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JANUARY 6, 2006

The Year Ahead

For this first issue of 2006, R&R's editors asked some superstars in their formats to peer into their crystal balls and let us know what's going to be hot and what's not in the coming year. Making predictions is risky, so make sure you keep this issue so you can see how everybody did come next December.



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SAVING ADULT FORMATS

In this week's Classic Rock/Oldies column, **Fred Jacobs** (pictured), President of Jacobs Media, argues that radio's long-term singular focus on the 25-54 demographic to the exclusion of just about everyone else is going to have serious implications on the medium's ability to appeal to valuable younger and older demos. When it comes to Oldies and Classic Rock specifically, he says, "Instead of altering and adapting formats that have strong ratings and loyal audiences, radio needs to rethink its overall sales and marketing focus."



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VIRGIN ADVERTISERS

Barry Cohen (pictured), Managing Member of AdLab Media Communications, is a man with a mission. His specialty is convincing



companies that haven't used radio before that the medium's reach and dynamic programming variety make it a great place to advertise. This week

he tells Management, Marketing & Sales Editor **Adam Jacobson** about the process he goes through to educate first-timers. Also in MMS, WRR/Dallas GM Greg Davis discusses how being embedded in the community is so important for his station, one of the last commercially licensed Classical stations in the U.S., and Mercury Capital Partners President Charles Banta discusses the leadership qualities he looks for in managers for the various media companies Mercury invests in.

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R&R NUMBER 1s

SPECIAL NOTE: Due to the recent holidays, this special issue of R&R contains no charts or music pages. All charts and music data will return next week.

ISSUE NUMBER 1639



THE INDUSTRY'S NEWSPAPER
www.radioandrecords.com

KIX COUNTS 'EM DOWN

A changing of the guard will take place at *American Country Countdown*, Country's longest-running countdown show, when **Kix Brooks** (pictured) replaces **Bob Kingsley** as host later this month. Associate Country Editor **Chuck Aly** talks to Brooks about how he got his new job and how he plans to fit it into his busy schedule. Page 26.



Rhapsody on the web: Page 19

Speaking With One Voice

Smyth says HD Radio Alliance is united with 'a compelling story and an arsenal of support'

By Joe Howard

R&R Washington Bureau Chief
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2006 could be the year of HD Radio, as a consortium of top radio companies has joined forces to roll out the technology and promises to have HD sub-channels — or HD2 channels — operating in the top 25 markets by the end of Q1.



Smyth

Greater Media is one of the companies participating in the HD Radio Alliance, as the effort is being called. In a recent interview with R&R, Greater Media CEO **Peter Smyth** shared details about the alliance's plans for the next few months.

With the legal challenges to bringing together several competing radio companies behind it, the group — which

also counts **Beasley, Bonneville, Clear Channel, Citadel, Cumulus, Emmis and Entercom** among its members — is working to make HD Radio a priority for other industries.

"Our goal in the beginning of the year is to set up key accounts," Smyth said. "[HD Radio Alliance CEO] **Peter Ferrara** is constantly meeting with radio and auto manufacturers and retailers."

Smyth added that the group's advisory committee, comprising himself, Ferrara, Clear Channel CEO **Mark Mays** and CBS Radio Chairman/CEO **Joel Hollander**, is reaching out to those retailers.

"We'll sit down with

SMYTH See Page 6

WW1 Elevates Kosann To Pres./CEO

Westwood One kicked off 2006 by elevating **Peter Kosann** to President/CEO of the network and electing him to its board of directors. Kosann was most recently co-COO and President/Sales of the company.

"I've known Peter for a number of years and can attest to his outstanding work ethic and keen insight into both the national radio and local traffic businesses," said CBS Radio Chairman/CEO **Joel Hollander**, who had been serving as interim President/CEO of Westwood One since **Shane Coppola's** exit in early December 2005.

"He has increasingly taken on more responsibility at Westwood

KOSANN See Page 16



Kosann

R&R Ups Dunham To Rhythmic Editor

R&R has promoted **Darnella Dunham** to CHR/Rhythmic Editor. She joined the company on Feb. 14, 2005 as Asst. Urban, Urban AC & CHR/Rhythmic Editor. **Dana Hall** will continue as R&R's Urban, Urban AC & Gospel Editor.

"Darnella's radio experience, combined with her lessons as **Dana Hall's** understudy this past year, make her the perfect person to be our new Rhythmic Editor," said R&R VP/Editorial & Music Operations **Cyndee Maxwell**.

"Darnella's enthusiasm and work ethic are valuable contributions to R&R, and we're pleased to elevate her to this position. She already has something

DUNHAM See Page 16



Dunham

Gibson To Speak At R&R TRS '06

Fox News anchor **John Gibson** has been added to the lineup



Gibson

of guest speakers at the upcoming R&R Talk Radio Seminar. **Gibson**, who hosts *The Big Story* on the Fox News Channel and a new daily syndicated radio show on Fox News Radio, will be the featured speaker during a general session that will be held on Friday morning, March 3.

Gibson joined Fox News in 2000, following a stint at MSNBC, where he hosted *NewsChat* and *Internight*. His broadcast background also includes serving as a correspondent for the NBC

TRS See Page 16

Charlebois, Bouvard Assume New Titles, Responsibilities At Arbitron

Moves designed to bolster PPM management

Arbitron has reorganized the responsibilities of two key executives as part of its plan to speed the commercialization and rollout of its Portable People Meter technology.

U.S. Media Services President **Owen Charlebois** now holds the title of President/Operations, Technology, Research & Development, overseeing the Arbitron business unit that hopes to deploy PPM-based audience-measurement services, and President/Portable People Meters & International **Pierre Bouvard** has become President/Sales & Marketing, assuming responsibility for all of Arbitron's sales and marketing efforts.



Charlebois Bouvard

Bouvard will also oversee Arbitron's marketing efforts in Mexico, Canada and other international markets.

"To bring the PPM to the U.S. media marketplace as quickly as possible, we must make changes to our organization

ARBITRON See Page 10

Higgins Rises To USRN Pres./COO

Verbitsky adds duties as Chairman of network

Twenty-five year industry veteran **Jim Higgins** has been



Higgins Verbitsky

promoted from Exec. VP/GM to President/COO of **United Stations Radio Networks**. He will oversee all of USRN's departments and lead the company's new-business-development initiatives. Higgins has

HIGGINS See Page 16

An Open Letter to the Industry

Is this a bad dream or am I living in “The Land of the Brain-dead?” What is wrong with this industry? We are at the most important crossroad of our existence since the inception of FM and our “Leaders” are overdosing on “Stupid pills.”

HD radio is at our doorstep and IT IS TEN YEARS LATE. Why? Because our “Leaders” fought needlessly over engineering standards. We COULD have been first to digital radio, but weren't. The result: A huge opening for satellite based on digital quality and new channels that you'd never hear on terrestrial radio.

Next, instead of using the greatest marketing minds in America, people who brand and market companies like Microsoft, Mini, and Target, our industry leaves its critical marketing decisions to **CEO's and committees who run broadcast groups. What do they know about marketing?** If they were brilliant marketers, THEY'D BE IN MARKETING AND NOT RADIO. You wouldn't ask Ries and Trout or Seth Godin how to create a format clock, or whether omnidirectional antennas are better than directional antennas. So, why would you ask a radio executive how to market a new product? The HD radio effort is going to take more than TV spots with album covers, music videos, and the Birthday Game.

Continuing our stroll down the path of insanity, there's the **HD Alliance**. It consists of a group of companies and station owners who march toward doom and failure, in the face impartial, irrefutable research, warning us to change course. Only one executive had any common sense, commissioning a research project, to determine the basis for the way the HD band is displayed on the YET TO BE PRODUCED HD radios. It's not like the horse is out of the barn....YET. In fact, not only are there a VERY small number of HD radios in existence, but many of them don't have the ability to receive the additional HD channels that are at the heart of this issue. And, NONE of the manufacturers (Kenwood, Panasonic, Boston Acoustics, to name a few) have agreed upon a standard as to how the extra channels will appear to the listener, or how the listener tunes to them. **THIS IS THE TIME FOR US TO SET THE STANDARD; TO ALLOW THE RADIO MANUFACTURERS TO SET THE STANDARD WOULD BE “THE TAIL WAGGING THE DOG.”** Furthermore, the manufacturers don't really care which standard we use, they just want to know what it is. Why isn't “The Alliance” creating and setting a standard that makes sense and then TELLING the radio manufacturers what we intend on using?

Bob Neil, at Cox, hired Bob Harper to determine listener perceptions and how to best capi-

talize on WHAT THE PUBLIC ALREADY BELIEVES. The results were definitive and irrefutable. **The public wants a display that is simple and intuitive, NOT a layered approach. In fact, when the layered approach was suggested to the 12 groups researched, they thought it was a trick question. It made no sense to them.** On the other hand, they understood the concept of the expanded band, instantly. The results of this bona fide research are available in both streaming form (you can watch the actual interviews being conducted) or as a written summary, by going to www.bobharper.com/reports.htm. This research has been available and accessible to the HD Alliance, and what was their response? “That's nice but we're doing it the layered way, in spite of overwhelming evidence to the contrary.” Are these “Leaders,” who, for the most part, have no programming or marketing background, so omnipotent, that their whim overrules even the most compelling and irrefutable research?

Oh sure, the Alliance would rather not change directions midstream, that might create some actual work. I've also heard the argument that if we went to the expanded band, perhaps the FCC would have to approve it. Hey fellas...the expanded band is VIRTUAL. We would not really be using the 108.1 or 111.7 (expanded band) frequencies; the radio would ONLY BE INDICATING that is where the listener had tuned. **THIS IS THE KIND OF SYSTEM THAT PEOPLE WANT AND ALREADY UNDERSTAND.** If the “Leaders” of the industry don't understand it, they can call me and I'll explain that 108.1 is really a MACRO that performs a combination of functions with one button push.

With the layered approach, if a person listening to the second (or third) new HD channel of 103.5 wants to listen to the third HD channel of 95.7, he must FIRST manually tune down the band until he arrives at the main 95.7 analog / digital channel. THEN, wait 7 seconds for the main channel to buffer to digital and THEN must tune up the dial two stations to FINALLY reach the third HD channel of 95.7 (95.7 HD-3). **THAT is an unnecessary and disorienting ordeal.** With the layered approach, a listener cannot *listen to, sense the existence of, or tune to* a second or third HD channel without first being forced to hear the audio from the original analog / digital station on that frequency. **PLEASE UNDERSTAND: Before being able to listen to one of our new stations, listeners will always be FORCED to first tune to a station that they may hate.**

If we utilize the expanded VIRTUAL band, the listener would simply press one button that says (for example) 109.7 and instantly the macro switches to the 95.7 main, analog / digital chan-

nel, then automatically mutes that main channel (so that the listener never hears the main channel on the way to the second HD channel) and then it instantly tunes the radio to the second HD channel and unmutes it. The listener never knows that any of that has happened. HE SIMPLY THINKS THAT HE HAS TUNED TO 109.7 AND HE IS NOW LISTENING TO THE STATION WHICH BROADCASTS ON THAT FREQUENCY, when in fact; it is the new second HD channel of 95.7. Why do “The leaders” of the industry not see the simplicity of this?

Remember, in the layered system, if a listener wants to listen to one of the new HD channels, he must first tune to a station that he does not want to listen to, before he gets to the station that he does. If that happens, the new formats on new channels of (each main frequency), become permanently associated (in the listeners' minds) with the format of the main channel. Another negative is that the additional HD channels will seem to not be on the air if a person attempts to tune directly to them, without first going to the analog / digital main frequency. **DOES THIS LAYERED SYSTEM MAKE ANY SENSE?**

Here's another question: Why would we think that Madonna can promote terrestrial radio? She is a musician. Aside from the fact that Madonna is irrelevant to people under 25, what credibility does she hold in the radio landscape? Would Jerry Seinfeld be a good spokesperson for HD or analog TV because his programs were broadcast on television? Same thing here. Madonna's SONGS were played on radio, nothing more. If you want to bring some credibility to radio, **IMPROVE THE QUALITY OF WHAT GOES OUT OVER THE AIR. And by the way, “Less is more,” only if less really is. Reducing the minutes of commercials, while increasing the number of units, is hurting the cause, not helping.**

Where are the “Leaders” who understand that this moment is the most important moment in the life of terrestrial radio and we are treating it as if we're choosing the color of a car? Now is the time to stop thinking like shareholders and start thinking like consumers. Listeners have told us what they want: 1) Diverse content options, 2) A clutter free environment and 3) A simple and easy way of locating the content (the expanded band).

How many times do we need to make the same mistakes? Take the advice of the listeners and give them what they want, or the satellite broadcasters will.

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January 6, 2006

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VALHALLA NY: NOT THE NORSE LEGEND



WPLJ/New York's Scott & Todd in the Morning recently did their 14th annual live show and auction to benefit the Blythedale Children's Hospital in Valhalla, NY, bringing the total funds they've raised for the hospital to over \$4 million. As usual, a plethora of stars came by to help the 'PLJ crew out. Seen here are (l-r) WPLJ morning show member Patty Steele, Exec. Producer Monkey Boy, co-host Todd Pettengill and show member Brad Blanks; Cyndi Lauper; Rob Thomas; Train bandmember Pat Monahan; and WPLJ morning show Asst. Producer Diana Ferrito and meteorologist Bill Evans.

CC Ups Erickson To Bay Area RVPP, Baker To KIOI PD

Michael Erickson has been named Regional VP/Programming of Clear Channel's San Francisco; Sacramento; Stockton; and Modesto, CA clusters. He



Erickson Baker

was most recently PD of the company's Urban AC KISQ and Smooth Jazz KKSJ in San Francisco, where he will continue to be based.

Clear Channel Sr. VP/Programming, West Coast Michael Martin said, "Michael has a proven track record of leading stations in these highly competitive markets to win with creativity, tenacity and a real understanding of the local-market listener sensibilities."

Erickson told R&R, "I'm very excited about this promotion. I've spent my entire professional career in the Bay Area, evolving as I move from station to station. I've also consulted at stations in Sacramento and Modesto, so I'm very familiar with the territory. I

BAY AREA See Page 10

Viacom Officially Completes Separation

By Joe Howard

R&R Washington Bureau Chief jhoward@radioandrecords.com

Viacom kicked off the new year with an announcement on Jan. 1 that it had completed its effort to divide its assets between two new public companies.

The transaction, announced in June 2005 to address concerns that investors were shying away from Viacom stock due to the company's diverse asset base, separates Viacom's perceived slower-growth broadcast and publishing properties from its faster-growth cable and movie divisions.

The new CBS Corp. houses CBS Radio, including the division's radio stations and the CBS Radio Network; the Viacom television station group; the CBS and UPN television networks; Viacom Outdoor; Paramount Television; the King World syndication division; the Simon & Schuster publishing division; the Showtime cable network; CSTV Networks, a college sports television and digital-media company; and the Paramount Parks division.

VIACOM See Page 9

KZON/Phoenix Zones In On 'Free FM'

CBS Radio's Alternative KZON (101.5 The Zone)/Phoenix has rebranded itself as "Free FM," combining Talk programming from 6am-11pm on weekdays with music from 11pm-6am on weekdays and all day and night on weekends. PD Chris Patyk is staying on to head up the transition.

The syndicated Adam Carolla Show is the new morning show. The rest of the weekday consists of the syndicated Frosty, Heidi & Frank Show (11am-4pm), The Tom Leykis Show (4-8pm) and, beginning Jan. 20, The Phil Hendrie Show (8-11pm).

The music heard at night and on weekends consists of the alternative fare The Zone was already playing, but it has expanded to



include more variety and go in a more mainstream direction.

"This decision was not made because KZON was doing badly," said CBS Radio/Phoenix Sr. VP/Market Manager Mark Steinmetz. "KZON was the No. 2-billing

KZON See Page 10

New Year, New Stations For Newcap

On Dec. 26, 2005, Boxing Day in Canada, Newcap officially launched its long-awaited Alternative CILV (Live 88.5)/Ottawa under the care and feeding of PD Kneale Mann. Later that day the company flipped two of its stations out of its "Breeze" Smooth Jazz format to Triple A: CHNR/Winnipeg is now CKFE (Café 100.7), while CIQX/Calgary has taken on the identity "California 103."

Finally, on New Year's Day Newcap turned CHR/Pop CHNO-FM (Z103)/Sudbury, ON into Adult Hits as "Big Daddy 103.9" under the command of OM/VP Rick Tompkins. All stations are streaming online.

John Moran joins Live 88.5 as MD/middayer, Katfish Morgan and Darryl Kornicky come in for mornings, Mike Edgerton and Jen

NEWCAP See Page 16

Univision Flips Two To 'Recuerdo' KBRG, KOVE go Spanish Oldies; KLOK-AM now N/T

Univision Radio has flipped the formats of KBRG & KLOK-AM/San Jose-San Francisco following the stations' acquisition from Entravision Radio. KBRG switches from Spanish Contemporary "Radio Romantica" to Spanish Oldies "Recuerdo 100.3," and KLOK-AM drops Tropical for the Spanish News/Talk Radio Cadena Univision network.

Univision has also flipped Spanish Contemporary KOVE/

Houston to Spanish Oldies as "Recuerdo."

Recuerdo, which targets a 25-54 demo, focuses on hits from the '70s, '80s and '90s, with music by such artists as Jose Jose, Los Bukis, Joan Sebastian, Los Temerarios, Juan Gabriel and Vicente Fernandez.

Spanish Oldies has seen a resurgence in the last year, especially with the success of Clear Channel's La Preciosa Network

UNIVISION See Page 10

KCNL/San Jose Picks Up 'La Romantica'

Clear Channel Radio's Alternative KCNL/San Jose on Jan. 1 flipped to Spanish Contemporary "La Romantica," targeting a 25-54 demo with ballads and pop tunes by such artists as Alejandro Fernandez, Luis Miguel, Sin Bandera, Thalía, Shakira, Alejandro Sanz, Ricardo Arjona, Juanes, Juan Gabriel and Chayanne. Alex Lucas, who also programs the gold-based La Preciosa Network, is programming La Romantica.

"With the switch of Univision's KBRG on Jan. 1 away from the Spanish-language Adult Contemporary format [see story, above], this left a very large, important and loyal audience unserved," Clear Channel/Northern California Regional VP Kim Bryant said. "La Romantica will target Hispanic adults 25-54 living in the nine-county area of the San Francisco and San Jose markets."

KCNL See Page 16

Lawless Rises To Cox/Tampa Trio VP/GM

Keith Lawless has been promoted to VP/GM of three of Cox's six stations in Tampa: Classic Rock WHPT (107.3 The Eagle), Alternative WSUN (97X) and Classic Hits WXGL (102.5 The Bone). He has been GSM of WSUN since 1999 and will coordinate management responsibilities with Howard Tuuri, VP/GM of Cox/Tampa's WDUV, WPOI & WWRM, and with the cluster's interactive division.



Lawless

"In his six years in sales management at WSUN, Keith has grown

our revenue from zero to the No. 1-billing Rock station in Tampa," said Cox Regional VP/Market Manager Jay O'Connor, to whom Lawless reports. "In his new position as VP/GM he'll be able to make a great contribution to our continued success."

Before joining Cox/Tampa, Lawless was an account manager for stations in Orlando and Tampa. He also spent two years as Director/Sales for Reier's five-station cluster in Bozeman, MT.

LAWLESS See Page 9

WFOX/Atlanta Now Classic Hits 'River'

Cox Radio on Jan. 1 flipped Urban WFOX (97.1 Jamz)/Atlanta to Classic Hits as "97.1 The River." The bulk of the station's playlist features 1970s-era titles from such acts as The Eagles, Fleetwood Mac, Elton John, The Rolling Stones and Led Zeppelin.

Cox Radio/Atlanta VP/Market Manager Chris Wegmann said management opted to flip WFOX after crosstown Clear Channel Rocker WKLS (96 Rock) announced that it would become the FM flagship for the Atlanta Braves baseball team.

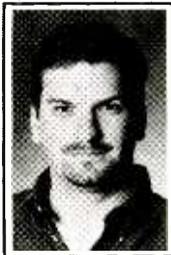
Management also examined the hole created by CBS Radio's July 2004 flip of crosstown Classic Rock WZGC to Triple A, Wegmann said.

"With all of the format changes in Atlanta over the last year or so, there was a void for a station that

WFOX See Page 9

R&R Observes King Holiday

R&R's Los Angeles; Nashville; and Washington, DC bureaus will be closed on Monday, Jan. 16 in observance of Martin Luther King Jr. Day.



JOE HOWARD
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Analyst: Olympics May 'Constrain' Q1 Radio Results

Heavy TV spending could hurt radio during winter games

In a recent report Merrill Lynch analyst Lauren Fine forecast that broadcast television revenue will grow 6% in 2006 due to increased spending from the Olympics and the midterm congressional elections. However, she said she expects those same factors, combined with weak automotive spending, to "constrain" radio spending in early 2006.

In fact, Fine predicts 2006 radio revenue growth of less than 3%. For all media, she lowered her 2006 advertising-growth forecast from 5.2% to 4.5%.

"Radio has a much tougher outlook," Fine said in a Dec. 21, 2005 media forecast. She pointed specifically to CBS Radio as a company that may struggle in the year ahead, due to its loss of syndicated morning host Howard Stern to satellite radio.

On the cable TV side, Fine predicted that growth will continue to slow as that industry's share gains from broadcast moderate over time. She said that while some cable channels will continue to post revenue gains, some of those gains will come from higher affiliate fees and international licensing.

Clear Channel Coverage Resumed

After completing its involvement with the Clear Channel Outdoor di-

vision's IPO, Merrill Lynch has restarted its coverage of Clear Channel Communications with a "buy" rating and a 12-month target price of \$37.

In a Dec. 21, 2005 report Merrill Lynch analyst Laraine Mancini projected that Clear Channel Radio's 2006 revenue will grow 5% but predicted that the division's Q4 2005 revenue will decline in the mid-single-digit range because the effects of CC's "Less Is More" inventory-reduction plan are still being felt.

Wachovia Securities — which was also involved in the Clear Channel Outdoor spin-off — resumed coverage of Clear Channel stock with an "outperform" rating. Analyst Marci Ryvicker said the issue has potential upside of 13%-16% over the next 12 months, thanks to improving fundamentals in both the radio and outdoor divisions.

Clear Channel sold only 10% of Clear Channel Outdoor in the recent

IPO and still controls the remaining 90% of the division.

Analyst Ups Citadel Rating

Citigroup analyst Eileen Furukawa on Dec. 27, 2005 raised from "sell" to "hold" her rating on Citadel stock, saying that while the possibility of Citadel's acquiring ABC Radio still hangs over the company, that factor is already incorporated into Citadel's current price levels.

"We expect that the concerns over a potential deal with [ABC Radio parent] Disney will continue to weigh on the stock," Furukawa said. "This list of potential buyers has been whittled down to three, including Citadel, but [stock] buyer reaction has been kind to \$1 billion-plus 'transforming' M&A deals."

While Furukawa has been supportive of Citadel's efforts to expand in smaller markets, she believes a move into larger, more hotly contested markets — and the potentially large price tag on the ABC deal — could dilute the company's stock adds. Still, she likes where the stock is currently selling.

"While Citadel is not at bargain-basement prices like some of our buy-rated stocks, like Cumulus and Entercom, it does trade at a fair value vs. its peers," she said.

Flat Radio Revenue For November, Year-To-Date

Performance satisfies analyst

A 1% improvement in local dollars during November 2005 was overshadowed by a 5% dip in national ad sales during the month, leading to flat results for combined local and national ad sales from November 2004 to November 2005. Combined spot and nonspot radio revenue for November was also flat, as nonspot revenue fell 1% compared to last year, the RAB reported.

On a year-to-date basis, combined local and national ad sales were flat. Local radio was up 1% for the first 11 months of 2005, but national dollars dipped 2% from January through November. Nonspot revenue decreased 1% year-to-date.

While the flat November performance may be seen as a disappointment by some, Wachovia Securities analyst Marci Ryvicker said in a re-

port released last week that "flat is better than negative." Ryvicker had forecast a 1% gain for radio in November.

In regard to 2005, Ryvicker said national spending woes were largely to blame for the industry's year-to-date performance. "Soft national has been a consistent story of 2005, with three months of flat growth and five months of negative growth

out of the first 11 months of the year," she said.

Ryvicker adjusted her Q4 estimate from a 1% decline to a 2% slide but let stand her 2% positive growth forecast for December due to strong holiday-shopping trends.

Ryvicker also didn't foresee any gains coming for radio in the next 12 months. She said, "We do not feel that the radio industry has a well-defined near-term catalyst, as the sector's fundamentals continue to deteriorate, merger-and-acquisition activity has slowed and both investors and advertisers have become increasingly interested in new media."

Additional reporting by Adam Jacobson.

BUSINESS BRIEFS

Warner Music Group Subpoenaed Over Download Prices

Warner Music Group said last week that it has received a subpoena from the office of New York Attorney General Eliot Spitzer, who is apparently looking into whether the four major record labels — WMG, Sony BMG, Universal Music Group and EMI — have colluded on wholesale pricing for digital downloads.

The companies are believed to charge digital music retailers 65 to 70 cents per song; retailers in turn charge consumers 79 cents to 99 cents. Widespread reports say Spitzer's office has subpoenaed all four major label groups concerning download pricing.

Motorola Debuts iRadio With Clear Channel Content

Motorola on Tuesday introduced its long-awaited iRadio service to the public with 435 commercial-free channels of content, including channels from Clear Channel Radio. iRadio content is downloaded to a mobile handset and can be listened to directly from the handset or streamed via Bluetooth to a car or home stereo. The iRadio service will be offered through wireless carriers and is compatible with devices including the Motorola ROKR E-2 handset, expected to debut later this year.

Clear Channel Exec. VP Jeff Littlejohn said, "Motorola iRadio lets us deliver top-rated talk content and custom music channels to listeners wherever they are throughout their day. Whether they're underground in a subway tunnel or traveling outside their local radio market, they can still take along their favorite Clear Channel Radio content. We believe iRadio is an important addition to the choices now available to consumers, and the service has our unqualified support."

Study: 60% Of Sirius Sign-Ups Inspired By Stern

According to a new report from Bridge Ratings, nearly 60% of Sirius Satellite Radio sign-ups in the last shopping days before Christmas could be credited to listeners' desire to hear former syndicated morning host Howard Stern's upcoming show on Sirius, which debuts on Jan. 9.

