

**AC SPECIAL**

# MOUNTAINOUS CROSS-COUNTRY SUCCESS

Adult Contemporary Possesses  
Riches Of Consistency, But The  
View Isn't Perfect pp.16-23

## THE NEW TEST OF CONTESTS

Death In Sacramento Is Rewriting  
The Rules Of Station Contests, But  
With Guidance, All Is Not Lost p.14

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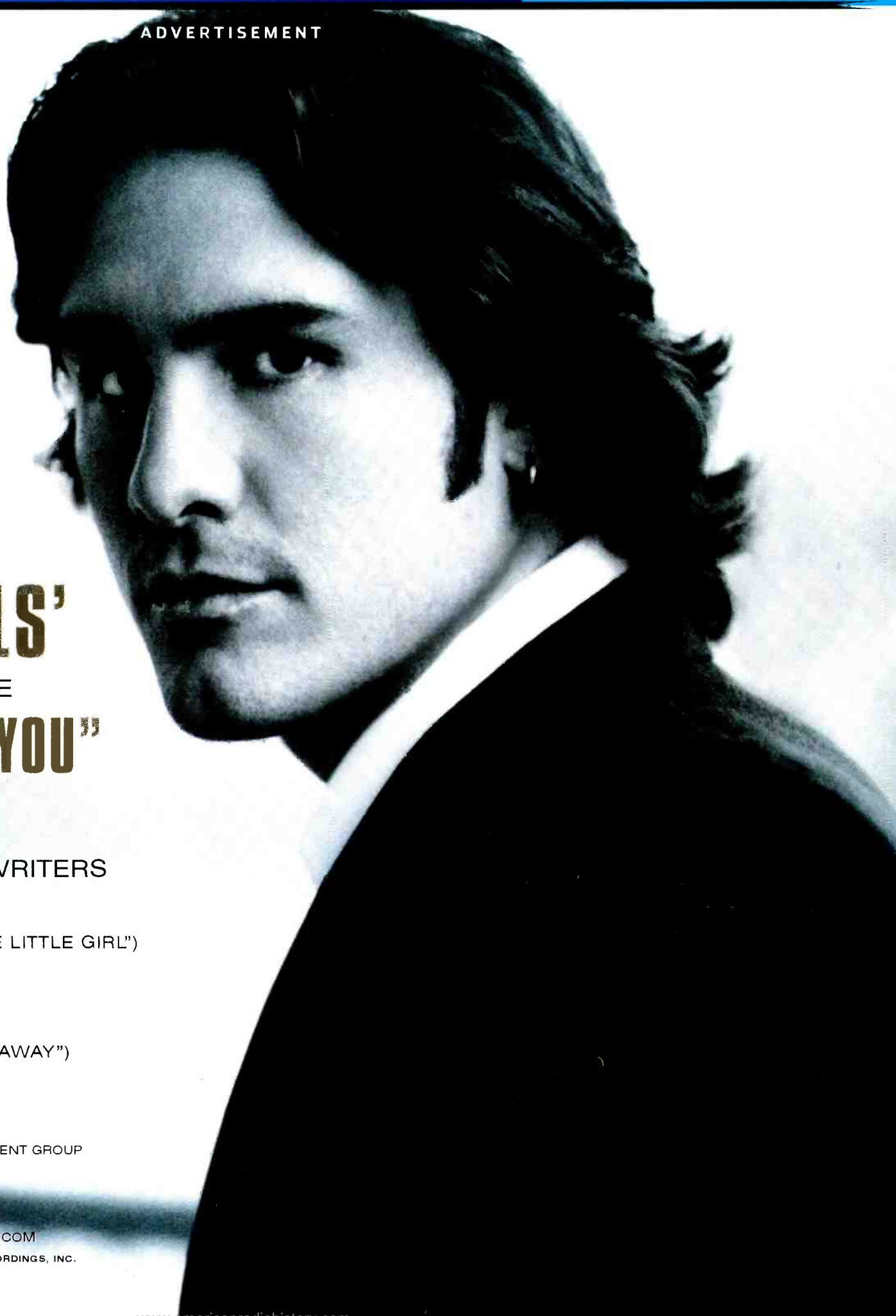
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# News Focus

## MOVER Boulos Lava-Bound

Promo vet John Boulos will join Lava Records as senior VP of pop promotion, effective April 23. Most recently, Boulos was senior VP of promotion for Capitol Records until his exit in May 2006.

"We are very excited to have John joining the team," Lava senior VP of promotion Mike Easterlin says. "John has meant so much to me throughout my career since our days together at Virgin Records."

Boulos' illustrious promo career includes stops at London, Vanguard, Inner City Jazz, RCA, Island, Mercury, Virgin, Epic and Warner Bros. He will be based in New York.

—Kevin Carter

## SHAKER Walker Rides With Entercom

Entercom names Dwight Walker VP/market manager of AC KOIT, classical KDFC and adult hits KMAX/San Francisco, soon to be operated by Entercom under a time brokerage agreement with Bonneville International—a component of Entercom's agreement to purchase the stations.

Walker takes over from tenured Bonneville manager Chuck Tweedle, who continues in his role as a senior VP reporting to Bonneville COO Bob Johnson.

Previously, Walker was VP of sales for Cumulus/San Francisco's KNBR, KFOG and KSAN. He was also GM of KFOG and KSAN from 1997-2006, when they were still owned by Susquehanna. —Susan Visakowitz

## DEALMAKER Air America Takes Another Breath

U.S. bankruptcy judge Robert Drain in New York gave a thumbs up to the sale of Air America Radio—operating in Chapter 11 since October 2006—to Manhattan real estate czar Stephen L. Green, for \$4.28 million. Green agreed to spend another \$200,000 in cash to keep the operation liquid until the deal's Feb. 23 closing.

Under the plan approved by Drain, Green Family Media will also repay \$3.25 million in debt Air America has acquired since October 2006, provide \$500,000 in cash and pay \$526,000 in back rent owed for the network's New York headquarters. Green will also pick up all immediate debt. —Jeffrey Yorke

## Regulators Ponder Some Sirius XM

Slurping \$6 billion deep into the well of debt during the past decade, satellite radio twins Sirius and XM this week unveiled a plan to lean against each other in a \$13 billion, tax-free, all-stock "merger of equals" and take on the world of audio content providers as one swashbuckling entity. Together, they promise to develop an interoperable chip set that will deliver their

combined audiences—14 million and growing—a vast array of personality-driven content and scores of commercial-free music channels, as well as the newest audio gizmos. In a word, it will be "cool," says XM chairman Gary Parsons, who will continue in that role in the new company, while Sirius CEO Mel Karmazin will keep his title. XM CEO Hugh Panero will be unseated if the deal passes a slew of regulatory hurdles.

Karmazin told analysts on Feb. 20 that the merger, expected to close by year's end, is "very doable, with multiple benefits for all stakeholders." However, the NAB hastily cried foul, as FCC chairman Kevin Martin pondered if it's in "the public interest."

The NAB's Dennis Wharton says his organization "would be shocked if federal regulators permitted a merger of XM and Sirius. It bears mentioning that regulators summarily rejected a similar monopoly merger of the nation's only two satellite television companies—DirecTV and Dish Network—just a few years back." —Jeffrey Yorke



Gary Parsons, left, and Mel Karmazin

### NUMBER CRUNCH

<b>223M</b> Arbitron's estimate of the number of weekly AM/FM radio listeners. The number is more than 16 times greater than the current base of 13.6 million satellite radio subscribers. Additionally there are 237 million vehicles on the road in the United States, and Americans click onto 230 million PCs, chat on 219 million cell phones and plug into 39 million iPods.	<b>\$70M</b> The combined total of the satellite radio advertising market in 2006, compared with the \$20 billion the Radio Advertising Bureau estimates AM/FM billed in 2006. Satcasters argue that a merged company "is more attractive to large national advertisers that have a significant number of media alternatives."	<b>\$3B-\$7B</b> Wall Street analysts' estimate of the capitalized cost savings of the Sirius-XM merger. That factors in operating cost savings achievable in every P&L line item, including general and administrative costs, sales and marketing, subscriber acquisition costs, R&D, product development, manufacturing and programming operating infrastructure.
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## Satellite Radio A La Carte

Howard Stern or Opie & Anthony? Football or baseball? Martha Stewart or Oprah Winfrey? Listeners in the market for a satellite radio may never have to face such decisions again. Confident that their proposed merger will speed the introduction of radios that can receive programming from both services, XM chairman Gary Parsons and Sirius CEO Mel Karmazin say they won't wait for the arrival of long-elusive interoperable receivers to begin content sharing.

Even before dual satellite radio chipsets are commercialized, "there are all sorts of opportunities in the interim period where exclusive content could be exposed to a wider audience," Karmazin said during a Feb. 20 teleconference, as long as content deals can be successfully renegotiated.

Initial plans call for each service to continue operating on its existing platform. Total integration is expected to be a lengthy process. Ultimately, the combined entity expects to free up additional bandwidth by reducing redundant music channels. At that point, expect a "significantly expanded channel capacity" to allow for more diverse programming and to give subscribers the option "to pick and choose the channels they want on a more a la carte basis," Parsons said. —Paul Heine

## ON THE WEB Schnacke Time At Bonneville/Chicago

Bonneville International classic hits WDRV (the Drive)/Chicago VP/GM and longtime Chicago radio vet Jerry Schnacke rises to the newly created position of VP/market manager for the company's Chicago Radio Group, which includes hot AC WTMX (Mix), rhythmic WILV (Love FM) and WDRV.

Schnacke will assume some of the day-to-day responsibilities previously handled by Bonneville executive VP Drew Horowitz, who was promoted to that position from regional senior VP in December. —Ken Tucker



Schnacke

## Hearing Set In Morning Show Lawsuit

Last month, Greg Dwyer and Bill Michaels—who spent a dozen years at Clear Channel classic rock KCQQ/Quad Cities, Iowa—signed a deal to take their morning show to crosstown Cumulus rock WXLP (97 Rock) after sitting out a six-month noncompete clause. In the interim, Cumulus began broadcasting their show from the 'XLP studios into Cedar Rapids on rock sister KRNA (94.1).

Viewing the arrangement as a violation of their noncompete agreement, Clear Channel filed a lawsuit against the duo, their show partner Elizabeth "Beth Davis" Machael and Cumulus, requesting a temporary injunction. A hearing is scheduled for Feb. 22. —Mike Boyle

## John Butler Joins Salem

Veteran news/talk programmer John Butler has been named national PD for Salem Communications. He assumes a job that's been open since Tyler Cox exited last year to program WBAP/Dallas. Salem Radio Network VP Tom Tradup, who's been interim national PD for the past few months, returns full time to his role at the network.

Butler's news and talk radio career spans nearly 40 years, including stints at ABC Radio Networks, WMAL/Washington, KMBC and KCMO/Kansas City and KFBK/Sacramento. —Al Peterson

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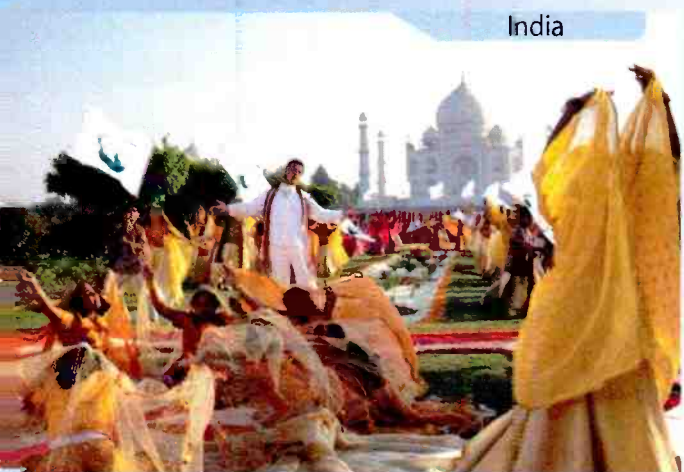
In an effort to promote worldwide peace and healing through music, Nassiri is travelling to several countries around the world.

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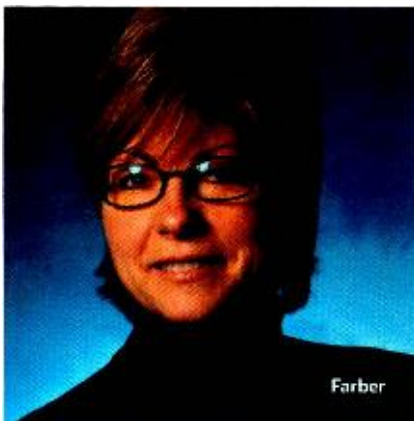
## Farber To Receive Rockwell Award

This year's recipient of the Conclave's Rockwell Award is Radio & Records president/publisher Erica Farber, who will be presented with the award June 30 during the annual Learning Conference at the Minneapolis Marriott City Center.

First presented in 1989, the Rockwell Award is a lifetime achievement tribute to those who have contributed to the radio and record industries through accomplishment, inspiration and mentoring.

"This recognition is long overdue, as Erica becomes the first woman to be recognized with this prestigious award," Conclave executive director Tom Kay says.

After working in radio and TV in Los Angeles, Boston and New York, Farber joined McGavren Guild Radio in 1980 and rose to executive VP of radio development for parent company Interep. She joined R&R in 1992 and was appointed publisher in January 1995. The recipient of numerous industry honors, Farber was presented with the NAB's prestigious National Radio Award in 2003. —Mike Boyle



## News/Talk Still 12+ King

Even though the format dipped 18.0-17.6, news/talk remained king of the hill in persons 12+ for the recently released fall 2006 Arbitron Format Trends Report. In second place and showing an uptick, AC went 14.0-14.8, with Spanish flourishing (10.2-11.2), CHR/top 40 dipping slightly (11.0-10.7) and urban rallying (9.9-10.1), among the top five format performers in the 96 continuously measured markets.

Filling out the top 10 12+, country improved (9.0-9.2), while rock slid (8.2-7.3), as did oldies (5.7-5.4) and alternative (3.7-3.4). Religious, however, eked out a 2.8-2.9 increase. It's interesting to note that rock was at an 8.9 in fall 2001, alternative was pulling a 5.0 and oldies was at 7.8. The biggest gainer in fall 2006 vs. fall 2001 is Spanish, which has rocketed from a 7.2 share five years ago.

In persons 18-34, the top five include CHR/top 40 (18.9-18.8), Spanish (16.2-16.9), AC (11.7-13.0), urban (12.0-12.7) and rock (9.9-8.7).

AC widened its lead in persons 25-54, leaping 15.5-16.2, followed by news/talk (15.3-14.8), Spanish (11.1-12.5), urban (10.3-10.5) and rock (10.6-9.4).

News/talk continued its No. 1 ranking with persons 35-64 (19.9-19.5), with AC (16.6-17.0), country (9.6-9.8), Spanish (8.0-9.5) and urban (9.3-9.4) also in the top five.

The full formats report is available on Arbitron's Web site under the "Popular Links" header as "American Radio Listening Trends" or directly at [arbitron.com/home/arl.asp](http://arbitron.com/home/arl.asp).

—Mike Boyle

## Emmis/Chicago PD Shake-Up

Expressing a need to find one "brand/product manager" to lead "the effort to create the future of these two great brands in a [Portable People Meter] world," Emmis/Chicago VP/market manager Marv Nyren on Feb. 13 announced the departure of alternative WKQX (Q101) VP of programming Mike Stern and classic rock WLUP (the Loop) PD Tim Dukes. In the same breath, Nyren said a search is under way for that one person with "great leadership skills and the ability to strategically plan the future of the Loop and Q101."

Stern joined Q101 in September 2003. Dukes came onboard in the spring of 2005.

In the recently released fall 2006 Arbitron ratings, WKQX, which jettisoned morning man Erich "Mancow" Muller last July, fell 1.8-1.2 12+, while WLUP slipped 2.3-2.0 12+. —Mike Boyle

## Pollack Media Shuffles Execs

Citing its rapid expansion into the new-media arena during the past few years, Pollack Media Group global media and entertainment chairman/CEO Jeff Pollack announced a restructuring of the consulting firm's executive personnel. Tommy Hedges adds global responsibilities to become president of worldwide video and radio; Dave Brewer is upped to executive VP of U.S. radio; and Pat Welsh is named senior VP of digital content.

Working out of PMG's Dallas office, Jim Kerr becomes VP of new media. Back in Los Angeles, Celina Sanchez is named executive director of music and artist relations, while Tim Lyne becomes director of brand marketing. —Susan Visakowitz

## Jackson Sees RCA Action

J Records VP of A&R and former radio man Larry Jackson is the new senior VP of A&R for RCA Music Group. He'll continue to be based in New York and report to BMG chairman/CEO Clive Davis.

Jackson has been with the group for seven years, having joined J when it formed in 2000. Before that, he worked at KMEL/San Francisco, where he started as an intern and worked his way up to MD/air talent.

He has worked with Fantasia, Tyrese, Monica and Ruben Studdard and co-produced Mario Vazquez's debut.

—Keith Berman and Daniella Dunham



Jackson

## Press Picks Matejka As Jersey GM

New Jersey-based Press Communications went to Memphis to land Wes Matejka as GM of its Monmouth-Ocean cluster: AC "Breeze" twins WWZY (107.1) and WBHX (99.7); alternative "G Rock Radio" simulcast WHITG (106.3) and WBBO (106.5); country WKMK (K98.5); and oldies WHITG-AM (Real Oldies 1410).

Matejka, who will also serve as general sales manager for the cluster, most recently was director of sales for Entercom's six stations in Memphis. Prior to that, he was director of sales for Cumulus Broadcasting in Beaumont, Texas, and for Clear Channel Radio in Sarasota. —Mike Boyle

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## Shorter Spots In Demand

The increase in short-form radio spots—spots shorter than the standard 60-second radio commercial—is reaching new heights, as a growing number of advertisers are requesting 30-, 15- and 10-second commercials, according to Interep data from 2004 to 2006.

Isolating just the short-form radio commercial units sold, Interep reports that 10-second and 15-second spots were up 400%; 30-second spots increased 1,000%; and total short-form spots were up 680%.

Despite the steep increase, Interep says that short-form spots still comprise only about 10% of its total billing, with 30s representing about 7%. —Mike Boyle

## MOVERS

**Koch Records** has formed a new jazz/adult division and named Chuck Mitchell as the head of the unit. Mitchell, a former president of Verve Records, will join Koch as VP of jazz and adult music. Based in New York, he will report to Koch president Bob Frank . . .

**Seven-year Coleman vet** John Boyne, most recently a senior analyst for the media research firm, is promoted to VP. Boyne will design, analyze and deliver studies for clients, including FACT Strategic Music Tests, Plan Developer perceptual studies and Coleman Focus Group studies . . .

**Arista Nashville** Northeast regional David Friedman segues to Columbia Nashville as national director of promotion.

He replaces senior director Teddi Bonadies, who announced her resignation, effective March 31.



Friedman

## SHAKERS

**JonesTM** domestic sales manager Jay Noble is appointed VP of sales. He replaces Eve Orsburn, who will leave the company March 31. Noble is a 10-year-plus JonesTM vet . . .

**Clear Channel/Cincinnati** director of sports marketing Joe Fredrick adds duties as director of sales for the cluster, which includes talk WLW, talk WKRC, sports WCKY, talk WSAI, rock WEBN, classic rock WOFX, hot AC WVMX and CHR/top 40 WKFS . . .

**MidWest Communication** general sales manager Joe Callow joins Armada Media as GM of its five-station acquisition in Northeastern Wisconsin and the Upper Peninsula of Michigan, operating under the name Bay Cities Radio. The stations include AC WLST, oldies WSFQ, country WHYB, sports WMAM and adult standards WAGN. In related news, longtime staffer and WSFQ morning show co-host/news director Glenn King has been named PD for the group.

# Business Briefing

By Jeffrey Yorke

## Arbitron's Q4 Revenue Up 5.2%

Arbitron's fourth-quarter revenue was \$79.3 million, up 5.2% over its \$75.3 million in revenue in Q4 2005, but at the same time, its costs increased 17.9% to \$75.2 million, partly due to planned expenses associated with the 2007 Portable People Meter roll-out in Philadelphia and New York.

Net income fell to 17 cents per share, compared with 36 cents per share in Q4 2005. The Columbia, Md.-based company reported full-year 2006 revenue of \$329.3 million, an increase of 6.2% over its 2005 revenue of \$310 million.

Noting that it has not signed such big companies as Clear Channel, Cox and Cumulus to PPM contracts, Arbitron will no longer provide quarterly financial guidances. "This new practice is consistent with management's focus on long-term revenue and earnings growth and is particularly appropriate during the company's transition to Portable People Meter measurement," Arbitron president/CEO Stephen Morris says.

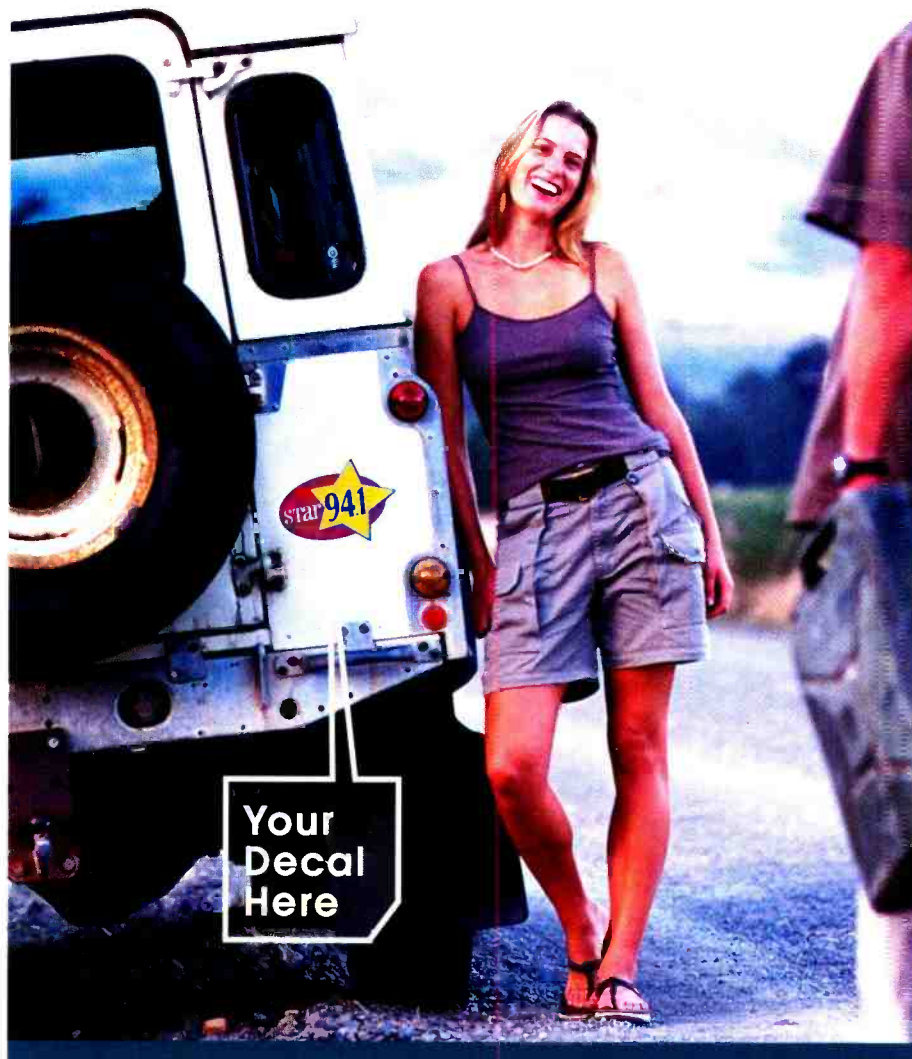
## NAB Raps Satellite Interference

NAB president/CEO David Rehr complained last week to the FCC about satellite radio interference with FM transmissions. In a complaint similar to one he lodged last year about Sirius and XM, Rehr this time cited a report in The New York Times that outlined how some of satellite radio's earliest devices were not in compliance with FCC regulations and allowed nonsubscribers tuned to FM stations at the far left of the FM dial to receive satellite signals.

He asked the FCC to recall "non-compliant satellite radio devices to prevent further disruption of listeners' access to free over-the-air radio."

## And Then There's The Other Bird Problems On Towers . . .

The NAB and a half-dozen other groups have asked the Federal Aviation Administration to conduct "a conspicuity study"—a study on what an airplane pilot can see—to examine whether the use of steady-burning red obstruction sidelights can be safely eliminated on communications towers. The red lights have for years been blamed for birds flying into the high-powered towers, killing millions of migratory fowl annually.



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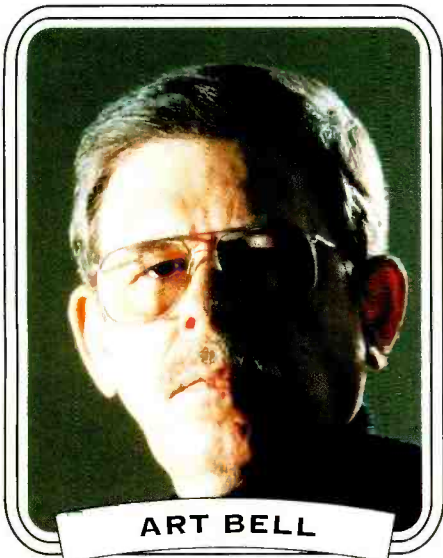
LOOK WHO'S COMING TO TRS!



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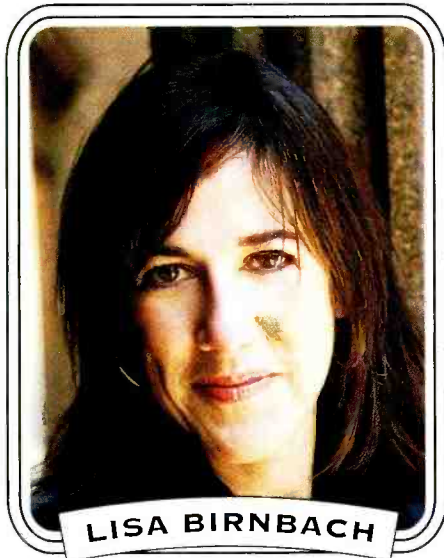
MARINA DEL REY MARRIOTT • LOS ANGELES

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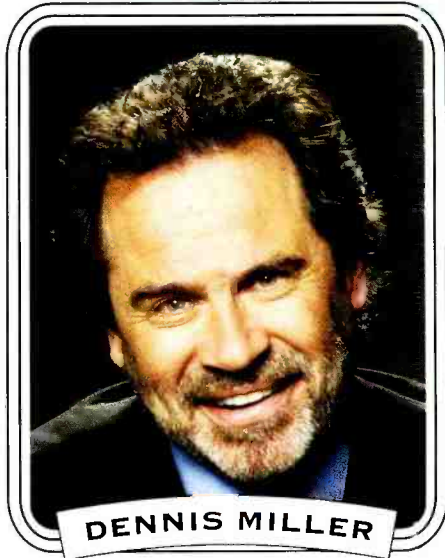
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'AC is the Rodney Dangerfield of radio. We get no respect.' p.18



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Talk takes the top of the format tally in St. Louis, Arbitron market No. 20, followed by AC, adult hits and country.

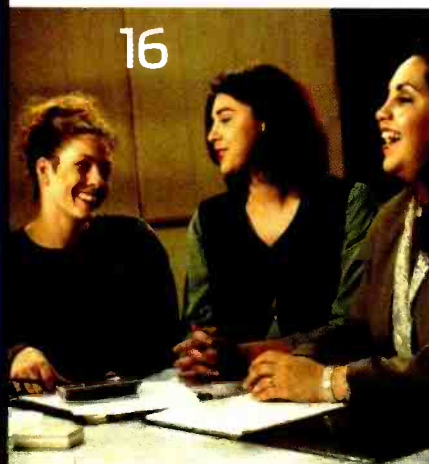
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Guest columnist Holland Cooke says treat baseball game broadcasts like a jewel, not a feed.

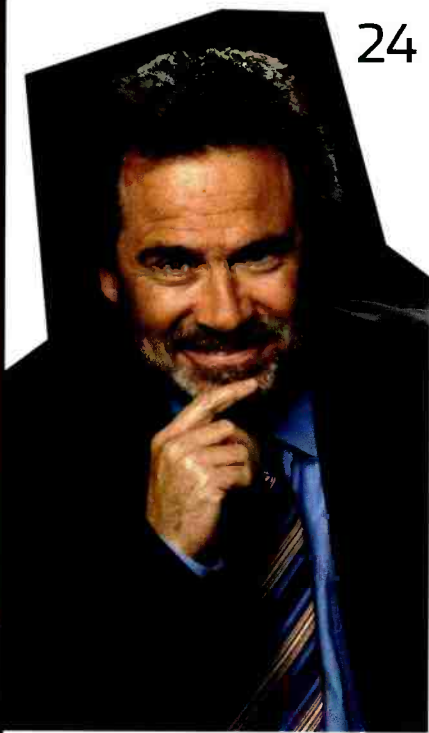
### 29 THE SPIN

Red hot rocker Chris Daughtry becomes the second "American Idol" finalist, following Kelly Clarkson, to take the top spot at Hot AC, as "It's Not Over" hops 3-1.

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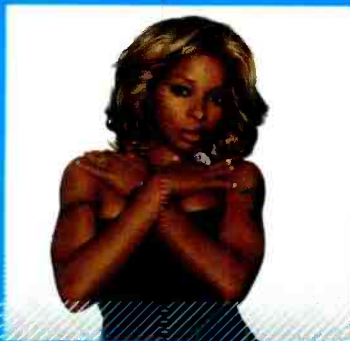
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## What's New This Week Online

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## MARKET SNAPSHOT:



The World Leadership Forum recently awarded St. Louis its World Leadership Award in the category of urban renewal. The award recognizes cities that have reversed trends, shaken off traditional images and acted as an example and inspiration to others.

**POPULATION:** 2,282,700

**RADIO MARKET RANK:** 20

### DEMOGRAPHICS:\*

	TOTAL 75-MARKET POPULATION %	ST. LOUIS ARBITRON METRO %	INDEX
AGE 18-24	13%	12%	98
AGE 25-34	18%	17%	94
AGE 35-44	20%	20%	98
AGE 45-54	19%	20%	104
FEMALE	52%	52%	102
WHITE	83%	80%	97
AFRICAN-AMERICAN	12%	17%	146
HISPANIC ORIGIN	14%	3%	18
HHLD PLANS TO BUY SAT RADIO SUB (NEXT 12 MOS.)	2%	2%	116

**NO. OF RADIO STATIONS:** 27

### RADIO OWNERSHIP:

OWNER	NO. OF STATIONS	RATINGS SHARE**
CLEAR CHANNEL	1 AM, 5 FM (6)	23.2%
CBS	1 AM, 2 FM (3)	18.5%
BONNEVILLE	1 AM, 3 FM (4)	13.7%

**FORMATS:** 3 talk, 3 country, 2 urban AC, 2 urban, 2 modern rock, 1 AC, 1 adult hits, 1 classic rock, 1 oldies, 1 CHR, 1 hot AC, 8 other

### RATINGS LEADERS:\*\*

STATION	FORMAT	AQH SHARE 12-PLUS
KMOX-AM	N/T/5	8.4
KEZK-FM	AC	7.2
WARH-FM	ADULT HITS	5.2
WIL-FM	COUNTRY	5.2
KSHE-FM	CLASSIC ROCK	5.0

### INTERESTING FACT:\*

In the next 12 months, St. Louis metro households are 50% more likely to employ a pest control service and 44% more likely to purchase a digital video recorder than all households nationally.

\*Source: Scarborough Research 2006  
\*\*Source: Arbitron Fall 2006 Report

## St. Louis' Top Spenders (Mostly) Keep Spending



Of the top 10 radio advertisers in St. Louis in fourth-quarter 2006, six splurged more than they did in Q4 2005. Financial services company Berkshire Hathaway and pharmaceutical company Wyeth took enormous leaps year-to-year, the former up by more than 70% and the latter up by more than a whopping 400%.

Other advertisers that ticked upward were McDonald's, the regional Schnucks Supermarkets and national grocery retailer/supplier Supervalu, as well as No. 2 St. Louis radio advertiser Vinson Mortgage Services, which didn't make the top 10 in Q4 2005.

Saving, or diverting some of their ad dollars elsewhere this year, were No. 9 News Corp., No. 5 Walt Disney, No. 4 Western Stone & Metal and, although it sits in the top spot, AT&T, which spent \$26,464 less in Q4 2006 than it did a year prior. Also worth noting is the absence of automotive spending in St. Louis in Q4 2006 and the softness of retail, traditionally radio's largest category. —Susan Visakowitz

### Top St. Louis Radio Advertisers (Dollars) PERIOD: OCT. 1-DEC. 31

PARENT COMPANY	Q4 2005	Q4 2006
AT&T	\$588,523	\$562,059
VINSON MORTGAGE SERVICES	--	\$495,927
BERKSHIRE HATHAWAY	\$261,267	\$452,148
WESTERN STONE & METAL	\$493,799	\$428,621
WALT DISNEY CO.	\$382,662	\$349,263
SUPERVALU	\$241,647	\$324,159
MCDONALD'S	\$235,861	\$317,749
SCHNUCKS SUPERMARKETS	\$286,865	\$315,949
NEWS CORP.	\$376,520	\$287,621
WYETH	\$67,272	\$285,458

### Top St. Louis Radio Advertisers (By Units) PERIOD: OCT. 1-DEC. 31

PARENT COMPANY	Q4 2005	Q4 2006
VINSON MORTGAGE SERVICES	--	9282
WESTERN STONE & METAL	7159	6858
BERKSHIRE HATHAWAY	4044	6528
MCDONALD'S	4337	6246
AT&T	5532	5512
SEARS HOLDING	732	4997
SIGNET GROUP	3668	4232
AUDIO EXPRESS	3521	4180
MISSOURI, STATE OF	6241	4040
SUPERVALU	2760	3963

SOURCE: Nielsen Monitor-Plus

## Transactions at a Glance

Fayette Broadcasting's KBUK-FM and KVLG-AM/La Grange, Texas, to KBUK Radio for an undisclosed sum.

## Deal of the Week

WMTT-FM/Tioga (Elmira-Corning, N.Y.)

PRICE: \$500 TERMS: Stock sale

BUYER: Europa Communications headed by VP George Hawras. Phone: 607-772-1005. It owns no other stations. This represents its entry into this market.

SELLER: Europa Communications headed by VP George Hawras. Phone: 607-772-1005

FORMAT: Classic rock/AOR

COMMENT: George Hawras is purchasing 5% of the total voting shares issued and outstanding (50 shares) for \$500 from Kevin M. Fitzgerald. This transaction will give each party 50% of the stock.

## 2007 Deals to Date

Dollars to Date:	\$172,736,521	(Last Year: \$2,995,559,122)
Dollars This Quarter:	\$172,736,521	(Last Year: \$2,995,559,122)
Stations Traded This Year:	149	(Last Year: 158)
Stations Traded This Quarter:	149	(Last Year: 158)

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Treat baseball game broadcasts like a jewel, not a feed

# Baseball: Own The Franchise

Holland Cooke  
cookeh@aol.com

**'No matter where they hear the game, you want them to associate it with your call letters—to think they heard it on your air.'**

—Holland Cooke

Soon the boys of summer will romp. Not nearly soon enough for those of us in chilly New England or other places where spring fever will reach near-pandemic levels. But Opening Day is coming. Rebirth, renewal, all is right in the world. ■ Except at too many stations that carry Major League Baseball, which treat games like “a feed” rather than a jewel. Smarter stations wave the team flag like it's Old Glory.

You couldn't design more radio-friendly programming than a baseball game. It's more than three hours long. It's loaded with commercial breaks, and the inventory sells without numbers. It's high-affinity programming that spans generations and is suspenseful. Any game can turn on a dime, and no two games are ever the same. After all, it's the only game in which the defense controls the ball. Every season serves up Cinderella stories.

Baseball stars are some of the highest-paid performers in the world. And it used to be exclusive, something listeners could only hear on your air.

Not anymore. Before you had more of a fran-

chise than you do now. Not including TV, listeners can now hear the game from three other outlets: XM, on the Web and now mobile streaming, and adjacent-market signals.

The third is the easiest to defend and here's a free consulting tip: People who do what I do tend to work in markets just big enough that you don't have to say the name of the state. I tend not to work in Philadelphia-sized markets. But I knock 'em dead in markets like nearby Wilmington, Del. And folks in many markets like Wilmington can hear the game on AM stations in two markets, unless there's weather that night anywhere in between. Then that out-of-town station may as



well be in the Czech Republic. So we tell fans, “Hear 'em here, loud and clear.”

Remember, radio ratings don't report what people listen to. They extrapolate what the sample remembers. Unless you're in a Portable People Meter market, Arbitron is a memory test. What better reason to be known for programming available from several places? Yep, no matter where they hear the game, you want them to associate it with your call letters, to think they heard it on your air. Be known as the baseball station.

And don't wait for April. Be in Florida or Arizona in March to cover spring training. Send people—the sales rep who sold the most baseball, the advertiser who bought the most spots, a contest winner and an on-air voice. If possible, make that on-air voice not a sportscaster. Sports isn't the story. It's about spring fever, travelogue and human drama—minor leaguers hoping to make the cut, and veterans hoping to squeeze one more season out of a banged-up body. So send a real people person—a host.

Remote a show there. It's extra inventory to bundle with your baseball and other sports avail. And if you're not the baseball station, and the baseball station isn't sending anyone to spring training, cover it and sell the coverage to their baseball sponsors. You may also confuse diary-keepers into thinking they're hearing the game on your station.

R&R

Holland Cooke is news/talk specialist for *McLay Media*.

