

Where Has All The Music Gone? • Do You Really Love What You Do?

Vol. XX, No. 18 September 19, 2005 PUBLISHED BI-WEEKLY

# RADIO INK

RADIO'S PREMIER MANAGEMENT & MARKETING MAGAZINE™

Greater Media's HD 2  
Triple Play In Detroit

Trevanian On  
Radio's Golden Age

EDDIE FRITTS:

# The Exit Interview

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September 19, 2005 | volume XX, No. 18



Photography by Vincent Ricardel

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## Eddie Fritts: The Exit Interview

Flash back to 1982: President Reagan was in his first term in office. Dallas was the number one non-news network show on television, and the top song of the year was Survivor's Eye of the Tiger. It's also the year that Edward O. Fritts, a small-market broadcaster with a clear love of the radio business, was selected president and chief executive officer of the National Association of Broadcasters, following a contentious search process. An avid believer in the strength of localism and public service, Fritts took serious issue with the charge that the "NAB couldn't lobby its way out of a paper bag." He spent the ensuing 23 years building the organization into one of the strongest trade groups in the nation's capital. Now, as he prepares to step down, Fritts shares his thoughts on broadcasting, localism, Washington, and the political process that he has come to know and love.

### IDEA TICKER

# 35,139

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

### Coming Next Issue:

» Fall Talk Radio Guide

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

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## Radio Is Everywhere

It's so stupid that it makes me dizzy. I'm talking about the whine of the week that satellite radio "isn't radio." If a car has AM, FM, and XM buttons on the dashboard, suggesting that XM "isn't radio" is insane. If it's coming thru the radio, it must be radio.

I hate to dump this on you, but SatRadio is radio — it's simply delivered by something other than a terrestrial transmitter. Do you think this invisible difference in technology really matters to your listener? If so, I beg you to retire. Please. Before you do any more damage.

People who listen via Internet streaming or cell phone streaming will tell you they're listening to the radio. Likewise, people say they're listening to the radio when they're listening to a podcast on an iPod.

**It's hard to read the label when you're inside the bottle.** Some of us radio old-timers are so deeply inside it, we should be wearing miners' helmets with little flashlights on top.

Hear me: Radio is radio. Your listeners don't care what technology brings it to them. They're not the ones who spent millions to buy your signal.

The battlefield is content, not technology. Stations like WBZ-Boston, KGO-San Francisco, and WGN-Chicago are so integral to their communities that they're more immune to SatRadio than the rest of us. But if you think Magic, Lite, Mix, Jack, Jill, or Louie are immune, you're living in a fantasy world.

If we can't learn to think like our listeners do, terrestrial radio will be doomed.

Roy Williams opened my eyes to the real freight train hurtling toward us when he point-

ed out that listeners don't distinguish between promos and ads. Your "spot load" in the listener's mind is roughly double what it is in yours. This was brought painfully home in a recent argument with my brother. "I subscribed to Sirius Radio because I was told they play no commercials on their music channels. It was a lie," he said. I assured him that Sirius plays no commercials on its music channels. "You're wrong," he replied adamantly; "They run lots of commercials for their other channels."

Bottle. Label. We've got to learn to think like our listeners again, or that freight train of societal preference will surely mow us down.

I remember a focus group for a station I consulted years ago. We'd been promoting a "no DJs" thing on the air. The focus group quickly and painfully taught us that listeners hear a "DJ" every time they hear a voice that isn't singing. It never occurred to us that the recorded voiceovers we were using for sweepers and ID were "DJs" in the mind of the listener.

Are you ready to climb outside the bottle and read today's label?

The crystal reality is that SatRadio, podcasting, Internet, and cellular streaming are, in fact, radio. If we keep telling advertisers "they're bad, we're good," we downgrade our medium and elevate the status of the newcomers. Instead, let's highlight our strengths, learn to think like listeners, and make peace with the fact that we have new "by brothe." We might as well learn to get along because they're not going away.

**Strength:** Radio was already everywhere long before the first satellite was launched. The

Radio Advertising Bureau will tell you that approximately one billion radios are in use in American homes today. Every car in America has a radio, so add another 231 million, according to R. L. Polk & Co. Radio is ubiquitous. There are roughly five radios for every man, woman, and child in this country.

For this year's NAB, we've launched a campaign that both embraces the "newbies" and reminds America's listeners how much a part of their lives we are. Go to [RadiosEverywhere.com](http://RadiosEverywhere.com). Spread the word. SatRadio and iPods are simply additional proof that America loves what we do.

Radio truly is everywhere, and that's why we've created [RadiosEverywhere.com](http://RadiosEverywhere.com) — so you can send your advertisers to a site singing the true praises of radio. While we're at it, let's also remind our advertisers of how truly powerful and ubiquitous we are. ☺

*Note: We've been asked to license our campaign to local market groups and stations that wish to promote radio. If you wish to order posters with your logo, please license use of the copyrighted graphics. Please call VP of Operations Tom Elmo at 561-655-8778 or e-mail him at [tomelmo@radioink.com](mailto:tomelmo@radioink.com).*

*Eric*

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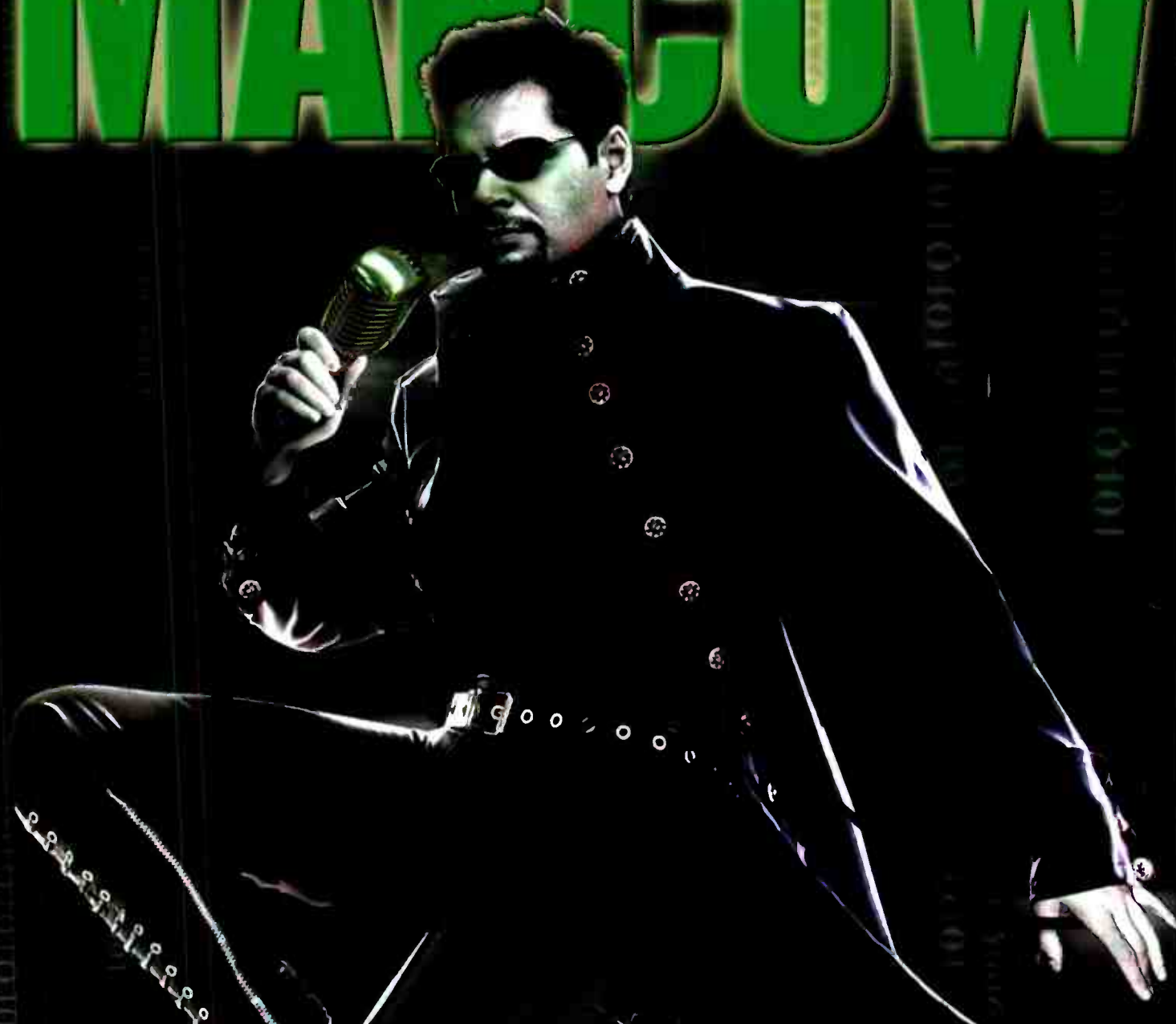
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## After The Storm, Radio Was There

Within hours of Hurricane Katrina's devastating blow to the Gulf Coast area, radio stations, trade associations, and on-air personalities began to demonstrate their selfless generosity by initiating a variety of relief efforts designed to help the victims of this devastating storm. While *Radio Ink* has received literally hundreds of notices of what stations have done (and continue to do), space limitations prevent us from summarizing them all. With that in mind, here are a few examples of how the radio industry responded to this catastrophic event.

The day after the tragedy, Infinity Broadcasting's WXRT in Chicago announced "Give 'Em Shelter," a fund-raising effort to provide relief to those affected by Hurricane Katrina. For every listener who donated \$100 or more to the Hurricane Disaster Relief Fund of the American Red Cross, the station offered a chance to win tickets to the Rolling Stones' sold-out concert at Soldier Field on Sept. 10. Listeners were instructed to forward the receipt of their donation to WXRT via e-mail or fax, and a pair of tickets was given away every hour, 9 a.m.-6 p.m. The amount collected was not available at press time, but a similar effort conducted for the victims of last year's tsunami raised more than \$90,000 in one day for the American Red Cross International Response Fund.

In Colorado Springs, MY 99.9 initiated plans to collect \$99,999 to support victims of Katrina. Beginning at 6 a.m. on Thursday, Sept. 1, morning-show host Craig Coffey began living on the balcony of Bourbon Street at RumBay in downtown Colorado Springs. He pledged to remain on the balcony until he collected \$99,999 in donations for the hurricane victims. Listeners were invited to come to Bourbon Street at RumBay to make their donations, which Coffey collected in a bucket that he lowered to them. (Each person who donated to the cause was thrown beads, in New Orleans Mardi Gras style.) Local politicians and artists playing concerts in the region joined Coffey on the balcony. All funds went to the American Red Cross to benefit victims of Hurricane Katrina.

The McCormick Tribune Foundation and several of its community program partners, including WGN-AM Chicago, established a campaign to match the first million dollars donated at 50 cents on the dollar. All administrative costs were paid directly by the foundation so that all donations and the matching dollars could be given directly to disaster-relief organizations that provide short- and long-term aid to those affected by the hurricane. The McCormick Tribune Foundation is one of the nation's largest charitable organizations, with combined assets of close to \$1.5 billion. Celebrating its 50th anniversary in 2005, the foundation was established as a charitable trust upon the death of Col. Robert R. McCormick, longtime editor and publisher of the *Chicago Tribune*.

In Milwaukee, Journal Broadcast Group's Newsradio 620 WTMJ and WTMJ-TV established a relief effort called "Katrina: You Can Help"



Floodwaters from Hurricane Katrina surround homes near downtown New Orleans, Wednesday, Aug. 31, 2005. (AP Photo/David J. Phillip)



Bay St. Louis Emergency Management Agency volunteer crews rescue the Taylor family from the roof of their vehicle, which became trapped on U.S. 90 due to flooding during Hurricane Katrina on Monday, August 28, 2005, in Bay St. Louis, MS. (AP Photo/Ben Sklar)

to solicit donations from listeners and viewers across the region. "Listeners relied on WTMJ for information on Hurricane Katrina through our newscasts and inquired about ways to help," observed Jon Schweitzer, senior vice president and general manager of Newsradio 620 WTMJ. "This is our way to provide an opportunity for them to show their support and get involved to help the victims of this tragedy."

In the Dallas area, the ABC Radio group held a fund raiser at Irving Mall to benefit the American Red Cross in its hurricane relief efforts.



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WBAP News/Talk 820, 96.3 KSCS, 103.3FM ESPN, and AM 620 Radio Disney were on site collecting cash donations from listeners, with all proceeds going directly to the Dallas/Fort Worth chapter of the American Red Cross, which was fielding phone calls for all of Mississippi due to the lack of telephone and electrical service. "Our listeners historically have come forward to help in time of need," commented Keri Korzeniewski, president and general manager of the ABC Radio stations. "We are simply giving them an opportunity, and we know they will respond."

Salem Radio Network talk hosts Bill Bennett, Dennis Prager, Michael Medved, and Hugh Hewitt joined forces with "Feed the Children" to collect one million pounds of food, water, and medical supplies for hurricane victims. Put in monetary terms, Feed the Children can turn a \$1 donation into seven pounds of ready-to-eat meals, baby formula, emergency water, and blankets. SRN's goal was to raise \$150,000 in donations. "This is an opportunity for our listeners to not just talk about the impact of Hurricane Katrina, but to join us in actually doing something to help," said Tom Tradup, director of network programming.

Simultaneously, in the nation's capital and New York, the National Association of Broadcasters and Radio Advertising Bureau teamed with the American Red Cross, providing public service announcements (downloadable from [www.nab.org](http://www.nab.org) and [www.rab.com](http://www.rab.com)), advising people how to donate money for victims of Hurricane Katrina. Additionally, NAB asked its members to donate much-needed equipment to the television and radio stations affected by the hurricane.

The NAB also announced its "BroadcastUnity for Katrina Victims" initiative, which included a \$1 million cash donation from the NAB to the American Red Cross. The thrust of this effort was to get thousands of radio and television stations from coast to coast to voluntarily donate airtime for special fund-raising appeals. Additionally, NAB designated Sept. 9 as "BroadcastUnity Day," when local radio and TV station talent pledged to "roadblock" specific times of day for fund-raising relief efforts, telephone banks, radiothons, and telethons.

"Broadcasters are a lifeline to communities in times of crisis, and Hurricane Katrina has touched America's soul like no natural disaster in our history," said NAB President and CEO Eddie Fritts. "NAB is pleased to make a \$1 million cash donation to aid victims of this tragedy, and I'm confident that local radio and television stations will exceed our \$100 million target."

