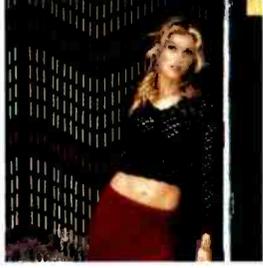


### 'Mississippi Girl' Does Good

Warner Bros. artist **Faith Hill** storms the Country chart this week, as her first single in two years, "Mississippi Girl," scores Most Added, with an amazing 707 adds, and Most Increased Plays, with +1,024. The track also debuts at No. 27\* — Hill's highest debut ever on **R&R's** chart. Her next album, *Fireflies*, is slated to hit stores this summer.



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### The Mother Of All Remotes

Country KIUS/San Diego morning personalities Kris Rochester and Tony Randall traveled to Iraq to visit with the troops and broadcast from such sites as Saddam Hussein's palace in the heart of Baghdad. This week **Lon Helton** gets the lowdown on their incredible journey. Here, Randall and Rochester flank a pilot from Marine Attack Squadron VMA-311. Page 39.



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Mike McVay  
 President, McVay Media



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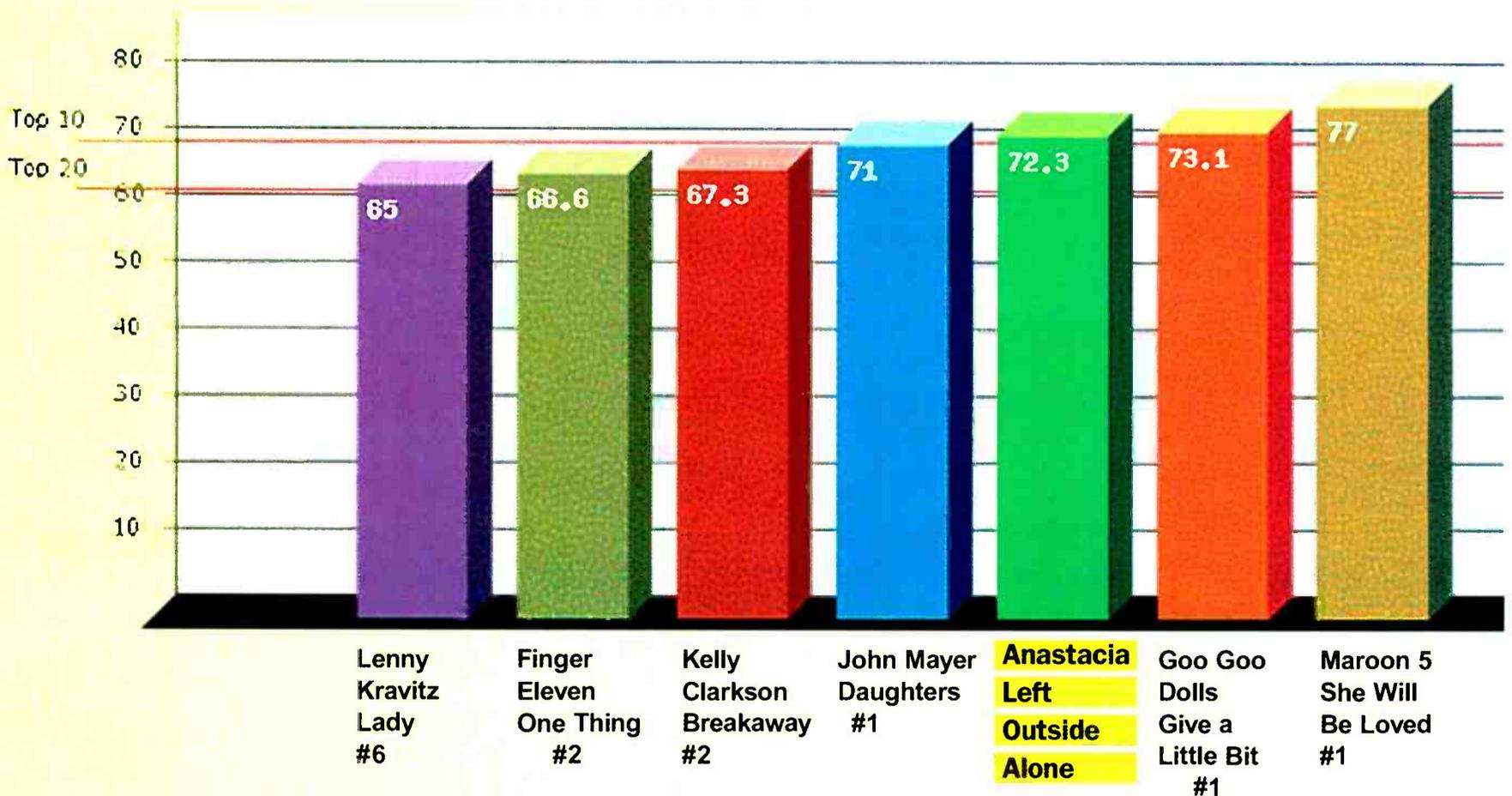
HitPredictor said **ANNA NALICK** had Top 10 Potential  
This week **"BREATHE (2 AM)"** goes to #6\*  
HitPredictor was right!

| LABEL:              | Columbia    |                |
|---------------------|-------------|----------------|
| <b>ADULT TOP 40</b> |             |                |
| HitPredictor Score  | Artist      | Song           |
| 71.5 ★              | Anna Nalick | Breathe (2 AM) |

## HitPredictor's Next Top 10 Hit

# ANASTACIA "LEFT OUTSIDE ALONE"

| LABEL:              | Columbia  |                    |
|---------------------|-----------|--------------------|
| <b>ADULT TOP 40</b> |           |                    |
| HitPredictor Score  | Artist    | Song               |
| 72.3 ★              | Anastacia | Left Outside Alone |



**PUBLIC-RADIO PRIDE**

The Noncommvention brings together Triple A programmers and record execs to discuss the unique needs of public-radio stations. This year the gathering takes place in Philadelphia, and Triple A Editor **John Schoenberger** talks with WXPN/Philly OM/MD Dan Reed, one of the organizers, about how the event has evolved over the years.

See Page 62

**MOTIVATIONAL MAGIC**

Orlando Magic co-founder and Sr. VP Pat Williams has written 20 inspirational books and gives 100-150 talks a year on subjects ranging from sales success to parenting. This week Christian Formats Editor **Kevin Peterson** brings us some of Williams' wisdom.

See Page 67

**R&R NUMBER 1s**



**COUNTRY**  
**GRETCHEN WILSON**  
Homewrecker (Epic)

- CHR/POP**  
GWEN STEFANI Hollaback Girl (Interscope)
- CHR/RHYTHMIC**  
CIARA & LUDACRIS Oh (LaFace/Zomba Label Group)
- URBAN**  
BOBBY VALENTINO Slow Down (DTP/Def Jam/UMG)
- URBAN AC**  
KEM I Can't Stop Loving You (Motown/Universal)
- GOSPEL**  
DONNIE MCCLURKIN I Call You Faithful (Verity)
- AC**  
KELLY CLARKSON Breakaway (Hollywood)
- HOT AC**  
ROB THOMAS Lonely No More (Atlantic)
- SMOOTH JAZZ**  
NILS Pacific Coast Highway (Baja/TSR)
- ROCK**  
AUDIOSLAVE Be Yourself (Interscope/Epic)
- ACTIVE ROCK**  
MUDVAYNE Happy? (Epic)
- ALTERNATIVE**  
NINE INCH NAILS The Hand That Feeds (Interscope)
- TRIPLE A**  
COLDPLAY Speed Of Sound (Capitol)
- CHRISTIAN AC**  
JEREMY CAMP Take You Back (BEC/Tooth & Nail)
- CHRISTIAN CHR**  
KRISTAL MEYERS The Way To Begin (Essential/CMG)
- CHRISTIAN ROCK**  
SANCTUS REAL The Fight Song (Sparrow/EMI CMG)
- CHRISTIAN INSPO**  
CHRIS TOMLIN Holy Is The... (Sixsteps/Sparrow/EMI CMG)
- SPANISH CONTEMPORARY**  
JUANES La Camisa Negra (Universal)
- REGIONAL MEXICAN**  
CONJUNTO PRIMAVERA Hoy Como Ayer (Fonovisa)
- TROPICAL**  
SHAKIRA I/A. SANZ La Tortura (Sony BMG)



www.radioandrecords.com

What would you be if you weren't in radio? Page 30

**EFFECTIVELY TARGET WOMEN**

Andrea Learned's book *Don't Think Pink* is required reading for anyone marketing to women. Learned will be moderating a panel at R&R Convention 2005 in Cleveland, and this week AC/Hot AC Editor **Julie Kertes** gets a preview of what she will discuss, including the misconceptions "Women are all alike" and "Women aren't online." Page 45.



**KZBR/S.F. Drops Country For 'Max'**

Lueth PD as station adopts eclectic Adult Hits format

The "Whatever we feel like" philosophy has arrived in the San Francisco Bay Area. Bonneville on May 11 flipped Country KZBR (95.7 The Bear) to "95.7 Max FM," playing rock and pop hits from the 1970s through today.

Bill Lueth, OM of KZBR and Manager/Operations & Programming of Classical clustermate KDFC, has been named VP/Operations and PD

of KZBR while retaining his KDFC duties.

Previous KZBR PD Ray Massie exits, as do Asst. PD/morning driver Rick Taylor, middayer Katie Mason, afternoon host JD and evening talent Billy Michaels. Bonneville/S.F. Sr. Regional VP/GM Chuck Tweedle said KZBR will be hiring a new airstaff for Max.

The switch to Max FM leaves  
**KZBR See Page 14**



**Arbitron Response Rates Down Again**

By Adam Jacobson

R&R Radio Editor  
ajacobson@radioandrecords.com

Response rates, return rates and consent rates all declined once again for Arbitron. Data from the recently completed winter 2005 survey shows a steep drop-off across the board in markets ranked below No. 100.

In winter 2005 Arbitron saw the average metro-survey-area response rate for the 98 markets it measures decline by 0.7 percentage points, to 31.5%. The return rate in those markets decreased 0.4 points, to 56.2%, and the consent rate fell 0.8 points, to 55.5%.

**ARBITRON See Page 19**

**New Beat For Calococci: PD Of KKBT/Los Angeles**

By Dana Hall

R&R Urban/Rhythmic Editor  
dhall@radioandrecords.com

CHR/Rhythmic and Urban format veteran **Tom Calococci** has been named PD of Radio One's Urban KKBT (The Beat)/Los Angeles. He succeeds Robert Scorpio, who exited late last year.



**Calococci**

Since 2004 Calococci has been OM of Radio One's Houston cluster, overseeing CHR/Rhythmic KBXX and Urban AC KMJQ. He joined KBXX in 2002 as PD. Before a stint as PD of Clear Channel's KZZP/Phoenix, Calococci was Radio One's Director/East Coast Programming and spent many years as PD of Radio One's WERQ/Baltimore.

"We love Tom," Radio One COO Mary Catherine Sneed told R&R. "He has been with Radio One for a long time, and I have worked with him personally for almost 15 years — through two companies.

"We're thrilled that we can afford him this opportunity. I'm confident he will be great in Los Angeles."

Radio One/L.A. GM Sue Freund told R&R, "We're very excited to have such a veteran of Urban radio and the industry at KKBT. He brings his expertise in programming, which has benefited Radio One as a company for several years, to 100.3 The Beat."

**Would TV Spinoff Affect Emmis Radio?**

Wall Street analysts weigh in on company's plans

By Joe Howard

R&R Washington Bureau Chief  
jhoward@radioandrecords.com

The day after Emmis Communications announced that it is considering the sale of some or all of its television stations, Wall Street analysts assessed various options the company could pursue and how the plan may affect Emmis' radio business.

Wachovia Capital Markets analyst Jim Boyle noted in a May 11 report that Emmis' New York and Los Angeles clusters will account for more of the company's overall revenue if Emmis winds up selling all of its television assets. "This would make Emmis much more susceptible to the vagaries of individual [market] economies and prone to changes in competition in its largest markets," Boyle said.

However, during a May 10 conference call held to discuss the TV plan, Emmis Chairman/CEO Jeff Smulyan pointed out that the radio industry's larger players have issues of their own to address and said he believes his company can stand toe-to-toe with its rivals.

Boyle acknowledged that Emmis has a history of fending off challenges. "Emmis' skilled local management has shown itself to be nimble against even much larger clusters in its very competitive major markets," he said, adding that the company's Los Angeles and New York clusters have each in recent years been bolstered by the addition of a station.

Over at Harris Nesbitt, analyst Leland Westerfield said in a report that Emmis' sale of its

**EMMIS See Page 6**

**'I Want To Set The Record Straight'**

Interop COO Pine rallies troops in company memo

In an internal memo sent to his staff on May 12, Interop President/COO **George Pine** said that, despite recent criticism from some radio group heads, Interop is working hard to generate new business for the industry.

"Recently, Interop has been the subject of misinformed criticism during a couple of station group calls with industry analysts," Pine wrote. "While the majority of the calls were positive, some comments about our company were simply inaccurate, and I want to set the record straight."

In particular, Pine noted that Interop Innovations, the company's new-business division, generated \$79 million last year and attracted another \$20 million during Q1 2005.

It was Cumulus Chairman/CEO **Lew Dickey** who ignited a firestorm on May 3 by questioning Interop's ability to generate new business and suggesting that he may jump ship to rival Katz or take Cumulus' national sales in-house.

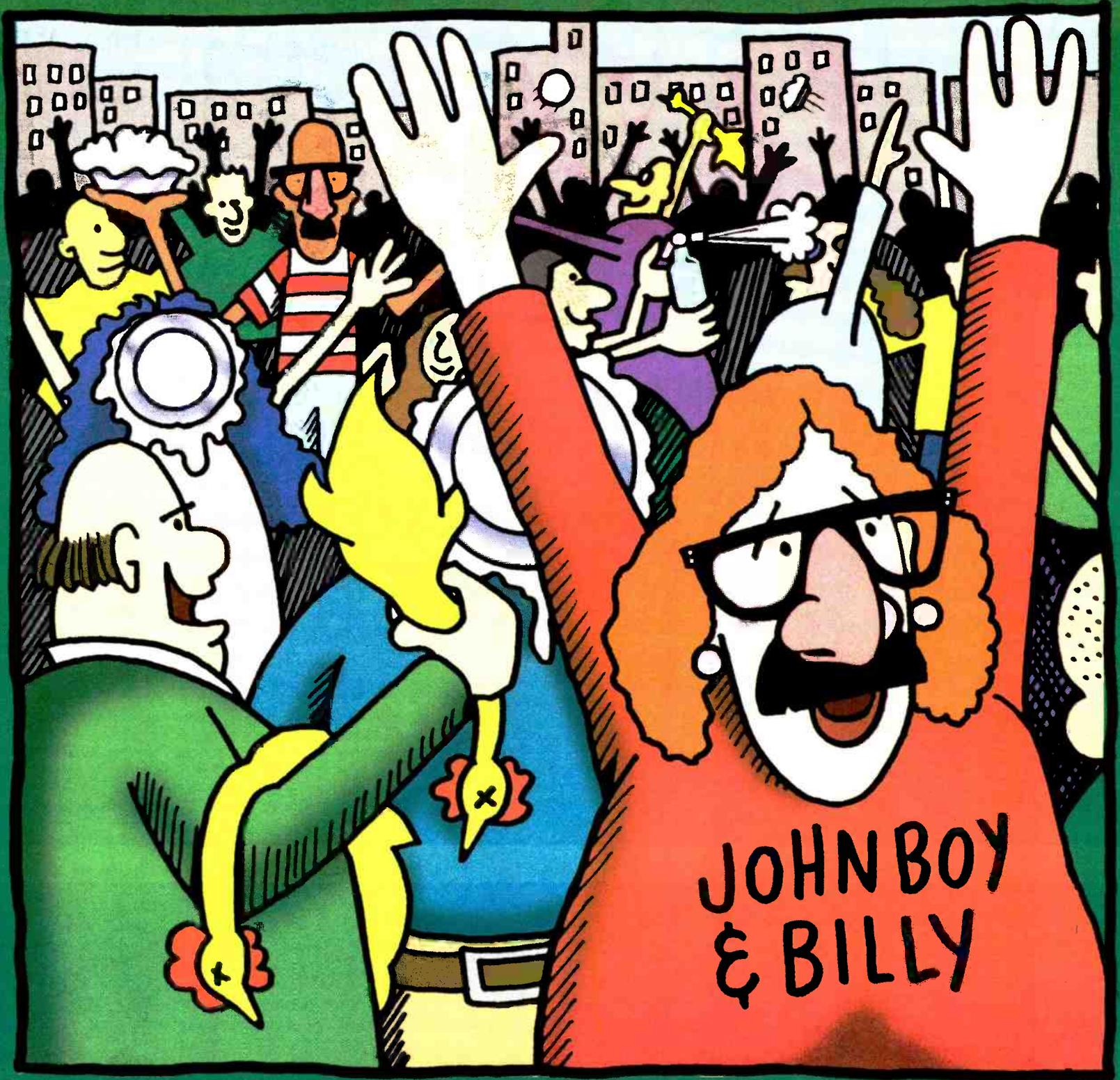
In an interview with R&R, Pine said, "Everything continues to move forward. We

**INTEROP See Page 14**



**Pine**

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May 20, 2005

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## WUSN/Chicago Launches HD Multicast Supplemental channel is programmed independently

Infinity's Country WUSN/Chicago on May 12 became what the company says is the first commercial station in the United States to unveil a continuously programmed HD Radio multicast channel. Labeled "Chicago's Future Country," WUSN HD-2 is programmed independently of WUSN and is focusing on new music.

WUSN was granted experimen-

tal authorization from the FCC for the multicast. The station began broadcasting digitally in June 2003.

"There is no limit to the number of uses involving HD Radio, and this announcement is just the first of many related to Infinity's digital-broadcast strategy," Infinity Chairman/CEO Joel Hollander said. "We will continue to be aggressive in converging new

WUSN See Page 14

## COUNTDOWN TO CLEVELAND



Convention 2005 • June 23-25

## Radio One/Cleveland's Rich Radio History

Cleveland has a rich history when it comes to Urban radio, and urban culture is still strong in 2005, with a twist of hip-hop and a big dose of gospel.

Radio One, the largest African-American-owned broadcast company in the country, has a stellar cluster in Cleveland that includes Urban WENZ, Gospel WJMO-AM and Urban AC WZAK. All three properties are overseen by OM Kim Johnson, who also handles afternoons on WZAK.

WZAK also features the nationally syndicated and award-winning *Tom Joyner Morning Show*. It has been playing R&B since the early '80s, beginning under then-PD Lynn Tolliver, an Urban radio legend.

WENZ flipped to a hip-hop and R&B format in 1999 and officially became Urban when Radio One purchased the cluster in 2000. WJMO-AM has been serving the African-American community in Cleveland since the 1960s. It became Gospel when Radio One took over the cluster.

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## SEVEN HUNDRED DEGREES OF DISTINCTION



Berklee College of Music earlier this month bestowed degrees on 700 graduates at the Boston school's commencement ceremony. Additionally, Berklee gave honorary doctor of music degrees to Grammy-winning vocalist Anita Baker, legendary jazz bassist Ron Carter and Tonight Show Band Music Director (and Berklee alumnus) Kevin Eubanks. Seen here are (l-r) Eubanks, Carter, Baker and Berklee College of Music President Roger Brown.

## Ervin To Manage KMOX/St. Louis

Thirty-two-year radio broadcasting veteran Dave Ervin has been named VP/GM of Infinity's News/Talk KMOX/St. Louis, effective May 25. Ervin, who is currently Market Manager for Radio One's crosstown cluster, will assume a post that has been vacant since Tom Langmyer exited KMOX in March to become VP/GM of WGN/Chicago.



Ervin

Before attaining his manage-

ment position with Radio One/St. Louis, Ervin served as President/Market Manager for Bonneville's crosstown cluster, and before that he held a similar position for Bonneville's Los Angeles radio stations. He also once served as VP/Corporate Programming for Bonneville's radio group.

