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FRIDAY MORNING QUARTERBACK

RADIO FIRST!

September 26, 2003



Paxton's Programming Passion

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Pat Paxton

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of Anti-Radio**

**Repositioning
The DJ**

**KROQ's
Inland Invasion**

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september 26, 2003 • issue 1802

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Editorial/Research Assistants

Beth Kaufmann

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Contributing Editors

Tom Barnes, Dave Beasing, Ted Bolton, John Bradley,
Dennis Constantine, Bob Davis, Tim Davis, Alex DeMers,
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Denny Somach Productions, Jay Trachman, Pat Welsh

Executive Mews, F-36
1930 East Marlton Pike
Cherry Hill, NJ 08003

Rock: 856.424.9114

Rock Fax: 856.424.6943

Top 40: 856.424.7080

Top 40 Fax: 856.424.3881

Email: fmqb@fmqb.com

www.fmqb.com

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World Radio History

THE BLACKEYED PEAS

Follow up to the smash #1 record
"Where Is The Love?"

"SHUT UP"

90 Pop Stations Including:

KIIS-FM

WIOQ

WIHT

KHKS

WKST

B94

WAKS

KRBV

KHTS

KSLZ

WBLI

WFLZ

KKRZ

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KDND

KHFI

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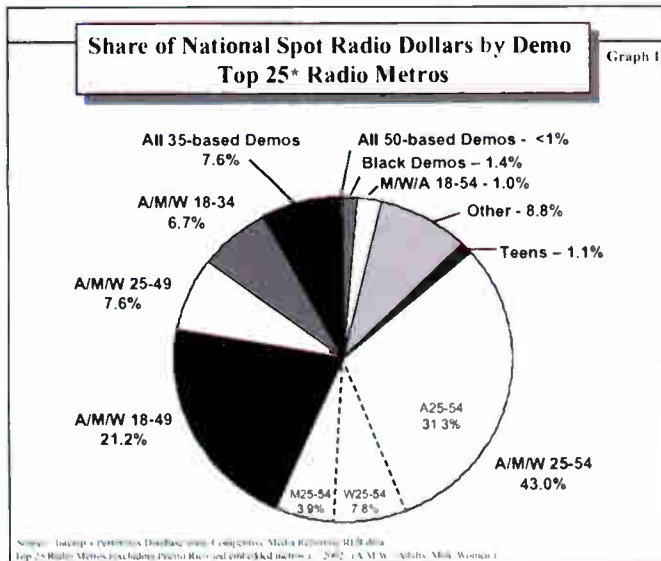
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Interrep: Percentage of National 25-54 Dollars Continues To Drop



A new Interrep Research study indicates that the percentage of national advertising dollars aimed at 25-54's dropped 43 percent last year, almost two percentage points from '01. 25-54 is still the most targeted demo by advertisers, however its percentage has declined every year since '95, when it was 55.5 percent. Other report highlights include:

- From 2000-'01, 17 of the top 25 metros saw a decline in advertising dollars aimed at people 25-54. 16 metros declined last year.
- In '02, St. Louis (52.3 percent), Cleveland (51.1 percent), Pittsburgh (49.9 percent) and Minneapolis (48.8 percent) had the highest percentage of 25-54 radio dollars.
- New York (36.2 percent), San Diego

(36.7 percent) and Houston (39.2 percent) had the lowest percentages.

- 18-49 placed second among demographics, receiving 21.2 percent of national radio dollars. This is the second straight year it has increased.
- Separating demo groups into Adults, Men and Women, Adults 25-54 ranked first, Adults 18-49 ranked second, Women 25-54 ranked third, Adults 25-49 ranked fourth, and Adults 18-34 finished fifth. **BOB STEI**

Mike Stern Named PD at Q101/Chicago

The two-month hunt for a new programmer for Emmis Alternative WKQX/Chicago is over. And the winner is?



Mike Stern

WLZR/Milwaukee PD Mike Stern. Effective early next month, Stern fills the opening created by the July 11 exit of PD Tim Richards from "Q101."

It's a short hop down the Tri-State Tollway but a big move up in market size for Stern, who has programmed Milwaukee's "Lazer 103" since July '02. In that time, he's taken the **Saga Active Rocker** to some of its best ratings in years. Lazer had a 5.2 when Stern arrived last summer, replacing **WAAF/Boston-bound Keith Hastings.** It notched a 6.3 in the Spring book and a 6.1 in the first phase of Summer.

Q101 VP/GM **Chuck DuCoty** told **FMQB** that his "exhaustive search" involved a list of "non-negotiable" qualities and skills he was looking for in Q101's next programmer. Among them: "The vision and ability to articulate the mission. An in-the-moment mentality that could drive promotions. A track record of managing high profile air talent. And someone who is passionate, competitive, and focused daily on the things that are important to the audience." In the end, DuCoty said, Stern was the "clear choice."

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Beyoncé Not So Bootylicious After All... AMA Performers Announced... Police: Spector Shot Actress... Details in Music News Beginning on Page 11.

Despite RIAA Crusade, File-Sharing Still Very Much Alive

The RIAA's legal campaign of subpoenas, lawsuits, and awareness raising has yet to put a significant dent in illegal file sharing. According to the *New York Times*, more than four million Americans used **KaZaA** software over the past week —only five percent less than the week before widespread media coverage surrounded a wave of 261 RIAA lawsuits. And, in more bad news for the industry, a recent *Times/CBS News* poll reported

that only 36 percent of Americans said that file swapping was "never acceptable." And 29 percent of adults under 30 say it's acceptable at all times.

Meanwhile, out of the 35 million downloaders surveyed by **Pew Internet and American Life Project**, 23 million said they're unconcerned about copyrights. And among the 26 million who share files with others, 17 million didn't care if the files were copyrighted.

RIAA President/General Counsel **Cary Sherman** testified in front of a Senate Committee on Wednesday (9/17), reiterating the industry's case that piracy is a big reason behind sharp declines in music sales. The committee hearing was related to legislation introduced by Senator **Sam Brownback** (R-KS) that would make it more difficult for the RIAA to obtain subscriber information from ISPs.

continued on page 5

FMQB and
Productions

Records

PRESENT

Barenaked Ladies
Everything To Everyone



A pre-produced
radio special
available for broadcast
10/15-10/21 inclusive.

- BNL will world premiere songs from their much anticipated CD *Everything To Everyone*.
- BNL will perform a mix of new songs and past hits.
- BNL will field questions from a studio host and a live studio audience.

Hosted by WBMX air personality
Gregg Daniels

The new CD *Everything To Everyone* will be in stores on Tuesday, 10/21

The new single "Another Postcard (Chimps)" already Top 15 at Hot AC! Most increased at Hot AC over the past two weeks!

To receive a copy of this radio special or for more information contact:
Fred Deane (fdeane@fmqb.com), Michael Parrish (mparrish@fmqb.com)
or Dave Hoeffel (dhoeffel@fmqb.com). Phone: 856-424-9114.



barenakedladies.com repriserecords.com

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Management: Terry McBride and Pierre Trembley - Nettwerk Management

World Radio History

earshot

someone

The new single from "two"

IMPACTING OCTOBER 4TH

**15 Early Adds Including: KQRC, WLZR, WJJO,
KOMP, WXQR, KFNK, KMRQ, WWBN, WCPR,
WZOR, and more.**

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MANAGEMENT - BILL MCGATHY FOR IN DE GOOT ENTERTAINMENT

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World Radio History

sum41

KPNT 30x ranked at #7, calling out? you decide
K96 33x ranked at #9, calling out? you decide

Top 20 Modern Rock And On Over 60 Stations Including:
KROQ WXRK WHFS WPLY 99X Live 105 KQGE KKTE WWDG
WXDX CIMX KWOD KEDJ WXTM WRZX
WSUN WOGL and more

New This Week On:
Q101 KROX WRXL WDYL

FMQB Productions & Island Records invite your station to go *Inside Sum 41's New Album, Chuck*. This radio special will be hosted by WDX's Alan Cox and features an exclusive look at *Chuck*, with the band also performing two songs acoustic. *Chuck* is due in stores on October 12 and the first single, "We're All to Blame," is already making waves at Modern and Active Rock radio. *Chuck* is full of Sum 41's frenetic Punk energy, but their subject matter has become more mature due to a life-altering experience in Africa. *Chuck* is named after U.N. representative Chuck Pelletier who helped the band evacuate from the Democratic Republic of Congo when they were there in May to shoot a documentary with the non-profit group War Child Canada.

This pre-produced radio special is available via CD to air from October 8-12, 2004. Your CD copy will be mailed to you, arriving October 8. The show will be broken down into 4 segments and contain 10 minutes for local avails with no network spots in order to fit into an hour block of programming.



Written by Sum 41 Produced by Greig Nori Engineered by Matt Hyde Mixed by Tom Lord-Alge

From The New Album **CHUCK** In Stores October 12th



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World Radio History

sum41.com islandrecords.com

History



Nothing defines the late 80s better than Whitesnake. Jann Hendry gets a group hug from members Tommy Aldridge (l) and David Coverdale (r).



Seven year-old twin stars Mary-Kate and Ashley Olsen plug their second album and first home video from family entertainment company "Zoom Express" on the WPIJ/New York morning show with Todd Pettengrill (left) in and Scott Shannon in 1993.



Here's EastWest artist Dino stopping by the KUBE/Seattle studios in the early 90s. (l-r): PD Bob Case; APD Chet Buchannan; Traffic Reporter Kelly Bridges; Dino; and MD Shellie Hart.



Gone too soon... INXS' Michael Hutchence (r) beams at the chance to share a studio with Ray Charles between takes on the recording session for "Please (You've Got That...)" from Full Moon, Dirty Hearts in 1993. Both are missed.



That's Jon Bon "Born To Be My Baby" Jovi holding Baby Z-Jay Meredith in the Z100 studios while afternoon driver Elvis Duran (l) offers advice.



Spotted at the New Edition Rennin Party in 1990. (l-r): MCA VP/Promotion Billy Brill; Detroit Pistons' Isiah Thomas; Q106/San Diego PD Kevin Weatherly.



Virgin artist Lenny Kravitz performed live on 99X/Atlanta as part of their "Live X" series in 1993. (l-r): Virgin's Brian Rhoades, PD Brian Philips, APD/morning co-host Leslie Fram; Kravitz; MD/morning co-host Sean Demory and Virgin's Jeffrey Naumann.



Elektra group Deee-Lite backstage after their New York show with some industry heavies in 1990. (l-r) Elektra's Lisa Frank; HOT102/Milwaukee MD Dana Lundon; Dee-Lite's Lady Miss Kier and Latasha Diggs; KMEL/San Francisco MD Hosh Gureli.



