

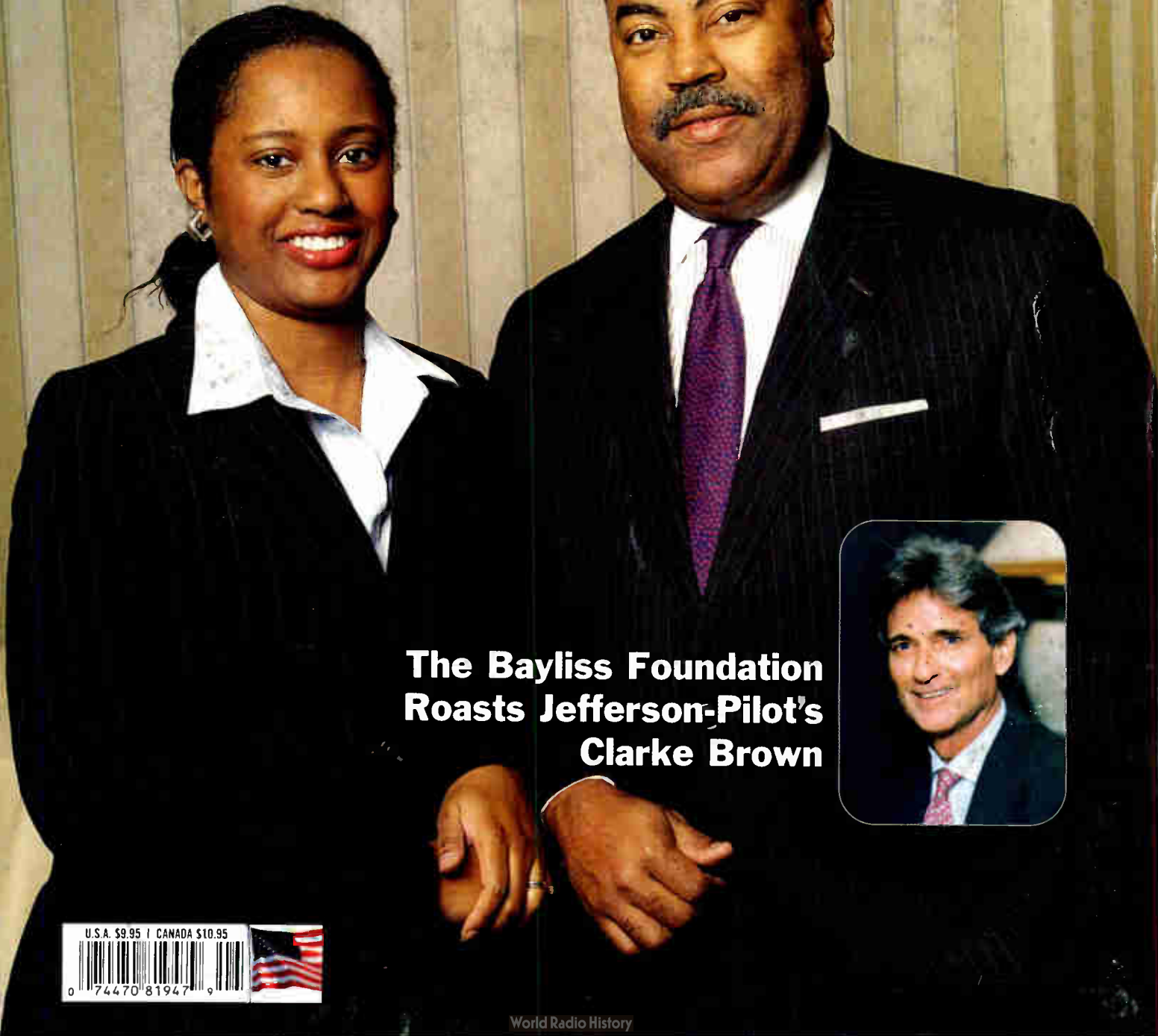
The 35 Most Influential African Americans In Radio

Vol. XX, No. 5 March 7, 2005 PUBLISHED BI-WEEKLY

RADIO INK

RADIO'S PREMIER MANAGEMENT & MARKETING MAGAZINE

Ron Davenport Jr. & Susan Austin:
*At Sheridan Broadcasting,
It's A Family Affair*



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Roasts Jefferson-Pilot's
Clarke Brown**



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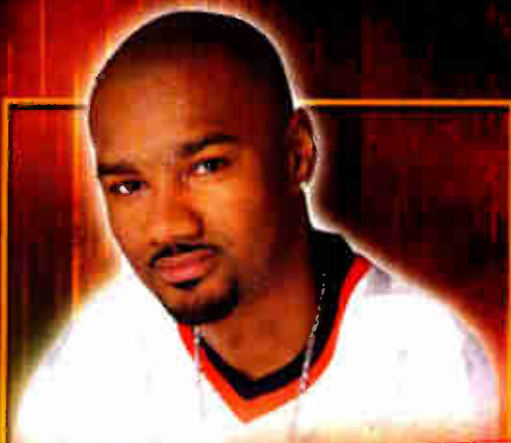


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24 Susan Austin & Ron Davenport Jr.: *At Sheridan Broadcasting, It's A Family Affair*

Judith and Ronald Davenport Sr., founders of Sheridan Broadcasting Corp., instilled in their children a sense of leadership, entrepreneurship and business acumen. Ron Davenport Jr. and Susan Austin both take pride in the "power of radio" and the responsibility of serving the African-American community.

Cover and interview photographs by Alex Jones.



29 The 35 Most Influential African Americans in Radio

Radio Ink identifies those men and women whose hard work and influence within the African-American radio community have earned the recognition of their peers.

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IDEA TICKER

34,216

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

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- » Pre-NAB Exhibitors Guide
- » Radio's Emerging Leaders

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10 Radio Wayne Award Winners

Winners of Radio Ink's annual Radio Wayne Award competition were announced at RAB2005 in Atlanta. Here's photographic proof...

18 Clarke Brown: Skewered, Roasted and Served Up Hot

Former Jefferson-Pilot Radio President Clarke Brown is one of radio's most respected executives. Here's what some of his best friends(?) have to say about him prior to the Bayliss Foundation roast in New York.

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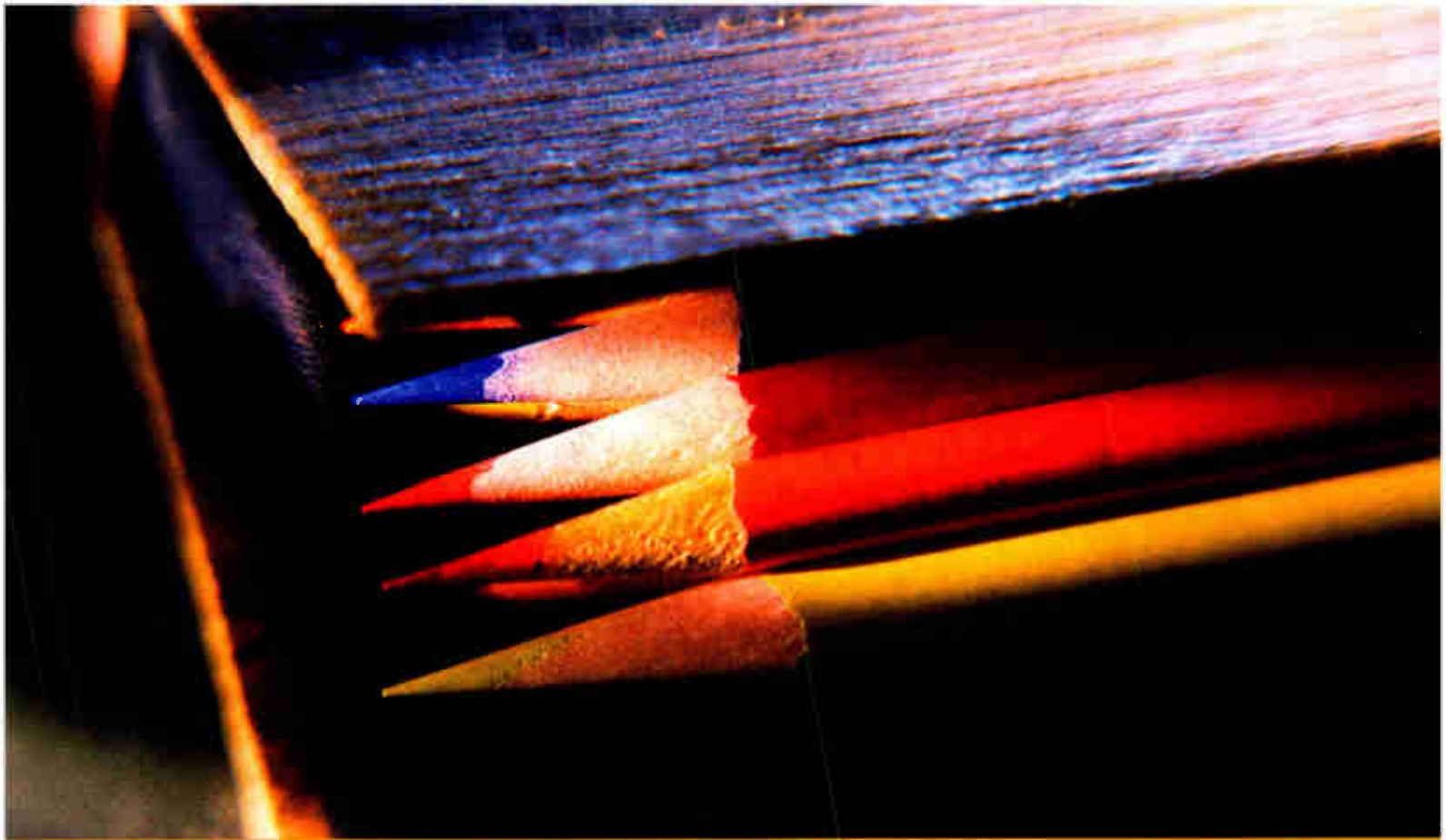
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Our Mission: Radio Ink's role is passionately to empower Radio management to be more successful by providing fresh, actionable, reality-based ideas, inspiration and education in a quick, easy-to-read, positive, pro-Radio environment.

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Are We Living in 1920?

To apply for an FM frequency in New Orleans, I was gathering public ascertainties as part of FCC requirements at the time. The process took me to the small town of Port Sulphur, LA, which would be the city of license of the 106.7 frequency I was later granted. While in town to meet with community leaders, I stopped at a restaurant to grab a bite. I will never forget the sign over the back door of the building: "N----- Entrance. N-----s entering the front door will be shot." My response was visceral: fear, disappointment, disgust, disbelief. I pulled out of the parking lot as fast as I could.

That same day I met with an African American minister, who opened my eyes to the reality of the community. Blacks living in the county were not allowed — by mandate of city officials — to have running water or electricity in their homes (which were shacks). Oppressed by the local government, these people were treat-

ed like slaves. The year might as well have been 1920 — but it was 1980.

I'd like to think this kind of behavior has been eradicated by now, even in the deepest parts of the South, though I'm certain pockets remain. To my surprise, it has not been eradicated in the advertising industry.

More than 10 years ago, I wrote an editorial about the shame of advertisers who had no-Urban dictates from business owners who believed African American stereotypes, and thus did not allow their ad dollars to be spent on Urban stations. Many Japanese car companies were guilty at the time.

Unfortunately, many companies still advise their agencies not to place ads on radio stations with Urban formats. It's not a matter of not targeting African Americans; these stations meet all buying criteria and listenership levels. Yet, if they are considered Urban stations, the agencies are not allowed to buy the time. On a recent

conference call, Radio One's Mary Catherine Sneed highlighted this as a major issue still plaguing stations that appeal to African-American audiences.

It's hard for me to believe this behavior is still occurring in 2005. The entire media industry must stand against companies with no-Urban dictates. Our agency readers must turn down business from any company asking them to implement advertising discrimination. Our radio readers must stand with their fellow broadcasters who are being discriminated against and send the signal that advertisers who discriminate will not be accepted on any station. Enough is enough.

Eric

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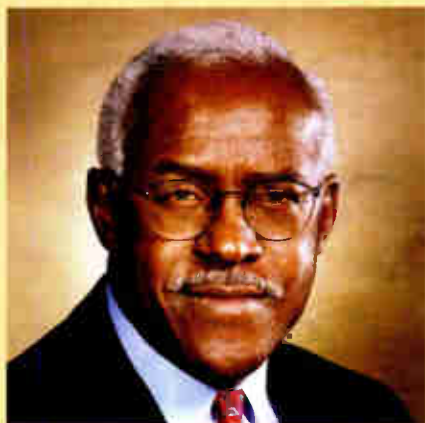
Author-speaker Roy Williams has agreed to a two-day *Radio Ink* event to be held May 17 and 18 in Dallas. Author of the best-selling *Wizard of Ads* series, Williams is one of the worlds most renowned marketing experts and is in high demand worldwide. Stations and businesses that have adopted his techniques and practices have seen double- and triple-digit growth.

This conference will be different from anything Williams has previously presented, and he guarantees no repeat of existing material. Williams has been waiting for the right opportunity to reveal his latest discoveries, which are so fresh they are not even available at the *Wizard of Ads* academy.

Call 800-610-5771 or visit www.radioink.com/roywilliams/

Sheridan Broadcasting Corporation Proudly Recognizes and Congratulates

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Ron Davenport Jr.



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FACETIME



FIGHTING MAD: Oscar de la Hoya (c) duked it out last month with Mark Thompson (l) and Brian Phelps of KLOS' *Mark and Brian* show. The fighter told listeners that he focuses so heavily during his three-month training program that he cuts out all "distractions" — including sex!



DID THEY ROOT FOR THE SAME TEAM? Former presidents George Bush (l) and Bill Clinton use Sennheiser MD46 broadcast microphones on Fox Network's Superbowl XXXIX pregame show to publicize their Tsunami Relief efforts and talk a little football.



