

CAREER 2.0



When The Worst Happens: Networking Tips, A Robust Résumé, Social Networking Sites And The Internet,

Preparing For An Interview—And Possibly Even Changing Careers p.10 **PLUS:** The Emotional Fallout p.47



R&R

RADIO & RECORDS

FEBRUARY 6, 2009 NO. 1800 \$6.50

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THE SPIN: Kelly Clarkson Flies Up Hot AC, CHR/Top 40 p.25

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R&R News Focus

MOVER

Mark DiDia Joins Island

Industry vet Mark DiDia joins Island Records as executive VP/GM, reporting to president Steve Bartels. He began working at Island Def Jam Music Group's New York headquarters Feb. 2. DiDia was last seen at Columbia Records, where he spent 18 months as part of the management triumvirate alongside Steve Barnett and Rick Rubin until his departure in December. He also was at Capitol Records, which he joined as senior VP in 2001 and was elevated to executive VP/GM, and has been senior VP/GM of Hollywood Records and GM of American Recordings.—Keith Berman



DiDia

SHAKER

Catlin Rises At Cumulus/Dallas

Jeff Catlin, PD for Cumulus sports KTCK (the Ticket) and OM for news/talk KLIF/Dallas, is named to the newly created position of OM for the cluster. He will oversee country KPLX (the Wolf) and classic rock KDBN (the Bone), as well as KTCK and KLIF, and remains PD for the Ticket.



Catlin

Catlin has been with the Ticket since 1994, except for a three-year run at co-owned KCMO/Kansas City, where he served as PD from 2000 to 2003.

"This is an exciting opportunity for me to get involved with all the great brands in the Cumulus Dallas-Fort Worth cluster to make a positive impact in the PPM world," Catlin says.—Ken Tucker

Registration For R&R 2009

R&R Convention 2009 is set for Sept. 23-25 at the Sheraton Philadelphia City Center Hotel. The event will again be co-located with the NAB Radio Show, which will be held at the Philadelphia Convention Center. Registration is open for the R&R Convention at the rate of \$299, available through March 31. A "pros on the loose" rate will also be available, starting Aug. 17. For more information on the convention, go to radioandrecords.com/conventions/rconvention_09.asp.

Economic Freefall Fuels More Pay Cuts, Layoffs

Some 690 full- and part-time Beasley Broadcast Group employees in 11 markets got the word Feb. 3 that the Naples, Fla.-based company will invoke a 5% pay cut, effective immediately. The reduction affects all employees, from company founder/chairman George Beasley to the most recently hired. The company has already reduced staff by 7% during the past few months, and spokeswoman Denyse Mesnik says Beasley hopes the pay cuts "help us keep our employees."

The Beasley-style pay cuts have become vogue in radio and other industries. On Jan. 27, Salem said it was instituting a companywide pay cut of 5%, while top-line officers would see a reduction of an additional 5%, effective Feb. 1. For CEO Edward Atsinger, that means an annual base salary rate of \$765,000 instead of \$850,000; for chairman Stuart Epperson, \$472,500 from \$525,000; radio division president Joe Davis, \$387,000 from \$430,000; new business development president David Evans, \$360,000 from \$400,000; and senior VP/CFO Evan Masyr, \$270,000 from \$300,000.

At Entercom, executive salaries are frozen and brass will not see contracted 2009 salary increases. According to Forbes, president/CEO David Field was paid a 2007 salary of \$746,032, CFO/executive VP Stephen Fisher earned \$495,833 and executive VP/general counsel John Donlevie received \$319,595.

Cuts have even been deemed necessary at privately held Greater Media, which sliced 11 employees in its Boston cluster Jan. 29. Many of the cuts were on-air staff at alternative WBOS (Radio 92.9). In Denver, Wilks has taken over a trio of CBS Radio stations and released about 15 people, including director of operations Bill Gamble, and Disney's job cutting will extend to the ESPN division, where the company intends to cut 200 slots this year through attrition rather than firings.—Jeffrey Yorke

ON THE WEB

Sony Music Cutbacks

Budget slices hit labels under the Sony Music umbrella Jan. 29. At Jive Records, VP of pop promo/West Coast Ken Lucek, senior director of rock formats Joanne Grand, Los Angeles-based West Coast promotion manager Rod "Roddy Rod" Edwards and Southeast mixshow director Chad Brown have been let go due to budget cuts. At J Records, VP of urban adult promotion Stephanie Lopez was released after being with the label since its inception in 2000. National director of mixshow promotion "Big Ro" Johnson and RCA Charlotte regional Damien Sabatello also exit.

—Keith Berman and Darnella Dunham

Hot AC Vanishes, Reappears In Columbus

On Jan. 26, RadiOhio ditched hot AC on WBNS-FM (Mix 97.1)/Columbus, Ohio, opting to simulcast sports sister WBNS-AM and transform the station into "97.1 the Fan." The air and sales staffs were let go, though Mix PD Jay Taylor remained, as he's also cluster director of programming and operations. Less than 24 hours later, Saga jumped into the breach by flipping classic hits WODB to "the New Mix 107.9." The new station is getting things started with a 5,000-song commercial-free run. Tony Florentino, OM/PD of AC sister WSNY (Sunny 95), takes on the same duties at the new Mix.—Keith Berman

Seattle Braces For Powers' Surge

Clear Channel rhythmic KUBE/Seattle PD Eric Powers will soon double his broadcast day when he's handed the programming keys to CHR/top 40 rival-turned-ally KBKS



Powers

(106.1 Kiss FM), one of the CBS Radio properties that Clear Channel recently picked up. Market manager Michele Grosenick says Powers will assume his new Kiss duties when Clear Channel formerly acquires Kiss around April 1.—Kevin Carter

Ratings Wonderland

An all-Christmas music station was No. 1 in 13 of the 14 PPM markets in the period from Dec. 11, 2008 to Jan. 7, 2009.

| STATION/MARKET | OWNER | FORMAT | NOV. '08-DEC. '08-HOLIDAY '08 |
|---------------------|---------------|------------------|-------------------------------|
| WLTW/New York | Clear Channel | AC | 5.4-6.8-8.3 |
| KOST/Los Angeles | Clear Channel | AC | 3.7-5.5-7.2 |
| WLIT/Chicago | Clear Channel | AC | 3.4-8.7-10.3 |
| KOIT/San Francisco | Entercom | AC | 6.0-6.1-8.3 |
| KLNO/Dallas | Univision | regional Mexican | 6.1-6.9-6.2 |
| KODA/Houston | Clear Channel | AC | 6.6-6.9-9.2 |
| WSB/Atlanta | Cox | AC | 4.3-6.7-9.1 |
| WBEB/Philadelphia | WEAZ-FM Radio | AC | 7.6-8.4-11.9 |
| WASH/Washington | Clear Channel | AC | 6.7-8.9-11.6 |
| WNIC/Detroit | Clear Channel | AC | 4.5-11.0-13.2 |
| WALK/Nassau-Suffolk | Clear Channel | AC | 6.5-8.0-10.5 |
| KOLA/Riverside | Anaheim | classic hits | 7.4-7.6-7.6 |
| KBAY/San Jose | NextMedia | AC | 6.9-6.8-8.4 |
| WLTW/Middlesex | Clear Channel | AC | 5.0-6.5-9.2 |

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

Christmas Music Rules In PPM

PPM data from the first official holiday ratings period confirms the audience firepower of Brenda Lee and Burl Ives. Stations that flipped to Christmas music dominated in the period from Dec. 11, 2008, to Jan. 7, 2009, in 13 of the 14 markets that have converted to electronic audience measurement. The only market where Christmas wasn't king was Dallas, where Univision regional Mexican KLNO edged CBS Radio AC KVIL by one-tenth of a share 6+. In Chicago, Clear Channel AC WLIT nearly tripled its 6+ share, trending 3.4-8.7-10.3 from November (Oct. 16-Nov. 12) to December (Nov. 13-Dec. 10) to the holiday period (Dec. 11-Jan. 7). AC sister WNIC/Detroit experienced a similar explosion (4.5-11.0-13.2), while Cox AC WSB/Atlanta more than doubled (4.3-6.7-9.1). Even stations that were already perched atop the ratings roost made gains, such as Jerry Lee's AC WBEB/Philadelphia, which improved 7.6-8.4-11.9. The biggest holiday surprise? After a 30-year reign, Entercom AC KOIT unseated Citadel news/talk KGO/San Francisco as the No. 1 station in the market, rising 6.0-6.1-8.3. KGO slipped 6.3-6.1-5.4.—Mike Boyle, Julie Gidlow, Keith Berman and Mike Stern

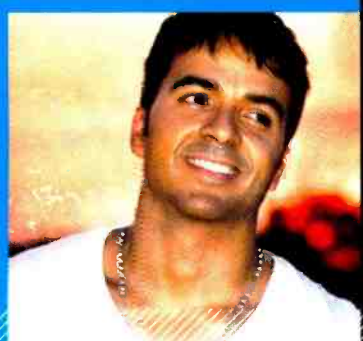
NEWS UPDATES AROUND THE CLOCK:
www.RadioandRecords.com

U2'S "GET ON YOUR BOOTS" TOPS TRIPLE A FOR A SECOND ISSUE. THE LEAD TRACK FROM "NO LINE ON THE HORIZON," DUE MARCH 3, CONCURRENTLY STEPS 8-6 AT ALTERNATIVE, 35-32 AT HOT AC AND 34-32 AT ACTIVE ROCK.

R&R No.1

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LUIS FONSI'S "NO ME DOY POR VENCIDO," ATOP LATIN POP, IS ONE OF TWO TRACKS LEADING FOR A MAMMOTH 25th WEEK. JAMES FORTUNE & FIYA'S "I TRUST YOU" HAS SPENT THE SAME LENGTH OF TIME IN CHARGE OF GOSPEL.



Radio and Records is published weekly, except the last week of December and the first week of January. Subscriptions are available for \$325.00 per year (plus applicable sales tax) in the United States, \$330.00 in Canada and Mexico, and \$495.00 overseas U.S. funds only from Radio & Records Inc., PO Box 16555, North Hollywood, California 91615-9338. Annual subscription plan includes the weekly newspaper plus two R&R Directories issues and other special publications. Refunds are prorated based on the actual value of issues received prior to cancellation. Nonrefundable quarterly rates available. All reasonable care taken but no responsibility assumed for unsolicited material. R&R reserves all rights in material accepted for publication. All letters addressed to R&R or its editors will be assumed intended for publication reproduction and may therefore be used for this purpose. Letters may be edited for space and clarity and may appear in the electronic versions of R&R. The writer assumes all liability regarding the content of the letter and its publication in R&R. Nothing may be reproduced in whole or in part without written permission from the Publisher.
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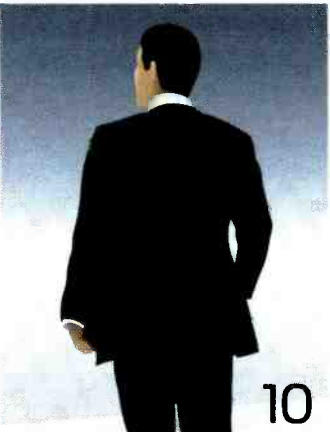
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'Sure you never thought it could be you. Yes, others probably deserved it more. Now visualize the people involved in your layoff and forgive them. If you don't, they will continue to haunt you.' p.10



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| <p>Feb. 9 Connect yourself with the whole industry: Get listed in the R&R Directory. ▶ Click on R&R Directory</p> | <p>Feb. 10 Find out who's ruling radio in the Great White North with R&R's Canada charts. ▶ Click on Charts</p> | <p>Feb. 11 Michael Copps conducts his first news briefing with reporters as acting FCC chairman at 10 a.m. ET. ▶ Keep it locked on R&R for full coverage.</p> | <p>Feb. 12 Journal Communications reports fourth-quarter financial results during a teleconference at 11 a.m. ET. ▶ Bookmark RadioandRecords.com for coverage and analysis</p> | <p>Feb. 13 Discover tomorrow's hits today with Hit Predictor. ▶ Click on Charts</p> |

R&R

TALK RADIO SEMINAR

THURSDAY, MARCH 12

12:00-7:00PM

REGISTRATION OPEN

3:30-4:45PM

ANNUAL ROUNDTABLE: THE TALKING HEADS OF TALK RADIO

A distinguished panel of industry leaders offer their assessment of the opportunities and challenges facing the format.

CO-MODERATORS



Cyndee Maxwell
R&R



Mike Stern
R&R



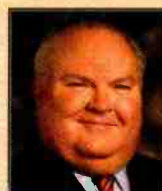
Kevin Magee
Fox News



Mark Masters
Talk Radio Network



Oscar Ramos
ESPN Deportes



Bruce Reese
Bonneville



Neal Schore
Triton Media Group



Michael Weiss
CBS Radio

5:00-7:00PM

R&R OPENING NIGHT TALKTAIL PARTY

FRIDAY, MARCH 13

8:00AM-6:00PM

REGISTRATION OPEN

8:30-9:00AM

CONTINENTAL BREAKFAST

9:00-10:00AM

THE STATE OF THE (RATINGS) NATION



Jon Coleman
Coleman Insights



Lorraine Hadfield
The Nielsen Company

It's more important than ever in our business to understand the business of ratings. Not only are they the report card programmers measure success against, they play a major role in a station's revenue success. This session will provide a full update on issues like new vendors, new measurement systems and new recruitment challenges.

10:30-11:45AM

DRILLING FOR TALENT: NEW SOURCES AND ALTERNATIVE SOLUTIONS



Phil Tower
Moderator
The Allen Hunt Show



Robin Bertolucci
KFI/Los Angeles



Cory Calhoun
Second City



Eric Logan
Harpo Productions



Jack Silver
KLSX/Los Angeles

Just like oil, talk radio talent is a rare commodity, which means, just like America, radio needs to drill in new areas to develop alternatives to our current dependence on small markets and broadcast schools. Learn about ways to build pipelines to new sources of fresh talent.

12:00-1:45PM

LUNCHEON

MARCH 12-14, 2009
MARINA DEL REY MARRIOTT • LOS ANGELES

2:15-3:30PM



Gabe Hobbs
Moderator

DID YOU HEAR THAT? HOW TO LISTEN TO YOUR STATION MORE EFFECTIVELY



Jennifer Ferro
KCRW/Los Angeles



David Hall
KABC/Los Angeles



Greg Mocerl
Mocerl Media

As programmers are asked to take on ever-increasing workloads, including overseeing multiple stations, there is significantly less time being devoted to actually listening to and critiquing our product. A panel of experts will provide useful suggestions you can implement immediately, enabling you to not just listen to your station but to actually hear what's on the air.

3:45-5:00PM



Roger Hedgecock
Moderator
Radio America

WHO SAID LIFE'S FAIR? THE FAIRNESS DOCTRINE DEBATE



Brian Jennings
Radio Programme

With renewed interest and some senators calling for reinstatement of the Fairness Doctrine, it's time to examine all sides of the issue, including the likelihood of its return, the potential ramifications and even the possible upside for talk radio.

5:00-6:00PM

R&R TALK RADIO HAPPY HOUR

SATURDAY, MARCH 14

8:00AM-12:00PM

REGISTRATION OPEN

8:30-9:00AM

CONTINENTAL BREAKFAST

9:00-9:45AM

GENERAL SESSION

10:00-11:15AM

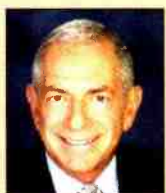
YOU'RE THE BOSS, NOW ACT LIKE IT



Tim Moore
Moderator
Audience Development Group



Phil Boyce
Talk Radio Network



Mickey Luckoff
Citadel/
San Francisco



Roger Reiss
The CEO Show



Bennett Zier
Air America

Most broadcasters find it easy to learn the mechanics of radio, but not as many learn how to effectively handle the hardest part of the job – managing a staff. A panel of experts will provide easy-to-implement suggestions to help you lead your staff in this time of unprecedented change.

11:15AM-12:30PM

IT'S NOT JUST RADIO ANYMORE. MAXIMIZE YOUR INTERACTIVE EFFORTS



Ruth Presslaff
Moderator
Presslaff Interactive Revenue



Colby Atwood
Borrell and Associates



Chris Balfe
Mercury Radio Arts



Thom Callahan
Associated Press



Caitlin Hill
Hitviews



Paul Krasinski
Ando Media

There is no single bigger challenge facing broadcasters than maximizing their use of new digital technologies in ways that lead to generating revenue. The problem is we're not tech people, we're radio people. A panel of digital people will provide practical suggestions for improving your online effort.

12:30-2:00PM



Larry King

R&R ANNUAL INDUSTRY ACHIEVEMENT AWARDS LUNCHEON

TRS closes out with our annual R&R News/Talk/Sports Industry Achievement Awards. This year we will recognize the best of the best in 12 categories, including three new additions: Producer of the Year, Web Site of the Year, and Station of the Year in markets 51+. This year's ceremony will also include Larry King as the first-ever recipient of the new R&R Career Excellence Award.

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radioandrecords.com

Noncommercial Radio Feels Economic Pinch

By Jeffrey Yorke and John Schoenberger



Mills

'With most states facing dramatic budget shortfalls, public radio could be among the first to see its government funding dissipate.'

—Ken Mills

In December veteran reporter Ketzell Levine was working on a series for NPR called "American Moxie: How We Get By," covering how Americans were handling the economic crisis. But before she was able to complete the project, Levine learned she was among those at NPR earmarked for layoffs. With her editors' backing, Levine made the final installment in the series about herself.

Injecting herself into the story may be unusual but Levine's plight is not. As one of 64 employees sacked by Washington-based NPR in its first job trimming in 25 years, Levine is part of a larger trend where declines in corporate underwriting and major donations are forcing across-the-board cutbacks in noncommercial radio.

The NPR layoffs affected about 7% of its work force across all departments. After finishing its last fiscal year on budget with \$158 million in operating revenue, NPR has experienced an 8% decline in major funding and now expects to realize \$145 million in revenue.

Meanwhile, Northern California Public Broadcasting said Feb. 2 that it would cut 13% of its budget and lay off 30 of its 291 employees due to diminished corporate giving. It hopes to save \$8 million. The broadcaster owns three TV and two radio stations, including KQED-FM/San

Francisco, ranked No. 3 in the market 12+ with a 5.3 share, according to Arbitron's Holiday PPM survey. No reporters will leave KQED-FM and no TV staff will depart, representatives said. Employees with enough seniority were offered a buyout package; others were dismissed immediately.

According to the San Francisco Chronicle, Northern California Public Broadcasting membership has dropped just 5% since October while major donations declined 15% and corporate underwriting plummeted 24%.

Longtime public radio consultant Ken Mills says that the Stanley Foundation, which has typically contributed about \$600,000 annually to public radio, "is pulling out of public radio entirely because its endowment is down by 60%." The foundation's stock investments simply aren't producing dividends like they once were. But, he adds, "Pledging continues to be strong. Stations are still seeing strong public underwriting."

The pinch is being felt at college radio, too. Cincinnati Public Radio has taken over operation of noncomm NPR member WMUB/Oxford, Ohio, from Miami University of Ohio after the school's budget shortfall caused it to slice the expense of running the station after 58 years. Next door in Indiana, Northeast Indiana Public

Radio put classical stations WBNI/Roanoke-Fort Wayne, WCKZ/Osland-Angola and a Fort Wayne translator on the market because the group says it needed to devote financial resources to other parts of its operation. And Middle Tennessee State University is eyeing WMOT/Murfreesboro, Tenn., for cost-cutting that threatens the future of one of the nation's last 24-hour NPR-affiliated jazz stations.

In some ways, noncommercial radio may be better-positioned for an austerity binge than commercial broadcasters. "We've dealt with a scarcity of cash all of our lives," Mills says. However, he says many noncomm GMs are "really scared about what the economic impact is going to be, particularly in states such as Indiana, Iowa, Wyoming and Alaska where public radio may get 10%-20% of its overall funding from the state. With most states facing dramatic budget shortfalls, public radio could be among the first to see its government funding dissipate."

Greg Guy, a station broker with Patrick Communications, says public radio is not feeling as much pain as commercial broadcasters primarily because public radio outlets were not bought and sold at the sky-high prices commercial broadcasters paid in the post-Telecom Act land rush. **R&R**

FOX SPORTS RADIO REVAMP DISPLACES LOCAL CLEAR CHANNEL TALENT

By Mike Stern

Amid cutbacks that eliminated 9% of its work force, Clear Channel revamped the talent roster at Fox Sports Radio—which it operates and syndicates through its Premiere Radio Networks unit—placing the sports net's programming on seven large- and medium-market Clear Channel stations with the potential for more to follow. These moves could serve as the blueprint for other nationally syndicated formats, according to a Clear Channel source.

Heading up the revamped FSR brand is Clear Channel sports KLAC/Los Angeles GM/PD Don Martin, who adds duties as VP/GM of the network, replacing Andrew Ashwood, who died unexpectedly last year. By essentially merging the two L.A.-based sports properties, KLAC has become the de facto FSR flagship, saving the company significant funds in duplicated positions and talent contracts.

Martin's stewardship of the network may signal the start of a different era at FSR. The network, not generally known for a high-energy in-your-face type of delivery, may start to hew closer to Martin's brasher, big-city-sounding style of programming.

The revised FSR lineup combines talent from the network and KLAC (see 2009 Fox Sports Radio Lineup, right). For example, FSR's Chris Myers is paired with KLAC's Steve Hartman from 3 p.m. to 7 p.m. ET, while the KLAC afternoon team of Petros Papadakis and Matt "Money" Smith air 7 p.m.-10 p.m. ET. "They are a sound unto themselves," Martin says. "They are the next major sports-radio stars. They will blow up."

The new lineup has replaced local talent

2009 Fox Sports Radio Lineup

6 a.m.-9 a.m.: Steve Czaban

9 a.m.-noon: Dan Patrick

Noon-3 p.m.: "Steve Czaban Reloaded"

3 p.m.-7 p.m.: "The Drive With Chris Myers and Steve Hartman"

7 p.m.-10 p.m.: "Petros and Money"

10 p.m.-2 a.m.: JT the Brick

2 a.m.-6 a.m.: "The Fox Daily Rewind"

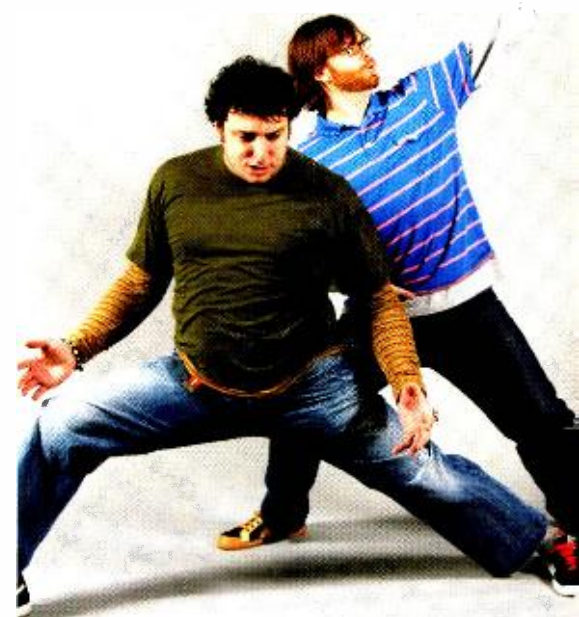
SOURCE: Fox Sports Radio. All times are Eastern.

on several Clear Channel stations, including WDFN/Detroit, where all local personalities have been dismissed, and KLSB/San Diego, KGME/Phoenix and WYTS/Columbus, Ohio—which each carry the entire FSR lineup except for local afternoon drive shows. Similar replacement moves are under way or have already occurred at the company's WQTM/Orlando, KJR-AM/Seattle and KHHO/Tacoma, Wash.

Although Premiere syndicated host Jim Rome is not officially part of the FSR lineup—he already has a relationship with Fox Sports rival ESPN TV, where he hosts "Rome Is Burning"—FSR doesn't program against Rome. Instead, it carries a replay of morning man Steve Czaban's show from noon to 3 p.m. ET, making it easy for stations to carry Rome with the rest of the FSR lineup.

Despite the ability to roll out the FSR format on Clear Channel stations across the country, Premiere faces formidable competition that includes the well-established ESPN Radio Network. Claiming to be heard on 63% of all U.S. sports-formatted stations, the well-integrated multimedia

Petros and Money



company also gives its radio hosts national exposure on its other media platforms. ESPN representatives declined to comment for this story.

FSR will also face strong, locally programmed sports stations in many markets. CBS Radio, a leader in the format, boasts such entrenched properties as WFAN/New York, WIP/Philadelphia and WSCR/Chicago. CBS has also recently launched FM sports outlets in Dallas, Detroit and Baltimore. **R&R**

EXCLUSIVE PRINT CONTENT

R&R

THE INDUSTRY'S MOST COMPREHENSIVE TRENDS & ANALYSIS RESOURCE



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CAREER

2010

When the worst happens: networking tips, a robust résumé, social networking sites and the Internet, preparing for an interview—and possibly even changing careers

By Chuck Taylor



While the January loss of 1,350 jobs in a single swipe at Clear Channel Radio was a mind-numbing blow for the radio industry, the sad truth is that a hailstorm of pink slips have purged the business with startling consistency. CBS Radio, Citadel, Entercom, Greater Media and Sirius XM are among the radio groups that have been draining the ranks of programming, management, sales and talent for several months.

If misery loves company, then there's not a lot of elbow room left, as the troubling economy continues to prompt record job declines nationwide across a multitude of business sectors. The Department of Labor reported that in December the jobless tally increased by 632,000 people to 11.1 million, as the unemployment rate rose from 6.8% to 7.2%—the highest in 16 years. In the last four months of 2008, 1.9 million jobs were sheared. And perhaps the most chilling statistic of all: In the final week of January alone, more than 70,000 layoffs were announced, from the likes of Pfizer, Home Depot, Sprint, Boeing, Microsoft, Intel and General Motors.

The radio industry's own fortunes are just as dismal. In November, overall industry revenue plummeted a staggering 20% compared with November 2007, according to the RAB. BIA

Academy Services forecast that radio revenue would hit a five-year low in 2008 with a negative 7% growth rate. For 2009, total radio revenue is expected to tumble 10% before returning to the positive column in 2010, with a modest 1.5% gain. Such analysts as Wachovia Securities' Marci Ryvicker have projected even steeper radio revenue losses for this year.

Taking Action

R&F queried a host of career counselors and experts in the field of surviving layoffs to recommend forward steps for out-of-work broadcasters. Their advice covers such essential topics as networking, building a robust résumé, utilizing social networking sites and the Internet, preparing for an interview and—a concept that might have seemed

inconceivable a few years ago—changing careers.

They may be onto something. A recent article on CareerBuilder.com points out how the evolution of technology is profoundly impacting specific careers: "Thanks to the advent of technology like computers, automated machines, voice recognition systems and cell phones, many jobs once deemed essential to the work force are on the decline." Among its top 10 endangered careers is "radio and television announcers" at No. 8. "New technology and advancement of other media sources like satellite radio and syndicated programming means less need for radio and TV announcers."

Laurie Kahn is the founder of Media Staffing Network and All About Careers. During a Jan. 14 webinar, "Tips for the Media Job Search," that was hosted by R&R and the Mentoring and Inspiring Women Radio Group, she advised, "Most of us in media are smart and we know a lot of other industries. If you've lost your job, don't narrow your thoughts to being in just one industry. Consider what other industries might benefit from your skills."

Kahn, who has worked for 20 years hiring and training job seekers and employers, adds, "Maybe this is a blessing. What did you not like about your past job? What would your dream job look like? This is the time to think about what you're really passionate about. It's a time to open your mind."

Mary Jane Murphy, a career counselor and psychotherapist in Atlanta who oversees M J Murphy Counseling Services (murphycounseling.com), tells R&R that "career advice is tough for clients in industries such as radio, where opportunity is presently declining. Some will want to hunker down and try to remain in the field until they see how it all sorts out. Some will not mind making a major career change. Some will want to look at their skills and decide how they might transfer to another career; they would possibly enjoy just as much as radio."

The key, she says, is "knowing what your skill set is—what within that skill set you want to promote and use in your next job, and to have a pitch that you can quickly present to anyone that tells them what you are looking for."

Keith Hatschek—author of "How to Get a Job in the Music Industry" and an associate professor at the University of the Pacific's Conservatory of Music in Stockton, Calif.—concur. "If you have been working in a segment in which the layoffs just keep coming—like the record business and radio—look at other related fields that aren't being hit so hard with downsizing. For PIDs, managers and on-air talent, it's especially important to think creatively about where your talents in communication, marketing, project management or team-building might be valued."

Hatschek recommends studying companies that are in a related content business: webcasters, TV and video production or videogames, "and sell them on how your experience can help them become more successful."

Use The Internet—Carefully

As the search for potential jobs gets under way, counselors recommend utilizing the Internet as



Kahn

a primary resource—within reason. Applying for jobs on sites like Monster.com or HotJobs.com is like tossing a needle in a haystack. Still, according to Joel Cheesman, "head cheese" for career recruitment site Cheezhead.com, "Recruiters are sourcing the Web like never before." He advises job candidates, "If you don't have a presence, you're invisible. Be sure you're on LinkedIn [which boasts profiles from more than 30 million candidates] with a keyword-rich profile. And be sure you have an online résumé that Google can index with your skills. Putting things like 'résumé' and your primary skill set in the page's title is a plus. Then, after a few days or weeks, do searches on Google and other Web search engines to make sure you can be found." Social networking sites are also a valuable place to promote your wares: Consider Facebook, Twitter, Flickr, StumbleUpon, even YouTube.

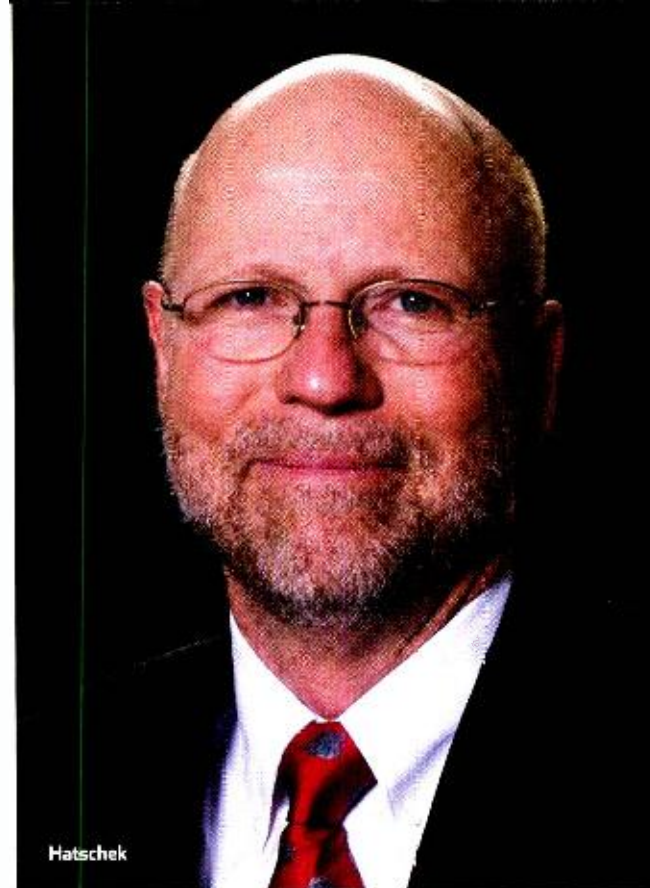
Launching a career-targeted blog is another tool that job-seekers can utilize to stand above other qualified candidates, including—in particular for on-air talent—audio and video clips.

But a word to the wise: CareerBuilder.com warns that content must be carefully tailored. Too much personal information can turn off employers, including alcohol or drug use, inappropriate photos or information, poor communication skills, bad-mouthing former employers or employees, unprofessional screen names and confidential information about past employers. One participant posted on an online radio community forum, "I was once looking for a p.m. drive AC replacement. The station is No. 1 with women 25-54. One of the top candidates on MySpace showed himself covered with tattoos on his motorcycle, close to a naked lady. Hmm, good fit for a classic rock station, but not mine. Another one had his paged filled with nasty political statements. Thanks but no thanks."

Beyond The Web

While the Internet has its place, counselors stress that there is still no better means of selling oneself than personal communication and networking. Consider it this way: Spend the evenings researching and surfing online job boards. Spend your days out of the house.

Murphy says, "If someone is looking for a job that is in demand and they have the perfect résumé for that job, the Internet may provide some hits and may work just fine—however, if there are hundreds of people looking for the



Hatschek

'Know what within your skill set you want to promote and use in your next job, and have a pitch that you can quickly present to anyone that tells them what you are looking for.'

—Laurie Kahn

same job and jobs are few, it doesn't work. The funnel gets too clogged." She suggests that "most employers still prefer to hire people they know or who are recommended through the company network."

Kahn notes that 93% of jobs are found through word-of-mouth, "so look for groups where you can meet people. Look in newspapers, Meetup.com, volunteer. Consult the Chamber of Commerce."

Hatschek adds, "Don't forget to utilize your school or college's career center, if possible. Many have online referral services as well as opportunities to link up with alumni who may be working in a related field. If you don't find a position quickly, enroll in a class or two at a community college to brush up on your business or production skills and to expand your network, adding the faculty and staff in your area of interest."

To arm yourself for networking meets, print business cards from your home computer to hand out to potential employers and contacts.

Selling Yourself On Paper

Then there's the matter of the résumé. Kahn insists: "Throw your old résumé out. Updating what you have now will only be attractive if you're applying for the same position. To move ahead and beyond, we start by opening our minds."

She notes that most résumés are scanned by potential employers in five to seven seconds. "Try and catch their attention so they stick with it." In the old days, a résumé was professionally printed, but now that they're processed on the home computer, "you can have a different résumé for every job interview you go on. You don't have to have a cookie-cutter approach anymore."

First, research companies, positions and job profiles. Figure out what qualifications are needed for each job you're interested in. Then adapt your presentation.

There are three kinds of résumés, Kahn says: Chronological is the most common, which follows career progress, with the most recent job at the top. "These are good for people who have worked at different types of jobs, with different responsibilities and accomplishments," she says.

Continued on page 12

Continued from page 11

A functional résumé—sometimes referred to as skill-based—is “good for someone whose career path has consisted of doing the same job, with the same responsibilities for different companies.” At the top is a list of past accomplishments and responsibilities in an overview manner. Below are dates, titles and company names for each job.

The third type of résumé Kahn calls “fun-logical.” This is for someone who has grown in their career and done similar jobs that expanded into management, but has always been in one industry—ad sales, for example. “In this case, I suggest an overview of skills on the top, with a brief description of accomplishments under each listed position below.”

What do hiring managers look for in a résumé? Kahn points out correct spelling and grammar, experience, skills, education, achievements, work above and beyond the job description, associations and community work, and dates. (References should never be included on a résumé.)

‘Study companies that are in a related content business—webcasters, TV and video production or videogames—and sell them on how your experience can help them become more successful.’

—Keith Hatschek

The Interview

Once an interview has been landed for a promising position, Hatschek advises, “The first thing to do is map out what is listed in terms of duties and responsibilities. Use your skills and experiences to match up as closely as possible with concrete examples of how you have relevant experiences that show you are a strong candidate to excel in that position. Remember, employers are looking first and foremost to fill mid- and senior-level positions with someone who will hit the ground running on day one and have an impact.”

As obvious as it sounds, Kahn says, she is surprised when candidates arrive for an interview without doing their homework on the company, its products and the person they’re interviewing with. “Look at the company’s Web site, study the competition, know as much as you can,” she says. “Print it out, have notes and prepared questions. It shows that you’ve done your homework.” Also, “practice your pitch, so you don’t come in and look scattered.” And never bring up money in a first interview.

Items to take with you: a charged cell phone,

the company’s phone number and address, paper and pen to take notes, a clean copy of your résumé and money in case you somehow end up in a region without cell service. Also: Dress up, clean up, look professional. And be on time.

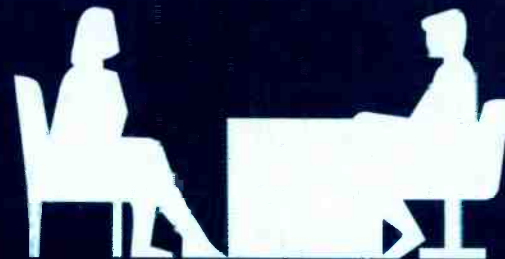
Throughout the entire process, perhaps the toughest task is remaining upbeat. Many people use their job as a way of defining themselves. It’s natural enough to doubt your skills, marketability, value to society and value to your family when you’re laid off. “Attitude and stress are half the battle,” Kahn says. “Don’t expect to find your new job right away. In a normal economy, it takes three to six months to find a senior-level job, so consider that it will take longer in today’s economy.”

Hatschek stresses that a positive mind-set is important not just for self-preservation but in giving off a good vibe to everyone you interact with. “Even if it’s a bit of an act, cheer yourself up, get out there and put your skills and accomplishments at the disposal of your prospective employer. No one wants to hire anyone who is exuding gloom.” As one career site suggests: “Fake it til you make it.”

R&R

After The Layoff: 10 Tips

By Chuck Taylor



The boom came down and you’ve joined hundreds of thousands across the country who have lost jobs in a miserable economy. Now what?

R&R interviewed two career experts about immediate steps to take after a layoff. Here are 10 tips, courtesy of Harry Dahlstrom, president of Holliston, Mass.-based Dahlstrom & Co. and author of “Surviving a Layoff,” and Germantown, Md.-based speaker/consultant/career coach Malcolm Munro, author of “Marketing Yourself for Your Dream Job: How to Get the Job and Career You’ve Always Wanted” and seven other business and management books.

1. Don’t feel guilty about being laid off. A layoff is not a firing, Dahlstrom says. “Those who are fired usually did something to deserve losing their job—theft, chronic absenteeism or refusing to do the work. People who are laid off did nothing wrong. Instead, their position was closed.”

2. Talk it up. “Let everyone know you’re out of work and you need a job,” Munro suggests. “Most people keep it a shameful secret. People will help, but they can’t if you don’t ask for it.” It’s also therapeutic, Dahlstrom says: “Layoffs are emotional and you’ll want to talk about it. So explain to your friends and family what happened.”

3. Take some time. “Don’t make any important decisions for a few days,”

Dahlstrom says. “Don’t cash out your retirement account. Don’t go on a spending spree. Don’t write angry letters you might later regret. Instead, take several days to get over the shock of losing your job. Do things you want to do. Spend some time with your family. Take a day trip. Read a novel. Volunteer. Take a class or a lesson. Clean your house and have a yard sale.”

4. Grieve—and then move forward. Munro advises, “Sure, you never thought it could be you. Yes, others probably deserved it more. Yes, they’ll miss you when you’re gone. Now, visualize the people involved in your layoff and forgive each and every one of them. Let them all off the hook. If you don’t, they will continue to haunt you.”

5. Get busy. Sign up for unemployment benefits. The government requires that employers pay for unemployment insurance. If your company hasn’t already provided the information, call to see if you are qualified to receive benefits. Local offices are listed in the phone book under your state’s name, Dahlstrom says.

6. Extend your healthcare coverage. “If possible, get family coverage under your spouse’s health policy. Or at your own expense, you can extend coverage under your ex-employer’s group policy for 18 months,” Dahlstrom notes. Employees have 60 days from the date

they were laid off to apply for a COBRA extension.

7. Update your résumé

“Depending on the direction you want to go, a chronological format is standard,” Munro says, “but a skill-based résumé might be best for someone whose career path has consisted of the same job with similar responsibilities for different companies. A résumé is an advertisement, which should show how you can benefit an employer—not just list your features and skills. Past performance is often an indicator of future performance. Explain how you made a past employer money, saved them money or improved a process or product. When people ask what you do, tell them you’re an experienced station manager—or whatever—with expertise in the following areas . . . Mention specific accomplishments that were remarkable and what the results were.”

8. Don’t rely on the Internet to get a job interview.

Dahlstrom advises: “Network with friends and relatives, mail your résumé to employers, phone hiring managers, answer the p-wanted ads and register with an employment agency.” Munro adds, “Explore all ways of networking, particularly with tools like Facebook and LinkedIn. Go to your school’s alumni services to see if there are any services.” He says that 50%-80% of jobs come through networking contacts, not Monster.com.

9. Expand your network. “The first part of networking is easy: Check in with people who know you,” Munro says. “The next part can be scary. Talk to strangers. Meet as many new people as you can” from the gym, at church, parents of your kid’s friends—anywhere there are potential allies and contacts.

10. Keep your chin up. “Optimism sells,” Munro emphasizes. “With the volume of people looking for work, you have to show a potential employer you’re eager and positive, not desperate, not arrogant, but supremely confident. Show them on your résumé and of course in an interview that you can solve problems, make or save money and get along well with others.”

Munro



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What great salespeople know about the tough times

These Are The Good Old Days

'The days of just selling the 25-54 avails are gone. To survive you are going to have to be a problem solver and not a spot peddler.'

—Tom Becka

Tom Becka
tom@tombecka.com

bear with me a moment and allow me to suggest something that, on the surface, may seem a bit absurd. I am going to propose why you need to embrace and enjoy the tough times. That's right—embrace and enjoy the tough times. Let me show you why great salespeople will not fall into the trap of believing all the negativity that is surrounding our economy.

■ I'll begin with a metaphor. When a musician is starting out in their career, they have to go through a lot of tough times, such as long nights on the road playing for eight drunk people. After the gig, they load the equipment in the van and the whole band crashes in a \$25-a-night flea-bag motel.

This is not the stuff that dreams are made of. But it is the stuff that creativity is made of. It is the stuff where determination to overcome adversity is developed. Like the sand in an oyster that makes the pearl, the tough times of the early years help make the band what they are.

The tough times are their good old days. My point is that people in sales are a lot like these entertainers. The hard times help make them who they are. The hard times are where they develop their style. The hard times are where they achieve their more memorable victories. The hard times make for the best stories. The hard times can really be the good times.

When I have interviewed successful entertainers and asked them about their "good old days" there is

a recurring theme. They were all in some sort of denial. They didn't let their surroundings get the better of them. They had dreams, goals and expectations of their future, and the flea-bag motels and lousy food were all part of getting to their destination.

We are now going through a tough economic time. Radio's revenue was down last year and the projections are that 2009 won't be much better. Every time you turn on the TV, radio or open a newspaper there's a story about how bad the economy is.

When you go see an account, you're hearing more and more stories of how the client is barely getting by. And even if they are doing OK, they'll start talking about a competitor or a company down the street that went out of business.

These are the good old days? Yes, as a matter of fact, I believe they are. And you should believe it, too. These times are just part of what we need to go through to get to where we are going.

A Road Map Through Tough Times

Here's a bit of a road map to help you get there. Work with your accounts to generate new ideas. Get creative. Look for new ideas, new concepts, new solutions. The days of just selling the 25-54 avails are gone. To survive you are going to have to be a problem solver and not a spot peddler.

If your car business is drying up, do something different. Work with your creative team to put together a fun promotion for the dealers. Clients don't buy spots. They buy ideas. Look for new categories that aren't currently using radio. Health care and educational facilities are just two examples of industries that are doing well in a down economy. These categories are under-utilizing the reach and effectiveness of radio.

What have you got to lose? That band that's playing for eight drunk people can be innovative onstage. They can try new songs. New styles. This is where they work to create their hits. They can't experiment when they have 20,000 screaming fans in the audience. They write their best stuff when they are playing for the eight drunks.

It's the same for you in sales. Experiment a bit. Try new things. Be inventive. It's one of the things that make these times the good old days. Let's face it. The tough times make the better stories. They are the stories people want to tell; these are the stories people want to hear. Which is why you should be enjoying these times more, because no matter how bad things get, there are going to be winners. There are going to be people coming out on the other side stronger, more successful, triumphant and better looking.

Look Ahead

The challenge for any salesperson in 2009 is to look at these times as the good old days. Just like the struggling actor who dreams of one day being a superstar, salespeople have got to keep looking ahead. You have got to think about these times as being the times that will one day be the source of some great stories.

And the nice thing about having this attitude is that there is a good chance that a lot of your competition doesn't feel this way. They are buying into the gloom and doom. And where will that get them? Nowhere. But it will give you a leg up on them.

Don't buy into the negativity. There is no need for despair.

John Lennon used to rally the other Beatles when they were playing 12-hour gigs in a dingy club in Hamburg by reminding them that they were going to the "toppermost of the poppermost." And while it may have been a corny saying, it should be where you are heading, too.

Hopefully at some time in the not too distant future, our paths will cross and we can sit down with a cup of coffee or a glass of single malt scotch, and reminisce about these good old days. **R&R**

Tom Becka is an author/motivational speaker/radio talk show host who has also been a successful sales manager.

Web Gaming Booms As Economy Busts

By Mike Shields

They say that low-cost entertainment typically thrives during a recession. No-cost entertainment apparently does even better.

Traffic to online gaming sites, many of which feature hundreds of free or low-cost games, has soared as the economy has gone sour. According to comScore, the online gaming category as a whole ballooned by 27% to 86 million unique users in December 2008 versus the previous year. And perhaps even more telling given the uncertain state of most users' finances is total time spent for the

category: It swelled by 42% in December.