The hit single "No Rain" launched Blind Melon's self-titled album into the platinum stratosphere. (l-r) BM's Glen Graham, Rogers Stevens, Christopher Thorn and Shannon Hoon; Capitol President/CEO Gary Gersh; Big FD Entertainment Manager Chris Jones; BM bassist Brad Smith.

ADULT CONTEMPORARY

AC TOP 40

LW	TW	Artist	Track	Label	TW	LW
2	1	HOOBASTANK	REASON	(Island/IDJMG)	1751	1798
1	2	LOS LONELY BOYS	HEAVEN	(Epic)	1725	1951
3	3	MAROON 5	LOVE	(J)	1463	1512
5	4	MAROON 5	SHE	(J)	1449	1366
6	5	PLAN 9	WHATCHA	(Plan9 Partners)	1337	1302
8	6	BURKE RONEY	WENDY	(R World)	1334	1255
4	7	FIVE FOR...	100	(Columbia)	1296	1391
7	8	COUNTING CROWS	ACCIDENTAL	(DreamWorks/Interscope)	1269	1298
11	9	SERA	OVER	(Aezra)	1155	1074
9	10	DIDO	WHITE	(Arista)	1140	1129
10	11	UNCLE KRACKER	DRIFT	(Lava)	1108	1112
14	12	ASHLEE SIMPSON	PIECES	(Geffen)	1053	1037
13	13	3 DOORS DOWN	HERE	(Universal)	1030	1054
17	14	MATCHBOX TWENTY	UNWELL	(Atlantic/AG)	1006	1015
22	15	ANGEL	LOVE	(Midas)	9731	873
16	16	SHERYL CROW	FIRST	(Interscope)	959	1020
28	17	KATRINA CARLSON	DRIVE	(Kataphonic)	956	823
18	18	SANTANA/BRANCH	GAME	(Arista)	935	942
23	19	KELLY CLARKSON	BREAKAWAY	(RCA)	931	864
26	20	MATT NATHANSON	SAW	(Universal)	922	839
24	21	SALLY ANTHONY	VENT	(Gracie)	920	858
30	22	FINGER ELEVEN	ONE	(Wind-up)	901	798
20	23	TRAIN	CALLING	(Columbia/CRG)	894	900
29	24	SARAH MCLACHLAN	WORLD	(Arista)	890	817
21	25	3 DOORS DOWN	AWAY	(Universal)	865	891
37	26	KYLE COOK	ALWAYS	(Sony Wonder)	857	721
25	27	VANESSA CARLTON	THOUSAND	(Maverick)	849	850
33	28	QED	EPILOGUE	(Siren)	847	774
19	29	MARTINA MCBRIDE	THIS	(RCA)	845	914
34	30	AVRIL LAVIGNE	HAPPY	(Arista/J)	843	768
39	31	INGRAM HILL	WILL	(Hollywood)	834	689
31	32	KIMBERLY LOCKE	WORLD	(Curb)	829	795
36	33	GRAHAM COLTON	FIRST	(Universal)	827	730
27	34	COUNTING CROWS	BIG	(Interscope)	817	831
38	35	SARAH PIERCE	GET	(Little Bear)	782	696
D	36	TIM MCGRAW	LIVE	(Curb)	770	460
35	37	GAVIN DEGRAW	WANT	(J)	710	764
15	38	DIANA KRALL	NARROW	(GRP/UMG)	667	1036
12	39	KEITH CHAGALL	SOUNDLIGHT	(STM)	661	1073
32	40	R.CHARLES/ELTON	SORRY	(Concord)	659	776

MOST ADDED

1.	TIM MCGRAW	"Live Like You're..."	Curb	15
2.	JOHN MAYER	"Daughters"	Columbia/CRG	10
3.	M. McDONALD	"Reach Out..."	Motown	8
4.	MARC BROUSSARD	"Where You Are"	Island	7
5.	SKYE MOORE	"What's Up With That"	Southern Signal	6

NEXT UP

(Active Records With The Greatest Chart Potential)

			PPW	Total	Move	Cume	Adds
JOHN MAYER	"Daughters"	Columbia/CRG	629	149	42/10		
SKYE MOORE	"What's Up With..."	Southern Signal	580	122	42/6		
KEITH URBAN	"You'll Think Of..."	Capitol	519	34	34/0		
SEETHER/AMY LEE	"Broken"	Wind-up	485	67	23/1		
ALICIA KEYS	"If I Ain't Got You"	J	476	92	33/1		
ELTON JOHN	"Answer In The..."	Universal	457	61	40/2		
FIVE FOR FIGHTING	"Devil In The..."	Columbia/CRG	441	35	24/1		
JOSH GROBAN	"Remember"	143 Records/Reprise	424	23	32/1		
DIDO	"Sand In My Shoes"	Arista	371	38	27/0		

For complete chart go to fmqb.com

Plays TW: Total number of Plays during current airplay week; Move: Increase or decrease in number of Plays from previous airplay week; Plays LW: Total number of Plays during previous airplay week; 2 Week: Total number of plays 2 weeks previous; 3 Week: Total number of plays 3 weeks previous; Cume: Total number of stations playing; Adds: number of new stations reporting as an add.

THERESA ANDERSSON

The Debut Single **"I'm On My Way"** from the Album **SHINE**

Featured performances in **"A Love Song for Bobby Long"** starring **John Travolta** and **Scarlett Johansson**, **A&E's "The Brooke Ellison Story"** directed by **Christopher Reeve**, and **Lifetime's "Infidelity"** starring **Kim Delaney**.

#1 Selling CD during the 2004 New Orleans Jazz and Heritage Festival

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TRIPLE A



'XRT Celebrates 25 Years Of Norm

In 1979, WXRT/Chicago lured KSAN/San Francisco morning host Norm Winer to The Windy City to take over the programming reins of the FM Progressive outlet. As Progressive stations morphed into AORs and then split into various formats, Winer kept the early Progressive values alive at 'XRT and the call letters became synonymous with Chicago's music scene. And Winer became a fixture in the community and at music venues in the city, while rising to the VP Rock Programming position within Infinity Broadcasting. To celebrate Winer's 25th anniversary at the station, 'XRT invited Norm's friends and colleagues from around the nation to Chicago last week for food, drink and frolic. A lot of the Triple A community joined Billy Corgan, Nicholas Tremilus and many Chicago luminaries in toasting Norm, while 'XRT morning host Lin Brehmer recounted many of the more memorable moments of Winer's first 25 years at 'XRT. There was an open bar, so FMQB brought back photos to make sure nothing was missed.



Winer with fellow Cubs fan Billy Corgan.



Lin Brehmer remembers his favorite "Norm moments."



Columbia's Trina Tombrink, Lisack and EMI Music Collective VP Kevin Carroll enjoy Brehmer's recollections.



'XRT Marketing Manager Tom Lisack with Calliope's Michele Tayler.



Atlantic's Brian Corona with 'XRT programming assistant Themis Psarras.



"Wait until I hide my drink!" Taylor, Lost Highway VP/Promotion Ray DiPietro, J.B. Brenner and Verve's Jill Weindorf don't want you to see them toasting Norm.



Midday host Terri Hemmert - who has been at 'XRT even longer than Norm - gives her boss a congratulatory hug.



Winer proudly introduces 'XRT's new OM, John Farneda.



Label love: Jill Weindorf, Brian Corona, Ray DiPietro, EMI Music Collective's Dan Connelly, Vector's Chris Stacey, Reprise's Alex Coronfly, Trina Tombrink and Interscope/Geffen's James Evans crowd around the smoking jacket-clad guest of honor.

THE METAL FILE

with **Damageplan** and opening act **The Haunted**. Meanwhile, **Lamb Of God's** new album, *Ashes of the Wake*, has been right behind Shadows Fall with a stronghold on the #2 position, also for three weeks. *Ashes of the Wake* sold 35,500 copies in its first week and landed at #27 on the Billboard Top 200 Chart - not too shabby for such an extreme band. They are currently ripping up the road with **Fear Factory**.

If those tours are not enough to make your ears ring, the third edition of the *MTV2 Headbanger's Ball Tour* is set to kick off November 4 with **Cradle Of Filth**, **Arch Enemy**, **Bleeding Through** and **Himsa**. The trek will run until December 15. Also, if you are a **Rob Zombie** fan, give a listen to **Scum Of The Earth**, a new band featuring Zombie guitarist **Riggs**, **Powerman 5000** guitarist **Mike Tempesta** and Zombie drummer **John Tempesta** and **System Of A Down** drummer **John Dolmayan** on select tracks. The band will unleash *Blah... Blah... Blah... Love Songs for the New Millennium* on October 26 on **Eclipse Records**, and the album incorporates Zombie-like grooves with more diverse elements like acoustic guitars, keyboards and a damn cool song called "Pornstar Champion" based around a sample of **Queen's** "We Will Rock You."

Next up, brace yourself for **FMQB's** Halloween Metal sampler, coming your way on October 29. It will feature the new **Scum of the Earth** single "Get Your Dead On," as well as tracks from **Kittie**, **Danzig**, **Pig Destroyer**, **The Haunted** and **Diecast!** - *Mandy Feingold*

Q&A: Mike Hsu of WAAF/Boston

As **WAAF's** night jock, **Mike Hsu** brings the Metal to Boston's headbangers five nights a week on his show, *Harder Faster*, airing from 11 p.m. to midnight. Since New England is a breeding ground for modern Metal bands like **Shadows Fall**, **Killswitch Engage** and **Unearth**, Hsu seemed the perfect candidate to shed some light on the current Metal scene.

How would you describe your average listener?

Psychotically enthusiastic, rabidly vocal, and in love with their music. The *Harder Faster* regulars and Metal and Hard Core fans in general are super loyal. Heavy music will always be the underdog, but the fans of the music have an emotional attachment to it. That's why they're screaming banishes.

What Metal artists do you think have the potential to blow up beyond the genre?

Killswitch Engage, **Shadows Fall** and **Lamb Of God** will be ruling the planet in a couple of years. They are changing the sound and attitude of Metal by combining a hybrid of styles, much like **Metallica** and **Anthrax** did. There are a lot of bands trying, but these three are succeeding. All three bands have the winning combo of phenomenal guitar playing and charismatic frontmen. The new **Caliban**, *The Opposite From Within*, is awesome too. I can see them breaking out this year.

How do you spot Metal artists that can cross over into regular rotation?