CRUSHING THE COMPETITION: A monster truck sponsored by Bob and Tom of Premiere Radio Networks' nationally syndicated *Bob & Tom Show* debuted at the U.S. Hot Rod Monster Jam in Indianapolis' RCA Dome. The truck won the racing event.

Hispanic Americans Have \$686 Billion In Spending Power

Hispanic consumers spend significantly more time listening to radio than non-Hispanics, averaging 22 hours, 30 minutes per week. Further, Hispanic Americans spend half of their radio time listening to Spanish-language formats.

These findings, from Arbitron's *Power of Hispanic Consumers Study 2004-2005*, show that Hispanic consumers use radio more heavily than they use newspapers or TV.

"According to the U.S. Census Bureau, there are approximately 40 million Hispanic Americans living in the U.S. with \$686 billion in spending power," observes Stacie de Armas, Arbitron's director of Hispanic services. "That number is growing at twice the annual rate of non-Hispanics."

The study also found that Hispanic Americans are:

- 19 percent more likely to spend \$500 or more on children's clothing per year;
- Twice as likely to spend \$500 or more on athletic shoes per year;
- Spending more on cell phones, with nine percent spending more than \$100 per month on cell phone bills; and
- Seeing more movies than the average American, and 81 percent more likely to see a movie in its opening week.

Price Is Key Factor In New Car Buying

According to Scarborough Research, 33 percent of potential new auto buyers say price is a primary reason they chose the last auto dealership where they made a purchase. Vehicle selection (22 percent), dealer reputation (20 percent), dealer location (19 percent), service (17 percent), financing (11 percent) and warranty (10 percent) also were important factors to car buyers when deciding where to make a purchase.

Source: Scarborough Research, *Scarborough Multi-Market 2004 Release 1*. February 16, 2005

Arbitron Response Rates Up, But Down, In Fall Book

Arbitron reports that in the top 10 metros, response rates rose in the Fall book by 1.6 percentage points, from 27.9 percent in 2003 to 29.5 percent in 2004. The top 50 markets surveyed in the Fall book showed an increase in response rates from 28.7 percent in 2003 to 29.6 percent in 2004. Still, in the overall Fall 2004 survey, the average metro survey area response rate declined 0.2 percentage points, from 33.1 percent in Fall 2003 to 32.9 percent in Fall 2004. The return rate increased 0.5 points, from 56.1 percent in Fall 2003 to 56.6 percent in Fall 2004. The consent rate declined 0.6 points, from 58.2 percent in Fall 2003 to 57.6 percent in Fall 2004.

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RADIO WAYNE AWARDS 2005



The 2005 Radio Wayne Awards, presented annually by *Radio Ink* magazine.



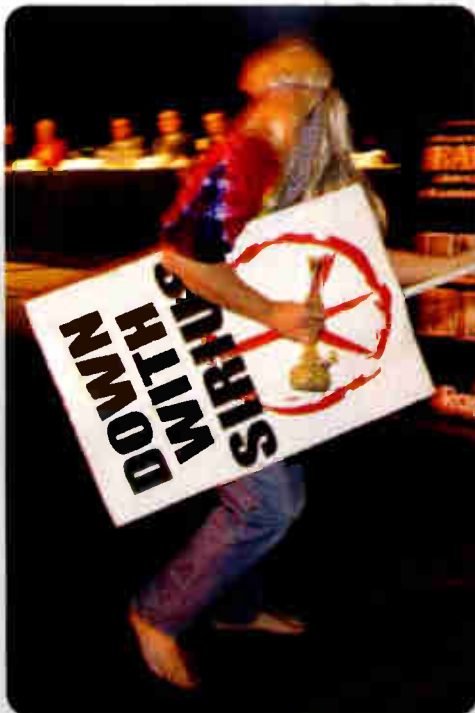
Eight Radio Wayne Awards were handed out during RAB2005 in Atlanta. Here are five of those who were present to receive their awards.



Charles Wallace
Rubber City Radio Group, Akron, OH
Streetfighter (AE) Of The Year



Charles Wood
Regent-Lafayette, LA
Director Of Sales Of The Year



Radio Ink Chairman and Publisher Eric Rhoads



John Beck of Emmis-St. Louis won the Market Manager Of The Year award. He's pictured with *Radio Ink's* Eric Rhoads.



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RADIO WAYNE AWARDS 2005



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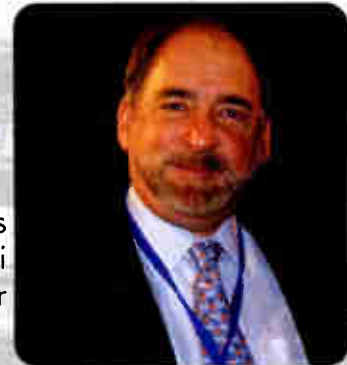
Radio Ink Chairman/Publisher Eric Rhoads enjoying a '60s flashback.



Ed Whitman of Cumulus-Connecticut won the National Sales Manager Of The Year award. Here he's pictured with *Radio Ink's* Eric Rhoads.



Kelly Krueger
Clear Channel-San Francisco
NTR Director Of The Year



Dennis Collins
Jefferson-Pilot, Miami
General Manager Of The Year



John Hogan receives the Executive of The Year Award with his daughter Makenzi

Radio Wayne Award winners not pictured on these pages:



America's Best Broadcaster
Peter Smyth
Greater Media



Sales Manager Of The Year
Janie Floyd
WTOP-Washington (Bonneville)

CONGRATULATIONS



Charles Wood

Lafayette, LA

Radio Wayne Director of Sales of the Year
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FINALISTS:

MaryJo Beach

Utica, NY
General Manager of the Year

Mike Grimsley

Lafayette, LA
General Manager of the Year

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» **QUICKREAD** » When your business category is dominated by a single brand, it's time to create a counter-brand. » Counter-branding — business judo — is rare and dangerous, but when you're overwhelmingly dominated, what do you have to lose? » First, determine the dominator's brand elements, the features by which consumers know it. » Then become the equal-but-opposite 'other' to occupy the empty spot that had been in the customer's mind. » Hitch your client's brand to the master brand by creating a polar, counter-brand opposite.

COUNTER-BRANDING

When your business category is dominated by a single brand, and all other brands don't equal that one, it's time to create a counter-brand. Counter-branding — business judo — is rare and dangerous. But when you're overwhelmingly dominated, what do you have to lose?

Before the 1967 creation of its "Uncola" counter-brand, 7 UP had survived for 38 years as a lemon-lime soft drink with the slogan "You Like It. It Likes You." Yippee Skippy, call the press — a soft drink likes me.

As in judo, the secret of counter-branding is to use the weight and momentum of your opponent to your own advantage. Hook your trailer to its truck, and let it pull you along in its wake.

The steps in counter-branding are these:

1. **List the attributes of the master brand.** In the case of 7 UP, the master brand was "Cola: sweet, rich, brown." Everything else was fruit-flavored or root beer, and all of them together were relatively insignificant. "Cola" overwhelmingly dominated the mental category "soft drinks."
2. **Create a brand with precisely the opposite attributes.** To accomplish this, 7 UP dumped its lemon-lime description and became "The Uncola: tart, crisp, clear."
3. **Without using the brand name of your competitor, refer to yourself as the direct opposite of the master brand.** 7 UP didn't

become UnCoke or UnPepsi; that would have been illegal, a violation of the Lanham Act. When you're up against overwhelming competitors, you don't need to name them. Everyone knows who they are.

Look at a current example: Starbucks. Notice that I didn't have to name the category? All I had to say was "Starbucks," and you knew we were talking about coffee. That's category dominance.

In the February 2005 issue of QSR magazine, Marilyn Odesser-Torpey writes about "Coffee Wars." She opens with the question "Starbucks will certainly remain top dog among coffee purveyors, but who is next in line?" A little later we read: "Many of the competitors in the coffee segment are Starbucks look-alikes; if you take the store's signage down, it would be hard to tell the difference."

Traditional wisdom tells us to (1) study the leader, (2) figure out what it's doing right, (3) try to beat the leader at its own game. This strategy can work when the leader hasn't yet progressed beyond the formative stages, but when overwhelming dominance has been achieved — as in the case with Starbucks — such mimicry is the recipe for disaster. So, are coffee houses forever doomed to occupy the sad "me-too" position in the shadow of mighty Starbucks? Yes, unless they launch a counter-brand.

To determine what a Starbucks counter-brand would look like, we must first break Starbucks into its basic brand elements:



1. **Atmosphere:** quiet and serene, a retreat, a vacation, library-like. Bring your laptop and stay awhile; they have Wi-Fi.
2. **Color Scheme:** muted, romantic colors; every tone has black added to it.
3. **Auditory Signature:** music of the rainforest, soft and melodious
4. **Lighting:** subdued and shadowy, perfect for candles or a fireplace
5. **Pace:** slow and relaxed: This will take a while, but that's part of why you're here.
6. **Names:** distinctly foreign and sophisticated. Sizes include "Grande" and "Venti." (No matter how you pronounce these, the "barista" will correct you. It's part of the Starbucks wine-bar-without-the-alcohol experience.)

Counter-brands succeed by becoming the Yin to the master brand's Yang, the North to its South, the equal-but-opposite "other" that neatly occupies that empty spot that had been in the customer's mind. Here's what a Starbucks counter-brand would look like:



1. **Atmosphere:** energetic and enthusiastic. Running shoes, instead of bedroom slippers. Leave the car running because we won't be here long.
2. **Color Scheme:** bright, primary colors — such as those found in athletic uniforms — against a background of white or off-white
3. **Auditory Signature:** anything with a driving beat, faster than a resting heart rate; dance music
4. **Lighting:** dazzling, like in a sports arena
5. **Pace:** driven by the music, on the move. Caffeine!
6. **Names:** straightforward and plain — descriptive, rather than pretentious

HOW IT WOULD SOUND ON THE RADIO:

"Most people think, to get a **fast** cup of coffee, you have to settle for *fast-food* coffee ...or worse...*convenience-store* coffee. And to get a **good** cup of coffee, you have to stand in line for 20 minutes at some snooty coffeehouse, where things can't just be medium and large, but have to be 'Grande' and 'Venti.' At JoToGo, we serve really **good** coffee, really **fast**. We're the **original** drive-thru espresso bar serving all your favorite premium coffee drinks at **lightning** speed. So when you're on the go, get a JoToGo. No sophisticated attitude here, just fabulous coffee **fast**."

Don't let your client convince you to challenge a category king on his own turf. Hitch your client's brand to the master brand by creating a polar, counter-brand opposite. Assuming, of course, that your client has the guts for it. ☺

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

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Giff On Sales

By Dave "Giff" Gifford

» **QUICKREAD** » Today's national advertisers see us more as *collaborators* than competitors. » Greater accountability equals bigger national and regional advertising dollars. » Recent research provides proof of radio's ability to produce impressive improvements in the registration, retention and recall of advertising messages, and proof of radio's synergistic power with consumers simultaneously exposed to TV and newspaper ads in real time. » Radio is poised to increase its market share by becoming a major component of what media planners refer to as "market-mix modeling." » Bottom line: In the future, the sales goal considerably more rewarding than merely getting on the radio buy will be to get on the advertising buy — the *bigger radio buy*.

WHAT IS RADIO'S REAL COMPETITION?

OLD DEFINITION: RADIO'S COMPETITION IS EVERY COMPETITOR, MEASURED OR UNMEASURED, THAT SELLS ADVERTISING.

Except today's national advertisers see us more as *collaborators* than competitors. Collaborators?

In her Feb. 7 *Radio Ink* interview ("The Future Of Radio Is Here: Can Radio Remain Relevant"), Natalie Swed Stone, U.S. director of national radio investment at OMD, says: "In case you haven't noticed, there's a major marketing shift going on, and it's coming from the top down. Advertisers are discovering that the traditional, half-century-old marketing system that involved gross impressions and reach and frequency doesn't work in a nation of individuals."

The article continues: "Rather than defining target audiences, Swed Stone believes advertisers are trying to understand the mindset of a particular person."

The interview addresses changes that, in time, radio will be forced to make: converting to lifestyle targeting, integrating marketing and programming (Swed Stone: "We need a new model that positions commercials as programming"), reshaping programming formatics, measuring the value of each pod's commercial position and documenting the consumer behavior of your listeners — all in an effort to calculate a "collaborative" combination of media to best deliver a message.

More sobering, as I learned at the recent RAB MLC in Atlanta on an RAB-commissioned "Radio Industry Perceptual Study": When it comes to measurements of accountability (strict compliance to requiring accurate spot and commercial placements, the prompt and accurate reporting and billing of advertising schedules, etc.), radio's biggest advertisers — presumably our best friends — told us in no uncertain terms the consequence of failing to be accountable.

Synthesized: Greater accountability equals bigger national and regional advertising dollars.

Some good news: At the conference, RAB President Gary Fries provided attendees a CD-ROM (accessible to RAB members at www.rab.com) packaged as "The Benefits of Synergy: Moving Money Into Radio"— research developed by the PreTesting Company for RAEL (Radio Advertising Effectiveness Lab, spearheaded by RAB), which convincingly documents radio's ROI values.

The research provides 1) proof of radio's ability (by moving some advertising into radio from TV and newspaper) to produce impressive improvements in the registration, retention and recall of advertising messages, and 2) proof of radio's synergistic power with consumers simultaneously exposed to TV and

newspaper ads in real time. Just what the doctor ordered for radio to grow its share-of-market at TV's and newspapers' expense. Collaborative?

I realize you've heard this from me before, but we're at a juncture in this new era of ROI accountability and multi-media-mix advertising. Radio is poised to increase its market share by becoming a major component of what media planners refer to as "market-mix modeling."

The significance to radio in the future? Although radio already is that person-to-person medium advertisers are so eager to reach, once armed with research into the mindset of radio listeners — as eventually we will be forced to provide — radio is the obvious imperative to reach individuals.

