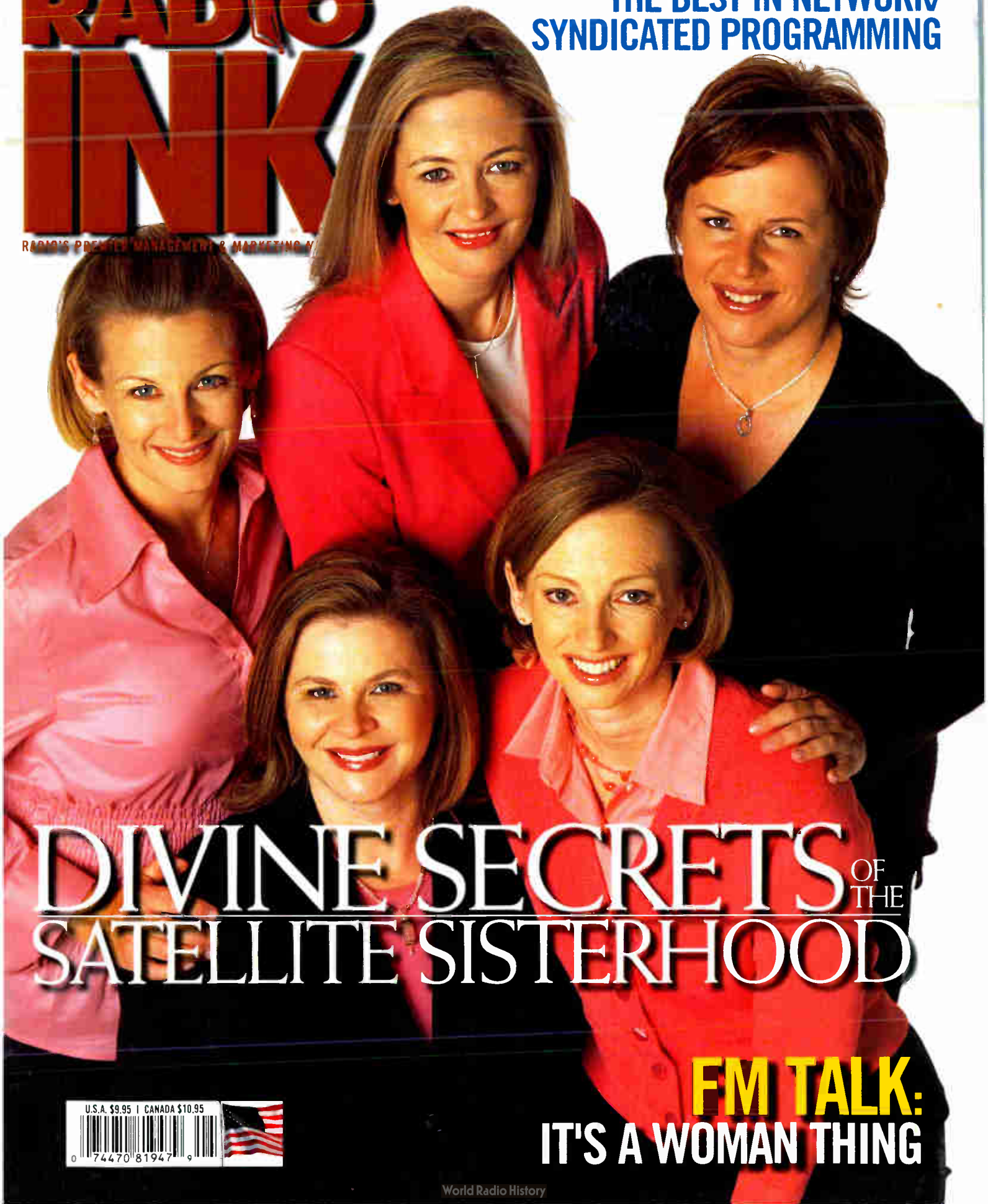


Vol. XVIII, No. 14 August 18, 2002 PUBLISHED BI-WEEKLY

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Max Tooker – KBGO Waco

NewsTalk Station of the Year

KFI Los Angeles

Rock Station of the Year

WF8Q Indianapolis

Urban Station of the Year

WVAZ Chicago



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16 Divine Secrets Of The Satellite Sisterhood

How did a mud-bath weekend bring together five sisters for one of Radio's unique Talk shows, *Satellite Sisters*? The Dolan women can talk up a storm, and their conversations draw men as well as women. There's no question why ABC Radio is so happy.

Cover and interview photographs courtesy of ABC Radio Networks and Goodman Media.

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IDEA TICKER

32,278

...the number of useable ideas in *Radio Ink* to date

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Pre/NAB Issue/
Exhibitors Guide

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Our Mission: *Radio Ink's* role is passionately to empower Radio management to be more successful by providing fresh, actionable, reality-based ideas, inspiration and education in a quick, easy-to-read, positive, pro-Radio environment.

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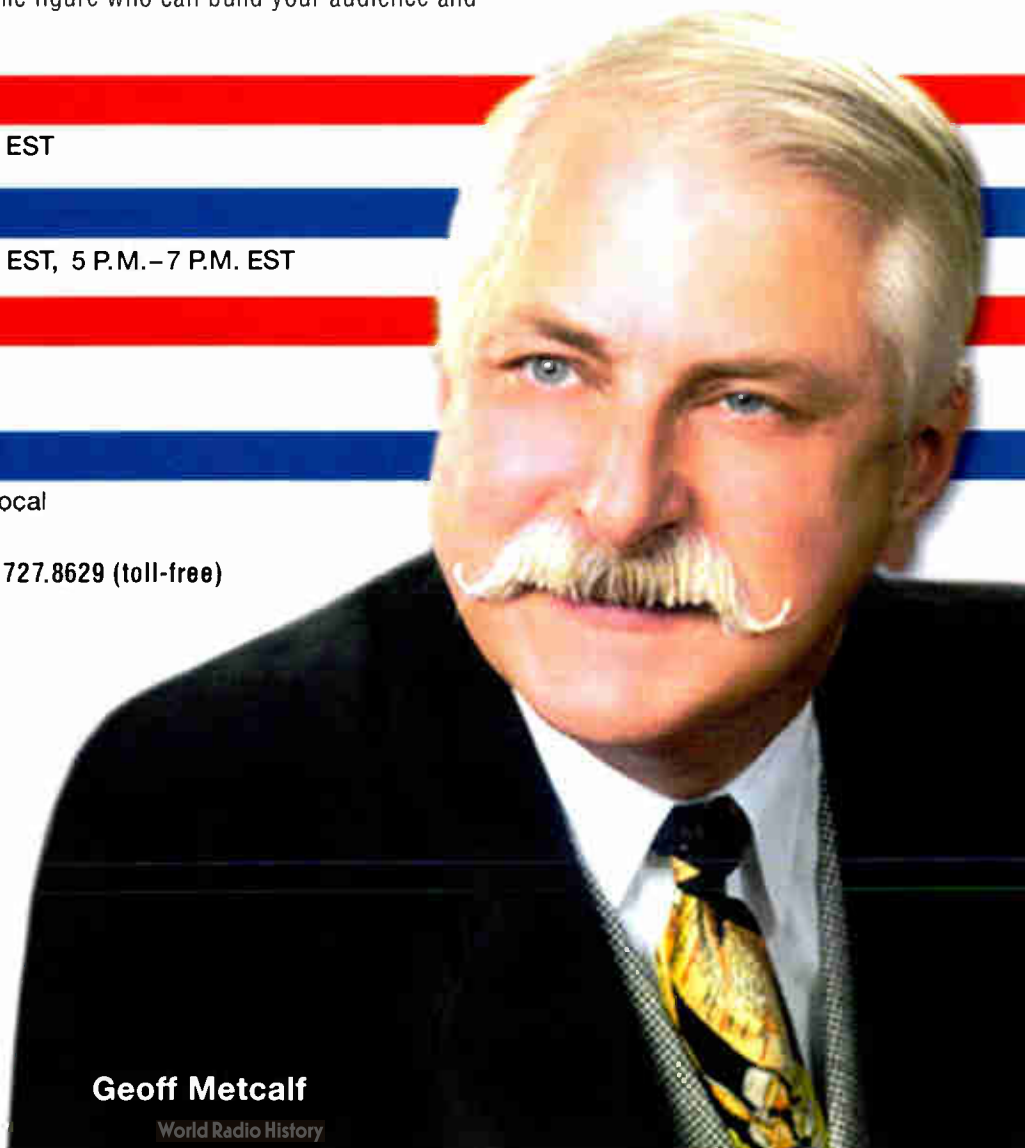
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Geoff Metcalf

World Radio History





Are You Mining Fool's Gold?

During the California Gold Rush, thousands of millionaire-hopeful miners panned for months, gathering a stash, only to learn they had spent all that time gathering fool's gold, which looks like gold but is only worthless pyrite.

Futurist David B. Wolfe tells me that many businesses today are mining fool's gold. His words keep ringing in my head. "Most people (and companies) don't change until the pain of staying the same exceeds the pain of changing," he says. "Because the demand pie has stopped growing, more and more companies will be folding because of their inability to change."

Many business owners I know are experiencing pain because they are chasing the fool's gold of a successful past. Today, many of the successful practices that businesses used in the past no longer work. Everyone wants to blame the economy while assuming things will return to business as usual when the economy regains its drive. A tectonic shift in consumer behavior is masked by the weak economy. According to Wolfe: "The inescapable reality facing nearly all companies is that unprecedented changes

in demographic conditions are radically changing the calculus of supply and demand. Population growth — or the lack thereof — is changing the volume of demand, while the aging of the population is changing the nature of demand."

The world has changed, and few business people understand these changes. They assume that, if they do more of the same things that made them successful in the past, things will return to their glory days. They assume that, once the economy is fixed, their businesses will once again be healthy. The reality is that the economy alone will not repair their woes. According to Shoshana Zuboff and James Maxmin in their extraordinary book *The Support Economy*, "When the going gets tough for most companies, they do what they have always done, only they do it more fervently in an effort to get through their difficulties." It's the classic definition of insanity: repeating the same behavior and expecting different results.

True reinvention will be forced on nearly every business, including Radio, affecting the core methods and business model we've followed for 50 years. Wolfe

says, "Sales growth now generally has less to do with differentiation of product features, design and otherwise, than with terms of purchase." Past practices will not work.

If you study demographic changes and the need for self-actualization with aging demographics, you'll begin to recognize these changes and will be able to counsel your advertisers. As Radio professionals, we must lead blind, hurting businesses through the minefields of their future. I've never believed our job is to sell advertising; it's to be a trusted confidant who can help clients' businesses thrive. Advertising is only part of the equation. The first step is reinventing our own business model and our methods of helping others make money. That change comes when the pain of staying the same exceeds the pain of changing.

Are you in pain yet? ☎

Eric

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A 35-54 12.3 to 16.1 Rank #1

WNIS Norfolk

M 25-54 8.2 to 10.3 Rank #1
M 35-54 9.4 to 10.2 Rank #1

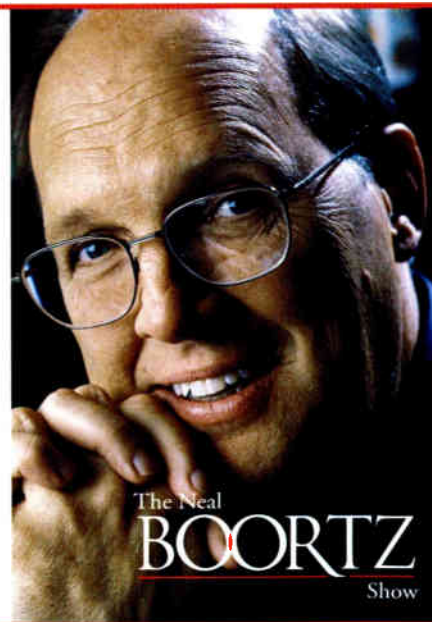
WOKV Jacksonville

M 25-54 9.5 to 11.3 Rank 2nd!
M 35-54 8.8 to 14.6 Rank #1!

WPTF Raleigh-Durham

M 25-54 7.0 share Rank 3rd!
M 35-54 10.4 share Rank 2nd!

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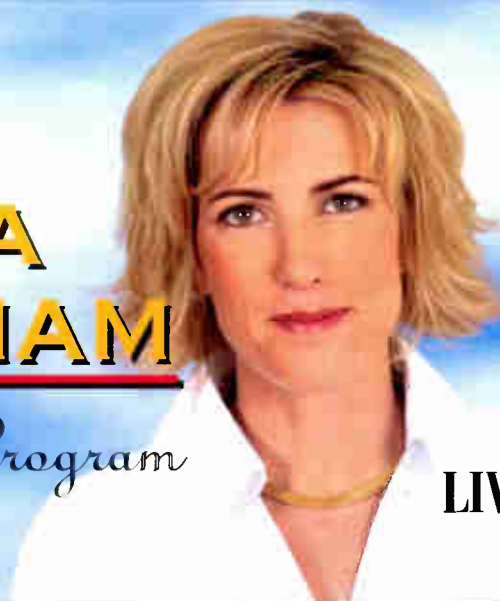
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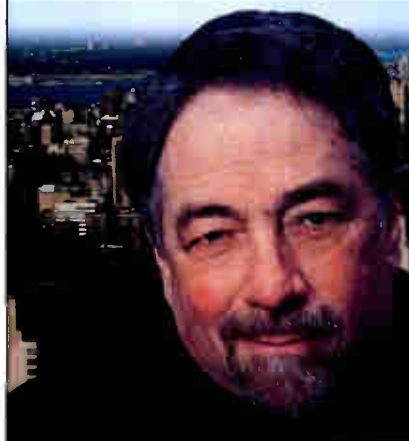


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SOMETHING'S FISHY HERE: This doesn't look like a Radio show, 104.7 The Fish co-host Taylor Scott is "the bride" for a live morning-show broadcast from the bridal-gown sales at Filene's Basement, a first for the store's Atlanta location. The green-shirted bridal group of listeners shopped at the gown sale made famous at Filene's in Boston. Future brides line up for hours for a chance to buy a designer gown for only \$250.

RADIO INK OPENS RADIO WAYNE AWARD NOMINATION PROCESS

Radio Ink is now accepting nominations for the 2003 Radio Wayne Awards. If you believe your account executive ("streetfighter"), sales manager, director of sales, general manager, market manager, or group executive ("broadcaster of the year") is the best in the Radio business, please let us know! Simply click on (or visit) <http://www.RadioInk.com/RadioWayneForm.asp> and submit your nomination form today! Deadline for all nominations is Friday, October 31, by 5:00 p.m. PST.



LEI IT ON ME, MAC! Stevie Nicks (c) wears a lei, a gift from Clear Channel Hawaii senior AE Ron Blommers (l) after a Fleetwood Mac concert in Las Vegas. Backstage celebrants of "The Mac Is Back!" are (l-r) Blommers, Lindsey Buckingham, Nicks, Brian Peet (leaning), John McVie and Mick Fleetwood.

PARENTS TO SPEND \$14 BILLION ON BACK-TO-SCHOOL SUPPLIES

Families with school-age children are expected to spend an average of \$450.76 on back-to-school items this year; that's up from \$441.60 in 2002. According to a survey conducted by the **National Retail Foundation (NRF)**, the back-to-school season should pump \$14.1 billion into the economy, with kids themselves adding another \$750 million to the total.

Nearly every family with school-age children (95 percent, on average) intends to purchase clothes, shoes, and school supplies this year; with almost half of consumers (45.7 percent) planning to buy electronics or computer-related equipment as well. The average consumer expects to spend \$206.24 on clothing, \$84.44 on shoes, \$74.04 on school supplies and \$86.03 on electronics and computer-related equipment.

"With consumers heading to the stores for everything from scissors to sneakers, retailers are hopeful that the back-to-school season will signal the beginning of an economic recovery," says NRF President/CEO **Tracy Mullin**. "The second half of 2003 is clearly poised for steady sales growth." NRF projects a 4.5-percent growth in general merchandise sales in the second half of 2003, up from 2.2 percent in the first half.

The foundation says that the \$13 billion in U.S. tax credit checks that will be sent over the next few weeks will help boost back-to-school spending. "The child tax credit will go far in assisting families with necessary back-to-school purchases and will help retailers build on the past two months of sales growth."

HIP-HOP POWERS YOUTH MARKET

Anyone with teen-age kids at home can tell you that Hip-Hop has emerged as a powerful force in the youth market, crossing ethnic, economic, suburban and urban borders. A new report released by **Interep**, however, details just how deep and pervasive this music/lifestyle has become.

According to the Interep study:

- » Rap/Hip-Hop sold more than 84 million records in 2002, replacing "Pop" as the second most popular music.
- » Hip-Hop is the fastest-growing Radio format. In 1993, only six U.S. stations played primarily Rap/Hip-Hop; today, more than 150 play primarily Hip-Hop.
- » Since 1999, listening to Hip-Hop Radio stations among adults 18-34 has doubled, from an 8-percent share to a 17.5-percent share (AQH) in 2002.
- » There is now a top-rated Hip-Hop station in each of the top 11 Radio markets.
- » The median age of the Hip-Hop Radio listener is 26.2 years — 25 percent are 12-17; 25 percent are 18-24; 22 percent are 25-34 (Arbitron/Top 10 metros).
- » Ethnic composition is 46 percent African-American, 25 percent Hispanic, 29 percent other (includes non-Hispanic white).
- » Three of five listeners have attended some college or more.
- » One of two listeners have household incomes of \$50,000+.



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Ask us what's next.



» **QUICKREAD** » The account executive who can advise his or her clients about more than just Radio will sell bigger schedules than the one who can't. » One option is outdoor advertising. » Like Radio, it reaches listeners while they're in the car. » Outdoor ads can be used to deliver an additional repetition of the signature line or "flag" in your Radio ads, thereby triggering recall of your :60s and :30s. » Additionally, billboards are wonderfully able to target geographically, and they have an extremely low cost-per-person reached. » A good billboard design should include a riveting picture and a message that does not exceed eight words.

The Wizard Speaks Heresy

No one will take you seriously as an advertising consultant until you're able to talk intelligently about more than just Radio. And I'm not talking about that ridiculously combative "competitive analysis" approach that teaches you only how to trash the other media. I'm talking about becoming a true resource in the eyes of your clients. So today I'm going to commit Radio heresy: I'm going to teach you about outdoor advertising.

When an advertiser is doing Radio correctly, 52 weeks a year, and still has budget to spend, what should you suggest? One option is outdoor advertising, an appealing Radio partner because, like Radio, it reaches listeners while they're in the car and can be used to deliver an additional repetition of the signature line or "flag" in your Radio ads, thereby triggering recall of your :60s and :30s. Additionally, billboards are wonderfully able to target geographically, and they have an extremely low cost-per-person reached.

The problem with outdoor is that billboards often become "invisible." How many billboards do you drive past each day without seeing them? Yet others seem to smack you in the face. I'll explain the difference, but first we'll need a brief definition of terms.

The term "billboard" is generally applied to two different sizes of postings. The most common of these is the 30-sheet "poster." Measuring 12' by 24' with a printable copy area of 9'7" by 21'7," posters are applied in strips like wallpaper; and the space to post them is contracted in 30-day increments. Most communities are pocked with posters, which have monthly costs typically ranging from \$350 to \$650 per location, plus printing. Poster printing is rather expensive when you wish to print only a few copies, but when the

volume exceeds a couple dozen of the same image, posters usually cost between \$85 and \$125 per board.

The primary benefit of posters is that they stay in one location for only 30 days. The reason that a board will become "invisible" is that your brain becomes used to seeing it there. Therefore, you are most likely to notice a new billboard immediately after it's posted. Usually within 30 days, however, the message will have become invisible. If the outdoor company tries to convince your client to leave his or her posters at each location for longer than 30 days, be sure to advise him against it. Chances are that he will get a free ride at the end of his 30-day contract anyway, due to the fact that no one else is waiting for his locations.

The second billboard type is called a "bulletin." Measuring 14' by 48', bulletins have a much longer profile than posters, similar to the aspect ratio of a movie screen when compared to a television screen. Bulletins aren't made of paper; they are usually made of a single sheet of vinyl, and its message is imprinted by a machine resembling a huge ink-jet printer. Your client should budget \$1,500 to \$2,000 for each vinyl bulletin. Fortunately, these vinyl faces will have at least a two-year lifespan before they begin to fade.

Unlike posters, bulletin locations can be contracted for periods of 12 months, though I don't recommend this unless your billboard is a "directional," providing driving instructions, such as "3 blocks ahead on your right." A "rotating bulletin" is usually a good plan, as it moves your message to a new location each month. Monthly bulletin costs can range from approximately \$1,000 to \$4,000 or more in high-traffic areas.

Speaking of traffic, don't be fooled by "daily traffic count." A neighborhood

location and a highway location may have similar traffic counts, but the neighborhood location is counting the same few people at least twice a day, every day, while the highway location is counting mostly new people each day. Consequently, a highway location may have reached 50 or 60 times more people at the end of a month, though "daily traffic count" was the same as for the neighborhood location.

Generally speaking, billboard locations nearer the ground are better than those that are higher, because drivers' eyes are focused at windshield height. Likewise, closer to the road is better than farther from the road; and right-hand boards are much better than left-hand boards. Expecting a driver to notice a billboard on the opposite side of oncoming traffic is ludicrous. The only purpose of "left-hand readers" is to reach a car's passengers. Consequently, it is of significantly less value. I would expect to pay at least 30 percent less for a left-hand read than for a right-hand read in the same location.

Now for the hard part: A good billboard design should include a riveting picture and a message that does not exceed eight words. The most common mistake made by new outdoor advertisers is that they will attempt to use billboards to deliver longer messages than billboards can deliver.

So there, I've done it; I've committed Radio heresy. But the account executive who can advise his or her clients about more than just Radio will sell bigger schedules than the one who can't. Will you embrace this heresy, or will you stick to Radio fundamentalism and be branded as a single-minded peddler? ☒

Roy H. Williams, president of Wizard of Ads Inc., may be reached at Roy@WizardofAds.com.

Colts Score with In-house Studio from Harris

The NFL's Indianapolis Colts management team has always been at the forefront of the NFL in their marketing efforts. Five years ago, they decided to bring all their advertising and marketing efforts in-house, and the result was an explosion of material that needed to be produced including: Colts TV preseason games, regular season Sunday radio games, coach's show, ancillary programming during the week, sales spots, cyber training camp updates, requests from NFL, film and national media, news conferences, player interviews and charity promotions.

It soon became apparent to Chris Owens, Indianapolis Colts' manager of programming and production, that the Colts badly needed a production studio of their own at the team's office and training facility. "We were producing our shows and spots at our flagship station, WFBQ-FM - Q95 which is about a 35-minute drive from here on the other side of town."

Owens turned to consulting engineers, Scott Fenstermaker and Dan Mettler from WFBQ. Mettler and Fenstermaker worked with Chris to help develop a studio concept and they advised Chris that Harris Broadcast Communications Division was the company to implement these ideas.

The first major equipment decision was an easy one for Owens. The last three radio stations that he had worked at all had Harris Pacific AirWave™ broadcast consoles. "I am very comfortable with the AirWave. It's not complicated and it's easy to use. You never know when ESPN is going to call in looking for interviews and it's nice to know that if I have an intern handle it, they don't need a big manual to operate the AirWave. Everything is clearly labeled."

Owens also likes the Airwave's size that leaves room for future expansion but doesn't have "button overkill." He has 20-input modules at his fingertips including modules for the Orban Audicy, cassette machine and personal computer. The console has a Telco Input/Output module that has both manual and automatic selection of Mix-Minus and Off-Line telco recording and postproduction. All the panel modules are hot swappable, and can be removed and reinstalled while the power is on making for easy maintenance.

Since the studio is also Chris' office, the Harris Custom Furniture cabinet is a special design that addresses the needs of an on-air and production studio, as well as an office.



Generous amounts of both open and enclosed storage for books, binders, and computers were provided in addition to the usual complement of rack spaces to hold studio equipment "at hand" for the operator. The studio can accommodate up to three guests. The Colts specified a slightly taller height for the counter top than most sit-down cabinets. Since many of the guests for the programs are NFL players the need for extra space was very important.

The custom-wiring package installed for the Colts presents a good combination of operational flexibility, expandability, and value. The wiring harness was fabricated in the Harris shop. The harness and all the studio equipment were

installed in the cabinet and the system was run through functional testing, all in one day. Having Airwave module audio connectors independent of module logic connectors, makes adding or changing machine start, remote control cables a quick and easy task.

Owens and the Indianapolis marketing staff are extremely glad to finally have an in-house production facility. Owens is particularly looking forward to new opportunities for expansion with programming incorporating players, coaches, and inhouse talent. Everyone feels that the possibilities are now endless when it comes to the advertising and marketing program for the Indianapolis Colts.



QUICKREAD >> Given that there are only three ways to make money in this business (#1 Sell More, #2 Save More, #3 Increase Rates), you must develop a budget to achieve all three of those objectives. >> In creating a winning game plan for the year ahead, you should be able to answer Giff's 35 questions. >> Once the plan is developed, you must get your salespeople believe in it and believe they can achieve the goals. >> Finally, you must sell those targets and budgets to the corporate office.

35 Budgeting Questions Begging For Answers In 2004

REALITY #1: The economy is stagnant.

REALITY #2: To your owners, investors and your boss, Reality #1 is a cop-out!

REALITY #3: Budgeting is your boss' way of reminding you that, "if at first you don't succeed, you're fired!"

Now, if I were your boss, what would I expect you to come up with? Given that there are only three ways to make money in this business (#1 Sell More, #2 Save More, #3 Increase Rates), I would expect you to come up with a budget strategically designed to achieve all three of those objectives.

Further, in creating a winning game plan for the year ahead ("If you don't have a game plan to win, you've got a game plan to lose!" — Giff) if I were your boss, I would not accept your budget unless you can answer each of the following questions in explicit detail.

1. Where are we likely to finish (sales/cash flow/profits) in 2003?
2. What went right this year?
3. What went wrong this year?
4. What should we have done in 2003 that we didn't do?
5. What did we do in 2003 that we should not have done?
6. What are our remaining three biggest sales problems?
7. What will be the consequences if we fail to overcome them?
8. What must we do to overcome all three of those problems?
9. What new initiatives should we explore?
10. Besides solving problems and launching new initiatives, what must we do better than we've done in the past?
11. What can we do, for example, to sell farther ahead, so we go into each succeeding month with 90 percent of that month's target pre-booked?
12. How can we increase rates?
13. How can we reduce Account Receivables on a monthly basis?
14. Where are we wasting and/or spending too much money?
15. What can we do to maximize below-the-line sales?
16. What can we do to finally maximize website and interactive sales?
17. Radio's No. 1 problem is that we don't sell enough advertisers, so what can we do to make New Business Development a "relentless obsession"?
18. Given that non-Radio advertisers represent Radio's greatest "growth market" potential, what non-Radio advertisers should we target for 2004, and how are we going to sell them?
19. How can we do a better job of prospecting for new accounts?
20. How can we up-sell our regular and biggest-spending accounts?
21. How can we up-sell smaller accounts with big-account potential?
22. Should we consider any changes in organizational structure?
23. What people and/or additional resources do we need for 2004?
24. Strategically and tactically, therefore, what should be our game plan for 2004?
25. What additional training do we need to execute those strategies and tactics?
26. What "unique expertise" — expertise that is not available from our competitors — can we offer advertisers?
27. What "accountable" standards of performance should we require of our salespeople?
28. Given that we can't manage change until we first sell it, how do we get the sales staff to buy into our 2004 goals and game plan?
 - >> Who will be affected by these changes?
 - >> How will it affect them?
 - >> With whom among our likely supporters can we pre-test these changes?
 - >> Who is likely to resist these changes?
 - >> How can we disarm the anti-change lobby before it gets organized?
 - >> Who among the resisters (maybe it's time to collect our markers) owes us their support for past favors?
 - >> How can we convert resistance into enthusiastic support?
29. What can we do to better manage each salesperson for the good of the company?
30. How can we help our salespeople hit their targets?
31. How can we make their jobs more fun?
32. Finally, what sales and cash-flow targets should we set for 2004? Why?
33. Does this management team believe our goals are realistic and therefore achievable? Why?
34. Am I willing to commit, without reservation, to hitting my targets and budgeting for them?
35. In what areas does corporate have a responsibility to help us hit our targets?

Now, how do we sell those targets and our budget to corporate?

Dave Gifford is president of Dave Gifford International and founder of The Graduate School For Sales Management. He may be reached at 505-989-7007 or by e-mail at giff@talkgiff.com.