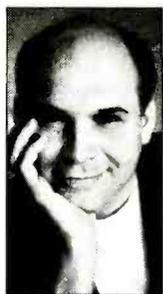
"In searching the country for the right candidate to lead

ERVIN See Page 19

## Arbitron Ups Marince To VP/Prog. Svcs.

Arbitron has promoted nine-year company veteran Gary Marince from VP/Product Development to VP/Programming Services & Development.

A software-design expert, Marince will be responsible for helping stations better utilize Arbitron's radio ratings. He assumes a position previously held by Bob Michaels, who was



Marince

recently promoted to VP/Portable People Meter Programming Services.

Before joining Arbitron, Marince held engineering and programming positions at several radio stations in Pittsburgh and was PD of that market's WWSW. As a PD, he developed software that used Arbitron ratings information to help identify

MARINCE See Page 19

## Oldies: Gone Today, Here Tomorrow

### 'MAK/Nashville goes 'Jack'

South Central Communications on May 12 flipped WMAK/Nashville from Oldies to an eclectic Adult Hits format as "96.3 Jack FM." The station has applied for new calls WCJK.

After ending its run as an Oldies station with Steam's "Na Na Hey Hey (Kiss Him Goodbye)," WMAK launched into its first hour of music under its new format, playing EMF's "Unbelievable"; The Dazz Band's "Let It Whip"; Billy Idol's "Rebel Yell"; Sheryl Crow's "A Change (Will Do You Good)"; Joan Jett & The Blackhearts' "I Love Rock & Roll"; The Doobie Brothers' "Rockin' Down

WMAK See Page 19

### WRQQ flips from Hot AC

Just one day after South Central Communications' WMAK/Nashville flipped from Oldies to "Jack FM" (see story, left), Cumulus on May 13 filled the market's Oldies void by changing Hot AC WRQQ (Star 97) to "Oldies 97.1, Good Times and Great Oldies."

WRQQ is now focusing on the Top 40 hits of the 1960s and 1970s — much like WMAK had. In fact, Cumulus wants to emulate WMAK's on- and off-air imaging as much as possible.

Joe Limardi, who served as Star 97's PD and is now the interim PD for Oldies 97.1, said it's Cumulus/Nashville's opinion that South

WRQQ See Page 14

## Westover Gets VP Stripes At IDJMG

Island Def Jam Music Group has elevated Rich Westover to VP of Promotion/Research & Information Systems. He will be responsible for collecting, analyzing and disseminating information on radio airplay and callout research, in addition to sales and new-media data.



Westover

Westover will be based in New York and report to Island Records President Steve Bartels, Sr. VP/Promotion Ken Lane and Sr. VP/Urban Promotion Benny Pough. He had served as IDJMG's Director of National Promotion/Airplay & Research since 2000 and before that spent two years as Arista Records' National Promotion Coordinator/Airplay & Research.

"Rich Westover is an integral part of the day-to-day strategy of maximizing our releases at Island Def Jam," said Bartels. "We are thrilled to be part of Rich's growth as an executive."

Westover said, "I am very excited to be a part of the new team

WESTOVER See Page 14

## Norman New MTV Pres.; Calderone Named VH1 GM

VH1 President Christina Norman has been appointed to a



Norman



Calderone

similar post at MTV. Concurrently, Tom Calderone has been promoted from Exec. VP/Music & Talent Programming for MTV & MTV2 to GM of VH1.

"Christina and Tom are two of the most gifted executives at our company," said Van Toffler, President of MTV Networks Music/Films/Logo Group. "Their understanding of our unique culture, creative vision and overarching philosophy of placing the audience first in everything we do have greatly contributed to our success over the years."

MTV See Page 19

## R&R Observes Memorial Day

In observance of the Memorial Day holiday, R&R's Los Angeles, Nashville, and Washington, DC offices will be closed Monday, May 30.

# Motley Foolish For Radio

Investment adviser Motley Fool touts radio stocks

By Joe Howard  
R&R Washington Bureau Chief  
jhoward@radioandrecords.com

In a May 13 posting on investment adviser the Motley Fool's website ([www.fool.com](http://www.fool.com)), Fool contributor David Meier said that, despite claims that radio is reeling from the threat of satellite radio and digital music devices, the industry and some of its publicly traded companies still have plenty to offer.

on at local businesses. That's the great thing about radio in small and mid-sized markets: It's customizable."

Meier named Cox Radio, Citadel and Cumulus as companies he believes offer attractive investment opportunities. He credited the

**FOOL See Page 6**

"Regardless of all the choices we have for content, local radio stations are important to local economies," Meier wrote. "You get some decent music, local news and events, and you get to hear about what's going

# Earnings Season Winds Down

Disney media revenue grows

Earnings season drew to a close this week, with quarterly numbers from Walt Disney Co. and LBI Media and monthly numbers from Tribune and New York Times Co.

During the company's fiscal Q2 2005, revenue in Disney's media-networks division rose 6%, to \$3 billion, and operating income increased 3%,

broadcast division increased from \$28 million a year ago to \$54 million as revenue grew 4%, to \$1.4 billion.

April revenue in Tribune's radio and entertainment division declined 4%, to \$20.6 million, due to a

**EARNINGS See Page 6**

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# BUSINESS BRIEFS

## CC: Interest In Shorter Ads On The Rise

Updating the progress of its "Less Is More" advertising-inventory-reduction plan, **Clear Channel** on Tuesday said its advertisers are buying between two and five times as many 30- and 15-second spots as they were a year ago. That change highlights the "Less Is More" initiative's focus on moving away from 60-second commercials. CC cited Home Depot, Verizon and the WB television network as among the major advertisers that are turning to shorter ads and said advertisers of all sizes are showing interest.

Meanwhile, Clear Channel Radio CEO John Hogan said Clear Channel is doubling its financial commitment to its Creative Services Group, which works with advertisers to develop and improve their radio advertising.

## Interep Sets Radio Symposium

**I**nterep has set the date for its 2005 radio symposium. The event, titled "Radio Reinvention," will be held June 16 at New York's Grand Hyatt Hotel. Broadcast analyst Victor Miller will open the seminar with a presentation called "Will the Real Radio Business Please Stand Up?"

Miller will be followed by presentations focusing on key issues for the radio industry, including managing competition, adapting the business model, embracing technology and generating growth.

Details and an online registration form can be found at Interep's website for this year's symposium, [www.radiosymposium.com](http://www.radiosymposium.com).

## Release Date Set For Third RAEL Study

**T**he **Radio Advertising Effectiveness Lab** has scheduled a press conference for June 7 in New York to unveil its third study of radio advertising. The latest RAEL study focuses on radio's ability to deliver ROI compared to other media.

Millward Brown and IRI, which conducted the study, ran radio and television ad campaigns in a variety of test markets for a panel of five products and compared the campaigns' in-market sales results.

## XM Tops 4 Million Subs

**X**M **Satellite Radio** announced Monday that it has added 1 million customers during 2005 and is on track to hit its year-end goal of 5.5 million subscribers. XM President/CEO Hugh Panero said, "It took 23 months for XM to reach its first 1 million subscribers. It took eight more months to reach our second million, six months to hit 3 million and less than five months to exceed 4 million. XM remains focused on providing compelling content, developing innovative radio and expanding our distribution channels at retail outlets and automobile dealerships."

## Britain's Largest Private Broadcasters See Ad Slump

**T**he U.K.'s **GCap Media**, which includes Capital Radio and ClassicFM owner GWR, said last week that its revenue slid 17% in April because of a steep falloff in retail advertising. British media companies and advertising experts have warned that a weakness at retail could persist for the next several months, and that situation is a major part of GCap's weakness, the *Times of London* reported.

Retail accounts for one-sixth of GCap's advertising, the newspaper said. For the Capital Radio division, which includes London CHR/Pop 95.8 Capital FM, advertising is down 9% year-to-date.

Meanwhile, Heart FM owner **Chrysalis Group** issued its second profit warning of 2005, citing the consumer-spending slowdown in the U.K. Chrysalis said radio revenue fell 13% in March and April, and the company expects a 6% decline for 2005. Chrysalis Chairman Chris Wright told the *Guardian*, "I genuinely don't think it is about radio at all. It's an economic issue for the whole country."

## NABEF To Honor Former BMI Chief Preston

**T**he NAB Educational Foundation will present former BMI President/CEO **Frances Preston** with its Guardian Award at the seventh annual Service to America Summit, being held in Washington, DC on June 13. The Guardian Award honors individuals and organizations that have worked to protect and foster creative freedom. Preston's tenure at BMI stretched 46 years, including 18 as the group's leader. She retired last year.

NAB President/CEO Eddie Fritts said, "Frances Preston has truly established herself as a guardian angel for the creative community, fighting for decades to ensure that songwriters, composers and music publishers worldwide are adequately compensated for their efforts."

Also at the Service to America Summit, NABEF will present its Samaritan Award to Tribune co-Chairman/CEO **Dennis FitzSimons**.

Continued on Page 6

The results are in...

# DR. LAURA WON THE WINTER BOOK.

**FACT:** In her top 25 markets, Dr. Laura was up 9% in A25-54 AQH. In those same markets, A25-54 AQH to talk radio was down 12%.

**FACT:** In her top 25 markets, Dr. Laura was up 9% in A25-54 AQH. In those same markets, A25-54 AQH to talk radio was down 12%.

**FACT:** The Dr. Laura Program outperformed her stations in over 72% of her markets.

**FACT:** Dr. Laura was a winner in red and blue states alike, with double-digit leaps in New York, Los Angeles, San Francisco, Dallas, Detroit, Tampa, Pittsburgh, San Diego, Salt Lake City, Norfolk, Las Vegas, and Tucson.

**FACT:** Dr. Laura was #1 P12+, #2 W25-54 and #4 A25-54 in Los Angeles in her time slot on KFI.

*"Anyone who wants to know the power of Dr. Laura, just call me."*

- Jeff Thomas, VP Sales, KFI AM

**FACT:** In Dallas on KLIF, Dr. Laura increased her P12+ AQH by 44%, her P25-54 AQH by 54% and her W25-54 AQH by 88%.

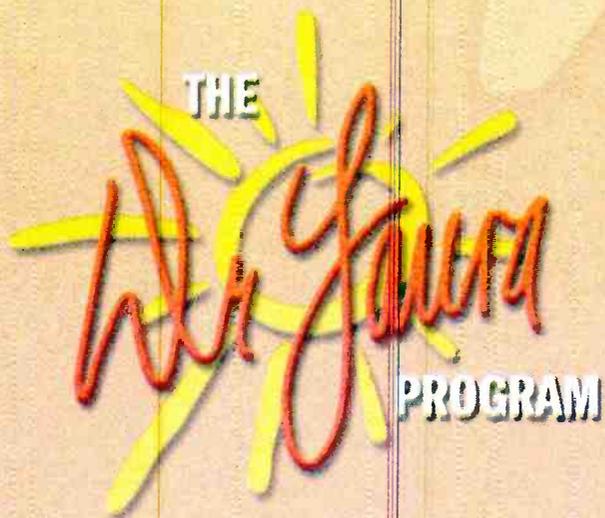
*"Dr. Laura's show has never been more relevant."*

- Jeff Hillery, Program Director, KLIF AM

**Radio managers are rediscovering that programming Dr. Laura with topical and political talk creates an unbeatable combination:**

- Dr. Laura's "family values" message is compatible with political talk programs like Rush and Sean.
- Dr. Laura brings new cume to stations enabling them to increase AQH and win the dollars of female-targeted advertisers.

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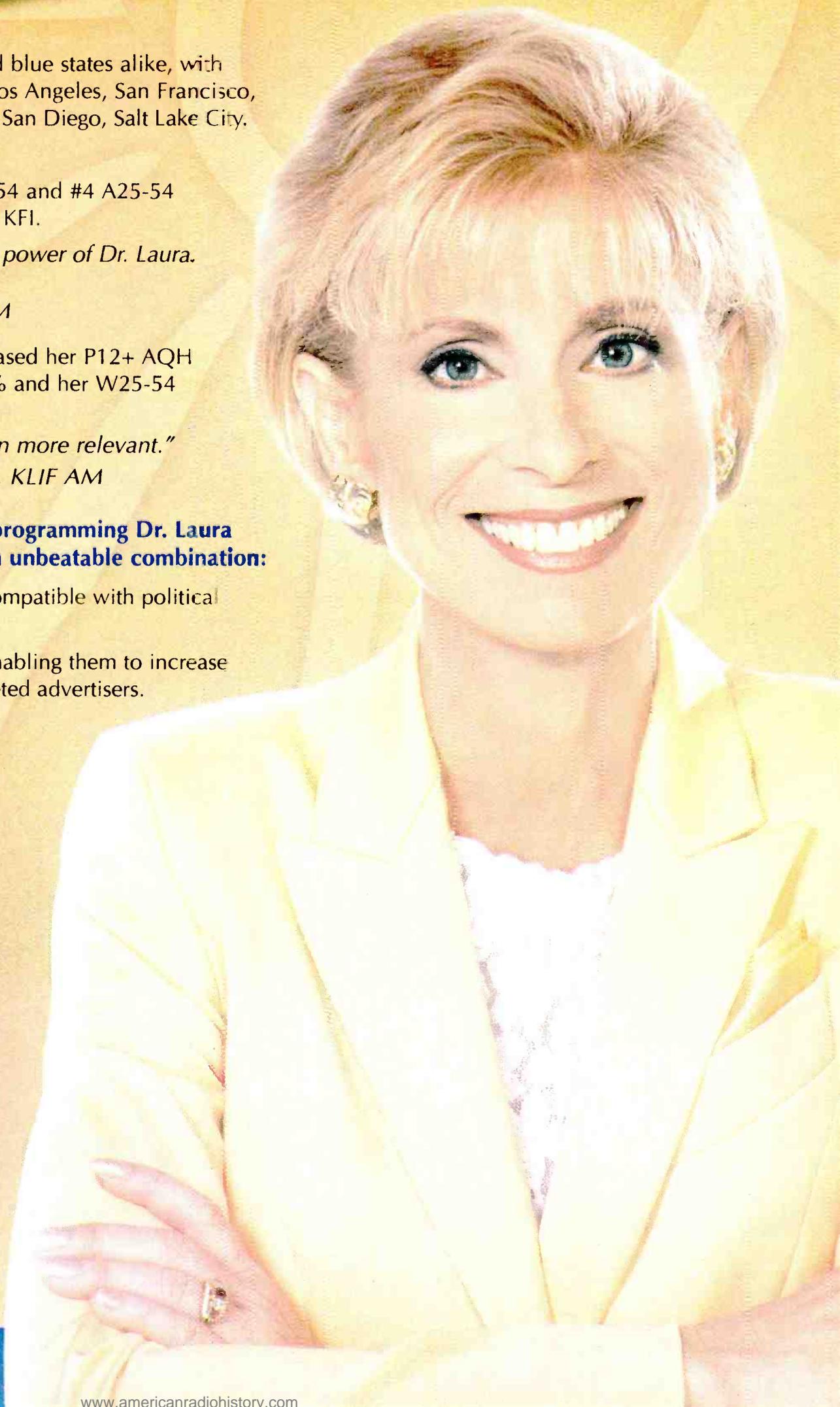
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Source: Winter 2005 and Fall 2004 surveys. Selected markets.



## BUSINESS BRIEFS

Continued from Page 4

The Samaritan Award recognizes broadcasters' and other organizations' efforts in promoting the public interest.

Fritts said, "Through his recent chairmanship of the FCC's Media Security and Reliability Council, his role with the McCormick Tribune Foundation and his leadership in numerous community organizations, Dennis FitzSimons exemplifies what makes a true Samaritan in our industry."

Finally, NABEF on Tuesday awarded fellowships to attend its Executive Development Program for Radio Broadcasters to eight industry professionals. Selected were ICBC Broadcast Holdings' Tina Allen; Delmarva Broadcasting's Melody Gardner; Bay City Building Co.'s Stephanie Kilmer; Beasley Broadcast Group's Patti Mills; Cox Radio's Paul Pate; Perry Publishing & Broadcasting's Kevin Perry; WLRM/Albany, GA's L. Michelle Price; and Family Radio Inc./Midwest Family Broadcast Group's Theresa Timm.

NABEF President Marcellus Alexander said, "NABEF's fellowship program is one of a number of programs designed to promote diversity in broadcasting. We are pleased to have doubled the number of fellowships offered to radio executives this year."

### Emmis

Continued from Page 1

TV assets — which he estimates could fetch over \$1 billion — could set the company up for expansion of its radio platform. "The opportunity for Smulyan to explore the re-emerging acquisition waters is clear," Westerfield said.

In fact, he noted that Emmis only delved into TV ownership after late-'90s radio-station values skyrocketed above the company's comfort level, and he suggested recent developments on the acquisition market could see Emmis become an active radio buyer again.

"If Emmis exits the TV business, will it seek to expand its radio foot-

print, especially in view of a few Infinity stations and a large number of Susquehanna properties becoming available?" Westerfield asked.

### Emmis Launches Stock Buyback

Along with the television sale plans, Emmis also announced plans to launch a Dutch auction stock buyback for its class A common stock. The offer begins on Monday.

Under the terms of the buyback, Emmis will pay shareholders between \$17.25-\$19.75 for stock they tender under the offer. The offer expires at midnight ET on June 13. Smulyan has said he doesn't intend to include any of his class A stock in the offer. Emmis aims to buy back over 20 million shares of the stock, or

about 39% of its current outstanding shares.

The purchase will be financed through a combination of new borrowings under Emmis' existing credit facility and new debt financing. "Investing in our own common stock is an attractive use of capital and an efficient means to provide value to our shareholders," said Smulyan.

Emmis also announced that it is filing a lawsuit in Indiana State Court to correct the anti-dilution adjustment provisions of its outstanding convertible preferred stock. Under the Dutch auction terms, the original anti-dilution provisions would have paid holders of the convertible stock a greater reduction in the conversion price than originally expected.

### Earnings

Continued from Page 4

in the number of syndicated programs being produced by the division. For the overall broadcasting and entertainment group, which includes Tribune's television operations, revenue declined 7%, to \$120 million. Revenue for the TV segment was also down 7%. The company attributed the decline to soft advertising results in most of its markets.

April revenue in the New York Times Co.'s broadcast-media divi-

sion slipped 2%, to \$13.9 million, and revenue is down about 1%, to \$44.5 million, year-to-date. Including results from About.com, which NYT acquired in March, the company's total advertising revenue rose 3%, to \$221 million. Without About.com, April advertising revenue rose 2%, to \$217.2 million.

Finally, LBI Media, the privately held operator of Liberman Broadcasting, saw its Q1 net revenue increase 6%, to \$20.5 million, thanks to increased advertising at its radio and

TV stations in Los Angeles. Adjusted EBITDA in Q1 was flat at \$8.7 million, while net income rose from \$1.4 million to \$1.8 million. Radio division net revenue increased 7%, to \$9.6 million.

Meanwhile, LBI said that CFO Steve Cramer resigned on April 29, and LBI Exec. VP Lenard Liberman, who served as CFO from 2002-2003, has added that role. But the company has retained Korn Ferry to recruit a permanent CFO.

— Joe Howard

## TRANSACTIONS AT A GLANCE

All transaction information provided by BIA's MEDIA Access Pro, Chantilly, VA.

- KWDO-FM/Waldo, AR \$430,000
- WBAU-AM/Ft. Walton Beach, FL Undisclosed
- KFAD-FM/Alexandria, LA \$1.2 million
- WKNZ-FM/Collins (Laurel-Hattiesburg), MS \$700,000
- WBBV-FM/Vicksburg, MS \$400,000
- KMCR-FM/Montgomery City, MO \$450,000
- W DUR-AM/Durham (Raleigh), NC \$1.13 million
- WAJJ-FM/McKenzie, TN \$90,000

Full transaction listings, posted daily, can be found at [www.radioandrecords.com](http://www.radioandrecords.com).

### WILI-AM & FM/Willimantic, CT

PRICE: \$1.8 million

TERMS: Stock sale for cash

BUYER: Hall Communications, headed by Chairman of the Board Bonnie Hall Rowbotham. Phone: 863-682-8184. It owns 17 other stations. This represents its entry into the market.

