

SPECIAL REPORT

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Plus: Reasoning Your Options In Today's Marketplace p.15

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News Focus

▶ MOVERS

Salem news/talk WGTK/Louisville GM Mark Thomas has been named GM for Salem's cluster there. In addition, Steve Green has been appointed station manager for the Louisville group . . . Amanda Arrington, national sales manager at CBS Radio oldies KRTH (K-Earth)/Los Angeles, adds the same responsibility at news sister KNX . . . Meanwhile, Danielle Mosher has been promoted to executive director of marketing for KCBS/Los Angeles in addition to KNX . . . Tom Hughes, who has spent more than a quarter-century at Clear Channel news/talk WGST/Atlanta, said goodbye to listeners at the end of his daily morning show on Nov. 21. Hughes offered an obviously heartfelt farewell, saying, "For those of you who have been loyal, I will miss you very much." . . . Clear Channel/Miami promotes classic rock WBGG (Big 106) PD Rich McMillan to OM of adult formats for the cluster. Big 106 APD/promo director Brie Miller is upped to PD/promo director of the station.

▶ SHAKERS

Sony BMG executive VP/Chief marketing officer Tim Prescott is returning to his homeland of Australia because of a family matter. According to a spokesman with the label group, the door will be left open to Prescott's return . . . Radio vet Keith Bennett joins Wilbur Entertainment for affiliate relations. Wilbur represents a number of independent programs, including "The Sally Jessy Raphael Show," "The John & Jeff Show" and "The Tour Bus."



Prescott

Senate Committee Approves Martin's Second Term

The Senate Commerce Committee unanimously approved President Bush's renomination of FCC chairman Kevin



Martin

Martin to serve a second term. Martin promised to "continue to work to provide a regulatory environment that promotes competition and drives investment and innovation while

protecting consumers and promoting public safety." NAB president/CEO David Rehr says, "NAB has great respect for chairman Martin and strongly supported his renomination."

Clear Channel Deal Signals New Era For Radio

"This is the end of the beginning. Consolidation is now complete. We now begin the next phase."

That's veteran radio broker Frank Boyle describing Clear Channel's \$26.7 billion deal to go private. The San Antonio-based group, which grew to nearly 1,200 stations during the past decade in a nonstop station-buying frenzy, accepted the offer from private equity investors Bain Capital Partners and Thomas H. Lee Partners to take the massive multi-media company private at \$37.60 per share, a 25% premium on Clear Channel shares.

Clear Channel can still accept bids through Dec. 7 and negotiate with those bidders until Jan. 5, but those close to the deal do not anticipate higher offers. And the company has given itself plenty of time to settle—penalties do not kick in until Jan. 1, 2008—presumably enough time to tackle regulatory questions it will surely face and to dispose of the numerous shareholder lawsuits that arise with any significant corporate deal.

Separate from that, Clear Channel will sell 448 stations in 90 markets, shrinking its bulk to a more manageable operation in the larger, more profitable markets. Still, the stations up for grabs have potential for attractive cash flow to smaller operators. "The profit from these stations could mean much more to a smaller operator than to Clear Channel, where it gets lost in the noise," Washington, D.C., lawyer David Oxenford says. —Jeffrey Yorke

NUMBER CRUNCH

448 1.5% 14x

It's gold rush time in radioland as Clear Channel puts "For Sale" signs on stations in Boise, Lancaster, Victorville, Shreveport—90 markets in all. Together the 448 stations represent only about 10% of Clear Channel's total revenue, but they could spell "opportunity" to a lot of smaller groups.

That's the top end of what Banc of America Securities analyst Jonathan Jacoby sees for radio's growth in 2007, cut from his earlier forecast of 3%. He partially blames audience declines in "at home" and "at work" listening. And he has downgraded Citadel, Cox Radio and Entercom to "sell" from "neutral" ratings.

The purchase multiple Bear Stearns radio analyst Victor Miller estimates for CBS Radio's sale of two AM and five FM stations in Fresno to Peak Broadcasting. The multiple is based on Miller's estimate that the stations generated annual cash flow of approximately \$6.5 million at the end of Q3 on a trailing 12-month basis. CBS has one market left to sell: Greensboro.

Arbitron Changes PPM Schedule

With Media Rating Council accreditation dragging on for the Portable People Meter service in Houston, Arbitron updated its rollout schedule for the markets that will launch the PPM next year.

The new schedule calls for Philadelphia to become a PPM market in January 2007. New York, along with two suburban markets, Nassau-Suffolk (N.Y.) and Middlesex-Somerset-Union (N.J.), will adopt electronic ratings starting in October 2007. Los Angeles and Riverside-San Bernardino will use the PPM beginning January 2008.

In its revamped rollout, Arbitron includes a three-month transition period when it will run the PPM service and the diary service in parallel. For example, in Philadelphia, January and February PPM reports would be released as demonstration data. The PPM would become the full currency with the release of the March 2007 ratings report.

Asked about what appears to be a slow PPM rollout, Arbitron senior VP of press and investor relations Thom Mocarsky says, "It's about the pace we set forward from the beginning. We've just moved some embedded markets further up in the schedule.

"Essentially what we've done," he adds, "is allow a little bit more time for transition between diary and PPM, but it's the same basic rollout."

On MRC accreditation, Mocarsky says, "It is still conceivable, and I'm not making any predictions, that it could happen before the end of the year." —Mike Boyle and Katy Bachman

ON THE WEB

Arbitron, Coleman Educate Wall Street

As a result of webinars presented by Arbitron and Coleman, dozens of Wall Street analysts who cover the radio industry are now aware of radio's ability to maintain high audience levels during commercial breaks. The webinars are based on "What Happens When the Spots Come On: The Impact of Commercials on the Radio Audience," a study presented by Arbitron, Coleman and Media Monitors in September. Analysts from Merrill Lynch, J.P. Morgan, UBS, Morgan Stanley, Bank of America and C.L. King, among others, were privy to key findings of the study—most notably that radio holds more than 92% of its lead-in audience during the average commercial break.

WKLS/Atlanta Flips

Clear Channel has flipped classic rock WKLS (96 Rock)/Atlanta to active rock Project 9-6-1. The station is also simulcasting on the 105.3 frequency of former alternative sister WBZY (the Buzz). A new station will emerge on the 105.3 frequency after Thanksgiving, plus R&R hears other changes may be coming in the market. Former Buzz/96 Rock PD Chris Williams, who will program the new station, says 96.1 "is the heritage rock frequency in Atlanta for over three decades, and 105.3 the Buzz has been Atlanta's fastest-growing rock station over the past year. We are thrilled to combine that heritage with great momentum and attitude."

WRKO Nukes Local Newsroom

WRKO/Boston has eliminated the Entercom talk outlet's entire local newsroom staff. In a market heavily populated with news/talk competition—including CBS Radio's market-leading WBZ and Greater Media FM news/talker WTKK—WRKO reportedly made the move to focus programming efforts solely on all-star talk.

Seven WRKO staffers are out. The station will now outsource its local news coverage but will continue its ongoing news affiliations with Fox News Radio, the Associated Press and the Boston Herald. WRKO will also become the flagship station of MLB's Boston Red Sox beginning next season.

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WWTN *Still No. 1!*

#1 Houston
KFNC *First Book!*

#1 Kansas City
KCMO *First Book!*

#1 Oklahoma City
KTOK

#1 Grand Rapids
WTKG

#1 Charleston
WOSC

*Number One represents top show on that station 12+ AQH. Summer '06 Book.

**Number One represents highest share Adults 25-54. Summer '06 Book.

†Number One represents top show on that station Adults 25-54 & 12+ AQH. Summer '06 Book.

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"SHORTIE LIKE MINE" HITS NO. 1 AT RAP, GIVING **BOW WOW** HIS FOURTH CHART-TOPPER SINCE JULY 2005.

R&R NO.1

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"BENDITA TU LUZ" BECOMES **MANÁ'S** FIFTH, AND SECOND CONSECUTIVE, NO. 1 ON THE LATIN POP CHART.



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WWW.RADIOANDRECORDS.COM:

What's New This Week Online

M

November 27
Discover tomorrow's hits today with HitPredictor.
▶ [Click on Charts](#)

T

November 28
See Phase 1 Fall Arbitrends today for Salt Lake City, Las Vegas and other markets.
▶ [Click on Ratings](#)

W

November 29
Check out an expanded profile of market No. 14, Seattle.
▶ [Click on Latest Headlines](#)

T

November 30
Fall Phase 1 Arbitrends keep on coming. Look for Albany and Memphis among today's batch.
▶ [Click on Ratings](#)

F

December 1
See what's hot on the file-sharing networks with BigChampagne.
▶ [Click on Charts](#)

'This is the end of the beginning. Consolidation is now complete. We now begin the next phase.' p.3



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A Cume of 17 Million!

TIME SPENT CARING

The more than 270 radio stations listed spend 765 days a year talking on the air about the kids treated at their Children's Miracle Network hospital. But the care and community recognition for their efforts goes year round.

POWER

These stations are closing in on raising \$50 million this year for Children's Miracle Network hospitals. What this means for the 17 million children treated at Children's Miracle Network hospitals is the finest medical care available—right in their own backyard.

SHARE IN THE MIRACLES

To join these stations in keeping it local by helping local kids, visit: childrensmiracletnetwork.org

Foresters



Life insurance is what we do.
Helping children is who we are.



#1 for Kids Aged 0-21 and

CFSR	BC Children's Hospital	WOZY	The Children's Hospital at the Med Center of Central Georgia
KBCY-FM	Hendrick Medical Center	KLYV	Children's Hospital of Iowa at the U of Iowa Hospitals and Clinics
KAGT-FM	Hendrick Medical Center	KTCO-FM	Gillette Children's Specialty Healthcare
KTLT-FM	Hendrick Medical Center	CKNG-FM	Stollery Children's Hospital
KCDD-FM	Hendrick Medical Center	CHED-AM	Stollery Children's Hospital
KHXS	Hendrick Medical Center	CHQT-AM	Stollery Children's Hospital
KVRP	Hendrick Medical Center	CISN-FM	Stollery Children's Hospital
WKDD-FM	Akron Children's Hospital	KTSM-FM	Texas Tech University Health Sciences Center
WOBB-FM	Phoebe Putney Memorial Hospital	WNKI-FM	Arnot Ogden Medical Center
WGY-AM	Children's Hospital at Albany Medical Center	WJET	Saint Vincent Health Center
KPEK-FM	UNM Children's Hospital	WFGO-FM	Saint Vincent Health Center
KQID-FM	CHRISTUS St Frances Cabrini Hospital	WKY-FM	Riley Hospital for Children
KMXJ-FM	Baptist St Anthony's Health System	WDAY-FM	MeritCare Children's Hospital
KMML-FM	Baptist St Anthony's Health System	KKBX-FM	MeritCare Children's Hospital
KASH-FM	The Children's Hospital at Providence	KMCK	Arkansas Children's Hospital
WSTR-FM	Children's Healthcare of Atlanta	WDAR-FM	McLeod Children's Hospital
WIBL-FM	Medical College of Georgia Children's Medical Center	WEGX-FM	McLeod Children's Hospital
WBBO-FM	Medical College of Georgia Children's Medical Center	WMSR-FM	Children's Hospital
KVET-FM	DeI Children's Medical Center of Central Texas	WLAY-FM	Children's Hospital
KBKO-FM	Bakersfield Memorial Hospital	WLAY-AM	Children's Hospital
WWMX-FM	Johns Hopkins Children's Center	WVNA-FM	Children's Hospital
WKSQ-FM	Eastern Maine Healthcare Systems	WMXV-FM	Children's Hospital
WTGE	Our Lady of the Lake Children's Hospital	WVNA-AM	Children's Hospital
WNXX	Our Lady of the Lake Children's Hospital	KSKS-FM	Children's Hospital Central California
KNXX	Our Lady of the Lake Children's Hospital	WAJI-FM	Riley Hospital for Children
WDGL-FM	Our Lady of the Lake Children's Hospital	WKTK	Shands Children's Hospital at the University of Florida
WYPY-FM	Our Lady of the Lake Children's Hospital	WSKY	Shands Children's Hospital at the University of Florida
KAYD-FM	CHRISTUS Hospital St Louis and CHRISTUS Hospital St Mary	KSKG	Via Christi Wichita Health Network
WCIR-FM	West Virginia University Children's Hospital	KKJQ	Via Christi Wichita Health Network
WNBF-AM	The Janet Weis Children's Hospital at Geisinger	KFFX	Via Christi Wichita Health Network
WAAL	The Janet Weis Children's Hospital at Geisinger	WOOD-FM	Helen DeVos Children's Hospital
WWYL	The Janet Weis Children's Hospital at Geisinger	KBGL	Via Christi Wichita Health Network
WHWK	The Janet Weis Children's Hospital at Geisinger	WKSZ	Children's Hospital of Wisconsin
WMJJ-FM	Children's Hospital	WHBY	Children's Hospital of Wisconsin
KQFC-FM	St Luke's Children's Hospital	WECB	Children's Hospital of Wisconsin
WBMX-FM	Children's Hospital Boston	WAPL	Children's Hospital of Wisconsin
KZMY-FM	Shodair Children's Specialty Hospital	WNCT-FM	University Health Systems of E. Carolina's Children's Hospital
CKX-FM	Children's Hospital of Manitoba	WBZT-FM	Greenville Hospital System Children's Hospital
CKKA-FM	Children's Hospital of Manitoba	WMI-FM	Greenville Hospital System Children's Hospital
KKQO-FM	Sanford Children's Hospital	WESC-FM	Greenville Hospital System Children's Hospital
KBRK-FM	Sanford Children's Hospital	CJCH-AM	IWK Health Centre Foundation
KNDE-FM	Scott and White Memorial Hospital	CIOO-FM	IWK Health Centre Foundation
WKSE	Women & Children's Hospital of Buffalo	CKOC-AM	McMaster Children's Hospital
WOKO-FM	Vermont Children's Hospital at Fletcher Allen Health Care	CKLH-FM	McMaster Children's Hospital
CKRY-FM	Alberta Children's Hospital	CHAM-AM	McMaster Children's Hospital
KHAK	Children's Hospital of Iowa at the U of Iowa Hospitals and Clinics	WMHX	Penn State Children's Hosp. at Penn State Milton S. Hershey Med Center
WIHB	Medical University of South Carolina Children's Hospital	WCAT	Penn State Children's Hosp. at Penn State Milton S. Hershey Med Center
WLYT-FM	Levine Children's Hospital	WDRC-FM	Connecticut Children's Medical Center
WCJZ-FM	University of Virginia Children's Hospital	WUSW	Blair E. Batson Hospital for Children at the U of Mississippi Med Center
WCYK-FM	University of Virginia Children's Hospital	WZLD	Blair E. Batson Hospital for Children at the U of Mississippi Med Center
WHTF-FM	University of Virginia Children's Hospital	WJXX	Blair E. Batson Hospital for Children at the U of Mississippi Med Center
WSUH-FM	University of Virginia Children's Hospital	KCAP-AM	Shodair Children's Specialty Hospital
WRXR	T.C. Thompson Children's Hospital	KBLL-FM	Shodair Children's Specialty Hospital
WNGA	T.C. Thompson Children's Hospital	KZMT-FM	Shodair Children's Specialty Hospital
WKXJ	T.C. Thompson Children's Hospital	KBLL-AM	Shodair Children's Specialty Hospital
WTMX-FM	Children's Memorial Hospital	KHKR-FM	Shodair Children's Specialty Hospital
WOJO-FM	Children's Memorial Hospital	WFMS-FM	Riley Hospital for Children
WRRM-FM	Cincinnati Children's Hospital Medical Center	WYOY-FM	Blair E. Batson Hospital for Children at the U of Mississippi Med Center
WYGY-FM	Cincinnati Children's Hospital Medical Center	WJJK-FM	Blair E. Batson Hospital for Children at the U of Mississippi Med Center
WMVX-FM	Rainbow Babies & Children's Hospital	WUSJ-FM	Blair E. Batson Hospital for Children at the U of Mississippi Med Center
KPLA-FM	MU Children's Hospital	WIIN-AM	Blair E. Batson Hospital for Children at the U of Mississippi Med Center
WTCB	Palmetto Health Children's Hospital	WWYN	LeBonheur Children's Medical Center
WKCN-FM	The Medical Center	WAPE-FM	Shands Jacksonville Medical Center
WSNY-FM	Children's Hospital, Columbus, OH	KIXQ	The Freeman Health System
KRYS-FM	Driscoll Children's Hospital	KXDG	The Freeman Health System
KVIL-FM	Cook Children's Medical Center/Children's Medical Center of Dallas	KSYN	The Freeman Health System
KMXG	Children's Hospital of Iowa at the U of Iowa Hospitals and Clinics	KJMK	The Freeman Health System
WHKO	The Children's Medical Center	KMXV-FM	Children's Mercy Hospitals and Clinics and KU Medical Center
KALC-FM	The Children's Hospital	CILK-FM	BC Children's Hospital
KSTZ	Children's Hospital of Iowa at the U of Iowa Hospitals and Clinics	WWST	East Tennessee Children's Hospital
WNIC-FM	William Beaumont Hospital	KQEG-FM	Gundersen Lutheran Medical Center
WDBT-FM	Children's Hospital	WQCC-FM	Gundersen Lutheran Medical Center
WDJR-FM	Children's Hospital	WLFN-AM	Gundersen Lutheran Medical Center
WESP-FM	Children's Hospital	WLXR-FM	Gundersen Lutheran Medical Center
		KDUK-FM	Sacred Heart Medical Center



the Families That Love Them

**WHEN AN AVERAGE
QUARTER HOUR
EQUALS A LIFETIME**



R.J. Smith of Elizabethtown, Pa., dreams of becoming a NASCAR driver. In August 2003 his dream almost came to a halt when the rapid pace of his heart launched him into the race of his life. For reasons unknown to his doctors, R.J. went into ventricular tachycardia (heart failure). His racing heart rate spiraled out of control until he went into full cardiac arrest. Medical staff performed CPR for three hours, an unheard of amount of time according to his doctors. Eventually, R.J. was placed on ECMO, a life-support treatment made available through Children's Miracle Network funds. Over the next few weeks his lungs became as sick as his heart and both lungs collapsed. To strengthen his lungs, he was put on a special ventilator also purchased with Children's Miracle Network funds. To his doctor's surprise, and after months of therapy, R.J. returned to full health. Dr. Neal Thomas said the recovery truly was remarkable: "I certainly have redefined my definition of a miracle after R.J."

