

# CRS 2013 DAILY BUZZ

March 1, 2013, Issue 3

Powered by Country Aircheck

CRS Forecast  
**THE STORM REPORT™**  
 RADIO WEATHER  
 presented by benztown

37° 32°

Tomorrow 34° 31° Sunday 38° 24°

Get your station's local forecast at [thestormreport.com](http://thestormreport.com).

**JOEL CROUSE** IF YOU WANT SOME... IT'S GONNA BE EPIC!!!  
 OVER 60 BELIEVERS AND GROWING!



## Sony Surprises Come Early, Often

Unannounced special guests wasted no time hitting the stage Thursday night during the 27th *General Jackson Show & Dinner Cruise*. Right after **Miranda Lambert** opened with her current single "Mama's Broken Heart" and yelled, "Happy CRS," husband **Blake Shelton** ambled onstage, saying, "I never thought I'd be on the RCA or Sony boat or whatever this is."

Shelton and Lambert then played an acoustic "Over You" before Miranda's **Pistol Annies** jumped onstage to sing "Hell On Wheels" and the new "Hush Hush." More surprises were soon to follow.

Newcomers included recent X-Factor champ **Tate Stevens**, who was introduced via video by **Simon Cowell** before singing "The Power Of A Love Song." During a pre-**Henningsens** set change, **Brad Paisley** came onstage wearing a life jacket and claimed there was a fire on board (a little Carnival cruise humor). He tried to fit Sony/Nashville Chairman **Gary Overton** with a life vest, which got stuck atop Overton's head, leading Paisley to describe him as "a confused Green Bay Packer fan."

After Paisley jokingly introduced "The Hemmingways," the trio sang "American Beautiful" and "To Believe." **Jerrod Niemann** followed with "Only God Could Love You More" and "Lover, Lover." **Chris Young** performed "I Can Take It From Here" before playing what will be his next single, "Aw Naw."

Clad in a "Dare" t-shirt, **Kelly Clarkson** appeared next, backed by The Pistol Annies on an attitude-laced new song that name-checked Reba and Trisha Yearwood titled "Ain't Gonna Like This."

Paisley returned, sans life preserver but with a guitar, and played his brand new single "Beat This Summer." With no fanfare or prior warning, members of **REO Speedwagon** joined him onstage and played their signature "Take It On The Run." Before the song was over, **Sara Evans** had joined for backing vocals. REO front man **Kevin Cronin** then announced the first-ever performance of "REO Paisley-Wagon," with Paisley playing lead guitar as if he were an original member of the band.



Guitar Slingers: Brad Paisley (l) jams with REO Speedwagon members Kevin Cronin (c) and Dave Amato.

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COME SEE  
 EASTON CORBIN AND  
 KIP MOORE AT THE  
 NEW FACES SHOW  
 TONIGHT!



The classics kept rolling, with Cronin claiming that all REO's songs were actually Country tunes and that many of the PDs in the room had likely played the songs when they were first released. "Keep On Lovin' You" and "Time For Me To Fly" elicited the usual crowd sing-a-long. Cronin then said he wanted to cross one item off his bucket list: a banjo intro for "Ridin' the Storm Out." **Kendall Marcy** from Paisley's band obliged, and soon the entire evening's performers were onstage for an extended group version of the Classic Rock mainstay.

## Country Comes To NYC

The conversation with **Cumulus CEO Lew Dickey** was a Thursday highlight. After a video recounting the company's recent three-day New York City "Nash Bash," Dickey told moderators **Phyllis Stark** and **Country Aircheck's RJ Curtis** that the company's acquisitions left them with "83 Country stations, now 84, and it put us in a position where we are the largest Country broadcaster. So we knew this was a content vertical we wanted to get deep in based on the hand we had. New York was a logical extension for us.

"We wanted to create a national brand that advertisers, listeners and Nashville could relate to. Obviously we wanted something that would be transcendent, accessible to more than just the country audience, and that's what we have with Nash.

"It goes beyond the formatting boundaries," he explained. "The reaction has been phenomenal. Within a week we had 700,000 come without any promotion. Social media has been off the charts – in the last week we've had 1.2 million people visit the Facebook page. So it has actually exceed our expectations."



RJ Curtis, Lew Dickey, CRS' Bill Mayne and Phyllis Stark

As for ratings indications, Dickey said, "It's a 1.1 or 1.2 share 6+ right out of the gate, and certainly has a chance to double that. Where it goes from there, I'm not sure." He called prior ad agency skepticism about the format "unwarranted. Again, the concept of the Nash brand has made it hip, fun, cool and a lot more accessible.

"There's no radio station website that looks like this today. [The brand] transcends all of the old stereotypes, and that's necessary to bring advertisers into the format and understand it's a terrific consumer segment."

Asked whether WNSH plans a local morning show or will serve as an anchor for a national product, Dickey demurred. "I can't say right now. Seriously, a lot of this is a work-in-progress, so we're working on that right now."

