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Senate Blocks FCC’s Controversial Cross-Ownership Change
The Senate, in a May 15 bipartisan vote led by Byron Dorgan, D-N.D., sent a clear message to the FCC that it is not to change media-ownership regulations without first winning the consent of Congress—and it obviously doesn’t have it. Without debate, the Senate invalidated the FCC’s Dec. 18 decision to loosen newspaper-broadcast cross-ownership rules that had been in place since 1974. The FCC’s new rules would allow a media company to own a newspaper and a radio or TV station in the same top 20 market. Rep. Jay Inslee, D-Wash., has introduced companion legislation in the House that, if passed, could get the measure closer to becoming law. However, the White House has made it clear it intends to veto the bill.

In the meantime, according to Howard Waltzman—who served as chief counsel of telecommunications and the Internet for the House Commerce Committee before becoming a partner with J.C. law firm Mayer Brown—it’s difficult to gauge the strength of the Senate bill, because it was a voice vote and the House has not yet voted. While the FCC cross-ownership rewrite is already in effect, he says that the Dorgan-inspired bill would nullify the FCC’s controversial rule and undo any cross-ownership deals since Dec. 18. —Jeffrey Yoder

NUMBER CRUNCH

The percentage of audio entertainment listening time that 560 respondents say they devote to FM radio, according to a survey commissioned by Sensio, Inc. Of that time, 25% is spent on web-streaming, 20% on AM, and 18% is dedicated to CDs.

The amount in dollars awarded to former defendant Tony Andersen for court costs and lawyer fees stemming from a case the RIAA brought against him for illegal file-sharing, which was eventually dropped last summer. The amount is about one-third of what Andersen and his attorney originally sought.

CCR Ups Ante On Digital Space
Clear Channel Radio has launched several new ventures to compete more aggressively with pure-play internet broadcasters and to check CBS Radio in its quest to become the world’s No. 1 Internet radio company. The San Antonio-based giant kicked off the latest chapter of its online expansion by previewing music portals/social networking Web site eorck.org in April at the Coachella Valley Music & Arts Festival. Other recent or ongoing initiatives include a Gracenote lyrics page, creating widgets for its stations and a personalized radio service provided by Pandora. Clear Channel says that the Pandora service, which allows users to build playlists based on the characteristics of one song, will go live on its Web properties by mid- to late summer. Like other Internet radio sites, Pandora has been rocked by increased copyright royalty rates; a partnership with Clear Channel could help keep it afloat.

On May 19, Clear Channel announced another initiative to expand its online presence: Its 800-plus streaming stations will be available on Reviva-enabled Internet radios, including the Tangent Quattro. Based in Cambridge, England, Revica provides Internet radio modules for use with broadcass applications. The company’s Internet radios are manufactured by C. Crane, CTA Digital, DM Tech and Grace Digital Audio in the United States. An automatic upgrade allows users to access Clear Channel stations on the device. —Alexandra Cohill

ON THE WEB

No More Job Cuts, EMI Says
Guy Hands’ reorganization of EMI is almost complete, and will not entail a further round of job cuts, the music major says. The London-based company dismissed a report published in London’s Daily Telegraph that claimed EMI was planning to wield the ax once more. “There are no additional redundancies to those already announced in January,” an EMI representative says. EMI executive chairman Hands led the buyout of the music company last summer through his private equity firm Terra Firma. Hands told staff in January that between 1,500 and 2,000 positions would be eliminated. Following completion of its restructuring, EMI’s recorded-music division is expected to have roughly 2,700 employees worldwide, according to an EMI representative. Citing unidentified sources, the Telegraph reported that Hands had told senior EMI directors that its recorded-music division would be pared down further, to a total of 2,000 employees.

—Law Brand, Billboard

Nokia Joins Seacrest
Tony Nokia has joined Ryan Seacrest Productions as senior VP of new media development and will be in charge of general strategy and business development across all digital platforms. “RSP is in motion. My plan is to find the best people and build a media megastore,” Seacrest says. Novia and Seacrest enjoy a bond from WSTR (Star 94)/Atlanta, when Novia hired the fledgling Seacrest to do weekends. Novia has moved to Los Angeles from New York, where he spent the past five years working for Universal Music and u2 Mobile. He also served as CHU/top 40 editor during a 16-year stretch at R&R.

—Kevin Carter

WYSP/Philly Fires Two For Racist In-Studio Performance
CBS Radio on May 16 fired active rock WYSP/Philadelphia morning host Kidd Chris and PD John Cook over a racist song performed by an in-studio guest Lady Gash on March 21. “Schwoogies,” a derogatory term for African-Americans, was sung to the tune of Blondie’s “Call Me” and broadcast several times that day and again March 24. The song was recorded by listeners and posted on numerous Web sites.

Kidd Chris moved from afternoons to mornings in November 2007, replacing the syndicated Opie & Anthony show. Cook was named PD at WYSP and talk WPHT in July 2007. WYSP has ranked third in a field of three rock stations in the market’s last three monthly PPM ratings reports. —Mike Boyle

CCR Launches B2B Ad Site
In an effort to promote radio to potential clients, Clear Channel Radio has launched a new business-to-business Web site—totaadius.com—that showcases the benefits of radio advertising, features client success stories, explains Clear Channel Radio’s “blink” ads and even demonstrates how to create a commercial. Clear Radio also has a B2B advertiser resource center, at coaxradio.com, that allows advertisers to view, download and share spot times and campaign schedules, hear their spots and see their display advertising. —Mike Boyle

Tepper Takes Over Houston’s Ticket
Interim PD Dave Tepper gets the official nod at Cumulus Media sports KFNC (the Ticket 97.5FM)/Houston. He succeeds John Madani, who left the station for a similar position at Clear Channel sports KVET-AM/Austin, which Madani helped launch. Tepper faces a tough competitive situation in his first PD assignment with four sports stations in the market, lead by CBS Radio’s KLT with a 14+2+ share in the winter Arbitron. KFNC had a 0.4 share. —Mike Stern

R&R: SERVING THE RADIO AND RECORD INDUSTRIES FOR 35 YEARS.
Cumulus Reports On RFP Progress

Cumulus issued an RFP progress statement May 14—the same day it set as the deadline for submissions for a new quantitative and qualitative audience measurement service for its stations in markets 100+. When Cumulus put out the RFP call last month, it said that as of Jan. 1, 2009, it would no longer subscribe to Arbitron Radio Market Reports published in 50 of these markets. In the statement Cumulus thanked “over a dozen companies who have invested considerable time and thought into this effort.”

Cumulus consultant/analysts program manager Bill Hansen says that “all of the submissions are real ratings solutions.” Amid speculation that the entire process is nothing more than a ploy to renegotiate with Arbitron for a better deal on its diary service, Hansen responds: “This is about growing our business in a way we know it needs to grow in a digital world . . . to move forward in a different direction. We have asked Arbitron to help us get there as well, but not [by] doing the same thing we are doing today.”

Cumulus says it will notify firms that submitted proposals of its decision by June 1. Then the company’s aggressive timetable will focus on a system testing completion date of July 18, with first measurements commencing Aug. 15 and data publication Oct. 15. Hansen says, “We are realists, and if we get to a point where we need to give more thoughtful consideration to things, we are prepared to invest the time to do it.”—Mike Boyle

Everett Out, Duggan In At CC/Providence

Rick Everett exits Clear Channel/ Providence, where he was PD of AC WSNE (Coast 93.3) and oldies WWBI (B101). Replacing him at coast is Chris Duggan, but seen as PD of WDAQ (98Q) /Danbury, Conn.; he also programmed in Lexington, Ky., and Portsmouth, N.H., and has worked on-air in Boston: “Chris has an excellent track record for coaching, imaging, music and delivering strong ratings,” Clear Channel/ Providence market manager Jim Corwin says.

Everett was OM/PD of cost-brown country WCXR (Cat Country 98.1) before moving to Coast and B101 in March 2006. He also programmed WWRX/ Providence during its classic rock days.—Keith Bernan

Willie B Running Indy’s Track

Willie B is tapped to PD at Entercom adult hits WNTR (107.9 the Track) /Indianapolis, only a month after he scored APD stripes at the station. He will remain in afternoons, while Scott Sands will continue as cluster director of operations and programming. Willie has a long trail of calls on his résumé, including KHIS/Los Angeles, KHFI/Austin, WRKO/Boston and KFMB-FM/San Diego. “There is no other group of people, market, company or format I’d rather be involved with,” he says—Keith Bernan

The Birth Of Smooth Jazz

By the late ’80s, Windham Hill had sold more than 20 million albums, yet no full-time radio format existed to showcase its stable of instrumental artists and other compatible music genres. A programming brain trust spearheaded by AOR KMET/ Los Angeles PD Frank Cody convinced station owner Metropolitan Broadcasting to try something new on KMET’s 97.4 frequency. On Valentine’s Day 1987, a brand-new format arose from the ashes of the once "Mighty Met.” KTWV (The Wave) programmed his "new AC" that meshed contemporary jazz and new age sounds with a memorable musical logo—"Ninety-four seven, the Wa-ave" over a bed of breaking surf—and no announcers. Instead, evocative production pieces married sounds from nature with off-beat features like "Lady Sings the News.”

The Wave’s immediate success ignited the format’s launch nationally on outlets in Chicago, San Francisco, Seattle, New York, Dallas and other markets, officially birthing the smooth jazz format, one of adult radio’s brand names during the past two decades. While programmers work today to attract younger listeners to the aging format—which has recently lost several prominent market—its financial potential is apparent in the Wave’s enduring success. In 2007, KTWV was No. 15 on BIA’s list of the top 50 highest-selling stations, with revenue of $40.2 million.—Carol Archer

Business Briefing

By Jeffrey Yorke

Clear Channel: Proxy, Then Shareholder Vote

Now that Clear Channel has accepted the banks-inspired, reduced $36-per-share offer to take the radio Gotham private, shareholders in the San Antonio-based company should keep an eye peeled for a proxy hitting their mailboxes. Expected in the coming weeks, the proxy will announce the date of the next shareholders meeting to vote on the $17.9 billion deal. If shareholders approve the deal—and they are expected to—expect a swift closing. To ensure that, escrow accounts are being filled now, a demand made by the broadcaster and its private equity partners, Bain Capital and Thomas H. Lee Partners, to avoid further litigation.

Univision Q1 Revenue Soars, But So Do Losses

A strong first-quarter revenue gain by Univision’s radio and TV divisions failed to lift the privately held, New York-based Spanish-language multimedia company out of a loss. While the radio division’s Q1 revenue rose 5.8% to $438.8 million, the company’s net loss jumped to $166.2 million, more than double the $67 million loss reported during Q1 2007. Fitch Ratings maintained its “stable outlook” rating on Univision, saying the results “were generally in line with expectations.”

Sony BMG Yearly Profits Up

Sony BMG Music Entertainment more than doubled net income profits in its fiscal year ending March 31 to $178 million (17.7 billion yen) on sales of $3.93 billion (390.2 billion yen) as compared with the prior year, when it reported $84 million (9.9 billion yen) in net income on sales of $4.1 billion (483.5 billion yen). The company attributed the improved profitability to cost reductions for marketing and overhead and from an ongoing restructuring.

Tidbits

Entravision has completed the $100 million cash sale of its outdoor advertising assets to Lumar Advertising, one of the world’s largest out-of-home ad companies. In February, Santa Monica, Calif.-based Entravision announced it would sell its Vista Media division, which comprises about 10,600 advertising faces primarily in New York and Los Angeles . . . Clear Channel will exchange its country KIKO/Bakersfield and Spanish oldies KWD/Las Vegas for Lotus’ classic rock KZEP/San Antonio. No other terms were disclosed.

Transactions at a Glance

Guderian Broadcasting’s KEGK-FM/Wahpeton, N.D., to Ssmith Communications II for $1.97 million . . . Univision Radio’s KQBT-FM/Rio Rancho, N.M., to Team Broadcasting for $1.4 million . . . Simmons Media’s KDXE-AM/North Little Rock, Ark., to AHB for $675,000 . . . College Creek Media’s KKWF-FM/Superior, Wyo., to Big Thicket Broadcasting of Wyoming for $400,000 . . . CTC Media’s WSME-AM/Camp Lejeune, N.C., to AM Radio Subsidiary for $260,200

Deal of the Week

KECK-FM (construction permit)/Eckley, KNNG-FM and KSTC-AM/Sterling and KNEC-FM/Yuma, Colo.

PRICE: $2.77 million

TERMS: Bankruptcy auction

BUYER: Arnold Broadcasting, headed by president William Arnold. Phone: 719-336-4227 It owns no other stations. This represents its entry into this market.

SELLER: Receiver William Arnold. Phone: 719-336-4227

FORMAT: None; country; oldies; hot AC

2008 Deals to Date

Dollars to Date: $459,882,662 (Last Year: $222,381,074)

Dollars This Quarter: $123,361,996 (Last Year: $102,682,612)

Stations Traded This Year: 307 (Last Year: 648)

Stations Traded This Quarter: 155 (Last Year: 404)
FEATURES

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With music sales in continued decline and EMI in the final stages of massive job cuts, a special report on how to discover new life after layoffs.

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Triple A KSWD (the Sound)/Los Angeles snags Haley Jones as ARPD MD, best-known for her years at KMMT/Seattle and KFOG/San Francisco.

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Why Sean Hannity's staff is filled with interns.

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40 AC/Hot AC
44 Smooth Jazz
46 Rock
51 Triple A
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58 National Airplay

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What’s New This Week Online

M
May 26
Connect yourself with the whole industry: Get listed in the R&R Directory. [Click on R&R Directory]

T
May 27
Phase 1 spring Arbitrends are released for New York, Allentown, Riverside and Wilkes Barre. [Click on Ratings]

W
May 28
Radio One hosts its annual shareholders' meeting in Washington. [Bookmark RadioandRecords.com for coverage and analysis]

T
May 29
Phase 1 spring Arbitrends arrive from Bakersfield, Toledo and Lansing, Mich. [Click on Ratings]

F
May 30
More phase 1 spring Arbitrends roll out. Catch Providence, Sacramento and San Francisco in today’s batch. [Click on Ratings]
Taking ‘whole’ approach to radio

What’s The Digital Application?

Fred Jacobs
fredjacobs@jacobsmedia.com

With the release of Jacobs Media’s Technology Poll IV it became apparent that radio needs to start thinking differently. Listeners’ media and entertainment lives are changing in mind-blowing ways. But considering how most stations and radio companies plan for the digital future, it’s hard not to question radio’s ability to understand these changes and adapt accordingly. In 2008, radio operations need to be much more than what goes through the transmitter to the tower and out to the speakers. They need to be “whole” entities, encompassing streaming, Web site content, streaming video, podcasting, HD2 channels, texting, databasing and beyond. This is about more than just programming—these areas are where the revenue growth is going to come from during the next several years.

To that point, a recent Ad Age article reported that General Motors—the third-largest advertiser in the United States—will split half its $3 billion ad budget into digital. And this has local impact because GM will be urging its regional dealer ad groups to follow suit. As Hyundai VP of marketing Joel Ewanick told Ad Age, “Online is getting to the point where it may be more important than the 30-second TV spot.” If radio is truly serious about growing its business and having a major role in the future, digital needs to be a part of every discussion—now. Radio needs to rethink its current structures and even job titles. There’s a real dichotomy at play here. On the one hand, there is acknowledgement that developing digital strategies is critically important. But on the other there are constant complaints that digital is frequently an afterthought at many station levels. If a station isn’t providing digital solutions as part of every sales presentation, then the odds are good that it will remain stuck relying on traditional revenue streams, while the advertising world moves on.

To address these issues, Jacobs Media created an initiative called “W.T.D.A.,” or “What’s the Digital Application?” It’s in the form of those familiar LiveStrong bracelets, in a bright, difficult-to-ignore green. We believe it’s important for digital to have a prominent place inside every station, and we hope these bracelets serve as the old string around your finger that broadcasters can use as a reminder to think digitally.

But beyond that, further change should be considered. The old rules aren’t sufficient anymore because job duties have been redefined:

1. PDs can’t just be PDs anymore. At a “whole” station, the new job title might be content director—the individual who is responsible for imagining, creating and directing the organization’s content across multiple digital platforms. Today’s PDs need to think differently.

2. Sales managers and their staff need to learn an entirely new way of selling. This includes understanding a new language, new delivery systems, new metrics, new creative approaches and an entirely new group of clients to call on. A rep’s day can no longer be spent exclusively with media buyers. There’s a new generation of creators and decision-makers at agencies and at the client level who understand the potential and value of digital media.

Stations that depend on CPP-oriented sellers talking to CPP-oriented media buyers won’t be successful for long. They will have to either hire a new group of salespeople or retrain the ones they have.

3. Digital needs to be represented in every meeting. From sales to promotion to music, there shouldn’t be a meeting where someone isn’t asking, “What’s the digital application?”

4. Develop a metrics and research story that goes beyond Arbitron. Whether it’s Google Analytics or some other metrics tool, clients demand accurate traffic counts. Having a sales staff well-versed in these metrics is important, too.

5. Become the leader in digital knowledge. Because many local advertisers are unaware or fuzzy about all the digital options, this is an opportunity for radio to become a credible source in this space. Consider organizing regular presentations where industry leaders are brought in to help educate local advertisers. This might include someone from a Web development company, an expert who could explain Web metrics or a digital creative director.

By being proactive and providing answers, you need only position your station as the leader but also help create the market through education.

6. Harness the power of your databases. They are valuable resources that most businesses, including many media companies, simply do not have. There’s more to database management and marketing than doing e-mail blasts about special weekends. A database allows a station to personalize contact with listeners, get away from broadcasting to the masses, while offering a personal experience for the audience.