WKOA Riley Hospital for Children
 KHLA-FM CHRISTUS St. Patrick Hospital
 KNGT-FM CHRISTUS St. Patrick Hospital
 WIOV-FM Penn State Children's Hospital at Penn State Milton S. Hershey Med. Ctr.
 WVIC-FM Sparrow Hospital
 WLXX Kentucky Children's Hospital
 KURB-FM Arkansas Children's Hospital
 CIQM-FM Children's Hospital of Western Ontario
 CJBK-AM Children's Hospital of Western Ontario
 CJBX-FM Children's Hospital of Western Ontario
 KBIG-FM Children's Hospital Los Angeles
 KLLL UMC Children's Hospital
 WPEZ-FM The Children's Hospital at the Medical Center of Central Georgia
 KJAM-FM Sanford Children's Hospital
 KOOL Rogue Valley Medical Center
 KLDZ Rogue Valley Medical Center
 WMC LeBonheur Children's Medical Center
 WKLH-FM Children's Hospital of Wisconsin
 KSTP-FM Gillette Children's Specialty Healthcare
 WMXC University of South Alabama Children's & Women's Hospital
 WMXS Children's Hospital
 CJAD-AM Operation Enfant Soleil
 CJFM-FM Operation Enfant Soleil
 CHOM-FM Operation Enfant Soleil
 WVAQ-FM West Virginia University Children's Hospital
 WRVW-FM Monroe Carell Jr. Children's Hospital at Vanderbilt
 KTGTV Blair E. Batson Hospital for Children at the U. of Mississippi Med. Center
 WANT-AM Blair E. Batson Hospital for Children at the U. of Mississippi Med. Center
 WQNZ Blair E. Batson Hospital for Children at the U. of Mississippi Med. Center
 WKSO Blair E. Batson Hospital for Children at the U. of Mississippi Med. Center
 WWL Children's Hospital, New Orleans
 WTKL Children's Hospital, New Orleans
 WSMB Children's Hospital, New Orleans
 WLMG Children's Hospital, New Orleans
 WKBU Children's Hospital, New Orleans
 WEZB Children's Hospital, New Orleans
 KHIX Medical Center Hospital
 KQRX-FM Medical Center Hospital
 KTXC-FM Medical Center Hospital
 KXXY Children's Medical Research Institute
 KXKT Children's Hospital, Omaha
 WMGF-FM Arnold Palmer Hosp. for Children/Shands Children's Hosp. at the U. of FL
 CKQB-FM Children's Hospital of Eastern Ontario
 CKBY-FM Children's Hospital of Eastern Ontario
 WILN Sacred Heart Children's Hospital
 WPCF Sacred Heart Children's Hospital
 WYOO Sacred Heart Children's Hospital
 WYYX Sacred Heart Children's Hospital
 WVVE Sacred Heart Children's Hospital
 WXBM Sacred Heart Children's Hospital
 WPBG-FM Children's Hospital of Illinois
 WOGL-FM Children's Hospital of Philadelphia
 KMLE-FM Phoenix Children's Hospital
 WFNK The Barbara Bush Children's Hospital at Maine Medical Center
 KWJJ-FM Doernbecher Children's Hospital
 WAVT The Janet Weis Children's Hospital at Geisinger
 CKDV-FM BC Children's Hospital
 WRAL-FM Duke Children's Hospital
 CFWF-FM Children's Health & Hospital Foundation of Saskatchewan
 CHMX-FM Children's Health & Hospital Foundation of Saskatchewan
 CKRM-AM Children's Health & Hospital Foundation of Saskatchewan
 KBUL-FM Renown Health Regional Medical Center
 WMXB Children's Hospital
 WSLQ Virginia Baptist Hospital
 WVOR Golisano Children's Hospital at Strong
 KWOD UC Davis Medical Center
 KSSJ UC Davis Medical Center
 KSEG-FM UC Davis Medical Center
 KRXQ-FM UC Davis Medical Center
 KDND-FM UC Davis Medical Center
 WIOG Hurley Medical Center
 KQNS Salinas Valley Memorial Hospital
 KILS Salinas Valley Memorial Hospital
 KOCN-FM Salinas Valley Memorial Hospital
 KWFR-FM Shannon Medical Center

KIXY-FM Shannon Medical Center
 KXTN-FM CHRISTUS Santa Rose Children's Hospital
 KUSS-FM Rady Children's Hospital & Health Center
 KLSD-AM Rady Children's Hospital & Health Center
 KHTS-FM Rady Children's Hospital & Health Center
 KMYI Rady Children's Hospital & Health Center
 CJMK-FM Children's Health & Hospital Foundation of Saskatchewan
 WGZO-FM Backus Children's Hospital at Memorial Health University Med. Ctr.
 WGZR-FM Backus Children's Hospital at Memorial Health University Med. Ctr.
 KBKS-FM Children's Hospital and Regional Medical Center
 WQKC-FM Riley Hospital for Children
 WZZB-AM Riley Hospital for Children
 KGLI St. Luke's Regional Medical Center
 KTWB Sanford Children's Hospital
 KIXZ Inland Northwest Children's Miracle Network
 WDBR St. John's Children's Hospital
 KOMG CoxHealth
 KADI CoxHealth
 WMAS-FM Baystate Children's Hospital
 WMAS-AM Baystate Children's Hospital
 VOCCM-FM Janeway Children's Hospital
 KEZK St. Louis Children's Hospital/Cardinal Glennon Children's Hospital
 WBHV The Janet Weis Children's Hospital at Geisinger
 WQKX The Janet Weis Children's Hospital at Geisinger
 WKOK The Janet Weis Children's Hospital at Geisinger
 WYYY Golisano Children's Hospital at University Hospital
 WWHT Golisano Children's Hospital at University Hospital
 WBBS Golisano Children's Hospital at University Hospital
 WSYR Golisano Children's Hospital at University Hospital
 WTLY-FM Shands Children's Hospital at the University of Florida
 KUSJ-FM Scott and White Memorial Hospital
 CHTM-AM Children's Hospital of Manitoba
 CFKM-FM The Hospital for Sick Children
 CFRB-AM The Hospital for Sick Children
 CJEZ-FM The Hospital for Sick Children
 WAEZ-FM Wellmont Health System
 KRQQ Tucson Medical Center
 KVOO-FM The Children's Hospital at Saint Francis
 WWZD Blair E. Batson Hospital for Children at the U. of Mississippi Med. Ctr.
 WTXF-FM Children's Hospital
 KTYL-FM Mother Frances Hospital
 KM00-FM Mother Frances Hospital
 WLZW-FM Faxton-St. Luke's Healthcare
 CKZZ-FM BC Children's Hospital
 CISL-FM BC Children's Hospital
 CISL-AM BC Children's Hospital
 CFMI-FM BC Children's Hospital
 CIQC-FM BC Children's Hospital
 WPTE-FM Children's Hospital of the King's Daughters
 WMMJ-FM Children's National Medical Center
 WASH-FM Children's National Medical Center
 WBDI-FM Samaritan Medical Center
 KSDR-AM Sanford Children's Hospital
 KSDR-FM Sanford Children's Hospital
 WYTE Saint Joseph's Children's Hospital of Marshfield
 WRMF-FM Shands Children's Hospital at the University of Florida
 WHUD-FM Maria Fareri Children's Hospital at Westchester Medical Center
 WFLS FM Children's National Medical Center
 WHOB
 KLUR-FM United Regional Health Care System
 KOLI-FM United Regional Health Care System
 KSZN Via Christi Wichita Health Network
 WMGS The Janet Weis Children's Hospital at Geisinger
 WBHT The Janet Weis Children's Hospital at Geisinger
 WAPE-FM The Janet Weis Children's Hospital at Geisinger
 CFQX-FM Children's Hospital of Manitoba
 CKMM-FM Children's Hospital of Manitoba
 WKYS Children's National Medical Center
 KYXE-AM Yakima Memorial Hospital
 KZTB-FM Yakima Memorial Hospital
 KZTS-AM Yakima Memorial Hospital
 KIT-AM Yakima Memorial Hospital
 KZTA-FM Yakima Memorial Hospital
 WHOT-FM Tod Children's Hospital



Annual pause to give thanks for all we have

What I'm Thankful For

Al Peterson

APeterson@RadioandRecords.com

Each year at Thanksgiving we take a one-week pause from our usual discussion of the issues and topics covered on these pages to ask a cross-section of talk radio professionals about something other than the inner workings of the business. The question I always ask is a simple one: What are you thankful for this year? ■ For me, the answer is easy. First and foremost I am thankful for my wife of more than 20 years and our wonderful son and daughter. I barely remember life before them and certainly cannot imagine it without them. Their love and support is a daily gift that I try to never take for granted. I'm also thankful for a mom and dad who brought me up with an emphasis on family, integrity and respect for all, qualities that they demonstrated each and every day, and qualities I proudly aim to pass on to my own kids.

Thankful For Co-Workers

Like so many of her peers, WCBS-AM/New York PD Crys Quimby says she has a lot to be thankful for when it comes to her co-workers: "I'm thankful to be working with the ultimate profes-

sionals in the business of news radio," she says. "Whether an employee of three days or 30 years, the staff of WCBS Newsradio 880 is enthusiastic about the station and the job they do."

Quimby also expresses thanks to her boss,

'I am thankful for a very supportive wife who's been dragged from her hometown—twice—to let me continue my career and follow my dream.'

—Dave Mason

WCBS VP/GM Steve Swensen, saying he's the guy who sets the tone for a "successful and happy" station environment, day in and day out. "His encouragement and participation keeps everyone smiling and working hard."

Westwood One executive VP of affiliate sales



Quimby

Dennis Green says he's thankful not only for those with whom he works every day, but also for the industry in which he feels privileged to work. "Thanksgiving and the coming holiday season gives me time to reflect and give thanks for the opportunity to work in the radio industry and enjoy success on many levels," he says. "Despite the challenges that the radio business has thrown our way, I'm thankful and confident that there is passion among those that participate in this great medium."

Hinting that his plans are in line with many on this uniquely American holiday weekend, Green says, "I'm also thankful that my beloved Dolphins are playing on Thanksgiving, and I will be in Detroit with my family to enjoy it."



Green

Echoing Green's feelings about the business, Bruce DuMont, host of weekly syndicated talk show "Beyond the Beltway," and founder and president of Chicago's Museum of Broadcast Communications, says, "I am thankful for being able to do many of the things I dreamed about as a young boy. I am thankful for being able to work in Chicago and to build my career in a town I love. And I am

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ABC NEWS CORRESPONDENT AARON KATERSKY — EMBEDDED WITH US TROOPS

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thankful for the opportunity to speak with people from coast to coast every week.”

Thanks To The Troops

Dave Graveline, host of weekly technology program “Into Tomorrow,” is thankful to America’s armed forces for their sacrifice and dedication, especially at this time of year when all of them are missed during the holiday season.

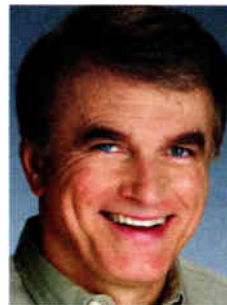


Graveline

“In addition to my family, friends and staff and being thankful for being in the radio business, I’m thankful that our show offers us the ability to help support our troops around the world,” Graveline says. “For several years now, ‘Into Tomorrow’ has maintained an ongoing effort—without being political in any way—to remind our listeners to remember and support our brave men and women serving us, especially those in harm’s way. I’m thankful that we’ve also been able to get many of our guests to provide some great giveaways to send to our servicemen and women. We’re currently sending another bunch of MP3 players that my staff has loaded up with all kinds of music for the troops—in spite of the RIAA.”

Independently syndicated talk-show host Doug Stephan says he’s thankful that his real life and his radio life are so in tune with each other. “I love my family, my children, my partner—they are very supportive and seem to love many of the same things I do,” he says. “It is especially wonderful that, in the three businesses that I have, all the important

people involved are my friends. I really like being with them, and I know that is why all the pursuits have a high level of success. I am also thankful that people have no fear of expressing themselves around me, because that’s the only way we all grow.”



Stephan

Stephan—who, when not on the air, can frequently be found milking cows and tractor-toring around his working dairy farm—is also grateful for the solid work ethic he learned from his dad. “Boy, am I thankful that my father and the farmers I grew up around taught me that,” he says.

Much To Give Thanks For

KOGO/San Diego morning news host Dave Mason says he has plenty to be thankful for this year and every year. “I am thankful I have survived for 40 years in this business without being unemployed for more than a few weeks. I am thankful for a very supportive wife who’s been dragged



Baldassano

from her hometown—twice—to let me continue my career and follow my dream. And I’m thankful for my chosen career. Radio has changed since I squeaked my first teenage disc jockey words over a 5,000-watt station in upstate New York, and it continues to change. But I’m very thankful that the changes still give someone like me the chance to exercise creativity and thought and to continue to pave the road ahead each day.”

Corinne Baldassano, senior VP of programming and marketing for Take on the Day’s “Dr. Laura Show,” says she has learned a lot about the people in talk radio from her travels around the United States this past year. “I’m thankful to have had the opportunity to meet the people who work so hard at talk radio stations in many parts of the

‘Despite the challenges that the radio business has thrown our way, I’m thankful and confident that there is passion among those that participate in this great medium.’ —Dennis Green

country. Their enthusiasm and love of what they do has continually energized me and reinforced that talk radio really is where it’s at.”



Pugh

To ensure his comments were included on these pages, Bill Pugh, VP of programming for Broadcast Co. of the Americas, added a gratuitous thanks to your R&R news/talk/sports editor to his list of what he’s thankful for this year. “I’m thankful for the love of my life, my wife Laura; for the five most important people in the world, my kids; and for family and friends. Oh, yeah, and I’m also thankful that Al made me look good in a recent R&R news/talk/sports column.”

So on this special holiday weekend, take a moment to give thanks for the people and things in your life that you treasure most. Call someone who influenced your career or made an impact on your life in some way and just say “thanks.” It’ll make them feel good, and it will give you a feeling that will last through this holiday season and beyond.

Finally, a special thanks to all in our industry who agreed to share their thoughts on these pages this week and every week throughout the year. My sincere best wishes for a very happy Thanksgiving and a wonderful holiday season, and may you be surrounded by those who you love and care about most.

R&R

‘I am thankful for being able to do many of the things I dreamed about as a young boy.’

—Bruce DuMont



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A lesson for radio from the supermarket industry

Fix The Product First

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'What is it that your audience wants deeply? How does your programming offer validation for these deep desires? Help listeners get the experience they want, and you will get the ratings you want.'

—Daniel Anstandig

Competition in the supermarket industry has never been greater. Grocers face new retailers who are attempting to gain their share of the food market. The number of visitors to any grocery store—let's call it "cume"—and the amount of time an average customer spends in the store—let's call that "time spent shopping"—is declining. ■ Caught in the whirlwind of a changing marketplace, Safeway stores started losing money. After more than 80 years of selling food at low prices, Safeway reported its first annual loss in 2002. Declining numbers of shoppers at the chain's stores prompted the company's executives to re-evaluate their product and positioning. ■ Market research confirmed that Safeway was in need of a new marketing campaign. The grocer needed to build cume again.

Safeway management knew that consumers would be shrewd about hollow claims and superficial marketing that could not be substantiated with evidence of real change in the stores. A new, flashy campaign and redesigned window dressing would not be enough to win over today's skeptical 25- to 44-year-old customers.

The company needed a new image, so it started by carefully revamping the product: its stores.

Safeway didn't medicate its declining cume problem with a glitzy marketing initiative. Instead, it first invested in its stores in a way that would make customers' remarkable end-user experience worthy of word-of-mouth advertising.

The company launched the largest remodeling effort an American supermarket chain has ever undertaken. It has spent in excess of \$3 billion in the last three years and committed to spending

another \$3 billion in the next three to remodel all 1,775 of its stores. Morphing the anachronistic convenience outlets into new "lifestyle stores" has included adding full-service deli counters, organic produce sections and expanded wine and floral sections.

Only after revamping its product did Safeway start its marketing push. Combining its brand surgery with a well-focused \$100 million ad campaign to tell the story of its new position, the company is seeing lucrative returns in markets where renovations are complete.

