

Los Angeles, 1992...

1992-1994: KKHJ was a very promotional station; over 300 remotes, fiestas and events were produced each year in conjunction with local and national accounts.



One of KKHJ's significant promotions is Kindervision, a child safety and anti-abduction program endorsed by police authorities. Free ID videos are given to over 5,000 children at an annual arena event; taping is also featured at many station remotes.



Major crowd-pleasing events are featured year-round on KKHJ. The annual Huntington Park street fair draws over 400,000 in a single weekend.



Los Angeles, 1995...

The LA Times recognized the team approach to programming KLVE and which has contributed to nearly three years as LA's #1 radio station.

Radio
Air Lock

Entrenched in L.A.'s No. 1 spot, Spanish-language KLVE-FM sees no reason to go bilingual.

■ AROUND THE DIAL

BY KEVIN BAXTER
TIMES STAFF WRITER

On a grassy hill just outside Quito, Ecuador, a lonely radio antenna once stood guard over the city, David Gleason knows this because he keeps a 33-year-old picture of the antenna on the wall behind his desk.

"That station went on the air playing two-thirds Spanish Top 40 songs and one-third English Top 40," says Gleason, who owned the station at the time. "Simply because they were hits. And it became the No. 1 station in a 30-station market."

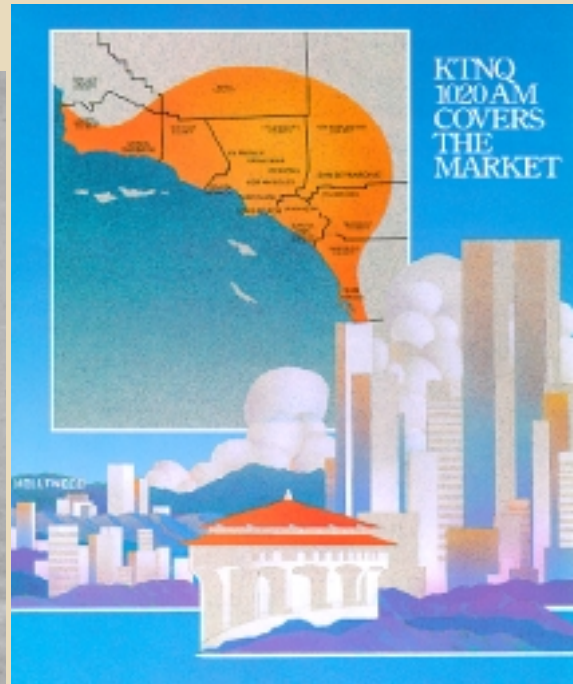
Gleason works for another top-ranked broadcaster now—Spanish-language KLVE-FM (107.5), Los Angeles' No. 1 station since October 1995. And though the station keeps English-language songs such as Whitney Houston's "I'll Always Love You" and the Righteous Brothers' "Unchained Melody" in its rotation, Gleason and programming director Pio Ferro promise KLVE is not about to go bilingual.

"We're not going to get each and every Anglo hit and play it, because we're not that type of station," says Ferro, who also plays host to a popular afternoon show. "It's only special cases like these two songs. . . . For some reason, which I can't be sure of, these two songs seem to work."

One reason might be tradition. Crossover hits are common in Latin America, where artists such as Tracy Chapman, Michael Jackson, the Wallflowers and U2 have huge followings. As a result, radio stations frequently pepper their playlists with English-language music. In Argentina, one of Buenos Aires' top-ranked stations even adopted an English name, calling itself Rock and Pop in deference to its format of English-only rock.

"So a certain amount of listeners who have recollections of their home countries are perfectly willing to accept a mixture because they're accustomed to it," Gleason says.

But Ferro, the 24-year-old programming wunderkind whose transfer from sister station WAMR in Miami coincided with KLVE's ratings rise, cautions that local



50,000 watt KTNQ covers the Southland better than any other Spanish Language radio station.

Frequent community celebrations are featured on KTNQ and KLVE. This is the broadcast trailer at the September 16 celebration attended by over 100,000 persons in Los Angeles' San Gabriel Valley.



Events such as this NALEO citizenship seminar, attended by nearly 5,000 persons, are typical of KTNQ's community involvement.

Developing a News/Talk station... 1996

Arbitron Spring 1996

Los Angeles			
Station	Format	Win '96	Sp. '96
KLVE	Contemp	7.1	7.2
KPWR	CHR	5.0	5.4
KKBT	Urban	4.2	5.0
KFI	Talk	4.3	4.0
KRTH	AC	3.6	3.8
KES	CHR	3.7	3.6
KTWV	NAC	3.7	3.5
KROQ	MR	3.8	3.3
KLAX	R/Mex	3.2	3.3
KOST	AC	3.9	3.2
KABC	Talk	3.0	3.1
KBBG	Hot AC	3.1	3.0
KYSR	Hot AC	2.9	2.9
KLAC	Standard	2.9	2.7
KLDS	AGR	2.6	2.7
KCBS FM	70s	2.3	2.4
KFWB	News	2.1	2.2
KNX	News	2.8	2.1
KLSX	Talk	2.0	2.1
KZLA	Country	2.0	2.0
KTNQ	N/T	1.4	1.8
KBUE	R/Mex	1.8	1.6
KRGO	Class	1.8	1.6
KXEZ	Soft AC	1.8	1.6
KKBH	Contemp	1.8	1.4
KRLA	Ad/Urb	1.2	1.4
KSCA	Rock	1.2	1.4
KWKW	R/Mex	1.3	1.2
KJLH	Urban	1.1	1.1
KMAX	Blues	NR	1.1
KACE	Ad/Urb	1.0	1.0
KVAR	R/Mex	0.9	0.9
KMPC	Fall Surv	0.6	0.9
KXMG	R/Mex	1.1	0.8
KMQA	R/Mex	0.4	0.4

KTNQ's first Arbitron book as a full-time talker showed immediate growth to a position of dominance among Spanish stations on the AM band!

