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#### WARNER MUSIC NASHVILLE

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## CRS BING

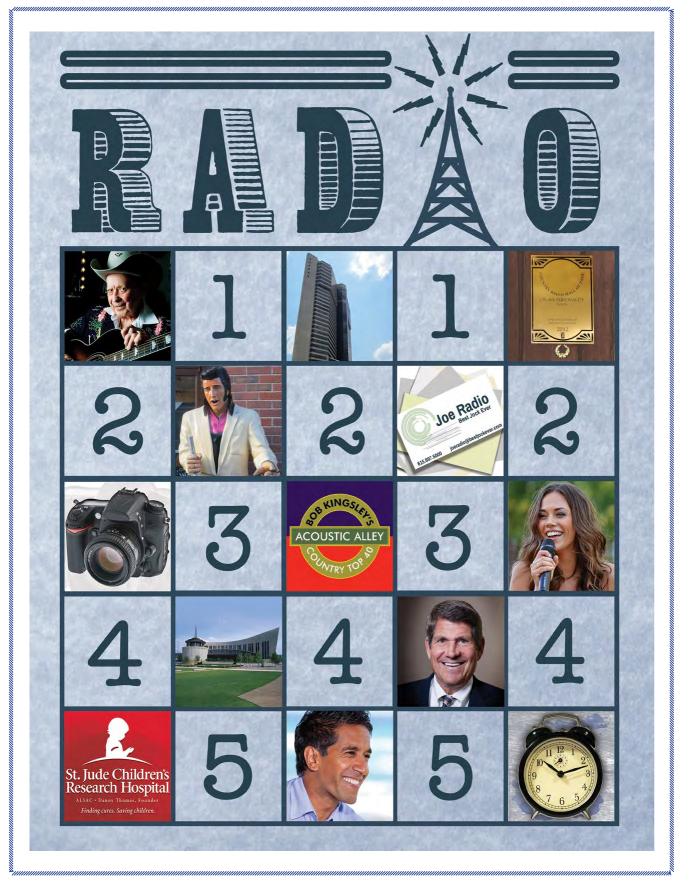
The second annual CRS Bingo! is here to offer fun, frivolity and free iPad minis! Brought to you by **Bob Kingsley's Country Top 40** and Country Aircheck, the sequel promises another succession of stops through the CRS universe on the way to our prize presentation during the New Faces Dinner & Show. Ready? Set? Go nuts!



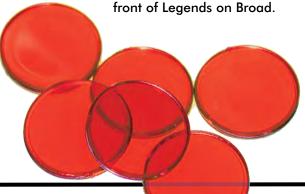
#### THE RULES

- Complete spaces on the CRS Bingo! play card (right) as indicated, emailing the designated proof to crsbingo@countryaircheck.com by noon Friday (3/1).
- Standard bingo rules apply: Five inline spaces across, down or diagonally count as a "Bingo." Everyone who successfully completes a "Bingo" will be entered to win an iPad mini. Everyone who successfully completes a "Cover-All" of every space will be entered in a separate drawing for an iPad mini. (Last year, that was only two people!)
- Winners will be drawn at the New Faces Show & Dinner Friday (3/1).

Fine Print: Open to all CRS registrants, excluding employees, spouses and associates of Country Aircheck, Dial\_ Global and Bob Kingsley's Country Top 40. Prior winners excluded. One iPad mini per winner.



- R1. Approximate time of the first Little Jimmy A3. Names of the performers scheduled Dickens sighting at Wednesday's Grand Ole Opry performance.
- **R2.** Photo of yourself wearing the CRS laminate of any label regional rep or VP/
- **R3.** Photo of yourself with any artist in attendance.
- **R4.** Number of tables in the CRS Badge Bar.
- **R5.** Photo of yourself at the St. Jude coffee cart or in the internet cafe.
- **A1.** Name of the fourth performer during Wednesday's lunch.
- **A2.** Photo of yourself with the Elvis statue in



- for Thursday's BMI/Country Airchecksponsored WCRS Live!
- **A4.** Photo of yourself in or in front of the Country Music Hall of Fame and Museum.
- **A5.** Photo of yourself with a competitor from another station, label or company.
- **D1.** The number of floors in the Renaissance Hotel.
- D2. Read Wednesday's CRS Daily Buzz (powered by Country Aircheck) for the designated clue.
- **D3.** Photo of yourself with Shawn Studer who can easily be found at Bob Kingsley's Country Top 40 Acoustic Alley Thursday (2/28, 7pm, Belmont Room).
- **D4.** Names of the panelists at Thursday's "Younger Country" panel.
- **D5.** A guote from Dr. Sanjay Gupta's Friday presentation.
- II. Photo of yourself congratulating a 2013 Country Radio Hall of Famer.

- **I2.** The name and contact info from any business card you have received.
- I3. List the menu of food served at
- **I4.** How many hours a year Jeff Smulyan says the American public spends listening to radio.
- **I5.** The floor and room number of any label suite.
- O1. The names of seven Country Radio Hall of Famers whose plaques are on display between the hotel and NCC.
- O2. Read Thursday's CRS Daily Buzz (powered by Country Aircheck) for the designated clue.
- O3. Name of the bar Jana Kramer visits in this issue's New Faces feature.
- **Q4.** Photo of the alarm clock when you get back in your room Thursday night/Friday morning.
- O5. Photo of the alarm clock when you wake to attend Friday's sessions.

www.ct40.com

Get Closer CT40

■ BOB: Roping at Bluestem Ra

## MINGSLEY **COUNTRY** TOPIG

#### a deep love for the music and the people who make it

authentic, enduring, and the most-listened-to radio voice in country music history.

**CRS 2013** 



ACOUSTIC ALLEY



#### SONGWRITERS

- **Rhett Akins**
- Tom Douglas
- Mary Green
- **Ben** Hayslip
- **Natalie Hemby**
- uke Laird
- Shane McAnally
- GREAT SONGWRITERS ON STAGE
- Wendell Moblev
- **Jeff Stevens**

Thursday, Feb. 28, 7:00 p.m., The Belmont Room RENAISSANCE HOTEL, NASHVILLE **See You There!** 

Blake Shelton BASED ON A TI



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### Dr. Don Carpenter

#### **A Diagnosis Of Country**



His Future's So Bright: A 1992 publicity shot for WFLZ/ Tampa shortly before the station became the Power Pig.

44

When I talk to some longtime radio friends, they still can't believe I ended up doing Country and want to know who I have pictures of.





Hat Act: In his hat-wearing days, shortly after the 1993 launch of WYCD (Young Country)/Detroit.

With the exception of a stint at WUBE/Cincinnati, OUNTY Radio at WYCD/Detroit for the past 20 years. The Tulsa native has also written The Dr. Don Prepsheet for Country radio during the past 22 years, so not only

has he influenced listeners over the years, but fellow radio personalities as well. As a college student, Carpenter waged a career tug-of -war between veterinary medicine and broadcasting. Thankfully for Country radio and Detroit listeners, broadcasting prevailed.

I grew up in Tulsa and my mother's habit was having the radio on every morning. She always had it on the same station, KRMG, and they played a little bit of everything. That's the kind of radio I fell in love with from the very beginning. The morning guy took phone calls and did sketches. I used to think it would be cool to be on the other side of that, so I made mental notes. I had already decided I wanted to be a veterinarian, but I thought I'd work on the radio during weekends because it just sounded fun.

When I was at the University of Tulsa, I had an internship at a station, which meant I was grunt-boy. I was on the college station, too, while attending veterinary school, which is where the Dr. comes from - though I never actually got that far. I still have people ask me questions about their pets and I say, you realize I could still spay a cat, but I wouldn't trust me with one you're particularly fond of, if I were you.

I thought, give radio a try, let it run its course for a while then maybe go back to veterinary medicine. I figured as soon as the radio career evaporates, I'll go back to college, but here we are 30-odd years later and I'm still working in the business.

I once worked at a daytime AM station where only the owner and the PD had keys to the place. I did my Saturday night show and the PD was supposed to come in and lock the station at sunset. Sometimes that was 6pm and sometimes it was 8pm. But I couldn't find him and week after week this went on. Pretty soon I learned I just needed to go from bar to bar. He was usually passed out in the back of one, hammered to beat the band. He just told me to take the keys and lock up the station myself. So I'd do that and return the keys to his pocket. I'm sure he woke up the next day wondering how they

got there.

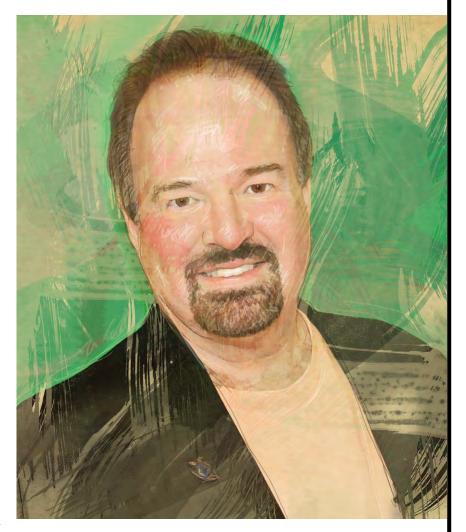
My first commercial station was KAKC/Tulsa, where I always wanted to work. It was the station everybody listened to in high school, so it became my dream to do mornings on KAKC. I did overnights, weekends and evenings. When it changed formats to Music Of Your Life, everybody wound up quitting or getting fired, so I became the morning guy. There weren't many listeners left by then, but I was able to tell my mother, who was dying of cancer at the time, "Hey mom, I did it. Your son became morning man at KAKC.'

I started at KFSB/Joplin in 1981. The GM was John David, who is now NAB Exec. VP/Radio. The format was called Town & Country. I got to play the records from people I grew up listening to. It could be Ed Ames at one point, the Beatles at another and, of course, all that Southern Rock of the time. We also played Porter Wagoner, Dolly Parton and The Wilburn Brothers. It wasn't format specific.

My next stop was Top 40 KWTO /Springfield, MO. I did pretty well; it's the only place I've ever worked where I had an 18-share. I was No. 2 and it still wasn't good enough. After two years there, the station was sold and the PD advised me to find another job, thinking I'd get fired anyway. I went to Des Moines for 90 days when the new owners called and said, "What happened?" I said I'd come back if they doubled my salary, so they did. By then I'd started doing a little comedy writing and was playing with something called the Internet. I was contributing to several different forums and radio services.

The folks at Jacor saw this and thought I'd be a great addition to the Oldies station in Tampa, knowing full-well they were flipping formats to Top 40. So I went to WFLZ/Tampa, it flipped and we started a little station called the Power Pig. We had an 11-share right out of the box. I was there two years. My favorite story about working at Power Pig happened after I worked there. Every time I'd try to get a job somewhere they'd see it on the resume and say, "Uh, I don't think we want that here."

In 1992 I was getting calls from someone I didn't know asking me to come to Detroit. He wouldn't tell me the format, the station or what I would be doing. I wasn't going to jump at



that. Finally, Bob Shuman, who was working with me at Power Pig, told me Harry Valentine has been trying to call me. Harry said they were starting a Talk station called WOW-FM. It was going to be an irreverent station and they wanted me to do afternoons. That was a lot of fun and the hardest job I ever had in radio. I had to be both the funny guy and the one with serious thoughts. It required a whole different world of prep.

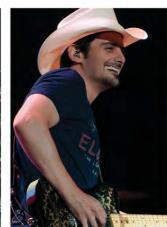
Six months into it they flipped to Young Country, which was a lot like Power Pig or the Talk station. The approach was that you could lift off the music, put in different songs and it would sound okay. It was a fun radio station that happened to play Country music. I did three years in afternoons while they went through several morning shows before they decided to try me. But you mess up two dayparts doing that. After 18 months of mornings I went back to afternoons. In 2000, I went to WUBE/Cincinnati when they didn't renew my deal.

I followed Jim Fox in mornings at 'UBE and didn't listen to my own advice. I always said don't follow a legend, follow the guy who follows the legend. Since it was the first gig available I took it and that was really rough. Leaving WUBE was one of the more amenable exits I ever had, though. I couldn't do that anymore and they didn't want me anymore.

Detroit is all about loyalty and that had a lot to do with me coming back in 2005. We're coming up on nine years this time and I've loved every minute of it. What I like most is that Detroit's not what is portrayed. I got here kicking and screaming, but the first time they drove me from the airport to the station I thought, this is not Detroit. This is just like Tulsa in terms of amenities and people. I would stack up the suburbs of this town against any other town I've lived in. It is colder here - I give Detroit that.

You say "Hall of Fame" and it's like, really? That surprises me. I've always felt like it was hard just keeping a job. I think I speak for anybody going in the Hall when I say it blows me away. I see the legendary names and don't think I belong in the same room with them. I couldn't carry their lunch after what they've done for this format. I'm seriously humbled. When I talk to some longtime radio friends, they still can't believe I ended up doing Country and want to know who I have pictures of. CAC

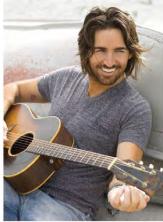








































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\*2012 BMI Award-Winning Songwriters

Welcome To The Family!





## Gaylon Christie

Use The Word Blessed"



**Sharp Dressed Man:** Christie behind the microphone, sometime in the '50s.



If you're a young broadcaster and you really love the industry, you should be hoping to someday be considered for the Hall.



If You're Gonna Play In Texas: Alabama's Randy Owen visits **KOOV/Copperas Cove and** Gaylon Christie.



Air-personality, salesperson, GM and station owner, Gaylon OUNTRY Radio Christie accomplished much during his 50-plus years in radio, all of it playing exclusively Country music in Texas.

