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**Pilat Named PD At KYSR/L.A.**

Clear Channel Los Angeles vet Julie Pilat has been given PD stripes for alternative KYSR (98.7), where she’s been APD/MD since January 2008. She maintains APD/MD duties at CHR/top 40 sister KIIS and fills the gap at 98.7 created when Michael Martin departed in December. Pilat has been with the cluster since November 2002, when she transferred after a second run at rhythmic sister KLBE/Seattle, where she’d been APD/MD/民意 leader for four years.—Keith Berman

**Arbitron Extends Settlement Terms To All PPM Markets**

After Arbitron agreed to a raft of efforts to boost participation of minorities on its PPM ratings panels in New York and Philadelphia to settle suits brought by the attorneys general of New York and New Jersey, R&R asked the ratings provider if those treatments would be extended to all PPM markets (R&R, Jan. 16). The company’s answer then: “to be determined.” Seven weeks and one settlement later, the answer is “yes.”

In late January, Arbitron said it would increase cell phone-only household sample targets to an average of 12.5% in PPM markets by the end of the year and to 15% by year-end 2010. Now newly named CEO Michael Skarzynski, prodded by minority broadcasters, has extended other settlement terms to all PPM markets. The company says it will use address-based sampling for at least 10% of recruitment efforts by late 2009 and at least 15% by the end of December 2010; apply an average daily in-tab benchmark of 75% of installed samples and provide installation and in-tab data by individual zip code, along with market population data for blacks, Hispanics and others (nonblack or non-Hispanic) for each individual zip code. Arbitron has also informed the Media Rating Council that it hopes to achieve a 21% Sample Performance Indicator average across all PPM markets by the end of 2010.

Meanwhile, Arbitron has conducted a test of three markets selected by the Spanish Radio Assn. (Houston, Los Angeles and New York) to determine if asking a country-of-origin question during regular status calls to PPM households would have an adverse impact on the sample. While early results indicate there wouldn’t be an adverse affect, a decision about tracking country of origin is pending a full analysis of the test.—Mike Boyle and Paul Heine

Alternative ‘X102-9’ Debuts In Jacksonville

Cox Radio’s ‘80s WMXQ (102.9 The Point) Jacksonville has flipped to alternative and is positioning itself as “X102-9, Jacksonville’s New Rock Alternative.” With the flip, Cox places itself into a head-to-head format battle with crosstown Clear Channel alternative WPLA (Planet 107.5). Taking shots at the Planet early on, produced liners on X102-9 include “They’re old, we’re new” and “You’ve been fooled long enough.”

In the fall of 2009 Arbitron ratings, the Planet went 3.3-5.9 12+, while WMXQ faded 2.2-1.8.—Mike Boyle

**Arbitron Signs GAP For Diary Service**

Arbitron has signed multiyear agreements with GAP Broadcasting and GAP West for diary-based radio ratings services in 17 markets. The agreements include software services and Arbitrends monthly rolling-average reports in Shreveport, La., a market that Arbitron measures year-round. The other markets covered by the Arbitron agreements include Abilene, Texas; Amarillo, Texas; Billings, Mont.; Casper, Wyo.; Cheyenne, Wyo.; Duluth, Minn.; Lawton, Okla.; Lake Charles, La.; Lubbock, Texas; Lufkin-Nacogdoches, Texas; Odessa-Midland, Texas; Texarkana, Texas; Tri-Cities (Richland-Kennewick-Pasco), Wash.; Tyler-Longview, Texas; Wichita Falls, Texas; and Yakima, Wash.

Nielsen Radio’s forthcoming sticker diary service will also be measuring audiences in Abilene, Amarillo, Lake Charles, Odessa-Midland, Shreveport and Wichita Falls. The Nielsen Co. is parent to R&R.—Mike Boyle

**Stada Gets New York ‘Kiss’**

Ebros Darden, PD of Ennis rhythmic WQHT (Hot 97) and urban AC WRRKS (98.7 Kiss FM)/New York, will no longer program both stations. He has relinquished Kiss programming duties to Hot 97 APD/MD Jill Strada but will continue to oversee Hot 97’s programming.

Darden annexed the Kiss FM PD role last year, replacing 26-year station vet Toya Beasley Strada joined Hot 97 in summer 2009 and previously programmed Cox rhythmic WPWY (Power 97.3)/Orlando. Kiss APD/MD Julie Gutierrez continues in that capacity.—Dannella Dunlam

**Clear Channel Hires ‘Revenue Booster’**

Advertising evaporated in the fourth quarter, driving Clear Channel Media Holdings down 14% to $1.6 billion, the radio and outdoor operator reported March 2. For the year, Clear Channel posted a $4 billion loss. Revenue declined 3% to $6.7 billion. Radio revenue fell 13% in Q4 to $788.8 million. About 43% of the division’s decline occurred during Q4, sending full-year revenue down 7% to $3.3 billion.

Hours after announcing huge losses, Clear Channel created a new executive position, appointing John Kaufman senior VP of revenue management. Kaufman is a hotelier—new blood to the business. He’ll hire a team of up to 40 revenue managers to be deployed across 150 markets to back cash-generating efforts.—Jeffrey Yorke

**Anti-Fairness Doctrine Measure Passes Senate**

By a wide margin of 87-11, the Senate on Feb. 26 approved an amendment prohibiting the FCC from revising the Fairness Doctrine. Abolished in 1987, the policy required broadcasters to air diverse opinions on controversial issues due to a scarcity of broadcasting licenses.

While proponents argue the airwaves are overflowing with one-sided views, opponents say scarcity is no longer an issue in light of an explosion of news and information distribution outlets.

Brian Jennings, former VP of news, talk and sports programming for Citadel and an expert on the doctrine, says, “Democrats hope this will put out the furious debate about the Fairness Doctrine, but it won’t. Their new plan to censor conservative talk radio has just begun.”

Jennings’ warning refers to an amendment introduced by Sen. Dick Durbin, D-IL, and approved by the Senate, that would give the FCC the authority to “encourage and promote diversity in communication media ownership and to ensure that the public airwaves are used in the public interest.”

Paul Woodhull, president of Media Syndication Services and co-author of “The Cultural Imbalance of Talk Radio,” agrees that the doctrine isn’t necessary. “There’s underlying responsibility for station owners to provide responsible opposing viewpoints.”—Mike Stern

**Arbitron Extends Settlement Terms To All PPM Markets**

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**Obama Picks Genachowski To Head FCC**

As widely expected, President Barack Obama on March 3 nominated Julius Genachowski as FCC chairman. The appointment, which awaits Senate confirmation, was applauded by his soon-to-be colleagues at the FCC and by the NAB.

NAB president/CEO David Rehr says Genachowski has “a deep understanding of the important role that free and local broadcasting plays in American life.” However, phone companies may be closely watching the ex-senior adviser to former FCC chairman Reed Hundt because of his clear interest in net neutrality and spurring keener competition in phone service.

“He will bring to the job diverse and unparalleled experience in communications and technology, with two decades of accomplishment in the private sector and public service,” Obama said of his former college chum and the senior telecommunications and technology adviser during Obama’s campaign for the White House.—Jeffrey Yorke
PAUL HARVEY
1918 - 2009

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REMEMBERING OUR FRIEND.
Executive Shuffle At Arbitron

Arbitron's new president/CEO Michael Skarzynski has begun to reorganize the company's executive suite, according to a Form 8-K filing with the Securities and Exchange Commission. Two president-level positions were eliminated: Owen Charlebois, president of technology, research and development, is exiting the company March 22. Pierre Bouvard's position as president of sales and marketing was also eliminated. He will remain with the company as executive VP of sales.

In the meantime, Skarzynski bestowed interim titles on a trio of execs: Tim Smith, executive VP/chief legal officer of legal and business affairs, assumes additional responsibilities as acting executive VP of strategy and business development; Beth Webly, director of PPM research, adds acting VP of research duties; and senior VP of press and investor relations Thom Moscinsky takes the title of acting executive VP/chief marketing officer.

Meanwhile, R&R has also learned that senior VP/chief research officer Bob Patchen has decided to leave the company.—Mike Boyle

NCBA Boosts Bay Area Car Dealers With Ad Campaign

The Northern California Broadcasters Assn. launched a marketing campaign promoting the benefits of buying a new vehicle. Spots will run free of charge to San Francisco Bay Area dealers and highlight how the current buyer's market and an upcoming state sales tax increase make it an ideal time to purchase a new car: "Radio and the automotive industry have a long-term, mutually beneficial relationship and the NCBA Board wanted to do something to help a valued partner," NCBA's Terry DeVoto says. Those spots, created pro bono by Hoffmann/Lewis, are running March 2-29 in nine counties. Sixty member stations will run a total of 6,000 spots valued at $1.5 million.—Alexandra Cahill

Party Over At KPTV/Houston

Univision has flipped rhythmic KPTY (Party 93.3)/Houston to regional Mexican (Q100 Buena 93.3). Rumors about a format change began to circulate Feb. 27 after local full-time personalities were notified they were being let go, which coincided with Univision's announcement that 300—or 6%—of the company's employees were being laid off. Univision regional PD/Party 93.3 PD Cindy Hill remains onboard.—Darnella Dunham

Business Briefing

By Jeffrey Yorke

WWI Restructures $241M Debt

Westwood One is restructuring its $241 million debt, the financially troubled radio network said March 3. The Gores Group will increase its equity to 72.5%, thereby acquiring control of the company, home to talkers Dennis Miller and Fred Thompson. "The refinance is an essential part of our turnaround plan," said WWI president/CEO Red Sherwood, who took over the top spot in late October. Sherwood is former CEO of operations of the Gores Group, a private equity firm based in Los Angeles. Sherwood has reorganized executive management and sales organizations, and he has consolidated its Metro Traffic division. WWI was delisted from the New York Stock Exchange in late November and now trades over the counter.—Katy Balmann

Saga Cuts Salaries 5% Full- and part-time employees at Saga Communications will get paychecks that are 5% lighter effective March 13 as part of the company's attempt to reduce expenses. In exchange, Saga will give employees two additional floating holidays this year. In an internal memo, Saga president/CEO Ed Christian wrote, "Despite aggressive sales initiatives and significant cost reductions, we need to build in additional expense savings to offset severe revenue shortfalls. This is not for cor-

porate enrichment. This move, along with others (including current negotiations with our bank group), will allow us to serve our audiences, clients and banks." Christian says that the move isn't permanent, and he hopes to restore previous levels of pay soon.

Sirius Delays Filming Annual Report To SEC

Sirius XM told the Securities and Exchange Commission March 2 in an 8-K filing that it and its subsidiaries XM Satellite Radio Holdings and XM Satellite Radio Inc. will not file annual reports on Form 10-K for the year ended Dec. 31, 2008, on the due date of March 2. Sirius XM said it expects to file reports by March 17. The company said sensor management has been focused on recent refinanc-

ing transactions and needs additional time to complete its Form 10-K.

Entravision Reaps 16%

Entravision says its fourth-quarter revenue slipped to $52.8 million up 16% in Q4. Its net loss grew 190% to $136.5 million (1.38 per share) compared with $47.1 million (a 48-cent-per-share loss). Its full-year rev-

ue fell 7% to $223.3 million up 16% in Q4. The radio division's revenue fell 16% in Q4.

Transactions at a Glance


Deal of the Week

WURH-FM/Waterbury (New Haven), Conn.

PRICE: $79 million
TERMS: Asset sale for cash
BUYER: John Fuller. Phone: 860-883-6292. It owns two other stations. This rep-

resents its entry into this market.

SALER: Aloha Station Trust, headed by sole member Jeanette Tully. Phone: 301-779-6890

FORMAT: Alternative

 BROKER: Media Venture Partners

COMMENT: Aloha Station Trust’s WURH-FM/Waterbury, Conn., to John Fuller’s Red Wolf Broadcasting for $79 million, payable in cash at closing. $2.5 million escrow deposit.

2009 Deals to Date

| Dollars to Date | $30,515,835 | (Last Year: $550,000) |
| Dollars This Quarter | $30,515,835 | (Last Year: $550,000) |
| Stations Traded This Year | 113 | (Last Year: 116) |
| Stations Traded This Quarter | 113 | (Last Year: 16) |
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- More Interactivity
- More News
- Better Display

radioandrecords.com
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The Back Page

What's New This Week Online

M
March 9
Winter phase 1 Arbitron roll.
Catch Greensboro, N.C.; Norfolk; Oklahoma City; and Richmond, among others. ▶ Click on Ratings

T
March 10
Updated charts and playlists from the street to across the nation. ▶ Click on Charts

W
March 11
Saga Communications reports fourth-quarter and full-year results followed by a 2 p.m. ET teleconference. ▶ Bookmark RadioandRecords.com for coverage and analysis

F
March 12
Phase 1 winter Arbitrums are released for Albuquerque, Bakersfield and West Palm Beach. ▶ Click on Ratings

March 13
Discover tomorrow's hits today with HitPredictor. ▶ Click on Charts

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What's New This Week Online

D
March 9
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March 13
Discover tomorrow's hits today with HitPredictor. ▶ Click on Charts

What’s New This Week Online

LA 5A Estacion
Ascends to its first latin pop no. 1. As "Que te QUIERA" lifts 24 among its top latin pop chart titles, the group had climbed as high as no. 2 with "Algo mas" in 2005 and "Me MUERO" in 2009.

CHR/Top 40
The All-American Rejects / Gwen, You Shut
T.I. featuring Justin Timberlake / Good Ain't Gone
Urbane AC
James Foxx featuring T-Train / Blame It
Christian Ac
Merry Selfish feat. Mary J. Blige / I Can't
Urban
T.I. featuring Justin Timberlake / Dead & Gone
Rap
Fray / What's My Name
Gospel
MercyMe / If We Never Meet Again
R&B
Jordan Knight / So Mary Jane
Country
Keith Urban / Sweet Thing
Hot AC
Bet Midler / The Frey / This Is My Life
Smooth Jazz
Boney James / Second Chance
Alternative
Eli Young Band / Cover Me
Active Rock
Josh Turner / Second Chance
Tropical
Natalia Lafourcade / El Espinazo
Latin Pop
Lettuce / La Seda Estacion / Meet The Quee
Latin Rhythm
Daddy Yankee / Mi Chica Loba
Latin Rock
Calle 13 Featuring Cafe Tacuba / Mi Vida No Tuvo Error

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With rise of mobile technology, new apps, partnerships boost audience growth in the digital space

Internet Radio: UNTIED

By Alexandra Cahill

Multimedia mobile handheld devices, from the iPhone to the BlackBerry, have transformed how Americans consume entertainment and share information. Steadfast technophobes who previously shunned social networking sites and text messaging are updating their Facebook profiles with iPhone apps, microblogging on Twitter and streaming audio from their favorite Web sites. Some of the biggest headlines of 2009 so far have underscored how indispensable mobile technology has become. When U.S. Airways flight 1549 landed in New York’s Hudson River Jan. 15, the first photo to be widely circulated by news organizations was taken by a passenger on a nearby ferry boat; Janis Krums immediately uploaded his picture to the Twitpic Web site before rescuers and photographers from traditional media outlets arrived on the scene. And shortly after President Barack Obama’s inauguration, reports surfaced that he had reached a compromise with his security staff to continue using his beloved BlackBerry despite some e-mail security issues.

The demand for mobile devices shows no sign of waning among consumers who have embraced the convenience and feeling of community they provide. (For example, Apple reported that it sold 4.4 million iPhone units in first-quarter 2009 alone, bringing the total to around 17.4 million as of Jan. 21. Q1 sales represented an 88% increase over Q1 2008.) Their popularity has compelled many broadcasters to focus on content and adopt a platform-agnostic strategy, making audio streams from terrestrial radio stations available to listeners regardless of the mobile device they are using.

As consumers continue to incorporate mobile devices and Internet radio into their daily lives, pre-
dicting how these trends will affect online radio growth becomes increasingly complicated. Although Ando Media's monthly Internet Radio Top 20 and comScore Arbitron Online Radio Ratings provide audience estimates for Internet radio use on PCs and Macs, an industrywide ratings system that can measure usage on mobile devices like the iPhone and BlackBerry doesn't exist.

However, such major broadcasters as Clear Channel and CBS Radio, and pure-play Internet radio service Pandora, have their own methods for determining how new partnerships and applications drive traffic to their audio streams.

CBS Radio, the No. 1 Internet radio company according to Ando Media and comScore Arbitron, ramped up its efforts in the digital space when Dan Mason joined the company in April 2007 as president/CEO. "Besides being a fantastic programmer," CBS Radio president of digital media and integrated marketing David Goodman says, "Dan clearly has a vision around the digital landscape.

"We are seeing significant amounts of listenership streaming through the iPhone," Goodman says. "We had 102,000 people streaming the inaugural concurrent through our AOL Radio powered by CBS Radio iPhone app, which is measured by server log data from StreamTheWorld. We're able to see where our streams are being served from within our own systems."

When CBS Radio partnered with Yahoo Music's Launchcast Radio Feb. 16, Goodman immediately saw a significant boost in traffic. "That's no surprise, which is why we did the deal with Launchcast—that added to our total overall audience. When we added AOL Radio, our audience increased by over 100,000 concurrent listeners."

Mobile: In Radio's DNA

For Goodman, mobile devices that stream audio are a natural progression since radio has long been a mobile entertainment medium. "It's in its DNA. Radio has always been ubiquitous in terms of distribution. Clearly, it's a natural evolution in terms of distribution for radio to be integrated into mobile devices because it's fundamentally been based there for the last 50 years."

Pandora, a music recommendation and Internet radio service founded by the Music Genome Project, went live in November 2005. As of Dec. 3, 2008, 2 million users have downloaded and installed the mobile version of its software for the iPhone and iPod Touch through Apple's iTunes music store.

"We have about 45,000 new registered listeners a day, and currently about 20,000 of those are from the iPhone every day," Pandora chief strategy officer/founder Tim Westergren says. "It's a substantial piece of our new listenership. And about three-fourths of those listeners on the iPhone are new to Pandora."

According to Westergren, between 10% and 20% of Pandora's daily listening, depending on the time of day, occurs on the iPhone or iPod Touch. "It tends to be heavier during commuting hours, weekends and evenings," he says. "Beyond just the growth in listenership and new listeners it's also driving adoption for Pandora on a bunch of new platforms." Consumers are understanding that they can take Pandora's technology with them wherever they go—in the car, at the gym or at home through a docking station.

Westergren says mobile measurement is an area that Pandora plans to focus on soon. "Eventually I think PPM and the various ways of measuring radio listenership are going to start capturing this, but right now there's definitely a void." For now, Pandora, like traditional radio broadcasters, is focused on "ubiquity—the broad availability of the service. So any device and environment that we can move to, we're going to," Westergren says.

Clear Channel Online Music & Radio ranks second behind CBS Radio in Ando Media's monthly Internet Radio Top 20 and comScore Arbitron Online Radio Ratings for January but is the market leader in ad-supported music listening. According to a Feb. 12 AccuStream iMedia Research report, Clear Channel has a 16.5% share followed by AOL Radio with 13.2%.

More than four years ago, Clear Channel Radio began focusing resources on making its network of Web sites more compelling to listeners. Some 800 of the company's Web sites attract nearly 20 million unique visitors every week, according to Clear Channel Radio executive VP and Online Music & Radio division president Evan Harrison. The company uses third-party server-based metrix company Omniture to provide audience measurement figures.

One Destination, 850,000 Downloads

On Oct. 9, Clear Channel Radio launched iHeartRadio, a network/application that enables users to access the company's terrestrial and Internet radio streams on the iPhone or iPod Touch. iHeartRadio was introduced in conjunction with iHeartMusic.com, the Internet destination where users can stream more than 760 of the company's stations, plus find music news, ring-tones and lyrics, hear live performances and artist interviews, and submit music. The free, one-time download of the application is available through Apple's iTunes and the iPhone application store.

"The concept there is, 'Let's give our listeners one destination where they can easily sort by genre or format or city so they can listen to the stream of those 800 radio stations plus a plethora of on-demand content,'" Harrison says. iHeartRadio has become a top five Clear Channel Radio Web site and "now makes it easier for listeners to stay connected to the company's audio streams on mobile devices under one brand."

According to Harrison, iHeartRadio is the iPhone's No. 1-ranked music app and the No. 69

Continued on page 10

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free application: "Through the iPhone, 85% of people have downloaded the app," Harrison says. "We’ve already upgraded our version several times. We are now on version 2.1 and . . . more than 82% of the users have upgraded to the newest version, so it’s an engaged audience."

Although breaking down the exact number of listeners the iHeartRadio app has added to the existing Internet radio audience is complicated, Harrison estimates it’s adding between 5% and 10% to digital time spent listening already, which is a pretty good sign considering we’ve only been on the iPhone for several months. I believe now there’s going to be a new audience that is experiencing our content because of the ease of getting it on devices like the iPhone.