In the Summer 1996 book, KTNQ registered a 2.8, 0.1 away from English talk station KFI in 25-54.



SUMMER, 1996

LOS ANGELES

Arbitron 12+	Sp'96	Su'96
KLVE-F	span	7.2 7.1
KKBT-F	urban	5.0 5.0
KPWR-F	dance	5.4 5.0
KFI-A	talk	4.0 4.0
KRTH-F	oldies	3.8 3.8
KTWV-F	nac	3.5 3.5
KIIS-A/F	chr	3.6 3.4
KLAX-F	span	3.3 3.4
KABC-A	talk	3.1 3.3
KOST-F	ac	3.2 3.2
KROQ-F	mod rk	3.3 3.1
KBIG-F	ac	3.0 2.9
KTNQ-A	span	1.8 2.8
KYSR-F	md ac	2.9 2.6
KLOS-F	acr	2.7 2.5
KLAC-A	nostal	2.7 2.4
KCBS-F	cl rk'o	2.4 2.3
KBUE-F	span	1.6 2.2
KNX-A	news	2.1 2.1
KZLA-F	cntry	2.0 2.1
KFWB-A	news	2.2 1.9
KLSX-F	talk	2.1 1.7
25-54: KLVE (8.6).		
KRTH (4.4). KTWV (4.0).		
KKBT (3.9). KFI (3.7).		
KLAX, KTNQ tied at 3.6.		
18-34: KLVE (9.7).		
KKBT (7.3). KPWR (6.6).		
KLAX, KROQ tied at 4.9.		
12+ AMD: KLVE (7.7).		
KKBT (5.1). KLSX (4.7).		
KFI (4.3). KABC (4.1).		



Developing a News/Talk station... 1996

In early 1997, R&R featured the Heftel talk stations in an article.

28 • R&R August 22, 1997

NEWS/TALK

Hablando For The Masses

Spanish News/Talk stations balance longevity with current trends and interests

By Adam Jacobson and Anthony Acampora
R&R Staff Writers

Some of America's first Spanish-language radio successes balanced music with political talk, news, sports, and information. Call it Full-Service Spanish radio. And like their English-language relatives, many Full-Service Spanish AMs have evolved into full-time News/Talkers.

AM Radio's New Reality

Heftel has already seen the power Spanish-language music stations possess on the FM dial in Los Angeles with its Spanish AC KLVE and Regional Mexican KSCA. Now, its focus is on the continued development of Spanish News/Talk **KTNQ-AM (Ten-Q)**. Launched on April 11, 1996, it segued to continuous spoken-word programming following 18 years as a Spanish-language entity (Ten-Q had been Top 40 until August 1979).

KTNQ is the only 24-hour live, local News/Talk station — in any language — in L.A. Heftel AM Programming Specialist and KTNQ PD **David Gleason** notes that, "We see very minimal sharing with English Talk stations," in regard to listener preferences. "It's a little bit higher with News stations, but still single-digit sharing." KTNQ joins **KKHJ-AM** (Radio Alegria) and **KWKW-AM** (La Mexicana) as stations airing some sort of Spanish News/Talk programming.

We're also considering soccer games. According to Gleason, KTNQ's core is "Spanish dominant and looking for something that is both linguistically and culturally more in tune with his or her lifestyle. For example, the stations that carry Rush Limbaugh are not going to have a great deal of appeal for somebody who's been in the U.S. or Los Angeles for six or seven years."

Ratings Roundup

Here's a look at how KTNQ/L.A. performed versus its English-language Talk counterparts in Los Angeles, according to Arbitron Spring '97 results. Rank is in parentheses, ties denoted by an asterisk.

Calls	25-54	35-64
KFI-AM	3.4 (#7)	4.9 (#3)
KTNQ-AM	3.0 (#13)	2.9 (#10)
KLSX-FM	2.6 (#17)	2.1 (#17)
KABC-AM	1.7 (#20)	3.0 (#9)
KTZN-AM	0.6 (#34)	0.9 (#30)

KTNQ competes better in the 25-54 demo than among 35-64s with its English-language counterparts (see sidebar). Gleason explains, "If you look at the demographic curve of Hispanics in Los Angeles — and almost everywhere in the U.S., with the exception of New York and Miami — the bulk of the audience is under 45."

Mornings at KTNQ are hosted by market legend Humberto Luna. Luna has been at the station since it's been Spanish. Gleason says about Luna, "He's an example of someone who's adapted to the new reality of AM radio."

Following Luna from 10am-1pm is a lifestyle talk show; issue-oriented talk shows run from 1-5pm. KTNQ's market-leading sports show "Hablando de Deportes" runs from 5-9pm. As far as play-by-play *en español* is concerned, Gleason notes, "We've found there are three sports that Hispanics here like: soccer, soccer, and soccer. Baseball is only played in two or three states in Mexico and minimally in

Central America. There aren't a bunch of other sports that are prevalent among Hispanics."