Commentary: During my 48-year career, the agencies have been crying for more qualitative research. In the mid- to late 1960s in New York City, when I was selling Capital Cities WPAT AM-FM the premier "Beautiful Music" stations of all time — we provided precisely the research advertisers crave today, only to discover most advertisers, account people and media planners and buyers couldn't have cared less. Not once during all those years did I ever get an agency buy based on my station's proven ability to get results. Why not?

The truth is, a station's track record for getting results has never been a consideration on any agency radio buy.

That explains why I find it incomprehensible that advertisers didn't demand ROI accountability from their agencies long ago. What took them so long? What is more important than getting results? Nobody knows better than radio's clients that some stations get better results than others.

So, how does this relate to sales? Radio's primary growth market is non-radio business.

Bottom line: In the future, the sales goal considerably more rewarding than merely getting on the radio buy will be to get on the advertising buy — the *bigger radio buy*. Collaborators?

WHAT IS RADIO'S REAL COMPETITION? NEW DEFINITION: RADIO — THAT IS, IF WE DON'T HEED THE AXIOM MOST APROPOS TO TODAY'S RADIO: FAIL TO CHANGE WITH THE CHANGES IN THIS BUSINESS, AND YOU WILL BE LEFT BEHIND.

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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Winston-Salem **WTRU** 0.5 to 1.4

*The Dave Ramsey Show Men 25 - 54**

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*The Dave Ramsey Show Adults 25 - 54**

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Clarke Brown: Skewered, Roasted and Served Up Hot

Last fall, when Jefferson-Pilot Radio President Clarke Brown revealed his plans to step down after a long career in radio, the John Bayliss Foundation's board of directors knew they had found their man. After all, who better to skewer and roast than the man after whom WKRP in Cincinnati's Herb Tarlek character was patterned? That same man last fall jumped up on stage during the Marconi Radio Awards and played a mean guitar along with the BMI "House Band," composed of singer/songwriters Larry Hoppen from Orleans, Jimmy Jamison from Survivor and solo recording artist Robbie Dupree. (It wasn't the first time this happened, and it surely won't be the last.)

"Clarke Brown is one of the most loved and respected individuals in the business," says Stu Olds, CEO of Katz Media Group and chairman of the Bayliss committee that selected Brown as this year's dis-honoree. "We knew many people would love to have the opportunity to acknowledge his many, many contributions to the radio industry."

Those who will have that opportunity at the Bayliss Roast include Brown's replacement at Jefferson-Pilot, Don Benson; his son, Chad Brown, who works with CBS Radio; comedian Jerry Farber; Emmis Communications Chairman Jeff Smulyan; Interep's Jeff Dashev; and writer/producer/director Hugh Wilson, who created WKRP and the Herb Tarlek character.

A 37-year veteran at Jefferson-Pilot Radio, Brown began his career at WQZI AM/FM in Atlanta as an account executive in 1967. He was soon named general sales manager. In 1983, he was tapped to serve as assistant vice president, and two years later he became general manager of KSON AM/FM, a new Jefferson-Pilot station in San Diego. That station quickly became profitable, and Brown was put in charge of the company's Denver stations, after which he returned to Atlanta to revive WQZI AM/FM. He was named to his current position in 1991, and for several years he held GM duties at WQZI as well as the title of Radio Division President. In 1993, after he had

transformed WQZI into the firmly positioned STAR*94 FM, he turned the station reins over to Mark Kanov, so he could concentrate on his presidential duties.

A graduate of the University of Missouri and Atlanta Law School, Brown serves on the Radio Advisory Board of the Associated Press, the board of the National Academy of Arts and Sciences and the Radio Advertising Bureau. The current chairman of the Radio Operators Caucus, he has also served as president of the Atlanta Broadcasters Advertisers Club, and chairman of the 2002 NAB Radio Show Steering Committee. Additionally, he serves on the Radio Advisory Board of the Associated Press, the YMCA and the National Academy of Recording Arts and Sciences. The National Association of Broadcasters recognized him in 2004 with its coveted NAB's National Radio Award, and invited him to deliver an impromptu performance during the Marconi Radio Awards.

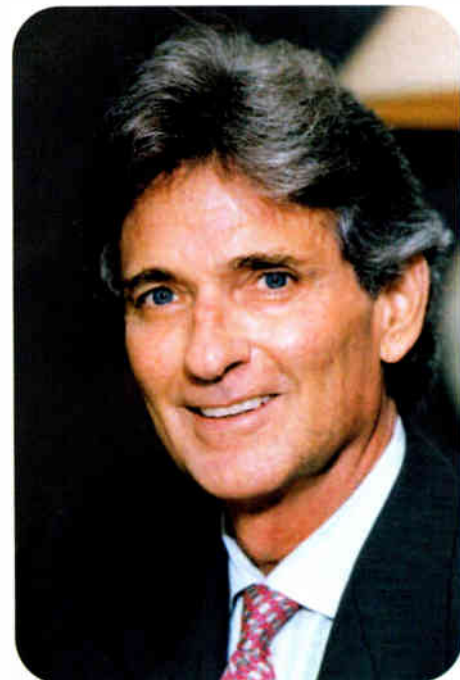
Brown and his wife Debbie live in Atlanta; they have two grown children. ☎

"Herb was a comedic extreme of Clarke. I have to say, Clarke was a fantastic salesman. I worked at an ad agency and he called on us, and he wouldn't just talk to the media buyer. He was pals with the creative guys, and he got me all juiced up about doing radio commercials. I was at a regional agency, and we couldn't afford to do bang-up TV spots. I really got into radio, and we got to be really good friends. Years later, when I was living in L.A. and researching 'KRP, I went back to Atlanta and hung around Clarke's station, trying to get the physical sense of the place. I have to tell you, Clarke at one time dressed just like Herb Tarlek. Everybody in Atlanta was doing that — they were all wearing highly flammable clothes, God help us."

— Hugh Wilson, creator of WKRP in Cincinnati

About The Bayliss Foundation

The Bayliss Broadcast Foundation was started in 1985 to perpetuate the memory of broadcast industry innovator and leader John Bayliss. During the past 19 years, the foundation's annual Bayliss Radio Roast has raised \$1.5 million dollars to fund scholarships for more than 280 college and university students across the nation who plan to work in the radio industry.



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KVI-AM	Seattle	0.9	2.3	+156%	
KFTK-FM	St. Louis	2.0	4.4	+120%	
KXL-AM	Portland	2.7	6.0	+122%	#1 in Daypart
KFMB-AM	San Diego	2.6	3.4	+34%	#1 in Daypart
KCMO-AM	Kansas City	3.0	3.6	+20%	
KFAQ-AM	Tulsa	2.7	4.3	+59%	
KWKY-AM	Des Moines	0.2	1.1	+450%	

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Source: Arbitron AQH Share, Persons 25-54, Summer to Fall 2004

BAYLISS SPOTLIGHT



"As a brand-new seller in Atlanta radio, I had the opportunity to see Clarke Brown's influence on a regular basis. He was the consummate radio professional, and was responsible for running one of the finest radio organizations I have ever seen. He was a great competitor and operator then, and he has only gotten better over time. Radio has benefited from his dedication, his consistent commitment to quality and his all-around class act." — **John Hogan, President/CEO, Clear Channel Radio**



"Though he doesn't like to admit it, Clarke has cast a tall and powerful shadow in our industry for many years. Jefferson-Pilot's radio stations are among the most successful and respected in our business, and Clarke has assembled and led a terrific team of great broadcasters in his company. He has been a formidable competitor to many of us, and has continually raised the bar of excellence, helping to make us all better broadcasters. We owe Clarke an enormous debt of gratitude as he leaves Jefferson-Pilot, and look forward to watching him evolve into his next role of innovation and service to our industry — because we all know we haven't heard the last of him yet! And thank goodness for that!" — **Dave Kennedy, President/CEO, Susquehanna Media**



"Clark has always been one of the 'classy' guys in this business. When you compete with him, you know you're in for a fight, but it's going to be competition at a very high level." — **Bob Neil, President/CEO, Cox Radio**



"Clarke Brown represents all that is good. This passionate radio guy, the model for Herb Tarlek on the TV series *WKRP* in Cincinnati, has also served as a role model for many young broadcasters who will keep his professional legacy alive for the next generation of radio professionals. Well done, Clarke." — **Bill Stakelin, President, Regent Communications**



"Clarke is one of the soft-spoken leaders in our business, with a great passion for radio and family. He's one of those rare people who listens to you — and you know he's interested. We've also had an opportunity at NAB to show off his musical talents as a great guitar player." — **John David, EVP/Radio, National Association of Broadcasters**



"First of all, I've never known anyone this old who is still in the radio business! And though people have always said that ours is a business of C students, Clarke proves that wrong: I've seen his transcripts from the University of Missouri, and he was never even close to a C. But in all honesty, Clarke Brown has been a credit to his company, the communities he's served and the entire industry for many years. Moreover, he is one of the best people I've ever known. There's no one in this world I'd rather share a foxhole with." — **Jeff Smulyan, Chairman/CEO, Emmis Communications**



"I was a Clarke Brown fan long before I had the opportunity to know him; getting to know him has only made me more so. Clarke demonstrates that you can demand and achieve high performance and do it with a gracious and caring style. We have admired the Jefferson-Pilot stations and the way they are run for many years. I know that Clarke has been an avid collector of all things associated to the Old West. As I write this, I'm trying to picture Clarke's well-known sartorial splendor had he been on the mean streets of Dodge City back then. I'm thinking he would have given Wild Bill Hickock a run for his money! Clarke, enjoy your time. You've more than earned it." — **Rick Cummings, President/Radio Division, Emmis Communications**



"I'm always pleased to say a few words relative to my friend Clarke Brown. He is a man of many talents, as evidenced by his lead guitar performance at recent Marconi Radio Award celebrations. We in the industry are fortunate to have had him as a leader and pacesetter for radio. Quietly but effectively, he has taken his company to new levels, and certainly raised the bar for all of us. We can only offer him our most sincere congratulations." — **Eddie Fritts, President/CEO, National Association of Broadcasters**



"Clarke is a smart, talented and real stand-up guy. He has proven himself as an operator while also giving a lot to our industry and the people who work with him. I wish him the best as he begins a new chapter in his broadcasting career." — **Lew Dickey, Chairman/CEO, Cumulus Media**



"Clarke: One thing I can say with certainty is that anyone I have spoken to who has worked for Jefferson-Pilot under your 10 years has only said wonderful things about your company. That speaks to your leadership. Best of luck!" — **Skip Weller, President, NextMedia**



"Clarke has lead J-P with class, dignity and uncompromised values in his passion to drive his people to a set of norms and expectations that are the envy of the industry. We will miss his day-to-day common sense and great moral compass — but hopefully not his friendship and continued involvement." — **Stu Olds, CEO, Katz Media Group**



"Clarke Brown is one of the most well-rounded broadcasters in the business. He can discuss fine wines from Burgundy and play the guitar as well as the Allman Brothers; he knows the best restaurants in any major city, and can ski down the most challenging slopes in the Colorado Rockies. He knows more about our medium from both the sales and the music side. He is a devoted husband and one great dad — if you make allowances for his son, Chad! It's an honor to call him my friend." — **Jeff Dashev, President, Sales Division, Interep**

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World Radio History

Ron Davenport Jr. and Susan Austin: At Sheridan Broadcasting, It's A Family Affair

By Reed Bunzel, Editor-in-Chief
Cover and interview photos by Alex Jones

Thirty-three years ago, Judith and Ronald Davenport Sr. founded what has grown into one of the largest African American-owned broadcasting companies in the United States. In 1972, while dean of the Duquesne University School of Law, Davenport Sr. and his wife formed a group to buy four radio stations; a few years later, the company purchased the Mutual Black Network, and moved its operations to Pittsburgh. Throughout the next several decades, the company expanded and flourished, while the Davenports became leaders in the Pittsburgh African American community.

During those years, Judith and Ron Sr. instilled in their children a sense of leadership, entrepreneurship and business acumen that now is being exhibited by Ron Davenport Jr. and Susan Davenport Austin. As a director and general counsel of Sheridan Broadcasting Corp., president of the Sheridan radio division and manager of affiliate relations for American Urban Radio Networks, Davenport Jr. oversees the entire operation of each station, including sales, marketing and programming. Susan Austin, who spent 10 years on Wall Street, serves as vice president of strategic planning as well as a director and treasurer of Sheridan Broadcasting Corp., and president of the Sheridan Gospel Network.

"We feel very fortunate," Davenport Jr. says of growing up not only within the Davenport family, but also within the Sheridan Broadcasting environment. "Our parents worked very hard to create Sheridan Broadcasting Corp., and they gave us a solid foundation and tremendous educational opportunities."

Those opportunities allowed Davenport Jr. to attend Yale University for his undergraduate work and Harvard Law School, while Austin earned her undergraduate degree from Harvard and an MBA from Stanford Business School. Another sister, who works in television, graduated from Princeton. "We hit the trifecta," Davenport Jr. boasts. "But it's more than just the educational achievement; it's the desire for excellence and the opportunity to build on a foundation that we feel very humble to have had. We're standing on some great people's shoulders — people who were far smarter and far more capable than we ever will be, who never had the opportunities that we had. To be an African American family in business in the U.S., doing the things we've been able to do, we feel very fortunate," he continues.

"Not only are we fortunate that our parents got into this business and are in the position that we're in, but we're in radio," Austin adds. "By owning stations and networks, we have a tremendous opportunity to ensure that the voices of African Americans get heard. It's exciting, it's a tremendous responsibility and growing up around it has been a lot of fun. When you realize the power of *radio* and the opportunity you have as someone in the position of ownership — we're very lucky. Knowing that we can serve our community in this way is a great honor and responsibility."

