

GOSPEL SPECIAL

ONE STATION FOR ALL GENERATIONS

WHLW/Montgomery, Ala., Unites Kids And Adults Around The Radio
Plus: Gospel's Young Stars; Legendary Acts Keep Traditions Alive pp.16-22

THE EARLY READ ON THE PPM

Steep Learning Curve And Growing Pains Mark Transition To Electronic Measurement p.14

R&R

RADIO & RECORDS

AUGUST 10, 2007 NO. 1722 \$6.50

www.RadioandRecords.com



PLUS

ULTIMATE CARLOS SANTANA: NEW ALBUM, ENCURING LOVE FOR RADIO p.24

CHR/TOP 40: FORMAT SPRINGS FORWARD IN LATEST ARBITRONS p.30

COUNTRY: FIRST-LOOK BOOKS FOR KKGO/L.A. AND KBWF/SAN FRAN p.44

PUBLISHER'S PROFILE: ART LABOE HAS PLAYED THE HITS SINCE 1949 p.70



TRAVIS TRITT

the
STORM
is here!

Street Date
August 21

Produced by **Randy Jackson**
and **Travis Tritt**

Collaborated with **Rob Thomas**
and **Kenny Wayne Shepherd**
Includes songs by **Diane Warren**
and **Richard Marx**

Category 5
RECORDS



© 2007 Category 5 Records

Rollasign™

**ESTABLISH YOUR PRESENCE
WITH ROLL-A-SIGN™ BANNERS!**

**PROMOTE YOUR STATION
COMPANY OR SPECIAL EVENT!**

- Cost effective and reusable
- Durable for indoor and outdoor use
- Ideal at concerts and remotes
- Great for co-sponsored events
- It's easy to use... just roll off the desired length and cut!



Visit our website today for more information or call to place an order!

TOLLFREE 1.800.231.6074

www.reefindustries.com



News Focus

MOVER Moon Lands In Cincy

After 12 years with Clear Channel/Minneapolis, where he served as APD/MD for country KEEY (K102) and programmed oldies KQQL, Travis Moon is headed to Bonneville's WUBE and WYGY/Cincinnati, where he will program both country outlets. Moon says, "It's such a great city with passionate country listeners and fans. I'm excited about the great moments ahead for B105 and the Wolf."



Moon

Moon starts Aug. 27, replacing Marty Thompson, who exited last month.

—R.J. Curtis

SHAKER Harper Handed WPZE PD Reins

Radio One urban AC WAMJ (102.5 Grown Folks Radio)/Atlanta PD/MD/on-air personality Derek Harper is now officially PD/MD of gospel sister WPZE (Praise 97.5).

Harper replaces PD/on-air personality/evangelist Connie Flint, who died in May. Flint joined Praise 97.5 in 2002 as PD/afternoon drive personality. Harper retains his programming duties at WAMJ.

—Darnella Dunham

Jacobs Sets Summit Agenda

Jacobs Media's Summit 12 will be held Sept. 27 in Charlotte as part of the R&R/NAB conventions, which span Sept. 26-28.

The agenda includes presentation of "The Bedroom Project: Radio Uncovered," a landmark ethnographic study of how 18- to 28-year-olds perceive and use radio. Also on the agenda: "PPM Rocks," a panel featuring experts who are experiencing the impact of the Portable People Meter; "Radio Gets 'Punked,'" where consultant Richard Laermer will take on traditional marketing rules; and "Rehr Revisited," where NAB CEO David Rehr will review the year's regulatory landscape and provide a peek at its future.

—Mike Boyle

Radio At The Forefront In Minneapolis Tragedy



ABC News Radio correspondent Aaron Katersky at the bridge collapse.

As with most tragedies, radio was at the forefront of coverage in the minutes, hours and days following the I-35W bridge collapse Aug. 1 in Minneapolis. CBS Radio news/talk/sports WCCO, Hubbard news/talk/sports KSTP-AM and Clear Channel talk KTLK all provided extensive coverage, but music stations also covered the event, either directly or by directing listeners to news/talk sister stations. Stations also beefed up their traffic and news reports and some suspended contests and promotions.

"The entire WCCO radio news staff worked around the clock, feeding our in-studio hosts and programming personnel," WCCO PD Wendy Paulson says. "In addition, WCCO fed these stories to news entities across the top 30 U.S. markets and five countries."

Paul Perrault, the assistant network MD for Northwestern College Radio Christian AC KTIS, says hosts on that station prayed on-air with listeners and otherwise provided encouraging words and music for the victims and their families.

CHR/top 40 KDWB PD Rob Morris says that Clear Channel corporate has been solidly supportive. "Susan Karis, our new executive VP of the Western region, sent an e-mail to the staff saying, basically, 'Whatever you guys need in terms of Clear Channel resources to make sure you continue to keep your community informed and up-to-date, you got it.'"

Paulson says WCCO is now focusing on five talk stages: stories of the heroes and survivors; why it happened; clean-up and recovery efforts; what's next; and traffic detours. —Ken Tucker, Kevin Carter and Kevin Peterson

FCC: Radio Ad Rates Double

Despite a two-year price dip from 2002 to 2004, the cost of buying radio advertising has doubled in the 10 years since the Telecom Act of 1996 was signed, according to an FCC study labeled "Review of the Radio Industry, 2007."

The study finds that radio consolidation "may have had an effect on radio advertising prices if advertisers have fewer radio owners to bargain with over prices." Radio may extend that market power beyond local ad buyers to national sales, the study says, helping radio ad rates generally increase since 1996. Pricing did, however, dip between 2002 and 2004, but has since continued to increase.

"Overall, it appears that the cost of radio advertising has nearly doubled since the 1996 act was passed," writes the report's author, George Williams, a senior economist in the FCC's Media Bureau. "By contrast, the Consumer Price Index increased 29% during the same time period."

While a review of Arbitron numbers finds a slight listenership decline between fall 1998 and fall 2000, Williams reports that "listener ratings held steady between the summer of 2000 and the early portion of 2005. During 2005, listenership appears to have taken another substantial dip. Between fall 1998 and fall 2006 the average annual decline in the average number of listeners per quarter-hour is 0.82%." —Jeffrey Yorke

ON THE WEB Radio One CFO Exiting

Radio One CFO Scott Royster will step down Dec. 31 after more than a decade with the African-American media specialist.

Acknowledging Royster's contributions in a release announcing the news, Radio One president/CEO Alfred C. Liggins III said, "I understand that there comes a time for change and new challenges in a person's career. I am pleased that Scott will continue to work with us through the end of the year to assist with a number of ongoing projects as well as support the transition to a new CFO."

—Mike Boyle

O'Reilly 'Jacks' Up San Diego

Midwest TV adult hits KFMB (100.7 Jack FM)/San Diego has named Mike O'Reilly PD. He replaces Tracy Johnson, who exited in June to become COO at media marketing company Mass 2 One Media.

O'Reilly will arrive Aug. 20 from Kansas City, where he was PD of Cumulus adult hits KCJK (105.1 Jack FM) and has worked with the Jack format since its U.S. inception in 2004. With his move to San Diego, O'Reilly leaves his post as an independent consultant for SparkNet—the U.S. license holder of the Jack format.

—Mike Boyle

Big Boy's Expanding 'Neighborhood'

"Big Boy's Neighborhood" is about to get bigger. On Aug. 20, the Emmis rhythmic KPWR (Power 106)/Los Angeles morning show begins a syndication deal with ABC Radio Networks. The program will be broadcast live in all time zones.

A consistent top five 18-34 performer in the L.A. market, Big Boy has been with Power 106 for 13 years. "This is a great opportunity," he says. "People have talked to me in the past and presented opportunities, but I didn't feel like the timing was right until now." —Darnella Dunham



Big Boy

NUMBER CRUNCH

3

The number of songs, in billions, that Apple's iTunes Music Store has sold since launching four years ago. The milestone came just six months after the online music download service surpassed the 2 billion track mark. iTunes launched in April 2003; it took until February 2006 to sell its first billion songs.

6.4%

The percentage of Clear Channel Communications, or 31.8 million shares, that Highfields Capital Management now owns, up from the 5% it previously held. Highfields was among the investors opposed to Clear Channel's initial \$18.7 billion buyout offer from private-equity firms Bain Capital Partners and Thomas H. Lee Partners.

NEWS UPDATES AROUND THE CLOCK:
www.RadioandRecords.com

Radio Reignited

NEW DIRECTIONS. NEW DEFINITIONS. NEW DEVICES.

Join radio leaders from across the country this September as we prepare to spark the industry towards higher prominence — and profits! From influential speakers to timely education to the latest technologies, this year's NAB Radio Show promises to be explosive.

MARCONI
Radio
AWARDS



NAB Marconi Radio Awards Reception, Dinner & Show

Sponsored by



AWARDS SHOW HOST

Glenn Beck
Talk Show Host,
Premiere Radio Networks



ENTERTAINMENT PROVIDED BY
COLLECTIVE SOUL

Courtesy of E1 Music Group, CO5 Music, LLC
Afterwards featuring the single "Hollywood"

Super Session:
The Bedroom Project:
How Young Americans
Use, Consume, and Interact
with Technology & Media



Fred Jacobs
President
Jacobs Media



STATE OF THE INDUSTRY
ADDRESS

David K. Rehr
President & CEO, NAB



KEYNOTE ADDRESS

Dr. Frank Luntz
Author, *Words that Work; It's Not
What You Say, It's What People Hear*

State of the Industry &
Keynote Address

New this Year! Presentation of
first-ever NAB HD Radio Multicast Award
Sponsored by

BMO Capital Markets



Super Session:
What America's Most
Influential Marketers Say
About Radio

Frank Cooper
Vice President of Marketing,
Pepsi-Coa North America

Tony Ponturo
Vice President of Global
Media & Sports Marketing,
Anheuser Busch &
President/CEO,
Busch Media Group

Frances Allen
Brand Marketing Officer,
Dunkin' Donuts

David Verklin
CEO, Carat Americas

Radio Luncheon
Luncheon Sponsored by



NAB NATIONAL RADIO
AWARD RECIPIENT

Jerry Lee
President, WBEB (B101)
Philadelphia



Technical Program:
RF Safety Course

Richard Strickland
RF Safety Consultant,
RF Safety Solutions



Technical Program:
AM/FM Transmitter Workshop

John Bisset
North East Regional Sales Manager,
Broadcast Electronics

THE NAB
RADIO
SHOW[®]

September 26-28, 2007
Charlotte Convention Center
Charlotte, North Carolina

www.nabradioshow.com



Ryan Returns To Carolinas For Entercom

After less than four months in the PD chair at Entercom AC WKTK/Gainesville, Greg Ryan has transferred to the company's Greenville, S.C., cluster as director of operations. In his new assignment, Ryan will look after AC WSPA, CHR/top 40 WFBC, active rock WTPT and news/talk twins WYRD-AM and WORD-AM.

"It's more like an assistant GM position," Ryan says. "I'm going to handle everything for the GM from a listener's perspective so the GM can handle everything from a client perspective and try to drive revenue."

Ryan is no stranger to management, having been GM of Clear Channel's WFMX/Statesville, N.C., before heading to Gainesville.

Back at WKTK, former sales manager Dick O'Neil returns as OM as APD Chris Malone expands his programming duties.

—Keith Berman

Wallace Goes To 'CVO'

After less than three weeks as morning host/interim PD at Christian AC KTIS/Minneapolis, Kurt Wallace has repacked his moving truck and headed back east to take over as PD/evening host at similarly formatted WCVO/Columbus, Ohio.

Wallace fills the slot vacated when Tate Luck became director of national promotion for INO Records in Nashville.

Prior to his brief stint in the Twin Cities, Wallace was morning man at WISG (the Song)/Indianapolis and also served as PD/morning host at WVEJ/Atlanta. He is already on the job in Columbus. —Kevin Peterson

GreenStone Media Closing Up Shop

After two years of building a full slate of live, female-targeted talk programming, GreenStone Media is preparing to discontinue operations, effective Aug. 17. Only about eight affiliates cleared the programming in mostly midsize and smaller markets, hardly enough to sustain the network.

"This is a longer and more expensive process than an independent programming company can shoulder in today's turbulent marketplace," says Susan Ness, president/CEO of GreenStone Media and a former FCC commissioner. "We've found growing interest in the radio marketplace and on other platforms, but we can't responsibly predict success in a future near enough to match our investors' resources."

The company is still hoping that some last-minute financing or partnership could come through.

Ironically, programming targeting female audiences is one of the most-requested advertiser demographics, yet there are limited choices in traditional radio. ABC Radio Networks, which syndicates "The Satellite Sisters," also abandoned its initiative to develop more female-oriented talk. The network's former director of women's programming, Corny Koehl, left recently to join Oprah Winfrey's Harpo Productions, which produces a channel for XM Satellite Radio. Sirius Satellite Radio also offers a full slate of female-oriented talk, headlined by Martha Stewart.

"We believed, and still believe, that women need a voice on commercial radio, and that radio needs women's voices," Ness says. —Katy Bachman, *Mediaweek*

Lee PD In 'Big D'

Veteran sports programmer Tom Lee, who recently exited CBS Radio's WIP/Philadelphia, joins ESPN O&O KESN/Dallas as PD. He will also serve as PD and oversee the launch of

Spanish-language ESPN Deportes station KNIT. Lee replaces John Lund, who recently exited to join Simmons Media sports KZNS (the Zone)/Salt Lake City. Prior to working at WIP, Lee helped launch Fox Sports Radio and has also worked at KJR/Seattle. He was also director of broadcast for the Seattle Supersonics. —Ken Tucker



Lee

Whoopi Gets A New 'View' And Producer

As expected, Whoopi Goldberg gets the nod as the new moderator for ABC-TV's daytime talker "The View." She takes the post vacated recently by Rosie O'Donnell.

Goldberg will continue her nationally syndicated early morning radio show, "Wake Up With Whoopi," based at Clear Channel rhythmic AC WKTU/New York.

In related news, Premiere Radio Networks appoints Meryl Gitter Michon, a freelance writer and producer, as the new producer of "Wake Up With Whoopi." Michon replaces director/producer Mike Opelka, who leaves after nearly a decade with Clear Channel, the last year with "Wake Up With Whoopi." —Keith Berman

WPTF Names Director Of News, Programming

Curtis Media news/talk WPTF (680)/Raleigh hires Rick Martinez as director of news and programming. He replaces Kevin Miller, who left in August 2006 for WWTN/Nashville. Martinez, who most recently served as

senior editor for the company's State Government Radio Division, will be in place Aug. 15. Martinez and his wife, Donna, are frequent fill-in hosts for WPTF

and also host and produce the weekly "Focus" public affairs program heard on the station as well as on co-owned news/talk WSJS/Greensboro. —Mike Boyle



Martinez

'Qué Buena' Debuts In Riverside

Liberian Broadcasting has dropped the English-language rhythmic format on KWIE (Wild)/Riverside in favor of regional Mexican as "Qué Buena" with new calls KRQB. Liberian recently acquired the station from Magic Broadcasting.

Pepe Garza, who programs similarly formatted sisters KBUE and KBUA (Qué Buena)/Los Angeles, adds KRQB programming duties. The new station will simulcast the "Don Cheto" morning show which originates on KBUA.

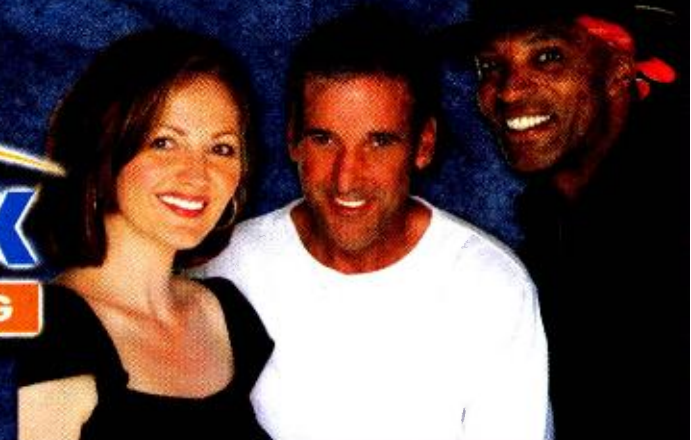
KRQB OM Cristian García says many Riverside residents who work in L.A. were already familiar with the format. "They wanted to hear that kind of unique format," García says.

—Jackie Madrigal

65
Addicted
Markets
and
Growing!

We like to call it WYNDICATION!

KIDDKRADDICK
IN THE MORNING



Call Gailya at 972-432-0379 or visit us online at www.KiddKraddickInfo.com!

R&R TRIPLEA 2007 SUMMIT

TRIPLE A SUMMIT PERFORMANCE HIGHLIGHTS



A FINE MOMENT – Just prior to the Q&A between Capitol Music Group chairman & CEO Jason Flom and R&R president & publisher Erica Farber on Wednesday afternoon, Aug. 1, Allison Sudol and her band A Fine Frenzy mesmerized the attendees with three songs.



REAL TROOPERS – In spite of the fact that half of their band was stranded in Nashville, Karin Bergquist and Linford Detweiler of Over The Rhine managed to put on a stellar performance Wednesday evening, Aug. 1, at the Fox Theatre.



HONEST MUSIC – The Subdudes took time out from their busy touring schedule to headline the Fox Theatre on Wednesday evening, Aug. 1. These guys play honest, organic music straight from the heart.



COOL, CALM, COLLECTED – Ryan Adams and his band, the Cardinals, played a relaxed and inspired set in front a capacity crowd at the Fox Theatre on Thursday evening, Aug. 2.



HAPPY TO BE BACK – After an eight-year hiatus, Paula Cole has returned with a new album, and her headlining performance at the Fox Theatre to celebrate that fact on Thursday evening, Aug. 2, was nothing short of amazing.



WALKING BACK TO DENVER – Veteran artist Marc Cohn played the second of our late-night Club R&R shows on Thursday, Aug. 2. In spite of the fact that he had been seriously injured in a shooting incident two years earlier in nearby Denver, he was excited to play for us in Boulder.



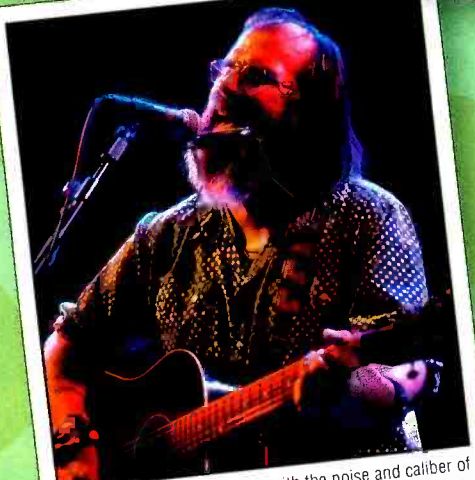
SURPRISE PERFORMANCE – Grace Potter did a surprise showcase for attendees at the end of the annual R&R Rate-A-Record session on Friday afternoon, Aug. 3, at the St. Julien Hotel. There also happened to be about 30 KBCO listeners in the crowd!



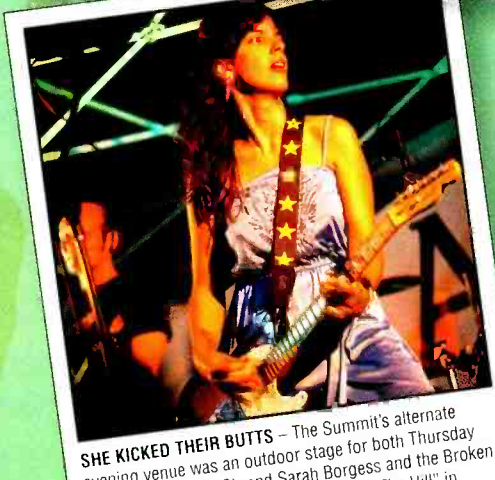
MAGICAL MOMENT – Every now and then you get to witness something magical. Glen Hansard and Marketa Irglova's set during the Friday, Aug. 3, lunch in the "big top" was one of those special, one-of-a-kind moments.



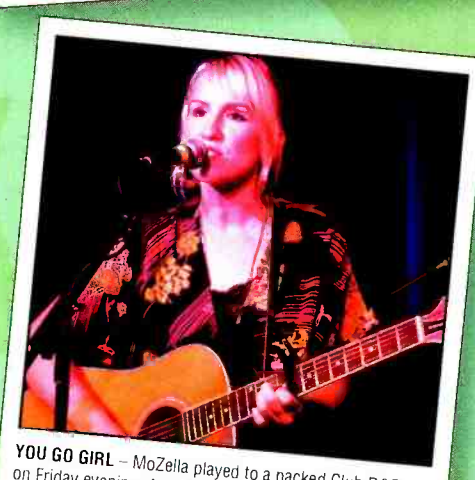
AWESOME – This is about the only word that even comes close to describing the amazing performance by Rodrigo Y Gabriela at the Fox Theatre on Friday evening, Aug. 3. Their playing and onstage presence was electrifying.



PERFECT ENDING – An artist with the poise and caliber of Steve Earle is hard to beat, and he was a perfect ending to the Fox Theatre shows on Friday evening, Aug. 3.



SHE KICKED THEIR BUTTS – The Summit's alternate evening venue was an outdoor stage for both Thursday and Friday (Aug. 2-3), and Sarah Borgess and the Broken Singles was one of the acts that rocked "The Hill" in Boulder.



YOU GO GIRL – MoZella played to a packed Club R&R on Friday evening, Aug. 3, which also included some members of her fan club who were invited to join us. No one was feeling any pain!

Davis Makes It Official At Clear Channel/Nashville



Davis

Rich Davis, PD for Clear Channel CHR/top 40 WRVW (the River)/Nashville, has been named OM for the cluster, which includes country WSIX, news/talk/

sports WLAC, classic rock WNRQ and urban WUBT. Davis, who has been interim OM, replaces Clay Hunnicutt, who exited late last year to take a similar position at Clear Channel/Atlanta.

"During the months of searching, Rich Davis has not only held down the fort but used the time as on-the-job training," Clear Channel/Nashville VP/market manager Tom English wrote in an internal memo obtained by R&R.

Davis, who has been at the River since 2000, has also served as a Clear Channel top 40 brand manager. —Ken Tucker

MOVERS

Christopher Allen joins Napster as its new COO. He succeeds Laura Goldberg, who is exiting the company. Most recently VP of product strategy, design and marketing for Blockbuster Online, Allen will report to chairman/CEO Chris Gorog . . . **National Geographic** appoints David Beal president of its new music and radio division. Mark Bauman transitions from VP of National Geographic Mission Programs to executive VP of the division. Bauman will be responsible for launching syndicated radio programs and HD/Internet channels . . . **Tamiko Fletcher** is named director of marketing for ABC Radio Networks. Most recently director of integrated marketing for Clear Channel/Cleveland, she will lead marketing on many of the network's key ventures from Dallas . . . **Backyard Broadcasting** hires Dave Stout as news director for its Indiana cluster. His predecessor, Tom Hammond, died earlier this year.

SHAKERS

Emily E. DiTomo is named to the newly created position of director of communications and environmental affairs for Entercom. A former senior public relations counsel for Buchanan Public Relations, DiTomo will handle the planning and implementation of the company's communications efforts . . . **Lily Somilleda** and John Gits rise to affiliate sales managers at Excelsior Radio's MJJ Interactive. Somilleda, who will be based in New York, is promoted from an affiliate sales representative position. A former morning show host, Gits handles sales of MJJ's tool suites and Web content from Buffalo . . . **Christian Jorg** joins Island Def Jam Music Group as senior VP of new media and commerce. Jorg will oversee all of IDJ's business activities in the digital and mobile space from New York.

Business Briefing

By Jeffrey Yorke

Regent Q2 Revenue Jumps 25%

Regent Communications says its second-quarter net broadcast revenue increased a whopping 25.3% to \$26.4 million from \$21.1 million earned during the same period last year.

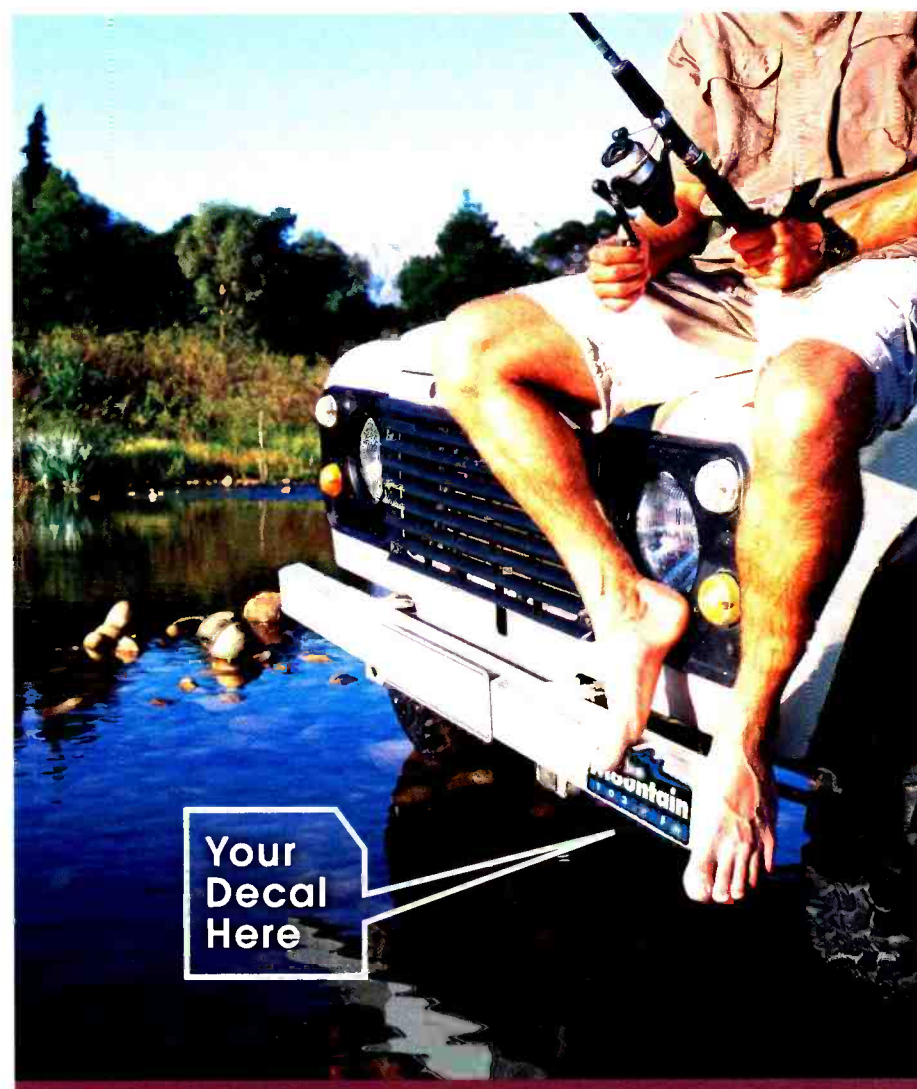
Additionally, the growing Cincinnati-based group says its operating expenses increased 19.5% to \$16.8 million from \$14.1 million. Regent had net income of \$3 million for the quarter, or 8 cents per share, compared with reported net income of \$2 million, or a nickel per share, during Q2 2006.

Regent president/CEO Bill Stakelin says Regent is "focused on monetizing our leading audience shares and driving local ad sales."

Stakelin adds that Regent made significant progress in implementing its online strategy and plans to launch a fully integrated Web platform across the company. "We believe the concerted investments we are making in our content, promotion and digital infrastructure will further increase the value of our assets and enhance our ability to drive revenue and cash flow," Stakelin says.

Other Radio Q2 Results

Spanish Broadcasting System's second-quarter radio revenue dipped 5% to \$45.2 million from \$47.4 million last year. The 20-station company blamed a weak advertising environment. It reported no income or loss per share but Wall Street had expected a 2-cent profit . . . Entercom's Q2 net revenue increased 7% to \$125.2 million from \$116.5 million in Q2 2006, but the Philadelphia-based operator took a \$45.4 million charge for impairment of good will, and station operating expenses increased 12% to \$74 million. Entercom had a net income loss of 32 cents per share compared with a 43-cent gain during the same period last year . . . Radio One's Q2 net broadcast revenue was approximately \$86.1 million, a decrease of 6% from the same period in 2006 . . . Cox Radio's profits fell 21% to \$20.3 million, or 21 cents per share, from \$25.7 million, or 27 cents per share, during Q2 2006. Thomson Financial analysts had expected a 20-cent gain.



Your Decal Here

Decals Go Everywhere

He's a loyal listener. Give him a station decal and have him drive your logo all around town and sometimes, out of town ... even if it's just for fishin'.

No matter where he goes, he will help you build your brand and improve your ratings.

For more information on screen-printing vivid and long-lasting decals, call today.

Preferred by more radio stations for more than 30 years!



Communication Graphics Inc
THE DECAL COMPANY

(800) 331-4438
www.cgilink.com

* When you see this symbol, you know you're buying quality printing DIRECT from the manufacturer.

Decals shown above as printed by Communication Graphics.