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## Sports Is Not A Daypart, It's A 360-Degree Experience By Elaine Clark

Many sellers make the mistake of selling sports as an expensive spot package, with little emphasis on customization. They talk about the greatness of the team and the loyal fans but neglect to find out how a company would use those assets to achieve their goals—whatever they may be. As with any event sponsorship, sports is all about bringing the sponsor face-to-face with a targeted group of individuals for a dialogue. The interaction should be up close and personal, with the added benefit of being associated with the team.

The sponsorship should enhance the fan experience with the product or company. To create that experience, an integrated, multiplatform approach is critical. For stations with access to the broadcast announcers, tickets, VIP areas and in-stadium opportunities, creating an integrated experience is easy. For stations carrying the programming with little else, the job is tougher but can be done. And for stations that don't carry sports but that have a strong sports team in the market, utilizing on-air, online and on-

location events can create the fan experience.

Here are two multiplatform programs that can deliver the 360-degree consumer experience. Determining which will work best for you depends on your client and what they are attempting to achieve. Use these as idea starters, then create consumer hooks that will fill the client's need.

### Fantasy Football/Baseball/Basketball Contest

Let your clients be involved with the entire season. Each week on your Web site, let consumers pick the winner of every game. One of your station personalities or play-by-play announcers should also participate in the contest.

1. Create or buy an online game that allows consumers to pick all of the winning games each week.
2. The winner gets an all-expenses paid trip to a bowl or championship game this season.
3. The sponsor receives on-air mentions and presence on your Web site.
4. The more you promote, the more traffic you drive to

your site, which allows you to raise the price on all your interactive business.

The rewards are twofold. The program will increase Web traffic and allow a client to be involved with sports without taking any of your in-game inventory.

### You Make The Call

Create an interactive feature where players get to “make the call.”

1. List different play scenarios from previous games.
2. Contestants choose the best call from a list of three options.
3. Winners—those who guess correctly—score various prizes or a chance to advance to the next level.
4. This can be a season-long program with the top scorers in the running for a grand prize.

Elaine Clark, GM of Revenue Development Systems/Emmis Sports Marketing, can be reached at 707-864-2669 or [eclark@rds.emmis.com](mailto:eclark@rds.emmis.com).



# It's Peanut Butter Salmonella Time!

'The music stopped and strippers stood and bowed their heads. It was a moving experience.'

—Russ Allen



Smooth, crunchy and mmmm...  
now Salmonella-flavored!

With that popular Peter Pan Peanut Butter Salmonella Scare™ sweeping the nation, our demented friend **Russ Allen** at **WKHT/Knoxville** immediately thought of the jar of Peter Pan sitting in the station fridge, so, rather than just toss it, he decided to test the quality of the contents—how else? By feeding it to **Lisa the Intern**, of course.

While Lisa was ingesting mass quantities of the possibly tainted spread, another idea (damn, he's just full of them) was born: Why not have her sing some songs with a mouth full of peanut butter? Voila! The Stuck to Your Mouth Weekend was born. "Basically, the first listener to correctly identify the song Lisa is trying to

sing, wins," Allen says. What do they win? Who really cares? It's the hilarity of the audio and topicality of the subject matter that makes it entertaining. "Plus," Allen says, "since we're actually educating our audience to this current peanut butter problem, we may even be able to put this in the public file."

This, of course, coming from the same guy who somehow convinced half the strip clubs in town to observe a moment of silence at exactly 1:42 p.m. on the one-week anniversary of **Anna Nicole Smith's** death: "The music stopped and strippers stood and bowed their heads," says Allen, his voice breaking. "It was a moving experience."

## Quick Hits

■ Chicago radio legend **Tommy Edwards** is moving from afternoons to mornings at Bonneville rhythmic AC **WILV (100.3 Love FM)**. The shift recently belonged to **John Monds**, now doing afternoons at **KRBV (V100)/Los Angeles**. Inbound to replace Edwards in afternoons is another market vet, **Brian Peck**, who most recently did middays at sister **WTMX**. Stepping up to fill mid-days is weekender **Renee Dubay**.

■ Across the street at Clear Channel AC **WLIT (93.9 the Lite)**, Melissa Forman has returned to the family, filling the afternoon shift recently vacated by **Coco Cortez**. Forman did mornings on WLIT for five years before leaving the station in August 2006.

■ There's been a disturbance in the nighttime force in Miami: **Papa Keith** exits nights at **WMIB (the Beat)**. Across town at **WEDR**, late-night jock **Elisa Lisa** has gone buh-bye.

■ After five years in mornings at **KDMX/Dallas**, that guy known simply as **Cappy** is on the beach . . . yes, the beach in Dallas. Remaining co-host **Tony Zazza** is now rolling with **Victoria Snee**, the entertainment reporter for the local CW affiliate, channel 33. Mr. Cappy, who started as the producer and worked his way up to co-host, is ready for his next adventure and can be reached at 972-377-6211 or cappyradio@gmail.com, or check out his resume at themorningman.com.

■ **Pam Kelly** is plucked from the news/traffic department and thrust into the blinding spotlight of middays on **KHPT (106.9 the Point)/Houston**. She replaces **Heather Walters**, now battling her way through sleet and snow to **WWFS (102.7 Fresh FM)/New York**.

■ Just two weeks after CBS Radio's **WARW/Washington** flipped from classic rock to the environmentally friendly, triple A-oriented "94.7 the Globe, World Class Rock," the station has now gotten approval for new and improved, "Globe-centric" call letters: **WTGB**. Trust us . . . "Globe" is in there someplace.

■ We're thrilled to see one of our top three favorite utensils make good: **Spoon** is new to nights at Clear Channel top 40 **WFKS (97.9 Kiss FM)/Jacksonville**, scoring the big transfer from the same shift at sister **KZCH/Wichita**. The job opened up last month when Kiss night jock **Jordan** transferred to sister **WKSS (Kiss 95.7)/Hartford** as morning show co-host.

■ Something other than delicious beer is brewing at CBS Radio rocker **WRKZ (93.7 K-Rock)/Pittsburgh**: Midday goddess/promotion coordinator **Megan Slater** is departing March 2 for points unknown, and we hear management's been talking to market faves **Scott Paulsen**, last seen across the street in mornings at Clear Channel's top-rated **WDVE**, and **John McIntire**, former night personality on K-Rock sister **KDKA**.

■ After abruptly leaving afternoons at **WMBX/West Palm Beach** last month, **U.B. Rodriguez** has resurfaced in mornings at Cox rhythmic **KPWT (Power 106.7)/San Antonio**.

■ **WDKS (106.1 Kiss FM)/Evansville, Ind.**, is proud to present the all-new "Van & Nikky B. in the Morning," assembled by PD **Keith Curry** from parts lying around the area: **Nikky** is promoted from overnights, and Van did mornings at **WNHT (Wild 96.3)/Fort Wayne, Ind.**, so he's already used to getting up ungodly early, which helps. They replace **Max & Holly**, who most likely don't work there anymore.

■ PD **Chuck Beck** welcomes **A.J. Davis** to mornings at **WSOS (Sunny 94.1)/St. Augustine, Fla.** The shift used to be occupied by the station's former PD, **Briggs Bickley**. Davis was already in the company as a production coordinator.

■ **Matt Hubble** (no relation to the telescope) is the new afternoon guy at Buckley hot AC **KLLY (Kelly 95.3)/Bakersfield**, crossing over to the Dark Side™ from Salem Christian AC **KKFS (the Fish)/Sacramento**. He plugs the hole created when **Darci Dawn** moved to mornings a while back. Kelly PD **EJ Tyler** still needs a morning producer/sidekick.



■ **Nick @ Nite** is leaving the night show at **WBLX/Mobile** later this month. Interested in replacing him? Get your stuff to PD **Myronda Rueben** ASAP.

■ Shifts are swapping at **WEZN (Star 99.9)/Bridgeport, Conn.**, as afternoon guy **Mike McGowan** and morning jock **Reno** have traded air-shifts. PD **Samantha Stevens** advises us that while McGowan's move is permanent, Reno is now on the hunt for his next morning gig.

■ **WPKF (96.1 Kiss-FM)/Poughkeepsie, N.Y.**, welcomes new night jock **D.C.**, who drives up from **WILI (I-98)/Willimantic, Conn.** The shift has been open since **Shrek** left three months ago. Upon D.C.'s arrival, **Fuzzy**, who had been babysitting nights, will segue to afternoons, freeing up PD **Jimi Jamm** to return to his normal afternoon shift across the hall on sister **WBWZ (Star 93.3)**.

■ Nicely done, **Mat Mitchell**: Mr. Mitchell, who recently gave up the thrill-a-minute lifestyle of Wichita, where he was PD/morning talent at **KZCH (Channel 96.3)**, has landed in hot, steamy Miami, where he's doing some weekend work at **WHYI (Y-100)** while he plots his next full-time career move. Not a bad place to hang . . . When he's not wandering South Beach, Mitchell can be reached at matmitchellradio@gmail.com.

■ "The John Tesh Radio Show" has landed in nights at **WMGC (Magic 105.1)/Detroit**. Ta da! Despite the sheer gravity of Tesh's momentous announcement, VP of All Things Tesh-Related **Scotty Meyers** was unable to convince all area banks and schools to close for the day—except for the ones already closed because of the snow.

# The Programming Department

■ It's the end of an era, as longtime Fresno fixture **E. Curtis Johnson** exits as PD of **KRZR** and **KALZ (Alice 96.7)**. Johnson was named the original PD of **KRZR** in 1989, after the station flipped from top 40 **KMGX (X104)**, a move that put many talented people on the street, including then-PD **Kevin Carter**, who stopped being bitter sometime around mid-1997. "KRZR and Alice just had the best fall books they've ever had, so the person who comes in better not be a douche who'll screw it up," Johnson tells ST. He can be reached at 559-276-9330 or [ecurtisjohnson@prodigy.net](mailto:ecurtisjohnson@prodigy.net).

■ **Eric Mychaels** exits Clear Channel/Norfolk,

where he had been PD of **WOWI** and OM of **WKUS** and **WHOV**. No replacement has been named.

■ **Terrence Bibb**, PD of Clear Channel's **KATZ-AM/St. Louis**, adds PD duties over sister **KATZ-FM**, replacing **Dwight Stone**. In his vast spare time, Bibb is also APD/MD/afternoon jock on **KMJM**.

■ Night jock **Boomer** adds MD stripes at **WVKS/Toledo**. OM **Bill Michaels** explains his strategic decision: "I was looking for a guy who would work more for no money. Boomer isn't making any now, so he was the perfect choice."

■ **WHRP/Huntsville, Ala.**, takes midday host **Toni Terrell** up a notch on the respectability scale by adding APD duties to her plate.

■ **KSEQ/Fresno PD Tommy Del Rio** "borrows" **Ya Homeboy DUB** from weekends at Buckley rhythmic **KHTN/Merced-Modesto, Calif.**, and installs him in nights. Upon DUB's arrival, **DJ Lace** will move from nights to afternoons and remove the "interim" part of his MD title to assume the position permanently.

■ **DJ Doc** (may be an assumed medical title) is the new PD of **WFXM (Power 107.1)/Macon, Ga.** The good Doc was most

recently production director at **WHTA (Hot 107.9)/Atlanta**, where he still handles weekend/mixer duties. Doc replaces **Ralph Meachum**, who recently made the transition to become WFXM's national sales manager.

■ Night jock **Eric McKay** adds Day-Glo MD stripes at **WNKI (Wink 106)/Elmira, N.Y.**

■ Market vet **David Briggs** is the new PD/afternoon dude at **KTHR (107.3 the Road)/Wichita**. Briggs was the first morning personality on crosstown **KICT** when it launched in 1979 and stayed there until 1986, when he joined the original staff of **KRZ**, the market's first classic rock station.

## Denise Has Left The Building

And by building, we mean that giant, imposing hospital building . . . We are very pleased (and relieved) to hear that our pal **Denise George** has been released from the hospital and is resting at home after suffering a brain aneurysm three weeks ago. "She is very weak, and the healing process will be slow, but I am confident that now that she is home, she will bounce back quickly," writes George's husband, **Jimmy**, who asks that family and friends wait until next week to reach out to her. George expects to post a letter to her friends soon at [caringbridge.org/visit/denisegeorge](http://caringbridge.org/visit/denisegeorge).

## The Al Franken Decade Extended



Gosh darn it, people like him

To no one's surprise, **Al Franken** used his final day on **Air America** to announce what everyone figured was coming: He's going to run for the U.S. Senate seat in Minnesota currently held by Republican Sen. **Norm Coleman**. Franken, who is running as a member of

Minnesota's Democratic-Farmer-Labor Party, started the preliminary process last year when he relocated his show from New York to his home state of Minnesota. Check out Franken's video message at [alfranken.com](http://alfranken.com).

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**A death in Sacramento is rewriting the rules of station contests. But with guidance, all is not lost**

# The New Test Of

# Contesting



14

**By Ken Tucker**

With apologies to CBS Radio's "World Famous" KROQ/Los Angeles, Entercom's KDND/Sacramento may be the current leader in the best-known radio station category. ■ Unfortunately, it's for all the wrong reasons.

Type "KDND Sacramento" into the Google search engine, and you'll come up with 126,000 entries. Try "KDND water death," and you'll get 130,000 returns. Not exactly the kind of publicity the station's former morning show and programming staff were hoping for with the now-infamous Hold Your Wee for a Wii promotion.

But what happened, happened. The courts and the FCC will decide whether punishment is appropriate, and if so, how much. The important thing to the rest of the broadcasting community is what can be learned.

Promotion and marketing expert Doug Harris, president of Creative Animal, has a reputation for stepping outside the box. Still, he says there are precautions that need to be taken: "Any time you've got a physical challenge of any sort, you should have someone in the medical profession look for the worst-case scenario and be prepared for it."

Guidelines are also important. "You're going to want a set of official rules that governs the situation in the interest of fair play and safety," Harris says. "When you write official rules, you have to say, 'How could someone cheat? How could someone get around this? How could someone work this to their benefit?' And also, 'How could someone get hurt?'"

Harris and other industry experts insist that any stunt or promotion that involves a physical challenge means that a station should have trained medical personnel on-site. Even a promotion as

**'I don't think any station can consider a physical or endurance challenge again without thinking about this circumstance. It's going to radically change the way that radio stations do their stunts.'**

—Doug Harris

seemingly benign as one where contestants try to outlast each other by keeping their hand on a car could lead to a participant passing out from exhaustion and hitting their head on the ground.

"I've done that promotion multiple times," one major-market programmer says, "and I always had an EMT there, even if I had to trade for their services."

In addition, Harris says a waiver of liability is in order. "And it needs to be reviewed by a legal professional from your state," he says.

Steve Young, director of pop and rock programming and consulting for Jones Radio Networks/Seattle, notes, "Somewhere along the way, oversight of promotions and stunts at radio stations has become shoddy. Our industry has become so manpower-challenged that many things begin to slip through the cracks.

"Not only do we risk legal liability when we ask our listeners to endanger themselves, we give our business a cheap and shoddy reputation," Young continues. "This is something we certainly don't need now as we fight to remain credible with segments of listeners that don't consider us as important as previous generations did."

Greater Media classic rock WCSX/Detroit marketing director Jennifer Williams says that she's fortunate to have VP/general counsel Ellen Rubin on her speed dial. "You can pick up the phone any time of the day, drop her an e-mail and get an immediate response," Williams says. "She is another arm of the marketing and promotion department. That's how we look at it and always have.

"Before we get to the point of going on-air with something, or even just in the conceptual stages, we're involving legal counsel in the process," Williams continues. "She has become the third guy in the room when I'm sitting with the program director brainstorming. She keeps us

focused on making sure everyone's protected."

In addition to a legal perspective, Williams says it's just a good idea to have another voice in the mix. "It's great to have someone who's objective, who's not intimately involved in it, because she thinks of things we don't—sometimes they aren't even legal issues."

While some may fear that including legal counsel might slow things down, that's not the case with Greater Media's Rubin, Williams says. "Turnaround is unbelievable. She gets it done, she understands the time-line situation."

Even though he says dozens of stations, if not hundreds, have done things similar to the KDND promotion and never had a problem, Harris believes times have changed. "I don't think any station can consider a physical or endurance challenge again without thinking about this circumstance. It's going to radically change the way that radio stations do their stunts.

"There's always the potential for danger, particularly when it comes to challenging the human body," he adds. "We have to ask ourselves, 'Is it worth the risk to get the publicity, and could the publicity backfire?'"

But Harris sees the situation as a positive challenge: "There are other ways for radio stations to accomplish their goal of developing a crazy, wacky or fun-loving image. I don't think you have to do risky challenges; there are plenty of other ways to do it. And that's what we're going to have to be looking for in the coming months and years—doing this without even remotely endangering one of our listeners or staff members."

Young agrees. "We are trying to remain relevant and entertaining for our listeners. The temptation may be there to be more outrageous than the competition. Teach your staff to be responsible when asking listeners to participate in anything we do." **R&R**

# An Expert Opinion: Weighing The FCC's Options In The KDND Case



Commentary By Howard Weiss

As media headlines cry out about the latest extreme contest and over-the-edge marketing campaign, the radio industry now awaits word on whether the FCC will take action against the stations that conducted the contests and designed the accompanying campaigns.

During the past several weeks, Entercom's CHR/top 40 KDND/Sacramento received national attention because of a contest requiring contestants to drink as much water as possible before urinating, which resulted in the death of one participant, a mother of three, from water intoxication.

More recently, a Turner Cartoon Network marketing gimmick in Boston, which involved hanging small electronic circuit boards from bridges and tunnels, shut down the city's commercial district as bomb squads closed highways and two bridges.

In the former case, the deceased's family has filed a lawsuit, complaints demanding license revocation have been filed at the FCC—resulting in an investigation at the instruction of the FCC's chairman—and the county sheriff's office may bring criminal charges.

In the latter, the state made arrests on felony charges, while local and state politicians are threatening lawsuits and demanding further action from the FCC.

These incidents are only the latest in a series of extreme contests and promotional campaigns since the 1990s, which have generally gone unpunished by the FCC. In 1998 in San Diego, an endurance contest on a roller coaster allegedly caused contestants pain and fatigue, leading to an unsuccessful lawsuit. In 2000, a New York woman suffered a fatal heart attack while waiting for a Britney Spears appearance, later revealed to be a hoax. And last August, a station in California conducted a water-drinking contest similar to the one in Sacramento. The winner got a pool table, but suffered from water intoxication afterward.

Will the FCC act to curb this seemingly growing pattern of abusive, out-of-control contests and marketing campaigns? Can the commission continue to ignore these incidents, particularly in light of local complaints, civil litigation and possible criminal charges?

Politically, the FCC may have no choice but to enter the fray because the contests "shock the conscience" and involve life-or-death consequences, matters clearly affecting the public interest.

So what are the FCC's options?

In theory, the FCC could, as the deceased contestant's family lawyer in California demands in his letter to Republican chairman Kevin Martin, move

to "terminate" Entercom's license(s). The likelihood of that happening, however, is effectively zero. The license would have to be designated for a hearing and could only be revoked (or renewal denied) after a formal hearing was held and appeals were pursued. Entercom is arguably slightly more vulnerable here because its renewal application remains pending from 2005. But the FCC has historically been loathe to impose capital punishment on a broadcaster. Further, constitutional issues might dissuade the FCC from taking a license for protected "speech" over the airwaves.

Short of revocation or denial of renewal, the FCC could impose a short-term renewal, for one or three years, for example, which would require Entercom to file long before the end of its standard eight-year renewal term. This would cause the licensee significant expense and open a new window for petitions to deny. The FCC could accompany this action with further deferral of approval on Entercom's proposed purchases of CBS and other stations. But again, while the "short-term renewal" penalty has been available to the commission for decades, the FCC has never resorted to it—and it is not likely to start now.

The FCC could use the threat of such deferral to leverage a consent decree, like the ones apparently about to be reached on payola issues with Entercom and other group owners. Such a settlement could include a large payment to the U.S. Treasury and no admission of wrongdoing.

It might also include the imposition of such requirements on Entercom as increased supervision and training of programming and marketing employees, and the cessation of contests arguably undermining public health and safety, such as the water-drinking contests, and other such dangerous contests as treasure hunts. The problem here is that the FCC can issue fines only for violations of its rules, so it would first have to identify some rule that Entercom allegedly violated. That may not be the easiest thing to do.

The FCC does have rules concerning station-run contests and hoaxes—sections 73.1216 and 1217 of the rules. But the water-drinking contest in Sacramento would, on the face of it, appear not to violate the express terms of either rule: Entercom presumably laid out the rules and conditions of the contest and followed them in conducting the contest. Nor was the contest a hoax, as the FCC defines one—on the surface, at least. The licensee did not "broadcast false information concerning a crime or a catastrophe know-

ing [it] to be false." Unless the FCC can establish that the failure to reveal the possible fatal consequences of excessive consumption of water violated the contest rule, it will be difficult for the FCC to use its forfeiture authority against Entercom. As for Turner's Boston promotional campaign, no broadcaster or broadcast was involved, so the FCC's rules would again seem to not be applicable.

Lastly, the FCC could issue a letter of admonition to Entercom. Such a letter might be seen as little more than a slap on the wrist, but at least would constitute some action. While this approach might be viewed by some as too lenient in an era of increasing regulation of programming, e.g., the war against indecency, it would at least allow the FCC to claim that the agency had done something—anything—in response to the unfortunate consequence of the contest. This is likely to satisfy Sacramento politicians, albeit not the deceased's family. But Turner's payment of Boston's expenses in dealing with the incident there should go a long way to appeasing critics like Boston's mayor and the state's governor.

The related issue for broadcasters is how to avoid finding themselves in the same boat as Entercom. We recommend written guidelines for contests and marketing campaigns, and thorough training and close supervision of programming employees. This should include annual affidavits like the ones used to prevent payola, acknowledging receipt of the guidelines and comprehension thereof, and avoidance of extreme contests or marketing campaigns entailing risks to contestants or to third parties or their property.

Ratings for such contests may be high, but the legal consequences—including civil liability—could be much more significant. Sacrificing short-term gain for long-term security would seem to be the best course of action in this troublesome area. The avoidance of negative publicity undermining the credibility of the industry as a whole and raising the specter of legislation adverse to the industry may be prudent as well. Resorting to extreme contests to hype ratings and attract voyeuristic audiences is a risky tactic in the era of programming reregulation.

The most dire risk could be further attrition of broadcasters' already threatened First Amendment rights.

R&R

*Howard Weiss is an attorney with Fletcher, Heald & Hildreth, a Washington, D.C.-based law firm specializing in communications law and regulation.*

**'We recommend written guidelines for contests and marketing campaigns, and thorough training and close supervision of programming employees. This should include annual affidavits like the ones used to prevent payola.'**

—Howard Weiss



# AC's Mountainous Cross-Country Success (Doesn't Mean The View Is Perfect)

## Stalwart Format Possesses Riches Of Consistency, But PDs Are Aware Of Challenges

By Chuck Taylor

If ever there were a format that ain't broke, given its mountainous cross-country ratings, it would be AC. Over time, the 25-54 kingpin has solidified its stance among the most ubiquitous, esteemed, stalwart—one more descriptor, please—and enduring across the radio dial. ■ Arbitron's latest survey of the 96 continuously measured markets puts AC just behind news/talk for overall AQH share, at 14.8 in fall 2006. In addition, AC is the top performer among persons 25-54.

But, of course, any programmer who dares to believe that the format can be set on auto pilot will be selling fertilizer at Home Depot by the spring thaw. If there's one thing PDs grasp about AC, it's that its music and audience are a constantly moving target.

"If the music mix is right and variety is what the audience expects, it helps build an unstoppable TSI that few formats can top," says Michael Lowe, MD of Clear Channel's WLRQ (Lite Rock 99.3)/Melbourne, Fla. "Even so, without indicting myself and my colleagues, there are admittedly a lot of 'set it and forget it' aspects of

the format. First, we don't add a lot of records, so we're not driven by labels to add four and five songs a week. Second, our air talents are pros: they've been there, done that, successfully. The same holds true for promotions, marketing and the like. Since we're so involved in the community, our promotional calendar is already dotted with benchmark events through the year."

Still, he stresses: "Don't get me wrong. There's still enough work to keep us off the golf course."

Larry Wheeler, MD, on-air talent and webmaster of Entercom's WRVR (the River)/Memphis, adds, "AC is more about familiar than most formats. We're the station you count on to do what we do. Listener tastes may change and often that is reflected in the success or failure of other stations and formats. But AC is a comfort zone, usually playing the most familiar songs in the process. They tune in for something they know and expect."

But again, Wheeler warns, "We have to be current and fresh enough to remain top of mind, yet stay true to the ideals of 'at work' and 'family-friendly.' You have to be engaging and fun within those contexts; that's what makes us win."

### Good, But What About Challenges

It's easy enough to shout out kudos to a format that has such a winning formula and more No. 1 12+ Arbitron rankings than any other (see story, page 17), but the more valuable discussion is to identify the sometimes unforeseen challenges of AC.

Chuck Knight, director of programming operations for Saga's WSNY (Sunny 95)/Columbus, Ohio, states frank concerns about the format at large: "Although a winning format, the simple aging of the demo and opposing music preferences of the lower versus upper ends of the target have us searching for a path." In addition, he says, "There's a fine line: Comfort and familiarity can also lead to predictable and boring. We've been playing these libraries for 30 years. I'm not advocating a current-driven AC format, but at the other end of the spectrum, I wonder if we've not become the expected mood service. It's a rather confusing time."

The balance between so much gold on AC playlists and enough musical surprises to keep stations from becoming predictable is clearly the most jilting red flag.

"It's both a blessing and a curse. The base library is like an old friend, but you need currents and recurrences and some spice material that isn't as familiar," says Ken Payne, PD of Clear Channel's WMGF (Magic 107.7)/Orlando. "It's all about balance. My biggest concern is making new music familiar to our audience and the lack of exclusive artists."

While AC programmers have some of the easiest choices with slow-moving charts, Wheeler cautions that can be a double-edged sword. "Slow and sleepy is still a mind-set," he says. A prime example is "Unwritten" from Natasha Bedingfield, which, after nearly a year on the AC chart returned to the top with 11 weeks at No. 1.

Still, it's getting better: "Snow Patrol, Gnarks Barkley and JoJo being on the charts is heart-warming and part of what makes AC as good as it can be right now," Wheeler says.

"Keeping it fresh and playing contemporary songs that make sense is what AC is all about in 2007. The format is like a glacier when it comes to our charts. We shouldn't be spinning 'Unwritten'





in any category other than recurrent after a year. Stop reading the charts to wait for a song to move off your current category and go with gut. Didn't we all play 'You're Beautiful' as a current for about 20 weeks too long? As Igor said in 'Young Frankenstein': 'Give someone else a chance.'"

Steve O'Brien, PD of Renda's KMGL (Magic 104.1)/Oklahoma City, also cites slow-moving product as AC's greatest threat. "I'd like to see things move a little faster, although it does take longer in AC for listeners to get familiar with a song. In the case of 'Unwritten,' it was a top 40 hit first and pretty familiar when it crossed over. I can remember back in top 40 when a song was 10-12 weeks old and they'd move on to the next single. We'll probably never be that quick again, but we could all pick up the pace."

Michael McVay, president and founder of McVay Media Consulting, advises that one answer is to add greater depth to library categories and to "play new music in evenings, overnights and weekends to expose music and make it familiar. We also need to create more clock variations so the order in which we play music is not predictable."

For the sake of the ad-buying community, it's equally important to recognize that AC's core audience is ever moving past the steel-plated 25-54 core. WMJX (Magic 106.7)/Boston PD and Greater Media director of programming Don Kelley notes, "If the demo gets older every year, eventually you fall off the table. We operate on the theory that people come into the demo and pass through the window on the other side. Every new year, we have to be relevant to a new class of 24-year-old females."

He explains that looking back at the station's first music test in 1982, the youngest person par-

ticipating would have graduated past the core today: "We've passed through an entire demo. As a result, we make it a point to remember the 'C' part of 'AC' in order to remain relevant."

### Dependable After All These Years

Despite the issues, proponents herald the trademarks of AC radio that maintain its pertinence for adult women, saying that the connection with a generation or more of listeners keeps them walking through the door every morning with a silly grin.

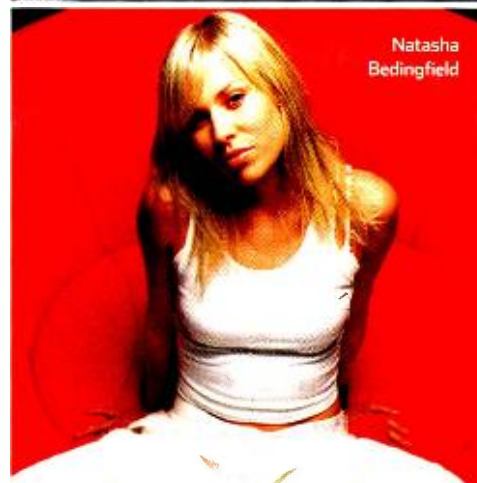
"Connecting with others has always had a strange gravity for me—that in future years when folks talk about being back home, they will quite cherish something of our efforts," says Bill Flynn, morning host at Clear Channel's WMAG/Greensboro. "To be charged with uplifting the human condition on some scale is a profound trust. I recently found a listener who remembered a show where we discussed the oddity of finding one shoe—never two—along local roadways. When a new road section opened, I asked to be told of the first footwear violation. A decade later she still thinks of the station whenever she sees a shoe along the side of the road."

John Malone, VP of programming for NCA's WRSA (Lite 96.9)/Huntsville, Ala., says that "obviously, many of us simply love the format. That has a lot to do with our longevity—not just in the format but also at our stations. AC listeners are older, settled in their lives and established in their careers. They are no longer 'on the move.' Those of us in the format are the same. It's phenomenal to share that with your audience."

Equally personal, Robin Daniels, MD of Bahakel's WDEF (Sunny 92.3 FM)/Chattanooga, Tenn., says, "We're in the same building with a



John Mayer



Natasha Bedingfield

**'I'm not advocating a current-driven AC format, but at the other end of the spectrum, I wonder if we've not become the expected mood service. It's a rather confusing time.'**—Chuck Knight

modern rock where the jocks are 15-25 years younger. They all have the obligatory rock'n'roll attitude that most of us shed when we went to work in AC radio. The stress of dealing with that kind of airstaff just isn't present for an AC PD."

Flynn adds, "So much has changed over the years: buildings, roads and people. Things considered permanent structures, in many cases, are no longer here. That what we do can outlast brick and mortar is inspiring and humbling. Knowing we touch the limitlessness of the human spirit is a profound privilege." R&R

## Who's Your Rating's Daddy? AC, That's Who

### Adult Contemporary Holds A Wide Major Market Lead In 12+ Ratings

Across the land, a strong case can be made for the might of a number of formats whose ratings muscle is unquestionable. Spanish-language stations continue to make historic strides, while urban AC remains a burgeoning leader in numerous markets. Without question, many CHR/top 40s are showing sustained vigor with some of the best ratings they've had in years.

Yet in a survey of the major radio markets, no format holds the rank of No. 1 (12+) more than AC, with an eyebrow-raising 10 among the top 30 metros. For those who haven't yet passed their "Math for Dummies" final exam, that's a solid one-third of markets represented.

Leading the pack is the perpetual victor of radio's No. 1 market, Clear Channel's WLTW (106.7 Lite FM)/New York, which has logged more No. 1 Arbitron ratings books—40 out of 88—than any New York station. It has been No. 1 (12+) in Gotham for the past 21 quarters in a row. And with its target of women 25-

54, Lite-FM has been the top-ranked New York station without fail since the fall of 1996. Consistency, familiarity and keen branding are the cornerstones of the station's enduring success, according to Clear Channel senior VP of AC and Lite FM PD Jim Ryan. "It's a corny line, but we really are the station that everyone can agree on. There's a comfort level for a 40-year-old; changing stations is not something she wants to do," he says.

Two other ACs in top 10 markets also lead the way 12+: CC's KODA/Houston and Jerry Lee's indie-owned WBEB/Philadelphia. And as if being the market Goliath wasn't enough, each of these three outlets saw gains in the fall 2006 Arbitron survey of at least a full share: 6.0 to 7.1, 5.4 to 6.6 and 7.0 to 8.0, respectively.

A good time was had by all, indeed, thanks in particular to the indefatigable popularity of Christmas music on AC radio in fourth quarter.

Elsewhere among the top 30 markets, No.

1 ratings 12+ were earned by: KRWM/Seattle, KESZ/Phoenix, WALK/Nassau-Suffolk, WDUV/Tampa, KOSI/Denver, KKCW/Portland, Ore. and KUDL/Kansas City (in a tie with urban KPRS).

Larry Wheeler, MD/on-air talent and Web master of Entercom's WRVR (the River)/Memphis, attributes the format's leading edge to "the changing and younger-sounding nature of the format itself. The soccer moms of today are really the former new wavers of the 80s. It's starting to be less about 'Everything I Do (I Do It for You)' and more 'Summer of '69.' Never did I think I would ever say, 'Here's Nickelback on WRVR,' but it works well these days. I think AC has learned a bit from its hot AC brethren, too."

Nodding with Ryan's theory that creating a comfortable atmosphere where listeners know what to expect lends a hand in creating dependable AC ratings is Bill Flynn, PD of Clear Channel's WMAG/Greensboro.

"What a shame to tell your child, 'Daddy is going to work now, so you can't listen, because this station is bad for children,'" he says. "In AC, there is a sensibility, even kindness, to the connection. Trust is required—and you will make lifelong friends."

Ken Payne, PD of Clear Channel's top-rated WMGF (Magic 107.7)/Orlando, adds that the format's lead owes to its widespread adult appeal as a destination where you can comfortably segue from John Mayer to the Supremes. "That can lead to high come as well as TSL from a usage standpoint at work," he says. As well, there's the comfort factor that comes from a longtime, sometimes multigenerational voice on the dial, something this format holds unto itself more than most others.

"When a jock talks to a listener, it's as if they are leaning over the backyard fence chatting with a neighbor," Payne says. "It's ultimately compelling when someone relates to you and speaks your language." —CT



# AC Special

## How're We Doing?

### Six Leading Programming Consultants Share Their Takes On The Realities, Health And Challenges Of The Pervasive AC Format

By Chuck Taylor

For our AC special, R&R queried six leading programming consultants to share their takes on the format's health. In each case, our experts could hardly wait to take to the keyboard to offer their unique viewpoints and visions on the state of AC.

#### 'We Draw The Wrong Conclusion: That Adult Women Don't Like Currents'

By Eric Norberg

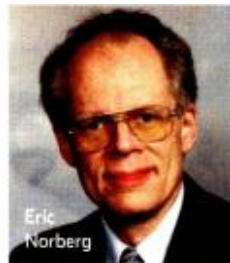
With so much going for it, it is frustrating to see some easy steps to make AC more effective and to build greater audience loyalty being ignored year after year. Since top 40 shifted years ago from being a mass-appeal format to being a "hip" format only for the young, it disenfranchised adults who always liked it—particularly adult women. The default format for these women became AC, today's mass-appeal pop format.

So why does AC have such uneven and inconsistent ratings? Why is it vulnerable to new stations in other formats? The answer is that **we are not giving the listeners what they most want. First and foremost, AC is a music format. Adult women enjoy high-quality, new pop music.** Yet when the currents get old and familiar enough to test with "hooks," we usually find our core women didn't really like them very much. We draw the wrong conclusion—that they don't like currents.

Actually, core female AC listeners prefer new and current music, since they choose AC over oldies stations. It's just that we have been playing a lot of the wrong currents, along with mostly older music for an audience that wants newer

music. It's no surprise when the audience drifts off to try new stations in other formats.

And one last thing. Everybody's research has been showing for a quarter-century or more that AC listeners want to hear the songs announced. And no research has ever shown even one listener tuning out because a song was announced. But we don't do it. This is nuts. Announce all the songs. "She" will appreciate it.



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#### 'Instead Of Being Boring, Touch Their Hearts'

By Jim Richards

Soft AC, conceptualized and implemented properly, is very healthy with a great future, as evidenced by such stations as KOIT/San Francisco, WWLI/Providence, KSFI/Salt Lake City and others.

The format concept of soft AC is different than mainstream and should not be blurred. It is two different positions. When that is not clear it affects programming, research, marketing and sales decisions as each tries to deliver on the term "mainstream" when the station is really making a living as soft AC.

That leads to the soft AC station losing its purpose and position. Many in the industry have a

hang-up on the word "soft" and because of that embrace the word "mainstream" more, creating a less-than-clear image. Soft AC is a position in most markets. **If a soft AC starts to sound like mainstream, the station risks losing its specialness, which affects ratings and then revenues.**

Soft AC has some tempo, it should be fresh, contemporary and familiar as defined by the listener perception, not by industry perception. A lot of slow songs in a row is not what makes it successful. It's the music balance, texture, tempo and essence. Nonmusic imaging is also critical—the station needs to be felt, not just heard.

Instead of being boring, touch their hearts.

Jim Richards, a consultant with Vallie-Richards-Donovan Consulting, can be contacted at 770-346-0026 or [jimr1@aol.com](mailto:jimr1@aol.com).