SELLER: Nutmeg Broadcasting Co., headed by President/CEO Michael Rice. Phone: 860-456-1111

COMMENT: Hall Communications is purchasing all of the stock of Nutmeg Broadcasting for \$1.8 million. That amount includes a \$90,000 escrow deposit, a \$100,000 post-closing deposit and a payment of \$1.61 million cash at closing. Hall will also make \$100,000 consulting payments, payable over five years, to Michael Rice, Colin Rice and Elizabeth Rice.

Dollars to Date:

\$818,409,938

(Last Year: \$1,838,642,950)

Dollars This Quarter:

\$270,149,501

(Last Year: \$475,125,310)

Stations Traded This Year:

400

(Last Year: 846)

Stations Traded This Quarter:

169

(Last Year: 217)

### Fool

Continued from Page 4

broadcasters for their efficient operations, but he said Cumulus' small-market stations "generate less revenue and have costs that don't decline as fast" compared to the other companies.

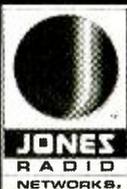
Meier also noted that, while Citadel and Cox focus largely on

mid-sized markets, Cox's presence in larger markets exposes it to the higher programming costs that can accompany large-market operations. He said, "Although the content may not have mass appeal, local radio stations with good ratings can still attract local advertising dollars aimed at specific audiences."

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# Proven Formulas For Becoming A Better Salesperson

The midyear checkup continues

By Irwin Pollack

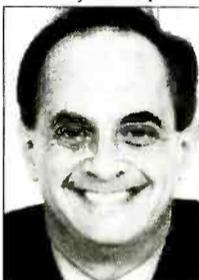
**S**ellers who want to make more impact with their clients, earn more commission or even improve their ranking within their own sales department ought to do three things. First, they should ask themselves whether they're doing the things they know they ought to be doing.

Second, they should practice, drill and rehearse the best responses to radio's toughest sales objections. And, last but not least, they should employ the strategies that radio's best sellers from across the country have already proven to work. Design your list of winning strategies, then automate them as a 10-day "loop."

## Seventeen Questions To Ask Yourself

1. Are you going to Chamber of Commerce luncheons or other association meetings of your choice every week? The interaction with other businesspeople at these events is inspiring. You'll find out what they're doing, what their needs or wants are, how they are marketing their products and services and more.
2. Are you listening and truly finding out what your clients' problems and needs really are? For the rest of the year, design only campaigns customized to address those unique needs.
3. What are you doing to practice your persuasive skills — the tools of your trade? As obnoxious as it may seem, it's good for you to take the other side in an argument occasionally, just for practice.
4. When was the last time you took your manager with you to meet your top 10 accounts? Top billers do it twice a year. It's best

to view your manager as a tool for you to stroke the client's ego. Show them that they're important enough for your manager to come by and thank them for their support.



Irwin Pollack

5. Have you learned everything you can about your competitors? Assess where you're better, worse, more expensive, less expensive, etc.
6. What is your written plan for expanding and developing each account on your list? It can be as short as a paragraph, but write it down, then look at it before each call. Realize that you'll never meet or surpass your goals without a specific strategy for every account.
7. How would you rate yourself in sensing a client's sense of urgency? Make sure you aren't letting the client who says "One of these days soon" mean six months from now.
8. Are you hitting the right buttons with your client? Remember, every prospect has a hot button. It is the salesperson's job to find that hot button and keep on hitting it.
9. Can you visualize the sale taking place before it happens? You'll become more confident, and you'll close more sales, when you can.
10. Have you thought through the different possibilities for where you can present to your clients? Sell at your home court or on neutral ground whenever possible. Remember, 75%



Mary Beth Garber

## LEADERSHIP SPOTLIGHT

Leadership is more than an act. It's a way of thinking. It begins with a passionate personal commitment to a specific idea for which you're willing to take responsibility.

What brings leadership to life is the ability to market and sell that idea to others — to make them accept it as their own — whether it's the population of a country, 40,000 employees in a corporation, members of a team, donors to a charity or an entire industry.

Key leadership traits include the ability to explain and focus on a specific goal; to accept and listen to input from followers; and, most importantly, to have the courage, drive and determination to carry out your commitment.

I believe in leading by example, by lighting and carrying the torch high in support of an idea, all the while encouraging participation by and recognizing the contributions of others in supporting that idea.

Mary Beth Garber, President, Southern California Broadcasters Association

Each week R&R invites successful people in and outside the radio and recording industries to share their thoughts on defining and communicating leadership.

of all professional sports games are won at home. Most sellers make 95% of their calls on the visitor's turf.

11. After you have done the best presentation you could possibly have done, can you let it go without analyzing it over and over again? Accept the fact that sales is 5% skill and 95% psychology. Even when you think you've made a great presentation that makes logical sense, the client may not buy it if that client is more of an emotional — vs. logical — thinker.

12. Have you learned to love rejection? Figure the economic value of each call. Here's how: If your average order is \$1,000, and you close one in four, each sales call equates to a \$250 order.

13. Have you committed to doing your most important work during your "A" time of the day? Some people are morning people,

some are afternoon people and so forth. Make sure you've assessed your strengths and weaknesses.

14. What have you done to improve your negotiating skills? Here are the first four points I make at my "Negotiation Boot Camp."

- Know your needs. Know your customers' needs. Negotiate when you look good. Determine the best place to negotiate.

- Don't be intimidated just because something is "company policy" or because the client's offer isn't what you wanted.

- Realize that some of the best moves are the ones you don't make.

- Try to get the other side to make the first offer. If you need to make the first move, do it on a minor issue.

15. Still playing phone tag? Try something

Continued on Page 10

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## Proven Formulas For Becoming A Better Salesperson

Continued from Page 8

different: When you are having trouble getting through to a client, call before 7:45am or after 5:30pm, when the "rejectionist" is apt to be gone and the only one to answer the phone is your client.

Also, leave voice mails for hard-to-reach clients very early in the morning. Your client hears, "I was up early thinking about some ideas and had one that really made me think. When can we get together?" Most voice-mail systems time-stamp each message, and that will show the client you're thinking of them at odd times.

16. Have you automated your own sales process? Find all the steps that work, then do them over and over (and over) again. Some examples:

- Use form letters and boilerplate paragraphs for routine correspondence.
- Have your list of favorite questions prepared in advance.
- Arrange your agenda for the day with an awareness of the geography.

17. Is the first impression you make on the client unique? Start by making your appointments for 10, 20 and 40 after the hour. It will stick out, and you'll jump off the page.

### Master Overcoming Sales Objections

I wish I had a dollar for every salesperson who's told me the biggest objection they get is price. It's such a complex objection, and it frustrates salespeople more (possibly) than anything else.

Here's a secret: Buyers have told me that salespeople almost always panic when they perceive a rate war is beginning. So — to begin with — here are the things you should never do when it comes to rates and prices:

1. Don't volunteer or encourage price reductions. Salespeople say, "You don't want to pay this," or they preface the price with "Buckle your seat belt." Another is "Are you sitting down?" This is called "wowing at the price." It's a no-no.

2. Don't say anything but, "The price [rate, investment] is...." Notice the only word to use in front of *price* is *the*. As soon as you say

"best," "lowest," "list," "grid," "net," you're saying to the prospect that the price is negotiable.

3. Don't suggest positive reductions to the customer. If you say, "Let me see what I can do," or, "Let me talk this over with my sales manager," the client will clearly expect a cut.

4. Don't say to the client "We're competitive" on anything but price. Price provides an opportunity to serve. Don't waste the opportunity by making excuses about it.

Now, here are the things you *should* do when you encounter client objections on rate.

1. Use testimonials. "Here are letters from others who paid the higher price and loved it."

2. Sell your competitive edge, not your service. *Everybody* talks about service.

3. Sell everything but price. Start with the quality of the product, the ideas and the cost. If you're not the lowest price, have the best value, the lowest overall cost, the finest product or legendarily fast service. Do you have a guarantee that will attract new customers?

### Responses To Common Objections

Master overcoming the most typical objections with proven, word-for-word responses. Here are some of my favorites:

**Client:** "I want to think it over."

**Responses:** "I understand. You don't want to make a rash decision. But level with me: What exactly is it that you need to think over?"

"Tell me something: Is it the money?" If the answer is yes, balance the value over cost and show how your value is higher.

"When I leave, you'll probably think of all the reasons *not* to buy. You'll think of all the negatives, and I won't be here to address them. Let's talk about those reasons *now*."

"Take your time mulling it over. I'll wait in the lobby, work on some paperwork, and when you're ready, let's reconvene. Does that work for you?"

"I understand. Please remember that I can only offer this program until [deadline]. What are we missing?"

"You know, this is an important decision. You should think it over. Here's my cell number if you have any questions. Otherwise, I'll call you in the morning."

**Client:** "My budget is already spent."

## A 10-Day System To Pick Up Sales In 2005

**Day 1:** Commit to making 50 new prospect calls in the next 30 days. Compile a target list from traditional prospecting sources.

**Day 2:** Review your presentation material. If you're distributing outdated copy, jump on making some fresher, well-printed material.

**Day 3:** Schedule an early morning get-together with other members of the sales department. Brainstorm the reasons clients buy from you and from the staff as individuals.

**Day 4:** Ask the managers if you can make a five-minute presentation to the staff in the morning meeting. Ask the audience to rate your performance and make suggestions on how you can improve it. Best: Videotape the presentation and watch it over and over again.

**Day 5:** Ask a salesperson you respect to ride with you for a day. Double-team and alternate calls. Ask for input at day's end.

**Day 6:** Commit to soliciting referrals. This simple habit can increase your business by 30%.

**Day 7:** Set up a lead-swapping breakfast club with other salespeople. Limit it to six, and set a regular day and time every month and an initially low bring-to-the-table goal.

**Day 8:** Find a new lead source. Leads are everywhere — in the supermarket, in the library, on trucks, etc.

**Day 9:** Review your current account list and target five accounts for increases.

**Day 10:** Call on clients who have gone away, just to say hi. If you feel too awkward calling, send the client an article about their business with a rubber-stamped mark on a Post-It that reads "Information provided to you by [your name and company]."

**Responses:** "Already spent or already allocated?"

"Let's evaluate your ad budget and see where we can find some dollars for this campaign."

"That's why I reshaped your newspaper ads from last week. Look what happens when we take your half-page ad, reduce it a bit and turn it into third-page ads. You save about 40% and lose only about 5% of the readers. That savings will allow you to reach our listeners every week."

"Budgets are done in pencil. That's why you should still take this. This schedule will help you overachieve your revenue goals, and you'll be ahead based on the bottom line."

"If you did have the budget, would you start today? Good! Then let's find the dollars we need."

Boston-based sales and management trainer Irwin Pollack consults individual radio stations and market clusters and conducts seminars on more than 50 sales-related topics for both groups and associations. For more details, contact Pollack through his website at [www.irwinpollack.com](http://www.irwinpollack.com) or call 888-RADIO 50.

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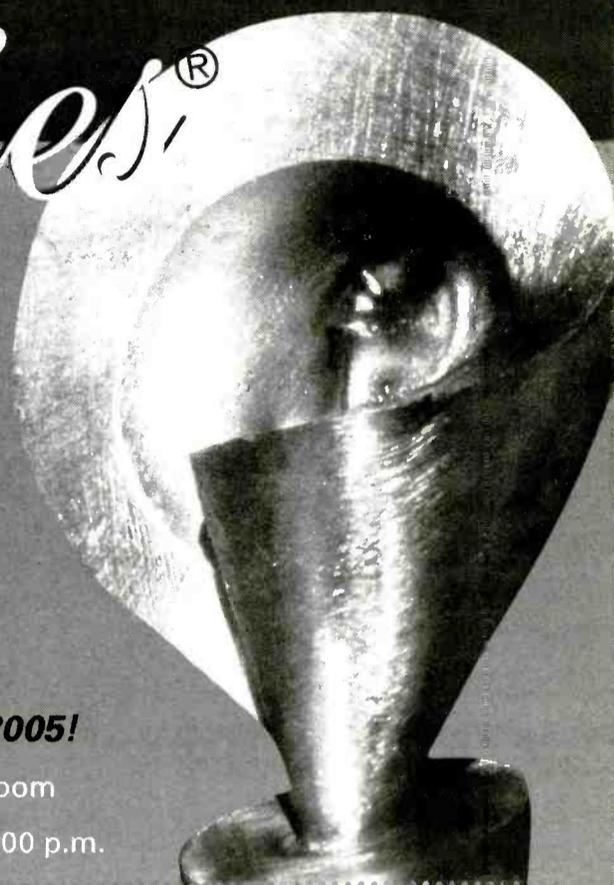


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## They've Got You Surrounded

Competition encourages 5.1 music for the 'Net

**M**ore than half of home Internet users in the U.S. now have broadband hookups, and the computer industry is moving ahead aggressively to make its machines the centerpieces of our home-entertainment systems. PCs with optional remote controls are already out there, supporting, among other things, DVD playback, TiVos, phone services and, of course, a 5.1 surround-sound audio setup.

And that's where the Internet Surround Music Project comes in. Led by Coding Technologies and with the backing of artists, producers and music-related businesses, the just-launched project is designed to promote the development of 5.1 audio on the 'Net, in Coding's snazzy AACPlus codec.

The key to the project is a competition in which creators of 5.1 audio can submit their music, in all its surround-sound glory, to be screened by a panel of judges and voted on by website visitors. I spoke recently with Coding Technologies VP & U.S. GM David Frerichs to get the scoop on the project.

Frerichs says, "I realized that there was a big disconnect in the music industry: There seems to be a general interest in 5.1 music, but that interest doesn't map to sales. There's very little consumer activity around 'OK, I'm going to go buy 5.1 music because I want 5.1 music.'

"On the other side, a number of artists who are looking at this medium of multichannel music are starting to get really creative

with what they want to do in 5.1. The challenge is that they're not able to get it out unless they're a big name. There's no vehicle to promote it. So unless you have somebody who wants to back you and press a shiny disc, you're kind of stuck."

### Ultimate Inspiration

What ultimately inspired the Internet Surround Music Project? Frerichs says it was a medium much older than the 'Net. "What's driven record sales through eternity?" he asks. "It's radio. The idea of being able to hear what you're going to buy before you buy it is driving that demand, driving that interest and generating excitement about music.

"What if we could do that for 5.1? We're working in the radio industry to talk about 5.1 [HD Radio], but that's a pretty long-term approach. So why don't we short-circuit the whole thing? We have the Internet. The Internet is about shrinking the distance between the source and the consumer. So we've created this idea called the Internet Surround Music

Project, where artists are going to be able to do their music in 5.1 surround sound."

Coding Technologies will provide an AAC-plus encoder to everybody who signs up for the project and agrees to submit 5.1 content. Once that's all set, Frerichs says, "They'll be able to upload music to the [project charter member] Tuner2 [[www.tuner2.com](http://www.tuner2.com)] website, and then they're going to be judged by an expert panel of people from the music industry, from the software companies, and by other artists.

"Then, based on a combination of user votes and the results of the jury, they're going to get a package of prizes. But I think the big prize here is that they're actually going to be able to get their music distributed and get it heard in a way that would previously have been impossible."

That distribution will come by way of the project's coolest prize. Frerichs says, "We've already gotten a commitment from America Online that they're going to bundle the winning track of this first contest

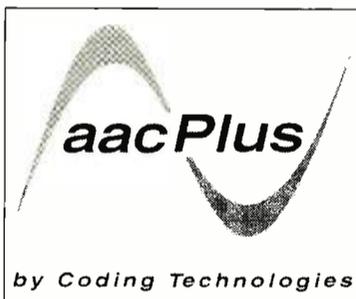
with the Winamp software package. That track will get massive distribution directly over the Internet bundled with Winamp."

### It's About The Codec

The codec that is supporting all this is Coding's own AACplus, and Frerichs hopes that music from the project, made widely available, will create more demand for 5.1 content. He says, "This message has been pretty well-received by everyone we've brought it to so far. We have [music-software makers] Native Instruments and Steinberg on board, and we have a bunch of smaller companies on board as well, and America Online is engaged.

"We have all these different people who are seeing this as 'Wow, this is a unique opportunity to build awareness and demand for 5.1.' And if that happens, everybody's going to win."

While DualDiscs ordinarily include a 5.1 mix and the niche DVD Audio and SACD formats are out there, there is still very little major-label content available in 5.1. Frerichs says



## Charter Members Speak

The new Internet Surround Music Project, led by Coding Technologies, is designed to promote the development of 5.1 surround-sound content for the Internet. Part of the project is a contest in which artists submit 5.1 content that's reviewed by a panel of judges, then voted on by listeners. Artists and producers **Amon Tobin** and **Richard Devine** are charter members of the project, so **R&R** recently asked them a few questions about it all.

### Richard Devine

**R&R:** How did you get involved with the Internet Surround Music Project?

**RD:** I was contacted originally by 321Kaboom Productions and then was also introduced through Bela Canhoto at Native Instruments, who I do sound-design work for. They both knew I was working in the surround-sound format this year and wanted to know if I would be interested in contributing a piece to the project.

**R&R:** What do you hope it will accomplish for artists?

**RD:** I hope this project will open new doors for musicians and artists who are interested in creating music for surround environments. I think the surround-sound format is an exciting new way to hear music. You have so many options, and now you have the ability and technology to add multidimensional qualities to sound that make the musical listening experience even more interesting.

This will be particularly interesting for music in the electronic-glitch-techno genre, where all the layers and sounds can be manipulated with pinpoint accuracy. The possibilities seem endless, and I feel it is important to get involved in projects that push for support of surround-sound music.

### Amon Tobin

**R&R:** How did you get involved in the project?

**AT:** I got involved in it through [surround expert] Bobby Owsinski. It was great working with Bobby. I learned a lot of stuff from him, but the main thing that got me was that it's a lot easier to mix in surround than stereo. There's a lot more creative space to work with and a lot of possibilities.

As far as home listening goes, it seems like there's still a fair way to go. Not that many people have a 5.1 system at home. But, on the road, it's a great thing to do for shows. That's what I've been doing lately: taking a surround system on the road and doing various installations around the place, and it's gone over really well.

**R&R:** So the benefit for artists working in 5.1, live or on record, is the greater flexibility?

**AT:** Yeah. There's a lot of potential for live shows. There's still a standard setup when you go into a venue: The system will be blasting loud at the front and sort of muffled in the back, so all the people at the front get their ears burned out, and at the back everyone gets the remainder of the sound.

With surround, it's much more evenly balanced and a much more interesting environment musically, to listen to sound coming from all over. It's been quite a challenge logistically setting up surround gigs, but I think it's really paid off.

**R&R:** The crowds notice the difference?

**AT:** Yes. I wasn't sending stuff flying around for the sake of it, although the temptation was there to send everyone whizzing into spirals. Basically, it was a much more subtle effect of having different instruments coming from different places.

Depending on where you stand in the room, you get a different effect, and depending on what the sound system was like in each venue, we had varying results. At the very worst, it just sounded like a much more even mix around the room; at the very best, we got a lot of separation, a lot of detail.

of the labels, "They're kind of waiting, as far as I can tell, for these new disc formats to come along. There is DualDisc, and there is significant interest in DualDisc, but it is leveraging this same concept.

"It's also leveraging AACplus, which is what allows you to get the multichannel onto the DualDisc and be able to copy it off on your PC and that kind of thing. Basically, the core message of the Internet Surround Music Project is: 'You buy what you hear, and you want what you hear. And, before now, you couldn't experience multichannel audio easily without paying for it first.'

"And, by the way, this is not a single contest. We're going to continue to do it over time. We're probably going to run these on a biannual basis to continue to lift the market overall."

### But Can You Listen?

With all this 5.1 content going up, who's going to be able to hear it? Frerichs says, "Most computers today already have 5.1 capability. The big thing is that you need to have a 5.1 surround system. But that is, so far, the major-

ity of the intersection of broadband consumers and gamers and people who enjoy music over the Internet.

"Any reasonably up-to-date computer, probably even if it runs Windows 98, should be able to take care of this. It's not like it requires any kind of really advanced computing capability."

What kind of artists does the project hope to attract? Is this something for your average garage band to toy with? Frerichs says, "While we are opening the contest to all comers, the idea here is to give an outlet to people who aren't just diddling around in their garages or whatever as a hobby. We're gaining the attention of people who view this as maybe not their only vocation, but as a vocation."