DECALS • LABELS • STATICS • CLUB CARDS



CONVENTION

September 26-28, 2007

PUBLISHER'S PROFILE LUNCH

FRIDAY, SEPTEMBER 28, 2007 @ 12 NOON



Featuring **DAN MASON**, CBS Radio President/CEO
Interviewed by **ERICA FARBER**, R&R President/Publisher

At the Charlotte Convention Center

REGISTER NOW! www.radioandrecords.com





MERCYME REACHES THE CHRISTIAN AC SUMMIT FOR A SIXTH TIME WITH "BRING THE RAIN." ITS BIGGEST HIT REMAINS "WORD OF GOD SPEAK," WHICH REIGNED FOR 21 NONCONSECUTIVE FRAMES IN 2003 AND 2004.

R&R NO.1

FORMAT	Page	Title / Artist
CHR/TOP 40	31	Big Girls Don't Cry / Fergie
RHYTHMIC	34	Bartender / T-Pain Featuring Akon
URBAN	36	Make Me Better / Fabolous Featuring Ne-Yo
URBAN AC	37	teachme / Musiq Soulchild
RAP	38	Make Me Better / Fabolous Featuring Ne-Yo
GOSPEL	39	Encourage Yourself / Donald Lawrence Presents The Tri-City Singers
CHRISTIAN AC	41	Bring The Rain / MercyMe
CHRISTIAN CHR	42	I'm For You / tobyMac
CHRISTIAN ROCK	42	Play It Safe / Dizmas
INSP	42	East To West / Casting Crowns
COUNTRY	46	Never Wanted Nothing More / Kenny Chesney
AC	49	Home / Daughtry
HOT AC	50	Home / Daughtry
SMOOTH JAZZ	53	Let's Take A Ride / Norman Brown
ALTERNATIVE	55	Icky Thump / The White Stripes
ACTIVE ROCK	56	Never Too Late / Three Days Grace
ROCK	57	I Don't Wanna Stop / Ozzy Osbourne
TRIPLE A	60	Bubbly / Colbie Caillat
AMERICANA	61	Easy Tiger / Ryan Adams
LATIN ROCK / ALTERNATIVE	62	Rainin In Paradize / Manu Chao
REGIONAL MEXICAN	63	Basta Ya / Conjunto Primavera
LATIN POP	64	Todo Cambio / Camila
TROPICAL	65	Mi Gente / Marc Anthony
LATIN RHYTHM	68	No Te Vea / Casa De Leones

CONJUNTO PRIMAVERA EXTENDS ITS LEAD FOR MOST NO. 1s IN THE HISTORY OF THE NIELSEN BDS-BASED REGIONAL MEXICAN CHART AS "BASTA YA" (3-1) BECOMES ITS 15TH CAREER CHART-TOPPER.



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.

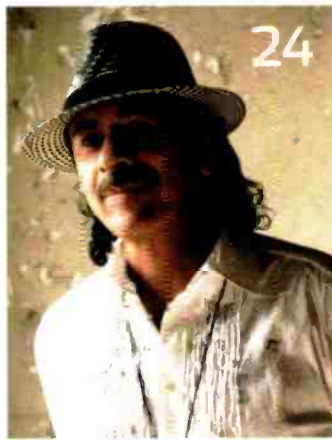
© Radio & Records, Inc. 2007

POSTMASTER: Send address changes to R&R, PO Box 16555, North Hollywood, California 91615-9338 Under Canadian Publication Mail Agreement P o. 877859 return undeliverable Canadian addresses to DHL Global Mail, 7496 Bath Road Unit 2, Mississauga, ON L4T 1Z2

A PUBLICATION OF **Billboard** INFORMATION GROUP

Contents

ISSUE #1722 • AUGUST 10, 2007



24

FEATURES

16 GOSPEL SPECIAL ONE STATION FOR EVERY GENERATION

Kids and adults love WHLW/Montgomery, Ala., and it has the numbers to prove it.

20 GOSPEL'S YOUNG STARS

Kierra "KiKi" Sheard and Dijon are among the new artists helping to bring a contemporary edge to the genre.

22 KEEPING TRADITIONS ALIVE

Legendary gospel groups make contemporary music without forsaking fans of traditional sounds.

14 THE EARLY READ ON THE PPM

A steep learning curve and growing pains mark transition to electronic measurement.

24 THE ULTIMATE CARLOS SANTANA

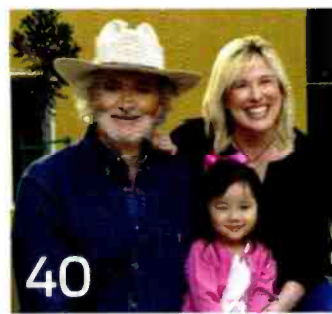
The music legend discusses his first comprehensive greatest-hits album and enduring love for radio.

70 PUBLISHER'S PROFILE: ART LABOE

After 64 years in radio, a legendary DJ is still playing the hits.



16



40

DEPARTMENTS

11 MANAGEMENT/MARKETING/SALES

Interactive selling requires a sales strategy, not a sales style, according to McVay Media's Jim McVay.

26 NEWS/TALK/SPORTS

Talk Radio Network's Steve Wall says that weather, traffic, promotions and news are all well and good, but great talent is the constant key for the formats.

12 STREET TALK

CBS Radio FM talk WJFK/Washington becomes the seventh Free FM station to drop-kick the moniker. The station relaunches as "Washington's Talk Superstation."



59

'Well-branded stations with great personalities and a solid music position should be OK in the PPM world. But a new station that's a stiff will fail a lot faster.' p.14



COLUMNS

- 29 The Spin
- 30 CHR/Top 40
- 33 Rhythmic
- 35 Urban
- 40 Christian
- 44 Country
- 48 AC/Hot AC
- 52 Smooth Jazz
- 54 Rock
- 59 Triple A
- 62 Latin
- 66 National Airplay



54

WWW.RADIOANDRECORDS.COM:

What's New This Week Online

M

Aug. 13
Deeper as-it-happens news coverage, more exclusives.
► [Bookmark Radioand-Records.com](#)

T

Aug. 14
Discover tomorrow's hits today with HitPredictor.
► [Click on Charts](#)

W

Aug. 15
Looking for a new job? R&R has listings of some of the best opportunities in radio.
► [Click on Resources](#)

T

Aug. 16
Check out the R&R Country Callout.
► [Click on Charts](#)

F

Aug. 17
All the spring 2007 Arbitron results have been released. Now's your chance to see how everyone else did.
► [Click on Ratings](#)

MARKET SNAPSHOT:



LITTLE ROCK

The Arkansas capital city of Little Rock employs more than 2,500 individuals in 14 different city departments including the police and fire departments. Three of these departments have received national accreditation.

POPULATION: 523,200

RADIO MARKET RANK: 85

DEMOGRAPHICS:*

	TOTAL 75-MARKET POPULATION %	LITTLE ROCK ARBITRON METRO %	INDEX
AGE 18-24	13%	13%	103
AGE 25-34	18%	19%	103
AGE 35-44	20%	20%	98
AGE 45-54	19%	19%	99
FEMALE	52%	53%	102
WHITE	83%	77%	93
AFRICAN-AMERICAN	12%	21%	182
ASIAN	3%	1%	36
HHLD OWNS SAT RADIO SUB	6%	9%	159

NO. OF RADIO STATIONS: 20

RADIO OWNERSHIP:

OWNER	NO. OF STATIONS	RATINGS SHARE**
CITADEL	1 AM, 6 FM (7)	36.8%
CLEAR CHANNEL	5 FM	24.3%
SIGNAL	2 FM	10.1%

FORMATS: 3 country, 2 classic rock, 2 standards, 1 urban, 1 urban AC, 1 hot AC, 1 CHR/top 40, 1 N/T, 10 other

RATINGS LEADERS:**

STATION	FORMAT	AQH SHARE 12-PLUS
KSSN-FM	COUNTRY	9.7
KIPR-FM	URBAN	8.6
KOKY-FM	URBAN AC	7.5
KARN-FM-AM	NEWS/TALK	6.9
KURB-FM	HOT AC	6.4

INTERESTING FACT:*

When it comes to grocery stores, the households of Little Rock's metro area gospel listeners are 49% more likely to have shopped Save-a-Lot and 20% more likely to have shopped Harvest Foods in the past seven days than all other Little Rock listeners.

Pursuing Political Ad Dollars In Little Rock

As the political season gears up, the primary target for political advertisers will be those voters who identify themselves as Independent, especially those who lean either Democrat or Republican.

In Little Rock, 10% of adults identify themselves as Independents, and these voters are 70% more likely than other Little Rock consumers to listen to the talk/personality format.

But take a look at our charts below and you'll see that radio habits are quite different for Independents who lean one way or the other on the political spectrum. Nine percent of Little Rock adults identify as Independents who feel closer to Democrats, and these voters are 92% more likely to listen to the contemporary inspirational format and 76% more likely to listen to oldies than all other consumers.

Meanwhile, 7% of Little Rock adults are Independent but feel closer to Republicans, and these voters are 81% more likely to listen to classic hits and 62% more likely to listen to talk/personality than all other consumers.

—Susan Visakowitz

Radio Habits Of Independent, But Feel Closer To Democrat

RADIO FORMAT PROFILES (M-S 6A.M.-MIDNIGHT CUME)

	TOTAL %	TARGET %	INDEX
CONTEMPORARY INSPIRATIONAL	4	8	192
OLDIES	4	8	176
CONTEMPORARY CHRISTIAN	6	10	153
CLASSIC ROCK	16	21	132
HOT AC	11	14	132
CLASSIC HITS	4	5	131
CHILDRENS RADIO	2	3	125
URBAN AC	5	5	111
POP CONTEMPORARY HIT RADIO	12	14	110
CLASSIC COUNTRY	9	9	100

Radio Habits Of Independent, But Feel Closer To Republican

RADIO FORMAT PROFILES (M-S 6A.M.-MIDNIGHT CUME)

	TOTAL %	TARGET %	INDEX
CLASSIC HITS	4	8	181
TALK/PERSONALITY	9	15	162
NEWS/TALK/INFORMATION	15	23	154
CLASSIC COUNTRY	9	13	151
HOT AC	11	16	149
POP CONTEMPORARY HIT RADIO	12	18	145
CLASSICAL	3	4	142
OLDIES	4	6	137
COUNTRY	32	39	121
ACTIVE ROCK	7	8	117

SOURCE: Scarborough Research 2007

Transactions at a Glance

Clear Channel's WIXT-AM and WSKU-FM/Little Falls, WADR-AM and WOKR-FM/Rensselaer, WRNY-AM and WUMX-FM/Rome, WUTQ-AM and WOUR-FM/Utica and WSKS-FM/Whitesboro, N.Y., to Galaxy Communications for \$3.1 million.

Deal of the Week

WIKI-FM/Carrrollton, Ky., WSCH-FM/Aurora (Cincinnati) and WXCH-FM/Versailles, Ind.

PRICE: \$3.6 million **TERMS:** Asset sale for cash

BUYER: Wagon Wheel Broadcasting, headed by member Kenneth Johnson. Phone: 703-519-3703. It owns no other stations. This represents its entry into this market.

SELLER: Marty Pieratt's Star Media and Pieratt's Columbus Radio. Phone: 812-346-1927

COMMENT: Star Media's WIKI-FM/Carrrollton, Ky., and Columbus Radio's WSCH-FM/Aurora and WXCH-FM/Versailles, Ind., to Wagon Wheel Broadcasting for \$3.6 million cash, with buyer already making \$650,000 in payments to seller.

2007 Deals to Date

Dollars to Date:	\$2,798,556,977	(Last Year: \$5,018,531,142)
Dollars This Quarter:	\$1,484,010,620	(Last Year: \$1,602,488,210)
Stations Traded This Year:	1,345	(Last Year: 646)
Stations Traded This Quarter:	422	(Last Year: 97)

EDITORIAL

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

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

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

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

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

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

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

Radio Editor Ken Tucker
KTucker@RadioandRecords.com
(615) 321-4286

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

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

Contributing Urban Editor
Hillary Crosley
HCrosley@RadioandRecords.com
(646) 654-4647

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

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

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

Radio Editor Keith Berman
KBerman@RadioandRecords.com
(323) 954-3432

Senior Online Editor Susan Visakowitz
SVisakowitz@RadioandRecords.com
(646) 654-4730

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

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

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

Copy Chief Chris Woods

Copy Editors
Wayne Robins, Christa Titus

CHARTS

Director of Charts Silvio Pietrolungo
SPietrolungo@RadioandRecords.com
(646) 654-4624

Nashville Director of Operations and Charts Wade Jensen
(Country, Christian & Gospel)
WJensen@RadioandRecords.com
(615) 321-4291

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

Raphael George
(Urban, Rhythmic, Rap)
RGeorge@RadioandRecords.com
(646) 654-4623

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

Jose Promis
(Latin)
JPromis@RadioandRecords.com
(323) 525-2287

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

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

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

Chart Assistant Mary DeCrose
(Country, Christian, Gospel)
MDeCrose@RadioandRecords.com
(615) 321-4293

Chart Production Manager
Michael Cusson

Associate Chart Production Manager
Alex Vitoulis

ART

Creative Director Josh Klenert

Art Director Ray Carlson

Advertising Artist Ken Diamond

PRODUCTION

Production Director Terrence Sanders

Senior Editorial Production Manager
Barry Bishin

Editorial Production Manager
Susan Chicola

Editorial Production
Rodger Leonard, Anthony T. Stallings
Chris Dexter

Director of Digital Products
Susan Shankin

Design Albert Escalante,
Glorioso Fajardo, Patricia McMahon

SALES

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

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

Sales Representatives
Melissa Garn
MGarn@RadioandRecords.com
(615) 321-4283

Brent Gilinsky
BGilinsky@RadioandRecords.com
(323) 954-3416

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

Meredith Hupp
MHupp@RadioandRecords.com
(615) 321-4282

Maria Parker
MParker@RadioandRecords.com
(323) 954-3437

Rob Pierce
RPierce@RadioandRecords.com
(646) 654-4707

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

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

Kim Wood
KWood@RadioandRecords.com
(323) 954-3434

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

Advertising Coordinator Mirna Gomez
MGomez@RadioandRecords.com
(646) 654-4695

ADMINISTRATION

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

SUBSCRIPTIONS

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

REPRINTS

Alisha Hairston
Foster Reprints
(866) 879-9144
AHairston@fostereprints.com

*Source: Scarborough Research 2007
**Source: Arbitron Winter 2007 Report

Develop a sales strategy, not a sales style

Interactive Selling

cal, sequential and incremental mini-decisions. Sales professionals who are the most successful understand that they gain power when they empower others—recognizing that their prospects have the power not just to choose which product, service or solution they'll buy, but to help craft it as well.

To achieve interactive selling success, remember these 15 points.

1. Selling is tough, but so is buying. Both become more effective when merged into an interactive process.
2. Spend more time working with the prospect than on the prospect.
3. Pay more attention to the buying going on than to the selling.
4. Your prospects want to buy. If they didn't, you wouldn't be sitting in front of them.
5. When you offer true help, you'll encounter no resistance.
6. Create a proposal that comes as close as possible to meeting your client's needs.
7. More sales are lost early on, because the salesperson failed to discover, disclose or manage expectations.
8. Misaligned expectations are rarely forgiven or forgotten between salesperson and prospect.
9. Don't wait to see if the client wants to contract. Lead it there.
10. Don't fear hearing some disagreement when you lay out your expectations. What you should fear is not hearing it.
11. Prospects can't be hurried, but everyone can be helped. Turn your prospect's mountain of doubt into consecutive, logical, incremental molehills of decision.
12. Ideas are not worthy of a big buildup. What makes an idea worthy is mutual sculpting and polishing.
13. Price is a pertinent topic at various stages in the selling cycle, but budget discussions are often misleading, distracting and risky for everyone. Each year in America, billions of dollars budgeted to be spent never are; and billions more are spent that were never budgeted.
14. A "yes" decision is not always a fast decision.
15. The day you deliver the formal proposal is the day you remove yourself from the buying process. Hold the proposal back until you believe the decision is ready. R&R



Jim McVay
jamesmconvay@aol.com

'To keep it simple, interactive selling relocates the delivery of the formal proposal to the end of the sales process where it belongs, not in the middle of the sales process.'

—Jim McVay

I don't hide the fact that I go against the grain in my search to improve procedures and systems to superserve clients while strengthening a company's bottom line. In that quest, a book called "Close Like the Pros," by Steve Marx, had an impact on me. It's the closest strategy that I have found to date that I totally agree with in terms of realistic sales.

"Close Like the Pros" is not a sales style, but rather a sales strategy for sales professionals who already understand why and how to focus on customer needs. The book explains that providing the focus, power and direction for the sale are important points to make during the transaction. Oftentimes, management forces its own sales style on other members of the team and ultimately loses focus of the common goals to fulfill a client's needs while generating revenue for the company.

Selling is not as easy as people think. It is much more than smiling and dialing, writing the proposals and making one more call at the end of the day. If not done properly, sales prospecting is a waste of time. As advertising choices in the market become more competitive, buying decisions become more difficult. It is easy to spend too much time working on the prospect, and too little time working with the prospect.

Calls you make after delivering the proposal won't have the same value as the calls you make beforehand. This is where the strategy of interactive

selling comes into play. Marx writes, "Interactive selling is founded on the notion that the 'Two Call Close' is the great exception, not the typical case."

Interactive selling can mean a lot of back-and-forth dialogue, questions and answers, along with modification. Interactive selling relocates the delivery of the formal proposal to the end of the sales process. It is about modifying your uncomfortable follow-up calls into pro-active, problem-solving and partnership-molding calls.

This strategy is one that I have practiced for years. Placing black ink on white paper and pumping out proposals does not guarantee a higher success rate of closing deals. You first have to learn about the client and assess its needs before putting a proposal together. To keep it simple, interactive selling relocates the delivery of the formal proposal to the end of the sales process where it belongs, not in the middle of the sales process.

You need to focus equally between your selling and the prospect's buying, acknowledging that every big decision is the result of a series of logi-

THE 60-SECOND COPYWRITER

Listener As Hero By Jeffrey Hedquist

We've all heard the advertising phrase "product as hero." For decades, advertisers have endowed their products or services with powers to help us overcome obstacles in our daily lives and bring us happiness.

In this era of targeted, niche and permission marketing, there is a more effective way to sell. Empower your target audience—the listeners.

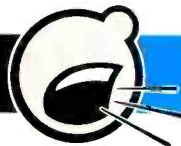
As you create your story about the listener, have that listener become the hero. Make her the protagonist. Show her on a quest, overcoming obstacles, meeting challenges, finding love, fulfillment, hope and happiness.

The advertiser's product or service then helps the listener achieve her goals. They act as catalysts to help the listener solve problems, save time and money, and get

happy. Instead of being the heroes, they become tools, methods or paths that the listener is smart enough, brave enough or perceptive enough to choose.

Give listeners the power, treat them with respect, credit them with the wisdom to make an intelligent choice and they will often pick what you have to offer and feel good about it in the morning.

Jeffrey Hedquist is president/creative director of Hedquist Productions and can be reached at 641-472-6708 or jeffrey@hedquist.com.



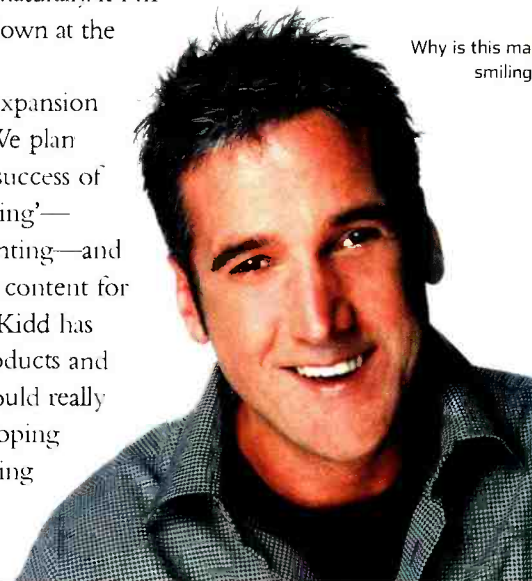
Kraddick & Adriance Ride Again

The partnership has come full circle for **Kidd Kraddick**, who has hired his former boss—Dallas radio fixture **Brenda Adriance**—as the newly named president/GM of his recently formed multimedia syndication company Yea Network. “It’s always great when the person you hire is the person you always imagined in the job,” says Kraddick, who worked for Adriance through most of the ’90s when she was president/GM of his flagship, **KHKS/Dallas**. “Brenda has always been great at transforming my insane ramblings into workable ideas. I appear much smarter than I am when she’s around. I can’t wait to get my IQ bumped up a few points.”

Adriance is also excited about renewing their partnership: “This is a dream job, and I am truly honored to have the opportunity to work with Kidd again. Kidd is a creative genius and one of the most talented people in our industry.” Kraddick adds, “Starting Yea Network has allowed me to chase after those people I’ve always want-

ed to work with. My mantra is going to be, ‘People first, ideas second, profit third.’ I think if you take care of the first two, the third one comes naturally. If I’m wrong, I’ve got a sweet offer down at the mall at Hot Topic.”

Yea Network already has expansion plans on the front burner: “We plan to build on the tremendous success of ‘Kidd Kraddick in the Morning’—now on 60 affiliates and counting—and develop similarly compelling content for syndication,” Adriance says. “Kidd has some innovative ideas for products and shows that terrestrial radio could really use right now. We’ll be developing those and also actively searching for talent and shows that fit our model.”



Why is this man smiling?

‘It’s always great when the person you hire is the person you always imagined in the job.’

—Kidd Kraddick

The Programming Department

■ **PD Chuck Knight** departs Saga AC **WSNY (Sunny 95)/Columbus, Ohio**, after 11 years at the station. Reach him at chuckknightmedia@gmail.com. Saga VP of programming **Steve Goldstein** steps in to handle programming at Sunny as the station deploys its Ronco PD-Searchmaster 8000®.

■ **Preston Lowe** will be the new MD of CBS Radio rhythmic **WMBX (X102.3)/West Palm Beach**. He replaces **Kristi Reif**, who departed last month to become MD at rhythmic sister **WLLD (WILD 98.7)/West Palm Beach**. X102.3 OM Mark McCray worked with Lowe at **KQBT/Austin** (now

KXBT) when it was owned by CBS Radio. Lowe has previous PD experience in the format at **KWIE (Wild 96.1)/Riverside**.

■ **WABB/Mobile MD** “Nights Gone Wild” ringmaster **Jonathan Shuford** is making the move much further inland to do nights at Clear Channel rhythmic **KTBT (92.1 the Beat)/Tulsa**. That gig has been open since **Jet Black** left in June to become PD of Cox rhythmic **WHZT (Hot 98.1)/Greenville, S.C.**

■ Nice to see **Gary Robinson** back in the big-boy PD chair at Cumulus hot AC **KQHN (Mix 97-**

3)/Shreveport, La. Robinson, a five-year cluster vet and the station’s former OM/PD when it was **KBED (Mix 102-9)**, is currently promotions manager for the cluster and afternoon talent on Mix, but has been interim PD of the station since **Trent Erikson** left in June.

■ **Hill Jordan** reappears on the Sacto scene as the new midday jock on CBS Radio hot AC **KZZO (100.5 the Zone)/Sacramento**. The locals shouldn’t be alarmed by her presence: She’s well-known around town for her two years as MD/midday princess on Entercom’s crosstown alternative **KWOD**.

Another Free FM Goes Bye Bye

CBS Radio FM talk **WJFK/Washington** has become the latest Free FM station to lose that moniker. After a weekend of running this lone message on its Web site, “A new WJFK.com is coming, the station relaunched as

“Washington’s Talk Superstation.” In recent months, several CBS talk stations have either dropped the **Joel Hollander**-era Free FM handle or dumped out of the format altogether: **WCKG/Chicago** has revert-

ed back to “the Package,” **WHFS/Baltimore** is now “Baltimore’s FM Talk,” and **KLLI/Dallas** once again IDs as “Live 105.3.” And let’s not forget **WFNY/New York** returned to its

rock roots as **WXRK (92.3 K-Rock)**, **KSCF/San Diego** flipped to a hot AC/triple A hybrid known as “Sophie 103.7,” and **KZON/Phoenix** took the rhythmic route as “101.5 JamZ.”

Label Love

■ **Mark Rizzo** exits as VP of adult top 40 promotion at Epic Records. Rizzo, who did the same thing at Capitol for five years and is well-known for doing adult promotion at Arista for 14 years, can be reached at 631-385-7588.

■ OK, so we told you this news more than a month ago, but we get to relive the magic all over again when the actual press release finally comes out: Congrats (again) to Island Def Jam

promo monsters **Mike Chester** and **Gary Triozzi** on their upgrades to national directors of pop promotion for Island Def Jam Music Group. The Los Angeles-based Chester will oversee the Southwest region as well as West Coast pop promotion, while the Chicago-based Triozzi will manage the fabled Mid-Central corridor and oversee Midwest pop promotion. They both report directly to executive VP of promo **Greg Thompson**.

■ After IDJMG’s specialized promotion team Def Con II was dismantled in May, Southwest regional rep **Kevin “Chixo” Gibbs** was one of several field employees who was laid off. Now, he’s baaaack. Effective this week, Gibbs returns to the IDJ family, handling rhythm/crossover promotion for the Southwest and Southeast regions, based in Dallas. Reach him at 469-733-2028 or chixo.gibbs@unmusic.com.

Jock-O-Rama

■ **PD R Dub** is making some serious morning changes at Clear Channel urban AC **KHHT (Hot 92.3 Jamz)/Los Angeles**: Namely, he's bringing in **Victor Zaragoza** as the new morning show anchor, replacing "The Morning Jamz Session." That means farewell to market vets **Diana Steele** and **Rico**. The show's third playa, **Damon Knight**, remains with the station in his MD capacity. Zaragoza will be imported from sister **KYLD (Wild 94.9)/San Francisco**, where he hosts a Sunday night old-school show.

■ After a few weeks on double-secret tryout probation, the ink is officially dry on the contract, thus making **Jayde** the new morning co-host on Clear Channel CHR/top 40 **WXXL (XL106.7)/Orlando**. She's the new co-pilot alongside **Johnny**, who's been flying solo since 17-year market legend **Doc Holliday** left in March and co-host **Grace** departed in April. Jayde was last seen at **KDND (107.9 the End)/Sacramento**, where she was known on "The Morning Rave" as **Trish Sweet**—until she, along with the rest of the morning show, was let go in January following its ill-fated water-drinking contest. "It was a horrible thing, but that can't control her future. She's incredible, and she deserves a second chance," XL106.7 PD **Michael Bryan** tells ST. Jayde, who is the first former "Morning Rave" member to get a



Kid & Ruben are animated about their new gig.

job post-incident, has been getting a great response from the listeners, according to Bryan. "She's the right talent for XL106.7, she's going to really make a difference, and I'm proud to have her here."

■ Phoenix phaves **Kid & Ruben** have gotten back together. OK, so the announcement has been expected, but after weeks of rumors, it's now official: CBS

Radio has hired the boys to do mornings on recently launched rhythmic **KZON (101.5 JamZ)**. Kid & Ruben first teamed up

in 1996 at **KPTY/Phoenix** and have also worked at crosstown competitors **KKFR** and **KZZP**, the latter of which they left in 2005. Since then, to keep food on the table, they had gone their separate ways: Ruben has been doing afternoons on Latin pop **KVIB (95.1 Latino Vibe)**, while Kid has been in nights on Bonneville FM talker **KTAR**.

■ CBS Radio rhythmic AC **KMVK (MOVIN 107.5)/Dallas** continues to fill out its jock roster with the addition of **Kaden** in nights. Señor Kaden, currently heard in nights at **KZZP/Phoenix**, previously worked at such obscure stations as **WHTZ/New York**, **KDWB/Minneapolis**, **WKRZ/Wilkes-Barre** and **WWHT/Syracuse**.

■ Radio One urban **KBFB (97.9 the Beat)/Dallas** afternoon driver **Action Jaxson** is no longer with the station. **Veda Loca** moves from "The Rickey Smiley Morning Show" to replace Jaxson in afternoons.

■ **Elizabeth Grattan** exits as morning co-host on Citadel's **WZZN (94.7 True Oldies)/Chicago**, leaving **Scott MacKay** to fly solo.

■ Night dude **Julio G** has left Magic urban **KDAY/Los Angeles**. While a replacement hasn't yet been named, former midday jock/current part-timer **Yo Yo** is holding it down on the interim tip. Mr. G started his career at the original KDAY when it was heard in fabulous AM and has also worked at the former **KKBT (the Beat)** and **KHHT (Hot 92 Jamz)**.

■ **Nicolle Camarata** joins **Nelson & Terry** in mornings at Entercom hot AC **KRSK (105-1 the Buzz)/Portland, Ore.** The scrumptious Camarata, who plugs the gap made by eight-year station vet **Teri Ann Magnuson's** departure last month, is a known commodity: She hosted nationally syndicated TV fashion segments "Nicolle Shops" and was on the morning show across the street on **KKRZ (Z100)** a few years ago.

