



Cramer's Confessions

Get an edge on 2005 with Wall Street guru **Jim Cramer**. R&R News/Talk/Sports Editor Al Peterson recently spent some time with the unorthodox financial talk show host — heard nightly on the WOR Radio Network — and got Cramer's take on the economy, satellite radio and Mel Karmazin. Page 9.



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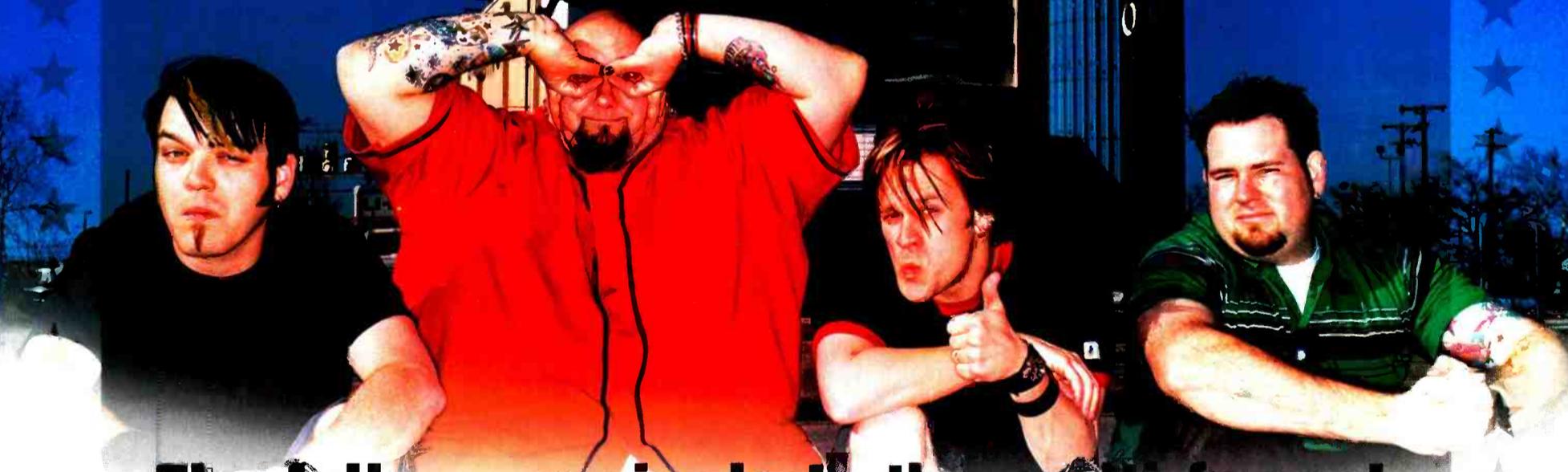
R&R's Nashville Bureau has created the first-ever "Clean Out Your Office" auction, with proceeds to benefit St. Jude Children's Research Hospital. Bid on cool and crazy items including a Dixie Chicks Fly Tour jacket, an autographed 2000 NBA Championship basketball and R&R/Nashville's fox mascot! Page 17.



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LEADERS ON LEADING

How do you provide leadership to your staff? How do you prefer your manager to lead you? Exec. Editor **Roger Nadel** recently asked some of the most influential people in the radio industry to share their thoughts on



Judy Ellis



Ed Atsinger

leadership. Find out how people like Clear Channel's John Hogan, Citadel's Judy Ellis, Salem's Ed Atsinger, Susquehanna's Nancy Vaeth-DuBroff, Entercom's David Field, Radio One's Wayne Brown, the RAB's Gary Fries and others lead by example and motivate the people who work for them.

Page 6

TODAY'S MUSIC MAKERS

R&R's format editors focus on some of the hottest artists in this week's issue. From mighty comebacks (Rock's Motley Crue) to the newest sounds (Rhythmic's Miri Ben-Ari) to the family business (Triple A's Marc Broussard), we've got it all covered. You'll



Superlitio

meet new artists (AC's Gabriel Mann, Urban's John Legend, Latin's Superlitio, Smooth Jazz's Frank Catalano and several in Alternative) and learn about restoration (Christian's Jeremy Camp).

Throughout this issue

DIGITAL DELIVERY ROCKS

Verve used digital technology to service Smooth Jazz radio with David Sanborn's new single "Tin Tin Deo," recently. The label's Casey Silcock tells **Carol Archer** how the experiment is going and what the benefits are for radio and records.

Page 20

R&R NUMBER ONES

Next week R&R bows a new look for 2005. You'll still get the same timely, reliable information you have come to expect from Radio & Records, but in a layout that will be easier to read. Also next week, our music charts and music content will return.



Ohio Loves Its Mama

Octogenarian jazz lover Phyllis Campbell becomes a regional broadcasting legend

By Adam Jacobson

R&R Radio Editor
ajacobson@radioandrecords.com

Tucked away in a corner of Williams Hall at Miami University in Oxford, OH, **Phyllis Campbell** is preparing for her nightly

enjoying recordings of the jazz greats together in an intimate setting.

Perhaps that's because, at least in Campbell's mind, she's simply a jazz lover and not a radio professional. It's her love for jazz that keeps the spry

three-hour jazz program on noncommercial WMUB-FM. Thanks to the station's big signal, listeners from Cincinnati; Dayton; and Richmond, IN will once again tune in to their favorite radio "Mama."

As "Mama Jazz," Campbell has become a living legend not only in Ohio's Miami Valley, but also throughout the Buckeye State. Her love for jazz shines through in her warm on-air persona, and after listening to a few hours of Campbell's show you feel like you're sitting in the living room of your grandmother's house,

82-year-old behind the mike for three hours, four nights a week. And even though Campbell has chronic obstructive pulmonary disease, emphysema and chronic bronchitis and is on oxygen, she has no desire to give up her show. "A long time ago a friend of mine said WMUB means 'With Mama Until Bedtime,' and I kind of liked that!" Campbell says. "I used to be on until midnight, but even 11 o'clock must be bedtime for somebody somewhere. I've always been a night person."

MAMA ▶ See Page 11



Photo: Jeff Saab

DC Radio Vet Robinson Named ABC Radio Networks President

By Al Peterson

R&R News/Talk/Sports Editor
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Fifteen-year ABC Radio veteran **James Robinson** has been named President of ABC Radio Networks. Robinson most recently served as President/GM at ABC Radio's WJZW & WRQX/Washington and succeeds Traug Keller, who moved to the company's 24/7 Spanish-language sports network,



Robinson

ESPN Deportes, as Exec. VP last month.

Robinson will relocate to ABC Radio Networks' Dallas headquarters, where he'll assume overall responsibility for all network products, including ABC News Radio, ESPN Radio, Radio Disney and the company's 24-hour music formats. ABC Radio Networks also syndicates some

ROBINSON ▶ See Page 11

Spitz Returns To WFAN As PD

Eric Spitz has been named PD at WFAN/New York, effective Jan. 3. He will report to Infinity VP/Sports Programming and longtime WFAN programmer Mark Chernoff, who was recently promoted to OM at the Infinity Sports Talk outlet.

The move marks a return to the station for Spitz, who worked at WFAN from 1987-2002. Over the span of 15 years he rose through the ranks from desk assistant to Asst. PD, a position he held for 10 years, be-

ginning in 1992. Since 2002 Spitz has been VP/Operations & Programming for Westwood One's Metro/Shadow Traffic Networks.

"Having had the chance to work with Eric as my right-hand man for almost 10 years makes his coming back to WFAN a perfect fit," said Chernoff. "Eric's knowledge of the New York market, his contacts and his experience at WFAN all blend together to make this move an important one as we continue to grow the station."

Entercom Faces \$220k FCC Fine

Four Dare & Murphy Show bits deemed indecent

By Joe Howard

R&R Washington Bureau
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The FCC gave something to Entercom Communications just before Christmas, but it wasn't a nicely wrapped gift. On Dec. 22 the commission handed down \$220,000 worth of proposed fines against two of the company's stations for alleged violations of the FCC's indecency rules.

The commission levied eight fines of \$27,500 each, four against KFH/Wichita and four

against KQRC/Kansas City, for broadcasts that took place during April and May 2002. All the fines involved *The Dare & Murphy Show*, which airs in mornings on KQRC and is rebroadcast on KFH.

The segments cited were an April 4, 2002 broadcast that contained descriptions of a group of strippers playing the game Twister naked; April 29 and May 4, 2002 broadcasts featuring sexually graphic interviews

ENTERCOM ▶ See Page 8

Strong National Sales Spur Nov. Revenue Growth

By Roger Nadel

R&R Exec. Editor
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National sales continued to be the driving force across the country during November. The RAB reported a 7% national gain for the month — on the heels of 6% national growth in October — and local improvement of 2%, resulting in an overall spot revenue increase of 3% vs. November a year ago.

On a year-to-date basis through the first 11 months of 2004, local sales were 3% better than a year ago. National, however,

REVENUE ▶ See Page 8



PLANE CRASH TOPPLES TALKER'S TOWER A small, single-engine Cessna crashed into the 750-foot stick of 50kw Clear Channel News/Talker KFI/Los Angeles on Dec. 19, killing both occupants of the plane and reducing the structure to rubble. Remarkably, no one on the ground was hurt. KFI returned to the air at reduced power about an hour after the accident via an auxiliary tower at the same site.

Photo: Paul Sakrisson



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N/T KNTH Debuts In Houston Salem moves KKHT calls, format to new frequency

Salem Communications has flipped longtime Christian Teaching & Talk outlet KKHT/Houston to News/Talk, with new call letters KNTH and a new lineup featuring the company's Salem Radio Network syndicated talk shows. The KKHT calls and format have moved to 100.7 FM, a frequency Salem recently acquired in a multistation five-market exchange with Univision.

"We're delighted to offer Houston our successful News/Talk programming, bringing listeners some of the most intelligent Talk radio on the air today," said KKHT & KNTH GM Chuck Jewell. "For our dedi-

cated Christian Teaching & Talk fans, we're happy that we're now able to provide them the same inspiring programming on a strong FM signal."



KNTH's new lineup includes Salem Radio Network syndicated talkers Bill Bennett, Mike Gallagher, Dennis Prager, Michael Medved and Hugh Hewitt, along with the independently syndicated *Dave Ramsey Show*. The station will also offer a full slate of local news, weather and traffic throughout the day, as well as national and world news coverage from Salem's own Washington, DC-based SRN News.

McEvelly-Hernandez To Manage Univision Radio/Phoenix Cluster

Mary McEvelly-Hernandez has been promoted to VP/GM for Univision Radio's five-station cluster in Phoenix: Regional Mexican simulcast KHOT & KHOV and Spanish AC trimulcast KKMR, KMRR & KOMR. McEvelly-Hernandez was previously Director/Sales for the company's stations in Chicago and before that spent five years as GM of then-WTAQ/Chicago.

"We are proud to have Mary lead our operations in Phoenix," said Univision Radio Sr. VP/COO Gary Stone. "Mary has demonstrated very strong leadership and management skills throughout her many years at our Chicago stations,

and I'm confident that she will be a tremendous leader for our very successful Phoenix market."

McEvelly-Hernandez said, "I am grateful for the opportunity to work with such a capable and committed team. Phoenix is a remarkable market, offering us terrific growth potential."

McEvelly-Hernandez's resume includes positions in sales, promotions and traffic at EXCL Communications, Telemundo/Chicago and CID Broadcasting. She began her career at WOJO/Chicago, which at the time was owned by Hispanic Broadcasting Corp., Univision Radio's predecessor.

Patyk New KZON/Phoenix PD

After an exhaustive search, Hot AC KYSR (Sta. 98.7)/Los Angeles MD Chris Patyk has been named PD of Infinity's Alternative KZON (101.5 The Zone)/Phoenix, effective Jan. 10. He replaces Kevin Mannion, who exited in November.

The move marks a return to Arizona for Patyk, who, before beginning his 5 1/2-year tenure at Star, was Asst. PD/MD at KEDJ (The Edge)/Phoenix. Additionally, in 1995, while at now-defunct KKND-AM/Tucson, Patyk was involved in the startup of the market's first Al-

ternative station, serving as PD and morning host.

"Chris was a good choice for us for a number of reasons," Infinity/Phoenix Sr. VP/Market Manager Mark Steinmetz told R&R. "He brings to the job some really unique qualities, and he knows the market because he's programmed here. He's a quality candidate who knows the format history of The Zone in its many incarnations over the years but also knows the Alternative and Hot AC formats, and

PATYK ▶ See Page 11

Hasty Expands Infinity/K.C. Duties

Infinity/Kansas City Sr. VP/Market Manager Herndon Hasty has added GM duties at the cluster's Country combo of KBEQ & KFKF. He assumes those responsibilities following the elimination of the KBEQ & KFKF VP/GM position held by Dan Wastler, who had been with the company for 17 years.

Hasty joined Infinity/K.C. in 1997 as VP/GM of CHR/Pop KMXV and AC KSRC. He was elevated to Sr. VP/Market Manager in February 2003, at which time he also gained oversight responsibilities for KBEQ & KFKF.

Cleveland Vet Tiburski Retires

In his 35 years in Cleveland radio, **Walt Tiburski** did it all — promotions, programming, sales, sales management, general management and station ownership. This week Tiburski announced his retirement after 10 years as VP/GM of Infinity's Classic Rock WNCX and Alternative WXTM. He and his wife are moving to Naples, FL.

Tiburski will likely be best remembered for orchestrating the live WNCX promotional appearance of Howard Stern in 1994, an event that made Cleveland radio history with Rock WMMS's now-infamous wire-cutting incident, but that wouldn't be doing justice to his many other accomplishments. Tiburski started in radio while still a college student in 1969.

After joining WMMS in 1973 as a seller, he quickly worked his way up the ladder, ultimately rising to VP/GM. In 1984 he and Tony Ocepek formed WIN Communications, which owned five stations when they sold it in 1988 and 12 stations by the time Tiburski departed his operational post two years later.

After a couple of years away from radio Tiburski was lured back to consult Malrite in 1993, and a year later he moved to his home of 10 years at WNCX and WERE (which he eventually flipped to WXTM).

Infinity/Cleveland Market Manager Chris Maduri said no announcement has been made on Tiburski's successor.

'Mega 101' Taps Fuentes As PD

Spanish-language-radio veteran **Al Fuentes**, who most recently worked in Spanish Broadcasting System's corporate office in Miami, has been named PD of Clear Channel's recently launched Hispanic Urban **KLOL (Mega 101)/Houston**. He succeeds Jesse Rios, who worked with Clear Channel Sr. VP/Hispanic Radio Alfredo Alonso

as Mega's on-site programmer for KLOL's mid-November relaunch.

Fuentes' experience includes stints as PD of both WPAT (Amor 93.1) and WSKQ (Mega 97.9) in New York. From 1993-95 he co-hosted mornings with Pio Ferro at WXDJ (El Zol 95)/Miami.

FUENTES ▶ See Page 8

WFUN/St. Louis Goes Urban AC

Adams PD; Tom Joyner show moves from KMJM

Radio One's Urban **WFUN (Q95.5)/St. Louis** flipped to Urban AC on Dec. 14. The new station, "Foxy 95.5," will retain the WFUN call letters.

Garth Adams will join WFUN as PD on Jan. 3. He replaces Craig Black, who exits along with the entire Urban staff of WFUN. Adams comes from Radio One-owned WTLC-FM/Indianapolis, where he was MD.

WFUN is now carrying the syndicated *Tom Joyner Morning Show*, formerly heard on crosstown Clear Channel Urban AC KMJM (Majic 104.9). Radio One recently purchased 51% of Reach Media, the parent company of the Joyner show.

LETTER TO THE EDITOR

Remembering WIP's Newman

The following letter was sent to R&R by **Flick Michaels** of *WODE/Allentown's Michaels & Layne Morning Show* regarding *WIP/Philadelphia OM/Asst. PD Neal Newman*, who died Dec. 2 following a heart attack. Newman was 49.

Radio is not an easy career choice. Those of us who have survived know how hard it is to swim through the quagmire of lies and deceit. Every once in a while we do come across someone who truly loves radio, someone who inspires us to keep going and rise above the obstacles.

Neal Newman was a man who understood the business inside and out. He was also one of those rare individuals who really cared about the people he came in contact with. As a manager, a co-worker, an admirer or a friend, Neal Newman

never judged or took sides but instead tried to find the best in everyone he came in contact with.

I had the privilege of meeting this great man at the start of my career. I was hosting a morning show in the Pocono Mountains when Neal heard my show and recruited me for a new startup project in Florida. I was young and green, but it was a great opportunity. My skills were rough, but he saw something in me that made him a believer.

He worked with me, tutored me, cut the rough diamond and made me understand that, with hard work, I could go anywhere I desired. Neal Newman truly motivated me to be the best I could be.

My career took me to Cleveland, where I had just started programming an Alternative-leaning CHR

LETTER ▶ See Page 8

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'Super Estrella' Added In Three More Markets

Entravision has shifted three of its stations — **KJMN/Denver**; **KRRE/Sacramento**; and **KLOB/Palm Springs, CA** — from the company's satellite-delivered Spanish AC "Radio Romantica" format to its Spanish Contemporary "Super Estrella" network.



The Los Angeles-based 24/7 format is modeled after Entravision's Spanish Contemporary KSSE/Los Angeles, and core artists include Mana, Shakira, Paulina Rubio and Alejandra Guzman. The Super Estrella format targets Spanish-speaking Hispanics 18-34 years of age.

"Super Estrella's success is a great example of Entravision Radio's leadership in innovating Spanish-language radio programming," said Entravision Radio President Jeff Liberman. "In the nine markets where we currently air the Super Estrella format, we have gotten tremendously positive feedback from our listeners, and we are excited to bring it to our listeners in Denver and Sacramento.

"Palm Springs is one of the fastest-growing and most densely populated U.S. Hispanic markets, and

ENTRAVISION ▶ See Page 8

Clear Channel Extends Arbitron Deal

Contract now runs through 2008

By Roger Nadel

R&R Exec. Editor
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Arbitron this week announced a new four-year deal to continue licensing its research data to Clear Channel Radio. Under the agreement Arbitron will provide ratings and Scarborough qualitative data to Clear Channel radio stations, as well as CC subsidiaries Premiere Radio Networks, Katz Media Group and Clear Channel Traffic, through the end of the fall 2008 survey period.

"We are pleased that Clear Channel has renewed its agreements with Arbitron," Arbitron President/CEO Steve Morris said. "We look forward to continuing to provide our largest customer with the information services that will help it grow its revenue and manage its radio business." Clear Channel accounted for 21% of Arbitron's revenue in 2003.

Clear Channel Radio President/CEO John Hogan said advertisers are increasingly interested in the credibility of what they buy, so it's important

that Clear Channel's properties have both Arbitron and Scarborough data. "Our goal is to be accountable to our customers in delivering what they were sold, and the Arbitron numbers help us do that," Hogan said.

"Quantitative is important to any station, but the qualitative is especially important to help sell our unique, hard-to-replicate stations and programming."

Hogan said the new agreement does not encompass Arbitron's still-developing Portable People Meter

technology, though he added that CC has "strongly encouraged Arbitron to accelerate [its] electronic-measurement testing and potential deployment." He continued, "The sooner radio can get accurate, credible electronic measurement, the sooner radio can get its fair share of the advertising dollars."

William Blair & Co. analyst Alissa Goldwasser believes Clear Channel's long-term renewal with the ratings agency sends a good message to other radio companies. "The timely Clear Channel renewal highlights that the radio industry is better served by heeding the accountability cries of advertisers and working with Arbitron than by advancing an adversarial dynamic with the ratings company," Goldwasser said in a report issued Tuesday.

ARBITRON See Page 5

BUSINESS BRIEFS

Spanish-Language Operators Earn 'Buy' In New Coverage

Bank of America Securities analyst Jonathan Jacoby recently initiated coverage on **Entravision**, **Spanish Broadcasting System** and **Univision**, giving all three companies "buy" ratings. Jacoby set per-share targets of \$10 on Entravision, \$12 on SBS and \$33 on the parent of Univision Radio. He called Hispanic-focused radio the "fastest-growing media sector" but said the sector will face "increasing maturation further into its life cycle."

He also predicted a "quintessential tug of war between the two competing forces of growth and maturation, with valuation as the center line." Jacoby added, however, that he expects Spanish-language radio to grow almost twice as fast as the general market over the next three years, thanks to strong underlying demographic growth and the potential upside from a narrowing advertising gap.

He called Univision "the 800-pound gorilla that can't be ignored" and singled out the multimedia giant for its "unmatched content distribution." Jacoby said SBS, meanwhile, has "the best top-line growth in Spanish-language radio" — driven, he said, by improvements in Los Angeles, thanks to the hiring of Renan Almendares Coello for mornings at KLAX/L.A. and KRZZ/San Francisco; growth and management changes in New York; and new business arrangements with Viacom and ABC Radio Networks. Entravision got Jacoby's thumbs-up because he believes the company's stock is undervalued when the underlying growth of its TV, radio and outdoor assets is considered.

Radio One's New Ventures Support Core Business

Radio One President/CEO **Alfred Liggins** said in an interview with the *Washington Post* this week that while 90% of Radio One's revenue is derived from its 69 radio stations, he hopes the

Continued on Page 5

FCC Won't Set Satellite Indecency Rules

By Joe Howard

R&R Washington Bureau
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The FCC on Dec. 15 denied Mt. Wilson FM Broadcasters' request to consider indecency standards for XM Satellite Radio and Sirius Satellite Radio, saying in a letter to Mt. Wilson President Saul Levine that pay services are held to a different standard than broadcasters.

Mt. Wilson on Oct. 28 filed a petition for rulemaking asking the FCC to open a public proceeding on the issue of indecency standards for satcasters. In the FCC response, Media Bureau Chief Ken Ferree wrote, "The commission has previously ruled that subscription-based services do not call into play the issue of indecency."

He continued, "Consistent with existing case law, the FCC does not impose regulations regarding indecency on services lacking the indiscriminate access to children that characterizes broadcasting. Your petition does not provide a basis to revisit that determination."