Sheridan Broadcasting today owns six radio stations, including WAMO-AM, WAMO-FM, WPGR-AM and WJJI-FM in the company's home town of Pittsburgh; WUFO-AM in Buffalo; and WATV-AM

in Birmingham. Sheridan also owns Sheridan Broadcasting Networks, Sheridan Gospel Network and Sheridan Production Services. Additionally, Sheridan Broadcasting Networks is the majority partner of American Urban Radio Networks, which is the largest and oldest African American-owned radio network in the U.S., with more than 300 radio station affiliates across the country.

Prior to joining Sheridan, Davenport Jr. was an attorney in the general counsel's office of the Board of Governors of the Federal Reserve System. In addition to his corporate responsibilities, he serves on the boards of several civic organizations, including the Pittsburgh Cultural Trust, Pennsylvania Economy League-Western Division, Pittsburgh's National Aviary, Urban League of Pittsburgh, Ecologic Development Fund and St. Edmund's Academy. He is married to the former Lynn Williams, with whom he has three children.

Austin spent 10 years in investment banking, specializing in telecommunications and media finance, before joining Sheridan. Most recently, she was a vice president in the Communications, Media and Entertainment group at Goldman, Sachs & Co. Previously, she worked for Bear, Stearns & Co. and Salomon Brothers Inc. Austin was honored by Girls Incorporated in 1998 and received the inaugural John W. Gardner Volunteer Service Award from The Stanford Graduate School of Business in 2002. She has been profiled in *Womensbiz*, *Ebony* and *XII* magazines, and serves on the boards of the National Association of Broadcasters, where she is vice chair of



Susan Austin: The Personal Side

What leisure activities do you enjoy? Reading; tinkering with gadgets

What books do you recommend? *Good to Great* by Jim Collins

What books are on your nightstand right now? *Squirrel Inc.* by Stephen Denning, a fable about leadership through storytelling; and *The Havana Room* by Colin Harrison, a mystery novel

Who are your mentors or role models? My parents and the MIWs

If you had 30 minutes to speak with one person, who would that be? Ann Fudge

Whose phone calls do you always return? Clients'

To whom did you listen on the radio when you were growing up? WAMO (our station)

What did you want to be when you grew up? A research doctor

What is your favorite radio format? I mostly listen to gospel music now, but I enjoy most formats

What has been your most unattainable goal? Working out with any consistency



the Audit Committee; the Stanford Business School Alumni Association; and the Lower Eastside Girls Club. She is married to Kenneth W. Austin.

To mark this annual issue highlighting the 35 Most Influential African Americans in Radio, we recently spoke with Ron Jr. and Susan about Urban radio, minority opportunities and continuing their family's legacy within the broadcasting industry.

Wall Street analysts understand that niche markets such as Urban and Hispanic have been outperforming the rest of the radio marketplace. What do these formats offer that others don't?

Ron Davenport Jr.: I can't express an opinion on one format or another, or why one is better than another. We are Urban, and we believe we can put on a more compelling product than anyone else in our respective marketplaces. We believe we can do that better than anyone else here in Pittsburgh; we want to expand that into Buffalo, where we've had a heritage station for a long time, and Birmingham, where we recently acquired a heritage station. We're not saying that one format is better than the other; we just say what we're capable of doing and what we're prepared to do. When we're on our game, no one can beat us on our turf.

Susan Austin: Urban is becoming mainstream throughout America. It's a growing trend in the way people live, especially young people. What used to be considered just Urban is now a big part of popular music in America. Gospel and inspirational music are similar cases: They've existed for a while in the Urban community, like contemporary Christian in the mainstream community. I think post-9/11 people have focused inward on spirituality, and the net effect is that gospel and inspirational Christian have really begun to take off. People are starting to recognize how strong these formats are.

RD: I remember reading an article in *The Wall Street Journal* about some kids in West Virginia. They'd souped up their cars, and they were racing them on the streets; apparently there wasn't a whole lot to do. The interviewer asked these kids what kind of music they listened to, and

they answered Country *and* Rap.

As Urban music becomes more mainstream, do you think American attitudes toward race and ethnicity have become more accepting?

RD: We're not social scientists, but it is interesting that *The Wall Street Journal* is writing about the "dissing" of somebody. You don't expect to read that there. Language has broadened to include words that heretofore might have been called urban or slang, words that are popular within the urban community.

SA: The face of America is changing; there's a mixing of ethnicity and races. We're a very different country than we have been in the past.

Are the business and advertising communities finally waking up to the power of Urban radio and the African American listener?

RD: Yes. You started to see it at the Grammys recently, the number of songs by African American artists and the question of who's buying all this music. The music has broad appeal, and there's recognition in the marketplace that the Urban format is very competitive.

SA: Years ago, when markets would get soft, niche marketing dollars usually went away. In the past few years, however, when advertising has been softer, advertisers are still targeting the urban audience. That is a change from 15 years ago. There's recognition of the buying power of the African American community, and the breadth of the format's audience, which crosses ethnic lines. There's also recognition that this is a younger, trend-setting audience that advertisers must reach.

Do you still see "no-Urban" dictates in some advertisers' buying strategies?

RD: From time to time, yes. There are clients who believe they don't need to advertise on Urban stations — that Urban stations are a throw-in, or that they'll get their audience via other media. We vehemently disagree. The research I've seen shows that if you target the Urban audience, you can obtain them, and they become very brand-loyal. Unfortunately,

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KVTT-FM Dallas, TX
Research Educational Foundation sells to
New Covenant Educational Media, Inc
\$16.5 million

KTLI-FM Wichita, KS
Stephens Family Limited Partners sells to
Educational Media Foundation \$2.95 million

KRVA Dallas, TX
Entravision sells to Mortenson Broadcasting
\$3.5 million

KXKS Albuquerque, NM
Mortenson Broadcasting sells to Wild West Radio
\$775K

WJXB Knoxville, TN
South Central Communications sells to Progressive Media
\$550K

WBKC Painesville, OH
Waters Edge Communications sells to D&E Communications
\$450K

WLBJ Louisville, KY
Mortenson Broadcasting sells to New Albany Broadcasting Company
\$1 million

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World Radio History

we've seen many situations where stereotypes are used to prevent a buy, or to justify not buying.

SA: It's true locally and nationally. It's unfortunate, and we continue to try to educate people.

Are minority ownership and leadership opportunities growing or dwindling in today's economic and consolidated-media environment?

SA: The number of owners has dwindled with consolidation, but some people have made money, which is a good thing. Consolidation has some positive elements, but in this business, scale becomes much more important. It has become a challenge as a small operator to go up against the big guys. At the same time, as the laws change, there are opportunities. People are buying stations, minority owners are buying stations — but it's a different market environment than it was pre-consolidation.

RD: Our parents put Sheridan Broadcasting together pre-tax certificate days, so obviously they took advantage of the few opportunities at the time. We were raised with the mantra: "You can do whatever you set your mind to" — so the limits of our imagination are the limits of our creativity.

Would you like to see the tax certificate reinstated?

RD: Anything that can be done to increase the number of minorities in the industry is positive.

Are investors interested in working with minority owners, or has the money (and the opportunities) in that area dried up?

SA: Investors are out there; it's a question of the cost. I've spoken with many bankers about a variety of deals; the difficulty is devising something that makes economic sense within a workable time frame. This is particularly true in a start-up or turnaround situation. With the larger consolidators in almost every market, you can't do a small deal the same way you could before. The banks are looking for larger deals that will grow even larger, which will provide them with great exit opportunities. I don't think it's a question of, "I don't

know if I want to invest in an African American company," as much as the flavor of the deal and the size and structure you want.

RD: Keep in mind that Susan spent 10 years on Wall Street; from her network contacts throughout "the Street," we have access to capital. She knows what buttons to push.

How far should the FCC and Congress go in regulating and legislating rules on indecent programming?

RD: We try to be good stewards of the airwaves and keep off the FCC's radar screen. We're not trying to have any wardrobe malfunctions or explore words that can or cannot be said on the air. We have a pretty moderate view of the FCC and the role the chairman has played. Essentially, he has done what he has needed to do.

FCC Chairman Michael Powell will be departing the commission soon. If you had an hour with the new chairman, what would you discuss?

RD: I'd ask about the effects of consolidation, and the role of radio and small owners. We recognize this is a business, but we don't want to get squeezed out. We want to make sure there is a role for the small, independent broadcaster. Certainly, indecency would be on the list. We want to be sure we're not doing anything untoward as we try to super-serve our listeners. I'd also talk about the future of Internet broadcasting, the streaming of signals.

Has the network/syndication environment changed much in the past 10-20 years? Are stations looking for more or less syndicated programming?

RD: In the past, it was easier to get certain programs cleared. We have heard groups say, "We're not taking programming that we don't originate." That changes the game, and it's been the biggest hurdle. We fundamentally believe that compelling product will win in the end. If you give general managers an opportunity to realize that we offer something better than they can produce within their market, and show them how they can sell it, we should do just fine. We compete daily with many entities, and

some of them have more money to spend than we do, but we believe that with compelling product, we can triumph.

What effect will Clear Channel's Less-Is-More strategy have on placement of, and time available to, network commercials?

RD: You're presuming that these stations are sold out, which we're not prepared to presume. We don't presume it on the local side, and we don't presume it on the network side. There's still a role for networks, even within the "Less-Is-More" environment. Again, it's all about providing quality product and maximizing the value of each spot for the stations.

How much competition do you see coming from satellite radio? Does it concern you, or do you have a game plan to deal with XM and Sirius?

SA: As much buzz as there is about satellite radio, I agree with Jeff Smulyan, who said iPods are a bigger threat. People listen to radio not only for the music, but also for the personalities and local information. You know you like the music on your CD or iPod, because you put it there. Will satellite radio continue? Absolutely. Will it fill a need? Absolutely, for people who are doing those long, cross-country drives. Otherwise, I don't really see it as a significant threat.

RD: Yes, satellite radio is here, and it will be here for the foreseeable future. But they have a window; once Internet radio starts to hit and more stations start streaming, that window may close. If you can hear your favorite station in your car and your house anywhere you are, and you've already paid your monthly fee for Internet access, what do you accomplish by paying an additional fee for a music service?

For several years, Internet has been considered a dirty word. Is there a business opportunity for radio stations to connect to listeners via the Internet?

SA: Streaming is very successful — and it is available around the world. With our gospel network, we have people streaming us consistently in various countries. People are coming into the office and listening to us all day.

Radio Ink annually recognizes the **Most Influential Women and the Most Influential African Americans in Radio**. Some people believe we shouldn't single out members of minority groups for recognition, while others welcome it. **How do you feel?**

SA: I've heard those comments. Much to my dismay, and that of many others, there aren't as many women and minorities on *Radio Ink's* 40 Most Powerful People in Radio list as we'd like. The lists for the most influential women and most influential African Americans in radio identify those individuals who might not make the 40 Most Powerful list, but have achieved a level of recognition within the industry. You started the MIW list about the time I joined this company, then they started their mentoring program and I was fortunate to become a "mentee." Through the mentoring program, I met some fabulous women in the industry. When I was new to the industry, it was a great opportunity to see who was working at a senior level, people I could learn from and aspire

to emulate. So, while I understand when people raise this question, I think *Radio Ink's* "most influential" issues are a tremendous service for people in radio. This is particularly true of those people looking to grow in their careers; when they see more people who look like them getting recognized for their efforts, they see an opportunity and potential for growth.

RD: I haven't as heard much of the turmoil as Susan, so I'm speaking at a slight disadvantage. I applaud your efforts to raise the profile of women and African Americans within the industry.

What key qualities are needed to be a leader in this business?

RD: Identifying clear goals, then executing them. That vision, goal and execution defines leadership. The success or failure is the measure.

SA: People have daily options about how they spend their time. If you can align people's choices with the direction you're trying to go in, that's real leadership. Set a vision that people understand,

then give them the opportunity to execute those goals.

Have we seen this type of leadership within the radio industry?

SA: We have begun to move in the right direction. We do need to raise the profile of radio. The RAEL studies to show radio's effectiveness are good. The advertising leadership that David Field and others have spearheaded is good. Radio is a very effective medium, but we're undervalued.

RD: The bottom line is moving product off the shelves. When you look at radio's ability to move product, compared with the cost and effectiveness of other media, radio has a tremendous story to tell. Yes, advertisers have been able to buy radio relatively inexpensively — too inexpensively.

If radio is so successful at moving product, why does it still get a bum rap among advertisers who spend such a disproportionate amount of their dollars on television and other media?

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Ron Davenport Jr.: The Personal Side

What leisure activities do you enjoy? Reading, traveling, and building and flying model airplanes

What books do you recommend? *Shogun* by James Clavell, *Lincoln: A Novel* by Gore Vidal

What book is on your nightstand? *His Excellency, George Washington* by Joseph Ellis

Who are your mentors or role models? My father, Ronald Davenport Sr.

If you had 30 minutes to speak with one person, who would that be? Abraham Lincoln or Martin Luther King Jr.

Whose phone calls do you always return? I try to return all calls as quickly as possible.

If you could go back in time, where/when would you go? I am very happy with the present and look forward to the future.

To whom did you listen on the radio when you were growing up? In Pittsburgh, the DJs that I remember most are Jackie Johnson and Eddie Edwards from WAMO.

What did you want to be when you grew up? I wanted to be a lawyer.

What is your favorite radio format? My favorite format is Urban AC, although Gospel is a strong second.

What has been your most unattainable goal? Developing an expertise of wines

Of what achievement are you most proud? Earning a junior varsity letter as a goalie in ice hockey in college

RD: There's a sexiness in seeing things on TV, and the budgets tend to be bigger. When it comes time for the buying community to get their cut, putting together a television buy becomes far more compelling than a radio buy. That's not to say TV isn't effective: Folks are going to use TV, and we expect that — but not at the expense of radio. Radio has a role in any kind of marketing plan in terms of overall effectiveness for the bottom-line client. When it comes to moving the product off the shelves, radio reaches people in ways that other media cannot. As we begin to tell radio's story, people will see that radio has been taken for granted and undervalued. I applaud the efforts of the RAB, the Radio Ad Effectiveness Lab and the NAB, in particular, to get this message across. With all of these efforts,

I believe we will start to see the value of radio become clearer and stronger.