Condolences

■ Our thoughts are with **Billy Kidd**, PD of Entercom country **WBEE/Rochester, N.Y.**, and his son, **Aidan**, on the death of Kidd's wife, **Jeanne**, following her battle with cancer. Donations in Jeanne's memory can be made to St. Peter's Church, 3825 E. Henrietta Road, Henrietta, NY 14467.

■ We are saddened to report the passing of Sony BMG sales exec **Paul Calabretta**, 47, who died of cancer July 18 in Dix Hills, N.Y. Calabretta began his career at CBS Records in 1983 and remained with the company through its Sony Music days before switching to BMG Distribution in 1993. When BMG merged with Sony, he was upped to VP of sales and media for Sony BMG U.S. Calabretta is survived by his wife, **Karen**, and sons **Jamie** and **Anthony**. Donations in Calabretta's memory can be made to two scholarship funds that have been set up for his sons. Checks should be made out to National Financial Services and sent to **Ira Katz**, assistant VP of investments, Banc of America Investment Services, 300 Broadhollow Road, Melville, N.Y. 11747-4824, with the note "For transfer to Calabretta N.Y. College 529 Plans."

Best Strategies
Most Experience
Highest Quality

NOBODY DOES IT BETTER.

POINT-TO-POINT
DIRECT MARKETING SOLUTIONS

Tim Bronsil 513.231.0344

Elizabeth Hamilton 703.757.9866

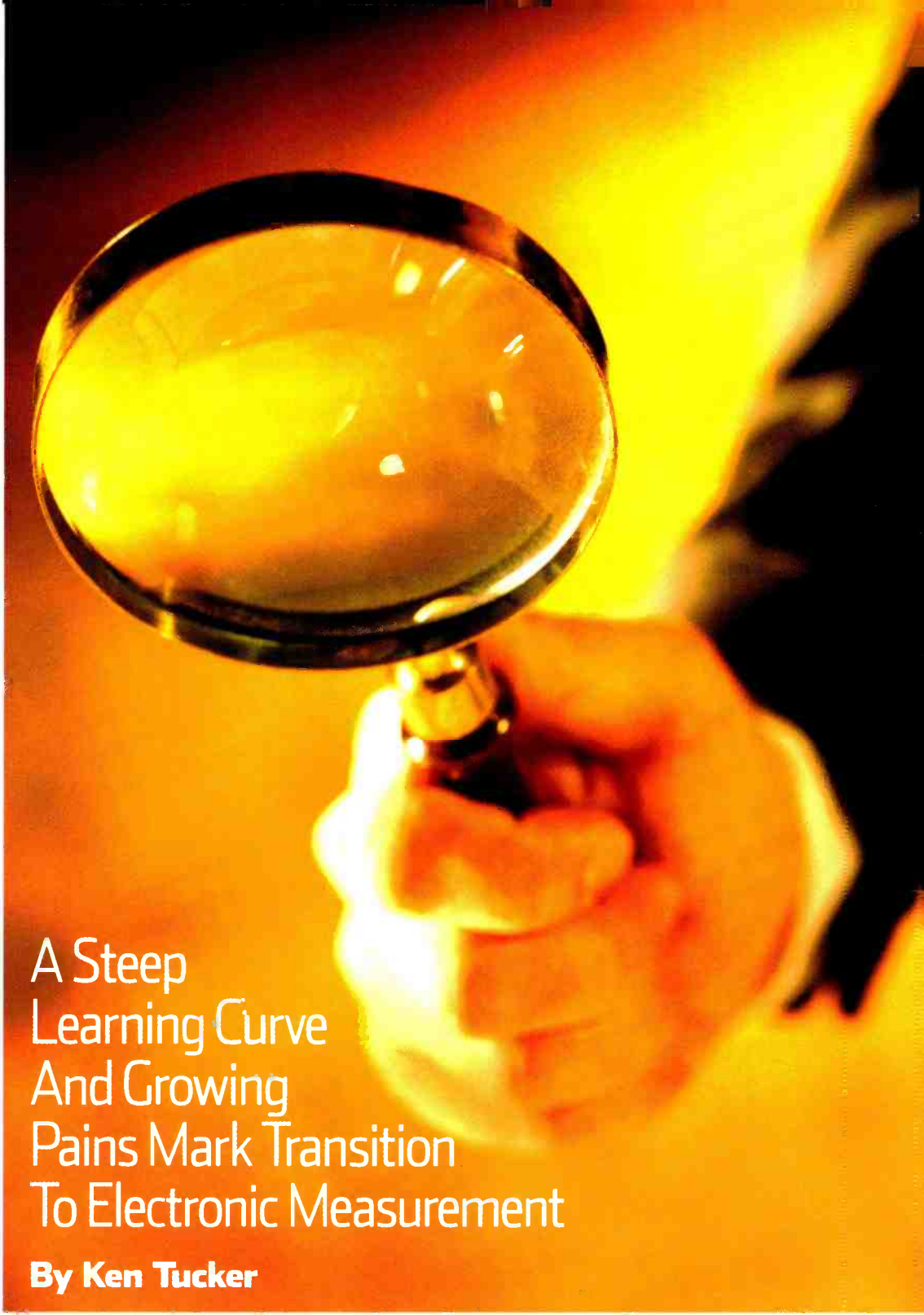
Mark Heiden 970.472.0131

Rick Torcasso 972.661.1361

www.ptpmarketing.com

THE EARLY READ ON THE PPM

14



A Steep
Learning Curve
And Growing
Pains Mark Transition
To Electronic Measurement

By Ken Tucker

It may be a little early to come up with hard-and-fast rules about how Arbitron's Portable People Meter will affect the programming and selling of radio, especially since it's been the ratings currency in Philadelphia for only four monthly reports and in Houston for one. But the learning process has nonetheless begun, and industry experts are poring over the data and beginning to draw some early conclusions. ■ Appointment listening is one of the keys to making money with the PPM, according to Bob Michaels, former VP of radio and PPM programming services for Arbitron and now head of his own company MediaSense. "Each station has different programming elements which appeal to their audience," he says. "By identifying those elements, stations can then charge more for commercials during those times."

Consultant Fred Jacobs says the PPM will redefine the way radio markets itself on-air. "When TV debuts a new show or a stunt—'James Bond Week'—they don't start promoting it four to five days out," he says. "In many cases, they start weeks in advance. And they don't run a promo once every other hour. They hammer it."

Saga Communications executive VP/group PD Steve Goldstein says appointment listening "always has been, and should still be, a goal for any station."

Goldstein says PI relevance doesn't really change in a PPM world. "In most ways it remains the same," he says. "The calculations are a bit different, but even with PPM, we have listeners which are more valuable. That's no different than the beer business, fast food or any other."

If Clear Channel's recently launched alternative WRFH (Radio 104.5)/Philadelphia is any indication, the PPM will provide a much faster read on format flips. Launched midway through the May Arbitron period, the station made a quick impact. WRFH's cume shot to 838,800 people in the June survey after registering slightly less than 300,000 as tropical-leaning WUBA (Rumba) in April.

Michaels says the quicker read happens in two

ways. "First, we are moving from four quarterly surveys a year to 13, including the holiday survey period from the middle of December to mid-January. So the detailed information we used to only get quarterly will now be provided monthly, so you can dig in and analyze any format change sooner."

"The second area is the change from the monthly Arbitrends service to the same dayparts and demographics in PPM weeklies," he continues. "It takes a few weeks to get the data from Arbitron after the listening occurs—one week for the panelists to get their data back and [then] Arbitron's quality assurance checks." That's light years ahead of the diary service.

Jacobs says the speedier assessment will cut both ways. "A new station that's a stiff will fail a lot faster with PPM," he says. "The trick may be in the evaluation of new talent where it often takes longer for consumers to come around and appreciate a new show."

And as with TV's experience with Nielsen's people meters, the "PPM may test a GM's patience with a new morning show because those weekly numbers may be very slow to come around," Jacobs says.

Unlike the diary system, PPM panelists can, at least theoretically, remain on the panel for two

years, which would seem to guarantee two years of good fortune if those people like your station. But that's not true. Michaels says. "Since studies have shown that a person's P1 station changes over time with PPM, it means you must constantly strive to attract and keep your audience."

According to an analysis of PPM data by Arbitron, the University of Wisconsin School of Business and radio marketing consultancy Direct Marketing Results, 30% of P1s aged 12+ change their station loyalty after two weeks, 45% after four weeks and 58% after eight weeks.

"At the same time, this means you have the opportunity to provide compelling content and move the numbers in your market," Michaels says. "Having said that, the data from Philadelphia and Houston is very consistent yet does change when stations make the effort to provide great content which deserves to move the audience."

While the goal is to have people in the panel for up to two years, that won't likely be the case. "There is natural churn in the panel because people move, don't comply with the simple task of carrying their meter each day or decide not to continue to participate," Michaels says.

Goldstein agrees: "I doubt we will see too many people on the panel for two years."

And even those who stay in the panel have changes in their listening patterns. "Just as television networks see their overall ratings and individual show ratings change, so does radio," Michaels says. "The benefit of a [PPM] panel is you can see change based on the people actually changing their consumption and not based on different people being in the survey as we have with the diary."

"Remember, this is behavioral information versus perceptual," Goldstein says. "We all change stations a lot—the diary wasn't able to capture that."

Jacobs says expecting a station to keep doing well just because panelists might stay onboard longer wrongly assumes that a station won't do anything to upset its own equilibrium in two years. "Or that a new competitor won't sign on. Or that budget cuts won't eliminate all music testing. Or that the station refuses to re-sign its popular afternoon drive jock who is demanding more money. Just as sports teams never remain intact and

rarely perform at the same level from season to season, the same can be said for radio stations."

While there are early indications that the PPM favors rock-formatted stations, Jacobs is cautious to agree. "There seems to be a PPM characteristic where solidly employed consumers—often men in the 25-54 zone—have a propensity toward this methodology," he says. "Some say this appears to favor rock. Perhaps it's better-said that PPM simply levels the playing field for rock."

Jacobs says that doesn't mean all rock stations win by default. "It's a mistake to assume that if you're playing Aerosmith, Pink Floyd, Godsmack or Korn when PPM comes into your market, you're going to be the winner of the lottery," he says. "If you're a lousy rock station, you're still going to be very mid-pack, or worse, in PPM."

Jacobs believes the PPM will force stations to be more accountable and do a better job of tracking what they and their competitors program and market on and off the air. "Too often, PDs don't remember exactly when they ran that A-Z weekend or the actual weeks when they gave away \$1,000 a day. PPM provides a much more responsive ratings reflection of programming and marketing techniques, but there's accountability involved."

Jacobs and others agree that great radio will still be rewarded in a PPM world. "In some ways, the fundamental attributes that make great stations great aren't going to change," he says. "Well-branded stations with great personalities and/or a unique, solid music position should be OK in the PPM world."

Anyone who thinks that the advent of the PPM translates to marketing cutbacks is kidding themselves, Jacobs adds. "Listeners have to know about you and understand what you do in order to remember to listen."

"It is still an image-based game," Saga's Goldstein says. "People tune in radio stations with an expectation, and it is our job to deliver. My strong sense is to be focused on making sure the brand is well-known—that there is clarity in its benefit. Also, think about recycling. With less TSL, we need to influence more listening occasions."

Learning curves and growing pains aside, Jacobs believes the PPM has radio headed in the right direction. "PPM sends a message to advertisers that

Clear Channel's RFP Team Lingers

You haven't heard much about it in recent months, but Clear Channel's request for proposals (RFP) evaluation team, which was created more than two years ago to study various radio ratings systems, is still somewhat intact. Though some members of the original evaluation team—which included representatives from other broadcast companies as well as advertising folks like media buyers and advertisers—have exited and signed on for Arbitron's Portable People Meter, there are still about 20 members. The Media Audit/Ipsos, one of seven finalists that the evaluation team picked to be studied, along with Arbitron's PPM and other systems, is still in play and conducting a full market

study in Houston.

Why would Clear Channel still pursue other measurement methods after signing on for the PPM in June in 46 markets? Options, that's why. A number of broadcasters are publicly and privately grumbling about everything from the cost of the PPM and under-representation of African-Americans among PPM panelists to rapid panelist fatigue and a potential drop in revenue as the market adjusts from diary-based ratings to electronic measurement.

At the very least, having a viable alternative to the PPM gives broadcasters a fall-back plan, and at the very most it gives them a bargaining chip when their initial agreements with Arbitron run out. —KT

'Remember, this is behavioral information versus perceptual. We all change stations a lot—the diary wasn't able to capture that.'

—Steve Goldstein

radio is uniting behind electronic measurement," he says. "After all these years of pencil-and-paper diaries, this is a good thing because that methodology only reinforces radio's image as 'old media.'"

Patience is important. "Obviously, Arbitron is working hard to get this thing right, and there are going to be setbacks along the way," Jacobs says. "But think about how long we've lived with and accepted gaping flaws in the diary system. It's never easy to kick off something so different and expansive."

"Better measurement is getting tougher to do," Goldstein says. "People are less cooperative in general, so Arbitron and every other rating service have a tough challenge. There is no perfect system."

While the Media Audit/Ipsos is still conducting tests for an alternate ratings system (see story above), Jacobs says, "It's not practical or realistic to think that a new system will come swooping down and be competitive at this point. It's all about PPM." **R&R**

WXTU's Conner Sees Ups And Downs Of PPM Revenue

While there's been much public grumbling about how Arbitron's Portable People Meter is affecting station revenue—Cox Radio president/CEO Bob Neil recently said that Arbitron did "a poor job" explaining to advertisers the impact of the PPM and that the claim that buyers would make a one-time cost adjustment was "a load of dog manure"—Beasley Broadcasting country WXTU/Philadelphia GM Natalie Conner has a more middling outlook.

"Have we been hurt by it? Yes," she says. "To the extent of some other stations, no. WXTU

has fared pretty well in this, but not without difficulty."

On the plus side, as Conner and PD Bob McKay had hoped, the PPM has shed light on the phantom cume they always thought was there. Under the diary method, the station cumed in the 400,000 range. Now WXTU regularly tops 800,000.

The 23-year-old station's success through the years didn't always translate in the diaries. "That was frustrating," Conner says. When the PPM came out and showed a much higher cume,

"we just felt validated."

Another plus is that the PPM shows that WXTU reaches younger listeners—something Conner says the station knew, but couldn't prove. "We were seeing it at our annual anniversary concert, and that translates in the PPM."

As a result, Conner says she is getting invited to pitch the station to local and national advertisers that are interested in younger demos.

But even with better numbers, the dollars aren't just rolling in. "Everybody's stuck between a rock and a hard place, because

they're having to live with 2007 budgets that were set in the fall of 2006 and their whole landscape has changed," Conner says.

"Some are just saying, 'I've got no more money and I don't know what to do here,'" she continues. "Some are buying fewer stations, some are trying to raise the cost per point, some are trying to use it as leverage to get someone to bonus them spots. You're getting every combination you can imagine."

As small as it is, Conner says she's beginning to see a modicum of hope. "I am starting to see some

cost per points being raised. I'm seeing it for fourth quarter and for 2008. It's just a glimmer, though."

National advertising buyers seem to be adjusting more quickly than local buyers are, Conner says. "They can shift money from other markets."

For now, Conner says the station is doing the best it can. "We're getting hurt, but not to the extent that others are, and on the other hand we're getting business we didn't have before," she says. "I'm hoping one offsets the other. Only time will tell." —KT

Kids and adults love WHLW/Montgomery, Ala., and it has the numbers to prove it

One Station For Every Generation

By Darnella Dunham

There was a time when mainstream urban radio stations were able to draw outstanding 12+ ratings because of their inherent musical diversity. But as urban AC developed and mainstream urban focused more on the 18-34 demo, the format began to splinter and its appeal narrowed. ■ Meanwhile, gospel stations have drawn impressive numbers in such markets as Atlanta, Philadelphia and Memphis. Their strong 12+ numbers indicate that gospel may have the potential to do what mainstream urban accomplished in its hallowed days: attract and appeal to a wide age range of loyal listeners. ■ This, however, may be easier said than done, because it's difficult to find the right balance of contemporary and traditional titles on a gospel outlet. ■ One station that has found a way to achieve such balance is Clear Channel's WHLW (Hallelujah 104.3)/Montgomery, Ala. The station is currently perched on top of its market with a 10.1 among listeners 12+. ■ The ascent to No. 1 has not been easy—like most gospel stations, resources are scarce and personnel count is almost unreasonably lean. Every daypart of WHLW is voice-tracked except for morning drive, with morning man Kenny J. acting as the glue holding the station together. ■ Before WHLW flipped from oldies to gospel in 2005, Kenny J. spent several years working on-air in the market on sister WZHT (Hot 105). The station was mainstream urban, but Kenny's midday shift was a little different. "I would come on at 10 and we would do an hour of gospel from 11 to 12, then from 12 on, we'd go into oldies and blues," he says.

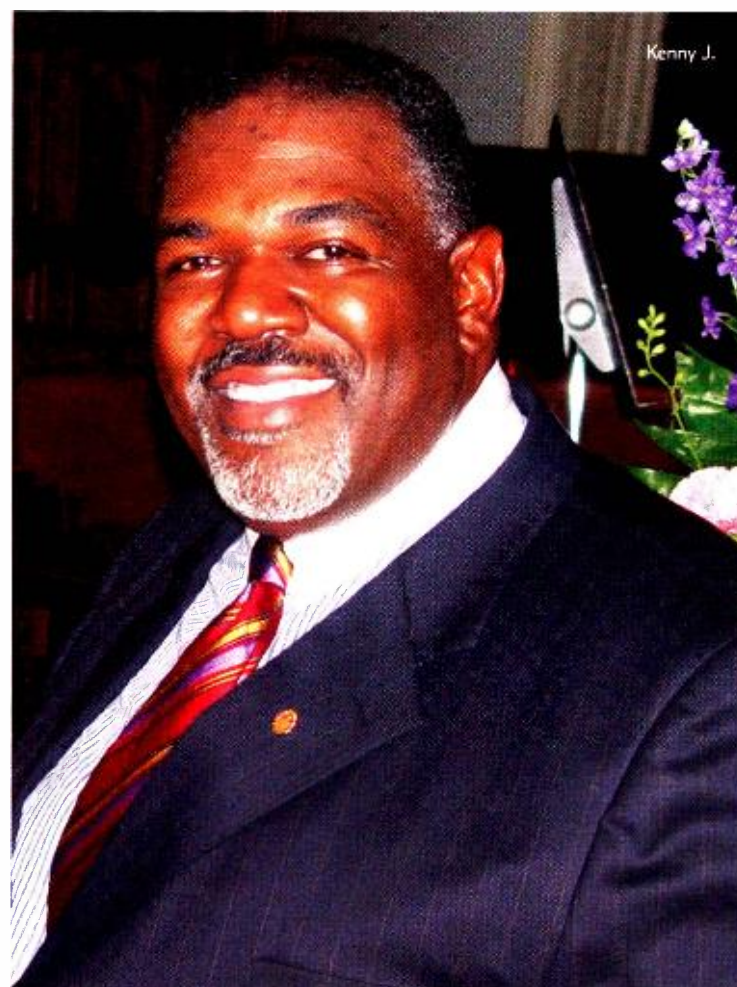
As the station began to aggressively focus on hip-hop and R&B in 2004, corporate eventually insisted that his show sound like the rest of the station. "I had been playing a different kind of music on a station that was basically R&B and hip-hop," Kenny J. says. "Clear Channel decided at some point that they wanted their hip-hop stations to be straight hip-hop and their oldies stations to be oldies stations and they didn't want a mixture on these entities.

"After the station changed formats to all hip-hop and R&B, I decided to step out of the picture. They had given me the opportunity to do rap—but I couldn't do it. After a couple of days trying I just kind of stepped out. For about 19 months I was unemployed."

Kenny J. says that his audience and the radio community were aware that he had moved more toward the spiritual realm. When WHLW decided to flip from oldies to gospel, the GM there reached out to him, knowing that it would be like a return home. He was invited to join the station as PD.

Initial expectations were not particularly lofty for WHLW. But it took off rapidly. "The station was No. 7, while they had projected that perhaps it would take maybe five years to reach No. 1," Kenny J. says. Instead, it took just seven months. The next ratings book, the station remained on top, then it dropped to No. 5, although Kenny J.'s morning show remained at No. 3.

He reflects on the time when ratings dipped, saying that the station's music philosophy had



'For the people here to have gospel 24/7 on a 100,000-watt FM, well, they've eaten it up. It's just been amazing.'

—Kenny J.

changed briefly. "During that time, the music just started stiffing," he recalls. "We were playing much more contemporary than we should have; it should have been a 50/50 mix. Things just weren't happening right, because we were being programmed out of Birmingham. After August 2006, I took over the music and we returned to No. 1 again. We're hoping at this juncture in the next book, we'll see similar numbers."

Almost 40% of Montgomery's listeners are black, but with two other gospel stations in the market, a victory of this magnitude is not a given—especially with three urban stations in the top five. The audience is a little broader than one might expect. "I get some calls from mostly

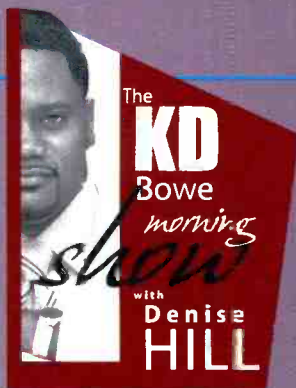
Continued on page 18

Are you looking for
Inspiration in your market?

Sheridan Gospel Network The #1 National Gospel Format

presents:

Customized for Your Station



KD Bowe delivers a lively, upbeat and highly entertaining radio show! Features include "Motivational Monday," "Healthbeat Tuesday" and "Women's Wednesday." With the best music, up to date news, frequent guests, thought-provoking topics of conversation and hilarious entertainment. "The KD Bowe Morning Show" has all the elements to reach out and touch individual listeners in every market!



Morgan Dukes focuses on her audience, sharing insightful information that covers a wide range of topics. Some of the unique features include "A Moment with the First Lady," "The History Notebook" and "Let's Talk About it." All geared to encourage and inspire the thousands of listeners who tune in daily to "The Gospel Express."



"The Afternoon Praise Party" is loaded with fun, exciting and informative daily features that are designed to capture and keep the attention of the entire family. Features include "Empowerment Monday," "Health Tuesday," "Get Me Over The Hump Wednesday" (comedy), "The Praise Party VIP Lounge" and "Money Minute Friday."



It's time to relax, relate and restore with "Evening Inspirations" hosted by Jackie Campbell who will take you on a motivational journey to keep you inspired, enriched and empowered... while helping to put your mind at ease in the eve of the day.



"The Bobby Jones Radio Show" is a four-hour gospel music presentation hosted by the legendary Dr. Bobby Jones. Jones has revolutionized the gospel music industry and his name value has elevated the show to a new dimension.



**When it comes to Gospel Radio,
nobody does it better than SGN!**

Contact: Susan D. Austin, President (770) 441-8422
www.sgntheLight.com



SHERIDAN GOSPEL NETWORK
A Division of Sheridan Broadcasting Corporation

Continued from page 16

African Americans, but there are a lot of Caucasian listeners," he says. "I was in a restaurant not long ago and there was a table with Caucasians sitting there and they were talking about the station. I was wondering what they were going to say, and they were just praising us."

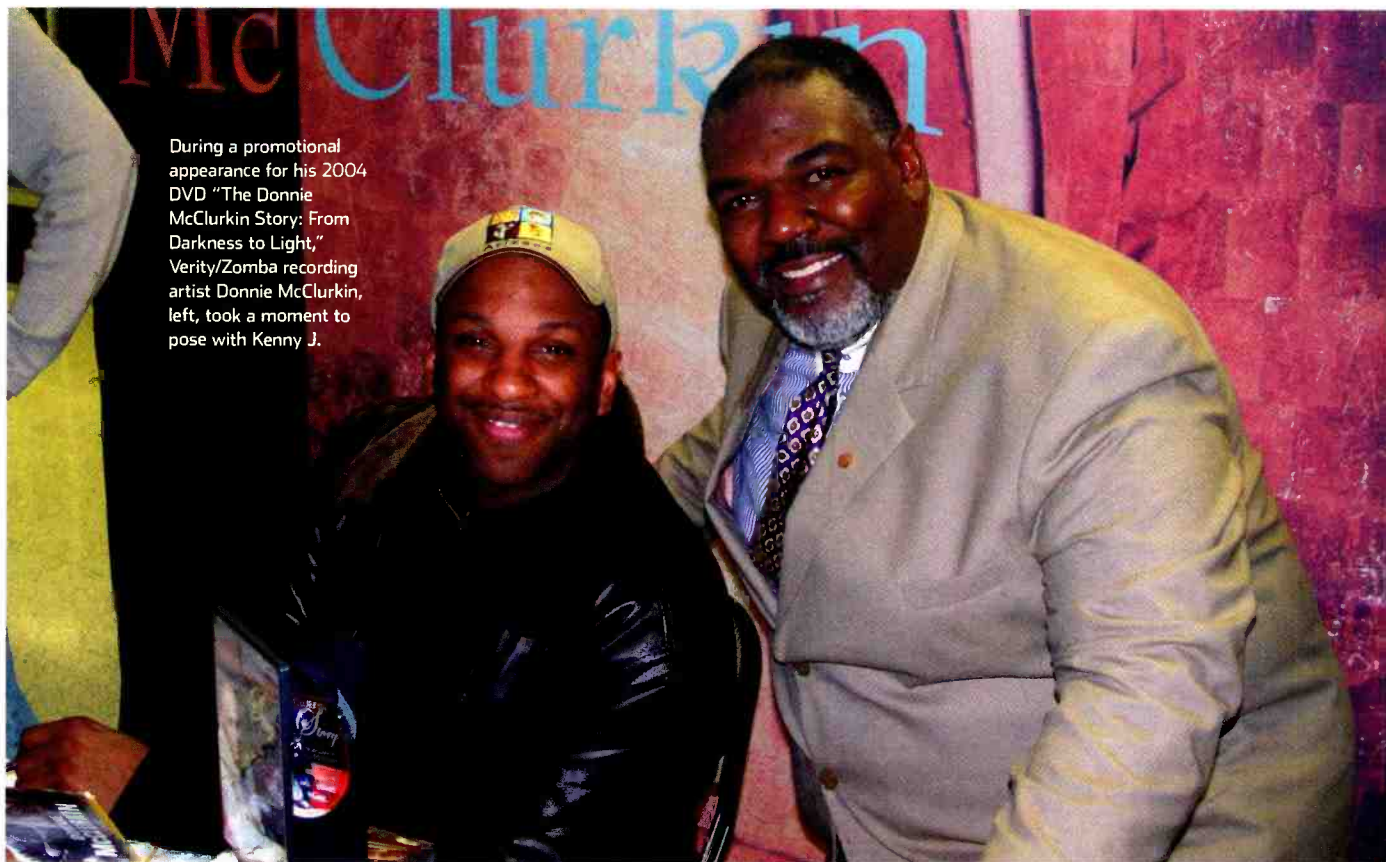
Some might assume that younger listeners would rather listen to an urban station than a gospel outlet. But those who choose to listen to gospel radio can appreciate traditional titles and aren't only interested in hearing music from teen and young adult gospel artists. "Young people love the Lord," Kenny J. says. "It's not just young music that you have to program toward the young audience. They make the same connection that we make based on 'Grandma used to listen to that, I know that song.' It just creates a strong family bond."

Why have so many people in Montgomery latched onto gospel music? "I think that people have been looking for something that can strengthen the connection that they have with their creator," he says, "and I think that gospel music has helped to bridge that chasm."

A great deal of violence has occurred in Montgomery in the last several months, he adds. "We've had one murder after the other and one tragic situation after another," he says. "Gospel has really helped a lot of people to deal with the complexities and atrocities of life. It's hard out there, and I think gospel music gives people the spiritual anchor that they've been seeking. There's been a void, and I think gospel fills that."

Since gospel is such a spiritual format, Kenny J. uses less science and more emotion in his approach to programming. "We do it a little differently," he says. "I just have a gut feeling about what appeals. When I hear a song, if it makes me weep, it lets me know that this is serious. And if it makes me want to get up and dance, it lets me know that this is a great song. I'm just trying to give the audience a variety because I love it all. It's all praising God; it's all gospel. I love everything from the upbeat 'I Get Joy' by Coko to Hezekiah Walker's 'Grateful.'"

Kenny J. also remixes some of the music he airs. Some songs offer a part one and part two, which



During a promotional appearance for his 2004 DVD "The Donnie McClurkin Story: From Darkness to Light," Verity/Zomba recording artist Donnie McClurkin, left, took a moment to pose with Kenny J.

he will seam together so that there is no break.

"We'll play a 15-minute song in the morning, which is unheard-of in radio. But it's praising God and when you're praising him, there ain't no such thing as having to squeeze the praise in between this commercial set and that commercial set. When the praise gets good, you just give it to him. If it means that the commercial set is going to be a few minutes late, it's going to be a few minutes late. We don't cut the praise off for nothing."

"Gospel is different. The music is different, the length of the songs are different, and what you're doing is different. I understand what Clear Channel had in mind when they started programming these stations; they're looking at making gospel a profitable genre. But the reality is, I don't see it as that. I see it simply as a ministry, and if you can sell it, great. My mind-set is not on selling gospel. My mind-set is on giving God glory and giving him honor."

