'SPIRIT' HAVING FLOWN
As Debut Album 'Spirit' Launches At No. 1 On The Billboard 200, Leona Lewis Shatters The Record For Highest Female AC Debut With 'Bleeding Love' p.21

LONESTAR LEAD LEAVES NEST
Richie McDonald Is 'Already There,' But Walks Solo Road p.70

CHRISTIAN SPECIAL: Online Opportunities, Strong Talent And Branded Events Are Ways To Make Your Mark, p.34-35
WEB: New Faces And Internet-Savvy Fans Ignite Music Row Digital Revolution p.34
DIGITAL: Edison Media Research And Arbitron Explore Radio's Role In Digital Future p.17

Pig Power: It's Real, It's Raw, It's 20!
Pig Celebrates With Strong Web Presence And Outlets Across NoCal p.57

NuSpring EMI Music CMG Distribution

15 TOP INTERNET "UNDISCOVERED" BANDS AND ARTISTS

In Stores May 27

SEPARATED

Carl Cartee
"Trust In You"

Jeff Johnson Band
"Ruin Me"

Something Wrong

Soft AC/Inspirational Single

Rock Single

NuSpring

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MOVER

Helium Joins Gap West

GapWest president Samuel "Ships" Weller moves to parent company Gap Broadcasting Group as managing director, effective May 5. He will be replaced by Erik Helium, who exits Bonneville/ Phoenix as VP/Market manager on April 28.

Helium previously headed the company's St. Louis cluster. Helium's Bonneville/Seattle counterpart, Scott Sutherland, is named as his replacement, overseeing sports KTAR/AM, newstalk KTAR-FM and adult hits KPKX.

A 15-year Phoenix veteran, Sutherland held sales positions for Bonneville, CBS Radio and Chancellor Media. Bonneville executive VP Drew Horowitz will oversee news/talkers KIRO and KTTT and classic hits KBSS in Seattle until a replacement is found.—Alexandra Cahill & Ken Tucker

SHAKER

Rhodes Joins Nova M

Progressive talker Randi Rhodes leaves Air America for syndication by Nova M, a new company started by Air America Radio founders Sheldon and Anita Drbnohry. Rhodes left Air America rather than apologize for incendiary remarks at an appearance for Clear Channel talk KKSS/San Francisco. Air America suspended her indefinitely over the incident.

Paul Woodhill, president of consultancy Media Sydication Services, notes this could mark a progressive talk milestone. "Now a station could have a lineup of Bill Press, Stephanie Miller, Ed Schultz, Randi Rhodes, Mario Solis-Marich and Mike Malloy—18 hours of programming, none of which originates from Air America."—Mike Stern

DEALMAKER

Broadcaster Traffic Consortium Formed

Eight radio companies have formed a new joint venture, the Broadcaster Traffic Consortium, to build a nationwide network that will distribute traffic data using HD radio technology to portable navigation devices and automobile in-dash systems.

BTEC is working with digital maps provider NAVTEQ. Founding members of the BTC are Beasley, Bonneville, Cox, Emmis, Entercom, Greater Media, National Public Radio and Radio One.—Mike Boyle

Rehr: Radio Works Despite Its Blemishes

The radio bosses went to the desert to reognize the medium's 88-year-old fire in the belly. Armed with rows of data and pounds of T-shirts, NAB president/CEO David Rehr proclaimed "radio's business model is not broken" and that its audience is growing, by 3 million last year to 235 million weekly listeners. Rehr, along with RAB president/CEO Jeff Hake, rallied troops in Las Vegas for NAB2008 (April 12-17) to relaunch the Radio 2020 campaign and spread the word that 92% of Americans understand radio's intrinsic value. "It's exciting and it's great!" Rehr exclaimed in near-ear-piercing fashion, adding that two new Web sites—RadioCreative.com and RadioHeardHere.com—have been constructed to help promote the industry.

During his opening address, Rehr unveiled the results of a comprehensive independent study that found that "being local, in and of itself, is not what defines radio's value. It's the accessibility and the connection with radio personalities. And it's being everywhere and available to everyone."

But it wasn't all radio love. Actor/director Tim Robbins gave the conservative NAB a sharp jab with a keynote address that questioned the group's support of media consolidation and then appealed to broadcasters to raise the bar of news and societal events coverage. He won a standing ovation.—Jeffrey Vinke

ON THE WEB

Hispanic Mobile Service Launches

HipCricket has launched Hispanic Mobile Marketing Network, an alliance of media companies that can be leveraged by brand marketers to deliver programs to mobile users. Burstus Media, Lotus Communications and Davidson Media Group, all of which own Spanish-language stations, are the first to join. Marketers can customize a media plan by markets, stations and demos. "The Hispanic market represents an unprecedented opportunity for broadcasters and brands because of its large and growing population, enormous purchasing power and great consumer loyalty," HipCricket CEO Ivan Hatzker says. "Hispanics are also among the earliest and fastest adopters of mobile technology."

—Jackie Madrigal

O'Malley Heads Citadel/Atlanta

Citadel Southeast regional president and Charleston, S.C., market manager Paul O'Malley segues to Atlanta, where he becomes president and GM for the company's country WRFX (Kicks 101.5) and oldies WWAY (True Oldies 106.7). He replaces Victor Sanseme, who in January transferred to Dallas for a similar role with country stations KSX and KTYS (96.7 the Twister). O'Malley previously served as Southeast regional VP for Katz Radio and held general sales manager and station manager positions at KYSR (Star 98.7)/Los Angeles.—Ken Tucker

Houston, We Have A PD

Mark Adams has been tapped as PD of CBS Radio's CH/KHFM top 40/KBFF (Hot Hits 95.7)/Houston, which launched March 13. Adams most recently spent eight years with Rose City Radio in Portland, Ore., where he was PD of rhythmic KMJJ (Jannu'95-5) and OM of news/talk KXL-AM. Adams' previous programming stops include KZQZ/San Francisco, WPNT/Milwaukee and KBCO/Tucson. —Kevin Conner

Cumulus Solicits RFPs For New Ratings Service

Cumulus Media has put out a request for proposals for a new quantitative and qualitative radio ratings service for its stations in markets 100-plus. The medium- and small-market operator says it will no longer subscribe to Arbitron for ratings currently published in 30 of those markets.

In a statement, Cumulus CEO John Dickey said, "There is only one way to close the growing gap between the needs of its stations and advertisers in these markets and the state of audience measurement—and that is to initiate a fundamentally new approach. As the underwriter of this effort, we will take the leadership role in solution design and vendor selection."

Among the company's requirements for a new ratings provider: proven credentials in qualitative and quantitative media research; sufficient infrastructure to handle a high volume of concurrent research now and significantly larger volume in the future; and compliance with Media Ratings Council standards for accreditation.

Arbitron president of sales and marketing Pierre Bouvard says it welcomes the challenge. "Cumulus is taking a lead in trying to enhance the tools that radio broadcasters in markets 100-plus need to compete for local ad dollars." Cumulus has set a May 15 deadline for submissions and plans to select vendor finalists June 1 with initial survey publication by Oct. 15.—Mike Boyle

NUMBER CRUNCH

15.9
The percentage of the 10,625 U.S. radio stations that are managed by women as of late 2008, according to the annual General Manager Gender Analysis Study from the Monitoring and Inspiring Women in Radio project. That's a gain over 2006, when women managed 15.3% of all stations.

10
The percentage by which Spanish-language radio has seen its audience grow in the last decade, among listeners 12 and older, according to the Las Vegas Radio Co. Gary Shine, who hosted this presentation at the recent Silicon Valley Latin Music Conference on Arbitron studies. Since 1998, English-language listeners in the demo has declined by about 10%, according to Shine's findings.

20
The percentage increase in the use of downloading HD broadcasts or their stations' use "embodied export" technology. A new device, unveiled at NAB2008 in Las Vegas, combines multi-7768

AROUND THE CLOCK:

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"MAN, WE'RE DOING SOMETHING REALLY GOOD HERE, AND I'M NOT JUST TALKING ABOUT OUR GROOVE."

Stanley Baird performing for Armed Forces Entertainment in Japan

"For a North Carolina jazz band like us, traveling across the world to play for the servicemen and women who protect our country has pretty much been a life-changing experience. I mean, we're playing for our troops and visiting historic and far-off places we never thought we'd see. I think you can ask anyone from our group, the most meaningful part if it all has to be when we'd get in a real groove up on stage and look out and see the troops letting loose and dancing.

It was really something—it made us feel like, man we're doing something really good here."

— STANLEY BAIRD — JAZZ ARTIST

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KROQ/L.A. Continues As Radio's Top Biller

CBS Radio alternative KROQLos Angeles continues its reign as the nation's highest-billing station for the second consecutive year, with $67.6 million in 2007 revenue, according to BIA Financial Networks. Just behind and up from seventh in 2006, Clear Channel CHL top 40 KiIS/Los Angeles racked up $65.9 million last year. CBS adult hits KCBS-FM (Jack)/Los Angeles makes the top 10 for the first time, up from $376 million in 2006 to $56.5 million in 2007. Half of the nation's top 10 revenue-generating stations are in L.A., four are in New York and one is in Washington. Clear Channel placed five in the top 10, followed by CBS Radio with four and Bonneville International with one. Six of the top 10 are music FMs.—Paul Heine & Jeffrey Yorke

CC/Houston Names PDs

Clear Channel/Houston looked within its ranks to name new PDs at alternative KTIBZ (94.5 the Buzz), classic rock KKKW (93.7 the Arrow) and hot AC KKMX (Mix 96.5). At the Buzz, APD/MD/afternoon host Duss Janton gets the nod, while KKRW APD/MD/afternoon drive Steve Fixx takes the programming seat at the Arrow and Keith Scott is promoted to M-F PD from APD, while maintaining MD stripes and continuing to host afternoons. All three promotions come in the wake of the December transfer of Houston director of rock programming Vince Richards to Dallas at OM.—Keith Drenas & Mike Boyle

CCKA Adds Four To Marketing Group

Clear Channel Katz Advantage (CCKA) expands its marketing group with four new hires: Margaret Hughes, a former Katz Media Group employee, joins as director of Marketing Advantage in New York, after stints at Westwood One and Premiere Radio Networks. Former ABC Radio Networks regional manager of new business development Cynthia van Nosstrand comes onboard as a manager for Marketing Advantage in Dallas. Marketing consultant Erin Murphy and Clear Channel Radio Sales promotions manager Mo Zinich take similar positions in Chicago.—Alexander Goliff

Business Briefing

Brownback Warns FCC's Martin Not To Follow DOJ On Sat Merger

Sen. Sam Brownback, R-Kan., has urged FCC chairman Kevin Martin to "reverse" the Department of Justice's course on its approval of the Sirius-XM merger and "protect the best interests of consumers by correcting DOJ's mistake." In a thoughtfully worded, two-page letter sent to the FCC April 10, Brownback said the FCC "must not endorse the department's flawed finding that XM and Sirius do not compete with each other because it is too expensive for existing subscribers to switch providers. Essentially, the department rewarded XM and Sirius for their audacious refusal to comply with an FCC requirement to manufacture consumer-friendly interoperable radios."

Judge Rejects CCR's Banks' Plea, Sets June 2 Court Date

A Bexar County, Texas, judge on April 11 refused to dismiss the lawsuit brought against six New York banks that failed to fund the $22 billion privatization of Clear Channel Communications by the scheduled March 27 closing. The would-be buyers, Bain Capital and Thomas H. Lee Partners, filed suit accusing Citigroup, Morgan Stanley, Credit Suisse Group, Royal Bank of Scotland Group, Deutsche Bank and Wachovia of fraud and breach of contract. Judge Joe Frazier Brown Jr. of the 57th District Court in San Antonio, rejected the banks' motion to dismiss the case, clearing the way for the suit to move forward in Bexar County. A June 2 trial date has been set.

The banks contended that they had not yet agreed to a number of issues related to funding and stand to lose some $2.7 billion immediately after bankrolling the deal as it currently stands. Their move for dismissal seeks at least $500 million in damages, arguing that there is scant evidence that they declined to fund the deal.

Transactions at a Glance


Tidbits

Washington-based broadcasting and multimedia start-up Twin Star has named Richard Gjerulf its new CEO. The appointment is effective immediately. Gjerulf is former owner and managing director of D.C.-based Congressional Funding and joins Twin Star after more than 30 years in the financial services industry.

Deal of the Week

KHPY-AM/Moreno Valley (Riverside-San Bernardino), Calif. PRICE: $8.52 million TERMS: Asset sale for note BUYER: El Sembrador Ministries, headed by president Noel Diaz. Phone: 818-260-0222. It owns no other stations. This represents its entry into this market. SELLER: Delbert Leroy Van Voorhis Revocable Trust, headed by trustee Delbert Van Voorhis. Phone: 909-267-5475. FORMAT: Variety COMMENT: Delbert Leroy Van Voorhis Revocable Trust's KHPY-AM/Moreno Valley, Calif., to El Sembrador Ministries for an $8.52 million promise. The buyer has been programming the station under a time brokerage agreement since March 1, 2005, and has been paying the note since then, with a final payment of $3 million due at closing.
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Radio has the tools for a brilliant, bright future

Entering A New Frontier

Dan Vallie
valliedan@aol.com

At the recent NAB Radio Group Executive Fly-In in Washington, I was invited to share thoughts on programming today and where we are heading. I see a very bright future for radio, and here, share some thoughts from that presentation.

I’ll start with an old proverb: “To a worm in a mustard jar, all the world is mustard.” If only the worm could see all the great things beyond the jar. And that is what we have to do: Look beyond this month, this quarter, this book and this year to see the future and how to get there.

In the world of programming, there has been much focus on technology, research and talent in recent years—and less on the actual art of programming. The best programmers are artists. He or she can make or break you or ensure that you wallow in mediocrity.

Get your PD to learn from the best in the business, networking with the right people and hiring individuals better than themselves. They need to get away from the busy-ness of the day and attend learning seminars, work with a good consultant and always be hungry to learn more. They must be the “director of programming” and have the talent and skills to do the job. Structure that position so the PD can excel in his or her area of expertise and devote resources to the position. It’s an investment.

With regards to talent, it is still people that make the difference. We need the best young talent coming into the business. They are the future.

In addition to consulting, I am also director of Appalachian State University’s Kellar Radio Farm System Institute, working with college students. They make me even more optimistic about the future. Many broadcasters have said kids getting into radio today are not as passionate or don’t work as hard. I am happy to tell you that is not true and I have plenty of evidence. I am amunda kids who will do anything to get into radio. They are passionate, intelligent, excited, well-educated, have a great work ethic and—like you and I—think radio is fun. When I am with them, I see the future.

A Changing Business

So let us focus on the future of this business. We are standing at the edge of a new frontier. We are still on the leading edge and can and will capture the moment. I have been in this business for 38 years. There are great minds in this industry and great talent. It’s a wonderful business—but it’s also a changing business.

We have the infrastructure to accomplish everything we want to ensure the future is even brighter than the past. The future looks great to me, just different. We have to look at it from the perspective of the consumer, not from inside the boardroom. And we need to embrace two facts: First, radio is of today and the future. It’s a great business. More than 90% of Americans listen every week. We get response for our advertisers.

The second thing is that radio comes in various forms of technology, whether from the Internet, a terrestrial radio antenna, HD... and yes, even from satellite.

New Forms Of Radio

One of the things I have said in conversations, but never before in print, is that we have already won the discussion about whether radio will be successful in the 21st century. We only have to realize it, embrace it and be excited about it.

Naysayers point to satellite radio... but what did satellite guys call it? They could have called it anything, but they called it satellite radio. Internet streaming sites have millions of listeners cumulatively, and are all called Internet Radio. The opportunity has passed to call it something else. Radio is charging fast into the 21st century; it’s just being delivered in various ways, whether FM, AM, HD, Internet or satellite.

What we have to do now is take advantage of that, to build a business model around what we know is the future. The world is revolving around the Internet, wireless, iPods and iPhones, and being networked. It’s an extension of the Internet right to your pocket, to your hand, your eyes and ears. Everything is mobile: your Web browser, camera, e-mail. On a hand-held device you will have TV, news and sports. This is where we must be. The great news is we can do it easily and cost-effectively. We need to not only simulcast our current HD2 and HD3 on the Internet. We need to be where many of the people are and where the rest are going.

Part of our HD strategy should be to simultaneously debut a Web site and stream for new HD stations. A lot of Internet listening occurs between 8 a.m. and 8 p.m. We want to be there and we already have the product. It’s not unlike those days when we moved music stations from AM to FM, because that’s where the audience was going—and many are old enough to remember doing that.

General managers, PDs, sales managers, air talent, etc., all can buy in and support the effort, but the people who have to make it happen are the owners and leaders of our industry.

One final thing. We need to remind the people who work for us that they need a positive attitude. We have the talent, the experience, the battle scars and great years of success behind us—and as many in our future. We need to carry the flag and wave it proudly. Let’s not have our attitudes dominated by Capitol Hill or Wall Street. We can win there, too, by highlighting the positives and putting a positive spin on the issues. The positives are there.

Dan Vallie is founder of Vallie Richards Donovan Consulting. He is also director of the Kellar Radio Farm System Institute at Appalachian State University in Boone, N.C.
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<thead>
<tr>
<th>Los Angeles:</th>
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Phoenix

The U.S. Census recently reported that more than 132,000 people were added to Phoenix's population last year, making it the third-fastest-growing market in the United States. Since 2001, the TV market has moved up in rank from 17th in 2001 to 12th today. A little more than a year ago, the market welcomed the opening of Westgate Center, a complete, self-contained lifestyle center (live, work, and play).

Westgate advertising is managed by Phoenix-based Clear Channel Outdoor's Branded Cities unit. Clear Channel also offers a digital board network and has the airport advertising. CBS Outdoor offers arena and mall advertising, and street furniture.

In early April, Phoenix became Nielsen's 14th local people meter market. It's also the first market where Nielsen TV sample includes cell phone-only homes, ensuring that the TV viewing habits of younger viewers are more likely to be counted.