So this is for pros? "Yes," Frerichs says, "pros not necessarily being people who are signed to big labels, but pros meaning people who are serious about music, people who want to do and create the right thing. This is really about trying to bring a vehicle for these folks who are very serious about their music as a way of promoting it out across the Internet."

# NEWSBREAKERS

## Neumann New PD Of WRMF/W.P.B.

Palm Beach Broadcasting has appointed **Bob Neumann** PD of Hot AC WRMF/West Palm Beach. He replaces Dennis Winslow and begins his new job on May 31.

Neumann was most recently OM of Triad's seven-station Hilton Head, SC cluster and PD of the cluster's Triple A WWVW. Before that he was PD of WWDC-FM/Washington and WMMS/Cleveland.

"One of the things I really enjoy about radio is programming heritage stations," Neumann said. "This opportunity with WRMF gives me the chance to continue in that tradition. They've got a great staff of people there, including [Station Manager] Elizabeth Hammond, with whom I worked at Chancellor, and Danny Czekalinski, the co-host

**NEUMANN See Page 14**

## Marshall Appointed WAYF/W.P.B. GM

**Jim Marshall**, Chairman of the Christian Music Broadcasters Educational Track and Regional Manager of WMHK/Columbia, SC and WRCM/Charlotte, has been named GM of WAY-FM Christian CHR affiliate WAYF/West Palm Beach.

Marshall will lead one of WAY-FM's largest stations — both in staff size and ministry impact — in South Florida, serving a population base of 3.6 million people. He replaces Mike West, who is leaving on July 1 to become Exec. Pastor of his local church, Calvary Chapel Jupiter.

**MAFSHALL See Page 14**

## Infinity Brings 'Jack' To WBUF/Buffalo

After six months as an FM Talker, Infinity's WBUF/Buffalo on Monday became the latest of the company's stations to adopt the "Playing what we want" eclectic Adult Hits format, switching to "92.9 Jack FM." WBUF PD John Paul continues in his role and is overseeing the station's rebirth.

WBUF had been airing a host of syndicated programming since moving from a mix of FM Talk and Rock in November 2004. While the WXRK/New York-based *Howard Stern Show* will remain in morning drive until Stern's contract with Infinity expires at the end of this year, WBUF drops WCMF/Rochester, NY-based air personality Brother Wease from the 11am-3pm shift, as well as Westwood One-distributed

**WBUF See Page 14**



**IN HIS NATURAL ELEMENT** 429 Records artists Saucy Monkey stopped by R&R's palatial world headquarters to play a few songs for the staff. Afterward, the band's Annmarie Cullen and Cynthia Catania posed for some photos. Here's a shot of R&R Rock Editor Ken Anthony surrounded, as usual, by beautiful women. Pictured are (l-r) Cullen, Anthony and Catania.

## Kalb Now Exec. Director At ABC News Radio

ABC News Radio has promoted Director/News Programming **Andrew Kalb** to the newly created position of Exec. Director/Programming. Kalb retains his current responsibilities overseeing newscasts and programming and managing the network anchor staff and affiliate-services unit, but he will now also help identify new programming opportunities for the network.



**Kalb**

"Andrew is among the most innovative and creative news programmers in radio," said ABC News Radio VP/GM Steve Jones, to whom Kalb will report. "He understands the competitive challenges our affiliates face, and his commitment to our partners is limitless."

Kalb joined ABC Radio in 1998 as producer of *Connected With Gina*

**KALB See Page 14**

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## Marshall

Continued from Page 13

WAY-FM Sr. VP Dusty Rhodes said, "Jim is the right person to serve in the leadership of WAYF, and we are excited to welcome an industry leader of integrity into our ministry organization to help us reach out further to where we need to go."

Marshall has managed WMHK and WRCM for the past eight years. He has also served as an instructor at Columbia International University, where he taught radio, writing and broadcasting.

Before that Marshall worked in engineering, programming and management at Moody Broadcasting in Chicago for 11 years, and he was a regular fill-in for the nationally syndicated program *Prime Time America*. Most recently he became Chairman of the CMB Educational Track, the radio division of GMA Week. He is a founding member of the CMB.

"I'm thrilled to be joining WAY-FM," Marshall said. "I have a real appreciation for their vision to reach our culture of youth and young adults."

## WBUF

Continued from Page 13

afternoon hosts Don & Mike, evening host Tom Leykis and the late-night *Loveline* program.

It is also believed that WBUF has dropped the weekend syndicated programs *America's Car Show With Tom Torbjornsen*, *Totally Hard*, *America's Master Handyman* and *Little Steven's Underground Garage*. Programming from All Comedy Radio that ran on Sunday afternoons has also been removed from WBUF's lineup.

R&R's call to Paul seeking comment on the format flip was not returned by press time.

## WRQQ

Continued from Page 3

Central did not have a product problem with WMAK.

"Nashville is one of the few markets in which the Oldies format was a top performer in all of the demos, across the board, in all dayparts," Limardi told R&R. "Oldies was a real, viable, alive format here, and it caught the market off-guard when South Central decided to flip their station to Jack.

"With that, we saw this wide-open hole and a significant number of listeners who were left without a home. And because there's a passionate, loyal audience here, the word has taken no time to spread that Oldies is over here at 97.1."

Former WMAK afternoon host Bobby Knight has already signed on with Oldies 97.1 for afternoons. At press time Cumulus was also in discussions with former WMAK morning host Coyote McCloud, a market veteran.

## Interep

Continued from Page 1

have presented some different, very positive plans about ways to grow Cumulus' business."

Pine added that Interep has been receptive to Dickey's suggestion about integrating some of Cumulus' sales methods with Interep's.

— Joe Howard

## Neumann

Continued from Page 13

of *The Jennifer & Danny Morning Show*, who was also my morning man at WMMS."

WRMF President/GM Chet Tart told R&R, "We're ecstatic and excited about this hire. We went through an extensive interview process as a team and feel confident about the decision. Bob Neumann has a successful history with our morning show host, Danny Czekalinski, which gave him the leading advantage."

## Kalb

Continued from Page 13

Smith, an ABC Radio Networks talk show focused on computer and technology issues. Over the past seven years he's held several positions with the network, including Asst. Director/Programming, Manager/News & Programming Services, and Radio Producer for *The Century With Peter Jennings*.

Before joining ABC Kalb held radio programming positions at stations in Miami and New York City.

## Westover

Continued from Page 3

at IDJ headed by [IDJMG Chairman] L.A. Reid, [Def Jam Records President/CEO] Shawn Carter and Steve Bartels. I hope to provide valuable resources to help execute their vision. Ken Lane and Benny Pough are consummate promotion professionals, and I look forward to continuing what is already a viable and productive relationship."

## WUSN

Continued from Page 3

and traditional media through creative programming and advanced delivery methods."

WJMK & WUSN/Chicago VP/GM Dave Robbins said, "Launching this new multicast capability is very exciting, and we are thrilled to be on the cutting edge of this burgeoning technology. We clearly see the future of digital radio and have embraced its many applications."

## KZBR

Continued from Page 1

the San Francisco market without its own Country station. "Country was not working," Bonneville/San Francisco VP/Programming Bill Conway told R&R. "We looked at the last 1 1/2 years for total Country shares in the market, and we looked at the station in San Jose [KRTY] and the one in Stockton

# UPDATE

## Catania Launches Topanga Music

Promotion veteran **Bob Catania** has officially announced his new enterprise, **Topanga Music**. The company, based in Chatsworth, CA, will promotionally consult small labels and artist-management companies.

With a long industry history that includes stints as head of promotion for Island, Charisma, Geffen, Giant and Curb Records, Catania has already worked closely with Toucan Cove Records, Velocity Entertainment and others. He's currently working with Kirtland Records, quarterbacking the promotion efforts for Kirtland's recent acquisition The Pat McGee Band.

"After close to 30 years working for individual labels, I thought it was time to take that experience and make it available to a wider range of clients," Catania told R&R. "The initial response has been very gratifying, and my goal is to be as successful for my individual clients as I have been for the various labels I've worked for in the past."



Catania

## Wallace Exits Infinity To Reopen Consultancy

**Todd Wallace** is reopening his Phoenix-based consultancy, **Todd Wallace & Associates**. He has left his post as Programming & Operations Manager of Infinity/Phoenix and PD of the cluster's Oldies KOOL.

Wallace spent 4 1/2 years as a consultant before joining Infinity in April 2004. "As crazy as it sounds, I've actually missed the fun of being a road warrior," he said. "I'm looking forward to running through airports again." One of his first clients is local, however: KOOL has signed on for Wallace's services.

"We appreciate that Todd will be available to consult KOOL whenever we need his advice and direction," Infinity/Phoenix Sr. VP/Market Manager Mark Steinmetz said. "Todd worked very hard for the Infinity cluster this past year, and we all appreciated his dedication to furthering KOOL's market presence."

Meanwhile, Steinmetz told R&R he will be seeking Wallace's replacement as KOOL PD but said that the role of Programming & Operations Manager will not be filled. Midday host Tom Peake is handling KOOL's programming chores in the interim.

Wallace is a 35-year industry veteran who has worked in Phoenix as Director/AM Operations for AMFM Inc.'s KFYI, KGME & KOY and as programmer of Top 40 giants KRUX and KRIZ, News/Talk KTAR, AC KKLT and Rock KUPD.



Wallace

[KATM], which can be heard in part of the region. There were not enough shares for us to be successful. We want to be a top 10 station with the 95.7 frequency, and we just didn't see it with that format."

Conway brought KPKX/Phoenix PD Joel Grey and Bonneville/Chicago VP/Programming & Operations Greg Solk into the fold, in ad-

dition to Tweedle. "At the end of a lot of conference calls with a lot of smart people, including Chuck, I thought that we had a big winner [with Max]," Conway said. "Lueth will be great at programming it because he's an incredibly creative guy and has been able to position the Classical station as fun and light."

— Adam Jacobson

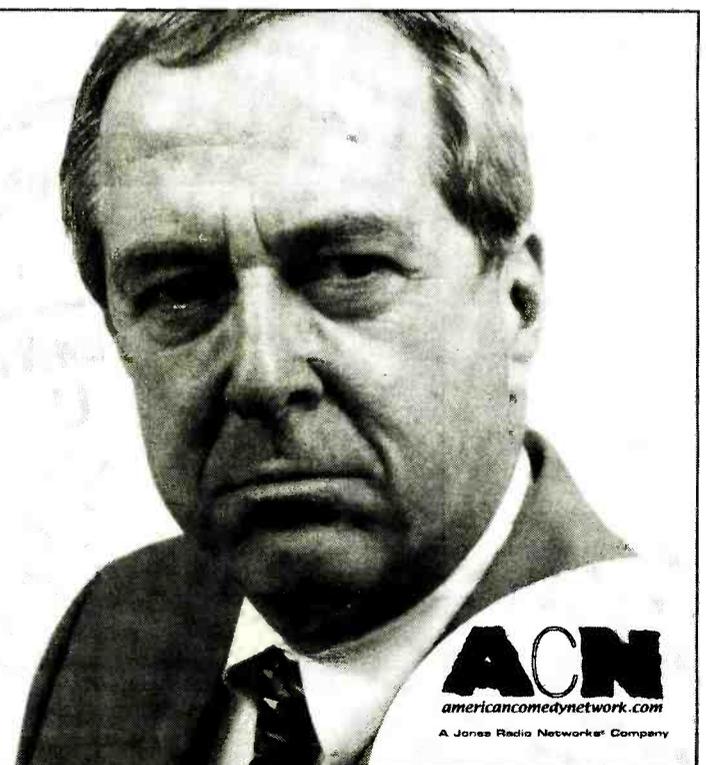
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# WBBM Knows Chicago

A visit with Infinity's Windy City News leader

Look up the word *consistent* in the dictionary, and chances are you'll find the WBBM/Chicago logo printed there next to the definition. Because when it comes to getting consistently winning ratings year after year in the Windy City, WBBM wrote the book.

WBBM's consistency is not something that came about by accident, according to station OM/PD **Drew Hayes**. "We are consistent and enormously dependable," he says. "Some call it consistency, but I also call it dependability. You must be there — dependably and consistently — for the listener every single day if you want to hold your place at the table to be sure that people come to your station first when something is happening out there."

I recently caught up with Hayes to talk about some of the secrets behind WBBM's consistently winning ways and also about the changing media landscape and its potential impact on News radio stations like WBBM, both today and in the years ahead.

**R&R:** Can you start by quickly reviewing your broadcast career to date?

**DH:** Quickly? You'll need a 90-minute tape just to get all of it down! OK, let's start with one little-known fact about my career, and that is that at the age of 15 I was a fill-in traffic re-

porter for a summer on WMCA/New York. I filled in for "Tommy Traffic," and I was known on-air as "Peter Parkway." Now that I think about it, maybe that's a little-known fact about my career that should've stayed little-known.



**Drew Hayes**

**R&R:** I suspect we all have one or two of those skeletons in our radio closets.  
**DH:** No doubt. So then, while I was a student at the University of Miami in Florida, I got my first real job, as the weekend overnight guy at WNWS/Miami. This was around 1978. It was great training because there were barely any commercials on during the hours I worked, so sometimes I'd have to talk for six hours straight, from midnight-6am, except for two minutes an hour of AP News. From there I went to WKAT/Miami as a talk host, and then I moved to WPLP/Tampa, where I got my first PD job.

Next I moved to KKDA (K-104)/Dallas, where I was the News Director and got to work with Tom Joyner. Then I went to WTVN/Columbus, OH where I did an



**IS THAT A TAPE RECORDER IN YOUR POCKET, OR ARE YOU JUST HAPPY TO SEE ME?** KABC/Los Angeles evening host Al Rantel (r) chats with former special prosecutor Ken Starr during one of a series of live broadcasts by Rantel from Southern California colleges.

evening talk show and was also the weekend TV weather guy — that was a lot of fun. Next I went to WMAQ/Chicago as a talk host. When the station was sold and they changed format, I moved to WKRC/Cincinnati as PD, then I came back to Chicago as PD of WLS when we transitioned that station from music to Talk in 1989.

From WLS I went to ESPN Radio, then to KABC/Los Angeles, and then back here to Chicago to join WBBM in 2001. I guess the fact that I keep coming back here says a lot. I love Chicago. It's a great town, it's a great news market, and the people here are terrific. It's really home to me.

**R&R:** Would you be offended if I called you one of News/Talk radio's more colorful characters?

**"News radio is not really a personality-driven format. At the end of the day, it's really the news that drives the format."**

**DH:** Does that mean loud? But, yes, I think that's probably a fair comment, since I assume you mean it as a compliment, right?

**R&R:** Oh, absolutely. But how does a guy who is known for being a bit colorful end up programming a straight-ahead News radio station, a format not necessarily known for being colorful?

**DH:** I love Talk radio, but I've always wanted to do News radio. Talk radio is based, for the most part, on the news, and it delivers some of the day's news to listeners from the host's viewpoint. But, to me, there was always something intriguing about finding a way to deliver all of the news in an informative but interesting way without the opinion and viewpoint. I love it. The stories change every single day. There is so much news out there that is interesting and dynamic, and it's our job to capture it for the listeners.

**R&R:** What did your career at Talk radio teach you that you have been able to use in News radio?

**DH:** Some of the issues are the same. For example, story burnout — determining when people are saying they're still interested in a story, but they're really not. At News radio the rotation of stories is very, very important. How often you play a story in an hour or a daypart

Continued on Page 18



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## WBBM Knows Chicago

Continued from Page 17

— and learning when that story is burned out — is very important to programming successful News radio.

That's not too different from the challenges you face in Talk radio, where the demand is always to find new and interesting ways to spin a topic that's already been talked about a lot. In News radio it's finding new and different ways to write and deliver continuing stories that play out over a period of time that the News listener hears about numerous times.

**R&R:** *On Sept. 11, 2001, American newsrooms experienced a defining moment. How did that challenging day shape or change your philosophy of being an effective News radio station?*

**DH:** It certainly brought all of us face-to-face with the need to know how to marshal all of your resources in a hurry. WBBM is a station with enormous resources — not just from CBS News and CNN and the Associated Press, but also from our sister stations here in the Infinity/Chicago cluster and many of the most successful News radio stations across America. As monumental as that day was, however, we continued to follow the plan that we follow every day here at WBBM: Report the news. See it and say it — that's our job.

**R&R:** *In a town with no shortage of spoken-word radio and some very worthy News competitors, how do you see the position and mission of WBBM?*

**DH:** It's our mission to deliver the news first, along with traffic and weather together on the 8's, business news and sports. We do that nonstop and, as we like to say, on demand. You are never more than about two minutes from getting news information from us.

Our goal is to not only report the obvious news stories that are out there, but also to follow up on previously reported stories and to seek out new stories about things that will impact our listeners. We always seek to provide them with information that is as relevant as it can be to their lives every single day.

**R&R:** *Would you characterize WBBM's anchors as "personalities" or as "personable"?*

**DH:** We have anchors who are very person-

able. News radio is not really a personality-driven format. At the end of the day, it's really the news that drives the format.

That's not to say that our primary anchors — like morning anchors Pat Cassidy and Felicia Middlebrooks, who, between them, have about 50 years on the air in this market; or midday anchors Kris Kridel and Sherman Kaplan; or afternoon anchors David Roe and Keith Johnson — are not well-known media figures in the market. They are all longtime Chicagoans, and they all understand how Chicagoans think when they're reporting on and delivering the news.

Also, WBBM has the largest team of radio news reporters in the city, and we deploy them not just for the stories that ought to be covered, but also for the stories that *should* be covered. WBBM is a major news operation. In

**"There is so much news out there that is interesting and dynamic, and it's our job to capture that for listeners."**

In addition to our anchors and reporters, there are editors, writers and production assistants behind the scenes too.

Every member of the team understands the mission, and that is to get it right, play it down the middle, and deliver the news right now. We don't want to be just a taken-for-granted, utility kind of radio station; we really want to be a vital part of the DNA of Chicagoans. We take that job very seriously.

**R&R:** *What is a key component of WBBM's ongoing and consistent success?*

**DH:** I think that one of our biggest assets is what I talked about earlier, and that is dependability. If you want people to come to your sta-

tion when a crisis happens — when the big story breaks — you must be dependable all of the time. That is what really earmarks this station. Plus, although we are a traditional News radio station, it's an interesting and fun station to listen to, with a pace and a personality that are uniquely Chicago. It's fast-paced and urgent, but there is also very much a Midwest attitude to the radio station.

**R&R:** *WBBM recently began Internet streaming, as did a number of other Infinity News outlets. How have changes and developments in technology impacted the station, and how do you see technology shaping the station's future?*

**DH:** Anyone paying attention recognizes that delivery systems are changing and evolving, and — to use a phrase I used earlier — you simply must have a seat at the table when those new systems begin to be used by the consumer. We have to speak loudly and be sure that we can be heard by listeners.

The way I view it is that everything out there is competition for our radio station. There are a lot of places and ways to get news, so that means we have to be better, sharper, quicker and more dependable in delivering the news every day. The growth of technology should just make all of us sharper and better at our jobs.

**R&R:** *Is the future of News radio bright in this increasingly competitive media world?*

**DH:** Absolutely. No question about it. News radio is a great format. Within our own company, while each programmer has challenges unique to his or her market, something all of us share in common is that we are constantly seeking ways to make our stations better. We're always looking for new ways to evolve and develop new elements — including interactive features — that serve to constantly make our News stations more relevant to our listeners.

**R&R:** *Looking ahead, what are some challenges and opportunities that you see down the road for News radio?*

**DH:** The opportunities are as many and as varied as there are listeners in your market. No matter what the delivery system is — radio, the Internet or some other platform — people always want information. They want it when they want it, and they want it how they want it. We have to keep up technologi-

**"We don't want to be just a taken-for-granted, utility kind of radio station; we really want to be a vital part of the DNA of Chicagoans."**

cally. It's moving so fast that it's a challenge for all of us. But if a listener is sitting at their dining room table listening to an audio stream of your station on their wireless laptop, guess what: That's a radio!

One of our challenges in the News radio business is to get away from the idea of covering stories in the same old ways that we may have in the past. We need to seek out the stories that really matter to people, stories and information that are relevant to their lives.