#### 'AC: Still One Of The Most Accessible Formats For Generating Mass-Appeal Audience'

By Jack Taddeo

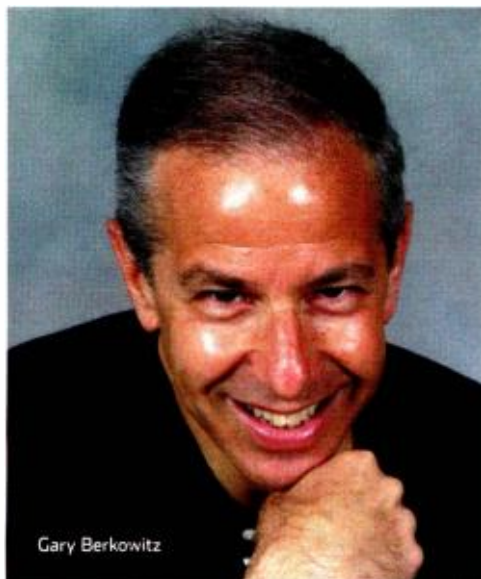
During the past 15 years, AC has come from a place that included '60s oldies, transitioned to '80s-'90s and then went "modern." Now we are seeing more competition from '60s-'70s formats. Is it possible that we spent the '90s and early '00s dry-cleaning

*Continued on page 20*

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'The ratings boost that most ACs get each fall from Christmas music cannot be overlooked—and it's getting stronger every year.'

—Gary Berkowitz



#### 'A Mature, Purebred Format That Evolves With The Times'

By Gary Berkowitz

AC continues to be healthy and in great shape. It's a mature, purebred format that has always prospered by evolving musically with the times. It continues to be dominated largely by women who use it to help them unwind, relax and be comfortable with the music played.

Music is the No. 1 way AC has always evolved. A few years back, it was about Whitney, Elton, Phil and

Gloria. Today it's the Fray, John Mayer, Five for Fighting and other contemporary artists. The key is blending today's music with the best songs from the past 20 or so years that still have relevance.

Christmas is the other evolution that AC has experienced. The ratings boost that most ACs get each fall from Christmas music cannot be overlooked—and it's getting stronger every year.

Christmas must be a part of every successful AC strategy.

**Marketing, research and talent development are perhaps the three most important elements AC needs as we go forward.** Since AC is not an "in your face/crazy stunt" format, it needs strong and consistent marketing to keep it looking fresh to younger demos and to keep it top of mind. Ongoing music research is critical to keep up with the center of

the demo and not just to age with it. From a talent standpoint, we will always be looking for those warm and personable jocks who understand that the music is No. 1, but their role is key to making for the total listening experience.

Gary Berkowitz, president of Berkowitz Broadcast Consulting, can be contacted at 248-737-3727 or [gary@garyberk.com](mailto:gary@garyberk.com).

# JOHN MELLENCAMP

## “OUR COUNTRY”



“A great American song from a great American artist!”  
—CHUCK STEVENS, PD, WLTJ/PITTSBURGH



“It’s quintessential John Mellencamp – the song is timeless –  
sounds like the best of his 80s stuff.”  
—TIM KIESLING, PD, WOOD/GRAND RAPIDS



“...he’s just made what might be the best album of his multi-platinum, 31-year career.”  
—VANITY FAIR



“..a very solid, extremely thoughtful album, with a deep American roots  
underpinning ...a very serious civic and social album in its devotion to America  
and to democracy. And to what we remember as American ideals.”  
—CMT.COM



*The Tonight Show  
with Jay Leno  
Friday, February 23rd*

### APPEARED ON:

*David Letterman, The Today Show,  
Jimmy Kimmel, Don Imus,  
The Daily Show with Jon Stewart,  
Whoopie & Cubby*

**FREEDOM’S ROAD**  
Debuted TOP 5 Soundscan



**R&R AC: 16**  
**#5 MOST INCREASED**

### Already On:

WLTW/NY  
WLIT/Chicago  
WASH/DC  
WNIC/Detroit  
KESZ/Phoenix  
WMGC/Long Island  
WMTX/Tampa  
WSHH/Pittsburgh  
KUDL/Kansas City  
KBEE/Salt Lake City  
WDOK/Cleveland  
KSNE/Las Vegas  
WWDE/Norfolk  
WTVR/Richmond  
KSSK/Honolulu  
KSOF/Fresno



UM<sup>e</sup>



# AC Special

Continued from page 18



Jack Taddeo

**'We need to have greater depth in our library categories and we should play new music in the evening, overnights and weekends to expose it to the audience and make it familiar.'**

—Michael A. McVay

the variety out of the format? When so many pop-alternative songs don't test well on mainstream stations, we may be looking at a format with fewer "hooks" than it had a few years ago.

Instead of jumping on the next syndicated format, consider whether or not your AC has become less desirable to the target. A station without any hooks, without musical variety, built on commonality of sound rather than occasional surprises is a station in decline. And don't forget the personality factor. **When people can program their own music all day long—if that's what they want—there is no reason for them to listen to your jocks rehash the latest celebrity gossip over an intro. The best AC stations expect their jocks to entertain between stopsets.** Whether it's a mainstream or hot AC, rhythmic AC or adult CHR, blending the best music, community involvement, fun contests and talented air personalities will help ensure a solid future. Radio will always need mass-appeal formats to survive, and AC is still one of the most accessible formats for generating a mass appeal audience and healthy sales.

Jack Taddeo, president of Jack Taddeo Communications Consulting, can be contacted at 847-518-0240 or [jtaddeo1@earthlink.net](mailto:jtaddeo1@earthlink.net).

## 'A Beachfront Property Any Owner Would Want In His Radio Portfolio'

By Guy Zapoleon

Mainstream/soft AC as a format is very healthy. When it's the dominant long-term AC and is well-marketed and programmed effectively it generally ranks in the top three 12+ and often No. 1 25-54 in most markets.

This format continues to perform so well for a variety of reasons. First, it is not overcrowded like a lot of formats are. The days of two and three mainstream or soft ACs in every market are over—although that may change with Coleman Research's new, more contemporary "Fresh" AC

format. Even in markets where there are two mainstream or soft AC stations, one is usually top five 25-54 and the second can perform as high as top seven 25-54.

Second, soft/mainstream AC has a built-in advantage over every other format because of its ability to be the background listening choice for the workplace. The current Arbitron "workplace" diary was created to benefit the format—just ask Jerry Lee, owner of mainstream AC

## 'Grow Our Own To Make AC A Destination Instead Of Background'

By Michael A. McVay

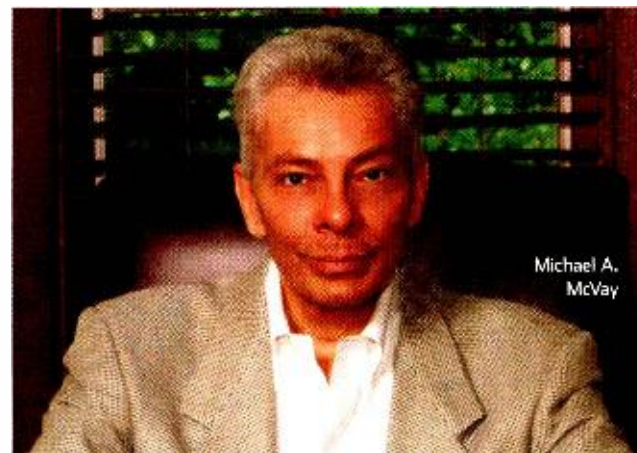
**AC is the Rodney Dangerfield of radio. We get no respect.**

The AC format is in good shape—not great. We've just had another great sweep due to the Christmas tactic, but what's next? AC is always at a crossroads. This is largely due to the fact that ours is a mongrel format. AC has few format exclusive songs. The thinking of some programmers is that a song cannot be an AC hit unless it has exposure in another format.

More accurately, the thinking should be that "unless a song has exposure on another station," it might not be able to be an AC hit. There are even those who will argue that it is impossible to have a top five AC hit without it also having been a top five hit in another format—but look at Josh Groban, MercyMe, Jim Brickman and Hall & Oates, all of whom have had top five songs at the format without the support of pop or rock.

The programming reality for AC is that the further an adult goes beyond the age of 40, the more important it is to them that they hear familiar music. That is not to say that they don't want to hear new music, but rather that it takes a long time for them to become familiar with a new song. We sometimes need other formats to help make a song familiar. Still, we can and should grow our own to make AC more of a destination format versus our present use as a background format. Radio as a whole has to be memorable to receive reported listening in the rating diary.

AC is also always under attack. The current challenge is



Michael A. McVay

the Jack/Bob adult variety format, which includes in its target audience men who use AC and those women who want more variety.

The MOViN rhythmic AC format created by Alan Burns, and Clear Channel's similar format titled the Party, are making noise, but are not yet dominating the 25-54 female cell.

Expect to see blatantly female-targeted adult variety formats like Jill (from George Johns) and Jayne (from Jones Radio Network, created by Robin Marshall and Tony Florentino), begin to challenge your AC station for those same female demos.

**AC's biggest challenge is that music testing shows fewer and fewer songs receive a high passion score. The audience seems to be tiring of our music,** even though they're not tired of the format. In other words, people are still listening to AC for long periods of time, but they're not scoring our songs as passionately as they once did. The solution is that we need to have greater depth in our library categories—regulars not powers—and we should play new music in the evening, overnights and weekends to

expose it to the audience and make it familiar. We also need to create more variations of clocks, so that the order in which the music we play is not predictable. It is my suggestion that AC stations turn over their power gold songs at one and half days and the regular gold at three days. The power category remains tight. Regular gold turns over at a slower three days. That creates the illusion of variety, providing you use imaging and move your music around day to day.

The air personality has to play an important role and be entertaining in as few words as possible. The purpose of air talent is to create an atmosphere of companionship, which is the No. 1 reason people use the radio.

The health of AC is good and will improve as we focus more energy on personalities and producing the sound of the station so that it transcends background format status and is truly memorable.

Michael A. McVay, president and founder of McVay Media Consulting, can be contacted at 440-892-1910 or [mike@mcvaymedia.com](mailto:mike@mcvaymedia.com).

WBEB/Philadelphia, who helped develop this diary for Arbitron.

And third, the workplace station utility also has the advantage that different people use it every day in different ways for mood service—some use it to relax, while others enjoy it as a pick-me-up.

Smart broadcasters continually conduct music testing to update the mix with more contemporary music and remove older, less-appealing music so that it's relevant to the "new" mainstream AC

user who is moving into the target demos. That's why, if marketed and programmed effectively, **the long-term soft/mainstream AC brand in a given market is generally a consistent Arbitron ratings leader and a beachfront property any owner would want in his radio portfolio.**

Guy Zapoleon, president of Zapoleon Media Strategies, can be contacted at 281-879-8400 or [gza-zapoleon@aol.com](mailto:gza-zapoleon@aol.com). **R&R**

**GOLD**



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# Profiles In Programming

## AC Machines By Day, But These 12+ Leaders, Believe It Or Not, Also Have A Life

By Chuck Taylor

Anyone in radio can espouse strategies for improving cume and TSL—but how many talk about walking over hot coals, career aspirations to be an air traffic controller or their love for the movie “Swingers”? ■ We get up close and personal with a handful of leading AC programmers, all of whom command No. 1 12+ stations in their markets.

### Thom McGinty

**Title:** Director of ops, KUDE and KXTR/Kansas City

**Hometown:** Detroit

**Why radio?** “My band played a party at Dick Purtan’s—superstar radio guy in Detroit—house when I was in my early 20s. I had grown up listening to Purtan & Ryan. The rest is history.”

**History:** “Twenty-five years in radio: Lansing, Jackson and Detroit, Mich.—WOMC for 10 years; then Seattle—four years; and now Kansas City—since ‘99.”

**Programming philosophy:** “Like it or not, things are constantly changing; deal with it. Try to focus 80% of your energy on running the most important parts of your stations. Hire great, talented people. Define their job clearly and trust them to do it.”

**Top ratings conquest:** “Right now, fall 2006, No. 1 12+, adults 25-54 and women 25-54.”

**Career goal:** “To accomplish each adventure fully as it comes.”

**If not a broadcaster?** “Actor/musician.”

**Fave radio format, aside from AC:** “I like it all, really: country, talk, jazz, alternative, classical. My radios and CDs are all over the place.”

**Fave acts:** “Again all over the place... Tower of Power, Michael Bublé, Toby Keith, k.d. lang, Stevie Wonder, Chris Botti.”

**Fave food:** “Fire-grilled filet with sautéed mushrooms.”

**Fave drink:** “Red cabs from Napa or Sonoma.”

**Fave movie:** “My new favorite is ‘The Departed,’ a total guy movie.”

**TV shows:** “Boston Legal”

**Status:** “Married to Jeanne 25 years, 9-year-old daughter Molly.”

**Prime time:** “I love staying up all night, but now



I’ve turned into my dad. I’m up at 4 or 5 a.m. and head straight to the office.”

**Where are you Saturday night?** “Cooking for friends and/or colleagues.”

**Something we should know:** “I don’t own an iPod.”

### Tony Coles

**Title:** Regional VP of programming/Northwest, Clear Channel; OM/PD, KKCW/Portland, Ore.

**Hometown:** Blue Rock, Ohio

**Why radio?** “Radio was never in the plan. I thought I would either be a park ranger or minister. I was working part time at the local station, and they were crazy enough to have me fill in on the air. Suddenly I realized that people got paid to play music and talk on the phone. It seemed a lot easier than living in the woods.”

**History:** “Twenty-two years—New York, Los Angeles, Seattle, Portland, Columbus [Ohio], Fort Wayne [Ind.] and plenty of small towns in Ohio.”

**Programming philosophy:** “Make your radio station reflect the needs, lifestyle and emotions of listeners.”

**Top ratings conquest:** “KRWM in Seattle, a great radio station that needed help. GM Marc Kaye and Sandusky Radio let me take chances and do things differently. We went to No. 1 before I left.”

**Career goal:** “While I hope to one day move into a senior VP of programming role, I also have a growing interest in becoming a GM/market manager. Either way, the most important thing to me right now is grooming the next generation of industry leaders.”

**If not a broadcaster?** “I’d probably write cookbooks.”

**Fave radio format, aside from AC:** “You can’t spend 18 years on a farm and not love country music.”

**Fave acts:** Tim McGraw, James Taylor, U2

**Fave food:** Pizza

**Fave drink:** “A lot of water, but I haven’t met a bad pinot noir.”

**Fave movie:** “Swingers”

**TV shows:** “Grey’s Anatomy,” “Law & Order,” MTV’s “Two-a-Days”

**Status:** “I met my wife Michelle at KRWM. We



have a 2-and-a-half-year-old son, Jayden.”

**Prime time:** “Late night.”

**Where are you Saturday night?** “In the kitchen with my wife and son—my favorite place with my favorite people.”

**Something we should know:** “I am just as excited about our industry today as I was on my first day in radio.”

### Tom Chase

**Title:** Program/operations manager, KSNE/Las Vegas

**Hometown:** Lewiston, Idaho

**Why radio?** “Free coffee.”

**History:** “Thirty years—Fresno, Sacramento, Denver.”

**Programming philosophy:** “Keep the listener in focus. Communicate in their language, reflect their values and priorities, play their favorite music, not your music director’s.

Become top of mind by capturing the moment.”

**Top ratings conquest:** “No. 1 25-54 in every day-part, including weekends.”

**Career goal:** “To become a regional VP of programming with Clear Channel.”

**If not a broadcaster?** “An actor with a love scene with Halle Barry.”

**Fave radio format, aside from AC:** “Country—the artist involvement and support is amazing.”

**Fave acts:** Rob Thomas, Phil Collins, Five for Fighting, Celine Dion, Willie Nelson

**Fave food:** Mexican

**Fave drink:** Corona

**Fave movie:** “Groundhog Day”

**TV show:** “Boston Legal”

**Status:** “Married with two step-sons, one dog and three cats.”

**Prime time:** “Mornings.”

**Where are you Saturday night?** “Home, with a dog at my feet and two cats on my lap.”

**Something we should know:** “I’ve been fortunate to be surrounded by a great team of air talent, promotion and programming people. KSNE wins because of a lot of hard work on everyone’s part.”



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*‘I’ve walked barefoot over a 35-foot-long fiery bed of burning hot coals. After that experience, I’ve found that there just aren’t a whole lot of obstacles that can deter me when my mind is set on a goal.’*

—Laura Dane

## Jim Ryan

**Title:** Senior VP of AC programming, Clear Channel and WLTW/New York

**Hometown:** Long Island, N.Y.

**Why radio?** "I don't have a face for TV and I can't sing, so it seemed to make sense."

**History:** "Thirty-five years—from Long Island to Denver, Pittsburgh, Miami, Detroit, Portland [Ore.], Philadelphia and New York, just to name the respectable ones."

**Programming philosophy:**

"You only get hurt by what you do play or say on the radio, not what you don't."

**Top ratings conquest:** "No. 1 total audience 12+ in 35 of the last 38 Arbitrons, including the last 21 books in a row."

**Career goal:** "Work with radio talent and recording artists to develop national programming and content."

**If not a broadcaster?** "Wine director."

**Fave radio formats, aside from AC:** Classic rock, sports/talk

**Fave acts:** AC/DC, Elton John, Jimmy Buffett, Lionel Richie, the Eagles

**Fave food:** "A great steak."

**Fave drink:** "Wine, wine and more wine."

**Fave movie:** "The Departed"

**TV shows:** "24," "House," "Studio 60"

**Status:** "Married, no kids or pets, just air talent."

**Prime time:** "Six a.m. when nobody is in the office."

**Where are you Saturday night?** "At a movie."

**Something we should know:** "I used to own a radio station with Sammy Hagar and Van Halen."



## Doug Hamand

**Title:** PD, WMTX/Tampa; OM, WBTP, WFLZ and WFUS/Tampa; Clear Channel regional VP of programming/Alabama and Mississippi

**Hometown:** Denver

**Why radio?** "It's a disease. I love the ability to coach talent and build unbelievable brands."

**History:** "Twenty-eight years—OM in Birmingham, Lexington [Ky.] and Charleston [S.C.], talent in Denver."

**Programming philosophy:**

"Every great radio station seeks to become part of the fabric of [its] community. One great advantage radio has is the ability to connect with listeners on a local, personal level. The music in every format dries up from time to time. The only thing left is listener loyalty. To obtain it, an emotional bond must be created, station to listener."

**Top ratings conquest:** "Taking down country heritage stations—WVLK in Lexington, with WBUL, and WZZK in Birmingham, with WDXB. Also taking the Clear Channel Birmingham cluster from a 16 share to a 23."

**Career goal:** "To continue helping stations with programming



needs. Or a features writer for R&R."

**If not a broadcaster?** "Air traffic controller—can you tell I hate to be bored?"

**Fave radio format, aside from AC:** "A tie between CHR and country."

**Fave acts:** Bob Seger, Harry Connick Jr., Sugarland, Kenny Chesney, Boston, Elvis Presley

**Fave food:** "Perfectly cooked steak."

**Fave drink:** Pepsi & Crown Royal

**Fave movie:** "Gone in 60 Seconds, or anything that will make my surround-sound system hum."

**Fave TV shows:** "24," "Friday Night Lights," "Two and a Half Men," "CSI Miami"

**Status:** "An incredibly understanding and supportive wife, Leslie, and two great kids."

**Prime time:** "Morning."

**Where are you Saturday night?** "Sitting next to my wife at the pool at our house."

**Something we should know:** "I am a die-hard Denver Broncos fan, have been since 1976."

## Rob Miller

**Title:** PD, WKTU/New York and WALK/Long Island, N.Y.

**Hometown:** "Patchogue, L.I., which happens to be the city WALK's studios are in."

**Why radio?** "When I was a teen, I was fascinated listening to the radio. I loved the excitement of how it all came together: DJs interacting with listeners, playing great music and giving away cool prizes. I thought it was unbelievable how a radio station could affect so many people's lives and be an instant reflection of pop culture."

**History:** "In my 18th year, and spent almost my entire career in one market. I know that is a rarity. I started at WALK as an intern in high school. In 1994, I did the early evening shift and in 1996 was promoted to assistant PD. In October of 2006, I added PD stripes at sister station WKTU in New York."

**Programming philosophy:** "Take time to know your audience, excite and engage them, play their favorite music, hire talent that loves what they do, have fun."

**Top ratings conquest:** "In the past six years, WALK has widened the gap between us and the competition. We're No. 1 12+ with more than a two-share lead over our nearest Long Island competitor."

**Career goal:** "To create a new ratings success story for WKTU. The station has so much potential and some of the most talented people in the industry. It's one of the most exciting things I've ever been a part of. To start with such heritage call letters, evolve the station and watch the reaction of the listeners has been amazing."

**If not a broadcaster?** "Psychiatrist. I've already got the couch in my office and have had years of hands-on experience dealing with many different types of issues and personalities."

**Fave radio format, aside from AC:** Top 40

**Fave acts:** Van Halen, Elton John, the Cure, Billy Joel, Prince, Michael Bublé, Dave Matthews Band, John Mayer

**Fave food:** "Steak."

**Fave drink:** "Ice cold Corona with lime."

**Fave movie:** "Any John Hughes film from the '80s, 'The Breakfast Club' and 'Pretty in Pink.'"



**TV shows:** "Three's Company," "Cheers," "The Apprentice," "Curb Your Enthusiasm"

**Status:** Married to Jennifer, two boys, Dylan (4) and Brandon (2)

**Prime time:** "Best between 5 a.m. and 10 a.m. and 9 p.m. and 2 a.m. I could be at the office at any of those times."

**Where are you Saturday night?** "Sipping a fine wine in Italy, enjoying a massage in the Bahamas or gambling in Vegas . . . Well, one can dream, right? Actually, it's more like this: Dinner and drinks with friends, jigsaw puzzles with the kids or plotting how to grab an extra few Arbitron share points. Sometimes all of the above."

**Something we should know:** "I'm as passionate today about my job as I was when I started two decades ago. I take no success for granted. I'm lucky to get paid to do something that I love. I'm thrilled that I get to collaborate with a group of people who have so much talent. I'm excited by the evolution of radio and how after all these years, we continue to be innovative and important to the daily lives of our listeners."

## Laura Dane

**Title:** PD, KRWM (Warm 106.9)/Seattle

**Hometown:** Seattle

**Why radio?** "It blends two things I love—music and communication. Radio is passion and power as one: the passion of the music, words and emotion, and the power to impact an individual and/or community in a positive way."

**History:** "Twenty-seven years, the first 11 here in my hometown. Then it was off to PD gigs in Nashville, Albany [N.Y.], Orlando and Cincinnati, finally coming full circle when I returned to my beloved Seattle in 2000."

**Programming philosophy:** "Understand your target, feel your music, support your staff, expand your creativity, know your market, follow your strategy, use common sense and have some fun."

**Top ratings conquest:**

"Hitting the AC ratings trifecta of No. 1 12+, 25-54 and women 25-54 in the fall 2006 book."

**Career goal:** "Keep doing what I love and loving what I do."

**If not a broadcaster?** "A landscape artist in Costa Rica."

**Fave radio format, aside from AC:** "Triple A, although smooth jazz is a close second."

**Fave acts:** The Beatles, Bob Marley, the Doors, Eagles, Marvin Gaye, Led Zeppelin, Grover Washington, Eric Clapton, Nina Simone, Andrés Segovia, Earth, Wind & Fire

**Fave food:** "Thai food or trail mix."

**Fave drink:** "Pike Place Market Orange Spice Tea when I'm in, Mac and Jack's African Amber when I'm out and about."

**Fave movie:** "The 'Lord of the Rings' trilogy."

**TV shows:** "Lost," "The Daily Show With Jon Stewart"

**Status:** "Married. Furry orange friend Linus rules our household."

**Prime time:** "Definitely during the evening."

**Where are you Saturday night?** "Chilling at home."

**Something we should know:** "I've walked barefoot over a 35-foot-long fiery bed of burning hot coals. After that experience, I've found that there just aren't a whole lot of obstacles that can deter me when my mind is set on a goal." **R&R**





What's happening at the R&R Talk Radio Seminar

# TRS 2007 Preview

Al Peterson

APeterson@RadioandRecords.com

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**b**elieve it or not, the 12th annual R&R Talk Radio Seminar in Los Angeles is just two weeks away. Throughout the dozen-year history of this event, TRS attendees have enjoyed some special moments and you can be sure that this year's seminar will be no exception. ■ Those attending TRS 2007 will notice that this year's event, as always, represents the broad spectrum that is news/talk radio today. It will present sessions and speakers for spoken word radio in all its forms. From issues-oriented talk on the right and the left, to guy talk and girl talk for active younger demos, to a look at the latest technology developments that will change your world, TRS 2007 has all the bases covered.

This week we offer you a preview of some of the events, special guests and learning sessions that you'll find at the seminar, set for March 8-10 at the Marriott Marina del Rey Hotel, located just minutes from the Los Angeles International Airport. Visit [RadioandRecords.com](http://RadioandRecords.com) and click on "conventions" for the latest additions to the agenda, secure online registration and updated hotel information.

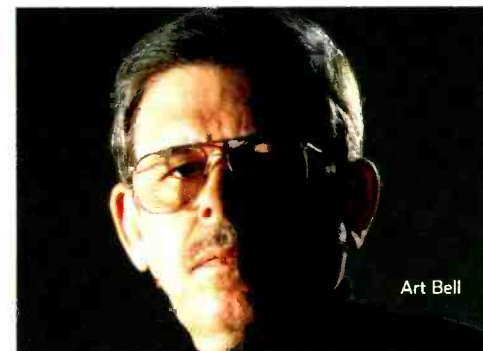
### Dennis Miller Keynotes

At TRS 2007 you can expect we will continue our tradition of presenting special guest speakers from inside and outside the radio industry. Keynoting this year's event will be comedian, author and newly named Westwood One talk host Dennis Miller. One of America's premier comedic talents, Miller will launch his new WW1 syndicated show

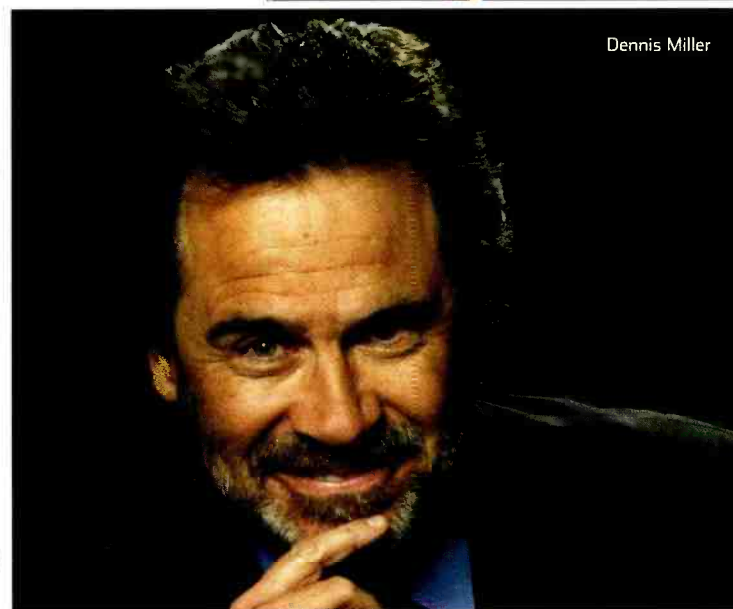
March 26 and TRS attendees will get a sneak peek at some of the style, humor and attitude that he will bring to talk radio. It's an exclusive appearance, which happens at 9 a.m. March 9.

Also among this year's special highlights will be a rare industry appearance by Premiere Radio Networks' "Coast to Coast" founder and weekend host Art Bell, who will be saluted with this year's News/Talk Radio Lifetime Achievement Award. At a luncheon in his honor on March 10, Bell will receive the trophy for his innovation and

*Continued on page 26*



Art Bell



Dennis Miller

# THE LOST RECAP





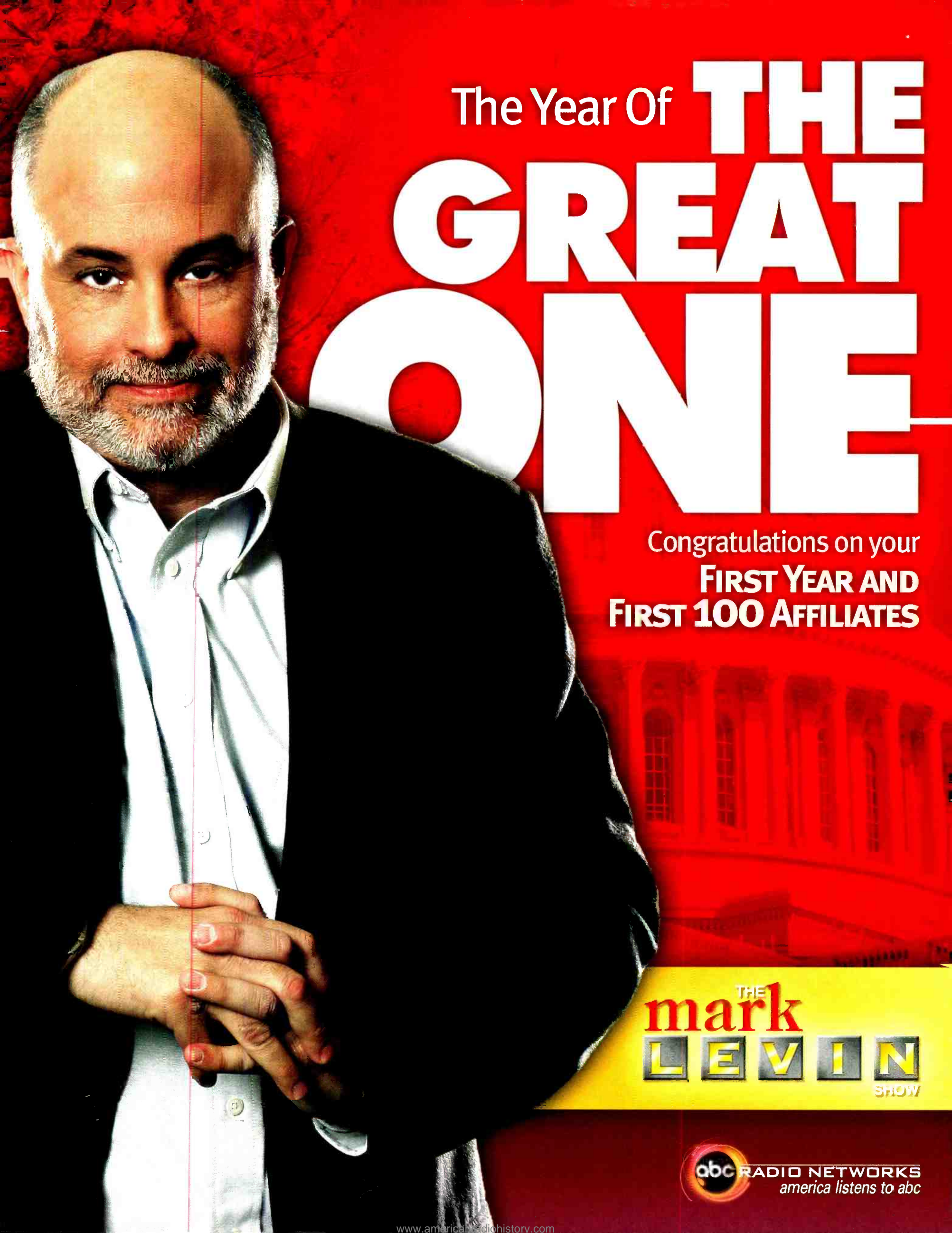




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*america listens to abc*

Continued from page 24

years of success as host of the all-night radio show he made famous. Bell will receive a special introduction from the man he named to succeed him as regular host of the show in 2003, George Noory.

Technology takes center stage March 10, as *Wired* magazine senior editor Nancy Miller talks one-on-one with best-selling author and GreenStone Media talk personality Lisa Birnbach. Miller and Birnbach will give TRS attendees an exclusive insider's look at *Wired's* March issue, focused on how consumers are turning traditional media upside down, using an ever-growing array of technology to order personalized media snacks-on-demand, 24/7. You won't want to miss this special event because, when it comes to the rapid growth of technology, what you don't know can hurt you in the months ahead.

Friday's annual ABC Radio-sponsored newsmakers luncheon will be the site of another memorable TRS event this year as ABC Radio special program host/senior analyst Fred Thompson hosts a one-on-one conversation with a special guest to be announced. Be sure to plan to attend this exclusive event that's always one of the highlights of any TRS.



Nancy Miller

As always, you never know who might pop up unexpectedly at TRS, as unscheduled celebrity guests are a frequent occurrence. With a reputation for attracting the best and brightest in news/talk radio from all across the country, expect to see any number of famous faces in the crowd.

**Learn To Earn**

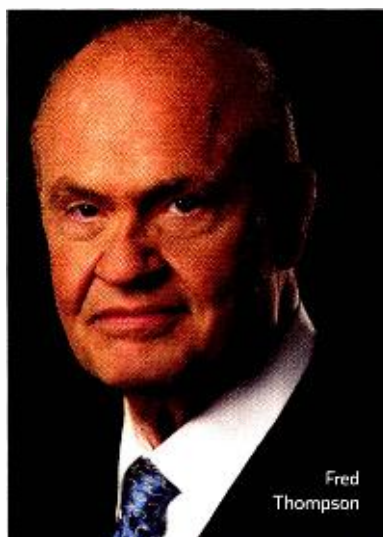
Each year we poll dozens of programmers, executives and talents from news/talk radio to help us prepare an agenda of learning sessions designed to inform and inspire you, while offering insights to enhance your station's ratings and revenue. TRS 2007 will again feature a lineup of sessions packed with information and news you can use, including:

**The TRS 2007 Round Table:** A distinguished panel of industry heavyweights from management, sales, programming, research and technology kicks off TRS 2007, offering an updated "state of the format" as they identify and assess the challenges and opportunities in the year ahead.

**Next Generation News:** What your newsroom needs to learn to deliver right now if you want to succeed at developing listening habits and a product that will be actively desired and sought out by a new, younger generation of news and information radio listeners.

**Who's Left, Who's Right, Who Cares?:** Did voters in the November 2006 elections also have a message for talk radio? Is it the end of a long run for conservative talk or a new beginning? Is liberal talk bankrupt or on the brink of a second life? Is there a viable fan base in the middle, or must talk radio stake out its turf only on the extreme left or right? Find out these answers and more.

**News/Talk's Internet Radio Future:** Are you maximizing the reach and revenue potential of your station's Web site?



Fred Thompson

From podcasts and bloggers, to streaming and news networking, find out if your station's Web site is giving users what they want, how they want it, instantly.

**Give More to Get More:** Your station's unique programming products have value across more platforms than ever in today's multimedia society. Learn how to offer more services that listeners really want from your station while also adding nontraditional revenue that won't clutter your programming.

**Attack of Technology:** What tech products and trends will have the most impact on radio in the year

ahead? Which could hurt, and which could enhance your station's daily operations? Learn how technology can improve efficiency and reduce costs across your entire radio station.

**What? I'm Fired?:** A primer from some who've been there on how to avoid getting fired, how to walk the line on the air in a world of \$325,000 fines and how to pick yourself up, dust off and jump-start your career if you do get axed.

**How Does Talk Radio Perform With PPM?:** Be the first to see detailed talk radio results from the recently implemented Philadelphia Portable People Meter. Arbitron VP of programming services and development Gary Marince will slice and dice the freshest Philly and Houston PPM numbers to bring you insights impossible to obtain with diary measurement and update you on the PPM rollout plan for the top 50 markets.

With all this and our usual lineup of social events and networking opportunities awaiting you, what are you waiting for? Online registration closes at 5 p.m. (PT) March 2. Don't miss TRS 2007, the news/talk industry's biggest annual gathering.

R&R

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Lisa Birnbach

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Compiled by Alexandra Cahill  
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## License To Drive

**1.** United Stations Radio Networks launched “hardDrive XL,” a new five-hour nightly version of the weekly extreme rock show for stations that just can’t get enough of “hardDrive” host Lou Brutus. Standing, from left, are production engineer Bill Powell and Brutus. Seated, from left, are USRN executive VP of programming Andy Denmark, “hardDrive XL” producer Roxy Myzal and Mid-West Family rock WJJO/Madison PD Randy Hawke.

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

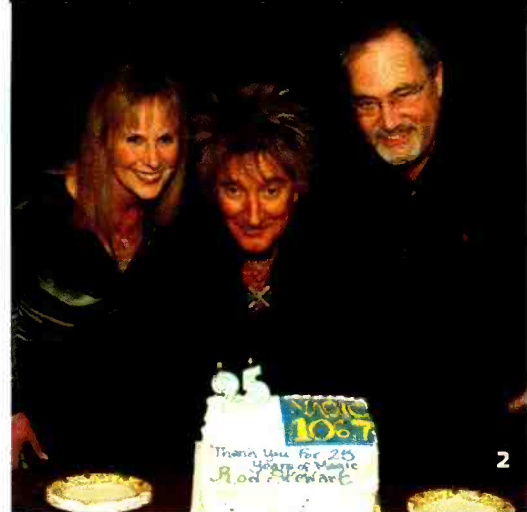
**2. That Magic Moment** Rod Stewart, center, helps APD Candy O’Terry and VP/director of programming Don Kelley celebrate the 25th anniversary of Greater Media AC WMJX (Magic 106.7)/Boston at the TD BankNorth Garden in Boston. **3. Mad About Belinda** Belinda Carlisle stopped by the New York offices of R&R as she promotes new French chanteuse album “Voila.” Pictured, from left, are AC/hot AC chart manager Gary Trust, Carlisle, director of charts Silvio Pietroluongo and AC/hot AC format editor Chuck Taylor.

**4. On The Rebound** Capitol Records Nashville artist Luke Bryan, left, injured himself during a basketball game at a YMCA in Atlanta, but he didn’t let a few stitches stop him from meeting with Regent country KMDL/Lafayette’s afternoon driver Stephanie Christ, center, and PD Scott Bryant.