Industry activists and critics of satellite radio have argued that satcasters should be held to the same content standards as broadcasters because satellite radio spectrum and broadcast spectrum are both licensed by the FCC.

Meanwhile, just after the Christmas holiday, Sirius and XM announced that they have reached their year-end subscriber goals. On Monday Sirius said that strong holiday sales and increased marketing helped it reach its target. "We predicted that we would reach 1 million subscribers by year-end, and we did it," Sirius CEO Mel Karmazin said.

On the same day XM said it had topped its year-end goal of 3.1 million subscribers, buoyed by holiday

sales that XM President/CEO Hugh Panero said reached record numbers. This holiday season was the first for XM's handheld MyFi receiver.

Automaker Deals Key For Satcasters

While the receivers sold by electronics retailers helped the satcasters reach their 2004 goals, William Blair & Co. analyst Alissa Goldwasser said in a recent report that apathy among some car dealers illustrates how crucial satcasters' automotive factory-installation agreements are.

Goldwasser said car dealers she has spoken with prefer to stock their lots with low-option vehicles and that many see little incentive to order satellite radio-ready vehicles unless customers specifically ask for the service.

"Since many vehicle buyers do not have an interest in satellite radio until they experience it through a free trial, a factory program that 'pushes' satellite radio is preferable to post-production programs that require 'pull' from the consumer," Goldwasser said. She also noted that some of the dealers' indifference could come from a lack of familiarity with satellite radio.

Goldwasser maintained an "outperform" rating on XM and a "market perform" rating for Sirius.

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TRANSACTIONS AT A GLANCE

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

- KNOT-AM & FM/Prescott (Flagstaff), AZ \$1.7 million
- KCFY-FM/Yuma, AZ \$636,000
- KWXI-AM & KWXE-FM/Glenwood, AR \$530,000
- KUOA-AM/Siloam Springs (Fayetteville), AR \$150,000
- KTNS-AM & KAAT-FM/Oakhurst (Fresno), CA \$4.75 million
- WDDK-FM/Greensboro, GA Undisclosed
- WPMB-AM & WKRV-FM/Vandalia, IL \$350,000
- WXLW-AM/Indianapolis, IN Undisclosed
- WNDC-AM/Baton Rouge, LA \$75,000
- WOEN-AM & WMXO-FM/Olean, NY \$950,000
- WXZX-FM/Culebra, PR \$1.8 million
- WKKB-FM/Middletown and WAKX-FM/Narragansett Pier (Providence), RI \$7.5 million
- KBYG-AM/Big Spring, TX Undisclosed
- KGLF-FM/Doss & FM CP/Dripping Springs, TX \$490,000
- KBMD-FM/Marble Falls, TX \$130,000

Full transaction listings, posted daily can be found at www.radioandrecords.com.

DEAL OF THE WEEK

• WBGR-AM & WBMD-AM/Baltimore

PRICE: \$7.5 million

TERMS: Asset sale for cash

BUYER: Family Stations Inc., headed by President Harold Camping. Phone: 916-641-8191. It owns 43 other stations, including WFSI-FM/Baltimore.

SELLER: Infinity Broadcasting, headed by President/COO Joel HoKander. Phone: 212-846-3939

FREQUENCY: 860 kHz; 750 kHz

POWER: 3kw day/66 watts night; 730 watts

FORMAT: Gospel; Religious

BROKER: Elliot Evers of Media Venture Partners

2004 DEALS TO DATE

Dollars to Date: **\$1,849,502,951**
(Last Year: \$2,329,837,266)

Dollars This Quarter: **\$375,291,468**
(Last Year: \$852,751,455)

Stations Traded This Year: **883**
(Last Year: 882)

Stations Traded This Quarter: **226**
(Last Year: 303)

Arbitron

Continued from Page 4

She continued, "With this vital contract in place for four years, and the Infinity agreement also spanning the next several years, Arbitron can spend more energy on improving its products and creating new ones."

Nielsen Sets Houston Test Deadline

In a letter sent to clients on Dec. 20, Nielsen Media Research CEO Susan Whiting said her company needs at least another three months to decide whether to join Arbitron's upcoming Portable People Meter test in Houston. Pending the outcome of testing, a conclusion on whether Nielsen will participate should come by Q2 2005.

Nielsen spokeswoman Karen Gyimesi told R&R the company is doing side-by-side testing of its set-top meters and the PPM and some additional response-rate testing. She also noted that Nielsen has concerns about the PPM's detection of signals from radios and televisions not in the same room as the meter. "That really

changes the definition of viewing," she said, adding that Nielsen is currently discussing the issue with its clients.

Arbitron Sr. VP/PPM Marketing Jay Guyther, meanwhile, told R&R that he remains hopeful that Nielsen will come on board while the Houston test is underway. The first phase of data collection in Houston begins in two weeks, with 43 of the market's 50 radio stations encoded to allow monitoring. Radio One and Cox have so far refused to participate.

At Arbitron's Consultant's Fly-In on Dec. 9, the company said a decision on a permanent joint PPM venture with Nielsen likely won't be made until 2006, and Nielsen has also said a decision on a permanent venture is still more than a year away. Contrary to some published reports, Nielsen's self-imposed Q2 deadline for a decision on the Houston test has no bearing on whether the company will ultimately decide to pursue a joint venture with Arbitron.

Additional reporting by Joe Howard.

BUSINESS BRIEFS

Continued from Page 4

company's recently launched cable TV channel and burgeoning Internet ventures will augment its finances while driving listeners to the radio stations. Liggins told the *Post*, "Part of my job is to make sure that we see down the road the opportunities that we need to position the company in order to be competitive for the future, because if you miss some key opportunities, you make mistakes you can't recover from."

He continued, "I have this constant fear that if I miss an opportunity, we'll somehow be behind the curve and be an also-ran. Once you become an also-ran, that's when you need to sell. If you can no longer really compete, you're holding on to assets for lifestyle reasons. I don't want that for Radio One. My vision for Radio One has always been to create the dominant player in African-American-targeted media. I think we are well on our way to doing it."

Station Sales Flat, Dollars Dip In 2004

BIA Financial Network's year-end data for transactions through Dec. 28, 2004 has been compiled and processed, and while there were 883 radio stations traded in 2004 — one more than in 2003 — the dollar figure for radio transactions came in at \$1.9 billion, down from \$2.3 billion a year ago. Meanwhile, the Q4 dollars-to-date total is a far cry from last year's: Q4 2004's transactions were valued at \$375.3 million, down from \$852.8 million in Q4 '03. The biggest deal of 2004 was Spanish Broadcasting System's August sale of former Tropical simulcast partners KZAB/Los Angeles and KZBA/Riverside to Styles Media Group for \$120 million. KZAB is now CHR/Rhythmic KDAY, while KZBA, now KDIA, was stunting at R&R's press time.

Jefferson-Pilot Chairman Steps Down

Following through on a succession plan launched earlier this year Jefferson-Pilot Chairman David Stonecipher has retired from his executive position, effective Dec. 31. He will stay on as nonexecutive Chairman of the Board at the request of Jefferson-Pilot's board of directors. Stonecipher became President/CEO of Jefferson-Pilot in 1993 and was named Chairman in 1998. Dennis Glass assumed the CEO title earlier this year.

Chrysler Ramps Up Sirius Factory Program

Chrysler said last week that 13 of its 2005 models are set for factory installation of Sirius Satellite Radio service, and the automaker expects to have built 100,000 Sirius-equipped 2004 and 2005 model-year vehicles by the end of this year. Sirius spokesman Ron Rodrigues told R&R that the number of Sirius-ready Chrysler products, including the Jeep and Dodge brands and factoring in installations for the 2004-2006 model years, is expected to reach over 500,000 by mid-2007.

In other news from Sirius, the satcaster plans to open a Los Angeles studio early next year, taking over space in Hollywood's Swinghouse recording studios. The move will give Sirius a home base for content produced on the West Coast. Along with its New York headquarters, Sirius has studios in Nashville, Memphis, Houston and Daytona Beach.

Meanwhile, XM Satellite Radio has inked a deal with event consultant Millsport, which becomes the agency of record for marketing XM's Major League Baseball, NASCAR and collegiate-sports programming.

Disney Revamps Executive-Compensation Rules

Disney's board of directors this week approved a plan that links top-tier managers' stock compensation to the company's stock performance and mandates that managers hold more Disney stock. The change also shifts the majority of executives' stock grants to restricted stock, which vests only when certain performance goals are reached. Board compensation-committee chair Judith Estrin said, "These changes reflect the company's continued commitment to strong corporate governance practices. We want to maintain our shareholders' confidence by creating a stronger alignment between the interests of our management teams and those of our investors." Earlier this year Disney revamped its procedures for executive bonuses.

In other Disney news, the company will release its fiscal 2005 Q1 financial results after markets close on Jan. 31. It will host a conference call at 4:30pm ET that day to discuss the results.

iBiquity Certifies Second HD Radio Chip

HD Radio developer iBiquity has licensed a tuner chip manufactured by Atmel for use in home and automotive HD Radio receivers. It's the second chip licensed for HD Radio; Philips makes the other. iBiquity COO Jeffrey Jury said, "The availability of another tuner-design option is an important development in the rollout of HD Radio technology, as it will help receiver manufacturers get HD Radio products to market faster and help reduce the associated manufacturing costs." Kenwood manufactures a standalone HD Radio tuner that is compatible with more than 20 of its head units, while JVC and Panasonic each make one head-unit model with an integrated HD Radio tuner.

Interep Sets Date For Second Annual Radio Symposium

Interep has scheduled its second annual Radio Symposium for June 23 at New York's Grand Hyatt. Speakers and moderators have yet to be named, but sessions are planned on the advertising environment, pricing and inventory, programming developments and research. Last year's inaugural symposium drew more than 250 attendees and was moderated by Cumulus Chairman/CEO Lew Dickey and analysts David Bank from RBC Capital Markets and Victor Miller from Bear Stearns. Executives from ABC Radio, Clear Channel, Cumulus, Emmis, Infinity, Inner City, Radio One, Spanish Broadcasting System and Susquehanna were in attendance.

RAB Calls For Radio-Mercury Entries

The RAB is calling for entries for next year's Radio-Mercury Awards. Entries may be uploaded in MP3 form at www.radiomercuryawards.com or submitted on CD, DAT or audiocassette. Printed entry forms will be mailed in early January. The 2005 competition for the best radio spots offers \$160,000 in cash prizes. Winners will be announced at an invitation-only awards luncheon, set for June 8 in New York.

In other news from the RAB, the organization is seeking donations for this year's Radio Wayne Auction. The annual silent auction — named for 50-year radio veteran and former RAB Exec. VP/Meetings

Continued on Page 8



Thoughts On Leadership

Let's all resolve to inspire those around us in 2005

There are few items in a manager's job description more important than being a motivator. Getting the most out of your people and helping them achieve more than they thought they could are critical elements of building a winning team. But everyone responds a little differently when the boss talks, so sometimes efforts to motivate need to be more individual.

One of the ways to stimulate employees to do better is to help them get inside the heads of winners. I like collecting motivational thoughts and sharing them, and I invite you to do the same. One of my favorites comes from Detroit Radio Advertising Group President **Bill Burton**, who sent me the following a few years back: "Managers execute change. Leaders create change." Very simple, yet very powerful.

Thus, my end-of-year gift to you: thoughts on leadership, collected from some of our industry's most influential people. Share these strategies with your staff throughout the coming year to push them to achieve, or exceed, their goals.

Nancy Vaeth-DuBroff
President,
Susquehanna Radio

Leadership means creating a culture that guides every single person in the organization, then reinforcing that guidance daily through words, actions, recognition and rewards.



Nancy Vaeth-DuBroff

Create a culture that challenges people to do their best work and to take ownership of the results and pride in what they and their co-workers accomplish — a culture that encourages people to try new things and look for better ways to serve their customers.

Gary Fries
President/CEO, RAB

Leadership is not only the ability to identify a problem or opportunity, but the ability to involve oneself, muster the resources and recognize the individuals who can either solve the problem or take advantage of the opportunity.



Gary Fries

In our industry today we have many competent people who are capable of managing all levels of situations. The problem lies in the fact that there are too many people identifying problems and too few who are willing to walk the walk and lead toward solutions. We need more leaders for the industry, not just participants in the industry.

John Hogan
President/CEO,
Clear Channel Radio

Leadership cannot be mandated or declared, but, rather, must be earned. A great leader, through vi-



John Hogan



Wayne Brown

sion, courage, passion, intellect or example, has to inspire people to follow. Getting people to believe in a plan, in themselves and in others on the team is key talent of great leaders — as is being able to gain the trust of those one will lead.

I look for people with the courage and desire, along with the passion, to lead. It is not easy or always comfortable leading, and people who are to lead must be strong. They also need to be able to listen to and learn from those they lead.

Wayne Brown
VP/Regional Manager,
Radio One

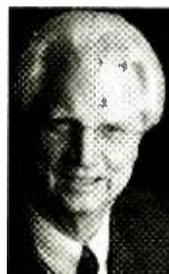
I like to lead with the "charge down the hill" philosophy. If you are in a battle and charging down the hill and you don't have followers beside you or behind you, you can't win. In order to lead, you must have followers. People will follow you if they respect you, if you respect them, if you motivate them, and if they understand your vision.

Judy Ellis
President/COO, Citadel

Real leadership is the ability to help people accomplish things, both individually and as a team, that they didn't think possible. Strong leaders know what they want to ac-



Judy Ellis



Ed Atsinger

complish and are able to communicate those goals to the people they work with. As with any relationship, leadership is about trust.

Ed Atsinger
President/CEO, Salem

A principal component in leadership and a key element in my contribution to Salem is to provide vision and strategic direction for our enterprise — a vision that arises from and is consistent with our overall mission. My efforts are directed not only toward defining and articulating the appropriate vision, but also toward encouraging confidence and faith in our ability to achieve the implied goals of that vision.

Obviously, this is an ongoing process that requires continual reinforcement and renewal through example, symbol and corporate culture, as well as more direct communication.

Alene Grevey
Sr. VP/Mid-South Region,
Clear Channel

First and foremost, I believe leadership means leading by example — and being real. Others are more likely to embrace the philosophies, goals and objectives of those at the helm if they seem consistent with the attitudes of the person expressing them. Take chances, and allow those around you to do the same. Real growth can't happen without a certain level of risk.

Accept the differences of each individual on the team. As long as the vision and principles are the same, there can be many different paths to achievement. Give people the knowledge, coaching, skills and opportunities to use their unique

strengths, and success will be the natural outcome.

Empower people, and offer support for both successes and failures. And, finally, in order to build an environment where everyone wants to work hard and be successful, create and embrace an environment that supports fun.

David Field
President, Entercom

Excellent leaders are able to foresee change and adapt their organizations to evolving circumstances to achieve consistently outstanding results. Accordingly, as radio's competitive situation evolves, radio's strongest leaders are changing their strategies to sustain top performance.

Yesterday's leaders focused on battling their radio competitors for shares of predetermined radio budgets. Today's top leaders recognize that fighting over the crumbs is myopic and unproductive and inevitably leads to disappointing performance.

Successful leadership today requires a different approach, focusing on the big picture, beyond our own narrow world of radio. We need to aggressively market radio as a supe-



David Field



Rick Cummings

rior choice for customers and develop business from newspapers and other media.

To ensure radio's growth, local market leaders will increasingly work together on pro-industry initiatives to grow radio's share of ad dollars. For example, some markets are planning jointly hosted local-media club events to present the terrific new Radio Ad Effectiveness Lab studies that make radio look extremely compelling.

If radio can continue to transition from an inwardly focused industry to a forward-thinking, externally focused one, we will dramatically enhance the industry's future prospects.

Rick Cummings
President, Emmis Radio

For me, leadership is about leading with questions, not answers. I have always said I don't have to have any of the answers; I do need to ask the right questions. That is really how we've gotten to strategies at Emmis Radio. I believe asking the right questions is more important in our business today than ever before. Good leaders also ask themselves questions: "Do people know they

can tell me I'm wrong?" "Am I giving them both understanding and honesty?" "Will they know I have empathy?" And you have to empower. Admiral Stockdale said good leaders gain authority by giving it away. I believe that. So:

1. Treat people well, involve and ask.
2. Give people the power.
3. Make sure your people have hope.
4. When you can't do at least two of the above, then don't do it at all.

And, finally, I lean a lot on Casey Stengel's advice: "The key to being a good leader is to keep the people who hate me away from those who are undecided."

Jaye Albright
Partner, Albright &
O'Malley Country
Consulting

Something that still sticks in my mind from my U.S. Air Force NCO leadership training almost four decades ago:

- The six most important words: "I admit I made a mistake"
- The five most important words: "You did a good job"
- The four most important words: "What is your opinion?"
- The three most important words: "If you please"
- The two most important words: "Thank you"
- The most important word: "We"
- The least important word: "I"

John Davison
President/GM, KABC,
KDIS, KLOS & KMPC/
Los Angeles

Leadership is having the ability to inspire others by your own actions.

Valerie Geller
President, Geller Media
International

The greatest leaders are always the risk takers. They're people who like to lead and who are not afraid to take responsibility for decisions, both good and bad. Some of the best leaders and managers I've known are also great listeners. But, at heart, they are people who have or develop a vision.

One thing that will kill a good leader: when he or she starts to worry about his or her own safety and job security. Then they tend to cover their own tails and stop taking chances for the possible good of the company or project. I once read a book on mountain climbing that said, "The team leader is the one who has to convince everyone else this is the right direction to take, whether he believes it or not."

When you play it safe all the time, particularly in creative work, it's easy to stagnate. When the pressure is on and money is an issue, people can become afraid of taking risks. This is where you can tell the best leaders from the mediocre ones.

Barstow New PD At KROX/Austin

KMYZ (The Edge)/Tulsa PD Lynn Barstow has been named PD at Alternative KROX/Austin. Barstow replaces Melody Lee, who exited in October.

Emmis VP/Market Manager Scott Gillmore said, "We searched nationwide and found a great fit. Lynn has a great ear for new music. He's not afraid to take risks, and he's also a fine manager."

Barstow has spent seven years in Tulsa and is set to arrive in Austin in January 2005. The move will mark a return to Austin for Barstow, who served as PD/morning host at the city's early '90s Alternative outlet, KNNC.

"I've missed being a part of Austin's live music scene the last few years," Barstow said. "But I've kept track of the music coming out of Texas and the great staff that KROX has attracted. We're going to fine-tune the station to give listeners an experience they can't get anywhere else. We'll be part of the Austin community and active on the web too."

Nashville's WNPL Welcomes 'The Fan'

Cumulus Media on Dec. 23 gave Nashville its second FM Sports Talker as WNPL dropped its 3-year-old CHR/Rhythmic format to become "Sports Radio 106.7 — The Fan." The format flip pits WNPL against Citadel's crosstown WGFX-FM, which moved from Classic Hits to Sports Talk in August 2003, and Southern Wabash Communications' WNSR-AM.

Along with network programming from Sporting News Radio and ESPN Radio, WNPL's still-developing lineup includes *SportsNight*, with Blake Fulton, Nashville

ABC Daytime Dir. Still RADAR's No. 1

The ABC Daytime Direction Network has once again finished as the leader in Arbitron's RADAR rankings. It attracted an audience of 7.1 million and a 2.9 AQH rating in RADAR 83, which measured the audience for all commercials aired between 6am and midnight, seven days a week, between Sept. 18, 2003 and Sept. 22, 2004. The results are down from an audience of 7.3 million listeners and a 3.0 rating in RADAR 82.

The Westwood CBS News Primetime Network once again takes second place, holding steady with a 2.5 AQH rating

and 6.1 million listeners. The Jones MediaAmerica TWC Radio Network repeats at No. 3, moving up 2.2-2.3. At No. 4 is Premiere Morning Drive, which rises from sixth place with a 2.0-2.2 jump. Rounding out the top five is the ABC Morning News Radio Network, which slips 2.2-2.1.

The ABC News/Talk Radio Network surges 0.8-1.9 to finish in seventh place. As a result, ABC has three of the top 10 slots — as does Premiere. Dial-Global's Complete FM and Contemporary networks finish at No. 6 and No. 9, respectively.

RADAR 83

Rank	Network	Audience (in thousands)	AQH Rating
1	ABC Daytime Direction Network*	7,108	2.9
2	Westwood CBS News Primetime Network*	6,098	2.5
3	Jones MediaAmerica TWC Radio Network*	5,500	2.3
4	Premiere Morning Drive AM Network*	5,237	2.2
5	ABC Morning News Radio Network*	5,206	2.1
6	Dial-Global Complete FM Network*	4,709	1.9
7	ABC News/Talk Radio Network*	4,700	1.9
8	Premiere Mediabase Network*	4,223	1.7
9	Dial-Global Contemporary Network*	4,197	1.7
10	Premiere Emerald Plus Network	3,840	1.6
11	ABC Young Adult Radio Network*	3,742	1.5
12	Westwood CBS Mix Weekend Radio Network*	3,725	1.5
13	American Urban Pinnacle Network*	3,426	1.4
14	Premiere Male Focus Network	3,392	1.4
15	ABC Prime Reach Radio Network	3,212	1.3
16	Premiere Sapphire Plus Network	3,015	1.2
17	Premiere Diamond Plus Network	2,969	1.2
18	Premiere Sapphire Network	2,938	1.2
19	Westwood Traffic II Sponsorship*	2,830	1.2
20	ABC Urban Advantage Network	2,768	1.1

* No broadcasts in one or more component dayparts.
RADAR 83, December 2004 network rankings of all audiences to all commercials; Mon.-Sun., 6am-midnight, persons 12+, total U.S. Note: Survey period is from Sept. 18, 2003-Sept. 24, 2004.

Tennessean sportswriter Joe Biddle and Pete Weber, from 3-7pm daily. The show has been airing on News/Talk clustermate WWTN, which will continue to simulcast

SportsNight with WNPL for now but will join the program in progress at 4pm.

