

SPECIAL REPORT

**THE SPOTLOAD
SWEET SPOT**

Programming And Sales Search For
Balance On Ever-Contentious Issue p.16

**'BLESS THIS FORMAT
FOR THE BOUNTY WE
HAVE RECEIVED'**

It Doesn't Get Much Hotter Than Top
40 In The Fall 2006 Ratings Book p.13

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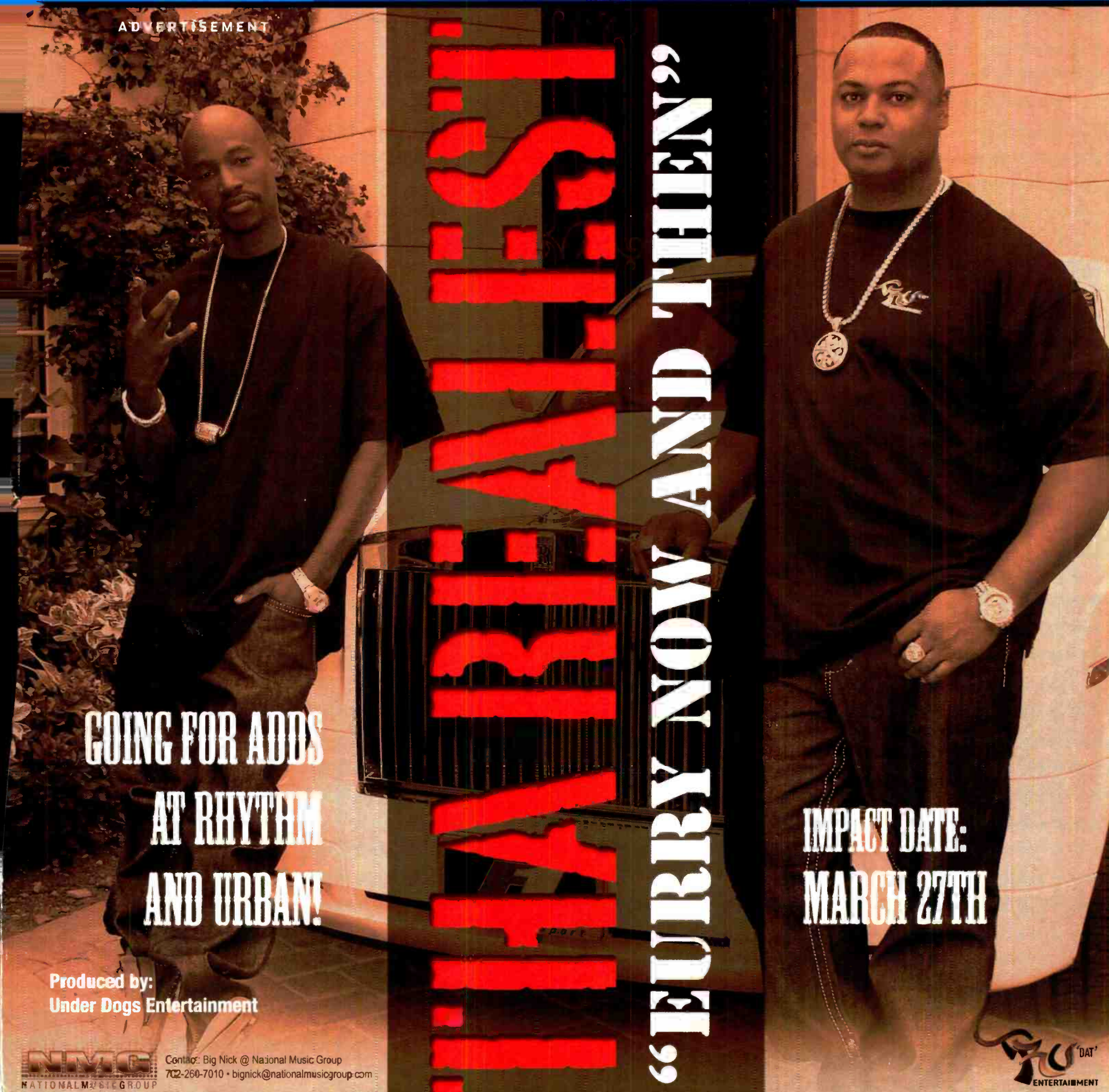
NEWS/TALK/SPORTS: HOST'S
JOB IS A FEDERAL CASE p.19

COUNTRY: LABEL REP, PROGRAMMER
SWAP GIGS FOR A DAY p.39

RHYTHMIC: FIRING OF KBZD PD
JUSTIN TYME RAISES THORNY ISSUE p.27

LATIN: BORDER MEDIA PARTNERS
BUILDS 'CLUSTER OF THE FUTURE' p.57

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News Focus

Feb. 23

The date of the third of six FCC media-ownership hearings being held across the nation. This stop, in Harrisburg, Pa., comes after hearings in Los Angeles and Nashville. Exact times and agenda have not been announced.

MOVER

Kennedy Named Interep CEO/Vice Chairman

Former Susquehanna Media president/CEO David Kennedy has been appointed CEO/vice chairman of Interep, tasked with managing the radio rep firm's day-to-day operations. Kennedy succeeds Interep CEO Ralph Guild, who becomes the company's non-executive chairman.

Kennedy will head all of Interep's divisions, including the radio rep firm, the Hispanic TV rep firm, Interep Interactive and related sales consultancies. He will also guide the company's strategic direction, including identifying growth prospects and investment opportunities.

Guild will continue to chair the company's board of directors and work with Kennedy to ensure that Interep's long-term debt is retired. —Jeffrey Yorke

SHAKER

Dupri President Of Island Urban Music

Island Def Jam Music Group names Jermaine Dupri president of its newly formed Island Urban Music. Dupri will oversee Island's entire urban music operation, as well as produce artists on the IDJ roster and from Universal Music Group's family of labels. He reports directly to IDJMG chairman Antonio "L.A." Reid, as well as Steve Bartels, president of Island Records and COO of IDJMG.



Dupri

Dupri, a Grammy Award-winning producer, stepped down as president of Virgin's urban music department in October 2006.

The move reunites Dupri with Reid; they worked together when Reid was president/CEO of Arista and Dupri was head of black music for the label. —Dana Hall

Haley: RAB To 'Build A New Case For Radio'

Jeff Haley has hit the ground running. And arm-twisting. In his first "State of the Industry" address as RAB president/CEO, Haley told attendees at the association's convention in Dallas that radio's share of media consumption by the consumer is about 29%, yet radio sees only about 7% of advertising budgets. He wants radio to get its piece of the action.



Haley

"By my accounting, that's 40 billion more advertising dollars. We are calling this new initiative our key advertiser focus."

The RAB has "identified 35 key national advertisers that represent the highest growth potential for radio. . . . Our goal is to increase their investment in radio," Haley said. The industry suffers from "misperceptions and antiquated notions about radio and radio advertising."

Haley said the RAB will form and grow advertiser relationships through a focused, client-centric approach. "We are going to extinguish those misperceptions, advertiser by advertiser, and build a new case for radio," he said. "Radio must deliver."

In his own RAB address, NAB president/CEO David Rehr echoed Haley's call that trade groups—the RAB, the NAB and the HD Digital Radio Alliance—"speak in one voice" to move HD forward. "We will be aggressive in promoting HD radio to the public and educating policymakers on the benefits to our listeners." —Jeffrey Yorke

NUMBER CRUNCH

\$4.25M	\$928M	27%
What real estate mogul Stephen L. Green paid for bankrupt Air America Radio, according to documents filed Feb. 6 in New York. The Gotham-based liberal talk network listed debts of more than \$20 million when owner Piquant filed for Chapter 11 protection last October.	Warner Music Group's total revenue for the quarter ending Dec. 31, 2006, a decrease of 11% from the same period one year earlier. However, WMC's digital revenue rose by 45% to \$100 million from \$69 million in the same quarter last year.	The percentage of audience recall a spot has when a mix of radio and Internet ads is used, according to a new study on radio and the Internet conducted by the Radio Advertising Effectiveness Lab. Internet-only ads generated only 6% recall.

Media Audit/Ipsos Gets Houston Funding

The Media Audit/Ipsos used the RAB conference in Dallas as a backdrop to announce that the two companies have received several million dollars in funding to conduct a 2,500-participant field test of its smart cell phone radio ratings service in Houston.

The cash is coming from Clear Channel, Cox Radio, Cumulus Media, Radio One and Entercom, all of which are members of Clear Channel's electronic radio ratings committee formed in 2005 to evaluate ratings alternatives. The consortium comprises the most outspoken opponents of Arbitron's Portable People Meter service. Clear Channel has refused to encode its signals for the PPM service in Philadelphia and Cox Radio has refused to encode in Houston, which will go live later this year.

If all goes according to plan, TMA/Ipsos says it could commercialize its service in the top 10 markets by the end of 2008 and the top 50 markets by the end of 2009, a year sooner than Arbitron's announced PPM rollout.

Not everyone is thrilled with TMA/Ipsos' announcement. "They can fund whatever they want, but they all have to be onboard with the system that is in place now [PPM]. Every time something like this happens, it sets the industry behind in the minds of the marketers," said Rich Russo, director of broadcast services for JL Media. —Katy Bachman, Mediaweek

ON THE WEB

Steelbergs Exit Google

Google's automated radio ads program, Audio Ads, appears to be in a state of flux with the exit of Chad and Ryan Steelberg, who last year sold their dMare electronic radio ad platform to the Internet behemoth for \$102 million in cash and a piece of future revenue.

No reason was given for the Steelbergs' abrupt departure. However, Google spokesman Michael Mayzel says, "Google is committed to the audio business. We will continue to gather feedback during the Audio Ads beta test and are happy with the progress to date." —Mike Boyle

Sharper Image, Crutchfield Adopt HD

Sharper Image and the HD Digital Radio Alliance have announced the availability of HD radio products in Sharper Image stores.

Meanwhile car audio retailer Crutchfield has unveiled plans to sell an add-on device that transforms any existing car radio into an HD radio. The HD Car Connect Radio from Directed Electronics will be available for \$200.

Alliance president/CEO Peter Ferrara says that the speed of the rollout is due to "the commitment and activity" of alliance members. "They are putting great new HD2 content on the air, promoting and marketing aggressively, and partnering with HD radio receiver manufacturers and retailers." —Alexandra Cahill

Sutherland To Lead Bonneville-Seattle

Bonneville International has named Scott Sutherland market manager for its recently acquired Seattle radio stations, news/talkers KIRO and KTFH and oldies KBSG. He'll assume his new role upon completion of an LMA with seller Entercom, expected to take effect March 1.



Sutherland

Sutherland, most recently director of sales for Bonneville's Phoenix cluster, is a 15-year veteran of the Phoenix radio market. He will report to Bonneville executive VP Drew Horowitz, who will oversee the company's new Seattle operations. —Al Peterson

Brodie Boards BA

Broadcast Architecture names smooth jazz pioneer and former KTWV (the Wave)/Los Angeles PD Christine Brodie to the newly created post of VP of affiliate relations for its recently launched Smooth Jazz Network.

BA president Allen Kepler says Brodie's arrival is "a dream come true. Last month Chris and I got together in our neighborhood to have a cup of coffee and who knew it would be the beginning of an awesome new opportunity for both of us to work together again," Kepler says.

During Brodie's tenure at the Wave, the station earned 25 No. 1 books 25-54, a record unsurpassed in format history.

—Carol Archer



Brodie

CBS Starts A RIOT

Call it synergy at its finest. CBS Corp. has created a new cross-platform unit that bridges its far-flung media holdings. RIOT, which stands for radio, Internet, outdoor and TV, will be run in unison by Altitude Group executive VP Richard Lobel, CBS TV senior VP of business development Jon Camera and CBS Outdoor senior VP of business development Brigg Hyland.

The first client to buy into RIOT is DaimlerChrysler, which has signed a multimillion-dollar deal for its Dodge Ram truck. A Dodge Ram promotion, which kicked off Feb. 14, targets male consumers and features customized spots on local TV and radio stations in more than 100 markets. The promotion is designed to lead male viewers and listeners to a co-branded Web site on CBS SportsLine.com where they can partake in an interactive game tied to Dodge Ram's "Rock 'Em, Sock 'Em" theme.

CBS Radio stations will incorporate a "Rock 'Em, Sock 'Em" interactive element into their programming, with hosts encouraging listeners to play the game and regular interviews with winners during morning and evening drive.

During the course of a month, CBS estimates that its combined media will create 400 million new impressions on CBS SportsLine.com.

As part of the promotion, CBS and Dodge will give away close to 10,000 prizes, including Dodge Rams, trips and iPods. —Ken Tucker

Sly Entercom's Memphis Man

Longtime radio executive Clint Sly is named VP/market manager of Entercom's Memphis cluster: AC WRVR (the River), talk WSMB-AM, country WMC-AM, hot AC WMC (FM100), alternative WMFS (93X) and rhythmic WSNA (Snap 94.1).

Sly most recently served as COO of Frank Maggio Cos., a business holding company, and president of duPont Publishing. His radio management résumé includes GM positions in Portland (KEX, KEWS and KKRZ), Detroit (WRIF) and Denver (KBPI).

Here's how Sly's new stations fared in the fall 2006 Arbitron ratings 12+: WRVR, 4.4-4.8; WSMB-AM, 0.6-0.5; WMC-AM, 0.6-0.9; WMC, 3.1-4.0; WMFS, 1.4-1.1; and WSNA, 2.1-1.2 —Mike Boyle

Bowen Appointed OM at WXRV/Boston

Northeast Broadcasting's triple A WXRV/Boston has named Ron Bowen OM. Bowen comes to Beantown from Charleston, S.C., where he oversaw programming for LM Broadcasting's triple A WCOO. He previously spent eight years as PD at triple A/alternative WXRC/Charlotte, and launched and programmed triple A WRNR/Baltimore.

"Ron was the natural choice. He brings the vision, experience and leadership we are looking for. I'm excited for the city of Boston," WXRV GM Terry Lieberman says. —John Schoenberger



Bowen

No Jail Time For Cook

A year after he was arrested for the online solicitation of sex with a minor, Adam Cook, the former PD of WXXL (XL106.7)/Orlando, won't do any jail time, but must register as a sex offender. According to the St. Petersburg Times, Cook, whose real name is Gary Wheeler, pleaded no contest to charges that he used the Internet to lure a child for sex and sent sexually explicit photographs to an individual he thought was a 14-year-old girl—actually a local sheriff's detective. Cook received a 15-year suspended prison sentence and a \$3,000 fine and was ordered to submit to electronic monitoring. —Kevin Carter

Hilly Named AMA Executive Director

The Americana Music Assn. appoints former Orbison Records VP Jed Hilly executive director of the 7-year-old trade organization, effective March 1. Hilly replaces Jeff Green, who exited the association last fall.

Prior to moving to Nashville in 2002, Hilly was an artist development executive with Sony Music in New York. He has also served on the RIAA/NARM merchandising committee and the Rock and Roll Hall of Fame American Music Master advisory board, and is a member of NARM and the Country Music Hall of Fame and Museum. —John Schoenberger

FOR THE RECORD

In the story "Googling Radio" in the Feb. 9 issue Ryan Steelberg's title was incorrect. He is the co-founder of dMarc but has now left the company.

4

Lawrence Joins Jive

David Lawrence joins Jive Records as VP of promotion for the label's urban music department, replacing Craig Davis. Lawrence reports to senior VP of urban promotion Larry Khan.

Lawrence most recently served as VP of promotion for Sony Urban Music, prior to the company's 2006 restructuring. Before that, he was national director and then senior national director for Epic Records.

This is Lawrence's second stint with Jive; he was national field director for the urban promotion team from 1999 to 2000. He started his promotion career as a regional for Columbia Records, covering the Carolinas and mid-Atlantic regions. —Dana Hall

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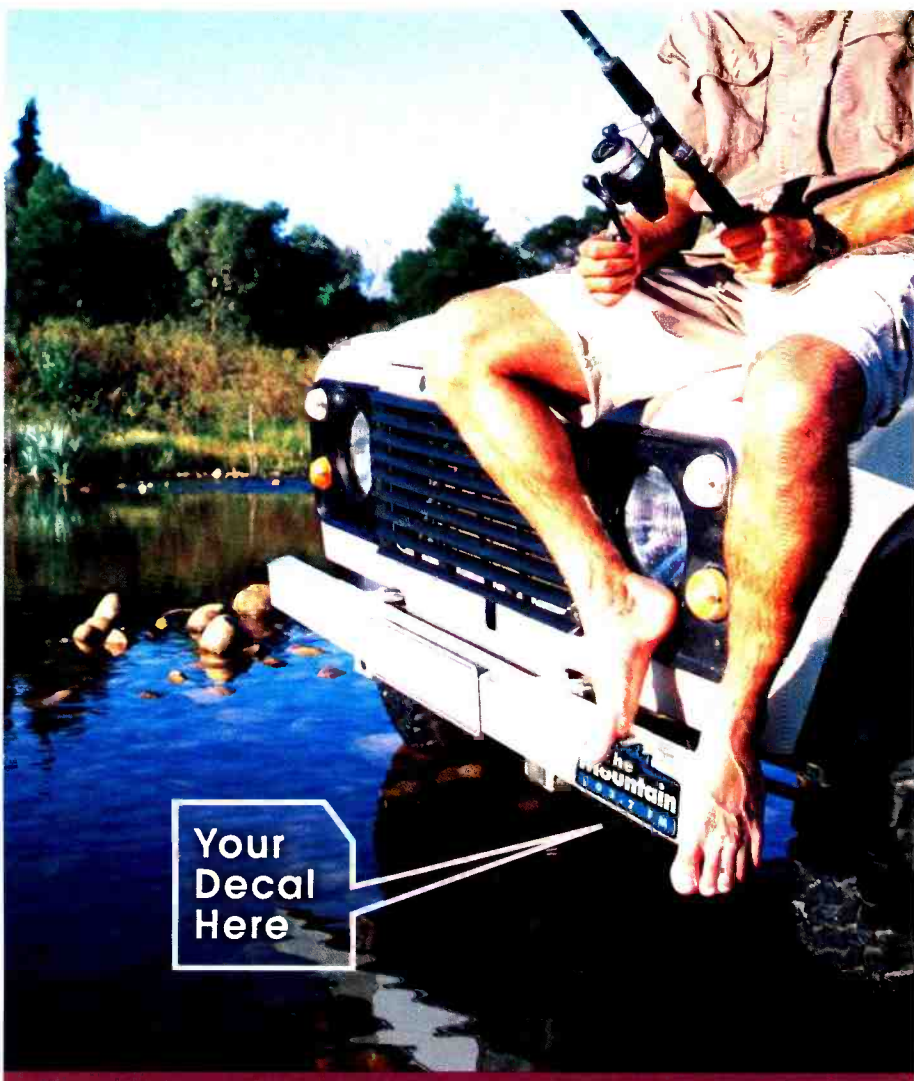


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CBS Realigns Philly Management

CBS Radio/Philadelphia has named David Yadgaroff VP/GM at talk/active rock WYSP (Free FM 94.1). Yadgaroff adds management oversight of WYSP to his current responsibilities as VP/GM for all-news KYW and news/talk WPHT.

Concurrently, WYSP VP/GM Peter Kleiner moves up to the newly created position of VP of sports and national sales for the company's five-station Philly cluster, while WPHT general sales manager Michael Baldini is promoted to the new position of station manager at WPHT.

Yadgaroff and Kleiner report to CBS Radio executive VP/Eastern region Scott Herman in their new roles, while Baldini continues to report directly to Yadgaroff. —Al Peterson

MOVERS

ABC Radio Networks senior VP of affiliate relations and business administration John Rosso fills the newly created position of senior VP of affiliate relations and digital media. Meanwhile, VP of affiliate relations T.J. Lambert adds to his current duties affiliation efforts for the network's general-market programs and services, and overseeing the commercial-clearance department . . . **AFTRA national president** John P. Connolly exits the organization to become national executive director of the Actors' Equity Assn. Veteran public radio host and AFTRA first national VP Bob Edwards assumes Connolly's duties for now . . . **Salem/Atlanta sales manager** David Koon is named GM for Salem/Orlando, overseeing news/talk WORL plus Christian talk and teaching WTLN and WHIM . . . **Veteran management executive** Cindy Schloss joins Broadcast Marketing Group as GM. She recently left her position as Entercom's Kansas City VP/market manager.



Rosso

SHAKERS

Industry veteran Jill Weindorf joins Concord Music Group as VP of radio and video promotion, reporting to GM Gene Rumsey . . . **GreenStone Media** names two new operations managers: Weleskie Bourke in New York and Sharon Farrell in Los Angeles . . . **Greater Media** classic hits WROR/Boston marketing director Jill Clapp is now director of integrated marketing for the company's cluster there, which includes country WKLB, talk WTKK, AC WMJX, triple A WBOS and classic hits WROR . . . **Elsewhere at Greater Media**, general counsel Ellen Rubin is promoted to the newly created position of VP/general counsel.

Business Briefing

By Jeffrey Yorke

Beasley Q4 Revs Jump 14%

Beasley Broadcast Group ended 2006 on fire. The group picked up two stations—AC WJBR/Wilmington, Del., and news/talk KDWN/Las Vegas—in the fourth quarter and reported Q4 net revenue of \$34.8 million, up 13.9% from \$30.6 million over the same period in 2005. Full-year 2006 revenue was \$125.2 million, up less than 1% from \$124.3 million in 2005. Beasley shares earned 13 cents in Q4 compared with 6 cents in the same quarter in 2005.

New Millennium Is Advertising Bust For Radio

C.L. King & Associates analyst Jim Boyle says the first six years of the new millennium have yielded paltry growth in radio advertising and there is little reason to believe things will change this year.

"Barely budging at less than 1% revenue compounded annual growth rate (CAGR) for the last six years, the radio industry has lost advertising share," Boyle wrote to investors. "We think it gets worse in '07 with the radio industry revenue declining 1%. Early [Wall] Street consensus is for a 1% uptick, but in the past few years the consensus has edged down quarter after quarter so as to become lower by year's end."

\$97,000 In FCC Fines In One Day

The cops at the FCC are working the beat hard these days. The Enforcement Bureau issued \$97,000 in fines in a single day recently, including slapping Entravision's low-power FM in Tampa, WVEA, with a \$25,000 charge for "willful and repeated" failure to comply with radio frequency radiation limits. CBS' crosstown WQYK-FM got a \$10,000 fine for the same offense. Too-high radiation in Wailuku, Hawaii, earned Visionary Related Entertainment's KAOL-FM a \$10,000 fine.

Meanwhile, Pikes Peak Community College in Pueblo, Colo., received a \$14,000 fine for "failure to timely file renewal applications and unauthorized operation." Ditto for Kalispell Christian Radio Fellowship in Kalispell, Mont., and Lake County TV-FM in Leadville, Colo. Radio operations in Dillion, Mont., and Porcupine, S.D., received \$1,500 fines for failing to file renewal applications on time.



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R&R NO.1

FORMAT	Page	Title / Artist
CHR/Top 40	25	Say It Right / Nelly Furtado
RHYTHMIC	28	You / Lloyd Featuring Lil Wayne
URBAN	30	You / Lloyd Featuring Lil Wayne
URBAN AC	31	Lost Without U / Robin Thicke
RAP	32	Runaway Love / Ludacris Featuring Mary J. Blige
GOSPEL	33	Um Good / Smokie Norful
CHRISTIAN AC	35	Does Anybody Hear Her / Casting Crowns
CHRISTIAN CHR	36	Made To Love / tobyMac
CHRISTIAN ROCK	36	Waiting / Fireflight
INSP0	36	Does Anybody Hear Her / Casting Crowns
COUNTRY	40	It Just Comes Natural / George Strait
AC	44	Waiting On The World To Change / John Mayer
HOT AC	45	Chasing Cars / Snow Patrol
SMOOTH JAZZ	48	Give Me The Reason / Kirk Whalum
ALTERNATIVE	50	Snow ((Hey Oh)) / Red Hot Chili Peppers
ACTIVE ROCK	51	Ladies And Gentlemen / Saliva
ROCK	52	Pain / Three Days Grace
TRIPLE A	55	New Shoes / Paolo Nutini
AMERICANA	56	Endless Highway The Music Of The Band / Various Artists
LATIN ROCK / ALTERNATIVE	57	Complemento / Aterciopelados
REGIONAL MEXICAN	58	Ese / Conjunto Primavera
LATIN POP	60	Como Yo Nadie Te Ha Amado / Yuridia
LATIN TROPICAL	61	Shorty Shorty / Xtrjme
LATIN RHYTHM	61	Sola / Hector "El Father"

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POSTMASTER: Send address changes to R&R, P.O. Box 16555, North Hollywood, California 91615-9538. Under Canadian Publication Mail Agreement No. 877859, return undeliverable Canadian addresses to Deutsche Post Global Mail, 7496 Bath Road Unit 2, Mississauga, ON L4T 1T2

A PUBLICATION OF **Billboard** INFORMATION GROUP

Contents

ISSUE #1697 • FEBRUARY 16, 2007

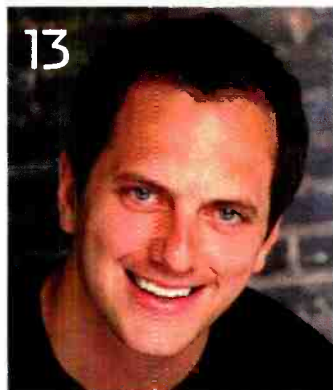


FEATURES

13 'BLESS THIS FORMAT FOR THE BOUNTY WE HAVE RECEIVED'
It doesn't get much hotter than top 40 in the fall 2006 ratings book.

16 THE SPOTLOAD SWEET SPOT
Programming and sales search for balance on an ever-contentious issue.

66 PUBLISHER'S PROFILE: MARY M. COLLINS
President/CEO of the Broadcast Cable Financial Assn. aims to offer "the premier source of education, networking, information and signature products in the broadcast, cable and electronic media industries."



DEPARTMENTS

19 NEWS/TALK/SPORTS
Bonneville's Federal News Radio has a built-in audience—D.C. government employees—focusing on news and info about management, procurement, technology, security, policy, and pay and benefits.

10 STREET TALK
The Capitol/Virgin Records merger takes a taxing toll on promotion departments, as almost a dozen local and national reps are pink-slipped.

8 BY THE NUMBERS
Raleigh-Durham, market No. 43, saw a precipitous drop-off in automotive advertising in the fourth quarter, while entertainment and telecom companies were on the upswing.

9 MANAGEMENT/ MARKETING/SALES
Guest columnist Barry Cohen says radio has to stop sending messages that it is the media used car lot.

23 THE SPIN
Nelly Furtado scores her second No. 1 on the CHR/Top 40 chart—both from current album "Loose"—as "Say It Right" (Geffen) jumps 2-1.



'I was down two PDs, two morning shows and blah, blah, but my last general sales manager used to say that if you want sympathy, it's between "shit" and "syphilis" in the dictionary.' p.3



COLUMNS

- 23 The Spin
- 24 CHR/Top 40
- 27 Rhythmic
- 29 Urban
- 34 Christian
- 39 Country
- 43 AC/Hot AC
- 47 Smooth Jazz
- 49 Rock
- 54 Triple A
- 57 Latin
- 62 National Airplay



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What's New This Week Online

M

February 19
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T

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W

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T

February 22
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F

February 23
Catch up on the latest format flips, personnel changes and other news in your format.
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Radio has to stop sending messages that it is the media's used car lot

The Great Divide

Barry Cohen
barry@adlabcreative.com



'When we take total responsibility for the success of every radio campaign on our stations, from start to finish, then, and only then, will we reduce the churn rate of our advertisers.'

—Barry Cohen

marketing means aligning the way you sell (and/or move goods and services through a distribution system to the end user) with the way your customers buy." I offer that definition in the first chapter of my book "10 Ways to Screw Up an Ad Campaign." ■ The radio community sells, it does not market. Today we have a huge disconnect between the way radio sells its product and the way its consumers—advertisers and agencies—need and want to buy it.

Let's examine today's typical radio sales call. It goes something like this: Without even asking the prospect about his or her target, the salesperson immediately launches into a diatribe about how much of the station's audience is aged 25-54. How do you know I don't want your 55+ audience? (Some of us actually do.) Next comes the sad excuse for a station presentation, usually a canned PowerPoint.

It gets worse. You want a proposal? Here is the package of the week. Worse yet, now that we have your phone number and your e-mail address, we're going to bombard you with our "one-day sale," every month. (As if everyone will just drop whatever they're doing to climb all over it.)

And you're wondering why people think of radio as a quick fix, instead of a key, driving ele-

ment in a long-term plan? You get back what you give out. Radio has to stop sending the message that we are the media's used car lot.

Twenty-eight years ago, when I started my radio sales career, we were taught the consultative sell. We were there to solve the client's problems, not to move our station's inventory. Promotional ideas and creative copy and production were our stock in trade; not cost-per-points, gross-ratings points and gross impressions.

Here is a little-known secret—they still are. Yes, the consolidation mind-set has transformed our product into a commodity. Advertisers and agencies don't buy your station's branding—they buy an anonymous, amorphous blob of an audience number. But that approach is inherently wrong. A minute is not a minute is not a minute. Does the advertiser want bodies or buyers?

someone made, a remembrance.

You don't have to spend more than five or 20 minutes of concentrated writing: putting the pen to paper, and not stopping, simply writing just to get the flow of words going.

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Hedquist Productions founder Jeffrey Hedquist can be reached at 641-472-6708 or jeffrey@hedquist.com.

Radio has sealed its own death warrant by relying too heavily on quantitative audience measurement. We need to distinguish our product's unique attributes with our stellar qualitative, with our fanatical audience loyalty, with our unique format, with our exclusive cumes and our unduplicated audiences—not to mention the strength of our personalities and our ability to turn a campaign around on a dime. You get the idea.

