TITLE	11 NIELSEN BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS RANK
11	12	41	THEORY OF A DEADMAN BAD GIRLFRIEND	604/ROADRUNNER/RRP	206 +3	0.635 11
12	9	25	SAVING ABEL 18 DAYS	SKIDCCO/VIRGIN/CAPITOL	176 -61	0.511 13
13	13	16	BUCKCHERRY RESCUE ME	ELEVEN SEVEN/ATLANTIC	175 -4	0.480 15
14	14	13	STAIN'D ALL I WANT	FLIP/ATLANTIC	164 +11	0.469 16
15	15	24	MUDVAYNE DO WHAT YOU DO	EPIC	152 +4	0.697 10
16	16	13	3 DOORS DOWN CITIZEN/SOLDIER	UNIVERSAL REPUBLIC	148 +4	0.249 20
17	17	7	U2 GET ON YOUR BOOTS	ISLAND/INTERSCOPE	108 -15	0.483 14
18	21	13	POP EVIL 100 IN A 55	PAZZO/JARD STAR	107 +25	0.132 -
19	18	19	SLIPKNOT DEAD MEMORIES	ROADRUNNER/RRP	103 -9	0.244 21
20	20	12	AVENGED SEVENFOLD SCREAM	HOPELESS/WARNER BROS.	88 +6	0.172 26



New strategies and proven methods help triple A navigate difficult times

Reinventing Radio Sales

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The headlines are bleak for radio sales these days. In fact, total industry revenue dipped another 9% in 2008, according to figures recently released by the RAB. It was the second consecutive year of negative growth. ■ If you were hoping for a brighter picture on local advertising sales to help make up the difference, don't hold your breath—the pace probably won't pick up until 2013, according to a new study released by BIA Advisory Services' Kelsey Group.

So what are stations doing to weather the storm and, at the same time, reinvent the way they sell to position themselves for success when the economy and radio revenue start to pick up?

We get the perspective from a commercial and a public triple A viewpoint—WXRT/Chicago and WXPN/Philadelphia, respectively—and it might be surprising to discover that the strategies for both stations aren't all that different.

Forming Partnerships

Sales departments from big markets to small are putting on their creative thinking caps and trying new approaches. Spot buys at radio are just one mechanism to offer clients, and in most cases they need to be augmented through station Web sites and streams or mobile messaging and database marketing, or even attached to station-branded events to really deliver for the client.

"Much of our business is still the traditional on-air spot buy, but to help our clients reach the goals and objectives they want, we tell them they need to add in some of our other assets," WXRT general sales manager Robert Williams says. "The challenge is to keep it from being a value-added type of thing and, instead, offer a full package that generates more revenue for us, and, as importantly, delivers what the client needs and

wants are from the buy. Having said that, there are still many who are not yet convinced these other ways of getting the message out really work."

The key to accomplishing this is by forming partnerships with his clients and creating an understanding, Williams believes. "We are clearly defining ourselves [in a] new way these days, but by doing so we have to give them a little extra right now to let them know we understand the challenges they face and to set the foundation for the future."

But when things get better, Williams expects those sometimes value-added benefits to be monetized. It's a slippery slope and can only work with the right client-station relationship. "We are in effect leveraging our core assets to help them," he says. "If they are willing to spend with us right now, we have to deliver for them more than ever. Right now, our best clients have to be considered our best assets too."

Leveraging Assets

WXPN director of corporate business support Mike Daly has a similar take about developing symbiotic relationships with clients. "No matter what you do, it comes down to relationship selling," he says. "We have [met] with our core underwriting clients and discussed how the economy is affecting them and what we can do to help

'No matter what you do, it comes down to relationship selling.'

—Mike Daly



New Ways Of Selling

- Think multidimensional
- Increase the frequency of spots to complement online components
- Associate specific jocks with specific clients
- Expand brand association opportunities
- Explore database marketing possibilities
- Target different segments of traditional business sectors
- Focus on the client's objectives
- Expand video applications and opportunities on the Web site
- Realize that multi-platform/delivery approaches require an education process

them along. We will even go so far as to offer them things to help them out—even without them asking or paying for it—to keep our partnerships alive and active."

Daly is also committed to the idea of packaging the station's various assets, from on-air and online to database initiatives and special branding events. In fact, the station can stretch the restrictions that public radio must adhere to in terms of the advertising message it can deliver on the air, through online and other delivery methods. "But we don't stray too far away from our on-air guidelines," Daly says. "We have to be sensitive to the expectations of our listeners. However, we have the capability of click-throughs and so on that we can utilize on our Web site.