Competition among the market's TV stations to be the news leader is fierce. The station to beat is Belo's independent KTVK, which produces more news than any other station. Belo also has a CW affiliate (KASW) and operates the Arizona News Channel on local cable. Belo and Fox (which also has a duopoly in KSAZ and KUTP, the MyNetworkTV affiliate) have partnered with four of Clear Channel Radio's eight stations, whose radio personalities appear on the morning TV shows. Other TV outlets include Meredith's CBS affiliate, KPHO; Gannett's KPNX; the NBC affiliate, which combines operations with Gannett-owned Arizona Republic for online.com; and Scripps' ABC affiliate, KNXV.

The ninth-largest Hispanic market is dominated by Univision, which owns and operates the Univision and Teletufra stations, and four radio stations that simulcast two formats, including No. 3-ranked regional Mexican KHOT-FM and KHOL-FM. — Katy Bachman

WHO THEY ARE

<table>
<thead>
<tr>
<th>Phoenix DMA %</th>
<th>US %</th>
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<tbody>
<tr>
<td>Men</td>
<td>50%</td>
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<tr>
<td>Women</td>
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<tr>
<td>Married</td>
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SOURCE: SCARBOROUGH USA, RELEASE 2 2007

MARKETPLACE

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<td>Newspaper</td>
<td>332.4M</td>
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<td>105.1M</td>
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SOURCE: Nielsen Monitor-Plus, DMA

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COLOR KEY:
- Trending Upward
- Trending Downward

MARKETPLACE

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<th>PRIME</th>
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SOURCE: SQAD Q1 2008, DMA

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<td>September '07</td>
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SOURCE: SQAD Q1 2008, METRO

© 2007, Borrell Associates, estimates based on Q4 figures, DMA

APRIL 18, 2008

www.americanradiohistory.com
### Items In Household (vs. US)

**Wireless/Cell Phone Subscriber**
- 70% vs. 72%

**DVR (TiVs, etc.)**
- 36% vs. 31%

**Digital Camera**
- 45% vs. 47%

**HDTV**
- 28% vs. 23%

**MP3 Player**
- 23% vs. 25%

**Satellite Radio Subscription**
- 20% vs. 10%

**Satellite TV Subscription**
- 29% vs. 29%

**Video Game System**
- 26% vs. 26%

### Newspaper Readers
- Any Daily (Came) 56%
- Any Sunday (Average) 46%
- Online (Past 30 Days) 19%

### Web Connection (HHL)
- Cable Modem 35%
- None 29%
- DSL 22%
- Dial-Up 11%
- Other Connection 6%

### Out-Of-Home Commuting Time
- < 10 Minutes 13%
- 10-19 Minutes 15%
- 20-29 Minutes 13%
- 30-59 Minutes 15%
- 60+ Minutes 4%
- Don’t Commute 6%
- Mode of Travel
  - Carpool 39%
  - Drive (Not Carpool) 93%
  - Public Transportation 12%

### Cable Penetration
- Cable, Non ADS 55%
- Alternate Delivery Sys. 30%
- Digital Cable 37%
- Cable With Pay 28%

### Television Usage
- Early AM (5-9a) 28%
- Early Fringe (4-6p) 49%
- Early News (6-6:30p) 59%
- Prime Access (7-8p) 66%
- Prime 39%
- Late News (11:11:30p) 40%

### Audio/Video Stores Shopped Past 12 Months (HHL)
- Best Buy 29%
- Circuit City 16%
- Costco 17%
- Fry’s Electronics 13%
- kmart 7%
- Other Store 15%
- Did Not Shop For Audio/Video Items 13%
- Any Audio/Video Store Shopped 69%

**SOURCE:** Scarborough USA, Release 2 2007, DMA

### Radio Spending, Past Five Months

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</table>

**SOURCE:** Nielsen SpotScan, Metro

### Radio Ownership
- Clear Channel 293
- CBS Radio 103.5
- Bonneville 84

**SOURCE:** Arbitron Fall 2007, Metro

### Audio/Video Stores Shopped Past 12 Months (HHL)
- Best Buy 29%
- Circuit City 16%
- Costco 17%
- Fry’s Electronics 13%
- kmart 7%
- Other Store 15%
- Did Not Shop For Audio/Video Items 13%
- Any Audio/Video Store Shopped 69%

**SOURCE:** Scarborough USA, Release 2 2007, DMA

### Ratings

**PERSONS 12+, SUM. 07-FALL 07 (RANK)**
- KESZ-FM 4.4-5.6 (1)
- KFYY-AM 6.0-6.4 (2)
- KHDJ-FM 5.1-6.6 (3)
- KNIX-FM 5.9-4.3 (4)
- KFOL-FM 5.2-4.3 (5)

**PERSONS 18-34 FALL 07 (RANK)**
- KESZ-FM 4.4-5.6 (1)
- KFYY-AM 6.0-6.4 (2)
- KHDJ-FM 5.1-6.6 (3)
- KNIX-FM 5.9-4.3 (4)
- KFOL-FM 5.2-4.3 (5)

**PERSONS 25-54 FALL 07 (RANK)**
- KESZ-FM 4.4-5.6 (1)
- KFYY-AM 6.0-6.4 (2)
- KHDJ-FM 5.1-6.6 (3)
- KNIX-FM 5.9-4.3 (4)
- KFOL-FM 5.2-4.3 (5)

**SOURCE:** Arbitron Fall 2007, Persons 12+, Metro

### Top-Selling Albums
1. **GEORGE STRAIT** - TROUBADOUR ACCELERATE
2. **R.E.M.**
3. **VARIOUS ARTISTS** - NOW 27 WELCOME TO THE DOLLHOUSE
4. **SONIC YOUTH** - POSTAL ALVIN & THE CHIPMUNKS
5. **DANNY KANE**

**SOURCE:** Nielsen SoundScan, for week ending: 04/06/2008

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WNEW No Longer Dead, Feeling Much Better

Nearly nine years after the demise of legendary rocker WNEW/New York, CBS Radio has dragged out the giant defibrillator paddles and resuscitated the brand, this time online at wnew.com and in handy HD2 form with one of them newfound HD radio thingamabobs. The reborn WNEW will revisit the station’s original soundtrack from the late ’60s and early ’70s, and will also include more contemporary artists, as well as a treasure trove of original artist interviews done by legendary WNEW personalities Scott Muni, Dave Herman and Richard Neer, among others, and some rare live performances. Oh, and the requisite social networking component of this venture will be in full effect at wnew.com and last.fm, allowing enthusiastic "NEW fans to chat and otherwise harass each other."

The Head Cheese of this ambitious project is Norm Winer, CBS Radio VP of adult rock programming, who has spent the past quarter century (yikes!) as PD of triple A standard-bearer WXRT/Chicago.

Winer says, “As a music fan and radio geek who grew up in Brooklyn listening to the original WNEW, I’m excited to help recapture the spirit and philosophy of progressive radio, using tools we never dreamed of back in the early days. With the foundation of a timeless and totally one-of-a-kind archive, we will provide rock devotees of all generations the chance to hear incredible moments from our collective past and enable them to connect the dots to rock’s most compelling artists of the present and future.” Then he left for lunch.

Flipped At The Peak Of Freshness

After a five-year absence, the legendary 105.7 the Peak returns to Spokane thanks to the generosity of Mapleton Communications, which flushed the active rock format from KZBD (105.7 the Buzzard). Q104 FM’s afternoon drive Frank Jaxon remains aboard. Musically, the new Peak 2.0 will be "all about pops alternative rock music from the '80s up to today artists like the Red Hot Chili Peppers, Linkin Park, Nirvana, Nickelback, R.E.M., Pearl Jam, the Foo Fighters, Avril Lavigne …" blah, blah, blah, blasted the helpful and informative press release.

Label Love

- Congress to radio legend Harry Nelson, who has been named national director of radio and media promotion for Ride Records, a label just launched by singer/songwriter Steve Azar. "This is something that is personally very exciting for me," Nelson tells ST. "Steve and I have been talking about doing something like this together for many years, and now the dream has come true. It’s great to be doing something really rewarding with someone you love and trust as much as I do Steve Azar. I look forward to spending time talking about Steve’s music with the many friends and acquaintances that I’ve made in the industry these many years and new friends, too. Ride has some great music on the way." The label’s inaugural release will be Azar’s album "Indianola," co-released on his own Dang label. The first single, "I Won’t Let You Lead Me Down," will target country radio, but Ride Entertainment Group is signing and developing artists across all formats. Nelson can be reached at 207-281-3314 or hnelson@riderecords.com.

- A&R whiz Joe McEwen has joined the Concord Music Group as — you guessed it! — VP of A&R. McEwen started his career with Columbia Records in 1978, where he worked on R&B hits like "Shining Star" by the Manhattans and with such artists as Shawn Colvin, Regina Belle and Michael Bolton. In 1990, he segued to Sire as VP of A&R, where he worked with Wilco and its precursor, Uncle Tupelo; Primal Scream; Dinosaur Jr.; My Bloody Valentine; and Frank Sinatra’s Reprise catalog. Most recently, he was VP of A&R at Umc Group, where he signed Queen Latifah, Elisa Costello and Allan Toussaint, Loreena McKennitt and Rhett Miller.

- Roadrunner Records Southeast regional promo pro Allison "Ally Rocks" Hearne has left the company after two years and is in search of her next adventure. Her prior label stints include Mid-Atlantic promo for Universal Motown (2005-06) and rock national for Artemis Records (2004-05). She can be reached at 631-796-3306, via e-mail at allyrocker@aol.com or IM at Allyrocky.


BABY POOP

I recently did some research and discovered a possible 12" cage dip for my stations in Portland, Ore., starting in about 2020. Therefore, my wife and I decided to do our part to correct this: Landon Beckett Coles arrived on Monday, March 31, weighing in at 8 lbs., 1 oz., and 20.5 inches long." says Tony Coles, regional VP of programming at Clear Channel/Portland, Ore.
The Programming Department

XMOR (Blazin' 98.9)/San Diego afternoon personality Vanya has been rewarded with some sweet, sweet MD stripes. Ms. Vanya, who cut her radio teeth as a promotions intern at KISU-FM and KHHT/Los Angeles, has also worked at KUUQ (U92)/Palm Springs, Calif., and KISV (Hot 94.3)/Bakersfield, and did middays on the now-defunct KWIE (Wild 96.1)/Riverside before joining Blazin' 98.9 two years ago. Meanwhile, Chris Loos is back in the game as XMOR's newly hired APD/night jock. Loos picked up programming experience during his stints at Magic urban KDAY/Los Angeles and KWIE before it flipped formats in August 2007. He has also worked at the late KKBT (92.3 The Beat) and KHMT. Nights at Blazin' have been open since most of the jocks were released in October 2006.

Congrats to Willie B. afternoon driver on Entercom adult hits WTRT (107.9 the Track)/Indianapolis, who is now proudly sporting new APD stripes. His parents, Mr. & Mrs. Sheldon and Mildred B. of Port St. Lucie, Fla., appear pleased at their son's success. Willie's got a long trail of calls on his resume, including KISU/Los Angeles, KHFI/Austin, WRKO/Boston and KFMB-FM/San Diego during its "BIOD" days.

American CHR/Top 40 KWONZ (239.7)/Reno, Nev., has finally procured a new PD: Please say hello to Justin Tyme, who just arrived on a flight from Myrtle Beach, S.C. (no, he didn't fly himself out of Air, but thanks), where he did nights on Quantum CHR/Top 40 WWXW (Mix 97.7). The KWZ position has been open since January, when Eddie Gomez left after four years to become PD of American General Media's new rhythmic station, KDLW (Wild 97.7)/Albuquerque. Back in Myrtle Beach, PD Ron Roberts has turned the replacement search into the Hire Me Mix promotion, basically "giving the job away" to some lucky/partially-qualified civilian. No, really.

Robert John (no, not the guy who sang "Sad Eyes," but thanks) has gone country--it's a new PD gig for the guy with two first names, who most recently programmed Cox AC KSMG/San Antonio and Cumulus country WLXX (92.9 the Bear)/Lexington, Ky. John, who will also do afternoons, hits town May 6 and fills the opening left by Marshall Stewart's hop to Christian CHR WYLV/Knoxville last month.

It's magical "market upgrade" time for Quint "Q" Hafren, who is voluntarily giving up the tinsel, glamour and devil-may-care lifestyle associated with being PD/morning dude at Regent rhythmic WZPW (Power 92.3)/Peoria, Ill., for the opportunity to go do nights--when it's dark--at Cumulus rocker WFTK (Pure Rock 96.5)/Cincinnati. After Hafren's departure, OM Matt Bahan will know the joy of interim PD duties at Power 92.3.

Clear Channel/Chattanooga, Tenn., OM Kris Van Dyke has left the company. He had been PD of country WUSY (US 101) and also oversaw active rocker WRXR (Rock 105) and classic country WLND (the Legend). Van Dyke has been in Chattanooga since October 2003 and was previously OM of Clear Channel's Tallahassee, Fla., cluster. New market manager Mark Biss is now in the hunt for Van Dyke's replacement.

Adam Michaels is upped from creative director to the vaunted post of PD/MM at Crossroads hot AC WBOW (B102.7/Terre Haute, Ind., replacing PD/afternoon driver Sketch Brumfield, who exits. Michaels, who will remain as morning host, knows his way around town, having spent time across the street at WMGI, where he was creative director/midday host. Coming in to cover afternoons is market fave Matt Leucking.

Midwest radio fave Jack Swart has left Artistic Media Partners, where he had been director of Northern Indiana operations, based in South Bend, Ind., since May 2007. Before that, he spent six years as market manager with Cumulus/Quad Cities, Iowa/Ill. Looking for a seasoned pro with 22 years of market manager experience? Hell, yeah, you are. Get with Swart ASAP at 217-726-7203 or jack_swart@hotmail.com.

Quick Hits

In February, we told you "Access Hollywood" host Billy Bush had cut a deal with Westwood One for a syndicated show. Bush's dreams have turned to reality as "The Billy Bush Show" debuted this week on its first affiliate: Clear Channel's KBIG (104.3 MY FM)/Los Angeles, where he'll run in nights, replacing, well, nobody.

CBS Radio alternative KXTE (X107.5 Xtreme Radio)/Las Vegas has filled its night vacancy with the addition of Sara Fusco, inbound from KCKX (X103.9)/Riverside, where she had been juggling late nights, assistant promo director and assistant MD duties since 2004. She replaces the porcine-sounding Hambone, who recently scored a lucrative weekend gig at KNOQ/Los Angeles.

A personality named after that greenish, melon-flavored liqueur, Midori, has left late nights at Lincoln Financial alternative KB2T (FM 94.9)/San Diego, where she was doing "Big Sonic Chill." PD Garrett Michaels now needs someone who can sound reliable on-air without the safety net of music beds or song intros, a people person and—most importantly—"must love sunshine, the ocean and Mexican food. An additional hatred of cold weather, snow and rain is a plus," Michaels says.

Rick Hall is the first afternoon driver on CBS Radio AC WQFS (Fresh 105.5)/Chicago, where he debuted April 14. Hall is no stranger to Daas Beams, Daas Beams, Daas Bulls and the deep-dish-intensive Windy City lifestyle. He was already in the family doing weekends at country sister WUSN (US 99.5), but has been spending weekdays doing midnights at WFZH (The Fish)/Milwaukee. Hall is also wanted, er, well-known in Illinois for his time as PD/afternoon guy at WQFL/Rockford.

Darin Kristofer takes over nights at Lincoln Financial CHR/top 40 WSTR (Star 94)/Atlanta as Nudge exits, stage left. Kristofer was last seen in the same shift at Entercom hot AC KALC (Alice 105.9)/Denver, but departed a couple of weeks ago when Entercom's newly syndicated "Your Time With Kim Berson" rolled out. Meanwhile, reach out to Nudge at 215-519-9683 or nudgeradio@gmail.com. He's also being repped by the lovely and talented Heather Cohen of the Weiss Agency; hit her up at 516-361-0278 or heather@theweis-agency.com.

Border Media Partners picks up talent in San Antonio: At KTFFM, Woody and Robyne turn Tifton for morning shows; Woody is known in the market for his time across the street at KXXM (Mix 96.1), while Tifton is a local actress. Seriously.

Harvard Has Saskatoon Wired

Much to the chagrin of little children worldwide, it turns out this "Santa Radio" thing on Harvard Broadcasting's new CFVD/Saskatoon, Saskatchewan, was just an evil pre-actual-format-launch stunt! Those bastards! We know, we're as shocked as you are. On April 11, under the watchful gaze of Clifton Pramono Ranch Scenario General Paige Nienaber, the real format emerged: CHR/top 40 Wired 93.3, under the command of PD Chris Myers, last seen at CFBT (94.5 The Beat)/Vancouver. Marc Michaels comes in from afternoons at CKYK (210.5)/Halifax, Nova Scotia, to anchor mornings, where he'll be joined by Blake, who was a street team member at the Beat in Vancouver and had a recurring role in mornings. Also crowding into the morning studio is Cassie Lischka, who blows up our spellcheck as she transfers in from Harvard's cluster in Regina, Saskatchewan, as morning news/host. Bandy arrives from CKIT (999)/Grande Prairie, Alberta. to do middays, and Myers says afternoons will be occupied by "some clown named Bender who bears an uncanny resemblance to myself." Nights and weekends will be covered by DJ T-Bone, who was known by his super hero name of Wolf Boy when he was at CFOW (104.9) The Wolf)/Regina. Finally, some guy called Trouble rounds out the lineup; he also arrives from Vancouver's Beat, where he was the stick/charger dude.
"This is for my MySpace people and everybody who voted." With those words at last year's CMT Music Awards, then-17-year-old Taylor Swift, who won breakthrough artist of the year that April night, signaled a new era in country music. While MySpace and other social networking sites are the norm, even for artists whose fans don't include too many teens, Swift's comments represented perhaps the first—and certainly the highest-profile—public acknowledgment of the growing importance of digital in the country realm. Country artists are always quick to thank radio, their fans, their teams and God, but MySpace and Facebook haven't drawn as much appreciation.

After the show, Martin Clayton, CMT VP of digital media, GM of cmt.com and VP of operations and administration, said artists with youth appeal such as Swift, Carrie Underwood and Kellie Pickler benefit from having fans who have grown up with computers. "That's what they do, that's where they go, that's where they are."

Swift, who has more than 650,000 friends on her MySpace page, is on the site daily posting pictures, updating her blog and chatting with fans. "If you see pictures up there and a blog that says I put up new pictures, then I put up the new pictures," she says. "And they're usually from my little digital camera that I take out on the road."