I've been in radio for 15 years. I've worked in Triple A and Alternative formats as well as Active Rock, so I have a feel for the mainstream. Songs like

Shadows Fall has been absolutely dominating the *Metal Detector* chart for three weeks now. The week of September 13, the band's new album, *The War Within*, was #1 Most Added AND #1 on the chart, and it has maintained that #1 position for three weeks. Look for "What Drives the Weak" to be a possible crossover track for Active radio! From October 27 to November 20, **Shadows Fall** will embark on a co-headlining tour

"Heaven's A Lie" by **Lacuna Coil** or "Down" by **Candiria** have the hook. There's no formula. You can just tell by listening when something will work in regular rotation. Not all the stuff I bring to the boss makes the cut, but he's willing to listen, so I just keep throwing stuff at him and see what sticks.

What trend do you see emerging in heavy music right now?

Melody. With the aforementioned **Killswitch Engage**, **Atreyu**, **Misery Signals** and **Candiria**, bands are discovering you can inject a little melody into the heaviness. I also notice that the old school is creeping back. Guitar solos, massive drumming and putting on a big Rock show are coming back.

What is the first Metal concert you ever went to?

Van Halen's *Diver Down* tour at the Worcester Centrum. It was amazing (except for David Lee Roth's 10-minute saber dance). That was my first concert. My first real "Metal" show was probably **Judas Priest's** *Defenders of the Faith* tour. They had the Metallion stage that would lower **Rob Halford** down on a gigantic steel paw. They put on such a great show. I remember screaming my head off through the whole thing.

What is the first Metal album you remember buying?

My first heavy records were **Led Zeppelin**, *The Song Remains The Same* and **KISS**, *Alive II*. The first "Metal" album was **Judas Priest**, *Screaming For Vengeance*. That was the album that started me on the long road to severe hearing loss.

THIS WEEK'S TRAFFIC UPDATE

MODERN ROCK

U2 "Vertigo" (Interscope) scored huge with over 120 adds at all three Rock formats... **Three Days Grace** "Home" officially goes for adds this week at all Rock formats as well... **My Chemical Romance** "I'm Not Okay (I Promise)" (Reprise) had strong early support at **WXRK**. Nine more adds this week... **Franz Ferdinand** "This Fire" (Domino/Epic) should be a no-brainer. Make the switch. Ditto for **Modest Mouse** "Ocean Breathes Salty"... **Sum 41** "We're All To Blame" (IDJMG) jumps in spins... **The Used** "Take It Away" (Reprise) continues to climb, up 142 spins.

ACTIVE ROCK

Sevendust "Face To Face" (TVT) is just what the format needed - an established act unafraid to peel the paint off the walls. 17 more stations put it in this week... **Earshot** "Someone" (WB) nabbed eight early adds, look for many more in its first official week... **Instruction** "Breakdown" continues its assault with four more adds.

MAINSTREAM ROCK

Collective Soul "Counting The Days" (El Music Group) is the record of the moment... **Eight Days Gone** "Time Of Year" (Ragin' Grace/Titan) has early believers at Rock with airplay at **WQXA**, **WTFX**, **KEYJ**, **WKLC**, **KIOC**, and more... Others to consider: **Spiderbait** "Black Betty" (Interscope); **Kenny Wayne Shepherd** "Alive" (Reprise); and **Papa Roach** "Getting Away With Murder" (Geffen).

NO. 1 BUZZBAND

A PERFECT CIRCLE "IMAGINE"



(VIRGIN) Over 50 stations put it in this past week, and many are spiking it in and gauging reaction to this brooding cover of the **John Lennon** classic.

Some of the purists have made up their minds; others have remained open-minded and see the relevancy of this song's message no matter how it's delivered. The bottom line: let your listeners decide.

RHYTHMIC

ON THE BEAT



YES, IT'S NELLY & TIM MCGRAW!... The duet, "Over & Over" from Nelly's top-selling *Still* CD, has surfaced as one of the projects go-to tracks for good reason: it has MAJOR hit potential. WRDW/Philadelphia APD/MD Angel Garcia believes, with 40+ spins a week. Also working at WPOW, KBBT, KLUC, WYIL, KKWD, and ranked #1 at

WKHT with 100 spins

Terror Squad "Take Me Home" (SRC/Universal) is another soon-to-be homerun! The Uni Squad of **Gary Marella**, **Chuck Field** and **Warren Gesin** are delivering some strong records to the format. 40 stations out of the box including **KPWR**, **WJMN**, **KQKS**, **KMEL**, **WPGC**, **KXJM** and **Z90**. TS follows up their #1 hit "Lean Back"... **Lil Wayne** "Go DJ" (Cash Money/Universal) is on 30+ stations and counting! Over 500 spins already including **KTTB**, **WPOW**, **KDDB**, **WRVZ** and **KYLZ!** His CD is certified gold! A music meeting MUST!



Christina Milian f/**Joe Budden** "Whatever U Want" (Island/IDJMC) is still one of my favorite tracks and it's already working at 30+ stations. Over 400 spins, and it's early yet. This young lady is a star and this track will make it two in a row! Don't let your

mainstream competitor steal this from you again! New at **WKTU!** Major spins at **B96** where APD/MD **Erik Bradley** is a HUGE believer!...We told you that **Ja Rule** f/**R. Kelly** and **Ashanti** "Wonderful" would have a good week. Be on the lookout for Ashanti's new single, "Only U." It's that good!

Hot on the heels of a **Lady Saw** appearance on **Howard Stern**, the original "Queen of Dancehall" is ready to break through with "I've Got Your Man" (VP). Top 5 research at **WZMX**, and working at **WWKX** where PD **DJ Buck** says, "Every female likes this record...Black White or Brown!" More spins at **KDDB**, **WBTT** and **CKEY**. Women will love this attitude record!

A couple of fresh new records that should be on your radar soon include **Jon B.** "Lately" (Sanctuary). It's been way too long for this talent, but he's back! Get with **Paula Tuggey** now at 310-205-5070. And **JadaKiss** f/**Mariah Carey** "U Make Me Wanna" (Ruff Ryders/Interscope) should be something that develops.

The **TVT** crew is cutting loose with **Pitbull** "Dammit Man" and **Lil Jon' & The Eastside Boys** "What You Gonna Do," which are already buzzing and ready to explode. You'll be calling **Carvello** and **Danny C** before long to find out what the buzz is about.

Snoop Dogg f/**Pharrell** "Drop It Like It's Hot" (DoggyStyle/Geffen) is Big Snoop at his best! 20+ stations already on board. Get this one in the music meeting now!

-Bob Burke
bburke@fmqb.com

BURKE'S BEST BET

R. KELLY & JAY-Z
"Big Chips" (Jive/Zomba) and "Don't Let Me Die" (Roc-A-Fella/IDJMC)



It doesn't get much bigger than this! R. Kelly and Jay-Z are back to deliver another red-hot CD, *The Best of Both Worlds: Unfinished Business*. The only question might be

what track to play first. At this point, putting both into rotation and letting the audience decide might be the way to go. Do either of these guys *really* put out bad records? The best part is having two superstar artists from both the Hip-Hop and R&B world back together again and touring! Expect radio and the audience's excitement to be at an all-time high, as the duo have delivered another outstanding collaboration. **BET ON IT!**

BUZZ BIN

EMINEM
"Just Lose It" (Shady/Aftermath/Interscope)



Shady's back! It's amazing... every time Eminem puts out a record, it's an event. **Dr. Dre** has hooked Em up again with a track that has been exploding with air-

play from coast-to-coast from the minute it leaked. 80 stations out of the box and over 1000 spins isn't the story; it's how quickly this record will move to the top of the charts. The new CD, *Encore* is in stores November 16, and if the early excitement is any indication, it'll be all "Slim Shady" coming this holiday season both at radio and retail. There's no question that Eminem is still the biggest thing in music.

Artist to Watch:
Ciara f/**Missy Elliott**
"1, 2 Step" (LaFace/Zomba)



Don't look now, but with a few more records like "Goodies," Ciara could make a case for being named this year's best new artist. Her debut CD is off the hook. While "Oh" featuring Ludacris is a good track, "1, 2 Step" with Missy Elliott works for me, making Ciara this week's artist to watch.

PRO-file

KKMG/Colorado Springs PD Chad Rufer



Background...briefly trace your career path, from the humble beginnings to your current lofty position.

I was lucky enough to have a high school radio station at

Valley High School in West Des Moines, Iowa and I got started there. My junior year of high school I got my first commercial radio gig running Casey on Sunday nights on K-LYF in Des Moines. That led to a Saturday night show, as well as some time as a news anchor on sister station WHO-AM. I left Iowa in '97 for college in sunny Fort Myers, FL. I became a producer for Advantage Productions, Inc. and got to learn imaging from some of the best: Rick Stylis who is now at Infinity/Dallas; Joe Edwards who owns Burning Eye Creative; and voice-over GOD Brian Lee. At the same time I was learning the programming ropes at WINK-FM. When I graduated from college in 2000 I went across the street to be the OM for Renda Broadcasting's WSGL. In 2001, Saga Communications was calling my name in Clarksville, TN to program the Hot AC in their newest market. I eventually became OM for the cluster before having my fill of rednecks in 2003. That's when I came to Citadel's KKMg.

KKMG has been kicking major ass for EVER. What are the key ingredients that have made the station so successful for so long?

Actually we're going into year number eight as the #1 radio station in Colorado Springs. I'm very lucky to have a staff that has the same passion for remarkable radio that I do. I come up with these goofy-ass ideas on Sunday afternoons, and by Monday morning, because of some great teamwork from the promotions director to the GM, the promotion is ready to go on the air at 100%. My OM Bobby Irwin is a dream OM to work for.

He lets me do what I think I need to do to win, but he is always there to make sure everything we do is bulletproof. People who get their ego bruised when others try to help them make things better will have a hard time being successful. Bobby and I work great as a team to have a winning product.

We also have a great morning show. CK, Lazerman, and Romi are always ready to work some extra hours to see the station perform. I even have a night guy, Jojo, who comes in to do stunts with the morning show. The entire staff gets along great and works together as a family. I am even one of the few stations left that is LIVE 24/7. Like Rudy Giuliani says in his book, "Always surround yourself with people better than you."

I constantly see the double-digit 12+ ratings. I'd imagine that your demos are insane...

18-34, 21.5, #1 by 8.9 shares. 25-54, 10.8, #1 by 3.4 shares.

What's the competition like? Has anybody taken a direct run at you guys, or tried to flank you on the Rhythmic side?

Actually, Clear Channel just flipped one of their Class A sticks here in the Springs to a cookie-cutter "Beat" station. Competition is good. It brings out the best in people and what they can accomplish. At the end of the war we'll still be number one, and we'll be a better Magic FM.

How has the feedback been on your recent Musical Cars promotion?