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3.7 TO 6.6***

Arbitron Fall 2002 vs. Winter 2003.
AQH share increase.

* Men 25-54 ** Men 35-64

Radio Ink Announces Nominations Now Are Open For The 2004 Radio Wayne Awards

Radio Ink has opened the nomination process for the 2004 Radio Wayne Awards, which will be presented at RAB2004 next February in Dallas. The awards will be presented to Radio professionals in seven categories:

- » Streetfighter (Account Executive) of the Year
- » NTR Director of the Year
- » Sales Manager of the Year
- » Director of Sales of the Year
- » General Manager of the Year
- » Market Manager of the Year
- » Broadcaster of the Year

If you have a supervisor, colleague or employee who shows exemplary performance in his/her job — as well as outstanding commitment and dedication to the Radio industry — go to www.Radioink.com and submit your electronic nomination form today!

The Radio Wayne Awards were founded in 1992 by *Radio Ink* magazine to recognize those outstanding salespeople, managers, and broadcasters who personify the best in Radio. The awards were named in honor of “Radio” Wayne Cornils, who, besides being a small-market Radio broadcaster, served for many years as executive vice president of the Radio Advertising Bureau, as well



as senior VP/Radio at the National Association of Broadcasters. Cornils was one of those rare individuals who understood the tremendous power of Radio, and he spent his entire career promoting the industry's inherent values to broadcasters, advertisers and listeners. He died in 2000, but through the Radio Wayne Awards, his spirit — and his everlasting belief in Radio — lives on.

The nomination process begins this month and continues through Friday, October 31. Note: This deadline

is firm; there will be no extensions. Nominations can be submitted only through the electronic form, which is found on the Radio Ink website (www.Radioink.com).

Access the form directly at www.Radioink.com/RadioWayneForm.asp.

This year's nominees will be judged by a panel of Radio sales and management experts jointly selected by Radio Ink and the Radio Advertising Bureau. Award winners will be revealed at a special event during RAB2004. ☎

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June 2003 (RADAR 77)

**Dial-Global
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Adults 18-49 1.4
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DIAL COMMUNICATIONS
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DIVINE SEC OF THE SATELLITE SISTE



SECRETS ADULTHOOD

Followers of the Satellite Sisters already know the story of the mud baths in Calistoga, the improbable business meeting that brought five adult women together for the first time since they parted to follow their own ways for adulthood. For the uninitiated, here it is in a nutshell: In 1996, all five Dolan sisters — Julie, Liz, Sheila, Monica and Lian — trekked to the upper reaches of Napa Valley. There, with flip charts, markers and a good deal of camaraderie, a Radio show with five women co-hosts was born.

Never mind that none of the women had a background in Radio, or that many program directors might view the prospect of five co-hosts as a nightmare, or that women's conversation as a talk show was new territory. The Dolan sisters knew none of that. In something akin to "putting on a show in the barn," they set about creating a program concept — "taking meetings," pitching the show to Radio network brass, looking for funding — and eventually developed a one-hour pilot for WNYC-New York.

The end result was *Satellite Sisters*, a 60-minute weekly program that debuted on National Public Radio on April Fools' Day 2000 — an irony that is not lost on the Dolans. Blessed with an innate sense of humor, they look back at the experience as one borne of both naiveté and an uncommon, almost unique sisterly drive. Reminiscent of conversations that might have transpired around the kitchen table in the Dolans' childhood home in Fairfield, Connecticut, the show almost immediately offered a low-key alternative to the political pundits and self-ascribed experts that were making headlines.

Defying the odds over the past three years, the program grew in popularity among both women and men, eventually spreading to more than 70 Radio stations. At that point, ABC Radio Networks began to take notice. "People clearly were relating to the *Satellite Sisters*," observes » 18

Traug Keller, the networks' president. "The program is all about family, and that's why it appeals to both women and men. As they say, 'they put the fun back in dysfunctional.' These women create a community on-air, and the most successful entertainment shows are those that can do that."

ABC officially picked up *Satellite Sisters* last fall and, with the help of ABC Senior VP/Programming **John McConnell**, transitioned it from a compendium of roughly stitched segments into a live three-hour conversation that is broadcast live every Saturday morning. "Saturday is a hugely listened-to time for Radio, and often undersold,"



The main glue is really the sense of humor. Even with very serious topics, I think the sisters are always able to find a sense of humor — some sort of positive spin on whatever story we're doing. — Sheila Dolan

says Keller. "From a network standpoint, it's been a great sell. It's great that it's seen that way on the local side, too. Local sales staffs are saying, 'Thank God!'"

Revenue opportunities and programming potential aside, the five Dolan sisters primarily look at their show as a way to connect once a week with an audience that's growing steadily and to discuss contemporary, relevant issues in a humorous and respectful way. "We've always looked more for dialogue, rather than diatribe," Liz Dolan says of the program. "And we think we have achieved that."

For the record, the *Satellite Sisters* are: **Julie Dolan Smith**, a working mother and academician who currently resides with her family in Moscow; **Liz Dolan**, a graduate of Brown University and former VP of marketing at Nike; **Sheila Dolan**, former New York City principal and now a teacher in West Los Angeles and mom to a college-age daughter; **Monica Dolan**, a Georgetown University graduate who is both a nurse

and a researcher for a medical supply company; and **Lian Dolan**, a writer who lives in Pasadena with her husband and two sons.

INK: Which of you deserves the greatest credit for dreaming up the concept of the *Satellite Sisters*?

LIAN: I blame Liz entirely. She's always been the "big picture" person in our family, and she is the one who cooked up the idea of Radio. When this all began, she had been looking at the media landscape and had noticed that there were no real Radio programs for women.

LIZ: I was working at Nike in Portland at the time, and I went down to visit Julie, who was living

Ignorance was essential to the process. We had no idea what the pitfalls were and how difficult certain aspects would be. We just put one foot in front of the other very slowly. — Liz Dolan

in Menlo Park, California, and commuting to UCLA in Los Angeles. As we were walking in the hills behind Stanford University and commiserating about how our jobs were killing us, Julie's husband said, "Why don't you figure out something you can do together? You have so much fun when you're with each other."

JULIE: That's right. It started with a conversation. As we say on our show, not every conversation will change your life, but any conversation can. And it was a conversation Liz and I were having about our jobs that changed ours.

LIZ: That seemed like a good idea, but Julie was working at UCLA, Sheila was principal of a public school in New York, Monica was a nurse, and Lian was a new mom and a screenwriter. So the big business idea that we could all contribute to wasn't immediately apparent, but Julie put me in charge of thinking up something.

JULIE: Maybe because I was the oldest sister, I delegated that job to Liz. As we were in very different fields, our skill set wasn't exactly obvious, but we took it as a challenge. Later that same summer, all five sisters, for the first time in our adult lives, went away together without husbands, boyfriends, dogs or kids.

How did the mud-bath episode come about? It's not your normal business incubator.

LIZ: We got together in August 1996 at a very run-down motel in Calistoga, California. I promised my sisters a spa weekend, and I think I under-delivered a little bit on the spa aspect. But I also warned them that I had a business idea that I wanted to float by them, so they all

came in for the weekend.

MONICA: The mud baths were my idea. I discovered the mud baths in Calistoga, where I lived in California for a while, and I had dragged Julie there once before. I'll take full credit for the mud.

LIAN: So we all gathered in the little town for a sister's weekend, and it was Liz who said, "Why don't we try a Radio show?" Because it was so incredibly improbable that anything like that would actually ever happen, we all agreed to it. It seemed like a fun exercise for the five of us to sit down and come up with potential segments and guests.

LIZ: We started on a Friday afternoon, and we actually held business meetings. Julie brought flip charts and markers, and we sat around the room, talking about what we would want a Radio show to sound like, how it would be different from other shows, what the spirit of the show would be. Thinking back, it was sort of a crazy weekend, but by the end of it, I was assigned to follow up on the plan.

JULIE: We were actually in a treatment room at the time, and four of us were in the mud baths. Have you ever done that?

I've been to Calistoga, and I don't like getting into anything where I can't see the bottom.

JULIE: Sheila was like that, too, so she just sat on the edge.



In fact, I think there were two sisters in the mud baths, one was in the whirlpool bath, and two were in these Lucy Ricardo-like steam boxes. And it was Liz who said, "You know, I think we ought to have a Radio show."

MONICA: I have to tell you, when Liz first pitched the idea, I was horrified. But at the same time, as soon as she said it, I knew it would happen. There was no question that Liz would make it happen. This was six or seven years ago, and when I started telling people that my sisters and I were thinking of doing a talk Radio show, everyone started laughing. They told me things like, "No one's going to give you the time of day" and "You don't know anything about Radio." I definitely was dragged in kicking and screaming. When they said I had to talk on air, all the blood drained out of my face.

JULIE: Monica wanted no part of it. She is probably the funniest sister in terms of storytelling, but she also is very shy. So the idea of having a public

life, or speaking on the Radio, was just abhorrent. She supported us, but she made it clear she wanted no part of it.

SHEILA: At the time, I was a public school principal in New York, and so I was very consumed with my job. I told Liz I didn't really know what kind of commitment I could make, but count me in on the project. I said, "I don't know what I can do for the show, but I'd like to be a part of it."

Was anyone else reluctant?

JULIE: At the time, it seemed like the most preposterous idea I'd ever heard. However, we had all grown up listening to the Radio, and what appealed to me was that we could have a show that sounded like the conversations we had with each other. Liz was flying around a lot at the time. She'd be sitting in some red-carpet club in an airport, and she'd call me up. She would support and appreciate the things going on in my life, and I would hear about her life. That's what we wanted to do on the Radio.



LIAN: Because it was Liz, we sort of believed that it might happen, but I don't think we really thought it would. We did absolutely nothing on the project for a year, but I knew that, when Liz quit her job at Nike on her 40th birthday, she was going to get serious about Satellite Sisters. When Liz gets serious about something, it generally happens.

Do you think they were just humoring you at the time, Liz?

LIZ: Yes. They were like "OK, Liz — good idea. Now why don't you just call us again when you get that Radio show put together?" While we all believed it was something we » 20

It's the chemistry between the sisters. You can't fake that. What [people] like ... is that sound of friendship. We don't always agree with each other, but the listeners can understand that we are still family.

— Julie Dolan Smith

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would listen to, there wasn't necessarily any particular business vision for how to make it happen. I really didn't do anything for a year — except think about it a lot. In September '97, I decided to quit my Nike job on my 40th birthday. That fall, Lian and I went back to work on the Satellite Sisters idea. We still had all the flip-chart pages from the meeting at the mud bath — some of them even had stains. We boiled the idea down to a "one-pager," as they say in Hollywood, and we started showing it to people.

Did it ever occur to you that the odds of getting a show on the air were stacked against you?

LIZ: Ignorance was essential to the process. We had no idea what the pitfalls were and how difficult certain aspects would be. We just put one foot in front of the other very slowly. We got the first meetings, we got the pilot made, we got the green light, and we started looking for funding. Looking back, we were naïve enough not to know how difficult it would be, or how many

Probably half of our guests are men, but it's just natural that, since we're five women, we gravitate toward women's issues. Still, male listeners can connect with the show. — Monica Dolan



people might have tried it before and failed. The idea of failure didn't really enter our minds. We never thought it might not work, and that's what pushed me forward. I just felt that, someday, someone was going to crack this, so why not us?

How would you describe Satellite Sisters — the program as well as the relationship between the five of you?

SHEILA: It's our natural chemistry as sisters — the sound of sisterhood, the sound of friendship that our listeners really enjoy and identify with. Some people also look to us to present positive viewpoints in the decision-making process that all women and men go through in their lives.

MONICA: The sound is so familiar to listeners because it reminds them of their own family and friends. The first three years we were on the air, we were told constantly that we sounded just like someone's sisters or a book club where women gathered to talk. That's why the show works. That's what makes

it different and separates it from other shows with just one host, with one host's opinion. It's definitely the sense of connection that we have with each other.

JULIE: It's the chemistry between the sisters. You can't fake that. People have told us that what they like about the show is that sound of friendship — the very natural reactions that we have to each other, whether they're positive or negative. We don't always agree with each other, but the listeners can understand that we are still family. We try not to be didactic or preachy. We are not experts.

We're just sisters, and that self-effacing, self-deprecating style makes us very approachable.

LIZ: There's also a uniqueness, a certain chemistry that comes from having us all as a part of the show. A lot of Radio professionals might have trouble imagining what five co-hosts could sound like, but it's really more structured than that. Lian and I do most of the actual hosting, but everyone participates in the course of the show.

LIAN: The miraculous thing about our combined skill set is that we all have naturally found our roles in this. Liz is the business person, I take care of the writing and a lot of the creative stuff on the show. Julie came from an academic business administration background, so it's her job to set up our meetings and facilitate them. Sheila's a first-grade teacher, so she brings snacks; and Monica brings the allergy pills, because she's a nurse.

Do you make conscious decisions about the show content — your topics?

LIAN: The best metaphor is that the program is a conversation you would have sitting around a dinner table, or hanging out with your friends for a weekend. There would be a wide range of things you would talk about — from politics to potluck dinners — and we cover all that. Not surprisingly, we have discovered that the smaller issues about our everyday lives engage more listeners.

MONICA: We're really interested in different families and how they work. We also like to do stories about women who are unique, who have done something different with their lives. We don't talk about sex, because our parents listen every week. That's very private. We're not the type to sit around and talk about our sex lives, like *Sex and the City*.

SHEILA: Well, not all the sisters have explored their love lives on the show, but I've been willing to talk about mine. Maybe that's because I have one. I'm out there dating, while my sisters are not, so I always have something to report on.

Do you focus on any specific topics?

LIAN: Family is definitely the No. 1 thing we talk about. We've done things on taking care of a sick sibling or trying to persuade your parents to write a will, things like that.

SHEILA: Anything that has to do with family, things that people go through. We talk a lot about holidays, reunions, commitments, jobs — real-life issues.

LIZ: Exactly. Everybody is in transition almost all the time, and that is what friends talk about to each other: "Should I take this new job?" "Should I start a new business?" "Should I move across the country?" "Should I get married?" We all seek each other's input on how to navigate the transitions; you depend on friends and family to help you do that. A person's or a family's values have no one place on the political spectrum; there are all kinds of families and all kinds of values. We would like to open the discussion of family values to make it more inclusive, more what's actually happening in real life.

What topics seem to engage listeners the most?

LIAN: One of our most popular shows recently was a segment we did on wedding etiquette, whereas a conversation we had about Anika Sorenstam got only three calls. Most people go to weddings, so they care more about weddings than a woman playing golf in a men's tournament.

LIZ: We got a lot of calls from both men and women on that wedding-etiquette segment. That really surprised me. It's a topic we had never done before, and I thought some people might think it was too "girly." But that was not the case. It was an emotionally charged show.

JULIE: You'd think the callers we got on this topic would all be women — brides, mothers of the bride, disgruntled bridesmaids. But most of the calls we got on the show that day were from men. We don't deny the fact that we're five women — that's certainly our frame of reference and point of view — but our show appeals to both



ple who have down-to-earth qualities and can present their real selves to our listeners.

Does your show primarily target women, or do you also speak to the men in the audience?

LIAN: It's still too early for the ratings to tell us; but on public Radio, we had about a 40/60 split, men to women. Judging from our mail and e-mail now, it's about 50/50. A lot of men tell us that they like to listen because it gives them a window into what goes on in the women's room — what women talk about when they're away from men. But we also get a lot of e-mails from fathers who say

We have definitely shied away from having politicians on the show. They rarely talk in real voices, and no one politician represents the Satellite Sister point of view. — Lian Dolan

men and women because we talk about things that interest people, just as though you were sitting around, having a cup of coffee with your friends.

Are there subjects you tend to avoid?

LIZ: If you had five people sitting around a dinner table, some issues naturally would come up. But unusual things would come up, too, and you'd approach them from a personal perspective. For example, while you wouldn't necessarily discuss social security reform, you might talk about what it's like to care for your aging parent or help them sort through benefits they have or don't have.

LIAN: We have definitely shied away from having politicians on the show. They rarely talk in real voices, and there's no one politician that represents the Satellite Sister point of view.

SHEILA: Our guests are not necessarily experts. Many of them are real people who may have done some remarkable things. The guests we really enjoy, even if they're famous, are peo-

it reminds them of having their grown daughters back in the kitchen again. Essentially, we get both the fly on the wall and the people who want to be right in the middle of it.

MONICA: We also try to engage the men in the audience. Probably half of our guests are men, but it's just natural that, since we're five women, we gravitate toward women's issues. Still, male listeners can connect with the show.

SHEILA: Both men and women enjoy our show. Whether they have siblings or not, whether they're married or single, people can always relate to the fact that we're a family. Of course, we bring women's perspectives to the topics that we present. I think we're very diverse women, so people can relate and identify with some or all of us. They can pick and choose which sister to identify with.

What formative elements make this program work?

LIZ: The two main things we want people to hear are respect and humor. That's the way

people talk to their friends and family. It's fun to be around your friends because you laugh at their jokes and they laugh at yours. It's important to us that people hear both of those things, rather than just the same polarizing political diatribes.

MONICA: Listeners connect to the sound of friendship, and they connect to the humor. This is the way people really talk to each other — they try to tell a funny story, instead of just telling a story. And that's what we try to do on the air, too.

SHEILA: That's right. The main glue is really the sense of humor. Even with very serious topics, I think the sisters are always able to find a sense of humor — some sort of positive spin on whatever story we're doing. It also helps that we're real sisters and that we respect each other. That's been one of the binding elements of the show.

JULIE: Humor is everything. Maybe that's our Irish background. I think it's everything.

If you have a conversation at a dinner table, politics will come up, religion will come up, but you discuss those things in a way that's respectful — and that's what we try to do.

Would Satellite Sisters work on television, or would the Radio chemistry be diluted?

LIZ: We've all said that we never want to be five sisters on a couch. We're not interested in that. The key to our working relationship is that we work together by ourselves. If we were all in the same city every day, using the same coffee machine and the same copier, things could get really testy. We like the fact that we can have real people on the show, and it's not intimidating. No one's pointing a camera in your face. You get people who will talk about things that are going on in their lives without it's being a completely nerve-racking experience.

MONICA: A TV show? That means we'd all have to move to the same city, and I'm not moving. We've been to L.A. and talked to people about different TV pro-

lots, but the thing about TV is, it's all about what you look like on the screen. It's all about the hair and makeup. That doesn't appeal to us at all. We love the idea of Radio, that it's just voices on the Radio and it's not "do you look like a star?" Not that some of us don't look like stars!

Satellite Sisters started as an experiment dreamed up in a mud-bath. Has it become a genuine, long-term endeavor?

LIAN: Definitely. We'll never run out of things to talk about, so we'll be able to do this for a long time. It's incredibly exciting to be part of something that people describe as new and fresh. That makes it all worthwhile — and something we really want to pursue for a long time.

LIZ: Right now, we have the ABC Radio Networks show, a regular column in *O, The Oprah Magazine*, and a book on the market [*Satellite Sisters' Uncommon Senses*]. From the very beginning, we thought that, if we could represent women's lives in this more fun and holistic way, there would be lots of different things we could do. Still, we believe that this is fundamentally a Radio idea, because it is so much about conversation — the listening and the talking that help us navigate our lives.

MONICA: It's different things to different sisters. It's a full-time job for Liz and Lian, while Sheila and I both work part time, so the show is more of a part-time job. However, I look at it as a long-term endeavor. It's that much fun to work with my sisters. There is something that the listeners connect to, and I'd be happy to do this full time.

SHEILA: Right now, I really, really enjoy having both jobs in my life. It's definitely a great time for the sisters to catch up with each other. It's also a job that we all take very seriously. Still, we're always pinching ourselves because it's so much fun.

JULIE: We wrote the book, and that was a big spin-off for us. But ultimately, we are focused on doing good Radio. Every single week, we're like "Hey, we're still on the air; this is good!" ☺

**RADIO
INK**

Readers' Choice Awards

For Network/Syndicated Programming

Welcome to the first annual Radio Ink Readers' Choice Awards, established to recognize the syndicated/network programs that you — the members of the Radio community — believe are the best in the business.

We opened the polling for these awards last May, inviting Radio executives, managers, programmers and marketing executives to let us know which programs were working best on their station(s). We wanted to know which personalities your listeners like most, which programs you wish you could find more of, and which programs you wish you could steal from your competitor. Also (and not necessarily in this order), we wanted to know which programs make you the most money.

The response was, in a word, overwhelming. We received so many ballots over the past three months that our editorial board worked long nights and one very long weekend to tally the votes. Ten categories covered everything from Talk to Music to News and Sports to Comedy/Show Prep. The results not only were fascinating, but some were totally unpredictable — just like many of the programs and personalities themselves.

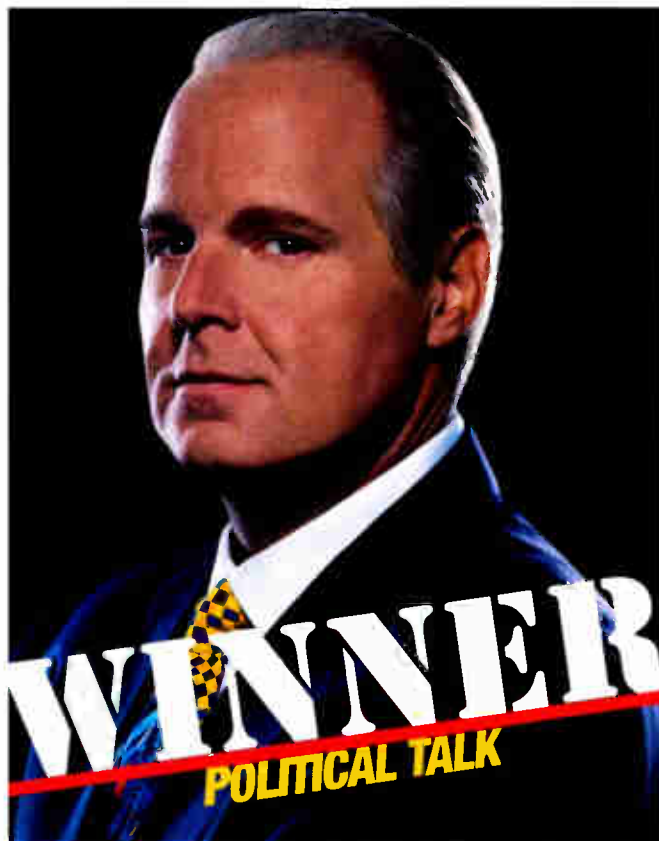
Radio Ink would like to congratulate all the winners — and honorable mentions — of this year's Readers' Choice Awards. Our readers have spoken, and you are the best!

POLITICAL TALK

WINNER: RUSH LIMBAUGH (Premiere Radio Networks)

August 1 marked the 15th anniversary of America's most-listened-to Radio program, *The Rush Limbaugh Show*. Limbaugh, "the colossus of Radio," is heard daily on Premiere Radio Networks, with a nationwide audience of 20 million.

In 1988, Limbaugh and his partners founded EIB, the Excellence In Broadcasting network. Countering the advice of industry experts in every aspect of his program, he offered an innovative two-hour syndicated broadcast to 56 Radio affiliates during the mid-day time slot. Within months, 100 affiliates had signed up, and Limbaugh quickly was credited with single-handedly spawning the expansion of the Talk Radio medium. Limbaugh says his goal is to "attract and hold the largest audience — so as to charge confiscatory advertising rates." From a revenue perspective, Limbaugh's program is one of Radio's most lucrative. In addition, Limbaugh has been recognized by the National Association of Broadcasters »24



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WLS Chicago	2.3	3.7	+61%	1.8	3.5	+94%
WMAL Washington	3.2	5.8	+81%	1.9	5.0	+163%
KFMB-AM San Diego	2.1	4.3	+105%	1.1	3.4	+209%
WKRC Cincinnati	2.8	7.5	+168%	1.8	5.3	+194%
KCMO-AM Kansas City	1.7	2.7	+59%	1.4	2.3	+64%
KSL Salt Lake City	5.1	10.5	+106%	4.9	10.6	+116%
WDBO Orlando	5.0	9.0	+80%	2.8	8.0	+186%
KXNT Las Vegas	2.9	3.9	+34%	2.5	3.9	+56%
KTOK Oklahoma City	3.0	5.5	+83%	1.9	5.2	+174%
WHIO Dayton	2.7	4.7	+74%	2.0	3.3	+65%
KRMG Tulsa	7.2	9.0	+25%	6.5	8.1	+25%
WOOD-AM Grand Rapids	4.7	7.9	+68%	5.2	7.7	+48%

Source:
Arbitron, Winter 2003, Metro, Program Exact Times, Persons 12+, Adults 25-54, Average Quarter-Hour Share compared to Arbitron survey before adding The Sean Hannity Show.

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with three Marconi Awards as "Syndicated Radio Personality of the Year," and has been inducted into both the Radio Hall of Fame and the National Association of Broadcasters Hall of Fame.

HONORABLE MENTION: SEAN HANNITY (ABC Radio Networks)

Unquestionably conservative, undeniably anti-liberal, irrefutably firm in his belief in all that's "right" in America, Sean Hannity also is unmistakably "king of afternoon drive Talk Radio." In 1996, Hannity moved to the Big Apple to co-host *Hannity and Colmes* on the fledgling Fox network. He subsequently joined WABC in 1997 and quickly became one of the top personalities on New York's AM dial. Hannity's *Tuned In To America* currently airs on more than 325 affiliates across the U.S. on the ABC Radio Networks.

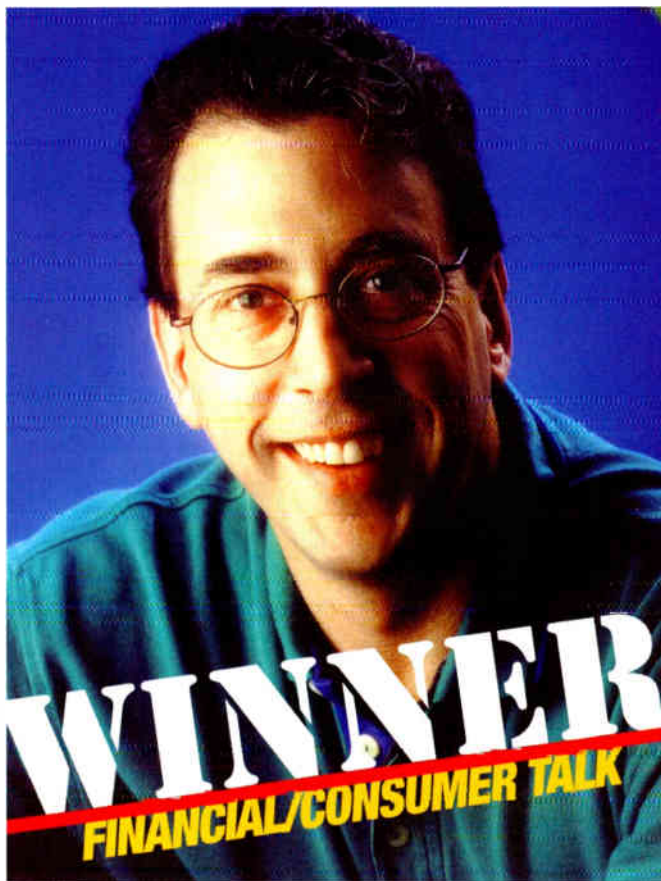
HONORABLE MENTION: MICHAEL SAVAGE (Talk Radio Networks)

Author of the best-selling book *The Savage Nation*, which has spent 30 weeks on the *New York Times* bestseller list, Michael Savage is a top drive-time Talk-show host in the San Francisco market and in many other cities across America. Savage is syndicated by Talk Radio Networks on more than 300 stations. "People love my show because of my hard edge combined with humor and education," Savage says. "Those who listen to me say they hear a bit of Plato, Henry Miller, Jack Kerouac, Moses, Jesus, and Frankenstein."

FINANCIAL/CONSUMER TALK

WINNER: CLARK HOWARD (Jones Radio Networks)

In a time when people seem suspicious of just about everything, Clark Howard stands as one person who is always there for his listeners as he covers such issues as "Is my 401(k) safe?" and "If I lose my job, where do I get health insurance?" Howard



discusses national challenges and economic scandals, relating them specifically to his listeners' own lives. Billed as one of America's leading consumer experts, he moves quickly through the paralysis of traumatic events and dispenses useful information. Howard's spirit and optimism provide listeners with a can-do attitude to negotiate life's troubles. *The Clark Howard Show* airs Monday through Friday, 1-4 pm ET, on more than 150 Radio stations.