Americans appear to be opting for more leisure time at home, so much so that gaming now accounts for a greater portion of the total time spent on the Web. It climbed from 3.7% in December 2007 to 4.9% last month, per comScore.

The trend has implications for radio: Broadcasters could increase Web traffic by adding online games to their station sites or by doing a better job of promoting gaming features already offered on their sites.

Among the sites that are the early

beneficiaries of this overall surge in online gaming are Yahoo Games, with a 20% audience jump to 19.5 million visitors; EA Online, up 21% to 15.4 million; and Disney's games, which hit 13.4 million visitors last December, an increase of 13% over December 2007.

WildTangent, which has deals with several of the top PC manufacturers to install its games directly on their hardware, also enjoyed one of the largest growth spurts in December. Its audience swelled by 74% year over year, netting 13.3 million users.

Mike Shields is a senior editor covering digital media for Mediaweek.

Learning from President Obama's inaugural speech

Yes We Can

'Obama used the resources of the times—such as the Internet—to his advantage. We should use the resources around us to improve our shows and stations.'

—Ace McKay

Ace McKay

acemckay927@gmail.com

the word “change” was thrown around a lot during the recent election season—and that’s what we got. We are now into the 44th presidency of the United States. Only time will tell what Barack Obama will do and what we will learn from him. As I watched his inaugural speech, I realized that there already were things we could take from him as a great communicator to apply to our radio shows.

As Obama spoke, it was reminiscent of his words in Chicago on election night that reminded us we can have confidence in our dreams and then see them fulfilled. Those of us on the air sometimes think we will never move beyond our current market and propel to market 50, 25 or 1. But great personalities aren't all in the bigger markets; they are able to do big-market radio from the markets they're in.

Obama used the resources of the times—such as the Internet—to his advantage. We should use the resources around us to improve our shows and stations. One way is to hire a talent coach or consultant. If that's too pricey, another great resource is the relationships you have with talent outside your market. Talk to and learn from those who are successful to better your station, increase your cume and invest in your show.

Constantly Moving Forward

We can learn about the content and delivery of our shows from Obama's speech in that it was

constantly moving forward. He never wasted a word or repeated himself. Even though it was close to 20 minutes long, it held your attention. That kind of connection is what we should all aim for. A radio friend of mine recently said that good shows come before being local. We can't play to the idea that being in the know in our community will make us win. We have to have a good show with good content above everything else.

Obama pointed out that the success of America is owed to those surrounding him—which included us, the current generation. That relates to a great show, too. We might be surrounded by a co-host or a producer, but mainly it's the listeners. We get to live life with them daily and it is what's going on in their life that makes the show. Their passions and opinions, whether they agree with us or not, help make our shows more about them and for them.

Obama acknowledged that everyone had worked to see change occur. He showed that we can keep people positive during tough times. Much like when we are on the air, our listeners

may not be faith believers, but hearing words about “hope and virtue” is a powerful sentiment and something we all want to believe is possible. Your show can give that same hope to listeners.

What Is Your Message?

Obama wants us to know where we stand with him and what to expect as he takes office. As an air personality, what are you saying to your listeners that lets them know what you stand for? Your show stands for something, and you have to define what that is and then prove it to your listeners. It goes back to the basic principle of reflecting your listeners' passions and delivering that faith back to them.

In Obama's acceptance speech in November, we heard about the passion he feels for his family. As you talk on-air about the things happening in the world and in your life, your filter is based on the role you play in your show. Allow listeners to hear your passions and priorities, even if the topic is last night's episode of “American Idol” or “CSI.” It doesn't mean that your show is all about you; rather, share the details of your life as you discuss the day's events and those concerns that your listeners care about.

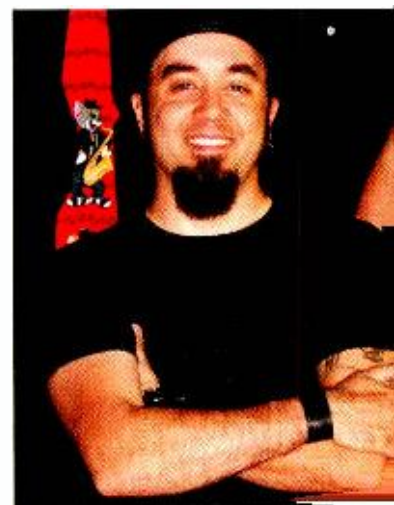
Our responsibility to our listeners, our station and ourselves is to be great. It's difficult at times, but apply Obama's encouragement when you are on the air. As he said,

“Our challenges may be new. The instruments with which we meet them may be new. But those values upon which our success depends—hard work and honesty, courage and fair play, tolerance and curiosity, loyalty and patriotism—these things are old. These things are true . . . What is demanded then is a return to these truths.”

If “change” is the buzzword, what change is necessary in your show? Can we change it? Yes we can.

R&R

*Ace McKay co-hosts mornings on WLAB (Star 88.3) / Fort Wayne, Ind. He also is a columnist for the *Huntsville Times* and runs *The Marriage Playbook.com*.*



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Keys to successful endorsement spots

The Power Of Personality

Mike Stern

MStern@RadioandRecords.com

this week's column is about an easy way for stations to increase their billing, for account executives to increase commissions and hosts to increase their income. If that doesn't interest you, turn the page. ■ One of the oldest weapons in a salesperson's arsenal, the talent endorsement, meets all of these objectives. Stations can charge premium rates for endorsements, increasing billing and the resulting account executive commission checks, while associated talent fees put extra money into the host's pocket.

Clear Channel talk KFI/Los Angeles morning host Bill Handel explains the mathematics of endorsements with a simple formula: Add together the premium spot price and talent fees. "That comes out to about a 50% premium per spot, but I believe the commercial is at least three times more effective. So essentially, the advertiser is getting the overall effect for half the price."

The Catch

Of course, anything that sounds too good to be true

usually is. The challenge of successful endorsement advertising, Handel says, is that "you really have to give a damn about the product. It's impossible to manufacture passion and excitement."

Gregory Noack, managing partner of Fountainhead Communications, an advertising agency that specializes in talent endorsements, says it just takes coming up with the type of sponsors "where everybody wins: where talent wins because it's something they can truly talk about authentically, the advertiser wins because it sells product and the broadcaster wins because it drives revenue."

'I hear national spots on network shows where one talent is reading the exact same copy as another. Rush Limbaugh doesn't tell a story the same way as Glenn Beck. It defeats the purpose.'

—Gregory Noack

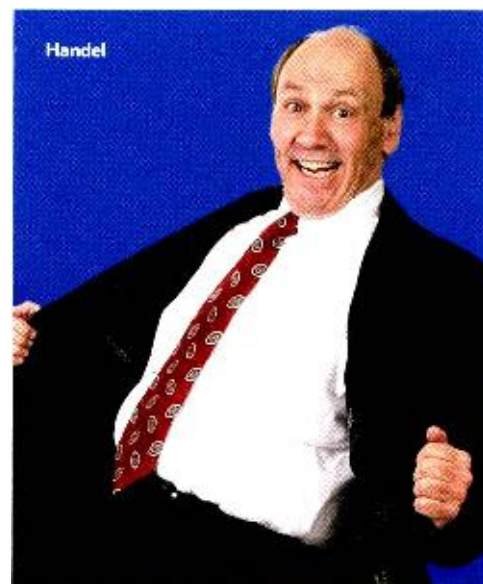
Noack's previous work in syndicated radio is where he learned about the nature of effective endorsement spots. As Premiere Radio Networks executive VP of talk radio during the net's early years, he was closely involved with integrating Rush Limbaugh into the company and launching Glenn Beck into syndication. "I saw firsthand how when hosts really embraced an advertiser and really loved the product, you could tell," Noack says. "I could tell when Rush was doing a spot because they paid a good price to be on and when he was doing a spot because he loved the product."

The key to truly reaching listeners with an endorsement spot is getting beyond the details. "Every purchase is an emotional purchase," Noack says. "That's where radio can be so good. It's so inexpensive to create that emotion." Leave the product information for the company Web site. "It's about telling stories and connections. An audience has a connection to a host."

Allen Brothers Steaks, a longtime sponsor of Limbaugh's show, is Noack's client. "Rush will talk about the weekend, having friends over and grilling

Allen Brothers steaks," Noack says. "He'll say that he loves to sit there smiling and just waiting until they take their first bite." It's that image, not the details, that sells steaks. "It's not about the steaks being USDA prime, it's about that feeling when Rush is sitting there with a grin on his face watching his guests."

Only Limbaugh though can tell that particular story. "I hear national spots on



Continued on page 20

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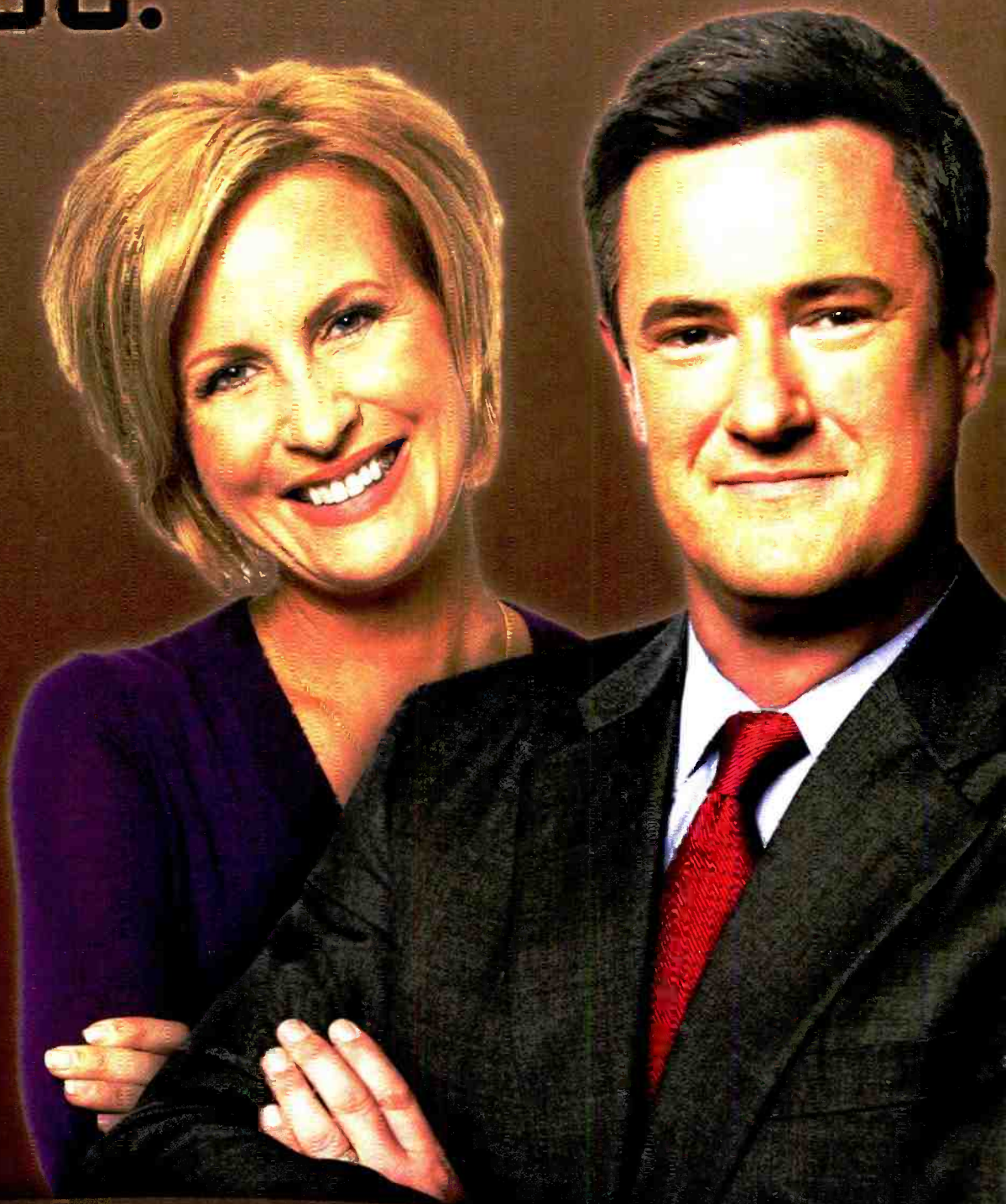
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Continued from page 18

network shows where one talent is reading the exact same copy as another," Noack says. "Rush doesn't tell a story the same way as Glenn Beck. It defeats the purpose."

Since great endorsement spots come from products hosts believe in, that passion makes it easier to keep them sounding fresh. Handel has retained clients for more than 10 years, doing spots for them five days a week. "It's like religion where you say the same prayer every day for your entire life," he says. "If you believe what you say, it doesn't matter if the language is the same. It's the passion, the believability and the credibility."

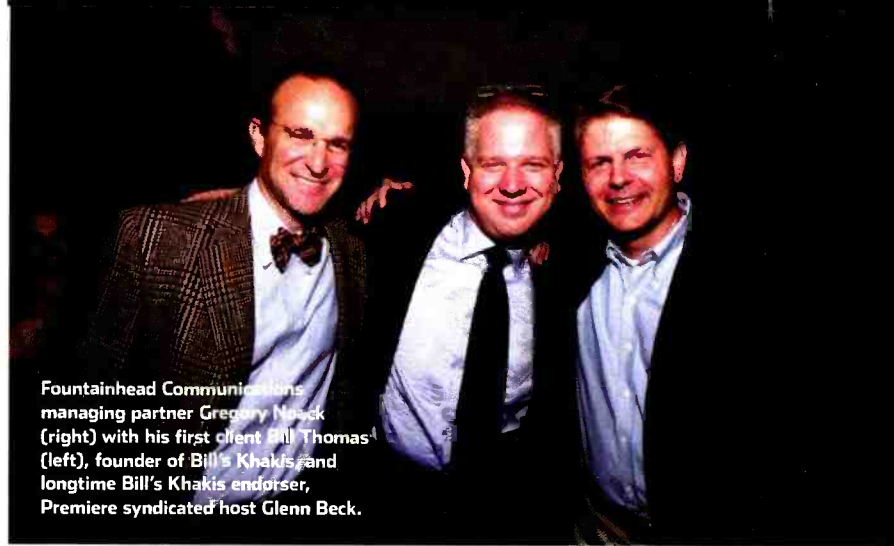
The Next Level

Advertisers are starting to look for opportunities beyond endorsement spots. The time for product placement on

radio has arrived. In some cases, it occurs organically. "Once a client is involved with a radio show there are opportunities," Noack says. "If Rush gets a poignant call, he can say he appreciates it and send the caller a Rush pack from Allen Brothers. That way it's part of the show, it's authentic and truthful, so everybody wins."

KFI is exploring similar opportunities. "For the first time we're talking with a coffee company about being the coffee of our morning show," Handel says. That doesn't mean he's lowered his standards. "It still can't be contrived. It has to be real, genuine and passionate. We drank their coffee for weeks before even talking to them."

It also helps to play into a host's passions. Handel says that as a fan of musical theater, "the only reason I have Sirius is so I can listen to the Broadway channel." He says the sta-



Fountainhead Communications managing partner Gregory Noack (right) with his first client Bill Thomas (left), founder of Bill's Khakis, and longtime Bill's Khakis endorser, Premiere syndicated host Glenn Beck.

tion is working on incorporating that into the show, creating product placement for theaters, possibly by playing a drop from a musical in town as the show returns from a break. "I'll react and talk about it without even thinking."

While listeners are wise to product placement and realize that it's advertising, Handel thinks the model works best when it crosses that line. "When it's a legitimate conversation that just comes up on the show—that's when it becomes a real piece of integrated radio, the perfect product placement. But it has to occur spontaneously." *R&R*

Great Orators

Much like a powerful endorsement ad, the potency of a great speech stems from the charisma and impact of the speaker. Following the inauguration of President Barack Obama, Radio America syndicated host G. Gordon Liddy shares some thoughts about great speeches and speakers:

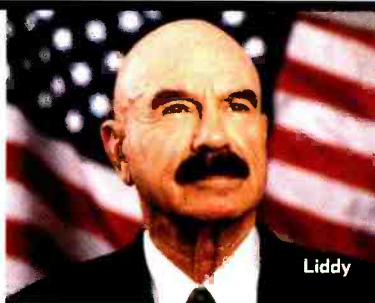
I've lived to see 14 presidents and some great political orators in my day. There is the story of a man who was a very talented public speaker. When someone told him he was a great speaker, he replied, "No, I am a very good speaker. When a great speaker speaks, armies march."

By that criterion I judge Franklin Roosevelt a great speaker. I heard him tell us, "We have nothing to

fear, but fear itself"—and a civilian army marched under the banners of the National Recovery Act, the Works Progress Administration and the Civilian Conservation Corps.

I heard Winston Churchill offer the British nothing but "blood, toil, tears and sweat," and they marched to war against Nazi Germany. For that matter, I heard—on shortwave radio—Adolph Hitler electrify Germany to march to its doom under the rubric, "Ein volk, ein reich, ein fuehrer." (One people, one empire, one leader.)

We'll never know whether John F. Kennedy, whose "Ask not what your country can do for you" inaugural speech showed such great promise, could have risen to greatness. A



Liddy

coward's bullet denied him the opportunity. In more recent times, Ronald Reagan—whose "Mr. Gorbachov, tear down this wall" speech sparked a march to freedom in Eastern Europe—surely ranks as a great speaker.

Obama has the talent, but it is one thing to motivate many to march to the polls and to the Mall to celebrate, and quite another to move them to volunteer to risk everything in a great cause. We shall see.

Taking Credit

Among the important components of a successful endorsement campaign is being able to show clients who is generating their sales. Gregory Noack, managing partner of Fountainhead Communications, an advertising agency that specializes in talent endorsements, says to make sure the campaign is trackable.

In the past, he says, clients didn't have the ability to track the campaign properly, "so they didn't really know if it was successful. They couldn't tell what kind of a lift there was—or wasn't."

Now there are many ways to track the success of endorsements. "Offer codes can be effective, but some people can forget to type that in," he says. "Another option is to have listeners to go the station Web site and type in a key word like 'steak.' That's trackable—but be careful not to create too many clicks."

It's not about building Web traffic statistics, it's about selling products. Noack says, "As long as the goal is to use the station Web site to truly benefit the client, then I'm all for it."—MS



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TIMELINE

1 YEARS AGO Chris Tyler promoted to PD of WJMN and WXKS-FM/Boston. ■ Clark Ryan tapped as PD of KRSK/Portland, Ore. ■ Todd Stach appointed PD of WCVO/Columbus, Ohio.

5 YEARS AGO Angela Perelli rejoins KYSR/Los Angeles as PD. ■ WDAS-FM/Philadelphia PD Joe "Butterball" Tamburro adds duties of AM sister. ■ Gary Nolan named PD of KRWM/Seattle.



Tamburro

10 YEARS AGO Bob Callahan ascends to president of ABC Broadcasting. ■ Burt Baumgartner recruited as senior VP of promotion for Capitol Records. ■ Steve Young accepts the PD chair at WAXQ/New York.

15 YEARS AGO Lori Holder-Anderson boosted to VP of CHR promotion at A&M Records. ■ David Foster hired as senior VP at Atlantic Records. ■ John Brent becomes PD of KHYY/Sacramento.

20 YEARS AGO Mary Cashman advances to VP/GM of WBOS/Boston. ■ Gary Berkowitz joins WCZY/Detroit as VP of programming. ■ Cyndee Maxwell hired for afternoons at KGMG/San Diego.



Berkowitz

25 YEARS AGO Greg Gillespie gets PD gig at WDVE/Pittsburgh. ■ John Stevens promoted to national director of programming for Surrey. ■ Bill Lee lands afternoons at WLOL/Minneapolis.

30 YEARS AGO Atlantic Records appoints Vince Faraci VP of national promotion and Tunc Erim VP of national AOR promotion. ■ Bill Bartlett boosted to VP of album promotion at Ariola Records. ■ Charlie Van Dyke becomes morning man at WRKO/Boston.



Faraci

35 YEARS AGO Charter Oil buys Bartell Media for an undisclosed price. ■ The Greaseman slides into WPOP/Hartford to do mornings. —Compiled by Hurricane Heeran (hheeran@radioandrecords.com)

Wherefore Art Thou, Romeo?

After seven years at Clear Channel CHR/top 40 **WHTZ (Z100)/New York, MD**/night jock **Romeo** has revealed that he's leaving for another lucrative opportunity. We know where he's going, but we've been sworn to secrecy, which sucks. All we can say is, the gig has a decidedly continental flair. "I will miss my Z100 family dearly," Romeo tells ST. "Obviously, the opportunity has to be right to leave a heritage station such as Z100 on your own. I can't wait to share the news of my new project and promise not to

keep you waiting long. Thank you to [senior VP of programming] **Tom Poleman** and [PD] **Sharon Dastur** for their years of continued guidance and believing in me. Your support means the world to me." Romeo will remain on the air at Z100 for the next couple of weeks. On Feb. 23, his mighty night shoes will be filled by **Billy the Kidd, APD/MD**/night jock on Clear Channel sister **KHKS (106.1 Kiss FM)/Dallas**. Poleman tells ST that Billy will relocate to New York and track his night show back to Dallas.



Bowen Being Fitted For Big Ol' Hat

Let's give a big sweaty "How-deee!" to our pal **Dan Bowen**, who's making the big move to the country side as the newly anointed VP of strategic marketing and communications for the Country Music Assn., where he will spend his days overseeing advertising, promotions, new media, research and media/public relations initiatives. Bowen most recently spent 11 years at the PD helm of Lincoln Financial's **WSTR (Star 94)/Atlanta** before leaving last August. His previous program-

ming and marketing experience dates back to **KQKS (KS107.5)/Denver** and **WNCI/Columbus, Ohio**. Here's Mr. Bowen now to share his excitement: "Joining the country music family has long been a goal of mine, and being able to apply my experience in this way is very exciting," Bowen says. "I want to thank [CEO] **Tammy [Genovese]** and the incredible team at CMA for this opportunity in Music City. It feels like home already."

The Programming Department

■ Congrats and hugs to the lovely **Danni, MD** of CBS Radio rocker **WXRK (92.3 K-Rock)/New York**, who is now sporting additional velour APD stripes.

■ Former CHR/top 40 programmer **Zac Davis** has been upped to APD/MD at Clear Channel country **WRDU (106.1 the Rooster)/Raleigh**. The solemn ceremony was conducted by his boss, OM **Chris Shebel**, who assumed the WRDU reins last October when **Trey Cooler** left to program Qantum country **WGTR/Myrtle Beach, S.C.** Davis, who does afternoons on the Rooster, most recently programmed Dittman CHR/top 40 **WABB/Mobile** but left last March and moved to Raleigh to go to school. He started working at WRDU in May 2008. His previous PD stops include **KOSO/Modesto, Calif.**; **WGBT/Greensboro**; and **WBVD/Melbourne**; and he was APD/MD of **KUUU/Salt Lake City**.

■ **Tony Manero**, the star of "Saturday Night Fever" and PD of Clear Channel hot AC **KPEK (the Peak 100.3)/Albuquerque**, is awarded bonus PD duties for country sister **KBQI (Big 107.9)**. And there's more:

Across the hall at rocker **KZRR (94 Rock)**, PD **Phil Mahoney** adds programming duties at active rock sister **KTEG (104.1 the Edge)**. Both positions suddenly became available when OM **Bill May** was caught up in Clear Channel's recent "re-engineering" cavalcade.

■ Afternoon dude **Chuck "DZL" Thompson** adds APD/MD stripes at alternative **WEND (106.5 the End)/Charlotte**. Feel free to bother him right now at dzl@clearchannel.com.

■ Bad week for **Boomer**, aka the **Rabbi of Rock**, who exits his PD/afternoons gig at Triad/Adventure Radio alternative **WFXH (Rock 106.1)/Savannah, Ga.-Hilton Head, S.C.**, on the heels of bringing in No. 1 18-34 numbers. "My exit leaves only one Jew in the building, and I'm afraid for her," he tells ST. Mr. Boomer is available at 937-620-6407 or rabbiofrock@hotmail.com.

■ After almost five years at Cox AC **WEZN (Star 99.9)/Bridgeport, Conn.**, PD/midday princess **Samantha Stevens** exits. Stevens joined the station in March

2004 and was upped to PD a year-and-a-half later. She can be reached at radio-djsam@yahoo.com.

■ A picturesque blanket of snow over New England cannot hide the fact that **Saga** has also been forced to make some tough budget cuts, like at classic rock **WMLL (96.5 the Mill)/Manchester, N.H.**, where PD/afternoon guy **Alex James** exits after two years, as does morning personality **Adam McCune**. No stranger to the Granite State, James previously programmed heritage rockers **WGIR/Manchester** and **WHEB/Portsmouth**, as well as **WYNF/Sarasota**. He can be reached at alexjames77@comcast.net. Market vet McCune, who previously did afternoons at AC monster **WZID**, can be found at amccune@gmail.com.

■ Congrats to **Taylor Morgan**, promotions director of Beasley urban AC **WUKS (Kiss 107.7)/Fayetteville, N.C.**, who, after almost a year as interim PD, finally gets the official nod. Morgan previously spent four years as MD/midday personality on urban sister **WZFX (Foxy 99)**.

Barrette Lands On His Feet

Finally, some good news out of all these industry layoffs: Less than a week after being downsized from Island Def Jam, 32-year promo vet **Paul "King of New England" Barrette** has reactivated his promotion company, Muzic 51, which he operated from 2004 to 2005, prior to joining IDJ. "I have developed solid relationships and can offer a number of services such as promotion, marketing, covering shows, setting up and executing promo tours," says

Barrette, who is looking to put his services to work for labels and/or artist management companies. "Unlike many others, I have face-to-face meetings with programmers and cover all formats. [Cue announcer.] Real results from a well-respected record executive, with impeccable relationships, at reasonable rates." For more info, reach out to Barrette at 603-222-9020 (office), 603-494-4951 (cell) or muzic_51@yahoo.com.

Jock-O-Rama

■ Paul "Cubby" Bryant, morning maven on Clear Channel rhythmic AC **WKTU/New York**, has picked up a little side work in a much warmer climate. He's your new South Beach buddy as he voice-tracks 6 a.m.-noon on Clear Channel's recently launched rhythmic AC **WLVE/Miami**, the former smooth jazz outlet that is now calling itself **93.5 MIA**. "I love the music so much on 'KTU here in New York and our new Miami station," Bryant tells ST. "I'm really looking forward to doing this and being a part of a new format that I know will succeed. I'm happy that **Rob Miller**, **Tom Poleman** and **Rod Phillips** gave me the call." WKTU night jock **Jagger** has also made his MIA debut and will do nights there too, starting at 6 p.m.

■ Clear Channel hot AC **KBIG (My 104.3)/Los Angeles** is spreading its existing talent love around to fill a recently created afternoon void: Morning personality **Valentine** will be practicing the lost art of audience recycling and will now be enjoyed in both drive-time shifts, as he temporarily covers the afternoon shift that was recently vacated by **St. John**. Valentine is certainly no stranger to driving you home, having done afternoons for a decade across the hall at **KIIS-FM**. "In this day and age, having Val volunteer to step up like this is brilliant . . . and the right thinking," says KIIS-FM PD **John Ivey**, who is temporarily covering the programming of KBIG . . . but maybe not for much longer. ST hears a KBIG PD announcement could be forthcoming. Stay tuned.

■ On June 1, **Dean & Rog** will pack up their stuff, look both ways and carefully cross the street from mornings at Clear Channel classic rock **KKRW (93.7 the Arrow)/Houston**

to set up shop at their new home: mornings on Cox classic hits **KHTC (K-Hits 107.5)**. The duo ends a dozen years at the Arrow and replaces **Scott Sparks** and **Susie Carr**.

■ Greater Media AC **WMGC (Magic 105.1)/Detroit** is the latest convert to the church of **Seacrest**—yup, "On Air With You-Know-Who" is now running 4 p.m.-7 p.m. Current afternoon talent **Jim Paolucci** adjusts his airshift from 3 p.m.-8 p.m. to 7 p.m.-midnight.

■ Afternoon co-host **Elle Duncan** has been tapped to fill the midday opening on CBS Radio urban **WVEE (V-103)/Atlanta**. The gig has been open since Porsche Foxx left late last year. Duncan had been working on **Ryan Cameron's** afternoon show since 2005. She began her radio career in 2003 as an intern for "The Two Live Stews" on Lincoln Financial sports **WQXI-AM**. In addition to her radio gig, Duncan can be seen weekly on the Gospel Music Channel hosting "The Kitchen Sink."

■ The **Tom Kent** Locomotive de Amor chugs its way to the Super Bowl city of Tampa, where Kent's Radio Network sets up shop in nights on CBS Radio classic hits **WRBQ (Q105)** seven friggin' nights a week.

■ **Mark & Mercedes**, already kicking ass in mornings at CBS Radio hot AC **KMXB (Mix 94.1)/Las Vegas**, double their broadcast pleasure by annexing mornings at hot AC sister

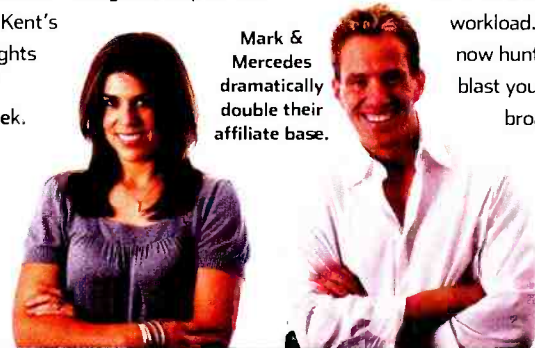
KZZO (100.5 the Zone)/Sacramento. Across the hall at rhythmic **KLUC**, night jock **Mr. Bob** exits. Overnighter **John Moug** gets the big call and is upped to nights. Look for the Ronco Revolving Wheel of Jock Meat™ to handle overnights for now.

■ The Budget Hacksaw of Destiny slices through Citadel/Bufalo, taking **Jim Pastrick** from middays on AC **WHTT (Mix 104.1)**; he also did production for classic rock sister **WGRF (97 Rock)** and the Buffalo Bills Radio Network. Reach him at jimpastrick@hotmail.com. Mix PD **Tony Siragusa** will now cover the marathon noon-7 p.m. shift.

■ PD **Chad Martin** has found a replacement for himself in mornings on Astral Media CHR/top 40 **CIBK (Vibe 98-5)/Calgary, Alberta**: It's **Marc Michaels**, who's inbound from mornings at Harvard Broadcasting CHR/top 40 **CFWD (Wired 96.3)/Saskatoon, Saskatchewan**. You may recall that Martin was upped to OM of Astral's Calgary cluster in December, and he announced then that he was looking for someone to take

over Vibe mornings in order to lighten his workload. Back at Wired, PD **Chris Myers** is now hunting for a new morning jock, so blast your stuff to him at cmyers@harvard-broadcasting.com.

■ **Ace Acevedo** exits mornings at Stephens adult hits **WFKL (Fickle 93.3)/Rochester, N.Y.**, leaving co-host **Marti Meyers** behind to hold things down by herself.



Mark & Mercedes dramatically double their affiliate base.

Condolences

■ Top 40 radio pioneer **Jack Daniels** died Feb. 1 after a battle with cancer. He was 69. Daniels, born **Floyd Thackrey**, began his career in 1956 at **KRBO/Las Vegas**. He assumed his whiskey-flavored pseudonym in 1963 while working at **WAKY/Louisville**. After passing several whiskey billboards, he and his boss agreed that "Jack Daniels" would be easier to remember; he used the moniker for the next 45 years. His career later took him

to **KRUX/Phoenix**, **KXYZ/Houston** and **KDWN/Las Vegas**, but it was at **KSTN/Stockton** where he had the privilege of working with legendary programmer **Bill Drake**. Most recently, Daniels was the publisher of the daily TV Business Confidential.

■ **Lynyrd Skynyrd** keyboardist **Billy Powell** died of an apparent heart attack at his home in Florida. He was 56. Powell was one of two surviving band members who were

with the group before a 1977 plane crash killed three band members, including lead singer **Ronnie Van Zant**.

■ ST extends our sincerest condolences to **Anna deHaro**, a Clear Channel/Dallas vet since 1992, whose mother, **Lillia**, died Jan. 26, just one day after her birthday. Anna, who's overseeing **KFXR/Dallas** and community affairs for the cluster, can be reached at annadeharo@clearchannel.com.



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Family Values

D.C. politicians joined CBS Radio urban WPGC-FM/Washington staffers for their own inaugural celebration. From left are WPGC morning show producer DJ Simpson, WPGC evening drive host DJ Flexx, city council chairman Vincent C. Gray, WPGC MD and "Live in the Den" host Big Tigger, city councilman Harry Thomas Jr., city councilman Marion Berry and WPGC morning host Donnie Simpson, with morning show co-host Chris Paul and community affairs director Justine Love (sitting).



'We Can Change The World'

CBS Radio classic rock WTGB (94.7 the Globe)/Washington afternoon personality Cerphe (left) caught up with legendary singer/songwriter Graham Nash at the Blue Diamond Inaugural Ball in Washington.



Scenes From A Mall

BMP hot AC KQUR (94.9 the Works)/Laredo, Texas, senior PD/morning show personality Al Guevara and his co-host Sunni chatted with celebrities, including Jessica Alba, Jamie Foxx and Val Kilmer, while waiting for the inauguration festivities to begin. Here they are bundled up with actress Halle Berry (left) on the National Mall.



It's 'Boss Time'

Bruce Springsteen, Stevie Wonder, Shakira, Garth Brooks, Mary J. Blige, James Taylor, Usher and Josh Groban were among the artists who performed during the We Are One concert Jan. 18 at the Lincoln Memorial. Columbia artist Springsteen, pictured here with the Inaugural Celebration Chorus, sang "The Rising" for an estimated 400,000 attendees.

Message On A Bottle

Artist/producer/songwriter Jermaine Dupri quenched his thirst with a uniquely branded water bottle during the inaugural parade.



Dressed To Impress

CBS Radio talk WJFK (Free FM 106.7)/Washington personalities Chad Dukes (right), co-host of "Big O & Dukes," and "Mike O'Meara Show" cast member Robb Spewak enjoyed the station's irreverent inaugural ball.



Guests Of Honor

President Barack Obama and wife Michelle greeted fans Jan. 18 at the We Are One: The Obama Inaugural Celebration at the Lincoln Memorial event.

Formats

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

R&R SPIN SPOTLIGHT



Shinedown

Nine Down For Shinedown

Securing its first Alternative No. 1 in nine tries with "Second Chance," Shinedown is the fifth act to reach the summit for the first time after an equal or greater wait. Better

late than never, though: 14 acts have charted at least nine titles without ascending to No. 1, led by Stone Temple Pilots (19). Below is a look at the acts with the most charted titles it took to finally, top the tally.

Appearance That Marked First No. 1, Artist, Title, Year

- 12, Coldplay, "Viva La Vida," 2008
- 11, Nine Inch Nails, "The Hand That Feeds," 2005
- 11, Weezer, "Beverly Hills," 2005
- 9, Morrissey, "Tomorrow," 1992
- 9, Shinedown, "Second Chance," 2009



Third Day

Third Day In First Place

With a rise to No. 1 for "Revelation," Third Day pulls into a first-place tie for most leaders in the Nielsen BDS-based Christian AC chart's archives. Here are the acts to boast multiple chart-topping tracks.

Total No. 1s, Artist

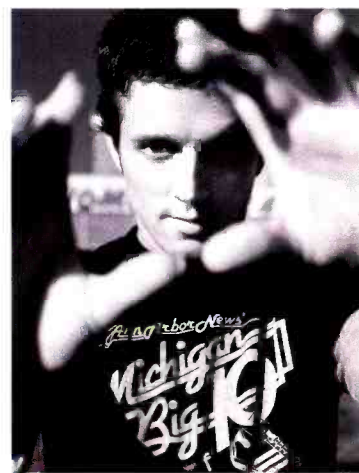
- 8, MercyMe, Third Day
- 7, Jeremy Camp, Casting Crowns
- 4, Chris Tomlin
- 2, Brandon Heath, Matthew West

THE SPIN



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

Mraz's Multiformat Success



Jason Mraz achieves his first AC chart-topper with "I'm Yours" (RRP) (3-1), which becomes the first song to top AC, CHR/Top 40, Hot AC and Triple A. "Yours" led Hot AC for nine weeks, CHR/Top 40 for one week in December and Triple A for one week in June.

The song dethrones another record-setting multiformat hit: Last issue, Coldplay's "Viva La Vida" (Capitol)

reached the AC summit, becoming the first title to perch atop AC, Hot AC, Alternative and Triple A.

Mraz's follow-up, "Lucky," with Colbie Caillat, climbs 32-30 at Hot AC and debuts at No. 26 on Triple A.

'Revelation' Elevation

Third Day ties the record for most No. 1s on Christian AC, as "Revelation" (Essential/PLG) ascends 2-1. The song is the group's eighth leader, matching MercyMe's sum (see Spin Spotlight, left). Third Day's last visit to the top resulted in its longest reign, as "Call My Name" led for 11 weeks last summer.

Banda El Recodo Rules Regional Mexican

Banda El Recodo notches its first Regional Mexican No. 1 since "No Me Se Rajar" in August 2002, as "Te Presumo" (Fonovisa) rises 2-1. The band hadn't been idle since; in that span, it has collected 12 top 10s for a career total of 25 dating to its first in 1996. "Te Presumo" is the act's sixth No. 1. It first reigned with "Adorable Mentirosa" 10 years ago this month.

Rich Rides To Solo Debut

Big & Rich's John Rich nets his first solo top 40 Country hit, as "Shuttin' Detroit Down" (WRN) opens as the chart's Hot Shot Debut at No. 34. The singer/producer began playing the auto worker anthem acoustically while visiting radio ahead of the release of his solo album. "Son of a Preacher Man," due in May and label sources say that programmers' demand for the song prompted Rich to rush-record a studio version. Promotion for the set's first single ("Another You," No. 49), meanwhile, has been discontinued to make way for "Detroit."

Rich's chart history comprises four solo singles and 14 entries by Big & Rich, including the 2007 No. 1 "Lost in This Moment."

Shinedown's 'Chance' Rewarded

Shinedown scores its first Alternative chart champ with its ninth entry, as "Second Chance" (Atlantic) climbs 3-1. The Jacksonville quintet becomes the fifth act in the survey's 20-year history to score its first No. 1 in as many or more visits (see Spin Spotlight, left).

"Chance" retains the top spot at Rock for a fourth week and ranks No. 2 for a second issue at Active Rock after a four-week reign. It is the first track to top all three charts since Puddle of Mudd's "Psycho" last year.

Rejects' 'Hell,' 'Suck' Sworn Into Top 10

The All-American Rejects notch their first CHR/Top 40 top 10 in almost two years, as "Gives You Hell" (Interscope) climbs 11-9. The song marks the band's fourth consecutive top 10. It rose to its highest peak with "Dirty Little Secret" (No. 4) in February 2006.

At Hot AC, Kelly Clarkson clocks the fastest climb into the top 10 by a lead female artist in seven years, as "My Life Would Suck Without You" (RMG) rockets 18-10 in its third week with Most Increased Plays (up 597) and Most Added. Alanis Morissette's "Hands Clean" was the last track by a lead female to reach the top 10 in three weeks, shooting 16-10 on the Feb. 1, 2002, chart. Clarkson's cut also bounds 18-11 with Most Increased Plays (up 1,096) at CHR/Top 40.

Coldplay Among Elite Company At Triple A

Nominated for seven Grammy Awards, Coldplay becomes the fourth act to land at least four Triple A top 10s from an album, as "Lovers in Japan" (Capitol) advances 11-8. Parent set "Viva La Vida or Death and All His Friends" joins U2's "All That You Can't Leave Behind" and "How to Dismantle an Atomic Bomb" (five top 10s apiece) and Dave Matthews Band's "Crash" and the Wallflowers' "Bringing Down the Horse" (four each). "Lovers" follows the No. 1s "Violet Hill," "Viva La Vida" and "Lost!"



Porn stars, KROQ and limo drivers

On Tracy Lane

Ken Tucker

KTucker@RadioandRecords.com

In a time when artist development is a rarity, Nashville-based On Tracy Lane has an advantage: a driven and visionary founder. ■ Lead singer, founder and primary songwriter Darryn Yates and his band recently won a national contest sponsored by R&R and facilitated by if.net, a social networking site that allows its users to connect with like-minded people and participate in contests. To win the contest, “One Song Could Make You Famous,” On Tracy Lane entered an original song and had their friends and family vote for them during the contest duration. ■ Yates started OTL in 2004, after his Los Angeles band Smackerjack broke up. “I was tired of guys leaving the band because they wanted to be an actor,” he says. “I wanted rock’n’roll warriors—a guy that lives guitar, that breathes guitar, and a drummer that no matter what happens, that’s what he does. He’s a drummer.”

The band’s name came from a brainstorming session between Yates and his brother. “The Darryn Yates Band—I thought was kind of a boring name,” Yates says. The brothers agreed that the name of the street they grew up on, Tracy Lane, would make a fine choice. When Yates discovered a European porn star had trademarked the name, he settled for On Tracy Lane.

KROQ Connection

Like many others before him, Yates held a variety of jobs while pursuing his musical dreams. While living in Los Angeles, the Illinois native was a substitute teacher, a busboy, a pizza delivery man, a veterinary assistant and a limo driver. Yates even worked at CBS Radio alternative KROQ as a van driver. He was fired when instead of showing up at an event he went back to his apartment to play guitar with a friend. “The event was kind of cheesy and no one was there,” Yates says with a laugh. “It was my first job out of college and my first firing.”

Yates later moved to back to the St. Louis area, where he grew up. He reformed the band there, but grew frustrated when others didn’t share his passion for rock stardom. “No one wanted to just go for it,” he says. “They were happy with their day jobs. I wanted to find guys that wanted to do this and just go for it.”

While visiting a friend in Nashville in 2007, Yates fell in love with the city and made the move. “It was important to find a good vibe, a good scene,” Yates says. “There’s definitely a swell of pop-rock happening and a lot of camaraderie.”

The current lineup of the Nashville-based band includes bassist Jerry McFarland, lead guitarist Anderson Layne, drummer Adam Bilsing and rhythm guitarist Dave Rogers. Multi-instrumentalist Brion Gamoa is set to officially join the band soon. McFarland is the lone holdover from the St. Louis version of the band. “I hand-picked this band,” Yates says. “It’s definitely the best lineup we’ve had.”

Perhaps even more important is that his bandmates share his vision for being an honest to

Online Music Contesting

If.net is a social networking site that connects fans and contests. Among the contests currently running on if.net is one sponsored by CBS Radio country KILT/Houston. The winner of “KILT Country Star” will perform at the KILT barbecue tent at the Houston Livestock Show and Rodeo.

Another contest, “The Ultimate Music Make-Over,” promises a studio session with producer Rich Mouser (Barenaked Ladies). Those interested can also vie for a chance to appear in an episode of Fox’s “Bones” or an endorsement deal with Mapleworks Drums, among other opportunities.—KT

‘I was tired of guys leaving the band because they wanted to be an actor. I wanted rock’n’roll warriors.’

—Darryn Yates

goodness touring band. “We all have jobs that we can leave at any moment,” Yates says.

Built For Arenas

The band’s music is best described as “pop rock with a splash of ’70s and ’80s retro feel,” Yates says, noting that the group has drawn comparisons to Bon Jovi, the Cars and the Who, among others. The group has released two EPs, 2005’s “The OTL LP” and “Pretend the Thing With Charlie Never Happened.”

On Tracy Lane’s live show is high energy. “We’re built for arenas,” Yates says. “There’s six of us and we’ve all got our own energy going on. Even at a little club you would think we were playing at Staples Center—a big ’80s style arena rock show, that’s what we want to do. It’s about the music and the songs, but we want to put on a big show.”