This year should be the turning point for station operations and prioritization. The traditional ways of programming, selling, and marketing are rapidly becoming a thing of the past. —Fred Jacobs

Shifting Media Landscape

When Jacobs Media conducted its first national online survey of rock radio listeners about technology, new media and gadgets in 2005, it was something of a curiosity. Fast-forward to this year’s poll, which surveyed 27,000 members of 66 rock stations’ e-mail clubs, and the rapid change is breathtaking. Consider these highlights:

- Nearly three in 10 now report they are listening to AM/FM radio less or a lot less at home.
- More than 59% have access to a high-speed Internet connection.
- About 59% have a cell phone, and among them, seven in 10 text regularly.
- Nearly six in 10 now own an iPod or a similar device.
- Four in 10 have a TiVo or DVR.
- More than half regularly visit social networking sites like Myspace, Facebook and Classmates.com.
- More than four in 10 have played “Guitar Hero” or “Rock Band” in the past year.
- Nearly one-fourth have participated in a fantasy league in the past year or so.
- More than two-thirds download/stream videos from sites like YouTube frequently or occasionally.
- Nearly half shop online each month.
- When consumers hear a new band or song on radio, they more than likely to go to Google or Yahoo for information than a station’s Web site.

Fred Jacobs is president of Jacobs Media. To receive a free W.T.D.A. bracelet, contact Lisa Riker at lisa@jacobsmedia.com.

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* Men 25-54 Winter '08 Book. Increase represents fall '07 to winter '08 book.

SALT LAKE CITY
1.5 - 12.5 KNRS
733%

DALLAS
1.1 - 3.2 KLIF
190%

COLORADO SPRINGS
3.2 - 8.3 KRDO
159%

NASHVILLE
4.7 - 9.8 WTN
108%

PORTLAND
2.8 - 5.5 KEX
96%

KANSAS CITY
2.3 - 4.3 KCMO
87%

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Milwaukee

Thanks to an FCC cross-ownership rule waiver that dates back to 1974, Milwaukee is that rare market where one company owns the top radio, TV and newspaper outlets. Founded in 1882, Journal Communications publishes the city’s only major daily newspaper, the Milwaukee Journal Sentinel. Through subsidiary Journal Broadcast Group, the company also owns and operates 35 radio and 11 TV stations in 12 states, along with a 13th TV station under a local marketing agreement.

Among Journal’s Milwaukee properties are news/talk WTMJ-AM, the market’s perennial 12+ ratings winner, which captured $11.7 million of the $96.3 million spent on radio advertising last year, according to BIA Financial Networks; and sister TV station WTMJ-TV (channel 4), an NBC affiliate that added $38.4 million to the company’s coffers last year.

While no one has the multimedia clout of Journal, Clear Channel’s six-station radio cluster is Milwaukee’s largest, with a 27.2 share of 12+ listening in the winter Arbitron. Radio’s largest operator placed four of those stations in the winter Arbitron top 10, including country WMIL, which came in second only to WTMJ and was fourth in revenue with $8.0 million in 2007 billings.

With a 26.9 12+ share, Saga’s four FMs stood as the market’s No. 2 cluster. Not only is its rock-formatted WHQG (the Hog) second in revenue ($9.3 million), the station (which flipped from active rock WLZR in August 2005) is also No. 1 in the 25-54 demo. Sister WKLH, long one of the nation’s most consistent classic rockers, is close behind in ratings and revenue.

The city’s summerfest, pegged as “the world’s largest music festival,” is scheduled this year for June 26-July 6 in the city’s revitalized waterfront area. An interesting fact: The event draws a disproportionate share of rock radio listeners. According to Scarborough, Summerfest attendees are 55% more likely to listen to rock stations, 13% more likely to listen to hot AC and 25% more likely to listen to classic rock.—Paul Hore

**WHO THEY ARE**

<table>
<thead>
<tr>
<th>Milwaukee DMA %</th>
<th>US %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Men</td>
<td>49%</td>
</tr>
<tr>
<td>Women</td>
<td>52%</td>
</tr>
<tr>
<td>Married</td>
<td>56%</td>
</tr>
<tr>
<td>Never Married (Single)</td>
<td>29%</td>
</tr>
<tr>
<td>Widowed/Legally Separated/Divorced</td>
<td>15%</td>
</tr>
<tr>
<td>White</td>
<td>87%</td>
</tr>
<tr>
<td>Black/African-American</td>
<td>11%</td>
</tr>
<tr>
<td>Hispanic</td>
<td>7%</td>
</tr>
<tr>
<td>Other</td>
<td>3%</td>
</tr>
<tr>
<td>Employed Full-Time (35 Hours Or More)</td>
<td>53%</td>
</tr>
<tr>
<td>Employed Part-Time (Less Than 35 Hours)</td>
<td>18%</td>
</tr>
<tr>
<td>Not Employed</td>
<td>29%</td>
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<tr>
<td>No Children In Household (Under 18)</td>
<td>59%</td>
</tr>
<tr>
<td>One Or More Children</td>
<td>41%</td>
</tr>
<tr>
<td>Two Or More Children</td>
<td>23%</td>
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<td>Three Or More Children</td>
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**WHO THEY ARE**

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<th>Market Demographics (vs. US)</th>
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<td>12-17</td>
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<td>18-24</td>
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<td>35-44</td>
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<tr>
<td>45-54</td>
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<td>55-64</td>
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<tr>
<td>65+</td>
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<th>Market Household Income (vs. US)</th>
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<tr>
<td>&lt;$29,999</td>
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<tr>
<td>$30,000-$39,999</td>
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<tr>
<td>$40,000-$49,999</td>
</tr>
<tr>
<td>$50,000-$74,999</td>
</tr>
<tr>
<td>$75,000-$99,999</td>
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<tr>
<td>$100,000+</td>
</tr>
</tbody>
</table>

**MARKETPLACE**

<table>
<thead>
<tr>
<th>Local Ad Revenue (Mil)</th>
<th>2006</th>
<th>2007</th>
<th>% CHANGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Spot Television</td>
<td>$176.4M</td>
<td>$169.3M</td>
<td>-4%</td>
</tr>
<tr>
<td>Newspaper</td>
<td>$87.8M</td>
<td>$75.8M</td>
<td>-14%</td>
</tr>
<tr>
<td>Radio</td>
<td>$50.9M</td>
<td>$51.6M</td>
<td>1%</td>
</tr>
<tr>
<td>Outdoor</td>
<td>$25.5M</td>
<td>$28.3M</td>
<td>11%</td>
</tr>
<tr>
<td>Local Magazine</td>
<td>$4.4M</td>
<td>$4.2M</td>
<td>-5%</td>
</tr>
</tbody>
</table>

**Local Online Ad Revenue (Mil)**

<table>
<thead>
<tr>
<th></th>
<th>LOCAL</th>
<th>NATIONAL</th>
<th>TOTAL</th>
<th>SHARE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pure Play</td>
<td>$.6M</td>
<td>$90.9M</td>
<td>$91.5M</td>
<td>67.3%</td>
</tr>
<tr>
<td>Newspapers</td>
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<td>$33.2M</td>
<td>$33.5M</td>
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<tr>
<td>Television</td>
<td>.1M</td>
<td>$23.4M</td>
<td>$23.5M</td>
<td>8.2%</td>
</tr>
<tr>
<td>Magazines</td>
<td>.1M</td>
<td>$23.4M</td>
<td>$23.5M</td>
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<tr>
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<td>$283.3M</td>
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**SQAD Cost Per Point TV Monitor**

<table>
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<tr>
<th>TELEVISION</th>
<th>P25-54</th>
<th>EARLY AM</th>
<th>EARLY NEWS</th>
<th>PRIME</th>
<th>LATE NEWS</th>
<th>PRIME</th>
<th>LOCAL</th>
<th>NATIONAL</th>
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<tr>
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<td>68</td>
<td>▼ 84</td>
<td>▲ 112</td>
<td>105</td>
<td>211</td>
<td></td>
<td>$182</td>
<td>$87</td>
<td>$269</td>
<td></td>
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<tr>
<td>February '08</td>
<td>88</td>
<td>▼ 139</td>
<td>▲ 222</td>
<td>▼ 183</td>
<td>▼ 100</td>
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<td>▼ 85</td>
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<tr>
<td>December '07</td>
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<td>▲ 277</td>
<td>▲ 228</td>
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<td></td>
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<td>▼ 85</td>
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<tr>
<td>September '07</td>
<td>105</td>
<td>163</td>
<td>265</td>
<td>211</td>
<td></td>
<td></td>
<td>$182</td>
<td>▼ 87</td>
<td>▲ 100</td>
<td></td>
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**SQAD Cost Per Point Radio Monitor**

<table>
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<tr>
<th>RADIO</th>
<th>PIB-49</th>
<th>AM DRIVE</th>
<th>MIDDAY</th>
<th>PM DRIVE</th>
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<td>▼ 90</td>
<td>▼ 80</td>
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<tr>
<td>February '08</td>
<td>▼ 90</td>
<td>▼ 85</td>
<td>▼ 100</td>
<td>▼ 100</td>
</tr>
<tr>
<td>December '07</td>
<td>▼ 96</td>
<td>▼ 91</td>
<td>▼ 102</td>
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<tr>
<td>September '07</td>
<td>97</td>
<td>87</td>
<td>97</td>
<td>97</td>
</tr>
</tbody>
</table>

**COLOR KEY:**

- Trending Upward
- Trending Downward
Items In Household (vs. US)

- Wireless/Cell Phone Subscribers: 66%
- DVR (TiVos, etc.): 29%
- DVD Player: 60%
- Digital Camera: 48%
- HDTV: 66%
- MP3 Player: 29%
- PDA: 19%
- Satellite Radio Subscription: 7%
- Satellite TV Subscription: 29%
- Videogame System: 24%

Newspaper Readers
- Any Daily (Cume) 70%
- Any Sunday (Average) 62%
- Online (Past 30 Days) 20%

Out-Of-Home COMMUTING TIME
- (To Work, One-Way) < 10 Minutes 16%
- 10-19 Minutes 21%
- 20-29 Minutes 14%
- 30-59 Minutes 12%
- 60+ Minutes --
- Don't Commute --
- MODE OF TRAVEL
  - Carpool 5%
  - Drive (Not Carpool) 9%

Public Transportation (Combination of bus, tax, or others) 13%

Television Usage
- Early AM (5-9a) 30.4%
- Early Fringe (6-6p) 51.7%
- Early News (6-6:30p) 61.9%
- Prime Time (7-8p) 67.6%
- Late News (11-11:30p) 42.0%

Audio/Video Stores Shopped Past 12 Months (HHL)
- American 10% Radio Shack 23%
- Best Buy 30% Sam's Club 6%
- Circuit City 10% Sears 7%
- kmart 6% Target 19%
- No Audio/Video Store Shopped 55%

Radio Spending, Past Five Months
- McDonald's = $82
- Time Warner = $102
- Sprint Group = $79
- Toyota = $66
- Verizon = $56
- Telephone & Data Systems = $47
- News Corp. = $37
- General Motors = $32
- Cables = $29

Radio Ratings
- PERSONS 12+, FALL 07-WINTER 08 (RANK)
  - WTMJ-AM 11.5-9.3 (1)
  - WIML-FM 5.8-7.6 (2)
  - WWKL-FM 5.0-5.0 (3)
- PERSONS 18-34 WINTER 08 (RANK)
  - WXSS-FM (1)
  - WKMJ-FM (2)
  - WHZZ-FM (3)
- PERSONS 25-54 WINTER 08 (RANK)
  - WHCQ-FM (1)
  - WJMN-FM (2)
  - WWKL-FM (3)

Radio Formats
- 4 newsTalk, 2 AC, 2 classic rock, 2 country, 2 hot AC, 2 sports, 2 urban AC, 1 adult hits, 1 alternative, 1 CHR/top 40, 1 Christian AC, 1 classic country, 1 classic hits, 1 gospel, 1 oldies...

Top-Selling Albums
- ARTIST TITLE
  - Neil Diamond HOME BEFORE DARK
  - Toby Keith TOBY KEITH 35 BIGGEST HITS
  - Clay Aiken ON MY WAY HERE
  - Josh Groban AWAKE LIVE
  - Madonna HARD CANDY

Web Connection (HHL)
- Cable Modern 33%
- Dial-Up 16%
- DSL 24%
- Other Connection 29%

Cable Penetration
- Cable, Non ADS 63.9%
- Digital Cable 17.0%
- Cable With Pay 27.7%

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Radio Ownership
- Owner Clear Channel
  - Station 4 FM, 2 AM (6)
  - Station 4 FM, 1 AM, 1 FM (2)

Radio Formats
- 4 newsTalk, 2 AC, 2 classic rock, 2 country, 2 hot AC, 2 sports, 2 urban AC, 1 adult hits, 1 alternative, 1 CHR/top 40, 1 Christian AC, 1 classic country, 1 classic hits, 1 gospel, 1 oldies...

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  - WHCQ-FM (1)
  - WJMN-FM (2)
  - WWKL-FM (3)
Why, Yes, Timmy . . . Promotion Is Rocket Science

Finally, Bob Catania’s “official” press announcement arrived, revealing where he’s been for the past few weeks: Mr. Catania, along with New York-based promo pro Jimmy Fay, have joined label services company Rocket Science and Adrenaline Music Group to head up the company’s new radio promotion department, working with Rocket Science owner Kevin Day and Adrenaline GM Bob Divney. Fay most recently worked for Geffen Records prior to that he spent many years with RCA. Catania spent the last three years at Chime Entertainment, but has an impressive résumé that includes senior VP roles at Bubl, Giant, Geffen and Island. “I’m truly excited to be joining forces with my good friends Kevin Day and Bob Divney,” Catania says, sounding surprisingly sincere. “It’s rare that a ‘new picture’ organization comes along in our industry, but the model they have created with Rocket Science and Adrenaline is clearly the future, as evidenced by the tremendous growth of both companies in the past couple of years. It was important for me to be part of a vital, forward-thinking company, and this fits the bill.” Catania can be reached at bcatania@myrocketscience.com; find Mr. Fay at jimmy@adrenalinemusicgroup.com.

Meanwhile, congrats to Will Tanous on his promotion from senior VP of corporate communications to the far more awesome-sounding title of executive VP/chief communications officer for the whole damn Warner Music Group.

The Programming Department

Bob Catania

• Bonneville triple A KSWD (100.3 the Sound)/Los Angeles has snagged format fave Haley Jones as APD/MD. This casting coup marks a return to radio for Jones, who had been senior director of artist development and promotion for Sony/RED, but is best-known for her many years of experience at KMTT/Seattle and KFOG/San Francisco. “Haley exemplifies the quality of talent and people who are finding themselves drawn to our mission,” Sound PD Dave Beasing says. “Smart, original and all about good music—that’s Haley and that’s the Sound. Could there be a better fit?” [Ed. note: That was a rhetorical question; please don’t shout out an answer.]

• Programming pro Don Hallett, who was PD of Beasley’s AC KFRR (Fresh 102.7) and classic hits KKJZ/Las Vegas, has left the building, a year after he arrived in the City of Plentiful Buffets. Hallett arrived in May 2007 to program then-hot AC KSTJ (Star 102.7)—which flipped to Fresh in September 2007—and he’s known for his time as a consultant, PD of WMVX (Mix 106.5)/Cleveland and for a decade of programming Saga AC WSNY (Sunny 95)/Columbus, Ohio. Hallett can be reached at 702-540-6007 or dhallett@beasley.com.

• WKST (96.7 Kiss FM)/Pittsburgh APD/creative services director Drew Hall scores the big transfer to Clear Channel sister WFLZ/Tampa as on-airline creative services director, effective June 16. “I’ve been familiar with Drew’s work for over four years, and I’m confident that he will fit into our family nicely,” FLZ PD Tommy Chuck tells ST. “His mom paid me to say that he is very passionate about radio, a hard worker, versatile, dependable and creative. Plus, he’s a really nice guy.”

• Clear Channel CHR/top 40 WKFS (Kiss 107)/Cincinnati MD Jordan adds festive APD stripes and an in-house radio/creative services director, effective June 16. Jordan has been with Kiss since March 2004, and is currently living in Hawaii, the former is now going pretty well those days. “Jordan makes me look smart; I’m glad he’s sticking around,” says his boss, PD Mark Anderson.

• Greg “Gonzo” Sutton is leaving the PD/better homes and gardens at Clear Channel alternative WXSR (X101.5)/Tallahassee, Fla., after three years. But don’t worry, it’s for a good cause. “I’m going to focus more on my company, Ray-Scott Management, and other business projects that I’ve been constantly putting off just so I could keep getting my jollies by making people laugh every day for over 10 years,” Sutton tells ST. He can be reached at greg@rayscottmgmt.com.

• After a 13-year run at Ingleside alternative WBRK (CD101)/Columbus, Ohio, night jock Rudy Gerdeman is leaving for afternoons at Cumulus alternative WRWK (106.5 The Zone) in exotic Toledo.

Pic O’ The Week

“I’ve been triple-dog-dared by Robbie Lloyd and Dave Beasing to send you this photo—and I will also lick a frosty flagpole in the winter,” says Todd “Huku” Em Noker, PD of Simmons alternative KXRX (X96)/Salt Lake City, as this picture of “American Idol” finalist David Archuleta mysteriously plunked into our inbox. Utah native Archuleta recently stopped by country sister KECA (101.5 The Eagle), and Noker was on hand to capture the occasion for posterity. “Note the idiot standing behind the Idol with the dumb look on his face taking pictures like a crazed lunatic . . . yep, that’s me,” he says. “So much for my street cred. The pictures were for my mother, I swear. She loves David Archuleta.”
Quick Hits

Here's some good news about Mike Opelka, who spent the better part of 10 years at WKTU/New York: He's resurfaced across the street at CBS Radio rocker WXRX (92.3 K-Rock) as executive producer of the syndicated "Ope & Anthony Show," also enjoyed daily on XM, Opelka fills a position that has been open for a while. His decade of decade at 'KTU included executive-producing various morning show incarnations of the "Somebody & Goumba Johnny" show to RuPaul to the late "Wake Up With Whoopi" before leaving the company in July 2007. "I'm thrilled to be working with geniuses who also understand what radio is supposed to provide for its listeners, clients and employees. Wow, indeed," Opelka tells ST.