HONORABLE MENTION: MONEY TALK WITH BOB BRINKER (ABC)

Bob Brinker has more than 25 years of investment management experience and is a long-time member of the New York Society of Security Analysts and the Financial Analysts Federation. For the past 16 years, he has hosted *MoneyTalk*, which is broadcast live every Saturday and Sunday. In addition, Brinker publishes *Marketimer*, a leading monthly investment newsletter. He also is co-founder of the B J Group, an investment management subsidiary of Centurion Capital Management.

HONORABLE MENTION: DAVE RAMSEY (Dave Ramsey)

The Dave Ramsey Show is one of the biggest independently syndicated Talk programs in the U.S. Currently heard on more than 180 stations, the show focuses on life, love and relationships and their revolution around money. Ramsey says that most of the people who call his show do so because financial concerns are affecting their relationships, their marriages, their children. "The advice we give," he explains, "is rooted in God's and Grandma's common sense."

HEALTH/RELATIONSHIPS TALK

WINNER: DR. LAURA SCHLESSINGER (Premiere Radio Networks)

Morals, ethics, and values are the foundation of Dr. Laura Schlessinger's daily program, which helps millions of listeners steer a path through difficult life decisions by insisting that they do "the right thing." In a world where "anything goes," Dr. Laura's message of personal responsibility and accountability has become the rallying point for millions of listeners on more than 300 Radio stations five days a week. "My show is not about mental health," says Dr. Laura. "It's about moral health. I don't give advice. I give my never-to-be-humble opinion." The author of numerous bestsellers also is editor-in-chief of her monthly magazine, *Dr. Laura Perspective*. Recipient of numerous awards, Schlessinger is the first woman to win the Marconi Award for "Network/Syndicated Personality of the Year" and the first non-Christian to receive the Chairman's Award from the National Religious Broadcasters.

HONORABLE MENTION: DR. DEAN EDELL (Premiere Radio Networks)

Dr. Dean Edell, one of the first physician broadcasters in the nation, is host of *The Dr. Dean Edell Show*, heard on more than 400 Radio stations. He also anchors *Medical Minutes*, a series of 10 weekly Radio medical reports, and he hosts the daily 90-second *Medical Report* seen in 75 television markets. Winner of numerous medical and media awards, Edell is known for translating complicated medical information into concise, easy-to-understand reports, and for tackling topics that are obscure, unusual and often controversial.

HONORABLE MENTION: DR. JOY BROWNE (WOR Radio Networks)

Dr. Joy Browne is considered by many to be America's best-loved Radio psychologist. She combines a direct, no-nonsense approach with compassion, intelligence and wit, and has developed a fiercely loyal audience that has followed her closely for 12 years on network Radio. Browne has the longest-running »26

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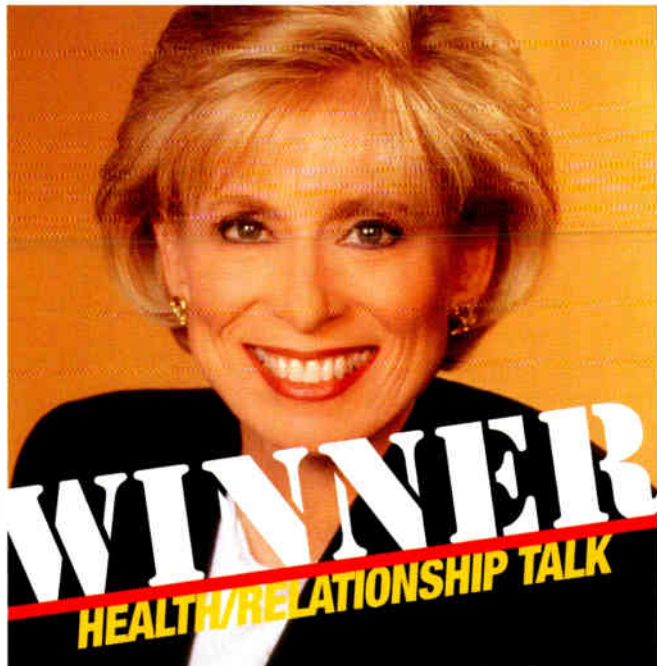


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World Radio History





nationally syndicated Radio show about personal matters. She has been a corporate research psychologist, a university professor, and a therapist in private practice. Her newest book, *Getting Unstuck: 8 Simple Steps to Solving Any Problem*, was released in 2002.

ALTERNATIVE TALK

WINNER: COAST-TO-COAST/GEORGE NOORY (Premiere Radio Networks)

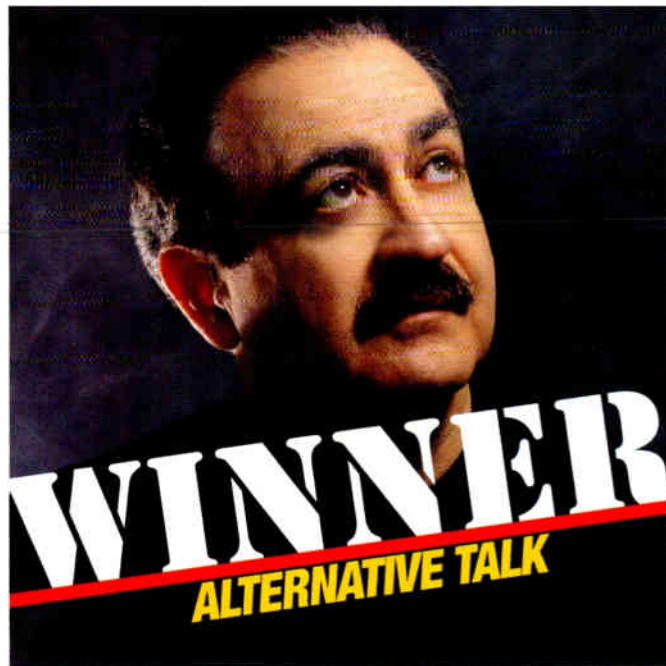
"Coast to Coast AM may just be the most unusual show I have ever witnessed or been a part of," says George Noory, who officially took the reins of the nightly "paranormal" program from Art Bell on January 1. "You almost have to be born into that arena, I think, in order to handle it. This thirst to get to the bottom of these stories kept pushing me." Bell has been credited with creating "America's most fascinating overnight Radio program," but Noory has carried the show forward for the past eight months. *Coast to Coast AM* deals with UFOs, strange occurrences, life after death, and other unexplained — and often inexplicable — phenomena. Noory came to the attention of Premiere Radio Networks several years ago when he was known as "the Nighthawk" on late-night Radio in St. Louis; he was brought on board to host the Sunday version of *Coast To Coast AM*.

HONORABLE MENTION: PHIL HENDRIE (Premiere Radio Networks)

Self-billed as "the funniest show in the history of Radio," Hendrie began his career in Talk Radio at KVEN in Ventura, CA, in 1990, following 16 years as a drifting DJ, "spinning records and hating it." An outrageous blend of Hendries' personal observations, as well as those of his guests, *The Phil Hendrie Show* takes a no-holds-barred approach to life. "Talk Radio itself has become too self-important and too self-congratulatory," he says. "Its hosts take on extremist viewpoints merely to keep calls on the board, usually from callers who often just parrot whatever the host says. Worse yet, Talk Radio believes it makes a difference in the issues when it rarely, if ever, does. Perhaps worst of all, people believe it as an absolute truth, despite the fact that most of what's on Talk Radio is simply opinion."

HONORABLE MENTION: TOM LEYKIS (Westwood One)

Tom Leykis is the cutting-edge host who says he talks about issues that people really care about. "Leykis 101" — a male version of "The Rules" — offers his unique perspective on dating, relationships and politics. He provides an inside look at his personal life, while provoking listeners with his opinions. His unique philosophies



and exploding popularity have led to articles in such major newspapers as *The Wall Street Journal* and *New York Post*. Leykis built his on-air career in Los Angeles, Boston, Miami and Phoenix. By 1988, he had one of the highest-rated Talk programs in its time slot at KFI Los Angeles and gained worldwide attention for wild antics and on-air stunts. In 1994, Leykis started his nationally broadcast program, *The Tom Leykis Show*, on Westwood One.

WEEKLY MUSIC

WINNER: AMERICAN COUNTRY COUNTDOWN WITH BOB KINGSLEY (ABC Radio Networks)

In Country Radio discussions, Bob Kingsley invariably is mentioned as the "most-listened-to" personality in America. His vision for the show and the outstanding staff he put together have paid off with unprecedented success and longevity in a field noted for transience. Most of the world can hear Kingsley's voice counting down the top 40 country hits of the week. *American Country Countdown with Bob Kingsley* now reaches millions of listeners on more than 1,000 Radio stations worldwide and is the No. 1 national music show in any format. The show has been named *Billboard* magazine's "Network/Syndicated Program of the Year: Country" for 14 consecutive years. In 1998, Kingsley was inducted into the Country Music Disc Jockey Hall of Fame in Nashville.

HONORABLE MENTION: JOHN TESH RADIO SHOW (Teshmedia Group)

"The *John Tesh Radio Show* is dedicated to bringing listeners their favorite music from today's best artists, plus intelligence and entertainment they can use in their life," says Scott Meyers, Teshmedia Group's director of affiliate relations. "We have great guests, such as Regis Philbin, Larry King, Robin Williams, Roger Ebert and Kathie Lee Gifford." Then, of course, there's lots of music, and interviews with the artists who create it. "The *John Tesh Radio Show* interviews the hottest AC artists," Meyers continues. "Artists like Shania Twain, Marc Anthony, and Celine Dion tell how they got to where they are, how they cope with the family issues we all have; and of course, we get the stories behind their biggest songs."

HONORABLE MENTION: AMERICAN GOLD WITH DICK BARTLEY (ABC)

A member of the ABC Radio Networks' talent line-up since 1991, Dick Bartley entertains fans every weekend on more than 300 affiliated stations. He started his network Radio career in 1982. »28

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when the new RKO Radio Networks picked up his top-rated Oldies program in Chicago. *Solid Gold Saturday Night* quickly became a national sensation. Bartley signed with Westwood One Radio Networks in 1988, producing and hosting the *Rock & Roll Oldies Show*, as well as the breakthrough daily feature *New Gold on CD*. Bartley currently writes, produces and hosts *American Gold*, the Classic Oldies countdown show, and *Rock & Roll's Greatest Hits*, the live Saturday-night Oldies-request party. He was inducted into the Radio Hall of Fame in 2000.

DAILY MUSIC PROGRAM

WINNER: LIA (Jones Radio Network)

Lia Knight — “Lia” to her three million Radio listeners — is one of Country Radio’s hottest syndicated Radio stars. Growing up, she was surrounded by the sounds of Country music. Her father sang George Jones songs in his truck, and she sat in the back of her family’s nightclub, listening to honky-tonk and gossiping with touring musicians. One secret to Lia’s on-air persona is that she considers herself a listener, not just an air personality. “This is all about life’s lessons being shared on a Radio show,” she explains. “Those folks who are calling in, and those who are just listening, are able to take comfort in the fact that they’re not alone.” Lia is heard nightly on more than 180 stations on the Jones Radio Network.

HONORABLE MENTION: CARSON DALY (Premiere Radio Networks)

Carson Daly, host and executive producer of MTV’s highest-rated show, *Total Request Live*, made his national Radio debut a little more than two years ago. His show, *Carson Daly Most Requested* — a one-hour daily Contemporary Hits show featuring requested music from listeners — has been cleared by more than 130 stations. Daly began his career as an intern at KCMJ in Palm Springs. In less than three years, Daly rose through Radio ranks in four different cities. In 1996, he landed one of the most coveted positions in Radio, the early-evening rush-hour voice at Los Angeles’ influential and top-rated KROQ-FM. Carson first appeared on MTV during the summer of 1997 and became a full-time host of *MTV Live* for the 1997/1998 season.

HONORABLE MENTION: DELILAH (Jones Radio Network)

In the show that bears her name, Delilah draws listeners by talking about relationships and discussing commitment. From 7 p.m. to midnight, Monday through Friday, Delilah weaves telephone calls, letters, and Adult Contemporary music into a nightly show that targets a highly female-skewing audience in more than 220 markets.

“I want anybody listening to get hope and to know, no matter what is going on, ... that things will get better,” she says. “And we try to find songs that lyrically speak to their situations.” Decidedly apolitical, Delilah — the show and the person — offers advice based on personal experience, rather than clinical expertise.

NEWS PROGRAMS

WINNER: PAUL HARVEY NEWS (ABC Radio Networks)

Paul Harvey began his Radio career at KVOO-AM Tulsa in 1933 while still in high school. As he attended the University of Tulsa, he continued at KVOO as an announcer, then as a program director. His first news job was at KOMA-AM in Oklahoma City. Later, at KXOK-AM St. Louis, he was a roving reporter and director of special events. In 1940, Harvey covered the U.S. Navy in Hawaii, as it began to concentrate its fleet in the Pacific. When the Japanese bombed Pearl Harbor, Harvey enlisted into the Army Air Corps, serving until 1944. He then moved to Chicago and began broadcasting from ABC affiliate WENR-AM, quickly becoming the most-listened-to newscaster in Chicago. In 1951, he began his coast-to-coast *News and Comment* on the ABC Radio Networks. *Paul Harvey News* is probably the largest one-man network, consisting of 1,200 Radio stations, 400 Armed Forces Network stations that broadcast globally, and 300 newspapers.

HONORABLE MENTION: ABC RADIO NEWS

With correspondents around the world, ABC News Radio offers a full spectrum of information services. From crisis and special event coverage to newscasts, headlines and regularly scheduled updates, ABC News Radio delivers on-the-spot reports of the day’s top stories. Correspondents include Peter Jennings, Cokie Roberts and Sam Donaldson. ABC News Radio programming weekly reaches 127 million people on more than 1,800 affiliated stations.

HONORABLE MENTION: CBS RADIO NEWS

CBS Radio News is heard on more than 540 stations in every major market. Over the past five years, CBS Radio News has won 19 Edward R. Murrow Awards for programming that includes exclusive and breaking news coverage, as well as *CBS News-on-the-Hour*, *CBS World News Roundup*, *The Osgood File*, *Dan Rather Reporting*, and *The Dave Ross Show*. CBS Radio News offers access to top Radio news reporters — Dan Rather, John Roberts and Bob Schieffer make frequent Radio contributions.

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Vol. XVIII, No. 3 February 17, 2003 PUBLISHED BI-WEEKLY

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LIA FEVER: CATCH IT!

THE TOP 10 COUNTRY PDS

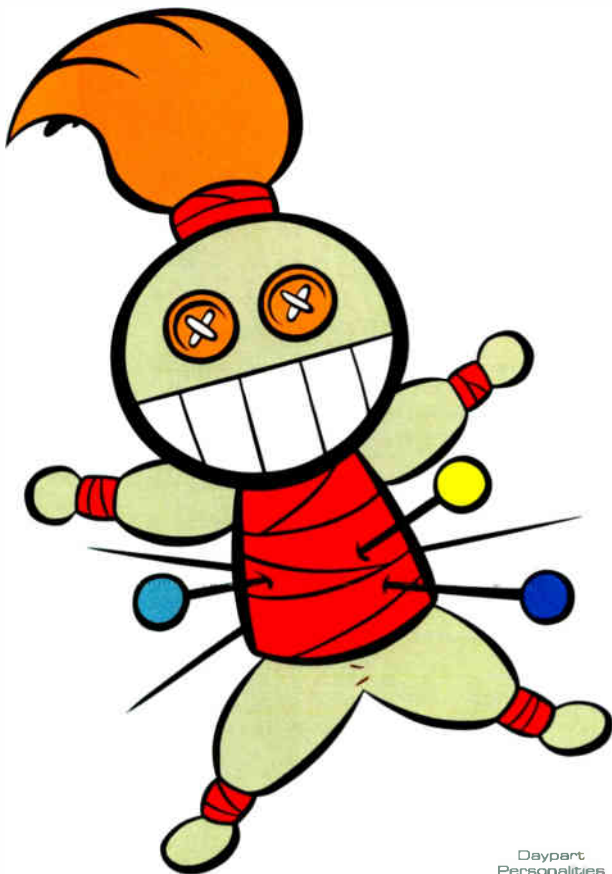
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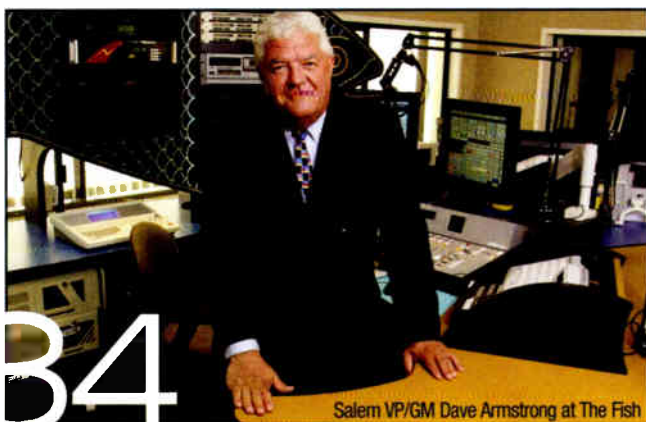
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Lia Fever: Catch It!

Lia (here with dog Tater) wanted to be a rock 'n' roll star — so how'd she get to be a favorite with three million Country listeners? She connects, and she'll tell you how. Cover and interview photographs by mHilliard/Seattle.

Country Radio 16-page Pullout

- CRS 01» Introduction
- CRS 02» Top 10 Country PDs
- CRS 09» A Country Radio "Virtual" Roundtable
- CRS 14» Humanitarian Award Finalists

Special Photo Section

- 12» Radio Wayne Award winners RAB photos

IDEA TICKER

31,744

the number of useable ideas in Radio Ink to date

Coming Next Issue
30 Most Influential African-Americans

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POSTMASTER: Send changes of address to Radio Ink, 224 Datura Street, Suite 1015, West Palm Beach, FL 33401. Periodicals Postage paid at West Palm Beach, FL, and additional offices. Subscriptions: Mail subscription rate: One year \$179.00 Canadian and European subscribers \$229.00 for one year. All subscriptions, renewals and changes of address should include address label from most recent issue and be sent to the Circulation Department, Radio Ink, 224 Datura Street, Suite 1015, West Palm Beach, FL 33401. Copying done for other than personal or internal reference without the express permission of Radio Ink is prohibited. Address requests for special permission to the Managing Editor. Reprints and back issues available upon request. Printed in the United States. Bulk Business Mail paid at West Palm Beach, FL • Third-class enclosures paid in Columbus, WI Permit #73

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	PHONE 561-655-8778 • FAX 561-655-6164
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From Our Chairman

Radio Metapause The Big Change

By B. Eric Rhoads, CEO & Publisher

I hop in the elevator, heading to lunch. Next to the pager on my belt is a little device registering my Radio listening — an Arbitron People Meter. The elevator is playing the Soft Rock station I never listen to. Leaving the building, I drop into the 7-Eleven for a pack of mints. For the five-minute wait in line, I am subjected to the Hip-Hop station blasting in the background. During lunch, I talk business while the overhead speakers play the local Classical station. None of those formats are a part of my self-selected listening, yet the Arbitron People Meter will credit me with listening to them.

That night when I get home, I take the stuff out of my pockets and off comes my People Meter, which goes into its charging cradle. I enjoy time with my family, and we watch some television. I listen to my favorite Classic Rock station while I check e-mail and then head to bed. In the morning, my alarm goes off, playing Rick Dees, my favorite morning show, which plays as I work out, shower and dress. The People Meter has not recorded

anything since I put it in the charging cradle last night.


Arbitron's People Meter clips on your belt and makes record of what you hear: Radio, cable or TV. Panels of people are selected to represent listening, and those people wear the meter for a full year for \$132. Based on my patterns, I would be credited with listening to things I encounter but do not choose, and some of my favorite programming won't be recorded. How will it affect listening reports if I leave the meter at home with a Radio turned on?

Will the People Meter reflect dramatically different Radio listening? Will entire dayparts, such as mornings, shift in advertiser popularity based on what it records (and does not)? What if advertisers start thinking upscale adults don't listen to Radio because they refuse to wear the device, or that Hispanics don't listen to the Radio because some may fear the device is an INS monitor, checking for illegal aliens?

Many Radio groups are fighting the People Meter because it will indeed show different listening patterns. Though it's important for the industry to work with

Arbitron to answer industry concerns, the reality is that the agencies want the People Meter, and they are salivating to get it in operation nationwide. Radio can squawk all it wants, but the battle was won at the agency level. The People Meter is a reality that Radio must embrace (albeit with strong industry input).

There is no perfect system. The People Meter will change Radio, although it may take a while to determine its exact impact. Some formats, not considered strong now, may become stronger; and some dayparts will see major upsets in listening patterns. (Face it — some people don't like to admit in writing that they listen to Howard Stern or Mancow.)

Recording exact listening will make Radio uncomfortable for a while. Yet for Radio to grow, we must give agencies the accountability they expect from other media. Without it, they will stop buying Radio. Radio is uncomfortable with accountability. Yet, this one change could increase Radio's overall piece of the total advertising pie significantly. Trying to stop this train does not seem realistic. Advertisers want it. Isn't it time we listened to our customers: the advertisers? 

Eric

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Hey, GMs! Yo, PDs!

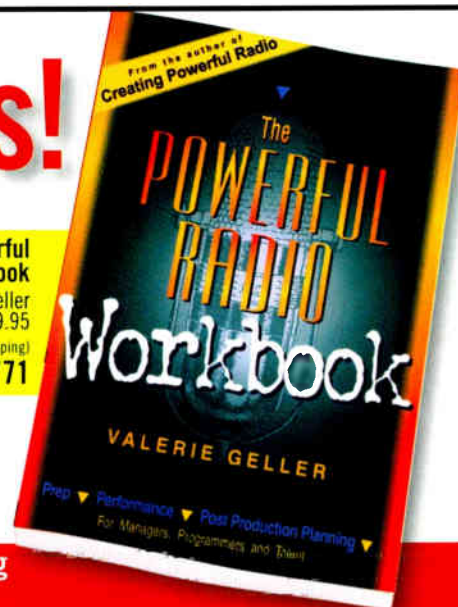
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Research & Prep

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Personalities

24 Hour
Formats

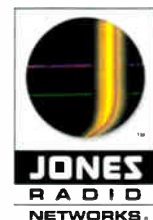
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ON AIR

PEOPLE
EVENTS
LETTERS
NEWS
PRODUCTS
& MORE

PEOPLE IN INK



HIGH ON MUSIC: Musician TobyMac's expression, as he surfs the crowd at a WAY-FM music festival, illustrates a change in perception about Christian music. The format appears to be growing in popularity with families as well as the younger generation. Attendance at these music festivals is in the thousands, as producers seek to attract younger fans with extreme games and motorcycle stuntmen.

LISTEN LAUNCHES WIRELESS AUDIO

Listen Technologies continues to add accessories to its product line to increase the applications for wireless audio systems. The LA-277 Conference Microphone is specifically designed for use for such applications as audio conferencing, voice amplification, meeting room monitoring, audio recording, and sound reinforcement.

The LA-277 can be used to help government, school or private organizations to meet Americans With Disabilities Act requirements by providing auditory assistance to patrons at school, committee, or board meetings.

Staff can also use the same system to monitor meeting progress, to know when to bring in presentation materials, when to cue-up video or audio, or even when to serve lunch.

For more information on the Listen Technologies Corp. or its wireless audio products, call 801-233-8992, or visit www.ListenTech.com on the web.



WORD-OF-MOUTH STRONGER THAN MARKETING

A new Roper poll suggests that word-of-mouth is becoming a much more important factor in a consumer's purchase decision than in the past, and it also carries more weight than what consumers hear from "authority figures."

Specifically, the poll shows that, on eight consumer decisions, the number of Americans citing such word-of-mouth sources as "family," "friends" and "other people" has increased from 67 percent in 1977 to 93 percent in 2001. Meanwhile, the total percentage of consumers citing traditional advertising sources (Radio, television, magazines and newspaper) slipped from 53 percent to 48 percent during that same period.

Is this bad news for Radio? Not necessarily, the Roper poll suggests, because Radio remains part of the consumer decision-making process in virtually all categories. In fact, as word-of-mouth becomes increasingly important, Radio can help to create overall consumer awareness, offering insights and participating in give-and-take.

Source: Roper ASW, 12/19/02, from www.rab.com

22,000 New Products Launched In 2002

The figures are in, and 2002 saw 22,000 product introductions, a 15-percent increase over 2001. According to Mintel's Global New Products Database, the strongest product category was confectionery, which accounted for 14 percent of all food product introductions. The four strongest categories within food (confectionery, bakery, beverages, and sauces & seasonings) accounted for half of all food product launches last year.

Among non-food categories, vanity products (soap & bath, hair care, skin care, and cosmetics) accounted for 82 percent of the total, as well as for 42 percent of all packaged-goods introductions in 2002.

Of course, with so many new products hitting the market every day of the year, most of them are expected to fail (and most do).

Commute Times Are Up 13.8% Since 1990

As part of its push into measurement of outdoor advertising, Arbitron has studied U.S. Census data from 1990 and 2000. The biggest discovery: The average one-way drive time to work in the U.S. was 25.5 minutes in 2000 vs. 22.4 minutes in 1990, a 13.8-percent jump in one decade.

The Arbitron study also shows that:

- » From 1990-2000, drive times in each of the 286 metro areas increased.
- » The greatest percentage increase in drive time over the decade was in Merced, CA, jumping 51.7 percent — to 26.5 minutes in 2000 from 17.5 minutes in 1990.
- » The longest average commute time (38.3 minutes) was in Sussex, NJ.
- » The shortest average commute time (15.1 minutes) was in Grand Forks, ND.

On Air

MEETING OF THE MINDS

Taking advantage of RAB2003 in New Orleans earlier this month, Clear Channel Radio scheduled a full slate of meetings for its market managers. Beginning with a scene right out of *CHiPs*, a procession of motorcycle cops escorted Clear Channel Chairman Lowry Mays into the first of the meetings, whose theme — “Walk The Talk” — was met with everything from “thundersticks” to Nerf balls. All attendees received a pair of Reebok sneakers, too. A marching jazz band led a procession of Mardi Gras-themed characters and floats, and yes — somewhere along the way — we hear they also managed to get a lot of work done!



On Air

EVENTS

ARBITRON DATES

Winter 2003: Jan. 2-Mar. 26
Spring 2003: Mar. 27-June 18
Summer 2003: June 26-Sept. 17
Fall 2003: Sept. 18-Dec. 10

FEBRUARY

Feb. 19-21 — Country Radio Seminar 2003, Nashville. ☎ 615-327-4487. URL: www.crb.org
Feb. 22-25 — NAB State Leadership Conference, Washington, DC. ☎ 202-429-5358. URL: www.nab.org
Feb. 25 — NAB Executive Committee Meeting, Washington DC. ☎ 202-429-5358. URL: www.nab.org

MARCH

Mar. 13 — 17th Annual Bayliss Radio Roast, NY. ☎ 831-655-5229. URL: www.baylissfoundation.org
Mar. 20-22 — College Broadcasters Inc. Regional Conference, New York City. ☎ 585-395-5626 or wkazires@brockport.edu
Mar. 21 — NAB Executive Committee Meeting, Washington DC. ☎ 202-429-5358. URL: www.nab.org
Mar. 27 — Natl. Assoc. of Black-Owned Broadcasters (NABOB) Communications Awards Dinner, Washington, DC. ☎ 202-463-8970. URL: www.nabob.org
Mar. 27-29 — Louisiana Broadcasters Convention, Baton Rouge. ☎ 225-267-4522. URL: www.broadcasters.org
Mar. 28-29 — Oklahoma Broadcasters Convention, Tulsa. ☎ 405-848-0771. URL: www.oabok.org

APRIL

Apr. 4-7 — Broadcast Education Assn. BEA 2003, Las Vegas. ☎ 202-429-5354. URL: www.beaweb.org
Apr. 5-10 — NAB2003, Las Vegas. ☎ 202-429-5358. URL: www.nab.org
Apr. 7-9 — Radio-Television News Directors Assn. RTNDA, Las Vegas. ☎ 202-659-6510. URL: www.rtna.org

MAY

May 2 — Vermont Broadcasters Convention, Montpelier. ☎ 802-476-8789. URL: www.vab.org
May 4-5 — Pennsylvania Broadcasters Convention, Hershey. ☎ 717-482-4820. URL: www.pab.org
May 6 — 5th Annual NAB Human Resource Managers Symposium, Washington, DC. ☎ 202-429-5358. URL: www.nab.org
May 9 — NAB Executive Committee Meeting, Washington DC. ☎ 202-429-5358. URL: www.nab.org
May 16-17 — Hawaii Assoc. of Broadcasters Annual Convention, Oahu. ☎ 808-599-1455. URL: www.hawaiibroadcasters.org
May 16-18 — Alabama Broadcasters Convention, Perdido Beach, AL. ☎ 800-211-5189. URL: www.wl-broadcasters.org
May 18-21 — Broadcast Cable Financial Mgmt. Assn. 43rd Annual Conference, Los Angeles. ☎ 847-296-0200. URL: www.bcfim.com
May 19 — Peabody Awards, New York. ☎ 706-542-3787. URL: www.peabody.uga.edu

JUNE

Jun. 2-3 — MD/DE/DC and NJ broadcasters convention, Atlantic City, NJ. ☎ 410-653-4122. URL: www.mddc.com
Jun. 3-4 — Illinois Broadcasters Assn. Convention, Springfield. ☎ 217-793-2636. URL: www.ilba.org
Jun. 3-13 — NAB/Howard University Media Sales Institute, Howard University, Washington, DC. ☎ 202-775-2550. URL: www.nabel.org
Jun. 4 — Deadline for nominations for NAB Marconi Radio Awards. ☎ 202-775-3511. URL: www.nab.org/radio

ALSO...