On Tracy Lane

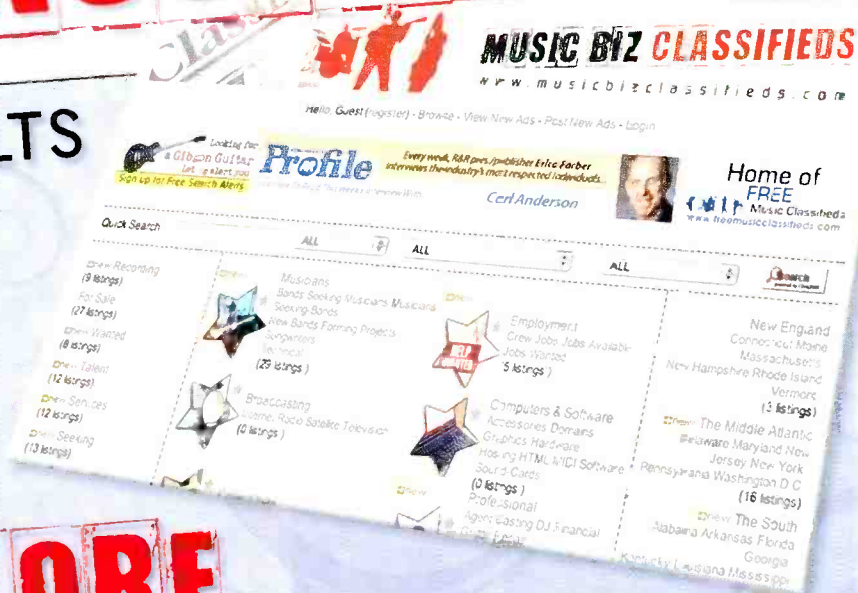
It wasn’t exactly an arena tour, but the group did just return from a run of Armed Forces Entertainment shows in Greenland, where the U.S. Air Force maintains Thule Air Base. “They liked our positive, happy, upbeat music and thought it would be good for the troops,” Yates says of AFE, the official Department of Defense agency that provides entertainment to U.S. military personnel overseas. “It was a very rewarding and awesome experience,” Yates says, adding that the temperature in late December/early January in Greenland regularly ranged from –10 to –50 below zero, and it was dark 24/7. The group performed at the Top of the World Club on the base. In all the band performed at the base four times during its eight-day visit.

Yates’ goals for the band are simple. “We want to record a full-length album with a good indie or mid-major and get on the road,” he says. “We just want to take it to the fans. If we make 20 grand a year, we’ll be happy. It’s about playing a song onstage in front of people. That’s what it boils down to.”

R&R

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Clear Channel's Washington stations had an unusually intimate vantage point for Barack Obama's inauguration

D.C. Radio Bears Witness To History

Kevin Carter

KCarter@RadioandRecords.com

I have never seen this city so electrified," says Thea Mitchem, OM of Clear Channel's D.C. cluster and PD of CHR/top 40 WIHT (Hot 99.5)/Washington, who was one of the fortunate folks to be an eyewitness to the historic inauguration of Barack Obama on Jan. 20.

"There was an excitement in this city that I have never seen," says Mitchem, who grew up in the D.C. area. She was instrumental in mobilizing her troops throughout the cluster to cover and individually interpret—through the filter of their formats—the myriad of inauguration festivities as the eyes of the world were suddenly focused on her town.

The weeks leading up to Obama's inauguration were extraordinary. "We started having meetings last November about the inauguration," she says. "Every station always puts on its 'A' game; now we had to have our 'A++' game on. We knew the whole world would be in town and would be listening to our radio stations for information, so we had to lead by example and truly be 'the inauguration stations.'"

The CC/D.C. crew made sure each station in the cluster was able to disseminate essential information for their listeners, both on the air and on the Web, offering some unusual tips. "We urged people to take an old-school transistor radio down to the Mall," she says. "God forbid if something had happened, because your cell phone wouldn't have worked, but a transistor radio would have provided useful information."

Needless to say, security was cranked up to a ridiculous level, and the city was in lockdown mode the morning of Jan. 20. But Mitchem's crew had anticipated these moves and planned well in advance, allowing themselves the luxury of being able to function through the chaos. "We had submitted credential requests for each station last year, which were granted the week before the inau-

guration, so we had a lot of access," she says. Logistically, that access wasn't always so easy, especially given the fact that the stations are located in Rockville, Md., about 15 miles from downtown D.C., where all the action would be centered. With many streets and bridges closed, they needed some inside help, which came in the form of Clear Channel's government liaison office, conveniently located right on Pennsylvania Avenue.

"They had the day off, so this gave us a place to go that was inside the ring of action," she says. Frozen staffers could use the offices to get out of the cold, upload pictures to the Web site and, best of all, make use of a comparatively luxurious, non-portable bathroom.

Hot 99.5 morning talent Kane took full advantage of this historic day to do his show from the Mall. Thanks to some technological advances that made the show fully mobile, he, co-host Sarah Samy and Webmaster Jerry Houston freely mingled with an estimated 2 million new friends who had poured in from all directions in the pre-dawn hours before Obama's inauguration.

Event Of A Lifetime

"This was going to be one of the biggest events of our lifetime, and we wanted to be immersed in it," says Kane, who was the lucky recipient of a wonderful broadcast toy, courtesy of chief engineer Matt Howell—a Comrex cell phone ISDN box with a Verizon broadband card in the top. This delivered broadcast-quality sound that ranked somewhere between a cell phone and

'Every station always puts on its "A" game; now we had to have our "A++" game on.'

—Thea Mitchem



'All these news/talk people were doing old-school call-ins by cell phone, and we had this amazing box that made us sound almost like we had a studio down there.'

—Kane

ISDN. At 4 a.m., lugging their equipment, they arrived on location. "It was the first time I ever did a broadcast where I wasn't tethered to anything; we were actually roaming free," Kane says. "People didn't have to come to us; we could go where we wanted. Everyone was chanting, singing, talking and laughing. We could stop and talk to them, listen to their stories and find out what brought them to D.C. Each one of those became a break in and of itself. In the past, we would record some actualities, bring them back to the studio, edit them and put them on the air; this time, it was all done live as it was happening."

Indeed, while Kane and Sarah were talking to people, Houston was feeding live video directly to their Web page. "Jerry had his camera hooked to a laptop that was equipped with a cell card and uploaded everything to the Web," Kane says. Back at the station, APD Toby Knapp was running the board and orchestrating the broadcast.

Thanks to the media passes secured earlier by Mitchem and Hot 99.5 promotions director Kim Sauer, Kane and crew were allowed to wander around with broadcast equipment without being bothered. There was, however, one small, momentary concern, and it revolved around the Bible-sized Comrex unit. Because of the intense cold that morning, Kane had shoved the Comrex under his shirt to keep the battery warm, pausing at one point to imagine what security officials would think if they saw a guy wandering the Mall with a suspicious bulge under his jacket that had wires sticking out of it. Fortunately, he was not detained and wrestled to the ground. "That was one of our initial concerns, but we figured it would be good TSL if I got arrested and thrown to the ground," he says.

When stacked against the competition, Kane says the Comrex unit became a real difference-maker. "It was funny to see all these news/talk people walking around, all serious about the election, doing old-school call-ins by cell phone, and here we were with this amazing box that made us sound almost like we had a studio down there."

Now that Obama's inauguration is in the books, Kane and Mitchem are thrilled that they were able to be in such close proximity to history. "It's one thing to be stuck in the studio and have people call in, but to actually be a participant in history was something else," Kane says. "I was blessed to have the technology and the support to be

able to do it. It's not every day that you ask your boss if you can broadcast from the Mall with 2 million people for the inauguration and they say, 'Sure, no problem: what do you need?' It was so amazing to be a part of it."

R&R

From left: Hot 99.5's Sarah Samy, Jerry Houston and Kane, clutching the Comrex device. (Photo: Tim Staskiewicz)



R&R CHR/TOP 40

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▶ "DEAD AND GONE," T.I.'S FOLLOW-UP TO THE NO. 3 "WHATEVER YOU LIKE" AND NO. 1 "LIVE YOUR LIFE," BOUNDS 26-21 (UP 636 PLAYS). THE TRACK, FEATURING JUSTIN TIMBERLAKE, CONCURRENTLY CLIMBS 7-6 WITH MOST INCREASED PLAYS (UP 556) AT RHYTHMIC AND 29-25 (UP 236) AT URBAN.

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST TITLE | NIelsen BDS CERTIFICATIONS | HITPREDICTOR STATUS | PLAYS TW | +/- | AUDIENCE MILLIONS | RANK |
|-----------|-----------|----------------|---|----------------------------|---------------------|----------|--------|-------------------|------|
| 1 | 1 | 11 | BEYONCE SINGLE LADIES (PUT A RING ON IT) | NO. 1 (2 WKS) | 11 ² | 10053 | +97 | 64.695 | 1 |
| 2 | 2 | 14 | LADY GAGA FEATURING COLBY O'DONIS JUST DANCE | 11 ² ☆ | 9791 | -107 | 59.940 | 2 | |
| 3 | 3 | 13 | TAYLOR SWIFT LOVE STORY | 11 ² ☆ | 9012 | +294 | 54.758 | 3 | |
| 4 | 6 | 8 | BRITNEY SPEARS CIRCUS | 11 ² ☆ | 7453 | +825 | 47.940 | 4 | |
| 5 | 4 | 16 | T.I. FEATURING RIHANNA LIVE YOUR LIFE | 11 ³ ☆ | 7288 | -716 | 43.533 | 6 | |
| 6 | 7 | 9 | KANYE WEST HEARTLESS | 11 ☆ | 7134 | +666 | 43.845 | 5 | |
| 7 | 8 | 9 | PINK SOBER | 11 ☆ | 6505 | +765 | 34.478 | 8 | |
| 8 | 5 | 18 | BRITNEY SPEARS WCMANIZER | 11 ☆ | 5922 | -1327 | 37.919 | 7 | |
| 9 | 11 | 11 | THE ALL-AMERICAN REJECTS GIVES YOU HELL | 11 ☆ | 5766 | +967 | 30.817 | 9 | |
| 10 | 9 | 21 | JASON MRAZ I'M YOURS | 11 ³ ☆ | 4933 | -546 | 25.897 | 13 | |
| 11 | 18 | 3 | KELLY CLARKSON MY LIFE WOULD SUCK WITHOUT YOU | MOST INCREASED PLAYS | 11 ☆ | 4666 | +1096 | 26.517 | 12 |
| 12 | 10 | 24 | KEVIN RUDOLF FEATURING LIL WAYNE LET IT ROCK | 11 ☆ | 4638 | -238 | 27.712 | 11 | |
| 13 | 16 | 11 | THE VERONICAS UNTOUCHED | 11 ☆ | 4568 | +282 | 21.315 | 16 | |
| 14 | 15 | 11 | THE PUSSYCAT DOLLS I HATE THIS PART | 11 ☆ | 4549 | +263 | 28.551 | 10 | |
| 15 | 12 | 23 | KATY PERRY HOT N COLD | 11 ² ☆ | 4386 | -340 | 22.518 | 15 | |
| 16 | 17 | 8 | THE FRAY YOU FOUND ME | 11 ☆ | 4343 | +470 | 22.992 | 14 | |
| 17 | 13 | 18 | NICKELBACK GOTTA BE SOMEBODY | 11 ☆ | 4144 | -397 | 16.843 | 22 | |
| 18 | 14 | 18 | AKON RIGHT NOW (NA NA NA) | 11 ☆ | 3685 | -789 | 17.935 | 21 | |
| 19 | 19 | 21 | T.I. WHATEVER YOU LIKE | 11 ³ ☆ | 3160 | -262 | 20.530 | 17 | |
| 20 | 22 | 13 | DAVID COOK LIGHT ON | 11 ☆ | 3089 | +4 | 11.856 | 26 | |
| 21 | 20 | 4 | T.I. FEATURING JUSTIN TIMBERLAKE DEAD AND GONE | 11 ☆ | 2947 | +636 | 19.631 | 19 | |
| 22 | 24 | 5 | KATY PERRY THINKING OF YOU | 11 ☆ | 2909 | +253 | 14.600 | 25 | |
| 23 | 32 | 3 | FLO RIDA RIGHT ROUND | MOST ADDED | 11 ☆ | 2737 | +1026 | 18.721 | 20 |
| 24 | 20 | 16 | KANYE WEST LOVE LOCKDOWN | 11 ☆ | 2693 | -620 | 20.120 | 18 | |
| 25 | 27 | 4 | NE-YO MAD | 11 ☆ | 2680 | +678 | 15.832 | 23 | |
| 26 | 25 | 6 | JOHN LEGEND FEATURING ANDRE 3000 GREEN LIGHT | 11 ☆ | 2680 | +257 | 9.831 | 31 | |
| 27 | 21 | 14 | RIHANNA REHAB | 11 ☆ | 2213 | -972 | 11.771 | 27 | |
| 28 | 31 | 3 | LEONA LEWIS I WILL BE | 11 ☆ | 2060 | +341 | 9.855 | 30 | |
| 29 | 25 | 12 | THRIVING IVORY ANGELS ON THE MOON | 11 ☆ | 2015 | +162 | 6.436 | 33 | |
| 30 | 23 | 15 | NE-YO M55 INDEPENDENT | 11 ² ☆ | 2002 | -670 | 15.458 | 24 | |
| 31 | 35 | 3 | AKON FEAT. COLBY O'DONIS & KARDINAL OFFSHALL BEAUTIFUL | 11 ☆ | 1678 | +464 | 8.457 | 32 | |
| 32 | 30 | 7 | LUDACRIS CO-STARRING T-PAIN ONE MORE DRINK | 11 ☆ | 1569 | -153 | 5.351 | 36 | |
| 33 | 39 | 2 | LADY GAGA POKER FACE | 11 ☆ | 1523 | +620 | 10.473 | 28 | |
| 34 | 28 | 16 | BEYONCE IF I WERE A BOY | 11 ☆ | 1510 | -438 | 10.306 | 29 | |
| 35 | 33 | 12 | LESLEY ROY UNBEAUTIFUL | 11 ☆ | 1488 | +73 | 6.233 | 35 | |
| 36 | 36 | 1 | JESSE MCCARTNEY FEATURING LUDACRIS HOW DO YOU SLEEP? | 11 ☆ | 1346 | +535 | 6.412 | 34 | |
| 37 | 37 | 2 | THE WHITE TIE AFFAIR CANDLE (SICK AND TIRED) | 11 ☆ | 1229 | +223 | 3.604 | 40 | |
| 38 | 34 | 7 | THE KILLERS HUMAN | 11 ☆ | 1176 | -26 | 3.597 | - | |
| 39 | NEW | | EMINEM, DR. DRE & 50 CENT CRACK A BOTTLE | 11 ☆ | 1100 | +305 | 4.918 | 37 | |
| 40 | 38 | 13 | HINDER WITHOUT YOU | 11 ☆ | 987 | -324 | 3.245 | - | |

MOST ADDED

| ARTIST TITLE / LABEL | NEW STATIONS |
|--|--------------|
| FLO RIDA Right Round (Poe Boy/Atlantic) | 22 |
| LADY GAGA Poker Face (Streamline/KonLive/Cherrytree/Interscope) | 19 |
| JESSE MCCARTNEY FEAT. LUDACRIS How Do You Sleep? (Hollywood) | 17 |
| EMINEM, DR. DRE & 50 CENT Crack A Bottle (Shady/Aftermath/Interscope) | 17 |
| NE-YO Mad (Def Jam/IDJMG) | 15 |
| 3 DOORS DOWN Let Me Be Myself (Universal Republic) | 14 |
| AKON FEAT. COLBY O'DONIS & KARDINAL OFFSHALL Beautiful (Konvict/Upfront/SRC/Universal Motown) | 13 |
| SHONTELLE FEAT. AKON Stuck With Each Other (SRP/SRC/Universal Motown) | 12 |
| T.I. FEAT. JUSTIN TIMBERLAKE Dead And Gone (Grand Hustle/Atlantic) | 10 |

| ARTIST TITLE / LABEL | NEW STATIONS |
|--|--------------|
| JESSE MCCARTNEY FEAT. LUDACRIS How Do You Sleep? (Hollywood) | 17 |
| EMINEM, DR. DRE & 50 CENT Crack A Bottle (Shady/Aftermath/Interscope) | 17 |
| NE-YO Mad (Def Jam/IDJMG) | 15 |
| 3 DOORS DOWN Let Me Be Myself (Universal Republic) | 14 |
| AKON FEAT. COLBY O'DONIS & KARDINAL OFFSHALL Beautiful (Konvict/Upfront/SRC/Universal Motown) | 13 |
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| AKON FEAT. COLBY O'DONIS & KARDINAL OFFSHALL Beautiful (Konvict/Upfront/SRC/Universal Motown) | 13 |
| SHONTELLE FEAT. AKON Stuck With Each Other (SRP/SRC/Universal Motown) | 12 |
| T.I. FEAT. JUSTIN TIMBERLAKE Dead And Gone (Grand Hustle/Atlantic) | 10 |

ADDED AT... WYOY
 Jackson, MS
 PD: Zak Tyler
 APD/MD: Nate West
 Shinedown, Second Chance, 20
 Taylor Swift, White Horse, 12
 Eminem, Dr. Dre & 50 Cent, Crack A Bottle, 1
 3 Doors Down, Let Me Be Myself, 0
 Saving Abel, 18 Days, 0
 WE The Kings, Secret Valentine, 0
FOR REPORTING STATIONS PLAYLISTS GO TO: www.RadioandRecords.com

NEW AND ACTIVE

| ARTIST TITLE / LABEL | PLAYS /GAIN | ARTIST TITLE / LABEL | PLAYS /GAIN |
|---|-------------|--|-------------|
| MATT NATHANSON Come On Get Higher (Vanguard/Capitol) | 728/121 | BEYONCE Halo (Music World/Columbia) | 458/102 |
| JIM JONES & RON BROWZ FEAT. JUELZ SANTANA Pop Champagne (Ether Boy/Universal Motown/Columbia/EI) | 669/21 | DAVID ARCHULETA A Little Too Not Over You (Jive/JLG) | 399/30 |
| KID CUDI Day 'N' Nite (Fool's Gold/Downtown) | 545/118 | LIFEHOUSE Broken (Geffen/Interscope) | 386/18 |
| WE THE KINGS Secret Valentine (5-Curve) | 492/3 | THEORY OF A DEADMAN Bad Girlfriend (604/Roadrunner/RRP) | 365/30 |
| SAVING ABEL 18 Days (Skiddco/Virgin/Capitol) | 460/197 | SHINEDOWN Second Chance (Atlantic) | 359/141 |

MOST INCREASED PLAYS

| |
|--|
| +1096 ☆ KELLY CLARKSON My Life Would Suck Without You (RCA/RMG) |
| +1026 ☆ FLO RIDA Right Round (Poe Boy/Atlantic) |
| +967 ☆ THE ALL-AMERICAN REJECTS Gives You Hell (Daghouse/DGC/Interscope) |
| +825 ☆ BRITNEY SPEARS Circus (Jive/JLG) |
| +765 ☆ PINK Sober (LaFace/JLG) |

FOR WEEK ENDING FEBRUARY 1, 2009
LEGEND: See legend to charts in charts section for rules and symbol explanations.
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Putting music first helps KPWR/L.A.'s ratings surge with the PPM; part one of a three-part series

Music Is More Than A Mantra For Power 106

Darnella Dunham

DDunham@RadioandRecords.com

Since 2002, Emmis VP of programming and KPWR (Power 106)/Los Angeles PD Jimmy Steal has been lauded annually by R&R readers for his outstanding programming skills. As the seven-time recipient of the R&R Industry Achievement Award for rhythmic PD of the year, the industry has recognized Steal for his captainship of one of the most influential rhythmic stations in the country. In accepting the accolades, there has been one constant: Rather than highlighting his programming prowess, Steal defers all honors to his team for putting the pow in Power 106.

It's not just what comes out of the speakers that makes Power 106 magical. Mere moments on the eighth floor of 2600 West Olive Ave. showcase the energy and passion that resonates internally and emanates every time the microphone is open.

"It's just a great atmosphere," says E-Man, APD/mixer/national music programmer of syndicated morning show "Big Boy's Neighborhood." "What I love about the vibe here is that not just the people that work here pick up on it, but other people that come into the hallways and walk through the doors pick up on it—from artists to people just visiting to labels."

Infectious Environment

This atmosphere is encouraged by upper management. MD Ryan Dillon adds, "It's upbeat. We have our bosses and Jimmy's there but he just promotes that environment. He likes to hear us in the halls; he likes to hear us having fun and having a good time. As long as we get the job done and we get the results that he wants, it's good."

It may not be possible to fully grasp the Power 106 mystique, but there is one common thread that links its on-air talent with those behind the scenes: an indelible passion for music. Also, there is a remarkable number of mixers in the building. A DJ is prominently featured in every day-

part from 6 a.m. to midnight, and they also dwell in programming, promotions, on the street team, the Internet department and even imaging.

"Music is the star" is a programming philosophy shared by many PDs, yet some become skittish about breaking future hits. Moreover, the

anticipation of Arbitron's PPM has compounded some programmers' reluctance to give new music a chance. Instead of being fearful of breaking untested songs in a PPM world, the Power 106 brain trust has

creatively found ways to introduce new tunes, keeping its sound fresh by presenting the most-played hits in compelling ways and owning the songs that eventually find their way onto the airwaves of competing stations in the market.

So far, the formula is working. In the December PPM results, Power 106 surged in every daypart with its target 18-34 audience. As a whole, the station grew from 3.1 to 3.5—a trend that has continued since the PPM became the ratings currency for L.A., beginning with the September 2008 survey.

In this three-part series, Power 106 programmers, personalities and mixers offer their insight into how new music drives their station and ratings under the PPM.

The Selectors

Steal is known for his strategic programming, but the PD with more than 10,000 songs on his

iPod is also a music lover. Since Steal has more than enough on his plate overseeing programming for Emmis and Power 106, he leans on E-Man, Dillon and mix show music coordinator/night show host DJ Felli Fel to handle the music for the station.

Dillon is the newest member of the team after joining the station as an intern three years ago, while E-Man and Felli have been with Power 106 for 14 years and about a decade, respectively.

The Boston native began an internship while at the L.A. branch of Emerson College and picked up experience quickly by handling an array of duties. Dillon worked as a board op at Power and went across the hall to schedule music for rhythmic AC sister KMVN (MoVIN' 93.9). He spent a short period assisting Steal and was able to soak up ratings and programming knowledge, then started scheduling music for Power 106 and was named assistant MD and night show producer. Late last year he was elevated to MD.

Dillon replaced E-Man, who took on a bigger role in programming since the PPM became currency, in addition to his national programming duties for "Big Boy's Neighborhood," which is based at the station. He was able to ascend quickly into the position because "Ryan is just a huge fan of the music," E-Man says. "He knows his stuff. It's unheard of that in the limited amount of time he's been here that he could become

the MD in a major market. He really took expectations to a whole other level and he earned the MD job."

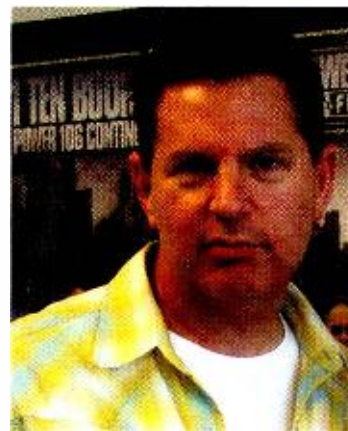
He may not be as seasoned as his counterparts, but his perspective on songs is valued. Dillon says, "I don't necessarily have the same opinions on music as E-Man or Felli and they respect what I feel about music, and that makes us good as far as a team working together. We're not always going to get the same thing, but we're all working to try and get to the same goal."

When it comes to breaking music, E-Man notes that the music philosophy wasn't established once the PPM hit L.A. Power 106 has consistently been a format leader and, he says, "we've always been the risk takers—and I don't mean risks in a bad way, but in regards to breaking records not just in the market but regionally, countrywide or even worldwide. People look at Power to see what we're going to play next."

Dillon adds that this reputation was earned because "we've been pretty good with a lot of the records that we've broken."



E-Man



Steal



Dillon



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abc **RADIO NETWORKS**



Urban personalities bring the 2008 presidential inauguration to their listeners

Living History

Darnella Dunham

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electrifying.” “Inspiring.” “A day our ancestors never believed would come.” ■ Those are some of the words used by urban radio personalities and syndicators to describe their feelings while broadcasting live from Washington to cover the historic Jan. 20 swearing in of Barack Obama as the 44th president of the United States. ■ Joined by local broadcasters and a herd of national media correspondents, such syndicated personalities as Tom Joyner, Russ Parr and Michael Baisden, among others, descended on D.C. to bring the inauguration and the events that surrounded it home to their listeners across the country in carefully orchestrated productions that involved dozens of behind-the-scenes support staffers.

The entire length of the National Mall was open to the public, drawing a crowd estimated at nearly 2 million. Countless others traveled to Washington for the ceremonies and various balls, parties and events. The inauguration itself was viewed by 37.8 million on TV, according to Nielsen, while 11 million flocked to CNN Digital Network, making it the top global online news destination that day, when ranked by unique audience.

A major event for urban-formatted stations all over the country, the election of the nation's first president of African descent was the culmination of support for Obama on urban, urban AC and gospel stations throughout the campaign.

From his perch atop the Comcast building, ABC Radio's Joyner watched as the crowd expanded from hundreds, to thousands, to hundreds of thousands during the course of his morning show. Joyner called the inauguration a “day our ancestors never believed would come” and noted that people of all races, ages and walks of life were on hand to witness a day that signaled a new era of change for the country. “As cold as I was, I had a warm feeling that got warmer as the morning went on,” Joyner said. “And when I took my seat at the inauguration, me, whose roots began in Tuskegee, Ala., in the thick of segregation, I was finally able to really breathe and put things in perspective.”

Marquee talent from Syndication One and the Radio One Network—including Parr, Rickey

Smiley, Yolanda Adams, Warren Ballentine and the Rev. Al Sharpton—converged for three days of broadcasts from various sites. At one point, Smiley, Adams, Ballentine and Parr, joined by Radio One founder Cathy Hughes, were all on the air at the same time. The hosts scored interviews with assorted political and entertainment figures, including Martin Luther King III and Blair Underwood. Broadcasting from the JW Marriott hotel, the personalities presented as-it-happens coverage as 13,000 participants



From left, Jay Anthony Brown from “The Tom Joyner Morning Show,” Russ Parr of “The Russ Parr Morning Show” and “The Rickey Smiley Morning Show” host Rickey Smiley gather during the Syndication One Inauguration Day broadcast.



Syndication One president of programming Gary Bernstein with actress Raven-Symoné.

marched in the inaugural parade.

It took a team of 56 people working on and off the air to produce the network broadcasts, according to Syndication One president of programming Gary Bernstein. “The teamwork that Radio One showed was amazing. I was so proud of our broadcast team and how hard they worked,” he says.

According to Radio One senior VP of programming content Jay Stevens, the talent broadcast with “one voice” offering listeners and Web site visitors extensive coverage “through all of our radio stations and Web sites.”

Smiley pulled a marathon 10-hour airshift on Inauguration Day, broadcasting from 6 a.m. to 4 p.m. to bring the event and parade to his listeners. One of Obama's most vocal radio supporters, “The Rickey Smiley Morning Show” host was involved in fund-raising and personally contributed \$250 per month during the campaign season.

Adams also had a special connection to Obama—she was personally requested by the Obamas to sing at a private service the morning of the inauguration. “To have your talent be a part of something so historic was an honor,” Bernstein says.

Bernstein describes the atmosphere at the inaugural events as “inspiring and electrifying. You had to be there to actually experience the feeling of hope and inspiration in the air. It was a lot of fun, but listeners were treated to incredible radio and heard history firsthand.” *R&R*

Live On The Scene

The afterglow of President Barack Obama's inauguration will remain with many for a long time to come. While it's difficult to capture the sense of unity of the day or to explain what it was like to be there, consultant Tony Gray and Radio One/Washington OM and urban AC WWIN (Magic 95.9)/Baltimore PD Kathy “KB” Brown were able to do so in their own unique ways.

Gray was heard on his local TV station, WBBM-TV in Chicago, as a citizen reporter the morning after the inauguration and shared his view of the event. Gray utilized all of his resources to get a ticket in a seated section of the Capitol

Grounds. Upon arrival, he was pleasantly surprised to be seated in the third row, directly in front of the podium where Obama took the oath and several rows in front of such A-list celebrities as Beyoncé, Jay-Z, Sean “Diddy” Combs and Oprah Winfrey. (Gray's three-minute clip can be viewed at cbs2chicago.com.)

Brown's inauguration experience can also be viewed online: She created KB's Inaug Blog (kbsinaugblog.blogspot.com), which took visitors behind the scenes during her Jan. 17-20 adventure. Of the Jan. 17 concert saluting syndicated morning man Tom Joyner, Brown wrote, “As I looked out at the massive crowd, it was clear how big Obama's win

was for D.C., the country and the world.”

After reflecting on the big day's activities, Brown echoed a sentiment shared by many: “I just feel an overwhelming sense of pride to be an African-American woman today, but not only that . . . a proud American!”

During his exchange with the WBBM-TV morning anchors, Gray said, “We braved the cold yesterday to witness history and now the work begins for the Obama administration.” He later surmised, “The outpouring of American citizens wishing the best for the Obama administration is just amazing. To have lived to see yesterday and beyond is something that we can all share with generations to come.” —DD

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| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST TITLE | NIelsen BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL | PLAYS TW +/- | AUDIENCE MILLIONS RANK |
|-----------|-----------------|----------------|---|---|--------------|------------------------|
| 1 | 1 | 18 | MUSIQ SOULCHILD FEAT. MARY J. BLIGE IF U LEAVE | NO. 1 (5 WKS) ATLANTIC | 1734 -1 | 12.344 1 |
| 2 | 2 | 24 | USHER HERE I STAND | LAFACE/JLG | 1687 +55 | 12.126 2 |
| 3 | 4 | 20 | ROBIN THICKE THE SWEETEST LOVE | STAR TRAK/INTERSCOPE | 1469 +85 | 10.031 4 |
| 4 | 3 | 21 | AVANT WHEN IT HURTS | CAPITOL | 1457 -75 | 10.568 3 |
| 5 | 7 | 21 | ANTHONY HAMILTON FEAT. DAVID BANNER COOL | MOST INCREASED PLAYS MISTER'S MUSIC/50 SO DEF/JLG | 1283 +213 | 8.729 5 |
| 6 | 16 | 16 | CHARLIE WILSON THERE GOES MY BABY | JIVE/JLG | 1167 +91 | 6.346 10 |
| 7 | 5 | 34 | JENNIFER HUDSON SPOTLIGHT | ARISTA/RMG | 1048 -111 | 8.371 6 |
| 8 | 8 | 29 | MINT CONDITION NOTHING LEFT TO SAY | CAGED BIRD/IMAGE | 992 +51 | 6.043 11 |
| 9 | 9 | 38 | KEYSHIA COLE HEAVEN SENT | IMANI/GEFFEN/INTERSCOPE | 860 -46 | 6.467 9 |
| 10 | 10 | 24 | JAZMINE SULLIVAN NEED U BAD | J/RMG | 809 -55 | 7.013 7 |
| 11 | 11 | 40 | ERIC BENET YOU'RE THE ONLY ONE | FRIDAY/REPRISE/WARNER BROS. | 801 -41 | 5.878 12 |
| 12 | 12 | 24 | NE-YO MISS INDEPENDENT | DEF JAM/DJMG | 788 -30 | 6.655 8 |
| 13 | 10 | 10 | KEYSHIA COLE FEATURING 2PAC PLAYA CARDZ RIGHT | AMARU/IMANI/GEFFEN/INTERSCOPE | 729 +91 | 5.293 13 |
| 14 | 9 | 9 | BRANDY LONG DISTANCE | EI/EPIG | 665 +67 | 3.228 19 |
| 15 | 16 | 12 | JOE WE NEED TO ROLL | 563/KEDAR | 620 +76 | 3.057 22 |
| 16 | 17 | 10 | INDIA ARIE FEAT. MUSIQ SOULCHILD CHOCOLATE HIGH | AIRPOWER UNIVERSAL REPUBLIC | 597 +109 | 3.258 18 |
| 17 | 19 | 15 | KENNY "BABYFACE" EDMONDS I NEED A LOVE SONG | MERCURY/DJMG | 505 +83 | 3.167 21 |
| 18 | 21 | 10 | JENNIFER HUDSON IF THIS ISN'T LOVE | AIRPOWER ARISTA/RMG | 468 +121 | 3.301 17 |
| 19 | 18 | 19 | JOHN LEGEND FEATURING ANDRE 3000 GREEN LIGHT | C.O.O.D./COLUMBIA | 449 -19 | 2.427 25 |
| 20 | 20 | 16 | LAURA IZIBOR FROM MY HEART TO YOURS | ATLANTIC | 445 +35 | 2.940 23 |
| 21 | 26 | 4 | MUSIQ SOULCHILD SOBEAUTIFUL | ATLANTIC | 405 +128 | 3.183 20 |
| 22 | 23 | 11 | JAZMINE SULLIVAN LIONS, TIGERS & BEARS | J/RMG | 344 +29 | 1.480 29 |
| 23 | 22 | 6 | CASE LOVELY | INDIGO BLUE | 344 +19 | 1.134 35 |
| 24 | 24 | 12 | JAZMINE SULLIVAN BUST YOUR WINDOWS | J/RMG | 331 +41 | 3.645 14 |
| 25 | 27 | 12 | BEYONCE SINGLE LADIES (PUT A RING ON IT) | MUSIC WORLD/COLUMBIA | 317 +53 | 3.642 15 |
| 26 | 25 | 12 | JAMIE FOXX FEATURING T.I. JUST LIKE ME | J/RMG | 288 +10 | 1.171 34 |
| 27 | 28 | 6 | JAMES FORTUNE & FIYA I TRUST YOU | BLACK SMOKE/WORLWIDE | 232 +21 | 2.061 27 |
| 28 | 36 | 9 | USHER TRADING PLACES | LAFACE/JLG | 217 +98 | 3.378 16 |
| 29 | NEW | | HEATHER HEADLEY FEATURING SMOKIE NORFUL JESUS IS LOVE | EMI GOSPEL | 193 +147 | 1.177 33 |
| 30 | 30 | 15 | DWELE A FEW REASONS (TRUTH PT.2) | RT/EI | 172 -10 | 0.399 - |
| 31 | 31 | 14 | BEYONCE AT LAST | MUSIC WORLD/COLUMBIA | 162 -6 | 1.326 31 |
| 32 | 33 | 4 | SLIQUE YOUR BODY | ROSEHIP | 149 +10 | 1.029 37 |
| 33 | RE-ENTRY | | WAYNE BRADY F.W.B. | PEAK/CMG | 148 +101 | 2.230 26 |
| 34 | 29 | 13 | LABELLE SUPERLOVER | VERVE | 143 -43 | 0.930 39 |
| 35 | 39 | 2 | NE-YO FEATURING JAMIE FOXX & FABOLOUS SHE GOT HER OWN | DEF JAM/DJMG | 142 +51 | 2.666 24 |
| 36 | 32 | 14 | LALAH HATHAWAY THAT WAS THEN | STAX/CMG | 139 -12 | 0.478 - |
| 37 | NEW | | SEAL IF YOU DON'T KNOW ME BY NOW | 143/WARNER BROS. | 119 +89 | 0.337 - |
| 38 | 37 | 7 | AL GREEN LAY IT DOWN | BLUE NOTE/CAPITOL | 109 +7 | 0.213 - |
| 39 | NEW | | ROBIN THICKE YOU'RE MY BABY | STAR TRAK/INTERSCOPE | 101 +67 | 1.573 28 |
| 40 | 34 | 3 | AVANT SAILING | CAPITOL | 99 -31 | 0.828 - |

+ MOST ADDED

| ARTIST TITLE / LABEL | NEW STATIONS |
|---|--------------|
| LIONEL RICHIE Just Go (Def Jam/DJMG) KDKS, KJLH, KMEZ, KNEK, KOKY, KQXL, WAKB, WQPR, WHUR, WKXI, WLXC, WMGL, WMPZ, WSRB, WVBE | 15 |
| LEE CARR Breathe (3rd Street/Jive/JLG) KMEZ, KNEK, KOKY, KQXL, WAKB, WKXI, WLXC, WMGL, WXST | 9 |
| JOE We Need To Roll (563/Kedar) KMJK, KVMA, WDLT, WQZZ, WQQK, WTYB | 6 |
| KENNY "BABYFACE" EDMONDS I Need A Love Song (Mercury/DJMG) WQZZ, WHRP, WPHR, WSOL, WUHT | 5 |
| KEYSHIA COLE FEAT. 2PAC Playa Cardz Right (Amaru/Imani/Geffen/Interscope) WJMR, WKUS, WLVH | 3 |
| JENNIFER HUDSON If This Isn't Love (Arista/RMG) WKUS, WMKS, WZAK | 3 |
| BRANDY Long Distance (EI/Epic) WRKS, WVKL | 2 |
| MUSIQ SOULCHILD sobautiful (Atlantic) WFUN, WWIN | 2 |
| JAZMINE SULLIVAN Lions, Tigers & Bears (J/RMG) WBHK, WFXC | 2 |
| USHER Trading Places (LaFace/JLG) WPHR, WRKS | 2 |

ADDED AT...

WLXC Columbia, SC
PD: Doug Williams
Lee Carr, Breathe, O
Lionel Richie, Just Go, O

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NEW AND ACTIVE

| ARTIST TITLE / LABEL | PLAYS /GAIN | ARTIST TITLE / LABEL | PLAYS /GAIN |
|---|-------------|---|-------------|
| T.I. FEAT. RIHANNA Live Your Life (Def Jam/Grand Hustle/DJMG/Atlantic) TOTAL STATIONS: 20 | 84/22 | JONATHAN NELSON FEAT. PURPOSE My Name Is Victory (Integrity/Columbia) TOTAL STATIONS: 27 | 48/12 |
| JOE Why Just Be Friends (563/Kedar) TOTAL STATIONS: 34 | 80/37 | KURT CARR & THE KURT CARR SINGERS Peace And Favor Rest On Us (KCG/JLG) TOTAL STATIONS: 28 | 42/15 |
| JAMIE FOXX I Don't Need It (J/RMG) TOTAL STATIONS: 20 | 72/20 | LEIGH JONES Music (Peak/CMG) TOTAL STATIONS: 34 | 34/34 |
| K'JON On The Ocean (Up&Up/Leh Tyne) TOTAL STATIONS: 4 | 57/17 | JASON CHAMPION Always (Brooks/EMI Gospel) TOTAL STATIONS: 21 | 34/6 |
| MACY GRAY & MARSHA AMBROSIUS Still Hurt: (Stadium) TOTAL STATIONS: 7 | 49/5 | KEYSHIA COLE You Complete Me (Imani/Geffen/Interscope) TOTAL STATIONS: 8 | 32/8 |

↑ MOST INCREASED PLAYS

| | |
|------|--|
| +213 | ANTHONY HAMILTON FEAT. DAVID BANNER Cool (Mister's Music/50 So Def/JLG) WHQT +6, WQQK +1, WHRP +10, WKUS +9, WJME +7, WQMG +7, WDLT +6, KNEK +6, WNEW +6, WIMX +5 |
| +147 | HEATHER HEADLEY FEAT. SMOKIE NORFUL Jesus Is Love (EMI Gospel) WLXC +5, KMEZ +4, KQXL +9, WBLB +8, WBAV +7, WMGL +6, KOKY +6, WKSP +6, WQNC +5, WGPR +5 |
| +128 | MUSIQ SOULCHILD sobautiful (Atlantic) WKUS +7, WFUN +7, WWIN +12, SXHS +8, WMKS +7, WBLB +6, KQXL +6, WSOL +6, WTLT +6, WHUR +5 |
| +121 | JENNIFER HUDSON If This Isn't Love (Arista/RMG) WGPR +13, KDKS +10, WBLB +8, WKUS +7, WZAK +7, KMJM +6, WWDM +6, KNEK +5, WAGH +5, WUHT +4 |
| +109 | INDIA ARIE FEAT. MUSIQ SOULCHILD Chocolate High (Universal Republic) WYLD +7, KMJM +7, WKSP +6, WWDM +6, WGPR +5, WIMX +5, WXST +5, WDA5 +5, WBAV +4, WMGL +4 |

FOR WEEK ENDING FEBRUARY 1, 2009
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Listeners still giving in spite of economy

Fund Raising When There Are Fewer Funds

Kevin Peterson

KPeterson@RadioandRecords.com

We keep hearing how bad the economy is and how much billing has dropped at commercial radio stations, but there are plenty of noncommercial Christian music stations that, thankfully, continue to meet and even exceed listener support goals.

WAY-FM Media group senior VP Dusty Rhodes quotes a Barna Research Group study that says two-thirds of families are feeling the effects of the economy and 31% of adults are cutting back on how much they're donating to nonprofit groups. Yet he believes there are reasons to remain optimistic.

"If you look at history, churchgoers in America actually gave at a higher percentage during the Great Depression than they did during the very prosperous next half-century," he says. "People gave 3.3% of their 1933 per capita income, but only 2.6% in 2006.

"You also look at the history of giving to charities in the last few decades and since 1967, giving has increased every year, even when we've had recessions, with the exception of 1987, when tax laws changed," he continues. "Giving has increased an average of 8.4% in nonrecession years, but it still increased 6.2% in recession years—and most of the charitable giving in this country is to religious organizations."

To conduct successful fund raising in the middle of a recession, ShareMedia president Todd Isberner says Christian broadcasters don't have to change a lot of things. "The only thing we're doing differently is absolutely addressing the presence of the ele-

phant in the room," he says. "For a while we weren't doing that and we decided that as positive as we want to stay, we still have to

acknowledge the financial difficulties lots of people are having."

He adds that at the same time, it's important to work in a message that encourages listeners, which can be accomplished with stories. "One of the things we've done in the last year is bombard the airwaves with tons of great stories from listeners about what's happened in their lives when they listen to the music, when they hear the words of a song, when they feel encouraged, when they feel like their station is a friend."

When other listeners hear that, Isberner says they are reinforced in their own belief that the radio station is doing a great job, that it's got tremendous value and is worth their support.



Isberner



Rhodes

Testimonials

Billy Graham Evangelistic Assn. director of radio Jim Kirkland says that WMIT (106.9 the Light)/Asheville, N.C., offers similar messages. "We regularly run testimonials of how God has used a particular song or teaching program on the station to impact [listeners]," he says. "We also share e-mail, comments that have been

'As long as donors continue to hear that value has been added to people's lives, their heart follows. And where their heart goes, so go their gifts and prayers.'

—Jim Kirkland



phoned in and things that we have just heard in passing. Some of the most powerful stories of how God has used the Light have come from talking to people at station events."

WAY-FM Media Group has surpassed where it was at this point last year in terms of listener support, according to Rhodes. "It comes down to relationships," he says. "We're working on building our customer relationship management strategy using integrated channels of communication so that we're better at giving donors what they want, when they want it, in the way that they want it. One-on-one, face-to-face meetings with donors tend to be the most successful way to raise money."

Since it will probably be a while before the economy improves, moving forward, Kirkland narrows down three important points to remember. First, he suggests remaining calm and staying focused on the ministry. It can be difficult, but that doesn't change what God has called a station to do.

Second, "Ensure that you're communicating the need clearly and positively in every realm that's at your disposal—that most certainly includes on-air to let

people know that this is something bigger than all of us. It's God's work that you're partnering in, and make that opportunity clear and keep it positive at all times."

Third and possibly most important, Kirkland says, continue to develop a one-on-one relationship with those donors who are sold on how God is using your station.

"Whether it's grabbing a cup of coffee, scheduling a dinner, inviting them to a donor-only gathering before a concert or a special evening, make sure that you have communicated personally, one on one, that you care about them, value them and that you are grateful they have caught a vision for what the station is doing," he says.

Isberner adds, "All we do when we launch our sharathons is shake the tree to see what fruit falls in the basket. What stations have got to do all year is grow great fruit."

He adds that the more effort the station puts into the depth of its ministry—hitting the hot buttons of where people live and providing them the spiritual nourishment they're thirsting for—the easier it is for them to ask for help. "People will give to what they value. It might not be as much as they want to give, or as often as they'd like to give, but they will give," Isberner says.

If the radio station is truly a ministry and is adding value to people's lives and serves as a resource to the listener, Kirkland says it's something they will want to return to again and again. "They see it as something worthy of their support. That's how donors develop from a foundational level. As long as donors continue to hear that value has been added to people's lives, their heart follows. And where their heart goes, so go their gifts and prayers."

R&R

Fund-Raising Highlights

- Giving has increased annually since the '60s, even in recessions.
- Acknowledge the economy, but include a positive message.
- Share stories of how the station has impacted listeners.
- Meet donors face to face as much as possible.
- Develop relationships with donors, so it's not always about asking for money.
- Build a customer relationship management strategy.
- Stay calm and continue to focus on the ministry. Ministry first, money second.
- Communicate the need clearly and positively in every realm at your disposal.
- Add value to people's lives through your programming. Make the station a resource for listeners.



Radio's gravitational pull lands Lindy at KBUL/Atlanta

The Bull By The Horns—And Then Some

R.J. Curtis

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You've heard the phrase, "Be careful what you wish for," right? So it's only day five on the job for Scott Lindy, the new OM for Clear Channel/Atlanta's six-station cluster, which includes country WUBL (94.9 the Bull). Try to follow along, as Lindy recounts an isolated moment that day: "We have the Atlanta Braves network here and [Baseball Hall of Fame pitcher] Don Sutton had just been signed as the color guy. We're doing a contest on the Bull and were announcing the wrong prize. A salesperson came in and said, 'The prize has changed, is that OK?' I said no, because we've committed to 50 promos and have already done 40 of them with three giveaways. Then our business manager walks in to tell me we're changing the process on how to approve expenses. Next our guy that works with the Braves hands me his BlackBerry and says, 'Here, say hello to Don Sutton!' So suddenly, I'm like, 'What is happening here?'"