Under The Microscope

Don't shoot the messenger. The problem is management. Our salespeople do what we train them to do. While so many radio managers talk about nontraditional revenue, when an advertiser or an agency approaches them with an out-of-the-box idea, they usually throw it back in the box.

"The Great Divide" will widen before it narrows. When we take total responsibility for the success of every radio campaign on our stations, from start to finish, then, and only then, will we reduce the churn rate of our advertisers. Everything we do is under the microscope. Advertisers and agencies want accountability, not window dressing. If the dayparts they selected will not successfully deliver their target, if the copy they submit will not resonate with your audience, you need to tell them. Ugly babies and lipstick on pigs aside, they will only respect you for your commitment to their success. Throw the full weight of your station's resources behind their campaign. Advertiser retention is the key to revenue growth, not unconscionable rate increases that chase advertisers away from the medium. Results determine our value, not ratings and not demand.

Let's get back to basics. Start by re-engineering your sales meetings. Resurrect the old tried-and-true best practices. For example, build in that group brainstorming session where each person throws out a challenge they're facing with a client and everyone contributes ideas and solutions. Have a salesperson take 10-15 minutes to review a new book or CD that will help improve everyone's skills.

Refocus on results. Get those client testimonial letters, pull success stories from the RAB and present them to your client. Show your prospects the actual pile of contest entries. Bring them photos of the crowds that showed up at your last client or station promotional event. When you bring in the trainers and consultants, invite your most skeptical prospects, along with your most successful clients. Encourage the skeptics to offer up their greatest marketing challenges and invite the group to help solve them. Contagious enthusiasm sells on the airwaves as well as off.

This is how advertisers and agencies want to be sold. As long as we continue to ignore the great divide between how we are selling radio and how people really want to buy radio, we will continue to experience declining revenue.

What is it costing you? R&R

Barry Cohen is managing member of AdLab Media Communications in Clifton, N.J., a "radio first" agency/production company. His book "10 Ways to Screw Up an Ad Campaign" has been used as a training text in the radio industry.



THE 60-SECOND COPYWRITER Writers' Daily Exercises

By Jeffrey Hedquist

Good radio writers are good storytellers. Try spending the five to 20 minutes you have set aside to do your writing each day to create a different kind of story: a drama, sports story, adventure, humor piece, whimsy or fairytale. Try writing a first person account, a third person account, a news story. The possibilities are almost endless.

Practice writing your pieces from different points of view, just as you write commercials for different audiences. The purpose of the exercise is to strengthen your creative muscles. The inspirations can come from anywhere: your health, the weather, an idea that came to you in the shower, something you saw in the media, a comment



World's Sleepiest Criminal

The Clear Channel cluster in Portland, Ore., recently experienced some authentic "Cops"-like excitement: Police responding to a 911 call discovered that a clearly intoxicated man had allegedly broken into and vandalized several station vehicles, including one belonging to "The Buckhead Show" on **KKRZ (Z100)**, another from news/talk **KEX-AM** and an engineering department vehicle. "He was allegedly going to steal the vehicles, their contents or a combination thereof," OM **Tony Coles** tells ST. "Unfortunately, by the time he made it to vehicle No. 4, he fell asleep. Oddly enough, that last vehicle they found him in is a hearse that we use for Z100's annual haunted house."

Witnesses say the man, affectionately dubbed "Nappy Joe" by the Clear Channel staff, appeared to be under the influence of some major intoxicants when police found him sleeping in the hearse. Despite the cut battery cables, vandalized steering columns and the pile of loot stacked on the ground—oh, and the fact that he was caught sleeping inside one of the vandalized vehicles, the guy vehemently denied any involvement, Coles

says. But when the cops patted him down and turned his pockets inside out, hundreds of promotional KEX breath mints came tumbling out all over the ground. Oops. The man is facing charges of criminal mischief and theft. After examining his handiwork, online content manager **Adam Crowell** noted, "He really loves those cinnamon KEX mints."



Pensacola: Regular Or Diet

Congrats to John Stuart, PD/morning icon at Cumulus hot AC **WJLQ (Q100)**/Pensacola, Fla., for the past three years, who just inked a sweet contract extension that rolls through 2010—or three years, whichever comes first.

Across the street at **WMEZ (Soft Rock 94.1)**, C.J.

Whitmore joins for afternoons, replacing Mike "Sandman" Sanders, who's leaving for a gig he can't talk about yet. PD John Sykes says, "We're very excited to have C.J. join our staff, and wish Mike Sanders the best of luck . . . wherever the hell it is he's going."

The Programming Department

■ **John Cook** exits Cumulus/Dallas, where he had been OM/PD of country **KPLX (the Wolf)** and OM of sister **KDBN**. Also out: Mr. **Ed Lambert**, who had been doing noon-3 p.m. on the Wolf. For now, Wolf APD **Smokey Rivers** (no, not that one) is interim Wolf PD and will also cover middays.

■ Speaking of surprising, APD/MD **Tiffany Green** has left **WGCI/Chicago**. No replacement has been named by PD **Elroy Smith**. Prior to joining WGCI in 2002, Green programmed **KATZ/St. Louis**.

■ Changes in Paradise, as Clear Channel/Honolulu shifts internally: **Jamie Hyatt**, longtime PD of alternative **KUCD (Star 101.9)**, is upgraded to director of programming for the seven-station cluster and PD of Hawaiian CHR **KDNN (Island 98.5)** and AC duo **KSSK-AM-FM**. Hyatt's promotion fills the gap created by **Paul Wilson's** recent departure for the Lower 48. Before his Daytimer explodes, Hyatt hands over the PD keys for KUCD to current KSSK APD **Adam Carr**, who will also do mid-

days on **Star 101.9**. But wait—there's more! News director **Damian Balinowski** also gets his very own PD stripes as he takes over talkers **KHVH** and **KHBZ**, and former **KSFM/Sacramento** APD/MD **Tony Tecate** is now officially in the house as PD of **KIKI (Hot 93.9)**.

■ PD stripes were handed out at NextMedia's cluster in Greenville, N.C.: APD/MD/afternoon personality **Chris "Hollywood" Mann** is upped to PD of **WERO (Bob 93.3)**. Mann, a four-year station vet, replaces **Tony Waitekus**, who left late last year to program **WIXX/Green Bay, Wis.** Seconds later, **Bob 93.3** night jock **Beaver** is awarded APD/MD duties. And the stripe party continued across the hall at **WXQR (Rock 105)**, as APD **Dave Tripp** is promoted into his first PD gig. The station has been PD-less since **Tommy Collins** stepped down last July to become the new morning guy for NextMedia's Carolinas rock stations: **WXQR**; **WSFM (Surf 98.3)/Wilmington, N.C.**; and **WKZQ/Myrtle Beach, S.C.**

■ After six months as OM/PD of NextMedia's **Crystal Lake** cluster in suburban Chicago, **Doug Daniels** exits, a victim of budget cuts. Daniels' previous PD stints include **WGFB/Rockford, Ill.**; **WVAF/Charleston, W.Va.**; and **WKWK/Wheeling, W.Va.** He can be located at 815-389-7988, 815-621-1922 or dougdaniels2@aol.com.

■ Just days after exiting **WRQK/Canton, Ohio**, which was recently LMA'd by Clear Channel from Cumulus, PD **Garrett Hart** has landed as a format manager with Sirius Satellite Radio and will oversee Sirius Gold and '60s Vibrations (channel 6), as well as Sirius broadcasts from the Rock and Roll Hall of Fame and Museum in Cleveland (home of R&R '05!).

■ After two years at the helm of **WARO/Fort Myers**, PD/afternoon dude **Chris Chaos** has left the premises. Prior to Fort Myers, Chaos reigned supreme at **WQSM/Fayetteville, N.C.**, which was nominated for an actual R&R award. He can be reached at 239-989-6998 or flaonairdad@yahoo.com.



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WHERE STARS EARN THEIR STRIPES

People, Places & Whatnot

■ Heather Walters is the freshest addition to WWFS (Fresh 102.7)/New York—she'll take over middays. Walters arrives from the same shift at KHPT (106.9 the Point)/Houston.



Broadway
Bill Lee

■ The legendary Broadway Bill Lee, famous for his many years on WKTU/New York, has put his mad rhyming skillz to work for XM as he joins '80s on 8 to do 4 p.m.-8 p.m. live from New York. "Bill is incredible," XM senior VP of music programming Jon Zellner says. "The guy is able to take 'War & Peace,' make it rhyme, throw it over an eight-second intro and still hit the post." By the way, '80s on 8 will soon have a night opening, as Jason Kidd is reportedly headed home to Baltimore to program CBS Radio's WQSR (Jack-FM).

■ Bob Shannon, best-known for his 19-year stint in afternoons at WCBS-FM/New York, pre-Jack-FM, is back on the radio in the tri-state area: weekends at Press Communications' "Breeze" AC twins WWZY/Long Branch, N.J., and WBHX/Beach Haven, N.J. Shannon will do 11 a.m.-3 p.m. on Saturdays and noon-4 p.m. Sundays, beginning this weekend.

■ Say hello to Paul Perry, the new afternoon personality at WROR—cr, as it's pronounced locally, "Ah Oh Ah"—in Boston. No stranger to how funny some people there talk, Perry previously spent five years across the street at WODS. He replaces Kevin Redding, who will remain aboard on a part-time basis.

■ Local fave Robin Roth takes over nights at KIOZ (Rock 105.3)/San Diego, replacing Gregg Stone. Roth, who spent almost 20 years across the street at XTRA-FM (91X), will also host "The 11th Hour"—a full hour of industrial music, Fridays at 11 p.m.

■ Taylor Scott exits middays at WHZT (Hot 98.1)/Greenville, S.C. Reach Scott at emailtaylor@charter.net.

Capitol Music Group Experiences Shrinkage

You figured it was just a matter of time before the ramifications of merging the Capitol and Virgin Records promotions departments under the new Capitol Music Group (CMG) umbrella became all too real. Now both labels have taken some personnel hits as several familiar names were downsized out of their positions. On the Capitol side, senior director of rock and alternative Darren Eggleston exited, along with Los Angeles local Edie Lundeen, Cincinnati local Nicole Bonelli, Atlanta local Dwayne Ward, Denver local Jay Friedstein, L.A. staff assistant Al Izadmehr and senior staff coordinator Latania Craig. At Virgin Records, senior VP Andrea Kline, senior director of rhythm crossover promotion Cord Himmelstein, director of rhythm crossover promotion Boogie D and national director of promotion Dan Fullick left the building.

Kline can be reached at 917-589-5500 or andreakline@gmail.com. Reach Himmelstein at 646-824-5100 or nychits@aol.com. Boogie D, best-known for his years at WJMH/Greensboro and WPGC/Washington, can be reached at 704-756-1869 or boogied@gmail.com. Fullick is open to opportunities in New York or his native Chicago and can be located at 773-251-1340 or dan@fullick.com.

Sales for the merged Capitol/Virgin group will now be handled solely by the Virgin Records sales team, headed by Dominec Pandisca. That means the end of an era at Capitol Records, as senior VP of sales Joe McFadden exits after 32 years, along with four members of his staff.

On the inbound tip, Atlantic Records executive VP Ronnie Johnson has accepted the position of executive VP of CMG's urban department. The move reunites Johnson with CMG head cheeses Jason Flom and Lee Trink, his former Atlantic labelmates.

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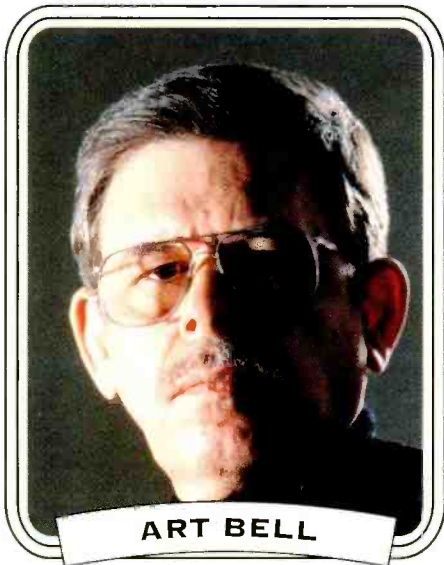
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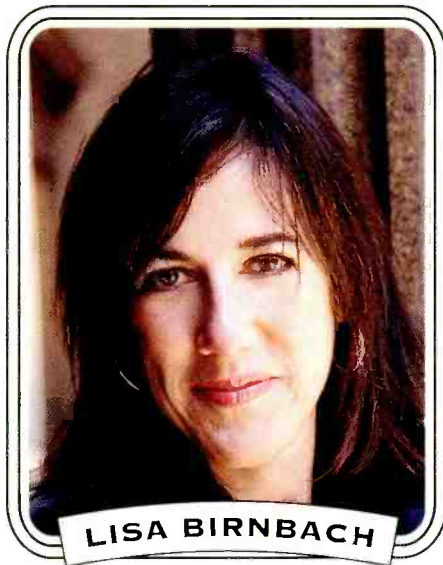
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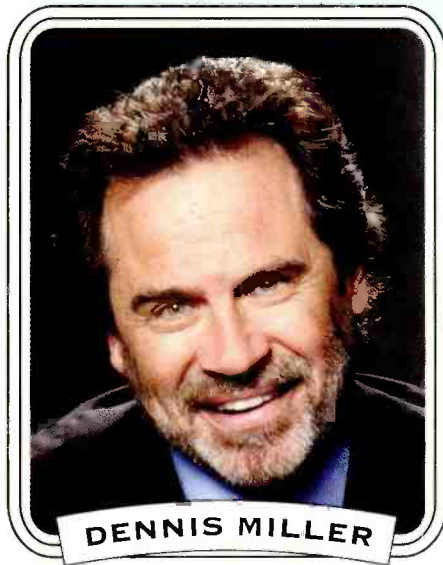
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Doesn't Get Much **HOTTER** Than Top 40 In The Fall

Bless This Format For The Bounty We Have Received
By Kevin Carter and Keith Berman

Champagne corks were being popped and celebratory Twinkies were being unwrapped from sea to shining sea as the fall 2006 Arbitron book rolled out—with no shortage of CHR/top 40 stations that had some pretty impressive numbers. A couple of major-market stations even hit that vaunted No. 1 12+. ■ To fully understand what went right, we went directly to the source and spoke to many of the format's successful PDs for an explanation—just as they were sitting down for the finest steak dinner that station trade could buy.

WHTZ (Z100)/New York

Four-book trend: 4.7-4.5-4.9-4.5 (No. 4)

Owner: Clear Channel

Wouldn't you love to be working at Z100 under the command of PD Sharon Dastur right about now, especially since it's perched at No. 1 with persons 18-34 in the fall book with a 9.3? Yikes.

"That's the first time in at least a decade that we've seen a number that high in a fall book," Z100 senior VP of programming Tom Poleman says. "What's even more significant is the growth of our dayparts. It's really exciting to see the continued growth of 'Elvis Duran & the Z Morning Zoo,' which is No. 1 in all sorts of demos, including its target of women 18-34 with a 14.3—which is nearly six shares



Continued on page 14

KHKS (106.1 Kiss FM)/Dallas

Four-book trend: 4.3-5.4-4.4-5.1 (No. 1)

Owner: Clear Channel

"I can't tell you how happy I am that we're back on top." So begins the gleeful report from KHKS (106.1 Kiss FM)/Dallas PD Patrick Davis, whose station's success was celebrated at last year's R&R Convention. Since then, Kiss has returned to the top of the ratings mountain with a 4.4-5.1 12+ effort. "Kiss was a great radio station back in the day and I think we're good, but we're trying to get better all the time. When you have that expectation, it's a lot to live up to," Davis says. "A lot of people who came before me did a lot of things

right to put the radio station in a position where it could still be successful," he adds, giving props to the Kiss PDs of yesteryear.

Leading the charge is the morning Tasmanian devil known as Kidd Kraddick, now syndicated to 50-plus markets, but able to retain his local quality. "His numbers were amazing. They're like small-market shares, where you get 20s and 30s, in a major market, and I just go, 'Damn!' " Davis says. "He had a 23 share with teens. Who has a 23 share in a major market? He had an 18.9 in women 18-34, and I think the next closest was 12 shares behind him. We would not be where we are without 'Kidd Kraddick in the Morning.' He's the one who starts it off."

That winning tradition continues throughout the dayparts as Davis has a stable full of, well, stable performers. JJ Kincaid was wooed away from afternoons

at the beginning of the book for afternoons at co-owned WHTZ (Z100)/New York (which Davis describes as "not a bad gig"), and Atom Smasher came in from Cumulus CHR/top 40 KRBE/Houston to replace him. "He produced the highest numbers the station has had in afternoon drive since 2000. This was his first book, so I was absolutely thrilled with what Atom did," Davis says. "He was No. 1 12+."

MD/night guy/station mainstay Billy the Kidd racked up a 20 share with teens, keeping the streak going. "He's invaluable to the success here," Davis says. "He has managed to bring the 12-24s back to the radio station. I have a great staff, and they just kicked ass."

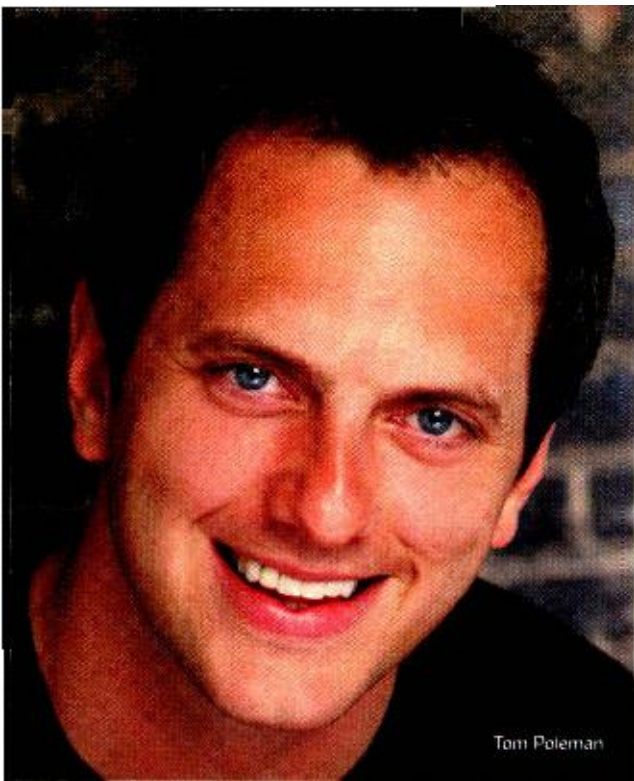
The jocks weren't the only ingredients in the Arbitron-winning stew that Kiss concocted: The music cycle was also great, supplying artists that the station



Patrick Davis

could not only own, but could also generate passion for. "It just seems right now, we have a very good balance of music," Davis says. "You have the Fray and Nickelback, but you also have plenty of the pop stuff, and Ludacris also had a top five song and it was very mass-appeal hip-hop. It made for the station to be a come magnet, no matter what style of music. We had all of the hits."





Tom Poleman

Continued from page 13

ahead of the No. 2 station. Those results really speak to the bond that the show has created with New Yorkers.

"In a time where we should be celebrating the dominance of top 40's big personalities, clearly Elvis is one of the best that our format has to offer," Poleman adds. Duran and crew recently expanded their show to sister WHYI (Y100)/Miami. "All dayparts at Z are up, including afternoons, where JJ [Kincaid's] first book was also No. 1 18-34, which is extremely gratifying," Poleman says. "Z100 continues to hit new heights and I'm thrilled."

KIIS-FM/Los Angeles

Four-book trend: 4.9-4.6-4.8-4.5 (No. 2)

Owner: Clear Channel

Perhaps you've heard of KIIS-FM? It's only the No. 1-rated English-speaking station in the market 12+, according to the fall book. "We're also No. 1 come at 2 million," VP of programming John Ivey adds. "We also dominated in most major English-speaking female demos, and Ryan Seacrest has the No. 1-rated English-speaking morning show, third overall and No. 1 come."

Noted chick magnet Seacrest also dominated



John Ivey

all female demos, Ivey says. "Last fall, Ryan was No. 1 with 18-24 females with a 10 share. He's still No. 1, except now he has a 16 share, a six-point lead on the No. 2 station."

In other KIIS dayparts, afternoon fixture Valentine (who just realized a lifelong goal to do mornings, crossing the hall to co-owned hot AC KYSR) and night jock Jojo Wright both did well, to put it mildly. "They're both No. 1 in their dayparts," Ivey says, "and with Val, that makes a clean sweep—his last five books were all No. 1—a fitting way to exit while he's on top, literally."

Ivey recalls Valentine's emotional final show after 10 years at KIIS: "During the last 20 minutes of his show, he and Jojo were both on the air weeping. Oddly, that was the only day I didn't weep," Ivey says. "Every day for the past six years, during Val and Jojo's 20-minute crossovers, I cried like a baby in my office."

WBLI/Nassau-Suffolk

Four-book trend: 4.1-4.3-4.5-4.2 (No. 3)

Owner: Cox Radio

"We just posted our best fall book in four years. The staff and I are enjoying some real French-style champagne and aerosol cheese as we speak." That's the word from WBLI PD Jeremy "Stop Calling Me JJ, Dammit! I'm a Grown Man!" Rice. Among the station's many fine accomplishments, "BLI is No. 1 with women 25-34 with a 16.1—a record high, I admit it: We hired Barry Bonds' trainer," says Rice, who goes on to subtly flog the fact that "BLI is also No. 1 with women 25-44."

Rice then sings the praises of midday jock Gabrielle Vaughn and her biggest midday book ever, and "BLI in the Morning" with Dana and Randy: "No. 1 with women 25-34, 25-44 and 25-49—these guys are amazing," he says. "Although, Big Gay Randy showing up at my house unannounced at 6 a.m. and broadcasting from my home will not happen again," he vows. "My neighbors must be like, 'Umm, hi, Mr. Rice . . .'"



WFLY (Fly 92.3)/Albany, N.Y.

Four-book trend: 6.2-6.0-4.2-5.5 (No. 5)

Owner: Pamal

"At the beginning of the book, we had an all-new airstaff, including a PD and morning show. I could rehash the fact that at the beginning of the book, I was down two PDs, two morning shows and blah, blah, but my last [general sales manager] used to say that if you want sympathy, it's between 'shit' and 'syphilis' in the dictionary." That's the refreshingly candid Kevin Callahan, OM of Fly 92.3, whose station powered up 4.2-5.5 12+.

"Since then, I don't really look for sympathy—I'm afraid I'll catch something," he says. "This team is probably the most talented to be at WFLY in quite some time. All dayparts performed, and



'In a time where we should be celebrating the dominance of top 40's big personalities, clearly Elvis is one of the best that our format has to offer.'

—Tom Poleman

it was great to see the payoff after this all-new staff rolled up their sleeves and dug in."

Dug in is putting it mildly: Fly is No. 1 in persons 18-34 in morning drive with a 12.8, almost two shares ahead of No. 2, and No. 1 total week in the demo with an 11.6, which is nearly three shares ahead of its closest competitor. And now, here's new Fly PD/midday dude Terry O'Donnell with more: "It's an exciting bounce-back from the summer, and it's especially rewarding to see such solid growth despite the shuffling of most of our dayparts," he says. "Plus, it appears we've more than filled the void here in morning drive with our new morning show."

KDWB/Minneapolis

Four-book trend: 5.2-5.0-4.4-4.6 (No. 5)

Owner: Clear Channel

KDWB/Minneapolis PD Rob Morris is thankful that his station has bounced back from what he affectionately calls "summer's madness" (soon to be made into a feature movie starring Ralph Fiennes as Morris). "With persons 18-34, KDWB had a 9.1 in winter '06, a 9.5 in spring '06 and now a 9.2 in fall '06. But our summer book was a 7.1?" he asks, looking skyward and giving a dirty look to the Arbitron deities.

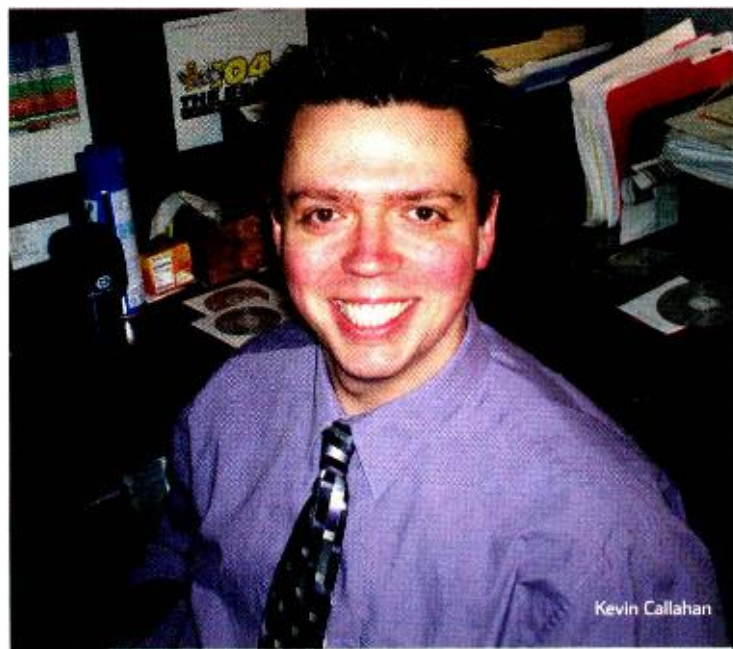
The music was awesome in the fall, he says, "and one thing we do know is that our audience does come to us for new music, even if it is to find out what to download into their iPods. But at least they are coming back to know what's new and fresh," he says.

On the promotional end of things, the station repeated its Pay Your Bills promotion that worked so well in the spring, and Morris says that really helped power the numbers. "And our morning show had a very, very big book in the fall, aided in the last month with the always-emotional Christmas Wish." With the numbers they got, it looks like Morris' Christmas wish came true—except we don't think he got that pony he was asking for.



The Winning Continues

Clear Channel's KZZP/Phoenix and KRQQ/Tucson had amazing books, anchored by "Arizona's Morning Show" featuring Johnjay & Rich, who hit No. 1 in—no exaggeration—50 demos. Details in this week's CHR/Top 40 column on page 24.



Kevin Callahan

WNCI/Columbus, Ohio

Four-book trend: 6.7-6.6-6.0-8.2 (No. 1)

Owner: Clear Channel

Like a feudal lord peering out over his fiefdom, WNCI PD Michael McCoy looks out upon the radio landscape of Columbus, Ohio, that he once again rules, as the station rockets 6.0-8.2 12+ to retake the lead. "We've been better ratingswise," he says of his 8.2 that most people would kill for, "but it's always good to get back to where you expect to be, and that's not dissing on anyone in the market, but it's just kind of the bar that's been set through the ages."

"When the station's been on the air for 30-plus years and nobody's really screwed it up that bad, you tend to develop a following. I think the WNCI radio brand has probably got to be one of the most powerful in the country. So we've got that going for us, and that's nice."

What's also nice are the numbers that the station's Morning Zoo pulled in, thanks largely to the Morning Zoo World Tour, where, for 10 weeks, morning guys Dave & Jimmy stayed up late and showed up in towns around the Columbus metro. "It caused a lot of excitement because they hadn't done it in five years," McCoy says. "The Zoo had just outstanding numbers across all demos and I can't say enough about them; they're the engine that drives the station." When the book came out, the Morning Zoo was No. 1 across all demos—"from birth to death" as McCoy puts it—12+, 18-34, 18-49 and 25-54.

In total week, WNCI hit a first-place 9.9 in persons 18-49, a full 1.3 higher than its closest competitor, which happened to be the country station just down the hall, WCOL. With 25-54, which McCoy admits is not a typical CHR/top 40 target demo, the station also topped the bill with an 8.4—only 0.3 ahead of WCOL.



"I think what you're seeing is everything coming together: good product, just a superior effort by the airstaff and extreme focus in all dayparts," McCoy says. "That might be the hardest thing to maintain in a radio station at any given time, I think it's just a consistent buzz"

WABB/Mobile

Four-book trend: 6.3-8.8-8.0-8.6 (No. 3)

Owner: Dittman

"I think we're extremely focused on our target," extremely focused WABB/Mobile PD Jammer says. "The current music cycle is good, but we're also not afraid to steal a few titles from the rhythmic side if we lack." Jammer also started doing the iPod Shuffle every day from noon to 1 p.m.—no, it's not a new dance he's going to use on "Dancing With the Stars."



"It's 'music from the '80s, '90s and now' without using that extremely boring music statement," he says. Basically, he plugs the WABB iPod into the board for an hour and lets it whiz on high. "We never know what's coming up, so it really is great theater of the mind. You may hear Nirvana's 'Smells Like Teen Spirit' into Aqua's 'Barbie Girl,' or Vanilla Ice's 'Ice Ice Baby' into C+C Music Factory's 'Gonna Make You Sweat'



Leslie Whittle

into AC/DC's 'You Shook Me All Night Long.' "Our ears are screaming for relief already." You will hear a current or recurrent in the hour, but it's really about the 'oh, wow' factor and being unpredictable," he says.

Apparently, the upper demos seem to dig it—it's a real hit with 25-54—and he has expanded it to run all day on Thursdays as the station's "Throw Back Thursday." "We stole the old KHFI-John Roberts concept of 'Wayback Wednesday,'" he confesses. Well, it seems to have paid off: the station is tied for No. 3 25-54 with a 7.6 and tied for second in middays in the demo with an 8.4. WABB is also the No. 3 come station for the third time in a row with an audience exceeding 110,000 people.