And you have to play it straight. News radio is a format where there simply is not any room for you to do anything but play it right down the middle. You can't afford to let your News product be tagged as being either left or right; it has to be consistent and down the middle. That's the most important element for success today — or in the future, for that matter — for any News radio station.

I believe that, particularly in the News format, no matter what the competition is, we absolutely have the ability to deliver unique content. We have the infrastructure in place to do that on an ongoing basis, and we can deliver it on virtually any platform that a listener wants us to do it on.

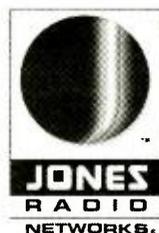
Whether they tune to us on AM or FM, on the Internet or on just about any other delivery system that comes along, we simply must have an established place at the table for whatever the delivery system is. Once you have that, the future for News radio, and spoken-word radio in general, is as bright as it can be.

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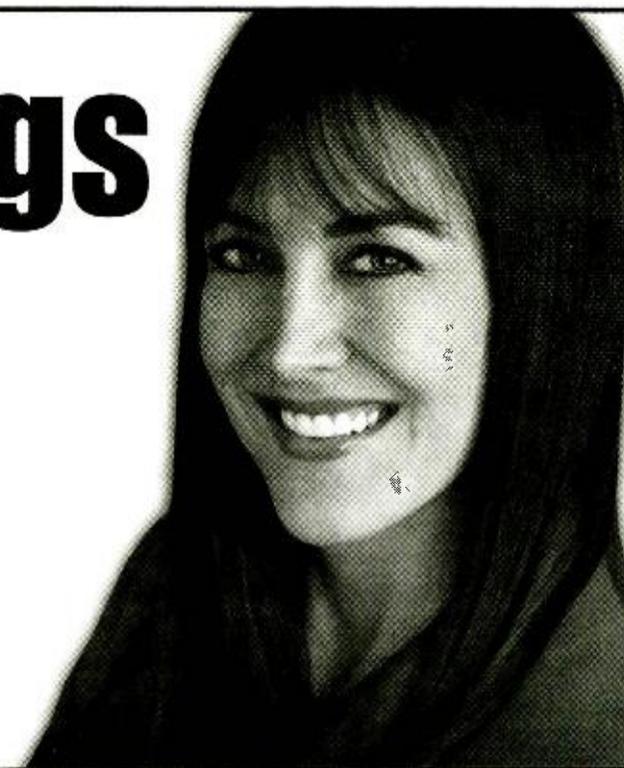
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Motors. I was advised to take that handle and market myself with it since it was not self-decreed, but instead given to me by the industry's leading trade publication ... and it seems to have stuck. So, for 20 years, I have tried hard to be 'Radio's Best Friend,' and, in a business that is highly competitive, it ain't always easy." Best wishes to the hardest-working man in the radio business, and here's to another 50!

### Quick Hits

- Morning co-host **Rick Stacy** exits ratings-challenged Rhythmic AC — or, as some smartass pundits would describe it, "prime Jack-FM candidate" — WNEW/New York. **Michelle Visage** is now flying solo. Stacy previously programmed KKFR/Phoenix and the late WAPW (Power 99)/Atlanta, later guiding it through its transition to Alternative WNNX (99X). He also did afternoons at KYSR/Los Angeles before Ryan Seacrest.
- KKBT (100.3 The Beat)/Los Angeles morning talent **Steve Harvey** announced on May 11 that he and co-hosts **Shirley Strawberry** and **Nephew Tommy** were leaving on May 20. Q: Is Harvey serious, and will he be crossing the street?
- "Uncle Joe" **Benson**, last seen at KCBS-FM/Los Angeles during its heady pre-Jack days when it was "Arrow 93.1," returns to afternoons on crosstown KLOS. Benson's arrival pushes **Gary Moore** to nights, displacing **Suzanne Ansilio**, who exits.

- KDAY/Los Angeles hires hip-hop recording artist **Yo Yo** for her first radio gig. She will take the grueling 10am-noon shift, followed by Asst. PD/MD **Chris Loos** from noon-3pm.
- **Bigg P-Wee** moves to overnights.
- ABC/Disney Hot AC WDVD/Detroit welcomes **Jesse Addy** to fill the long-vacant nights/Music Coordinator slot. Most recently Addy did weekends at WWWQ/Atlanta.
- Infinity Hot AC KIMN (Mix 100)/Denver GM **Drew Hilles** exits, along with afternoon talent **Blake Powers**. Mix PD Dave Popovich reaches back to his old neighborhood and hires WMVX/Cleveland afternoon jock **Lee Ann Sommers** to replace Powers, who can be reached at 720-374-8888 or [uueek1too@hotmail.com](mailto:uueek1too@hotmail.com).
- Urban AC WMXD/Detroit picks up ABC Radio Networks' syndicated afternoon show *Love, Lust & Lies*, hosted by **Michael Baisden**. Current WMXD afternoon host **Frankie Darcell** slides into middays, displacing **Oneil Stevens**, who moves to weekends. Baisden's show also gets added at Urban Oldies WRBO/Memphis, replacing **Chuck Woodson**, who exits.
- Until WAKS (96.5 Kiss FM)/Cleveland PD Dan Mason finds a new night jock, he's utilizing the voicetracked stylings of homeboy **Kasper**, former Kiss Asst. PD/MD/night jock, now doing afternoons at Clear Channel sister WIOQ/Philadelphia.
- WCPZ (Mix 102-7)/Sandusky, OH announces the arrival of **Mo Z** for afternoons. Mr. Z, who formerly worked at WXTM/Cleveland and WRQK/Canton, OH, replaces Nick Vincent, who left after 12 years to work at Kalahari Waterpark and Resort. No, seriously.

### News/Talk Topics

- After a five-year run at Hubbard News/Talker KSTP-AM/Minneapolis, PD **Joe O'Brien** will leave on June 3 to focus on pursuing an on-air career.
- **Al Connors** exits as PD of Citadel Oldies & News/Talk combo WOMG & WISW-AM/Columbia, SC.

### Condolences

We are saddened to report that Mixtape Awards founder **Justo Faison** was killed in a car accident May 14 during a promotion run to Virginia. He leaves behind a 12-year-old son. Nelson Taboada of Shady Records/Interscope is the point

### ST Shot O' The Week



As promised, here's non-Photoshopped proof that WKTU/New York managed to corral *Everybody Loves Raymond* stars Ray Romano and Brad Garrett for an interview on Monday, May 16, the date of the series' finale. Pictured outside of the CBS studios are (l-r) 'KTU morning co-host Baltazar, Romano, 'KTU morning co-host Goumba Johnny, Garrett (desperately searching for a way out) and 'KTU morning sidekicks Speedy and Cindy Vero.

person for a relief fund to help Faison's son, as well as cover funeral costs. Reach out to Taboada at 646-234-6032 or [nels@tmail.com](mailto:nels@tmail.com).

## TELEVISION

| TOP 10 SHOWS                                 |  | May 9-15                               |  |
|--|--|--|--|
| Total Audience<br>(109.6 million households) |  | Adults 18-49                           |  |
| 1 <i>American Idol</i> (Wed.)                | 1 <i>American Idol</i> (Wed.)          | 2 <i>Desperate Housewives</i>          | 2 <i>Desperate Housewives</i>          |
| 2 <i>CSI</i>                                 | 2 <i>CSI</i>                           | 3 <i>American Idol</i> (Tues.)         | 3 <i>American Idol</i> (Tues.)         |
| 3 <i>Desperate Housewives</i>                | 3 <i>American Idol</i> (Tues.)         | 4 <i>CSI</i>                           | 4 <i>CSI</i>                           |
| 4 <i>American Idol</i> (Tues.)               | 4 <i>CSI</i>                           | 5 <i>E.P.</i>                          | 5 <i>E.P.</i>                          |
| 5 <i>Survivor: Palau Finale</i> (Sun.)       | 5 <i>E.P.</i>                          | (tie) <i>Grey's Anatomy</i>            | (tie) <i>Grey's Anatomy</i>            |
| 6 <i>CSI: Miami</i>                          | (tie) <i>Grey's Anatomy</i>            | 7 <i>Survivor: Palau Finale</i> (Sun.) | 7 <i>Survivor: Palau Finale</i> (Sun.) |
| 7 <i>Everybody Loves Raymond</i>             | 7 <i>Survivor: Palau Finale</i> (Sun.) | 8 <i>House</i>                         | 8 <i>House</i>                         |
| 8 <i>Survivor: Palau</i> (Thurs.)            | 8 <i>House</i>                         | 9 <i>Survivor: Palau</i> (Thurs.)      | 9 <i>Survivor: Palau</i> (Thurs.)      |
| 9 <i>Without A Trace</i>                     | 9 <i>Survivor: Palau</i> (Thurs.)      | 10 <i>CSI: Miami</i>                   | 10 <i>CSI: Miami</i>                   |
| 10 <i>House</i>                              | 10 <i>CSI: Miami</i>                   |  |  |

Source: Nielsen Media Research

## FILMS

### BOX OFFICE TOTALS

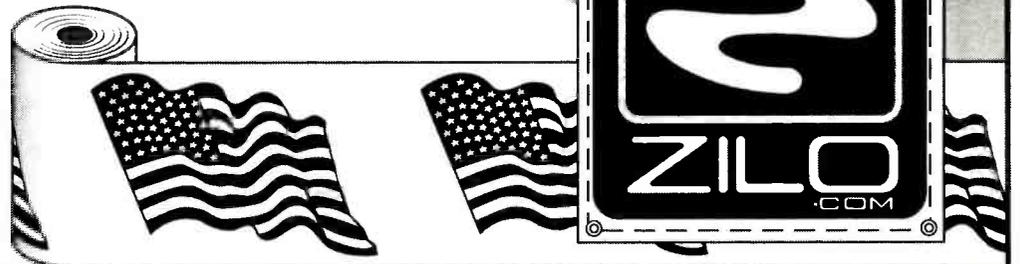
May 13-15

| Title | Distributor                                    | S Weekend | \$ To Date |
|-------|--|-----------|------------|
| 1     | <i>Monster-In-Law</i> (New Line)*              | \$23.10   | \$23.10    |
| 2     | <i>Kicking And Screaming</i> (Universal)*      | \$20.15   | \$20.15    |
| 3     | <i>Unleashed</i> (Focus)*                      | \$10.90   | \$10.90    |
| 4     | <i>Kingdom Of Heaven</i> (Fox)                 | \$9.62    | \$35.09    |
| 5     | <i>Crash</i> (Lions Gate)                      | \$7.02    | \$19.61    |
| 6     | <i>House Of Wax</i> (WB)                       | \$6.56    | \$21.94    |
| 7     | <i>The Hitchhiker's Guide...</i> (Buena Vista) | \$5.04    | \$43.51    |
| 8     | <i>The Interpreter</i> (Universal)             | \$4.59    | \$61.16    |
| 9     | <i>XXX: State Of The Union</i> (Sony)          | \$2.13    | \$24.34    |
| 10    | <i>Mindhunters</i> (Miramax)*                  | \$1.91    | \$1.91     |

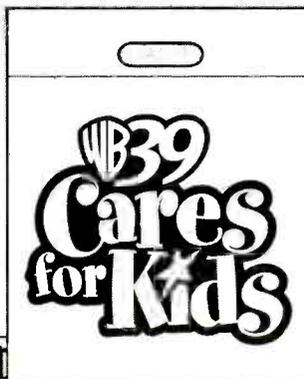
\*First week in release. All figures in millions.  
Source: ACNielsen EDI

**NOW PLAYING:** Currently in theaters is *King's Ransom*, starring Jay Mohr and sporting a **Penalty/Ryko** soundtrack with tunes by **DMX** ("Party Up"), **The Roots** ("The Seed 2.0"), **George Clinton** ("Double Oh-Oh"), **J-Live** ("Audio Visual"), **The Frontline** ("Bang It!"), **Mr. Vegas f/Fat Joe & Fat Man Scoop** (a remix of "Tamale") and more.  
— Julie Gidlow

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# HITS STOP 50 ALBUMS

## THE INDUSTRY'S NO. 1 RETAIL CHART May 20, 2005

| LW | TW | ARTIST                         | ALBUM                    | LABEL                       | POWERINDEX | CHANGE |
|----|----|--------------------------------|--------------------------|-----------------------------|------------|--------|
| —  | 1  | DAVE MATTHEWS BAND             | Stand Up                 | RCA/RMG                     | 484,907    | —      |
| —  | 2  | WEEZER                         | Make Believe             | Geffen                      | 203,590    | —      |
| 2  | 3  | MARIAH CAREY                   | The Emancipation Of Mimi | Island/IDJMG                | 170,111    | -13%   |
| 4  | 4  | 50 CENT                        | The Massacre             | Shady/Aftermath/Interscope  | 88,338     | -14%   |
| 1  | 5  | NINE INCH NAILS                | With Teeth               | Nothing/Interscope          | 87,745     | -68%   |
| —  | 6  | DIERKS BENTLEY                 | Modern Day Drifter       | Capitol                     | 76,648     | —      |
| 7  | 7  | GWEN STEFANI                   | Love, Angel, Music, Baby | Interscope                  | 75,405     | -5%    |
| 3  | 8  | ROB THOMAS                     | Something To Be          | Atlantic                    | 66,268     | -46%   |
| 10 | 9  | MIKE JONES                     | Who Is Mike Jones?       | Warner Bros.                | 58,143     | -9%    |
| 6  | 10 | BRUCE SPRINGSTEEN              | Devils & Dust            | Columbia                    | 53,482     | -45%   |
| 12 | 11 | KILLERS                        | Hot Fuss                 | Island/IDJMG                | 52,725     | -8%    |
| —  | 12 | JOHN CENA & TRADEMARC          | You Can't See Me         | Columbia                    | 45,601     | —      |
| 13 | 13 | KELLY CLARKSON                 | Breakaway                | RCA/RMG                     | 45,213     | -17%   |
| —  | 14 | VAN ZANT                       | Get Right With The Man   | Columbia                    | 44,722     | —      |
| 17 | 15 | JACK JOHNSON                   | In Between Dreams        | Brushfire/Universal         | 44,305     | -9%    |
| 16 | 16 | GREEN DAY                      | American Idiot           | Reprise                     | 43,379     | -11%   |
| 15 | 17 | CIARA                          | Goodies                  | LaFace/Zomba Label Group    | 43,332     | -12%   |
| —  | 18 | STARTING LINE                  | Based On A True Story    | Drive-Thru/Geffen           | 41,686     | —      |
| —  | 19 | ROBERT PLANT                   | Mighty Rearranger        | Sanctuary/SRG               | 41,453     | —      |
| 8  | 20 | IL DIVO                        | Il Divo                  | Columbia                    | 41,335     | -43%   |
| 11 | 21 | BOBBY VALENTINO                | Bobby Valentino          | Def Jam/IDJMG               | 39,740     | -36%   |
| 14 | 22 | ELVIS PRESLEY                  | Elvis By The Presleys    | BMG Entertainment           | 35,054     | -29%   |
| 5  | 23 | STAR WARS EPISODE III: REVENGE | Soundtrack               | Masterworks                 | 34,992     | -65%   |
| 20 | 24 | AKON                           | Trouble                  | SRC/Universal               | 33,796     | -19%   |
| 9  | 25 | FALL OUT BOY                   | From Under The Cork Tree | Island/IDJMG                | 32,506     | -54%   |
| 24 | 26 | MUDVAYNE                       | Lost & Found             | Epic                        | 32,356     | -14%   |
| 21 | 27 | NOW THAT'S WHAT I CALL MUSIC V | Various                  | Epic                        | 32,034     | -22%   |
| 23 | 28 | RASCAL FLATTS                  | Feels Like Today         | Lyric Street                | 30,834     | -23%   |
| 19 | 29 | AMERIE                         | Touch                    | Sony Urban/Columbia         | 29,230     | -36%   |
| 25 | 30 | MICHAEL BUBLE                  | It's Time                | Reprise                     | 29,217     | -19%   |
| 26 | 31 | KEITH URBAN                    | Be Here                  | Capitol                     | 28,918     | -18%   |
| 27 | 32 | PHANTOM OF THE OPERA           | Soundtrack               | Sony Classical              | 28,331     | -19%   |
| 28 | 33 | BECK                           | Guero                    | Interscope                  | 28,214     | -19%   |
| 30 | 34 | 3 DOORS DOWN                   | Seventeen Days           | Republic/Universal          | 27,155     | -12%   |
| 35 | 35 | WILL SMITH                     | Lost & Found             | Interscope                  | 27,055     | -6%    |
| 36 | 36 | GAME                           | The Documentary          | Aftermath/G-Unit/Interscope | 26,625     | -7%    |
| 18 | 37 | JO DEE MESSINA                 | Delicious Surprise       | Curb                        | 26,416     | -43%   |
| 31 | 38 | FRANKIE J                      | The One                  | Columbia                    | 26,284     | -13%   |
| 34 | 39 | LARRY THE CABLE GUY            | Right To Bare Arms       | Warner Bros.                | 25,819     | -11%   |
| 32 | 40 | JOSS STONE                     | Mind, Body & Soul        | S-Curve/EMC                 | 24,727     | -17%   |
| 38 | 41 | SUGARLAND                      | Twice The Speed Of Life  | MCA                         | 24,091     | -13%   |
| 40 | 42 | LUDACRIS                       | The Red Light District   | Def Jam/IDJMG               | 22,045     | -15%   |
| —  | 43 | LYFE JENNINGS                  | Lyfe 268-192             | Columbia                    | 21,601     | —      |
| 43 | 44 | ANNA NALICK                    | Wreck Of The Day         | Columbia                    | 21,325     | -13%   |
| 44 | 45 | DADDY YANKEE                   | Barrio Fino              | Universal Music Latino      | 20,439     | -14%   |
| —  | 46 | TEAM SLEEP                     | Team Sleep               | Maverick/Reprise            | 20,199     | —      |
| —  | 47 | STYX                           | Big Bang Theory          | New Door/Ume                | 19,388     | —      |
| 49 | 48 | KENNY CHESNEY                  | When The Sun Goes Down   | BNA                         | 19,335     | -14%   |
| —  | 49 | PAPA ROACH                     | Getting Away With Murder | DreamWorks                  | 19,192     | —      |
| 41 | 50 | 112                            | Pleasure & Pain          | Def Soul/IDJMG              | 19,016     | -26%   |

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### ON ALBUMS

#### DMB Rock, Weezer Roll

Talk about staying power. *Stand Up*, the latest from ATO/RCA/RMG's Dave Matthews Band, lives up to its title, ringing up a stellar total of 485,000 units



Dave Matthews Band

for one of the biggest rock debuts since the bottom fell out. Now, that's jammin'. At a time when fans are at their most fickle,

DMB's fans are standing up and being counted, with plastic in their mitts.

And so are the fans of nerd rock stalwarts Weezer, whose *Make Believe* (Geffen) powers into retail at a downright macho 203,600, buoyed by signature single "Beverly Hills."



Mariah Carey

The week's double-barreled rock explosion continues a recent trend, as the two veteran bands follow closely on the heels of *Nothing/Interscope's* *Nine Inch Nails*, still in the top five, at No. 5, after last week's chart-

topping debut; Atlantic's surging Rob Thomas, who's hanging around at No. 8; and Columbia/CRG's Bruce Springsteen, who's No. 10 in his third week. And another rock monster will vie for No. 1 next week

Speaking of surges, how about Mariah Carey? The diva's dramatic comeback is going gangbusters as *The Emancipation of Mimi* (Island/IDJMG) passes a million and grabs the No. 3 position, moving another 170,000 (down just 13%).

Also going strong is *Shady/Aftermath/Interscope* franchise 50 Cent, who returns to the top five, at No. 4, on 88,000 (and Fitty's off only 14% himself). Another Interscope superstar, Gwen Stefani, is kicking booty on the heels of hot new single "Hollaback Girl" as she

struts to No. 7. That puts the Gwenster two slots ahead of Asylum/WB MC Mike Jones.



Weezer

Country heartthrob Dierks Bentley has the week's third and final top 10 debut, as his Capitol Nashville release canthers in at No. 6.