Believe it or not, this is exactly what Lindy hungered for—and he's eating it right up. The frenzy of day-to-day programming isn't new, it's just been a while since he's been back down to earth, so to speak. From 2002 until September 2008, he served as senior director for Sirius Satellite Radio country programming. Prior to that, Lindy compiled a long and successful programming track record, highlighted by his initial foray into country at Clear Channel's WPOC/Baltimore from 1997 to 2002.

The new job reunites Lindy with terrestrial radio and Clear Channel: in Atlanta, he programs WUBL day to day while also overseeing regional Mexican WBZY, news/talk WGST, active rock WKLS, AC WWLG and Spanish AC WWVA. The day that Lindy announced he was headed to Atlanta, we asked him specifically about the Bull. The station has struggled to gain traction since launching during the Christmas holidays in 2006, as it competes with Citadel's longtime market leader WKHX. Lindy acknowledges that, but says, "We have a product that is completely capable of winning and a company that is fully committed to it. Now I get to be the lucky guy who gets to go work on it."

Between leaving Sirius and taking the job in

Atlanta, Lindy had four months off. He admits to going a bit stir crazy, but it also gave him an opportunity to step back from the business. Lindy recalled the environment at Sirius, where in terms of music, "We had a channel that was predicated on playing it first and playing it a lot."

While streaming a number of terrestrial radio stations during his recent free time, Lindy says he realized "there are a lot of people that are more aggressive than I would have given them credit for in terms of new music coming out. Some great music decisions are being made out there, and that kind of re-energized me."

Unlike many, Lindy says, "I didn't really have a position on 'radio is dying' and 'the Internet is going to beat it.'" Instead, he took on the role of observer, but says his position now is, "This is ours to lose. That's going to happen if we let it. Who knows how we deliver our programming in the next five years, but we still own it and let's not give it to anyone."

One interesting dynamic is the timing of Lindy's arrival in Atlanta. The day before he started, Clear Channel laid off 1,850 employees company-wide, some of whom worked at his cluster. He wasn't sure what to expect when he walked in the door

less than 24 hours later, but he describes his staff as "energized. I have to tell you, the people here are dedicated. They are fired up. They know what they have to do. There are challenges for sure, but they all want to be here and do this."

Diversity Helps

Immersed in his new responsibilities and with his family not yet with him in Atlanta, Lindy is practically living at the station and admits to being swamped, but he says, "It's a different kind of busy." The first five days of what Lindy describes as "a job I understand very well" have been spent trying to remember names and meetings.

Once he gets past remembering everyone's name, Lindy says, "Here's the cool thing: There aren't many challenges here I don't have an answer or a strategy for. It's great to know that in the five years of being away, the systems and technology have gotten better." Lindy says there hasn't been one thing so far "that has made me say, 'Hm

, how do we do that?'" That confidence is borne from his diverse programming background. "I started out in rock radio," he says. "I programmed AC in Richmond, Va., for four years; then country. At Sirius, I got involved in a Christian rock channel." Having experience in all those formats, Lindy says, "you learn that good programming platforms don't change—the strategies and the nuances do. I relish this."

Lindy is working on familiarizing himself with every station in the cluster and not surprisingly, he's doing that by listening to each of them. "Your great ideas don't come when you sit in a meeting or when you're making a marketing plan. They come when you're writing an e-mail to a friend and you hear a promo that reminds you to do something different. You turn into a listener in some respects, but you're the guy who gets to change it."

R&R

'Who knows how we deliver our programming in the next five years, but we still own it and let's not give it to anyone.'

—Scott Lindy



A New World, Virtually

It might have been unfair to pester new Clear Channel/Atlanta OM Scott Lindy on just his fifth day on the job, but we wanted to know if there is one specific area that has changed drastically in terrestrial radio during the six years that he worked on the satellite side of the business.

"The biggest thing is the Internet and our Web sites," Lindy says. "When I left WPOC/Baltimore, we had one guy who was overloaded. He was basically putting concert information up and we weren't concert-testing. We didn't have a lot of control over the design and it was largely sales-oriented. We had jock pages, which were basically a picture and a bio."

Everyone has come a long way since then, Lindy notes. "The jocks all have their own administrator

passwords and post stuff to their sites every day. Our afternoon guy [on country KBUL (the Bull)] Lance Houston posted a video on his page shortly after thinking of the idea. There's content on the site from all different sources and the jocks can do this without the webmaster involved."

When Lindy left for Sirius, Clear Channel was just beginning to get more aggressive with its Web initiatives. Now he says, "You don't have to prod anybody about this. It's such a cool thing to say you have your own Web site that is administered by one of the most forward-thinking communication companies in the world—and by the way—you also have a 100,000-watt megaphone you can use to send people to your Web site." —RJC



The emotional fallout of layoffs

Step Away From The Ben & Jerry's

Keith Berman

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While news filters in every day about more people losing their jobs and the unemployment rate reaching levels that haven't been seen in decades, the cuts have been particularly hard for the radio industry, culminating in Clear Channel's company-wide swath of 1,850 personnel slices a few weeks ago. ■ Once the layoffs are done, it's easy to look at the bottom line and determine what cost savings have been achieved by the loss of people. But the emotional toll—both for employees who have been let go and those who remain behind in the workplace—is something that can't be calculated on a balance sheet.

It's important for those who are laid off to keep in mind that it's not their fault, according to workplace psychologist Dr. Rex Gatto. While he says many are coming into psychologists' offices, claiming they did nothing wrong and asking why this is happening to them, Gatto stresses that terminated employees are caught in an economic downturn and are not to blame.

"Keep a positive thought and say to yourself, 'I did nothing wrong, I am caught in a particular situation,'" he advises. "I give people three days to get past the shock and the upset. But when you get very angry, it only hurts you."

Gatto refers to the current situation as a perfect storm that has wreaked economic and psychological havoc on the country. It's easy to get mad at the way things have been generally going on a macro scale, given the news about what he calls "failed leadership" at companies like Enron or Lehman Brothers.

Denial Isn't Just A River

When you're laid off, it's extremely common to go through the usual stages of grief, which is unsurprising given the fact that it is an actual loss. When you spend 40 or more hours a week at work, the job can become a huge portion of your life. "You don't have to go through all of the stages, but most do," Gatto says. "The first aspect is surprise—'me? This is happening to me?' The second stage is denial: 'This isn't really happening, everything will be fine.'

"Then there's a point of anger, and people can get

very angry. The concern of many psychologists today is that people can remain angry, and we want them to move beyond into a stage of self-help. It's a matter of not getting caught up in negative thinking, the loss of self-esteem or 'why me' thinking because that's what keeps you in the angry stage. Finally, you have to accept that you did nothing wrong; now, move on. Psychologists want people to get to the acceptance stage, where people accept their situation whether or not it's right or they agree with it."

It's OK to take a couple of days to bounce back from the event, but the problem is when people get stuck in that rut of what Gatto calls "poor-me thinking," where you constantly pity yourself for what's



Gatto

'Psychologists want people to get to the acceptance stage, where people accept their situation whether or not it's right or they agree with it.'

—Dr. Rex Gatto

The Stages Of Corporate Grief

- Surprise
- Denial
- Anger
- Acceptance
- Self-Help

Redirect Your Efforts

Why not use your time off to explore some of your other talents and interests? One guy, who calls himself Odd Todd, was laid off in 2001 from a job doing business development for AtomFilms. He started making Flash movies about being laid off and got publicity for his Web site (where he's been collecting tips and donations), wrote a book and began selling Odd Todd merchandise on CaféPress.com. He's managing to make enough money from these efforts to get by and pay some bills. See the movie that started the whole thing at oddtodd.com/index2.html.

happened and don't break yourself out of bad comfort habits, like heavy sustained drinking or spending hours in front of the TV with 18 pounds of Kraft Mac 'n' Cheese.

Gatto stresses the importance of being well-networked and well-positioned. "When you don't have a job, finding a new one is a full-time job itself," he says. "You have to be active. Get a journal and compile all of your contacts. Get involved in professional and community organizations. Log every person you talk to or every organization you contact in the journal so you have a book of accomplishments. Don't be passive." Being active helps people move past the poor-me stage and into self-help, allowing the unemployed person to move on.

Circulate Among The Troops

For those who are "left behind"—meaning the people who get to keep their jobs and remain in a workplace devastated by layoffs where morale is probably somewhere below ground, Gatto recommends that leaders continually talk to their employees on a daily basis and be extremely visible.

"Leaders need to be out of their offices and among the troops," he says. "Can you imagine an army general saying to his troops, 'Here's the strategy for the battle, we need to win this battle, then here's the next battle, then the next and so on, and then we'll win. I'll be back in three years to see how it's going.' In many ways, that's what corporate leaders are doing. They need to be active."

It's also important that bosses not only give more feedback, but facilitate intra-office communication between employees. "They need to focus and realign people from the individual job to the team and pull the team together," Gatto says. "I highly recommend they pull their people together, because people internally network in order to set up lines of communication to consult each other on how best to accomplish tasks. Those lines have been cut, thanks to the layoffs, and need to be rebuilt."

Transparency is also key, since trust needs to be reinforced between employees and their leaders. If possible, Gatto recommends setting up focus groups once or twice a week in the office to help facilitate those internal lines of communication, as well as what he calls "lunch-and-learns," where top managers meet with different people at lunch to set up clear interaction and discuss the current state of affairs. Additionally, he strongly urges that bosses have 15-minute touch-base meetings with their staffs at the beginning and end of every workday.

While everything seems in disarray right now and there doesn't seem to be an end in sight, Gatto says it's important to keep in mind that things will eventually get better. "I view this as a forest fire—it's devastating," he says. "But what happens after that devastation is that all of those houses and brush are cleared away—the forest is gone. But within a year, that ground begins to become pristine, and then there is new growth within a year or two. Lush greenery and trees begin to grow, and people then can go back and plant where they couldn't before. We're seeing devastation and tremendous pain right now, but I hope that in a year that all of this will be cleared away, and corporate leaders will emerge." R&R



▶ **SIMPLY RED** INTRODUCES "25: THE GREATEST HITS," RELEASED THIS WEEK, AT NO. 28 WITH "GO NOW," A COVER OF THE MOODY BLUES' 1965 DEBUT POP HIT. CHARTING AT AC SINCE 1986, SIMPLY RED IS ONE OF ONLY FOUR BANDS, ALONG WITH THE EAGLES, FLEETWOOD MAC AND JOURNEY, WITH TOP 10s IN EACH OF THE '80s, '90s AND '00s.

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST TITLE | NIelsen BDS CERTIFICATIONS | HITPREDICTOR STATUS | PLAYS TW +/- | AUDIENCE MILLIONS RANK |
|-----------|-----------------|----------------|---|-------------------------------|------------------------|-----------------|---------------------------|
| 1 | 3 | 25 | JASON MRAZ I'M YOURS | NO. 1 (1 WK) | n ³ ☆ | 1888 +102 | 14.711 2 |
| 2 | 1 | 29 | COLDPLAY VIVA LA VIDA | | n ³ ☆ | 1883 -54 | 14.581 3 |
| 3 | 2 | 37 | DAVID COOK THE TIME OF MY LIFE | | n ¹ ☆ | 1815 -14 | 15.336 1 |
| 4 | 4 | 33 | NATASHA BEDINGFIELD POCKETFUL OF SUNSHINE | | n ³ ☆ | 1681 -9 | 13.804 4 |
| 5 | 5 | 56 | SARA BAREILLES LOVE SONG | | n ⁵ ☆ | 1379 -133 | 10.534 5 |
| 6 | 6 | 43 | LEONA LEWIS BLEEDING LOVE | | n ⁵ ☆ | 1361 -36 | 9.151 8 |
| 7 | 7 | 25 | DAVID ARCHULETA CRUSH | | n ¹ ☆ | 1356 +117 | 7.561 10 |
| 8 | 8 | 15 | TAYLOR SWIFT LOVE STORY | MOST INCREASED PLAYS | n ¹ ☆ | 1346 +287 | 9.749 6 |
| 9 | 10 | 20 | DAUGHTRY WHAT ABOUT NOW | | n ¹ ☆ | 977 +74 | 7.976 9 |
| 10 | 9 | 49 | DAUGHTRY FEELS LIKE TONIGHT | | n ² ☆ | 967 -4 | 6.629 11 |
| 11 | 16 | 16 | LEONA LEWIS BETTER IN TIME | | n ² ☆ | 921 +103 | 9.190 7 |
| 12 | 12 | 23 | MISSY HIGGINS WHERE I STOOD | | n ¹ ☆ | 664 +5 | 2.662 14 |
| 13 | 13 | 15 | GAVIN ROSSDALE LOVE REMAINS THE SAME | | n ¹ ☆ | 554 +74 | 2.711 13 |
| 14 | 15 | 15 | JAMES TAYLOR IT'S GROWING | | n ¹ ☆ | 397 +54 | 2.736 12 |
| 15 | 14 | 22 | SIMON COLLINS UNCONDITIONAL | | n ¹ ☆ | 339 -48 | 0.782 19 |
| 16 | 19 | 13 | O.A.R. SHATTERED (TURN THE CAR AROUND) | | n ¹ ☆ | 244 +29 | 1.553 16 |
| 17 | 17 | 16 | CELINE DION MY LOVE | | n ¹ ☆ | 236 -36 | 0.721 20 |
| 18 | 20 | 11 | JORDIN SPARKS ONE STEP AT A TIME | | n ² ☆ | 219 +30 | 1.756 15 |
| 19 | 18 | 5 | BEYONCE IF I WERE A BOY | | n ¹ ☆ | 202 -14 | 1.141 18 |
| 20 | 23 | 6 | NICKELBACK GOTT' BE SOMEBODY | AIRPOWER | n ¹ ☆ | 200 +31 | 1.194 17 |
| 21 | 24 | 3 | JIM BRICKMAN FEATURING RUSH OF FOOLS NEVER FAR AWAY | | n ¹ ☆ | 192 +35 | 0.556 22 |
| 22 | 21 | 18 | SARAH MCLACHLAN U WANT ME 2 | | n ¹ ☆ | 147 -35 | 0.261 25 |
| 23 | 25 | 5 | ADELE CHASING PAVEMENTS | | n ¹ ☆ | 97 -5 | 0.217 26 |
| 24 | 28 | 5 | KATY PERRY HOT N COLD | | n ² ☆ | 92 +5 | 0.630 21 |
| 25 | 26 | 4 | DAVID COOK LIGHT ON | | n ¹ ☆ | 90 +1 | 0.203 29 |
| 26 | 29 | 2 | DUFFY STEPPING STONE | | n ¹ ☆ | 89 +15 | 0.081 - |
| 27 | 27 | 7 | MARIAH CAREY RIGHT TO DREAM | | n ¹ ☆ | 83 -5 | 0.073 - |
| 28 | NEW | | SIMPLY RED GO NOW | | n ¹ ☆ | 68 +65 | 0.068 - |
| 29 | 30 | 14 | WAYNE BRADY ORDINARY | | n ¹ ☆ | 64 -7 | 0.105 - |
| 30 | RE-ENTRY | | THE FRAY YOU FOUND ME | | n ¹ ☆ | 62 +8 | 0.543 23 |

| THIS WEEK | ARTIST TITLE / IMPRINT / PROMOTION LABEL | NIelsen BDS CERTIFICATIONS | PLAYS | | THIS WEEK | ARTIST TITLE / IMPRINT / PROMOTION LABEL | NIelsen BDS CERTIFICATIONS | PLAYS | |
|-----------|---|-------------------------------|-------|------|-----------|---|-------------------------------|-------|-----|
| | | | TW | LW | | | | TW | LW |
| 1 | COLBIE CAILLAT RECALIZE (UNIVERSAL REPUBLIC) | n ² | 1121 | 1098 | 6 | TIMBALAND FEATURING ONEREPUBLIC APOLOGIZE (MOSLEY/BLACKGROUND/INTERSCOPE) | n ⁶ | 845 | 915 |
| 2 | LIFHOUSE WHATEVER IT TAKES (Geffen/INTERSCOPE) | n ² | 999 | 922 | 7 | NATASHA BEDINGFIELD UNWRITTEN (EPIC) | n ⁷ | 765 | 638 |
| 3 | COLBIE CAILLAT BU BUBLY (UNIVERSAL REPUBLIC) | n ⁵ | 953 | 1003 | 8 | DAUGHTRY HOME (RCA/RMG) | n ⁵ | 708 | 668 |
| 4 | JOHN MAYER SA* (AWARE/COLUMBIA) | n ¹ | 919 | 1076 | 9 | GWEN STEFANI FEATURING AKON THE SWEET ESCAPE (INTERSCOPE) | n ⁵ | 692 | 712 |
| 5 | FERGIE BIG GIRLS DON'T CRY (WILL.I.AM/A&M/INTERSCOPE) | n ⁶ | 850 | 870 | 10 | PINK WHO KNEW (LAFACE/JLG) | n ⁴ | 673 | 691 |

MOST ADDED

- LIONEL RICHIE** 15
Just Go (Def Jam/IDJMG)
KBEZ, KKBA, KUMU, KWAV, WDEF, WFPG, WHLG, WHOM, WHUD, WJKK, WLOB, WLNQ, WMAS, WMXJ, WYJB
- TAYLOR SWIFT** 9
Love Story (Big Machine/Universal Republic)
KEZK, KKMJ, KMXZ, KRBB, WDOO, WLHT, WMGF, WSHH, WWDE
- SEAL** 8
If You Don't Know Me By Now (143/Warner Bros.)
KMGH, KMGJ, KQIS, KRWM, Sirius XM The Blend, WDEF, WJBR, WSPA
- JIM BRICKMAN FEAT. RUSH OF FOOLS** 7
Never Far Away (Time Life)
WJKK, WLNP, WLRQ, WSHH, WSPA, WSR5, WTVR
- TAYLOR HICKS** 7
What's Right Is Right (Modern Whomp/Azoffmusic)
KKBA, KQIS, WEZF, WHUD, WSPA, WTCB, WZID
- LEONA LEWIS** 5
Better In Time (SYCO/J/RMG)
WARM, WDOO, WMXC, WWDE, WYYY
- GAVIN ROSSDALE** 4
Love Remains The Same (Interscope)
KWAV, WDOO, WMXC, WWAF

ADDED AT... KUMU
Honolulu, HI
MD: Lee Kirk
Brandy, Long Distance, 3
Barry Manilow Duet With Reba McEntire, Islands In The Stream, O
Idina Menzel, I Stand, O
Jason Mraz & Colbie Caillat, Lucky, O
Lionel Richie, Just Go, O
Melinda Doolittle, It's Your Love, O

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

NEW AND ACTIVE

- SEAL** 54/54
If You Don't Know Me By Now (143/Warner Bros.)
TOTAL STATIONS: 14
- PINK** 46/11
So What (LaFace/JLG)
TOTAL STATIONS: 6
- TAYLOR HICKS** 34/34
What's Right Is Right (Modern Whomp/Azoffmusic)
TOTAL STATIONS: 10
- MATT NATHANSON** 27/6
Come On Get Higher (Vanguard)
TOTAL STATIONS: 5
- BARRY MANILOW DUET WITH REBA MCENTIRE** 26/26
Islands In The Stream (Arista/RMG)
TOTAL STATIONS: 6
- DOLLY PARTON** 20/10
Drives Me Crazy (Dolly)
TOTAL STATIONS: 5
- COLBIE CAILLAT** 20/3
The Little Things (Universal Republic)
TOTAL STATIONS: 3
- DAVID ARCHULETA** 18/8
A Little Too Not Over You (19Jive/JLG)
TOTAL STATIONS: 2
- PINK** 17/3
Sober (LaFace/JLG)
TOTAL STATIONS: 5
- TOM JONES** 16/3
If He Should Ever Leave You (5-Curve)
TOTAL STATIONS: 4



- TAYLOR SWIFT** +287
Love Story (Big Machine/Universal Republic)
WLTV +17, KKMJ +12, KOSI +12, WMCC +12, KESZ +12, WARM +10, WSLQ +10, WWFS +10, WVRV +9, WRCH +9
- DAVID ARCHULETA** +117
Crush (19Jive/JLG)
WWFS +16, WRVF +11, KKCW +9, WRVR +8, WYYY +8, WMLJ +8, KTDY +7, WAHR +6, WRSA +6, WFPG +5
- LEONA LEWIS** +103
Better In Time (SYCO/J/RMG)
WMXC +11, WKJY +7, KESZ +7, WWFS +6, WWLI +6, WEZF +6, KBEE +6, KSNE +5, KUMJ +5
- JASON MRAZ** +102
I'm Yours (Atlantic/RRP)
WWFS +10, KXLT +10, WRVF +9, WWDE +8, WSNY +7, WSLQ +6, KESZ +5, WTVR +5, WCFS +5, WCDV +4
- DAUGHTRY** +74
What About Now (RCA/RMG)
WWFS +21, WWLI +14, KQIS +13, WLDB +12, KXLT +9, WSR5 +8, WFPG +7, WJXB +4, WMLJ +4, WMGV +3

FOR WEEK ENDING FEBRUARY 1, 2009
LEGEND: See legend to charts in charts section for rules and symbol explanations.
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The biggest names in news on the gold standard of news radio. The award winning

CBS RADIO

CBS NEWS



▶ NATASHA BEDINGFIELD BOWS AT NO. 37 WITH "SOULMATE," THE THIRD SINGLE FROM "POCKETFUL OF SUNSHINE." LEAD CUT "LOVE LIKE THIS" REACHED NO. 21, WHILE THE TITLE TRACK ROSE TO NO. 3. THE ALBUM HAS SOLD 516,000 COPIES SINCE ITS JANUARY 2008 RELEASE, ACCORDING TO NIELSEN SOUNDSCAN.

Chart listing with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, TITLE, NIelsen BDS CERTIFICATIONS, HIT PREDICTOR STATUS, IMPRINT / PROMOTION LABEL, PLAYS TW +/-, AUDIENCE MILLIONS, RANK. Top entries include Nickelback (No. 1), Katy Perry, The Fray, Jason Mraz, David Cook, Taylor Swift, O.A.R., PINK, Daughtry, and Kelly Clarkson (Most Increased Plays/Most Added).

MOST ADDED section featuring a cross graphic and lists of artists like Kelly Clarkson, Gavin Rossdale, O.A.R., Jason Mraz & Colbie Caillat, PINK, U2, Lily Allen, Plain White T's, Beyonce, and Natasha Bedingfield.

NEW AND ACTIVE section listing artists such as Kid Rock, Alter Bridge, Lesley Roy, Lily Allen, Ne-Yo, Kelly Clarkson, Gavin Rossdale, O.A.R., Jason Mraz & Colbie Caillat, PINK, U2, Lily Allen, Plain White T's, Beyonce, and Natasha Bedingfield with their respective chart movements.

MOST INCREASED PLAYS section featuring an upward arrow graphic and lists of artists like Kelly Clarkson (+597), PINK (+293), Beyonce (+241), Jason Mraz & Colbie Caillat (+173), and Taylor Swift (+172).

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/Inspiration) become recurrences 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 recurrences 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.

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

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

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

ADDED AT... KSII El Paso, TX. Kiss FM logo and website URL: www.RadioandRecords.com

FOR WEEK ENDING FEBRUARY 1, 2009 LEGEND: See legend to charts in charts section for rules and symbol explanations. 83 hot AC stations are electronically monitored by Nielsen Broadcast Data Systems 24 hours a day, 7 days a week. © 2009 Nielsen Business Media, Inc. All rights reserved.



Radio, music industry leaders and 'civilians' weigh in

The Lay Of The (Smooth) Land

Carol Archer

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With 10 stations flipping out of smooth jazz last year—plus the loss of Radio One's WJZZ/Atlanta (which converted to urban AC Jan. 28)—discussion of the demise of locally programmed smooth jazz radio has naturally intensified. Clear Channel's dismissal of WNUA/Chicago personalities Rick O'Dell and Danae Alexander and KKSF/San Francisco PD Ken Jones last month only heaped fuel on the fire. With each day comes increasing awareness that jobs in smooth jazz—like the format itself—are in jeopardy.

Asked if his sales staff could sell the cluster's smooth jazz property if it was "the last man standing," one noted market manager suggested that a handful of brands "transcend format" saying that "advertisers buy stations that generate business." In response to the same inquiry: "I'm more concerned about where we'd find music," she says, observing the difficulty in unearthing quality smooth jazz tunes, even in the best of times.

So we poked around radio and the music scene—including fans—for a variety of perspectives on the way forward in smooth jazz.

Entercom KSSJ/Sacramento station manager Lee Hansen notes that recent remarks in R&R from CBS Radio's KTWV (the Wave)/Los Angeles VP of programming Paul Goldstein on the downturn in smooth jazz "coincide almost exactly with the downturn in marketing and research. The one station still doing the most of both [KTWV] is the one station that is still performing like many of us were a few years ago. OK, actually, they're doing better than most of us were, but the point is valid . . . If we continue to try to fix the problem with experimentation and programming adjustments that are not supported by research, we'll expedite our demise," he says.

From Hansen's perspective, the best plan right

now is to do everything to keep smooth jazz's existing listeners happy and engaged, even as they age. "It's better to be competitive in the 35-64 demo than to cause them to erode as we attempt to bring the lower end back to the format. As I and



Lorber

several others have been saying for years, the best way to bring back the lower end is to market to them. When marketing and research funds become available again, we need to make sure that the music is compelling, upbeat and fresh; the presentation is enthusiastic, in-the-moment and, wherever possible, local; and our digital brand extensions are relevant to the lifestyle of the target demo."



Rose

With the strong TSL most smooth jazz stations are generating, the return on investment from marketing and research would be significant. "Just ask the one station still doing both how their margins are holding up, compared to the stations that are not doing much of either," Hansen says.

Declining Label Commitment

Meanwhile, smooth jazz artists are being dropped right and left and securing label partners will likely grow more difficult with time. All That Jazz associate Jason Gorov says that artists' best course of action is to release their own recordings with online retailers as their key sales outlets: iTunes, Amazon and CDbaby.com. "There's still a strong market for live

'If we continue to try to fix the problem with experimentation and programming adjustments that are not supported by research, we'll expedite our demise.'

—Lee Hansen



'There's still a strong market for live smooth jazz, and artists who take their shows on the road will make a few bucks selling CDs at live gigs.'

—Jason Gorov

smooth jazz, and artists who take their shows on the road will make a few bucks selling CDs at live gigs."

A prominent artist manager notes that last year was his acts' best to date, with 2009 shaping up to the point that it may eclipse 2008. Apparently, established artists are not entirely dependent on airplay in a region—the northeast corridor, in this case—when promoters understand from direct experience that an artist's marquee value among core fans "puts butts in seats."

More than one senior label executive suggests that waning confidence in the genre's ability to sell sufficient units of most artists' CDs has undermined overall commitment to smooth jazz. Any number of promotion people privately expressed insecurity about their positions, as sweeping layoffs and restructuring continue at labels including Universal and Columbia, among others.

One promo vet observes smooth jazz's ongoing migration to the Internet, saying, "I don't feel as constrained by radio airplay today as I once did, but whether I'll still have my job at the end of this year is another question."

'Passion Runs High'

With more than 12,000 MySpace friends, fusion pioneer Jeff Lorber is busier than ever with solo endeavors, collaborations (with Yellowjackets' Jimmy Haslip, and appearing on the Guitars & Saxes tour), producing (Polish saxophonist Marcin Nowakowski) and international tours and festivals, such as Wayman Tisdale's recent Smooth Jazz Cruise. "I see two conflicting forces at work: The format needs to be refreshed and reinvented, while programmers are trying to give the audience what it wants, as long as people aren't listening actively to the music," he says.

Chat rooms and message boards in markets where smooth jazz has vanished from the airwaves continue to buzz—and passions run high. Listeners are in on the conversation, too. One smooth jazz artist manager recently received an e-mail from a fan in Minneapolis, who wrote, "Everyone's complaining that there's no [longer] smooth jazz radio here and they have to go to the Internet for their music. The station's been gone for years, but people still crave smooth jazz."

R&R

Pre- And Post-Format Flip Ratings

In its final PPM monthly in January 2008, Emmis' smooth jazz WQCD (CD 101.9)/New York earned a 2.6 share 12+. Its triple A replacement format, WRXP, has yet to rise above 1.2 12+ in the PPM.

After notching a 4.2 12+ share in summer 2007, Citadel's WJZW/Washington fell to a 2.4 in fall 2007 and posted a 2.5 in winter 2008 as a smooth jazzer. Since flipping to oldies Feb. 29, the station trended 1.7-1.9 (spring-summer 2008),

according to the diary, and registered a 2.1 in the December PPM survey, followed by a 1.6 share in the recent holiday 2008 PPM report.

Lincoln Financial Media's smooth jazz KJCD/Denver scored a 2.7 12+ in its final full diary book (fall 2007) and a 2.8 in the winter survey. The station flipped to sports KKKF-N March 6, 2008, and delivered a 1.4 12+ one year later in fall 2008.—CA



What the big guys can learn about sales from the little guys. Part one of a three-part series, 'The Economy of Today's Rock'

Back To The Basics

Mike Boyle

MBoyle@RadioandRecords.com

do you really need to be reminded about radio's bleak revenue projections for 2009? ■ In case you're not following the forecasts, Wachovia Securities senior media analyst Marci Ryvicker recently estimated that radio revenue tumbled by 9.2% in 2008 and that the industry will experience a projected 13% decrease this year. "Even this number may be too optimistic," she says about her 2009 outlook. Ryvicker, whom Forbes rated No. 2 on its Best Brokerage Analysts in 2008 (and R&R interviewed in the Jan. 23 Publisher's Profile), had earlier estimated only an 8% drop in 2009 revenue.

Fourth-quarter 2008 revenue estimates aren't out yet from the RAB, however, Q3 numbers showed national revenue off 12% compared with the same period in 2007, and a 10% decline in local revenue.

So it's no wonder that many of the larger broadcasters in major markets are struggling, as evidenced by recent layoffs at Clear Channel, CBS Radio, Cumulus and others. But several small-market broadcasters, including Denver-based Cherry Creek Radio, are holding their own by generating revenue the old-fashioned way and going back to basics.

Formed in 1994 by president/CEO Joe

Schwartz, Cherry Creek owns and operates more than 60 small-market stations in the states of Washington, North Dakota, California, Utah, Colorado, Montana, Arizona and Texas. In the rock arena, the company owns several classic rock stations in Montana and Washington, plus active rock KRZN (96.3 the Zone)/Billings, Mont.

"In the small-market arena, what I'm looking for are mass-appeal stations," Schwartz says. "The stations that do the best for us are country, AC, news/talk and classic rock. Our active rocker in Billings, Mont., does well, but as a rule in small markets there are not a lot

'The active rock and alternative arenas are simply a tough sell in small markets.'

—Joe Schwartz



Joe Schwartz's Advice To Broadcasters

1. Survive. Chances are the economic turnaround is going to last one or two years, so what you really have to do is build an organization that is going to survive this crisis.
2. Once you survive, you have to start thinking about positioning yourself to take advantage of better times . . . and there will be better times.
3. Don't focus on what CNN, Fox and all of the rest are telling you. It doesn't mean anything. What really matters is what's going on in your local world.

In next week's column, we offer advice on coping with the loss of your job and tips on how to network to a new one.

of businesses wanting to hit that 18-24 or 18-34 demo. The active rock and alternative arenas are simply a tough sell in small markets."

That's why, when it comes to rock formats, Cherry Creek is bullish on classic rock. Even mass-appeal CHR/top 40 "is a tough sell" in smaller markets, Schwartz says, because of its young demographic skew.

The Difference In Small Markets

Prior to getting into ownership, Schwartz worked in larger markets for major broadcasters and was also once a media buyer. Now he says the reason smaller groups are doing better comes down to control. For example, small-market broadcasters are less reliant on national ad dollars, an area that operators have less control over than local spot buys.

"What's not in our control, and works to our benefit, is our lack of dependence on national business," Schwartz says. "It's no secret that since 9/11 we have been in an advertising recession, but the area hurt far more than others is the national business. When you look at numbers since then, radio is down, but national is down far more than local."

According to the RAB, national radio ad dollars were down by 11% year to date through the third quarter of last year compared with the same period in 2007, while local declined 8%.

Schwartz says roughly 8% of his ad business is national. "In a normal top 50 world, they are looking at 20%-30% of their business as being national. That makes a big difference for us when you are talking strictly revenue."

To mine new business and grow revenue, Schwartz says Cherry Creek refuses to undervalue its ad inventory and shuns NTR. "We don't believe in all this value-added that the industry has gotten itself into," he says. "Our belief system starts with: If you run enough ads, if you run a good piece of copy, if you run the ads on the right stations and you run enough frequency, you're going to get tremendous results. You don't need a promotion or bonus spots. It all starts with us believing in our product and selling the value of radio."

Cherry Creek also insists on only selling long-term. Every ad campaign it runs is 13 weeks, 26 weeks or 52 weeks in duration. Schwartz says, "We're not interested in taking weekend buys to move merchandise; we don't think things like that work. We think clients need to be on a regular basis on the right stations and with some heavy frequency."

Bucking the large-market trend to make significant investments in online platforms, Schwartz says he has personally spent more than two years studying the interactive digital space and has yet to find a way in his small markets to make it profitable. "So to date, we have not spent one penny in the digital space, except for setting up Web sites for our stations; it's just not working for us yet."

This flies in the face of the national trend, where off-air revenue, which reflects everything other than spot sales, grew by 9% year to date through third-quarter 2008 compared with the same period in 2007, according to the RAB. "We continue to make our money just by selling radio advertising and showing clients how they can drive their businesses with radio advertising," Schwartz says. "I believe that philosophy can work in a lot of other places and am surprised more broadcasters haven't tried it." **R&R**

One Small-Market PD Helping Sales

In today's trying economic times, it is more important than ever that sales and programming be on the same page; it can't be an adversarial relationship as it may have been in better times. So says Kindred Communications rock WRVC/Huntington, W.Va., PD Reeves Kirtner.

"I signed off on a remote at a leather goods-type store with my sales manager recently that a year or so ago I never would have agreed to," Kirtner says. "We aren't turning down anything these days."

Kirtner also says many clients are asking for value-added, and as long as it doesn't go overboard, such as "every time we open up the mic we're mentioning a sponsor," he is OK

with that, too.

In the spirit of cooperation, Kirtner recently made accommodations for a last-minute sponsorship request for the station's live cuts special weekend. Traditionally, the weekend was sponsored by one client, so as not to make it sound too exploited. "On the Wednesday before a salesperson came in and told me he sold the weekend to an additional sponsor," Kirtner relates. "In the old days I probably would have balked at that, but understanding the times we're in we made it work by suggesting that we schedule another special weekend in February for that client. They loved the idea that they were the sole sponsor instead of having to share it, so it all worked out." —MB



Kirtner

R&R ALTERNATIVE

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| LAST WEEK | WEEKS ON CHART | ARTIST / TITLE | NIelsen BDS CERTIFICATIONS | HITPREDICTOR STATUS | PLAYS TW +/- | AUDIENCE MILLIONS | RANK |
|-----------|----------------|---|--|------------------------------------|--------------|-------------------|------|
| 1 | 3 | SHINEDOWN Second Chance | NO. 1 (1 WK) | ☆ ATLANTIC | 1766 +142 | 7.408 | 3 |
| 2 | 6 | INCUBUS Love Hurts | | ☆ IMMORTAL/EPIC | 1697 +35 | 9.269 | 1 |
| 3 | 1 | KINGS OF LEON Sex On Fire | | ☆ RCA/RMG | 1639 -128 | 8.800 | 2 |
| 4 | 4 | SEETHER Breakdown | | ☆ WIND-UP | 1313 -21 | 4.624 | 9 |
| 5 | 5 | PARAMORE Decode | | ☆ FUELED BY RAMEN/CHOP SHOP/RRP | 1251 -80 | 5.281 | 7 |
| 6 | 2 | U2 Get On Your Boots | | ☆ ISLAND/INTERSCOPE | 1191 +124 | 5.304 | 6 |
| 7 | 6 | APOCALYPTICA FEATURING ADAM GONTIER I Don't Care | | ☆ 20-20/JIVE/JLG | 1149 -138 | 5.695 | 5 |
| 8 | 9 | THE AIRBORNE TOXIC EVENT Some Time Around Midnight | | ☆ MAJ./ORDOMO/SHOUT! FACTORY | 1101 +36 | 4.965 | 8 |
| 9 | 7 | THE OFFSPRING You're Gonna Go Far, Kid | | ☆ COLUMBIA | 1070 -109 | 6.423 | 4 |
| 10 | 18 | ANBERLIN Feel Good Drag | | ☆ UNIVERSAL REPUBLIC | 1043 +2 | 3.528 | 13 |
| 11 | 9 | THE OFFSPRING Kristy Are You Doing Ok? | | ☆ COLUMBIA | 938 +84 | 3.609 | 12 |
| 12 | 11 | DISTURBED Indestructible | AIRPOWER | ☆ REPRISE | 892 +1 | 2.285 | 20 |
| 13 | 12 | SAVING ABEL 18 Days | | ☆ SKIDCO/VIRGIN/CAPITOL | 871 -3 | 2.469 | 19 |
| 14 | 18 | MUDVAYNE Do What You Do | | ☆ EPIC | 850 +47 | 2.026 | 23 |
| 15 | 16 | MGMT Kids | | ☆ COLUMBIA | 827 +85 | 4.140 | 10 |
| 16 | 8 | THE KILLERS Spaceman | | ☆ ISLAND/IDJMG | 803 +48 | 3.370 | 14 |
| 17 | 19 | BLUE OCTOBER Dirt Room | | ☆ UNIVERSAL MOTOWN | 795 +77 | 3.183 | 16 |
| 18 | 22 | PAPA ROACH Lifeline | AIRPOWER | ☆ EL TONAL/DGC/INTERSCOPE | 787 +162 | 2.860 | 18 |
| 19 | 27 | KINGS OF LEON Use Somebody | AIRPOWER | ☆ RCA/RMG | 732 +195 | 3.761 | 11 |
| 20 | 21 | RISE AGAINST Audience Of One | AIRPOWER | ☆ DGC/INTERSCOPE | 731 +93 | 3.216 | 15 |
| 21 | 20 | THE RED JUMPSUIT APPARATUS You Better Pray | | ☆ VIRGIN/CAPITOL | 717 +31 | 1.746 | 26 |
| 22 | 18 | HOLLYWOOD UNDEAD Undead | | ☆ A&M/OCTONE/INTERSCOPE | 681 -50 | 2.033 | 22 |
| 23 | 23 | FRANZ FERDINAND Ulysses | | ☆ DOMINO/EPIC | 613 -4 | 1.976 | 24 |
| 24 | 2E | FRAMING HANLEY Lollipop | | ☆ SILENT MAJORITY/ILG/WARNER BROS. | 567 +25 | 1.705 | 27 |
| 25 | 2E | METALLICA Cyanide | | ☆ WARNER BROS. | 562 -6 | 1.358 | 32 |
| 26 | 24 | NICKELBACK Something In Your Mouth | | ☆ ROADRUNNER/RRP | 532 -39 | 1.241 | 36 |
| 27 | 30 | SLIPKNOT Dead Memories | | ☆ ROADRUNNER/RRP | 531 +34 | 1.190 | 37 |
| 28 | 28 | STAINED All I Want | | ☆ FLIP/ATLANTIC | 531 0 | 2.133 | 21 |
| 29 | 23 | CAROLINA LIAR Show Me What I'm Looking For | | ☆ ATLANTIC | 465 -50 | 1.839 | 25 |
| 30 | 19 | THE KILLERS Human | | ☆ ISLAND/IDJMG | 428 -11 | 3.022 | 17 |
| 31 | 32 | SHINY TOY GUNS Ghost Town | | ☆ UNIVERSAL MOTOWN | 426 -3 | 1.297 | 34 |
| 32 | NEW | MY CHEMICAL ROMANCE Desolation Row | MOST INCREASED PLAYS/MOST ADDED | ☆ REPRISE | 390 +390 | 1.354 | 33 |
| 33 | 4 | THEORY OF A DEADMAN Hate My Life | | ☆ 604/ROADRUNNER/RRP | 341 +29 | 0.838 | 40 |
| 34 | 38 | THE ALL-AMERICAN REJECTS Gives You Hell | | ☆ DOGHOUSE/DGC/INTERSCOPE | 269 +25 | 1.523 | 29 |
| 35 | 36 | WEEZER The Greatest Man That Ever Lived (Variations On A Shaker Hymn) | | ☆ DGC/INTERSCOPE | 267 +2 | 1.649 | 28 |
| 36 | 34 | HOOBASTANK My Turn | | ☆ ISLAND/IDJMG | 265 -55 | 0.710 | - |
| 37 | 39 | THE GASLIGHT ANTHEM The '59 Sound | | ☆ SIDEDON/DUMMYY | 250 +11 | 0.838 | - |
| 38 | 40 | AVENGED SEVENFOLD Scream | | ☆ HOPELESS/WARNER BROS. | 246 +13 | 0.692 | - |
| 39 | RE-ENTRY | NICKELBACK Gotta Be Somebody | | ☆ ROADRUNNER/RRP | 224 -7 | 0.805 | - |
| 40 | NEW | FAR Pony | | ☆ FAR | 220 +6 | 1.398 | 30 |

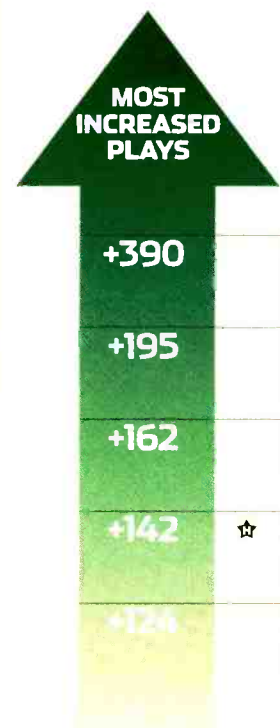
MOST ADDED

| ARTIST / LABEL | NEW STATIONS |
|---|--------------|
| MY CHEMICAL ROMANCE Desolation Row (Reprise) KCXL, KNXX, KRAB, WBCN, WCYY, WSUN, WSWD | 7 |
| RISE AGAINST Audience Of One (DGC/Interscope) KROX, WARQ, WSUN, WTZR, WZJO | 5 |
| IGLU & HARTLY In This City (Universal Republic) KCXL, KRAB, KWOD, Sirius XM Alt Nation, WROX | 5 |
| COLDPLAY Life In Technicolor II (Capitol) KRBZ, WARQ, WLUM, WROX, WWCD | 5 |
| HURT Wars (Amusement) KPNT, WBTZ, WKQX, WKRL, WRZX | 5 |
| U2 Get On Your Boots (Interscope) KDGE, KTBZ, WDWL, WPBZ | 4 |
| MGMT Kids (Columbia) KFTE, WRRF, WSWD, WZNE | 4 |
| DEATH CAB FOR CUTIE Grapevine Fires (Atlantic) KCXL, KRBZ, KXRX, WBRU | 4 |
| KINGS OF LEON Use Somebody (RCA/RMG) KCXX, KDGE, KTBZ | 3 |
| FRAMING HANLEY Lollipop (Silent Majority/ILG/Warner Bros.) KJEE, KQRA, KWOD | 3 |

ADDED AT... KCXX
Riverside, CA
PD: John DeSantis
APD/MD: Bobby Sato
Kings Of Leon, Use Somebody, 7
The Killers, Spaceman, 0
Theory Of A Deadman, Hate My Life, 0
FOR REPORTING STATIONS PLAYLISTS GO TO:
www.RadioandRecords.com

NEW AND ACTIVE

| ARTIST / LABEL | PLAYS /GAIN | ARTIST / LABEL | PLAYS /GAIN |
|---|-------------|--|-------------|
| IGLU & HARTLY In This City (Universal Republic) TOTAL STATIONS: 28 | 213/42 | SNOW PATROL Crack The Shutters (Polydor/Fiction/Geffen/Interscope) TOTAL STATIONS: 11 | 177/0 |
| K'NAAN FEATURING KIRK HAMMETT If Rap Gets Jealous (A&M/Octone/Interscope) TOTAL STATIONS: 28 | 199/25 | FIVE FINGER DEATH PUNCH Stranger Than Fiction (Firm) TOTAL STATIONS: 18 | 166/12 |
| OASIS I'm Outta Time (Big Brother/Reprise) TOTAL STATIONS: 15 | 195/19 | AC/DC Big Jack (Columbia) TOTAL STATIONS: 10 | 157/21 |
| THE FRAY You Found Me (Epic) TOTAL STATIONS: 7 | 188/15 | COLDPLAY Life In Technicolor II (Capitol) TOTAL STATIONS: 11 | 132/57 |
| BUCKCHERRY Rescue Me (Eleven Seven/Antalctic) TOTAL STATIONS: 16 | 182/6 | POP EVIL 100 In A 55 (Pazzo/Jard Star) TOTAL STATIONS: 11 | 123/2 |



| |
|---|
| +390 MY CHEMICAL ROMANCE Desolation Row (Reprise) SXAN +36, WSUN +35, KNDD +25, KWOD +23, KFMA +21, KXRX +20, KJEE +19, KRZQ +17, KRAB +16, WBTZ +16 |
| +195 KINGS OF LEON Use Somebody (RCA/RMG) KTBZ +19, WFNX +17, KFTE +12, KWOD +11, KXRX +11, WBRU +9, KDGE +9, KYSR +8, WCYY +8, KXTE +8 |
| +162 PAPA ROACH Lifeline (El Tonal/DGC/Interscope) WZJO +19, WTZR +17, KRZQ +15, KFRR +15, KROX +13, WHRL +13, WGRD +12, WXNR +10, KXRX +9, WLUM +8 |
| +142 SHINEDOWN Second Chance (Atlantic) WRXL +29, WKRK +15, KNDD +15, WARQ +14, KXRX +12, WWDC +11, WSWD +11, KWOD +10, WPBZ +8, WFXH +6 |
| +124 U2 Get On Your Boots (Island/Interscope) KTBZ +19, KEDJ +19, WMPF +18, KNXX +17, WBTZ +17, CIMX +17, WZJO +16, KRAB +15, KDGE +14, KQRA +14 |

FOR WEEK ENDING FEBRUARY 1, 2009
LEGEND: See legend to charts in charts section for rules and symbol explanations.
68 Alternative and 26 Canada 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.