MIX 101.5 and WRAL-FM in Raleigh, NC, also partnered with the American Red Cross for Operation Storm Relief, which collected monetary donations at three locations in the Raleigh area. "The American Red Cross is launching the largest mobilization of resources

for a single natural disaster, involving thousands of trained disaster relief workers and tons of supplies," observed Barry Porter, Triangle Red Cross executive director. "We anticipate a sustained disaster relief effort unlike any other in our history, lasting many months."

Clear Channel Communications made an across-the-board appeal to its radio and television stations to air public service announcements directing listeners to [www.StormAid.com](http://www.StormAid.com), where they could make online

donations to support the American Red Cross' efforts. The website also provided National Hurricane Center advisories for the states of Louisiana, Mississippi, Alabama, and Florida, and a list of the Clear Channel stations that aired shelter locations and directions. Additionally, Clear Channel Entertainment organized several benefit concerts and collection drives to assist in the continuing relief efforts.

Emmis Communications issued a company-wide statement that all employee contributions to the Emmis Relief Fund would be matched dollar-for-dollar up to \$25,000 by the Smulyan Family Foundation. Meanwhile, individual Emmis stations set up a variety of relief projects, including:

KZLA-FM Los Angeles, which asked listeners to donate bottled water, pre-packaged foods, diapers, and baby food/formula.

WIBC-AM, WNOU-FM, WLHK-FM, WYXB-FM Indianapolis sponsored a Hurricane Relief Drive in front of Emmis' headquarters, accepting donations to the American Red Cross. During the city's annual SkyConcert, the Salvation Army was stationed to accept cash donations for relief.

Reach Media's Tom Joyner established the creation of the BlackAmericaWeb.com Relief Fund to provide relief in the form of gift cards to support families who are housing those displaced by Hurricane Katrina. The fund will support individual families who have opened their homes to displaced families and loved ones to supplement their households as relief efforts continue. Relief assistance will be given directly to the families who need assistance. "Hurricane Katrina hit the heart and soul of black America," observed Joyner. "This is our tsunami, and we want to take care of those people who now may have family or friends in their homes for an extended period of time. We know it's hard, and

we want to make it a little easier on everybody."

Last but not least, Jones Radio Networks talk show host Ed Schultz asked Americans to contact their elected officials to set up an Adopt-a-Family program in cities throughout the United States. "It will be months before these homeless families from Hurricane Katrina can safely go back to what's left of their homes and region," he said. "When the local news stops carrying pictures of the devastation, these people will still be homeless." Leading by example, Schultz put his name at the top of the volunteer list he established in his home state of Minnesota. ☐



Kelly Golott, left, holds a rifle belonging to her father Billy Golott, right, that her mother Gwen Golott found in their back yard swimming pool Wednesday, Aug. 31, 2005, in Biloxi, MS. The Golott's home was destroyed by Hurricane Katrina. (AP Photo/Joshua Lott)



Jim Ward, left, of the Coast Guard, and Charles Berry examine the damage caused by Hurricane Katrina to a highway along the Casino Strip in Biloxi, MS, Wednesday, Aug. 31, 2005. (AP Photo/The Dallas Morning News, Barbara Davidson)

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## Measuring The Real Value Of Radio

The left rear quadrant of Hurricane Katrina had hardly passed the city limits of New Orleans when I received a news release detailing the disaster-relief effort that a radio station in a major market 1,000 miles away had developed to help hurricane victims. Even without an initial disaster assessment, this station knew the city needed help — and was prepared to do something about it.

That was the afternoon of Monday, Aug. 29. By Tuesday morning, I had received several dozen similar releases, as station after station devised plans of their own. By noon, the number had increased to 75, and by Wednesday morning — as the grim nature of the catastrophe began to emerge — that number grew to well over 100. In the ensuing weeks, they have swollen to more than 300, and that number includes only those station efforts of which *Radio Ink* has been made aware.

Why does radio do this sort of thing? As an industry, it certainly doesn't have to, but time after time, as natural and man-made disasters hit communities large and small, radio stations from coast to coast are almost relentless in their outpouring of generosity and kindness.

The answer is one of trust, dependence, and commitment. As part of the oldest electronic medium on the planet, radio stations have an unwritten contract with the communities in which they do business to do whatever they can, however they can do it, in any way possible. As demonstrated time and again, most recently in the aftermath of this devastating storm, the concept of "community" doesn't necessarily fall within a metro area defined by Arbitron or signal strength or ZIP codes. That community extends as far and wide as the reach of human generosity can take it.

In the 72 hours after the storm left New Orleans in its calamitous wake, local, state, and federal governments were ill equipped to deal with the complete desolation. Despite pre-emptive calls for city residents to evacuate, no plans had been put in place for the thousands of people without cars, bus fare, or relatives north of the city to make this possible. For years, civil engineers had warned that levees broken under the



force of a Category 3 hurricane could flood New Orleans, but no tenable action plan was developed. Despite claims to the contrary, the Federal Emergency Management Agency was woefully inadequate in dealing with the natural and human fallout that besieged the city.

But radio was there. On the day of the hurricane, I contacted several market managers in the city to ask them how they were faring and how they were coping with the pending disaster. While exhausted and frustrated, they informed me that they were carrying out their responsibilities to the community as best they could. They had contingency plans in place. They knew what to do if they lost power or if their towers collapsed or if they had to evacuate to higher ground. They knew that the community counted on them, more than it counted on elected or appointed politicians and sundry other pundits.

No wonder: Radio's record in helping communities dig out from natural disasters dates back more than 80 years, when the first commercial station went on the air. Radio doesn't have to get elected every four years. Radio doesn't have to raise campaign dollars based on promises that often lie empty until the next campaign. Radio doesn't sit back and leave the disaster preparedness to a nebulous task force or civic committee. Radio is real

people, doing real things that help other real people. It's who we are and what we do.

In early November, Wall Street will hungrily dial in to corporate conference calls, eagerly awaiting the revenue and cash-flow figures that radio companies dutifully report every quarter. Analysts will look for year-over-year revenue improvement, signs that Less Is More is working, and indications that fourth-quarter pacings are looking better than they did in 2004. Tough questions will abound, but you can bet that no one will think to measure the incalculable contributions in money, energy, and intangible resources that thousands of radio stations gave — no questions asked — to help the victims of Hurricane Katrina rebuild their lives.

Next time you start to believe that radio's future is dark, ask yourself this: What did your iPod do to generate real relief support for this cause? Did satellite radio mobilize 100 million radio listeners into action? Did your cell-phone company donate all proceeds from ring-tone sales to the hurricane victims? While the financial analysts and media critics continue to write eulogies for terrestrial radio as we know it, the good citizens of New Orleans and outlying areas understand who their true friends are — and where they can find them, day and night. ☎

## STUCK IN A TIME WARP

There isn't one station in Tulsa other than Public Radio that is giving listeners what they want. I question that these stations and their PDs know how to reinvent themselves. I know they are laughing about satellite radio, just as AM did when FM started. I was there in 1962 and on the air with KRAV-FM, broadcasting a full 19-hour day in FM stereo. Satellite radio is going to eat the lunch of many of these broadcasters because they are stuck in a time warp with unprofessional announcers and offensive, bad, small-town silly commercials announced by the local hick car or furniture dealer. National spots have polished announcers written by professional copywriters, not the salesperson or the receptionist.

If commercial radio wants to improve, listen to NPR or Sirius or XM or the number of excellent stations streaming on the Internet from all over the world. Even the music channels on cable or satellite have programming that radio does not even think about.

Radio soon needs to think outside of the box before it is too late.

**George Kravis, The Kravis Co.**  
(former owner, KRAV-Tulsa)

## FAREWELL, TED SHAKER

When I first left the farm and became president of the RAB in New York City, Ted Shaker was an immense help to me — and to radio — just as he was to everyone he came in contact with ("Ex-



Arbitron Chief Shaker Dies At 83," [www.radioink.com](http://www.radioink.com), 8/22). Radio and I personally benefited from his caring and his unselfish contribution to our industry. He was a quality individual who will be missed.

**William Stakelin, Regent Communications**

## THE THREE Ws OF RADIO

Eric Rhoads bases his hopes for radio where they should be, on the power of content and entertainment (*Radio Ink*, "New Power: Bring It On," 7/4/05). Now imagine putting those two together — truly entertaining content for the radio. It will bring people and advertisers back in droves.

Radio producers have to start thinking on the level of television. Their audience is used to being told stories with a plot when they want to be entertained. Radio needs to provide them with that kind of entertainment. As Mr. Rhoads said, a lot of stations are going to be up for grabs soon, but the new owners won't be able to increase profits by doing the same thing everyone else is. It's time for a new kind of format on the radio — entertainment radio.

Like Mr. Rhoads, I've staked my future on the power of entertaining content for the radio by creating Lake Effect Radio. We're producing radio programs "that entertain with wit, wisdom, and wonder." See you at the revolution!

**Joan HD Andrews, Founder/President, Lake Effect Radio**

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# HD Radio Is The Real Deal

The past year has been a very wild ride for those of us who've committed our lives and careers to the radio industry. We're constantly seeing other media toll the "death of radio" and the stupendous advantages that satellite radio offers over our services. Now we learn that the iPod is the greatest thing since sliced bread, while we're barely hanging on like day-old toast. I must admit, the feeling of despair and concern has permeated my offices just like yours. Many of us quietly feel we might be losing the battle — but we don't have to, if we pull together today and commit to fighting back!

I've been visiting with as many industry experts as possible during the past few months, trying to determine what is working and what we have to do to reinvent ourselves. Quite honestly, the answer is already here. We must embrace the technology of HD Radio now, and help this infant idea grow into a strong, viable product of tomorrow. The digital technology, coupled with more choices for our listeners at no additional cost, is a compelling proposition. But the ball is in our court.

We must come together to:

- Inform and educate our own industry about the details of HD radio.
- Inform and motivate our listeners to learn more about HD and how it compares to other media. HD radio may not be widely available yet, but we can create demand.
- Pull back the curtain on the real weaknesses of our competition. We've conceded the battle on quality, content, and commercialization to the satellite companies, and yet their sound quality and programming have significant flaws.
- Provide unique, compelling programming that is dynamic and diverse enough to bring listeners back to radio.

I challenge the great operators that own and program our radio stations to commit 5 percent of all unsold inventory to promote HD radio. Jones Radio Networks will produce the commercials and distribute them to every station, and we will lead the way with the same 5 percent commitment across our entire network of 5,000 radio stations.

The campaign must do what we do best: create a need,

an excitement, an energy, and a demand for a product. We can demonstrate the power of radio by creating great audio and giving our message enough reach and frequency to touch our audience.

HD radio receivers are available now, and they will be in more cars in the near future if we create the demand. The manufacturers want to move product — and they will, if we do our job.

It is one thing to create a demand based on the superior quality, low cost, and greater variety of HD versus satellite, but next we must address exactly what we air on those channels.

Listeners have been voting with their "off" buttons against radio's movement toward tight formats and limited choices with too many commercials. We have to commit to programming choices that are fresh and diverse if we hope to fulfill the promise of a new and exiting option for radio listeners. At Jones Radio Networks, we've been researching programming trends for many years. It is clear that listeners are tired of playlists and personalities that are repetitive and formulaic. In the past, radio succeeded as a jukebox, but listeners today want more. The age of broadcasting one-size-fits-all programming is evolving into an on-demand world. We've learned it may take several formats and channels to super-serve our audience — and HD now gives us that opportunity.

In the coming months, Jones Radio Networks will be introducing many HD programming services to

help radio win this fight. I believe our industry has never been in a more important battle, with the highest stakes being our listeners' loyalty and commitment. I believe that together, we can win! 📻

Jim LaMarca is EVP/COO of Jones Radio Networks, overseeing the company's talk, daypart personalities, and Jones Music Programming divisions. He can be reached at 800-426-9082 or Jim.LaMarca@jrnseattle.com.

In the past, radio succeeded as a jukebox, but listeners today want more. The age of broadcasting one-size-fits-all programming is evolving into an on-demand world...It may take several formats and channels to super-serve our audience — and HD now gives us that opportunity.



**Editors' Note: Letters and Guest Commentaries printed in Radio Ink represent the views of their authors and do not necessarily reflect the opinions of this publication or its editors.**

# "I Saved Rick Buckley So Much Money, I Got a Promotion."

# WOR



Tom Ray  
Vice President  
Corporate Director of Engineering  
Buckley Broadcasting/WOR Radio

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"I had a challenge at WOR New York. The new studios had to handle the advanced operations of a major, full-service station, as well as a complete network operation. Owner Rick Buckley wanted WOR to look high-tech, be high-tech and do everything we needed to do without customization or compromise."

"Oh, and he told me to bring it in at 50% under what I had originally budgeted."

"I turned to Axia and I'm happy to say that they lived up to Rick's high expectations and my technical demands. Axia delivered everything we wanted and met our budget constraints."

"And my boss liked the Axia decision so much, I got a promotion."



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## A Chance To Re-Invent Radio

*“The radio business is a cruel and shallow money trench, a long plastic hallway where thieves and pimps run free, and good men die like dogs. There’s also a negative side.”*

If you’ve been in radio for any length of time, you’ve probably heard that Hunter S. Thompson quote more than once.

Like most overstatements, it hides at its core a sad little nugget of truth: Radio has always seemed to attract people high in talent but low in scruples — people built for excitement, rather than accountability. This has been radio’s glory and its shame.

No medium can compete with radio when it comes to organizing publicity stunts, concerts, and community events. But when it comes to clarity of communication, integrity in business dealings, and delivering on your promises even when it hurts, radio tends to fall way behind. Ask anyone who has ever bought it.

Call me small-minded, mean-spirited, and simplistic if you must, but I’ve always blamed RAB for radio’s flim-flam reputation. No one else has been given the access and authority they enjoy in radio stations across America. *No one else has been given the responsibility and the money.*

Perhaps you disagree. Maybe you want to defend radio’s only trade organization. Let me assure you that Radio Ink will likely print your letter to the editor. So go ahead and write it: “God Bless RAB. Williams Is An Idiot. Support Our Troops.” Maybe I have it coming.

But I’ve already dropped the cat into the punch bowl, so let me share my motive: The people of radio have a rare opportunity to create a new perception of radio in the advertising community. Radio’s future will be hugely impacted by the man or woman chosen to replace Gary Fries.