KRBE/Houston

Four-book trend: 3.8-4.3-3.8-4.0 (No. 6)

Owner: Cumulus Media Partners

Six-year KRBE/Houston vet Leslie Whittle was given the keys to the station mere days before the fall book began, and she responded by taking the station up 3.8-4.0 12+."One of the things for us is that there are many formats that we're not going to be able to compete with, especially the Spanish-language ones. If we take out what we actively sell against, the station actually does much better in the rankings, so everyone here was pretty stoked about that," she says, also giving props to Cumulus programming honcho Jan Jeffries.



The latter half of 2006 also brought the debut of local faves Roula & Ryan in mornings on KRBE. Both had worked there before, and were across the street at hot AC KHMX before replacing Maria Todd (now at KFRC [MOVIE 99.7]/San Francisco) and Atom Smasher (now at KHKS/Dallas) in mornings. "They're just killing it; they did great," Whittle says. "They're top four in everything." In total week women 18-34, KRBE was second only to urban KBXX "and we were No. 4 in adults 18-34 behind the Box and two Spanish stations," she adds.

The available music was also pretty sweet for KRBE and Whittle says she's glad the station hadn't pigeon-holed itself into playing one particular style. "If we play a rock record—and there's a lot of those out right now—it doesn't sound out of place from the station. If we play a straight-ahead pop record, that's the norm and

not the texture song," she says, adding that CHR/top 40 has gotten itself into trouble in the past by leaning way too far in one direction and then having the music dry up. "We're set up to go to a really good place as a format, so it's very exciting. The testing scores are higher, the passion is higher."

Promotionally, KRBE did its Bank or Tank cash contest during the first part of the book and finished it off with its annual Jingle Jam, featuring Fall Out Boy, JoJo, Natasha Bedingfield, Mario Vazquez, Frankie J and Gym Class Heroes. Artists were definitely key in the fall book: Whittle says it's great to be able to have people like Christina Aguilera, Justin Timberlake, Beyoncé, Gwen Stefani and Avril Lavigne on the air, people who have names and faces that average listeners can recognize. "These people can really brand your station; it's almost like Us Weekly on the air in a lot of ways."

WKGS (106.7 Kiss FM)/Rochester, N.Y.

Four-book trend: 3.6-4.1-3.9-4.4 (No. 8)

Owner: Clear Channel

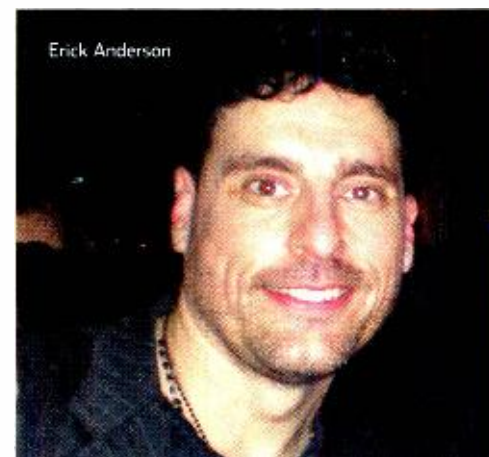
"Yes, it was a great fall book for 106.7 Kiss FM!" PD/morning dude Erick Anderson shrieks. "We believe our success is based on knowing and serving the audience, especially in the morning; we have a 'listener first' mentality," he says before giving props to his hardworking staff and Clear Channel for its support and thanking the labels for putting out some great stuff.

"We went to No. 2 18-34 persons, blah, blah, blah... the morning man doesn't suck as bad as he did," Anderson says, talking about himself in the third person again. "He's a real handful in my one-on-one's with him."

With heritage CBS Radio CHR/top 40 rival WXPY parked right across the street having both barrels trained on Kiss, Anderson freely admits he's living in a fiercely competitive environment. "But don't all us programming dorks say that every market is the most competitive in the whole freaking world? We have a great market focus and understanding of our product



through the whole team. We work hard, we win, repeat. Now we go get more ratings since that one's over," he says, hanging up, presumably to work more programming wizardry, or deal with his moody and misunderstood morning guy. **R&R**



Erick Anderson

Programming and sales search for balance
on ever-contentious issue

THE SPOTLOAD SWEET SPOT

By Dana Hall

If listeners had their way, every radio station would likely be commercial-free, 24/7. But unlike TV, where consumers have their choice of commercial-free premium cable channels, and now, DVR and TiVo, it's just not within the realm of possibility for terrestrial radio broadcasters. In fact, most broadcasters even view their HD channels as a future revenue generator. ■ For as long as radio has been playing music, there's been that delicate balancing act between programming and sales to air enough commercials to drive income, but not so many that listeners tune out. ■ Factor in the consistent wave of new competing media that radio must face, many without commercial advertising. ■ Three years ago, bloated spotloads weren't uncommon. While revenue growth was robust, the industry was—and still is—facing erosion in TSL. This forced broadcasters to take a serious look at whether it was, in turn, doing irreparable harm.

One of the answers to this dilemma was Clear Channel's "Less Is More" initiative (see story, page 18). The objective: to create shorter, more creative advertising messages, while not losing the value or the reach for marketers. At the same time, it was designed to clean up commercial and other clutter, so programmers could offer more entertainment content.

Today, programmers and sales executives find themselves in a challenging position: As a team, they must find balance. How many units can they reasonably run, how often should commercial breaks air, and how long should spots be? Just where is radio's stopset sweet spot? With the

long-awaited arrival this year of electronic audience measurement in the form of Arbitron's Portable People Meter, the issue becomes even more salient.

Sean Ross, VP of music and programming for Edison Media Research, says, "When we ask people if commercials are still a fair trade-off for music, about 75% usually say yes."

So if most listeners accept the reality that they must sit through commercials, what's the magic equation: shorter but more frequent, or fewer but longer?

"What [listeners] consider to be fair is about the length of a song," Ross says. "But stopsets were getting to be the length of two songs. When 'Less Is More' was new, you heard stations making a big deal of their two- or three-minute stopsets, almost to the point where that was the No. 1 thing some stations were talking about."

Now, he says, there is less talk about shorter breaks, because "when I clock stopsets on those same stations, they're more likely to be four minutes than two. That said, it's still much more listenable and those stations have managed to break expectations that when the music stops, you need to go somewhere else because they're not going to play more music for a long, long time."

Tolerance For Commercials

The competitive landscape and a station's core audience's tolerance for commercials are two key issues programmers must take into consideration when devising a strategy.

Consultant Guy Zapoleon notes, "I'm not a fan of more stopsets, especially for formats like top 40 in competitive situations. However, there is no denying that Clear Channel's [former AC WSNI] Sunny 104.5 had success in Philadelphia running more stopsets with three to four units and then marketed the hell out of it with a 'Less Is More' improvement campaign."

He adds, "Unfortunately for them, they came up against AC competitor WBEB owned by a man [Jerry Lee] known for deep pockets in marketing his radio station—which forced Sunny to change formats. At more adult formats, running more stopsets with fewer spots could succeed, but it almost requires a massive long-term campaign

to drill this into listeners' heads."

Consultant Tony Gray believes it comes down to the competitive situation. Several years ago, Clear Channel's urban powerhouse WGCI/Chicago was running 25-30 minutes of commercials an hour, he says. At the time, it was really the only urban game in town, so management felt the audience would tolerate the spotloads. Ultimately, the station was a huge financial success, generating more than \$40 million in a year, topping news/talk giant WGN in revenue.

"That was amazing for an urban station, but times have changed drastically in the past few years," Gray says. He cites "Less Is More," as well as management changes within the cluster and new competition in Chicago.

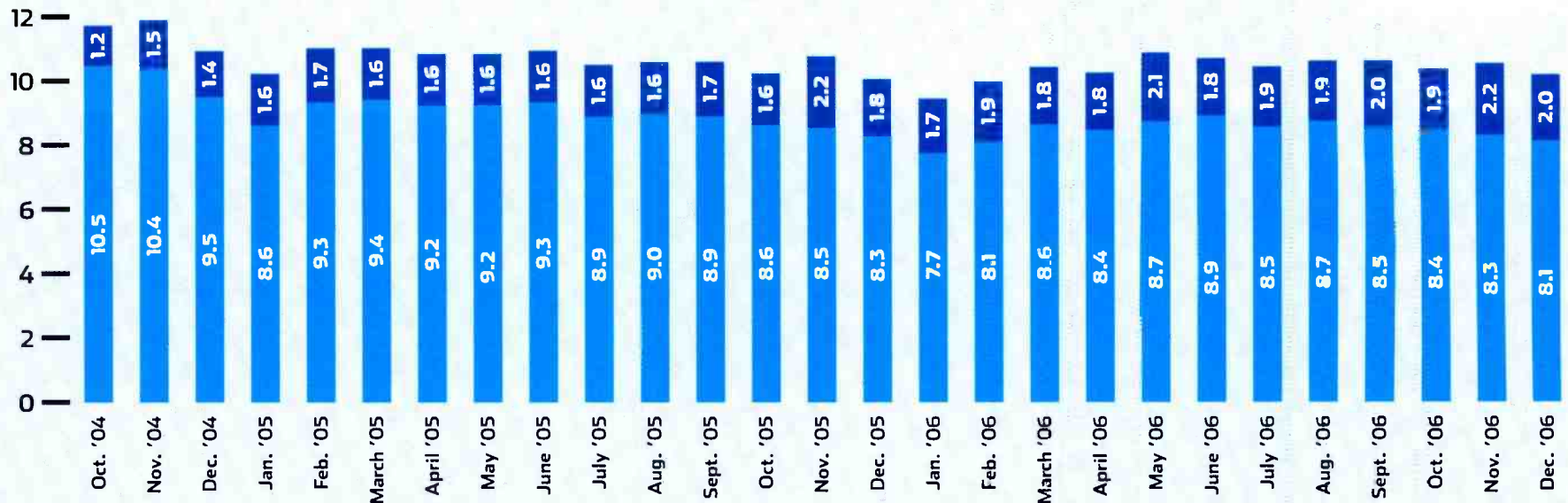
"All of these factor into a station's strategy when it comes to spotloads. Normally, in a competitive situation, I would recommend no more than two stopsets an hour, not to exceed six minutes in each stopset," Gray says. "That's ideal. But that's not always the reality. If you are dealing with two stopsets an hour and they start to exceed six minutes, it's better to add a third stopset than it is to extend each one too long."



Sean Ross

Fewer Average Commercial Minutes Per Hour

■ 0:60 Time
■ 0:30 Time



Average commercial time per hour has decreased from 11.7 minutes in October 2004 (when Clear Channel began testing "Less Is More") to 10.1 minutes in December 2006. At the same time there has been a slight increase in 30-second spots.

SOURCE: Media Monitors and BMO Capital Markets estimates

Zapoleon agrees. "Contrary to some studies, running longer stopsets isn't the answer, because when you play two to three commercials, listeners still perceive that as tune-out and leave the station. When I was program director of WBZZ [B-94] Pittsburgh, EZ Communications had a rule on stopsets with a max of four units—with an additional promo unit—so they could play their famous four in a row. I still think that is the maximum for an ideal stopset length."

30 Seconds: The New 60?

While Clear Channel based its "Less Is More" concept on the notion that shorter, more creative spots would cut commercial time overall—yet continue to effectively convey marketers' messages to consumers—a number of programmers were

not convinced that it is the ultimate solution.

Gray suggests, "My preference is to run 60-second spots, because you can stop down twice an hour and have six units per stopset. When you are dealing with 30-second spots, you are running as many as 12 in a stopset, which, to the listener, no matter how you cut it, sounds like a lot more commercials."

Most listeners, he surmises, will sit through one or two commercials, no matter what the length—but if there is alternative choice in the market, they push the button past that number.

Zapoleon agrees. "It's the old units vs. minutes discussion, and while a 30-second spot is shorter, it's still perceived as a message to listeners, and if you cram eight 30-second messages into a stopset, it can feel longer than four or five minutes of spots," he says.

Carole Bowen, GM of Beasley Broadcasting's country WKIS/Miami, says there are several reasons behind the industry's move to the 30-second model—and not all of them simply to make stopsets shorter for programmers. "Clear Channel has had tremendous impact on that demand for shorter-form advertising. I credit them for biting the bullet and leading that charge."

She continues, "Consumers expect things faster, in a shorter period of time. It's the nature of today's society, the world of instant gratification. This is one way that radio is adapting." But she adds, "To say that you can be just as effective with shorter advertising as with longer spots is a bit of a blanket statement. There is always a difference in what you can say in 60 seconds, compared to what you can say in 30 seconds."

Bowen says it has forced the industry to be more creative, to say more in less time, but adds that the jury is still out on effectiveness. "There are clearly still some companies where a 60-second spot is a better use for them and their product. The 60 is not going away entirely. One size does not fit all."

While shorter stopsets are attractive to programmers, the question remains: Can sales departments meet revenue goals with that approach?

Bowen believes that as long as broadcast companies can maintain the value of their product and continue to find new advertisers, it will be positive for both sales and programming.

"It's always a challenge to reach revenue goals," she says. "The changes that have occurred over the past five years have been positive for the industry, and for country radio. There has been a demand created for short time advertising, whether it's 30-, 15- or 10-second spots, so that the overall number of minutes in an hour devoted to commercial time is generally less today than it was a few years ago."

Back To The Future

The Portable People Meter is likely to shed new light on ideal stopset length and placement. A study by Arbitron, Media Monitors and Coleman released last fall dispelled the belief that radio loses a considerable portion of its audience during commercial breaks.

Continued on page 18

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—Guy Zapoleon

Carole Bowen

Guy Zapoleon

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—Carole Bowen

Continued from page 17

Using PPM data, the companies analyzed 93,876 radio commercials during November and December in Houston. The study found that the lowest rated minute during an average commercial break in morning-drive is 94% of the lead-in audience. The lowest rated minute during three-, four-, five- and six-minute breaks ranged from 87.7% to 89.4% of the lead-in audience.

While audience levels were higher during the first and second minutes of the longer break, they leveled off between the third and sixth minutes of a commercial break, as many listeners returned to stations toward the end of stopsets.

Gray is concerned about how urban radio should adapt its spotload strategy to the PPM. "In both Houston and Philadelphia, where PPM tests took place, urban stations didn't perform as well as when the diary was in place," he says. "No longer will urban stations be able to even the scale by having stronger TSL numbers. Now, programmers will have to think more like general-market stations, and build come more aggressively. That will change our views on spotloads," Gray notes.

Zapoleon sums it up with his belief that without a doubt, listeners believe radio plays too many commercials.

"Unfortunately, running maximum commercial loads is a financial reality for our business, so

I applaud [radio division CEO] John Hogan and Clear Channel for biting the bullet and adopting 'Less Is More' for his company."

Zapoleon adds that the issue will continue to be front and center as radio competes with other entertainment mediums.

"I learned a long time ago how important it is to sell the effectiveness of radio and help clients market their products and make them understand the amazing [return on investment] they get from our medium. As an industry we need to continue to sell this value and the fact that radio is capable of getting amazing and fast response for clients. When the average client and consumers believe this, we'll be able to charge more per spot." *R&R*

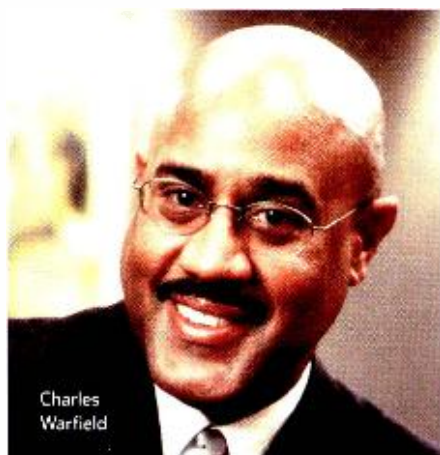
Broadcasters review Clear Channel's spotload-reduction initiative 'Less Is More': Two Years Later

In December 2004, Clear Channel Radio launched its well-publicized "Less Is More" clutter reduction initiative. At the time, the industry was seeing as much as 25 or even 30 minutes of commercials per hour in some extreme situations, and it was a major tune-out concern.

"Less Is More" touted an approach that highlights shorter, more creative spots, to ultimately slice down spotloads within a given hour.

Clear Channel's initiative was company-wide, and the industry—both public and private companies—kept a close eye for impact. Some broadcasters followed suit with similar approaches. Others, like Cox Radio president/CEO Bob Neil, believed that the issue wasn't so much about the length of a commercial as it was the number of units in an hour that needed to be addressed.

Two years after the launch of "Less Is More," R&R asked industry leaders whether they believe the initiative has been a success. Responses pretty much fall under three general headings: Those who feel it has put the industry in a stronger position for the future; those who believe it has not affected radio either positively or negatively; and those who insist it did not delve far enough into the real issue: increasing the value of radio to advertisers.



Charles Warfield

Impact In Three Areas

Leland Westerfield, broadcast analyst with BMO Capital Markets, sees an impact in three areas: within Clear Channel itself, within the competitive marketplace and within the advertising community.

"For Clear Channel, one of the interesting things to note is that if you look at its radio division revenue from the time just prior to the launch of 'Less Is More' in the fall of 2004 to fall 2006, CC Radio revenue has remained level," he says.

Why is that remarkable? "Because even though Clear Channel reduced its commercial load by 21%, they gained in productivity or 'yield per commercial minute' rather dramatically."

Westerfield continues, "For radio industry competitors, in contrast to CC Radio, what's so surprising is that during the same period, there has been substantially no change in the amount of commercial time each hour and only a modest shift toward shorter 30-second spots. So overall, Clear Channel dieted dramatically—trimming commercial time per hour—without negatively affecting revenue and without much ripple effect across the industry."

As far as the impact of "Less Is More" on advertisers and listeners, he says that the jury is still out. Westerfield explains that listeners have responded positively, judging by an overall uptick in ratings for Clear Channel outlets.

But advertisers have been harder to read, "since their main issue in recent years has been the trend toward measurable ROI efficiency, an issue which LIM by itself does not tackle." He adds that there is also more to the initiative, behind the scenes at Clear Channel. " 'Less Is More' is only one piece of a greater operational restructuring for the company. It is expanding in areas that include authentication processes for reporting to advertisers what spots air and when, and ratings

that verify reach and frequency in more reliable and timely ways."

'We Didn't Need To Follow Suit'

Cumulus Media executive VP John Dickey contends, "For us, 'Less Is More' was not as impactful. We didn't need to follow suit, because we were always carrying a responsible amount of commercials to not negatively affect listenership."

He says that Cumulus has taken the route of trying to increase product value. "As a company, we have always been mindful of inventory policies. We never had the same inventory problems that Clear Channel had, where stations were running an excessive amount in a given hour. Our philosophy has been to raise rates and charge a premium for our product. Our desire is to attract listeners and keep listeners for as long as possible. That is what drives our inventory policy."

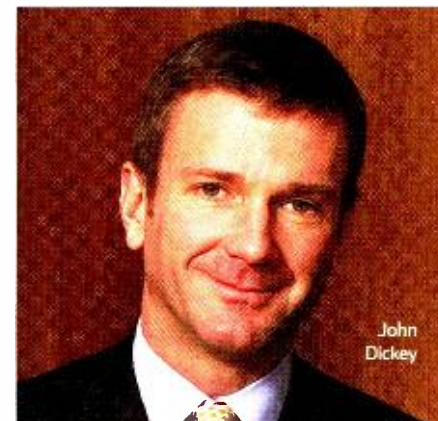
Inner City Broadcasting president/COO Charles Warfield is convinced that the industry still has issues to face—and that "Less Is More" did not address the real problems.

"In many cases, radio is still running more units than a year ago. Initially, I thought the impact would have been better overall for the industry, but it's only gone part of the way to where we need to be."

A Broad View

Warfield says that the move did force the industry to take a broad view of all the elements of programming and whether they provided a positive experience for both listeners and advertisers.

"It forced us to clean up some of the unnecessary clutter. That was good for the industry, to refocus on those issues: the product, talent and creativity,"



John Dickey

Warfield says. But once that happened, he says the industry did not take it to the next step. "I'm disappointed that there hasn't been a bigger push at pricing and really getting the value of our product through to the marketing community. Showing our worth to the advertising world would be a benefit, as opposed to cutting our worth; in some instances, that is what 'Less Is More' has done."

Whereas the industry perhaps expected the initiative to drive up the value of the cluster and the rate, that has not happened, he insists: "No one ever asked the advertiser if they would pay more for an enhanced product. It was just assumed.

"I'm not saying it was Clear Channel's responsibility to do so, but we as an industry should have done so. Advertisers have more choices to reach all the segmented audiences and we can't minimize those choices. The only thing we can do is up our value, the value of our on-air time and convince advertisers that we are the best choice," Warfield says. "We don't want to give them reasons to use us less—meaning shorter, cheaper and less frequently played 30-second ads. If they can choose 30-second ads at 55% of what they'd be paying for 60-second ads, the money they are saving is being spent elsewhere, not back in radio." —DH



Targeting talk radio to U.S. government workers

Host's Job Is A Federal Case

Al Peterson

APeterson@RadioandRecords.com

What radio broadcaster wouldn't like to own and operate a station with a built-in audience of loyal listeners that virtually guarantees it will be a financial success? That's pretty much the story behind Bonneville's Federal News Radio, a station launched in 2000 as an Internet-only service targeting U.S. government workers that management says has been a profitable venture since day one. ■ In 2004 Bonneville expanded Federal News Radio by purchasing a suburban Washington, D.C., frequency at 1050 AM, giving the station the new call letters WFED, utilizing federalnewsradio.com's programming lineup. Today, Federal News Radio airs both on-air and online, covering the federal government and those who do business with it by concentrating on news and information about management, procurement, technology, security, policy, and pay and benefits.

Jane Norris is half the morning team at WFED, working alongside co-host Mike Causey. Norris began her talk radio career in Southern California, graduating from a job as San Fernando Valley reporter to talk show host at

KFI/Los Angeles. From there she moved on to WINK/Fort Myers and to WSB/Atlanta before hosting successful radio shows at WMAL/Washington and WHAS/Louisville.

Before moving to WFED, Norris learned a

great deal about the government's inner workings after leaving radio to serve as a public affairs director for the Administration for Children and Families in the Department of Health and Human Services. Her government experience also includes working in the public affairs office for the U.S. Department of Labor. It was that unique combination of a radio career and an insider's perspective on the workings of the federal government that landed Norris her current gig at WFED.

"I started out my broadcast career in rock radio during a time when that format was really creative and a lot of fun," Norris says. "I think what attracted me to talk radio was that I found that same level of excitement and enthusiasm and the freshness and ability to be creative as a personality that used to exist at music radio. As I think about my career, I'm sure that's why I gravitated from one to the other."

Norris says her first big break in talk radio came when now CBS Radio/Los Angeles VP David Hall—then news director at KFI—heard a piece she'd produced for a San Fernando Valley station and hired her as a reporter. "I went down to Melrose

Continued on page 20

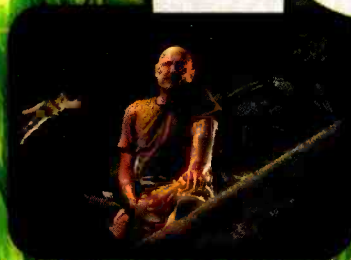
'The old media model is a dinosaur. The new medium is instantaneous and it doesn't have filters.'

—Jane Norris



19

THE LOST RECAP



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Continued from page 19

Avenue and asked people where the hour went every year when we switched to daylight-savings time," she says. "David heard it and liked it and hired me as a reporter for KFI."

Not long after, former KFI PD George Oliva asked Norris if she'd like to host a talk show. "I jumped at the chance but soon learned that there was little chance of going back to being a reporter, because once you go on the air and give your opinion that door closes," she says. "But hosting a talk show was definitely a sea change in my career. There's something about going on the air and expressing your opinion out loud that is very empowering. Once you do that, you no longer have any fear."

Changing Horses

Despite a string of successes at news/talk radio, Norris, while working in Washington, accepted a position that

took her away from the broadcast business for a bit. "I went to work for the federal government in the Department of Labor and the Department of Health and Human Services," she says. "But it was working under Secretary [Elaine] Chou at the Department of Labor where I think I really developed my great respect for the federal government."

In fact, working for the government changed Norris' entire perspective on a subject she'd long addressed on the air. "For all those years as a talk host that I talked about how the federal government operated, I don't think I ever really understood it until I worked there myself. Today, if I were to go back on general talk radio I'm not sure I could discuss some things in the same way I used to. It's amazing to me now how often media people misinterpret even small things that are said and done by people working in government and turn them into issues that are little more than misunderstandings or just poor communication."

Norris' respect for government employees is obvious when she talks about the people who work there. "Government employees tend to be better educated and tend to stay in their jobs much longer than the average person," she says. "The Department of Labor says that by age 35 most people will have changed jobs—or even careers—seven to nine times. But in the federal government, employees tend to stay on the job for a longer time because, at least from what I have experienced, most of them have a sense of mission, of purpose, and a sense of serving their country. I don't think a lot of people really understand that about government workers."

Norris says it's not only talk radio, but all media, that is probably responsible for what she thinks is an incorrect portrayal of the federal government's inside operations. "It's also movies and films where government workers are portrayed as uncaring bureaucrats and nothing could be further from the truth in my experience," she says. "I think the other common portrayal is the government as people with some sort of sinister motivation, working to destroy the common man or the inner workings of the government for their own benefit. Sure, that's probably as true in government as in any large business organization. But there are millions of people who work for the federal government and, by and large, most are good, long-serving,

'Today, if I were to go back on general talk radio I'm not sure I could discuss some things in the same way I used to.'

—Jane Norris

dedicated and intelligent people who are there to honestly do the business of the people of the United States."

A Different Animal

Norris says her transition to WFED took some new thinking on her part after years in general talk radio. "As a talk radio host I never had trouble giving my opinion and coming down in black or white on an issue," she says. "But WFED is not 'gotcha' radio. It's about covering the story with balance. It's not my job to judge whether or not a policy or program is right or wrong, fair or unfair. The snap judgments that you make on talk radio for effect cannot really be made on Federal News Radio. My opinion really has no role in my job now."

Norris is also high on the Internet component of WFED, especially because the station gained initial success online before it moved to an over-the-air signal. "I really like it and I believe it's the true future of our business," she says. "The old media model is a dinosaur. The new medium is instantaneous and it doesn't have filters. When I first started in rock radio it was revolutionary and bold, and when I moved to talk radio it was the hot new medium that broke all the rules. Today it's the Internet—that's the medium people are gravitating to more and more because it's that whole unfiltered process that people like."

Defining what the show she now co-hosts is about, Norris says, "At WFED we cover all the news that most talk radio stations would cover, but we leave out all the tabloid stuff. When I look at the news today, I look at it from a different perspective than I used to. I think about it from the point of view of federal employees and government contractors and what their role is behind the scenes in almost all events and news we cover. It's taken a definite shift of mind-set for me, but it's been really interesting so far, and I am enjoying it a lot."

R&R

R&R TRS 2007 Update

At the upcoming R&R Talk Radio Seminar, don't miss our special session, "How Talk Radio Works With PPM." Be the first to see detailed talk radio ratings results from Arbitron's recently implemented Portable People Meter service in Philadelphia and the freshest PPM numbers to bring you insights impossible to obtain with diary measurement. TRS 2007 is March 8-10 in Los Angeles. Click on "conventions" at radioandrecords.com for more details and to register.