"We also sell ads within our e-newsletter that goes out to our members," he adds. "And soon we will have a more robust media player that will give us more video-type advertising options."

Daly and Williams operate in PPM-measured markets and that presents its own set of challenges and opportunities. WXPN has found the more specific electronic measurement data the PPM provides to be useful. But the station does a fair amount of business directly with clients, as opposed to advertising agencies, so the new ratings service is less useful to them in terms of closing a sale.

"What has been beneficial with PPM is that I can now run reports that will show who my listenership is," Daly says. "We had that info before, but now I can specifically demonstrate to clients [that] we draw folks who are 25-54, make over \$75,000 and have a college education. I can use all the information to the station's advantage, especially when comparing WXPN to other stations in town that draw a similar audience."

PPM information is also valuable for a well-branded station like WXRT with more than 30 years of heritage in the market, Williams says. "We can now give [clients] very specific details [about] who we reach and how often via PPM, which complements the kind of metric data we get from our online initiatives. I also think the agencies have been a little more forthright of late and opened their doors a bit more beyond the simple by-the-numbers model.

"For radio to continue to grow as an industry we have to engage more with the agencies and the individual clients in the kind of conversations that allow us to customize our multiplatform approach to satisfy their specific needs," Williams says.

But no matter the method of message delivery, or the way radio can demonstrate its potential for a client, certain things don't change, the two execs agree. Personal touch and one-on-one understanding are still the hallmarks of good salesmanship.

R&R TRIPLE A

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► **RYAN ADAMS & THE CARDINALS** EARN AIRPOWER STATUS, AS "MAGICK" LEVITATES 28-17 (25-19 ON THE AUDIENCE LIST, 556,000 IMPRESSIONS). THE TRACK IS THE SECOND SINGLE FROM "CARDINOLOGY," FOLLOWING THE NO. 9 "FIX IT." THE ALBUM HAS SOLD 100,000 COPIES SINCE ITS OCTOBER RELEASE, ACCORDING TO NIELSEN SOUNDSCAN.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	NIelsen BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS RANK
1	2	16	SNOW PATROL CRACK THE SHUTTERS	NO. 1 (1 WK) POLYDOR/FICTION/GEFFEN/INTERSCOPE	575 -6	2.078 2
2	1	16	THE FRAY YOU FOUND ME	EPIC	561 -36	2.144 1
3	4	13	COLDPLAY LOVERS IN JAPAN	CAPITOL	413 +10	1.600 3
4	5	22	JAMES MORRISON NOTHING EVER HURT LIKE YOU	POLYDOR/INTERSCOPE	400 -3	1.269 7
5	10	4	CHRIS ISAAK WE LET HER DOWN	WICKED GAME/REPRISE	346 +67	1.125 8
6	6	28	RAY LAMONTAGNE YOU ARE THE BEST THING	RCA/RED	328 -22	1.299 6
7	22	2	U2 AIRPOWER/MOST INCREASED PLAYS/MOST ADDED MAGNIFICENT	ISLAND/INTERSCOPE	306 +143	1.359 5
8	9	10	PRETENDERS LOVE'S A MYSTERY	SHANGRI-LA	300 +9	0.757 14
9	3	7	U2 GET ON YOUR BOOTS	ISLAND/INTERSCOPE	300 -118	1.427 4
10	8	15	ADELE RIGHT AS RAIN	XL/COLUMBIA	298 -8	0.926 10
11	12	8	COUNTING CROWS WHEN I DREAM OF MICHELANGELO	DGC/GEFFEN/INTERSCOPE	289 +28	0.804 12
12	7	15	BRUCE SPRINGSTEEN WORKING ON A DREAM	COLUMBIA	283 -45	1.101 9
13	13	14	DEATH CAB FOR CUTIE NO SUNLIGHT	ATLANTIC	257 +31	0.580 18
14	11	34	ERIC HUTCHINSON ROCK & ROLL	LET'S BREAK/WARNER BROS.	254 -19	0.769 13
15	16	5	SERENA RYDER LITTLE BIT OF RED	ATLANTIC	208 +13	0.291 -
16	14	17	SHERYL CROW DETOURS	A&M/INTERSCOPE	206 -15	0.534 21
17	28	3	RYAN ADAMS & THE CARDINALS AIRPOWER MAGICK	LOST HIGHWAY	192 +49	0.556 19
18	19	7	ANDREW BIRD FITZ AND THE DIZZY SPELLS	FAT POSSUM/RED	191 +6	0.524 22
19	23	2	INDIGO GIRLS AIRPOWER WHAT ARE YOU LIKE	IG/VANGUARD	188 +21	0.738 15
20	20	17	MEIKO BOYS WITH GIRLFRIENDS	LUCKY EAR/DGC/MYSPACE	184 +6	0.446 25
21	21	5	KINGS OF LEON USE SOMEBODY	RCA/RMG	181 +5	0.694 16
22	18	6	JASON MRAZ & COLBIE CAILLAT LUCKY	ATLANTIC/RRP	181 -4	0.429 27
23	26	2	THE KILLERS SPACEMAN	ISLAND/IDJMG	153 +15	0.479 24
24	25	8	THE DEREK TRUCKS BAND DOWN IN THE FLOOD	VICTOR	152 -5	0.320 -
25	RE-ENTRY		GOMEZ AIRSTREAM DRIVER	ATO/RED	150 +15	0.275 -
26	24	3	LILY ALLEN THE FEAR	CAPITOL	144 -3	0.402 29
27	29	5	MATT NATHANSON ALL WE ARE	VANGUARD	131 -1	0.385 30
28	RE-ENTRY		ADELE CHASING PAVEMENTS	XL/COLUMBIA	130 +4	0.538 20
29	NEW		U2 I'LL GO CRAZY IF I DON'T GO CRAZY TONIGHT	ISLAND/INTERSCOPE	126 +23	0.877 11
30	NEW		AMY MACDONALD THIS IS THE LIFE	MELODRAMATIC/VERTIGO/DECCA	126 +23	0.247 -