Internet radio ad agency TargetSpot recently joined forces with Ronning Lipset Radio, and the combined entity now represents 15.3 million unique cure listeners per month through its Internet radio partners, according to comScore Arbitron data. TargetSpot CEO (co-founder Doug Perlson, who works with such partners as CBS Radio, Entercom and Slacker, says TargetSpot is seeing mobile become “a bigger part of the listening experience with some of our partners, as high as 10% listenership . . . Businesses like Slacker have just recently rolled out their BlackBerry and iPhone applications and everything that we’re hearing is that they are enormously popular. It’s still early in the game, but there’s every indication that it’s progressing as expected.”

Perlson predicts it’s only a matter of time before a third-party measurement service comes along that tracks unique visitors to mobile devices. "Typically an audience will need to reach some sort of critical mass before there’s interest in tracking it independently. At this point, we’re not selling the mobile audience independently because it’s still growing and I would say that it’s probably not big enough to sell independently, but I think we’re definitely getting close to seeing that happen.”

From Harrison’s perspective, third-party measurement of Internet radio makes dealing with advertisers and agencies much easier. “It’s exciting that Ando [Media] is a third party and you’re not looking at panel-based information, but real-time usage. Advertisers are asking more and more for true transparency and how many people they are actually reaching. To be able to go into an agency in New York right now and show them that [Clear Channel Radio’s] New York cluster of radio stations has, say, 25,000 people right now digitally listening to our radio stations is pretty impactful.”

Tempered Mobile Expectations

Like Perlson, Arbitron senior VP of business and marketing development Bill Rose says the number of people listening to Internet radio on mobile devices hasn’t reached critical mass and that a huge gap still exists between terrestrial radio and Internet radio listening. Because Arbitron’s next “Infinite Dial” survey of satellite, HD radio and podcasting won’t be released until April, Rose referred to numbers from the 2008 study to compare the popularity of Internet radio with over-the-air listening.

On a weekly basis about 13% of those 12+ listen to Internet radio, Rose says. However, traditional radio reaches 93% or 94% of Americans each week, according to Arbitron. So, while Internet radio has grown, a substantial difference remains between the two types of radio in audience size.

"Streaming radio as we know it doesn’t reflect iPhone usage and portable device usage," Rose says, cautioning that the industry temper its expectations somewhat. "We all get very excited about the number of people in the street or in our families who tell us about their new iPhones. They are exciting devices and a lot of people are using them, but the number is not so large that it would change the 13%.”

Rose says that Arbitron studies have confirmed that the impact of Internet radio on over-the-air radio usage has been less dramatic than expected. And although many people believe that Internet radio users are no longer listening to regular radio, that’s not the case. Heavy users of AM and FM radio also tend to be heavy users of new forms of audio distribution, too, because they enjoy the content radio offers and want to try it on other platforms.

If broadcasters figure out how to make new channels of distribution work for them, “it may take from their stick, but it may come back to them in terms of online radio and mobile plays. The net may be the same or higher at the end of the day.”

CBS Radio’s Goodman believes that Internet radio extends the time listeners spend with the medium. "They tend to use it in ways that they previously weren’t using radio. So much of Internet radio is between the hours of 9 a.m. to 5 p.m. at work. It really extends the period of time you listen to radio. Prime time was about morning and afternoon drive. For Internet radio, prime time is at work and it’s really creating an entirely new daypart.”

Lack Of Mobile Measurement

Rose says that although there isn’t a standard method to measure Internet radio listening on mobile devices, he believes it’s coming. Radio companies may be able to provide audience estimates now, “but the way that everybody calculates them is different and they are kind of hard to pin down in terms of ‘What does it really mean?’”

The current environment, where stats and metrics from different companies don’t mean the same thing, is typical of early-stage media, Rose says. As the measurement methods mature, “they tend to coalesce under a common form of measurement that makes it easier to make comparisons.”

Rose says that “mobile devices are without question the next frontier, likely followed by in-car mobile Web access.”

Pandora’s Westergren also considers automobiles an area for pure-play Internet broadcasters to grow. “We see cars as a wide-open space that we want to go after that we haven’t been in. We’ve wanted access to it for a long time. We certainly have designs on being ubiquitous in that space. Whatever opportunities come up we will certainly chase them.”

TargetSpot’s Perlson is enthusiastic about other mobile devices that are catching on. “We’re starting to see developers create Internet radio applications for the Android Google operating system and the Palm operating system. It’s not just going to be about the iPhone; it’s going to be about several different mobile platforms, and that’s going to dramatically increase the penetration because there’s this whole group of people that wouldn’t give up their BlackBerry who are only now getting the opportunity to listen to Internet radio on the phone.”

Perlson calls the Slacker BlackBerry application phenomenal and the best mobile application out there. “It catches the radio for a short time so there are no connectivity issues. Users can go into the subway in New York City, for example, and continue to listen to Internet radio without losing the connection. I know that just about every builder of these applications is also building applications for Android right now, which is for the new Google GPhone. Folks are also talking about the new [smart phone] Palm Pre and making sure they have applications at work for that device as well.”

Perlson predicts that all these new gadgets will be widely used. Broadcasters must ensure they are platform-agnostic so that they can distribute content wherever listeners are. “That’s been the approach and that will continue to be the approach.”

Harrison echoes that sentiment: “There’s a lot of iPhone entry right now and we’re poised to go when the time is right on each of these devices.”
Paul Harvey Touched Millions With Singular Style  By Mike Boyle and Mike Stern

News of Paul Harvey’s death spread rapidly Feb. 28, and not just in the radio community. The man who made a name for himself expertly reading and interpreting the headlines quickly became one himself on newspapers and Web sites around the world. The radio legend died in Phoenix at the age of 90 with his family by his side. Cause of death wasn’t immediately available.

Harvey’s death followed that of his wife and business partner of 68 years, Lynne “Angie” Harvey, who died in May 2008.

Paul Harvey Jr., who frequently filled in for his father, correctly noted that his father and mother “created from thin air what one day became radio and television news.” During a Jan. 30, 2011, interview with Larry King, Harvey described himself as “a professional parade watcher.”

Response to Harvey’s death came from far and wide. Former President George W. Bush called Harvey “a friendly and familiar voice in the lives of millions of Americans.” CBS News’ Charles Osgood, who was a colleague of Harvey at ABC, said that when Harvey came on the air, everyone in the newsroom would listen. “You might listen with half an ear to somebody else doing a newscast, but when Paul Harvey came on, you couldn’t not listen.”

ABC Radio Networks president Jim Robinson called Harvey “one of the most gifted and beloved broadcasters in our nation’s history. As he delivered the news each day with his own unique style and commentary, his voice became a trusted friend in American households.” Arbitron president/CEO Michael Skarzynski noted that the commercials Harvey read “were a seamless part of his program. He considered the words of his sponsors as ‘good news’ that a friend would tell a neighbor about a product or service.”

J.P. Morgan analyst John Celestino noted that Harvey “is the face of the new media business—radio legend and cultural icon.”

The news is making the rounds of radio operators and broadcasters throughout the country as well. “The voice is one of the icons of America,” says Bobby Burris of Synergy Broadcast Group, who has managed many of the high-profile news radio personalities. “He had people that would always listen, even when they didn’t want to.”

AIBC Radio Networks executive Andy Archibald says Harvey “was the voice of the 21st century.”


When you think of radio, you think of Paul Harvey. —Sean Hannity

EBC Radio MAKING AND REVENUE, RADIO MAINTAINS RESOLVE

By Jeffrey Yorke and Paul Heine

Radio deal-makers have hit the brakes—and hard. A new SNL Kagan study shows “a huge decline” in deal dollar volume in 2008, a trend expected to persist in 2009. Station sales dropped from $2.2 billion in 2007 to $932 million in 2008, with the average price-per-station falling from $2.9 million to $1.6 million. By comparison, station owners—during deregulation’s early days—bought, sold or swapped $12.2 billion worth of stations during the first nine months of 1990.

Kagan expects the first half of 2009 to bring more forced sales, Chapter 11 reorganizations and declining cash-flow multiples as station owners cope with the weak ad market. And for now, the weak overall ad market looks like it’s in a holding pattern and may not improve until 2013, according to a new study by BIA’s Kelsey Group.

Total U.S. ad revenue will decline from $155.3 billion in 2008 to $144.4 billion in 2013, a negative 1.4% compound annual growth rate, according to BIA. “Local media will experience marginal to rapid declines in the next 18-36 months,” BIA’s CEO Tom Buono says. “A small number of traditional media will rebound with a revived economy beginning in 2010, though most traditional media will continue to decline, albeit at a slower pace.”

Commonwealth Broadcasting president/CEO Steve Newberry has been on the front lines of this fire, forced to lay off 16% of his workforce—“all hardworking people,” Newberry says. But he’s optimistic that the 24-station, Kentucky-based group will be able to avert further reductions. “I also hopes the business will turn around as soon as April or May,” Newberry says. “Our business is going to look a lot different but it will be stronger when we come through this,” Newberry says. “Whenever you go through a rough patch, you end up finding new ways to do things and get your priorities straight.”

At family-run Beasley Broadcast Group, a 5% salary cut for staff, and even more for executives, has been instituted. But Beasley has managed to save jobs. CFO Caroline Beasley says “there has been a sense of relief among employees that they could move on” and focus on the tasks at hand.

Greater Media VP of radio Rick Feinblatt recommends keeping the voice of the 21st century alive. “As the shift to online accelerates, and the demand for accountability metrics grows, there is an increased urgency for traditional media companies to develop and embrace new business models that incorporate digital strategies in order to drive business over the next decade,” BIA’s Buono says.

But for now, grim fourth-quarter financial results and companywide cutbacks continue as broadcasters focus on reducing expenses and debt. However, SNL Kagan senior analyst Robin Flynn sees a light at the end of the tunnel. “They will emerge from the current economic crisis with a more conservative business model, leading to revenue growth and at least partial recovery in station values off of today’s historically depressed levels,” he says. “With more than 235 million listeners, broadcast radio still remains a viable business in the long term.”

John Fuller certainly agrees with that assessment. His Red Wolf Broadcasting has agreed to pay $30 million and his own money—for alternative WLIR/Waterbury, Conn., in the Hartford market, his fourth New England station. “This is the time to jump the competition and grow. I think I’m going to have a good deal,” Fuller says about the station Clear Channel had parked in the Aloha Trust. “We’ll probably tweak the programming, the promotions and its on-air presence. And we’re going to hit the streets hard.”
Successful sales teams partner with researchers and vendors to seek information and solutions

Researchers: ‘Hobbits’ Or Sales’ Best Friend?

Susan Knoll
Knoll.s@sbcglobal.net

To most account executives, researchers are mysterious, Hobbit-like creatures who scurry around carrying reams of reports, are introverted and seldom have a sense of humor. Let’s clear a few research myths up: First, not all research reports can be produced in two minutes with just the push of a button. (Well, maybe if every researcher had an “Easy” button.) Second, researchers are not introverted Hobbits; most just feel a bit misunderstood. And finally, researchers are not geeks simply because they like to play with numbers all day.

As most broadcasting groups are centralizing research duties up to corporate, stations with a local researcher (part-time or full-time) are an exception. Combine the volume of cutbacks, and everyone is asked to take on more despite there still only being 24 hours each day. Overwhelming as this is, it can be less daunting by building a collaborative partnership between sales and research. And it all starts with working smart.

The Automated Way

Start by asking yourself: “Is there a faster way this can be done?” Usually the answer is yes, as many reports can be automated. While there is a significant time investment upfront in preprogramming the reports, the time savings on the back end is well worth the time and effort.

The next consideration is: Does our sales team have easy access to all the tools needed to empower them to generate revenue? With the proliferation of computers and technology, every station and station group should have a shared drive dedicated to sales. This can be done internally or externally (i.e., a Web site). This site should contain only the information (reports, demo analyses and articles) that will generate revenue. It should be positioned to sales as the first stop for gathering information and needs to be universally supported by all management.

Given the economic climate, sales motivation is more challenging than ever. This site is a perfect solution to unilaterally distribute these materials to sales. Any piece that can benefit sales should be on this site.

Prior to entering the world of geeks and hobbits, I was a media account executive, selling everything from general-market airtime to Yellow Pages to Spanish-language airtime. I understand the account executive’s challenges.

Generally, there has been a gap between sales and research. There are several ways to close this gap; one is to include your researcher in the sales process. Invite them along on a sales call. It allows the researcher to see how the sales world works every day while creating a more collaborative environment for sales and research. Additionally, my experience has been that most clients are flustered you cared enough to bring in research. By the customer seeing that there is a living, breathing human being behind the data, they tend to let their guard down and open up a bit more. Lastly, it allows your client to put a face on research.

The key to expose your researcher to your most challenging clients. Just as you know your active clients better than your local researcher, each researcher knows their resources and the data available better than sales. Most important, allow your researcher to participate in the meeting by being a part of the conversation. Researchers are problem-solvers by nature. They use the answer to their questions to determine which research tool would be the best to use. Another advantage is to prevent tunnel vision by having a fresh perspective.

Learn How To Access Data Yourself

Education is vital. This applies to both sales and research. Every sales manager, account executive and sales assistant should be educated on all the research resources available. This includes knowing how to pull basic reports, interpret the data and create the slides. Note to sales: If you believe this is not your responsibility, think again. There will be times your researcher isn’t available to handle an emergency request. Your stress level can be significantly decreased through knowing how to access the data. Isn’t it the best position for any account executive to be viewed by a client as his or her unpaid marketing expert?

Conversely, local researchers also need to be on their game. This may mean learning a new software or reading non-media business publications after business hours. Just as an account executive drops off an article to a client, researchers should be knowledgeable of sales and clients to put that article in the hands of sales.

Finally, reach out to your research vendors. Communicate the information and tools that will allow you to set the sales teams up for success. This also applies to vendors. Ask your customers what you can do to help them. Inquire about what is needed most: a category one-sheet, overcoming a client objection, a custom study? You don’t know until you ask.

This is especially true for ethnic media. There is always one more objection ethnic stations need to address that general-market stations typically don’t: demonstrating to a client the importance of this audience. For Spanish-language stations, this objection takes the form of the client believing they can reach the audience through their current general-market stations.

Additionally, the PPM is accompanied by ratings compression. Qualitative data has never been more important. The challenge in this economy is that maybe your station’s qualitative possibly did not survive the budget process. If this is the case, as a researcher, it is your responsibility to proactively seek as much information as possible. There are many free research sites available.

This year promises to be one of the most challenging in the broadcast industry. The successful sales teams will be those that partner with their researchers and vendors to seek information and solutions.

Susan Knoll is former VP of research for Entrainment Communications. She is available for consulting and training, and can be reached at 805-387-3056.
How to know if you had a good show—or not

Morning Show Self-Exam

Don Anthony
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Everyone knows when they’ve had a good show. It’s like throwing a party and knowing if people had a good time. But understanding why something works, or why it isn’t working, is different: like when a car’s “Service Engine Soon” light turns on, we often say, “Gee, the car’s running fine,” but after bringing it to the shop, we uncover a problem.

Unfortunately, morning shows don’t have such warning signs, but you can develop your own self-exam. Simply create a checklist of 10 or more components of your program that are most critical to its success or entertainment value and then evaluate them at the end of a show.

Here’s a sample:

— Did our show couple listeners to stay tuned?
— Did we connect with our audience emotionally?
— Did we stir curiosity? Create talk?
— Did our stories create vivid pictures in the audience’s mind?
— Did we make people laugh?
— Did the show keep moving, or were there lulls?
— Did we poke fun at ourselves?
— How well did we cover the hot topics?
— How effective were we at keeping listeners around after the breaks?
— How many reasons did we give our audience to tune in tomorrow?

Of course, these are my examples. I asked some of radio’s top shows to weigh in as well:

Paul Castronovo (Paul & Young Ron), Miami/West Palm Beach

Exhaustion. If I am wiped out after a show, that usually means we did a good job.

If you go in well prepared and end up doing nothing that you prepared because something “happened” and fell into your lap, you probably had a good show.

The laugh factor. In our world, we don’t want to shock, we don’t want controversy, we want the funny. If we were laughing a lot during the show, it was a good show.

And the No. 1 way to know you had a good show: If you are still employed to do another one tomorrow.

JB Hager, KHMX/Austin

I know we had a good show when we threw out most of the things we had planned.

Jack Diamond, WRQX (Mix 107.3)/Washington

Many used to think if you had material left over at 10 a.m., then you had a good show. That wasn’t the only barometer, but an indication that we had a lot of content.

We try to create a bridge to a listener on an emotional level and a “story arc” to the next hour or day or week, almost like episodic TV. Think “24” and how it ties up some loose ends every episode but leaves enough unsaid or unresolved that you have to come back for the next episode. You think about what happened and can’t wait for the next episode. We try to have some of those elements in every show.

In a PPM world it isn’t quite as important to pound names and call letters, but it is for you to get word-of-mouth credit and for people to find you again. Don’t be lulled into losing the branding part of the show—maybe just lose a bit of the hype. It helps the show sound more sincere and relatable.

Corey Foley, KWBF (the Wolf)/San Francisco

I know it’s a good show when none of the members are looking at the clock. The time flies by when everything is clicking.

Danny Czekalinski, WRMF/West Palm Beach

The sign of a good show is if you immedi-
ately document the show as one you would send out to a potential employer if he asked for a full scope.

I have found that when you listen back to a show it’s never as good as you thought it was and never as bad as you feared.

Janet Snyder, WKSE/ Buffalo

You know you had a good show when you walk out and the phones are still going. You also know you’ve had a good show when your PD leaves you alone.

Dave Ryan, KDWB/Minneapolis

How to tell if you didn’t have a good show? Listen to how salespeople or the PD talk to you. If they say, “You had a great show today,” then you did. But if they say, “How did things go today?” that’s a bad sign. What they’re really saying is, “You sounded like crap today, but I don’t want to hurt your feelings, but I’m also not going to blow smoke and say you sounded great.”

Skip Mahaffey, Tampa

When you walk out of the studio with more show prep than when you arrived.

When the TV crews are loading up and leaving my studio by 8 a.m.

When I sit and watch the local, national and world news, then “Entertainment Tonight” and “TMZ,” and I can say, “We did that this morning.”

When I go to bed that night eagerly waiting for the next morning.

Gary Bryan, KRTH (K-Earth)/Los Angeles

I know we’ve had a good show when I feel we’ve somehow woven all the hot topics of the day in our own style, with attitude and comedy. And along the way, we’ve jammied together so that everyone’s character is developed and their stories are told. You can feel whether the audience is with you or not.

Rachel Giordano, producer of ‘Mojo in the Morning,’ WKQI (Channel 95.5)/Detroit

We kept things moving so the morning didn’t drag; shorter bits, topics and interviews so you can fit more entertainment into their TSL, which means they don’t feel like they are listening to commercials the whole ride into work.

We had well-thought-out teases that kept people coming back for more content.

We had great communication about what we were doing next so the team could move forward together with the content and not in different directions because they didn’t know what the end result was supposed to be.

There’s nothing better than wrapping up a great show. Keeping tabs on what makes it great will help ensure many great to come. Have something you’d like to add to our checklist? E-mail me at themouth@tds.net.

Don Anthony is president of TalentMaster.
Conservative programmer guards against return of restrictive regulations

**Brian Jennings Vs. The Fairness Doctrine**

Mike Stern
MStern@RadioandRecords.com

Brian Jennings clearly remembers when he started down this path. Working for Citadel as VP of news, talk and sports programming, he was in South Carolina making station visits. Faced with two hours of driving between markets, he found himself with time to do something fairly rare when you travel every day: listen and think.

He tuned in to Dial Global syndicated host Neal Boortz, who was warning listeners about the potential return of the Fairness Doctrine. Jennings’ initial reaction was dismissive. “Nah. No way,” he thought. But the longer he listened, the more he became convinced something of substance was indeed brewing. That was his first step toward becoming an author.


A History Lesson

According to West’s Encyclopedia of American Law, the Fairness Doctrine stems from a time when federal regulators attempted to guarantee that the broadcasting industry would present a balanced viewpoint. It isn’t an actual statute, but instead “a set of rules and regulations imposing controls on the content of the broadcasting media. Its two main tenets were that broadcasters had to cover controversial issues and had to carry contrasting viewpoints on such issues.”

While the courts upheld the doctrine against challengers who insisted it violated freedom of speech, in 1985 the FCC determined that the doctrine hurt the public interest and violated the First Amendment. Panning to the advent of cable—which provided consumers with multiple channels—the FCC decided that broadcasting was no longer a limited resource, making the restrictive regulations unnecessary. The doctrine was abolished in 1987.

Jennings remembers working in radio when the doctrine was in effect. “We were afraid,” he says. “We were always fearful of potentially losing a broadcast license and as a result, stayed away from controversial matters. If we couldn’t address the other side, we oftentimes didn’t go on air with one side.”

All of that changed when the doctrine was abolished. Jennings says: “That was a major shift in broadcast history.” Soon after, he became PD of KVI/Seattle and perhaps not so ironically, under his leadership, the station evolved into one of the first all-conservative talk stations.

The timing, he explains, was ideal, as political correctness was sweeping across the country. “That was a growing movement at the time. There were a lot of conservatives that felt like they did not have a voice. We felt like we were censored from our own thoughts.”