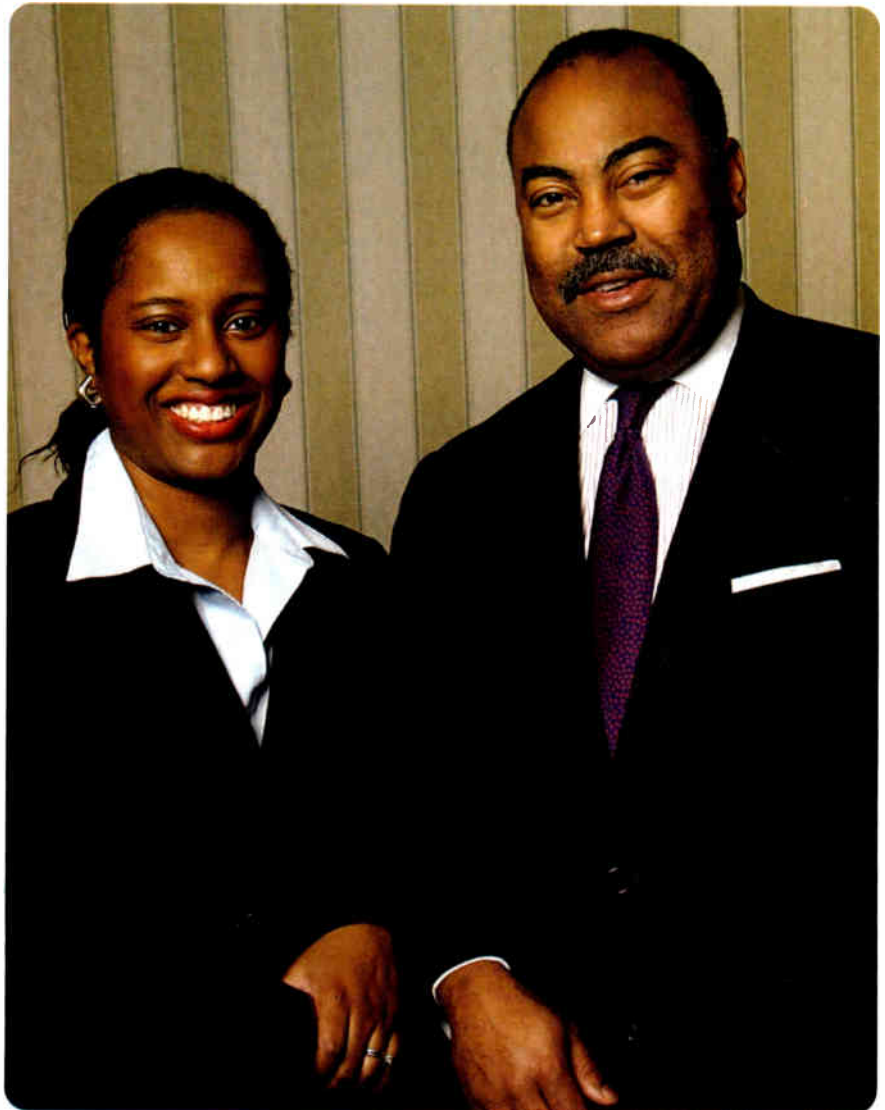
SA: Radio is local; trying to bring national attention to something so local in orientation is a challenge.

What is radio's greatest challenge in the coming years?

RD: The greatest challenge for radio is to sell itself nationally. As Susan said, radio is local, and it's still a challenge to get advertisers on the national level to realize that radio works. We can show results and do all kinds of research, but the biggest challenge is to get over the perception that radio doesn't count. People spend a lot of time listening to radio.

SA: People feel more connected with radio than with other media.

RD: And advertising on the radio is a great way to reach people. ☒



The Most Influential African Americans In Radio

As the radio industry moves into its 10th year of consolidation, a lingering — and frustrating — issue is whether it is possible for small, independent operators to get into the business. Clear Channel, Infinity, Cumulus, Cox and other public companies have acquired most viable properties in the top 100 markets, leaving few stations for smaller broadcasters. In addition, the access to capital enjoyed by the major groups has made it difficult for independents and entrepreneurs to arrange the funding necessary to compete.

This challenge is even greater for minority operators, who traditionally have less access to the equity necessary to attract funding. As a result, deals slip away before adequate financing can be arranged. If attractive properties are available, established players with ready cash are more likely to acquire them before new entrants can scrape together money to complete a deal.

Access to capital remains one of the greatest hurdles to minority ownership, says Dr. Glenn Cherry, president/CEO of Tama Broadcasting. "We must compete for fewer available properties against larger and well financed companies," he says. "The cost of capital is higher for small broadcasters and almost astronomical for minority owners due to a perceived high-risk profile. Access to capital at reasonable rates is the biggest challenge, followed by access to acquisitions."

Sherman Kizart, senior vice president and director of Urban marketing at Interop, agrees that access to capital is one of the biggest hurdles for minority broadcast entrepreneurs. "Tools such as the minority tax certificate need to be reinstated so that groups such as Clear Channel, Cumulus, and Viacom have incentives to sell properties to minority broadcasters," he explains. Although minority ownership ranks have dwindled, Kizart says it's encouraging to see successful operators such as Radio One, Inner City Broadcasting, Carter Broadcast Group and Access One continue to effectively grow their holdings and compete with mega-operators.

"There are fewer individual stations for sale, and the cost is extremely high," adds Karen Slade, vice president/general

manager of KJLH in Los Angeles. "If you are looking to add to an existing station or group of stations, you may be able to leverage your equity and buy. However, as a new owner without cash flow from other assets, it would be difficult to qualify and to win a bid on a station for sale today."

Still, opportunities do exist for minority broadcasters, according to Catherine Hughes, founder and chairperson of Radio One. "I am a firm believer in the power of an individual to succeed and fulfill a dream," she says. "However, there are fewer opportunities overall for minorities to participate at all levels of the radio industry. One obvious reason is consolidation: There are fewer positions to be filled and stiff competition to fill them. A second reason is the pressure our industry faces from regulators, investors and competitors. We are constantly mindful of how we perform in the public market arena while making sure that we comply with SEC and FCC requirements. In the end, time spent on those efforts leaves little time for the industry to focus on ownership and leadership opportunities for the next generation of minorities."

With these challenges in mind, we at *Radio Ink* annually compile our list of the Most Influential African Americans in Radio. As always, we began this process by inviting our African American editorial advisory board to identify men and women who have shown the highest levels of commitment and dedication to the radio industry. We looked at each individual on the list and narrowed it to the 35 names (36, really, since we had a tie) on the following pages. Finally, we asked our advisory board to assist us in ranking these individuals — always a difficult task.

You will see new faces on this list, just as you will note that some individuals have been moved off it — for a variety of reasons. All in all, we believe that this year's list identifies men and women whose hard work and influence within the radio community have earned the recognition of their industry peers.

Please join us in congratulating the Class of 2005 Most Influential African Americans in Radio.

30 ►



1. Alfred Liggins

President/CEO, Radio One Inc.

Liggins is responsible for the overall management and operation of all Radio One facilities. His major responsibilities include spearheading new business ventures, identifying station acquisitions, developing business plans for acquisitions, engineering transitions from previous owners to Radio One Inc. and arranging financing for new acquisitions.

"Radio One performed admirably in spite of the difficult radio-industry environment during the fourth quarter," observed Liggins recently while reporting the company's fourth-quarter and full-year financial health. "We grew our revenue roughly 300 basis points faster than our markets as a whole, continued to expand our margins and announced transactions that are consistent with our strategy of prudent growth in radio and diversification into complementary media. During the quarter, we announced our signing of a definitive agreement to acquire 51 percent of Reach Media, owner of *The Tom Joyner Morning Show* and related businesses. Also, in November in Philadelphia, we began broadcasting WPZS-FM and WRNB-FM, which we acquired in February 2004. With our new Houston station, which went on the air last September, we have a number of new stick stations that should be growth drivers for 2005. We continue to be excited by our business model, and we think this will be a year full of opportunities to drive our near and long-term growth prospects."

Between 1987 and 1989, Liggins was general manager for Radio One's WOL and WMMJ in Washington, where he was responsible for sales, programming, technical, and business functions. Before joining the management team of Radio One, he was active in marketing in California. In 1984, as a sales executive for Light Records, a gospel recording company in Newberry Park, he was responsible for Western regional sales, including telemarketing and retail promotion.

Graduating in 1983 from Woodrow Wilson High School in Washington, Liggins attended the University of California in Los Angeles and the University of the District of Columbia. He received an MBA in May 1995 from The Wharton School of The University of Pennsylvania. Liggins currently serves on the boards of Radio One, TV One, the National Association of Broadcasters, and iBiquity Digital Corp.

2. Catherine Hughes

Founder/Chairperson, Radio One Inc.

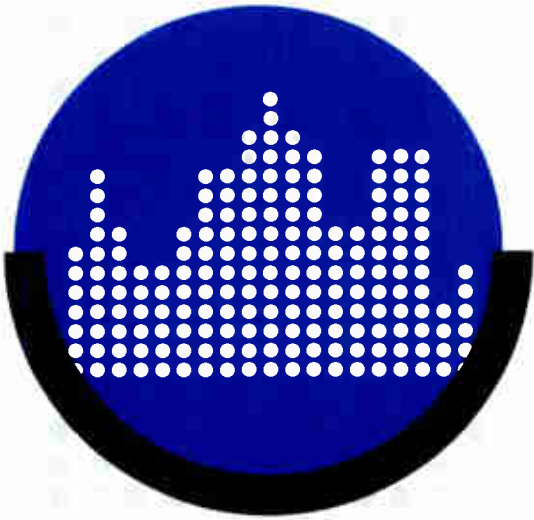
"I am a firm believer in the power of an individual to succeed and fulfill a dream," says Hughes, who began her radio career in 1973 and purchased her first radio station in 1980. "However, there are fewer opportunities overall for minorities to participate at all levels of the radio industry. One obvious reason is consolidation. There are just fewer positions to be filled and stiff competition to fill them. A second reason is the pressure our industry faces from regulators, investors and competitors. We are constantly mindful of how we perform in the public market arena while making sure that we comply with SEC and FCC requirements. In the end, the time spent on those efforts leaves little time for the industry to focus on the ownership and leadership opportunities for the next generation of minorities."

Hughes says that the radio industry needs leaders who recognize and accept that radio has become a fundamentally different business. "The challenges that radio has faced from consolidation and the attacks of 9/11 are further complicated by technological innovation and change coming from satellite radio, the Internet, the digitization of music, and iPods," she says. "Today's leaders must accept these challenges, which are unlike anything the industry has ever seen, and adapt their companies accordingly. Additionally, leaders will have to find new ways to enhance shareholder value and redeploy free cash flow. At Radio One, diversification is our focus, as we believe that a dual strategy of investing our capital in assets with greater growth potential while continuing to find attractive radio acquisitions is a smart strategy in this new age of media."

The good news for Urban radio, Hughes says, is a change in the commitment and focus from the many advertisers with the understanding that the Urban listener is a valuable customer. "The trend is for these advertisers to have a strong initiative in creating targeted advertising campaigns and inviting African Americans do to business with them," she observes. "And guess what? These advertisers are reaping the rewards of increased sales and brand loyalty."



THE POWER OF



URBAN RADIO

THE NEW EMERGING GENERAL MARKET

What?

The Power of Urban Radio, a morning of discussion and information focusing on Urban Radio and the African-American consumer market

Where?

New York City, Grand Hyatt Hotel

When?

Wednesday, April 27th, 8:30AM-2:00PM

Why?

To demonstrate the unsurpassed marketing power of Urban Radio to the advertising community. During the morning's mix of speakers, panel discussions and radio personality appearances, attendees will discover the power of Urban Radio and its connection with the \$656 billion African-American marketplace.

The buzz is growing around *Interrep's 7th Annual "The Power of Urban Radio - The New Emerging General Market."*

The focus of this year's symposium is on the emergence of the Urban Market as the new General Market and its significance to the future of radio advertising. For the first time industry leaders **Charles Warfield, President/COO, Inner City Broadcasting Corporation; Barry Mayo, SVP/Market Manager, Emmis, NY** and **Zemira Jones, VP of Operations for Radio One**, have joined forces to spearhead this event.

Keynote speaker for the event is **Dr. Nat Irvin II, founder and president of Future Focus 2020**. Come find out why Dr. Irvin believes that young urban America will be a major influence on the national and global economy in the next decade.

It promises to be an informative and entertaining event.

We hope to see you there!

Contact:

Sherman Kizart
SVP/Director of Urban Radio
312-616-7204
sherman_kizart@Interrep.com

or

Jane Sperrazza
VP Communications
212-916-0524
jane_sperrazza@Interrep.com

Sponsored by





3. Pierre "Pepe" Sutton

Chairman/CEO

ICBC Broadcasting Holdings

A native of New York City, Sutton attended the University of Ohio at Toledo before joining the U.S. Marines, where he served a tour in Vietnam. Upon discharge, he returned to New York and attended New York University and, in 1971, resurrected the ailing *New York Courier*, a Harlem tabloid. After selling the *Courier* to the larger *Amsterdam News*, Sutton became general manager of the Harlem-based WLIB-AM. He became president of its parent company, Inner City Broadcasting Corporation, in 1977.