Clear Channel alternative KDE (102.1 the Edge)/Dallas has arrived at its new morning solution: "The Billy Madison Show." The move will return MD Alan Ayo to middays, which will come as sweet relief from having to set his alarm ungodly early; Ayo has been filling in on the dawn patrol since January when the syndicated Lex & Terry segued to sister KEGL (the Eagle), Madison, accompanied by his producer Derek Allgood, is inbound from Clear Channel rhythmic KTBT (92.1 the Beat)/Tal'sa. They will team with Vydra, who has been doing middays for the past few years at Citadel country KKN (96.7 the Wolf)/New Orleans; she used to co-host mornings there when the station was still alternative.

A dude known simply as Hammer is headed to Phoenix to do overnight shifts, aka "really, really early morning drive," at Sandusky rocker KDKB. It's a substantial market upgrade for Señor Hammer, who was most recently MDAfternoon talent at Riverbend active rock KCVI (K-Bear 101)/Idaho Falls, Idaho. He replaces Stephanie Wilson, who went to work for AZ Family Channel 3 TV.

Regent rocker WQBS (100.3)/Albany, N.Y., has handed over the night shift to market vet Dave Hunter, who previously worked across the street at Clear Channel classic rock WPXY (DPY 106). Hunter will replace Jeff Levack, who is moving to country sister WNGA to become the morning show producer for Sean & Richie.

Alli Morgan, who has spent her entire 10-year career in South Jersey radio, most recently as morning co-host on Equity rocker WZXL/Atlantic City, is headed even farther south to do middays for PD Jay Nachlis at Curtis Media rock WBBB (96 Rock)/Raliegh.

Univision rhythmic KPTY (Party 93.3)/Houston has made a major change in mornings, replacing "The Mexican" (Chico and Latin Rascal) with ABC Radio Networks' syndicated "Big Boy's Neighborhood." There is one survivor from "The Mexican": Co-host Cristal Bubblin, who joined Party 93.3 in February, has moved to middays. And there's more—former night jock Crisco Kidd, who has been interim afternoon personality, is now permanent in the shift, and Kietti is now doing nights. Latin Rascal can be reached at latinrascal@hotmail.com.

Robby Bridges heads down I-95 from afternoons at WCTK (Cat Country 98.1)/Providence to the same shift at WWEB/Providence, Conn., plugging the gap created when Peter Bush left to pursue auto racing. . . . no, we're not kidding. Bridges leaves Providence after 13 years; he spent the last five at Cat Country. Look for him to crack the mic in Bridgeport June 2.

Contrary to what you may have read elsewhere, Dee Alexander is not returning to AC WRMM (Warm 101.3)/Rochester, N.Y. Alexander, the former longtime co-host of "The Tony & Dee Morning Show," did not survive the transition earlier this month when Entercom sold Warm and two other stations to Stephens Media. What we do know is that Alexander will instead return to Entercom's Rochester cluster, doing some stuff on- and off-air.

Condolences

Our thoughts are with WRQX/Washington morning legend Jack Diamond, whose mother and self-described "best friend," Anne Fischer, passed away May 9, just one day after her 85th birthday and the day before Mother's Day. "My mom was truly a one-of-a-kind woman," Diamond says. "Not only in my life, but to everyone she met. She was a rare warm and kind soul who had a smile and a nice word for everyone. She was my hero in many ways." Friends and fans of Diamond can make a contribution to the Alzheimer's Assn. at alz.org in Fischer's name.
THE INDUSTRY STANDARD FOR MUSIC MONITORING

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BDS

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CONTACT IN CANADA  TEL: 604.736.4861  E-MAIL: info@BDSradio.ca

www.americanradiohistory.com
Steven Zap began his career in the music industry in 1987 as one of the first 20 employees with Virgin Records America. He worked his way up the corporate ladder with executive positions at MCA, Reprise and ultimately Warner Bros., where he was VP of promotion. Then, on Sept. 12, 1998, with a prominent new head of promotion for the company in place, pink slips started flying. “He came in and fired everybody,” Zap says.

Likewise, Curb Records veteran Bob Catania, who started in the mailroom of a record distributor in 1976, put in time at RCA, Island — where he worked U2’s legendary “The Joshua Tree” — and Geffen Records. Through nearly 30 years in the business, he had endured his share of company sales and consolidation. But, he says, “I prided myself on never being stuck in one way of doing my job and always evolving with the business. I tried to stay on the cutting edge in order to stay relevant.”

Within a month of his wedding — “without warning or reason!” — on Nov. 18, 2004, Catania went to a corporate breakfast, where he figured the agenda included year-end bonuses and raises amid Curb’s robust success in crossing artists from country to pop. Instead, he was informed that his position was being eliminated. “It came from left field. It was the biggest shock of my career,” he says. “I'm still not sure what happened.”

Such scenarios have played out time and again throughout the past decade, as thousands of record industry veterans — whether 10 or 30 years into their career — have been dealt the merciless hand of a rapidly evolving business model. With CD sales down for seven consecutive years and a 10.3% downturn in overall unit sales between April 2007 and April 2008, according to Nielsen SoundScan, the once steel-plated security of a label career track has, for many, crumbled.

But in an industry that requires tenacity, entre-

Continued on page 14

THE BIG BOUNCE

With music sales in continued decline and EMI in the final stages of massive job cuts, a special report on how to discover new life after layoffs

By Chuck Taylor
Illustration By Stephen Webster
continued from page 13

precarious skill and survival instinct—not to mention reliance upon trusted allies—many industry leaders have found firm footing since exiting their plum label assignments by applying their expertise and relationships in new ventures. The following tales of storied vets show a renewed spirit of adventure by playing—this time—by their own rules, while revealing the lessons they've learned.

Plan Ahead
Dale Connone’s résumé is equally rich. He started his career in 1990 as a college marketing rep for CBS Records in Cleveland, worked his way up to VP of promotion at Epic, national director of pop promotion at Virgin and finally, eight years at Warner Bros. in a similar capacity. Through the years he worked such acts as Macy Gray, UB40, Neneh Cherry and Linkin Park.

“[You’re] always supposed to be fired once in your life, but somehow it had never happened to me,” he says. “I was working for a great company, running the pop department on the East Coast for a West Coast company that didn’t have a lot of pop artists.” So he admits it wasn’t a total shocker when, on June 15, 2007—a Friday, as seems to be tradition—after mountains of press that Warner was facing 400 company-wide layoffs, he was dealt his eight-ball.

“It was actually a rather pleasant firing, as these things go.” Connone was in the office early, just as the big boss arrived in town to lower the boom. “He had taken the red eye and came around the corner with his luggage in tow. Already I had said to my fellow workers, ‘I’m here to get dibs on bubble wrap,’ which Connone perhaps found more amusing than some of his fellow co-workers. He says, “I knew I’d be on three months that I was probably going to be on the list when the time came. I was sad, but it was time to move on.”

Connone was savvy enough to have already laid the groundwork for his next career move. “I got a great severance package, which I was counting on to be able to do my own thing. I realized after I got fired that I can’t be a brain surgeon. I loved music most importantly and I had great radio relationships and I love the process. As hard as it’s gotten, the path was clear to me. There was opportunity. The timing was right.”

In August 2007, Connone launched inZune Music in collaboration with Pop2Life, a marketing and promotion firm started in 2003 by another music industry vet, Eric Murphy. The company provides promotion and marketing services, artist development, digital music marketing and a field staff for working records. Working with indie and major labels, publishing companies or directly with management and their artists, inZune’s mission is to offer multimedia campaigns that include large-scale music events and mobile marketing (inZuneMusic.com). “Whether it’s radio, Internet, mobile or something to come, our mission is to always be on top of every outlet and portal to get great music into the ears—and hands—at the consumer,” the company announced when it began.

Connone says there’s only one thing he misses about his career with the major record companies: “the expense account. That’s it. I love this. I have found a vibrant music industry outside of the major labels. There’s no gloom and doom here. I just don’t know that if I were still in the major-label system I’d have the opportunity to breathe as I do now. I’ve never worked harder, and I’ve never been happier.”

Never Look Back
Former Def Jam senior VP of A&R Tina Davis, whose résumé includes development of Montell Jordan and soundtracks to the first two “Rush Hour” films and both “Nutty Professors” movies, had just signed Ne-Yo to the label and was on the verge of inking Chris Brown when an executive shuffle in 2004 left her unemployed.

“I know that if a team leaves, then everyone who is part eventually leaves also. I was counting the days for them to fire me,” she says. The very weekend before Brown was to have signed with Def Jam, Davis was laid off. However, because the young singer and his mother felt allegiance to her, she was hired as his manager, allowing her to launch management firm the Tina Davis Co.

She produced last year’s Up Close and Personal festival tour, featuring Brown, Ne-Yo, Lil Wayne, Cherish, Juelz Santana and Dem Franchize Boyz. This summer, a second leg is scheduled to hit Atlanta, Los Angeles, Miami, Chicago and New York. She also is developing artists Lil’ Scooter, Cristo Q and now Def Jam signing Karina Pasian.

Today, Davis says, “I haven’t looked back since,” though disdain lingers for the modern-day record industry: “We were our own worst enemy. Modern technology beat the music business to the punch. We were caught with our pants down and our eyes closed. iTunes, CD burners and the Internet are all technological ways to do what we did every day for a living, and charge a lot more for it. There’s an upside to technological advancement, but the side effects are life-threatening. We haven’t caught up to technology, and it’s robbing the business blind!”

Dream Big
After decades spent in regional and national sales and marketing with Elektra, WEA and Razor & Tie, Tony Pellegrino was working with the likes of Madonna, U2, INXS and Anita Baker. Multiplatinum success

client—specializing in music projects and soundtracks and film supervision. Work came quickly, he says, with the soundtracks to “Friday Night Lights” and “Strop the Yard”; writing and producing indie film “Snoop Dogg’s Hood of Horror,” then Fuse’s “Blodeg Music Battle of the Bands”; and executive-producing Lionsgate’s horror/musical “Kepo: A Genetic Opera” and indie flick “Flying Bye,” starring Billy Ray Cyrus. McHugh is now working on an eco rock/hip-hop show for Discovery’s New Planet Green channel called “Hardground Earth.”

McHugh says, “You don’t necessarily understand why things happen, but when one door closed, for me, two or three opened. I left to fulfill my dream of producing music-based films and TV shows. There’s an excitement to the uncertainty of the future. I had an amazing run in the record business, but life has been so stimulating, I have not had a moment to look back. People can apply the music connections they made to another business.”

While he admits that his income has shrunk, hope for the future is boundless. “Income starting out is smaller, but as a producer the creative satisfaction can be immense. As you retreat from the record business, you need to look at the world differently: how much creative contribution and satisfaction you can derive from a project and to be part of a hit movie or TV show. If you have the needed skills and keep getting turns at the plate, you will eventually get a hit; it’s just a question of when and how many bases you can touch on your trip.”

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After decades spent in regional and national sales and marketing with Elektra, WEA and Razor & Tie, Tony Pellegrino was working with the likes of Madonna, U2, INXS and Anita Baker. Multiplatinum success...
enjoying a break from the busyness of the day. And...click. Ultimately, the Eagles' album sold double-platinum.

Seven years later, he says, 'I've worked for majors, now I get to work for all the best artists at all the labels and am responsible for my own direction. I love it, but the world is more exciting.' Other acts he has been associated with via Azoff include Neil Diamond - whose new album 'Home Before Dark' debuted at No. 1 this month on the Billboard 200 - Steely Dan, Journey, REO Speedwagon and Van Halen. He says, 'Hey, it's the 1970s all over - except I was in grade school then, so I get to live it for the first time.' In addition, Zap is head of his own marketing/promotion firm and label, Z-entertainment. "This is an exciting time in my career," he says. "I've never been happier."

After exiting CBS, Catania formed indie promotion consulting firm Topanga Music, which ultimately was named by then-New York attorney general Eliot Spitzer's payola investigation that resulted in major radio companies instituting no-indie policies. "Timing is everything," he says. "We got off to a great start, but it came to a grinding halt a few months in. People just wouldn't talk to me. I couldn't facilitate anything positive for my clients." That led to a role as GM with Clive Entertainment, setting up day-to-day operations for the indie label. Among the companies that Catania worked with was there label services company Rocket Science and its indie label partner Adrenaline Music Group. On April 30, Catania joined the companies to head up their new radio promotion department along with promotion veteran Jimmy Fay. "This company provides everything for artists and indie labels, from graphics to sales; the only thing they were missing was promotion. It's great for me to be able to provide that link," he says. "So many artists are looking for alternative ways to get their records in the marketplace. Rocket Science [and associated label Adrenaline] released 88 records last year. For all the gloom and doom in the major-label world, this place is booming." Rocket Science (myrockscience.com) clients include Dolly Parton, Heart, Blind Melon, Wilco, Motley Crue, Collective Soul and a soundtrack to NBC TV series "Heroes."

Like the other executives who have left the major labels, Catania sees blue skies in his new role within the entertainment industry. He says, "It's easy enough to bathe the major labels, but I can't say that I miss what they've become. I miss what they were. There's fantastic stuff going on where I am now, and I go into this job every day realizing that what is new and likely to be completely different in six months - in such a good way. So many doors are opening. I see this as a place where I can spend the rest of my career. It's certainly different from where I started, but what a great place to be." 

5 Tips: A Checklist For The Recently Sprung

EMI is in the final stages of laying off 1,500-2,000 employees in a major restructuring of the global music company. And for Marcia Basichis (marcia@steinbrubahughes.com), a partner at retained search firm Steinbruhn Hughes, that's an opportunity. "That's happy hunting grounds," she says. "I can go in and look for top talents who previously might not have been on the job market."

Basichis isn't glib about layoffs, though. For starters, her son, Casey Basichis, is a rising composer. And, she says, "I've been in the business a long time and have a lot of friends struggling to keep up with what's happening." To that end, she offers some tips for your post-layoff job search. - Bill Werde, Billboard

- Surf better boards: "The Monsters and Hot Jobs do more of their business through advertising than through placing people in jobs." Instead, Basichis says, find business-specific destinations such as EntertainmentCareers.net, which is free to use. Also, many studios and labs look to cut costs by using their own online recruitment, so bookmark their corporate pages or internal postings.

- Net work: Consider LinkedIn.com a mandate. "Not only can you connect with people you know but you can see who they and their friends know," says Basichis, who recommends the $20-per-month version, which lets you contact a much larger network. You can use the free version to locate a name and a company," she says. "But being able to send a direct e-mail is more effective to reach someone who may be difficult to get on the phone."

- Do diligence: "If you've been in the entertainment industry for a long time, everyone is very proud of their accomplishments," Basichis says. "Don't focus too much on what you have done. Focus on what you can do for the company." That means identifying companies you may want to work for, getting on their sites and doing your homework. "It catches an internal recruiter's eye if the language you use for your cover letter or the bullets on your résumé match exactly what their company is doing."

- Stay current: "It's so important to keep up with changes in the industry," says Basichis, who tips the myriad available seminars and conferences - some of which offer free day passes - as ways to keep up on industry trends and network. "If you can educate yourself with what's going on," she says, "you up your chances altogether."
Why Sean Hannity's staff is filled with former interns

Rewarding Passion

Mike Stern
MStern@RadioandRecords.com

The simple truth is that Sean Hannity is a radio guy through and through. Regardless of his successful TV ventures, the ABC Radio Networks syndicated host says that he loves radio. "When that light goes on every day at 3 o'clock, I just change," Hannity says. "It's been like that from the very first day I got on the air."

Throughout his career, Hannity has also recognized that same passion for the medium in others and helped them cultivate their careers. A large percentage of the people who work with him or have worked for him started as interns. Executive producer James Grisham started as a call screener, while senior producer Alisha Blankenship—as well as all the current associate producers—also started as interns. Eileen LaFreeze, who works in affiliate relations, began as Hannity's assistant at Fox.

Most likely it's Hannity's own enthusiasm for radio that drives this phenomenon. "I would rather have somebody with enthusiasm and love and passion for the medium come in the door not knowing anything but just loving the medium," he says.

Just Like When He Started
"We run into good people that have a great work ethic and great enthusiasm," Hannity says. "They love radio, have a passion for it and they want to be around it." Those qualities remind him of someone: "That's how I was when I got around the radio station."

Hannity recalls, "I wanted to be there, and I spent all my spare time there. From the very earliest days when I got to hang around a radio station, I never left. When I got my first professional job in Huntsville [Ala.], I lived around the block and spent probably 18 hours a day in a studio, cutting tape and slicing it together, learning how to do commercials and just messing around."

Hannity's Humble Beginnings

When asked who helped build his career, ABC Radio Networks host Sean Hannity points to legendary talker Barry Farber, who currently hosts a syndicated weekend show for Talk Radio Network. Hannity recalls, "I was doing a local show in Huntsville, Ala. Barry came to town to do an appearance and we became good friends. He let a local host from Huntsville fill in on his national show, and I remember that was a big thrill for me."

Hannity also names Premiere's Rush Limbaugh as someone he owes a debt of gratitude. "Obviously when I got to fill in for Rush, that was the opportunity of a lifetime. I don't think I'd be syndicated today but for that opportunity." He adds that everyone in talk should offer a nod to the longtime personality. "We're all blessed because Rush Limbaugh is such a huge cume magnet. Everyone in the industry owes him a debt of gratitude as far as I'm concerned. He brings so many people into the talk format. We all benefit because of him." —MS
MAY 23,

with friends on radio." Now, he says, "I've noticed those qualities in people and they are not necessarily people that want to be on the air as much as people who just love radio. Almost everybody on my stuff in some capacity started out that way."

But Hannity swears that helping younger people who share his passion for the medium isn't something he sets out to do consciously. "It just happens. It honestly is just as spontaneous as anything can be." Having said that, he adds, "If it's obvious they have a passion for it, we do everything we can do to work with them in."

Nurturing enthusiastic young broadcasters does provide benefits. "We have a backlog of people we could hire tomorrow," Hannity says. "Wonderful people that have great attitudes, that get and like the show, that are fun to be around and have a good time."

A Prime Example

An example of a career that Hannity positively influenced is that of Eric Stanger, director of talk programming for ABC and director of affiliate relations for Hannity's radio show. "There is nobody out there who is more of a mentor to me than Hannity," Stanger says. "I know he's my boss, but we also are very good friends. He taught me everything I know about radio."