In slightly more than three years, the station grew to be No. 1 in adults 25-54, unseating the market’s heritage talker KIRO for the first time in 25 years, Jennings says. Understandably proud of the format’s growth, he also worries about its future. “I feel a lot of responsibility toward this format,” he says.

Facing The Threat

Early on, Jennings established that he doesn’t back down from a fight. Receiving literally thousands of complaint letters in the early days of

Continued on page 18

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12:00-7:00PM
REGISTRATION OPEN

3:30-4:45PM
ANNUAL ROUNDTABLE: THE TALKING HEADS OF TALK RADIO
A distinguished panel of industry leaders offer their assessment of the opportunities and challenges facing the format.

CO-MODERATORS
Cyndee Maxwell
Mike Stern
Kevin Magee
Mark Masters
Alex Nogales
Oscar Ramos
Bruce Reese
Neal Schore
Michael Weiss

5:00-7:00PM
R&R OPENING NIGHT TALKTAIL PARTY
Sponsored by Talk Radio Network

FRIDAY, MARCH 13

8:00AM-6:00PM
REGISTRATION OPEN

8:30-9:00AM
CONTINENTAL BREAKFAST
Sponsored by ABC News Radio

9:00-10:00AM
THE STATE OF THE (RATINGS) NATION
It's more important than ever in our business to understand the business of ratings. Not only are they the report card programmers measure success against, they play a major role in a station's revenue success. This session will provide a full update on issues like new vendors, new measurement systems and new recruitment challenges.

10:30-11:45AM
DRILLING FOR TALENT: NEW SOURCES AND ALTERNATIVE SOLUTIONS
Just like oil, talk radio talent is a rare commodity, which means, just like America, radio needs to drill in new areas to develop alternatives to our current dependence on small markets and broadcast schools. Learn about ways to build pipelines to new sources of fresh talent.

12:00-1:45PM
LUNCHEON
Bob Rosner is co-author of the nationally syndicated column "workplace 911" and author of the best-selling "The Boss's Survival Guide." A recognized management expert, he has contributed to many publications, including the Wall Street Journal and Fortune, and has been interviewed by "60 Minutes," CNN, Fox News and others. He will share his experience and provide advice to help managers through the tough times our industry is facing.
**Friday, March 13th**

**2:15-3:30PM**

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

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

**3:45-5:00PM**

**WHO SAID LIFE’S FAIR? THE FAIRNESS DOCTRINE DEBATE**

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

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**Saturday, March 14th**

**8:00AM-12:00PM**

**REGISTRATION OPEN**

**8:30-9:00AM**

**CONTINENTAL BREAKFAST** Sponsored by Real Estate Today

**9:00-9:45AM**

**TAKING TIME TO THINK**

Charles S. Feldman, an investigative reporter at CBS Radio news KNX/Los Angeles, is the co-author of “No Time to Think,” a new book focused on how the increasing amount of news, due to the dangerously extreme speed at which it is produced, is only “half thought-out half true and sometimes lazily repeated from anonymous sources interested in selling opinion and wild speculation as news.” Hear about the examples Feldman researched and the conclusions he draws in the book at the Talk Radio Seminar.

**10:00-11:15AM**

**YOU'RE THE BOSS, NOW ACT LIKE IT**

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

**11:15AM-12:30PM**

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

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

**12:30-2:00PM**

**R&R ANNUAL NEWS/TALK/SPORTS INDUSTRY ACHIEVEMENT AWARDS LUNCHEON**

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

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**Agenda subject to change**

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**Register Now! radioandrecords.com**
Continued from page 14

KVLC, he responded by creating "Letters to the Program Director," a 60-second feature where he would read the inflammatory complaints on the air.

Now he sees a new challenge. While he was researching the subject, Sen. John Kerry D-Mass., and House speaker Nancy Pelosi voiced support for reinstating the doctrine. Then, in an interview on Citadel talk K Kob/Albuquerque, Sen. Jeff Bingaman, D-N.M., said its return would "elevate talk radio to a higher calling," adding that without the regulation, "radio has become less intelligent."

That interview circulated among talk hosts across the country, and laid the groundwork for Jennings' project by making people nationwide aware of the potential "threat" to talk radio. Since, a White House representative has reiterated what President Barack Obama said on the campaign trail telling Fox News that he doesn't support the return of the doctrine. Despite that and the Senate's Feb. 26 approval of the Broadcaster Freedom Act, an amendment that would overturn a reinstatement of the Fairness Doctrine, Jennings remains concerned. "Democrats were more than happy to allow the vote because Sen. Dick Durbin [D-lll.] attached yet another amendment giving the FCC authority to encourage and promote diversity in communication media ownership and to ensure that the public airwaves are used in the public interest." That is the new Fairness Doctrine."

The code word, he says, is localism. "That's the big buzzword. They want more localism and diversity of ownership and programming. The way they will do that is with stiffer requirements and regulations for broadcasters at the local level."

One idea being put forward is the creation of permanent community advisory boards for station programming, "and they would have teeth," he says. "With tougher licensing requirements, the FCC could create community boards." To Jennings, it's the Fairness Doctrine, just without the name.

The potential for new localism regulations isn't the only threat Jennings writes about. "There are groups that would love to silence conservative talk radio and are using the banner of hate speech to try and do that."

He believes that some Hispanic groups are tagging conservative talk with this label. "I have seen firsthand conservative talk show hosts talk about immigration and as soon as the word 'illegal' is inserted, the host is labeled a hate-speech host."

He feels these groups are using the guise of political correctness and worries that the notion that a program traffics in hate speech is a tough one to dispel, true or not. Of course none of the methods for stifling free speech will necessarily succeed. "There will be legal challenges to the new approach as well," Jennings predicts. "Any time government gets in the business of managing language and viewpoints, they get into First Amendment concerns."

For his part, Jennings favors an easier solution: "Let the marketplace of free ideas be the regulator. If [TRN-syndicated conservative talker] Michael Savage has 8 million-10 million people listening, they are the regulators." Plus, when all else fails, "the fact of the matter is there is such a thing as an 'Off' button. You don't have to listen." 

Stoking The Fire

Recent comments by politicians indicate interest in a renewal of the Fairness Doctrine:

"Well, you either ought to have the Fairness Doctrine or we ought to have more balance on the other side, because essentially there's always been a lot of money to support the right-wing talk shows."

-former President Bill Clinton

"It's absolutely time to pass a standard. Whether it's called the Fairness Standard, whether it's called something else, I absolutely think it's time to bring accountability to the airwaves."


"I would want this station and all stations to have to present a balanced perspective and different points of view, instead of hammering away at one side."

-Sen. Jeff Bingaman, D-N.M.

Talk Radio's Imbalance

Media Syndication Services president Paul Woodhull helped prepare a report in conjunction with the Center for American Progress titled "The Cultural Imbalance of Talk Radio." Released in June 2007, the report is a statistical comparison of the amount of conservative and progressive talk programming aired weekly in the United States. The survey revealed for every hour of progressive there were nine hours of conservative talk, Woodhull says. The group also examined results by ownership. "Stations owned and operated by a large group are statistically more likely to air conservative talk," Woodhull says. "If it's owned locally and/or by a woman or minority, they are statistically more likely to air progressive talk."

That doesn't mean Woodhull favors bringing back the Fairness Doctrine. "It should not be reinstated," he says. "It doesn't make sense.

However, there's an underlying responsibility in the current FCC licenses for station owners to operate in the public interest and provide responsible opposing viewpoints."

He adds, "Verizon pays a lot of money to use the [mobile] spectrum. Stations don't, but they do sign a contract saying they will operate in the public interest."

Instead, the group suggests other ideas, such as limiting ownership caps in markets to promote diversity. "Encourage local, minority and women owners, which will lead to a diversity of voices," Woodhull says. "Also, some true oversight in license renewal needs to be reinstated, including transparency in the process and a shortening of the license term."

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Hegwood Leaves Radio One

Steve Hegwood has wrapped up his second tour of duty with Radio One, as he resigns as OM of Radio One/Atlanta and PD of urban WHTA (Hot 107.9) to focus efforts on expanding the stations he owns and operates through his company, Hegwood Media. “I would truly like to thank Cathy Hughes, Alfred Liggins, Michele Williams and Bruce Dens for the opportunity to be a part of Radio One for a second term,” Hegwood said. “It has been a very rewarding experience.”

Energy Interrupts Dancing For Karel

Flying Bear dance outlet KNKY (Energy 92.7)/San Francisco has had the foresight to scoop up controversial market vet Karel to do a nightly talk show, which will be set up for syndication. Karel used to do a similar show on KFI/Los Angeles but most recently worked across the street at KGO-AM. Energy consultant/MD Don Parker sees a definite upside in cultivating the talents of Karel: “At a time when all the big broadcast companies are cutting back on personality, we’re proud to be expanding as the flagship radio station of ‘The Karel Show.’ It may be a bit unorthodox to add a talk show to evenings on a music radio station, but that’s the beauty of being a completely independent operation. We can still take chances while everyone else does what’s safe.” “The Karel Show” will air on Energy 92.7 from 9 p.m. to midnight Monday through Thursday and will soon be available on a syndicated basis.

Quick Hits

■ Joey B is back in Philly as executive producer/host of “Chico in the Morning” on Beasley rhythmic WRWD (Wired 96.5). He last left month after three years. It’s a homecoming for Mr. B, who used to work in the same capacity with Chio across the street at Clear Channel’s WRQQ (QiQO) from 2001 to 2005. Most recently, Joey had been executive producer of the Tampa-based MJ Radio Network.

■ Kristen Guarino joins ABC Radio Networks as manager of affiliate relations. Her extensive industry background includes radio stints at WMXJ and WSHE/ Miami, WQOR and WRKO/Boston, an affiliate relations gig with Westwood One and a few years with the late trade magazine Radio 40. She will be based out of the Los Angeles offices of Nielsen Radio, where she’ll work with Dave Van Dyke on the ACRN side, and Catrina McGinn of Nielsen, which produces BDSRadio and SpotScan products for ACRN. (Nielsen is the parent company of R&R.) Guarino can be reached at 323-817-1507 or kristen.guarino@citcom.com.

■ Former Jive Records West Coast promo manager Rod “Robby Rod” Edwards has launched Stop! Look & Listen, which not only does record promotion but provides that little something that Edwards likes to call “360-degree marketing solutions.” Hit him up at 323-646-8064 or rodgy60@gmail.com.

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Booouch, Luuuuucek On Same Team!

That loud “boom!” heard somewhere over Burbank, Calif., last week was the sound of two promo titans meeting up under the same roof for the first time: Kenny Lucck and Dave Bouchard. Lucck first joined the company as VP of promo for Warner and Reprise. Now, more good news for one of our other favorite folically challenged pals: Bouchard has landed with Reprise as Los Angeles local. Bouchard is known and loved for his 11 years at Island Def Jam and, most recently, his stint at Roadrunner Records. As a special bonus, Bouchard will now utilize his many years of building amazing connections around the country to “call all of his radio friends,” according to his new boss, Mike Rittberg. Hit up Bouchard in his new digs: 818-953-2198 or david.bouchard@wbr.com.
**The Programming Department**

- Congrats to that daze-paying workhorse Buhrm Gotti, programming assistant at Lincoln Financial rhythmic KQKS (KS 107.5)/Denver, who is rewarded for his efforts with bonus assistant MD stripes. Despite his lofty new position, Gotti has graciously agreed to hang on to his late-night/weekend airshifts. PD John E. Kage retains his longtime MD duties.
- WAPE/Jacksonville APD/MD Chase Daniels has been awarded similar duties at just-launched alternative neighbor WMXQ (X102.9).
- The budget reaper got off the bus in Tucson and paid an unfortunate visit to PD Darin Arriens, taking him out of Citadel classic hits KHVT after two years. Prior to joining KHVT in December 2006, Arriens programmed rock and CHR/top 40 combo WKLQ and WHTS/Grand Rapids. Before that, he was MD of CHR/top 40 WJIM/Lansing, Mich. He's ready for his next challenge and can be reached at 520-240-7626 or darrinarriens@yahoo.com.
- Dale O'Brian has been released into the wild, yet again. This time, he leaves the PD position at LM Broadcasting hot AC WCDA (Your 106.3)/Lexington, Ky., where he had been working since April of last year. O'Brian's previous programming stints include the late WWZZ (Z104)/Washington, WBTS/Atlanta and two stints at Clear Channel's WMXL/Lexington. While he begins the search for a new gig, he will keep himself occupied as creator of the syndicated "Retro Country USA," now in its 12th year and heard on 120 affiliates. Reach out to O'Brian at 859-433-4933 or dale@retrocountryusa.com.
- NextMedia hot AC WGER/Saginaw, Mich., has a new PD to accompany its new "Mix 106.3" brand: Say howdy to Brian "Fig" Figula, who arrives from Detroit, where he was creative services/imaging director at Citadel hot AC/adult hit combo WDWO and WDRO (93.1 Doug FM). He replaces Lauren "Ren" Davis, who has left the building. Señor Fig is also well-known for his time as APD/afternoon guy at WQLQ (Q104)/Cleveland and PD/afternoon driver at WWCK/Flint, Mich.
- We're talking "job security" for McConnell "Man @ Large" Adams, PD of New Northwest rhythmic KFAT/Anchorage, Alaska, who was upped to director of programming, Alaska top 40 for the company, which means he annexes programming duties at CHR/top 40 sibling KWLF (Wolf 98)/Fairbanks. That gig has been open since Jerry Evans left KWLF last August to join the University of Alaska/Fairbanks Public Radio. Adams will continue to do middays on KFAT and voice-track nights on KWLF.
- Jami Landis earns MD stripes at Clear Channel rockier KIOK/Beaumont, Texas. Landis had been doing nights, but moved into afternoons Jan. 2, after former PD/MD Mike Davis left to pursue a career in law enforcement. OM Trey Poston is serving as interim PD until a more permanent situation is decided.
- Afternoon jock Nicky G has been upped to MD at Equity hot AC WAVY/Atlantic City, N.J., cheerfully reporting to OM/PD Rob Garcia. Sadly, Nicky's promotion festivities were marred when that giant Kool-Aid pitcher-dude suddenly burst through the wall, causing everyone to freak out.
- Jack Lawson is currently on the loose in Duluth, Minn., after leaving his gig as OM of Midwest Communications rock KHQQ (102.5 the Hog) and news/talk KDAL.

**Shrinkage Showcase**

- A dude named Mahoney has left the morning co-host gig at Finest City alternative XTRA-FM (91X)/San Diego, another budget victim. Prior to joining 91X a year ago, he spent four years at CBS Radio alternative KXTE/Las Vegas. Reach him at mahoney1075@gmail.com.
- The Budget Gnome paid an unfortunate visit to Bonnville's Salt Lake City cluster, where five people were laid off, including Bob Nelson, who did middays on AC KSFI (FM100.3). A traffic reporter, news reporter, salesperson and producer were also among those affected.
- Even the heavily fortified U.S./Canada border can't stop the flow of lost jobs: As part of its efforts to reduce expenses, Canada's CHUM Radio eliminated 40 positions: 17 people were let go and 23 vacant positions will not be filled. Not exactly a great conversation-starter leading into the upcoming Canadian Music Week conference in Toronto. CHUM confirmed the cutbacks will affect its stations in Victoria, British Columbia; Vancouver; Edmonton, Alberta; Winnipeg, Manitoba; London, Ontario; Toronto; Peterborough, Ontario; Ottawa; and Montreal.
- As a result of the flip of Cox Radio's WMXQ/Jacksonville from "80s to alternative, there was some human fallout—namely morning guy/MO/public affairs director Greg Tanner and several salespeople. Tanner, a six-year station vet and the only live jock on WMXQ, can be reached at 904-838-8283, greg@gregtannermedia.com or gregtannermedia.com.
- The Budget Hacksaw slices through Cumulus/Macon, Ga., removing PD morning guy David Nolin from AC WPEZ (Lite Rock 293.7); he also programmed oldies WAVS. He's...

**Re·bel·i·cious**

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**BIG SHOTS**

Compiled by Alexandra Cahill

A Cahill@RadioandRecords.com

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**Mission Accomplished**

Greater Media CEO Peter Smyth was honored Feb. 23 at the 2009 Golden Mike benefit at New York City's Waldorf-Astoria Hotel. The event, hosted by the Broadcasters Foundation of America, raised more than $200,000 for the foundation's mission to provide financial assistance to broadcasters in need. From left are Smyth, Peter Bordes Jr., son of the late Peter Bordes, who co-founded Greater Media in 1956; Greater Media VP of communications Heidi Raphael; Broadcasters Foundation of America chairman Phil Lombardo; and Scott Knight, head of the Norman Knight Charitable Foundation, which donated $50,000 to the Broadcasters Foundation. Photo courtesy of Wendy Moger-Bross Photography.

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**Golden Melba**

R&R Washington, D.C., bureau chief/business editor Jeffrey Yorke chatted with featured entertainer Melba Moore at the 2009 Golden Mike benefit gala hosted by the Broadcasters Foundation of America at the Waldorf-Astoria Hotel in New York.

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**Ready, Willing and Able**

Virgin Records act Saving Abel is touring the country with Seether and Nickelback to support its self-titled major-label debut. The quintet dropped in on CHR top-40 WIFC PD Tony Waitkus during a recent visit to Wausau, Wis. From left are Saving Abel guitarist Jason Null, Waitkus and Saving Abel vocalist Jared Weeks and guitarist Scott Bartlett.

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**Fly Guys**

Albany Broadcasting's WFLY (Fly 92.3) Albany, N.Y., PDMidday personality Terry O'Donnell and his staff welcomed Atlantic singer/songwriter Jason Mraz to the CHR top-40 outlet. Mraz is promoting his third studio album, "We Sing, We Dance, We Steal Things," which dropped in May 2008. From left are "FLY Morning Rush" co-host Jim Clark, APMidnight guy Tarch, O'Donnell, Mraz, MDAfternoon personality Marissa, "FLY Morning Rush" co-host Brian Cody and promotion director Justin Chabot.

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**Kodak Moment**

The ABC News Radio team mingled with celebrities on the red carpet at the 81st annual Academy Awards at the Kodak Theatre in Hollywood. From left are ABC News Radio correspondent Alex Stone, ABC News producer Jessica Rutherfurd and ABC News Radio entertainment correspondent David Blaustein.

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**Midas Touch**

ESPN chairman emeritus Herb Granath; his wife, actress Anne Flood; and broadcast veterans Gordon Hastings enjoyed the festivities at the Broadcasters Foundation's 2009 Golden Mike benefit at the Waldorf-Astoria Hotel in New York. The gala, which was organized by Hastings, featured performances by Melba Moore and Martina McBride. From left are Granath, Flood and Hastings.

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**Tattoo Artist**

19 Entertainment/Jive Records artist Jordin Sparks received a plaque marking the platinum sales of her self-titled debut album. The combined digital and mobile sales of her three singles—"Tattoo," the Grammy Award-nominated "No Air" and "One Step at a Time"—have collectively sold in excess of 8 million units. The "American Idol" season-six winner is in the studio working on her sophomore album. From left are RCA/Jive Label Group chairman/CEO Barry Weiss, Sparks, 19 Entertainment representative Sterling McIlwaine and Jive Label Group executive VP/GM Tom Carabba.
R&RCR SPIN SPOTLIGHT

Bands Of Gold
Ascending 2-1 at CHR/Top 40 with “Gives You Hell,” the All-American Rejects join a select group of eight lead poprock bands to rule CHR/Top 40 in the last five years. (OneRepublic was billed as a featured act on Timbaland’s “Apologize.”) The groups have accounted for just nine—listed below—of the format’s 67 No. 1s in that span.

Artist, Song, Date Reached No. 1
The All-American Rejects, “Gives You Hell,” March 6, 2009
Gym Class Heroes, “Cupid’s Chokehold/Breakfast in America,” April 6, 2007
Maroon 5, “She Will Be Loved,” Sept. 24, 2004
Hootie & the Blowfish, “The Reason,” May 21, 2004
Maroon 5, “This Love,” April 30, 2004

Men At Work
Justin Timberlake matches the mark for most CHR/Top 40 top 10s among solo males, as T.I.’s “Dead and Gone,” on which he guests, pushes 11-10. Here’s a look at the male act s with the most top 10s in the Nielsen BDS-based chart’s 16-year history.

Total Top 10s, Artist(s)
12, Nelly, Justin Timberlake
11, Akon, Usher
9, Ludacris
8, Eminem
7, 50 Cent
6, Diddy, Sean Paul, Will Smith
5, Chris Brown, Ja Rule, T.I., Kanye West

R&R SPIN SPOTLIGHT

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

THE SPIN

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

Rejects Accepted Atop CHR/Top 40
The All-American Rejects notch their first CHR/Top 40 No. 1, as “Gives You Hell” (Interscope) burns 2-1. The group first appeared in May 2003 with the eventual No. 17-peeking “Sway, Sway” and added three top 10s prior to its current hit. Of those, “Dirty Little Secret” (No. 4) rose the highest in 2006. The coronation of “Hell” marks the first CHR/Top 40 No. 1 by a lead band since “Cupid’s Chokehold/Breakfast in America” by Gym Class Heroes led for five weeks in spring 2007. Since, 26 leaders by solo artists had reigned consecutively. The Rejects, who also raise “Hell” into the Hot AC top 10 (11-10), are one of only eight poprock groups to crown CHR/Top 40 in the last five years (see Spin Spotlight, left).