Wall Street called Safeway crazy—but customers like the change. Sales have advanced for the company this year by 5%, according to MarketWatch. Google Finance reported that Safeway's share price is up by 30% since the beginning of the year.

So what does all this mean for radio? There are several points that should be heeded from the case study of Safeway's brand rejuvenation.

Study Your Customers

Get to know your audience's core desires. When people tune in to your radio station, it's because they have decided that listening to your station would be more gratifying and pleasurable than not listening.

What is it that your audience wants deeply? Here are a few possible answers: a feeling of connection and influence, and to be seen as generous, classy, loving and smart.

How does your programming offer validation for these deep desires?

Assuming that your listener has a deep desire to be seen as loving, do you have programming that validates that vision of themselves? Do you have a show dedicated to love songs? Do you invite listeners to contribute to the community in a way that validates their sense of being loving or generous?

Help listeners get the experience they want, and you will get the ratings you want.

Safeway's marketing tells the story of a company that had humble Idaho beginnings, but always retained a vision to serve people with quality, wholesome foods and a welcoming atmosphere—note the mention of two deep desires of its customers. Marketers connected the passion of the founders' desire to serve and the evolution of the stores.

What is your radio station's story? Why do you do what you do? Look at the history of your station. What is it that brought you to the dance? Tell listeners about the people at your radio station and why they come to work every day.

People are more cynical than ever. They sniff out brand facades and superficial claims quickly.

Take a lesson from Safeway, which upgraded the product selection and store atmosphere first. The end-user experience changed long before the new marketing campaign. The company started inside-out rather than outside-in, knowing that savvy customers would see through over-hyped claims.

Daniel Anstandig is McVay Media VP of adult formats.

THE 60-SECOND COPYWRITER Radio Eavesdropping

by Jeffrey Hedquist

You can't help it. When you hear an interesting conversation nearby, you try to catch what's going on. It's like peeking through a keyhole into someone else's life. This is an exercise you already engage in. Here's how to make it productive.

Take a moment to write down what you've heard. Speak the words into that unobtrusive recorder you carry with you for just such occasions. At least write down as close a version of what you've overheard as possible—maybe a 20- to 30-second snippet of conversation. Keep these audio snap-

shots as idea starters or reminders of speech patterns.

The waitperson joking with the cook, the construction crew as they interact while fixing your deck, the mechanic explaining the problem with your car, the doctor breaking hard news to a patient, the musician trying to define the meaning of a song, a mother relearning math as she helps her child with homework.

Each will have a different style, pace, timbre and flavor. With just these short records of conversations you'll have

enough information to create back stories for each of the people.

Keep these bits together in a file so you can pull them out when you start writing. As you create your spot, match a couple of these characters from real life and see how the contrast or complement of their styles makes for an interesting story. It'll keep you from writing dialogue that sounds "like a commercial."

It's a way to break writers block. It's a way to create magic. It's a way to make sales.

Jeffrey Hedquist, president of commercial production firm Hedquist Productions, can be reached at 641-472-6708 or jeffrey@hedquist.com.



Restructuring: The Movie

I Now Pronounce You Blown Out: The Clear Channel restructuring fiesta continues in Providence, this time at AC **WSNE (93.3 Coast FM)**, where 20-year-plus morning host **Joan Edwardsen** and her husband, “Joannie & the Coast Morning Crew” newsman **Chuck Hinman**, went buh-bye. Our unofficial count makes this the third husband/wife team to be restructured out of their longtime gigs—earlier last week, we witnessed the demise of **WHJY/Providence APD Doug Palmieri** and his wife, marketing director **Michele Maker**. This disturbing trend began several weeks ago in Philadelphia with the exit of longtime **WIOQ (Q102) APD/MD Marion Newsome-McAdam** and her husband, Q102 imaging director **Franklin McAdam**. Coincidence? Or thoughtful carpool consideration?



So long, Maestro; we'll miss you...

Clear Channel has reportedly laid off at least five people in its Syracuse cluster—calls to market manager **Joel Delmonico** were unreturned at press time; however, we were able to confirm the exit of CHR/top 40 **WWHT (Hot 107.9)** night jock/mixshow coordinator **Maestro**, a five-year station vet. Part-timers are filling the shift TFN. Mr. Maestro can be located at 917-202-1337 or e-mail maestromovesem@gmail.com.

Unconfirmed exits also include **Rick Gary**, longtime morning anchor on **WYYY (Y94)**; **Skip Clark**, APD of market-leading country **WBBS (B104.7)**; and **Brent “the**

Axeman” Axe of sports **WHEN-AM**.

We also heard about additional changes within Clear Channel’s Nashville cluster. When we went asking around about said changes, we received this warm, informative, focus-group-approved reply: “We don’t comment about personnel or station changes inside our building. That’s confidential information and between us and our staff.”

Even a town as bucolic as Lexington, Ky., wasn’t spared the wrath of Clear Channel’s restructuring parade and lowrider car show: After only eight months in the PD chair at CHR/top 40 **WLKT, J.C. Burton** is shown the door as his position is consolidated. **Dale O’Brian**, PD of AC sister **WMXL (Mix 94.5)**, is reportedly now programming both stations. Unconfirmed rumors have as many as 10-12 other folks also leaving the building. Burton is more than ready for his next challenge and can be reached at 859-619-3782 or jcburton15@yahoo.com.

Also M.I.A.—**Greg McKinney**, PD of Clear Channel AC **WMYI/Greenville, S.C.**, who was blown out after nearly six years. Before that, he spent a decade across the street programming Entercom rival **WSPA**. Interestingly, or ironically, WMYI was third in the market in the summer book with a 7.4 12+. Some say those were the station’s highest ratings in 9½ years. McKinney can be reached at gregmck56@aol.com.

Label Love

Latium Entertainment & Records president/CEO **Charles Chavez**, whom we know personally, has hired **Jon Henriquez** as GM of the Houston-based management company/record label. Henriquez spent the last seven years with Primedia, coordinating lowrider car shows and concerts and has also done record promotion at Jive and Thump. Some of Latium’s acts include **Chamillionaire**, **Frankie J**, **Baby Bash**, **Natalie** and **Play-N-Skillz**. Locate Henriquez at 713-414-3070.

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Idols Up The Wazoo



Chris Daughtry

This true-life adventure emanates directly from the piehole of **Keith Kennedy**, OM/PD of **WKDD/Akron**: “Tuesday night, I decided to play ‘It’s Not Over,’ the new song from “American Idol” [contestant] **Chris Daughtry**, just to test the waters—and the phones lit up. After about 15 calls, I got to a woman who was

very excited—turns out it was fellow “American Idol” star **Kellie Pickler**, who happened to be driving through Akron on her way to Columbus to promote her new country CD. It was a very cool conversation, and she loved Daughtry’s song,” Kennedy tells ST.

Dramatic Epilogue: As long as Kennedy had an

actual “American Idol” alum held captive on the phone, he couldn’t resist asking Pickler about the “misunderstanding” at the recent Country Music Assn. Awards that inadvertently involved 2004 “Idol” winner **Carrie Underwood**—you’ve probably seen the clip of **Faith Hill**, standing backstage, on camera, obviously preparing

to hear her name called as female vocalist of the year, but, instead, heard Underwood’s name called instead. The clip of Hill’s less-than-enthusiastic immediate reaction and incredulous “Whaaaat???” is now a YouTube fave. “Kellie said Carrie got a huge gift basket from Faith as an apology,” Kennedy reports.

Formats You’ll Flip Over

■ At the stroke of high noon on Nov. 15, Buckley CHR/top 40 **KYZZ (Z97.9)/Monterey** flushed the format, appropriately, with the sounds of ‘N Sync’s “Bye Bye Bye.” After five hours of stunting with **Bob Marley’s** “Jammin’,” the station flipped to—surprise! “The New Jammin’ 97.9, Where Hip-Hop Lives.” The launch was personally overseen by OM **Bernie Moody** and visiting dignitary **Tommy del Rio**, PD of Buckley Radio/Fresno sisters **KSEQ (Q97)** and **K100**. That visit

has turned into a more permanent presence, as Señor del Rio has been named PD of Jammin’, but will continue to program his other stations, racking up a buttload of frequent driving miles in the process. The station is rolling jockless for now. An in-house APD/MID will be named soon to replace **Freeze**, who left last week.

■ Moving strategically to fill the vacant oldies/classic hits lot in Greensboro, Davidson County

Broadcasting’s **WTHZ (Hits 94.1)** slides from ‘80s-based hot AC to classic hits as “Majic 94.1.” PD **Bob Campbell** remains at the helm, aided by market vet **Pat Garrett**, who joins for MID/middays duties. Garrett is a veteran of Entercom’s cross-town **WMQX**—the former Oldies 93.1-turned-country as “93.1 the Wolf.” Former midday talent **Carmen Brown** exits. **Tom Kent**, another Oldies 93.1 alum, takes on nights, which relocates **Mary Kelly** to overnights.

The Programming Department

■ After less than a year programming **WERO (Bob 93.3)/Greenville, N.C.**, **Tony Waitekus** is giving up the coastal sun, surf and semi-salt air and is knowingly headed back to the blustery Midwest just in time for some serious winter fun—he's accepted the PD position at **WIXX/Green Bay, Wis.** "I'm thrilled to be working for a company that has one of the best reputations in the industry," Waitekus tells ST about his new employer, Midwest Communications. "I'm also thrilled that I never got rid of my winter coat."

Not known as your textbook job-hopper, the disgustingly stable Waitekus started at Bob-FM on Feb. 1 of this year. He previously spent nearly a decade at the late **WHTS/Quad Cities, Iowa-III.**, and almost 20 years at **WCIL/Carbondale, Ill.** He starts in Green Bay in early December. Back at WERO, APD/MD/afternoon talent **Chris "Hollywood" Mann** is currently overseeing programming. Look for current WIXX PD **Jason Hillery** to announce his plans shortly.

■ **WBOS/Boston** elects to keep it all in the family when naming a new PD: Knock us over with a feather—it's none other than current APD/MD **David Ginsburg**, who gets the permanent nod to replace **Dave Douglas**, who left in September.

■ **Tom Jeffries**, PD/morning personality at CBS Radio AC **WKQC (K104.7)/Charlotte**, will be leaving at the end of the year. Jeffries, who programmed the late **WZOU/Boston** back in the day, is expected to head west to ply his acting/voice-over trade.

■ Clear Channel CHR/top 40 **WFKS (97.9 Kiss FM)/Jacksonville** keeps it in the Clear Channel Family Circle of Trust™ when selecting a new APD/afternoon personality: PD **Todd Shannon** nabs company vet **Jonathan "J.R." Reed**, MD/midday talent at CHR/top 40 sister **WRVQ/Richmond**. The job had previously been held by **Skip Kelly**, who left the station in August. In the interim, the shift has been tracked by **Stick** from sister **WXXL/Orlando**. Reed arrives in J-Ville Nov. 27.

■ The lovely and talented **Courtney Quinn**, APD/MD/midday goddess at Saga active rocker **WLZX (Lazer 99.3)/Springfield, Mass.**, and who we shared a few drinks with at R&R Convention '06 (helloooo, Dallas!), gets giant frickin' Lazer powers as she's upped to PD. She replaces **Neal Mirsky**, who relinquishes programming control of Lazer but remains PD of classic rock sister **WAQY (Rock 102)** and OM of the pair. Quinn will stay pretty busy—she's keeping MD/middays duties on her to-do list.

■ **Mark McCray's** daytimer is about to seriously explode: The PD of CBS Radio **WMBX (X102.3)** and **WJBW (B106.3)/West Palm Beach**—who also does mornings on X102.3—is upped to OM of both stations. Apparently a glutton for punishment, McCray will keep his programming stripes and airshift.

■ **Terry Simmons**, OM/morning co-host at NextMedia

AC **WHBC (Mix 94.1)/Canton, Ohio**, has left the building. Morning co-host **Maddie** is rolling solo in the shift for now.

■ **Darrin Arriens**, PD of Citadel active rocker **WKLQ** and CHR/top 40 **WHTS (105.3 Hot FM)/Grand Rapids**, expands his duties (and you know how painful that can be) by taking over MD duties of CHR/top 40 sister **WJIM/Lansing, Mich.**, as **Chris Reynolds** concentrates on his PD/MD duties at hot AC sister **WFMK**. Want to just say hi? Hit him at darrin.arriens@citcomm.com for those pesky music calls, and hit **WKLQ APD Michael Grey** or Hot MD **Josh Strickland** at 616-774-8461. Arriens also needs top 40 label service for Hot, so begin barraging him at **WHTS**, 60 Monroe Center, Third Floor, Grand Rapids, MI 49503.

■ **Chad Perry** is leaving the hustle and flow of Morgantown and Elkins, W.Va., far behind and is headed home to Northern California to become OM of Results Radio's four-station cluster in exotic Chico: CHR/top 40 **KLRS**, active rocker **KRQR**, classic rock **KTHU** and oldies **KCEZ**. He will replace **Kit Moss**, who resigned a while back. Speaking to Perry's local family connection, Results head programming cheese **Dave Shakes** tells ST, "Chad's one of the best radio pros to ever come out of Yreka, Calif." Perry heads west after a stint as OM/PD of a four-station cluster in Morgantown (Market No. 175) and Elkins (No. 271), W.Va. Before that, he was APD of **WEAT/West Palm Beach**.

Keith Richards Thinks Mick's Moonlighting

A man known simply as **Jagger** is going to the Show—he's landed the night gig at Clear Channel's **WKTU/New York**. Current night dude **Vic Latino** has split and will announce his new plans (XM?) shortly. Here's 'KTU PD **Rob Miller**: "As part of his contractual

deal, Jagger has to drive the 'KTU IROC Camaro—with the fuzzy dice dangling from the mirror—through Brooklyn and Staten Island for a few weeks to spread the word about his new gig. I've also given him 12 'Freestyle's Greatest Hits' CDs so he can get up to speed on

the music New Yorkers love," Miller tells ST. "Quite honestly, I'm ecstatic that I won't be the only person asking for directions at every street corner in Jersey."

Jagger arrives at Grand Central via the Metro North train from Clear Channel sister **WKCI**

(KC101.3)/New Haven, Conn., where he's been MD/afternoon personality since October 2004. Already pre-warmed up with the New York audience, Jagger has been doing weekends at Clear Channel sister **WHTZ (Z100)/New York** since November 2004.

Jagger, the early years.



Quick Hits

■ As was heavily rumored, Clear Channel's tri-state AC behemoth **WLTW (Lite FM)/New York** has signed the syndicated **Delilah** for the 8 p.m.-1 a.m. shift, beginning Nov. 20. This won't be your standard, off-the-rack version of Delilah's award-winning show—no way, Jose: Delilah's "Lite at Night" will be a fully customized version designed especially for those discerning New Yorkers who like to pound on the hoods of errant taxis while screaming, "Hey, I'm walkin' here!"

■ Market icon **Rashke** will leave nights at Entercom AC **KOSI/Denver** in early January—she's headed to Los Angeles to be with her soon-to-be husband. Syndicated AC goddess **Delilah** will pick up the shift upon **Rashke's** departure.

■ **Ananda Lewis** has left the premises at Radio One urban AC **KKBT (100.3 the Beat)/Los Angeles**, where she had been doing 9 a.m.-noon of late. Lewis, the former MTV VJ and host of her own short-lived TV talk show, originally joined the Beat to co-host mornings with former NBA star **John Salley**. When that show was replaced by the syndicated "Tom Joyner Morning Show," Salley left, and Lewis moved to middays. For now, Beat weekend personality **the Poetess** is filling middays until a permanent replacement is announced.

■ The screaming you hear is not the Rapture—it's simply the sound of the Church of **Lazlo** reopening. Yes, **Lazlo**, PD at Entercom alternative **KNDD (107.7 the End)/Seattle**, is taking over afternoons at

the End, replacing **Dick Rossetti**, who exits—but that's not all. **Lazlo** is preparing to double his fun (sadly, without cute Doublemint twins) by beaming the show into his old shift—afternoons at alt sister **KRBZ (96.5 the Buzz)/Kansas City**, where he hung out for three years before moving to Seattle in June. **Lazlo's** wife, **Afentra**, is already in Seattle and has continued in mornings at the Buzz by remote, but she'll convert to afternoon co-host as part of the Church of **Lazlo**—so will Buzz morning co-host **Slimfast**, who's moving up to Seattle to crash the party. Back in Kansas City, the Buzz pushes the big red GO button on the search for its new morning show, since this deal goes down Dec. 4. **KRBZ's** Web site shrieks, "The Second Coming is upon us!" and

we're hoarding Frosted Pop-Tarts and hiding under our desk in preparation.

■ **Tad Lemire** is installed in mornings at Clear Channel AC **WSNE (93.3 Coast FM)/Providence**, joining **Brian Mulhern** and **Jess Schiano**. Folks in the market may know Lemire from his eight years doing mornings across the street at **WCTK (Cat Country 98.1)** before leaving in August.