MOST ADDED

ARTIST TITLE / LABEL	NEW STATIONS
U2 Magnificent (Island/Interscope) KENZ, KPTL, KWMT, WCLZ, WMMM, WNC5, WRLL, WRXP	8
KINGS OF LEON Use Somebody (RCA/RMG) KENZ, WMMM, WRNX, WTTS	4
DEPECHE MODE Wrong (Mute/Virgin/Capitol) KRVB, WNC5, WRNR, WXRT	4
BRUCE SPRINGSTEEN My Lucky Day (Columbia) KBCC, KINK, KTHX, Sirius XM Spectrum	4
GREEN RIVER ORDINANCE Come On (Virgin/Capitol) KRVB, KTCZ, WCLZ, WXRV	4
NEIL YOUNG Johnny Magic (Reprise) KPRI, KRSH, KTHX, WCOO	4
BELL X1 The Great Defector (Yep Roc) KFOG, Sirius XM Spectrum, WCOO, WRNR	4
CHRIS ISAAK We Let Her Down (Wicked Game/Reprise) KINK, KSWD, WTTS	3
GOMEZ Airstream Driver (ATO/RED) WRLL, WRXP, WTTS	3

ADDED AT... WRXP
New York, NY
PD: Leslie Fram
U2, Magnificent, 5
The Virgins, One Week Of Danger, 4
Manchester Orchestra, I've Got Friends, 1
Gomez, Airstream Driver, 0
FOR REPORTING STATIONS PLAYLISTS GO TO:
www.RadioandRecords.com

NEW AND ACTIVE

ARTIST TITLE / LABEL	PLAYS /GAIN	ARTIST TITLE / LABEL	PLAYS /GAIN
BRUCE SPRINGSTEEN My Lucky Day (Columbia) TOTAL STATIONS: 16	126/13	SAM ROBERTS Them Kids (Zoe/Rounder) TOTAL STATIONS: 14	101/5
RAY LAMONTAGNE Let It Be Me (RCA/RED) TOTAL STATIONS: 9	120/35	INCUBUS Love Hurts (Immortal/Epic) TOTAL STATIONS: 11	99/4
MAT KEARNEY Closer To Love (Aware/Columbia) TOTAL STATIONS: 11	116/42	O.A.R. This Town (Everfine/Atlantic/RRP) TOTAL STATIONS: 8	95/45
DEPECHE MODE Wrong (Mute/Virgin/Capitol) TOTAL STATIONS: 15	112/47	JJ CALE Roll On (Rounder) TOTAL STATIONS: 12	86/2
BEN HARPER & RELENTLESS7 Shimmer And Shine (Virgin/Capitol) TOTAL STATIONS: 18	111/8	THE ALTERNATE ROUTES The Future's Nothing New (Vanguard) TOTAL STATIONS: 7	82/22