Oct. 1-3 — 2003 NAB Radio Show, Philadelphia. ☎ 202-429-5419. URL: www.nab.org

Send calendar items to marycrawley@radioink.com.



OBITUARY

MIKE OATMAN

(pictured standing with Mike Lynch)
The former co-owner of the Great Empire Broadcasting, Mike Oatman, died at age 63 of liver cancer

on Jan. 27 at the M.D. Anderson Cancer Center in Houston.

With his partner, Mike Lynch, Oatman built Great Empire Broadcasting to eventual ownership of 15 Midwestern Radio stations, including Wichita's KFDL. Known by thousands as "Ol' Mike," the Radio executive was inducted into the Country Radio Broadcasters Hall of Fame in 1992. He was president of the Country Radio Broadcasters for two years.

Oatman and Lynch were on the December 14, 1998 cover of *Radio Ink*. The pair sold the company in 1999, and in recent years Oatman was a columnist with the *Wichita Eagle*.

Survivors include his wife, Peggy, and three adult children — all in the broadcast business: Andy Oatman of Tulsa; Richard Oatman of Kansas City; and Melissa McDermott, overnight CBS-TV news anchor in New York.

MOVERS & SHAKERS



Alan Chartrand
Greater Media Inc. has named Alan Chartrand as station manager for Country 99.5 (WKLB), and he will continue in the same position he holds for 96.9 FM Talk (WTKK) Boston. He will be responsible for the sales department of both stations.



Steve Jones
ABC News has appointed Steve Jones as its vice president/general manager of Radio. An employee of ABC since 1987, Jones had most recently been VP/programming & operations for ABCNEWS.com.

Chris Berry

Chris Berry was appointed president/general manager of WMAL-AM in Washington, DC. It is owned by ABC. For six years, he had been VP of ABC News Radio in New York.



Shawn Smith
Jones Radio Networks' director of marketing, Shawn Smith, left the company to form a marketing alliance with Halloran/etcetera Advertising, based in Vancouver, BC. The Canadian company and Smith will continue their business relationship in marketing and communications services with JRN.



Lisa Dollinger
Marketing and public relations strategist Lisa Dollinger, based in Austin, TX, has been named senior vice president of marketing and communication for Clear Channel. In this newly created position, Dollinger will develop internal and external marketing and communication programs and will oversee public and media relations. At one time, she was VP of Corporate Communication for Capstar Broadcasting Corp.



Judy Ellis
Citadel Broadcasting Corp. has announced that Judy Ellis will be its chief operating officer after her contract with Emmis Communications expires Feb. 28. She is senior vice president/market manager for Emmis' New York stations.

Consumer Confidence Slipped In January

According to BIGResearch, the number of persons "very confident" or "confident" in economy for 2003 declined slightly in January, from December's +3.9 percent to 37.0 percent, but still higher than readings from August-November. Consumers appear to be a little more optimistic than they were in the 4th quarter. Respondents also are hoping for a more positive employment environment as layoff predictions improve slightly.

"Paying down debt" continues to be the No. 1 financial goal of consumers (+4.6 percent indicated this was most important), although "decreasing overall spending" also is considered critical (38.8 percent). Rounding out the top five goals in 2003 are increasing savings, paying with cash more often, and buying or selling stocks.



Dennis Grinberg
Jeff Heleniak
Lauren Foster
Matrix Solutions named Dennis Grinberg (above left) as director of software development, and promoted two others. **Jeff Heleniak** (c) was promoted to director of customer support, and **Lauren Foster** is now director of training services. Grinberg, formerly COO of Red Square Systems, evaluates user requests and new technologies for incorporation into MatrixPlus software, used by broadcasters. Heleniak coordinates traffic system interfaces and works with the software development team. Foster oversees initial and subsequent training of every MatrixPlus client.



Tom Atkins
Backyard Broadcasting, headquartered in Baltimore, MD, has appointed Thomas G. Atkins as vice president/director of engineering for the company. Formerly the director of engineering for Entercom's group of Buffalo, NY stations, Atkins has been named twice as one of *Radio Ink's* Most Admired Engineers In Radio.



Jack Foley
Clear Channel named Jack Foley as regional vice president of sales for its Boston Trading Area. He will continue his role as DOS of the four-station Boston cluster in addition to the regional duties.



Steve Crowley
Former *Good Morning America* money editor Steve Crowley has joined Business TalkRadio for a program airing Monday through Friday, 3-5 p.m. The author of *Money For Life*, Crowley has hosted the *American Scene* radio program since 1990.



Dave Howland
Former co-owner of the Audio Broadcast Group Inc., Dave Howland now heads Designcraft, a new division of Woodline furniture. Designcraft offers furniture systems for broadcast, multimedia and distance learning. ABG was sold to Harris in 1999.

SEND MOVERS & SHAKERS INFORMATION ABOUT JOB CHANGES, AWARDS AND INDUSTRY SUCCESSES TO Assistant Editor Mary Crawley at marycrawley@radioink.com or fax to 561-655-6164.



Join us at the **Radio Luncheon** on Tuesday, April 8 for the induction of **Scott Shannon, Air Personality and Program Director, WPLJ**, into the NAB Broadcasting Hall of Fame.



SEE ONE OF COMEDY'S BEST — LIVE!
NAB Opening Celebration with **Bill Cosby**
Sunday, April 6, 2003
The Bellagio Hotel and Casino
Ticket required.

Register for NAB2003 today and save!
Register by February 28, 2003 and save up to \$200 off the regular price. Packages start at \$395. For details and up-to-the-minute information, visit www.nab.org/conventions/nab2003

You gotta network. You gotta learn. You gotta see. You gotta NAB.

Let's face it, time is money — now more than ever. For the most comprehensive electronic media industry experience available, you'd be wise to invest your time in an event with global returns.

NAB2003 is the only truly worldwide event for electronic media, offering professional networking opportunities with industry leaders from more than 137 different countries. The **Radio Management Conference** is guaranteed to leave you with the wisdom you need to succeed well into the future. And there's no bigger or more complete showcase of broadcast and multimedia products on the planet.

Make plans to attend **NAB2003**, The World's Largest Electronic Media Show and the Radio Opening Reception on Sunday, April 6. Because if you wanna know, You Gotta Go!



THE WORLD'S LARGEST ELECTRONIC MEDIA SHOW

April 5-10, 2003 • Las Vegas, NV

Conferences: April 5-10, 2003 • Exhibits: April 7-10 • www.nab.org/conventions/nab2003



Open Sesame At The Radio Wayne Awards

A special, feathered guest (a.k.a. *Radio Ink* publisher Eric Rhoads) opened this year's Radio Wayne Awards presentation at RAB2003 in New Orleans, cheerily telling the 1,600 Radio people in attendance how to get to Sesame Street! Well, he *really* was there to mix fun with a serious purpose: honoring Radio people.

Radio Ink founded the Radio Wayne Awards in 1992 to recognize those outstanding salespeople, managers and broadcasters who exemplify the best in Radio. The awards were named in honor of "Radio Wayne" Cornils who, besides being a small-market Radio broadcaster, served for many years as executive vice president of the Radio Advertising Bureau, as well as senior VP/Radio at the National Association of Broadcasters. Wayne was one of those rare individuals who "got it" — who understood the » 14



WORLD CLASS

Congratulations to

Cindy Weiner Schloss
Albuquerque

Radio Wayne Market Manager Award Winner

We're proud of your recognition by *Radio Ink*
as well as all the Clear Channel Radio sales managers
and directors who have worked so hard this year.

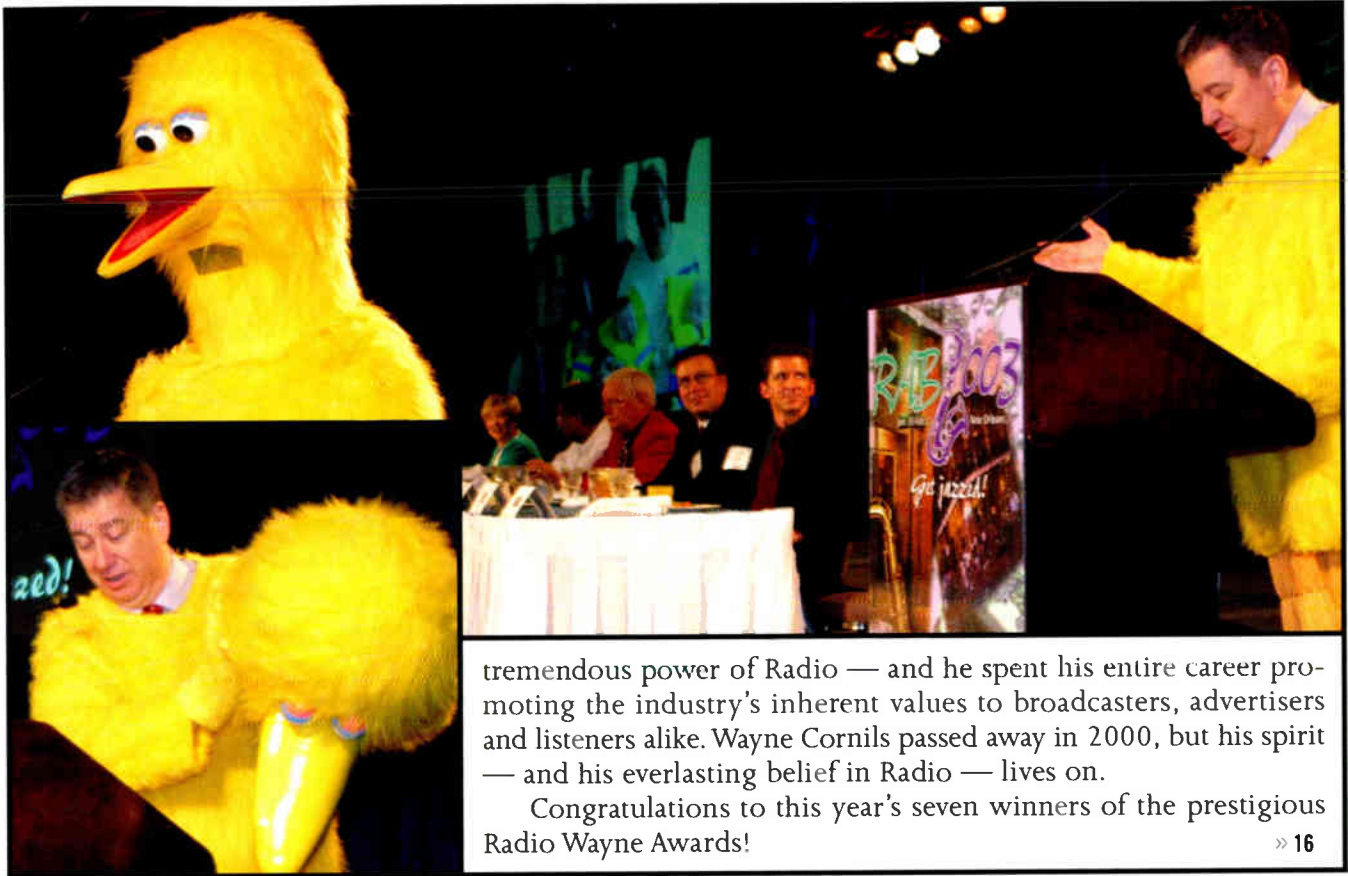
Your remarkable dedication has established Clear Channel
as the best Radio group in the world.



LEADERSHIP

INTEGRITY

EXCELLENCE



tremendous power of Radio — and he spent his entire career promoting the industry's inherent values to broadcasters, advertisers and listeners alike. Wayne Cornils passed away in 2000, but his spirit — and his everlasting belief in Radio — lives on.

Congratulations to this year's seven winners of the prestigious Radio Wayne Awards!

» 16



Ron Pell, Sales Manager of the Year

Congratulations, Ron, on being named *Radio Ink* magazine's Radio Wayne Award winner as Sales Manager of the Year for 2003.

For over 20 years, you have been a terrific representative for the Buckley Radio group of stations in the greater Hartford area. Your hard work and quality of character have earned you this well-deserved recognition.



**WDRC-AM/FM,
WSNG; WWCO;
WMMW**
Hartford, CT

**KLLY, KKBB, KSMJ,
KNZR-AM**
Bakersfield, CA

WOR-AM
New York

KSEQ, KIOO
Fresno/Visalia, CA

WSEN, WFBL
Syracuse, NY

KUBB, KHTN
Merced/Modesto, CA

WOR Radio Network

KWAV, KIDD
Monterey, CA

Congratulations!



Rick Jackson, JP Radio / Charlotte
on being named one
General Manager of the Year
and



Ann Kearney, JP Radio / Denver
on being named
NTR Director of the Year

We're very proud of you!
From all of your family at
Jefferson-Pilot Communications



JEFFERSON PILOT
COMMUNICATIONS

Radio Wayne Winners



- 1» Ed Christian, president/CEO of Saga Communications, won the 2003 Radio Wayne Broadcaster of the Year award.
2» A feathered Eric Rhoads presents the 2003 award for Market Manager of the Year to Cindy Schloss of Clear Channel/Albuquerque.
3» The 2003 General Manager of the Year, Rick Jackson of Jefferson-Pilot's Charlotte, NC cluster, shows his award.

Congratulations to
Dan Austin,
2003 Streetfighter of the Year

We are proud to have you
as a member of the Albany
Broadcasting Company family.





Also a winner but not present was **Dan Austin (1)**, the 2003 Streetfighter (AE) of the Year from WFLY and WAJZ in the Albany, NY market.

- 4» Ron Pell (r) has just received his Radio Wayne award for Sales Manager of the Year. Pell is with Buckley Radio in Bloomfield, CT.
- 5» Eric Rhoads presents the Radio Wayne award in this year's new category, NTR Director of the Year, to Ann Kearney of Jefferson-Pilot, Denver.
- 6» Dan Barron (r), of the Memphis Radio Group, appears a bit stunned after receiving the Director of Sales of the Year Award. Were the feathers tickling?

CONGRATULATIONS
 Rick Jackson
 2003
 General Manager
 of the Year

You've made us proud!

BOB & SHERI





» **QUICKREAD** » Radio is many things and does many things. » Our conditioned response is to explain what Radio is all about, convince advertisers why they should use Radio, and sell them whatever we're selling. » We have the sequence backward. » We should show more non-Radio advertisers "how" to use Radio. » In the case of a retailer, it's how to increase store traffic, turn over the inventory, and increase cash flow.

Not "What," Not "Why," But "How"

S By Dave "Giff" Gifford
orry, but I don't believe Radio's share of advertising's pie has increased beyond 7 percent, as claimed. Why not? Because Radio never owned 7 percent in the first place.

FACT: That pie is only a "measured media" pie. Excluded from that measurement are *unmeasured* media, such as direct mail and an additional 50 or more advertising mediums including "parking meter" advertising and — would you believe it — advertising in "fortune cookies"?

QUESTION: So, why doesn't Radio get a bigger share? After all, Radio...

1. Gets results.
2. Can sell any product, any store, any service — anything.
3. Can position or re-position companies, brands, and even politicians.
4. Is No. 1 in cost efficiency (Radio's #1 embarrassment).
5. Is the only advertising medium advertisers can afford to "dominate."
6. Can be subsidized by co-op and vendor promotion monies.
7. Can build exposure, awareness, interest, comprehension, conviction, and desire.
8. Can create, as advertising's No. 1 sales promotional medium, a sense of "urgency" for promotional events and sales.
9. Offers unique sponsorship opportunities.
10. Is advertising's No. 1 "Effective Frequency" medium. ("What you say, times how many times you say it, is the only thing that works in advertising today. Repetition builds reputation. Repetition builds Reputation. Repetition builds Reputation." — Giff)
11. Can target any demo, selling consumers at every income and price point level.
12. Reaches "lifestyles," ethnicities and sub-cultures difficult to reach via other ad mediums.
13. Is the only advertising medium that goes wherever the consumer goes (Radio's "exclusive" strength).
14. Is the consumer's No. 1 companion during regular business hours.
15. Provides advertisers the "last word" with consumers before a purchase.
16. Is a one-to-one "personal communication" medium, capable of shooting "mental pictures" faster than a digital camera.
17. Is intrusive and allows your message to stand alone.
18. Is No. 1 in reaching "light" newspaper readers and TV viewers.
19. Websites represent advertising's only "multimedia medium." (Need a picture? Can do.)
20. Delivers coverage where it counts.
21. Sells 24/7 and, unlike TV, is not "seasonal."
22. Is No. 1 for tapping into late-breaking news stories.
23. Production is inexpensive (UK stations charge for production).
24. Copy can be changed quickly (now more a myth than truth).

ANSWER: Because for 80+ years, Radio has done a lousy job of selling Radio. Good grief, we're still trying to sell newspaper advertisers the same way our predecessors did in 1920.

First, because newspaper advertisers understand newspaper but not Radio advertising, our conditioned response is to 1) make it understandable by explaining **what** Radio is all about, 2) try to

convince them **why** they should use Radio, and 3) try to sell them whatever we're selling.

Well, guess what? We have the sequence backward.

Obviously, we need to change our *modus operandi* from "what" and "why" to "how." We must first identify the critical sales problems of more non-Radio advertisers, then show them **how** to solve those problems with comprehensive, strategic marketing plans that — please note — may also include Radio.

Not that the above benefits and supporting features aren't important, but compared to solving a company's problems, Radio's "whats" and "whys" add up to little more than "addendum." The proof, after all these years, is that Radio's No. 1 problem remains the same: We still don't sell enough advertisers.

As any vendor specialist will tell you: Light the match of a Budweiser brand manager with an idea he or she is convinced will move more cases of Bud Light, and you will soon discover how obsolete Radio's conventional "what and why" approach really is.


BOTTOM LINE: Growing Radio's revenues is not about the "what" and "why" of Radio. It's about solving sales problems by showing more non-Radio advertisers "how" to use Radio.

In the case of a retailer, it's how to increase store traffic, turn over inventories, and increase cash flow. To advertisers, the end always justifies the means. ☑

Dave Gifford is president of Dave Gifford International and founder of The Graduate School For Sales Management. He may be reached at 505-989-7007 or by e-mail at giff@talkgiff.com

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Best in Market
 Nashville **WWTN**
 Men 18-34 **9.6** share
 Adults 25-54 **8.6** share

Best on Station
 Houston **Business Radio 650AM**
 Oklahoma City **WKY**
 Huntsville **WBHP**
 Grand Rapids **WTKG**

Beating Heritage Talkers
 Ramsey – **WGTK - 10.2** share vs.
 Rush – **WHAS - 4.1** share
 Men 18-34 / 1-2 PM

BIG GAINS
 Charlotte **WBT**
 Men 35-64 **2.7** ⇨ **3.6**

Milwaukee **WTMJ** *Now on Weekdays!*
 Men 25-54 **3.8** share

York, PA **WSBA**
 Adults 25-54 **1.5** ⇨ **2.9**

San Antonio **KENS**
 Men 25-54 **0.9** ⇨ **1.5**

Spring '02 > Summer '02 Arbitron Ratings



The Wizard of Ads

» QUICKREAD » Radio people have plenty of accusations against agency buyers, but... » Can you think of another industry whose people will negotiate a deal and then complain bitterly about the price they were "forced" to accept? » Radio accuses agencies of not buying Radio because they can charge more money for television and print, and says, "Agency people... just don't understand Radio." » Maybe Radio should step into the agencies' world, drop the silly excuses, and start selling a lot more Radio.

THOSE EVIL Agencies

By Roy H. Williams

I've heard it for 25 years:

"That media buyer is just a rate grinder."

"Agencies don't buy Radio because they can charge a lot more money for production if they buy television and print."

"Those agency people are ignorant. They just don't understand Radio."

When I was young and wore blinders, I even made a few of these accusations myself. But when I began to examine the realities of the strange *ménage à trois* of client, agency, and media, I dropped all those silly excuses and started selling a lot more Radio. Consequently, they made me sales manager when I was 22 and general manager when I was 26. The property was a 100,000-watt FM in Tulsa, a market of roughly a million people, and I managed a staff of 32 people. I share this with you only so you'll know that I've been where you are right now. What I'm telling you isn't some theoretical eyewash from

someone who's never done it.

In my journey from part-time, overnight announcer to straight-commission sales rep, I never had the luxury of calling on people who had money budgeted for Radio. The only account list I was ever given was the local telephone book. Today, my agency has nine North American branch offices and an Australian one, buying airtime on more than 550 Radio stations daily. So frankly, I feel more than qualified to answer your accusations from the agency side of the desk.

ACCUSATION: "That media buyer is just a rate grinder."

REALITY: Can you think of another industry whose people will negotiate a deal and then complain bitterly about the price they were "forced" to accept? The car dealers that you love to hate: Are they offended when you suggest they should take less than sticker price for the car? Of course not. If a certain model can be easily replaced and they have too many on the lot, car dealers very likely will accept a break-even deal (or even less) just to get it off the lot. But if that car is hard to come by and the dealers believe they can get more for it from someone else, they simply say "no" to your offer. They don't whine that they were "forced" to accept a lower price by a "price chiseler." Car dealers don't fly into a tirade about how they're not a "price whore" and how they have "too much integrity" to accept your offer. Only Radio people do that.

ACCUSATION: "Agencies don't buy

Radio because they can charge a lot more money for production if they buy television and print."

REALITY: Anyone who believes that is delusional. The truth is that agencies are under extraordinary pressure from their clients to increase traffic, beat last year's sales figures, deliver results — perform, perform, perform! Think of the number of other Radio stations calling on your clients. The average agency has twice that many competitors calling on their clients every day. They're frantically fighting to keep their clients from switching to another firm, and they cherish anyone who can help them satisfy the client's insane demands. If they truly believe that your station will deliver what you promise, they'll go out on a limb to buy you. The problem is that they've been hyped, lied to, and disappointed by too many other Radio reps before you ever walked in their door.

ACCUSATION: "Those agency people are ignorant. They just don't understand Radio."

REALITY: Who's teaching them? You are — the people of Radio. Instead of putting yourself in the media buyer's shoes and trying to understand what they're up against, you position yourself as posturing, combative, adversarial belligerents who are forever demanding your "rights." "We'll go directly to the client! That's what we'll do!" If the media buyer does begin buying Radio, but not your station, they're still idiots, right? "Whores! Whores! Those rate-chiselers are buying from whores who have no integrity!"

BOTTOM LINE: Radio people have long been taught to mismanage agencies, fight with agencies, "out-chisel" agencies. Frankly, it doesn't seem to be working all that well. Maybe the time has come for Radio to step into the world that agencies live in.

Nahhhh. That would make too much sense. ☹

Roy H. Williams, president of Wizard of Ads Inc., may be reached at Roy@WizardofAds.com.

Build cumes. Cut costs.

Finally you can.

In the radio business, you need ever-increasing cumes to survive. You also need to cut costs. For years, that's been the Catch-22. Until eListenerSuite™.

In an attempt to improve cumes, a Top Ten Market Station recently conducted a 40-question survey to gauge P1 music preferences. Result: 1800 quick replies...and because they used eListenerSuite instead of traditional call-out services, savings of \$40,000. Just from that one survey.



Research, publish, promote, and **save**.

eListenerSuite from First MediaWorks gives you powerful tools for rapidly expanding your P1 listener pool—favorably impacting your cumes—and slashes the expense of marketing research, surveys, promotions, and advertising.

With eListenerSuite, you can:

- Build a large, ever-current database of actively engaged P1s
- Launch valuable online music testing and perceptuals
- Publish sponsored newsletters
- Conduct highly targeted, fully trackable email campaigns
- Cut direct mail costs to the bone

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**INSIDE: How a Top Ten Market Station is
Slashing Costs...**

TO TOP 10 COUNTRY PROGRAMMERS

One of the fascinating truisms about Country Radio is that it follows an almost predictable cycle of ups and downs. In good times, these peaks prove to be a profit center for Radio stations and record companies while, during slow periods, the numbers — both ratings and retail — drop off. You can't set an atomic clock by this cycle, but most Country Radio and record people know that the good times will be followed by bad times, followed by good times again.

Just a year ago, many doomsayers were pointing to the softness in Country Radio listening levels and retail sales, predicting that the format's glory days were over. Not so. Country record sales in 2002 actually were up slightly, while sales for the entire recording industry were down some 9 percent. Radio time-spent-listening levels have stopped plunging, and concert hard-ticket sales have picked up. Add the global spotlight that Country music enjoyed at this year's Super Bowl, and there's no surprise at the sense of cautious optimism up and down Music Row.

Whether Nashville is stumbling or on solid footing, Country Radio always is guided by some of the most talented individuals in the broadcasting business. To find the best of the best every year, *Radio Ink* polls members of the Country Radio community to determine the most talented and innovative programmers in the format. During this selection process, we look at a variety of criteria, including ratings success, continued leadership, professional respect and a reputation for taking risks when others hide behind their cookie-cutters.

Please join us in honoring the Top 10 Country Programmers for 2003. We at *Radio Ink* extend our heartfelt congratulations to one and all!

Things You'll Hear At CRS34 In Nashville*

- » "The Internet, increased workloads, television, DVDs, video games and cell phones all are competition for Radio."
- » "Getting younger listeners into our format and keeping them in is a key to our long-term success."
- » "We've seen a resurgence in the number of young people proudly listening to Country music."
- » "Country music has always had an edge, because the songs mean something."
- » "The new, young talent does not have the star quality to put us over the top."
- » "Some of the young folks that left us for modern rock and pop are now becoming disenchanted with those formats."

[*Note: They're all mentioned in the following pages of this *Radio Ink* special report.]

Country Radio Special Report



#1
**Scott
Lindy**
WPOC Baltimore
(Clear Channel)

This year's No. 1 Country Radio programmer, Scott Lindy is a third-generation broadcaster who blames the Radio chromosome in his makeup for being addicted to all forms of media. Currently enjoying his 17th year of Radio broadcasting, Lindy is a veteran of Country Radio, but he has also programmed Adult Contemporary and Classic Rock stations. He claims to have "hosted every shift known to man in formats like CHR, AOR, Classic Rock, AC and Country."