Bridge Ratings interviewed satellite radio consumers at retail outlets during Q4 to determine what impact Sirius marketing campaigns and Stern in particular were having on subscriber counts during the important shopping period. The company said that in October, 22% of Sirius sign-ups could be credited to a desire to hear Stern. But that number has grown steadily: By the week of Dec. 19, a full 58% of Sirius sign-ups were due to Stern's imminent move to subscription radio.

In other news, Sirius recently surpassed its year-end customer goal of 3 million after starting Q4 with just under 2.2 million subscribers. In a brief statement, Sirius said it "expects a strong year-end."

Banc of America Securities analyst Jonathan Jacoby said that while reaching the 3 million mark was "good news" for Sirius, the satcaster's subscriber-addition rates are tracking in line with his expectations. He predicted that the company would have about 3.2 million customers by year's end, estimating that Sirius is adding about 9,600 net new customers a day. If the subscription-radio company hit his year-end goal, Jacoby said that would amount to about 826,000 net new customers in Q4.

Still, he carries a "sell" rating on Sirius stock due to the risk of increasing churn rates, higher capital expenditures and his expectation that Sirius subscriber additions will slow in the second half of 2006 after the momentum from Stern's debut on the service subsides.

Madonna Becomes Radio's Latest Cheerleader

Warner Bros. recording artist Madonna has signed on to record a pro-radio spot for the NAB's ongoing "Radio: You Hear It Here First" promotional campaign. NAB Radio Board Chairman and Entercom Communications CEO David Field said, "Madonna is a superstar with an unparalleled following. It would be difficult to find a more effective spokesperson to communicate free, local radio's strengths."

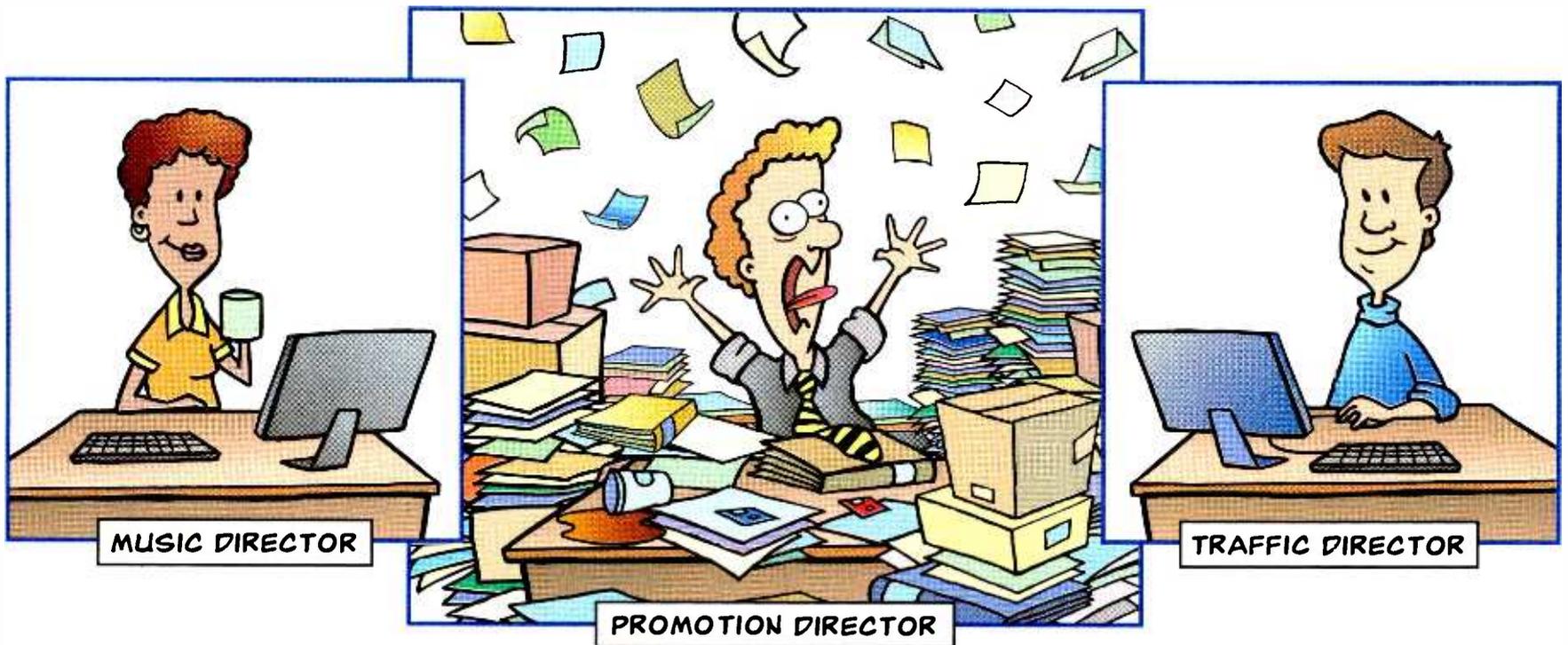
Members of the band Good Charlotte will also record a pro-radio testimonial. The NAB campaign was launched in January of 2005, and radio companies have so far donated more than \$40 million in airtime to run the spots.

XM Plans Two Full-Time 5.1 Surround Sound Channels

Beginning in March, XM Satellite Radio's eclectic Fine Tuning channel and its Classical XM Pops channels will be broadcast 24/7 in Neural Audio's XM HD 5.1 Surround Sound format. XM partner companies Denon, Onkyo, Pioneer and Yamaha plan to introduce stereos that support XM HD Surround later this year. The satcaster also plans to broadcast various specials and live performances in 5.1.

Continued on Page 6

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RADIO BUSINESS

Smyth

Continued from Page 1

anyone who will give us an audience, talk about why they should put HD Radios in their stores and discuss how we are going to get behind them and make sure those products are pulled through the shelves," Smyth said.

The alliance's partners have promised \$200 million in airtime inventory to support that pledge, and Smyth insisted that stations will promote the retailers and auto manufacturers that commit to HD Radio regardless of whether they're regular radio advertisers.

"This is a fabulous opportunity for those companies to sample radio, because we're not going to charge them," he said. "If it's going to help us drive this thing, we are going to give away the inventory. We want to show them that we are going to be their partner in working to make HD Radio successful for them.

"Our job is to make sure over the next two years that HD Radio becomes commonplace in the retail and automotive channels, and the only way we're going to do that is to put our money where our mouth is. You can stand there and talk the talk, but when you walk the walk, it's a lot different."

In fact, Smyth credited iBiquity CEO Bob Struble — whose company developed the HD Radio technology — for convincing the radio industry to band together.

"He told us that companies didn't believe that we were serious about marketing HD Radio," Smyth said.

"He gave us a road map of problems he confronted, so we got together and realized that the only way to solve this was by coming together with a compelling story and an arsenal of support."

Working Together

Among the questions observers have raised about the HD Radio Alliance is how the companies can cooperate on the HD rollout while simultaneously competing for ratings and ad dollars on their analog sta-

tions. While Smyth acknowledged that differences may arise, he insisted the groups are focused on the common goal of taking radio into the digital sphere.

"The basic foundation and philosophy of this is that it's not about one company, it's about radio," he said. "That's why we came together in the first place, and, if we don't drive this digital revolution in radio, forget about it.

"What's driving everybody to work as a cohesive unit is the realization that we've got to get this done. We've let these other distribution channels have their way with us, and it's time for radio to say, 'Enough is enough.' Radio has to understand that technology is moving rapidly, and we can either get on board or get left at the station. All the companies involved in the alliance realize how important it is to get this done."

He noted, however, that the advisory council is charged with keeping the peace should differences arise. "There are going to be fights and challenges, but it's our ability to lead that is going to make it or break it," Smyth said.

"If our leadership is weak and we cave in on different issues or give in to petty politics, then we deserve what we get. But I think we're all of strong enough persuasion and character. If there are problems, we must remedy them quickly. It's incumbent on us to make sure we keep close ties."

Smyth offered a story that suggests that the early going is progressing smoothly. He said that two beta tests of the group's format-selection system — under which formats for HD2 channels in markets where the groups compete are meted out — were completed without incident for both New York and Detroit. "We had absolutely no problems," he said.

For his company's part, Smyth is looking at the big picture. "I'm in this for radio," he said. "It has nothing to do with Greater Media or

what my company may do. That's not important right now. What's important is that we get the consumer to recognize that the new standard of radio is high definition. That is my job right now."

Smyth also believes radio must go digital in order to reach young listeners. "College kids today live in a digital world," he said. "They think analog is a disease you get in high school. If we were going to embrace digital technology, we had to put our capital resources and our intellect and creative abilities behind it."

Tuning In

As for what listeners will hear, Smyth said that each company has appointed one program director to develop content, and those programmers have cooperatively developed 75 formats.

The PDs work with Ferrara to determine which formats will fit in specific markets, and Ferrara has said the alliance plans to launch HD2 channels in the top 25 markets by the end of Q1.

Smyth also acknowledged — as has Clear Channel Radio CEO John Hogan — that running HD2 channels commercial-free, which the alliance has committed to do for the foreseeable future, is worth the cost. "The goal is to get into this space and learn about it," Smyth said. "And look at the inverse — if we don't do it, look at the drain we could be facing. If everybody moves to digital, we can't just sit back.

"There's going to be some economic sacrifice, but you've got to give to get, and there's not one company involved in this — not one — that doesn't get it. We've all made a lot of money, and if we don't reinvest in our equipment, then shame on our house. We aren't the only industry that's had to go through some rebuilding of its capital structure."

Greater Media has already launched HD2 channels in its Detroit cluster, an early move that Smyth believes made sense. "The reason we got so far out in front is because this technology is radio's vehicle for success in the digital age," he said. "There are two ways you can go with that: You can legislate your way out of it, which the record companies and several others have tried, or you can embrace it and try to put it to work for you.

"We felt that if we didn't provide the product and a compelling proposition for the listener, it was never going to happen. We can't ask listeners to go out and buy radios if we aren't going to provide compelling content for them."

Smyth said listeners who can tune in like what they hear from his company's HD2 channels. "We're getting incredible feedback," he said. "People are happy with the diversity of choice, the quality of the sound, and the content we're providing.

"The key to all of this is that we continue to look for different ways to develop compelling content and continue to monitor our listeners

TRANSACTIONS AT A GLANCE

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

Multistate Deal

- WFXV-AM/Middlesboro and WANO-AM/Pineville, KY and WXJB-FM/Harrogate, TN \$900,000

State-By-State Deals

- WSRP-AM/Jacksonville (Greenville-New Bern-Jacksonville), NC \$475,000
- KHTO-FM/Milton-Freewater (Richland-Kennewick-Pasco), OR \$900,000
- KMMG-FM/Weston (Richland-Kennewick-Pasco), OR Swap
- WXJB-FM/Harrogate, TN Undisclosed
- KXYL-AM & KXYL-FM/Brownwood, KSTA-AM & KXCT-FM/Coleman, TX \$1.9 million
- KGWP-FM/Pittsburg (Tyler-Longview), TX \$83,332
- KCYQ-FM/Elsinore, UT Swap
- KLGL-FM/Richfield, UT Swap

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

DEAL OF THE WEEK

• WLLV-AM & WLOU-AM/Louisville

PRICE: \$2.65 million

TERMS: Asset sale for cash

BUYER: Davidson Media Group, headed by President Peter Davidson. Phone: 212-813-6775. It owns 35 other stations. This represents its entry into the market.

SELLER: Mortenson Broadcasting Company, headed by President Jack Mortenson. Phone: 859-245-1000

BROKER: John Pierce & Company

2005 DEALS TO DATE

Dollars to Date: **\$2,869,953,805**
(Last Year: \$1,833,332,950)

Dollars This Quarter: **\$1,465,884,995**
(Last Year: \$374,876,468)

Stations Traded In 2005: **878**
(Stations Traded In 2004: 835)

Stations Traded This Quarter: **234**
(Last Year: 194)

Note: Deals to date for the 2006 calendar year will commence with the Jan. 13 issue.

FCC ACTIONS

Tate, Copps Sworn In At FCC

FCC Chairman **Kevin Martin** made it official Tuesday, swearing in both newly named FCC Commissioner **Deborah Tate** and sitting Commissioner **Michael Copps** for new terms. Tate is completing former Chairman **Michael Powell's** term, which expires on June 30, 2007, while Copps gets a new, four-year term that expires June 30, 2010.

Tate said, "During my time on the FCC I will work to be a voice for families and consumers. I will endeavor to bring a spirit of consensus and bipartisanship to the FCC and a willingness to build on what Chairman Martin and my fellow commissioners have begun. I pledge my steadfast commitment to work closely with Congress, the talented staff of the FCC and all interested stakeholders to tackle the complicated issues facing the United States in this new digital age."

Copps said, "The last 4 1/2 years have been tremendously transformative for the world of telecommunications and the media. The future holds even greater challenge. I look forward to continuing to work with my colleagues on the commission, Congress and all other stakeholders to help bring the most advanced, accessible and cost-effective communications system in the world to all American consumers."

and find out where that puck is going to be. It's all about content. The platform is important, but without compelling content, it's a waltz around the dance floor."

While he acknowledged that many listeners may not have access to HD-capable receivers for a while, Smyth said the alliance is working hard to entice auto manufacturers to get on board. "We've been leaning pretty hard on the manufacturers," he said. "I just got a note about buying a bunch of car radios for our stations to use for promotional vehicles, which we're going to do. We need to get Detroit to realize that this is where it's at."

Smyth added that the promotional offer the alliance extends to retailers will also apply to carmakers. "If they put HD in a certain model, we will promote that," he said. "If they give us a list of what they're carrying, we will provide promotional muscle."

In fact, Smyth said that's the kind of cooperative effort that most encourages him about the effort. "What's really interesting to me is that it's the first time I've seen radio speak with one voice," he said. "In all my years I've never seen that. Maybe they did it when Marconi was around, but I've never seen it. We've worked really hard. These guys are incredibly committed."

BUSINESS BRIEFS

Continued from Page 4

XM President/CEO Hugh Panero said, "XM is the first radio company — satellite or terrestrial — to broadcast 5.1 Surround Sound on the radio 24 hours a day. Terrestrial radio stations are just starting to convert from analog to digital. XM has been broadcasting in digital format since the day we launched in 2001, and now we are taking another leap forward with the introduction of 5.1 Surround in partnership with Neural Audio."

XM will be demonstrating XM HD Surround at the Consumer Electronics Show this week in Las Vegas.

Continued on Page 10

TY'S TIPS

With Ty Pennington

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KSRX/San Antonio Adopts 'Jack' Format

CBS Radio on Tuesday flipped Rock **KSRX/San Antonio** to Adult Hits as "Jack FM." The station will target adults 25-54 and during its first hour played 2 Unlimited's "Get Ready for This" and The Beatles' "Twist and Shout."



"Audiences are demanding more from radio than the standard 350-song playlist, and the San Antonio market is no exception," CBS Radio/San Antonio Market Manager Reid Reker said. "As we looked around the country for formats that are being embraced by listeners, Jack clearly stood out. It crosses all the boundaries and breaks all the rules."

KSRX will run jockless, with Mark Landis remaining aboard as PD. KSRX Asst. PD/MD "Mister Ed" Lambert, who had also been doing an airshift weekdays from 1-4pm, has exited. The status of mid-day talent CJ Cruz and nighttimer Brian Kendall has yet to be determined.

Nicholl Named PD Of Pamplin/Portland Duo

Steve Nicholl has been named PD of Pamplin's Adult Standards **KKAD** and News/Talk **KPAM** in Portland, OR. The veteran programmer moves to the Northwest after two years at Clear Channel's News/Talk **WJNO**/West Palm Beach and replaces Paul Duckworth, who recently filled the Operations Director position at ABC Radio's News/Talk **WMAL**/Washington.



Nicholl

"I'm very happy to be in Portland working with three live and local programs in an era when that's hard to find," Nicholl told **R&R**. "We've got a great staff and a great news team here. This is the kind of situation where you pinch yourself and say, 'That's why we're in radio.'"

Lawless

Continued from Page 3

"I am excited to be able to stay involved with 97X in my new role," Lawless said, "and equally as excited to have the opportunity to work with two additional radio stations and the staff of 102.5 The Bone and 107.3 The Eagle."

Block To Head Sales For Sony Label Group

Sony Music Label Group U.S. Sr. VP/Sales **Michael Block** has been named head of the label group's entire sales force. He will oversee division sales staffs at all labels under the Sony umbrella, develop sales strategies and supervise account advertising. He reports to SMLG U.S. President/COO Michele Anthony, along with the various label heads.



Block

"Michael Block has a track record of meeting real demands under pressure, while at the same time consistently delivering stellar results," Anthony said. "He is fireless, focused and dedicated and combines a boundless enthusiasm for music and culture with a sharp practical intelligence."

"His extensive organizational knowledge of our labels and his

deep appreciation for our role in the industry make him perfect for this essential post in the group."

Block has spent more than 15 years in the Sony family. He joined Sony Music Distribution as a college rep in Syracuse in 1989, then was promoted to New York Branch Field Marketing Rep in 1992. Two years later he became Assoc. Director/Columbia Single Sales, based out of New York.

In 1996 he was upped to Columbia East Coast Regional Director/Sales. He was promoted to Sr. Director/Regional Sales in 1998 and made Columbia Sr. Director/Sales two years later. Between 2000-2005 he moved from Columbia VP/Sales to Sr. VP/Sales and, finally, to his most recent position.

CBS Radio/K.C. Ups Kennedy To Dir./Prog.

Mike Kennedy has added Director/Programming duties at CBS Radio/Kansas City's four-station cluster: Country **KBEQ**, Country **KFKF**, CHR/Pop **KMXV** and AC **KSRC**. He retains his duties as **KBEQ** PD and will oversee **KFKF** PD Dale Carter and **KMXV** & **KSRC** PD Chris Taylor.

Kennedy fills a position that has been vacant since Jon Zellner, currently XM Sr. VP/Programming, left the cluster in July 2004. Kennedy reports to CBS Radio/Kansas City GM Herndon Hartley.

"I'm very excited about my new responsibilities," Kennedy told **R&R**. "I'd like to help unify the cluster's stations as far as setting goals and accomplishments for the future. We had a good year at **KBEQ**, and I feel that with this new promotion I've got plenty of reasons to celebrate."

Kristensen Tapped As WDYL/Richmond PD

Eric Kristensen, PD of Journal's Alternative **KQXR**/Boise, ID, is heading east to program Cox's Alternative **WDYL** (Y101)/Richmond. His last day at **KQXR** will be Jan. 13, and he will begin his new job on Jan. 23.



Kristensen

"I've worked at two great radio stations: **KQXR**, the 2005 **R&R** Alternative Rock Station of the Year, Small Market, and **WPBZ**/West Palm Beach, which was nominated for that award in 2003," Kristensen told **R&R**. "I've been here for two years, and it's time for a new challenge."

"Y101 is a great radio station that has fallen on unfortunate times. I'd like to infuse the love I have for this medium and hopefully take Richmond's passion for this radio station to new levels."

Kristensen will fill the void left when Mike Murphy, departed Y101 to program Talk/Alternative hybrid **WHFS**/Baltimore.

Back in Boise, **KQXR** MD Jeremy Smith will hold down the fort until Kristensen's replacement is named.

Viacom

Continued from Page 3

The new Viacom will consist of the MTV Networks division, comprising cable networks **MTV**, **VH1**, **Comedy Central** and **Nickelodeon**; the **BET** cable network; **Paramount Pictures** and **Paramount Home Entertainment**; and the **Famous Music** division.

Viacom will also house **DreamWorks SKG** once Viacom's \$1.6 billion acquisition of the television and movie production studio is completed, which is expected to be sometime in Q1.

Shares of **CBS Corp.** are now trading under two symbols: "CBS" for the company's class B common stock and "CBS.A" for its class A common stock. Viacom stock is trading under the familiar "VIA" symbol for class A shares and "VIA.B" for class B stock.

While **Sumner Redstone** — who held the Chairman/CEO post for the old Viacom — retains the Chairman post at both new companies, he surrenders the CEO posts. **Les Moonves**, formerly Viacom co-President/co-COO, becomes CEO of

EXECUTIVE ACTION

Orlando Rejoins CBS As SVP/Washington

He left CBS for the NAB in January 2001, and now he's heading back: NAB Exec. VP/Government Relations **John Orlando** has accepted a position with the new **CBS Corp.** as Sr. VP/Washington, the company's primary liaison with Congress and the White House. He'll start his new job on Jan. 17.

"John has been an extraordinarily effective lobbyist for the entire broadcast industry over the last five years," NAB President/CEO David Rehr said. "We wish him nothing but the best, and we look forward to working with him as he moves back to his old home at CBS."

Orlando said the CBS offer was one he couldn't turn down, adding, "I leave the NAB knowing that this great trade association is stacked with immensely talented individuals. I will always consider myself part of the NAB family."

Last month the NAB named former National Beer Wholesalers Association Director/Government Affairs **Laurie Knight** its new Sr. VP/Government Relations. She replaced **Andrew Reinsdorf**, who left the NAB in February 2005.

CC/Sarasota Lifts Lee To VP/Market Mgr.

Buddy Lee been promoted from Director/Sales to VP/Market Manager of Clear Channel's Sarasota stations: Country **WCTQ**, Adult Standards **WDDV**, AC **WLTQ**, News/Talk **WSRQ**, Oldies **WSRZ** and Alternative **WTZB**. He replaces **Sherri Carlson**, who was recently promoted to VP/Market Manager of Clear Channel/Ft. Myers.

"Buddy has done an outstanding job in Sarasota as Director/Sales," said Clear Channel Regional VP/Tampa **Dan Diloreto**, to whom Lee reports. "His knowledge of commercial inventory management and the importance of clutter-free products to our listeners was invaluable to our success in 2005. This promotion is well-deserved, because we know Buddy will bring our Sarasota radio cluster new levels of success."

Before becoming Director/Sales of Clear Channel/Sarasota in 2004, Lee spent 12 years with **Bonneville**/Salt Lake City. The 23-year radio veteran's extensive radio resume also includes a stint as **GSM** of **WLUP**/Chicago.

Carter Appointed GM Of Max Media/Norfolk

Vonneva Carter has taken the newly created GM position at Max Media's five-station Norfolk cluster: Sports **WGH-AM**, Country **WGH-FM**, AC **WVBW**, Gospel **WXEZ** and Rock **WXMM**. A 27-year industry veteran, Carter has been working in the Norfolk market since 1998, spending time as Director/Sales for **Entercom**/Norfolk and last year joining Max Media as Corporate Director/Sales.

Carter reports to Max Media President **Eric Mastel**, who said, "It gives me tremendous pleasure to promote Vonneva to this well-deserved opportunity."

"I'm grateful to everyone at Max Media for giving me this opportunity," Carter told **R&R**. "This business isn't rocket science. To be successful, we simply need to surround ourselves with passionate, caring people who put the listeners' and clients' needs above their own. I'm looking forward to the new challenges."

WFOX

Continued from Page 3

specializes in this kind of music," Wegmann said.

"Our uniqueness will be twofold. First, we will play only the best classic hits. There will be no obscure or unfamiliar songs or deep album cuts — and no heavy metal. Second, we will have a music-intensive environment that you can't find in Atlanta anymore. There will be no talk shows in the morning or after-

noons and no baseball games, football games or sports talk shows interrupting the listeners' favorite music."

Wegmann also said **WFOX** will boast the lowest commercial load in Atlanta, at eight minutes or eight units per hour.

WFOX was Oldies until early 2003, when Cox switched the station to a gold- and recurrent-based hip-hop and R&B format. "Our vision was to try to give the African-American listener something unique in Atlanta," Wegmann noted. "While it was a noble effort, it unfortunately didn't meet our expectations from an audience standpoint."

The fate of the **Jamz** airstaff was not known at press time.

CBS, while **Tom Freston** — with whom **Moonves** shared his old Viacom title — becomes CEO of the new Viacom.



AL PETERSON
apeterson@radioandrecords.com

Predictions & Prognostications

N/T/S industry execs look at the year ahead

It's that time when we all try to shake off the year behind us and look ahead to the good, the bad and even the ugly that the new year will offer. With that in mind, this week we offer predictions and prognostications from a cross section of News/Talk/Sports industry professionals, who give us their insights into some of the challenges and opportunities the format and our industry will face in 2006.

Phil Boyce
ABC Radio

In 2006 radio will continue to rocket into the future at an even faster pace. New technology like wireless broadband will make more audio available on laptops, and radio will be the prime provider. HD Radio will launch with great reviews and a scramble to find and sell reasonably priced receivers.



Phil Boyce

FM Talk in the post-Stern world will struggle because it will be without an anchor. A few major air talents, like Mancow, will rise to fill the void. FM Talkers that grab big stars like Rush and Sean Hannity will continue to pop up and do well in those markets where big talents are still available. More music FMs will figure out they are lost in a sea of a commodity they do not own or control and will want to convert to Talk, where the talents are uniquely theirs.

2006 will be a banner election year, perhaps even bigger than the 2004 presidential year, as Democrats seize every opportunity to take back control of the House and Senate. Hosts like Rush and Hannity, with strong political bases, will lead the rally at radio.

I predict a major settlement between AFTRA and the ad agencies that will allow stations to resume streaming spots and comply with Arbitron's new rule (which takes effect in the spring) that you must stream 100% or risk getting no credit for Internet listening. The current five-year agreement expires in October, and I think they'll get smart, do the right thing, and allow radio to stream spots without extra fees.

Amy Bolton

Jones Radio Networks

My predictions for 2006 are similar to mine for recent years — professionals in the News/Talk industry have a long history of seeing the future clearly. Content is king, Talk is coming to FM, and new genres of Talk will evolve. Our vision for the future has been accurate, but our



ALMOST CHEAPER BY THE DOZEN Former presidential candidate Senator John Kerry (c) posed for this group shot with Media Syndications Services' Paul "Woody" Woodhull (r) and Woodhull's kids during a recent visit to Woodhull's popular DC watering hole, Finn McCool's.

time lines have been a bit off. What seemed imminent has been protracted.



Amy Bolton

(the Oxford American Dictionary's word of the year) podcasting, the need for unique, proprietary content — Talk radio — is at an all-time high.

Therefore, once again, my predictions for 2006 are: Content is king, Talk is coming to FM, and new genres of Talk will evolve. But this time, the future is now.