Wow, what a fun promotion. I have to share some credit with our promotions director Amy Hunter and our promotional guru Paige Nienaber on this. People were really into playing musical cars. The contest had a huge fun factor to it, and that's what made it so great to play and, most importantly, fun to listen to on the air.



You co-host afternoon drive with a hot blonde. How'd you manage to arrange THAT little perk?

That's one of those non-disclosure things in my contract that I can't discuss.

How does your degree in Interdisciplinary Social Science make you a better radio guy?

Interdisciplinary Social Science is a mixture of both social science and the research methods that go along with it as well as political science. Translation: I'm a number crunching geek who can quote Mediabase within a few spins and I play the corporate political game very well.

Since you're a political science expert, who's going to be the next president?

Ahhh, something I learned from Dad: Never discuss religion or politics at work. It sure is fun to listen to others who have no clue spout off about it though. From the research side of things, Bush got a very nice jump after the Republican National Convention, which should help, but let's wait to see if that fluctuates after the debates.

Public service announcements always tell me to write to an address in Pueblo, Colorado - which is in your market - for help with all sorts of problems. Are people there particularly knowledgeable, or what?

Not real sure...that's just where I tell the record reps to send the check for Bobby Irwin's subscription to *Playboy*.

—Dave Hoeffel/Dhoeffel@fmqb.com

HOT SHOTS



1-2. 99 fans holding the Incubus "I am 99X card" sat within feet of Incubus for an exclusive LIVE -X at Southern Tracks Recording Studio, the very studio they recorded the record in. (L-R) 99X PD Leslie Frann, Brandon Boyd of Incubus, 99X MD Jay Harren.

3. At the WKSS/Hartford studios it's Vanessa Carlton and WKSS PD Rick Vaughn.

4. Los Lonely Boys thanked WPLJ/New York for all their support by presenting Tom Cuddy, VP of Programming, and Tony Mascaro, MD with platinum records just before they did a 'PLJ Up Close & Personal concert. (L-R): 'PLJ VP Tom Cuddy, LLB's Jojo and Ringo, 'PLJ MD Tony Mascaro and LLB's Henry.

5. Here's Jojo with some of the WFBC/Greenville staff. (L-R) Promotions Director Heidi Petan, Jojo, Air Personality Matt Lesley and PD Nikki Nite.

6. WBTS/Atlanta PD Cagle hangs with Ludacris and the Disturbing The Peace Family.



tal radio will give us much more flexibility to appeal to younger audiences, and then we will have the relatively easy task of convincing our buyers that this is a valuable demographic.

While I would agree with your statement that local stations are a significant source of emergency information, EAS technology has fallen far short of expectations on numerous occasions. How can we do a better job of linking stations together to better serve the public interest in times of emergency?

The NAB, FCC and Homeland Security ought to be working on standards of fail-safe communication among stations. The EAS system has not lived up to its expectations. The industry wants to do the job, but we need the tools and the commitment.

You mentioned some of the advantages that radio has over other media, including mobility, and the ability to be targeted and affordable for advertisers. With wireless Internet build-out continuing at a rapid pace, and new portable devices coming to the market, will those advantages not be mitigated by streaming media in the future — and perhaps the not-too-distant future?

Greater Media was an early convert to streaming technology and we saw great potential in it. The combination of the CARP settlement and the AFTRA fee issues combined to knock the wind out of streaming for about 36 months. Remember, the way the fees are structured by CARP and the way bandwidth is priced, the cost goes through the roof when you gain audience, not revenue. If we could get some relief on the CARP fees, we would have every one of our stations on the Internet. This would permit more office listening,

and it would also allow us to be more adventurous in our programming through alternate Web streams. The CARP rulings have been a real disservice to the radio consumer.

Currently we're regrouping, as are other broadcasters, and trying to find a revenue model that will allow us to stream at least some of our stations where the audience demands it. We see it as another channel of communication with our listeners. It can complement and enhance both our terrestrial signals and our on-air content. I absolutely do not believe that radio will get left behind on this.

XM's Hugh Panero sure tees-off on radio in general, and the NAB in particular, in *Forbes*. What's your take on the future viability of satellite radio?

There is a place in the market for satellite radio, although satellite needs to figure out what it wants to be. It's always a little puzzling to me that the satellite executives are trying so hard to be a local service when their entire business model is premised on the viability of being a national service. On the other hand, I don't really understand the magic of the three million subscriber threshold either — almost all of our individual clusters have bigger audiences than that. Satellite is a secondary music channel with some value in the marketplace — how much value, I don't know. Niche formats will never get to the critical mass required to serve local advertisers. Wall Street should be asking the satellite companies two questions: one, what's your churn rate? How many people actually continue to be willing to pay the monthly fee and not just because it's part of the car lease package? And two, what is your viability five-years out? Radio is a great business in part because it has low capital expenses.

That's not true with satellite.

But I'm not here to talk about satellite — I'm here to talk about radio.

Looking forward, how do you see radio in general, and Greater Media in particular, evolving?

I believe that we're emerging from the radio consolidation era, and getting our focus where it should be: being good, responsible radio operators. I'm a traditionalist, and I stick with the basics: we're a local medium, grounded in our local communities, providing information, entertainment and companionship to a vast number of people each week for free.

Can we do a better job as an industry? Absolutely. We can do a far better job convincing our advertisers that we're the best medium to drive results for their businesses. This is completely within our control.

But it remains as true today as ever: if we listen to our customers and respond to their needs, we'll continue to be the great business that we've always been. Radio will embrace new technology; it will counter and cope with competitive media; it will adapt to changing audience tastes; it will create results for its advertisers; it will be a great return on investment for its shareholders.

It is, as always, only bounded by our determination and creativity.

Dave Hoeffel is FMQB's VP/Executive Director. Previously, he held programming, production and on-air positions at radio stations in Miami, Philadelphia, and New Jersey, where he served as OM/PD and midday host at WPST before joining FMQB in 1992.

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The second advantage is decisiveness. If I need to move on something, I can get an immediate answer from my board. That gives us a nimbleness that I think is rare. But internally, we operate the company as though it were a public company. We have the same levels of accountability to our shareholders and we have the same financial discipline that a public company has. What are the disadvantages? I haven't found any!

Is Greater Media still in growth mode? What type of acquisitions would make sense for you right now?

Everyone knows that the broadcast real estate market has been overpriced. We were able to find some properties in New Jersey that made financial sense for us and we've greatly expanded our presence there. We're always reviewing the marketplace with an eye to good markets where we can have an impact presence and realize a return on our investment. I believe it's not the number of stations you own in a market, but the impact of those stations. A good operator should be able to achieve maximum impact in a top 40 market with four stations.

The *Barron's* article accused radio of being slow to adopt new technology. You rebutted that hundreds of stations are working to convert to digital. The problem would seem to be that thousands of stations still aren't. Granted, changing standards is never easy, but given the fact that we have new, high-tech competition, how can we accelerate radio's move to digital?

Clear Channel, Emmis, Entercom, Infinity, Susquehanna, and Greater Media have all stepped up in a major way to recognize the

importance of digital conversion and to make it a reality. I salute my peers for their vision and dedication. I would anticipate that in the next 18 to 24 months, a majority of top 10 markets will be broadcasting in HD. Now we need to initiate a campaign, not unlike what was done in television, to market HD radio and HD radio products. We need to create a buzz about this exciting new sound.

Some of these new receiving devices have the ability to "TiVo" radio. Will time-shifting programming be a good or bad thing for the medium?

I am a big believer in technology. Technology is on our side and can only serve to enhance our product. But if radio can build effective *content*, content will win every time. I don't care if it's coming out of a Dixie cup.

Are new formats such as "Jack" and "Bob" truly "new," or are they just different ways of repackaging a bunch of research-proven songs that have already been beaten to death by other formats? Will these new formats do well during their "shiny new penny" stage before fading, as was the case with Jammin' Gold?

What these formats have done is taken the iPod model and put it on radio. They have broken away from the 300-song playlist and prepackaged jingles. I applaud these efforts. Radio is a business of attitudes, and these are attitudinal formats, reflecting the needs and demands of a certain radio constituency. We're going to see a lot more of it.

The new formats that you mentioned — FM Talk, various Hispanic formats, and the aforementioned "Jack" and "Bob" — are typically not targeting young listeners.

In fact, radio has ignored the youth audience — not entirely, but to a large extent — for years now, and youth listening is down. Additionally, stations that actually do well with young demos often have difficulty selling those demos. While acknowledging the fact that, due to new technology and competing gadgets, radio may never be as big a part of the lives of young people as it was for the baby boom generation. What can we do to make radio more user-friendly for young people...and make money too?

Alternative stations, such as KFOG in San Francisco or WBOS in Boston, have done a good job of cultivating the youth market. There has been a huge increase in the 18-34 audience for Country stations, Hip-Hop, and Hispanic formats. Radio is starting to focus on the needs of that market, with notable success. My goal in the coming years is to make music equal radio, and radio equal music, in the minds of the younger audience. One of the most powerful findings in the recent RAEL study was that listeners feel a strong emotional connection to their radio stations. We simply need to rekindle that emotion for the younger audiences.

Non-music formats have also experienced sustained growth among younger listeners. FM Talk, for example, is a recent phenomenon that is bringing a lot of young people back to radio by providing information in a challenging and entertaining format. It's like a town hall for young adults — especially with the dramatic decrease in newspaper readership and network news viewing over the last several years. This format is doing well all over the country.

Greater Media is experimenting with our Internet presence, including the functionality to buy and download new music. The internet and the sub-channels on digi-

analyst community. I find it very curious that these publications never talk about the success of radio and its many positive contributions to society. They are more interested in focusing on the negatives and letting other media frame the debate about radio, instead of listening to the 296 million people who listen to radio every week. The financial press never talks about all the great companies that virtually launched their businesses on the radio, or the numerous businesses across the country that rely on local radio to communicate with their customers and fuel their growth.

Your letter to *Barron's* surmised, "Perhaps Wall Street's focus is on the next deal," and while that may certainly be true, it's also a fact that radio revenues have not met expectations this year. Do you see things picking up as we approach '05? What needs to be done to accelerate radio's revenue growth?

The economy will always go through periods of expansion and contraction. Quite frankly, the huge growth that we saw in 2000 was unsustainable, but it was used as a basis for unrealistic projections going forward. Radio's wounds have been largely self-inflicted. Yes, there's been too much inventory and too much clutter, but the real issue has been the pricing structure at many companies. We basically told advertisers they could get more value for less money, even as we were using our resources to build these tremendous platforms for advertising outreach. James Carville said, "It's the economy, stupid." I say it's not the economy, it's us, stupid. The slowdown in radio's growth is attributable to our inability to properly market to our key advertisers. We have to sell these people on our actual value – which is considerable – and not degrade our pricing to create an illusion of value. Someone

once asked **Lou Gershner**, the former CEO of IBM, to identify IBM's primary business. He answered that IBM is a premier solution provider. That's where radio has to be in the 21st century. One of our great strengths is our ability to help pull companies out of a recession through creative and cost-effective advertising. We can help them re-build their businesses by being premier solution providers.