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| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST TITLE | NIelsen BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL | PLAYS TW +/- | AUDIENCE MILLIONS RANK |
|-----------|-----------|----------------|--|--|-----------------|---------------------------|
| 1 | 1 | 19 | MUDVAYNE DO WHAT YOU DO | NC. 1 (2 WKS) Epic | 1640 +66 | 5.677 3 |
| 2 | 2 | 22 | SHINEDOWN SECOND THANCE | ATLANTIC | 1605 +38 | 6.067 1 |
| 3 | 3 | 24 | DISTURBED INDESTRUCTIBLE | REPRISE | 1425 -133 | 5.706 2 |
| 4 | 5 | 12 | NICKELBACK SOMETHING IN YOUR MOUTH | ROADRUNNER/RRP | 1410 +22 | 4.825 4 |
| 5 | 4 | 24 | SEETHER BREAKDOWN | WIND-UP | 1400 -68 | 4.733 5 |
| 6 | 6 | 23 | SAVING ABEL 18 DAYS | SKIDCO/VIRGIN/CAPITOL | 1143 -7 | 3.202 8 |
| 7 | 7 | 22 | HOLLYWOOD UNDEAD UNDEAD | A&M/OCTONE/INTERSCOPE | 1088 +1 | 3.098 9 |
| 8 | 9 | 15 | SLIPKNOT DEAD MEMORIES | ROADRUNNER/RRP | 1069 +29 | 2.890 10 |
| 9 | 10 | 10 | METALLICA CYANIDE | WARNER BROS. | 1024 +17 | 3.534 7 |
| 10 | 12 | 10 | THEORY OF A DEADMAN HATE MY LIFE | 604/ROADRUNNER/RRP | 926 +66 | 2.615 14 |
| 11 | 8 | 32 | APOCALYPTICA FEATURING ADAM GONTIER I DON'T CARE | 20-20/JIVE/JLC | 891 -146 | 3.630 6 |
| 12 | 11 | 20 | AVENGED SEVENFOLD SCREAM | HOPELESS/WARNER BROS. | 873 -43 | 2.806 12 |
| 13 | 14 | 15 | SALIVA FAMILY REUNION | ISLAND/IDJMG | 798 +14 | 2.093 18 |
| 14 | 13 | 17 | FIVE FINGER DEATH PUNCH STRANGER THAN FICTION | FIRM | 789 0 | 2.078 19 |
| 15 | 23 | 3 | PAPA ROACH LIFELINE | AIRPOWER/MOST INCREASED PLAYS Epic | 717 +232 | 2.341 16 |
| 16 | 19 | 6 | AC/DC BIG JACK | COLUMBIA | 672 +74 | 2.192 17 |
| 17 | 17 | 37 | THEORY OF A DEADMAN BAD GIRL FRIEND | 604/ROADRUNNER/RRP | 664 -9 | 2.712 13 |
| 18 | 18 | 22 | DROWNING POOL 37 STITCHES | ELEVEN SEVEN | 647 -3 | 1.539 22 |
| 19 | 15 | 26 | THE OFFSPRING YOU'RE GONNA GO FAR, KID | COLUMBIA | 639 -65 | 2.528 15 |
| 20 | 16 | 23 | AC/DC ROCK N ROLL TRAIN | COLUMBIA | 600 -61 | 2.857 11 |
| 21 | 19 | 19 | ALL THAT REMAINS TWO WEEKS | PROSTHETIC/RAZOR & TIE | 585 +38 | 1.168 26 |
| 22 | 12 | 12 | BUCKCHERRY RESCUE ME | ELEVEN SEVEN/ATLANTIC | 584 +56 | 1.960 20 |
| 23 | 4 | 4 | HINDER UP ALL NIGHT | UNIVERSAL REPUBLIC | 520 +111 | 1.514 23 |
| 24 | 7 | 7 | 3 DOORS DOWN CITIZEN/SOLDIER | UNIVERSAL REPUBLIC | 492 +48 | 1.277 25 |
| 25 | 20 | 13 | GUNS N' ROSES BETTER | BLACK FROG/GEFFEN/INTERSCOPE | 475 -100 | 1.558 21 |
| 26 | 25 | 11 | POP EVIL 100 IN A 55 | PAZZO/JARD STAR | 446 +34 | 0.937 29 |
| 27 | 24 | 19 | RISE AGAINST RE-EDUCATION (THROUGH LABOR) | DGC/INTERSCOPE | 411 -42 | 0.928 30 |
| 28 | 28 | 9 | STAINED ALL I WANT | FLIP/ATLANTIC | 395 +4 | 0.865 32 |
| 29 | 31 | 8 | BLACK STONE CHERRY PLEASE COME IN | IN DE FOOT/ROADRUNNER/RRP | 385 +31 | 1.011 28 |
| 30 | 33 | 8 | THE RED JUMPSUIT APPARATUS YOU BETTER PLAY | VIRGIN/CAPITOL | 370 +58 | 0.589 36 |
| 31 | 30 | 13 | REV THEORY LIGHT IT UP | VAN HOWE/MALOOFF/DGC/INTERSCOPE | 351 -25 | 1.078 27 |
| 32 | 34 | 2 | U2 GET ON YOUR BOOTS | ISLAND/INTERSCOPE | 348 +58 | 1.329 24 |
| 33 | 36 | 5 | RED DEATH OF ME | ESSENTIAL/RED | 342 +60 | 0.771 33 |
| 34 | 29 | 16 | HOOBASTANK MY TURN | ISLAND/IDJMG | 338 -39 | 0.877 31 |
| 35 | 32 | 9 | FRAMING HANLEY LOLLIPOP | SILENT M.A. DRITY/ILG/WARNER BROS. | 332 +7 | 0.524 37 |
| 36 | 35 | 7 | KINGS OF LEON SEX ON FIRE | RCA/RMG | 274 -2 | 0.716 34 |
| 37 | 37 | 2 | THE OFFSPRING KRISTY, ARE YOU DOING OK? | COLUMBIA | 212 +2 | 0.314 - |
| 38 | NEW | | BURN HALO DIRTY LITTLE GIRL | RAWKHEAD/ILG | 211 -68 | 0.464 38 |
| 39 | 39 | 12 | 10 YEARS SO LONG, GOOD-BYE | UNIVERSAL REPUBLIC | 208 -52 | 0.678 35 |
| 40 | NEW | | BLUE OCTOBER DIRT ROOM | UNIVERSAL MOTOWN | 204 +29 | 0.293 - |

MOST ADDED

| ARTIST TITLE / LABEL | NEW STATIONS |
|---|--------------|
| TRAPT Contagious (Eleven Seven) KQRC, KXFX, KZRR, KZZQ, WQXA, WRXW | 6 |
| AC/DC Big Jack (Columbia) KEGL, KISW, KRZR, KZZQ, WRXR | 5 |
| RED Death Of Me (Essential/RED) KLAQ, KQXR, WYBB, WZMR, WZOR | 5 |
| HURT Wars (Amusement) KEGL, KFRQ, KZZQ, WBUZ, WYBB | 5 |
| DOPE Addiction (E1) KHTQ, KUPD, KXXR, Sirius XM Octane, WIL | 5 |
| PAPA ROACH Lifeline (E1 Tonal/DGC/Interscope) KATT, KIOZ, KNCN, WZMR | 4 |
| (HED)P.E. Renegade (Suburban Noise) KXFX, WCPK, WIL, WKLQ | 4 |
| STAINED All I Want (Flip/Atlantic) KRZR, KZRR, WZMR | 3 |
| SEVENDUST Inside (7 Bros./Asylum/ILG) WBYR, WKLQ, WRXW | 3 |
| SINCE OCTOBER Guilty (Tooth & Nail/Capitol) WIL, WQXA, WXQR | 3 |

ADDED AT...
WZMR
 Albany, NY
 QM/PO: Kevin Callahan
 Papa Roach, Lifeline, 1
 Red, Death Of Me, 1
 Burn Halo, Dirty Little Girl, 0
 Stained, All I Want, 0

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

NEW AND ACTIVE

| ARTIST TITLE / LABEL | PLAYS /GAIN | ARTIST TITLE / LABEL | PLAYS /GAIN |
|---|----------------|---|----------------|
| HURT Wars (Amusement) TOTAL STATIONS: 41 | 202/64 | TRAPT Contagious (Eleven Seven) TOTAL STATIONS: 16 | 94/36 |
| SEVENDUST Inside (7 Bros./Asylum/ILG) TOTAL STATIONS: 37 | 134/42 | STEADLUR Bumpin' (Roadrunner/RRP) TOTAL STATIONS: 33 | 75/47 |
| (HED)P.E. Penegade (Suburban Noise) TOTAL STATIONS: 24 | 122/11 | LAMB OF GOD Set To Fail (Epic) TOTAL STATIONS: 26 | 74/23 |
| LAST VEGAS I'm Bad (Eleven Seven) TOTAL STATIONS: 14 | 114/15 | BLACK TIDE Shout (Interscope) TOTAL STATIONS: 11 | 58/22 |
| AGE OF DAZE Afflicted (Higher Ground) TOTAL STATIONS: 30 | 103/27 | SINCE OCTOBER Guilty (Tooth & Nail/Capitol) TOTAL STATIONS: 11 | 55/24 |

MOST INCREASED PLAYS

| | |
|------|--|
| +232 | PAPA ROACH Lifeline (E1 Tonal/DGC/Interscope) WRZR +20, KXXR +17, WYBB +16, WJJO +15, WXQR +11, WRAT +11, WYBB +11, WKLQ +10, WRXW +10, KLAQ +9 |
| +111 | HINDER Up All Night (Universal Republic) WIL +14, KDOT +12, KHTQ +7, KBPI +7, WRXR +7, KUPD +6, WBUZ +6, WBSX +5, WYBB +5, WCCC +5 |
| +74 | AC/DC Big Jack (Columbia) KFRQ +17, KEGL +15, KNCN +9, KRZR +9, WRXR +7, WYBB +6, WZMR +6, KHTQ +6, KQXR +5, WBYR +4 |
| +68 | BURN HALO Dirty Little Girl (Rawkhead/ILG) KRZR +1, WCCC +7, KUPD +6, WJJO +6, WXQR +6, WQXA +6, KHTQ +4, WYBB +4, WRXW +2, WKLQ +2 |
| +66 | MUDVAYNE Do What You Do (Epic) WYYY +16, KFRQ +14, WCPK +13, KIOZ +10, WBUZ +5, WRXW +4, KUPD +4, WRIF +4, WZMR +3, KEGL +2 |

FOR WEEK ENDING FEBRUARY 1, 2009
LEGEND: See legend to charts in charts section for rules and symbol explanations.
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► **SAVING ABEL** POSTS ITS SECOND CONSECUTIVE TOP FIVE, AS "18 DAYS" JUMPS 8-5 WITH A GAIN OF 33 SPINS, THE CHART'S SECOND-LARGEST INCREASE. THE QUINTET SPENT A PAIR OF WEEKS IN THE CHART'S POLE POSITION WITH "ADDICTED" IN AUGUST. ON ACTIVE ROCK, "18 DAYS" HOLDS AT ITS PEAK OF NO. 6.

| THIS WEEK | WEEKS ON CHART | ARTIST TITLE | NIELSEN BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL | PLAYS | | AUDIENCE | |
|-----------|----------------|--|--|-------|-----|----------|------|
| | | | | TW | +/- | MILLIONS | RANK |
| 1 | 21 | SHINEDOWN Second Chance | NO. 1 (4 WKS) ATLANTIC | 436 | +2 | 1.422 | 1 |
| 2 | 12 | NICKELBACK Something In Your Mouth | ROADRUNNER/RRP | 405 | +2 | 1.380 | 2 |
| 3 | 27 | APOCALYPTICA FEATURING ADAM GONTIER I Don't Care | 20-20/JIVE/DJG | 313 | -16 | 1.295 | 3 |
| 4 | 19 | SEETHER Breakdown | WIND-UP | 282 | -18 | 0.704 | 10 |
| 5 | 20 | SAVING ABEL 18 Days | SKIDD/CO/VIRGIN/CAPITOL | 280 | +33 | 0.724 | 9 |
| 6 | 21 | DISTURBED Indestructible | REPRISE | 267 | -23 | 0.991 | 5 |
| 7 | 23 | AC/DC Rock N Roll Train | COLUMBIA | 256 | -47 | 1.275 | 4 |
| 8 | 36 | THEORY OF A DEADMAN Bad Girlfriend | 604/ROADRUNNER/RRP | 242 | -12 | 0.880 | 7 |
| 9 | 18 | METALLICA Cyanide | WARNER BROS. | 231 | +33 | 0.949 | 6 |
| 10 | 24 | METALLICA The Day That Never Comes | WARNER BROS. | 225 | -12 | 0.735 | 8 |
| 11 | 6 | AC/DC Big Jack | MOST INCREASED PLAYS COLUMBIA | 220 | +50 | 0.440 | 16 |
| 12 | 9 | THEORY OF A DEADMAN Hate My Life | 604/ROADRUNNER/RRP | 185 | +7 | 0.453 | 14 |
| 13 | 19 | MUDVAYNE Do What You Do | EPIC | 157 | -24 | 0.515 | 12 |
| 14 | 12 | GUNS N' ROSES Better | BLACK FROG/GEFFEN/INTERSCOPE | 155 | +8 | 0.407 | 17 |
| 15 | 2 | U2 Get On Your Boots | MOST ADDED ISLAND/INTERSCOPE | 147 | -16 | 0.552 | 11 |
| 16 | 11 | BUCKCHERRY Rescue Me | ELEVEN SEVEN/ATLANTIC | 146 | -1 | 0.511 | 13 |
| 17 | 8 | 3 DOORS DOWN Citizen/Soldier | AIRPOWER UNIVERSAL REPUBLIC | 141 | +9 | 0.254 | 20 |
| 18 | 8 | STAINED All I Want | FLIP/ATLANTIC | 127 | -13 | 0.453 | 15 |
| 19 | 14 | SLIPKNOT Dead Memories | ROADRUNNER/RRP | 109 | +2 | 0.223 | 23 |
| 20 | 13 | SALIVA Family Reunion | ISLAND/DJMG | 104 | +15 | 0.174 | 28 |
| 21 | 15 | GUNS N' ROSES Chinese Democracy | BLACK FROG/GEFFEN/INTERSCOPE | 91 | -39 | 0.176 | 26 |
| 22 | 18 | NICKELBACK Gotta Be Somebody | ROADRUNNER/RRP | 84 | -2 | 0.326 | 18 |
| 23 | 2 | PAPA ROACH Lifeline | EL TONAL/DGC/INTERSCOPE | 78 | +26 | 0.204 | 25 |
| 24 | 5 | BLACK STONE CHERRY Please Come In | IN DE GOOT/ROADRUNNER/RRP | 76 | +1 | 0.161 | 29 |
| 25 | 16 | THE OFFSPRING You're Gonna Go Far, Kid | COLUMBIA | 70 | -2 | 0.243 | 21 |
| 26 | 4 | HOLLYWOOD UNDEAD Undead | A&M/OCTONE/INTERSCOPE | 63 | -8 | 0.139 | 30 |
| 27 | 8 | POP EVIL 100 in A 55 | PAZZO/JARD STAR | 62 | +1 | 0.044 | - |
| 28 | 3 | INCUBUS Love Hurts | IMMORTAL/EPIC | 58 | +9 | 0.220 | 24 |
| 29 | 6 | KINGS OF LEON Sex On Fire | RCA/RMG | 58 | -5 | 0.314 | 19 |
| 30 | RE-ENTRY | AVENGED SEVENFOLD Scream | HOPELESS/WARNER BROS. | 56 | +16 | 0.174 | 27 |

| THIS WEEK | ARTIST TITLE / IMPRINT / PROMOTION LABEL | NIELSEN BDS CERTIFICATIONS | PLAYS | |
|-----------|---|-------------------------------|-------|-----|
| | | | TW | LW |
| 1 | SIXX: A.M. Life Is Beautiful (Eleven Seven) | | 174 | 176 |
| 2 | SAVING ABEL Addicted (Skiddco/Virgin/Capitol) | | 137 | 134 |
| 3 | PUDDLE OF MUDD Psycho (Flawless/Geffen/Interscope) | | 131 | 135 |
| 4 | SEETHER Fake It (Wind-Up) | | 112 | 104 |
| 5 | GUNS N' ROSES Sweet Child O' Mine (Geffen/Interscope) | | 105 | 108 |

| THIS WEEK | ARTIST TITLE / IMPRINT / PROMOTION LABEL | NIELSEN BDS CERTIFICATIONS | PLAYS | |
|-----------|---|-------------------------------|-------|-----|
| | | | TW | LW |
| 6 | PEARL JAM Even Flow (Epic/Legacy) | | 101 | 88 |
| 7 | AEROSMITH Dream On (Columbia) | | 97 | 101 |
| 8 | 3 DOORS DOWN It's Not My Time (Universal Republic) | | 95 | 111 |
| 9 | LINKIN PARK Given Up (Warner Bros.) | | 94 | 85 |
| 10 | PINK FLOYD Another Brick In The Wall (Part II) (Columbia) | | 94 | 100 |

MOST ADDED

| ARTIST TITLE / LABEL | NEW STATIONS |
|--|-----------------|
| U2 Get On Your Boots (Interscope) KTUX, WVRK, WZZO | 3 |
| AC/DC Big Jack (Columbia) KIOC, KZRR | 2 |
| SHINEDOWN Second Chance (Atlantic) WNOR | 1 |
| NICKELBACK Something In Your Mouth (Roadrunner/RRP) WNOR | 1 |
| METALLICA Cyanide (Warner Bros.) KIOC | 1 |
| PAPA ROACH Lifeline (E! Tonal/DGC/Interscope) WVRK | 1 |
| AVENGED SEVENFOLD Scream (Hopeless/Warner Bros.) WVRK | 1 |
| HINDER Up All Night (Universal Republic) KTUX | 1 |
| MY CHEMICAL ROMANCE Desolation Row (Reprise) KUFO | 1 |

ADDED AT...

KTUX
Shreveport, LA
OM: Gary McCoy
PD/MD: Randy Hill
Hinder, Up All Night, U2, Get On Your Boots, 0

FOR REPORTING STATIONS PLAYLISTS GO TO:
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NEW AND ACTIVE

| ARTIST TITLE / LABEL | PLAYS /GAIN | ARTIST TITLE / LABEL | PLAYS /GAIN |
|--|----------------|---|----------------|
| HINDER Up All Night (Universal Republic) TOTAL STATIONS: 6 | 41/2 | ROYAL BLISS I Was Drunk (Merovingian/Contraband/Caroline) TOTAL STATIONS: 2 | 25/7 |
| HOOBASTANK My Turn (Island/DJMG) TOTAL STATIONS: 10 | 33/7 | REV THEORY Light It Up (Van Howes/Maio/DGC/Interscope) TOTAL STATIONS: 4 | 24/5 |
| FIVE FINGER DEATH PUNCH Stranger Than Fiction (Firm) TOTAL STATIONS: 7 | 30/1 | THE OFFSPRING Kristy, Are You Doing OK? (Columbia) TOTAL STATIONS: 4 | 21/1 |

MOST INCREASED PLAYS

| | |
|-----|---|
| +50 | AC/DC Big Jack (Columbia) KZRR +18, KBER +8, KIOC +8, WGR +6, WJXQ +6, WVRK +6, WDHA +5, KMOD +4, WXMM +3, WRQK +3 |
| +33 | SAVING ABEL 18 Days (Skiddco/Virgin/Capitol) KTUX +16, WRQK +13, KBER +5, WAFX +4, WHDR +2, WAQX +2, WGR +2, WKLC +2, KUFO +2, WJXQ +1 |
| +33 | METALLICA Cyanide (Warner Bros.) WDHA +9, WJXQ +7, KZRR +5, KBER +5, KIOC +5, WNOR +2, WRQK +2, WAQX +1, KSHE +1, WVRK +1 |
| +26 | PAPA ROACH Lifeline (E! Tonal/DGC/Interscope) WRQK +7, WKLC +5, KAZR +3, WDHA +3, KMOD +3, WAFX +3, WEBN +2, WJXQ +1, KIOC +1, KTUX +1 |
| +17 | MY CHEMICAL ROMANCE Desolation Row (Reprise) KUFO +17 |

FOR WEEK ENDING FEBRUARY 1, 2009
LEGEND: See legend to charts in charts section for rules and symbol explanations. 24 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.

WONE/Akron, OH*
OM: Chuck Collins
PD: T.K. O'Grady
APD/MD: Tim Daugherty

KZRR/Albuquerque, NM*
PD: Phil Mahoney
MD: Rob Brothers

WZZO/Allentown, PA*
PD: Tori Thomas
MD: Keith Moyer

KWHL/Anchorage, AK
PD: Brad Stennett
MD: Matthew Collins

WTOS/Augusta, ME
CM/PD: Jack O'Brien
APD: Mark Smith

KIOC/Beaumont, TX*
OM: Trey Poston
PD: Mike Davis

WPTQ/Bowling Green, KY
OM/PD: Alex "Axe" Parocai
APD/MD: Monty Foster

WRQK/Canton, OH*
PD: Greg Ausham

WPXC/Cape Cod, MA
PD/MD: Suzanne Tonaire

WKLC/Charleston, WV*
OM/PD: Jay Nunley
APD/MD: Brian Thompson

WEBN/Cincinnati, OH*
OM/PD: Scott Reinhart
MD: Dave Holder

WMMS/Cleveland, OH*
OM: Keith Abrams
PD: Bo Matthews

WVRK/Columbus, GA*
PD: Chris Chaos

KAZR/Des Moines, IA*
OM: Scott Allen
PD: Ryan Patrick
MD: Andy Hall

KHOG/Duluth, MN
OM: Jack Lawson
PD: Scott Klohn

WQCM/Hagerstown, MD
OM: Rick Alexander
PD/MD: Mike Holder

WRVC/Huntington, WV
PD: Reeves Kirtner

WJXQ/Lansing, MI*
PD: Sheri Vegas

WGIR/Manchester, NH*
PD: Chris "Doc" Garrett

WHDR/Miami, FL*
PD: Kevin Vargas
MD: Dave Hanson

WXXF/Montgomery, AL*
PD: Rick Hendrick

WDHA/Morristown, NJ*
APD: Curtis Kay

WNOR/Norfolk, VA*
PD: Mike Beck
APD: Sonja Morrell
MD: Tim Parker

WXMM/Norfolk, VA*
OM/PD: John Shomby

KCLB/Palm Springs, CA
OM/PD: Jen Shevlin
MD: Shelly Brown

KUFO/Portland, OR*
OM/PD: Chris Patyk

WHJY/Providence, RI*
PD: Dennis O'Heron

WVRX/Rockford, IL
PD: Jim Stone
MD: Jon Schulz

KBER/Salt Lake City, UT*
PD: Kelly Hammer
APD/MD: Darby Wilcox

KZOO/San Luis Obispo, CA
OM: Pepper Daniels
PD/MD: Dusty Rhoads

KTUX/Shreveport, LA*
OM: Gary McCoy
PD/MD: Randy Hill

KSHE/St. Louis, MO*
OM: Rick Ballis
APD: Katy Kruze
MD: Guy Favazza

WAQX/Syracuse, NY*
OM: Tom Mitchell
PD: Hunter Scott
APD/MD: Don Kelley

KMOD/Tulsa, OK*
OM/PD: Don Cristi

WMZK/Wausau, WI
MD: Larry Offerman

KBZS/Wichita Falls, TX
PD: Liz Ryan

* Monitored Reporters



► **RISE AGAINST** LEAPS 39-29 ON CANADA ROCK WITH "AUDIENCE OF ONE," THE FOLLOW-UP TO THE NO. 7-PEAKING "RE-EDUCATION (THROUGH LABOR)," WHICH REMAINS IN THE LIST'S UPPER HALF (NO. 15).

ALTERNATIVE & ACTIVE REPORTERS

| | | | |
|---|--|---|---|
| ALTERNATIVE | WXNR/Greenville, NC* OM: Bruce Simel MD: Blando | WDYL/Richmond, VA* PD: Mojo | WSFM/Wilmington, NC PD/MD: Mike Kennedy |
| WEQX/Albany, NY* OM/MD: Willobee MD: Amber Miller | WURH/Hartford, CT* OM/PD: Todd Thomas | WRXL/Richmond, VA* OM: Dave Symonds PD/MD: Casey Krukowski | ACTIVE |
| WHRL/Albany, NY* OM: John Cooper PD/MD: Tim Noble | KUCD/Honolulu, HI* PD: Adam Carr MD: Chris Sampaio | KCXX/Riverside, CA* PD: John DeSantis APD/MD: Bobby Sato | KEYJ/Abilene, TX OM: Randy Jones PD/MD: Frank Pain |
| WJSE/Atlantic City, NJ OM/PD: Paul Kelly MD: Scott Reilly | KTBT/Houston, TX* PD: Don Jantzen MD: Karah Leigh | WZNE/Rochester, NY* OM: Mike Nimie PD: Nik Rivers | WZMR/Albany, NY* OM/PD: Kevin Callahan |
| KROX/Austin, TX* OM: Chase PD: Lynn Barstow MD: Toby Ryan | WRZX/Indianapolis, IN* PD/MD: Lenny Diana | KWOD/Sacramento, CA* OM/PD: Curtiss Johnson MD: Andy Hawk | KTEG/Albuquerque, NM* PD: Phil Mahoney MD: Aaron "Buck" Burnett |
| KRAB/Bakersfield, CA* OM: Kenn McCloud PD/MD: Danny Spanks APD: Jared Mann | WTZR/Johnson City, TN* OM: Bill Hagy PD/MD: Jay Patrix | KXKR/Salt Lake City, UT* OM: Alan Hague PD: Todd Noker APD/MD: Corey O'Brien | WVYY/Baltimore, MD* PD: Dave Hill |
| KNXX/Baton Rouge, LA* OM/PD: Dave Dunaway APD: Phillip Kish MD: Darren Gauthier | KRBZ/Kansas City, MO* OM: Bob Edwards PD: Lazlo APD/MD: Jason Ulanet | KBZT/San Diego, CA* PD: Garrett Michaels APD: Mike Hansen MD: Mike Halloran | WCPR/Biloxi, MS* OM/PD: Kenny Vest MD: Denver Crabb |
| WBCN/Boston, MA* PD: Mike Thomas MD: Dan O'Brien | KFTE/Lafayette, LA* PD: Scott Perrin MD: Josh Boulanger | XETRA/San Diego, CA* PD: Capone MD: Christy Taylor | WKGB/Binghamton, NY OM/PD: Jim Free APD/MD: Tim Boland |
| WFNX/Boston, MA* PD: Keith Dakin APD: Fletcher MD: Paul Driscoll | KXTE/Las Vegas, NV* PD: Chris Ripley | KITS/San Francisco, CA* PD: Dave Numme APD/MD: Aaron Axelsen | KQXR/Boise, ID* OM: Dan McColly PD: Jeremy Nicolato MD: Jeremi Smith |
| WBTZ/Burlington, VT* OM/PD: Matt Crasso APD/MD: Kevin Mavs | KROQ/Los Angeles, CA* PD: Kevin Weatherly APD: Gene Sandbloom MD: Lisa Worden | KCNL/San Jose, CA* PD: Jeanene Calhoun | WAAF/Boston, MA* PD: Ron Valeri MD: Mistress Carrie |
| WZJO/Charleston, WV* OM: Jeff Whitehead | KYSR/Los Angeles, CA* PD: John Ivey MD: Julie Pilat | KJEE/Santa Barbara, CA* PD: Eddie Gutierrez MD: Dave Hanacek | WEDG/Bufalo, NY* PD/MD: Evil Jim |
| WEND/Charlotte, NC* OM: Bruce Logan PD/MD: Jack Daniel | KROG/Medford, OR PD/MD: Cosmo | Music Choice Alternative/Satellite PD: Justin Prager APD: Josh Orentlicher MD: Gary Susalis | WYBB/Charleston, SC* OM/PD: Mike Allen MD: Matthew Potter |
| WKQX/Chicago, IL* PD: Marc Young | WMFS/Memphis, TN* MD: Sydney Nabors | Sirius XM Alt Nation/Satellite* OM: Gregg Steele PD: Jeff Regan APD: Jordan Gremli | WRXR/Chattanooga, TN* PD: Boner |
| WSWD/Cincinnati, OH* OM: Patti Marshall PD: Jay Kruz APD/MD: Julie Evans | WLUM/Milwaukee, WI* PD: Jacent Jackson APD: Stephen Kallao | WILL/Chicago, IL* OM/PD: John Perry APD: Tom Kief MD: Steve Salzman | WZOR/Green Bay, WI* PD: Joe Calgaro APD: Cutter MD: Borna Velic |
| WKRK/Cleveland, OH* PD: Dominic Nardella | WKZQ/Myrtle Beach, SC OM/PD: Mark McKinney MD: Mase Brazelle | KRQR/Chico, CA OM: Chad Perry PD: Neil Randall | WXQR/Greenville, NC* OM: Mark McKinney PD: Wes Styles |
| WARQ/Columbia, SC* PD: Dave Stewart MD: Matt Lee | WROX/Norfolk, VA* OM/PD: Jay Michaels MD: James Steele | KILO/Colorado Springs, CO* PD: Ross Ford MD: Jack Mehoff | WTPT/Greenville, SC* OM/PD: Mark Hendrix MD: Twisted Todd |
| WWCD/Columbus, OH* OM: Randy Malloy PD: Andy "Andyman" Davis | KHBZ/Oklahoma City, OK* OM: Tom Travis PD: Jeff Blackburn | KNCN/Corpus Christi, TX* OM/PD: Paula Newell APD/MD: Monte Montana | WQXA/Harrisburg, PA* OM/PD: Ken Carson |
| WDGE/Dallas, TX* OM/PD: Vince Richards APD: Chris Ryan | WJRR/Orlando, FL* PD: Rick Everett | KEGL/Dallas, TX* OM: Vince Richards PD: Chris Ryan | WCCC/Hartford, CT* PD: Michael Picozzi APD/MD: Mike Karolyi |
| WXEG/Dayton, OH* OM: Tony Tilford PD: Steve Kramer MD: Matt Jericho | WRFF/Philadelphia, PA* OM: Thea Mitchem PD/MD: John Allers APD: Wendy Rollins | KBPI/Denver, CO* PD: Willie B. | WAMX/Huntington, WV PD/MD: Erik Raines APD: Robin Wilds |
| KTCL/Denver, CO* PD: Nerf | KEDJ/Phoenix, AZ* PD: Bruce St. James APD/MD: Tim Virgin | WRIF/Detroit, MI* OM: Doug Podell PD: Mark Pennington | WRTT/Huntsville, AL* OM/PD: Lee Reynolds APD/MD: Clay Sanders |
| CIMX/Detroit, MI* PD: Vince Cannova MD: Jay Hudson | WXDX/Pittsburgh, PA* OM: Alex Tear PD: John Moschitta | KLAQ/El Paso, TX* OM/PD: Courtney Nelson APD/MD: Glenn Garza | WRXW/Jackson, MS* PD/MD: Brad Stevens |
| KXNA/Fayetteville, AR PD: Dave Jackson | WYY/Portland, ME* PD: Herb Ivy MD: Brian James | WGBF/Evansville, IN OM/PD: Mike Sanders APD/MD: Slick Nick | WRZK/Johnson City, TN* PD/MD: Scott Onks |
| KFRR/Fresno, CA* PD: Jason Squires APD/MD: Ryan Oldfield | WKRL/Syracuse, NY* PD: Nixon | WQRC/Kansas City, MO* OM/PD: Bob Edwards MD: Paul Marshall | WNFZ/Knoxville, TN* OM: Terry Gillingham PD: Shane Cox APD/MD: Valerie Hale |
| WJBX/Ft. Myers, FL* PD: Matt Johnson MD: Jeff Zito | WRWK/Toledo, OH* PD: Dan McClintock APD/MD: Carolyn Stone | WVBN/Flint, MI* OM: J. Patrick PD/MD: Tony LaBrie | WBUZ/Nashville, TN* OM/PD: Troy Hanson MD: Dean Warfield APD: Zigz |
| WGRD/Grand Rapids, MI* OM/PD: Jerry Tarrants | KMYZ/Tulsa, OK* PD: Kenny Wall | KRZR/Fresno, CA* OM/PD: Paul Wilson APD/MD: Skippy | |
| | WWDC/Washington, DC* OM: Thea Mitchem PD: Dave Wellington APD: Dave Hennessy MD: Greg Roche | WBYP/Ft. Wayne, IN* APD/MD: Stiller | |
| | WBRU/Providence, RI* OM: Mark Stachowski PD: Wendell Clough APD: Gabrielle Greenfield MD: Alex Korzec | | |
| | KRZQ/Reno, NV* OM: Mark Keeffe PD: Melanie Flores MD: Chris Payne | | |
| | WPBZ/West Palm Beach, FL* PD: John O'Connell APD/MD: Ross Mahoney | | |

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST | TITLE | IMPRINT / PROMOTION LABEL | PLAYS | |
|-----------|-----------|----------------|--|------------------------------|--|-------|-----|
| | | | | | | TW | +/ |
| 1 | 1 | 2 | U2 | GET ON YOUR BOOTS | ISLAND/INTERSCOPE/UNIVERSAL | 589 | -7 |
| 2 | 3 | 18 | SHINEDOWN | SECOND CHANCE | ATLANTIC/WARNER | 561 | +13 |
| 3 | 2 | 24 | KINGS OF LEON | SEX ON FIRE | RCR/SONY MUSIC | 551 | -4 |
| 4 | 4 | 13 | NICKELBACK | SOMETHING IN YOUR MOUTH | EMI | 450 | +3 |
| 5 | 5 | 17 | SEETHER | BREAKDOWN | WIND-UP | 448 | +9 |
| 6 | 6 | 10 | AC/DC | BIG JACK | COLUMBIA/SONY MUSIC | 441 | +21 |
| 7 | 8 | 7 | THORNLEY | MAKE BELIEVE | 604/UNIVERSAL | 400 | +3 |
| 8 | 9 | 10 | ARKELLS | OH, THE BOSS IS COMING! | DINE ALONE | 345 | +21 |
| 9 | 7 | 27 | THE OFFSPRING | YOU'RE GONNA GO FAR, KID | COLUMBIA/SONY MUSIC | 334 | -70 |
| 10 | 10 | 34 | THE STILLS | BEING HERE | ARTS & CRAFTS | 260 | -2 |
| 11 | 15 | 11 | FRANZ FERDINAND | ULYSSES | DOMINO/EPIC/SONY MUSIC | 236 | +41 |
| 12 | 22 | 4 | KINGS OF LEON | USE SOMEBODY | RCR/SONY MUSIC | 220 | +46 |
| 13 | 12 | 20 | MATT MAYS & EL TORPEDO | BUILDING A BOAT | SONIC/WARNER | 218 | -36 |
| 14 | 11 | 33 | APOCALYPTICA FEATURING ADAM GONTIER | I DON'T CARE | 20-20/JIVE/SONY MUSIC | 216 | -39 |
| 15 | 13 | 24 | RISE AGAINST | RE-EDUCATION (THROUGH LABOR) | DGC/UNIVERSAL | 213 | -13 |
| 16 | 17 | 30 | MOBILE | THE KILLER | UNIVERSAL | 212 | +20 |
| 17 | 16 | 11 | SAVING ABEL | 18 DAYS | SKIDCO/VIRGIN/EMI | 199 | -1 |
| 18 | 21 | 12 | MGMT | KIDS | COLUMBIA/SONY MUSIC | 192 | +13 |
| 19 | 20 | 10 | THEORY OF A DEADMAN | NOT MEANT TO BE | 604/UNIVERSAL | 190 | +4 |
| 20 | 16 | 13 | METRIC | HELP I'M ALIVE | LAST GANG | 189 | -4 |
| 21 | 27 | 3 | RESPECTABLES | SUGAR | UNIVERSAL | 183 | +42 |
| 22 | 19 | 18 | DISTURBED | INDESTRUCTIBLE | REPRISE/WARNER | 182 | -7 |
| 23 | 18 | 14 | AIRBOURNE | DIAMOND IN THE ROUGH | ROADRUNNER/UNIVERSAL | 175 | -16 |
| 24 | 28 | 11 | THE RACONTEURS | CONSOLER OF THE LONELY | THIRD MAN/WARNER BROS./WARNER | 159 | +18 |
| 25 | 24 | 29 | HINDER | USE ME | UNIVERSAL REPUBLIC/UNIVERSAL | 152 | -4 |
| 26 | 29 | 11 | EAGLES OF DEATH METAL | WANNABE IN LA | REKORDS REKORDS/DOWNTOWN/FONTANA NORTH | 147 | +8 |
| 27 | 32 | 15 | INCUBUS | LOVE HURTS | IMMORTAL/EPIC/SONY MUSIC | 143 | +10 |
| 28 | 26 | 9 | THEORY OF A DEADMAN | HATE MY LIFE | 604/UNIVERSAL | 141 | -1 |
| 29 | 39 | 4 | RISE AGAINST | AUDIENCE OF ONE | DGC/UNIVERSAL | 140 | +39 |
| 30 | 30 | 17 | COLDPLAY | LOST! | PARLOPHONE/EMI | 136 | -3 |

FOR WEEK ENDING FEBRUARY 1, 2009 * indicates CanCon

| | | | |
|--|--|---|--|
| WRUF/Gainesville, FL* OM/PD: Harry Guscott APD: Kyle Baldry MD: Jack Wich | KOMP/Las Vegas, NV* PD: John Griffin MD: Carlota | KATT/Oklahoma City, OK* OM/PD: Chris Baker MD: Jake Daniels | KXFX/Santa Rosa, CA* PD/MD: Scott Less |
| WKLO/Grand Rapids, MI* OM: Steve Stewart PD: Michael Grey APD: Jay Deacon MD: Darcy | KZCD/Lawton, OK PD: Don "Crittter" Brown APD: J.C. "Kelso" Kellison | WYYX/Panama City, FL PD: Chris Alan APD/MD: Stroke | Music Choice Rock/Satellite PD: Justin Prager APD: Josh Orentlicher MD: Gary Susalis |
| WZOR/Green Bay, WI* PD: Joe Calgaro APD: Cutter MD: Borna Velic | WXZZ/Lexington, KY* PD: Johnny Maze APD: Twitch | WTKX/Pensacola, FL* PD: Joel Sampson APD/MD: Mark The Shark | Sirius XM Octane/Satellite* OM: Lou Brutus PD: Bodhi Ebright |
| WXRQ/Greenville, NC* OM: Mark McKinney PD: Wes Styles | KDJE/Little Rock, AR* OM: Sonny Victory PD: Jeff Petterson MD: Adam Peterson | WIXO/Peoria, IL OM/PD: Matt Bahan | KISW/Seattle, WA* OM/PD: Dave Richards APD: Ryan Castle |
| WTPT/Greenville, SC* OM/PD: Mark Hendrix MD: Twisted Todd | WLR5/Louisville, KY* OM: George Lindsey PD: Tommy Lee | WMMR/Philadelphia, PA* PD: Bill Weston APD: Chuck Damico MD: Sean "The Rabbi" Tyszier | WHBZ/Sheboygan, WI PD: Ron Simonet MD: Dave Nelson |
| WQXA/Harrisburg, PA* OM/PD: Ken Carson | WTFX/Louisville, KY* PD: Charlie Steele MD: Frank Webb | KUPD/Phoenix, AZ* PD/MD: Larry McFeele | WRBR/South Bend, IN PD: Tommy Carroll APD: Maximus |
| WCCC/Hartford, CT* PD: Michael Picozzi APD/MD: Mike Karolyi | KFMX/Lubbock, TX OM/PD: Wes Nessmann | KDDX/Rapid City, SD OM/PD: Jim Kallas | KHTQ/Spokane, WA* PD: Kris Siebers |
| WAMX/Huntington, WV PD/MD: Erik Raines APD: Robin Wilds | WJJO/Madison, WI* PD: Randy Hawke APD/MD: Blake Patton | KDOT/Reno, NV* OM: Jim McClain PD/MD: Jave Patterson | WLZX/Springfield, MA* PD: Rob Cressman |
| WRTT/Huntsville, AL* OM/PD: Lee Reynolds APD/MD: Clay Sanders | KFRQ/McAllen, TX* PD: Alex Duran MD: Keith West | KRXQ/Sacramento, CA* OM/PD: Jim Fox | KZRQ/Springfield, MO* OM: Valorie Knight PD: Simon Nytes |
| WRXW/Jackson, MS* PD/MD: Brad Stevens | KBRE/Merced, CA PD/MD: Jason LaChance | WKQZ/Saginaw, MI* PD: Hoser APD/MD: Matt Bingham | WXTB/Tampa, FL* OM: Brad Hardin PD: Double Down APD: Mike Killabrew |
| WRZK/Johnson City, TN* PD/MD: Scott Onks | KXXR/Minneapolis, MN* OM: Dave Hamilton PD: Wade Linder APD/MD: Pablo | WZBH/Salisbury, MD OM: Sue Timmons PD: Sean McHugh MD: Chris Steele | WKLL/Utica, NY PD: Nixon |
| KQRC/Kansas City, MO* OM/PD: Bob Edwards MD: Paul Marshall | WRAT/Monmouth, NJ* OM/PD: Carl Craft APD/MD: Robyn Lane | KZZQ/Salt Lake City, UT* PD: Kayvon Motiee APD/MD: Roger Orton | KFMW/Waterloo, IA OM/PD: Michael Cross |
| WNFZ/Knoxville, TN* OM: Terry Gillingham PD: Shane Cox APD/MD: Valerie Hale | WCLG/Morgantown, WV OM/PD: Jeff Miller | KISS/San Antonio, TX* PD/MD: LA Lloyd | WBSX/Wilkes Barre, PA* PD/MD: James McKay |
| | WBUZ/Nashville, TN* OM/PD: Troy Hanson MD: Dean Warfield APD: Zigz | KIOZ/San Diego, CA* PD/MD: Shauna Moran-Brown | KATS/Yakima, WA PD: Todd Lyons MD: Ken Heman |
| | | KURQ/San Luis Obispo, CA OM/PD: Mark Mitchell | WWIZ/Youngstown, OH* OM/PD: Scott Kennedy |

* Monitored Reporters



KPRI/San Diego's Bob Hughes on the current state of radio and the new advertising approaches

Independent Insight

John Schoenberger

JSchoenberger@RadioandRecords.com

Like most independent owners and operators, Compass Broadcasting co-owner and triple A KPRI/San Diego GM Bob Hughes believes he has a slight competitive edge during these dire economic times. "We don't have the pressure to please an investment body. This is a really bad time to be heavily leveraged, and I am happy to say we are not in that predicament."

Last week's column spotlighted several principals from independently owned stations in small to midsize markets who offered their thoughts on how they are coping with the economy. Hughes now shares his perspective from a larger-market point of view.

Hughes takes his career and the business of radio seriously. "We use the word 'professional' a lot in radio," he says. "In the worlds of accounting, law and medicine, that means someone who has studied the best practices of his or her profession and knows what works. Further, they are committed morally and ethically to promote and offer only those services that get results. Sadly, I am not sure we can claim that level of expertise all the time in radio."

How was 2008 for Compass?

It was a disappointing year, not only for us but for the overall San Diego market. Revenue was down and we think it will be down again in 2009. Let's face it: All of radio has been trending down for the past several years, but there is going to be \$158 million-\$170 million worth of revenue to go after in San Diego this year. That is still a lot of money.

How do you cope?

Step one, obviously, is to tighten your belt and make every dollar you spend count. However, as an independent we've coped in a severe operating environment since 1996 when consolida-

tion began, which forced us to run a lean operation. All along, we have had the mind-set that if we didn't pare down expenses wherever we could, we would never be able to compete against those larger groups.