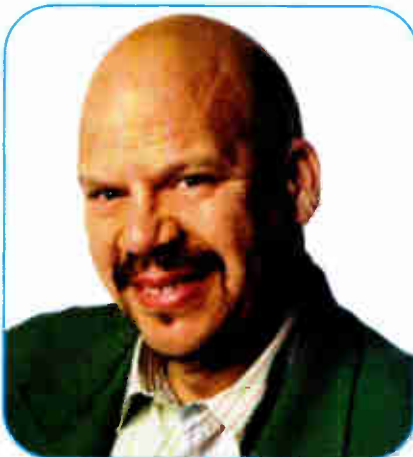
As chairman of the board and CEO of ICBC, Sutton oversees stations in New York, California, Florida, New York, Pennsylvania, South Carolina and Mississippi. He also is head of Urban Cableworks, the only African American-controlled company operating cable systems in America. Sutton is chairman of the National Association of Black Owned Broadcasters, and has served with many community-based organizations. He currently serves on the boards of the Radio Advertising Bureau, the Foundation for Minority Interests in Media and Citizens Committee for New York Inc. He is a partner in The New York City Partnership, and he serves on the Advisory Board of Embry Riddle Aeronautical University.

4. Sydney L. Small

Chairman/CEO

Access.1 Communications Corp.

Small began his career in communications at the ABC Radio Network as the network's business manager. He later moved to Time Inc. as its business manager of corporate production. In 1973, he co-founded Unity Broadcasting Network and National Black Network, the first African-American-owned, line-connected radio network in the U.S. In 1992, NBN formed a partnership with its primary competitor, Sheridan Broadcasting Network, and became American Urban Radio Networks. Small is chairman of Access.1 Communications Corp., which owns SuperRadio Networks; radio stations in New York, Texas and Louisiana; and a 49-percent interest in American Urban Radio Networks. A graduate of Pace University, Small is a board member and former president of the National Association of Black Owned Broadcasters.



5. Tom Joyner

Chairman & Founder, REACH Media Inc.

Host, *The Tom Joyner Morning Show*

Founder, Tom Joyner Foundation

Throughout his career, Joyner has made a point of igniting pride in the hearts of eight million listeners in more than 115 radio markets, instilling in them the significance of unity and of giving back to one's community. He and members of his crew have prompted major companies to stop discriminating against African Americans and Hispanics in advertising and are in the trenches with the U.S. Department of Health and Human Services, raising health awareness among African Americans.

Joyner doesn't stop there. His Tom Joyner Foundation was started in 1997 for the sake of African-American students in need at historically black colleges and universities across the nation. To date, the foundation has raised more than \$25 million for this cause. In 2001, he created BlackAmericaWeb.com to encourage interaction between African Americans and to provide an easy-to-use, comprehensive well of information on the African-American experience.

Joyner's success as a radio personality and philanthropist has earned several awards and honors, including his recent induction into the Texas and Illinois broadcasters' halls of fame. Additionally, he received the Hubert Humphrey Award from the Leadership Conference on Civil Rights, the prestigious "Good Samaritan" Award from the National Association of Broadcasters Education Foundation, and an Essence Award. This year, New York's *Newsday* named him one of the 20 most politically influential people in the country. Other honors include the Congressional Black Caucus' Mickey Leland Humanitarian Award, 100 Black Men's Man of the Year award, the NAACP's President's Award and the Harold Washington Award for his tireless efforts in the Census 2002 campaign.

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the
TOM JOYNER
morning show

REACH
MEDIA



6. Skip Finley Vice Chairman, ICBC Broadcast Holdings

Finley has enjoyed a career in television, radio, advertising and network radio since 1971. A well-known contributor to the radio industry, he was president/COO and principal of Albimar Communications, owner of radio stations in Omaha, Salt Lake City, and Washington, DC, between 1983 and 1995. He was CEO/COO of American Urban Radio Networks from 1995 through 1998 and consulted media companies until joining ICBC Broadcast Holdings as vice chairman in 2003.

Recipient of the Radio Wayne award for Best Overall Broadcaster in 1994, Finley chaired the Radio Advertising Bureau's 1995 Marketing Leadership Conference. He served on the board of the National Association of Broadcasters and was vice-chairman of its Radio Board from 1993 to 1994. On the board of directors of the RAB, he was chairman from 1997 to 1998. Finley also is a member of the board of directors and executive vice president of the Carter Broadcast Group (KPRT-AM and KPFS-FM, Kansas City; KSJM-FM, Wichita), along with his service on the board of ICBC Holdings Inc. In his current position, he is responsible for the growth of ICBC through acquisitions, and he reports to Chairman Pierre M. Sutton.

7. Charles Warfield

President/COO, ICBC Broadcast Holdings

Warfield's broadcast career spans 24 years, with 12 years at Inner City Broadcasting Corp. and 5 years with Summit Broadcasting Corp. (WRKS-FM). Throughout his tenure at WRKS-FM, the station was a consistent first-place finisher and "the most listened to radio station in America." He was named to his current position in 2000 following an 11-year absence.

After graduating with honors from Hampton University, Warfield in 1974 joined RCA Broadcasting Corp. His radio career subsequently took him to a number of markets. In 1997, he was named vice president/general manager of WDAS-AM/FM in Philadelphia. The following year, he was appointed senior VP of urban regional operations for Chancellor Media Corp., where he was responsible for Urban stations in Los Angeles, Detroit, Chicago, Philadelphia and Miami.

Warfield is past chairman of the New York Market Radio Broadcasters Association, and he served on the boards of the Police Athletic League and the American Red Cross. His involvement in the community includes his work with The Salvation Army, The United Negro College Fund, The Black United Fund, The New York Urban League, The Partnership For A Drug-Free Greater New York, The Harlem YMCA and various other community organizations.



8. Chesley Maddox-Dorsey

President/COO, Access.1 Communications Corp.

Maddox-Dorsey oversees operations of the company's radio stations and radio network properties. Before joining the firm, she was senior vice president in the investment banking division of Brenner Securities, where she was responsible for the firm's media and entertainment practice. In this capacity, she worked on mergers, acquisitions, and acquisition of capital for media and entertainment clients. Maddox-Dorsey is a graduate of Oberlin College, where she earned a B.A. in government. She is a frequent guest speaker at seminars and has published several articles about financing broadcast properties.

9. Bruce Demps

Sr. VP/ Mid-America Region, Clear Channel Radio

A graduate of the University of Florida, Demps oversees 22 markets in seven states. The 20-year broadcast veteran is active in many local and national groups associated with the media business. He is involved in such civic organizations as the United Way, Chamber of Commerce, Junior Achievement, the Urban League, the American Red Cross, and Big Brothers/Big Sisters. A deacon and president of the men's department of the Temple of Deliverance, he is also a board member of Bountiful Blessings Ministries. He is married to Carletta Demps, MD; and has two daughters, Victoria and Emily.



10. Barry Mayo

Sr. VP/Market Manager, WQHT/WRKS/WQDC New York (Emmis)

Mayo is responsible for all facets of management at Emmis Communications' three New York stations, WQHT-FM, WRKS-FM and WQCD-FM. Before joining the company in December 2002, he was president of Mayomedia, a media-consulting firm. From 1988 to 1995, as president of Broadcasting Partners Inc., Mayo used his programming and management background to lead numerous radio stations to success. Broadcast Partners grew from a five-station group to a 12-station, publicly traded radio company with stations in New York, Dallas, Detroit, Chicago and Charlotte.

Mayo's career has come full circle: During the 1980s, he spent seven years at WRKS-FM, where he began as program director and spent his last four years as vice president and general manager. Before joining WRKS, he served as PD for WGCI-FM in Chicago, WMAK in Nashville, WRAP in Norfolk and KALO in Little Rock.

Mayo received the Boys and Girls Club of Chicago's Martin Luther King Legacy Award and was named Entrepreneur of the Year by the National Black Programmers Coalition. A trustee of Providence St. Mel High School, he is on the board of trustees of Columbia College and serves as chair of the National Jazz Museum in Chicago.



Doc Wynter
VP, Urban Programming
Clear Channel Radio



Lee Clear
RVP/Market Manager
Clear Channel Radio - St. Louis

Brian Knox
SVP/Director, Corporate Diversity
Katz Media Group



Earl Jones
RVP/Market Manager
Clear Channel Radio - Louisville



Angela T. Ingram
Station Manager/RVP, Marketing
WGCI-FM, WVAZ-FM, WGRB-AM

Muriel Funches
VP/Marketing Manager
Clear Channel Radio - New Orleans

Bruce Demps
SVP, Mid-America Region
Clear Channel Radio

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World Radio History



11. Ronald Davenport Sr.

Chairman, Sheridan Broadcasting

A former professor of law at Duquesne University School of Law, Davenport has an extensive background in the academic world. He served on the Council on Legal Education Opportunities Program at Harvard Law School, was a Tutor-in-Law at Yale University, served as a faculty research associate at Temple Law School, and was a laboratory instructor in economics at Penn State. He was co-chairman of American Urban Radio Networks 1982-1984, and he continues as chairman of Sheridan Broadcasting, where he oversees the company's day-to-day operations. He is a trustee of the Historical Society of Western Pennsylvania and of the Museum of Television and Radio in New York City.

12. Zemira Jones

VP/Operations, Radio One

Jones' broadcast career spans 28 years in radio and television with 21 in general management or sales management. As a veteran broadcaster, Jones has worked in nearly every popular radio format, including CHR, Classic Rock, Alternative, Modern Rock, Urban Contemporary, Urban Adult Contemporary, Urban Oldies, Jazz, Country, Talk, and News/Talk formats. His radio career started in Baltimore as an account executive for United Broadcasting's WLPL-FM and WSID-FM, but he has worked in many markets during his career. Jones currently serves on the Associated Press Advisory Board as well as on the boards of the Chicagoland Chamber of Commerce, *StreetWise* newspaper, Volunteers of America of Illinois, and Silver Cross Hospital.



13. Al Vicente

Vice Chairman, Archway Broadcasting

Vicente is a 25-year veteran of broadcasting. After graduating from New Mexico State University with a B.A. in mass communication, he began his career at WICE-AM in his hometown of Providence, where he produced his own ethnic program. He later worked for Outlet Broadcasting's radio and TV stations as an account executive and was promoted to marketing director of WJAR-TV in 1984. Vicente left Outlet to consult for a number of broadcasting companies in Illinois, Vermont, New York and Connecticut. In 1996, he became senior vice president of Pamal Broadcasting and was in charge of acquisitions and operations of the 27-station group.

In July 2002, he opened Archway Broadcasting Group with funding from Quetzal/JPMorgan Partners of New York City. In December 2002, Archway opened its Atlanta headquarters with 13 radio stations in North Carolina, Arkansas and Georgia. He is a board member of the Radio Advertising Bureau and the Black Broadcasting Alliance; he is a former board member of the National Association of Broadcasters. Vicente lives with his wife and three children in the Atlanta area.

14. Dr. Glenn Cherry

Owner/President/CEO, Tama Broadcasting

"African Americans use radio more than any other group of people, yet are the least valued," says Cherry, who bought his first radio station — WPUL-AM in Daytona Beach, FL — in 1989. "We must continue to increase the value of the African-American audience. If a station has too many African-American listeners, they don't get considered on most mainstream buys. This has caused programming changes that result in tighter playlists that give it broader appeal. We could definitely lose a big share of radio's most loyal audience to other forms of music delivery if we don't improve the ROI for their loyalty, promote tighter playlists and service the needs of the community. We need more support from the industry and advertising community for meetings that enhance understanding and better working relationships."

Cherry currently serves on the board of directors of the RAB. He received a B.S. degree in biology from Morehouse College in 1980 and a Doctorate of Veterinary Medicine (DVM) degree from Tuskegee University in 1984. From 1993 to 1997, Cherry served as a political appointee in the Clinton administration at the United States Department of Agriculture and worked a six-month assignment in the East Wing of White House.



15. Michael L. Carter

Chairman/CEO, Carter Broadcast Group Inc.

Grandson of KPRS-Kansas City's Andrew "Skip" Carter, Michael Carter made his DJ debut at age 8. Eventually, he became vice president and comptroller of KPRS; his grandfather promoted him to president in 1987. His first major changes as president were to switch KPRS-FM and KPRT-AM from automated to live formats. As a result, Carter Broadcast Group stations have become staple sources of information and assistance in the Kansas City community. On a personal level, Carter is consistently involved on civic boards, including those of the American Red Cross, Boys Scouts of Mid-America, Girls Scouts of Mid-America, Kansas City Friends of Alvin Ailey, Kansas City Sports Commission & Foundation, National Youth Information Network and the Negro League Baseball Museum. Nationally, he serves on the board of the Radio Advertising Bureau and is vice president of the National Association of Black Owned Broadcasters.

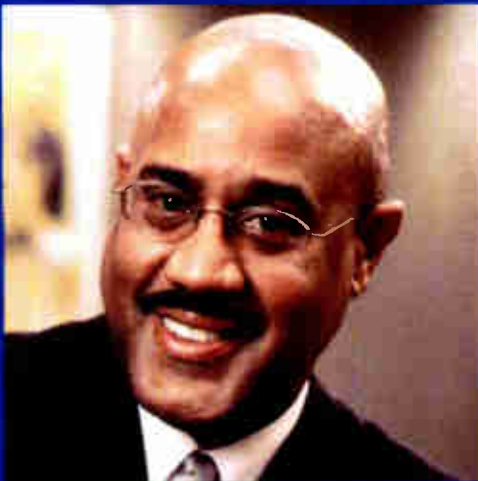
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CHAIRMAN/CEO



Skip Finley
VICE CHAIRMAN



Charles M. Warfield, Jr.
PRESIDENT/COO



Deon Levingston
VP/GM, WBL5-FM, WLIB-AM

WBL5-FM & WLIB-AM/ NEW YORK, NY

WSRF-AM/FORT LAUDERDALE, FL

WWDM-FM & WMFX-FM & WARQ-FM & WOIC-AM
& WHXT-FM & WZMJ-FM/ COLUMBIA, SC

WHAT-AM/PHILADELPHIA, PA

WURP-AM/PITTSBURGH, PA

WJMI-FM & WKXI-FM & WKXI-AM & WOAD-AM
& WOAD-FM/JACKSON, MS

WKBLX-FM & KVTO-AM
& KVVN-AM/SAN FRANCISCO, CA

ICBC BROADCAST HOLDINGS, INC.