Next week: It looks like a battle of the genres, as Columbia avant-rockers System Of A Down take on DreamWorks/Nashville hell-raiser Toby Keith. That oughta be a good'un.





**SAT BISLA**  
sat@anworldwide.com

## As The World Turns

Latest happenings in the creative-services sector

**T**here's a lot happening in the international creative-services sector, be it in A&R, publishing, touring and booking, management, synchronization or licensing. This week we take you on a whirlwind tour of the activity taking place in the creative end of our business, which, of course, provides the content that drives the audience to radio, TV and the Internet. So hold on to your trousers, kilts, saris or whatever tickles your fancy!

### Recent Signings

Fiction has re-signed Ian Brown (former frontman of The Stone Roses), who is ready for a compilation release and a new album. In addition, Fiction has inked up-and-coming Dublin band Humanzi.

TVT Records signs hotly tipped New Jersey hip-hop artist O-Solo to its burgeoning roster. O-Solo will release his album this fall.

Status Quo have signed a worldwide record deal with Sanctuary Records and will release a new album in September to coincide with their 40th-anniversary celebrations. In addition, Sanctuary picks up Joss Stone for worldwide management representation.

German Rock act AK4711 have closed a deal with Groenland/Virgin after intense bidding that included offers from major labels in Europe. AK4711, a female four-piece who are Germany's new hope for 2005, are expected to break through in a big way internationally.

Groenland Managing Director **Rene Renner** says, "AK4711 are exactly what we've been searching for for our growing roster. The lineup of the band is unique: four great female singers who are great performers and musicians. They really rock."

AK4711 are currently working on their new single in London with producer Andy Gill

**Franz Ferdinand are busy working on the followup to their platinum debut album, and they've got Rich Costey (Muse, Cave-In) in the producer's chair.**

(Gang Of Four, Futureheads, Killing Joke, Red Hot Chili Peppers), and they're already confirmed for more than 25 major festivals throughout Germany, Austria, Switzerland and the Netherlands in 2005. For more information, check out [www.ak4711.de](http://www.ak4711.de).

Interscope International A&R exec Martin Kierszenbaum recently inked the Montreal-based outfit Mobile. He's also signed quirky Australian alternative collective The Grates (signed with Aussie indie label Dew-Process).

Lost Highway VP/A&R Kim Buie, based in Nashville, recently signed Golden Smog to the label. The band has reunited with original members Gary Louris and Mark Pearlman from The Jayhawks, Dan Murphy from Soul Asylum and Craig Johnson of Run Westy Run. Having just completed initial recording in Spain and a few tour dates there, Golden Smog will be returning to the States to join up with Wilco's Jeff Tweedy to work on tracking and mixing.

V2 Records U.K. recently inked hotly tipped alternative act The Rakes, who are cur-

rently enjoying strong support for their independent single "Retreat" on U.K. radio. The single was released on Moshi Moshi.

### Executive Changes

Guy Moot has been named Managing Director of EMI Music Publishing U.K. He replaces Peter Reichardt, who recently left the company.

EMI Music Publishing/Los Angeles Sr. Director/Creative Dan McCarroll takes on additional duties as Capitol Records Director/A&R. McCarroll reports to label head Andy Slater.

The British government has confirmed that James Purnell will be its new Music Minister. The announcement was made earlier this week by official Tessa Jowell.

Mark Collen, the onetime Managing Director of EMI Chrysalis U.K., is returning to the company's U.K. setup as head of a new label group within EMI.

Jonathan Shalit, Managing Director of Shalit Global/U.K., is appointed to the board of directors for the Music Managers Forum, a global coalition of artist managers who engage in regular dialogue on new management strategies and share information to enhance the management business and process.

### In The Studio

Michael Patterson, an engineer, producer, mixer and programmer who has worked with a broad range of artists including Jennifer Lopez, Puff Daddy, Beck and BRMC, is working on the debut SideOneDummy release from Los Angeles buzz band American Eyes.

Franz Ferdinand are busy working on the followup to their platinum debut album, and they've got Rich Costey (Muse, Cave-In) in the producer's chair.

Page Hamilton (Helmet) has stepped in to produce the new album from RCA recording artists Bullets And Octane.

Remixer, producer, DJ and artist Howie B (U2, Tricky, Bjork) is currently in India as part of the British Council Music Initiative. This wonderful enterprise includes Howie's sharing his production, mixing and DJ skills with Indian artists.

Marius De Vries (Madonna, Bjork, U2, Massive Attack) is currently working with Decca artist Sophie Soloman and V2 band Elbow.

GGGarth Richardson (Chevelle, Atreyu) is working on the new album from Tooth & Nail act Project 86. The LP is set for a fall release. GGGarth is also working with Vagrant act From Autumn To Ashes.

Pete Davis, a producer, mixer and programmer who's worked with Robbie Williams, Smashing Pumpkins and Dido, among others, is currently programming tracks for Prophet Omega (Capitol), Charlotte Church (Sony/BMG) and Skye (Atlantic).

### Other News

U.K. artist Ronan Keating will host the fifth IFPI Platinum Europe Awards in Brussels, Belgium on July 12.

Leap Music, the publishing division of advertising agency BBH that's overseen by Managing Director Richard Kirstein, is moving into the record business, launching its own music operation.

European booking agent Helter Skelter has confirmed that it is representing the live interests of hotly tipped U.K. alternative act Story One, who are currently the focus of signing efforts by a number of major U.S. record

companies. Story One have been compared musically to the likes of Muse and Radiohead.

Australian rock act Shifter are in the midst of a global signing frenzy as a result of their recent Los Angeles showcase. The band won the Triple J Radio Unearthed competition — the competition that was directly responsible for the discovery and launch of five-times platinum-selling (in Australia) solo artist Missy Higgins. In addition, Shifter have been approached by several management companies in the U.S. and abroad, all of which represent the interests of platinum-selling acts.

Swedish rock band Kid Down are the focus of A&R interest from stateside and U.K.

**"The lineup of AK4711 is unique: four great female singers who are great performers and musicians. They really rock."**

**Rene Renner**

labels as a result of the strong early radio and retail feedback on their *Dead Kids Songs* EP. The teenage outfit have also been developing a strong fan base throughout Scandinavia as a result of their rigorous touring schedule.

British pop and blue-eyed soul singer-songwriter Jem Cooke will be flying out to New York City in the coming weeks to showcase for a number of major U.S. labels. The 24-year-old has been compared to a contemporary mix of Dusty Springfield and Dido.

French sensation Soshy is in the midst of signing a worldwide record deal with an East Coast-based major. The tantalizing singer rocked the house at a recent U.S. label showcase, sparking signing interest from several majors.

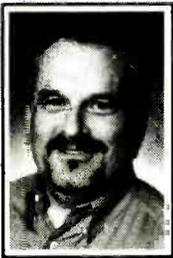
New Zealand-based rock quintet The Checks continue to generate significant A&R interest worldwide and recently committed to an *NME* tour in the U.K. that will begin this month, according to band manager Phil Moore, who spoke with A&R Worldwide last week.

Five adolescent schoolmates from Devonport, Auckland, New Zealand formed The Checks after performing together at a friend's birthday party. Their eclectic and infectious mix of '60s- and '70s-inspired rock 'n' roll and spectacular live shows have caught A&R eyes and ears around the world. The Checks have been enjoying success back home with the single "Mercedes Children."



**STUCK IN THE MIDDLE** U.K. music-industry icon Mel Medalie, founder of Champion Records/Publishing (Dido, Will Smith, Faithless, Robin S, Rob Dougan), recently hooked up with A&R Worldwide Exec. Assistant Brandon Fuller and Atlantic Records Manager/A&R Andrew Feigenbaum. Seen here (l-r) are Fuller, Medalie and Feigenbaum.

Send your unsigned or signed releases to:  
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Beverly Hills, CA 90212, USA



**KEVIN CARTER**  
kcarter@radioandrecords.com

# Not A 'Country' Story — A Human Story

Pop WQZQ/Nashville gets the exclusive on Mindy McCready's assault

At first glance, you may wonder what the heck a story about an attack on a country star has to do with Pop radio. In a nutshell: Singer and Nashville resident Mindy McCready, who was beaten almost to the point of death on Mother's Day by her ex-boyfriend, chose to publicly share her tale for the first time last Tuesday — but not in any of Nashville's newspapers or on any of the city's TV outlets or five Country radio stations. Instead, the first place she told her frightening story was on Cromwell CHR/Pop WQZQ (102.5 The Party), to Lulu & Brad, also known as *The Morning Party*.

A large part of the reason for this exclusive "get" was that Lulu, Brad and McCready share a mutual friend, Dara Lauria, who convinced McCready to come forward and tell her story.



Lulu

In addition, Brad doubles as a well-known and respected gossip reporter in his "Brad About You" column, which appears in the *Tennessean* newspaper. After several back-channel conversations, Lauria told Lulu, "Mindy really wants to talk about this," so a still-shaken McCready was given the station's hot-line number.

"We weren't sure if she would actually call when she said she would," says Lulu, which prevented the station from promoting the crap out of a possible huge market exclusive. About 10 minutes before McCready called, though, Lulu & Brad felt comfortable enough to announce that there was a pretty good chance that Nashville's suddenly most-famous citizen might be calling them. She did, around 8am,

**"She told us she knew that she was just moments away from death. She was literally begging for her life."**

Lulu

and proceeded to share her harrowing tale in a candid 12-minute interview.

The attack happened around 7am on May 8, when McCready came home to find her ex, 38-year-old William Patrick McKnight, waiting for her in the garage. "She said the minute she saw him, she knew it was going to be bad," Lulu says.

### Moments Away From Death

The life-threatening incident was the caper to an already lousy week: On May 6 McCready had been charged with DUI, driving with a suspended license and failure to take a breathalyzer test.

McKnight reportedly told McCready that he was going to kill her, and he nearly succeeded. "He chased her throughout the house, beat her repeatedly and began strangling her," Lulu says.

According to police reports, McKnight chased McCready to an upstairs bedroom, where he choked her to the point where blood vessels in her eyes burst. Police also say she was slammed to the floor and into the bed's headboard and then "choked until she thought she was going to lose consciousness."

"She told us she knew that she was just moments away from death," says Lulu. "She was literally begging for her life." In an incredibly lucky break, McCready said the bed she was being strangled on had silk sheets, and at one point McKnight slipped on the material and lost his grip, allowing her to jump up.

"Then he just stopped and left," says Lulu. A battered and shaken McCready walked to her brother's nearby home, and the police were notified.

"The doctor said that had this gone on much longer — the choking and the beating — she could have been killed," police spokesperson Don Aaron told the *Tennessean*. McCready's been staying in an undisclosed location since her release from the hospital.



## Convention Shenanigans

Are you registered yet for R&R Convention 2005, taking place June 23-25 in beautiful downtown Cleve-Vegas™? If not, report directly to [www.radioandrecords.com](http://www.radioandrecords.com) to register — we'll wait here.

If you don't show up, not only will we mock you mercilessly, but you'll also miss the fabulous "Me & My Mentor" session, featuring WQHT (Hot 97)/New York PD John Dimick. Dimick, who programmed WNCI/Columbus, OH a few years ago, will be reunited onstage with one of his mentors, Dave Robbins, now VP/GM of WJMK & WUSN/Chicago. Another Robbins mentee, Jon Zellner, now Sr. VP/Programming at XM Satellite Radio, will also be on hand to discuss the importance of passing along our knowledge and passion to the next generation. Stay tuned for more heavy names.

Also, don't miss the CHR/Pop and CHR/Rhythmic joint session, "Stop Playing My Damn Records!" where WIHT (Hot 99.5)/Washington PD Jeff Wyatt and KRBE/Houston PD Tracy Austin, among others, will square off against Emmis VP/Programming Jimmy Steal, WLLD/Tampa PD Orlando and more TBA in a winner-take-all dodgeball match for ownership of the rhythmic records currently populating both charts.

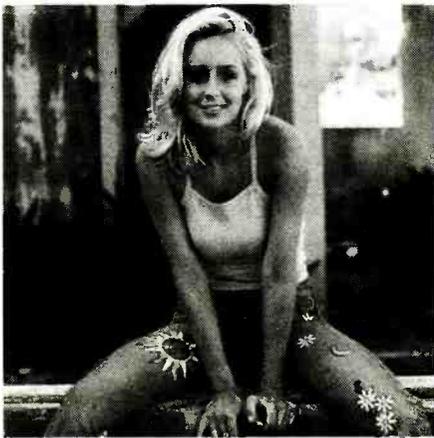
For complete convention info, go to [www.radioandrecords.com](http://www.radioandrecords.com).

### Hardly A Party

Lulu says that McCready's tale, while compelling radio, was also extremely hard to listen to. She says that she herself became very emotional during McCready's call. And while McCready said she hoped to send a message to help others who might be in a similar situation, Lulu says the conversation also dredged up the queasy feelings one gets when confronted head-on with a case of domestic abuse.

"My first thought was, 'Why did you stay with this guy?'" Lulu says. "Mindy also addressed women in similar situations when she said, 'Don't think that just because it happened to you only once it won't happen again. Look at me. You could lose your life.'"

During the conversation it was also revealed that McKnight had called McCready late Sunday, via a three-way call with his sister, to tearfully apologize.



Mindy McCready

Needless to say, the phones and e-mail went into overdrive as area women shared their own horror stories. The response to Tuesday's interview was so strong that Lulu & Brad reran it twice Wednesday morning, at 6am and 8am.

"This time we had a domestic-violence expert in-studio to field phone calls," says Lulu.

**"Don't think that just because it happened to you only once, it won't happen again. Look at me. You could lose your life."**

Mindy McCready

"One woman said she had been in a similar relationship for 17 years and said she couldn't get away. It was a very powerful call.

"One young girl called to say that her step-father beat her and her mom. And yet another woman called in almost a whisper, saying, 'How will I pay my bills if I leave?' It wasn't easy to listen to." Indeed, and not your usual morning-show fare — especially on a station that calls itself "The Party."

### Uncomfortably Close

"This thing blew up even bigger than we thought it would," Lulu says. All five local TV stations reran audio of WQZQ's interview, and Channel 5 showed up with a film crew Wednesday morning to shoot in-studio footage for the evening news.

While McCready admits she's been traumatized by this life-changing (and nearly life-ending) attack, she says she remains strong and hopes that other women will learn from her experience. But something else troubles Lulu and many others who got an uncomfortably close look at the insidious cycle of domestic violence.

"Mindy says she refuses to be a victim and wants to use this experience to help others in her situation," says Lulu. "But at the end of the conversation I was shocked when she said, 'You know what? I still love him.'"















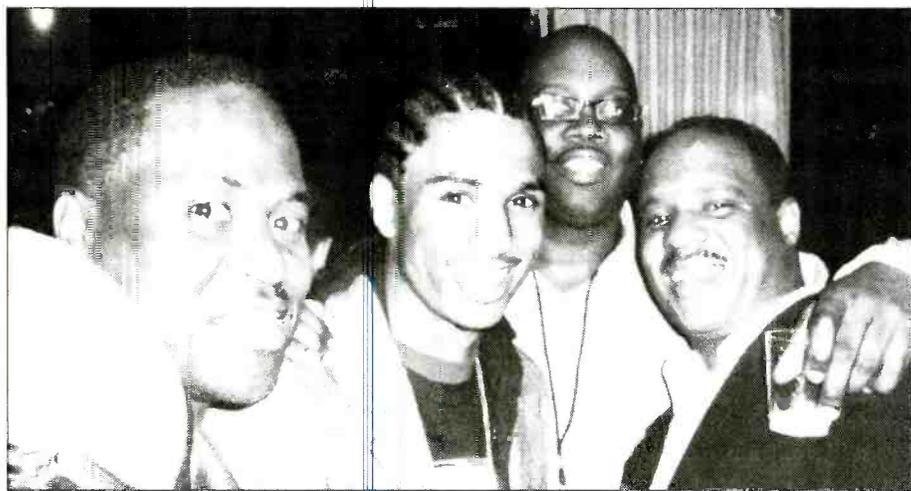


**DANA HALL**  
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## Say 'Cheese'!

Snapshots from the Urban family album

The first half of 2005 was full of releases from new and established artists who have been working hard visiting radio stations across the country. This week we present photos of some of those artists as they hit radio running, kissing PDs and shaking MDs' hands along the way.



**KEEPIN' IT TREY COOL** Atlantic recording artist Trey Songz performed at WWPR (Power 105.1)/New York's Birthday Bash in March. Seen here celebrating backstage are (l-r) Atlantic Records' Morace Landy, Songz, Atlantic's Mike Kyser and WWPR PD Michael Saunders.



**MINTY FRESH** Mint Condition and Lalen Hathaway stopped by Superadio's New York City studios to chat with Terry Belle, host of The Soul Lounge, about their recently released albums. Mint Condition rocked the house later that evening at BB King's in Times Square. Seen here (l-r) are Mint Condition's Stoxley Williams, Superadio's John Campanario, Hathaway, Belle and Mint Condition's Rick Kinchen.



**RULIN' THE ROOST** Ja Rule played with the WPHI/Philadelphia morning team, Monie Love & Pooch, while he was in town. He joined them for a session of "Behind the Beats" to talk about his album R.U.L.E. Seen here (l-r) are Rule, Love and Pooch.



**HAVE FAITH** Capitol Records first lady Faith Evans (l) has been rippin' and runnin' across the country these past few months. Here she's pictured with nationally syndicated WBLS/New York afternoon diva Wendy Williams.



## Rekindle The Spark At R&R Convention 2005

WGCI/Chicago OM Elroy Smith has put together a stellar panel of Urban programmers for the session "Rekindling the Spark: How to Make Radio Fun Again," set for Friday, June 24, from 11am-1pm at R&R Convention 2005 in Cleveland.

Confirmed as panelists are Radio One/Philadelphia OM Helen Little, Clear Channel/Detroit OM KJ Holiday, Radio One/Detroit OM Skip Dillard, Clear Channel/Memphis OM Nate Bell and Clear Channel/New Orleans OM Carla (Boatner) Ferrell. To register and get a complete session and event lineup, go to [www.radioandrecords.com](http://www.radioandrecords.com).



**IN THE KEY OF ALICIA** Alicia Keys (r) visited Sirius Satellite Radio's national broadcast center in New York, where she talked about touring and starting work in July on her forthcoming "unplugged" album. Pictured with Keys is Heart & Soul afternoon air talent DeJa Vu.



**VALENTINO TIME** Def Jam recording artist Bobby Valentino (r) is seen here with WGCI/Chicago afternoon personality Sam Sylk after Valentino's performance of several songs from his new album, DTP Presents Bobby Valentino.



**DIVINE DeVAUGHN** Jive recording artist Raheem DeVaughn recently performed at a WGCI/Chicago After-Work Set event. Seen here backstage are (back, l-r) WGCI's Larry Howard and Sam Sylk, local artist Picasso, DeVaughn, Jive Records' Brian Harris and Lori Hunt, and (front, l-r) WGCI midday personality Bionce Foxx and Asst. PD/MD Tiffany Green.





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URBAN

May 20, 2005

RateTheMusic.com

America's Best Testing Urban Songs 12+ For The Week Ending 5/20/05

Table with columns: Artist Title (Label), TW, LW, Famil., Burn, Pers. 12-17, Pers. 18-24, Pers. 25-34. Rows include MARIAH CAREY We Belong Together, 50 CENT Just A Lil' Bit, GAME #50 CENT Hate It Or Love It, BOBBY VALENTINO Slow Down, etc.

Total sample size is 292 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song.

Studio STARS



ARTIST: Mint Condition
LABEL: Caged Bird/Image
CURRENT PROJECT: Livin' the Luxury Brown
IN STORES: Now
CURRENT SINGLE: "I'm Ready"
TOP SPINS AT: KJLH/Los Angeles, WJBW/West Palm Beach, WPHR/Syracuse, KOKY/Little Rock, WDLT/Mobile

By DARNELLA DUNHAM
ASS'T. RHYTHMIC/URBAN EDITOR

Personal stats: Mint Condition are one of the few true bands left in urban music. Not only do they write and produce their own music, they are also able to play instruments. It's been a while since fans of Mint Condition have heard new music from them — six years, to be exact.