MOST INCREASED PLAYS

+143	U2 Magnificent (Island/Interscope) KRVB +28, WZEW +17, KCSR +12, KTHX +12, KPTL +9, WXRV +9, KWMT +8, WCLZ +7, WMMM +6, WNC5 +6
+67	CHRIS ISAAK We Let Her Down (Wicked Game/Reprise) KPRI +12, KTHX +12, CIDR +10, WCLZ +8, KINK +8, WZEW +8, WRNX +4, WTTS +4, KRSH +3, KXLY +2
+49	RYAN ADAMS & THE CARDINALS Magick (Lost Highway) WZEW +13, WRNX +9, KRVB +8, KTHX +6, KCSR +5, WRXP +4, KRSH +3, WZGC +2, WRNR +2, SXSP +1
+47	DEPECHE MODE Wrong (Mute/Virgin/Capitol) WRNR +10, WCLZ +8, KPRI +7, KENZ +6, WZEW +6, KRVB +4, WXRT +3, KINK +2, WRXP +1, KBCC +1
+45	O.A.R. This Town (Everfine/Atlantic/RRP) KRVB +21, KXLY +11, WCLZ +8, WCOO +6, CIDR +2, WTTS +2

FOR WEEK ENDING MARCH 8, 2009
LEGEND: See legend to charts in charts section for rules and symbol explanations.
31 triple A stations are electronically monitored by Nielsen Broadcast Data Systems 24 hours a day, 7 days a week. Indicator chart comprised of 53 reporters.
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RECURRENTS

THIS WEEK	ARTIST TITLE / IMPRINT / PROMOTION LABEL	NIelsen BDS CERTIFICATIONS	PLAYS TW	LW	THIS WEEK	ARTIST TITLE / IMPRINT / PROMOTION LABEL	NIelsen BDS CERTIFICATIONS	PLAYS TW	LW
1	MATT NATHANSON COME ON GET HIGHER (VANGUARD)		188	210	6	COLDPLAY VIVA LA VIDA (CAPITOL)		154	145
2	KINGS OF LEON SEX ON FIRE (RCA/RMG)		187	206	7	MICHAEL FRANTI & SPEARHEAD SAY HEY (I LOVE YOU) (BOO BOO WAX/ANTI-EPITAPH)		153	152
3	KEANE THE LOVERS ARE LOSING (INTERSCOPE)		176	207	8	BRETT DENNEN FEATURING FEMI KUTI MAKE YOU CRAZY (DOWNTOWN/DJALTON)		150	181
4	O.A.R. SHATTERED (TURN THE CAR AROUND) (EVERFINE/ATLANTIC/RRP)		175	187	9	JASON MRAZ I'M YOURS (ATLANTIC/RRP)		145	156
5	THE KILLERS HUMAN (ISLAND/IDJMG)		159	196	10	GAVIN ROSSDALE LOVE REMAINS THE SAME (INTERSCOPE)		144	150



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THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL	PLAYS	TW +/-
1	7	7	U2	GET ON YOUR BOOTS	ISLAND/INTERSCOPE	515	-74
2	6	6	RYAN ADAMS & THE CARDINALS	MAGICK	LOST HIGHWAY	504	+58
3	10	10	COLDPLAY	LOVERS IN JAPAN	CAPITOL	486	-13
4	4	4	BEN HARPER & RELENTLESS7	SHIMMER AND SHINE	VIRGIN/CAPITOL	466	+53
5	8	8	ANDREW BIRD	FITZ AND THE DIZZY SPELLS	FAT POSSUM/RED	452	-14
6	8	8	THE DEREK TRUCKS BAND	DOWN IN THE FLOOD	VICTOR	449	-11
7	10	10	PRETENDERS	LOVE'S A MYSTERY	SHANGRI-LA	412	-22
8	15	15	THE FRAY	YOU FOUND ME	EPIC	383	-13
9	15	15	BRUCE SPRINGSTEEN	WORKING ON A DREAM	COLUMBIA	372	-77
10	13	3	GOMEZ	AIRSTREAM DRIVER	ATO/RED	356	+32
11	14	3	INDIGO GIRLS	WHAT ARE YOU LIKE	IG/VANGUARD	354	+38
12	7	7	RAY LAMONTAGNE	LET IT BE ME	RCA/RED	336	+5
13	15	2	CHRIS ISAAK	WE LET HER DOWN	WICKED GAME/REPRISE	332	+35
14	10	15	DONAVON FRANKENREITER	YOUR HEART	LOST HIGHWAY	324	-34
15	12	9	SNOW PATROL	CRACK THE SHUTTERS	POLYDOR/FICTION/GEFFEN/INTERSCOPE	320	-6
16	16	5	SAM ROBERTS	THEM KIDS	ZOE/ROUNDER	317	+27
17	19	6	NEKO CASE	PEOPLE GOT A LOTTA NERVE	ANTI-/EPITAPH	286	+13
18	18	4	JJ CALE	ROLL ON	ROUNDER	282	0
19	17	9	AMY MACDONALD	THIS IS THE LIFE	MELODRAMATIC/VERTIGO/DECCA	280	-4
20	24	4	SERENA RYOER	LITTLE BIT OF RED	ATLANTIC	277	+32
21	27	3	THE KILLERS	SPACE MAN	ISLAND/IDJMG	274	+34
22	20	8	LILY ALLEN	THE FEAR	CAPITOL	269	+4
23	23	6	DAVID BYRNE & BRIAN ENO	LIFE IS LONG	OPAL/TODOMUNDO	265	+13
24	25	3	M. WARD	NEVER HAD NOBODY LIKE YOU	MERGE	254	+10
25	23	5	G. LOVE & SPECIAL SAUCE	SOFT AND SWEET	BRUSHFIRE	244	+8
26	22	4	THE RACONTEURS	TOP YOURSELF	THIRD MAN/WARNER BROS.	240	-18
27	25	4	MICHAEL FRANTI & SPEARHEAD	HEY WORLD	800 800 WAX/ANTI-/EPITAPH	229	-13
28	23	4	MADELEINE PEYROUX	YOU CAN'T DO ME	ROUNDER	227	-4
29	21	17	ADELE	RIGHT AS RAIN	XL/COLUMBIA	224	-39
30	RE-ENTRY	KAISER CHIEFS	GOOD DAYS BAD DAYS	B UNIQUE/UNIVERSAL MOTOWN	210	+15	