■ "The Scotty & Alex Show" takes up residence in nights at CBS Radio's **WYSP (94.1 Free FM)/Philadelphia**. The two dudes are going to have to seriously flip their sleep schedules around, having come from mornings at **Access.1 Alternative WJSE/Atlantic City, N.J.**

BIG SHOTS

Compiled by Susan Visakowitz
SVisakowitz@RadioandRecords.com



Little Big Mac

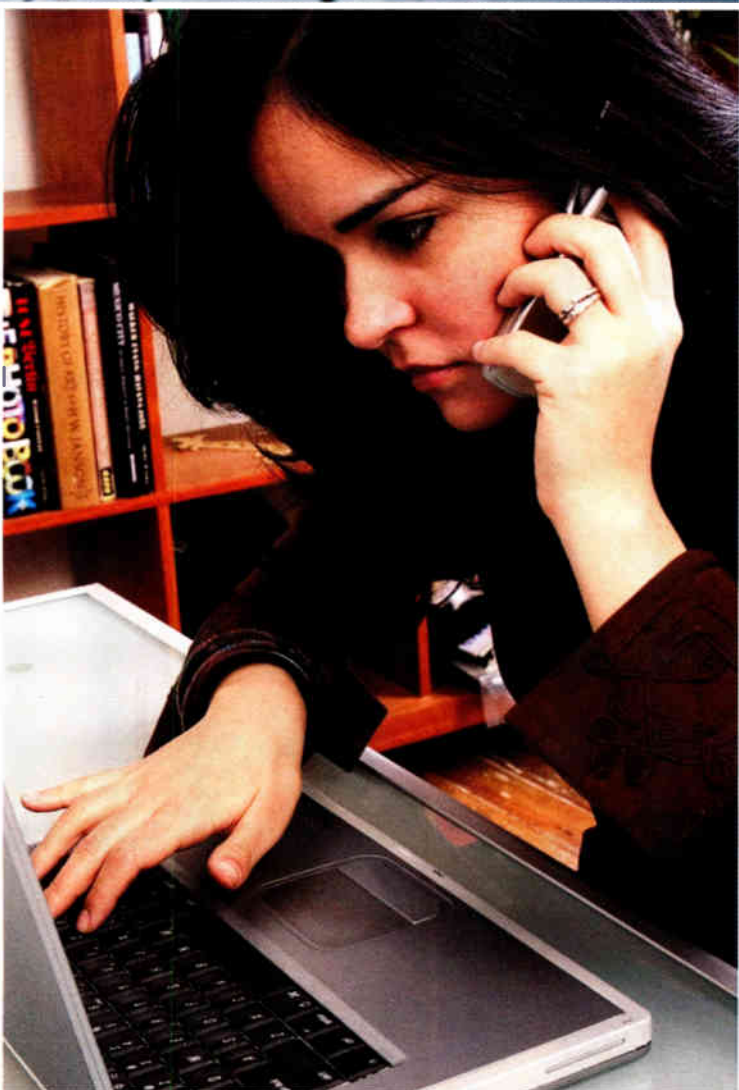
1. Rock icon and former Fleetwood Mac frontman Lindsey Buckingham shared the stage with country group Little Big Town in Nashville for the newest episode of CMT's performance series "CMT Crossroads." The show pairs country music stars with popular artists from other genres to play together, swap stories and share their love of music. Pictured, from left, are LBT's Phillip Sweet, CMTVP of production, music and events Sarah Brock, LBT's Kimberly Roads, Buckingham, CMT executive VP/GM Brian Philips, LBT's Karen Fairchild and Jini Westbrook, and MTV Networks senior VP/editorial director Bill Flanagan. Photo credit: Matt Huesmann

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

2. Stripes Are In Jessica Simpson and New Media CHR/top 40 WERO/Greenville, N.C., APD/MD Chris "Hollywood" Mann bonded over their similar tops at the singer's roller-skating-themed album release party for "A Public Affair." **3. Ross Jams** Island Def Jam artist Rick Ross visited with Buckley Broadcasting rhythmic KHTN/Merced, Calif., PD Rene Roberts. From left are Roberts, Ross, IDJ national director of rhythmic promotion Nicki Farag and IDJ West Coast regional rep Brian Samson. **4. Press Play** Bad Boy label founder/CEO Diddy, right, stopped by Clear Channel urban WGCI/Chicago to promote his new album "Press Play" and hang with promotions director Larry Howard. Diddy's latest single, "Come to Me," burned up the urban, rap and rhythmic charts. **5. Wound Up** Evanescence visited the XM studios in Washington, D.C., to chat with XM senior VP of music programming Jon Zellner. Pictured, from left, are Wind-up Records' Ronny Gutfriend and Alan Galbraith, lead singer Amy Lee, Zellner and guitarist John LeCompt. **6. Cut Ups** While in Los Angeles for a show at the Shrine, Scissor Sisters stopped by Clear Channel hot AC KYSR (Star 98.7) to perform live in the Star Lounge. In the back, from left, are Scissor Sisters Paddy Boom, Jake Shears, Ana Matronic, Del Marquis and JJ, and Universal Motown's Artie Gentile. In the front, from left, are Universal Motown's Tom Cunningham, KYSR MD Deanne Saffren, Scissor Sister Babydaddy, KYSR PD Charese Frugé and KYSR evening host Richard Blade. **7. Platinum Girl** Paulina Rubio was awarded a Latin platinum album for selling more than 200,000 copies of her latest CD "Ananda" in just one week. She's seen here with Universal Music Latin America and Iberian Peninsula chairman/CEO Jesús López.



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Knowing GOOD Research From BAD

Plus: Reasoning Your Options
In Today's Marketplace

By Mike Boyle

There are those who do it and those who don't. There are those who can afford it and those who cannot. There are those who appreciate it and those who frankly couldn't care less. ■ Wherever you stand on conducting research in today's radio climate, you can be damned if you do it—reading too far into the results—and damned if you don't—that “woulda, shoulda, coulda” syndrome. But research experts agree that it's wise to at least consider giving your stations a tune-up or taking a temperature check of your audience's expectations. ■ Before tackling the topic of research, let's first look at how, in general, to decipher good from bad, whether it be radio, consumer or any type of research.

The Good, The Bad, The Potentially Ugly

How many times have you looked at the results of a research study, survey or poll and had your eyebrow turn up in that spastic “Is this for real or just a bunch of bovine scatology?” way? Not to fret, as you’re not alone—there are plenty of research red flags that cause that particular facial expression.

Asking questions about the source, who funded the study or poll, and what the agenda is of the people who sanctioned it is essential.

“You should also look to see if there was an incentive to tell people something which is going to make the people issuing the results look good or something that people want to hear,” Mercury Radio Research president Mark Ramsey says.

He also suggests looking for studies that have a broad and representative sample, regardless of whether they’re conducted online or offline, and that they treat people equally.

“It’s always a little curious when you see a study that doesn’t have the sample, the geography or some key component about who and what was part of the collected data,” Ramsey adds. “Glossed-over talking points never win over backed-up factual information.”

Paragon COO John Stevens says it’s a good idea to always look at any type of research with some skepticism. Concurring with Ramsey, he says, “There are a lot of people and groups out there with an agenda they’re trying to push.”

In addition, Stevens thinks it is a good idea to always check to see if any weighting was done and also look for how questions were worded. “Were they leading?”

“The bottom line: Bad information is worse than no information,” Stevens adds.

Specific to radio research, Garry Mitchell, president of callout research provider ComQuest, says that as an industry we need to take the time to question the sourcing accountability

of data in music research and perceptual studies.

“People are in a rush. They need information as quickly as possible each week so they can change the songs in their categories so they can move on to the next of their five stations in the cluster to do the same thing. Because of this, you have no idea who is going into the sample, and quite frankly, some of the people may not qualify.”

Radio Research Today

Ramsey voices concerns about how radio uses research today along with his surprising take on potential advances on the horizon.

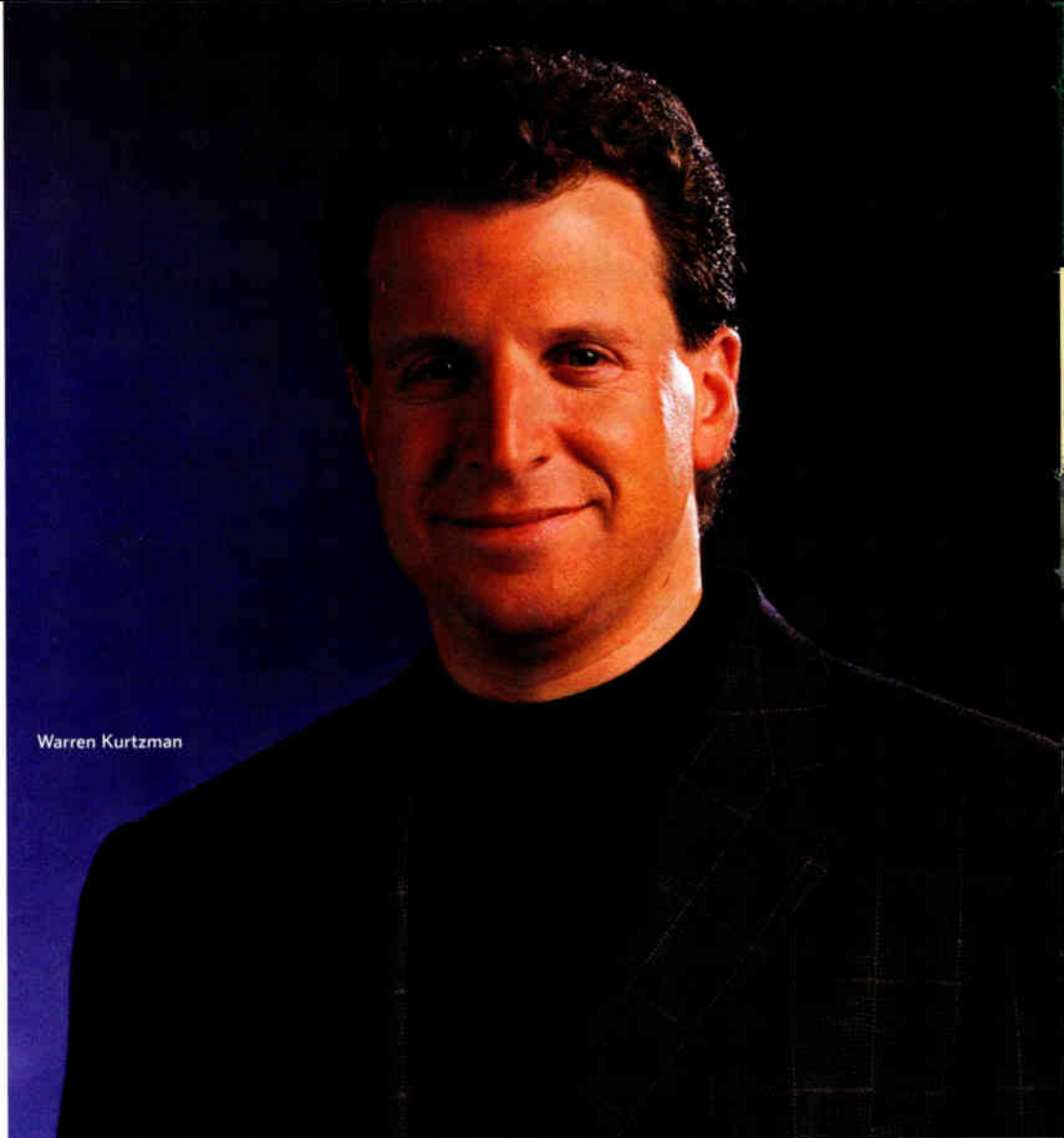
“A sad and sorry fact is that most people don’t do research to begin with. What we find is that in a lot of situations where people are considering

research, they’ll say to us, ‘We haven’t done any research in seven years,’ or ‘We haven’t done a study in 12 years,’ or ‘Nobody knows if there was ever a perceptual study done.’”

Mercury executive VP Harve Alan adds, “Or they’ll tell us, ‘It was six companies ago when we did one.’”

Ramsey believes it’s pointless to talk about advances in research unless people already perceive value in the area of perceptual studies.

He adds, “The truth is, fundamentally, the idea of talking to hundreds of randomly selected listeners about image issues that can create the future of your radio station . . . well, if that’s not inherently valuable then I don’t know how to



Warren Kurtzman

make it valuable with bells and whistles.”

Coleman VP Warren Kurtzman is on the same page.

“Every time I hear somebody criticize radio as being overresearched, I cringe because the reality is on a per-station basis, the amount of research that broadcast radio is doing today is down considerably from where it was even five years ago and down even more than 11 years ago when I started at Coleman.

“Before we get caught up in new technologies and new innovative ways to do research,” Kurtzman adds, “we need to make a commitment to be regularly in contact with our audience and potential audience and find out what they like and don’t like and what they think of us and our competitors.”

Twisting Arms

You have to have a plan, a goal and a way to get where you need to be as a radio station. You wouldn’t go on a trip without a map or a plan, right? Then how does one convince a reluctant industry about the importance of research amid budget constraints? There’s no easy answer.

Kurtzman says, “The best way I can convince people to do research is to share with them previous examples of people or stations who have been in the same situations that they have and show them what we’ve been able to accomplish for those people.”

ComQuest’s Mitchell says, “We’ve actually talked people out of doing research. They’ve cut so much money from their budgets that we’ve advised them to instead put the money into bumper stickers and T-shirts.”

“I’ve had to cancel my fair share of research projects over the years,” Mercury’s Alan adds. “Every single day people have to make budget-

Know A Good Poll When You Read One

How many times have you read a poll’s results and wondered how it was conducted and the factors used to reach its conclusions?

Edison Media Research president Larry Rosin pointed R&R to the National Council on Public Polls’ Web site for the section titled “20 Questions a Journalist Should Ask About Poll Results,” third edition, by Sheldon R. Gawiser and G. Evans Witt.

There we found detailed information about distinguishing the differences between scientific and unscientific polls. And most of the 20 questions (see below), while designed as the title suggests for journalists to consider before publishing poll results, also serve as a reminder of questions broadcasters should ask when digesting any poll

research. We highly recommend that you visit the NCPP’s Web site (ncpp.org) for the authors’ guidance and direction on each of these questions.

1. Who did the poll?
2. Who paid for the poll and why was it done?
3. How many people were interviewed?
4. How were those people picked?
5. What area (nation, state or region) or what group (teachers, lawyers, Democratic voters, etc.) were these people chosen from?
6. Are results based on the answers of all people interviewed?
7. Who should have been interviewed and was not? Or do response rates matter?
8. When was the poll done?

9. How were the interviews conducted?
10. What about polls on the Internet?
11. What is the sampling error for the poll results?
12. Who’s on first?
13. What other factors can skew results?
14. What questions were asked?
15. In what order were the questions asked?
16. What about “push polls”?
17. What other polls have been done on this topic? Do they say the same thing? If they are different, why?
18. What about exit polls?
19. What else needs to be included in the poll’s report?
20. So, I’ve asked all the questions. The answers sound good. Should we report the results? —MB

ary choices, so when you're being told you have 'X' number of dollars to spend on 'X, Y and Z,' but not more than one, you have choices to make. I can't tell you that you're wrong, but it certainly would be better if people took the strategic mapping of their radio stations as seriously as meeting their sales goals."

Kurtzman says he talks to heads of programming and group execs every day who admit they don't get to do nearly as much research as they believe they should.

He says the problem is "nobody has come up with a way to fund this, and the reality of public ownership is causing a real problem here."

But let's say you've had your arm twisted and you are pursuing a research project for the first time in anybody's memory at the station. What do you do?

Paragon's Stevens says, "For somebody that's never done it before, it's always very enlightening to get a broad market view of their situation. It's a way to find out where the players are, where the competition is strong, where their specific station is strong and get a real good feel for the market as a whole."

Radio researchers receive most of their outreach calls immediately after the ratings books come out because, as Mercury's Ramsey says, "people are waiting to see if they need research."

"That's navigating by your rearview mirror," he adds. "You should be able to see things coming. A lot of projects research companies work come down to fixing things that have been brewing for a long time, but no one really knew because they couldn't see it."

And somewhat frustrating to the research community is what Stevens calls "shortcuts."

"Once we've shown broadcasters the need to do research and they agree to put their toe in the water, they will sometimes think they see shortcuts with research that will save them money and give them the same results. It's not just cost, it's an investment. When you do a research project you should get a lot of return for your investment."

Where Are We Going?

While it may appear as though researchers in the field aren't optimistic about the future, that is not

'The good news is the people that understand how important it is and what a valuable tool it is are still committed to it.'

—Garry Mitchell

The New Kid On The Block

Programming vet Sam Milkman recently opened the doors of mediaEKG, which, among other things, employs technology that allows listeners to react to personality shows online from their own computers.

R&R invited Milkman to talk about what mediaEKG does:

"We saw two needs in radio: First, research dedicated to high-profile personality shows. We all know this sort of content is the future, but few broadcasters were really studying these shows in detail. Second, we saw the arrival of [Arbitron's Portable People Meter] bringing the focus down to minute-by-minute evaluation of a station's programming.

"Traditional research doesn't provide the level of detail needed to measure what listeners like in a morning or high-profile personality show. Focus groups are often a good way to get at these issues, but they are just too expensive to conduct on any regular basis. We designed new research technology to evaluate shows online. Our new mediaEKG technology allows listeners to react to personality shows online from their own computers using our 'Net Dial' that they can move up or down, based upon what they like. Our second-to-second moving EKG-like graphs clearly show the audience reaction—what the audience likes and what is a turnoff.