H A L L O F F A M E Already successful as a morning man and GM, he built KOOV/Copperas Cove, TX from the ground up in 1977,

operating it hands-on until his 2001 retirement. Fiercely proud to be both Texan and in small market radio, Christie had a major influence on the industry by serving on the CRS Board of Directors for 12 years. It was Christie who lobbied to have CRS oversee the Country Radio Hall of Fame and to make programmers and GMs whose off-air contributions helped grow the format eligible for induction. In 2000, CRS recognized his industry contributions by honoring him with its President's Award. Christie's lifelong love for Country is rooted in his background as a musician, where his career began.

The musician thing was something that just happened. Back then you couldn't make any money in radio by itself. But you could go pick a guitar for \$50-\$60 a night, a lot more money than you could get in radio. This was back when television was new, too. If you were on TV each week with your own show, you were something. We had that going on. Goodness, I was a 17-year old senior at Holland High School in Texas and I made \$16,500 playing steel guitar in 1954. Did I save it? Hell no!

When I first got into radio you were either the early morning disc jockey, the late night DJ or on at noon. It was block programming and that's when they played Country music. Because of my background as a musician, I was the Country guy. My first job at KTEM/Temple, TX was a 15-minute show at noon.

I continued playing music on the weekends with my band, Gaylon Christie and The Downbeats. We backed up every country artist that came through because, in those days, nobody had a band. They would play with a local group of musicians in each town. We got to know a lot of them. Willie Nelson was a songwriter just starting out at the time and he would come and hang out on our bus. He played us many of the songs as he was working on them, including "Hello Walls." He was also involved in Gospel music and I remember him sharing "There's A Family Bible On The Table." Another one he played us was "Ain't It Funny How Time Slips Away." Pretty soon his career took off and we'd still see him every once in a while. He'd say to me, "I remember ole' Gaylon, we used to be broke together." And I'd say, "Yeah, and one of us still is."

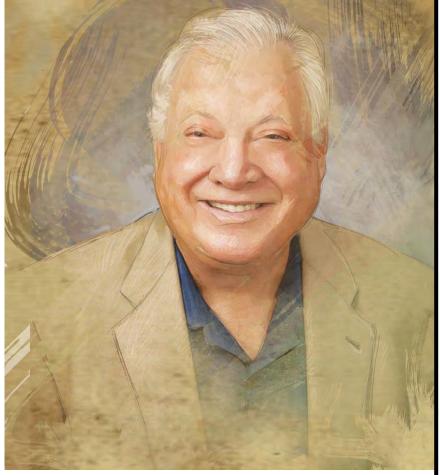
There were two radio stations in Texas that went from blocks of Country music to playing it fulltime. KENS/San Antonio was one. We saw that and thought it if they can do it, we can. So we did that at KTON/Belton, TX in the early '60s. We worked out the format. It wasn't a pure Country format; it wasn't a honky tonk-get drunk-cheat-on-your-wife format. The music was growing up and it really worked. We began to do live shows with Roger Miller, Marty Robbins and Ferlin Husky. We thought that would bring loyalty to the music and the station and help build the format, too. We always connected the community with these concerts.

<mark>You go through phases as a young guy.</mark> First you're a DJ and you get a lot of airtime, but soon you realize the money is in sales. So I went into that and started making a little money. While I was working at KTON, the station was sold and the new owner asked me to run it for him and that's how I became a GM.

Leaving KTON in 1975 was the most difficult decision I ever made in my life, but you have to keep moving. I was GM of KXOL/Ft. Worth for a few years and there were eight stations there. Seven of the eight changed ownership and management in one year. That spoke to me very loudly. I wanted a place where you had more stability than that. I wanted a place where you could grow, financially and in other ways.

But that was the right decision. Sometimes things you do in your career and your life, you like to think it's because of your genius but the most important thing is timing, really. That's where I met my business partner and we formed the M&M Corporation. He had the money and I had the mouth. With that combination we made KOOV work for a long time.

I looked around and the largest market in the area without a radio station was Copperas Cove, TX. It was right there in the middle of that Ft. Hood military complex, where about 55,000 soldiers were stationed. You just knew there was an audience. It took me about two years and we finally got it on the air in 1977. I was the owner,



GM and stayed on the air because I worked cheaper than anybody else. And I had done mornings for a long time in that market. We were putting this brand new station on and I thought we needed a familiar voice to add some stability. I did mornings for about seven years until the station grew and we hired another morning man.

Was it hard to sell KOOV in 2001? Oh, gosh no. I had people lined up to buy the station. The merchants were all doing well, which meant advertising was doing well for us. The timing was right, it felt good and everything came together. I sold it to Cumulus, back when everybody was trying to buy radio stations. That was a very good deal. They snapped it up quickly and I took off to the bank, smiling. And after that sale, I retired.

I became buddies with Chuck Chellman who helped found what was then the Country DJ Hall of Fame. At one point I told him the Hall belongs under the stewardship of CRS because that's what we do; it's a natural fit. There are also a lot of great programmers who deserve to be in the Hall. That's how CRS came to oversee the Hall of Fame and I'm glad to have seen that happen. If you're a young broadcaster and you really love the industry, you should be hoping to someday be considered for the Hall. I never was too serious about that because guys from small markets don't dream of that.

The first reaction after being told of the Hall of Fame induction is that you really can't believe it. Then you ask yourself, do I belong here? KOOV was a small market station, as was KTON. I never chose to go the big market route because I wasn't looking for another job that paid \$15 more per week, or an offer to be Assistant Music Director. That never appealed to me. I saw the opportunity for ownership in Copperas Cove, which was a stable little town. It just felt where I needed to be. The final step would be there.

To have been active in this business, grown into ownership for so many years, well, what else could you ask for? That's a career that a lot of people would trade me for. I use the word blessed. I was blessed with wonderful employees and, most of all, great timing. It wasn't always my doing, it just happened. I wasn't dumb enough to mess it up. I just shut up and went on with it.

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NOON • FRIDAY • MARCH 1, 2013 MAIN PERFORMANCE HALL

BLACK RIVER



### Crook & Chase

#### **Bridging Media**

Lorianne Crook and Charlie Chase first teamed in 1983 OUNTY Radio

as TV personalities on TNN. In 1987, the Crook & Chase Minutes radio feature was launched nationals

Two years later, the Crook & Chase Countdown Chase Minutes radio feature was launched nationally. followed, and it's now entering its 26th year. Crook &

Chase have also hosted numerous events at CRS through the years, including the Super Faces Show, Music City Jam and seminar panels. They are the first radio team to be inducted into the Country Radio Hall of Fame, and Lorianne is the sixth woman to be inducted.



**Hannah Before Montana: Welcoming Billy Ray Cyrus** and daughter Miley when she was just a toddler.

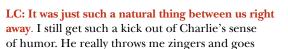
Lorrianne Crook: Our career started together in television. I was here in Nashville hosting my own show on the ABC-TV affiliate WKRN, channel 2. Charlie was my competitor and had his own show on WSMV, channel 4. An independent TV producer here, Jim Owens, who has now been my husband for 28 years, called Charlie and I in April of 1983 and said we should be national personalities. I didn't know either of them at the time.

Charlie Chase: And I had never met Lorianne or

LC: By September of that year, we were on the air as a Jim Owens Production, doing This Week In Country Music. All three of us have been together ever since.

CC: My career started back in the Stone Age at radio in 1966 at WRGS/Rogersville, TN. They gave me an opportunity when I was in high school. By the time I was a sophomore, I was working 40 hours a week at \$1.10 an hour. It was block programming. You had Country in the morning, then Gospel, followed by Easy Listening toward the end of the day and Rock at night.

I moved to WMAK/Nashville in 1974 and replaced Pat Sajak at WSM-AM in 1976, working mornings and afternoons for 10 years. It was there that I got into TV, leading to my connection with Lorianne. She and I started doing radio with updates for stations in the late '80s. We had 700some stations taking our updates every week.



way off script. That's how we started doing so many live shows because we thought, "These scripts are boring, it's much more fun to just talk." It was instantaneous.

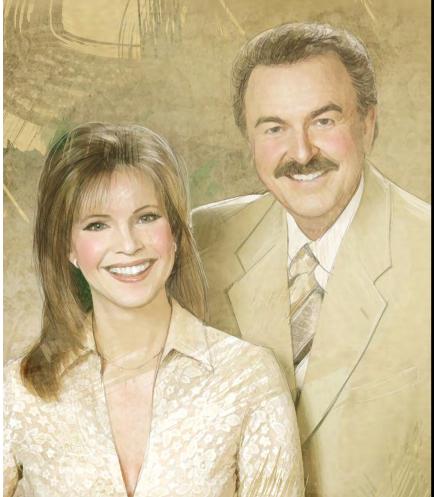
CC: It's just been a wonderful relationship; you're blessed when you find someone you can work with like that. We're kind of a brother-sister combination. We think it's healthy to agree and disagree with each other, but over the years, we have always been on the same page. I've had so many radio teams come up to me and say, "I wish I could find somebody to work with as well as the two of you do." That's the greatest compliment we can get. And we don't try to over-analyze it because we don't want to understand it and screw it up.

LC: One example about our relationship is when we got on camera recently with Tim McGraw. Charlie and Tim have a great sense of humor and love to tease each other in these interviews. At certain parts of that, when these guys have this back-and-forth going on, instead of being jealous of that and trying to jump in, I sit back and let it go.

CC: But let me add, the listeners know and I know, when we're done, she understands exactly how to go in and clean up the mess we've made!

LC: And Charlie does the same thing for me. It's a very lovely give and take. I had to get my mind around radio when we first started and Charlie helped me a lot. When I started in TV I went straight into celebrity interviewing and I had no script or teleprompter. It was all ad-libbed. With radio, obviously there are lots of reads you have to do. It took me a while to not sound robotic. I was so uncomfortable having pieces of paper all over the desk and making sure I picked up the right one to read. Also, in TV, if your co-host says something funny, you roll your eyes and mug into the camera. I was doing that on the radio until Charlie said, "This is radio, you have to react with words."

CC: I've said this so often, radio is the greatest training ground for TV there is. You have to develop a sense of ad-libbing and shooting the breeze within a certain timeframe. Once you can master that, you have it down. I am so proud to say I've been in radio since 1966. The other thing about a radio background is that when you sit behind the control board and that mic, what I've always tried to remember first is the trust so many people have put in you when they tune in.



LC: There is something about bringing an artist into a radio studio that is very intimate. The lights are low and the interviews are so much more revealing, intimate and personal. They feel more comfortable and relaxed.

CC: When we talk to an artist, we want them to trust us. We put the spotlight on them and if there's something negative coming out under that spotlight, we are going for a positive result. A lot of artists have said things to us they normally wouldn't and, when it's over, they feel good they said it to us. Over the years, we have become friends with these artists. We laugh and cry, we share stories on and off the air more so than you might realize. This is like a family.

LC: Here's something else Charlie has taught me: Instead of just sitting across from someone and starting a list of questions from the top, have an icebreaker. It can depend on the artist and what mood they're in. In a split second, Charlie knows what to say to start the interview on the right foot.

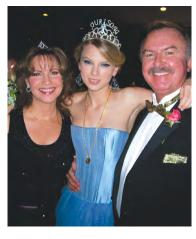
LC: Bill Mayne [from CRS] called me with the news about the Hall of Fame. He asked if I'd join him down at he Convention Center and I guess it was the end of a long day and I was exhausted so I said, "For what?" I hope it didn't sound rude, but he was being so secretive. When he told me we were going into the Country Radio Hall of Fame I screamed so loud he probably needs a hearing aid now.

CC: I said, that's really cool Bill, but I'm busy. Could you mail the award to me? Seriously, I told him how honored and appreciative I am for this. This is an industry that is limited in the number of positions available. To have a position as long as I've had is indeed an honor, and to be recognized for your work in this way is really special.

LC: It's something you don't think of on a day-to-day basis. You're so covered up every day trying to get it right. If I'm not prepared, my palms sweat and it strikes fear in me not to do the best job. I'm filled with that angst all day. You never think such a group of illustrious people notice that you try hard to reach a level of excellence. And to know they not only notice you tried, but did it at a high level, it's just overwhelming. Looking at the list of people in this elite group, I think Charlie is shoulder to shoulder with them. Sometimes I think, "Do I deserve this?"

It's just been a wonderful relationship; you're blessed when you find someone you can work with like that.We're kind of a brother-sister combination.





**Taylor & Tiara: Helping** Taylor Swift celebrate the success of "Our Song."

## THE BESTIN THE COUNTRY

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### Eddie Edwards

#### **Easy Being Himself**



Gras, Brah: Edwards (I) serves as King of the Krewe of Grela during New Orleans Mardi Gras in 2002.

44

People would say, 'Hey, why don't you come out and play harp with us?' I've played with Gary Allan, Brad Paisley – I even played guitar for Garth Brooks once.





iHarp Radio: Taking the stage with his harmonica during a New Orleans Brad Paisley show in 2001.



Marvelously unique at a time when unique isn't always OUNTRY Radio

HALLOFF FAME

A personality in every sense of the word, the California A personality in every sense of the word, the California native has made himself a household name from the West

Coast and Great Plains to the most culture-rich cities of the South and south of the border. KLAC-AM/ Los Angeles, WMC-AM/Memphis, KAJA/San Antonio, WSIX/Nashville and XEPRS-AM/Rosarito Beach, Baja California, Mexico are just a few stations that have blasted "Crazy" Eddie across their airwaves. For more than 20 years, the honor has belonged to WNOE/New Orleans. It's in the Big Easy that Edwards says he came into his own and found out that it's okay to be "Catholic and Country."

