

AIRPLAY Monitor



**5 YEARS
IN NEW YORK**
Special
celebration
begins on
page 21

JUNE 13, 2003

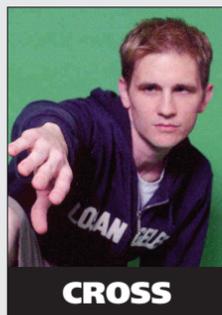
• We Listen To Radio •

VOLUME 11 • NO. 24 \$6.95

New WXRK OM's Cross-K-Rock Odyssey

■ by Bram Teitelman

When Robert Cross was programming modern rock KFMA Tucson, Ariz., he tried to find young people "who had a lot to prove that just hadn't had the chance to prove it and throw them in a little over their head, and it really paid off. I told them that Tucson was not the end of the road for them—that radio is a fun, easy job and a great way to spend your life. If you surround yourself with great people and give them good direction, great things will happen."



CROSS

During Cross' tenure, KFMA went from the 2-share range to the 5s. The station also created an entire roster that went on to bigger things: Stryker, current PD Libby Carstensen, KTCL
Continued on page 42

Suddenly, Canadian AT40 Really Rocks

■ by Sean Ross

Five years ago, WMVX (Mix 106.5) Cleveland helped spearhead a new boom in gold-based stations that fused '70s classic hits, the MTV '80s, and the presentation of an adult top 40. Unlike most hot ACs, those stations targeted males and females in equal proportion. Those stations achieved respectable success, and they helped ensure that most markets would again have someone playing classic hits in some fashion.

But nothing that happened with WMVX and its brethren could have predicted what's taking place now with a series of similarly targeted Canadian stations. Last March, CHUM Group's CFWMWinnipeg, Manitoba, segued from AC to a classic hits/adult top 40 hybrid as "99.9 Bob FM" and went from a 7.4 to a 14.4 in two books. Its success was followed by a similar switch at Rogers' CKKS Vancouver, which became "97.9 Jack FM" last December and surged 4.3-10.7 as the market's No. 1 music FM in the spring book. (The station has since picked up both the calls and '70s jingle package of the market's heritage top 40, CKLG.)

Since then, Rogers has debuted new "Jack FMs" on its stations in Calgary, Alberta, and last week on top 40 CISS (Kiss 92.5) Toronto. That move came days after the launch of a second "Bob" on CHUM's CKKL (Kool 93.9) Ottawa—a heritage top 40 that had been in double digits as recently as a book before but has since been dented by a new rhythmic rival. In the case of Ottawa and Toronto, those changes took place amid rumors that other stations in the market were readying similar formats. "It's now in five of the top nine
Continued on page 4

★ BY POPULAR DEMAND ★

GARY ALLAN

"Tough Little Boys"

The first single from his forthcoming album.

ADD DATE
6/16

We Triple Dog
Dare You!

You can't back down from a single like this!

WARNING!!!! FOR TOUGH LITTLE PROGRAMMERS ONLY

MCA
NASHVILLE
A UNIVERSAL MUSIC COMPANY

© 2003 MCA Nashville,
a Division of UMG Recordings, Inc.

TOP 40/AC

BY SEAN ROSS 646-654-4617
 sross@airplaymonitor.com

 Director of Charts: **SILVIO PIETROLUONGO** • 646-654-4624 • silvio@airplaymonitor.com
 Adult Chart Manager: **PATRICK MCGOWAN** • 646-654-4634 • pmcgowan@airplaymonitor.com


Suddenly, Canadian AT40 Really Rocks

Continued from page 1

markets," says consultant Pat Bohn, president of Pat Bohn Associates, who works with the Rogers stations. "By summer, it will probably be in nine of the top nine markets."

The Bob and Jack boom has revitalized not only the classic hits/adult top 40 hybrid but also the anti-radio stationality of the Bobs, Alices, and other similarly named stations that proliferated in the mid-'90s—but ran their course in many markets after the novelty wore off. CHUM's Bob stations spoof traditional liners by playing "'80s, '90s, and whatever." The Jack outlets are positioned as "playing what we want."