That said, WHLW is on top with its ratings, but billing for the station is not on par. "There's cer-

'When the praise gets good, you just give it to him. If it means that the commercial set is going to be a few minutes late, it's going to be a few minutes late. We don't cut the praise off for nothing.'

—Kenny J.

tain advertising that just doesn't happen on a gospel station," Kenny J. says. "What they tend to push to the black community—a lot of it you can't advertise on the station. We don't do the club spots, we don't do alcohol. Some people think that gospel radio is controversial for whatever reason. Hip-hop and R&B are not, but gospel is. You run the risk of offending someone because we say 'Jesus.'"

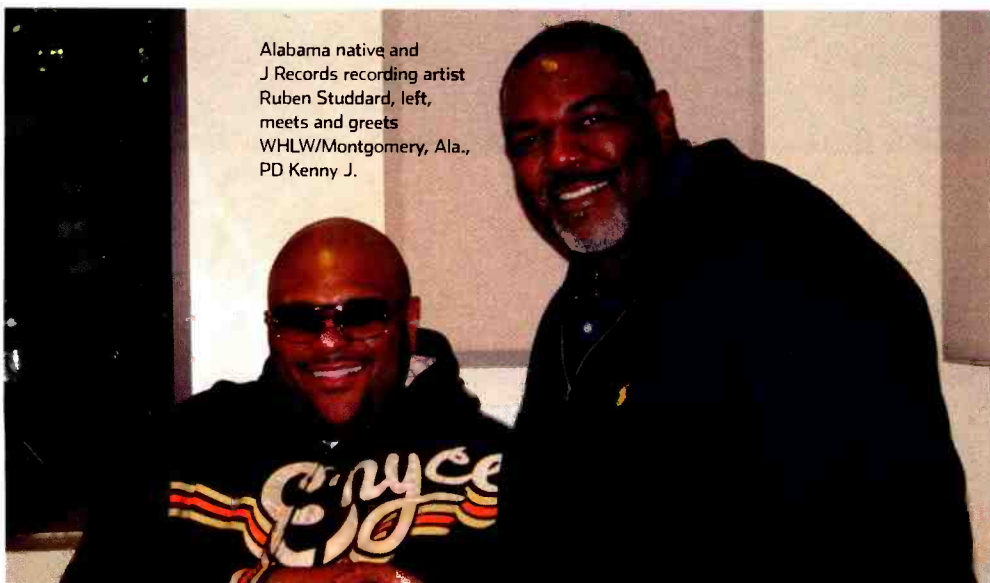
There's not much that programmers can do to dispel advertisers' reluctance, but Kenny J. is hopeful that a change will come sooner than later: "If you stay No. 1 long enough, the perception will change; you don't have to do anything. The reality is people go where the audience is, and the audience has entrenched themselves here and they ain't going nowhere. It's the station that the whole family can listen to. You can listen all day long and you won't hear one offensive song. You won't even hear an offensive commercial, which is so uncommon. It's such a negative-free zone that by the time you finish listening, you just feel better."

This year has been challenging and rewarding for Kenny J. He had to absorb a pay cut, but his connection to and response from listeners has helped him persevere through the tough times: "I've made less money this year than I've ever made in my career, but I've never been happier, because I know that I help people to make a spiritual connection."

"When I walk out of this radio station and into Wal-Mart, I'm bombarded. I get calls all the time from people who say, 'Where are you going to preach?' I tell them I already have a pulpit and it's right here in the radio station, and I'm reaching many more people than I could within the physical walls of a church. For the people here to have gospel 24/7 on a 100,000-watt FM, well, they've eaten it up. It's just been amazing. We reach people that never go into a church. It's such a great thing."

R&R

18



Alabama native and J Records recording artist Ruben Studdard, left, meets and greets WHLW/Montgomery, Ala., PD Kenny J.

The History Of WHLW's 12+ Ratings

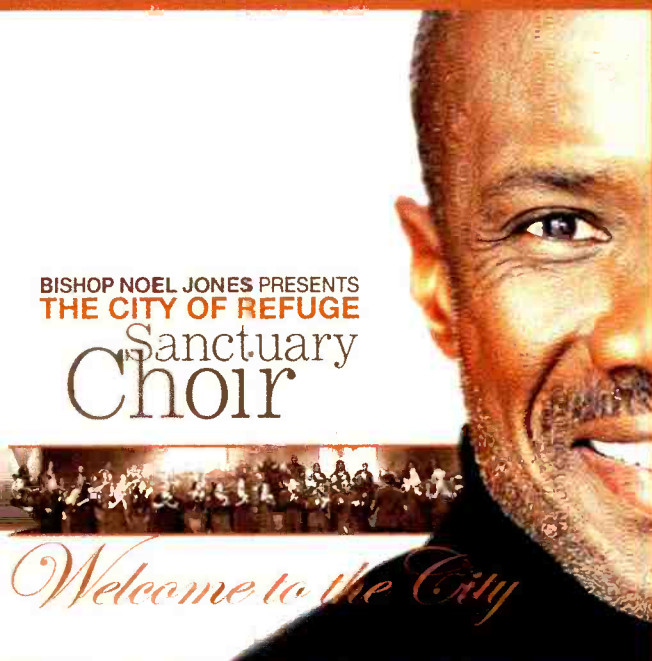
Fall 2006:	10.1
Spring 2006:	8.4
Fall 2005:	11.1
Spring 2005:	11.2
Fall 2004:	2.2

Fall 2006

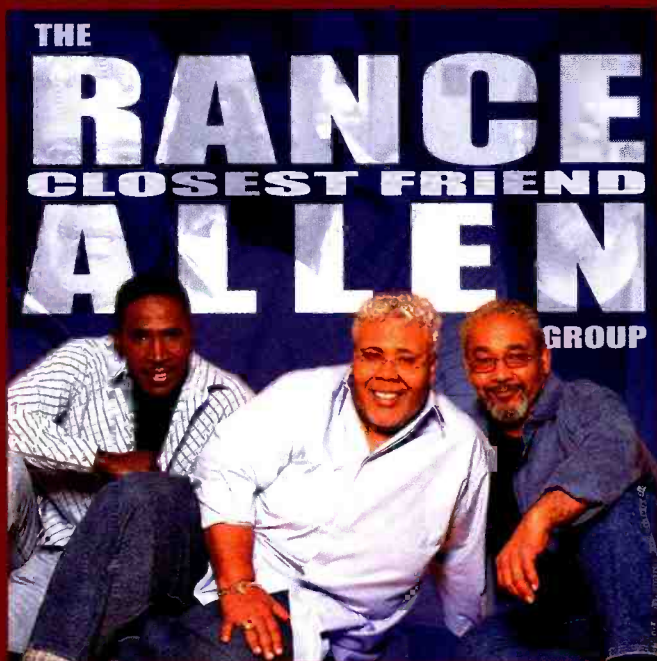
Teens:	10.0, No. 3 (tied)
18-34:	7.0, No. 6
25-54:	12.1, No. 1

SOURCE: Arbitron

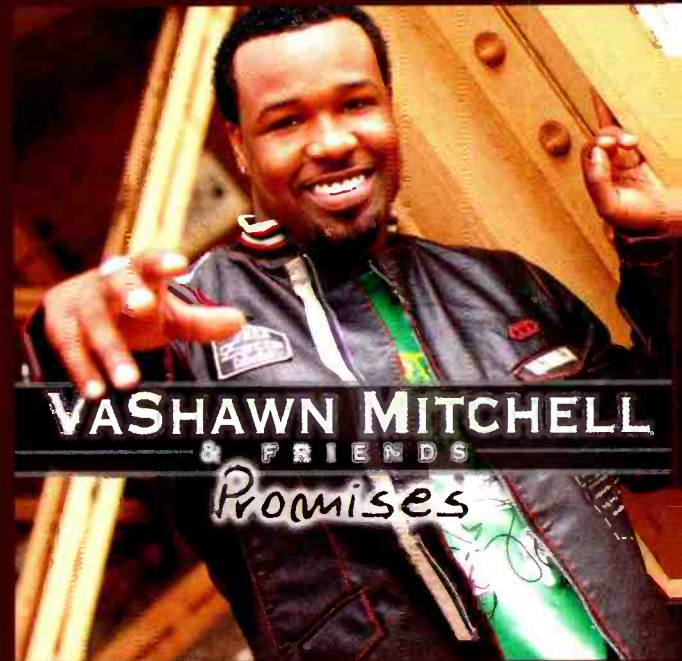
Tyscot Records Living the Legacy for 30 years and counting....1976-2007



IN STORES NOW



IN STORES NOW



IN STORES SEPTEMBER 25TH



IN STORES OCTOBER 9th



IN STORES SEPTEMBER 11th



IN STORES OCTOBER 30th

Contact Jeff Hargrove, 678-639-1247, Jeff@Tyscot.com

www.americanradiohistory.com

Established artist Kierra 'KiKi' Sheard and Dijon help the contemporary side of the genre

Gospel's Young Stars

By Darnella Dunham

The 2004 release of Kierra "KiKi" Sheard's debut album, "I Owe You," made the teenage singer a star in the gospel field. ■ But her fate as an artist was all but sealed by a rich family history steeped in faith music. Born and raised in Detroit with a heavy gospel influence, Sheard's mother is legendary gospel singer Karen Clark-Sheard, and her father is a noted reverend. ■ Her gospel roots extend even deeper, as she is the niece of the legendary Clark Sisters, and her grandmother, Dr. Mattie Moss Clark, was an arranger/conductor/songwriter/performer. Before Moss Clark passed, she accurately predicted that Sheard was going to sing. ■ Clark-Sheard recalls, "Before she died, she told me that this baby was going to sing and that I was to raise her in my shoes and bring her up the way my mother had raised me."

Musically, Sheard's mother, her aunts, Mary J. Blige, Kirk Franklin and rock group Linkin Park have all been strong influences. Her first professional singing experience came when she was 9 on "The Safest Place," a duet with her mother. The song's popularity led to mother and daughter making frequent appearances together. She has also performed onstage with Blige, Donnie McClurkin and Mary Mary.

When Sheard's follow-up CD, "This Is Me," was released in 2006, the project spawned two hits at gospel radio: "Why Me?" and "That Thing."

Devotion And Relatability

As a seasoned artist at the age of 20, another teenager looking to match Sheard's success is Dijon Prioleau, known simply as Dijon.

The 14-year-old singer bridges contemporary sounds with songs praising the Lord. He was born in South Carolina and had an early affinity for gospel. In fact, before learning the alphabet, he was able to sing "Yes Jesus Loves Me" at the age of 3. Dijon's first solo performance was before his church congregation when he was only 8.

During this time, his grandmother Charlotte Prioleau told him something that would help guide his career as a recording artist: "You have to sing with passion and if you're going to sing gospel, you need to know the Bible."

Dijon's debut album, "A Kid's Point of View," was released this month. In addition to songs of devotion, Dijon incorporates messages intended to resonate with other teens. For example, "Pressures" is relatable and uplifting.

"I've had a lot of experience with peer pressure," Dijon says. "I want kids to know that if people don't like you for who you are, then they're not really your friends. Don't try to be like every-

'I want kids to know that just because you're a Christian doesn't mean you can't have fun. You don't have to sit there and not dance.' —Dijon

kids find themselves in after parents divorce. According to Dijon, "Today, a lot of kids are raised by one parent because of all the fussing, fighting and leaving going on. When the parents first leave, kids are sad. This song tells them they are not alone and that maybe this is the way God wanted it to be."

Todd "Boogie" Muhammad produced "A Kid's Point of View" and was mindful of the direction of the project. "We wanted to create something with substance, particularly in the aftermath of Don Imus being fired for inflammatory statements and Oprah Winfrey challenging the music industry to clean up its act," he says.

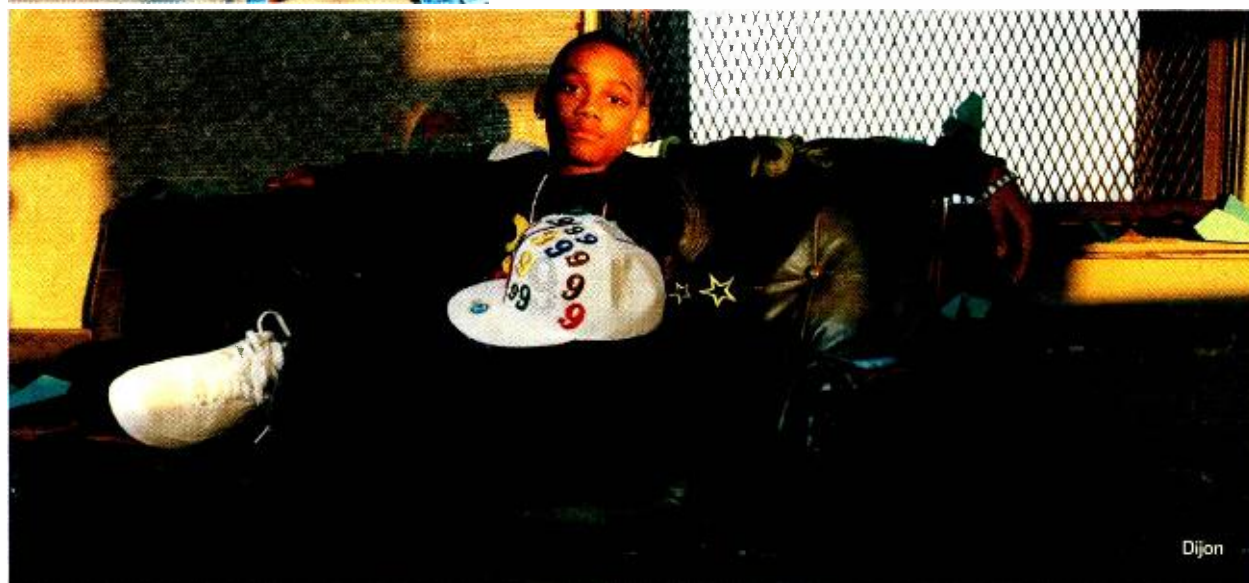
"With Dijon, I didn't want to do a straight gospel album or a straight R&B album. I wanted to find a comfortable place in between," Muhammad says. "We worked out a balance of strong, Christian-founded lyrics over hard-edged R&B grooves. Then I got Dijon to talk about what life is like as a young person growing up in these trying times."

Dijon is enthused about how his debut album turned out. "'Real Love' has the type of vibe teenagers like because it's jumpy. 'A Kid's Point of View' is more serious and urban. And 'Worthy Is the Lamb' is for people who like to worship softly. I wanted to do a CD that everyone could relate to, and I always want to do something different."

He adds, "I want kids to know that just because you're a Christian doesn't mean you can't have fun. You don't have to sit there and not dance. You just have to order your fun so it doesn't get out of hand."

R&R

20



JUDA CAMP "LIVING GOD"



ALBUM IN STORES
SEPTEMBER 11

JUDA MUZIK PROJECT

IMPACTING NOW!



Phillip
Bryant
"Abundance
of Rain"

Album coming soon!
This is the "07" quiet storm GET READY!

Contact: Debra "Snoopy" Hanna, Mighty Dominion Entertainment, 708-206-3814, snoopyhanna@comcast.net



AN EXUBERANT RELEASE CELEBRATING THE JOY OF THE LORD!!!




JOANN ROSARIO
JOYOUS SALVATION

INCLUDES:
THE URBAN PRAISE JAMS
"RESTORE TO ME," "GLORY TO YOU,"
"COME ON EVERYBODY"
(VAMOS TODOS JUNTOS)
THE BREATHTAKING BALLAD
"BEAUTIFUL SON"
PLUS MUCH MORE!

IN STORES NOW!!!

WWW.JOANNROSARIO.COM | WWW.MYSPACE.COM/JOANNROSARIO | WWW.VERITYRECORDS.COM | WWW.ZOMBA.COM/ZOMBAGROUP

"BLESSED ARE THEY WHICH HUNGER AND THIRST AFTER RIGHTEOUSNESS FOR THEY SHALL BE FILLED."
MATTHEW 5:6



MARVIN
SAPP
THIRSTY

A LIFE-CHANGING, CAREER-DEFINING & THIRST-QUENCHING RELEASE
FROM ONE OF THE MOST RECOGNIZABLE VOICES IN GOSPEL MUSIC!!!

INCLUDES
"SHOUT UNTO GOD," "PRAISE HIM IN ADVANCE,"
"THIRSTY" & THE HEART-PIERCING LEAD SINGLE
"NEVER WOULD HAVE MADE IT"

IN STORES NOW!

WWW.MARVINOSAPP.COM | WWW.ZOMBA.COM | WWW.VERITYRECORDS.COM | WWW.FORSPACE.COM/FORMARVINOSAPPAGE | WWW.MYSPACE.COM/FORMARVINOSAPPAGE | WWW.VERITYRECORDS.COM | WWW.ZOMBA.COM/ZOMBAGROUP

"He Is Lord"

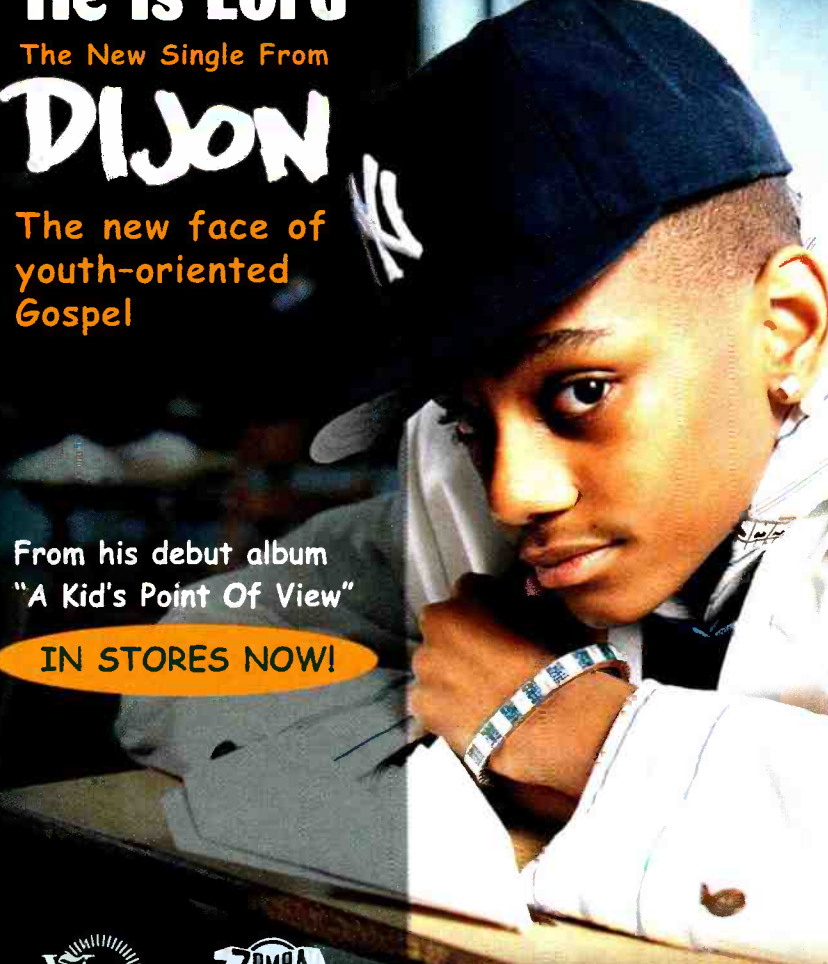
The New Single From

DIJON

The new face of
youth-oriented
Gospel

From his debut album
"A Kid's Point Of View"

IN STORES NOW!



Verity
ZOMBA
ZOMBA LABEL GROUP

Get to know Dijon at myspace.com/theofficialdijon

Legendary gospel groups make contemporary music without forsaking fans of traditional sounds

Keeping Traditions Alive

By Darnella Dunham

Music trends and tastes are always evolving, and while few heritage artists are able to successfully—and convincingly—integrate a contemporary vibe into their core sound, there are ways to improve the odds. ■ The right producer can make it work if lyrics remain consistent with what traditional gospel fans expect. The Clark Sisters, the Anointed Pace Sisters and the Caravans all have an impressive legacy in gospel music and have managed to keep the sound compelling to younger and older fans alike.

Let us explore what has made each of these acts an enduring force at the format. Their blend of traditional gospel is sprinkled with elements that have given them contemporary relevance.

The Clark Sisters

Jacky, Twinky, Karen and Dorinda, the collective known as the Clark Sisters, started recording professionally in 1979 and recently reunited after 12 years of solo careers. Radio welcomed the act back with open arms: “Blessed & Highly Favored,” written and sung by Karen, reached No. 1 on R&R’s Gospel chart and remained there for seven consecutive weeks.

“We have been just that: blessed and highly favored,” Jacky Clark Chisholm says.

Gospel music was ever present in the Clark Sisters’ household. Their father was a pastor and their mother, Dr. Mattie Moss Clark, presided over the Church of God in Christ. For 15 years, the Clark Sisters released eight albums together, and their single “You Brought the Sunshine” crossed over to secular and global listeners.

The Clark Sisters decided to release a live album at the suggestion of Karen Clark Sheard’s husband, pastor J. Drew Sheard. Donald Lawrence served as producer for the project, which was recorded in front of a sold-out crowd. “Live—One Last Time” was released in April. The single “Livin’” is closing in on Gospel chart status.

Dorinda Clark Cole says, “On this album, we



The Clark Sisters

did our best to do what we always do: give everyone a night of amazing music with a message that they can leave having been touched by and, hopefully, impacted for the good. Sharing the gospel, touching hearts, pointing people toward the cross . . . that’s what our job and calling as Christians is all about, and that never ends. There will always be a Clark Sisters, and we will always make music in some form or another. We could no more stop singing than we could stop being sisters.”

Anointed Pace Sisters

Performing together professionally came organically for the Anointed Pace Sisters, who grew up singing for their father every night before they went to sleep. They were strongly influenced by other family members who were singers, musicians and teachers. The sisters began singing in church and local high school talent shows, traveling to various locations to perform.

Their big break came after they were named the best gospel group at the annual Church of God in Christ Music Convention in the early ’70s, under the tutelage of Moss Clark.

After that coveted victory, the Anointed Pace Sisters became a part of the Rev. Gene Martin’s Action Revival Team. They spent the remainder of the ’70s with the Revival Team, then began recording with the Rev. R. L. White’s independent Faith Records. The Anointed Pace Sisters released two albums on the Atlanta-based label and made their next move, to Savoy Records, in the ’90s.

The first project released by their new label was 1992’s “U-Know,” which peaked at No. 2 on the Billboard chart and managed to stay aloft at gospel for more than a year. In addition to singing, the Anointed Pace Sisters also contributed to the project as writers: Phyllis Pace penned the title track, and Lashun Pace wrote “24-7.” Another notable selection from “U-Know” that garnered acclaim and contributed to its chart performance was “When God Is in the Building.” Written by John Crosland, the song helped the sisters secure



The Caravans

‘There will always be a Clark Sisters, and we will always make music in some form or another. We could no more stop singing than we could stop being sisters.’

—Dorinda Clark Cole

national airplay.

The group’s latest album, “Return,” on Tyscot Records, is enjoying the same longevity as “U-Know.” “Return” was released Oct. 24, 2006, and several cuts are still receiving significant airplay on gospel outlets. The single “High Praise” reached No. 9 on R&R’s Gospel chart and new single “It’s Already Done” has achieved New & Active status.

The Caravans

Albertina Walker formed the Caravans in 1952 during the early part of the civil rights movement. The group was indirectly involved in this historical era by recording music that inspired leaders and others involved in the movement.

Such great gospel singers as Dorothy Norwood, Delores Washington, Inez Andrews and Shirley Caesar all started their careers with the Caravans. Walker, Norwood, Washington and Andrews recently joined forces for a reunion.

The result of that reconnection, “Paved the Way,” came after 40 years apart. Such highly respected gospel musicians as Derrick Lee, Richard Gibbs and Al Willis backed the living-legend vocalists. The West Point Choir and Evelyn Turrentine-Agee appeared as guest singers.

“Paved the Way” reached the top 10 of Billboard’s Top Gospel Albums chart, and has earned nominations for a Grammy Award, a Dove Award and a Soul Train Award for best traditional gospel album of the year. The group has also been inducted into the Gospel Music Hall of Fame. **R&R**

Radio and Records' 27 Member News Team



Carol Archer
Smooth Jazz Editor
323-954-3419
carcher@radioandrecords.com



Keith Berman
Radio Editor/Street Talk Daily Evil Minion
323-954-3432
kberman@radioandrecords.com



Mike Boyle
Senior Editor; News, Alternative/Active/Rock Editor
646-654-4727
mboyle@radioandrecords.com



Alexandra Cahill
Online Editor
646-654-4679
acahill@radioandrecords.com



Kevin Carter
Street Talk Daily & CHR/Top 40 Editor
323-954-3433
kcarter@radioandrecords.com



Anthony Colombo
Alternative, Active Rock, Heritage Rock, Triple A
646-654-4640
acolombo@radioandrecords.com



Hillary Crosley
Contributing Urban Editor
646-654-4647
hcrosley@radioandrecords.com



RJ Curtis
Country Editor
323-954-3444
rcurtis@radioandrecords.com



Darnella Dunham
Urban/Rhythmic/Gospel Editor
323-954-3421
ddunham@radioandrecords.com



Erica Farber
President & Publisher
323-954-3422
efarber@radioandrecords.com



Raphael George
Chart Manager; Urban, Rhythmic, Rap
646-654-4623
rgeorge@radioandrecords.com



Julie Gidlow
News Editor
323-954-3417
jgidlow@radioandrecords.com



Hurricane Heeran
Ratings Editor
323-954-3425
hheeran@radioandrecords.com



Paul Heine
Executive Editor
646-654-4669
pheine@radioandrecords.com



Wade Jessen
Director of Charts & Operations, Nashville
615-321-4291
wjessen@radioandrecords.com



Jackie Madrigal
Latin Formats Editor
323-954-3427
JMadrigal@radioandrecords.com



Cyndee Maxwell
Editorial Director & Associate Publisher
323-954-3420
cmaxwell@radioandrecords.com



Gordon Murray
Chart Manager; Smooth Jazz
646-654-4638
gmurray@radioandrecords.com



Kevin Peterson
Christian Editor
850-916-9933
kpeterson@radioandrecords.com



Silvio Pietroluongo
Director of Charts
646-654-4624
spietroluongo@radioandrecords.com



Jose Promis
Chart Manager; Latin
323-525-2287
jpromis@radioandrecords.com



John Schoenberger
Triple A/Americana Editor
323-954-3429
jschoenberger@radioandrecords.com



Chuck Taylor
Senior Editor Features; AC/Hot AC Editor
646-654-4729
ctaylor@radioandrecords.com



Gary Trust
Chart Manager; Hot AC/AC
646-654-4659
gtrust@radioandrecords.com



Ken Tucker
Radio Editor
615-321-4286
ktucker@radioandrecords.com



Susan Visakowitz
Senior Online Editor
646-654-4730
svisakowitz@radioandrecords.com



Jeffrey Yorke
Washington DC Bureau Chief/Business Editor
301-773-7005
jyorke@radioandrecords.com



www.radioandrecords.com

ACCURATE • TRUSTWORTHY • COMPREHENSIVE

Music legend discusses his new album and love for radio

By Susan Visakowitz

Carlos Santana

THE 'ULTIMATE'

Fortunately Carlos Santana needs no introduction, because deciding where to start would be a difficult task. As the chief guitarist and leader of Latin-tinged rock outfit Santana, he has made a name for himself many times over in the 40 years since his band first formed.

A concise look at some of the early highlights of Santana's career might go something like this: His band notched its first top 10 single on The Billboard Hot 100 in 1970 ("Evil Ways"), about six months after its self-titled debut album was released. The album itself wound up at No. 4 on The Billboard 200. "Black Magic Woman," from the band's second album "Abraxas," peaked at No. 4 on the singles chart in late 1970, while "Abraxas" reached the top of the albums chart and stayed there for five weeks. That feat would soon be matched by its follow-up, "Santana III."

Despite the auspicious start, Santana's band would go through countless lineup changes during the next several decades, although its key ingredient—the guitarist's thrilling, highly influential playing—remained a constant.

Regularly cited as one of the greatest axe-wielders of all time, Santana has explored everything from rock and salsa to jazz and blues, his distinctive tone and fluid style instantly recognizable. He has also distinguished himself as a philanthropist (see story, below) and has a rep-

utation as a hardworking, bighearted personality.

And unlike so many artists of the 1960s and 1970s, Santana's legend doesn't solely rely upon those early successes. In 1999, almost 18 years since his band had last placed an album in the top 10, and 17 years since its last finish inside the top 20 of the Hot 100, Santana saw his namesake project achieve its greatest commercial success yet.

At radio and retail, "Supernatural," an assemblage of collaborations with mostly younger artists, garnered explosive, record-setting results. The song that set it all in motion, "Smooth," featuring Matchbox Twenty's Rob Thomas on lead vocals, spent a remarkable 25 weeks atop the Hot AC chart, making it the all-time longest-running Nielsen BDS-based No. 1 since the chart launched in 1996. The song also spent 13 weeks at No. 1 on the Triple A chart, eight weeks at the CHR/Top 40 summit and 12 weeks atop the Hot 100. Ultimately, it became the No. 1 single of the year.