Stanger was an intern when he first met Hannity. That led to his first paid radio job as Hannity's producer from 1992 to 1996 at Clear Channel talk WGST/Atlanta. "Then he went to Fox and I went to produce [Westwood One's] Tom Leykis show," Stanger recalls. He rejoined Hannity, producing his show at Citadel talk WBIC/New York, then left again for a job at co-owned talk KABC/Los Angeles. Stanger eventually returned to Hannity's camp for a third time, in his current role.

Hannity says he never stood in Stanger's way as he made career decisions: "He left me twice and came back. We always stayed friends, always stayed in touch. I never wanted to hold him back. He's a friend first, and I just want the best for him."

That story checks out with Stanger, who says his friend and boss has "been nothing but super-supportive about everything—not only with me leaving but with coming back, too." He then mentions something that unfortunately is rare in radio: "I'm very loyal to him, and he's been very loyal to me."

Now Stanger tries to pass along the same guidance and opportunity he was given. "When I have the opportunity, I try to help the younger guys and girls who work on the show as much as I can," he says. "It's always fun for me to see the younger ladies and men who have come up and gone from intern to full-time producer to senior producer."

Helping Friends

Other hosts, such as Westwood One's Dennis Miller and ABC Radio's Mark Levin, acknowledge Hannity as having offered helpful advice as they launched their shows. Again, Hannity says it's not something he consciously sets out to do. "I just have friends," he says. "It's really not any more complicated than that. When people that I like are getting into the business, if they ask my advice or if they want it, of course I'll give it to them."

Sometimes Hannity even recruits new talent. "I begged Mark Levin to do a show because I knew he had all this talent, and now Mark has become one of the greatest success stories of our industry." Some would argue that Hannity's willingness to help other hosts could be counterproductive but he doesn't see it that way. "I know that there's this competitive nature in the industry but I've never really felt it," he says. "I go so far as to say: 'I can't think of any enemies I have in this business,' then pause before adding, 'Well, maybe one or two, but I can tell you that it has nothing to do with me. It's all in their minds.'"

Not everyone shares Hannity's passion for the industry, he admits. "For some people this is a monopoly game," but after 20 years, he can still say, "It's fun to be on the radio. I've never lost that feeling since the day that I started. If other people aren't having fun in radio, then they are missing the whole point."
Chesney Wins Again, Lambert Surprises At ACM Awards

Sony BMG Nashville executives and artists were in a celebratory mood after the label group’s seven wins at the 43rd annual Academy of Country Music Awards May 18 in Las Vegas. Kenny Chesney claimed his fourth consecutive entertainer of the year trophy, along with vocal event (“Find Out Who Your Friends Are” with Tracy Lawrence and Tim McGraw), and Brad Paisley walked away with top male vocalist for the second year and also won for video of the year (“Online”). Carrie Underwood was named top female vocalist for the second consecutive year, and Miranda Lambert was honored with album of the year for “Crazy Ex-Girlfriend.” Brooks & Dunn extended their lead as the most-awarded act in ACM history with another top vocal duo victory.

From left at the label group’s post-show dinner are Sony BMG Nashville executive VP Butch Waugh, Ronnie Dunn, Underwood, Kix Brooks, Lambert, ACM show host Reba McEntire, Paisley, Chesney, Sony BMG Nashville chairman Joe Galante and executive VP of A&R Renee Bell. Photo: Tyler Powell/Christie’s Photographic Studios.

Best In Show

Show Dog Nashville artist Toby Keith, left, hosted the Trailer Choir party at his Las Vegas restaurant, I Love This Bar & Grill, on the Friday before the ACM Awards. The Show Dog Nashville trio is currently on tour with Keith. Shown with Keith is Clear Channel country KWWN/Las Vegas PD Cary Rolle.

Backstage Pass

Lyric Street trio and top vocal group winner Rascal Flatts sat down for interviews with country stations at Westwood One’s Backstage radio remote. The stations broadcast live from the MGM Grand Casino in Las Vegas for two days leading up to the ACM Awards show. From left are the band’s Jay DeMarcus, Gary LeVox and Joe Don Rooney.

Straight Shooter

MCA Nashville artist and entertainer of the year nominee George Strait enjoyed Universal Music Group Nashville’s exclusive after-party. From left are UMG Nashville chairman Luke Lewis, Strait and Strait’s wife, Norma.

New Kids On The Block

Big Machine Records labelmates Jack Ingram and Taylor Swift scored ACM top new male and female vocalist awards, respectively. Swift also performed her new single, “Should’ve Said No,” during the event. From left are Swift, Big Machine Records president/CEO Scott Borchetta and Ingram.

Best Bets

Sugarland’s Kristian Bush and Jennifer Nettles celebrated wins for single record of the year and song of the year for “Stay” with Universal Music Group Nashville executives at the label group’s after-party. From left are UMG Nashville senior VP of artist, media relations and creative services Jason Owen; Sugarland’s Bush and Nettles; UMG Nashville chairman Luke Lewis; and Cellman Management’s Hellen Rollens.

Hey, big shot! E-mail high-resolution photos from your promotions, appearances, promo tours and other radio and record industry events to ACahill@RadioandRecords.com.
New Kids: ‘80s, ’90s And Today

New Kids on the Block draws its first pop chart ink in 16 years, as “Summertime” (Interscope) debuts at No. 34 on CHR/Top 40. While the song marks the Kids’ first appearance on the 15-year-old Nielsen BDS-based tally, the group owned the then-numbered CHR chart from 1988 through 1990, placing nine consecutive songs in the top 10, including three No. 1s (see Spin Spotlight, left). “Summertime” is the group’s first chart appearance since “If You Go Away” wrapped up a six-week run (after peaking at No. 22) in the March 27, 1992, issue. New Kids’ new album is due Sept. 9, with a tour set to kick off the same month.

Sober reality check: When the act’s first hit, “Please Don’t Go Girl,” debuted the week of July 29, 1988, the following solo artists on this week’s CHR/Top 40 list were not yet born: Chris Brown, Miley Cyrus, Sean Kingston, Colby O’Donis, Jordin Sparks and Taylor Swift.

Arnold Tribute Touches Chart

Country Music Hall of Fame member Eddy Arnold, who died May 8, returns to the Country airplay chart for the first time in a quarter-century, as “To Life” (RCA) takes the Hot Shot Debut at No. 49. Arnold becomes the only country artist in history to debut a track in each of the past seven decades starting when “Each Minute Seems a Million Years” peaked at No. 5 on sizer publication Billboard’s country chart in 1945. Arnold most recently appeared on the airplay list with “The Blues Don’t Care Who’s Got ‘Em” in early 1963. His chart history during the ’60s is represented by one title, a duet with LeAnn Rimes on his signature song, “Cattle Call” (Curb), which debuted in December 1999 on Billboard’s Top Country Singles Sales. RCA began soliciting spins on “To Life” as a 90th-birthday tribute this week, before Arnold died at age 89. He would have turned 90 May 15, the day of most of the song’s airplay.

Between 1947 and 1960, Arnold topped the country radio scorecard 28 times.

Coldplay’s ‘Hill’ Climbs To Triple A Peak

Coldplay posts its fifth Triple A No. 1, and matches its fastest jump to the top spot as “Violet Hill” (Capitol) ascends 2-1 in its third chart week. “Hill” equals the time frame that the aptly titled “Speed of Sound” needed to race to pole position in May 2005. Coldplay is the eighth act and fifth group to log five No. 1s at the format. “Hill” also becomes the group’s fifth Alternative top 10 (1-4-10).

Hot Stylist ‘Lookin’ Good

Chicago rap trio Hot stylz’ Hot stylz. earns the Urban chart’s best start by a new act in four years as “Lookin’ Boy” (Zomba) featuring Young Joc debuts at No. 11. The last rookie artist to open at such a lofty rank was Lloyd Banks, also at No. 11, with “On Fire” on the May 14, 2004, chart. The last group to ink a higher debut was Destiny’s Child with “Survivor” (No. 6) in September 2001.

With two other new entries in the top 10—The Game’s “Game’s Pays” (Interscope), featuring Keyshia Cole, at No. 26 and Lloyd’s “Girl Around the World” (Universal Motown), featuring Lil Wayne, at No. 28—they Urban chart sports the most simultaneous top 30 debuts since three titles bowed on Nov. 3, 1995.
SOUND DECISIONS

Graduating from honky-tons to arenas, the Lost Trailers celebrate their rural country roots

‘Holler Back’ Boys

Ken Tucker
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he Lost Trailers, a band whose moniker is more than a catchy name, is finally reaping the rewards of years on the road, hard work and an innate sense of what their music should sound like. "‘Holler Back,’ the group’s current and highest-charting single to date, is No. 27 this week on R&R’s Country chart. Group members RYDER Lee (keyboards, lead vocals) and Stokes Nielson (lead guitar, lead vocals) met in a church band as teenagers, and in high school they convinced drummer Jeff Potter to join the band—known as Ryder Stokes. Soon, Nielson’s younger brother Andrew came onboard, followed by bassist Manny Medina.

The band, whose name is derived from the fact that its equipment trailers had been stolen on three separate occasions, made its debut at Willie Nelson’s annual Fourth of July picnic in 2001 in Austin. Afterward, "we just called every honky-tonk in America and would do shows for 30 bucks or gas money or whatever," Stokes Nielson says. "Looking back on that, it helped forge a band of brothers."

After two independent albums, the band released "Welcome to the Woods" on Universal Republic in 2004. The set has sold 13,000 units, according to Nielsen SoundScan.

Hooking up with producer Blake Chancey (Montgomery Gentry), the Trailers then signed with Nashville-based BNA Records in 2005. Its 2006 self-titled BNA debut has sold 16,000 copies, but none of the three singles from the set made it out of the lower regions of the airplay chart.

Things have changed under the guidance of producer Brett Beavers (Dierks Bentley), who helmed new album "Holler Back," tentatively due in late summer. "He told us, ‘Guys, your recorded music needs to be as powerful as your live performance,’ " Nielson recalls. "That was the mission of this record, to make that happen."

Nielson says the song "Holler Back," which he co-wrote with Tim James, represents real life. "I wanted to write a modern country song that celebrated the lifestyle that we grew up in and where we grew up—south Georgia for me and eastern North Carolina for Ryder. It was very rural, and the high time on the weekends was to go out in the pecan fields and have a party out in the woods. We would go back to the holler every weekend."

Country KMRQ/Seattle MD Tony Thomas says that even though the station hasn’t played other releases from the Lost Trailers, the new one made sense. "‘Holler Back’ has a sense of fun and originality that jumped out at us," he says. "More than ever we need acts who have an identity, and these guys have real personality."

After playing roadhouses and clubs for eight years, the band—which has opened or will open for Carrie Underwood, Trace Adkins, Montgomery Gentry and Kenny Chesney—is experiencing a new high. "We’re used to rolling into the local honky-tonk that it’s weird to drive past that honky-tonk and go to the arena," Nielson says. "It’s a very surreal feeling."

"It’s amazing how much road work you can do and how many shows you can play and nothing matches a real hit song that connects with country listeners," he adds.

Ace Plays His Card Right

The first artist released under Miami DJ/producer Khalil’s We the Best label by way of Def Jam, Ace Hood entered R&R’s Rap chart nine weeks ago with his first single, “Cash Flow.” The Runners-produced track, featuring T-Pain and Rick Ross, is No. 21 on the tally and has sold 7,000 digital copies, according to Nielsen SoundScan.

Hood signed with We the Best late last year after a chance meeting with DJ Khalid. The 19-year-old rapper made such an impression that the entrepreneur called him that same night. "He said he loved my hunger and wanted to hear me on a big record. So he sent over his ‘I’m So Hood’ track and I ripped it down,” the Florida, native says.

Hood is now preparing for the Aug. 26 release of his debut album, “Gutta.” Trick Daddy, Plies, Flo Rida and Akon are among the set’s other guests, while DJ Navz, Cool and Dre, and Gold Rush lend their production talents. The title track will be the follow-up single set to be released next month.

"It’s such a blessing to me—that’s all I can say,” Hood says about his recent chart ink.

—Mavis Courneyea, Billboard

Teen Spirit

Don’t call Justin Nozuka a typical teen pop star—after all, he talks about promotional strategy with the ease most of his peers talk about, well, the prom.

In support of his April 15 debut release, "Holly," 19-year-old singer/producer Nozuka will be featured as a VH1 You Oughta Know artist and a Barnes & Noble "Discover" selection, and is currently a Clear Channel Online artist of the month. Released on Glassnote Records, the album has sold 6,000 copies, according to Nielsen SoundScan.

"I was revered the first time I saw him perform,” Glassnote founder Daniel Glass says. "Here was a 17-year-old singing incredibly complex songs, and he had these fantastic guitar skills and a soulful, versatile voice.”

When asked about his plan for kicking off his career, Nozuka answers like an old industry pro. "I did a record on my own about a year-and-a-half ago, and I knew I didn’t want to sign a deal right off the bat, so I got a good lawyer and a manager and toured first,” he says sagely. "This type of thinking and patience would be impressive for a musician at any age, but it’s especially noteworthy because Nozuka was barely out of high school when he assembled his dream team."

"We saw Justin perform at Glass’ house, and we were impressed with how far beyond his years he was,” VH1 executive VP of talent and music programming Rick Krim says.

Glass plans to make re-creating Nozuka’s intimate performances a key part of the marketing plan. "I want people to see him in small settings, because so many of the people who have embraced him this far first saw him that way,” he says.

But Nozuka doesn’t want to stay in front of small crowds for too long. "I’m really interested in bringing quality art to a big audience,” he says.—Conrey Hardin, Billboard
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A treasure trove of information and gratitude: Part one of two

Mentoring: The Art Of Paying It Forward

Kevin Carter
K Carter@RadioandRecords.com

It's a pretty amazing phenomenon—as busy as we all are in our daily work activities—that when the topic of mentoring comes up, it invariably prompts us to pause for a few precious minutes and honestly reflect upon the names of the people who took time to share their knowledge and belief in our potential—and through the art of that selfless process, helped us achieve the positions that we enjoy today.

Reaching out to a cross-section of industry pros to share their own mentoring experiences, I ended up with such a treasure trove of information and gratitude that this feature may well extend past its planned two parts and become a semiannual look at an art that must not be allowed to die.

Tim Richards, Clear Channel/Tucson regional VP of programming

I've had many mentors through the years. Some of the very special people I have been blessed to learn from:

Dave Shakes took me under his wing as an intern at WBBM (B96)/Chicago, giving feedback and encouragement. He also gave me my first major-market job doing part-time on B96. He's a genius and a natural leader.

Jim Lawson offered me an MD/midday position at WVIC/Lansing, Mich., and was great at a great many of things.

Mark Todd is a programming vet and taught me how to take teamwork and turn it into family.

Greg Strassell has stayed on top of the programming field for good reason. His strategic vision is as strong as it gets in radio. Greg knows how to win and how to make it fun getting there.

Guy Zapolone is the Jedi of programming. He has amazing vision. I've been very fortunate to work with Guy through the years and I appreciate him on many levels.

Buddy Scott. When people talk about having a good "guy" for the business, Buddy wrote that book. He could feel the business in his soul and innately knew how to get things done.

Tom Poleman is the PD I wish I could be. He's like the Michael Jordan of radio. He does it all as close to flawlessly as I've ever seen.

Jimmy Stael has passion and patience, which is a rare find in our world, and he's great at almost everything.

Alan Sledge is a master of many things. I've learned to look at the business through a completely different lens working with Alan. He's inspi-ring and makes working in a constantly changing business fun and exciting.

It's very hard to come up with the names on this list—because I learn from everyone. A few others that come to mind are Johnjay & Rich, John Ivey, Steve Davis, Debbie Wagner, Susan Karis, Mojo, Mark Medina and Smokey Rivers.

The valuable lessons I learned from these people could form a rather large book. The biggest lessons involve managing people. Treating others in the way you want to be treated is paramount. Motivation and inspiration are some of the many things that I am still learning from these and other mentors. I try not to let them down.

As to whether I've taken anyone under my wing as a result of my own experiences, it's an interesting question. I don't think you can declare yourself someone's mentor. That honor is bestowed upon you directly by them.

-Tim Richards

'I don't think you can declare yourself someone's mentor. That honor is bestowed upon you directly by them.'

Bob Catania, Rocket Science/Adrenaline co-head of promotion

My mentor is Herb Rosen, one of our industry's first promotion men. Herb is a rare breed who began promoting records in the '50s and was still promoting up until a few years ago. Herb saw it all and did it all.

As a new national guy in the early '80s, Herb was my daily sanity check as I tried to sort out all that this business was. We had breakfast every Thursday at the Cosmic Diner in New York, and he always gave me great advice, whether it was business or personal. After moving to Los Angeles, I kept in touch via phone but every New York trip included a Thursday breakfast, a tradition that continues to this day.

Herb taught me so much, but maybe his most valuable advice was to never live above my means, which allowed me to survive all the salary swings that I experienced in my career. His calm reassurance after all my career moves, including my latest, always gives me comfort. I always looked upon Herb as a second dad, and when I lost my own dad, Herb's guidance was that much more important. I like to think I've been a great mentor to many in this business, and I learned that skill from Herb.

Keith Clark, CBS Radio/Pittsburgh VP of programming

My earliest mentor was Monte Lang, former president of the Armstrong Group of stations. I worked for him in St. Louis, then he bought his own stations and hired me for my first PD job in Winston-Salem, N.C. Monte recognized my strengths and steered me away from my weaknesses. He was tough, he liked people who took ownership and worked hard. He was slow to compliment, but when he did, I knew it really meant something. He didn't always make me feel good, and he didn't tinker around my feelings. But I knew he cared. That made me work harder to be better, to improve everything I did.

He taught me to be honest and not play games. People like to feel good but they need to hear the truth from a manager in order to become the best they can be. Working with Monte made me better, even though I was uncomfortable at times with his critique. His goal was to make me better—not just have me like him—and he did that without me hat-ing to come to work. I've liked other people more, but I've never respected anyone more.
**NEW AND ACTIVE**

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**TOTAL STATIONS**

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Working with a mentor on a daily basis prepped Chris Tyler to simultaneously program WJMN and WXKS/Boston

THE CADILLAC OF MENTORS

Darnella Dunham
DDunham@RadioandRecords.com

For programmers, the gauge of success is typically ratings achievements. But the measure of one’s legacy is often the quality and effectiveness of his or her successor. After 18 years at the stations that would become Clear Channel’s Boston cluster, Cadillac Jack has experienced no small amount of success. In 1994 he was named PD of WJMN (Jam’n 94.5); seven years later he added programming duties of CHR/top 40 sister WXKS (Kiss 108). The former ranked No. 1 12+ in the winter Arbitron, the latter was No. 3.