The group formed in Minneapolis with six members, but they have parted on good terms with keyboardist Keri Lewis since the release of the last album, 1999's Life's Aquarium. Lewis is now married to Toni Braxton and focusing on production, and Mint Condition have carried on as a quintet.

Influences: Hip-hop, jazz, swing, rock and Latin music all inspired Mint Condition for Livin' the Luxury Brown. "Put on the CD, and you're going to feel all that laced through — it's got that whole vibe on it," lead vocalist Stokley Williams tells R&R. "It's got steel drums, heavy guitars, the gospel influences. We're all influenced by the same things."

The album: DJ Ali Shaheed Muhammad (A Tribe Called Quest, Lucy Pearl) and drummer Chris Dave are the only outside contributors to Livin' the Luxury Brown. "It's damn good," Williams says. "People who don't know us are missing out on some serious musicality. I think it's a healthy alternative for 2005 right now, a change from what you hear on the radio in our genre."

See them live: May 20 in Long Beach, CA; May 24-25 in Oakland, CA; June 3-5 in San Francisco; June 18 in Dallas; July 2 in New Orleans.

REPORTERS

Stations and their adds listed alphabetically by market

Grid of market abbreviations and station call letters, e.g., WJZZ/Albany, GA, PD/MD: Jannet Jay, 15 FAT JOE INNELLY.

Grid of market abbreviations and station call letters, e.g., WBTV/Nashville, TN, PD/MD: Andrea Kuciel, APD: Jim Jordan.

POWERED BY MEDIABASE
'Monitored Reporters 102 Total Reporters
71 Total Monitored
31 Total Indicator
Did Not Report, Playlist Frozen (1): KZWA/Lake Charles, LA



















**JULIE KERTES**  
jkertes@radioandrecords.com

# Targeting Women

A few myths dispelled

The required read this year for programmers whose stations target women is Andrea Learned's book *Don't Think Pink*. So when thinking about speakers for R&R Convention 2005, I took a shot and Googled Learned's name. I was amazed to make a connection and even more surprised that Learned was available to speak to AC and Hot AC programmers about the women's market. Here's a sneak peek at what Learned will be covering in Cleveland in June.

**R&R:** How would you describe *Don't Think Pink*?

**AL:** The book offers a fresh perspective on marketing to women and introduces the concept of "transparently" reaching them. Many industries start out trying to market to women by way of adding pastels to websites or saying "for women" in their taglines. That's a stereotype-driven approach that most often fails miserably.

Just like any other new marketing effort, marketing to women takes commitment and understanding of the people within the segment. When you get to know the women in your market it's amazing how much you will learn about how to be more relevant. Most often, any assumptions you start with are blown out of the water. Women have radar for superficial or condescending efforts.

**R&R:** What are some misconceptions that companies have about the female consumer?

**AL:** "Women are all alike." Often, companies think marketing to women means marketing to all women everywhere. But no. Thinking like that actually dilutes the message so that no one responds. Instead, a company's

particular women's market is a very, very narrow segment that will become a passionate consumer base when that company has done the work of learning how to serve them and their incredibly unique buying ways.

"Women aren't their market." Women influence so many purchases even though they aren't making the purchases with their credit cards or checks. If a more traditionally male-focused company, like a boating or lawn-mower manufacturer, for example, has been around for ages and is still doing things the same way, it is missing out. Women often have the final word on purchases that, at first glance, are made by men.

"Once companies have done the research and come up with a strategy for selling to women, they are done." Any market needs to be continually researched and reviewed, but especially if the market includes women. A woman's roles and the things influencing her are constantly shifting.

She could have been a 25-year-old career woman with an apartment when you did your research, but since then she has become a 40-year-old mother of three with a house in the suburbs. How those two women think about their purchases will be totally different. You have to continually interact with your women's market.

"Women aren't online." They are—in huge numbers. By 2006, 70% of all U.S. women will be online [according to "Working Women Online," Jupiter Research 2004 for Washington post.com, Newsweek.com and Nielsen/NetRatings]. Because the web is 24/7, women are heading there much more often for news, research and connecting—and for moms, that is often way after-hours. More than ever a company's site has to be an integrated and interactive experience for customers.



Andrea Learned



**RIGHT PLACE, RIGHT TIME** The Rev. Jesse Jackson was walking the hallways of the Jefferson-Pilot Communications building when Bob & Sheri co-host Sheri Lynch stopped him in front of the studio and offered to move "Morons in the News" to accommodate his appearance. Pictured here are (l-r) Lynch, Jackson and show co-host Bob Lacey.



## Don't Think Pink

Purchase *Don't Think Pink*, the book discussed in this week's column, at Amazon.com or Barnes & Noble.com, and author Andrea Learned will autograph your copy at the AC/Hot AC session "Do You Really Know Your Gal? She May Not Be Who You Think She Is," which she will moderate on Friday, June 24 from 1-3pm.

Companies also don't realize how much becoming a mom changes a woman's buying behavior. Every purchase becomes that much more emotionally driven. It is exactly like those very well-done Johnson & Johnson ads that say, "Having a baby changes everything." And three-quarters of all adult women in the U.S. are moms.

**R&R:** Why do you think companies have these misconceptions of women?

**"Marketing to women is just good marketing. You need to narrow your focus, really get to know them, interact with them and try to stay authentic in your connection with them."**

**AL:** A lot of companies have not checked in with their women customers lately, nor do they see the importance of doing so. I also think that companies make the women's market out to be much more "unknown" than it needs to be. It shouldn't become this big challenge that you put off because you think it will take too much time or budget.

Marketing to women is just good marketing. You need to narrow your focus, really get to know them, interact with them and try to stay authentic in your connection with them. That works for any market, so the fresh perspective here is that women are just like any other market. If you continue to do what you were taught in Marketing 101, you'll be doing a great job.

**R&R:** How have women evolved in the last 10 years as people, as consumers and as members of the community?

**AL:** As people, they have embraced their independence and realized their influence in the lives of their many "constituents"—husbands, children, parents, neighbors, etc. More of them are becoming college-educated, and they are struggling less with the "Should I work or stay at home with the kids?" question. Women feel more free to decide one way or the other and not worry what society will think.

As consumers, they are more comfortable

using their economic power and forcing the hand of many brands. Serve them well, and they will stay your customer—and spread the word. Neglect them and the intricacies of their purchasing processes, and lose them for good—and watch as they spread the negative word as well.

And as members of the community, because so many women are in the mom stage of life, their connections and concerns about their communities are greater or more emotionally charged. If you are a regular speeder through a neighborhood of moms, look out. If a city's schools are falling apart, watch as the moms take control, and so on.

**R&R:** What company's marketing is spot-on when it comes to reaching women, and why?

**AL:** As would be expected, apparel and cosmetics companies are doing the best work. One campaign that stands out from this past year is the Dove Campaign for Real Beauty, which had great success in both the U.S. and the U.K. The company was the first to promote the fact that they were using real people, not models, for their campaigns. The women are fat, thin, wrinkled, smooth, black, yellow and white and have a varying range of concerns. The authenticity of this effort won over women in a big way.

In terms of more traditionally male-dominated or -focused industries, let's take Lowe's, for example. The company took the results of their research into how women buy and made changes that included wider aisles, better lighting and cleaner displays with more merchandise, among other things. Their website copy is more about benefits than features and specs, and it features links to "Relax and unwind outdoors" for patio furniture and accessories and to "Cool breezes" for ceiling fans.

Their tagline is "Improving Home Improvement," and their ads use appropriately positive and contemporary music, like Bruce Hornsby's "Gonna Be Some Changes Made." They are doing an excellent job.

**R&R:** What will you be talking about in June at the convention?

**AL:** With the help of some further industry research in the next month or so, I plan to demonstrate how a woman's buying process applies to her radio-listening habits. Key to the panel discussion I moderate will be how to use websites to involve your listeners in the process and how to get them to help spread the buzz.

I also expect to critique ad campaigns focused on women and pull out the good and bad points for audience members. Finally, I expect to get very good questions from the audience that will more directly touch on the women's-market hot buttons for program directors.

# AC TOP 30

May 20, 2005

POWERED BY  
MEDIABASE

| LAST WEEK | THIS WEEK | ARTIST TITLE LABEL(S)  | TOTAL PLAYS | +/- PLAYS | TOTAL AUDIENCE (00) | WEEKS ON CHART | TOTAL STATIONS/ ADDS |
|-----------|-----------|--|-------------|-----------|---------------------|----------------|----------------------|
| 1         | 1         | KELLY CLARKSON Breakaway (Hollywood)                                 | 2124        | -121      | 204281              | 33             | 100/0                |
| 2         | 2         | MICHAEL BUBLE Home (143/Reprise)                                     | 2049        | -81       | 173875              | 16             | 103/0                |
| 4         | 3         | LOS LONELY BOYS Heaven (OR Music/Epic)                               | 1914        | -24       | 175769              | 48             | 99/0                 |
| 5         | 4         | TIM MCGRAW Live Like You Were Dying (Curb)                           | 1665        | +5        | 126234              | 32             | 92/0                 |
| 3         | 5         | JOHN MAYER Daughters (Aware/Columbia)                                | 1658        | -280      | 148777              | 29             | 106/1                |
| 7         | 6         | GOO GOO DOLLS Give A Little Bit (Warner Bros.)                       | 1566        | -16       | 126327              | 20             | 87/0                 |
| 6         | 7         | MAROON 5 She Will Be Loved (Octone/J/RMG)                            | 1539        | -44       | 134915              | 30             | 88/0                 |
| 8         | 8         | ROB THOMAS Lonely No More (Atlantic)                                 | 1379        | +297      | 130170              | 13             | 75/4                 |
| 11        | 9         | MERCYME Homesick (INO/Curb)  | 1103        | +121      | 43632               | 15             | 80/0                 |
| 10        | 10        | MARTINA MCBRIDE In My Daughter's Eyes (RCA)                          | 1058        | +46       | 90361               | 36             | 90/0                 |
| 9         | 11        | KEITH URBAN You'll Think Of Me (Capitol)                             | 1044        | +5        | 92034               | 50             | 98/1                 |
| 12        | 12        | HALL & OATES I'll Be Around (U-Watch)                                | 956         | -9        | 75633               | 35             | 92/0                 |
| 13        | 13        | RYAN CABRERA True (E.V.L.A./Atlantic)                                | 932         | +27       | 57154               | 17             | 73/1                 |
| 14        | 14        | HOOBASTANK The Reason (Island/IDJMG)                                 | 757         | -11       | 69737               | 46             | 57/0                 |
| 15        | 15        | MAROON 5 Sunday Morning (Octone/J/RMG)                               | 690         | +69       | 68293               | 12             | 43/1                 |
| 16        | 16        | VANESSA WILLIAMS You Are Everything (Lava)                           | 677         | +76       | 41941               | 14             | 67/4                 |
| 17        | 17        | HOWIE DAY Collide (Epic)   | 539         | +32       | 35825               | 11             | 43/1                 |
| 18        | 18        | SHANIA TWAIN Don't! (Mercury/IDJMG)                                  | 449         | +4        | 16645               | 6              | 64/5                 |
| 19        | 19        | SCOTT GRIMES Sunset Blvd. (Velocity)                                 | 425         | -15       | 14127               | 16             | 52/0                 |
| 21        | 20        | BRYAN ADAMS This Side Of Paradise (Mercury)                          | 400         | +59       | 24740               | 4              | 49/4                 |
| 20        | 21        | JIM BRICKMAN & MICHAEL BOLTON Hear Me (Tears Into Wine) (RCA Victor) | 373         | +24       | 13499               | 3              | 50/4                 |
| 28        | 22        | BACKSTREET BOYS Incomplete (Jive/Zomba Label Group)                  | 348         | +106      | 40887               | 2              | 42/9                 |
| 22        | 23        | JOHN WAITE New York City Girl (No Brakes)                            | 319         | +1        | 8281                | 6              | 44/3                 |
| 30        | 24        | ANNA NALICK Breathe (2am) (Columbia)                                 | 273         | +60       | 34453               | 2              | 29/4                 |
| 27        | 25        | RASCAL FLATTS Bless The Broken Road (Lyric Street)                   | 264         | +1        | 8965                | 8              | 39/1                 |
| 24        | 26        | ROD STEWART Blue Moon (J/RMG)  | 264         | -44       | 6332                | 11             | 50/0                 |
| Debut     | 27        | HALL & OATES Ooh Child (U-Watch)                                     | 256         | +137      | 9181                | 1              | 46/5                 |
| 23        | 28        | FIVE FOR FIGHTING If God Made You (Aware/Columbia)                   | 247         | -64       | 7429                | 14             | 30/0                 |
| 26        | 29        | KENNY G. f/EARTH, WIND & FIRE The Way You Move (Arista/RMG)          | 221         | -52       | 23650               | 18             | 30/0                 |
| 29        | 30        | MICHAEL W. SMITH Bridge Over Troubled Water (Reunion/PLG)            | 210         | -22       | 3730                | 7              | 37/2                 |

108 AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 5/8-5/14. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Songs below No. 5 are moved to recurrent after 50 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. (© 2005, Arbitron Inc.) © 2005 Radio & Records.

## MOST ADDED\*

| ARTIST TITLE LABEL(S)                               | ADDS |
|---|------|
| KIMBERLEY LOCKE I Could (Curb)                      | 23   |
| KATRINA CARLSON Suddenly Beautiful (Kataphonic)     | 16   |
| MARIAH CAREY We Belong Together (Island/IDJMG)      | 14   |
| BACKSTREET BOYS Incomplete (Jive/Zomba Label Group) | 9    |
| SHANIA TWAIN Don't! (Mercury/IDJMG)                 | 5    |
| HALL & OATES Ooh Child (U-Watch)                    | 5    |

## MOST INCREASED PLAYS

| ARTIST TITLE LABEL(S)                                   | TOTAL PLAY INCREASE |
|---|---------------------|
| ROB THOMAS Lonely No More (Atlantic)                    | +297                |
| DANIEL BEDINGFIELD If You're Not The One (Island/IDJMG) | +143                |
| HALL & OATES Ooh Child (U-Watch)                        | +137                |
| MERCYME Homesick (INO/Curb)                             | +121                |
| CELINE DION Have You Ever Been In Love (Epic)           | +117                |
| BACKSTREET BOYS Incomplete (Jive/Zomba Label Group)     | +106                |
| CELINE DION A New Day Has Come (Epic)                   | +77                 |
| VANESSA WILLIAMS You Are Everything (Lava)              | +76                 |
| MAROON 5 Sunday Morning (Octone/J/RMG)                  | +69                 |
| MERCYME I Can Only Imagine (INO/Curb)                   | +64                 |

## NEW & ACTIVE

|   |   |
|---|---|
| R. SPRINGFIELD f/R. PAGE Broken Wings (Gomer/DKE) | Total Plays: 201, Total Stations: 35, Adds: 2 |
| JET Look What You've Done (Atlantic)              | Total Plays: 181, Total Stations: 10, Adds: 1 |
| LISA MARIE PRESLEY Dirty Laundry (Capitol)        | Total Plays: 153, Total Stations: 24, Adds: 0 |
| MARIAH CAREY We Belong Together (Island/IDJMG)    | Total Plays: 24, Total Stations: 17, Adds: 14 |
| KIMBERLEY LOCKE I Could (Curb)                    | Total Plays: 9, Total Stations: 24, Adds: 23  |
| KATRINA CARLSON Suddenly Beautiful (Kataphonic)   | Total Plays: 2, Total Stations: 17, Adds: 16  |

Songs ranked by total plays

Station playlists for all R&R reporters are available on the web at [www.radioandrecords.com](http://www.radioandrecords.com).

## MOST PLAYED RECURRENTS

| ARTIST TITLE LABEL(S)   | TOTAL PLAYS | ARTIST TITLE LABEL(S)                                   | TOTAL PLAYS |
|---|-------------|---|-------------|
| MICHAEL MCDONALD Ain't No Mountain High Enough (Motown/Universal) | 914         | DIDO White Flag (Arista/RMG)                            | 802         |
| SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)         | 912         | MATCHBOX TWENTY Unwell (Atlantic)                       | 759         |
| UNCLE KRACKER f/DOBBIE GRAY Drift Away (Lava)                     | 890         | SANTANA f/MICHELLE BRANCH The Game Of Love (Arista/RMG) | 725         |
| MAROON 5 This Love (Octone/J/RMG)                                 | 882         | COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)      | 716         |
| TRAIN Calling All Angels (Columbia)                               | 813         | SHANIA TWAIN Forever And For Always (Mercury/IDJMG)     | 712         |
|   |             | FIVE FOR FIGHTING 100 Years (Aware/Columbia)            | 672         |
|   |             | LUTHER VANDROSS Dance With My Father (J/RMG)            | 641         |

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# artist **ac** tivity

ARTIST: Rick Springfield

LABEL: Gomer/DKE

By JULIE KERTES/AC/HOT AC EDITOR

Covers seem to work better at some formats than others. At AC, covers are received well. They ensure familiarity and bring a certain freshness to the mix at the same time. AC promotion man Jack Ashton tells *R&R*, "Doing covers for AC radio, or for any format, has become very popular. Songs that work best as covers are songs whose airplay has diminished but which still have familiarity at the format."

"You wouldn't want to cover John Waite's 'Missing You' or Paul Young's 'Every Time You Go Away' because they still receive a substantial amount of airplay as recurrences. Katrina Carlson's cover of 'Drive' by The Cars is one of her most successful singles to date because of the passion and familiarity listeners have with the original."

"Another example of a successful cover is Jonathan Butler's remake of James Taylor's 'Fire and Rain.' This record is a huge hit at Smooth Jazz but would never work at AC radio because of the original's popularity at the format."

Rick Springfield's latest album, *The Day After Yesterday*, is an album of covers of songs that have influenced him throughout his career. What made this multiplatinum artist decide to go this route? "I've always wanted to record these songs," he says. "They have been favorites of mine for a long time. They are songs I wish I'd written."

"I wanted to be faithful to the originals but still treat them a little differently and also give them the benefit of the new technology. Plus, I wanted to see if it would

be easier and less painful doing a CD of songs I hadn't written — and it was."

The first single off the album is "Broken Wings," and Ashton says, "Rick's version of Mister Mister's '80s hit falls into that category of promising covers because of the familiarity factor of both the original song and the artist who rerecorded it."

"Broken Wings" is off to a strong start at AC, with several stations across the country showing support. Airplay leaders include KBEE/Salt Lake City; WBBE/Baton Rouge; WSHH and WLJT in Pittsburg; WLHT/Grand Rapids; KVLV/McAllen; KRNO/Reno, NV; and KXLY/Spokane.

Mister Mister lead singer Richard Page sings on the track, nicely complementing Springfield's vocals. Springfield tells *R&R* how the collaboration came about: "Richard and I have been friends since the early '80s, and 'Broken Wings' was one of the songs I wish I'd written. I asked Richard if he wouldn't mind me rerecording it, and after I got his blessing the obvious next step was to ask him to join me on the track."

Other tracks include Foreigner's "Waiting for a Girl Like You," Human League's "Human," 10cc's "I'm Not in Love," Dream Academy's "Life in a Northern Town," The Beatles' "For No One," John Lennon's "Imagine" and Gerry Rafferty's "Baker Street."

When asked which track was the most meaningful to record, Springfield says, "It's hard to pick one, but probably 'Imagine,' because it's such a big song and says so much so simply. And it is John Lennon!"

*The Day After Yesterday* hits stores in July; Springfield tours in support of the album through the fall.



## ON THE RECORD

With

**Jeff Heyer**  
PD, KZSR (Star 102.3)/  
Sioux City, IA



There are a few things that separate KZSR (Star 102.3)/Sioux City, IA from the competition. Our airstaff is pretty ego-free. They realize that, first and foremost, it's about the music. • We also have the benefit of working for a great company. NRG Media is an up-and-coming group that is run by actual programmers. We all know a station needs money to continue, but the owners want to win, and they know what it takes. I think NRG Media will definitely be *the* company people will line up to work for. • We have the benefit of a great GM who hates to micromanage and allows us to take chances. Last, and most important, we are constantly on the streets. Too many people in the radio business have forgotten how important it is to get out and meet the listener. • What makes a winning station? Nothing beats a promotion that really works. The kind that people talk about for a long time. The kind that makes listeners feel like everyone who isn't there is missing the greatest party ever. The kind that actually has listeners thanking the station. I love that. • Other keys to success are playing the hits, remembering that having fun doesn't mean five-minute talk sets so you can be funny, and knowing your audience and relating to them because they're the ones who control the dial.