Harvey Nagler

CBS Radio News

The highly competitive forces are well-known to all of us, but for News and Talk, the outlook

in 2006 is very bright. It's all about one thing: content. I don't care what you call it — Talk for women, FM Talk, whatever — the best content wins. Always has, and always will.

The challenge is not only how we program stations, but how we deliver the product. We're no longer just in the radio business. We must think of ourselves as content providers, and we must take that content to as many outlets as we can, because technology has the potential to put us out of business if we don't.



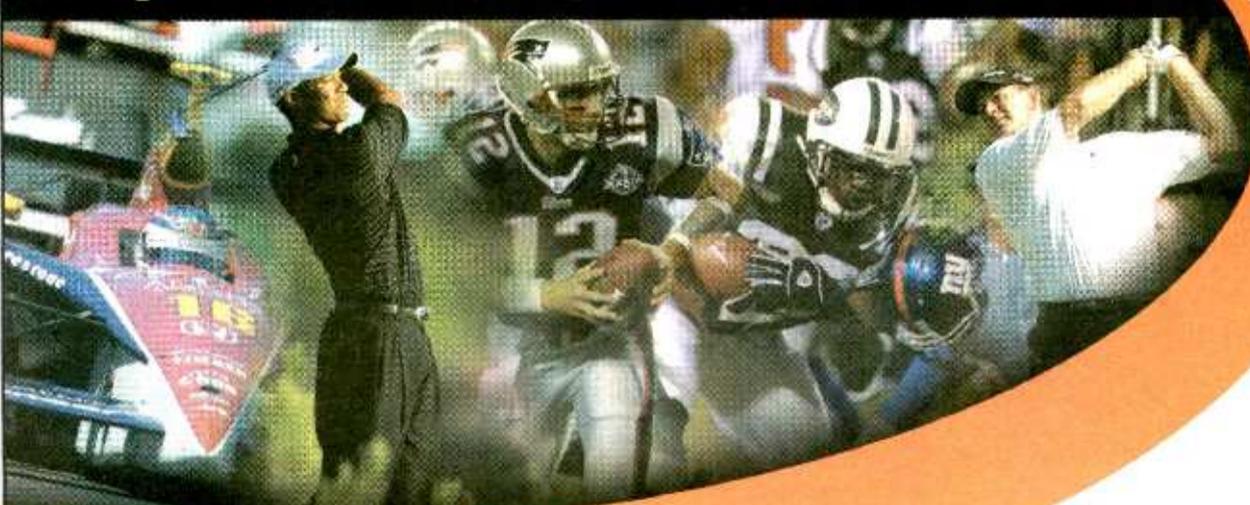
Harvey Nagler

We all know about the on-demand nature of our audience. They want it when they want it, not necessarily when we want to give it to them. Put your content on the web, podcast it and make it available to as many people in as many

formats as you can. Because if we just focus on radio, we'll be out of business before long. We can no longer afford to be an analog dinosaur in a digital world.

Continued on Page 15

Play to Win in Sports News/Talk



INTRODUCING



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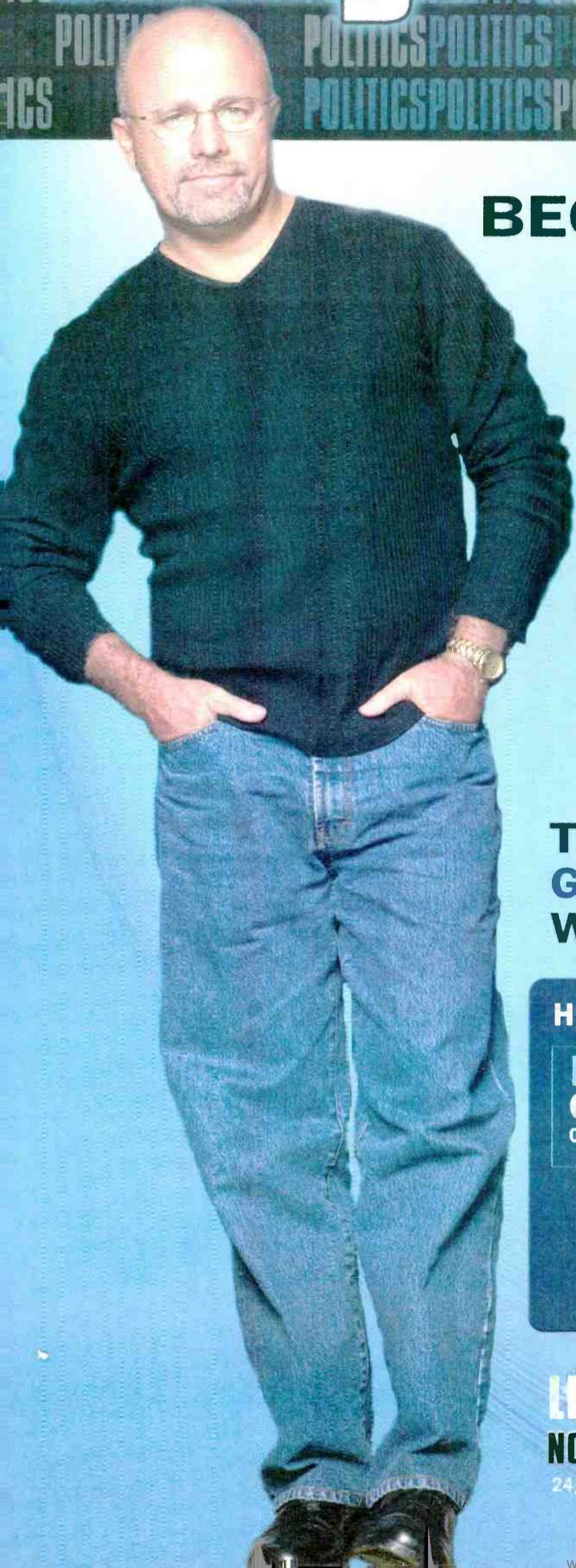
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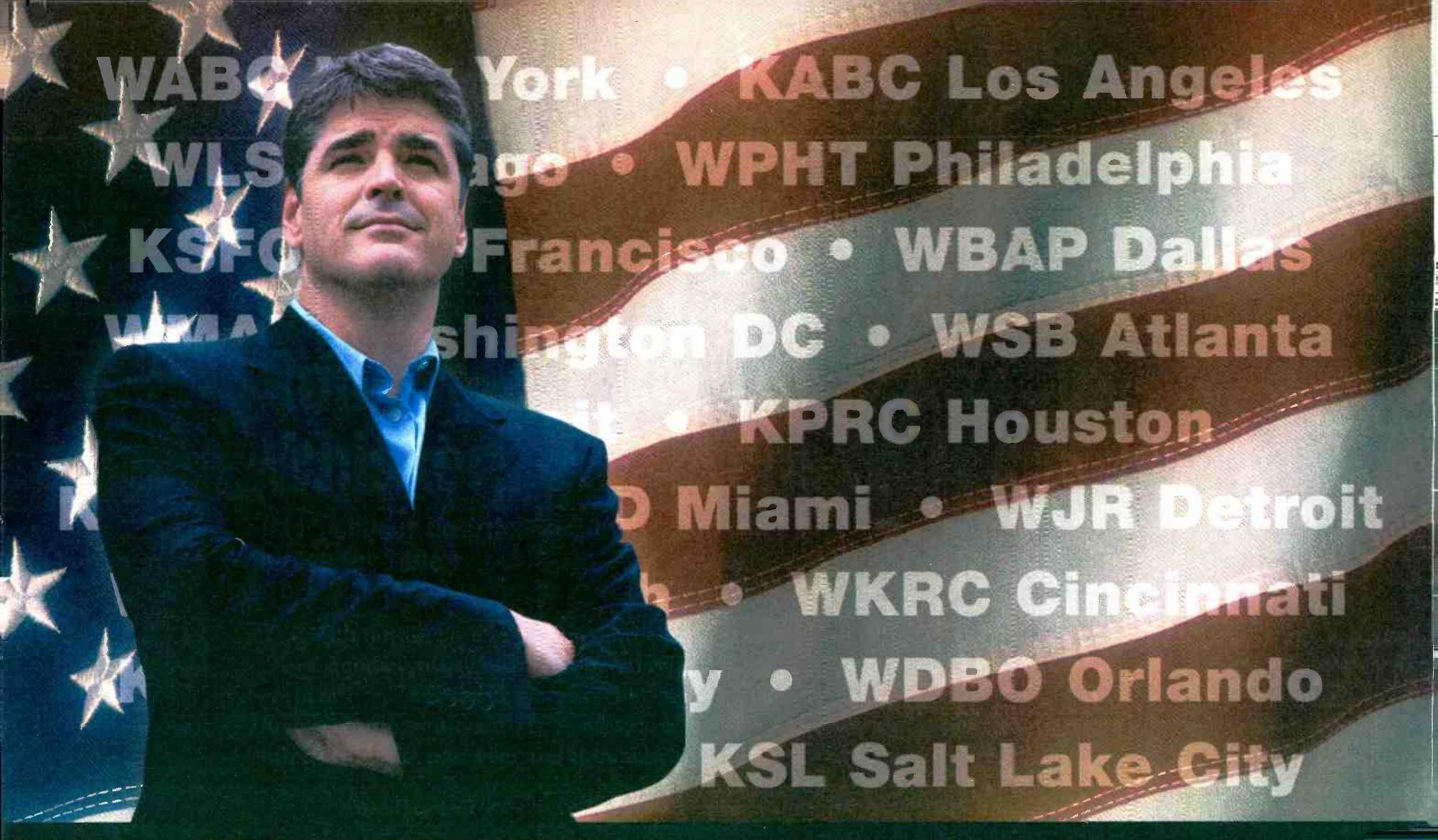
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Predictions & Prognostications

Continued from Page 12

Walter Sabo Sabo Media

All that matters is what comes out of the speakers. The best show has always won and always will. No one listens to a box, they listen to a show. Talk radio for women was the dominant Talk format for about 50 years, and it could be again, whenever broadcasters follow the format I've presented to them and put it on FM. We've been successfully researching and experimenting with Talk for women for years.

The only challenge radio has to overcome is its pathetic investment in recent years in talent and research. Wall Street says radio is "under-invested." The audience will always go to the best electronic medium in history for ease of use and ubiquity. Rather than squander that with cheap rates and a sales-driven mentality, the goal must be to put on the best show.

That requires investment in both talent and in managers skilled at motivating that talent. It's time to stop scheduling shifts and start creating shows. No one is listening to satellite radio because it comes from high in the sky, they're listening because satellite is investing in shows. Make the best shows, and you will have plenty to sell.

"The only challenge radio has to overcome is its pathetic investment in recent years in talent and research."

Walter Sabo

Harley Hotchkiss CNNRadio

2006 should be the year when radio learns that the consumer is king. It's not necessarily about what you think they should listen to or when you want them to hear it. Appointment listening, like TSL, is shrinking in a world of MP3s, iPods, streaming, WiFi, Wimax, cell phones and audio archiving.

On-demand should be a part of every broadcaster's budget and vocabulary. Don't expect the future News audience to come to you, but when they do, deliver the latest information when it happens, because listeners expect it.

There appears to be a trend of moving AM hosts to FM, so is AM the new location for that untried new local talent? Or Talk for women? You'll have to lure ladies back to Talk radio without alienating them. Too much family and child-care discussion could send single, career-minded women elsewhere, while advice on dating and how to succeed in business might not be something a stay-at-home mom would enjoy.

Holland Cooke McVay Media

In 2006 HD Radio and Arbitron's Portable People Meter will be a marriage made in heaven, or at least a marriage of convenience, for two reasons. First, the PPM appears to be the only reliable way to measure listening to HD side channels, and second, demonstrating listening to HD side channels will help sell radio on the PPM.

Let's look ahead at the recently announced HD Radio programming alliance. Leaving the obvious anti-competitive aspects of this to the lawyers, my other concern would be, is national programming the best we can do?

Why settle for under-cutting satellite radio by duplicating niche music formats? Instead, do what only local radio can do: local programming. That's something national media like Sirius and XM can't do. Why do a little-brother version of Sirius or XM programming?

Finally, what's the biggest challenge facing radio in 2006? It's the same as the biggest challenge facing society in 2006: disruptions to listeners' routines. In the coming year radio could



Holland Cooke

shine, or it could be a no-show at the crossroads of a major opportunity and forever be devalued.

Valerie Geller Geller Media International

What works to attract audiences is what's always worked. No matter what the delivery system or how many choices may be available to the audience, create something worth hearing. Serve your listener, tell the truth, make it relevant, and never be boring.

We live in exciting times. We are in a technological shift the likes of which the world has never seen. Because of that, our audience can now easily get a lot of the same information we broadcast on radio elsewhere. So it's even more important in this new year to work to develop compelling personalities — people who have something to say, who can be real and have fun.

In focus groups throughout the world we've been finding that audiences want it real. Listeners have a very low tolerance for topics that sound manufactured for air. They say the more it sounds like authentic, real conversations that hosts or show teams would have off the air, the better it works. If you've got something people want to hear, you'll build an audience.

By the way, women's Talk has been out there for years, it just hasn't particularly been on radio. How fabulous it would be if radio could do what TV has done: find and develop fascinating women like Ellen DeGeneres, Oprah, etc., so the adult female listener will have a reason to come to Talk radio?

Gary Krantz Air America Radio

I believe that 2006 will be a significant growth year for Talk radio. If you look at the trends over the last three years, most music formats — with the exception of Urban and Spanish Language — have been on a steady decline, while News and Talk have increased. This will definitely continue in 2006.

Progressive Talk has grown exponentially, from virtually no stations in 2004 to 100 stations programming progressive Talk today. That's healthy, and progressive Talk will only increase this year as the talent pool in this area grows and improves.

"By the second quarter of this year you'll see at least one full-fledged women's Talk network, as well as an Urban Talk network."

Gary Krantz



Gary Krantz

Also, new genres of Talk radio are being planned. By the second quarter of this year you'll see at least one full-fledged women's Talk network, as well as an Urban Talk network.

Broadcasters have discovered that Talk, in all its forms, provides unique content that cannot be duplicated as music becomes ubiquitous on satellite, the Internet, iPods, cell phones and other new technologies we don't even know about yet. That's why you will see even more Talk stations launched in 2006.

Satellite radio has raised the stakes on the value of unique talent. Satellite's goal is to draw top talent to increase subscriptions, and that has awakened terrestrial operators and networks, after years of complacency, to the need for them to compete against multiple new competitors by providing a unique product that drives ratings and revenue.

The recent move by the industry to rally around HD Radio is extremely exciting. It will allow well-established local radio brands to extend beyond their primary position and provide deeper content to listeners. However, I believe it will be at least two to three years before we see any real traction in this area, due to the lack of availability of receivers.

Also, in order to compete with satellite, real investment in talent will have to be part of the HD Radio plan.

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A Perry Capital Corporation

Dunham

Continued from Page 1

special up her sleeve for both the Rhythmic and Urban formats that will be unveiled in the near future."

Dunham's radio career began in 1998 at Cox's Urban WEDR (99 Jamz)/Miami, where she was Music & Programming Coordinator. She soon added the role of Rhythmic and Urban Music Researcher for Mediabase and continued in that post until 2005.

In 2000 she joined CBS Radio's Rhythmic WJHM (102 Jamz)/Orlando as morning show co-host/producer, segueing the following year to West Palm Beach sisters Rhythmic WMBX (X102.3) and Urban AC WJBW (B106.3) as MD of both stations and midday host of WJBW.

Dunham returned to Miami in 2003, when she joined Clear Channel's Urban WMIB (103.5 The Beat) as MD/air personality.

"The first PD I worked for, Cedric Hollywood at WEDR, introduced me to R&R, and he referred to it as the industry bible," Dunham said. "I always felt really fortunate to get my hands on an issue, because he rarely parted with it. When Dana Hall hired me as her assistant last year I was thrilled to be a part of such a respected publication.

"Now that I'm an editor, saying I'm excited about it seems way too trite, since this is my dream job. But I'm absolutely ready to follow the path of greatness blazed by past Rhythmic Editors Dontay Thompson and Dana Hall, and to add to it."

TRS

Continued from Page 1

News Channel, where he supplied affiliates with live reports on breaking-news events, and as a West Coast-based reporter for NBC News, where he provided extensive coverage of key news events for the network, including the O.J. Simpson trial and the assault on the Branch Davidian compound in Waco, TX.

Today, as host of *The Big Story* and his daily national radio show, Gibson examines all facets of the major news stories of the day and presents his audience with compelling commentary on current events, along with newsmaker interviews and in-depth discussion of breaking news events.

"As TRS returns to Washington, DC, having someone with the depth and experience of John Gibson to break down the big stories we'll all be covering at Talk radio in the weeks and months ahead is an outstanding addition to this year's program," said R&R News/Talk/Sports Editor Al Peterson.

"TRS 2006 attendees will find that John has exactly what it takes to be a major player in Talk radio

Kosann

Continued from Page 1

One and demonstrated each step of the way that he has the acumen to take over the lead role at the company. I feel confident that Peter is the right executive for this very important role."

Kosann said, "Westwood One has an incredible media platform with tremendous opportunities to leverage its content with traditional and new-media distribution channels. I'm honored to have the opportunity to continue to work with the people at our company, and I look forward to continuing to deliver results for our advertisers, affiliates and shareholders."

Kosann joined Westwood One in 1999 as VP/Affiliate Sales. Later that year he rose to Sr. VP/Affiliate Sales & New Media and in 2001 was promoted to Exec. VP/Network Advertising Sales. Kosann was named President/Sales in 2003 and added co-COO duties in April 2005.

Before his tenure at Westwood One Kosann worked for Bloomberg Financial Markets in several media-sales and business-development capacities from November 1992 to May 1999.

— Joe Howard

Newcap

Continued from Page 3

Traplin partner for afternoon drive, Chelsea Miller takes nights, and Lauren Stone serves as over-nighter/weekender.

"CILV would not exist if not for the sheer determination of the people of Ottawa," said Newcap/Ottawa GM Scott Broderick. "There were more letters of support — more than 6,000 positive interventions — for this application than for any other license application in the history of radio in Canada. The people of Ottawa know what they want. Live 88.5 is merely a conduit."

Mann said, "Live 88.5 is a radio station that has truly been built by the people and for the people of Ottawa. People in Ottawa have their own busy lives to live. Live 88.5 is merely the soundtrack to that life."

Café 100.7 has brought in Laurie Langcastor and Lindsey Anderson for mornings, while California 103

— a unique personality, a solid understanding of the topics he discusses and the courage of his convictions."

The 11th annual R&R Talk Radio Seminar takes place March 2-4 at the Renaissance Washington, DC Hotel. To register, review the TRS 2006 agenda and get complete hotel reservation info, log on to www.radioandrecords.com and click on "Conventions."

Higgins

Continued from Page 1

been with USRN for 10 years and spent four years in his most recent position.

Higgins reports to USRN founder/CEO Nick Verbitsky, who has added the role of Chairman for the programming supplier. Commenting on Higgins' new position at USRN, Verbitsky said, "Jim has been one of the main reasons for the success of our business over the years, and this appointment is well-deserved."

"We all have tremendous respect for him personally and professionally, and we look forward to continued growth for United Stations with Jim in his new role."

Higgins began his career as Director of RCA Records' Marketing Research department and then moved to the advertising sector, serving in an account-management role at New York firm Grey & Needham. Following that job Higgins joined Verbitsky and legendary industry executive Dick Clark at Unistar, handling the company's national sales efforts.

Unistar later merged with Westwood One, and Higgins took on a similar role at WW1 following that deal. Clark and Verbitsky founded USRN in 1994.

— Adam Jacobson

has unveiled its lineup: Tim Beaudin is in mornings, the syndicated *John Tesh Radio Show* moves from nights to middays, Jonathan Love is in afternoons, and Tim Tamashiro is in nights.

Big Daddy, which is "playing anything — the best of the '80s, '90s and today's top music," launched on Jan. 1 at 12:03am with The Rolling Stones' "Start Me Up."

"Breaking new ground in radio listening is Newcap Radio's strength," said Big Daddy GM Darlene Palmer. "We want to provide Sudbury listeners with music you can dance to, sing to, date to, divorce to; music that you call your own."

"We have added streaming to our station so that listeners can catch Big Daddy anywhere simply by going to www.bigdaddy1039.ca."

KCNL

Continued from Page 3

KCNL's flip, as well as several recent station flips to the La Preciosa Network, are part of the Spanish-language radio initiative Clear Channel announced in September 2004.

"The demographics of the Bay Area listener, especially in the South Bay, have changed dramatically in the past few years, and the Hispanic audience has grown exponentially," said Clear Channel Sr. VP/Programming, West Coast Michael Martin. "The need, demand and opportunity to serve that audience are clear to us."



ADAM JACOBSON
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How To Lure Virgin Advertisers To Radio

Rapport, comfort key to success

Radio's reach and dynamic programming variety make the medium a natural choice for a wide array of advertisers. Yet some companies have never spent a dime with radio.

Barry Cohen, Managing Member of AdLab Media Communications, seeks to change that. Virgin radio advertisers are his firm's specialty. As an independent, unaffiliated operator, Cohen is able to work hands-on with potential clients and take them step-by-step through the education process.



Barry Cohen

"It's all about establishing a rapport and comfort level with a client," Cohen says. "We have some level of neutrality by not being affiliated with a station.

Basically, we tell the potential client, 'We are here to sell something for you.'"

Working For You

"We tell everyone straight-out that we don't work for a radio station, we work for you," Cohen continues. "A typical consultant would sell a client on radio based on the idea of what they need to accomplish. So many people are trained to 'sell radio.' Once we go through the process, we've broken down the barrier and can focus on how we use the medium."

It is Cohen's belief that radio stations' approach to potential clients is to "paper them to death." He says, "They spend all this time telling them, 'Don't spend your money with print.' But, by doing that, you run the risk of calling them stupid if they spend money in other places."

At AdLab, the drilling-down process is simple. "We're really trying to refine their targets within the budgets they have," Cohen says of potential radio advertisers. "We offer a presentation based on where they can make their intrusion into the marketplace."

"So many people are trained to 'sell radio.' Once we go through the process, we've broken down the barrier and can focus on how we use the medium."

LEADERSHIP SPOTLIGHT



There are some basic leadership qualities I look for when hiring managers for the various media companies we invest in.

First, there are three obvious qualities we look for: honesty, integrity and perseverance.

Second, and very importantly, I look for someone who can think strategically. You don't want someone who is constantly mired in tactical and micro-level issues.

Third, I look for someone who can communicate the company's broad objectives and the strategies necessary to achieve them.

Fourth, I look for someone who can stay focused on those objectives and strategies. The further you rise toward the top, the more distractions there are to deal with, making it even more crucial to stay focused on the core objectives.

Fifth, I look for someone with the ability to empathize. Not everyone believes this is a necessary trait for leadership. Personally, I am not impressed with leaders who yell and scream, leaders who intimidate or leaders who can manage up beautifully and then manage down terribly by treating their employees in a wholly different manner.

Lastly, it helps to have someone with the very basic mathematical skills to stay focused on the financial performance of your company.

— **Charles Banta, President, Mercury Capital Partners**

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

Cohen believes many radio stations inundate the client with facts and figures, but his company takes a different approach. "Provide the solution and explain why it will work," he says. "Remember, it's all about breaking down the myths."

Cohen also says that what AdLab does is "guerilla marketing at its best." He goes on, "Tell them what they can't do with outdoor and what they can't do on TV." Such an approach underscores Cohen's determination to work on behalf of clients as a radio insider.

"I spent years in sales at radio stations across the U.S.," he says. "We're going to give you the straight story. We're here to sell your products. We're a 'radio first' shop because we do more radio than anything else."

Let's say a company — for example, Jake's Hardware — calls AdLab and says it's considering a radio advertising campaign. What's the initial pitch from Cohen and company? "The first thing we stress is repetition,"

Continued on Page 18

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How To Lure Virgin Advertisers To Radio

Continued from Page 17

Cohen says. "It's about achieving depth and reach through unique and unduplicated audiences. And there are ways that radio can scoop people up and bring them in, mainly through reach."

One way Cohen pitches radio to the new-to-the-medium advertiser involves focusing on how time poverty dictates the need for radio.

"Remember, billboards will be seen only by the people who travel that particular route," Cohen says, also noting that if people aren't near a TV, they won't see a costly commercial. "Radio has a 'last reference' and proximity effect on the listener. It's all about

"It's all about the depth and breadth of radio's reach. You can literally dial up the stations you want demographically."

the depth and breadth of radio's reach. You can literally dial up the stations you want demographically."

From Campaigns To Placement

Many of AdLab's current radio clients are what Cohen refers to as "smaller, emerging brands." From skin-care products to multivitamins, AdLab works on behalf of advertisers that are "desperately trying to gain market share from others."

Cohen says, "We'll partner with brokers that have entree into retail chains to help them get distribution. Then we'll say to the client, 'We will prepare you for the broker if you take on a campaign with us.'"

AdLab's approach has also helped convert dollars that were not otherwise earmarked for radio. The travel industry — from cruise lines to resorts and tour operators — is perhaps the best example of how dollar-conversion techniques have worked to the benefit of the radio industry, Cohen says.

"The travel industry traditionally promoted itself through agents, with discretionary dollars," he says. "Let's say Travel Agent A does a lot of business with Radisson Seven Seas cruises. In the past the travel agent would use direct mailers to promote the cruises.

Embedded In The Community

It's the belief of WRR/Dallas GM **Greg Davis** that what radio does best is localization. "Our mantra is to always be embedded in the community, and we will never get rid of that," he says.

As GM of one of America's few remaining commercially licensed Classical stations, Davis says he has an even greater opportunity to make WRR a truly local station. One of the biggest ways WRR has become a part of the fabric of north Texas is through its ties with the region's arts institutions.



Greg Davis

"If you go to any city in America and want to find out what that city is about, look at their cultural arts," Davis says. "From museums and orchestras to the college campuses and even ballet folklorico, you'll find what gives a city its soul. We just tap in to that, and we're very successful."

One way WRR has tied in to a cultural event is by creating a station-branded classical music CD that coincides with a museum exhibition. The station's latest CD features Hispanic composers who wrote their works at the same time Spanish modernists such as Pablo Picasso were creating works of art and comes as the world-class exhibit "Prelude to Spanish Modernism: From Fortuny to Picasso" enjoys a run at Southern Methodist University's acclaimed Meadows Museum. A CD-release party and live broadcast from the museum are set for Jan. 22.