"Supernatural" went on to sell almost 12 million copies domestically, according to Nielsen SoundScan, placing it among the best-selling albums in SoundScan history (1991-present). Additionally, no album released since has spent as many weeks (12 in total) atop The Billboard 200. "Ultimate Santana," a new compilation due Oct. 16 on Arista, is the first album to span Santana's entire career, linking his seminal early work on Columbia with songs from "Supernatural" and its two successors on Arista.

J/Arista VP of marketing Mark Flaherty says the idea is "to bring Santana's older fans into contact

with his newer work and his contemporary fans into contact with his classic hits. We want to celebrate his unparalleled career and continuing relevance."

To that end, "Ultimate Santana" will also contain three previously unreleased tracks, including the supercharged rhythmic leadoff single "Into the Night" featuring Nickelback's Chad Kroeger on vocals. It goes for adds at CHR/top 40 and hot AC Aug. 20.

The Beginning

Carlos Santana was born July 20, 1947, in Autlan de Navarro, Mexico. His first instrument was the violin, which he picked up at the age of 5 with the encouragement of his musician father. When the family relocated to Tijuana several years later, Santana switched to the guitar, initially favoring American blues guitarists like B.B. King.

In the early '60s, the Santana family again relocated, this time to San Francisco. Santana became immersed in the rapidly expanding Bay Area music scene and in 1966 became a founding member of the Santana Blues Band. The name, however, was not meant to signify Santana's control; it was simply a response to a musician's union requirement that a single person be named as a band's leader.

It was promoter Bill Graham who gave the band, by then calling itself Santana, its first big break: a show at his Fillmore West in June 1968. A record deal with Columbia soon followed.

But it was the band's Aug. 15, 1969, appearance at the Woodstock Music and Art Festival that cat-

24

Deborah and Carlos Santana's Milagro Foundation

In 1998, Carlos Santana and his wife of 35 years, Deborah, launched the Milagro Foundation, a nonprofit organization dedicated to serving children around the world in the areas of arts, education and health. It has raised almost \$3 million in grants during the last seven-plus years.

Milagro means "miracle" in Spanish, and for Santana, the mission of the foundation is chiefly a spiritual one: "We're investing in giving children education so that they know they have choices. One of the most spiritual things you can arrive at is the knowledge that you have choices, that you're not stuck with genealogy or mom and dad's karma. Children need to be educated to uplift

themselves from the adversities of life."

According to Shelley Brown, the foundation's executive director, Milagro's primary funding comes from Santana's concert tours. For every ticket sold worldwide, 50 cents goes to Milagro. Additionally, the foundation works with licensees on products bearing Santana's name, with 10% of the Santana profits from these items earmarked for Milagro.

"These profits are coming straight from the public, which makes Milagro a

public foundation," she says, noting that corporate funding—"almost always tied to Santana playing or appearing at an event"—is another key component.

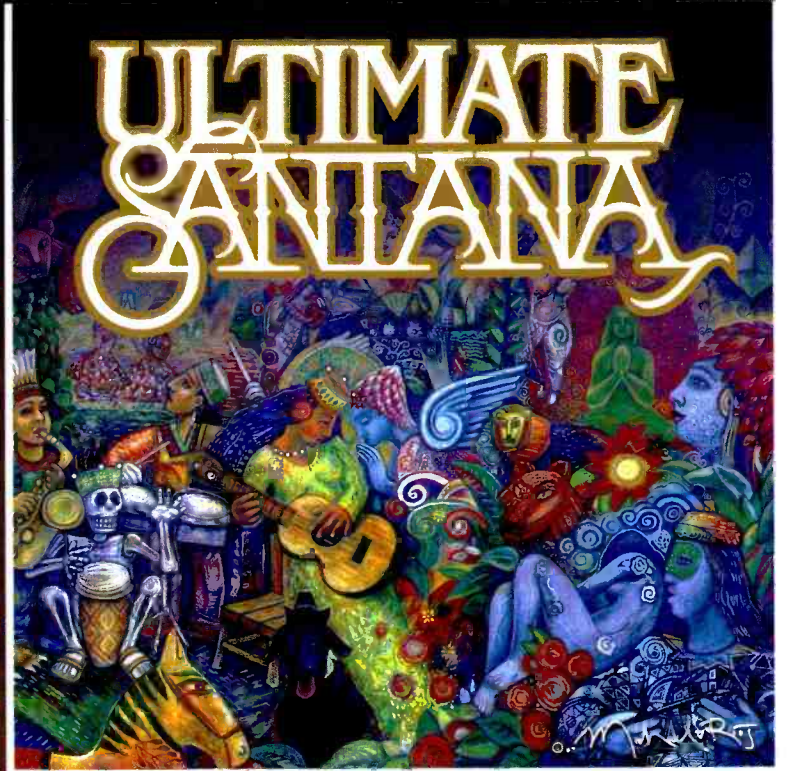
Recently, Milagro changed course on how it awards money. "We're not taking unsolicited grants anymore, which is a huge change," Brown says. "We're now finding the grantees, spending our time researching. We've also decided to give fewer grants, but bigger. We wanted to simplify with the

aim of having more impact."

The foundation has also sharpened its focus on three primary locales: South Africa, San Francisco's Bay Area and Mexico. Some grantees include Artists for a New South Africa, San Jose's National Hispanic University and a medical clinic Santana built in Mexico.

Brown says Santana already has several corporate events on the calendar in the coming months, including the Fashion Rocks show in September and Samsung's annual Four Seasons of Hope dinner in June. Meanwhile, he will assemble the full band for the group's next major concert tour in spring 2008. —SV

Deborah & Carlos Santana's
milagro
Foundation



apulted it into the national spotlight, with a rendition of its original instrumental "Soul Sacrifice" later becoming a centerpiece of the "Woodstock" documentary. "Santana" was released later the same month to critical acclaim.

In 1973, Santana married Deborah King, daughter of the late blues singer/guitarist Saunders King. They would have two daughters and a son, and in 1998 together formed the Milagro Foundation, a nonprofit organization dedicated to children.

Santana stayed with Columbia for 22 years, followed by a short stint on Polydor. Though still a hot concert draw the world over, significant commercial success had eluded the band since the mid-'80s. But a move to Arista, where Clive Davis helped give birth to the premise for "Supernatural," changed all that.

Still based in the Bay Area, the warm, soft-spoken Santana says he feels "immense gratitude" for where he finds himself today. "To be at the center of this thing after all these years—it's a wonderful place to be."

He is quick to give credit "first to God, second my wife and third Clive Davis" for his continuing success. And he also speaks affectionately about radio's role in his resurgence.

"Radio is a friendly spirit to me. It is a highway to reach people. I feel blessed to see children in the street who have heard my music on the radio and stop me to say, 'Excuse me, can you sign this?' To

be back on the radio is to be relevant again."

Regarding new single "Into the Night," he says, "In the '60s we needed songs that would transport us into a place of wonderment. This is a song like that. It's about angels and how they constantly translate your inner voice, preventing you from negative thoughts and fear. So it's got something spiritual to it, but it also has strength. It's not wishy-washy. It has an intense energy."

Santana says he enjoyed reteaming with Kroeger; their first collaboration, 2003's "Why Don't You & I," rode the crest of the Hot AC chart for nine weeks and was a top five hit at AC and CHR/top 40.

"I always like working with other artists. I see myself in them and I hope they see themselves in me. What I've learned is to really listen and really complement the person, not get in the way of the moment. To play with all the people I have—Stevie Ray Vaughan, Miles Davis, Placido Domingo, Metallica—I just keep pinching myself to see if it's real."

Besides Kroeger, "Ultimate Santana" also features Shakira on a new track and finds Tina Turner updating Michelle Branch's vocal on "The Game of Love," which in 2002 conquered hot AC and AC.

Santana calls Turner the "queen of all queens. I admire her so deeply, I would gladly go wash her windows, her car, for the rest of her life. You are not able to be complacent when you hear her

voice. Your whole body responds."

Santana also mentions his high regard for Turner's "spiritual convictions." Although he follows no one particular religious path, Santana has been on his own spiritual journey since the early '70s, and he repeatedly turns the conversation toward his beliefs.

"The only thing that's real is God's love. And it doesn't have to be about Christianity or Buddhism or Islam, with all respect to those things. It is about consciousness-raising and realizing we have divinity in our DNA. We need to let go of fear, anger and suspicion and stop being victims. That's my mission now, to invite people to shift perception and help them rejoice."

A Home Run

RCA Music Group executive VP of promotion Richard Palmese says there are "no tricks" to how "Into the Night" will be rolled out. "We're not doing anything extraordinary; we're simply going to give the record to radio programmers, and I fully expect it will explode. It's that great. It's a home run."

Palmese adds that the label will do "typical things, like 'win it before you can buy it' promotions across most radio platforms." He also says that beyond CHR/top 40 and hot AC, the label will reach out to heritage, classic and active rock stations.

"'Into the Night' is just ear candy. It's going to appeal across demos, just like 'Smooth' did. And 'Ultimate Santana' will be a multisingle album. It must be, or else Clive will go tell me to retire," he says with a laugh.

The still-untitled track with Shakira is earmarked as the second single. Palmese says the label is also planning to release a Paul Oakenfold remix of the 1971 classic "Oye Como Va."

Flaherty adds that a deluxe CD/DVD edition of "Ultimate Santana" will be released simultaneously, with the DVD to contain "some interview footage, some acoustic material, possibly material from previous DVDs. It will have enough old and new to appeal to established and first-time fans, just like the album itself.

"I would really think of this project on a par with Elvis Presley's '#1 Hits' and the Beatles' '1.' When you string all these songs together, it's mind-boggling to see how many hits this man has had. Really, anyone who appreciates music should have this album."

'Radio is a friendly spirit to me. It is a highway to reach people. To be back on the radio is to be relevant again.'

—Carlos Santana

Nothing takes the place of a great personality behind the mic

Measured By The Dollar, Talent Rules

Steve Wall

Steve.Wall@TalkRadioNetwork.com

26
 'Bring your market the best available information and talent that you can. I guarantee that the ratings and revenue will come.' —Steve Wall

I've always loved the nuts and bolts that make great radio. I've studied and worked with some of the best minds and talent in the business and have a deep appreciation for the skills behind success. From my experience as a music radio programmer and, more recently, a consultant with today's hot talk and talk formats at Talk Radio Network, it's obvious that formatic differences exist when creating winning stations. The one piece of the puzzle that constantly comes up in any conversation about successful radio, regardless of format, is the importance of great talent. ■ In news/talk, the talent is obviously always on, and the primary driver of ratings. Since music radio relies on a combination of talent and music, a station might offer mediocre talent with great music without suffering the fateful nosedive that is likely if a news/talk outlet features so-so talent. For programmers who are overseeing several formats, this is an important distinction to note.

Talent Is King

Such local elements as weather, traffic, promotions and news are of major importance on all types of stations, but at news/talk, great talent is king. If your station is not leading the pack, you probably have either the wrong talent, bad talent or possibly the right talent in the wrong time slot. To get your station headed toward the lucrative position that many talkers enjoy, all that may be needed is a couple of tweaks.

So the question becomes: Can you make a change, or is there a contract or something else tying you to inferior talent? Are ratings, revenue or fear of your own potential career death holding you back?

Great talent can make you a better talent or programmer. You learn how to spike the ratings with great "theater of the mind" promotions, powerful imaging and by putting on only the best talent you can find. I've made a lot of talented friends and we've shared much success doing this type of radio. Unfortunately, I also had to let some good people go who just didn't have the skills the station needed at that time. It's rarely easy to let someone go, but if you're in charge of making the changes at a station that can increase ratings and revenue—and you are stagnating in the ratings—changes ultimately must be made.



Steve Wall

DISASTER ON THE RIVER

LIVE ON-SCENE COVERAGE

abc NEWS
RADIO
TRUSTED. CREDIBLE. COMPLETE.



AARON KATERSKY

WWW.ABCRADIONETWORKS.COM AFFILIATE CONTACT: RON.RIVLIN@CITCOMM.COM

JIM RYAN

Are you married to the status quo or could you change some things on your station, such as trying new talent?

There have been few complaints anytime we put a great new show in place of a not-so-great show. When our listeners at rhythmic KDON/Monterey, Calif., heard Mancow on his first day, I received one or two "Where did Walt go?" calls, but there wasn't any question of why Walt went.

Demonstrating what talent alone can accomplish, our legendary radio station, which was already No. 1 across the board, continued growing. We pushed a competitor out of the format and were the first music station to ever beat news/talk KGO/San Francisco in Monterey, thanks to exceptional talent that kept bringing listeners back.

So why aren't news/talk stations dominating the ratings in every market? Is talent to blame? News is big today; even young people care more about news and weather than at any other time in our history. Consumers have unprecedented information and social networking options, ranging from cable TV's Current channel to such Web sites as YouTube and MySpace to downloading, podcasting and streaming.

We don't need to reinvent the wheel to keep people

coming back to news/talk/sports formats or radio in general, but we need to stop the bleeding. Embrace technology, talk the talk, walk the walk, and bring your market the best available information and talent that you can. I guarantee that the ratings and revenue will come. There is great talent available today for every news/talk/sports station in the country if you focus on the personalities and promote them correctly.

Top Of The Game

While there are many examples of great radio stations, I always wonder why there is still so much bad radio. Is the station just a tax write-off that runs itself into the ground? Do the owners not need or want the money associated with great ratings and advertisers?

Today as I surf the country for the best talk stations to place talent on, I see that the basics continue to work for those who really want to make it happen—and they are usually at the top of their game and blessed with ratings.

Why is this such a secret? Who is picking the poor or underdeveloped talent? Does the GM or PD have a clue

'When our listeners heard Mancow on his first day, I received one or two "Where did Walt go?" calls but there wasn't any question of why Walt went.' —Steve Wall

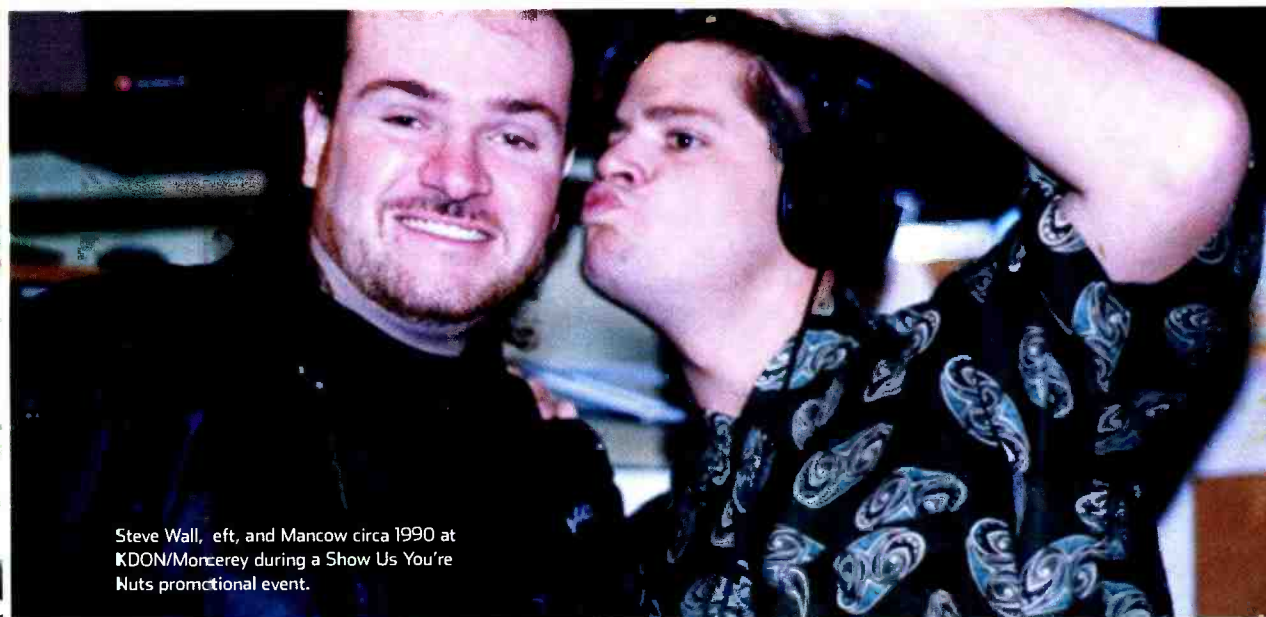
about putting the right people behind the microphone? How long will you be No. 20 in morning drive before you hire great talent? If you're not making any money in the advertising game, you need to improve your product or talent and advertise it.

It isn't rocket science, though many will have you believe it is. If the talent isn't cutting it, if your ratings have been down for a consistent number of books, then seriously consider that something you are doing isn't working. If you're thinking about trying something new, giving it a month or even two books and then changing back if the ratings don't improve, perhaps you shouldn't be making these decisions. Successful programmers know it takes a bit more time to develop something new. I've doubled and tripled ratings in one to two books, but those stations were established and had minor problems that needed a fix. Once you have the right talent in the room, it's almost magic.

I don't care how big the talent or morning show's name is or how long they've been at the station. If the show is bad, replacing it with a great show will increase ratings and revenue. Every talent's dream is to step into a great station with a great signal and knock the socks off the competition.

If you're stagnant too long, it's time for a change. Even if you are No. 1, keep running to stay ahead of the pack. Never look over your shoulder, and remember the race is always more exciting than the finish line. But if you are No. 10 or below in your market in any daypart and you're not going up in the ratings, it's likely that you need to make some changes. Bring in some fresh blood. A great new talent always inspires existing strong talent. Hire up. Find someone more talented than you. It has always worked for me. **R&R**

Steve Wall is a consultant for Talk Radio Network.



Steve Wall, left, and Mancow circa 1990 at KDON/Monterey during a Show Us You're Nuts promotional event.



Leslie Segrete
Co-Host



Tom Kraeutler
Host

The Money Pit, America's **REAL #1** Home Improvement Radio Show, Proudly Announces its **200th** Affiliate... **WABC-NY!**

"These days, every show must deliver *great* radio and create *great* revenue. The Money Pit is the perfect tool for both of those needs."

— Phil Boyce, PD, WABC
ABC Radio, VP of News/Talk Programming

"Making PD's Everywhere Very Popular with Their Sales Staff."

COMPLETE HOW-TO-MAKE-REVENUE "AFFILIATE TOOL KIT" READY!

24/7 LIVE Consumer Help-line
Starguide Ready • Priority CD Service • FTP Download

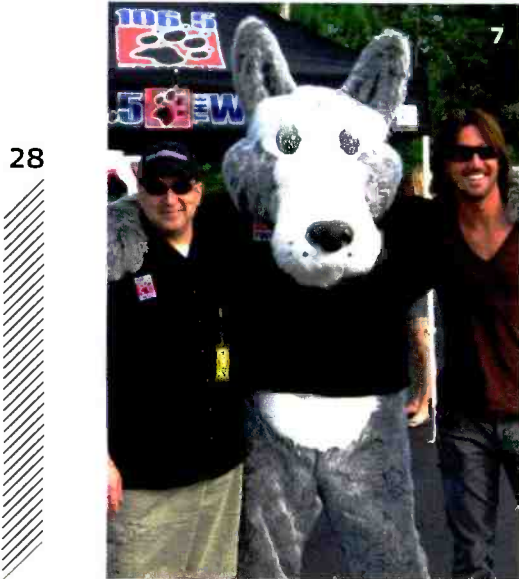
Affiliate Relations - Call Skip at 888-263-1050
Listen to a Demo online @ www.MONEYPIT.com/backdoor



THE MONEY PIT
HOME IMPROVEMENT RADIO SHOW
Free MONEY PIT Minute® Feature for Affiliates

BIG SHOTS

Compiled by Alexandra Cahill
 ACahill@RadioandRecords.com



28

Road Warriors

1. New West act Drive-By Truckers joined producer/engineer David Barbe and keyboardist Spooner Oldham in Chase Park Transduction's Studio A in Athens, Ga., to work on their eighth studio album. From left are DBT's Brad Morgan and Mike Cooley, producer Barbe, DBT's Patterson Hood and Shonna Tucker, Oldham and DBT's John Neff.

Hey, big shot! E-mail high-resolution photos from your promotions, appearances, promo tours and other radio and record industry events to ACahill@RadioandRecords.com.

2. Jam Session "Bad Boy of Radio" Michael Baisden, host of "The Island Jam Take Over" with ABC Radio Networks in Jamaica, enjoyed the warm weather with Capitol Records senior VP of radio promo Brad Davidson and Blue Note artist Elisabeth Withers. From left are Davidson, Withers and Baisden. **3. The Cat's Meow** Former Kiss drummer Peter Criss stopped by Clear Channel classic rock WAXQ (Q104.3)/New York's "Jim Kerr Rock and Roll Morning Show" to promote his solo CD "One for All" on Sony/SilverCat Records. From left are co-host Shelli Sonstein, Criss and Kerr. **4. Miss Independent** RCA Records singer/songwriter Kelly Clarkson, right, spoke to ABC News Radio entertainment correspondent Andrea Dresdale about her third CD, "My December," which was released June 26. **5. Remote Control** Actor Chris Tucker dropped by Clear Channel CHR/top 40 WIOQ (Q102)/Philadelphia to discuss "Rush Hour 3" with "Booker Show" staffers, including Angi Taylor, who co-hosts the show live from Chicago. From left are executive producer Blaire Galaton, Booker, Taylor (on computer screen), Tucker and co-host Diego Ramos. **6. Anniversary Party** Daughtry—the whole band, not just the guy—recently performed at Milwaukee's 40th-anniversary Summerfest. Immediately afterward, Daughtry was mobbed by the Wes, Rahny & Alley morning show at Entercom CHR/top 40 WXSS (103.7 Kiss-FM). From left are Alley Faith; Wes McKane; Daughtry's Brian Craddock, Josh "JP" Paul and Josh Steeley; Rahny Taylor; and the band's Chris Daughtry and Joey Barnes. **7. Brotherhood of the Wolf** RCA Nashville artist Jake Owen received a warm welcome from Entercom country WDAF (106.5 the Wolf) PD Michael Cruise and inscrutable mascot Howler before he opened for Alan Jackson and Brooks & Dunn in Kansas City. From left are Cruise, Howler and Owen.



Formats

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

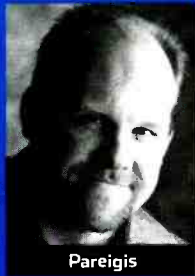


By Wade Jessen, Gary Trust, Anthony Colombo and Raphael George

R&R TIMELINE

1 YEAR AGO Kevin Weaver climbs to senior VP of Atlantic Records. ■ Chris Forgy becomes VP/GM of Radio One's Cleveland cluster. ■ Tom Calococci resigns as PD of KKBT/Los Angeles.

5 YEARS AGO Sony/Nashville merges the Epic and Monument imprints. Monument VP of promotion Larry Pareigis tapped as senior VP of promotion for the new label. ■ Jaye Albright and Michael O'Malley reteam to form a new consultancy.



Pareigis

■ Steve Wiersman moved to director of programming at Broadcast Architecture.

10 YEARS AGO KKSF/San Francisco OM Lee Hansen rises to VP/OM. ■ Steve Mitchell named PD at WYAY/Atlanta. ■ KDWB/Minneapolis promotes Rob Morris to PD.

15 YEARS AGO Susan Andrews returns to KBER/San Lake City as GM. ■ KMZZ and KRXX/Minneapolis tap Jon Robbins as OM. ■ Steve Peck elevated to PD at WSNE/Providence.



Peck

20 YEARS AGO John Gehron named VP/GM of WMRQ/Boston. ■ KLOK/San Francisco flips to KKSF as "Hip AC" under new PD Steve Feinstein, who exits his post as R&P, AOR editor. ■ Terri Avery joins KMJQ/Houston as PD.

25 YEARS AGO KAAM and KAFM/Dallas select John Shomby as OM/PD. ■ Chris Gardner appointed PD of WOOK (OK100)/Washington. ■ WOMC/Detroit taps Chuck Morgan as PD.

30 YEARS AGO Tom Birch joins WQAM/Miami as PD. ■ Mikel Hunter is the new PD at KOMA/San Jose. ■ At KFSM/Sacramento, Dennis Newhall becomes PD.



Birch

THE SPIN

Country Supersizes Underwood's 'Small'

Carrie Underwood rewrites Country history by becoming the first female artist to bow in the chart's top 20 since the list's conversion to Nielsen BDS data 17 years ago, as "So Small" (Arista/Arista Nashville) rockets in at No. 20. "Small" is just the fourth title to open in top 20 territory in that span. The first two were by Garth Brooks: "The Thunder Rolls" in 1991 (No. 19) and "Good Ride Cowboy" in 2005 (No. 18). Keith Urban then set the high-water mark when "Once in a Lifetime" opened at No. 17 in September 2006.

Prior to "Small," the highest Country debut by a female artist in the Nielsen BDS era belonged to Gretchen Wilson's "All Jacked Up," which zoomed in at No. 21 in August 2005.

"Small," which also scores Most Increased Audience (13 million impressions) and Most Added (99 stations), leads off Underwood's as-yet-untitled second album, due Oct. 23.



Nickelback Takes The Fifth

Nickelback becomes the first band in the 14-year history of the Nielsen BDS-based CHR/Top 40 chart to send five singles from an album into the top 10, as "Rockstar" (Atlantic/Lava) zips 11-10. The group's "All the Right Reasons" has already netted top 10s "Photograph," "Savin' Me," "Far Away" and "If Everyone Cared." Prior to Nickelback, only albums by Janet Jackson (six top 10s from "janet."), Alanis Morissette, Usher and Kelly Clarkson achieved the feat.

Another album appears likely to join this select group next week: Justin Timberlake races toward the top 10 for a fifth time with "LoveStoned" (19-11) from "FutureSex/LoveSounds."

Musiq Soulchild Joins Elite Urban AC Company

With 2,001 plays, Musiq Soulchild's "teachme" (Atlantic) is the third title in the history of the Nielsen BDS-based Urban AC chart to register as many as 2,000 weekly plays. Mary J. Blige first reached the plateau with "Be Without You" (2,000 spins in the March 10, 2006, issue). Robin Thicke's "Lost Without You" posted 12 weeks above the 2,000-plays level and peaked at a chart-record 2,364 spins on the April 6 survey.

Matchbox Races To Top 10

"How Far We've Come" (Atlantic) by Matchbox Twenty charges 17-10 at Hot AC with Most Increased Plays (up 470), becoming just the second title this year—following Maroon 5's "Make Me Wonder" (Interscope)—to reach the top 10 in just three weeks. Only five other songs in the Nielsen BDS-fed chart's 11-year existence have reached the top 10 in three weeks, while another two have done so in a mere two frames: Eric Clapton's "Change the World" in 1996 and Alanis Morissette's "Thank U" in 1998.

Foo Fighters Blast Back

"The Pretender" (RMG) brings Foo Fighters back to the Alternative chart for the first time in more than a year, slamming in at No. 16 with Most Increased Plays (955 spins across 64 of the panel's 72 stations). The song's debut is the third-highest of the group's 20 chart entries, trailing only the No. 12 bows for its 1995 debut track "This Is the Call" and 2005's "Best of You." "Pretender" also takes Most Increased Plays at Active Rock (up 351), where it begins at No. 33. New set "Echoes, Silence, Patience & Grace" streets Sept. 25.

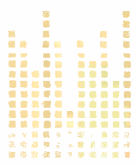
Break Out The 'Bubbly' For Caillat

A toast to Colbie Caillat, whose "Bubbly" (Universal Republic) checks into the Triple A penthouse (2-1), making the 22-year-old Californian the third artist this year to reach No. 1 at the format on a debut outing, following Paolo Nutini with "New Shoes" and Plain White T's, whose "Hey There Delilah" is supplanted by Caillat after a four-week stretch. The trio of chart-topping debut acts marks the most to reach the pole position in a calendar year since 2001, when five freshman acts did so.

'Home' Sweet Home

Daughtry lands its first AC chart-topper as "Home" (RMG) advances 3-1. With the ballad holding atop Hot AC for a 10th frame, this week marks the first time AC and Hot AC have been led by the same title simultaneously since Daniel Powter's "Bad Day" perched atop both lists in the June 16, 2006, issue. At Hot AC, the reign of "Home" bests the nine weeks that "It's Not Over," the band's first hit, collected at No. 1 earlier this year.





Relax, it's only the spring book, for God's sake

Top 40 Springs Forward, Thanks To Arbitron

Kevin Carter

KCarter@RadioandRecords.com

30

It's that nail-biting time of year again when PDs anxiously huddle over their computers, hitting "refresh" over and over until the numbers can be delivered. Yes, welcome to that all-important spring book, where fortunes—not to mention careers—can be won or lost. Fortunately, CHR/top 40 continues to pull in some great ratings, so we thought we'd check in with several of our pals to see how they're doing.