Other local names rumored as **WNPL See Page 8**

EXECUTIVE ACTION

Cohen Climbs To Sirius VP/Sports Programming

Sirius Satellite Radio has promoted NFL media veteran Steve Cohen from Director/NFL Radio to VP/Sports Programming for the New York City-based satcaster. Cohen will oversee Sirius' entire sports department and be responsible for the development of all new sports programming initiatives.



Cohen

Cohen joined Sirius in May to develop and launch the company's 24/7 NFL Radio channel. He also helped develop the Sirius College Sports Radio channel and other sports programming for the company, including this year's live coverage of the Heisman Trophy ceremony. Before joining Sirius Cohen spent 17 years at Infinity Sports/Talker WFAN/New York, where he served in a number of capacities, including Exec. Producer, sports reporter and on-air host.

"Steve has been vital to the development and creation of Sirius NFL Radio," said Sirius Exec. VP/Programming Jay Clark, to whom Cohen will report. "His contacts, knowledge of the sports industry and ability to think outside the box make him the perfect choice for this position. In his new capacity Steve will make Sirius the sports programming authority."

'The Ball' Lands At WBLO/Greensboro

As of Jan. 3, 2005, North Carolina's Triad region of Greensboro, Winston-Salem and High Point will have a new 24/7 Sports Talk station, WBLO (The Ball). The station, located at 790 AM, previously simulcast Adult Standards sister WIST-FM/Thomasville, SC.



Under PD Marc Amazon, WBLO will feature a lineup of both local and syndicated sports programming. The Ball's weekday schedule will kick off with Fox Sports Radio personalities Steve Czaban and Van Earl Wright, followed by Premiere Radio Networks' syndicated *Jim Rome Show*.

Along with his programming duties Amazon, will host *Sports Fanatics*, a daily 3-6pm call-in show focusing on local sports stories and

issues. Evenings will feature FSR shows hosted by Chris Myers, Craig Shemon and J.T. The Brick, while overnights will be covered by FSR's *Third Shift*, hosted by Jorge Sedano and Karen Kay.

WBLO will also be the Triad's home for "March Madness," offering listeners a full slate of ACC and national college basketball contests next spring.

"We are excited to bring high-quality sports programming to the great Triad sports market with an emphasis on local issues and teams along with major national stories," Amazon told R&R. "With Jim Rome, my daily local afternoon show and Fox Sports Radio, we feel we'll have a great mix of national and local sports programming for all area sports fans."

ANNOUNCING

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Complete details at www.bid4spots.com

WKQL Flips To Classic Hits 'Eagle'

After more than a decade in the Oldies format, Cox Radio's WKQL (Cool 96.9)/Jacksonville flipped on Dec. 25 to Classic Hits as "96.9 The Eagle." WKQL will now focus on such artists as The Rolling Stones, Elton John, The Eagles, Bruce Springsteen and Tom Petty. Scott Walker retains his PD duties for WKQL and is being assisted in The



Eagle's launch by John Larson, who serves as PD of co-owned Classic Hits WXGL (107.3 The Eagle)/Tampa. WKQL will remain jockless until the end of January.

"As trends across the U.S. and in Jacksonville show, there has been steady share erosion, especially in the key 25-54 demo, for Oldies," Cox/Jacksonville VP/Market Manager Gary Spurgeon told R&R. "We wanted to look at something that fits the structure strategy we have here, and The Eagle complements and further enhances our entire radio cluster in Jacksonville. The advertiser response has been extremely positive."

WKQL will now focus more on adults 35-50. The Eagle will compete against Renda's Classic Rock WRRR, which is licensed to Brunswick, GA but covers the entire Jacksonville metro, and Renda AC WEJZ.

WNPL

Continued from Page 7

possible additions to WNPL's lineup are former WWTN Sports Insiders co-host Bill King and local TV sportscaster Rudy Kalis. Commenting on those reports, Cumulus/Nashville GM Michael Dickey told the Nashville *Tennessean* he's "looking at all local personalities." He added, "We're not just throwing shows on for the sake of throwing shows on. We'll build it up and have the right people for the right shows as time goes on."

Fuentes

Continued from Page 3

"I am so happy to be here," Fuentes told R&R. "This format is going to be talked about for a long time to come. This is definitely going to be something tremendous. This is something Alfredo calls 'Hurban' — Hispanic Urban, a pretty good name. It's for the second- and third-generation Hispanic who didn't have anywhere to go until now."

Mega 101's core artists include Daddy Yankee, Paulina Rubio, Kumbia Kings and Don Omar. The station is streaming online at www.mega101houston.com.

Ballance Becomes PD At WMC-FM

Infinity Broadcasting has named Lance Ballance PD of Hot AC WMC-FM (FM 100)/Memphis, effective Jan. 10. He comes from the PD/afternoon drive post at Clear Channel's KOSY/Salt Lake City and replaces Danny Ocean, who left WMC in October. Ballance's experience also includes two years as Asst. PD/MD at AC KSFI/Salt Lake City, as well as on-air stints at KBIG & KOST/Los Angeles.

"Lance was the best fit and the most experienced person for the job," Infinity/Memphis Sr. VP/Market Manager Terry Wood told R&R. "We want someone to move this heritage station forward in the ratings, and we are confident that he is the person to do it."

Ballance told R&R, "I'm extremely happy to be a part of the Infinity team. WMC-FM is a leg-

endary station, and I am very proud to follow in the footsteps of such great programmers as Smokey Rivers, Randy Lane, Chris Taylor and Mike McVay. It is going to be a real honor working with such a heritage airstaff, including Ron, Steve and Karen in mornings; [afternoon host] Tom Prestigiacomo; and [middayer] Jill Bucko.



Ballance

"I'm also looking forward to working with legendary programmers like [Infinity VP/Programming and WBMX & WODS/Boston OM/PD] Jon Zellner, [Infinity Sr. VP/Programming] Greg Strassell and [Infinity President/Programming] Steve Rivers on returning WMC-FM to its rightful place in the Memphis market. I am grateful to Market Manager Terry Wood for giving me this opportunity."

Letter

Continued from Page 3

that many people thought would never make it in a city whose roots were founded on rock. Neal was the Managing Editor of the *Friday Morning Quarterback* and wrote an article about the effort and risk of such a programming venture. He was a believer and had the foresight to see that it could work. It did. His wisdom and his support inspired many programmers in the same situation.

Neal Newman was a great am-

bassador for radio. He loved it. He lived it. His entire life revolved around it. I would not be where I am today if I had not crossed paths with this great man.

Neal Newman made a difference. He made a mark. He influenced generations of radio professionals to never give up. Let us never forget it is people like Neal Newman who make our profession the greatest in the world.

He is in the hands of God. My prayers are with him. May God look over his family.

I will miss you, bubba.

The views expressed in a letter to the editor are those of the writer only. The writer is solely responsible for the content. R&R reserves the right to edit letters.

Entercom

Continued from Page 1

with porn stars David Cummings and Ron Jeremy, respectively; and a May 3, 2002 broadcast during which one of the hosts used a vibrator to

bring a female stripper to orgasm live on the air.

Entercom argued that, because KQRC enjoys strong ratings, the broadcasts weren't offensive based on the FCC's criteria of "contempo-

rary community standards." The FCC countered that a decision on whether content violates the indecency regulations doesn't turn on a program's popularity. "The 'contemporary standards for the broadcast medium' criterion is that of an aver-

age broadcast listener and, with respect to commission decisions, does not encompass any particular geographic area," the FCC said.

Entercom did not respond by press time to R&R's request for comment.

BUSINESS BRIEFS

Continued from Page 5

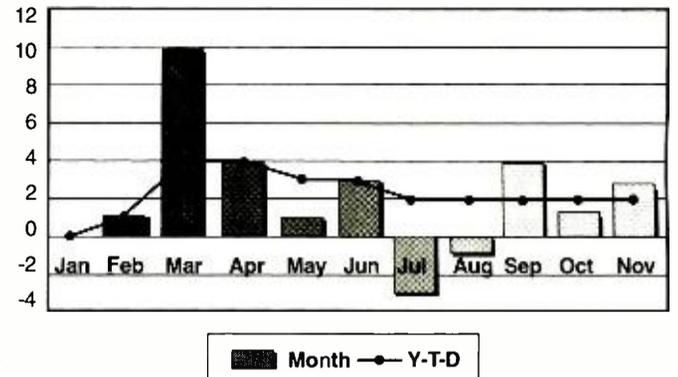
Wayne Cornils, who died in 2000 — is held during the RAB's Sales, Management & Leadership Conference. Proceeds benefit the Broadcasters' Foundation and the Roaring Fork Conservancy in Basalt, CO. The 2005 Sales, Management & Leadership Conference will be held at the Hyatt Regency in Atlanta from Feb. 10-13.

Finally, the RAB has received an order for 200 copies of its Certified Professional Copywriting Course and 150 copies of its newest training DVD, *Breaking the Daily Habit: Competing Successfully Against Newspapers*, from the **New York State Broadcasters Association**.

NAB Seeks International Broadcaster Nominations

The NAB is seeking nominations for its International Broadcasting Excellence Awards. The awards were created in 1995 to recognize international NAB-member broadcast stations and groups that demonstrate exceptional leadership through innovation or community commitment. Last year Pakistani broadcaster Geo TV and Georgian broadcaster Rustavi 2 were honored. Nominations for the 2005 awards are due by Feb. 18. Visit www.nab.org/iag/international/award.asp for details. The awards will be presented at the NAB2005, set for April 16-21 in Las Vegas.

Radio Spot Revenue, Jan.-Nov. 2004



Revenue

Continued from Page 1

remained flat against the YTD figures through November of last year, resulting in overall spot sales growth of 2% with one month remaining. It was the fifth consecutive month cumulative YTD spot sales were stuck at 2% better than the same time frame a year earlier.

With the release of the September 2004 monthly report, the RAB began including nonspot revenue in the equation. In November nonspot revenue was up 7% over the same month a year ago, which boosted the total radio revenue picture to 4% growth. For the first 11 months of the year, nonspot was up 11%, which pushed total radio revenue from January through November to 3% better than last year.

The monthly totals are based on data compiled from 150 radio markets by the accounting firm of Miller, Kaplan, Arase & Co.

Observed RAB President/CEO Gary Fries about the industry's November performance, "We are seeing the predicted year-end stabilization of radio revenue, as well as indicators for increased activity as we move forward into 2005."

An optimistic Fries added, "As the industry embraces new technologies and initiatives and contin-

ues its forward growth momentum in the local marketplace and on the national platform, we expect the radio business will remain solid and hold significant potential for growth."

While Fries painted a hopeful picture for radio, not everyone was ready to release the balloons. Wachovia Securities analyst Jim Boyle, for one, would like to see more evidence. Boyle cited a lack of consistent growth over several months (see the chart, above), saying in a recently issued report that he's unable to declare the recovery fully underway.

"Overall, it does not seem that there is a sustainable rebound as we enter into 2005, especially with anticipated first-half disruptions due to [Clear Channel's] inventory-reduction initiative," said Boyle. Still, he called CC's "Less Is More" plan, which went into effect Dec. 15, commendable and said the move "should shift the demand-supply equation back to radio's benefit in mid-'05."

Analyst projections for 2005 radio revenue appear to have settled in the 4%-6% growth range. So if 2004 ends with the 2% increase it appears will be the final number when December's report is released, the economy is going to have to get a lot more active to generate double the growth of the year just completed.

Entravision

Continued from Page 3

we are committed to airing radio programming that closely matches the tastes and styles of the community."

Entravision/Denver GM Mario Carrera said, "The Super Estrella format is a great complement to Entravision's two other radio stations [KXPK (Radio Tricolor) and KMXA (La Consentida)] and the Univision and TeleFutura television affiliates [KCEC-TV and KDVT-TV, respectively] serving the Denver market. The launch of Super Estrella on KJMN not only provides our radio audience with the latest Spanish-language hits, but it also provides

advertisers with an effective avenue to reach Denver's young Hispanic consumers."

Entravision/Sacramento GM Larry Lemanski said, "Sacramento's young Hispanic population continues to grow rapidly, and KRRE will be their primary destination for today's hottest Latin hits. With the addition of Super Estrella to our Sacramento radio cluster [CHR/Rhythmic KBMB, Regional Mexican KRCX (Radio Tricolor) and English-language Oldies KCCL (Kool 101.9)], we are now able to offer our listeners the broadest array of Spanish-language radio programming."

In Palm Springs, Entravision also owns the local Univision and TeleFutura affiliates.



Jim Cramer Handicaps 2005

The year ahead in business and finance

A conversation with financial guru Jim Cramer is informative, entertaining and exhausting. He's one of the few guys I know that you can have a half-hour chat with in just 15 minutes.

"Flamboyant, irreverent, over-the-top and smart as a whip" — that's how Cramer is described in his online bio, and the description is dead-on accurate. The host of his own nightly WOR Radio Network show, Cramer is not your grandfather's financial talk host.



Jim Cramer

He's brash and opinionated and has a unique been-there, done-that perspective on Wall Street as the result of a 15-year run as a hedge-fund manager, during which he compounded an incredible 24% after all fees in a period when many other fund managers were losing billions for their clients.

As we stand on the threshold of the new year, I thought it would be fun to ask the veteran Wall Streeter for his thoughts on the year ahead for business and where he thinks the economy is headed. I also asked Cramer where he plans to put his own money in the next few months and what he thinks the outlook is for radio in 2005.

R&R: *What's been the impact on the markets of the re-election of President Bush?*

JC: This was a watershed election, and I say that from the perspective of someone who is a Democrat. The majority spoke, nothing was contested, and the process

has validated Bush for another four years. The clarity of the election has generally led to a fantastic stock-market rally. The country is back in a way that is a bit more united than I would have ever thought, even just two or three months ago. The impact of the election has been incredibly positive on the market, and I think that will continue.

R&R: *How will the ongoing conflict in Iraq impact the stock market in the next several months?*

JC: This is an example of where things are very different in terms of pre-election vs. post-election. Pre-election, every time the war went badly or we had a setback of some

kind, it meant we might be going to elect Kerry, which would mean higher taxes and a less stock-market-friendly, or maybe even corporate-friendly, environment. If you are in the stock market, that's not what you want.

"Mel Karmazin's decision to go to Sirius is lightning for me, because what it says is, 'Jim, don't be too invested in radio stocks if Mel Karmazin is now the enemy.'"

In the post-election environment, we're in a position where the long, drawn-out nature of the war that we're now coming to expect is no longer really hurting the market day



BET THIS GUY WILL HAVE A HAPPY NEW YEAR That's record-breaking Jeopardy contestant Ken Jennings (l), the guy who made geek chic, giving his very first national radio interview, to ABC News Radio reporter Jim Hickey, after winning millions on the popular TV game show.

to day. The two words that describe the market today on this subject, as opposed to even just a few months ago, are *patient* and *forgiving*.

R&R: *Where are interest rates headed?*

JC: The economy is very strong, so short-term rates are going to go higher. Part of me is concerned that the short-term rates are actually going to end up equaling the longer-term rates, since those rates have not been moving up. A lot of the reason for that is because foreigners keep buying our debt.

Of the acid classes out there — and by that I mean real estate, fixed-income bonds and stocks — I would put bonds at the bottom of the list that I would invest in at this time. There's no place in the portfolio of anyone other than an elderly person for bonds in the current environment, where the Fed is convinced that the economy is so strong that they have to take a lot of action.

R&R: *What about mortgage rates?*

JC: There are regional bubbles in the real estate market — in California and in some parts of Florida, for example — but the Federal Reserve's raising of short rates has not led to a rise in longer-term rates, which is what mortgages are tied to.

So, we're in for a robust housing market, and I still think that people should own real estate, or at least some real estate investment trusts. It's very important that your investments have some exposure to what is a fantastic real estate market. It may have some pauses, but it will go higher.

R&R: *What impact will the growing deficit have on the economy?*

JC: This is an area where Congress and the president have been, to some degree, reckless. Spending is unabashed. The president never vetoes anything, and Congress shows no willingness to cut back. The result is that it has overstimulated the economy, and we don't need to do that. The economy is good; we don't need it to be artificially good. We don't need an economy on steroids from all that spending.

Congress and the president are going to have to show some discipline, or else the Fed is going to do it for them by continuing to take interest rates up. I'd much rather the government cut spending than have the Fed keep raising rates. We want the economy to be self-sustaining,

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Jim Cramer Handicaps 2005

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not constantly reliant on the government for stimulus. We have a very good economy out there, and we don't need to continue to have the government overspending. It would be far better if the government now receded as part of the GDP, but I have not seen much discipline yet.

R&R: *What's the impact of the falling price of the U.S. dollar, especially in Europe?*

JC: People don't think about this a lot because most Americans don't go overseas that much. If you go to Europe today, you are blown away by how much the dollar has been debased. And as long as we have these budget deficits, that's going to happen.

Let me offer the pro vs. con on this issue. The pro is that this country is still a great place to do business, and there are a lot of foreign enterprises that desperately want to do business here. They can buy our stocks and whole enterprises for much less than they thought they could because of the weak dollar. The con is, don't go overseas, because you will be blown away by how little you can buy.

R&R: *Will the weak dollar help tourism here in the U.S., which was so badly hurt after 9/11?*

JC: That is precisely what it will do. That's why I favor Disney as an investment now, after being very

negative on them for a long time. The stay-at-home vacation is very much on the front burner for Americans this year.

R&R: *Do you own any terrestrial radio stocks?*

JC: I personally own shares in Cumulus, which is an incredibly well-run company. Lew Dickey is a fantastic manager. The stock is expensive if you listen to the satellite guys and what they intend to do, and it's cheap if you think that the satellite guys will stumble and that the uptake isn't as strong as they predict it will be. That's not a great place for me as an investor.

I hate to have any giant negative looming in the out years; I like to have giant positives looming in those out years. So I'm struggling and wrestling with the idea of how much Cumulus I can own in this environment. The stock has been doing nothing for a very long time, and I think that is totally related to satellite competition, not from anything that the company is doing wrong, because the company is doing everything right.

R&R: *What's your take on the future of XM and Sirius?*

JC: Both Sirius and XM are incredibly well-run companies. It would be unrealistic to think that ad rates for terrestrial radio can be sustained given the surge of satellite radio. That said, there is also some overvaluation in the satellite business. It's absurd to me that each custom-

er of Sirius, for example, is being valued at around the \$3,600 level while a cable TV customer is valued at around \$3,200. That's an area of caution, but, overall, I think the trends are really in favor of the satellite radio companies.

R&R: *One of the great champions of modern-day consolidated radio, Mel Karmazin, recently moved to Sirius. Is that move something that just the business media is fascinated with, or does it really have an impact?*

JC: It does have an impact. I was a huge fan of Mel Karmazin when he was at Viacom. Let's just say that I am one of those people who drink the Mel Kool-Aid. I genuinely believe in the man; I think he is a great businessman. If he had decided to go into the wireless-PC industry, I would have said, "Gee, I need to follow that industry more, because Mel Karmazin is a moneymaker."

Mel's decision to go to Sirius is lightning for me, because what it says is, "Jim, don't be too invested in radio stocks if Mel Karmazin is now the enemy." And he is the enemy now for terrestrial broadcasters. I'd love to see coexistence between radio and satellite like there is between cable and broadcast TV, but there is no coexistence, because the terrestrial radio broadcasters abetted the satellite companies for far too long.

R&R: *What are some other sectors I might want to take a look at or stay away from in the year ahead?*

JC: I'm a big "if you can't beat 'em, join 'em" guy, and I am convinced we are in a multiple-year revaluation of oil stocks. It's very easy for you to figure out which ones to buy: Just ask yourself, "Where did I fill up today?" Don't overthink it. Oil has to be an integral part of your portfolio, because we are in a moment in time when it's clear that there is not enough oil to go around and what the oil companies have in

"If you go to Europe today, you are blown away by how much the dollar has been debased. And as long as we have these budget deficits, that's going to happen."

the ground is worth a lot more than what the market thinks.

I continue to think that Lucent is at the very beginning of a major turn. This is a \$4 stock that used to be a \$2 stock, and the management there is superb. The drug stocks, other than Johnson & Johnson, are a dangerous place to be at this point. I like the water business. It's a tremendous growth business in this country, and the company that makes most of the water-filtration equipment for big water utilities, Pentair, could have multiple good years ahead as water becomes as precious as gasoline.

Given my comments earlier about the Fed and interest rates, it's going to become quite difficult to be in bank stocks and financials in an environment where you have a powerful regulator in [New York State Attorney General] Eliot Spitzer overlooking some of the businesses and a powerful regulator like Alan Greenspan raising rates.

The financials — which represent 20% of the S&P — are probably going to tread water at best, and I just don't want people to be too exposed to them. That's a new position for me, because for years and years I loved bank stocks. But I feel that right now, when the Fed is in this vigilant mode, I'm going to hurt people with too much bank exposure.

R&R: *Give me your three best suggestions to improve my financial position in the year ahead.*

JC: One, if you have no exposure to real estate and you don't own a house, you must do your best to get your plot of land or buy a house. If you already own a house, find a way to get more land or own a residential real estate investment trust. Secondly, if you have no exposure to oil in your portfolio, you're making a very big mistake. Oil can be up to 20% of your portfolio, and I think it makes a lot of sense.

Finally, everybody should make it a point to have stocks that pay dividends, because the tax code for dividends is so unbelievably bountiful, and now it's going to be made permanent — that's one of President Bush's plans for his second term. You'd be a fool to not take advantage of high-yielding stocks.

R&R: *Is there a bull market ahead for us in 2005?*

JC: The key question is really what is done with Social Security. If it's reformed and we privatize it in some part, there's no doubt in my mind that there are more good times ahead.

"Of the acid classes out there — and by that I mean real estate, fixed-income bonds and stocks — I would put bonds at the bottom of the list that I would invest in at this time."

TALK BACK TO R&R!

Do you have questions, comments or feedback regarding this column or other issues?