"We see not only the artist as a musician, but also the artist as a painter," Davis says. "Our listener expects us to make that connection."

Davis says WRR's active pursuit of the arts is not designed to bring in nontraditional revenue. "I never believed there was such a thing as nontraditional revenue," he says. "I always thought there was such a thing as being creative with revenue sources. We had to make the local client base understand and connect with our listener patrons."

Accomplishing that goal meant educating WRR's sales force, a task Davis admits is "tougher than it sounds." He goes on, "The sales force has to understand that their job is to connect the commerce with our listeners. It will come in ways that they aren't used to looking at. They have to rethink the buy."



NO THANK YOU! As 2005 neared its close, Radio One and Katz Radio Group held a "thank you" party for the New York agency community at the swank Manhattan Club. Seen here enjoying themselves are (l-r) Katz Media CEO Stu Olds, Radio One President/CEO Alfred Liggins III and Katz Radio Group President Steve Shaw.

"What we've done, thanks to the concept of radio-personality-hosted trips, is bring the money used in the past on direct mailers to radio. That's money radio would never have had before, and we can create a four-level promotion vehicle for the client."

Interestingly, Cohen says AdLab is not so much interested in particular types of industries or products as it is in the profile of a potential client. "We're not working with mom-and-pops, but we're not working with national retailers, either," he says.

In some cases, AdLab will work with some of the nation's biggest rep firms, like Interep, to get into markets where AdLab doesn't have relationships. Most spots for AdLab clients are produced in-house.

Usually, AdLab places spots in the top 50 markets, but Cohen's company is careful not to buy only the top station in the ratings. "We will look at the programming environment and look for the right fit," Cohen says. "We want qualified buyers, not just bodies."

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Rhapsody Sets Up A Home On The Web

A look at the new Rhapsody.com

It's a new year, and some of the biggest names in digital music are heading into 2006 with shiny new upgrades in place. RealNetworks' Rhapsody has made itself a home on the web, Napster's rearranged its interface and upped its bit rate, and Virgin Digital has debuted its to-go service at last — at a \$7.99-a-month price point that could give its rivals pause. This week we take a look at RealNetworks' new web-based service, Rhapsody.com.

The original Rhapsody debuted in 2001 as a streaming-on-demand service that also offered direct CD burns of some tracks but no downloads, tethered or otherwise.

Early last year Real released Rhapsody 3.0, which brought Rhapsody in line with other major-name services, adding unlimited tethered downloads for subscribers and an optional "to go" service that let downloads be transferred to compatible portable players.

Recently Rhapsody bumped up its offerings again, adding its first web-based service, in beta form at www.rhapsody.com.

Rhapsody.com

Rhapsody.com is a handsome website that, except for the color scheme — it's gray where Rhapsody is black — looks a lot like the Rhapsody 3.0 music-management software. It works in some of the same ways, too, but I decided to approach it as though I were new to Rhapsody rather than a longtime subscriber to the digital music service.

At the moment one is welcomed to Rhapsody.com by promotions for Mary J. Blige's album *The Breakthrough*, in rotation in the homepage's center slot with Ryan Adams' *29*, Phish's *New Year's Eve 1995* and a few other albums in various genres.

Next to the promo box is a chart of Rhapsody's most-played artists, which as of Dec. 28 was still haunted by the Ghost of Christmas Past, being topped by holiday faves Trans-Siberian Orchestra and including Mannheim Steamroller, Bing Crosby and The Vince Guaraldi Trio in the top 15.

Over on the left side of the page is a "Features" box, where clicking on "New Releases" brings up a nice-looking page that includes album art and brief descriptions of all the albums in rotation in the center box and a few more. That page links to "All New Releases," a list of no fewer than 200 of the week's "most significant new releases" in what appears to be no particular order.

The "Browse Genres" section of the homepage offers a look at one of Rhapsody's greatest strengths: its deep music-discovery functions. Clicking "Rock/Pop" brings up a sampler that includes mostly classic rockers like Bruce Springsteen and Kiss, but right beside that is a "Browse Subgenres" area that breaks rock down into 18 subgenres, from "Adult Alternative" to "Surf."

Each subgenre has its own top 10 artists — topping the list in "Art & Progressive Rock" are Pink Floyd and Queen, while over in "Country Rock" The Eagles and Neil Young lead the popularity poll.

And some subgenres even have subgenres: "Folk Rock" has separate sections for "Celtic Rock," featuring Van Morrison and U2, and "Political Rock," led by Crosby, Stills, Nash & Young and late Clash frontman Joe Strummer.

Searching & Finding

Search is obviously a critical feature on this kind of service, and the search box, defaulting to search by artist — track, album and "Keyword" searches are also available — is given the top center spot on Rhapsody.com. Searches are quick, sometimes jumping to exact matches but in most cases offering a list of matches and near matches.

Rhapsody's strong music discovery also shows up in its search results: An album search on David Bowie's *Diamond Dogs* brings up suggestions including not only the obvious Mott The Hoople discs, but Roxy Music's *Country Life*, Blondie's self-titled album and — unexpected but inspired — the Alice Cooper concept album *Welcome to My Nightmare*.

An artist search on George Strait suggests not just Dwight Yoakam and Randy Travis, but also lesser-known artists Wade Hayes and Michael Peterson.

A quibble one might have with the search results is that, in artist searches, results are automatically grouped by album. Though you can search separately by song to find a particular track, there's no way to simply



Rhapsody player

Digital Bits

Sony BMG Settles Class Action Suit

A 42-page preliminary settlement agreement was filed late last week for the nationwide class action suit against Sony BMG over its use of First4Internet's XCP copy protection and SunnComm's MediaMax 3.0 and MediaMax 5.0 copy protection on some CDs.

The XCP software installs hidden files on users' computers, while MediaMax installs itself before the user consents to the end-user license agreement, and both digital rights management technologies create security vulnerabilities. Late in October bloggers began reporting on the vulnerabilities, and the class action suit was filed in New York against Sony BMG, First4Internet and SunnComm on Nov. 14.

Under the preliminary settlement, Sony BMG will stop manufacturing XCP-protected CDs and will recall all such CDs from the market while offering to exchange them for identical, unprotected copies of the same discs — all things Sony BMG began doing in November. Additionally, Sony BMG has agreed not to produce MediaMax CDs for a period of at least two years, though MediaMax CDs are not being recalled.

Sony will also release updates and uninstallers (checked for security problems by an independent expert) for both XCP and MediaMax.

Additionally, anyone who "purchased, received, possessed or used" XCP- or MediaMax-protected Sony BMG CDs will be offered a choice of incentives to exchange their CDs. With the exchange, they may claim either a cash payment of \$7.50 and one free album download from a list of more than 200 titles offered through three commercial download services (one of which will likely be iTunes) or three free album downloads.

Sony BMG did not return R&R's calls for comment.

display or sort all the tracks by a given artist. The "Keyword" search might help when Rhapsody.com gets it doing whatever it's supposed to be doing, but at the moment it simply duplicates the results of a track search.

Anyone can browse Rhapsody.com, but listening to music requires signing up for a Rhapsody account, for which you'll need an e-mail address (that becomes your user name) and the willingness to download and install a small player called the Rhapsody Music Engine.

The player, which works fine in Internet Explorer and Firefox, is a simple, iPod-shaped arrangement that includes song, artist and album-title info, basic controls and a playlist display.

Twenty-five on-demand song streams a month come free with a Rhapsody.com account, and adding songs to the player is as simple as hitting a "Play" button from a playlist or search results — though there's no obvious way to queue songs behind the currently playing track.

There's a search box inside the player, which defaults to the keyword search — meaning that a search on, say, "Abba," won't bring up any songs by the band, but only songs with "Abba" in the title (there are more than one might think). If "Keyword" is only going to match the track-search function, it'd be better to have this box default to artist search.

It's Nice To Share

Another nifty feature of Rhapsody.com is its "Share" function. Clicking "Share" next to a song title brings up a pop-up offering a choice of sharing by way of e-mail or IM.

Choosing "E-mail" generates an automatic e-mail message to your chosen recipient, while choosing "IM" generates what's called for some reason a "Rhaplink" — an IM'able URL for the song of your choice.

The recipient of the e-mail or IM is directed to a screen that invites them to download the Rhapsody Player Engine and listen to the song you sent and up to 25 songs a month for free.

Each song also has a "Buy" link, and buy-

ing is one part of the Rhapsody.com experience where the beta seams show a bit. When I hit "Buy" as a song played, the system began looking to see if I had the full Rhapsody music-management package installed. As it turns out, songs are not available for sale directly from the website as yet, so the free Rhapsody music manager is required.

Rhapsody.com found and opened the Rhapsody 3.0 software I have installed, signed me in automatically and went directly to a song page — not for the song I had clicked "Buy" for, but for a song I had played earlier. Meanwhile, signing in on the full Rhapsody got me kicked off Rhapsody.com because Rhapsody "supports only one active log-in."

The buying experience is manageable for a Rhapsody regular, but hitting "Buy" could lead to a confusing experience for people unfamiliar with the full Rhapsody package.

If You're A Rhapsody Member

For a Rhapsody subscriber, Rhapsody.com does allow some access to the service through computers without the full software installed, though the fact that it requires a download will block some folks from being able to take advantage of it on an at-work machine.

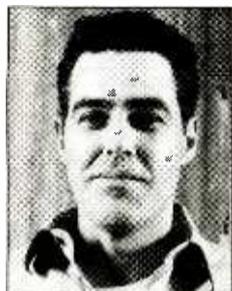
At the moment Rhapsody.com doesn't offer access to a member's Rhapsody "library" of on-demand streams and tethered downloads or to the personalized webcasts one can create in the full Rhapsody software. But the nifty "Instant Playlist" function, in which Rhapsody chooses a list of suggested songs based on recently played on-demand music, is available on Rhapsody.com.

Rhapsody.com amounts to about two-thirds of the full Rhapsody experience — the searches work the same way as in the full package, the "Playlist Central" shared-playlist section is virtually identical, and on-demand songs play fairly seamlessly in the Player Engine, though I had occasional problems with skipped tracks.

Rhapsody.com is definitely a beta, but it's a well-designed, easy-to-use website, and it serves its purpose as a functional and sleek-looking introduction to the Rhapsody service.

Carolla Swelling Noticeably

As the amazingly A.D.D. **David Lee Roth** performed his stream-of-consciousness broadcast to the East Coast this week, **Adam Carolla** made his West Coast CBS Radio debut.



Smile if you have too many jobs.

Carolla's affiliate relations elves have been very busy on their cell phones in their hollow tree, adding even more stations as we speak. In fact, while we were typing the preceding sentence, Carolla expanded his fledgling media empire by annexing Entercom Alternative KNDD (107.7 The End)/Seattle, displacing **The Morning Alternative with DJ No Name** and **Jennifer White**. He's also on Entercom Alternative KWOD/Sacramento, where he replaces **Rubin & Sims**, who move to afternoons, knocking **Jeremy Nicolato** off his perch. Nicolato can be reached at 916-221-0252 or vitaminjn@aol.com.

Wilks Alternative **KRZQ/Reno, NV** also plugs in Carolla to replace **The Rob, Arnie & Dawn Show**, beamed in from **KRXQ (98 Rock)/Sacramento**. Wilks also picks up Carolla on Alternative **KFRR/Fresno**, where, awkwardly, he replaces the very show he cut his radio teeth on: **Kevin & Bean**, which is simulcast to **KFRR from KROQ/Los Angeles**, which is right down the hall from Carolla flagship **KLSX (Free FM)/L.A.**

Carolla, along with sidekicks **Rachel Perry** and **Dave Dameshek**, Executive Producer **Jim Brusca** and Producer **Angie Fitzsimmons** can also be enjoyed on Free FM sisters **KIFR/San Francisco**, **KSCF/San Diego** and **KZON/Phoenix**, as well as Active Rocker **KUFO/Portland, OR** and Alternative **KXTE/Las Vegas** ... with more to come.

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Bittersweet Symphony Of News Dept.

We returned from the holiday break only to come face to face with a classic good news/bad news situation involving our lovable AC/Hot AC Editor **Julie Kertes**. Bad news (at least for us): Julie has resigned from **R&R** and is returning to radio as Director/Marketing & Promotions at **KOST/Los Angeles**. Which brings us to the good news: Julie and husband **Kevin**, New Line Records VP/Promotion, welcomed new daughter **Avery Elizabeth** on Dec. 24. We wish Julie and her family nothing but love, health and happiness in 2006 and beyond.



Oh, sure, she looks innocent...

The Programming Dept.

• **Alexa Smith** exits Buckley/Fresno, where she had been PD of **CHR/Rhythmic KSEQ (Q97)** and Classic Rock clusterbuddy **KIOO**. Find her at 559-901-5269 or voicegurl@comcast.net.



Bell on vacation in Philadelphia.

• **KMXB (Mix 94.1)/Las Vegas** welcomes **Brandon Bell** as MD/Imaging Director. Bell, who is due for a giant dose of culture shock, is currently Production Director of Clear Channel's Lincoln, NE cluster.

• PD **Bill West** exits **KLSY/Seattle**. Following a festive holiday break, MD **Lisa Adams** has taken over interim programming duties.

• MD **Keith Fisher** says buh-bye to **WWIN-FM (Majic 95.9)/Baltimore**.

Formats You'll Flip Over

• Here's a shocker: an AC station that's not playing a lot of currents. While stopping short of calling it a format flip, **AGM AC KGFM/Bakersfield PD Chris Edwards** tells **ST**, "We're backing off a little bit on our currents and emphasizing hits from the '70s, '80s and '90s." Morning hosts **Dean Novak** and **Rachel Legan**, the station's only live and locally produced show, are not affected by the changes.

• Midwest Family makes some adjustments at **KKLH/Springfield, MO**: Please say hello to the new "104.7 The Cave." OM **Paul Krieger** classifies the move more as an evolution than an outright flip. The syndicated **John Boy & Billy** had been doing mornings for the past three years, but that honeymoon is now over in favor of less talk/more music.

• Beasley adjusts Oldies **WFLB/Fayetteville, NC** to Classic Hits as "96.5 The Drive." **WFLB PD Larry Smith** remains onboard, although **The Drive** will run jockless and use recorded liners. Morning jock **Rockin' Bobby Lane** and mid-day talent **Omega Jones** have been offered positions at other Beasley stations.

Label Love

After 10 years at TVT Records, Sr. Director/Rock Promotion **Gary Jay** exits. He can be reached in a plethora of ways: 917-916-4015, garyjaytoday@yahoo.com or wulfgar@tmail.com.

Other Assorted Moves 'N' Whatnot

• **Cowhead** (name may not appear on library card) annexes mornings at Clear Channel Active Rocker **WXTB (98 Rock)/Tampa**. Thankfully, he still knows his way to the men's room, having co-hosted mornings at 98 Rock with **Bubba The Love Sponge** from 1997-2000. Mr. Head replaces **The Big Boys With Puddin' & Phatty**.



Moo.

• Flush with years of the guys' success at **KRQQ/Tucson** (not to mention their numerous **R&R** Industry Achievement Award nominations), Clear Channel has wisely decided to spread the gospel of **JohnJay & Rich** to neighboring **KZZP (104.7 Kiss FM)/Phoenix** as **Arizona's Morning Show**, effective Jan. 9.

In a unique arrangement, the guys will drive like maniacs back and forth along I-10, splitting their time between both markets. They replace **Kid & Ruben** at **KZZP**. You may recall that **Kid** has been on suspension since last September after making some questionable comments about Hurricane Katrina victims.

• **KEZK and KYKY/St. Louis VP/GM Beth Davis** is reportedly set to leave **CBS Radio** to become Clear Channel/Chicago Director/Sales. Look for **KYKY PD Kevin Robinson** to assume interim GM duties.

Baby Poop

Congrats to **WPLJ/New York** mid-day emperor **Race Taylor** and his wife, **Patty**, on the birth of their third son. **Ryan Patrick** was born Dec. 21, weighs 8 lbs. and measures 20 inches.



Star of My Three Sons revival.

Condolences

We are saddened to report the passing of promo vet **Ray Anderson**, who died in his sleep Dec. 15 after suffering a heart attack. He was 66. Anderson, who once headed pro-

motion at **RCA and Columbia** and was President of **Epic**, is survived by his wife, **Liz**, and son, **Raymond Jr.**

News/Talk Topics

• **KSEV/Houston GM Dan Patrick** (no, not the ESPN guy) has stepped down from his daily 4-6pm talk shift to run for the Texas State Senate as a Republican to fill the seat being vacated by retiring Senator **Jon Lindsay**.

• **WMAL/Washington** inks the services of **Mark "F. Lee" Levin** for 6-9pm weekdays. Levin currently airs in the same time slot at sister **WABC/New York** and is heard from 6-8pm on sister **WBAP/Dallas**. Could a syndicated rollout by **ABC** be in Levin's future?

R&R TIMELINE

1 YEAR AGO

- **Mike Stern** elevated to VP/Programming at **WKQX/Chicago**.
- **Walt Starling**, legendary Washington, DC traffic reporter, dies.
- **Keith Cornwell** appointed VP/GM at **WKQC & WNKS/Charlotte**.

5 YEARS AGO

- **Adam Block** promoted to VP/GM of **Legacy Records**.
- **Dr. Ed Cohen** promoted to VP/Domestic Radio Research for **Arbitron**.
- **Buckley Broadcasting** elevates **Joseph Bilotta** to COO.



Adam Block

10 YEARS AGO

- **Casey Keating** joins **KIOI/San Francisco** as PD.
- **Alan Hay** named GM of **WQSR/Baltimore**.
- **Kim Pyle** named Station Manager of **WMFR, WWWC, WHSL & WMAG/Greensboro**.

15 YEARS AGO

- **Andy Bloom** named PD of **KLSX/Los Angeles**.
- **Jay Stevens** named PD of **WPGC/Washington**.
- **Richard Nash** elevated to Sr. VP/Black Music Division at **Atlantic**.



Andy Bloom

20 YEARS AGO

- **Lee Michaels** named PD of **WGCI/Chicago**.
- The **NAB and NRBA** announce plans to merge in early 1986.
- **Dave Sholin** named PD of **KFRC/San Francisco**.

25 YEARS AGO

- **Denise Oliver** named VP/Ops & Programming for **Capitol Broadcasting**.
- **Dean Tyler** moves to **WFIL/Philadelphia** as PD.
- **Michael O'Shea** named GM of **KBLE/Seattle**.



Michael O'Shea

30 YEARS AGO

- **Gerry Peterson** named PD of **KCBQ/San Diego**.
- **Jo Interrante** appointed News Director of **KFRC/San Francisco**.
- **Jim & Camille Bohannon** named **WTOP/Washington** morning co-anchors.



MIKE TRIAS
mtrias@radioandrecords.com

New Year, New Tunes

It's 2006, and the labels have a lot of good music in store for you. **Rascal Flatts** are out to ring in the new year at Country next week as they present "What Hurts the Most," the lead single from their forthcoming album. The tune was written by Jeffrey Steele and Steve Robson, the same men responsible for the group's huge hit "These Days." As for the album, it will be Rascal Flatts' fourth overall effort and is being produced by none other than Dann Huff.

Last year Rascal Flatts performed in more than 70 cities for over 750,000 fans. This year they hope to top those numbers, beginning Jan. 27, when they start their 2006 tour schedule with a performance in Uncasville, CT. Their shows should be impressive: The stage setup cost \$1.5 million. In addition, be sure to check out the upcoming Disney/Pixar movie *Cars*, which features "Life Is a Highway" as performed by Rascal Flatts.



Rascal Flatts

Chris Brown finished 2005 with a bang as "Run It!" ended the year at No. 1 at Pop, No. 2 at Rhythmic and No. 10 at Urban. This year he's hoping to get off to a fast start: He's already performed on *Dick Clark's New Year's Rockin' Eve* and *The Ellen Degeneres Show*. Next week Brown will deliver his self-titled album's next single, "Yo (Excuse Me Miss)," to radio.

Ironically, Brown's initial dream of entertaining the masses was built around being a rapper. However, when his mother told him that he could really sing, the then-13-year-old quickly honed his skills in an effort to impress the ladies. Now, at 16, Brown is making his presence known to women worldwide.

Says Brown about his music, "You don't want to come out too sexual. I'm young, and I want to appeal to people my age as well as older people. This gives me time to grow with my audience so I can make that change when I'm about 20. But for right now I don't want to be too kiddie, but I don't want to be too grown either."

Jack Johnson and his pals have put together the soundtrack for a movie that will lead many of you down Memory Lane, *Curious George*. Next week Johnson presents the first single from the soundtrack, "Upside Down." The film stars Will Ferrell as the man in the yellow hat, and the soundtrack will hit stores Feb. 7. As for Johnson, look for him to kick off touring again with shows in Europe, beginning in late February.

The Florida fivesome **Anberlin**, comprising Stephen Christian (vocals), Joseph Milligan (guitar), Deon Rexroat (bass), Nathan Strayer (guitar) and Nathan Young (drums), are hitting radio next week with "Paperthin Anthem," taken from their sophomore album, *Never Take Friendship Personal*.

"I don't feel that we, as Anberlin, have evolved into something our fans won't recognize," Christian says about his band's new album, produced by Aaron Sprinkle. "But I definitely think we have matured musically and broadened our listening tastes, coming into our own as a band."

Anberlin will embark on a mini-tour in Australia later this month, and will tour with Hawthorne Heights and Emery in Midwest and East Coast markets from February to early March.



Anberlin

R&R Going For Adds

Week Of 1/09/06

CHR/POP

No Adds

CHR/RHYTHMIC

BUN B f/PIMP C, JAY-Z, YOUNG JEEZY & Z-RO Get Thrown (*Rap-A-Lot/Asylum*)
CHRIS BROWN Yo (Excuse Me Miss) (*Jive/Zomba Label Group*)
DAVID BANNER f/JAZZE PHA Touchin' (*SRC/Universal*)
DILATED PEOPLES Back Again (*Capitol*)

URBAN

CHRIS BROWN Yo (Excuse Me Miss) (*Jive/Zomba Label Group*)
DAVID BANNER f/JAZZE PHA Touchin' (*SRC/Universal*)
DILATED PEOPLES Back Again (*Capitol*)
HEATHER HEADLEY In My Mind (*RCA/RMG*)
KANYE WEST Touch The Sky (*Roc-A-Fella/Def Jam/IDJMG*)

URBAN AC

No Adds

GOSPEL

LAMAR JAMES A Sovereign Move (*Le Mar*)
RIZEN Praise Him Just A Little While (*Artemis Gospel*)
YOUTHFUL PRAISE Incredible God, Incredible Praise (*Artemis Gospel*)

COUNTRY

KENNY CHESNEY Living In Fast Forward (*BNA*)
RASCAL FLATTS What Hurts The Most (*Lyric Street*)
RODNEY ATKINS If You're Going Through Hell (Before The Devil Even Knows) (*Curb*)

AC

3 DOORS DOWN f/BOB SEGER Landing In London (All I Think About Is You) (*Republic/Universal*)
KEITH URBAN Making Memories Of Us (*Capitol*)
LEANN RIMES Probably Wouldn't Be This Way (*Asylum/Curb*)
NEIL DIAMOND f/BRIAN WILSON Delirious Love (*Columbia*)

HOT AC

JACK JOHNSON Upside Down (*Brushfire/Universal*)
KT TUNSTALL Black Horse & The Cherry Tree (*Relentless/Virgin*)

SMOOTH JAZZ

BRADLEY LEIGHTON Runaway (*Pacific Coast*)
HIL ST. SOUL It's OK (*Shanachie*)
JASON MILES Sexual Healing (*Narada Jazz/EMI*)
JASON PARRA & THE X FACTOR Aquamala (*Independent*)
KEN NAVARRO Stoned Soul Picnic (*Positive*)
PAUL BROWN Winelight (*GRP/VMG*)
RICK PARMA Gotta Keep Movin' (*SaxmanRick*)
TOM SCHUMAN Your Song (*JazzBridge/Monogram*)

ROCK

No Adds

ACTIVE ROCK

STORY OF THE YEAR Take Me Back (*Maverick/Reprise*)
WRECKAGE OF THE MODERN CITY Mindtrap (*Neotone*)

ALTERNATIVE

ANBERLIN Paperthin Hymn (*Tooth & Nail*)
ATHLETE Half Light (*Astralwerks/EMC*)
SHE WANTS REVENGE Tear You Apart (*Geffen*)
STORY OF THE YEAR Take Me Back (*Maverick/Reprise*)

TRIPLE A

AUGUSTANA Boston (*Epic*)
BEN LEE Gamble Everything For Love (*New West*)
BONNIE RAITT I Don't Want Anything To Change (*Capitol*)
DANNY TATE Dark Side Of Love (*NoVille*)
JACK JOHNSON Upside Down (*Brushfire/Universal*)
PAUL BROWN Winelight (*GRP/VMG*)
RHETT MILLER Help Me, Suzanne (*Verve Forecast/VMG*)
ROBINELLA Break It Down Baby (*Dualtone*)
SHAWN MULLINS Beautiful Wreck (*Vanguard*)
SUBDUDES Papa Duke & The Mud People (*Back Porch/Narada Productions/EMI*)

CHRISTIAN AC

CAEDMON'S CALL Great And Mighty (*Essential/PLG*)
PAUL COLMAN Holding Onto You (*Inpop*)
FFH Worth It All (*Essential/PLG*)
CINDY MORGAN Postcards (*PLG*)
NICOLE C. MULLEN Always Love You (*Word*)
TREE63 I Stand For You (*Inpop*)

CHRISTIAN CHR

ANBERLIN Time & Confusion (*Tooth & Nail*)
PAUL COLMAN Holding Onto You (*Inpop*)
NICOLE C. MULLEN Always Love You (*Word/Curb/Warner Bros.*)
NUMBER ONE GUN Who You Are (*BEC/Tooth & Nail*)
JOHN REUBEN All I Have (*Gotee*)
SPOKEN Last Chance To Breathe (*Tooth & Nail*)
TREE63 I Stand For You (*Inpop*)
PAUL WRIGHT From Sunrise To Sunset (*Gotee*)

INSPO

CAEDMON'S CALL Great And Mighty (*Essential/PLG*)
PAUL COLMAN Holding Onto You (*Inpop*)
CINDY MORGAN Postcards (*PLG*)
TREE63 I Stand For You (*Inpop*)

CHRISTIAN ROCK

ANBERLIN Time & Confusion (*Tooth & Nail*)
NUMBER ONE GUN Who You Are (*BEC/Tooth & Nail*)
SPOKEN Last Chance To Breathe (*Tooth & Nail*)

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.