16. Darryl Brown

Executive VP/GM, ABC Radio Networks

A veteran of 20+ years in ABC Radio, Darryl Brown is responsible for ABC Radio Networks' overall operations, including affiliate relations, urban programming, 24-hour formats, marketing, research and human resources. Brown has served in principal executive roles at the networks for eight years. Before the GM appointment in June 2000, he was executive vice president of affiliate relations, Urban and 24-hour programming. Previous positions were senior vice president of affiliate marketing, and group vice president of affiliate marketing. Brown was vice president and group director of the ABC Radio Youth Networks (1987-1991) and director of the ABC Radio Contemporary Network (1980-1987).

17. Rick Caffey

Sr. VP/Market Manager, Infinity Atlanta Radio Group

Caffey joined WAOK/WVEE Radio as vice president and general manager in October 1995. In January 2003, he was named senior VP/market manager of Infinity Broadcasting's Atlanta Radio Group. Before 1995, Caffey was station manager of WALR and general manager of the Atlanta Urban Radio Alliance. He has extensive experience in Urban radio, having run the No. 1 and No. 2 stations in Memphis, WHRK-FM and WDIA-AM, for US Radio. Early on, he was general sales manager for Bonneville's WTMX-FM Chicago. Caffey is a graduate of Northern Illinois University with a B.S. degree in advertising and marketing.



18. Wayne Brown

Regional Manager, Charlotte, NC

Vice President, General Manager, Radio One-Atlanta

"The advertising community is waking up to the power of Urban radio, but we still have a great deal of educating to do with the agencies and clients," says Brown, who graduated from Syracuse University's Newhouse School of Communications. "The FM Gospel format is a new opportunity that the advertising community is beginning to embrace. There still seems to be a delay in the correlation between great FM Gospel ratings and comparable revenue opportunities. There are more choices for buyers to make to reach the African-American consumer."

Beginning his career with CBS in 1978 as a security guard, Brown was soon promoted to sales analyst for the CBS Television Network. Three years later, he was hired as an account executive for WCBS-AM and subsequently held several positions in the Infinity/CBS radio division. After 13 years with CBS, Brown was hired by Broadcasting Partners Inc. as president and general manager of WPEG-FM, WBAV-FM and WGIV-AM in Charlotte. In 2000, Brown joined Radio One as the VP/regional manager of its Charlotte and Atlanta markets.

19. Earnest James

Senior Vice President/Market Manager, Infinity Broadcasting-Orlando

"Too many times, there seems to be an extra burden on stations perceived by advertisers to be Urban to prove the worth of their audience," says James, whose radio career spans 30 years. "Even when this audience is economically viable, there is a reluctance to deliver color-blind budgets. Any time advertisers don't embrace Urban radio to reach all potential clients, they limit their upside potential."

James was appointed to his current position with Infinity Broadcasting in 2003, and since then has been active in the Orlando community. He is involved with the Orlando Metropolitan Urban League, the Orlando Regional Chamber of Commerce, and the City of Eatonville, the oldest surviving incorporated black municipality. His most recent accomplishment is receiving Infinity Broadcasting's award for Market of the Year (Eastern Region) for the Orlando cluster that he manages.



20. Earl Jones

Market Manager/RVP, Clear Channel Louisville

Jones began his broadcasting career in 1985 as a local sales representative at WATL-TV in Atlanta. Four years later, he became the regional account manager at WDAC-TV in Washington, DC, continuing in that position until 1994, when he returned to WATL as the station's national sales manager. In 1998, he was hired as director of sports marketing for Jacor's WPCH, WGST, and WKLS in Atlanta; he was promoted to general sales manager in 1999. In 2001, he moved to Detroit as general manager of WJLB/WMXD. In 2003, he became market manager for Clear Channel Louisville and regional vice president for Clear Channel stations in Frankfort, Indianapolis, Lexington, Louisville and Somerset.

21. Ronald Davenport Jr.

President, Radio Division, Sheridan Broadcasting Corp.

Davenport oversees the entire operation — sales, marketing and programming — for the company's six stations. Additionally, as manager of affiliate relations for AURN, he assists in acquiring new radio station affiliates and retaining existing affiliates. He also reviews contracts for Sheridan, Sheridan's subsidiaries, and AURN regarding programming, affiliation, employment and licensing. Additionally, Davenport coordinates trademark protection for Sheridan products and programs.

Before joining Sheridan, Davenport was an attorney in the general counsel's office of the Board of Governors of the Federal Reserve System from 1988 until 1993.





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*Source: Arbitron Summer '04 New York MSA, MF2-tPM, A25-54, AQH, % Change based on Summer '03



22. Susan Austin

President, Sheridan Gospel Network

"Urban really is really becoming mainstream throughout America," says Austin, who is VP of strategic planning and treasurer of Sheridan Broadcasting Corp. and president of Sheridan's Gospel Network. "It's a growing trend in the way people live, especially young people. What used to be considered just Urban now is a big part of popular music in America. It's a similar thing in terms of Gospel and inspirational music — it has existed for a while in the urban community, like contemporary Christian in the mainstream community. I think post-9/11 people have focused inward, on spirituality, and the net effect is that Gospel and Inspirational Christian have really begun to take off. People are starting to recognize how strong these formats really are."

23. Lee Armstrong Clear

St. Louis Market Manager/RVP (Clear Channel)

Clear has worked in virtually every facet of the radio industry. He began as an air personality, holding gigs at WDIA-AM and WLOK-AM in Memphis, WNOR-AM Norfolk, WWRL-AM New York, and WNOE-AM/FM in New Orleans. He also served as program director at WDIA-AM and WNOE-FM, as well as at WVOB-AM in Chicago. On the sales side, Clear held sales management positions at WBLX-AM/FM in Mobile and WYLD-AM/FM in New Orleans. He subsequently served as general manager/market manager at WLOK-AM Memphis, KQXL-FM Baton Rouge, WFHT-FM and WWSD-AM Tallahassee, and WSOL-FM, WJBT-FM and WZAZ in Jacksonville. Clear has held his current position in St. Louis since 1996.



24. Jerry Rushin

GM, WEDR/WHQT Miami (Cox)

After graduating from high school in 1965, Rushin served for two years in Vietnam and rose to the rank of Sergeant 1st Class in the U.S. Army. In 1973, he began his career at WEDR as "Super Jerry J," a part-time announcer. Two years later, he became the program/music director and sales rep; in 1980, he was named general manager of the station. In 1993, he became an owner of WRBD in Ft. Lauderdale, simultaneously making WEDT into a 100,000-watt powerhouse with a \$20-million annual cash flow. Rushin says that one of the high points of his career was when the station sold for \$65 million.

25. Tony Kidd

VP/GM, WALR/WFOX Atlanta (Cox)

"I believe it may be more difficult today for anyone, including minorities, to take the step into ownership, but the leadership roles are expanding and will continue to expand," says Tony Kidd, whose work with arguably the nation's first station to broadcast the Black Adult Contemporary music format has earned him respect among his peers. "The leadership question never really changes — people value fair, honest and professional leadership. This hasn't changed in the past 20 years, and will not in the future. As leaders, we must set clear expectations for our people and our businesses, and measure the performance of both and adjust as the times demand."



26. Steve Hegwood

CEO/President, On Top Communications

Hegwood began his career in his native Milwaukee as an on-air personality at WNOV while attending the University of Milwaukee. He subsequently was program director of WNOV/WLUM, KYOK-Houston, WJLB-Detroit, WHAT-Atlanta and WKYS-Washington. Before focusing exclusively on building On Top Communications, he was VP of programming for Radio One, overseeing programming operations for 40 stations. He simultaneously served as PD of KKBT-Los Angeles while maintaining responsibility for his own radio stations, located in Mississippi, Georgia, Virginia and Louisiana.

27. Sherman Kizart

Sr. VP/Director of Urban Marketing, Interep

"More national marketers and their agency partners are realizing the value of targeting the \$656-billion African-American market strategically," says Kizart, a 17-year broadcast sales veteran and former winner of a Radio Wayne Award. "Urban radio is a key tactic that marketers are using to effectively invite and deliver African-American consumers. Although we're making significant improvement, there's considerable room for improvement. 'No-Urban dictates' continue to cost Urban radio considerable revenue, and more education of national marketers and their agency partners is taking place to eliminate these dictates."



28. James Winston

Executive Director, National Association Of Black Owned Broadcasters

Executive director and general counsel of NABOB since February 1982, Winston also is a partner in the Washington, DC, law firm of Rubin, Winston, Diercks, Harris & Cooke LLP. Before joining NABOB, he held several positions in private law firms and corporations. From 1978 to 1980, he was legal assistant to Commissioner Robert E. Lee at the Federal Communications Commission.

The Cox Radio Team Salutes



Tony Kidd (Anthony Keitt)
VP/GM, WALR, WFOX
COX Radio - Atlanta



Jerry Rushin
VP/GM, WEDR, WHQT
Cox Radio - Miami

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29. E.J. "Jay" Williams

President, American Urban Radio Networks

A graduate of St. Paul's College, Williams began his broadcasting career in 1981 at KYW in Philadelphia, where he quickly became sales manager, moving to national sales in New York. In 1984, he was named sales manager at WINS New York. He joined Sheridan Broadcasting in 1986 as director of sales and marketing and became president in 1998. An architect of the 1991 partnership between Sheridan and National Black Network that created American Urban Radio Networks, Williams was co-president of the company before starting Strategic Communications Group in 1993. In 1999, he re-joined AURN in his current position.

30. Brian Knox

Sr. VP/Director Corporate Diversity, Katz Media Group

Knox, a 17-year radio sales veteran, has been with Katz for seven years. He directs Katz Media Group's diversity initiatives placing emphasis on minority recruitment and career development within the organization. His responsibilities include expanding the company's mentor program as well as serving as a liaison with pertinent industry organizations, such as The Emma Bowen Foundation, Black Broadcasters Alliance, the National Association of Black Owned Broadcasters, and the Urban League.



31. Karen Slade

VP/GM, KLJH Los Angeles

"The consolidated radio industry and the competition for ad dollars requires a high level of strategic planning and exceptional marketing, and the Urban radio sector is no different," says Slade, now in her 16th year at KJLH. "The business leader of the Urban format has to stay in tune with the Urban listener and ride the crest of the unique Urban consumer's taste and lifestyle. Urban music in many cases seems to have transcended the R & B format specifically and now has major-market appeal. The good news is that our marketability is greater in the agencies and with direct clients."



32. Angela Ingram

Station Manager, WGCI-FM, WVAZ-FM, WGRB-AM Chicago (Clear Channel)

Ingram's radio career started 23 years ago at Clear Channel's WHAS-AM in Louisville, where she worked her way up to director of marketing and promotions. After nine years at the station, she moved to the same position at WPEG/WBAV/WGIV in Charlotte, NC. In 1995, she joined WGCI-FM and WGRB-AM in Chicago as director of marketing and promotions. In 2000, she added similar duties at WVAZ-FM and was promoted to vice president/director of marketing.



33. Kevin Wagner

CEO, Urban Broadcasting

In 1980, Wagner began his broadcasting career at age 19 as an account executive with the Gannett Group. During the mid 1980s, he also founded several successful entertainment, marketing and promotional companies that served and supported top artists. In the late '90s, Wagner acquired a majority ownership in Roberts Broadcasting Inc. and assumed management and operational control of WYOK-FM and WGOK-AM in Mobile, AL. In 1999, he negotiated a successful swap with Clear Channel to enter the adjacent Pensacola market. He then sold the cluster to Cumulus Broadcasting and used the proceeds toward formation of Urban Radio Broadcasting.



34. Doc Wynter

VP/Programming, Urban Radio, Clear Channel

Wynter says his interest in radio was kindled by accident during his junior year at Trinity College in Hartford. He was called to substitute on-air for a buddy returning late from spring break. "A special feeling came over me when I turned on the microphone, and I knew there was some divine intervention," he says.



35. Muriel Funches (tie)

New Orleans Market Manager (Clear Channel)

"The advertising community has somewhat improved toward understanding the power of Urban radio and the African-American listener," says Muriel Funches, whose professional background spans nearly 25 years in radio sales and management. "The Urban radio listener spends big in automotive, wireless and various retail categories; marketers are missing a very loyal audience when they don't consider the various Urban formats as major players to grow and impact their retail sales."



35. Don Moore (tie)

Vice President of Multicultural Sales, ABC Radio Networks

"Minority ownership opportunities are dwindling — and dwindling fast," says Moore, who began his sales career in 1985. "Venture capital or private equity funding sources look for pre-existing, large, proven platforms to invest in, and that prevents many entry-level strategies. Also, the inventory of quality properties has dwindled, making start-ups and expansion very difficult. Best case: You will end up with one or two stations per market across many markets. This is a tough competitive position against a cluster."





Even You Can Eliminate Sales Proposals

"Sounds good — send me a proposal."

How many times have you heard that? Too many. You run back to your office, put together a proposal, send it to the prospect and start the follow-up process (and the prayer vigil). Or do you?

The sale should be solidified *before* the proposal is written. The proposal should be the essence of the decision between you and your prospect: It should solidify the sale. It should be the image of your business. It should be a window into the way your company conducts business. Is it?

How many do you win? How many do you lose? If you lose many more proposals than you win, the problem is much more than the proposal — it's the proposal process. Count the wins. Count the losses. That's the scorecard, baby: your scorecard. Ouch.

When you win proposals, how profitable are they? Are you telling your boss, "Let's go in real low on this one so we can get the business; then, six months from now, we can really lose some money." Ouch.