This from a young woman who is also finishing up her senior year of high school (she's home-schooled), touring and recording a new album to follow up her 2.5 million-selling self-titled debut.

When it comes to digital sales, country fans haven't been as quick as some to embrace the online model. Digital album sales are on the rise, but at 4.5%, country lags behind overall sales of digital albums, which represented 10% of all albums sold in 2007. Even artists whose fans skew a little younger—and a lot more tech-savvy—lag the overall market. Roughly 4% of Swift's overall album sales come from digital downloads.

The reason why country is behind the curve is a source of debate among those at labels. Some say it's because country's older demographic target—25- to 44-year-old women—are as quick as other groups to adapt to technology. Others say country's largest retailers—Walmart, Target and Best Buy—make it easy for consumers to pick up an album while they're shopping for staples. Studies—and Nielsen SoundScan's own data—show some potentially correlated trends. Country music sells disproportionately in smaller markets, and rural areas have far lower adoption rates of broadband access that enables digital music consumption.

Country's top sales markets by number of units sold are similar to the overall picture. But country sells a higher percentage of its product outside the top 100 markets than does the overall business, according to data from Nielsen SoundScan. Almost 19% of country's total sales come from markets 101-214, while the overall music business sells 14% of its total there.

A Mediabank Research report for CMT shows that in the "heartland"—roughly all of America outside of the Northeast and West Coast—44% of adults 18-49 or 37.8 million people are country music fans. Roughly 76% of CMT viewers live in these areas. In the Northeast, 23% were identified as country fans and westward, 26%. It's interesting to note that MP3 device ownership is strongest in areas with ostensibly fewer country fans. According to the Yankee Group, 65% of persons age 13-plus in the Northeast own an MP3 device, while 57% in the West do. In the Midwest and South, ownership stands at 49% and 48%, respectively.

Universal Music Group Nashville (UMGN) executive VP of sales, marketing and new media Ben Kline says there may be another reason. "Look at broadband penetration nationally. It's an impressive number, but it is just now getting into the heart and soul of where we sell our records in the rural areas," he says. According to December 2007 data from the Pew Internet Project, 54% of U.S. adults have broadband Internet access at home. Of them, 68% live in urban areas, 50% in suburban areas and 41% in rural areas.

Those numbers can push along a self-fulfilling prophecy: "Whether right or wrong, there is a perception that country is a little bit behind the curve digitally." Big Machine senior director of digital media and national promotion strategy John Zarling says, "That's presented somewhat of a challenge in selling the country artist to the online gatekeepers."

Those gatekeepers are waking up to a new Nashville reality, however. The CMT Awards, the genre's only fan-voted awards show, recently...
Boots Up

Music Row Faced Tough Demographics As The Digital Revolution Began, But New Faces—and More Web-Savvy Fans—Bring A Happy Ending To This Sad Song

By Ken Tucker

Whether right or wrong, there is a perception that country is a little bit behind the curve digitally. That’s presented somewhat of a challenge in selling the country artist to the online gatekeepers.1

—John Zarling

1San Francisco.

logged a record 2 million-plus Internet votes for the final nominees for the 2008 show. Meanwhile, the Academy of Country Music Awards is also expanding its Internet presence. While most of the awards are industry-voted, associate members (fans) have voted online for the video of the year category since 2004 and this year they will choose the entertainer of the year.

In fact, the ACM and the Country Music Assn. handle the nomination and voting process online, something the Grammys and other awards shows have not yet embraced.

And now, Zarling adds, the gatekeepers are paying attention: “iTunes and Yahoo and AOL have really made it known to us that corporate-ly, they see country as a growth market and they want to place new focus on country.”

AOL Music senior editor Bevile Darden says her company is placing new emphasis on country. While the site tended to focus on younger-leaning artists like Swift, Underwood and Keith Urban, the company realized that based on click-through rates and listening patterns, there was interest in other artists as well. “We needed to fill a void,” she says.

The company recently launched “Country Corner,” which follows in the footsteps of its successful Spinner.com Web site, which is aimed at the rock audience. “AOL users as a whole are really into country music,” Darden says, noting that the No. 1 station on AOL Radio, which has 270-plus channels—based on the number of people listening and how long they listen—is “Top Country.”

Yahoo head of programming and label relations John Lenac says the company’s metrics show there is growing interest in country artists and therefore it is a growing priority across its channels. “Everything we do is because we have metrics that show us what the users want,” he says. “We just had a big meeting with the yahoo.com home page team, and one of the things they said they specifically wanted to see more of in 2008 is young attractive country artists like Taylor Swift. They’re not saying that because they like the way she sings, they’re saying it because she gets clicks.”

Jeff Garrison, OM-MID for CBS Radio’s KILT-Houston and country format captain, says that when it comes to page views and unique visitors, CBS country stations compare favorably to stations in other formats. “On a whole, country is very competitive with other formats,” he says. “The only difference is the amount of time that the core country audience has, as opposed to the pop rhythm audience. Our audience tends to have families and kids so the core listeners to our stations have less time to participate, but they do when they’re at work and when they have extra time at home.”

In terms of page views, KILT ranks second to sister WUSN/Chicago among CBS country stations. “All of our stations are growing,” Garrison says. Meanwhile, Nashville labels are placing increased emphasis on station Web sites, he adds. “In the last six months I’ve seen it really take off,” he says of label efforts to partner for content on station Web sites. “It’s a good way to put a face with the music, which you can’t accomplish on the air.” Two recent promotions included a video pop-up from Curry’s Star DeAzen and a free digital download from Arista’s Jypsi.

Clear Channel Radio online music and radio VP of content marketing Paul Miraldi says his company partnered with Big Machine Records and Trisha Yearwood, flying winners to Nashville for a cooking demonstration conducted by Yearwood, who has a new cookbook in stores. The event will be taped and offered on-on-demand content for Clear Channel country Web sites. “It’s not a performance, but who doesn’t want to see what Trisha cooks for [husband] Garth [Brooks] every night?” he asks.

More than other formats, Miraldi says country artists are willing to get up close and personal with their fans. “It’s one of the few formats where not only do you have the access, but they’re willing to try new things. It’s about getting close to the fans.”

Nashville labels and artists have also embraced Clear Channel’s “Stripped” video online concert series pretty much from the start. While Brad Paisley was the first country artist to participate, in summer 2005, Underwood, Brooks & Dunn, Rascal Flatts, Josh Turner and a number of others have also taken part. “Country was absolutely one of the strongest performing formats for ‘Stripped’ last year,” Miraldi says.

Digital Sales

As it was with the moves from cassettes and vinyl to CDs, country’s mostly adult audience has been slower to adapt to downloading music. While some acts—Underwood, Paisley, the Wreckers, Kenny Chesney, LeAnn Rimes and Rascal Flatts, among others—have sold 6%–7% of their most recent albums digitally, they are outperforming the country market, but still underperforming stars of similar strata from other genres.

Big-box retailers Wal-Mart, Target and Best Buy represent roughly 70% of physical album sales in country music. While Wal-Mart commands a 22% share of overall sales, it can account for 50%–70% of sales on some releases, according to sources. By contrast, Wal-Mart may represent less than 10% of the sales on a rap title.

The fact that these stores are omnipresent in middle America contributes to lower digital album sales, Warner Bros. Nashville senior VP of sales and marketing Peter Strickland believes. “The availability for country music is broad, just because of the number of doors people can pass through and find what they’re looking for,” he says, noting that as the most-programmed radio format, country music is also readily available. “There’s a country radio station in a town with a population of 5,000 people and there’s a Wal-Mart there too.”

Country’s demographics play a role as well. “With the core country consumer, who’s 35-plus, there is still a disproportionate desire, more than any other genre, to physically possess the product,” Kline says.

A Change Is Coming

Yahoo’s Lenac believes a change is coming. “Country fans are extremely loyal. As country users have iPhones and get more involved in the digital marketplace, you’ll see them overindexing in digital much like they do physical now, and then physical will flatten out.”

Digital bright spots are certainly appearing. Swift’s iTunes-exclusive EP “Live From Soho,” recorded at an Apple store in New York, has sold 8,000 copies, according to Nielsen SoundScan, and surprised even her label. “That was something that was an absolute oversell,” Big Machine president/CEO Scott Borchetta says.

Meanwhile, 55-year-old George Strait debuted at No. 49 on the Hot Digital Songs chart in Billboard’s March 8 issue. His 25,000 scans of “I Saw God Today” was a career best, and the only country artists higher on that week’s chart were Swift, with two cuts, and Underwood.

UMG’s Lost Highway label, home to artists Ryan Adams, Shelby Lynne, Willie Nelson and Lucinda Williams, among others, boasts a higher than average percentage of digital album sales. For example, new Lost Highway artist Ryan Bingham sports 36% digital sales on his album “Mescalito,” according to Nielsen SoundScan. The label’s alt-country roster attracts a slightly more upper-demo (both in age and income) and Internet-savvy consumer, according to Kline.

He says that one of the pluses of digital downloads is “you’re never out of stock.” A recent NPR piece on Lynne sent consumers to the Web “You see the reaction immediately,” Kline says. “On Amazon.com it went to No. 2, on iTunes it jumped up. That’s the nice part, the instant gratification of the digital space.”

Digital downloads benefit up-and-coming artists, Kline says. “In the past, if you couldn’t find a record by a developing artist at your local record store, you were out of luck—now with online we are always in-stock.”2

Continued on page 16
While the digital market for country is still maturing, most executives counseled prudence on embracing the new age of retail. "Grow your digital business and nurture your physical business," Strickland says, in a mantra repeated in one way or another from many sources. "They're both important."

**Online Marketing**

Mark Montgomery, CEO of Internet consulting firm Echo, which works with such acts as Kanye West, Korn and Janet Jackson on their digital strategies, says country—which may have initially been a little slower to exploit the Web—is no different from other genres when it comes to using the Internet to build fan communities. "There are some very forward-thinking artists in this town that are way ahead of the curve and there are some that will never catch up," he says. Among Nashville acts with fan communities comparable to the biggest artists in other genres, he cites Urban, Dierks Bentley, Rascal Flatts, Sugarland and Alison Krauss.

Recently Bentley asked fans to name, sequence and pick the cover art for his forthcoming greatest-hits album, due May 6. A video on his Web site walked participants through the process and the first 3,000 fans who participated are listed as an executive producer on the album. The winning title, "Greatest Hit/Every Mile a Memory," was revealed by Bentley during a video chat on his Web site. Some 2,000 people virtually showed up for the announcement.

A surprising entry in the digital space is 62-year-old Dolly Parton. While her new album, "Backwoods Barbie," on her own Dolly Records, features photos of hay bales, a pickup truck and nudglets, looks belie the truth. "She's a very astute businesswoman," Montgomery says. "I would put her in the same camp as Dierks and Keith, willing to try anything. We're about to launch a digital download platform directly to consumers and Dolly will probably be the first or second one out of the gate."

Parton recently partnered with PerezHilton.com to allow visitors to that site to preview her album before it was available commercially; of Parton's first-week album sales, 15% came from digital downloads.

Video content, meanwhile, may be the most important part of the Web, Warner Bros.' Strickland says. "There are more avenues to exploit video content online than anywhere else. That's certainly where the youth get their video fix. We're continually feeding video content in that area."

"I don't think we've ever had an opportunity to talk one-to-one with consumers the way we do now with the Internet. No matter how much you drill down in the direct marketing world of print, or mailing or TV, this is a new day." —Ben Kline

Sony BMG Nashville VP of digital media Heather McIver agrees, saying Web 2.0 sites like YouTube, MySpace and Facebook help build a complete picture of an artist. "It's not just about one song you heard on the radio, it's about actually making an artist accessible to consumers."

"I don't think we've ever had an opportunity to talk one-to-one with consumers the way we do now with the Internet," UMGN's Kline says. "No matter how much you drill down in the direct marketing world of print, or mailing or TV, this is a new day."

Zarling says he has been "real aggressive" when it comes to getting exposure on music Web sites operated by AOL, Yahoo and MSN, among others. "The exposure value really has become equal to and exceeded a lot of television," he says.

And much like other genres, the Web has become an important A&R tool. Borchetta says that while he doesn't actively surf the Web looking for new talent, one of the first questions he asks someone pitching him an act is, "Do they have a MySpace page?"

"It's a great place for me to go to see what they're about," he says. "I don't spend a lot of time personally just surfing through those, but if somebody's getting big, that definitely gets my attention."

Borchetta adds that the Web may not always be the answer for marketing. "Initially you go where the love is to build stories," he says, adding that Swift was "a natural [on the Web]. She's of that age group. It was very natural for her MySpace and her Web site to blow up because as people were finding out about her, that age group of fans knew right where to go and we were ready for them."

Supernova Tim McGraw recently teamed with donMob to launch mobile Internet site mcgraw2go.com, an online address created specifically for mobile phones that allows fans to access content from McGraw regardless of phone model or wireless carrier. Fans will have the ability to opt into a database to receive SMS and e-mail alerts, view breaking news, tour dates, download videos or photos and purchase electronic media.

Because of her age and youth appeal, Swift is an "obvious fit" for mobile platforms, Zarling says. "We've seen a very consistent rise in her mobile site numbers over the last year. And I think that world is still yet to be fully tapped with her."

Part of a major Verizon campaign last year that saw her placed in countless newspaper and magazine advertisements as well as on the Web, Swift was also featured in an AT&T program that focused on its answer tone store. "In the fall we did an exclusive track for Sprint that was housed in Sprint's over-the-air download store," Zarling says of an exclusive version of her debut hit "Tim McGraw."

UMG's Kline also sees mobile as an opportunity. "We have great relationships with all of the major carriers. Mobile's a different world. You look at things like Thumbplay and Jamster; they sell a ton of masterstes in those packaged deals, particularly in the urban and rap world. Country not as much. So there's room for growth."

AT&T head of music and personalization services Mark Nagel agrees that country is a growth market. "We all recognize that hip-hop and, to a certain degree rock, are still our bread and butter. We're somewhat held back to what our customers are demanding, but we're definitely in dialogue with country all the time. We think there's a lot of opportunity there."

Nagel admits that country has not been an area of concentration for the company. "The ringtone market is only a few years old, and we concentrated where we were getting the most initial demand. As that's realized its potential, we're now trying to work all the angles."

The company is doing a promotion with Sugarland in which consumers that buy one of the duo's ringtones are entered into a sweepstakes that will fly the winner to a concert. A featured ringtone is also part of the deal. Nagel says partnerships like that help raise the profile of country ringtone availability, because it's the country artist who will do the most to help push the format to fans. "The artists are the ones with the relationship with the fans, so we need to work with the artists to get the word out."

**Additional reporting by Anthony Bruno, Keith Cairnfield and Ed Christman.**
Digital platforms show continued growth but listeners want more control, new Arbitron/Edison study says

By Mike Stern

The word "infinite" means "unlimited or immeasurable in extent of space or duration of time." Arbitron and Edison Media Research believe the choices people have for consuming audio content are nearly unlimited—but far from immeasurable. The latest in their series of 16 joint studies dubbed "The Infinite Dial" illustrates trends and habits of listeners across the seemingly unending number of available audio sources.

Online Radio Growth
Currently, 13% of Americans, or approximately 33 million people, have listened to some form of online radio in the last week and 21% have listened in the last month. The study created a profile of these listeners, showing that nearly 66% of weekly online radio listeners are employed full time. A majority of their listening takes place at work, with the heaviest use in middays, followed by afternoon drive, and more than 80% of the total weekly online radio audience, roughly 4 million people, are adults 25-54.

Online Listening = Music Sales

The study also concludes that online listening has affected how people find and purchase new music. While 49% still say radio is where they discover new tunes, the Internet is now the first choice for 25% of consumers. In contrast, six years ago, radio led with 63% to the Web's 9%.

The effect of widespread broadband availability on music sales is even more dramatic, with 21% of Americans saying they've purchased music online, led by "weekly online radio listeners, podcast consumers and other heavy users of audio content and tech," Webster says. With 12% of online radio users having bought music online, he adds, "That makes online radio one of the most compelling platforms to sell music. You are driving interest just a click or two away from the point of purchase.'"

TSL Remains Intact

The good news for radio is that consumers of online radio, podcasts or satellite radio are not listening noticeably less to AM/FM radio. Bouvard explains that since most of the study's respondents have taken part in an Arbitron survey, "we can go back and examine actual behavior."

The comparison reveals that AM/FM radio's weekly TSL among digital radio listeners (defined as someone who has ever listened to an audio podcast, subscribed to satellite radio or listened to online radio in the past month) is two hours and 45 minutes, virtually identical to the total sample's average of 2:48.

These consumers see themselves continuing to listen to terrestrial radio at the same level. More than 70% of digital radio listeners say they do not expect their terrestrial radio consumption to change.

Satellite And HD Radio Slow

Meanwhile, consumer awareness of satellite and HD radio remained flat or had slipped, according to the survey.

A post-Sirius XM slipped from 64% last year to 59% in 2008, while awareness of Sirius stayed flat at 60%. Just 16% of respondents said they were very or somewhat likely to subscribe to a satellite service in the next 12 months.

HD radio awareness slipped slightly from 26% two years ago. Slightly less than 30% of respondents say they are very or somewhat interested in HD radio.

iPods, Cell Phones Accelerate

Ownership of portable MP3 players more than doubled in the last three years, growing from 14% to 37%, with iPods holding a 2-to-1 lead over other portable devices. Again, AM/FM radio got some encouraging news, as less than one-third of MP3 player owners say it has prompted them to listen less to radio.

Even more important to consumers are cell phones: 75% of Americans have one and 33% say it has had a big affect on their lives. In comparison, 94% own a radio, but only 21% say it has had a big impact. No other device had more than 5% of respondents saying it had affected their lives.

Bouvard says terrestrial broadcasters should be prepared for changes in the near future. "Broadcast and mobile phones have had a big impact on their users, so have a plan for when they merge." He suggests developing a strategy now. "The future of audio lies with context, control and personalization. Radio needs to focus on allowing more listener control of the experience."
Mike Stern
MStern@RadioandRecords.com

Mike Landa, Orange County bureau chief and 39-year staffer of CBS Radio news KNX/Los Angeles, succinctly sums up the progression of radio during his career: "If you're driving in a car, it's not unlike it was back then. You can still turn on the radio." While the world may appear to be getting more complicated, a confluence of notable anniversaries—for Westwood One's "Dennis Miller Show," Fox News Radio and KNX—offers an opportunity to see how much things have changed, or, as is often the case, how it really is still all about the fundamentals.