So who will it be? Will that person bring incremental

change to radio (evolution)? Or will the person bring dramatic change (revolution)? Does radio need a new guardian of the status quo, or does it need a visionary with a finely honed sense of what is and isn’t relevant?

To hell with the status quo! I’d vote for the visionary. But being an outsider, I don’t really get a vote. [Sigh]

The good news is that plenty of men and women in radio have fire in their bellies — men and women who understand the

world of client-direct sales at the local level and agency sales in major markets, men and women with the courage and initiative to leverage that precious platform of RAB leadership to create a whole new perception of radio in cities from coast to coast.

So to the board of directors of RAB, I make this simple request: Speaking as an interested outsider, a buyer of your medium, might I ask that you resist the temptation to hire the person who seems most qualified to run a trade organization, and hire instead the person who seems most qualified to engender in radio people across America a radical new self-image?

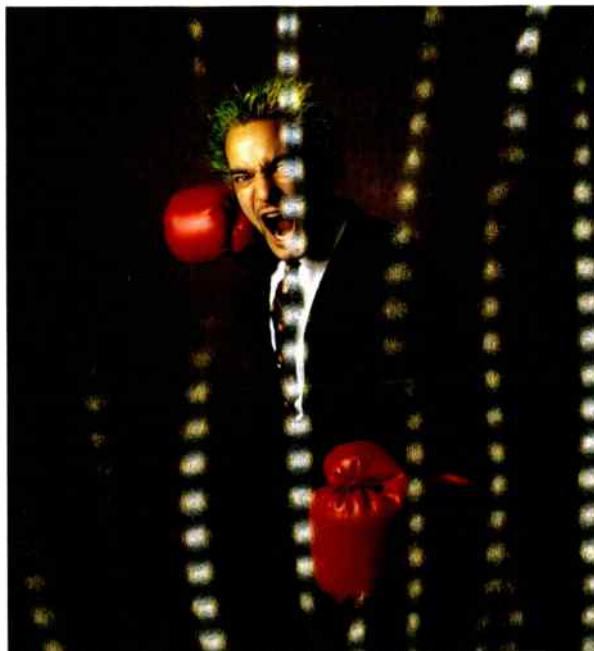
In my unworthy opinion, the next leader of RAB should be someone who:

1. has personally sold radio to local-direct clients in small and mid-markets;
2. has established a proven track record of creative ideas for successful station promotions and events;
3. has personally sold schedules to major national advertisers through that wacky bureaucracy called agencies;
4. is young in spirit, is embraced by the emerging generation, and dresses in a contemporary fashion.

Yes, I think radio needs an RAB leader who looks and acts as though he or she belongs in 2005. I believe it would make a huge difference in the perception of radio’s relevance to the next generation.

I’ve said all I have to say. The choice is yours. Thank you for your patience in hearing me. ☺

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



### QUICKREAD

- » Radio has always seemed to attract people high in talent but low in scruples — people built for excitement, rather than accountability.
- » Williams has always blamed the RAB for radio’s flim-flam reputation, because no one else has the responsibility and the money of radio’s only trade organization.
- » The people of radio have a rare opportunity to create a new perception of radio in the advertising community.
- » To the board of directors of RAB: Hire the person who seems most qualified to engender in radio people across America a radical new self-image.



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## Do You Really Love What You Do?

Warren Bennis has always been one of my heroes. Dr. Bennis is a distinguished professor and founding chairman of the Leadership Institute at the University of Southern California, and a visiting professor at Harvard Business School and Harvard Kennedy School. Along with being one of the greatest teachers and writers in our field, at various stages of my career he has taken the time to give me words of recognition, support, and encouragement. Successful and brilliant, he's also thoughtful. These words don't always go together.

The other day, Dr. Bennis and I were speaking to a group of educators from many of the top MBA programs. As he discussed his latest views on leadership, Dr. Bennis took a detour to ponder his own journey through life and the lessons he'd learned. He openly reflected upon his personal struggles — not as a teacher of leadership but as a practitioner of leadership, when he was the president of the University of Cincinnati. His voice noticeably quavered as he recalled one of the most important moments in his career. As he was speaking to a university audience in his presidential role, one of his friends in the room unexpectedly asked: "Do you love what you do?"

A long, awkward silence filled the room as he pondered the question. As a president, he searched for the right answer, but as a human, he wanted the real answer. In a quiet voice, he replied, "I don't know."

That revelation plunged Warren into deep reflection. It dramatically altered his path through life. He had always thought that he wanted to be the president of a university. It had not dawned on him that after he got there he might not actually enjoy the life of a university president.

Do you love what you do? This may be the seminal question of our age. In yesterday's world, where professionals worked 40 hours a week and took four weeks of vacation, this question was important, but not nearly as important as it is today. I remember visiting, in the early 1980s, the corporate headquarters of one of the world's most successful companies at 5 p.m. There was almost no one there. You could fire a cannonball down the hall and not hit anyone.

Those days are gone. It was much easier to find meaning and satisfaction in activities outside of work when we were under a lot less pressure and worked far fewer hours. Not only did people have more time, they weren't as tired.


Almost all of the professionals I work with today are busier than they ever have been in their lives, working 60 to 80 hours a week. They feel under more pressure than ever. Cell phones, PDAs, and e-mails forever tether us to our work, whether we like it or not. Put it all together and — if you don't love what you do — it can be a kind of new-age professional hell. We can be wasting our lives waiting for a break that never comes.

Life is too short for that; it's not worth it. In the new world, we don't have to love everything that we do, but we must find happiness and meaning in most of our professional work. One of my coaching clients, Vicky, has a mind that races at 1,000 miles an hour. She's extremely creative and entrepreneurial. Vicky was working as a division president in a large, somewhat conservative company. The people who hired her believed they wanted someone who would rock the boat and make waves. Once they began to experience waves and boat rocking, though, they decided this might not be such a great idea after all!

Although I was hired to help her fit in with the existing culture, it was just a bad match. She was frustrated with her life and was frustrating many of the executives running the firm. Summing it up in one sentence, she groaned, "I feel like a racy sports car that's being asked to act like a Ford pickup truck!"

As her coach, my advice was simple: "Leave." She had beaten me to the punch, replying, "I just did!"

There's nothing wrong with Vicky. There's nothing wrong with her company. She just didn't belong there. When she asked herself, "Do I love what I do?" her answer was a clear no.

Vicky's time off for reflection after leaving her job didn't last long. She's playing a key role in an entrepreneurial start-up, she's on two boards of nonprofits doing a lot of good things for her community and, most important, she's having fun. As for Warren Bennis, he's of course having fun too. It's scary to think what we all would have lost without his moment of reflection. 



### QUICKREAD

- » Do you love what you do?
- » In yesterday's world, where professionals worked 40 hours a week and took four weeks of vacation, this question was not nearly as important as it is today.
- » Cell phones, PDAs, and e-mails forever tether us to our work, whether we like it or not. If you don't love what you do, it can be a kind of new-age professional hell.

Marshall Goldsmith, an executive coach, is a co-founder of Marshall Goldsmith Partners. He can be reached at 858-759-0950 or by e-mail at [marshall@marshallgoldsmith.com](mailto:marshall@marshallgoldsmith.com). Copyright © 2004 Gruner + Jahr USA Publishing. All rights reserved.

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## **Bott Radio Network, Inc.**

Richard P. Bott, President

\*has agreed to acquire the assets of

**WAMB-AM RADIO**

(50,000 watts - non directional)

**Nashville, TN**

from

## **Great Southern Broadcasting Company**

William O. Barry, President & Chief Executive Officer

\$5,000,000.00

Todd W. Fowler & David F. Reeder

Brokered this transaction

\*pending FCC approval

## **Border Media Partners, LLC**

Thomas H. Castro, President & Chief Executive Officer

has closed on the assets of

**KKLB-FM / KFON-AM / KELG-AM / KTXZ-AM**

Austin, TX

from

## **Dynamic Radio Broadcasting, Inc.**

Joe Garcia, President & Chief Executive Officer

\$18,600,000.00

Patrick McNamara

Was the exclusive broker for this transaction

## **Family Worship Center Church, Inc.**

Rev. Jimmy Swaggart, President & Director

\*has agreed to acquire the assets of

**KQUJ-FM & KSSO-FM**

Ada / Norman, OK

from

## **The Sister Sherry Lynn Foundation, Inc**

Sherry L. Austin, President & Treasurer

\$500,000.00

David F. Reeder

Brokered this transaction

\*pending FCC approval

## **East Tennessee Radio Group, L.P.**

Paul G. Fink, President of the General Partner

\*has agreed to acquire the assets of

**WMTN-AM & WMXK-FM**

Morristown, TN

from

## **Horne Radio, LLC**

Douglas A. Horne, Owner

\$1,100,000.00

Todd W. Fowler

Was the exclusive broker for this transaction

\*pending FCC approval

## **Peregon Communications, LLC**

Jonathon Perez, President & Chief Executive Officer

has closed on the assets of

**WQVA-AM**

(formerly WLGO-AM)

Columbia, SC

from

## **Levas Communications, LLC**

Arthur J. Camiolo, President & Chief Operating Officer

\$575,000.00

Todd W. Fowler

Represented the buyer in this transaction



# Question To Radio: What Business Are We Really In?

A December 2000 article by Norm Brodsky in *Inc. Magazine* radically altered my thinking about business. The gist of the article was this: You may not be in the business you think you are.

Brodsky was in the records storage business. It was doing well, but not really well. Then it occurred to him that he was actually in the real estate business, but on a very small scale. So, he began using real estate marketing methods, and his business really took off. The lesson learned is that once you find out what business you are truly in, and stick with it, you really make progress. You are also better prepared to adapt to the inevitable changes that will result from technological innovation.

If passenger railroads had better realized they were in the human transportation business, not the train business, would they have made more of an effort to buy airplanes? Who knows? We do know that airlines have largely replaced railroads as a means of transporting large numbers of people. But let's face it: Unless someone figures out a way to keep a machine in the air without using fossil fuels, things will change again. The airlines that realize they are in the human transportation business, and adapt to the inevitable technological changes, will have a better chance of persevering.

Radio is nearing the 100-year mark, having hit the airwaves in the 1920s. Coincidentally, it is facing a period of unprecedented technology-driven change. What has radio learned during the past century? It seems this is a good time to get back to basics.

There are two primary forms of human communication: interpersonal and mass communication. Interpersonal communication occurs when you interact with someone one on one. There is not much between the two of you that can interfere with the process, and you get immediate feedback as to how the message is received.

Mass communication, on the other hand, involves conveying an idea from one to many, most often by means of a complex technology and with little opportunity for immediate, meaningful feedback. Of course, the feedback part is changing, because technology is leading us to methods of dramatic improvement in that area.

But either interpersonal or mass, the core purpose of communication remains the same: to convey an intangible idea from a sender's thinking to a receiver's thinking, in a manner in which the original idea is transferred as clearly as possible.

Radio people are the world's greatest experts at conveying ideas to the masses using only one of the five senses: hearing. Radio is in the aural mass communication business, and no one has more experience or is better at it.

The tools have changed in radio over the years, and all indications are that they will change a whole lot more, and at an increasingly faster pace. These changes will result in two fundamental adjustments:


1. Radio has had the distinct advantage of being at the information "pinch point" for a single delivery technology. New delivery technologies will dramatically broaden the audience delivery options and thereby reduce the "gatekeeping" process that the industry has profited from for so long. Almost anyone will have access to a global audience.
2. New production technologies are already replacing rooms full of expensive equipment with the personal computer. In other words, it is a heck of a lot easier to produce programming. But, is it good programming?

Aural mass communication will be popular and effective as long as people have ears (at least as far as we know) — and ears are a great way for people to take in ideas while they are doing something else. Ears are the ultimate input devices for the multi-tasker.

We spend a lot of time trying to predict the future, and indeed we should. Will the future of radio be in "high def," surround, podcasting, cell phones, WiMax, satellite, a combination of them all, or something that hasn't been invented yet? Will we even continue to call it *radio*? Nobody knows. But there is one thing we do know: The fundamentals of aural mass communication will remain the same. That's radio's greatest asset, its core competency, and its expertise.

Radio will certainly survive in some form. Like the transportation business, however, some of its players will not. Radio must stick with the basics, with what it is really good at, and capitalize on the opportunities that new technology will bring to the aural mass communication process. 📻

Rick Dearborn hosts technology programming for radio stations. He has worked in broadcasting for more than 30 years. E-mail him at [www.rickdearborn.com](http://www.rickdearborn.com).

 **QUICKREAD**

- » You may not be in the business you think you are.
- » Once you find out what business you are truly in, and stick with it, you really make progress.
- » Aural mass communication will be popular and effective as long as people have ears.
- » The fundamentals of aural mass communication will remain the same. That's radio's greatest asset, its core competency, and its expertise.
- » Radio must stick with the basics, with what it is really good at, and capitalize on the opportunities that new technology will bring to the aural mass communication process.



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## Radio's Golden Age Was Short...But Grand

It is difficult for the modern reader to appreciate the effect of radio upon the pre-television audience, because the functions and the impact of radio differed from those of television in fundamental ways, not the least of which was the fact that the radio audience was innocent and receptive to a degree unimaginable today.

Introduced on the eve of the Age of the Consumer, television quickly became a throw-away narcotic for the reality-stunned. Its messages bypass the censorship of the brain and are injected directly into the viewer's central cortex. It is a babbling background irritant to modern life, always present, never significant, except to the lonely, the dim, and the damaged. Radio, on the more joyful hand, engaged us, busied our imaginations, and obliged us to paint its images on the walls of our minds. On radio, a handsome man was your personal image of a handsome man, a brave woman was your idea of a brave woman, and a beautiful sunset was your sunset, your beauty. News broadcasts were gritty, immediate, and potent, science was fascinating and significant, humor was side-splitting, drama touched our hearts, and the adventure programs, particularly those directed at children, were the very stuff of daydreams — absorbing, involving, challenging, frightening, and totally satisfying. (If you were a boy, that is. It must be admitted that radio drama arrived in an era when the female character was still limited largely to romantic and domestic settings, which is too bad, because few women look back on radio with the affection men feel, and one cannot blame them.)