My dad was in show business. He was in bands and had TV and radio shows on the West Coast. His dad had worked on the radio, too. So when push came to shove, that was the only talent I had, though I didn't recognize it right away. One of the classes I had to take in college was Speech. One day the teacher came up to a couple of us and asked if we'd like to make an easy grade. He told us that if he could get 11 people together, he could have a broadcast class. Of course we said, "Yes." They eventually had everyone in the new class make tapes and invited a guy named Art Way from KOGO-AM/San Diego to evaluate them. Afterward, he gathered us together and said, "Most of you might want to think about another part of the business beside the talent end of it, but there is one person here who has an instinct for it." To my surprise, he said my name. He ended up putting me in touch with a friend of his who had a radio station and the rest is history. At that time, being in college and working part-time, making money and being on the radio was pretty attractive.

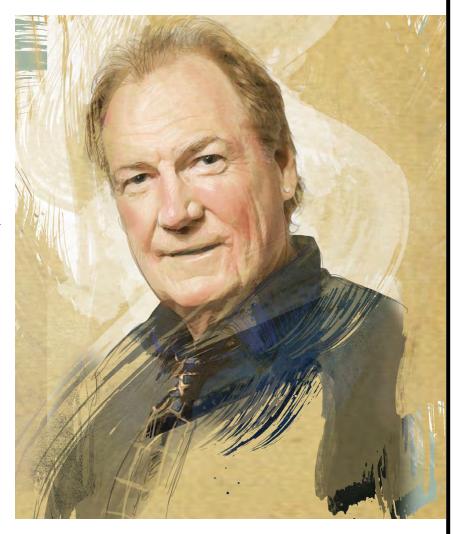
One of my fondest memories happened during the first few days at my first job. It was KIOT-AM/ Barstow, CA. I would pull up at the station each morning at 5am and see the strangest-looking stray dog. I identified with it because it looked so skinny and scared, and I gave it part of the sandwich I had made for my lunch. The next day when I showed up, there were three dogs, so there went my all of my sandwich. By the next day there were like nine of 'em. A little later when my boss asked me how the job was going, I said, "Man I swear this place has the weirdest dogs I've ever seen! I'm having to bring extra sandwiches to feed them and jump out of the passenger side of my car and run for the station door every morning!" Well he told me they were coyotes! I had

to get inside every day before they cornered me.

I started playing the harmonica because my dad was a musician and I grew up around music. I was also looking for something else to do besides just intro local bands when the station sent me out. I thought it would get me more face time and hopefully attract some of the waitresses. There is a big blues scene in Portland and I got this local street musician to teach me what he knew. And from the first time I did it, I was onto something. People would say, "Hey, why don't you come out and play harp with us?" I guess that kind of became part of my act and it made me one of the guys. Since then I've played with Gary Allan, Brad Paisley - I even played guitar for Garth Brooks once. I play at all kinds of festivals around town, too. I always play one number to leave em wanting more. And the way I play, that's enough! Only the musicians know I'm just a mediocre player!

People wouldn't think that Crazy Eddie would be a big Ralph Emery fan, but I am. Him and Gerry House. It was when I heard Ralph that I thought, "Oh, man, that's a more modern way to work." He didn't do the corny stuff, not that I have anything against that. He greatly influenced my interviewing style. The best Country disc jockey of all time, though, was Gerry. I replaced him a couple of times and those employers wanted me to sound like him. So I kind of had to study him. But it was Gerry that finally told me, "You know, you should just be yourself." And he was right. Once I stopped trying to copy people, I fell into my own. That's why I've had a big run here in New Orleans. That and, more recently, Don Gosselin. He's a great PD and a lot of fun.

New Orleans was the only place you could be Catholic and Country. It's the Bible Belt, but it's the Catholic Bible Belt. I call it the Rosary Belt! I remember a consultant coming through one time when I was doing mornings - and you have to understand, there have been a lot of consultants - and he said, "I just got off the plane and I have no idea what you guys are talking about." The discussion had been on altars and lucky beans or something and I quickly realized it was useless trying to explain it to someone who wasn't Catholic and from New Orleans. He finally asked, "Well what about people like



us that get off the plane?" And of course I said, "Well we really don't care as long as you come here and spend money."

Hurricane Katrina was like being at the end of the world. Initially we all left. Then we got back together about 60 miles north at [Clear Channel's studios] in Baton Rouge. We joined with Entercom because we had the facility and they still had the New Orleans signal. We called it "United Radio" and it ended up becoming the voice of the whole catastrophe. We were taking phone calls, finding out information, relaying it, and living and eating together for months. It was truly a historic broadcast that will never happen again because now everyone is prepared for that kind of thing. It was scary, too. There were curfews, military helicopters, transport vehicles and National Guard soldiers all over the place for what seemed like forever. When I went back in, I remember taking a picture of sniper units on the roof of a school just in case things went bad somehow. People were just desperate. Also, when I was in Oregon years earlier, Mt. St. Helens blew. So, basically, I do disasters.

Working with St. Jude is one of the things I'm most proud of. In the mid '80s, I worked at WMC/Memphis not too far from the hospital, but had no idea what it was. It wasn't until I got to New Orleans and Randy Owen and Ted Stecker got us going with the radiothons that I figured it out. I've seen people come by who were going through treatment who I didn't think were going to make it. Then I would see them come back years later with wives and kids - just absolute miracles. I'm most proud of that, and having been married 30 years and raising three wonderful children. My daughter is a lawyer with the SEC, so write a nice article or I'll get you audited. I have two sons - one is in the financial business and the other works in the hotel business here in New Orleans.

Being inducted into the Hall of Fame is validation. There is no higher honor than to be noticed by others in the industry. It's almost too big an honor for me to really grasp or react to. I certainly have had an adventure and a lot of fun. When people ask me if they should get into radio, I always say, "Look at me. You could end up in the Hall of Fame. And you could literally make hundreds along the way."



& INDUCTEES...

**Bob Romeo** Gaylon Christie Dr. Don Carpenter Lorianne Crook & Charlie Chase **Eddie Edwards** Bill "Dex" Poindexter

Performing Tonight At The After Party With Katie Armiger (Immediately following the Dinner)

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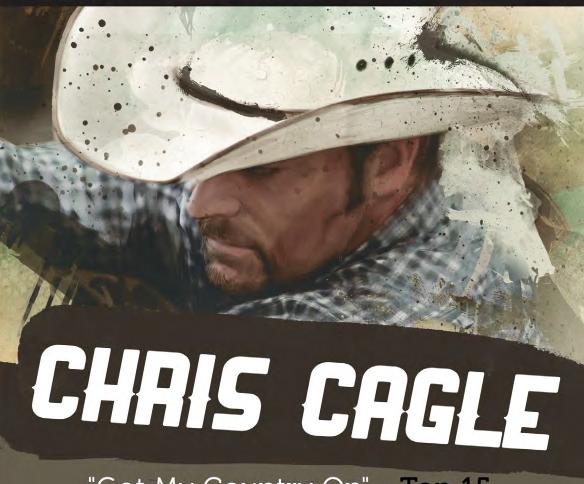


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### Bill Poindexter

#### **Laugh Man Standing**



The Red Strokes: Longtime co-host, the late David Earl Hughes, (I) and Dex (r) visit with Dick Clark at the ACM Awards in L.A. in the early 2000s.

44

The most important thing I bring to the table is a positive attitude and a sense of humor. If you're having fun doing radio, people tend to have fun listening to radio.

77



Little & Loud: Dex (r) and current co-host Mo hang out with Little Jimmy Dickens (c) at the Grand Ole Opry while in town for the duo's 2012 win for CMA Personality of the Year.



Live from a bathtub in Rossville, GA and armed with a bar of soap for a microphone, Bill Poindexter made having fun job No. 1 even as a kid. Somewhere between there and staking out the local radio station in search of Elvis, Dex set his sights on becoming "the guy on the air." That goal

has taken him from his hometown station to AM powerhouse WFLI/Chattanooga to record promotion with ABC, United Artists and RCA, and finally back to Chattanooga at WUSY (US101). It's there in afternoon drive that Dex has endeared himself to friends and listeners alike for more than 20 years. The legendary station's accolades are only rivaled by Dex's own: four CMA Personality of the Year awards, one ACM Personality of the Year award and two nominations for the Marconi. With help from partner Melissa "Mo" Turner, Dex continues the tradition and has no plans of slowing down.

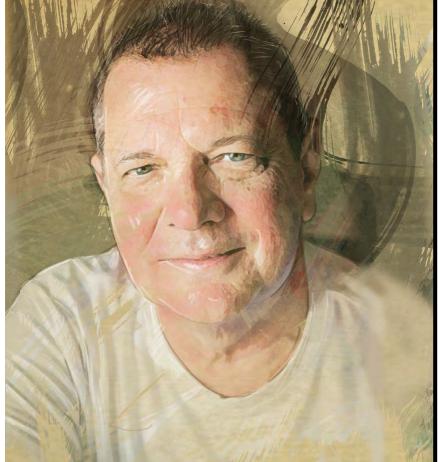
The local radio station was three blocks from where I lived in Rossville. I remember being 10 or 11 years old and my friends and I riding our bikes over there. At that age, we didn't know that Elvis wasn't actually in there singing! We'd keep an eye on the parking lot because we knew Elvis drove a Cadillac, and if we saw one, we'd go in and see if it was him. It was a typical radio station with a control room like a fishbowl and you could sit in the lobby and watch the guy on the radio. Eventually, I was going three or four times a week and I'd just sit there and watch him for hours at a time. The DJ's name was Bob Broome and one day he saw me and motioned for me to come into the control room. He let me read the weather forecast on the air and that was it. Once you get on the radio, you're never good for anything else, and I knew what I was going to do with my life.

I was still in high school when I landed my first real job on the air, and I was horrible! It was WRIP, which was a 3,000-watt FM in 1969 or '70 and no one listened to FM back then. The only person I new for sure that was listening was my mama. And pardon the expression, but I couldn't say shit with a mouthful of it at the time. I was scared to death. I'm just thankful nobody made a tape, because if I had heard myself at the time, I'd have quit right then and there. The station didn't have a production room, just a control room, so you were expected to do your production on the "B" side of the board during songs while you were on the air. And because the station only had two turntables and one cart machine, you had to talk between every commercial as you waited for the cart to re-cue, and put another one in once it did. If it was a 30-second commercial on a 70-second cart, you'd better be ready to do some serious talking! And if the cart machine went out, you ended up reading four minutes or more of commercials from the copy book live! Six hours of that was pretty insane.

I grew up listening to WFLI/Chattanooga, which was a biggerthan-life, 50,000-watt AM station that you could hear everywhere. The personalities were real stars and my life's goal was to just be on the air there. When I was in high school, one of my friends was Jimmy Byrd, who was doing afternoons. He gave me some insight that helped get me on the air by telling me that Bud Bell, the overnight guy, was bad to drink. Bud would usually pass out pretty early on Saturday and Sunday mornings and there'd be dead air, so Jimmy told me it would be a good idea to be there when he did so I could take over. Sure enough, about 3 o'clock in the morning, Bud passed out right there at the control board and fell onto the floor. So I grabbed him by the ankles, pulled him into the news room, and I was on the air! The GM was also the morning guy, so when he got there he was more than surprised and asked, "Who are you?!" I paused for a second and said, "Well I'm the guy on the air!" Once he realized Bud was passed out in the news room, he was glad I had been there.

I'd spent a few years working records with ABC, United Artists and RCA before finally deciding I wanted to move back home in the mid '80s. Around '93, I'd been listening to [WUSY] and was thinking, "Man these guys are really doing it right; I've never heard a radio station like this before." So I went over to see the GM at the time, Sammy George, who I knew, and said, "I want to be a part of what's going on here." He said, "Well I don't really have anything open except for a job setting up remotes and I know you don't want to do that." I didn't miss a beat and said I'd do it – anything to get my foot in the door. A little later, the girl who did afternoon traffic reports went on maternity leave and they let me take over. The afternoon guy was David Earl Hughes and we just clicked during the six or eight weeks she was out. By the time she came back, I'd found my place and I've been here ever since.

My very best times in the business have been here at US101. I'm around the most creative people I've been around in my life. We



have a great time together. We laugh together, we cry together, everything. I lost my wife in December and this radio family has wrapped their arms around me like you wouldn't believe. There's just so much love in this building for one another and for our listeners. It's a very, very special place to be. Someone asked me just the other day if I ever think about retiring. Why would I? I come to work, I have a ball here, I'm around the people I want to be around, all of whom love what they're doing and love being where they're at. It goes back to [former GM] Sammy George, [former OM] Clay Hunnicutt, [GM] Jared Stehney and [OM/PD] Gator Harrison. It's always been the philosophy that we hire good people, we pay them a good living and we leave 'em alone and let 'em do their job. You don't find that at very many radio stations these days, so I think I'm going to stay here a while.

Our involvement with St. Jude is something I'm very proud of. Here at US101, we don't just have a radiothon, we do things for St. Jude year-round. We do a rodeo, we have a guitar-pull called Heart Strings For Hope, car shows, bowling tournaments – all kinds of stuff. I'm also proud to be involved in the Forgotten Child Fund. For the last 17 or 18 years, we've raised tons of money for underprivileged children here in town. Giving back to the community has always been the most important thing.

I grew up very poor, and my dad was killed in a car wreck when I was five years old, leaving my mother, who was handicapped, with five kids to raise. While we didn't have much, she had the most incredible sense of humor of anyone I've ever met. We laughed about everything and that's what I bring to the table here and why I think I've been successful. No matter how hard times get, we laugh about 'em. Sammy George may have said it best in an interview about the radio station years ago when he described me as "the laughable buffoon." The most important thing I bring to the table is a positive attitude and a sense of humor. If you're having fun doing radio, people tend to have fun listening to radio.