"MediaEKG allows personalities and programmers to see which elements and characters are connecting. What bits work? What's the right length of a bit? How good are the setups? How important is news, traffic, sports, weather or music?" —MB



Sam Milkman

the case—though there will be some bumps down the road.

"The good news is the people that understand how important it is and what a valuable tool it is are still committed to it," ComQuest's Mitchell says.

However, one area that he says continues to be a thorn in the side of researchers (just ask Arbitron) is getting ahold of people of many age groups on landline phones to participate.

"It first started with the younger demos when they abandoned home phones for cell phones and text messages," Mitchell says. "It's now getting to the point that the people in the middle demos

don't have a home phone anymore and are only using a cell phone or e-mail to communicate.

"I think we'll be migrating people to online research participation," he adds. "However, there is still a huge reluctance in the radio industry to begin that relationship. They believe the Internet is susceptible to intrusion by their competition or record labels."

Stevens takes more of a big picture view about where research is headed.

"Eventually we'll come out of this Wall Street phase where everyone is focused on their price per share and get refocused on their individual market share. At that point we'll see operators wanting to find out what listeners want and they'll do it through research."

And if a station is still undecided about the benefits of research, perhaps these parting words from Coleman's Kurtzman will keep programmers tossing and turning at night: "Some of the best radio stations in the country do more research than the average station and the reason they succeed is not because they do the research necessarily, but it's because they are so knowledgeable about the best strategy for their station that it frees them from any shackles.

"It gives them reasons to do creative things. It's when stations don't have research and don't have confidence in their position and don't know about the tastes and perceptions of the audience that they default to the safe, tried-and-true ways of doing things that lead to boring radio." R&R



Harve Alan

Surveys Vs. Polls

As hard as it may be to believe, research experts will say that many people have a tough time differentiating between a survey and a poll. R&R asked Mercury Radio Research executive VP Harve Alan to put it in plain language:

Surveys are used to gather information to understand the needs of the marketplace, followed by the analysis of the results. The results are then used to determine strategies and marketing plans.

Generally there are six steps associated with a typical survey:

1. Define the problem or situation
2. Design the research instrument
3. Collect the data
4. Analyze the data
5. Present the findings
6. Develop an action plan

Polls, however, are typically used to represent the opinions of a group of people and then the answers are extrapolated to a larger group. Generally, a random sample is used from a larger population and each participant is chosen by chance. —MB



18



MySpace

Will It Be Radio's Friend?

By Keith Berman
Illustration By Brian Stauffer

In the beginning, there was Al Gore, and he created the Internet. At first, it was largely used as a forum to debate who was the better captain of the starship Enterprise—James T. Kirk or Jean-Luc Picard. While that argument still rages on in cyberspace, thankfully, the Internet has given birth to other, more mass-appeal uses. ■ Enter MySpace—the social networking site exploded last year, becoming so hugely popular that Rupert Murdoch brought it into his News Corp. family in July 2005 for the tidy sum of \$580 million. Two weeks ago, MySpace had slightly less than 130 million users, with hundreds of thousands of people joining and logging on every day.

Tempted by the allure of being able to make friends with half the world, share videos and music, discover new artists and post their own blogs without the cost or messiness of setting up their own Web sites, people have flocked to MySpace in droves, becoming thoroughly addicted to it . . . and, presumably, spending less and less time with their radios.

While folks in the upper demos are even getting hooked on MySpace, the site is hitting radio where it really hurts—with kids and 20-somethings. So radio people began to act according to the only axiom they could: If you can't beat 'em, join 'em.

"I wouldn't have even heard from MySpace if it hadn't been for my listeners calling me and bugging me to get on it. They pestered me for two months straight," says Tessa Hall, APD/midday host at Clear Channel active rock KDJE (100.3 the Edge)/Little Rock. "That was August 2005, and I've got almost 900 friends now."

R. Dub, PD/afternoon driver of Clear Channel rhythmic KOHT (Hot 98.3)/Tucson and host of the syndicated "Slow Jams" show, says, "I think what tipped me off to the largeness of MySpace was when I saw a TV commercial

for a huge Fortune 500 company, and instead of listing their Web site on this national ad campaign, they showed their MySpace page. It's important that every station is plugged in and not only has a MySpace page, but the key is being active with it."

R. Dub has different accounts for himself, the station and "Slow Jams," and he says that if he had the budget for it, he would hire a full-time staffer just to deal with the mass of MySpace.

Cumulus alternative WNNX (99X)/Atlanta also has its own MySpace profile, and, according to promotions director Dutch, it has been riding the wave on it since the beginning of the year when "The Morning X" held its Swingles party in January. Since, 99X has operated the MySpace page completely separate from on-air content.

"Swingles was a singles party promoted through the morning show and the MySpace page," Dutch says. "We told people to sign up on our MySpace page to actually see who's going. It was already something people were integrated into, so people added 99X as a friend and it grew from there. The event was packed, with at least 800 people."

Listeners' New Online Home

Since then, 99X has found that MySpace is a great place to establish a common ground and a connection with listeners. According to Dutch, the response is amazing. If the station is giving away tickets or invites to an event, it posts a MySpace bulletin and gets blitzed with replies. It can always give away last-minute tickets online and also specifically set aside stuff for the station's many MySpace friends.

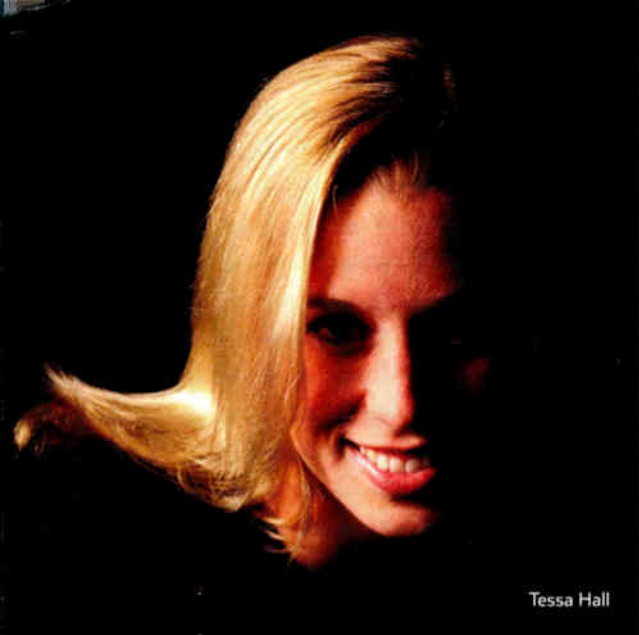
"People live on MySpace," Dutch says. "We've done Live X [concerts] that are purely MySpace. When Army of Anyone came through, we filled the room with people who won through MySpace. It's literally an immediate response—we've trained them to look for it. Because we stay so frequent in reaching out to our MySpace friends, they're watching it ever so closely, and if they see a bulletin from 99X pop up, they're going to immediately click on it."

Another great aspect of MySpace is getting instant feedback and interaction. KOHT night guy Rico does "MySpace Mondays," where he posts a question of the night on his MySpace blog.

"You can enjoy it even if you're not on MySpace," R. Dub says. "He'll advertise the link on the air, then not only do people get to read everyone's responses, but if you're in the car, you can still get a kick out of it because he'll read the responses on the air. I think it's really wise to integrate your on-air programming with the Web, including MySpace."

It's not just the push-out, it's also the listeners' ability to react to you that makes MySpace such a valuable tool. How many times have winners been awarded tickets to concerts with backstage passes or flyaways and then fade into the ether, never to be heard from again? MySpace gives them the ability to easily hit you back with comments and pictures.

"We just sent some listeners to see Alice in Chains and Hurt in Atlantic City [N.J.], and they left a comment on my page saying how much we rock," KDJE's Hall says. She



Tessa Hall

observes that MySpace makes it incredibly easy for people to become listener advocates. They're posting comments on your jocks' and stations' profiles about how awesome you are.

"It's a bigger connection because they're doing it, and it's not forced where we're telling people to check out what we did," Dutch says. "It means a lot more because it's an endorsement from the listeners."

R Dub adds, "I've clicked on many of my friends' and listeners' accounts and they have pictures of themselves with the Hot 98.3 DJs, or they'll have photos of them backstage where they say, 'Look at me backstage with Frankie J at the 'Slow Jams' concert.' They'll have Hot 98.3 on their favorites. It is such a valuable marketing tool."

Plus, people seem a little more inclined to message you and be part of the whole universe that is radio via MySpace. "I'll get requests for my noon-hour request show through it," Hall says. "People will leave comments about the station on my page, and while I also get messages via e-mail, people reach out to me more by MySpace than regular e-mail."

Universal Music Group Sues MySpace

While many stations and personalities are making MySpace an ally in their quest to interact with listeners, the world's largest label group has thrown cold water on the popular social networking site. Universal Music Group (UMG) labels and publishers sued MySpace and parent company News Corp. Nov. 17 for copyright infringement.

The owners of the site have "made infringement free and easy, turning MySpace videos into a vast virtual warehouse for pirated copies of music videos and songs," the complaint says. The site reportedly has more than 50 million

unique visitors per month and more than 200,000 new registrations each day.

"Our music and videos play a key role in building the communities that have created hundreds of millions of dollars of value for the owners of MySpace. Our goal is not to inhibit the creation of these communities, but to ensure that our rights and those of our artists are recognized," a UMG representative said in a statement.

The suit was filed in federal District Court in Los Angeles on the same day that MySpace announced plans for a new tool

for copyright holders that would purportedly make it easier and faster to remove content they allege is unauthorized.

"MySpace provides an extraordinary promotion platform for artists—from major labels to independent acts—while respecting their copyrights," a MySpace representative said in a statement. "We have been keeping UMG closely apprised of our industry-leading efforts to protect creators' rights, and it's unfortunate they decided to file this unnecessary and meritless litigation."

—Susan Butler, *Billboard*

'It's important that every station is plugged in and not only has a MySpace page, but the key is being active with it.' —R Dub

Managing Up & Out & Back In

As with any time-sucking Web site, it's a struggle to convince management that you're not just screwing around online, and that this can be a valuable tool to connect with listeners and—the expression every manager loves—"grow the brand."

Initially, Hall says that her boss didn't want her on MySpace while she was on the air, but she "just kind of forgot" to stay off because he didn't realize what an incredibly valuable resource it is. "Now he kind of does. He's got his own MySpace page now, but of course, I'm not in his top eight, so he can kiss my butt," she says with a laugh.

MySpace has that interactive allure that just can't be duplicated with a station Web site. Most stations' sites are static; information is posted, but there are parts that aren't updated often.

"With MySpace, it's a living, breathing entity to a lot of people because it thrums with its own pulse since everyone's on it at once," Hall says. While you think that people may hit the same Web site as you at the same time, users can't actually see it happen like they do on MySpace.

Plus, it gives people a line into your station where they can actually see the result of their participation. Sure, you post jocks' e-mail addresses on your station Web site, but once listeners hit "send" on their messages, how often do they hear back or even get some acknowledgment that their e-mail was sent?

With MySpace, there's an active and immediate result. They post a comment, it appears on your profile page. It gives people an instant outlet. "I encourage everyone, whether they have negative or positive comments, to put it on MySpace," R Dub says. "It gets their voice out."

Hall argues that MySpace gives rise to more positive feedback since you have to become someone's "friend" on the site to comment on their profile, so it takes some effort to leave someone a public note. "Why would you want to add someone as a friend if you're just going to rail at them and tell them how much they suck?" she asks. "I'll get messages from the malcontents who say we suck on my station e-mail. I've never gotten anything that way with my MySpace page."

Issues can arise—especially with management, which needs Web site traffic to be high to generate revenue with Web ads—when you start

pumping your station's MySpace page more than your actual site. The easy solution? Allow your jocks to have their own MySpace pages, even set up one for the entire station, then link to them from your station's main Web site.

Most stations are pounding their own station's Web site on the air already. That way, listeners head to the site so they know what's there once they're done poking around on MySpace. Dutch says that's one reason why the station keeps its MySpace action separate from the rest of its online presence.

"People are Web-savvy enough now that they realize there's 99X.com, and they'll go there to find out the real information, but the fun stuff and a different side of it is the personal connection via MySpace," he says.

"We drive people from MySpace to our Web site whenever possible as well, because that's where we keep the meat. We never want the MySpace page to become a replacement for 99X.com, and that's the tough balance we have to keep. If they only pay attention to the MySpace page and don't think they'll get anything out of the station's Web site, then you're looking at trouble because the point is the Web site."

Of course, there's the fear that people spending time with MySpace takes them away from actually listening to your station. It's a valid concern, especially considering how huge MySpace Music is getting and how many people are finding out about new artists there. But, as R Dub says, you can either ignore it and stick your head in the sand, or you can ride the wave and try to use it to your advantage.

"I think anything new and exciting with the Internet all adds into the pot of stuff out there that our listeners are choosing to do instead of listen to the radio. The only thing you can do is jump right in there with them. Is it going to take away? Unfortunately, yeah, absolutely," he says. "But if you can't beat 'em, join 'em, and try to incorporate your station as much as you can into MySpace." **R-R**

Radio editor Keith Berman will admit to a mild MySpace addiction . . . and a need to be popular and have tons of cool friends. He would love for you to request to be his MySpace friend at myspace.com/12311846.

Is MySpace Already Passé?

After only a couple of years, is there already a backlash building against MySpace? Has the site grown too huge and too quickly? Are people already getting tired of it and jumping ship for other outlets? Are people put off by the fact that it's now owned by huge conglomerate NewsCorp? Those who use the site are greeted with an error page more often these days. Should radio jump on a trend that's getting ready to crumble?

"I think it's going to be a large crest," WNNX/Atlanta promotions director Dutch says. "MySpace may be getting old to the early adopters, but it'll stick around a lot longer for a majority of the population. Even though we have mostly early adopters, I think there's enough population out there who will still use it and still react to MySpace that, for the time being, it's a positive thing for us."

KOHT/Tucson PD/afternoon driver R Dub sees MySpace as a universal entity and while the

hype may simmer down, the site will continue to grow in leaps and bounds. He's seeing more people in their 40s and 50s start to sign up as they find the siren call of what MySpace brings to the table a little too good to resist.

"The idea of being able to communicate with your friends, old and new, and make new friends will never die. Will there be a new site better than MySpace?" he asks. "I'm not sure. But I think [people like] the idea of communicating with friends, networking with business associates and meeting new people, especially since MySpace is free."

It's an investment, KDJE/Little Rock APD/midday host Tessa Hall says, and people are too invested to just walk away from it. "I think it has grown exponentially fast, and that makes for some frustrating moments," she says. "But as for a corporation owning it, no one gives a damn. If they start messing with it, then users will give a damn." —KB

The Charts

THIS WEEK IN DATA. For complete charts, there's always more at www.RadioandRecords.com

R&R TIMELINE

1 YEAR AGO Greg Dunkin named VP of media research firm Coleman. ■

Jimmy Steele tapped as PD of KHST/San Diego. ■

Chase Murphy appointed PD of WFBC/Greenville, S.C.



Dunkin

5 YEARS AGO Michelle Santosuosso takes PD post

at KHHT/Los Angeles. ■ Elektra Entertainment Group elevates Lucy Barragan to director of crossover promotion. ■ John Olsen named PD of WBAB/Nassau-Suffolk.

10 YEARS AGO Brad Hardin promoted to OM of WTBT

and WXTB/Tampa. ■ Bob Moody named McVay Media VP of country. ■ Dave Allan installed as OM/PD of WYXR/Philadelphia.



Allan

15 YEARS AGO John Hart appointed PD of WXTU/Philadelphia. ■ Dave Numme named PD of KUFO/Portland, Ore. ■ Kevin O'Neal nabs OM position at WSM/Nashville.



Phillips

20 YEARS AGO Beau Phillips upped to GM of KISW/Seattle. ■

Tom Jimenez named VP/GM of XETRA/San Diego. ■ Lyndon Abell tapped as PD of WTIC/Hartford.

25 YEARS AGO Art Wander appointed OM of WJJD and WJEZ/Chicago. ■ WCFL/Chicago morning anchor Jim Bohannon

begins a quarter-century of national radio hosting as he fills in for then-Mutual Radio's "Larry King Show." ■ Louie Newman named manager of West Coast promotion at Chrysalis.

30 YEARS AGO Alan Mink appointed VP/director of promotion at Tattoo Records. ■ Mike Steele heads Screen

Gems/Colgems-EMI Music's new Midwest promotion office in Detroit. ■ Mason Dixon named MD of KCBQ/San Diego.

THE SPIN



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



Justin Joins Exclusive Club

Justin Timberlake becomes just the third male solo artist to reach the top of the CHR/Top 40 chart with back-to-back titles as "My Love" (Zomba) steps 2-1. His "SexyBack" ended a five-week stay at No. 1 just six weeks ago. Previously, Nelly reached No. 1 consecutively with "Hot in Herre" and "Dilemma" in 2002, and Shaggy rode "It Wasn't Me" and "Angel" to successive No. 1s in 2001.

Rod As Good As 'Ever'

"Have You Ever Seen the Rain" (RMG) leaps 11-6 to become Rod Stewart's first nonholiday AC song to hit the top 10 this decade. Before a four-week run in the top 10 two years ago with the seasonal "Baby, It's Cold Outside," Stewart last spent time in the top 10 with "Faith of the Heart" in April 1999.