On Jan. 31, the stage was set for Cadillac Jack to pass the day-to-day programming baton for the two top-rated stations to his successor and, in so doing, take another step toward ensuring his and the stations’ legacies. That’s the day he was promoted to OM of Clear Channel/Boston and simultaneously named PD of urban sister WWPR (Power 105.1)/New York. He has since relocated to the market to establish New York as his primary base.

Less than a week after his promotion, Kiss 108 MD/overnight personality and former Jam’n 94.5 MD Chris Tyler was appointed PD for both stations.

At the time Cadillac Jack’s move was announced, Clear Channel/New York senior VP of programming Tom Polenman called him “one of a small handful of programmers that I’ve depended on through the years for programming advice . . . a brilliant programmer who understands the importance of blending art and science, and an outstanding leader.”

The veteran Boston programmer’s leadership and mentoring skills have helped Tyler flourish. In announcing his successor, he told R&R earlier this year that “one of the most satisfying things about my job is the ability to see deserving and talented people grow into a role they have earned through their performance. Chris Tyler has proved himself to be a smart, passionate and unitifying leader in the time I’ve known him.”

While Cadillac Jack continues to oversee Jam’n and Kiss, Tyler, who still reports to him, now has the opportunity to put the lessons he learned from his mentor into practice while refining his own leadership style.

Tyler joined Jam’n 94.5 in 1998 as a weekend overnight jock while working full-time at WERZ/Portsmouth, N.H. He held the MD post at WERZ, but his dream was to occupy the same position in Boston. After doing weekends on Jam’n 94.5 for three months as a part-timer, Tyler earned full-time status, along with the weekday overnight shift. It wasn’t long before he began his move into the programming department—simply by asking his boss if he could sit in on a music meeting. Tyler attributes his ascension to “just being hungry and wanting to learn more all the time. I know that’s kind of corny, but that’s really how it happened.”

WELL-BALANCED

Tyler has had the benefit of years of witnessing Cadillac Jack successfully juggle two station staffs. Part of the challenge is ensuring that no one feels as though the other station is getting more attention or better treatment. “One of the things that’s cool about this place, especially once we got into the same building, is that in one way or another, I’ve worked with everybody at one point or another,” Tyler says. “So it wasn’t like I was all of a sudden taking on two radio stations, where at one of them I didn’t know anybody. I’ve known everybody here for the last 10 years.”

A programmer’s time management skills can be put to the test when overseeing more than one station. Part of the challenge is recognizing that one station’s issues may have more importance than the other’s on a given day. “It’s almost like having kids—you don’t want to play favorites,” Tyler says. “It’s a matter of prioritizing issues, like, ‘OK, I have to deal with Kiss because it’s really, really important and it’s more important than this other thing I have to do at Jam’n or vice versa.’

Having a shared staff works to Tyler’s advantage. “Our promotion and Web teams really work together as one for both radio stations,” he says. “What’s great about that is, I can go downstairs to the promotion department and all the Web people are there and all the marketing people are there and I can just hang with everybody.”

EASILY ACCESSIBLE

Tyler makes a concerted effort to spend time with the personalities at Jam’n and Kiss. “Every day I come in, I go into my office, and the first thing that I do after checking e-mail is I go in and visit each morning show. Then I’ll do it again in the afternoon—I’ll go visit the afternoon guy at both stations and pop into the studio, see what’s hot on the phones, and it might not even be work-related. We might just be talking about sports or girls or whatever. It’s really just to make sure that everybody knows I’m here and to give them face time.”

Tyler feels that connecting with the talent is just as important as his other tasks. “It’s easier said than done, because there’s plenty of days I’ll literally sit here for six hours and not leave my office, but then I think, ‘I’ve got to get out of here and mingle and talk to staff—have some sort of human interaction.’” It’s a 10-second walk to the Jam’n studio, a 30-second walk to the Kiss studio.

“The biggest reason why I do it is so when I do go and see somebody, they [aren’t] like, ‘Oh, my God, what did I do?’ I want them to know that when I walk in it’s a good thing, and not necessarily a bad thing. I don’t want people to be afraid when I walk into the room. I figure if I walk in there enough, then they’ll never be afraid.”

By fostering strong relationships with his staff and remaining approachable, it’s only a matter of time before Clear Channel/Boston’s next potential superstar reaches out for guidance from Tyler, just as he did from Cadillac Jack 10 years ago.
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Kanye West and A$AP Rocky Leads the Charge with "Homecoming" in Nielsen Ratings

10. LIL WAYNE FEAT. STEF'A MINI MAJOR "GO ROUND" WEE ORCHARD RECORDS 110,638
9. MOST INCREASED PLAYS 50 CENT FEAT. SHAWTY CRAZY "WE THE BEST" WE THE BEST/DEF JAM 107,421
8. RAP BOWIE FEAT. T-PAIN & LIL WAYNE "ELE MC" T-PAIN & LIL WAYNE 105,279
7. RICK ROSS FEAT. T-PAIN "TIME WASTED" WINTERGATE RECORDS 103,575
6. TI SEASON FEAT. 2 Chainz "BLOW IT OUT" COMPASS POINT RECORDS 101,812
5. DR. DRE FEAT. 50 CENT "FREESTYLE" MCA RECORDS 101,598
4. WIZ KHALIFA "TAXI" NORTHERN TRAPPERS 101,155
3. DAVE DAMELIO "WILL" GOOD VIBES RECORDS 100,791
2. KANYE WEST "HOMECOMING" VICE RECORDS 100,432
1. NIELSEN BROADCASTING CORPORATION 100,277

 Nielsen Broadcast Data Service 1986-2023

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KATF/Anchorage, AK OM: Don Davis PD/MC: Milton "Marmalade" Adams APB: Brad Eickson
WBTB/Atlanta, GA* PD: Lee Cage APD: Mark Dupuis
WHTD/Dallas, TX* PD: Greg Morel APD: Roger Oglesby MD: Matt Darnell
KZBT/Atlanta, GA* PD: Rob Nilsen APD: Lisa "DJ Lady" Wilson
KDBS/Bakersfield, CA* PD: Robert Cruz APD: Art "Soul" J.D. Lacy MD: Mike Weiss
KSDS/Bakersfield, CA* PD: Jim Petersen APD: Mike "Radio King" Zanni MD: J.R. Chapman
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WWF/Myers, FL* PD: Steve Jackson APD: MD: Dave "Big O" O'Brien
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WJFF/Ft. Wayne, IN* PD: Bob Baldwin APD: Michael Moore MD: Scott Shuler
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WWVZ/Norfolk, VA* OM: Don London PD: Tim Schutt MD: Greg Phillips
WJXT/Orlando, FL* OM: Andrew Ramirez PD: Steve Delano MD: CDs
WXQ/Daytona Beach, FL* OM: Ed Licata PD: Scott Call MD: Mike Tinhans
KQMD/Oakland, CA* OM/MD: Brian "Big Bear" Davis
KCH/Kansas City, MO* OM/MD: Maurice Dahlin
WKHT/Knoxville, TN* OM: Rick Banks PD: Darren Stephens MD: Joey Tack
KDKA/ Latrobe, PA* OM: Eric Logan PD: Steve Hildreth MD: Mike "Radio King" Zanni
KX/Laredo, TX* OM: Arturo Sierra II KLCU/Las Vegas, NV* OM/MD: Cat Thomas APD/MD: Jeff Graff MD: Rachel "G" Parks
KVEG/Las Vegas, NV* OM: Sherry Saldivar MD: Jess "J. Home" Garcia
KWIR/Los Angeles, CA* OM: Jerry Neal PD: Tim Rehfeld APD/MD: E-Man
KBBT/Lubbock, TX* OM: Jett Scott PD/MD: Maylo KBST/Lubbock, TX* OM: Ed Torres PD: Vincent "Nacho" Diaz MD: Gilbert Saldivar
WJAD/Madison, WI* OM: Shad House PD: JD Carlfeld MD: Brandon Marshall
KBFA/McAllen, TX* OM: Billy Sanchez MD: Dee Z
KGGI/Riverside, CA* OM: Jason Dacus MD: D.K.
WUSJ/Roanoke, VA* OM/MD: Chris Tyler
KBM/Walnut Creek, CA OM/MD: Scott "Lupus" O'Neil
WOWW/Miami, FL* OM/MD: Tom Colacino MD: DJ John MD: DJ "J" Edrei NA
KTTB/Minneapolis, MN* OM/MD: Sam Ellis MD: Janek Forrest
KHTN/Memphis, TN* OM: Dan Ellis MD: Kevin Felix
KXBB/Tulsa, OK OM/MD: Sam Steegers APD/MD: Eric "The Funky One" Armstrong
KZZY/Corpus Christi, TX* OM: Vinyl Del Ray PD: Tim Schutt MD: John Henry Mapp
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KVBF/Sacramento, CA* OM: Jeri Stevens PD: Antonio "Boom" Ramirez MD: Eric Duneau MD: Albert N.L.
WZPW/Peoria, IL OM/MD: Matt Bahan MD: Aaron Tyler
KQWX/Philadelphia, PA* OM: Karl "Kooky" Saltzman MD: Marianinnacle-Mckellan
KRFF/Phoenix, AZ* OM: Brandy "St. James" Leathers MD: DJ "J" Edrei
KQV/Minneapolis, MN* OM/MD: Davidson AP: Strawberry MD: Mike Miller
WRED/Portland, ME* OM: Ben Brady MD: DJ Jon
WWKX/Pompano Beach, FL OM: Tony Huerta AP/MD: Tim "Rambo" Sturm APD: Amy Jones
WBEV/Reading, PA OM: Rich Hays MD: Rico Garcia
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KGGI/Riverside, CA* OM: Jason Dacus MD: D.K.
Kidz in the Hall is on the verge of breaking through with music that matters

Saying Something

Darnella Dunham
DDunham@RadioandRecords.com

Tongues [A Tribe Called Quest, De La Soul, the Jungle Brothers] because they were dope, they had a movement, people were dressing like them, wanted to emulate the language and were wearing the African medallions. People were doing everything that these groups were doing.

You have to be a star where you’re from, you have to have a movement. It’s something I’ve talked about with numerous people in Chicago and we started to mobilize and work together to create these venues where [local acts] play all Chicago music and party and have fun.

Are you doing anything differently on your new album, “The In Crowd?”

Double O: It has a [featured artist] on basically every song, because every step we take we want to evolve. The first album was just us, making a statement. Now that the Kidz in the Hall statement is there, we can start working with people that we like and enjoy.

Does this project stand a better chance of getting commercial radio play?

Naledge: It’s actually a much bigger thing than just us. Because of the state of the country in general, you have so much emotion going on around you that you just want to shut off when you listen to music. That’s the best music to tune in to at this point because you can just go to the club and literally not worry about anything. You don’t have to worry about somebody talking about what’s going on in the world in the club—you just want to shut off and do what is as simplistic as possible, and that’s almost meditative to a certain extent, because it’s so repetitive and so nursery rhyme-ish, I guess. I think that all of that is slowly starting to shift, though.

Hall

"School Was My Hustle" in 2006, Kidz in the Hall has been in demand to perform overseas, more so than in the United States. However, American media outlets have enthusiastically embraced the act’s music from day one. Now with second album “The In Crowd,” Kidz in the Hall are gradually gaining mainstream airplay. The single of the same name recently debuted on MTV’s “TRL” countdown, and the group is showing signs of broadening its base domestically.

Why is Kidz in the Hall more popular internationally than domestically?

Naledge: Internationally, there’s still a culture where music is broken from the bottom and not from the top down. I feel like in America, you can get a little buzz in your area and then a label is going to take it and make it national.

Our music got to these international places organically. Yeah, there was advertising for it, but a lot of these people that approach us in these other countries got our music on MySpace or [elsewhere] on the Internet. They saw the video on YouTube or they went to a club and heard the song and they were like, “What song is that?” and they pursued us as artists.

They’re still excited about artists, not just about hit records. They’re excited about the whole package that an artist brings to the table. They still buy records just for the sake of being fans. I feel like we live in a McDonald’s society over here, where it’s like we get it and go, go on to the next thing.

Does fame in the States matter to you at this point?

Naledge: Yeah, I think that everybody wants to have a certain level of success where they’re from, and honestly you haven’t really made it until you’ve done that. Plus, I think there’s actually a ceiling that you reach in terms of how big you can be overseas without getting any sort of look in the U.S.

Some radio mixshow DJs are able to take chances on certain records. Have you made any effort to familiarize them with your work?

Double O: Everything is based on relationships—you can’t really escape from that fact. We were press darlings early on, and that’s one of the hardest things to attain without having a huge budget—to be in almost every [music] magazine or just be one of the bigger and better and brighter stars in the last few years to come out.

Naledge: With everything, it has to have a movement. DJs weren’t just playing Native
### CHART LEGEND
Charts are ranked by plays (except for Country chart, which is based on audience impressions). Nielsen Broadcast Data Systems, which provides data for this chart, uses a point system to rank songs. A song is ranked based on the number of times it is played in a week, with each play counting a certain number of points. The higher the rank, the more plays the song receives.

**Current Chart**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Week Ending</th>
<th>Plays</th>
<th>≈Audience</th>
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<tr>
<td>Lil Wayne feat. Static Major</td>
<td>No. 1</td>
<td>7/1/2008</td>
<td>562,300</td>
<td>55,331</td>
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**Most Added**

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<td>562,300</td>
<td>55,331</td>
</tr>
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**Breaker**

- Awarded solely on the Country chart to songs that enter a position higher than the previous week.

**Most Increased**

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</tbody>
</table>

**Breaker**

- Awarded solely on the Country chart to songs that enter a position higher than the previous week.

**Most Added**

A listing of songs with the number of new adds either top-rated by each station on a weekly or by an aggregate of adds. Title with most top rated adds will be highlighted on chart.

**New and Active**

- Songs appearing in the top 20 on both the R&B and Pop charts for the first time with increases in both plays and audience.

**Breaker**

- Awarded solely on the Country chart to songs that enter a position higher than the previous week.

**Most Increased**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
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<th>Plays</th>
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- Awarded solely on the Country chart to songs that enter a position higher than the previous week.
ANGIE STONE MOST INCREASED PLAYS

WHENEVER YOU’RE AROUND
HIDDEN BEACH

ERYKAH BADU
FANTASY
(SEP/SPENDING TIME WITH YOU)
PEAK /CMG

FEELS GOOD
I'M CHEATIN’
RT/KOCH

MARY J. BLIKE
My Side
CMG

JILL SCOTT
YOU DON’T KNOW

THEO CARR
TOUGHER TIMES

ANGIE STONE

Most Increased Plays

<table>
<thead>
<tr>
<th>Artist</th>
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<td>FANTASY</td>
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<td>ANGIE STONE</td>
<td>YOU DON'T KNOW</td>
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<td>17</td>
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<td>ERYKAH BADU</td>
<td>TOUGHER TIMES</td>
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ARTIST TITLE LABEL

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<td>ANGIE STONE</td>
<td>FANTASY</td>
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<tr>
<td>ANGIE STONE</td>
<td>I'M CHEATIN’</td>
<td>251</td>
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<tr>
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<td>253</td>
</tr>
<tr>
<td>ANGIE STONE</td>
<td>TOUGHER TIMES</td>
<td>132</td>
</tr>
</tbody>
</table>

CNN, FOX NEWS, GOOGLE, AP, AMC THEATERS, AND YOU

The research team they trust is radio’s best research team, too. Call 908-707-4707
Mentoring As A Team Sport

Kevin Peterson
KPeterson@RadioandRecords.com

A mentor is defined as a wise and trusted counselor or teacher. KSBJ/Houston VP of programming Jon Hull says, "I guess I'm old-school enough to remember the day when we would go into radio and look for somebody who had been doing it forever and kind of attach ourselves to him or her and learn from them."

For several years now, Hull and KSBJ have taken mentoring a step further, not only counseling and teaching individuals, but entire stations—and not just in the United States, but overseas. The outlet has set a lofty goal of reaching Christian music stations on every continent during the next five years.

"About 10-12 years ago, KSBJ decided that God was really leading us into the right direction as a radio station, where we could come alongside other radio stations and take some of the things that we had learned," he says. "A lot of times, it's what not to do, and to pass those tips along to people who are perhaps a little bit newer in radio."

He adds that it was the station's way of extending its ministry, rather than trying to launch another KSBJ someplace else. Once it decided to mentor other stations, Hull says it was an interesting process identifying other outlets with whom to work. The station sought out people it thought were already doing a good job at a lot of things, but who also had some areas where they could use a helping hand. "Let's say they had huge vision, but not a lot of budget to pay for that vision," Hull says. "We would join them and help them realize how they could do a better job raising money for their radio station."

He says the initiative worked out well with a few domestic stations, and that it subsequently extended outside the States into Ecuador, Paraguay, Guatemala and Africa.

"In the past seven or eight months, God seems to be opening the door back here in the United States; we're starting to take receive a lot of knocks on the door from people here who would like to have us come alongside them and walk with them through some things."

As with the success it's had in its own market, KSBJ's mentoring stations in other markets is a team effort. "What we've chosen to do as a radio station is to make any and every person at KSBJ available to another radio station outside of our market to help them," Hull says. "This includes everything from engineering to marketing to programming to helping out with donor development."

While one might think getting a pro like Hull and his staff to help a station would be a costly proposition, that's simply not the case. He says, "We operate our mentoring program on a cost-recovery basis. In other words, whatever it costs us for that person to spend their time with another radio station is what we ask the radio station to reimburse us, so it is very nominal, probably a couple of hundred dollars per person per month. We don't look at making any profit, because we feel like one of the reasons that God has blessed KSBJ is so that we can turn around and be a blessing to other people."