**5. Double Agent** Kiefer Sutherland visited ABC Radio hot AC WPLJ/New York’s “Scott & Todd in the Morning” show to promote his Fox series “24.” Sutherland also discussed his record label Ironworks Music and anchor artist Rocco DeLuca. Pictured, from left, are WPLJ morning co-host Todd Pettengill, Sutherland, WPLJ PD/morning co-host Scott Shannon and WPLJ morning show news anchor Patty Steele.

**6. Extreme Weather** “American Idol” winner Fantasia, center, gave her support to Cox Radio urban AC WCFB/Orlando’s PD Kevin Gardner, left, and marketing director Chanda Cole after their broadcast tower and transmitter were downed in a recent tornado.

**7. Talk Of The Town** Bob Edwards, left, interviews country music star Vince Gill on “The Bob Edwards Show” on XM Public Radio (channel 133) in Washington, D.C. **8. Soul Man** Isaac Hayes, legendary soul singer, actor and the voice of Chef on “South Park,” dropped by Sirius’ New York studios to chat up the rerelease of his early albums on the revived Stax imprint. Hayes, right, is pictured with Sirius director of R&B programming BJ Stone.



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# Formats

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

## R&R TIMELINE

**1** YEAR AGO  
Randall Mays promoted to president/  
CFO of Clear Channel  
Communications. ■ Jazzy Jim  
Archer appointed PD of KYLD/San Francisco. ■  
Interscope/Geffen/A&M ups Step Johnson to  
president of the urban music division.

**5** YEARS AGO  
Domingo Lopez selected as station  
manager of KLAT/Houston. ■ Susan  
Groves assumes PD post at WRAX/  
Birmingham. ■ Barry McKay joins KFBZ/  
Wichita as PD/morning host.

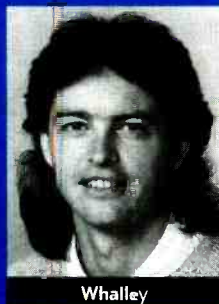
**10** YEARS AGO  
Tom Carrabba promoted to senior  
VP/GM of Jive Records. ■ Scott  
O'Brien  
tapped as PD of WPOC/  
Baltimore. ■ Virgin  
Records hires Ted  
Edwards as director of  
album promotion.



Edwards

**15** YEARS AGO  
Danny  
Goldberg  
joins Atlantic  
Records as senior VP. ■ KMPC/Los Angeles  
names Len Weiner PD. ■ Ken Nanus installed  
as GM of WIP/Philadelphia.

**20** YEARS AGO  
Tom Whalley  
elevated to  
VP of A&R at  
Capitol Records. ■ Scott  
Klohn promoted to PD  
of KJJD/Minneapolis. ■  
Guenter Hensler  
assumes presidency of  
PolyGram Records.



Whalley

**25** YEARS AGO  
Dick Brescia takes senior VP  
position at CBS Radio Networks. ■  
WMET/Chicago signs Trip Reeb as  
PD. ■ Tony Viner  
named executive VP of  
Rogers Radio  
Broadcasting.

**30** YEARS AGO  
Paul Sullivan  
appointed  
PD of KWST/  
Los Angeles. ■ WQFM/  
Milwaukee taps Joe  
Benson as MD. ■ Lee Masters named PD of  
WLRS/Louisville.



Sullivan

## THE SPIN



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

### Hot AC 'Idol'-ized

Chris Daughtry may not have captured the title of "American Idol" in the series' fifth season, but his band Daughtry is crowned the winner at Hot AC, as "It's Not Over" (RMG) jumps 3-1. The group's lead singer becomes the second "Idol" to top the Hot AC chart, following Kelly Clarkson, who had a five-week run at No. 1 with "Behind These Hazel Eyes" in the summer of 2005.

The track's 12-week trip to the top is also the format's quickest since Nickelback took "Photograph" to No. 1 in its ninth week in October 2005.



### Underwood Rolls Fourth Top 10

Carrie Underwood's star continues to beam brightly on the Country chart as "Wasted" (Arista/Arista Nashville), the fifth single from "Some Hearts," becomes her fourth top 10 (11-10).

Underwood spent six weeks atop the chart with "Jesus, Take the Wheel" in January 2006, followed by a No. 2 peak with "Don't Forget to Remember Me" last August and then a five-week stay at the summit with "Before He Cheats" starting in November.

### Bedingfield Demands A Rewrite

"Unwritten" (Epic) by Natasha Bedingfield sets another AC mark as it returns to the top of the AC chart for an 11th week (2-1). The track has now held the No. 1 spot in an unprecedented five separate stints, an up-and-down run that passes the four individual advances to the top made in 2003-2004 by Shania Twain's "Forever and for Always" and Uncle Kracker's "Drift Away."

### A Third Crown For 'Pain'

Three Days Grace's "Pain" (Zomba) moves 2-1 at Alternative to claim its third format crown. The track also sits at No. 1 on the Rock chart for a fifth week and holds at No. 2 at Active Rock for a second week after spending nine weeks atop that list.

As at Active, "Pain" marks the group's third Alternative No. 1. It previously reached the pole position with "Just Like You" in 2004 and "Animal I Have Become" a year ago.

### Nine Inch Nails Practice 'Survival' Tactics

Exactly one year to the week that Nine Inch Nails topped the Alternative chart with "Every Day Is Exactly the Same" (its third chart-topper from "With Teeth"), the Trent Reznor-led group opens at No. 28 with "Survivalism" (Interscope). The track, which previews the upcoming album "Survivalism," grabs Most Increased Plays honors at Alternative and Active Rock, where it debuts at No. 38.

### R. Kelly & Bow Wow 'Flirt' With Success

The big mover this week on the Urban chart is "I'm a Flirt" by R. Kelly or Bow Wow (featuring T.I. & T-Pain) as it paces upward 37-23 with an improvement of 573 detections to earn the Most Increased Plays award.

First featured as an album cut on Bow Wow's latest, the song has been recut minus Bow Wow and with T.I. and T-Pain joining R. Kelly instead. Due to the immensely similar characteristics of each song, plays for both versions will be totaled under one chart listing.

### Perry's Movies Pave Way For Fast Urban AC Starts

Actor/director Tyler Perry once again adds his golden touch to the Urban AC chart as "Struggle No More" (Atlantic) by Anthony Hamilton, Jaheim & Musiq Soulchild debuts at No. 23. The track, from the "Daddy's Little Girls" soundtrack, is the highest bow on the list since "Purify Me" by India.Arie started at No. 22 in May 2005. That offering was the lead track from the soundtrack to Perry's "Diary of a Mad Black Woman."

### Ludacris Leaps Into Top 10 With Two Tracks

Ludacris becomes the first artist in the 14-year-plus history of the Nielsen BDS CHR/Top 40 chart to enter the top 10 simultaneously with two tracks, as his own "Runaway Love" (IDJMG), featuring Mary J. Blige, rises 12-8, while Fergie's "Glamorous" (Interscope), on which Ludacris is a featured artist, shoots 15-10.

Meanwhile, Fergie makes her own chart news as she becomes the first solo female artist to send her first three chart singles into the CHR/Top 40 top 10 since Rihanna did so last spring. "Glamorous" follows the No. 2-peaking "Fergalicious" and her No. 4 solo debut "London Bridge."





Top 40 weighs in on those weighty Academy Awards

# Who The Hell Is This Oscar Guy Anyway?

Kevin Carter and Keith Berman

KCarter@RadioandRecords.com, KBerman@RadioandRecords.com

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The Grammy Awards are over, but our craving to pontificate on who's going to win what at some huge award show hasn't yet been satisfied, so we turn our attention to the next big showcase—the Academy Awards, which will be handed out on Feb. 25. ■ Like you, in that never-ending quest to be at least as informed as your listeners, we're still trying to catch up on all the Oscar-nominated movies, but we were more than a little disappointed in the Academy when the nominations were released—in particular, it's extremely clear that the sensitive art film "Snakes on a Plane" was criminally overlooked this year. Some of us feel that this tender Samuel L. Jackson love story should have garnered at least some kind of cursory nomination for, say, best computer-generated invertebrate on an aircraft. Come on!

That said, we know that radio and record pros pride themselves on being able to recognize winning performances. Do your wondrous talents extend to movies as well? We asked several taste-making industry pals to participate in the first annual R&R Big Dumb Top 40 Oscar Pool—it's been freshly chlorinated so please don't soil it.

Consult the sidebar for the nominees for the major categories, then check out some of your peers' choices. On the morning after the gala event, we'll all be able to mock anyone who lost. (OK, not really—well, maybe just a little.)



Not Dennis Reese

**Dennis Reese, Capitol Records**

**Best actor:** Forest Whitaker, "The Last King of Scotland"

**Best actress:** Helen Mirren, "The Queen"

**Best supporting actor:** Mark Wahlberg, "The Departed"

**Best supporting actress:** Jennifer Hudson, "Dreamgirls"

**Best picture:** "The Queen"

**Best director:** Clint Eastwood, "Letters From Iwo Jima"



Not Dan Mason

**Dan Mason, interim PD, KDND (107.9 the End)/Sacramento**

**Best actor:** Forest Whitaker, "The Last King of Scotland." "I never saw the movie ... it's a little too artsy for my taste. I prefer things like porn. When will you do a poll for the AVN Awards?"

**Best actress:** Helen Mirren, "The Queen." "Again, I never saw the movie. Did you see her at the Golden Globes? Yummy!"

**Best supporting actor:** Alan Arkin, "Little Miss Sunshine." "Let's go for an upset here. Normally, I'd pick Eddie Murphy, but if Academy voters saw 'Norbit' last weekend, they might cast a vote of protest."

**Best supporting actress:** Jennifer Hudson, "Dreamgirls." "She will win, and somewhere, Jennifer Holiday will throw her TV out the window."

**Best picture:** "Little Miss Sunshine." "I'll take this ... well, because it's the only nominated film that I saw last year."

**Best director:** Martin Scorsese, "The Departed." "If Tony Dungy and



Not Ed Green

## Best Actor:

Leonardo DiCaprio, "Blood Diamond"  
Ryan Gosling, "Half Nelson"  
Peter O'Toole, "Venus"  
Will Smith, "The Pursuit of Happyness"  
Forest Whitaker, "The Last King of Scotland"

## Best Actress:

Penelope Cruz, "Volver"  
Judi Dench, "Notes on a Scandal"  
Helen Mirren, "The Queen"  
Meryl Streep, "The Devil Wears Prada"  
Kate Winslet, "Little Children"

## Best Supporting Actor:

Alan Arkin, "Little Miss Sunshine"  
Jackie Earle Haley, "Little Children"  
Djimon Hounsou, "Blood Diamond"  
Eddie Murphy, "Dreamgirls"  
Mark Wahlberg, "The Departed"

## Best Supporting Actress:

Adriana Barraza, "Babel"  
Cate Blanchett, "Notes on a Scandal"  
Abigail Breslin, "Little Miss Sunshine"  
Jennifer Hudson, "Dreamgirls"  
Rinko Kikuchi, "Babel"

## Best Picture:

"Babel"  
"The Departed"  
"Letters from Iwo Jima"  
"Little Miss Sunshine"  
"The Queen"

## Best Director:

Alejandro Inarritu, "Babel"  
Martin Scorsese, "The Departed"  
Clint Eastwood, "Letters From Iwo Jima"  
Stephen Frears, "The Queen"  
Paul Greengrass, "United 93"

Peyton Manning can win a playoff game, then Martin can finally win an Oscar."

## Ed Green, Capitol Records

**Best actor:** Will Smith, "The Pursuit of Happyness"

**Best actress:** Meryl Streep, "The Devil Wears Prada"

**Best supporting actor:** Djimon Hounsou, "Blood Diamond"

**Best supporting actress:** Cate Blanchett, "Notes on a Scandal"

**Best picture:** "Babel"

**Best director:** Martin Scorsese, "The Departed"



Not John Reynolds

**John Reynolds, OM/PD, WNKS (Kiss 95.1)/Charlotte**

**Best actor:** Will Smith, "The Pursuit of Happyness"

**Best actress:** Meryl Streep, "The Devil Wears Prada"

**Best supporting actor:** Alan Arkin, "Little Miss Sunshine"

**Best supporting actress:** Jennifer Hudson, "Dreamgirls"

**Best picture:** "Little Miss Sunshine"

**Best director:** Clint Eastwood, "Letters From Iwo Jima"

## Greg Marella, Geffen Records



Not Gregg Marella

**Best actor:** Forest Whitaker, "The Last King of Scotland"

**Best actress:** Meryl Streep, "The Devil Wears Prada." "Who the fuck is Judi Dench?"

**Best supporting actor:** Alan Arkin, "Little Miss Sunshine"

**Best supporting actress:** Cate Blanchett, "Notes on a Scandal"

**Best picture:** "Little Miss Sunshine"

**Best director:** Alejandro Inarritu, "Babel" **R&R**



'Why didn't this muthaf\*\*kin' movie get any muthaf\*\*kin' nominations?! Hello? You listenin', muthaf\*\*ka?'



# CHR/TOP 40

► **KATHARINE MCPHEE** BECOMES THE LATEST "AMERICAN IDOL" CONTESTANT TO REACH THE CHR/TOP 40 CHART, AS "OVER IT" DEBUTS AT NO. 36.



POWERED BY  
Nielsen  
Broadcast Data  
Systems

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST	NIelsen BDS CERTIFICATIONS	HITPREDICTOR STATUS	PLAYS TW +/-	AUDIENCE MILLIONS	RANK
1	15		<b>SAY IT RIGHT</b> NELLY FURTADO	NO. 1 (2 WKS)	☆☆	9500 +58	65.011	1
2	11		<b>WHAT GOES AROUND...COMES AROUND</b> JUSTIN TIMBERLAKE		☆☆	9340 +393	54.027	2
3	11		<b>IT'S NOT OVER</b> DAUGHTRY	MOST INCREASED PLAYS	☆☆	8239 +932	45.375	5
4	16		<b>IRREPLACEABLE</b> BEYONCÉ		☆☆	7960 -1035	47.559	3
5	17		<b>WALK AWAY (REMEMBER ME)</b> PAUL A DEANDA FEATURING THE DEE		☆☆	6274 -276	40.221	6
6	16		<b>BREAK IT OFF</b> RIHANNA & SEAN PAUL		☆☆	6186 -139	46.207	4
7	9		<b>THE SWEET ESCAPE</b> CWEN STEFANI FEATURING AKON		☆☆	5343 +422	34.816	8
8	8		<b>RUNAWAY LOVE</b> LUDACRIS FEATURING MARY J. BLIGE		☆☆	4936 +568	36.111	7
9	16		<b>I WANNA LOVE YOU</b> AKON FEATURING SNOOP DOGG		☆☆	4778 -621	28.564	9
10	5		<b>GLAMOROUS</b> FERGIE FEATURING LUDACRIS		☆☆	4484 +714	26.294	10
11	18		<b>IT ENDS TONIGHT</b> THE ALL-AMERICAN REJECTS		☆☆	4263 -542	23.634	13
12	24		<b>HOW TO SAVE A LIFE</b> THE FRAY		☆☆	4231 -381	25.888	11
13	13		<b>WELCOME TO THE BLACK PARADE</b> MY CHEMICAL ROMANCE		☆☆	3865 -527	19.848	16
14	12		<b>THIS AIN'T A SCENE, IT'S AN ARMS RACE</b> FALL OUT BOY		☆☆	3617 +15	18.553	17
15	25		<b>MY LOVE</b> JUSTIN TIMBERLAKE FEATURING T.I.		☆☆	3509 -466	25.550	12
16	7		<b>IF EVERYONE CARED</b> NICKELBACK		☆☆	3438 +614	15.968	24
17	19		<b>FERGALICIOUS</b> FERGIE		☆☆	3423 -582	20.805	15
18	6		<b>CUPID'S CHOKEHOLD</b> GYM CLASS HEROES FEAT. PATRICK STUMP		☆☆	3409 +620	15.415	25
19	25		<b>GIVE IT TO ME</b> TIMBALAND FEAT. NELLY FURTADO & JUSTIN TIMBERLAKE	A POWER	☆☆	3310 +829	22.523	14
20	10		<b>HERE (IN YOUR ARMS)</b> HELLDGDDBY		☆☆	3291 +21	15.983	23
21	20		<b>WAITING ON THE WORLD TO CHANGE</b> JOHN MAYER		☆☆	3184 -363	14.469	27
22	10		<b>KEEP HOLDING ON</b> AVRIL LAVIGNE		☆☆	2953 +203	13.906	28
23	2		<b>DON'T MATTER</b> AKON		☆☆	2542 +859	18.139	18
24	14		<b>SHORTIE LIKE MINE</b> BOW WOW FEATURING CHRIS BROWN & JOHN TA. JUSTIN		☆☆	2291 -260	16.914	22
25	5		<b>FACE DOWN</b> THE RED JUMPSUIT AFFAIR		☆☆	2245 +297	10.481	30
26	6		<b>TELL ME</b> DIDDY FEATURING CHRISTINA AGUILERA		☆☆	2137 +137	18.084	19
27	5		<b>SHE'S LIKE THE WIND</b> LUMIDEÉ FEATURING TONY SUNSHINE		☆☆	2104 +172	17.270	20
28	4		<b>YOU</b> LLOYD FEATURING LIL' WAYNE		☆☆	1896 +405	16.988	21
29	4		<b>ICE BOX</b> OMARION		☆☆	1680 +336	14.576	26
30	12		<b>U + UR HAND</b> PINK		☆☆	1632 +186	5.092	37
31	4		<b>BOSTON</b> AUGUSTANA		☆☆	1578 +244	5.629	35
32	6		<b>WE FLY HIGH</b> JIM JONES		☆☆	1371 -48	11.670	29
33	2		<b>BETTER THAN ME</b> HINDER		☆☆	1284 +281	3.131	-
34	2		<b>BEFORE HE CHEATS</b> CARRIE UNDERWOOD		☆☆	1199 +167	5.636	34
35	15		<b>THROUGH GLASS</b> STONE SOUL		☆☆	1133 -216	3.580	-
36	NEW		<b>OVER IT</b> KATHARINE MCPHEE		☆☆	1051 +232	6.859	33
37	4		<b>PROMISE</b> CIARA		☆☆	1051 -100	7.284	31
38	NEW		<b>THIS IS WHY I'M HOT</b> MIMS		☆☆	1022 +286	7.113	32
39	17		<b>WAIT A MINUTE</b> THE PUSSYCAT DOLLS FEATURING TIMBALAND		☆☆	817 -240	4.275	39
40	NEW		<b>ON THE HOTLINE</b> PRETTY RICKY		☆☆	806 +157	3.648	-

## MOST ADDED

TITLE ARTIST / LABEL	NEW STATIONS
<b>WITH LOVE</b> Hilary Duff (HOLLYWOOD)	31
<b>DON'T MATTER</b> Akon (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	20
<b>CANDYMAN</b> Christina Aguilera (RCA/RMG)	19
<b>CUPID'S CHOKEHOLD</b> Gym Class Heroes Feat. Patrick Stump (DECAYDANCE/FUELED BY RAMEN/ATLANTIC/LAVA)	13
<b>BETTER THAN ME</b> Hinder (UNIVERSAL REPUBLIC)	11
<b>THIS IS WHY I'M HOT</b> Mims (CAPITOL)	10
<b>YOU</b> Lloyd Feat. Lil Wayne (THE INC./UNIVERSAL MOTOWN)	10
<b>LOOK AFTER YOU</b> The Fray (EPIC)	9
<b>GIVE IT TO ME</b> Timbaland Feat. Nelly Furtado & Justin Timberlake (MOSLEY/BLACKGROUND/INTERSCOPE)	9

**ADDED AT...**  
**WHHD**  
Augusta, GA  
PD: Chuck Whitaker  
APD: Kris Fisher  
Augustana, Boston, 1  
Hilary Duff, With Love, 1  
Three Days Grace, Pain, 1  
Pretty Ricky, On The Hotline, 0

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

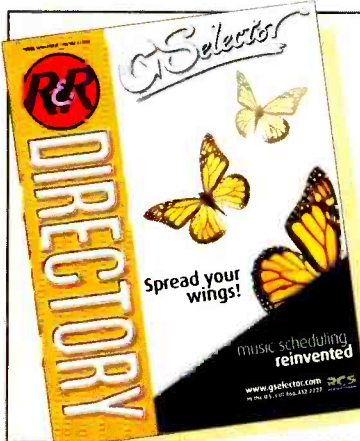
### NEW AND ACTIVE

TITLE ARTIST / LABEL	PLAYS /GAIN	TITLE ARTIST / LABEL	PLAYS /GAIN
<b>NOTHING LEFT TO LOSE</b> Mat Kearney (AWARE/COLUMBIA)	783/97	<b>WITH LOVE</b> Hilary Duff (HOLLYWOOD)	420/182
<b>INTO THE OCEAN</b> Blue October (UNIVERSAL MOTOWN)	749/95	<b>READ MY MIND</b> The Killers (S.LAND/IDJMG)	398/69
<b>LOOK AFTER YOU</b> The Fray (EPIC)	709/270	<b>WALK IT OUT</b> Unk (BIG OOMP/KOCH)	358/57
<b>THE WAY I LIVE</b> Baby Boy Da Prince Feat. Lil Boosie (TAKE FO/UNIVERSAL REPUBLIC)	655/107	<b>LEAVE THE PIECES</b> The Wreckers (MAVERICK/WARNER BROS.)	342/47
<b>CANDYMAN</b> Christina Aguilera (RCA/RMG)	582/153	<b>BECAUSE OF YOU</b> Ne-Yo (DEF JAM/IDJMG)	320/139

## MOST INCREASED PLAYS

+932	<b>IT'S NOT OVER</b> Daughtry (RCA/RMG)
+859	<b>DON'T MATTER</b> Akon (Konvict/Upfront/SRC/Universal Motown)
+829	<b>GIVE IT TO ME</b> Timbaland Feat. Nelly Furtado & Justin Timberlake (Mosley/Blackground/Interscope)
+714	<b>GLAMOROUS</b> Fergie Feat. Ludacris (will.i.am/A&M/Interscope)
+620	<b>CUPID'S CHOKEHOLD</b> Gym Class Heroes Feat. Patrick Stump (Decaydance/Fueled By Ramen/Atlantic/Lava)

FOR WEEK ENDING FEBRUARY 18, 2007  
**LEGEND:** See legend to charts in charts section for rules and symbol explanations. 123 CHR/Top 40 and 16 Canada CHR/Top 40 stations are electronically monitored by Nielsen Broadcast Data Systems 24 hours a day, 7 days a week. CHR/Top 40 indicator chart comprised of 53 reporters. © 2007 Nielsen Business Media, Inc. All rights reserved.



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How to make talent shine brighter in your market

## Making Yourself Matter

Darnella Dunham

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**S**ome radio personalities are able to create huge careers for themselves in one market and truly enjoy celebrity status. However, some personalities are just another voice on another station. ■ For those who want to have a strong presence in their market, it's not that difficult—just take a look at what other personalities have done. Here are some tips to help you make more of an impression with listeners, which will only help build your name and the station in your area.

**Think outside the station:** Instead of waiting for your PD or promotions director to let you know when your next remote or station appearance is, be proactive. Many promotions directors are juggling more responsibilities than ever, so they just might appreciate you taking the initiative. You can make suggestions and volunteer to make appearances. But be sure to get permission from your PD or marketing director before you initiate contact with high schools, colleges or any other organizations.

KUBE/Seattle mixshow coordinator DJ SupaSam not only spins in clubs, he also mixes for the NBA's Seattle SuperSonics and the WNBA's Seattle Storm. By spinning in front of a diverse crowd, SupaSam is gaining name recognition with listeners and potential listeners who may not have ever tuned in to KUBE.

**Make it a habit:** Go out of your way frequently to make your presence felt in your market. Luscious Liz, morning show co-host of KPWR (Power 106)/Los Angeles' "Big Boy's Neighborhood" helps build her brand by producing her own calendars, selling them at appearances and on her Web site and giving some away to listeners. Her image, along with the Power 106 logo, is displayed on billboards for the NHL's L.A. Kings.

**Know when you're newsworthy:** Whenever you're doing a major event that draws a lot of listeners or something interesting, talk to your promotions or marketing director about reaching out to local media outlets to try and get

coverage. A press release is usually the most effective way to get their attention, but it never hurts to follow up with a call. TV morning shows and newspapers are often receptive to this type of coverage, but don't forget to communicate with local magazines, Web sites and community and school newspapers. While their reach may not be as large, smaller outlets also have an audience of potential listeners.

On Valentine's Day, Power 106 morning show host Big Boy held his annual Trash Your Ex event, and a local TV station came out to film scorned lovers as they put valuables and keepsakes of their exes through a tree shredder.

**Get a publicist:** Some personalities have public relations that only extend as far as the station reaches. But it's not difficult to find someone to help you with your publicity efforts. Even though it seems expensive to have your own press agent, it doesn't have to be. It's not unusual to have interns in promotions who are studying or majoring in public relations, so keep your eyes open for someone who's a go-getter, writes well and comes across as polished and professional.

KPTY (Party 104.9)/Houston night show personality/mixer Crisco Kidd has enlisted the services of publicist Nancy Byron to help spread the word about him, his charity and his show "The Block Party." Start small when employing the services of a publicist: Have them respond to interview requests and put together press releases. These are two quick ways to see if they truly have the qualities that you're looking for.



Crisco Kidd

**Highlight the good stuff:** Every now and then you'll air a killer bit or get an extraordinary quote from an artist that you interview. Instead of just keeping it on an aircheck, pass it along to your PD or production director so it can be turned into a promo. Chances are if you get the process started by providing the audio, your PD will respect the effort and give it the greenlight.

**Utilize new media:** New media tends to be less saturated, so look into podcasting and text messaging to help build your name and brand with listeners. Everybody has a MySpace page, but it's important to actually respond to all of your listeners in a personal way. WQHT (Hot 97)/New York afternoon personality Angie Martinez and night show host Funkmaster Flex give listeners a chance to hear interviews with big artists on podcasts that are also available on iTunes.

**Listen to your listeners:** As personalities, it's natural to want to just use callers for bits and requests. But it's important to listen and get to know them. Take the time to ask them what they like about the song they're requesting, and don't sound rushed when you answer the phone. If a listener stops what they're doing to call you, take a moment and sound engaged when you speak with them.

Clear Channel urban WUSL (Power 99)/Philadelphia midday princess Shamara greets listeners by saying "Hi, friend!" and usually refers to them the same way during breaks. She also seems to know the names of many of those that call into the station and can often recall their last conversation.

While you're interacting with listeners, be sure to find out what TV shows, movies or Web sites they like. Not only does it help them feel that you're sincerely interested in them, but it helps you spot upcoming trends.

**Be there:** As a personality, you should make it your business to know and attend all the major events that your listeners are excited about—even if they're not paid appearances. Rhythmic stations tend to be lifestyle-driven, so this is really part of your job.

**Get charitable:** Find a cause you're passionate about and get involved. While raising your visibility in the market, you'll be doing something good. You probably won't make money doing it, but the benefits are endless. Two years ago Crisco Kidd was diagnosed with cancer and he's now in remission. In addition to having a more positive outlook on life, he now has a charity of his own and tries to give back in any way he can to his community. **R&R**





What can radio do with a listener database?

## Capturing Your Web Users

Dana Hall

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Radio station Web sites have come a long way, baby, in the past two years. In fact, it's not unusual for PDs to be "programming" their site's content as much as they do their station's on-air sound. ■ For many listeners, their favorite radio station Web site is like home—literally, their home page. The Web site becomes a supplement to what they get on the air: daily news, weather, horoscopes, information on songs and artists, as well as station and community events and more.

"One of the first things I was taught about radio is that it's a personal medium," says Rocco Macri, president and founder of Promosuite, a software and interactive services provider for radio. "I was also told that the best way to get your message out is the old-fashioned way: to shake hands and kiss babies. That's still true today, but I also believe that because of technology, radio has an opportunity to shake more hands than ever."

### Building Relationships

The station Web site has become one of the best tools for programmers, promotion managers and sales executives to really learn who their listeners are. You can do that by driving listeners to your station Web site, then capturing their stats to create a database that becomes an ongoing tool of communication with listeners.

Macri says, "Your Web site is an opportunity to build a relationship with listeners. The first thing you need to do is to give them an incentive to give you personal information. The best way to accomplish this is to offer many different entry points. And your best opportunity to get listeners to give you information is the first time they sign up."

These entry points include loyal listener clubs, Web site contesting, text messaging alerts, Web site surveys and music testing. Loyal listener clubs have become quite popular and encourage listeners to sign up for weekly e-mail newsletters and events. Web site contests are another way to win prizes,

often client-related, off-air. With text messaging—one of the newest and most popular ways to gather data—listeners agree to let you send information to their mobile phones. In surveys and through research, "you gather data that helps you in your job, as well as making them feel good because their opinion counts," Macri says.

Some listeners are going to want to be involved with all of the things you make available, "so you make it easy for them to sign up and enter contests without having to [enter] all of their information each time," Macri adds. "Once they are in the system, they can log back in with just an e-mail address and password. Other listeners may have zero interest in things like contests, but want to give their opinion on new music."

What listener information should a station ask for? Macri says the required basic fields include first and last names, e-mail address and birth date.

"The birth date is essential since it's illegal to send e-mail to someone under the age of 13 without their parent's approval. We always suggest asking for home address, and home and business phone as well. If a station plans on sending out text messages, a mobile phone number is necessary. If the station plans on doing research, gender is a must."

Beyond that, it is really up to the station. But Macri says, "We advise stations to be careful about asking too many questions. You do not want to turn off a listener by asking too much too soon."



**'Don't turn your e-mail newsletter into a Sunday paper insert. It should include core information about your jocks, events and artists, plus incentives for them to click through to the Web site.'**

—Rocco Macri

**'There has to be some kind of benefit for listeners to join or to want to get an e-mail from you. Ask yourself, "What is the payoff?"'**

—Jennifer McKillop

One of the most common uses of a database is e-mail marketing. Stations also use databases to do online music testing and perceptual studies. Previously, direct marketing was conducted through the mail and was a costly option. With an e-mail database, the cost is much more efficient, if there is cost at all. And you can reach listeners more consistently.

### The Big Payoff

According to veteran radio promotion executive Jennifer McKillop, president of promotion consultancy PromoMa.com, there's more to the online marketing strategy than simply blowing out mass e-mails every week.

"You have to make sure there is a benefit to the end recipient. It's the same as if you're asking listeners to be a member of a club. There has to be some kind of benefit for them to join or to want to get an e-mail from you. Ask yourself, 'What is the payoff?'"

Macri agrees. "Don't turn your e-mail newsletter into a Sunday paper insert. It should include exclusive information when available, core information about your jocks, events and artists, plus incentives for them to click through to the Web site."

While the inclination might be to "bling up" messages to fit the lifestyle of your listener, McKillop suggests that information always be presented in the most "simple, no-nonsense manner. Make it quick: Use bullet points, in a plain font."

She also suggests that one of the easiest ways to continually touch the listener is to send out birthday greetings. "I call it 'lovin' up' the database."

### Revving Up Revenue

More recently, with Web sites becoming a greater generator of revenue for companies, the database can also help sales teams sell Web site advertising. The database shows exactly who is using the site, how old they are and what part of town they live in. You can even ask users questions about salary and product choices, but be careful.

McKillop cautions, "If you have a great database, keep it clean—meaning, don't sell it to a third party. By becoming a 'member' of your site, listeners are putting their trust in your radio station. Don't burn that trust by selling their information to annoying marketers."

Macri also suggests that by avoiding third parties, you protect listener information from potential security issues. And if you do sell or give information to a third party, include a privacy policy.

"Stations are encouraged to have a privacy policy available on their Web site to be reviewed by listeners. The essence of a privacy policy is disclosure. For example, let's say a radio station is asking listeners to sign up to win concert tickets. If they want to be able to share the names of the registrants with the artist's management or label, they need to disclose this to the listener while they are signing up, giving them an opportunity to decline."

R&R











Musically diverse artist has always been accessible to radio

## tobyMac Still Leads The Pack

Kevin Peterson  
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Even before Toby “tobyMac” McKeehan’s 2004 album “Welcome to Diverse City,” was written and produced, the singer/songwriter’s life was a lesson in diversity. Starting with his role as frontman in the Grammy Award-winning, double-platinum, rock-pop-rap crossover band dcTalk, McKeehan has always embraced the world around him to stretch boundaries and make people think. Post-dcTalk, that tradition has included co-founding Gotee Records and the E.R.A.C.E. Foundation and is reflected in the diversity of his own family, which includes five children, two of them adopted.

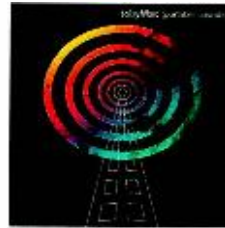
“The best way to describe Toby’s impact is to tell you how I experience his impact daily, not as a musician, not as a friend, not as a business partner, but as someone who is impacting kids on a deep level,” Gotee Records co-founder and president Joey Elwood says. “I can’t tell you how many times I’ve gone into my song and dance here at the label, trying to either persuade a band or a potential employee to come and be a part of what we’re doing. About 10 minutes into my pitch I’ll get a polite motion to stop and a humble comment like, ‘I’ve always wanted to work with Toby, you don’t have to sell me.’”

With so many balls in the air, tobyMac says he relies on Elwood and other “people around me” to stay focused, including his spouse Amanda. “I have an amazing, strong, Jamaican wife who doesn’t mess around. She holds it down and keeps me in line,

but also gives me the support that I need to do what I do. And we share a vision together of two people who are committed to our family.

“There’s some accountability there when it comes to my profession. You have to want that in your life to try to keep it all together. Our family is diverse, my recordings are diverse, my label is diverse, and that’s important to me.”

Diversity is also reflected in the artist’s new music. First single “Made to Love” from just-released album “Portable Sounds” has already made it to No. 1 on the R&R Christian CHR chart and is climbing its way up the top 10 on the Christian AC chart. Hit Music Research founder Ken Farley says the single is the No. 1-testing song at Christian CHR radio in the 25-34 female demo and bounces back-and-forth between No. 1 and No. 2 among 18-34 females.



tobyMac

‘Our listeners eat up his music. He’s easily our most requested these days, and when you bring dcTalk into the picture, Toby could win the most-requested and best-testing award of all time.’

—Mike Couchman

Farley says, “That’s no surprise because, overall, most of Toby’s songs for [Christian] CHR radio have always tested really well. What may surprise some is that ‘Made to Love’ is currently showing up in the top three with 25-44 females at Christian AC radio. And it’s been doing that consistently for weeks now.”

No matter how busy he’s been, tobyMac has always been accessible to Christian radio, and programmers and listeners have shown their appreciation. WAYG and WAYK/Grand Rapids-Kalamazoo, Mich., PD Mike Couchman says, “Our listeners eat up his music. He’s easily our most requested these days, and when you bring dcTalk into the picture, Toby could win the most-requested and best-testing award of all time. His life both on and off the stage reflects excellence, a heart that beats for our future and an unquenchable thirst for unity among all Christians.”

While musical diversity has played a key role in his success, the singer/songwriter’s seeming ability to remain ageless is also a factor. “Toby is an artist who has the reputation of being what one would consider ‘cool,’” says Grant Hubbard, VP of EMI Christian Music Group, which releases the artist’s music on its Forefront Records label. “I found during the mix sessions of ‘Diverse City’ that my understanding of this artist was very shortsighted. Toby is ‘cool’ in every sense of that word.”

KSBJ/Houston PD Chuck Pryor agrees. “Somehow he finds a way to continue to reinvent himself musically and always stays on the leading edge. He has somehow found a way to keep pushing the envelope and evolving without being too far out there.”

tobyMac says that the changing ways consumers listen to music inspired the “Portable Sounds” title of his new album. “We can take music everywhere today,” he says. “We run with it, walk with it, drive with it and fly with it. The thought is, in the midst of the chaos the world is throwing at us, we can put on our headphones and be lifted up or be encouraged or be reminded of who we are.”

The singer/songwriter offers advice for Christian artists that could just as easily apply to artists in any genre. “It’s so easy for us to think of this as a business and become sort of jaded in our songwriting and to try to manufacture hits that sound like Christian music,” tobyMac says. “I would say reach out beyond that. Believe that you can be inspiring. God can move a song, and God can breathe a song through you that can connect with someone’s heart.”

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Programmers respond to Music Row perceptions about how radio evaluates new music

## 'Fly' Feedback: Fast, Forthright

R.J. Curtis

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**W**hen I took my first shot at writing this column in early January, I made a pledge to use this space to establish a dialogue, not a monologue. ■ To help stimulate an open exchange of ideas, two weeks ago I wrote about a widespread perception among labels that radio does a lousy job of listening to new music and has poor communication skills ("Radio, Your Fly Is Open," R&R, Feb. 9). I tried to convey that this negative image has reached epidemic proportions. While fairly confident record people wouldn't take issue with this, I have to admit, I didn't know how radio would react.

The resulting feedback has been thought-provoking, with insight worthy of consideration by the entire country community. One of the first reactions came from Greg Frey, APD/MID at CBS Radio's KILT/Houston. Frey's e-mail was triggered by Category 5 VP/promotion Bill Macky's theory that



Frey

George Strait's 1985 smash "The Chair" would have been overlooked by country programmers today since the song had no hook and the lyrical payoff didn't occur until the end of the song. "If that's true, it wouldn't necessarily be radio's fault," Frey says, noting how life has sped up for everyone in the 22 years since the "The Chair" was released. "In 1985, there weren't cell phones in practically every car, nor CD players, MP3 players, satellite radio, DVD players, game systems, etc. Times have changed for people, not just programmers."

Frey believes it is incumbent on programmers to adjust to changing times. "Would today's listeners give 'The Chair' a chance? I don't know the answer, but I do think programmers should think about how any song will go over in the real world."