With **Clear Channel's** "Less is More" campaign and the overall efforts of broadcasters to improve their brands, I believe we will see a return to robust growth rates. And by the way, has anyone done a five-year growth analysis on satellite radio? What is the rate of return there?

I am also very excited about the initiatives of the RAB and NAB to take radio from being perceived as a secondary medium to being accepted as a primary medium. For example, the industry is actively supporting technological developments like **HD Radio** to keep radio current and compelling. The ongoing **Radio Ad Effectiveness Lab (RAEL)** studies will give advertisers independent, in-depth data on how to most effectively use and sell our medium. And companies are training and promoting a smarter, more positive workforce to respond creatively to our clients' needs. Now it's our job to get out there and tell our story. It's so powerful!

"Less Is More" has been the buzz-phrase for the last month or so, following Clear Channel's announcement that they would be cutting spot loads. Are you planning to cut units as well?

We don't have to cut a thing. We've never jacked up the inventory to make a budget. I never understood how increasing supply in response to stable demand was in our best interests. Add to that the listener dissatisfaction with high inventory and you

can easily see how we got to this place. **Growing revenue while cutting spot loads will be a challenge. Some would equate it to reducing the federal deficit while cutting taxes...theoretically, it can be done, but it won't be easy. How can we increase the value of our product in the eyes of the advertiser in order to increase rates?**

Radio is not a commodity, where price determines value. There is only one way to increase the value of radio: produce results. Tangible, measurable results. And it's not about meeting the cost per point. We have a long list of businesses for whom Greater Media has done great work. They'll tell you that. They know and appreciate the return on their investment.

I also think we should be selling units, not time. A unit can be 30 seconds, 15 seconds, or 10 seconds, but we should be seeing 8 to 12 units as the average across the country. And that's how we should price our inventory. If we are delivering effective ROI for advertisers, price will not be an obstacle. In a multi-media society, everyone is looking for an effective vehicle to sell product. That's radio's biggest strength. With less clutter and a targeted brand, getting to a good price point should be easy.

Unlike many of your competitors, you don't have to answer to Wall Street. What are the advantages — and, if any, disadvantages — of being privately held?

The prime advantage is that I'm able to plan and think on a longer time horizon than a public manager. I don't have to play the 90-day expectation game, and I believe some of my public peers are beginning to think this way as well. It's a basic rule for any successful business that you cannot focus on short-term profit at the expense of successful long-term business development.

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By Dave Hoeffel

Please briefly trace your career path for us.

I started in the radio business in 1977 as an account executive with WROR in Boston, where I also served as LSM and GSM. Around 1983, I was recruited to be the General Sales Manager at WOR in New York. I stayed there until 1986, which is when I made the move to Greater Media, starting as the General Manager of WMJX-FM in Boston (then known as "Tragic Magic"). I gradually moved up through the ranks and was appointed President and COO in

2000, and then President and CEO in 2002. It's been a great ride, and I am both proud and honored to have spent most of my career with Greater Media.

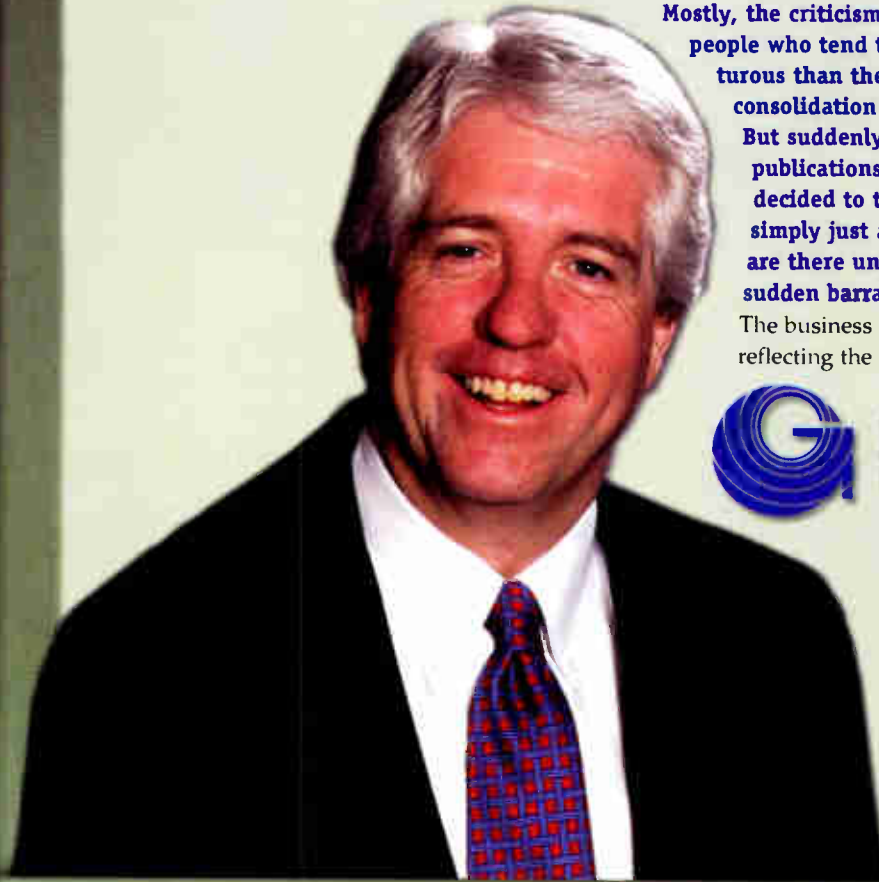
Defending Radio's Honor

Radio has come under attack from a variety of publications in the last few years.

Mostly, the criticism seemed to come from people who tend to be more musically adventurous than the average listener blaming consolidation for restrictive playlists.

But suddenly, two prominent business publications, *Barron's* and *Forbes*, decided to tee-off on radio. Was this simply just a hell of a coincidence, or are there underlying reasons for the sudden barrage of bad business press?

The business publications were merely reflecting the recent negativity of the



Greater
Media
Philadelphia

Up Close with Greater Media President/CEO Peter Smyth

music news continued

Is "Big Will" Ready To Rap Again?



Will Smith

Will Smith is said to be planning a return to the mic so he can resume his Rap career. Reportedly, he will free up his Hollywood schedule to do so, reports *Contactmusic.com*. Smith's last CD, *Born To Reign*, released in 2002, was his final project for **Columbia Records**. He's since signed a new deal with **Interscope Records**. **Timbaland** is set to produce the new CD, due in January 2005, and one track may be a duet with **Mary J. Blige**. The two already appear on the *Shark Tale* soundtrack performing the Cheryl Lynn Disco classic "Got To Be Real."

Chingy's Powerballin' With Janet And R. Kelly

Chingy is ready to deliver some major star power with his sophomore album, *Powerballin'*, due in stores on November 16. **Janet Jackson**, **R. Kelly**, **Lil' Wayne**, **David Banner**, **Nate Dogg**, **G.I.B.**, **Bun B** and **Ziggy** are among the artists featured on the St. Louis-based rapper's follow-up to his triple platinum debut album, *Jackpot*. The album's first single, "Balla Baby," is well on its way to becoming another hit at radio. "This *Powerballin'* album is basically a celebration of my coming from nothing to have a little bit," says Chingy. "It's about me accomplishing my goals and my celebrating that. I'm also talking about what went on after I made the *Jackpot* album."

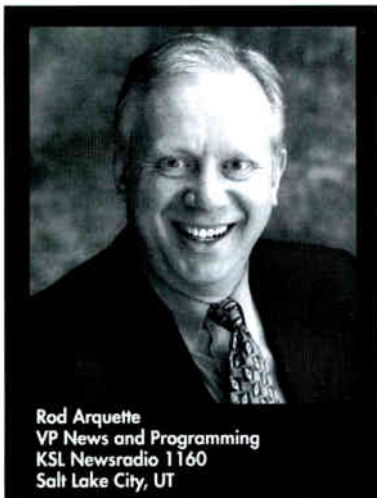
Chingy will kick off a series television appearances with a performance on *The Tonight Show with Jay Leno* on November 5, *Showtime at the Apollo* (11/13), *Late Night with Conan O'Brien* (11/16), *The Ellen DeGeneres Show* and *Jimmy Kimmel Live!* (both airing on 11/23), *Last Call with Carson Daly* (11/26) and *Soul Train* (12/8).

Weezer And Ex-Bassist Mend Relationship

Former **Weezer** bassist and **Rentals** mastermind **Matt Sharp** has carved out a new, lo-fi musical career for himself in the past year, releasing acoustic-based solo albums and touring small venues. While his exit from Weezer was a bit acrimonious (he sued the group in 2002 for royalties owed), Sharp recently patched up his differences with Weezer singer/songwriter **Rivers Cuomo**. The two performed together earlier this year at one of Sharp's shows in California. Speaking to *MTV.com*, Sharp said, "I've re-opened friendships and dialogs with the guys in Weezer. The thing that is apparent to me is that since we went our separate ways, there's certainly been some sort of void in my creative life. Since then I've thought about it, and I'm looking for people who can embrace different attempts at ways that might satisfy my needs."

Sharp and Cuomo also spent some time writing music together early in 2004, but Sharp doesn't expect the songs to ever see release. "Rivers is a person who is always searching for the answer to something, and he goes after that solution with all his might. And if for a moment he thought writing with me was the answer, he was going to go into it wholeheartedly," Sharp commented to *MTV.com*. "If he could ever find the answer, he has a real good chance of making some incredible music. As for me, I'm just grateful for anybody that decides they're going to spend time with me at a show or listen to the music that I've made."

As for Weezer themselves, the band is still working on recording their fifth album. However, Cuomo has headed off to college to spend a semester at Harvard University. The other band members - guitarist **Brian Bell**, bassist **Scott Shriner** and drummer **Pat Wilson** - continue to add to tracks that Cuomo already recorded. According to *weezer.com*, twelve songs are close to completion, though "the album probably won't be truly finished until after the holidays, which means it likely won't see release until spring '05."