The station runs a humor-based issues show from 9-11pm and a sex and relationship show from 11pm-1am. In overnights, KTNQ airs a general-interest talk show. While most Talk stations only keep about 50%-60% of their audience share on the weekend, KTNQ holds around 90%. Gleason remarks, "We run all-sports on Sunday and a variety of things on Saturday, including a swap-shop that pulls the highest numbers on the station."

What helped make the decision to flip KTNQ to News/Talk? "There was nothing else that we tried that would work. We had some of the market's best talent, but we figured out that the listeners didn't want to hear that talent playing music on AM. They wanted to hear them do a good, contemporary, young-adult-driven Talk format. We finally said to all the songs, 'go away.'"

Developing a News/Talk station... 1996

As KTNQ grew, the basic formulas of local involvement and community awareness that "10-20 AM" had pioneered for the 25-54 Hispanic audience were applied progressively to the larger of the Heftel Broadcasting AM stations in New York, Miami, Chicago and Dallas. Again, national attention was attracted to the ambitious project of building full service radio stations virtually from scratch in most of these markets. This interview in "Talkers Magazine" in December of 1997 details the philosophy of the programming applied to the HBC stations.

Talk Radio En Español

TALKERS Magazine interviews Heftel Broadcasting's DAVID GLEASON

David Gleason is program director of KTNQ, Los Angeles and has the title AM programming specialist for Heftel Broadcasting Company, a giant of the consolidation era with roots that go back to the glory days of top 40 rock. Today Heftel operates 37 stations in the United States that program exclusively in the Spanish language, the result of a merger some 11 months ago with Tichenor Media Systems, which is, in turn 31% owned by Clear Channel Communications. They are the nation's largest Spanish language radio broadcasters. The TALKERS Magazine interview with David Gleason was conducted by Michael Harrison.



Angeles which is the one I actually do hands on. And, by comparison, it perhaps covers more ground. What we do is we change or metamorphize by daypart. In Los Angeles, the morning show is humor-based, the midday show is lifestyle, the afternoon show is more traditional news and topic-based. We have a four-hour sports block and then we go into personal relationships in the evening and on weekends we do a lot of sports including soccer, play-by-play. So, you could say it gets to the extreme of being very lifestyle on one side and then it goes in other day parts to the political news-based topical based talk. So we've got a little bit of everything.

"We are strong believers right from the beginning in local origination."

TALKERS: What are the big political and social issues, let's say of the past year in Spanish language talk radio.

GLEASON: Most of them, and it's interesting because there is perhaps a different focus like putting a different lens on a camera...a different way of looking at the issues in each of our markets...but legislative action on the immigration front, legislative changes that effect people who are legal residents but are not citizens, as some of the changes in shall we say community attitudes towards Hispanics, towards immigrants in general, have been the most, talked about subjects. I don't want to say controversial, because there's not much of a negative aspect to that in what our own community talks about. One area where there's been considerable controversy is the nationwide discussion of bilingual educational programs in schools where there is a

large portion of the hispanic community that would prefer that their children have immersion English rather than be coddled in Spanish for a period of sometimes many, many years in which they are not introduced to the mainstream of the society in this country.

TALKERS: Do you get any kind of outreach from English-speaking politicians in terms of being guests on programs or in terms of promoting your producers and hosts on their agenda?

GLEASON: I'd say that perhaps because they're not aware of our existence or the size of the audience, I would say that if anything, we're treated with what you might call benign neglect. If we contact them, them being politicians or their offices, we often get somebody on their staff, somebody who is able to speak Spanish in varying degrees. But, we don't get the volume of press releases, of interview opportunities, and things that a talker news-based station would get in English.

TALKERS: And obviously if you did, you probably would respond.

GLEASON: We would respond because one thing we have found in our Los Angeles station which has now conducted over a dozen citizenship seminars in which people are assisted by lawyers and other experts as to how to complete their citizenship application and file it. We found an enormous interest among people who have been here many years, quite legal, who have never had the incentive to become citizens now wish to be part of, shall we say, quote, the process, unquote. They're eager to vote, they're eager to make their opinions heard, and I think that the political and power structure are missing a great deal in not starting to be actively involved in Hispanic affairs. I think there's a very mistaken attitude that the Hispanics who will vote and participate in the process are English-speaking. Whereas, what we've found is that many of them are of course, bi-lingual, but would still prefer to be addressed in the language in which they're more comfortable.

TALKERS: You talked about audience size in general, or if you want to be specific, in terms of ratings, how do these stations stack up in terms of audience size?

GLEASON: Well, to give you an idea, KTNQ, Los Angeles, and WADO, New York, are the first and second most-listened to Hispanic AM's in the country. And, to give exact figures, both of those stations came just slightly under 500,000 people. But, the amazing thing about them is they have Time Spent Listening on the order of 14 to 15 hours weekly.

TALKERS: So, they're up there in the top 10 in their markets.

GLEASON: In many cases, KTNQ in Los Angeles has 25-54 been as high as number seven or eight in Los Angeles. WADO in New York is currently in a sustained

growth period in 25-54, because we are trying to focus our stations on the larger segments of Hispanics. There are far more younger Hispanics than there are young people in the general community.

TALKERS: What is the general state of Spanish language talk radio in America beyond Heftel?