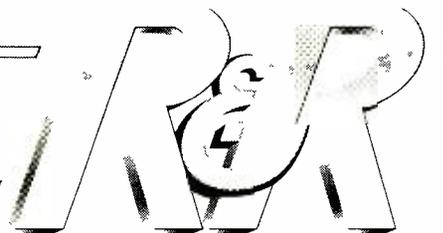
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Mama

Continued from Page 1

The *Mama Jazz* program came about by chance. As the secretary to the dean of Miami University's graduate school in the late 1970s, Campbell first became involved with WMUB during one of the station's fundraising events. "

They only had a few hours of jazz at night and classical during the daytime," she says. "Somebody told me to listen to this fundraiser because it was all about jazz. When I tuned it in, someone at the radio station called and said I should come over and talk to them. I did, and they then called me and asked if I'd like to come back and be on somebody's show. I said, 'Sure!' I had just been to Montreux, to the jazz festival, and I had lots to say."

One day after Campbell appeared as a guest, she was offered her own show on WMUB. "Nobody gets into radio that way," Campbell says, laughing. "But I did." Campbell had never before been on a radio station. "When I was a senior in high school I was the President of the General Assembly and I had to make a speech on a little tape, but I don't think we can count that as experience," she says.

When Campbell first went on the air as *Mama Jazz* more than 25 years ago, she was scared to death. "At home, I got all of my music together, timed it, wrote out all of the cues, and then I recorded the show myself," she says. "I still have that tape. I didn't know how you make those things work, but by the time I did that first show, I was so sick of doing it. They then agreed to tape the show for me, since it was only a couple of hours a week to start with. But I was afraid to go on live."

Campbell's fear of live radio came to an abrupt end when, on one occasion, no one at WMUB had time to tape her show. "I had to go on live, and, well, I loved it," she says. "I got telephone calls! I could talk to people on the phone while the music was playing. I never went back to tape."

In an age when voicetracking shifts is the norm, Campbell uses audience interaction to keep her

show moving. "Just being able to have the phone calls come in, and now with e-mail — you'd be surprised how many I get that ask for the name of a song I played," she says. "I keep my own log, and most of the time I can tell them who it was and the record label and everything. I think that's my job — to help those record companies stay in business."

Campbell also says she is blessed with the fact that she is allowed to pick her own records. "I couldn't work at a station where they would have somebody pick the records for me," she says. "It wouldn't do." When told that 95% of commercial radio stations use playlists, Campbell laughs and says, "Well, aren't I lucky? The truth is, I don't even pick 'em out in advance. One song makes you think of another. You feel the vibes."

Campbell also has the luxury of a board operator. "I tried, but I couldn't do it," she says. "When I look at that board I have nothing but admiration for all of these kids that know which buttons to push."

Another reason the *Mama Jazz* program is so special is because Campbell brings in CDs and LPs from her home collection. "I still think in the age of records," she says. "We have a wonderful library full of LPs, but everybody thinks they have to get so modern. I have a friend who once said, 'Surface noise is part of our charm.' I feel that way. And a lot of the LPs haven't been turned into CDs, so if you want to hear them, you've got to play the real thing."

Campbell has loved jazz ever since her days in high school, when the big bands dominated dancehalls across the nation. "I would keep my radio on all night if my dad didn't come in and catch me," she says. Today, Campbell's greatest passion is for what she considers traditional jazz, namely ragtime and Dixieland numbers.

She says, "One Sunday night I was listening to a show, and the host had Sidney Bechet as a guest. He played 'Muskrat Ramble,' and that just picked me up and turned me around. A lot of people were on that show, including Dinah Shore. But I remember it because that's

when I discovered the real jazz — the beginnings of jazz." Each Tuesday's program is devoted entirely to traditional jazz.

Keeping Jazz Alive

Campbell's show has helped keep jazz alive and well in southwestern Ohio. In fact, it's recommended listening for Miami University students. She says, "The other day one of the students told me about an article in the school newspaper that listed 10 things that you must do while at Miami University, and down somewhere on that list was 'Listen to the *Mama Jazz* show.' That tickled me to pieces!"

"Students are where it is. If you don't attract the young listeners to jazz, it's going to go away. I find it interesting that the students' favorite song here at Miami University is Glenn Miller's 'In the Mood.' I play that song, and the phone lines light up. Some of that music is still with us."

Campbell and Miami University also benefit from the fact that the school's new Dean of Fine Arts is a classical musician who loves jazz. "In fact, he's a friend of Dave Brubeck, so I can't wait to get him on my show," Campbell says. "It's wonderful to have people like that on campus. And this is a wonderful place to live if you like jazz. That's what I tell my listeners all the time. Life's good!"

Campbell's desire to be on the radio has now spread to gospel. Each week she records an hourlong program, *Gospel According to Mama!*, that airs Sundays at 7am. "I love doing it, but I could never get up in time to put a show on the air at that time of day," she says, admitting that she usually sleeps until noon and still drives her old Crown Victoria back and forth to the station.

Most important, it's all about fun for Campbell. "It's the greatest thing in the world," she says. "It's a shame that people aren't having fun anymore. Radio is such a personal thing. People are sitting by their radios with you. You're in the room with them. I love every minute of it. They'll have to carry me out of here feet first."

Patyk

Continued from Page 3

we've straddled that line a bit in the past."

Of his new job, Patyk told R&R, "It's really great! I am most excited about joining the team at KZON, and I'm looking forward to enjoying some hot weather. This is a great opportunity for everyone involved, and it's great to be back close to my family, friends and relatives whom I've yet to meet. I couldn't be more excited."

"I can't wait to get in there. There's a lot of work to do, and there are some interesting challenges ahead for radio in general, and I'm excited about creating new solutions, new alternatives and new everything."

Robinson

Continued from Page 1

of radio's biggest names, including Paul Harvey, Sean Hannity, Tom Joyner, Doug Banks, Dick Bartley and Bob Kingsley.

Robinson joined WRQX in 1990 as GSM and became GM at the Hot AC outlet in 1993. In 1997 he added GM duties for Smooth Jazz WJZW. Before joining ABC Robinson held sales and management positions at several other DC stations, including WTOP-AM & FM, WMZQ-AM & FM, WWDC and WEEL. He began his broadcasting career at WDCA-TV/Washington in its sales

service, production and film departments.

"As one of the best local radio-station managers in the business and a member of the ABC Radio family for about 15 years, Jim Robinson has extensive hands-on experience and a seasoned perspective certain to benefit ABC Radio Networks and our thousands of affiliates," said ABC Radio President John Hare, to whom Robinson will report. "We look forward to Jim's continued success as he now brings his top-notch management skills, forward-thinking business instincts and proven track record with various formats to the helm of our ABC Radio Networks."

Look! Stuff Happened Over The Holidays!

KXHT/Memphis OM **Steve Richards** heads to WCSX/Detroit as Asst. PD/MD.

- Exits from Clear Channel/Augusta, GA: WBBQ PD **Steve Cherry** transfers to similar duties at WLZT/Columbus, OH, and WEKL PD **Kevin James** becomes WRFQ/Charleston, SC PD.

- KDGS/Wichita MD/afternoon **JR Gonzalez** gives up MD stripes to focus on his show.

- WGRB/Chicago ups personality **Mike Robinson** to Asst. PD/MD. He replaces DeAndre Patterson, who will concentrate on his ministry and become a part-timer.

Quick Hits

- After eight years as part of WHTZ (Z100)/New York's *Z Morning Zoo*, **Christine Nagy** declines to renew her contract. WHYI/Miami morning co-host **Carolina Bermudez** will take Nagy's place in semi-frozen New York.

- After eight years at WBCN/Boston, afternoon guy **Nik Carter** exits. WBCN PD Dave Wellington reaches back to his old station, KXTE/Las Vegas, and plucks **Rob "Hardy" Poole** for afternoons.

- WHJY/Providence Asst. PD/night guy **Doug Palmieri** adds cluster Production Director stripes and will give up his airshift.

- **Tom Force**, an 11-year WOMC/Detroit and 30-year market veteran, departs.

- WKCI/New Haven, CT morning duo **Vinnie & Mary** exit. Expect the Ronco JockNet Wheel of Meat™ to handle mornings for now.

- WWYL/Binghamton, NY night goddess **Christy Taylor** joins WFLY/Albany, NY for middays.

- WLUP/Chicago morning guys **Dobie Maxwell**, **Max Bumgardner** and **Spike Manton** exit, the *Chicago Sun-Times* reports.

- WMJC/Nassau-Suffolk ups Promotions Asst. **Phathead** (may not be actual name on Blockbuster card) to morning host/Promotions Director.

Regent/Flint, MI VP/GM **Mark Thomas** heads to the company's Evansville, IN-Owensboro, KY stations to take over from VP/GM **Bob Dakin**, who becomes Station Manager of Triad's Biloxi-Gulfport, MS cluster. Back in Flint, Director/Sales **Zoe Burdine-Fly** is promoted to VP/GM.

Formats You'll Flip Over

- Classic Rocker **WRRK/Pittsburgh** is stunting, and PD John Robertson tells the *Pittsburgh Post-Gazette* the station will launch its new format on Jan. 5.

- Spokane gets a new friend as CHR/Rhythmic **KYWL** goes "Bob" with **Frank Jaxson** at the helm.

- AC **WBYS/Canton, IL** becomes Rock AC "CD 107.9," targeting nearby scenic Peoria.

- Oldies flips: **WNTM/Montgomery, AL** shifts to Classic Hits, and **WYCL/Pensacola, FL** becomes a '70s & '80s hits blend as "My 107.3." Clear Channel splits simulcast WLBW & WLWV/Salisbury, MD to flip WLWV to CHR/Pop as **WDKZ (105.5 Kiss FM)**.

R&R Exec. Assistant **Ted Kozlowski** exits after 11 years to pursue opportunities in Austin. He can be reached at tkrochet@hotmail.com. Good luck, Teddy!

Talk Topics

- **Jeff Katz** joins KNEW/San Francisco for noon-3pm.

- KILT/Houston News Director **Jim Carola** and City/Public Affairs Editor **Pat Hernandez** exit, according to the *Houston Chronicle*, which also reports KILT is scaling back news operations and dropping afternoon newscasts.

- **Jay Marvin**, who co-hosted 9-11am on WLS-AM/Chicago, exits.

- Morning man **Larry Ahrens** will step down after almost 25 years at KKOB-AM/Albuquerque.

- CBS News Reporter **Tom Fenton** retires after 34 years with the network.

- Westwood One will debut *Scarborough Country*, a talk show hosted by MSNBC personality and former congressman **Joe Scarborough**, on Feb. 7. He'll replace **G. Gordon Liddy**, who will exit WWI and join DC-based Radio America the same day, where he'll continue doing his daily 10am-1pm ET show.

Condolences

- Veteran WDBO/Orlando reporter **Keith Altiero** died Dec. 19 after a two-year fight with cancer.

- Veteran California station owner **Knox LaRue** died last week in Stockton following a battle with brain cancer, the *Stockton Record* reports. He was 82.

R&R Timeline

1 YEAR AGO

- **Mike Marino** returns to KHHT/Los Angeles as PD.
- **David Haymore** appointed VP/GM, Los Angeles for Spanish Broadcasting System.
- **Tony Coles** named Regional VP/Programming, Oregon for Clear Channel.



Tony Coles

5 YEARS AGO

- Entravision Communications buys out Latin Communications Group for \$250 million.
- Jones International Networks, parent of Jones Radio Network, files \$86 million IPO.
- Blackstone Capital Partners invests \$200 million in Sirius Satellite Radio, sending the stock price up 17%.

10 YEARS AGO

- **Jay Hoker** named president of Paxson Radio Networks' radio division.
- Infinity Broadcasting enters into a credit agreement, giving the company a total of \$700 million available to borrow.
- **Randy Lane** becomes PD of KYSR/Los Angeles.



Jay Hoker

15 YEARS AGO

- Record promoter **Howard Goodman** indicted on charges of payola.
- **Jim Swindel** promoted to Sr. VP/GM of Virgin Records.
- **Dave Shakes** named PD at WBBM-FM/Chicago.

20 YEARS AGO

- Atlantic Records promotes **Judy Libow** to VP/National Album Promotion and **Lou Sicurezza** to VP/Field Operations.
- **Bill Smith** named VP/GM of WHK & WMMS/Cleveland.
- **John Lander** named Exec. VP for newly-formed Mainstream Communications.

25 YEARS AGO

- An armed intruder invades KEEL-AM & KMBQ-FM/Shreveport, LA, threatening employees and firing several shots.

SUPERLITIO and CIELO MUSIC GROUP

Thank You for a fantastic debut year

&

Wish you a very Happy New Year

#1

Latin Grammy - Nomination for "Best New Artist"

La Banda Elastica Magazine Award Winner - "Best New Latin Alternative Artist"

SHOCK Awards Winner for - "Best Band", "Best Video" & "Best Alternative Band"

New! Univision's Premio Lo Nuestro Awards Nomination for "Best Album of The Year" - "Tripping Tropicana"

#1 Chart position for several weeks in Radio and Records Magazine - "Que Vo' Hacer"

#4 Overall Year End Chart position - Radio and Records Magazine "Que Vo' Hacer"

"Perdoname"...the new single!

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MIKE TRIAS

mtrias@radioandrecords.com

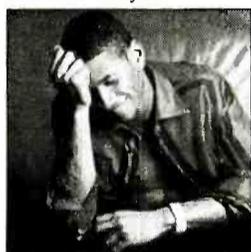
Ring In The New Year

It's time to ring in the new year, and here to help the cause at Rock and Active Rock are a revitalized Judas Priest. Singer Rob Halford has returned to the fold to record his first album with the band in 15 years. Together with guitarists Glenn Tipton and K.K. Downing, bassist Ian Hill and drummer Scott Travis, Halford screams into action with "Revolution," our first look at the group's upcoming album *Angel of Retribution*. Judas Priest will embark on a world tour beginning Feb. 23 in Denmark.



Judas Priest

What's more appropriate than celebrating the new year with the man who has perhaps been 2004's most dominant artist? Fox's New Year's Eve special will feature the premiere of a 20-minute Usher video. Of course, the video drops after the ball drops in Times Square, which will probably be after you have dropped to the floor due to excessive alcohol consumption. This past year has been a career-defining one for Usher. He proved that the truth will set you free on his album *Confessions*, which was the biggest-selling album of the year.



Usher

Looking ahead to 2005, Usher has not only been nominated for eight Grammys (the awards show airs Feb. 13 on CBS), he also has four films on tap: a romantic comedy called *Dying for Dolly*; a *Saturday Night Fever*-type flick done urban-style, *Step in the Name of Love*; an untitled MTV Films project; and an upcoming Jackie Wilson biopic. On top of all that, he is Going for Adds at Rhythmic and Urban next

week with the upbeat "Caught Up."

While you nurse yourself back to health from the hangover you deserve for partying too much on New Year's Eve, make sure you consume some soup. Bowling For Soup arrive at CHR/Pop with "Almost," the latest single from their album *A Hangover You Don't Deserve*. The pop punk outfit delivers a song with lyrics you can laugh along to and, for some of you, relate to. "Almost" delves into tales of things that almost happened, such as almost making out with the homecoming queen in high school (who almost became Miss Texas), almost holding up a grocery store and, most important, almost getting the girl of your dreams. BFS will kick off an extensive national tour with American Hi-Fi, Riddlin' Kids and MC Lars in Amarillo, TX on Jan. 4.



Bowling For Soup

There's nothing like starting a brand-new year with brand-new music. Kenny Chesney is coming to Country with "Anything but Mine," the first single from his upcoming CD *Be as You Are: Songs From an Old Blue Chair* (due Jan. 25). Chesney has been nominated in the category of Best Country Collaboration With Vocals at this year's Grammy Awards. Meanwhile, 3 Doors Down are knocking on the doors of three formats: Pop, Hot AC and Triple A. "Let Me Go," our first look at their album *Seventeen Days*, goes for adds at those formats next week.

Sooner or later it was bound to happen: Lifer members Aaron Fink (guitar) and Mark James Klepaski (bass) joined Breaking Benjamin founders Ben Burnley (vocals) and Jeremy Hummel (drums). "Everyone told me I was crazy," says Fink about leaving Lifer, a band that was already signed to a major label, "but I didn't see it that way. I've known these guys since high school and heard hundreds of Ben's songs, all of which sounded like hits to me. I sat in with them one night, and everything clicked. I thought, 'This is it.' How many musicians can say they were a fan of the band they joined?" BB's "Sooner or Later" hits Rock, Active Rock and Alternative next week.

R&R Going For Adds™

Week Of 1/3/05

CHR/POP

- 3 DOORS DOWN Let Me Go (Republic/Universal)
- BOWLING FOR SOUP Almost (Silvertone/Jive/Zomba)
- JENNIFER LOPEZ Get Right (Epic)

CHR/RHYTHMIC

- JENNIFER LOPEZ Get Right (Epic)
- USHER Caught Up (LaFace/Zomba)

URBAN

- CHINGY f/JANET JACKSON Don't Worry (DTP/Capitol)
- USHER Caught Up (LaFace/Zomba)

URBAN AC

No Adds

COUNTRY

- KENNY CHESNEY Anything But Mine (BNA)

AC

No Adds

HOT AC

- 3 DOORS DOWN Let Me Go (Republic/Universal)

SMOOTH JAZZ

No Adds

ROCK

- BREAKING BENJAMIN Sooner Or Later (Hollywood)
- JUDAS PRIEST Revolution (Epic)
- U2 All Because Of You (Interscope)
- VELVET REVOLVER Dirty Little Thing (RCA/RMG)

ACTIVE ROCK

- BREAKING BENJAMIN Sooner Or Later (Hollywood)
- JUDAS PRIEST Revolution (Epic)
- U2 All Because Of You (Interscope)
- VELVET REVOLVER Dirty Little Thing (RCA/RMG)

ALTERNATIVE

- BREAKING BENJAMIN Sooner Or Later (Hollywood)
- VELVET REVOLVER Dirty Little Thing (RCA/RMG)

TRIPLE A

- 3 DOORS DOWN Let Me Go (Republic/Universal)
- DWIGHT TWILLEY Walking On Water (DMI)
- ELVIS COSTELLO There's A Story In Your Voice (Lost Highway)
- KENNY WAYNE SHEPHERD Let Go (Reprise)

CHRISTIAN AC

- BETHANY DILLON Lead Me On (Sparrow/EMI CMG)
- JEREMY CAMP Take You Back (BEC)
- KRISTINA You Alone (Devotion)
- RUSS LEE Sweetest Sound (Vertical Vibe)
- WATERMARK My Covering (Glory, Glory) (Rocketown)

CHRISTIAN CHR

- AFTERS You (INO)
- BETHANY DILLON Lead Me On (Sparrow/EMI CMG)
- CHARITY VON Shine (Slanted)
- WATERMARK My Covering (Glory, Glory) (Rocketown)

INSPO

- KRISTINA You Alone (Devotion)
- RUSS LEE Sweetest Sound (Vertical Vibe)
- WATERMARK Knees To The Earth (Rocketown)

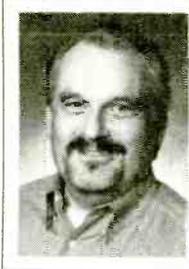
CHRISTIAN ROCK

- TOBYMAC Slam (ForeFront/EMI CMG)

CHRISTIAN RHYTHMIC

No Adds

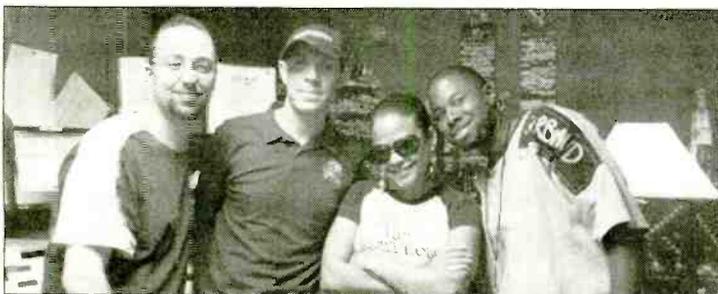
R&R's Going for Adds features the complete list of songs impacting radio for the coming week. Going for Adds is e-mailed each week to participating radio and record executives. For more info, contact John Fagot at jfagot@radioandrecords.com.



Witness The Debauchery

Try to match your face with the ones on this page

It's been said that a picture is worth a thousand words. Given that, we're giving you something like an eight-for-one special by putting several thousand words' worth on this page. So sit back, enjoy an adult beverage, and take a look at some of your friends and neighbors in the format.



PAGING DR. FEELGOOD... Actress and IDJMG artist Christina Milian dropped in on the crew at WHTF (Hot 104-9)/Tallahassee, FL to teach them how to "Dip It Low," just like in her hit song, but Hot PD Darren Stephens threw his back out, forcing Asst. PD Justin Tyme to finish the interview while Stephens was rushed to the hospital. Tyme says, "It was a big mess, but we're all so cute, aren't we?" Here, pre-dipping, are (l-r) Stephens, Tyme, Milian and Hot night jock OC.



OUR RDA OF CUBBY What picture page would be complete without lovable WHTZ (Z100)/New York MD/afternoon driver Paul "Cubby" Bryant? Seen here backstage at this year's Z100 Jingle Ball are (l-r) Universal's Paul Munsch, Z100 Asst. PD Sharon Dastur, Universal's Dave Reynolds, artist Jojo, Z100 PD Tom Poleman and Bryant.



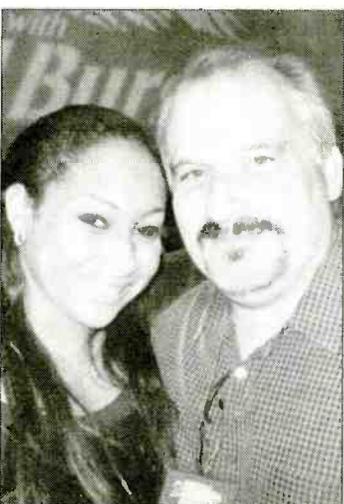
NAUGHTY AND NICE KDND (107.9 The End)/Sacramento invited holiday mainstay Dr. Elmo (who is an actual doctor, albeit a veterinarian) to perform at its Jingle Ball on Dec. 4. Seen here making sure no stray reindeer are backstage to wreak havoc are (l-r) KDND Morning Rave show member Lukas, Dr. Elmo and Morning Rave's Darci and Maney.