20

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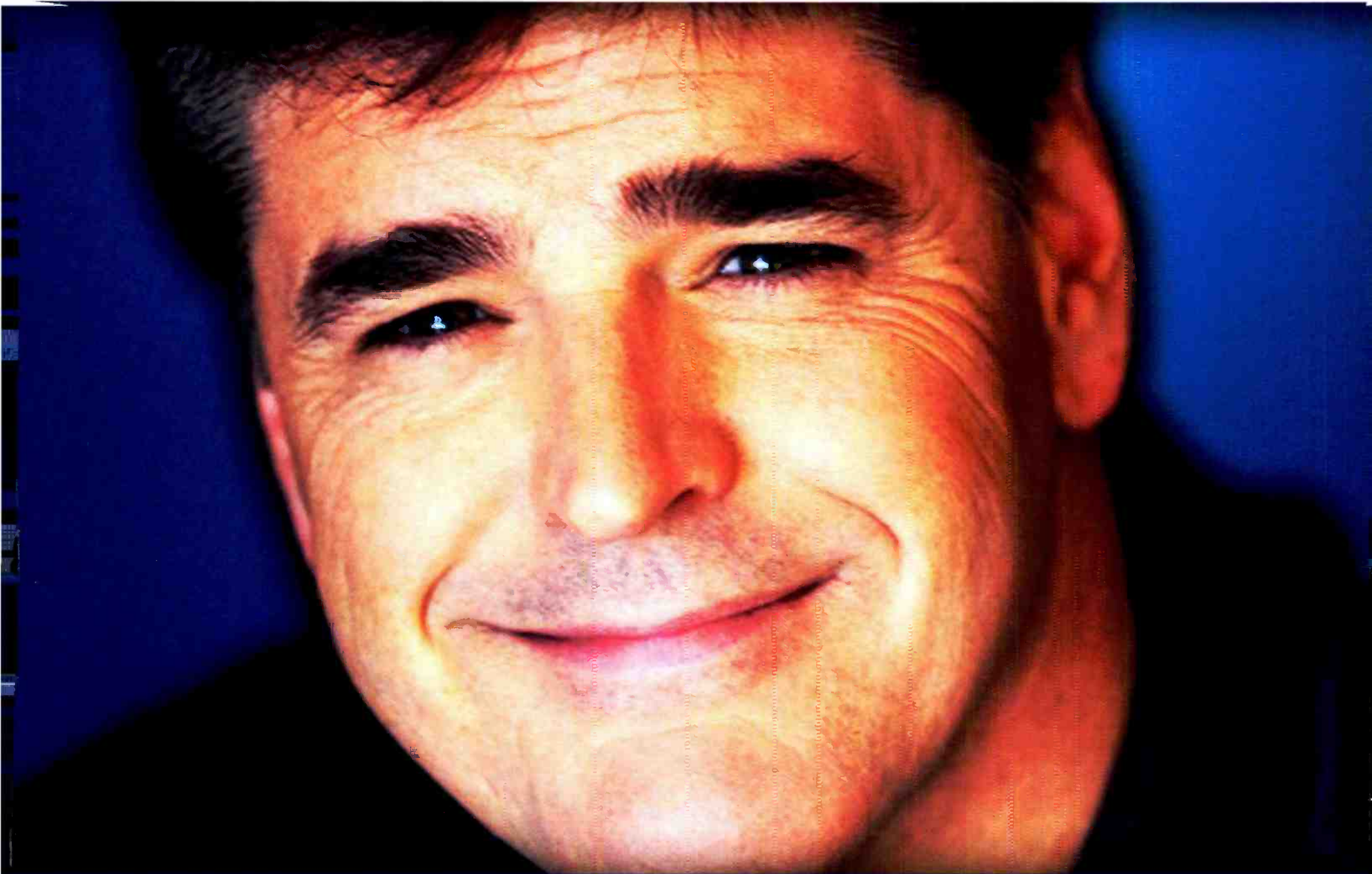
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WABC, New York	4.0	WPHT, Philadelphia	3.6	WDBO, Orlando	5.5	KBO, Boise	8.9
Morristown, NJ	7.0	WMAL, Washington	3.5	WKRC, Cincinnati	4.9	KEEL, Sareport	8.6
Monmouth-Ocean	7.0	WJR, Detroit	5.1	WISN, Milwaukee	3.6	WOC, Quad Cities	8.9
Newburg Middletown	6.2	Ann Arbor	7.8	WINK, Ft. Myers	7.8	WNBF, Binghamton	7.7
Sussex, NJ	10.4	WOKV, Jacksonville	7.6	KWQW-FM, Des Moines	4.3	KIT, Yakima	10.2
Hamptons-Riverhead	6.9	KFMB, San Diego	4.0	WIBA, Madison	8.3	KQMS, Redding	11.5
Nassau-Suffolk	5.4	KPRC Houston	3.5	KMJ, Fresno	8.1	WYOO-FM, Panama City	8.4
WSB, Atlanta	8.1	KFYI, Phoenix	5.8	KRMG, Tulsa	6.8	KKOH, Reno	9.7
KSL, Salt Lake City	7.4	WPGH-FM, Pittsburgh	5.2	KKOB, Albuquerque	7.8	WHAM, Rochester	12.0
WBAP, Dallas	4.4						

Source: Arbitron Fall 2006 Metro, Persons 12+ AQH Share, Exact Times
Audience estimates are based on the three-month Fall 2006 report period
from September 21 through December 13, 2006.

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BIG SHOTS

Compiled by Alexandra Cahill
 ACahill@RadioandRecords.com



Double Impact

1. Bruce Hornsby and Ricky Skaggs came together for an episode of "CMT Crossroads" in Nashville. Pictured, from left, are CMT VP of music programming and talent relations Chris Parr, Hornsby, Skaggs, MTV Networks senior VP/editorial director Bill Flanagan and CMT VP of production for music and events Sarah Brock.

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

2. Holiday Celebration Capitol Records artist J. Holiday, far right, posed for photos with Capitol Music Group senior director of promotion Brad Davidson, Radio One/Cleveland GM Chris Forgy and Radio One urban AC WZAK/Cleveland PD Kim Johnson. **3. On The Road Again** Indiana native John Mellencamp dropped by the studios of Clear Channel heritage rocker WFBQ/Indianapolis, the flagship for Premiere Radio Networks' "Bob & Tom Show," to promote his new album "Freedom's Road." Mellencamp performed a live acoustic set for listeners of the nationally syndicated program. Pictured, from left, are co-host Bob Kevoian, news director Kristi Lee, Mellencamp, co-host Tom Griswold and sports director Chick McGee. **4. Dressed For Success** Academy Award-nominated actress Angela Bassett visited the Launch Radio Networks studios in New York to discuss her involvement with the Red Dress Campaign, a national program that educates women about heart disease. Pictured are Launch Radio Networks GM Charlie Colombo, left, and Bassett. **5. Ready To Launch** Producer Jazze Pha and mixtape legend DJ Envy celebrated the launch of their Web site, imnotsigned.com. The site gives aspiring urban artists the opportunity to work with the music industry's hottest producers. It has been contracted as a Westwood One radio feature and will be part of BET's "106 & Park Radio." Pictured, from left, are Jazze Pha, "106 & Park Radio" co-hosts Rocsi and Terrence, DJ Envy and Westwood One entertainment division senior director Mark Wilson. **6. Reign Of Fire** Northshire alternative WEQX/Albany-Schenectady-Troy staffers welcomed Interscope act AFI to its studio. Pictured, from left, are PD Willobee, AFI bassist Hunter, MD Nikki, AFI vocalist Davey and midday jock Jason. **7. All Systems Go** Microsoft chairman Bill Gates, left, spoke to ABC News national correspondent Jim Hickey about the launch of the consumer version of the Microsoft Vista operating system. **8. Still So Unusual** Cyndi Lauper stopped by Sirius Satellite Radio in New York for a four-pack of interviews on the satcaster's Sirius OutQ, Martha Stewart Living Radio and Maxim Radio channels and on "The Howard Stern Show."



Formats

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

R&R TIMELINE

1 YEAR AGO Craig Edwards recruited as PD of KRLA/Los Angeles and KTIE/Riverside. ■ Univision Radio promotes Gary Stone to president/COO. ■ Jason Wolfe elevated to VP of AM programming at Entercom/Boston.

5 YEARS AGO Buzz Knight appointed PD of WMGK/Philadelphia. ■ Tim McKoy lapped to market station manager of Hispanic Broadcasting/Houston. ■ Mac Daniels named PD of WYCD/Detroit.

10 YEARS AGO Bruce Masterson tapped as president/CEO of Strategic Media Research. ■ Capitol Records' alternative promotion department promotes Brian MacDonald to VP. ■ Bruce Blevins installed as GM of KHTC/Phoenix.



Daniels

15 YEARS AGO KFOG/San Francisco signs Greg Solk as PD. ■ Elroy Smith appointed PD of WGCI/Chicago. ■ Steve Tipp returns to Warner Bros./Reprise as VP of contemporary music/director of promotion.



Tipp

20 YEARS AGO Paul Danitz named VP/GM of KTAR and KKLT/Phoenix. ■ James Hood tapped as VP of broadcast services at United Press International. ■ Ken Dennis promoted to VP/GM of KSFO and KYA/San Francisco.

25 YEARS AGO Jerry Boulding selected as OM of WJPC/Chicago. ■ Jim Robinson assumes PD post at KZOK/Seattle. ■ KOGO and KPRI/San Diego appoint Jeff Peck VP/GM.



Boulding

30 YEARS AGO Benjamin Hill hired as PD of KIOA/Des Moines. ■ Curt Hansen takes MD position at WAVZ/New Haven, Conn. ■ Ted Habeck named MD of KWKI/Kansas City.

THE SPIN



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

The 'Right' Stuff

Nelly Furtado scores her second career No. 1 on the CHR/Top 40 chart—both from current album “Loose”—as “Say It Right” (Geffen) jumps 2-1. Previous chart-topper “Promiscuous” held the top spot for eight weeks last summer. “Say” also climbs 11-8 on the Rhythmic list, becoming her third top 10 there, and 17-14 at Hot AC with the format’s second-greatest gain (up 258).



With the rise of “Say” at CHR/Top 40, Furtado becomes the first female artist to draw two No. 1s from one album since Mariah Carey (“We Belong Together” and “Shake It Off”) and Kelly Clarkson (“Since U Been Gone” and “Because of You”) both accomplished the feat in 2005. Furtado also guests (with Justin Timberlake) on Timbaland’s “Give It to Me,” which takes Most Increased Plays honors for a second consecutive week (up 836) and shoots 31-25.

‘World’ Domination

After taking home Grammy Awards for best pop vocal album for “Continuum” and best male pop vocal for “Waiting on the World to Change,” John Mayer collects another honor—his first AC No. 1, as “Waiting” (Columbia) climbs 2-1. Of Mayer’s four previous chart titles, “Daughters” charted the highest, hitting No. 2 in April 2005. “Waiting” topped Triple A for six weeks last summer and remains in the top five at Hot AC (after reaching No. 2) and in the top 20 at CHR/Top 40, where it peaked at No. 15.

As the monitored AC panel expands from 90 to 104 stations this issue, the song’s 1,840 plays also marks the highest weekly total for any title since Kelly Clarkson’s “Breakaway” received 1,868 spins on the May 6, 2005, chart.

New Chart Champs At Active, Triple A

Saliva grabs its first Active Rock No. 1 in four years as “Ladies & Gentlemen” (IDJMG) ends the nine-week reign of Three Days Grace’s “Pain.”

“Ladies” is the Memphis-based quintet’s second chart-topper following “Always,” which spent seven weeks at No. 1 in January and February 2003.

At Triple A, Paolo Nutini reaches the pole position with his first chart appearance as “New Shoes” completes its trek to No. 1. The Scotsman becomes the first artist to hit the top of the chart on his or her initial attempt, since Gnarlz Barkley’s “Crazy” did so last June.

With 474 total plays, the song earns the largest single-week detections tally since Jack Johnson’s “Upside Down” posted 493 spins on the April 21, 2006, Nielsen BDS-powered chart.

Big & Rich Log Highest Chart Bow

Big & Rich claim their highest Country chart debut to date with “Lost in This Moment” (WRN), which arrives at No. 41. The duo’s prior top entry on the Nielsen BDS-driven chart came when “Holy Water” bowed at No. 51 in September 2004. However, a collaborative single with Gretchen Wilson and Cowboy Troy titled “Our America” popped on at No. 44 in July 2005.

Big & Rich are still searching for their first top 10, as “Save a Horse (Ride a Cowboy)” is the duo’s best chart showing, peaking at No. 11 in July 2004.

Akon Locks Up Third Straight Top 10

Akon notches his third consecutive Rhythmic top 10 from his “Konvicted” album as “Don’t Matter” streaks 12-7 and gains 551 detections for Most Increased Plays honors. “Don’t” crosses the upper barrier in six weeks, which is two frames faster than Akon’s former No. 1s, “Smack That” and “I Wanna Love You,” when they simultaneously plowed into the top 10 last October.

With seven top 10s overall, Akon may soon add to that total as he rides shotgun on Gwen Stefani’s “The Sweet Escape,” which debuts at No. 38.

Strait Pads No. 1 Lead

George Strait fattens his lead as the artist with the most No. 1 singles on the Country chart as “It Just Comes Natural” (MCA Nashville) rockets 2-1 to become his 42nd chart-topper.

Strait made lots of chart noise last year, tying Conway Twitty’s long-held lead with 40 No. 1 singles when “She Let Herself Go” dominated the Jan. 6, 2006, chart. Strait toppled Twitty’s record when “Give It Away” logged two weeks at No. 1 beginning with the Sept. 22, 2006, issue.





'Arizona's Morning Show' covers the state like a warm, fuzzy blanket

Top 40's Hot In Arizona (Yes, It's A Dry Heat)

Kevin Carter and Keith Berman

KCarter@RadioandRecords.com, KBerman@RadioandRecords.com

HR/top 40's winning crusade across America in the fall book definitely lingered for a spell in the high desert, where Clear Channel sisters KZZP (104.7 Kiss FM)/Phoenix and KRQQ/Tucson both experienced healthy ratings boosts. One common trait, other than great music, that may have contributed to the explosion of the stations' numbers is "Arizona's Morning Show," which airs on both stations and is hosted by almost-bicity dwellers Johnjay & Rich, who happen to be No. 1 in 50 demos on KRQQ.

Excuse me? Did you say 50 demos? Five-0? Sounds insane, but according to regional VP of programming Tim Richards, those are the facts. "They are No. 1 in over 50 discreet demos, as broad as 12+ persons or as obscure as men 45-54, 25-64 or 25-49," Richards says. "They were also No. 1 18-34 English-language persons in Phoenix."

In other words, thanks for listening, everyone who isn't dead.

Oh, by the way, KRQQ was third in the market 12+ (7.2-8.0), No. 1 in persons 18-34 and third with persons 25-54.

Asked how the "Arizona Morning Show" maintains its local aspect while straddling two large and diverse markets, Richards says, simply, it just works. "They're still local, but local is not just Tucson anymore—that also includes an area that stretches all the way from Mexico as far north as Flagstaff. The potential audience for these guys is probably about 4 million people," he says.

Promotionally, KRQQ's fall book started off very car-centric. "We gave away a Mitsubishi Spyder, which went very well for us, then we swung right into a December promotion that this station has done successfully for the past 20-plus years, Christmas Wish," Richards says. This promotion, now statewide, is simplicity itself: people helping people who can't afford to create a great holiday for their families. "We did one-day radiothons in Phoenix and Tucson and raised over \$80,000," Richards says. Someone obviously did something right. "In the month of December, Johnjay & Rich beat the Christmas station in the market."

KRQQ APD/MID/afternoon talent Chris P gets

"a huge hats-off" from Richards. "He's my right-hand guy, because of all of the responsibilities I have with this job, he's like an APD on steroids," Richards says. "Our marketing and promotions department with Rosanna Gaxiola and Nikki Van Doran is fabulous, and our midday personality Melissa Santa Cruze is always consistent and amazing. Then there's Jojo, who has been filling in for our night guy and just kicked butt throughout the whole book. All of the pieces just fell into place."

Meanwhile, just an hour and a half up I-10, Kiss PD Mark Medina was swept up in what he refers to as "a perfect storm"—of goodness, perhaps, since the station exploded 3.7-7.3 to score second in persons 18-34 and No. 1 among English-speaking 18-34s. In 12+, Kiss powered up 2.8-3.9. Like Richards, Medina also gives props to Johnjay & Rich, who have been racking up the miles by splitting time between Kiss and KRQQ since January 2006.

"They began to gel with the audience more towards the end of the year—the Johnjay & Rich Christmas Wish connected big-time with Valley listeners and captured their hearts and TSL," Medina says. "Hearing those guys helping out families all over the state was some of the most emotional radio you'll ever hear." The station also reaped a huge response with its first bona fide "book promotion"—Kiss Your Bills Goodbye. (You get the picture—you call in, they pay your bills, everyone rejoices.)

Medina also made a conscious effort to mass-appeal the station, which had leaned in and out of a rhythmic direction for the past few years. He



Medina



Richards

credits new arrivals Special K in middays and night host Kaden (who came from KLDW/Minneapolis) with helping to mainstream Kiss' overall sound. He even opened up the music to include some rock-leaning stuff, including Hinder, Nickelback and the All-American Rejects, along with such alternative bands as Panic! at the Disco and Fall Out Boy. Having new material from mass-appeal giants like Justin Timberlake and Christina Aguilera certainly didn't hurt either.

"However, we mostly maintained our rhythmic base," Medina says. "Our competitor [rhythmic KKFR] moved to a lesser frequency, which cost them some cume for those who couldn't find them, and it's a pretty weak move-in signal. However, I must stress, they had an up book.

"They added share and TSL in many areas. Sure, they took a pretty good cume hit," Medina continues. "But I want to dispel those quick to comment, 'Well, of course, you went up, the competition is gone! It's simply not true. I mean, there's no denying that their move hasn't hurt us, but we also did some great things. And while their move gave us some lift, I won't let it be solely credited for our success.'" R&R

Excuse Me? Did He Say 50 Demos?

We thought it would be fun to run the numbers and show you exactly how Johnjay & Rich racked up those 50-plus No. 1s in Tucson—and probably a sweet ratings bonus, too. Check out these mind-boggling figures, and hopefully we won't run off the page.

Johnjay & Rich are No. 1 on KRQQ/Tucson in:

Persons:		18-44	18.5-18.8	
12+	9.8-12.4	18-49	16.4-16.7	
12-17	26.3-26.8	18-54	14.7-15.4	
12-24	23.1-28.9			
12-34	18.9-24.6	Men:		
12-44	15.8-20.4	12+	7.9-12.9	
12-49	14.5-18.7	12-17	8.6-24.2	
12-54	13.1-17.3	12-24	12.4-21.0	
12-64	11.6-14.5	12-34	13.2-24.0	
18+	9.0-11.6	12-44	12.1-20.4	
18-24	21.7-29.1	12-49	11.0-19.1	
18-34	18.7-23.7	12-54	9.9-17.8	
18-44	14.9-19.4	12-64	9.1-14.8	
18-49	13.5-17.9	18+	7.9-12.5	
18-54	12.1-16.5	18-24	13.8-19.8	
18-64	10.7-13.6	18-34	13.8-24.1	
25-34	15.6-20.9	18-44	12.4-20.0	
25-44	13.0-16.9	18-49	11.1-19.0	
25-49	11.8-15.5	18-54	10.0-17.5	
25-64	9.0-11.4	18-64	9.1-14.4	
35-44	10.3-12.6	25+	7.0-11.6	
35-49	9.2-11.7	25-34	13.7-25.8	
		25-44	12.0-20.1	
		25-49	10.5-18.5	
<th>Women:</th> <td></td> <td>25-54</td> <td>9.4-17.1</td>	Women:		25-54	9.4-17.1
12-17	41.5-31.4	25-64	8.3-13.6	
12-24	35.1-36.4	35-44	10.3-14.8	
12-34	25.8-25.1	35-49	8.4-14.3	
12-44	21.0-20.4	35-54	7.1-13.1	
12-49	18.6-18.4	45-49	4.0-13.6	
12-54	16.7-16.7	45-54	3.0-11.4	
18-24	32.9-39.0			
18-34	22.8-23.7			

Source: Fall 2006 Arbitron

CHR/TOP 40

► **CARRIE UNDERWOOD**
CLAIMS HER FIRST CHR/TOP 40
CHART APPEARANCE AS SHE
DEBUTS AT NO. 38 WITH THE
FORMER NO. 1 COUNTRY
SMASH "BEFORE HE CHEATS."



R&R

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TIME WEEF	LAST WEEK	WEEKS ON CHART	TITLE ARTIST	NIelsen BDS CERTIFICATIONS	HITPREDICTOR STATUS IMPRINT / PROMOTION LABEL	PLAYS TW	+/	AUDIENCE MILLIONS	RANK
2	14	14	SAY IT RIGHT NELLY FURTADO	NO. 1 (1 WK)	MOSLEY/GEFFEN	9442	+171	64.900	1
3	15	15	IRREPLACEABLE BEYONCE		COLUMBIA	8995	-493	55.039	3
3	10	10	WHAT GOES AROUND...COMES AROUND JUSTIN TIMBERLAKE		JIVE/ZOMBA	8947	+535	61.850	2
5	10	10	IT'S NOT OVER DAUGHTRY		RCA/RMG	7307	+788	38.486	6
4	16	16	WALK AWAY (REMEMBER ME) PAULA DEANDA FEATURING THE DEY		ARISTA/RMG	6550	-205	39.274	5
7	15	15	BREAK IT OFF RIHANNA & SEAN PAUL		SRP/DEF JAM/DJMG	6325	+166	48.632	4
8	15	15	I WANNA LOVE YOU AKON FEATURING SNOOP DOGG		KONVIC/UPFRONT/SRC/UNIVERSAL MOTOWN	5399	-835	32.225	9
12	8	8	THE SWEET ESCAPE GWEN STEFANI FEATURING AKON		INTERSCOPE	4921	+370	32.360	8
8	17	17	IT ENDS TONIGHT THE ALL-AMERICAN REJECTS		DOGHOUSE/INTERSCOPE	4805	-435	26.020	12
9	23	23	HOW TO SAVE A LIFE THE FRAY		EPIC	4612	-375	27.003	11
13	12	12	WELCOME TO THE BLACK PARADE MY CHEMICAL ROMANCE		REPRISE	4392	-18	23.567	14
14	7	7	RUNAWAY LOVE LUDACRIS FEATURING MARY J. BLIGE		DTP/DEF JAM/DJMG	4368	+426	32.777	7
18	18	18	FERGALICIOUS FERGIE		WILL.I.AM/A&M/INTERSCOPE	4005	-914	22.259	15
11	24	24	MY LOVE JUSTIN TIMBERLAKE FEATURING T.I.		JIVE/ZOMBA	3975	-705	27.914	10
22	4	4	GLAMOROUS FERGIE FEATURING LUDACRIS	AIRPOWER	WILL.I.AM/A&M/INTERSCOPE	3770	+766	24.430	13
15	11	11	THIS AIN'T A SCENE, IT'S AN ARMS RACE FALL OUT BOY	AIRPOWER	FUELED BY RAMEN/ATLANTIC/LAVA	3602	+90	17.353	19
19	19	19	WAITING ON THE WORLD TO CHANGE JOHN MAYER		AWARE/COLUMBIA	3547	-371	15.692	23
17	30	30	FAR AWAY NICKELBACK		ROADRUNNER/ATLANTIC/LAVA	3442	-238	22.157	16
18	27	27	LIPS OF AN ANGEL HINDER		UNIVERSAL REPUBLIC	3287	-334	17.199	20
9	9	9	HERE (IN YOUR ARMS) HEL LOGOODBYE		DRIVE-THRU/SANCTUARY	3270	+235	16.397	22
23	6	6	IF EVERYONE CARED NICKELBACK		ROADRUNNER/ATLANTIC/LAVA	2824	+343	13.034	26
25	5	5	CUPID'S CHOKEHOLD GYM CLASS HEROES FEATURING PATRICK STUMP		DECAYDANCE/FUELED BY RAMEN/ATLANTIC/LAVA	2789	+674	10.633	31
24	9	9	KEEP HOLDING ON AVRIL LAVIGNE		FOX/RCA/RMG	2750	+316	12.597	28
20	13	13	SHORTIE LIKE MINE BOB WOVW FEATURING CHRIS BROWN & JOHN TA AUSTIN		COLUMBIA	2551	-561	18.727	17
5	2	2	GIVE IT TO ME TIMBALAND FEATURING NELLY FURTADO & JUSTIN TIMBERLAKE	MOST INCREASED PLAYS/MOST ADDED	MOSLEY/BLACKGROUND/INTERSCOPE	2481	+836	17.806	18
5	5	5	TELL ME DIDDY FEATURING CHRISTINA AGUILERA		BAD BOY/ATLANTIC	2000	-253	16.857	21
4	4	4	FACE DOWN THE RED JUMPSUIT APPARATUS		VIRGIN	1948	+209	8.959	32
4	4	4	SHE'S LIKE THE WIND LUMIDEE FEATURING TONY SUNSHINE		TVT	1932	+367	14.828	24
NEW			DON'T MATTER AKON		KONVIC/UPFRONT/SRC/UNIVERSAL MOTOWN	1683	+736	12.085	29
3	3	3	YOU LLOYD FEATURING LIL' WAYNE		THE INC./UNIVERSAL MOTOWN	1491	+256	14.589	25
11	11	11	U + UR HAND PINK		LAFACE/ZOMBA	1446	+239	4.275	39
5	5	5	WE FLY HIGH JIM JONES		KOCH	1419	+18	10.747	30
14	14	14	THROUGH GLASS STONE SOLAR		ROADRUNNER/ATLANTIC/LAVA	1349	-339	4.130	-
3	3	3	ICE BOX OMARION		T.U.G./COLUMBIA	1344	+263	12.945	27
3	3	3	BOSTON AUGUSTANA		EPIC	1334	+182	5.260	37
3	3	3	PROMISE CIARA		LAFACE/ZOMBA	1151	+20	7.084	33
16	16	16	WAIT A MINUTE THE PUSSYCAT DOLLS FEATURING TIMBALAND		A&M/INTERSCOPE	1057	-252	5.519	34
NEW			BEFORE HE CHEATS CARRIE UNDERWOOD		ARISTA/ARISTA NASHVILLE/RMG	1032	+261	5.041	38
NEW			BETTER THAN ME HINDER		UNIVERSAL REPUBLIC	1003	+258	2.540	-
19	19	19	SAY GOODBYE CHRIS BROWN		JIVE/ZOMBA	873	-165	5.756	36

MOST ADDED

TITLE ARTIST / LABEL	NEW STATIONS
GIVE IT TO ME Timbaland Feat. Nelly Furtado & Justin Timberlake	24
DON'T MATTER Akon	19
LOOK AFTER YOU The Fray	17
CUPID'S CHOKEHOLD Gym Class Heroes Feat. Patrick Stump	13
ONE SHOT Mario Vazquez	12
STOLEN Dashboard Confessional	11
ICE BOX Omarion	10
CANDYMAN Christina Aguilera	10
FACE DOWN The Red Jumpsuit Apparatus	9

ADDED AT...
WCGQ
Columbus, GA
PD/MD: Bob Quick

NEW AND ACTIVE

TITLE ARTIST / LABEL	PLAYS /GAIN	TITLE ARTIST / LABEL	PLAYS /GAIN
OVER IT Katharine McPhee	819/122	FORGET YOU LAX	635/49
THIS IS WHY I'M HOT Mims	736/268	MUST HAVE DONE SOMETHING RIGHT Relient K	591/15
GIVE IT TO ME Timbaland Feat. Nelly Furtado & Justin Timberlake	686/69	THE WAY I LIVE Baby Boy Da Prince Feat. Lil Boosie	548/122
INTO THE OCEAN Bluz October	654/39	LOOK AFTER YOU The Fray	439/219
ON THE HOTLINE Pretty Ricky	649/181	CANDYMAN Christina Aguilera	429/194

MOST INCREASED PLAYS

+836	GIVE IT TO ME Timbaland Feat. Nelly Furtado & Justin Timberlake
+788	IT'S NOT OVER Daughtry
+766	GLAMOROUS Fergie Feat. Ludacris
+736	DON'T MATTER Akon
+674	CUPID'S CHOKEHOLD Gym Class Heroes Feat. Patrick Stump

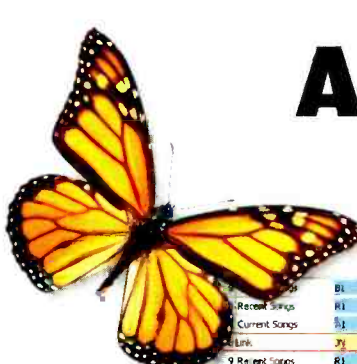
FOR WEEK ENDING FEBRUARY 11, 2007
LEGEND: See legend to charts in charts section for rules and symbol explanations.
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Advantage

Fly-In Links #4

Recent Songs	R1	The Dead & Company	The White Stripes
Current Songs	R2	Audrey Hepburn in The Hat	Kim
Links	L1	Full To Pieces	Velvet Revolver
9 Recent Songs	R1	Chill Peppers Dr. Pepper Concert PROMO	Red Hot Chili Peppers
10 Current Songs	R1	Cam California	Durbin
11 Nuggets	R1	Just Stop	Stray Cars
12 Recent Songs	R1	(She's Sexy + 17)	Howe Day



Is it time for radio to set policy on jocks' MySpace pages?

Controversy Follows PD's Firing

Darnella Dunham

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many personalities on rhythmic stations have their own MySpace pages and actively promote them on the air. It's also common to see links to MySpace pages on the talent profiles found on station Web sites, meaning management is indirectly supporting jock interaction with listeners via MySpace. ■ In the same way that many broadcasters set policy for air talent who create their own Web sites that exist independently of the station site, it may now be time for programmers and managers to establish what they consider unacceptable behavior for their jocks on the popular social networking site. A recent episode brought this issue to the forefront.

Last month Tejas Broadcasting rhythmic-turned-rhythmic AC KBZD (Energy 99.7)/Amarillo, Texas, PD/morning show host Justin Tyme was dismissed after posting a controversial message on his MySpace page. According to Tyme, he was accused by his employer of soliciting dinner in return for gay sex. The ousted programmer claims station management and ownership had not established any type of policy or boundaries for MySpace posting by its personalities.

Here is the message Tyme says caused him to get fired: "Yes, I like girls, and yes, I like boys too—who gets to sleep with me when I close the doors shouldn't be of any concern to you. But if you want to find out, take me to dinner, don't buy me alcohol, and see if you are one of the chosen to experience an intimate night with Justin Tyme."

Whether this statement is just flirtatious or entirely out of bounds is up for debate. Tyme says station management accused him of "promoting homosexual activity through pictures and on [his] profile." If the statement was disturbing to Tejas Broadcasting, why wasn't he simply accused of promoting sexual activity? He did, after all, make reference to both males and females. "Apparently, it's all right to solicit for straight sex, just not gay sex," Tyme says.

Tyme believes that he was fired because of his sexuality. When asked if this assertion is correct, Tejas Broadcasting co-owner Chuck Brooks says, "Justin Tyme was dismissed from Tejas Broadcasting for cause in January 2007 for actions in direct contravention of company policy. We are

unable to provide further information on confidential personnel matters."

Tejas CFO Derrick Varnell was more willing to discuss Tyme's situation, telling the Amarillo Globe-News, "We felt he was a threat to our reputation [in Amarillo] and a threat to the society as a whole by publishing such things on Web sites that are associated with us.

"The content of some of those blog entries of Justin, on those Web sites, entailed sexual solicitations," Varnell said. "Those are inappropriate, inconsistent with what we allow through our company policy, and he was terminated because of that."

After KBZD GM Christopher Knight informed Tyme of Brooks' issues with his MySpace page, Tyme tried to rectify the situation by speaking to Brooks directly. After calling twice, Tyme attempted to plead his case to Brooks via e-mail.

Explaining that the link to the contested content had been removed, Tyme said in an e-mail to Brooks, "I understand that you may not want prospective clients or listeners involuntarily exposed to some of the things displayed. I have had that link for quite awhile and I don't give it a second thought.