A veteran programmer, who preferred to

remain anonymous, turned the tables around regarding label contentions that programmers need to sharpen their communication skills. "I have to question whether label rep e-mails packed with text about the weekly national research figures and an alphabet soup of call letters really aids in true communication," the PD says. "That's really not about the music, is it?"

Greater Media's WKLB/Boston PD Mike Brophy says debating the value of a song for his station with a promo rep is an enjoyable but time consuming experience. After spending an entire hour talking about one song with a label rep, Brophy says he thought the conversation was complete. "The next day they wanted to 'finish' the conversation," Brophy says. "The Nashville pressure cooker sometimes makes it difficult to do business in an enjoyable way. Communicating is one thing, being 'worked' on a record can be like walking onto a used car lot. It's hard to opt in to that during an already stressful day."

That "pressure cooker" sometimes leads to a contentious dialogue that radio finds counterproductive. "How about the harangues we get from competing reps when we step out early on a song we really believe in," the anonymous programmer says. "Shouldn't they be applauding from the sidelines, saying, 'Hey, that could be mine next time!'"

The good news from the last two comments is this: At least these programmers are actually having a conversation about music. In many

cases no dialogue exists, a sad commentary on how many people in this industry are conducting business poorly. I once worked with a promotion director who simply refused to return phone calls or e-mails. This had widespread ramifications for the radio station, all bad. Opportunities to seize the moment came and went. Revenue was lost. A new promotion director was found because our GM refused to allow anyone in the organization to compromise the integrity and perceived respect of our radio station.

**'Communicating is one thing, being "worked" on a record can be like walking onto a used car lot. It's hard to opt in to that during an already stressful day.'**

—Mike Brophy

**'Every week MD Jay Roberts and I sit down and listen to music and decide on what to do together. After all, music is why most of us got into the biz.'**

—Mike Culotta

### Revisiting The Music Evaluation Process

CBS Radio WQYK/Tampa OM Mike Culotta says the message from Music Row isn't anything he hasn't heard before. "I've heard it from just about everyone in Nashville, too," Culotta says. "Many of them have thanked me for keeping Jay Roberts as one of the last dedicated music directors. Every week he and I sit down and listen to music and decide on what to do together. After all, music is why most of us got into the biz."

After seeing the "Radio, Your Fly Is Open" column, Brophy says he reflected on his own process for evaluating music for WKLB. "We listen to [music] quite a bit here," he says. "But we do have opinions about our market that cause us sometimes to be safe in our music selections for airplay." Admitting they can sometimes miss a hit record that way, Brophy adds: "Sometimes a national hit simply isn't right for us and it is very subjective, piece to piece. Digging in one's heels seems appropriate sometimes."

Acknowledging that programmers don't have as much time to listen to new music as they used to, KILT's Frey says, "We should all do our best to find the songs that will keep our listeners tuned in."

One programmer says the column was "a great dialogue starter. While we do a weekly music meeting, we could do a better job of listening more in context, all the way through like a listener."

After being reticent to even bring this political hot potato to radio's attention, I was relieved to get so much feedback so quickly. All the programmers who responded are, thankfully, part of the solution—not the problem. Hopefully, these experienced, mature programmers taking a minute to reflect on their own skills as they relate to evaluating music will go a long way to promoting further dialogue within our community on this important topic. I also hope that other programmers, who may not be as experienced and aspire to advance to bigger markets, better companies or just a higher level of respect, will see that programmers who have reached those goals still listen to input from outside sources.

It reminds me of a quote from the famous UCLA basketball coach John Wooden, who said, "It's what you learn after you know it all that counts."

R&R

Time <a href="#">SORT</a>	Event <a href="#">SORT</a>	Description <a href="#">SORT</a>	KILT/Houston Listening Room
06:24:15	Spot	AT&T Blue Room / Ty Herndon - Right About Now	
06:24:45	Spot	AT&T Blue Room / Attblueroom.com/music / Yahoo High Speed Internet	
06:25:15	Talk	Robert B. McEntire with a timecheck.	
06:25:19	Liner	(Robert B. McEntire) Come on into a nice toasty warm K-I-L-T Newsroom. (Live)	
06:25:20	Talk	DJ identification.	
06:25:21	Weather	Weather with Robert B. McEntire	
06:26:46	Promo	"(Robert B. McEntire) Closings are on our K-I-L-T website at K-I-L-T dot com. On the front page, upper left, click on Severe Weather Center and catch up with that. (Live)"	
06:26:53	Talk	Robert B. McEntire saying it's very icy in the hill country this morning and saying that a lot of the inaugural activities for the governor may be cancelled today. Robert mentioning the Rockets are in Dallas to play the Mavericks. Timecheck.	
06:27:09	Spot	"Delta Downs Racetrack Casino & Hotel / \$80,000 Pay Off Your Credit Card Sweepstakes"	
06:28:09	Spot	Gallery Furniture Store	
06:28:38	Spot	Houston Wranglers / Cheerleading tryouts	
06:29:08	Jingle	(Female singers) K-I-L-T. Weather. (Rec)	
06:29:12	Liner	(Robert B. McEntire) This is the weather for the K-I-L-T listening area. (Live)	
06:29:15	Weather	Weather with Robert B. McEntire.	
06:29:43	Talk	DJ identification.	
06:29:45	Liner	(Robert B. McEntire) On your home for real country variety and now more commercial free country every hour. (Live)	
06:29:48	Jingle	"(Female singers) One Hundred Point Three, K-I-L-T. (Rec)"	
06:29:51	Song	"My, Oh My - Wreckers "	
06:33:12	Production	"(Dierks Bentley) Hi I'm Dierks Bentley. Real country variety, more commercial free music and no bad mouthing the other stations. That's the K-I-L-T promise. (Rec)"	
06:33:20	Song	Settle For A Slowdown - Dierks Bentley	
06:36:42	Liner	(Hudson) One Hundred Point Three K-I-L-T with your real country variety. (Live)	
06:36:45	Talk	Hudson backselling Dierks Bentley song and saying he'd settle for a heater. Timecheck.	
06:36:50	Liner	(Hudson) On the Hudson & Harrigan Show. (Live)	
06:36:51	Talk	Hudson saying he thinks this is the coldest winter they've had in awhile. Harrigan saying that it was really mild last year and Hudson saying how they only built two fires out at the ranch last year. Harrigan saying they'll keep you updated on all that in a moment and that C.J. Cooke the producer will be in to tell you how you can find out about closures and they'll run down the forecast. (Harrigan) It's time for the Rowdy Word of the Day. Worth a four pack of tickets to the Houston Gun Collectors Show this weekend at Feliant Center. (Live)	
06:37:14	Contest	"Harrigan and other's talking about the word of the day being "shot" and that you'll hear that sometime in the four o'clock hour."	
06:37:20	Talk	"(Harrigan) Four O'clock hour is when you'll hear "shot" at least once. And it's worth an extra twenty-five hundred points to you loyal listeners. All you have to do is go to your Loyal Listener account at K-I-L-T dot com and type in the Rowdy Word of the Day "shot". (Live)"	
06:37:36	Promo	(Male announcer) The New One Hundred Point Three K-I-L-T traffic. (Rec)	
06:37:52	Liner	Traffic report with T.J. Callahan	
06:37:55	Traffic	T.J. Callahan with school closings.	
06:38:37	Talk	"(T.J. Callahan) For a complete list of all school closures in the greater Houston area, just go to K-I-L-T dot com and click on our Severe Weather Center. (Live)"	
06:38:48	Promo	Timecheck.	
06:38:56	Talk	"(T.J. Callahan) K-I-L-T Traffic is sponsored by Moe's Place. Kevin Fowlers coming to Katy this Friday night at Moe's Place. Call two eight one, three nine two, thirty-four ninety-nine for tickets now or log onto Moe's Place Katy dot com. And coming soon, Roger Craiger. Moe's Place, continually bringing the hottest music to Katy, Texas. (Live)"	
06:38:57	Billboard		

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From mood music and easy listening to soft rock and mainstream AC

## 40 Years Of Adult Contemporary

Chuck Taylor

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48

during the past 40-plus years, AC radio has taken on more personalities than Sybil. ■ Since its first musings in the early 1960s, the format's incarnations have included "quality music," "mood music," "beautiful music," "easy listening" and "middle of the road." Today's adult contemporary spokes include "soft rock," "hot AC," "adult hits" and "rhythmic AC."

Through it all, the female-driven format has maintained relevance by evolving with the times. While top 40, rock and country tweaked themselves as musical trends ebbed and flowed, AC has reinvented itself outright—from the days of standards and show tunes, to instrumental "elevator music," to the low-key lilt of Barbra Streisand and Neil Diamond, to today's hipper mix of contemporary artists, modern AC rockers and top 40 staples from previous decades.

In the beginning, the notion of a format that would draw the attention of grown-up women was not so much strategic as it was an opportunity for station owners to broadcast original programming on the vast wasteland known as FM stereo. At the advent of the 1960s, most outlets simply simulcast AM signals, but early adopters were eager to show off FM's aural quality, even though few consumers owned FM receivers.

### The Earliest Model

A model of the adult-oriented format already existed in a few markets. As early as 1960, WGAY-AM/Washington was playing clusters of instrumental music, calling itself "Washington's quality music radio." Similar stations were on-air in New Jersey and Los Angeles.

Billboard debuted its Easy Listening top 20 chart in July 1964. The first artist to top the survey was Brook Benton with "The Boll Weevil Song," a novelty version of a traditional American song that also reached No. 2 on the pop and soul charts. Subsequent chart-toppers included Connie Francis, Elvis Presley, the Lettermen, Ray Charles and Bobby Vinton.

In November 1962, the chart was renamed

Middle-Road Singles, and in May 1964 it became Pop-Standard Singles. In 1965, the tally increased to 40 positions and began better-monitoring easy-listening stations instead of simply deleting rock titles to compile the chart.

As FM radios became increasingly prevalent, easy-listening stations were positioned for a female audience tuning in at home—in fact, the 10 a.m.–3 p.m. shift was deemed "housewife time." The goal was to provide unobtrusive, soothing background music.

Because AC stations were not personality-based, few owners invested in air staff. That gave rise to automated stations, which employed gargantuan reel-to-reel-based work stations that spat out songs, recorded weather and spots.

### Beautiful, Quality Mood Music

Alongside easy listening was beautiful music. This alternative comprised breezy instrumental versions of top 40 and easy-listening songs. Muzak made the brand a calling card; by the mid-1970s, the ubiquitous format was dubbed elevator or "dentist's office music." Leading this movement was Jim Schulke, a former Paramount Pictures executive who designed an automated easy-listening format based on 15-minute "matched flow" music segments. Tempo and song selection were determined by time of day.

Beautiful music stations boasted TSL of up to eight hours, while other formats averaged two. At its peak, when Schulke Radio Productions was sold to Bonneville in 1984, it was programming nearly 200 stations.

WDVR/Philadelphia (now Jerry Lee's legendary AC WBEB), meanwhile, became the first stand-alone beautiful music FM to bill \$1 million.

Since the early 1960s, the AC format's incarnations have included 'quality music,' 'mood music,' 'beautiful music,' 'easy listening' and 'middle of the road.' Today's AC spokes include 'soft rock,' 'hot AC,' 'adult hits' and 'rhythmic AC.'

The legendary Drake-Chenault also became a primary syndicator of automated AC programming. Its Contempo 300 provided 50 AM and FM stations with "bright, contemporary, easy listening/MOR for today's 18- to 49-year-old."

In time, vocals worked their way into beautiful music, giving such artists as Perry Como and Andy Williams new life. Beautiful music stations then began showcasing Christmas music during the holidays, played in lengthy sets the day after Thanksgiving, on Christmas Eve and Christmas Day. That tradition, of course, is now a mainstay—garnering the format consistently generous fall ratings.

In April 1979, the Easy Listening chart became Adult Contemporary and included 50 entries, heralding the maturation of the format. Rarely were instrumentals played anymore as the brand developed its own roster of superstars, albeit borrowed from the softer side of top 40. Staples included Anne Murray, Dionne Warwick, Roberta Flack, Barry Manilow and, yes, Streisand and Diamond.

By the 1980s the radio landscape had shifted dramatically. Where album rock, classical and AC formats had dominated on the roomy FM dial, now space had to be made for thousands of top 40 and R&B outlets. Meanwhile, the target for beautiful music outgrew its appeal to advertisers, and the brand hastily diminished. By the end of the decade, Living Strings' covers, Captain & Tennille and Seals & Crofts were whispers in the wind.

### Follow The Middle Of The Road

To take the place of beautiful music, a younger, hipper playlist took hold, hinting at today's soft-rock genre, spinning the best from country and pop by the likes of Eddie Rabbitt, Hall & Oates, Kenny Rogers and Christopher Cross.

By the mid-1980s, AC was synonymous with Phil Collins, Elton John and Rod Stewart. The target remained 25-54 females, except instead of providing background for ironing, AC shifted imaging to "your at-work station."

In March 1996, Billboard launched the Adult Top 40 chart—the equivalent to R&R's Hot AC tally—as a response to mainstream top 40's increasing hip-hop flow. That format became home to the ladies of Lilith Fair, with Sarah McLachlan, Jewel, Alanis Morissette and Sheryl Crow meshed with bands like Matchbox Twenty, No Doubt and Collective Soul.

Through the 1990s, hot AC continued to develop its own stable of artists, while AC became home for Celine Dion, Gloria Estefan and Richard Marx. By the close of the decade, top 40 had become so polarizing that many of the artists who once lent the format its softer side were banished. AC happily took them on as core acts.

Today, those artists have been supplanted by yet another generation of AC staples—many shared with hot AC—that include Natasha Bedingfield, John Mayer, Five for Fighting and Nickelback, proving that the format's target window is ever-evolving.

In 2007, AC stations target grown-up females in every market in the United States, if not the world. And, thanks to WSWT (Lite Rock 107), it even plays in Peoria.

R&R



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# ROCK



WHAT/Philadelphia is making the AM band cool again

## 'Skin' Is In

Mike Boyle

MBoyle@RadioandRecords.com

Its "skin" was originally black. ■ WHAT-AM/Philadelphia, a 1,000-watt radio station that signed on in 1925, was one of the first stations in the country to hire black DJs in the mid-1940s. It later became the voice of the African-American community in Philadelphia during the civil rights movement. ■ More recently, the Inner City Broadcasting outlet was airing an African-American-focused talk format. The station, however, was sold in early January to newly launched Marconi Broadcasting for \$5 million. Industry veteran Tom Kelly, who serves as head of Kelly Music Research, also helms Marconi and on Jan. 19 flipped the switch on WHAT-AM's new direction: Skin Radio.

Programmed by 26-year-old Philly native Alvin Clay, Skin Radio is best described musically as a mix of alternative and hip-hop music, with a dash of local bands and poets sprinkled in. Consulted by Kelly Music Research VP/GM Paul Kelly, Clay has been given a lot of creative freedom.

Currently automated, Tom Kelly says that in time, the station will add hosts "who will complement the music, not upstage it."

Needing to know more about what possessed Tom Kelly to take on such an ambitious project and what he hoped to accomplish, I picked his brain and found a pioneering spirit you might have thought was lost post-deregulation.

### Peeling Back The Skin

Tom Kelly says he looked at many stations around the country as potential first acquisitions, but ended up choosing WHAT-AM because he's from Philadelphia, grew up listening to the station and it seemed to be the obvious choice.

"It puts out a good signal over downtown Philly and the immediate suburbs," Kelly says. "The studios are located just off Main Street in Manayunk, which is one of the hottest parts of Philly for nightlife and the local music scene for our target demo."

As a research guy, it's no surprise how Kelly came to conclude what to do formatwise with the station. He credits his brother Paul with exe-

cuting a research strategy that led to the station's new direction.

"About four years ago we started exploring the college and post-college 20-29 demo," Kelly says. "However, the research approach was quite different from a lot of research done today for radio. We wanted to learn what this demo didn't like about radio and why. We had no agenda or format in mind. The purpose of the research was to listen closely. The interviews were one-on-one and open-minded in nature. We also wanted to reach people who were not 'professional' research respondents that you often get from local recruiting firms, so we used a 'street intercept' approach in places where the demo hangs out. What they told us was fascinating and enlightening."

The origin of how Kelly settled on the Skin Radio handle came to him after poring over the research.

"We heard similar themes, concerns and desires repeated over and over from a wide cross-section of people. They were male, female, black, white, Asian, Hispanic, gay and straight, yet they shared so many things such as music, art, entertainment, media and social concerns. They looked different, yet were a lot alike.

"After one long day of listening and thinking about what these people had in common, it occurred to me it was skin. Not color or complexion, just skin. Skin is the one thing all of us have in common, so it just seemed quite appro-

'Upper demos left AM for FM. Younger listeners grew up on FM. They never left AM, so they don't have negative predispositions about AM radio.'

—Tom Kelly



priate for this format. Skin is not what makes us different from each other. Skin is what makes us the same."

Kelly is serious in his quest to make this AM property look and sound different from anything on the FM band. He even went so far as to not rely on an agency to design Skin's logo; he went to a tattoo artist on Philly's famed South Street.

But still, it's AM. What's behind his rationale that young, hip listeners—many of whom have already shunned FM—will gravitate to a band with poor audio quality and known for spoken word formats?

Before anyone had ever heard of HD radio, Paul Kelly created a hypothetical questionnaire that included two questions: "If there was a radio station that played the kind of music you want, but it was on AM, would you listen?" Anticipating most people would say "no," the follow-up question was: "What if the audio quality was as good on AM as it is on FM?"

Tom Kelly says, "A funny thing happened." The 20-something respondents rarely got to the second question, as almost universally the answer was, "Yes, I'd listen to it on AM. Why not?"

Studying it further, the Kellys found that younger listeners don't have the same negative feelings about AM as older people. "Upper demos left AM for FM. Younger listeners grew up on FM. They never left AM, so they don't have negative predispositions about AM radio," Tom Kelly says.



AM 1340 WHAT PHILADELPHIA www.skinradio.com

Skin Radio  
Feb. 7, 11 a.m.

Barenaked Ladies, "If I Had \$1,000,000"

Robert Randolph, "Ain't Nothing Wrong With That"

Blink-182, "I Miss You"  
The Roots, "Don't Feel Right"

Pearl Jam, "Daughter"  
My Chemical Romance, "Welcome to the Black Parade"

The Call to Arms, "The Ghost Behind You"  
Jimi Hendrix, "Little Wing"

The Yeah Yeah Yeahs, "Gold Lion"  
Everlast, "What It's Like"

AFI, "Love Like Winter"  
Green Day, "Basket Case"

The Killers, "Bones"  
22-20s, "Devil in Me"

Lostprophets, "Rooftops"

SOURCE: WHAT-AM

HD radio, Kelly says the technology makes AM sound better and Skin Radio will be at the forefront.

"We think Skin Radio can help the HD movement by giving listeners a reason to go out and buy an HD radio for home and car. HD growth will take time, but the early reaction to Skin Radio has been extremely positive. And this technology-friendly demographic that spends fortunes on cell phones, gaming, music and computers will spend money to upgrade to HD if radio gives them a reason to do it."

Regarding the local bands Skin Radio will feature, Kelly points to the "vibrant local music scene in Philadelphia" and his desire to support the local bands—and bands from outside the city—that are packing the area clubs and venues but have never been embraced by radio. As for the poetry element, he says he's "reflecting the interest in the local poetry scene at open-mic nights at coffee-houses in the area."

When it comes to marketing the station, it's a given that people are not surfing the AM dial for music stations, so Kelly says Skin Radio will need to reach potential listeners in other ways, with the Internet playing a big part in that communication.

"My hope is to deliver a radio station that listeners really enjoy listening to," Kelly says. "If we accomplish that, sales and everything else will follow."

R&R





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*– The New York Times*

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WEEKS ON CHART	R&R	TITLE	ARTIST	NIELSEN BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL	PLAYS		AUDIENCE	
					TW	+/-	MILLIONS	RANK
1	17	LADIES & GENTLEMEN	SALIVA	NO. 1 (2 WKS) ISLAND/DJMC	1607	-53	6.224	2
2	22	PAIN	THREE DAYS GRACE	JIVE/ZOMBA	1597	-7	6.626	1
3	7	BREATH	BREAKING BENJAMIN	HOLLYWOOD	1345	+51	4.716	3
4	17	THE ENEMY	GODSMACK	UNIVERSAL REPUBLIC	1209	-7	3.974	6
5	14	SILLYWORLD	STONE SOUR	ROADRUNNER	1186	+36	4.107	5
6	11	TEN THOUSAND FISTS	DISTURBED	REPRISE	1154	+14	3.768	7
7	16	SNOW ((HEY OH))	RED HOT CHILI PEPPERS	WARNER BROS.	1114	-125	4.335	4
8	6	FOREVER	PAPA ROACH	EL TONAL/GEFFEN	1014	+125	2.984	10
9	3	WELL ENOUGH ALONE	CHEVELLE	EPIC	1010	+205	3.035	9
10	12	IT'S NOT OVER	DAUGHTRY	RCA/RMG	1005	+55	3.757	8
11	12	FROM YESTERDAY	30 SECONDS TO MARS	IMMORTAL/VIRGIN	857	-13	2.071	17
12	21	JAMBI	TOOL	AIRPOWER TOOL DISSECTIONAL/VOLCANO/ZOMBA	765	+182	2.507	13
13	20	ANNA-MOLLY	INCUBUS	IMMORTAL/EPIC	748	-238	2.407	14
14	16	MY CURSE	KILLSWITCH ENGAGE	ROADRUNNER	690	+58	1.642	20
15	20	EVERYTHING	BUCKCHERRY	AIRPOWER ELEVEN SEVEN/ATLANTIC/LAVA	687	+100	1.786	18
16	31	THE POT	TOOL	TOOL DISSECTIONAL/VOLCANO/ZOMBA	674	-7	2.669	12
17	6	ALL THESE THINGS I HATE (REVOLVE AROUND ME)	BULLET FOR MY VALENTINE	JIVE/ZOMBA	668	+22	1.333	22
18	19	HOW LONG	HINDER	UNIVERSAL REPUBLIC	627	-221	2.159	16
19	38	THROUGH GLASS	STONE SOUR	ROADRUNNER	577	-13	2.751	11
20	34	LAND OF CONFUSION	DISTURBED	REPRISE	556	-37	2.308	15
21	5	DRIVEN	SEVENDUST	7BIROS/ASYLUM	523	+36	1.064	29
22	10	STAND UP	JET	ATLANTIC	489	-12	1.451	21
23	5	PARALYZER	FINGER ELEVEN	WIND-UP	484	+99	1.238	24
24	3	FREAK ON A LEASH (UNPLUGGED)	KORN FEATURING AMY LEE	VIRGIN	462	+77	1.650	19
25	3	DIG	INCUBUS	IMMORTAL/EPIC	409	+98	1.220	25
26	2	BETTER THAN ME	HINDER	UNIVERSAL REPUBLIC	358	+120	1.045	30
27	11	TELL ME	DROPPING DAYLIGHT	OCTONE	333	-11	0.500	-
28	3	FAMOUS LAST WORDS	MY CHEMICAL ROMANCE	REPRISE	319	+9	0.753	33
29	20	REVELATIONS	AUDIOSLAVE	INTERSCOPE/EPIC	301	-41	1.271	23
30	10	BLOOD IS THICKER THAN WATER	BLACK LABEL SOCIETY	ROADRUNNER	299	-4	0.893	31
31	9	COLONY OF BIRCHMEN	MASTODON	RELAPSE/REPRISE	277	-13	0.415	-
32	NEW	YOU WOULDN'T KNOW	HELLYEAH	EPIC	265	+235	0.851	32
33	2	THE RISING	TRIVIUM	ROADRUNNER	233	+48	0.406	-
34	20	WELCOME TO THE BLACK PARADE	MY CHEMICAL ROMANCE	REPRISE	222	-23	1.087	27
35	11	THE WHITE UNICORN	WOLF MOTHER	MODULAR/INTERSCOPE	218	-43	0.515	39
36	9	TAKING BACK CONTROL	SPARTA	HOLLYWOOD	209	-130	0.546	37
37	3	LITHIUM	EVANESCENCE	WIND-UP	202	-3	0.510	-
38	NEW	SURVIVALISM	NINE INCH NAILS	NOTHING/INTERSCOPE	187	+187	1.098	26
39	4	FACE DOWN	THE RED JUMPSUIT APPARATUS	VIRGIN	166	-2	0.623	35
40	4	DEVIL'S GOT A HOLDA ME	THE COLOUR	RETHINK/EMR	166	-53	0.305	-

## MOST ADDED

TITLE ARTIST / LABEL NEW STATIONS

**SURVIVALISM**  
Nine Inch Nails (Nothing/Interscope)  
KDOT, KHTQ, KILQ, KIOZ, KISW, KOMP, KRZR, KRZR, KXXR, KZRQ, Sirius Octane, WBSX, WCCC, WCHZ, WJIL, WYIY, WKLQ, WQXA, WRTT, WRXW, WRZK, WTKX, WTPT, WYBB, WYSP, XM Squizz

**YOU WOULDN'T KNOW**  
Hellyeah (Epic)  
KBPI, KDJE, KISW, KLAQ, KQRC, KRXQ, KRZR, KXXR, KZRQ, WBZX, WCHZ, WHDR, WJJO, WRIF, WWSN, WYBB

**DESTROYER**  
Static-X (Reprise)  
KBPI, KFRQ, KILQ, KRXQ, KZRQ, Sirius Octane, WBUZ, WJJO, WKLQ, WRIF, WRTT, WWSN, WXQR, WYBB, WZOR

**THE ECSTASY OF GOLD**  
Metallica (Sony Classical)  
KHTB, KHTQ, KRXQ, KXXR, Sirius Octane, WKLQ, WMMR, WRAT, WRIF, WTFX, WXQR, WYBB

**DIG**  
Incubus (Immortal/Epic)  
KDJE, KHTB, KNCN, KOMP, WBSX, WCPR, WRXR, XM Squizz

**EVERYTHING**  
Buckcherry (Eleven Seven/Atlantic/Lava)  
KISS, WJZZ, WWWW, WXQR, WXTB, WXZZ

**BREATHE INTO ME**  
Red (Essential/Red)  
KHTB, Sirius Octane, WBUZ, WCCC, WJJO

**DIFFERENT THAN YOU**  
The Exies (Eleven Seven)  
WBUZ, WCCC, WJJO, WRXW

**WELL ENOUGH ALONE**  
Chevelle (Epic)  
KBPI, KFRQ, KISS, WXZZ

**COLONY OF BIRCHMEN**  
Mastodon (Relapse/Reprise)  
KOMP, WRXR, WRZK

ADDED AT...

**KRXQ**

Sacramento, CA

PD: Pat Martin

Metallica, The Ecstasy Of Gold, 7  
Hellyeah, You Wouldn't Know, 5  
Static-X, Destroyer, 2

FOR MORE STATIONS GO TO:

[www.RadioandRecords.com](http://www.RadioandRecords.com)

## NEW AND ACTIVE

TITLE ARTIST / LABEL PLAYS /GAIN

**THE ECSTASY OF GO...D** 152/152  
Metallica (Sony Classical)  
TOTAL STATIONS: 34

**BREATHE INTO ME** 143/64  
Red (Essential/Red)  
TOTAL STATIONS: 15

**THE OLDER I GET** 141/45  
Skillet (Ardent/Atlantic/Lava)  
TOTAL STATIONS: 18

**PRAYER OF THE REFUGEE** 139/20  
Rise Against (Geffen)  
TOTAL STATIONS: 13

**THE FIGHT** 111/7  
The Classic Crime (Tooth & Nail/EMR)  
TOTAL STATIONS: 27

**DESTROYER** 110/53  
Static-X (Reprise)  
TOTAL STATIONS: 17

**ELECTRIC WORRY** 106/38  
Clutch (Isaac/Har/DRT)  
TOTAL STATIONS: 13

**DIFFERENT THAN YOU** 89/36  
The Exies (Eleven Seven)  
TOTAL STATIONS: 11

**SIDE OF A BULLET** 73/9  
Nickelback (Roadrunner)  
TOTAL STATIONS: 6

**THIS AIN'T A SCENE, IT'S AN ARMS RACE** 73/7  
Fall Out Boy (Fueled by Ramen/Island/DJMC)  
TOTAL STATIONS: 8

## MOST INCREASED PLAYS

+235

**YOU WOULDN'T KNOW**

Hellyeah (Epic)  
KILQ +23, WZOR +9, KBPI +5, WXQR +5, KDOT +4, WKLQ +4, KHTQ +4, KRZR +3, WRIF +9, KXXR +8

+205

**WELL ENOUGH ALONE**

Chevelle (Epic)  
WXZZ +20, WCPR +4, KBPI +2, KOMP +1, KDJE +10, KHTB +10, WTFX +10, WBSX +9, KISS +9, WWSN +8

+187

**SURVIVALISM**

Nine Inch Nails (Nothing/Interscope)  
KIOZ +4, KZRQ +4, KXXR +3, WAAF +3, WTKX +3, KOMP +2, WYSP +10, KISW +9, KRZR +8, WRZK +8

+182

**JAMBI**

Tool (Tool Dissectional/Volcano/Zomba)  
KRAB +8, WRXR +4, KATF +3, KZRQ +1, KQRC +10, SIOC -9, WWSN +9, KOMP +9, WMMR +8, WWWW +8

+152

**THE ECSTASY OF GOLD**

Metallica (Sony Classical)  
KXXR +30, WTFX +23, WMMR +13, KHTB +9, KRXQ +7, WAAF +7, WRAT +7, KRZR +6, SIOC +6, WYSP +6

FOR WEEK ENDING FEBRUARY 18, 2007

LEGEND: See legend to charts in charts section for rules and symbol explanations. 58 active rock stations are electronically monitored by Nielsen Broadcast Data Systems 24 hours a day, 7 days a week. © 2007 Nielsen Business Media, Inc. All rights reserved.



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Main chart table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST, NIELSEN BDS CERTIFICATIONS, IMPRINT / PROMOTION LABEL, PLAYS, AUDIENCE, RANK.

MOST ADDED chart table with columns: TITLE, ARTIST / LABEL, NEW STATIONS.

ADDED AT... WAXQ Syracuse, NY. Includes logo and station details.

NEW AND ACTIVE chart table with columns: TITLE, ARTIST / LABEL, PLAYS / GAIN, TITLE, ARTIST / LABEL, PLAYS / GAIN.

MOST INCREASED PLAYS chart showing a vertical bar with station call letters and play counts, and associated song titles.

RECURRENTS chart table with columns: THIS WEEK, TITLE, ARTIST / IMPRINT / PROMOTION LABEL, PLAYS TW, PLAYS LW, THIS WEEK, TITLE, ARTIST / IMPRINT / PROMOTION LABEL, PLAYS TW, PLAYS LW.

ROCK REPORTERS

Grid of Rock Reporters contact information, including station call letters, city, and reporter details.

► **JOHN MELLENCAMP** MAKES HIS EIGHTH CHART APPEARANCE ON THE NIELSEN BDS-POWERED CHART AS "SOMEDAY" DEBUTS AT NO. 28.



THIS WEEK	LAST WEEK	WEEKS ON CHART	NIELSEN BDS CERTIFICATIONS		PLAYS TW	+/-	AUDIENCE MILLIONS	RANK	
			TITLE	ARTIST					IMPRINT / PROMOTION LABEL
1	1	16	<b>NEW SHOES</b>	PAOLO NUTINI	ATLANTIC	455	+10	1.801	1
			<b>NO. 1 (2 WKS)</b>						
2	4	13	THINKING ABOUT YOU	NORAH JONES	BLUE NOTE/BLG	408	+24	1.640	5
3	3	17	THINK I'M IN LOVE	BECK	INTERSCOPE	398	-8	1.778	2
4	2	21	SEE THE WORLD	GOMEZ	ATO/RED	366	-49	1.742	4
5	6	23	SATELLITE	GUSTER	REPRISE	346	+17	1.431	7
6	5	15	WINDOW IN THE SKIES	U2	ISLAND/INTERSCOPE	325	-45	1.758	3
7	7	20	SNOW ((HEY OH))	RED HOT CHILI PEPPERS	WARNER BROS.	308	-16	1.231	9
8	9	10	PHANTOM LIMB	THE SHINS	SUB POP	299	+3	1.176	10
9	10	9	YOU'RE ALL I HAVE	SNOW PATROL	POLYDOR/A&M/INTERSCOPE	293	+34	1.471	6
10	12	14	NOTHING IN MY WAY	KEANE	INTERSCOPE	271	+4	1.030	12
11	8	21	OTHER SIDE OF THE WORLD	KT TUNSTALL	RELENTLESS/VIRGIN	269	-41	1.004	14
12	11	26	I WILL FOLLOW YOU INTO THE DARK	DEATH CAB FOR CUTIE	ATLANTIC	250	-19	1.357	8
13	15	6	DASHBOARD	MODEST MOUSE	EPIC	242	+19	0.915	15
14	14	5	DANGER	J.J. CALE & ERIC CLAPTON	DUCK/REPRISE	226	-11	0.712	16
15	13	13	BELIEF	JOHN MAYER	AWARE/COLUMBIA	217	-20	1.016	13
16	1	16	O VALENCIA!	THE DECEMBERISTS	CAPITOL	198	-11	0.557	21
17	19	3	<b>READ MY MIND</b>	THE KILLERS	ISLAND/IDJMG	182	+51	1.053	11
18	17	5	LOOK AFTER YOU	THE FRAY	EPIC	181	+15	0.662	18
19	21	3	TELL ME 'BOUT IT	JOSS STONE	VIRGIN	163	+30	0.400	29
20	22	4	FIDELITY	REGINA SPEKTOR	SIRE/WARNER BROS.	141	+18	0.474	25
21	26	6	AIN'T NOTHING WRONG WITH THAT	ROBERT RANDOLPH & THE FAMILY BAND	WARNER BROS.	139	+17	0.458	27
22	18	7	SLY	THE CAT EMPIRE	VELOUR	128	-25	0.359	-
23	24	17	MY WAY	LOS LONELY BOYS	ONE HAVEN/OR/EPIC	125	-3	0.520	22
24	20	7	TAMACUN	RODRIGO Y GABRIELA	ATO/RED	121	-16	0.584	19
25	28	3	GRACE KELLY	MIKA	CASABLANCA/UNIVERSAL REPUBLIC	116	+9	0.299	-
26	25	3	GRAVITY	JOHN MAYER	AWARE/COLUMBIA	114	-11	0.559	20
27	<b>RE-ENTRY</b>		HEAVENLY DAY	PATTY GRIFFIN	ATO/RED	106	+3	0.373	30
28	<b>NEW</b>		SOMEDAY	JOHN MELLENCAMP	UNIVERSAL REPUBLIC/UME	105	+21	0.706	17
29	<b>RE-ENTRY</b>		THUNDER ON THE MOUNTAIN	BOB DYLAN	COLUMBIA	105	-1	0.302	-
30	<b>RE-ENTRY</b>		SMILE	LILY ALLEN	CAPITOL	92	-3	0.370	-

## MOST ADDED

TITLE ARTIST / LABEL	NEW STATIONS
<b>BETTER THAN</b> The John Butler Trio (ATLANTIC/LAVA) CIDR, KMTT, KPRI, KTHX, Sirius Spectrum, WBOS, WCOO, WMMM, WNCS, WRIT	10
<b>THE PICTURE</b> Son Volt (TRANSMIT SOUND/LEGACY/RED) CIDR, Sirius Spectrum	2
<b>THE MAN</b> Pete Yorn (RED INK/COLUMBIA) Sirius Spectrum, WZGC	2

<b>SOMEDAY</b> John Mellencamp (UNIVERSAL REPUBLIC/UME) KGSR, WCOO	2
<b>YOU KNOW I'M NO GOOD</b> Amy Winehouse (UNIVERSAL REPUBLIC) WOOD, WNCS	2
<b>GRAVITY</b> John Mayer (AWARE/COLUMBIA) KBCO, WCOO	2
<b>GRACE KELLY</b> Mika (CASABLANCA/UNIVERSAL REPUBLIC) KPRI, WBOS	2
<b>YOU'RE GONNA BE JUST FINE</b> Jacob Miller (DOG LEG) Sirius Spectrum	1

### ADDED AT... WRLT

Nashville, TN  
PD: David Hall  
MD: Keith Coes  
Rodrigo Y Gabriela, Tamacun, 13  
Jonatha Brooke, Careful What You Wish For, 9  
John Butler Trio, Better Than, 9

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

## NEW AND ACTIVE

TITLE ARTIST / LABEL	PLAYS /GAIN	TITLE ARTIST / LABEL	PLAYS /GAIN
<b>YOU GIVE ME SOMETHING</b> James Morrison (POLYDOR/INTERSCOPE)	90/17	<b>THERE IS SO MUCH MORE</b> Brett Dennen (DUALTONE)	77/12
TOTAL STATIONS: 10		TOTAL STATIONS: 5	
<b>WHAT ARE WE FIGHTING FOR?</b> Tyrone Wells (UNIVERSAL REPUBLIC)	89/3	<b>9 CRIMES</b> Damien Rice (HEFFA/VECTOR/WARNER BROS.)	58/9
TOTAL STATIONS: 9		TOTAL STATIONS: 6	
<b>THE STORY</b> Brandi Carlile (COLUMBIA)	87/31	<b>HERE IT GOES AGAIN</b> OK Go (CAPITOL)	58/5
TOTAL STATIONS: 12		TOTAL STATIONS: 5	
<b>YOU CAN BRING ME FLOWERS</b> Ray LaMontagne (RCA/RMG)	81/12	<b>SHE'S MINE</b> Brett Dennen (DUALTONE)	54/16
TOTAL STATIONS: 9		TOTAL STATIONS: 6	
<b>INTO THE OCEAN</b> Blue October (UNIVERSAL MOTOWN)	78/16	<b>BETTER THAN</b> The John Butler Trio (ATLANTIC/LAVA)	53/21
TOTAL STATIONS: 7		TOTAL STATIONS: 12	

## MOST INCREASED PLAYS

+51	<b>READ MY MIND</b> The Killers (Island/IDJMG) WGLZ +15, KMTT +1, KTHX +10, WOOD +5, KFOG +4, WRNR +4, WZEW +3, KTCZ +2, CIDR +1, KENZ +1
+34	<b>YOU'RE ALL I HAVE</b> Snow Patrol (Polydor/A&M/Interscope) KENZ +19, WZGC +13, KTCZ +4, KPRI +3, KWMT +3, WBOS +1, WRLT +1
+31	<b>THE STORY</b> Brandi Carlile (Columbia) WRNR +17, WZGC +6, KTCZ +4, KPRI +3, WZEW +2, WXRT +2, WNCS +1
+30	<b>TELL ME 'BOUT IT</b> Joss Stone (Virgin) WXRV +9, WNCS +6, WRNR +5, WRLT +4, KPRI +3, WZGC +2, KTHX +2, SISP +1, WXRT +1, KMTT +1
+24	<b>THINKING ABOUT YOU</b> Norah Jones (Blue Note/BLG) SISP +6, WRNR +6, WMMM +5, WNCS +5, CIDR +4, WRLT +2, KGSR +2, WXRV +1, KPRI +1, KWMT +1

## RECURRENTS

TITLE ARTIST / IMPRINT / PROMOTION LABEL	PLAYS TW	PLAYS LW
<b>WAITING ON THE WORLD TO CHANGE</b> JOHN MAYER (AWARE/COLUMBIA)	171	188
<b>CHASING CARS</b> SNOW PATROL (POLYDOR/A&M/INTERSCOPE)	164	204
<b>HOW TO SAVE A LIFE</b> THE FRAY (EPIC)	146	157
<b>THREE MORE DAYS</b> RAY LAMONTAGNE (RCA/RMG)	145	163
<b>WHEN YOU WERE YOUNG</b> THE KILLERS (ISLAND/IDJMG)	132	141

TITLE ARTIST / IMPRINT / PROMOTION LABEL	PLAYS TW	PLAYS LW
<b>PUT YOUR RECORDS ON</b> CORINNE BAILEY RAE (CAPITOL)	119	112
<b>NOTHING LEFT TO LOSE</b> MAT KEARNEY (AWARE/COLUMBIA)	108	107
<b>CRAZY</b> GNARLS BARKLEY (DOWNTOWN/ATLANTIC/LAVA)	106	112
<b>RIDE THE RIVER</b> J.J. CALE & ERIC CLAPTON (DUCK/REPRISE)	104	107
<b>TALK</b> COLDPLAY (CAPITOL)	98	85

FOR WEEK ENDING FEBRUARY 18, 2007  
LEGEND: See legend to charts in charts section for rules and symbol explanations.  
25 triple A stations are electronically monitored by Nielsen Broadcast Data Systems 24 hours a day, 7 days a week. Indicator chart comprised of 52 reporters.  
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RICKIE LEE JONES "Falling Up" the new single

The Sermon On Exposition Boulevard

"The Sermon On Exposition Boulevard Might Be The Best Of Her Career."