GLEASON: Well, I can name a couple of shall we say anecdotal situations. Miami has traditionally had over the last 25 years or so, a number of stations that don't play music. And they have been very politically based and very concerned and very deep into the issues concerning Cuba because of the mix or the nature of the community in Miami. Of recent, we've found that one of our stations, WAQI, has been doing very, very well serving that particular area, but at the same time we found as we broadened without ignoring Cuban issues, as we broadened the coverage, of talk and news topics on WQPA that we're starting to pick up very considerable numbers of 25-54. WADO in New York was not an all-talk station until about a year and a half ago, and the West Coast and Southwest had no Spanish language talk station of permanence at all until April of 1996, which was KTNQ. There were a couple of attempts that lasted each less than a year, and this is the only one that has achieved rating success and lasted. So, essentially, the talk radio segment of Spanish radio broadcasting is, with the exception of Miami, very, very new and what you're seeing are stations playing a two-decade catch up to the state in which English language talkers are in, over a period of essentially very few months.

"KTNQ, Los Angeles, and WADO, New York, are the first and second most-listened to Hispanic AM's in the country. And, to give exact figures, both of those stations came just slightly under 500,000 people."

TALKERS: How is business, sales, in this arena? Where do you concentrate your marketing?

GLEASON: Because news-talk is new, the first, particularly as far as Los Angeles, the first impact of course, is local because we have found many, many clients, and I don't want to bore anyone with the old phones ringing off the hooks stories, that salespeople are prone to giving. But we found amazing successes particularly when advertisers realize that they can link into particular shows and even particular talent. This obviously comes as news to nobody in the English language community but our advertisers have discovered it and found

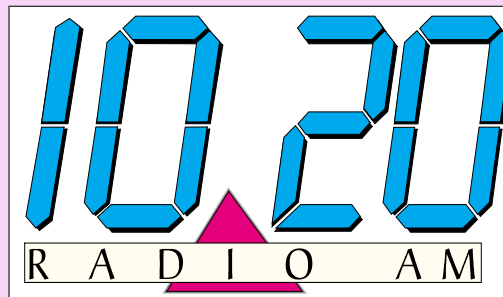
continued on page 16

Developing a News/Talk station... 1996

Taking talent from where least expected has been part of the KTNQ formula. Looking for entertainers, the station found a former music morning man and a Mexico City gang member turned minister and psychologist and teamed them for afternoon drive.



Part of rebuilding KTNQ was redesigning and equipping the studios to do talk. The station was the original beta tester for RCS's "Talk Back" call screening and studio administration software.



TALKERSMAGAZINE

Español

continued from page 15

amazing results, and I think what will happen is that as it becomes widespread knowledge we will see more and more national advertisers look at Spanish language talk as a needed addition to advertising campaigns.

TALKERS: We became familiar through our domestic violence broadcast last month with three of your personalities. Luisa Torres, Malin Falu, and Amalia Gonzales. Could you give us a brief comment on each.

GLEASON: Well, the first person who I had the opportunity to work with was Amalia, who I first met at another radio station, KKHJ, in Los Angeles, which was at the time, a personality based music station. When I came to KTNQ, I wanted to bring her with me thinking that we would do a personality-based AM station and it was singularly unsuccessful. When we started the conversion to talk, we discovered something very interesting, which was that in many cases the type of host with great

appeal was the host who was familiar in the market, and had come from a faster-paced music radio background versus, let's say the journalistic or topic specific type of talk background. And, she was one of, shall we say, the pioneers of talk in Los Angeles and adapted very quickly going through the "I don't know if I can do it," "I'm scared of saying things that may offend people" to "I'm going to be myself and say what I think on the air and I'm not afraid of what anyone can say to me." The truth of it is that at this point, she has in middays more listeners that the sum total of all the Spanish AM's in Los Angeles combined.

TALKERS: How about Luisa?

GLEASON: Luisa has been a fixture at WIND during a period in which that AM, which still plays some music, but is in a very definite transition phase to talk, basically had very few hooks to hang anybody's hat or coat on. She has conducted a show called Chicago Today or Chicago El Dia, which has been a local celebrity and newsmaker interview segment for a number of years. And when we looked at the station as to how we could build a strong talk facility from the existing base, we found that the only local talent that had

a high recognition factor and that was considered to be something people should listen to was her program. And so what we did was expand that including some open forum type talk plus the community interview segment that she's traditionally done.

TALKERS: And Malin Falu?

GLEASON: Malin has been in New York and Puerto Rican radio for many decades. She had been doing on WADO a midday show that was very much in the vein of traditional Sunday morning public service ghetto shows. And when she was told that it was okay to be herself, that it was okay if not everybody would agree with her, when she was told that it was fine to argue a point with a listener or a guest, she came very much into her own because she's an amazingly bright, well-informed and community interested person. Again, the numbers have shown that the station has gone up about 50% in its 25-54 which is the only window that we look at very carefully. She has just done marvelously in a period of about six to nine months. Keep in mind that all of these stations are very much works-in-progress, because not only are we building good community aware talk stations with a very strong 24-hour news backbone, but we're also introducing a lot of contemporary talk concepts to listeners that have never heard them in their own lan-

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guage.

TALKERS: If you were to take this Spanish language talk radio audience in terms of key issues and break them down into two poles, what would you say are the two camps if there's any kind of polarity or controversy that runs through conversations?