Will 25-54 Myopia Kill Radio?

Fundamental changes are needed to save viable adult formats

By Fred Jacobs

You may feel that's an extreme headline, but if you think the chief problem facing our business is satellite radio or iPods, think again. So much of what is making terrestrial radio vulnerable to other media falls under the heading of "self-inflicted wounds." At the same time that consumers are being bombarded by an array of new media and an incredible variety of choice, terrestrial radio has voluntarily limited its ability to deliver a broad and attractive array of programming options.

True, new formats like Adult Hits or FM Talk are attempting to broaden radio's appeal, but terrestrial radio comes up short because of its long-term singular focus on the 25-54 demographic to the exclusion of just about everyone else.

Radio's refusal to embrace youth-targeted programming has serious implications for the industry's ability to appeal to Generation Y today and in the future. It is also contributing to radio's lack of overall attractiveness to young people.

If you're wondering why there are so few qualified, energetic twentysomethings available for hire at your stations, think about how few truly good programming options we have given them over the years. If they aren't energized by listening to radio, why would they want to work in this business?

The result is not only declining interest in radio among young adults, but among the ad-

Instead of altering and adapting formats that have strong ratings and loyal audiences, radio needs to rethink its overall sales and marketing focus.

vertisers that are attempting to reach them. For over a decade we've heard "There's no money in teens," yet turn on MTV or thumb through the myriad magazines that target teens and young adults, and you'll see that the only place where there's no money in teens is in radio.

We've walked away from these consumers, they've walked away from us, and advertisers have followed them to other media. But I'll leave that issue to Steven Strick and Dana Hall to slog through. This is, after all, the Oldies/Classic Rock column.

Handing Over Oldies Fans

So consider the Oldies franchise, and how radio operators are in the process of simply handing over these loyal listeners to new media.



Fred Jacobs

For the past several years Oldies stations have frantically added '70s songs (at the expense of the '50s and early '60s) in an effort to down-demo these stations. Even though Oldies listeners were happily listening to their favorite stations before this youth movement began, radio

companies needed to shed 55+ listeners to stay financially viable.

While some of these moves have worked temporarily, they haven't halted the inevitable. These stations are on life support, waiting to become formats that are more congruent with 25-54 demands.

Through this process, our industry is sending a strong statement to listeners about who is welcome — and who is not. Radio's failure to effectively sell audience outside the 25-54 safe zone signals a narrowing of the medium's overall reach, and it makes us even more vulnerable to new-media predators that are only too eager to provide the programming alternatives that terrestrial radio will not.

Satellite radio, in particular, is attractive to the older demos. In fact, a recent International Demographics study of satellite-radio subscribers showed that nearly half are north of 45.

These listeners are increasingly getting the message that their presence is no longer valued in terrestrial radio, and they are actively seeking entertainment alternatives, even if they have to pay for them.

This phenomenon is occurring in terrestrial radio because the tired assumption is "There's no money in 50+." But when you look at the size and wealth of the baby boom generation, it's clear that this generation of 75 million will be in advertisers' sights for the next couple of decades.

According to *Advertising Age*, boomers comprise 39% of the adult population, but they currently account for half of all automobile sales. That number will grow to 53% by the end of the decade. Do you think car companies are simply going to ignore numbers like this, or will they instead allocate significant

dollars toward capturing this growing market share?

Whether it's buying cars, homes, electronics or, yes, satellite radio, these consumers continue to set the tone. As has been the case since the 1950s, they have the numbers on their side and money to spend.

Yet Oldies stations everywhere are endangered, unable to market 50+ listeners, unable to fire up their sales staffs and unable to get past 25-54 advertiser dictates.

What About Classic Rock?

Why do I care about the Oldies format? Jacobs Media doesn't have a dog in this hunt. We don't consult these stations, nor have we ever.

But a couple of times a year, usually in research meetings, someone asks about the future of Classic Rock. The premise is that in a few years Classic Rock may very likely be facing some of the same pressures that have impacted Oldies stations.

The question that is often posed is, how will Classic Rock manage to keep its demos under 55, thus ensuring its long-term marketability to advertisers?

It's noteworthy that when Jacobs Media introduced Classic Rock in the mid-'80s the target listener was 25-34 years of age. Of course, a gold-based format like Classic Rock

Older listeners are increasingly getting the message that their presence is no longer valued in terrestrial radio, and they are actively seeking entertainment alternatives, even if they have to pay for them.

functions generationally. It has journeyed with baby boomers over the past 20 years, aging gracefully with them.

Classic Rock has been a darling 25-54 format, consistently scoring solid ratings while generating great power ratios and, in the process, lots of money. It has truly been a cash cow.

I remember making the claim in 1985 that if you grew up with The Rolling Stones and Led Zeppelin, you wouldn't suddenly wake up at 50 to discover that this music was no longer relevant to you. You never tire of the music you grew up with. Classic rockers continue to be passionate about their music and, in fact, turn their kids on to it every chance they get.

And classic rock bands have held up well too. The fact that in 2005 some of the biggest concert dollars were brought in by the Stones, Paul McCartney, The Eagles, Rod Stewart and Elton John underscores the fact that there's a lot of love and money for classic rock. Only

HD Radio won't change some of the fundamental flaws that have eroded the commerce of our business. And we are many years away from that day when HD Radio hardware will be commonly found in cars and homes.

well-heeled boomers can afford to go to these shows.

But at the same time Classic Rock fans are aging, and listenership is now touching the 50-year-old mark. In a few years it will clearly near the older edge of the "sweet spot" demographic. What then?

Will Classic Rock become less viable for radio? Will Classic Rock stations attempt to integrate more '80s rock (while dropping the Stones and The Who in the process)? Will radio "fix" another unbroken format, handing over more of its audience to XM, Sirius, iPods and AOL Radio? Only if we don't learn some lessons from the Oldies experience.

A Fundamental Problem

You may be thinking that HD Radio will solve this problem. With all those extra channels, Oldies will triumphantly return to the AM and FM airwaves, Classic Rock will be spared the indignity of having to play Billy Squier songs, and the world will be right again.

That would be convenient, but HD Radio won't change some of the fundamental flaws that have eroded the commerce of our business. And we are many years away from the day when HD Radio hardware will be commonly found in cars and homes. By then Oldies will have become extinct on terrestrial radio and Classic Rock will be an endangered species.

When is radio going to realize that it has a fundamental sales problem? Instead of altering and adapting formats that have strong ratings and loyal audiences, radio needs to rethink its overall sales and marketing focus. Salespeople need to be taught the value of Classic Rock (and other adult formats) and how to market these passionate, loyal audiences.

Terrestrial radio can't afford to relinquish its franchise formats to satellite radio — or any other new media. Again, this is where corporate ownership, the RAB and Classic Rock operators need to be working together, or we will see history repeat itself.

Fred Jacobs is President of Jacobs Media, a Rock consulting firm based in Detroit.



DANA HALL
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Wills & Won'ts For 2006

Predictions, premonitions and fate, oh my!

You've probably all heard of do's and don'ts, as well as what's in and what's out. Well, for 2006, we've compiled "the wills and won'ts" of programmers in CHR/Rhythmic radio.

How will radio survive another year of competition against, well, everything? Will iPods unite to take over teens' minds? Will satellite radio finally earn its gazillionth subscriber now that Stern has crossed over? And will radio and record companies ever be on the same page? Hell, will they even talk to each other this year without lawyers standing in the wings or e-mails containing disclaimers? Let's see what our panel says.

R Dub

PD, KOHT/Tucson; host, Sunday Nite Slow Jams

In 2006 requirements for product requests to labels will become ridiculous, to the point where if you want to order 10 CDs to give away, you must send in a certified, registered letter double-spaced and in 12-point text signed by your senior VP of programming and notarized by your state's governor and containing your name, address, Social Security number, date of birth and mother's maiden name written in capital letters on a 3x5 card plus your fingerprints and a semen sample.

Before 2006 ends the industry will realize that making radio stations jump through hoops for a measly box of CDs is about as ridiculous as releasing a new Vanilla Ice project. The bottom line: Sending a flat-screen TV to programmers' homes — bad. Sending CDs to radio stations — still OK.

Joe Ratcliff

PD, KHTE/Little Rock

Personality radio is going to surge back because of all the competition from satellite radio, iPods and the Internet. Broadcasters will be forced to return to the old ways of training jocks and having more professional announcers on the air.

We'll have to train



Joe Ratcliff

our new talent better in order to better entertain the audience. That has to come back if radio is to survive.

We'll have even more competition, with HD Radio taking hold in many markets. While this could be a good thing in some ways — more revenue and helping to build our brand overall — it could also be one more diversion for our listeners.

We have yet to figure out how to best use HD. Will it open the doors for companies to hire more radio personalities, or will it become a music-intensive format, driven by sweepers? We'll have to wait and see.

Radio companies are going to have to develop more content as a team, not just leave it to the individual jocks. Radio will also have to return to better serving its direct community and building more of a partnership with the listeners we serve.

Overall, I think 2006 and 2007 will be tough for broadcasters as we go through some serious growing pains.

Russ Allen PD, WKHT/Knoxville

I predict that Mariah Carey will win at least two Grammys in February. I predict that New York Attorney General Eliot Spitzer's office will still be giving our industry headaches. I predict that every station will want Chris Brown for their Summer Jam show.

And, lastly, I predict that [Def Jam/IDJMG Sr VP/Promotion] Marthe Reynolds will call me "troublemaker" at least once before 2006 is over.

Greg Williams PD, KDGS/Wichita

Here are all my predictions: It will take longer for songs to develop on station playlists, so labels will have to be more patient in developing artists. Artists will rededicate themselves to grass-roots marketing by going to stations for personal appearances that don't necessarily involve doing performances.

Labels will see the value in creating fan bases for their artists and invest in the effort. Radio will love putting the artists "up close and personal" with the listeners. Regional hits will become more common. If you're not in touch with your market, you could be in big trouble.

Labels will adapt to the new landscape and find new and better ways to promote their artists at radio. Labels will also have to slow the flow of new music to adjust to the slower chart.

As the concert business continues to suffer from outrageous ticket prices, live concerts will suffer due to lack of consumer demand. This will force more artists to become affordable, and, as a result, ticket prices will drop, creating a resurgence in an industry that is sorely in need of an overhaul.

And, finally, KDGS will continue to dominate the 18-34 demo in the Wichita market.

Mark McCray PD, WMBX/West Palm Beach

For better or worse, there will be more syndication and more consolidation.

DJ Buck

PD, WZMX (Hot 93.7)/Hartford

In 2006 I want labels to start signing superstars, not just artists with one good record. 2005 gave us a lot of good songs, but after one hit artists would come with an album that was rushed and had no life.

We did see a few stars emerge in 2005, like Akon, John Legend, The Game, Ciara and Daddy Yankee.

In 2006 50 Cent will continue to grow and find new ways to stay on top of the hip-hop game. 2006 will also be a huge year for producers. These guys are no longer in the background. A lot of them are stars themselves, and they will continue to collect two checks from the labels.

The music we hear on our favorite stations will be music you would never have imagined hearing two or three years ago. Hip-hop will become more commercial, and Pop will start

to be more rhythmic. Don't be surprised when you hear Akon on your favorite Pop station or The Pussycat Dolls on your favorite Rhythmic station. My bad — that's already going on. Well, look for it to happen a lot more in the year 2006.

Mark Adams PD, KXJM/Portland, OR

I anticipate continuing problems and travails as our industry battles against audience fragmentation due to everything from TiVo to iTunes to PS3.

I believe that good local air personalities are going to become ever more important components of a station's success.

The nonduplicatable content that a station provides in the form of exclusive music (whatever the style) and everything going on between the records (from imaging to promotions to DJs) will continue to gain importance and perhaps help forestall some of the listener erosion that our whole industry is combating.

I'm hopeful that in the new year both Paris Hilton and Nicole Richie will be abducted by hostile aliens from another world, never to be seen or heard from again.

Orlando PD, WLLD/Tampa

I predict that Katie & Tom, Britney & Kevin, Brad & Angelina and 50 & Mase will all break up and that Sirius will be a success for two people: Mel Karmazin and Howard Stern.

The staff here at WLLD will get caught up in a sex scandal. This one will be much different from all the teacher-student scandals. We'll get popped by the American Association of Retired People for baggin' really old people. Forget 15-year-olds, we're gonna be after 55 and higher. So hot!

Rob Wagman PD, WIBT/Charlotte

I predict that New York Attorney General Eliot Spitzer will become an indie.

New Year, New Editor

Last year at this time I decided to take on duties as CHR/Rhythmic Editor in addition to my role as Urban/Urban AC and Gospel Editor. That's a lot of formats, and I would not have been able to handle all the extra work if we had not hired Darnella Dunham as Asst. Editor. She has been my right hand throughout 2005.

R&R is the kind of place that rewards employees who show an incredible work ethic and dedication to their job, and it is with great pleasure (and a bit of relief) that I now pass the CHR/Rhythmic Editor pen to Darnella.

Darnella is a veteran of radio, both in CHR/Rhythmic and Urban formats. She has the keen instincts of a programmer to help her better understand the needs and issues of this format and a passion for the music that will keep her on top of all that is new and hot. I have no doubt that she will be able to take the CHR/Rhythmic section in R&R to a whole new level.

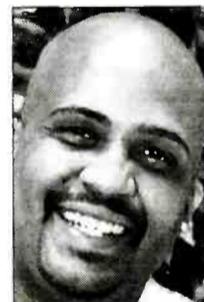
Please welcome Darnella as CHR/Rhythmic Editor. Her e-mail address is adunham@radioandrecords.com, and her direct line is 310-788-1677.



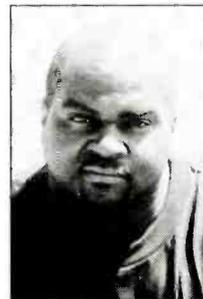
Greg Williams



Mark Adams



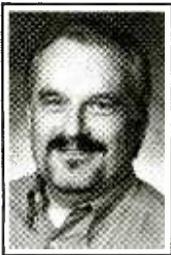
Mark McCray



DJ Buck



Rob Wagman



KEVIN CARTER
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Raindrops On Roses, Whiskers On Kittens

A few of your favorite 2005 things and what's on tap for 2006

With nothing better to do over the holidays, and needing a good excuse to escape from our relatives' clutches, we scientifically researched the best of 2005, as decided by you, our lovely studio audience. Here, now, are some of your favorite things from the past year and thoughts on 2006.

Joe Riccitelli

Sr. VP/Pop Promotion, Jive

Favorite song: "I'll Be There," Damian Marley
Favorite album: *Welcome to Jamrock*, Damian Marley
Favorite movie: *Good Night, and Good Luck*
Favorite show: *The Sopranos* — even though it wasn't in production. I'm loyal.



Joe Riccitelli

Big in 2006: Reggie Bush of USC — the best football player in 10 years.

David Corey

MD, WXKS-FM/Boston

Favorite song: "If You Were Mine," by Marcos Hernandez. If you look at the writers of the song, you will see why: Eliot Sloan and I wrote it. We're very happy with how well it did. My album is coming out in April or May on Toucan Cove, the same label that Saving Jane are on.



David Corey

Favorite album: *Breakaway*, by Kelly Clarkson — soooo many hits.

Favorite movie: *Crash*. Wow!

Favorite TV show: *24*

Big in 2006: I hope it will be a song called "A Moment of Your Time."

Rob Roberts

PD, WHYI/Miami



Rob Roberts

Favorite song: "La Tortura," by Shakira. I feel for the rest of you who felt you couldn't play it.
Favorite album: Tie between Shakira's *Oral Fixation 1* and *2*.

Favorite movie: I'm sorry, but I really did like *Harry Potter and the Goblet of Fire*. But *Aeon Flux* had the best trailer.

Favorite TV show: The New York Yankees against anyone on YES.

Big in 2006: HD Radio, satellite radio's worst nightmare.

Stan "The Man" Priest

**PD, WSTO/
Evansville, IN**

Favorite song: The Pussycat Dolls' "Stickwitu"

Favorite album: *Breakaway*, by Kelly Clarkson

Favorite movie: *King Kong*

Favorite TV show: *Family Guy*

Big in 2006: MySpaceing



Stan "The Man" Priest

Todd Shannon

PD, WIOQ/Philadelphia

Favorite song: Kanye West's "Gold Digger"
Favorite album: The Black Eyed Peas' *Monkey Business*

Favorite movie: *Walk the Line*
Favorite TV show: A tie between *Family Guy* and *Curb Your Enthusiasm*.

Big in 2006: iPods have officially come of age. Have you tried to buy one lately? Everyone is out of stock. Also, CHR PDs will work to make our format relevant, exciting and compelling to the younger demo.

Dave Reynolds

VP/Pop Promotion, Universal

Favorite song: Kanye West's "Gold Digger." This song basically said it all and appealed to both genders. As the song says, "We want pre-nup/We want pre-nup." At least my kids know what a pre-nup is now.

Favorite album: Damian Marley's *Welcome to Jamrock*. We had a chance to spend time with Damian this year while he was opening for U2. He's talented and very kind. Damian was



Dave Reynolds

nominated for Grammys for Best Reggae Album and Best Urban/Alternative Performance. It was one of those albums that you got calls on from all formats of radio and other record reps.

Favorite movie: Outside of the movies I went to see with the kids (*Star Wars: Revenge of the Sith*, *Fantastic 4*, *Batman Begins*), there wasn't anything that could top the best movie of 2004, *Anchorman*.

And unless someone tops the quotes "I love lamp," "Baxter, is that you?" and "I'm a man who discovered the wheel and built the Eiffel Tower out of metal and brawn. That's what kind of man I am. You're just a woman with a small brain. With a brain a third the size of us. It's science," *Anchorman* will be the best movie of 2006 too.

Favorite TV show: You can't top the 36-week season of NASCAR, which continues to show the world that it's the greatest promotion and marketing machine ever created. Superserve the core, and the rest will follow. I'm in awe of their ability to set the promotional bar for the rest of us. Every move they make, in print or verbally, promotes NASCAR the series, the driver and the sponsor.

Big in 2006: I just bought the Verizon 7130e Blackberry and the Verizon LG9800. This "smart typing" thing is the best. You need to have devices that can keep up with the thoughts you want to spread (label, artist, new song — see NASCAR reference).

Text messaging and subject-line e-mails will become bigger in 2006. Texting and subject-line e-mails will teach us to quickly get to the point with facts and to keep opinions and commentary to phone calls and face-to-face meetings.

My prediction for 2006 is that people will spend more quality time outside of work doing things for themselves and their families.

Tracy Austin

PD, KRBE/Houston

Favorite song: Kanye West & Jamie Foxx's "Gold Digger"

Favorite album: Kelly Clarkson's *Breakaway*

Favorite movie: I'm hoping I haven't seen it yet, but if I had to pick one, I liked *Mr. & Mrs. Smith*, even though I tried hard not to.

Favorite TV show: *Lost*

Big in 2006: Video iPods, video podcasts, text-message marketing, *Atom & Maria in the Morning* and John and Lew Dickey.



Tracy Austin

Kevin Metheny

Regional VP/Programming, Clear Channel/Cleveland

Favorite song: I work in a lot of formats. Toby Keith's "As Good as I Once Was," Nelly & Tim McGraw's "Over & Over," Nickelback's "Photograph" and Federal Prosecutor Patrick Fitzgerald's "The Scooter Libby Indictment" (I just can't stop humming that one).

Favorite album: Diana Krall's *Christmas Songs*
Favorite movie: It's a tie between *Downfall* (warning: German-language film with subtitles) and *The Aristocrats* (warning: potty-language film with oh-so-hot and funny Sarah Silverman and many more).

Favorite TV show: For one-time-only show, it's the *Frontline* episode "Karl Rove, the Architect"; for series, it's *Scrubs*.

Big in 2006: The Samsung A950 cell phone. It has wireless broadband, high-quality streaming video, an MP3 player and built-in stereo speakers, among other things.

Wireless broadband will be the enemy and the ally in 2006 and beyond, and cool devices like this, which really work, will erase the AOL-Time Warner vintage stain on the notion of "convergence."

Before satellite radio reaches sufficient mass with subscribers to become financially viable, wireless broadband and high-resolution/high-fi devices will render it technologically irrelevant.

Jeremy Rice

PD, WBLI/Nassau-Suffolk

Favorite song: "Ordinary People," by John Legend. What a beautiful song!

Favorite album: *Playing the Angel*, by Depeche Mode. My boys are as good as ever. Great concert too.

Favorite movie: *Melinda and Melinda*.

Favorite TV show: *Lost*. This is the greatest freakin' show. I love it.

Show I will miss the most: *Six Feet Under*. Damn, what an awesome show.

Big in 2006: Cox Radio
Best hip-hop artist: Ying Yang Twins



Jeremy Rice

Mike Easterlin

Sr. VP/Promotion, Lava

Favorite song: Gorillaz's "Feel Good Inc."

Favorite album: Death Cab For Cutie's *Plans*

Favorite movie: *Capote*

Favorite TV show: *The Apprentice*

Big in 2006: The Internet and iPods. If you haven't seen these yet, they're amazing.

Rod Phillips

PD, WKSC/Chicago

Favorite song: Miranda Lambert's "Me and Charlie Talking." No, really, it was. Don't ask why.

Favorite album: Kanye West's *Late Registration*. I'm not saying that just because he's from Chicago, and I didn't like how he handled the Bush comments, but who cares — the album is amazing.

Favorite movie: The movie I shot of my 8-year-old running 85 yards for a touchdown.

Favorite TV show: *Lost*, duh. But they need to step it up. The first season was much better than what we are watching right now.

Big in 2006: I think that whole Internet thing that people have been dabbling in might actually take off in '06.

Mark Kaye

**Wacky Morning Guy, WIHT/
Washington**

Favorite song: Fall Out Boy's "Sugar We're Going Down," because I like to sing "cock it and pull it." It really pisses my wife off.

Favorite album: I don't have one. I just burn MP3s onto blank discs from the Prophet system — copyright laws be damned.

Favorite movie: *March of the Penguins*, because it's refreshing to know that I'm not the only one who has to go to hell and back just to have sex.

Favorite TV show: *My Name Is Earl*, because it's refreshing to know that I'm not the only person who stole a car from a one-legged chick.

Big in 2006: Whichever contestant Paula Abdul sleeps with this year.



DANA HALL
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A Look Into The Future

Programmers predict what's in store for 2006

Last year saw a lot of changes in the radio and record industries. Some were for the better, while others will take some getting used to. 2006 will be the year in which we have to assess these changes and find new ways of doing business while returning to some of the basics to help move our industries forward.

Here's what some industry folks think is in store in 2006, along with their hopes for the year and a few laughs.

Ken Johnson
Director/Urban Programming,
Cumulus

The debate over adding records will intensify as stations and labels figure out



Ken Johnson

ways to gain their trust back.

Smaller labels will take on a bigger role in 2006 because, now that the major labels can't bogart and throw a bunch of money around, smaller legitimate labels will have more opportunity to compete.

Some of the name brands from the past could be brought back — like 4th & Broadway, Priority and Tommy Boy. Maybe they will be part of a bigger label, like Asylum is with Atlantic, but if they had their own staffs, they could do really well.

Tony Gray
President, Gray Communications

New York Attorney General Eliot Spitzer will forgo his planned run for Governor of New York and instead accept a position as Compliance Officer at Clear Channel at a reported annual salary of \$10 million, with a \$500 million golden parachute.

Star, of *The Star & Buc Wild Morning Show*, will resign from his syndication deal and return to WQHT (Hot 97)/New York as morning host, teamed with former Superjock (and current Emmis VP/GM) Barry



Tony Gray

Mayo. The team will be called Star & Buc Mayo.

Lastly, Steve Harvey will change his mind and give up his newly syndicated morning show to join *The Tom Joyner Show* as co-host. Radio One Chairwoman Cathy Hughes will serve as the duo's mediator and executive producer.

Skip Dillard
OM, Radio One/Detroit

This will be a year when the focus will be on content. We're at a point in the history of radio where content must be the ruling factor in all decisions, in particular because of the emergence of HD Radio.

It's going to be an extremely important year for reinventing personalities, as well as for creating new personalities we can grow. Some air talent who are in our business now will not make the cut.

Radio personalities will not only have to be passionate about their careers, they will have to be passionate about radio itself. We, as programmers, can only do so much research to gain a competitive edge. It's everything else that will give us the edge we need.

What we learned in 2005 was that we have to be ready to fill the shoes of personalities who are moving on or retiring. Look how hard it is to replace Howard Stern. Can they ever really replace him? They never took the time to develop new talent who could eventually step into his shoes.

Lastly, I think, and hope, that HD Radio will have a better year. Hopefully, more hardware will be available and the price for consumers to purchase HD radios will drop.

Skip Cheatham
PD, KKDA (K104)/Dallas

In 2006 hip-hop will have to step up lyrically and productionwise. When the record industry has to go back to someone who has been gone now for almost 10

years for the most-anticipated album of the fourth quarter — Notorious B.I.G.'s *Duets* — that says something about what is being offered in terms of hip-hop.

I'm not dissing the Biggie project — I love it — but you would think we'd have a current artist releasing a major project right before Christmas.

Secondly, technology is going through the roof in 2006 — not just in radio, but in entertainment overall. Soon everyone will have one pocket device they can use to listen to the radio, watch TV or movies, make phone calls, connect to the Internet and download and listen to music.

It will go with you everywhere. Because of this, the doors will be wide open for new ways of marketing artists and radio stations.

Radio and the music industry will have to learn how to adapt to the new technology and embrace it. We always hear about all these things being competition for radio, but if you embrace them and use them to your advantage, they won't be competition, they will be tools.

Fifty years ago there were basically radio and black-and-white TV for entertainment. Today there are all kinds of avenues for getting your entertainment, from satellite radio to the Internet and more.

Yet radio is still around. We're not going anywhere. And I think in 2006 we will only continue to grow and improve our position with consumers. Just watch what we do with KKDA.

D Rock
OM, Citadel/Lafayette, LA

Musically, I predict that Mary J. Blige will have an incredible year with her new album, *The Breakthrough*. She will easily have at least three top five singles from this album, and it will probably be the biggest album of her career.