‘Back At One
Nickelback earns its first Active Rock No. 1 in more than three years, as “Something in Your Mouth” (BP R) climbs 2-1. The song is the Canadian quartet’s first leader since “Animals” reigned for three weeks beginning in February 2006. “Mouth” marks the band’s sixth No. 1, matching the chart-topping sums of Disturbed and Metallica. Only Creed and Linkin Park (each eight) have made more visits to the penthouse.

Depeche Mode Starts In Fast Fashion
Depeche Mode’s “Wrong” (Capitol) opens on Alternative at No. 27, claiming Most Increased Plays (up 441). The entrance marks the venerable British act’s highest debut since “Barrel of a Gun” blasted in at No. 22 on the Jan. 10, 1997, chart. “Wrong” marks the act’s 17th chart appearance, a sum that includes six top 10s and four No. 1s. “Dream On” produced the group’s highest peak this decade (No. 12 in 2001).

A Debut, By George
Seether starts on Active Rock (No. 33) and Alternative (No. 39) with an amped-up cover of Wham’s 1985 smash ballad “Careless Whisper” (Wind-up). The track was recorded as part of a promotion for Rhapsody and made available as a digital download, though positive early response has prompted the song’s inclusion on future pressings of the group’s “Finding Beauty in Negative Spaces” album. “Whisper” isn’t the first unlikely rock remake of a George Michael tune: Lenny Kravitz’s take on “Faith” reached the top 30 at Active Rock and Alternative in 1999.

Urban Tops Country; Cyrus Cash In
Keith Urban pushes his No. 1 total at Country to double digits, as “Sweet Thing” (Capitol Nashville) becomes his 10th leader (3-1). Urban topped the tally in January on the duet “Start a Band” with Brad Paisley, “Sweet Thing” marks his first No. 1 as a solo lead artist since “You Look Good in My Shirt” in August. Further down the Country list, Miley Cyrus debuts at No. 48 with “The Climb” (Walt Disney/Hollywood/Lyric Street), while dad Billy Ray bows at No. 59 with “Back to Tennessee” (Walt Disney/Lyric Street). Both songs appear in “Hannah Montana: The Movie,” which opens April 10. The last father and daughter to chart concurrently at the format with separate songs was on the Oct. 5, 1990, Nielsen BDS-driven Country chart, Rosanne Cash ranked at No. 53 with “What We Really Want” while Johnny Cash placed “Goin’ by the Book” at No. 69.

A year ago, Billy Ray and Miley teamed for the No. 4-peeking “Ready, Set, Don’t Go.”

Timberlake Ties Male Top 10 Mark
Justin Timberlake equals the record for most CHR/Top 40 top 10s by a male artist, as T.I.’s “Dead and Gone” (Atlantic), on which he’s featured, lifts 11-10. The song is Timberlake’s 12th top 10, matching Nelly’s dozen (see Spin Spotlight, left). Among all artists, only Mariah Carey (16) and Madonna (14) own more top 10s. Timberlake also made nine visits to the top 10 as part of ‘N Sync from 1998 to 2002. “Dead” concurrently becomes T.I.’s sixth No. 1 at Rap and leads Rhythmic for a second issue. The song is T.I.’s 18th top 10 at Urban, where it charges 13-10 with Most Increased Plays (up 486). T.I. ties Jay-Z for third-most top 10s among rapgers, trailing only Ludacris (22) and Lil Wayne (27). Timberlake additionally debuts in a second featured role, guesting on Ciara’s “Love Sex Magic” (JEG), which takes twin No. 38 bows on CHR/Top 40 and Rhythmic.
The evolution of the Eli Young Band

From Regional Hero To National Hitmaker

Ken Tucker
KTucker@RadioandRecords.com

he number of live dates may be down, but the time the Eli Young Band spends away from home is up, for sure. Not a bad record for a touring band that averages 250 dates per year, then scales back to a mere 200 dates to account for promotional visits to radio stations. “Since Christmas we’ve had an enormous four days at home,” lead singer Mike Eli says with a chuckle. “But we’re lucky. There are people that would kill to be in our shoes. You have to make sure to enjoy it while you’re living it.”

The group, made up of Eli (lead vocals, guitar), James Young (lead guitar, backing vocals), Jon Jones (bass, backing vocals) and Chris Thompson (drums), has its roots firmly planted in Denton, Texas, where Eli and Young met and performed as a duo at the University of North Texas. The pair evolved into a band in 2000 and began playing an ever-expanding radius around the university. “We started making the circle bigger and bigger and occasionally we’d shoot out to the Southeast or the Midwest, but most of our touring for the last few years has been in the Southwest,” Eli says.

Late in 2003, producer Frank Liddell attended a show at the Gypsy Tea Room in Dallas where the band was playing with Miranda Lambert, whom Liddell co-produces with Mike Wrucke. Impressed, he signed the act to his label, Carnival Recording. In 2005, the Eli Young Band released “Level,” its first album for Carnival.

Lincoln Financial country KYGO/Denver PD Joel Burke heard about the band during a trip home to Austin in 2007. He contacted its manager George Couri, who also works with Jack Ingram, and asked for more information. After hearing the group’s music, Burke was convinced that like Texas acts Pat Green and Cross Canadian Ragweed, Eli Young’s music would kill to be in our shoes. You have to make sure to enjoy it while you’re living it.”

This is an act that’s so unique that they can bridge the gap between being a country act and, out of curiosity, bringing in some noncore country fans in their 20s.”

—Joel Burke

Sunday’s Best

2007 was a breakthrough year for gospel artist Shari Addison. Appearing on BET’s gospel talent competition “Sunday Best,” Addison ended up in the final two. Though not named the winner, she earned a recording contract with Zomba Gospel.

On a whirlwind media tour coming off her momentous run on the show, Addison appeared on BET’s “Celebration of Gospel,” “Bobby Jones Gospel” and Trinity Broadcasting Network’s “Praise the Lord” before kicking off the promotional tour for her self-titled debut. First single “No Battle, No Blessing” entered R&R’s Gospel chart at No. 28 and six weeks later the song is holding the No. 16 spot.

Lee Michael, PD/promotions director for Clear Channel gospel WCAO (Heaven 600)/Baltimore, recognizes the song’s impact on listeners who are feeling the pressure in a time of recession. “Shari has captured an on-time, in-season word for many who are going through hard times,” he says. “There is no blessing without a battle, but know that the battle’s not yours.”

The song caught on with listeners immediately, Michael says, “and after her visit to our studios it took off. People are going through it, and they need a word to help them get through. This is that word.”

The Rev. Clarence “JC” Love, Thornton, PD for Clear Channel’s KHLR (94.9 Hallelujah FM)/Little Rock, agrees, noting that there’s a difference between singing what you live and living what you’ve sung. “Shari has a very mature sound to her voice,” he says. “This newcomer possesses that uncanny ability to share with her audience. Her singing tends to wrap its loving arms around you and allows you to hear from heaven in unsettling times.”

Inner City gospel WLIB/New York MD Brown says, “Addison has a powerful voice, and she is one of the rising stars to watch this year in gospel.”

Originally from Chicago, the 45-year-old mother of four is a minister in her hometown at Bright Star Church of God in Christ. “I honestly believe that this CD is so relevant,” she says. “It’s a project that will meet people wherever they are.”

The album, Addison says, “explores many different layers of my faith. It’s uplifting and encouraging and I believe that no matter what you’re going through during your day there’s something that will minister to you.”

Addison’s album was released in January and has sold 10,000 units, according to Nielsen SoundScan. — Folade Bell
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Join professionals who share your passion for radio excellence at the NAB Show this year. For more information, visit www.nabshow.com.
A unique station launch in Saskatoon sets the table for current success

**Christmas In April Generates Festive Ratings**

Kevin Carter  
KCCarter@RadioandRecords.com

In April 2008, after four months of unforeseen delays, bureaucratic and otherwise, the crew of Harvard Broadcasting finally blew the cobwebs off the big red button and launched CHR/top 40 CFWD (Wired 96.3)/Saskatoon, Saskatchewan. Like all new stations, Wired started life with a net rating of “0.” Today, however, thanks to a memorable launch stunt and some aggressive marketing, Wired stands at a 10.2, which, most industry experts contend, doesn’t suck.

It was November 2007 when promotional provocateur Paige Nienaber of Clifton Premo Ranch arrived in Saskatoon to help his pal Chris Myers brainstorm the launch of Myers’ new station. Nienaber had previously worked with the programmer at CFBT (94.5 the Beat)/Vancouver, and Myers’ new company wanted to make lightning strike again, this time on a blank radio canvas. “Paige is a machine,” Myers says. “Give him a promotional request and he comes back with a hundred ideas . . . granted, 90 of them are X-rated or super-illegal, but the other 10 are home runs. He’s an inspiration, to say the least, and a bad influence—but in a good way.”

Harvard Broadcasting had hired Myers some seven months before Wired’s launch, which was originally scheduled for the week before Christmas 2007. After four years in Vancouver, the chance to return home to Saskatoon was a welcome opportunity. “I met Wired’s soon-to-be-GM Carly Caverly at her home, where they were raising their operations until the facility was built,” Nienaber recalls. “We sat around, ate perogies, drank beer and brainstormed a mother of a stunt to launch this thing—because the first five hours are the most important in the life of any radio station.”

Launch Stunt

Once Nienaber, Myers and Caverly agreed on the proper stunt, Nienaber flew home to Minnesota and waited for the launch. And that’s when things went horribly wrong. “At the very last moment they were told by corporate that because of a filing error, they couldn’t turn the keys until the [Canadian Radio-television Telecommunications Commission] gave them the word,” Nienaber says. Being a “glass-half-full” guy, Myers was philosophical: “That unexpected delay gave us plenty of time to get things in order for the launch, needless to say.” That being said, Myers, along with Caverly and a full staff, ended up cooling their heels for nearly four months of a long Canadian winter, waiting for a green light. “Did I mention that Carly had the jocks crashing at her house at the time?” Nienaber adds.

Finally, on April 10, 2008, Harvard received the nod from the CRCIC and was able to launch the next day, using the stunt it had originally designed the previous November for pre-Christmas use: “96.3 Santa FM.” What if it was April? As it turned out, the delay only enhanced the size and effect of this now outlandish-sounding concept.

“We did two days of nothing but Christmas music, aided by a whole army of street teamers stationed on every corner, wearing Santa suits, waving at cars,” Nienaber says. “It ended up being one of the larger launch stunts in history.” Two days later, following the script exactly, and with the entire market buzzing about this weird “Santa FM,” the new station “suddenly” came to the realization that “maybe all-Christmas isn’t a 24/7/365 thing.” Nienaber says. And with the attention of the entire market upon it, Santa flipped to its permanent format: “Wired 96.3”—yes, the one that has the 10.2 share today. “Wired ended up taking away about a third of their CHR competitor’s numbers [CFMC] and eviscerated the rock station [CJII],” he says.

A Thing Of Beauty

“Launching a radio station used to be a big thing, Nienaber says. “An exercise in barely controlled insanity; a challenge to make the most f*cking noise for the least amount of money. American radio began to suck at this well before the economic downturn. So that’s not a viable excuse. In fact, it’s a reason why we should be over the top and create with these things, because the launches that were considered to be the most historic were free. The most memorable launches used only smoke and mirrors and that elusive ‘cineplex of the mind.’”

Nienaber runs his launch concepts through his reliable internal filter, which he has dubbed “WWMD: short for ‘What Would Monty Hall Do?’ He swears channeling the former “Let’s Make a Deal” ringmaster works. “Would Monty Hall send out a press release touting ‘branding’ and ‘platforms’ and ‘transparent melding of the peripheral audience threads? No. Monty would make noise. Thank God for Monty . . . and for people like Carly and Chris and everyone at Wired.”

That same, seemingly devil-may-care attitude is what sets Wired apart from the pack, Myers says. “It’s not just the promotions, it’s the overall feel and attitude of the station. The guys across the street add our songs two to four weeks later, almost to a science. Because of that, everything we do promotionally needs to stand out to have that ‘water-cooler effect,’” meaning “big and memorable,” like Wired’s launch. “When the competition blew their wad with an outdoor campaign, we knew we couldn’t compete with their quantity.”

Myers says. Instead, Wired went with the time-honored tradition of going controversial, with a campaign specially designed to generate immediate reaction, no matter if it was positive or negative.

“We bought three strategically placed billboards and ran a risqué campaign called ‘Everybody’s Wired.’ One billboard featured a picture of an old lady with the quotation, ‘I kissed a girl and I liked it.’ Immediately the whole city was talking about that one billboard. We had religious groups jamming our phones demanding its removal,” Myers says.

Nienaber has no doubt that his unique Christmas-themed launch will be long remembered: “I guarantee that if you visit Saskatoon in 2020 and ask about the station that had all those Santas, people would instantly reply, ‘Oh, that was Wired 96.3.’” he says. “Congrats to everyone at Harvard Broadcasting for reminding us that in today’s sterile radio environment, fun, compelling, occasionally stupid, not-overly-thought-out content costs nothing and will always win . . . and good things come to good people.”
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**Most Added**

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**Legends**

- Week ended Sunday, March 1, 2009
- Due to rounding and changes to our base week, plays reported for songs may be slightly different from previous weeks.
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JV's triumphant return to mornings on KYLD (Wild 94.9)/San Francisco

Guess Who's Back?

Darnella Dunham
DDunham@RadioandRecords.com

JL's first day in radio was more than a tad symbolic: it was the day of the 1989 San Francisco earthquake. Little did he know that the natural disaster would foreshadow his turbulent radio career, one marked by firings from two top-five-market stations for offensive remarks. 

But Jeff Vanderbilt, the controversial personality is best-known for a nearly 10-year stretch as one-half of morning show "The Dog House" on KYLD (Wild 94.9)/San Francisco. He returned to the Clear Channel station Feb. 23 but the tone of "JV Mornings" is markedly different from the "crazy stuff" that marked his "Dog" days, which came to an end in 2005 after he and the rest of the morning crew were dismissed after a show member reportedly made offensive comments to a woman who was in the studio.

Support From Above
JV is returning to a familiar place—the Bay Area is his hometown—under completely different circumstances. The radio climate has changed dramatically since his first run at KYLD. In 2006, the FCC increased indecency fines tenfold. The use of syndicated programming is at an all-time high. And the September 2008 arrival of Arbitron's PPM is causing him and other personalities to learn how to entertain while being measured by a vastly different ratings methodology.

While confident in JV's talent as a personality, station management wasn't interested in recreating "The Dog House." JV is now paired with midday host Christie James (see story, below right). And he made it clear to listeners that the new show would be different from what they experienced during his first run on Wild.

"I prepared myself for the 'Dog House' fans to be like, 'This ain't the show,'" he says after his third morning back on the air. "I was ready to weather that storm but there hasn't been a storm. Mostly what I get is, 'It's so good to have you back.' So I think they're ready for what's next!"

Coming back did trigger some nerves but they were assuaged by management. JV says that when he first talked with PD Cat Collins, market manager Dave Pugh and regional VP of programming Michael Erickson, he had "never had a group of guys make me feel more comfortable. They were like, 'We are a team in this, we are going to win, we're going to have our road bumps, but when we hit them we all hit them together.' By the time it was day one for me to get on I just felt good."

Lessons Learned
After losing two high-profile jobs for acts deemed too outrageous for broadcast, how does he toe the line while still delivering the type of radio that Bay Area listeners expect from him? "You have to know the times and you have to know the situation," he says. "You have to be smart. With the exception of New York, I knew where that line was and how far we could go and, yeah, this could bring some trouble, but the ratings that we're going to get are worth it. I also now know how much things have changed and how important it is not to lose a single client, not to have any problems, not to have issues. This is a business at the end of the day. You have to be conscious of the times. We were suspended and it was a lot of crazy stuff going on, but that's what radio was for— that's the environment we were in and that's what we did."

JV says not crossing the line of what's considered acceptable doesn't diminish his ability to entertain his audience. "I have the same energy and the same creative mind. I don't need to have two people—or nor can I or should I have two people in the studio doing something sexual to make people laugh. You can make people laugh without doing that."

While it's his first experience with electronic measurement, JV doesn't fear the meter. That's because he's getting daily guidance from Collins. "We have a programmer here and that's what he lives for, that's what he's good at, what he understands so he studies that. He wants to take all of my talent—he doesn't want to lose JV and what I am to these people. I've learned so much from Cat already, like the art of testing, why people tune out, why they stay—stuff that I really didn't get but makes so much sense now."

"I'd go to go back to my old situation in a PPM world, I would probably be dead—I'd be really screwed in the ratings," he says. "You have to have a PD that knows what they're doing, or it doesn't matter how talented you are."

Whatever Happened To...?
"The Dog House" featured four players and all have gone their separate ways. What about the rest of the team?

Hollywood: The producer exited radio in 2005 for a job outside of the industry and remained in the Bay Area. He's married with four kids, enjoys his job and speaks with JV almost daily.

Elvis: After leaving the online edition of "The Dog House," Elvis focused on acting and voice-over work and now lives in L.A. Despite the end of their partnership, he offers his congrats to JV on his new gig.

Ruth: JV says Ruth was the glue of "The Dog House." She didn't make the move to New York with JV and Elvis and accepted a job outside of radio. She and JV have lost touch.

Estrogen Injection
"The Dog House" has been dismantled, and JV has a new team backing him up. Jon Manuel, who began handling the Wild 94.9 morning show on an interim basis in September after "The T-Man Show" ended its run, is the producer. Midday personality Christie James is co-host.

It was PD Cat Collins' idea to pair JV with James. JV describes the partnership as "landing on a gold mine. I wanted a female because I really would like to represent the audience. With Elvis and I, I'm not even sure how we got female listeners because we were both sometimes so crude and the female perspective was never really given."

JV says he didn't want a female on board for the sake of having a female. "They tested me with a couple of other males outside of the station and [management] knew and I knew that it's not going to work. But Christie was an automatic connection."

According to JV, James has the goods even though she's now a to a.m. drive. "I would put her up against any morning female talent out there—she doesn't sound like someone that's just started days ago. She sounds like morning talent that's been doing this a long time."
How Steve Harvey turned a popular on-air bit into a best seller

It Started With ‘The Strawberry Letter’

Darnella Dunham
DDunham@RadioandRecords.com

W ith success in radio, TV, film and stand-up comedy, Steve Harvey was already making progress in qualifying as the king of all media. Now the syndicated morning man has conquered another medium. On Jan. 27, he made his publishing debut with “Act Like A Lady, Think Like A Man: What Men Really Think About Love, Relationships, Intimacy, and Commitment” (Amistad). Less than three weeks later, the book debuted at No. 1 on the New York Times Best Seller list.

The book’s concept stems from “The Strawberry Letter,” a popular relationship advice segment heard daily on his Premiere Radio Networks-syndicated show. Co-host Shirley Strawberry reads a listener’s e-mail and shares her thoughts on it from the female perspective. Then Harvey follows up with his own brutally honest and often funny advice.

Truth be told, it wasn’t Harvey’s idea to adapt and expand the on-air segment into print. Writing a book “had never been an ambition of mine,” he says. However, after female listeners prodded him to compile and publish his advice, Harvey gave the idea serious consideration in January 2008. By November the suggestion had manifested itself into a book co-authored by Denene Millner, a columnist for Parenting magazine who is also an entertainment/political journalist for New York’s Daily News and the author of “The Sinfuls’ Rules” and other books.

According to Harvey, it’s the universal theme of relationship issues that has attracted female readers to his book. Likewise, he also believes that color, socioeconomic background, marital status and age are nonexistent lines among men when it comes to relationships. “I wrote it from the expertise of manhood. I’m not an expert on relationships; I’m an expert on manhood,” he says. “The entire book is written from the perspective of a man: How we think on subjects like love, commitment, romance, intimacy, children—all of that. And even though men are diverse culturally we’re the same.”

Time And Trepidations

With a rigorous schedule as a syndicated morning host heard in more than 60 markets, dedicating the necessary time to writing a book was a challenge. In addition to his day job, he tours as a stand-up comic, making time constraints even more of an issue. “Everybody’s got 24 hours in the day,” Harvey says. “You’ve just got to manage your time and get it done.”

Harvey also had some initial reservations about writing and openly admits it was daunting for him to enter the publishing world. He overcame those woes with this advice to himself: “If I can walk out onstage in front of 15,000 people and attempt to make them laugh for 90 minutes, that’s a pretty tall order. I’ve learned over years to overcome my fears. I’ve just learned that the best way to face a fear is head-on. I was nervous about it because I’ve never done it before. I just didn’t know how to go about the process of writing a book, how to get it published, how to promote it. I was really apprehensive but once I started the process, my only goal really was to get on the New York Times Best Seller list, whatever that was.”