Farm Team
To be a mentor for other stations, Hull suggests to first identify your own areas of strength and see if those elements are easily translatable. Then begin making inquiries. It's like a farm system in baseball, where the players in the major leagues look for ones in AAA to mentor. "Try and find somebody who has a need that you can supply and offer it to them as a gift," he says. "I wouldn't go into this with any ideas of this being a moneymaker for you or a way to increase the budget at your radio station. I think God wants us to do this as a gift for other people. So look for somebody who has a need and approach them about fulfilling it. It's always easier when someone asks you, but there's something inherent about us Americans that we don't necessarily like to ask for help."

As to how long a mentoring relationship lasts, Hull says, "We offer ours for up to 24 months and then take it on a quarter-by-quarter basis. It usually requires a few weeks to get the juices flowing and to get the radio stations thinking."

Attitude Is Everything
Hull believes the most important thing about mentoring is the attitude with which someone enters the mentorship. "I learned something from our president Tim McDermott years ago," he recalls. "He had just returned from a mentoring trip to Australia and he spent most of his time with the Christian broadcasters that he was working with, talking about mistakes that we had made as a radio station and how to keep from making the same kind of mistakes."

Hull says that two or three of the attendees approached McDermott after the training and commented that this was one of the first times anyone had ever started from a position of humility. They said most trainers come in and say, "Here's how you should do this."

Hull believes that attitude and humility as a mentor are key. "Have a godly attitude where we can humbly take what God has given us and pass it down the line to other people in hopes that God will use it in their lives as well," he says. "Frankly, a lot of times we learn as much as they do when we help out another radio station."

"I hope you can tell that it's something that we're passionate about," Hull adds. "I think any radio station that is doing this is going to be passionate about it because they've seen themselves replicated in some way, shape or form in another radio station. Whenever you see a success replicated—or a failure avoided—that's the sort of thing that makes me passionate."

www.americanradiohistory.com
3rd Day claims most increased plays (up 143) and blasts 11-5 with "Call My Name," Marking the ninth top 10 for the Southern Rock-Influenced group. It has topped the Nielsen BDS-Driven chart six times since June 2003.

### Soft AC/Inspirational Reporters

**ARTIST**

<table>
<thead>
<tr>
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<th>Plays</th>
<th>CW</th>
<th>LW</th>
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</thead>
<tbody>
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<td>501</td>
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**NEW AND ACTIVE**

**ARTIST**

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<td>FRANCESCA BATTISTELLI</td>
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<td>DWAN'S GROOVE</td>
<td>119</td>
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<tr>
<td>DUKE WILSON</td>
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<tr>
<td>MATT MAHER</td>
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**TOTAL STATIONS:**

- Soft AC/Inspirational
- Total Stations

**ADDED AT:**

- WMUZ
- WANT
- WHKS
- WBZB
- WNOP
- WZGL
- WZAT
- WZIQ
- WZRN
- WZPN
- WZRB
- WZSP
- WZAC
- WZAJ
- WZAJ
- WZAK
- WZAM
- WZAP
- WZAT
- WZBF
- WZBH
- WZBI
- WZBJ
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- WZBP
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- WZBS
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- WZBY
- WZCA
- WZCAM
- WZCD
- WZCE
- WZCF
- WZCG
- WZCH
- WZCI
- WZCK
- WZCM
- WZCN
- WZCO
- WZCP
- WZCQ
- WZCR
- WZCS
- WZCT
- WZCU
- WZCV
- WZCW
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- WZDQ
- WZDR
- WZDS
- WZDT
- WZDU
- WZDV
- WZDW
- WZDX
- WZDY
- WZDZ

**For Week Ending May 18, 2008**

**Legend:** See legend to charts in chart sections for rules and chart definitions. 10/16 Christian AC five electrically monitored Nielsen Broadcast Data System (BDS) stations. A day is equal to a work week. Christian AC indicator chart formulated at 7 stations, including 6 BDS stations with 27 and soft AC--Inspirational. © 2008 Nielsen Business Media Inc. All rights reserved.
### CHRISTIAN CHR REPORTERS

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### CHRISTIAN ROCK

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R&R CHRISTIAN

CHRISTIAN AC REPORTERS

KDZJ/Arlene, TX
PO/MD: Gary Hill
WFSH/Atlanta, GA
PO/MD: Mike Strong
WIVF/Atlanta, GA
PO/MD: Dan Schaeffer
APD: Steve Williams
WACX/Augusta, GA
PO/MD: Steve Swanson
WPEZ/Austin, TX
PO/MD: Mark Milanes
WRBS/Baltimore, MD
PO/MD: David Paul
MD: Chris Strooband
WIZC/Birmingham, AL
PO/MD: Ronnie Bailey
KTVY/Boise, ID
PO/MD: Tim Gilchrist
PD: Jerry Welsh
APU/MG: Travis Culver
WCVY/Bowling Green, KY
PO: Dr. Steven Toler
MD: Susan Woodard
WAYB/Branson, GA
PO/MG: Bart Wigger
WRCM/Charlotte, NC
PO/MD: Gary Maclain
PD: Dwayne Harrison
WBBX/Chattanooga, TN
PO/MD: Joe McDuffie
MD: Justin Brubaker
WKJL/Chicago, IL
PO/MD: Mike Driscoll
WAKW/Cincinnati, OH
PO/MD: Phil Brinkman
WEST/Cleveland, OH
PO/MD: John Howard
MD: Josh Bostad
KTGS/College Place, WA
PO/MD: Elizabeth Nelson
MD: Edward Beck
KBQY/Colorado Springs, CO
PO/MD: Jack Stewart
MD: Jack Hamilton
KQCD/Gonzales, TX
PO/MD: Travis Jones
MD: Bobby Cook
WKM/Columbus, MO
PO/MG: Jim McDaniels
WMMR/Columbia, SC
PO/MD: Vivienne Anise
WVCI/Columbus, OH
PO/MD: Todd Strick
MD: Mike Rustad
KBNN/Joplin, MO
PO/MD: Tony Williams
KGLY/Corpus Christi, TX
PO/MD: Joe Fiala
KLYV/Dallas, TX
PO/MD: Dallas Wood
APU/MG: Michael Prendergast
KWNO/Den Moines, IA
PO/MD: Dave St. John
WMUZ/Detroit, MI
PO: Mike Richeker
MD: Jon Culbert
WBBW/Eau Claire, WI
PO/MD: Paul Anthony
PD: Greg Georgi
WCTL/Erie, PA
PO: David Raymond
PD: Adam Forman
WHPE/Eugene, OR
MD: Paul Hainzde
KYTT/Eugene, OR
MD: Dan McKenna
PKLR/Fayetteville, AR
PO/MD: Mark Michaels
WLCM/Fayetteville, NC
OM/PO: Dan Dedrick
APD: Sondra Long
MD: Steve Talley
KGBF/Flagstaff, AZ
OM: Daniel White
PO/MG: Mike Medlin
WRFR/Fredericksburg, VA
PO/MD: Frank Malo
KZKZ/Ft. Smith, AR
PO/MD: Dave Burcher
MD: Melissa Montana
WSGO/Grand Rapids, MI
PO/MD: Cliff Lenker
WJZZ/Grand Rapids, MI
PO/MD: Craig Thompson
WBGB/Bowling Green, KY
PO/MD: Rob Odom
APD: Gary Miller
WJYS/Greenville, SC
PO/MG: Dr. Jim Richter
KJAM/Houston, TX
PO: Dr. Julian
MD: Jim Barten
WCRU/Jacksonville, FL
PO/MD: Roger Henderson
MD: Theresa Ross
WJKZ/Kalamazoo, MI
PO/MD: Charley Harper
KQCB/Kalamazoo, MI
OM: Lissa Davis
KJCK/Kansas City, MO
PO/MD: Michael Vorwaller
WJTL/Lancaster, PA
PO: John Schirk
MD: Phil Smith
WLGE/Lansing, MI
PO: James Askew
KSPL/Little Rock, AR
PO/MD: Dave Burns
KFSY/Los Angeles, CA
OM: Jim Toler
PO: Chuck Yerkes
APU/MG: Bob Shaw
WJLE/Louisville, KY
PO/MD: Dan Galop
MD: David Drake
WQVW/Louisville, KY
OM/MD: EC Matthews
PO: Dave Rice
KVUV/Milwaukee, TX
PO: Jamie Carrington
APD: Bob Malone
KJLW/Memphis, TN
PO/MG: Michael Liskev
WAZW/Middletown, NJ
OM: Scott Taylor
PD: Johnny Posey
MD: Keith Stevens
KTIS/Minneapolis, MN
PO/MD: Jackie Sharp
KXG/Moline, IA
PO/MD: Philip Brooks
WFFH/Nashville, TN
PO/MD: Vance Ridler
New Life Media/Network
PO/MG: Jim Buchan
WISN/New Orleans, LA
OM/MD: Jack Haggard
PO: Tom Kruska
MD: Lisa Kruska
KGBX/Omaha, NE
PO/MG: Melody Miller
MD: Jeff Deenbork
WPKY/Orlando, FL
OM/MD: Dan O'Neal
APD: Jeff Cruz
WMJS/Portland, OR
PO: Dave Arther
MD: Jet Taylor
KSTL/Rapide City, SD
OM: Tom Schoenfeldt
PO/MG: Dave Masters
KSON/Riverside, CA
PO: Greg M. Taver
MD: Brandi Lawes
WPMJ/Reno, NV
PO: Jack Powell
MD: Brian Summer
WQFL/Rockford, IL
PO/MD: Johnny V.
KFFS/Sacramento, CA
PO/MD: Mike Miller
Singspirit 66/66 Satellite
PO: A.J. Skip
XHT/The Message/Satellite
PO/MD: Jamie Zienko
MD: Jack Bristoe
KCMS/Seattle, WA
PO: Scott Vincent
MD: Scott Taylor
WFFR/South Bend, IN
PO: Jim Carter
MD: Dave Mote
WHUP/South Bend, IN
PO: Tom Scott
KTSJ/Spoake, WA
PO/MD: Ross Aline
KWND/Sprigfield, MO
PO/MG: Jeremy Morris
KJKM/St. Cloud, MN
PO/MG: Diana Madliefen
KHZD/St. Louis, MO
PO: Sandy Brown
PO/MG: Greg Cassidy
WLPJ/Tampa, FL
PO: Carmen Barbas
APD: Dave Coston
MD: Jeff MacFarlane
KXMI/Tulsa, OK
PO/MD: Mike Hlavacek
KXJZ/Tulsa, OK
PO: Rob Knapp
APD: Gordon Coston
WTSI/Washington, DC
APU/MG: Vicki Gayle
WGC/SШascripture
PO: Jack Wheaton
MD: Larry Weber
WXHL/Wilmington, DE
PO: Mike Edwards
APD: sake April

CHRISTIAN AC MUSIC RESEARCH

TroyResearch

ARTIST
1 CHRISSON
2 COUNTRY ROAD
3 DAVE ARCHER
4 DAVE MAILLET
5 DONnie Mc leans
6 JOHN YOUNG
7 JON CHAPMAN
8 JON SHORE
9 KEVIN WHEELER
10 KENYON WHEELER
11 KENT WHEELER
12 KEN YOUNG
13 KIMBERLY WHEELER
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* Monitored Reporters

www.americandigital.com
FORMAT FOCUS: MENTORING

R.J. Curtis
RCurtis@RadioandRecords.com

Everybody needs somebody sometime

Under The Influence

R&RCOUNTRY

mentors. Luke Skywalker had Obi-Wan Kenobi, then Yoda. Alexander the Great learned at the feet of Aristotle, originally schooled by Plato, who was tutored by Socrates. Capitol Records VP of promotion Jimmy Harnen lists Big Machine’s Scott Borchetta and current boss Mike Dungan. For Sony BMG VP of marketing Tom Baldrica, promo veteran Ken Van Durand was his initial swami. Tim Roberts, PD at CBS Radio’s WYCD/Detroit, has a who’s who of country radio hall of famers. Clear Channel VP of country programming Clay Hunnicutt lists several influential people in his professional life who helped him become the programmer and manager he is today.

Talk with any successful industry pro and they’ll quickly relate stories about how someone at some time in their career—usually early on—taught them under their wing. As a matter of fact, I have to say that all the topics I’ve quizzed radio and record people about, this one was greeted with the most enthusiasm, so much so that we’ve decided to split this topic into two parts. This week, we’ll hear stories about how some of today’s country movers and shakers were influenced by other industry big shots. Next week, tips on how to be a mentor.

A Trusted Adviser

The Oxford American Dictionary defines mentor as “a trusted adviser.” The Grass Valley, Calif.-based Mentoring Group describes two kinds of mentors: casual and formal. Based on the feedback from our friends in radio and the record biz, their experience seems centered in the casual mode, which the Mentoring Group describes as “coaching, listening, advice, sounding-board reactions or other help in an unstructured, casual manner.”

Roberts has a long list of inspirational and actual advisers. He says he met people like Rusty Walker, Jaye Albright, Lon Helton, Les Accre, Charlie Cook, Dene Hallam, Randy Michaels and others simply by approaching them at the Country Radio Seminar every year. “I was in awe of their talents; getting to see all of my heroes each year at one CRS was a total high for me—I’m not talking [the Renaissance Nashville Hotel’s] Bridge Bar here—I was like a leech and couldn’t wait to talk to them about anything radio.” Roberts says label execs and syndicators were also helpful. “I feel like I took a little piece of all of them with me and still do to this day.”

Harnen describes Borchetta as “a great coach who pushed me and never let me settle for second best” and calls Dungan “the consummate record man who takes personal care of the music, his artists and his staff. Whatever that ‘it’ factor is that all great leaders have, he’s got it with a lot to spare. He continues to teach me so much about leadership, music and life every day.”

A Mentor For All Seasons

Anyone who spends enough time in this business will typically have more than one mentor, each providing a different lesson relevant to a particular stage of career development. Hunnicutt’s first mentor, Sammy George, was the first GM he ever worked for when he started out 20 years ago as an unpaid intern in Chattanooga, Tenn. “It changed my life, my course in college and my future career. He kept seeing things in me that I didn’t think existed and kept allowing me to learn at jobs I had no experience [in] and no business doing. He gave me a PD job at 24 when I had never been a PD before and he was so passionate about doing great radio.”

Another influential person for Hunnicutt, especially as a first-time PD, was consultant Mike O’Malley. “He took the time to really teach me solid basics and fundamentals that I still use today.” Hunnicutt also lists who he describes as a who’s who of talent he’s worked with—Gerry House and Cleo L. Judd among them—as people who have guided him through the years, adding that “each one of those people have taught me things that I share with others every day.” Finally, Hunnicutt mentions Marc Chase, who recently left a Clear Channel regional/VP position to work with the Tribune Co. “He was the one who said it’s OK to say ‘I don’t know.’ Then he would do everything in the world to help teach you what you felt like you didn’t know.”

Seeking Your Swami

According to Baldrica, Van Durand “was the one who talked to most about the record business and whether or not I should consider that move.” Baldrica was still in radio at the time and says Van Durand impressed him with a straightforward approach, meticulous follow-up and an amazing attention to personal touches, such as handwritten thank-you notes. “It was apparent early on that this was a person who looked at the game from a completely different seat; he was a guy I wanted to have access to and he was nice enough to grant me that access. He in turn realized I may have something different to offer.”

Baldrica soon ended up working for Van Durand and says, “He had such an effect on me about being a regional, then preparing me to take over for him when he left.”

Now that people like Hunnicutt, Harnen and Roberts have put together long and successful careers of their own and serve as mentors to younger broadcasters these days (more on that next week), whom do they seek out for answers? Hunnicutt says that for the last 10 years, “it’s been Marc Chase. His ability to handle tough situations and develop solutions has been unmatched in my career.”

Harnen unabashedly says his go-to person is “my wife, Lynn. She’s a rock star.”

Wilks KKKF/Kansas City PD Dale Carter says he pretty much has an in-house guru when it comes to advice: Country DJ Hall of Famer Ted Cranker. “KKCF is celebrating its 45th anniversary as a country station this month. Ted was the one who put it on the air in 1963. How could I have a better mentor?”

Roberts also seeks a person closer to his inner circle. “My dad has always been that guy. He was never in radio but was a huge fan, but he was and still is a great teacher and my No. 1 mentor.”

Ken Van Durand was a guy I wanted to have access to and he was nice enough to grant me that access.”

—Tom Baldrica

Famous mentor/protégé pairs:
- Yoda/Luke Skywalker
- Socrates/Plato
- Plato/Aristotle
- Aristotle/Alexander the Great
- Marc Chase/Clay Hunnicutt
- Scott Borchetta/Jimmy Harnen
- Jaye Albright/Dale Carter
- Jack Armstrong/Coyote Calhoun
- Vin Scully/Evan Bridwell
- Tom Baldrica/Ken Van Durand
- Batman/Robin

News at www.americanradiohistory.com
Loyalist College now sports the Erin Davis Women in Media Endowment Fund

Local Canadian Gives Back

Keith Berman
Kberman@RadioandRecords.com

I’m frankly kind of surprised that it’s made the news that it has, because I really didn’t quite expect it and thought that this is just what people do—you give back, especially to your alma mater or to people who’ve made a difference in your life and gotten you to where you are.” So says Erin Davis, Toronto morning icon, who is engaged to thousands every weekday on AC behemoth CHFI. Davis recently established a bursary at her alma mater, Ontario’s Loyalist College, by donating $20,000 to the institution that she credits for helping catapult her into the industry she’s been happily employed in for more than a quarter-century.

Not only that, but the Canadian government has matched Davis and her husband’s donation dollar for dollar, and Loyalist has invested the money in such a way that the Erin Davis Women in Media Endowment Fund—long after Davis has retired—will be able to grant $1,000 every year to a female student looking to get into radio.

The whole thing started last year when Davis returned to Loyalist to give the commencement address at graduation. “I turned into a complete mess,” she says about the moment when the school bestowed an honorary degree on her.

“I’d done my address about living out loud and giving back and all this stuff, and it suddenly dawned on me—and my husband was sitting in the front row, he said it came to him at the same moment—how wonderful it would be to give some kind of an annual award. I’m very proud of being a Loyalist grad, and they seem to be pretty proud of me. It’s an honor, quite apart from getting the degree, and I wouldn’t do it regardless.”