There are a whole lot of people who probably deserve this more than me, but you know what? I'm gonna take it! [WUSY morning show] Bearman and Ken, and [my on-air partner] Mo will be in the Hall of Fame one day. She, for one, is the most hard-working, dedicated person I've ever seen. There are so many from here who will make it and I'm honored to be the first.

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## George Strait

eorge Strait's iconic status has long been such that he is known simply as "The King." A mainstay on Country radio since the 1981 release of "Unwound," Strait has logged 59 No. 1 singles since then. His RIAA certified albums include 13 multi-platinum, 33 platinum and 38 gold awards. A former CMA and ACM Entertainer of the Year, he was

The Cowboy Rides Away Tour began in January and proved to be the usual hot ticket, with the Lubbock, TX opening night show selling out in 15 minutes. Not that there was any doubt his

home state of Texas still loved him, but his March 13 appearance at the Houston Livestock Show

inducted into the Country Music Hall of Fame in 2006 and named the ACM Artist of the Decade in 2009. In September, he announced that his 2013-2014 tour would be his last.

#### **CRB Career Achievement Award**

44

I've been so blessed to have radio support me for all of these years. And they've just stuck with me.

77



Hair For The Party: MCA brass visit with Strait circa 1987. Pictured (I-r) are Katie Gillon, manager Erv Woolsey, Jimmy Bowen, Strait, Shelia Shipley Biddy and Bruce Hinton.



CRS Preview: Strait and his wife Norma (far right) visit KVET/ Austin's (from left) Penny Reeves, Steve Gary and Bill Mayne.

& Rodeo sold 77,000 tickets in two minutes. When you think about criteria for the CRS Artist Career Achievement Award, "Presented annually to an artist who through their creativity, vision, performance or leadership has made a significant contribution to the development and promotion of country music and Country radio," you realize Strait really is "The King."

If the radio was on, it was usually some kind of farm reports or news, because that's what my dad listened to; not a lot of music. After I got older and got out of the house a little more and out on my own, I found myself listening to rock and roll more than anything. It wasn't

until later on when I started hearing country songs on the ol' jukebox that I kind of got interested in country music. [Ray Price's] "Walk Me To The Door" was really my first taste of country music that I really liked, and that kind of perked me up a little bit. I remember hearing it on the jukebox at the Dairy Queen there in Pearsall [Texas].

I'd gone to Nashville in '78, and then I went back again probably about '79 or '80. But in-between those times, I'd played in a bar in San Marcos called the Prairie Rose that Erv Woolsey had opened. I got to know Erv

probably about '79 or '80. But in-between those times, I'd played in a bar in San Marcos called the Prairie Rose that Erv Woolsey had opened. I got to know Erv and he'd been working in the record business, so he introduced me to Jim Foglesong and Ron Chancey, and they all came down to hear me in Texas. Foglesong agreed to let me come to Nashville and do a session. I cut "Unwound" and a couple of others songs. He said if "Unwound" was a top five record, then I could do an album. So it became a top five and he let me do an album. And the rest is history.

I remember the first time I heard "Unwound" on the radio because we took it around to radio stations when it came out. It was me and Erv and Roger Ramsey, who was the promotion guy for MCA at the time. And we took it to KKYX/San Antonio and Jerry King said, "Sure I'll play it." He stuck it on and I said, "Wait, wait, let me go out to the car so I can hear it on the radio."

I just think it'd be cool to have, you know? I mean, 60 No. 1 records when you're 60 years old – that's just pretty cool. If

it happens, it'll be great. If it doesn't, I can live without it. You know I've been so fortunate in this business to have 59. I mean, let's not get greedy.

I'm gonna miss that [crowd] most. When I'm sittin' in my ol' rockin' chair and can't move around or anything, you know, years from now, just play me that live record from somewhere where I can hear that crowd again, 'cause it's like nothing else. I will miss that a lot.

Opening Cowboys Stadium ranks right up there at the top. Closing down the Astrodome and re-

opening it in Reliant Center is right up there, too. I've been fortunate to have some big things happen in my career and to play some big shows, but places like that and the Alamodome in San Antonio? I mean, I did that a few years back and I don't think I've ever heard a crowd as loud. When I did "El Rey" with the mariachis, it was crazy. I mean, it was insane.

I still get a little bit nervous, especially after I've been off six or eight months. I'm always worried about it. I don't know why, but after the first couple of songs I'm fine. But anybody that does a show like Cowyboys Stadium, Reliant or the Alamodome, if they don't get nervous, they're just not human.

Well on show day, I usually like to do a good 45-minute, hour-long interview. (Laughs) And then I do sound check. (Laughs) A typical day, hmm. We roll all night and I ride the bus and wake up at the venue. I'll get up and I'll have some breakfast and then probably go back to sleep for an hour if I can. It's really kind of a boring day, because I don't really get out much. I'm kind of confined to the bus. Then I'll have some lunch and I'll do sound check and watch a



little TV and maybe play the guitar a little bit, sing a little bit, practice and just wait for show time.

It's a pretty nice compliment [to be cited as an influence]. I had my heroes – Merle Haggard, George Jones, Bob Wills, Conway – all those guys. To think that somebody looks at me like I looked at those guys, it makes me feel really good. And to hear my name in one of their songs is even better. I was kind of tickled when I heard Garth singing "Ain't Goin' Down ('Til The Sun Comes Up)" with my name in there. I mean, here's Garth Brooks, the biggest entertainer in the world probably at that time. Go figure.

Radio is always changing and it was changing when I signed with MCA back in '81. There were all the crossover records and everybody wanted a crossover hit. [You could] sell more records that way. Then you kind of went back to the more traditional sound of country music and it stayed that way for a good while. And now it's kind of getting away from the traditional sounding music to something else. But it's always changing. I've seen it go one way, then the other way, and then back. That's one of the advantages of being in the record business and touring and stuff for 30 years – you see a lot of changes. But, you know, it's all good. People are craving different music all the time. I still feel like I can stay current and stick to what I do and hopefully Country radio will still play 'em.

**I've been so blessed to have radio support me** for all of these years. They jumped on "Unwound" and this unknown guy from Texas that wanted to sing some honky-tonk music. And they've just stuck with me. I really, really want to say thank you for that. I really appreciate it. I couldn't have done anything without you guys. **CAC** 

Editorial Note: Special thanks to UMG/Nashville's Katie Dean for expediting this piece.

## Congratulations, George Strait on the Country DJ Hall of Fame Career Achievement Award!

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## Bob Romeo Working (Or Not) For The Music

Academy of Country Music CEO Bob Romeo has been with the organization since 1987, first as a board member, then rising to Chairman and, for the last decade, serving as CEO. During

#### **President's Award**

the past 26 years, the ACM has provided top tier acts for CRS, first with the Super Faces Show in the '90s, which eventually evolved into the Music City Jam. Now ACM is affiliated with the New Faces Of Country Music Show, evidence of their continuing support of new artists and the seminar.

The 2013 CRS President's Award recognizes a man who both individually and through his leadership of ACM has been a tremendous partner and advocate for CRS.

When radio starts the ball rolling, the ACM, the CMA and other TV shows should help the ball roll.

77

My entrée to Country music was from the concert side of the business. Even before graduating high school, I started going out on the road and servicing shows for my father, who owned the Omaha-based Don Romeo Agency. He was big into Country and specialized in fairs and festivals. In the late '70s and early '80s, fairs were the big entertainment destination because there were fewer arenas.

When I finished high school, I wanted to work full-time for him, but he insisted that I get a degree, saying, "This music business is a shaky one." And I'm thinking, "Well, you've been doing this your whole life." I was so mad at him, but I ended up getting a degree in structural engineering, specifically fire engineering. I didn't even go to graduation, I had it mailed to the house and said to my dad, "Now I can start working full-time, right?" And he said, "Yep."

When I was just 17 years old, I worked these novelty shows for a year as a stagehand. At a show in Nebraska, Pat Buttram from Green Acres was the host. Remember his little friend, Arnold the Pig from Hooterville? At the end of the night, he introduced Arnold. My job was keeping Arnold on the leash until he went on stage. As I passed the leash to Pat, the spotlights came on and it scared the pig, which went squealing off the front of the stage and fell right into the orchestra pit. Dead. I guess pigs can't jump or fall. Pat Buttram is crying, my dad is yelling at me, "You have to go find a pig!" I'm 17 years old and thinking the world is ending. The next day, in my Oldsmobile Delta 88, I got a lesson in pigs. I must have gone to 15 or 20 farmers, but I finally found another little white pig. I bought him for \$50, drove back to the fair and that was the second Arnold.



Bucking The System: Bob Romeo (r) and Garth Brooks (l) present the late Buck Owens with an ACM for Nightclub of the Year at the Crystal Palace In Bakersfield, CA.



His Honey Bee: Blake Shelton (I) plants a big one on Bob Romeo during CRS 2011.

I grew up listening to what is now Classic Rock, but in the early days, I loved Charley Pride, Ronnie Milsap, and The Statler Brothers. We had a lot of dates with Johnny Cash and June Carter Cash, Conway Twitty and Loretta Lynn and, of course, Kenny Rogers when "The Gambler" first came out. You never thought of that as working with legends. It was just business and not nearly the big business it is today. It was \$15-\$20,000 for a show settlement where, now, in many cases it's in excess of a million dollars a night.

I had so much more interaction with radio back then versus now because almost every radio station was locally owned. In every market where we'd have a fair, we wouldn't move until we talked to radio; that's where we got all our information. On my fair sheet the

contacts were the station PD and MD in every town. If I was booking the fair for Grand Island, NE or Cheyenne, WY, the first call I made was to the local Country station and ask what they were playing or what was hot.

At that time you didn't have nearly the layers of artist management either. Bobby Sikes was Marty Robbins' bandleader, road manager and the tour accountant. The acts carried the sound on the bus for those shows. We'd get them set up while the band went out and sold the merchandise. About five minutes before the show, we'd honk the horn on the bus, they'd come back, change and do the show. After the show, they'd go back out and sell more merchandise.

One of the best moves we made was taking the ACM Awards show to Las Vegas and making a better experience for the artists. We needed to make the ACM show seem like a concert. Remember, that's my background. It's about entertaining fans and we got back to doing that. To me, the ACMs are a concert for 14 million people instead of 10,000. The fans at home want to see artists sing their hits that radio plays. They like the visual connection of seeing the artists sing those hits.



The ACM partnership with CRS started when we sponsored the Super Faces Show. Over the years we thought that was getting stagnant. We talked about shaking it up, which led to the Music City Jam. We wanted it to be good for radio to see. I remember watching Toby Keith do it. You'd think all his beerdrinking buddies would join him. But it was Crystal Gayle, John Anderson and Bobby Bare. I thought it was cool to see the people who influenced him.

The next logical thing for us has been moving to the New Faces Show. We've always felt it is important to try and launch new artists. We're committed to this format. My father always told me if you're in the business, you have to give back. Country radio has made a big investment in these new acts; it's a great fit for us and where we should be. In my mind, without Country radio, how would these acts get their start? Network TV always wants to showcase the biggest stars. While we appreciate that, we have to help these newcomers and build the stars radio is trying to launch. We're in it together and when radio starts the ball rolling, the Academy, the CMA and other TV shows should help the ball roll.

A memorable CRS moment for me is the year we had Taylor Swift at the Music City Jam. [CRS Executive Director] Bill Mayne and I talked about getting some really young people involved. Bill had a great relationship with a local college that provided interns at CRS. He knew he could get a lot of them to be up at the front of the stage. Taylor could not have been hotter with young Country fans and still is today. That was a cool moment and a great show. Radio people who can sometimes be a little jaded were able to see how she can light up the audience.

Being notified about the President's Award was humbling. I was speechless. I said I could think of 20 people more deserving. It feels strange, like, "Do I really deserve this?" I guess I just enjoy what I do, so things you enjoy you don't consider work. Therefore, have I really worked hard for this award? No. I don't know if I've worked at all.

When the news hit I must have gotten 100 emails from people and that is more than any other honor I've received. This, again, tells me that a lot of people realize what CRS is all about and how important it is to the industry.



Toby Keith

Trace Adkins

JT Hodges

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Scott Mahalick PD/KUPL/Seattle

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Charlie Cook
Director of Programming
West Virginia Radio Corp

"You can hear it once, and know that it belongs on your station"

Jon Watkins
MD/KEGA/Salt Lake City

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## First Time Longtime

#### Fresh Eyes On St. Jude's Country Cares Seminar

was part of my job. When I walked back out, St. Jude was part of my life." That's WQYK/Tampa OM/PD and longtime St. Jude Country Cares Seminar attendee Mike Culotta explaining his first experience to a 2013 first-timer. A record 870 attendees were in Memphis this January for the annual event, and an amazing 347 had never before participated.

Over 24 years, **St. Jude Children's Research Hospital** has been woven so deeply into the fabric of Country radio and country music, it may be helpful to seek out a renewed perspective. Those who've long been associated with the endeavor might benefit in recalling their own initial experience. And those who have joined the industry since the formation of Country Cares may understand St. Jude as something deeper than just another detail of their employment. So **Country Aircheck** sent a seminar rookie to cover the event, and to seek out the thoughts of others who were attending for the first time.

EMI Nashville Midwest rep **Chris Fabiani** admits to being "kind of worried about what to expect in the hospital. I hate to see kids in pain. But when you walk in the door, it really is a place full of hope. You see parents walking in the halls with their kids who have cancer, but they're happy and excited to see you. They've got everything going against them, but they're happy and joyful and fighting. It was incredible. I called my wife later and said, 'We're becoming Partners In Hope.'"

The two-day event focuses Friday on guided hospital tours for artist and radio attendees. That evening's Casino Night allows stations to win "cash" with which to obtain autographed memorabilia to use as incentives during their radiothons.