“I really surprised by its success. I know the content is great in the book. I know that the content is valuable to all women. I don’t care if you’re married, [a] single mother with kids, married with kids, engaged, single and trying to get yourself together—any woman can benefit from some of the information in the book.”

A Sequel?

Given the success of the title—it has sold 123,000 copies, according to Nielsen BookScan—it’s possible that Amistad will be interested in publishing a follow-up or even a series. Harvey hasn’t started writing or preparing for a second tome, but he does have an idea for one: the ties that bind men and women. “I think I have some very valuable information in that regard,” he says.

A large part of Harvey’s ability to discuss relationships so openly comes from what’s transpired in his personal life: his divorce from his wife of more than a decade and subsequent marriage to a woman he dated more than 20 years ago. These relationships inform the advice he dispenses. Harvey says, “I’m so different now than I was five years ago, because I think for the first time in my adult life I’m actually at peace. I’m in a healthy relationship. I’m in a supportive relationship and my relationship is loving and it’s filled with trust, and I’ve never been in that before. I’ve become better and because of that I now have found a lot of peace, and this peace has allowed me to be more me and more open about what I really think and be in a position to share.”

Harvey recognizes that his work as a stand-up comedian was the launching pad for his careers in radio and TV. Sicono “The Steve Harvey Show” ran from 1996 to 2002, followed by the variety show “Steve Harvey’s Big Time Challenge” from 2003 to 2005. Both aired on the WB network. Now, with writing added to his plate, he says he is considering closing the stand-up chapter very soon but isn’t intending to leave his day job. “I haven’t been famous for 25 years but I’ve been doing it for 25 years,” he says. “I didn’t get on TV with my stand-up until I was 38 years old. Before that I was just an unknown traveling the country telling jokes. 2010 will mark 25 years and I might do one big show in 2010 to say good-bye. Stand-up has been amazing to me. I think with the books though, I think I might have run into something that I’m really, really good at.”

URBAN/URBAN AC/GOSPEL

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*LEGEND: See legend to chart on next page for rules and symbol explanations. 70 when ABC stations are electronically monitored by Nielsen Broadcast Data Systems 24 hours a day, 7 days a week. © 2009 National Broadcast Media, Inc. All rights reserved.*
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*Placed within parentheses are estimated placements.*

**URBAN AC REPORTERS**

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<td>WTOP/Washington, DC*</td>
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<td>WFLC/Washington, DC*</td>
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<tr>
<td>WMGC/Fort Lauderdale, FL*</td>
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**RAP**

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*Placed within parentheses are estimated placements.*

**NEW**

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MARCH 6, 2009
R&R GOSPEL
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DMDS
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ARTIST
1. JAMES FORTUNE & FIYA
2. HEZEKIAH WALKER & LFC
3. KURT CARR & THE KURT CARR SINGERS
4. MARY MARY
5. DONALD LAWRENCE & CO.
6. ZOOG WITH FRED HAMMOND
7. MAURIEANE BLACKWOOD, SMOKIE NORFUL & J MISS
8. KIERRA "KIKI" SHEARD
9. ARKANSAS GOSPEL MASS CHOIR
10. HEATHER HEADLEY FEATURING SMOKIE NORFUL
11. KATHY TAYLOR AND FAVOR
12. THE WEST ANGELES COAST MASS CHOIR
13. MARVIN SAPP
14. ISAAC D. THOMAS & ELEMENTS OF PRAISE
15. SHARI ADDISON
16. HEZEKIAH WALKER & LFC
17. JONA JAMES
18. BISHOP PAUL S. MORTON PRESENTS THE GBFMC
19. THE WILLIAMS BROTHERS
20. MARVIN SAPP
21. REGINA BELLE
22. THE MURRILLS
23. ISRAEL HOUGHTON & TROOP
24. CRYSTAL Aики
25. BLESSED
26. KEITH "WONDERBOY" JOHNSON & THE SPIRITUAL VOICES

PLAYS
1. JAMES FORTUNE & FIYA 25
2. HEZEKIAH WALKER & LFC 19
3. KURT CARR & THE KURT CARR SINGERS 18
4. MARY MARY 16
5. DONALD LAWRENCE & CO. 15
6. ZOOG WITH FRED HAMMOND 14
7. MAURIEANE BLACKWOOD, SMOKIE NORFUL & J MISS 13
8. KIERRA "KIKI" SHEARD 13
9. ARKANSAS GOSPEL MASS CHOIR 12
10. HEATHER HEADLEY FEATURING SMOKIE NORFUL 12
11. KATHY TAYLOR AND FAVOR 11
12. THE WEST ANGELES COAST MASS CHOIR 11
13. MARVIN SAPP 10
14. ISAAC D. THOMAS & ELEMENTS OF PRAISE 9
15. SHARI ADDISON 9
16. HEZEKIAH WALKER & LFC 8
17. JONA JAMES 8
18. BISHOP PAUL S. MORTON PRESENTS THE GBFMC 8
19. THE WILLIAMS BROTHERS 8
20. MARVIN SAPP 7
21. REGINA BELLE 7
22. THE MURRILLS 7
23. ISRAEL HOUGHTON & TROOP 7
24. CRYSTAL Aики 6
25. BLESSED 6
26. KEITH "WONDERBOY" JOHNSON & THE SPIRITUAL VOICES 6

PLAYS/TW
1. JAMES FORTUNE & FIYA 25/6
2. HEZEKIAH WALKER & LFC 19/10
3. KURT CARR & THE KURT CARR SINGERS 18/13
4. MARY MARY 16/16
5. DONALD LAWRENCE & CO. 15/15
6. ZOOG WITH FRED HAMMOND 14/14
7. MAURIEANE BLACKWOOD, SMOKIE NORFUL & J MISS 13/13
8. KIERRA "KIKI" SHEARD 13/13
9. ARKANSAS GOSPEL MASS CHOIR 12/12
10. HEATHER HEADLEY FEATURING SMOKIE NORFUL 12/12
11. KATHY TAYLOR AND FAVOR 11/11
12. THE WEST ANGELES COAST MASS CHOIR 11/11
13. MARVIN SAPP 10/10
14. ISAAC D. THOMAS & ELEMENTS OF PRAISE 9/9
15. SHARI ADDISON 9/9
16. HEZEKIAH WALKER & LFC 8/8
17. JONA JAMES 8/8
18. BISHOP PAUL S. MORTON PRESENTS THE GBFMC 8/8
19. THE WILLIAMS BROTHERS 8/8
20. MARVIN SAPP 7/7
21. REGINA BELLE 7/7
22. THE MURRILLS 7/7
23. ISRAEL HOUGHTON & TROOP 7/7
24. CRYSTAL Aики 6/6
25. BLESSED 6/6
26. KEITH "WONDERBOY" JOHNSON & THE SPIRITUAL VOICES 6/6

ARTIST
1. KINKA FRANKLIN
2. JOSHUA’S TROOP
3. DAMITA
4. PASTOR GREGG PATRICK & THE BRIDGE PROJECT
5. MARY MARY

PLAYS
1. KINKA FRANKLIN 9
2. JOSHUA’S TROOP 8
3. DAMITA 7
4. PASTOR GREGG PATRICK & THE BRIDGE PROJECT 7
5. MARY MARY 6

PLAYS/TW
1. KINKA FRANKLIN 9/9
2. JOSHUA’S TROOP 8/8
3. DAMITA 7/7
4. PASTOR GREGG PATRICK & THE BRIDGE PROJECT 7/7
5. MARY MARY 6/6

FOR WEEK ENDING MARCH 6, 2009
LEGEND: See legend charts or charts services for rates and symbol explanations. All gospel airplay numbers are electronically monitored by Nielsen Broadcast Data Systems 24 hours a day, 7 days a week. © 2009 Nielsen Business Media, Inc. All rights reserved.

SMOKE NORFUL STARTS AT #47.
MOST ADDED, WITH "JUSTIFIED," THE LEAD SINGLE FROM HILARY DUFF'S DEBUT ALBUM "LIVE." DUE APRIL 7, THE SONG IS THE SINGER AND MUNITER'S FIRST AS A LEAD ARTIST SINCE "CELEBRATE" IN 2007. AS A FEATURED ACT, NORFUL STOPS 13-11 ON HEATHER HEADLEY’S "JESUS IS LOVE."
Christian music heats up the Great White North

Sister Christian Stations Ignite Winnipeg

Kevin Peterson
KPeterson@RadioandRecords.com

In most markets there aren’t two Christian music stations in town, much less two owned and operated by the same company. In Winnipeg, Golden West Broadcasting has operated Christian AC CHVN since 2004, and last fall it added Christian rock/CHR CFEQ (Ignite 107). Wade Kehler launched both stations and is also their manager.

Kehler started CHVN himself in 2000, but it took the idea 14 years to come to fruition. “In 1986 my wife and I traveled down to the Black Hills, and there’s a station there, KSLT/Rapid City, S.D.” he recalls. “We spent a week-and-a-half or two weeks in the area, and I looked at my wife and said, ‘God wants us to start a Christian radio station in Canada.’”

After their vacation he returned home and contacted the Canadian Radio-television and Telecommunications Commission (CRTC) about signing on a new Christian station but his application was denied. However, Kehler says, “They changed the rules in the mid-’90s. I was running an accounting business at the time and I told them that was it, I was going to work on this radio project, and God just opened doors. That was 1997, and in January 2000 we got our license and launched it in September 2000.” He said the station to Golden West in 2004 and stayed on as manager.

‘Heaven In The Real World’
The CHVN call letters were secured with the idea of using “Heaven in the Real World” as a positioning statement, borrowed from the Steven Curtis Chapman song. Kehler even went as far as approaching Chapman to get his blessing. The station made its debut with Salem’s Today’s Christian Music satellite feed and continues to use that positioner alongside live and local programming.

Even in tough financial times Kehler has managed to keep local personalities on the air, but they are working longer shifts than traditional dayparts. “In the morning we have Gerald Trudeau from 6 a.m. to noon and in afternoons we have a young lady named Christy Fabbi working from noon to 6 p.m. Jon Penner is on in the evening, and we use several people during the weekends.”

Because Golden West has 30 stations across Canada, the company has been able to share resources. Trev Schellenberg is PD of one of the company’s stations outside of Winnipeg, but also serves as PD for both Winnipeg stations, working closely with Kehler. “We also have two or three different production houses in our company, so all of our creative and production is often done outside of the building,” he says. “We have a local producer in the building, which happens to be Jon Penner, but we have a creative department that’s based in one of our other stations that does a lot of the creative stuff for us.”

Having already launched CHVN on his own, when the opportunity arose for Golden West to acquire CFEQ, Kehler looked forward to another sign-on. “There was a license here in the city for a station called ‘FREQ 107’ since 1999 and the company that was running it got away from the Christian rock music that it was licensed for,” he says. “They also wanted to sell because they were having a difficult time financially, so they came to our company to see if we wanted to buy it. We worked out a deal and took it back to the Christian rock format.” (Unlike in the United States, when someone applies for a license in Canada that person has to specify the format, and if the decision is made to change formats, the station must apply to the CRTC for permission to do so.)

Ready To Go
Kehler says that until he was ready to return CFEQ to Christian rock, the station continued playing the music the previous owner had in the system. “We didn’t want to jump ahead and get everything ready until we were actually given approval for the station,” says Kehler, who took over in June 2008. “From July to September we hired new on-air talent so they would be in place when we launched in October; we did our research and got our music library ready; we got our marketing campaign ready and got our opening promotion ready.”

Ignite 107 signed on Oct. 7, 2008, with a Christian rock format that includes some CHR songs. For the two weeks leading up to the kick-off, the station aired a three-minute promo playing sound bites of the music it would soon be airing.

“We launched our new staff, our new contest that we ran for the opening promotion and went from there,” Kehler says. “We ran a strong viral campaign using e-mail and Facebook contacts, which ended up being quite large for us.” He adds that the station used a bookmarks campaign around Winnipeg inviting people to visit the new Web site, ignite107.com, and to enter a contest centered on the station’s launch. Through local churches, the station handed out upwards of 30,000 bookmarks.

The promotion was called 107 in 107 and offered 107 prizes during the first 107 hours the station was on the air. “We gave away everything from a $100 pizza party to clothing to large-screen TVs,” he says. “We had all kinds of things.”

Like CHVN, the personalities on Ignite 107 also work longer shifts. “We hired a new morning guy, Kyle Rudde,” Kehler says. “He was brand-new to radio, but he’s one of those guys who just has natural talent. He was involved with a local improv comedy troupe.” The station also brought in Adrian Daniels to host the drive-home show. Kehler says she had done radio before, left the industry and wanted to get back into Christian radio. “We did bring one person over from the old station,” he adds, “Aelea Seneowich, who is a natural fit for us. She knows the music very well and does promotions. She does some evening work and weekends on the air.”

MARCH 6, 2009
There are several familiar aspects to the 2009 Country R&R Readers’ Poll, starting with the number of ballots received. For the third straight year, a record number of readers voted. In fact, this year’s totals shattered last year’s, which eclipsed the year before by a wide margin. Second, based on the 2009 selections, it appears R&R nation is desperately seeking stability in an otherwise uncertain world. Four of the six winners are repeats from last year. Kenny Chesney, Rascal Flatts and Carrie Underwood have each compiled a three-year streak on the list. Sugarland is back as the duo of the year. Keith Urban, while not a repeat winner, is certainly a familiar face. Lady Antebellum, the newest act included, is the best new artist. The repeat winners suggest this group is just hitting the sweet spot of their careers. It’s also quite evident that all winners should be considered the current Mount Rushmore crop of country stars—artists who have spent years building successful bodies of work.

Entertainer Of The Year: Kenny Chesney

In a March interview with Playboy, Kenny Chesney said of his live show, “I lay in bed at night trying to think of ways to give people the best experience I can.” Mission accomplished. That’s not just our assessment: Chesney has been selected entertainer of the year in the annual Readers’ Poll for the third consecutive year. He also won the same award from the Country Music Assn. (CMA) in November and the Academy of Country Music (ACM) last May. His 2008 Poets & Pirates tour raked in an estimated $86 million. When you consider that Chesney has the most affordable ticket prices of any top 10 grossing artist, it’s even more impressive.

Nothing, it seemed, could stop Chesney in 2008, not even a faulty hydraulic lift at Williams Brice Stadium in Columbia, S.C. During the opening segment, his boot was wedged between the lift and the stage, causing severe pain, but no significant injuries, and the show went on, as did the tour. He didn’t postpone any dates and played before 1 million fans for the seventh consecutive year. In 2009, his show will be called the Sun City Carnival tour and will once again visit NFL stadiums along the way.

When notified of his latest entertainer of the year crown, Chesney said, “I try to live this music in a way that never takes it for granted, that makes the fans feel like they’re the most important thing in the world.”

Female Performer Of The Year: Carrie Underwood

Ponder the enormity that is Carrie Underwood’s career so far. Start with the fact that she’s been voted female country performer of the year in the R&R Readers’ Poll for the third consecutive time.
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The Oklahoma native already has multiple female vocalist of the year awards from the CMA and the ACM. Her first two albums, “Some Hearts” and “Carnival Ride,” are both multiplatinum, and she made the move to headliner in 2008, as evidenced by her recent ACM nomination for entertainer of the year. Last year Underwood racked up three more No. 1 songs on the Country chart: “Last Name,” “Just a Dream” and “All-American Girl,” which brought her chart-topper career total to seven. Almost from the moment Underwood was crowned an American Idol in season four, followed by the delivery of “Jesus, Take the Wheel” to country radio, she’s been the biggest female country star in the format.

Equally impressive is that Underwood is only 26. So it’s quite possible she hasn’t even hit her stride yet. After hearing of her third straight win, Underwood told R&R: “I am thrilled to be selected as the best female country performer in the R&R Readers’ Poll and am so appreciative of everyone who voted. Thanks to country radio for playing and supporting my music and for helping me reach my fans.”

Male Performer Of The Year: Keith Urban

Even though Keith Urban isn’t one of the four repeat artists from last year’s poll, it sure feels like it. Since arriving on the scene in 2001, when he captured the best new artist award from the ACM and the Horizon Award from the CMA, Urban has been a mainstay on country radio and on the road. Even before he embarked on a headlining arena tour in 2007, Urban had been recognized as CMA’s entertainer of the year in 2005. Urban has charted 21 singles since first appearing with “Love Thing” in August 1999. Of those songs, 19 have been top 10s, with 10 going all the way to No. 1. Three arrived in the last year: the relclease of “You Look Good in My Shirt”; his duet with fellow guitar singer Brad Paisley, “Start a Band”; and current single “Sweet Thing,” which moves 3-1 this issue. When R&R told Urban about his selection in this year’s Readers’ Poll, he said: “This is awesome. The thing I strive for every night out there on the road is to feel that connection with the audience so that we all become one. So to be awarded by them in this way, I’m honored.”

Vocal Group Of The Year: Rascal Flatts

Rascal Flatts has a new album due April 7 titled “Unstoppable,” which just about sums up the band’s career for the past decade. Gary LeVox, Joe Don Rooney and Jay DeMarcus have been putting up all of fame numbers since signing with Lyric Street Records in 1999. Things started quickly when the trio’s first single, “Prayin’ for Daylight,” reached the top five. The act has since logged 19 more top 10 songs, reaching No. 1 nine times. It has also proved to be formidable live, playing to sold-out arenas since 2006. The band follows 2008’s Bob That Head tour with this year’s Unstoppable American Living trek.

The 2009 win for vocal group of the year is Rascal Flatts’ third consecutive R&R trophy. The band has won the CMA’s group of the year trophy for six straight years, and the ACM has honored it as group of the year seven times in a row. According to lead singer LeVox, “It’s an honor to be chosen the best group in the R&R Readers’ Poll, and we want to thank country radio for their support and playing the music we love to make.”

Vocal Duo Of The Year: Sugarland

When Sugarland was honored by the R&R Readers’ Poll as vocal duo of the year in 2008, it seemed to signal a changing of the guard, since Brooks & Dunn appeared to have a tight grip on the category. And it looks like Sugarland is on a hot streak. This is its second straight Readers’ Poll win and matches the two consecutive CMA Awards for vocal duo the Atlanta act has received. Sugarland was a double winner at last month’s Grammy Awards too, for the song “Stay.” Jennifer Nettles and Kristian Bush added two more No. 1 records this past year and have nine top 10 songs in their career, which ignited with the 2005 single “Baby Girl.”

Sugarland will find itself on a very large stage in 2009, starting with this month’s European tour, which hits seven countries. Once back in the United States, the pair has dates lined up with two other poll-winning superstars: Urban and Chesney. After hearing of the results, Nettles told R&R, “Thanks to all our supporters in the industry and R&R. Here’s looking forward to another year of doubling your pleasure in the duo category both on the radio and on the road.”

Best New Country Performer: Lady Antebellum

This will be a memorable week for Lady Antebellum, the trio consisting of Charles Kelley, Hillary Scott and Dave Haywood. If being selected as best new country performer in the R&R Readers’ Poll wasn’t enough excitement, the act is one of the five New Faces of Country Music that will close the 40th Country Radio Seminar March 6 in Nashville.

It might be hard to believe, but Lady Antebellum released its self-titled debut CD less than one year ago and the impact has been immediate. Among the accolades the band has received: The ACM named Lady Antebellum its top new duo or vocal group in May 2008; the CMA followed suit in November, heralding the trio as its top new artist; the act earned two Grammy nominations in December; and in February the album was certified gold by the RIAA and the group received an ACM vocal group of the year nod.

Lady Antebellum’s first three singles have made the trio a regular on country radio since the debut of “Love Don’t Live Here” in late 2007. In short, the group couldn’t have planned a better launch. Speaking for the group, Scott said of the Readers’ Poll selection, “We are so honored that the radio community and the industry continue to support us by voting us the best new act. With so many other amazing acts out there, we feel like we have a lot to prove. Thank you, especially country radio, for allowing us the opportunity to do what we love.”

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-Keith Urban
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Education process is a marathon, not a sprint

PPM: What Have We Learned So Far?

By R.J. Curtis

There’s a list of 20 PPM Talent Tips working its way across the industry. Scott Mahalick, PD of Entercom’s KBWF (the Wolf)/San Francisco and KKWF (the Wolf)/Seattle, calls it “the holy grail.” The list was compiled by consultants John Stevens and Jaye Albright, journalist Tom Taylor and Emmis Radio president of programming Rick Cummings. They adapted it from a presentation at the 2008 Morning Show Boot Camp, the annual talent convention presented by TalentMasters president Don Anthony.

All 20 tips are enlightening—but perhaps the final entry on the list perfectly sums up the current status of electronic measurement’s learning curve: “No matter what anyone says, there are no PPM experts yet.”

When you think about it, how could there be? After all, this technology is so new. By 2010, the top 50 markets will be utilizing the PPM. But as recently as one year ago, there were only two markets with PPM currency: Houston and Philadelphia. Today, 14 markets are live, with 19 more coming online before the end of this year. Almost everyone who has closely followed this new measurement system agrees: The knowledge base is still a moving target.