"The job of PD has changed so much in just the past five years," Lindy says, offering this advice to new programmers: "Find the real reason in your past — no matter how recent or distant — that made you want the job in the first place. Take that emotion and turn it into some of your workday, and you'll be fine and have more fun. This is not a 40-hour-a-week

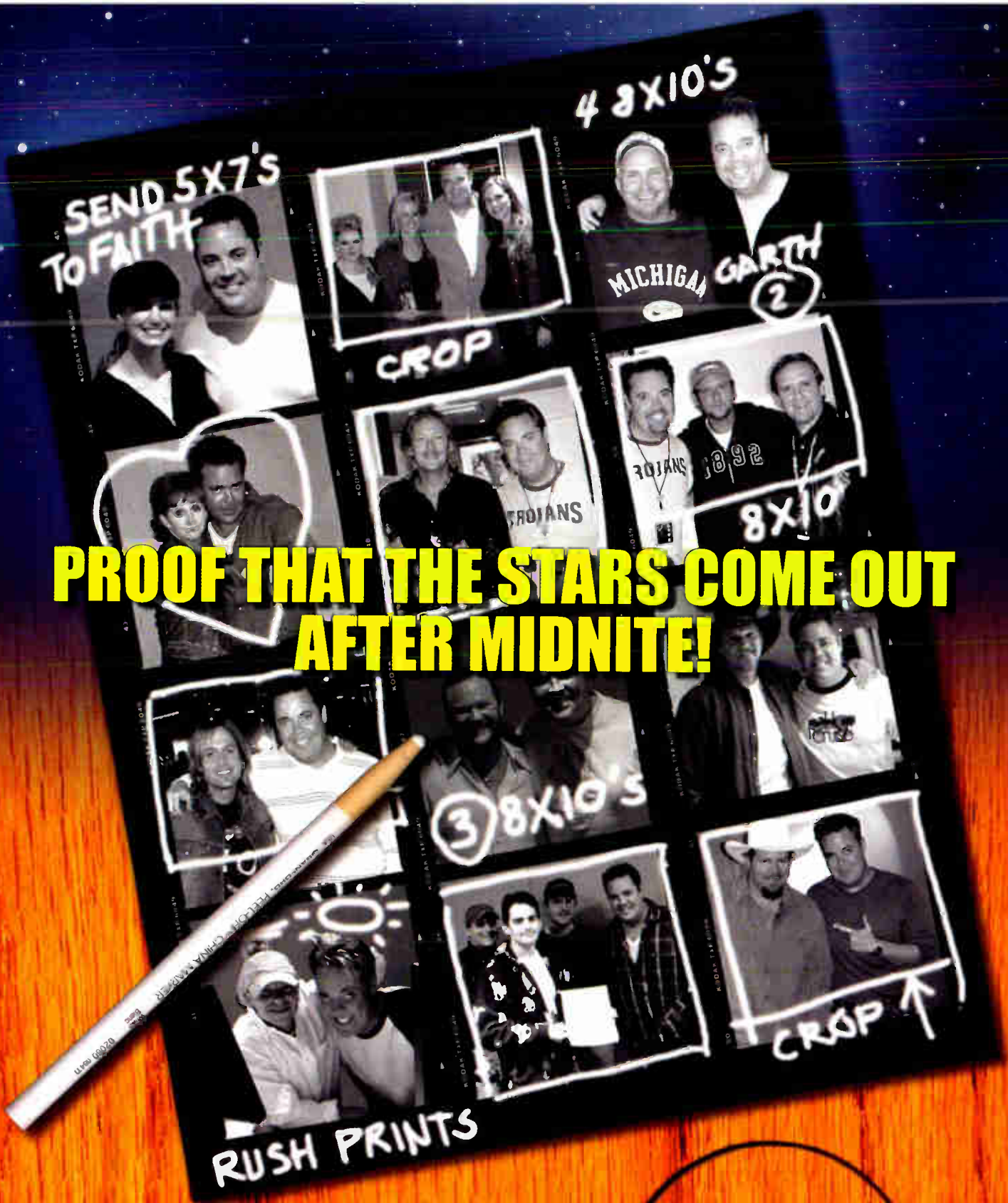
job; it's 24/7 and includes surprises and sacrifices that can be hard to deal with."

Lindy says the Country format is always in constant flux. "It's not a Radio station's or PD's job to tell people what good Country music is. It is our job to find the best songs for the largest audience. Whatever that music might be, that's what we'll play. It's not my job to shape what the music is, but it is my job to stay a few steps ahead of what the audience thinks it should be — and what they like most. I should also strive to be the first to give them music that will further the format, but only when I'm very sure of the success potential of the new song in question. If I keep the audience happy, they'll win in the end — which means my station wins, too."

Because Country programs to the 25-54 demo, Lindy says that "taking time to know

what everyone above the age of 35 likes" is a key element in successfully programming a Country station. "A well-tuned Country station will alternate and blend songs to appeal to Country music fans of all ages — one of the trickiest things PDs and music directors must do. Being appealing to younger, older, female and male is so hard to do, book to book, but it's the prime nuance in Country music that makes it special: one song, touching so many ages and walks of life. The job of producing an image that appeals to our 'family reunion' demos between records has never been more important."

This past October, Lindy and his wife, Wendy, adopted twin girls from Anhui Province in China. He says that being a new father of 2-year-old girls is nothing like running a programming department: "It's a lot easier, and I get more kisses."



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Country Radio Special Report



#2
Gregg Swedberg
KEEY Minneapolis
(Clear Channel)

"Clustering has made some Country stations less adventurous, as they seek to grow the upper demos of their audience and leave the younger for their CHR or Hot AC sister station," says Swedberg, who is entering his 12th year at K102. "Programmers are more scared today than they used to be. They see good people leaving Radio and don't want to speak up for fear that, if they fail, they'll be gone. In addition, research has been cut alarmingly for many Country stations, and programmers aren't as comfortable taking chances musically or creatively, because they have no real method

other than Arbitron of knowing whether they're on the right track."

Swedberg also says that, as a result of narrow research, Country's target demographic has changed. "Because of Nashville's desire to market to young women who buy the most records, we are running off many men," he says. "But I think, with artists like Montgomery Gentry, Anthony Smith and Gary Allan, we're moving back to a place where men might feel more comfortable. We are in danger of losing what makes us unique. At one time, I thought it was a good thing for Adult Contemporary to play our music, but they are now doing it before we have had a chance to use it up. When you can hear great songs by our artists elsewhere, we might want to re-examine the sound that we put on our stations and make it a little more difficult for A/C to take our best songs."

#3
Becky Brenner
KMPS Seattle
(Infinity)

"Since September 11, 2001, we have seen a return to the values that are the heart of Country music. The increase in cume demonstrates that shift," says Becky Brenner. "KMPS has seen a resurgence in the number of young people proudly listening to Country music." The key to the station's success, she explains, is that it's custom-designed for Seattle: "KMPS sounds more like a hometown Radio station than most stations in towns of 10,000! We continue to grow and evolve into the most compelling, entertaining and involved Radio station we can be!"

Country is a psychographic format and not a demographic format, Brenner continues: "People of all ages with strong family values and similar lifestyles are attracted to this music. Country is and always will be a cradle-to-the-grave format. While we have seen some erosion in the upper demos as they move away from the 'new sound' of Country, we still are very strong 12-65."

While consolidation often comes under fire for tightening playlists and shifting decision-making to regional or national executives, Brenner says that the breadth and the quality of the music played at KMPS has not been affected by consolidation. "We are very fortunate that Infinity Broadcasting believes in leaving programming decisions at the local level," she says. "If anything, consolidation has increased our level of communication for sharing hot new acts and songs with our sister stations."



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Country Radio Special Report



#4
Kerry Wolfe
WMIL Milwaukee
(Clear Channel)

Wolfe says that Country radio is on the verge of a resurgence for which programmers have patiently waited. "It's

been a long time since I had 10 records that I couldn't wait to get on the air, and it's still a guessing game as to how much new music the audience will tolerate. The good news is that we had more 2002 songs that made it from current to recurrent to gold than in previous years. I've heard some tremendous new talent, such as Jeff Bates and Jennifer Hanson, who have me excited;

and Alan Jackson has once again stepped up to become a core artist." Wolfe says Country still is a "family reunion" format, with a focus that still remains 35-44 and leans female. "Our biggest growth in the past few books has been in younger females. In terms of psychographics, it's still middle class, but it includes everyone from blue-collar people to high-dollar executives."



#5
Tim Closson
WUBE Cincinnati
(Infinity)

Now in his 13th year as program director at WUBE, Closson insists that, despite some recent erosion in

listening levels, Country has maintained its music edge and distinction as "America's format." He explains: "Country music has always had an edge, because the songs mean something. These are songs that people can relate to, find a memory from, or escape in." Closson says that it's almost impossible to profile the typical Country listener, but in

Cincinnati, "she's primarily a very busy, 40-year-old mother of two." The average Country record buyer, however, is 12 to 15 years younger with no kids, so "trying to appeal to two different targets is part of the issue facing the Country music industry."



#6
Ray Massie
KFRG Riverside
(Infinity)

"The problem in the Country format is not one of music, but a lack of marketing and attention," observes

Massie. "During the last Country 'pop,' we had lots of artists appearing on mainstream shows and in mainstream commercials. We don't have that advantage now. Our Radio problem, pure and simple, is a lack of cume. Listening levels and overall shares would begin to come back with proper marketing." The challenge, Massie says, is to balance the

older demographics of the Country Radio audience with the younger consumer who buys records. "The Country Radio demo clearly seems to be older and more toward the true core of the format," he explains. "That's not great news for those selling records, but it does make us more stable in Radio. The music consumer is younger than our general target."



#7
Paul Williams
KPLX Dallas
(Susquehanna)

As PD at Susquehanna's Dallas powerhouse, Williams says his goal in re-launching the station as "The Wolf" was to inject Top 40-style

elements into a format that often sounds more like Adult Contemporary. "Our thinking is this: If Mom listens, the kids will think it's cool, too. The 'Wolf Howl' and imagery help with that — I can't tell you how many parents tell me, 'We get in the car and the kids howl along with the Wolf.' Our music director, Cody Alan, programs the pace of the music

to match the station's on-air personalities and production. Our jocks could all host morning shows — and most have! Also, we've embraced some young Texas acts that are huge with the 16-30 cell. The Wolf fans come to their shows, buy their CDs on line and wear their T-shirts."

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Country Radio Special Report



**#8
Coyote
Calhoun**
WAMZ Louisville
(Clear Channel)

As PD of the No. 2 station for 12+ in Louisville — No. 1 in four key demo groups — Coyote Calhoun says that the only way Country can remain competitive with other formats is to keep making improvements and not remain stagnant. "Getting younger listeners into our format, and keeping them in, is a key to our long-term success."



**#9
Mike
Hammond**
WIVK Knoxville
(Citadel)

Knoxville's Country powerhouse is a perennial ratings standout in almost all key demo groups. "It's knowing your market that makes or breaks a Radio station," says Hammond. "I'm fortunate that our company leaves those decisions to the local programmers. There is no question this has affected the breadth and quality of the artists and songs being played in Country Radio."



**#10
Mike
Moore**
WSIX Nashville
(Clear Channel)

"Any success I've had is a direct result of hiring, and working with great people," says Moore. "I always say, 'Hire the best people for the job and let them do it!'" Even though Country Radio has slipped in Time Spent Listening in recent years, Moore says that it may be turning around: "Some of the young folks that left us for modern rock and pop are now becoming disenchanted with those formats."

And two to watch:



David Miller, WUSQ Winchester, VA
(Clear Channel) (Market #224)



Jeff Whitehead, WQBE Charleston, WV
(Nininger) (Market #174)

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Sharpening Nashville's Edge:

A Country Radio "Virtual" Roundtable

By Reed Bunzel, Editor-In-Chief

following a multi-year slide in both listenership and retail sales, the Country music marketplace in 2002 saw a glimmer of hope. Country Radio time-spent-listening levels held steady and, in some cases, increased slightly, while Country album sales improved in a year that saw unit sales decline for virtually every other genre of music. Hard-ticket sales grew appreciably, and a general sense of optimism has crept into the offices and studios along Music Row.

Still, Nashville has had to face difficult challenges in shoring up what 12 months ago appeared to be a dwindling fan base. Critics were complaining that Country music lacked any semblance of edge or definition. Listeners sensed blandness in both the music and the on-air presentation, turning them to other formats or, even worse, different media choices altogether. People in the Radio and recording communities worried that consolidation pressure in both industries was lowering the creative bar.

Radio Ink invited some of this year's Top 10 Country program directors in Radio to participate in a "virtual roundtable" to address these questions and others. Participating in this lively discussion were: **Becky Brenner**, from Infinity's KMPS Seattle; **Coyote Calhoun**, from Clear Channel's WAMZ Louisville; **Tim Closson**, at Infinity's WUBE Cincinnati; **Mike Hammond**, with Citadel's WIVK Knoxville; **Mike Moore**, from Clear Channel's WSIX Nashville; and **Paul**

Williams, with Susquehanna's KPLX Dallas.

INK: For the last few years, Country Radio listening levels decreased significantly. To what do you attribute this lackluster performance?

MOORE: Radio listening levels in general are down. This in large part is because of increased entertainment options and an increased demand on an individual's time. The Internet, increased workloads, television, DVDs, video games and cell phones all are competition for Radio.

CLOSSON: Time spent listening is down in all Radio formats combined, not just Country. Listening levels are down due to the increased demand for entertainment through other media.

WILLIAMS: That's why we re-launched Wolf with a Top 40, upbeat, exciting presentation. Our music director, Cody Alan, programs the pace of the music to match the station's on-air personalities and production. We've attacked the problem by not programming like an A/C, but like a Top 40. Our jocks could all host morning shows — and most have! We have successfully replaced Kiss FM as the mass-appeal station in the market from a ratings standpoint.

CALHOUN: The good news is that our format has been able to create a few more superstars in the last couple of years, making us a lot more exciting than we've been in the last seven or eight years. I can correlate this to a nice increase in our numbers. As of the fall 2002 book, we're first for 12+... first for 25-54...and first for 18-34. Getting younger listeners into our format and keeping them in is a key to our long-term success.

CRS 10 ►

BRENNER: Tracking KMPS-FM in adults 25-54 from fall of 2000 to fall of 2002, cume and TSL have fluctuated only slightly, and the station has been No. 1 or 2 in the market every week. Since September 11, 2001, we have seen a return to the values that are the heart of Country music, and the increase in cume demonstrates that shift. We've seen resurgence in the number of young people proudly listening to Country music.

HAMMOND: We did not have our superstars recording until the latter part of 2002. The new acts have good songs, but they are not cutting through to the public. They are not Garth or Shania in terms of star appeal. On the station level, we in Country are finally realizing that our format has been boring. We have not had entertaining stations to listen to, and we have lost touch with our P1s. But I am sensing a change in that. Ultimately, the station that is the most creative wins!

Is Nashville at risk for losing the unique edge that for so long has defined it to fans and listeners?

MOORE: I am concerned that the sheer number of crossover acts or songs may be detrimental to Country Radio. If my listeners can hear Shania, Faith, the Dixie Chicks, and Lonestar on ten different stations in Nashville, my job is more difficult. I understand that record labels need as many outlets for their music as possible, but crossover acts make it more difficult for Country stations to have unique brands.

CLOSSON: Country music has always had an edge, because the songs mean something. They're songs that people can relate to, find a memory or escape in. Those songs

are still present today: *Where Were You When The World Stopped Turning*, *I Believe*, *Nineteen Something*, *The Baby* and so many more.

CALHOUN: It's kind of crazy that every other format can change, but not Country. In some circles, Country is perceived as the one form of music that should stay the same. I personally feel that Nashville at this time is doing a great job of bringing us a lot of variety within the format. As with anything else, things will continue to change, but there will always be room for someone who sings in the true traditional sense, as well as product that is more in the modern vein. The only way we can remain competitive with the other formats is to keep making improvements and not remain stagnant.

BRENNER: I don't think the fans and listeners got the memo about Nashville's being in distress. People who love Country music and Country Radio see that their favorite artists are having tremendous success. The business model in Nashville may be on the verge of remodeling, but there will always be talented writers and artists to give the fans and the listeners the music they love!

HAMMOND: In my opinion, the music is the best it has been in a couple of years. The songwriters are giving us better songs and the labels are getting some good, young talent. But the new, young talent does not have the star quality to put us over the top. This takes time, and Country Radio must be patient as artists are developed.

Who's listening to Country Radio these days?

MOORE: Country Radio appeals to a vast demographic that is extremely attrac-

tive to advertisers. The core strength of most successful Country stations is adults 35-54, leaning slightly female. It appears, however, that our younger demos are beginning to gain ground like they did in the early '90s. Some of the young folks that left us for modern rock and pop are now becoming disenchanted with those formats. There is every reason to believe that they may come back to us because of the "cool appeal" of such acts as Kenny Chesney, Keith Urban, Rascal Flatts, and the Dixie Chicks.

CLOSSON: I also believe the target is different for Radio and records. In Cincinnati Radio, the typical listener primarily is a very busy, 40-year-old mother of two. The record consumer target is probably 12 to 15 years younger, with no kids. Trying to appeal at times to two different targets is part of the issue facing the Country music industry.

CALHOUN: Here in Louisville, I find the 18-34 especially intriguing, since that is not our target. Why are we doing so well? The CHRs in this market are playing a lot more rap than they did about a year ago. Could it be that the female audience doesn't like what they're hearing? We share more with the CHR than any other station in the market, although this could end up changing with the advent of more urban rap product.

BRENNER: Country is a psychographic format, not a demographic format. People of all ages with strong family values and similar lifestyles are attracted to Country music. Country is and always will be a cradle-to-the-grave format. We have seen some erosion in the upper demos as they move away from the "new sound" of Country, but we are very strong 12-65.

HAMMOND: In my market, the Country listener is the 19-year-old college student, the 20-something young professional, the soccer mom, and the 30- and 40-something people who are established in their careers. Our company philosophy has always been "If you live by the music, you will die by the music." Even if people do not like the music, they listen for other items on the Radio smorgasbord. I have found that if they listen for other elements, they become Country music fans, because they find it is not what they expect.

WILLIAMS: Our goal is that if Mom listens, the kids think it's cool, too. Our "Wolf Howl" and its imagery help with that — I can't tell you how many parents tell

Country Is America

Ed Salamon, Executive Director, Country Radio Broadcasters

"I don't have the figures in front of me, but Country sales actually were up this past year. They were up in a declining market, so not only are they up, they're up when other music sales are slipping. That doesn't surprise me, because I do believe in the concept of music cycles. Right now, Country music is on the rise and seems to be the popular music in America. It's the music that America as a whole is rallying around, and that augurs really great things for Country Radio.

"Country Radio does best when there's a wide variety of music that appeals to all the different tastes of a variety of listeners. We're in a time now when Country listeners have a lot to choose from. Just as the 1970s, when someone could hear Olivia and then stick around to appreciate a more traditional artist like George Jones or Merle Haggard, equally diverse artists are being played on Country Radio today. This is a real strength and a sign that we're well-poised to take advantage of the coming Country boom."

Blowing The Doors Off

James Stroud, President, Dreamworks

"Country was one of the few genres of music that actually had an increase in sales this past year. I really feel now that we are going to be able to blow the doors open creatively, and Radio is supporting this, thank goodness. In today's world, the female artists are definitely doing a majority of the business. But I think we're going to average that out, and the male artists will have a bigger part to play over the next five years. Right now, a lot of the music is coming from the female side, talking about things women want to talk about, but we are great at averaging those things so you will have different points of view musically. Our listeners require that. We need to pick up the slack on the male-artist side — we haven't broken a big male act in a long time.

"We have a huge fan base. What seems to fluctuate is the younger buyer. They come and they go. Right now, the younger demographics are coming back around to what we have to offer, for a couple reasons: The music is better, and our artists are getting better. We're applying our music and our marketing to the younger buyer."

me, "We get in the car and the kids 'Howl along with the Wolf.'" Also, we have embraced some young Texas acts that are huge with the 16-30 cell. The Wolf fans come to their shows, buy their CDs on line, and wear their T-shirts.

How has consolidation affected the breadth and quality of music played today? Have individual

programmers lost the influence they once had in their respective markets?

MOORE: From where I sit, things really haven't changed much. Radio is definitely more of a business than it used to be, but I'm still allowed to make the decisions I believe are right for my Radio station. I have heard that some companies do group adds, or have a VP of programming to make musical decisions for the

chain, but that's not anything I've experienced. I have no doubt that those practices could have an affect on how the labels do business and the music they release.

CALHOUN: The good thing from consolidation is that we can share research. For instance, it looks as though most songs that test well with other stations in our Southeast Region also do well for us. So a person without any kind of callout in the budget can get an overall view of the success or lack thereof at other stations in the group when the data is combined. However, I would make sure this is done region-by-region, since research collected on the West Coast probably is not a reflection of what the people in the South are doing. Overall, I believe that if others respect your judgment and you're successful more times than not, you won't be questioned a lot.

BRENNER: I can speak only for KMPS when I say that the breadth and the quality of the music we play has not been affected by consolidation in any way. We are very fortunate that Infinity Broadcasting believes in leaving programming decisions at the local level. Our music de- **CRS 12** ▶

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Paul Worley, Chief Creative Officer, Warner Bros.

"We're at the beginning of an upswing of Country music. I'm seeing an arrival of some really good Country music and some really good, new artists, which is evidently just part of the natural cycle. I've been through several of these cycles, and I don't panic too much on the downturns because I know that at the other end is an upturn. What we're seeing now is the result of collective efforts by the community of producers, artists and record executives who have really dug deep, coming up with some imaginative and good music.

"My role is to look for great singing and great songs. The most unique thing about Country music is that it is a lyric-driven song format. We tell stories about life; that's why people identify with Country. We tell stories that they identify with, or they know someone who can identify with it. Whether the artists write their own songs or are smart enough to pick out the great songs, those songs have to fit their personalities. They also have to be great singers. I've learned that, if I can't turn someone who's an 'okay' singer into a great singer, we don't get those sustainable, long-term careers."

cisions are a result of a weekly three-hour meeting, where we listen to everything at our disposal and pick the music we think our listeners will embrace and love. If anything, consolidation has increased our level of communication for sharing hot new acts and songs with our sister stations. Word of mouth is the best advertising, and we all talk pretty regularly.

HAMMOND: I believe consolidation has had a greater impact than we realize. If music decisions are in the hands of a few people, it takes away localism. The musical tastes in Knoxville are different from those in Hartford. Knowing your market is what makes or breaks a Radio station. I'm fortunate that our company leaves those decisions to the local programmers. I have talked with many of my brethren in other situations, and they are very frustrated that other people are making the music decisions. There is no question this has affected the breadth and quality of the artists and songs being played in Country Radio.

BRENNER: Also, I can tell you that what I see on the charts and hear from the record labels scares me to death. We hear about group programmers who "mandate adds" and who program multiple stations from their ivory towers. Once in a while, a song is elevated to a level it does not necessarily deserve because of a "deal" that was made at the corporate level. That does not happen with Infinity, and I am thankful for that. The other challenging issue is knowing that many of the adds are not "passion adds" but "promotion adds." We hear from record

I think of a piece of product, and I'll tell you if it could be a possible add down the road. Just accept my opinion, and if it's not what you want to hear, it doesn't mean it's anything personal against you — nor does it mean that I will never play the record. Keep me involved with as much information and success stories in markets that I look at. If we can work like that, we'll all get along fine!!

BRENNER: I won't be so arrogant as

The Singles Scene

Randy Goodman, President, Lyric Street Records

"In Country's heyday — during the Garth Brooks era — anyone could put together a duet, get on CMT and probably get on the charts. But those days are over. We at the record labels have to be a lot more discriminating. Also, as an aftermath of Radio consolidation, singles are taking so long to build. When I started Lyric Street five years ago, Disney, our parent company, wanted a five-year plan; and one of the tenets was that a single would turn every 12-15 weeks — which would mean you could get an album every year and a half. Well, guess what? That doesn't happen anymore. Last year, the average single was 25 weeks old. Our first SheDaisy album took 2 1/2 years to get to four singles, and Rascal Flatts was 2 years to get to four singles.

"The other side of this is that the cost of doing business steadily grows. It means you can't get more records out because you don't have that many 'at-bats' — and with every 'at-bat,' you'd better be getting on base. So all of a sudden, the cost of doing business is greater, singles are lasting longer, you can't churn as much product as you used to — and your batting average has to be better than ever."

label reps that decreased marketing budgets have forced stations to demand promotions in exchange for adds. KMPS has missed out on many promotions because we refuse to play that game.

How do you develop a solid working relationship with a record label?

MOORE: Honesty is the best policy. An open dialog about your station's goals and the label's priorities is a great place to start. I enjoy working with labels on building an artist's career, as opposed to just talking about the current single. We all need to do a better job of working together to build stars in this format.

WILLIAMS: It's a marketing partnership all the way. Our job is to create a passion and enthusiasm for our product through their music. We should be playing and selling product for them; it's not just about adds and spins.

CLOSSON: Good communication, honesty (even when it's what they don't want to hear) and — most important — take the time to listen to the music.

CALHOUN: Honesty. I'll tell you what

to assume that we do have a solid working relationship with the labels, but I can tell you that we work very hard to make sure we are doing our part. That relationship is a critical component in our business. It is also one of the most fun aspects of what we do. Therefore, our goal is threefold: We listen to the music, we listen to the label reps, and we listen to the listeners. We give honest feedback about the music and the artists; and when the opportunity is ripe, we work to create promotions that are a win-win-win for the artist, the label and the listeners.

HAMMOND: Too often, I have heard people say, "Let the labels pay for it." The economic reality is that Nashville is like every other business and must trim its expenses. This will affect Radio if we rely solely on Nashville for its promotions. I have found that if you answer your phone, take their calls, and be honest with them, you develop a solid working relationship. We will not always agree, but relationships must be based on respect. ☎



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The 2003 Humanitarian Award Finalists

Caring For The COMMUNITY

Country Radio Broadcasters will present its 2003 Humanitarian Awards during the Country Radio Seminar, CRS34, Feb. 19-21, in Nashville. The awards honor Country Radio stations for their efforts to improve their communities' quality of life. This year's awards will be presented to stations in three categories for public service performed between Nov. 1, 2001, and Dec. 16, 2002. Here are the finalists, listed alphabetically by call letters.

Large Markets (1-50)

KEEY Minneapolis, MN
KILT Houston, TX
KMPS-FM Seattle, WA
WMZQ Washington, DC
WUSN-FM Chicago, IL
WYAY-FM Atlanta, GA

Medium Market (51-130)

KUZZ-AM/FM Bakersfield, CA
KXKC Lafayette, LA
WIVK-FM Knoxville, TN

Small Markets (131+)

WCTY Norwich, CT
WFRG Whitesboro, NY
WFRY-FM Watertown, NY
WIBW-FM Topeka, KS

Previous Winners:

2002 CRS33

KYGO Denver, CO
WVIK Knoxville, TN
WAXX Eau Claire, WI

2001 CRS32

WPOC-FM Baltimore, MD
WIVK-FM Knoxville, TN
KGEE-FM Middleton, TX

2000 CRS31

WXXQ Rockford, IL
KXKC Lafayette, LA
WGAR Cleveland, OH

1999 CRS30

WDJR Enterprise, AL
KJUG Tulare, CA
KNIX Phoenix, AZ

1998 CRS29

WXXQ Rockford, IL
KASE Austin, TX
WGAR Cleveland, OH

1997 CRS28

WAXX Eau Claire, WI
KASE Austin, TX
KFKF Kansas City, MO

1996 CRS27

KOOV Copperas Cove, TX
and KRRV Alexandria, LA
KSSN Little Rock, AR
WGAR Cleveland, OH

1995 CRS26

WQCB Brewer, ME
WKHK Richmond, VA
KMPS Seattle, WA

1994 CRS25

WQCB Brewer, ME
WSIX Nashville, TN
KMPS Seattle, WA

1993 CRS24

WQCB Brewer, ME
KFDI Wichita, KS
KMPS Seattle, WA

1992 CRS23

WRGA Rome, GA
WYNK Baton Rouge, LA
KMPS Seattle, WA

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Clear Channel Programmers And Stations By Category

Humanitarian Award Finalists

Improving the quality of life in the communities they serve

KEEY, Minneapolis, MN

WMZQ, Washington, DC

Top 10 Country Program Directors

Coyote Calhoun, WAMZ – Louisville

Scott Lindy, WPOC – Baltimore

Mike Moore, WSIX – Nashville

Gregg Swedberg, KEEY – Minneapolis

Kerry Wolfe, WMIL – Milwaukee

Program Directors To Watch

David Miller, WUSQ – Winchester, VA



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Money Talks

"The best way to address the deficit and move toward a balanced budget is to encourage economic growth and to show some spending discipline in Washington. The budget for 2004 meets the challenges posed by three national priorities: winning the war against terrorism, securing the homeland, and generating long-term economic growth."

— **President George W. Bush**

"By demanding large tax cuts again, even though there are no longer surpluses, the administration will starve the government of funds and increase the amounts needed just to pay the interest on the debt. It is a sure-fire way to ensure that there is no money in the future to pay for vital programs, including Social Security and Medicare benefits."

— **Rep. Charles Rangel (D-NY)**

"Our most pressing priorities are strengthening the economy and battling terrorism. The president's budget addresses those priorities while making new investments in other top priorities like education, Medicare, and health care. The biggest challenge we will face is controlling spending while meeting all of these needs."

— **Rep. Jim Nussle (R-IA)**

"The market doesn't dance to the drumbeat of war. The absolute focus is on the geopolitical risk."