It may not be of the same magnitude as Mariah's album last year, because Mariah is a bigger international star, but Mary's album will be the most celebrated album of 2006.

"The debate over adding records will intensify as stations and labels figure out how to take their relationship to a new level."

Ken Johnson

I suggest people start by listening to track No. 7 and continue through the end, then go back and listen to the first six tracks.

Initially, I wasn't impressed by the first couple of cuts, but my perspective changed once I listened in a different sequence. I'm going to go out on a limb and say "Take Me As I Am" and "Ain't Really Love" will be No. 1 records.

"We're at a point in the history of radio where content must be the ruling factor in all decisions, in particular because of the emergence of HD Radio."

Skip Dillard

Kanye West is going to (hopefully) spend more time thinking about what he says before he says it. Sometimes you listen to him and you think, "Wow, this guy really speaks his mind." Other times he says stuff and you cringe. He needs to think before he speaks even when he has something really important to say, because he needs to consider how he says it.

If Bobby Brown gets a record deal, he will have at least one hit single. I'm a huge Bobby Brown and Whitney Houston fan. I watch *Being Bobby Brown* religiously. But I have to say that, while the show could help spark Bobby's career, it has probably damaged Whitney's to an extent that she will not be able to recover.

Finally, I hope that Lauryn Hill comes back this year, and I hope she finds her place in music. We want the old L Boogie back in force.

Lamonda Williams
Director/Urban Programming,
Music Choice

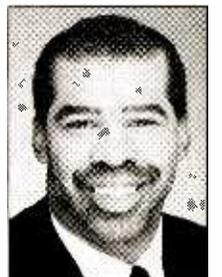
The new media departments at record labels will be the new *promotions* teams. R&B will make a strong comeback and dominate radio playlists in 2006. More scandal and federal misappropriation connected to Hurricane Katrina will be revealed. HD Radio will rule and topple traditional FM signals.

Arbitron's Portable People Meter will blow up the spot on traditional ratings methods and revolutionize how radio listening is measured in the future. Portability of music, digital downloads, music on cell phones and numerous other ways to get the music you want will continue to outpace terrestrial radio.

Record labels will start charging radio stations for content from their artists, like drops, station visits and other big-level promotions. And, finally, we will be closer to getting our first female president.

Jay Dixon
Urban & Urban AC Format Captain,
Cox Radio; OM, Cox/Atlanta

I have three simple predictions: There will be a new format to rival "Jack" — it will be called "Whack" and play nothing but stiffs; syndicated radio personalities Michael Baisden and Steve Harvey will join forces for a new show called *Love, Lust & Jokes*; and disco will return to the airwaves in New York City. Oh, wait, that was my prediction for 2005!



Jay Dixon



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Kix Gets Set To Count 'Em Down

Superstar Kix Brooks is ACC's new host

By Chuck Aly
Associate Country Editor

The format's longest-running countdown show will undergo a major transformation later this month when Country superstar Kix Brooks of Brooks & Dunn replaces Bob Kingsley as host of ABC Radio Network's *American Country Countdown*.

Kingsley had been involved with ACC for almost 30 years — first as a producer and then as host, beginning in 1978. Brooks debuts as ACC's host the weekend of Jan. 21-22. In mid-December he discussed his new endeavor with Associate Country Editor Chuck Aly.

R&R: How did the whole idea of your hosting *American Country Countdown* get started?

KB: A few months ago ABC contacted me kind of out of the blue, and it really took me by surprise. My first reaction was, Bob Kingsley is an old and dear friend of mine, and I had no desire to compete for his job.

Apparently, [ABC Radio Networks] had already been down the road with Bob, and by that I mean contractually, or whatever went on. That's really none of my business, and I don't want to get into it.

They assured me that they wanted to do something else in terms of an artist-based countdown show, something that nobody else is doing, and that I was the guy they wanted to do it. And if I didn't do it, they would look at another artist.

R&R: Was it something you had to be talked into?

KB: Once again, I just wanted to make sure that I wasn't competing with Bob for this job, because I didn't want to do that. Bob's great at what he does. I can't do what Bob Kingsley does. I can't do what Lon Helton does. I'm well-aware that I am not a disc jockey or a great announcer. I don't have the voice or the impeccable timing those guys have.

But ABC convinced me that what they wanted was a look behind the curtain into the backstage life of an artist — what an artist's thoughts were and what his insights were into the songs and the people moving up the charts and the stories he could tell about being on the road and all those kinds of things.

I kind of scratched my head and said, "Well, that's intriguing." And, honestly, when I do Lon's show or Jeff Foxworthy's or whoever — even when Lon gets me to

guest host — I only do a few anecdotes or count down a few of the songs.

I'm sittin' there looking at the list of the top 40 songs, going, "I'd love to talk about how that song was written, because I know Bob DiPiero." I would love to talk about this guy and that guy and say, "I remember when we were on tour with that girl and what we did to her." It's a little frustrating for me, as much as I love to hear myself talk, to look at that list and have to hold back.

So the more I got to thinking about it, I thought, "As good as the ABC Radio Network is, and as big-time as these producers are who are asking me to do this show, they must have faith that I have something to offer here."

That gave me a little extra confidence about diving in. I thought, "Hell, I've already got a job, but their whole life's at stake. So maybe I'll give this a shot."

The more I played with it — we've been in the studio a lot — the more I've thought that it's gonna really be fun. I've got a lot of celebrity buddies who are big country music fans, and I've been doing interviews with them. It's shaping up to be a lot of fun. I hope the fans will enjoy it as much as I'm enjoying putting it together.

R&R: Did you feel like you needed to run it by Ronnie Dunn?

KB: He was the first person I asked. He was behind it because he sees the benefits. Ronnie loves writing songs, and he really loves the studio and singing. Ronnie's really clever and funny, and I hope he will get involved with me on some level with this.

But for him to be committed to come in every week and put a radio show together is not his cup of tea. He wouldn't enjoy being committed to doing that all the time. I, on the other hand, love that kind of stuff.

R&R: What's your biggest concern with regard to taking on this new role?

KB: My biggest concern is also the biggest question I've been getting from radio affiliates: Am I going to have time to do this?

The last few years I've been very active on the CMA board of directors, and I served as President and then Chairman of the Board. I've been big-time involved with the whole New York awards broadcast, getting a national television network show for the CMA Music Festival and moving the CMAMF to downtown and Titans Coliseum.

Those things have taken a tremendous amount of time, and that helped me realize that I can wear two hats and still manage my time and have time left over for my family. And, most important, I feel like I can maintain my artistic integrity. The music community and our fans don't seem to mind that I wear two hats.

I always felt that I could make it fit time-wise, but sometimes I look at some of the artists who get so involved in politics or causes that they forget about their music, and I didn't want to be one of those people.

Last year we wrote, produced and promoted *Hillbilly Deluxe* in the middle of my responsibilities with the CMA board, and I didn't feel that my CMA involvement hurt the project. If anything, it's one of the best albums we've ever made. I kind of proved to myself that I can do other stuff, and it really motivates me.

I have no idea how long I'll be able to do this. I hope it's a long time, because it looks like fun. But, for me, the intriguing thing about doing this show is the fact that we already have a major tour put together for next year, we've got hit singles out, and we're working a new album.

If we weren't at the top of our game right now and I couldn't share all that with the listeners, especially as we're getting started with this, it wouldn't be near as interesting for me.

R&R: Given the tour and other music considerations, what will be the mechanics of putting ACC together?

KB: We usually get on the bus Thursday nights at 10 and play Friday, Saturday and Sunday. That's about 90% of our touring. Traditionally, we work it out like that on purpose so we can be home during the week. The cool thing about Nashville is that it's located where you can be almost anywhere overnight, so we get picked up at the house and sleep on the bus like everybody else.

"I look at some of the artists who get so involved in politics or causes that they forget about their music, and I didn't want to be one of those people."

Tuesday is when the show tapes. I'm basically contracted for Tuesday and Wednesday. It takes three or four hours to cut the show.

R&R: When you're not wearing the countdown hat and you're wearing the Brooks & Dunn hat, are you going to be able to do other shows and work with stations that aren't affiliates?

KB: Absolutely. That's in my contract, and ABC totally understands that. Obviously, they thought of getting me to do this in the first place because of Brooks & Dunn. I have some celebrity because of what Ronnie and I do, so they're not asking me to do anything that impairs what I would normally do.

I told Lon — he was one of the first people I called when this was announced —

that it is right there in the top of the contract that I can do his show and everybody else's.

I'll spend a lot of time with the affiliates that carry this show because we will be doing business together, but the other stations are still very important to Brooks & Dunn. It's not like I will ignore them. All the normal stuff we do for them at shows is still in place.

R&R: Do you have a producer or writers, and do you have a feel for how the shows are going to be put together?

KB: I'm still working with a couple of different writers. We actually did a faux show this week — top to bottom — and learned a lot of stuff. We started interjecting a lot of backstage anecdotes and stuff like that that seems to be working, as well as getting down the framework.

People are comfortable with the framework of the countdown, so it's important to keep the listeners' comfort level at what they're used to but at the same time give them a little juice that they haven't gotten before. We're figuring out how to do that with our great big-time producer Phil Hall from Dallas.

At this point we're making sure that all of this is getting up and running. We're also working with a couple of producers from New York. Everybody's kind of overseeing how the progress is coming, and they have convinced me that we're ahead of schedule and that it all sounds great.

Once again, they have a lot more at stake than I do here. If this doesn't work out for me, I go back to doing the job I was doing before — which I'll be doing anyway. But for them, it's very important that everything goes right, and they all seem excited that it's going well so far.

R&R: How long is your deal with them?

KB: I don't want to get into that, but it's long-term.

R&R: The reason I asked is, is there an out? If you get to a point where this isn't working, is there a way for you to pull the plug? Fifty-two weeks a year is a big commitment. There are no breaks there.

KB: There is an out at some point, but we have a semi-long-term commitment before we take a look at that. It's going to have more than a year to give itself a chance.

R&R: What else are you guys planning that you think people ought to know about, especially the programmers reading this?

KB: The biggest thing is, I want to make the affiliates a big part of the show. So many times when we're on the road a PD or jock will say, "We had a caller who said this" about us or our music, or I'll visit a radio station and they'll say, "I want you to hear this," and they'll play a tape of a listener who called in about a song like "Believe" and about how much it means to their lives.

Countdown shows will generally have mailbags or whatever it is that includes the listener, but I'm not sure those listeners know how much their comments mean to us as artists.

So I'm asking the affiliates that carry this countdown to help me by giving me content that lets me know what their listeners are saying, and then I'll contact my buds or personally comment back to the listeners about how important what they think and how they feel about our music is to us. I think that's kind of a new insight.

Country Editor Lon Helton contributed to this column.



CHUCK ALY
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Takin' It To The Streets

GAC touts new look, logo and programming

Country radio is a key component of cable network Great American Country's plans to promote recent changes to its content and look. In the year since Scripps Networks purchased GAC from Jones, the channel's revamped executive team has focused on upgrading its product. With that process well underway, the mission for 2006 is to get the word out.

Of course, it's not like GAC has been a state secret. The network is on the verge of hitting the 40 million mark in subscriber households. "We just got commitments to launch another 723,000 subs," says GAC President Ed Hardy. "We were right at 39.2 million before those launches in December and January. That's up from 23 million two years ago."



Ed Hardy

Last year brought 11 million new subscribers, according to Nielsen, making GAC the fastest-growing cable network. In fact, *Broadcasting & Cable* named GAC to its "Breakout Networks" list for 2005 — the only music network on the list.

Scripps has a team of about 40 people handling affiliate sales for all its networks. Their job is to convince cable operators that reaching the country consumer makes GAC a necessity.

"We're the only place viewers can find the Grand Ole Opry," Hardy says. "We're still playing about 30% more videos than our closest competitors, and we carry a broad range, from *Edge of Country* to classic country and everything in between."

This consistent growth is expected to continue, though the number of cable systems adding the network is only part of the anticipated increase. "It will grow steadily from the digital growth cable experiences year to year, as well," says VP/Marketing Scott Durand.

Another contributing factor is subscriber growth for satellite providers DirecTV and Dish Network, both of which carry GAC.

Product Development

Despite the already considerable increases, GAC execs say they're only halfway into their two-stage plan. "We didn't want to take it to the consumer marketing level until we knew the product was exactly where we wanted it to be," Hardy says.

"We feel we're pretty much there now. 2006 will be the time to market it across the country, to drive ratings with the marketing and to use Country radio and other media too."

The Grand Ole Opry has been a primary focus of the network's expansion. In November GAC extended its year-by-year agreement with the Opry into the latter part of the decade, confirming that its move to sign the Opry — previously on CMT — was a good one.

October programming featured a series built around the Opry's 80th anniversary, a Martina McBride Opry special and the 80th-anniversary show itself, leading to GAC's highest monthly ratings ever.

"We really built up beyond the Saturday-night shows," says VP/Programming Sarah Trahern. "We had strong launches all month, plus supplementary programming. That led us to discussions about Carnegie Hall."

The Opry's CMA Awards-week performance in New York was an opportunity that couldn't be ignored. "It was certainly a huge undertaking on the part of the Opry, the production company and ourselves," Trahern says. "It was a once-every-40-years type of event. We couldn't miss out on that."



Set to air in the first quarter, the Carnegie Hall Opry show is the latest and biggest in a string of special events including the Opry benefit for Hurricane Katrina and the live July 4 celebration in Nashville.

GAC has also carried the Americana Music Awards, the Canadian Country Music Awards and the Inspirational Country Music Awards and rebroadcast the ACM Awards and the 40th anniversary ACM special.

We're An American Brand

Last year's buzzword was *rebranding*, as CRL became *GAC Nights*, with "more of a primetime, guest-driven feel," Trahern says. *Edge of Country* was reworked to reflect the company's commitment to the Americana market segment.

New shows include *My Music Mix*, an hour of videos selected by a host artist — a look at his or her personal video iPod, if you will. *On the Streets* airs Tuesdays, with a focus on the new albums in stores and the new singles at radio. Another new offering is *The Collection*, a one-hour focus on the music of one artist.

"We're excited about long-form programming — new *Offstage* specials with Lorianne Crook and other interview and documentary-type



Sarah Trahern

Jamey Johnson

NEW ARTIST FACT FILE

Label: BNA
Single: "The Dollar"
Album: *The Dollar*
Producer: Buddy Cannon
Release date: Jan. 31
Hometown: Montgomery, AL
Favorite sports team: Tennessee Titans
Ultimate meal: "Probably a big old steak and baked potato. And, of course, Chicken Comer's Bar B Que in Phenix City, AL."



Jamey Johnson

Favorite movie: *On Golden Pond*
My friends say: "Hopefully, that I'm still alive. 'Look, he's breathing!' That's what you hope your friends say about you at your funeral."

Birthday: July 14
Influences: "That's a long list. Vern Gosdin, Alabama. Hank Jr., Waylon Jennings, Travis Tritt. My show goes from so traditional that it makes people sick right into the rockin' stuff. We do Queen covers, Metallica, Eddy Arnold. We just make them work. Metallica's 'Nothing Else Matters' — Kirk Hammett is one of best guitarists ever."

The light came on when.... "I guess probably the first time Daddy handed me a guitar. It kind of developed over years. I went to college to study music education, and the first thing I learned is that I didn't want to teach, I wanted to get out and play."

"Every job I've ever had felt like it was hindering me from doing music. I loved construction and was a general contractor for two years with my wife. Finally, I said, 'We've gotta get all in or all out of the music business.' So we shut the company down, and doors started opening left and right."

Five-minute life story: "I grew up in south Alabama and lived in trailers until I was 14. I got laughed at my whole life. Every pair of shoes I had came from Wal-Mart until I got a job."

"I got a scholarship to Jackson State, but I loved it and I hated it. It was like the hottest woman you ever dated, but you couldn't stand to be around her. There were so many things I had to do to fulfill my end of the scholarship. Finally, I got tired of people telling me what to do, so I joined the Marine Corps."

"I was in eight years, including the reserves. After that we lived in Montgomery, working and going to college. When the jobs got to where I just couldn't take them anymore, a buddy of mine told me about a sales job at a sign company in Nashville. It was just a job, but it was in Nashville."

"One of the first demos I sang in town was a duet with Gretchen Wilson, a long time before she got her deal. For the past year I've been the most overrated demo singer in town."

Best thing about his career so far: "The drugs. The quality is so much better now."

"I don't even know. It ain't a destination. Hell, the journey is the destination, getting to experience this."

Worst thing: "Being away from my wife. She's taken it all in stride, but it's been really hard on her and our baby, spending all that time without me there."

Album he wore out: "Alabama's *Roll On*. We went through three or four of them. It was an LP, and we just scratched the piss out of it."

projects," Trahern says. "But our bread and butter is still going to be music and videos. We're still looking to create other music-video-based hours."

Almost all of GAC's shows have received new looks in the past year. A new overall environment and logo launched the week of Dec. 26, 2005. "We did a substantial amount of market research in this rebranding process," Hardy says. "It's taken about six months to get it to where it's ready to launch."

A new mission statement has been the genesis for much of the rebranded imaging. "It says that GAC is America's Main Street for the widest variety of country music, its artists and the lifestyles they influence," Hardy says.

"From that, you'll see footage streaming through breaks, real American lifestyles that the country viewer can relate to: family-oriented scenes, small-town America

scenes, rural-life scenes — a grass-roots American look."

Howdy, Partners

Hardy and Durand tiptoe around another initiative that hasn't yet been announced. "It basically involves taking GAC out to the people," Hardy says. "It'll be a way for fans to be able to touch us, and us them, in the markets we're in."

"And," Durand says, "an opportunity for us to partner with radio in a lot of local markets. We started doing that a while back and now have the chance to do it again."

An advertising agency and a media-placement agency will implement the consumer marketing campaign, and radio will be a focus. "Unlike other cable networks that have to throw a net out very wide to reach potential core viewers, we know exactly where to go," Hardy says.

"Our core is country music listeners, so it's pretty easy for us to identify radio as a prime place to reach them."



JULIE KERTES
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The Great Ones Speak

Programmer predictions for 2006

Happy New Year! As we return from the holidays and get a fresh start in the new year many of us are wondering what 2006 has in store for us. I asked several radio people from across the country for their predictions on the future of format and music trends and how radio in general will fare this year, and this is what they had to say.

Jerry Dean

PD, WRVR/Memphis

Localism will be more important than ever.



Jerry Dean

That was never more evident than during Hurricane Katrina. I don't think too many New Orleans residents were tuning to satellite radio to get their information during that time.

Musicwise, country crossover artists will play an even bigger part in the AC music mix in '06. I just saw an interview with Gretchen Wilson where she said she would never cross over to pop, but I bet she does in '06.

HD Radio will be a big rallying point for the industry. Challenges for programmers will be what to do with their secondary HD2 channels. It'll also be interesting to see if satellite radio has any sort of surge after the Christmas gift-giving season.

Brian Demay

OM, WBQB & WFVA/
Fredericksburg, VA

There will obviously be a ratings bump for the ACs that went all-Christmas during the fall book, and this traditionally carries over through the winter survey. The trick is keeping those newfound listeners who were picked up in December.



Brian Demay

The key to any AC's success in 2006 and beyond is to be a real radio station. If you have a solid morning show and air team, interesting contests and music

research, not to mention marketing muscle, odds are you're doing well.

Underperforming ACs without these characteristics will continue to suffer any ratings slide they dealt with in 2005, and I predict more Adult Hits "Jack" format switches in markets with heavy AC competition. It's survival of the fittest.

Musically, 2005 picked up considerably for Hot AC in the last half of the year. Fresh new songs from INXS, Scott Stapp and James Blunt helped the format out of the spring doldrums, and with acts like Fall Out Boy crossing over — not to mention the new Train CD — Hot AC's variety will really stand out in 2006.

Mark Elliott

PD, KFVY/Oxnard, CA

I have three quick thoughts for Hot AC in 2006:

1. The '80s are dead.
2. I wouldn't risk playing new music from new artists on a Hot AC station until you're sure the song is established or at least has multiple-format exposure. That being said, don't be afraid to add new music from a smash CD before the label decides to work the record.
3. The '80s are dead.



Mark Elliott

Jimi Jamm

Director/Cluster Programming,
Clear Channel/Hudson Valley

Hot AC is whatever your market demands, and there's an opportunity in every market to do something with the format, whether you border on CHR or you're more gold-based or rock-leaning. Anybody who exploits the right hole can find a ratings and revenue winner.

If the fall of 2005 is any indication, 2006 will be laden with the best crop of music we've seen in some time. Rob Thomas has some room on his CD to go, Anna Nalick is a new force, and I can't wait for the new Train and Goo Goo Dolls releases.

Drew Kelly

PD/Morning Show Host,
WQXX/Sunbury, PA

My prediction is that 2006 will be the year of the multicast. Not only will stations embrace HD Radio, but, more important, they'll further utilize the enhancements it can bring a listener. Some will add data services, some

will experiment with surround sound, but most will get on board with multicasting.

A PD friend of mine said to me, "Why would you want to further fragment your audience? Aren't there enough distractions already, with iPods, satellite radio and DVD players in the car?" My answer to him was, "Yes, but the distractions aren't going to slow down, so don't you want the next thing to be something you control?"



Drew Kelly

Scott Miller

PD, WDOK/Cleveland

We'll continue to see songs and artists cross over from formats that don't generally touch AC or Hot AC. Long-term health is not flavor-of-the-month program-ming. Let Country be Country and Rhythmic be Rhythmic and so on.

It's best for us to continue to serve up mainstream appeal without bending to our whims when we feel there's a down music cycle. Stick to the philosophical guidelines of the format, and the music will find us.

Radio will make programming changes to better compete with new media in 2006 — it's called HD, baby! It's all free and all within the brand's backyard. Talk about service. From primary analog signals to HD1, HD2 and HD3, listeners will be offered everything under the sun, and the content comes from a local provider. Keep it in the family, and we win.

AC will benefit from the holiday season as long as Arbitron uses come to estimate AQH. Is the bloom off the rose for this tactic? Probably. The need to jump early will eventually work against stations that have heritage.

You can't continue to mix business with pleasure where the listener is concerned because they are becoming more savvy. As with national contesting the listeners are getting hip to our tactics.

Tim Moore

OM/PD, WHOM & WJBQ/Portland, MN

Hot AC will have a great year if programmers embrace new music that many CHRers are ignoring. As CHR gets more rhythmic, Hot AC has the opportunity to lead by making music familiar and siphoning off adults who can't stand the hip-hop on many CHRs.

Doing this requires courage and the willingness to be early and aggressive. The music is there, and if Hot AC embraces it, it will sell, creating a demand for more of it. Much rock-leaning mainstream pop has no place to go. CHRers don't want it, and Hot AC stations play so few currents that labels can't invest in these acts.

AC will continue its evolution toward more contemporary artists, and morning shows will become edgier without going over the line.



Tim Moore

Great content by personalities, geared to their audiences, will enjoy a rebirth. *The John Tesh Radio Show* has, hands down, the best content of any show, regardless of format. John is performing, and the reason is the content.

Many DJs have great voices, and the music he plays is the same music we play in other dayparts, but what sets Tesh's show apart is the big commitment to researching, writing and delivering relevant content. Local jocks who take a page from this book (even though we don't have the support staff) will enjoy similar results.

PDs in all formats will start to pay more attention to the content of commercials. It's not just how many, it's what they are and how often they are allowed to be exposed on the station.

Mike Mullaney

Asst. PD/MD, WBMX/Boston

Stations that can maintain credibility in two positions — the best and widest variety of gold titles, as well as strong 25-34 new-music credibility — will flourish. I see the format continuing to evolve much the way the Adult Hits "Jack" format rolled out, with emphasis on "more" being a good thing.

Our difference will be the stationality and ability of the station and the jocks to capture the vibe of the city in a way other stations can't (or won't).

Content and relatability remain king. Songs of every genre should be fair game on our stations, and wider gold categories should illustrate our claim of being a true "Mix."

We need to be ready to embrace the new pop sounds (dance- and hip-hop-tinged included), but we should not become obsessed with the CHR/Pop chart for crossover hits. The Weezers of the world have shown that rock will always be an equally compelling world to draw from, and Triple A has also had some gems for Hot AC.

2005 will likely be looked at as one of the strongest years for music in the past five, so we'll have strong, diverse recurrents propping up the new stuff. I look to unique new stuff like O.A.R., KT Tunstall, Matt Kearney and Fray to break out.

I see real songwriting being the litmus test for separating innovators and copycats, and I look for superstar acts like Bon Jovi and Madonna to become more about Hot AC rather than dealing with the fickleness and short attention span of CHR.

Scott Stevens

OM, WBXE, WKXD & WLQX/
Cookeville, TN

Hot AC will expand its playlist to be more mass-appeal, like the "play it all" formats. Hot AC will start sounding more like a grown-up Adult CHR, with a stronger approach to imaging and air talent.

AC stations will continue to dominate at work, and streaming audio will be more important than before.



Mike Mullaney



Scott Stevens



CAROL ARCHER
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Paradigm Shifts And Independent Thinking

Format leaders predict the coming year

One recent study into the law of probability revealed that predictions made by experts and pundits are no more accurate than predictions made by the average Joe. But predictions like those we present this week are not only fun, they contribute to a mind-set of creative forward momentum.

Frank Cody

CEO, Rendezvous Entertainment



Frank Cody

Two new radio formats will emerge, one of them a music format. Apple stock will continue to rise. Dave Koz will release his most successful album to date. Stevie Wonderboy will win the Kentucky Derby. The U.S. will dramatically reduce troop levels in Iraq.

Michael Fischer

PD, KUCC/Denver

2006 will be the year of independent thinking. I predict slow market economic growth; a return to album-based programming at the station level; fewer, but better-quality, smooth jazz CD releases from mostly independent record labels; efforts to re-brand Smooth Jazz on the air with a more contemporary usage message instead of contesting; and re-thinking on-air promotional strategies for better ROI and economies of scale (i.e., cash vs. trips).

Generally, 2006 will be a year of re-evaluation, a time to figure out what the next five to 10 years will be like in terms of everything from how music is delivered to us and how we promote it to the image of our stations and how we'll execute during that time.

Blake Lawrence

PD, WQCD (CD101.9)/New York

As TV networks strive to attract younger viewers, CBS will announce Carson Daly and Hilary Duff as the new co-anchors of *The CBS Evening News*. Daly and Duff will subsequently announce their engagement, and Duff will state that she intends to keep her maiden name because it's still four letters and begins with "d."