The industry has heard a lot about what broadcasters in Houston and Philly have discovered about the PPM in the last two years, thanks in large part to the generosity of country programmers in those markets: Bob McKay of Beasley Broadcasting’s WXTU/Philadelphia, Johnny Chang of Cox Radio’s KKBQ/Houston and Jeff Garrison of CBS Radio’s crosstown KILT. But we wanted some different first impressions of the PPM from PDs in cities that are new to this industry-changing gadget. Los Angeles, San Francisco and San Jose are three of the eight markets that went live with PPM currency in September 2008. Broadcasters we spoke to in those markets have been watching Philly and Houston carefully, listening intently to what Garrison, Chang and McKay have learned. Arbitron has provided training, too, while several research vendors have done extensive data evaluation. With six months of this new methodology under their belts and more information rolling out all the time, were programmers in the recently added markets adequately prepared the moment the PPM “on” switch was flipped?

PPM Talent Tips

Among the list of top 20 PPM talent tips circulating the radio industry are the following:

- The PPM loves compelling content, whether it’s great music or engaging talk. Don’t risk losing your audience when opening the microphone. Relevance and engagement are the name of the game.
- Find out what really works and do it with greater frequency. Ask your PD or check your audience research. Find out what doesn’t work and stop doing it entirely.
- There’s no such thing as exclusive cume. Fortunately, your cume is much larger than you ever thought it was, based on recall measurement.
- For morning shows, make it a point to reduce even the good things by 30%. If it’s funny in 90 seconds, it’s hysterical in 30. Efficiency matters in this “rubber meets the road” world.
- The art of the musical segue will be reborn in the PPM. Keep them listening, and don’t give them reasons to tune out.

Be Prepared

Mahalick calls the available information “overwhelming. It’s an enormous amount of data, even for the data queens.” On top of the sheer volume of info that’s churned out weekly, Mahalick says, “You can look at it in so many ways.” Charlie Cook, senior manager of programming for Mt. Wilson FM Broadcasters’ KKGO (Go Country 105)/Los Angeles, says things were different for him because he wasn’t on-site at the station when the PPM hit the market. Cook was consulting stations at the time for McCoy Media, which he says may have given him an advantage by having extra time because he wasn’t in-house. He was still going through training, some of which was the equivalent of home schooling: “I got into the material and really looked at it.”

Nate Deaton, GM of Empire’s KRTY/San Jose, credits the PPM sessions at the last two Country Radio Seminars for getting him up to speed, saying, “Nothing could have prepared me better for what was coming.” The information shared by PDs in Philly and Houston helped, too, but Deaton also says, “When Arbitron came to our station, we did not spend any time complaining about how much it cost, but rather listened to what they had to say about the data.”

Eye-Openers

Once all three were able to start digging into the actual data for their respective stations, naturally, there were some surprises. For Cook, the biggest one was that there are so few panelists. “When you’re able to look at minute-by-minute information in a day, you can see, for example, at 6:20 on a Monday morning there’s only two meters listening [to KKGO].”

Of course, Cook knows it’s more than just two people when “we do a contest and get 1,000 texts, but what if one of those panelists has a cold that day, stays home from work and doesn’t listen?” Deaton says for San Jose, “Our embedded market is getting much better showings.” (In addition to its status as a separate market, San Jose is also part of the larger San Francisco market.) With the PPM, he says five of the top 10 adult stations in the San Jose market are San Jose-based, “compared with three previously.” That’s what we thought and what we have talked about all these years, but it was a pleasant surprise to see it actually pan out.”

For Mahalick, the difference in listening levels between the employed versus the unemployed was a head-turner in San Francisco. “We have almost no unemployed or part-time people listening to the Wolf during the work day compared to some stations that are as high as 20%-30%.”

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Five promising acts will close out the Country Radio Seminar

2009 New Faces Of Country Music

By R.J. Curtis

When you think of artists like Tim McGraw, Faith Hill and Toby Keith, you picture a trio of country legends who seem to have been famous and successful forever. However, 15 years ago, all three were just getting started. Can you imagine those three artists sharing the same stage? It happened at Country Radio Seminar's New Faces of Country Music Show in 1994. It wasn't the first time—and won't be the last—that future superstars play New Faces together. In 2000, Keith Urban, Brad Paisley and Montgomery Gentry were all New Faces. Ditto 1980, when Reba McEntire and Alabama were fresh-faced acts.

New Faces is a significant coming-out party for those who perform and if the past is any indicator, at least one of the five New Faces of 2009 will go on to become something very special for country music. James Otto, Kelli Pickler, the Zac Brown Band, Chuck Wicks and Lady Antebellum will play the CRS signature event March 6 in Nashville.

Here's a brief introduction to each act:

James Otto

If we conducted a pop quiz, asking people to recall which artist had the No. 1 song on R&R's year-end top 100 song list from 2008, how many of them would say James Otto? Those who did would get a gold star, because his breakout single, "Just Got Started Lovin’ You," was indeed the most-played single of 2008.

Born in Washington state, Otto moved to Alabama while in junior high and was soon exposed to Southern rock and country music. A self-taught guitarist, Otto had formal training on the violin and as a choir member. After high school, a stint in the military followed; next came the move to Nashville where he originally signed to Mercury. When his career didn't gain immediate traction he moved on, eventually landing another deal with Warner Bros. By this time, he had already begun writing and performing with the MuzikMafia. It was the period where he found his artistic sweet spot, he says. Otto also found a strong creative team in Paul Worley of Warner Bros. and Jay DeMarcus, who is not only a member of country super group Rascal Flatts but also Otto's brother-in-law. The result was Otto's CD, "Sunset Man," which contains "Just Got Started Lovin' You."

Kelli Pickler

Although she's part of this year's New Faces show, there are actually many faces to Kelli Pickler. She was recently a correspondent for ABC-TV's "Dick Clark's New Year's Rockin' Eve" and there was that episode of 'Are You Smarter Than a 5th Grader?' where she didn't quite know her geography.

Pickler

There are many faces to Kelli Pickler. She was a correspondent for ABC-TV's "Dick Clark's New Year's Rockin' Eve," and there was that episode of 'Are You Smarter Than a 5th Grader?' where she didn't quite know her geography.

Zac Brown Band

It's probably safe to say the Zac Brown Band will be more than ready for its closeup during the

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Make It Compelling, Entertaining

One programming issue that the PPM has exposed on a global level is the sometimes drastic effect on-air interviews can have on listening levels. In many cases, listening dips substantially, which has led to caution when it comes to artists visiting on-air talent in the studio. That’s a subject that’s highly relevant to country programmers, because the relationship between radio and artists is so unique. Traditionally, radio has served as an important conduit between artists and their fans, and the on-air visit has been a mainstay of country radio for years.

According to Mahalick, “If the artist is really interesting and entertaining, I’ll put them on the air,” citing a recent example at the Wolf in San Francisco. “We had Steve Azar in the studio. He’s a gregarious guy; we challenged listeners to help him write a song, with everyone contributing a line.” By the end of Azar’s 45 minutes with the morning show, he’d written and performed a complete song. “We had John Rich in the studio. He’s an interesting, fun, compelling person.”

Mahalick mentions two other big stars that will remain nameless because he says they were simply boring. The bottom line, he says, is “finding compelling and entertaining ways to use celebrity status to help drive things. Having a big name on just doesn’t mean anything.” And where does the accountability for driving compelling and entertaining material fall? “It’s on the talent, of course.”

Cook says that some on-air visits may indeed create tune-out for PPM panelists, but he adds, “I don’t think that’s the case for country.” At KKO, he says his morning show has welcomed Rich, Blake Shelton, Darius Rucker and Jack Ingram. “We do them in short segments. On this station, you have to bring some entertainment and give a behind-the-scenes look.” While visiting another market recently, Cook says he heard a station bring an act on the morning show and described it as “all about the artist and the jocks just congratulating each other, and it was boring.”

With so much available information, how much PPM data are the jocks expected to? When we originally spoke to McKay, he said it was very little—by design. According to Deaton, some jocks see more than others. The morning show sees more than middays or afternoons, primarily because KRTY PD Julie Stevens is part of the morning show. Deaton says, “I would never show them quarter-hour or hour-by-hour breakdowns. It would make their head explode.”

Cook limits his jocks to “only good stuff” and Mahalick shows his aircast “a continuous trend, not just a weekly.” That way, he says, “they can see 32 weeks, the average and the latest week.”

Contesting Tip: Go Big

One thing that seems universal with the PPM is that significant events drive listening. Deaton has seen what he calls a dramatic increase in listening patterns around contesting, with both a curve and quarter-hour spike on a specific contest period in December. “The day we actually gave away the prize, we saw a 300% increase over normal listening to that day and daypart.” The prize matters a lot too, says Mahalick, who notes that in the past, he may have conducted a weekend contest where the station cleaned out the prize closet to give rid of a bunch of ordinary prizes. “No more. If it’s not front-row tickets to Kenny Chesney or Taylor Swift tickets—where the majority of people are going to want that prize—it’s straight music. [Giving away] junk on the air can really hurt you.” KBWF weekends have continued to grow, consistently landing in the top five, thanks to focusing on music. When it comes to contesting, “If we go big, we really go big, otherwise we don’t do it,” Mahalick says.

Cook, Mahalick and Deaton each offer one additional random observation. For Cook, it’s weekly reports. “The beauty of this format and this town, where we’re the only country station, is that I don’t see big bounces one week to another.” Additionally, he has seen the influence of the oldies station in town, CBS Radio’s KRTY, the station KKO listeners share the most with overall. KKGO also shares male listeners with alternative KLOQ and classic rock KLOS and female listeners with AC KOST.

Random Notes

Deaton believes the recession and shortage of ad dollars are “making the transition even more difficult than ever.” In some cases, he says nearby San Francisco stations are selling spots for less than San Jose outlets simply to generate business. “It is a buyer’s market right now. Stations that look good on [cost per thousand] get bought on [cost per point]; stations that look good on CPP get bought on CPM. It is a damn nightmare.”

Hopefully, he adds, when the economy rebounds and ad sales improve, “we can move forward with this great new tool.” Mahalick, referring to the list of 20 tips for on-air talent, calls them “the key things you need to know when dealing with PPM.” All of them can really help talent, he believes.

“Basically, if you are producing really compelling, good radio, you win and it works. There’s so much accountability, it makes you rethink the basics. This is and that wasn’t cut it anymore. You have to put time into prepping and give people something to keep them interested. You can’t just sit there and coast. You must always produce great radio.”

Continued from page 46

New Faces show. The only thing really new about the act is the recent flood of notoriety. This is a true working band—a point Zac Brown will repeatedly make onstage, and he’s not exaggerating. With 200 gigs per year and more than 3,000 career shows under their belt, these musicians are clearly comfortable and in total command while they perform. When the band’s CD “The Foundation” was released in November 2008, momentum was already in full swing, thanks to lead single “Chicken Fried,” which has made a strong connection with fans. On the radio its strong hook and real-life theme draw listeners in. In concert, the tune takes on an anthem-like quality, with audience members robustly participating in the singalong. “Chicken Fried” was clearly the phenomenon record of 2008. The song spent two weeks atop the R&R chart and debuted as the second-most-downloaded song on iTunes.

Lady Antebellum

We’re tempted here to simply say, “Refer to the R&R Readers’ Poll results” (see page 40) for information on this New Face. Lady Antebellum pulled off a rare double this year with its selection as best new act by R&R readers and a performance at the New Faces show. Ordinarily when a group plays New Faces, it only has one single of note on the resumé. Lady Antebellum is working on its third single, “I Run to You,” part of a very deep self-titled debut album. The trio features Kelley, Hilary Scott and Dave Haywood already boasts CMA and Academy of Country Music honors for best new artist. For Kelley and Scott, pursuing a music career is in their blood. Kelley’s brother is successful pop artist Josh Kelley. Scott’s mother is Linda Davis, who famously dueted with Reba McEntire on the song “Does He Love You” and later had a solo career.

Chuck Wicks is one of the contestants on the current season of ‘Dancing With the Stars.’

Chuck Wicks

If things go really well during the next few months, expect to see a lot of Chuck Wicks. The RCA artist is not only starting to build a solid career in country music, he’s also one of the contestants on the current season of “Dancing With the Stars,” partnering with real-life love interest Julianne Hough, a two-time “DWTS” champ. If Wicks completes a successful run on the show, his dancing prowess will add to an already formidable arsenal of skills. The singer-songwriter (the Delaware native co-wrote 10 of the 11 songs on “Starting Now”) has a silky-smooth voice and movie star looks, and he’s already developed serious performing chops. (Wicks spent most of last year touring with Brad Paisley, playing in front of arena-sized crowds.) “Stealing Cinderella,” Wicks’ debut single, was a top five hit in 2007. Next single “All I Ever Wanted,” a top 15 finisher. His current single is “Man of the Hour.”
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TOTAL STATIONS | 50

BILLY CARRINGTON | 0.426 | 0.405 |

TOTAL STATIONS | 24

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### COUNTRY COUNTRY INDICATOR HIGHLIGHTS

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#### MOST INCREASED PLAYS

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<td>JOHN RICH</td>
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<td>HERE COMES GOODBYE</td>
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<td>MONTGOMERY COUNTRY</td>
<td>RIVER CREW</td>
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#### COUNTRY INDICATOR CHARTS

- **1. Kenny Chesney**
  - "Down the Road"
  - Canada Country Chart

- **2. Eric Church**
  - "Love Your Love the Most"
  - Canada Country Chart

- **3. Julio BURTON**
  - "A Woman Wants"
  - Canada Country Chart

- **4. Billy Currington**
  - "People Are Crazy"
  - Canada Country Chart

- **5. Dierks BENTLEY**
  - "I'll Just Hold On"
  - Canada Country Chart

- **6. Holly WILLIAMS**
  - "Keep the Change"
  - Canada Country Chart

- **7. Larry MILLER**
  - "George" & "Jesus"
  - Canada Country Chart

- **8. Bluefield Radio**
  - "Country Thunder"
  - Canada Country Chart

- **9. Taylor Swift**
  - "White Horse"
  - Canada Country Chart

- **10. Brooks & Dunn**
  - "Neon Moon" & "The Road"
  - Canada Country Chart

#### INDICATOR EXCLUSIVES

- **TRAVELERS**
  - "Eyes On" & "You"
  - Canada Country Chart

- **R invaders**
  - "One Last Sunset" & "Open Road"
  - Canada Country Chart

- **Kenny Chesney**
  - "Down the Road"
  - Canada Country Chart

#### PLAY WEEKS

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<td>RUNWAY</td>
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#### CANADA COUNTRY

- **1. Kenny Chesney**
  - "Down the Road"
  - Canada Country Chart

- **2. Eric Church**
  - "Love Your Love the Most"
  - Canada Country Chart

- **3. Julio BURTON**
  - "A Woman Wants"
  - Canada Country Chart

- **4. Billy Currington**
  - "People Are Crazy"
  - Canada Country Chart

- **5. Dierks BENTLEY**
  - "I'll Just Hold On"
  - Canada Country Chart

- **6. Holly WILLIAMS**
  - "Keep the Change"
  - Canada Country Chart

- **7. Larry MILLER**
  - "George" & "Jesus"
  - Canada Country Chart

- **8. Bluefield Radio**
  - "Country Thunder"
  - Canada Country Chart

- **9. Taylor Swift**
  - "White Horse"
  - Canada Country Chart

- **10. Brooks & Dunn**
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  - Canada Country Chart

- **Kenny Chesney**
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  - Canada Country Chart

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Astral Media dumps a heritage brand in Canada's largest market

Canada’s First Virgin . . . Radio

Keith Berman
KBerman@RadioandRecords.com

In August 2008, Astral Media ditched the almost-20-year-old Mix 99.9 moniker on hot AC CKFM/Toronto, repainting the station as Virgin Radio 999 and extending Richard Branson’s popular brand to North American radio. Not only that, the lineup of the station was partially redone, including installing the ubiquitous Ryan Seacrest at night.

What possessed PD Martin Tremblay, who’d been brought in only a few months earlier from Montreal’s French-language Energie outlet, CKMF (Energie 94.3), to do such a thing?

“The basic thing with Mix is that the station had good numbers, but over the years, there were so many changes in the format with the same name that the brand had kind of an identity problem,” Tremblay says. “In the time that I’ve been here, over the past nine or 10 months, we’ve morphed from a pop-rock station to more pop-leaning. So when the Virgin Radio opportunity came up, the timing was great to jump on the bandwagon.”

Tremblay says he and Astral Media were already considering changing the station’s name and thought that the Virgin brand had an international flair that lent itself well to a city like Toronto, where around half of the population comprises non-white, non-primary-English-speaking, non-Canadian-born residents.

“The basic idea behind Virgin is to make it a fun, entertaining, uplifting, energetic music station with a different sound,” Tremblay says. One of the main ways to make Virgin sound distinctive when compared with other stations in the market, and even the country, was incorporating customized jingles made in London using a U.K. voice, so none of the imaging can be duplicated in the market since there’s no way to buy a package. “It’s not a big thing, but it gives us kind of a different feel,” he says, commenting that such elements make people realize they’re listening to Virgin Radio 999 without explicitly being told.

Shift Into Action

“Because we changed the sound of the station, I wasn’t expecting a home run—I was expecting to get to first base and be happy with it,” he says, but adds that the station received positive comments right out of the gate. “We’re doing tracking research, and I’m very pumped to see what’s going to happen in the next four or five months. Every report shows we’re gaining a lot of momentum and, honestly, without overmarketing the city.”

It wasn’t a huge shock for the audience when the Virgin brand was rolled out since Tremblay and company had taken a few months to steer the musical direction into a new lane, even though some listeners had expressed displeasure about the music change. However, between that, the brand, on-air sound and name change, it was enough to generate some excitement in a city that hadn’t seen any major programming shifts in roughly a decade; after a single book, Virgin experienced a 20% increase in cume and a sizable jump in TSL as well. “We went from 850,000 listeners a week to over a million for the first time in many, many, many years,” Tremblay says.

Another major shift in the station’s sound was the addition of a two-personality afternoon drive show. Tremblay likens it to duplicating his clock, kind of giving him two morning shows—except that one is in the afternoon. “No one else has that here,” he says. “We’re the only station with two co-hosts in a talk/music/entertainment environment in the market.”

Tremblay says that bringing in Seacrest was also a reflection of the station’s desire to offer the best entertainment to Toronto. While he believes that Canada is still Hollywood-driven in the entertainment world, from movies to a good portion of the music, he wouldn’t have taken the show if he didn’t consider it to be a well-packaged presentation that’s heavy on entertainment news.

Come Alive Again

One other piece that Virgin Radio 999 uses to expand its horizon and pump up the international flavor is London-based countdown show “Hit 40 U.K.,” which airs the 40 biggest tracks in England.

“Our station targets 25- to 34-year-olds, but the younger listeners are listening to iPods and discovering music very, very quickly and exchanging music; they know artists like Adele, Estelle and the Script way before we play it on radio,” Tremblay says. Since it’s easy for listeners to find music from other sources, why not make his station a competitive outlet for listeners’ ears, he reasons.

“People want to discover things, and radio used to be the medium where music was discovered,” he says. “The Beatles were discovered on radio, and people didn’t wait 15 months to put them on. The planet is getting smaller; the U.K. and Europe aren’t too far away—and there is great music there. We’ve had this show in the past three months, and it gives the brand an international texture, but we still are very local.”

Having shows like “Hit 40 U.K.” and “On-Air With Ryan Seacrest” helps give Virgin the image of having the most variety in its playlist, which are some of the exclusivities Tremblay highlights to perpetuate that perception despite admitting that the station probably isn’t the most eclectic outlet.

“We’re taking risks, we’re not playing it safe,” he observes. “Yes, we have research and we look at it, but we’re not paranoid about it. When a song is good but 50% of people don’t know what it is, why not play it and expose people to it?”

Tremblay firmly believes that radio needs to come alive again and stop cutting back in order to remain attractive to listeners. “Our gamble is to put spirit and fun into radio; we’re investing in radio, and results will hopefully come,” he says. So far, the numbers seem to be proving his theories true—to the point where Astral Media remade three more of its stations in Canada into Virgin Radio outlets.

“Yes, it costs much more money to operate, but, so far, it’s been great. We’re in a culture of playing it safe and not making mistakes, and if that was what my philosophy was, I wouldn’t be in radio. You have to be able to still create things in radio.”