ALL I WANT FOR CHRISTMAS IS A FRICKIN' WORLD SERIES CHAMPIONSHIP The members of Frickin A made it down to Cape Cod, MA to perform their Red Sox-themed holiday ditty, "Merry, Merry, Merry Frickin' Christmas (The Red Sox Anthem)," for the folks at WRZE (96-3 The Rose)/Cape Cod. Seen here just before breaking into a spontaneous "Yankees suck!" chant are (l-r) Frickin A member Dave Harris, Rose night guy Zach Dillon, bandmember Jason Phelps and Rose PD Shane "The Elf" Blue.



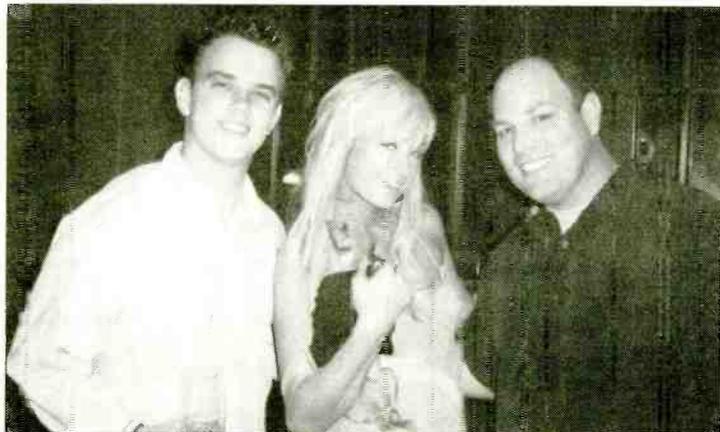
PUMP & ... WHAT? Closing out the third annual "Pump & Hump" promotion, which we are frankly appalled to hear was allowed to take place more than once, WKST (96.1 Kiss FM)/Pittsburgh Morning Freak Show dudes Mikey (l) and Big Bob celebrate having pumped — and humped — a whole slew of cars with a manly hug.



CUDDLING WITH THE TALENT Here's R&R CHR/Pop Editor & ST Daily Overlord Kevin Carter getting up close and personal with former Cosby Show star-turned-Hollywood Records artist Raven Symone. Can you tell which is which and who is enjoying the encounter more? We didn't think so.



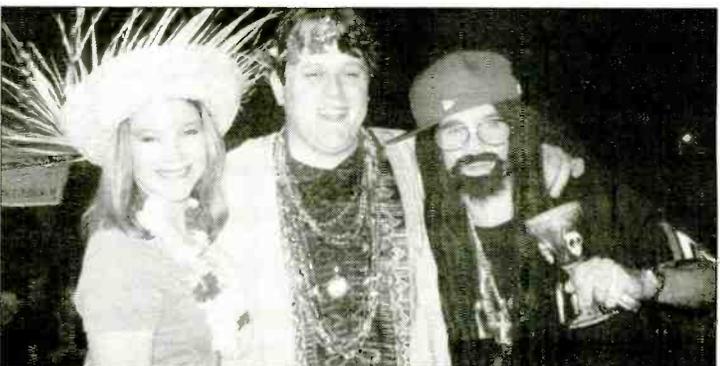
THEY TALK TO ALL THE COOL PEOPLE Is it any wonder the peeps on The Bert Show on WWWQ (Q100)/Atlanta were collectively named the 37th-most-influential person in the city by Atlanta Magazine this year? We'll pause for a moment while you work out the math, and then we'll show you one of the keen folks The Bert Show crew got to hang with this year. Here are (l-r) Bert Show Exec. Producer Jeff Dauler, actor Joaquin Phoenix and Bert Show News Director Melissa Carter and host Bert Weiss.



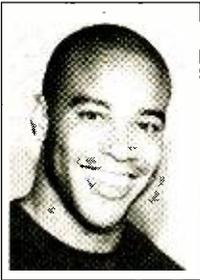
AND YOUR LITTLE DOG TOO Somehow, the Morning Zoo boys from WNCI/Columbus, OH scammed an interview with Paris Hilton. We were just as shocked as you are to hear about it, but they were quick to provide photographic proof. After testing this for Photoshop tampering, our graphics minions declared the picture authentic, and we now owe WNCI 10 bucks. Here are (l-r) WNCI morning maniac Weasel Boy, Hilton and WNCI's Jimmy Jam.



BUSTED AND LOVING IT Universal artists (and fun-loving guys from the U.K.) Busted stopped by the KBKS (Kiss 106.1)/Seattle studios to have a good time, and it looks like the band's James exceeded his recommended daily allowance of fun. Seen here are (l-r) Universal's Dave Reynolds; Kiss PD Mike Preston; Universal's Kari Crowley, Busted members James, Matt and Charlie; and Kiss MD/afternoon driver Marcus D and night guy Keola.



RADIO + ALCOHOL = MADNESS Here's a look back at Halloween and Reasons No. 126, 127 and 128 why station staffers shouldn't drink and then dress themselves. Seen here are (l-r) WDCG (G105)/Raleigh Asst. PD/afternoon diva Randi West as "the drunken Hawaiian Punch girl"; midday guy Brian Thomas as Bacchus, the god of wine; and night dude Brody as Lil Jon, but we think he looks more like a drunken, bearded version of Beastie Boy Ad-Rock.



Violinist Brings New Sound To Hip-Hop

An interview with Miri Ben-Ari

Miri Ben-Ari has established herself as a classical violinist and an accomplished jazz musician, and now she's making a name for herself in the R&B and hip-hop genres. With her classical training as a violinist and her ear for music, Ben-Ari has developed her own unique hip-hop/urban/classical violin style. This has led to her working with such artists as Kanye West, Britney Spears, Alicia Keys, Twista, Brandy, Janet Jackson and Jennifer Lopez.

Ben-Ari's parents started her studying to be a classical violinist while she was growing up in Israel, and classical music was the only music heard in the Ben-Ari household. Ben-Ari eventually got a scholarship from the American-Israeli Cultural Foundation and played with the Israeli Army String Quartet.

It was during this time that she was introduced to jazz music, and she immediately fell in love with it. "What happened was, I bought a CD by Charlie Parker," says Ben-Ari. "It fucked me up! I can't say it in any different words."

Ben-Ari left Tel Aviv to make her way to New York in search of a career in jazz. With no support from her parents, no money and little English, she was faced with the difficulty of supporting herself. "If I'd known how difficult it would be, maybe it would have scared me, but I was so ignorant," she says. "I had no family here. I had two friends I stayed with for a few days, then I was out on the streets."

Ben-Ari created a buzz for herself by playing various clubs in New York. "I started playing with some of the baddest muthafuckas in jazz," she says. "Betty Carter was the first one who really gave me a chance. She's a jazz diva. She passed away about two years ago. She'd give young musicians a chance to play and study with some of the baddest jazz celebrities and then to perform at the Kennedy Center."

R&B Obsession

A performance at the Blue Note led to Ben-Ari's first jazz album, and two others followed. She wanted to expand, though, so she started writing her own music. "Every time I

wrote my music it would come out as R&B for some weird reason," she says. "I didn't know I was such a hip-hop and R&B freak."

"I was really obsessed with Marvin Gaye, Stevie Wonder and other legends. I didn't grow up with that shit, so when I found out about it, it was like taking drugs listening to it. I was hyped! I started doing R&B sessions."

After one of her weekly gigs on the Upper West Side of New York, Ben-Ari was approached by a music-industry executive who introduced her to Wyclef Jean. "I was like, 'Who's that?'" says Ben-Ari. "I went to the Hit Factory and played for Clef. I understood he was someone big because he had a lot of TV cameras on him."

"I played for him, and he loved the way I played, but he didn't give props like the other people used to give me props. When I played in the club everybody was, like, wilding out. He was cool, but he was Wyclef."

Ben-Ari began hanging out at the Hit Factory and practicing her violin in the hallways. The many artists who went there to record began to notice her. She continued to create a buzz for herself in the hip-hop community by performing at various open mikes in New York and making television appearances on *Showtime at the Apollo*, BET's *106 & Park*, MTV's *Direct Effect* and NBC's *Last Call With Carson Daly* and performing with Jay-Z at WQHT (Hot 97)/New York's annual Summer Jam. But it wasn't until she performed the national anthem at a TJ Martell Foundation event in 2003 that Universal Music Chairman/CEO Doug Morris noticed her.

"I said to them, 'I want to do it

hip-hop style,'" says Ben-Ari. "They said I was crazy. I was like, 'If you want me to do it, that is how I'm doing it.'

"I asked Doug E. Fresh to beat-box with me. We went onstage, and everyone was breaking my fucking chops because everything that I do is new, and people are safe with what they know. It's very hard for them to think outside the box. The only people who never think I'm crazy are other artists. So, I played the national anthem with Doug E. Fresh. Doug Morris saw me play it, and I got signed the next day."

I recently spoke to Ben-Ari about her first hip-hop-inspired album, which is due out March 21.



Miri Ben-Ari

R&R: Although Wyclef and Jay-Z gave you some exposure, it wasn't until you hooked up with Kanye West that you were put into the spotlight. Did you have a record deal prior to working on the *College Dropout* album with him?

MB: It was two amazing things happening at the same time. One was me getting signed with Universal, and the other was me fucking with Kanye. Kanye saw me with Jay-Z, and he's a friend of my manager. He asked my manager if I could get on his album. I did one song with him, and it came out so good that he decided that he wanted me on his entire album. That was the beginning of me working with him.

A Chapter Comes To A Close

As I prepare to face the new challenges that lay ahead of me at J Records, I reflect on the three years I spent at R&R and the lessons I learned.

Before joining R&R I spent seven years learning the ins and outs of radio under the leadership of some of the best programmers and consultants in the business. When the opportunity to work at the most respected trade publication in the industry presented itself, I knew it would enable me to get a true understanding of how valuable the radio and record industries were to each other.

The knowledge I've gained working in radio and under the leadership of R&R Publisher/CEO Erica Farber has given me a strong foundation and an understanding of the two industries, and that's something that I am very thankful for. It is my hope to solidify that understanding by learning from Clive Davis, Richard Palmese and Michael Williams at J.

I'd like to take the time to thank everyone who has supported me by reading my column in R&R, those of you who have mentored me throughout my career and believed in me, and the staff at R&R for providing me with the tools to get the job done. I am very grateful for the friendships I've developed during my years working in this industry. Have a prosperous 2005, and I'll see you or talk to you soon.

I would have sessions, and this muthafucka used to actually sit in and check out how I composed and orchestrated. I remember him and John Legend sitting in my sessions for hours, waiting for me to record. Kanye always wanted the biggest orchestra sound. Me working with Kanye led to a lot of things. It led to me working with Kanye on a lot of his other productions. He really likes working with me, and I like working with him. It came to a point that we had so much trust, he didn't even need to be in the studio anymore; he would just send me the file.

R&R: I heard that Kanye was one of the producers you worked with on your new album. How many tracks did he produce for you?

MB: He did two joints on my album. On one of them we feature Pharaoh Monche; on the other we feature Kanye, Fabolous and Musiq Soulchild. The one featuring him, Fab and Musiq is called "Fly Away," and it's one of my favorites. The other is called "New World Symphony," which is a serious joint, because I took a classical piece composed by Dvorak — he's a classical composer, and it's one of his most famous symphonies. I decided to flip it. John Legend wrote a chorus, and we got Pharaoh Monche on it, and he was the perfect choice.

R&R: You've been busy on the road with Kanye this past year. How did you find the time to put together an album?

MB: This year has been a crazy year to make an album. I was touring with Kanye. I did the United States tour and then the European tour with him. It was a whole lot of craziness doing an album. It's like a Santana project in hip-hop. Everybody basically got on this album. The single is already out, and it's getting spins. I played it last night in a club, and the girls knew the words. It was crazy!

R&R: Were there any reservations at your label about having a classically trained violinist doing an album with a bunch of hip-hop stars?

MB: Everybody thought it was

too crazy to come true. It's like when I started this thing as the hip-hop violinist, it was too odd for people to understand. But if it weren't for the artists and the hip-hop lovers, I wouldn't have this kind of career. When it was time to say, "Do you want to do my album?" the love I got was crazy.

I got lots of people I'd never even met before on this album, like Lil Mo. I'd never met Lil Mo before, and she was writing notes saying, "Thank you so much for giving me a chance," and, "I'm such a big fan." I'm reading them like, "Yo, I'm your fan. What's wrong with you?" Cash Money — we'd never met before, but they supported me.

When the word was out about my project, I got enough respect to get all this crazy talent on my album. I don't take it for granted. I'm really living the moment right now.

R&R: Do you ever miss home?

MB: That's the hard part, because I really miss my mom, my dad and the rest of my family. I'm going back there after a year. My mom is counting down. I love it here. I mean, I love Israel, but this is home for me. I miss my family, that's the only real thing.

R&R: Now that you've worked with some amazing artists and put together your first hip-hop album, what other goals do you hope to achieve in the near future?

MB: I have big dreams, and I'm afraid to say them. What I'm doing right now, I've been wanting to do all along, since I started fucking with hip-hop. But I never said it before, because I didn't want to jinx it. You have to keep yourself humble all the time.

I know the reaction to my project is really crazy because I'm getting letters from the fans. Every time I go to a club they line up to talk to me. They tell stories about how I influenced them and their kids to pick up instruments and about liking different music. That is deep shit to me. I just hope my project will succeed and that I have the privilege to reach out to more people like that.

Our First Annual Office-Cleaning Auction

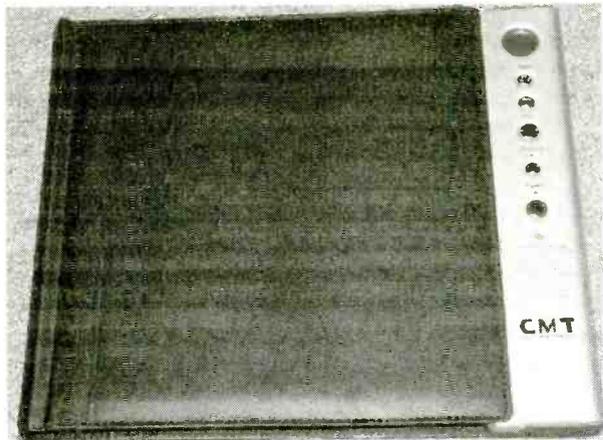
Continued from Page 17

Item No. 7

Item: Talking photo album

Description: This Brookstone talking photo album comes preloaded with commentary by the incomparable Hazel Smith. You supply the photos, Hazel brings her wry country humor with quips like, "Well, ain't he just the south end of a northbound mule?"

Donor: Hazel Smith

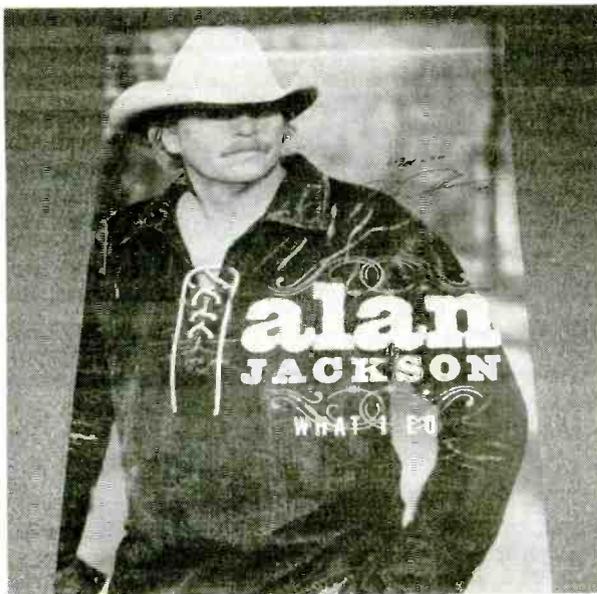


Item No. 8

Item: Signed Alan Jackson poster

Description: Two-sided 2'-by-4' promotional poster for the *What I Do* album, signed by Jackson.

Donor: Alan Jackson

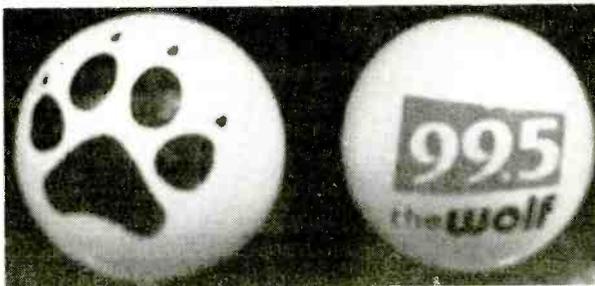


Item No. 9

Item: Wolf balls

Description: Antenna balls from KPLX (The Wolf)/Dallas

Donor: KPLX PD Paul Williams



Item No. 10

Item: John Elway bobblehead

Description: Limited-edition bobblehead of the Denver Broncos quarterback produced to commemorate his induction into the NFL Hall of Fame earlier this year.

Donor: KYGO/Denver PD Joel Burke

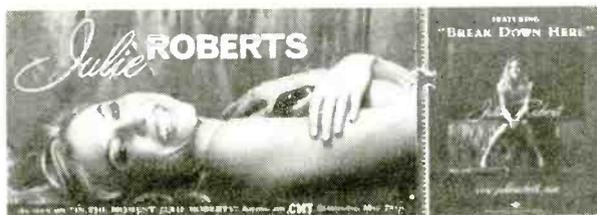


Item No. 11

Item: Julie Roberts bus-bench ad

Description: Huge 3'-by-7' outdoor display ad on corrugated plastic from the back of a bus bench, featuring Julie Roberts. Displayed in Nashville around the launch of Roberts' debut album earlier this year. One of only two made.

Donor: UMG/Nashville marketing department

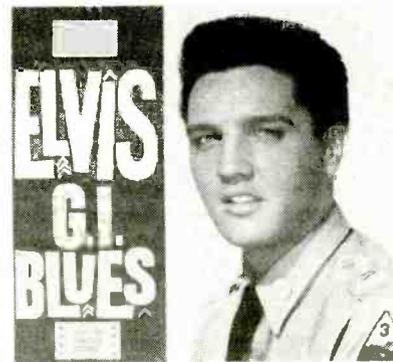


Item No. 12

Item: Elvis G.I. Blues bubblegum

Description: Still-sealed miniature replica of Elvis Presley's G.I. Blues album that, when opened, contains a record-shaped piece of bubblegum. Still in the cellophane with a label reading "Exclusive Elvis photo inside." It has been in Coyote Calhoun's office since 1981.

Donor: WAMZ/Louisville PD/afternoon driver Coyote Calhoun



Item No. 13

Item: Signed floral-print comforter

Description: Fluorescent floral-print queen-sized comforter handmade by a Bryan Adams fan. Stay warm when it's colder than the summer of '69! Will be autographed by Adams himself. No photo, because black and white wouldn't do it justice.

Donor: Artist manager Bruce Allen

Item No. 14

Item: Autographed baseball

Description: An official major-league baseball bearing the signature of the Chicago Cubs' Slammin' Sammy Sosa

Donor: Chicago Cubs Traveling Secretary Jimmie Bank

Item No. 15

Item: R&R/Nashville fox mascot

Description: Real, stuffed fox that has been frightening phone and HVAC repair technicians in the R&R/ Nashville bureau basement for the past 15 years. Signed and personalized to winning bidder by the entire



Nashville staff.

Donor: The foxy guys and gals at R&R/Nashville



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Call 1-800-996-4100 or log onto www.stjude.org to learn how you can help.



ALSAC • Danny Thomas, Founder



Meet Gabriel Mann

The new year brings a new musical talent

Remember this name: Gabriel Mann. He's coming out with a new album this year, and I will be so bold as to say that he could be the format's hottest new artist in 2005, adding to the core of artists upon which we build our stations. Managed by bigHelium Entertainment, Mann is in the fine hands of innovative long-time manager Hugo Vereker and award-winning promotion wizard Marc Ratner.

Ratner stopped by R&R before the holidays (Vereker was homebound, awaiting the birth of child No. 4) to tell me about his new partnership with bigHelium and their unique way of launching artists and to introduce me to Mann.

A New Chapter

"I met Hugo when I was at DreamWorks," Ratner said. "One of his clients, and one of my favorite bands, Eastmountainsouth, was on the label. We hit it off right away, so much so that I installed a second computer line so he could work out of my office."

"We had a nice run with Eastmountainsouth, and when DreamWorks SKG announced it was selling DreamWorks and closing the company, we immediately decided to form a partnership."

BigHelium is a full-service music company, and with Vereker's ears and Ratner's promotion and marketing experience, it is sure to make headway in 2005. "Hugo is the classic A&R person who finds the jewel in the rough and can really polish it and cut it," Ratner said. "He helps artists develop the songs and the style."

"It's such a great entrepreneurial time, and, with the Internet, a small company can succeed. It's like 1963 again, where a lot of entrepreneurial companies are going out and finding real artists and doing artist development in a way that the major companies haven't for a while."

"We are set up to put out records ourselves or work with labels if we find the right partners. Before, record companies put all the pressure on radio to try to break records, which wasn't fair. In today's world that doesn't work, so we have to do more setup by using the Internet, touring and conducting classic artist development in a really efficient, cost-effective way, so that when we finally come to radio, we've laid a base."

He Da Mann

One of bigHelium's current projects is Gabriel Mann, whom I had the pleasure of first hearing almost three years ago at an independent artist convention. Mann came to Los Angeles to score films and write music for TV after graduating with a music composition degree from the University of Pennsylvania. He's been so successful at it that he's built a reputation as the "song guy," writing on a regular basis for Fox's *Arrested Development* with composer David Schwartz.