So why has a format that became a respectable niche player in the U.S. become a magic bullet in Canada?

"Timing was everything," says Howard Kroeger, director of operations for CHUM/Winnipeg, who helped develop the format with Audience Research International's Mike Dorn and former CHUM VP of programming Ross Davies. "In this country, the population bulge lies between 35 and 44, which is our prime demo. And around age 37 to 38, those 20-year reunions start to happen and the Police and Pretenders albums come out." Kroeger says the genesis of the format, for him, was being at a friend's 40th birthday party where classic rock rival CITI was playing instead of one of his stations. The ensuing discussion suggested that there was a hole for a younger-targeted station that played Meat Loaf, Kansas, and Boston without Jimi Hendrix and the Doors.

"Canada's baby boom is anywhere from six to 10 years behind the U.S., which puts the guts of our baby boom in the '80s," Bohn says. While that doesn't mean the format wouldn't work in the U.S., demography "does play into why it's such a fast rise here."

"The 35-44 demo was the first in this country to grow up on FM," CKKL PD Chris Gordon says. "At the time, top 40 was still on AM [by government decree], and much of the Bob/Jack music was being played on rock FMs that had wider playlists due to the [government] regulations."

Perhaps for that reason, female musical tastes are harder, and it's easier for a station to skew 50/50 male/female. Pat Cardinal, PD of CKLG and modern sister CKVX, says, "Canada in its entirety is more like the American Midwest, whether you're in Vancouver; Halifax, Nova Scotia; or any place in between, except for Quebec."

'THE GEORGE COSTANZA FORMAT'

It's also easier for a Canadian FM to cover multiple franchises. While Kroeger notes that Win-

nipeg has 16 FMs, Cardinal says, "We're not getting snipped by an '80s station, an oldies FM, a classic hits station, three hot ACs, and a triple-A. So there are some pretty large constituencies that can be put together in Canada."

"There's just more opportunity here, with a few less licenses to put together something that is a mile wide and an inch deep [musically]," Bohn adds. Cardinal calls it "the George Costanza format, where you do the opposite of everything you think you should be doing, in terms of how the music's rotated and how we package the radio station, and it works out beautifully."

Certainly, many U.S. broadcasters would raise their eyebrows at the size of the libraries, which were, for many years, even larger in Canada by regulation. Nielsen BDS monitors of CFWM show the station playing 770 titles over the course of a week, while CKLG and CKIS play about 1,050. A power gold on CFWM spins about eight times per week. On CKLG, that's how fast the recurrences turn around; gold titles top out at six spins per week. By comparison, the current edition of WMVX spun about 530 titles for the same period, while KMXF Phoenix played 375.

But Kroeger says that with the exception of a handful of disco titles used for spikes and special programming, as well as some of his Canadian titles (government regulations require 35% Canadian music for most FMs), those songs all show research strength.

"This whole format is about programming a potential train wreck," Kroeger says. "You'll have 'Wild Thing' by Tone-Loc, 'Hotel California' by the Eagles, 'Soak Up the Sun' by Sheryl Crow, and Supertramp in a music sweep. But the format works because it addresses the variety issue. Listeners get music

from so many places these days that their palates have become broader."

THE MAGIC BULLET

In the same way that the hard-rocking city that inspired "Cleveland Rocks" turned out to be a better home for a hard-rocking hot AC than most others, you might have also expected Winnipeg, with its strong rock'n'roll heritage, to be the best possible home for this format.

But Kroeger says that "Winnipeg is a good test market. There's a population of about 750,000. If the format did well here, there's a good chance it was going to do well in other markets." If anything surprised him, Kroeger says it was that the format turned out to have 25-34 strength as well as 35-44 appeal.


CARDINAL

KROEGER


CFWM3:45 P.M.

Alanis Morissette, "Thank U"*
Bonnie Raitt, "Something to Talk About"
Gowan, "All the Lovers in the World"*
Midnight Oil, "Beds Are Burning"
Melissa Etheridge, "Come to My Window"
Blue Oyster Cult, "(Don't Fear) The Reaper"
KC & the Sunshine Band, "I'm Your Boogie Man"
Red Rider, "Lunatic Fringe"*
Dire Straits, "So Far Away"
O.M.D., "Forever (Live and Die)"

*Canadian content



CISS 9:15 A.M.