— **Dan Ross, National City Investment Management Co.**

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— **John Snow, Secretary of Treasury nominee**

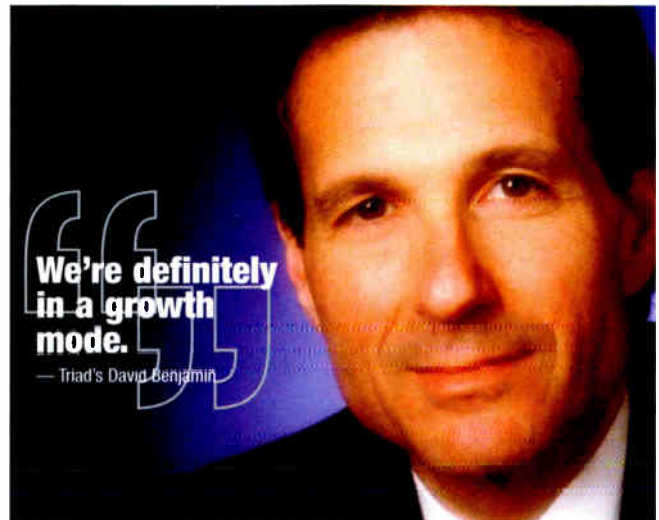
Watch For Triad To Be "Aggressively Selective"

By Reed Bunzel, Editor-In Chief

One of the last deals to be announced at the close of 2002 was Triad Broadcasting's \$37-million purchase of four Peoria, Illinois stations from JMP Media. As part of that deal, Triad entered into a local marketing agreement with JMP Media, and began operating the stations on January 1. "We are most excited to welcome Peoria's premier Radio group to the Triad Broadcasting family of stations, as we inaugurate another terrific year for the company," said Triad President/CEO **David Benjamin** at the time of the announcement. "With the addition of these high-performing stations, Triad enters a dynamic market with untapped growth potential, second only in size to the Chicago market."

Triad steadily has been acquiring properties in select markets and, with the Peoria purchase, now has 47 stations in eight markets covering 11 states. "We are aggressively being selective," says Benjamin, who has been down this road before, as co-founder and president of Community Pacific Broadcasting. "The idea is not just to pile one property on top of another; it has to fit with our overall strategy. We're looking for quality operations, and we're looking for quality management."

Benjamin currently has his eyes on stations or clusters in markets ranging from 50 to 150 in size, but he concedes that finding properties at the upper end of that range is difficult. "If you locate a good cluster in a 50 market, it attracts all of the large players in the industry — Cox, Entercom, all of them. So while we like to say we're looking at markets 50 to 150, it's slipped more to be like 100 to 200 — and if you really look at it, it's closer to 120 to 200."



To determine solidly-operating clusters, Triad uses the financial criteria of at least \$1 million trailing cash flow. "It's not efficient for us to operate anything less than that, and we hope it would be sufficiently more," Benjamin says. "We're also suspicious of very high margins, because we want operations that are sustainable. It's easy to get a 50- to 60-percent margin for one year, but then when you take over, it's difficult to sustain it. I say this not out of wisdom but experience."

Despite current economic pressures, prices for stations are as high as they've ever been, Benjamin observes. "A lot of investors know Radio is a good business, and other investment options are not as attractive as they once were," he explains. "Radio is very well perceived vs. other media. While I'm not one of those who thinks that Radio's never going to have any problems, the problems that cable, TV, and newspapers have in terms of fragmentation at this point don't exist in Radio."

Triad has commitments from three very strong investment institutions, all of which have a long history in the Radio

business, and Benjamin says his plan is to continue to invest in new properties. "We're definitely in a growth mode, but it would be irresponsible of me to say we'd never listen to any offers."

Benjamin also prefers to operate Triad as a private company, rather than to take it public. "We're in a world where anything less than a billion and a half of market capitalization is considered a micro-cap," he observes. "If we were ever going to be public, we would have to be a real public company. We would have to be big enough where there's substantial liquidity, because my frank feeling is that a number of public companies today shouldn't be public. It just is not the best way to serve your shareholders."

Ultimately, Benjamin remains as enthusiastic about the Radio business as he's ever been. "I've been in Radio for 25 years — ever since I got out of school — and I believe not only in the future of Triad but also in the future of this industry," he says. "We're very fortunate to have a great management team at our company, and there are also a lot of wonderful companies in this industry. It's a great business to be in." ☐

RADIO DEAL TRACKER

Source: BIA Media Access Pro © 2003

Radio \$\$\$ Were Up 6 Percent In 2002

Radio revenues increased 6 percent in 2002, compared with the previous year, driven by a 13-percent gain in national ad dollars and a 4-percent jump in local ad revenues. Radio's total 2002 revenue was \$19.575 billion, a little short of 2000's record-setting \$19.848 billion. December 2002 total revenue was up 9 percent against December 2001 revenue.

"Radio's time has come," observed Gary Fries, president/CEO of Radio Advertising Bureau. "We are right now one of the leading media, and this is a great time to be in this business. This was hard-fought combat. The year did not start that strong, but it gained momentum. Bringing it up to 6 percent makes for a very powerful year. When you get forward momentum, keep pushing and make something happen, you should be very proud."

PROPERTY	BUYER	SELLER	PRICE	BROKER
KWIN-FM Lodi KNVQ-FM S. Lake Tahoe KJOY-FM Stockton KWNN-FM Turlock, CA	Citadel Communications	Silverado Broadcasting	\$25.5 M	Sterling Assoc.
WBIX-AM Natick (Boston)	Bradford Bleidt	Langer Broadcasting	\$10 M	
WROU-FM W. Carrollton, OH (Dayton)	Radio One	Hawes-Saunders Broadcast	\$9.5 M	
KKPL-FM Cheyenne KARS-FM Laramie, WY	Regent Communications	American General Media	\$7.75 M	
KVLD-FM Atkins KCAB-AM, KCJC-FM Dardanelle KVOM-AM/FM Morrilton KWKK-FM Russellville, AR	Max Media Properties	River Valley Radio Group	\$6.7 M	Richard A. Foreman, Sunbelt Media
WURD-AM Philadelphia	Levas Communications	Mega Communications	\$4.2 M	
WJOB-AM Hammond, IL (Chicago)	Starboard Broadcasting	St. George Broadcasting	\$3.25 M	
KRBI-AM/FM St. Peter, MN	Three Eagles Comm.	Johnson Broadcasting	\$3.2 M	Star Media Group, Jim Wychor Comm.
KCSX-FM Lee's Summit, MO (K.C.)	First Broadcasting	Best Broadcasting	\$2.6 M	
WLEZ-FM Terre Haute, IN	Crossroads Investments	Bomar Broadcasting	\$2.1 M	

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- Jeffrey Ferry [Sr. Vice President] GE MEDIA & COMMUNICATIONS FINANCE
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- Rolland Johnson [Chairman & CEO] THREE EAGLES COMMUNICATIONS
- Drew Marcus [Managing Director] DEUTSCHE BANK SECURITIES
- Steve Newberry [President & CEO] COMMONWEALTH BROADCASTING
- Bruce Reese [President & CEO] BONNEVILLE INTERNATIONAL
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Lia

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CATCH IT!

You could call **Lia Knight** — “Lia” to her three million Radio listeners — “a little bit Country and a little bit rock ‘n’ roll,” but the Donnie and Marie reference would hardly do her justice. She is, after all, one of Country Radio’s hottest syndicated Radio stars, and her roots are just as firmly planted in Country music as a magnolia tree in the soil of the Old South. Lia grew up surrounded by the sounds of Country music from the time she was born. Her memories as a little girl growing up in Oak Grove, KY, are of her father singing George Jones songs in his truck and of sitting in the back of the family’s nightclub, listening to honky-tonk and gossiping with touring musicians.

Although the music ran deep in her, she didn’t see herself in a Country career. In fact, as a young girl, she truly believed she was headed for a rock ‘n’ roll Radio life — until her father suddenly died when she was 15 and she headed to Tacoma, WA, to live with her older sister. Fate reached out its fickle finger and gave her a break as host of *Cryin’, Lovin’, or Leavin’* on KRPM, a Country station in Seattle. Lia went on to produce *Neon Nights With Scott Evans* for Broadcast Programming. In less than a year, she became the program’s host — and the Lia show was born.

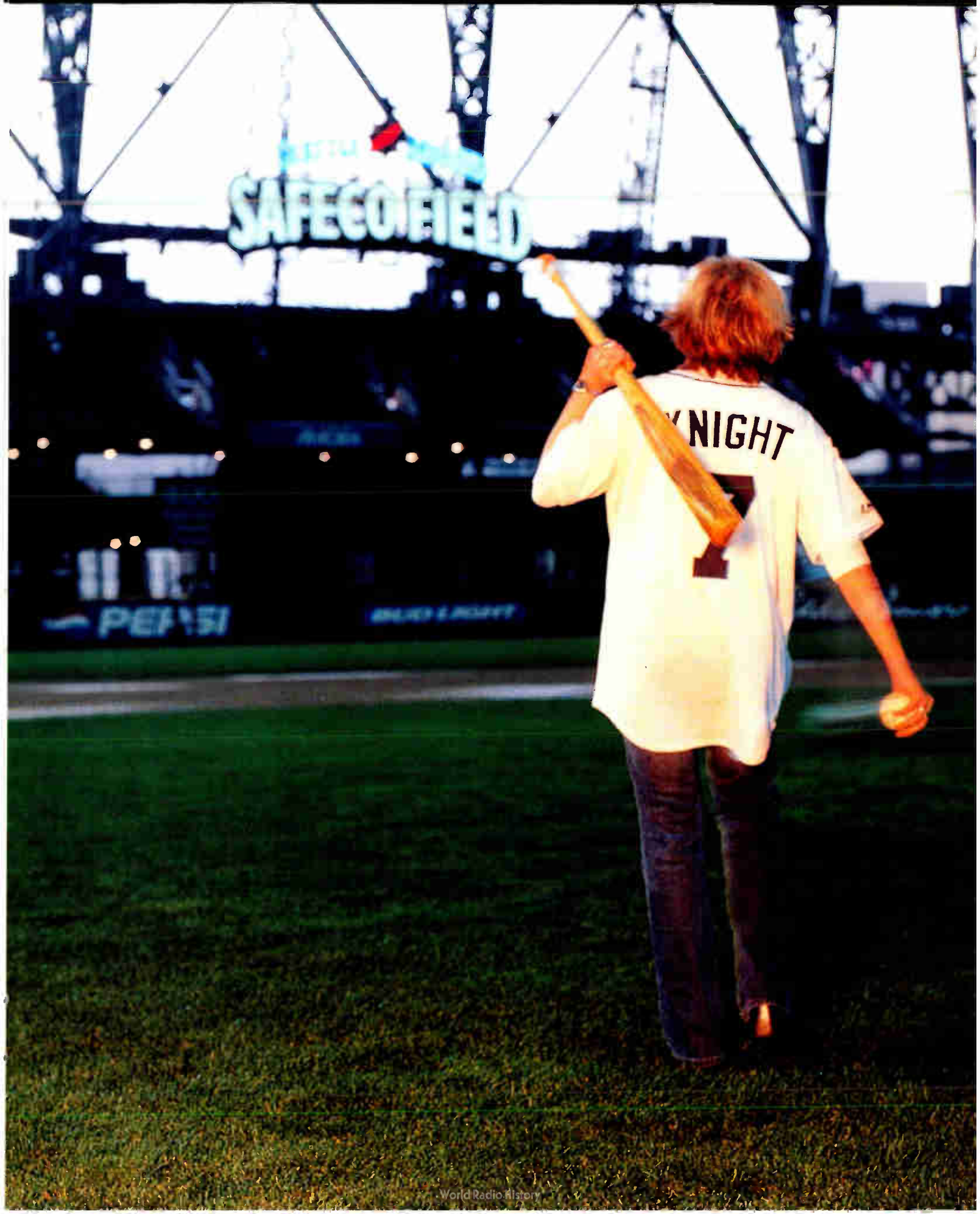
The secret to Lia’s on-air persona — one of many, in fact — is that she considers herself a listener, not just an air personality. “This is all about life’s lessons being shared on a Radio show,” she explains. “Those folks who are calling in, and those who are just listening, are able to take comfort in the fact that they’re not alone.”

Lia, produced and distributed by Jones Radio Networks, is now heard nightly — 7 p.m. to midnight — on 185 stations throughout the U.S. And having come a full turn from the head-banging, rock ‘n’ roll interest of her childhood to what she now calls “America’s music,” Lia says, “I love Country music — and I thank my dad for that every day.”

INK: Let’s begin with your roots. You grew up a rock ‘n’ roll fan in a house full of Country?

LK: That’s right. I’m sure I » 26





liked Rock so much because my dad liked Country. I grew up right on the state line between Tennessee and Kentucky; I was born in Hopkinsville, KY, and raised in Clarksville, TN; neither is that far from Nashville. My father was a farm kid and entrepreneur, and he dabbled in just about everything. He had his own janitorial service; he had a junk store that he liked to call an antique store; and around 1981, he fulfilled a lifelong dream to open a nightclub.

I would get off the school bus in front of my dad's club and go in to sit at the bar, surrounded by a bunch of drunk guys watching TV, and my dad would give me a sandwich and a Coke. He worked the bar, he worked the stage, and he tried to weasel his way in and play the banjo. He was self-taught, and I thought the banjo was the most hideous instrument ever. I really didn't like Country at all, but I was trapped by it. It was at his work, in the house, in the car on the Radio.

How did those Country origins come back to play such a major role in your life?

My dad passed away suddenly in 1983 — he had a heart attack — and I moved out to Tacoma, where my sister lived. I finished high school and went to college out here, and decided I wanted to go into broadcasting. My first internship was at KRPM, doing promotions and doing some call-out research — and I had to listen to that music all over again.

You must have thought you would never escape it.

Exactly. But two or three weeks later, the PD fired the afternoon guy and the morning show and moved some people around, opening an overnight position. I'd been dabbling on the air a little, and when he asked me if I wanted it, I said, "Sure, I'll do it." He let me play around on the air. Someone there was teaching me how to do it, and he liked what he heard. A month later, he got fired. Jaye Albright came in as interim PD and hired me on full time. I was paid a thousand dollars a month, and I thought I was riding high. Eventually, I was

moved up to evenings, but I felt at that point that I had no business being on the air. I think it was because I was making minimum wage, working seven days a week while I was still going to school

Somewhere along the line, the Radio bug has bitten everyone in this business. How did it happen for you?

I loved listening to the DJs. I had a fascination with the people who were on the air. It took me somewhere. I felt as though I was lifted out of my reality for a while. I have that dreamer complex, and Radio has always been a great escape. Considering that I've stayed in it for so long, I don't know that I'm running from something; but even in my job, I allow it to help me escape. I truly feel that my job is almost like a vacation.

As a rock fan, did you ever ask yourself early on, "This is my dream job — but why does it have to be Country?"

I'll tell you, it wasn't love at first sight. It was one of those relationships that starts out that you don't like one another, then you become friends, then it develops into something deep and meaningful and lasts forever. It occurred to me as I was playing songs that I knew all the words. I knew who was singing them and I knew their background. I can't say that I fell in love with it, but I was so knowledgeable in it. It was intimate to me, and I was a fountain of information about Country music — its history and its people. So it came very naturally to me, and it probably wasn't until a couple years later — maybe not until I started doing the evening show — that I realized just how important it was. That's when I started to appreciate it and fall in love with it. Now I have so much respect for what Country music is, and I'm really glad it happened the way it did. I'm glad I didn't like it in the beginning, because I don't think I'd love it as much as I do now.

There's an element of Country music in most formats or genres today...

Rock and Country are musical siblings. Country has its feet in almost every genre of music. Look at the band Everclear —



(L-R) SEATTLE MARINERS PITCHER JAMIE MOYER, LIA, AND KAREN MOYER

Giving Something Back

As passionate as Lia is about Country music, she's equally passionate about using her influence — both local and national — in a positive way. In partnership with the National Breast Cancer Foundation, Lia regularly encourages her listeners through her website and on the air to help fund mammograms for women in need.

"It's important for me personally," she says. "When you get stuff in your life — and you get and get and get — then you have to give something back. I've worked with the National Breast Cancer Foundation for a couple of years now, and it's an amazing organization. They fund mammograms for under-served women in every community they work in, across the country. We keep this in our sights 365 days a year, but every year in October, which is National Breast Cancer Awareness Month, we really get involved with them and invite listeners to visit their website so they can click on sponsors, who in turn supply these mammograms, which are important for women of all ages, not just women over 40. Check-ups are so important, and so many women don't have proper medical coverage — they don't even see a doctor. Access to free mammograms is extremely important."

On a local level, Lia is involved with the YWCA in Seattle. "Seattle has an enormously large population of homeless people, and an enormous population of homeless women who happen to have children," she explains. "These are women who are trying to get out of abusive relationships, or women who are single parents and have no job training and no place to live. The YWCA has done wonderful things. Here in Seattle, they're building a community place downtown, and this particular building is seven stories tall. On the bottom level are shops and stores where women can work. On other levels, they have day care for their kids and classes for job training. The top floors have low-cost, really nice apartments. That's something every community, no matter what size, should have. The YWCA is doing all sorts of different things, so I've been a big supporter of that, not just by word of mouth but also financially."

Friendship brought another, more recent interest: "I have become good friends with Jamie Moyer, pitcher for the Seattle Mariners; and he and his wife, Karen, have founded the Moyer Foundation. They raise money for a bunch of different programs in the area, and they've done many things with Country artists, such as Garth Brooks. We're going to do some wonderful things." While this partnership is still in its beginning stage, Lia says she anticipates that the Moyer Foundation will work closely with St. Jude's Children's Research Hospital, which has a long-standing relationship with the Country music industry.

the guy plays the banjo! If you look at any format, you can detect a hint of Country music in it. You can't really hate one and love the other. If you are a true music fan, you will appreciate every genre of music. It doesn't surprise me at all that kids come to Country music for the same reason that I realized how much it meant to me — because Country music tells stories. It describes love, and it helps people find the right words to say what they're trying to say. It's the best storytelling ever, and you don't get it in any other genre of music.

So are you a Country girl, or do you still consider yourself a rock fiend?

I still love my rock 'n' roll — I love it! But I can tell you, the CD that has been in my car player is the advance copy of that Keith Urban Golden Road CD. I'll listen to rock, pop, blues, everything — but I always come back home to Country. Essentially, Country is descriptive. It says what I want to say. The cool thing about doing my show

is that I get to listen to people call in and talk about things in their lives, and it's amazing how these are the same things other people have gone through and written Country songs about.

There also seems to be a closer relationship between the Country fan and artists than there is in other formats. Why is that?

There's an equal amount of respect on both sides of that field. Country artists realize that what they do affects their fans. Nashville has always been a very close-knit community, very protective not only of its singers but of its fans as well. And if a Country singer should pull some diva crap on her fans, she wouldn't last. The artists who stay around forever are the ones who have intense, intimate relationships with their fans, and who fully appreciate what those fans do for them. While the fans help them make money, they also bring them fame and in some ways even justify that long, winding road they've had to take to get where they are.

Are fans understanding of artists who sing outside the lines of what's traditionally defined as Country music?

By and large, there is acceptance. There's a wide space for everyone to expand. If you asked Country singers, they would tell you that they don't love only Country music. They just happen to sing Country music, and it happens to be their favorite form of musical expression. But they love to try different kinds of music because they love music. There's plenty of room for all different types of Country music, just as there are different kinds of rock 'n' roll or blues — we just have to open our minds and accept it. The Country music community is well served with singers such as Faith Hill, who crosses over to other formats, because it brings in people who may be a little hesitant to listen to Country.

That said, I have taken phone calls from fans who just don't understand. They want to know why the latest Faith Hill album doesn't have even one Country song, or why Shania Twain has to keep

showing her belly button. But they're still fans. If Faith comes back with a full-on-twang Country album, they'll embrace her again, because she is what she is — and she will always be a Country singer.

Country music sales were up last year while overall CD sales were down about 9 percent. Why do you think this is?

The wonderful and weird and protective feeling I get about Country music really comes into focus when the country is in trouble, when people experience fear or trouble. When we're talking about war, when the terrorists attack, it seems that people come back to Country music. There's also an ebb and flow with any kind of music, and it could be Internet or TV or satellite Radio that decreases or increases the sale of records.

Describe your audience. What are they looking for from you — and how do you deliver it?

Half the time I have no idea. Whenever anyone does a call-in » 28

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show, people automatically assume they can call and get advice. I don't give advice, especially when it comes to love. I'm a divorced woman, and I'm the last person they should ask on how to keep a relationship alive. Music is the key ingredient in the show, but for what I do, people just love the idea that someone is listening to what they have to say, someone who can give them an unbiased opinion. They call to brag if they just had a baby; or if they fell in love over the weekend, they want to tell the world. Also, I've made it pretty painless. People who would never call a Radio show pick up the phone and call in — and then they call back to give me an update. People are looking for a place to say what's on their minds and to listen to good Country music. Even if they never call in, they still hear other people talking about things they can totally relate to.

Is this connectivity missing from local Radio?

I fully appreciate why some stations have to do what they have to do, because budgets are tight and they're all owned by the same five companies. But this is a listener-interactive show, and I know it works. The show is doing pretty darned well. If I can give any advice to anyone who's programming a station, even if they're voicetracking it at night, it would be to inject the programming with an element of intimacy. If you reconnect with the listeners, you cannot lose.

What's the great attraction in hearing other peoples' stories — voyeurism, empathy or simple rubber-necking?

I can tell you why I like listening to it, and I bet 95 percent of the audience listens for the same reason. First, my life is really boring; and second, I'm also very nosy. I like knowing what people do, how they handle themselves. I like knowing what people are celebrating in their lives. I like to be able to lend a shoulder if they're hurting over a break-up, or if their son is being shipped out to Afghanistan. I like that connection. I like feeling as though we're all moving down the same path together. Of course, there's probably also the train-wreck

factor, the rubber-necking, but most people listen because they hear others who remind them of themselves. It's good to know other people out there are going through the same things you are.

Is there one type of call that you receive more than any other?

I probably get more love calls than anything — the good, the bad and the ugly. Whenever love is involved, there's a phone call to be made. If there's a break-up, somebody's angry. If there's a marriage, someone is full of joy. Or if some man says, "I met the most amazing woman in my life last weekend, but

to them. Jak, the executive producer, gets his hand on the tape and edits it nicely, and we sit down and put a show together. Jolin is the guy who really runs the show. He keeps the time, makes sure relays get fired — and he makes sure I shut up if I'm talking too long.

Intertwined with all of this, we do a large number of artist interviews. It's all finely tuned, and everyone can do everyone else's job, but we all do our jobs well. We're like a family. We look out for one another, and I rely on those guys to make me sound good. Even when I'm having my own life crisis, I have a staff that makes me

If I can give any advice to anyone who's programming a station, it would be to inject the programming with an element of intimacy. If you reconnect with the listeners, you cannot lose.

I didn't get her phone number, but she says she listens to your show," maybe I can help. In each case, love is central. It is the motivating factor behind most of the phone calls I get.

Describe the mechanics of the show — how it all comes together each evening.

It's like an orchestra. There are four of us here every night, and we all work extremely well together. I have an executive producer, whose name is **Jak Bruce**; an assistant producer/engineer, **John Edwards**; and a call screener, whose name is **Alexa Tobiason**.

We all have a role to play: I am the talking head. Alexa is the gatekeeper for the thousands of phone calls we receive every night; she screens them looking for great stories. She talks to people, she gives out prizes at random, and she makes connections with listeners. Then she puts stories through to me, and I talk

sound like the happiest woman in the whole U.S.A.

To what degree do you tailor the show to make it sound local?

We cut liners for every single local affiliate, and we're pushing 190 stations. There's a lot of work to make it all tie together. I do whatever they want me to do to fit into those 12 spots in our hour when we allow local liners to be played. Then, with the live stuff, we take out local city mentions — naturally, there are lots of mentions from all over the country. We do have to tailor a lot of what we do so we don't make local mentions. Most stations choose to not make the show seem national — they like to keep it as local as possible. Still, most stations don't deny it to the listener or try to fool them. The key is whether the show is compelling Radio, and local can mean

many different things. Local can mean you talk about the potholes at Sixth and Main, or it can be talking about someone's heartbreak and having a million people relating to it.

How do you think consolidation has affected the way music is programmed on Radio stations today?

Consolidation has affected the music to a degree, such as when there's one person programming music for several different stations, and all those stations are owned by the same company. But good music is good music, and the cream always rises to the top. You go through those skids, where music isn't as good as it has been or as good as it will be, but that's life. A good program director or music director knows good music, and whether they're programming one station or five, they should have their head on straight enough to program great music. In some ways, consolidation has helped me. A few times with certain companies, I've gotten on more than one station at once. When that happens, I have to make sure I do what I do as well as I possibly can, so they don't feel as though they've made the wrong decision.

Before consolidation, some program directors were adamant about not running any syndicated programming. Do you run into much of that?

Some PDs say they will never ever, ever take a syndicated Radio show. To them, I say, "That's fine if you have a local disk jockey or talent that's just kicking some serious ass — do it. But if you do it just to spite syndication, that's wrong." They must make sure they're always doing right by their listeners and their Radio station.

If I had my way, I'd say they took my show because I was great and they wanted me to be their night girl. Even if they take me at first for a different reason — such as if someone says they need to cut out salaries and do something different at night — I just hope that, six months or a year down the road, they say that was the best decision they ever made. ☎

Lia: Off The Field

What leisure activities do you enjoy? Yoga, walking my dog, shopping. I'm a shoe nut. I have a problem with shoes.

What books do you recommend? I just finished reading Rudy Giuliani's book *Leadership*. Another book that truly was a God-send is *The Power Of Now* by Eckhart Tolle — great book about letting go of the past and not concentrating too much on tomorrow, great advice on how to quiet the inner dialogue. My all-time favorite read is John Irving's *A Prayer For Owen Meany*. I read it about once a year.

What books are on your night stand right now? Yikes! Honestly? A book about Ted Bundy and David Pelzer's *A Man Named Dave*.

Who are your mentors or role models? My oldest sister, Connie. She's an amazing woman — the best mother and wife. She's madly in love with her husband of more than 20 years, she raised two great sons, and she still knows how to laugh. She's 49 and looks no older than 35.

If you had 30 minutes to talk to one person, whom would that be? I'd want an opportunity to speak with my dad again. He died in 1983, when I was 15. I have a lot of questions to ask him now that I'm an adult. I miss him terribly even after all these years.

Whose phone calls do you always return? My girlfriends'. I've had the same friends since high school and nothing has changed — except we're older and have crow's feet.

If you could go back in time, where/when would you go? I'd want to go back to about 1800 and meet the poet John Keats. He was always my favorite — such a romantic. He died with a broken heart. Men just don't communicate like that anymore!

To what did you listen on the Radio when you were growing up? Rock 'n' roll, baby — the louder the better.

What did you want to be when you grew up? I wanted to be a fighter pilot, but my eyesight was too bad. Then I wanted to be a lawyer, then a journalist. Then along came Radio.

What is your favorite Radio format? NPR. It's like having people in your house who tell stories, keep up with current events and know how to fix your car.

What's your #1 "guilty pleasure" website?

www.thesmokinggun.com. It's bad but so cool! You can find out what kind of riders your favorite musicians have [*in their contracts*] when they're on the road. For example, do they demand that catering take out all green M&M's or furnish only skim milk or that no one can make eye contact? Famous people are so weird.

What has been your most unattainable goal? To accept a compliment completely, without believing that someone is flattering me or lying.



Cowboy Boots Kick Butt!

Sean:

I thought I had better update you finally on the [Country Western Store] account. The bottom line is, following two store surveys, a written summary, a formal presentation, and a distinctive voice on the creative, I have a fantastic account — billing more than I dreamed possible — and a happy client.

Total billing from December 10th to end of February was \$8,880. We focused on a line of premium cowboy boots only for the first campaign. The owner grinned when he told me that he sold 300 pairs of boots in December! [Average sale \$300 per pair x 300 pairs=\$90,000 in boot sales] One lady bought five pairs! We're continuing our boot campaign through February. My GSM assisted with script writing, and the owner really liked it. The account's average monthly billing now is \$2,940, and we haven't even started on furniture, saddles, jewelry, clothing and hats.

The client discontinued advertising at the theatre and, following our in-store-survey summary meeting, he asked if he should use his entire budget with just our group of stations. Keep in mind, we no longer have an FM Country format, and he's featuring cowboy boots. The ads are on our Rock 'n' Roll station and our Jazz station. He told me that, after 31 years in retail, he finally has customers coming in and saying they heard his ad on the Radio. I'm glad we put the boot price range, \$189 to \$5,400, in the ad. People came in to see what a pair of \$5,400 boots looks like — just as I hoped.