Arbitron's Portable People Meter will definitively disprove Eminem's claim that "nobody listens to techno" when an electronic/Dance formatted station in Nutrament Falls, WI garners higher cume than the local Rush Limbaugh affiliate.

"HD Radio Saves Smooth Jazz!" That will be the headline when a top-15-market Smooth Jazz station swaps its HD side channel's Filipino Rock format with the main channel's Smooth Jazz sound. *R&R* will publish interviews with the market's six high-definition-radio owners to probe listener satisfaction with the new Smooth Jazz HD2 offering.

Satellite radio companies will counter the NAB's "Radio, you shouldn't have to pay for it" campaign with "HD, it's like listening to quad with three speakers."

Howard Dean will suggest that the next Democratic national convention be held in Luxembourg and ask the government of that tiny country to erect a suitable convention center for the event, funds for which will be raised by levying a tax on all illegal music downloads.

The HD Digital Alliance Radio will notice that "H" and "D" are Howard Dean's initials and announce that nominations are open for a new name for the organization. Besides "HD," acronyms prohibited include "BFD," "FU," "SOL" and "LBJ," but, curiously, not "TV" or "XM."

Following the untimely passing of Al Green, an editorial in the *New York Times* will pose the question "Why didn't Smooth Jazz stations do any memorial or tribute programming?" A similar editorial two months later will pose the same question regarding Christopher Cross, who dies of an overdose of Contac tiny time pills.

Lori Lewis

PD, WSMI/Baltimore

Smooth Jazz will thrive because programmers will start to spend more time superserv-

ing their own station's cume composition and those who are driving their AQH. We'll pay attention to who's listening to and spending more time with us in our own markets and continue to research what our specific market expects from us as its radio companion and how to keep our stations individualized for each marketplace.



Lori Lewis

Smooth Jazz will continue to be "the Little Engine That Could," with more out-of-the-box thinkers and more passion for running our stations and more help from those in the know about how to execute Smooth Jazz on a more personal, more deeply connected emotional level with the audience.

This year we'll find more ways to combat phantom cume. Smooth Jazz is an atmospheric format, which is one reason our PIs have a harder time recalling us unaided. We all know that marketing defeats phantom cume; however, in these days of few or no marketing dollars, I predict many will experience a greater sense of urgency about uncovering ways to conquer the mystery of phantom cume on a grass-roots level (insert dramatic organ music here).

I predict Smooth Jazz will find that lack of top-of-mind recall is less about how a station spins some current instrumentals over others and more about making our audience eager to make appointments to listen to us, and to listen longer. We'll learn that we have imaging and promotional elements to tweak, that we can increase our street presence, and that our databases can be exploited more effectively.

We will pay attention to all of these things in 2006 to keep Smooth Jazz as fabulous as it's always been. And I predict that the label that picks up Bud Harner will not only be wise, it will accrue good karma too.

Deborah Lewow

Director/National Promotion, Peak Records

Gazing into my crystal ball, I see the concept of digital delivery taking over our business very rapidly, in terms of music and movies being delivered to your home computer, where you can then burn a DVD or CD with graphics and print the booklet in full color.

No driving to a retail store, hassling with parking and going in only to find that they don't have what you want anyway. No ordering online and then waiting for the package to arrive. It will be immediate gratification for the consumer. Imagine the money record companies will save, with no manufacturing, warehousing or shipping costs and never having to deal with returns.

Unfortunately, this kind of dramatic change has and will continue to require a rough period of readjustment for many of us on the record side. It will affect almost every

"With digital delivery, imagine the money record companies will save, with no manufacturing, warehousing or shipping costs and never having to deal with returns."

Deborah Lewow

aspect of the business as we know it, and those trapped in doing things "the way we always have" are going to find that they are totally out of the loop.

Remember the little book that was so popular a couple of years ago, *Who Moved My Cheese?* It taught us about our responses to change, and the Internet has changed everything — our cheese has moved. As an industry, we must step up to lead the way, or we will surely get left behind.

Roger Lifeset

President, Peer Pressure

We have all seen 2005 go by, taking its toll on our contemporaries in both radio and records. We have watched careers and call letters die untimely deaths. What's the upside? I can only do what I can do for me, as I, too, have taken my share of hemlock over this past year.

I'm thankful that I was the promotion force behind Nils' rise to debut artist of the year, as well as earning No. 1 on *R&R*'s year-end Smooth Jazz top 100 chart with "Pacific Coast Highway." I've always loved breaking new artists with funny names on labels you've never heard of, and I've always had a knack for bouncing back — partly through hard work and partly through a good dose of luck.

I've never made changes willingly, but in 2006 I am forced to reinvent myself and break new ground just to survive. I'll be making a major announcement this month regarding a new challenge. It's like Davy Crockett grinnin' down a bear: I plan to look at the spoils and put back the creative spark that has always defined Roger Lifeset and Peer Pressure Promotion. Look out, world, I'm not rolling over.

Bruce Lundvall

President/CEO, EMI Music Jazz & Classics



Bruce Lundvall

Artists of real musical quality will continue to emerge next year and will have real meaning in our business. A reality always rises to the surface.



STEVEN STRICK
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The Rock Formats Look Ahead

Radio people predict what's to come in 2006

Happy New Year, and welcome back. I hope you had a great holiday season. The downtime from mid-December until after New Year's is one of my favorite times. It's a time to look at the past, assess the good and the bad and plan for a better future.

Around this time each year we at R&R like to put our radio brothers and sisters on the spot and ask them to predict what they think will happen in the new year. This year is no exception, so here is a great cross section of radio programmers from around the country in all three Rock formats telling us what they think will happen in 2006 with music, radio and life in general.

Rock

WMMR/Philadelphia MD Sean "The Rabbi" Tyszler says, "Big in '06: Avenged Sevenfold. I also think we will start to see some growth in HD Radio. I would also bet that Howard Stern will do some huge stunt on Sirius to grab attention."

KBZS/Wichita Falls, TX Asst. PD Vicki Vox says, "I'd like to see a better distinction between the Active and Alternative sides of Rock. There is too much crossover. The band Faktion from Dallas are going to break in the new year."

"The biggest news stories of the year will be 1) The divorce of Britney and Kevin, 2) *Chinese Democracy* hits the stores, and 3) Axl Rose is the lead singer of his own cover band."

Dave Numme, OM/PD of KUFO & KVMX/Portland, OR, predicts that small labels will break the bands that matter. "The big labels are still too bloated and aren't nimble enough," he says.

KNCN/Corpus Christi, TX Asst. PD/MD Monte Montana says, "Capitol has a chance with its new band Hurt. Not sure I'm passionate about the band yet — I've only heard the one song — but I like what I hear."

"Biggest news headline of 2006: 'A satellite falls from the sky and kills Howard Stern while he's getting a nub job from an amputee on a toilet.'"

According to KZOZ/San Luis Obispo, CA PD John Boyle, "The new Velvet Revolver concept album will launch the band into the rock 'n' roll stratosphere, Shinedown are poised to become an A-level band, and Bill Parcells and the Cowboys will hand the Patriots their asses in Super Bowl XL." [Editor's note: Wake up, Boyle, you're dreaming.]

WRVC/Huntington, WV PD Jay Nunley and Asst. PD Rick Kline tell us that the band they are most excited about is American Minor. "We hope they, along with bands like Silvertide, are the vanguard for a return to good, old-fashioned, straight-ahead, go-home-with-a-waitress rock 'n' roll."

"The Detroit Lions will still suck, and nude pictures of Britney Spears and an 'unauthorized' sex video of her and someone other than Kevin Federline will surface on the Internet as she gets sick of motherhood and tries to jumpstart her failed career."

Tori Thomas, PD/middayer of WZZO/Allentown, says, "Despite what David Gilmour says, I think there will be more discussion of a Pink Floyd tour, and I think it will happen."

"Talent will become a focal point again. Getting great people to do great radio will be a major part of 2006 radio."

Mike Murphy

"Also, since the breakup of Fuel, their former drummer, Kevin Miller, started another project. The band is Fosterchild. They are amazing, and I think 2006 will be a great year for them."

WMZK/Wausau, WI PD/MD Brandon Pappas sees the next big music coming from Army Of Anyone (the DeLeo brothers of Stone Temple Pilots and Richard Patrick of Filter) and says that Pearl Jam will put out a record that will be well-received by radio and its audience.

The biggest news story of the year, according to Pappas, will be that "iPods are discovered to cause erectile dysfunction, and more people will tune back in to radio."

"2006 — how can you not be excited about a new Metallica album?" WXRK/Rockford, IL MD Jon Schulz asks. "I also think that 10 Years have a very bright future."

KCLB/Palm Springs, CA PD Antdog (a.k.a. Anthony Quiroz) says, "For 2006, Avenged Sevenfold will be the next Metallica, and 'Seize the Day' will be their biggest hit."

Active Rock

WAAF/Boston MD Mistress Carrie says, "Lacuna Coil, Godsmack and Tool will all be huge."

Kris "Beavis" Siebers, Asst. MD of KHTQ/Coeur d'Alene, ID, says, "Active Rock will re-take the world with lots of new music and tons o' tours, and Metallica's new CD will put them back on the throne as the Kings of Metal."

WQUS & WWBN/Flint, MI PD Brian Beddow says, "Radio will discover that it's still viable without Howard Stern. I like the band Evans Blue, and maybe 2006 will be the year Thrice get the respect they deserve from Active Rock."

"The band I'm currently passionate about is Silvertide," says KDJE/Little Rock Asst. PD/middayer Tessa Hall. "They've toured with Motley Crue and Van Halen, but somehow they're not a household name yet."

"One of the biggest news stories will be how underwhelming Howard Stern's tenure on Sirius ends up to be. His biggest attraction was operating under a set of rules that he constantly tried to bend or break. If there are no rules, what's the attraction?"

WTKX/Pensacola, FL Asst. PD/MD Mark "The Shark" predicts the band for 2006 will be Living Things. "The fuzzy hook on 'Bom Bom Bom' is irresistible, and *Ahead of the Lions* is a great CD all the way through," he says.

"In the world of radio, I still know very few people with satellite radio, and it seems that when high-profile talents defect to satellite, they disappear from the public consciousness. When was the last time an Opie & Anthony stunt got any play in the media, besides their fans blowing air horns during live TV shots? They've all but vanished."

According to KFRQ/McAllen Asst. PD/MD Jeff "Hitman" DeWitt, "Rock will definitely make a comeback with bands like Fall Out Boy, All American Rejects, Yellowcard and My Chemical Romance, and the FCC will start fining DJs on satellite radio and cable. That's the only place left for them to go."

James Kurdziel, MD of WEDG/Buffalo says, "The first post-Howard year ever! Local and regional morning shows should see a rebirth of epic proportions."

"Musically, we're going to see some huge bands with new music, so that should be interesting. Bono will be named King of the Universe, and Green Day will write a very successful album about it. *Irish Idiot*? Admit it — it has a ring to it."

"My most ridiculous prediction is that Johnny Damon will sign with the Yankees. Ha ha ha — that'll be a cold day in hell. Oh, wait. Damnation!"

Alternative

"I'd like to see good things happen for Living Things and The Subways in '06," says CIMX/Detroit MD "Phat" Matt. "I've been listening to their full-lengths a lot. As far as big returns, I can't wait for Radiohead and Tool."

Nerf (a.k.a. Jeb Freedman), Asst. PD/MD/afternoon driver of KTCL/Denver, says, "The indie sound is over. If you look at the numbers, it never really started. The Killers and Franz Ferdinand are the only two legitimate success stories from that subgenre. Rise Against will produce a platinum album and bring legitimate punk music to thousands of new fans."

KXTE/Las Vegas PD Chris "Ripley" Ewing says, "2006 will be the year of the Rock station. The cycle is coming around, and all the sissy pop pretending to be alternative will die."

"So far, the only new band I've heard that I think will do something to make some noise in 2006 is Wolfmother. They sound like Black Sabbath."

WXDX/Pittsburgh MD Vinnie Ferguson predicts success for the following artists: Wolfmother, Panic! At The Disco, Teriyaki Boyz and Hurt.

"Talent will become a focal point again," says WHFS/Baltimore PD Mike Murphy. "Getting great people to do great radio will be a major part of 2006 radio. You will see more people combining talk and music, with a focus on entertaining personalities."

WRZX/Indianapolis PD Lenny Diana says, "2006, on paper, seems like it could be a great year. It's kind of exciting to know that Pearl Jam, Tool, Godsmack and The Red Hot Chili Peppers are gearing up for releases by midyear."

"Evans Blue have a song called 'Cold (But I'm Still Here)' that sounds like a stone-cold smash. The record that slays me is the band Hurt. I'll also end with another new band name, and you'll have to check it out when you get a chance: Wolfmother."

"It seems that when high-profile talents defect to satellite, they disappear from the public consciousness."

Mark "The Shark"

Eddie Gutierrez, GM/PD of KJEE-FM/Santa Barbara, CA, says, "I like She Wants Revenge and think they will do really well in 2006, and I believe Matisyahu is gonna break in the new year. The rappin' rabbi will be big."

WEQX/Albany, NY PD Willobee predicts that the war in Iraq will continue. "President Bush will get into hot water (duh). The biggest news stories will be the verdict in the Saddam Hussein trial and the capture of Osama Bin Laden."

"Musically, Hard-Fi, She Wants Revenge and The Churchills will be the bands to watch."

"I see a continued run of amazing sales and bigger and better tours for the band 10 Years," says WXSX/Tallahassee, FL PD Greg Sutton. "This group of guys has that intangible 'it' factor that most bands would kill to have half of."

According to KRZQ/Reno, NV MD Mel Flores, "2006 will be one of the strongest years in music to date. The phrase of the year is *heritage band*, with brand-new music coming from Pearl Jam, The Cure, Radiohead, Morrissey and The Red Hot Chili Peppers."

KNXX-FM/Baton Rouge, LA PD Darren Gauthier says, "My one hope for 2006 is to stay dry. No one could have predicted Katrina and Rita. The city of my birth, New Orleans, will arise yet again. The biggest news story of 2006: the continued survival of this format."

Capone, Asst. PD/MD/middayer of WHRL/Albany, NY, touts Ism's "Breathe" in 2006. "They are nestled beautifully between Radiohead and Muse. I absolutely love this band. Living Things' 'Bom Bom Bom' will be No. 1 before the snow melts, and if The Clash were around today, they would sound like Hard-Fi. *Cash Machine* is amazing. There's not a bad song on the record. And Panic! At The Disco are like Fall Out Boy for the dance set. What's not to love?"

"Jack" will fail, so will Stern's replacements, but the replacements for the replacements will win big. Velvet Revolver will have another multiplatinum album."



JOHN SCHOENBERGER
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PART ONE OF A TWO-PART SERIES

The Triple A Crystal Ball

It's that time again

As you may recall, I kick off each new year with a two-part column called "The Triple A Crystal Ball." As we begin 2006, I have asked our Triple A brothers and sisters to share their hopes and predictions with us, either on a personal or a professional level. This week I present Part One.

Robert Hughes KPRI/San Diego

I predict that there will be a major new Triple A-formatted station in a major East Coast market. The audience qualitative is too good to be ignored.

I predict the emergence of a new band with the freshness and originality of The Beatles. They will break on Triple A stations, and by year's end they will have begun to cross over.

I predict that 2006 will end with the number of radio stations in the Triple A format up by a minimum of 20%. And I predict that Arbitron will discover a simple tweak to its survey procedure that dramatically benefits Triple A and public-radio-formatted stations.

OK, so have I hung myself out there, or what? Everyone, have a great year. And remember, whatever happens, we're blessed to be working in a wonderfully satisfying business.

Ray Gmeiner Virgin

It looks like 2006 will start off on a very exciting note for Virgin. KT Tunstall's debut album, *Eye to the Telescope*, is off to an incredible start, and she will embark on her first tour dates in America starting mid-January.

In addition, Ben Harper's new double album is complete. It is called *Both Sides of the Gun*.

Look for it to hit stores March 21. We hope to have the first track for Triple A radio by late January.

And don't forget: The Rolling Stones headline Super Bowl 40 on Feb. 5.

Meg MacDonald Michele Clark Promotion

My hope is that 2006 will be a healing year for our country. In the shadow of wars, hurricanes, earthquakes and political scandals, there were times when 2005 seemed to have nowhere to go but up.

It helps to focus on how this country came together this year with record-breaking fundrais-

ing and donations not just in the U.S., but also for earthquake and tsunami victims around the world.

My '06 wishes are for government and politics to cease being the evil of two lessers, and for people to be able to go through their lives sans ulterior motives, insecurities and fears and instead focus on all the good things we have in our lives.

Personally, all I can hope for is the continued health, love and support of my family. Not a day goes by when I don't take stock of all that I have, and I am so grateful. As far as my career, it's an honor to be in this business and to be part of a team that helps artists and their music gain exposure.

Jill Weindorf Narada Productions

Back Porch is looking ahead to a fantastic 2006, beginning with a new release from The Subdudes, which is impacting in January. We also have the new release from singer-songwriter Bird York, whose track "In the Deep" was the theme song from the amazing movie *Crash*.

Following that will be a new release from Finnish superstar Janove. Like Jamie Cullum (oops, why am I still talking about him?), he's a star everywhere else in the world, and we'll turn him on stateside in March.

Pinmonkey and Lila Downs will also cross the desks of programmers nationwide, and we are completely stoked to welcome back Alejandro Escovedo to the radio world with his first new release in over five years.

Finally, in the world of beautiful people making fantastic music, this summer will bring a new Charlie Sexton & Shannon McNally release. (You thought you liked them separately, wait till you hear them together.)

As always, I wish my peers on the label side and friends in the radio world a spectacular 2006.

Alex Coronfly Reprise

Reprise will have a very busy first quarter with some exciting new releases from Triple A mainstays Chris Isaak, Donald Fagen, Lindsey Buckingham and Guster and continuing to drive the great success of Neil Young's *Prairie Wind*.

Reprise, along with our Nonesuch counterparts, will also introduce the format to Laura Veirs, who has had significant success at non-commercial and college radio already.

Further, we will continue the great build on one of the best-reviewed bands of 2004, Secret Machines, with the release of their new effort, *Ten Silver Drops*. And on the horizon, from our part-



HELLO, NEW STUDIO David Gray had the distinction of being the first artist to perform in the brand-new WFUV/New York studios in the fall of '05. He's seen here with WFUV MD Rita Houston.

ners at Def American, we have the new release from Dan Wilson, the former lead singer of Semi-sonic, who has delivered a great new album.

Adrian Moreira RCA Music Group

I'm looking forward to working new singles from David Gray, Black Rebel Motorcycle Club and My Morning Jacket early next year. All three will be on the road in the first quarter as well, so I can't wait to see them all again live.

I am also looking forward to Ray LaMontagne's finishing his next album (the early stuff I've heard is amazing!) and to working with Matt Pond PA. If you don't know this band yet, trust me, you will.

On a personal level, I can't wait to relax in my apartment in peace, without any lingering renovations taking place. I spent the last 14 months remodeling, and I am so glad it's over.

Justin Prager Music Choice

Since taking over Music Choice's Adult Alternative channel a few weeks ago, I have quickly learned what passion there is for this format and its music. With so many acts here today and gone later today, it's so refreshing to be part of a community that actually cares about the artists it promotes and plays.

I will take this thought and attitude with me into the new year and, hopefully, will be able to continue programming Triple A in the stellar fashion that our dear Ms. Opoka did for so many years. Happy New Year, everyone.

John Butler Curb

First off, I'm thankful to be working with the format again and reconnecting with everyone. Jaymi Chernin, Cat Collins and I are excited about Curb's upcoming music in the Triple A format, which will include the long-awaited Hank III project, as well as a new Plumb release in the first quarter.

We also feel that we are poised to break open DeSol in a big way in the new year and to build on the extraordinary work that the group, Jacques Tannebaum and Devin Durrant did this past year.

Krystal Robbins Anti/Epitaph

We have an amazing new Neko Case record in stores March 7. This is her best record yet, and I predict this will take her career to the next level. We will be shipping the album in late January for an add date on Valentine's Day — because everybody loves Neko. The title of the record is *Fox Confessor Brings the Flood*.

We will also have a new Jolie Holland record

coming in April that we are very excited about. Happy New Year to everyone.

Paul Langton & Katrina Suydam Rounder

On Jan. 24 we will be putting out Duncan Sheik's new album, *White Limousine*. This album fuses the epic balladry and tuneful love songs for which Sheik is known with intuitive annotations on war, media and consumer culture.

Sarah Harmer — the pure-voiced singer-songwriter who just won a 2005 Juno award for her most recent album, *All of our Names* — is back with a new album called *I'm a Mountain*. Set for release in the U.S. on Feb. 7, it is being hailed as her best material to date by the *Montreal Gazette*.

Coming out of Northern Sweden is the prolific singer Nicolai Dunger. Last March we had the opportunity to see Nicolai at SXSW and were blown away by his songs and live performances. For the making of the album, Nicolai joined forces with the band Mercury Rev, and together they skillfully crafted a meticulous recording. Our single will be "Hunger."

Gary Schoenwetter Sirius

In 2006 I predict more Triple A artists will follow in the footsteps of Jack Johnson and Dave Matthews by defining success and selling albums on their own terms.

In 2006 I predict Triple A will continue to splinter into divergent sounds — some stations leaning male, some female, some older-skewing, some younger. Logically, more promotion people will have ulcers and sleepless nights based on their inability to work the charts like they used to.

In 2006 I predict that Gary Schoenwetter Sirius Channel 18, the Spectrum, will become one of the two or three most-listened-to Triple A radio stations in the country.

Joe Schuld

Joe's Music Management

Luce recorded a live DVD Dec. 30 for release in '06, and they've signed with Fleming & Associates for booking, so they'll be on the road much of the year. When they're not on the road, they'll be working on the music Tom Luce has been writing with former Train member Charlie Colin in Park City, UT.

I am also involved with an artist named Megan Slankard. We'll be working the music on her EP, *A Little Extra Sun*, which was produced by Adam Rossi of Luce, as she continues to record and play dates around the country.



Robert Hughes



Ray Gmeiner



Gary Schoenwetter



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Predictions For 2006

What you think about the year ahead

As we open a fresh new year, I asked some of you to provide your predictions for our industry in 2006. Here's what you had to say.

Derek Jones

VP, Word Label Group

Our industry will see a new year filled with growth in market share and will refocus on what makes Christian music and our industry so unique, special, important and vital in the world today.

We will all continue to strive for excellence and obedience in being true to our calling in this genre, and I look toward true artist development and a focus on great new music.

Alan Mason

Director/Research, EMF Broadcasting; Partner, Goodratings Strategic Services

Satellite radio will peak and become just another music-delivery commodity, like the music channels on your cable or DirecTV system.

Radio will continue to have erosion not because of playlist size as much as its inability to meet the growing need for personalization. A few very smart broadcasters will learn to personalize and customize where they can.

Internet radio will continue to explode, and more people will realize that what *Radio & Internet Newsletter* Publisher Kurt Hanson has been saying for the past three years has been true: Radio's future lies in its streaming, not its towers.

John Frost will wear baseball ties to work.

Dick Jenkins

President, EMF Broadcasting

The bubble will begin to burst for XM and Sirius. Cell phones will begin to offer unrestricted Internet access, including streaming, and the "Jack" formats will begin to fade because they aren't addressing core listener perceptions.

"Christian radio, and radio in general, have to make some noise. With declining album sales and the thrill of the iPod hitting young and old, we have to market ourselves as true players in the music business."

Jonathan Unthank

Paul Tipton

PD, WSCF/Vero Beach, FL

I am not sure what the future holds for CHR radio, or even Christian CHR. I do know that we must find a way to coexist with the iPod generation and figure out how we can attract listeners who would otherwise crank up their iPods.

Reid Holsen

Consultant, Northwestern College Radio

I feel that 2006 will present an ever-growing list of maturing media choices to listeners. Stations will need to continue to focus on being different, relatable and memorable in a remarkable way.

Michael Shishido

PD, Salem/Hawaii

I'd look for continued growth of satellite radio, increased iPod use, and for podcasting to break through to an unbelievable level of use among average consumers.

Kim Williams

President, G-Praise Music

I believe 2006 will be an even bigger breakout year for hip-hop and urban artists. Each year the genre keeps building, and I look forward to experiencing what's ahead.

Rick Hall

PD, WQFL/Rockford, IL

In 2006 a major broadcast group is going to make a big investment in CCM by flipping its mainstream stations to Christian stations.

Michael Randall Grimm

Programming Coordinator, KLJC/Kansas City

I'm still learning and wouldn't even have a guess as to what is coming in 2006.

John Butler

VP, Curb

MySpace will become the most important artist-development tool an artist can use to connect directly to fans and build new fan bases.

Christian radio will continue to use the "family friendly" positioner, which will build more come and attract seeker-friendly audiences.

There will be more than 20 Christian radio stations that score top five ratings in the demo in their respective markets. They will beat the crosstown mainstream AC stations as well.

A major market in the South will put on a family-friendly FM Talk station that will also feature some music.

Satellite radio will break through in 2006. Sirius and XM will become powerhouse entities that create even more opportunities for niche programming.

At least one major label will go all-digital for radio-single delivery, and, by 2007, labels in our industry will not be producing or servicing radio with CD-Pro singles.

Labels will begin to see modest profits from digital sales through iTunes and other services.

There will be variable pricing of digital downloads for sale instead of a 99-cent standard.

Males will be back on the radio with a vengeance, and more singer-songwriter types.

2006 will see the rhythmic and country styles of music being accepted as viable options not only by the audience, but by programmers of Christian radio stations.

Christian radio will become even more hit-driven, regardless of style.

Christian radio will begin accepting and playing Christian music from labels not affiliated with a Christian label, and there will be more songs crossing back from the mainstream to Christian radio than ever before.

An artist who does Christian hip-hop will have a massive CHR hit at Christian radio and possibly even some AC play.

The deep division of ideas in programming within the Inspo format will cause it to become more talk-driven and more musically conservative.

"MySpace will become the most important artist-development tool an artist can use to connect directly to fans and build new fan bases."

John Butler

Johnathon Eltrevoog

PD, WONU/Chicago

We will begin to see more syndicated shows. More and more people are talking about it — dreaming, asking questions, etc. I predict that CHR will see a new syndicated drive-time show made available this year.