**Be Entertaining**
"I'm always looking for three or four times during the show to deliver a solar plexus punch that makes them laugh out loud," Miller says. "If somebody asked me if I'd prefer to make a pertinent or salient political point or have someone pull their car over to the side of the road so they can catch their breath after you made them laugh—that would definitely be the latter."

Miller says that when Westwood One senior VP of network news/talk programming Bart Tessler approached him about a radio show, he had recently become unemployed and took some time to decide: "I didn't quite know what I wanted to do after CNBC whacked me. I didn't make my best decisions when I'm immediately apeshit-whacked. So, I took a little time and sat in the 'didn't you used to be cool with Andrew Ridgeley and Yahoo Serious. We did the Ouija board and it told me to do radio.'"

A year later, Miller has 160 affiliates for his show, a major accomplishment considering the lengthy record of comedians failing the transition to radio host. "It's why an all-chocolate diet doesn't work. An all-comedy radio show doesn't work because at some point it becomes unwieldy and it reeks of forced," Miller says.

Miller's show philosophy seems influenced by the interview's proximity to lunch. "I always say, our show should not be meat and potatoes," he says. "It should be a dim sum cart where you can pick off anything at any given moment. An egg bun or a dumpling, a shumai here, a short rib there."

In addition to variety, Miller keeps the show casy-going. "It's not that raucous and it's not the constant scream of the Republican or Democrat talking points," he adds. "I'm 54 years old and a little more reflective at this point in my life. I haven't turned inopia but I don't want to fight with strangers about politics. Christ sake, where's my seppuku sword at that point, because I'm about to fall on it?"

A number of Miller's affiliates are owned by Christian-oriented Salem Broadcasting, seemingly awkward match for a "Saturday Night Live" alum who frequently dopped F-bombs during eight years hosting an HBO show, "I met (CEO Edward) Aringer and the guys over at Salem. I think they saw that if you get beyond the..."
Idiosyncratic bugaboo-ly nature of the language and the arcane references, I'm kind of a square. So I fit in well on my Salem stations.

So far, Miller is enjoying radio. "I hope it's my last job. I find radio very cathartic. I get paid to espouse the same shit I used to tell a shrink for $200 bucks an hour."

Build Your Brand
Launched April 1, 2003, Fox News Radio is a lesson in the value of powerful brands. Starting with just a one-minute newscast, the operation took advantage of its association with Fox News Channel utilizing "some pretty high-profile news readers and Fox News Channel personalities," senior VP of radio Robert Finnerty says. "Five years ago that had a lot of attraction for many people."

Heard today on some 700 affiliates, Fox News Radio almost didn't happen. Slightly more than five years ago, the company was reaching the end of an agreement with Westwood One. Finnerty says the company wasn't happy about not having control of its product. "We had given them the brand before Fox News Channel was quite as big," Finnerty says, "but we didn't particularly like what they were doing with it. So we decided we would either do it ourselves or stop doing it."

The decision to go forward was sparked by a single vote of confidence from a believer: "We got a very good clearance from [.Clear-Channel talk, KFI/Los Angeles PD] Robin Bertoletti," Finnerty says. That one commitment led to the decision to launch the new product.

Fox News Radio's subsequent success is certainly a reminder to periodically rethink even the most established products. With no preconceived notions, the network was in a position to be innovative. "We decided the Internet is here to stay," Finnerty says, so Fox used the new technology to distribute actualities at a time when competitors used cumbersome satellite systems.

It also took a step by making more than just reporters available to affiliates. "We have a whole roster of contributors—experts to speak on whatever issue you want and we make them available to stations all day long."

Growing from just 40 stations five years ago, Finnerty took a known brand and added focus and innovation. He says, "We came in with a good product. People recognized it and they signed up. But why launch on April Fools' Day? "It just happened to be a Monday and that was when we decided to go," the pragmatic newsmen says.

A Miller Reference Guide
Westwood One syndicated host Dennis Miller is known for his arcane references. The following is a quick guide to terms in this column.

Après-whacked: "Après" is French for "after." "Whacked" is slang for "fired."
Andrew Ridgeley: Less-famous half of '80s pop duo Wham! with George Michael.
Yahoo Serious: Australian actor/filmmaker who wrote, produced and starred in "Young Einstein."
Seppuku sword: A short sword used to commit hara-ki.

Be Consistent
KNX/Los Angeles' Mike Landis' 39 years with the station equate to all but 18 months of its 40 years as an all-news outlet. His tenure exemplifies what Landis feels is the most important part of KNX's success: "It's a testament to the stability of the station," he says. "That's the success of KNX, for all those years people could rely on it for information."

Landis cites two factors that tested KNX's consistency. First, he says, "there is pride in coming from a tradition that began with Edward R. Murrow and CBS being

Fox News Radio's Unbalanced Staff
"We have people of all sorts of political persuasions here," Fox News Radio senior VP of radio Robert Finnerty says. "We certainly have many more Democrats than Republicans." He says people are always surprised to hear that, but he expected it: "Newspersons generally tend to be Democrats," but for most journalists, "it's about the writing and the news, not about people's personal politics. They know that their responsibilities here are fair and balanced news." -MS

'Im always looking for maybe three or four times during the show to deliver a solar plexus punch that makes them laugh out loud.' — Dennis Miller

This is the Tiffany Network. It was a high standard you wanted to follow. I think there's still a great deal of respect for the station from the people who work there."

Second, Landis mentions the contribution of longtime KNX GM George Nicholas. "He had standards, and we followed his direction. He was around for so many years that there was a consistency to what we did. That's why we didn't change as quickly as other stations."

Something else that has been consistent during the past 40 years is how people consume radio. "You have to realize the listeners are not paying attention. Most people who listen to the radio are also doing something else," Landis says. "But you have to have an impact, "you have to go to them and kind of slap them in the face. Tell them in a direct and very powerful way that something important is going on."

In recent years, Landis says the station drifted a little toward a talk-oriented format but has recently exhibited a renewed commitment to news coverage, thanks to VP of programming David Hall and news director Julie Chen. He enjoys "the station's commitment to being the source for information."

"As for a resulting increase in ratings—2.0-3.1 with men 35-64 and 1.7-2.4 with adults 35-64 in the fall 2007 Arbitron—you chuckle and say, "What worked in the past works now."

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2. Wide World Of Sports Actor/director George Clooney, left, spoke to Premiere Radio Networks-syndicated host Bob Costas about his football-themed film, "Leatherheads." 3. Don't Stop Believing Island Records rock act the Bravery stopped by Music Choice's studios to film an episode of "Rock U" and hang out with head of rock programming Gary Susalis. "Believe," the second single off "The Sun and the Moon," is No. 5 on R&B's Alternative chart. From left are keyboardist John Conway, Susalis and frontman Sam Endicott. 4. Orlando Magic Cox urban AC WCFB (Star 94.5)/Orlando made April Fools' Day memorable for listeners by having actor/comedian Mike Epps in the studio for an on-air chat with midday hostess JoJo. 5. Against All Odds Recently eliminated "American Idol" contestant Ramiele Malubay talked to United Stations Radio Networks' Pulse of Radio prep service about her experiences on the Fox TV show and her future career plans. From left are USRN account executive Deanna Fay, Malubay and USRN senior account executive Kaths Lennac. 6. Gone Country Capitol Records Nashville artist Darius Rucker played a few tracks from his forthcoming album for Clear Channel country KJJA (KJ-97)/San Antonio staffers, including "Don't Think I Don't Think About It." From left are KJJA PD George King, midday jack Jamie Martin, Rucker, evening jock Bree, PM driver/MD Cactus Lou and Capitol Records Nashville promotion regional rep Mara Sidwell. 7. Dancing With The Stars "The CMT Top 20 Countdown" followed Lynyrd Skynyrd via trio Rascal Flatts and Big Machine singer/songwriter Taylor Swift to Vancouver for the last concert of their Canadian tour. Swift gave CMT host Lance Smith a tutorial on the Soulja Boy dance moves she performed with Kellie Pickler in her video for "I'm Only Me When I'm With You." Photo: Kristi Boyd
‘Woman’ Makes The Man At Urban AC

Rahheim De-Vaughn lands his first Urban AC chart-topper, as “Woman” (Zomba) rises 2-1. The song ironically makes it two weeks in the lead for male artists after ladies had led for 24 consecutive frames (Alicia Keys, Angie Stone and Keyshia Cole). Last week, Jaheim’s “Never” (Atlantic) rose to No. 1, retreating this week to the runner-up position. Prior to his new No. 1, DeVaughn had climbed as high as No. 18 with each of his first two chart entries in 2005 and 2006.

Third Day Takes Career-High Bow At Christian AC

In anticipation of Third Day’s first non-holiday studio album in almost three years, the group posts a career-high start on the Christian AC chart with “Call My Name” (PLG) at No. 16. The new single tops the group’s previous high bow, a No. 17 debut with “Born in Bethlehem” in the Dec. 8, 2006, issue. “Name” introduces “Revelation,” which arrives July 29. The group hasn’t issued a set of new, non-seasonal material since “Wherever You Are” in November 2005. Meanwhile, Marvan Sapp returns to No. 1 at Gospel for an unprecedented 29th week with “Never Would Have Made It” (Zomba). The song’s pace of 15 plays is surpassed only by Regina Belle’s “God Is Good” (Pendulum), which improves by 102 detections to become her first Gospel top 10 (16-9).

Landmark Latin No. 1s

Two Latin charts welcome milestone No. 1s, led by Enrique Iglesias’ record-extending 14th Latin Pop chart-topper, “Donde Estan Corazon” (Universal Latin), a new track from his recently released hits collection, “9508,” The coronation widens Iglesias’ lead for most No. 1s at the format (see Spin Spotlight, left). At Latin Rhythm, “Ahora Es” (Machete) climbs 3 to become Wisin & Yandel’s fifth No. 1. With the honor, the reggaetón duo breaks a tie with Daddy Yankee for most chart-toppers since the chart’s 2005 launch.

Mudcrutch Torpedoes Up Triple A

When is a 38-year-old band new? When it’s Mudcrutch, the original incarnation of Tom Petty & the Heartbreakers, now enjoying a second life. The band, which formed in 1970, vaults 30-15 at Triple A with “Scare Easy” (Reprise), which also takes Airstream and Most Increased Plays honors (up 997) this week. The track precedes the act’s self-titled set, due April 29, featuring newly written tracks and first-time recordings of songs it performed on the club circuit more than three decades ago.

Alternative Grabs Hold Of ‘Handlebars’

Flobots catapult 27-15 at Alternative with “Handlebars” (Universal Republic), becoming the first new act to reach the top 15 in two weeks or less since Zwan in December 2002. The track also tacks on Airstream and Most Increased Plays (up 354) stripes. The Denver-based act’s self-distributed album “Flight With Tools” has charted on Billboard’s Top Heatseekers chart (which tracks new and developing artists) and peaked as high as No. 2 on the Heatseeker Mountain region list, mainly due to hometown sales. Universal Republic will pick up album distribution digitally April 15 with physical product set for May 20.

‘Love’ For Lewis Keeps Growing

A week after posting the second-highest Hot AC debut for a female’s introductory single (No. 32), Leona Lewis shuts the Nielsen BDS-era mark at AC, as “Bleeding Love” (RMG) blazes off at No. 21. Previously, five female artists made their initial entrances at higher than No. 26 (see Spin Spotlight, left). “Love,” also boards 6-3 at CHR/Top 40 (up 1,483 spins) and soars to No. 21 (up 406) at Hot AC, achieving Most Increased Plays at both formats. Lewis’ debut album “Spirit,” meanwhile, bows atop this week’s Billboard 200 chart (see page 66).

Ashanti Finds ‘Way’ Back To Top 10

Ashanti returns to the Urban top 10 for the first time in more than three years, as “The Way That I Love You” (Universal Motown) vaults 14-6. The 27-year-old last ranked in the top 10 with the No. 10-peaking “Only U” in January 2005. “Way” becomes Ashanti’s 14th top 10, extending her mark for most top 10 songs by a female this decade. Beyoncé, Ciara and Mary J. Blige share second place with 10 apiece. Among all artists, Ludacris leads with 20 in that span. Ashanti’s fourth studio album, “The Declaration,” is due June 3.
Carolina Bermudez and Tom and Michael Poleman return from Nicaragua—better for the experience. Second in a two-part series

Give A Little; Get So Much Back

Kevin Carter
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W
hen we last left our intrepid travelers—Clear Channel/New York senior VP of programming Tom Poleman, his son Michael and WHTZ (Z100)/New York morning co-host Carolina Bermudez—they, along with 21 other members of Poleman's church, were building houses in the village of Ticuantepe, Nicaragua. They worked under the auspices of Bridges to Community, a nonprofit cultural exchange organization that brings volunteers to poor communities to work on ongoing development projects. They spent nine days building two houses and a new kitchen for a local school. Ultimately, their experience was more emotionally satisfying than they ever dreamed.

This was no exotic tropical vacation with umbrella drinks sipped poolside; these guys showed up to get dirty, work hard and immerse themselves in the local culture. "The best part was becoming part of the community," Poleman says. The group was divided in half, each taken in by a local family. "We lived exactly the way they do. Cold bucket showers, and rice and beans for every meal... that was different," he says, "but it was real."

Bermudez adds, "We spent the time building the houses with the families who were going to live in them, which was really gratifying." She also recalls the most satisfying connection she made: "There was a 28-year-old woman with five children, whose husband worked at the local market. I'm just a year older than her, and we couldn't be any more different, but we built a real friendship based on talking to each other and working together," she says. "Her children became my children for the time we were there, and that's what I really valued; that's what you feel when you go to Nicaragua. There is such a sense of community, and people instantly become your friends; they welcome you into their homes. I loved their sense of spirit, which is something I don't feel a lot of people in this country really have... even in their own neighborhoods."

Poleman says, "As Americans, you go down there expecting to see certain things. As I mentioned last week, probably the most significant thing I noticed was the absence of sadness. We naturally expect that, because these people don't have all the luxuries we have, they must be miserable, but you meet them, and they all have smiles on their faces. As Carolina said, we felt such a sense of community and a sense of pride. They love their country, and it really shows in everything they do."

About The Basics

Every evening, after a long day of work, the group would meet for reflections, and that's where Bermudez reached that same conclusion: "I feel that we amassed so many things here in the States, and it's all about acquiring more; more money, more everything. In Nicaragua, it's all about the basics—like having your health, having safety—those are the most important things, and prioritizing what we think is important here was a really a big wake-up call for us," she says.

Everyone quickly discovered the little things back home they normally took for granted were the things they missed the most: "Like not having a hot shower for nine days and having dirt on you all the time," Poleman says. "However, when we were in the moment, it was great, because we wanted to get dirty; we wanted to work; we wanted to be part of this. We wanted to feel the pain and work through it with our energy and enthusiasm."

Bermudez's family is from Nicaragua, and she speaks Spanish, which made her communication and bonding experience that much easier. "We also had interpreters on hand to help facilitate communication between the teams and act as liaisons with the families," she says. "The reasons who helped us build were great; you would never see them get frustrated. They were dealing with all of these gringos who had no clue what they were doing, and yet they were incredibly patient with us."

Against the backdrop of 12-hour workdays was the one constant: rice and beans, exactly what the natives subsist on... until that one magical day:

"The one time we had chicken, I thought it was Thursday, and we were on the work site, fantasizing about what it would be like to have a small morsel of a burger or something. Then, lo and behold, when we got back, they rolled out the chicken... and rice and beans."

One of the most gratifying byproducts of the trip for Poleman was the interaction he had with his 15-year-old son Michael, sharing an experience that profoundly affected both of them. "About halfway through the trip, Michael turned to me and said, 'I guess you don't have to make money to find happiness,'" Poleman said. "As a dad, that's one of the moments you live for, because you know that a connection has been made. It made a positive impact that will stay with him for the rest of his life, and that is so rewarding as a parent to see that firsthand."

Learn More

For information about Bridges to Community, go to bridges2community.org.

Lasting Bond

Poleman and Bermudez also report that a lasting bond was forged among all 24 people in their group, and the pull to repeat their trip is strong. "Would I do it again? I would love to," Poleman says. Bermudez adds, "I'm definitely doing it again." She also put together two Z100 specials about the trip, one before and one after they came home. "We had all the kids on so they could share their experiences, which was great," she says.

Poleman says, "While we kid each other about how we thought each other would, or wouldn't, hold up under the conditions, I'm really glad Carolina and I got to experience this together. It's not often that you get to do something like this with a co-worker, and I believe we both have a whole new respect and appreciation for each other. It's inspiring to see, firsthand, how incredibly committed Carolina is to giving back to her family's homeland. I'm also glad she was able to share her experience on-air to our 2.5 million listeners. Role models are hard to come by these days, and Carolina makes a great one."

It's been two months since he came back, and yet, the experience continues to reverberate in Poleman's head. "I went down there thinking we were helping them," he says. "The reality is, the people of Nicaragua helped us in a much more profound way. They taught us about life, love and what's really important. I know that each of us who went on the trip will forever think about things differently."

www.americanradiohistory.com
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**NEW AND ACTIVE**

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**Most Added**

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**For Week Ending April 18, 2008**

LEGEN DS: See legend to charts section for rules and symbol explanations. R&R Top 40 is based on Airplay activity from 127 CB radio stations in 23 markets. Airplay activity is measured Monday through Sunday for period ending Sunday, April 6, 2008. Data as of Sunday, April 6, 2008. **R&R Top 40** is a trademark of R&R Media. All rights reserved.
KIBT/Colorado Springs’ mixtape series marries programming, sales, marketing and new media

360 Degrees Of Radio

Darnella Dunham
DDunham@RadioandRecords.com

hen a pair of programmers at Clear Channel’s KIBT (96.1 The Beat)/Colorado Springs had a conversation in 2006 about mixtapes, little did they know their idea would ultimately blossom into a multiplatform promotion and nontraditional revenue generator that would win a statewide award. Mixtapes are nothing new, but the programming, sales and promotional synergy galvanized by PD/afternoon personality Jared Goldberg and MD/night show host DJ Madboy is one that can be adapted by other hip-hop outlets.