GLEASON: Interestingly, the first thing that came to my mind which I guess would indicate it's probably the thing I hear the most on our own airwaves is actually a lifestyle issue. It is the contrast of newer lifestyles versus traditional lifestyles. The greater participation of women in Hispanic culture and society. The changing role of men from that of provider to equal partner in relationships, and a lesser position of absolute dictatorial dominance. We hear a lot of that on the air in our different lifestyle segments and additionally we hear that from the political perspective where women as much as men wish to be involved in community processes such as elections and other activities in the community. That, as a general umbrella, would have to be the biggest subject.

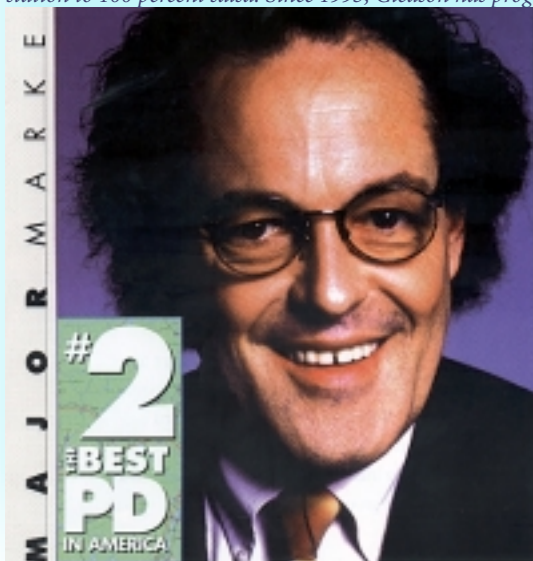
(David Gleason can be phoned at 213-468-5291.)

Radio Ink programming award.



In August, 1998, Radio Ink Magazine published its selection of the best program directors in the United States. The special issue listed the top programmers in groupings determined by market size. Here is the cover (observe the programmer peeking from within the letter “K” in the magazine’s logo) as well as the write-up, letter of selection and the HBC press release. It is both unusual and rewarding for a programmer of a Spanish language station to be included; no other Hispanic station programmer was selected in 1998.

David Gleason has been the PD of Spanish-language KTNQ since 1995. He started his Radio career in 1959 at the age of 13 in Cleveland, Ohio. In 1964, the owner of HCRMI in Quito, Ecuador, decided to make him the PD. Gleason just happened to be that owner, which made programming decisions easy. In 1978, Gleason took a risk while programming a station in San Juan. He changed a beautiful-music station to 100 percent salsa. Since 1995, Gleason has programmed KTNQ, which he converted from an aging personality-and-music station to all-talk. Gleason says about commitment, “A Spanish-language News/talk station requires a special degree of involvement and dedication. The format is new in the U.S., and 100 percent of our hours are locally programmed.” Gleason is dedicated to training many of the talent at KTNQ have no Radio experience. “A PD must coach talent to be both individuals and part of creating stationality,” he says. “Meetings and coaching intended to promote stationality must not give the impression of demanding conformity, so they often are like pep rallies where everyone is there to root for the team, and individual concerns are laid aside.”



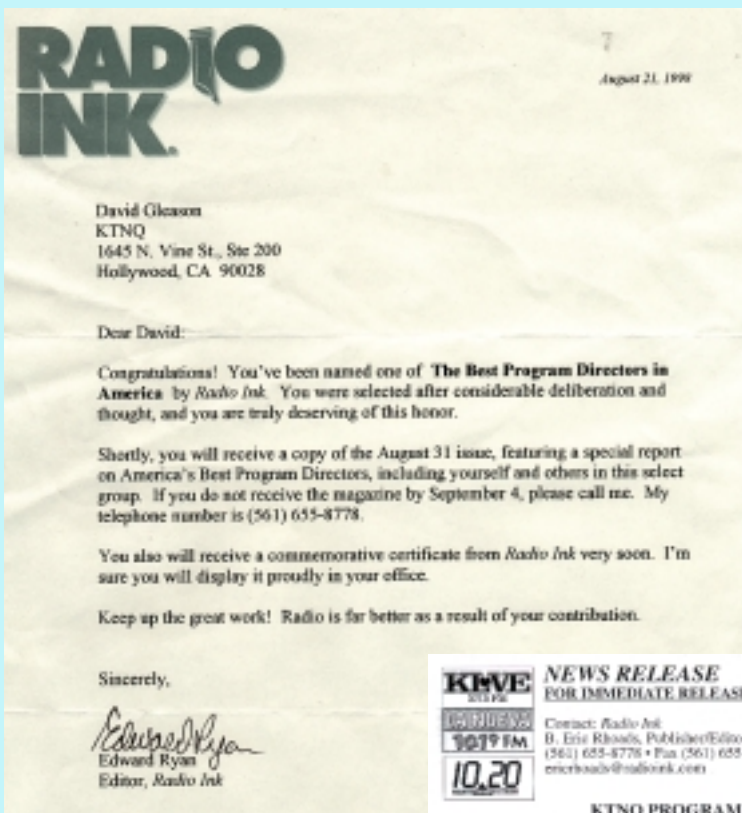
KTNQ-AM LOS ANGELES

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Radio Ink programming award.



KLVE
107.5 FM

102.9 FM

102.0

NEWS RELEASE FOR IMMEDIATE RELEASE

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KTNQ PROGRAM DIRECTOR NAMED ONE OF "AMERICA'S BEST" BY PROMINENT INDUSTRY MAGAZINE

Hollywood, CA -- September 11, 1998 -- David Gleason, of KTNQ 1020 AM, has been named as one of the Best Program Directors in America by *Radio Ink* magazine, the industry's leading management and marketing publication. This prestigious annual list appears in a special issue of *Radio Ink*, published August 31st.