I used to stand before our Emerson for hours, one foot hooked behind the other ankle, my eyes defocused, thoughtlessly tearing up little bits of paper as my imagination battered on the radio as on an unending flow of ambrosia, food for the mind and the soul that sustained you when you needed support, exercised you when your emotions or intellect were flabby, and cosseted you when you needed rest and escape.

The scintillating golden age of radio lasted only about 25 years, from the late Twenties to the early Fifties, before the mind-numbing medium of television reduced radio to two functions: that of a mere

envelope for popular music; and the ubiquitous call-in Talk Show in which the Lonely, the Loony, the Lost, and the Ludicrous share their ignorance, their complaints, their rages, and their desperate need to be listened to by somebody...anybody at all...even at the masochistic cost of being ridiculed by some wise-assed interlocutor. But during its relatively short 25 years of dominance, radio informed and illuminated America. The novelty and impact of hearing news when it was happening coming from where it was happening induced a level of concentration and deliberation on the part of the listeners that was hitherto unknown.

At the same time, radio broadcasters were experimenting with new modes and new methods. There were comedies in which the punch line was a sound effect (Fibber McGee's closet or Jack Benny's vault) and new kinds of drama in which sound not only carried the dialogue but, through sound effects, established the locale and created the emotional

ambiance for the play, like the innovative mystery dramas of Arch Oboler. (The sound effect of an unanswered telephone ringing and ringing was the effective punch ending of radio's most impactful drama, *Sorry Wrong Number*.)

Television programming, on the lesser hand, began with worn-out vaudeville hacks plus Hopalong Cassidy films; then, after a brief creative moment of live television drama, its economically in-built impulse towards mediocrity rapidly reduced it to predictable, formulaic situation comedies, cop shows, "celebrity" panels featuring people who were famous for being on celebrity panels, and quiz programs for the meagerly informed, finally descending to revolting voyeuristic

orgies in which coprophagous afternoon viewers watch geek shows in which social rejects confess ghastly acts and attitudes in a pitiful desire to be on nationwide television for three minutes, while the program's egomaniacal presenter baits and urges them to debase themselves yet further.

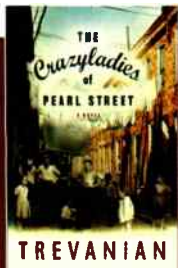
Exploiting the lowest-common-denominator nature of television, the bottom-feeding slime merchants who present these shameless feasts of nastiness become rich and famous. Then some of them clean up their acts a little and re-launch themselves as social crusaders. Some have even become ego-bloated media mega-stars, telling their mindless viewers how to decorate their houses, how to dress, what to eat, how to "make contact with their inner selves"...even what books to read, for the love of God.

[But] radio was a liberator. For me, radio was the quickest way out of North Pearl Street... 📻

Trevanian is the best-selling author of *Shibumi*, *The Eiger Sanction*, and *The Summer of Katya*.



Fibber McGee and Molly — aka Jim and Marian Jordan — epitomized the golden age of radio with its comic situations and closet full of sound effects.



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# Where Has All The Music Gone?

Music isn't a generic product; it's wrapped in our deepest emotions and psyche. At its best, like great literature, music can be a mirror that reflects our selves, or a lamp that sheds light on current and future conditions.

So, let's be blunt: Those people in the radio and record industry who don't realize this are part of the reason so much of the "product" is of the disposable, flavor-of-the-month variety. The salvation of both industries will be music people, not the lawyers and business affairs people who have increased their personal stock portfolios with mega-merger-mania and driving quarterly revenues for good Wall Street news.

How many times have you heard a great classic oldie on the radio and remembered exactly where you were and what station you were listening to when you heard that song the first time? How many of today's songs will people relate to the same way in the future?

I don't really think the current 18-24-year-olds will crank up their car radios in 10 or 20 years to sing along to *Hollaback Girl*, *Don't Phunk With My Heart*, *Pimpin' All Over The World*, *Grind With Me*, and other current radio hits of similar nature. There are some great records — but how many great songs are there today? Many years ago, Paul Drew — who at the time was head of national programming for the RKO radio chain and its great Top 40 stations — asked an audience at an industry convention, "What would radio do without the great songs?"

The answer is evident in the music on the air today — and it's not all radio's fault. Years ago, the record companies started shoveling out anything the public would consume as fast as they could keep those CD pressing plants burning. No matter that much of it sounded alike. No matter that little planning went into stage-two and -three artist development. Nope; the "it's selling!" mantra superseded all else.

It's high time that music companies reinvest in artist development. Overlooked for too long, the process once was an integral part of every label's day-to-day operations. Artist development was a key department at every record label, but it seemed to disappear when "artist development" became how much labels would spend on videos.

In the late 1960s and 1970s, labels wanted to grow and make profits. But they also focused on signing artists that could provide the public with quality they could bank on when buying music and provide the label with long-term success. Is this an imperative in today's label's business model? If so, then write down the names of today's artists with platinum and multi-platinum success who have been developed in the past five to 10 years. Then ask yourself how many will still be making music that will be valid in the marketplace or on radio in five years. The list will be short. If you look at the sales success stories and monster acts that sold product in the past decade, you'll find most are either gone, or are no longer finding success at radio and retail. (Remember the Spice Girls? Hootie and The Blowfish? Both acts sold over 10 million CDs the first time around!)

Sure, labels have always had novelty acts, one-hit wonders, and short-term success stories. But the one constant that provided health was a diverse roster, a strong foundation of singer/songwriters/bands that could always deliver great albums when ready. Please don't think I'm saying there are no great songs on the radio today; there are, but they're few and far in between the junk food for the ears. When artists like Alicia Keys, Norah Jones, Dave Matthews, John Mayer, and others break through all the sludge, it's a good sign that people embrace quality music.

So what can the music business — and that includes both the recording and radio industries — do to create customer retention? How do they collectively generate new customer acquisition in light of Internet file swapping, downloading, and more?

The idea of customer retention probably is alien to the big music conglomerates because, frankly, they never had to worry about it before. But with the Internet, and with folks burning copies of best-selling CDs on their PCs (which have replaced stereos in many college dorm rooms and in the rooms of most high school students), customer retention should now be in the minds of everyone at all labels.

Of course, customer retention has always been a critical





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\*June, 2005 study conducted by MarketTools in association with Holland Cooke.  
Photo by Kenji

component of radio's operating paradigm. But what is music radio doing to ensure that audiences will not continue to erode as they seek music from alternative sources, such as Internet and satellite radio?

One thing terrestrial radio can do is be more proactive in breaking records and establishing new artists. It can expand playlists slightly and make on-air music decisions that would add true dynamics back into daily broadcasting. Once upon a time, people tuned to their favorite local station to get turned on to new music. Does anyone really believe that the audience today still doesn't want to get turned on that same way?

Certainly, it takes a great deal of work to sort through the enormous quantity of new music that comes into every station every week. But nothing is more exciting than finding that magic song or record that lights up the phones immediately and tells the station that a whole bunch of people are listening — and reacting to a programming decision.

Call-out research was one of the most misused and damaging tools radio ever used. It took the emotional dynamic out of what radio was effective at: creating real excitement by playing something new and sticking with it if the programmer felt it created a discernible difference from the competition. On the front lines battling for radio play with my records (I worked in national promotion for Capitol from 1976 to 1983, then headed it for MCA Records from 1983 to 1992), I remember all the Top 10 records I fought for that I was initially told were "stiffs" by robotic call-out research users. Fortunately, other programmers believed in what was "in the

grooves" and felt the "call-out research be damned."

Radio is going through a period of great challenges right now. Such technological developments as satellite radio, Internet radio, and the iPod all present serious threats to long-standing, traditional listening habits. But radio should simply face the threats head-on and do itself one better. Radio needs only to go back to the basics to win big. Entertain the audience and listeners will be there. That's what ABC-TV did this year when they took a chance on a new series called *Desperate Housewives*. Prior to the explosion the series made when it debuted, broadcast television critics were writing columns about the death of network television because of cable and satellite TV.

At one time, radio and records worked together with a unique synergy to develop artists. In today's world of instant gratification and ratings obsession, it seems as if this relationship has disintegrated. Sure, ratings make radio's bottom line, but what about long-term stability for long-term profitability instead of the quick-fix?

Rather than point a finger at the record labels or the radio groups, let's be professional about this and realize the work that can be done to re-create commitment(s) from industry leaders. We must engage in a dialogue about the vital role new artists play in generating success for all — and yes, more revenues for both the radio and record companies. ☐

Steve Meyer is president of Smart Marketing and publisher of DISC&DAT, a new media newsletter. E-mail him at [stephennmeyer@earthlink.net](mailto:stephennmeyer@earthlink.net).

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# Reach: How Radio Builds Business in a PPM World

By Erwin Ephron

In today's marketing, reach trumps frequency. It's easy to see why. Reach is media's gift to marketing. It is fundamental to how mass advertising appears to work.

The key idea is "Recency," which is just common sense. Advertising is most effective when it is reminding people who happen to need the product about a brand they know. Recency is a reminding, not a remembering, model. The difference is critical because reminding is a stimulus that can be controlled; remembering is a response that cannot be.

On the face of it, reminding is a perfect job for radio, but not when used as a frequency medium. Frequency—contacting one consumer three times with a message—is not as good as reach—contacting three consumers once. This is because one consumer is far less likely to need the product than any of the three would be.

Given that someone who is the market for a product is usually more receptive to advertising for that product, fewer messages are needed. Again, reach, not frequency.

These ideas about how advertising works, together with growing media fragmentation, have made frequency a kind of media crabgrass. The planner's challenge is to kill it.

All said, today it is not good to be thought of as a frequency medium.

## Radio Is Ignored

Reach and television are where national advertiser dollars go today. Radio is largely ignored because it is thought of as a frequency medium. But that reputation grows more out of how well radio targets than from any inherent reach limitations. Radio's targeting selectivity, especially among younger demos, leads advertisers to use only the few best-targeted stations to keep the costs-per-points low.

This emphasis on target CPP and few best stations artificially restricts the reach of a schedule, creating the familiar radio buy of low to moderate reach and lots of frequency. But when radio is planned differently, especially with the help of the new Arbitron PPM data, it becomes an ideal reach medium.

The new PPM data are especially helpful because they capture the full audience of a station and, on average, roughly double its weekly reach.



**Pierre C. Bouvard**  
President,  
Portable People Meter

Erwin Ephron is the father of modern media planning and a true advertising guru. He recently wrote about how our Portable People Meter (PPM<sup>SM</sup>) demonstrates that radio is an ideal reach medium! I wanted to share his insights on how PPM can help grow radio revenues.



## Reach Planning

Reach planning for radio increases the number of stations, reduces the number of weekly insertions per station and, if necessary, pays the higher target CPP for the higher reach schedule. This higher CPP is still far lower than for television.

The following table uses Philadelphia PPM data and real station costs to demonstrate radio reach scheduling.

In this example, the demo target is the most common one, Adults 25-54. The schedules compare the one-week and four-week reach of a five-station and a 10-station buy (Mon-Fri 6AM-7PM Adults 25-54). Stations are selected to hold costs reasonably constant.

## More Stations Mean More Reach Adults 25-54

Stations	Weekly:				1-Week	4-Week
	Spots	TRPs	Cost	CPP	R/F	R/F
5	18	86	\$28,350	\$328	31/2.4	50/6.9
10	10	95	\$28,500	\$300	45/2.1	68/5.7
					45%	36%

Arbitron PPM, Philadelphia, 2002, TAPSCAN®

The five-station buy produces a one-week reach of 31 and a four-week reach of 50. The similar-in-cost 10-station buy increases the one-week reach by 45% to 45, and the four-week reach by 36% to 68.

These are television reach numbers at a fraction of the TV costs. The net is, more stations with lower weekly weight per station turn radio into a highly competitive reach medium.

## Reach Trumps Frequency

Advertising doesn't do it alone. Today's media planning focuses us more and more on the consumer's role in making advertising work. Ads work best when the consumer is receptive. That tells planners that reminding many consumers is better than lecturing few.

In today's planning, reach trumps frequency. It is media's gift to advertising and, as this paper has tried to demonstrate, radio with new PPM measurement can deliver it by the carload.

## Greater Media Turns An HD 2 Triple Play In Detroit

By Reed Bunzel

Breaking digital radio ground this summer, Infinity turned on the country's first commercial HD 2 "multicast" channel in Chicago. Days later, Capitol Broadcasting flipped the HD 2 switch in Raleigh, and in late July, Beasley Broadcasting announced it was doing the same in Miami. But when Greater Media reported that it, too, was joining the multichannel broadcast club in Detroit, it did so with its entire three-station market cluster.

Why make such a splash with a technology that the FCC still considers experimental, and has yet to show a viable business model? "The purpose of doing this was multifold," says Tom Bender, senior vice president/regional general manager of Greater Media-Detroit.

"Here in Detroit, with the automakers in our back yards, we wanted to do something significant enough to get their attention, and that of customers. From a visibility and industry standpoint, we intend to define the capabilities of HD Radio technology so the receiver manufacturers look at this as a serious piece of technology that they should be including in new cars."

Bender insists that broadcasters must take it upon themselves to expose HD Radio to the consumer marketplace. "I unfortunately am a veteran of the AM stereo experiment, and I'm old enough to remember the adoption of the FM band," he recalls. "We can't force feed this to the public, but much like the initial days of FM, we have to put out alternative, compelling content. HD is not a silver bullet if people view it simply as a technical upgrade; consumers just won't be motivated enough to buy it." Aside from the few audiophiles and early adopters who will jump on anything new, innovative content will dictate whether HD Radio resonates with consumers, Bender notes.

Broadcasters must understand that the potential of HD 2

multicast channels lies not with duplicating analog broadcasts, but rather in providing a brand extension of that programming that offers listeners another level of entertainment or information. "We recognize that, through our three stations in Detroit, we have robust and personal relationships with distinct listener groups," Bender says. "But the purpose of a multicast channel should not be to Xerox your existing format or that of the guy next door. HD should be about expanding the choices on the dial, not just duplicating them."

With that in mind, Greater Media's Detroit staff took a hard look at programming alternatives the cluster could provide to listener groups that already

were loyal to its stations. Quick to point out that they were thinking well outside the traditional "find the niche" box that's so prevalent in radio, Bender says they noted what listeners said was missing from the dial and, more specific, from the station(s) they usually listen to.