Madboy has created mixtapes on his own before, but after soaking up the local hip-hop music in Colorado Springs, he was impressed by the city’s talent and regularly talked them up to his PD. "Colorado Springs—would you have thought we’ve got great hip-hop talent here?" Goldberg recalls thinking about their conversations. "I knew about some of the artists, but I didn’t know how deep it really went."

Goldberg trusted Madboy’s ear and says, "I’ve got an incredible music director, mixer and night jock in Madboy. He’s great at picking talent and hearing music. He’ll bring me a song months before it even comes close to the charts, says it’s going to be a smash and then it becomes a No. 1 song."

‘Mixtape Mondays’

Madboy ran the idea of creating a local artist mixtape by Goldberg, who suggested that he do it in conjunction with the station to get sponsorship dollars and promote it on a larger scale, rather than keep it underground. After soliciting submissions, the response from local artists looking for placement was overwhelming, Goldberg says.

KIBT involved listeners in the selection process with “Mixtape Mondays,” a weekly mini specialty show. "We usually focus on two artists every Monday night where we not only bring them into the studio to interview them, but play a couple of their songs. We get listener feedback via text messaging, e-mail and listener call-in on whether it should make it onto the mixtape or not," Goldberg says.

With two mixtapes produced a year, "Mixtape Mondays" is not a year-round feature. It disappears for a while when the production process begins, which keeps it from getting stale. "We usually take about a month or two off to just kind of give it a break," Goldberg says.

The station uses external resources for production and promotion. "We actually hire artists to do artwork—these are full CDs. A lot of people think of [artwork for] mixtapes as being just like one little insert in the CD. We actually go all out," Goldberg says, adding that posters are inserted in the CD packaging. The promo campaign includes direct mail and record store signage.

Sales Buy-In

Goldberg says it was a snap to convince the station’s sales department of the project’s nontraditional revenue potential, especially when it was championed by a manager who is in the same demos as KIBT listeners. "My sales manager was 27 years old and he saw it as a revenue source, he saw it as something that could really make a lot of money—and we have," Goldberg says. "When I brought him this, his eyes lit up."

Advertisers were eager to embrace a fully integrated package. In addition to “Mixtape Monday,” a concert supports the compilation. The mixtapes are promoted at remotes by having artists selected for the compilation meet and greet listeners. New media is incorporated by sending text messages to listeners informing them about the mixtape artist’s appearance. KIBT mixtapes are also available in local record stores for the obvious tie-in price of $9.61.

Pepsi has been one of the project’s biggest sponsors. Goldberg attributes the client’s excitement to the package’s multi-level approach. "We’re giving them what they’re calling now a ‘360-degree’ sales idea where it’s not only including on-air advertising and on-air promotion, but also Web, text messaging and a CD product with point of purchase." [Pepsi] wanted to do the one that came out this last Christmas, but they didn’t have the money for it because they weren’t expecting it to come down the pipe. We went in for the meeting for the summer mixtape last year, and literally at the end of the meeting they already signed a check for it. Financially it’s been great because honestly, if we had to do this out of our own pocket it wouldn’t be happening. But the clients have been so gung-ho about it," Goldberg says.

Other title sponsors have included a local record store, a graphics house and a nonprofit organization youth work center. "A lot of people want to get involved with this because it reaches who they’re trying to reach," Goldberg says.

Award Winner

The KIBT mixtapes program has attracted more than clients and listeners: Volumes 2 and 3 of the series won 2007 Colorado Broadcasters’ Assn. awards for sales promotion and station promotion. Further recognition has come in the form of other broadcasters trying out the concept.

“When we started doing the second ‘Mixtape Mondays,’ I actually saw a bunch of stations all over the country start picking up the idea, which is great," Goldberg says. "But they weren’t doing all out. They were doing ‘Mixtape Mondays’ but weren’t doing the mixtape, they weren’t promoting the concert to promote the release of the CD. They did a little bit of the idea, but they didn’t do the full idea.”

Goldberg says it’s essential that programmers embrace the 360-degree approach whenever possible. “Times have changed so drastically in the last nine years alone, let alone the last 20 years. The formula’s different—not only for ratings, but also to connect with your listeners and to do promotions. People talk about how you battle with an iPod, how you battle with satellite radio—you’ve got to do things that are different.”
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*Notes: This data is based on Nielsen BDS Rhythmic data as of April 18, 2008.*
Employing a cluster strategy helped Radio One/Houston improve its PPM ratings. Second in a two-part series

Pls Come First With PPM

Darnella Dunham
DDunham@RadioOneRecords.com

lfe in a PPM world took some getting used to, but Radio One urban AC KMJQ (Magic 102.1) and urban KBXX (97.9 the Box) are now back on top in Houston, ranked No. 1 and No. 2, respectively, in 6+ listeners in the February monthly. In last week’s column, regional VP of programming and market VP/GM Doug Abernathy and Terri Thomas, PD of KBXX and gospel KROI (Praise 92.1)/Houston discussed how refocusing their airstaffs helped put the cluster’s PPM ratings back on par with those achieved with the diary. This week they address another factor that helped ignite the ratings turnaround: a cluster programming strategy.

Like many operators in the first wave of electronically measured markets, Abernathy and Thomas won’t reveal their programming “special sauce.” They point out that the stations did not conduct any additional external marketing. And, on a March 28 Arbitron clients call, Abernathy said an initial tactic to try to convince local retailers and sports venues operators to play their station ultimately proved unsuccessful.

Rather, Radio One’s return to the top in Houston came month-to-month, driven by a programming strategy of superserving P1 listeners. Additionally, Arbitron’s increased in-tab sample of African-Americans was likely another beneficial factor.

The PPM: Unforgiving

“One of the main problems with urban in a PPM world—and we were guilty of this—we took our P1s for granted,” Abernathy says. “In a diary world we’re like, ‘How do we convert P2s and P3s to P1s?’ In the PPM world, forget the P3s, P4s, P5s and now P6s—it’s all about your P1s and P2s and how you apesee them.”

While intensely loyal, Abernathy says P1s are more forgiving under the diary methodology than the PPM. “At the end of the week they’ll still write you down even though you did a bad break or you played bad songs or you did a bad contest.” However, the meter captures actual listening behavior, not diary-keeper recollections of what they heard. In that sense, the PPM “is non-forgiving,” Abernathy says.

Some have expressed concern that the new methodology will encourage programming to the meter instead of listeners. Not so, Thomas says. “Programming to the meter is the wrong philosophy—the meter is just an informational tool. You don’t program to the meter—you program to the people, your P1s.” Abernathy notes that this is a fundamental shift from “all the tricks and gimmicks we’ve learned to play over the past 40-some years with the diary,” such as running stopsets at 20 and 50 after the hour to “sweep that extra quarter-hour.” There’s no way to manipulate the system, Abernathy says.

However, clock management of the entire cluster is part of Radio One’s Houston strategy. Currently, clocks are such that the three stations do not air stopsets at the same time. “Our goal is, if we’re going to lose TSL, we lose TSL to ourselves,” Abernathy says.

Thomas adds, “If you’re going to be the cluster that caters to the urban audience, then you hope that you can at least keep the business in the cluster—then we all win.”

A third ingredient in the slow, methodical ratings turnaround was embracing a bottom-up management philosophy. “You can stand up and be a leader on top of the hill and tell your troops where to march and that probably would have worked in a diary world,” Abernathy says. But now as a leader, you need to get down and lead the charge from the ground, which requires you to keep an open mind and take a lot more input from people that you never thought you would seek counsel from, people who are touching your P1s every day.”

From promotion department members doing street hits to jocks to salespeople to part-timeers, Abernathy says all have valuable input to contribute to management since they are in direct contact with listeners. “You get a lot more input and participation from everyone involved. You’ve got to lead the charge right alongside everyone else.”

‘Collective Effort’

Getting all departments at all stations to buy into the cluster strategy was critical, Thomas says. “We have to work together as cluster stations—programming, sales, promotions—everybody understanding we all have to make a collective effort so that we can bring the whole team forward. All of our stations are equally important. The revenue may be different on each station and that’s just being real, but all three of our stations are equally important.”

While pleased with the end results, they weren’t always what Abernathy expected. Speaking on the Arbitron clients call, he noted how “older stations are younger and the younger stations get older.” Urban ACs don’t typically rank top 10 in 18-34 under the diary methodology, but now, not only does the PPM show KMJQ top 10 in the demo, it’s top five in teens. Meanwhile, the Box has moved from mid-pack to a top-tier 25-54 position. “And then you get into those middle demos cells like 18-49, where both stations are top three,” Abernathy says.

Adapting to the PPM presented internal obstacles for Radio One because it requires evolution, ready or not. “Change is always a difficult thing and there are those who immediately embrace it, those who just don’t know and those who fight it,” Abernathy says. “Internally we probably had people in each one of those camps. And over the course of the last year, we’ve probably had some casualties of those who fought it. All in all we decided to just jump into this thing, learn it, understand it and master it. Obviously it’s starting to show up in the ratings.”

For any programmer approaching metered ratings with trepidation, Abernathy offers this advice: “If PPM is coming to your market, wake up. People aren’t writing down their favorite radio station anymore. People listen to six or seven radio stations every given day. And your job now is to try and narrow that down to your urban radio station.”

Stick with diary programming tricks and you’re in for a rude awakening, he adds. “So wake up, get in front of it, learn it, study it, learn about your P1s, don’t take them for granted anymore, get out there and touch them, become intimate with them—and you’ll be successful. You’ll be back to where you were in the diary.”
**CHART LEGEND**

- **Charts** are ranked by plays (except for Country charts), which is based on audience impressions, computed by cross-referencing actual times of airplay with Arbitron (radio data).

**Songs** showing an increase in plays (audience for Country) over the previous week, regardless of chart movement, will also receive a bullet if their percentage loss in plays (audience for Country) does not exceed 5%.

**Audio Comment**:

> **CHASE**

- An Audio Comment appears on the Country chart for songs receiving airplay on 50% of the panel to the first time.

**WHOT DEBUT**

- Current songs below the chart threshold that are showing an increase in plays.

**TIES**

- Awarded to songs appearing in the top 20 on both the Airplay and Audience charts for the first time with increases in both plays and audience.

**BREAKER**

- Awarded solely on the Country chart to songs that receive airplay on 50% of the panel to the first time.

**HOT SHOT DEBUT**

- Awarded to the songs with the largest increases in plays (audience for Country) for the first time with an increase in plays.

**TIE BREAKER**

- Awarded to songs appearing in the top 20 on both the Airplay and Audience charts for the first time with increases in both plays and audience.

**NEW AND ACTIVE**

- Songs below the top 20 (top 15 for Urban AC, Hot AC, Christian AC, Christian CHR, Christian Rock, Gospel, Rock, Triple A and Smooth Jazz; top 10 for Latin AC-International) 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 audience or plays, Descending AC titles move to recurrent after 52 weeks if they rank below No. 5. After 26 weeks, if they rank below No. 10, or after 20 weeks if they rank below No. 11, Songs on Latin charts move to recurrent after 20 weeks if they rank below No. 20 in both audience and plays.

**Nielson BDS certification** for stations that air at least 100,000 plays on all monitored stations, including satellite and national networks, across the United States and Canada. Numerical following symbol indicates multiple level of 100,000 plays.
URBAN REPORTERS

KNDG/Corpus Christi, TX
OM/DJ: Steve Carey
PD: Larry Plame
KOBF/Dallas, TX
OM/DJ: Ralph Tatum
KODA/Dallas, TX
OM/DJ: Charles Walker
WNIT/Denver, CO
OM/DJ: Tony Ford
WDTW/Detroit, MI
OM/DJ: Steve Childs
WENZ/Dayton, OH
OM/DJ: Jeff Hartwell
WGET/Detroit, MI
OM/DJ: Bill Price
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OM/DJ: Al Wood
WJRL/Detroit, MI
OM/DJ: Kevin Gipson
WJZZ/Detroit, MI
OM/DJ: Scott Shep
WDHT/Houston, TX
OM/DJ: Ben Kubly
WHWY/Huntington Beach, CA
OM/DJ: John B. Stambaugh
WITU/Huntington, TX
OM/DJ: Matt Driscoll
WKQI/Huntington Beach, CA
OM/DJ: John B. Stambaugh
WKYS/Huntington, TX
OM/DJ: Tim Long
WGCI/Houston, TX
OM/DJ: Craig Radin
WGBB/Jacksonville, FL
OM/DJ: Nevil Price
WGCR/Gainesville, FL
OM/DJ: Tommy Underwood
WGHY/Grand Rapids, MI
OM/DJ: Ben Hults
WJDS/Greenville, NC
OM/DJ: Mike Brown
WJKY/High Point, NC
OM/DJ: Lonnie Walker
WKYS/Greensboro, NC
OM/DJ: Mike Cline
WJLD/Indianapolis, IN
OM/DJ: Ben Hults
WBPW/Iowa City, IA
OM/DJ: Tim Shmidt
WBBJ/Jacksonville, FL
OM/DJ: Ray Morris
WKYK/Kansas City, MO
OM/DJ: Joe Thomas
KQQL/Layette, LA
OM/DJ: Anthony Charmo
KDKB/Lake Charles, LA
OM/DJ: Matt LeBlanc
K2/Lexington, KY
OM/DJ: Jeff Linder
KXTC/Lexington, KY
OM/DJ: Jeff Linder
KJET/Little Rock, AR
OM/DJ: Jeff Linder
KIDU/Little Rock, AR
OM/DJ: Tony Todd
WBBF/Louisville, KY
OM/DJ: Jeff Linder
KHEK/Macon, GA
OM/DJ: Mark Price
WKMB/Memphis, TN
OM/DJ: Tony Price
WKMZ/Memphis, MS
OM/DJ: Bill Price
WJNN/Memphis, MS
OM/DJ: Bill Price
WJJB/Memphis, TN
OM/DJ: Bill Price
WMAG/Memphis, TN
OM/DJ: Ben Ricks
WMZV/Montgomery, AL
OM/DJ: Mike Johnson
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OM/DJ: Ben Hults
WJMM/Atlanta, GA
OM/DJ: Mike Johnson
WJPW/Atlanta, GA
OM/DJ: Mike Johnson
WGTK/Atlanta, GA
OM/DJ: Mike Johnson
Getting Personal In The Digital Age

Kevin Peterson
KPetersen@RadioandRecords.com

A recent informal survey of the Christian music industry conducted by R&R revealed that people believe the biggest opportunity of 2008 for the Christian radio format is to build stronger relationships with listeners—giving them fewer reasons to leave one station for another or to retreat to other media altogether.

Respondents believe this can be achieved through a station’s talent, station-hosted community events, personalized database marketing and partnering with more accessible artists in the format. Technology also plays a role, with such digital avenues as text messaging, podcasting, video and overall Web presence.

Jon Hull, VP of special projects at KSBJ Educational Foundation Christian AC KSBJ/ Houston, says, “With the proliferation of increasing competition for listeners’ time and attention, stations that realize the inherent value of building stronger relationships with listeners will see measurable results in time spent listening and average weekly time exposed. The results: better ratings and—if they’re a listener-supported station—more donations.”

Hull adds that every day, the margin of discretionary time, money and attention becomes slimmer, leaving listeners with enough energy to invest themselves only in what they care deeply about. Stations that work to create the kind of compelling programming that leads to involvement will see dividends across a number of key metrics, including time, involvement and giving.

“As we create a stronger bond with our listeners, we strengthen the hedge against having them siphoned off by the next new competitor that comes our way,” Hull says. “While listeners will occasionally try something new for a season, they’ll always return to what meets their needs and creates a deeper sense of community.”

‘While listeners will occasionally try something new for a season, they’ll always return to what meets their needs and creates a deeper sense of community.’

—Jon Hull

Digital avenues seem to present the most opportunities, with new technologies introduced faster than most people can keep up with them. Genesis State Adventist Academy Christian AC KTSY/ Boise, Idaho, PD Jerry Woods believes it all starts with a station’s Web presence. “Radio has one thing that most Web sites don’t have to drive traffic: a major media vehicle that can advertise it,” he says.

He points to a recent post by consultant/radio blogger Mark Ramsey, who wrote that up to 85% of a station’s Web traffic comes from people who are not regular listeners. “If that’s true, then we definitely need to treat our Web sites with much greater respect. What we have on our hands is a whole new medium, not simply another promotional tool for our terrestrial radio stations.”

The Internet also gives radio a way to add video to a previously audio-only medium. Creative Ministries Christian AC WJTL/Lancaster, Penn., PD John Shirk says, “This has become a visual age. One of the ways our radio station has brought the visual element to radio is through the posting of videos on our Web site. If an artist comes to town for an interview, we may post it on our Web site, or if we are on location somewhere, we bring back video footage of the event and post it. Then, on the radio, we talk about some of the highlights that listeners can check out when they visit our Web site.”

Lake Area Educational Broadcasting Foundation KCVO (Spirit FM)/Camdenton, Mo., GM Jim McMennett adds, “If your station is not making entertaining videos that promote your personalities, special guests and promotions, and then putting those on [your] Web site—as well as YouTube—then you’re missing a big chance to build cume.”

When it comes to YouTube, Jonathan Unthank, most recently PD/MJ at TM2/WYLV/Knoxville, says, “Some stations have used it, artists are picking up on it and the potential is still huge.”

Way-FM Media Group Christian CHR WAYM (WAY-FM)/Nashville PD Jeff Brown believes one of the biggest untapped opportunities for stations is allowing listeners to create online content. “On the surface, that sounds pretty scary, but maybe you do a contest for concert tickets and special VIP treatment, asking listeners to create their own ‘commercial’ for the concert and post it on YouTube,” he says. “One of our WAY-FM stations did this and it was very successful.”

Once the competition has been narrowed down to a few finalists, a station can then invite listeners to vote. The goal is for finalists to tell anyone and everyone they can go online and vote for their spot—family, friends at school and church, and MySpace and Facebook friends—to that hundreds of people who have never heard of the station are suddenly introduced to it by someone they know. Brown says that is but one example of listener-created content that assists in marketing a station.