"I appreciate the opportunity you have given me here and hope that we can meet and discuss this further when you are here next week. I have been working extremely hard and would never do anything to jeopardize the reputation of you, Chris, the station, the company or anyone else involved with Tejas Broadcasting.

Know The Edge

MySpace is where millions go to network, interact and sometimes flirt. Personalities should be made fully aware of what images and content will be considered unacceptable by the station. Also, let your talent know if their activity online is considered part of the "image" or "morality" clause in their contract so both sides clearly understand what lines should not be crossed.

According to Tyme, the official cause for his termination was "inappropriate use of company electronics and computers," referring to the link from my own personal e-mail account directly to my own personal MySpace page." Tyme says the station did not provide him with a company e-mail account and that he had to use his personal account for company business.

Tyme says that while he was employed by Tejas, the company had not informed employees of what was unacceptable on their individual MySpace pages. "I'm not going to out anyone in particular, but some of my co-workers have material a lot more offensive, at least in my opinion," he says.

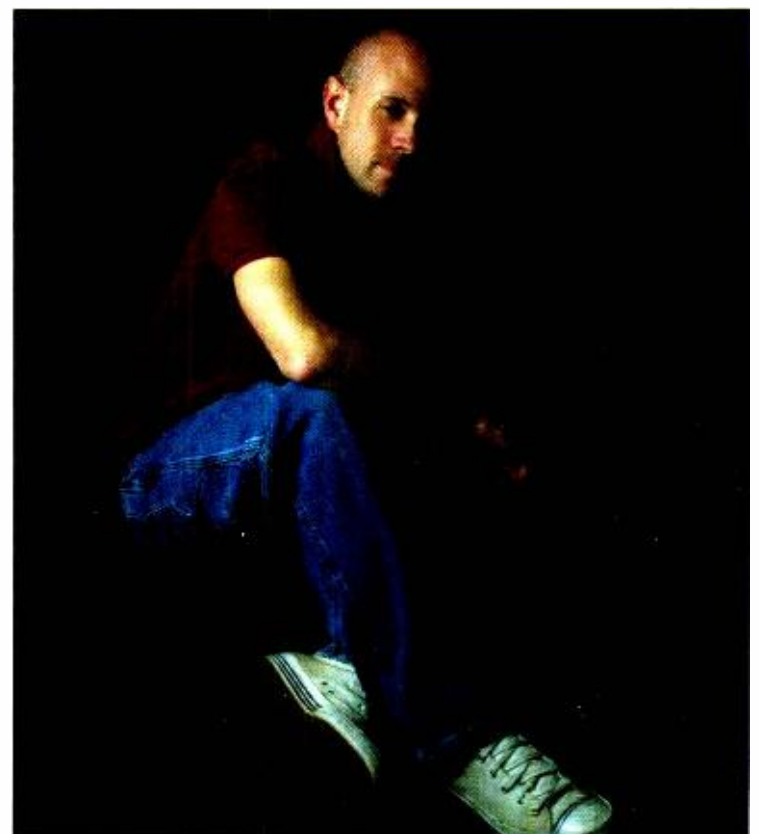
Listeners that the former morning man interacted with on MySpace have expressed "huge support," he says, adding that he is now focused on finding an opportunity in radio at a station that cares more about his talent than his sexuality.

Though he believes he was wrongfully terminated, Tyme has not retained an attorney. If he does decide to pursue legal action against Tejas, he may face an uphill battle. Vicki Wilmarth, an Amarillo attorney who specializes in employment law, told the Amarillo Globe-News, "They are not breaking any law by discriminating against somebody on the basis of their homosexuality."

"I have been active, to say the least, in letting the public know the unethical and unfair way I was treated," Tyme says. "If I don't speak up, then it sends a message to the homophobic and ignorant people around the world that treating gays like this is acceptable.

"I have questioned whether or not I am playing the 'gay card' inappropriately. I am certain that I am not. I like my life not totally closeted, but certainly not on the evening news, front page of the paper or at the risk of ruining my career. This is important not only to me, but to the gays that can't come out of the closet for fear they, too, will be mistreated."

R&R



Tyme



Radio and video still use each other as musical barometers, but not exclusively

This Is Why I'm Hot

Hillary Crosley
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Thanks to the ever-expanding world of technology, research tools for radio have changed significantly in the last five years. In addition to old standbys like callout research, station playlists, and airplay and sales charts, many programmers now also include data on music downloads, blogs and such Web hot spots as YouTube and MySpace as part of their research arsenal. ■ The expanded array of musical barometers has left mainstays like music videos up for the relevance debate. And though BET's "106 & Park" and MTV's "Sucker Free" remain at the height of TV's urban countdown battle, programmers are split on the influence those programs have in deciding whether to add a new joint.

On the flip side, video programmers are not in agreement about utilizing radio as the ultimate indicator of what's hot.

"Five years ago videos were a lot more influential," says Rob Scorpio, PD at Styles Media's urban KDAY/Los Angeles. "There are too many other research tools. You've got YouTube, so it's not nearly as important as it used to be. You throw all your research into the pot and swirl it around."

On the other hand, Skip Cheatam, PD of Service Broadcasting's urban KKDA/Dallas and host of local video show "Flava TV," says video exposure remains vital.

"They are very instrumental and they're another form of research," Cheatam says. "It's a marketing tool that exposes records and the

image of an artist. The record may not have been making a lot of noise, but then the video comes and the record's a smash. It also helps me stay in touch with the lifestyle of my audience."

Despite the debate, video exposure can still jump-start a new song and set the stage for radio. "OK Go is a perfect example," BET executive VP of programming Stephen Hill says. "Here It Goes Again" broke online and then migrated its way onto video," he says of the band's home-made treadmill video that



Cheatam

video outlets, these three songs spread from radio. However, their continued growth could be attributed to both video and radio exposure. Meanwhile, the Game's "Wouldn't Get Far"—which impacted radio in late 2006, peaked at No. 20 and is now moving back up the Urban chart—might get a new life from video exposure. And the success of Chris Brown's "Poppin'" was largely fueled by radio because Jive isn't planning to shoot a clip.

received more than 10 million views on YouTube and peaked at No. 17 on the Hot AC chart. "D'Angelo's 'Untitled (How Does It Feel)' is another good example. Radio wasn't touching it, but then it was this hit song," ultimately spending two weeks at No. 1 on the Urban chart.

Sometimes, it's the other way around. A video was never lensed for Chris Brown's "Poppin'," which rose to No. 4 on the Urban chart.

"I don't know if radio uses us as a barometer as much as an excuse not to add a record," Hill quips. "Like, 'Well, the video ain't on BET.'"

Still, when a record rep brandishes a song's video rotation as a reason to add a record, it still holds weight at radio, Cheatam says. "The value of videos is going up. But artists aren't spending millions of dollars on videos anymore, so you won't get blinded by the hype. Before videos had explosions and folks running. Now look at Rich Boy's 'Throw Some D's' video. They went to Mobile, Ala., and propped up a camera. So, it's either a good song, or it's not."

Rich Boy's video for "Throw Some D's" is No. 2 on BET, No. 5 on MTV2 and part of MTV2's "Discover and Download" program, which introduces new artists. Meanwhile, the song is steadily climbing the Urban and Rap charts, rising 6-5 on the former and 6-4 on the latter.

Programmers say that video programs are far from the only indicator of younger listeners' music tastes. "At one point '106 & Park' and [MTV's "TRL"] were the big deciding factors in the lower demo," Scorpio says. "You knew those people were definitely watching the show. Now it's 'OK, well, what else is there? What are the sales, downloads and MySpace numbers?' All that plays into it. Videos are much more of a passive component. Before, they were active."

Similarly, MTV VP of music and talent Peter Barron says radio is only one of many music tastemakers. "Radio is in the history of MTV because it was how the market defined a hit," he says. "I think radio's still a mainstream driver. However, I look at radio, [Nielsen] SoundScan, BigChampagne downloads and everything else that didn't exist 10 years ago. We pay attention to all formats, but we realize that our audience pays more attention to certain formats, those being mainly R&B and hip-hop, rhythmic and maybe top 40, alternative and rock."

Barron says he also looks at radio airplay monitoring services. "It's important to know what's hot," he says. "But it's not the end-all it used to be."

Responding to rumors that MTV plans to cancel "TRL," Brown says the show "is just going to go through a reinvention. We have to make it better and more geared towards the kids. It was originally created for people to call in and request, and then we changed it to e-mail. It's just a different fun now. I don't think you can pigeonhole them. There's no boy bands, no pop wave, there's no discernable youth trend in music right now and people have really discernable tastes."

Execs from radio and video agree the Internet has been a game-changer. "The landscape is ever-changing," Hill says. "It was radio for years. Then it was radio and video; then radio, video and online. The elements are always moving." **R&R**

BET

1. "On the Hotline," Pretty Ricky
2. "Throw Some D's," Rich Boy
3. "Runaway Love," Ludacris
4. "You," Lloyd
5. "King Kong," Jibbs
6. "Circle," Marques Houston
7. "One," Tyrese
8. "This Is Why I'm Hot," Mims
9. "Ice Box," Omarion
10. "Come With Me," Sammie

MTV2

1. "This Ain't a Scene, It's An Arms Race," Fall Out Boy
2. "Freak on a Leash (Unplugged)," Korn
3. "Lithium," Evanescence
4. "Famous Last Words," My Chemical Romance
5. "Throw Some D's," Rich Boy
6. "Prayer of the Refugee," Rise Against
7. "From Yesterday," 30 Seconds to Mars
8. "Lazy Eye," Silversun Pickups
9. "Wouldn't Get Far," The Game
10. "Cupid's Chokehold," Gym Class Heroes

URBAN CHART

1. "You," Lloyd
2. "Promise," Ciara
3. "Runaway Love," Ludacris Featuring Mary J. Blige
4. "On the Hotline," Pretty Ricky
5. "Throw Some D's," Rich Boy Featuring Polow Da Don
6. "Poppin'," Chris Brown Featuring Jay Biz
7. "Lost Without U," Robin Thicke
8. "Ice Box," Omarion
9. "Make It Rain," Fat Joe Featuring Lil Wayne
10. "This Is Why I'm Hot," Mims



Where Radio Meets Video

The latest BET and Urban radio charts show several shared tracks: Lloyd's "You," Rich Boy's "Throw Some D's" and Mims' "This Is Why I'm Hot." Meanwhile, MTV2 had only two hip-hop videos in its top 10, one of which is also on the Urban chart: "Throw Some D's." All three songs have been building at radio since at least fall 2006, if not earlier, after which their respective labels shot videos. Although some songs get their first significant exposure on

▶ "WOULDN'T GET FAR" BY THE GAME (NO. 20) IS THE HIGHEST-PEAKING TRACK OF THE THREE RELEASED THIS FAR FROM "DOCTOR'S ADVOCATE."



THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST	NIelsen BDS CERTIFICATIONS	HIT PREDICTOR STATUS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS RANK
1	1	16	YOU LLOYD FEATURING LIL' WAYNE	NO. 1 (3 WKS)	THE INC./UNIVERSAL MOTOWN	4676 -366	56.155 1
2	2	16	PROMISE CIARA		LAFACE/ZOMBA	4390 -548	50.346 2
3	3	14	RUNAWAY LOVE LUDACRIS FEATURING MARY J. BLIGE		DTP/DEF JAM/IDJMG	4324 -30	49.720 3
4	5	13	ON THE HOTLINE PRETTY RICKY		BLUESTAR/ATLANTIC	4227 +276	43.422 5
5	6	13	THROW SOME O'S RICH BOY FEATURING POLOW DA DON		ZONE 4/INTERSCOPE	3983 +438	41.025 6
6	4	13	POPPIN' CHRIS BROWN FEATURING JAY BIZ		JIVE/ZOMBA	3947 +2	44.203 4
7	10	10	LOST WITHOUT U ROBIN THICKE		STAR TRAK/INTERSCOPE	3391 +224	35.624 9
8	7	12	ICE BOX OMARION		T.U.G./COLUMBIA	3216 -108	39.357 7
9	9	16	MAKE IT RAIN FAT JOE FEATURING LIL' WAYNE		TERROR SQUAD/IMPERIAL/VIRGIN	3145 -103	37.072 8
10	14	6	THIS IS WHY I'M HOT MIMS		CAPITOL	2921 +518	30.598 11
11	8	15	IRREPLACEABLE BEYONCE		COLUMBIA	2877 -439	26.954 13
12	13	14	TOP BACK T.I.		GRAND HUSTLE/ATLANTIC	2561 +55	24.191 14
13	11	17	I WANNA LOVE YOU AKON FEATURING SNOOP DOGG		KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN	2393 -450	27.575 12
14	12	28	WALK IT OUT UNK		BIG OOMP/KOCH	2328 -219	32.400 10
15	16	6	GO GETTA YOUNG JEEZY FEATURING R. KELLY		CORPORATE THUGZ/DEF JAM/IDJMG	2089 +52	19.645 16
16	17	6	BUDDY MUSIQ SOULCHILD		ATLANTIC	1994 +186	18.296 17
17	1	20	WE FLY HIGH JIM JONES		KOCH	1928 -415	21.746 15
18	21	4	30 SOMETHING JAY-Z		ROC-A-FELLA/DEF JAM/IDJMG	1781 +213	15.940 21
19	20	10	KING KONG JIBBS FEATURING CHAMILLIONAIRE		BEASTA/GEFFEN	1678 +84	10.256 31
20	24	4	WOULDN'T GET FAR THE GAME FEATURING KANYE WEST		GEFFEN	1538 +142	11.070 28
21	34	3	2 STEP UNK	MOST INCREASED PLAYS	BIG OOMP/KOCH	1529 +540	11.784 26
22	29	3	LAST NIGHT DIDDY FEATURING KEYSHIA COLE		BAD BOY/ATLANTIC	1501 +207	15.970 20
23	18	16	THAT'S THAT SNOOP DOGG FEATURING R. KELLY		DOGGYSTYLE/GEFFEN	1457 -280	12.756 24
24	28	9	1ST TIME YOUNG JOC FEAT. MARQUES HOUSTON & TREY SONGZ		BLOCK/BAD BOY SOUTH/ATLANTIC	1421 +142	15.978 19
25	25	11	ONE TYRESE		J/RMG	1403 -45	11.137 27
26	19	17	ZOOM LIL' BOOSIE FEATURING YOUNG JOC		TRILL/ASYLUM/ATLANTIC	1331 -345	9.088 32
27	30	9	ROCK YO HIPS CRIME MOB FEATURING LIL SCRAPPY		CRUNK/BME/REPRISE/WARNER BROS.	1309 +82	9.002 33
28	23	19	MY LOVE JUSTIN TIMBERLAKE FEATURING T...		JIVE/ZOMBA	1260 -225	16.757 18
29	31	14	UPGRADE U BEYONCE FEATURING JAY-Z		COLUMBIA	1250 +40	13.535 23
30	22	20	SHORTIE LIKE MINE BOW WOW FEATURING CHRIS BROWN & JOHNTA AUS1IN		COLUMBIA	1211 -351	10.526 30
31	6	6	CIRCLE MARQUES HOUSTON		T.U.G./UNIVERSAL MOTOWN	1151 +62	5.900 40
32	2	10	WE RIDE ((I SEE THE FUTURE)) MARY J. BLIGE		MATRIARCH/GEFFEN	1083 -281	6.880 37
33	35	4	IF I WAS YOUR MAN JOE		JIVE/ZOMBA	997 +37	7.938 34
34	37	5	COME WITH ME SAMMIE		ROWDY/UNIVERSAL MOTOWN	934 +59	4.492 -
35	3	5	JUMP OFF STERLING SIMMS FEATURING SEAN P.		ONE RECORDINGS/DEF JAM/IDJMG	925 +47	4.513 -
36	32	17	I LUV IT YOUNG JEEZY		CORPORATE THUGZ/DEF JAM/IDJMG	918 -239	11.868 25
37	35	4	I'M A FLIRT BOW WOW FEATURING R. KELLY		COLUMBIA	885 +270	14.258 22
38	36	5	PLEASE DON'T GO TANK		GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN	881 +73	7.258 36
39	27	2	HOOD BOY FANTASIA FEATURING BIG BOI		J/RMG	877 -476	5.196 -
40	38	2	POP LOCK AND DROP IT HUEY		HITZ COMMITTEE/JIVE/ZOMBA	834 +22	4.423 -

MOST ADDED

TITLE ARTIST / LABEL NEW STATIONS

OUTTA MY SYSTEM 35
Bow Wow (COLUMBIA)
KBTT, KHTE, KJMM, KML, KMJJ, KOPW, KRRQ, KVSP, WAMQ, WBLK, WBTF, WCKX, WDHT, WDKX, WEMX, WEUP, WFXE, WHHL, WHRK, WHXT, WJZ, WJKS, WJMI, WJTT, WJUC, WJWZ, WJZD, WJZE, WKKV, WKYS, WPEG, WQBT, WRBJ, WWWZ, WZFX

NOT A CRIMINAL 27
Chamillionaire (CHAMILLIARY/UNIVERSAL MOTOWN)
KBTT, KBXX, KDAY, KHTE, KJMM, KOPW, KTCX, KVSP, WBLK, WBTF, WDKX, WEMX, WEUP, WFXA, WFXE, WJMS, WJMI, WJTT, WJUC, WJWZ, WJZD, WJZE, WKKV, WPEG, WRBJ, WWWZ, WZHT

FU PAY ME 22
Sunny Valentine Feat. Yung Joc & Nitti (PLAYMAKER/JIVE/ZOMBA)
KBFB, KBTT, KHTE, KJMM, KND, KRRQ, KVSP, WAMQ, WEMX, WEUP, WFXA, WFXE, WJMI, WJTT, WJUC, WJWZ, WJZD, WKYS, WRBJ, WWWZ, WZFX, WZHT

LOST WITHOUT U 8
Robin Thicke (STAR TRAK/INTERSCOPE)
KOPW, KTCX, Sirius Hot Jamz, WDHT, WHHL, WHTA, WHTD, WZBZ

THUG LIKE ME 8
LeMarvin (MONOPOLY/UNIVERSAL MOTOWN)
KDAY, KHTE, KMJJ, KTCX, WDKX, WFXE, WJZD, WZHT

BUDDY 6
Musiq Soulchild (ATLANTIC)
KBXX, KTCX, WEOR, WQZB, WHTD, WZBZ

OH YEAH (WORK) 6
Lil Scrappy Feat. Sean P & E-40 (BME/REPRISE/WARNER BROS.)
WBHJ, WENZ, WHHL, WHXT, WJWZ, WPRW

BECAUSE OF YOU 6
Ne-Yo (DEF JAM/IDJMG)
WCKX, WDHT, WMBX, WOWI, WPHI, WUOL

SIDELINE HO 6
Monica (J/RMG)
KBXX, KDAY, KMJJ, KTCX, WOWI, WPRW

LAST NIGHT 5
Diddy Feat. Keyshia Cole (BAD BOY/ATLANTIC)
KTCX, WJHM, WMBX, WPRW, WZBZ

ADDED AT...

KHTE
Little Rock, AR
PD: Joe Ratliff
MD: Tom Seville

LeMarvin, Thug Like Me, 5
Bow Wow, Outta My System, 0
Chamillionaire, Not A Criminal, 0
Sunny Valentine, F U Pay Me, 0

FOR MORE STATIONS GO TO:
www.RadioandRecords.com

NEW AND ACTIVE

TITLE ARTIST / LABEL PLAYS /GAIN TITLE ARTIST / LABEL PLAYS /GAIN

ANO I AM TELLING YOU I'M NOT GOING 769/127
Jennifer Hudson (MUSIC WORLD/COLUMBIA)
TOTAL STATIONS: 43

KNOW WHAT I'M OGIN' 738/180
Birdman & Lil Wayne Feat. Rick Ross & T-Pain (CASH MONEY/UNIVERSAL MOTOWN)
TOTAL STATIONS: 70

CAN'T FORGET ABOUT YOU 694/89
Nas Feat. Christette Michele (DEF JAM/COLUMBIA/IDJMG)
TOTAL STATIONS: 69

OH YEAH (WORK) 586/158
Lil Scrappy Feat. Sean P. & E-40 (BME/REPRISE/WARNER BROS.)
TOTAL STATIONS: 68

SIDELINE HO 543/267
Monica (J/RMG)
TOTAL STATIONS: 54

THE WAY I LIVE 468/74
Baby Boy Da Prince Feat. Lil Boosie (TAKE FO'/UNIVERSAL REPUBLIC)
TOTAL STATIONS: 46

RECOGNIZE A PLAYA 446/3
Boss Hogg Outlawz Feat. Slim Thug (KOCH)
TOTAL STATIONS: 51

MAGIC CITY 429/75
2XL (TOMMY BOY)
TOTAL STATIONS: 47

OUTTA MY SYSTEM 367/122
Bow Wow (COLUMBIA)
TOTAL STATIONS: 32

DON'T MATTER 347/166
Akon (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)
TOTAL STATIONS: 20

MOST INCREASED PLAYS

+540 ☆ **2 STEP**
UNK (Big Oomp/Koch)
KXHT +39, WJMH +29, WJZF +29, WHHL +29, WCDX +29, WENZ +27, WQZB +25, FKDA +24, WEUP +21, WCKX -21

+518 ☆ **THIS IS WHY I'M HOT**
Mims (Capitol)
WJUC +37, KXHT +36, WOWI +26, KBFB +25, WBFA +23, WQBT +20, WRBJ +19, WCKX +19, WBTT +18, WHTD +18

+438 ☆ **THROW SOME D'S**
Rich Boy Feat. Polow Da Don (Zone 4/Interscope)
KBTT +38, WJUC +36, WHRK +21, KND, WJMI +20, WUBT +19, KBXX +17, WFXA +17, WJZE +16, WBFA -16

+276 ☆ **ON THE HOTLINE**
Pretty Ricky (BlueStar/Atlantic)
WQBT +38, KOPW +33, WUOL +33, WCKX +28, WOWI +23, WPRW +20, WFXA +18, WEDR +17, KDAY +16, WPRW +15

+270 ☆ **I'M A FLIRT**
Bow Wow Feat. R. Kelly (Columbia)
WFXE +35, KBFB +29, WBHJ +21, WJMS +18, WJMS +17, WMBX +12, WPHI +11, WZFX +11, WEUP +10, WEDR +9

FOR WEEK ENDING FEBRUARY 11, 2007
LEGEND: See legend to charts in charts section for rules and symbol explanations. 86 urban stations are electronically monitored by Nielsen Broadcast Data Systems 24 hours a day, 7 days a week. Rap chart comprised of 87 urban and 68 Rhythmic electronically monitored Nielsen Broadcast Data Systems stations. © 2007 Nielsen Business Media, Inc. All rights reserved.

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LAST WEEK	WEEKS ON CHART	TITLE ARTIST	NIelsen BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS RANK
1	17	LOST WITHOUT U ROBIN THICKE	NO. 1 (4 WKS) STAR TRAK/INTERSCOPE	2194 +35	23.17 1
2	26	TAKE ME AS I AM MARY J. BLIGE	MATRIARCH/GEFFEN/INTERSCOPE	1537 -44	18.507 4
3	29	CHANGE ME RUBEN STUDDARD	J/RMG	1510 -75	14.457 2
4	13	IRREPLACEABLE BEYONCE	COLUMBIA	1467 -61	13.610 3
5	23	USED TO BE MY GIRL BRIAN MCKNIGHT	WARNER BROS.	1149 -17	11.987 7
6	6	IN MY SONGS GERALD LEVERT	ATLANTIC	1106 +221	10.652 6
7	5	AND I AM TELLING YOU I'M NOT GOING JENNIFER HUDSON	MOST INCREASED PLAYS MUSIC WORLD/COLUMBIA	1086 +271	1.333 5
8	19	BE WITH YOU ELISABETH WITHERS	BLUE NOTE/VIRGIN	1001 -30	11.369 10
9	21	CAN'T GET ENOUGH TAMIA	PLUS I/IMAGE	959 -51	11.596 9
10	6	BUDDY MUSIQ SOULCHILD	ATLANTIC	865 +122	11.711 8
11	19	PLEASE DON'T GO TANK	GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN	841 +210	11.739 13
12	49	FLY LIKE A BIRD MARIAH CAREY	ISLAND/DJMG	741 -59	11.559 14
13	33	THERE'S HOPE INDIA ARIE	UNIVERSAL MOTOWN	647 -144	11.192 12
14	36	I CALL IT LOVE LIONEL RICHIE	ISLAND/DJMG	646 -104	11.989 11
15	17	WHAT YOU ARE LIONEL RICHIE	ISLAND/DJMG	611 -8	11.795 16
16	12	LISTEN BEYONCE	MUSIC WORLD/COLUMBIA	530 +3	11.123 15
17	19	SAVE ROOM JOHN LEGEND	C.O.O.D./COLUMBIA	401 -144	11.078 20
18	8	MORE THAN FRIENDS FREDDIE JACKSON	ORPHEUS	387 +23	11.241 23
19	14	ENOUGH HOWARD HEWETT FEATURING GEORGE DUKE	GROOVE	368 -2	11.163 34
20	17	ONE TYRESE	J/RMG	359 -13	11.631 18
21	3	SEPTEMBER KIRK FRANKLIN	STAX/CONCORD	333 +55	11.090 24
22	2	MAKE YA FEEL BEAUTIFUL RUBEN STUDDARD	J/RMG	278 +81	11.858 26
23	14	UM GOOD SMOKIE NORFUL	EMI GOSPEL	226 -38	11.630 28
24	11	HARD TIME KIERAN	BLACK RAIN	194 -17	11.281 -
25	4	IF I WAS YOUR MAN JOE	JIVE/ZOMBA	191 +44	11.245 22
26	11	HEAVEN JOHN LEGEND	C.O.O.D./COLUMBIA	172 +17	11.028 17
27	10	LET'S STAY TOGETHER LYFE JENNINGS	COLUMBIA	167 +6	11.836 27
28	9	WITH U JANET	VIRGIN	157 -58	11.068 -
29	7	HOOD BOY FANTASIA FEATURING BIG BOI	J/RMG	141 +1	11.156 19
30	2	GOT 2 BE DOWN ROBIN THICKE FEATURING FAITH EVANS	STAR TRAK/INTERSCOPE	135 +37	11.630 21
31	4	PROMISE CIARA	LAFACE/ZOMBA	133 +13	11.505 25
32	20	TUESDAY LENNY WILLIAMS	LENTON	131 -16	11.498 -
33	16	WHERE LOVE BEGINS PATTI LABELLE FEATURING YOLANDA ADAMS	UMBRELLA/BUNGALO	124 -81	11.574 -
34	11	BOOM, BOOM, BOOM WILLIE CLAYTON	MALACO	106 +2	11.309 -
35	14	SHO' NUFF BAR-KAYS	RIGHT NOW	102 -1	11.263 -
36	15	HEALING KELLY PRICE	GOSPEL CENTRIC/ZOMBA	100 -4	11.659 -
37	RE-ENTRY	LET IT RAIN GEORGE BENSON & AL JARREAU	MONSTER/CONCORD	96 -3	11.229 -
38	NEW	WE RIDE ((I SEE THE FUTURE)) MARY J. BLIGE	MATRIARCH/GEFFEN	88 +3	11.152 35
39	NEW	I'M JUST A FOOL FOR YOU J. BLACKFOOT	RIGHT NOW	84 +15	11.136 -
40	NEW	DEEPER STILL RICK JAMES	MOST ADDED STONE CITY	72 +45	11.040 -

MOST ADDED

TITLE ARTIST / LABEL	NEW STATIONS
DEEPER STILL Rick James (Stone City)	14
AND I AM TELLING YOU I'M NOT GOING Jennifer Hudson (Music World/Columbia/Sony Music Soundtrax)	7
MORE THAN FRIENDS Freddie Jackson (Orpheus)	5
PLEASE DON'T GO Tank (Blackground/Universal Motown)	4
MAKE YA FEEL BEAUTIFUL Ruben Studdard (J/RMG)	4
BUDDY Musiq Soulchild (Atlantic)	3
IN MY SONGS Gerald Levert (Atlantic)	3
IF I WAS YOUR MAN Joe (Jive/Zomba)	3
BE WITH YOU Elisabeth Withers (Blue Note/Virgin)	2
HARD TIME Kieran (Black Rain)	2

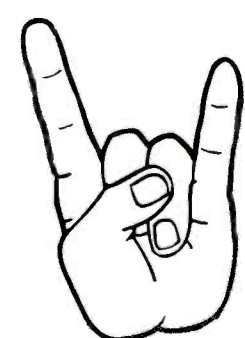
ADDED AT... WVKL
Norfolk, VA
PD: Don Loncon
Gerald Levert, In My Songs, 17
Musiq Soulchild, Buddy, 16
Jennifer Hudson, And I Am Telling You, 8
Lionel Richie, What You Are, 0

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NEW AND ACTIVE

TITLE ARTIST / LABEL	PLAYS /GAIN	TITLE ARTIST / LABEL	PLAYS /GAIN
HEY BOY Lil' Su. Soul (Sh'nachie)	63/58	YOU Lloyd Featuring Lil' Wayne (The Inc./Universal Motown)	46/20
ME Tamia (Plus I/Image)	62/25	VICTORY Tye Tribbett & C.A. (Integrity Gospel/Columbia)	41/14
STRUGGLE NO MORE Anthony Hamilton Featuring Jaham 'So So Def/Zomba)	60/12	ENCOURAGE YOURSELF Donald Lawrence Presents The Tri-City Singers (EMI Gospel)	41/10
LOVELY DAY Victor Fields (Recina)	57/21	WHAT'S MY NAME Brian McKnight (Warner Bros.)	38/10
FEEL THE LOVE Lina (Modstar)	48/48	RUNAWAY LOVE Ludacris Featuring Mary J. Blige (DTP/Def Jam/DJMG)	35/9
AND I AM TELLING YOU I'M NOT GOING Jennifer Hudson (Music World/Columbia)	+271	PLEASE DON'T GO Tank (Good Game/Blackground/Universal Motown)	+210
IN MY SONGS Gerald Levert (Atlantic)	+221	BUDDY Musiq Soulchild (Atlantic)	+122

FOR WEEK ENDING FEBRUARY 11, 2007
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Is the talent pool drying up?