Mann values the experience. "Movie and TV exposure cannot be underestimated," he said. "I've had a fair amount. Oftentimes the creator of *Arrested Development*, Mitch Hurwitz, will ask me to write a song for a specific scene in the show. The show is really funny, so it's a real pleasure to work on it."

Mann is currently in his second season with the show. He also co-

wrote a song with Deborah Lurie, "Remember," which appeared in MGM's *Sleepover*, and has licensed several tracks to MTV.

But his passion is writing and performing his songs in front of fans. He plays out in Los Angeles frequently with his trio — Mann on piano, Adam Marcello on drums and Carson Cohen on bass — and has built a healthy fan base the old-fashioned way: through word of mouth and perseverance.

Mann has sold thousands of CDs at shows and out of the trunk of his car, as well as through CD Baby, iTunes and other online music stores. His sales on iTunes have doubled week to week for the last few months. In addition, his live shows are well attended and usually turn into gigantic sing-alongs. When I saw Mann open for Jamie Cullum, the entire house sang "Go Up to Go Down" in unison.



Gabriel Mann



"When the audience knows the music, that's the best part," Mann said. "My music is melodic and easy to sing along to, so I love it when people sing along. It's the greatest thing in the world, and it makes doing your job a lot easier and more fun, because everyone is with you."

An Early Listen

I often describe Mann's music as Maroon 5 meets Steve Winwood. And if you like Bruce Hornsby, there's a little bit of him in there too. "My influences were singer-songwriters from the early or late '70s, like Elton John, Steve Winwood and Billy Joel," Mann said.

"I also feel a real kinship with The Police, because they were also a trio, and because whenever they performed — live or on video — they were genuinely having a great time. Even though they were putting out meaningful and powerful music, they didn't take themselves too seriously, and we don't either. I'm not a crazy, brooding hermit artist; I'm just a dude who likes to hang out."

One of my favorite songs by Mann, "Lighted Up," was entered in the USA



LEARNING WHILE LUNCHING John Tesh recently hosted *Intelligence for Your Lunch*, a listener event with affiliate KMZQ (Lite 100.5)/Las Vegas. Seen here (l-r) are TeshMedia Director/Marketing Gib Gerard, Tesh bandmember Christine Miller, Tesh, KMZQ PD Craig Powers and GM Tom Humm, TeshMedia Exec. Producer Betsy Chase and KMZQ OM Christina Rasch.

Songwriting Competition in 2003 and beat out over 32,000 entries from all over the world to take the grand prize. A new version of "Lighted Up" will appear on his forthcoming release, *Gabriel Mann*, which is due in the spring of 2005.

I had the honor of listening to the unmastered CD, and, not surprisingly, I enjoyed what I heard immensely.

The album features several songs that have all the makings of radio hits. Mann has a gift for writing songs with flowing melodies that build into huge, epic, hooky choruses. "Go Up to Go Down" is a mesmerizing song and certainly a crowd favorite. The lyrics are introspective and lie comfortably within the melancholic melody, and it really is a powerful sight to see a packed house belting out the chorus.

In "The Way You Lie" Mann tells a story about someone who is in total denial while things are falling apart around her. The song features beautiful harmonies by Garrison Starr, who had a track at HotAC several years ago called "Superhero."

But the most infectious gem on the CD is "Someone Else for One Day," which is about the fantasy of living someone else's life for a change of scenery. Mann's vocals are full of emotion and take the listener on the same ride. I'm predicting we'll see "Someone Else for One Day" on the chart next year.

The Mann Plan

BigHelium is taking an atypical approach to marketing Mann. The album will be finished in January and followed by publicity, touring and creative marketing. The single will hit radio in late spring with a buzz already behind it, I'm sure.

Ratner revealed the reasoning behind this approach: "Most record companies will put a single out to promote the release of an album, but the world has changed. You can't hang radio listeners out there. If they hear something they like, they look for it."

"Listeners have the ability to look

"Before, record companies put all the pressure on radio to try to break records, which really wasn't fair. In today's world that doesn't really work."

Marc Ratner

for it instantly online, whether at iTunes or Amazon or whatever. If it's not available, you've lost the promotional impact. So you'll see the album before the single, and by the time we come to radio with Gabriel Mann, there will be a lot of reasons to play the record."

It'll be a busy 2005 for bigHelium and Mann as they do the setup for radio. Mann is actually a fan of the medium, and, without any prompting from Ratner, he began to tell me what radio stations he listens to, saying, "I listen to four stations in Los Angeles: NPR for a break from music and for *Morning Becomes Eclectic*; KYSR [Star 98.7] because I like to hear what America is listening to; KDLD for the raw, independent music; and KROQ because I like to rock. Since I play the piano, I don't get to rock as hard, although I do rock."

Mann then surprised me and Ratner when he added, "I occasionally listen to [KOST's] *Love Songs on the Coast* because I like when they play the duets from the early '80s, like Kenny Rogers and Dolly Parton's 'Islands in the Stream.' They are great, classic songs."

Perhaps next year Mann will hear his music on stations like Star 98.7.

"Most record companies will put a single out to promote the release of an album, but if it's not available, you've lost the promotional impact."

Marc Ratner



Verve: Ahead Of The Curve

Digital delivery eliminates Excuse No. 1

With "Tin Tin Deo," the first single from David Sanborn's upcoming full-length CD *Closer*, Verve tried something new: digital delivery to radio. Universal Music Group has entered an agreement with Promo Only that will enable any and, eventually, all music to be distributed to radio digitally. The system features virtually CD-quality files — superior in every way to MP3, with no increase in file size — with no loss of dynamic range or track intensity and with the ability to export to either a WAV file or a Scott Studios audio file, allowing playback on any broadcast system.

Smooth Jazz radio stations received Sanborn's digital track via e-mail on Dec. 1, and physical copies shipped two weeks later. This technological innovation advances the causes of both radio and the record industry — and not simply because PDs can no

longer say, "I can't find the CD on my desk. Please re-service me." For starters, the new system will lead to quicker distribution and cost savings amounting to seven figures annually for Universal Music Group.

UMG did a soft launch with the

Promo Only MPE system in mid-September, with tracks from Island, Universal and Motown, and started using it seriously in October. Verve's Casey Silcock says that in this early, experimental stage of getting radio stations to install and use the Promo Only player, which is free to radio, adjustments will be made based on user feedback.

A downloaded track will play only on the computer of a registered user. Any track exported or burned from someone's player is watermarked to reflect its point of download (not that illegal downloads pose a problem in the smooth jazz world). The Promo Only player requires Windows 95 or later (XP is preferred), and it does not currently support Macs.

"UMG has used this technology recently, so Verve is ahead of the majors in digital delivery," Silcock says. "And in smooth jazz we're far and away ahead of everyone else."

UMG's Common Label Division focuses on financial and technology issues for the label group, and Jonathan Bender is the point person for this initiative. He determined that digital delivery would allow tremendous cost savings compared to mailings, plus greater efficiency. Meanwhile, consumers are increasingly comfortable with computer technology and digital downloads.

Positive Response

"We can deliver music digitally instantaneously without losing any audio quality," Silcock says. "We are still very much in the adoption phase and have gotten 800 radio stations to subscribe and install the Promo Only player, which is a proprietary player. There is a simple registration process, and using it is pretty straightforward."

"We plan to run a physical delivery system in parallel with this well into 2005, so it's not like we're getting rid of CD-Pros — although that is the long-term goal — and, obviously, we won't eliminate full CDs. This process eliminates costly production and set-up time.

"Response has been positive. The incentive for a programmer is to get tracks earlier via Promo Only, which will encourage this adaptation. Another advan-

Frank Catalano's Street Jazz

New artist, new ideas

A440 Music Group recently signed saxophonist Frank Catalano to a \$2 million, 12-CD deal — a reflection of the label's commitment, not to mention its confidence that the 26-year-old artist will connect with youthful audiences.

A Chicago native, Catalano grew up in a poor family. He played piano from age 3 and — after listening to King Curtis, Junior Walker and other players of their era — picked up a saxophone for the first time at age 9, when an instrument salesman offered horns for rent to Catalano's school (which had no band program).

Catalano says, "Until I went to college at DePaul, I had never had a formal lesson, but during fifth and sixth grade I went to another school for a weekly group lesson. I taught myself to read music; and I got a saxophone fingering chart. That's probably why my style is pretty unique."

Catalano's style is muscular, swingin' and loose, yet precise; rhythmic, with bebop overtones; and totally accessible. He says he loves all saxes equally but prefers a tenor because it allows him the greatest range of expression. "David Sanborn was my biggest influence by far, along with Dexter Gordon, Ben Webster, Lester Young and Charlie Parker," he says. "By the time I was 12, I was in deep."



Frank Catalano

"Until I went to college at DePaul, I had never had a formal lesson. I taught myself to read music, and I got a saxophone fingering chart. That's probably why my style is pretty unique."

Catalano lost the tip of his right middle finger while working on his car, which forced him to relearn fingering. "I learned to use my index finger to do the work of both fingers," he says. "That's what allowed my former influences to transform and got me out of any rut I might have been in."

The Big Break

Catalano's big break came as a high school senior, when he joined legendary B3 organist Charles "The Mighty Bumer" Earland's band. Catalano's mother drove him, sax in hand, to a local club gig of Earland's and talked him past the guy working the door, and Catalano sat in with the opening act. Earland heard the last tune of the set and complimented Catalano's playing.

When Earland's own sax player failed to show up, Catalano volunteered to sit in. "Even though I didn't know his tunes, I had a really good ear, especially being self-taught," Catalano says. "I can play on the fly if I can hear it in my head. For the next five years, until Charles passed away, I was his regular saxophone player."

As a full-scholarship music-composition major at DePaul University (and the first in his family to attend college), Catalano analyzed Strauss tone poems and Bach inventions and sinfonias. He wrote an orchestral piece that was performed by the Chicago Symphony.

"I got all the traditional theory down, and Charles' band was so groove-oriented," he says. "As a songwriter, I wanted to fuse great melodies over cool grooves that have their own thing to them, like Eddie Harris — funky and hooky, but with unconventional chord structures."

"I like the classical theme-and-variation idea. I don't want to deviate from the main musical idea, but I want to give it more movement and take the ear in a little different direction."

First-Quarter Releases

In anticipation of good things to come in the new year, here is a list of smooth jazz releases coming up over the next three months. Add dates and titles are included where known.

- 3RD FORCE** w/**BRIAN HUGHES & GREG ADAMS** Believe In Me (*Higher Octave/Narada*) 1/10
ACOUSTIC ALCHEMY *American English* (*Higher Octave*) 3/29
GERALD ALBRIGHT 4 On The Floor (*GRP/VMG*)
ANITA BAKER TBD (*Blue Note*)
PETE BELASCO Hurry Hurry (*Compendia*)
GEORGE BENSON TBD (*GRP/VMG*)
MATT BIANCO w/**BASIA** Ordinary Day (*Decca*)
BRAZILIAN GIRLS *Brazilian Girls* (*GRP/VMG*) 2/1
NORMAN BROWN TBD (*Warner Bros.*)
BOBBY CALDWELL *Perfect Island Nights* (*Music Force*) 2/14
B. CALDWELL w/**D. WILLIAMS** Where Is The Love (*Music Force*)
FRANK CATALANO *Street Jazz* (A440) 2/14
CRAIG CHAQUICO Dream Date (*Higher Octave/Narada*) 1/31
CHIARA CIVELLO *Last Quarter Moon* (*GRP/VMG*) 2/1
JESSE COOK *Montreal* (*Narada*) 1/25
JAMIE CULLUM *Live EP* (*GRP/VMG*) 1/25
CAROL DUBOC Use Me (*Gold Note Music*)
SEAN GRACE *Street Flight* (*NCA Records*)
PAUL JACKSON JR. Never Too Much (TBD) (*GRP/VMG*)
LISA LAUREN *It Is What It Is*
LINO Wings (*DMI*)
JEFF LORBER *Flipside* (*Narada Jazz*) 2/15
MARION MEADOWS TBD (*Heads Up*)
MICHAEL McDONALD TBD (*Motown*)
JASON MILES *Miles To Miles* (*Narada Jazz*) 1/11
NILS *Pacific Coast Highway* (*Baja/TSR*)
PIECES OF A DREAM TBD (*Heads Up*)
DAVID SANBORN *Tin Tin Deo* (*GRP/VMG*) 1/10
DAVID SANBORN *Closer* (*GRP/VMG*) 1/11
TOM SAVIANO *The Wish* (*Grube*)
JOHN SCOFIELD *Ray Charles Tribute* (*Verve*) 4/11
PAUL TAYLOR TBD (*Peak*)
URBAN KNIGHTS *UK VI* (*Narada Jazz*) 3/15
VARIOUS ARTISTS *Verve Remixed 3* (*Verve*) 4/4
VARIOUS ARTISTS *Vocal Compilation* (*Verve*) 3/1
BEBE WINANS TBD (*Hidden Beach*)



Casey Silcock

tage to radio is that it allows the programmer to download the track into the station's hard drive in broadcast quality. They can preview the track in the player itself, then download it or burn it.

"Another plus of this platform is that we can deliver a single to all the stations in our database simultaneously. The process is straightforward and simple. I can get a track from our Grammy-nomat-

ed VP/A&R, Bud Harnet, in Los Angeles and forward it to Promo Only in moments.

"We are also able to receive reports on download activity, which means we can see who has downloaded each file, and each file is watermarked. That's a deterrent to stealing a track for peer-to-peer sharing, but there is no intention to Big Brother this process. I know there is a push for labels beyond UMG to sign up with Promo Only to make it easier for radio, so this isn't just a UMG utility."



Rock Radio Joins The Crue

Motley Crue's return is all about great music and marketing

Sometimes the planets are aligned just right. Other times it's a stroke of luck. And when you hear the story of how Motley Crue kick-started their band again, you realize the convergence of great music and marketing was in the stars — or should I say rock stars?

As we welcome a new year, one of the biggest stories in the rock world is the return of the Crue. The single "If I Die Tomorrow," from their upcoming anthology, *Red, White & Crue*, was the Most Added song at Active and Rock several weeks back, and it's poised to dominate the charts for weeks. And there's more great new music where that came from.



Alan Kovac

Renewed Interest

The Crue's manager, Alan Kovac, of 10th Street Entertainment, actually had a marketing plan in place for the return of Motley Crue before the band even agreed to get back together. The source of his inspiration? "There was a promoter in the U.K. named Mags who had noticed a huge new audience of active Motley Crue fans through a website he ran," says Kovac.

"Whenever Mags polled music fans about which bands they'd like to see, Motley Crue kept coming up. He used to call me and try to book Motley Crue to come over and play in England, and we'd pass. He actually started a campaign with several music magazines to bring the Crue to the U.K."

Kovac told former Crue bassist and founding member Nikki Sixx, whom Kovac had been managing, about the renewed interest in the U.K. When Sixx toured England with his band Brides Of Destruction, he saw firsthand what all the fuss was about.

"While he was out on the road with the Brides, playing festivals in England, he started noticing fans coming up to him in droves, asking about

Motley Crue," says Kovac. Sixx's passion for rock was also returning in a big way. It was Kovac who suggested that Sixx call the other Crue members to discuss getting back together.

Sixx called lead singer Vince Neil, who signed on immediately. Guitarist Mick Mars and drummer Tommy Lee were different stories.

"We couldn't get a hold of Mick," says Kovac. "We literally went to Los Angeles to knock on his door, and he wouldn't answer. The second time we went back we stayed there until he finally answered. He could barely walk because he needed a hip replacement."

And Lee wasn't sure he wanted to rejoin the band at all. He was doing a reality TV show for NBC and working on a book. "With Mick needing a hip replacement and Tommy not sure he was interested, we didn't think this thing was going to happen," says Kovac. "None of this came together until roughly October or early November."

Kovac, however, had mapped out a marketing plan for the Crue's return as early as spring 2004, and 10th Street Entertainment started its viral marketing plan during the summer. By September the company knew there was huge demand for the Crue's return.

Real Rock Stars

With the band reunited and fans clamoring for new music, the Crue de-

livered a very strong first single in "If I Die Tomorrow." The *Red, White & Crue* anthology will be released Feb. 1. While it's not a full-length CD of new music, Kovac stresses that it is more than a greatest-hits package.

"It's an anthology that includes the songs the band likes most combined with the greatest hits and three new songs," he says. "All three new tracks are going to be songs that radio can play."

Beyond great new music, Motley Crue's return provides a much-needed element at Rock radio: rock stars. "This band is pop culture, and radio is about pop culture," says Kovac.

The Crue's U.S. tour will kick off



Motley Crue

Feb. 17 in Ft. Lauderdale, FL and run until late March. The demand for tickets has been extraordinary. "Within an hour of announcing tour dates we knew we were going to sell out most of the venues," says Kovac. "The tickets blew out in one of the worst touring seasons there's been in the last decade."

Marketing The Message

Advance research and marketing were essential in setting up the Crue for success. "Our company is a marketing company," says Kovac. "We had a joint venture with Kurt Hanson of Hanson Consulting. They helped us set up audience profiles for the band in conjunction with Keith Reinhardt, the



David McGilvray

Remembering Dimebag

Here are excerpts from a wonderful salute to late Pantera and Damageplan guitarist "Dimebag" Darrell Abbott from fellow Texan and Reprise Records VP/Rock Promotion **Raymond McGlamery**. The full text is available online on the Active Rock/Rock homepage at www.radioandrecords.com.

I was one of the many people in orbit around Dimebag Darrell, and I felt it necessary to say something on the event of his senseless and horrifying death. Dimebag was an angel dressed in black. Dimebag embraced his life and the lives of those around him, and sometimes the embrace was so strong it was crushing. He loved his fans, he *loved* his guitar, and he loved to play hard and fast, both on- and offstage. He gave his all to everything he did.



Dimebag Darrell Abbott

We have to remember him in any way we can and be thankful that there was a Dimebag Darrell and that his lessons about living are here for us to carry on. God bless you, Dimebag. You will be missed but never forgotten.

marketing guy who put the baby in the tire for Michelin to influence females to buy their tires."

Reinhardt taught Kovac how to communicate with the audience that Hanson showed him how to find. This research and marketing synergy culminated in the catchphrase that has been used to market the band and their upcoming tour: "Motley Crue: The band you thought you'd never see again, better live than dead."

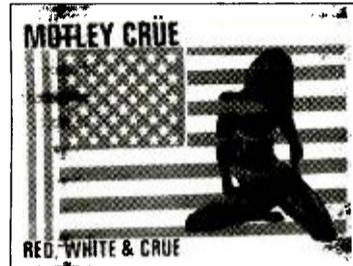
All the advance planning and marketing were done before a label was even chosen, but when the folks at Island Def Jam were brought onto the project, things really got interesting.

When Kovac gave Island Records President Steve Bartels the marketing plan for Motley Crue's unveiling, Bartels knew the IDJMG label group was the one to execute it. Bartels and his team, including Sr. VP/Promotion Ken Lane and Sr. Director/Rock Promotion **David McGilvray**, were chosen by Kovac and company to get radio onboard for the Crue

comeback.

While Bartels' and McGilvray's passion for Kovac's marketing plan and the first song from the Crue was high, they needed to get radio excited about the project as well. "We geared up everything to be about an announcement from the band," says McGilvray. "Knowing that the Crue are so pop culture and signify the Los Angeles rock 'n' roll scene, we wanted radio to be a part of this big event."

That event took place at the Palladium in Hollywood on Dec. 6. The evening's press conference and short performance by the original members of Motley Crue attracted the worldwide press, fans and radio. In fact, McGilvray and IDJMG flew in sever-



al of Rock radio's notables for the event. At a time when labels are cutting costs and slashing rosters, this was no small feat.

"We decided that we had to walk the walk," says McGilvray. "You're dealing with a band whose reunion is a huge story. There were greater forces at work here. Our label has done these kinds of events before, with Salliva fly-ins to Memphis. Simply put, we knew it was time to throw down."

"This band is pop culture, and radio is about pop culture."

Alan Kovac

Rock Radio's Reaction

Since Island Def Jam's "throw down" event with Motley Crue, the response from Rock radio has been "incredible and genuine," according to McGilvray. "It's an absolute reflection of the lack of rock stars in the format," he says. "Rock radio is obviously starved for artists like this."

"All that being said, Motley Crue also delivered a great record that has been received with passion by radio programmers, who are putting it on the air in medium and hot rotations in all dayparts with great confidence."

Yep, Motley Crue are back on Rock radio again, with all the attitude and swagger the format's been missing. The Rock stars are definitely aligned. Looks like we're in for a happy new year.

"You're dealing with a band whose reunion is a huge story."

David McGilvray



PART ONE OF A TWO-PART SERIES

The Magnificent Seven Of 2005

Top MDs pick next year's breakthrough acts

At the close of every year prognosticators follow their natural urge to prognosticate, and why should those in Alt land be any different? For this reason, we have gone to extraordinary lengths to assemble our own little Nostradamus society, bringing together 10 leading music directors. Each of them was allowed to blather on and on (and on) about the artists they think stand the greatest chance of becoming massive in 2005.

To save you from all the passionate blathering, we scientifically calculated the results and found that seven magnificent bands were mentioned by at least a third of our group. These artists will be highlighted in this and next week's columns.

But first, let's give it up for our really smart Asst. PDs and MDs. In order to save them from possible harassment and embarrassment, we are not disclosing their individual picks. Of course, we will review their accuracy at the midpoint of 2005.

Thanks to KITS (Live 105)/San Francisco's Aaron Axelsen; CIMX (89X)/Detroit's Vince Cannova; WWCD (CD101)/Columbus, OH's Jack DeVoss; WXDX/Pittsburgh's Vinnie F; WPLY (Y100)/Philadelphia's Dan Fein; WHFS/Washington's Pat Ferrise; KBZT/San Diego's Mike Halloran; WNNX (99X)/Atlanta's Jay Harren; KROQ/Los Angeles' Matt Smith; and KRBZ/Kansas City's Jason Ulanet.

Now, let's meet our first next big thing.