Richard Hefel, President and General Manager of three Los Angeles market radio stations including KTNQ, said, "David pioneered the Spanish language talk format and is making it successful. We could not be prouder of his achievement." Hefel Broadcasting recently recognized Gleason by appointing him as National Vice President of AM programming.

Gleason has been the Program Director of Spanish-language KTNQ since 1995. "A Spanish language News/Talk station requires a special degree of involvement and dedication. The format is new in the U.S. and 100 percent of our hours are locally programmed," said Gleason. Gleason is known for his dedication to training -- many of the talent at KTNQ have no radio experience.

Program directors are responsible for decisions affecting all aspects of radio station content. With input from general managers and consultants, program directors decide on format, air talent, music, and other matters relating to what goes over the air and into the homes, cars and offices of radio listeners.

Nominees for this honor were required to complete questionnaires detailing their philosophies, challenges, achievements and ratings track-records. Nominations were provided by radio general managers throughout the country from four categories determined by market ranking: Major Market (markets ranked 1-15), Large Market (16-40), Medium Market (41-100), Small Market (100 plus).

KTNQ is sister station to the number one and two radio stations in Los Angeles, KLVE 107.5 FM and KSCA "La Nueva" 101.9 FM. All three stations are part of Hefel Broadcasting.

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626-568-8702 • 626-568-1321

Consulting... 1986.

Information Agency

Washington, D.C. 20547

May 15, 1986



Dear Mr. Gleason:

This is to confirm our understanding over the telephone today that in collaboration with Julio Rumbaut you will be performing an independent evaluation of Radio Marti programming in fulfillment of the legislative requirement as set forth in the enclosed copy of the legislation authorizing creation of the station.

We very much appreciate your willingness to undertake this important study. The perspective of professional broadcasters will be valuable.

Sincerely,

Nils H. Wessell
Director
Office of Research

Mr. David F. Gleason
President
CyD Productions
Suite 104
801 Madrid St.
Coral Gables, Fl. 33134


Each year, by Act of Congress, the USIA is required to obtain a report and evaluation from an independent consultant on the operation of the Radio Marti program.

In 1986, this project was conducted with the assistance of Miami broadcast veteran Julio Rumbaut.



Industry Seminar: 1993

The growing importance of the Hispanic market in Southern California prompted the AMA to sponsor a seminar on Hispanic-targeted media in 1993.



The Southern California Chapter
of the
American Marketing Association
Presents

**THE 14TH ANNUAL
HISPANIC MARKETING SEMINAR**

**How To Effectively
Reach The Growing
Hispanic Market**

**R.C. HOILES
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Monday, May 3, 1993
6:00 p.m. - 9:00 p.m.

Free parking adjacent to building

FOCUS II



David Gleason
Vice President, Operations
Program Director
Radio Alegria KKHJ

The third Liberman station in Southern California, in only two years KKHJ has quickly risen to be one of the premier Hispanic radio stations in this market. A seasoned radio professional with 34 years experience working at Hispanic stations both domestically and in Latin America, Mr. Gleason will discuss the recent changes seen in Hispanic radio in the Southern California market and the current competitive environment.

Radio Express: 1994-Present.



Tom Rounds, who originated the legendary “American Top 40” program “now owns Radio Express, Inc. in Burbank, California. Together with the distribution of the Rick Dees countdowns, his own World Chart Show (heard in over 90 countries) and libraries, “TR” also produces the Radio-Play series of new-release and “breaker” music for international and domestic radio.



Every week, new releases arrive from Puerto Rico, Argentina, Colombia, Venezuela, Mexico, Spain, Chile and Mexico. Charts from all over Latin America are reviewed on the Net and in trade publications. The best new songs and the regional break-outs are included in the weekly editions of Exitos Express (Spanish ballad, pop and rock) and Tropical Express (salsa, merengue, cumbia and vallenato).



Over 300 editions of Exitos Express have been released, containing in excess of 5 thousand songs. Tropical Express made it's debut early in 1999 and is the only service offering the best of its genres on a weekly basis.