Finding And Developing Air Talent

Kevin Peterson
 KPeterson@RadioandRecords.com

34

When we asked readers what topics they wanted to see covered at the R&R Christian Summit, they told us that one of their biggest challenges is finding and developing good on-air talent. Consultant Dan Vallie introduced us to four experienced programmers who have some tips on identifying strong talent (or talent that has the potential to develop), how to recruit them and, once they've been hired, how to develop them into personalities that will win in their market. ■ If your station is having trouble finding solid candidates for an open on-air position, WAWZ (Star 99.1)/New York PD/morning man Johnny Stone suggests starting with the basics. First, determine whether you're looking for a card reader or a personality.

Stone says, "That should help, because a personality could be someone who works in the promotion department or even drives a cab in New York City. There was a driver I met who would've been a wonderful addition to the morning show as a secondary character, but he didn't want to get up that early."

Stone's advice is to find great personalities, then teach them the radio part. Simply scanning the AM and FM dial works, too: He found one of his most popular weekend personalities on a small AM station.

KFSH (the Fish)/Los Angeles PD Chuck Tyler agrees that looking outside the Christian format is a good idea. He says, "I think that's the best way to grow the format. Network with talent who

work for general-market stations and who have an affinity for our format.

"Even if you think that you may never be able to afford them, you'd be surprised that they sometimes become available, or just get sick of the crud they deal with in consolidated radio. They see us as a refuge."

WMIT/Asheville, N.C., PD Tom Greene says that sometimes the best thing to do is not hire anyone. "In [the book] 'Good to Great,' one of the practical disciplines of being rigorous is 'When in doubt, don't hire—keep looking,'" he says. "We find another way to get through until we find the right people. I know settling in the past has burned me. We need to have the discipline to wait until we find the right people."

If you've found the right person but he or she is happy with his or her job or has other offers, how do you convince them to come to work for your station? WSM/Nashville PD Buddy Van Arsdale says to do your homework. "Learn the type of personality and content pool they fish in, and reflect that to them in the interview.

"Letting them know you understand, appreciate and recognize what they do during the interview process will make them more excited about working with you," he adds. "They want to know they will have the opportunity to grow and develop under your coaching. Paint a picture of how working with you will be."

Once the right talent is found, don't think the job ends there. No matter how good a talent is, there's always room for growth and development. Tyler suggests spending lots of time with your airstaff. He says, "I meet weekly with each, and more like two or three times a week with the morning show. I can't tell you how many people that I have hired tell me this is the first time in months or years that a PD has actually sat down and listened to an aircheck with them.

"Clustered radio has created a generation of time-starved PDs who don't have, or make, time to invest in coaching talent." Tyler also suggests using an outside pair of ears for a fresh perspective, whether it is a consultant or a group PD.

Too often a PD will try to change a personality to fit a mold, rather than making the most of what that individual brings to the table. Van Arsdale says, "Understand and appreciate the type of personality and the show the talent delivers. Coach them on how they can make that personality strong and the content more compelling. Do not try to change who the talent is and make them in another image. Work with what and who they are."

Greene says coaching talent on an ongoing basis is key to their development. "Don't just point out what they do wrong and how to fix it," he says. "Reinforce what they do right. One of the key motivators that I feel is lacking in a lot of stations is feedback, whether it's talent or any position. We all want to know how we're doing."

Depending on the talent, productive development doesn't always have to be an aircheck session, according to Stone. "For the seasoned air talent, one-minute managing works best," he says. "A mention in the hallways about something that can be done better or that they did well works wonders with the pro."



Stone



Tyler



Greene



Van Arsdale

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► **CHRIS TOMLIN** SWIPES THE MOST INCREASED PLAYS (UP 160), AIRPOWER AND MOST ADDED HONORS WITH "HOW CAN I KEEP FROM SINGIN' " (21-17).



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THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST	NIelsen BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL	HIT PREDICTOR STATUS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS RANK
1	1	19	DOES ANYBODY HEAR HER CASTING CROWNS	NO. 1 (2 WKS) BEACH STREET/REUNION/PLG		141C +76	4,208 1
2	2	22	WHAT IT MEANS JEREMY CAMP	BEI/TOOTH & NAIL		131Q +15	3,681 2
3	3	21	HOLD FAST MERCYME	IND		110J -1	3,127 5
4	5	23	YOU ALONE ECHOING ANGELS	IND		101J +20	2,712 7
5	4	31	MADE TO WORSHIP CHRIS TOMLIN	SIXSTEPS/SPARROW/EMI CMG		957 -139	2,863 6
6	7	13	EVERLASTING GOD LINCOLN BREWSTER	VERTICAL/INTEGRITY		956 +73	3,396 3
7	6	30	SHINE SALVADOR	WORD-CURB		934 +18	3,146 4
8	8	24	I WILL LIFT MY EYES BEBE NORMAN	ESSENTIAL/PLG		84Q -16	2,126 8
9	11	13	MADE TO LOVE TOBYMAC	FORFRONT/EMI CMG		692 +48	1,425 13
10	10	17	GIVE IT ALL AWAY AARON SHUST	BRASH		66Q -2	0,821 20
11	9	19	SHINE ON NEEDTOBREATHE	SPARROW/LAVA/EMI CMG		628 -16	2,110 9
12	13	24	ENOUGH BARLOWGIRL	FERVENT/WORD-CURB		599 -10	1,462 12
13	15	4	WALKING HER HOME MARK SCHULTZ	WORD-CURB		55T +84	1,202 15
14	12	24	YOUR NAME PHILLIPS, CRAIG & DEAN	IND		544 -18	1,737 11
15	14	13	BIG ENOUGH AYIESHA WOODS	GOTEE		517 +26	0,699 26
16	16	7	AWAKEN NATALIE GRANT	CURB		492 +26	0,655 27
17	21	3	HOW CAN I KEEP FROM SINGIN' CHRIS TOMLIN	AIRPOWER/MOST INCREASED PLAYS/MOST ADDED SIXSTEPS/SPARROW/EMI CMG		48Q +160	1,072 17
18	19	5	UNDO RUSH OF FOOLS	MIDAS		457 +121	0,787 22
19	17	6	BY HIS WOUNDS GLORY REVEALED FEATURING MAC POWELL, MARK HALL, STEVEN CURTIS CHAPMAN	REUNION/PLG		454 +28	0,654 28
20	18	16	DRIFTER DECEMBER RADIO	SLANTFED/SPRING HILL		431 +21	0,544 -
21	22	3	THE BLESSING JOHN WALLER	BEACH STREET/REUNION/PLG		366 +66	0,808 21
22	24	2	HOW TO SAVE A LIFE THE FRAY	EPIC		36Q +71	2,023 10
23	20	14	I BELIEVE BUILDING 429	WORD-CURB		35J -5	1,139 16
24	23	4	SUNRISE NICHOLE NORDEMAN	SPARROW/EMI CMG		352 +57	0,989 18
25	25	6	WISH YOU WERE HERE MARK HARRIS	IND		318 -2	0,700 25
26	26	5	FOREVER AND EVER, ETC. DAVID CROWDER BAND	SIXSTEPS/SPARROW/EMI CMG		30Q 0	0,378 -
27	29	2	WHAT COULD BE BETTER (THE DAYS AHEAD) 33MILES	IND		29J +65	0,538 -
28	28	7	WHEREVER THE WIND BLOWS PILLAR	FLICKER/PLG		23Q -16	0,939 19
29	NEW		JOIN THE SONG VICKY BEECHING	SPARROW/EMI CMG		215 +37	0,721 24
30	RE-ENTRY		YES YOU HAVE LEELAND	ESSENTIAL/PLG		215 -24	0,337 -

RECURRENTS

THIS WEEK	TITLE ARTIST / IMPRINT / PROMOTION LABEL	PLAYS		THIS WEEK	TITLE ARTIST / IMPRINT / PROMOTION LABEL	PLAYS	
		TW	LW			TW	LW
1	MY SAVIOR MY GOD AARON SHUST (BRASH)	688	695	9	HOW GREAT IS OUR GOD CHRIS TOMLIN (SIXSTEPS/SPARROW/EMI CMG)	528	564
2	MOUNTAIN OF GOD THIRD DAY (ESSENTIAL/PLG)	647	719	7	BLESSED BE YOUR NAME TREE63 (INPOP)	520	523
3	PRAISE YOU IN THIS STORM CASTING CROWNS (BEACH STREET/REUNION/PLG)	564	580	8	STRONG TOWER KUTLESS (BEI/TOOTH & NAIL)	503	520
4	ALL WHO ARE THIRSTY KUTLESS (BEI/TOOTH & NAIL)	557	583	9	I AM MARK SCHULTZ (WORD-CURB)	471	479
5	LET IT RISE BIG DADDY WEAVE (FERVENT/WORD-CURB)	536	560	10	HOLY IS THE LORD CHRIS TOMLIN (SIXSTEPS/SPARROW/EMI CMG)	448	476



MOST ADDED

TITLE ARTIST / LABEL	NEW STATIONS
HOW CAN I KEEP FROM SINGIN' Chris Tomlin (SIXSTEPS/SPARROW/EMI CMG) KVMV, Sirius Spirit 66, WAWZ, WFHM, XM The Message	5
EVERY TIME I BREATHE Big Daddy Weave (FERVENT/WORD-CURB) KBNJ, KLJC, WBDX, WМУZ, WPOZ	5
BY HIS WOUNDS Glory Revealed Feat. Mac Powell, Mark Hall, Steven Curtis Chapman, Brian Littrell (REUNION/PLG) KKCM, Sirius Spirit 66, WLEF, WPOZ	4
FORGIVEN Relient K (CAPITOL/GOTEE) WFHM, WJTL, XM The Message	3
THERE IS A RIVER Jars Of Clay (ESSENTIAL/PLG) KSBJ, WBSN, WDJC	3
EVERLASTING GOD Lincoln Brewster (VERTICAL/INTEGRITY) KLJC, WJIE	2
UNDO Rush Of Fools (MIDAS) KBIQ, WMHK	2
SUNRISE Nichole Nordeman (SPARROW/EMI CMG) WFHM, XM The Message	2

ADDED AT...

WJNI-FM

Charleston, S.C.
PD: Belinda Parker
VD: Anthony Baxter
Coko, I Get Joy, B
The McClurkin Project, We Praise You, II

FOR MORE STATIONS GO TO:

www.RadioandRecords.com

NEW AND ACTIVE

TITLE ARTIST / LABEL	PLAYS /GAIN	TITLE ARTIST / LABEL	PLAYS /GAIN
LITTLE IS MUCH Downhere (CENTRICITY) TOTAL STATIONS: 11	211/8	SUFFICIENT Adie Camp (BEI/TOOTH & NAIL) TOTAL STATIONS: 10	142/14
SHINE Matt Redman (SIXSTEPS/SPARROW/EMI CMG) TOTAL STATIONS: 12	197/3	EVERYDAY Jessie Daniels (MIDAS) TOTAL STATIONS: 11	137/34
THERE IS A RIVER Jars Of Clay (ESSENTIAL/PLG) TOTAL STATIONS: 9	149/50	YOU KNOW MY NAME Detour 180 (SLANTFED/SPRING HILL) TOTAL STATIONS: 6	137/9
YOU ALONE Casting Pearls (INPOP) TOTAL STATIONS: 8	148/12	DON'T GIVE UP Sanctus Real (SPARROW/EMI CMG) TOTAL STATIONS: 12	136/37
ON THE THIRD DAY Michael Olson (ROCKETTOWN) TOTAL STATIONS: 8	143/32	EVERYTHING IS BEAUTIFUL Starfield (SPARROW/EMI CMG) TOTAL STATIONS: 12	117/20

MOST INCREASED PLAYS

+160

HOW CAN I KEEP FROM SINGIN'

Chris Tomlin (Sixsteps/Sparrow/EMI CMG)
WQDR+29, WPAR+28, WFZL+19, KTIS+14, KJZR+10, WJTL+10, KFCM+9, WDJC+9, KFHS+9, WAWZ+5

+121

UNDO

Rush Of Fools (Midas)
KTIS+8, KLVA+7, WJTL+15, WLPJ+15, SIST+12, WDJC+11, WMHK+7, WJIE+5, WBDX+5, WAFJ+4

+84

WALKING HER HOME

Mark Schultz (Word-Curb)
KLVA+31, KKFJ+18, WFZL+17, WCOV+15, SIST+12, WFHM+4, KWNC+4, SIST+4, WMUC+4, WMSJ+2

+76

DOES ANYBODY HEAR HER

Casting Crowns (Beach Street/Reunion/PLG)
KLVA+31, KKFJ+18, WFZL+17, WCOV+15, SIST+12, WFHM+4, KWNC+4, SIST+4, WMUC+4, WMSJ+2

+73

EVERLASTING GOD

Lincoln Brewster (Vertical/Integrity)
WLPJ+21, WFZL+18, WFHM+14, WCRJ+12, WMUC+7, WJIE+6, WFSJ+5, WAWZ+5, WAFJ+5, KLVA+4

FOR WEEK ENDING FEBRUARY 11, 2007

LEGEND: See legend to charts in charts section for rules and symbol explanations. 51 Christian AC stations are electronically monitored by Nielsen Broadcast Data Systems 24 hours a day, 7 days a week. Christian AC Indicator chart compiled of 33 reporters, christian CHR 28, christian rock 33 and inspo 19. © 2007 Nielsen Business Media, Inc. All rights reserved.

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AC/CHA



GROUP 1 CREW
"Love Is A
Beautiful Thing"
CHA



MARK SCHULTZ
"Walking Her Home"
AC/INSP/CHA



MARK ROACH
"A Thousand
Hallelujahs"
AC/INSP



SALVADOR
"Waterfall"
AC/INSP/CHA

**NEW MUSIC COMING
SOON FROM:**
Pocket Full Of Rocks,
Building 429 &
Nicole C.
Mullen



BIG DADDY WEAWE
"Every Time I Breathe"
AC/INSP/CHA

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'Help me never to judge another until I have walked in his moccasins'

A Day In The Life

R.J. Curtis

RCurtis@RadioandRecords.com

Programmers, how many times have you thought how much easier life would be as a record rep, especially when your friendly regional comes to town and it's all good with dinner, a concert and unconditional love flowing in your direction. Life is one big meet-and-greet, followed by a really cool photo op with an all-access badge. ■ Label guys, you're guilty, too. You've come to the market, listened to the station and lamented a lack of current music on the air. The PD readily shares strategy, music ideology and, occasionally, the geopolitical ramifications of global warming. In short, the "P" in PD stands for pundit. How many times have you said to yourself, "Hell, I could do that job."

In a quest to better understand how the other half lives, R&R sought to involve a major-label rep and a major-market PD in a proposed 24-hour job swap. For one day, each would perform the other's responsibilities—not in a meaningless, ceremonial way, but in reality. The goal: to help each better understand what their cross-industry counterpart's job really entails.

Perhaps incredibly, we found two willing participants—Capitol Records Nashville West Coast regional Mike Krinik and Clear Channel KUSS/San Diego PD Mike O'Brian, who agreed to trade gigs for one day this month.

In the interest of full disclosure, Krinik has programming experience as the former PD of Entercom country WGGY/Scranton, Pa. O'Brian has no prior record label experience coming into this experiment.

According to O'Brian, the two jobs are not dissimilar: "It's about the music and relationships. The

business model may be different, but ultimately, those are the two most important factors." What does he expect to be the hardest part about being record rep for a day? "I'm guessing getting people on the phone. I imagine there's a lot of people-chasing that goes on, and that will drive me crazy."

Krinik says he looks forward to a temporary return to radio. Pressed to name the one thing he can't wait to do, he quips, "Taking Clear Channel's account, going over to Tower 23 and having a staff meeting and a martini lunch." That elicits a chuckle and this remark from O'Brian: "Well, I have no account, so that'll be problematic."

On a more serious note, Krinik says he misses the spontaneous creativity that flows in an environment full of radioheads. "I miss being around people in an office, the whole camaraderie thing. The best ideas surface when you walk in and bounce ideas around. Or you go to the mall and walk around and think about how

'I imagine there's a lot of people-chasing that goes on, and that will drive me crazy.'

—Mike O'Brian

'I miss being around people in an office, the whole camaraderie thing.'

—Mike Krinik



Krinik

Mike Krinik, KUSS/San Diego PD For A Day

"To Do" List

1. Listen to the "Tony & Kris" morning show.
2. Meet with the hosts after the show.
3. Meet with imaging director to tune up weekend and next week's promos, and to plan Children's Hospital Radiothon.
4. Music meeting.
5. Review following day's music log.
6. Meet with promotion director to discuss setup for future promotions and potential promotional opportunities.
7. Meet with general sales manager on upcoming salable programming opportunities.
8. Aircheck weekend jocks.
9. Return record company calls.

Mike O'Brian, Capitol Records Nashville Rep For A Day

"To Do" List

1. Line up all stations to play Trace Adkins' "Ladies Love Country Boys" in heavy rotation as we will probably be going for a No. 1 record on Feb. 20.
2. Secure all stations on Keith Urban's "Stupid Boy" in heavy or convert to heavy.
3. Dierks Bentley should be a top 15 record. Convert all remaining stations in light to medium.
4. Eric Church Close out remaining West Coast holdouts on "Guys Like Me."
5. Secure more adds on Luke Bryan's debut single "All My Friends Say" for its Feb. 12 initial add date.
6. Get feedback and out-of-the-box commitments on new Kerry Rogers' single "Calling Me," a duet with Don Henley that ships Feb. 12.
7. Talk up Janie O'Neal single "God Don't Make Mistakes," which ships March 5.
8. Remind everyone about the Capitol lunch at Country Radio Seminar and happenings with our acts during CRS week.
9. Follow up with KWJJ and KUPL/Portland, Ore., and KMPS and KKWF/Seattle about station visits with senior VP of promotion Jimmy Farnen and president/CEO Mike Dungan.
10. Look at what's coming up with each of our acts and what opportunities stations have during the next three to six months.



O'Brian

to reach people."

O'Brian wholeheartedly agrees. "That's one liberating thing about being a PD," he says. "If I'm driving to work, and I'm suddenly hit with an idea for a new top-of-the-hour PD, I don't have to run that by anybody. I just do it."

What do Mike and Mike see as their biggest challenges? O'Brian is most concerned about slow playlists. "As PDs and MDs, there are a lot of crutches we use," he says, "from 'Hey, the research isn't pulling,' to 'My regional VP wants me to slow down.' There are so many things a rep has to fight on a daily basis."

Krinik empathizes with the time constraints and demands of today's PD. "It seems to be more about Wall Street and making bucks for the company," he says. "The focus becomes less about putting a great product out of the speakers."

After careful consideration, Krinik and O'Brian supplied each other with a lengthy "to do" list (see sidebars). Each will evaluate the other's performance after the one-day job swap. R&R will report on how they did and share their impressions about life on the other side in this column in the March 2 issue. **R&R**

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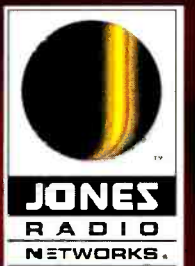
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AC/HOT AC



KUDL takes on perpetual market leader KPRS with triumphant fall ratings

Bringing Ratings Heat To The Heartland

Chuck Taylor

CTaylor@RadioandRecords.com

The heat is on in the heartland. After sinking as low as 11th place 12+ in the Kansas City spring 2006 Arbitron, Entercom AC KUDL catapulted from a 4.4 in the summer to a massive 6.7 share in the fall—tying perpetual market leader Carter Broadcast Group's urban KPRS. ■ "That station is a powerhouse in Kansas City, as are active rock KQRC, talk KMBZ, country WDAF, oldies KCMO, country KBEQ and a couple others," Entercom/Kansas City director of operations Thom McGinty says. "We regained some lost ground through the year and had a great fall book because we started the first six-and-a-half weeks very strong, then seasonally adjusted and finished out the year as Kansas City's Christmas music station."

The station, positioned as playing "continuous soft rock," began its ratings resurgence in the summer, climbing to a 4.4 from a 3.8 in the spring. By the fall, KUDL ranked No. 1 with adults 25-54 and 35-64, and with women 25-54 and 35-64.

McGinty says the outlet consistently tweaks its audience research and music. He also credits his airstaff: "The Morning Show With Dan and Darcie," Roger Carson in mid-days, Dina Michaels in p.m. drive and the syndicated Delilah at night. "We also have the best marketing/promotions director in the country, Marcy Caldwell, and a very good 'toolbox' from Entercom."

KUDL isn't the only AC in the market. It competes with Wilks Broadcast Group's KCKC (Star 102), which also improved its market position during the past three surveys from a 2.2 to a 3.5—though it consistently languishes behind KUDL.

"There isn't a single person on KUDL's staff that doesn't know we're in a battle for the hearts of our listeners every break," McGinty says. "It's not only KCKC but a whole list of other competitors in this market—some very good brand managers, programmers and air talent."

The operations director attributes the station's edge to an intimate bond within the

market. "KUDL is a three-time NAB Crystal Award winner over the past seven years because this staff is so involved in the community on and off the air. Every KUDL team member does triple duty," McGinty says. "Dan Hurst is a motivational speaker, Darcie Blake covers more events and organizations than any 10 people, Roger Carson is out spinning every week, and Dina Michaels is our animal expert and a champion for pet adoption. She is also a regular on Kansas City television."

McGinty adds that the station's playlist differs from many ACs around the nation because it is carefully tailored for local tastes. "Welcome to the heartland of the United States of America, KUDL's audience is salt of the earth, they like to rock a little more than some markets, and country music crossovers are as popular as some Christian crossovers."

"We steal everyone else's music, too," he says. "The AC format has few core artists, and then it's everything from Sheryl Crow to Hoobastank to Faith Hill and Lonestar to Maroon5. It's true music variety. The attitude between the records is critical, too. They come to us for the music, but we need them to remember us for much more than that."

"There is a huge need for a place to get familiar, friendly, family, smart, fun, relaxing, companionship, as opposed to loud, opinion-



'There is a huge need for a place to get familiar, friendly, family, smart, fun, relaxing, companionship, as opposed to loud, opinionated, in-your-face, edgy, crude and vulgar. There's a place for that, but those are other brands, not AC.'

—Thom McGinty

KUDL/Kansas City Most Played Titles, Feb. 7-11

1. "Put Your Records On," Corinne Bailey Rae
2. "You Are Loved (Don't Give Up)," Josh Groban
3. "What's Left of Me," Nick Lachey
4. "Unwritten," Natasha Bedingfield
5. "Chasing Cars," Snow Patrol
6. "Have You Ever Seen the Rain," Rod Stewart
7. "Who Says You Can't Go Home," Bon Jovi
8. "Bad Day," Daniel Powter
9. "What Hurts the Most," Rascal Flatts
10. "Black Horse & the Cherry Tree," KT Tunstall

Source: Nielsen BDS

ated, in-your-face, edgy, crude and vulgar. Don't get me wrong, there's a place for that, but those are other brands, not AC."

McGinty adds, "I want KUDL's core listeners to say that we are like their favorite pair of jeans—they put us on again and again. But there is no one answer. To some people we're a companion at the office every day, to others they ride to and from work with us, or at night it's a glass of wine to relax with the Delilah show. Our job is to be a part of everyone's daily calendar, whether it's a specific lifestyle daypart or a weekend feature."

McGinty's overall programming strategy is to serve every woman 25-54 in the Kansas City metro. "It's always changing, always challenging and never ending—70% of KUDL's audience is women and that's where we live every day. I have five sisters, six sister-in-laws, a wife and 10 or so very smart women from KUDL programming, promotions and our sales department. Obviously every one of them is in the demo. It makes for a pretty good sounding board for ideas."

Entercom is also the market leader in Kansas City, with no fewer than eight outlets, allowing for alliances that capitalize on an overall corporate strategy. "Entercom/Kansas City has superstar programmers and air talent, so it's a good classroom for me," McGinty says. "We meet often enough to make sure we line up next to each other. A few years ago there was no blueprint for operating huge clusters so it's a work in progress. Mike Keck is our market manager and Weezie Kramer is our regional VP. I'm sure it's way more challenging for them."

McGinty arrived in the market in 1999. In 2000 Entercom executive VP of programming Pat Paxton asked him to work with the company's four properties in Wichita, as well. "I did that for a couple of years and have also worked with classical KXTR, our former smooth jazz station and now country as the Wolf. Keep in mind that all of these stations have two very important components—great people already working there and that Entercom toolbox."

Regarding tech initiatives, such as HD side channels, McGinty acknowledges that the industry is exploring uncharted territory. "Picture pioneers headed west in covered wagons. That's where we are—the anticipation, trial and error, learning new tricks and how to incorporate them into existing brands. It's exciting, and I'm happy to report that anyone can learn new tricks—even me."

Asked what keeps McGinty grinning as he walks through the door after almost nine years, he answers like so many in radio: "It's the fact that I have this door to walk through. Look what I get to do for a living and the team I work with. My wife Jeanne is the general manager of our family, and she lets me work as many hours as I need to. That thankfully allows me to stay super focused on a lot of things."

R&R

TAYLOR HICKS DEBUTS AT NO. 30 WITH "JUST TO FEEL THAT WAY," JOINING FELLOW "AMERICAN IDOL" GRADS AT NOS. 18 AND 29.



THIS WEEK	LAST WEEK	TITLE	ARTIST	NIelsen BDS CERTIFICATIONS	HITPREDICTOR STATUS	PLAYS TW +/-	AUDIENCE MILLIONS	RANK
1	2	24	WAITING ON THE WORLD TO CHANGE JOHN MAYER	NO. 1 (1 WK)	N	1840 +112	13.395	1
2	1	50	UNWRITTEN NATASHA BEDINGFIELD	N4	N	1763 +12	11.870	2
3	3	42	WHAT HURTS THE MOST RASCAL FLATTS	N3	N	1631 -26	8.856	7
4	5	39	THE RIDDLE FIVE FOR FIGHTING	N	N	1494 -7	10.337	4
5	4	59	BAD DAY DANIEL POWTER	N4	N	1410 -109	9.578	5
6	9	17	HOW TO SAVE A LIFE THE FRAY	MOST INCREASED PLAYS	N	1348 +193	10.412	3
7	6	18	CHASING CARS SNOW PATROL	N2	N	1305 +103	9.436	6
8	8	34	PUT YOUR RECORDS ON CORINNE BAILEY RAE	N	N	1184 -7	6.603	11
9	7	25	HAVE YOU EVER SEEN THE RAIN ROD STEWART	N	N	1088 -50	7.109	9
10	10	41	BLACK HORSE & THE CHERRY TREE KT TUNSTALL	N	N	1016 -80	7.130	8
11	11	29	CRAZY GNARLS BARKLEY	N	N	902 -69	6.019	13
12	12	22	YOU ARE LOVED (DON'T GIVE UP) JOSH GROBAN	N	N	881 -20	6.049	12
13	14	24	FAR AWAY NICKELBACK	N	N	725 +65	7.068	10
14	15	19	STREETCORNER SYMPHONY ROB THOMAS	N	N	691 +61	4.937	15
15	13	18	HURT CHRISTINA AGUILERA	N	N	680 -120	5.405	14
16	6	6	OUR COUNTRY JOHN MELLENCAMP	N	N	450 +54	3.104	16
17	6	6	SUDDENLY I SEE KT TUNSTALL	N	N	333 +23	2.532	18
18	4	4	CHANGE KIMBERLEY LOCKE	N	N	197 +34	0.284	-
19	18	10	LIPS OF AN ANGEL HINDER	N	N	191 -10	0.615	27
20	24	3	ORDINARY MIRACLE SARAH MCLACHLAN	N	N	181 +48	0.390	-
21	22	6	TOO LITTLE TOO LATE JOJO	N	N	174 -19	0.460	-
22	23	5	IRREPLACEABLE BEYONCE	N	N	171 +20	2.628	17
23	20	3	RAINCOAT KELLY SWEET	N	N	166 +29	0.494	30
24	26	2	SO NOT OVER YOU SIMPLY RED	N	N	149 -7	0.573	28
25	21	7	NOTHING LEFT TO LOSE MAT KEARNEY	N	N	139 +8	0.534	29
26	25	12	HIPS DON'T LIE SHAKIRA FEATURING WYCLEF JEAN	N	N	135 +19	1.737	20
27	27	5	KEEP HOLDING ON AVRIL LAVIGNE	N	N	123 +19	0.404	-
28	29	2	MY LITTLE GIRL TIM MCGRAW	N	N	118 +41	0.284	-
29	28	4	A THOUSAND DAYS CLAY AIKEN	N	N	101 +3	0.360	-
30	NEW		JUST TO FEEL THAT WAY TAYLOR HICKS	N	N	98 +89	0.267	-

MOST ADDED

TITLE	ARTIST / LABEL	NEW STATIONS
FOOLED AROUND AND FELL IN LOVE	Rod Stewart (J/RMG)	11
A LOVE SONG	Kenny Loggins (ONE EIGHTY)	10
HOW TO SAVE A LIFE	The Fray (EPIC)	6
CHASING CARS	Snow Patrol (POLYDOR/A&M/INTERSCOPE)	6
STREETCORNER SYMPHONY	Rob Thomas (MELISMA/ATLANTIC)	6
FAR AWAY	Nickelback (ROADRUNNER/ATLANTIC/LAVA)	5
NEVER ALONE	Jim Brickman Feat. Lady Antebellum (SLG)	5
HURT	Christina Aguilera (RCA/RMG)	4

ADDED AT... **WRVR**
Memphis, TN
OM/PD: Jerry Dean
MD: Larry Wheeler
Taylor Hicks, Just To Feel That Way, 7
Kimberley Locke, Change, O
Nickelback, Far Away, O
FOR MORE STATIONS GO TO:
www.RadioandRecords.com

NEW AND ACTIVE

TITLE	ARTIST / LABEL	PLAYS /GAIN	TITLE	ARTIST / LABEL	PLAYS /GAIN
WORLD	Five For Fighting (AWARE/COLUMBIA)	77/4	FIND MYSELF IN YOU	Brian McKnight (UNIVERSAL MOTOWN)	24/3
NEVER ALONE	Jim Brickman Feat. Lady Antebellum (SLG)	72/31	TAKE ME AS I AM	Mary J. Blige (MTRIARCH/GEFFEN)	43/2
THINKING ABOUT YOU	Norah Jones (BLUE NOTE/BLG)	54/15	BOSTON	Augustana (EPIC)	40/2
MANDOLIN MOON	Sister Hazel (CROAKIN' POETS/ADRENALINE)	52/29	LEAVE THE PIECES	The Wreckers (MAVERICK/WARNER BROS.)	32/10
THERE'S ALWAYS TOMORROW	Alison Ray (CHIME)	51/25	LOVE YOU LATELY	Daniel Powter (WARNER BROS.)	12/8

MOST INCREASED PLAYS

+193	HOW TO SAVE A LIFE The Fray (Epic) WMXS +24, KGBY +12, WGSY +12, WSLQ +12, WMJY +11, WSHH +10, WSNY +9, KVLV +8, WJJK +8, WSNL +8
+112	WAITING ON THE WORLD TO CHANGE John Mayer (Aware/Columbia) WMGC +17, WMXS +11, KVLV +11, WRVF +11, WFPG +10, KOST +10, WSNL +8, KMGL +8, KMXZ +8, WRCH +7
+103	CHASING CARS Snow Patrol (Polydor/A&M/Interscope) WMXS +16, KNEV +15, KGBY +12, WLTJ +12, KUOL +10, KOST +10, WMGN +7, WMJY +6, WMYI +6, WJBR +5
+89	JUST TO FEEL THAT WAY Taylor Hicks (Arista/RMG) WYSF +16, KUMU +11, WHUD +9, WHLG +8, WMXC +7, WRVR +7, KQIS +6, WJJK +6, KISC +5, KKBA +5
+65	FAR AWAY Nickelback (Roadrunner/Atlantic/Lava) WYSF +16, KGBY +11, KMGL +8, WSNY +8, WLTW +7, KISC +5, WZLD +4, WWDE +4, KUMU +4, WBEB +3

FOR WEEK ENDING FEBRUARY 11, 2007
LEGEND: See legend to charts in charts section for rules and symbol explanations.
104 AC, 25 Canada AC and 23 Canada hot AC 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.