"For example, WRIF is a 37-year brand equity station, but younger listeners have undergone a sea change in musical genre that main channel just cannot completely adapt to," Bender explains. "By rethinking some of the formative dogma, RIFF 2 is able to break some of those rules. These are very rabid, musically involved folks. Younger listeners are nowhere near as strict about their music forms, and will flip between a rock-based song and a rap-based song, so artists like Eminem and 50 Cent got included



WCSX's Jim Johnson listening to an HD radio in the WCSX Stone Soup GT0



Tom Bender

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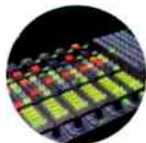
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# The Business Of HD Radio

in the mix. We also knew they didn't need stereotypical radio DJs, but rather people who are adept and conversant with the culture. So, everybody involved with that experiment is below the age of 30."

By contrast, Bender says that the company took a more straightforward approach with classic rocker WCSX. "We know from our relationship with the listeners that they're looking for the lesser-played nuggets and gems of classic rock they haven't heard for a while. We developed a 'deep tracks' companion station that is voiced by the same air talent that's on WCSX, so there's a sense of continuity and companionship."

Adult contemporary-formatted WMGC-FM presented an entirely different set of challenges, Bender continues. "That station largely is built around Jim Harper and the Morning Show, but we also had the opportunity to super-serve an in-office listening environment," he says. "We did that by creating an even softer, hybridized version of soft AC that goes back to the functionality of a Beautiful Music station."

While cash flow always is a consideration, Bender says he's not interested in "monetizing" any of the three HD 2 channels.



"We've developed a cost structure that we can live with, in large part because Greater Media invested in this new physical plant for us," he explains.



"The digital infrastructure is so flexible that we're able to put these stations together in a way that would be impossible in an analog facility. In this embryonic stage, I don't believe it's wise to do any more than look at partnerships with clients for top-of-the-hour sponsorship avails."

Noting that many broadcasters view HD Radio with the same cynicism they attach to AM stereo and FM quad, Bender is mindful that digital radio is a technology and a platform, not a "ready-made thing." Still, he says it's incumbent on the industry to view all new technologies (and opportunities) through the eyes of the listeners. "We've been watching the evolution of web-streamed audio, audio dial tones for cell phones, iPods — delivery systems that have varying degrees of potential but are not yet quantifiable. No matter what the conduit or platform, I have to continue my relationship with those people, to be useful and part of their lives. Otherwise, my value to



advertisers is diminished by every emerging technology."

Bender concedes that no one can throw good money at every new opportunity, but he insists that HD Radio is a "very carefully considered" bet. "Our relationship with the target listeners to our brands in southeastern Michigan must evolve as they evolve," he says. "The only thing that will save radio is being creative, vibrant, and relevant to those people. If we try to ape satellite or other delivery systems that are trying other models, we play to our weakness, not our strength. Our strength is our installed base and our incredibly vibrant relationships with our listeners. For all of the knocks that the radio industry has taken, the basic contract with the listeners is still intact: entertainment, music, and information in return for some commercial messages. Our historic strength as an industry has been our creativity and our adaptability. I'm not sure we've been at our best the past few years, but this is an opportunity to showcase some of those things going forward." ☎

## "Who's on First?"

— Lou Costello to Bud Abbott debuting before a national radio audience on the Kate Smith Radio Hour. February, 1938



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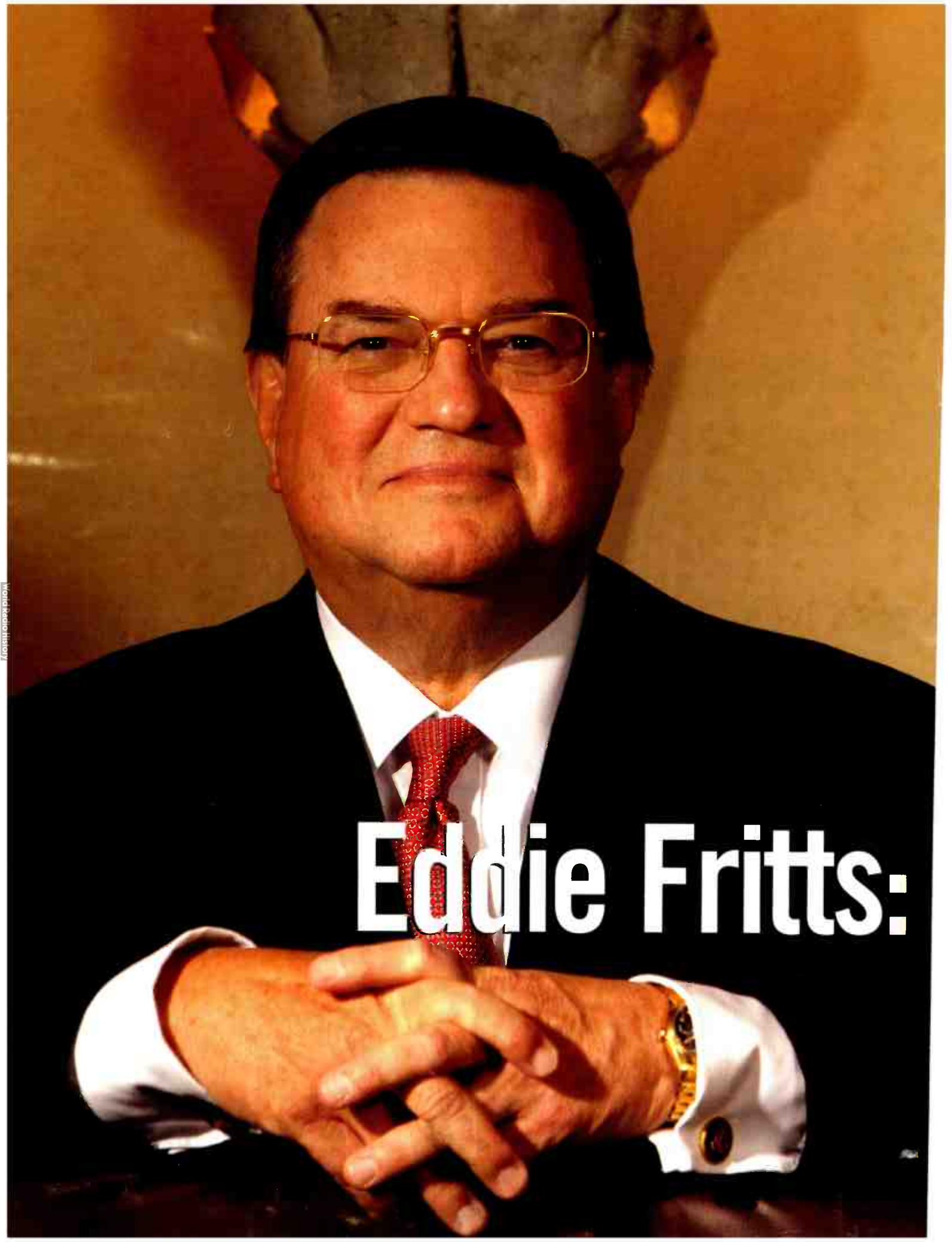
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# Eddie Fritts:



**F**lash back to 1982: President Reagan was in his first term in office. *Dallas* was the number one non-news network television show, and the top song of the year was Survivor's *Eye of the Tiger*. The top-grossing film was *E.T.*, and *Ghandi* won the Oscar for Best Picture. MTV had just been born, Howard Stern had just moved his morning show to WNBC in New York, and Clear Channel — believe it or not — owned a total of seven radio stations.

That same year, Edward O. Fritts, a small-market broadcaster with a clear love of the radio business, was selected president and chief executive officer of the National Association of Broadcasters following a contentious search process. The owner of a group of stations in Mississippi, Arkansas, and Louisiana, Fritts grew up in the radio business and landed his first broadcasting job at a Tennessee station that his father managed. In his early 20s, he bought his first station, adding additional AMs and FMs as resources warranted. Over the next 15 years, the group grew and prospered, and Fritts took a broader interest in both the radio industry and the communities in which he did business.

An avid believer in the strength of localism and public service, he accepted the NAB job with the conviction that the industry best would be served by rebuilding the association through grass-roots relationships with members of Congress. "We began enhancing our grass-roots operation immediately," he recalls. "Over the years, we spent a lot of time, energy, and effort educating members of Congress and getting broadcasters to meet one on one with their members of Congress."

Part of this education process, Fritts maintains, is making sure that the broadcasting industry's community service contri-

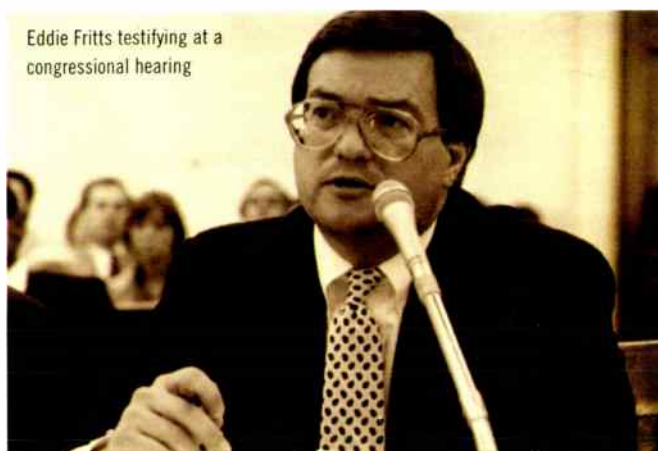
butions not be overlooked. "The broadcasting industry — and radio is the larger part of this — last year alone was in excess of \$9 billion in community service programming, PSAs, public-interest activities," he says. "I am so proud to be part of an industry that contributes so much to their local communities.

Part of this education process, Fritts maintains, is making sure that the broadcasting industry's community service contri-

mittee of 100 and has served on the Individual Investors advisory committee of the New York Stock Exchange.

An Ole Miss Alumni Hall of Fame inductee, Fritts was on the board of the University of Mississippi Foundation and is on the school's business advisory board. He has received the Highest Effort Award from the national Sigma Alpha Epsilon fraternity and was the first recipient of the Ole Miss Silver Mike award for significant contributions to broadcast journalism. The Media Institute, based in the nation's capital, awarded Fritts its prestigious American Horizon Award for leadership, and the Broadcasters' Foundation awarded him its 2000 Golden Mike Award.

Proud and humble, Fritts credits his wife Martha Dale with



Eddie Fritts testifying at a congressional hearing

# The Exit Interview

By Reed Bunzel, Editor-in-Chief

supporting his business endeavors through the years. The parents of three children and grandparents of five, they are involved in civic, educational, and charitable organizations in the Washington area.

As Fritts prepares to hand over the NAB gavel to his successor — expected to be named later this year — *Radio Ink* invited him to sit down for an "exit interview" and share his thoughts on broadcasting, Washington, DC, and the political process that he has come to know and love.

To this end, Fritts has enhanced many stations' community efforts by serving on the boards of The Ad Council, the National Commission Against Drunk Driving, and numerous other organizations. Additionally, he is on the U.S. Chamber of Commerce Com-

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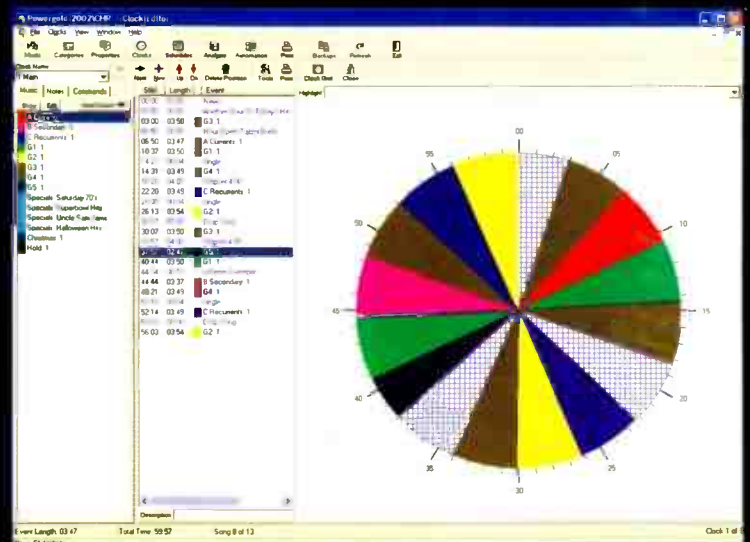
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**INK:** Most people in the radio business began their careers in small-market radio. Does this hold true for you, as well?

**EF:** I grew up and attended high school in Union City, Tennessee. My father was the general manager of WENK, the only radio station in town, and in the summertime I was a lifeguard by day and a disk jockey by night. For me, “disk jockey” mostly involved riding the board during Cardinals baseball games, and if the game was over early enough I got to play a few records before the 11 o’clock sign-off. I went to college at Old Miss, and when I came back I worked for my father full time. If Dad had not been the station manager, I would have been fired many times over.

**When you came back, were you still on the air, or had you migrated, as many radio people do, to the more lucrative area of sales?**

When I returned from school, I got married and started working at the station, selling advertising primarily for sports broadcasts. I sold high school and small college football and basketball games. If I sold the advertising on the sports broadcasts, I could get paid an extra fee for talent as the announcer for those games.

**When did you buy your first radio station?**

After about a year and a half, my dad felt I could sell pretty well and I had a good track record, so he suggested that I go out on my own. We found a station in Indianola, Mississippi, for which we were able to scrape together a small down-payment. The station was down-and-out, and the owners were willing to take mostly paper, so on April 1, 1963, I became a station owner. On April 2, we took in \$29.22. I had a pregnant wife and one automobile, and we lived in a rented house. I worked very hard to build the station up and make it a vital part of the community. I later added an FM. When

**Eddie has been an extremely effective spokesman for the broadcast industry. He is universally respected by members of Congress, the administration, and the FCC. I truly have enjoyed working with him and wish him all the best.**

**As a young NAB board member, over 20 years ago I was honored to serve as chair of the NAB committee searching for a new president/CEO. One of the proudest moments of my 47-year career was when we selected Edward O. Fritts, a radio broadcaster, to lead our industry. At the time of his selection, one of the most powerful senators on the Hill, Sen. Packwood of Oregon, had just stated publicly that the NAB couldn’t lobby its way out of a paper bag. Eddie took that as a challenge to build one of the most powerful and effective lobbying and industry service organizations ever experienced by Washington. Thanks, Mr. Eddie — ya done good, **boy**. The selection committee all those years ago got it right.**

**— William Stakelin, Regent Communications**

we decided we could replicate the model in other communities, we bought stations in Arkansas and Louisiana, and additional properties in Mississippi. By the late '70s, we had a nice little enterprise. Radio as I knew it was local and relevant; we did remote broadcasts out of a motor home. The vice mayor of Indianola was my news director, and we did a lot of fun things with promotions. I even owned and piloted my own airplane and hot air balloon. I enjoyed it all very much.