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	CERT.	PEAK POSITION
1	1	1	U2	No Line 31 The Horizon	ISLAND/INTERSCOPE 0 2630*/IGA (13.98) ⊕		1
2	1	17	TAYLOR SWIFT	Fearless	BIG MACHINE 0200 (18.98) ⊕		1
3	NEW	1	NEKO CASE	Middle Cyclone	ANTI- 86973/EPITAPH (17.98)		3
4	7	10	GREATEST GAINER LADY GAGA	The Fame	STREAMLINE/KOOLIVE/CHERRYTREE/INTERSCOPE 011805*/IGA (12.98)		4
5	5	4	NICKELBACK	Dark Horse	ROADRUNNER 618028 (18.98)		5
6	9	6	JAMIE FOXX	Intuition	J 41294/RMG (18.98)		6
7	3	5	THE FRAY	The Fray	EPIC 10202*/SONY MUSIC (18.93) ⊕		7
8	6	5	BEYONCE	I Am...Sasha Fierce	MUSIC WORLD/COLUMBIA 19492/SONY MUSIC (15.98)		2
9	4	22	SOUNDTRACK	Slumdog Millionaire	INTERSCOPE 012502/IGA (13.98)		9
10	11	12	T.I.	Paper Trail	GRAND HUSTLE/ATLANTIC 512267*/AG (18.98) ⊕		10
11	10	8	KANYE WEST	808s & Heartbreak	ROC-A-FELLA/DEF JAM 012198*/IDJMG (13.98)		11
12	2	2	LAMB OF GOD	Wrath	EPIC 37592*/SONY MUSIC (15.93)		12
13	NEW	1	TONY OKUNGBOWA	Total Dance 2009	THRIVEDANCE 90807 THRIVE (18.98)		13
14	12	15	KEYSHIA COLE	A Different Me	IMANI GEFEN 012395/IGA (13.98)		14
15	3	2	JONAS BROTHERS	The 3D Concert Experience (Soundtrack)	HOLLYWOOD 002829 (18.98)		15
16	17	18	SOUNDTRACK	Twilight	SUMMIT/CHOP SHOP/ATLANTIC 515923*/AG (18.98)		1
17	19	19	PINK	Funhouse	LAFACE 36759/JLG (18.98)		2
18	24	25	BRITNEY SPEARS	Circus	JIVE 40387/JLG (18.98) ⊕		18
19	18	13	BRUCE SPRINGSTEEN	Working On A Dream	COLUMBIA 41355*/SONY MUSIC (18.98) ⊕		19
20	23	24	KINGS OF LEON	Only By The Night	RCA 32712/RMG (17.98)		20
21	14	14	COLDPLAY	Viva La Vida or Death and All His Friends	CAPITOL 16886* (18.98)		2
22	22	21	JASON MRAZ	We Sing. We Dance. We Steal Things.	ATLANTIC 448508*/AG (18.98) ⊕		22
23	21	23	VARIOUS ARTISTS	NOW 29	UNIVERSAL/EMI/SONY MUSIC/JLG 012100/UME (18.98)		23
24	25	29	NE-YO	Year Of The Gentleman	DEF JAM 011410*/IDJMG (13.98)		24
25	15	7	INDIA.ARIE	Testimony: Vol. 2...Love & Politics	SOULBOY/UNIVERSAL REPUBLIC 012572/UMRG (13.98) ⊕		3

The Billboard 200 is 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). Hot Digital Songs - The top 75 paid download songs sold via the Internet.