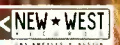
- L.A. TIMES

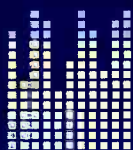
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# AMERICANA

# TRIPLE A

THIS WEEK	LAST WEEK	TITLE ARTIST	IMPRINT / PROMOTION LABEL	PLAYS		
				TW	+/-	CUMULATIVE
1	1	<b>ENDLESS HIGHWAY: THE MUSIC OF THE BAND</b> VARIOUS	429/SLG	487	+36	2203
2	2	<b>WEST</b> LUCINDA WILLIAMS	LDST HIGHWAY	487	+5C	1666
3	3	<b>STATE OF GRACE</b> THE HOLMES BROTHERS	ALLIGATOR	325	-11	1777
4	5	<b>VIRIDIAN</b> GREENCARDS	DUALTONE	320	+15	998
5	7	<b>HAMMER OF THE HONKY TONK GODS</b> BILL KIRCHEN	PROPER AMERICAN	276	-7	1572
6	4	<b>PRETTY LITTLE STRANGER</b> JOAN OSBORNE	VANGUARD	265	-42	4849
7	6	<b>HORSESHOES AND HAND GRENADES</b> TRENT SUMMALL AND THE NEW ROW MOB	PALO DURO	253	-47	4008
8	8	<b>HEARTBREAKERS HALL OF FAME</b> SUNNY SWEENEY	BIG MACHINE	245	-27	3314
9	18	<b>CHILDREN RUNNING THROUGH</b> PATTY GRIFFIN	ATO/RED	237	+4E	769
10	9	<b>SONGBIRD</b> WILLIE NELSON	LOST HIGHWAY	232	-34	4534
11	11	<b>NASHVILLE</b> SOLOMON BURLEY	SHOUT! FACTORY	232	-11	8223
12	15	<b>BLIND MAN WALKING</b> CADILLAC SKY	SKAGGS FAMILY	229	+25	907
13	12	<b>NOT TOO LATE</b> NORAH JONES	BLUE NOTE/BLG	218	+1	1143
14	13	<b>THE SHOE BOX</b> JAY BOY ADAMS	ROCKIN' HEART/SMITH	217	+E	1020
15	10	<b>THE ROAD TO ESCONDIDO</b> J.J. CALE & ERIC CLAPTON	DUCK/REPRISE	212	-45	3114
16	17	<b>LONG ISLAND SHORES</b> MINDY SMITH	VANGUARD	198	+4	5366
17	22	<b>QUARTET</b> PETER ROWAN & TONY RICE	ROUNDER	197	+18	573
18	25	<b>PUSH COMES TO SHOVE</b> JOHN HAMMOND	BACK PORCH/BLG	197	+25	634
19	14	<b>THIRTEEN</b> TONY FURTADO	FUNZALO	182	-26	2325
20	36	<b>THE PHENOMENAL RUTHIE FOSTER</b> RUTHIE FOSTER	BLUE CORN	181	+56	451
21	16	<b>BIG IRON WORLD</b> OLD CROW MEDICINE SHOW	NETTWERK	176	-23	8762
22	26	<b>DIVISADERO</b> TED RUSSELL & AMP	POETRY OF THE MOMENT	175	+7	675
23	20	<b>RUBY'S TORCH</b> NANDI GRIFFIN	ROUNDER	171	-1*	2452
24	42	<b>THE WEST WAS BURNING</b> MARTHA SCANLAN	SUGAR HILL	157	+63	353
25	32	<b>SPEND IT ALL</b> BOW THAYER	CROOKED ROOT	145	+7	547
26	63	<b>ELANA JAMES</b> ELANA JAMES	SNARF	143	+61	263
27	23	<b>MODERN TIMES</b> BOB DYLAN	COLUMBIA	141	-32	7600
28	19	<b>WORKBENCH SONGS</b> GUY CLARK	DUALTONE	136	-52	7883
29	21	<b>DEATH SONGS FOR THE LIVING</b> GOB IRON	TRANSMIT SOUND/LEGACY	133	-51	2889
30	28	<b>ENOUGH ROPE</b> CHRIS KNIGHT	DRIFTER'S CHURCH PRODUCTIONS	129	-21	7729

## TRIPLE A REPORTERS

<b>WAPS/Akron, OH</b> OM: Andrew James PD/MD: Bill Gruber	<b>WDOB/Chattanooga, TN*</b> OM/PD: Danny Howard MD: Brad Steiner	<b>KTCZ/Minneapolis, MN*</b> PD: Lauren MacLeash MD: Thorn	<b>KPND/Sandpoint, ID</b> OM/PD: Dylan Benefield APD/MD: Diane Michaels <b>KBAC/Santa Fe, NM</b> PD/MD: Ira Gordon
<b>KNBA/Anchorage, AK</b> OM/PD: Loren Dixon MD: Danny Preston	<b>WXRT/Chicago, IL*</b> PD: Norm Winer OM/MD: John Farneda	<b>WZEW/Mobile, AL*</b> OM: Tim Camp PD: Gene Murrell MD: Lee Ann Konik-Camp	<b>KRSH/Santa Rosa, CA</b> PD/MD: Sean Long
<b>WQKL/Ann Arbor, MI</b> PD: Chris Ammel MD: Mark Copeland	<b>WCBE/Columbus, OH</b> OM: Tammy Allen PD: Dan Mushalko MD: Maggie Brennan	<b>WBJB/Monmouth, NJ</b> OM: Tom Brennan PD: Rich Robinson APD: Leo Zaccari MD: Jeff Raspe	<b>DMX Folk Rock/Satellite</b> OM: Leanne Vince MD: Dave Sloan
<b>KSPN/Aspen, CO</b> PD: Sara Guttman	<b>WMWV/Conway, NH</b> PD/MD: Mark Johnson	<b>WRLT/Nashville, TN*</b> OM/PD: David Hall APD/MD: Rev. Keith Coes	<b>Music Choice Adult Alternative/Satellite</b> PD: Justin Prager MD: Tiffany Sinder
<b>WZGC/Atlanta, GA*</b> PD: Michelle Engel APD: Chris Brannen MD: Margot Smith	<b>KBCO/Denver, CO*</b> PD: Scott Arbough MD: Mark Abuzzahab	<b>KPIG/Monterey, CA</b> OM: Frank Caprista PD/MD: Laura Ellen Hooper APD: Aileen MacNearby	<b>Sirius Spectrum/Satellite*</b> PD: Gary Schoenwetter MD: Sean McColl
<b>KGSR/Austin, TX*</b> OM: Chase PD: Jody Denberg APD: Jyl Hershman-Ross MD: Susan Castle	<b>CIDR/Detroit, MI*</b> PD: Matt Franklin	<b>WRSI/Northampton, MA</b> PD: Sean O'Keefe MD: Johnny Memphis	<b>XM Cafe/Satellite</b> PD: Bill Evans MD: Brian Chamberlain
<b>KUT/Austin, TX</b> PD: Hawk Mendenhall MD: Jeff McCord	<b>KHUM/Eureka, CA</b> OM: Cliff Berkowitz PD/MD: Mike Drongers APD: Larry Trask	<b>WFUV/New York, NY</b> PD: Chuck Singleton MD: Rita Houston	<b>KEXP/Seattle, WA</b> OM: Tom Mara PD: Shawn Cole APD: John Richards MD: Don Yates
<b>WRNR/Baltimore, MD*</b> OM/PD: Bob Waugh APD/MD: Alex Cortright	<b>KRVI/Fargo, ND</b> PD: Ryan Kelly	<b>KBBB/Park Hills, MO</b> OM/PD: Greg Camp APD: Glenn Berry	<b>KMTT/Seattle, WA*</b> OM/PD: Shawn Stewart APD/MD: Haley Jones
<b>WTMD/Baltimore, MD</b> PD/MD: Mike "Matthews" Vasilikos	<b>WFIV/Farragut, TN</b> OM: Brian Tatum PD/MD: Todd Ethridge	<b>WXPB/Philadelphia, PA</b> PD: Bruce Warren OM/MD: Dan Reed	<b>WKZE/Sharon, CT</b> OM: Will Stanley PD: Tim Schaefer MD: Will Bailes
<b>KLRR/Bend, OR</b> OM/PD: Doug Donoho APD: Dori Donoho	<b>WEHM/Hamptons, NY</b> PD: Brian Cosgrove MD: Lauren Stone	<b>WYEP/Pittsburgh, PA</b> PD: Rosemary Welsch MD: Mike Sauter	<b>WNCW/Spindale, NC</b> APD/MD: Martin Anderson
<b>KRVB/Boise, ID</b> OM/PD: Dan McColly MD: Tim Johnstone	<b>KSUT/Ignacio, CO</b> PD: Steve Rauworth MD: Stasia Lanier	<b>WCLZ/Portland, ME*</b> PD: Herb Ivy MD: Brian James	<b>KCLC/St. Louis, MO</b> PD: Rich Reighard MD: Will Baker
<b>WBOS/Boston, MA*</b> PD: David Ginsburg MD: Dana Marshall	<b>WTTS/Indianapolis, IN</b> PD: Brad Holtz APD/MD: Laura Duncan	<b>KINK/Portland, OR*</b> PD: Dennis Constantine APD/MD: Kevin Welch	<b>KFMU/Steamboat Springs, CO</b> PD/MD: John Johnston
<b>WXRV/Boston, MA*</b> OM: Ron Bowen APD: Catie Wilber	<b>KMTN/Jackson, WY</b> PD/MD: Mark "Fish" Fishman	<b>WDST/Poughkeepsie, NY</b> OM: Greg Gattine PD: Jimmy Buff MD: Dave Doud	<b>KTAO/Taos, NM</b> OM: Dave Noll PD/MD: Brad Hockmeyer
<b>KMMS/Bozeman, MT</b> PD: Michelle Wolfe	<b>KTBG/Kansas City, MO</b> PD: Jon Hart MD: Byron Johnson	<b>WBCG/Punta Gorda, FL</b> PD/MD: G. Michael Keating	<b>KWMT/Tucson, AZ*</b> OM: Tim Richards PD: Blake Rogers
<b>KYSL/Breckenridge, CO</b> PD: Tom Fricke MD: TJ Sanders	<b>WEWK/Killington, VT</b> PD: Dave "Uncle Dave" Tibbs APD/MD: James Emmons	<b>KSQY/Rapid City, SD</b> PD/MD: Chad Carlson	<b>WVOD/Wanchese, NC</b> PD: Matt Cooper
<b>WNCS/Burlington, VT*</b> PD: Zeb Norris APD/MD: Jamie Canfield	<b>KOHO/Leavenworth, WA</b> PD: Sue Meyers MD: Carl Widing	<b>KTHX/Reno, NV*</b> PD: Mark Keefe APD/MD: Dave Herald	<b>WXPK/White Plains, NY</b> PD: Chris Herrmann APD/MD: Rob Lipshutz
<b>WMVY/Cape Cod, MA</b> PD: PJ Finn	<b>KROK/Leesville, LA</b> OM: Rick Barnickel PD/MD: Sandy Blackwell	<b>KENZ/Salt Lake City, UT*</b> PD: Mike Peer MD: Kari Bushman	<b>WTYD/Williamsburg, VA</b> PD/MD: Amy Miller
<b>WCOO/Charleston, SC*</b> OM: Mike Allen	<b>WFPK/Louisville, KY</b> OM: Brian Conn PD: Stacy Owen APD: Laura Shine	<b>KPRI/San Diego, CA*</b> OM: Bob Burch APD: Sean Smith	<b>WUIN/Wilmington, NC</b> PD: Beau Gunn MD: Michelle Daniel
<b>WNRN/Charlottesville, VA</b> OM: Jeff Reynolds PD: Michael Friend MD: Jaz Tupelo	<b>WMMM/Madison, WI*</b> PD: Pat Gallagher MD: Gabby Parsons	<b>KFOG/San Francisco, CA*</b> PD: David Benson MD: Kelly Ransford	

### MOST ADDED

<b>HAPPY SONGS FROM RATTLESNAKE GULCH</b> 16 Joe Ely (RACK/EM)	<b>ELANA JAMES</b> 11 Elana James (SNARF)	<b>SHAKEN NOT STIRRED</b> 7 West Side Winders (95 NORTH)	<b>GOOD AND REPLESS AND TRUE</b> 5 Alternate Routes (VANCLJARD)
<b>COUNTRYPOLITAN FAVORITES</b> 16 Southern Culture On The Skids (YEP/ROC)	<b>ANYTIME</b> 8 Elisabeth Ames And The Countrypolitans (ULTRAPOLITAN)	<b>SOMETHING IN THE WATER</b> 7 Chris Webster (DIG)	<b>IGNORING ALL THE WARNING SIGNS</b> 5 Chris Bernardo (LAMC/N)
<b>COUNTRY GHETTO</b> 11 J.J. Grey And Mofro (ALLIGATOR)	<b>MOONSWEPT</b> 8 The Roches (429/SLG)	<b>THE WEST WAS BURNING</b> 7 Martha Scanlan (SUGAR HILL)	<b>VIKTOR KRAUSS</b> 5 Viktor Krauss (BACK PORCH/BLG)

FOR WEEK ENDING FEBRUARY 18, 2007  
The Americana chart represents the reported play of terrestrial radio stations, nationally syndicated radio shows, satellite radio and internet stations that have agreed to submit weekly spin counts. For more information please visit [www.americanamusic.org](http://www.americanamusic.org). © 2007 Americana Music Association.



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# LATIN



Why Latin pop artists don't break in America

## Unbreakable In The U.S.A.

Jackie Madrigal

JMadrigal@RadioandRecords.com

64

In the world of Latin pop, few artist careers are created, developed and launched from the continental United States. The fact is, looking at R&R's Latin Pop chart, it's hard to find an act that didn't come from a Latin-American country or Puerto Rico.

Possible exceptions are Luis Fonsi and Juanes, whose road to success began in the United States. But Fonsi had a following in Puerto Rico, and Juanes came from Colombian rock band Ekimosis, which performed stateside.

As for the Kumbia Kings—now Kumbia AllStarz—they technically are not a pop band but rather a Tejano/Mexican/techno/pop hybrid.

Gloria Estefan is the biggest example of made-in-the-U.S.A. success, but her beginnings were with the more tropical-sounding Miami Sound Machine.

Universal Music Latino VP of marketing and A&R Walter Kolm says that developing a pop artist from scratch in the United States is not ideal unless the artist breaks from TV and already has a solid base to market from. What's more, "If you don't include Puerto Rico in the plan, it's practically impossible," he says of Arbitron's 13th-largest metro, a critical radio and music retail market with a 12+ population of 3.3 million people.

Most Latin pop artists are developed in Mexico, followed by Puerto Rico, Spain, Argentina, Colombia and other Latin-American countries. The United States lacks the necessary support system of pop stations to nurture their development. In the last two years, many pop stations fell victim first to the reggaeton movement and the arrival of the Latin rhythm format, and later to the explosion of the gold format. "There are key markets, like Chicago, that have no pop stations," Kolm says.

Entravision RadioVP of programming Néstor Rocha agrees that part of the problem is a shortage of outlets for promoting and exposing artists. In addition, "There is a lot of competition, so if you don't have a solid fan base and you don't have promotional avenues, it's really hard to break a new artist."

Regional Mexican artists don't face the same problem because there are often several regional Mexican stations in a market. "Just look at [Salinas] and the number of regional Mexican stations in that area," he says of the California market, where at least six regional Mexican stations can be heard.

Another factor is that Hispanic radio in the United States is heavily influenced by what's happening in Mexico, according to Sony BMG VP of marketing and A&R Nir Seroussi. The exceptions are Miami and New York, which take their cues from Puerto Rico, although that may be changing due to an ongoing influx of Mexicans to East Coast cities. "And I see the logic," he says. "Yuridia is a perfect example. Her career blew up in Mexico, and after creating that story in Mexico it helped us substantially when it came to breaking her in the U.S. She had credibility."

Also, consider what some pop stations play. "KLVE/Los Angeles includes music by Marco Antonio Solís, Alicia Villarreal and Conjunto Primavera, which is Mexican music, meaning it is not a pure pop station," Kolm says.

Another factor, XHPX (Exa)/El Paso PD Eduardo Zamora says, is that pop in the States has not found its identity—the one thing that defines it. Mexicans identify with their roots through Mexican music. The Caribbean community does the same with tropical music. Latin pop serves no such role.

"Young Hispanic kids living in the U.S. prefer listening to English music," Zamora

► CHILE'S **LOS BUNKERS** BOUND UP THE ROCK/ALTERNATIVE TOP 10 AT NOS. 8 AND 9 WITH THE LATEST TRACKS FROM THEIR "VIDA DE PERROS" CD.

			ROCK/ALTERNATIVE			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST	IMPRINT / PROMOTION LABEL		
1	7	3	<b>NARCISISTA POR EXCELENCIA</b> PANDA	WARNER LATINA		
2	17	17	<b>COMPLEMENTO</b> ATERCIOPELADOS	NACIONAL		
3	14	14	<b>FRAGIL</b> ALLISON	SONY BMG NORTE		
4	8	8	<b>A LA MODE</b> LOS ABANDONED	VAPOR/SANCTUARY		
5	16	16	<b>STRAIGHT LINE</b> LOS BURBANKS	INFIDEL/V&J		
6	5	22	<b>A DONDE VAN LOS MUERTOS</b> KINKY	NETTWERK		
7	4	19	<b>LA EXEPCION</b> GUSTAVO CERATI	SONY BMG NORTE		
8	9	3	<b>TE VISTES Y TE VAS</b> LOS BUNKERS	NACIONAL		
9	12	10	<b>AHORA QUE NO ESTAS</b> LOS BUNKERS	NACIONAL		
10	15	3	<b>NI FREUD NI TU MAMA</b> BELINDA	EMI TELEVISA		
11	19	2	<b>DON'T LET GO</b> PACHA MASSIVE	NACIONAL		
12	14	22	<b>UNA FAMILIA</b> DHIRA	UNIVERSAL LATINO		
13	17	17	<b>SNAKE</b> LOS BURBANKS	INFIDEL/V&J		
14	16	11	<b>NO</b> DELASONICA	DAK MUSIC/V&J		
15	7	9	<b>SISMO</b> DIVISION MINUSCULA	UNIVERSAL LATINO		
16		<b>NEW</b>	<b>EL MURO</b> EL TRI	FONOVISIA		
17		<b>NEW</b>	<b>BESAME</b> NOVEL	FONOVISIA		
18		<b>RE-ENTRY</b>	<b>ME PUEDES</b> LA GUSANA CIEGA	UNIVERSAL LATINO		
19		<b>NEW</b>	<b>AFTER PARTY</b> OZOMATLI	CONCORD PICAANTE/CONCORD		
20		<b>NEW</b>	<b>LA LLAVE DE LA PUERTA SECRETA</b> RATA BLANCA	DELANUCA		

			RECORD POOL			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST	IMPRINT / PROMOTION LABEL		
1	1	9	<b>MUEVETE</b> DON DINERO FEAT. N.O.R.E	UNIVERSAL LATINO		
2	3	11	<b>VALE LA PENA</b> YOSKAR SARANTE	J & N		
3	6	6	<b>SHORTY SHORTY</b> XTREME	LA CALLE/UNIVISION		
4	4	4	<b>TOMA NENA (MANOPLASO)</b> BABY RASTA	GBM/UNIVERSAL LATINO		
5	8	8	<b>MONEY MONEY</b> RBD	VIRGIN/EMI TELEVISA		
6	12	12	<b>NO HAY MANERA</b> EL GRAN COMBO DE PUERTO RICO	DISCOS 605/SONY BMG NORTE		
7	7	7	<b>VUELVO A CALI</b> SONORA CARRUSELES	FUENTES/MIAMI		
8	15	15	<b>EN EL AMOR</b> JOE VERAS	J & N		
9	2	2	<b>SE TRABA</b> DAVID CEDENO	DAVID CEDENO		
10	3	3	<b>IMAGINATE</b> CALLEGO	MACHETE		
11		<b>NEW</b>	<b>MI MUJER ES UN POLICIA</b> PUERTO RICAN POWER	J&N		
12	16	16	<b>HAZME EL AMOR</b> OTN FEAT. PAQUITO GUZMAN	SILVA		
13	15	15	<b>LAS SOLTERAS</b> MACH & DADDY	UNIVERSAL LATINO		
14	7	7	<b>QUIEN LO HARIA POR TI</b> ALEX BUENO	J & N		
15	15	15	<b>LA OTRA</b> ILEGALES FEAT. MONCHY & ALEXANDRA	UNIVERSAL LATINO		
16	11	11	<b>LA BOTELLA</b> LOS NUEVOS SABROSOS	M.P.		
17	13	8	<b>PEGAO</b> WISIN & YANDEL FEAT. LOS VAQUEROS	MACHETE		
18	4	4	<b>SOLA</b> HECTOR "EL FATHER"	VIMMACHETE		
19	13	13	<b>MIA</b> TITO "EL BAMBINO" FEAT. DADDY YANKEE	EMI TELEVISA		
20		<b>RE-ENTRY</b>	<b>NOCHE DE ENTIERRO (NUESTRO AMOR)</b> LUNY TUNES FEAT. WISIN & YANDEL, "DADDY YANKEE, HECTOR "EL FATHER", TONNY TUN TUN	MASFLOW/MACHETE		



Zamora



Rocha

says, "and it's young Latino adults, 25-30, that listen to Latin pop, much of which is catalog. They have a clear music taste" that they acquired when they lived in Mexico or pick up when they visit the country. "We are just reinforcing those music tastes."

The reality is that there is so much great repertoire coming in from Latin America and Spain that labels don't worry about developing Latin pop artists in the United States. "It has not been a pressing issue," Seroussi says, though he doesn't rule out the possibility for the right project.

It's unlikely that radio would give U.S.-developed pop artists a chance, even though radio is open to great talent, Rocha says. "We have tried it, but the problem is that, at some point, research always shows that other, more established artists are doing better."

When pop artists create a buzz in Mexico, "then Univision TV is talking about it—because everything on Univision TV comes from Mexico's Televisa—and all of a sudden people are asking about that artist they saw on TV or the one they heard of when they went to Mexico," Rocha says.

The reality is that radio is looking for artists with great stories to tell, and in the Latin pop world, those stories are usually created outside the United States.

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-GABRIEL ABAROA, PRESIDENT, LARAS

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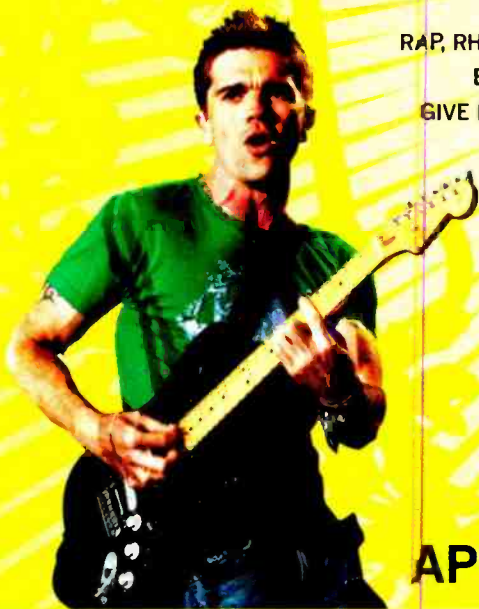
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**SURFING FOR PROFIT:** Utilizing the Internet as a marketing and revenue generating tool.

**DIAL M for MUSIC:** How Mobile has become the biggest revenue growth area for Latin music in the U.S. and beyond.

**BREAKING THE DIGITAL FRONTIER:** Following years of slow growth, Latin digital sales finally begin to take off.

**RADIO:** Top programmers discuss the changing relationship between labels and radio.

**TEENS:** Latin teens discuss their musical preferences and buying habits with our attendees.

**RAP, RHYTHM & REGGAETON ALL-STAR PANEL** It's artists-only in this inside look at the growing urban sound of Latin music.

**BIG SCREEN, LITTLE SCREEN:** Top Music Supervisors reveal how to get your music on film, ads and television.

**GIVE ME THE COVER!:** Journalists, TV producers and publicists give the inside scoop on what gets ink and what gets heat.

### ASCAP PRESENTS: MAKING THE DEAL

**THE ART OF THE TOUR:** Manager, promoter, sponsor and venue say it all.

**MAXIMIZING YOUR ENDORSEMENTS AND PARTNERSHIPS WITH HISPANIC CELEBRITIES:**  
Hispanic star power drives revenue and increases market share.

**DIFFERENTIATING HISPANIC CONSUMERS FROM THE GENERAL MARKET: THE LATINO FILTER:**  
Lucia and Gonzalo present the inside story on the launch of MTV Tr3s and their successes and milestones.

**HISPANIC CONSUMERS IN THE MULTICULTURAL MARKETING EQUATION:**  
Discover how the Hispanic population compares with African Americans, Asians and non-Hispanic Whites.

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THIS WEEK	LAST WEEK	TITLE	NIELSEN BDS CERTIFICATIONS	PLAYS	AUDIENCE
WEEKS ON CHART	ARTIST	IMPRINT / PROMOTION LABEL	TW	+/-	MILLIONS RANK
1	7	<b>ESE CONJUNTO PRIMAVERA</b>	NO. 1 (4 WKS)	1411	0 11.918 1
2	23	<b>DIME QUIEN ES</b>	FONOVISIA	1280	-23 9.694 2
3	15	<b>LA NOCHE PERFECTA</b>	DISA	1244	+58 9.578 3
4	6	<b>CADA VEZ QUE PIENSO EN TI</b>	DISA/EDIMONSA	1088	+34 8.375 4
5	10	<b>CUANDO BAJA LA MAREA</b>	MUSIMEX/UNIVERSAL LATIND	929	-93 6.423 10
6	13	<b>LE COMPRE LA MUERTE A MI HIJO</b>	FONOVISIA	925	-137 6.703 9
7	13	<b>TUS PALABRAS</b>	FONOVISIA	922	+40 6.733 8
8	6	<b>LOBO DOMESTICADO</b>	UNIVERSAL LATINO	908	+62 6.939 6
9	22	<b>POR TU AMOR</b>	UNIVISION	872	-64 5.129 12
10	36	<b>DE RODILLAS TE PIDO</b>	VIVA	868	-3 7.849 5
11	5	<b>Y SI VOLVIERA A NACER</b>	EDIMAL/VIVA	825	-36 5.511 11
12	56	<b>ALIADO DEL TIEMPO</b>	THREE SOUND	680	+7 5.004 13
13	39	<b>MAS ALLA DEL SOL</b>	MUSART/BALBOA	672	-3 6.796 7
14	31	<b>ANTES DE QUE TE VAYAS</b>	FONOVISIA	650	-20 3.473 25
15	10	<b>ME ENCANTARIA</b>	FONOVISIA	631	+45 4.607 14
16	4	<b>TAL VEZ</b>	AIRPOWER	629	+164 4.052 19
17	6	<b>EL HOMBRE DE NEGRO</b>	UNIVISION	619	+86 3.784 23
18	21	<b>POR ELLA</b>	EMI TELEvisa	610	-128 4.273 18
19	8	<b>PARA IMPRESIONARTE</b>	UNIVISION	577	+24 4.360 17
20	16	<b>SE TERMINO EL AMOR</b>	DISA/EDIMONSA	574	-60 3.235 28
21	4	<b>UN IDIOTA COMO YO</b>	UNIVISION	550	+62 3.882 21
22	2	<b>Y AQUI ESTOY</b>	DISA/EDIMONSA	549	+103 3.539 24
23	25	<b>CHIQUILLA</b>	EMI TELEvisa	484	-68 4.419 16
24	3	<b>LA MAESTRA</b>	SONY BMG NORTE	467	+71 4.480 15
25	5	<b>TE ME VAS</b>	DISA	450	-27 1.354 -
26	3	<b>DAME UN BESO</b>	EMI TELEvisa	439	+64 3.877 22
27	2	<b>ESO Y MAS</b>	BALBOA	423	+53 3.328 27
28	4	<b>EL PAPA DE LOS POLLITOS</b>	UNIVISION	414	-6 3.358 26
29	NEW	<b>ME DUELE ESCUCHAR TU NOMBRE</b>	DISA	374	+106 2.186 32
30	2	<b>COMO TE VA MI AMOR</b>	DISA	368	+57 2.049 35
31	5	<b>SOBREVIVIRE</b>	DISA/EDIMONSA	357	-17 1.271 -
32	17	<b>ENTREGAME</b>	FONOVISIA	351	-83 1.355 -
33	NEW	<b>OLVIDALA</b>	MUSIMEX/UNIVERSAL LATIND	347	+89 1.522 -
34	2	<b>COMO ENTENDER</b>	UNIVISION	296	+2 1.557 40
35	14	<b>QUE NO DARIA</b>	DISA	291	-35 1.713 39
36	NEW	<b>LEJOS DE MI TIERRA</b>	SONY BMG NORTE	287	+59 1.272 -
37	NEW	<b>AMANTE DE LO BUENO</b>	UNIVISION	279	+61 2.173 33
38	8	<b>LOS CHIQUINARCOS</b>	UNIVISION	270	-50 1.857 37
39	19	<b>YA LO SABIA</b>	WARNER LATINA	264	-36 1.097 -
40	NEW	<b>LA CHICA DEL ESTE</b>	DISA	260	+37 1.246 -

## MOST ADDED

TITLE	ARTIST / LABEL	NEW STATIONS
<b>MANDA UNA SE-AL</b>	Mana (WARNER LATINA)	8
<b>DETALLES</b>	Los Tigres Del Norte (FONOVISIA)	7
<b>TRES TRAGOS</b>	Eliseo Robles Y Los Barbaros Del Norte (JOEY)	5
<b>LA SOPA DEL BEBE</b>	Jenni Rivera (FONOVISIA)	5
<b>ME DUELE ESCUCHAR TU NOMBRE</b>	Grupo Montez De Durango (DISA)	5
<b>AHORA SE LO QUE ES LLORAR</b>	Patrulla 81 (DISA)	4
<b>AMANTE DE LO BUENO</b>	Los Tucanes De Tijuana (UNIVISION)	4
<b>PARA CONQUISTARTE</b>	Banda San Jose De Mesillas (LA SIERRA)	4
<b>TODO TIENE COLOR</b>	Lidia Avila (FONOVISIA)	3
<b>QUE ME PARTA UN RAYO (SI ES MENTIRA)</b>	El Poder Del Norte (DISA)	3

ADDED AT... **KSCA** Los Angeles, CA PD: Veronica Nava

LA NUEVA 101.9 FM

Los Tucanes De Tijuana, Amante De Lo Bueno, 16

Mana, Manda Una Señal, 13

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## NEW AND ACTIVE

TITLE	ARTIST / LABEL	PLAYS /GAIN	TITLE	ARTIST / LABEL	PLAYS /GAIN
<b>AMIGO MIO</b>	Grupo Liberacion Y Lalo Mera (DISA)	242/4	<b>DONDE QUIERA QUE ESTES</b>	Tierra Cali (DISCOS CIUDAD)	210/3
<b>SI YO FUERA VARON</b>	Paquita La Del Barrio (BALBOA)	240/11	<b>ACTO SUICIDA</b>	Banda Autentica De Jerez (VIVA)	209/40
<b>EN LA INTIMID</b>	Relampagos Del Norte (PLATINO)	227/7	<b>TE QUIERO MUCHO</b>	Grupo Andariego (DISA)	201/24
<b>EL HOMBRE QUE YO AMO</b>	Yolanda Perez (FONOVISIA)	223/46	<b>HUMILLATE</b>	Pesado (WARNER LATINA)	186/0
<b>EL VAQUETON</b>	Oro Norteno (VIVA)	223/10	<b>DETALLES</b>	Los Tigres Del Norte (FONOVISIA)	176/176

## MOST INCREASED PLAYS

<b>+176</b>	<b>DETALLES</b> Los Tigres Del Norte (FonoVisia) KMYX +26, KQOQ +26, KSEA -26, KHHL +19, KLEY +15, KKPS +13, KDUT +7, KHOT +6, KXLM +5, KXSB +5
<b>+164</b>	<b>TAL VEZ</b> Los Primos De Durango (Mar Internacional) KLBV +22, KXSB +17, KXLM +16, KMQA +9, KISF +9, KYQQ +8, KRZZ +6, XHTY +6, KOOO +5, KLAX +4
<b>+106</b>	<b>ME DUELE ESCUCHAR TU NOMBRE</b> Grupo Montez De Durango (DISA) KLBV +22, KXSB +17, KXLM +16, KMQA +9, KISF +9, KYQQ +8, KRZZ +6, XHTY +6, KOOO +5, KLAX +4
<b>+103</b>	<b>Y AQUI ESTOY</b> K-Paz De La Sierra (DISA/Edimonsa) KSTN +18, KBNV +17, WBZY +13, KQOQ +13, KQBU +12, KTJM +11, KYQQ +11, KLEY +9, KRZZ +7, WOJO +7
<b>+97</b>	<b>LA SOPA DEL BEBE</b> Jenni Rivera (FonoVisia) KQOQ +20, KSTN +20, KIMI +12, KDUT +12, KMYX +12, KSEA +12, K3UE +8, KMQA +3, KYQQ +1

FOR WEEK ENDING FEBRUARY 18, 2007  
LEGEND: See legend to charts in charts section for rules and symbol explanations.  
50 regional Mexican stations electronically monitored by Nielsen Broadcast Data Systems 24 hours a day, 7 days a week. © 2007 Nielsen Business Media, Inc. All rights reserved.