Brown’s boss, WAY-FM regional GM Matt Austin, says, “Without question, the biggest opportunity is nontraditional revenue available through online development. We’re way behind industry standards in creating a compelling, interactive Web presence. We can’t afford to compete with new media; we have to own our own new-media outlets as part of our comprehensive product line.”

Working in a college town, as well as heading up family ministries at his church and assisting in the search for his replacement at WYLV, Unthank believes that text messaging is another untapped opportunity for Christian radio. “Everyone’s doing it anyway, everywhere you go, from tweets to grandmas,” he says. “It’s an awesome way to reach your listeners instantly with what’s happening or what is going to happen.”

Some Christian radio owners have also invested in HD side channel technology—allowing multiple stations on one frequency—which presents an opportunity to expand audience demographics. Pillar of Fire/New York OM Scott Taylor says, “We now offer our New York City metro audience the family-safe hit music of WAWZ [Star 99.1] HD 1, the talk and teaching lineup of Star 99.1 HD2 and the hottest Christian rock and hip-hop with 99.1 HD 3, the Energy.”

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"Chronicles of Narnia: Prince Caspian"
and movie soundtrack

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"Remedy"
going for adds 5.23
Step two: Getting personal, training talent, storytelling and understanding the audience

Strong Talent Builds Strong Bonds

By Kevin Peterson

Perhaps the most personal way to build a strong relationship with listeners is through station talent. As obvious as that may sound, many Christian radio proponents believe that the format isn’t taking full advantage of developing skilled programmers and on-air personalities.

Good ratings Strategic Services partner John Frost says, “I believe the greatest untapped potential for Christian music radio is in training. In my 35 years in radio, I’ve never experienced a format in which so many people say they have had little help in their development.”

Recently, Frost says, a PD of a new Christian station told him that his suggestions and counsel about programming were filled with ideas that were new to him. “It seems that many are just thrown into jobs with no understanding of what they are to do, little training on how to do it and sometimes with only a very subjective evaluation of how well they are doing.”

If there are PDs who aren’t being trained, that means their on-air talent is probably not getting much guidance, either. To build stronger relationships with listeners, Frost believes that Christian radio needs more leaders with a vision for their stations’ growth—and the willingness to invest in their people, in growing awareness for their stations and in dedicating time and resources to be the hands and feet of Christ in their community.

When training up-and-coming talent, Blue Ridge Broadcasting soft AC/inspirational WMIT/Asheville, N.C., PD Tom Greene believes personalities should be live, relevant and compelling—and he stresses the live part. “Voice-tracking is a great tool, but I see people drive as a door of opportunity for us if we can capitalize on it with inspiring personalities,” he says.

Crista Ministries Christian AC KCMS/Seattle PD Scott Valentine adds, “Let’s get back to the basics. Announcers need to stick to one thought per break. Be entertaining, make them laugh, make them cry; be compelling.”

Powerful Storytelling

Talent trainer Valerie Geller, president of Geller Media International, says stations win by offering something different: programming that people can’t get elsewhere. If Christian radio offers compelling personalities who come across as genuine people, stronger relationships will result with listeners. “People are looking for real,” she says. “They want authenticity and they’re hungry for it. So don’t manufacture stuff for the air and don’t preach; just be who you are. That always works.”

According to Geller, the next part of the equation is to be a powerful storyteller. “We are all story junkies at heart,” she says. “Everybody is like a little kid. Once upon a time in a far off land there’s a prince and a monster, and then one day... and that’s what a lot of this is. We’re so hungry for connection. So if you’re a powerful storyteller and you develop that ability, it’s gold.” She adds that humor is important, too: “If you make people feel good and inspire them and certainly make them laugh, it’s just great.”

Another important aspect of storytelling is to understand and know who you’re talking to. Geller calls it “being of the blood of your audience.” She says, “There was an African tribe that had a storyteller and every night he would tell a story around the campfire. At some point, someone introduced them to TV and for a week or so they would watch TV—but then they turned it off and went back to the storyteller. Why? One of the tribesmen said, ‘Because the storyteller knows me.’ Part of our gig now is to be the storyteller that knows them. It is crucial.”

Working with talent around the world, Geller tells her clients that if they share a struggle, the personal element is universal. But she warns that talent should never “go private,” but rather “go personal.” The difference: Private is boring, because it’s about “me, me, and my, my, my.” But “the minute you turn it around and make it ‘you’, then the personal becomes universal. The most powerful word in the English language to absolutely guarantee listening is ‘you.’”

Life-Stage Demographics

Digging deeper into building stronger, lifelong relationships with listeners, Geller talks about an exercise she utilizes with clients called “life-stage demographics.” The goal is to figure out exactly who a station or personality is going to superserve, because traditional demographic breakdowns that talent has worked with in the past are no longer relevant.

“Pick somebody you want to superserve and make them your alpha listener. You want to broadcast, not ‘narrow-cast,’ but it’s good to have an alpha superserving audience. Target an audience and know them, understanding that you can’t be all things to all people,” she says.

Geller adds that she has found that if talent superserves the people who are in their life stage, they have successfully targeted that alpha listener. All the same, talent should be aware that there are numerous life stages of listening to a station and not become overly narrow.

Geller expands further on this concept at lifestagedemographics.com. Her main point: It’s all about knowing the listener.

Programmers should continually remind talent that those who call the station are not necessarily those who define the audience, Geller adds. “Often talent will make up their minds about an audience based on three phone calls from listeners—and that’s not indicative of who’s listening. Because air talent is smart and sensitive, they can actually be influenced by the listeners that call, and forget that that’s fewer than 1%. How many times have you had people tell you that they listen all the time, but they’ve never called?”

In a time when PDs are pulled in many directions, there’s never been a more important time to make sure they are working closely with talent. Successful stations aren’t reading liner cards and talking only about what’s going on at the station. Talking about what’s important to her, what’s going on in her life and giving her what she wants will help to build an indelible relationship with Ms. Listener.
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Step three: Reach beyond insular, cooched believers to engage a wider cross-section of the market

Big Events Make Big Impact

By Kevin Peterson

Hosting community events is an obvious way for Christian stations to develop stronger relationships with listeners, whether it's a station-specific affair or an activity with market-wide appeal that the station sponsors or attaches itself to. But there's a catch, programmers and managers say: Events must be inclusive and tailored to transcend beyond the loyal core audience to draw in those who are either unaware or indifferent to the station.

"We need to get creative and strategic in our promotional and marketing efforts," Blue Ridge Broadcasting soft AC/inspirational WMIT/Ashville, N.C., GM Jim Kirkland says. "We need to be more of a presence in our communities at general/secular events without diluting our convictions and who we represent."

He believes that stations should offer entertainment that goes beyond the scope of Christian denim—to reach beyond insular, cooched believers and instead engage a general cross-section of the target demo. "We should be very approachable to the marketplace without conceding the difference in our lives made through Christ Jesus and make his grace evident in our work without being preachy and stereotypical."

Northwestern College and Radio assistant VP Reid Holmes says, "It’s about getting in front of all those listeners that don’t know we exist or those that have a preconceived notion about Christian radio. We have a huge opportunity to build relationships, not only with new listeners, but also in sectors of our communities that we haven’t been in front of before to demonstrate the love of Christ through our stations."

Cox Radio Christian AC KKCM (Spirit 102.3)/Tulsa PD Chris Kelly says, "It is reaching out and appealing to those who have not normally thought about listening to Christian music radio. Churches see the unchurched as a mission field with opportunity. We can use this one tool to draw that."

"Friday Night Party Crashers"

Side by Side Christian CHR WYSZ (Yes)/Tóleto takes the party on the road to build stronger relationships. PD Jeff Howe says, "Friday nights we do what we call the Friday Night Party Crashers. People can invite a pair of DJs to their Friday night event, whether it is a small birthday party at someone’s house or a big church event. We either broadcast live or do call-ins, depending on availability of high-speed Internet. We take requests from the event, talk with people on the air and just hang out and play games or participate in the activities they are doing. Many times there will be people that have never listened to the station. With us having personal contact and them hearing and hopefully liking the music, we have some new listeners."

Pillar of Fire Christian AC WAWZ (Star 99.1)/Middlesex, N.J., has taken Christian events into major secular venues. OM Scott Taylor names New York’s Madison Square Garden, the Izod Center at New Jersey’s Meadowlands and the new Prudential Center in Newark. "A typical example of our schedule includes producing the N.Y./N.J. stop of Casting Crowns’ the Altar and the Door tour at the Prudential Center, the Staten Island Pastors Event with Matthew West and New York Giants wide receiver David Tyree, a Switchfoot show with Rutgers football coach Greg Schiano at Rutgers University and a MercyMe date at Six Flags Great Adventure in Jackson, N.J.,” he says. “Mixed in with all of this is a schedule of twice-weekly van stops through the spring to collect items for the troops in Iraq in conjunction with the Salvation Army. Of course, all of this only happens with a fiercely dedicated staff that works together and is passionate about sharing the love of Christ."

Possibly the biggest Christian music event taken to a secular venue is Salem Communications Christian AC KLTY/Dallas Celebrate Freedom. Billed as the largest free outdoor concert in America, the event launched July 4, 1991, as a one-day Christian music concert that drew 3,000 people to Williams Square. It has since evolved into a two-day event with Christian music, children’s rides, food, and last year, the addition of speaker Luis Palau delivering a message both evenings. The event was once held at Texas Stadium, home of the Dallas Cowboys, but since 1996 has been hosted at Southfork Ranch, made famous by TV series “Dallas.” Interstate Batteries has been the event’s title sponsor since 1997.

In 2001, Celebrate Freedom drew more than 290,000 for the first time. This year’s event is scheduled for June 27-28 and marks the 18th consecutive year that KLTY has hosted the free concert. The event has done so well in Dallas that Salem has taken the concept to sister WFIT (104.7) The Fish/Atlanta, which hosted its first one-day Celebrate Freedom last year at the Georgia International Horse Park, with 42,000 in attendance. This year’s event is scheduled for late August.

Taking Ownership Of Events

For stations that don’t have the resources to put together an event the size of Celebrate Freedom, there are often marquee events in most every market of which they can help take ownership. Central Florida Educational Foundation Christian AC WPOZ (288.3)/Orlando participates in Disney’s annual Night of Joy in the market. For two nights in September, Disney shut down the Magic Kingdom early and opens exclusively for Night of Joy ticket holders. In addition to all the rides and attractions, stages located throughout the park feature continuous music from some of the biggest names in Christian music. In exchange for a sponsorship fee, the station receives park signage and the rights to put its personalities on air to introduce artists. Additionally, WPOZ is allowed to broadcast from the event and the station can be heard throughout the park during both nights. While officially a Disney event, as an attendee walks through the park hearing the station, seeing its signs and personalities and hearing the music, it truly feels like a 288.3 event.

No matter what the size of the market, there are always festivals, fairs, sporting events, concerts, air shows, movies and many other events that a station’s current and potential listeners are attending. Stations should be there, too.
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### CURRENT CHARTS

#### Most Added

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### SOFT AC/INSPIRATIONAL REPORTERS

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### WEEK ENDING APRIL 18, 2008

### LEGEND

- Chart entries are electronically monitored by Nielsen Broadcast Data Systems 24 hours a day, 7 days a week. Christian AC charts are charted on Fridays. The charts reflect Nielsen’s Broadcast Data Systems electronic charts. The charts and the data presented are based on audience levels and activity calculated from Nielsen’s data service. The Nielsen BDS service is a part of the Nielsen Broadcast Data Systems division of Nielsen Business Media. © 2008 Nielsen Business Media, Inc. All rights reserved.
CHRISTIAN AC REPORTERS

KCCB/Plattsmouth, NE
OM: David White
PD: Mary Hedges
WPRX/Ames, IA
PD: Steven Stensrud
KZVY/Zionsville, IN
OM: Don Schelker
APD: Vic Szymanski
KLDR/Kansas City, MO
OM: Mike LeBouef
PD: Dave Sharrow
WLIU/New York, NY
OM: Paul Lohr
PD: Paul Feldman
WSBU/New York, NY
OM: John McDonough
PD: John O’Toole
WIKM/Forrest City, AR
OM: Duane Eder
PD: Duane Eder
WUI/Atlanta, GA
OM: Judge Dodson
PD: Paul Sivulich
WJFS/Atlanta, GA
OM: Don Schuety
APD: Steve Williams
WAFS/Atlanta, GA
OM: Don Schuety
APD: Steve Williams
KPEZ/Jackson, TX
OM: Mike Daniels
PD: Gary Williams
APMD: Steve Ethington
WRBS/Baltimore, MD
OM: Dave Paul
OM: Chris McQuaid
WJYX/Jacksonville, FL
OM: Tom Carlin
APD: Steve Jones
KUBL/Grand Rapids, MI
OM: Don Mann
APD: Dan Kiefer
WZOI/Bradenton, FL
OM: Pat Oliver
PD: Pat Oliver
WCBM/Baltimore, MD
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Stations are made up of some of the top stations in the nation. The list is based on the results of the recent sweeps.
“Remember, Red, hope is a good thing, and maybe the best of things, and no good thing ever dies.”

Red on staying excited: “I find I’m so excited, I can barely sit still or hold a thought in my head. I think it’s the excitement only a free man can feel, a free man at the start of a long journey whose conclusion is uncertain.” —Ed Hill

Straight advice from a creative straight shooter

‘The Shawshank Redemption’ and Country Radio

R.J. Curtis
RCurtis@RadioandRecords.com

Since I’m on vacation, I asked Citadel KUBL (K-Bull 93)/Salt Lake City PD Ed Hill to sit in for me. Ed and I have solved practically all of radio’s challenges during our many phone conversations, and after most of them, I’ve thought, “That guy should write a column sometime.” Well, here it is. I think you’ll find it interesting and thought-provoking. As you read this, I’m in a pub, somewhere in Dublin, drinking a pint. See you again next week.

When R.J. Curtis asked if I wanted to be a guest columnist for R&R, I had a lot to ponder. Did I have the time? Did I have the desire? Or something to say? Finally, did I have the brains to put myself out there? After seriously mulling it for about two-and-a-half seconds I said...Yes!

Why? Because I love the movie “The Shawshank Redemption,” a wonderfully written masterpiece with a powerful message of hope that has some great analogies with the state of country radio now. And because I believe, as a line from the movie so eloquently states, that we have to “get busy living or get busy dying.”

Like Andy Dufresne (played by Tim Robbins) and Ellis Boyd “Red” Redding (Morgan Freeman), country radio is in creative prison and it’s time for us to break out. We can do it with a plan that includes hope, freedom, and redemption. But can you do what Andy did? Is it worth it?

I say yes, because we have to. As in “The Shawshank Redemption,” country radio needs a hammer, a tunnel, and a big poster. We need to keep digging diligently every day to find that creative escape that country radio so desperately needs.

I’ve escaped quite a few times in my career. I’ve mastered some plans that would make Andy Dufresne proud. But I always end up back in the joint. Because when I’m not creating, I’m dying in prison.

Creative prison is hell. And too many stations in our biggest markets are incarcerated now. Many of them have given up or become complacent. As Red says, “Prison life consists of routine, and then some routine.” Well, programming can never be a “routine” Routine is radio prison.

As programmers, this is our lot in life. We need to break out every day with a great idea. When I create, I end up in a place I love with a perfectly executed campaign of writing, performance and passion that energizes the audience, the talent, management and the sales force. I get pumped. I am redeemed and in paradise.

Andy Dufresne: “You know what the Mexicans say about the Pacific? They say it has no memory. That’s where I want to live the rest of my life. A warm place with no memory.”

But alas, like the Pacific Ocean, the audience loses the memory of our last great thing and we have to re-create it again. Until we get our creative mojo back on our stations, our talent, our staff and our advertisers are locked up with us.

I wasted three hours one afternoon listening to a top 15 station’s afternoon talent—a well-known and well-respected veteran of our format. In three hours on a Friday that talent had no catchers on the air, no contesting, no artists into anything relating to anything but his very beautiful town. No happiness, joy or excitement. Nothing. I did not feel anything. He said the same thing, exactly the same way, in 90% of his breaks and he was not tracked. Apathy.

Recently, two friends of mine had a similar experience with a different station. After visiting a top five market, they told me how disappointed they were at the sound of this influential station. They called it slow and unimaginative. They said that the station was lucky it didn’t have a competitor. Wow! I listened, my friends were right.

After speaking with several people in and out of the industry, here is what I have surmised as the four biggest reasons country radio is hurting creatively:

■ Clutter, entertainment and “the now.” Too many country PDs are using the old rules regarding clutter, entertainment and “the now.” Good clutter can be awesome. We need to scream for attention these days. Be louder, cooler, funnier and more entertaining than ever. We need things on the air like testing and Web initiatives more often. Radio has always been a medium of “the now.” We have to be “in the now” now more than ever.

■ Fear of the personal stamp. Too many PDs are either afraid or unable to put a personal stamp on their station. K-Bull 93 is me. Loud. Aggressive. Fun. Stupid, cheesy,plat and fearless. Cluttered, crazy and kind. Big-hearted, emotional and competitive. Vibrant, alive and real. If you are afraid to express yourself, then your station has nothing to say and that is what the listeners will perceive. Nothing.

■ Lack of passion for creativity and music. Red says it best. “I have no idea to this day what those two Italian ladies were singing about. Truth is, I don’t want to know. Some things are best left unsaid. I’d like to think they were singing about something so beautiful, it can’t be expressed in words, and makes your heart ache because of it.”

Like Red, you must be able to be moved by a song. A vocal. The words. You must be able to cry when you hear something that moves you. Then you must try to write something that moves others.

■ Too many scientists, not enough creativists. This is the most dangerous creative prison to be stuck in. It’s a self-imposed maximum security prison of numbers and averages. Too many times when discussing programming I’ve heard about branding, strategy, research and not enough about creativity, writing and emotion.

This is a desperate treatise on our business. But like Andy, I have hope. Hope is what we deliver. Hope is what we have to have. Hope is what keeps our GMs, our sales folks, jocks, our corporate folks motivated. We need to be purveyors of hope.

Purveyors of Hope

Classic lines by Andy Dufresne and Ellis Boyd “Red” Redding, the main characters in the 1994 film “The Shawshank Redemption,” offer some analogies to the current state of country radio.

Andy Dufresne on hope: “Remember, Red, hope is a good thing, and maybe the best of things, and no good thing ever dies.”