RECURRENTS

TITLE	ARTIST / IMPRINT / PROMOTION LABEL	PLAYS TW	LW
YOU'RE BEAUTIFUL	JAMES BLUNT (CUSTARD/ATLANTIC)	969	1023
YOU AND ME	LIFEHOUSE (Geffen)	962	1032
EVER THE SAME	ROB THOMAS (MELISMA/ATLANTIC)	961	1055
BECAUSE OF YOU	KELLY CLARKSON (RCA/RMG)	858	926
BREAKAWAY	KELLY CLARKSON (WALT DISNEY/HOLLYWOOD)	766	694

TITLE	ARTIST / IMPRINT / PROMOTION LABEL	PLAYS TW	LW
HEAVEN	LOS LONELY BOYS (OR/EPIC)	730	732
YOU'LL THINK OF ME	KEITH URBAN (CAPITOL NASHVILLE/BLG)	719	623
DRIFT AWAY	UNCLE KRACKER FEAT. DOBIE GRAY (LAVA)	710	740
WHAT'S LEFT OF ME	NICK LACHEY (JIVE/ZOMBA)	703	709
WHO SAYS YOU CAN'T GO HOME	BON JOVI (ISLAND/IDJMG)	685	735



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SMOOTH JAZZ



Tom Murphy marks a decade as wake-up host at WNWV

Good Morning, Cleveland

Carol Archer

CArcher@RadioandRecords.com

A long and winding road brought him to smooth jazz radio, but Tom Murphy was an aficionado of the music long before his 10-year morning drive stint began at Elyria-Lorain Broadcasting's WNWV/Cleveland. As a high school student in the early '80s, Murphy followed such seminal acts as Tom Scott and Spyro Gyra. A dozen years would pass before he entered the professional ranks of smooth jazz.

While attending a local broadcasting school, he was told, like many aspiring broadcasters, that a prerequisite for a career in radio was working for peanuts in a minuscule market no one had ever heard of. Murphy fulfilled that prophecy when he landed his first radio job in a tiny market as the overnight board op for CHR/top 40 WSTS/Lawrinsberg, N.C., a station with a 100,000-watt blowtorch.

Murphy still remembers his hunger for jazz in those days: Driving to Norfolk for the Hampton Jazz Festival. Seeing Whitney Houston and opening act, a young Kenny G, at the Budweiser Superfest. Adding Metallica and Guns N' Roses as MD at rock WROV/Roanoke, all while requesting Fourplay's first CD with "After the Dance" from Warner Bros. Serving as presenter at the Smooth Jazz Awards in Chicago.

Murphy says he enjoys sharing anecdotes like these with listeners, because they personalize the music for them.

Like most of his smooth jazz programming peers, WNWV PD Bernie Kimble believes that music is still the star in mornings. However, he is quick to add that loyal P1s choose WNWV because Murphy is "a great wake-up personality" who sounds so awake at 5:30 a.m., it's like he has been in the studio since midnight. "He's not waking up with you," Kimble says. "He's already awake."

Talent Matches Usage

Murphy moves the morning show along skillfully, Kimble suggests, without grasping for ideas. He praises Murphy's pleasant personality and natural instincts for balancing show elements. Effective smooth jazz morning hosts provide sufficient "courtesy information" to keep people aware of how traffic and weather may affect them, he says, and enough music information to keep them connected to the entertainment field.

"Because that's what we do best: entertainment," Kimble explains. "We don't tell jokes, but we do have things that are interesting and light. Other personalities do the same, but Tom is outstanding because of the quality of his presentation—and his performance level is great."

According to Kimble, listeners want something positive first thing in the morning, not someone yelling at them or dispensing more information than they can absorb. "Tom gives you just enough, so you know what he said without having to work for it and he's consistent in that presentation."

Murphy shares Kimble's perspective. "My goal is to stay up and positive, and to let listeners know it's going to be a good day, even if it's minus-three degrees," he says. Of all service elements, Murphy says traffic is most important because people want to know what is ahead of them, as quickly as possible.

"We want to tell them about the music we're playing too, because our listeners are very passionate about it," he adds. Metro Traffic provides the former, Murphy, the latter.



► BASSIST BRIAN BROMBERG BREEZES UP 10 SPOTS TO NO. 20 WITH "CANTALOUPE ISLAND."

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	PLAYS	
						TW	+/-
1	1	14	GIVE ME THE REASON	KIRK WHALUM	RENDEZVOUS	219	-4
2	8	9	MISTER MAGIC	PETER WHITE	LEGACY/COLUMBIA	160	0
3	6	11	BLOOM	MINDI ABAIR	GRP/VERVE	140	10
4	2	20	MORNIN'	GEORGE BENSON & AL JARREAU	MONSTER/CONCORD	136	-5
5	3	24	THE TOTAL EXPERIENCE	BONEY JAMES FEAT. GEORGE DUKE	CONCORD	136	-17
6	5	8	YOU'RE BEAUTIFUL	KENNY G	ARISTA/RMG	130	-5
7	16	5	LUCKY	KEN NAVARRO	POSITIVE	128	-2
8	20	4	READY TO PLAY	NILS	BAJA/TTSR	127	+15
9	13	4	GOOD TO GO	CHUCK LOEB	HEADS UP	124	+10
10	21	4	AT THE MODERN	JOYCE COOLING	NARADA JAZZ/BLG	118	-5
11	12	8	THINKING ABOUT YOU	NORAH JONES	BLUE NOTE/BLG	117	+15
12	17	6	NOW	KYLE EASTWOOD	RENDEZVOUS	117	-2
13	10	14	WAY UP	WAYMAN TISDALE	RENDEZVOUS	116	-2
14	26	3	STRAWBERRY LETTER #23	DAVID WELLS	DAVID WELLS	114	+8
15	15	5	SO AMAZING	PATTI AUSTIN	RENDEZVOUS	113	+20
16	24	4	COOL TO THE TOUCH	GREG ADAMS	RIPA	113	+12
17	23	4	SLICK	ERIC DARIUS	NARADA JAZZ/BLG	109	0
18	25	2	READY FOR LOVE	WALTER BEASLEY	HEADS UP	108	+17
19	27	2	RHYTHM METHOD	PAUL BROWN	PEAK/CONCORD	99	-1
20	30	2	CANTALOUPE ISLAND	BRIAN BROMBERG	ARTISTRY	94	0
21	22	8	IT MIGHT BE YOU	DAVE KOZ FEAT. INDIA ARIE	CAPITOL	93	+7
22	RE-ENTRY		JUST FEELIN' IT	MICHAEL MANSON	Z15	93	+1
23	19	17	HEART OF THE MATTER	INDIA ARIE	UNIVERSAL MCGOWN	90	+3
24	RE-ENTRY		IT'S TOO LATE	MICHAEL LINGTON	RENDEZVOUS	89	+19
25	28	2	FEELING GOOD	RANDY CRAWFORD & JOE SAMPLE	PRA	89	+2
26	NEW		HYPNOTIC	BONEY JAMES	CONCORD	84	+19
27	NEW		IF YOU ASK ME	NICK COLIONNE	NARADA JAZZ/BLG	84	+7
28	RE-ENTRY		LOVE'S THEME	RICK BRAUN	ARTISTEN	83	-1
29	NEW		TAKE ME	STEVE COLE	NARADA JAZZ/BLG	77	-1
30	RE-ENTRY		MY GEISHA	PAOLO RUSTICHELLI	NEXT AGE	76	+1

FOR WEEK ENDING FEBRUARY 11, 2007

'My goal is to stay up and positive, and to let listeners know it's going to be a good day, even if it's minus-three degrees.'



Murphy

The show's primary benchmark is a giveaway called Anybody's Guess, where Murphy asks a music-oriented question, one often related to an artist marking a birthday. Participants get three guesses; the fourth caller with the right answer wins a CD or concert tickets. "It's topical," he says.

Murphy sees his responsibility as setting up listeners, especially P1s, for the entire day. He provides a preview of what they can expect, both on the station and in the market, for the rest of the day.

Off-air, Murphy gets out and meets listeners at station events and client promotions, such as a recent appearance at a large-scale annual home and garden show. Leading landscape architects designed gardens for model properties matched to local celebrity hosts. Murphy broadcast live from the garden of a stately two-story manor based on an Irish castle, complete with a moat that he says took 20 days to build and five to tear down.

WNWV's suburban location about 30 minutes west of downtown Cleveland makes it an inconvenient stop for touring smooth jazz artists. Still, one of his fondest memories involved a visit from guitarist Peter White on the morning he celebrated his 10th anniversary at the station. White's wife Robin hails from the area and both the guitarist and morning man have children of the same age. "We had our wallets out, sharing family photos," Murphy recalls of the warm on-air exchange.

Other Murphy scrapbook moments include being a guest presenter aboard Warren Hill's Smooth Jazz Cruise and running into Rick Braun when the trumpeter was shopping for cigars in Nassau.

Murphy tried to leave radio once but it was a bust. After two months at a local newspaper, he returned as a part-time board op at WNWV news/talk sibling WEOI-AM. When Kimble took a two-year hiatus to sign on WJZZ/Philadelphia, Murphy segued to mornings on the venerable smooth jazz outlet, which turns 20 this year.

"I can't imagine doing anything else," he says. "And like everyone, I'm always looking for ways to make people more aware of what great people and artists we have in smooth jazz." **R&R**



It takes imaging, promotions and listener involvement

Keeping Classic Rock Sounding Fresh

Mike Boyle

MBoyle@RadioandRecords.com

Music always was and always will be the driving force in the classic rock format. R&R couldn't find a classic rock programmer to dispute that. However, despite the occasional new release from a classic rock act or shuttling vintage material in and out of rotation, there isn't a whole lot of musical ammunition to keep classic stations sounding fresh and listeners coming back for more. ■ This reality has forced programmers to step up efforts in the areas of imaging, weekend programming and promotions. They've also learned that engaging listeners and putting some programming control into their hands can really make a difference.

To that end, Greater Media's WCSX/Detroit programs "My Tunes Classic Rock Block" weekends. The classic rocker drives listeners to its Web site to make submissions. After selecting blocks, the station's jocks phone listeners to record segments for play-back during the coming weekend.



Stedman

OM Bill Stedman says it's not about listeners being on the air as much as it is for them to hear their favorite songs.

"To not include the listeners more and more is a mistake," Stedman says.

"It's not being cheap or lazy, it's smart programming. And the more you do will set you apart from the pack."

To keep station visibility high, WCSX uses a fleet of listener-owned "pace cars" that roam the Motor City wrapped in art elements from their owner's favorite classic rock albums. The cars also display station branding.

According to Emmis classic rock WLUP (the Loop)/Chicago PD Tim Dukes, "Everything today is about 'me.' It's 'my' blend of music on 'my' iPod. It's the news 'I' want when 'I' want it from the Web sites 'I' depend on. Radio has to respond to that and create formatic opportunities that show people we're about 'you' as well."

Citadel classic rock WGRF (97 Rock)/

Buffalo PD John Hager is on the same page with Stedman and Dukes. The station, which recently celebrated its 30th birthday, involves listeners in "shuffle" weekends and builds themed weekends around such events as the Super Bowl, where listeners put together "super sets."

Hager also occasionally uses milestones to build special programming around, such as a recent "blizzard of '77" theme day, where the station played nothing but songs from the year of the notorious snowstorm that shut the city down for more than a week, caused \$300 million in damages and resulted in 29 deaths.

Clear Channel classic rock WAXQ (Q104.3)/New York PD Bob Buchmann feels, as many PDs in the format do, that being topical every day is a major component to staying fresh.

"Relate classic rock music to pop culture," Buchmann says. "It's as easy as having the jocks talk about [topical] events such as the Grammys."

Dukes cautions, however, that "you can't be too steeped in that content, but you have to touch on it."

Clear Channel classic rock WNRQ/Nashville PD Mud also preaches the importance of



Hager

'Radio has to respond to and create formatic opportunities that show people we're about "you" as well.'

—Tim Dukes

topicality and relatability. "Having the jocks putting their personal stamp on something is just as important because it helps listeners relate."

Mud applies that philosophy to promotions, too, such as lifestyle-oriented ticket giveaways to a hot concert in town. Keeping in mind who his audience is, Mud will also throw in money to pay for the listener's babysitter that night.



Mud

Convinced that his carefully researched music is "bulletproof," Mud says imaging is the "most important element" in WNRQ's presentation. "People tell us all the time how they like those things you play between the songs."

"Be relentless in freshening your station's imaging," Buchmann says. "It brings a whole new vibrancy to light for the classic rock music you play."

Finally, Mud offers this tidbit to remain fresh and vibrant: "It's imperative as a classic rock programmer that you live the lifestyle and that you understand what the audience goes through every day."

R&R

Promoting 'New' Classic Rock

Industry veteran Paul Yeskel, who runs AIM Strategies, a promotion and marketing consulting company that works with labels, radio and retail, spends a lot of time interacting with classic rock programmers. He says he's noticed a genuine increase in the past few years in those programmers' interest and excitement about new music from classic acts.

"The amount of spins you get now on a big release has doubled or tripled compared to what you could get a few years ago," he says.

Ask Yeskel what classic rock programmers want most when it comes to a classic act's new release and you may be surprised.

"Just the basics. The thing that goes over the best, the most useful, cost-effective tool in promoting these new releases is the artists themselves. There's nothing like having Pete Townshend, Bob

Seeger, Peter Frampton or any of these artists calling a radio station to do a phoner or to cut IDs. But the best thing is when they'll come to the station and do an acoustic set. Involving the artist is the best possible thing you can do."

And, believe it or not, the artists, who know how demanding and craining the radio promotion drill can be—something many avoided like the plague in their heydays—are as cooperative as can be today.

"It's interesting," Yeskel says.

"Programmers have reported back how animated and totally into it Pete Townshend has been on their airwaves talking about the Who's recent release 'Endless Wire.'" Yeskel tells a story of a conversation he recently had with Townshend backstage at a Madison Square Garden show in New York, in which the guitarist said, "We have to do this now," referring to his promotion duties at radio. Yeskel says the rock icon was as enthusiastic as most classic rock artists hawking their new wares are these days.

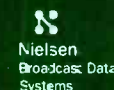
And the marketer predicts classic rock programmers are looking forward to a new Eagles album this year, plus the upcoming Police and yet-to-be announced Van Halen reunion tour will no doubt spark huge ticket, live CD and DVD sales. —MB

ACTIVE ROCK

► **DAUGHTRY'S** "IT'S NOT OVER" USES A THIRD CONSECUTIVE TRIPLE-DIGIT SPIN INCREASE (JP 111) TO MOVE INTO THE TOP 10 (11-9).



POWERED BY



THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST	NIELSEN BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL	PLAYS TW +/-	AUDIENCE MILLIONS	RANK	
1	2	16	LADIES & GENTLEMEN Saliva		1660	+39	6.517	2
2	1	21	PAIN Three Days Grace	JIVE/ZOMBA	1604	-52	6.699	1
3	7	6	BREATH Breaking Benjamin	HOLLYWOOD	1294	+194	4.403	4
4	3	15	SNOW (HEY OH) Red Hot Chili Peppers	WARNER BROS.	1239	-127	4.554	3
5	4	16	THE ENEMY Godsmack	UNIVERSAL REPUBLIC	1216	-21	3.980	5
6	5	13	SILLYWORLD Stone Sour	ROADRUNNER	1150	+12	3.374	6
7	8	10	TEN THOUSAND FISTS Disturbed	REPRISE	1140	+78	3.764	7
8	15	19	ANNA-MOLLY Incubus	IMMORTAL/EPIC	986	-150	3.109	9
9	11	11	IT'S NOT OVER Daughtry	RCA/RMG	950	+111	3.454	8
10	13	5	FOREVER Papa Roach	ELTONAL/GEFFEN	889	+80	2.499	13
11	14	11	FROM YESTERDAY 30 Seconds To Mars	IMMORTAL/VIRGIN	870	+122	2.135	17
12	9	18	HOW LONG Hinder	UNIVERSAL REPUBLIC	848	-208	3.015	10
13	24	2	WELL ENOUGH ALONE AIRPOWER/MOST INCREASED PLAYS Chevelle	EPIC	805	+351	2.357	15
14	16	30	THE POT Tool	TOOL DISSECTIONAL/VOLCANO/ZOMBA	681	-114	2.686	12
15	20	5	ALL THESE THINGS I HATE (REVOLVE AROUND ME) Bullet For My Valentine	JIVE/ZOMBA	646	+77	1.282	24
16	17	5	MY CURSE AIRPOWER Killswitch Engage	ROADRUNNER	632	+22	1.508	19
17	10	25	GOODBYE Army Of Anyone	FIRM	614	-249	2.256	16
18	15	33	LAND OF CONFUSION Disturbed	REPRISE	593	-37	2.457	14
19	16	37	THROUGH GLASS Stone Sour	ROADRUNNER	590	-31	2.876	11
20	21	5	EVERYTHING Buckcherry	ELEVEN SEVEN/ATLANTIC/LAVA	587	+64	1.506	21
21	27	4	JAMBI Tool	TOOL DISSECTIONAL/VOLCANO/ZOMBA	583	+183	1.842	18
22	23	9	STAND UP Jet	ATLANTIC	501	-8	1.435	23
23	25	4	DRIVEN Sevendust	7BROS/ASYLUM	487	+68	1.049	27
24	34	2	FREAK ON A LEASH (UNPLUGGED) Korn Featuring Amy Lee	VIRGIN	385	+121	1.523	20
25	23	4	PARALYZER Finger Eleven	WIND-UP	385	+43	1.020	28
26	29	10	TELL ME Dropping Daylight	OCTONE	344	+7	0.496	40
27	22	19	REVELATIONS Audioslave	INTERSCOPE/EPIC	342	-142	1.476	22
28	25	18	TAKING BACK CONTROL Sparta	HOLLYWOOD	339	-91	0.806	31
29	29	2	DIG Incubus	IMMORTAL/EPIC	311	+85	1.056	26
30	36	2	FAMOUS LAST WORDS My Chemical Romance	REPRISE	310	+56	0.737	33
31	30	9	BLOOD IS THICKER THAN WATER Black Label Society	ROADRUNNER	303	+4	0.790	32
32	37	8	COLONY OF BIRCHMEN Mastodon	REPRISE	290	+38	0.537	37
33	31	10	THE WHITE UNICORN Wolfmother	MODULAR/INTERSCOPE	261	-25	0.635	34
34	35	19	WELCOME TO THE BLACK PARADE My Chemical Romance	REPRISE	245	-14	1.122	25
35	NEW		BETTER THAN ME Hinder	UNIVERSAL REPUBLIC	238	+105	0.875	30
36	32	13	DEVIL'S GOT A HOLDA ME The Colour	RETHINK/EMR	219	-83	0.378	-
37	RE-ENTRY		LITHIUM Evanescence	WIND-UP	205	-12	0.525	38
38	NEW		THE RISING Trivium	ROADRUNNER	185	+38	0.306	-
39	RE-ENTRY		WHISPERS IN THE DARK Skillet	ARCENT/ATLANTIC/LAVA	177	-6	0.590	35
40	RE-ENTRY		FACE DOWN The Red Jumpsuit Apparatus	VIRGIN	168	0	0.434	-

MOST ADDED

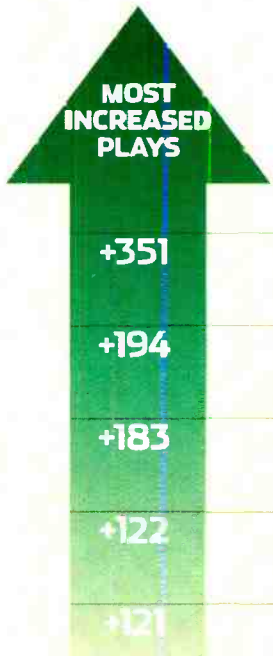
TITLE ARTIST / LABEL	NEW STATIONS
YOU WOULDN'T KNOW Hell Yeah (Epic)	13
WELL ENOUGH ALONE Chevelle (Epic)	8
JAMBI Tool	8
BETTER THAN ME Hinder (Universal Republic)	6
FREAK ON A LEASH (UNPLUGGED) Korn Feat. Amy Lee (Virgin)	6
FAMOUS LAST WORDS My Chemical Romance (Reprise)	5
FROM YESTERDAY 30 Seconds To Mars (Immortal/Virgin)	4
ALL THESE THINGS I HATE (REVOLVE AROUND ME) Bullet For My Valentine (Jive/Zomba)	4
MY CURSE Killswitch Engage (Roadrunner)	4
BREATHE INTO ME Red (Essential/Red)	4

ADDED AT...
WBSX
Wilkes-Barre, PA
PD: James McKa
Chevelle, Well Enough Alone, 8
Jet, Stand Up, 8
The Exies, Different Than You, 1

FOR MORE STATIONS GO TO:
www.RadioandRecords.com

NEW AND ACTIVE

TITLE ARTIST / LABEL	PLAYS /GAIN	TITLE ARTIST / LABEL	PLAYS /GAIN
PRAYER OF THE REFUGEE Rise Against (Geffen)	19/36	THE OLDER I GET Skillet (Ardent/Atlantic/Lava)	56/73
LOVE REIGN O'ER ME Primal Scream (Telocator)	114/13	BREATHE INTO ME Red (Essential/Red)	79/63
BEER! Psychostick (Rock Ridge)	106/12	IF EVERYONE CARED Nickelback (Roadrunner)	78/0
THE FIGHT The Classic Crime (Cott & Nail/EMR)	104/30	ELECTRIC WORRY Clutch (Sascha/Rite)	68/13
FUNERAL FOR YESTERDAY Kitie (Merov/Ingram/X of Inqury/CAROLINE)	103/13	SIDE OF A BULLET Nickelback (Roadrunner)	54/14



- +351** **WELL ENOUGH ALONE**
Chevelle (Epic)
KRAB +26, WRZK +21, WRXR +20, WYBB +19, KZRC +16, WXTB +12, WTPT +12, WTKX -11, KDZ +11, WRXW -10
- +194** **BREATH**
Breaking Benjamin (Hollywood)
KHTQ +23, WYIY +14, KDJE +14, KICT +13, WMMR +11, WYBB +10, KFRQ +9, KZRC +9, KHTB +9, WZCR +8
- +183** **JAMBI**
Tool (Tool Dissectional/Volcano/Zomba)
WKLG +16, KISS +15, KXXX +14, KZRC +13, WYBB +12, WRZK +10, WYBB +9, KDJE +9, WEZB +9, KTEG +7
- +122** **FROM YESTERDAY**
30 Seconds To Mars (Immortal/Virgin)
KRAB +16, WXTB +12, WTFX -11, KHTB +10, WYBB -8, WMMR +8, WYBB -7, WRXR +6, WYBB +6, KDZ +5
- +121** **FREAK ON A LEASH (UNPLUGGED)**
Korn Featuring Amy Lee (Virgin)
KISS +18, WHDR +16, WAAF +12, WYBB +12, WZOR +9, WCHZ +9, SIOC +8, WCCC +7, WKLG +6, KATT +6

FOR WEEK ENDING FEBRUARY 11, 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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TRIPLE A



Two seasoned format specialists share tips on what it takes

So You Want To Be A Triple A PD?

John Schoenberger

JSchoenberger@RadioandRecords.com

John Bradley, co-president of triple A consulting firm SBR Creative Media, recently commented on how frequently programmers in other formats mention to him that they would like to program a triple A station.

They're fans of the format from a listener perspective—they love the music and they live the lifestyle—so they think programming a triple A would be exciting and fun. But is this desire, and experience in other radio formats, all it takes to program a successful triple A station?

Clearly, every format requires certain knowledge and insights to be executed properly, but a format such as triple A, which is so focused on the specific market it serves, requires a specialist. But Bradley says it can be done.

"After all, if you think about it, just about every programmer who has become part of our triple A community over the past 10-15 years has come from some other format," he says. "They had the desire to do it, they sought guidance, and they applied themselves to learn what it takes to become really good at it."

But there is so much more to it than playing the right music and ensuring the jocks have the right personalities for the audience. It comes down to understanding the type of listener the station is trying to reach and knowing what it takes to align the station with those listeners.

"Triple A is very adaptable," Bradley says. "We often talk about how it is not a cookie-cutter format that you can just drop into any market. It needs to be molded and tweaked to fill the right hole in any given market. Successful triple A stations form a coalition of listeners who come from many other formats—among them public radio, rock, alternative and hot AC—and different social backgrounds."

To accomplish that, programmers need to know the radio history of the market and the lifestyles of the listeners they are trying to attract. Ideally, an extensive market-research project would shed light on the subtleties that can make all the difference in the launch of a station and its growth curve.

The other key ingredient is having some kind of coach or adviser to guide the new programmer as he or she learns the ropes of the format. Sometimes that may be another PD or a format manager within the company. At other times the situation may require the experience and expertise of an outside consultant.

"As much as there might be younger programmers out there who really want to become specialists in the format, the opportunities aren't what they used to be," says format veteran and former VH1 exec Paul Marszalek, who recently founded the Media Mechanics consultancy. "Now I don't mean that there isn't a chance for more stations to switch to or sign on as triple A outlets. I mean that there are fewer opportunities to learn the right skills and insights."

Marszalek agrees with Bradley that it goes beyond basic musical knowledge, which they

Triple A Thumbnails

- Know the music.
- Know the audience.
- Establish a brand.
- Protect the brand.
- Extend the brand.
- Become part of the community.