Billboard HOT DIGITAL SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	1	4	#1 RIGHT ROUND	FLO RIDA (POE BOY/ATLANTIC)	
2	11	11	POKER FACE	LADY GAGA (STREAMLINE/KOOLIVE/CHERRYTREE/INTERSCOPE)	
3	10	10	THE CLIMB	MILEY CYRUS (WALT DISNEY/HOLLYWOOD)	
4	11	11	KISS ME THRU THE PHONE	SOULJA BOY TELL EM FEAT. SAMMIE (COLUMBIA/INTERSCOPE)	
5	13	13	DEAD AND GONE	T.I. FEAT. JUSTIN TIMBERLAKE (GRAND HUSTLE/ATLANTIC)	
6	13	13	GIVES YOU HELL	THE ALL-AMERICAN REJECTS (DOGHOUSE/DCG/INTERSCOPE)	
7	5	5	CRACK A BOTTLE	EMINEM, DR. DRE & 50 CENT (SHADY/AFTERMATH/INTERSCOPE)	
8	1	1	I LOVE COLLEGE	ASHER ROTH (SCHOOLBOY/LOUD/SRC/UNIVERSAL MOTOWN)	
9	3	3	MY LIFE WOULD SUCK WITHOUT YOU	KELLY CLARKSON (19/RCA/RMG)	
10	3	34	JUST DANCE	LADY GAGA FEAT. COLBY ODOMS (STREAMLINE/KOOLIVE/INTERSCOPE)	
11	5	5	BLAME IT	JAMIE FOXX FEAT. T-PAIN (J/RMG)	
12	13	13	HEARTLESS	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	
13	4	13	YOU FOUND ME	THE FRAY (EPIC)	
14	14	14	CIRCUS	BRITNEY SPEARS (JIVE/JLG)	
15	25	25	LOVE STORY	TAYLOR SWIFT (BIG MACHINE)	
16	11	11	BEAUTIFUL	AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	
17	20	20	MAD	NE-YO (DEF JAM/DJMG)	
18	23	23	LET IT ROCK	KEVIN RUDOLF FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)	
19	24	24	TURNIN ME ON	KERI HILSON FEAT. LIL WAYNE (MOSLEY/ZONE 4/INTERSCOPE)	
20	7	13	SINGLE LADIES (PUT A RING ON IT)	BEYONCE (MUSIC WORLD/COLUMBIA)	
21	2	2	JAI HO! (YOU ARE MY DESTINY)	A R RAHMAN & THE PUSSYCAT DOLLS FEAT. NICOLE SCHERZINGER (INTERSCOPE)	
22	13	13	SOBER	PINK (LAFACE/JLG)	
23	15	15	I HATE THIS PART	THE PUSSYCAT DOLLS (INTERSCOPE)	
24	2	2	ALL THE ABOVE	MAIND FEAT. T-PAIN (HUSTLE HARD/ATLANTIC)	
25	23	23	I'M YOURS	JASON MRAZ (ATLANTIC/RRP)	
26	19	15	UNTOUCHED	THE VERONICAS (ENGINEER/JM/SIRE/WARNER BROS.)	
27	29	33	HOT N COLD	KATY PERRY (CAPITOL)	
28	30	4	HOW DO YOU SLEEP?	JESSE MCCARTNEY FEAT. UNJACRIS (HOLLYWOOD)	
29	26	8	DIVA	BEYONCE (MUSIC WORLD/COLUMBIA)	
30	31	6	DAY 'N' NITE	KID CUDI (FOOL'S GOLD/EMI/VNTOWN)	
31	21	44	VIVA LA VIDA	COLDPLAY (CAPITOL)	
32	28	7	THINKING OF YOU	KATY PERRY (CAPITOL)	
33	42	19	DON'T TRUST ME	3OH3 (PHOTO FINISH/ATLANTIC/RRP)	
34	36	7	1, 2, 3, 4	PLAIN WHITE T'S (HOLLYWOOD)	
35	34	6	HALO	BEYONCE (MUSIC WORLD/COLUMBIA)	
36	38	3	ROCKIN' THAT HANG	THE DREAM (RADIO KILLA/DEF JAM/IDJMG)	
37	40	17	WHITE HORSE	TAYLOR SWIFT (BIG MACHINE)	
38	35	23	LIVE YOUR LIFE	T.I. FEAT. RIHANNA (DEF JAM/GRAND HUSTLE/IDJMG/ATLANTIC)	
39	53	4	I'M ON A BOAT	THE LONELY ISLAND FEAT. T-PAIN (UNIVERSAL REPUBLIC)	
40	39	23	GOTTA BE SOMEBODY	NICKELBACK (ROADRUNNER/RRP)	
41	41	9	LUCKY	JASON MRAZ & COLBIE CAELAT (ATLANTIC/RRP)	
42	50	8	SECOND CHANCE	SHINEDOWN (ATLANTIC)	
43	66	4	IF U SEEK AMY	BRITNEY SPEARS (JIVE/JLG)	
44	3	3	SWEET THING	KEITH URBAN (CAPITOL/NASHVILLE)	
45	45	22	WOMANIZER	BRITNEY SPEARS (JIVE/JLG)	
46	57	3	STANKY LEGG	GS BOYZ (SWAGG TEAM/WE/BATTERY)	
47	3	3	YOU'RE NOT SCARY	TAYLOR SWIFT (BIG MACHINE)	
48	54	3	THAT'S NOT MY NAME	THE TING TINGS (COLUMBIA)	
49	47	29	SO WHAT	PINK (LAFACE/JLG)	
50	33	42	PAPER PLANES	M.I.A. (XL/INTERSCOPE)	