I love it when a plan comes together! I invested a lot of time into this account, and it paid off. I purchased a new laptop computer with my first commission! Thanks for your help on this one!

[Radio sales rep]

Why You Should Do Your Research First!

Recently, I was asked to go to lunch with a Country Western Store owner, who had been in business for 31 years but had never had success with Radio advertising. A Radio sales rep at a station that consults with Luce Performance Group had sold an \$800-per-month annual package to the owner a month before our lunch. The account had not been on the station for three years.

After a two-hour, in-depth meeting, I told the owner that, if he was serious about selling product, he should chuck the \$800 program, which had not yet started (you can imagine the expression on the sales rep's face) and increase to approximately \$3,000 per month, utilizing two stations and running an OES high-frequency schedule. I also suggested that, before we do anything else, we should get inside the store to find out exactly who was shopping there, and why, so that our campaign could be tailored and targeted with a laser-beam advertising program. The owner was impressed that we wanted research his business, and he agreed to the survey — but not to the increase. Not yet.

After the presentation was made, based on definitive research, the owner committed to one month of an OES. The results were fantastic (see e-mail at left) and after that initial month, the owner committed to another two months — and just recently committed to an annual at the new investment level. In addition, the small- to medium-market station realized a \$26,000 increase from the original sale.

Here are the mechanics of the field surveys, with an edited executive summary at the bottom, plus a brief description of questions asked to customers on the floor of the business by the sales rep, who introduced herself as a outside marketing research person.

CUSTOMER SURVEY RESULTS (Country Western Store)

- » Survey conducted by: (sales rep)
- » Survey was conducted on Saturday,

- Nov. 16, between 3 and 5 p.m., and on Tuesday, Nov. 19, between 2 and 5 p.m.
- » 24 shoppers were surveyed.
- » Shoppers were asked age and place of residence.
- » Customers were asked when/how often they had shopped at (CWS) in the past.
- » How had customers heard about (CWS)? For whom were they shopping?
- » The "most important" factor in making the decision of where to shop was...?

EXECUTIVE SUMMARY:

Who is shopping at the store:

- » 35- to 54-year-old tourists and locals
- » Repeat customers return to shop "occasionally" or "frequently."
- » They feel the customer service is "good" to "excellent."
- » A large majority has been shopping at (CWS) for years.
- » Half shop for themselves.
- » A large majority are women.
- » Most are destination shoppers.
- » Most come to browse because of the selection and variety.

Who is not shopping at the store:

- » 34 years old and younger
- » New customers
- » Specific-item shoppers
- » Impulse shoppers
- » Men shopping on their own

Research conducted on Radio and TV sales reps shows that 95 percent of them do no research before they contact the account. Is it any wonder this sales rep, armed with the most important information she could possess, nearly quadrupled her monthly result? I'm not talking about your station's one-sheets — I'm talking about research! ☒

Sean Luce is the head national instructor for the Luce Performance Group and can be reached at 281-496-6340 or www.luceperformancegroup.com.



10 Steps To Better Management

1. Always move in the direction of courage.
2. Take action.
3. Focus on your purpose.
4. Engage and see where it goes.
5. Think less, do more.
6. Avoid the personal blocks to progress: fear, complacency, hesitation and thinking too much.
7. Build trust through honest communication.
8. Communicate your vision.
9. Be accountable.
10. Let your team be your legacy.

Rick Jackson, VP/GM of WBT-AM/FM and WLNK-FM Charlotte (Jefferson-Pilot), is one of this year's Radio Wayne Award winners.

Advice For New Managers

1. Always tell the truth. Integrity is critical to success.
2. Organize and prioritize. Excellence is in the details.
3. Use personal experiences. The ordinary can produce extraordinary results.
4. Respect everyone. Hierarchy means nothing, while genuine caring means everything.
5. Smile. A positive attitude makes all things possible.
6. Say, "I don't know" when you don't — and then find the answer.
7. Have insatiable curiosity. Ask some questions, then ask some more.
8. Allow yourself to make mistakes. Growth comes from experience and taking risks.
9. Have fun. We work too hard and too much not to enjoy it.
10. It's more important to have people to respect you than to have authority. People respond out of desire, not duty.

Laura Morris, vice president/market general manager for Infinity Radio Houston, is one of this year's Radio Wayne Award finalists.

Top 10 Manager Tips

1. Listen and ask questions.
2. Get organized, and stop believing you're the busiest person in America.
3. Return every phone call.
4. Stop telling everyone what to do, and work with them on a successful game plan.
5. Find people you can trust. Your greatest weapon is the people you install around you.
6. Find balance in your life — it makes you a better manager.
7. Trust your instincts.
8. Don't hire results — hire people you can work with.
9. Don't be afraid to make a decision.
10. Interview key hires at least twice — once away from the office.

Cary Pabigian, president/general manager of Portland Radio Group for Saga Communications, is one of this year's Radio Wayne Award finalists.

Attain True Rate Integrity In 2003

Attaining true rate integrity can be as elusive as a fulfilled New Year's resolution. However, creating a rate system designed for client equality is not difficult to establish. Shifting rates, which change at the whim of each rep, client and situation is Radio's dirty secret. If our pricing practice can become a source of credibility, we will all profit immensely. This year, we can begin to achieve rate integrity for our industry — one manager, one cluster, one company at a time.

THROW OUT THE RATE CARD

The rate card reputation has been given the dubious equivalent to the sticker on a used car. Rate cards have become nothing more than negotiation-opening numbers. To establish fair rates that make sense to advertisers, develop a rate system with prices to accommodate a variety of client needs while maximizing inventory and profit.

A rate system is based on volume and flexibility. The more you buy, the more you save. The less stress on inventory, the less expensive the commercial. Built as an Excel document, your grid of rates will create impartiality for all clients and prospects.

Volume savings encourage long-term commitments. Selling commercials in "bulk" increases your number of clients who get better results while adding stability to your bottom line. Not everyone is comfortable with commitment, so rates should be available for the weekly/occasional/seasonal advertiser. Charging a premium for those who are here today and gone tomorrow while giving back to those who commit becomes inherently fair when working through a rate system.

Flexible clients should also be rewarded. If advertisers are willing to buy :30s instead of :60s, early week instead of late week, or 5:30 a.m.-midnight instead of 6:00 a.m.-7:00 p.m., they earn discounted rates. With an impartial rate system, you can demand top dollar from an inflexible prospect, while creating remarkable value for the savvy advertiser. Your benefit is a just plan that squeezes maximum profit from every week's inventory.

Once your rate system becomes a living one-page document, head to Kinko's! There is nothing like handing out those laminated color copies to announce that new standards are in place.

PREPARING THE TROOPS

Nothing is more painful to account executives than change, especially when it involves their clients' rate. The quickest way for everyone to make more money is to maximize revenue, and that begins with balancing inventory and creating long-term advertisers. Encourage AEs to view your plan as though they were managers. Not all may agree on day one, but results create quick believers.

Explain that introducing a new rate system to prospects is simple. You find out what is important to clients and provide the appropriate rate options. No problem — and no exceptions! If you allow one new advertiser on the air with a "cut deal," then all credibility is lost.

Introducing current advertisers to your new rate system does not have to be difficult. You may get clients with an initial resistance to change, but once they recognize that the system is fair, everyone wins in the end! More than getting a low rate, businesses want to know they are working with a reputable organization. A rate system provides that credibility. You will create more long-term clients through trustworthiness than from whispered rate deals.

A gradual adjustment into your rate system for active advertisers is fair to both parties. For the client who is on the air occasionally, this is a wonderful opportunity to get a commitment. For your big dogs, make the necessary concessions. Long-time clients deserve to be grandfathered. Meet somewhere between current rates and system-indicated rates. Showing consideration for your best advertisers will result in mutually acceptable terms.

Rate integrity will not be achieved without a few growing pains. You inevitably will have to turn down a piece of business, and you also inevitably will tick off your superstar rep by saying "no" to a cut rate. However, by sticking to a rate system, you quickly gain credibility with your clients, as well as your staff. Creating an environment of respect and integrity begins with openness about the price of your product. Make this the year you develop a system that supports rate integrity. It can be the most profitable and fulfilling change you make in 2003. ☐

Gregg Murray is director of sales/marketing for West Virginia Radio Corp. and designer of wvRadioadvertising.com. He can be reached at 304-342-8131 or gmurray@wvRadio.com.

10 TIPS FOR NEW AEs

By Ashley McGhee

1. Come in with a positive attitude and an open mind.
2. Learn all you can about your product.
3. Listen closely to your clients' needs. If they don't succeed in Radio, neither will you.
4. Have tremendous pride in your product. If you don't, nobody else will.
5. Be confident. A smile and pride in your product will shine through even in the darkest situation.
6. Be patient. It is difficult to get started, but you will make it happen.
7. Have a sense of humor.
8. Sell with your own style.
9. Have respect for those in positions above you. They are there for a reason, and they will help you succeed.
10. Be unconventional. Customize promotions and programs to fit your clients' exact needs. Each one should be unique — just like you.

Ashley McGhee, an account executive at KTCL-FM Denver, is one of this year's Radio Wayne Award finalists.

MEMO TO THE NEW AE

By Tina Rockwell

1. Don't give up; just do your best.
2. Give this job at least a year to "get it" and then another two to feel that you know what you're doing.
3. Don't be afraid to ask a question more than once. Ask for help.
4. Have an open line of communication with management.
5. Stay customer-focused.
6. Make sure you understand your client's expectations.
7. Make sure you understand management's expectations.
8. Listen more than you talk with clients.
9. Ask your clients questions until you understand or get what you need.
10. Become a resource to your client, not just another salesperson.

Tina Rockwell is marketing consultant/team leader at WBZU Madison, WI, and one of this year's Radio Wayne Award finalists.

The Fine Art Of Storytelling

First, a definition for our opening story: The Merriam-Webster dictionary defines "theology" as a theory or system about God and God's relation to the world. Now the story...

Four professors of religion were winding up their tour by attending the religious service of a small religious sect a few miles south of the Tibetan border. A group of men and women sat in a semi-circle and chattered at high speed. Then they'd suddenly burst into laughter, followed by another round of rapid chattering and another burst of laughter. Not often, but every once in a while, instead of laughter, there was intense weeping. This was the entire service.

The professors approached the elder of the group and asked, "Your religious service is very interesting, but what is your theology?"

"Theology? Oh, we don't have theology," he said. "We just tell funny stories."

"But what about the weeping?" asked one professor.

"Some of the stories aren't that funny," said the elder.

This story is a variation on one told by Bill Moyers in his introduction to *The Power of Myth*, the series in which he interviewed masterful storyteller Joseph Campbell. Author of *The Hero With a Thousand Faces*, Campbell is best known for his work in comparative mythology.

As we're using it here, mythology doesn't mean something false. Instead, it refers to stories of human beings in their relationship with others and with life. Many movie and TV writers depend on the *Hero* book in their screen writing. *Star Wars* and *Matrix* are often cited as perfect examples of Campbell's "hero" myth translated into film. There are many others.

And so we come to Radio advertising and what we believe to be the most effective form of Radio advertising: **storytelling**. We mean storytelling based on the relationships that all humans have with one another and with life. Go the RAB website (www.Radiomercuryawards.com/grand_prize_winners.html) and check out the first place Mercury awards for the last 10 years. Go to the Radio Ranch website (www.Radio-ranch.com) and listen to the spots on our spot page.

A great sage once explained that "God created man and woman because...God loved a good story." And that's why modern marketing wisdom reminds us that consumers are not buying for

acquisition's sake these days, but rather to find meaning and fulfillment in their lives. Therefore, smart advertising doesn't focus on the product (or service) as simply a consumer product, but on what meaning and change the product (or service) brings into the life of the consumer.

What better method to dramatize that kind of benefit than in a story?

Extensive new studies show that "at bottom, effective advertising is effective storytelling," says Dick Wasserman, advertising executive/teacher/author of a book you should give every client: *That's Our New Ad Campaign*. Then there's Tom Asacker, author of the amazing book *Sandbox Wisdom*. Read the book and visit his website (www.sandboxwisdom.com).

Remember:

"To laugh is to risk appearing the fool,
To weep is to risk appearing sentimental,
To reach out to another is to risk involvement,
To expose your feeling is to risk exposing yourself,
To place your ideas and dreams before a crowd is to risk ridicule.
But risks must be taken,
Because the greatest risk in life is to risk nothing.
The person who risks nothing,
Does nothing,
Has nothing,
And is nothing.
He may avoid suffering and sorrow,
But he simply cannot learn to feel and to grow and to love and to live.
Chained by his certitude, he is a slave.
Only the person who risks is truly free!"
[Used with permission of Tom Asacker]

Next column, step by easy step, we'll show you how a storytelling approach — something you naturally do with family, friends, co-workers — makes you a natural and effective Radio spot writer. No fancy techniques, just being yourself. For some of you, self-disclosure will at first seem risky, but what fun, what rewards! ☺

NAB Hall of Famer Dick Orkin, co-founder of the Radio Ranch in Hollywood, CA, produces award-winning Radio advertising campaigns. He may be reached at 323-462-4966 or e-mail dick@Radio-ranch.com.



AE CHECKLIST

By Tony Nordbeck

1. Really learn your product.
2. Be confident in yourself and your product.
3. Dress professionally every day — like a winner.
4. Do what you say you will do.
5. Don't be afraid to ask for the investment.
6. Don't take "no" for an answer (within reason, of course).
7. Be on time.
8. Be sincere. You can't fake this.
9. Be creative.
10. Learn to listen. Take a course on listening skills.

Tony Nordbeck is an account executive at KCAL-FM Redlands, CA, and one of this year's Radio Wayne Award nominees.

A LITTLE HELP FOR NEW AEs

By Kelly Gillen

1. Smile during every one of the 200 cold calls you make a week, during your first year. People can hear your attitude on the phone.
2. Ask questions of people who know what they are doing. Being intimidated gets you nowhere in this business.
3. Don't be a spot seller. Be a marketing consultant.
4. Read outside of work. If you don't keep up on the industry, government, your community, you'll be lost.
5. Make 10 new business appointments and five proposal presentations a week.
6. Learn by watching others sell. Bring a senior AE or your boss on an appointment. Don't get frustrated when they take the lead. Watch, listen and learn.
7. Start every day fresh. Start every call fresh. If you have a bad day, realize that tomorrow will bring something totally different.
8. Be passionate. Fight for yourself and what you believe in.
9. Selling is about relationships. If you make a commitment, live up to it.
10. Enjoy the music industry. Have fun!

Kelly Gillen is an account executive at WKSS-Hartford, CT, and one of this year's Radio Wayne Award finalists.

Create Your Own Value In The Market

I have a client sales manager who just lost a key AE with a base of the station's direct accounts.

The director of sales visited a couple of those accounts, and returned with interesting feedback:

- » One client said of the AE: "She didn't have many other accounts, did she? She was always here."
- » Another: "She made me feel like I was her only account."
- » Still another: "Here's the pile of stuff she sent me (showing a manila folder stuffed with faxes, e-mail printouts, greeting cards, ticket stubs from baseball games)."
- » Another: "Will you keep calling me like she did to tell me about the 'really good stuff' that becomes available?"

These are rare qualities in a rep.

These clients would buy almost anything from this AE because of the service. Upon investigation, we found she had a system. We also found:

- » She would fax or e-mail her clients with times the spots would run in the next week (not every week, and not every spot — just some). Do you know how clients absolutely love that?
- » She would send some kind of communication to every client every week. Faxes of articles about marketing, naughty greeting cards, station premiums, pictures of remotes for other clients, tickets, birthday cards, e-mails. She made them feel as though somebody at the station actually cared about them.
- » She'd get on the RAB website (www.rab.com) and look around for ideas that worked for similar clients in large and small markets all over the country. She'd find a great car dealer ad, take it to one of her car dealers, and say something like, "Do you want us to try this here? Let's give it a shot."
- » Every time the station had a new one-sheet promotion, she was out the door like a rocket. It got handed out, delivered, e-mailed or express-mailed to every spending account. She figured the station paid for the faxes, mail and e-mail — so she took full advantage of it.
- » She had a simple system using Outlook or ACT! software.
- » She sent dripping, sickening, nauseating amounts of sorority-style thank-you notes that the clients absolutely loved (no matter what gender).



In short, this account executive simply out-sold her competition with little more than constant, systematized client contact. A system for client contact will usually work to retain business, with the net effect of keeping, renewing and upgrading so much old business that you don't have to spend as much time prospecting and pioneering for unsure new business.

When the client says, "You can't have too many other accounts," you know you've done it!

The sales manager told me, "Ratings didn't come up in her conversations — not even once. She never discussed that stuff on calls. Her competitors would show rankers, but the clients cared more about ideas."

There are two messages here:

1. **Account executives**, you're in business for yourself. Your employer is a company that Tom Peters calls "You Inc." It's your "brand" and your "value" in the marketplace. And in this economy, you'll find more success with the qualities listed above than you will with a low CPP or great 25-54 numbers. It's all about personal enterprise. The AEs probably all had the same tools, but this one wanted to win.
2. **Sales managers**, these are the qualities to hold up — the good standards. Also, these are the tools that will work. ☑

Jim Taszarek is president of TazMedia Inc. He may be reached through his Website at www.tazmedia.com or at +80-970-4200.

“THE FISH”

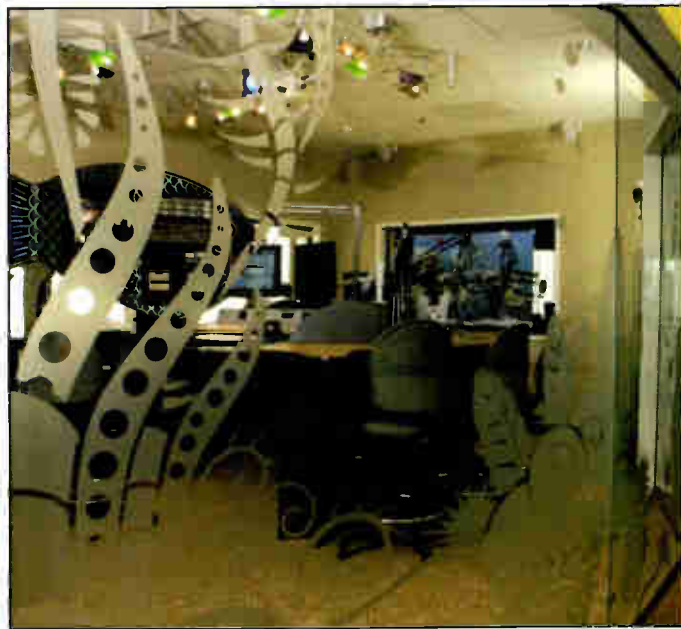
SWIMS IN NEW AQUARIUM

By Doug Wyllie, Streamline Publishing editor

In August 2000, Salem Communications acquired KXMX “The Mix,” a Clear Channel Los Angeles station, and immediately converted it to a Contemporary Christian Music outlet dubbed “95.9 The Fish.” The Fish swam merrily along as one of the most popular stations in its format throughout the country, but it was saddled with a rather small studio — some the staff even referred to it as the “Fish Tank.”

Fast-forward to November 2002: At an open house for industry insiders and station sponsors, 95.9 The Fish unveiled a one-of-a-kind, digital, aquatic-themed broadcast studio. Designed and built by a team of engineers spearheaded by Salem Los Angeles Director of Engineering **Mark Pallock** and Chief Engineer **Bill Sheets**, the Fish studio measures 27 feet wide by 11 feet deep, the largest of the 12 studios in the Salem L.A. facility.

The undersea theme begins at floor level, with sand-patterned carpeting. Ceiling-to-floor beveled glass wraps the exterior of the studio and is engraved with shells, starfish, bubbles and sea plants to look like an aquarium [photo right]. Inside, the main console area features seating for five, including on-air talent, with mikes for all guests. The tabletop has a 3-D water effect, while the console sides boast images of leaping swordfish.



Along the console on the talent side is an illuminated fish [facing page, lower photo], 6 feet wide and 4 feet high, featuring fiber laser inserts. The giant fish serves as a container for a variety of studio equipment, including CD player, telephone and ISDN equipment. The five high-back, padded stools

have seaweed-patterned upholstery, and a variety of colored clamshell sconces enclose the overhead lights.

The Fish studio is specially designed to accommodate live on-air performances by musical groups. Plans are in the works to bring in major Christian recording artists for live appearances » 36

STREET SMARTS.



Zephyr Xstream uses the latest advanced MPEG coding for ISDN audio so good, your listeners will swear you never left the studio.



Zephyr Xport connects to ordinary analog (POTS) or ISDN phone lines to offer the ultimate in flexibility. Do remotes from anywhere at a moment's notice.



Low-Delay MPEG coding lets remote talent converse with the studio naturally, without unnatural pauses. Portable version has full-featured mixer for complex remotes.

On the street: that's where ratings battles are won and lost. The most successful stations are the most connected with their communities. And remote broadcasts are a great way to connect.

From major concerts and sporting events, to breaking news stories and live promotional broadcasts from client sites, top broadcasters know that on-location appearances make their stations a part of their listeners lives—and help recruit new listeners, too.

There's no better tool for remotes than Zephyr. If you have a heavy remote schedule, you probably use Zephyr already—Zephyr is the most popular broadcast codec in the world.

If you don't use Zephyr and want better quality from your remotes, upgrading to Zephyr's stunning audio and rock-solid reliability is a smart move. Not to mention its ease of use: Zephyr is so simple interns will have no problem with setup and operation.

Connect with your listeners. Take your station to the streets... with Zephyr. The Best Way To Hear From There.

Telos
AUDIO | NETWORKS

TELOS-SYSTEMS.COM/GM

when they visit the Southern California area. Jars of Clay, Plus One, John Tesh, Nichole Nordeman and Joy Williams have already performed live sets in the new studio, thrilling listeners and advertisers alike.

A shared Talk studio for two other Salem/L.A. stations — KKLA and KRLA — is also undergoing a major renovation, a project that's expected to be completed in mid-April. Radio Ink sat down with **Dave Armstrong**, vice president/general manager of Salem Los Angeles, to discuss the newly designed facilities.

There was some length of time between Salem's purchase of the Fish and completion of this bold new facility. When did plans for the new studio come together?

ARMSTRONG: We started looking at this as soon as the Fish came under our umbrella. The Fish went on the air in August 2000 in a small studio, and we started plans for the studio that was built. We probably talked about it for a year before we did anything. We obviously were asking people to break the mold on studio design, so we first had to find people who were willing to even consider it and then people who could come up with what we were looking for. We wanted it to be fish-related — one initial thought was the Jaws thing, and that was modified to what you see now.

Why such a large studio?

It's the largest studio here at Salem L.A. We wanted it big enough that a two- or three- or four-person group could set up to do an acoustic set live — which we've already done. So it's designed to house performers who happen to be in town.

What was the reasoning behind such a dramatic renovation?

It was really twofold. We wanted to create a really fun environment for air-staff. I find it hard to believe that anyone could walk into that studio and not have fun on the air,



"Fish" Facility Suppliers

Boards/consolas:
**Pacific Radio/
Research Digital/
Analog/Airwave**

Audio processing
equipment:
Aphex 20 20 MK III

Microphones:
Sennheiser MKH 416

Transmitter:
Nautel FM-8

Antenna:
ERI 3 Bay

Traffic software:
None

Music software:
Prophet Systems

Remote equipment:
Telos Zephyr

Telephone hybrid:
Telos Digital Delta

Speakers:
Bose Acoustimass-5

Cabinetry:
Custom, PR&E

Acoustic materials:
generic

Digital workstations:
Vegas

Satellite links:
Wegner Unity 4000

Chief engineer:
Mark Pallock

Engineering design
consultant:
PR&E

Architect:
Tracy Lloyd Aguilar

because there's just so much there visually. Secondly, we did it for advertisers. I've told our sales manager, "If you get a client standing outside of the glass wall, looking in, get a pen and contract ready, because you'll sign them up on the spot." It's really an exciting environment. The floor-to-ceiling glass wall between the hallway and the studio and the seaweed and starfish etchings really look like an aquarium wall.

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A plasma screen on the back wall [top photo] plays a rotation of DVDs of aquarium scenes.

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Yeah, and not one has died in the time we've been in that studio.

Can you characterize how much you spent on this project?

The truth is that it was not that much more expensive than if we'd done it the conventional way. It was certainly a little bit higher because of some of the technology involved, but it really didn't cost us much more than other studios that we've built. Some of that is probably because the people involved really had fun doing it. **Pacific Research & Engineering** did all the furniture,

the fish display and the equipment rack; so it cost us virtually no more than if we'd done it with cookie-cutter stuff.

What would you suggest is the greatest return on your investment in this studio?

I think the most tangible proof is the staff. People say, "This is great. When I come in here, I just get pumped up being in this environment." We have not had a group that hasn't said, "Wow, we've really got to tell everyone back in Nashville about this!" That builds a buzz about the station within the industry, which we think translates into cooperation with artists when we do festivals and that sort of thing. For us, the key was that it demonstrated that you can do something very special within a budget. ☐

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In 1942, morning guy Jack Deal (known as Mr. Radio for 40 years) kicks off the WHCU Victory Garden Red Cross fund-raiser. The Ithaca, New York station — WHCU 870AM, now owned by Eagle Broadcasting — celebrated its 80th anniversary on Jan. 23. Photo courtesy of WHCU.



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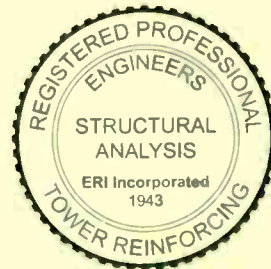
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SPORTS

WINNER: JIM ROME (Premiere Radio Networks)

One of the most respected voices in the world of sports broadcasting, Jim Rome is known for his aggressive, informed, rapid-fire dialogue. During a temporary stint on a late-night show, Rome debuted his “smack” — his term for sports talk in a gloating, uninhibited or unbridled manner. It yielded high ratings, and *The Jim Rome Show*, a.k.a. *The Jungle*, was born. It now airs on more than 200 Radio stations each weekday and boasts 2.5 million listeners. His fans are known as “The Clones,” who live and breathe for Rome’s take on the day’s larger issues of sport. His departure from conventional sports commentary brings unique dialogue with his listeners. In May, Rome also began hosting a weekly sports program, *Rome Is Burning*, on ESPN.

HONORABLE MENTION: DAN PATRICK (ESPN)

Dan Patrick hosts *The Dan Patrick Radio Show* weekdays on ESPN Radio, and the show is carried by more than 600 affiliates. He has his own web page linked from ESPN.com (espn.go.com/danpatrick) — a vehicle for his sports musings. He has become widely recognized for his poignant interviews and dry wit as an ESPN anchor/reporter, primarily on ESPN’s *SportsCenter*. Additionally, Patrick reports from major events, such as the Super Bowl, and has called play-by-play for select NCAA basketball telecasts since he joined ESPN in March 1989.

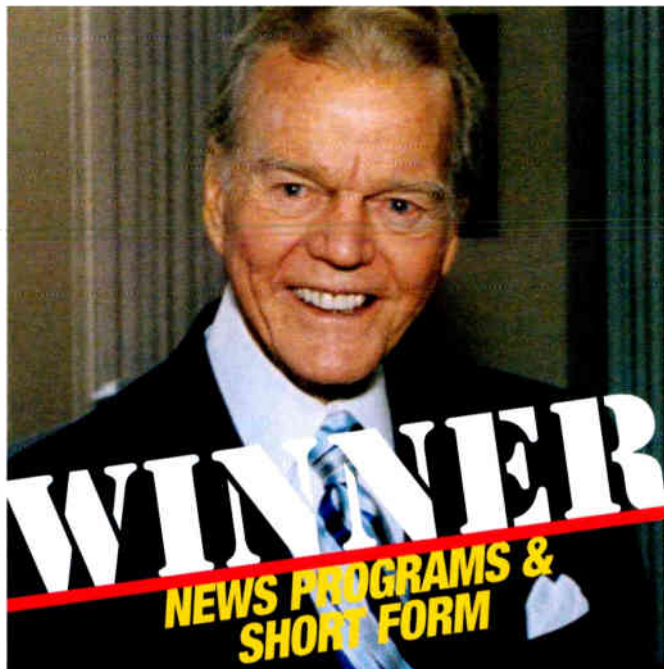
HONORABLE MENTION: TONY KORNHEISER (ESPN)

Tony Kornheiser joined ESPN Radio in November 1997, and *The Tony Kornheiser Show* premiered in January 1998. Previously, his show had aired for five years on WTEM-AM in Washington, DC. Kornheiser has been a sports columnist for *The Washington Post* since 1984; in 1990, he began writing a regular column in the newspaper’s Sunday Style section. Kornheiser is the author of two books, *Pumping Irony* and *Bald as I Wanna Be*.