Warner Bros./W.A.R.'s Charlie Worsham was impressed with

a research doctor he met on his tour. "He compared what cancer is on a cellular level to taking 1,000 copies of Tolstoy's *War And Peace*, which has 3 million words per copy, and putting them through a shredder, then trying to find one letter in one book that is out of place. That's how difficult it is to find the anomaly that causes cancer."

He was also moved by seeing "how colorful, bright and happy a place St. Jude is. And getting to meet some of the patients – they are so full of joy for life. I don't know if I've ever met anyone as brave as these patients. It's something I'll keep with me for the rest of my life."

Saturday, artists and labels head home as radio pros settle in for best-practices sessions on programming, promotions, social media and more. "It's really a phenomenal event in terms of having people from Alaska, New York, Florida, California – everywhere," says Clear Channel/Chattanooga Dir./Promotions Blakely Satterfield. "It's kind of like a fellowship. Seeing so many people participate, I started to realize how it's possible for them to make all this happen.

"It's one of the few moments we aren't in competition. There are no trade secrets. People from different companies are more than happy to share ideas, information and resources – to say how much money they made on something. Everyone lets down their guard and really shares."

In many ways, the seminar is information and emotion overload. Even longtime attendees find themselves hearing things they've never heard. And it's basically impossible to take in everything. Just scratching the surface:

- ◆ When St. Jude started, the survival rate for the most common form of childhood cancer was 4%. It is now 94%. The survival rate for all pediatric cancers was 20%, and is now up to 80%.
- + Every discovery is shared freely, and St. Jude trains doctors worldwide on the latest protocols.
- + Perhaps the best expression of the above is the slogan, "To cure one child in Memphis is to cure a thousand children worldwide."
- ♣ There are only 78 beds in the hospital. The emphasis is on patients and their families staying together, which they are able to do at hotel-like "houses" on the grounds and nearby. Again, with no cost to patients or families.



- ♣ No family pays a dime for treatment at St. Jude. Costs absorbed for families also include transportation to the hospital, meal vouchers, weekly \$100 grocery cards and more. As a mother of three daughters with brain tumors said, "St. Jude has been there for my family more than you can imagine. Not just for my kids, but for me."
- + Blue phones throughout the hospital offer translation services for international patients and families.
- + The nurse-patient ratio is 1:3.
- ◆ There are 3,400 hospital employees and an additional 1,000 with the fundraising arm ALSAC on St. Jude's 65-acre Memphis campus.
- + Country Cares for St. Jude, founded in 1989, has raised \$440 million. It costs \$1.8 million a day to operate the facility and 75% of it is donated by the general public. The average donation is \$20-\$30 a month.
- + St. Jude has treated 17,000 pediatric cancer survivors, and now treats 7,800 kids each year.

## TREFINES NOTES IN A SHIPLE

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#### **First Time To Longtime**

Much is made of the "St. Jude moment," leading to the oft-repeated inquiry, "What was your moment?" For many this year, it was the keynote by Avett Brothers bassist Bob Crawford, whose 22-month-old daughter Hallie was diagnosed with a brain tumor in 2011. Treatment including surgery commenced near their North Carolina home, and the prognosis doctors offered was often poor. There were numerous trips to a hospital grieving room, a medically induced coma, a pathologist who opened his report by telling them, "I'm so sorry" and a refrain that began to wear on them: "You have a very sick little girl."

A neurologist said their daughter would never sit up, breathe without a tracheotomy tube or eat with-



Radio & Records: Labels, stations and artists come together at Country Cares. Pictured (I-r) are BMLG's Scott Borchetta, KAJA/San Antonio's Travis Moon and Bree, Brantley Gilbert, and Valory's Brad Howell and George Briner.

out a feeding tube. They even had an oncologist tell them, "If I were you, I would blow my brains out." Their insurance denied coverage for radiation treatment and doctors got to the point where they asked Crawford and his wife to focus on their daughter's quality of life and longevity, rather than a cure. And again, "Mr. Crawford, you have a very sick little girl."

Connected with St. Jude, the Crawfords traveled to Memphis. Bob described their arrival as a bit like a chaotic first day of school. "Finally, we got in and met Hallie's doctor, Dr. Cynthia Wetmore," he said. "And these are the first words she said to us, 'Mr. and Mrs. Crawford, Hallie doesn't have an ependymoma. We know that. She has astrocytoma/glioma. There is hope. We are going to cure her."

More than offering the first positive words they'd

heard in months, Wetmore and the St. Jude team did exactly what they promised. Crawford subsequently introduced his quite healthy looking daughter, who was back in Memphis for her three-month scans. The verdict: "clear and stable."

That sense of hope in the face of despair and accomplishing the impossible hits attendees in different ways. "I'm an emotional person and, of course, I cried at the stories," Satterfield says. "But at the end of the day, the economics really amazed me. There are times I can't wrap my mind around how any place spends \$1.8 million per day, does all they do, doesn't let the families pay a dime and still makes it work. That's my moment of awe. It's a feat of proportions I cannot fathom. And there are so many ways St. Jude could make money with their research, and they don't - they share it. They just cross their fingers and hope donors continue to donate and people like us will do what we do. It's an amaz-



ing thing you don't find in the modern economy."

For others, the St. Jude moment might have been the words of Craig Dismuke, whose son Ingram also battled a brain tumor. "I worked on with daughter Wall Street prior to this, and I was Hallie and wife very skeptical of people," he said. "With good reason ... but we've got-

ten to see the good in people. Anybody who has raised money for St. Jude over the past 50 years, who has given my son a better chance, is our hero, whether it's \$20, \$1,000 or \$1 million. My prayer is that when some dad, 10 years from now, hears that his son has cancer, that because of what you guys do this year, he'll have a better chance of beating it."

And, really, it doesn't get any simpler than that. "One researcher told us, 'Now that you've been here, you're part of the family," Fabiani says. "It changed me and I can't wait to go back."

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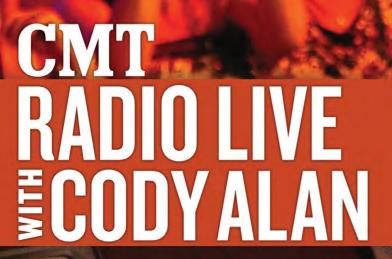


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## FALL INTO ME DEBUTS AT #7 ON BILLBOARD ALBUM CHARTS



Catch Katie on the NEW Marie Osmond Show!







Mercury's "A Little More Country Than That" singer emerged in 2009 with that No. 1 hit, but 2012 was the year to prove himself with his second studio album, All Over The Road.

#### Why is now the right time for you to be a CRS New Faces artist?

Everyone looks at that sophomore record to say, "Can he follow that success up?" And I think we have with this new record, so it's a great time to get out there and build up that momentum again and break it through.

#### You had your own big shoes to fill after "A Little More Country Than That."

Yeah, that song was great because, as a new artist, it really introduced me to the country audience. Everyone was able to see who I am, where I'm at and what I'm about. The new record is kind of a continuation of that. As far as picking songs of that caliber, it's a little nerve-racking. But I tell myself to just do the same thing I did before. Pick great songs that I love and that speak to me. If I do that, they'll speak to the audience.

#### And hopefully your audience will grow.

I hope so. Country fans have the best bullcrap meter. They know when something's not real. And that's definitely something I want people to understand and take away from my music. It's real and authentic and it's me.

#### What does an artist with some experience, like yourself, look forward to most at CRS?

It gets you back in front of all the programmers. A lot of them may not have had a chance to experience you live, so it's a great way to get out there and let them see you in your element.

#### Walk me through an average day on your last radio tour.

If there happen to be two stations in one town, we'd come in and do the morning show then go out to lunch with that whole crew. Then we'd go over to the other station and tape something and probably go out to dinner with them. I'm telling you, you have got to watch your figure out there. Going out to dinner that much and eating them steaks ... don't get me wrong, I love a steak, but good Lord! There are nights you stay out drinking and eating and then you have to get up early and do it all over again. And sometimes a headache or two comes along with it. At times it gets to be a big blur, but we met some great people and made a lot of good friends out there.

#### Where do you see yourself fitting in with the future of country music?

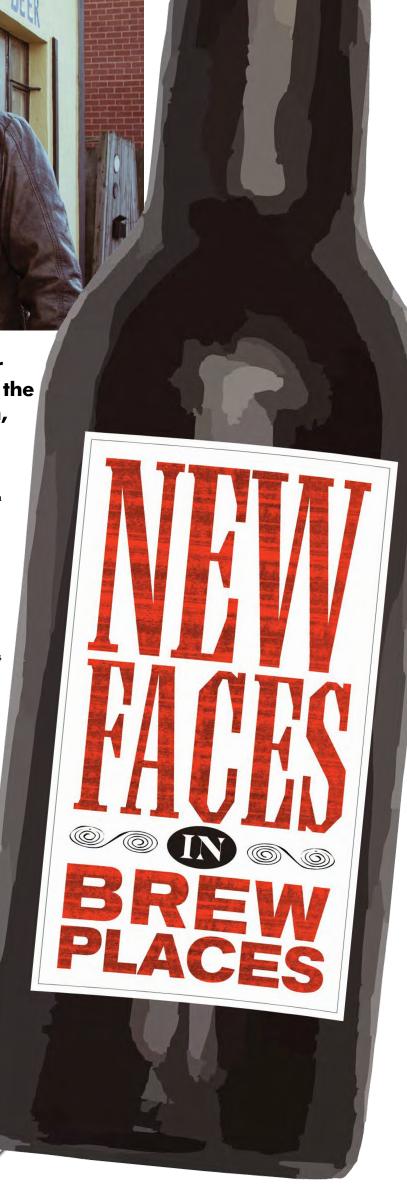
The deal about the country genre is that there are so many different types of things out there. I will say that I hope there's always room in the format for just good old country music, straight down the middle.

We're having such a good

We're having such a good

time together,

tog







Brian Kelley is the Florida and Tyler Hubbard is the Georgia in the Republic Nashville duo. They met while attending Nashville's Belmont University, formed a band, and started recording "Cruise" the same day they signed a publishing/management and production deal with Craig Wiseman's Big Loud Mountain.

#### How familiar are y'all with CRS?

Brian: A few years ago we went to one little after party, in the atrium of some hotel, and kicked it with some people. Tyler: I didn't even know what I was doing.

Brian: Yeah, we kinda just snuck in and had some free drinks.

Sippin' on Southern, Fireball Whiskey whispers, Kentucky clear, break out the bottle of Bacardi Black, the ice you float your beer in, the tops you pop, sippin' on a Bud Light, gold flakes glimmer in the cinnamon booze, bring your own cup for the keg - those are just a few of the drinking references on your album.

Brian: If someone listens to our album front to back, they'll get to know us pretty well. Our take on life ... it's about the good times.

Tyler: And that's where we're at right now. Hearing those drinking references back, I'm like, "Wow! That's a lot of drinking references." The songs have little snippets of alcohol here and there, but I think overall, they reflect who we are – fun-loving guys who grew up in the country. Besides, finding all these different ways of talking about drinking is pretty fun as a songwriter.

#### Florida Georgia Line knows how to party.

PAGE 30 · FEBRUARY 2013

**Brian:** We were the ones that asked for another pitcher. And it's a Monday night.

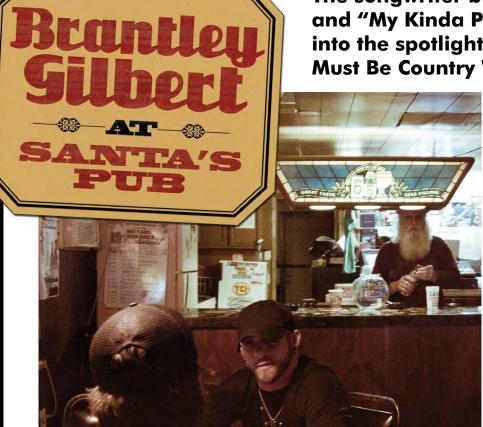
Tyler: We work real hard, too. We bust it seven days a week, but any chance we get to kick back, we always do.

#### Who is more responsible for keeping up with the business side of things, Florida or Georgia?

Tyler: I'd say BK is up on his stuff a little more than me. Brian: I get on Mediabase and try to make sure we see



The songwriter behind Jason Aldean's "Dirt Road Anthem" and "My Kinda Party," Valory's Gilbert has officially stepped into the spotlight with two No. 1 hits of his own - "Country Must Be Country Wide" and "You Don't Know Her Like I Do."



#### How would you describe your image?

A lot of people call me a rebel or an outlaw. And they call my music countryrock or southern rock, but I don't know. I never sit down to write a certain kind of song. Songwriting has meant a lot to me from the time I was young. I never wanted to take the time to learn anybody else's songs because I wanted to write my own, with my own voice. Even as a little kid I knew that I wanted who I am to be reflected in the music I make.

What has the experience been like touring radio, so far?

Tyler: We've had to incorporate the radio visits into our

touring schedule. We didn't take a single break from it in

2012. It was fun to do both simultaneously and have a lot

of the radio folks come out to see our live shows. They get

to have the experience that is sometimes hard for us to

achieve in a conference room. It also gave us more hang

time and the opportunity to develop those relationships.

#### Let's talk about country rap.

tion, they're going to the rap station. And vice-versa.