Tropical Express **361T** Junio 16, 2000 **radio play**

1. CD-ROM Indes Trunk Carnita (N/A) N/A 24 / 4:05 / C / I / Ipm 130	18. ALVARADO - El Dulce De Mi Vida J&N (N/A) N/A 15 / 4:04 / C / I / Ipm 130
2. JUAN MARIANO - El Mito Inocente Carnita (N/A) N/A 24 / 4:05 / C / I / Ipm 130	19. SANTO - Mensaje a Papa Pacha (Sandy Carrión) N/A 27 / 3:54 / C / I / Ipm 125
3. MARCO HERNANDEZ - Muevete Lento WMA (Marta Hernandez) Carrión Pub. 10 / 3:55 / C / I / Ipm 131	20. OSCAR D'LEON - Muerte Al Pelo WMA (Oscar José Galindo) D/A 10 / 4:08 / C / I / Ipm 135
4. LINNET - Como Tú Que Quieres, A Mí (Marian Vain.) D&J (J. Bermúdez) J&C Music Pub. 05 / 4:34 / C / I / Ipm 100	21. GILBERTO SANTA ROSA - Aman Carretero Sony (L. Luis Pérez) Larranco Music/WCAP 25 / 4:24 / F / I / Ipm 94
5. ROBERTO PÉREZ - No Voy A Usar Los Teros (N/A) N/A 02 / 4:31 / F / I / Ipm 143	22. PERITO ROSE POWER - Tu Carrito (J&J, Vain.) J&N (N/A) N/A 00 / 4:59 / C / I / Ipm 94
6. ROSE MAMBO - Ella Me Dejó D.R. (N/A) N/A 00 / 3:09 / C / I / Ipm 102	23. NEY ROSE - Bebe Que No Estás (Pop Romántico) Universal (N/A) N/A 23 / 3:41 / C / I / Ipm 90
7. ROBERTO MORENO - Guacha Perfidia D.R. (N/A) N/A 02 / 3:24 / C / I / Ipm 144	24. SONIDO LINDO CON IVY QUEEN - Solo Palabras (Reggae Mix) Sony (N/A) Prestigio Rec. 06 / 4:29 / C / I / Ipm 112
8. BARTIN & LOS HERENDEOS - Profiteame Palabras (Sandy Carrión) N/A 05 / 3:49 / C / I / Ipm 139	25. T.M.E. - T.M.E. & Compañía Mix Carnita (N/A) N/A 11 / 4:14 / C / I / Ipm 107
9. PARADISE JUVEN - Encanto Fantasia Carnita (N/A) N/A 11 / 4:14 / C / I / Ipm 107	

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Exitos Express **361X** Junio 16, 2000 **radio play**

1. CD-ROM Indes Trunk Carnita (N/A) N/A 24 / 4:05 / C / I / Ipm 130	11. SONORO - No Creo (Poder Puro Radio Hit) Columbia (Sandy Carrión, Fernando Sotelo) F.I.P.F. N/A 04 / 4:02 / C / I / Ipm 137
2. CARLOS PRINCE - Amigo Sencero UMJ (C. Prince) F.I.P.F. N/A/WCAP Media Pub. 18 / 3:56 / F / I / Ipm 98	12. KISME - Amor Valiente (Vers. Pop) Prestigio (Marian Pérez) Carrión Music Pub. Int. ASCAP-S&C 01 / 3:40 / C / I / Ipm 115
3. LOS BARRONOS - Como Hacé Que Pasaas Tu Ti Etna (Armando Castellón) Etna Music S.A. 01 / 3:28 / C / I / Ipm 109	13. HONORO BOUTAS - Solo Me Importas Tú (Fernando Sotelo Radio Hit) Interscope (L. Sotelo) Interscope 06 / 3:25 / C / I / Ipm 129
4. CHRISTIAN PALACIOS - Agonia F&M (D. Nelson) Refrán Etna Music S.A. 18 / 4:04 / C / I / Ipm 133	14. VILLALBA - Pasa (Pop Latino) Etna (N/A) Etna Music S.A. 05 / 3:54 / C / I / Ipm 134
5. MIRUNA LEON - Bello de Luna Sony (Sandy Carrión) N/A 16 / 4:03 / F / I / Ipm 119	15. PORQUELLA - Muñecas Etna (Fernando Sotelo) Etna Music S.A. 04 / 3:40 / C / I / Ipm 97
6. SOLEDAD - Como Sencero Etna (N/A) Sencero F.I.P.F. N/A/WCAP 18 / 3:56 / F / I / Ipm 98	16. YANP - Sin Luz Universal (N/A) N/A 14 / 4:25 / F / I / Ipm 140
7. XERONIMO - Tron de Tus Pasaas Universal (Sandy Carrión) Universal Music Pub. 15 / 3:28 / C / I / Ipm 128	17. HEL-LO Y LA BANDA DEL COCO - Para Visto Etna (D. Nelson) Sotelo Etna Music S.A. 04 / 3:40 / C / I / Ipm 97
8. VICTOR NUNGELLE - Si La Voz Pasa, Bataje Sony (N/A) Atlantic/Universal Music Pub. 10 / 3:21 / C / I / Ipm 93	18. FRANCISCA GILLES - Palas Operador WMA (L. Luis Pérez) Larranco Music (N/A) WCAP 08 / 2:48 / C / I / Ipm 123
9. HONORARIO - Pasa (Neo Trap Pop Mix Edit) Columbia (Sandy Carrión) F.I.P.F. N/A 15 / 3:28 / F / I / Ipm 128	
10. RAP QUEL - A Sencero (Vers. Bilingüe) Sony (N/A) Sencero/WCAP/WMA/WCAP 14 / 3:40 / C / I / Ipm 107	

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Radio Express booth at the 1994 NAB convention.

Consulting: Puerto Rico - Uno Radio



Luis Soto (left) President of Uno Radio Group and Jesús Soto (below) CEO, have built an organization that commands 29.8 % of the 25-54 audience in all Puerto Rico.



After moving to Los Angeles, the Salsoul organization requested ongoing consultation to maintain the ratings and sales dominance of the stations. In addition, prepared bank presentations for acquisitions such as the ML/WIN Puerto Rican operation in 1997 and the Ponce Broadcasting purchase in 1999. Stations have grown from 2 FM's and one AM to 6 FM's and 6 AM's cover all of Puerto Rico with three networks.