Davis’ husband, Rob Whitehead, a former radio executive, began discussing ideas with Loyalist about how to properly make it work. “We wanted something that would provide for an annual one-time award of $1,000 per year in perpetuity, and the one-time donation of $20,000 accomplishes that,” he says. “One student in any of the media programs can qualify each year.”

Realizing that women are a minority in the radio population—either on the talent or programming side—the bursary was set up specifically to help female students. “It was a hard struggle in terms of equality coming up, and there are very few female executives and female women who are the equal or lead player in a show, so it is a harder dance,” Davis says. “As someone once said, Ginger Rogers had to do everything Fred Astaire did, except she did it backwards and in high heels. I’m just helping the women in radio to have a nicer pair of shoes.”

About a month ago, Davis and Whitehead returned to Loyalist to announce the establishment of the bursary to a very favorable reaction. “It’s something that I felt like I really had to do,” she says. “I’m a huge believer in karma and giving back and paying forward. It just sort of falls in line with what we like to do to keep the good fortune coming because I’ve had a very, very blessed life and this radio business really has been good to me.”

Behind The Scenes

Erin Davis and CHFI GM/PD Julie Adam have nothing but wonderful things to say about each other—which is remarkable when you consider that four or five years ago, Adam fired Davis from her 15-year radio home at CHFI, only to rehire her in August 2005. Davis has been surprisingly candid about the whole affair, admitting on several occasions (including a previous R&R column and on a Canadian Music Week panel) that she made a big mistake letting Davis go.

“I know there were people with bigger desks and paychecks who signed off on the decision, so I’ve never held it to Julie, and it was never personal,” Davis says. “It brought me to a place I could’ve never ever imagined being, so it all works out in the end. She’s just simply amazing.”

James Lipton once asked Tom Hanks on Inside the Actors Studio about what it’s like working for [Steven] Spielberg, and Tom replied, “It’s like working for the biggest fan of your work—that’s exactly what Julie is like.”

Saved From The Sticks

Davis makes no bones about it: it’s because of Loyalist that she is where she is and doing what she’s doing. When she was only two months away from graduating from high school, a professor from Loyalist came to her school to talk about radio, and suddenly, she went from having no career plans to knowing exactly what she wanted to do. “It was like lightning,” she says. “I’ve only experienced that twice in my life, and the other time was the night of my first date with my husband. All of a sudden, I knew this was what I had to do. They had a full course, but they let me come in and audit, and they accommodated the fact that my first-year part-time job became a second-year full-time job.”

That same professor rescued her again during her time at Loyalist: At the end of her first year, she received a job offer to work at a station in Grand Prairie in Northern Alberta. “There’s not a lot I know about Grand Prairie, except the black flies and mosquitoes are big enough to mange with chicken feed,” she says with a laugh.

The professor called Davis and her parents in to prevent her from accepting the job. “It was as if I was in fourth grade, but it was basically an intervention to keep me from leaving college and taking the job, because he knew I was destined for something certainly bigger than going out to the sticks and perhaps never being heard from again,” Davis says. “He was absolutely right, because when I graduated after the second year, I had a job waiting for me in the nation’s capital [Ottawa]. That was just the kind of thing they did at Loyalist.”

CHFI GM/PD Julie Adam is also pretty psyched about the whole deal: “I think what Erin did was just remarkable. She’s an awesome person and an unbelievable talent,” she says. “We’re all very proud of her for this and for all of the things she does for the community.”

Davis may not be the last of her family to go to Loyalist: Her and Whitehead’s 17-year-old daughter, who enters her senior year of high school in the fall, plans to follow her parents’ footsteps and pursue a radio career.
<table>
<thead>
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<th>WEEKS</th>
<th>STATIONS</th>
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**Certifications**
- 8: Gold (500,000 copies sold)
- 10: Platinum (1,000,000 copies sold)
- 21: Diamond (4,000,000 copies sold)

**Status**
- CLASSIC: Classic Rock

---

**New and Active Chart**
- **Artist**: John Mayer
- **Title**: Love on the Weekend
- **Label**: RCA/RMG
- **Weeks**: 135
- **Stations**: 25
- **Airplay**: 133.1

---

**Recurrents**
- **Artist**: John Mayer
- **Title**: Love on the Weekend
- **Label**: RCA/RMG
- **Weeks**: 135
- **Stations**: 25
- **Airplay**: 133.1

---

**Most Added**
- **Artist**: John Mayer
- **Title**: Love on the Weekend
- **Label**: RCA/RMG
- **Weeks**: 135
- **Stations**: 25
- **Airplay**: 133.1

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**For Week Ending May 18, 2008**

**Legend**
- **Week**: The week the chart was released
- **Stations**: The number of radio stations airing the song
- **Airplay**: The number of airplays the song received

---

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<td>135</td>
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<td>Eleven Twenty Nine</td>
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<td>Tonga</td>
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**Top Most Added Plays:**

- **Leona Lewis**
- **Real Feelings**
- **Most Increased Plays**
- **Leona Lewis**
- **Most Added**
- **Leona Lewis**

**Top Added...**

- **WTNS**
- **Star 92/202**
- **Total Station**

**Added at...**

- **Buffalo, NY**
- **Z-Rock**
- **WWWJ**

**For More Track**, **May 16**, 2008

---

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mentor is an individual, usually older, always more experienced, who helps another’s development. Most help those they mentor to acquire skills and knowledge; others are positive role models who inspire by example. Either way, a mentor is a valuable career asset. Not everyone is fortunate enough to find a mentor—or to “pay it forward” by mentoring another. I surveyed a quintet of smooth jazz citizens to learn how mentors enhanced their careers.

Take Time To Make Time
WSMI/Baltimore PD Lori Lewis notes that styles of mentoring vary. Some arise from long-term relationships, such as one she has enjoyed for the last 15 years with Sirius Satellite Radio senior director of country programming Scott Lindy, who has always given her time: “The kind we all think we don’t have,” she says. Lewis recalls once wanting to leave a job over a disagreement with a co-worker. She left Lindy a tear-filled voice mail, and moments later he sent her an e-mail: “Don’t do anything. I’ll call you tonight.” He did, and the outcome was positive. “To know there is someone in your life who cares enough about your growth that they give you time they don’t have is key to life in general,” she adds.

Lori Lewis Returns The Favor
Having the benefit of two outstanding mentors, Clear Channel WSMJ/Baltimore PD Lori Lewis knows firsthand the importance to her career. The experience of being mentored has also given her appreciation of how valuable it is to take time to mentor others. That’s why she goes out of her way to counsel two members of her station’s staff: promotions director Angela Belton and online content director Lisa Cazorla. In Lewis’ view, it’s more about life mentoring than radio specifically. She says she strives to help them deal with the problems and stress they face—“being so young in such a fast-paced industry”—in a different light; as well as guiding them to become confident, take-charge professionals.

“Women don’t get a lot of that ‘take charge’ message at home or in school, so I always tell them, ‘You have to believe that you belong here’—here being much deeper than the current office we are sitting in,” she says. “When you believe you belong somewhere, you will quit working so hard to prove your worth and stop taking things so personally and begin to become the shining star you are intended to be.”—CA

Getting back only makes the industry at large better

What Goes Around Comes Around

Carol Archer
CArcher@RadioandRecords.com

A mentor may materialize from senior management. Clear Channel senior VP of programming and AC WLTW/New York PD Jim Ryan, for example, stepped up to mentor Lewis when the company initiated its official mentorship program close to a year ago. She says that knowing she can call someone and get an “astounding answer” immediately, or have him call when he is really busy, is an “amazing style of mentoring.”

It’s a point that she fears people overlook because of the misconception that they lack time. “I hope everyone reading this will respond to the next person who asks for help and give them ‘time they don’t have’,” says Scott, Jim and others do for me every day,” she says.

Characteristics Of A Mentor

- Models appropriate behavior, attitudes
- Expands perspective
- Helps to acquire knowledge, information or skills
- Participates in learning new things
- Shares interests and experiences
- Spends time talking, listens well
- Boosts self-esteem
- Conveys caring sense
- Gives emotional support for efforts
- Listens to ideas and concerns
- Expresses belief in abilities
- Provides opportunities to try new things
- Introduces new people, new ideas, interests or ideas
- Encourages approaching others as resources

‘Being called a mentor is like getting the humanitarian award. It’s the highest compliment and validation that I know what I’m doing. Plus, I’m giving back and expanding the community.’

—Laurie Cobb

Generosity Of Heart
Jones Radio Networks MD Laurie Cobb says she feels fortunate to have worked with two on-air mentors at former free-form rocker KSAN/San Francisco at the outset of her radio career: personalities Dotty Street and Edward Bear. They allowed her access and she observed them closely. Bear told her that the most important part of her job was to listen to music. She auditioned new releases and began to develop her ear. “I learned what to listen for in music and how to do segue—remember those? I learned radio manners—how to speak to and answer callers’ questions—and manners on the air.” You can tell when someone is really hungry to learn. I was way, way lucky!”

Cobb adds that it is an honor whenever someone says that they inspired him or well wishes. At R&R, country OM Shannon Stone and veteran smooth jazz PD/Air talent Beckey Taylor have. “Being called a mentor is like getting the humanitarian award. It’s the highest compliment and validation that I know what I’m doing. Plus, I’m giving back and expanding the community.”

When current KYOT/Phoenix APD/MD Angie Haushold joined WDIY gig (at WCW/WSY), former VP of promotion Suzanne Berg’s reputation and of the records that might not have happened that Berg broke: from Natalie Cole and David Sanborn as well as Tracy Chapman’s “Fast Car,” for example. Berg’s mentorship was classic style: It was a blistering hot day in New York, and she was drenched with sweat. Worse, a wad of melted gum migrated from her sole and made its way all over her pants. Berg took one look, guffawed and hired Weindorf practically on the spot. “I learned from Suzanne to always give credit to those who deserve it. She empowered me and in a positive role model and fair,” she says.

KTVW (the Wave)/Los Angeles account executive Steve Parker began his career in radio 13 years ago as a sales assistant at Mr. Wilkins’ former smooth jazz KACD (Jazz FM)/Santa Monica, Calif. An account executive at the station, Michael Johnson, took Parker under his wing and showed him the ropes. Johnson modeled proper etiquette both in and out of the office.

“He encouraged me to get into sales and was a real big influence. A lot of his style and mannerisms I’ve adopted in my career,” he says. Additionally, he credits former urban KKBT (the Beat)/Los Angeles general sales manager Nancy Leichter for giving him his first chance to work on the No. 1 ad market, no less. Along with an early colleague in sales, account executive Rob Turner.

FORMAT FOCUS: MENTORING

www.americanradiohistory.com

MAY 23, 2008

R&R SMOOTH JAZZ

24/7 NEWS ONLINE @ www.RadioandRecords.com

44
**Jesse Cook**
Cafe Mocha (House/Real Deal)
W2505, W2554, W2570, W2590 - 1
W2400, W2410, W2500 - 2

**David Benoit**
Human Nature (A&M/321)
W2405, W2410 - 1
W2405, W2410 - 1

**The Sax Pack**
Falky (Real Life/RCA)
W2405, W2410 - 1
W2405, W2410 - 0

**Alicia Keys**
Like You Never See Me Again (Live/Konlive)
W2450, W2460, W2470, W2480, W2490 - 1
W2450, W2460, W2470, W2480, W2490 - 1

**Paul Brown**
CFW (Uptown/Konlive)
W2405, W2410, W2420 - 1
W2405, W2410, W2420 - 1

**Smooth Jazz Indicator**

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**Smooth Jazz Reporters**

- **W2555/Atlanta, GA**
  Camy, 310 FM
- **W2560/Baltimore, MD**
  David, 310 FM
- **W2565/Philadelphia, PA**
  Michael, 310 FM
- **W2570/Cleveland, OH**
  Gene, 310 FM
- **W2575/XLNT**
  Terry, 310 FM
- **W2580/XLNT**
  Michael, 310 FM
- **W2585/XLNT**
  Taz, 310 FM
- **W2590/XLNT**
  Terry, 310 FM

**W2595/Atlanta, GA**
- **W2560/Baltimore, MD**
  David, 310 FM
- **W2565/Philadelphia, PA**
  Michael, 310 FM
- **W2570/Cleveland, OH**
  Gene, 310 FM
- **W2575/XLNT**
  Terry, 310 FM
- **W2580/XLNT**
  Michael, 310 FM
- **W2585/XLNT**
  Taz, 310 FM
- **W2590/XLNT**
  Terry, 310 FM

* Note: These reporters are the top 10 for the current week. For more detailed information, please visit www.americanradiohistory.com.
A Programmer’s Perspective

As an OM for Clear Channel Radio/Dallas, Vince Richards oversees five major-market FM stations, including alternative KDGE (102.3 the Edge) and active rock KEGL (the Eagle). When it comes to coaching morning show talent, he echoes a point made by Jacobs Media’s Keith Cunningham:

“Just like the family they’re being raised in, the programmer has to check his or her ego at the door,” Richards says.

Talking about a programmer’s ego, Richards says, “Then they will come to the realization that you are trying to help them. But you literally have to show them that you want them to win and succeed.”

As the lead-in to the broadcast day, Richards says, the morning show often sets the ratings table for the station’s overall performance. “If the morning show is doing well, there is a good chance that the rest of your day can do well, and that is a win-win situation for everyone.”

Step 3: Work On Talent Mind-Set

To this point, as a mentor, you haven’t even had a discussion with the talent, as steps one and two are the due diligence part, but this next step has to do with mind-set.

Specifically, when you are dealing with morning shows, you want to work on the mind-set of talent, articulate the game that they are being asked to play and lay out the competitive situation. You also want to coach them that everything they do is for the listeners and not necessarily for themselves. It’s a tech-savvy world, so, unfortunately, listeners aren’t held captive in their cars anymore. They have numerous other entertainment choices: iPods, videogames, social networking, Web sites, etc. All that competition only elevates the importance of and maximizes everything we put on the air, especially the jock breaks. It’s never been so important.

Step 4: Understand The Psychology Of Air Talent

I’m going to stop short of saying that talent is insecure, but a personality who puts him or herself out there on the air every day trying to entertain needs feedback—either from the PD, a morning show sidekick or the listeners. Talent needs to be acknowledged—so much of what they do has a psychological impact on their personality. Mentors need to spend more time talking with talent about what they do well as opposed to their shortcomings. Treat them like team members; involve them into an occasional music meeting or ask them in for input on a special weekend the station has planned. Also, remember that personalities are paid to be creative and to entertain, and it’s your job to help foster that creativity within them.

Step 5: Have A Winning Vision For The Show

The importance of this step cannot be overstated. While it may sound remedial to some, having a clear, stated vision for a show helps keep content decisions consistent and on track. I generally recommend creating a “log line,” which is more or less a raison d’être statement for the show and acts like a content filter. The log line should be limited to a few sentences and be descriptive and compelling. Log lines can also help the sales department market the show and the ad community.

Step 6: Let Them Talk First

Most talent do not like to listen to themselves in aircheck sessions. They are afraid that they are going to be told they suck; when in fact they don’t. In this uncomfortable situation, it’s best to let them talk first. Play back their breaks, then ask them what they heard. More often than not, they will walk right into the discussion points that you want to have with them. The best mentors have already listened to the aircheck a couple of times in advance and have a clear grasp of how they think it could have gone better, areas for improvement and what parts of the break were successful.

Step 7: Set Performance Goals

Set clear goals for performance so the talent knows what is expected of them. Whether it’s a prep routine or a ratings goal, having gray areas is not a good practice.

Step 8: Hold Them Accountable

Holding everyone accountable is difficult, and morning show hosts are often given more leeway than their peers in other departments. However, once a bad precedent is set it’s hard to go back.

Step 9: Lead By Example

The best programmers lead by example and back up their talk with their own actions. Doing this builds trust.

Step 10: Keep It Fun And Creative

Putting all these steps together motivates talent and provides them with exciting challenges. But remember, it’s entertainment—we are not working at a bank. Too often hallways become dark and clouded with negativity. Winning stations have an intangible vibe in their hallways.
R&R ALTERNATIVE

1. Weezer - No. 1
2. Seether - 
3. Flobots - Hands On
4. The Offspring - 
5. Linkin Park - 
6. Nine Inch Nails - Stay
7. Foo Fighters - Let It Die
8. The Raccoon - 
9. Death Cab for Cutie - 
10. Coldplay - 
11. Atreyu - 
12. Disturbed - 
13. Three Doors Down - 
14. The Bravery - 
15. Puddle of Mudd - 
16. Saving Abel - 
17. Theory of a Deadman - 
18. Theory of a Deadman - 
19. Apocalyptica featuring Corey Taylor - 
20. Shinedown - 
21. Ludo - 
22. The Script - 
23. MGMT - 
24. Panic! At the Disco - 
25. Carolina Liar - 
26. Sixx A.M. - 
27. Red - 
28. Alkaline Trio - 
29. Gavin Rossdale - 
30. Ashes Divide - 
31. The Cure - 
32. Vampire Weekend - 
33. Finger Eleven - 
34. Paramore - That's What You Get
35. Buckcherry - 
36. Tantric - Down and Out

NEW AND ACTIVE

1. The Black Keys - Strange Times
2. Sean Durkin - 
3. Scars on Broadway - 
4. The Offspring - 
5. Alkaline Trio - 
6. The Cure - 
7. Rehab - 
8. The Cure - 
9. The Offspring - 
10. Alkaline Trio - 
11. The Cure - 
12. Scars on Broadway - 
13. The Offspring - 
14. Alkaline Trio - 
15. The Cure - 
16. The Offspring - 
17. Alkaline Trio - 
18. The Cure - 
19. The Offspring - 
20. Alkaline Trio -

MOST ADDED

1. The Cure - 
2. The Offspring - 
3. Alkaline Trio - 
4. The Cure - 
5. The Offspring - 
6. Alkaline Trio - 
7. The Cure - 
8. The Offspring - 
9. Alkaline Trio - 
10. The Cure - 

FOR WEEK ENDING MAY 23, 2008

LEGEND: See legend to charts in charts section for rules and symbol explanations. All information and 25 Canada rock stations use electronic monitoring performed 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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Learning How To Swim

John Schoenberger
JSchoenberger@RadioandRecords.com

When I first joined Channel triple A brand manager and KTCZ/Minneapolis PD Lauren MacLeash sums up the concept of mentoring well when she says the best advice she ever got was to “learn how to swim.” It’s the kind of counsel that works not only on a practical, day-to-day level, but metaphorically applies to all we do in life. “To learn to swim, you have to first get over the fear of drowning,” MacLeash says. “You need to have confidence in yourself and your abilities and to have control over your movements. I think that applies to everything we do, especially when it comes to your career.”