At WHTZ (Z100)/New York, the champagne corks are popping as Z100 is, seriously, the most-listened-to station in America. Despite remaining steady at a 4.6 share 12+, Z100 is No. 1 in cume and shares in New York in several key demos, like 18-34 and 18-49. In its target demo of 18-34, Z100 moves up 8.9-9.1, maintaining a full-share lead over the second-place station.



Poleman

"We're focused on consistency and growth," Clear Channel/New York senior VP of programming and Z100 OM Tom Poleman says. "It starts with 'Elvis Duran & the Z Morning Zoo' beginning the day strong at No. 1 18-34 with an 11.9 share—more than a three-share lead over the No. 2 station—and continues through the day with great personalities, music, marketing and promotions.



Dastur

[PD] Sharon Dastur and I are fortunate to have the best team in radio, both on and off the air, driving Z100's success. No one takes anything for granted. Everyone is con-

stantly innovating and striving to be better."

It would be difficult to get much better than where Z100 is right now. When Poleman broke out the numbers, it was astounding to grasp the concept that, across the board, the station is No. 1 in nearly 20 demos, including persons 12-17, 18-34 and 18-54; and women 12-17, 12-34, 12-44, 12-49, 18-24, 18-34, 18-44, 18-49, 25-34 and 25-44.

Similarly, morning host Elvis Duran, midday talent Shelley Wade, afternoon driver JJ and nighttime one-two punch Romeo and Niko are posting a serious bunch of No. 1s across several demos. "Bring on the [Portable] People Meter," Poleman says.

Dallas Death Grip

In Dallas, Clear Channel sister KHKS (106.1 Kiss FM) maintains its death grip on the market lead, posting a 5.0 12+ for yet another No. 1 book, which is good enough to keep Kiss FM almost a full point above the No. 2 station.

"It always starts with 'Kidd Kraddick in the Morning,'" PD Patrick Davis says. "Kidd's dominance is unparalleled in a major market. He's No. 1 in virtually all demos and in most cases, has double the share of the No. 2 sta-



Davis

'No one takes anything for granted. Everyone is constantly innovating and striving to be better.'

—Tom Poleman

By The Numbers

WHTZ/New York
12+: 4.6 (No. 2)
18-34: 9.1 (No. 1)
18-49: 5.8 (No. 1)

KHKS/Dallas
12+: 5.0 (No. 1)
18-34: 6.3 (No. 2)
18-49: 5.3 (No. 2)

WVKS/Toledo
12+: 6.1 (No. 5 tie)
18-34: 10.4 (No. 2)
18-49: 8.0 (No. 3)

Mon.-Sun., 6 a.m.-midnight, AQH share, spring 2007

Source: Arbitron

tion. Kiss would not be where it is without Kidd, not even close."

Afternoon driver Atom Smasher was also No. 1—again. "He has been a nice addition to our team, and people here are loving him," says Davis, who also praises MD/night jock Billy the Kidd. "Billy just had another amazing book. A few years ago, Kiss was struggling on the younger end, but Billy has managed to restore our place in the market with the younger end, and do it quickly."

While also giving mad props to midday guy Cruz, late-night goddess Gina and overnight jock Junior, Davis readily admits that the available supply of hit mass appeal music was once again key to a successful spring: "It's nice to have [Justin Timberlake], Fergie, Rihanna and Timbaland have big hits," he says.

Marketing Helps Move WVKS

Let's leave Dallas and hop on up to exotic Toledo, home of Clear Channel's WVKS (92.5 Kiss FM), which just notched an impressive 4.8-6.1 12+ jump. Under the command of Bill



Michaels

Michaels, WVKS is No. 2 with women 18-34 and women 18-49 and No. 3 women 25-54.

Like sister KHKS, it all starts with the morning show; his is hosted by local fave Andrew Z, backed by co-host Trish Hack, Jimmy Hamm and producer Bacon. In the spring book, "Andrew Z in the Morning" pulled in an incredible 18 share with women 18-34.

"We did a 'Z's Anatomy' billboard campaign, and that seemed to catch a lot of buzz in the morning," Michaels says of one of his major book promotional tools. "Obviously, we saw a big cume and TSL jump because of it, and that spread to the rest of the station. I wish I could sit here and dazzle you with a lot of programming mumbo-jumbo, but really a lot of it had to do with us having some money to promote the station," he says with a laugh.

"In middays, we have Randi West [a champion voice-track artist who doubles as PD of sister WDCG (G105)/Raleigh], probably the best female talent in the business. We've got Mookie in afternoons, who's been there for seven or eight years and does a fantastic job keeping the music moving. And at night, we've got a guy named Boomer, whom I stole from WRTS [Star 104/Erie, Pa.] last year. He's rolling in some monster numbers as well."

Michaels says that the combination of actually having some advertising and marketing to play with, as well as just doing great radio the rest of the day, helped WVKS to fire on all cylinders.

"Everything worked," he says. "It's like the perfect storm, it's all coming together. My evil plan is working."

R&R



CHR/TOP 40

CHR/TOP 40 INDICATOR REPORTERS

KQID/Alexandria, LA PD/MD: D.K. Pierce	WDAY/Fargo, ND PD: Troy Dayton MD: Special Ed	WQGN/New London, CT PD: Kevin Palana
KGOT/Anchorage, AK OM: Mark Murphy PD/MD: Bill Stewart	KMXF/Fayetteville, AR OM: Dave Ashcraft PD/MD: Jay Steele	WSPK/Newburgh, NY PD: Scotty Mac APD: Sky Walker MD: Danny Valentino
WWBX/Bangor, ME OM: Jeff Pierce APD: Holly Rae	WJMX/Florence, SC OM: Randy "Mudflap" Wilcox PD/MD: Scotty G.	KCRS/Odessa, TX PD/MD: Nate Rodriguez
KRSQ/Billings, MT OM: Kyle McCoy PD/MD: Jason "Big J" Harris	KISR/Ft. Smith, AR OM/PD: "Big Dog" Rick Hayes APD/MD: Mike "Mike at Night" Oldham	WILN/Panama City, FL PD/MD: Chris Alan APD: Kris Kaane
WWYL/Binghamton, NY PD: Matt Johnson	KKXL/Grand Forks, ND OM: Rick Acker PD/MD: Trevor D APD: Dave Andrews	KRCS/Rapid City, SD OM/PD: Charlie O'Douglas APD/MD: Jayden McKay
WBNQ/Bloomington, IL OM: Dan Westhoff PD: Dave Adams APD: Chad Fasig MD: Mason Schreder	WQPO/Harrisonburg, VA PD: Bobby Mason MD: Ryan O'Bryan	KIXY/San Angelo, TX OM: Jay Michaels PD/MD: David Carr APD: Teri Jacobs
KNDE/Bryan, TX OM/PD: Lesley Henton	WKKE/Huntington, WV PD: Jim Davis APD/MD: Gary Miller	WNOV/South Bend, IN PD: Karen Rite MD: Scotty Wylde
WRZE/Cape Cod, MA OM: Steve Duran PD: David Duran	KSYN/Joplin, MO OM: Chad Elliot PD: Steve Kraus MD: Chris Cortez	KCLD/St. Cloud, MN OM: Matt Senne PD: JJ Holiday APD: Wayne D. MD: Timmy Daniels
KTRS/Casper, WY OM/PD: Donovan Short	WAZY/Lafayette, IN OM: Karen Rite PD/MD: Chris Carter	WHTF/Tallahassee, FL PD/MD: Brian O'Conner
KZIA/Cedar Rapids, IA OM: Rob Norton PD: Greg Runyon MD: Ric Swann	KFRX/Lincoln, NE OM: Lester St. James PD: Matt McKay APD/MD: JJ Ryan	WMGI/Terre Haute, IN MD: Jamie Dawson
WQQB/Champaign, IL PD: Jack Taddeo	KZIH/Lubbock, TX OM: Wes Nessmann PD: Jacqui Neal	WKHQ/Traverse City, MI OM/PD: Luke Spencer MD: Dave B. Goode
WJYY/Concord (Lake Regions), NH PD/MD: AJ Dukette	WCIL/Marion, IL PD: Jon E Quest MD: Ivy	KUJ/Tri-Cities, WA PD: AJ Brewster
WKMX/Dothan, AL PD/MD: Squirrel	WVAX/Duluth, MN OM: Bill Jones PD/MD: Tony Hart	WVAX/Duluth, MN OM: Bill Jones PD/MD: Tony Hart
WVAX/Duluth, MN OM: Bill Jones PD/MD: Tony Hart	KIFS/Medford, OR	WVAX/Duluth, MN OM: Bill Jones PD/MD: Tony Hart
WNKI/Elmira, NY OM/PD: Scott Free MD: Eric McKay	WJDO/Meridian, MS OM/PD: Carson Case MD: Jonathan	WVAX/Duluth, MN OM: Bill Jones PD/MD: Tony Hart
WRTS/Erie, PA PD: Jessica Curry APD: Danial Baxter	KNOE/Monroe, LA OM/PD: Bobby Richards MD: Mike Austin	WVAX/Duluth, MN OM: Bill Jones PD/MD: Tony Hart
WKS/Evansville, IN PD: Keith Curry	WVAQ/Morgantown, WV OM: Hoppy Kercheval PD: Lacy Neff	WVAX/Duluth, MN OM: Bill Jones PD/MD: Tony Hart
WSTO/Evansville, IN OM: Tim Hueising PD: Jason Addams	WVAX/Duluth, MN OM: Bill Jones PD/MD: Tony Hart	WVAX/Duluth, MN OM: Bill Jones PD/MD: Tony Hart



▶ AFTER HOLDING AT NO. 2 FOR THREE WEEKS, "BEAUTIFUL GIRLS" BECOMES SEAN KINGSTON'S FIRST NO. 1 ON THE CANADA CHR/TOP 40 CHART.

POWERED BY

nelsen
BDS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST	CHR/TOP 40 INDICATOR	IMPRINT / PROMOTION LABEL	PLAYS TW +/-
1	1	13	BIG GIRLS DON'T CRY	FERGIE	WILL.I.AM/A&M/INTERSCOPE	3340 -127
2	2	10	BEAUTIFUL GIRLS	SEAN KINGSTON	BELUGA HEIGHTS/EPIC	3099 -47
3	3	11	HEY THERE DELILAH	PLAIN WHITE T'S	FEARLESS/HOLLYWOOD	3062 +107
4	5	14	WAIT FOR YOU	ELLIOTT YAMIN	HICKORY	2890 +295
5	7	9	THE WAY I ARE	TIMBALAND FEAT. KERI HILSON	MOSLEY/BLACKGROUND/INTERSCOPE	2584 +136
6	4	17	UMBRELLA	RIHANNA FEAT. JAY-Z	SRP/DEF JAM/DJMG	2320 -365
7	6	17	BUY U A DRANK (SHAWTY SNAPPIN')	T-PAIN FEAT. YUNG JOC	KONVICT/NAPPY BOY/JIVE/ZOMBA	2222 -288
8	8	17	SUMMER LOVE	JUSTIN TIMBERLAKE	JIVE/ZOMBA	1876 -364
9	9	18	MAKES ME WONDER	MAROON 5	A&M/OCTONE/INTERSCOPE	1853 -386
10	10	8	REHAB	AMY WINEHOUSE	UNIVERSAL REPUBLIC	1759 -96
11	11	12	PARTY LIKE A ROCKSTAR	SHOP BOYZ	ONDECK/UNIVERSAL REPUBLIC	1754 -28
12	17	5	LOVESTONED	JUSTIN TIMBERLAKE	JIVE/ZOMBA	1694 +311
13	14	7	SHUT UP AND DRIVE	RIHANNA	SRP/DEF JAM/DJMG	1668 +184
14	18	17	ROCKSTAR	NICKELBACK	ROADRUNNER/ATLANTIC/LAVA	1546 +185
15	12	12	4 IN THE MORNING	GWEN STEFANI	INTERSCOPE	1488 -142
16	20	6	WHEN YOU'RE GONE	AVRIL LAVIGNE	RCA/RMG	1460 +232
17	19	8	THE GREAT ESCAPE	BOYS LIKE GIRLS	COLUMBIA	1386 +137
18	13	19	HOME	DAUGHTRY	RCA/RMG	1358 -241
19	23	11	WHO KNEW	PINK	LAFACE/ZOMBA	1252 +243
20	22	8	EASY	PAULA DEANDA FEAT. BOW WOW	ARISTA/RMG	1215 +153
21	24	7	BARTENDER	T-PAIN FEAT. AKON	KONVICT/NAPPY BOY/JIVE/ZOMBA	1171 +240
22	21	16	THNKS FR TH MMRS	FALL OUT BOY	FUELED BY RAMEN/ISLAND/DJMG	1036 -186
23	15	10	CLOTHES OFF!!	GYM CLASS HEROES	DECAYDANCE/FUELED BY RAMEN/ATLANTIC/LAVA	1015 -416
24	28	5	FIRST TIME	LIFEHOUSE	GEFFEN	932 +239
25	16	11	WHINE UP	KAT DELUNA FEAT. ELEPHANT MAN	EPIC	810 -581
26	32	3	A BAY BAY	HURRICANE CHRIS	PDLO GROUNDS/J/RMG	725 +226
27	31	6	MAKE ME BETTER	FABOLOUS FEAT. NE-YO	DESERT STORM/DEF JAM/DJMG	714 +125
28	26	16	WHAT I'VE DONE	LINKIN PARK	WARNER BROS.	697 -82
29	27	7	TIME AFTER TIME	QUIET DRIVE	RED INK/EPIC	663 -31
30	33	2	STRONGER	KANYE WEST	ROC-A-FELLA/DEF JAM/DJMG	645 +276
31	NEW		OVER YOU	DAUGHTRY	RCA/RMG	479 +281
32	32	2	WAKE UP CALL	MAROON 5	A&M/OCTONE/INTERSCOPE	472 +111
33	30	13	GET IT SHAWTY	LOYD	THE INC./UNIVERSAL MOTOWN	433 -182
34	29	14	LIKE A BOY	CIARA	LAFACE/ZOMBA	391 -237
35	NEW		HOW FAR WE'VE COME	MATCHBOX TWENTY	MELISMA/ATLANTIC	381 +207
36	36	5	LIKE THIS	MIMS	CAPITOL	372 +89
37	40	2	DO IT	NELLY FURTADO	MOSLEY/GEFFEN	328 +80
38	NEW		ME LOVE	SEAN KINGSTON	BELUGA HEIGHTS/EPIC	310 +188
39	37	5	AND THEN I'M GONE	CRINGE	LISTEN	297 +8
40	RE-ENTRY		PARALYZER	FINGER ELEVEN	WIND-UP	294 +56

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST	CANADA CHR/TOP 40	IMPRINT / PROMOTION LABEL	PLAYS TW +/-
1	2	10	BEAUTIFUL GIRLS	SEAN KINGSTON	BELUGA HEIGHTS/EPIC/SONY BMG	672 +16
2	3	13	THE WAY I ARE	TIMBALAND FEATURING KERI HILSON	MOSLEY/BLACKSTONE/INTERSCOPE/UNIVERSAL	671 +30
3	1	13	BIG GIRLS DON'T CRY	FERGIE	WILL.I.AM/A&M/INTERSCOPE/UNIVERSAL	661 +3
4	4	9	HEY THERE DELILAH	PLAIN WHITE T'S	FEARLESS/HOLLYWOOD/UNIVERSAL	584 +79
5	5	18	UMBRELLA	RIHANNA FEATURING JAY-Z	SRP/DEF JAM/UNIVERSAL	464 -16
6	8	12	INSATIABLE	ELISE ESTRADA	ROCKSTAR	460 +4
7	11	8	SHUT UP AND DRIVE	RIHANNA	SRP/DEF JAM/UNIVERSAL	458 +31
8	9	10	WHEN YOU'RE GONE	AVRIL LAVIGNE	RCA/SONY BMG	453 +13
9	13	4	DO IT	NELLY FURTADO	MOSLEY/GEFFEN/UNIVERSAL	450 +87
10	10	10	WHINE UP	KAT DELUNA FEATURING ELEPHANT MAN	EPIC/SONY BMG	443 +6
11	6	17	SUMMER LOVE	JUSTIN TIMBERLAKE	JIVE/SONY BMG	426 -44
12	7	18	MAKES ME WONDER	MAROON 5	A&M/OCTONE/UNIVERSAL	402 -55
13	14	4	LOVESTONED	JUSTIN TIMBERLAKE	JIVE/SONY BMG	381 +48
14	12	14	BUY U A DRANK (SHAWTY SNAPPIN')	T-PAIN FEAT. YUNG JOC	KONVICT/NAPPY BOY/JIVE/SONY BMG	334 -35
15	17	9	REHAB	AMY WINEHOUSE	ISLAND/UNIVERSAL	327 +4
16	18	11	WAIT FOR YOU	ELLIOTT YAMIN	HICKORY/SONY BMG	323 +16
17	15	24	PARALYZER	FINGER ELEVEN	WIND-UP	317 -16
18	16	13	THNKS FR TH MMRS	FALL OUT BOY	FUELED BY RAMEN/ISLAND/UNIVERSAL	298 -31
19	20	7	PARTY LIKE A ROCKSTAR	SHOP BOYZ	ONDECK/UNIVERSAL REPUBLIC/UNIVERSAL	256 -21
20	21	12	4 IN THE MORNING	GWEN STEFANI	INTERSCOPE/UNIVERSAL	255 -12
21	27	17	DON'T BE SHY	BELLY FEATURING NINA SKY	CP	248 +26
22	32	3	STRONGER	KANYE WEST	ROC-A-FELLA/DEF JAM/UNIVERSAL	238 +63
23	19	16	HOME	DAUGHTRY	RCA/SONY BMG	238 -40
24	24	7	LAST TIME	GEORGE	HC ENTERTAINMENT	237 +11
25	31	3	MONEY HONEY	STATE OF SHOCK	CORDDVA BAY	221 +39
26	23	6	WALLS FALL DOWN	BEDOUIN SOUNDCLASH	DINE ALONE/UNIVERSAL	214 -16
27	36	4	RELAX (TAKE IT EASY)	MIKA	CASABLANCA/UNIVERSAL REPUBLIC/UNIVERSAL	213 +48
28	44	2	TONGUE TIED	FABER DRIVE	UNIVERSAL REPUBLIC/UNIVERSAL	200 +54
29	28	28	DON'T MATTER	AKON	KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN/UNIVERSAL	188 -8
30	25	17	BEFORE HE CHEATS	CARRIE UNDERWOOD	ARISTA/ARISTA NASHVILLE/SONY BMG	182 -44

♦ indicates CanCon



A star on the rise whose big shot was years in the making

Overnight Celebrity

Darnella Dunham

DDunham@RadioandRecords.com

to stand behind the same mic as nationally known personalities like DJ Funkmaster Flex, Angie Martinez and Miss Jones is quite a big deal. And now Lil' Nat is the latest full-time addition to the on-air lineup of Emmis' WQHT (Hot 97)/New York. ■ To those outside of Hot 97's studios at 395 Hudson St., it may seem as if the talent came out of nowhere to land a shift on the biggest hip-hop station in the world. But she has been working for years at Emmis/New York. This year, it all paid off.

Lil' Nat began her career in radio while attending New York University. She worked at the college station and secured an internship at Emmis urban AC WRKS (98.7 Kiss FM)/New York while still in school. Radio was a no-brainer career choice. "I was never really that kid that watched cartoons on a Saturday morning. Instead, my radio was always on," she says. "I always listened to talk breaks and the music and the commercials."

Listening to the various elements of radio was a smart move. Being on the air was her primary passion, but she accepted a full-time production job at Kiss FM. "To be honest, being in production was my foot in the door," she says. "I never really wanted to do production."

While being a female skilled in production gave her a steady job, Lil' Nat still wanted to be on-air. Instead of waiting for an opportunity to open up at Hot 97, she traveled more than two hours every Sunday to and from Albany, N.Y., to host a show on Pamal's WAJZ (Jamz 96.3); operated the board for Funkmaster Flex's Saturday night mixshow every other weekend; produced shows; and had a stint at WLIR (Party 105)/Long Island, N.Y. Nat felt like going the extra mile was necessary to reach her goal.

"In order to get better you have to be on the air," Nat says. "So I made sure I got my experience at other stations in smaller markets and learned my craft that way."

While Nat was spending weekends developing into a better personality, she was frequently

called upon to teach others who were getting opportunities to work on-air at Hot 97 how to run the board. Among her trainees were former morning show co-host Monie Love, current morning show host Miss Jones, former part-timer K7, former morning show co-host Steph Lova and former middayer Cherry Martinez. "I trained them before they got on the air full-time."

Feelings of resentment would have been understandable, but that wasn't Lil' Nat's attitude toward others who seemed to be passing her by. "I always believed in my heart that everybody gets their moment," she says. "The program directors at Hot 97 know when you're ready; they're not going to put just anybody on. And [former PD] Tracy Cloherty used to always listen to my airchecks from the other stations when I was working on the weekend. She used to groom me. She was preparing me for that next step."

"When [current PD] Ebro became music director, he started helping me with my aircheck sessions, too. He would write me notes and e-mail me on things I could work on. Then I would go back to Albany and try to improve on what he told me. Tracy did the same. Also, [former WRKS PD] Toya Beasley at Kiss used to sit down and listen to my stuff."

"I made sure everyone knew what my goals were and the jocks at Hot and Kiss would help me as well. They would tell me how to be more comfortable, and that takes practice. That's something you don't do overnight. But you



Lil' Nat



'I was never really that kid that watched cartoons on a Saturday morning. Instead, my radio was always on.'

—Lil' Nat

'The first day I cried, because it was so surreal for me. I had waited for so many years to get where I wanted to go.'

—Lil' Nat

learn, you practice, you do your best and you take criticism, you take notes and you do what you need to do to get better."

During her time with Emmis/New York, Lil' Nat has endeared herself to many, and this was evident when Ebro officially hired her to work full-time on Hot 97. "The first day I cried, because it was so surreal for me. I [had] waited for so many years to get where I wanted to go, and the support I got from

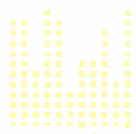
my peers and my friends at the station was so unreal. The e-mail blast was crazy, and it even came from across the country from other stations that Emmis owns. I got e-mails from L.A., [CEO] Jeff Smulyan, [radio division president] Rick Cummings—everybody e-mailed me, my phone was ringing crazy."

Emmis employees aren't the only ones showing their affection to Lil' Nat. She effortlessly comes across as very likable on the air, and in particular, connects with listeners during the nightly "Ask Nat" segment on and off the air. "I will call people that text and we'll talk; we actually have real conversations. It's not just, 'Can I give a shout-out?', 'Can you play my song?' People can listen and recognize that they have the same questions or problems."

Callers and texters seek her opinion on relationships, politics, fashion or whatever happens to be on their mind. "Ask Nat" has developed nicely because of the steady guidance provided by Ebro. "Ever since I started doing it, he's helped me groom it, make it sound better, make it sound big, make it more exciting, make it more entertaining," Nat says. "Ebro is not afraid to take chances. He trusts us on the air and knows exactly what we should sound like and how to make us more entertaining. I love him for that. He's really good with his critiques, and I respect him for it. He's been helping me from the very beginning before I even got on the air, so I really trust him."

Overnights is a shift that many jocks hope to abandon for prime-time slots, but Nat has no complaints about where she is. "As long as I'm on the radio, I'm happy. If Ebro thinks I'm great on overnights forever, I'm good. If he thinks I'm ready to move up, then hey, I'm ready to move up. As long as I'm able to share my knowledge and spread some love to people on the radio, I'm good where I am, wherever you put me."

R&R



URBAN/URBAN AC/GOSPEL



WGRB-AM makes gospel radio as entertaining and relatable as secular formats

They've Got Talent

Darnella Dunham
DDunham@RadioandRecords.com

The personalities at Clear Channel's WGRB-AM (Inspiration 1390)/Chicago captured my interest before I ever heard them on the radio. While attending an event in the station's market, I was introduced to PD/afternoon personality Sonya Blakey and APD/MD/midday personality Effie Rolfe, and spent some time chatting with them. While I didn't have the opportunity to meet morning show host pastor John Hannah, I felt like I knew him after hearing him host the event.

Hannah's comments were hilarious and he was effortlessly engaging. Rolfe was bubbly and effervescent, and Blakey was a tad reserved compared with the other two, but extremely warm and personable. I enjoyed their personalities so much that I made it a point to tune in to Inspiration 1390 when I returned to Los Angeles—and all three delivered the same spirit to listeners that I felt in person.

According to Blakey, Inspiration 1390 is "an uplifting station . . . I think that we're a progressive station. It's motivational. We have great personalities that connect to the faith-based community at large. If you want laughter, we've got it here. If you want information, if you want somebody to inspire you or to pray with you, we have it here at Inspiration 1390."

Hannah immediately brought on the funny when he started hosting mornings. "When they offered us the show, I started listening to different morning shows," he says. "I listened to secular morning shows to get a feel for what they were they doing—and they had news, they were doing jokes, they were doing comedy, they would have serious fun.

"I decided to take the leap of faith and try to be different. I didn't want to be like your regular, normal Christian radio personality. None of them were what I considered to be on edge."

Fortunately, there's balance on "The John Hannah Morning Show." He says, "I call my partner Angela Martin and me the 'Bonnie & Clyde of Christian radio.' I'm the crazy one;

she keeps me leveled, and it's pretty good.

"When we first started, a lot of the church community did not like it. They said it was too much fun, too much laughter, too much joking. We got a lot of negative e-mails and phone calls. Then I had this motto: 'Laugh and move on.' And then they began to get it."

But sometimes Hannah's comedy unintentionally crosses the line with listeners. "I've been man enough to go on radio and apologize. I'm the first to admit when I've gone too far. You still have to look at the one person you might have offended, compared to the [300,000] or 250,000 people that are listening to you and are fine with it. I've had some people call in and just straight-snap go off. I'll let them say it on radio. But then, I don't have to defend myself; the audience will call in."

On the rare occasions when Hannah gets a complaint for offending a conservative listener, Blakey is mindful of establishing boundaries without overreacting. "I know who he is as a person. I know that in his heart he loves God; he just likes to have fun. It's his personality. And if I [were] to stifle that, he wouldn't be as successful as he is today. People wouldn't embrace him if he was anyone other than who he is."

Hannah isn't the only lively personality on Inspiration 1390. Rolfe and Blakey relate to their listeners effortlessly. "Although we're an inspirational station, playing gospel music with a purpose to deliver the good news, we're not here to beat people over the head with

Bibles," Blakey says. "We're here to inspire and give words of motivation and do it in a creative way that can draw not just the gospel audience, but people that may just happen to tune in and realize that this is very inspiring, that they need this."

The station's personalities use the Internet

to connect with listeners, in addition to the airwaves. "A lot of our programming is connected to our Web site," Blakey says. "Each one of us has a personality page, and we're able to put on there basically anything we want to. John will put funny videos of pastors preaching or really bad singing and things like that."

The human connection is paramount. With several shifts often voice-tracked on gospel stations, Inspiration 1390 has live personalities from morning through afternoon drive. "People like to know that there's someone talking to them," Blakey says.

"It makes it more personable, it makes your music come alive—it makes your station come alive. If they don't have someone to talk to on a regular basis, it's almost like we're their friends or prayer partners. They have somebody to connect to. If they're going through some-

thing, it's nice to be able to turn on the radio and get an inspiring word or somebody to just speak to or make you laugh. This is our job on the radio, but it's a lifestyle."

Hannah is clear about his mission on gospel radio. "My desire is to raise the bar and do good radio. When people are driving to work, they're thinking [about] how they're going to get a good time, still get news, still get information and at the same time, still be spiritual."

"I think our station is a wake-up call," Blakey says. "This is a competitive market; you're competing with secular stations. Not that we're trying to

beat them out or anything, but we need to [follow] the same standards that they do. They want to give the best, they want to give an excellent product and gospel needs to bring itself to that same level. We may not have the dollars that they have, but you have to be creative in what you do and raise the standard."

R&R



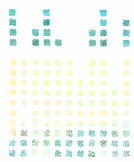
Rolfe



Martin and Hannah



Blakey



Honoring him and keeping listeners first

A Voice For God

Kevin Peterson

KPeterson@RadioandRecords.com

40

Jon Rivers is arguably the most-recognized voice in Christian music radio. He has been half of the nationwide K-LOVE morning show with his wife Sherry for the past six years. Prior to that, he spent 13 years at format leader KLTJ/Dallas. He hosts the weekly syndicated "20 the Countdown Magazine" on hundreds of stations across the country and voices radio specials, as well as radio and TV commercials that are heard nationwide. He was even inducted into the Texas Radio Hall of Fame last year.

And he does it all for one reason. "In the end, we're on the air to honor Jesus," Rivers says.

Sherry joined him as a radio partner about two years before they left KLTJ. "She became increasingly popular as she would call in," Rivers recalls. "They really wanted her to come in and be on the air with me. Even before that, she was on the phone a lot."

They've been together on the air ever since then and Rivers says the best part of sharing the airwaves with his wife is spending the time together. He jokes that it's a good thing they get along so well, since they are sharing career and home life together.