Tyler: There's definitely a correlation. Country mu-

sic's making its way into the hip-hop world, which is

fun. It's fun to be on the cutting edge of something

might get offended by that, but music should always

be evolving. Why not keep people on their toes and

do something different?

and seeing where country music's going. Some people

A lot of people say country rap is crap, but I don't care who you are, "The Devil Went Down To Georgia," that's a rap song. Charlie Daniels is doing it so that makes it country. Colt Ford is a country guy. He grew up 20 minutes from where I live. It's country as hell there. He's a country boy and what he's rapping about is country stuff. "Dirt Road Anthem" was very, very controversial. I sat down to write that song just to see if I could write a rap song about something that was relevant to me. My opinion is probably best kept to myself on most things, but on this one, I don't think it's fair to say something's not country just because it has a different beat behind it. There's a lot of different ways you can sing a country song.

#### Do you make song decisions based on what you think might work on Country radio?

I try my best to never let that enter my mind in the writing room. In conversations, sometimes you turn to your cowriter and they'll be like, "Radio won't play that." Well, in that case, sorry. If it's the right line, then it's the right line. Writing a hit song is awesome. I love watching them go to No. 1, but if it's not real ... you can't just make up a story in your head because you think it's going to top the charts.

#### What's the most difficult part about touring radio?

Sometimes it's a little uncomfortable playing in a conference room. My fiancé THERE AIN THO MIND DOUBT IN MY MIND COUNTRY MUST BE COUNTRY WIDE. [Jana Kramer] figured that out though. She pulled a bus up in front of the station and had them come out.

#### How does it feel to be recognized as one of the CRS 2013 New Faces?

It's an honor. There's so much talent and everyone's done a significant amount of work to get here. I get a first-hand look at what Jana's doing and she's working her tail off, especially in radio. If you put our schedules side-by-side you'd wonder how in the hell we ever get see each other. She's booked Sunday through Wednesday doing radio and Thursday through Saturday doing shows. We're all putting the work in so, yeah, it's good to be a New Face. Hopefully, I'll be around long enough to be an old face.

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A good-looking rookie year has the Elektra/W.A.R. phenom and actress following up the success of "Why You Wanna" with "Whiskey" and accepting a marriage proposal to fellow **New Face Brantley** Gilbert.

#### Is there a particular radio station logo on that old t-shirt that you love? Like a bull or a frog or a wolf?

I think it's just an old, worn out, either blue or white T-shirt, like one of those comfy undershirts that guys wear. Maybe some holes in it, but no logo.

#### Have you found many similarities between auditioning for television and visiting a radio station?

There are definitely similarities, but it's also very different. With acting, I was able to hide behind a part. You have to sell yourself as the artist and the entertainer in both situations, but with radio it was important for me to really be myself.

#### Was there any risk involved in leaving TV to concentrate on

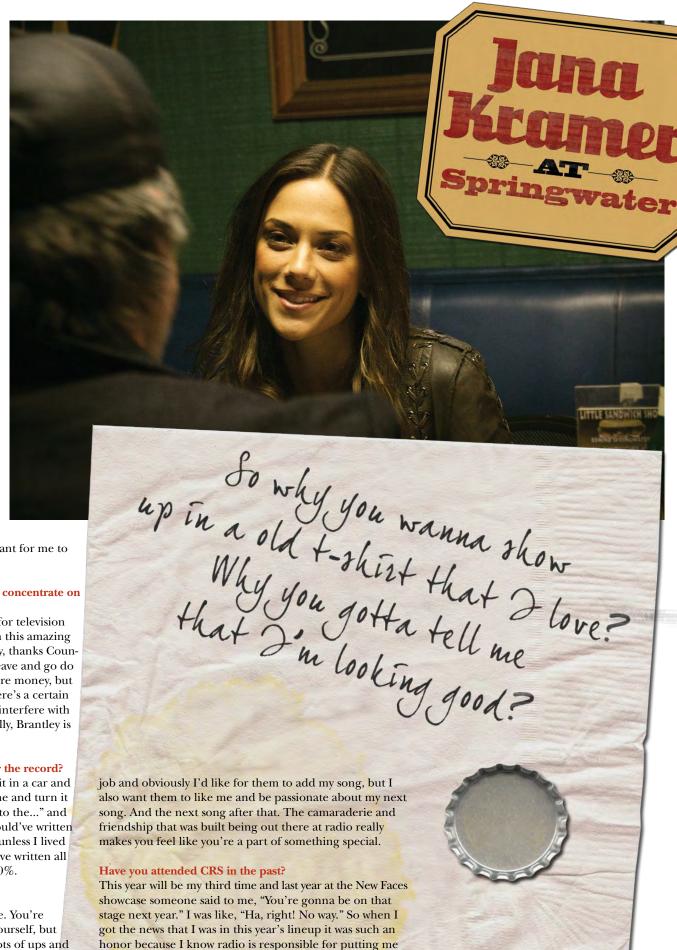
Yes. We've had to turn down a lot of things for television lately. And I want to because I've been given this amazing opportunity. I wouldn't be able to say, "Okay, thanks Country radio for playing me. I'm just going to leave and go do a TV show now." Acting would make me more money, but it's just not what I want to do right now. There's a certain creativeness I miss, but I never want that to interfere with the music because the music is No. 1. Actually, Brantley is No. 1. Then the music.

#### What was the song selection process like for the record?

My producer Scott Hendricks and I would sit in a car and listen to songs. I'd get three seconds into one and turn it off. He'd be like, "You didn't even let it get to the..." and I'd stop him and say, "If I don't feel like I could've written that song then I'm not going to sing it." So unless I lived it or wrote it, I can't. That's why I feel like I've written all these songs because I can relate to them 100%.

#### How was the radio tour?

It was the hardest I've ever worked in my life. You're constantly on, 24/7. I mean, you're being yourself, but you can't have a weak moment. There are lots of ups and downs, and at times, it's very stressful. But it's part of the

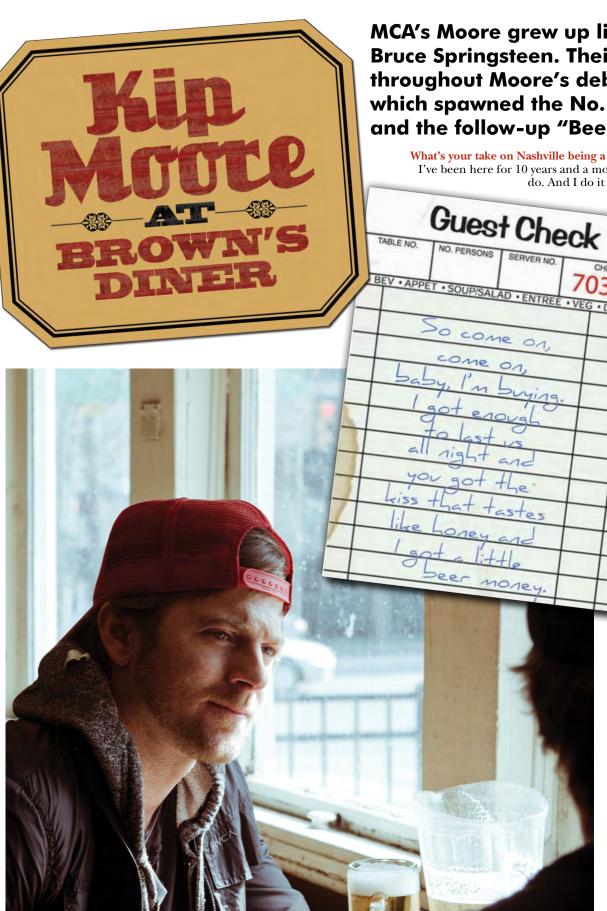


honor because I know radio is responsible for putting me there and that means that all the hard work paid off.









MCA's Moore grew up listening to Tom Petty and Bruce Springsteen. Their influence can be heard throughout Moore's debut album Up All Night, which spawned the No. 1 "Somethin' 'Bout A Truck" and the follow-up "Beer Money."

What's your take on Nashville being a 10-year town?

I've been here for 10 years and a month and I've written close to 700 songs. That's what I do. And I do it constantly. I had to learn to be patient. I remember those nights where I was like, "I want it right

now," and I look back on them and I'm glad it didn't happen to me earlier. Because as much as I thought I was, I wasn't ready.

#### So now is the time.

It's the perfect time. I feel like it takes years to grow and you have to go through experiences to understand why you like certain records. I was always studying. I was always asking myself, "Why do I like this, why do I like that?" I tried to apply those things to my own writing. And I definitely learned patience. When my first single ("Mary Is The Marrying Kind") didn't work, I had my little freak out for a couple days, but learned to shut it off and keep going.

#### Walk me through a day on your radio tour.

You might take a red-eye from California to New York and get off a plane at six in the morning so you can go straight to a station to get set up and start playing by 6:30. After that you head to Buffalo, NY to play at another station at 9:30, then you fly out of Buffalo so you can get to Hartford, CT by one in the afternoon. And then you're driving three more hours to play a show for another station. At one point we were in five different states in one day. Ît was the hardest grind of my life. I feel like I didn't sleep for two years. And it's easy to be

like, "Ugh ... nobody cares. I'm just going through the motions." But every single time, I tried to sing like it was the last freaking time I was going to, and I brought my heart and soul to every performance.

#### Your patience must have really come into play.

I told myself to go into this with an open mind. I had that approach each morning regardless of how early it was. These are busy people and it's got to be tough for them to sit there and listen to all these different artists. My goal was to make them hear me, make them believe what I'm saying. If anyone asks me about my radio tour, I can say it was one of the best times of my life. Yes, it was a grind, but I made some great friends and people were really good to me and really attentive when I played.

#### How did you receive the news of being a 2013 CRS New Faces artist?

It was very meaningful to me. I was very thankful. My manager called me and told me while I was on the road and I just said, "Wow!" It's a great compliment because it means that radio is thinking highly of me and all that time I put in. This is the payoff and there's no better feeling than that.



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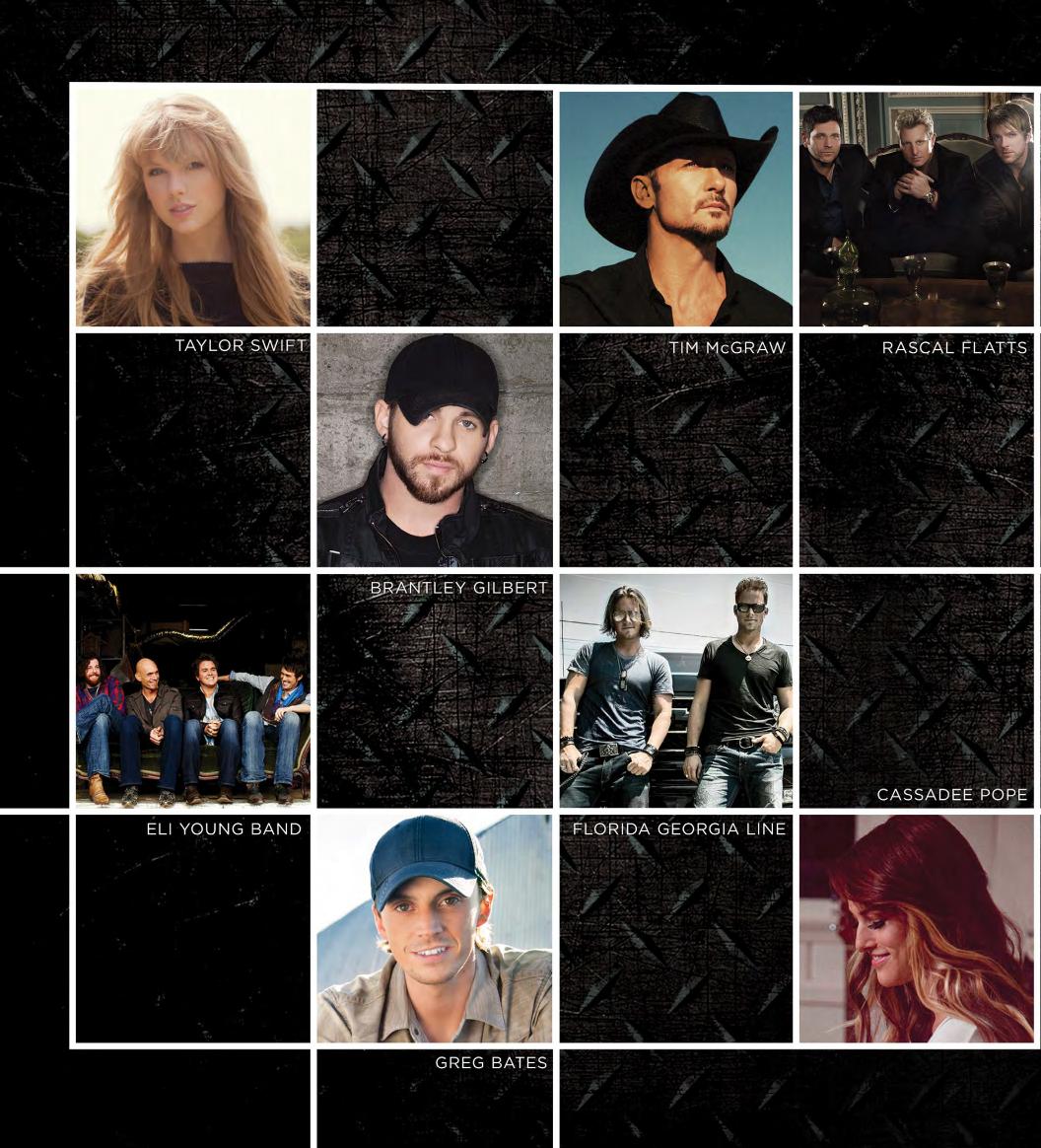
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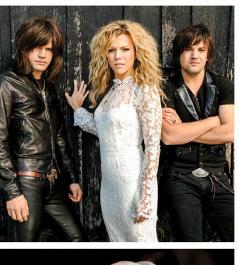