Rod Arquette
VP News and Programming
KSL Newsradio 1160
Salt Lake City, UT

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music NEWS

U2 Announce Line Up For Atomic Bomb



U2

U2 has officially announced the full tracklisting for their highly-anticipated new album, *How To Dismantle An Atomic Bomb*. The official list differs slightly from the rumored one that circulated online earlier in September. Two new song titles, "One Step Closer" and "Original Of The Species," replace unconfirmed songs "Tough" and "Full Metal Jacket/Native Son." The *NME* reports that the UK version of the album will include the bonus track, "Fast Cars." The lead single, "Vertigo," has quickly become the top selling song on Apple's iTunes, according to *Billboard*. A 30-second clip of the band performing the song live can be seen on *U2.com*, as well as a clip of the group at a recent photo shoot, which is set to a snippet of the Jackknife Lee remix of

"Vertigo." There are also photos of U2 on the location of the "Vertigo" video shoot in Spain.

The official tracklist for *How To Dismantle An Atomic Bomb* is: "Vertigo," "Miracle Drug," "Sometimes You Can't Make It On Your Own," "Love And Peace Or Else," "City Of Blinding Lights," "All Because Of You," "A Man And A Woman," "Crumbs From Your Table," "One Step Closer," "Original Of The Species," and "Yahweh."

Barenaked On Your TV!

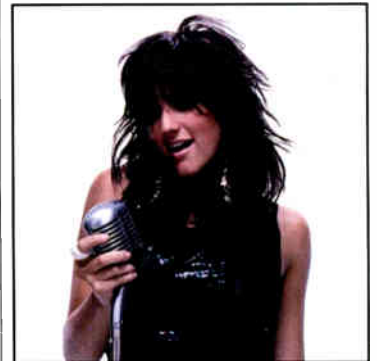


Barenaked Ladies

Canadian pop group **Barenaked Ladies** have long incorporated elements of improvisational comedy into their always-entertaining live show. Now the band is taking a shot at being professional comedians, with their own variety show on Fox. The network has ordered a pilot, tentatively titled *The Barenaked Ladies Variety Show*, which will star all five bandmembers: **Steven Page**, **Kevin Hearn**, **Tyler Stewart**, **Jim Creeggan**, and **Ed Robertson**. Guest actors will be involved as well. Unlike the campy '70s throwback *Nick & Jessica Variety Hour* that aired earlier this year on ABC, BNL's show will have an ongoing storyline in each episode, along with music from the band themselves as well as musical guests. The show will also have a heavy amount of improvisation, which Page and Robertson have done together on stage since they began performing together as teenagers.

The show's co-executive producer **Ann Maney** told *Billboard* she has been pursuing Barenaked Ladies to do a TV show since she first saw them perform live a decade ago. Maney said of the band, "They are a joy. They have great instincts, and they are tremendously talented guys who have wonderful ideas." BNL will be releasing an album of holiday music, *Barenaked For The Holidays*, which will come out on October 5.

Ashlee Simpson A Movie Wannabe



Ashlee Simpson

Ashlee Simpson's music career has been a major success with her debut CD *Autobiography* having already been certified triple platinum. Simpson is a natural when it comes to TV, from her beginnings at as part of the *7th Heaven* cast for two years, to her recent reality series, *The Ashlee Simpson Show*, that help to launch her singing career. But now Ashlee wants more, so she's headed for the big screen. Simpson has been cast in the forthcoming film, *Wannabe*, reports *MTV.com*.

"The movie involves music and actors, and all that kind of stuff," Simpson told *MTV*. "I play an actor, and it's basically about musicians trying to find their way. There's a guy who gets too old to be a musician, and all of us become his fan club. So it's going to be a great movie, and [studio] Lions Gate does edgier films, so it's going to be really exciting."

While Simpson is looking forward to returning to acting, she's also enjoying the success of her latest single, "Shadow." "I'm really proud of the song. It's about loving yourself and coming to terms with who you are," Ashlee said. The movie starts filming in November.

Question of the week

Rob Heckman/WIYY: Tom Scholz, because I spoke to him on the phone and had a really cool conversation with him one time, but we never met in person

Doug Podeli/WRIF: When you've been doing this as long as I have you've met all the artists. I want to meet a President. I want to meet Bill Clinton.

Diana Laird/KHTS: Jimi Hendrix...because he is dead!

Jeff Z/WKTU: Jim Morrison. Cause then I would be on some really good shit!

Eric Chase/WIOG: Elvis. That would be cool if it were possible!

Mike Forte/WYKS: Will Smith seems cool, and he's a Philly boy.

Marcus D/KBKS: Paul McCartney

Michael Yo/WHYI: I've met everybody. But I still wanna meet Michael Jordan.

LJ/WBLI: Usher. He's fine. He's all over the place.

Dave Johnson/KCHZ: Janet Jackson. We haven't met yet actually because of her restraining order.

Dylan Sprague/Q100: Madonna or Prince - idols from my childhood.

Cagle/WBTS: Bono, because I'm a huge fan of U2.

Tony Banks/WERO: The Wiggles from the Disney Channel. My little guy has them on all the time.

Tony Waitekus/WHTS: Michael Jackson would be kind of weird, but notable.

Kerry Collins/KC101: Britney Spears, so I can ask her, "What in the hell is going through your head?"

Mike Rossi/WSTW: Madonna. We share that Kabbalah vibe.

Dave Eubanks/WYLT-WNHT: Billy Joel. Love his music, plus I could use a driving lesson or two.

John Wilson/WSTW: George Clinton and Bootsy Collins. Just to sit down and ask them where all that shit came from!

Tony Mann/WAPE: Dave Matthews. Would love to pick his brain.

Karson/WHBQ: Jam Master Jay. I grew up a huge fan of Hip-Hop music, and I would have loved to meet him.

Who's the one artist you'd like to meet that you haven't already, and why?

Jana Sutter/WZNY: The Pitts: Jennifer and Brad. I hear we're into a lot of the same things.

Cubby/Z100: Picasso.

KJ Bryant/WWYL: Jay-Z. He's a creative genius, and I'd love to get some of that knowledge.

Matt Sneed/WPST: Bruce Springsteen. Do you really need me to tell you why?

Charese Fruge/KMXB: Billy Joel. He's my favorite! I love him.

Mark Anderson/WKST: Frank Sinatra. But he's dead now.

Tim Ellis/WYSS: Anyone from KISS! They are Gods among men!

Todd Violette/KZZO: Bono from U2. Do I really have to explain?

Toby Knapp/WFLZ: Jenna Jameson. I missed her this week when the Adult Entertainment Awards were on.

BJ Kinard/WFXH: Eddie Vedder. Pearl Jam *Ten* was the first CD I ever owned and made me want to play guitar. I think he'd be a good conversationalist.

Dave Farra/WARQ: Scott Weiland. I'm sure he has some great stories.

Monte Montana/KNCN: If you'd have asked me last week, I'd have said Mike Ness of Social Distortion, but I just met him. Why him? Because he was born to lose, just like me.

Carolyn Stone/WJXQ: Robert Plant...it's self-explanatory.

Sky Walker/WSPK: Billy Joel.

John Reynolds/WNKS: Ozzy Osbourne.

Keith Allen/WILN: Barenaked Ladies.

Blake Larson/WRHT: Michelle Branch and Kanye West.

Tommy Frank/WNDV: Fergie from Black Eyes Peas and Beyoncé.

Mike Mullaney/WBMX: The only reason I got into radio is to stand next to a fully costumed KISS.

Shawn Murphy/WQGN: Amy Lee from Evanescence.

Tim Moore/WJBQ: Paul McCartney.

Jon Zellner/WBMX: Biz Markie. He could serenade me with "Just A Friend."

Paul Kelly/WAYV: Paul McCartney.

Chase Murphy/KHOP: David Lee Roth.

Dave Universal/WKSE: Lindsay Lohan for obvious reasons.

Josh Strickland/WSTO: Michael W. Smith.

Kevin Matthews/WERZ: Billy Joel or Elton John.

Jack DeVoss/WWCD: Joe Strummer. I haven't met him because he's dead.

Becky Pohotsky/WLZX: I would like to meet Morrissey just out of sheer curiosity, and because I love The Smiths.

J.R./WHEB: Rob Halford from Judas Priest. There are so many questions to ask him since he disappeared for 10 years and then came back and kicked ass at Ozzfest.

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PROGRAMMING TO WIN

by Dave Lange



Step Away From The Computer

Since this tale could be bit sensitive I won't reveal any specific details, but I think we can all learn from this experience I had in a market visit a while back.

The station was very well executed on the air with very precise rotations of the music, extremely tight jock breaks, and rather stiff imaging. At first glance, just get more creative on the imaging front and things should be good – tight is right and this station was very tight.

When I got inside the station and spent more time listening it became obvious that this station had no soul. There was little in creative promotions, the low-key boring production had not been updated in a long time, and the air staff was very mechanical. There were some breaks where there were even mistakes in call letter usage, positioning and lack of other formatics like billboarding or branding of features and information.

As I sat with the PD it was suddenly obvious what was happening. His world and office had become a complete tech fest. He was so organized with Outlook scheduling his whole day, he did the Web design himself and was constantly tweaking the site, Selector was packed with rule after rule and every song scheduled had to pass with flying colors requiring hours to edit every day. From his office he controlled the studio computer tweaking every hour as if it was a video game. Jocks were emailed or saw instant messages on any music matter. As we talked, his PDA and Outlook alarms were going off with scheduled tasks and constant distractions.

When I started asking about the talent on the station he didn't seem to know much of their lives, interests, or goals. He was more concerned about the total time they talked in the hour. It was all formatics and not much about personality or creativity. Critiques were all about studio procedures. Brainstorming or developing entertaining features or bits was way on the back burner.

In promotions the contest plans and execution were filled with very intricate demands to win. *Listen all day for the featured artist with lots of small rewards* - something very few would bother with. But, all the hours were covered in a well-organized matrix. In production, there was a plan for recycling mornings, imaging the station, selling the music mix, and building the promotions/contests, but not much attention on the creativity.

The real problem we had here was that the computers and technology of the job had taken over. There was more time spent on the keyboard than anything else in the station. Most days were packed with five-six hours of computer time and

very little people time or creative brainstorming. Keeping up the intricate systems for music scheduling, the Web, contest design and execution, and his Outlook and email systems the people side of the job had vanished. And with no people creating the programming, this had become an entertainment-destroying machine.

While this tale is one that's really over the edge, we all need to look how much we have crawled into our technology cave and gotten away from creativity, people interaction, and the human touch that is SO important in radio.