Once you lower the price, customers expect a low price all the time.

First, determine if it's a price proposal or a value proposal. If the prospect will *only* take the lowest price, you're going to lose even if you win, because the lowest price is the lowest profit. It may even be no profit.

The challenge is: Can you create a profitability formula or a productivity formula, measured against your results, that sets a standard for the proposal — a formula that your com-

petition must meet or exceed regardless of initial price? You must convince your buyer that there's a long-term cost, not simply a short-term price.

When people ask me for a proposal, the first thing I say is "no." That always shocks them. Besides, proposals are a pain in the butt. Instead, I ask if they were taking notes; they say "yes." I say, "Well, let me just sign the notes." I continue, "All we really need to do is pick a date to begin." Thirty percent of the time, the prospect will say, "You're right."

The other 70 percent of the time, the prospect will insist on a proposal — but I've just won 30 percent of the business without submitting a paper. The reason: I have sales guts, and you don't.

The reason for a proposal is to lower the risk to the buyer, and potentially to lower the cost. But in the final analysis, many proposals can be eliminated if your prospect feels that your price is fair, and that their risk is low. If the risk is low and the reward is high, the answer is obvious.

Before the decision is made, it's important that your customer knows what your product or service will be like after it's been delivered. This will remove all risks and fear,

and it may remove the price-only decision process.

Effective proposals are a result of effective sales presentations. Proposals should be the solidifying factor, not the sales pitch. They should document the agreement and confirm the sale and the claims you made. Do yours?

Your proposal is not a regurgitation of your price list, nor is it a document to see how much of your profit you can give away. It is not something you prepare to beat the competition.

Free GitBit: Want a list of power questions to ask when you begin to sell? Go to www.gitomer.com — register if you're a first-time user — and enter "power question" in the GitBit box.

A proposal is the gateway to a value-driven sale that begins or extends a mutually profitable relationship. The minute you low-ball a price, you go from a relationship to a transaction, and the next person who low-balls you will win. Don't just win the proposal: Win the value. Win the profit. And win the relationship.

Jeffrey Gitomer, author of *The Sales Bible* and *Customer Satisfaction is Worthless, Customer Loyalty is Priceless*, is president of Charlotte-based Buy Gitomer. He can be reached at 704-333-1112 or by e-mail@salesman@gitomer.com



The Importance Of (Not) Being Average

Every year at the Radio Advertising Bureau's annual management conference, the Luce Performance Group awards the top performers in the group of radio stations we consult. One of these awards, which recognizes the "executive of the year," is named the Sitting Bull Award in honor of the great Sioux Indian Chief. A great visionary, Sitting Bull saw the Battle of the Little Big Horn in his mind's eye, and predicted its ultimate and timely result before its actual occurrence.

The Sitting Bull Award this year was presented to John Verstandig, owner of Verstandig Broadcasting and operator of nine stations in Virginia, Maryland and Pennsylvania. John's acceptance speech harkens back to what it was like to work in an industry in which people didn't have the choice of paying for what they were receiving for free:

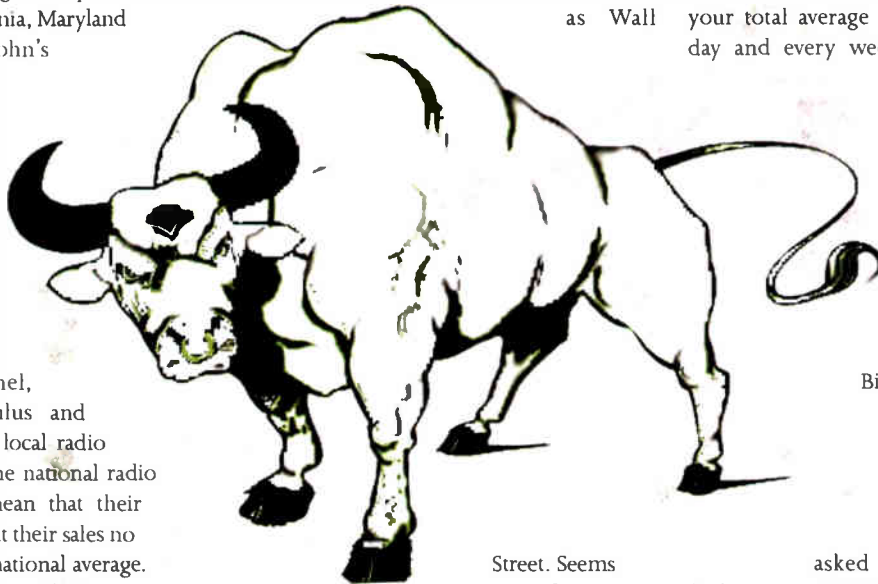
"Clear Channel, Infinity, even Cumulus and Citadel are no longer local radio companies; they are the national radio industry. By that I mean that their holdings are so vast that their sales no longer vary from the national average.

"Have you looked lately at their sales results? There is no spectacular sales growth above the national average. There is no spectacular sales shrinkage that varies from the national average. The reality is that their sales mirror the national average. They are too big to be anything but average. For them, the days of creative geniuses are gone. There is no room left for the Randy Michaels of the world in hallways of American corporate radio. 'Creative genius' is a phrase now saved for accountants who can cut costs most efficiently.

"In my life I have always dreaded the day when I would be average. The thought that average is acceptable is anathema to me — and it should be to you.

"The only way Clear Channel and its brethren can possibly exceed average growth in net income today is to cut costs. Their heroes of tomorrow are accountants who can discover a way to cut commissions by a point or use the same program on 200 stations instead of 50 stations to lower programming costs once again. It is the homogenization of radio at its extreme.

"What a great world in which we live. Our main competition can only succeed by cutting costs as they bow to The Great God known as Wall



Street. Seems like a false idol to me: the return of Baal. But The

Great God Wall Street demands that the giants increase profits, and since they cannot make great strides in sales, they bow to the false idol and keep cutting costs.

"It is indeed the golden age of radio entrepreneurialism again — and we are the favorites. We can be the Randy Michaels and Kevin Sweenys of today if we dare to be!

"It is the day of guerilla warfare again — and we are the guerillas in sales and programming. The large, faceless armies of Big Brother cannot afford the quality of local talent or management to fight us on our own battlefields. The large armies of Big Brother

cannot find enough quality field commanders to wage the war. The large armies of Big Brother cannot give the field commanders they have the authority to truly act on their own — and that is a great advantage to us.

"The game has come to us — if we are ready to wage it. The game is not ours for the taking, but it is only ours for the winning.

"If there is one person who does not own a copy of *The Art of War* by Sun Tzu, who has not read *Guerilla Marketing* by Jay Conrad Levinson, who has not studied the successes of Randy Michaels, who cannot tell me not just your average unit rate but your total average rate for all units every day and every week and who does not

know who Kevin Sweeney was and has read his writings on sales, then you are not waging the war to win. You are simply trying to survive, and the armies of Big Brother will soon run you over as street kill despite their inherent limitations.

"If you have not asked yourself every day, 'What can I do to make it work in the long run and not be worried about just today's result?' and 'What can I do to attack today instead of defend?' then you are not waging the war to win. And the armies of Big Brother will soon run you over like street kill despite their limitations.

"Get up and celebrate. The times have never been better if you take the proverbial bull by the horns and remember to play the game on your terms, not theirs. Be proactive, not reactive. It isn't easy — but what fun would it be if it was?"

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

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LIVE AND LOCAL

Legendary broadcaster Martha Brooks makes a special broadcast at the opening of the Schenectady Blood Donor Center, where she was one of the first donors. The *Martha Brooks Show* aired over WGY-Radio Schenectady from 1937 to 1971.

Photo courtesy of Library of American Broadcasting

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Events

ARBIBTRON DATES

Winter 2005: Jan. 6-Mar. 30
 Spring 2005: Mar. 31-Jun. 22
 Summer 2005: Jun. 30-Sep. 21
 Fall 2005: Sep. 22-Dec. 14

MARCH

Mar. 1 — Country Music DJ Hall of Fame Reunion and Induction Dinner, Nashville.
 ☎ 615-327-4487
www.crb.org
 Mar. 2-4 — CRS 36 (Country Radio Seminar by Country Radio Broadcasters Inc.) Nashville, TN
 ☎ 615-327-4487.
 URL: www.crb.org
 Mar. 2-4 — NAB Board of Directors Meeting, Washington, DC.
 ☎ 800-342-2460.
 URL: www.nab.org
 Mar. 7-9 — Michigan Assoc of Broadcasters Convention, Lansing, MI.
 ☎ 517-484-7444.
 URL: www.michmab.com
 Mar. 11 — NABOB 21st Annual Communications Awards Dinner, Washington, DC.
 ☎ 202-486-8970
 URL: www.nabob.org
Mar. 16 — Bayliss Radio Roast, New York City.
 ☎ 831-655-5229
 URL: www.baylissfoundation.org
 Mar. 16 — Kagan Radio/TV

Summit, New York City.
 ☎ 831-624-1536
 URL: www.kagan.com
 Mar. 17-19 — Louisiana Broadcasters Convention, Lafayette, LA.
 ☎ 225-267-4522.
 URL: www.broadcasters.org
 Mar. 20-22 — NAB Futures Summit, Pebble Beach, CA. CEOs and technology trends.
 ☎ 800-342-2460
 URL: www.nab.org/conventions/
 Mar. 31 — AWRT Dallas/Ft. Worth "Awards of Excellence" Charity Gala, Dallas, TX.
www.awrt.org

APRIL

Apr. 1-2 — Oklahoma Assoc. of Broadcasters Convention, Tulsa, OK.
 ☎ 405-848-0771.
 URL: www.oabok.org
 Apr. 12 — Holy Hip Hop Gospel Explosion at GMA Week in Nashville. www.holyhiphop.com/GospelExplosion.htm
Apr. 16-21 — NAB 2005, Las Vegas.
 ☎ 800-342-2460.
 URL: www.nab.org
 Apr. 17 — 2005 Broadcasters' Foundation NAB Charity Golf Tournament, Las Vegas. www.broadcastersfoundation.org
 Apr. 18-20 — Radio-Television News Directors Association RTNDA@NAB, Las Vegas.
 ☎ 202-659-6510.

Apr. 21-23 — 50th Annual BEA Convention & Exposition and 3rd Annual Festival of Media Arts, Las Vegas.
 ☎ 202-429-5355.
www.beaweb.org
 Apr. 26 — AWRT Battle of the Ad Stars, Houston, TX. Contact: Tim Gratzler 713-260-4456 or Erin Hoffman at 713-526-1111

MAY

May 6 — Vermont Assoc. of Broadcasters Convention, Burlington, VT.
 ☎ 802-476-8789
 URL: www.vab.org
 May 15-17 — Broadcast Cable Financial Management Assoc. & Broadcast Cable Credit Assoc. Annual Conference, New Orleans. Contact: Mary Teister at mteister@bcfm.com.
 URL: www.bcfm.com
 May 16-17 — Pennsylvania Assoc. of Broadcasters Convention, Hershey, PA.
 ☎ 717-482-4820.
 URL: www.pab.org
 May 16 — CRS LV, Las Vegas. www.crb.org
 May 19-22, 2005 — Alabama Broadcasters Convention, Perdido Beach, AL.
 ☎ 205-979-1690.
 URL: www.al-broadcasters.org
 May 20-25 — NABOB 29th Annual Spring Broadcast

Management Conference. St. Maarten. Ph. (202) 463-8970

JUNE

June 3-4 — New Mexico Broadcasters Assoc. Convention, Albuquerque, NM.
 ☎ 505-731-4444.
 URL: www.nmba.org
 June 3-4 — Wyoming Broadcasting Assoc. Convention, Cheyenne, WY.
 ☎ 307-632-7622.
 URL: www.wyomingbroadcasting.org
 June 6-7 — New Jersey Broadcasters Assoc. Convention, Atlantic City, NJ.
 ☎ 609-860-0111.
 URL: www.njba.com
 June 7-9 — Illinois Broadcasters Assoc. Convention, East Peoria, IL.
 ☎ 618-942-2139.
 URL: www.ilba.org
 June 8 — 2005 Radio-Mercury Awards, New York City.
 URL: www.radiomercuryawards.com
 June 9-11 — Missouri Broadcasters Assoc. Convention, Kansas City, MO.
 ☎ 573-636-6692.
 URL: www.mbaweb.org
 June 9-12 — Fan Fair (CMA Music Festival), Nashville, TN
 URL: www.CMAfest.com
 June 9-12 — Mississippi Broadcasters Convention, Biloxi, MS.
 ☎ 601-957-9121.
 URL: www.msbroadcasters.org
 June 15-16 — Wisconsin

Broadcasters Summer Conference, Green Lake, WI.
 ☎ 608-255-2600.
 URL: www.wi-broadcasters.org
 June 15-18 — 2005 Natl. Assn. Hispanic Journalists Convention, Fort Worth, TX.
www.nahj.org
 June 22 - 30th Annual Gracie Allen Awards, American Women in Radio & Television, New York.
 ☎ 703-506-3290.
 URL: www.awrt.org
 June 26 - 28th New York State Broadcasters Assoc. Convention, Lake George, NY.
 ☎ 518-456-8888.
 URL: www.nysbroadcastersassn.org

AND MORE

July 16-19 — 2005 NABEF Professional Fellowship Program, Washington, DC.
 ☎ 202-429-3930
 July 21-24 — Conclave XXX: Hardcore Radio, Minneapolis.
www.theconclave.com
 July 27-28 — CRB Agenda Committee Meeting, Nashville. www.crb.org
 July 28-29 — CRB Board Meeting, Nashville. www.crb.org

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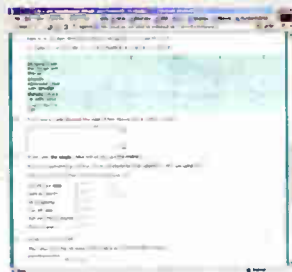
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