The Bravery

Dude, it's OK to be New Wave again. This fact was proven over and over again in 2004, and The Bravery are looking to carry the glittery torch into the new year. Rolling in from New York's Lower East Side and Chinatown enclaves, this five-man band is not ashamed of its New Order influences, and their lead singer looks like Morrissey.

Signed to Island Records in the U.S., The Bravery are also part of the Loog Records roster, the English label established in homage to former Rolling Stones manager Andrew Loog Oldham. The Bravery's U.K.-released EP hit the streets in early November, just as the band commenced a four-week Thursday-night residency at London's Metro. Considering their dark and brooding


Bravery

Euro sound, we can all assume that the drooling, eyeliner-wearing girls and boys in attendance had little idea that The Bravery were really a bunch of wide-eyed New Yorkers.

"Our name is connected with living in New York in this really weird time," says singer-guitarist Sam Endicott. "People are constantly waiting for something bad to happen. I wrote these songs and formed this band to make sure I didn't get overcome by that sense of fear. That's what this band is about — standing tall and not being afraid."

Look for the debut album this spring. The single "Honest Mistake," which has been fearlessly added by KITS (Live 105)/San Francisco already, is on your desk right now.

Bright Eyes

Every once in a while a creative dynamo comes along and knocks the rest of the arty-farty singer-songwriters right on their silly asses. Think Beck. Heck, think Prince. A lot of tastemakers are thinking Bright Eyes, which is really 24-year-old Conor Oberst and his ever-changing lineup of musical comrades.

Over the past few years Oberst has quietly been making a name for him-

self and his band. In 2004 he had two songs, "Lua" and "Take It Easy (Love Nothing)," debut at No. 1 and No. 2, respectively, on the sales-driven singles charts. In winter 2005 he plans to release two albums simultaneously and launch two separate tours, all the while refusing to leave his hometown label, Omaha's Saddle Creek.

"Nebraska was once a great nation," he says. "We were the breadbasket of the nation. But then strip malls! Parking lots! Meth labs! They took our farm workers and turned them into fast-food indentured servants."

The two new albums — *I'm Wide Awake, It's Morning* and *Digital Ash in a Digital Urn* — were recorded back to back and are both scheduled to be released Jan. 25. The first is an acoustic, country-tinged affair that boasts a guest appearance by Emmylou Harris (whom Oberst says is "rad"), while *Digital Ash* features the more produced "band" incarnation of Bright Eyes and includes a cameo by Nick Zinner of Yeah Yeah Yeahs.

In addition, Bright Eyes will embark on a pair of full U.S. tours. A


Bright Eyes

mostly acoustic outing will commence in Omaha on Jan. 12. The second will focus on *Digital Ash* and is scheduled to begin in May.

Kaiser Chiefs

Here's a band from Leeds, England made up of five lads who have obviously listened to their fair share of XTC and Jam records. That alone makes them OK in my book. What surely attracted the attention of our fab panel, however, is their hook-laden blend of raucous pop that manages to tip its hat to the British guitar-based pop of the past while simultaneously moving forward and incorporating some "la-la-las" and "na-na-nas" along the way. This would have fallen completely flat in our be-

A lot of tastemakers are thinking Bright Eyes, which is really 24-year-old Conor Oberst and his ever-changing lineup of musical comrades.

loved format just a few short years ago, but this is the modern world.

Named after a South African rugby team, Kaiser Chiefs adhere to the old-fashioned indie-rock ethic. Their


Kaiser Chiefs

first single, "Oh My God," was recorded in the drummer's bedroom and promptly named Single of the Week by NME, selling out its initial run of 1,500 copies. The next single, "I Predict a Riot," describes the late-night scene in their famously harsh hometown. As frontman Ricky Wilson told the BBC, "It's about the kind of people who just enjoy being in brawls. For people who aren't of that inclination, Leeds can be a scary place to be."

Noted for their frenetic live sets, Kaiser Chiefs will end 2004 by opening the NME Awards Tour (an honor bestowed in previous years to up-and-comers like Franz Ferdinand and Coldplay), and they will start 2005 with their first U.S. shows, in Los Angeles, San Francisco and New York. The debut album, *Employment*, is being produced by Stephen Street (The Smiths, Blur) and is due in March on Universal.

Kings Of Leon

Can a Southern rock band have an organic post-punk edge? Kings Of Leon say yes, and they mean it. Kinetic and taut, these guys are what The Strokes would be if The Strokes were from Tennessee.

Kings Of Leon consists of three brothers with really thick hair, Caleb Followill (vocals-rhythm guitar), Nathan Followill (drums) and Jared


Kings Of Leon

Followill (bass), along with their equally hairy cousin Matthew Followill. "Leon," in fact, is the name of the boys' grandfather, and family plays a significant role in their sound.

You see, the father of Caleb, Nathan

and Jared was a United Pentecostal evangelist, and he blasted his brood with '70s arena rock as they drove from church to church between Oklahoma City and Memphis. "At Pentecostal churches, music's pretty lively," Caleb says. "It's much the same as a black church down South — the same kind of spirit. It's good; it's actually pretty close to blues music."

"There are lots of elements of that in Kings Of Leon," says Nathan. "You're just up there feeling the music. You'd be amazed at the way we played in church. I mean, it was rock-in' — 15-minute songs, people out there dancing, getting with it."

The U.K. is already getting with the Kings. Their debut CD, *Youth & Young Manhood*, sold over half a million copies last year, and they picked up a couple of those snooty NME awards too. Their next release, *Aha Shake Heartbreak* (RCA), is due to hit the States on Feb. 22, with the first single, "The Bucket," slated for adds on Jan. 18.

And Our Next Contestants Are...

Keep in mind that our esteemed panel of opinionated judges was not asked to name their whimsical, personal favorites. Instead, they targeted acts that look capable of actually impacting the charts in 2005.

Next week you'll meet the remaining three members of the Magnificent Seven. The first is a band from Canada that one panelist claims is composed of equal parts Cure and Led Zeppelin. Another said that they were "erratic and spastic" but still "commercially viable" (all big words for a radio guy).

The second mystery guest is a band that claims to have brought the groove back to the indie music scene. Hailing from the U.K., they use computers to "cut up rock and roll," and their loudest patron on our panel calls them The Killers of 2005.

Our final act received more support than any other member of the Magnificent Seven. Before Green Day made it OK for an alternative band to produce a concept album, these guys were doing it in spades. They have long been darlings of critics who turn their noses up at, well, just about everything, and our panel overwhelmingly sees them finally clicking next year. As one MD put it, "The following is already there, the live show is stunning, and there could be room for one iconoclastic hard-rocking band on the upper reaches of playlists in 2005."

The best part? All seven acts have got the goods, and each of them is coming your way in the first quarter. Now, go do the right thing.



JOHN SCHOENBERGER
jschoenberger@radioandrecords.com

Keeping The Tradition Alive

Marc Broussard comes from a long line of musicians

Marc Broussard told me recently in a phone conversation, "I feel like I've melded a bunch of things together that people haven't focused on for a long time." Those musical styles include Cajun, rock, pop and R&B — emphasis on the R&B. But, like many young artists today who are paying homage to the past, he's taking those influences and creating a very contemporary sound.

Broussard grew up in the South Louisiana town of Carencro (that's "Karen-crow" to you regular folks), not far from Lafayette. His grandfather was an accomplished musician, and his father made a living from music with a group called The Boogie Kings for many years before settling down to raise a family.

For most of his life Broussard felt that music would be his path, and, after a couple of sidetracks, he has come back to it in earnest. In 2003 he independently released *Momentary Setback*, which helped make a name for him regionally and eventually led to a deal with Island and the release of his major-label debut, *Carencro*.



Marc Broussard

A&E's *Breakfast With the Arts*; he has done in-studio appearances at Triple A stations including KMTT/Seattle, KFOG/San Francisco, WMMM/Madison and WRLT/Nashville; he contributed to the *Christmas Gumbo* project spearheaded by one of his longtime heroes, famed producer Allen Toussaint; and his current single, "Home,"

was chosen by NBC to be included in a six-week campaign for a new drama called *Medium*.

This week the busy Broussard takes a few minutes to talk about his life and career.

R&R: Can we technically say you come from a Cajun family?

MB: I come from a very strong Acadian, or Cajun, background. In fact, the Broussard name is the most common in southern Louisiana — it's like Smith in other parts of the country. My grandfather was Albert Broussard. He was a great guitar player, and, even though he rarely sang, he was a beautiful singer too. He played what he called mountain music — bluegrass and Cajun music.

He bought my father, Ted, an electric guitar back in 1971, and that helped carry the tradition on from father to son. My dad took that and ran with it. He used to practice four to six hours a day and made music his whole life for many years. He and his band went on to become very popular regionally and, finally, nationally as a touring act.

Pops eventually came home and started a construction business so he could support his family, but he still plays a bit locally. By the age of 5, I was onstage with him, singing and carrying that music tradition over to the next generation.

R&R: Tell us a bit about southern Louisiana.

MB: Carencro is about 15 miles north of Lafayette. There really are

different cultural and musical aspects to various parts of Louisiana. Lafayette, in particular, has a solid musical heritage: Sonny Landreth comes from there, as do the band Beaujolais, who take the roots of Cajun music and then go way beyond them. They blow me away! There's this group of Louisiana all-stars called Lil Band Of Gold who are amazing too. That includes guys like Warren Storm, C.C. Adcock and David Egan.

R&R: As you grew older, did you always feel that music was going to be your vocation, or did you bounce your way into it?

"If you can't make it in your own area code, you can't make it nowhere!"

MB: Since music has been an active part of my life for so long, the thought never really left my head. But there were a few times when I wasn't sure it would happen for me. I often thought about other things I could do, but music always seemed to be my fallback plan.

R&R: Besides playing with your dad as a duo after you had matured, you also gave it a shot with a rock band called Y.

MB: I was 17 and still in high school, and my dad and I were still occasionally gigging as an acoustic duo around Lafayette. Then I graduated and moved out of my parents' house to live about 40 minutes away. My roommates were both musicians and had bands in high school, too, so we decided to get together.

We formed this four-piece hard rock band. I suppose, in hindsight, I did it to prove to my friends that I could do more than just sing soul and R&B. That was the type of music I loved growing up, and my friends even used to call me Brian McWhite because I loved Brian McKnight so much. Anyway, we had some fun for about eight months, and then it fell apart.

R&R: That breakup marked a down

period for you, before you decided to dedicate yourself to music again, right?

MB: For a few months there I sulked and had very little motivation, until a friend of mine named Ross DuPre asked me to come down to Lafayette and open for a band at a club. I had about eight original songs at the time, and I just got onstage with my guitar and played them. Slowly, my enthusiasm and motivation came back.

It was at that time that I met Leah Simon. She had a lot of contacts in the business, and she took me under her wing. Leah really helped me to develop my style and to get excited again about a career in music. She helped me start my own label and put out my first album. She introduced me to Brick Wall Management and to Lee Hunter, my attorney. She helped me get on the right path early on.

R&R: You mentioned that you had your own label and released an album before *Carencro*.

MB: Most folks like to say that *Momentary Setback* was an EP, but I see it as my first album. It had eight songs on it. I recorded it and put it out and was able to tour on it for over a year. I spent a lot of time and energy and emotion on that record, so I'd like to think it was a full-fledged album and what got things going to the point where Island wanted to sign me.

R&R: Were any of the songs from that project carried over to *Carencro*?

MB: Just one, "The Wanderer." I didn't want any of those songs on the new album, but the label convinced me to try doing that one again in the studio. My initial attitude was "Screw this song," but we ended up trying some new things with it, and I am now happy that we did revisit it. It works well in the flow on the new album.

R&R: Let's talk about *Carencro*.

MB: I am very happy and very proud of this album. All the songs on it were either written or co-written by me. We recorded it in Los Angeles with Marshall Altman, who had done my first album. The label wanted me to try and do the record with another producer, and I ended up trying out a couple of them, but I was able to convince them that Marshall was the best choice to give them the kind of album they wanted. Once that was settled, they pretty much left us alone to do the project.

This was at the time when Lyor Cohen had just left and L.A. Reid was just coming in. My project ended up being the first one submitted to Reid, and when he heard the rough mixes, he was very pleased with what he heard. In fact, they were ready to run with it even before we had done the final mixes.

I feel really good about how it all worked out, and I also feel great about how dedicated Island has been to my project so far.

R&R: You had some great players on the album, including guys you've toured with, such as Calvin Turner on bass and drummer Chad Gilmore, as well as some great L.A. players, like Julian Coryell on guitar and Jim McGorman on keys. But your dad also ended up playing guitar on a few tracks.

MB: It was great to have him involved, but there's a story that goes with it. He had expected to be a lot more involved with my first album than he was, but I had to follow my own vision for that project. Pops and I ended up having a rough time for a while after that, so when we asked him to come out to L.A. to play on some of the tracks, I was wondering how he was going to react.

"Since music has been an active part of my life for so long, the thought never really left my head. But there were a few times when I wasn't sure it would happen for me."

After we sat him down and played him some of the stuff, he was cool about it. He has been very supportive of this whole process, and I am glad that our relationship is now the best it has ever been. He has been an important influence in my life on many levels.

R&R: There is an interesting mix of moods and styles on the album. I think "Home" is a great way to start it off, because it establishes the foundation of your musical influences.

MB: That was the idea, and I am very aware of the power of that song. But then I take those roots and spread them out into the kind of music I am doing today. There are certainly a lot of pop and R&B influences at work here, but we have found some interesting ways to express and interpret them. I wanted the album to be about the songs and the voice, but I didn't want it to get too slick.

R&R: You have certainly been a busy boy this year, with touring, doing special events like playing at the Summit and appearing on World Café and even The Tonight Show.

MB: Doing *World Café* was great — I have always dreamed of being on that show — and I was excited to play for the radio folks at your Summit, but the Leno thing was very special. It was like an affirmation thing to the folks back home, because being on TV like that represents something to them.

I knew that all my friends would be in a local bar somewhere watching me, and at the end of it I made a "C" sign with my hand to acknowledge all their support and encouragement over the years. I heard they all reacted great to it when I did it.

Hey, I've put *Carencro* on the map in my own small way. If you can't make it in your own area code, you can't make it nowhere!

"The Broussard name is the most common in southern Louisiana — it's like Smith in other parts of the country."

Since he's begun actively pursuing music again, Broussard has done over 200 live gigs, including opening for Willie Nelson last year and for Gavin DeGraw, Maroon 5, Los Lonely Boys, Citizen Cope and Dave Matthews this year. He just wrapped up his own headlining tour. Further, he played for us at the R&R Triple A Summit in August in Boulder, CO, appeared on *World Café* and was invited to perform on *The Tonight Show With Jay Leno*.

In addition, spotlights on Broussard have run on NPR's *All Things Considered* and *Fresh Air*, as well as



Jeremy Camp: Restored In 2004

A new baby, tour and album and two Dove Awards are all part of a busy year

After losing his wife, Melissa, to cancer in 2001, Jeremy Camp began the long journey to healing and restoration. What happened in the process not only helped him, but has also provided comfort to others around the country. This week I speak to him about the many changes in his life and his new CD, *Restored*.

The album *Stay*, released in September of 2002, was Camp's first project for BEC Recordings, and it produced six No. 1 songs and earned him his first two Dove Awards. Was he surprised by the success of the project? "I think everyone was surprised," he says. "I was excited, and you always have your hopes and pray, 'Lord, bless this,' and do your best with everything.

"Everything I do, I do unto the Lord and do my best, but you don't really expect to do that well. The fact that He has blessed it and that it started off so quickly provided an amazing ministry for me, an amazing avenue for me to walk and share what God has given me. It's been such a blessing and has been very humbling."

Writing The Hits

Camp wrote all the songs but one on *Stay* himself. "It was just me be-

cause I write very personally, so it's hard for me to sit down with someone," he says. "I get so involved in the song, and I pour so much of my heart into it. That's why I write the whole thing.

"This is something that God has given me, being able to pour my heart into these songs, and that's what has connected with people. I'm being real, I'm being honest: Here is my life. It's a major blessing to see how it connects with people and how it ministers to people."



Jeremy Camp

When I ask about the personal nature of his writing, Camp says, "Over the years there are things you learn and things that God teaches you and struggles that you go through. For me, the songs are always about something that God has shown me or that I've been through or am going through or something that He led my heart to share with somebody.

"It's definitely from a very personal place and mainly stuff that I've been through in my life. *Stay* was a very, very personal CD because it was written during and after the death of Melissa, my first wife. I think it'll be hard to get that personal again, but I'll always write from my heart and from what God's teaching me."

The Impact Of The Songs

When you write personal songs and people relate to what you've been through in your life, listeners respond. "When I hear from people at shows every night or read my guest book or message boards, when I see the lives



that have been touched, I'm completely blown away," says Camp.

"This is such an amazing blessing that God would use me in this way. I pray that I stay focused on that and focused on why I'm doing this, which is to minister to people and share my heart with people about what God is teaching me.

"With *Restored*, I feel like I've grown in my walk over the past couple of years. There are things that God has been showing me and that I'm excited about. It's almost like when God shows a pastor something cool in the sermon the pastor's been preparing. He's so excited to share with the congregation what God's given him.

"That is kind of how I feel with my music and some of the songs. It is like I'm presenting to the congregation or to the body of Christ something cool and something that God has shown me. I want to share, and I want to encourage people with it."

While Camp wrote the songs for *Stay* and *Restored*, in between those projects he released *Carried Me: The Worship Project*, which included well-known worship songs written by others. Where did the idea come from to record a worship CD? "Before I got

"With *Restored*, I feel like I've grown in my walk over the past couple of years. There are things that God has been showing me and that I'm excited about."

signed I was doing a lot of worship," Camp says. "I led worship at churches and at the Bible college I went to, and everyone told me I should do a worship CD.

"I thought it would be neat to do one and do the songs the way I do them, and God gave me the opportunity through the record company. The funny thing that most people don't know is that I actually did the worship album first, before *Stay* and *Restored*. The record company called me because they knew I was a worship leader. They wanted me to be part of a worship series they put out. Then they heard my songs more, and we decided to sign a record deal.

"That's when they decided to put out *Stay*, because they wanted to share more of me as a person and what my life is. *Carried Me* was kind of an extension of that, but those songs were actually recorded first."

The New Stuff

Restored was released last month, and the first single on the R&R charts is "Take You Back." Asked if it's a song about God taking us back even when we may not deserve it, Camp says, "That's the neat thing about this song. When I wrote it, it was me dealing with some things. You know how sometimes God wants you to do this or be obedient in this area or get rid of things in your life or whatever it may be and sometimes you fight against that? That's part of the song: 'Even when your fight is over now.'

"When you're fighting, it's not like you're walking away from God, but you're fighting against certain things, and sometimes it brings out pain. That's why the last part of the chorus is 'even when the pain is coming through.' Sometimes, because of our mistakes and because we don't listen to God, the pain comes through, but He always takes us back.

"It's also cool because I've had people say that they've turned their back on the Lord or been like the prodigal son or done something so hideous that they thought God would not love them or that His grace wouldn't cover them, but that the song really ministered to them. I thought, 'Wow, what a neat blessing! It was something personal in me and something that God had shown me, and He is using it in both ways for people.'"

Is there one song on *Restored* that is most personal to Camp? "It's hard to say, but I think 'My Desire' is a huge song for me — probably because it's me talking to myself," he says. "If you read the lyrics, it says, 'You want to be real/You want to be emptied inside/You want to be someone laying down your pride/You want to be someone some-

day/Lay it all down before the King.'

"That's kind of me talking to myself, saying that if I want to take that step and be used and be the vessel that God wants me to be, I need to lay everything down. The chorus just explodes and says, 'This is my desire/This is my return/To be used by You.' It's saying that all the things that I'm talking about in this verse are related to my desire to be used by God in any way.

"Even if my job is to be the trash man, I'm doing it for God and being used by Him. My motives are, 'Lord, I give this back to You. This is how I want to serve You.' That's what the song is about. That's a huge part of my life and what I desire."

A New Love

The day of this interview was the first wedding anniversary of Camp and the new love of his life, Adrienne, whom you may remember from the group The Benjamin Gate. "I met her in September 2002," Camp says. "We were on Festival Con Dios, which was my first tour. Our merchandise tables were close to each other, so we ended up hanging out and chatting, and pretty soon I was blessed by her heart. I was blessed by her desire to serve the Lord.

"We started hanging out more and became good friends, and pretty soon I felt like something was happening in my heart. At first I was afraid and had guilty feelings, like, 'Am I supposed to do this? Am I allowed to do this, allowed to feel this for anybody?' God gave me assurance and said, 'If I've given you something, receive it in blessing.'

"Adrienne has been a huge blessing, and I knew that she was the one that God had given me to marry. I love her with all my heart, and now we have a beautiful child together, Isabella Rose. We've been married a year today."

The Camps have combined their musical talents on the *Restored* CD. "Adrienne sings background on three songs, and you'll hear her little voice," Camp says. "It's beautiful."

The obvious question is, when will we hear a duet featuring the two of them? "On the next album I want to do something," Camp says. "We'll write a song together and sing it together. I think that would be cool — but not like Sonny & Cher's 'I Got You Babe.'"

With 2004 winding down, what do Jeremy, Adrienne and Isabella Rose Camp have planned for 2005? "We're going on tour with MercyMe in February and hanging out together and bringing Isabella," Camp says. "I feel like Adrienne is supposed to be with me a lot. She won't be with me all the time, but she'll be with me a lot. I don't want to be away from my family. That's very important to me."

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A Rockin' Year For Superlitio

An interview with the Colombian band

A new band on the Latin rock scene, Superlitio made their debut in the U.S. with their major-label debut, *Tripping Tropicana* (Cielo Music), and garnered all sorts of awards and praise. The video for the single "Qué Vo' Hacer" was all over music channels like MTV, MTVS and VHU. The song topped R&R's Rock/Alternative chart and took the No. 4 spot on the year-end chart, and the band received a Latin Grammy nomination for Best New Artist, the *Banda Elástica Magazine* award for Best New Latin Alternative Artist, the Best Band prize at Colombia's SHOCK awards and a Premio Lo Nuestro nomination for Best Rock Album. What a year!