Red on staying excited: “I find I’m so excited, I can barely sit still or hold a thought in my head. I think it’s the excitement only a free man can feel, a free man at the start of a long journey whose conclusion is uncertain.” —Ed Hill
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**NEW & ACTIVE**

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### Country Monitor Highlights

#### Country Indicator Highlights

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#### Most Added

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#### Indicator Exclusions

- **TW**: Country Indicator chart actions in R&R Country Charts, you can e-mail your requests. For submission to R&R Country Polls, visit www.americanradiohistory.com.

#### Canada Country

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For this week ending: April 13, 2008

**Indicates CanCon**
The Five Worst Practices Of AC Programmers

Keith Berman
KBerman@RadioandRecords.com

During the brilliant yet short-lived ABC-TV show “Sports Night,” Robert Guillaume's character offered up this theory of management: “If you’re stupid, surround yourself with smart people. If you’re smart, surround yourself with smart people who disagree with you.” Along those lines, the AC and hot AC formats have been blessed with an abundance of brilliant programmers, but theories about the correct way to proceed vary.

Thankfully, not only are the people in our format families intelligent, but programmers are receptive to each other’s ideas and generously share their thoughts on how to kick ass and take names. Case in point: Brian Demay, the PD/afternoon guy at Entercom hot AC WTSS (Star 102.5)/Buffalo. While we all have bad habits like leaving the seat up, blatantly breaking our diets and spending money on stupid gadgets that we don’t need, Demay has chosen to spend his hard-earned free time writing a piece shining a light on some of the bad habits he sees programmers in our formats perpetuating at their stations. In the following column, he offers some solutions to help break them.

Isn’t it ironic that most AC stations—designed to appeal almost exclusively to women—are by and large programmed by middle-aged guys? Since I belong to that group, I can fairly ask this question: What makes a bunch of 40-something men think we know what women want in a station?

I am certainly no expert on what women want. Just ask my wife. But I have had the good fortune of working with some phenomenal female PDs and GMs during the last 25 years, and, along the way, I’ve picked up some fairly universal truths as they pertain to the AC formats. Here is my list of the five worst practices of AC stations, addressed to my fellow gentlemen PDs:

1. You sound like a bad CHR/top 40 station from the ‘90s.

Digital stations,.zip, snap, laker sweeps, limp voice-over guy with quick edit and massive compression—sound familiar? The truth is, once Nirvana came along, that stuff wasn’t cool anymore in the ‘90s—so why are you still doing it in 2008?

Of course a good hot AC needs to be upbeat, but treating your imaging like a game of Laser Tag is turning women off. You need to talk to your audience in a friendly, warm, real way. Update your production library, use music that sounds like the songs you’re playing and use it creatively. Imagine that speaks to her, not at her, is what works.

2. You have a wild and crazy morning show that costs you a fortune, and you voice-track middays.

Recent studies have shown—and the PPM proved—that mornings are not the most listened-to daypart anymore. Extreme competition from morning TV talk shows and people traveling their time into work has cut deeply into morning ratings. Since the AC battle is fought at work, why blindly automate what has become the station’s most important daypart?

I would argue that warm and friendly midday and afternoon talent—men and women who are involved in the community—are a much better investment than a team of envelope-pushing crazies in morning drive. A solid, informative morning show is still important, but the days of an AC’s “Morning Zoo” are long past. Believe me, you won’t win the headaches, or the potential FCC fines.

3. All you give away on-air is cash.

If a woman wins $1,000, she’s going to use it to pay bills or do something for her family. Occasionally, this is a good prize, but if you rely solely on cash giveaways, you’re missing a great opportunity to be aspirational. AC radio doesn’t have to be milquetoast—we should be creative thinkers.

What promo sounds better on the air? “You win $1,000 cash!” Or, “A limo will whisk you away to a previous martini party, where you and four friends get a complete makeover. Then, we’ll send you to see John Mayer at the arena, plus a chance to meet him backstage!”

The best promotional money is spent giving your female listeners an experience they won’t buy for themselves. It’s theater of the mind, and, yes, it’s harder to put together than writing out a check, but creative with your promotions and your station will stand out from the pack.

4. You use your database only as a sales tool.

An e-mail to lists certainly has great monetary value, but your database will shrink if you bombard your P1s with nothing but sales pitches. There has to be a benefit to receiving these e-mails—or text messages. Whether it’s a special ticket presale, first chance to enter a contest or a secret link to members-only promotion, make sure each e-mail has some value to the listener, or they’ll opt out.

Along the same lines, your Web site must reflect what you’re saying and doing on-air. An out-of-date Web site is useless and is another missed opportunity to make a lasting impression. Tease a contest on-air, and lead your listeners to your Web site for more information.

Tease the fact that an e-mail will be sent out tomorrow with a special code to buy those tickets you want—early and at a discount. There must be a seamlessness among on-air, Web, stream and database. If there’s not, you’re missing a huge marketing opportunity.

5. And speaking of marketing: You have to do it.

Show me an AC with no marketing budget, and I’ll show you an AC that underperformed this year and the year before that. Your jukebox AC isn’t going to win anything, not ratings, not revenue.

That’s why we have iPods.

Finally, fellow gentlemen programmers, in addition to marketing and research, always use the best available resource at your disposal: your wives, girlfriends, daughters and female co-workers. You don’t program in a vacuum, so run your ideas by them first. As much as it may hurt to hear that your latest station promotion sucks, the female perspective is a valuable first step on the road to AC success.

Where Brian’s Been

Can’t keep up with Demay? Neither can we. Besides his current run as PD/afternoon guy at Star in Buffalo, here is a recap of his shady past:

- WBQB (B101.5) & WFWA
  - Fredericksburg, VA, OM
- Clear Channel/Charlottesville, VA
  - cluster OM
- WUMX/Charlottesville, VA
  - PD & webmaster
- WCLR, WZLR & WPTW/Dayton, OH
- WMHS & WWFZ/Tri-Cities, Mich., PD & webmaster
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—Stella Schwartz, PD KOST-FM, Los Angeles

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For work ending April 15, 2008

LEADS: See legend to charts sections for rules and symbol explanations. R&R AC, 20 Canada AC and 20 Canada Hot AC stations are electronically distributed by Theles Systems (www.tailspin.com) 24 hours a day, 7 days a week. © 2008 Nielsen Business Media, Inc. All rights reserved.
## Most Added

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<td>Clouds</td>
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<td>752,902</td>
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<td>1,735</td>
<td>706,322</td>
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## Added At

- KSRO, KOIT, KALC, KLIV, KFOG, KQFX, KUSI, KRTY, KHOV, KSWB, KFRC, KNBC, KGO, KROI, KGM, KFRC, KUSI
- KLIV, KFOG, KQFX, KUSI, KRTY, KHOV, KSWB, KFRC, KNBC, KGO, KROI, KGM, KFRC, KUSI

## Recent New Releases

- **Top 5 Titles:**
  - "Another Song" by Buckcherry
  - "General Hospital" by Chris Brown
  - "Hit Not My Time" by Coldplay
  - "Love Remains The Same" by Colbie Caillat
  - "No Cease" by Colbie Caillat

## Chart Details

- Chart includes artist, title, radio stations, and listener numbers listed for each station.
- Top stations include KSRO, KOIT, KALC, KLIV, KFOG, KQFX, KUSI, KRTY, KHOV, KSWB, KFRC, KNBC, KGO, KROI, KGM, KFRC, KUSI.

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Who's walking the walk and updating the music to suit changing times?

**Behind Closed (Library) Doors**

Carol Archer
CarolArcher@RadioandRecords.com

During the last six months or so, growing numbers of smooth jazz programmers have gone on record about the quest to freshen their stations' sound with sharp de-emphasis—or complete elimination—of '60s and '70s vocal chestnuts. In an effort to attract coveted younger demos, the programmers of WSJT/Tampa, KIFM/San Diego, KWJZ/Seattle and KSSJ/Sacramento claim to have repopulated their libraries with fresh, more contemporary-sounding material, while introducing a raft of new artists to the format.

But one leading programmer suggests that such assertions are, well, "bullshit," insisting that those stations' gold is nearly identical to all other smooth jazz outlets. Could be so?

For deeper insight on the gold situation, I mined a cornucopia of airplay data from BDSradio.com. Analysis of data from 10 smooth jazz stations for the week of April 1 reveals significant differences among R&R's Smooth Jazz monitored reporting stations. In addition to the aforementioned stations, we surveyed KTWV (the Wave)/Los Angeles, WNUA/Chicago, KKSF/San Francisco, WAVE (Low 94)/Miami, WLOQ/Orlando and Jones Radio Networks' smooth jazz format.

Conventional wisdom holds that the balance of current to gold in smooth jazz runs around 30% current to 70% gold. Among our 10-station sample, the percentage of library material aired ranged from JRN's 66.6% gold on the low end, followed by KIFM (68.9%), KWJZ (69.2%), WLOQ (71%), KSSJ (71.7%), WSJT (74.2%), WNUA (75.9%), KTJW and KKSF (both with 77.6%), to WAVE, where gold comprised 94% of its total spins. Bear in mind that while these percentages provide a sense of proportion, they do not distinguish vocals from instrumental tracks. Thus, the aforementioned gold percentages do not fully reflect the scope of WSJT, KIFM, KWJZ and KSSJ's shift away from '60s and '70s vocals.

**Flower Power**

The question at hand is whether stations play more or fewer current, but the composition of their libraries, particularly in categories that include classic songs defining earlier eras—in this case, the '60s and '70s—including a slew of vocals. These tarty morsels were hits when the leading edge of the upper-most demo (55-64) was in its teens, and later enunciated in the prime 35-44 cell as and smooth jazz proponents when the format launched in 1987. Today many upper-demo cohorts are card-carrying members of AARP.

The most striking disparity in airplay on stations we sampled appears in pre-1970 gold. JRN gave five pre-1970 titles seven spins total during the week. Similarly, WSJT gave nine songs a total of 13 plays; KIFM shunted off eight tunes in the category for 14 total spins; and WLOQ played nine songs 15 times total.

Of 11 pre-70s songs with 27 total spins on WAVE, four from 1968 received 15 plays. KWJZ played one song from each year spanning 1959 to 1969 (two from 1968), giving each multiple spins that totaled 35.

On the five remaining stations, the number of pre-1970 gold titles increases, but not as dramatically as their airplay. KKSF, for example, gave 43 spins to 14 tunes, WNUA, 47 spins to 15 songs; and KSSJ, 18 songs with 49 plays.

The Wave's airplay for the same vintage comprised 18 tunes, which received slightly less than 60 spins, in contrast to WSJT's scant exposure of five pre-1970 titles.

KSSJ/Sacramento station manager Lee Hansen applies a subtle approach to programming aging vocals. "For younger listeners, these are not 'oldies,' they're just songs that they like for the same reasons the 55-year-old liked them when they first came out. That is one reason I ask my jocks to not say 'What a great song from 1971' or whatever year. Don't rub it in to the older listener and don't give the younger listener a reason to not like a high-testing hit."

**No Guts, No Glory**

There are different schools of thought concerning vintage vocal material. "It's of vital importance that our format aggressively seek fresh, hit music that will be embraced by listeners such as new vocals," KFWV VP of programming Paul Goldstejn says. "However, reducing or significantly removing the number of mass-appeal hit AC oldies and urban AC-leaning vocals we play from the '60s through today would be beyond risky, it would be moronic, as these songs are still the most essential element in mass-appealing smooth jazz.

But not everyone agrees. Another accomplished PD with an enviable record of ratings achievements confesses that for smooth jazz to survive, someone has to "have the balls to drop these ancient vocals, no matter how well they test." Still, it is easy enough to empathize with programmers' risk aversion when music tests are already scarce or nonexistent. Almost other resources, PDs must rely on gut to bolster the ranks of younger listeners—if they can summon the courage. Otherwise, they may face ossification.

One who continues to step out and adapt is WSJT PD Ross Block, who has long instilled a new on- and off-air positioning statement, "the Evolution of Cool," to attract a younger audience. He and MD Kathy Curtis scrutinized the station's library and now '60s vocals have vanished from WSJT, those from the '70s are growing increasingly scant and numerous new artists populate the station's mix of current, recurrent and recent gold.

Best of all, Block's strategy of refreshing and modernizing the music is paying off. "With adults 35-54, our average share in the four Arbitron surveys prior to 'The Evolution of Cool' was a 4.7, with an average rank of seventh. In the three surveys since, our average share is 5.6, with an average rank of third," he says.

That is a very cool evolution, indeed.
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The all too familiar story of two rock radio vets who became the casualty of format flips and downsizing

Outside Looking In

Mike Boyle
MBoyle@RadioandRecords.com

nless you have been in the unfortunate position of losing your job, you cannot begin to imagine how it feels or the emotional turmoil that comes with questioning what you might have done differently to head off being put in that position. Perhaps the biggest lesson to be learned from the stories you’re about to read is that a little respect and compassion go a long way, because no one knows if one day the shoe will be on the other foot.

Downsized In Fort Myers

Ryno (aka Mark Masca) was one year into a return visit to Beasley Broadcasting classic rock WRXK/Fort Myers as APD/afternoon host under WRXK/WJBX PD John Rozz. (Ryno previously worked across the hall at alternative sister WJBX.) In January, Rozz was let go after 10 years with the cluster. As a result, Ryno was thrust into the interim PD role, hopeful about his chance at landing the gig permanently. But two weeks later, he too found himself downsized out of a job as the station’s format was retooled and its resources redirected.

“When Rozz left, I was told the PD’s job was mine to lose, so I thought I was in a pretty good position to continue on there,” Ryno says. “But at the same time, every day going in I knew it could be my last, because when you see a guy that has been there for as long John getting blown out, you start to question everything.”

Between the two firings, Ryno says he felt like a “zombie.” “Every day in my car on the way home I’d breathe a sigh of relief and say, ‘I made it through another day.’”

But then that fateful day came.

“When I walked into the GM’s office and saw the business manager sitting there, I knew it was over,” he recalls. “I felt like I didn’t have a chance, but at the same time I knew it was their company and their radio station. I also knew I was a talented guy and eventually I would find something else.”

Ryno says he didn’t make a scene and only asked for some time to pack up his belongings. “Brad Beasley, the GM, shook my hand on the way out and thanked me for being a class act.” I walked out of there with my head held high, because I gave them everything and I never worked harder in my career.”

After becoming a little “emotional” in the car on the way home, Ryno says he cleared his head and the first thing he did was go online and apply for unemployment to supplement the short-term severance he was given. The second thing he did was jump back online and got the word out by networking “as fast and furious as possible.”

Several months into his search, Ryno has garnered the attention of a Columbus, Ohio, PD for a gig—he previously worked at Clear Channel’s ‘80s WBWR in the market—but is still waiting to hear what the outcome will be. He got that programmer’s attention with a MySpace e-mail barrage by listeners he reached out to who were familiar with his on-air work in the market. Ryno says he didn’t feel bad about giving out the PD’s public e-mail address, and adds, “I just thought it was a great way for me to cut through all of that clutter.”

Ryno says his biggest frustration about the job-hunting process is “dealing with people that can’t take two seconds to hit reply and send a two-word e-mail back to you.” He adds, “Many of these people that are in positions of hiring people right now have been in my position. Of the almost 80 ads that I have answered in over two months, I’ve only received six responses back. I can certainly understand not returning a phone call, but when you are reading an e-mail you are right there in the e-mail . . . just hit reply and say, ‘Got your stuff, thanks.’”

Through it all, Ryno remains positive. “I get up every day because I am determined to find a job. Nobody is going to come knocking on my door. I learned that a long time ago.”

Format-Flipped In Houston

Longtime rock programmer Michael Lee (WQMF & WTEX/Louisville, WXMX/Memphis) was PD/afternoon host at Cumulus classic rock KIOL/Houston for 10 months until he and the entire airstaff were blown out in August 2007 when the station flipped to a Jack format.

Lee can’t be sure, but he says he may have been partly responsible for his own demise.

“When the PPM numbers started coming in on Houston I noticed how well the music stations were doing. And with us losing our morning show, Waldon & Johnson, I sent an e-mail to my bosses saying that it looks like in the PPM world being a music station could pay some dividends and we might want to reconsider and relook at mornings and keep the station music-intensive . . . Well, they took my advice. I just didn’t think it would cost me my job.”

Like Ryno, Lee’s biggest frustration in his radio job search—he’s currently home in Lexington, Ky., doing marketing and promotion for the Kroger supermarket chain and weekends on LM Communications sports WIX/Lexington—is not getting a return phone call or e-mail, especially from people he has known for years.

“It’s a disgrace that just because you are not in a position to help someone now that they should ignore the fact that more than likely you are going to get back in the game. I don’t hold grudges, but it might be hard to all of a sudden get a hold of me one day.”
### Formats Covered
- **ARTIST**
  - I'LL FINGER ELEVEN
  - WATCH OVER YOU
  - ALTER BRIDGE
  - UNIVERSAL REPLAY

### Most Added
- **ARTIST**
  - THE SAINTS OF LOS ANGELES
  - "THE STARS OF LOS ANGELES"

### New and Active
- **ARTIST**
  - GAVIN ROSSDALE
  - "WICKED SOULS"

### Disturbed
- **ARTIST**
  - THREE DAYS GRACE
  - "THREE DAYS GRACE"

### Nielsen BDS Available at DMD.com
- **ARTIST**
  - BRUCE SPRINGSTEEN
  - "THE RYDER"
THEORY OF A DEADMAN

1. Puddle of Mud
2. 3 Doors Down
3. SixX:A.M.
4. Theory of a Deadman

PLAYS
4,420
2,778
1,293
9,414

AUDIENCE
1,962
1,354
1,230
4,941

MILLIONS RANK
1
2
3
5

RECURRENTS

1. Finger Eleven
2. Ozzy Osbourne
3. Hellyeah
4. Guns 'N' Roses
5. Nickelback

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KPIG Radio = ‘World Domination’

John Schoenberger
JSchoenberger@RadioandRecords.com

any of us knew Laura Ellen Hopper as a fairly quiet person, but when she was passionate about something, we knew to get out of the way. Sadly, we lost the visionary programmer of Northern California’s KPIG Radio last Memorial Day weekend, but her legacy lives on through her station. For almost 20 years, Hopper continued the good fight through ownership changes and an ever-changing radio landscape to keep KPIG on track with the original vision she had for the station—an American/triple A hybrid that was an integral part of the community and a sanctuary for a home-grown, hands-on style of radio.