---

Virgin Group chairman Richard Branson (left) and CKFM (Virgin Radio 999/Toronto PD Martin Tremblay
### New and Active

**ARTIST** | **TITLE / LABEL / STATION** | **PLAYS / FL** | **KAYS / AG**
---|---|---|---
**CAROLINA LIAJ** | Show Me What You're Looking For | 274/97 | 170/97
**JAMES MORRISON F**EAT. **NELLY FURTADO** | Broken Strings | 248/72 | 163/72
**THE OFFSPRING** | Kids Are Dying OK | 248/72 | 163/72
**BRETT DAVENNE** | Make You Crazy | 237/10 | 155/10
**THE SCRIPT** | The Way That I'm Not Meant To Be | 223/79 | 155/10
**GABRIELLA CILMI** | Sweet About Me | 208/16 | 151/16
**MILEY CYRUS** | The Climb | 199/16 | 150/16

### Most Added

**ARTIST** | **NEW TITLE / LABEL / STATION** | **TOTAL STATIONS**
---|---|---
**KATY PERRY** | Thinking Of You | 7
**THE OFFSPRING** | Kids Are Dying OK | 7
**LADY GAGA FEAT. **M**EF**O**T**Y** | Make You Crazy | 7
**THE SCRIPT** | The Way That I'm Not Meant To Be | 7

### Artist Certifications Status

- I

### Nielsen BDS Certification

- 1

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WRMF West Palm Beach, FL

**NICK LACHEY PREVIEWS HIS THIRD SOLO ALBUM, "COMING UP FOR AIR," DUE IN MAY, WITH FIRST SINGLE "PATIENCE" AT NO. 10 LAST WEEK. 2005's "WHAT'S LEFT OF ME," PRODUCED THE #1 AC NO. 5 SING/COR TOP 40 TITLE CUT. THE NEW RELEASE IS EXPECTED TO INCLUDE A Duet with "AMERICAN IDOL" JUDGE NIKKI DIOGUARDI.**

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**FOR WEEK ENDING MARCH 1, 2009**

**LENGENDS**: See legend to chart: 1 - Chart's section for rules and symbol explanations. 22 for AC stations are predicted by Nielsen Broadcast Data Systems 24 hours a day 7 days a week. © 2009 Nielsen Broadcast Media, Inc. All rights reserved.

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**MARCH 6, 2009**
**R&R**

**AC/HOT AC**

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Blue Note sounded a true note

Bruce Lundvall, 'A Jazz Fan'

When Paul Zilk, CEO of the global music conference MIDEM, named jazz recording industry giant Bruce Lundvall, president of Blue Note Records, the personality of the year a few years ago, he stated: "Under his leadership, Blue Note has gone from strength to strength. Bruce proves that you can have a flare for identifying and nurturing musical talent and be a great businessman." Truer words were never spoken.

Last week, R&R traced Lundvall's youthful love of jazz to 1960, when he landed his first job in marketing at Columbia Records. Fifteen years later, he'd risen to become the label's president. Subsequently, he held the same title at Elektra's Musician label before joining Blue Note in 1984. This week, we continue the tale of Lundvall's fascinating journey in jazz.

Reflecting on his tenure with Columbia, Lundvall says, "The whole thing got very ponderous for me, because I ran everything in the U.S.: manufacturing, the Columbia and Epic label, Masterworks, publishing, the sales force—all of it. I was constantly putting out fires, constantly going up to [CBS chairman William Paley] and making presentations for things like the Carrollton [pressing] plant in Georgia. The first couple of years were great, but soon I wasn't enjoying myself. I was working for [CBS Records worldwide chairman Walter] Yenikoff and [deputy president] Dick Asher and although I had signed a lot of artists, I was getting far away from the music with the way the business was growing. The responsibilities became really ominous."

'So I Left'

Although it was his life's dream to be president of Columbia, and he still had a year left on his contract, Elektra chairman and Country Music Assn. chairman Joe Smith hounded Lundvall about joining his label. He told Smith he would love to do something with artists—something smaller—and quietly forged a new deal for himself, because he really wanted to focus on jazz.

When he told Yenikoff he was leaving, the chairman erupted with "You're fucking crazy."

"I couldn't deliver one more speech at Columbia's twice-yearly conventions," Lundvall recalls. "I couldn't have one more meeting with Mr. Paley. I wanted to do something that interested me, so I left Columbia."

In 1982 at Elektra, he formed a jazz label "from scratch." When Bob Krasnow replaced Smith, Lundvall was appointed president of Elektra and ended up doing just what he'd done at Columbia, except in a smaller context. The stage was set for a transformative event: Capitol chairman Baikar Menon asked if Lundvall would like to restart Blue Note, which had been dormant since Capitol bought it. "It was tempting, because Blue Note was my favorite label, so I left [Elektra]," he says.

He notes that although coming to Blue Note was a thrill, at the same time he was stepping into some giant shoes, because in 1939 company founders Alfred Lion and Francis Wolff had created an extraordinary, unique label. As well, times had changed. Lion, for example, gave artists a full day of studio rehearsal time, plus "you couldn't have all the artists record at Rudy Van Gelder's studio, because now they wanted to record in different places. You couldn't have album covers that looked the way they used to, because [Blue Note's] celebrated art director Reid Miles was, by then, making a fortune doing TV commercials in Hollywood," Lundvall says.

Blue Note Records' All-Time Best-Selling Titles

| Norah Jones, "Feels Like Home" (2004) | 4.5 million |
| Norah Jones, "Come Away With Me" (2002) | 10.5 million |
| Norah Jones, "Not Too Late" (2007) | 1.6 million |
| U2, "Hand on the Torch" (1993) | 867,000 |
| Bobby McFerrin, "Simple Pleasures" (1988) | 94,000* |
| Cassandra Wilson, "Blue Light 'Til Dawn" (1993) | 215,000 |
| Cassandra Wilson, "New Moon Daughter" (1996) | 269,000 |
| John Coltrane, "Blue Train" (2003) | 128,000 |
| Lee Morgan, "Side Win" (1994) | 107,000 |
| Herbie Hancock, "Maiden Voyage" (1999) | 145,000 |
| Horace Silver, "Song for My Father" (1999) | 110,000 |

Source: Nielsen SoundScan; figures reflect sales since SoundScan began in 1991.


'A Passion For The Music'

He wanted first and foremost to maintain the quality of the label but had to create a measure of commercial success to keep it afloat. Initially, heading the legendary jazz label was intimidating, but the debut release from Lundvall's first signing, guitarist Stanley Jordan, spent 23 weeks at No. 1 on Billboard's Top Jazz Albums chart and 85 total weeks on the list. "Alfred loved that," he recalls.

Lundvall says it all comes down to having people in each market who are really passionate about the music. "If someone is not into jazz but is thrown at it as a responsibility, that can be a problem. But when someone has a passion for the music, you can triple your business."

A self-described jazz fan since age 12, Lundvall embodies that ethic. And he possesses an ear for musical originality, as witnessed by his countless auspicious signings through the years—many of whom were listed in last week's column.

The secret to Blue Note's success is constant communication. The label has a small, highly engaged team, and by keeping overhead low and having a staff that loves jazz, it has generated a profit every year for nearly the past dozen, with the exception of 2008.

The back catalog, which represents 51% of the company's business, is amortized, so a big success with someone like Norah Jones allows the label to stay with young, straight-ahead artists who may not turn a profit. "They are the heart and soul of this music, and I want to keep them. You have to keep them, because otherwise you betray the artist and the art form," Lundvall says.

Vocalists, Crossover Artists

When founders Alfred Lion and Francis Wolff launched Blue Note Records in 1939, the label was their personal property. They invested their money in it and they signed artists that interested them specifically—but they were probably a step ahead of most of the time.

They never signed singers, unlike current Blue Note president Bruce Lundvall, who has always had a passion for good jazz vocalists. He brought onboard Dianne Reeves and Cassandra Wilson, both of whom have garnered impressive sales. To diversify Blue Note's portfolio within the pure jazz realm, he also signed Charlie Hunter and Masekii, Martin & Wood and went to Cuba to sign GonzalezRubalcaba, then Chacho Valdes.

"For better or worse, it's a broader palate as a label," Lundvall says. "We also have crossover artists [such as Norah Jones] because you have to pay a lot of bills."

He applies simple criteria when signing new acts: "Musicanship, integrity and originality."—CA

Carol Archer
CArcher@RadioandRecords.com

Note

Figures reflect sales since SoundScan began in 1991.

Awards


Source: Nielsen SoundScan; figures reflect sales since SoundScan began in 1991.


2 Figures reflect sales since SoundScan began in 1991.

www.americanradiohistory.com
**Smooth Jazz Indicator**

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**New and Active**

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**Most Played**

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**Smooth Jazz Reporters**

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**WEB/Radio Station List**

www.americanradiohistory.com
U.S. programmers focus on home markets while also cultivating loyal Canadian listeners

Broadcasting Over The Border

Mike Boyle
MBoyle@RadioandRecords.com

S
ome might question why stations in markets whose signals penetrate Canada would spend time or resources catering to their neighbors to the north; not out of any disrespect, but for the simple reason that they won't get any Arbitron ratings credit. Others, however, look at it as an opportunity to cultivate revenue by growing what several programmers say is a fiercely loyal audience.

A pair of North Coast outlets—Citadel active rock WEDG (103.3 the Edge)/Buffalo and Hall Communications alternative WBTZ (99.9 the Buzz)/Burlington, Vt.—have significant Canadian audiences and employ separate, across-the-border sales forces to monetize them. WEDG middy host Jim Kurdziel says there was a time when his station went out of its way to make it seem like it was a Buffalo/Canadian outlet. "I don't do that now," he says. "No Canadian listener is going to get an Arbitron diary, so I try to not overly think about them when I'm programming because they are not going to help our cause."

The Edge booms into what is referred to as Canada's "Golden Horseshoe," which encompasses the cities of Fort Erie and Niagara Falls just cross the Niagara River from Buffalo and extends further into southern Ontario to encompass St. Catharines, Hamilton and Toronto. (Many Buffalo radio and TV signals reach Toronto and vice versa, because unimpeded across the western end of Lake Ontario.)

Kurdziel acknowledges that about 30% of the calls the station fields during its Shredded & Ragan afternoon show are from Canadian listeners. "Long before I was at the station," Kurdziel says, "Shredded & Ragan were quite adversarial with our Canadian brethren—the people, not any radio station. They would fire them up during contests, call them out and just generally get a rise out of them."

The Edge doesn't play many Canadian acts in regular rotation—they're mostly confined to such specialty features as "Across the Border," which airs on weekends. "Now if Our Lady Peace puts out a new song, we'll be all over it because they are so huge here," Kurdziel says. "That they're Canadian doesn't matter much at this point in their career. There are also some Canadian bands that we played a few years ago that we now no longer go out of our way to play, but again, that goes back to playing for the people that really count on our bottom line, the people that will get diaries in Buffalo."

"Showing Off" Up North
With a 100,000-watt flamethrower signal, WBTZ covers all of Montreal, which is a solid hour-and-a-half drive from Burlington. The Buzz embraces its northern neighbors, and even includes Montreal in its legal top-of-the-hour I.D.: "WBTZ Plattsburgh, Burlington, Montreal."

According to PD Matt Grasso, "The calls we get from Montreal outweigh those we get from listeners in the U.S. 2-to-1.

"We live and die by what happens in the Plattsburgh, N.Y., and Burlington, Vt., markets in terms of the ratings, and that's a big reason why we don't feature a lot of Canadian artists," he says. "Of course that is a little hard to swallow when your cure is around 50,000 in Plattsburgh and Burlington and your cure is above 200,000 north of the border."

Theorizing why the Buzz has such a large fan base in Montreal, Grasso says that audience perceives his station as programming an underground format compared with what it gets from local outlets in the bilingual city of Montreal. "We play a lot of bands that are popular in Montreal because they are popular with the audience, but we don't play extra bands from Canada because everyone else up there has to because of government-imposed Canadian content rules. And that's what makes us different to the Montreal audience."

Like WEDG does in Toronto, the Buzz sponsors a number of shows every month in Montreal. Grasso says. However, the station discontinued a weekly Saturday night show from downtown Montreal after he discovered a group of underage drinkers from upstate New York and Vermont "that had driven up there to drink." (In Ontario, the legal drinking age is 19; in New York it's 21.) "I just cancelled the whole thing that's not what it was meant to be. To that point it had been a great time with people from ages 21 to 34 hanging out in Montreal on a Saturday night. We probably shushed $150,000 a year from our revenue because I didn't want to get into a drinking-and-driving situation with underage drinkers.

Buffalo's Edge and Burlington's Buzz have separate sales forces across the border and, Grasso says, "we don't find it hard at all to sign up advertisers." That's probably why his station is known for having aired, from time to time, French-language commercials. "When we run those commercials," Grasso adds, "we limit them to just one per spot break."

The Reverse Broadcast
CTVglobemedia alternative CIMX (89X)/Windsor-Detroit's biggest area of concentration is its Windsor backyard and Southwestern Ontario, but it also has a large audience in Detroit, where the station ranked No. 4 with a 7.2 share in persons 18-34 in the Holiday 2008 PPM ratings.

Commenting on how the station promotes to its American audience, 89X PD/afternoon host Vince Cannova says, "It's a little strange being on the border of Detroit and Windsor with both markets being so different in size. We're in Detroit a little bit more because there tends to be a lot more going on, but at the same time, we are also heavily involved with the Windsor community."

And like its American counterparts along the border do in Canada, BSX employs a second sales staff in Detroit apart from the team at its main office and studios in Windsor.

Cannova says the BSX staff will be out in full force at Canadian Music Week, March 11-14 in Toronto, to support weekend events like fill-in guy Armand "Arms" Gumanag, who is nominated for the first Steve Young Broadcasters of the Year Award. A Canadian native, Young programmed rock stations in New York and Seattle, among other markets. He died Dec. 8. Cannova says, "Steve was all about up-and-coming broadcasters and we think Arms definitely meets the requirements."

American radio listeners should get a kick out of this story.
CHART LEGEND

Charts are ranked by plays (except for Country, which is based on audience impressions, computed by copy-referring each time of airing with Arbitron (non-dia) data).

Songs showing an increase in plays (audience for Country) during the report week will also receive a bullet if at least 20% of stations for the chart during the previous week were not on the chart for at least 20 weeks and will generally not receive a bullet, even if it registers an increase in plays. Country songs that decline in audience but increase in plays will also receive a bullet if it is the first week in which the song has been on the chart for at least 20 weeks and if at least 10% of monitored stations for the same chart, a song that has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in plays. Country songs that decline in audience but increase in plays will also receive a bullet if it is the first week in which the song has been on the chart for at least 20 weeks and if at least 10% of monitored stations for the same chart, a song that has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in plays. Country songs that decline in audience but increase in plays will also receive a bullet if it is the first week in which the song has been on the chart for at least 20 weeks and if at least 10% of monitored stations for the same chart, a song that has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in plays.

**AUDIENCE TOTALS:**
- Debut, in part, using certain Arbitron Inc. copyrighted Persons 12+ audience estimates, under license.
- AIRPOWER:
  - Awarded to songs appearing in the top 20 on both the Airplay and Audience charts for the first time with increases in plays for Country songs that decline in audience but increase in plays will also receive a bullet if it is the first week in which the song has been on the chart for at least 20 weeks and if at least 10% of monitored stations for the same chart, a song that has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in plays.

**BREAKER:** Awarded solely on the Country chart to songs that receive airplay on 60% of the panel for the first time. **HOT SHOT DEBUT:** Awarded solely on the Country chart to the highest-ranking new entry.

**CURRENT PLAYS:** Awarded to songs below the chart threshold that are showing an increase in plays. **TIES ON CHART:** A song with the best plays differential (audience for Country) over the previous week will be ranked first if tied with another song on the chart. If the songs are still tied at this point, the title that is being played on the most stations at that format will be ranked first. **RECURRENT RULE:** Songs below the top 20 (top 15 for Urban AC, Hot AC, Classic AC, Christian AC, Christian Rock, Gospel, Top 10, and Smooth Jazz; top 8 for Soft AC/in-practical) become recurrents and are removed from the chart after 20 weeks (in addition, songs that have been on the chart for more than 52 weeks and rank below No. 10 become recurrents, and are removed from the chart. Descending Country titles move to recurrent after 20 weeks if they rank below No. 10 in either airplay or plays, or if they rank below No. 10 and post a third consecutive week of audience decline, regardless of total chart weeks. Descending AC titles move to recurrent after 20 weeks if they rank below No. 5, after 20 weeks if they rank below No. 10, or after 20 weeks if they rank below No. 15. Songs on Latin charts move to recurrent after 20 weeks if they rank below No. 20 in both audience and airplay.

**NEW AND ACTIVE**

Awards to songs below the chart threshold that are showing an increase in plays. **AIRDATE SESSIONS:** Awarded to songs below the chart threshold that are showing an increase in plays. **DEPLETE MODE:** Awarded to songs below the chart threshold that are showing an increase in plays.

**MORE INFORMATION:**

To view the full chart, please visit www.RadioAndRecords.com.

**AWARD DETAILS:**

- Nielsens BDS certification for display of 100,000 plays on all monitored stations, including satellite and national networks, across the United States and Canada.
- Numerical data provided by Nielsen Broadcast Data Systems for 24 hours. A week is 7 days. © 2019 Nielsen Business Media, Inc. All rights reserved.

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FOR WEEK ENDING MARCH 1, 2009

LEGGEND: See beyond chart in Chart’s Aikividees for cues and worked explanations. On active rock stations are electronically monitored by Nielsen Broadcast Data Systems 24 hours a day, 7 days a week. © 2009 Nielsen Business Media, Inc. All rights reserved.
TRIPLE A

Not one—but two—stations serve the Pacific Northwest city

Triple A Comes To Vancouver

John Schoenberger
JSchoenberger@RadioandRecords.com

Vancouver has always been a haven for singer/songwriters who have fared well at triple A in North America, so it was only a matter of time before the market was destined to have a signal of its own. That happened last November with the launch of CKPK (100.5 The Peak).

Owned by the Jim Patterson Broadcast Group, the triple A is also a new FM signal, approved by the Canadian Radio-television and Telecommunications Commission (CRTC) last May. The station offers a mix of music unique to the region and, according to GM Gerry Siemens, is committed to a long-term local music campaign.

In addition, a second new signal was approved at the same time as the Peak, and later this year triple A CTHHR (the Shore) will go live (see story, below).

R&R spoke to Siemens about the format and the two new stations.

There have been attempts at triple A in Canada before with mixed results—so why now and why Vancouver?

We think it makes a lot of sense for a city like Vancouver. I think formats such as this have been slow to come to Canada largely because we were not as overlicensed as our broadcasting friends in the States. But now that the CRTC has been increasing the number of signals in many markets, it makes more sense to do a targeted format.

Further, it is no secret that many Canadian artists do very well at triple A radio in America, so we have a nice pool of artists to tap into to fulfill our Canadian content requirement. Frankly, these are among the artists we would be playing anyway. As an added plus, many of them live here in Vancouver.

Is supporting the local music scene part of your commitment to the CRTC?

Yes, and we intend to fulfill that commitment from an airplay point of view as well as putting nearly $800,000 per year into local Canadian content and development through our Peak Performance Project. But we would be doing this even if we didn’t have to.

This project will go on for the next seven years and it officially kicks off March 26 during the Juno Awards, which take place in Vancouver this year. Each year we will identify the top 20 local acts. They will then be booked to a one-week retreat called the Peak Performance Bootcamp. From there, we will whittle it down to the top three. The top act will get $150,000 worth of money and services toward their career development. The second gets $75,000 and the third gets $50,000.

Does the Peak have a veteran programming staff?

Gord Eno is a veteran programmer in the market; he has been the PD for our group for 15 years now. Gord oversees CJKR-FM, which was Canada’s country music station of the year last year and he also oversaw our AM adult standards station. That's gone now; we had to let that [AM] signal go to the new FM outlet.

He has great people working with him, including music director James Sutton and APD Tamara Stanners. They, along with the airstaff, are very passionate about this format.

We have SBR Creative Media involved as well and they have proven to be a great resource for us about this format. I will also say that we have joined forces with Preslaff Interactive to help build our VIP club and database.

What is the station’s music mix?

Most Canadian stations have to make a 35% commitment to playing Canadian artists, but to get the license we have committed to 40%. We are targeting a somewhat younger adult audience—in broad terms it is 25-44, with a narrower target of 25-34. We are seeing slightly more women than men at this point. Our music goes back to the early ‘80s and a bit of the ‘90s, with a strong preference for choices from the last decade or so.

How is the station doing so far?

We haven’t seen any ratings yet, but the feedback we’ve gotten from listeners since the launch has been overwhelming. I grant you, it is all anecdotal at this point, but everywhere we go they are tuned in to the Peak and the folks we talk to like what we are doing. Judging from the growth of Web site visits and our streaming, I think we can expect some nice results from the first ratings that are in progress right now.

MARCH 6, 2009

24/7 NEWS ONLINE @ www.RadioandRecords.com 63

www.americanradiohistory.com
NEW AND ACTIVE

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<th>ARTIST/TITLE / LABEL</th>
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Rounder | 74/36 | "Hard To Love" / Fantasy | 10/15 |
| TOTAL STATIONS: 17 | TOTAL STATIONS: 10 |
| "The Fifth Of Nothing New" / Universal | 10/15 | TOTAL STATIONS: 11 |
| "Let Me Be" / High Quality Entertainment | 7/18 | "Are You Alone" / EMI-Capitol | 6/10 |
| TOTAL STATIONS: 5 | TOTAL STATIONS: 5 |

MOST INCREASED PLAYS/MOST ADDED

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CHRIS JOHNSON Extends his streak of top 10 hits to nine, his entire chart output, as "We Let Her Down" rises to No. 10. The actor's nicer pulls into a second-place tie among solo artists for most consecutive top 10s with John Mayer, both of whom trail only Jack Johnson's 10 top 10 trips from 2002 to 2006.