We have also been a leader in the industry in terms of nurturing and building a database of frequent listeners that we have then been able to use on a variety of levels, from promotion and marketing to all kinds of targeted sales initiatives. That has been very important to us, and we still feel there is a lot of growth in that area in the new year.

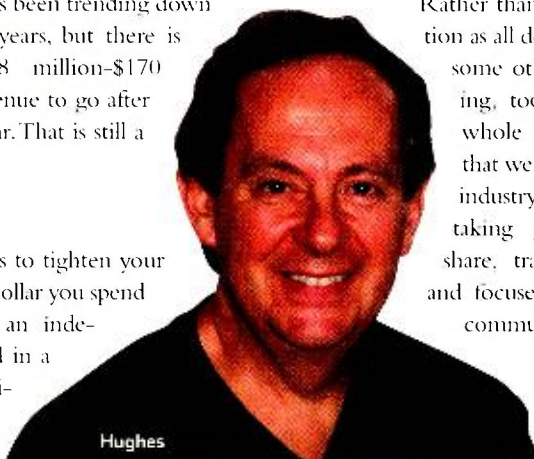
Do you follow what the Radio Advertising Effectiveness Laboratory has been doing?

This RAB/NAB partnership has recently been looking into the whole issue of the on-air and online interface. They have given us many ideas on how to offer a multiplatform solution to advertisers and so far it has been very effective for us.

Rather than view this current situation as all doom and gloom, we have some other ideas we are exploring, too. We think there is a whole category of advertiser that we have never talked to as an industry, and the approach we are taking goes past an Arbitron share, transaction-based business and focuses more on lifestyle and community-targeted methods.

How is localism key to your success?

In two ways: being the



Hughes

'More than ever, it is important for us to be partners capable of diagnosing a problem and coming up with a solution for our clients.'

—Bob Hughes

local voice on the air and also being a voice of sanity, in terms of showing marketers how to have effective advertising. Sure, we want as much business as we can get, but since most of ours comes from local entities that we know, it is incumbent on us to treat them fairly and to offer them solutions that will work for them.

Radio still has the biggest reach, week after week, and this is a message that advertisers large and small need to continue to hear. People are time-shifting their TV and skipping past the commercials, newspaper readership is rapidly declining, and the Web is still in a growth phase. But most people still listen to the radio [19 hours per week, according to Arbitron]. Reach and frequency start with time spent with a given medium, and radio still trumps them all.

If we as an industry can get that message out there again, I think the recession will be shorter and less severe for us than for some other media.

Does the way ads are presented on the air need to change?

I am all for flexibility in terms of the length of spots and even trying out sponsorship-type approaches, but I do think the whole Less Is More approach has been a disaster. We have told advertisers they can do a good job on the air with five, 10 or 15 seconds, when I believe you need at least a minute to really get your message across in a meaningful way.

We are also very high on the underwriting concept and are pursuing that model aggressively. We think that is a good vehicle for a sophisticated type of client who wants to present themselves in a different kind of way. And we are also very aggressive with our database and Web site and ways to utilize it for our clients.

We are emphasizing with our staff and our clients that it is now more important than ever for us to be partners capable of diagnosing a problem and coming up with a solution. Radio has many options, both on and off the air, to offer these days. The key is to give them a thoughtful and respectful presentation of the options they can take advantage of and let them feel like their success is as important to us as to them.

R&R

Let's Get RAEL

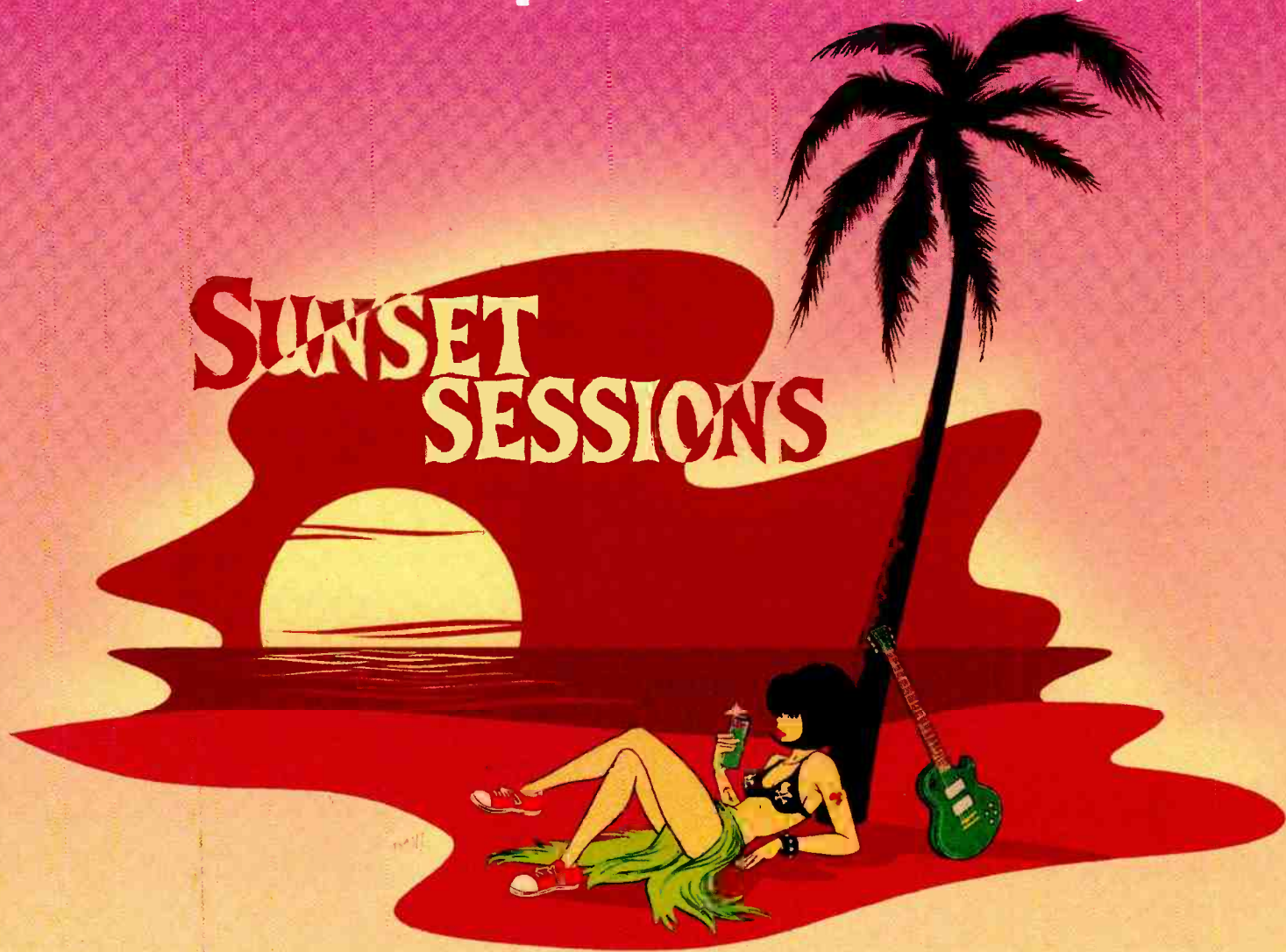
The Radio Ad Effectiveness Lab (RAEL) works with advertisers, agencies and radio broadcasters in an effort to further the industry's understanding of how radio advertising works and to measure its effectiveness. It also aims to increase advertiser/agency confidence in radio as an advertising medium. RAEL is currently conducting a series of new research

projects under the theme "Radio and the Consumer's Mind: How Radio Works." The goal is to continue learning how radio advertising effects consumers differently and how it works synergistically with other forms of media, especially the Internet. RAEL has several other initiatives under way. For more information, go to radioadlab.com.—JS



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R&R TRIPLE A

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► **DEATH CAB FOR CUTIE** EARN THE WEEK'S SOLE AIRPOWER TRACK, AS "NO SUNLIGHT" BURNS 26-20. THE SONG IS THE THIRD TO CHART FROM THE ALBUM "NARROW STAIRS," THE BAND'S FIRST BILLBOARD 200 CHART-TOPPER, FOLLOWING THE NO. 1 "I WILL POSSESS YOUR HEART" AND NO. 11 "CATH..."

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST TITLE | 11 NIELSEN BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL | PLAYS TW +/- | AUDIENCE MILLIONS RANK |
|-----------|-----------|----------------|---|--|--------------|------------------------|
| 1 | 1 | 2 | U2 GET ON YOUR BOOTS | NO. 1 (2 WKS) ISLAND/INTERSCOPE | 593 -46 | 2.208 1 |
| 2 | 2 | 17 | THE FRAY YOU FOUND ME | EPIC | 574 -15 | 2.108 2 |
| 3 | 3 | 10 | BRUCE SPRINGSTEEN WORKING ON A DREAM | COLUMBIA | 434 -12 | 1.456 5 |
| 4 | 4 | 29 | ERIC HUTCHINSON ROCK & ROLL | LET'S BREAK/WARNER BROS | 416 -21 | 1.291 6 |
| 5 | 8 | 1 | SNOW PATROL CRACK THE SHUTTERS | MOST INCREASED PLAYS/MOST ADDED POLYDOR/FICTION/GEFFEN/INTERSCOPE | 388 +61 | 1.541 3 |
| 6 | 5 | 23 | RAY LAMONTAGNE YOU ARE THE BEST THING | RCA/RED | 371 -4 | 1.471 4 |
| 7 | 6 | 17 | JAMES MORRISON NOTHING EVER HURT LIKE YOU | POLYDOR/INTERSCOPE | 346 -2 | 1.013 9 |
| 8 | 11 | 8 | COLDPLAY LOVERS IN JAPAN | CAPITOL | 308 +19 | 1.130 7 |
| 9 | 7 | 21 | BRETT DENNEN FEATURING FEMI KUTI MAKE YOU CRAZY | DOWNTOWN/DUAL TONE | 300 -38 | 0.693 12 |
| 10 | 10 | 15 | RYAN ADAMS & THE CARDINALS FIX IT | LOST HIGHWAY | 283 -29 | 0.929 10 |
| 11 | 9 | 15 | THE KILLERS HUMAN | ISLAND/IDJMG | 282 -33 | 1.016 8 |
| 12 | 13 | 16 | KEANE THE LOVERS ARE LOSING | INTERSCOPE | 234 -25 | 0.660 13 |
| 13 | 17 | 5 | PRETENDERS LOVE'S A MYSTERY | SHANCI/LA | 219 +13 | 0.568 16 |
| 14 | 16 | 2 | SHERYL CROW DETOURS | A&M/INTERSCOPE | 217 -2 | 0.598 14 |
| 15 | 18 | 0 | ADELE RIGHT AS RAIN | XL/COLUMBIA | 215 +10 | 0.447 22 |
| 16 | 19 | 16 | KINGS OF LEON SEX ON FIRE | RCA/RMG | 192 +11 | 0.848 11 |
| 17 | 14 | 20 | SNOW PATROL TAKE BACK THE CITY | POLYDOR/FICTION/GEFFEN/INTERSCOPE | 185 -66 | 0.575 15 |
| 18 | 21 | 12 | MEIKO BOYS WITH GIRL FRIENDS | LUCKY EAR/DGC/MYSPACE | 175 -2 | 0.433 24 |
| 19 | 20 | 17 | DAVID BYRNE & BRIAN ENO STRANGE OVERTONES | OPAL/TODD MUNDO | 162 -16 | 0.464 21 |
| 20 | 26 | 9 | DEATH CAB FOR CUTIE NO SUNLIGHT | AIRPOWER ATLANTIC | 161 +23 | 0.524 19 |
| 21 | 25 | 3 | COUNTING CROWS WHEN I DREAM OF MICHELANGELO | DGC/GEFFEN/INTERSCOPE | 159 +12 | 0.443 23 |
| 22 | 29 | 3 | THE DEREK TRUCKS BAND DOWN IN THE FLOOD | VICTOR | 153 +34 | 0.353 26 |
| 23 | 24 | 2 | ANDREW BIRD FITZ AND THE DIZZY SPELLS | FAT POSSUM/RED | 145 -8 | 0.312 29 |
| 24 | 22 | 15 | AUGUSTANA I STILL AIN'T OVER YOU | EPIC | 145 -19 | 0.325 28 |
| 25 | 30 | 8 | ADELE CHASING PAVEMENTS | XL/COLUMBIA | 125 +13 | 0.511 20 |
| 26 | NEW | | JASON MRAZ & COLBIE CAILLAT LUCKY | ATLANTIC/RRP | 120 +31 | 0.295 30 |
| 27 | RE-ENTRY | | DONAVON FRANKENREITER YOUR HEART | LOST HIGHWAY | 118 +10 | 0.246 - |
| 28 | 23 | 15 | TRACY CHAPMAN SING FOR YOU | ELEKTRA/ATLANTIC | 114 -44 | 0.267 - |
| 29 | 28 | 6 | MISSY HIGGINS WHERE I STOOD | ELEVEN/REPRISE | 111 -11 | 0.531 18 |
| 30 | NEW | | THE FIREMAN SING THE CHANGES | ATO/RED | 107 +13 | 0.194 - |

| THIS WEEK | ARTIST TITLE | 11 NIELSEN BDS CERTIFICATIONS | PLAYS TW LW |
|-----------|--|-------------------------------|-------------|
| 1 | O.A.R. SHATTERED (TURN THE CAR AROUND) (EVERFINE/ATLANTIC/RRP) | | 205 235 |
| 2 | MATT NATHANSON COME ON GET HIGHER (VANGUARD) | | 201 201 |
| 3 | COLDPLAY LOST (CAPITOL) | | 189 284 |
| 4 | JASON MRAZ I'M YOURS (ATLANTIC/RRP) | | 174 182 |
| 5 | SARAH MCLACHLAN I WANT ME 2 (ARISTA/RMG) | | 165 199 |

RECURRENTS

| THIS WEEK | ARTIST TITLE | 11 NIELSEN BDS CERTIFICATIONS | PLAYS TW LW |
|-----------|---|-------------------------------|-------------|
| 6 | MICHAEL FRANTI & SPEARHEAD SAY HEY (I LOVE YOU) (BOO BOO WAX/ANTI-/EPITAPH) | | 160 156 |
| 7 | COLDPLAY VIVA LA VIDA (CAPITOL) | | 153 147 |
| 8 | JAKOB DYLAN SOMETHING GOOD THIS WAY COMES (STARBUCKS/COLUMBIA) | | 132 131 |
| 9 | NEEDTOBREATHE MORE TIME (ATLANTIC) | | 130 127 |
| 10 | DONAVON FRANKENREITER LIFE, LOVE & LAUGHTER (LOST HIGHWAY) | | 127 136 |

MOST ADDED

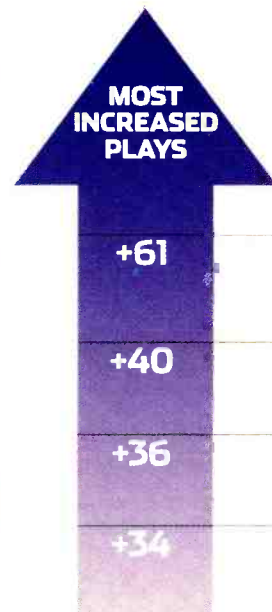
| ARTIST TITLE / LABEL | NEW STATIONS |
|---|--------------|
| SNOW PATROL Crack The Shutters (Polydor/Fiction/Geffen/Interscope) KTHX, WRNR, WXRT | 3 |
| SERENA RYDER Little Bit Of Red (Atlantic) KMTT, KPRI, KRVB | 3 |
| SAM ROBERTS Them Kids (Zoe/Rounder) KTHX, Sirius XM Spectrum, WRNR | 3 |
| KAISER CHIEFS Good Days Bad Days (B-Unique/Universal Motown) KINK, KRSH, KXLY | 3 |
| BEN HARPER & RELENTLESS7 Shimmer And Shine (Virgin/Capitol) KPRI, Sirius XM Spectrum, WZEW | 3 |
| COLDPLAY Lovers In Japan (Capitol) CIDR, KMTT | 2 |
| KINGS OF LEON Sex On Fire (RCA/RMG) WMMM, WNCS | 2 |
| MEIKO Boys With Girlfriends (Lucky Ear/DGC/MySpace) KTHX, WMMM | 2 |
| COUNTING CROWS When I Dream Of Michelangelo (DGC/Geffen/Interscope) KPRI, WZEW | 2 |

ADDED AT...

KGSR
Austin, TX
PD: Lynn Barstow
MD: Susan Castle
M. Ward, Never Had Nobody Like You, 8
Ray Lamontagne, Let It Be Me, 6
Neko Case, People Got A Lotta Nerve, 4
FOR REPORTING STATIONS PLAYLISTS GO TO:
www.RadioandRecords.com

NEW AND ACTIVE

| ARTIST TITLE / LABEL | PLAYS /GAIN | ARTIST TITLE / LABEL | PLAYS /GAIN |
|---|-------------|---|-------------|
| KINGS OF LEON Use Somebody (RCA/RMG) TOTAL STATIONS: 8 | 99/17 | RAY LAMONTAGNE Let It Be Me (RCA/RED) TOTAL STATIONS: 9 | 78/22 |
| SERENA RYDER Little Bit Of Red (Atlantic) TOTAL STATIONS: 9 | 96/34 | LIFEHOUSE Broken (Geffen/Interscope) TOTAL STATIONS: 4 | 71/1 |
| MATT NATHANSON All We Are (Vanguard) TOTAL STATIONS: 9 | 85/10 | BRUCE SPRINGSTEEN My Lucky Day (Columbia) TOTAL STATIONS: 18 | 66/40 |
| AMY MACDONALD This Is The Life (Mercury/Decca) TOTAL STATIONS: 10 | 81/9 | LILY ALLEN The Fear (Capitol) TOTAL STATIONS: 10 | 66/21 |
| GAVIN ROSSDALE Can't Stop The World (Interscope) TOTAL STATIONS: 9 | 80/6 | THE RACONTEURS Top Yourself (Third Man/Warner Bros.) TOTAL STATIONS: 9 | 64/23 |



| | |
|------------|--|
| +61 | SNOW PATROL Crack The Shutters (Polydor/Fiction/Geffen/Interscope) KMTT +16, KMTT +10, WZEW +9, WMMM +8, WRNR +7, WXRV +5, WNCS +5, WXRT +5, KPRI +4, KXLY +3 |
| +40 | BRUCE SPRINGSTEEN My Lucky Day (Columbia) KINK +6, WMMM +5, WRNR +5, KPRI +4, WRNR +3, KSWD +3, WCLZ +3, WCOO +2, WNCS +2, WTTT +2 |
| +36 | INDIGO GIRLS What Are You Like (G/Vanguard) WTTT +16, KMTT +8, NBCC +5, KINK +3, WXRT +2, KGSR +1, KSWD +1 |
| +34 | THE DEREK TRUCKS BAND Down In The Flood (Victor) SXSP +26, WZEW +6, WRNR +6, WCOO +4, KTHX +4, WXRT +2, KGSR +1, KINK +1, WMMM +1 |
| | SERENA RYDER Little Bit Of Red (Atlantic) KMTT +10, WZEW +9, WCLZ +7, SXSP +6, WCOO +4, KXLY +1, KRVB +1 |

FOR WEEK ENDING FEBRUARY 1, 2009
LEGEND: See legend to charts in charts section for rules and symbol explanations.
30 triple A stations are electronically monitored by Nielsen Broadcast Data Systems 24 hours a day, 7 days a week. Indicator chart comprised of 52 reporters.
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▶ FORMER JAYHAWKS MEMBERS **MARK OLSON & GARY LOURIS** LEAP TO NO. 20 ON AMERICANA WITH "READY FOR THE FLOOD." ALTHOUGH THE DUO HAS COLLABORATED OCCASIONALLY SINCE OLSON LEFT THE GROUP IN 1995 (LOURIS REMAINED THROUGH THE BAND'S LAST SET IN 2003), "FLOOD" MARKS THE PAIR'S FIRST ALBUM RELEASE.

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST TITLE | TRIPLE A INDICATOR | | IMPRINT / PROMOTION LABEL | PLAYS | |
|-----------|------------|----------------|--|--------------------|-----|-----------------------------------|-------|------|
| | | | | TW | +/- | | TW | +/- |
| 1 | 1 | 10 | BRUCE SPRINGSTEEN WORKING ON A DIME | | | COLUMBIA | 569 | -8 |
| 2 | 5 | | CO. DISPLAY LOVERS IN JAPAN | | | CAPITOL | 522 | +31 |
| 3 | 6 | 2 | UZ GET ON YOUR BOOTS | | | INTERSCOPE | 515 | +163 |
| 4 | 4 | 5 | PRETENDERS LOVE'S A MYSTERY | | | SHANGRI-LA | 432 | +14 |
| 5 | 3 | 10 | DAVON FRANKENREITER YOUR HEART | | | LOST HIGHWAY | 428 | -5 |
| 6 | 5 | 10 | THE FRAY YOU FOUND ME | | | EPIC | 419 | +10 |
| 7 | 8 | 3 | THE DEREK TRUCKS BAND DOWN IN THE FLOOD | | | VICTOR | 353 | +25 |
| 8 | 15 | 3 | ANDREW BIRD FITZ AND THE DIZZY SPELLS | | | FAT POSSUM/RED | 340 | +63 |
| 9 | 7 | 12 | ADELE RIGHT AS RAIN | | | XL/COLUMBIA | 331 | -7 |
| 10 | 13 | 11 | DELTA SPIRIT PEOPLE COMMON | | | ROUNDER | 275 | -14 |
| 11 | 9 | 16 | SUSAN TEDESCHI TRUE | | | VERVE FORECAST/VERVE | 275 | -40 |
| 12 | 11 | 13 | KEANE THE LOVERS ARE LOSING | | | INTERSCOPE | 267 | -35 |
| 13 | 18 | 4 | SNOW PATROL CRACK THE SHUTTERS | | | POLYDOR/FICTION/GEFFEN/INTERSCOPE | 243 | +8 |
| 14 | 14 | 17 | THE KILLERS HUMAN | | | ISLAND/DJMG | 240 | -47 |
| 15 | 12 | 15 | TRACY CHAPMAN SING FOR YOU | | | ELEKTRA/ATLANTIC | 239 | -59 |
| 16 | 21 | 4 | AMY MACDONALD THIS IS THE LIFE | | | MERCURY/DECCA | 237 | +24 |
| 17 | 28 | 2 | RAY LAMONTAGNE LET IT BE ME | | | RCA/RED | 230 | +46 |
| 18 | 10 | 18 | RYAN ADAMS & THE CARDINALS FIXIT | | | LOST HIGHWAY | 229 | -82 |
| 19 | NEW | | DAVID BYRNE & BRIAN ENO LIFE IS LONG | | | OPAL/TODMUNDO | 224 | +61 |
| 20 | 19 | 3 | LIL' ALLEN THE FEAR | | | CAPITOL | 222 | +8 |
| 21 | 17 | 5 | COUNTING CROWS WHEN I DREAM OF MICHELANGELO | | | DGC/GEFFEN/INTERSCOPE | 212 | -27 |
| 22 | 16 | 12 | JENNY LEWIS CARPETBAGGERS | | | WARNER BROS. | 209 | -35 |
| 23 | NEW | | RYAN ADAMS & THE CARDINALS MACK | | | LOST HIGHWAY | 208 | +71 |
| 24 | 24 | 3 | CALEXICO VICTOR JARA'S HANDS | | | QUARTERSTICK/TOUCH & GO | 207 | +9 |
| 25 | 22 | 12 | KINGS OF LEON SEX ON FIRE | | | RCA/RMG | 206 | -7 |
| 26 | 25 | 12 | JAMES MORRISON NOTHING EVER HURT LIKE YOU | | | POLYDOR/INTERSCOPE | 204 | +7 |
| 27 | 23 | 10 | THE FIREMAN SING THE CHANGES | | | ATO/RED | 202 | +3 |
| 28 | 26 | 3 | JJ GREY & MOFRO EVERYTHING GOOD IS BAD | | | ALLIGATOR | 197 | +3 |
| 29 | NEW | | NECO CASE PEOPLE GOT A LOTTA NERVE | | | ANTI/EPITAPH | 189 | +56 |
| 30 | 27 | 19 | SNOW PATROL TAKE BACK THE CITY | | | POLYDOR/FICTION/GEFFEN/INTERSCOPE | 186 | 0 |

| THIS WEEK | LAST WEEK | ARTIST TITLE | IMPRINT / PROMOTION LABEL | AMERICANA | | |
|-----------|-----------|---|---------------------------|-----------|-----|------------|
| | | | | TW | +/- | CUMULATIVE |
| 1 | 1 | LUCINDA WILLIAMS LITTLE HONEY | LOST HIGHWAY | 278 | -15 | 6146 |
| 2 | 5 | THE GOURDS HAYMAKER! | YEP ROC | 267 | +16 | 947 |
| 3 | 3 | THE TEJAS BROTHERS THE TEJAS BROTHERS | SMITH | 266 | +6 | 2756 |
| 4 | 4 | RODNEY CROWELL SEX AND GASOLINE | WORK SONG/YEP ROC | 247 | -5 | 7227 |
| 5 | 11 | OTIS GIBBS GRANDPA WALKED A PICKETLINE | WANAMAKER | 244 | +49 | 686 |
| 6 | 2 | RYAN ADAMS & THE CARDINALS CARDINOLOGY | LOST HIGHWAY | 241 | -36 | 4041 |
| 7 | 6 | SUSAN TEDESCHI BACK TO THE RIVER | VERVE FORECAST/VERVE | 235 | 0 | 3012 |
| 8 | 8 | HANK WILLIAMS III DAMN RIGHT REBEL PROUD | CURB | 213 | -6 | 3452 |
| 9 | 7 | YARN EMPTY POCKETS | ARDSLEY | 207 | -17 | 3811 |
| 10 | 9 | OLD CROW MEDICINE SHOW TENNESSEE PUSHER | NETWERK | 200 | -6 | 5462 |
| 11 | 17 | THE DEREK TRUCKS BAND ALREADY FREE | VICTOR | 196 | +35 | 449 |
| 12 | 14 | BIG HOUSE NEVER ENDING TRAIN | BIG HOUSE | 190 | +13 | 1064 |
| 13 | 10 | THE BRIDGE BLIND MAN'S HILL | HYENA | 183 | -12 | 1795 |
| 14 | 22 | BEN KWELLER CHANGING HORSES | ATO/RED | 175 | +25 | 917 |
| 15 | 26 | CHARLIE HADEN FAMILY & FRIENDS RAMBLING BOY | DECCA | 172 | +29 | 2581 |
| 16 | 39 | JORMA KAUKONEN RIVER OF TIME | RED HOUSE | 172 | +68 | 280 |
| 17 | 57 | GURF MORLIX LAST EXIT TO HAPPYLAND | GURF MORLIX | 172 | +91 | 253 |
| 18 | 12 | THE DERAILERS GUARANTEED TO SATISFY | PALO DURO | 161 | -21 | 2470 |
| 19 | 23 | RAUL MALO LUCKY ONE | FANTASY/CMG | 161 | +13 | 581 |
| 20 | 47 | MARK OLSON & GARY LOURIS READY FOR THE FLOOD | NEW WEST | 161 | +73 | 249 |
| 21 | 13 | TODD SNIDER PEACE QUEER | AIMLESS | 160 | -21 | 6542 |
| 22 | 20 | RECKLESS KELLY BULLET PROOF | YEP ROC | 157 | +3 | 888E |
| 23 | 84 | WILLIE NELSON AND ASLEEP AT THE WHEEL WILLIE AND THE WHEEL | BISMEAUX | 154 | +99 | 209 |
| 24 | 16 | KASEY CHAMBERS & SHANE NICHOLSON RATTLIN' BONES | SUGAR HILL | 152 | -12 | 7159 |
| 25 | 19 | MICKY AND THE MOTORCARS NAIVE | SMITH | 146 | -12 | 4952 |
| 26 | 18 | GRAYSON CAPPS & THE STUMPCKNOCKERS ROTT-N-ROLL | HYENA | 139 | -21 | 3023 |
| 27 | 21 | PRETENDERS BREAK UP THE CONCRETE | SHANGRI-LA | 139 | -12 | 3645 |
| 28 | 24 | CHARLIE LOUVIN SINGS MURDER BALLADS AND DISASTER SONGS | TOMPkins SQUARE | 137 | -10 | 1007 |
| 29 | 27 | VARIOUS ARTISTS VOICES OF A GRATEFUL NATION: VOLUME 1&2 | WELCOME HOME PROJECT | 136 | -4 | 969 |
| 30 | 25 | CHRIS KNIGHT HEART OF STONE | DRIFTER'S CHURCH | 133 | -10 | 6412 |

MOST ADDED

- MICHAEL FRANTI & SPEARHEAD 14** Hey World (Boo Boo Wax/Anti-/Epitaph) KFMU, KLRR, KMTN, KNBA, KPIG, KSUT, KTAO, KTBC, KYSL, WDST, WEXT, WJCU, WNRN, WYEP
- RUTHIE FOSTER 11** Stone Love (Blue Corn)
- JASON ISBELL & THE 400 UNIT 10** Seven-Mile Island (Lightning Rod) KNBA, KTAO, KPIG, KSUT, WCBE, WFPK, WNCW, WNRN, WTMD, WUIN
- YOUNG DUBLINERS 10** Rosie (429/SLG) KFMU, KMTN, KPIG, KROK, WCBE, WCNR, WFPK, WMWV, WNRN, WTMD
- SARAH BORGES & THE BROKEN SINGLES 8** Do It For Free (Sugar Hill)
- BEN HARPER & RELENTLESS 7** Shimmer And Shine (Virgin/Capitol) KFMU, KMTN, KSPN, WJJB, WMWV, WOCM, WVOO
- KMTN, KROK, WBJB, WEXT, WFPK, WJCU, WMWV, WMWV**

MOST ADDED

- JASON ISBELL AND THE 400 UNIT 25** Jason Isbell And The 400 Unit (Lightning Rod)
- RUTHIE FOSTER 25** The Truth According To Ruthie Foster (Blue Corn)
- WILLIE NELSON AND ASLEEP AT THE WHEEL 16** Willie And The Wheel (Bismieux)
- JORMA KAUKONEN 15** River Of Time (Red House)
- MARK OLSON & GARY LOURIS 13** Ready For The Flood (New West)
- GUY DAVIS 12** Sweetheart Like You (Red House)

FOR WEEK ENDING FEBRUARY 1, 2009

FOR WEEK ENDING FEBRUARY 1, 2009

The Americana chart represents the reported play of terrestrial radio stations, nationally syndicated radio shows, satellite radio and internet stations that have agreed to submit weekly spin counts. For more information please visit www.americanamusic.org. © 2009 Americana Music Association.



Squirt Re-sis-tant

1 a: Station decals that withstand the damaging effects of sun, rain and time. b: Results? Longer-lasting decals. c: Preferred by more radio stations for 36 years.

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Hispanic stations come together at Promesa y Esperanza seminar

Preaching The St. Jude Cause

Jackie Madrigal

JMadrigal@RadioandRecords.com

a group of 250-plus Hispanic radio programmers, account managers, jocks and other execs gathered in Memphis to attend the St. Jude Children's Research Hospital seminar Promesa y Esperanza Jan 23-25. The seminar is designed to help stations implement their individual radiothons, which raise money for St. Jude.

This is a remarkable leap from 1997, when the Hispanic initiative began with WOJO/Chicago, the first Spanish-language station to host a radiothon for the center, which is dedicated to research and treatment for children with cancer and other catastrophic illnesses. To date, Latin stations have raised \$32 million for the cause.

St. Jude COO/interim CEO David L. McKee says the organization has been overwhelmed with the response from Latino listeners since the start of the Hispanic program. The radiothons, which are based on the long-running Country Cares for St. Jude Kids program, are held throughout the year at a time of the local station's choosing.

Because Hispanics are about family, religion and children, he says, the St. Jude story strongly resonates with them. "We find that the donors that come through our Hispanic radio event are very dedicated and loyal, and they continue to give beyond the radio event," McKee says. In fact, St. Jude now has hundreds of thousands of Hispanic donors on file with whom it communicates on a regular basis.

Markets Of All Sizes

More than 100 Latin stations are part of the initiative, according to the hospital, from outlets in small, emerging Hispanic markets like Louisville to such large metros as Los Angeles. Among the many stations present at the seminar were ZGS Radio Latin pop WILC (Viva)/Washington, Davidson Media tropical WKKB (Latina)/Providence, Hindlin Broadcasting Spanish hits WVXX (Selecta)/Norfolk, Clear Channel regional Mexican WBZY (El Patrón) and Latin pop WWVA (Viva)/Atlanta, Tyler Broadcasting regional Mexican KTUZ (La Zeta)/Oklahoma City and Golden Door Broadcasting contemporary/

regional Mexican WTUV FM & AM (La Caliente)/Louisville.

Universal Music Latino brought two artists to the event: Colombian singer Fanny Lú and Spanish singer Chenoa.

Univision Radio, the country's largest Hispanic radio group, was represented by executives from such markets as Los Angeles, Houston, Austin, Miami and New York, and company president/COO Gary Stone made his first visit to the hospital. "Gary has been involved since day one with Univision and is one of our biggest advocates," McKee says. Stone also serves on St. Jude's professional advisory board.

Committed Advocates

Most everyone who visits St. Jude leaves as a committed advocate of the hospital and research center. Executive after executive expressed admiration for the hospital's commitment to sick children and their families, especially since they are treated regardless of their parents' ability to pay.

"St. Jude is a real family. Anyone that was there [at the event] will never look at life and the cause the same way ever again," La Caliente/Louisville VP/GM Thomas McSweeney says, adding that parent company Golden Door Broadcasting and COO Russ Jones are committed to helping the program. Viva/Washington station manager Patricia Omaña echoes McSweeney's sentiments, saying she has no words to describe the experience. "We will all remain committed to the St. Jude cause even when we're no longer part of a station," she says.

"Personally, the experience changed the way I see my life, and everything else," El Patrón and Viva/Atlanta PD Raffy Contigo says. "After I

'We have research projects that show great signs of a cure and kids under treatment, so we have to keep raising the money. And the Hispanic community is more than stepping up to help.'

—David L. McKee

came back from the seminar, I hugged and kissed my family all day and went to church every Sunday to thank God and pray for all the children and families I met at St. Jude." Professionally, he says it was "incredible and inspiring" to see his colleagues come together to support the initiative.

"It's wonderful that so many stations come together for St. Jude, despite the distance that sometimes separates us," Viva/Washington news director/anchor Mavi Baez says. "It's an experience to cherish."

Singer Chenoa was equally impressed. After touring the hospital and meeting some of the patients, she says, "it is the children who really are the ones giving back to us. They teach us how to be strong and have a positive outlook on life while confronting the harshest of realities."

The stories of Hispanic stations' ability to raise money for St. Jude are inspirational. Univision stations raised more than \$6 million during the two-day marathon last year—the company's L.A. outlets alone raised more than \$2 million last year. Similar results are expected when Univision stations hold their radiothons Feb. 5-6.

Stations in markets of all sizes are making significant contributions. In Louisville, La Caliente raised \$44,000 during its first radiothon late last year. Another 2008 first-timer, Viva and Patrón/Atlanta, raised more than \$800,000.

McKee says these stations "exceeded our expectations and their own."

McSweeney says participating stations are fervently devoted to the program's cause, which he says is "probably the best I've seen for children. It doesn't matter what race or nationality or religion you are, everyone is treated the same [at St. Jude]. And that's what is so special."

Contigo says building an unbreakable bond with listeners and the community is also a great benefit to the stations. El Patrón jock Miguel Aguilar adds, "It says to the audience that the station is managed by humane people with a great heart." If any station has doubts about helping the program, Omaña says they are missing an opportunity to join a unique cause, one that is so gratifying that it is difficult to describe. "It's a way to help our community and be part of a group of people, patients and doctors unlike any other in the world."

With a strong commitment from stations ready to hold radiothons for St. Jude this year, McKee says he expects the Hispanic program to continue to grow and equal that of Country Cares. That program, in which nearly 200 country stations have participated, began in 1989 and has raised \$200 million in pledges. "We have research projects that show great signs of cure and kids under treatment, so we have to keep raising the money," he says. "And the Hispanic community is more than stepping up to help."



Universal Music Latino artists Chenoa (left) and Fanny Lú (right) meet a child receiving treatment at St. Jude Children's Research Hospital. The artists toured the hospital during the Promesa y Esperanza seminar and performed for industry attendees during a closing-night dinner.

R&R REGIONAL MEXICAN

POWERED BY **nielsen** BDS



► **EL GUERO Y SU BANDA CENTENARIO** ADD THEIR SECOND TOP 10, AS "VEN TU" RISES 12-10 WITH THE FORMAT'S FIFTH-BEST INCREASE (UP 120 PLAYS). THE JORGE HERNANDEZ-LED GROUP PEAKED AT NO. 10 IN AUGUST WITH PREVIOUS SINGLE "ANTES."

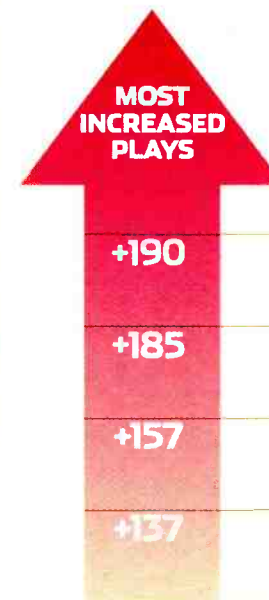
| LAST WEEK | WEEKS ON CHART | ARTIST | TITLE | NIelsen BDS CERTIFICATIONS (IMPRINT / PROMOTION LABEL) | PLAYS TW +/- | AUDIENCE MILLIONS RANK |
|-----------|-----------------|---|--|--|--------------|------------------------|
| 1 | 14 | BANDA EL RECODO | TE PRESUMO | HO. 1 (1 WK) FONOVISA | 1909 +157 | 11.129 1 |
| 2 | 19 | GRUPO MONTEZ DE DURANGO | ESPERO | DISA | 1873 +20 | 11.011 2 |
| 3 | 10 | VICENTE FERNANDEZ | EL ULTIMO BESO | NORTE/SML | 1665 +96 | 10.197 3 |
| 4 | 18 | EL CHAPO DE SINALOA | MALDITO LICOR | DISA | 1607 +23 | 8.357 4 |
| 5 | 26 | LA ARROLLADORA BANDA EL LIMON | Y QUE QUEDE CLARO | DISA/EDIMONSA | 1475 -73 | 7.718 7 |
| 6 | 28 | ALACRANES MUSICAL | DAME TU AMOR | FONOVISA/MUSIVISA | 1410 -50 | 8.215 5 |
| 7 | 17 | BANDA MS | EL MECHON | ASL | 1311 +47 | 7.934 6 |
| 8 | 20 | PESADO | OJALA | ASL | 1251 -41 | 5.573 10 |
| 9 | 19 | EL POTRO DE SINALOA | DEJAME VACIO | FONOVISA/MUSIVISA | 1235 -34 | 7.032 8 |
| 10 | 19 | EL GUERO Y SU BANDA CENTENARIO | VEN TU | A.R.C. | 1107 +120 | 3.442 23 |
| 11 | 26 | ESPIÑOZA PAZ | EL PROXIMO VIERNES | ASL | 1065 -49 | 6.380 9 |
| 12 | 11 | LOS DAREYES DE LA SIERRA | QUE TE ENTREGUES HOY | DISA | 1026 +62 | 5.004 11 |
| 13 | 21 | MARCO ANTONIO SOLIS | NO MOLESTAR | FONOVISA | 918 -117 | 4.160 17 |
| 14 | 17 | INTOCABLE | LLEVAME EN TU VIAJE | EMI TELEVISION | 906 -51 | 3.445 22 |
| 15 | 15 | LOS TUCANES DE TIJUANA | SE FUE MI AMOR | FONOVISA/MUSIVISA | 900 +30 | 4.459 16 |
| 16 | 10 | LOS PRIMOS DE DURANGO | FUEGO EN TU PIEL | ASL | 869 +60 | 4.982 12 |
| 17 | 25 | JENNI RIVERA | CULPABLE O INOCENTE | FONOVISA | 795 -29 | 3.641 20 |
| 18 | 49 | LOS DAREYES DE LA SIERRA | HASTA EL DIA DE HOY | DISA | 762 -40 | 4.840 13 |
| 19 | 13 | GLORIA TREVI & LOS HOROSCOPOS DE DURANGO | CINCO MINUTOS | UNIVERSAL MUSIC LATINO | 755 -86 | 4.485 15 |
| 20 | 7 | PATRULLA 81 | QUIEREME MAS | DISA | 735 +114 | 3.624 21 |
| 21 | 25 | EL TIGRILLO PALMA | EL BAZUCAZO | FONOVISA | 718 -35 | 4.654 14 |
| 22 | 6 | CONJUNTO PRIMAVERA | MI PRIMERA VEZ | FONOVISA | 701 -21 | 2.765 28 |
| 23 | 30 | LOS PIKADIENTES DE CABORCA | LA CUMBIA DEL RIO | NORTE/SML | 695 -115 | 3.895 19 |
| 24 | 7 | LOS CREADORES DEL PASITO DURANGO | ENSE DE ALFREDO RAMIREZ Y POR ESA CALLE VIVE | DISA/EDIMONSA | 614 -31 | 2.268 29 |
| 25 | 3 | EL TRONO DE MEXICO | ALMAS GEMELAS | FONOVISA/MUSIVISA | 604 +26 | 4.047 18 |
| 26 | 11 | EL COYOTE Y SU BANDA TIERRA SANTA | CITA CON UN INVENTO | FONOVISA/MUSIVISA | 603 -132 | 3.418 24 |
| 27 | 13 | LOS INVASORES DE NUEVO LEON | AHORA VA LA MIA | SERCA | 600 -61 | 2.995 26 |
| 28 | 34 | HECHIZEROS BAND | EL SONIDITO | MOST INCREASED PLAYS NERY/FONOVISA/MUSIVISA | 555 -190 | 3.178 25 |
| 29 | 8 | LOS TEMERARIOS | LUZ DE LUNA | FONOVISA | 502 -9 | 1.327 - |
| 30 | 15 | BANDA PACHUCO | AUNQUE ME JUZGUES DE LOCO | MUSART/BALBOA | 467 -50 | 1.689 32 |
| 31 | NEW | LOS HURACANES DEL NORTE | LA HIGUERA | MOST ADDED DISA | 443 +137 | 1.555 35 |
| 32 | 8 | GRUPO INNOVACION | A MI MODO | GARMEX | 414 +1 | 1.016 - |
| 33 | 3 | EL PODER DEL NORTE | ULTIMAS NOTICIAS | DISA | 412 +25 | 1.467 38 |
| 34 | 11 | TIERRA CALI | PERRA SOLEDAD | VENEMUSIC | 397 +23 | 1.504 37 |
| 35 | RE-ENTRY | GERMAN MONTERO | PENSANDO EN TI | FONOVISA/MUSIVISA | 349 +58 | 2.264 30 |
| 36 | NEW | PALOMO | EL OTRO | DISA | 345 +108 | 1.675 33 |
| 37 | NEW | LOS TIGRES DEL NORTE | MIS DOS PATRIAS (LIVE) | FONOVISA | 344 +56 | 0.742 - |
| 38 | NEW | JENNI RIVERA | CHUPER AMIGOS | FONOVISA | 338 +95 | 1.912 31 |
| 39 | 20 | CARDENALES DE NUEVO LEON | VA LO SE | ASL | 336 +17 | 1.397 - |
| 40 | NEW | DUELO | NECESITO MAS DE TI | FONOVISA/MUSIVISA | 328 +88 | 1.156 - |

MOST ADDED

| ARTIST TITLE / LABEL | NEW STATIONS |
|--|--------------|
| LOS HURACANES DEL NORTE La Higuera (Disa) | 9 |
| LOS PIKADIENTES DE CABORCA La Machaca (Norte/SML) | 8 |
| PATRULLA 81 Quiereme Mas (Disa) | 6 |
| LOS RIELEROS DEL NORTE Voy A Dejarte (Fonovisa) | 6 |
| HECHIZEROS BAND El Sonidito (Nery/Fonovisa/Musivisa) | 5 |
| MARCO ANTONIO SOLIS Nada Que Me Recuerde A Ti (Fonovisa) | 5 |
| LABERINTO Rafa Y Su Primo (Balboa/Musart) | 5 |
| EL TRONO DE MEXICO Almas Gemelas (Fonovisa/Musivisa) | 4 |

NEW AND ACTIVE

| ARTIST TITLE / LABEL | PLAYS /GAIN | ARTIST TITLE / LABEL | PLAYS /GAIN |
|---|-------------|---|-------------|
| BANDA MACHOS La Novia Coja (Norte/SML) | 307/185 | LUIS FONSI No Me Doy Por Vencido (Universal Music Latino) | 237/5 |
| PANCHO BARRAZA Papa Soltero (Musart/Balboa) | 302/38 | EL TIGRILLO PALMA Gente De Alto Poder (Fonovisa) | 206/40 |
| LOS RIELEROS DEL NORTE Voy A Dejarte (Fonovisa) | 289/109 | DEZATADOS Un Beso (Disa) | 197/1 |
| LOS PIKADIENTES DE CABORCA La Machaca (Norte/SML) | 283/58 | MARCO ANTONIO SOLIS Nada Que Me Recuerde A Ti (Fonovisa) | 193/94 |
| FIDEL RUEDA Y Tu Que Harias (Fonovisa) | 266/58 | BANDA SAN JOSE DE MESILLAS Como La Palma De Mi Mano (La Sierra) | 192/23 |



ADDED AT... KHOT
Phoenix, AZ
OM/PD: Nelson Oseida
Los Primos De Durango, Fuego En Tu Piel, 18 Lupillo Rivera, Epoca De Oro, 11 Los Pikadientes De Caborca, La Machaca, 7

FOR WEEK ENDING FEBRUARY 1, 2009
LEGEND: See legend to charts in charts section for rules and symbol explanations. 57 regional Mexican stations electronically monitored by Nielsen Broadcast Data Systems 24 hours a day, 7 days a week. © 2009 Nielsen Business Media, Inc. All rights reserved.