Here are some areas we worked on to help this tech-savvy programmer crawl out of his high tech cave:

- 1. Simplify Selector** – Many times what we obsess over in our rules and scheduling no listener would ever recognize. Rotating a song through three other hours in the daypart when the song turns over every three days is a rule the audience will never appreciate. It's like asking what you ate for breakfast three weeks ago. Your jocks may notice and you can see it on the history graph, but is it really helping? Yes scheduling all the currents and recurrences by hand can get that rotation right, but can the computer do it 95% as well? I usually find it can. Selector should only take 30 minutes a day unless you are doing a special weekend or countdown. Look at all the rules. Are they really necessary, or just another system that causes unscheduling and a bunch of editing to fix it?
- 2. Delegate The Computer Tasks** – Even if the PD has designed much of the computer structure and is responsible for it working well, make sure to design a system that others can understand and work with. Then assign the tasks – Selector, the studio digital system, and Web design should all have someone who works with them other than the PD...someone who can at least do the day-to-day tasks. It takes time to train them, but it's well worth it. It might be easier to just do it yourself, but realize the time spent there will steal the creativity from the product.
- 3. Spend 70% Of Your Time With People** – The morning show, the whole air staff, production/imaging people, the promotions team, the other managers, and the sales crew all are crucial team members. If the PD isn't working with them, coaching, guiding and inspiring their creativity, the job isn't getting done. Remember, the job isn't just to get the computers working – it's about getting

the team of people creating and working. Computers don't create great radio – the people do. The computers are just there to make the job a little easier, not to dominate.

It starts with being able to listen and spend the time needed with the team. It also takes an appreciation and respect for the talent that they have. Find that talent and inspire it. Compliment it, praise it, admire it and respect it and suddenly fixing a few small mistakes becomes easy for both the leader and the team member. Spend that same time just focusing on mistakes, asserting your authority, and developing more rules or systems to further complicate everything only breaks the whole team down with doubt and low self esteem.

Often I find that people who are so into the computer side of any job either lack people skills or are so into controlling everything themselves that they obsess on the machine instead of the people. It can be a tough task to convert them to stronger people managers. There are plenty of great books and training out there on people skills and management and sometimes it takes an admission from the PD and management that people skills need work.

It also is becoming a lot more important to focus on people skills in the interview process. Most of the computer needs of a station can be taught or picked up as long as the candidate has some background with computers. In today's world it's rare to find a qualified candidate who hasn't at least worked with some kind of digital studio or has some music scheduling software background. Even if the station uses a different program or system than the candidate is familiar with, it's usually a pretty simple learning curve. Learning and developing effective people skills is another matter.

There is a lot more challenge and art in managing a team of creative individuals than getting Selector to properly rotate the As. Put the effort in the places where the most challenge is and any organization or product will improve.

Let's go out and *CREATE GREAT RADIO* – but first, many will have to learn to *STEP AWAY FROM THAT COMPUTER*.

Dave Lange is with McVay Media as VP – Rock/Alternative. Dave can be reached by email – DLange210@comcast.net or call 574-273-0559.

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Q and A

Imaging To The Extreme Q&A with bc, Audioboy Soundworks

Grand Rapids native bc started his radio career at his hometown station, **WKLO**, before moving on to **1-100/Daytona Beach**. He returned to Grand Rapids as Interim PD and afternoon jock at **WGRO** ("It was an awesome experience...and it taught me that I DIDN'T want to be a PD.") before deciding that he really wanted to live in Atlanta. **Tony Novia** hired bc to work at **Star 94** for swing and production. During this time, he was impressed by the production skills being exhibited by the legendary **Keith Eubanks**, who was across the street at **99X**. After being introduced to Keith by then-WSTR MD **Lee Chesnut**, the two became friends. Thanks to critiques from Keith over several years, bc began to hone his voiceover skills. After heading West with Novia and fellow Star 94 staffer **Ryan Seacrest**, bc landed a part time position at **KYSR/L.A.** before becoming the full time

Creative Director at sister station **B100.3**. While in L.A., he also dabbled in film. "I got lucky and got to play in Liar Liar with **Jim Carey**, and get on a couple of other shows like **E.R.** and **Friends**, and **Babylon 5**.

where I got to play a giant lizard." After three years in L.A., **John Peake** called and recruited bc to be Creative Director at **KRBE/Houston**. He became KRBE's station voice after impressing the

powers-that-be during a vacation fill-in for the main station voice guy. He still voices KRBE today, plus almost 40 other stations, after launching his own Orlando-based company, **Audioboy Soundworks**.

What are some of the other stations that you're on?

99X/Atlanta; **WPST/Trenton-Philadelphia**; **102.1 The Edge/Toronto**, which is a big Alternative station there; **JUICE 107.6** in Liverpool, England; **WDRQ/Detroit**, where PD **Alex Tear** has been instrumental in helping me

advance my career, and **O-ROCK 105-9** right here in my own backyard. O-Rock PD **Bobby Smith** & Creative Director **Steve Wilson** have been awesome in letting me experiment with my VO reads & some production, which is an awesome outlet for me to keep growing my abilities.

So you're finding the entrepreneurial lifestyle to be agreeable?

It's been good. I've been blessed. Come on...I work in air conditioning, and I don't have to lift anything heavy! But not a day goes by that I don't realize how lucky I am. I certainly realize that this can all go away as fast as it came. I super-serve every client. Whether you're market seven or 237, I'm going to provide the same quality of service, and have fun while I'm doing it. I answer to many PDs now, but that's good, as it's forced me to

discipline myself. I just picked up an agent - **Nate Zeitz**, at **CED Talent Agency** - and he'll help me handle the business side of things so I can concentrate on VO and the creativity with my projects and new endeavors.

You've done some real out-of-the-box stuff over the years. Where do you get the inspiration?

I'm a very social person, but there are times when I become a recluse. What I mean by that is there are times when I don't want to be with my friends, but I'll still go out to a really hot nightclub, have a few drinks, and just listen to the club music. I'll hear production inside of the dance music that sparks ideas. I'll sit there with a pen and a napkin and write down little notes. Or I'll go see a movie by myself, so nobody's distracting me, and I may get an idea from something that I see or hear. I just like to go out and observe people and things, by myself. I get

inspired, and I know how to turn that feeling around and make it work for me. It's kinda like recognizing a hidden opportunity and capitalizing on it right away before its gone.

How important is it to visit a station, to get a feel for the station and the market?

For me personally, it's important, although I don't have time to make it to all of the stations that I voice. But I have been to several of them, and it's always a great experience. A perfect example was this past Memorial Day weekend. **Dave Universal** at **WKSE/Buffalo** flew me up for their big show to kick off Summer. I had been voicing the station for about two years, but I'd never been there or heard it. I was amazed...blown away by the experience. I have this visual in my head now when I do scripts for them of the audience, the people in the building...the whole scene.

This has happened with every station that I've visited. It's helped me to not get "complacent" which to me is evil in itself!

With the current clutter-cutting initiatives, are you getting fewer requests for long promos, and more requests for quick-hit stuff?

As a matter of fact, yes. That started about a month and a half ago. To be honest, a lot of promos and sweepers had gotten way too long. Now, everybody's jumping on the bandwagon and cleaning up their stations, and promos have been cut down quite a bit. This makes it even more important that the production be quick, high impact, high profile and hip. We're competing with iPods, and they don't have sweepers.

What's in the studio? Tell us about your toys.

I use Protocols, 24 MIX Plus. I use an **AKG C3000** microphone, which isn't real fancy. A lot of stations that I work with always ask, "What makes your voice sound so good? What kind of mic do you use?" And I have to tell them that it's this \$350 microphone that I bought in 1997. It's been paying the bills ever since. The mic chain in Protocols is tweaked and it really works for me...it makes my voice pop.



There seems to be an inordinate number of voice professionals based in Florida. What's up with that?

I can only speak for myself, and I'm actually not a huge Florida fan. I miss the four seasons. But there's no state tax down here, and you can get an incredible piece of property for a very reasonable price. When you work for yourself, and you work from home, you want to make it nice. A great environment is key to keeping yourself motivated. That's why most of the people I know live down here. You can get more for less. Of course, living next to

Universal Studios is a nice distraction in the middle of the day to step back from things when you have an annual pass...hello roller coasters...no

really

What are your plans to take Audioboy Soundworks to the Next Level?

I've enrolled in both vocal classes and singing classes (yikes...me singing!) in an effort to maximize my vocal range & abilities. I also have a friend, **Ian McDaniel**, who is just incredible at video editing, sound and special effects. He's part owner of a company called **Media Evolutions**. He did all of the stage video & graphics for the recent, short-lived Britney tour. He's currently working with **Ozzy** and **Mary J. Blige**, and he's done some things for **Justin Timberlake**. Ian built me a computer, and I now have a high end digital video editing suite in my studio that I'm currently learning. Voiceover is my main profession, and my main love...I love what I do. But you need new interests, and this video thing, which is starting out as a hobby, could turn into something bigger for me.

—**Dave Hoefel**

Check out bc's audio imaging, as well as an outstanding audio tribute to the late **Keith Eubanks**, at www.bcvoiceover.com.



Managing to squeeze in some party time in Orlando between hurricanes... (l-r, front): KRBE/Houston's Atom Smasher, VO Talents bc & Kate West, and O-ROCK/Orlando Creative Dir-Steve Wilson. (l-r, rear): B97 and The Zone/New Orleans OM/PD Mike Kaplan, KRHZ/Kansas City Creative Director Brian Prince, CHUM/Toronto Creative Director Dan Tucek, and CHFI/Toronto Morning Show Producer Dylan Wowchuck.

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World Radio History

Competing with the Web For Music Leaks

continued from page 3.

raise questions about partisanship. While the stated goal is usually just to get people involved in the political process, are the events *really* non-partisan? Obviously, the strict rules about equal time for candidates and advertising leave little wiggle room, but the variety of politically motivated events this year have given stations many unique opportunities. While the Republican National Convention was in New York City, **WXRK (K-Rock)**/New York made a statement by letting **Axis Of Justice** take over the airwaves. **Tom Morello of Audioslave** and **Serj Tankian of System of a Down**, who formed the political organization, played political music while talking about issues that voters face in the

upcoming presidential election.

Michael Moore also stopped by the studio during the takeover, heating up an anti-Bush topic of discussion. In Pennsylvania, the *Vote For Change* concert, which has been organized by the anti-Bush organization *MoveOn.org*, has become one of the largest concert events scheduled to take place this year. The concert series features more than a dozen heavyweight performers many or all of whom are openly opposed to President Bush. Some independent record labels are also getting involved – **Fat Wreck Chords** and *PunkVoter.com* teamed up to produce and promote the two volume CD series *Rock Against Bush*. Dozens of stations played music from the compilation, gave out copies of the CDs, and promot-

ed the compilation's message.

Despite the seemingly anti-Republican stance of many Rock and Rhythmic stations, most of the staff in the promotion and programming departments we spoke with said that was a function of the content that is available and was not necessarily malicious.