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MARCH 6, 2009
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### Americana

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The Americana chart represents the reported play of terrestrial radio stations, nationally syndicated radio shows, coterie radio and online stations that have agreed to submit weekly spin counts. For more information please visit www.americanradiohistory.com. © 2009 American Music Association.
GM Alfredo Rodríguez opens up about the format, the music and the future

La Preciosa’s Staying Power

Jackie Madrigal
JMadrigal@RadioandRecords.com

La Preciosa GM Alfredo Rodríguez, a 35-year-plus radio veteran, heads a radio network that caters to a ‘70s, ‘80s and ‘90s music-loving audience. In addition to managing the Clear Channel property, Rodríguez is hands-on with programming — just the right task for an executive with an encyclopedic knowledge of Mexican music.

Rodríguez took over La Preciosa in May 2006, after the oldies format’s initial 2004-05 boom. Although that explosion has subsided somewhat, La Preciosa continues strong with outlets in 16 markets: 12 Clear Channel stations and four affiliates. In an interview with R&R, Rodríguez speaks candidly about the success of the oldies format, the current state of Mexican music and the future of La Preciosa.

What caused the oldies format boom? Much of Mexican music right now is deficient, because many current hits are remakes of old songs that had been previously recorded by the original artists and that had been properly done. Now, those old songs are popping up again with a duranguense beat, for example, but are badly done by people who are not really musicians and don’t really sing. And record labels are supporting and releasing these remixes.

Few labels really “produce” music nowadays. They just put out an album hoping to capture an audience and sell. All of this has had an effect on listeners who were looking for new alternatives. When La Preciosa came in to play the best music from the ‘70s, ‘80s and ‘90s by the original artists, the audience threw all their support behind this format. Some stations do get lots of ratings based mostly on their personalities, but people supported La Preciosa because it was an alternative.

La Preciosa was so successful that other companies jumped on the bandwagon and launched their own oldies stations. But the boom has since subsided, as the format lost stations. Several factors influenced [this]. Univision’s oldies format, Recuerdos, was established when La Preciosa first launched, but only in Los Angeles. After they saw La Preciosa’s success, they launched the format nationally.

Then after the initial boom, the numbers leveled out, which is normal. In addition, last year Clear Channel had to sell several stations below market No. 100, and La Preciosa lost a few outlets. But in other markets, like Santa Barbara and Santa Maria, Calif., those stations decided to keep the format, even though they were no longer Clear Channel properties. The same thing happened in Las Vegas. In San Diego, the outlet that carried the format was brokered and the Mexican owners decided to sell it.

La Preciosa is still strong, and the audience is still fascinated with the format. We now have a station in Salt Lake City [Clear Channel’s KTMV] with an excellent signal, and the audience is loving it.

Alex “El Genio” Lucas recently left as the network’s morning show host and was replaced by Humberto Luna. How’s that working out?
Alex left for personal reasons. He felt it was time to leave and we hired Humberto, who has a long history in radio and TV. He’s an actor with 25 movies under his belt and is the first Hispanic radio guy to receive a star on the Hollywood Walk of Fame. He’s incredibly well-known. By simply saying, “We have Humberto Luna,” the advertisers say, “Wow, we want to be there.”

He’s still adjusting to being on a network, instead of one single market. It’s not the same thing to speak to an audience in one market than to speak to people in multiple markets. On the other hand, the public also has to get used to listening to him in the mornings, after so many years of listening to his predecessor. It’s all part of the process, and very normal.

Are you planning any changes to La Preciosa?
I don’t think we need to make any drastic changes right now, because if our formula is working, it’s best not to touch it. In terms of programming, what can we change to a station that is based on recurrences and gold? We can make small tweaks to the imaging or jingles to refresh the sound, but that’s it.

Some have speculated that there is an exodus of Latinos moving back to their home countries due to the economic recession, and that this and other issues could affect Spanish-language radio.

The economy is affecting all of us equally. As a network, we have to be part of the solution and not part of the problem. We are the alternative — and I don’t say that lightly because I don’t like seeing radio people lose their jobs — because a network is a viable option for stations, given the economic situation.

As for losing audience because Latinos are returning to their countries, it’s a possibility but only among those newly arrived to this country and who may be undocumented. For those of us who have been here our whole lives and raised a family, we have no other alternative but to stay, to keep going and find a way out of this. We have to contribute to get the economy moving again.

What does the future hold for La Preciosa and the oldies format in general?
As long as there isn’t an improvement in the current music offerings, the old format will continue to dominate. Nowadays, an artist sells 25,000 albums and they’re already a star. That wasn’t the standard of the past. That’s only 25,000 people buying that one album. What happened to the millions of others who didn’t? As long as we don’t have quality productions to [replace] this wave of mediocrity in which regional Mexican music finds itself, catalog will continue to prevail. People will not stop listening to their favorite artists, those whose music is part of their personal library, to listen to bands that barely sing, bands whose music I call “commercial noise.” Labels will soon realize that if catalog music is selling and new music isn’t, there’s something wrong. At some point they will have to go back to creating true artists.

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As long as we don’t have quality productions to replace this wave of mediocrity in which regional Mexican music finds itself, catalog will continue to prevail.

— Alfredo Rodríguez
REGIONAL MEXICAN MONITORED REPORTERS

**REGIONAL MEXICAN MONITORED REPORTERS**

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**ADDENDA AT XLTN**

San Diego, CA

**NEW AND ACTIVE**

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**FOR WEEK INCLUSIVE MARCH 1, 2009**

**LEGEND:** See legend to charts section for rules and symbol explanations.

**TROPICAL**

WEST Allentown, PA

OM: Jeff Matlock PTO: Evie Polster WNNI/Boston, MA

OM: John McMeninn WLAH/Hartford, CT

PT: Robbie "DJ" Cagno WZDJ/Miami, FL

PT: Pablo Pierson MD: "Jazmine" Jimmy Caride WSKQ/New York, NY

PT: Tony Luno MD: Patato Vega WNUE/Orlando, FL

PT: Rafael Gurion MD: Jose Martinez WRUM/Orlando, FL

PT: Raymond Torres WEFM/Philadelphia, PA

PT: Mike Del Pilar WBSA/Philadelphia, PA

PT: Mila Madera WKBK/Providence, RI

PT: DJ Frankie WPZM/Providence, RI

PT: Bimond Mendez, Jr. WPRR/Puerto Rico

PT: Andre Perez APID/MD: Sergio Toribio LATIN RHYTHM KZZA/Dallas, TX

PT: Raulin Valerrian MD: Juan Tapia KELF/Fresno, CA

PT: Al Sanchez MD: Ramona Rivera WTLQ/Fl. Myers, FL

PT: Hector Velazquez KXOL/Los Angeles, CA

OM: Pat Feier MD: Jerry Puleus WYTI/Miami, FL

OM: Loretta Anaya MD: Elio Balboa WCAA/New York, NY

OM: Pete Malaspina MD: Tony Santos MD: DJ Kazzarona KVIB/Phoenix, AZ

OM: Bobby Ramos MD: Mark Garcia WODA/Puerto Rico

OM: Jose Nelson MD: Reggie Gallart WYVZ/Puerto Rico

PT: Jamie Diaz MD: Edgar Diaz KVVZ/San Francisco, CA

PT: Blasian Espinosa

TROUBLESHOOTER:

WWW.AMERICANRADIOHISTORY.COM
### R&R LATIN

**Tropical**

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**Additional Notes**


**Artist Promotion**

- **Universal Music Latin**
  - No. 1: "Tu No Queses" by Aventura
  - No. 2: "Tu No Erases Para Mí" by Fanny Lu

**Record Pool**

- **Latin**
  - No. 1: "Tu No Erases Para Mí" by Aventura
  - No. 2: "Tu No Queses" by Aventura

- **Pop**
  - No. 1: "Si Tu Te Tengo" by Aventura
  - No. 2: "No Te Pido Flores" by Fanny Lu

**Additional Links**

- **www.americanradiohistory.com**

**Contact**

For more information, contact R&R LATIN.

**March 6, 2009**
**National**

**Air Talent – Catholic Radio**
Are you passionate about radio and your Catholic faith? Our national Catholic talk network is seeking experienced air talent for our faith-based programs. 3 to 5 years on-air experience preferred. Please send demo and resume to hr@relevantradio.com.

**NORTHEAST**

**Times-Shamrock Communications**
Times-Shamrock Communications, IWEZX, WPZX, WQFM, WQFN, WEJL, WBAXI, located in Scranton/ Wilkes-Barre, PA. Our 4th generation, family-owned company has a rare opening for a Director of Sales.

We’re not looking for the usual or typical experienced manager who dictates policy from behind a desk. We’re searching for a true leader with exceptional management instincts.

These instincts drive you to: do the right thing, lead by example, develop new ideas and business categories, brainstorm unique promotions, and develop a dream team of talent behind you.

Can you make things happen? Can you turn challenges into opportunities? Does the thought of winning occupy your mind 24/7?

If so, I want to talk with you. This position will oversee a Local Sales Manager and a staff of 10 Salespeople.

We do radio the right way. And, Northeast Pennsylvania is nice place to live, work, and play. The cost of living is reasonable and you’re 2 hours from New York City and Philadelphia.

Please contact me, Brett Beshore, General Manager, with your verifiable success stories and track record. bbeshore@shamrocknepa.com. All replies will be held in strict confidence. EOE.

**CHR Morning Show**
Can you inject personality into a music-intensive CHR morning show? Would you love living in Denver, and working for a company that treats people with respect? If so, email your stuff to qgis@burnsradio.com.

**General Manager – Rockies**
Sales oriented GM for dynamic, independent 3-FM cluster.
Rated, competitive market. Experience the fun and benefits of “non-corporate” radio in a city that offers the western lifestyle you’ve dreamed of. EOE Letter and resume to browervt@aol.com.

**Morning Personality**
Show Wanted In Las Vegas For Heritage Alternative Station KXTX X-107.5 Xtreme Radio
Can you keep it quick, simple, and entertaining? Do you know when to shut up? Can you plug into sin city and sound like a local and not a tourist? Do you know how to make the internet work for you? Can you make an insurance seminar sound fun, can you interview guests intelligently and without fear, can you make fun of yourself and sound likable doing it? Are you willing to do all the hard work and heavy lifting yourself with no drama or diva outbursts? Are you a wiz in the production studio? Do you have knowledge of alternative rock music, all sports, current events, pop culture, internet communication, and possess the ability to work a crowd and advertisers? All applicants must have a minimum of five (5) years full time on air experience. Responsibilities include running a broadcast board, air Remixing, following music logs, maintaining commercial and broadcast logs, client relations, public appearances, executing all ads and FCC regulations. Production skills a must!

All applicants must submit a resume to www.cbsradio.com in the Career Center for Las Vegas/KXTX and send mp3 air-check to ripleye1075@gmail.com which should include your on-air name and the legal name along with a contact email and phone number to be considered.

No Calls Please. “It is the continuing policy of CBS Radio to afford equal employment opportunity to qualified individuals regardless of their race, color, religion, sex, or sexual preference, national origin, age or physical or mental disability, veteran or disabled veteran status, and to conform to applicable laws and regulations. We solicit your assistance on these openings and future openings.”

**FREE JOB LISTINGS**
To celebrate our new website, R&R is now listing industry jobs for free!

Just send the info and your logo to JobListing@radioandrecords.com, and we’ll do the rest!

R&R OPPORTUNITIES

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**WEST**

**RadioActive Media**

**Account Executive**
HOT 98.1/WHHT-FM Cox Radio
Greenville Market #59

Wanted – An Account Executive who understands young adults/echo-boomers and has the track record to prove it. Can you sell a CHR? Can you turn ideas into great promotions, events and marketing campaigns? Do you want to work for a company that supports sales with the tools to get the job done? High commissions at radio’s best company, with great stations in a great market. Cox Radio Greenville is an EOE.

Apply to: David Abel, GSM Cox Radio Greenville 220 N. Main St., Ste. 402 Greenville, SC 29601 david.abel@coxradio.com.

**DO YOU HAVE A PASSION FOR RADIO?**

Our growing radio advertising firm has a need for a contractor to help us manage our new workload. Based in Orange, CA, RadioActive Media, specializes in helping our clients drive more sales by effective- ly using direct response radio. We are seeking an individual who is flexible to work on a multitude of projects including: trafficking spot time to clients, creating insertion orders, developing client proposals, and a variety of other client management needs. Must be proficient with MS Excel (and formulas), PowerPoint, and Word. Must have a clear understanding of radio terminology and Arbitron measurements. Past radio sales experience a plus. Position is hourly, and has the potential to lead to a full time position. To apply please send cover letter and resume to info@radioactivemedia.net.

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**MARCH 6, 2009**

24/7 NEWS ONLINE @ www.RadioandRecords.com
### CHR/Top 40

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### Urban AC

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<td>I Don't Care</td>
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<td>NICKELBACK: Creep (Turn the Car Around) [3]</td>
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#### NO. 1 MOST ADDED
- KATY PERRY: Thinking Of You [3]

#### NO. 1 MOST INCREASED PLAYS
- PLAIN WHITE T'S: 'Til I Die [3] (KALM/WAY)

### TOP 5 NEW AND ACTIVE

- CAROLINA LIAR: Show Me What I'm Looking For [3] (ATLANTIC)
- BRETT DENNEN FEAT. FEMI KUTI: Make You Crazy [3] (KONTORTOWN/QUAL Tone)
- THE SCRIPT: The Man That Can't Be Moved [3] (PHONOMENON/REPRISE)

### ACTIVE ROCK

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<td>WARNER BROS.</td>
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<td>SHINEDOWN: Boys Of Summer [3]</td>
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#### NO. 1 MOST ADDED
- PEARL JAM: Brother [3] (SPADE)

#### NO. 1 MOST INCREASED PLAYS
- PEARL JAM: Brother [3] (SPADE)

### TOP 5 NEW AND ACTIVE

- HOLLYWOOD UNDEAD: Young [3] (ASAP/TEENAGE INTERPRETATIONS)
- SINCE OCTOBER: Guilty [3] (TOOTH & NAIL/CITY)
- LAMB OF GOD: Set To Fan [3] (EPIC)
- VEEP UNION: Seasons [3] (UNIVERSAL MOTION)
- POWERMAN 5000: Super Villains [3] (MIGHTY LOGO)

### SMOOTH JAZZ

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<td>SHINEDOWN: Boys Of Summer [3]</td>
<td>REOBLUR/REPRISE</td>
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#### NO. 1 MOST ADDED
- DAVE KOZ FEAT. JEFF GOLLI: Rads Bing [3] (CAPITOL)

#### NO. 1 MOST INCREASED PLAYS
- JACKIE JOYNER: I'm Waiting For You [3] (ARTISTRY)

### TOP 5 NEW AND ACTIVE

- ASHER ROTH: Love College [3] (RECORDINGS/UNIVERSAL MOTION)
- DEAD CONFEDERATE: The Rat [3] (COLUMBIA)
- POP EVIL: 100 [3] (AZM/REPRISE)
- AC/DC: Big Jack [3] (COLUMBIA)
- FRANZ FERDINAND: No You Girls [3] (RECORDINGS/UNIVERSAL MOTION)

### ROCK

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<td>SHINEDOWN: Boys Of Summer [3]</td>
<td>REOBLUR/REPRISE</td>
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#### NO. 1 MOST ADDED
- PEARL JAM: Brother [3] (SPADE)

#### NO. 1 MOST INCREASED PLAYS
- PEARL JAM: Brother [3] (SPADE)

### TOP 5 NEW AND ACTIVE

- U2: ...I'll Go Crazy If I Don't Go Crazy Tonight [3] (BROADWAY INTERPRETATION)
- ACE/DC: Big Jack [3] (COLUMBIA)
- FRANZ FERDINAND: No You Girls [3] (RECORDINGS/UNIVERSAL MOTION)
- U2: Love College [3] (RECORDINGS/UNIVERSAL MOTION)

### TRIPLE A

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<tr>
<td>METALLICA: ...And Justice For All [3]</td>
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<td>SHINEDOWN: Boys Of Summer [3]</td>
<td>REOBLUR/REPRISE</td>
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</table>

#### NO. 1 MOST ADDED
- PEARL JAM: Brother [3] (SPADE)

#### NO. 1 MOST INCREASED PLAYS
- PEARL JAM: Brother [3] (SPADE)

### TOP 5 NEW AND ACTIVE

- U2: I'll Go Crazy If I Don't Go Crazy Tonight [3] (BROADWAY INTERPRETATION)
- ACE/DC: Big Jack [3] (COLUMBIA)
- FRANZ FERDINAND: No You Girls [3] (RECORDINGS/UNIVERSAL MOTION)
- U2: Love College [3] (RECORDINGS/UNIVERSAL MOTION)
Ike Lewis is chairman/CEO at Universal Music Group Nashville (UMGN). The label group includes MCA Nashville, Mercury Nashville and Lost Highway and is home to such acts as George Strait, Sugarland, Lee Ann Womack, Gary Allan, Hayes Carll, Josh Turner and Jamey Johnson, among others.

How did you get into the record business? How long have you been involved in country music?
I started my career as a clerk in a record store, worked for regional record distributors for a few years, was the Southeastern editor for Record World magazine for a year and went to work for CBS Records in 1977. I worked a lot of country records while at CBS but didn’t immerse myself in the country industry until 1992, when I moved back to Nashville to run Mercury Records.

You just signed a new multiyear deal at UMGN. What do you plan for the label’s future?
I am blessed with an amazing roster of artists and co-workers at UM. I don’t have a five or 10-year plan. I wish for that kind of vision, but instead I just focus on the immediate future and hope to provide a healthy, productive and lucrative environment for our company and its partners.

How do you see the record business changing in the next five years, and how you think the label can best address those changes?
I don’t know what the record business will look like in the future. I do know that there is an enormous appetite for music in the world, and hopefully it can continue to be monetized to the extent that artists and songwriters can be fairly compensated for their work.

To speak specifically about country music, I am certain that it will endure. It is a uniquely American genre that speaks to matters of the heart. It’s folk music: American folks. I am also a believer in the album as an important art form. Some people want to write it off these days. I don’t think so. It has lived next to the singles business for over 50 years. They both have viable constituencies.

Talk about Lost Highway. It’s not a country label—how does it fit with UMGN’s mission?
Lost Highway was created as a home primarily for singer/songwriters who are not radio-driven. Their albums are more difficult to market and sell than mainstream country records that have the benefit of massive radio exposure. We have released over 50 albums in eight years—all were released on vinyl—and have had over 50 Grammy nominations. It is an incredible catalog and has remained profitable every year. It isn’t easy, though.

The Jamey Johnson project isn’t a straight-ahead country record. What was it that caught your attention and drove you to take a chance?
You say the Jamey Johnson project is not a straight-ahead country record. I beg to differ. To me it’s a defining country record: a concept album full of great songs delivered as honest and emotive as any I’ve ever heard. It’s not shiny and perfect like most contemporary country albums, but that is part of its charm. The Mercury promotion staff did an incredible job convincing radio to take a chance on the record.

We haven’t heard from Shania Twain in a while. Is she coming back anytime soon?
Hopefully Shania Twain will have new music for us in 2010. She is writing and raising her son currently.

Country has a history of longevity, successful duos—the Judds, Brooks & Dunn—and now Sugarland is pruned to fill that slot for the foreseeable future. What is so special about it?
Jennifer Nettles and Kristian Bush are gifted songwriters and performers, but as importantly, they are seasoned. They spent years honing their craft. The collaborative nature of their writing, recording and performing has a magic to it. They both have diverse musical backgrounds and tastes, and they are good, nice people. People at record labels dream of working with artists like them.

What are your thoughts about the state of the radio business today?
I have always loved radio. I just used to love it more. I think consolidation and research have done great harm. As the business climate has become more difficult, programmers have become more and more risk-averse and I don’t think that works well in the entertainment business. It is certainly less "local." Playlists are too repetitive. Listeners are not generally told what they are hearing and it has lost its position as the place for people to discover new music and artists. The fact that there is a debate over performance royalties is a shame. It’s unconscionable that content creators and owners are not compensated by terrestrial broadcasters. I also feel that to suggest that those rightful payments are a "tax" presupposes that payments to songwriters are also a "tax."

I still listen, though—a lot. And I have nothing but respect for the many passionate people who continue to try and make it better.

Cyndee Maxwell
Cmaxwell@RadioandRecords.com

—Luke Lewis
TESH IS #1 IN MID-DAYS AT MIX 100.7 IN TAMPA

Tesh knocked it out of the park for us at Mix 100.7! In only two ratings books, he’s jumped to NUMBER ONE in MID-DAYS here in Tampa! John Tesh clearly appeals to a broad range of women, anywhere between the ages of 18 and 64 years old! His show is one of the Top ranked mid-day shows across virtually every female demographic! Moving his program from evenings to Mid-Days was one of the best strategic moves we’ve done!

Tesh in Midday’s on Mix 100.7 (Hot AC):

#1 Women 35-44
#1 Women 25-44

Doug Hamand
Operations Manager
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