## REGIONAL MEXICAN MONITORED REPORTERS

<b>KJFA/Albuquerque, NM</b> PD: Antonio Covarrubias	<b>KMYX/Bakersfield, CA</b> OM: Robert Chavez PD: Pepe Escamilla	<b>KDXX/Dallas, TX</b> OM: Andy Lockridge PD: Chayan Ortuno	<b>KOND/Fresno, CA</b> PD: Juan Fernando	<b>KBUE/Los Angeles, CA</b> PD: Pepe Garza	<b>KRAY/Monterey, CA</b> PD: Vicente Romero	<b>KDUT/Salt Lake City, UT</b> OM: Carlos Martin Valdez PD: Cesar Valdiosera	<b>KLNV/San Diego, CA</b> PD/MD: Jose Gadea APD: Gabriel Alvarez
<b>KLVO/Albuquerque, NM</b> PD/MD: Rene Leon	<b>WNOW/Charlotte, NC</b> PD/MD: Alex Ruiz	<b>KESS/Dallas, TX</b> PD: Chayan Ortuno	<b>KOQO/Fresno, CA</b> PD/MD: Guillermo Prince	<b>KLAX/Los Angeles, CA</b> OM: Pio Ferro PD: Juan Carlos Hidalgo MD: Lupita Del Castillo	<b>KSEA/Monterey, CA</b> PD: Pepe Escamilla	<b>KLEY/San Antonio, TX</b> OM: Robin Flores PD: Rudy Ramos APD/MD: Danny D.	<b>XHTY/San Diego, CA</b> PD: Elvis Valle
<b>WBZY/Atlanta, GA</b> OM: Clay Hunnicutt PD: Robb Ramirez APD: Aly Young	<b>WLEY/Chicago, IL</b> PD: Marylu Ramos	<b>KBNO/Denver, CO</b> PD: Socorro Rios MD: Zenon Ferrufino	<b>KLTN/Houston, TX</b> PD: Raul Brindis MD: Angel Basulto	<b>KLHY/Los Angeles, CA</b> OM/PD: Elias Autran	<b>KXLM/Oxnard, CA</b> PD/MD: Salvador Prieto	<b>KROM/San Antonio, TX</b> PD: Rogelio Leal	<b>KRZZ/San Francisco, CA</b> OM: Olga Rosales PD: Jesse Portillo
<b>KHHL/Austin, TX</b> PD: Jose "Jime" Martinez	<b>WOJO/Chicago, IL</b> OM: Cesar Canales PD: Rafael Bautista	<b>KXPX/Denver, CO</b> PD: Napoleon Sanchez	<b>KQBU/Houston, TX</b> PD: Arnulfo Ramirez	<b>KSCA/Los Angeles, CA</b> PD: Veronica Nava	<b>KHOT/Phoenix, AZ</b> OM: Eleazar Garcia PD: Nelson Oseida	<b>KSAH/San Antonio, TX</b> OM: Robin Flores PD: Alfonso Flores APD: Minnie Ochoa MD: Juan Martinez	<b>KSOL/San Francisco, CA</b> PD/MD: Jose Luis Gonzalez
<b>KIWI/Bakersfield, CA</b> PD/MD: Raul Evangelista	<b>KLHB/Corpus Christi, TX</b> PD: A.C. Cruz MD: Danny Guerra	<b>XHNZ/El Paso, TX</b> PD: Francis Aguirre MD: Arturo Buenrostro	<b>KTJM/Houston, TX</b> PD: Ezequiel Gonzalez	<b>KGBT/McAllen, TX</b> PD: Hugo De La Cruz MD: Armando Almazan	<b>WYMY/Raleigh, NC</b> PD: Julie Garza	<b>KXSB/Riverside, CA</b> PD/MD: Salvador Prieto	<b>KSTN/Stockton, CA</b> PD: Kent Rodriguez
<b>KMQA/Bakersfield, CA</b> OM: Irene Escalante PD/MD: Yesenia De Luna APD: Victor Martinez	<b>KSAB/Corpus Christi, TX</b> OM: Paula Newell PD/MD: Dan Pena	<b>KLBN/Fresno, CA</b> PD/MD: Jorge Guillen	<b>WEDJ/Indianapolis, IN</b> PD/MD: Manuel Sepulveda	<b>KKPS/McAllen, TX</b> PD: Mando San Roman MD: Robert Montalvo	<b>KXSB/Riverside, CA</b> PD/MD: Salvador Prieto	<b>KTTA/Sacramento, CA</b> PD: Juan Gonzalez	<b>KCMT/Tucson, AZ</b> PD/MD: Abel Quinonez
			<b>KISF/Las Vegas, NV</b> PD: Jose Ramon Bravo				<b>KYQQ/Wichita, KS</b> OM/PD: Beverlee Brannigan





# LATIN POP

▶ AFTER SCORING NINE CHART HITS SINCE 1999 AS PART OF LA SECTA ALLSTAR, **GUSTAVO LAUREANO** BOWS AT NO. 39 WITH HIS SOLO DEBUT "ENAMORADO."



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THIS WEEK	LAST WEEK	TITLE	ARTIST	NIELSEN BDS CERTIFICATIONS (IMPRINT / PROMOTION LABEL)	PLAYS TW	+/	AUDIENCE MILLIONS	RANK
1	13	<b>COMO YO NADIE TE HA AMADO</b>	YURIIDIA	<b>NO. 1 (4 WKS)</b> SONY BMG NORTE	928	+13	8.415	6
2	21	<b>TU RECUERDO</b>	RICKY MARTIN FEATURING LA MARI	SONY BMG NORTE	831	-29	10.199	1
3	15	<b>ME MUERO</b>	LA SA ESTACION	SONY BMG NORTE	829	+40	9.033	3
4	15	<b>INVIERNO</b>	REIK	SONY BMG NORTE	767	+24	6.067	12
5	5	<b>MANDA UNA SENAL</b>	MANA	<b>MOST INCREASED PLAYS/MOST ADDED</b> WARNER LATINA	722	+233	9.501	2
6	5	<b>TE LO AGRADEZCO, PERO NO</b>	ALEJANDRO SANZ FEATURING SHAKIRA	WARNER LATINA	712	-31	8.557	5
7	18	<b>BENDITA TU LUZ</b>	MANA	WARNER LATINA	675	-42	8.690	4
8	6	<b>NADA PUEDE CAMBIARME</b>	PAULINA RUBIO	UNIVERSAL LATINO	660	-1	7.108	9
9	17	<b>SI TU NO ESTAS</b>	SIN BANDERA	SONY BMG NORTE	606	-44	7.038	10
10	13	<b>TU AMOR</b>	LUIS FONSI	UNIVERSAL LATINO	558	-163	7.449	7
11	14	<b>QUE HICISTE</b>	JENNIFER LOPEZ	EPIC/SONY BMG NORTE	512	+114	7.222	8
12	5	<b>DAME</b>	RBD	EMI TELEVISA	483	+16	4.865	14
13	20	<b>SER O PARECER</b>	RBD	EMI TELEVISA	457	-67	3.591	20
14	32	<b>LABIOS COMPARTIDOS</b>	MANA	WARNER LATINA	407	0	3.597	19
15	9	<b>PEGATE</b>	RICKY MARTIN	SONY BMG NORTE	380	+30	6.381	11
16	3	<b>ERES PARA MI</b>	JULIETA VENEGAS	SONY BMG NORTE	374	+18	1.930	40
17	5	<b>AMAR ES LO QUE QUIERO</b>	DAVID B SBAL	UNIVERSAL LATINO	352	-31	4.646	15
18	28	<b>NI UNA SOLA PALABRA</b>	PAULINA RUBIO	UNIVERSAL LATINO	347	-28	3.062	24
19	3	<b>LUZ SIN GRAVEDAD</b>	BELINDA	EMI TELEVISA	341	+54	2.535	31
20	19	<b>ROSA PASTEL</b>	BELANQVA	UNIVERSAL LATINO	323	-42	1.857	-
21	25	<b>CHIQUILLA</b>	A.B. QUINTANILLA III PRESENTS KUMBIA ALL STARZ	EMI TELEVISA	323	-63	1.496	-
22	21	<b>LIMON Y SAL</b>	JULIETA VENEGAS	SONY BMG NORTE	308	-21	1.172	-
23	7	<b>SI FUERA FACIL</b>	OBIE BERMUDEZ	EMI TELEVISA	301	-17	3.548	21
24	3	<b>HOY TENGO GANAS DE TI</b>	RICARDO MONTANER	EMI TELEVISA	290	+83	3.533	22
25	10	<b>TODO SE DERRUMBO</b>	PEPE AGUILAR	EMI TELEVISA	273	-18	4.926	13
26	7	<b>NINO</b>	BELANOVA	UNIVERSAL LATINO	245	+13	0.742	-
27	6	<b>IRREEMPLAZABLE</b>	BEYONCE	COLUMBIA	241	-7	2.804	25
28	21	<b>COLECCIONISTA DE CANCIONES</b>	CAMILA	SONY BMG NORTE	241	-34	0.871	-
29	7	<b>DE VEZ EN MES</b>	RICARDO ARJONA	SONY BMG NORTE	225	-57	3.284	23
30	RE ENTRY	<b>SI TU ME QUISIERAS</b>	LU	WARNER LATINA	215	+61	2.755	26
31	10	<b>NO DIGAS</b>	OSE	MELODY/FONOVISA	213	-11	1.949	39
32	21	<b>NI FREUD NI TU MAMA</b>	BELINCA	EMI TELEVISA	203	+15	1.302	-
33	19	<b>A LA PRIMERA PERSONA</b>	ALEJANDRO SANZ	WARNER LATINA	201	-74	3.782	18
34	8	<b>HACE TIEMPO</b>	FONSECA	EMI TELEVISA	197	-35	2.509	32
35	20	<b>DESILUSIONAME</b>	OLGA TANON	UNIVISION	192	+23	4.081	17
36	5	<b>FLACA O GORDITA</b>	OLGA TANON	UNIVISION	186	0	2.341	36
37	2	<b>LA LLAVE DE MI CORAZON</b>	JUAN LUIS GUERRA 440	EMI TELEVISA	184	+20	2.717	28
38	NEW	<b>COMO ENTENDER</b>	JENNIFER PENA	UNIVISION	181	+26	4.267	16
39	NEW	<b>ENAMORADO</b>	GUSTAVO LAUREANO	UNIVERSAL LATINO	178	+22	2.745	27
40	3	<b>DISPARAME DISPARA</b>	LAURA PAUSINI	WARNER LATINA	178	-25	0.718	-

**MOST ADDED**

TITLE	ARTIST / LABEL	NEW STATIONS
<b>MANDA UNA SE-AL</b>	Mana (WARNER LATINA) KLVE, KRIO, KTCY, KWIZ, KXXX, WAMR, WFID, WPAT, XLTN	<b>9</b>
<b>SI NOS QUEDARA POCO TIEMPO</b>	Chayanne (SONY BMG NORTE) KLVE, KVVV, WFID, WIAC, WKAQ, WRMA, XHPX	<b>7</b>
<b>COMO ENTENDER</b>	Jennifer Pena (UNIVISION) KBMG, KCNL, KNVO	<b>3</b>
<b>EL AMOR</b>	Yahir (WARNER LATINA) KNVO, XHPX	<b>2</b>
<b>TODO CAMBIO</b>	Camila (SONY BMG NORTE) KNVO, WKAQ	<b>2</b>
<b>SI TU ME QUISIERAS</b>	Lu (WARNER LATINA) WIAC, WXYX	<b>2</b>
<b>ERES PARA MI</b>	Julieta Venegas (SONY BMG NORTE) KBMG, KNVO	<b>2</b>
<b>HOY TENGO GANAS DE TI</b>	Ricardo Montaner (EMI TELEVISA) KMMM, XHFG	<b>2</b>
<b>LUZ SIN GRAVEDAD</b>	Belinda (EMI TELEVISA) KMMM, XHFG	<b>2</b>
<b>LA PARED</b>	Shakira (EPIC/SONY BMG NORTE) KRIO, KXXX	<b>2</b>

**ADDED AT...**  
**WRMA**  
Miami, FL  
PD: Rogelio Alfonso  
Chayanne, Si Nos Quedara Poco Tiempo, 27  
Yuridia, Como Yo Nadie Te Ha Amado, 11

FOR MORE STATIONS GO TO:  
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**MOST INCREASED PLAYS**

TITLE	ARTIST / LABEL	PLAYS /GAIN	TITLE	ARTIST / LABEL	PLAYS /GAIN
<b>MANDA UNA SENAL</b>	Mana (Warner Latina) KXXX +33, XAVO +52, WFID +32, WPAT +23, KRIO +18, KTCY +18, KCNL +17, XLTN +16, KWIZ +15, KLVE +12	<b>+233</b>	<b>MANDA UNA SENAL</b>	Mana (Warner Latina)	<b>90/19</b>
<b>SI NOS QUEDARA POCO TIEMPO</b>	Chayanne (Sony BMG Norte) KVVV +31, WRMA +27, WIAC +23, XHPX +21, KLVE +17, WFID +16, WKAQ +14, KMMM +6, XLTN +6, WAMR +2	<b>+166</b>	<b>SI NOS QUEDARA POCO TIEMPO</b>	Chayanne (Sony BMG Norte)	<b>88/1</b>
<b>QUE HICISTE</b>	Jennifer Lopez (Epic/Sony BMG Norte) WPAT +30, KMMM +18, KBMG +15, WRMA +11, WKAQ +10, KCNL +10, XHPX +8, WIAC +5, KTCY +4, WXYX +3	<b>+114</b>	<b>SENTIR EN LA VIDA</b>	Janina (UNIVISION)	<b>87/5</b>
<b>LA PARED</b>	Shakira (Epic/Sony BMG Norte) XAVO +37, KXXX +35, KRIO +17, XHFG +3, WXYX +1	<b>+86</b>	<b>LA PARED</b>	Shakira (Epic/Sony BMG Norte)	<b>85/5</b>
<b>HOY TENGO GANAS DE TI</b>	Ricardo Montaner (EMI Televisa) WIAC +21, KMMM +21, KNVO +14, WPAT +9, XHFG +7, KCNL +6, KQQK +4, WRMA +2, WAMR +1, WIAC +1	<b>+83</b>	<b>HOY TENGO GANAS DE TI</b>	Ricardo Montaner (EMI Televisa)	<b>80/17</b>



**MOST INCREASED PLAYS**

**+233**

**MANDA UNA SENAL**

**+166**

**SI NOS QUEDARA POCO TIEMPO**

**+114**

**QUE HICISTE**

**+86**

**LA PARED**

**+83**

**HOY TENGO GANAS DE TI**

FOR WEEK ENDING FEBRUARY 18, 2007  
**LEGEND:** See legend in charts section for rules and symbol explanations.  
27 Latin pop, 12 tropical and 13 Latin rhythm stations are electronically monitored by Nielsen Broadcast Data Systems 24 hours a day, 7 days a week. © 2007 Nielsen Business Media, Inc. All rights reserved.

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► HECTOR "EL FATHER" MOVES TO THE TOP OF THE TROPICAL CHART WITH "SOLA," MATCHING HIS STANDING ON THE LATIN RHYTHM LIST.



THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST	NIELSEN BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS RANK
1	3	13	<b>SOLA</b> HECTOR "EL FATHER"	<b>NO. 1 (1 WK)</b> VI/MACHETE	221 +2	1.990 9
2	5	15	<b>PEGAO</b> WISIN & YANDEL FEATURING LOS VAQUEROS	WY/MACHETE	219 +14	1.214 20
3	1	12	<b>SHORTY SHORTY</b> XTREME	LA CALLE/UNIVISION	216 -19	4.944 1
4	15	3	<b>LA LLAVE DE MI CORAZON</b> <b>MOST INCREASED PLAYS</b> JUAN LUIS GUERRA 440	EMI TELEVISA	214 +69	4.458 2
5	2	21	<b>ELLA VOLVIO</b> NKI ABE	SONY BMC NORTE	192 -30	1.922 11
6	4	22	<b>NO VUELVO CONTIGO</b> FRANKIE NEGROM	LA CALLE/UNIVISION	191 -23	1.947 10
7	7	37	<b>QUE PRECIO TIENE EL CIELO</b> MARC ANTHONY	SONY BMC NORTE	186 +2	3.113 5
8	6	14	<b>TU RECUERDO</b> RICKY MARTIN FEATURING LA MARI	SONY BMC NORTE	184 -3	1.295 18
9	13	14	<b>LA OTRA</b> ILEGALES FEATURING MONCHY Y ALEXANDRA	UNIVERSAL LATINO	175 +5	2.315 7
10	9	23	<b>NOCHE DE ENTIERRO (NUESTRO AMOR)</b> LOS BENJAMINS FEATURING WISIN & YANDEL, DADDY YANKEE, HECTOR "EL FATHER" & ZION	MAS FLOW/MACHETE	168 -13	1.007 24
11	8	31	<b>LOS INFIELES</b> AVENTURA	PREMIUM LATIN	160 -23	1.724 12
12	12	19	<b>LOS HOMBRES TIENEN LA CULPA</b> DON OMAR, GILBERTO SANTA ROSA	CMC/SRC/UNIVERSAL MOTOWN	159 -3	0.974 27
13	11	18	<b>NO HAY MANERA</b> EL GRAN COMBO DE PUERTO RICO	DISCOS 605/SONY BMC NORTE	159 -9	0.966 28
14	13	5	<b>TU AMOR</b> LUIS FONSI	UNIVERSAL LATINO	138 -16	0.966 29
15	14	15	<b>BENDITA TU LUZ</b> MANA	WARNER LATINA	132 -21	0.770 34
16	18	4	<b>MI CORAZONCITO</b> AVENTURA	PREMIUM LATIN	129 +9	3.913 3
17	17	9	<b>DON'T CRY</b> TOBY LOVE	SONY BMC NORTE	118 +3	0.995 25
18	16	7	<b>IRREEMPLAZABLE</b> BEYONCE	COLUMBIA	115 -17	0.780 33
19	25	15	<b>MIA</b> TITO "EL BAMBINO" FEATURING DADDY YANKEE	EMI TELEVISA	111 +15	1.665 14
20	19	7	<b>HACE TIEMPO</b> FONSECA	EMI TELEVISA	106 -11	1.066 22
21	24	17	<b>ECHATE PA' CA</b> ELVIS CRESPO & GRUPO MANIA	OLE	105 +7	0.545 39
22	31	2	<b>ARROZ CON HABICHUELA</b> <b>MOST ADDED</b> EL GRAN COMBO DE PUERTO RICO	DISCOS 605/SONY BMC NORTE	102 +41	1.706 13
23	27	3	<b>FLACA O GORDITA</b> OLGA TANON	UNIVISION	92 +9	0.883 31
24	26	5	<b>MIRA</b> FULANITO	CUTTING	89 +1	1.107 21
25	21	14	<b>A QUIEN</b> MARLON	UNIVISION	89 -15	0.551 38
26	22	36	<b>PAM PAM</b> WISIN & YANDEL	MACHETE	87 -16	3.330 4
27	30	2	<b>MAS QUE TU AMIGO</b> TITO NIEVES	LA CALLE/UNIVISION	84 +18	2.227 8
28	23	5	<b>IGUAL QUE AYER</b> RAKIM & KEN-Y	PINA/UNIVERSAL LATINO	83 -16	1.451 17
29	20	10	<b>VAMOS A TO'A</b> LIMI-T 21	LA CALLE/UNIVISION	82 -23	0.469 -
30	37	2	<b>NUNCA HABIA LLORADO ASI</b> VICTOR MANUELLE FEATURING DON OMAR	SONY BMC NORTE	76 +30	0.500 -
31	32	15	<b>FANTASMA</b> ZION	BABY	73 +15	0.890 30
32	RE-ENTRY	QUE HICISTE JENNIFER LOPEZ	EPIC/SONY BMC NORTE	69 +27	0.302 -	
33	29	8	<b>NO ME PERDONES</b> NG2	SONY BMC NORTE	62 -6	0.426 -
34	35	4	<b>NADA PUEDE CAMBIARME</b> PAULINA RUBIO	UNIVERSAL LATINO	56 +1	0.133 -
35	28	24	<b>VALE LA PENA</b> YOSKAR SARANTE	J & N	55 -28	1.575 15
36	NEW	QUE LLOREN IVY QUEEN	UNIVISION	51 +36	1.262 19	
37	NEW	MANDA UNA SENAL MANA	WARNER LATINA	50 +10	2.517 6	
38	36	9	<b>CHIQUILLA</b> A.B. QUINTANILLA III PRESENTS KUMBIA ALL STARZ	EMI TELEVISA	50 +3	0.271 -
39	33	4	<b>EN EL AMOR</b> JOE VERAS	J & N	46 -11	1.498 16
40	38	2	<b>AMAR ES LO QUE QUIERO</b> DAVID BISBAL	UNIVERSAL LATINO	43 -1	0.982 26

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST	NIELSEN BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS RANK
1	14	5	<b>SOLA</b> HECTOR "EL FATHER"	<b>NO. 1 (5 WKS)</b> VI/MACHETE	754 +25	11.661 1
2	40	2	<b>PAM PAM</b> WISIN & YANDEL	MACHETE	567 -16	8.556 2
3	15	8	<b>DON'T CRY</b> TOBY LOVE	SONY BMC NORTE	504 +11	7.338 4
4	29	6	<b>LOS INFIELES</b> AVENTURA	PREMIUM LATIN	495 +25	6.301 9
5	21	3	<b>DIME (TELL ME)</b> PITBULL FEATURING KEN-Y	FAMOUS ARTISTS/TVT	471 -57	6.369 7
6	14	4	<b>SHORTY SHORTY</b> XTREME	LA CALLE/UNIVISION	464 -29	7.181 5
7	4	11	<b>IRREEMPLAZABLE</b> BEYONCE	COLUMBIA	456 -56	5.429 14
8	7	36	<b>ME MATAS</b> RAKIM & KEN-Y	PINA/UNIVERSAL LATINO	433 -42	5.515 13
9	9	19	<b>I WANNA LUV U</b> AKON FEATURING SNOOP DOGG	KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN	429 +3	6.133 10
10	17	10	<b>PEGAO</b> WISIN & YANDEL FEATURING LOS VAQUEROS	WY/MACHETE	400 +2	6.940 6
11	2	11	<b>QUE LLOREN</b> IVY QUEEN	UNIVISION	351 +14	5.840 12
12	16	8	<b>NO SE DE ELLA (MY SPACE)</b> DON OMAR FEATURING WISIN & YANDEL	VI/MACHETE	348 +36	7.462 3
13	12	9	<b>IGUAL QUE AYER</b> RAKIM & KEN-Y	PINA/UNIVERSAL LATINO	296 -25	6.315 8
14	13	23	<b>NOCHE DE ENTIERRO (NUESTRO AMOR)</b> LOS BENJAMINS FEATURING WISIN & YANDEL, DADDY YANKEE, HECTOR "EL FATHER" & ZION	MAS FLOW/MACHETE	291 -27	4.242 15
15	15	17	<b>MIA</b> TITO "EL BAMBINO" FEATURING DADDY YANKEE	EMI TELEVISA	268 -20	2.416 26
16	17	36	<b>TENGO UN AMOR</b> TOBY LOVE FEATURING RAKIM & KEN-Y	SONY BMC NORTE	235 -33	2.452 24
17	20	25	<b>ME QUIERE BESAR</b> ALEXIS & FIDIO	SONY BMC NORTE	227 -3	5.841 11
18	24	6	<b>WE FLY HIGH</b> JIM JONES	KOCH	217 +29	2.424 25
19	21	15	<b>SMACK THAT</b> AKON FEATURING EMINEM	KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN	207 -23	2.024 32
20	18	7	<b>LA OTRA</b> ILEGALES FEATURING MONCHY Y ALEXANDRA	UNIVERSAL LATINO	205 -53	2.507 22
21	29	2	<b>TU AMOR</b> LUIS FONSI	UNIVERSAL LATINO	199 +42	2.207 30
22	22	16	<b>ANDA SOLA</b> DON OMAR	ALLSTAR/MACHETE	198 -23	2.698 19
23	17	17	<b>ATREVETE</b> WISIN & YANDEL FEATURING FRANCO EL GORILLA	CREE/URBAN BOX OFFICE	193 -56	1.746 34
24	16	26	<b>FANTASMA</b> ZION	BABY	192 -95	3.997 16
25	23	19	<b>AY CHICO (LENGUA AFUERA)</b> PITBULL	FAMOUS ARTISTS/TVT	190 -23	2.168 31
26	30	3	<b>FUEGO</b> PITBULL	FAMOUS ARTISTS/TVT	176 +19	1.301 -
27	25	14	<b>YA NO</b> KUKY	MACHETE	170 -17	1.333 -
28	NEW	<b>TE LO AGRADEZCO, PERO NO</b> <b>MOST INCREASED PLAYS/MOST ADDED</b> ALEJANDRO SANZ FEATURING SHAKIRA	WARNER LATINA	153 +101	1.338 -	
29	36	2	<b>CHICA VIRTUAL</b> ARCANGEL	FLOW/UNIVERSAL LATINO	144 +25	3.436 17
30	NEW	<b>SIENTE EL BOOM</b> TITO "EL BAMBINO" FEATURING RANDY	CREE/URBAN BOX OFFICE	135 +41	2.327 28	
31	RE-ENTRY	<b>MY LOVE</b> JUSTIN TIMBERLAKE FEATURING T.I.	JIVE/ZOMBA	121 +30	1.324 -	
32	RE-ENTRY	<b>LA PERFECTA OCASION</b> LOS COMPADRES FEATURING COCHO	VI/MACHETE	120 +36	1.026 -	
33	26	10	<b>STUCK WITH YOU</b> LIL ROB	UPSTAIRS	120 -46	2.528 21
34	33	7	<b>SAY IT RIGHT</b> NELLY FURTADO	MOSLEY/GEFFEN	117 -24	1.198 -
35	28	4	<b>SHORTIE LIKE MINE</b> BOW WOW FEATURING CHRIS BROWN & JOHNTA AUSTIN	COLUMBIA	115 -43	1.709 35
36	27	7	<b>BENDITA TU LUZ</b> MANA	WARNER LATINA	115 -48	1.266 -
37	NEW	<b>SHE'S LIKE THE WIND</b> LUMIDEE FEATURING TONY SUNSHINE	TVT	113 +53	1.160 -	
38	37	3	<b>WALK AWAY (REMEMBER ME)</b> PAULA DEANDA FEATURING THE DEE	ARISTA/RMG	110 -8	1.455 -
39	NEW	<b>LA MANERA</b> ADASSA	UNIVERSAL LATINO	105 +27	1.471 -	
40	NEW	<b>PASARELA</b> DJ NELSON Y DALMATA	FLOW/UNIVERSAL LATINO	105 +13	1.603 37	

### TROPICAL & LATIN RHYTHM MONITORED REPORTERS

<b>TROPICAL</b>	<b>WRUM/Orlando, FL</b> PD: Raymond Torres	<b>WZNT/Puerto Rico</b> PD: Pedro Arroyo	<b>KFZO/Dallas, TX</b> OM: Andy Lockridge PD: Chayan Ortuno APD: Alejandro Covarrubias	<b>KLQL/Houston, TX</b> PD: Bobby Ramos	<b>KVIB/Phoenix, AZ</b> PD: Josue Villa
<b>WLAT/Hartford, CT</b> PD/MD: Nelson Brudys	<b>WEMG/Philadelphia, PA</b> PD: DJ Frankie	<b>WYUU/Tampa, FL</b> OM: Mike Culotta PD: Ricardo Blanco MD: Carlos Jose Peralta	<b>KZZA/Dallas, TX</b> PD: Domingo	<b>KXOL/Los Angeles, CA</b> OM: Pio Ferro PD: Jerry Pulles	<b>WODA/Puerto Rico</b> OM: Jose Nelson PD/MD: Rogie Gallart
<b>WXDJ/Miami, FL</b> PD: Ruddy Hernandez	<b>WKKB/Providence, RI</b> PD: Juan D. Gonzalez APD: Darwin Garcia	<b>WLZL/Washington, DC</b> PD: Aracely Rivera	<b>KLLE/Fresno, CA</b> PD: Tony Santos MC: Ramo La Rivera	<b>WMGE/Miami, FL</b> OM: Rod Phillips PD: Frank Walsh MD: Raymond Hernandez	<b>WVOZ/Puerto Rico</b> <b>KVVZ/San Francisco, CA</b> PD: Bismarck Espinoza
<b>WSKQ/New York, NY</b> PD: Jorge Mier	<b>WPMZ/Providence, RI</b> PD: Zoilo Garcia MD: Dilson Mendez, Jr.	<b>LATIN RHYTHM</b>	<b>WTLQ/Ft. Myers, FL</b> PD: Al Sanchez	<b>WCAA/New York, NY</b> PD: Alix Quintero APD: Bryant Pino MD: DJ Kazzanova	
<b>WNUE/Orlando, FL</b> PD: Rafael Grillon MC: Jose Martinez	<b>WPRM/Puerto Rico</b> PD: Jorge Pabon	<b>WVIV/Chicago, IL</b> OM/PD: Cesar Canales APD: Lucy Herrera MD: Armando Reyes			

BROADCAST DATA SYSTEMS

Announcing This Month's Recipients of

BDS Certified

# SPIN AWARDS



TO EVERY SPIN AWARD WINNER  
**CONGRATULATIONS**

## BDS Certified Spin Awards January 2007 Recipients:

### 900,000 SPINS

Kryptonite/ **3 Doors Down** /UNIVERSAL REPUBLIC

### 600,000 SPINS

She Will Be Loved/ **Maroon 5** /OCTONE/J/RMG  
Angel/ **Sarah McLachlan** /REPRISE  
One Week/ **Barenaked Ladies** /REPRISE  
That Don't Impress Me Much/ **Shania Twain** /MERCURY

### 500,000 SPINS

Any Man Of Mine/ **Shania Twain** /MERCURY  
No Such Thing/ **John Mayer** /AWARE/COLUMBIA  
Your Body Is A Wonderland/ **John Mayer** /AWARE/COLUMBIA  
Hot In Herre/ **Nelly** /UNIVERSAL

### 400,000 SPINS

Shake Ya Tailfeather/ **Nelly, P. Diddy & Murphy Lee** /BAD BOY/UNIVERSAL

### 300,000 SPINS

Lips Of An Angel/ **Hinder** /UNIVERSAL REPUBLIC  
What Hurts The Most/ **Rascal Flatts** /LYRIC STREET  
Crazy/ **Gnarls Barkley** /DOWNTOWN/LAVA/ATLANTIC  
Who Says You Can't Go Home/ **Bon Jovi** /ISLAND/IDJMG  
Walk Away/ **Kelly Clarkson** /RCA/RMG  
My Love/ **Justin Timberlake Feat. T.I.** /JIVE/ZOMBA  
Ridin'/ **Chamillionaire Feat. Krayzie Bone** /UNIVERSAL MOTOWN  
Broken/ **Seether Feat. Amy Lee** /WIND-UP  
21 Questions/ **50 Cent Feat. Nate Dogg** /INTERSCOPE  
All My Life/ **Foo Fighters** /RCA  
Miss You/ **Aaliyah** /BLACKGROUND/UNIVERSAL  
SOS/ **Rihanna** /SRP/DEF JAM/IDJMG

### 200,000 SPINS

Irreplaceable/ **Beyonce** /MUSIC WORLD/COLUMBIA  
How To Save A Life/ **The Fray** /EPIC  
I Wanna Love You/ **Akon Feat. Snoop Dogg** /SRC/UPFRONT/KONVICT/UNIVERSALMOTOWN  
Chasing Cars/ **Snow Patrol** /POLYDOR/A&M/INTERSCOPE  
Smack That/ **Akon Feat. Eminem** /SRC/UPFRONT/KONVICT/UNIVERSALMOTO.WN  
Hate Me/ **Blue October** /UNIVERSAL MOTOWN  
What's Left Of Me/ **Nick Lachey** /JIVE/ZOMBA  
Home/ **Michael Buble** /143/REPRISE  
Something To Be Proud Of/ **Montgomery Gentry** /COLUMBIA  
Pullin' Me Back/ **Chingy Feat. Tyrese** /SLOT-A-LOT/CAPITOL  
Unpredictable/ **Jamie Foxx** /J/RMG  
Slither/ **Velvet Revolver** /RCA/RMG  
Get It Poppin'/ **Fat Joe Feat. Nelly** /ATLANTIC  
Your Man/ **Josh Turner** /MCA NASHVILLE  
(There's Got To Be) More To Life/ **Stacie Orrico** /VIRGIN  
Figured You Out/ **Nickelback** /ROADRUNNER

### 100,000 SPINS

Walk Away/ **Paule DeAnda Feat. The Day** /ARISTA/RMG  
We Fly High/ **Jim Jones** /KOCH  
Hurt/ **Christina Aguilera** /RCA/RMG  
She's Everything/ **Brad Paisley** /ARISTA NASHVILLE  
Say It Right/ **Nelly Furtado** /Geffen  
Come To Me/ **Diddy Feat. Nicole Scherzinger** /BAD BOY/ATLANTIC  
Gallery/ **Mario Vazquez** /ARISTA/RMG  
The Diary Of Jane/ **Breaking Benjamin** /HOLLYWOOD  
Some People Change/ **Montgomery Gentry** /COLUMBIA  
Welcome To The Black Parade/ **My Chemical Romance** /REPRISE  
The Riddle/ **Five For Fighting** /AWARE/COLUMBIA  
Steady, As She Goes/ **The Raconteurs** /THIRD MAN/V2  
Promise/ **Ciara** /LAFACE/JIVE/ZOMBA  
Don't Lie/ **Black Eyed Peas** /A&M/INTERSCOPE  
My Old Friend/ **Tim McGraw** /CURB  
Twisted Transistor/ **Korn** /CURB  
I'm Feeling You/ **Santana Feat. Michelle Branch & The Wreckers** /ARISTA/RMG  
No Problem/ **Lil Scrappy** /REPRISE

### 50,000 SPINS

You/ **Lloyd Feat. Lil Wayne** /THE INC/UNIVERSAL MOTOWN  
Runaway Love/ **Ludacris Feat. Mary J. Blige** /DEF CON II/IDJMG  
It Ends Tonight/ **All-American Rejects** /DOGHOUSE/INTERSCOPE  
Snow (Hey Oh)/ **Red Hot Chili Peppers** /WARNER BROS.  
That's That S\*\*\*/ **Snoop Dogg Feat. R. Kelly** /Geffen  
Break It Off/ **Rihanna Feat. Sean Paul** /DEF JAM/IDJMG  
What Goes Around... Comes Around/ **Justin Timberlake** /JIVE  
It's Not Over/ **Daughtry** /RCA/RMG  
My, Oh My/ **The Wreckers** /MAVERICK/WARNER BROS./WRN  
Pain/ **Three Days Grace** /JIVE/ZOMBA  
Ladies Love Country Boys/ **Trace Adkins** /CAPITOL NASHVILLE  
Make It Rain/ **Fat Joe** /TERROR SQUAD/VIRGIN  
I Luv It/ **Young Jeezy** /DEF JAM/IDJMG  
Alyssa Lies/ **Jason Michael Carroll** /ARISTA NASHVILLE  
I'll Wait For You/ **Joe Nichols** /UNIVERSAL SOUTH  
Only Grace/ **Matthew West** /UNIVERSAL SOUTH/SPARROW/EMI CMG  
Sing Alleluia/ **Jennifer Knapp & Mac Powell** /ESSENTIAL PLG  
Push It/ **Rick Ross** /SLIP-N-SLIDE-/DEF JAM/IDJMG  
On The Hotline/ **Pretty Ricky** /ATLANTIC  
Sing A Song/ **Third Day** /ESSENTIAL/PLG  
Wings Of A Butterfly/ **HIM** /WARNER BROS.  
Always On Your Side/ **Sheryl Crow & Sting** /A&M/INTERSCOPE  
Nothing Without You/ **Bebo Norman** /PROVIDENT  
La Paga/ **Juanes** /UNIVERSAL LATINO  
La Sorpesa/ **Los Tigres Del Norte** /FONOVISIA  
Change Me/ **Ruben Studdard** /J/RMG  
Dile/ **Don Omar** /MACHETE/VI  
Sea Of Faces/ **KUTLESS** /J/RMG  
Anna Molly/ **Incubus** /EPIC  
Boston/ **Augustana** /EPIC



Nielsen  
Broadcast Data  
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[www.bdsonline.com](http://www.bdsonline.com)

Billboard TOP ALBUMS

The Billboard 200... based on a national sample of retail stores, mass merchant, direct-to-consumer transactions... as well as download album sales from such services as iTunes.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, Title, CERT., PEAK POSITION. Top album: #1 NORAH JONES - Not Too Late.

VIDEO CHANNELS

MTV Video Chart. Top video: Fall Out Boy, This Ain't A Scene, It's An Outbreak.

VH1 Video Chart. Top video: Robyn Thicke, Lost Without U.

STREAMS

AOL Video On Demand. Top stream: Justin Timberlake, What Goes Around.

YAHOO! MUSIC Video On Demand. Top stream: Justin Timberlake, What Goes Around.

Billboard HOT DIGITAL SONGS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST, CERT., PEAK POSITION. Top song: WHAT GOES AROUND... COMES AROUND.

BET Video Chart. Top video: Young Jeezy, Go Getta.

CMT Video Chart. Top video: Trace Adkins, Ladies Love Country Boys.

Great American Country Video Chart. Top video: Keith Urban, Stupid Boy.

FUSE Video Chart. Top video: My Chemical Romance, Famous Last Words.

MTV2 Video Chart. Top video: The Game, Wouldn't Get Far.

MuchMusic Canada Video Chart. Top video: Good Charlotte, The River.

AOL TOTAL STREAMS. Top stream: Justin Timberlake, What Goes Around.

## OPPORTUNITIES

### EAST

#### Director of Sales

WRBS seeks a Director of Sales for its Christian stations in Baltimore. If Christian ministry is at the dead-center core of who you are, if you have a proven record of sales management success and you desire to contribute to a unified, ministry-centered team, this position may be for you. If you find your greatest satisfaction in helping others, and if you can understand that excellence in business practices is highly valued, but that money isn't what drives us, you probably are the perfect person for this job.

A college degree is preferred, as well as two years of sales management experience, an understanding of broadcasting, inventory pricing and management, marketing and promotions. You must have extensive knowledge of sales principles and practices.

Please send your cover letter and résumé to [steve.lawhon@wrbs.com](mailto:steve.lawhon@wrbs.com) or Steve Lawhon, General Manager, WRBS, 3600 Georgetown Road, Baltimore, MD 21227. EOE.