He also avoided specifics on putting the Nash name on the company's heritage stations. "What's happening right now across all our stations at the top of the hour ID is they're saying 'Powered by Nash.' So we're getting the brand out. It's too soon to say how much of that becomes a standardized platform."

As for the company's management philosophies, Dickey said, "We believe in centralization where it makes sense. We view corporate as quality control and strategic planning ... every market is different, but the fundamentals that drive great radio stations – sales, promotion, programming – are all the same. That doesn't mean you play the same playlist in every market ... but there are a set of key fundamentals that, if practiced properly, will result in strong performance."

Specific to music decisions, he said, "The way we choose music and program our stations is constantly evolving. One of the things we are very focused on is having a collaborative partnership or kitchen cabinet of the people in the company who have the best judgment. You can't play every record, so you have to make some choices. Those choices should be made by a broad sampling of our people."

Asked about the perception of Cumulus within the label community he admitted, "There's probably a little bit of misunderstanding and maybe some overreach on our part. We've grown very quickly through a lot of acquisitions ... Susquehanna and Citadel, each doubled the size of the company. In order to get control of everything, sometimes there is overreach so it's not the Wild West out there. There's some collateral damage when you do that. Could that have happened? Sure. Guilty as charged. But that's not the intent and that's not the steady state of how we want to run the business.

"This is incredibly important to us – the content is what drives this. Those [artists] who showed up [at Nash Bash] and poured

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# 1st Annual CRS Late Night Poker Tournament

**DON'T  
BACK UP,  
STACK  
UP**

**HIT  
SHOP  
RECORDS**

**WINNER  
ANNOUNCEMENT  
TONIGHT AT THE  
NEW FACES  
SHOWCASE!**

**OFFICIAL WINE OF TOURNAMENT**  
the **DREAMING TREE**

**OFFICIAL BEER OF TOURNAMENT**  
 **STARR HILL**

**GRAND PRIZE WINNER GETS  
1 WEEK CARRIBEAN VACATION**



**Thank YOU**  
**for a GREAT**  
**CRS 2013!**



their hearts out for the fans a couple weeks ago – that’s what drives this. It’s not an algorithm. Radio and the label have a symbiotic partnership. We are the promotional arm for the labels. We want to have a very constructive relationship.”

Finally, regarding radio’s place in the media spectrum, he asserted, “This is a terrific daytime medium. It is the best medium to reach people when they are out and about during the day. Radio has a terrific value proposition for advertisers. We’ve always had competition in the dash ... but people want push content, localism ... and radio is as easy to use as a toaster. We have to make sure we’re working hand-in-glove [with the music industry] to create a very vibrant industry that enables consumers to be exposed and turns the ecosystem of sales and allows everything to flourish. We understand our role in it ... and want to work in a collaborative way with Nashville and the labels.”

### **PPM Report: Country Audience**

“If you leave here with anything but a smile, you’d better have your head looked at,” said WKIS/Miami OM **Ken Boesen** before introducing Arbitron Dir./Programming Services **Jon Miller**. The good news, said Miller, is that Country now enjoys record listening, is adding younger listeners and doing it faster than ever before.

Country is the most listened-to format in America, with 14.2% of people 12+ listening on 2,861 stations. That’s the highest percentage for any format since Arbitron began tracking national format performance.

Country is also getting younger. In two years, the 18-34 demo has grown to represent almost a third of its listeners (29%), and 18-34 shares have increased 33%, especially among 18-24s, which have grown 41%. Country was fifth among 18-24s two years ago. Now it’s second behind Top 40. Meanwhile, shares among 25-34s have grown 27%.

Time Spent Listening has increased 25% in those two years. Another surprise – it seems to be coming from Rock-based formats. Reach Miller [here](#); follow Arbitron Programming on Twitter [here](#).

### **Small Market PPM: Strategies**

Arbitron SVP/Marketing **Bill Rose** presented data from PPM markets with multiple Country competitors to highlight commonalities among top-performers, while CBS/Phoenix OM **Jeff Garrison** and Rusty Walker Consultants Co-Pres. **Scott Huskey** offered the programmer’s perspective.

Top Country stations in PPM markets had an average listening occasion of 10 minutes, 50% higher cume than competitors and benefitted from an average of two more listening occasions per day. They also played top 10 songs more often and offered more unique titles.

“[The philosophy of] playing the hits has been true since the ‘60s and Top 40 radio,” offered Garrison. “Heavy users still drive your business, just like any business.” As far as using the data as a rationale to expand your playlist, Huskey urged caution. “The answer isn’t to play 700 songs. We’re talking [multiple] radio stations in these markets and there are a lot of variables to take into account. It still depends on your competitive situation.”