We will see substantially increased reliance on and continued technological breakthroughs relating to digital-single servicing. I expect this to be made easier than it already is for labels and programmers.

More Christian stations will familiarize themselves with the potential that HD Radio brings. While the big boom may still be a way off, in 2006 it will move closer to being an everyday conversation at radio stations as satellite radio positions itself as a true competitor against terrestrial radio.

James Riley

Sr. Director, Word Label Group

I predict that urban will have a breakthrough year in 2006 in the CCM industry.

Jerry Woods

PD, KTSY/Boise, ID

In the coming year Christian radio will grab a larger market share of the radio pie than ever. There will be even more consolidation, but, as always, the best people will rise to the top.

"One of the major secular players will successfully launch a Christian-formatted station, then work to duplicate it in other markets."

Jerry Woods

One of the major secular players will successfully launch a Christian-formatted station, then work to duplicate it in other markets.

Jonathan Unthank

PD, WYLV/Knoxville

Christian radio, and radio in general, have to make some noise. With declining album sales and the thrill of the iPod hitting young and old, we have to market ourselves as true players in the music business. If we're not compelling, people will choose the easiest method of getting access to the music or information they want, and the access is there, outside of us.

This is just personal observation from radio here locally: It's becoming boring. The same stunts, the same giveaways, the same contests. Where is the variety? Have we run out of ideas? I hope to bring some life back to the radio dial in 2006, and I hope you do, wherever you, are as well.

Josh Niemyjski

Illect Recordings

Hip-hop music will continue to be embraced by more and more radio personnel. It will become part of the regular Christian-radio programming format. I hope that's more of a prediction and less of a wish.

Jim 'Kid' Raider

PD/Mornings, WORQ/Green Bay, WI

CHR stations are going to pursue excellence, focus and research what they do more. If we do excellent work and do our homework, this format will grow and more people will be impacted.

More CHR stations should go all-music and leave the teaching shows for the AC/Inspo stations. Hopefully, we will do more original stuff and less copying of mainstream radio — do less "We're an alternative" and more programming to be a preference for listeners of all walks of life.

Kevin Peterson

Christian Editor, Radio & Records

I predict that Christian ACs will continue to do their homework and continue the growth of their format, becoming major players in the markets where they are already doing well while stations that were previously in the middle of the pack start rising to the top.

Christian CHR will grow a little more slowly, but I predict the stations that do grow will have more of an adult CHR sound.

Christian rhythmic and rock music will grow in popularity, but not enough for more stations to sign on in those formats.

Mainstream owners will sign on more Christian music stations in 2006, including some HD Radio side channels to their current frequencies.

Digital delivery of new music will make those piles of CDs on your desk go away this year.

Christian-music streaming will be bigger than ever before in 2006. Will your station, show, label or company be part of it?



JACKIE MADRIGAL
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A Forecast For 2006

Radio execs give their predictions for the coming year

Wouldn't it be nice to look into a crystal ball and get a glimpse of what 2006 will bring? That's not quite possible, but what we can do is get predictions from the people who bring music to the masses. After all, it is they who decide what the public gets to hear and how often. This week we hear from several PDs about what they think will be the music trends in 2006.

Néstor Rocha

**VP/Programming, Entravision Radio;
PD, KSSE/Los Angeles**

Reggaetón fusions are something we're going to see more of this year, but the songs will be more pop and less underground so that they can reach the mainstream audience.

Daddy Yankee is crossing over to the American market, which is what happened in the pop rock genre when Shakira and Ricky Martin released albums in English and left the Latin market. That's the next step for big reggaetón artists like Daddy Yankee, but they will eventually come back to the Latin market.

In pop, over the last few months we have seen bands like RBD surpass reggaetón artists. Maná are coming out with a new album, and Shakira's tour is coming, and she has sold much more than any reggaetón artist. In Mexico and Latin America we're seeing a lot of new bands that point to a strong pop rock comeback.

In terms of radio, Latin Urban stations will begin to settle down. They have all been riding the reggaetón buzz, and their cumes went up, but now they are beginning to define who they are. This year isn't going to be about the explosion of Latin Urban stations, but about them focusing on the entertainment part of their programming, like morning shows.



Néstor Rocha

They will have to develop personalities who can compete with all the other radio personalities out there, because up to now it's been all about the music. Once that settles down, it's about what else the stations can give the audience. There will be opportunities for new shows and to establish new personalities.

There are lots of bands surging, but it all depends on what is a priority for the labels and if they treat these bands like priorities. There may be bands that are huge in Latin America but might not do much in the U.S. if they are not priorities for the label.

Bands that I feel are strong are Reik, Miranda, RBD, Elefante and Reyli, but we don't know the future. All we can do is take the helm and stay on top of things.

Darvin García

PD, WEMG/Philadelphia

In 2006 we're going to see a bit more traditional tropical music because people on the tropical side are doing much better work. Since October of '05 we have been seeing better-quality product.

I don't think reggaetón is going anywhere, though, and artists will continue to fuse reggaetón here and there. Reggaetón is strong because it reaches both the young and old demographic, and for an artist to reach both demos, he or she has to include tracks with some reggaetón.

Alfonso Flores

PD, KLEY/San Antonio

I think 2006 will be a year of renewal for all the music genres because there's a trend

that calls for new music movements accompanied by new dance styles, particularly in the Regional Mexican format.

The duranguense movement will step aside to leave the way open for the music known as *tierra caliente*, which is a new take on banda. This is a movement that is being led by artists like Beto Y Sus Canarios, La Dinastia De Tuzuntla and Triny Y La Leyenda.

I have noticed that the labels are signing artists who do this type of music so they won't be taken by surprise in 2006 like they were by the duranguense movement. The breakup of Montéz De Durango and having several bands with the same name means the end of a cycle, which is the same thing that happened to Banda Machos and Los Bukis.

There's nothing wrong with that. On the contrary, it renovates the music industry and the dances and keeps listeners tuned in to radio. In a fast-paced environment we can't think in terms of long-lasting movements.

Jesse Ríos

Consultant, KVIB/Phoenix

I believe that 2006 will bring even more general-market stations and companies into the Hispanic radio arena. One reason for the growth of Hispanic radio overall is that satellite radio will not impact Hispanic radio the way it will impact general-market radio stations.

More growth and increased revenue will be the key reason why more stations will flip to Spanish and why companies like Clear Channel and CBS Radio will see a positive and profitable reason to move to Hispanic radio.

Plus, Hispanic population growth in the United States is still booming. We are everywhere, and we need to have our musical needs catered to.

As for the Latin Urban format, I predict that some stations currently in the format will leave it because having the right mix of the different musical genres is the key to making a station a success. Some will not be profitable with their mix and will abandon the format.

But even more stations will be coming aboard. The reggaetón genre is growing and has not peaked yet, so I see many more stations adopting a Latin Urban format.

Julie Garza

PD, WYMY/Raleigh

The reggaetón movement and the creation of the Latin Urban format have been impressive. That format will be even stronger in 2006. Regional Mexican music is seeing the emergence of "las guitarras" (the guitars) sound. We'll see if that sound will impact radio the way it's expected to. It is definitely different from the duranguense sound that has bombarded radio over the last few years. The important thing is to have good music.



Julie Garza

Marilu Ramos

PD, WLEY/Chicago

It all depends on what part of the country you live in. In Chicago and on the East Coast, for example, what's making news is *tierra caliente*. Although this music is not new, I have noticed that the labels are pro-

"Reggaetón is strong because it reaches both the young and old demographic, and for an artist to reach both demos, he or she has to include tracks with some reggaetón."

Darvin García

moting it a lot more and sales are increasing as a result, although it still doesn't get much airplay on radio.

If you live on the West Coast, music with guitars by Miguel Y Miguel is working really well. Los Nietos, Los Dareyes, Los Diferentes De La Sierra and Los Sierreños are other examples of bands that are pushing this style of music.

Banda music, on the other hand, is not doing much. 2005 wasn't a good year for banda, and I hope they can surprise us in 2006.

Raffy Contigo

PD, KMGG/Denver

My prediction for Hispanic radio in 2006 is that the Latin formats will continue to grow with gigantic steps forward. We will see more Anglo stations flip to Latin formats — not only Latin Urban, but Regional Mexican. This will happen because broadcasting companies are realizing the power that Hispanic consumers have and that Mexicans make up 65% of the Latino population in the U.S.

The biggest growth will happen in mid-size markets, because that is where most of the revenue is. We will also see other companies become interested in Latin formats.

Ad agencies will change the way they buy ads. Although they are now confused about the bilingual formats, that will change. They have always bought ads in English or Spanish, but they are now realizing that we speak both languages at home, and it's about time.

If they want to target the bilingual listener, they have to accept the fact that we live in a bilingual country. I think we will see changes in the way they do commercials.

As far as music is concerned, I predict that reggaetón is here to stay, especially now that we have a Latin Urban chart, which validates the genre.

The fusion of different genres will also continue. For example, someone like Tego Calderone doing a duet with Intocable, or Pilar Montenegro with Don Omar, or Daddy Yankee with Pharrell.

We will see the growth of Chicano rap and hip-hop, artists with Mexican roots like Lil Rob, MC Magic, Mr. Capone, DJ Kane, La Sinfonía, Baby Bash and many others. In the near future we will see kids dressing like and imitating these artists, just like kids imitate rap and reggaetón artists now.



Raffy Contigo



JUST OUT Lidia Avila introduced her latest album, *Así Como Me Ves*, to the media in an event that included a performance in Mexico City's El Lunario nightclub.

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NATIONAL



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Irma Aviles
Assistant to the Vice-President
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RADIO & RECORDS, INC.

2049 Century Park East, 41st Floor, Los Angeles, CA 90067

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POSTMASTER: Send address changes to R&R, 2049 Century Park East, 41st Floor, Los Angeles, California 90067.

WEST

The Department of Radio-TV-Film at California State University, Fullerton seeks a tenure-track faculty member with a passion for radio and audio. Candidates must have a PhD or current ABD status in broadcasting, communication, audio-video-film, or a related field. The appointment begins in August 2006. Deadline for applications is January 15, 2006. For a position description, application details, and other information, please see the full job announcement at:

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+PERSONALITY PLUS #PP-212. WMZQ/Ben & Brian, WYSP/Kidd Chris, WROR/Loren & Wally, WWMX/JoJo & Kenny. \$13 CD
+PERSONALITY PLUS #PP-211. WIOQ/Chio, WOMC/Dick Purtan, WZPL/Smiley Morning Show, WFMS/Bob & Tom. \$13 CD.
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+PROFILE #S-540 DENVER! CHR AC AOR Gold Ctry \$13 CD
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R&R LOOKS AT THE LATEST IN DIGITAL DEVICES

GADGETS & GIZMOS

Slingbox: Never Be Without Your TV

Do you still want your MTV? And do you want your MTV — and all your television — with you everywhere, all the time? If you have an XP computer, Sling Media's Slingbox device lets you take TV with you wherever there's Internet access.

The Slingbox is a largish box — 10 1/2 inches long by four inches wide and an inch or so high — that connects to your TV or other video input source and your home wireless router. Once it's hooked up, installing the included SlingPlayer software on any XP laptop or desktop turns that computer into a fully functional television.

And not just any TV, your TV, with your cable or satellite service and access to your TiVo or other digital video recorder. Onscreen remotes let you channel-surf, set recordings and play back from a DVR just like you were sitting in your living room.

Aesthetically, the Slingbox leaves something to be desired. It's shaped like three conjoined, flat-topped pyramids, and the top of each pyramid is engraved for some reason with slogans — big, all-caps slogans. One pyramid reads, for example, "MY TV MY DVD MY RADIO ANYWHERE."

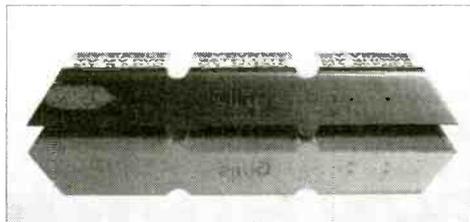
I don't know who these messages are for, exactly — people who own the thing aren't likely to forget what it does — and the device would be much more attractive without the promo copy, but once the Slingbox is hooked up to the input source and the Internet, there's no reason you can't set it somewhere out of sight.

"My radio," by the way, means that any audio-only channel provided by your cable TV or satellite provider can be streamed to your computer via the Slingbox. Interestingly, the device also accepts input from XM and Sirius Satellite Radio receivers, so it can be used to make satellite radio a little more

portable as well.

A Sling Media rep says the company is "really close" to releasing a version of SlingPlayer that works with Windows Mobile-based PDAs and smartphones. MobiTV and similar providers charge about \$10 a month to stream TV to mobile devices, so if Sling can do it for free (there's no subscription fee for Slingbox service after you've bought the box), that could be a pretty good deal for the serious TV addict. Sling Media also hopes to add Mac support later this year.

— Brida Connolly



Slingbox

PUBLISHER'S **Profile**

BY ERICA FARBER

In this first issue of the new year, many of R&R's editors focus their columns on predictions by specialists from their formats. For my column I have reached out to industry leaders in various segments of the business whom I have had the privilege of profiling in the past and asked them all the same question: What are your predictions for 2006? Here is what they had to say.

Don Anthony

President, Talentmasters

This year will be huge for high-profile talent and see some record-breaking contracts. You'll start seeing more numbers being revealed in press releases. FM Talk will finally gain traction. Look for more simulcasting of AM Talkers on one of the cluster's FMs.

Speaking of Talk, look for more talk beyond politics. I wouldn't be surprised to see more female-targeted talk shows in middays. Finally, Howard Stern? He'll do OK, but we'll do better.

Rick Cummings

President, Emmis Radio

I believe that 2006 will see the radio industry more aggressively attack some of its real and perceptual issues. While no mass medium enjoys the penetration that it did 10 years ago, commercial radio has held up far better than television and newspapers and still reaches a remarkable percentage of the American public every week.

This medium has a history of having its death predicted and the flexibility to find ways to reinvent itself in order to continue being vital. With the popularity of the Internet, we are at another crossroads, like those we arrived at with the coming of broadcast television, the Walkman and the CD.

receivers out there, from cell phones to computers and more. They will finally let go of thinking of other delivery systems and connectivity points as value-added and realize that they can be revenue-added streams that ultimately might outperform on-air spots.

- Radio will be ignored by the major ad community until radio realizes that it is a pretty fine advertising vehicle with unique qualities. Then it will find a way to demand the attention of the ad community and make it understand what makes radio unique and powerful. I can't wait for that to happen.

John Hogan

CEO, Clear Channel Radio

It will be a year of validation of all the work we've done over the last 15 months. Our "Less Is More" initiative, the much-improved sound of Clear Channel stations, our new inventory- and yield-management systems, the increase in the number of and quality of sellers we have, the developmental efforts in HD and cellular, and our investment in our online presence will help us produce much better results: better experiences for our listeners, a better environment and more choices for advertisers, more fun for our staff and a better financial result than in 2005.

This year is when the industry will see our recent innovations and investments produce a terrific return, and our short-term slowdown in 2005 will be replaced by strong long-term performance.

Joel Hollander

CEO, CBS Radio

The entire industry will continue to work together on projects such as HD Radio and the PPM, which are critical issues for the future success of our business. Also, CBS Radio employees will



Don Anthony

Rick Cummings

Mary Beth Garber

John Hogan

Joel Hollander

Monte Lipman

Jim Robinson

Bill Stakelin

The Internet has ushered in almost limitless choices — what *Wired* Editor-in-Chief Chris Anderson calls the "long tail." The more choice that is offered, the less the standard 80-20 rule applies in consumerism. At Emmis, we've always told our PDs to recognize that choice kills in the ratings.

Now our PDs and managers recognize that our competition is not just about radio stations, it's about consumer choice and relevance. When a 16-year-old learns about music through websites like LimeWire and MySpace and a 50-year-old can get her audio programming from satellite radio or podcasts, we have to recognize that the old model for competing has changed.

Our managers know that, and managers at other forward-thinking radio companies recognize it as well. That's why you'll see tremendous progress in 2006 when it comes to bringing radio into the digital age in terms of audience measurement (the PPM), audio programming (HD) and electronic invoicing. It won't all get done in 2006, but I sense that the urgency to get it done as soon as possible is spreading to more and more radio companies.

You'll also see a growing awareness that, more than ever, content truly is king. You will see more investment in and emphasis on finding and nurturing talent. How do you compete in 2006 and beyond? By being the most entertaining and the most compelling choice and by going digital. It's going to happen — it must.

Mary Beth Garber

President, Southern California Broadcasters Association

I see this as a "rude awakening year" that will ultimately have far-reaching long-term beneficial results.

- The ad industry will trip all over itself trying to find hot new Internet-based ideas, losing focus on major media like radio in the process. They will see sales slip and accounts move or threaten to, and they will wake up to realize that reaching 96% of the people is better than reaching 75% (Internet access) and that three to four hours a day (radio and TV, respectively) of engagement gives them better odds than 1 1/2 hours a day (Internet).

- Satellite radio will come into the spotlight from the perspective of financial prospects and will come up short in the eyes of investors and, ultimately, the ad community. It is the great unaffordable idea.

- Radio stations will realize that they are in the business of providing unique content that can be distributed through many delivery systems, not just over the air, and that there are many kinds of

continue to be aggressive and to take chances like we did in '05 to move our great company ahead, and we will continue to take a leadership position.

Monte Lipman

President, Universal Records

In 2006 innovative cell phone use will accelerate exponentially. We're working overtime to be part of this technological wave.

Jim Robinson

President, ABC Radio Networks

My best prediction is a happy new year for all of us. In addition:

- Accountability has always been a priority for ABC Radio Networks. In 2006 there will be more pressure from advertisers for more accurate measurements of their advertising.

- Look for the increased importance of spoken-word programming on FM. The growth will entail more than the creation of new Talk stations; it will extend to increasing the quantity and quality of "between the records" material.

- Our focus is to deliver great content on every platform available. We anticipate the continued growth of the Talk format for a variety of target audiences, including "Urban Talk," "Women's Talk," more Sports Talk, "Hot Talk," News/Talk and beyond.

Content continues to be king in 2006. Expect an increase in the number of niche formats in response to satellite, MP3s and the coming channel increase due to HD Radio. As ABCRN has done with Hispanic and our Women's Talk unit, look for the continued growth of niche programming to the diverse communities growing throughout the country.

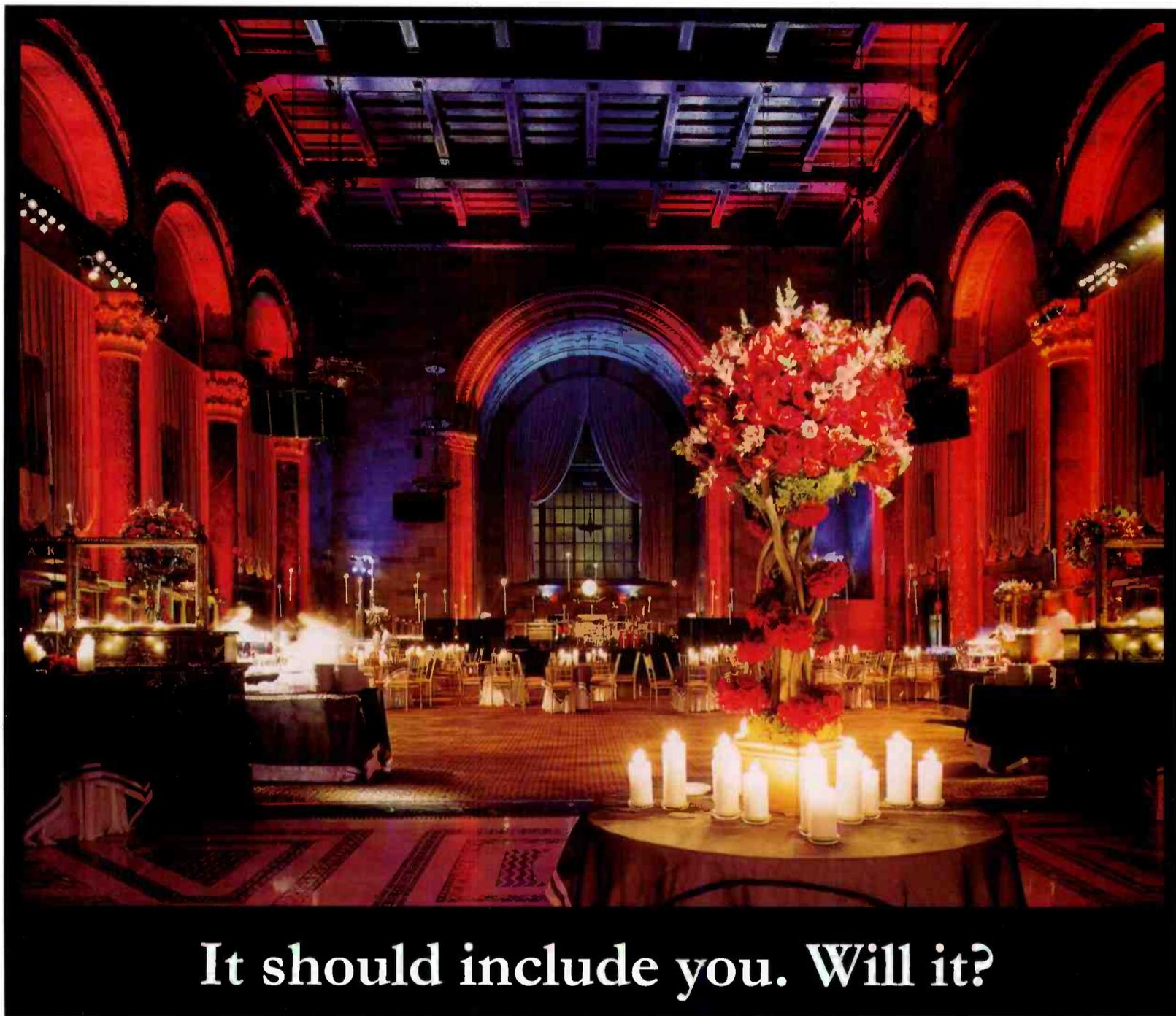
- In 2005 we saw a significant increase in our clients using ABCRN's new-media vehicles — including the Internet, podcasting and wireless — in conjunction with our radio network. I expect this to become even more common in 2006.

Bill Stakelin

President & CEO, Regent Communications

Howard Stern will fail to attract enough new subscribers to make the difference for Mel Karmazin and Sirius; radio will grow at a faster rate than forecast by Wall Street; needing to move merchandise and make sales, local advertisers will increase their use of radio over the '05 numbers; a non-radio-broadcaster will be chosen to lead the RAB; Jeff Smulyan will return to baseball; and peace will break out in Iraq.

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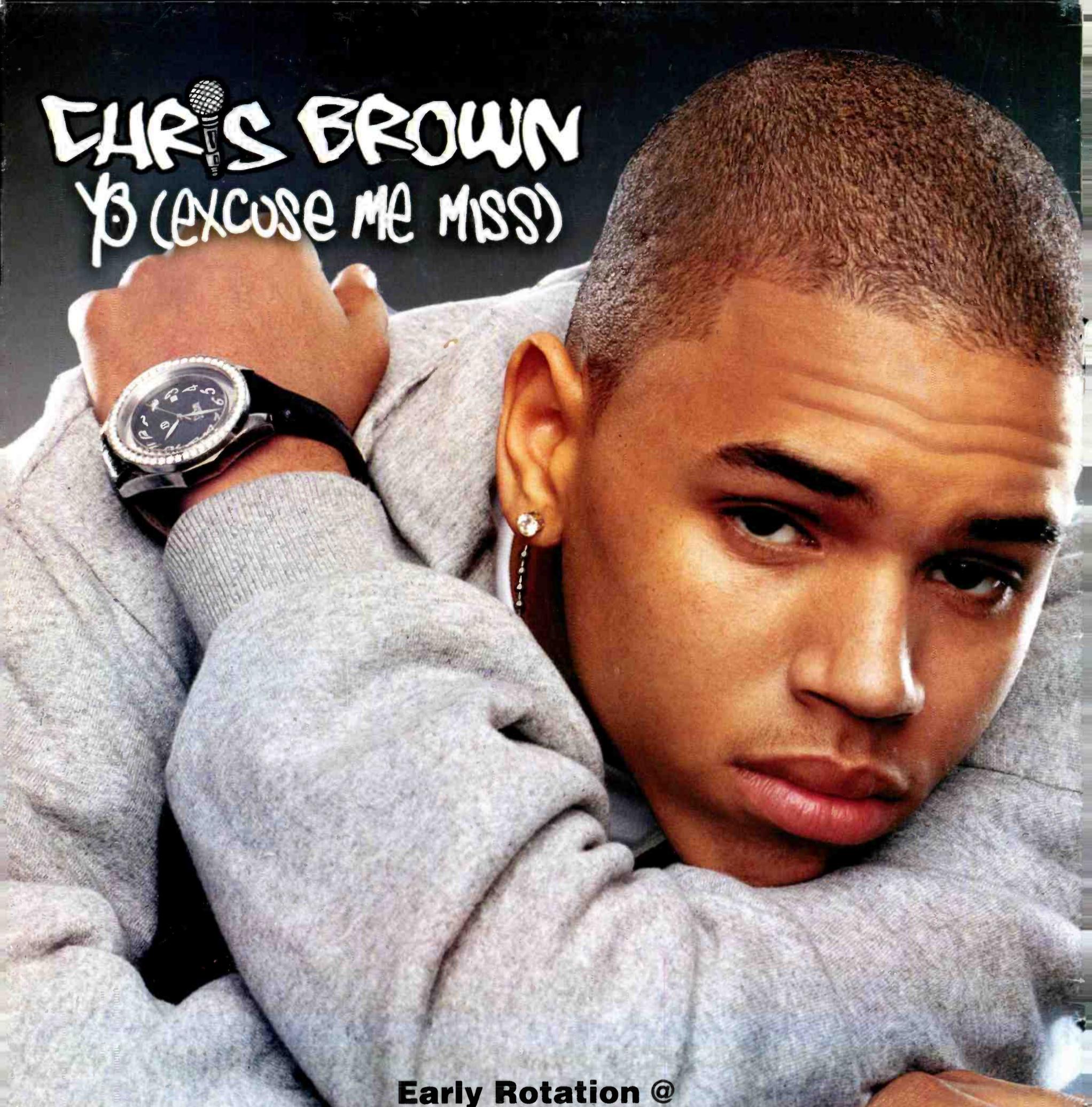
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