REGIONAL MEXICAN MONITORED REPORTERS

- KJFA/Albuquerque, NM** PD: Fenny Gonzalez
- KLVO/Albuquerque, NM** PD/MD: Fene Leon
- KRYP/Astoria, OR** OM: Dave Arthur PD/MD: Jose Elias Cruz
- WBZY/Atlanta, GA** OM: Scot Lindy PD: Raffy Contino APD: Al Young
- KHHL/Austin, TX** PD: Josh Zilla
- KIWW/Bakersfield, CA** PD/MD: Paul Evangelista
- KMQA/Bakersfield, CA** OM: Irene Escalante PD/MD: Yesenia De Luna APD: Victor Martinez
- KMYX/Bakersfield, CA** OM: Robert Chavez PD: Cesar Chavez
- KWEI/Boise, ID** OM: Steve Ramirez PD: Melvin Albanez
- WLEY/Chicago, IL** PD: Jose "Cheoue" Gonzalez
- WOJO/Chicago, IL** OM: Cesar Canales PD/MD: Luis Munoz
- KSAB/Corpus Christi, TX** OM: Clayton Allen PD/MD: Luis Munoz
- KSAB/Corpus Christi, TX** OM: Paula Newell PD/MD: Dan Pena
- KDXX/Dallas, TX** OM: Andy Lockridge PD: Jesus Espiricueta
- KESS/Dallas, TX** PD: Oscar Rios
- KBNO/Denver, CO** PD: Socorro Rios MD: Zenon Ferrufino
- KXPK/Denver, CO** PD: Napoleon Sanchez
- XHNZ/El Paso, TX** PD: Francisco Aguirre
- KLBN/Fresno, CA** PD/MD: Jorge Guillen
- KOND/Fresno, CA** PD: Juan Fernando
- KLTN/Houston, TX** PD: Raul Brindis MD: Angel Basulto
- KTJM/Houston, TX** PD/MD: Eddie Leon
- WEDJ/Indianapolis, IN** PD/MD: Manuel Sequelveda
- KISF/Las Vegas, NV** PD: Jose Ramon Bravo
- KBUE/Los Angeles, CA** PD: Pepe Garza
- KLAX/Los Angeles, CA** OM: Pio Ferro PD: Juan Carlos Hic algo MD: Luipita Del Castillo
- KSCA/Los Angeles, CA** PD: Veronica Nava
- KWIZ/Los Angeles, CA** PD: Eddie Leon
- KESO/McAllen, TX** OM: Romeo Herrera PD: Mario Facundo
- KGBT/McAllen, TX** PD: Hugo De La Cruz MD: Armando Almazan
- KKPS/McAllen, TX** PD: Mando San Roman MD: Robert Montalvo
- KSKD/Merced, CA** OM: Debbie Gomez PD: Nelson F. Gomez
- KRAY/Monterey, CA** PD: Vicente Romero
- WQBU/New York, NY** PD: Gerardo Lopez APD: Gabriel Pino
- KTUZ/Oklahoma City, OK** OM/PD: Kevin Christopher MD: Gabriel Ocegueda
- KXLM/Oxnard, CA** PD/MD: Salvador Prieto
- KHOT/Phoenix, AZ** OM/PD: Nelson Oseida
- KXPD/Portland, OR** OM/PD: Paul Danitz APD/MD: Nancy Corcuera
- WYMY/Raleigh, NC** PD: Julie Garza
- KXSB/Riverside, CA** PD/MD: Salvador Prieto
- KTTA/Sacramento, CA** PD: Juan Gonzalez
- KDUT/Salt Lake City, UT** OM: Carlos Martin Valdez PD: Cesar Veldiosera
- KLEY/San Antonio, TX** OM/PD: Alfonso Flores APD/MD: Edgar Monsivais
- KROM/San Antonio, TX** PD: Rogelio Leal
- KSAH/San Antonio, TX** OM: Robin Flores PD: Alfonso Flores APD: Minnie Ochoa MD: Juan Martinez
- KXTN/San Antonio, TX** PD: Jon Ramirez APD: Pete A. Morales III
- KLNV/San Diego, CA** PD: Antonio Covarrubias APD: Gabriel Alvarez
- XHTY/San Diego, CA** PD: Elvis Valle
- XOCL/San Diego, CA** PD: Marylu Ramos APD: Gisel Moreno
- KRZZ/San Francisco, CA** OM: Olga Rosales PD: Jesse Portillo
- KSOL/San Francisco, CA** PD/MD: Jose Luis Gonzalez
- KIST/Santa Barbara, CA** OM: Keith Royer PD: Jose Fierros
- KXTS/Santa Rosa, CA** OM: Krista Bowker PD: Alex Ballesteros
- KSTN/Stockton, CA** PD: Kent Rodriguez
- WLCC/Tampa, FL** PD: Luis Briceño
- KCMT/Tucson, AZ** PD/MD: Enrique Mayans
- KYQQ/Wichita, KS** OM: Beverlee Brannigan PD: Arnoldo Gonzalez

R&R LATIN POP

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▶ TWO FORMAT VETERANS ENJOY WELCOME RETURNS TO THE TOP 10: LA 5A ESTACION COLLECTS ITS FIRST TOP 10 SINCE "AHORA QUE TE VAS" IN 2007, AS "QUE TE QUERIA" ZOOMS 17-8 WITH MOST ADDED. A NOTCH BELOW, LAURA PAUSINI HITS THE TOP TIER FOR THE FIRST TIME IN THREE YEARS, AS "EN CAMBIO NO" CLIMBS 11-9.

| WEEKS ON CHART | ARTIST TITLE | 1) NIELSEN BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL | PLAYS TW +/- | AUDIENCE MILLIONS RANK |
|----------------|--|--|--------------|------------------------|
| 1 | LUIS FONSI NO ME DOY POR VENCIDO | NO. 1 (25 WKS) UNIVERSAL MUSIC LATINO | 963 -48 | 8.366 1 |
| 2 | REIK INOLVIDABLE | NORTE/SML | 838 -66 | 7.187 2 |
| 3 | ENRIQUE IGLESIAS LLORO POR TI | UNIVERSAL MUSIC LATINO | 794 -5 | 6.532 3 |
| 4 | RICARDO ARJONA COMO DUELE | WARNER LATINA | 720 -89 | 5.878 4 |
| 5 | PLAYA LIMBO ASI FUE | NORTE/SML | 616 -12 | 3.007 20 |
| 6 | FANNY LU TU NO FRES PARA MI | UNIVERSAL MUSIC LATINO | 613 +56 | 4.081 12 |
| 7 | MANA SI NO TE HUBIERAS ICHO | WARNER LATINA | 583 -61 | 5.448 9 |
| 8 | LA 5A ESTACION QUE TE QUERIA | MOST ADDED NORTE/SML | 572 +146 | 4.613 8 |
| 9 | LAURA PAUSINI EN CAMBIO NO | WARNER LATINA | 565 +38 | 4.096 11 |
| 10 | RKM & KEN-Y TE REGALO AMORES | PINA/MACHETE | 546 -84 | 4.444 9 |
| 11 | KALIMBA SE TE OLVIDO | NORTE/SML | 520 +6 | 2.091 36 |
| 12 | GLORIA TREVI CINCO MINUTOS | UNIVERSAL MUSIC LATINO | 507 -50 | 3.444 17 |
| 13 | LUIS FONSI AQUI ESTOY YO | AIRPOWER UNIVERSAL MUSIC LATINO | 437 +174 | 4.665 6 |
| 14 | JUANES ODIO POR AMOR | UNIVERSAL MUSIC LATINO | 435 -96 | 2.757 23 |
| 15 | AVENTURA EL PERDEDOR | PREMIUM LATIN | 428 -43 | 3.524 16 |
| 16 | ENRIQUE IGLESIAS DONDE ESTAN CORAZON | UNIVERSAL MUSIC LATINO | 404 -27 | 3.882 13 |
| 17 | CRISTIAN CASTRO NO ME DIGAS | UNIVERSAL MUSIC LATINO | 395 +79 | 2.195 34 |
| 18 | ALEXANDER ACHA TE AMO | WARNER LATINA | 392 -53 | 1.396 - |
| 19 | FRANCO DE VITA CUANDO TUS OJOS ME MIRAN | AIRPOWER NORTE/SML | 387 +90 | 4.349 10 |
| 20 | AVENTURA POR UN SEGUNDO | PREMIUM LATIN | 383 -81 | 3.671 15 |
| 21 | BETO CUEVAS VUELVO | WARNER LATINA | 365 -23 | 1.063 - |
| 22 | FONSECA ARROYITO | EMI TELEVISIA | 352 -16 | 3.764 14 |
| 23 | REIK FUI | NORTE/SML | 330 +39 | 1.448 - |
| 24 | NEGROS EN UN SOLO DIA | PREMIUM LATIN | 307 +4 | 4.636 7 |
| 25 | RICARDO ARJONA SIN TI... SIN MI | WARNER LATINA | 306 +42 | 3.176 19 |
| 26 | CALLE 13 FEATURING CAFE TACUBA NO HAY NADIE COMO TU | NORTE/SML | 275 -65 | 1.567 40 |
| 27 | WISIN & YANDEL FEATURING NESTY ME ESTAS TENTANDO | WY/MACHETE | 272 -25 | 2.196 33 |
| 28 | KANY GARCIA ESTIGMA DE AMOR | NORTE/SML | 253 -9 | 3.001 21 |
| 29 | FLEX DIME SI TE VAS CON EL | EMI TELEVISIA | 238 -18 | 2.166 35 |
| 30 | VICTOR & LEO NADA ES NORMAL | NORTE/SML | 222 +2 | 2.476 27 |
| 31 | LA OREJA DE VAN GOGH INMORTAL | MOST INCREASED PLAYS NORTE/SML | 213 +213 | 2.711 24 |
| 32 | TOMMY TORRES IMPARABLE | WARNER LATINA | 206 +13 | 3.234 18 |
| 33 | MAKANO TE AMO | PANAMA/MACHETE | 205 -6 | 1.554 - |
| 34 | MARCO ANTONIO SOLIS NO MOLESTAR | FONOVISA | 201 -48 | 2.420 28 |
| 35 | LA SECTA ALL-STAR DEJALOS QUE HABLEN | NORTE/SML | 193 +6 | 2.415 30 |
| 36 | PAT-RICH VS. NICOLA FASANO 75, BRAZIL STREET | ULTRA | 185 +53 | 2.878 22 |
| 37 | KATY PERRY HOT N COLD | CAPITOL | 183 -16 | 2.549 26 |
| 38 | LUZ RIOS FEATURING JOAN SEBASTIAN AIRE | LCR | 181 +34 | 1.429 - |
| 39 | DADDY YANKEE LLAMADO DE EMERGENCIA | EL CARTEL | 177 -57 | 1.506 - |
| 40 | ROSARIO NO DUDARIA | UNIVERSAL MUSIC LATINO | 166 -1 | 2.420 29 |

MOST ADDED

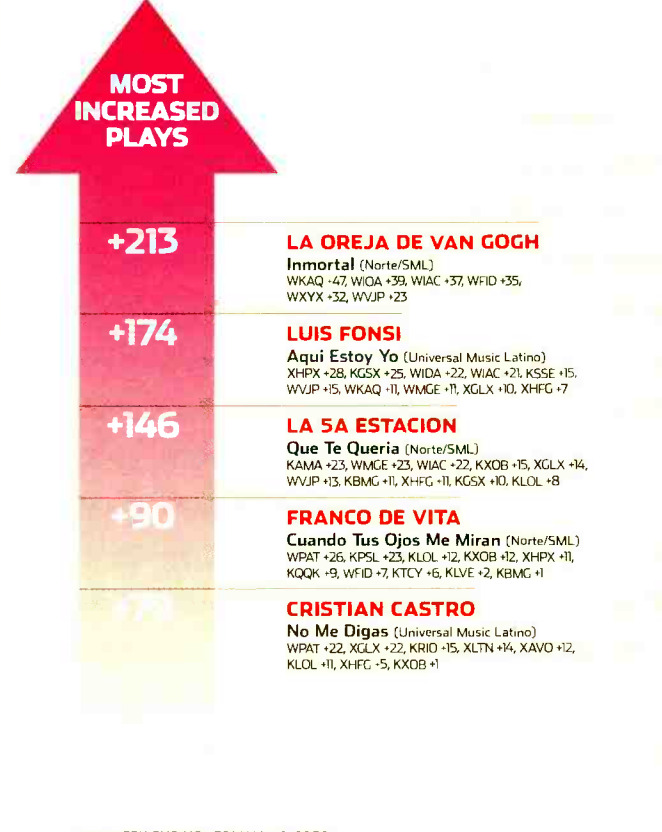
| ARTIST TITLE / LABEL | NEW STATIONS |
|--|--------------|
| LA 5A ESTACION Que Te Queria (Norte/SML) KAMA, KCSX, KLLO, WIAC, WMGE, WVJP, XGLX | 7 |
| LA OREJA DE VAN GOGH Inmortal (Norte/SML) WFID, WIAC, WIOA, WKAQ, WVJP, WXYX | 6 |
| LUIS FONSI Aqui Estoy Yo (Universal Music Latino) KGSX, KSSE, WVJP, XGLX, XHFG | 5 |
| FRANCO DE VITA Cuando Tus Ojos Me Miran (Norte/SML) KLLO, KQKQ, KXOB | 3 |
| AMAIA MONTERO Quiero Ser (Norte/SML) KRIO, WXYX, XHFG | 3 |
| LAURA PAUSINI En Cambio No (Warner Latina) KPFL, XLTN | 2 |
| CRISTIAN CASTRO No Me Digas (Universal Music Latino) XGLX, XLTN | 2 |
| REIK Fui (Norte/SML) KLLO, WXYX | 2 |
| LUZ RIOS FEAT. JOAN SEBASTIAN Aire (LCR) WRLX, WRMA | 2 |
| HA*ASH Lo Que Yo Se De Ti (Norte/SML) WXYX, XAVO | 2 |

ADDED AT...
KRIO
San Antonio, TX
OM/PD: Alfonso Flores
Aventura, Por Un Segundo, 20
Amaira Montero, Quiero Ser, 16

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

NEW AND ACTIVE

| ARTIST TITLE / LABEL | PLAYS /GAIN | ARTIST TITLE / LABEL | PLAYS /GAIN |
|--|-------------|---|-------------|
| MIRANDA Enamorada (EMI Televisa) | 155/1 | BELANOVA Paso El Tiempo (Universal Music Latino) | 129/28 |
| TOTAL STATIONS: 4 | | TOTAL STATIONS: 4 | |
| LOS TEMERARIOS Luz De Luna (Fonovisa) | 147/8 | MELINA LEON No Seas Cobarde (Infinity) | 126/4 |
| TOTAL STATIONS: 8 | | TOTAL STATIONS: 4 | |
| TATI Amame (Tati) | 140/23 | HA*ASH Lo Que Yo Se De Ti (Norte/SML) | 112/40 |
| TOTAL STATIONS: 9 | | TOTAL STATIONS: 6 | |
| AMAIA MONTERO Quiero Ser (Norte/SML) | 137/52 | LADY GAGA FEAT. COLBY O'DONIS Just Dance (Streamline/KonLive/Cherrytree/Interscope) | 105/2 |
| TOTAL STATIONS: 8 | | TOTAL STATIONS: 9 | |
| LA MUZA FEAT. ANDRES JIMENEZ EL JIBARO Mi Bandera (Luar) | 131/23 | ZORRO VIEJO No Quedan Lagrimas (Nu) | 79/46 |
| TOTAL STATIONS: 3 | | TOTAL STATIONS: 3 | |



FOR WEEK ENDING FEBRUARY 1, 2009
LEGEND: See legend to charts in charts section for rules and symbol explanations.
29 Latin pop, 17 tropical and 11 Latin rhythm 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.

TROPICAL & LATIN RHYTHM MONITORED REPORTERS

- | | | | | | |
|--|--|---|---|--|---|
| TROPICAL | WSKQ/New York, NY PD: Tony Luna MD: Polito Vega | WPMZ/Providence, RI PD: Dilson Mendez, Jr. | WORC/Worcester, MA OM: Lilly Guzman PD: Andres Perez APD/MD: Sergio Toribio | KLLE/Fresno, CA PD: Al Sanchez MD: Ramona Rivera | KVIB/Phoenix, AZ PD: Bobby Ramos APD: Mark Garcia |
| WEST/Albany, NY OM: Jeffrey Maddox PD: Tom Rodriguez APD: Jay Miguel | WNUE/Orlando, FL PD: Rafael Grullon MD: Jose Martinez | WPRM/Puerto Rico PD: Jorge Pabon | LATIN RHYTHM | WTLQ/Ft. Myers, FL PD: Hector Velazquez | WODA/Puerto Rico OM: Jose Nelson PD/MD: Roggie Gallart |
| WNNW/Boston, MA OM: Kevin Wright PD: Johnny McKenzie | WRUM/Orlando, FL PD: Raymond Torres | WZNT/Puerto Rico PD: Pedro Arroyo | KFZO/Dallas, TX OM: Andy Lockridge APD: Alejandro Covarrubias MD: Jesus Lopez | KXOL/Los Angeles, CA OM: Pio Ferro PD: Jerry Pulles | WVOZ/Puerto Rico PD: Jamie Ortiz MD: Edgar Diaz |
| WLAT/Hartford, CT PD: Roberto "DJ" Triguero | WEMG/Philadelphia, PA PD: Maria Del Pilar | WSPR/Springfield, MA PD: Nelson Brudys | KZZA/Dallas, TX PD: Raquenell Villarreal MD: Juan Tapia | WRTO/Miami, FL OM: Loretta Anaya PD: Walo Davila | KVVZ/San Francisco, CA PD: Bismarck Espinoza |
| WXDJ/Miami, FL PD: Cinthia "Latino" Reyes MD: "Jan min" Jimmy Caride | WUBA/Philadelphia, PA PD: Milca Madera | WYUU/Tampa, FL OM: Mike Culotta PD: George Mier MD: Carlos Jose Peralta | | WCAA/New York, NY OM: Pete Manriquez PD: Tony Santos MD: DJ Kazanova | |
| | WKKB/Providence, RI PD: Darwin Garcia | WLZL/Washington, DC PD: Aracely Rivera | | | |



► CALLE 13—EDUARDO CABRA AND RENÉ PÉREZ —EARN AIRPOWER AND MOST INCREASED PLAYS TROPHIES AT LATIN RHYTHM AS “ELECTRO MOVIMIENTO” SURGES 28-19 (UP 76). THE SONG BECOMES THE DUO’S FIFTH CONSECUTIVE TOP 20 TITLE SINCE APRIL 2007.

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST TITLE | NIELSEN BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL | PLAYS TW +/- | AUDIENCE MILLIONS RANK |
|-----------|-----------|----------------|--|--|--------------|------------------------|
| 1 | 1 | 13 | AVENTURA POR UN SEGUNDO NO. 1 (5 WKS) | PREMIUM LATIN | 468 +7 | 3.739 1 |
| 2 | 2 | 21 | RKM & KEN-Y TE REGALO AMORES PINA/MACHETE | 320 0 | 1.814 4 | |
| 3 | 3 | 32 | ADOLESCENT'S ORQUESTA EN AQUEL LUGAR KORTA/UNION | 296 -13 | 2.327 2 | |
| 4 | 5 | 30 | LUIS FONSI NO ME DOY POR VENCIDO UNIVERSAL MUSIC LATIN | 262 +3 | 0.933 19 | |
| 5 | 4 | 17 | TITO NIEVES MI ETERNO AMOR SECRETO MACHETE | 261 -4 | 1.200 14 | |
| 6 | 9 | 9 | GRUPO MANIA MARIALOLA WW/NEW | 231 +34 | 1.585 8 | |
| 7 | 6 | 4 | GILBERTO SANTA ROSA LLEGO EL AMOR NORTE/SML | 231 +11 | 1.581 9 | |
| 8 | 7 | 14 | WISIN & YANDEL FEATURING NESTY ME ESTAS TENTANDO WY/MACHETE | 222 +19 | 1.645 7 | |
| 9 | 10 | 10 | HECTOR ACOSTA CON QUE OJOS D.A.M./VENEMUSIC | 199 +12 | 1.811 5 | |
| 10 | 8 | 20 | ENRIQUE IGLESIAS LLORO POR TI UNIVERSAL MUSIC LATIN | 199 -3 | 0.744 31 | |
| 11 | 14 | 12 | DON OMAR VIRTUAL DIVA VI/MACHETE | 195 +16 | 1.936 3 | |
| 12 | 10 | 9 | BACHATA HEIGHTZ ME PUEDO MATAR NU LIFE | 184 -6 | 0.897 23 | |
| 13 | 13 | 8 | JORGE CELEDON & JIMMY ZAMBRANO ESTA VIDA NORTE/SML | 179 -2 | 0.924 21 | |
| 14 | 16 | 16 | JUANES ODIOPOR AMOR UNIVERSAL MUSIC LATIN | 174 -9 | 0.637 33 | |
| 15 | 16 | 35 | TOBY LOVE LLORAR LLORANDO NORTE/SML | 169 +9 | 1.728 6 | |
| 16 | 20 | 9 | N'KLABE AMOR DE AGUA NU LIFE/MACHETE | 168 +45 | 0.879 25 | |
| 17 | 15 | 20 | GILBERTO SANTA ROSA PENSANDO EN TI NORTE/SML | 168 0 | 0.571 35 | |
| 18 | 11 | 11 | RICARDO ARJONA COMO DUELE WARNER LATINA | 143 -9 | 0.972 17 | |
| 19 | 17 | 17 | DADDY YANKEE LLAMADO DE EMERGENCIA EL CARTEL | 137 -18 | 0.835 28 | |
| 20 | 19 | 3 | OSCAR D'LEON HASTA QUE VUELVAS NORTE/SML | 134 +11 | 0.830 29 | |
| 21 | 32 | 4 | RAFELY ROSARIO ME LIBERE D.A.M./VENEMUSIC MOST INCREASED PLAYS | 132 +49 | 0.891 24 | |
| 22 | 30 | 2 | DOMENIC MARTE ERES ASI M.P./JVN/J&N | 123 +37 | 0.162 - | |
| 23 | 23 | 12 | MAKANO TE AMO PANAMA/MACHETE | 112 -4 | 1.092 15 | |
| 24 | 24 | 21 | IVY QUEEN DIME DRAMA/MACHETE | 111 -2 | 0.939 18 | |
| 25 | 26 | 27 | MARCY PLACE FEATURING DON OMAR TODO LO QUE SOY ORFANATO/SIENTE | 108 -1 | 1.206 13 | |
| 26 | 22 | 3 | DE LA GHETTO TU TE IMAGINAS FIGHT KLUB NATION/PREMIUM LATIN | 106 -13 | 0.147 - | |
| 27 | 33 | 3 | OPTIMO TE OLVIDARE NORTE/SML | 99 +17 | 0.126 - | |
| 28 | 21 | 12 | FANNY LU TU NO ERES PARA MI UNIVERSAL MUSIC LATIN | 99 -22 | 0.382 - | |
| 29 | 36 | 2 | CHARLIE CRUZ COMO LA PRIMERA VEZ DAY 1/NORTE/SML | 91 +23 | 0.315 - | |
| 30 | 27 | 19 | WILLY CHIRINO LOS CAMPEONES DE LA SALSA EVENTUS/LATINUM | 83 -8 | 0.743 32 | |

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST TITLE | NIELSEN BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL | PLAYS TW +/- | AUDIENCE MILLIONS RANK |
|-----------|-----------|----------------|--|--|--------------|------------------------|
| 1 | 1 | 16 | WISIN & YANDEL FEAT. NESTY ME ESTAS TENTANDO NO. 1 (3 WKS) | WY/MACHETE | 608 +42 | 5.714 1 |
| 2 | 2 | 22 | RKM & KEN-Y TE REGALO AMORES PINA/MACHETE | 443 -23 | 2.728 5 | |
| 3 | 13 | 32 | AVENTURA POR UN SEGUNDO PREMIUM LATIN | 434 -26 | 3.578 3 | |
| 4 | 15 | 15 | DON OMAR VIRTUAL DIVA VI/MACHETE | 433 +21 | 4.338 2 | |
| 5 | 5 | 25 | MAKANO TE AMO PANAMA/MACHETE | 398 +59 | 3.546 4 | |
| 6 | 6 | 28 | IVY QUEEN DIME DRAMA/MACHETE | 357 +24 | 2.070 9 | |
| 7 | 7 | 29 | LUIS FONSI NO ME DOY POR VENCIDO UNIVERSAL MUSIC LATIN | 303 -4 | 1.379 16 | |
| 8 | 11 | 8 | ARCANGEL POR AMAR A CIEGAS MAS FLOW/MACHETE | 300 +54 | 2.172 8 | |
| 9 | 9 | 21 | REIK INOLVIDABLE NORTE/SML | 259 -15 | 1.057 27 | |
| 10 | 8 | 10 | BABY RASTA & GRINGO TIEMBO LOUDESGB/EME/UNIVERSAL MUSIC LATIN | 239 -66 | 1.294 19 | |
| 11 | 12 | 11 | FANNY LU TU NO ERES PARA MI AIRPOWER UNIVERSAL MUSIC LATIN | 222 +3 | 1.280 20 | |
| 12 | 10 | 21 | DADDY YANKEE LLAMADO DE EMERGENCIA EL CARTEL | 212 -57 | 1.201 22 | |
| 13 | 13 | 25 | ENRIQUE IGLESIAS LLORO POR TI UNIVERSAL MUSIC LATIN | 192 -8 | 0.699 38 | |
| 14 | 15 | 6 | BEYONCE SINGLE LADIES (PUT A RING ON IT) MUSIC WORLD/COLUMBIA | 189 -2 | 1.348 18 | |
| 15 | 14 | 29 | EDDY LOVER LUNA MACHETE | 186 -10 | 1.139 23 | |
| 16 | 16 | 6 | FLEX DIME SI TE VAS CON EL EMI TELEVISIA | 184 -1 | 1.701 12 | |
| 17 | 22 | 6 | LADY GAGA FEAT. COLBY O'DONIS JUST DANCE AIRPOWER STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE | 182 +29 | 2.470 6 | |
| 18 | 19 | 17 | AKON RIGHT NOW (NA NA NA) KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN | 182 +10 | 1.748 11 | |
| 19 | 26 | 2 | CALLE 13 ELECTRO MOVIMIENTO AIRPOWER/MOST INCREASED PLAYS NORTE/SML | 178 +76 | 1.388 15 | |
| 20 | 23 | 3 | PITBULL CALLE OCHO ULTRA | 165 +13 | 1.113 24 | |
| 21 | 18 | 7 | TITO "EL BAMBINO" UNDER EMI TELEVISIA | 162 -18 | 2.208 7 | |
| 22 | 20 | 12 | T.I. FEATURING RIHANNA LIVE YOUR LIFE DEF JAM/GRAND HUSTLE/DJMG/ATLANTIC | 157 -11 | 1.868 10 | |
| 23 | 17 | 9 | RKM & KEN-Y CUERPO SENSUAL PINA/MACHETE | 157 -28 | 1.686 13 | |
| 24 | 25 | 14 | BABY BOY DONDE ESTAS 786/SIENTE | 128 +4 | 1.072 26 | |
| 25 | 21 | 17 | XTREME THROUGH THAT WINDOW (ENAMORADO ESTOY) MACHETE | 128 -29 | 0.647 40 | |
| 26 | 33 | 2 | DE LA GHETTO TU TE IMAGINAS MOST ADDED FIGHT KLUB NATION/PREMIUM LATIN | 118 +30 | 1.273 21 | |
| 27 | 24 | 6 | YOMO DESCARA BLACK PEARL | 118 -15 | 1.393 14 | |
| 28 | 27 | 3 | DADDY YANKEE QUE TENGO QUE HACER EL CARTEL | 94 -14 | 1.031 29 | |
| 29 | 31 | 7 | KANYE WEST HEARTLESS ROC-A-FELLA/DEF JAM/DJMG | 85 -9 | 1.378 17 | |
| 30 | | | RE-ENTRY LA 5A ESTACION QUE TE QUERIA NORTE/SML | 79 +14 | 0.493 - | |

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST TITLE | IMPRINT / PROMOTION LABEL |
|-----------|------------|----------------|--|---------------------------|
| 1 | 1 | 10 | D-MENTE LUZ | RAMHAUS RECORDS/V&J |
| 2 | 3 | 16 | PLASTILINA MOSH PERVERT POP SONG | NACIONAL |
| 3 | 2 | 10 | AUDITIVO SINCERA | PISTOLERO |
| 4 | 4 | 13 | KINKY HASTA QUE MARNOS | NETWORK |
| 5 | 6 | 2 | MENORES MUERE LA ILUSION | NOT LISTED |
| 6 | 11 | 18 | ATERCIOPELADOS RIO | NACIONAL |
| 7 | 8 | 12 | GONZALO YANEZ DISPARA | NACIONAL |
| 8 | 5 | 12 | BETO CUEVAS VUELVO | WARNER LATINA |
| 9 | 10 | 5 | ALLISON ALGO QUE DECIR | NORTE/SML |
| 10 | 7 | 10 | CAFE TACUBA VAMONOS | UNIVERSAL MUSIC LATIN |
| 11 | 15 | 16 | MANU CHAO LA VIDA TOMBOLA | NACIONAL |
| 12 | 13 | 3 | JUANES ODIOPOR AMOR | UNIVERSAL MUSIC LATIN |
| 13 | 12 | 5 | ENJAMBRE AUSENCIA DE COSINA | TELY |
| 14 | 14 | 22 | JAGUARES ENTRE TUS JARDINES | CAPITOL |
| 15 | 9 | 4 | CALLE 13 FEAT. CAFE TACUBA NO HAY NADIE COMO TU | NORTE/SML |
| 16 | NEW | | LOS FABULOSOS CADILLACS PADRE NUESTRO | NACIONAL |
| 17 | 17 | 11 | ALLISON BABE PLEASE | NORTE/SML |
| 18 | 18 | 14 | MASAPPAN NO TENGO DINERO | NORTE/SML |
| 19 | NEW | | MORRISSEY I'M THROWING MY ARYS AROUND PARIS | ATTACK/LOST HIGHWAY |
| 20 | NEW | | MONTE NEGRO ARDE EL CORAZON (TRIANGLED LOVE) | EPIC |

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST TITLE | IMPRINT / PROMOTION LABEL |
|-----------|-----------------|----------------|---|------------------------------|
| 1 | 1 | 11 | AVENTURA POR UN SEGUNDO | PREMIUM LATIN |
| 2 | 2 | 8 | BABY RASTA Y GRINGO TIEMBO | LOUDESGB/EME/UNIVERSAL LATIN |
| 3 | 4 | 8 | PENA SUAZO Y LA BANDA GORDA ELLA TIENE UNA COSA QUE AMARRA | M.P./JVN/J&N |
| 4 | 3 | 11 | WISIN & YANDEL FEAT. NESTY ME ESTAS TENTANDO | WY/MACHETE |
| 5 | 5 | 4 | FANNY LU TU NO ERES PARA MI | UNIVERSAL MUSIC LATIN |
| 6 | 9 | 9 | BRENDALY RITMO LATINO | SOUTHERN PEARL |
| 7 | 7 | 12 | XTREME THROUGH THAT WINDOW (ENAMORADO ESTOY) | MACHETE |
| 8 | 12 | 10 | DANIEL MONCION CULPABLE | M.P./JVN/J&N |
| 9 | 6 | 15 | TITO NIEVES MI ETERNO AMOR SECRETO | MACHETE |
| 10 | 11 | 3 | NANDA MY BIZ | A4 PRODUCTIONS |
| 11 | 10 | 23 | EDDY LOVER LUNA | MACHETE |
| 12 | 8 | 21 | OSCAR D'LEON NIFRION CALOR | NORTE/SML |
| 13 | 14 | 17 | CHARLIE CRUZ SIGO TRATANDO | NORTE/SML |
| 14 | 17 | 2 | MAKANO TE AMO | MACHETE |
| 15 | 15 | 18 | ANAYKA NADIE SE MUERE POR UN AMOR | PRO MOTION |
| 16 | 19 | 9 | ISSAC DELGADO NO VALE LA PENAL | MACHETE |
| 17 | NEW | | KEVIN CEBALLO POR ES O TE QUIERO | M.P./JVN/J&N |
| 18 | NEW | | GRUPO RUSH JASMINE | M.P./JVN/J&N |
| 19 | 16 | 17 | GILBERTO SANTA ROSA PENSANDO EN TI | NORTE/SML |
| 20 | RE-ENTRY | | WILLY CHIRINO LOS CAMPEONES DE LA SALSA | EVENTUS/LATINUM |

R&R NATIONAL AIRPLAY OVERVIEW

POWERED BY **nielsen** **BDS** BILLBOARD CHARTS **nielsen** **SOUNDSCAN** COMPILED BY

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

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST | TITLE | CERT. | PEAK POSITION |
|-----------|-----------|----------------|--|-------------------------------------|-------|---------------|
| 1 | 1 | 12 | BRUCE SPRINGSTEEN COLUMBIA 41355 (SONY MUSIC) (18.98) * * * | Working On A Dream | | 1 |
| 2 | 1 | 12 | TAYLOR SWIFT BIG MACHINE 0200 (18.98) * | Fearless | | 3 |
| 3 | 2 | 11 | BEYONCE MUSIC WORLD COLUMBIA 19492 (SONY MUSIC) (15.98) | I Am...Sasha Fierce | 2 | 1 |
| 4 | 3 | 11 | NICKELBACK ROADRUNNER 11802 (18.98) | Dark Horse | | 2 |
| 5 | 4 | 10 | KANYE WEST RCA A-FELLA DEF JAM 010198 (13.98) | 808s & Heartbreak | | 3 |
| 6 | NEW | 1 | VARIOUS ARTISTS GRAMMY 517831 (RINO) (18.98) | GRAMMY NOMINEES 2009 | | 5 |
| 7 | 8 | 7 | JAMIE FOXX J 41294 (RMG) (18.98) | Intuition | | 3 |
| 8 | 6 | 9 | KEYSHIA COLE IMANI/GEFFEN 012395 (18.98) | A Different Me | | 2 |
| 9 | NEW | 1 | FRANZ FERDINAND DOMINO EPIC 37255 (SONY MUSIC) (15.98) | Tonight: Franz Ferdinand | | 9 |
| 10 | 7 | 9 | BRITNEY SPEARS JIVE 40387 (JLG) (18.98) * | Circus | | 1 |
| 11 | NEW | 1 | SOUNDTRACK WWE COLUMBIA 41882 (SONY MUSIC) (15.98) | Voices: WWE The Music Vol. 9 | | 11 |
| 12 | 5 | 6 | SOUNDTRACK SUMMIT SHOP ATLANTIC 515923 (AG) (18.98) | Twilight | | 1 |
| 13 | 11 | 11 | VARIOUS ARTISTS UNIVERSAL EMY 501 (SONY MUSIC JLG 012100) (18.98) | NOW 29 | | 3 |
| 14 | 15 | 14 | PINK LAFACE 36159 (JLG) (18.98) | Funhouse | | 2 |
| 15 | 17 | 12 | AKON MOTOWN UPFRONT SRC UNIVERSAL MOTOWN 012334 (UMRG) (13.98) | Freedom | | 7 |
| 16 | 18 | 17 | T.I. GRAND HUSTLE ATLANTIC 512267 (AG) (18.98) * | Paper Trail | | 1 |
| 17 | 24 | 21 | JASON MRAZ ATLANTIC 48818 (AG) (18.98) * | We Sing, We Dance, We Steal Things. | | 8 |
| 18 | NEW | 1 | PAT GREEN BNA 26989 (SAM) (12.98) | What I'm For | | 18 |
| 19 | 20 | 18 | LADY GAGA STREAMLINE/KONLIVE CHERRYTREE INTERSCOPE 01805 (IGA) (12.98) | The Fame | | 14 |
| 20 | 14 | 10 | DAVID COOK 19 RCA 33463 (RMG) (18.98) | David Cook | | 1 |
| 21 | 19 | 16 | SOUNDTRACK INTERSCOPE 013102 (IGA) (13.98) | Slumdog Millionaire | | 16 |
| 22 | 21 | 15 | SOUNDTRACK DECCA 017439 (18.98) * | Mamma Mia! | | 1 |
| 23 | 22 | 20 | RIHANNA SRP DEF JAM 02068 (IDJMG) (13.98) | Good Girl Gone Bad | | 2 |
| 24 | 9 | 4 | SOUNDTRACK FOX ROAD BOX 073001 (AG) (18.98) * | Notorious | | 4 |
| 25 | 26 | 23 | LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 011977 (UMRG) (13.98) | Tha Carter III | | 1 |

VIDEO CHANNELS

| MTV | TV LW | MTV | TV LW |
|--|-------|---|-------|
| 1 Lily Allen - The Fear | 11 0 | 1 Fall Out Boy - I Don't Care | 24 25 |
| 2 The Fray - You Found Me | 10 0 | 2 The Fray - You Found Me | 23 23 |
| 3 Leona Lewis - I Will Be | 10 0 | 3 Kanye West - Heartless | 22 12 |
| 4 Bow Wow - Roc The Mic | 9 0 | 4 Rihanna - Rehab | 22 21 |
| 5 David Archuleta - A Little Too Not Over You | 9 0 | 5 Beyonce - Single Ladies (Put A Ring On It) | 21 20 |
| 6 Pink - Sober | 9 12 | 6 Taylor Swift - Love Story | 20 19 |
| 7 Plain White T's - 1, 2, 3, 4 | 8 0 | 7 Nickelback - Gotta Be Somebody | 20 19 |
| 8 Katy Perry - Thinking Of You | 8 1 | 8 The All-American Rejects - Gives You Hell | 17 14 |
| 9 Jamie Foxx - Just Like Me | 8 11 | 9 Brimes Spears - Circus | 17 15 |
| 10 P!nk - Put It On Ya | 8 11 | 10 The Killers - Human | 17 15 |
| 11 Kanye West - Heartless | 8 12 | 11 Katy Perry - Thinking Of You | 15 15 |
| 12 The All-American Rejects - Gives You Hell | 8 12 | 12 David Cook - Light On | 15 12 |
| 13 The Academy 101 - About A Girl | 8 12 | 13 Pink - Sober | 15 17 |
| 14 Akon - Right Now (Na Na Na) | 8 12 | 14 Lifehouse - Broken | 14 16 |
| 15 Fall Out Boy - America's Suckbeats | 8 12 | 15 Bruce Springsteen - Working On A Dream | 13 13 |
| 16 Nickelback - Gotta Be Somebody | 8 12 | 16 Thelma Houston - Just A Little Bit Of Heaven | 13 14 |
| 17 Brimes Spears - Circus | 7 0 | 17 Lady Gaga - Just Dance | 12 11 |
| 18 Beyonce - Diva | 6 3 | 18 Jason Mraz & Colbie Caillat - Lucky | 12 12 |
| 19 Beyonce - Halo | 5 8 | 19 Natasha Bedingfield - Sometime | 11 8 |
| 20 Joe - I Want A Girl Like You | 4 4 | 20 The Pussycat Dolls - Just A Little Bit Of Heaven | 11 9 |
| 21 JC Chasez - Blown! Me Up (With Her Love) | 3 4 | 21 Eric Hutchinson - Rock & Roll | 11 10 |
| 22 Drupkick Murphys - State Of Massachusetts | 2 2 | 22 Sarah McLachlan - Answer | 10 10 |
| 23 Gee Gees Dolls - Back Back In | 2 2 | 23 Goldplay - Lovers In Japan | 10 11 |
| 24 Billie Myers - It All Comes Down To You | 2 4 | 24 Missy Higgins - Across The Hood | 9 6 |
| 25 Young Jeezy - My President | 1 1 | 25 O.A.R. - Shattered (Turn The Car Around) | 8 3 |
| 26 Eli - Paperboy - Reed & The True Loves. (Don't) The Boom Boom | 1 4 | 26 Leona Lewis - I Will Be | 8 3 |
| A+ No Airplay Adds This Week | | 27 Kid Rock - Roll On | 8 7 |
| | | 28 Snow Patrol - Crack The Shutters | 7 6 |
| | | 29 Britney Spears - Womanizer | 7 6 |
| | | 30 Plain White T's - 1, 2, 3, 4 | 6 0 |

Billboard HOT DIGITAL SONGS

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | ARTIST (IMPRINT / PROMOTION LABEL) | CERT. |
|-----------|-----------|----------------|--|------------------------------------|-------|
| 1 | 1 | 2 | MY LIFE WOULD SUCK WITHOUT YOU KELLY CLARKSON (RCA/RMG) | | |
| 2 | 2 | 13 | GIVES YOU HELL THE ALL-AMERICAN REJECTS (DOX/HOUSE/DGC/INTERSCOPE) | | |
| 3 | 3 | 29 | JUST DANCE LADY GAGA FEAT. COLBY ODOMINS (STREAMLINE/KONLIVE/INTERSCOPE) | | |
| 4 | 4 | 11 | YOU FOUND ME THE FRAY (EPIC) | | |
| 5 | 5 | 13 | HEARTLESS KANYE WEST (RCA/A-FELLA/DEF JAM/IDJMG) | | |
| 6 | 8 | 11 | SINGLE LADIES (PUT A RING ON IT) BEYONCE (MUSIC WORLD/COLUMBIA) | | |
| 7 | 1 | 1 | PROM QUEEN LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN) | | |
| 8 | 6 | 21 | LOVE STORY TAYLOR SWIFT (BIG MACHINE) | | |
| 9 | 7 | 10 | I HATE THIS PART THE PUSSYCAT DOLLS (INTERSCOPE) | | |
| 10 | 9 | 9 | CIRCUS BRITNEY SPEARS (JIVE/JLG) | | |
| 11 | 12 | 5 | DEAD AND GONE T.I. FEAT. JUSTIN TIMBERLAKE (GRAND HUSTLE/ATLANTIC) | | |
| 12 | 11 | 42 | I'M YOURS JASON MRAZ (ATLANTIC/RRP) | | |
| 13 | 10 | 23 | LET IT ROCK KEVIN ROODOLF FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN) | | |
| 14 | 19 | 6 | POKER FACE LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE) | | |
| 15 | 16 | 11 | SOBER PINK (LAFACE/JLG) | | |
| 16 | 13 | 10 | UNTOUCHED THE VERONICAS (ENGINEER ROOM/SIRE/WARNER BROS.) | | |
| 17 | 14 | 28 | HOT N COLD KATY PERRY (CAPITOL) | | |
| 18 | 15 | 18 | LIVE YOUR LIFE T.I. FEAT. RIHANNA (DEF JAM/GRAND HUSTLE/ATLANTIC) | | |
| 19 | 17 | 17 | WOMANIZER BRITNEY SPEARS (JIVE/JLG) | | |
| 20 | 23 | 4 | MAD NE-YO (DEF JAM/IDJMG) | | |
| 21 | 28 | 5 | KISS ME THRU THE PHONE SOULJA BOY TELL EM FEAT. SAMMIE (COLUMBIA/INTERSCOPE) | | |
| 22 | 20 | 18 | GOTTA BE SOMEBODY NICKELBACK (ROADRUNNER/RRP) | | |
| 23 | 34 | 9 | BEAUTIFUL KANYE WEST (RCA/A-FELLA/DEF JAM/IDJMG) | | |
| 24 | 45 | 2 | THINKING OF YOU KATY PERRY (CAPITOL) | | |
| 25 | 18 | 20 | LOVE LOCKDOWN KANYE WEST (RCA/A-FELLA/DEF JAM/IDJMG) | | |