The couple's studio is on the grounds of their large ranch 80 miles northwest of the Dallas-Fort Worth metro, so the pair enjoys quality time off the air as well. "We're real serious horse people and both riders," Rivers says. "Sherry is a multiple world champion horse rider. We've gone all over the coun-

try, but we're staying closer to home since we brought our little girl Lexi home from China three years ago. She's changed our lives a lot." He says their adopted daughter even comes to the studio when she wakes up some days and has a few words to add to the show.

Just as a trainer and a coach are important in competitive horse riding, Rivers says they are critical to a morning show, and he has worked with some of the best. Tommy Kramer first worked with Rivers in their secular radio days at KILT/Houston and again at KLTJ. Rivers says Kramer stresses that the listener is always first. "He has a funny saying," Rivers says. "It's a takeoff on what a lot of people say. It's 'If I'm having fun, they'll [the listeners] have fun.' But Tommy says, 'No, if they're having fun, they'll have fun.' It's a good reminder for air talent."

Most recently Jon and Sherry have been working with talent coach Randy Lane, whose other

clients include Ryan Seacrest, Jimmy Kimmel, Leeza Gibbons, Bob Rivers and Kidd Kraddick. "We really love working with Randy," Rivers says. "He really encourages Sherry to sort of be unleashed and say what's on her mind. And he's taught us to expand the show with far more features."

While the Rivers look for input from coaches like Kramer and Lane, many up-and-coming radio personalities, in turn, look to successful morning talent like Jon and Sherry for input and advice. Rivers' advice is, "If possible, get a good coach, someone who can teach you the basics. Remember the listener always comes first and if you're on a music station, they're probably listening as much or more for that than they're listening for you, so have respect for the music."

He adds that you should surround yourself with people who are far more talented than you, so you can learn from them. "No one knows everything there is to know," he continues. "You should never stop learning. If you do, you're getting behind and going downhill, which is why we're so glad to have a coach all the time."

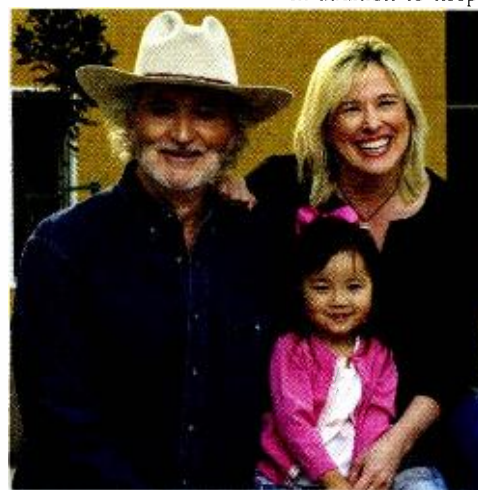
In addition to keeping the listener first, Rivers says to make sure what you're talking about is going to be of interest to the audience. "We try to be as natural and open as possible, share what's really in our hearts and talk about things that are relevant to [the listener's] daily life," he says. "It's also important to interact with the listener on the phone. Many times, the audience is far more entertaining and funny than we could ever be."

Even though he seems to be living his dream in the Christian music business, Rivers says that if he weren't doing this he would probably be a starving drummer: "I used to be when I was younger, but I just sort of toy around with it now." He has performed with the Newsboys about 10 times (with two drummers). Rivers says, "I just like what they do. It's a lot of fun and challenging, too."

No matter what Rivers does, it's all for the same reason. "To hopefully be a blessing and to honor God," he says. "That's the only reason. There's no other incentive, so that's very fulfilling." **R&R**

'Many times, the audience is far more entertaining and funny than we could ever be.'

—Jon Rivers



Jon, Sherry and Lexi Rivers

new from artist of the year

chris tomlin

"Amazing Grace (My Chains Are Gone)"


early spins detected at:

KCMS	KKCM	WJIE
KTSL	KVMV	WBDX
KSBJ	KGBI	WCVO
KXOJ	WFFH	WLAB

available on Play MPE today!

going for adds 8.24.07

EMI Music Group for promotional info contact josh lauritch at 615.371.4201 or jlauritch@emimcg.com





Checking in with Los Angeles' and San Francisco's new country stations

A Tale Of Two Cities

R.J. Curtis

RCurtis@RadioandRecords.com

44

It's been nearly six months since a seismic event took place in the country format. During a three-day span, Los Angeles and San Francisco—two cities famous for making the Earth move—each had a new country station on the air. Mt. Wilson Broadcasters was first, flipping L.A.'s classical KKG0 to Go Country 105 on Feb. 26. Three days later in the Bay Area, Entercom took adult hits KMAX country, relaunching it as KBWF (95.7 the Wolf).

L.A. and Frisco, radio markets Nos. 2 and 4 respectively, are miles apart on many levels—332 physical miles to be exact—but politically and culturally as well. Go to a Dodgers-Giants game sometime and you'll see what I mean. So it figures that the two operators would each take a vastly different approach to making KKG0 and KBWF successful.

Entercom is a publicly traded company with a portfolio of nearly 100 radio stations in 22 markets. Mt. Wilson Broadcasters is family-owned; Saul Levine has independently owned and operated the L.A. signal for almost 50 years.

Entercom launched the Wolf with a massive TV campaign, introducing itself to the Bay Area via 1,000 TV spots in the first 10 days on the air. The station kicked off with 15,000 commercial-free songs in a row. KKG0 had a softer launch, relying on word-of-mouth mixed with some bus boards, a few billboards and the electronic sign on the side of the station's building, which conveniently sits alongside L.A.'s Interstate 405, one of the country's busiest freeways.

Both stations now have a full book under their belts, and each is encouraged and excited by initial results. KKG0's debut brought in a 1.8 share with persons 12+ and 25-54 to rank No. 19 in L.A. The Wolf posted a 2.2 12+ and its 2.3 25-54 puts it in the top 10; it's tied for third in 25-54 females at 3.0.

Long term, they each believe more cume will be needed to reach ratings goals. KKG0's cume was slightly less than 500,000 in spring, Levine says. "Our goal is between 600,000 and three-quarters of a million," but he adds that all are excited about

the 12+ TSL of 8:30, which Levine says "means people like what we do and they stay tuned all day."

The Wolf cumed 340,000 per week in spring. PD Scott Mahalick says getting more than 300,000 was key, because "that was after the heavy TV marketing was turned off, so that's word-of-mouth momentum carrying forward." If the Wolf can grow the cume another 50,000, Mahalick believes that "with our TSL formula, [it is at 7:15], we can be a consistent top three to five radio station, and that makes the No. 1 crown reachable."

Converting these auspicious results into revenue is another area where KKG0 and KBWF have experienced different payoffs. Mahalick characterized sales progress for the Wolf as "overwhelmingly positive," saying agencies have readily embraced the station "because we're active and we create buzz. It's worked well for clients because they've gotten results."

Levine says, "Unfortunately, we're not going to do that well the first year," citing the loss of numerous annual buys, which were made at the end of '06 and the start of '07. He relates a story in which another L.A. broadcaster said that simply flipping his frequency to country would ensure an annual revenue figure of \$18 million. "For someone who was doing \$4.8 million, that's like going to heaven."

The fact is, Levine's economic reality is entirely different from any other broadcaster in L.A. "We're in a very enviable position," he says. "We're not greedy financially. We were making so little money with classical on the FM that if we can just double our revenue, we're happy."

Levine says he is thrilled to be getting orders and



Mahalick

By The Numbers

Fall '06-Winter '07-Spring '07

KKG0/Los Angeles

12+ AQH Share: 0.6-0.8-1.8

25-54 AQH Share: 0.2-0.7-1.8

25-54 TSL: 6:15-6:30-8:45

KBWF/San Francisco

12+ AQH Share: 1.3-1.9-2.2

25-54 AQH Share: 1.9-2.4-2.3

25-54 TSL: 5:30-6:30-7:15

All figures are Mon.-Sun., 6 a.m.-midnight

Source: Arbitron



Levine

has a chance to be "moderately profitable. We're delighted with that." Nonetheless, Levine says he expects 2008 will be in the \$10 million-\$12 million range.

KKG0 and KBWF have continued to develop their on-air product during the last few months. KKG0 had Shawn Parr and Robin Banks for mornings in place the day it flipped. Tonya Campos joined for middays a few weeks later, and Todd Baker eventually rounded out the lineup in afternoons. The station clears Whitney Allen's "Big Time" show in evenings, and after utilizing Dial Global's syndicated 24-hour programming on weekends, it recently added live personalities, including longtime KZLA weekend jock Paul Freeman.

After finishing 15,000 songs in a row, Mahalick rolled out the "Y'all-ternative" morning show, featuring Gill Alexander, LeBaron "LB" Meyers, Marcus, Sue Hall and Eddie King. It's a large cast for a morning show, but Mahalick says they gelled quickly: "Every week it gets better and better." The morning team genuinely likes each other, he says. "There's an absolute team spirit there and they do things because they want to, not because they have to. That's the kind of dynamic. We feel very fortunate to have them."

During spring, Go Country 105 became more active promotionally, putting together a new-artist showcase at Raging Waters, a local water park. It recently partnered with Live Nation and together they'll stage their first Go-Fest concert Oct. 13 at Verizon Wireless Amphitheater, starring Alan Jackson and Brooks & Dunn. Additionally, all the major country tours will come through L.A. in summer and fall, giving KKG0 more opportunities to brand itself and engage listeners.

Mahalick describes the Wolf as "a fun and exciting radio station with some of the types of things you'd hear on a mainstream top 40." The station's umbrella for the summer is "a summer of 10,000 winners."

According to Mahalick, "We're very proactive and do different things focused on families and singles." There's something for everybody, he says, citing such examples as the premiere of "The Simpsons Movie" and a promotion to give away an iPhone—with a value-added bonus. "We now have the ultimate iPhone where the entire Wolf library is loaded, including [music from] all the major shows this summer," including such artists as Toby Keith, Tim McGraw and Faith Hill. "We try and make sure promotions and giveaways aren't just niched out, that we're covering the wide spectrum the station reflects."

While these two recent country converts are traveling different paths to fulfill their goals, they are both happy to be on the road again.

"We're planning to be as competitive as it takes to cut through and compete here. We're in it long range," Mahalick says.

Levine proudly admits to being "a mom-and-pop operation," which he says is great because "the listeners are moms and pops." Country is a perfect fit for Levine because of his background growing up in northern Michigan, "in a one-stoplight city of 5,000 people. This is not an unusual format for me. It's one I relate to."

R&R

KEITH BRYANT

"She Danced"

"I LISTENED TO IT FIRST THING THIS MORNING AND FELL IN LOVE WITH IT, FIRST LISTEN, AND AS I THOUGHT IT WOULD...GOT A 100% TEST, PLAYED AN ENCORE OF IT AT THE END OF MY SHOW... GOOD JOB GUYS."
— Austin Daniels KFTX/Corpus Christi TX

"I've always enjoyed his singing, and this is one ultra-commercial song."
— Robert K. Oermann /Music Row

"Keith recently played a WYYD event and SHE DANCED was a definitely a crowd favorite."
— Joel Dearing WYYD/Program Director/Clear Channel

**ON YOUR DESK
& Impacting
Country Radio Now!**

42 Stations Already On Board

**"She Danced" From the Album
"Live It Slow" In Stores and on
Itunes NOW**

**If You Don't Have This Record,
Don't Worry, R&R Panels Are
Being Re-Serviced This Week!**





AC/HOT AC



Female-fronted WFLC/Miami's 'Those 2 Girls in the Morning' adds multicultural approach to major-market AC

Julie Guy & Tamara G.: United In Diversity

Chuck Taylor
CTaylor@RadioandRecords.com

48

Despite an evolving format playlist that now leans toward the younger end of its demographic target, most AC morning shows look the same as ever: middle-aged white men. ■ But Cox AC WFLC (the Coast)/Miami has put a new face on breakfast time, with "Those 2 Girls in the Morning"—Julie Guy and Tamara G. Not only does the pair lead a precious few major-market a.m. drive shows fronted singly by females, but the two offer a little something extra: They are also multicultural and multiracial.

Tamara, who is African American, and Julie, a Canadian of Italian descent, also bring a depth of experience with more than 16 years in broadcasting each in multiple formats. The former has worked at AC KDMX/Dallas, urban AC WHBX/Tallahassee, urban WEDR/Miami and news/talk WTPS-AM/Miami, while the latter worked as a rock chick at the former WSHE in South Florida before segueing to AC.

Perhaps surprisingly, station research reveals that "Those 2 Girls in the Morning" have an audience that is 75% Hispanic and 25% non-Hispanic white. Makes sense, according to Tamara: "What we've found from our loyal listeners is that it doesn't matter what your ethnicity is, because we all have crazy relatives, we've all been in love and been dumped, pay too much for taxes, the kids are driving us crazy, we can't find a good man and the like," she says. "Life makes you forget about any color hang-ups you might have."

"Both of us usually come from the 'common sense' versus any race angle," she adds. "We can't believe some of the stuff folks do or say, whether they're black, white, Hispanic or whatever."

Technically, the two have been a team at WFLC for only seven months—though it's not the first time they have shared the mic. After a short-term gig in 2005 in Port St. Lucie, Fla., Tamara filled in for two weeks at the Coast while Julie and her former co-host

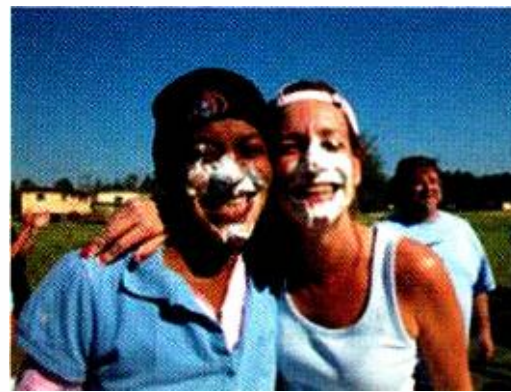
went on vacation. "When they came back, former Coast PD David Isreal didn't tell me not to come back, so I just kept coming in each morning and the gig lasted five months until I was asked to join WEDR," Tamara says. Then, last November, after a personnel change on Coast's morning show, the bosses asked Julie who would she like to work with. Her immediate response: Tamara.

Now the two can't imagine life without each other—at and away from the job—despite offering diverse life experiences.

Julie says, "I've been married for nine years with two kids and Tamara is single, and you know what? They're both a big headache. The issues we discuss come up on both ends of the spectrum. She is definitely the instigator and the 'wild one.' I am the nice, conservative one, and I live vicariously through Tamara's love life."

And, Tamara adds, "Julie definitely looks at the world through rose-colored glasses. On the other hand, I always try to keep it real and if that means calling it like it is, then so be it. However, I know that there's always more than one way to see something and maybe somebody can teach me another way. Of course if I think it's stupid, I'll tell you that, too. But Julie is the same so it's all good."

Personally, the two hold earnest respect for one another. "I love this woman," Tamara says. "We talk all the time about how women are not supportive of each other, because every-



Tamara G., left, and Julie Guy

Tamara G. of WFLC (the Coast)/Miami's "Those 2 Girls in the Morning" comes up with 10 descriptors she believes her audience would use to describe the a.m. shift she shares with Julie Guy:

- Funny
- Smart
- Happy
- Determined
- Topical
- Conversational
- Witty
- Friendly
- Down to earth
- Their favorite



Guy



Tamara G.

one wants to be where you are now. We do not compete with each other. We don't argue, and we genuinely like each other, which is rare on morning shows and particularly an all-female show. No egos here, folks, sorry. Our relationship works because Julie and I are so much alike. We're the child our parents depend on as well as the rest of the family; we have trifling brothers and sisters; we've both been in the biz 16 years and paid our dues; and we have the same temperament and willingness to want our show to be the best. So we'll do whatever we have to do to keep it that way."

No disagreement from Julie, who says, "Tamara is one of the most professional, intelligent, nonegotistical women I've met. Coming to work every day is truly a pleasure, and I can call her a friend, not just a co-worker. Our differences just make me like her more. I've learned so much about the African-American community and the differences that seem so apparent aren't so different after all. When it comes down to it, we all have the same hopes and dreams."

Like any self-respecting adult women, Julie and Tamara aren't about to share their ages, but both agree that AC radio is a proper fit for their, shall we say, station in life.

"Let's just say I remember when Members Only jackets were cool and I was jamming to Doug E. Fresh's 'The Show' in high school," Tamara says. "I'm at an age where I prefer the music of the past, particularly the songs that I grew up with and loved as a teenager. That's one of the reasons I love the AC format, when you hear a song that brings back good memories. Plus, our audience is all grown folks."

Julie adds that the AC backdrop allows the two to discuss "life topics" that on-air hosts customarily don't bring to the table. "The older generation so often gets overlooked because of the younger, hipper crowd. It's a good fit for me, because I am the demographic. I'm talking to *me*; we're talking to *us* in the mornings."

Julie and Tamara hope to keep their nameplates on the door at the Coast for a good long time. Tamara says, "I think Julie and I are doing a great job relating to our listeners because we approach them as friends versus us being some big-time radio stars, which we aren't. What you see is what you get. We don't have any pretenses, ulterior motives or anything. We're just 'Those 2 Girls in the Morning' that you can talk to or sit and drink your coffee listening to us."

Julie adds, "Once radio gets under your skin, you can't get it out. Even on a bad day, I love this industry. I'll do it as long as they let me."

Julie adds, "Once radio gets under your skin, you can't get it out. Even on a bad day, I love this industry. I'll do it as long as they let me." **R&R**



ALTERNATIVE/ACTIVE/ROCK



Longtime specialty show host is also on TV and now hosting festivals, too

'Eddie Trunk Rocks' Is 25

Mike Boyle

MBoyle@RadioandRecords.com

54

Eddie Trunk and I have something in common. We both got our first shots in radio right out of high school. And in the interest of full disclosure, I ended up as his PD at rock WDHA/Morristown, N.J., in the mid-'80s, a couple of years after my predecessor—and current CBS Radio sports WFAN/New York VP of programming—Mark Chernoff first hired him to host a weekly hard rock/metal show dubbed “Metalmania.”

Chernoff and the station's GM at the time, the late Bob Linder, were curious about how a show like that would do, especially given the bucket-loads of Def Leppard's “Pyromania” and Quiet Riot's “Metal Health” albums that were flying off store shelves at the time.

Now, 25 years later, Trunk, who is often referred to as the Larry King or Howard Stern of rock interviewers—mainly because of his connections to the artists and how comfortable he makes them feel—lays claim to a syndicated hard rock/metal show and a similarly formatted weekly satellite radio program. He's also had years of face time on national TV hosting rock specials and conducting interviews, among other things.

'Eddie Trunk Rocks'

On a national syndication level, his radio show is now called “Eddie Trunk Rocks.” The host admits, “I was never a fan of the name; it wasn't my idea.”

But that hasn't stopped the weekly three-hour program from gaining steam at a dozen or so stations, including home base Clear Channel classic rock WAXQ (Q104.3)/New York and Entercom's active rock WAAF/Boston. It is available through Radio KG, which is run by Westwood One veteran Larry Kahn. “I do the show live from Q104.3, where it's called ‘Friday Night Rock’ and airs from 11 p.m. to 2 a.m.,” Trunk says. “The live version is taped for affiliates

Trunk's Coolest Moments

A little more than a year ago and out of the blue, Axl Rose walked into Eddie Trunk's Friday night show on Clear Channel classic rock WAXQ (Q104.3)/New York, and for two hours the pair just talked on the air.

“He hadn't talked to anyone in the media like that in over a decade,” Trunk recalls. “It made news all over the world. He called into the show at the beginning. He was at SIR Studios in Manhattan rehearsing. We talked a little bit on the phone—I wasn't even really sure it was Rose—and half an hour later, he walked into the Q104.3 studios.”

However, what Trunk is most proud of hap-

pened in November 2001.

“I was able to assemble a charity event as a 9-11 benefit for the police and firefighters of New York. We called it New York Steel. I reunited Twisted Sister for the first time in 13 years and they've been back together ever since. Ace Frehley, Anthrax, Overkill and Sebastian Bach from Skid Row played for us at Hammerstein Ballroom.” Former New York Mets catcher and Trunk's good friend Mike Piazza acted as host for the event. “It was a sold-out show and we ended up raising over \$100,000. Putting this together from the base of a once-a-week hard rock/metal show meant a lot to me.” —MB

'It's a hang for people who are really into hard rock and metal music.'



Trunk

'What's the sense of doing a specialty show if it's going to fill the exact same programming you're doing anyway?'

for the following week and is delivered digitally or on CD.”

The show, which previous to Q104.3 aired for several years on the late WNEW-FM/New York when it was rock and then continued on Friday and Saturday nights after it flipped to talk, features a blend of hard rock and heavy metal from such acts as Black Sabbath, Metallica and Judas Priest, plus artist interviews. “It's a hang for people who are really into hard rock and metal music,” Trunk says. “Some weeks it's totally music-intensive, and there are just as many weeks that the show is just about interviews, calls, discussion and opinion.”

On a local level, Trunk credits Q104.3 PD Bob Buchmann for giving him all the support he needs.

“I always say to people, ‘What's the sense of doing a specialty show if it's going to fill the exact same programming you're doing anyway?’ But something I've often heard from programmers that I've never understood is when they say, ‘We'd never have that artist into the station or play their music; why would we run the show?’ Well, that's precisely why you would, because they're still rock artists and there's still a segment of the audience that wants to hear them. So, what do you accomplish if you put a show on that sounds like your station does all the time? That's what Bob Buchmann gets.”

Other 'Part-Time Jobs'

As for Trunk's XM show, “Eddie Trunk Live” airs 6 p.m.–10 p.m. Monday nights on the Boneyard (channel 41). “The great thing about this show is that I have complete creative control,” Trunk says. “The people I work for there are 100% supportive of what I do.”

For the last five years, Trunk has also been a host for VH1 Classics. However, he doesn't know what the future holds there.

“I haven't worked there in a few months,” Trunk says. “My contract expired in June. Some of my stuff still runs on the channel from time to time. It's no secret that a few months ago corporate let everyone go that worked on the channel and new management is now in place and assessing what they want to do. I am in the dark regarding whether I will return, but I certainly would love to. I'm supposed to be getting an update from them soon.”

In the meantime, Trunk has added a new TV gig in the New York/New Jersey/Connecticut area with Madison Square Garden's MSG Network, which reaches 12 million homes. He's the company's music interviewer/correspondent.

And on weekends when he's free, concert promoters around the country call on him to fly in to host their big shows and festivals, and rub elbows with the crowds. He recently hosted an '80s rock festival in Oklahoma and another in Wisconsin.

To learn more about Eddie Trunk, visit eddietrunk.com.

R&R

► **THE CULT** MAKES ITS FIRST CHART APPEARANCE IN NEARLY SIX YEARS AS "DIRTY LITTLE ROCKSTAR" HAS MOST INCREASED PLAYS (UP 41) AND OPENS AT NO. 25.



THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST	1) NIELSEN BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS	RANK
1	1	7	I DON'T WANNA STOP OZZY OSBOURNE	NO. 1 (16 WKS) EPIC	486 +13	1.735	1
2	2	18	WHAT I'VE DONE LINKIN PARK	1) WARNER BROS.	387 -20	1.291	3
3	3	15	WHAT I WANT DAUGHTRY	RCA/RMG	361 +19	1.023	4
4	4	12	SHE BUILOS QUICK MACHINES VELVET REVOLVER	RCA/RMG	353 +12	1.302	2
5	5	28	FOREVER PAPA ROACH	EL TONAL/GEFFEN	317 -8	0.995	5
6	6	27	PARALYZER FINGER ELEVEN	1) WIND-UP	304 +3	0.856	6
7	7	11	FAMOUS PUDDLE OF MUDD	FLAWLESS/GEFFEN	263 +10	0.630	9
8	9	13	SOULCRUSHER OPERATOR	ATLANTIC	209 -1	0.530	11
13	13	13	NEVER TOO LATE THREE DAYS GRACE	JIVE/ZOMBA	202 +32	0.658	7
10	8	41	PAIN THREE DAYS GRACE	1) JIVE/ZOMBA	197 -23	0.644	8
11	12	30	BREATH BREAKING BENJAMIN	HOLLYWOOD	179 +8	0.583	10
12	11	32	TEN THOUSAND FISTS DISTURBED	REPRISE	153 -22	0.476	12
13	10	21	FAR CRY RUSH	ANTHEM/ATLANTIC	134 -42	0.407	15
14	16	10	TARANTULA THE SMASHING PUMPKINS	MARTHA'S MUSIC/REPRISE	128 +6	0.422	14
15	14	22	YOU WOULDN'T KNOW HELLYEAH	EPIC	125 -14	0.348	17
16	19	5	HOMECOMING QUEEN HINDER	UNIVERSAL REPUBLIC	120 +12	0.383	16
17	18	5	LIFE IS BEAUTIFUL SIXX: AM	ELEVEN SEVEN	120 +11	0.432	13
18	17	16	BROKEN SUNDAY SALIVA	ISLAND/IDJMG	113 0	0.207	23
19	15	15	THANK YOU TESLA	TESLA ELECTRIC CO.	110 -25	0.241	19
20	20	10	EVOLUTION KORN	VIRGIN	103 -5	0.212	20
21	21	8	WASTED TIME FUEL	EPIC	93 +1	0.148	28
22	22	7	I GET IT CHEVELLE	EPIC	87 +7	0.145	30
23	23	12	MADE OF SCARS STONE SOUP	ROADRUNNER	83 +8	0.167	26
24	24	12	ICKY THUMP THE WHITE STRIPES	THRD MAN/WARNER BROS.	79 +11	0.212	21
25	NEW		DIRTY LITTLE ROCKSTAR THE CULT	MOST INCREASED PLAYS ROADRUNNER	62 +41	0.156	27
26	25	3	BROKEN GLASS BUCKCHERRY	ELEVEN SEVEN/ATLANTIC/LAVA	61 +6	0.185	25
27	26	3	ALCOHAULIN' ASS HELLYEAH	EPIC	50 +9	0.134	-
28	NEW		I'VE GOT A FEELING TESLA	TESLA ELECTRIC CO.	56 +19	0.285	18
29	29	2	BLEED IT OUT LINKIN PARK	WARNER BROS.	49 +10	0.208	22
30	NEW		NOT GOING AWAY OZZY OSBOURNE	EPIC	48 +16	0.063	-

THIS WEEK	TITLE ARTIST / IMPRINT / PROMOTION LABEL	1) NIELSEN BDS CERTIFICATIONS	PLAYS TW LW
1	THE ENEMY GODSMACK (UNIVERSAL REPUBLIC)		177 173
2	LAND OF CONFUSION DISTURBED (REPRISE)		170 181
3	ANIMAL I HAVE BECOME THREE DAYS GRACE (JIVE/ZOMBA)		139 139
4	ROCKSTAR NICKELBACK (ROADRUNNER)		132 127
5	THE POT TOOL (TOOL DISSECTIONAL/VOLCANO/ZOMBA)		124 131

MOST ADDED

TITLE ARTIST / LABEL	NEW STATIONS
THE PRETENDER Foo Fighters (ROSWELL/RCA/RMG) KAZR, KBER, KUFO, WKLC, WNOR, WXMM	6
THE LARGER BOWL Rush (ANTHEM/ATLANTIC) KBER, WGIR, WHJY	3
DIRTY LITTLE ROCKSTAR The Cult (ROADRUNNER) WGIR, WAFX	2
HUMANITY Scorpions (NEW DOOR/UME) WGIR, WHJY	2
PARALYZER Finger Eleven (WIND-UP) WEBN	1
I GET IT Chevelle (EPIC) WAQX	1
HOMECOMING QUEEN Hinder (UNIVERSAL REPUBLIC) KTUX	1
ICKY THUMP The White Stripes (THIRD MAN/WARNER BROS.) KTUX	1
BLEED IT OUT Linkin Park (WARNER BROS.) KAZR	1

ADDED AT... KAZR
Des Moines, IA
PD: Ryan Patrick
MD: Andy Hall
Foo Fighters, The Pretender, 5
Linkin Park, Bleed It Out, 2

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

THIS WEEK	TITLE ARTIST / IMPRINT / PROMOTION LABEL	1) NIELSEN BDS CERTIFICATIONS	PLAYS TW LW
6	CRAZY BITCH BUCKCHERRY (ELEVEN SEVEN/ATLANTIC/LAVA)		119 110
7	COMING UNDONE KORN (VIRGIN)		119 115
8	THROUGH GLASS STONE SOUP (ROADRUNNER)		112 111
9	SIDE OF A BULLET NICKELBACK (ROADRUNNER)		109 98
10	BACK IN BLACK AC/DC (ATCO/ATLANTIC)		106 106

NEW AND ACTIVE

TITLE ARTIST / LABEL	PLAYS /GAIN	TITLE ARTIST / LABEL	PLAYS /GAIN
THE LARGER BOWL Rush (ANTHEM/ATLANTIC) TOTAL STATIONS: 7	42/35	THE PURSUIT Evans Blue (HOLLYWOOD) TOTAL STATIONS: 9	32/5
THE PRETENDER Foo Fighters (ROSWELL/RCA/RMG) TOTAL STATIONS: 7	33/33	LIE Black Light Burns (1 AM/WOLFPACK/ADRENALINE) TOTAL STATIONS: 6	28/2
GIVEN UP Linkin Park (WARNER BROS.) TOTAL STATIONS: 3	33/3	HUMANITY Scorpions (NEW DOOR/UME) TOTAL STATIONS: 7	27/25

MOST INCREASED PLAYS

+41	DIRTY LITTLE ROCKSTAR The Cult (Roadrunner) KBER +9, WDHA +6, WHJY +5, WKLC +5, KMDD +4, WAFX +4, WGIR +4, KIOC +2, WJXQ +1, WZZO +1
+35	THE LARGER BOWL Rush (Anthem/Atlantic) WHJY +13, WGIR +11, WDHA +5, KBER +5, WKLC +3, WJXQ +1
+33	THE PRETENDER Foo Fighters (Roswell/RCA/RMG) KUFO +12, WDHA +10, KAZR +5, KBER +3, KSHE +1, WJXQ +1, WNOR +1
+32	NEVER TOO LATE Three Days Grace (Jive/Zomba) KMDD +28, WJXQ +2, WXMM +2, WKLC +2, WNOR +1, KSHE +1, WEBN +1, KTUX +1, WHJY +1
+25	HUMANITY Scorpions (NEW DOOR/UME) WHJY +11, WGIR +10, KZRR +2, KSHE +1, WONE +1, WAFX +1

FOR WEEK ENDING AUGUST 5, 2007
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. © 2007 Nielsen Business Media, Inc. All rights reserved.