Superlitio bass player and backing vocalist Pedro Rovetto spoke exclusively to R&R about the band's success and what we can expect from them next.

R&R: It's been such a great year for Superlitio. What are you guys up to now?

PR: We're in Cali, our hometown. We're getting ready for La Feria De Cali, a big Christmas fair that takes place every year. We will be doing two or three shows before the end of the year, and we're looking forward to the release of the record here in Colombia and in Europe in January.

R&R: The record is not out in Colombia?

PR: No. It was released in the U.S. in February, but there was a delay in Colombia because there were several distributors interested. We finally got a solid deal.

R&R: *Tripping Tropicana* is your first record with a label, but did you have any independent product before signing with Cielo?

PR: We had two independent re-

leases in Colombia. The first one, *Marciana*, was released in 1997. It was very successful and allowed us to tour the whole country and start growing a solid fan base. It gave us our first opportunity to open for the big Latin rock bands who came to the country and to headline Rock Al Parque [a big rock festival in Colombia] in 1998. We did a second album, *El Sonido Mostaza*, in 1999. We sent that one to the U.S. to start to get some airplay on college radio, and we took it to the LAMC. In 2001 we did our first U.S. tour, and that's how we met Cielo Music Group in Los Angeles.

R&R: This album has been extremely successful, and so has the single. What did you want to say with the CD?

PR: One of the focal points of this album was that we wanted to make a record that was what we had all

envisioned a Superlitio record should be. The first two were independent, with limited budgets, time restrictions and no preproduction, but we had time to prep for this record.

Most of the songs on this one were written while we were on the road, and we were able to get an underlying theme going. We felt they all connected to the fact that we're a traveling band from Colombia and how we felt as Latin people once we were outside our country and all the things that come with that, like having to translate and communicate our music to a foreign audience almost every night and the challenges that came with that.



Superlitio

It was a big theme that started to build around the record, and that's where *Tripping Tropicana* came from. It's kind of a journey through all the musical styles we play with, and the collection of songs reflects that.

R&R: You guys recently played Rock Al Parque again. How was that, after having such a successful album?

PR: It was great because they were celebrating their 10-year anniversary, and they had a lot of big bands coming in, people who had been part of the festival in different editions. We played the closing day, and it was great. There were about 90,000 people in attendance, and they connected really well with the band on songs like "Qué Vo' Hacer" and some of the older songs. We had high expectations for that show, but we never thought we would get that type of crowd and have that kind of response.



STAR POWER KLVE/Los Angeles DJ Carlos Alvarez never misses a great opportunity to help, and it pays off. He's seen here with Michelle Pfeiffer, serving Thanksgiving dinner at the Mission in Los Angeles.

R&R: Your album is great, but seeing you perform is a whole other experience. There's so much energy, such a great vibe. Does that come from performing together for so long?

PR: We've been together for eight years, and with the current lineup since 1999. A lot of it has to do with the fact that we travel together a lot, and we spend a lot of time rehearsing. You develop a mental and physical connection where you can anticipate what the other person is going to be doing at a certain point, and that really helps our live show.

And because we've spent so much time rehearsing together over the past two years, we have found

a comfort zone when performing. We're able to concentrate not only on executing, but also on communicating our message to the audience. Performing is a different thing, because sometimes it will be very uptempo, and other times it's a bit more mellow and moody.

R&R: You have received so many awards and nominations and

such great praise for your album. Did you ever expect so many great things with your first album, and how do you deal with it?

PR: We never thought we would be getting all the awards we've received. Since the Latin Grammys, we've gotten so many awards from different magazines, and we're up for a Lo Nuestro award. When we put out the record, we wanted it to be a first step for people to get to know the band and what we were trying to do. Our intention was to make the best record possible, and now to see people's reaction to it and to see them wanting to come to the shows makes us feel that people are relating to what we are doing and makes us think we are on the right path.

R&R: What's the next step, now that you have wider distribution for the album?

PR: The main thing is to work with the distribution here in Colombia, but with a special focus on Europe. The album is coming out in six to eight European countries, and that gives us a huge number of markets where people can catch the Superlitio bug. We want to be able to go there and perform and take advantage of that. Other bands who have gone to Europe have told us that it's terrific, that the audience is great and that people are very receptive to Latin rock. That's what we're trying to focus on next year: to give Europe a big push.

"One of the focal points of this album was that we wanted to make a record that was what we had all envisioned a Superlitio record should be."

It's always kind of been like that for us. We started in Colombia, began to branch out a bit and went to the U.S. We're still working on the U.S., but now we have another push with the release of the album in Colombia and Europe. It's always happened in small doses, but that's good, because you get a better perspective of how your career is developing.

R&R: Are you preparing for a followup album?

PR: We've written some stuff, but I don't know if it will make it on the next record. We have plans, if not for a new album — because we haven't been in the studio much, and it's a whole process — maybe for some random singles for compilations or something like that. Who knows?

"We never thought we would be getting all the awards we've received. Since the Latin Grammys, we've gotten so many awards from different magazines, and we're up for a Lo Nuestro award."

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Radio & Records provides free (20 words maximum) listings to radio stations ON A SPACE AVAILABLE BASIS in Opportunities. Free listings of the same length are also available to individuals seeking work in the industry under Positions Sought

Deadline

To appear in the following week's issue, your ad must be received by **Thursday noon (PST)**, eight days prior to issue date. Free Opportunities listings should be typewritten or printed on 8 1/2" X 11" company/station letterhead and are accepted only by mail or fax: 310-203-8727. Only free positions sought ads are accepted by e-mail to: kmumaw@radioandrecords.com Address all 20-word ads to R&R Free Opportunities, 10100 Santa Monica Blvd., Third Floor, Los Angeles, CA 90067.

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RADIO & RECORDS

10100 Santa Monica Blvd., Third Floor, Los Angeles, CA 90067

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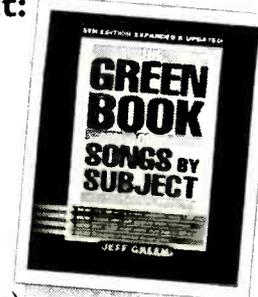
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OPPORTUNITIES

MIDWEST

Wichita's Newest Hip-Hop and R&B station KSJM-FM 107.9 Jamz is looking for on-air talent for all shifts. Good production skills is a must.

Interested applicants can send a resume and aircheck to: Andre Carson, Operations Manager Carter-Sherman Broadcast Group 11131 Colorado Ave. Kansas City, MO 64137 Carter-Sherman Broadcast Group is an equal opportunity employer.

WEST

Tucson's Classic Rock Station ROCK 107.5 (KHYT-FM) is looking for part-timer on-air talent for weekends and various fill in work. Send T&R to: Program Director at ROCK 107.5, 575 W. Roger Rd., Tucson, AZ 85705. No calls, please. Citadel Broadcasting is and EOE (12/31)

WEST

ON-AIR/PD KRUIZ - SANTA BARBARA, CALIFORNIA

On-air PD opening for Cumulus Media's KRUIZ, Santa Barbara. The ideal candidate understands and lives the HOT AC target lifestyle, will sound great on the air and lead our seasoned staff by example. You are a great coach who can develop talent. You know how to manage your time, multi-task and delegate. You will have a thorough understanding of Selector and know the basic ins and outs of hard drive systems. You are fanatical about keeping imaging fresh. HOT AC PD experience preferred but not required. Even if you are not currently looking, Email us today (along with mp3, resume and any other pertinent information). Send to: mark.pollitt@cumulus.com Subject line: SANTA BARBARA PD EOE. No calls please.

WEST

News Director needed.

News "readers" need not apply. AM-FM in Carson City, NV. Email mp3 and resume to: jerrye@kptlradio.com EOE. (12/31)

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New York Area Air-Talent-Pro Available now! Experience in many formats.... digital on-air and production. JOE RAY: (203-323-3326) josephr987@aol.com. (12/31)

I have 7 years of radio experience in the country format & I need a full time job. ANTHONY (765) 349-1291 broadcastprofessional@yahoo.com. (12/31)

Seeking Sports Director/Play-by-Play/Sales position. JOE: (888) 327-4996. (12/31)

Experienced On Air Personality seeking part-time position in Boston area. (914) 720-7856. (12/31)

POSITIONS SOUGHT

4 years of internet radio. 2 years of small market parttime on air, and production. V/O for commercial, animation, and books on tape. Production and producer experience. Cool Edit, Pro Tools, and Prophet experience. BRENDEN BOWMAN: (818) 968 5198. (12/31)

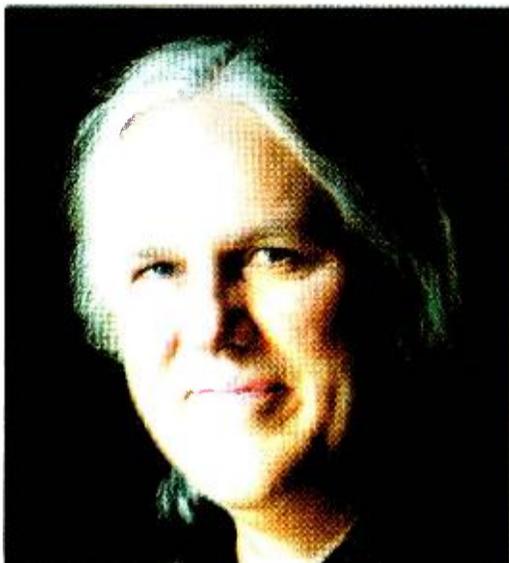
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Publisher's Profile

By Erica Farber



CURT HAHN

CEO, Film House

stations. Fortunately, we were able to get beyond that hurdle quickly.

"In fact, most of our work in the early days was with AC stations. It snowballed quite quickly. We worked for Bill Figenshu in Memphis at Viacom's smallest-market station, WRVR. Fig called it their lab. This was the place they tested stuff out before they took it to Chicago or New York. We did some spots for WRVR that proved to be very successful, and a few months later we were doing spots for what was then WLAK/Chicago, now WLIT, and WLTW/New York, which had just gone AC."

On making a good television spot for a radio station: "First, we use the UCK Test: unique, credible and based on a key benefit. If it isn't all those things, it doesn't stand a chance. Putting those three things together is a starting point. If there's one thing that separated Film House from other companies that worked with radio stations, it's that we were so involved with our clients. People like Dick Ferguson and Bill Figenshu took us into their confidence. Bob Neil trusted us to sit in on their focus groups, to be present when their research findings were returned.

"We got to hear all the best researchers present their research. And what all the best researchers do is not just do the research; they then give their interpretation of what the research means and how to take advantage of the opportunities presented. We got to listen to these radio strategists, then we got to hear how our clients reacted to the strategy."

Biggest challenge: "The biggest challenge is what Les Moonves called the 'burn-the-furniture mentality.' That quote best summarizes what's happened not just to Infinity, but to radio in general. There aren't too many Jerry Lees left. Jerry spends more money on research and marketing his radio station and is more successful than any other standalone station I know in the United States. Jim Ryan at Clear Channel fights to the death for his marketing budget. It takes strong leaders like that to make the case for marketing when there's all this pressure to deliver this quarter. The biggest challenge we face is the industry's challenge: The industry has stopped investing in the future of the industry."

Making films: "*No Regrets* is the first one I directed. I also wrote and produced it. I wrote the original draft of the screenplay in 1988. I felt I had a good story, but it had an unresolved, unsatisfactory ending. I put it in a drawer and came back to it every once in a while. About three years ago I went back to it and said, 'I know how this movie ends.' That was the breakthrough. I now had a script I felt passionate about.

"Then it was a question of how we would get an independent film made. The target audience for the movie is very much an AC audience. All along we were thinking Lifetime Television was the perfect cable venue for *No Regrets*. It aired Dec. 27 on the network. We also sold the home-video rights to Lifetime, and it will be available wherever DVDs are sold. What more could you ask for for your first film?"

What the movie is about: "It's a story about people turning 40, people who've lived enough to wonder what would have happened if they'd married their college sweetheart, what would have happened if they'd taken the other fork in the road."

State of the radio industry: "We've got to get rid of the 'burn-the-furniture mentality' as an industry. You see hopeful signs that we're turning a corner. It's now something like 11 straight years of declining quarter-hour listenership. We still get high come — that's the great news — but people aren't listening as long. Initiatives like 'Less Is More' can only help, but a lot of commercial radio has become unlistenable. I have a 22-year-old son who hardly ever listens to radio. It's not working for a lot of high school and college kids today.

"People talk about how we haven't done enough to develop new talent, but we have to do something to

develop new audience too. If we don't hook them when they're teens, how much harder is it going to be later, and what's going to be the impact?"

Something about Film House that might surprise our readers: "Of our 28 years, the last six have been the best in Film House's history, in terms of both top and bottom line. That's directly attributable to the contract we have with Armed Forces Radio and Television, where we produce hundreds of radio and TV spots a year that air between the programming on AFN wherever troops are stationed around the world. The other thing would be just how much work we do around the world with global radio clients."

Most influential individual: "There are two personal ones: my wife, Amy, and Ron Routson, President of Film House. Ron is responsible for running the day-to-day operations. He and Amy are the two best people I know. As far as industry influence, I grew up in this business with Bill Figenshu and E. Karl. Everywhere I went, there would be E. He worked with all the same people we worked with. He's such a smart guy. At the time Fig was Group PD for the Viacom stations, and they were one of the biggest radio groups. We spent so much time together, and I learned so much from him."

Career highlight: "I think of things like the Birthday Game, which our company invented. We said in the brainstorming session, 'Let's get the company together and come up with the ultimate radio promotion. Imagine you could spend as much money as you want. Do whatever you want.' We thought we had this great idea, and we said, 'What would be the perfect station to be the first to do this great promotion?' It came down to KIIS/Los Angeles with Rick Dees and WHITZ (Z100)/New York and Scott Shannon.

"Our feeling was that since Scott was also the PD, we should go to him first. Within a couple of weeks we were going into production, producing spots. Scott's ability to always keep the listener foremost in his mind is something he has in common with E. and Fig. He was great at that.

"One other guy I really want to mention is Dick Ferguson. He was the first group head, when he was running New City, to let us work with his entire group."

Career disappointment: "I've got the perfect job. I've got my best friend working with me. I've been able to hire people like Ron and Andy Cohen, our CFO, and Edie Johnson, who runs all the post-production, and Wayne Campbell. To have all these people who are better at what they do than I could ever be is so wonderful. That leaves me free to focus on the things I'm good at. For me, the best part is doing the big-picture, overview-strategy stuff of where we want the company to be in five years."

Favorite radio format: "NPR."

Favorite television show: "*The West Wing*."

Favorite song: "Mary Chapin Carpenter's 'I'd Take My Chances.'"

Favorite movie: "An Ingmar Bergman movie called *The Passion of Anna*."

Favorite book: "Doris Lessing's *The Golden Notebook*."

Favorite restaurant: "Bill's Seafood, a little seafood shack in Madison that sells the best lobster in the world."

Beverage of choice: "Water."

Hobbies: "Mainly movies. We've got a great home theater that's awesome. To watch a movie the way it was intended to be watched, with the surround sound, in the comfort of your own home and not have to hire a baby sitter is great."

E-mail address: "curthahn@filmhouse.com."

Advice for broadcasters: "Love what you do. This is particularly relevant to broadcasters, because there are a lot out there who don't love what they do right now. If you're not loving what you do, life's too short. Find your purpose, and go out there and have a ball. Get in the deep end."

A free-form disc jockey with a passion for film in his college days, Curt Hahn has been able to turn his dreams into reality. Founder of Nashville-based Film House, recognized as one of the largest producers of TV commercials for radio stations in the world, Hahn has added the title of filmmaker to his resume. His latest project, *No Regrets*, with an all-star cast including Janine Turner, Kate Jackson and Lari White, aired Dec. 27 on Lifetime Television.

Getting into the business: "When I got to college, I tried to get an airshift at the campus station. What shift did I get? Saturday night, because everyone else wanted to go out. Within months I discovered a station in St. Louis, where I was going to school, KDNA — today it's KEZK. It was a complete 'Radio Free Hippie' station. As soon as I discovered this thing, I didn't want to be on a little university station anymore, I wanted to be on KDNA. Within a couple of months I had middays. There were no airshifts, no schedules. You'd have three or five hours, or however long until the next guy showed up. Each jock was his or her own PD. You played whatever you wanted to.

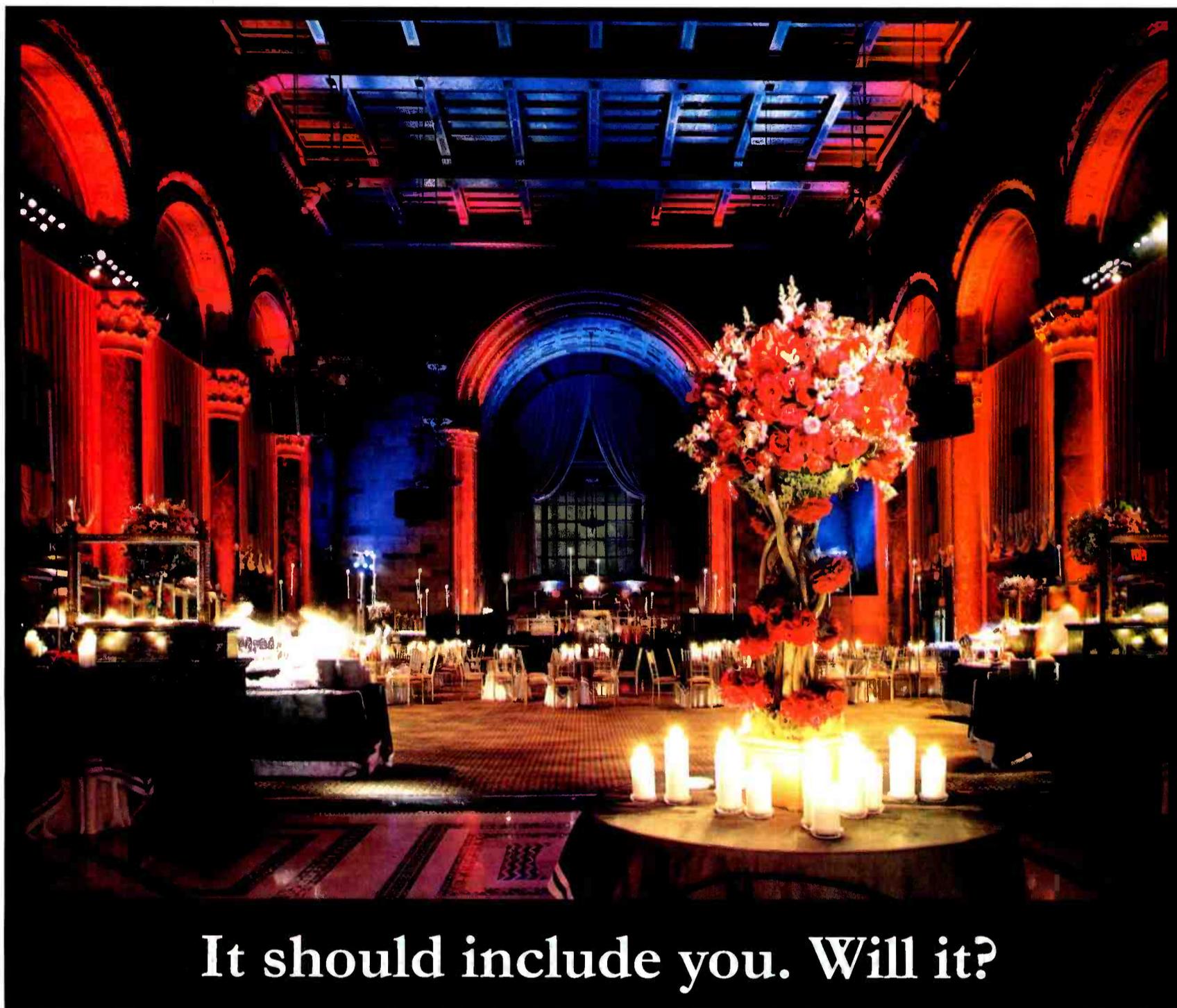
"I was going to architecture school, and after 2 1/2 years I decided that what I really needed to be doing was going to film school, so I dropped out, came to Los Angeles and went to UCLA's summer school in film. Then I went to Cal Arts, the Disney-funded California Institute of the Arts, which was just starting. I graduated and immediately went to work for a PBS station. Then, within a couple of years, I started Film House."

Founding Film House: "When I started the company I had a partner who had gone to film school at UCLA. He was living in Nashville because of a federal grant based here that he was working on. He had grown up in Tel Aviv and had spent his entire adult life in London and Los Angeles. He said he loved Nashville. To me, Nashville was like another country. I came to visit him and found this wonderful place to raise a family.

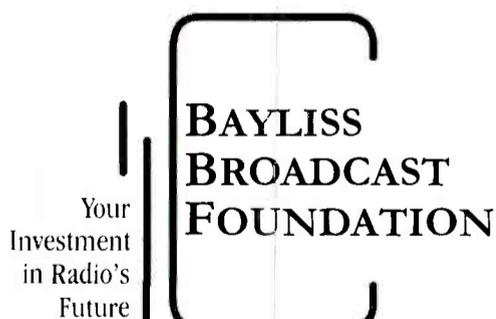
"When we started our mission was very small in scope. We thought there was an opportunity to be the best film production company in Nashville. Within a couple of years we had done our first commercial for a radio station, and all of a sudden it got picked up by 13 stations."

Filling a niche: "The guy ahead of us was Chuck Blore. Chuck had already done the 'Remarkable Mouth' commercial. He had visibility within the radio industry as a programmer, but the 'Remarkable Mouth' was so successful that people who had never thought about advertising their radio station on TV started to give it serious consideration. Chuck, God bless him, was this groundbreaker who created this campaign that was so talked-about and so successful. We came along right about the same time. At first people said, 'You're from Nashville; you must work with Country

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