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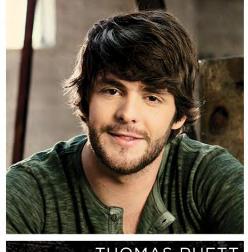


THE BAND PERRY



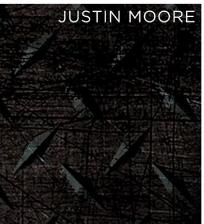
















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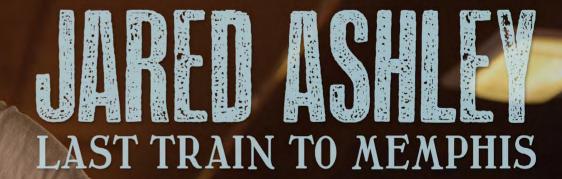
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BM	Business Manager
CEO	Chief Exec. Officer
CF	Co-Founder
CM	Classic Country Media Serv.
CO	Coordinator
D	Director
DOP	Director of Operations
DM	Digital Marketing
E	East
EVP	Exec. Vice President
GM	General Manager
Н	Head
IMN	Interactive Marketing, Nat'l.
LO	Label Operations
M	Manager
MP	Managing Partner
MS	Media Strategy
MSM	Marketing & Social Media
	-
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MW

NE

PΑ PR

PRA **PRF PRMS** PRN PRNS **PRS** 

RIS RM

₽P	Regional Promotion
R.	Revenue & Research
S	Radio Syndication
RT.	Radio Tour
Ċ	Secondary Charts
D	
	Senior Director
E	South East
EC	Secondary
M	Strategic Marketing
0	Strategic Online
SP	Syndication & Special Pr
P	Special Projects
EP	Secret Projects
TP	Strategic Partnerships
VP	Senior Vice President
W	South West
/P	Vice President
V	West
VC	West Coast

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VP/SEP	Kevin Mason	615-974-1999	kevin@ninenorthmail.com
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MPR/SE	Jessica Harrell		jessica@ninenorthmail.com
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#### Jason Cassidy

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PR	Robert Mento	214-244-6019	robert@ablakerecords.com



#### **Lainey Wilson**

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SVP/PR	Dan Hagar	615-731-0100 x13	dan@cupitmusic.com



#### Brad Paisley, Carrie Underwood, Jerrod Niemann, Kix Brooks, Kristen Kelly, The Henningsens

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#### olt Ford, JB and The Moonshine Band, JJ Lawhorn, **LoCash Cowboys, Montgomery Gentry**

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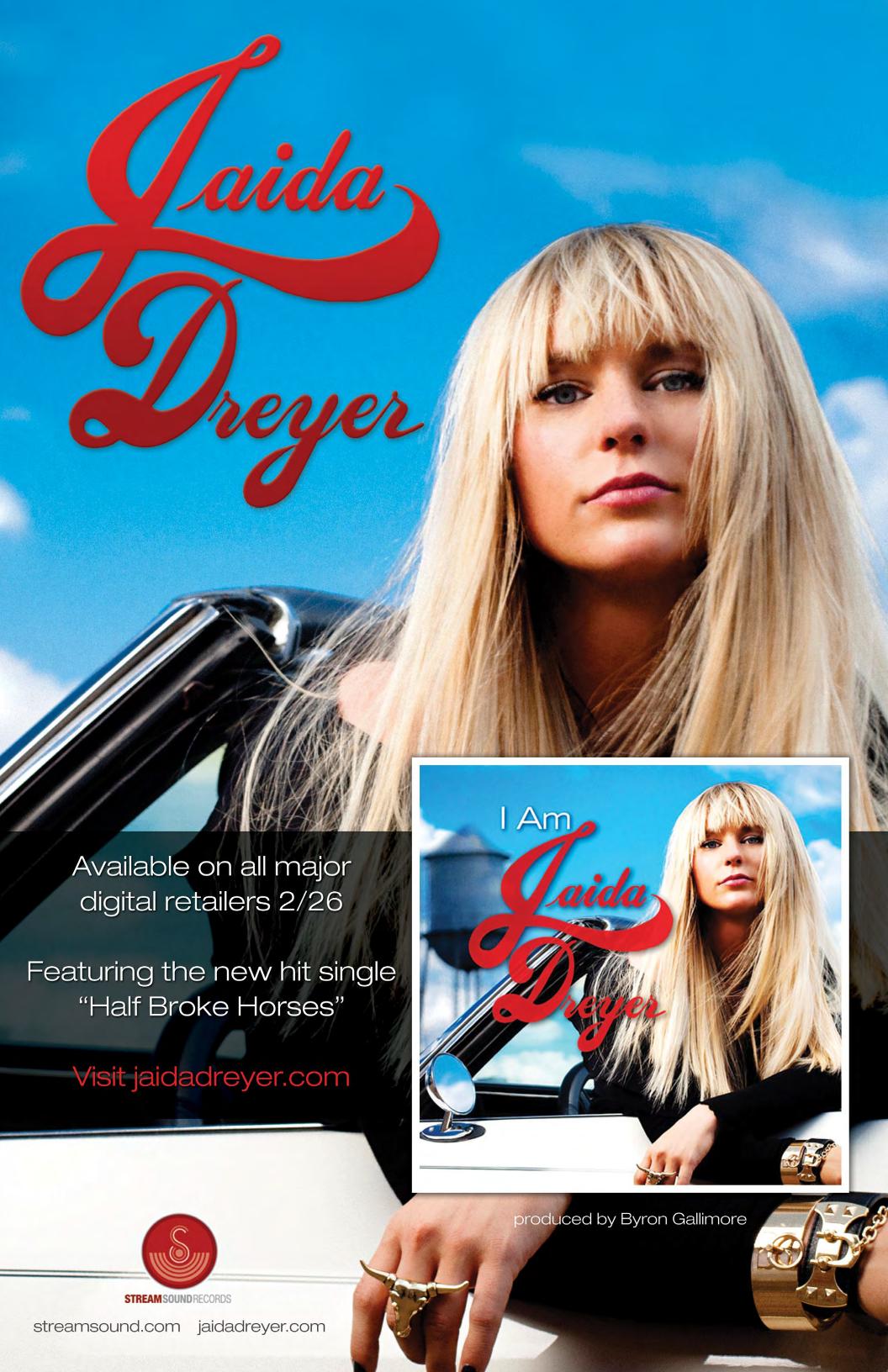
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WEDNESDAY, FEBRUARY 27<sup>TH</sup>, 2013 4:00 - 5:00 PM NASHVILLE CONVENTION CENTER LEVEL 2, ROOMS 204-205





mmis Communications Chairman Jeff Smulyan is understandably excited about Sprint's January announcement giving customers access to local FM stations on selected Android and Windows smartphones. The carriers' decision concluded a years-long labor of love for Smulyan, who believes it will ultimately result in game-changing improvements for radio and its public perception. Quarterbacking this initiative on behalf of the radio industry is another feather in Smulyan's cap and cements his reputation as both entrepreneur and industry visionary.

Formed in 1980, Emmis currently owns 20 FM and two AM stations in the nation's largest markets, plus radio stations in Slovakia and Bulgaria. The company's U.S. station portfolio includes Country WLHK/Indianapolis and WTHI/Terre Haute, IN. Its publishing division has six local, regional and national magazine operations.

Here, Smulyan talks in detail about the FM chip and its potential new revenue stream. He also discusses PPM's effect on programming, content and air talent, operating in today's economic climate, and offers his thoughts on Country radio specifically.

Country Aircheck: You have been spearheading this effort for nearly six years. Why was it so difficult to accomplish?

Jeff Smulyan: I learned very early that in the rest of the world,

## THE INTERVIEW

during the early days and said to consumers, "If you want a radio in there it's \$5 extra." People liked it and bought it, so well over a billion phones around the world have radios activated. But in this country, it's pretty much carrier-centric. They decide what goes in the phones, not manufacturers. The carriers felt they'd rather sell music downloads or charge for data services, even though over time we went from specifically putting FM chips in to having FM chips as part of a standard chip set in every smartphone in the world. It wasn't a question of actively putting them in when smartphones came about; it was a question of integrating the

most phones are sold through

manufacturers. They put these chips in

software and turning them on.

What made Sprint say yes?

Number one, they try to build their market around unlimited data. Remember, the American public spends about three billion hours a year listening to local radio. If you're selling unlimited data, that clogs the data network. If you're metering data, you just charge the consumer more. But if the consumer is getting all they can use for \$30 a month like in most Sprint plans, that's really not helpful. So getting everything out of that data network is helpful. I also think they looked at the back-end advertising revenue and realized there may be something very special here.

What are those back-end opportunities?

We have the ability to enhance advertising. For example, if my radio station sells McDonalds an ad campaign, they run a special on Egg McMuffins. If I also go to McDonalds and say, "Now in smartphones, we can download coupons," they can buy an enhanced ad. So when the ad comes on the radio, the ad pops up on the smartphone, you click on it and the coupon pops up, too. That becomes instant commerce for McDonalds and new revenue for the radio station. The Sprint people feel this has a tremendous opportunity to create value.

What would be your expectations for creating new revenue?

We estimate it could be \$150 million of new revenue in 300 million Sprint smartphones. The Sprint people feel it's multiples of that and more. If they're right and you replicate that across 300 million smartphones, you could have a back-end revenue business that is half again as large as the entire American radio industry.

Here's why that's attractive: It's new revenue for the industry, so if we get a dollar of new revenue it's found money. In addition, it's the first time you combine call to action of a broadcast signal with location-based services, the ability to download coupons, but also our interactivity with our audiences. Marry all that for the first time and we think you have a chance to do something very special.

To be clear, this is a tuner and not an app, correct?

It's been hard for people in the industry to understand the difference between streaming their audio and having their over-the-air signal. I've used an example that has resonated with people: I have a radio station in Los Angeles, KPWR. It costs me \$39,600 a year for electricity to run my transmitter; that's my distribution cost. For that price, I can reach one person in Southern California or all 15 million simultaneously, at no incremental cost.

44

The average consumer doesn't care if they listen through the streaming network or over the air.
Where that ends is when they start getting a data bill for that signal.

77







If I took my transmitter down and had to reach those people through the data networks, my cost to distribute to our 2.8 million listeners a week would be over a million dollars a year in bandwidth costs. That's a one-way cost. The consumer will spend more than a million dollars because they buy bandwidth differently than I do.

Let's assume they're equal: \$2 million vs. \$39,000. Exact same listeners, exact same content. That's the difference between a one-to-many system and a one-to-one system.

#### Is it possible that it's simply too late for this, what with the public's near obsession with apps?

We wanted to build an interactive app that does all the things and has all the sex appeal, if you will, of some of the other things they see. That's why we want every station in America to have album art, liner notes, interactivity, interactive ads, but also instant polls, rate-a-record, text-to-win contests – all sorts of social media. We need to do that to be competitive. That was the NAB's conclusion. We built the app because there was nobody else to build it and when I say the app, I mean the [NextRadio] tuner.

But I think the most important thing, and what I've been saying for several years, is that when data metering starts to become big, that's when this matters a lot. The average consumer doesn't care if they listen

we can provide a free alternative and it's cool looking, we think we have a great opportunity.

### When this rolls out in late April or early May, how can you make a point to consumers that this is important?

I'm hopeful that when everyone goes to the air, these phones are introduced, people start talking about them and we provide a good consumer experience, that people will be very happy.

The amount of money that we need is a lot less than for the HD Alliance, where we just gave up inventory. There's a second step here. We're asking everybody to contribute inventory, which we will turn into cash and give to Sprint. And I can tell you; it is a far, far smaller amount than for the HD Alliance.

#### Who did you actually represent in working to make this happen?

The group was myself, CBS Radio, Clear Channel, Cox and Entercom. But it's really much deeper than that. Really, it was the 12 leading companies. The most gratifying thing is that once we announced this, we reached out to a lot of people to get commitments. I have not had one person tell me no. Everyone has said they'll do their part.

This became a labor of love. I was convinced this industry absolutely had to do something. I've also looked at our business and said people can't borrow

much as TV or the cable channel industry, but the perception of our industry is that it is fragmented like crazy. I can't give a speech to college students without them wanting to talk about Sirius XM or Pandora or Spotify. Yet if you really look at the impact of those industries on our actual business, it's negligible. But the perception out there is that we're a dinosaur and we have to do something to change that.

#### Anything specific?

Could we do a massive repositioning campaign? I guess so, but doing that as an industry is impossible. We have to go to where our listeners are and reintroduce people to what we do. I still think the one thing that might make us hip again is the cell phone. That's the one device where 310 million people are living with it every day.

## Emmis has always placed a high value on air-talent and compelling content. What has PPM done to the radio business? Has it taken content down the right, or the wrong road?

Obviously, it's gone down roads we're not in love with in terms of air talent and how much time people spend. But I'm a big believer that you always have to realize the world as it is. We had done enough research on PPM to know it was going to change our lives forever, but I also feel you can never live with your head in the sand.

Advertisers told us the diary method doesn't adequately reflect how people live their lives. I had friends who said we had to stop this and we said look, if our customers are telling us this is what they need, you have to live with it.

It's disappointing in many ways. On the other hand, we've learned to program with it. A great talent is a great talent in PPM, diaries or whatever. We certainly have some great ones. I'm a believer that you play the hand you've got and PPM is the one we have. Do I wish it had shown certain things? Sure, but it's probably a fairly accurate depiction of how people consume this medium.

#### Were you surprised at the effect it had on certain formats versus others?

Not surprised at all. We knew all that. We had a Smooth Jazz station [WQCD] in New York and we said as soon as PPM comes there, Smooth Jazz is over. On the other hand, we knew with ethnic stations in the last diary [then-Urban] WRKS (KISS) was first and our competitor, WBLS was third. Three years into PPM, I think 'BLS was ninth and Kiss was 11th. We knew it was tough, but that's the world you inherit.