INTRODUCING PULSE OF RADIO ROCK

LAUNCH RADIO NETWORKS is now PULSE OF RADIO, bringing you the same great prep and programming services, with more in depth music and entertainment news and audio than any other service! Available for ROCK and many other formats including Spanish and News Talk - and we also have a complete daily Comedy feed, as well as videos, movie and TV sound, and more!

Check out www.pulseofradio.com to ask for a free trial!



TRIPLE A



Recapping the Triple A R&R Industry Achievement Award winners for 2007

In Recognition Of Excellence

John Schoenberger
JSchoenberger@RadioandRecords.com

Congratulations to the 2007 Triple A Industry Achievement Award winners, announced Aug. 4 during the Triple A Summit awards luncheon. Following is an overview of the lucky recipients.

As a reminder, this year we continued to use a narrower nomination and voting process, one more tightly focused on the triple A community. In addition, we once again employed the online service of Election Services Corp. to distribute ballots and tabulate results.

Special Recognition

Sadly, this year one of the triple A format's greatest advocates left us way too soon.

Laura Ellen Hopper, the architect of Northern California's KPIG Radio—the first radio station to stream on the Web—had a healthy respect for radio's heritage and cared passionately about the music. Further, her dedication and passion inspired those who worked for her.

Her husband, KPIG OM Frank Caprista, graciously agreed to accept the first R&R Industry Achievement Visionary Award in Hopper's name. In years to come, R&R will select an individual from the radio or records industry to receive this award, based on his or her individual contributions to furthering the growth and success of the triple A format.

"Laura loved radio and working with people who also loved radio and music," Caprista said. "I am sure she would be very honored by this award."

Radio Nods

Summit flagship station KBCO/Denver grabbed two awards this year. First, Mark Abuzzahab was named MD of the year for the second year in a row. In receiving his plaque, Abuzzahab said: "Last year I felt honored, but since [former KMTT/Seattle APD/MD] Haley Jones was back on the scene this past year at KMTT, I was certain she would win. I am very excited to be recognized again by my peers."

Secondly, KBCO morning show host Bret Saunders won air personality of the year, an award he has collected in the past.

This year we saw a first-time winner nab the PD of the year trophy: KTCZ/Minneapolis PD and Clear Channel triple A brand manager Lauren MacLeash. "I am excited just to have been considered," MacLeash said. "There are so many people in this format who inspire me on a regular basis and for me to be the one chosen for



Frank Caprista, center, accepting the Lauren Ellen Hopper Visionary Award presented in the late programmer's memory. He's flanked by R&R president/publisher Erica Farber, right, and triple A editor John Schoenberger.



KBCO/Denver APD/MD Mark Abuzzahab expressing gratitude for his award.



WNCS/Burlington, Vt., PD Zeb Norris was thrilled to learn his station won its third Industry Achievement Award in a row.

► **RODRIGO Y GABRIELA**
LEAD A TRIO OF DEBUTS ONTO THE CHART AS "DIABLO ROJO" ENTERS AT NO. 28.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST	IMPRINT / PROMOTION LABEL	PLAYS	
					TW	+/-
1	1	11	TWO RYAN ADAMS	LOST HIGHWAY	500	+13
2	2	13	MISSED THE BOAT MODEST MOUSE	EPIC	541	-2
3	3	5	IN THE COLORS BEN HARPER AND THE INNOCENT CRIMINALS	VIRGIN	524	+40
4	5	12	AH MARY GRACE POTTER AND THE NOCTURNALS	HOLLYWOOD	498	+26
5	7	3	HOLD ON KT TUNSTALL	RELENTLESS/VIRGIN	471	+69
6	4	8	DON'T STOP NOW CROWDED HOUSE	ATO/RED	466	-7
7	6	11	FRANK & AVA SUZANNE VEGA	BLUE NOTE/BLG	419	-4
8	9	7	SHE MOVES IN HER OWN WAY THE KOOKS	ASTRALWERKS	365	+20
9	11	8	THE PERFECT CRIME #2 THE DECEMBERISTS	CAPITOL	323	+7
10	13	7	SING IT ALL NIGHT DESOL	SAZON	311	+21
11	10	9	THE UNDERDOG SPOON	MERGE	307	-24
12	15	8	BUBBLY COLBIE CAILLAT	UNIVERSAL REPUBLIC	297	-11
13	8	18	WHAT LIGHT WILCO	NONESUCH/WARNER BROS	295	66
14	14	10	HEY THERE DELILAH PLAIN WHITE T'S	FEARLESS/HOLLYWOOD	288	+1
15	16	3	POOR MAN'S PARADISE THE SUBDUDES	BACK PORCH/MANHATTAN/BLG	284	+24
16	12	13	1, 2, 3, 4 FEIST	CHERRYTREE/POLYDOR/INTERSCOPE	284	-22
17	17	5	REHAB AMY WINEHOUSE	UNIVERSAL REPUBLIC	231	12
18	19	6	HOLLYWOOD COLLECTIVE SOUL	EL	227	-1
19	18	13	CLOSER TRAVIS	INDEPENDIENTE/EPIC	204	-26
20	24	5	LOVE IS THE ONLY WAY ROBERT RANDOLPH & THE FAMILY BAND FEAT. DAVE MATTHEWS	WARNER BROS	203	+9
21	30	2	DANCE TONIGHT PAUL MCCARTNEY	MPL/HEAR/CONCORD	197	+32
22	23	3	CAR CRASH MATT NATHANSON	VANGUARD	193	-1
23	25	3	YOU'RE A WOLF SEA WOLF	DANGEBIRD	192	+15
24	27	15	LAST REQUEST PAOLO NUTINI	ATLANTIC	184	+9
25	20	3	THE DAY WE MET SARAH BORGES & THE BROKEN SINGLES	SUGAR HILL	180	-20
26	28	2	THE HEINRICH MANEUVER INTERPOL	CAPITOL	172	+6
27	22	18	RUBY KAISER CHIEFS	B-UNIQUE/UNIVERSAL MOTOWN	165	33
28	NEW		DIABLO ROJO RODRIGO Y GABRIELA	ATO/RED	162	+21
29	NEW		ONE CROWDED HOUR AUGIE MARCH	JIVE/RED	152	+20
30	NEW		BE MY SOMEBODY NORAH JONES	BLUE NOTE/BLG	153	+10

FOR WEEK ENDING AUGUST 5, 2007

this award is a real honor."

While it has undergone various permutations throughout its three-decades-plus life, WXRT/Chicago's dedication to creativity and spontaneity has not wavered. It remains a beacon for how great radio can still be. That's likely why the station continually wins commercial station of the year (markets 1-25), an accomplishment it repeated again this year.

In the commercial station of the year (markets 26-100) category, KGSR/Austin emerged victorious for the third consecutive year. Also grabbing an award for the third straight year was WNCS/Burlington, Vt., as commercial station of the year (markets 101-plus). On hand to accept the award, PD Zeb Norris attributed the station's success to the dedication of a great staff.

It's no surprise that WXPB/Philadelphia consistently wins the station of the year (noncomm) award as it is one of the most innovative and well-programmed stations in the triple A community—noncommercial or commercial. Assistant GM of programming Bruce Warren said, "We're all extremely happy that we won non-comm station of the year again. We couldn't be happier that our peers continue to see XPN as they do and for supporting us in many ways."

Label Props

Three plaques were doled out to labels. Epic garnered the platinum label of the year award for the second year in a row. Promotion head Lisa Sonkin called the acknowledgement "a testament to Epic's amazing roster of artists and our talented staff's strong commitment to excellence."

In the gold label category, the award went to ATO Records, repeating its triumph of two years ago. "Being recognized by the industry is a tribute to the ATO artists and team," the label's Rick Brewer said. "And for me, working so closely with the triple A community to nurture and break bands is a true honor."

Lastly, Atlantic's Brian Corona was named promotion executive of the year for the third year in a row.



Ileana García's growing success on WRMA/Miami

A Star On The Red Carpet

Jackie Madrigal
JMadrigal@RadioandRecords.com

Spanish Broadcasting System has a rising star on pop WRMA (Romance)/Miami: Ileana García, host of midday show "La Alfombra Roja" (The Red Carpet). Although she has been on the air on several other Miami stations, including the company's tropical WXDJ (El Zol), this marks her comeback to the airwaves.

García had taken a few years off from radio to become SBS' research director, but returned to host "La Alfombra Roja," which debuted in January, at the request of SBS.

Her radio career is well-traveled. It began in 1991 when she interned for Neil Rogers on news/talk WIOD/Miami. Soon after, she was offered the opportunity to join other stations—in fact, García says she's done every format in the market, both in Spanish and English.

Being back on the air is "a good thing," García says. "Everything I've done in the last couple of years has been like being on tour. Life was preparing me for where I am now."

While there are plenty of women jocks on Spanish-language radio in Miami, García is not afraid of the competition. She praises her most fierce competitor, Univision Radio WAMR (Amor) midday host Betty Pino, who is consistently among Miami's top-rated personalities in that daypart.

García says that anyone on the air—not only women—is her competition, because "everyone has something to offer." But she also believes that in this man's radio world—certainly a fact of Latin radio, where few women hold PD and upper management positions—women should support each other. García says she's learned to play the man's game without forgetting she's a woman.

Her appeal is rooted in the way she has structured her show. While most pop stations tend to be safe, García says she likes to walk on the edge and live out of the box. But, she adds, "I'm very pragmatic and disciplined," something she learned from the Anglo market. Her approach is very much a general-market style, but with lots of Latin flavor, she says.

"I have a very neutral accent and I can relate to everyone. I can be sexy without offending women. I can also be a buddy, a tomboy the guys can hang out with, but at the same time I'm your girlfriend, your mom, the sexy pin-up girl. And that's the way I am in real life. I've learned to be a master of all trades," she says.

Giving New Music A Chance

"Martes de Estrenos" (Debut Tuesdays) is one of her show's regular features. On Tuesdays she opens the doors to new music and new artists, a valuable asset in a "proven hit" radio world. "How else do we make hits?" she asks, crediting an out-of-the-box mentality and research background for making it work.

The idea for "Martes de Estrenos" came to her from an iPod campaign. She figured that if iPods are such a huge part of pop culture and are here to stay, why not work around them? Plus, she adds, "I have a great ear for music," and radio has to catch up with the times.



► **MARC ANTHONY CLAIMS THE TOP OF RECORD POOL WITH "MI GENTE," THE FIRST SINGLE FROM THE "EL CANTANTE" SOUNDTRACK.**

			ROCK/ALTERNATIVE		
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	1	8	RAININ IN PARADIZE	MANU CHAO	NACIONAL/BECAUSE
2	2	11	A MARTE	PASTILLA	SONY BMG NORTE
3	3	9	ENTRE LA GUERRA Y EL AMOR	DELUX	SONY BMG NORTE
4	9	10	NANAI	MALA RODRIGUEZ	MACHETE
5	6	12	BESAME	EL TRI	FONOVISIA
6	4	27	NARCISISTA POR EXCELENCIA	PANDA	WARNER LATINA
7	7	7	LA VIDA	RABANES	UNIVERSAL LATINO
8	5	10	INTOCABLE	ALEKS SYNTEK	EMI TELEVISIA
9	8	18	DIOSA RULETA	STOIC FRAME	EL COMANDANTE/V&J
10	12	4	ME GUSTAS COMO QUIERAS	MILLO TORRES Y EL TERCER PLANETA	TRIBAL VIBES
11	11	10	LOS MALAVENTURADOS NO LLORAN	PANDA	WARNER LATINA
12	15	2	CANCION PROTESTA	ATERCIOPELADOS	NACIONAL
13	14	3	ANGEL	DELIRIO	GOLD FLAME
14	16	2	GATO ENCERRADO	GATO BLANCO	TROPISOUNDS/WATTS UPI
15	10	20	ENAMORADO	GUSTAVO LAUREANO	UNIVERSAL LATINO
16	17	11	ME CAMBIO	ALLISON	SONY BMG NORTE
17	13	11	PRISIONERO	MIRANDA	EMI TELEVISIA
18	18	9	SENTIMENTAL	MODERATTO	EMI TELEVISIA
19	RE-ENTRY		BELLA TRAICION	BELINDA	EMI TELEVISIA
20	NEW		PRENDE LA LUZ	PACHA MASSIVE	NACIONAL

			RECORD POOL		
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	2	5	MI GENTE	MARC ANTHONY	SONY BMG NORTE
2	1	10	LA FOTO SE ME BORRO	ELVIS CRESPO	MACHETE
3	8	8	CORTAME LAS VENAS	TONO ROSARIO	UNIVERSAL LATINO
4	4	10	ADONDE SE FUE	X TREME	LA CALLE/UNIVISION
5	5	6	DALE AZOTA	TONY TOUCH FEAT. IVY QUEEN	EMI TELEVISIA
6	3	21	EMPECE A LLORAR	ANTHONY CRUZ	M.P.
7	19	2	MALDITO AMOR	ANDY ANDY	EMI TELEVISIA
8	7	12	NO ME LA PONGAS DURA	PEDRO CONGA	M.P.
9	12	4	SI LA VES POR AHI	EL GRAN COMBO DE PUERTO RICO	DISCOS 605/SONY BMG NORTE
10	6	17	NADA PUEDE CAMBIARME	PAULINA RUBIO	UNIVERSAL LATINO
11	15	3	ME SIENTO VIVO	MICHAEL STUART	MACHETE
12	16	2	EN QUE FALLAMOS	IVY QUEEN	UNIVISION
13	11	7	TUYA	JENNIFER PENA	UNIVISION
14	10	15	CONECTATE	OPTIMO	SONY BMG NORTE
15	13	5	WHINE UP	KAT DELUNA FEAT. ELEPHANT MAN	EPIC
16	9	10	TE QUIERO ASI	BETZAIDA	MELODY/FONOVISIA
17	17	8	CHIQUILLA CHIQUITA	JOE VERAS	JVN
18	18	4	LA MUJER QUE MAS TE DUELE	ISSAC DELGADO FEAT. VICTOR MANUELLE	LA CALLE/UNIVISION
19	RE-ENTRY		TORRE DE BABEL	DAVID BISBAL FEAT. WISIN & YANDEL	UNIVERSAL LATINO
20	20	18	DIME QUE FALTO	ZACARIAS FERREIRA	J & N

FOUR WEEKS ENDING AUGUST 5, 2007



García

"Within a structure, so the PD doesn't drive me crazy, I try to give new music a chance," she says, because even if it's one play, that one play can make all the difference in the world to a new artist or a record label trying to see the light at the end of the tunnel.

García also likes to stay up to date with the latest technology and gadgets, and shares that passion with her audience. "When I introduce new products," she says, "I try to explain it to the audience in the simplest terms." While she tries to be sophisticated to keep tech-savvy listeners interested, she also acknowledges that too much of it could turn away the majority—something she can't afford to risk.

Learning where the balance lies is the secret. "When I talk about MySpace.com, for example, I try to explain it from a 40- to 50-year-old perspective," she says. Her approach, she adds, "is very user-friendly."

Besides battling for ratings in Miami, García says she would like to enter syndication. She also wants to write a book to inspire women, because how many times have women heard, "You can't do that because you're a woman." **R&R**

R&R OPPORTUNITIES

OPPORTUNITIES

INTERNATIONAL



Consultant

SparkNet Communications, the owner of the vibrant JACK-FM ® radio brand, is looking for a JACK Consultant to work with client stations as they successfully implement and execute JACK-FM ® programming. The JACK Consultant will be responsible for client station monitoring and analysis, product and music database review and will provide insight and advice based on market and brand research and ongoing industry trends.

Required Qualifications:

- 5+ years of experience as a Program Director (may consider a combination of Music Director/Program Director experience). Strong industry background in music scheduling, imaging, marketing and strategic planning.
- Strong interpersonal and communication skills, both oral and written.
- Ability to work independently while maintaining good communication skills with other team members.
- Possess solid computer skills and the ability to learn and adapt on a consistent basis.
- Proven self-starter who is bright, analytical, creative, resourceful and a team player.

Interviews will start immediately. If you're interested, please send your cover letter and résumé to JACKmanager@sparknetcommunications.com. No phone calls please. SparkNet Communications is an equal opportunity employer.



EAST



Program Director – Saga's Legendary WSNY, Columbus

A great programmer has a balance of left and right brain – science and art. Is that you? Experienced AC Programmer needed to lead one of America's great AC stations. Apply to Steven Goldstein, Executive Vice President, Saga Communications.

E-mail package to WSNYPDSearch@sagacom.com

EOE.



wbal.com AM 1090

Talk Show Host

WBAL Radio is seeking an **entertaining, innovative, resourceful, creative and relevant** talk show host.

We're looking for a talented person who can reach out and capture another generation of loyal listeners. So, if you have fresh ideas and know how to really entertain an audience, we would like to hear from you.

This is a chance to be a part of a winning team who works for a great company.

Email your demo and résumé to:

Jeffrey Beauchamp

jbeauchamp@hearst.com

WBAL is an Equal Opportunity Employer



GREAT CAREERS IN RADIO SALES FOR SENIOR ACCOUNT EXECUTIVES

Do you have a passion for sales and have 3 - 5 years radio experience? The Bee has a great career waiting for you. Flourish at the most successful radio station in Philadelphia with all the opportunities and resources you could ask for.

Mail résumé to:

G. Dreon, B-101

10 Presidential Blvd.
Bala Cynwyd, PA 19004

Fax to 610-664-3500 or

E-mail opportunity@B101radio.com

EOE

Payable In Advance

Opportunities Advertising orders must be typed on company/station letterhead and accompanied by advance payment. Please submit ad copy & logos via email to kwood@radioandrecords.com. Ads are also accepted by fax: 323-954-3412 or mail, Visa, MC, or AMEX accepted. Include card number, name as it appears on credit card, expiration date and phone number. Blind box responses are sent to advertisers every Friday by first-class mail.

Deadline

To appear in the next available issue, ads must be received by **10:00am (PST)**, the Monday prior to issue date. Address all ads to: R&R Opportunities, 5055 Wilshire Blvd., Suite 600, Los Angeles, Ca. 90036.

SOUTH



NEW LIFE

Promotions Assistant

Are you energetic, organized, and dependable? Do you love God, people, and radio? New Life 91.9/WRCM-Charlotte, NC could be the perfect place for you to assist in our marketing department. Send your résumé immediately to New Life 91.9, Attn: Linda Senneker, P.O. Box 17069, Charlotte, NC 28227. Résumés must be postmarked by August 24, 2007.

No phone calls please. EOE.

FM SPORTS TALK COMING TO RALEIGH/DURHAM, NC

Multiple openings including General Manager, Program Director, and Talk Show Host. Visit www.cbc-raleigh.com for a complete list of openings.

EOE.

WEST

Music Director/Talent

If you're a music director/talent who believes radio can encourage, inspire, and help a community be a better place to live, then 89.7 KSGN in Riverside-San Bernardino, Ca. is looking for you. Must understand strategy, research, and know how to win!

Send materials/demo to:

Family Friendly 89.7 KSGN

Attention: Human Resource Manager
2048 Orange Tree Lane Suite 200
Redlands, CA 92374

POSITIONS SOUGHT

Energetic, enthusiastic, happy, outgoing, personable female. Strong on-air, promotions, traffic, news/sports and copy ability. Go-getter! Wendy Lewis 469-443-2271; wooppelelew@yahoo.com

Innovative, tenacious, enthusiastic starlet with an unbelievable radio broadcast passion. News, sports, talk, on-air personality. Marcy "W" 972-983-6211, or speckledbird7@aol.com

15yr Vet looking for a new Gig! Looking for a station that believes in LIVE and Local Jocks. Call 616-285-1995 or radioshowprep@gmail.com

Operations Manager/PD Looking for a challenging position in a Broadcasting firm, creating diverse job responsibility in a TEAM growth-oriented organization. shawnreid@yahoo.com - 817-808-8962.

After 64 years in radio, a legendary DJ is still playing the hits

Art Laboe

By Erica Farber

Since 1949, Art Laboe has been on the radio in Los Angeles in one way or another. At 81 years young he intends to stay on the air as long as he can and has often said he'll have to be taken out kicking and screaming. The highly recognized and awarded Laboe is a man of many firsts. He was the first DJ to play rock'n'roll on West Coast airwaves. He is recognized as the person that coined the term "oldies but goodies." He has produced 15 compilation albums through his Original Sound Record Co.

Getting into the business: I was going to Stanford, studying radio engineering, getting ready to go into the service. I wanted to be a radio announcer, so I went to KSAN/San Francisco and asked the general manager for a job. He looked at me and said, "You're too young, you don't have the voice for it, and besides, you have to have an FCC license." And I said, "You mean one of these?" And I pulled out three licenses: one first class telephone, one telegraph and one amateur radio license. He got up from his desk and said, "You're hired. All my engineers have been drafted, I'm actually operating my station illegally. I need that license of yours on my wall, so you're hired." That was in 1943.

Landing a job in Los Angeles radio: [After World War II and a radio job in Reno, Nev.], I came back to L.A. and ended up doing all nights on KRKD. I was selling radio time in the daytime and . . . I bumped into a guy that had 24-hour drive-in restaurants, Paul Scrivner. He said, "Why couldn't you do your radio program from my drive-in?" So I went to KXLA, which is now KRLA, and asked them if I could do this radio program. I told them about my engineering background and I went on the air from this drive-in in the middle of the night from 1949 to 1954.

Cementing your career: In early 1956, [after working at KFWB/Los Angeles], I decided that even though this show paid me more than I had ever made, I ought to go back to the drive-in because I had to play a lot of music like [Frank] Sinatra, Dean Martin and all the big bands. I went back to the drive-in in the afternoon. That show came

on just about at the beginning of rock'n'roll. I was probably the first one to play Elvis. I started the show by saying, "Mothers, gather your daughters, here comes Art Laboe and his devil music." And of course, the kids went crazy for it.

Becoming an entrepreneur: The guy who discovered the Beach Boys said, "You ought to get into the music business because you seem like you can pick music." I produced a record called "Bongo Rock"—it was my first production. A girlfriend took me to Pandora's Box, which was a little coffee shop on the Sunset Strip, and there was this guy playing bongos and an idea hit me: What if I put some rock'n'roll with this thing and the guy plays the bongos? I put it on the air and the thing just went crazy.



Fast forward to 2007: I'm on 11 stations on Sunday. Dial Global sells the time for me. I've been on there since 1991. It's a live show, and I'm sitting with a computer that has about 35,000 songs, and the phones are ringing. It's treated like a talk show. I have a call screener and an engineer. It's not an oldies show. I include hip-hop and Latin hip-hop.

Your motivation after all these years: I want to work. I loved radio when I was a little kid. I used to look at this little box and think, "How in the hell can this little box talk?" I got the bug and got it young and deeply.

State of radio: Music radio is in trouble. Music is so fragmented that everybody doesn't know exactly what to do, so they try to do these niches and they can't get enough audience that way. But if you look at talk radio, it's doing great.

Air personalities today: They're better than they were about 10 or 15 years ago, but I don't believe radio management will allow people to do anything more than what the program director decides they should do. They don't want to get fired, and everyone is playing it close to the vest.

Career highlight: I like the idea that people like me when I'm on the air. I'm almost embarrassed sometimes. Being on the radio gives me a chance to communicate with people, which is what radio is and certainly should be.

Career disappointment: I had a chance to go into the movie business on a big scale in 1961. Doris Day was the No. 1 movie star and her husband was calling the shots for her, and we had the same business manager. They wanted me to get in the movie business with them. Sometimes I think that would have been a good challenge for me.

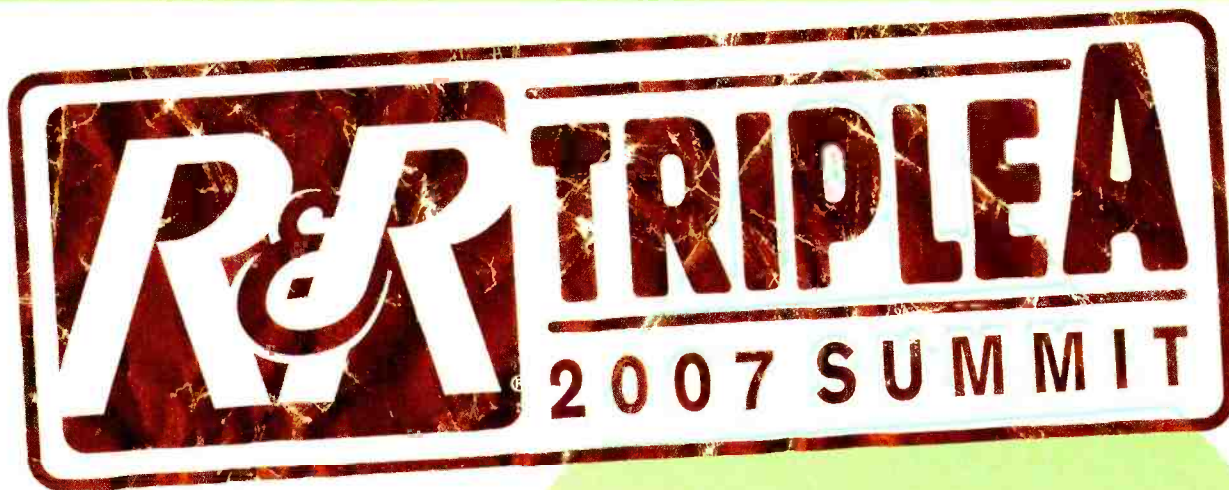
Most influential individual: When I was in high school there was a guy on the air named Jack the Bellboy. We went up to see him one day, and he let me come in and watch him do the show. He was real kind to me. I lived with my sister, who was a cocktail waitress, and I would be there at one in the morning, and she would pick me up when she got off work.

Advice for broadcasters: You put a bunch of people in an auditorium and they don't act the same in there as they do when they're listening to the radio. I can't prove that, but I believe that. *R&R*

'I started the show by saying, "Mothers, gather your daughters, here comes Art Laboe and his devil music."' —Art Laboe

Liuer Notes

- Profile:** Art Laboe
- Title:** Syndicated radio host
- Favorite radio format:** Talk
- Favorite TV show:** "[None], I like old movies."
- Favorite song:** "Since I Don't Have You" by the Skyliners
- Favorite movie:** "12 O'Clock High."
- Favorite restaurant:** Musso & Franks, Chasen's and the Rainbow on Sunset Boulevard.
- Beverage of choice:** Light beer
- Hobbies:** "Radio. And I like to swim."
- E-mail address:** artlaboe@originalsound.com



**A big thank you to all our sponsors
for helping make this year's
R&R Triple A Summit such a huge success!**

**Apogee Records
Astralwerks Records
A Taste of Triple A
ATO Records
Blix Street Records
Blue Note Records
bluhammock music
Brushfire Records
Category 5 Records
CBS RECORDS
Columbia Records
Dangerbird Records
Decca Label Group
Epic Records
Lost Highway
m:m music
Manhattan Records
Music Allies
MPress Records
Nettwerk Music Group**

**New Line Records
New West Records
Presslaff Interactive Revenue
Play MPE
Point To Point Marketing
Putumayo World Music
RCS
Red Ink Records & Red Distribution
Reprise Records
Songlines
Sony BMG/CMG
Sugar Hill Records
Two 22 Music
Universal Motown
Vanguard Records
Victor Records
Virgin Records
Warner Bros. Records
Wind-up Records
Zomba Label Group**

BDSradio Power User

SINCE 2000



SEVEN-PLUS YEARS AS A DEDICATED USER: RITA WILDE TAKES HER PLACE IN THE BDS HALL OF FAME.

nielsen
.....
BDS

RITA WILDE

BDSradio.com

RITA WILDE: Continuing an illustrious career • Over two decades at KLOS-FM in Los Angeles • Program Director since 1999.