► **RAY LAMONTAGNE'S**
"YOU CAN BRING ME FLOWERS"
CHALKS UP A 92-SPIN INCREASE
AND A NO. 23 DEBUT.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST	IMPRINT / PROMOTION LABEL	PLAYS	
					TW	+/-
1	1	10	THINKING ABOUT YOU NORAH JONES	BLUE NOTE/BIG	651	-2
2	2	16	NEW SHOES PAOLO NUTINI	ATLANTIC	586	+1
3	3	11	WINDOW IN THE SKIES U2	ISLAND/INTERSCOPE	524	+3
4	4	12	SNOW ((HEY OH)) RED HOT CHILI PEPPERS	WARNER BROS.	464	-50
5	5	19	SEE THE WORLD GOMEZ	ATO/RED	451	-8
6	6	11	THINK I'M IN LOVE BECK	INTERSCOPE	403	-28
7	9	7	PHANTOM LIMB THE SHINS	SUB POP	396	+52
8	8	5	SLY THE CAT EMPIRE	VELOUR	388	+12
9	7	20	OTHER SIDE OF THE WORLD KT TUNSTALL	RELENTLESS/VIRGIN	361	-51
10	12	4	ARE YOU ALRIGHT? LUCINDA WILLIAMS	LOST HIGHWAY	348	+39
11	15	3	LOOK AFTER YOU THE FRAY	EPIC	348	+37
12	19	3	DASHBOARD MODEST MOUSE	EPIC	343	+54
13	10	4	YOU'RE ALL I HAVE SNOW PATROL	POLYDOR/A&M/INTERSCOPE	342	+15
14	11	3	DANGER J.J. CALE & ERIC CLAPTON	DUCK/REPRISE	336	+24
15	14	18	SATELLITE GUSTER	REPRISE	319	+7
16	17	7	TUFF KID SHAWN COLVIN	NONESUCH/REPRISE	298	-11
17	16	11	NOTHING IN MY WAY KEANE	INTERSCOPE	286	-24
18	20	6	ONE STEP CLOSER TO YOU MICHAEL FRANTI AND SPEARHEAD	ANTI-EPITAPH	254	-34
19	13	13	O VALENCIA! THE DECEMBERISTS	CAPITOL	253	-52
20	22	6	BELIEF JOHN MAYER	AWARE/COLUMBIA	242	+18
21	NEW		TELL ME 'BOUT IT JOSS STONE	VIRGIN	237	+128
22	24	3	HEAVENLY DAY PATTY GRIFFIN	ATO/RED	237	+23
23	NEW		YOU CAN BRING ME FLOWERS RAY LAMONTAGNE	RCA/RMG	235	+92
24	21	10	WIND IT UP BARENAKED LADIES	DESPERATION/NETTWERK	235	-27
25	29	3	AIN'T NOTHING WRONG WITH THAT ROBERT RANDOLPH & THE FAMILY BAND	WARNER BROS.	232	+29
26	NEW		FALLING UP RICKIE LEE JONES	NEW WEST	218	+48
27	NEW		BROTHER LEE CITIZEN COPE	RCA/RMG	217	+26
28	NEW		GRAVITY JOHN MAYER	AWARE/COLUMBIA	217	+18
29	30	2	LIFE KELLER WILLIAMS	SCIFIDELITY	205	+18
30	26	4	PLEASE STAY MINDY SMITH	VANGUARD	205	-8

FOR WEEK ENDING FEBRUARY 11, 2007



Bradley

'Just about every programmer who has become part of our triple A community has come from some other format.'

—John Bradley

'If you have a dream and you can get everyone at the station to buy into it, a radio station can become magical.'

—Paul Marszalek

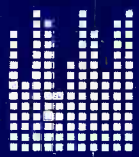
believe any good radio person can pick up Triple A, more than other formats, speaks to the core values of the listener, and it's difficult to learn how to tap into that without some experienced insight.

"I had the good fortune of getting the guidance of many people before I was really ready to take on a station like KFOG/San Francisco as the PD back in the '90s," Marszalek says. "I am not sure that the environment to encourage mentorship and guidance within broadcast companies exists as much today as it once did."

While the services of an internal or external specialist may be crucial, Marszalek says there is something else that can help overcome a lack of experience as a programmer grows along the way. "There is nothing like a programmer who has a vision," he says. "If you have a dream and you can get everyone at the station to buy into it, then all of a sudden a radio station can become magical." R&R

Triple A Axioms

- Triple A forms a coalition of listeners who have broad musical tastes and diverse social backgrounds.
- Consider which way you are going to lean: as a heritage, rock-leaning triple A station or a more contemporary, younger approach.
- Understand the core values of your listeners and formulate a mission statement for the station accordingly.
- Triple A is a music and entertainment source, but it is also a community-builder on many levels.
- There is a genuine sense of camaraderie among triple A listeners.
- Triple A listeners won't tolerate disingenuous actions by the station. They want to believe that you are what you say you are.
- Develop a culture of patience and commitment. In doing so, you can develop a station with a solid foundation that can mature and flourish for many years to come. —JS



TRIPLE A

▶ THE SHINS PICK UP MOST INCREASED PLAYS HONORS (UP 71) AS "PHANTOM LIMB" MOVES 12-9.



R&R

POWERED BY

Nielsen Broadcast Data Systems

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

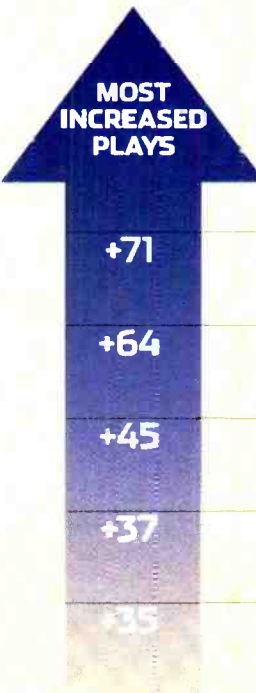
MOST ADDED

Table listing 'Most Added' songs with columns: TITLE, ARTIST / LABEL, NEW STATIONS.

ADDED AT... KTHX. Reno, NV. PD: Mark Keefe. MD: Dave Herald. Patty Griffin, Heavenly Day, 1. Keane, Nothing In My Way, 0. The Killers, Read My Mind, 0.

NEW AND ACTIVE

Table listing 'New and Active' songs with columns: TITLE, ARTIST / LABEL, PLAYS / GAIN, TITLE, ARTIST / LABEL, PLAYS / GAIN.



PHANTOM LIMB The Shins (Sub Pop) WCLZ +15, WZEW +12, WMMM +10, KINK +8, WTTT +8, KMTT +5, KBCC +5, KPRI +4, WNCB +4, WOOD +4. THINKING ABOUT YOU Norah Jones (Blue Note/BMG) WTTT +10, WMMM +10, WRNR +10, WCLZ +7, SISP +5, HFO5 +5, KMTT +4, KINK +3, KPRI +2, KTCZ +2. TELL ME 'BOUT IT Joss Stone (Virgin) WCLZ +15, WZEW +13, KTHX +9, KPRI +8, WXRV +8, WBOS +4, WNCB +4, WZGC +3, WCOO +2, WRLL +1. NEW SHOES Paolo Nutini (Atlantic) KMTT +12, WCLZ +6, KINK +5, WBOS +4, KTCZ +3, WRNR +2, WTTT +2, SISP +2, KPRI +2, WXRV +1. THINK I'M IN LOVE Beck (Interscope) SISP +10, KWMT +9, KINK +8, WCLZ +7, WZEW +6, WRNR +2, WZGC +2, WXRV +1, KMTT +1, KTCZ +1.

RECURRENTS

Table listing 'Recurrents' songs with columns: THIS WEEK, TITLE, ARTIST / IMPRINT / PROMOTION LABEL, PLAYS TW, LW.

FOR WEEK ENDING FEBRUARY 11, 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. © 2007 Nielsen Business Media, Inc. All rights reserved.

Advertisement for JJ Grey & Mofro Country Ghetto. Features a snake logo, text: 'A glorious, soul-drenched delight...down-home funk, blues and Dixie rock, unmistakably Southern, undeniably soulful' - Billboard. Featuring: WAR. Add Date: Feb. 19th. CONTACT: TIM KOLLETH @ ALLIGATOR 800-348-7214x232.

LATIN



One-on-one with Border Media Partners president Tom Castro

The Cluster Of The Future

Jackie Madrigal
 JMadrigal@RadioandRecords.com

border Media Partners is a highly successful Hispanic broadcasting company that is not only competing with radio giants like Univision Radio but, in some cases, beating them. Founded in 2003 by president Tom Castro, BMP is on track to continue its healthy growth. It owns 35 stations in five markets, including Dallas, San Antonio, Austin and McAllen, Texas.

Although BMP is the third radio company founded by Castro, this one is different, he says, in that it is poised financially to expand, having raised \$300 million in capital to date. And strategically, "we decided to create what we call the 'cluster of the future,' which combines English- and Spanish-language radio stations and occasionally a bilingual station."

While broadcasters have traditionally specialized in one or the other, a recent trend has seen English-language operators, such as Clear Channel and CBS Radio, entering Spanish-language turf. That trend now goes both ways with BMP moving quickly into English-language radio in such markets as San Antonio. "We have four English stations and four Spanish stations there," Castro says. "None of the big American companies have more than one Spanish station in a market. The exception is Atlanta where Clear Channel has two."

For Castro, this is the wave of the future. "We played a leadership role in recognizing that the world is not divided into the English and Spanish, but that they co-exist in many cities of America. And in the future to be able to serve the listeners and advertisers well in any given city we will have to have formats that serve people who speak both languages."

Hispanic radio's future growth also lies in markets not historically seen as huge Latino population centers, Castro says. Southwestern markets, as well as certain cities in Florida, such as Tampa and Orlando, are especially attractive, he says. "I would expect that in the Southwest, one or more Spanish stations will be in the top three in every single city."

In Austin, where Spanish-language radio has not traditionally been a top performer, BMP has the No. 1 station, regional Mexican KHHL (La Ley). That's because the city's Hispanic population has grown from roughly 10% 10 years ago to 27.8% of the market, according to Arbitron's most recent estimate. Another factor in KHHL's success is the "El Chulo y La Bola" morning show, which outperforms the rest of the station by nearly two shares in 12+. The station has also invested in promotion and research.

"We ran Univision out of the format," Castro boasts. "After one year of competing head-to-head in regional Mexican, we did really well in the ratings, and they decided they couldn't compete, or didn't want to, and changed their regional Mexican station to Mexican oldies [KINV] 'Recuerdo.'"

The two stations' four-book 12+ trends tell the story. From winter 2006 to fall 2006, KHHL has gone 4.4-5.5-4.3-6.4, while KINV has trended 2.5-4.3-3.5-2.5.

The Hispanic radio market couldn't look any brighter to Castro. In his entire Hispanic radio career, he says there's never been a better time to buy stations. "There are a lot of them available, the prices have come down for the first time in a long time, there is a lot of capital for companies that have a good track record and obviously the Latino market is growing both with the advertisers and listeners." With Clear Channel selling more than 400 stations, Castro says it's time to take advantage of a buyer's market. "We're going to buy a large number of stations in the next year and a half, and I suspect there will be oth-



▶ FROM THE CD "EL ULTIMO GUERRERO," DON DINERO TOPS THE RECCRD POOL RANKING WITH "MUEVETE."

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST	ROCK/ALTERNATIVE	IMPRINT / PROMOTION LABEL
1	1	16	COMPLEMENTO ATERCIOPE ADOS		NACIONAL
2	3	2	NARCISISTA POR EXCELENCIA PANCA		WARNER LATINA
3	4	13	FRAGIL ALLISON		SONY BMG NORTE
4	5	18	LA EXEPCION GUSTAVO CERATI		SONY BMG NORTE
5	2	21	A OONDE VAN LOS MUERTOS KINKY		NET WERK
6	RE-ENTRY		STRAIGHT LINE LOS BURBANKS		INFIDEL/V&J
7	8	8	SISMO DIVISION MINUSCULA		UNIVERSAL LATINO
8	14	7	A LA MODE LOS ABANDONEC		VAPOR/SANCTUARY
9	15	2	TE VISTES Y TE VAS LOS BUNKEFS		NACIONAL
10	10	21	EL DEJADO INSPECTOR		UNIVERSAL LATINO
11	7	17	EL COLMO BABASONICOS		UNIVERSAL LATINO
12	16	9	AHORA QUE NO ESTAS LOS BUNKERS		NACIONAL
13	13	15	LA PARTE DE ADELANTE LOS FABULOSOS CACHILLACS		SONY BMG NORTE
14	11	21	UNA FAMILIA DHIRA		UNIVERSAL LATINO
15	19	2	NI FREUD NI TU MAMA BELINDA		EMI TELEVISIA
16	17	10	NO DELASONICA		DAK MUSIC/V&J
17	12	16	SNAKE LOS BURBANKS		INFIDEL/V&J
18	18	6	HOUDINI 2 ENANITOS VERDES		UNIVERSAL LATINO
19	NEW		DON'T LET GO PACHA MASSIVE		NACIONAL
20	NEW		LA LLAVE DE LA PUERTA SECRETA RATA ELANCA		DELANUCA

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST	RECORD PCOL	IMPRINT / PROMOTION LABEL
1	1	6	MUEVETE DON DINERO FEAT. N.O.R.E		UNIVERSAL LATINO
2	1	11	NO HAY MANERA EL GRAN COMED DE PUERTO RICO		DISCOS 605/SONY BMG NORTE
3	2	10	VALE LA PENA YOSKAR SFRANTE		J&N
4	5	5	SHORTY SHORTY XTREME		LA CALLE/UNIVISION
5	4	7	MONEY MONEY RBD		VIRGIN
6	3	3	TOMA NENA (MANOPLASO) BABY RASTA		GBM/UNIVERSAL LATINO
7	8	14	EN EL AMOR JOE VERAS		J&N
8	10	6	VUELVO A CALI SONORA CARRUSELES		FUENTES/MIAMI
9	NEW		SE TRABA DAVID CEDENO		EVELYNA
10	9	7	PEGAO WISIN & YANDEL FEAT. LOS VAQUEROS		MACHETE
11	17	2	IMAGINATE GALLEGO		MACHETE
12	14	14	LA OTRA ILEGALES FEAT. MONCHY & ALEXANDRA		UNIVERSAL LATINO
13	19	3	SOLA HECTOR "EL FATHER"		V/MACHETE
14	11	14	LAS SOLTERAS MACH & CADDY		UNIVERSAL LATINO
15	16	5	HAZME EL AMOR OTN FEAT. PAQUITO GUZMAN		SILVA
16	15	5	QUIEN LO HARIA POR TI ALEX BUENO		J&N
17	12	10	LA BOTELLA LOS NUEVOS SABROSOS		M.P.
18	18	2	MIA TITO "EL BAMBINO" FEAT. DADDY YANKEE		EMI TELEVISIA
19	7	15	ELLA VOLVIO N'KLABE		SONY BMG NORTE
20	NEW		NO ME PERDONES NG2		SONY BMG NORTE

FOR WEEK ENDING FEBRUARY 11, 2007



Castro

ers also taking advantage of this opportunity?"

But ample opportunity comes with a potential to oversaturate a market. Castro isn't worried about that happening in the Hispanic market just yet. He says that radio opportunities to serve Hispanics will exist for a long time. Success or failure won't be determined by who buys what stations but rather by the quality of the programming and how stations differentiate themselves from everyone else. "We are going to see more and more targeted formats serving more narrow slices of the Latino audience just like we see in English," he says. And as more and more broadcasters enter the Hispanic market, it will eventually reach a point of too many stations serving the same audience and some will fail.

But that's not on the immediate horizon. More pressing at the moment is a lack of programmers who are adept at reaching the Hispanic audience. "I think that's where the scarcity will be," Castro says, noting that radio isn't known for mentoring young programmers. "Only those companies who have good programming staff will have the advantage," he says. Stations can have Anglos running some station operations, such as sales and management, but you pretty much have to "speak Spanish to be able to program to the Latino market," he says.

R&R



REGIONAL MEXICAN

▶ **JENNIFER PENA'S** "COMO ENTENDER" DEBUTS AT NO. 38 THANKS TO A 24% INCREASE IN PLAYS.



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WEEKS ON CHART	TITLE	ARTIST	NIelsen BDS CERTIFICATIONS	IMPRINT / PROMOTION LABEL	PLAYS TW	+/-	AUDIENCE MILLIONS	RANK
1	6	ESE	NO. 1 (3 WKS)	FONOVISA	1411	-56	12.743	1
2	22	DIME QUIEN ES		FONOVISA	1303	+4	10.443	2
3	14	LA NOCHE PERFECTA		DISA	1186	+114	10.307	3
4	12	LE COMPRE LA MUERTE A MI HIJO		FONOVISA	1062	-112	7.489	5
5	5	CADA VEZ QUE PIENSO EN TI		DISA/EDIMONSA	1054	+58	9.250	4
6	9	CUANDO BAJA LA MAREA		MUSIMEX/UNIVERSAL LATINO	1022	-57	6.402	9
7	21	PDR TU AMOR		UNIVISION	936	-41	5.670	12
8	12	TUS PALABRAS		FONOVISA	882	+12	6.719	7
9	35	DE RODILLAS TE PIDO		VIVA	871	+29	7.294	6
10	4	Y SI VOLVIERA A NACER		EDIMAL/VIVA	861	+28	6.226	10
11	5	LOBO DOMESTICADO		UNIVERSAL LATINO	846	+36	5.790	11
12	20	POR ELLA		EMI TELEVISA	738	-63	4.635	17
13	38	MÁS ALLA DEL SOL		MUSART/BALBOA	675	-8	6.586	8
14	55	ALIADO DEL TIEMPO		THREE SOUND	673	+16	5.389	13
15	28	QUE VUELVA		DISA	673	-111	5.074	14
16	30	ANTES DE QUE TE VAYAS		FONOVISA	670	-29	4.640	16
17	15	SE TERMINO EL AMOR		DISA/EDIMONSA	634	+4	3.812	23
18	9	ME ENCANTARIA	AIRPOWER	FONOVISA	586	+44	4.915	15
19	27	COMO ME HACES FALTA		DISA	586	-55	4.269	22
20	7	PARA IMPRESIONARTE	AIRPOWER	UNIVISION	553	+16	4.462	19
21	24	CHIQUILLA		EMI TELEVISA	552	-90	4.506	18
24	5	EL HOMBRE DE NEGRO		UNIVISION	533	+44	3.384	24
27	3	UN IDIOTA COMO YO		UNIVISION	488	+75	4.427	20
26	4	TE ME VAS		DISA	477	+68	1.485	-
28	3	TAL VEZ		MAR INTERNACIONAL	465	+67	2.595	31
26	NEW	Y AQUI ESTOY	MOST INCREASED PLAYS/MOST ADDED	DISA/EDIMONSA	446	+261	3.215	26
27	16	ENTREGAME		FONOVISA	434	+12	1.712	39
28	3	EL PAPA DE LOS POLLITOS		UNIVISION	420	+11	2.730	28
29	2	LA MAESTRA		SONY BMG NORTE	396	+37	4.388	21
30	2	DAME UN BESO		EMI TELEVISA	375	+103	3.253	25
31	4	SOBREVIVIRE		DISA/EDIMONSA	374	+12	1.379	-
32	NEW	ESO Y MAS		BALBOA	370	+152	2.677	30
33	13	QUE NO DARIA		DISA	326	-40	1.606	-
34	7	LOS CHIQUINARCOS		UNIVISION	320	+3	2.703	29
35	NEW	COMO TE VA MI AMOR		DISA	311	+179	1.738	38
36	RE-ENTRY	QUIEREME COMO TE QUIERO		CARMEX	305	+42	0.660	-
37	18	YA LO SABIA		WARNER LATINA	300	-23	1.378	-
38	NEW	COMO ENTENDER		UNIVISION	294	+57	1.417	-
39	11	PROCURO OLVIDARTE		DISA/EDIMONSA	292	-128	1.039	-
40	15	CIERTAS TEORIAS		MUSART/BALBOA	286	-96	1.325	-

+ MOST ADDED

TITLE	ARTIST / LABEL	NEW STATIONS
Y AQUI ESTOY	K-Paz De La Sierra (DISA/EDIMONSA)	11
ESO Y MAS	Joan Sebastian (BALBOA)	11
LEJOS DE MI TIERRA	Vicente Fernandez (SONY BMG NORTE)	11
COMO TE VA MI AMOR	Los Horoscopos De Durango (DISA)	8
EL PAPA DE LOS POLLITOS (BANDA)	Los Tucanes De Tijuana (UNIVISION)	7
ME DUELE ESCUCHAR TU NOMBRE	Grupo Montez De Durango (DISA)	7
LA MAESTRA	Sergio Vega (SONY BMG NORTE)	6
OLVIDALA	Conjunto Atardecer (MUSIMEX/UNIVERSAL)	6
AMIGO MIO	Grupo Liberacion Y Lalo Mora (DISA)	6
LA NOCHE PERFECTA	El Chapo De Sinaloa (DISA)	5

ADDED AT... WOJO
Chicago, IL
PD: Rafael Bautista
K-Paz De La Sierra, Y Aqui Estoy, 8
Grupo Bryndis, La Chica Del Este, 7
Valentin Elizalde, Vencedor, 7

FOR MORE STATIONS GO TO:
www.RadioandRecords.com

NEW AND ACTIVE

TITLE	ARTIST / LABEL	PLAYS /GAIN	TITLE	ARTIST / LABEL	PLAYS /GAIN
ME DUELE ESCUCHAR TU NOMBRE	Grupo Montez De Durango (DISA)	268/162	LEJOS DE MI TIERRA	Vicente Fernandez (SONY BMG NORTE)	228/172
OLVIDALA	Conjunto Atardecer (MUSIMEX/UNIVERSAL LATINO)	258/65	LA CHICA DEL ESTE	Grupo Bryndis (DISA)	223/33
CON ESTA PENA	Zaino (FONOVISA)	258/9	EN LA INTIMID	Relampagos Del Norte (PLATINUM)	220/26
AMIGO MIO	Grupo Liberacion Y Lalo Mora (DISA)	238/38	AMANTE DE LO BUENO	Los Tucanes De Tijuana (UNIVISION)	218/79
SI YO FUERA VARON	Paquita La Del Barrio (BALBOA)	229/50	POR HABERTE AMADO TANTO	Bronco (FONOVISA)	190/63

↑ MOST INCREASED PLAYS

+261	Y AQUI ESTOY K-Paz De La Sierra (DISA/Edimonsa) KHHL +36, KLEY +30, KTJM +27, WBZY +21, KJFA +20, KLVJ +17, KIVI +15, KSEA +14, WLEY +13, KRZZ +13
+179	COMO TE VA MI AMOR Los Horoscopos De Durango (DISA) KLEY +28, KHHL +26, WBZY +21, KSEA +17, KMYX +16, KGBT +15, KHOT +13, KOQO +10, KSAH +9, WLEY +9
+172	LEJOS DE MI TIERRA Vicente Fernandez (Sony BMG Norte) KTJA +24, KGBT +24, WOJO +23, KBNO +13, KTJM +10, KXLM +10, KOQO +10, KSTN +9, WYMY +9, KXSB +8
+162	ME DUELE ESCUCHAR TU NOMBRE Grupo Montez De Durango (DISA) KSEA +18, KMYX +17, KRZZ +16, KLAX +15, KSTN +15, KSAH +12, KOQO +12, XHNZ +11, KLVN +8, XHTY +8
	ESO Y MAS Joan Sebastian (Balboa) WBZY +9, KLAX +14, WLEY +13, KBUE +13, KMQA +13, KRZZ +13, KISF +10, KRAY +10, KDUT +8, KIVI +8

FOR WEEK ENDING FEBRUARY 11, 2007
LEGEND: See legend to charts in charts section for rules and symbol explanations.
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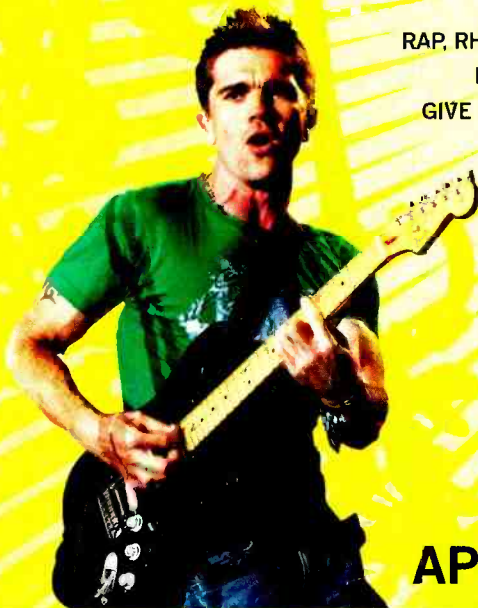
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DIAL M for MUSIC: How Mobile has become the biggest revenue growth area for Latin music in the U.S. and beyond.

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:

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Attention Ear Candy Wizards: Adult Top 40 96.3 WDVD has an immediate opening for a Production/Imaging Director. The successful candidate will conceptualize, write and produce spot production and creative imaging. The ability to traverse the waters between sales and programming is important. Pro Tools, SAW, Cool Edit software expertise is needed. Hearing great radio in your head and then producing it for show-time is required. Send audio packages to "WDVD Programming," 3011 W. Grand Blvd. STE 800, Detroit, MI 48202 EOE.

FEBRUARY 16, 2007

NATIONAL

Product/Brand Manager

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.

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Non-negotiables for this opportunity:

- GREAT leadership skills
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- 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: Radio & Records, 2049 Century Park East, 41st Floor, # 1172, Los Angeles, CA 90067 or hmowry@radioandrecords.com c/o job # 1172. EOE.

NORTHEAST

We're Hiring!

Air Talents wanted! Yale Broadcasting's heritage UAC WYBC-FM in New Haven, CT is looking for P/T adult communicators for evening and weekend live air shifts. You should have prior (professional) on-air experience, digital editing, and solid technology skills. Rush Package to Wayne Schmidt, WYBC-FM, 142 Temple street suite 203, New Haven CT 06510 No calls please EOE

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Classic Rock Program Director needed for this Saga Communications station in Springfield, Massachusetts. Successful candidates for this position must be able to articulate a mission and motivate an experienced staff. WAQY is consistently a top-rated station with a top-rated local morning show and needs a top-of-the-line Program Director. Classic Rock experience preferred. Ideal candidates are skilled in coaching, marketing, and entertainment.

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Steven Goldstein

Executive Vice President

Saga Communications

Rock102PD@sagacom.com

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HOT 98-1

Attn: Fisher

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24/7 NEWS ONLINE @ www.RadioandRecords.com

From agriculture to marketing the Playboy channel to broadcast finance—in one still unfolding career

Mary M. Collins

By Erica Farber

the Broadcast Cable Financial Management Assn. is a not-for-profit organization focused on supporting, educating and providing a resource for the financial management of broadcast or cable-related companies. Chicago-area native Mary Collins joined BCFM as president/CEO in 2003, with sales, marketing and business development experience—primarily in the cable business.

to redo that later this year while continuing to grow the association to provide member resources.”

Biggest challenge: “Not having enough time in the day. I delegate a lot but we have a really small staff so I am always trying to find ways to do more with less.”

Something about the organization that would surprise our leaders to learn: “Our Broadcast Cable Credit Assn. subsidiary is the only industry-specific source of credit reports on advertisers in the industry.”

State of radio: “It is in an interesting place. One of the things I really like about radio is localism but I know there is competition coming from all different fronts. But I am really encouraged.”

Career highlight: “I hope that the best, the more exciting stuff is about to come. I’ve done so many great things but to think that all of the best stuff is behind me would really frighten me. I’ve been part of the group that launched the Food Network. I helped launch American Movie Classics. And I was at the bleeding edge of high-speed Internet access in the cable industry and of video-on-demand. I am hoping there is more exciting stuff like that ahead.”

Career disappointment: “There are certainly things I’m not happy happened the way they did, but I learned from everything. I’ve had so many different experiences and have so many tools and so much information to rely on that I’m not sorry I did any of the things I did.”

Most influential individual: “I’ve had a lot of good bosses and they each have given me a little kernel of knowledge. One encouraged me to take on new responsibilities and try things I was afraid to do. One said, ‘I think you are ready to run a small business, not a large business, but you need to learn a second language.’”

Advice for the nonfinancial manager: “Hire a good financial person, particularly in this era of heightened scrutiny, whether you are a public company or a private company. With public funds, you have to have good books. I thought it was important to get a financial education so I went and got my MBA. Take continuing education courses. Don’t be afraid, go ahead and do it, because in this business environment, you need to have a financial background. And become a member of BCFM because there are other people who can help you figure this stuff out.” *R&R*

Describe the membership: “Corporate members pay a flat fee based on their revenues. Individual members pay a flat fee and get member benefits. Sometimes it is good to get another perspective. It is certainly a benefit for employees, who feel more valued when they have their company investing in them with a membership that gives them resources.”

Long-range issues: “We are rewriting the ‘Understanding Broadcast Cable Finance Handbook,’ a primer for nonfinancial people and newcomers to the business that we published years ago. We initiated a CFO summit and are looking

Beginning your career: “I began working in the agricultural industry at an entry-level job where I learned marketing. I started their in-house advertising agency. They figured out I could write better than their ad agency and I was much cheaper. It was much better than calling farmers and saying, ‘Your truck full of corn is coming March 25.’”

“After the company was sold, I wanted to get into something more interesting. I talked to this guy from AIC, now Time Warner, and he said, ‘You sound perfect for this job,’ and they offered it to me. It was a great way to get into the cable business. A year later I interviewed for and took a job marketing the Playboy and Bravo channels.”

Joining BCFM: “I had been doing some consulting and was approached by their recruiter, who was looking for someone to run the association. They flew me to [Washington] D.C. for the interview with a room full of men in suits I had never met before. I said, ‘I’m here to tell you that I’ve done some research but until I know what your members want, I can’t tell you how to turn it around. I would spend time and money asking people what they wanted, build on the programs that work, change the programs that don’t work and start adding new programs.’ Apparently they liked what they heard.”

Mission of the organization: “To be the premier source of education, networking, information and signature products to meet the diverse needs of financial and business professionals in the broadcast, cable and electronic media industries. We are not a lobbying group. We share best practices and help our members get resources when they have questions about financial issues.”



‘We are not a lobbying group. We share best practices and help our members get resources when they have questions about financial issues.’ —Mary M. Collins

Lixer Notes

Profile: Mary M. Collins

Title: Broadcast Cable Financial Management Assn. president/CEO

Favorite radio format: News

Favorite TV show:

“My husband and daughter control the remote most of the time so it is only in the morning when I can turn on the news that I’m in control.”

Favorite song: “Born to Run” by Bruce Springsteen

Favorite movie: “I love movies but I don’t have one I have to see over and over again.”

Favorite book: “The Complete Annotated Anthology of Shakespeare”

Favorite restaurant: “It depends on what mood I am in.”

Beverage of choice: “Morning: a cup of coffee. Evening: a glass of red wine.”

Hobbies: “Learning French, reading and a little bit of sewing.”

E-mail address: mcollins@bcfm.com

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THE RACE IS ON**
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IN THE 21ST CENTURY**
THURSDAY, APRIL 19



Shen Tong
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