Target Listener Trends

Persons 12+

WPRM-FM				WIVA-FM				WRIO-FM			
FA '99	650	8061	2.1 10.7	FA '99	115	1755	.4 1.9	FA '99	64	1059	.2 1.1
SU '99	612	7336	2.0 10.2	SU '99	120	1736	.4 2.0	SU '99	76	1107	.2 1.3
SP '99	573	7054	1.9 9.1	SP '99	88	1565	.3 1.4	SP '99	70	1055	.2 1.1
WI '99	**	**	** **	WI '99	**	**	** **	WI '99	**	**	** **
4-Book	**	**	** **	4-Book	**	**	** **	4-Book	**	**	** **
FA '98	632	7736	2.0 10.0	FA '98	65	1285	.2 1.0	FA '98	71	1096	.2 1.1

Puerto Rico can not be covered by a single signal. Several decades ago, the concept of simulcast networks was developed to use several stations with the same programming to cover the entire market. WPRM was the first FM net, dating to 1982.

Arbitron entered Puerto Rico in 1998, and began continuous measurement in 1999. Puerto Rico, with a 12+ population of 3,122,000 is the 13th largest market in the US.

WPRM, the San Juan part of the Salsoul Network, simulcasts on WIVA-Mayagüez and WRIO-Ponce. Together, in the May Arbitrned, they had a #1 13.8 share of the market. Co-owned Radio Fidelity (WFID-WZAR-WFDT simulcast) had a 7.7, good for #2).

Consulting: Argentina - Mega 98.3

In late 1999, Emmis International requested consulting services for its new acquisitions in Argentina. A research project was fielded and a new format for bottom-dwelling "FM News" was developed. The new format made its debut on April 24, 2000.... Mega 98.3 "Puro Rock Nacional" thus becoming the first 100% Spanish language rock station in the world!



Emmis issued this press release following the ratings success of Mega:

Mega, and its sister AM news/talk Radio 10, are located in the Palermo section of Buenos Aires. Radio 10, a 100,000 watt AM, is #1 overall in Argentina.



The new Mega logo is presented by the station ad agency AE.

Buenos Aires is a market of over 15 million persons. There are over 30 licensed stations, plus an average of another 30 pirates (the #1 position in the IBOPE survey goes to pirates). Against this steep and entrenched competition, and with only a week lead-in, Mega 98.3 flew to #1 20-54 with its exciting local rock format.

EMMIS' Buenos Aires Mega 98.3 Goes from 'Worst to First' in 30 Days INDIANAPOLIS, June 20, 2000 EMMIS Communications Corporation (Nasdaq: EMMS - news) today announced that their newly-launched Mega 98.3 in Buenos Aires, Argentina, jumped from the bottom of the market to #2 overall, and #1 in the crucial 20 to 54 demographic.

"Considering that we were on the air only a week when the ratings period began, I would say this has been one of the most amazing ratings success stories I have ever seen," said Randall Bongarten, President of EMMIS International.

Bongarten said that the station, which went on the air April 24 with its new Rock Nacional format, was number one in several day parts and had a 13.1 FM share overall.

"By applying the skills we have acquired in American radio and by understanding and respecting cultures in other countries, we have developed a great formula for success," EMMIS Chairman and CEO Jeff Smulyan said. "Randy and his team have done an incredible job."

Radio 10, also EMMIS-owned, is the number one AM in Buenos Aires with a 31.9 percent total share of the AM audience -- a more than 12 point lead over its nearest competition.

EMMIS International announced the acquisition of the two stations in November, 1999. The company also holds a majority interest in the #1 radio network in Hungary, Slager Radio.

IBOPE Argentina S.A.

RANKING DE EMISORAS - LUNES A DOMINGO - HORARIO: 06:00-05:00 del 01/05/00 al 31/05/00 - GRAN BUENOS AIRES
Individuos BCD Ambos 20-54 (4862.85 m 52.91 %)

Nro.	EMISORA	Rating	Miles	Reach	Share
01	OTRAS/NO IDENT. FM	2.30	114.27	11.16	23.19
02	F.M. 98.3 MEGA	1.49	74.07	7.42	15.03
03	F.M. 105.5 HIT	1.49	73.94	6.47	15.01
04	F.M. CADENA 100	0.92	45.88	5.64	9.31
05	F.M. 95.9 ROCK AND POP	0.69	34.36	3.84	6.97
06	F.M. 106.3 MILENIUM	0.69	34.00	3.27	6.90
07	F.M. 103.1 RADIO UNO	0.49	24.44	3.12	4.96
08	F.M. 101.5 CADENA TOP 40	0.48	23.90	2.48	4.85
09	F.M. 102.3 ASPEN	0.42	21.03	3.33	4.27
10	F.M. 95.1 METROPOLITANA	0.27	13.64	1.82	2.77
11	F.M. 94.3 HORIZONTE	0.26	12.74	1.87	2.59
12	F.M. 101.1 ENERGY-NRG	0.16	7.83	1.19	1.59
13	F.M. 100.7 FEELING	0.08	3.83	0.92	0.78
14	F.M. 96.7 VOX (SUPERNOVA)	0.05	2.56	0.33	0.52
15	F.M. 106.7 NOSTALGIE	0.04	1.93	0.66	0.39
16	F.M. 97.5 RADIO CLASICA	0.04	1.74	0.50	0.35
17	F.M. 93.5 MAGICA	0.03	1.24	0.08	0.25
18	F.M. DE LA CIUDAD	0.02	1.13	0.16	0.23
19	99.1 CADENA 3	0.00	0.00	0.00	0.00
20	F.M. 94.7 PALERMO	0.00	0.00	0.00	0.00