U2 Sets Top 10 Record At Triple A

U2 earns its 17th career Triple A top 10, and its 15th in a row, as "Window to the Skies" (Interscope) leaps 26-4 in its first full week of airplay and nabs Most Increased Plays honors. With that impressive chart move, the act sets a new record for most top 10s at the format, moving out of a deadlock with the Dave Matthews Band. U2's consecutive streak on the Nielsen BDS-fueled chart stretches back to October 1998 when "Sweetest Thing" hit the top 10.

'Lips' Kiss Country Chart

While Hinder's "Lips of an Angel" (Universal Republic) drops to No. 2 after a three-week reign on the CHR/Top 40 chart, a new version of the song by Jack Ingram debuts on the Country list at No. 48.

Since the advent of the Nielsen BDS-era in 1990 at Country and in 1992 at CHR/Top 40, no original version of a CHR/Top 40 No. 1 has appeared on the Country list, while just two have made the Country chart recorded by a different artist. The two titles—"I Don't Want to Miss a Thing" by Aerosmith (1998 at CHR/Top 40) and Mark Chesnutt (1999 at Country), and "I Swear" by All-4-One and John Michael Montgomery (1994)—each hit No. 1 on both charts.

Bentley Posts Career-High Debut

Dierks Bentley registers a career-high arrival on the Country chart as "Long Trip Alone" (Capitol Nashville) grabs Hot Shot Debut roses at No. 42. The new single tops Bentley's previous peak bow, set when his last single (and eventual No. 1) "Every Mile a Memory" entered at No. 45 in the July 7 issue.

Concurrently, recent Country Music Hall of Fame inductee George Strait notches his 73rd top 10 with "It Just Comes Natural" (MCA Nashville), which hops 11-9. Strait first appeared in the top 10 with "Unwound" in 1981.

Can't Spell Christmas Without C-H-A-R-T-S

R&R reintroduces the holiday chart, which will run weekly until the end of the year, during which time the Canadian AC and Hot AC lists will print on an alternating basis. Based on airplay from the BDS-monitored AC panel (which will temporarily include hot AC stations that have switched to all-holiday programming), this chart will rank all holiday titles, regardless of year of release. Holiday songs released for the first time this year will be eligible to appear on any of R&R's current chart rankings.

Studdard's 'Change' Goes To The Top

"Change Me" (RMG) by Ruben Studdard jumps 2-1 at Urban AC to give the former "American Idol" king his second No. 1 at the format. The move ends Lionel Richie's 10-week aggregate chart run with "I Call It Love." Two years ago, Studdard ruled the chart for four weeks with "Sorry 2004."





Grass-roots effort transforms \$2K into a crapload more

Oprah + Weiss + Love = Awesome

Kevin Carter

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Leave it to Bert Weiss, alleged svelte morning dude at Cumulus CHR/top 40 WWQ (Q100)/Atlanta and his elite team of Morning Crimefighters to go head-to-head with the force of nature known simply as Oprah. We warned him not to since the omniscient and omnipresent Oprah does not take kindly to competition and may attempt to smite them, but Weiss never listens to us. ■ The whole thing started a few weeks ago when Atlantans Kristy O’Conner and Kasey Osborne-Lumpp were accepted into the cabal of “Oprah’s Challenge,” but weren’t told what it necessarily was. They went to a taping of her show in Chicago, and at the end of it Winfrey gave everyone in the audience a \$1,000 bank debit card—a card with a catch.

Winfrey said the cash was not for them. Instead, everyone was instructed to pay it forward, to use the money to help someone else. They could spend it all in one lump sum or do several—possibly 10, our math expert tells us—\$100 deals, but the bottom line was the money must benefit someone else, and they had to burn the cash off fast.

Enter a fearless Weiss. When O’Conner and Osborne-Lumpp returned to Atlanta, they were



Winfrey

gripped with the desire to not just do something good with their Winfrey windfall, but they wanted to turn it into even more.

The sisters already had a fund-raising target in mind—My Sister’s House, a local rehab shelter for women recovering from drug or alcohol addiction or escaping abusive relationships.

“It’s a place where about 300 women can stay with their families and do a six-month program to get back on their feet,” Weiss says. “It’s awesome.”

One of the sisters e-mailed Weiss to enlist his help to perhaps expand their combined \$2,000 nest egg into something more substantial, so Weiss and his morning team sprang into action.

“I called some friends at Kroger, the supermarket chain,” Weiss says. “We decided to ask listeners to go to Kroger and, if they were going to make a purchase there, round up to the next dollar and donate the change to My Sister’s House, or they could just stop by Kroger and make a flat-out donation.”

What happened next was a huge 48-hour outpouring of unprecedented community support that Weiss describes as “magical.”

“We only had two days to execute it,” he says. “On Monday, we got the e-mail, Tuesday, we put it all together, and Wednesday and Thursday, we plugged it on the air.”

People began streaming to Krogers as Weiss and Co. kept pounding the message to donate.



Here’s ‘The Bert Show,’ in all its glory: From left are Jeff Dauler, Melissa Carter, Bert Weiss and Jenn Hobby.

‘We decided to ask listeners to go to Kroger and, if they were going to make a purchase there, round up to the next dollar and donate the change to My Sister’s House. This was a quick call-to-action and in just 48 hours, they gave all that money.’

—Bert Weiss

“Atlanta’s a weird town like that,” he says. “If you tell them to do something for four weeks, they tend to wait until the last two days to take action anyway. This was a quick call-to-action and in just 48 hours, they gave all that money.”

All that money turned out to be a rather large pile of dough. When all was said and done, Weiss was standing in front of My Sister’s House that Friday morning to present a giant cartoon-like cardboard check for \$130,000.

“It was awesome,” Weiss says. “It was one of these things that people latched onto, and it just snowballed. Ikea jumped onboard and donated \$10,000 worth of gifts. Sprint jumped onboard, too, and all of a sudden, all of these people started going to Kroger for two days.” Pottery Barn and Target also donated.

Weiss describes the presentation as “probably one of the most fulfilling days I’ve had in radio.” Many shelter residents were present at the ceremony, and everyone was extremely thankful for the generosity that poured out of Atlanta in industrial-container-sized waves.

Not only that, but Weiss was also pleasantly surprised by how these ginormous national companies jumped on the local bandwagon so fast. “Usually, it takes months to get big businesses to participate in such an endeavor,” he says. “I was really impressed with how quickly everybody responded.”

Here’s the coolest part: Weiss and his crew are about to realize every radio person’s ultimate dream—free plugs on other media. The Atlanta Journal-Constitution ran an article on it, and wire service UPI also did a piece on Weiss’ deed, which was picked up by the Washington Times.

Not only that but Winfrey is bringing O’Conner and Osborne-Lumpp back to Chicago to do a follow-up episode on their paying-it-forward campaign. “I’m not sure if they’re going to highlight them, but Oprah sent a camera crew here while the sisters were in-studio explaining what we were doing,” Weiss says.

While Winfrey’s producers haven’t given them a concrete answer about whether they’ll be featured, it’s a fair bet that Weiss’ chiseled features will grace a TV near you soon.

“It really was an exceptional week,” Weiss says.



Robin Thicke's 'Lost Without U' just might work for your station

Open Your Ears

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I became a fan of Robin Thicke when I heard "Wanna Love U Girl" last year—so much so that I went to Amazon so I could hear songs from his first CD, surfed the Internet to find out more about him, requested to be one of his MySpace friends and then eagerly waited for rhythmic radio to love the single as much as I did. "Wanna Love U Girl" did see a little bit of chart action, but nothing major. Then I found another song by him on Usher's "In the Mix" soundtrack, and his much slower "Against the World" moved me. Unfortunately, the CD and song came and went with little attention.

Last month Interscope national director of crossover Brian "Killa B" Gray sent an e-mail blast letting everyone know "The Evolution of Robin Thicke" was in stores and enthusiastically proclaimed it "my vote for album of the year."

So I had to stop everything when it arrived to hear if Thicke would live up to my high expectations . . . and actually, he surpassed them. It's hard to put his music into one category, and his current single, "Lost Without U," isn't uptempo like most rhythmic songs. However, it is extremely female-friendly, and he's an amazing artist who shouldn't be overlooked simply because his music is different from everything else in rotation at your station.

While Clear Channel's KIDON/Monterey and American General Media's KISV/Bakersfield are giving the track up to six spins per week, WNVZ (Z104)/Norfolk has played "Lost Without U" roughly 30 times for each of the past two weeks.

"We certainly realize that it may take a while for the rest of the country to get it," WNVZ PD Michael Bryan says. "But we're feeling it.

Z104 is already getting good phones and audience reaction."

Thicke understands that he's facing an uphill battle when it comes to getting radio airplay, since his music doesn't fit neatly in just one format.

"My whole life is based on trying to break down racial and cultural and musical formats and bias by living my life with an open heart and an open mind," the artist says. "I'm trying to change formats. I'm trying to make black and white people come together over music and love and opportunity and righteousness."

What's perplexing is that there are many programmers who are personally fans of Thicke, but shy away from putting his music on their airwaves.

Thicke says, "They have my songs as their ring-tones and on their MySpace pages, and they won't even play it. When I walk in, these PDs go, 'Oh, my God, me and my lady, we make love to your song every night. It's her favorite, blah, blah, blah. We want you to sing it at our wedding—but I can't play it.'"

'I'm trying to change formats. I'm trying to make black and white people come together over music and love and opportunity and righteousness.'

—Robin Thicke



Robin Thicke faces an uphill battle for airplay on rhythmic radio. Here are the spins to date for his current single, "Lost Without U."

WNVZ/Norfolk: 122
KISV/Bakersfield: 36
KIDON/Monterey: 11
KBMB/Sacramento: 4
KCAQ/Oxnard, Calif.: 2
KVYB/Oxnard, Calif.: 1

Source: Nielsen BDS

But why aren't these PDs who love "Lost Without U" playing it? "My hardest audience to break is white men," Thicke says. "Those are the last people that like me. Everyone else, I have no problem with. But white men are most of the men that are PDs. They're the guys that fight me the longest. They're like, 'We already let Justin [Timberlake] in. We're not letting this guy in.'"

WNVZ MD Shaggy, who ranks "The Evolution of Robin Thicke" as one of the top three albums of the year, says, "If you think the record's dope, play the damn song. There's a difference between saying, 'I like this song, but it doesn't fit our format right now.' Don't say, 'I like it, but we can't play it because of Justin.'"

Shaggy adds, "I feel bad for the guy, because everybody's comparing him to Justin. Justin's album is dope, but it's nothing like Robin Thicke's album." Bryan says, "If his name were Justin Timberlake, I think his song would be No. 1."

Even though "The Evolution of Robin Thicke" is not a hip-hop album, Pharrell believed in his talent so much that he signed him to his Star Trak label. The affiliation has definitely worked in Thicke's favor. "With the Star Trak connection in Virginia, we were already very familiar with Robin's music and waiting for the right song," Bryan says. " 'Lost Without U' is it."

Thicke says, "It's just kind of like a front to try to let people open their eyes to me when normally they would close them. He just kind of put his arm on my shoulder to say, 'You all really need to listen to this cat.'"

Pharrell isn't the only artist in hip-hop who's really feeling Thicke, and his music relates to lovers of hip-hop even though he's not rapping. Swizz Beatz, Diddy, Lil Wayne and Busta Rhymes have personally told him how much they love his music.

"I consider myself a hip-hopper of the hip-hop generation," Thicke says. "I've been listening to hip-hop since I was 8, and if those are the people that love my music, then I probably am kind of hip-hop."

Since rhythmic stations play few ballads, some programmers may hold off on spinning "Lost Without U" because of its slower tempo. But Shaggy says, "If you're a female-targeted station, name one girl that would hear that song and not relate to it."

Thicke adds, "All I do is I just write the songs that pour out of my heart. Whether you like it or not, you can't get my music from anywhere else. They're my lyrics, they're my emotions, they're my stories—it's my life."

"With a lot of pop music, people are just trying to make something hot—they're not trying to talk about their lives. In fact, most people like to separate their personal lives from their music. But me, I come from the school that my music is my personal life, and anything you want to know about me you can get it from my music."

"I've come to realize that my music and my career are two totally different things. My music is perfect just the way it is. But my career . . . it's tough out there when you're doing something different. I'm a white guy who doesn't fit any mold. But over time I'll get enough music out there for people to know what it's really about." **R&R**

On The Road

Robin Thicke is gaining fans one venue at a time as he tours the country.

"He opened for India.Arie a few months ago, and after two songs he had the audience eating out of the palm of his hand," WNVZ/Norfolk PD Michael Bryan says.

Thicke is now on the road with John Legend. These are the remaining dates of the tour:

Nov. 24: Gypsy Ballroom, Dallas
Nov. 25: Warehouse Live, Houston
Nov. 27: House of Blues, Orlando
Nov. 28: Revolution/Hard Rock, Fort Lauderdale, Fla.
Nov. 30: Tabernacle/Center Stage, Atlanta
Dec. 1: Amos/Tremont, Charlotte
Dec. 2: Norva, Norfolk



Jay-Z's mature new album may be too old for urban's core audience

Is Jay-Z's Kingdom Done?

Hillary Crosley

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a shrewd MC since his 1996 "Reasonable Doubt" debut, the once-retired Jay-Z, aka Shawn Carter, has returned to the game. Out of the 13 albums he's released, including collaborations with R. Kelly and Linkin Park, Jay-Z has garnered eight No. 1 spots along with the most chart-topping rap albums in Billboard's history.

So it's easy to understand hip-hop's reservations when he declared his retirement in the fall of 2003.

Amid the looming release of his allegedly final "Black Album," WQHT/New York played Jay-Z's first street single, "What More Can I Say," in which he declares, "I'm supposed to be No. 1 on everybody's list/Let's see what happens when I no longer exist, fuck this."

Of course, Jay-Z's self-proclaimed "horrible retirement" didn't last too long. So is there room for the adult leanings of "Kingdom Come" at urban?

This triumphant return has been a long time coming. During 2004's mini concert tour, which started at New Jersey's Continental Airlines Arena—home to the Nets, of which he is part owner—Jay-Z announced both his new Atlantic City 40/40 club and Def Jam's newest talent, Nasir "Nas" Jones. After years of on-record feuding, the pair squashed their beef in the name of business and agreed to release Nas' eighth record as a unified front. Then, after popping up on 2005 remixes like Young Jeezy's "Go Crazy," Rick Ross' "Hustlin'" and Bun B's "Get Throwed," it seemed like Def Jam's newest president was rehearsing for something.

"Originally, me and Dr. Dre were going to do an album together," Jay-Z says. "He sent me 25 tracks, and that second week I was flooded with material."

Picking the Nov. 21 release date for his new album "Kingdom Come" around June, Jay-Z says it took him five months to finish the record. Side-stepping MC features, he uses voices from the likes of John Legend, Usher, Beyoncé, Pharrell, Ne-Yo and new Def Jam signee Chrisette

Michelle. And while he's included proven producers like Dr. Dre, Kanye West, Swizz Beatz and Just Blaze, he's still not confident that "Kingdom Come" is a radio smash.

"I hope I don't miss everyone," Jay-Z says of his new project. "It's not left, but it's not typical. I brought a lot of different emotions I felt were missing in the game. But I might've risked having the hottest records in every single club."

His first official single, "Show Me What You Got," drops 2-5 on the Urban chart and holds at No. 4 on the Rap tally. The video debuted Oct. 13 during "Monday Night Football," which, according to Def Jam senior VP of marketing Tracey Waples, was inspired by the prime-time debuts of Michael Jackson's "Remember the Time" and "Thriller" clips.

Radio Reacts

"The reaction has been strong," WHTD/Detroit PD Spudd says. "People love Jay because he's Jay, so no matter what they'll follow him. They're impressed with his ability to reinvent himself. Is 'Show Me What You Got' the best lyrical song he's ever had? No, but it's a good comeback song, especially with the video."

However, people wonder if Def Jam's artist-cum-president has outgrown hip-hop's target audience. As an MC in his late 30s, Jay-Z's new album touts one aptly titled track called "30 Something," where he rhymes about being "young enough to know the right car to buy, but grown enough not to put rims on it."

But when urban radio's core audience is typi-

cally 18-34, is Jay-Z relatable?

"It's dangerous once that age sets in," WQHT APD/MD Ebro says. "You definitely don't want to be someone's dad's favorite rapper, and you hope that 18-year-olds will still be passionate about purchasing your music. However, if you are still living the rap life, you can stay current."

Ironically, the rap life is keeping Jay-Z young. A few weeks ago, Harlem MC Jim Jones released a diss song titled "Kingdom Done," including former Roc-a-Fella partner Damon Dash. On the introduction, Dash thunders about he and Jones' childhood friendship, while Jones rhymes, "Ya'll waiting on Kingdom Come, but his Kingdom's Done." Ironically, Jones uses old Jay-Z metaphors to convey his disgust. Not surpris-



Jay-Z

ingly, Jay-Z is unimpressed.

"This is really for people to understand what's wrong with him," Jay-Z says. "He loves me. If you have disdain for someone, you don't use their lyrics. With me and Nas there was something there, now it's just like, 'Fuck you.'"

In true hip-hop form, the leaked "Kingdom Come" also houses "Dig a Hole," a track where Jay-Z calls out Jones' leader and longtime rival Cam'Ron, saying, "Even when you win, you're in a lose-lose/The only time you went plat is when my chain was around your neck, that's a natural fact."