## Emmis has been both a public and private company – overall, what effect has being public had on broadcasters?

Being public is great when Wall Street loves you. Your currency rises, your stock rises and the value of employee stock options grow. If you want to make an acquisition you issue more stock, you don't have to

## People say, 'Well, he's the guy who killed Country in New York once, he didn't choose Country the second time and he got out of Country in Los Angeles.' But we love the format.

to KPWR through the streaming network or over the air. Though we all argue the over-the-air signal is a little easier to receive.

There's confusion, but where that ends is when they start getting a data bill for that signal. We're now in the first inning of data metering. Up until a year ago, everybody bought unlimited data plans. Five years ago they paid for talk and text, then it shifted to unlimited data and they got that free. Nobody cared. Then data usage went crazy.

Since the introduction of AT&T's smartphone, they saw their data business grow by 21,000 percent. That's why the carriers have all gone to the FCC and asked to take some of these TV signals. They're out of spectrum. Our point is, when people start to stream audio and video, they start eating into data plans.

The first examples we see are in automobiles. The smart dashboard is a big thing in cars now. When they started, carmakers said, "We'll just have a separate 3G or 4G connection. But they did focus groups and people said they won't pay \$70 a month for another phone line in the car. Carmakers decided to just hook smartphones into the dashboard and that will activate all this stuff. The problem is, people plug their phones in and take a trip from Nashville to Miami. They listen to iHeart, Pandora or KPWR. They get back from vacation and receive a bill from their wireless carrier for another \$40-\$50 and say, "What the heck was that?"

Once people get these data bills, it's sticker shock. If it's another \$5-\$10 a month, maybe. Our point is, if

money, and they can't buy assets because they can't get money. They can't sell assets because their buyers can't get money. Wall Street has dismissed all of us who are public. Madison Avenue has not allocated significant dollars and the perception is that we're a dying medium.

That's against the backdrop of a medium which on a 6+ basis reaches over 270 million people a week. It makes me crazy. So I've said the No. 1 thing this can do is change the perception of the industry.

Beyond that, based on what we've seen all around the world, it should add 15% more listening because we know when people have a radio in their hands they listen more, especially when it's a free alternative. We know there's an opportunity to redefine the relationship with listeners if the interactive tuner is exciting. We know the back-end opportunity can be gamechanging. All these things together might be the shot in the arm this industry needs.

I've been an entrepreneur in this industry for 40 years, and this industry absolutely needs that shot. What gratifies me is that so many other people believe the same thing. And anybody who doesn't think we need a shot in the arm isn't in this industry today.

## When you compare the effect of radio's consolidation now vs. 1996, is the industry better or worse now?

I'm not sure there's a correlation between the two. But clearly the industry is worse off. What's interesting is the radio industry has not fragmented nearly as borrow all of it. When things are good, it's wonderful.

When things are bad, it is really tough. You have additional costs of being a public company to comply with Sarbanes Oxley and other securities rules. And you know you're not issuing any stock because there's no value; no demand. All the stock options you give your people, which is a great retention tool and builds morale, don't have much value. I always said, Wall Street loves what it loves.

On the other hand, when you're a private company you don't have access to credit as easily and you don't have access to other forms of capital as easily.

## Emmis started small, expanded to major markets with multiple stations and is now back to a smaller, more compact company. What were the challenges of operating in both scenarios?

On one hand, if I'm in New York, I'd always rather have eight stations than one. Emmis for most of its existence competed with much bigger players with strong brands. KPWR/Los Angeles has had a companion, but for most of its existence it hasn't had one and it's been one of the strongest brands in Southern California. We're not a believer that you have to have clusters if you have great brands.

## Any thoughts on Cumulus recently deciding to create a national brand for Country (Nash-FM)?

It's fascinating and it's one of those things where you never know. If it works – and I've been on that side a number of times in my life – you're a genius. When it

# ARBITRON CRS

## Country Radio: The Most-Listened-To Format in America

Radio Today Reports New Highs for Country Audience



The most recent edition of the Arbitron exclusive *Radio Today* report contains great news for fans of Country radio

as the format hit an all-time high with a 14.1 share of 12+ listening across the Country; an increase of .8 shares over the previous year's report. That not only means Country is the most listened to format in America, but also means the total share is the highest recorded number for any format since Arbitron began tracking national format performance.

The size of the audience is even more impressive when you consider that the format ranks number four overall in markets measured with the Portable People Meter<sup>TM</sup> (PPM®). That means the current success is being driven by smaller market audiences and there is still room for growth.

Making the format's giant audience possible is a unique appeal that crosses demographic and

gender lines. The format ranks No. 1 in total ratings in every demographic except teens and adults over the age of 55, where it ranks second and is almost evenly balanced in gender.

There have also been notable changes in the overall makeup of Country listeners recently. Nearly a quarter of Country listeners now live in homes with an average income of \$75,000 or more. That number has increased by more than 50% in the last 10 years. Likewise, over the past decade the percentage of Country listeners with a college degree has been rising. As of today more than 16% of listeners have a college degree—an increase of 26% over the past decade—and another 34.5% have attended some college.

Nearly any advertiser should be able to benefit from Country radio's large and diverse audience but certain products and services, like home improvement, are especially fertile ground.

According to data from Scarborough Research, 26.2% of Country listeners invested in interior paint or wallpaper in the last year while 26.5% had landscaping work done, making them 11% more likely than average to have undertaken these projects. Likewise, the audience is more likely than most to have invested in remodeling their kitchen or bathroom, installing new carpet or floor covering and repairing or replacing their heat or air conditioning system.

All of this information and more about Country listeners, as well as profiles of listeners to every other major radio format, can be found in the Arbitron *Radio Today 2012* report available to Arbitron clients at my.arbitron.com.

#### NOT YOUR AVERAGE QUARTER-HOUR

## Recycle More in 2013

By Jenny Tsao

I'm making a personal resolution to do more recycling in 2013, and you should too. Recycling is good for the environment and your station's ratings.

At the 2012 Arbitron Client Conference, I presented a study of audience recycling patterns for the five top-rated stations in the 10 largest markets that illustrates how there is more than one way to bring listeners back to your station.

#### Vertical (Same Day) Recycling

Vertical recycling is about enticing listeners to tune back into your station later the same day. For example, if they listen in the morning, the goal is to get them to tune in at work during middays or when they drive home.

That might not be easy, but the results are worth the effort. Listeners who tune to only one daypart account for 11% of a station's total week ratings, while those who tune to three or more dayparts make up nearly 60%.

Top	One	Two	Three+
1- Stations	Daypart	Dayparts	Dayparts
% of Full Week AQH	11%	31%	

These numbers reinforce the importance of bringing listeners back throughout the day for more occasions of listening, which we know drive ratings in PPM. Listeners who make a habit of tuning in three, four, or five times a day have a huge impact on the station's overall numbers regardless of which dayparts they tune into.

#### Horizontal (Next Day) Recycling

Horizontal recycling is about getting listeners to come back to the station for multiple days and it is another powerful ratings driver. Fifty-eight percent of top rated stations' total AQH for adults 18-34 comes from listeners tuning 4-5 days a week and for adults 25-54 the number rises to 66%.

Demographic	% of Daily Cume tuning 4-5 days/week	% of AQH tuning 4-5 days/week
Adults 18-34	23%	58%
Adults 25-54	27%	66%

So there is more than one kind of recycling. One can help the environment and the other can help grow your audience. Both are worth your time and energy.

Jenny Tsao is the Programming and Marketing Operations Manager at Arbitron. Reach her at jenny.tsao@arbitron.com.



You can get your dose of ratings and programming insights at **arbitrontraining.com/programming** 

## See Arbitron at the Country Radio Seminar

Arbitron will be participating in two sessions at the 2013 Country Radio Seminar. We hope you'll come and see what we have to share.

## Small Market PPM: Five Strategies for Recall Markets

Thursday, February 28, 10:00AM NCC, Level 2, Rooms 209-210

Arbitron Senior Vice President of Marketing Bill Rose will share several PPM-related programming lessons that can be applied in Diary markets. Topics will include:

- Achieving ideal music rotations
- What hosts should be talking about and how much
- Effectively promoting station contests and events

#### The Special PPM Report: The Country Radio Audience

Thursday, February 28, 11:30AM NCC, Level 2, Room 206

Arbitron Director of Programming Services Jon Miller will share a series of insights about the Country audience culled from listening across all of the PPM-measured markets. His findings will include:

- Which markets have the highest penetration of Country listening
- How many Country stations one market can support
- The peak hours for Country listening





doesn't, you're an idiot. When I heard Lew [Dickey] talk about risk, I can identify with it.

I saw recently where some of their strong brands will not roll into Nash, which makes sense. I'd like to see our competitor WFMS, the country station here in Indianapolis, be called Nash-FM because 'FMS is such a strong brand.

But the format is vibrant. Will it work in New York? I'm hopeful, but who knows? We had that hand before and we felt on WHN-AM it didn't make sense so we switched to WFAN.

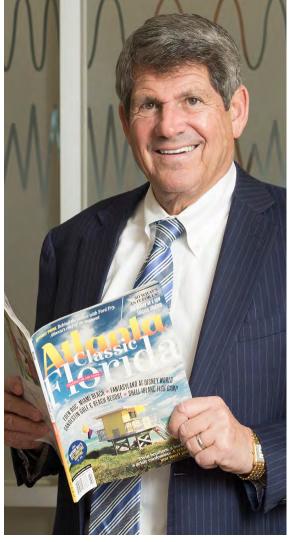
Clear Channel has iHeartRadio as a national platform and now Cumulus has Nash. Will we see more, similar initiatives from radio companies? It's case by case. Obviously, Clear Channel believes very strongly in streaming. We've been streaming

#### THE INTERVIEW

for 17 years and are probably a little more skeptical about it. They may see things we don't. We've joined iHeartRadio and TuneIn. We're all questioning whether that's a viable business model. Who knows? In terms of branding, iHeart is a great idea and Nash-FM, in most cases, will be a fine idea.

You're very familiar with New York radio. Knowing the market, what makes Country work and what will make it challenging to achieve success with both ratings and revenue?

Historically the challenge is – and we had to make the decision when we bought the NBC station and couldn't have a second FM – did we keep the Hot brand, which was at 103.5 or keep WYNY at 97.1? We



### Talk about WLHK/Indianapolis' Country launch and progress.

We liked it and it's kind of frustrating because people say, "Well, he's the guy who killed Country in New York once, he didn't choose Country the second time and he got out of Country in Los Angeles." But we love the format. I happen to listen to the format a lot, my wife listens and so does my daughter. You try and play the hand you can. We were delighted when we had the chance to do Country in Indianapolis and we feel vindicated by it. Emmis has always been about defining what is the best niche.

#### Can Hank eventually win this consistently?

Absolutely, when you look at the team we have in place with [Market Manager] Charlie Morgan and [OM/PD] Bob Richards, who know this format and this market as well as anybody alive. I wouldn't bet against them and that's not to denigrate WFMS. It's been a wonderful radio station for a very long time, but we've come a long way in the last couple of years.

## Is the industry able to compete when Wi-Fi becomes readily available in cars? We hear some refer to in-car listening as the "last bastion." True?

That's why I'm such a nut about the portability of cell phones. We'll have a lot more listening if people have a radio in their hands. Even when universal Wi-Fi comes, by the way, there are some technical reasons why it may be very tough to do Wi-Fi in cars. There's a lot of debate about that.

There's still a cost to one-to-one spectrum distribution. What you find is people are always going to have to pay something. There's always a cost to spectrum. We really have the cheapest spectrum cost of all. As long as we do our job, there's a market for a one-to-many distribution model.

## We've been streaming for 17 years and are probably a little more skeptical about it. 77 Others may see things we don't.

decided on [Rhythmic Top 40] WQHT.

The good news is that, more and more, Country is becoming a compelling format nationally. It clearly has a lot of people in New York. On the other hand, it's very tough in an ethnically diverse market to do Country and we faced that same battle in Los Angeles. You're dealing with a market where – and this seems like a bad thing to say – but almost every African American, Spanish and Asian listener is not a likely candidate for the format. Therefore, when you have gigantic, diverse markets like New York or LA, it's a tougher challenge.

### Do you ever regret flipping KZLA/Los Angeles out of Country?

I guess I should tell you that I promised myself to never regret anything. If I didn't do that, I would have regretted selling WFAN, I would have regretted switching KZLA and then selling it.

We really just felt Country was tough. Since Saul Levine has done that [with KKGO], I think he's seen it has a nice audience but it will always be tough.

When we flipped to KMVN (Movin'), it didn't do any better. When the time came, given the way the world changed, we needed to sell the station anyway.

Would we have been better off staying there? Probably. I would defer to [Emmis President/ Programming] Rick Cummings on that and look at all the math. But I always say if 70% of your decisions are right, you're way ahead of the curve.

That was one where you could say KMVN really didn't do well, but Country in Los Angeles has not really knocked the cover off the ball. So neither alternative was wonderful.

#### Who will be the buyers of radio properties down the road?

We're probably in a unique position. If we buy things, we'll do it with other partners and their equity. We're lucky, we have one of the best balance sheets in the business and I'm very pleased. Will we buy more radio? You never know. We'll see, but I think we have a pretty interesting opportunity to do that.

## Where is radio in five years – or is it still possible to have a long-term strategy?

My sense is that we can do that. And, I circle back to the smartphones because I think that's the gamechanger. If we're right, and in five years we're in close to 300 million phones and people rediscover radio by understanding it's free, local and interactive in ways we can make it, we'll have a wonderful future. **CAC** 



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