**What’s the greatest lesson you learned from operating your own broadcasting company?**

The bedrock principle for me is that localism sells. A station’s localism is particularly relevant in towns that have a weekly or daily newspaper without a wide subscription base. Local people want to know what’s happening in their communities. They’re

tied to the local sports teams, high school football and basketball, even Little League baseball. While those don’t sound like they are of great magnitude, they certainly were — and are — important to those local communities. If Grandmamma couldn’t go to the football game to watch her grandson play, she could listen to it on the radio and feel as if she were there.

**Let’s fast-forward a few years. When did you become involved with the NAB?**

I had become very involved with the Mississippi State Broadcasters. In 1977, we went to Washington to meet with our members of Congress as part of NAB’s state leadership conference, where all the state broadcasting associations gather. At the time, the Mississippi delegation included Sen. John Stennis, who was chairman of the Armed Services Committee; Sen. James Eastland, who chaired the Judiciary Committee; and Sonny Montgomery from Meridian, who chaired several House committees dealing with the military. At breakfast with them one morning, I realized they had no idea that broadcasters had to deal with so much FCC red tape. It struck me that we had a lot of educating to do as an industry. I decided to run for the NAB board of directors for a “small market at large” seat. At that time, the NAB had four directors from

**— FCC Chairman Kevin Martin**

nationwide seats, and I ran for one of those seats. I'm not sure about this, but I was told I won that election by one vote.

**How did you parlay that board seat into becoming the president/CEO of the association?**

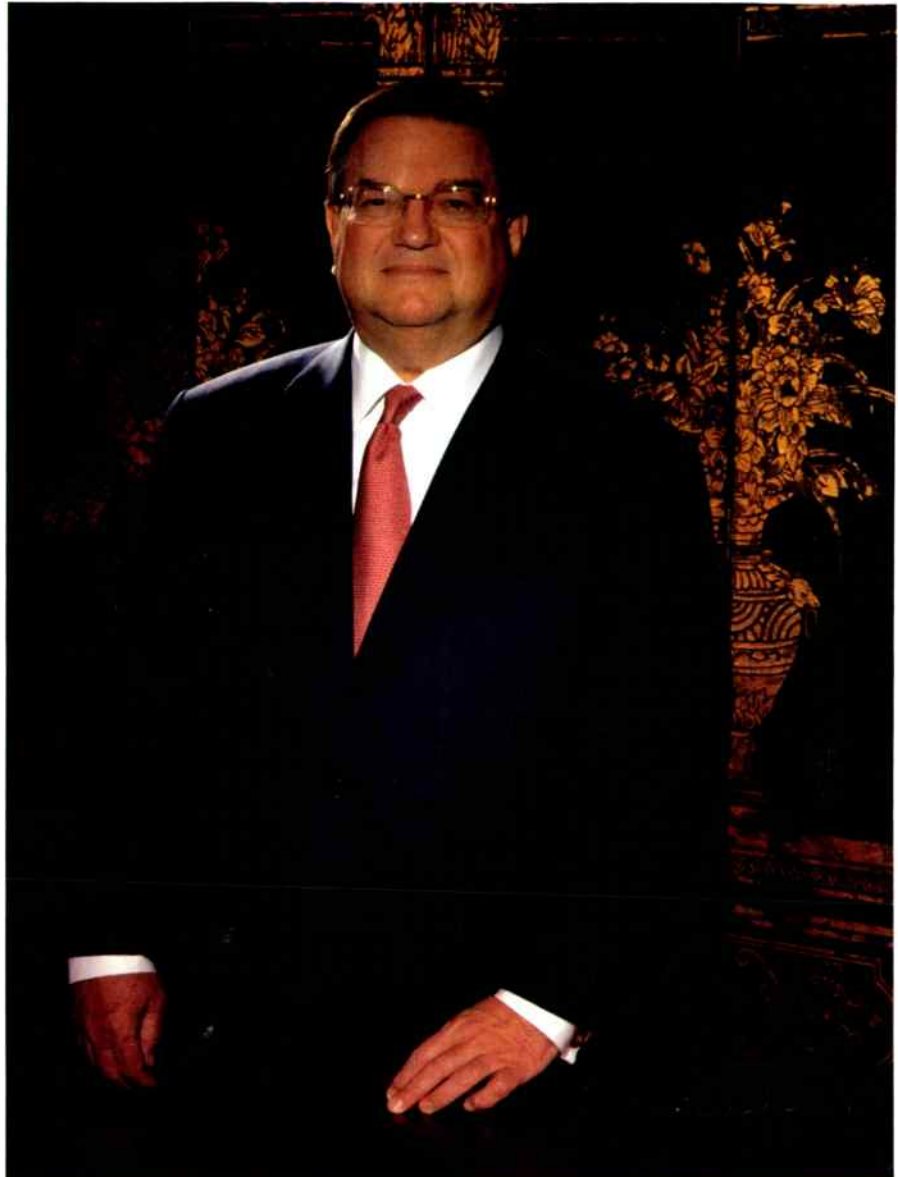
When Vince Wasilewski retired as president of NAB in 1982, the presidential search committee believed it was important to find someone who could represent broadcast interests in Washington. The thought was that we could hire all the lobbyists and lawyers we would need. The race was between Donald Thurston from Berkshire Broadcasting, and me. We were both small-market broadcasters and former chairmen of the NAB board. I campaigned very hard for the position and won. Martha Dale originally had no intention of moving to Washington. A group of board members insisted we spend a week in Washington, talk to people, look at the area, and decide if we wanted to move our family here. At the time, we had a second-grader, an eighth-grader, and a college sophomore, so this was a big issue. The rest is history.

**At the time, did you think you would hold this job for 23 years?**

There was so much controversy when I took the job, I wasn't sure I would last 23 days. I did not think I would be here this long, but I did think that if I worked as hard at this job as I had at my radio stations, I could be successful.

**What do you see as the greatest change in the radio business since you bought your first station more than 40 years ago?**

We've had an explosion of new radio stations all across the country. When I was working in Indianola, I had 17 stations at my front door as loud as my station was, and I thought that was a fair amount of competition. Today, there are probably 45 stations in that area, even though it's fairly rural. Few people realize that before deregulation, 60 percent of the radio stations were losing money, largely because when Charles Ferris was FCC chairman, he started the "80-90" proceeding, which dropped in stations around the country without any economic consideration. We went from being a very good business to a very poor business; then the Telecom Act brought us back to being a very good business.



**Eddie** has been a loyal friend to the broadcast industry and a tireless champion of our goals in Washington. His quick mind and even quicker sense of humor have served us all well. Eddie always had time and, even though extremely busy, would be thoughtful in his responses. His ability to 'manage' the diverse group of broadcasters is legendary — he will be missed.

— John Hogan, Clear Channel Radio

**BY GOD'S GRACE**

# 2005 SALES & CLOSINGS

<b>WNSG-AM</b>	<b>NASHVILLE, TN</b>	<b>\$2.7 M</b>
<b>WPBS-AM</b>	<b>ATLANTA, GA</b>	<b>\$2.25 M</b>
<b>WNTS-AM</b>	<b>INDIANAPOLIS, IN</b>	<b>\$2.0 M</b>
<b>KSUD-AM</b>	<b>MEMPHIS, TN</b>	<b>\$2.0 M</b>
<b>KCKN-AM</b>	<b>KANSAS CITY, KS</b>	<b>\$1.9M</b>
<b>WMDB-AM</b>	<b>NASHVILLE, TN</b>	<b>\$1.6 M</b>
<b>WESL-AM</b>	<b>E. ST. LOUIS, MO</b>	<b>\$1.15 M</b>
<b>WLBJ-AM</b>	<b>LOUISVILLE, KY</b>	<b>\$1.0 M</b>
<b>KBID-AM</b>	<b>BAKERSFIELD, CA</b>	<b>\$925K</b>
<b>WLYV-AM</b>	<b>FT. WAYNE, IN</b>	<b>\$700K</b>
<b>WCVJ-FM</b>	<b>JEFFERSON, OH</b>	<b>\$650K</b>
<b>WBKC-AM</b>	<b>PAINESVILLE, OH</b>	<b>\$450K</b>
<b>KXLQ-AM</b>	<b>DES MOINES, IA</b>	<b>\$425K</b>
<b>KRQX-AM</b>	<b>MEXIA, TX</b>	<b>\$390K</b>
<b>KYCX-FM</b>		
<b>WLOA-AM</b>	<b>YOUNGSTOWN, OH</b>	<b>\$295K</b>
<b>WRUN-AM</b>	<b>ROME, NY</b>	<b>\$275K</b>
<b>WQXA-AM</b>	<b>YORK, PA</b>	<b>\$250K</b>
<b>KWDF-AM</b>	<b>ALEXANDRIA, LA</b>	<b>\$150K</b>

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Eddie Fritts with wife Martha Dale Fritts and Sen. Howard Baker

**Has deregulation and the resulting consolidation been healthy or detrimental to the radio industry?**

It has allowed a greater diversity of format. It has allowed more stations to serve their communities better. Whether stations have automated music or not is not the issue; it's what they do in terms of local broadcasting. As we look at where we are today and where we're going tomorrow, we must hook our wagon to localism. There's plenty of competition from the Internet, from satellite radio, and from within our own industry. Radio is probably the most competitive medium today. Every market has an abundance of radio stations, each trying to find the right format. I learned early that a station that is not successful, with some degree of profit, will not be able to provide exemplary community service and public-interest broadcasting.

**Back when you owned eight stations, could you have envisioned a day when one company could own 1,200?**

I don't think I envisioned that even

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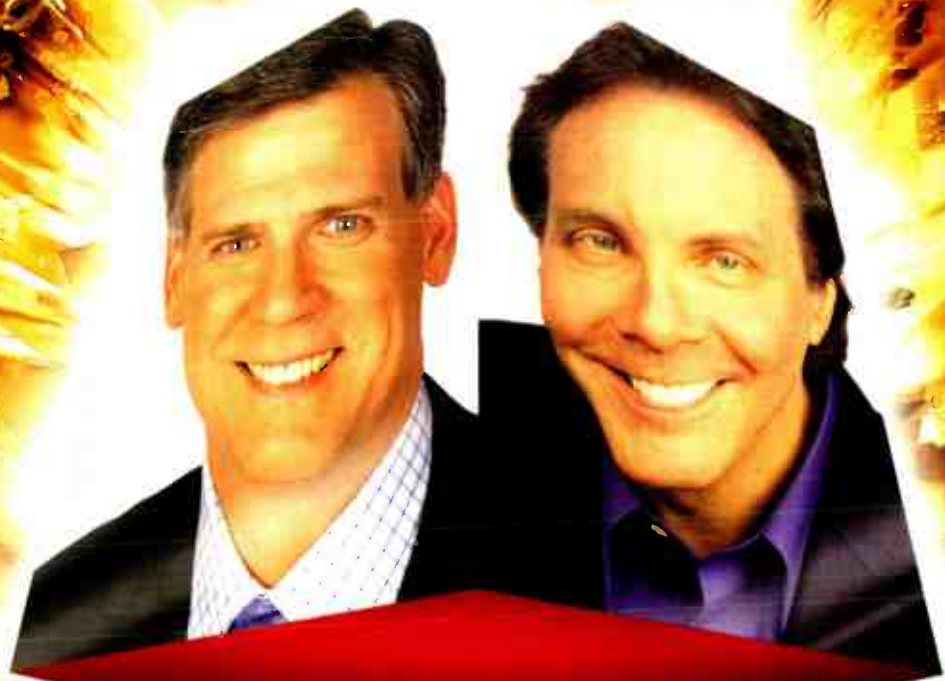
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when the '96 Telecom Act was passed. We recognized that if stations could cluster up, they would have a better opportunity. When we took the national caps off, obviously a number of companies grew fairly large. Wall Street had never paid much attention to radio, but because of consolidation Wall Street and the banking community began to think of radio as a good business. It has a good business model, which was an industry secret for many years.

**Yet some of these companies have been experiencing economic difficulties of late. Is consolidation at all complicit in this?**

We must ask ourselves: Is one company owning 1,200 stations out of 13,000 really a bad thing? I don't think you could say it is. It is competitive, and it draws a lot of fire from the industry because, in Clear Channel's case, they're competitive with virtually every company in business today. In some cases, they're more competitive than their competition would like. In the final analysis, consolidation has brought diversity of formats, it's brought innovative ideas to radio, and it's created enthusiasm for radio in the investment banking community. Essentially, we have a corporate flavor while retaining a local presence. That's not always easy to do, and some days we do it better than others. But we are learning as an industry.

**When you came in as president, what were your immediate objectives?**

We worked very hard to build the

**Eddie is a consummate champion of over-the-air broadcasters and the driving force behind the NAB for more than 20 years. As a staunch supporter of localism on our airwaves, he has been radio's greatest voice in promoting station initiatives that benefit communities big or small. The foundation that Eddie has built will be integral as we continue to evolve our business for the future. I thank him for his work and wish him nothing but the best.**

— **Joel Hollander, Infinity Broadcasting**

NAB's reputation. Remember back in the early '80s, when Sen. Bob Packwood (R-OR) remarked at an NAB convention that the NAB couldn't lobby its way out of a paper bag? Think about it: It was unheard of that the chairman of the Commerce Committee would make such a statement about an industry association. I accepted the challenge, and instilled in our staff that we needed to prove that perception wrong. Frankly, it took a while to do that, but fortunately we were able to notch some wins.

**How do you determine how much effort and how many resources to put behind a specific issue?**

A trade association — particularly one that operates in a heavily regulated industry — by nature has to be defensive, but proactive. We've tried to strike that balance. At any

time, you may have 150 issues on the table. You must prioritize, and get down to three or four that you realistically have a chance to win. The first thing I learned when I took this job is you have to keep your head down, because they're using live ammunition.

**Did you expect that when you took this job?**

Before I got this job, I had made a few calls on Congress over the years on behalf of the Mississippi delegation. That was nothing compared to what we do as an organization. There is an enormous difference between working within the inner clutches and dealing with Congress from the outside. It became abundantly clear that if we didn't have a grass-roots organization where we could talk to the members back home, we would get left in the wake.