Great American Country

| GAC | TV LW | FUSE | TV LW |
|---|-------|--|-------|
| 1 Dierks Bentley - Feel That Free | 40 33 | 1 Beyonce - Single Ladies (Put A Ring On It) | 34 26 |
| 2 Josh Turner - Everything Is Fine | 40 35 | 2 Kanye West - Heartless | 29 22 |
| 3 Blake Shelton - She Wouldn't Be Gone | 37 29 | 3 The Fray - You Found Me | 23 24 |
| 4 Brooks & Dunn - Cowgirls Don't Cry | 37 29 | 4 Seether - Breakdown | 23 24 |
| 5 Toby Keith - God Love Her | 35 34 | 5 Timbaland - Dead Memories | 23 29 |
| 6 Brad Paisley Duet With Keith Urban - Start A Band | 34 31 | 6 Parovoz - Decode | 23 30 |
| 7 Keith Urban - Sweet Thing | 33 26 | 7 Hollywood Undead - Undead | 23 26 |
| 8 Billy Currington - Don't | 33 27 | 8 Ludacris Co-Starling T-Pain - One More Drink | 21 21 |
| 9 Alan Jackson - Country Boy | 32 27 | 9 Kings Of Leon - Sex On Fire | 21 25 |
| 10 Martina McBride - Ride | 28 0 | 10 Pink - Sober | 20 15 |
| 11 Montgomery Gentry - Roll With Me | 27 17 | 11 Lady Gaga - Just Dance | 20 15 |
| 12 Jimmy Wayne - Best Friend | 23 19 | 12 Ne-Yo - Mad | 20 22 |
| 13 Miranda Lambert - More Like Her | 21 20 | 13 Akon - Right Now (Na Na Na) | 19 20 |
| 14 Sugarland - Already Gone | 19 34 | 14 Britney Spears - Circus | 19 23 |
| 15 Brantley Gilbert - Good Happenings | 18 11 | 15 Veruca Salt - Unholy Ghost | 19 17 |
| 16 Emerson Drive - Belongs To You | 18 14 | 16 Rise Against - Audience Of One | 17 0 |
| 17 Jack Ingram - That's A Man | 18 15 | 17 Metallica - All Nightmare Long | 17 8 |
| 18 Kristy Lee Cook - 15 Minutes Of Shame | 17 16 | 18 Nickelback - Gotta Be Somebody | 17 23 |
| 19 Billy Ray Cyrus - Somebody Said A Prayer | 17 17 | 19 The All-American Rejects - Gives You Hell | 17 19 |
| 20 Jamie O'Neal - Like A Woman | 16 9 | 20 M.I.A. - I Miss Those Days (Ghost) | 16 18 |
| 21 Kenny Chesney - Got A Little Crazy | 16 14 | 21 Apocalyptica - I Don't Care | 15 20 |
| 22 Randy Houser - Anything Goes | 16 15 | 22 The Fray - You Found Me | 14 0 |
| 23 Julianne Hough - My Hallelujah Song | 15 18 | 23 Kerli - Turn Me On | 14 0 |
| 24 Jason Aldean - She's Country | 15 15 | 24 Shinedown - Second Chance | 14 10 |
| 25 Lee Ann Womack - Last Call | 14 13 | 25 Rihanna - Rehab | 14 15 |
| 26 George Strait - Troubadour | 14 15 | 26 Fall Out Boy - America's Suckbeats | 13 11 |
| 27 Jake Owen - Don't Think I Can't Love You | 14 17 | 27 Katy Perry - Thinking Of You | 13 16 |
| 28 Little Big Town - Good Lord Good Lord | 14 20 | 28 The Killers - Human | 13 16 |
| 29 Trace Adkins - Muddy Water | 13 0 | 29 Anberlin - Feel Good Drag | 13 16 |
| 30 Matt Stillwell - Shine | 13 0 | 30 Chris Cornell - Scram | 13 17 |
| A+ Martina McBride - Ride | 28 0 | A+ Rise Against - Audience Of One | 17 0 |
| A+ Matt Stillwell - Shine | 13 0 | A+ Kerli - Turn Me On | 14 0 |
| | | A+ The Fray - You Found Me | 14 0 |

MTV2

| MTV2 | TV LW | CMT Canada | TV LW |
|---|-------|---|-------|
| 1 N.E.R.D. - Sooner Or Later | 12 10 | 1 Taylor Swift - Love Story | 22 20 |
| 2 Kanye West - Heartless | 12 10 | 2 Alan Jackson - Country Boy | 21 24 |
| 3 Franz Ferdinand - Ulysses | 11 5 | 3 Keith Urban - Sweet Thing | 19 5 |
| 4 Akon - I'm So Paid | 11 7 | 4 Sugarland - Love | 19 20 |
| 5 Young Jeezy - My President | 11 13 | 5 Brooks & Dunn - Cowgirls Don't Cry | 19 24 |
| 6 Hollywood Undead - Undead | 10 4 | 6 Dierks Bentley - Feel That Free | 15 13 |
| 7 Li Wayne - Mrs. Officer | 10 6 | 7 Zac Brown Band - Chicken Fried | 15 14 |
| 8 Fall Out Boy - America's Suckbeats | 10 11 | 8 Toby Keith - God Love Her | 13 12 |
| 9 B.o.B. - I'll Be In The Sky | 9 0 | 9 Johnny Reid - A Woman Like You | 12 13 |
| 10 Crooked X - Rock N Roll Dream | 9 7 | 10 Gord Bamford - Lose Myself | 12 13 |
| 11 The Ting Tings - That's Not My Name | 8 0 | 11 Blake Shelton - She Wouldn't Be Gone | 12 14 |
| 12 Roadtrain - Big Balls | 8 5 | 12 Road Hammers - Homegrown | 11 10 |
| 13 T.Pain - Freeze | 8 7 | 13 Emerson Drive - Belongs To You | 11 12 |
| 14 Shinedown - Second Chance | 7 0 | 14 George Canyon - Just Like You | 11 12 |
| 15 P!nk - Put It On Ya | 7 7 | 15 Tara Oram - 538 Stars | 11 12 |
| 16 Wale - Nike Boots | 7 9 | 16 Billy Currington - Don't | 10 11 |
| 17 Charles Hamilton - Brooklyn Girls | 6 4 | 17 Montgomery Gentry - Roll With Me | 10 9 |
| 18 The Academy 101 - About A Girl | 6 7 | 18 Sean Brock - Brothers | 10 9 |
| 19 Stand - All I Want | 6 7 | 19 One More Girl - I Can Love Anyone | 9 9 |
| 20 The All-American Rejects - Gives You Hell | 6 7 | 20 Lisa Brokop - November Trees | 9 9 |
| 21 Hoobastank - My Turn | 6 7 | 21 Dierks Bentley - Trying To Stop Your Leaving | 8 4 |
| 22 Kings Of Leon - Use Somebody | 6 6 | 22 Jeremy Wayne - I Will | 8 4 |
| 23 The Red Jumpsuit Apparatus - You Better Pray | 6 11 | 23 Aaron Pritchett - How Do I Get There | 8 9 |
| 24 Escape The Fate - Something | 5 3 | 24 Randy Houser - Anything Goes | 7 8 |
| 25 Snow Patrol - Crack The Shutters | 5 4 | 25 Miranda Lambert - More Like Her | 7 9 |
| 26 Oasis - I'm On My Way | 4 4 | 26 Kenny Chesney - Got A Little Crazy | 7 9 |
| 27 Soulja Boy Tell Em - Kiss Me Thru The Phone | 4 4 | 27 Carrie Underwood - Last Name | 6 3 |
| 28 Jay Rock - All My Life | 4 4 | 28 Taylor Swift - Picture To Burn | 6 3 |
| 29 Mayday Parade - Miserable At Best | 2 0 | 29 Cori Land - Hard On Equipment (Tool For The Job) | 6 5 |
| A+ Franz Ferdinand - Ulysses | 11 5 | A+ Keith Urban - Sweet Thing | 18 5 |
| A+ Hollywood Undead - Undead | 10 10 | A+ Jimmy Wayne - I Will | 8 4 |
| A+ B.o.B. - I'll Be In The Sky | 9 0 | A+ Cori Land - Hard On Equipment (Tool For The Job) | 6 5 |

OPPORTUNITIES

NATIONAL

Radio Done Right Management Opportunities at Times-Shamrock

Remember when radio was done right? Not so long ago you could have fun, make good money and enjoy it. Well, radio, the right way, is alive at Times-Shamrock Communications . . . A 100+ year old family-owned/operated company.

Currently, we have four management opportunities: GSM for our Baltimore classic rock station

GSM for our Scranton/Wilkes-Barre cluster

Corporate national sales manager for all markets (Scranton/Wilkes-Barre, Milwaukee, Baltimore, Tulsa and Reno)

PD for our Baltimore classic rock station.

All require a leader with exceptional instincts and a minimum of three years proven radio management experience. Must be someone people want to follow and have proven skills and a strong track record. The ability to develop new ideas, motivate those around you, and take efforts to the next level are critical.

If you see "problems as opportunities in work clothes" we would welcome the opportunity to talk to you about helping our company do radio the right way. Please forward your resume, references, and verifiable credentials to the following hiring managers:

General Sales Manager/Program Director -Baltimore Contact: Jeff Laird, COO jlaird@thebayonline.com.

General Sales Manager-Scranton/Wilkes-Barre Contact: Brett Beshore, GM bbeshore@shamrocknepa.com.

Corporate National Sales Manager Contact: Bill Hurwitz, GM bhurwitz@milwaukeeeradio.com.

R&R Opportunities Free Advertising

Radio & Records, Inc. provides free (20 words maximum) listings to radio stations ON A SPACE AVAILABLE BASIS in Opportunities. Free listings of the same length are also available to individuals seeking work in the industry under Positions Sought.

Deadline

To appear in the following week's issue, your ad must be received by Friday 4 p.m. (PST), seven days prior to issue date. Free Opportunities listings can be emailed to: rcorrea@radioandrecords.com, faxed to: (323) 954-3411, or sent to: 5055 Wilshire Blvd., Suite 600, Los Angeles, CA. 90036. Free opportunities or job sought ads have a 20-word maximum. Will only accept typewritten or printed on 8 1/2" x 11" company/station letterhead.

WEST



Affiliate Sales Position ABC Radio Networks is Hiring!

America's most respected radio network, ABC Radio Networks, is looking to fill its latest Affiliate Sales Position . . . Manager/Affiliate Relation - Nielsen Radio Products. This is a unique opportunity for a radio person who has the perfect combination of knowledge of programming and affiliate/network sales. ABC Radio Networks is expanding its Los Angeles-based team that represents its world class Nielsen/BDSradio music tracking software and Nielsen/SpotScan, radio's preferred advertiser data provider. We can teach you the BDS system, but if you live in Southern California, know what tools major market Program Directors, General SalesManagers and Account Executives need to be successful, this could be a wonderful opportunity for you.

This position will be filled quickly, so send your resume to Dave Van Dyke at ABC Radio Networks at dave.vandyke@citcomm.com. NO CALLS PLEASE.

Southern California radio station

looking for on-air morning show. If you have a proven track record in Classic Rock, Alternative or Hot AC and know how to successfully execute a music format while growing and maintaining both a male and female audience, we want to hear your demo. Please send resume, references, demo and salary requirements ASAP to: rcorrea@radioandrecords.com or 5055 Wilshire Blvd 6th Floor Los Angeles, CA 90036. An equal opportunity employer. Job #1195

POSITIONS SOUGHT

Nex-Gen Expert, Cool Edit, Adobe Audition, and plenty of seasoning with AC, Classic Hits, CHR, Etc...seeks midday/afternoon slot . 20+ exp. fmdjay@yahoo.com (760) 519-5969

Need experienced and economical talent for your restructured urban/rhythmic station? Name your price! Visit www.bombnation.com/voicetrack for more details.

Dependable. Very structured. Natural on-air ability. Imaginative, out-of-the-box copywriting, and production skills. Good show prep. Michael 682-553-0855, mikesheble@rocketmail.com.

Able to connect to the listener, with personable on-air style. Proficient copywriting ability. Strong digital/studio skills. Brandon (682) 556-3497; rockguy44@gmail.com.

Need to get into a warm studio! Hard-working NorCal veteran seeks return to radio. Contact Frank at (510) 223-1534.

Humorous and creative Bilingual talent with good voice inflection abilities. Great work ethic, copywriting and computer skills. Edward superzeyamex_2000@hotmail.com; 817-419-3599.

FREE TALENT AND PROGRAMMING for major market station! "All Request Music" format. Listen at 3DSJ.com. billelliott@3DSJ.com, 305-230-6834.

I'm looking for a FULL TIME gig! I am worth the 12 bucks an hour! E-mail me: djmartin88@hotmail.com for details...

WILL WORK for FOOD, trade. Talk Host. 20 yr/pro. Voice, personality, life experience. Current Topics, wellness, family, motivational, humor. Small-Large market. 702-372-9096 LivingInMoment@aol.com.

Recent Graduate seeking first time job in the industry. Will move anywhere! Call Krystal 330-284-7366.

ON-AIR TALENT with major TV & radio experience! For audio and video, www.meetpetetv.com Co-host / Writing / VO's / Delivery / Improv / PDFunny@aol.com.

Experienced & versatile OM, PD, and Air Talent available now. Multi formats. Great skills. Contact MARTIN: (231) 564-1813 mtee.radio@gmail.com.

Strong New York on air talent/voice over - open to location and format. Creative copywriting/show prep skills. Dependable and reliable. Raymond 516 721-8874.

Classic Hits/Oldies PD Now Available! 14 years as Dial-Global PD. AC and CHR experience. Call Ric 661-526-5274 or djricsantos@yahoo.com.

Mornings open? Ratings are ALWAYS something I excelled at, 3 priors I got first ever Arbitron ratings! See www.steveallison.org (Resume). Steve (503) 327-4120.

The Right Balance with Greg Allen seeks new home for intelligent political/pop culture interviews. Hit "Contact Us" @ www.therightbalance.org.

Very Creative, Bilingual. Focused, talented with digital/music production skills. Natural Voiceover ability, and character voices. Julian 817-217-1327; juliancabrera96@yahoo.com.

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CHR/TOP 40

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST | TITLE | NIELSEN BDS CERTIFICATIONS | HITPREDICTOR STATUS |
|-----------|-----------|----------------|--|--|--|---------------------|
| 1 | 1 | 11 | BEYONCE | NO. 1 (2 WKS) SINGLE LADIES (PUT A RING ON IT) | MUSIC WORLD/COLUMBIA | 11 ² ☆ |
| 2 | 2 | 14 | LADY GAGA FEATURING COLBY O'DONIS | JUST DANCE | STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE | 11 ² ☆ |
| 3 | 3 | 13 | TAYLOR SWIFT | LOVE STORY | BIG MACHINE/UNIVERSAL REPUBLIC | 11 ² ☆ |
| 4 | 6 | 8 | BRITNEY SPEARS | CIRCUS | JIVE/JLG | 11 ³ ☆ |
| 5 | 4 | 16 | T.I. FEATURING RIHANNA | LIVE YOUR LIFE | DEF JAM/GRAND HUSTLE/IDJMG/ATLANTIC | 11 ³ ☆ |
| 6 | 7 | 9 | KANYE WEST | HEARTLESS | ROC-A-FELLA/DEF JAM/IDJMG | 11 ☆ |
| 7 | 8 | 9 | PINK | SOBER | LAFACE/JLG | 11 ☆ |
| 8 | 5 | 18 | BRITNEY SPEARS | WOMANIZER | JIVE/JLG | 11 ☆ |
| 9 | 11 | 11 | THE ALL-AMERICAN REJECTS | GIVES YOU HELL | DOGHOUSE/DCC/INTERSCOPE | 11 ☆ |
| 10 | 9 | 21 | JASON MRAZ | I'M YOURS | ATLANTIC/RRP | 11 ³ ☆ |

NO. 1 MOST ADDED

FLO RIDA Right Round (POE BOY/ATLANTIC)

NO. 1 MOST INCREASED PLAYS

KELLY CLARKSON My Life Would Suck Without You (RCA/RMG)

TOP 5 NEW AND ACTIVE

MATT NATHANSON Come On Get Higher (VANGUARD/CAPITOL)

JIM JONES & RON BROWZ FEAT. JUELZ SANTANA Pop Champagne (ETHER BOY/UNIVERSAL MOTOWN/COLUMBIA/EI)

KID CUDI Day 'N' Nite (FOOL'S GOLD/DOWNTOWN)

WE THE KINGS Secret Valentine (S-CURVE)

SAVING ABEL 18 Days (SKIDDCO/VIRGIN/CAPITOL)

COMPLETE CHR/TOP 40 CHART ON PAGE 29

RHYTHMIC

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST | TITLE | NIELSEN BDS CERTIFICATIONS | HITPREDICTOR STATUS |
|-----------|-----------|----------------|---|--|--|---------------------|
| 1 | 1 | 13 | KANYE WEST | NO. 1 (3 WKS) HEARTLESS | ROC-A-FELLA/DEF JAM/IDJMG | 11 ☆ |
| 2 | 2 | 16 | BEYONCE | SINGLE LADIES (PUT A RING ON IT) | MUSIC WORLD/COLUMBIA | 11 ² ☆ |
| 3 | 4 | 17 | LADY GAGA FEATURING COLBY O'DONIS | JUST DANCE | STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE | 11 ² ☆ |
| 4 | 3 | 19 | T.I. FEATURING RIHANNA | LIVE YOUR LIFE | DEF JAM/GRAND HUSTLE/IDJMG/ATLANTIC | 11 ³ ☆ |
| 5 | 5 | 11 | NE-YO | MAD | DEF JAM/IDJMG | 11 ☆ |
| 6 | 7 | 8 | T.I. FEAT. JUSTIN TIMBERLAKE | MOST INCREASED PLAYS DEAD AND GONE | GRAND HUSTLE/ATLANTIC | 11 ☆ |
| 7 | 6 | 14 | LUDACRIS CO-STARRING T-PAIN | ONE MORE DRINK | DTP/DEF JAM/IDJMG | 11 ☆ |
| 8 | 13 | 5 | AKON FEAT. COLBY O'DONIS & KARDINAL OFFSHALL | BEAUTIFUL | KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN | 11 ☆ |
| 9 | 8 | 15 | JIM JONES & RON BROWZ FEAT. JUELZ SANTANA | POP CHAMPAGNE | ETHER BOY/UNIVERSAL MOTOWN/COLUMBIA/EI | 11 ☆ |
| 10 | 14 | 4 | EMINEM, DR. DRE & SO CENT | CRACK A BOTTLE | SHADY/AFTERMATH/INTERSCOPE | 11 ☆ |

NO. 1 MOST ADDED

LIL WAYNE Prom Queen (CASH MONEY/UNIVERSAL MOTOWN)

NO. 1 MOST INCREASED PLAYS

T.I. FEAT. JUSTIN TIMBERLAKE Dead And Gone (GRAND HUSTLE/ATLANTIC)

TOP 5 NEW AND ACTIVE

YOUNG BOSS Shooting Star (XEQUTIVE/MR. 305/UNIVERSAL REPUBLIC)

RON BROWZ Jumping (Out The Window) (ETHER BOY/UNIVERSAL MOTOWN)

CHAMILLIONAIRE FEAT. LUDACRIS Creepin' (CHAMILLITARY/UNIVERSAL REPUBLIC)

ASHER ROTH I Love College (SCHOOLBOY/LOUD/SRC/UNIVERSAL MOTOWN)

PITBULL Calle Ocho (ULTRA)

COMPLETE RHYTHMIC CHART ON PAGE 34

URBAN

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST | TITLE | NIELSEN BDS CERTIFICATIONS | HITPREDICTOR STATUS |
|-----------|-----------|----------------|--|---------------------------------------|--|---------------------|
| 1 | 1 | 15 | JIM JONES & RON BROWZ FEAT. JUELZ SANTANA | NO. 1 (2 WKS) POP CHAMPAGNE | ETHER BOY/UNIVERSAL MOTOWN/COLUMBIA/EI | 11 ☆ |
| 2 | 3 | 12 | KANYE WEST | HEARTLESS | ROC-A-FELLA/DEF JAM/IDJMG | 11 ☆ |
| 3 | 7 | 7 | BEYONCE | DIVA | MUSIC WORLD/COLUMBIA | 11 ² ☆ |
| 4 | 2 | 17 | BEYONCE | SINGLE LADIES (PUT A RING ON IT) | MUSIC WORLD/COLUMBIA | 11 ² ☆ |
| 5 | 11 | 11 | NE-YO FEATURING JAMIE FOXX & FABOLOUS | SHE GOT HER OWN | DEF JAM/IDJMG | 11 ☆ |
| 6 | 11 | 8 | KERI HILSON FEATURING LIL WAYNE | TURNIN ME ON | MOSLEY/ZONE 4/INTERSCOPE | 11 ☆ |
| 7 | 8 | 8 | THE-DREAM | ROCKIN' THAT THANG | RADIO KILLA/DEF JAM/IDJMG | 11 ☆ |
| 8 | 4 | 19 | T.I. FEATURING RIHANNA | LIVE YOUR LIFE | DEF JAM/GRAND HUSTLE/IDJMG/ATLANTIC | 11 ³ ☆ |
| 9 | 9 | 12 | JAMIE FOXX FEATURING T.I. | JUST LIKE ME | J/RMG | 11 ☆ |
| 10 | 6 | 18 | T-PAIN FEATURING LUDACRIS | CHOPPED 'N' SKREWED | KONVICT/NAPPY BOY/JIVE/JLG | 11 ☆ |

NO. 1 MOST ADDED

DRAMA Day Dreaming (GRAND HUSTLE/ATLANTIC)

NO. 1 MOST INCREASED PLAYS

JAMIE FOXX FEAT. T-PAIN Blame It (J/RMG)

TOP 5 NEW AND ACTIVE

USHER Here I Stand (LAFACE/JLG)

MUSIQ SOULCHILD sobeautiful (ATLANTIC)

SLIM THUG I Run (BOSS HOGG OUTLAWZ/EI)

SO CENT I Get It In (SHADY/AFTERMATH/INTERSCOPE)

LUDACRIS CO-STARRING PLIES Nasty Girl (DTP/DEF JAM/IDJMG)

COMPLETE URBAN CHART ON PAGE 36

URBAN AC

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST | TITLE | NIELSEN BDS CERTIFICATIONS | HITPREDICTOR STATUS |
|-----------|-----------|----------------|--|-------------------------------------|------------------------------|---------------------|
| 1 | 1 | 18 | MUSIQ SOULCHILD FEAT. MARY J. BLIGE | NO. 1 (5 WKS) IF U LEAVE | ATLANTIC | 11 ³ ☆ |
| 2 | 2 | 24 | USHER | HERE I STAND | LAFACE/JLG | 11 ³ ☆ |
| 3 | 4 | 20 | ROBIN THICKE | THE SWEETEST LOVE | STAR TRAK/INTERSCOPE | 11 ☆ |
| 4 | 3 | 21 | AVANT | WHEN IT HURTS | CAPITOL | 11 ☆ |
| 5 | 7 | 21 | ANTHONY HAMILTON FEAT. DAVID BANNER | MOST INCREASED PLAYS COOL | MISTER'S MUSIC/SO SO DEF/JLG | 11 ☆ |
| 6 | 6 | 16 | CHARLIE WILSON | THERE GOES MY BABY | JIVE/JLG | 11 ☆ |
| 7 | 5 | 34 | JENNIFER HUDSON | SPOTLIGHT | ARISTA/RMG | 11 ☆ |
| 8 | 8 | 29 | MINT CONDITION | NOTHING LEFT TO SAY | CAGED BIRD/IMAGE | 11 ☆ |
| 9 | 9 | 38 | KEYSHIA COLE | HEAVEN SENT | IMANI/GEFFEN/INTERSCOPE | 11 ☆ |
| 10 | 10 | 24 | JAZMINE SULLIVAN | NEED U BAD | J/RMG | 11 ☆ |

NO. 1 MOST ADDED

LIONEL RICIE Just Go (DEF JAM/IDJMG)

NO. 1 MOST INCREASED PLAYS

ANTHONY HAMILTON FEAT. DAVID BANNER Cool (MISTER'S MUSIC/SO SO DEF/JLG)

TOP 5 NEW AND ACTIVE

T.I. FEAT. RIHANNA Live Your Life (DEF JAM/GRAND HUSTLE/IDJMG/ATLANTIC)

JOE Why Just Be Friends (S63/KEDAR)

JAMIE FOXX I Don't Need It (J/RMG)

K'JON On The Ocean (UP&UP/DEH TYME)

MACY GRAY & MARSHA AMBROSIUS Still Hurts (STADIUM)

COMPLETE URBAN AC CHART ON PAGE 37

COUNTRY

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST | TITLE | NIELSEN BDS CERTIFICATIONS | HITPREDICTOR STATUS |
|-----------|-----------|----------------|--|--|----------------------------|---------------------|
| 1 | 1 | 26 | BLAKE SHELTON | NO. 1 (2 WKS) SHE WOULDN'T BE GONE | WARNER-BROS./WRN | 11 ☆ |
| 2 | 4 | 20 | DIRKS BENTLEY | FEEL THAT FIRE | CAPITOL NASHVILLE | 11 ☆ |
| 3 | 6 | 15 | KENNY CHESNEY WITH MAC MCANALLY | DOWN THE ROAD | BLUE CHAIR/BNA | 11 ☆ |
| 4 | 7 | 13 | KEITH URBAN | SWEET THING | CAPITOL NASHVILLE | 11 ☆ |
| 5 | 5 | 15 | TOBY KEITH | GOD LOVE HER | SHOW DOG NASHVILLE | 11 ☆ |
| 6 | 2 | 29 | BILLY CURRINGTON | DON'T | MERCURY | 11 ☆ |
| 7 | 8 | 17 | BROOKS & DUNN FEATURING REBA MCENTIRE | COWGIRLS DON'T CRY | ARISTA NASHVILLE | 11 ☆ |
| 8 | 3 | 19 | ALAN JACKSON | COUNTRY BOY | ARISTA NASHVILLE | 11 ☆ |
| 9 | 10 | 13 | GEORGE STRAIT | RIVER OF LOVE | MCA NASHVILLE | 11 ☆ |
| 10 | 11 | 10 | TAYLOR SWIFT | WHITE HORSE | BIG MACHINE | 11 ☆ |

NO. 1 MOST ADDED

RASCAL FLATTS Here Comes Goodbye (LYRIC STREET)

NO. 1 MOST INCREASED AUDIENCE

RASCAL FLATTS Here Comes Goodbye (LYRIC STREET)

TOP 5 NEW AND ACTIVE

PHIL VASSAR Prayer Of A Common Man (UNIVERSAL SOUTH)

CHRIS YOUNG Gettin' You Home (RCA)

SARA EVANS Low (ESSENTIAL/ARISTA NASHVILLE/RCA)

JAMEY JOHNSON High Cost Of Living (MERCURY)

DANIELLE PECK Can't Behave (BIG MACHINE)

COMPLETE COUNTRY CHART ON PAGE 45

AC

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST | TITLE | NIELSEN BDS CERTIFICATIONS | HITPREDICTOR STATUS |
|-----------|-----------|----------------|----------------------------|---|--------------------------------|---------------------|
| 1 | 3 | 26 | JASON MRAZ | NO. 1 (1 WK) I'M YOURS | ATLANTIC/RRP | 11 ³ ☆ |
| 2 | 1 | 29 | COLDPLAY | VIVA LA VIDA | CAPITOL | 11 ³ ☆ |
| 3 | 2 | 37 | DAVID COOK | THE TIME OF MY LIFE | 19/RCA/RMG | 11 ☆ |
| 4 | 4 | 33 | NATASHA BEDINGFIELD | POCKETFUL OF SUNSHINE | PHONOCENIC/EPIC | 11 ³ ☆ |
| 5 | 5 | 56 | SARA BAREILLES | LOVE SONG | EPIC | 11 ⁵ ☆ |
| 6 | 6 | 43 | LEONA LEWIS | BLEEDING LOVE | SYCO/J/RMG | 11 ⁵ ☆ |
| 7 | 7 | 25 | DAVID ARCHULETA | CRUSH | 19/JIVE/JLG | 11 ☆ |
| 8 | 8 | 15 | TAYLOR SWIFT | MOST INCREASED PLAYS LOVE STORY | BIG MACHINE/UNIVERSAL REPUBLIC | 11 ² ☆ |
| 9 | 10 | 20 | DAUGHTRY | WHAT ABOUT NOW | RCA/RMG | 11 ☆ |
| 10 | 9 | 49 | DAUGHTRY | FEELS LIKE TONIGHT | RCA/RMG | 11 ² ☆ |

NO. 1 MOST ADDED

LIONEL RICIE Just Go (DEF JAM/IDJMG)

NO. 1 MOST INCREASED PLAYS

TAYLOR SWIFT Love Story (BIG MACHINE/UNIVERSAL REPUBLIC)

TOP 5 NEW AND ACTIVE

SEAL If You Don't Know Me By Now (143/WARNER BROS.)

PINK So What (LAFACE/JLG)

TAYLOR HICKS What's Right Is Right (MODERN WHOMP/AZOFFMUSIC)

MATT NATHANSON Come On Get Higher (VANGUARD/CAPITOL)

BARRY MANILOW DUET WITH REBA MCENTIRE Islands In The Stream (ARISTA/RMG)

COMPLETE AC CHART ON PAGE 48

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HOT AC

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST TITLE | NIELSEN BDS CERTIFICATIONS | HITPREDICTOR STATUS | IMPRINT / PROMOTION LABEL |
|-----------|-----------|----------------|---|---------------------------------|------------------------|--------------------------------|
| 1 | 1 | 18 | NICKELBACK GOTTA BE SOMEBODY | NO. 1 (4 WKS) | 11 ☆ | ROADRUNNER/RRP |
| 2 | 2 | 19 | KATY PERRY HOT N' COLD | | 112 ☆ | CAPITOL |
| 3 | 4 | 10 | THE FRAY YOU FOUND ME | | 11 ☆ | EPIC |
| 4 | 3 | 45 | JASON MRAZ I'M YOURS | | 113 ☆ | ATLANTIC/RRP |
| 5 | 6 | 16 | DAVID COOK LIGHT ON | | 11 ☆ | 19/RCA/RMG |
| 6 | 8 | 11 | TAYLOR SWIFT LOVE STORY | | 112 | BIG MACHINE/UNIVERSAL REPUBLIC |
| 7 | 5 | 32 | O.A. 2. SHATTERED (TURN THE CAR AROUND) | | 11 ☆ | EVERETT NE/ATLANTIC/RRP |
| 8 | 7 | 24 | PINK SO WHAT | | 112 ☆ | LAFACE/JLG |
| 9 | 9 | 32 | DAUGHTRY WHAT ABOUT NOW | | 11 | RCA/RMG |
| 10 | 18 | 3 | KELLY CLARKSON MY LIFE WOULD SUCK WITHOUT YOU | MOST INCREASED PLAYS/MOST ADDED | 11 ☆ | RCA/RMG |

NO. 1 MOST ADDED

KELLY CLARKSON My Life Would Suck Without You (RCA/RMG)

NO. 1 MOST INCREASED PLAYS

KELLY CLARKSON My Life Would Suck Without You (RCA/RMG)

TOP 5 NEW AND ACTIVE

- KID ROCK** Roll On (TOP DOG/ATLANTIC)
- ALTER BRIDGE** Watch Over You (UNIVERSAL REPUBLIC)
- LESLIE ROY** Unbeautiful (RELIGION/MUSIC)
- LILY ALLEN** The Fear (CAPITOL)
- NE-YO** Closer (DEF JAM/DMG)

COMPLETE **HOT AC** CHART ON PAGE 49

SMOOTH JAZZ

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST TITLE | NIELSEN BDS CERTIFICATIONS | HITPREDICTOR STATUS | IMPRINT / PROMOTION LABEL |
|-----------|-----------|----------------|--|-------------------------------|------------------------|---------------------------|
| 1 | 1 | 23 | EUGE GROOVE RELIGIFY | NO. 1 (5 WKS) | | NARADA JAZZ/CAPITOL |
| 2 | 2 | 31 | WARREN HILL LA DOLCE VITA | | | EVOLUTION/EI |
| 3 | 3 | 30 | TIM BOWMAN SWEET SUNDAYS | | | TRIPPIN' N' RHYTHM |
| 4 | 5 | 23 | MICHAEL LINGTON YOU AND I | | | NUGROOVE |
| 5 | 7 | 5 | BONEY JAMES STOP, LOOK, LISTEN (TO YOUR HEART) | MOST INCREASED PLAYS | | CONCORD/CMG |
| 6 | 4 | 30 | NAJEE OUT OF A DREAM | | | HEADS UP |
| 7 | 8 | 24 | WAYNE BRADY ORDINARY | | | PEAK/CMG |
| 8 | 10 | 30 | KENNY G TANGO | | | STARBUCKS/CONCORD/CMG |
| 9 | 6 | 29 | DAVE KOZ LIFE IN THE FAST LANE | | | CAPITOL |
| 10 | 9 | 33 | PAUL HARDCASTLE MARIMBA | | | TRIPPIN' N' RHYTHM |

NO. 1 MOST ADDED

KENNY G Ritmo Y Romance (Rhythm & Romance) (STARBUCKS/CONCORD/CMG)

NO. 1 MOST INCREASED PLAYS

BONEY JAMES Stop, Look, Listen (To Your Heart) (CONCORD/CMG)

TOP 5 NEW AND ACTIVE

- BRIAN CULBERTSON** Let's Stay In Tonight (GRP/VERVE)
- PAUL HARDCASTLE** Revival (TRIPPIN' N' RHYTHM)
- BRIAN CULBERTSON FEAT. KIRK WHALUM** Juicy (RENDEZVOUS)
- EARL KLUGH** Ocean Blue (88/1E)
- MATT MARSHAK** On The Rocks (NUANCE)

COMPLETE **SMOOTH JAZZ** CHART ON PAGE 52

ALTERNATIVE

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST TITLE | NIELSEN BDS CERTIFICATIONS | HITPREDICTOR STATUS | IMPRINT / PROMOTION LABEL |
|-----------|-----------|----------------|---|-------------------------------|------------------------|-------------------------------|
| 1 | 3 | 20 | SHINEDOWN SECOND CHANCE | NO. 1 (1 WK) | 11 ☆ | ATLANTIC |
| 2 | 2 | 16 | INCUBUS LOVE HURTS | | | IMMORTAL/EPIC |
| 3 | 1 | 24 | KINGS OF LEON SEX ON FIRE | | | RCA/RMG |
| 4 | 4 | 20 | SEETHER BREAKDOWN | | | WIND-UP |
| 5 | 5 | 17 | PARAMORE DECODE | | | FUELED BY RAMEN/CHOP SHOP/RRP |
| 6 | 8 | 2 | U2 GET ON YOUR BOOTS | | | ISLAND/INTERSCOPE |
| 7 | 6 | 31 | APOCALYPTICA FEATURING ADAM GONTIER I DON'T CARE | | 11 ☆ | 20-20/JIVE/JLG |
| 8 | 9 | 26 | THE AIRBORNE TOXIC EVENT SOMETIME AROUND MIDNIGHT | | | MAJORDOMO/SHOUT! FACTORY |
| 9 | 7 | 28 | THE OFFSPRING YOU'RE GONNA GO FAR, KID | | | COLUMBIA |
| 10 | 10 | 18 | ANBERLIN FEEL GOOD DRAG | | | UNIVERSAL REPUBLIC |

NO. 1 MOST ADDED

MY CHEMICAL ROMANCE Desolation Row (REPRISE)

NO. 1 MOST INCREASED PLAYS

MY CHEMICAL ROMANCE Desolation Row (REPRISE)

TOP 5 NEW AND ACTIVE

- IGLU & HARTLY** In This City (UNIVERSAL REPUBLIC)
- K'NAAN FEAT. KIRK HAMMETT** If Rap Gets Jealous (A&M/OCTONE/INTERSCOPE)
- OASIS** I'm Outta Time (BIG BROTHER/REPRISE)
- THE FRAY** You Found Me (EPIC)
- BUCKCHERRY** Rescue Me (ELEVEN SEVEN/ATLANTIC)

COMPLETE **ALTERNATIVE** CHART ON PAGE 54

ACTIVE ROCK

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST TITLE | NIELSEN BDS CERTIFICATIONS | HITPREDICTOR STATUS | IMPRINT / PROMOTION LABEL |
|-----------|-----------|----------------|--|-------------------------------|------------------------|---------------------------|
| 1 | 1 | 19 | MUD/JAYNE DO WHAT YOU DO | NO. 1 (2 WKS) | | EPIC |
| 2 | 2 | 22 | SHINEDOWN SECOND CHANCE | | | ATLANTIC |
| 3 | 3 | 24 | DISTURBED INDESTRUCTIBLE | | | REPRISE |
| 4 | 5 | 12 | NICKELBACK SOMETHING IN YOUR MOUTH | | | ROADRUNNER/RRP |
| 5 | 4 | 24 | SEETHER BREAKDOWN | | | WIND-UP |
| 6 | 6 | 23 | SAVING ABEL 18 DAYS | | | SKIDD CO/VIRGIN/CAPITOL |
| 7 | 7 | 22 | HOLLYWOOD UNDEAD UNDEAD | | | A&M/OCTONE/INTERSCOPE |
| 8 | 9 | 15 | SLIPKNOT DEAD MEMORIES | | | ROADRUNNER/RRP |
| 9 | 10 | 10 | METALLICA CYANIDE | | | WARNER BROS. |
| 10 | 12 | 10 | THEORY OF A DEADMAN HATE MY LIFE | | | 604/ROADRUNNER/RRP |

NO. 1 MOST ADDED

TRAPT Contagious (ELEVEN SEVEN)

NO. 1 MOST INCREASED PLAYS

PAPA ROACH Lifeline (ELECTRONIC/DGC/INTERSCOPE)

TOP 5 NEW AND ACTIVE

- HURT** Wars (AMUSEMENT)
- SEVENDUST** Inside (7BROS/ASYLLUM/JLG)
- (RED) P.E.** Renegade (SUBURBAN NOIZE)
- LAST VEGAS** I'm Bad (ELEVEN SEVEN)
- AGE OF DAZE** Afflicted (HIGHER GROUND)

COMPLETE **ACTIVE ROCK** CHART ON PAGE 55

ROCK

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST TITLE | NIELSEN BDS CERTIFICATIONS | HITPREDICTOR STATUS | IMPRINT / PROMOTION LABEL |
|-----------|-----------|----------------|--|-------------------------------|------------------------|---------------------------|
| 1 | 1 | 21 | SHINEDOWN SECOND CHANCE | NO. 1 (4 WKS) | | ATLANTIC |
| 2 | 2 | 12 | NICKELBACK SOMETHING IN YOUR MOUTH | | | ROADRUNNER/RRP |
| 3 | 3 | 27 | APOCALYPTICA FEATURING ADAM GONTIER I DON'T CARE | | 11 | 20-20/JIVE/JLG |
| 4 | 5 | 19 | SEETHER BREAKDOWN | | | WIND-UP |
| 5 | 8 | 20 | SAVING ABEL 18 DAYS | | | SKIDD CO/VIRGIN/CAPITOL |
| 6 | 6 | 21 | DISTURBED INDESTRUCTIBLE | | | REPRISE |
| 7 | 4 | 23 | AC/DC ROCK N ROLL TRAIN | | | COLUMBIA |
| 8 | 7 | 36 | THEORY OF A DEADMAN BAD GIRLFRIEND | | 11 | 604/ROADRUNNER/RRP |
| 9 | 10 | 18 | METALLICA CYANIDE | | | WARNER BROS. |
| 10 | 9 | 24 | METALLICA THE DAY THAT NEVER COMES | | | WARNER BROS. |

NO. 1 MOST ADDED

U2 Get On Your Boots (INTERSCOPE)

NO. 1 MOST INCREASED PLAYS

AC/DC Big Jack (COLUMBIA)

TOP 5 NEW AND ACTIVE

- HINDER** Up All Night (UNIVERSAL REPUBLIC)
- HOOBASTANK** My Turn (ISLAND/DMG)
- FIVE FINGER DEATH PUNCH** Stranger Than Fiction (FIRM)
- ROYAL BLISS** I Was Drunk (MERVINGIAN/CONTRABAND/CAROLINE)
- REV THEORY** Light It Up (VAN HOWES/MALDOFF/DGC/INTERSCOPE)

COMPLETE **ROCK** CHART ON PAGE 56

TRIPLE A

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST TITLE | NIELSEN BDS CERTIFICATIONS | HITPREDICTOR STATUS | IMPRINT / PROMOTION LABEL |
|-----------|-----------|----------------|---|---------------------------------|------------------------|-----------------------------------|
| 1 | 1 | 2 | U2 GET ON YOUR BOOTS | NO. 1 (2 WKS) | | ISLAND/INTERSCOPE |
| 2 | 2 | 11 | THE FRAY YOU FOUND ME | | | EPIC |
| 3 | 3 | 10 | BRUCE SPRINGSTEEN WORKING ON A DREAM | | | COLUMBIA |
| 4 | 4 | 29 | ERIC HUTCHINSON ROCK & ROLL | | | LET'S BREAK/WARNER BROS. |
| 5 | 8 | 11 | SNOW PATROL CRACK THE SHUTTERS | MOST INCREASED PLAYS/MOST ADDED | | POLYDOR/FICTION/GEFFEN/INTERSCOPE |
| 6 | 5 | 23 | RAY LAMONTAGNE YOU ARE THE BEST THING | | | RCA/RED |
| 7 | 6 | 17 | JAMES MORRISON NOTHING EVER HURT LIKE YOU | | | POLYDOR/INTERSCOPE |
| 8 | 11 | 8 | COLDPLAY LOVERS IN JAPAN | | | CAPITOL |
| 9 | 7 | 21 | BRETT DENNEN FEATURING FEMI KUTI MAKE YOU CRAZY | | | DOWNTOWN/DUALTONE |
| 10 | 10 | 18 | RYAN ADAMS & THE CARDINALS FIX IT | | | LOST HIGHWAY |

NO. 1 MOST ADDED

SNOW PATROL Crack The Shuttters (POLYDOR/FICTION/GEFFEN/INTERSCOPE)

NO. 1 MOST INCREASED PLAYS

SNOW PATROL Crack The Shuttters (POLYDOR/FICTION/GEFFEN/INTERSCOPE)

TOP 5 NEW AND ACTIVE

- KINGS OF LEON** Use Somebody (RCA/RMG)
- SERENA RYDER** Little Bit Of Red (ATLANTIC)
- MATT NATHANSON** All We Are (VANGUARD)
- AMY MACDONALD** This Is The Life (MERCURY/DECCA)
- GAVIN ROSSDALE** Can't Stop The World (INTERSCOPE)

COMPLETE **TRIPLE A** CHART ON PAGE 60

Keeping in step with an evolving industry

A New Chapter Opens

Dear R&R Readers,

Last week marked the end of one chapter in R&R's history with the departure of Erica Farber. Under Erica's leadership and guidance as president/publisher, R&R has held a prominent place in the industry. Her wisdom, influence, dedication and passion guided us for more than 16 years. As she now opens a new chapter in her life, we likewise open a new chapter in R&R history. ■ Even more important than the question of what might change is the question of what will not change, which is R&R's original mission set forth in 1973: to superserve the needs of the radio and record industries by providing timely, unbiased and accurate news and information that help broadcasters, music executives and industry partners in their daily jobs. ■ We will continue to have format editors who are specialists in their field with real-world experience. We will continue to deliver the most credible charts and music information based on accurate airplay data of the nation's most successful stations. We will continue to support the needs of broadcasters and music executives in these changing and challenging times. ■ What will change will be a reflection of what you, our customers and readers, tell us needs to change. And that has always been a guiding principle of R&R's philosophy through the years. As your needs become different, we will keep in step with tools that will help you sort through the mounds of minutiae that technology has

unloaded, tools that will enable you to separate fact from fiction, tools that will make you a more informed member of our community, help your decision-making ability and guide you through the changing times. ■ Although it's human nature to think of change as a negative, change is really what you make it—and it can be positive. We have positive changes ahead to prove it. On Feb. 19, we will launch a brand-new Web site, and we will present everything you expect from us and more in a newer look and easier-to-use format. We will also unveil a fresh new approach in our daily e-mails.



■ Additionally, R&R is actively creating initiatives to aid the multitude who are now out of work, such as the complimentary R&R Today Three-Pack—a suite of three daily e-mails that will help “pros on the loose” stay current on all the latest industry news. ■ But we haven't forgotten all of those who are still working. In fact, in some ways, things are even harder for those who must now get more done with a smaller staff and fewer resources. We are committed to helping you navigate these new waters—just as we have done throughout our 36-year history.

The R&R Way

Our commitment to excellence will always be the R&R way. That is what sets us apart and motivates our actions. We value our role in the radio and record community, and we thank you for allowing us to be a bridge in the industry. We are grateful for the opportunity to continue to earn your trust. ■ As always, you can count on your team at R&R as you have in the past. R&R associate publisher/editorial director Cyndee Maxwell and R&R director of sales Henry Mowry will remain in their respective roles and will take on greater leadership and responsibility moving forward. With their combined experience and knowledge of R&R's history, and their passion for R&R's future, Radio & Records will continue to work hard for the industry that bears our name.

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