### SOUTH

## Rock 92

#### HEY, BIG MOUTH!

Got something to say but nowhere to say it? Rock 92 (Greensboro, NC, #45) is looking for the next night talker (think Jimmy Kimmel or Adam Carolla). If you can relate to adult men who like Skynyrd and Zeppelin - but want something different from 7-mid. - send us your stuff. If you've got the attitude, we've got the time.

Air check and résumé to: WKRR, 192 E. Lewis St., Greensboro, NC 27406. No phone calls. Women & minorities encouraged. EOE.

## MIDWEST



#### Product/Brand Manager Emmis Radio - Chicago WKQX-FM/WLUP-FM

You see radio as a product and your station(s) as a brand. You have built a strategic plan to grow your brand, and you have worked your plan every day to make it happen. Employees, co-workers and other managers - everyone in the building is able to clearly articulate the goals and objectives for the brand because you lead from that perspective. You have a successful track record of developing on-air talent, and managing the on-air, online and marketing efforts of radio stations.

Does this sound like you? If leading the effort to create the future of two great brands in a PPM world sounds like a challenge you're up for, I'd like to hear from you.

Non-negotiables for this opportunity:

- GREAT leadership skills
- GREAT communications skills
- Ability to strategically plan for the future with an equal amount of data and hands-on experience
- GREAT leadership skills (yes, it's that important)
- GREAT collaboration skills
- GREAT motivational skills

Other than that, you can be average...

Send a résumé and a list of past and current successes to [rgreene@emmischicago.com](mailto:rgreene@emmischicago.com), or apply online at [www.emmis.com](http://www.emmis.com).

No Phone Calls Please!

Emmis Communications is an Equal Opportunity Employer

## WEST

**Strong Christian to do strong morning show.** CHR reporter on Central California Coast. See [www.klife.org/team/jobs.html](http://www.klife.org/team/jobs.html). Experience necessary; surfboard optional.

## VOICEOVER SERVICES

ID'S—LINERS—PROMOS  
**JEFF DAVIS**  
DEMOS ONLINE: [WWW.JEFFDAVIS.COM](http://WWW.JEFFDAVIS.COM)  
PHONE: 323-464-3500

## AIR CHECKS

### — AUDIO & VIDEO AIRCHECKS —

**CURRENT # 318**, KDWB/Dave Ryan, KMVN/Tera Bonilla, KQRS/Ray Erich, WPOC/Michael J. & Jen, KIIS/JoJo Wright-ODM. \$13 CD  
**Current # 317**, KMVN/Rick Dees, KSTP-FM/Moon & Staci, WPRO-FM, WPLJ/Rocky Allen, KPWR/Yesi Ortiz, KRTH/Jim Carson \$13 CD  
**Personality Plus # PP-226**, WLUP/Jonathon Brandmeier, KIIS/Ryan Seacrest, WPLJ Scott & Todd, KQRS/Tom Barnard. \$13 CD  
**Personality Plus # PP-225**, WSIX/Gerry House, WLNK/Bob & Sheri, KRTH/Gary Bryan, Z100/Elvis Duran & Z Zoo \$13 CD  
**Personality Plus # PP-224**, WKZL/Jack Murphy WRDW/Chio WXKS/Matt Siegel WMZ/Ben & Brian. \$13 CD  
**All CHR # CHR-143**, WIOQ, WRDW, WAPE, WWWQ. \$13 CD  
**All A/C # AC-151**, WKSL, WSB-FM, KBIG, KOST. \$13 CD  
**All Country # CY-173**, WQDR, WMOZ, WTQR, WIST, WSM-FM. \$13 CD  
**Market Profile # S-569**, LAS VEGAS! CHR AC Ctry AOR \$13 CD  
**Market Profile # S-568** PHILADELPHIA! AOR CHR AC Ctry Gold UC \$13 CD  
**Promo Vault # PR-67** - promo samples - all market sizes - all formats \$15.50 CD  
**Sweeper Vault # SV-53** - Sweeper & Legal ID samples, all formats. \$15.50 CD  
**CHN-40** (CHR NIGHTS), 0-28 (ALL OLDIES), CR-1 (CLASSIC ROCK), ALT-11 (ALL ALTERNATIVE), AOR-17 (ALL AOR) at \$13.00 each CD  
**Classic # C-311**, WABC/Cousin Brucie-1963, KFRC/Dr. Don Rose-1976, Y100/Larry McKay-1974, KEGE/Stevens & Pruett-1983 \$16.50 CD  
**Video # 108**, Detroit's W0MC/Dick Purtan, Philly's WXTU/Evans & Andie, WOGL/Gig Ron O'Brien, Greensboro's WKZL/Jack Murphy, Minneapolis KSTP-FM/Moon & Staci. 2 hrs. \$30 VHS, \$35 DVD

[www.californiaaircheck.com](http://www.californiaaircheck.com)  
**CALIFORNIA AIRCHECK**  
85478 Sagaponack Drive - Fernandina Beach, FL 32034 - 904 548-9845

## R&R Opportunities Advertising

1x \$200/inch  
2X \$150/inch

Rates are per week (maximum 35 word per inch including heading). Includes generic border. If logo, custom border or larger heading are required, add 1/2 inch (\$60 for 1x, \$50 for 2x). In addition, all ads appear on R&R's website. ([www.radioandrecords.com](http://www.radioandrecords.com))

#### Blind Box: add \$50

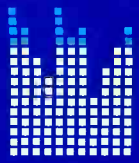
The R&R address and your box number adds 12 words to your ad. Regular Opportunities rates apply to Blind Box ads, but a \$50 service charge is added for shipping and handling.

#### Positions Sought: \$50/inch

Individuals seeking employment may run ads in the Positions Sought section at the special rate of \$50/inch.

## VOICEOVER SERVICES

**MITCH CRAIG**  
Listen Now!  
[www.mitchcraig.com](http://www.mitchcraig.com) Hot CHR/Rhythmic Imaging Call 901.881.4876



## CHR/TOP 40

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST	NIelsen BDS CERTIFICATIONS	HITPREDICTOR STATUS
1	1	15	<b>SAY IT RIGHT</b> NELLY FURTADO	NO. 1 (2 WKS)	☆☆
2	3	11	<b>WHAT GOES AROUND...COMES AROUND</b> JUSTIN TIMBERLAKE		☆☆
3	4	11	<b>IT'S NOT OVER</b> DAUGHTRY	MOST INCREASED PLAYS	☆☆
4	2	16	<b>IRREPLACEABLE</b> BEYONCE		☆☆
5	5	17	<b>WALK AWAY (REMEMBER ME)</b> PAULA DEANDA FEATURING THE DEY		☆☆
6	6	16	<b>BREAK IT OFF</b> RIHANNA & SEAN PAUL		☆☆
7	8	9	<b>THE SWEET ESCAPE</b> CWEN STEFANI FEATURING AKON		☆☆
8	12	8	<b>RUNAWAY LOVE</b> LUDACRIS FEATURING MARY J. BLIGE		☆☆
9	7	16	<b>I WANNA LOVE YOU</b> AKON FEATURING SNOOP DOGG		☆☆
10	15	5	<b>GLAMOROUS</b> FERGIE FEATURING LUDACRIS		☆☆

## RHYTHMIC

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST	NIelsen BDS CERTIFICATIONS	HITPREDICTOR STATUS
1	1	15	<b>YOU</b> LLOYD FEATURING LIL' WAYNE	NO. 1 (3 WKS)	☆☆
2	2	15	<b>RUNAWAY LOVE</b> LUDACRIS FEATURING MARY J. BLIGE		☆☆
3	6	13	<b>THIS IS WHY I'M HOT</b> MIMS	MOST INCREASED PLAYS	☆☆
4	5	13	<b>ON THE HOTLINE</b> PRETTY RICKY		☆☆
5	7	7	<b>DON'T MATTER</b> AKON		☆☆
6	4	16	<b>WE FLY HIGH</b> JIM JONES		☆☆
7	3	17	<b>IRREPLACEABLE</b> BEYONCE		☆☆
8	10	10	<b>SAY IT RIGHT</b> NELLY FURTADO		☆☆
9	11	14	<b>ICE BOX</b> OMARION		☆☆
10	9	21	<b>THE WAY I LIVE</b> BABY BOY DA PRINCE FEATURING LIL BOOSIE		☆☆

## URBAN

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST	NIelsen BDS CERTIFICATIONS	HITPREDICTOR STATUS
1	1	17	<b>YOU</b> LLOYD FEATURING LIL' WAYNE	NO. 1 (4 WKS)	☆☆
2	3	15	<b>RUNAWAY LOVE</b> LUDACRIS FEATURING MARY J. BLIGE		☆☆
3	4	14	<b>ON THE HOTLINE</b> PRETTY RICKY		☆☆
4	5	14	<b>THROW SOME D'S</b> RICH BOY FEATURING POLOW DA DON		☆☆
5	6	14	<b>POPPIN'</b> CHRIS BROWN FEATURING JAY BIZ		☆☆
6	2	17	<b>PROMISE</b> CIARA		☆☆
7	11	11	<b>LOST WITHOUT U</b> ROBIN THICKE		☆☆
8	10	7	<b>THIS IS WHY I'M HOT</b> MIMS		☆☆
9	8	13	<b>ICE BOX</b> OMARION		☆☆
10	9	17	<b>MAKE IT RAIN</b> FAT JOE FEATURING LIL WAYNE		☆☆

### #1 MOST ADDED

WITH LOVE Hilary Duff (HOLLYWOOD)

### #1 MOST INCREASED PLAYS

IT'S NOT OVER Daughtry (RCA/RMG)

### TOP 5 NEW AND ACTIVE

NOTHING LEFT TO LOSE Mat Kearney (AWARE/COLUMBIA)

INTO THE OCEAN Blue October (UNIVERSAL MOTOWN)

LOOK AFTER YOU The Fray (EPIC)

THE WAY I LIVE Baby Boy Da Prince Feat. Lil Boosie (TAKE FO/UNIVERSAL REPUBLIC)

CANDYMAN Christina Aguilera (RCA/RMG)

COMPLETE CHR/TOP 40 CHART ON PAGE 31

### #1 MOST ADDED

WHEN IT WAS ME Paula DeAnda (ARISTA/RMG)

### #1 MOST INCREASED PLAYS

THIS IS WHY I'M HOT Mims (CAPITOL)

### TOP 5 NEW AND ACTIVE

BUDDY Musiq Soulchild (ATLANTIC)

MAGIC CITY 2XL (TOMMY BOY)

2 STEP Clyde Carson (CAPITOL)

BREAK 'EM OFF Paul Wall Feat. Lil' KeKe (SWISHHOUSE/ASYLUM/ATLANTIC)

OH YEAH (WORK) Lil Scrappy Feat. Sean P. & E-40 (BME/REPRISE/WARNER BROS.)

COMPLETE RHYTHMIC CHART ON PAGE 34

### #1 MOST ADDED

BECAUSE OF YOU Ne-Yo (DEF JAM/DMJM)

### #1 MOST INCREASED PLAYS

I'M A FLIRT Bow Wow & R. Kelly Feat. T.I. & T-Pain (COLUMBIA/JIVE/ZOMBA)

### TOP 5 NEW AND ACTIVE

OUTTA MY SYSTEM Bow Wow Feat. T-Pain & Johnta Austin (COLUMBIA)

BECAUSE OF YOU Ne-Yo (DEF JAM/DMJM)

THE WAY I LIVE Baby Boy Da Prince Feat. Lil Boosie (TAKE FO/UNIVERSAL REPUBLIC)

DON'T MATTER Akon (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)

MR. JONES Mike Jones (SWISHHOUSE/ASYLUM/WARNER BROS.)

COMPLETE URBAN CHART ON PAGE 36

## URBAN AC

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST	NIelsen BDS CERTIFICATIONS	HITPREDICTOR STATUS
1	1	18	<b>LOST WITHOUT U</b> ROBIN THICKE	NO. 1 (5 WKS)	☆☆
2	27	2	<b>TAKE ME AS I AM</b> MARY J. BLIGE		☆☆
3	30	3	<b>CHANGE ME</b> RUBEN STUDDARD		☆☆
4	14	4	<b>IRREPLACEABLE</b> BEYONCE		☆☆
5	6	7	<b>IN MY SONGS</b> GERALD LEVERT	MOST INCREASED PLAYS	☆☆
6	7	6	<b>AND I AM TELLING YOU I'M NOT GOING</b> JENNIFER HUDSON		☆☆
7	8	20	<b>BE WITH YOU</b> ELISABETH WITHERS		☆☆
8	5	24	<b>USED TO BE MY GIRL</b> BRIAN MCKNIGHT		☆☆
9	10	7	<b>BUDDY</b> MUSIQ SOULCHILD		☆☆
10	9	22	<b>CAN'T GET ENOUGH</b> TAMIA		☆☆

### #1 MOST ADDED

AND I AM TELLING YOU I'M NOT GOING Jennifer Hudson (MUSIC WORLD/COLUMBIA)

### #1 MOST INCREASED PLAYS

IN MY SONGS Gerald Levert (ATLANTIC)

### TOP 5 NEW AND ACTIVE

SWEETER Gerald Levert (ATLANTIC)

SIMPLE THINGS Elisabeth Withers (BLUE NOTE/VIRGIN)

YOU Lloyd Feat. Lil' Wayne (THE INC./UNIVERSAL MOTOWN)

BAGGAGE Mary J. Blige (MATRIARCH/GEFFEN)

WHAT'S MY NAME Brian McKnight (WARNER BROS.)

COMPLETE URBAN AC CHART ON PAGE 37

## COUNTRY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST	NIelsen BDS CERTIFICATIONS	HITPREDICTOR STATUS
1	1	21	<b>IT JUST COMES NATURAL</b> GEORGE STRAIT	NO. 1 (2 WKS)	☆☆
2	2	23	<b>WATCHING YOU</b> RODNEY ATKINS		☆☆
3	3	24	<b>LADIES LOVE COUNTRY BOYS</b> TRACE ADKINS		☆☆
4	4	14	<b>STUPID BOY</b> KEITH URBAN		☆☆
5	6	22	<b>ALYSSA LIES</b> JASON MICHAEL CARROLL		☆☆
6	9	10	<b>BEER IN MEXICO</b> KENNY CHESNEY		☆☆
7	7	15	<b>ANYWAY</b> MARTINA MCBRIDE		☆☆
8	8	29	<b>LITTLE BIT OF LIFE</b> CRAIG MORGAN		☆☆
9	10	8	<b>LAST DOLLAR (FLY AWAY)</b> TIM MCGRAW		☆☆
10	11	13	<b>WASTED</b> CARRIE UNDERWOOD		☆☆

### #1 MOST ADDED

TEARDROPS ON MY GUITAR Taylor Swift (BIG MACHINE)

### #1 MOST INCREASED AUDIENCE

HIGH MAINTENANCE WOMAN Toby Keith (SHOW DOG/NASHVILLE)

### TOP 5 NEW AND ACTIVE

CALLING ME Kenny Rogers Feat. Don Henley (CAPITOL NASHVILLE)

I'M TRYING TO FIND IT Pat Green (BNA)

A WOMAN KNOWS John Anderson (RAYBAW/WARNER BROS./WRN)

100% COWBOY Jason Meadows (BACCERSTICK/CATEGORY 5)

WHAT'S WRONG WITH ME Todd Fritsch (SPINVILLE/DIAMOND)

COMPLETE COUNTRY CHART ON PAGE 46

## AC

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST	NIelsen BDS CERTIFICATIONS	HITPREDICTOR STATUS
1	2	51	<b>UNWRITTEN</b> NATASHA BEDINGFIELD	NO. 1 (11 WKS)	☆☆
2	1	25	<b>WAITING ON THE WORLD TO CHANGE</b> JOHN MAYER		☆☆
3	3	43	<b>WHAT HURTS THE MOST</b> RASCAL FLATTS		☆☆
4	6	18	<b>HOW TO SAVE A LIFE</b> THE FRAY	MOST INCREASED PLAYS	☆☆
5	4	40	<b>THE RIDDLE</b> FIVE FOR FIGHTING		☆☆
6	5	60	<b>BAD DAY</b> DANIEL POWTER		☆☆
7	8	35	<b>PUT YOUR RECORDS ON</b> CORINNE BAILEY RAE		☆☆
8	7	19	<b>CHASING CARS</b> SNOW PATROL		☆☆
9	10	42	<b>BLACK HORSE &amp; THE CHERRY TREE</b> KT TUNSTALL		☆☆
10	9	26	<b>HAVE YOU EVER SEEN THE RAIN</b> ROD STEWART		☆☆

### #1 MOST ADDED

HOLD FAST MercyMe (INO/COLUMBIA)

### #1 MOST INCREASED PLAYS

HOW TO SAVE A LIFE The Fray (EPIC)

### TOP 5 NEW AND ACTIVE

YOU DON'T KNOW ME Eddie Money (BIG DEAL/WARRIOR)

FOOLED AROUND AND FELL IN LOVE Rod Stewart (J/RMG)

WORLD Five For Fighting (AWARE/COLUMBIA)

NEVER ALONE Jim Brickman Feat. Lady Antebellum (SLG)

RED, WHITE, AND BLUE Brian McKnight With Rascal Flatts (WARNER BROS.)

COMPLETE AC CHART ON PAGE 50

## HOT AC

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST	NIELSEN BDS CERTIFICATIONS	HITPREDICTOR STATUS	IMPRINT / PROMOTION LABEL
1	3	12	<b>IT'S NOT OVER</b> DAUGHTRY	NO. 1 (1 WK)	☆	RCA/RMG
2	1	37	<b>CHASING CARS</b> SNOW PATROL		☆ <sup>2</sup>	POLYDOR/A&M/INTERSCOPE
3	2	36	<b>HOW TO SAVE A LIFE</b> THE FRAY		☆ <sup>2</sup>	EPIC
4	4	35	<b>WAITING ON THE WORLD TO CHANGE</b> JOHN MAYER		☆ <sup>2</sup>	AWARE/COLUMBIA
5	6	27	<b>SUDDENLY I SEE</b> KT TUNSTALL		☆	RELENTLESS/VIRGIN
6	8	13	<b>KEEP HOLDING ON</b> AVRIL LAVIGNE		☆	FOX/RCA/RMG
7	5	30	<b>LIPS OF AN ANGEL</b> HINDER		☆ <sup>3</sup>	UNIVERSAL REPUBLIC
8	7	37	<b>FAR AWAY</b> NICKELBACK		☆ <sup>3</sup>	ROADRUNNER/IDJMG
9	10	15	<b>IT ENDS TONIGHT</b> THE ALL-AMERICAN REJECTS		☆	DOGHOUSE/INTERSCOPE
10	9	23	<b>STREETCORNER SYMPHONY</b> ROB THOMAS		☆	MELISMA/ATLANTIC

### #1 MOST ADDED

LITTLE WONDERS Rob Thomas (MELISMA/ATLANTIC)

### #1 MOST INCREASED PLAYS

LITTLE WONDERS Rob Thomas (MELISMA/ATLANTIC)

### TOP 5 NEW AND ACTIVE

BETTER THAN ME Hinder (UNIVERSAL REPUBLIC)

OVER IT Katharine McPhee (RCA/RMG)

THE KILL (BURY ME) 30 Seconds To Mars (IMMORTAL/VIRGIN)

YOU GIVE ME SOMETHING James Morrison (POLYDOR/INTERSCOPE)

MUST HAVE DONE SOMETHING RIGHT Relient K (GOTEE/CAPITOL)

COMPLETE HOT AC CHART ON PAGE 51

## SMOOTH JAZZ

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST	NIELSEN BDS CERTIFICATIONS	HITPREDICTOR STATUS	IMPRINT / PROMOTION LABEL
1	2	18	<b>BLOOM</b> MINDI ABRAJ	NO. 1 (1 WK)		GRP/VERVE
2	1	17	<b>GIVE ME THE REASON</b> KIRK WHALLUM			RENDEZVOUS
3	4	26	<b>GIRL IN THE RED DRESS</b> GREGG KARUKAS			TRIPPIN' N' RHYTHM
4	6	20	<b>WAY UP!</b> WAYMANTISDALE			RENDEZVOUS
5	3	25	<b>MORNIN'</b> GEORGE BENSON & AL JARFEAU			MONSTER/CONCORD
6	5	13	<b>YOU'RE BEAUTIFUL</b> KENNY G			ARISTA/RMG
7	11	13	<b>MISTER MAGIC</b> PETER WHITE			LEGACY/COLUMBIA
8	8	13	<b>THINKING ABOUT YOU</b> NORAH JONES			BLUE NOTE/BLG
9	7	34	<b>DRESSED TO CHILL</b> MARION MEADOWS			HEADS UP
10	12	26	<b>HEART OF THE MATTER</b> INDIA.ARIE			UNIVERSAL MOTOWN

### #1 MOST ADDED

SAVE ROOM John Legend (G.O.O.D./COLUMBIA)

### #1 MOST INCREASED PLAYS

HYPNOTIC Boney James (CONCORD)

### TOP 5 NEW AND ACTIVE

AT THE MODERN Joyce Cooling (NARADA JAZZ/BLG)

LUCKY Ken Navarro (POSITIVE)

LIKE A STAR Corinne Bailey Rae (CAPITOL)

HELLO BETTY Jeff Golub (NARADA JAZZ/BLG)

TAKE ME Steve Cole (NARADA JAZZ/BLG)

COMPLETE SMOOTH JAZZ CHART ON PAGE 54

## ALTERNATIVE

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST	NIELSEN BDS CERTIFICATIONS	HITPREDICTOR STATUS	IMPRINT / PROMOTION LABEL
1	2	17	<b>PAIN</b> THREE DAYS GRACE	NO. 1 (1 WK)		JIVE/ZOMBA
2	1	17	<b>SNOW ((HEY OH))</b> RED HOT CHILI PEPPERS		☆	WARNER BROS.
3	3	17	<b>STARLIGHT</b> MUSE		☆	WARNER BROS.
4	5	18	<b>FROM YESTERDAY</b> 30 SECONDS TO MARS			IMMORTAL/VIRGIN
5	4	31	<b>FACE DOWN</b> THE RED JUMPSUIT APPARATUS		☆	VIRGIN
6	6	11	<b>FAMOUS LAST WORDS</b> MY CHEMICAL ROMANCE		☆	REPRISE
7	7	7	<b>DASHBOARD</b> MODEST MOUSE		☆	EPIC
8	8	13	<b>THIS AIN'T A SCENE, IT'S AN ARMS RACE</b> FALL OUT BOY		☆	FUELED BY RAMEN/ISLAND/IDJMG
9	10	7	<b>READ MY MIND</b> THE KILLERS		☆	ISLAND/IDJMG
10	9	20	<b>ANNA-MOLLY</b> INCUBUS		☆	IMMORTAL/EPIC

### #1 MOST ADDED

SURVIVALISM Nine Inch Nails (NOTHING/INTERSCOPE)

### #1 MOST INCREASED PLAYS

SURVIVALISM Nine Inch Nails (NOTHING/INTERSCOPE)

### TOP 5 NEW AND ACTIVE

WOLF LIKE ME TV On The Radio (INTERSCOPE)

SATELLITE Guster (REPRISE)

FIDELITY Regina Spektor (SIRE/WARNER BROS.)

BETTER THAN ME Hinder (UNIVERSAL REPUBLIC)

WOW, I CAN GET SEXUAL TOO Say Anything (DOGHOUSE/JRMG)

COMPLETE ALTERNATIVE CHART ON PAGE 56

## ACTIVE ROCK

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST	NIELSEN BDS CERTIFICATIONS	HITPREDICTOR STATUS	IMPRINT / PROMOTION LABEL
1	1	17	<b>LADIES &amp; GENTLEMEN</b> SALIVA	NO. 1 (2 WKS)		ISLAND/IDJMG
2	2	22	<b>PAIN</b> THREE DAYS GRACE			JIVE/ZOMBA
3	3	7	<b>BREATH</b> BREAKING BENJAMIN			HOLLYWOOD
4	5	17	<b>THE ENEMY</b> GODSMACK			UNIVERSAL REPUBLIC
5	6	14	<b>SILLYWORLD</b> STONE SOUL			ROADRUNNER
6	7	11	<b>TEN THOUSAND FISTS</b> DISTURBED			REPRISE
7	4	16	<b>SNOW ((HEY OH))</b> RED HOT CHILI PEPPERS			WARNER BROS.
8	10	6	<b>FOREVER</b> PAPA ROACH			EL TONAL/GEFFEN
9	13	3	<b>WELL ENOUGH ALONE</b> CHEVELLE			EPIC
10	9	12	<b>IT'S NOT OVER</b> DAUGHTRY			RCA/RMG

### #1 MOST ADDED

SURVIVALISM Nine Inch Nails (NOTHING/INTERSCOPE)

### #1 MOST INCREASED PLAYS

YOU WOULDN'T KNOW HellYeah (EPIC)

### TOP 5 NEW AND ACTIVE

THE ECSTASY OF GOLD Metallica (SONY CLASSICAL)

BREATHE INTO ME Red (ESSENTIAL/RED)

THE OLDER I GET Skillet (ARDENT/ATLANTIC/LAVA)

PRAYER OF THE REFUGEE Rise Against (GEFFEN)

THE FIGHT The Classic Crime (TOOTH & NAIL/EMR)

COMPLETE ACTIVE ROCK CHART ON PAGE 58

## ROCK

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST	NIELSEN BDS CERTIFICATIONS	HITPREDICTOR STATUS	IMPRINT / PROMOTION LABEL
1	1	17	<b>PAIN</b> THREE DAYS GRACE	NO. 1 (5 WKS)		JIVE/ZOMBA
2	2	16	<b>SNOW ((HEY OH))</b> RED HOT CHILI PEPPERS			WARNER BROS.
3	3	14	<b>LADIES &amp; GENTLEMEN</b> SALIVA			ISLAND/IDJMG
4	7	11	<b>SILLYWORLD</b> STONE SOUL			ROADRUNNER
5	4	32	<b>HEROES</b> SHINEDOWN			ATLANTIC
6	6	33	<b>LAND OF CONFUSION</b> DISTURBED			REPRISE
7	9	14	<b>THE ENEMY</b> GODSMACK			UNIVERSAL REPUBLIC
8	12	10	<b>IT'S NOT OVER</b> DAUGHTRY			RCA/RMG
9	8	32	<b>ROCKSTAR</b> NICKELBACK			ROADRUNNER
10	10	46	<b>ANIMAL I HAVE BECOME</b> THREE DAYS GRACE			JIVE/ZOMBA

### #1 MOST ADDED

THE ECSTASY OF GOLD Metallica (SONY CLASSICAL)

### #1 MOST INCREASED PLAYS

THE ECSTASY OF GOLD Metallica (SONY CLASSICAL)

### TOP 5 NEW AND ACTIVE

THE OLDER I GET Skillet (ARDENT/ATLANTIC/LAVA)

JAMBI Tool (TOOL DISSECTIONAL/VOLCANO/ZOMBA)

FROM YESTERDAY 30 Seconds To Mars (IMMORTAL/VIRGIN)

LOVE REIGN O'ER ME Pearl Jam (TEN CLUB)

TINA MARIE Kenny Wayne Shepherd (REPRISE)

COMPLETE ROCK CHART ON PAGE 59

## TRIPLE A

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST	NIELSEN BDS CERTIFICATIONS	HITPREDICTOR STATUS	IMPRINT / PROMOTION LABEL
1	1	16	<b>NEW SHOES</b> PAOLO NUTINI	NO. 1 (2 WKS)		ATLANTIC
2	4	13	<b>THINKING ABOUT YOU</b> NORAH JONES			BLUE NOTE/BLG
3	3	17	<b>THINK I'M IN LOVE</b> BECK			INTERSCOPE
4	2	21	<b>SEE THE WORLD</b> GOMEZ			ATO/RED
5	6	23	<b>SATELLITE</b> GUSTER			REPRISE
6	5	15	<b>WINDOOW IN THE SKIES</b> U2			ISLAND/INTERSCOPE
7	7	20	<b>SNOW ((HEY OH))</b> RED HOT CHILI PEPPERS			WARNER BROS.
8	9	10	<b>PHANTOM LIMB</b> THE SHINS			SUB POP
9	10	9	<b>YOU'RE ALL I HAVE</b> SNOW PATROL			POLYDOR/A&M/INTERSCOPE
10	12	14	<b>NOTHING IN MY WAY</b> KEANE			INTERSCOPE

### #1 MOST ADDED

BETTER THAN John Butler Trio (ATLANTIC/LAVA)

### #1 MOST INCREASED PLAYS

READ MY MIND The Killers (ISLAND/IDJMG)

### TOP 5 NEW AND ACTIVE

YOU GIVE ME SOMETHING James Morrison (POLYDOR/INTERSCOPE)

WHAT ARE WE FIGHTING FOR? Tyrone Wells (UNIVERSAL REPUBLIC)

THE STORY Brandi Carlile (COLUMBIA)

YOU CAN BRING ME FLOWERS Ray LaMontagne (RCA/RMG)

INTO THE OCEAN Blue October (UNIVERSAL MOTOWN)

COMPLETE TRIPLE A CHART ON PAGE 62

New venture from former Katz and Interep executive is part investment firm, part digital syndication company

# Mike Agovino

By Erica Farber

Following a father's footsteps in business is never easy but, during the last 20 years, Mike Agovino has successfully blazed his own trail. A proven leader in national radio sales and marketing as COO of Triton Media, Agovino has put his skills to work by helping build a bridge between radio and its digital future.

**Getting into the business:** "When I was partying more than studying in school, my father, who was in the rep business, convinced me to do an internship at Katz so it pretty much set where I was going before I ever got out of school. They brought in Bob McCurdy, whose basic premise was that a national rep should know their stations and markets as well as the local reps. I worked directly under Bob for more than a decade."

**Becoming president of Katz Radio:** "I was president from 1995 to 2000, just as [deregulation] was hitting and a lot of the independent firms were in jeopardy. One group gets gobbled up, a decision goes the wrong way and all of a sudden you're voided in 20 markets. It was a wild time."

**Founding Triton Media:** "In 2000, following the AM/FM-Clear Channel merger, Clear Channel wanted to put all 1,200 stations under one roof and create a dedicated company. I was chosen to run that and became COO of Clear Channel Radio Sales. Then in a day that will live in rep infamy, 130 people walked out the door and went across the street. Two days later they went back. Through that whole mess, I ended up going to Interep and stayed about 18 months. That combined experience—having been co-COO at Interep and the No. 2 guy at Katz—gave me a unique view on the national spot side of the business."

"My partner Neal Schore and I officially launched in August. The business model is unique. On one hand we are an investment firm. We have a financial institution behind us with deep pockets and we've been deputized by them to find new technologies, applications, platforms and products that can help radio win. We approach those companies about either making an investment in them, buying them outright or partnering in some kind of financial deal. On the

other hand, we also go to work for them as a marketing and sales team."

**Vision for the company:** "Triton is more of a digital syndication company than a digital rep firm. A lot of the seeds for why Triton will be a success come from the knowledge that radio stations need a partner in the digital space; especially the independents and medium-sized groups that don't have the money to build out tremendous infrastructure and do everything on their own."

**Long-range plans:** "Big. There is an absolute need in the marketplace. There are hundreds and hundreds of vendors for non-tech-savvy GMs and PDs to work through to try and figure out, 'Who do I stream with, who builds my Web sites, what

program and application do I take?' That can be a daunting process. We've got the access to grow in a number of directions and buy or invest in some very big things."

**Biggest challenge:** "Time. We are spending days, nights and weekends looking at technology after technology, company after company. We're also creating sales and marketing alliances for the clients we do have. At the same time it is also difficult getting to yes. The first 90% of the way is always easy; the last 10 is always really hard."

**State of radio:** "We believe the opportunities presented by new technologies outweigh the threats. Certainly the medium's dominance in the car and in the office are threatened. People have more choices today and a ton more on the way. When the amount of competition increases dramatically, the only way to win is to become better than you were before. The future is about being the most entertaining or engaging of any of those options in the car, the office or anywhere else. Technology gives radio all kinds of new dimensions and new distribution. We can be visual now. Look at the jump in overall visitors and page views to radio station Web sites and radio's share of online listening versus a year ago. People are starting to get on this bandwagon."

**Career highlight:** "I've had a lot of great experiences and I've worked for some great people but I've never felt a part of something more special than what we've got right now."

**Career disappointment:** "Right after I became president of Katz, Glen Cornelius, who had been a right-hand person to me for most of my career at Katz, died in the office, basically in my arms, at the age of 39. He left three kids and his wife Kathy behind. I think about them every day."

**Most influential individual:** "Without a doubt, Bob McCurdy, currently the president of Clear Channel Radio Sales. He promoted me twice and, when he segued into another division, I know he had a lot to do with me becoming president. Every day along that 10-year stint he challenged the crap out of me and I owe him a ton."

**Advice for broadcasters:** "They know what they need to do. And since when do they take advice from reps?"

R&R



**'A lot of the seeds for why Triton will be a success come from the knowledge that radio stations need a partner in the digital space, especially the independents and medium-sized groups.'**

—Mike Agovino

## Lixer Notes

**Profile:** Mike Agovino

**Title:** Triton Media COO

**Favorite radio format:** Classic rock

**Favorite TV show:** "I have to watch Jack Bauer [in "24"]."

**Favorite song:** "The Sounds of Silence" by Simon & Garfunkel

**Favorite movie:** "The Graduate"

**Favorite book:**

"Anything by Stuart Woods, James Patterson or Nelson DeMille. I love the characters in detective novels."

**Favorite dish:** "The bone-in rib-eye at Maestro's or the macaroni and cheese at Belvedere, both in Beverly Hills [Calif]."

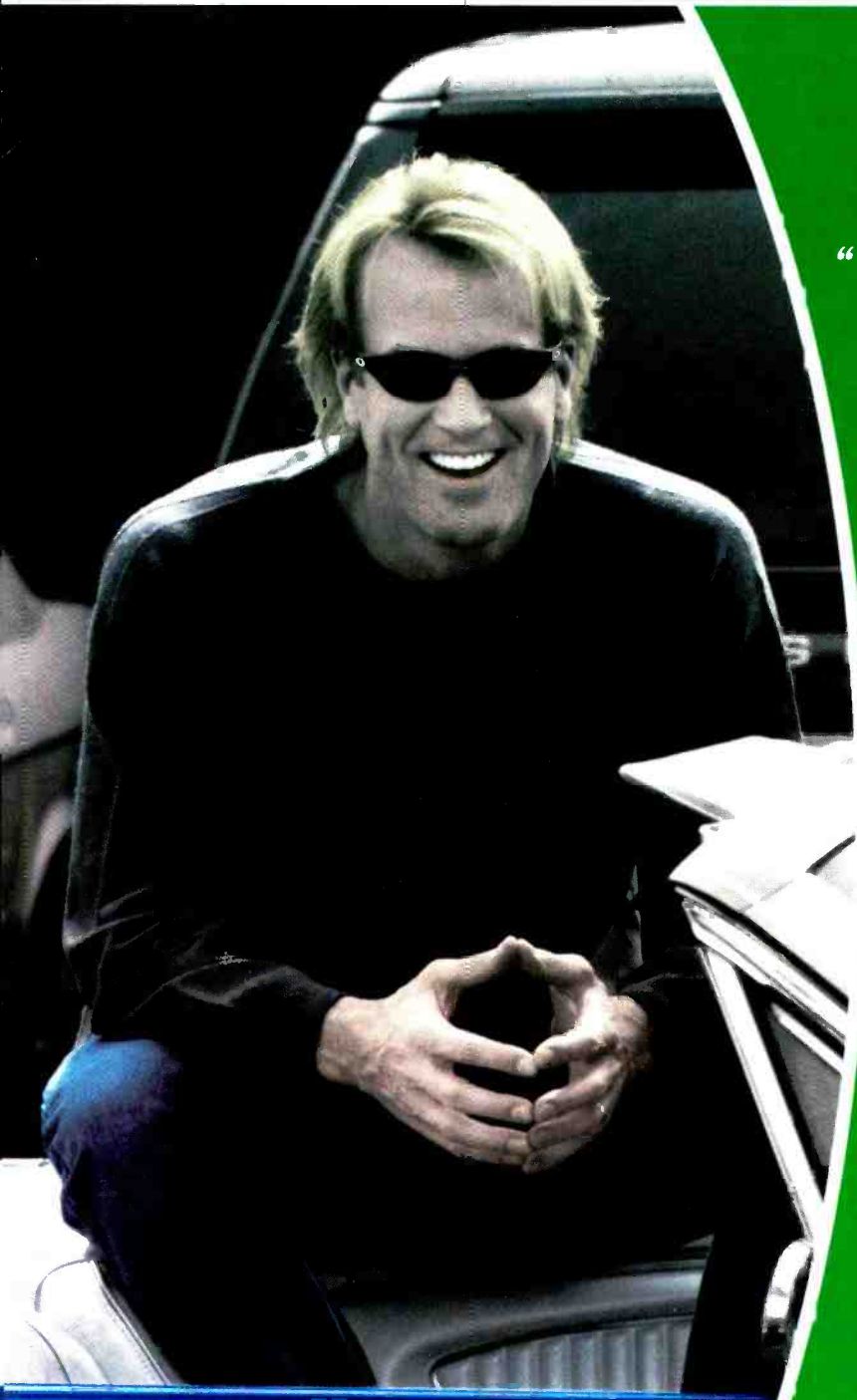
**Beverage of choice:** "A good bottle of red."

**Hobbies:** "I've got a 2-year-old and a 5-year-old, both boys, so it's coaching Little League, working out when I can and the occasional game of golf."

**E-mail address:** magovino@tritonmktg.com



# WMGC/FM-Detroit Adds Tesh Show!



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