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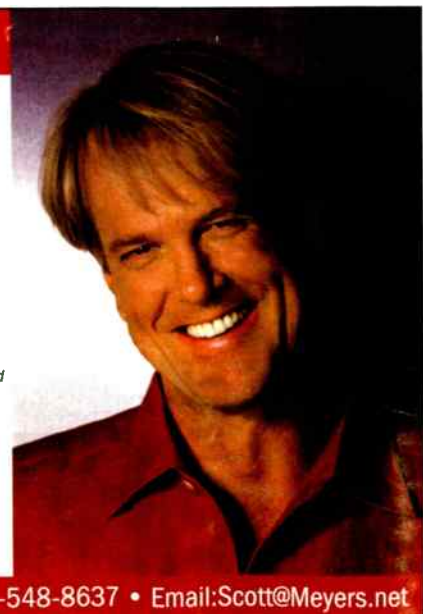
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*Bill Edwards, Program Director, WKJY-FM, Long Island*

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*for his many contributions and years  
of service to the broadcast industry.*



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We began enhancing our grass-roots operation immediately, and we spent a lot of time, energy, and effort educating members of Congress and getting broadcasters to meet one on one with their members of Congress. When we looked at the make-up of Congress, we realized there were 17 states without a top 50 broadcasting market. That told me there were 34 senatorial votes that were rural in nature, and those

people were interested in serving hometown America. We were able to develop a game plan to balance working with the rural and urban members of Congress.

**Capitol Hill is a highly charged partisan arena. Is there a secret to dealing with both sides of the political aisle?**

NAB has always been bi-partisan. You have to work together with republicans,

democrats, and the White House. Neither the House nor the Senate has a large enough majority to dictate a partisan victory, nor to orchestrate a partisan defeat. Martha Dale and I have had fund raisers at our home for republicans and democrats. I'm a republican, but I've been fortunate to have a lot of democratic friends, and I've worked well with democrats through the years.

**How important is the art of compromise?**

That's been a constructive part of our relationship. The first thing you learn is that you never get 100 percent of what you want. You have to learn when to hold 'em and when to fold 'em. Most members of Congress don't want to get put between two powerful industries that have opposing views on an issue, and they would rather not have to make the hard decisions because it's not in their nature to offend anyone's constituency. The art of compromise — understanding when to take the deal and when not to — has been very important in our success.

**How challenging is it to deal with both the legislative and regulatory sides of the government?**

In its simplest form, at the FCC you only need 3 votes. In Congress, you need 218 in the House and 51 in the Senate. In its more complex manner, we believe that what affects broadcasting on Capitol Hill will also affect it at the FCC, and vice versa. Our legal and regulatory affairs



Eddie Fritts with Larry King and NY Gov. Mario Cuomo

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*“On behalf of Greater Media, I would like to thank Eddie Fritts for his many years of leadership, his vision for our industry, but most of all, for his friendship.*

*We wish him the very best.*

**Peter Smyth**  
President & CEO  
Greater Media, Inc.



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division works exclusively on the FCC, while our congressional relations team works exclusively with Congress. I bridge the gap between both. The rest of the staff understands that we have to support both teams, so there's constant dialogue internally, as well as between us and Congress and the FCC.

**NAB goes to Capitol Hill with an issue because broadcasters want or need something. How do you convince Congress they want it as well?**

When I was selling radio in Indiana, I was working up an ad proposal with a store owner one day. He said, "Look, I don't want any advertising. I don't advertise, so you can get the hell out of here." I learned that any sale begins with "no." He later became one of my best customers, because I took some creative things back to him. It's not that different working with members of Congress. If you put together a legitimate proposal that makes sense to them and is important to their constituents, you have a good opportunity to make a sale.

**Is it more important to make that sale, or to let Congress take credit for the purchase?**

Let's be honest: When members of Congress help pass a piece of legislation, they want to receive appropriate credit for it, and they should. We've always tried to ensure that members of Congress who help us will receive that credit, because they're helping



Eddie Fritts with ABC news commentator Paul Harvey

their hometown communities. We've had successful times, often under adversarial conditions, primarily because the work we do in local broadcasting and local communities benefits our respective communities. Most members recognize that, as does the FCC. The members of Congress who have supported us through the years recognize that as well. They don't support the NAB because they like NAB institutionally, or because they like Eddie Fritts personally. They do it because they think they're doing the right thing. When we ask for a commitment, we must be willing to back it up with the goods — the actual broadcasting of local information in hometown America.

**What are some of the greatest challenges — or opportunities — facing the radio industry today?**

You can sum it up in three words: digital, digital, digital. Not to be flippant, but it's a great challenge and a great opportunity for broadcasters. We have some difficult times to work our way through, and we're making good progress. I feel really good about where we are going. There's great

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promise ahead for radio, and technology will allow us to provide services that we never thought would be available in a one-channel universe. We can look ahead with confidence, hope, and inspiration that HD Radio will help move us forward. I know there are naysayers, but I believe they will soon be converts who are pleased that the industry has embraced digital technology.

**How closely will the radio industry of today resemble the industry 5 or 10 years from now?**

Radio will still have traditional stations, but we'll also have an abundance of additional opportunities. These will come in the form of Internet streaming, using additional HD Radio channels, channeling people to websites, or broadcasting ballgames on the Internet. Some stations have not yet embraced everything HD can do, but there are great opportunities. I'm excited that we have embraced web-based broadcasts and HD Radio, which will provide many additional over-the-air opportunities. We're slicing and dicing our spectrum to provide new avenues of programming, data, or streaming. It's a far more competitive world, and we're limited only by our imaginations.

**What plans do you have personally once a new president is installed at the NAB?**

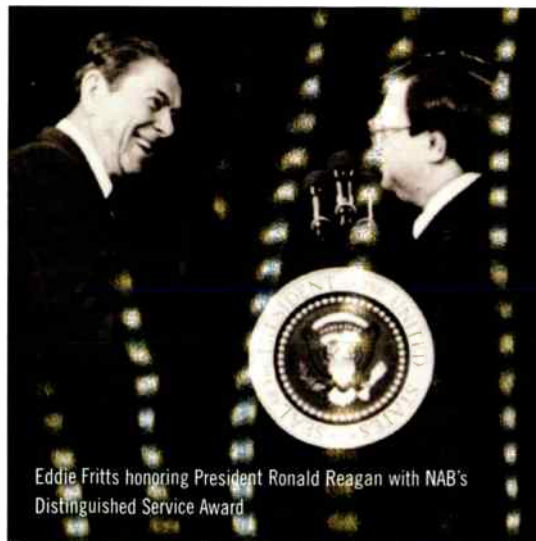
We're going to live here in Washington. We have children who live here, and we have a second home in Mississippi so we can visit our children and grandchildren there. After a new president arrives at the NAB, I plan to form a company in Washington to represent clients. I plan to invest in some broadcast stations, and I'd like to serve on a board or two. I've assured Martha Dale that she need not worry that I will be spending more time with the family. She's said, "In 43 years of marriage, you've been gone almost every working day anyway, so why would you want to change?" I say that in a loving spirit. I don't think she would feel comfortable if I spent my days at home. Now, we enjoy travel together; we have a great family, and we enjoy our weekend time with them.

**In retrospect, did you underestimate anything when you came to Washington?**

I may have underestimated how hard you have to work in this job. It is time-consuming, demanding, and very diffi-

I've known Eddie for more than 20 years, and during that time he has elevated the stature of broadcasting, not only in Washington, but throughout the U.S. and the world. During his tenure, he's experienced remarkable challenges, a changing landscape, and a divided industry — and faced them all with remarkable professionalism and class. He has always believed in what broadcasting has meant to the American fabric. I will miss his calm leadership and his ability to unite various factions for the good of our industry.

— Jeff Smulyan, *Emmis Communications*



Eddie Fritts honoring President Ronald Reagan with NAB's Distinguished Service Award

cult. It may seem glamorous, and in fact it is — but there's also an enormous amount of hard work. The most gratifying part is that I've been fortunate to attract a top-flight staff, and I've been smart enough to stay out of their way. I operate on the basis that if they are successful in their individual areas, the institution will be successful. If the institution is successful, enough credit will rub off on me to be more than satisfactory.

**On that same note, what is the most important thing you learned in the past 23 years?**

I learned that in this town your word is your bond. Don't over-promise, because you'll be expected to live up to it. I know

prominent members of Congress who won't meet with some trade association types because they feel those people have not been straight with them. There's no room in this town for a short-change artist.

**What would you tell your successor at NAB?**

I'm confident that a new person will come in with fresh ideas and be able to move forward successfully. I will say, however, that it would be more difficult for a hard-core partisan to be successful than it would be for someone with a bi-partisan background. I urge my successor to remember there are no final victories and no final defeats. This is a unique industry in a unique city. Congress and government make a unique work environment. What you lose today you have a chance to win tomorrow. Conversely, your wins could be short-lived if you don't live up to your reputation or your promises.

**What would you tell the search committee to look for in a new president?**

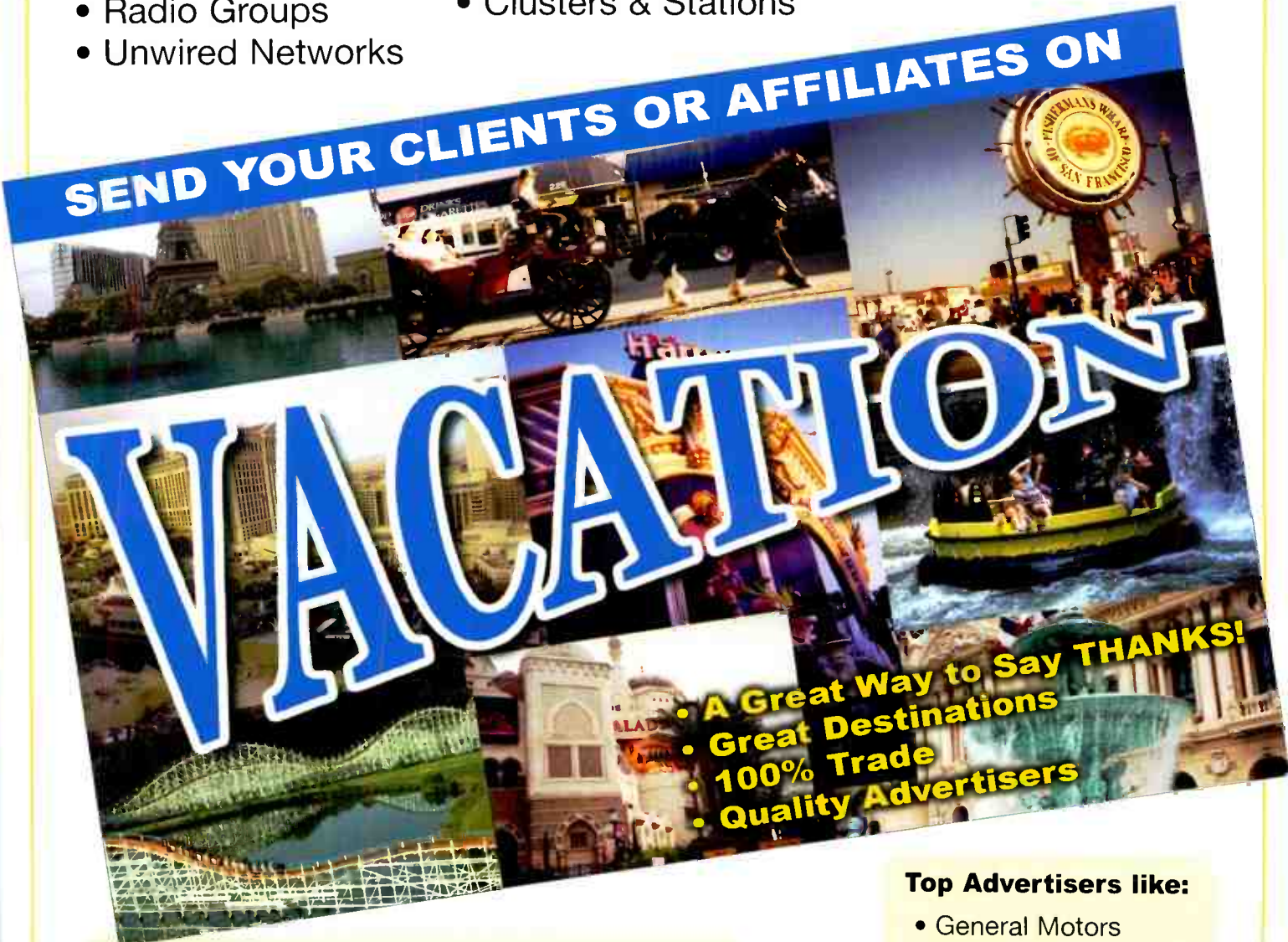
It took me a long time to ramp up, so if I were making the hire today, I would say that you don't need that ramp-up time. Plenty of good people are trade association professionals. I don't know what the search committee is thinking; they may hire a broadcaster, a trade association person, or a political type. Any one of the three could do the job. But if you don't

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have an inside track — if you don't have a godfather or a rabbi here in Washington to help when you're in a tight spot — you can lose some big issues. I've been fortunate to create many friends in Congress; they have provided wise counsel for me through the years, and I've respected their thoughts and ideas.

**What do you personally take from your 23-year term as NAB president?**

Martha Dale and I have thoroughly enjoyed representing and working with this industry. Traveling throughout the country, I learned that we have great broadcasters in every state. They all care about their communities, and they do one

heck of a good job. I can think of nothing else that reaches the same level of commitment or public-interest involvement as local broadcasting. It's been an honor and privilege to work with and serve this industry, and I wish for its continued success. I'm confident that the NAB will be as successful in the future, and I'm satisfied that we have done the best we could with the organization. I'm grateful to have a consulting contract with the NAB team into 2008. I've had a lot of wonderful experiences that couldn't be replicated in virtually any other industry. ☒



**When** Eddie Fritts left Mississippi as a successful broadcaster to take over the leadership of the NAB over 20 years ago, no one could have guessed just how effective he would be. Reportedly, the old story from Sen. Packwood many years ago was that the NAB couldn't lobby itself out of a paper bag. The fact that NAB has become the premier government-relations office in Washington was due to the leadership of Eddie Fritts. He knew how to build an organization and keep it focused on moving our industry forward. Eddie was a master at resolving difficult points of view for the common good. The industry will truly miss his intellect and fresh new ideas. Whatever he does next, you can bet he will combine leadership with success.