Frankie Goes to Hollywood, "Relax"
Steve Miller Band, "Jet Airliner"
Bran Van 3000, "Astounded"*
Tina Turner, "We Don't Need Another Hero"
Rough Trade, "Crimes of Passion"*
Eurythmics, "Missionary Man"
Matchbox Twenty, "Bent"
Strange Advance, "Love Becomes Electric"*
Pat Benatar, "We Belong"
Lynyrd Skynyrd, "Sweet Home Alabama"
Alannah Myles, "Love Is"*
Devo, "Whip It"
Bachman-Turner Overdrive, "Lookin' Out for #1"*

*Canadian content

Go, Cubby! It's Your Birthday



WHTZ (Z100) New York MD Paul "Cubby" Bryant celebrates his birthday at Manhattan club Webster Hall. Pictured, from left, are WRVW Nashville's Jet Black, Bryant, and WKSC Chicago creative director/Clear Channel imaging voice Dave Kampel.

RADIO CONCERT MONITOR

DATE	STATION	EVENT	PROMOTIONS DIRECTOR
June 13	WSTR Atlanta	On the Bricks Series <i>APPEARING:</i> Blues Traveler, Will Hoge, Drive-By Truckers	J.R. Ammons
June 13-15	WNTQ Syracuse, N.Y.	Balloonfest <i>APPEARING:</i> Bowling for Soup, Lillix, Edwin McCain, Rachel Farris, Lucy Woodward, Becky Baeling, Troys, Kaci, Autumn Hawk	Janice Cole
June 15	KLLC San Francisco	Alice's Summerthing <i>APPEARING:</i> Macy Gray, Sixpence None the Richer, Luce	Denise St. Louis
June 18	KDGS Wichita, Kan.	Summer Jam <i>APPEARING:</i> DMX, Ludacris, Lyric, Chingy	Brad Horning
June 22	KZZO Sacramento, Calif.	Day in the Zone <i>APPEARING:</i> Hootie & the Blowfish, Macy Gray, Sixpence None the Richer, Uncle Kracker, Luce	Jere Crosby
June 27	WBMX Boston	Summer Mixah <i>APPEARING:</i> Blondie	Anne-Marie Kennedy

Let us monitor your event! Call Sean Ross at 646-654-4617 or e-mail sross@airplaymonitor.com

More than one year after its debut, CFMW now sits at a 10.5 12-plus. It remains No. 2 12-plus, behind the market's N/T powerhouse and the No. 1 music station. In doing so, it has proved to be far more durable than its American all-'80s counterparts. Cardinal says that "looking at the performance of Winnipeg and [seeing that] it wasn't going away," combined with "talking to people who weren't in the business about the type of music a station like this would play," helped spur CKKS' move. Kroeger says he knew that a Bob-like format would be huge in Vancouver, which has a musical heritage of its own, but that CHUM didn't have an appropriate home for it on one of its own stations.

Now the upside for Bob and Jack is seen as great enough that stations are trying to lock it down in their market before anyone else does. The CISS change, Bohn says, came together in less than 16 hours. In its first days, that station had a more modern rock feel than some of its counterparts, which Bohn attributes to the heritage of modern rival CFNY.

The flip side of Jack and Bob's success is that it has claimed one heritage top 40 and two rhythmic top 40s (in Toronto and Calgary). In that regard, it recalls the American top 40 doldrums of the early '90s that helped give rise to such harder-rocking hot ACs as KHMV Houston and WPLJ New York. "Top 40 is certainly going through a down cycle," Cardinal says. But until it rebounds, he adds, "these are big, mass-appeal radio stations, and the changes that are happening are creating opportunities for other stations."

From Clive To Kelly



RCA Music Group chairman/CEO Clive Davis presents Kelly Clarkson with a platinum certification plaque for her debut album, *Thankful*.