Now more than ever, we all have to be proactive and anticipate change. For radio professionals, that means familiarizing ourselves with every current job—radio, jocks and account executives to sales managers—so that you can solve problems together to reach the company’s goals while protecting the integrity of the brand. KINK/Portland, Ore., PD and industry vet Dennis Constantine says the best advice he ever got was on his very first day in radio. “My mentor, Kerby Conder, told me. There’s only one listener. That’s the same advice I pass on to the next generation of radio professionals. If you go out of your way to do everything for that one listener, you will make a friend for life.”

Constantine feels too many radio people forget about that one-to-one connection and are preoccupied with appealing to a broad demographic. The aim of this approach is to eliminate negatives, as opposed to creating a strong bond with the listener. “In the world of unlimited choices for the listener, it’s more important than ever to supersede one person at a time,” he says. “The great communicators have learned that by communicating to just one person, you become personal to everyone who hears you.”

SBM Creative Media co-president John Bradley says there are two things that have stuck with him: “Think like a listener” and “Most rules aren’t rules at all, but habit of things that used to work for us.” He says, “We should strive to reinvigorate, create and grow. Study radio, music and human history. Watch the trends and cycles. Try to replicate the successes and avoid the failures. Studying the past doesn’t mean living in the past. Embrace change, evolution and progress without remaining static. And most importantly, think long-term.”

Bradley also says that occasionally he talks to people he’s worked with in the last 25 years who tell him about something he told them years ago. “They didn’t think much of it at the time, and perhaps even rejected it. But my comment or recommendation has stuck with them over the years. Sometimes little things you say have a big impact on someone’s life or career, even if they don’t know it at the time.”

And what are some of those suggestions that stick around? For CBS Radio VP of rock programming and WXRT/Chicago PD Norm Winer offers. “Radio is a magical medium; use your imagination and always respect the audience. And don’t be afraid to take chances. Many times in my career, they don’t always work or pay off, but when they do, it usually produces great results.”

Attitude Of Gratitude

Media Mechanics managing partner Paul Marszalek thinks the mentoring process is very valuable but is greatly missing in the modern broadcasting landscape. “As media changes, rarely do you find young people interested in working in radio. The new versions of us in the old days are headed directly to multimedia. So it’s important to ever nurture those who do have interest in the radio industry today,” he says.

Marszalek says he was lucky to have many great mentors in the early days of his career, from former PDs Bradley, Doug Clifton and Constantine at KBCO/Denver to Winer at WXRT. “I was then lucky enough to also have mentors when I went on to VH1 to learn a whole new business, and similarly when I did work overseas with Radio Free Europe.”

Marszalek adds that the best advice he can give to up-and-comers is to not think of themselves as radio people, but instead as multimedia pros. And most of all, “do what you like and the money will follow.”

Longtime KBCO staffer and now PD Scott Arbough also offers props to many people along the way who helped him become a successful programmer. His mentors include some of the top people in the format.

Bradley and Constantine “hired me to join the KBCO staff in 1984,” he says. “Mike O’Connor [now Clear Channel VP of research and development] taught me how to inject real radio programming concepts into the fantasy land of triple A radio during the ‘dark days’ of the mid-’90s when KBCO got off track and nearly buried itself. Then Dave Benson [now KFOX/San Francisco PD] fine-tuned my skills and passed KBCO on to me when the station was in a jam in 2000. These fine radio professionals have shared their insight and passion with me. For that I am forever grateful.”
Fostering New Talent

Jackie Madrigal
JMadrigal@RadioandRecords.com

Latin radio continues to proliferate across the country, it is finding it increasingly difficult to meet the talent demands of that rapid growth. Mentors are in particular demand in the Latino radio world because many young Hispanics are unaware of the career possibilities the medium offers. Several Hispanic radio companies use internship opportunities as a way to attract fresh blood to radio. Among them are Entravision Radio, which owns and operates the leading Latin pop station in Los Angeles, KSSE (Super Estrella), and relies on young, hip talent to support its efforts to attract an 18-34 audience in the country’s No. 1 Hispanic market. That’s also the case for Spanish Broadcasting System (SBS), which owns and operates bilingual and young-skewing Latin rhythm KXOL (Latino 96.3)/Los Angeles.

While it does not have a formal internship program in place, Entravision Radio/Los Angeles VP/GM Karl Meyer says the company embraces kids interested in learning about radio and involves them in well-rounded internships. “Typically we put people in the promotions department, sometimes programming,” Meyer says. However, station interns take on a wide array of tasks in different departments that expose them to multiple aspects of radio. The most promising ones, he says, may even land a part-time gig.

In a recent example of mentoring in action, Meyer says he accepted a young woman from Australia as an intern. The woman, who spoke fluent Spanish, came to Los Angeles specifically to learn about Spanish-language radio and worked out to the station. “She popped up over the summer,” he says. “She worked really hard and put research director Ken Hansby in charge of her internship.” Meyer says, “I worked on an agenda with Hansby, where every third day she’d work in a different department, so she could really learn the radio business.” The young woman has since returned to her home country. Meyer says he doesn’t know whether she pursued a radio career but hopes the internship was an asset to her, no matter which career she chose.

A Little Of Everything
At SBS, all the KXOL jocks have an internship. They do a little of everything, from running the board to answering phone calls to recording tags for commercials. Finding interns is not a problem, according to APD Jerry Pulles. In fact, they usually initiate contact with the station. Finding qualified Latinos with bilingual skills is another issue, he says, because the young den is who tune to Latino 96.3 and are interested in working at the station typically speak English at school and Spanish at home.

KXOL has a formal process to select interns. Potential candidates are first interviewed by either Pulles or SBS VP of programming Pio Ferro. They are then matched with the right jock. “With this young format, there are a lot of people that want to be involved with the station,” Pulles says. Opening the door to interns, he says, “is a great way for us to find new people who haven’t been on the air at different formats. And because this format is so new, there is room to innovate,” he says.

A recent example of an intern who worked his way onto Latino 96.3’s airwaves is Brandon Garcia, who landed an internship with evening jock Raq-C after contacting him through MySpace. Garcia was later hired as a board operator and is now on the air doing fill-in shifts, using the airname of Brando.

The importance of internship and mentoring programs, which SBS supports, goes well beyond merely providing assistance for multitasking station staffs. “If none of us take time out of our day to teach someone else what we do, we’re going to be in a sad position 10 years from now when we can’t find any talent, which we’re losing to other media,” Pulles says. “If we don’t go out and find new people, we’ll just be reifying the same talent over and over. We’re going to find ourselves in a bad position.”
### Tropical Chart

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### Rock/Alternative Chart

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### Record Pool

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**Note:** The chart data includes the top 20 artists and their respective rankings, changes, plays, and audience ratings for the week.
You’re the one!

You’ve got more radio savvy than anyone knows and you want to prove it! You want to move ... and more on up! You want to live in a clean, vibrant, exciting city ... with one of the best healthcare systems in the world! Canada’s the place you ought to be ... with Astral Media, one of the country’s leading multi-media companies! Three exceptional opportunities are now open for the Program Director who dreams about being number one and has the vision and smarts to make it happen.

TORONTO
North America’s 5th largest market is looking for the next Superstar programmer at a CHR that’s on it’s way from good to Google! You’re the one with the programming experience, the jock background and the inspirational skills to make the competition wish they worked at that other station ... ES50. The phrase, “That’s never been done”, is like your starter flag at Indy. You’ve got it, you know it, and you wrap it in a passion for making magic come out of the radio. We’ve all heard it a thousand times. Radio just ain’t what it used to be. I believe it’s phrased, “It sucks”. They’re 99.9% right ... except for this job and this company. Want to join the .1%?

If you’re the one, go to www.999mixfm.com/dreamjob right now.

VANCOUVER
Create, innovate and generate the success you know you can with a job you will actually love! 95 Crave FM, is Hot AC in Canada’s hottest place to live! You know potential for greatness when you hear it. Your talent for programming, your awesome people skills, your proven track record and team approach are what 95 Crave is, well ... craving! Got energy? Passion? On-line savvy? We’re looking for you! You are a program director or have large market programming experience you’d like to bring to a place where your voice will be heard and your creative ideas will fly. Make your mark at 95 Crave.

Contact Brad Phillips, Vice-President and General Manager, Vancouver at: pd095@crave.com.

OTTAWA
106.9 FM, The Bear rocks our nation’s capital. It’s only fitting the city MoneySense Magazine ranks as the best place in the country to live is looking for the best rock Program Director in North America. At least 3 years of PD experience has sharpened your radio senses, polished your people skills, and added intellect to your attitude. Mediocrity doesn’t cut it for you, you have to be the best: the best music programmer, imager, station promoter, team leader ... on air and on-line. You rock ... literally ... you’re on a mission to be number 1. You’re relentless, you’re passionate ... you’re going to pursue this.

You’re the one!
Contact Eric Stafford, Vice-President & General Manager, Ottawa at: estafford@radio.astral.com or call (613) 225-1069.

Deadline: May 31st, 2008

As an equal opportunity employer, Astral Media is committed to accommodating the needs of people living with disabilities. If you have any health or physical limitations which may adversely affect your performance during any phase of the appointment process, please identify the accommodation needed. Moreover, Astral Media is committed to providing equal opportunities to candidates and employees, regardless of age, gender, disability, visible minority status, Native status, marital status, cultural or national background, religion, or sexual orientation. All candidates are encouraged to apply with confidence.

Please note that while we appreciate all expressions of interest, we can only respond to those candidates who will be interviewed.

NATIONAL
Entertaining Talk Hosts Needed
Entertaining Talk Hosts/Shows sought for National Radio Network. Seeking creative, smart, humorous, and unique personalities. Send Resume and demo material to: Rosalina Correa 5055 Wilshire Blvd 6th Floor Los Angeles, CA 90036 Job #1186 or e-mail: radiotalkhost@gmail.com, EOE.

POSITIONS SOUGHT
Extremely friendly, personable, and fluently Bilingual. Motivated, and enthusiastic about developing relationships with listeners. Sales professional also. Yolanda Diaz 817-500-8229.

Sports guy seeking employment on-air/behind scenes within the programming, or sports departments of a broadcasting firm. Matt (817) 298-9302 matthewlowrey37Cdyahoo.com.
## CHR/Top 40

**No. 1 Most Added**

**Lil Wayne feat. Static Major**

**No. 1 Most Increased Plays**

**Lil Wayne feat. Static Major**

**Top 5 New and Active**

**David Guetta & Chris Willis**

**Secondhand Serenade**

**Complete CHR/Top 40 Chart on Page 23**

---

## Rhythmic

**No. 1 Most Added**

**Young Berg feat. Casha**

**No. 1 Most Increased Plays**

**Lil Wayne feat. Ne-Yo**

**Top 5 New and Active**

**Lloyd feat. Lil Wayne**

**Complete Rhythmic Chart on Page 26**

---

## Urban AC

**No. 1 Most Added**

**Keysha Cole**

**No. 1 Most Increased Plays**

**Lil Wayne feat. Static Major**

**Complete Urban AC Chart on Page 29**

---

## Country

**No. 1 Most Added**

**Brad Paisley**

**No. 1 Most Increased Plays**

**Angie Stone**

**Complete Country Chart on Page 37**

---

## AC

**No. 1 Most Added**

**Taylour Swift**

**No. 1 Most Increased Plays**

**Leona Lewis**

**Complete AC Chart on Page 41**
## HOT AC

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<th>HitPredictor</th>
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<td>Leona Lewis</td>
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<td>RCA</td>
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<td>3</td>
<td>Lifehouse</td>
<td>Hollywood</td>
<td>NO. 3 (2 WKS)</td>
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<td>Sara Bareilles</td>
<td>Love Song</td>
<td>NO. 25 (5 WKS)</td>
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<td>NOCH</td>
<td>BMG</td>
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<td>Maroon 5</td>
<td>A Hundred Without You</td>
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<td>Interscope</td>
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<td>OneRepublic</td>
<td>Stop and Stare</td>
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<td>Buckcherry</td>
<td>Shout</td>
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<td>I Don't Want To Be</td>
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<td>Warner Bros.</td>
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<td>Colbie Caillat</td>
<td>Fall In Love</td>
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<td>John Mayer</td>
<td>Say</td>
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</tbody>
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**NO. 1 MOST ADDED**
- **Gavin Rossdale** Love Remains The Same (Interscope)

**NO. 1 MOST INCREASED PLAYS**
- **Leona Lewis** Bleeding Love (Epic/RCA)

## SMOOTH JAZZ

<table>
<thead>
<tr>
<th>No. 1</th>
<th>Artist</th>
<th>Title</th>
<th>Nielsen BDS</th>
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<td>Joss J</td>
<td>Photoshine</td>
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<td>Stan Getz</td>
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<td>Chuck Loeb</td>
<td>Shadow Of The Wolf</td>
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<td>Old School</td>
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<td>Gotta Let It Go</td>
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<td>The Sax Pack</td>
<td>Can't Stop Loving You</td>
<td>NO. 12 (3 WKS)</td>
<td>NOCH</td>
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**NO. 1 MOST ADDED**
- **Wayman Tisdale** Throwin' It Down (Venus/Wea)

**NO. 1 MOST INCREASED PLAYS**
- **Jesse Cook** Cafe Mocha (Cookhouse)
Broadcasters-turned-educator helps prepare students for careers in the electronic media as president of the National Broadcasting Society

Bill Dorman

By Erica Farber

Beginning your career: I grew up eight miles west of New York. When I went to school in Selinsgrove, Pa., I discovered local media and fell in love with this whole notion of local radio. New York radio didn’t do school closings or high school football scores or anything like that. I did college radio and then moved into local radio and television for about five years.

Moving into education: I wanted stability in my life and to have a family. I was active in education in high school as a student liaison to the board of education. I loved media and loved education, and this was a way to do both. It has all fallen into place and I love what I do. One of the first stations I worked at was WMLP in Milton, Pa. It was like WRUR and there was one of each of those characters there. I worked with a couple of the most talented people I’ve known in my life. They could write, produce and think on their feet. I think at times we underestimate students today. A student who has come through a college program brings a lot. I know they have to be formed into the organization, but they bring a lot more than people sometimes realize.

Percentage of your students who have gone on to enter a career in broadcasting: About a third. And a third of these kids pick this major because they watch a lot of television and don’t know what they want to do—which isn’t a bad thing when you’re 20. A major is really secondary in my thinking. If you have a degree from a liberal arts school, you’ve exposed yourself to enough things to be versatile enough to find your niche at whatever age, and that’s where the extracurriculars come in for me.

How you stay informed on the business: I’m very active in our internship program. I meet with professionals who are employing my students. I do various kinds of research and productions. I’m getting ready to go on sabbatical. I’m first going to be working with a local independent film production house. Then in the spring semester I’m going to work in the creative services department of our local NBC television station. I have about eight more years before I retire and I don’t want to end over in the corner teaching public speaking. I have done things throughout my career, but I need to dive back in so when I get back here I can say, “This is what’s going on, this is why I’m teaching you this, and this is what these guys are doing.” I’m really hoping that energizes me to finish strong in the last eight years.

Biggest challenge: From a big-picture standpoint, it’s convincing students that their liberal arts education will pay off. I tell kids their college education gets them their third job. They get their first job because they’re good at something. They get their second job because they were good at their first job. And then someone lets them think, so their education helps them learn to think. My son is a computer network engineer and his major here was theater, and it’s paying off for him. He works with a lot of people that can fix any piece of wiring, etc., but they can’t tell people what they’re doing and he can.

You involvement with the National Broadcasting Society: I am the current president. It’s a two-year term and I’m in my second term. Our mission is to serve as a bridge between college and the profession in electronic media. We create forums for students to share their productions through competitions at regional and national levels. We provide access to local professionals in the local chapters and then big names at the national level to try to expose kids to as many different people and ideas, and then allow them to network and make those connections. At the annual NBS conference, we get about 600 students and focus on radio and television. Next March, we’ll be meeting in New York. If any professionals in the area would like to provide tours of their facilities and get involved by helping us with a panel, I encourage them to e-mail me directly.

State of radio: I’m sad about losing localization, that there are fewer and fewer people to relate to. Syndication just eats up markets and band space. It’s nice to do nice programming, but it’s more important to make sure everybody eats. I understand money drives things. I just don’t know where that formula is of finding the right people at a local level. The current trend is to find somebody at the national level and put him on in every local market.

Career highlight: The thing that excites me most is having prepared students to go on and be successful. I’m a network maniac as far as my alumni. I’ve got every e-mail that every alumni has ever sent me in the last 15 years. When somebody says, “I’m going to Atlanta and I’m going to talk to somebody at CNN,” I can say, “E-mail this woman, she and her husband work there and she will help you with this and this.” As long as they keep in touch with me, I’ll keep in touch with them.

Advice for broadcasters: I feel confident about the caliber of student that comes out of the program in broadcasting, speech communication, telecommunications, electronics and media. The first radio station I worked at was during a transition period when new people coming in had gone through higher-education programs. It changed what the station was doing because there were good thinkers around. I always believe it’s easier to work with smart people.

‘We underestimate students today. They have to be formed into the organization, but they bring a lot more than people sometimes realize.’ — Bill Dorman

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The Summit was a watershed event for me. I've never seen a group of people so hungry to move the needle in radio production. The truly wonderful thing about the Summit is the number of professional and personal relationships that have developed since. I've expanded my personal network 10-fold. That alone is worth the price of admission.

— DAVE FOXX
Z100/New York