MOST ADDED

- U2** 17 Magnificent (Island/Interscope) KBAC, KCMP, KDAL, KMTN, KPND, KRVO, KTBC, WDST, WEHM, WEXT, WFIV, WFPK, WJCU, WMVY, WMWV, WTYD, WXPB
- MAT KEARNEY** 9 Closer To Love (Aware/Columbia) KCLC, KDAL, KDBB, KFMY, KTAQ, KYSL, Music Choice Adult Alternative, WJCU, WTYD

- BELL X1** 9 The Great Defector (Yep Roc) KCMP, KFMY, KSPN, KYSL, WBJB, WJCU, WTYD, WUIN, WYMS
- NEIL YOUNG** 8 Johnny Magic (Reprise) KDAL, KLRR, KNBA, KTAQ, WCBE, WEXT, WMWV, WNRN
- BRUCE SPRINGSTEEN** 7 My Lucky Day (Columbia) KDBB, KTBC, Music Choice Adult

- Alternative, WAPS, WEXT, WMWV, WTYD
- DEPECHE MODE** 6 Wrong (Mute/Virgin/Capitol) KTAQ, WDST, WFUV, WMWV, WNRN, WTMD
- GREAT LAKE SWIMMERS** 6 Pulling On A Line (Nettwerk) KCMP, WCBE, WDST, WEXT, WNCW, WNRN
- VIENNA TENG** 5 White Light (Zoe/Rounder) KNBA, KTAQ, KTBC, WCBE, WNRN
- M. WARD** 4 Never Had Nobody Like You (Merge) KOHO, KROK, WYOD, WYEP
- JOE BONAMASSA** 4 Stop! (J & R Adventures) KPIC, KTBC, WFIV, WKZE

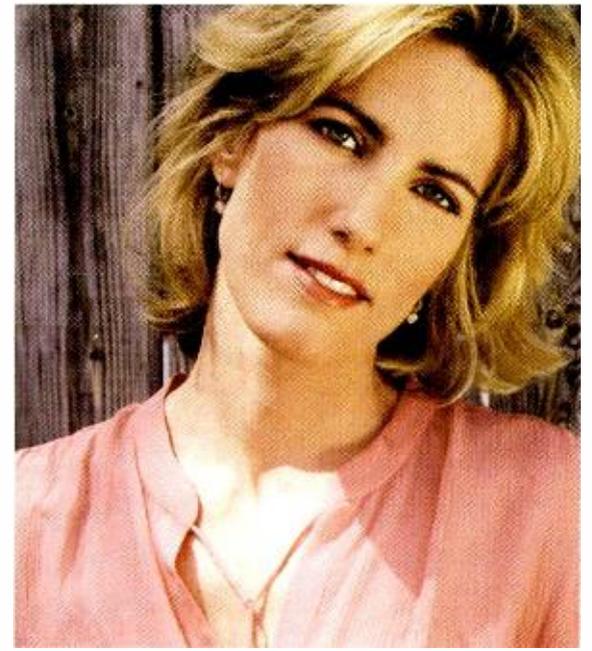
FOR WEEK ENDING MARCH 8, 2009

MOST INCREASED PLAYS

- +83** NEIL YOUNG Johnny Magic (Reprise)
- +71** U2 Magnificent (Island/Interscope)
- +66** BELL X1 The Great Defector (Yep Roc)

Laura Ingraham

Former White House speechwriter says real-world experience is key to talk radio success



Cyndee Maxwell
CMaxwell@RadioandRecords.com

Laura Ingraham's daily Talk Radio Network syndicated show is only one part of her successful career. She's an author ("The Hillary Trap," "Shut Up and Sing" and "Power to the People"), frequent columnist and TV commentator. She was a speechwriter during the last two years of the Reagan administration at the White House, the Department of Transportation and the Department of Education. Her experience also includes working as a law clerk and as a criminal defense attorney.