"I don't know if this is politically correct or not, but we are going to take part in the *Rock Against Bush* tour," says Vaske. "You don't really want to push people one way or another, but if I was speaking personally on the air, that's my personal feeling and my personal opinion. As far as the whole station goes, we treat it basically as another concert, and let people make decisions for themselves."

"[When we form partnerships],

we don't want to take any particular opinion or stance, we not saying Bush or Kerry, we're just saying get out there and do something," says Crichton. "That's our goal, and we hope that [our listeners] choose an option that is beneficial to the community as a whole."

Whatever the personal motivations of the staff at a radio station, record label, or political group such as Rock The Vote may be, they all seem to have one common thread. They just want the people they reach, and indeed everyone, to register and to vote. Future generations will likely judge this as one of the most important elections in U.S. history. Let's hope for a record turnout at the polls, and that together, we can all make the right decision.

TALENT TIPS Sending And Receiving

by Jay Trachman

I rediscovered this old truism last weekend while working with a new Jock Doc student. While pre-listening to his tape before our session, I made a note that this guy never gives his station's frequency. Then, as we listened together, there he was, giving it every few breaks. How could I have missed it? There's a world of difference between what we say, and what the listener hears.

We, and our programmers and consultants, tend to think that because we've said something, it's been heard, we've done our job, on to the next event. Yet we know that for most listeners, radio is little more than a buzz in the background. People are doing other things. Especially among adult listeners, there's very little attention paid to that, which is most important in our own lives. In order to capture someone's attention, what we do must be special, stand out from the buzz. Let's explore a few of the many methods there are of being *heard*, as opposed to just talking on the radio.

1. Brevity. All other things being equal, if your stuff is good, if what you

say somehow impinges on the listener's emotions, the best guess is that you may have twenty to thirty seconds to "reach" the listener. You might stretch it if you offer him or her little "payoffs" along the way: information he's been waiting to hear, a joke with a series of punch lines or outrageous images. But at some point, and it varies with each listener, his or her attention drifts back to what they were doing. After that, all you're getting is practice.

Things spoken early in your break have a better chance of being heard than those that come late. That's why most programmers urge you to limit your thoughts to one per break. It's not always possible or practical, but you've got to be aware that after thirty or forty seconds, you may be filling logged requirements, but you're doing nothing for the listener, yourself or the station.

2. Things that matter to him or her. This can be information that affects him directly, like the time, the temperature, and, yes, even your name, the station slogan and frequency, if it's a new listener and he likes what he's hearing. It can be news, if the news is

something that he's concerned about, fascinated with, or which may affect him personally. It can be a commercial for a product they're in the market for now or a PSA for a group they participate in. And it can be a rap, provided it's designed to affect the listener's feelings – usually by expressing your own.

3. Variations of any kind. We tend to tune out steady buzzes. As I write, I just noticed there are birds singing in the backyard. I've sat here for half an hour not hearing them, and only became conscious of their songs when I stopped to think for a minute, and ceased the rat-a-tat of the keyboard. Yes, silence is a great little variation. Pause for a beat before a word or phrase you especially want heard. How well does it work? Think: Paul Harvey.

You should vary your inflection frequently; the way people do in normal speech. If you tend to be very even in your delivery, try shouting once in a blue moon, when it's appropriate. If your delivery is more high-energy, you'll have a great shot at capturing attention if you go all mushy once in a great while. Another easy thing to vary is your pacing. Slow

down; speed up, whatever you don't normally do. People tend to pay attention to what's different.

4. Repetition. The station identifier, yes, plus your name and frequency as often as possible, on the chance that someone new wants to know. Phone numbers, if you do them at all, require repetition in order to be heard. (Some stations simply don't put phone numbers on the air, knowing they're basically a waste of time.)

In so many little ways, I believe we forget the purpose of speaking on the radio, and end up sounding like we're just talking because, well, that's what they pay us for. When you speak in a monotone, or use repetitive inflection patterns, or take thirty seconds to say something that could be said in five, you're forgetting what you're really there for. When you find it happening to you, ask yourself this question: what's the point of sending a message, if it isn't going to be received?

Jay Trachman is publisher of "One to One," a weekly information and humor service for broadcasters. Jay can be reached at: phone (559) 448 0700, fax (559) 448 0761, or e-mail 121@att.net. Reprinted with permission.



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Political Advertising ... How are stations encouraging people to vote?



It's the hottest issue in 2004. Hotter than **Janet Jackson**, indecency, and the **FCC**. Hotter than file-sharing, and even hotter than **Britney Spears**. It's the presidential election and it's just about a month away. **George W. Bush** and **John Kerry** will square off for three debates in the coming weeks, debates which will likely decide the election. That is, of course, unless the media decides it before then.

While Wall Street would like everyone to believe that radio is a medium of the past and that the business models don't work anymore, those of us working in and around radio know better. Radio still reaches more people more often than any other medium, and is most often the first source of information. A recently released **RADAR** study from **Arbitron** says radio reaches 94 percent of the 12-plus U.S. population, or 228 million people. So, since radio is so powerful, what exactly are we doing to encourage people to vote and to swing the election?

FMQB checked in with several stations and caught up with a number of people to see how radio was encouraging people to get out and vote. On a national scale, **Rock The Vote** has become a pivotal part of the election process, and has registered more than 500,000 people since the beginning of the year. They have relationships with hundreds of celebrities, many of whom cut custom PSAs and take an active

roll in registration campaigns. **Rock The Vote** also has a fully customizable online form that can be added to any website, and has taken an active role in working with radio. **Cate Brandon**, former GM for **WBRU/Providence** now heads **RTV's** radio campaign. She has solicited more than 150 stations in Florida, Wisconsin, Pennsylvania, and Ohio (all-important swing states) to play PSAs urging people to vote. The staff at **WBRU** produced all of those PSAs, and is fully vested in the **Rock The Vote** campaign, participating in on-campus and online registration drives.

But **WBRU** is just one of many stations that have used their resources to encourage people to register and to vote. **WQHT (Hot 97)**/New York has taken a very active role this year. We spoke with **Rose Crichton**, Community Service Director for the station, about how the station was motivating their listeners to register. "We have an initiative called *Hip-Hop Votes 2004*, and we've actually gotten registration forms from New Jersey and New York and whenever the team goes out they bring those forms with them to any appearance they have, says Crichton. "We tell people who stop by, 'While you're here, register to vote.' We also did something pretty big with the City Parks Foundation. Every Friday we had a DJ at different parks in the city and those events were specifically telling people to come down and register to vote." In addition to their on-street and online registration efforts, **Hot 97** is working on a mini college tour, hitting campuses to register students. They also hosted a town hall meeting, broadcasting it live, and discussed issues relevant to the community, including common mistakes people make and common misconceptions people

have about voting.

WEBN/Cincinnati took a novel approach to the whole process. Not only did they get completely behind **Rock The Vote** and the **RTV Bus Tour**, they are also running a staff member for office. "The main thing we are doing is running **Frog** for office," says MD **Rick "The Dude" Vaske**. "We're focusing on the fact that **Frog** hasn't done a bunch of the negative things that some of the other candidates have done. We're doing political buttons, yard signs, we're actually running our station mascot for office." While the election is just one part of **WEBN's** promotional calendar, they know it's important. "It's a hot topic, both on the air, on our website and out on the streets," says Vaske.

KRBZ (96.5 The Buzz)/Kansas City put on a concert for the cause, but added something unique. Their *Rock The Vote Free Concert* featured **Authority Zero** and the **Presidents of the United States of America**, and allowed 10 political candidates to speak, including **Missouri Lt. Governor, Joe Wilcox**, and representatives for the **Kerry** and **Bush** campaigns. While the station expected a crowd of 3,000, more than 7,000 people came out. This year, the station's campaign has registered more voters than any station in the country, and sent 5,000 new voters to the polls on **Super Tuesday**.

While many of the stations we spoke with took it upon themselves to promote registration and voting, several radio groups jumped on the bandwagon, creating company-wide promotions or forming national partnerships with **Rock The Vote**. **Infinity's** much publicized national event *Infinity Registers America: Your Voice Counts* involved all of the company's 185 stations. Every station ran PSAs and posted impor-

tant local information on their websites, while many hit the streets and targeted individuals. **WBCN/Boston** and **WZLX/Boston** registered listeners at **Fenway Park** during a **Red Sox** home game while **WNCX/Cleveland** conducted *Rock 'n Register at the Rock & Roll Hall of Fame*. The station hosted a live broadcast from inside the hall and distributed information and voter registration forms to visiting guests. **WFAN-AM/New York** and **WCBS-FM/New York** set up on site at the **Port Authority Bus Terminal** in midtown Manhattan from 6am through 6pm to hand out voter registration forms to commuters. **Radio One**, which reaches approximately 13 million listeners each week, and is the largest company that targets



primarily African-Americans, participated in the annual **Rap The Vote** bus tour and also utilized local street teams to register voters. In addition, the company also piloted a high school outreach program with its affiliates in **Los Angeles** and is planning to launch a similar program on the national level. **Westwood One** is also involved this year – they are producing and distributing a 60-second segment called the *Rock the Vote Minute*. As the name suggests, the segment is one minute of content on the elections and the youth vote, produced daily, and available to any radio station that wants to play it.

Of course, all of these efforts

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38 to 34* (+241)

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Top 10 Phones @

Z100 KMXV KDND KRQQ WKSE

New:

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WKFS Cincinnati

Appearing On:

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The View (ABC) 11.9

Leno (NBC) 11.15

Ellen 11.17

Featured In:

In Style (Oct)

Blender (Nov)

Seventeen (Nov)



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Designers
GINA LAMAINA
LINDA STEERE

Production Assistants
SUSAN ADCOCK
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Editorial/Research Assistants
Beth Kaufmann Monica Smith
Charmaine Parker Mary Voglesong
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Contributing Editors
Tom Barnes, Dave Beasing, Ted Bolton, John Bradley,
Dennis Constantine, Bob Davis, Tim Davis, Alex DeMers,
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Randy Lane, Dave Lange, Bob Michaels, John Parikh,
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Denny Somach Productions, Jay Trachman, Pat Welsh

Executive Mews, F-36
1930 East Marlton Pike
Cherry Hill, NJ 08003
Rock: 856.424.9114
Rock Fax: 856.424.6943
Top 40: 856.424.7080
Top 40 Fax: 856.424.3881
Email: fmqb@fmqb.com
www.fmqb.com

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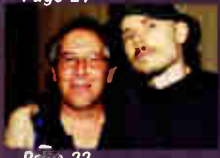
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MILIAN**

**WHATEVER
U WANT**

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