Joints like this exhibit Jay-Z's continued relevancy in the urban market, even while he joins the ranks of other 30-plus MCs like Busta, Diddy and Snoop.

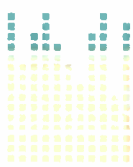
"He's giving the 35-plus consumer a reason to listen to rap music," Spudd says. "I have a lot of friends that are 40-plus, and they don't want to hear 'Rubber Bands Banks.' But they still want to feel included."

Jay-Z has branded himself a victor who listeners can identify with and admire. Whether he's opening a new 40/40 club in Shanghai, micromanaging Rihanna's project down to the gossip fodder ("Sometimes you have to use the media to your advantage," he says with a smirk) or laughing at his artist's shenanigans ("Kanye said all that onstage?" he asks of West's European Music Awards public complaints at losing best video of the year), the 36-year-old MC is hopeful.

"It's all aspirational," Jay-Z says. "Wherever I go, I bring the culture with me, so that they can understand that it's attainable. I didn't do it any other way than through hip-hop." **R&R**

'It's dangerous once that age sets in. You don't want to be someone's dad's favorite rapper, and you hope that 18-year-olds will still be passionate about purchasing your music. However, if you are still living the rap life, you can stay current.'

—Ebro



Highlights and award winners

The 2006 R&R Christian Summit

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this year's R&R Christian Summit in Nashville provided a chance for learning, listening and networking, capped off by the R&R Christian Industry Achievement Awards. ■ The learning included sessions with some of the best in the genre as well as opportunities to grow from leaders outside the industry. We'll share highlights from some of those sessions in upcoming R&R columns. ■ The listening included great live music from acts like Chris Tomlin, Point of Grace, DecembeRadio, Avalon, Stellar Kart, Fernando Ortega, Lincoln Brewster, Leeland, Jimmy Needham, Mark Harris, Jeremy Riddle and several new artists we'll be hearing from in the future.

The awards were the final event of the summit, and once again, WPOZ (Z88.3)/Orlando swept all four categories in which it was nominated. WPOZ won station of the year (markets 26-100), Dean O'Neal won PD of the year, Scott Smith took MD of the year and "Mornings With Scott & Tyler" was named personality/show of the year.

O'Neal says, "It is such an honor to be recognized by your peers . . . two years in a row, no less. Z88.3 is truly a labor of love for the Z staff and me. God handpicked a team that is on fire to reach central Florida and the world for Christ. Everyone on my team 'gets it.' To impact our community, we have to serve them by doing great, relevant radio. Our community gives us the privilege of talking to them about Christ

because we take the time to serve them with everything we do, both on and off the air."

Smith adds, "We are so grateful for the awards, but I think the greatest of all awards is to see how many people's lives are being impacted by our format at great stations all over the country. These awards are to be shared with our whole staff and our consultant team: John Frost, Tommy Kramer and Alan Mason."

Station of the year (markets 1-25) went to KSBJ/Houston. VP/GM Tim McDermott says, "To realize that this award comes from our peers makes it even more special. There are so many outstanding stations that are doing great Christian radio in our country. Along with them, we are committed to making a difference in our local communities."



O'Neal



Smith



Giles

WAYK/Kalamazoo, Mich., won station of the year (markets 101-plus). PD Mike Couchman accepted the award and said, "We're very grateful to whoever voted for us. We couldn't succeed without the great partnership labels provide or without the humble and capable team God has put together in West Michigan. Looking forward to more CHR stations getting award nods at next year's summit."

The winner of platinum label of the year was a tie between EMI CMG and Provident Label Group. EMI CMG VP Grant Hubbard credits his staff: "It's an honor to have EMI CMG and the radio promotion team recognized as the best by our radio friends," he says. "We work very hard to deliver the best possible promotions and best music to all of radio. Andrea [Kleid], Brian [Thiele], Josh [Lauritch] and Katie [Powers] are extremely dedicated and talented radio promoters and are driven to be the best. Thank you to all who voted for EMI CMG."

Provident VP Mark Giles echoed the sentiment about his staff, saying, "It is such a privilege to work with the radio promotions team that I've been blessed with at PLG. And I could not be more proud of the job that Jason [Miller], Karrie [Cook], Whitney [Harrison], AJ [Strout] and Jaclyn [Shields] have done this year. We are so grateful for the opportunity to serve and partner with radio."

Giles was also voted promotion executive of the year. He adds, "This came totally unexpectedly, as there are so many more deserving leaders in our industry. The only way it makes sense for me is to accept it on behalf of our radio promotions department and the management team at PLG. I am blown away and humbled beyond words."

The award for gold label of the year went to INO. VP Dan Michaels says, "This recognition continues to contribute to my optimism and enthusiasm over INO's efforts to serve radio and work on behalf of our artists. I remain grateful to our radio promotions team—Jennifer [Allen], Nicki [Silverman], Valerie [Stone]—and our label's leadership in Jeff Moseley for all they do. A heartfelt thanks to radio for this cool award."

Thanks to everyone who was part of this year's summit. The wheels have already started turning for 2007's gathering. If you weren't able to attend 2006's event, we hope you will leave room in next year's budget and join us for more learning, listening and networking.

R&R

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*— Mallory DeWees, Music Director
Shine.fm WONU/Chicago*



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**BE JOYFUL ALWAYS; PRAY CONTINUALLY;
GIVE THANKS IN ALL CIRCUMSTANCES,
FOR THIS IS GOD'S WILL FOR YOU IN CHRIST JESUS.**

1 THESSALONIANS 5:16-18

**We hope you enjoy this precious time with your family
this holiday season.**



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WLG RADIO TEAM

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CMA's backstage highlights, caught like deer in the headlights

Blinded By The Night

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When I told friends, family and colleagues that I'd be covering the 40th annual Country Music Assn. (CMA) Awards from the backstage press area, the general reaction was, "Oh, it's too bad that you don't get to see the show." While my seat wasn't great for watching the nationally televised show, it was prime for the "other" show—the sometimes not-made-for-TV press room show, where safely removed from the stage, artists sometimes let it all hang out.

Actress Kimberly Williams-Paisley, married to Brad Paisley, had the funniest on-camera line of the night. While presenting the group of the year award with Gary Allan, she complained that pregnancy was causing her eyesight to fail and that she couldn't read the teleprompter. Clearly off script, Allan tried to help her recover with a chat about country singers, to which she replied, "I married one, and now I'm knocked up and blind." The audience erupted with laughter.

Asked about the moment backstage, her husband was clearly pleased. "I thought she stole the freakin' show tonight," Paisley said with a smile. "It was great. We had talked about it. She said, 'I can't see anymore.' She could not read the lines in rehearsal, and I said, 'Just tell them that.' Then she went up and it was amazing—the ad-libbing. I loved it. I'm very proud of that. It's nice for people to see her personality for real for a second."

Paisley had a few jokes of his own. When a



Chesney

reporter asked him to "speak to" each of the two awards he had won, the artist asked, "Should I talk directly to the awards?" Later, speaking about his album of the year win, Paisley told reporters, "To any of you that voted for this, thank you. To the others, shove this up your rear end," he said, laughing and raising the trophy.

Kris Kristofferson, who was on hand to induct George Strait, Sonny James and Harold Bradley into the Country Music Hall of Fame, seemed surprised that journalists were interested in talking to him. Asked about the current state of country music, Kristofferson was quick to praise legends Willie Nelson, George Jones and Ray Price. "The young guys," he said, pausing, "I think Keith Urban's really good, I like Toby Keith and Todd Snider." Then, appearing uncomfortable about answering further, Kristofferson cleared his throat and said, "I feel like a deer in the headlights right now, so is it OK if I leave?"

Not all the laughs were generated by performers. Inevitably, reporters will say or do something that gets their fellow journalists laughing—sometimes at their expense. This year two British journalists (unintentionally, methinks) were the source of such laughter. One woman asked every artist she could if they were influenced by Hank Williams. Her predictable question made for a lot of snickers and eventual out-loud laughter at each successive query.

Another British woman, who had a nearly impenetrable dialect, frequently had to repeat her questions. When asking Kristofferson if he had any message for his British fans, he said, "Darlin', I didn't understand one word you



'To any of you that voted for this, thank you. To the others, shove this up your rear end.'

—Brad Paisley

said." Through multiple attempts—including shouted interpretations by other members of the press corps—Kristofferson finally understood. His reply? "Well, uh, no." Huge laughter.

As usual, Kix Brooks and Ronnie Dunn had their share of one-liners for the press. When informed that the night's awards pushed them into first place on the all-time CMA list, Dunn responded, "The reason I'm here is because I'm bad at math. I didn't know that." Meanwhile, replying to a question about their awareness of other duos, Brooks said, "We have a special duo publication. We know all the numbers and what their singles are doing at all times." *R&R*

Where Were They?

Rascal Flatts never came back to the press area after its vocal group of the year win at the Country Music Assn. Awards. As it turns out, one of the guys wasn't feeling well after the show. In fact, the band had to cancel its appearance at Tony Bennett's 80th Birthday Celebration and Tribute in Los Angeles three nights later because the unnamed group member had walking pneumonia, according to a spokeswoman.

Likewise, none of the Hall of Fame inductees—George Strait, Harold Bradley and Sonny James—made their way back. That's not to say that Strait wasn't remembered backstage. Entertainer of the year Kenny Chesney was effusive in his praise for his hero. "Other than me winning here tonight," Strait's induction was "equally satisfying," Chesney said with a laugh.

"I literally used to sit on a stool on a stage a lot smaller than this one, in a bar a lot smaller than the room we're in now, and I'd sing a lot of George Strait songs over and over again," he told reporters. "I know I've won entertainer of the year from the CMA twice, but if someday I mean half as much to some kid out

there as George Strait does to me, then I would consider myself a success despite any of this. I'm honored to know him. I'm honored to be his friend. He's my hero.

"Here's a guy that's getting inducted into the Hall of Fame and just had a No. 1 record," Chesney continued. "That doesn't happen that many times. There's a lot to be learned from his longevity and his song sense."

Meanwhile, while I'm in my "Where were they?" mode, it's unfortunate that during a three-hour show that the video, musician and musical event of the year awards can't be presented on camera. Instead they are given out pre-broadcast while audience members find their seats.

On a similar note, it's frustrating that the CMA broadcast winners don't receive their trophies live on the national broadcast. Even though most artists are quick to thank country radio when they receive their trophies on camera, radio award winners are relegated to a preshow presentation. Radio is still the primary vehicle for country music's exposure to the masses and should be treated as such. —KT



Digital cable radio may not get many headlines, but 30 million homes is nothing to sneeze at

Taster's Music Choice

Chuck Taylor

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More than a decade before anyone had ever heard of satellite radio, Music Choice was piping dozens of channels into homes across the nation via a cable TV modem. Today, the digital radio service is available in more than 98% of digital cable homes nationwide and via satellite. ■ Music Choice offers 50 channels of programming as well as on-demand videos, interviews and performances, in addition to mobile-phone content. ■ Director of programming Justin "Tyme" Prager talks to us about the company's two female-driven adult music channels.

Let's talk about you first, Justin. Tell us your background in the business.

My official background is actually in music video. I started off in college and public radio, but my first official gig was at the Box Music Network, which was a big TV/music video competitor against MTV and BET at the time. After the Box, I spent a brief moment at Universal Music's pet project called Farmclub.com, which was a Web site, a record label and a weekly music video/live performance show on USA Network. After that, I joined MTV to become its director of programming and talent. I spent three years there, then in November 2004, I jumped over to Music Choice, where I currently head up all of its rock, pop and rhythmic programming on both the audio and video on-demand sides.

Explain your equivalent of hot AC and AC channels.

We have two channels specifically for that audience. Adult Alternative is probably our most popular with females from 18 to 49. We have around 70 current songs in official rotation there, so it's a great mix of the standard triple A hits, but also includes some real cutting-edge stuff as well. Soft Rock is the channel that leans a little older, women 29-plus. We keep the playlist a lot tighter there, with around 25 currents in rotation at a given time. Our '80s and '90s channels also do well with our female audiences.

How have the channels evolved to adjust to a changing female adult audience?

I personally think that female tastes have opened up considerably over the last 10 years or so. Contemporary music has become somewhat younger-sounding in general, so because of this women as well as men's tastes have become a little more tolerant to new sounds and acts. Gnarl Barkley's "Crazy," which we have played on a variety of channels throughout our audio and video services, is a great example of this. When my 63-year-old mother says she likes that song, you know that times are a-changin'.

Do you think these formats are any hipper—or less so—than in the past?

When AC-proper stations are playing songs like Gnarl's "Crazy" now, the line between hot AC and AC seems to be blurring. The younger the music gets, the somewhat hipper stations become. Twentysomething James Blunt is a staple face of both AC formats right now, where 10 years ago, that face was at least 20 years older.

How do you think Music Choice serves listeners in a way that terrestrial or satellite radio doesn't?

Music Choice provides more than 40 channels of nonstop music. We offer everything from rock to reggae, country to classical, metal to Mexicana, and just about every other music format. Unlike satellite radio, Music Choice is a free music service for digital cable subscribers. We reach over 98% of digital cable homes nationwide. Since we

program for a 24-hour cycle, we are able to offer the most diverse selection of music from both established and emerging artists.

Is programming to a national audience different than local?

Not really within the more nationally focused formats that we're talking about here, but I also handle the programming of our rock and alternative channels, so that's where we can get a little more clever and specific with local bands from around the country. Yet still, we're a national service, so it's tough to program as "locally" as a specific-market station obviously can.

How has cable radio evolved through the years?

The biggest thing to happen in cable in the past few years has been the introduction of video-on-demand—or VOD. That service allows consumers to watch the programming they want, when they want. Music Choice was one

of the first networks to see the value of this new service, and we jumped right in with a diverse selection of music videos and unique shows that are produced exclusively for on-demand. We recently launched a new program called "Artist of the Month," where we showcase an artist on Music Choice On Demand. Since its launch in September the content has been ordered over 5 million times. Today, we are the No. 1 free video-on-demand network in the country with over 500 million orders since launching in November 2004.

How many subscribers have access to Music Choice?

The Music Choice audio service is available in over 30 million digital cable homes across the country. In addition, Music Choice On Demand reaches close to 14 million homes, and our free broadband music service is available in over 10 million homes nationwide. The distribution numbers for our free on-demand music service and our free broadband music service will increase significantly in 2007 as we expand our distribution across additional cable networks. Music Choice has also extended its access to music fans nationwide through their cell phones, through deals with Sprint and Cingular.

Who is your competition?

We look at all music networks/providers as our competition, which is why we are always looking for new and innovative ways to program and deliver music-related content. We took the lead in video-on-demand programming, and now we are in the process of preparing for the next level of on-demand programming. Customized content is the future.

What is your programming philosophy?

Very simple: We program music for our audience, not to them.



'When my 63-year-old mother says she likes Gnarl Barkley's "Crazy," you know that times are a-changin'.'

—Justin Prager



Pierre Robert celebrates 25 cosmic years on-air at WMMR

Philly's No. 1 'Citizen'

Mike Boyle

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he addresses listeners as "citizens," calls the Philadelphia Eagles "the boys in blue" (their uniforms are green, black and white) and through the years has introduced such long-lasting and endearing characters on his show as his own personal valet Reginald the Butler. ■ He's Greater Media heritage rock WMMR/Philadelphia's Pierre Robert (pronounced ro-bear), the longhaired, bearded, lovable San Francisco transplant midday host who is celebrating his 25th year on the air at Philly's "Everything That Rocks" station.

"Never in my wildest dreams did I think I'd be here 25 years later," Robert says with his signature hearty chuckle.

Leaving Metromedia's progressive free-form KSAN/San Francisco not long after it flipped to country, Robert came to the "City of Brotherly Cheesesteaks" in 1981 "on a lark" (and without a job) in a VW van filled with all his "junk," two ferns (one is still thriving), \$700 in cash and his dad's credit card, which was just for gas and was immediately returned upon fatherly request.

Robert had sent audition tapes to Metromedia's other rock stations, including WNEW/New York, WMMS/Cleveland, WMET/Chicago, KMET/Los Angeles and to then-WMMR PD Charlie Kendall, who was interested but just didn't have anything available at the time, so Robert took a job at a health-food store to make ends meet. Then one

night by sheer coincidence he found himself dining in the same restaurant with Kendall and then-MID Joe Bonadonna and introduced himself, which was a stroke of luck because they all agreed "to stay in touch."

Not long after that chance meeting, Robert was riding his bike home from his health-food store gig and decided to stop in to see a fortune teller along Philly's famed South Street with his last \$5.

"Expect a letter in the mail with good news" were the palm reader's words. "Follow what the letter says."

"Yeah, whatever," Robert thought as he peddled his way home.

Well, break out the "Twilight Zone" music because, as fate would have it, a letter from Bonadonna arrived in the mail not long after Robert's psychic session, offering him a job as

Robert's Favorite Philly Moments

"Way too many to list," Pierre Robert says, but two that stand out were going to Toronto to interview "the world's greatest rock'n'roll band," the Rolling Stones, and being at Live Aid in Philadelphia on July 13, 1985.

Robert volunteered to help set up the show (paint JFK Stadium, roll out the plastic tarps on the field, etc.) and was rewarded with an all-access backstage pass for the event. Funny thing was, no other station in town or the

national media had that kind of access.