Even though some considered KPIG a throwback to olden days of progressive free-form FM radio, it was also innovative and cutting edge. KPIG was the first U.S. station to stream full-time, in 1995.

Today, KPIG, owned by Mapleton Communications, is still a successful station—and then some. It was Mapleton, under the urging of Hopper, that facilitated the expansion of KPIG Radio's reach. It added KPYG/San Luis Obispo, Calif.; its signal in 2005; KPIG-AM/San Francisco in 2006; KZAP/Chico, Calif., in 2007; and—effective April 18—KNRO/Redding, Calif. KPIG Radio is also available as a 24-hour satellite feed nationally via syndicator Dial-Global, with three affiliates soon to be named.

In 1973, Hopper and Jeremy Lansman purchased a neglected station in downtown Gilroy, Calif., and proceeded to turn the insurgent country outlet KFAT. The station shuttered in the mid-’80s, but the legendary status of that station continues today.

In 1983, Hopper left to become PD of classical KBOQ/Monterey. In 1988, she and fellow local radio veteran Leo Kesselman started KPIG, along with her husband, Frank Caprista. The idea was to take the basic premise of KFAT—without so much of the anarchy and chaos—and establish a radio voice for alternative country, roots music, singer/songwriters and other styles that weren't represent-

Labor Of Love
During the 20 years that OM Caprista has been with KPIG, he indicates that the philosophy Hopper established for the station has remained at its core. But it has also evolved. "When we started, we had a more free-form format," Caprista says. "Over time the DJs have been corralled in a bit—they still get to choose much of the music they play, but the songs have to fit within certain categories—so that we can ensure a consistent sound for the station. KPIG may sound kind of off the wall, but there is an intelligent design behind what we do."

Most of the staff has been at KPIG for 10 years or longer. Several have public radio backgrounds, where the creative freedom was installed in them. The staff includes Ralph Anybody, Trarus T. Hipp, Karson, Unkle

In Honor Of Laura Ellen Hopper

KPIG architect Laura Ellen Hopper died of cancer in 2007 at the age of 57. At the Triple A Achievement Awards luncheon held Aug. 4, 2007, during the R&R Triple A Summit, we honored Hopper's contributions as a radio professional and fine human being by creating the Laura Ellen Hopper Visionary Award. Her husband Frank Caprista was on hand to receive it. In the future, R&R will continue to present this award annually to someone within the triple A community that reflects the principals that guided Hopper's life: honesty, integrity, innovation and vision.

Sherman, Warren, Arden and Aileen the Traffic and Weather Queen. In addition, Sleepy John hosts weekly live shows "Please Stand By"; Cuz'n Al offers a bluegrass program; and Rev. Billy C. Wirtz serves up "Reverend Billy's Rhythm Revival."

“We also have a couple younger people—well, in their 30s—that we are training and grooming for the future of the station," Caprista says. "They include Laura’s daughter, Elli Mac, who has taken over her midday slot. It takes a certain kind of guy or gal to be a DJ on KPIG, and once they get the job, they don't want to let go. They appreciate the freedom they have on the air and know that it is rare in today’s broadcasting landscape."

Caprista says the station is working on a special anniversary concert for late summer. In addition, it is gearing up for the 10th anniversary of its annual Harley-Davidson summer giveaway.

There are also several other benchmark events each year, including the Swine Siosis concerts at Santa Cruz fairgrounds; Humbug Hoedown at the Catalyst in Santa Cruz, which benefits Second Harvest Food Bank; and annual live-performance compilation CDs, which help support the Surfrider Foundation and Jacob's Heart Children Cancer Assn.

Caprista adds that Mapleton understands what KPIG is all about. “They allow us to flourish in a broadcasting environment that is trending in an opposite direction. We certainly see no end to this station in the foreseeable future. KPIG Radio is obviously growing in many different directions, the music to choose from is great, we are making money for the company and we are having a lot of fun doing it.”

Continued on page 58
This Is A Business

Ed Monroe joined KPIG as sales manager in late 1991. Hopper was responsible for the programming, but it was Monroe who came in to help make the station turn a profit. He is now market manager for KPIG-AM and is also responsible for national sales.

"I was a big KFAT fan and when I decided to take on KPIG, all my friends said I was a knucklehead for thinking I could have a lasting career at a station like that," Monroe recalls. "But I just loved what they were doing and thought I could translate my passion into something concrete for the station. I don't think we turned a profit until late '94 or early '95, but we stuck it out."

KPIG has woven itself into the tapestry of the Monterey market and is now a force throughout Northern California. Monroe says he is proud to be part of the brand and is convinced that "everyone else at the station feels the same way."

He says the key is staying true to the vision Hopper had for the station—and the only requirement she ever placed on him was: "Ed, I don't care what kind of promotions or deals you do with the clients, just make sure they are KPIG-cool," he recalls.

KPIG attracts a loyal audience in Northern California because it fits the lifestyle of many of its residents. "We are their radio station, period," Monroe says. "It is small-town radio that can also work in a larger market. And because of the fact that the jocks have interacted with folks all over the country for years via the Web, the idea of going regional and now national via Dial-Global is not something new for them. Plus, because we have to customize the station regionally already, it is a fast transition to a national 24/7 feed."

In San Francisco, KPIG has always had strong awareness, first from the heritage of KFAT and second via the Internet. The addition of the AM signal has helped solidify the station's presence in market No. 4. "It is not the best signal," Monroe says, "but it does allow us to penetrate the car. It also gives a physical presence here with our studios."

Almost all KPIG-AM programming comes via the KPIG Radio Network with localized spots and information, but there are a few exclusive Bay Area programs each week, such as the "Saturday Ham Jam" in-studio performance, hosted by Jim Lynch. Further, presence in San Francisco gives it access to lots of bands that the station can feed through the regional network.

"In many ways, KPIG is Mapleton's flagship station and we don't ever want to let them down," Monroe says. "Frank, Laura and I were all thrilled when Mapleton took over because we knew they understood us. The company has proven that over and again, with all the things they have done for this station. They are all about the unique brand the station has;" he adds with a laugh, "they also have taken to heart Laura's vision of world domination."

The Big Picture

Mapleton Communications came into being in fourth-quarter 2001 and closed on a group of Monterey properties, which included KPIG, at the end of that year. In early 2002, it started to assess the potential on how it could develop and expand the brand.

"We were very interested in KPIG," Mapleton president Adam Nathanson says. "We have a deep connection as a family with the station's roots. Many years ago, my father owned Falcon Cable, and it had the Gilroy franchise. When KFAT came on the air in 1975, Falcon offered them one of the community access channels to help promote the music. So when we took over KPIG, Laura Hopper remembered that and that set us off on a good path together."

Nathanson says Mapleton immediately believed in the KPIG mind-set, but it was Hopper who got it thinking about expanding the station into other markets. "We felt it is one of the great radio stations in the country. The fact that it is live 24/7 and has an eclectic music mix that can't be duplicated makes the station very unique. We see KPIG as more than a radio station; it is the voice for a lifestyle and for people who are still passionate about discovering new music."

Since Mapleton had a one-of-a-kind product, it agreed that expanding the station to other markets in Northern California made sense. And because KPIG was the first station to stream on the Web, it had already nurtured fans across the country and even around the world. Because of that awareness in other U.S. markets, Mapleton felt it made sense to partner with syndicator Dial-Global this year to make KPIG Radio a 24-hour satellite feed.

"We are finding as many ways as possible to extend the KPIG brand as a whole," Nathanson says. "Perhaps some of the markets or deals of delivery wouldn't make business sense on their own, but when you put it all together it becomes a different story. KPIG now represents a physical as well as virtual community that touches people in many different places and in many different ways."

In addition, KPIG has launched a new Web site at kpg.com. It retains the personality of the original, while making it easier to navigate. Plus, it is used as a platform to offer a variety of audio and video content produced within the KPIG network. This includes taped performances from "Please Stand By" and "Saturday Ham Jam" as well as other sources.

"Between the main studios in Monterey and the studio we now have in San Francisco, we can attract more acts to come by for exclusive performances on the air, which we can then repurpose for the Web site," Nathanson says. "Plus, the DJs are blogging now, there are ways to request music and interact with the personalities and the streaming and information about what is being played is more sophisticated."

KPIG's Top 25 Most-Played Acts

Bob Dylan
The Rolling Stones
Van Morrison
John Hiatt
Bonnie Raitt
Lindsey Buckingham
Steve Earle
Allman Brothers Band
The Beatles
Eric Clapton
Tom Petty & The Heartbreakers
Neil Young
The Grateful Dead
Lucinda Williams
The Subdudes
Little Feat
Stevie Ray Vaughan & Double Trouble
Jackson Browne
DIRE STRAITS
Widespread Panic
John Fogerty
Lyle Lovett
Bob Seger
Todd Snider
Robert Earl Keen

Source: Nielsen BDS

Hopper Lives On

Nathanson reiterates what everyone else involved with KPIG is quick to say: The station was and remains the vision of Hopper. But he also credits the entire staff at KPIG for making this vision a reality.

"They all live and breathe this station. You can't pretend with a station like this. Like the logo says, it is 'Real Radio.' I try to stay out of their way as much as possible. Our job at Mapleton is to invest and strategize with the team and make their dreams a reality whenever we can. In the seven years we have owned KPIG, I think we have taken this station and the whole concept of a radio station brand to an entirely new level."

www.americanradiohistory.com
Alejandro Escovedo
always a friend

Impacting: April 21st
from the album
Real Animal
In Store June 24th

amos lee
listen

impacting: april 28th
from the new album: Last Days at the Lodge
in stores & online june 24th, 2008

www.amoslee.com
management: OK Management

www.alejandroescovedo.com
John Landau Management
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BELANOVÁ MOVES 6–5

WITH "CADAS DUE," ITS SECOND TOP FIVE SINGLE EARS MOST INCREASED PLAYS (UP 99).

NEW AND ACTIVE

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FOR WEEK ENDING: APRIL 13, 2008

BELANOVÁ

Cado Que (Universal Latin) KXLN +9, XXLS +9, KSLX, KQ, WVIV, +49, WFTL, +37, KEX, +5, KZV, +6

MANA

Si No Te Hubiesas Ido (Maslat) WNLX +9, WPAT +7, KM, +25, WPTL +2, WQ, +37, KGB +3, +37, KEX, +5

ALEJANDRO FERNANDEZ

Eres Para El Tiempo (Sony BMG) WRMA +5, KWWI +3, WTVI +3, KM +6, +25, KGB, +2, +3, +37, KEX, +5

LUIS MIGUEL

Si Tu Te Atreves (Maslat) WQ, +37, KM, +6, +25, KGB, +2, +3, +37, KEX, +5

ENRIQUE IGLESIAS

Donde Estan Los Corazones (Universal Latin) WMGE, KMYX, +9, WPAT +7, KM, +25, +5, +37, KEX, +5

ADDDED AT:

WQXQ

Sara Assaf, Jennifer Armstrong

TROPICAL & LATIN RHYTHM MONITORED REPORTERS

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21 Latin music radio stations are electronically monitored by Nielsen Broadcast Data Systems. 24 hours a day, 7 days a week. © 2008 Nielsen Business Media, Inc. All rights reserved.
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CONNOISSEUR MEDIA, LLC

Connoisseur Media is looking for general managers for our current and growing portfolio of radio stations. Our management team is results driven, focused on long-term value creation and poised to succeed in both traditional broadcasting and digital media. Visit www.connoisseurmedia.com to learn more about our dynamic and growing platform. Send résumé to Peter Kosann at pkosann@connocos.com.

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Fax: (323) 954-3411
email: rcorrea@radioandrecords.com

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1x $200/inch 2x $150/inch
Rates are per week (maximum 35 words per inch including heading). All ads appear on the R&R website, both in Street Talk Daily and R&R Today daily e-mailed newsletter, and the magazine.

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

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

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Leona Lewis - Breeding Love

**NO. 1 MOST INCREASED PLAYS**

Leona Lewis - Breeding Love

### SMOOTH JAZZ

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**NO. 1 MOST ADDED**

Wayman Tisdale - Throwin' R Down

**NO. 1 MOST INCREASED PLAYS**

Marcus Miller feat. Corinne Bailey Rae - Feel Good

### ACTIVE ROCK

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<td>Name Of The Game</td>
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Motley Crue - The Saints Of Los Angeles

**NO. 1 MOST INCREASED PLAYS**

Disturbed - Inside The Fire

### ROCK

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**NO. 1 MOST ADDED**

Motley Crue - The Saints Of Los Angeles

**NO. 1 MOST INCREASED PLAYS**

Theory Of A Deadman - So Happy

### ALTERNATIVE

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Flobots - Handlebars

**NO. 1 MOST INCREASED PLAYS**

Flobots - Handlebars

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<td>You Can Count Me</td>
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<td>The Whigs</td>
<td>Right Hand On My Heart</td>
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<td>4</td>
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<td>featuring Eric Clapton</td>
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<td>Death Cab For Cutie</td>
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<td>6</td>
<td>Sheryl Crow</td>
<td>Come And Get It</td>
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<td>7</td>
<td>Ingrid Michaelson</td>
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<td>8</td>
<td>The Black Crowes</td>
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<td>9</td>
<td>Old 97's</td>
<td>Dance With Me</td>
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**NO. 1 MOST ADDED**

Old 97's - Dance With Me

**NO. 1 MOST INCREASED PLAYS**

Theory Of A Deadman - So Happy

### ACTIVITY ROCK CHART ON PAGE 48

### SMOOTH JAZZ CHART ON PAGE 51

### ALTERNATIVE CHART ON PAGE 53

### COMPLETE ROCK CHART ON PAGE 55

### COMPLETE TRIPLE A CHART ON PAGE 60
He's 'Already There,' but Lonestar lead makes a go of solo success

Richie McDonald

By Erica Farber

After more than a dozen years as lead vocalist for platinum-selling group Lonestar, Richie McDonald announced last year he was leaving to begin a new chapter as a solo artist. With country music continuing to be an important part of his musical life, McDonald's latest project is an inspirational album that allows him to share his personal beliefs and celebrate his faith.

First discovering music: It was at an early age. There was always a guitar around the house, but I never realized it was an instrument; it was more of a weapon for my little sister. When I would go to the mall with my friends, they'd hang out at the arcade and I would always be in the music store looking at instruments and sheet music. My grandfather played for the Dallas Symphony Orchestra. He had this room in his house with all these string instruments, guitars and cellos. I had no idea it would lead where it has.

Deciding to go out on your own: It's one of the hardest decisions I've ever made in my life. Being with this group of guys for 15 years, you make a lot of memories, a lot of music and a lot of friends, but I thought the time had come to open a new chapter in my life. We had great success and accomplished a lot—vocal group of the year, having songs on the year, selling 2 million records and having No. 1 records. You get to a point where you've accomplished a lot and wonder what's left to do. That was one of the factors for me in making the decision.

Your first inspiration project: I got a phone call one night from Greg Lucid, Jim Brickman's partner. He asked if I had ever thought of doing an inspirational record. It was something I wanted to do and over the years I collected some songs and put them in the top desk drawer, waiting for the right opportunity. That's how "I Turn to You" came about. Doors were closing but a lot were opening. This record was produced by Frank Myers, who did an incredible job. Someone said to me, "So you're going to become a Christian artist," and I said, "I'm really a Christian every day.

Is country still an important part of your musical career? I don't want anybody to think I am jumping ship and leaving the country format, but I want to do both. The concept was produced by Tommy Lee Jones, who I've written a lot of songs with over the years. We recorded this album and named it "Slow Down." My strong point is the ballad, and this is my chance to do songs I feel can really make a difference in people's lives.

Upcoming release dates: "I Turn to You" comes out June 7. I have an exclusive with Family Christian Bookstores. Then Wal-Mart and Lifeway are onboard. I was trying to find a home for the country record and finally found two people who were as passionate about this project as I am. We're looking at a single probably in May or June and the release of the album will be later on in the year.

Biggest challenge: Leaving a successful band after 15 years. My goal was to slow down, and it sounds like I'm busier than ever. I'm glad I had the chance to do the inspirational record. There are important messages in that music. I'm glad I had the opportunity to make a country record, because I feel the same way about that. The challenge is to balance it out. I don't want to get back to the point where I can't be at a kindergarten graduation or a birthday party.

State of the music industry: The digital world and downloads definitely changed the way we do business, but I don't think I could be in a better place. We had a lot of success as a band on a major label and had a great relationship with them for over 10 years, but nowadays the playing field is level for everybody. There are so many more avenues to get your music heard.

Career highlight: I'm most proud of what I accomplished with [my Lonestar bandmates] Michael [Britt], Dean [Rams] and Keech [Rainwater]—the longevity we had and the lives we touched. I can walk into my house everyday and see the awards on my mantle for the success we had, but I'm most proud that as a group we touched a lot of people and made a difference. I still hear "I'm Already There" helped someone through a tough time or how "Amazed" was used at their wedding.

Career disappointment: I don't have too many regrets. When I moved to Nashville I met Dean Rams, who put Lonestar together. The first day of rehearsals I remember sitting in my apartment thinking, "I don't know if this is really what I want to do. I came to Nashville to be an artist, but I never thought I'd do it in a band." My phone was ringing and it was Dean because I was supposed to be at rehearsals. So I didn't make rehearsal the first day and the next day I went.

Most influential individual: My mom. She always drove me to talent shows and paid for the instruments and the sheet music. She encouraged me to chase my dreams. Now, I'm in the same situation, because my kid want to follow in the same footsteps and I don’t want to discourage them from doing what I've done.

Musical influence: John Denver. I loved his music, his voice and his melodies as a songwriter.

Advice for music industry: For anybody coming to Nashville to pursue music, it's much more than singing and songwriting. It is a business. Make a point to learn all you can. I made a few mistakes along the way on the business side. I never took the time to learn things—and knowledge is the key to this business. The more you know, the better you'll do. If you have talent and get discovered, you need to know the best way to protect your interest.

'Lonestar had great success and accomplished a lot. But I thought the time had come to open a new chapter in my life.'

—Richie McDonald
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