**K**elly Clarkson's "Breakaway" (Hollywood) holds the No. 1 slot, **Michael Buble's** "Home" (Reprise) remains at No. 2, and **Los Lonely Boys' "Heaven"** (OR/Epic) jumps back up to No. 3 ... Most Increased Plays again goes to **Rob Thomas' "Lonely No More"** (Atlantic), with +297, keeping it at No. 8. Second-Most Increased goes to **Hall & Oates' "Ooh Child"** (U-Watch), with +137 plays; it debuts at No. 27 ... Congratulations to VP/AC Promotion Linde Thurman and everyone at Curb on **Kimberley Locke** being Most Added this week, with 23 adds. Second-Most Added is **Katrina Carlson's "Suddenly Beautiful"** (Kataphonic), with 16. Way to go Gregg, Mindi Sue and Jack ... Over at Hot AC, Thomas holds on to No. 1, Clarkson's "Since U Been Gone" (RCA/RMG) pops back up to No. 2, and **Green Day's "Boulevard of Broken Dreams"** (Reprise) is No. 3 ... **Coldplay's "Speed of Sound"** (Capitol) gets Most Increased again, with +380, and goes from No. 19 to No. 15. **Backstreet Boys' "Incomplete"** (Jive/Zomba Label Group) gets second-Most Increased, with +198 ... Most Added is **Jason Mraz's "Wordplay"** (Atlantic), with 27, and **Green Day's "Holiday"** is second-Most Added, with 10.



— Julie Kertes, AC/Hot AC Editor

# POWERLINE

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# HOT AC TOP 40

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MEDIABASE

May 20, 2005

| LAST WEEK | THIS WEEK | ARTIST TITLE LABEL(S)  | TOTAL PLAYS | +/- PLAYS | TOTAL AUDIENCE (00) | WEEKS ON CHART | TOTAL STATIONS/ ADDS |
|-----------|-----------|--|-------------|-----------|---------------------|----------------|----------------------|
| 1         | 1         | ROB THOMAS Lonely No More (Atlantic)                         | 3714        | +144      | 218278              | 15             | 91/0                 |
| 3         | 2         | KELLY CLARKSON Since U Been Gone (RCA/RMG)                   | 3128        | -24       | 175485              | 21             | 88/0                 |
| 2         | 3         | GREEN DAY Boulevard Of Broken Dreams (Reprise)               | 3072        | -250      | 188701              | 23             | 91/0                 |
| 5         | 4         | LIFEHOUSE You And Me (Geffen)                                | 2875        | +175      | 140502              | 15             | 92/0                 |
| 4         | 5         | 3 DOORS DOWN Let Me Go (Republic/Universal)                  | 2745        | +28       | 135901              | 20             | 89/1                 |
| 6         | 6         | ANNA NALICK Breathe (2am) (Columbia)                         | 2629        | +118      | 125368              | 24             | 88/0                 |
| 9         | 7         | HOWIE DAY Collide (Epic)                                     | 2054        | +22       | 102000              | 38             | 82/0                 |
| 7         | 8         | MAROON 5 Sunday Morning (Octone/J/RMG)                       | 1982        | -169      | 104688              | 24             | 81/0                 |
| 8         | 9         | GOO GOO DOLLS Give A Little Bit (Warner Bros.)               | 1948        | -183      | 120086              | 30             | 88/0                 |
| 10        | 10        | JET Look What You've Done (Atlantic)                         | 1923        | -82       | 89631               | 28             | 82/0                 |
| 12        | 11        | DAVE MATTHEWS BAND American Baby (RCA/RMG)                   | 1904        | +118      | 92728               | 9              | 81/0                 |
| 14        | 12        | KILLERS Mr. Brightside (Island/IDJMG)                        | 1608        | +36       | 70669               | 16             | 64/1                 |
| 15        | 13        | GAVIN DEGRAW Chariot (J/RMG)                                 | 1596        | +58       | 67096               | 11             | 80/3                 |
| 11        | 14        | KELLY CLARKSON Breakaway (Hollywood)                         | 1580        | -277      | 108438              | 39             | 78/0                 |
| 19        | 15        | COLDPLAY Speed Of Sound (Capitol)                            | 1505        | +380      | 63601               | 4              | 81/7                 |
| 13        | 16        | DURAN DURAN What Happens Tomorrow (Epic)                     | 1473        | -107      | 59754               | 18             | 76/0                 |
| 16        | 17        | U2 Sometimes You Can't Make It On Your Own (Interscope)      | 1457        | -30       | 57210               | 13             | 72/0                 |
| 18        | 18        | GWEN STEFANI f/EVER Rich Girl (Interscope)                   | 1269        | +9        | 66516               | 14             | 32/1                 |
| 17        | 19        | JESSE MCCARTNEY Beautiful Soul (Hollywood)                   | 1142        | -222      | 56139               | 18             | 54/0                 |
| 20        | 20        | JACK JOHNSON Sitting, Waiting, Wishing (Brushfire/Universal) | 1119        | +39       | 39093               | 14             | 63/1                 |
| 21        | 21        | COLLECTIVE SOUL Better Now (E1 Music Group)                  | 1029        | +39       | 29358               | 12             | 57/2                 |
| 22        | 22        | BOWLING FOR SOUP Almost (Silvertone/Jive/Zomba Label Group)  | 953         | +27       | 43388               | 16             | 48/1                 |
| 24        | 23        | BETTER THAN EZRA A Lifetime (Artemis)                        | 895         | +64       | 26920               | 9              | 49/2                 |
| 25        | 24        | TIM MCGRAW Live Like You Were Dying (Curb)                   | 781         | +3        | 59011               | 19             | 31/0                 |
| 23        | 25        | RYAN CABRERA True (E.V.L.A./Atlantic)                        | 765         | -88       | 35283               | 20             | 44/0                 |
| 26        | 26        | INGRAM HILL Almost Perfect (Hollywood)                       | 760         | -4        | 21019               | 10             | 41/0                 |
| 27        | 27        | JEM 24 (ATD/RCA/RMG)   | 717         | -14       | 19390               | 13             | 46/0                 |
| 30        | 28        | BACKSTREET BOYS Incomplete (Jive/Zomba Label Group)          | 641         | +198      | 21223               | 4              | 36/4                 |
| 28        | 29        | AFTERS Beautiful Love (Simple/IND)                           | 488         | -9        | 11566               | 8              | 32/0                 |
| 29        | 30        | CARBON LEAF Life Less Ordinary (Vanguard)                    | 451         | +2        | 11229               | 12             | 28/0                 |
| 32        | 31        | ANASTACIA Left Outside Alone (Columbia)                      | 405         | +64       | 9478                | 7              | 28/1                 |
| 36        | 32        | KELLY CLARKSON Behind These Hazel Eyes (RCA/RMG)             | 349         | +93       | 22815               | 2              | 14/5                 |
| 31        | 33        | AVRIL LAVIGNE Fall To Pieces (Arista/RMG)                    | 343         | +155      | 7924                | 1              | 35/9                 |
| 31        | 34        | AVION Beautiful (Red Ink/Columbia)                           | 331         | -35       | 8264                | 8              | 21/0                 |
| 33        | 35        | KEANE Everybody's Changing (Interscope)                      | 326         | +7        | 8565                | 4              | 25/3                 |
| 34        | 36        | SWITCHFOOT This Is Your Life (Columbia)                      | 279         | -14       | 7905                | 8              | 12/0                 |
| 38        | 37        | MICHAEL TOLCHER Mission Responsible (Octone)                 | 264         | +31       | 4511                | 6              | 23/0                 |
| 35        | 38        | CAESARS Jerk It Out (Astralwerks/EMC)                        | 259         | -24       | 8532                | 5              | 17/0                 |
| 39        | 39        | COURTNEY JAYE Can't Behave (Island/IDJMG)                    | 252         | +41       | 6379                | 2              | 22/4                 |
| 37        | 40        | AVRIL LAVIGNE Nobody's Home (Arista/RMG)                     | 203         | -42       | 12548               | 20             | 17/0                 |

Debut

92 Hot AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 5/8-5/14. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. (© 2005, Arbitron Inc.) © 2005 Radio & Records.

## MOST ADDED\*

| ARTIST TITLE LABEL(S)                               | ADDS |
|---|------|
| JASON MRAZ Wordplay (Atlantic)                      | 27   |
| GREEN DAY Holiday (Reprise)                         | 10   |
| AVRIL LAVIGNE Fall To Pieces (Arista/RMG)           | 9    |
| COLDPLAY Speed Of Sound (Capitol)                   | 7    |
| VERTICAL HORIZON Forever (Hybrid)                   | 7    |
| KELLY CLARKSON Behind These Hazel Eyes (RCA/RMG)    | 5    |
| BACKSTREET BOYS Incomplete (Jive/Zomba Label Group) | 4    |
| COURTNEY JAYE Can't Behave (Island/IDJMG)           | 4    |
| LOW MILLIONS Statue (Manhattan/EMC)                 | 4    |
| PAT MCGEE BAND Must Have Been Love (Kirtland)       | 4    |

## MOST INCREASED PLAYS

| ARTIST TITLE LABEL(S)                               | TOTAL PLAY INCREASE |
|---|---------------------|
| COLDPLAY Speed Of Sound (Capitol)                   | +380                |
| BACKSTREET BOYS Incomplete (Jive/Zomba Label Group) | +198                |
| LIFEHOUSE You And Me (Geffen)                       | +175                |
| AVRIL LAVIGNE Fall To Pieces (Arista/RMG)           | +155                |
| ROB THOMAS Lonely No More (Atlantic)                | +144                |
| ANNA NALICK Breathe (2am) (Columbia)                | +118                |
| DAVE MATTHEWS BAND American Baby (RCA/RMG)          | +118                |
| VERTICAL HORIZON Forever (Hybrid)                   | +102                |
| KELLY CLARKSON Behind These Hazel Eyes (RCA/RMG)    | +93                 |
| GREEN DAY Holiday (Reprise)                         | +88                 |

## NEW & ACTIVE

|  |  |
|--|--|
| LOW MILLIONS Statue (Manhattan/EMC)                                | Total Plays: 185, Total Stations: 19, Adds: 4  |
| VERTICAL HORIZON Forever (Hybrid)                                  | Total Plays: 163, Total Stations: 23, Adds: 7  |
| MARC BROUSSARD Home (Island/IDJMG)                                 | Total Plays: 155, Total Stations: 10, Adds: 0  |
| GREEN DAY Holiday (Reprise)  | Total Plays: 154, Total Stations: 17, Adds: 10 |
| JASON MRAZ Wordplay (Atlantic)                                     | Total Plays: 135, Total Stations: 31, Adds: 27 |
| AQUALUNG Brighter Than Sunshine (Slightly Bigger/Red Ink/Columbia) | Total Plays: 114, Total Stations: 11, Adds: 1  |
| DISHWALLA Collide (Orphanage)                                      | Total Plays: 110, Total Stations: 9, Adds: 0   |
| WALLFLOWERS Beautiful Side Of Somewhere (Interscope)               | Total Plays: 97, Total Stations: 9, Adds: 1    |
| PAT MCGEE BAND Must Have Been Love (Kirtland)                      | Total Plays: 48, Total Stations: 11, Adds: 4   |

Songs ranked by total plays

Station playlists for all R&R reporters are available on the web at [www.radioandrecords.com](http://www.radioandrecords.com).

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May 20, 2005

HOT AC



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Table with columns: Artist Title (Label), TW, LW, Famil., Burn, 18-34, 18-24, 25-34. Lists top songs like LIFEHOUSE You And Me and 3 DOORS DOWN Let Me Go.

Total sample size is 303 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much).



HOT AC TOP 30



Table with columns: LAST WEEK, THIS WEEK, ARTIST TITLE LABEL(S), TOTAL PLAYS, +/- PLAYS, WEEKS ON CHART, TOTAL STATIONS. Lists top Canadian songs like ROB THOMAS Lonely No More.

25 Canadian Hot AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks.

REPORTERS

Stations and their adds listed alphabetically by market

Large grid of reporter information including station call letters, market, and reporter names across various cities like Akron, Boston, Cleveland, etc.



Monitored Reporters

112 Total Reporters

92 Total Monitored

20 Total Indicator

Did Not Report, Playlist Frozen (3): KMXS/Anchorage, AK WDAQ/Danbury, CT WMT/Cedar Rapids, IA



**CAROL ARCHER**  
carcher@radioandrecords.com

## The Art Of Building Great Sets

There's more to music scheduling than Selector autopilot

It is reasonable to say that great programmers are exceptionally sensitive to nuance. Occasionally one encounters a PD or MD seasoned enough to be completely attuned to any station's hourly clocks. Such programmers say that if a station is underusing the range of sound codes and other categories available on Selector or other music-programming software, the limitations of such products are apparent to their ears.

Artful music sets may not be every PD's goal, but no one can deny the power that a deeply thought-out, seamless music flow contributes to the listener's emotional connection with a station.

Call them control freaks, but to avoid the subtle but very real pitfalls a programmer confronts when scheduling music, some PDs insist on scrutinizing music logs — or "massaging" them — before the logs are delivered to the booth and a set is heard on the air. These days only a handful of Smooth Jazz programmers routinely hand-schedule their music. In a time when every professional is starved for time, hand-scheduling is probably a dying art.

This week I turn to format veterans whose careers began when today's oldest library tracks were still currents to learn how they craft appealing music sets. (Hint: Learn to hear every tune in your head.)

### Reinforce Vibe & Mission

When KJCD/Denver PD Michael Fischer joined WNUA/Chicago as MD in 1986, he had an illuminating conversation with then-WXKS (Kiss FM)/Boston PD Sunny Joe White, the memory of which Fischer retains to this day.

"At a time when NAC was more eclectic than ever, Sunny told me it was my job to take the listener on a 'musical journey' every 15 minutes, to create a mood that ebbed and flowed from song to song," Fischer says. "It's one thing to

**"It's one thing to have the right songs in rotation, another to play them right."**

Mike Fischer



Michael Fischer

have the right songs in rotation, another to play them right.

"We need to create 15-minute increments that strike a chord based on variety and texture, but songs need to be coupled with production that reinforces the overall vibe and mission of the station, and the format too. While it's important to send a consistent listening message, we shouldn't overthink this concept. Smooth Jazz is a subtle format that needs some contrast for us to cut through, but we still need to be sensitive to flow.

"Smooth Jazz has painstakingly created some of the best jingle and imaging packages around, using key artists as signature voices — elements that act as bridges between the music and the talent. Ours is a TSI-driven format, and holding a listener's attention in a cluttered world is an art that, done well in Smooth Jazz, has significant ratings impact."

### A Meaningful Experience

Like Fischer, veteran Smooth Jazz programmer Steve Williams holds strong convictions about music: that it's not only what one plays, but how one plays it. From the time he was promoted from MD to PD at WQCD/New York in 1994 to this very day, Williams has retained hands-on responsibility for scheduling music wherever he works.

"What's in a set?" Williams asks. "Anybody who has ever had the job of selecting music to be played on a radio station — even anybody who has ever heard a music performance — will have their own ideas about the answer to the question of what makes a good set, because any discussion of music is subjective, a matter of opinion.

"Many believe good research is the foundation for presentation. Research may help you identify the right music to play, but that's only one step — and not necessarily the most important — toward threading the musical fabric of your station.

"You may have a library full of high-testing



Steve Williams



**Tozzi, Stiles and Goldstein — Oh My!**

If you want to hang with Smooth Jazz programming luminaries at R&R Convention 2005 in Cleveland, June 23-25, we've got 'em, including Broadcast Architecture President **Allen Kepler** and MD **Rosalyn Joseph; John Gehron; Bob Kaake; Paul Goldstein; Steve Stiles; Michael Tozzi; Carl Anderson; Bernie Kimble; Lori Lewis; and Michael Fischer.** Register now at [www.radioandrecords.com](http://www.radioandrecords.com).

music, but the ratings will be rock bottom unless you connect with John or Jane Smooth Jazz Fan, whose response to your musical judgments will be swift, decisive and, if your judgments are shallow, potentially devastating.

"My goal has always been to create a meaningful experience for a listener by tapping in to the power of their imagination. How do you do that? The answer, implied throughout this article and present in books, newspapers, magazines and film or theatrical scenes that seize one's imagination, is narrative."

### Tell A Story

Williams considers narrative to be the oldest, most indelible road to the human heart and mind. "From the Persian epic *Gilgamesh* to Shakespeare to Stephen King, from Bach to Beethoven to David Benoit, all utilize a technique that you can easily apply to constructing music sets," he says.

"Once you suggest a certain emotion or idea via a particular piece, you've got an opportunity to captivate and deepen your target's attention with a dynamic 'story line' that expands and contracts within a music set, just as the narrative line does on the page or in a theatrical scene. Any prominent element in the music — anything — can create a link that relates one expression to the next, which in turn moves your plot forward — or backward.

"To achieve this unity, you have to know every song on your list quite personally. Some may respond to this notion of knowing every song personally with 'Of course,' but can you honestly say you've listened to every song in your library, from start to finish, more than a couple of times?

"Do you play every transition and texture in your mind before you hit F2 to save? If so, then you're well on your way to building a priceless and rewarding relationship with your listeners via the art of storytelling through the sound of music. Remember the words of the world's greatest storyteller: 'The play's the thing!' Translation for programmers: It's not what you play, but how you play it."



Blake Lawrence

### The Human Touch

WQCD PD Blake Lawrence still schedules music by hand as he's done since he served as Asst. PD/MD of KKSJ/San Francisco, the years during which he won three R&R Industry Achievement Awards as SJ MD of the Year.

"I don't know how anyone can program a station and not be absolutely fluent on his or her scheduling software," Lawrence says. "I'm the type who refuses to give up control of music logs because the music flow of the station is the product. I don't use Selector's automated scheduling because there has to be the human touch,

"I'll let it program a handful of fixed-rotation songs, but I hand-schedule nearly everything else, checking the history of each song so that it's not always on at the same time of day. Smaller categories go in first, because their rotations are most critical. I end up with a skeleton schedule where there's at least one open slot between everything scheduled to that point.

"Then I use my largest, most flexible categories to bridge the songs that absolutely have to be there and create sets with a logical flow. I don't build thematic sets, but rather sets that flow musically. The rules for doing it aren't hard and fast.

"I hear segues in my head. Building a set out of a handful of tunes involves hearing the flow, song to song, and being willing to adjust your format clock if necessary. I'll switch songs around to accomplish flow, all with a few unbreakable rules in mind that are there for important reasons.

"Some of the best flow actually happens when your library is at its tightest, when you have few songs to use to bridge the others. If you're playing the very best songs you can, flow becomes less of an issue; listeners are getting the best songs, one right after the other.

"Building a good set requires intimate knowledge of your music library. If you can't hear segues in your head, you should at least have the info handy on a song's tempo, how it begins and ends and its overall mood. But there will always be times when a soft-ending song and one with a hard-hitting opening can work next to each other, even though the concept sounds wrong. You just have to hear it in your imagination."

### Go With The Flow

KIFM/San Diego Asst. PD/MD Kelly Cole received valuable insights into music programming from former KIFM PD Bob O'Connor. "When I started this wasn't even a format," Cole says. "Bob and [KIFM founding PD] Art Good used a card-file system. The key was — even though the selections, tempos and styles of the music change — to make every set seamless, to make it feel like you were going on a journey. But the songs had to flow together.

"That's why you have to hear the music in your head. I can hear how a song starts, but I also have coding that really helps, because you don't always remember that a song ends sustained, for instance, and after a sustained end you have a lot of options.

"We also use production elements that really help, like sweepers, jingles and new-music promos, which run before a new song and add an element of change. So if you're coming out of something very slow, you have the ability with sweepers to go into a jazzy or uptempo cut.

"In the past you didn't have that option, because you always played three in a row that had to blend. If you don't have sweepers or a jingle package, I feel sorry for you. They add so much."





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