Your background seems like an interesting route to radio. Why would you switch gears?

Clerking for a federal appellate court judge and Supreme Court justice, then practicing law, was great training for my career in radio and television. I loved the opportunity to fight in a legal setting—fight for clients, fight against overzealous prosecutors in government investigations—but too much of one's time in a big law firm is spent on the phone and in meetings. It wasn't my cup of tea. But today I am a much more powerful interviewer and advocate for conservative ideas because of my legal background, so I wouldn't trade those years for anything.

As for my other professional transition, it is true that I started my media career in television. But for seven years I have kept my foot in both worlds. I have been offered daily TV shows on a number of occasions, but in the end I know that radio must always come first in my professional life. It's in my blood, it allows me creative freedom at all levels, and I wouldn't be able to exist without that autonomy. The mix of humor and substance that I bring to the airwaves on a daily basis is far more difficult to achieve in the more scripted and rigid medium of television. Plus, I love the give-and-take with my listeners—nothing beats instant feedback.

What radio stations and personalities did you listen to while growing up?

'The mix of humor and substance I bring to the airwaves is far more difficult to achieve in the more scripted and rigid medium of television. Plus, I love the give-and-take with my listeners.'—Laura Ingraham

WDRC-AM 1360 in Hartford—they still played music back then. When they launched an FM music counterpart, I was in heaven. I rarely missed Casey Kasem [and] "American Top 40." I listened to Bob Steele on WTIC [Hartford]—he was my mother's breakfast companion in the kitchen every day. A wonderful radio talent. Oh, and I had a transistor glued to my ear during baseball season growing up—[I was] a fanatic about the Yankees [and] fell asleep listening.

Talk Radio Network-syndicated host, 9 a.m.-noon ET

Your show topics include more than politics. How do you decide which guests to book or topics to cover?

If I'm interested in the topic, I can usually get my listeners interested as well. It's all about the passion. The "pornification" of the culture I wrote about in "Power to the People" is just as important as what is happening to our capitalist system. Man cannot live by politics alone—at least this woman can't. Plus, we are always on the watch for uplifting stories that remind us of how blessed we are to live in America.

You've talked about everything from your cancer, to the cancellation of your engagement to adopting your daughter Maria. Not every talk host would do that. What are your reasons for sharing, and where would you draw the line?

My audience is my extended family—they've been with me through the good and bad times, happy and sad times. The show is about America, not my personal life, but it would be pretty sterile indeed if I never mentioned anything about some of the most important experiences in my life. Also, selfishly, I depend on the prayers of my audience. When going through the cancer thing, I cannot tell you how profoundly affected I was by the power of their prayer. I am convinced that the love and outpouring of support I received during those dark

days helped in my recovery. Now, I must make sure that I give back as much as they gave me.

Do you listen to music radio and if so, which station is your favorite?

[WMZQ] 98.7 FM Washington . . . country. I also listen to [Bob] Dylan's "Theme Time Radio Hour" on XM—great stuff.

Do you listen to other talk radio hosts, and if so, who? And, how do you listen? For fun, content? Do you catch yourself critiquing aspects of their show?

With a new daughter and all the pre-K madness that goes along with that, I don't have a lot of time to listen to other shows. When I have a few free minutes to sample, it's usually Rush [Limbaugh], Sean [Hannity], [Michael] Savage. I usually listen to the iPod in the car, but occasionally I'll poke around on the talk stations when running Mommy-related errands. We're all competitive people, but over the years I've found that all the top hosts have something unique to offer, so I try to root for all of them. God knows we have enough enemies out there who want to see us fail.

What's your advice for someone who wants to break into talk radio?

I would probably tell the person to get experienced in something other than radio first. If you have no real-world experience, I guess you could still make it today in talk radio, but it's hard to see how, given how many people are already out there trying to compete in every daypart. Do something, become an expert in something that tests your ability to be a good radio host. I was a regular on "Imus in the Morning" for four years before I pitched a show to Westwood One. If you can't hold an audience for a six-minute guest spot on your favorite talk show, you probably aren't going to make it as a host.

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