### **Younger Country?**

When asked by moderator **Matt Sunshine** if Country is the new Top 40, Edison Research VP/Music Programming **Sean Ross** said, “Yes,” asserting that 18-34 growth for Country “has gone from zero-to-60; that age cell is now part of the game plan.” Lincoln Financial SVP/Programming **John Dimick** disagreed. “18-34 is not our new 25-54 because Top 40 is disposable music while Country is not.” What is building, Dimick said, is the 25-34 portion of the greater 18-34 demo. KSCS PD **Chris Huff** concurred with Dimick, saying the recent, younger growth is “icing on the cake.” Huff also believes the younger growth is not coming at the expense

of Country's stalwart 25-54 demo. Dimick cautioned going too far in targeting 18-34s, saying that in doing so, "You forget who brought you to the dance; you get into trouble when you target a sound." Dimick predicted that eventually, the young momentum will slow and Country shares will settle.

## Promotion Re: Tooling

The "Get Your Assets Together: Using Your Full Promotional Tool Box" panel offered attendees tips for utilizing their seven tools for promotion: on-air signal, website, social media, databases, air talent, promotion team and artist involvement. Much of the focus, whether for the web, social media, databases or other tools, was on providing compelling information that heightens listener engagement.

"My goal with posting is getting interaction," said KAJA/San Antonio PD **Travis Moon**. "The more they interact with your station on Facebook, the more they see you in their news feeds." WLHK/Indianapolis Dir./Promotions **Lisa Wall** had a plan for getting the promotion team to interact with listeners by putting them in t-shirts that say, "Want to go backstage? Ask me how."

"You always want to make sure you're giving them quality content," summed WSIX/Nashville Digital PD **Nada Taha**. "If you send them something that's not interesting they're going to ignore it."

## Monetize While You Socialize:

"In today's day and age, we need to experience brands differently," said **Jeff James** of **The Willis Group**, speaking at "Selling Your Core Products in the World of Media." "Consumers control emotional engagement through a self-medicated media experience," he added. James described two kinds of digital savvy: Digital natives, who chase 27 different images an hour and digital immigrants, who use 13. Food for thought for radio programmers and sales managers: "90% of people believe peer recommendations, while only 14% trust advertising."

## Chronicle

Our sympathies are extended to family and friends of **Chuck Goff**, longtime bass player and band leader for Toby Keith, who died Wednesday night following an automobile accident in Oklahoma. He was 54. In a statement, Keith said, "We are deeply saddened by the sudden death of our band member, Chuck Goff. He was a close friend for over 25 years, the bandleader and bass player. Our hearts and prayers go out to his family."

## The Day Ahead

Here's an all-in look at the official CRS 2013 proceedings for Friday, March 1:

### 8am

#### Managers' Breakfast

Beverlee Brannigan (facilitator), Joe Patrick, Judy Lakin, David Dubose  
NCC 208

### 9am

#### Medicine And Media

Dr. Sanjay Gupta  
NCC 204-205

### 10am

#### Talent Development Secrets

Valerie Geller  
NCC 204-205

### 10am

#### Meet The Digital Competition

Dan Halyburton (moderator), Fred Jacobs, Daniel Anstandig, Paul Cramer  
NCC 206

### 10am

#### Speak American: Brand Building

Paul Jankowski  
NCC 209-210

### 11am

#### Preup: Do Promotion Dollars Make Sense

Todd Schumacher (moderator), Chris Stacey, Damon Moberly, Nate Deaton, Scott Mahalick, John Shomby  
NCC 204-205

### 12pm

#### Black River Lunch

Craig Morgan, Kellie Pickler, Sarah Darling  
NCC Performance Hall

### 2pm

#### Coaching Next Gen Talent

Beth Sunshine  
NCC 208

### 2pm

#### Music Meeting Metrics

Ken Boesen (moderator), John Paul, Bruce Logan, Marci Braun, Becky Brenner  
NCC 206

### 2pm

#### Social Media Live

Matt Sunshine (moderator), Andrew Curran, Amy Page, Fritz Moser  
Sponsored by Moment, Info by Neon Roots  
NCC 204-205

### 3pm

#### Digital DIY

Dan Haylburton (moderator), Steve Parker  
Sponsored by Go To Team, Bill Vincent Media  
NCC 206

### 3pm

#### Cleveland Hart Lab Presentation

Dr. Marc S. Penn  
NCC 204-205

### 3:10pm

#### Accelerating New Artists

Ken Boesen (moderator), Gregg Swedberg, Stephen Linn, Ginny Rogers, Jimmy Harnen, Jeremy Holley  
NCC 204-205

### 5:30pm

#### New Faces Cocktail Reception

Mark Cooke  
Sponsored by Cotton Valley Records  
NCC Level 1 Foyer

### 6:30pm

#### New Faces Dinner

Easton Corbin, Brantley Gilbert, Florida Georgia Line, Jana Kramer, Kip Moore  
Sponsored by MDA, ACM  
NCC Performance Hall

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**OK...you've made it this far...  
one more day isn't gonna kill ya!**



The Artists & staff of  
Nine North/Turnpike Music hope  
your CRS 2013 experience has  
been an awesome one!



**See you here in Music City USA Next Year!  
Cheers!**