"I could go anywhere with my little tape recorder doing kamikaze interviews," Robert says. "Then I'd run back outside the venue to our Winnebago broadcast truck and get these interviews on the air that nobody else would have. I did interviews with celebrities, from Jack Nicholson to the Beach Boys to the Hooters to Neil Young. The day was magical for me." —MB

'Never in my wildest dreams did I think I'd be here 25 years later.'

—Pierre Robert



Robert and his four-legged friend, Lucy.

Robert's Summer 2006 Ratings:

No. 1:
men 18-34
men 18-49
men 25-49
men 25-54

No. 2: persons 25-54

Source: Arbitron

WMMR's music assistant, which turned into part-time airwork, then full-time overnights.

After handling the graveyard shift—which he loved—Robert moved to middays about a year-and-a-half later, where he stayed until 1993, when he agreed to do mornings until 1996, then returned to middays... which is where we find him in 2006 celebrating his silver anniversary.

Without hesitation, Robert will say there has never been one singular thing that's kept him at WMMR all these years. "One new contract cycle would end and I signed on for another."

However, as anyone who's listened to Robert as long as I have will tell you, there is a bond with his audience that is real and unduplicated.

"Philly, like so many other cities, is filled with great people," Robert says. "My approach when I came here, even though people thought I was very Californian—and perhaps still do and I'm proud of it—was to treat people with kindness. I was raised that way by my parents.

"If you tell the truth," he adds, "be real, talk to the people, not at them, and be your passionate self, you will bond with your listeners. The same can be applied to any other thing you do in life."

In recognition of his 25th anniversary, from Nov. 1 to Nov. 25, WMMR is airing "Pierre

Robert: 25 Years in 25 Days," in hourly remembrances, including many of his archived broadcasts, celebrity interviews, concert coverage, charity support and more.

Robert says he's a little self-conscious about the anniversary hoopla, but admits, "I'm enjoying the moments. It's just another way to reconnect with the listeners."

Crediting WMMR PD Bill Weston "with figuring a way to do it every hour," and the handy work of creative staffers Steve Lushbaugh and Kevin Gunn and his producer Jason Fehon, Robert says going through his vaults has been quite an adventure.

"I found a tape of my late mom from the mid-'80s doing the concert line with me when I used to do it after my overnight shift. I even found an interview with Jimmy Page that I had forgotten about."

Ask him if he still wants to be doing this 20 years from now (he's 51) and Robert says he doesn't consider it in those terms.

"I think of it in present time. I'm enjoying it right now. You just keep doing what you do, and if you like it you don't have to put an age limit on it. Hey, look at the Rolling Stones."

And for the disenfranchised up-and-comers who wonder if it's still possible to have career longevity like his, Robert's best advice is to form your own path.

"You do that through trial and error. Stay true to yourself and don't be someone you're not. Always honor your audience and have a relationship with them.

"And above all," he says, "keep yourself grounded. Don't take yourself so seriously." R&R



TRIPLE A



The world according to Zeb Norris

Back In The Fold

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Zeb Norris has been in radio 30 years. And while he started out in rock at several California stations, he moved on to program triple A outlets WXLE/Albany, N.Y., and KUMT/Salt Lake City when the format was coming into its own in the '90s. From 1998 to 2005, however, Norris was not involved with triple A, but he kept in touch with many people and observed how it was evolving. A year ago in October, Norris returned to the fold as PD of Northeast Broadcasting's WNCS (the Point)/Burlington, Vt., which is preparing to celebrate its 30th anniversary next year. It's good to have him back in the family.

Norris says he hasn't dramatically revamped the station since he took over from Mark Abuzzahab, now MD at KBCO/Denver. He thinks his predecessor left the station in good shape.

The Point is a far-reaching station that broadcasts on several signals, covering most of Vermont and parts of New Hampshire. Three primary signals cover Vermont from the capital city of Montpelier to Burlington 40 miles away. Another signal reaches what Vermont residents call the Northeast Kingdom, which includes St. Johnsbury, and two more signals serve the Upper Valley, which includes Rutland and White River Junction.

Programming for all six signals is identical, though spotloads vary by area. Norris says, "This gives us three different cash-flow centers, which in turn gives me more of a staff than most stations that are in markets my size."

Norris also took advantage of the AudioVault delivery system to rebrand the station as Vermont's Independent Radio Network—a suggestion from Northeast owner Steven Silberberg. It gives the station an opportunity to promote its "independentness" in a state that sees itself that way on many levels.

"Rather than downplay the various signals, we decided to play it up. This was a way for the listeners to understand that we have a whole cluster of signals, and that they can pick us up in a very large portion of the state," he says.



Zeb and the gang: From left are MD/APD/night host Jamie Canfield, Norris, promotions director/morning man Charlie Padgett and production director/afternoon host Greg Hooker.



▶ BECK RIDES A 72-PLAY INCREASE TO A NO. 26 DEBUT FOR "THINK I'M IN LOVE."

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST	IMPRINT / PROMOTION LABEL	PLAYS	
					TW	+/-
4	7	7	RIDE THE RIVER J.J. CALE & ERIC CLAPTON	DUCK/REPRISE	574	-8
2	3	13	SHOUT OUT LOUD AMOS LEE	BLUE NOTE/BLC	566	-25
3	1	11	SOMEDAY BABY BOB DYLAN	COLUMBIA	562	-54
4	2	17	THREE MORE DAYS RAY LAMONTAGNE	RCA/RMG	537	-60
7	10	7	OTHER SIDE OF THE WORLD KT TUNSTALL	RELENTLESS/VIRGIN	520	+37
6	5	8	MY WAY LOS LONELY BOYS	ONE HAVEN/DR/EPIC	506	-4
7	6	9	SEE THE WORLD GOMEZ	ATO	501	+14
8	11	6	NEW SHOES PAOLO NUTINI	ATLANTIC	463	+47
10	6	6	FLIRTING WITH TIME TOM PETTY	AMERICAN/WARNER BROS.	450	+29
10	8	12	THRILL OF IT ROBERT RANDOLPH & THE FAMILY BAND	WARNER BROS.	417	-42
13	5	5	WHO DIVIDED JOAN OSBORNE	VANGUARD	395	+51
12	9	21	WAITING ON THE WORLD TO CHANGE JOHN MAYER	AWARE/COLUMBIA	374	-70
13	12	14	FOR US PETE YORN	RED INK/COLUMBIA	350	-28
15	15	10	OUT LOUD MINDY SMITH	VANGUARD	336	+18
15	23	2	SNOW (HEY OH) RED HOT CHILI PEPPERS	WARNER BROS.	333	+73
22	3	3	O VALENCIA! THE DECEMBERISTS	CAPITOL	317	+34
17	16	7	LOVE YOU IN THE FALL PAUL WESTERBERG	LOST HIGHWAY	316	-1
18	17	11	ANYTHING'S POSSIBLE JONNY LANG	A&M/INTERSCOPE	305	-9
20	8	8	SATELLITE GUSTER	REPRISE	301	+4
20	18	13	THE ROAD TO GILA BEND LOS LOBOS	MAMMOTH/HOLLYWOOD	301	-8
27	2	2	LET IT BE SUNG JACK JOHNSON WITH MATT COSTA & ZACH GILL	BRUSHFIRE/UNIVERSAL REPUBLIC	299	+73
22	14	13	I'M ALL RIGHT MADELEINE PEYROUX	ROUNDER	292	-29
NEW	NEW	NEW	WINDOW IN THE SKIES U2	INTERSCOPE	278	+225
24	19	17	CHASING CARS SNOW PATROL	POLYDOR/A&M/INTERSCOPE	278	-22
NEW	NEW	NEW	I WILL FOLLOW YOU INTO THE DARK DEATH CAB FOR CUTIE	ATLANTIC	276	+19
NEW	NEW	NEW	THINK I'M IN LOVE BECK	INTERSCOPE	264	+72
27	21	17	FILL ME UP SHAWN COLVIN	NONESUCH/REPRISE	242	-53
NEW	NEW	NEW	IT'S NOT ENOUGH THE WHO	UNIVERSAL REPUBLIC	233	+14
NEW	NEW	NEW	TWO SIDES TO LOVE GOAT	ENGINE ROOM	222	+23
NEW	NEW	NEW	NOTHING IN MY WAY KEANE	INTERSCOPE	221	+31

FOR WEEK ENDING NOVEMBER 19, 2006

Lessons Learned

Zeb Norris shares insights gathered during 15 years in and out of triple A.

- You can't import familiarity. Not everything that tests well in one market can do the same in another—especially with the triple A format.
- Triple A may not be right for every market. Lifestyle, radio history and the social persuasion of the market weigh heavily in the format's chance at success.
- The potential audience must have an appetite for the product so there is a foundation to build on.
- Having a strong signal and the commitment of upper management are critical, because this format takes a while to gain a foothold and needs continued nurturing to keep growing.
- Triple A is an extremely flexible format, so it can be molded to fit a niche that is not being served or at least not being served well.
- Rock has been around for 50 years, so there is potential for a closer bond between younger and older adults in terms of musical tastes. This is good for triple A.

Norris says he appreciates the station's long heritage and the good fortune of having his co-workers' market insight: Production director/afternoon host Greg Hooker has been with WNCS for 20 years and previously programmed the station; APD/MD/night jock Jamie Canfield is a longtime market veteran; and promotions director/morning host Charlie Padgett also hails from the area.

Having been on the "outside" for nearly eight years, Norris believes the broadcasting community as a whole still doesn't understand triple A. But he feels that may not be a bad thing because if a company decides to give triple A a shot, it does it for market-specific reasons with guidance from someone who understands it.

As Norris says, "They have to come to the right people to give the format a real shot in the eyes of the industry. I'd rather have a couple of really successful sign-ons than a bunch of cookie-cutter launches that ultimately fail and give the format a bad name."

Billboard TOP ALBUMS

Table with columns: This Week, Last Week, Weeks Ago, Weeks on Chart, Artist, Title, Cert., Peak Position. Top entries include Doctor's Advocate, Konvicted, Now 23, Awake, Hannah Montana, Love, Pain & The Whole Crazy Thing, Enjoy The Ride, The Pick Of Destiny (Soundtrack), B'Day, When Your Heart Stops Beating, Extreme Behavior, Once Again, Some Hearts, Me, Myself & I, FutureSex/LoveSounds, The Dutchess, Wintersong, The Open Door, Me And My Gang, Like Father, Like Son, All The Right Reasons, The Cheetah Girls 2, NOW That's What I Call Christmas!, Hustler's P.O.M.E. (Product Of My Environment).

VIDEO CHANNELS

Table with columns: Channel, Artist, Title, Peak, Position. Channels include MTV, VHT, BET, CMT. Top entries include Justin Timberlake's My Love, Beyonce's Irreplaceable, Eminem's 50 Cent, Lloyd Banks & Cashis, and Carrie Underwood's Before He Cheats.

STREAMS

Table with columns: AOL Song Streams, Artist, Title, Peak, Position. Top entries include Justin Timberlake's My Love, Danity Kane's Show Stopper, Ludacris's Money Maker, and Beyonce's Irreplaceable.

Billboard HOT DIGITAL SONGS

Table with columns: This Week, Last Week, Weeks Ago, Weeks on Chart, Title, Artist, Cert., Peak Position. Top entries include I Wanna Love You, Fergacious, Smack That, Irreplaceable, My Love, It Ends Tonight, Lips of an Angel, How to Save a Life, Chasing Cars, Show Me What You Got, Money Maker, Sexyback, Wind It Up, Waiting on the World to Change, White & Nerdy, We Fly High, Hurt, Welcome to the Black Parade, Before He Cheats, Far Away, Too Little Too Late, Mad World, London Bridge, Shortie Like Mine, Stuntin' Like My Daddy.

Great American Country

Table with columns: Artist, Title, Peak, Position. Top entries include Sugarland's Want to, Taylor Swift's Tim McGraw, Carrie Underwood's Before He Cheats, and Kenny Chesney's You Save Me.

FUSE

Table with columns: Artist, Title, Peak, Position. Top entries include Taking Back Sunday's Lie, My Chemical Romance's Welcome to the Black Parade, and Danity Kane's Show Stopper.

MTV2

Table with columns: Artist, Title, Peak, Position. Top entries include Snoo Dogg's That's That S**t, Jay-Z's Show Me What You Got, and The Game's Let's Ride.

CMT Canada

Table with columns: Artist, Title, Peak, Position. Top entries include Carrie Underwood's Before He Cheats, Faith Hill's Stealing Kisses, and Kenny Chesney's You Save Me.

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It's all in the family (and all about Roanoke) for Mel Wheeler Broadcasting president

Leonard Wheeler

By Erica Farber

Leonard Wheeler is president of Mel Wheeler Broadcasting, a company he co-owns with his brothers Steve and Clark. Having grown up in and around the business, the Wheeler brothers' holdings today include a major radio cluster in Roanoke, Va. (including the market's No. 1 and No. 2 stations) and an ABC TV affiliate in southern Illinois.

Getting into the business: "I grew up in San Diego and for the majority of those years my father, Mel, was general manager of a TV station and president of Bass Brothers Broadcasting. I started selling radio part-time while I went to college and pretty quickly that struck me as being a lot better than the four-and-a-half dollars an hour or whatever I was making at the Holiday Inn."

Founding Mel Wheeler Broadcasting: "The company my father worked for was owned by the Bass family, which is very well-known in Texas circles. Some of the Bass sons and brothers invested in Disney and other companies, especially businesses that dealt in oil and hotels. They decided to sell all their broadcast stations because it wasn't their core focus. At the time my father's interest was to create a company with his sons. I was working in radio, my brother was working in the news department of a San Diego TV station and had worked his way up to executive producer. Another brother was still in college. We all jumped into it at different times to build a family company."

First radio acquisition: "It was an AM/FM in Roanoke, Va.—WSLQ, which we still own, and WSLC-AM, a station we also still have but the call letters 'SLC' are now associated with an FM station. The company started with the Roanoke AM/FM and an AM in Denton, Texas: KDNT at 1440—I think it made 35 bucks in its best year. In '83 we bought WSIL-TV, an ABC affiliate in southern Illinois which we still own."

Mission of the company: "To serve our customers and staff really well. We define our customer base as listeners and advertisers. We believe if we do a good job with them and our staff as a whole that all three can work well."

Biggest challenge: "Trying to serve both customer bases—they sometimes seem at cross purposes. If you gave every client their wish list of added value, you would have no listeners at the end of the day. And if you were so stringent as to never consider anything whatsoever other than a few commercials an hour, then you wouldn't have enough advertisers. That balancing act is the biggest challenge, and it's increasingly more difficult year to year."

State of the radio: "If you read the press you might have a different view of it. It is a terrific and vibrant business. I mean no offense, but I can't imagine that it's nearly as fun working in copier



sales. For everybody that works in it, hopefully it's a fun and rewarding career for them. It's definitely more challenging. In the time we've had the TV stations, we've worked through a period where television viewership became more and more fragmented, but the industry continues to be very vibrant. It may not produce the same margins it once did, and we probably work harder. Radio is experiencing the same thing that newspapers have. You have to work harder and smarter, but the collective audience we reach with our stations is hundreds of thousands of people, and it is a rewarding position when you have the ability to entertain, communicate and, hopefully in some ways, motivate a market."

Something about Mel Wheeler Broadcasting that might surprise our readers to learn: "I wouldn't think your readers would even know us. We're probably so below the radar that anybody other than someone who lives in this marketplace would have any perceptions about our company for me to surprise them."

Career highlight: "What we've built here. We are pleased that we've had a very strong signal with WSLQ from the inception of the company. When deregulation came, we weren't trying to acquire the most stations, but we did want to operate in a regional market area. We succeeded at getting two other Class C's, although it was a really long process to make all that work. It didn't happen quickly, and we had to do enough of the right things to be in the right place when the opportunity did exist. I'm pleased we've been able to build the strength we have in this market."

Career disappointment: "There's still signals or stations I would have liked to acquire, but I can't say I have any regrets on anything in the past in terms of things I've spent time on."

Most influential individual: "My father, and it is as much about life as career. Both my parents were great people. They very much valued how they treated other people, the respect they had for others, and I feel very blessed in the kind of the love of family we had."

Advice for broadcasters: "Love who you work for. When I say there's 80 or so people here that think they work for me, that may be true, but I really feel I work for them. It is such a two-way street." R&R

'Our biggest challenge is trying to serve both of our customer bases: our listeners and advertisers. They sometimes seem at cross purposes.'

—Leonard Wheeler

Lixer Notes
Profile: Leonard Wheeler
Title: Mel Wheeler Broadcasting president
Favorite radio format: "There's no way I could pick one. I love a lot of rock, the older kind of R&B and, to my surprise, country."
Favorite TV show: "I wish I could watch 'Frank's Place.' Not that anyone would remember, but that would be my favorite. Currently it is 'Boston Legal.'"
Favorite song: Marvin Gaye's "Sexual Healing"
Favorite movie: "The Princess Bride"
Favorite book: "To Kill a Mockingbird" and "The Lorax" by Dr. Seuss
Favorite restaurant: "The Mission Café, a beach joint in San Diego."
Beverage of choice: Fresh-squeezed orange juice
Hobbies: "My wife and I are both interested in travel."
E-mail address: lwheeler@k92mail.com

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FILMS