COMEDY/SHOW PREP

WINNER: AMERICAN COMEDY NETWORK (Jones Radio Networks)

The American Comedy Network (ACN) began with a song parody about Ma Bell. *Breaking Up Is Hard On You* entered the *Billboard* charts and received national airplay. ACN’s National Features Service was born and began to supply morning shows with song parodies, fake commercials, drop-ins and celebrity interactives via biweekly CDs and the web. ACN, which also e-mails a daily joke sheet of topical one-liners, pioneered the Gold Library, a 49-CD archive of evergreen material.



HONORABLE MENTION: THE COMPLETE SHEET (TCS)

The Complete Sheet is a morning-show prep service — 25-30 daily pages of topical showbiz news, jokes, top-ten lists, phone starters, and bit ideas. Executive producer Johnny Vega says he created *The Complete Sheet* because “it sure beats picking strawberries or selling oranges on freeway off-ramps.” His partner, Bryan Crain, says that he and Vega spent years “kissing up to Mark and Brian, hoping those experiences would help start the most kick-ass show prep service on the planet.”

HONORABLE MENTION: PREMIERE MORNING PREP (Premiere Radio)

Premiere Radio Networks provides morning prep services to 1,300 Radio stations, reaching more than eight million listeners on a daily basis. Many of the 18 services are music-oriented in a number of formats, including Rock, Country and Urban. Other services specialize in prep, comedy and entertainment. Each service offers a custom mix targeted to specific audiences. The various services are delivered by a CDs, fax and online access.

SHORT-FORM

WINNER: PAUL HARVEY/THE REST OF THE STORY (ABC Radio Networks)

During his 70 years in newsrooms, Paul Harvey has broadcast the news to million of listeners, built an active professional life and earned the respect and admiration of nearly every broadcaster. On May 10, 1976, Harvey began another program series on the ABC Radio Networks: *The Rest of the Story* delves into little-known facts behind stories of famous people and events.

HONORABLE MENTION: JOHN MADDEN (CBS/Westwood One)

Former Oakland Raiders coach John Madden, host of Westwood One’s *The Madden Minute*, is one of the most celebrated and recognized sportscasters. In *The Madden Minute*, he shares his inimitable point of view on football, sports and life. His unique sense of humor and enlightening observations embody NFL football for millions of fans. This year is his 22nd season as an NFL game analyst.

HONORABLE MENTION: DAVE ROSS (CBS/Westwood One)

In 1992, Dave Ross was selected by CBS to substitute anchor for *The Osgood Files*. CBS received so many requests for copies of his work that the network asked him to become a permanent contributor, introducing in 1993 *The Dave Ross Show*, a daily 2-minute feature now heard nationwide. In 1999, the network added a second edition. Ross also writes and produces, *Chip Talk*, a syndicated Radio feature on computers. ☒

FM TALK:

IT'S A
WOMAN
THING**SO WHY HAS RADIO MISSED THE MARK?**

It was just about a year ago that **Ed Seisdedos**, an account executive at a major Radio network, approached programming guru **Walter Sabo** and told him — very emphatically — “I’m coming to work for you.”

“Well, that’s good to hear,” Sabo recalls telling him, more than a little intrigued by what could drive one of the network’s highest billers to come work for Sabo Media, the architect of New Jersey 101.5, arguably the most successful station targeting women with FM Talk programming.

“I’m serious,” Seisdedos insisted. “I’m quitting my job and coming to work for you.”

Realizing Seisdedos was serious, Sabo asked him why.

“Because every single week, I have to walk from orders because we don’t have the rating points to deliver a network Radio female buy,” Seisdedos explained. “The money you can tap into in this demo, both local and national, is unbelievable.” Seisdedos explained that such clients as Procter & Gamble, Kraft, and J.C. Penney were almost desperate to target women consumers, but Radio networks had been virtually ignoring them.

**MISSING THE BOAT...
AND THE BUYS**

“Every day, buys come up for female demographics, and the only thing the networks have to work with are Adult Contemporary stations that play Sting and Phil Collins,” continues Seisdedos — who made the jump and now is chief operating officer of Sabo Media. Essentially, though women make up more than half of the adult U.S. population and do a disproportionate amount of daily shopping, Radio has relegated them to

Lite Rock and Soft AC status.

“What a loser, pathetic world view,” Sabo says of Radio programmers who fail to properly serve the female audience. “So many PDs are worried about creating flanking formats or trying to fill a market hole. I can’t begin to think like that. People who think like that are freakin’ morons.” Instead of limiting their creative scope, Sabo maintains, programmers should study the entire population, determine where the most people are, and create something compelling and » 32



CO HOSTS BOB & SHERI

engaging just for them. "I could give a crap about what anyone else is doing," Sabo says. "I always look for the greatest available audience, the epicenter of the population."

According to Sabo, the epicenter of the population in New Jersey is a 38-year-old woman who largely was being ignored by Radio. "That's how the idea for New Jersey 101.5 came about," Sabo recalls. "One of the most successful stations in the U.S. for decades was WOR in New York, and they targeted women by being a mirror of their audience." Changing to focus specifically on the issues that matter most to women 35-44, New Jersey 101.5 launched in 1990 — and now, 13 years later, it just finished with its highest book ever, drawing a cume audience of almost 900,000. Sabo is quick to point out that these numbers make it the highest-rated FM Talk station in the U.S.

What makes the station work is, essentially, an obsession to offer New Jersey women the type of programming that focuses on their specific needs. "Our competition isn't a 3-share Mix station," Sabo says. "Our competition is Oprah, TheView, Rikki Lake, and Jenny Jones. It's all the Conde Nast magazines. We continually look at what this woman is reading and watching on TV, what she drives, and what movies she goes to. We understand the pace of her insanely busy life.

So, if she listens to New Jersey 101.5, she will hear an incredibly fast-paced station that talks about the things that interest her."

New Jersey 101.5's success hasn't gone unnoticed. Last summer, Hubbard Radio President Ginny Morris was in the process of moving an FM into the Twin Cities market. "She didn't want to own a jukebox," recalls **Todd Fisher**, vice president/general manager of KSTP-AM and WFMP-FM. "She wanted a station that meant something. In one of our planning meetings she referenced a Radio Ink article written by Walter Sabo, who insisted that personality-oriented FM Talk targeting a predominantly female audience was going to be the next big thing. That was a very appealing idea."

Fisher says Morris and company took Sabo's comments to heart and committed themselves



Wherefore Art Thou, Radio?

Channel surf through almost any cable line-up and, at any one time, chances are that you'll find at least a half-dozen shows targeting women. Browse through any checkout counter newsstand, and you'll find a half-dozen magazines doing the same thing. So why has Radio been so slow to develop programming that targets the female audience with more than Celine Dion and Rod Stewart records?

"The problem is that Radio is run by people who look like me," says Sabo Media CEO **Walter Sabo**. "They've never seen *The View*. They don't know that Maury [Povich] today is going to do a show on teenage stripper makeovers. And they don't realize that Colgate-Palmolive and Procter & Gamble are buying time on television because Radio doesn't give them any active, personality-driven, female-targeted programming. Radio is good at the Lite FMs, but women don't have the equivalent of a Howard or an Imus."

"The fact that there aren't more women program directors may be a factor in this type of programming's not being developed over the years," adds veteran programmer **Denise Oliver**, who recently was named president of New Ventures at Sabo Media. "That's not to say that men can't program to it; I used to program a rock station that was heavily skewed toward young males. Good programmers can certainly see the opportunities, but so far, it's eluded most of them."

Oliver says the dearth of programming that actively targets women is puzzling, considering that every other mass medium has exploited this niche. "Cable has gone nuts, programming to women; and for many years, *Cosmopolitan* and a lot of other magazines have been catering to this audience," she points out. "Advertisers are trying to reach women through all these other outlets, and I don't understand how Radio couldn't be an attractive medium to reach women — if there was something there."

"Radio has become such a copycat industry that people are afraid to touch this," observes **Rick Jackson**, VP/GM at WBT-AM/FM and WLNK in Charlotte. "But once somebody succeeds with it, there will be an Oklahoma land rush to see what can be done. This industry just isn't very good at this kind of Radio right now." Jackson's advice for anyone considering a female-oriented Talk format: "Throw out the research and consultant playbook. You'd better have a complete understanding of personality Radio and how it functions. This isn't like an AM News/Talk station."

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to developing a Radio station for women and about women — and hosted predominantly (but not exclusively) by women. “We knew from the beginning that personalities would be Number One; everything depended on who we had on the air. There were certain things about style and how we wanted to adapt the Radio station in terms of communication with listeners, but it really came down to finding the right talent.”

Research indicated that the market for such a station could be tremendous, but Fisher says it also revealed a backlash against programming that might be construed as condescending toward women. “One thing we learned is that women are sick of being targeted — singled out as though they’re from some other planet,” he explains. “They simply want programming that’s entertaining, that has information, that’s lifestyle-oriented. They don’t want someone to dumb it down, they don’t want people groveling to them, and they don’t want 24 hours of cooking shows or soap opera talk. And please — no pink logos!”

Over the past year, Fisher has fine-tuned the personality lineup and says the station — FM 107 — is close to being set. “We launched with Dr. Laura, Suze Orman, and Joy Browne,” he says. “We moved a talent, Ian Punnett,

from our AM station to do morning drive. His style is that of a two-way conversation, neither conservative nor liberal. Then by accident, we bumped into Lori Barghini and Julia Cobbs, two sisters-in-law whose claim to fame was that they developed the nipple enhancers that were featured on *Sex & The City*. They have these really rough, big, upper-Midwest accents — sort of *Fargo* meets *Sex & The City*.”

“For mid-days, we hired a woman named Kevyn Burger, a former KSTP and WCCO television news reporter who at one time had done some Radio. She’s a real sharp and savvy lady. And finally we hired Luka, who used to do mornings at Q102 in Cincinnati. She is really a Talk-show host who was trapped in the body of a morning DJ. She looks at relationships and human behavior, all with a British accent, and the town really has been responding to her.”

Despite being relatively new to the market, the station has begun to create a buzz among listeners and local advertisers. “The national advertisers want to see the ratings needle move, but a lot of the direct people are buying into it, and they’re getting results. People are listening to the advertising messages. The premise behind this type of station is that,

even with smaller numbers, you’re going to command higher revenues because of the ability to sell the message, rather than being just another music station on the dial.”

Fisher is learning first-hand some of the challenges that faced Jefferson-Pilot’s Rick Jackson, VP/GM at WBT-AM/FM and WLNK (The Link) in Charlotte. While not strictly an FM personality Talk station in the truest sense of the concept, The Link targets women heavily with much more than a background music format. “When I got here, we had just put Bob Lynch and Sheri Lacey together. What made them different was that Sheri really was the driver. Finally, women had somebody to speak for them.”

Jackson says that Sheri is not what most people expected. “She’s not talking about shopping and drying her nails,” he explains. “To put it in a Radio vernacular, while Dr. Laura and Dr. Joy Browne discuss specific issues, Bob & Sheri’s approach is about relationships and dialogue. The exchange isn’t confrontational, mostly engaged in an exchange of stories and relatable information that women share in a different way than men do. Still, we don’t try to market it as a women’s format — that would be a big mistake.”

Expanding on the success of



Bob & Sheri, Jackson launched *Matt and Ramona* in afternoons. Despite research that suggested the opposite, they quickly attracted a strong audience and posted solid numbers. “They’ve proved that you can do personality Radio in the afternoon on an FM, and it can target women,” he observes.

“Nobody has proven the format will work, but we’ve come closer to succeeding than just about anyone except Walter Sabo’s station in New Jersey,” Jackson says. “The key to the kingdom is finding great talent and having a supportive company. It’s very risky, but we’ve hit on a couple of good shows. We think we know what works, but there’s no guarantee that women will find it attractive. This isn’t for the faint of heart, and it’s definitely not for people in the research-consultant mode, which is what most PDs and GMs have been raised on.”

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MANAGING IS COACHING

By Judy Olian

It's hardly surprising that the metaphor "manager as coach" has endured. Here are some business observations from a couple of seasons of watching Joe Paterno coach at Penn State:

» **Recruit and woo the best talent.**

Coaches spend years observing high school teams, and for good reason. The best route to a great team is to bring it in as a great team.

» **It's all about the team.** Build a team that's much more than the sum of the parts. As Paterno once said, "For a team to become excellent, it has to overcome individual preferences and individual performances. The team has to believe that they are better because of each other."

» **Diversity of the team is an asset.**

Every team has various roles that are one-of-a-kind, making an essential contribution to its overall performance. Diversity of talents is a major source of team excellence.

» **Adaptation is necessary.** Coaches (and managers) must adapt their styles to fit each player, adjusting their teaching and motivating approaches to the idiosyncrasies and dispositions of those they manage.

» **Responsibilities should be segmented.** The best managers segment responsibilities by skill and expertise, and help individual members of the team excel in their particular roles. The cumulative result is a winning team.

» **Morale is the manager's responsibility.** Better morale means better team performance. Paterno says, "You don't have to concern yourself with how a first-stringer feels. The real test is whether the last substitute has good morale. If he has it, it means everybody has."

» **Prepare strategically and specifically.** No coach walks onto the field without understanding and anticipating the plays of that day's opponent, which are different from the plays of last week's opponent.

» **Don't dwell on the past.** Instead, focus on the future. As Paterno said, "The last play isn't important. It's the next play that's important." Constant criticism and recrimination about failures will not inspire your team. However, do review the last loss. Failures and losses are important sources of learning.

» **Managers must take risks.** No manager can lead his or her team into a project or assignment with a fear of losing. Quoting Paterno, "If you are afraid to get licked, you are in the wrong business."

Judy Olian is dean of Penn State's Smeal College of Business. Source: McVay Media Monthly Memo, 7/2003. Used with permission.

The True Value Of A New Customer

When's the last time you sold Radio and you got the credit for bringing in a new customer to the retailer's business? As a matter of fact, when was the last time you calculated what that new customer is worth to the business? Many readers of this column now use the "return on investment" worksheet with their clients. (If you don't have a copy of this worksheet, e-mail me at the address below.) The logical extension of the ROI calculation is to determine the time value of a new client to that business.

Case study:

Recently, I made a call on a central Oregon propane dealer, who sells propane by the gallon. The average annual consumption of propane yearly by a customer is 900 gallons. If the dealer has locked in the rate of \$1.46 per gallon for the next 12 months, it would make sense that the annual worth of a new customer is \$1,314, right? Wrong.

Let's take a look at a typical ROI and see how it would apply to the propane dealer:

1. The company's annual investment in the station is \$20,000. The business is highly seasonal, so most of that \$20,000 is invested during the slower part of the business cycle — interestingly, September through March.

2. Seven months at 70 percent of budget is \$14,000, or \$2,000 per month. Since the busiest time for the dealer is April through August, the remaining 30 percent of the budget will be used during these five months (\$1,200 per month) — with only a maintenance campaign during July (their peak time of business). It just doesn't make sense to heavily advertise when they have a backlog of work.

3. A 20-percent ROI (a reasonable figure) would produce \$4,000, equaling a net annual return of \$24,000.

4. Divide this by the propane company's 45-percent profit margin, and you get a gross return of \$53,333 (on the initial \$20,000).

5. Divide this figure by the average sale of \$1,314 (we'll use the one-year figure for now, and then compare) and you will see that

you need to produce 40 new customers per year, or 3.38 per month.

6. Considering a closing ratio of 60 percent, the campaign needs to generate 73 new leads (rounded off).

Now let's use the calculation to see what a new client is really worth, and then refigure, using a true calculation.

» Average yearly worth of new client: \$1,314

» Average retention of new client: 5 years

» Average percentage of business coming from referrals from new clients: 30 percent

» \$1,314 x 5 years = \$6,570; multiply this times .30 (referrals) and you get \$1,971.

» Add this (\$1,971 + \$6,570) and you get \$8,541, which is the real value of a new customer for the propane dealer.

Next, let's use that figure in the ROI calculation. Substitute \$8,541 in Step 5 (gross return divided by average sale) and you get 6.2 new customers that must be generated annually (instead of 40) — or an average of one new customer every other month.

One reason we get the lame excuse that "Radio doesn't work" is that we don't define realistic expectations before we run a schedule. For the above example, we will run a long-term fixed position (sponsorship) and brand equity campaign with the right message targeting a 35-plus homeowner listening to the station. Can we generate six new customers over 12 months? You bet! Everything over six is gravy, and you should get the credit for it.

The propane dealer also has a sheet of paper for people to indicate how they heard about the company when they call in for propane. Radio is at the top of this page, above Yellow Pages or any other medium, because if you are positioned first, you have a better chance of getting the credit for the phone lead! ☑

Sean Luce, the head national instructor for the Luce Performance Group, can be reached at 281-496-6340 or by e-mail via www.luceperformancegroup.com

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Online Developer



"Using eLS, my local station has built a personal relationship with me and other listeners. They frequently ask me for a little information each time I visit the site, and being at FMW, I know they use that information to fine tune their play list to our listening preferences. I feel that, in some small way, I impact the kind of music they play!"

Neil Sinay
Affiliate Relations



"I heard about a contest on my way into work one morning. They said to tune in around lunch time for the Song-of-the-Day. The first 10 callers would win tickets to Alicia Keys. When I got in at 8 a.m. there was an email message to Listener Club members with the exact time to listen. I didn't win but felt special to be tipped off like that."

Lori Takahashi
Web Designer



"I'm a member of my hometown ESPN radio station's 'Fan Club.' I get regular updates on the home team scores and it keeps me connected. This is one of the most common benefits I hear stations talk about: how they're able to keep listeners even when they move away."

Peter Baiert
Affiliate Relations



"Every day I'm bombarded with spam emails telling me how to get rich overnight. So it's very refreshing to get an HTML newsletter every Thursday from my station giving me relevant information that I've given them permission to send me, in a format that's a pleasure to read."

Heidi Meisinger
Affiliate Relations

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World Radio History



THINK GENERGRAPHICS!

By Phil Goodman

Amazing, isn't it, that newspaper circulation and television HUT (*Households Using TV*) levels keep going down, while both media continue to attract a huge share of the advertising pie?

What's wrong with this picture? Simply stated, it's "demographics."

Demographics serve only one purpose for market research. They tell you what gender you are, how much money you make, what products you buy, and how many times you buy them. A more appropriate term would be "genergraphics," which tells you *why* people do what they do — and *how to continue to get them to do it*.

Genergraphics is the next step after psychographics. It tells you what effect and influence each generation has on the others in buying products and services. If you are general sales manager of a Radio station, you are probably saying to yourself, "What does all of this have to do with increasing my billing?"

Plenty. Radio has a stronger audience concentration of Baby Boomers and Generation X than do other media. Therefore, it's critical that Radio not only understand the concept of genergraphics, but also implement it in stations' local communities.

For example, let's say a local furniture store has a customer profile of adults 25 to 54 years of age. There are three generations in this group — Boomers, Generation X and Echo Boomers (*Boomers' children now approaching adulthood*). Radio stations can help that furniture store conduct surveys on station websites to tell the store which generation is the majority of its clientele. You should use these surveys as an incentive for the store to purchase more advertising on your Radio stations.

With all due respect, the ad agencies will never abandon demographics and the CPMs with which they measure your Radio audience. Thus, you may need to provide educational seminars for potential advertisers that never buy Radio. It's a fact: 99 percent of your potential advertisers don't realize how potent Radio is — compared to the newspapers — for Boomers and Generation X.

The only way for Radio stations to get more clients is to introduce genergraphics to their advertising communities as the real measuring stick of their audiences. This doesn't mean you abandon demographics — you still need to count numbers — but numbers alone will never help you get your fair share of the local or national billing.

Phil Goodman has done market research for Fox Television Network, USA Today, and Ford Motor Company; and he has worked with the Radio industry for the past 29 years. Reach him at 800-238-0357 or e-mail boomermarketing@earthlink.net.

The First Appointment, Part 1:

Have A Conversation, Not An Interrogation

Asking the right questions in your initial meeting with a prospect establishes your credibility as a marketing professional. A relaxed conversation, instead of a "needs analysis," is the first step toward rapport and a long-term business relationship.

You should already know the prospect's phone number, location, web address, hours of operation, and length of time in business. Letting your prospects know what to expect will relieve tension when they realize you will not make a pitch. Describe what you hope to accomplish in your conversation — including matching the right audience with their business, getting an approximate budget, and determining the best style of commercials for results.

These next topics can create a conversational interview that is natural for you:

PRIME OBJECTIVE. This opening question will allow you to connect future recommendations to benefits they can already envision. For example: "There are many reasons our clients advertise with us, from name awareness to promoting specific products, to counter-attacking competitors, or utilizing co-op dollars. How do you see advertising on Radio helping you?"

COOL CUSTOMER. The prospect's response will help you obtain a detailed description of their target customer. Knowing the audience they want to reach allows you to match the appropriate format or dayparts to that desired target audience. It also will give you an idea of the style that would work best for a demo commercial. Let the client give you all the information to these questions, one at a time. Questions: "Give me an idea of who we want to talk to. Are they male or female? What would be their ages? What would be their household incomes? Would they have college degrees? What hobbies would they have? What kind of vehicle would they drive?"

COMPETITIVE ANALYSIS. Questions that deal with competition and unique selling positions serve to get a prospect emotionally charged in the conversation. Detailed answers will help you develop the right presentation idea and a winning demo commercial. Questions: "Who are your primary competitors? What do you offer that they don't? Why would I want to do business here,

rather than with your competitors? Are there any misconceptions that potential customers might have about your business? What are your unique selling positions [USP]?" Note: Go deep with the USP. Don't allow the prospect to cop out with the typical "we have great service" or "we've been in business for 25 years." Think niche marketing! Even the smallest extras are great hooks that can sound terrific in a demo commercial.

LOCATION, LOCATION, LOCATION. Know the geography surrounding the prospect's business so you can reinforce your coverage area with the areas they want to reach. Questions: "How far away do people come to do business with you? Is there a specific area on which we would want to focus in a commercial?"

THE GOODTIMES. Find out the prospects' best and worst times for business. You can arrange your presentations to times in which they want or need to be advertising. Questions: "What are your best months for doing business? What days of the week are best? What are your slower days of the week or months of the year? Do you think focusing a campaign or a commercial on improving your slower times could drive new traffic?"

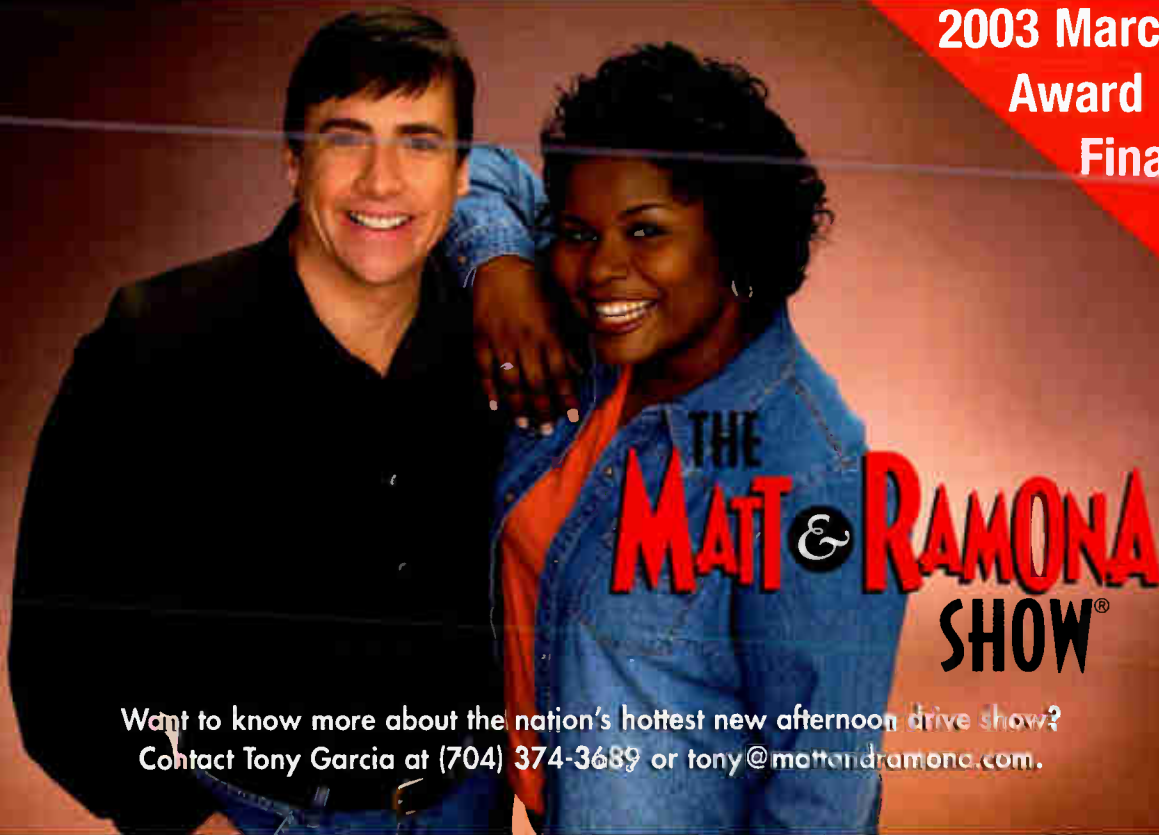
By this point, you should have achieved some rapport. It is time to ask some touchier questions. Keep it conversational, and don't let their answers or lack of answers faze you. Questions: "What types of advertising have worked best for you in the past? What previous advertising didn't meet your expectations? What hasn't worked well?" Knowing their problems with other advertising media gives you terrific leverage when presenting Radio against their past choices.

Part II of "The First Appointment," appearing in the next issue of *Radio Ink*, will cover the prospect's budget, the style of commercial that would sell, the client's expectations, as well as a wrap-up that will prepare you to deliver a well-constructed presentation and demo commercial. ☐

Gregg Murray is director of sales/marketing for West Virginia Radio Corp. and is designer of wvRadioadvertising.com. He can be reached at gmurray@wvRadio.com.

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Kagan World Media

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THE MEMORIES LINGER ON: "The Ultimate Comedian," Bob Hope died July 27, bequeathing millions of historic laughs and funny memories. Famous for his entertainment of GIs over several wartimes, Hope is seen in this World War II photo, broadcasting from KFAR in Fairbanks, Alaska, during a U.S.O. tour with (from left) Jerry Colonna, Frances Langford and Tony Romano. Over his long career, Hope was successful in so many entertainment media that younger people may not remember his earlier Radio achievements: 1,145 programs over 18 years. He made guest appearances early on, but in 1938, NBC gave him his own Radio venue, *The Pepsodent Show*, which was top-rated for more than 10 years. Even when it held a No. 1 rating, NBC executives almost cancelled the show, worried that some of Hope's monologues would offend sponsors with his sexual double entendres and political zingers, which deflated many a stuffed shirt. Often the butt of his own jokes, though, Old Ski-Nose had the whole world laughing with him. *Photo courtesy of KFAR Radio*

SEARCH YOUR ARCHIVES. Pull the boxes from your storage closet. Radio Ink magazine is searching for old (or should we say mature?) photographs of people, stations or promotions. To see our Blast page. All photos will be returned, but please be sure to LABEL them with identifying captions, including a return address and contact name. Mail to: Mary Crowley, Asst. Editor, Radio Ink, 224 Datura St., Suite 1015, West Palm Beach, FL 33401.

HELP WANTED

RADIO CURATOR, Museum of Television & Radio

Responsible for acquiring radio programs for Museum's collection; organizing listening series and seminars, and the Museum's annual Radio Festival; drafting copy for publications and preparing highlight tapes. Candidates must have appropriate academic credentials (master's degree required), radio credentials and experience, in-depth knowledge of both historical and contemporary radio, and excellent verbal and writing skills. Ability to speak and write Spanish a plus.

NO PHONE CALLS. Send résumé and cover letter to:

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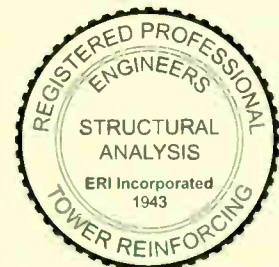
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Super Session**


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**Thursday, October 2
FCC Breakfast**


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**Thursday, October 2
Keynote Address**

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**Thursday, October 2
Group Executive Session**

**Moderator
Sean Hannity**
The Sean Hannity Show
ABC Radio Networks

Group Executives Including:



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Ginny Morris
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Reception, Dinner & Show**

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