— **Lowry Mays, Clear Channel Communications**

## Fritts On The Side

**What leisure activities do you enjoy?**

Golf and fly-fishing

**What books do you recommend?**

*The Art of War* by Sun Tzu

**What books are on your nightstand**

**right now?** *The Secret Man: The Story of Watergate's Deep Throat* by Bob Woodward

**Who are your mentors or role models?**

My broadcaster father

**If you had 30 minutes to talk with**

**one person, who would that be?** Harry Truman

**Whose phone calls do you always**

**return?** I try to return them all.

**If you could go back in time,**

**where/when would you go?** I focus only on the future; I don't dwell on the past.

**To whom did you listen on the radio**

**when you were growing up?** I loved

local radio, but at night I listened to Wolfman Jack on XERF and Randy's Record Shop on WLAC-AM/Nashville.

**What did you want to be when you**

**grew up?** A radio station owner

**What is your favorite radio format?**

My favorites are News/Talk, Country, and Oldies.

**What has been your most unattain-**

**able goal?** Getting Jim Quello back as an FCC Commissioner

**Of what achievement are you most**

**proud?** Personally, marrying Martha Dale and having three children and five grandchildren. Professionally, seeing NAB become the center of the broadcast industry and earning the respect of regulators and Congress that local broadcasters deserve.



Eddie -  
Thanks for  
23 great  
years!

Your leadership, vision  
and service to the  
broadcasting industry  
will continue to inspire  
us all.

All the best from your friends at  
Clear Channel.





# New Magid Study Reveals Opportunities For Radio Websites

A poll of radio listeners across all formats in most major markets shows that local radio can grow its relationship with audiences by further integrating on-air and online programming and promotions.

Frank N. Magid Associates recruited nearly 35,000 listeners of all ages from 73 station sites across the MediaSpan Network of 1,000+ radio station websites to participate May 11-June 24. The study covered listeners in 13 formats, including AOR/Classic Rock/Rock, Sports Talk/Sports, News/Talk, Talk, Country, AC/Lite and AC/Lite Rock, Urban/Hip Hop, and Alternative/Modern Rock.

"This was a massive study that shows pretty clearly that, while radio still is a primary medium for most consumers, other new media forms are changing the way that users, especially younger audiences, relate to radio," observes **Mark Zagorski**, CMO of study sponsor MediaSpan. "In order for stations to renew and grow their audience relationships, they will need to incorporate new media activities — such as podcasts, streaming, and integrated music downloads — into their daily on-air and online programming."

Zagorski notes that, while 28 percent of the surveyed 18- to 29-year-olds say they download music monthly, only 14 percent say they purchase MP3 or electronic music files online on a monthly basis — file sharing may be filling that gap. He regards this as an opportunity for the radio community to continue working with the music industry to stem the tide of illegal free downloads and music-file transfers. "It's still a significant challenge no matter how you look at it," says Zagorski. "But a radio-station loyalty program that also offers free

load likelihood increases over current monthly use if new content is available. Ring-tone downloading shows the potential to grow from 14 to 17 percent if it's available on station sites. The trustworthiness of radio-station websites appears to have the potential to draw in new adopters of these activities.

As expected, the study confirmed that listeners access radio stations across multiple platforms, and 40 percent of 18- to 29-year-olds (vs. 28 percent of those 30-plus) listen to streaming music from radio stations on a weekly basis.

When it comes to e-commerce, the study further shows that radio website visitors are avid online shoppers. Seven in 10 have made an online purchase in the last 30 days, and four in 10 report spending \$100 or more. Audience online spending breaks out as follows:

- Spent less than \$50: 18 percent
- Spent \$50-99: 13 percent
- Spent \$100-199: 14 percent
- Spent \$200-500: 16 percent
- Spent more than \$500: 11 percent

Use of the Internet at work is an important component of respondents' Internet usage, as 69 percent have access at places of employment, whereas only 40 percent of the total Internet population have work access. This fact, coupled with a socio-economic status figure of nearly twice the national online average, means that radio website surfers are "the cream of the crop" for advertisers.

Weekly work usage comes in at 40 percent of respondents, with few differences among the various age groups. Hot/Modern AC and Sports/Sports Talk top the weekly work visits at 54 percent of visitors to these sites. Oldies and Smooth Jazz attract the fewest weekly work visitors at 27 percent and 25 percent respectively, most likely linked to the older-skewing nature of their audiences.

As **Maryann Baldwin**, executive director of Magid Media Futures, says, "This opportunity to reach consumers at work, both online and via the reach of the associated radio station, provides radio with a powerful 'one-two punch' by which advertisers can communicate to prime consumers during the work day."

High-speed access at home is another way in which this audience exceeds the national average: 70 percent of users have high speed at home (30 percent DSL, 40 percent cable modem), vs. 55 percent national

online user population.

"This means that advertisers on this platform can successfully reach this audience with more engaging rich media and video-style ads, knowing that the majority are able to view them," adds Baldwin.

News and weather top the list of why listeners go online; they are joined by content unique to the radio/music category as well. Among the survey audience, visitors report going online weekly or monthly to seek specific information in the following proportions:

Stations have analyzed this "thirst for content" and pursued aggressive strategies to meet audience demands. "We have addressed the

## REASON TO GO ONLINE

	% Who Go Online Weekly	% Who Go Online Monthly
Local news headlines	74%	87%
Current weather/forecasts	73%	87%
Sports scores/news	56%	68%
View news-story videos	47%	68%
Local concerts/events	38%	74%
Information about latest trends	25%	49%
Information about nutrition/fitness	24%	57%
Read/participate/boards/chat	22%	34%
Participate in online polls	22%	51%
Information on educational opportunities	16%	41%
Advice on money management	11%	29%
Find others to meet/date	6%	11%

music downloads in conjunction with record labels (such as the recent McDonald's/Sony promotion) is another example of a mutually beneficial partnership that may help rein in the illegal transactions while enhancing listener loyalty."

More than a quarter (26 percent) of 18- to 29-year-olds download ring tones monthly, and 11 percent of all respondents say they download podcasts monthly. Thirteen percent say they would use a radio-station website to download podcasts if they were available. Podcast and ring-tone downloads are the only two music/radio-related categories where respondents' use or down-

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unique entertainment and information demands of our online audience by programming our websites with innovative, complementary content," says **Robert Shiflet**, marketing/Internet director for ABC Radio. "On the radio, we are limited to the amount of time we can focus on a single program or topic; online, we can expand on each program and go more in depth. There's an old adage: 'What is clutter on air is content on the website.'"

For example, Shiflet says that at WBAP in Dallas (www.wbap.com), one of its website's most popular features is the "Iraq Journals," a first-hand account of the war, complete with photos, from Army Chaplain Craig Combs on the front lines. It is a web-only feature that Shiflet says "truly highlights the ability of the Internet to connect with our audience in a personal way and enhance our on-air offering. Chaplain Combs is a WBAP listener when he is home in Denton, Texas — and he was thrilled at the opportunity to share the mission of our soldiers with WBAP listeners and web visitors."

In nearly every entertainment-driven category, 18- to 24-year-olds are more likely to go online for the entertainment content. Other groups that "over-index" (index=100 percent) in weekly online usage are as follows:

- Streaming music: 18- to 29-year-olds over-index at 140 percent
- Play online games: 33 percent of women of all ages, who over-index at 135 percent

"The study clearly showed that on-air radio has a complementary audience online that is young, affluent, highly attractive to advertisers, and looking for unique content," says MediaSpan's Zagorski. "Stations that can adapt their online programming to meet the demands of these consumers will benefit from higher brand loyalty, greater revenue opportunities, and a multifaceted media relationship that goes beyond the radio." ☒

George Simpson is a communications executive who writes frequently for online publications such as MediaPost and iMediaConnection. He can be reached at 212-309-9068 or by e-mail at [georgehsimpson@att.net](mailto:georgehsimpson@att.net).

## SUPER USERS

Radio website fans are ultimately "super media users." When it comes to information and activities more closely linked to radio-station content, streaming music tops the list, with online games running a close second:

Information or Activity	%Online Weekly	%Online Monthly
Listen to streaming music from radio station	32%	50%
Play online games	30%	48%
Read music news	27%	53%
Enter contests	27%	61%
Get concert information	22%	58%
See radio music playlists	19%	36%
See music videos	16%	34%
Download music	15%	31%
Get information about personalities	14%	44%
Purchase music-related items	6%	35%
Chat or interact with music fans	6%	12%
Download podcasts of radio or other programming	6%	11%
Download ring tones	3%	14%
Buy concert tickets	3%	26%
Buy radio-station items	2%	7%

## Product/Service Purchased Online In Last Six Months

Tickets: concerts, sports, etc.	43%	Wireless plans/providers	12%
Hotel reservations	43%	Digital music/MP3 players	10%
Airline tickets	40%	Pet supplies	10%
Clothing	36%	Home appliances	9%
Accessories	25%	Insurance	8%
Flowers	24%	New/used car/truck	8%
Rental Car	22%	Credit cards	8%
Computer hardware	21%	Recipes	7%
Home electronics	21%	Mutual funds/stocks/securities	5%
Sports equipment/clothing	19%	Medical Conditions/Treatments	4%
Gift certificates	17%	Satellite radio, XM or Sirius	3%
Magazine/newspaper sub.	15%	Mortgages	3%
Home furnishings	13%	Legal counsel	2%
Jewelry	12%		

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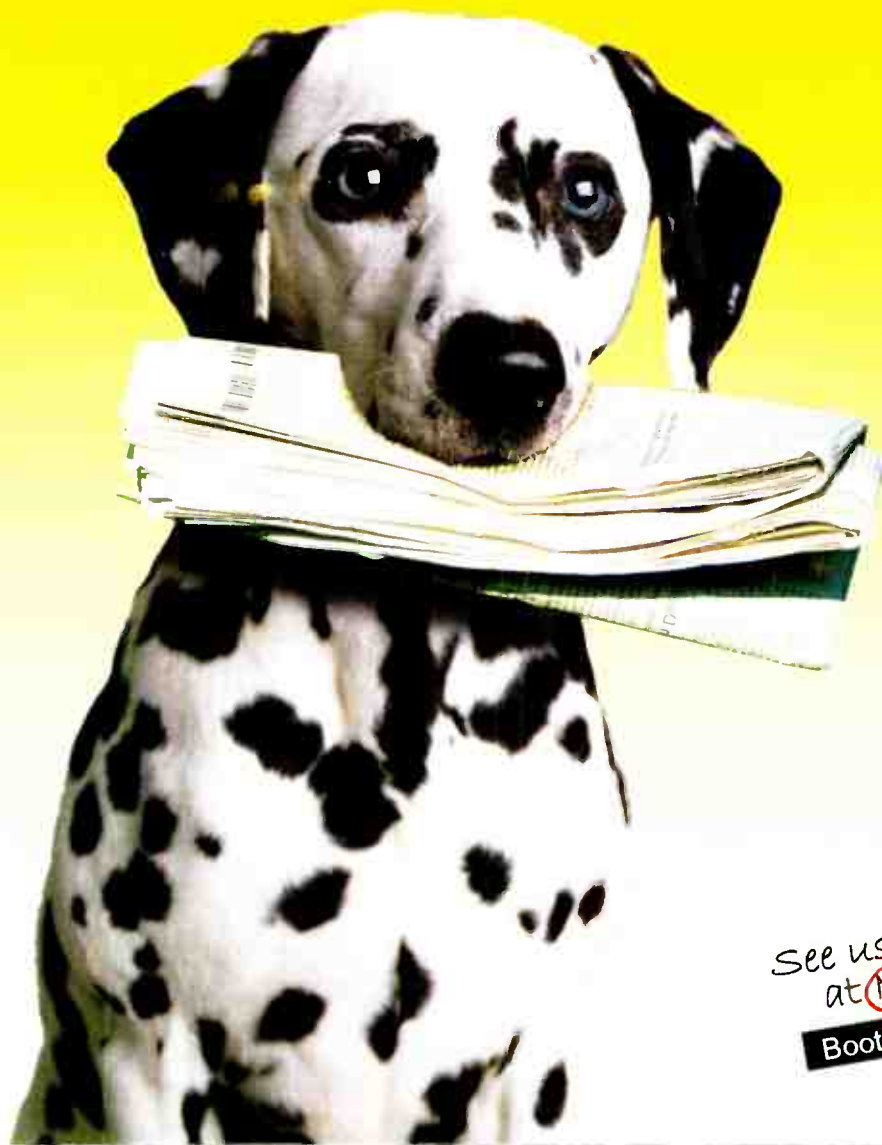
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## Characteristics Of A Professional: **IS THIS THE SEASON OF YOUR DISCONTENT?**

"I wish my people were more professional," many executives and managers lament to me. Even with those who don't voice it, that unspoken yearning often hovers just under the surface of their conversation.

If only the people around us were more professional. Our lives would be easier, our businesses would grow more effortlessly, we'd find our jobs more fulfilling — the list of dramatic benefits goes on and on. But what does it mean to be more professional? And how can we ensure that we, and our associates, become more professional?

According to Webster's *New World Dictionary*, a professional is a person "worthy of the high standards of a profession." Profession is defined as "a vocation or occupation requiring advanced training...and usually involving mental rather than manual work."

Let's focus on the key words "high standards." The word "standards" implies that people consistently behave in discernable ways that set them apart as members of a profession. The word "high" implies that they do these things better than average.

Consistently behaving in ways that are better than average is not easy. In our rapidly changing, ever-more-complex economy, achieving high standards is not an event that we mark; rather, it is a process that calls on us to change and grow persistently and positively. That's a major challenge, which calls for us to develop one of the foundational characteristics of true professionals: We must be serious about our occupations.

Some of your associates probably make light of this foundational requirement. "The job is only a job," they say. "A means to an end. Just do the basics to keep your boss off your back. Real life is lived outside the confines of your occupation."

I understand these sentiments. If you share them, it's fine — just keep in mind that you're not a professional.

I'm not suggesting that you work excessive hours to the detriment of your family. It's not about quantity, it's about quality. A professional understands that we work 40 to 55 hours a week, and that we spend more time on the job than in almost any other endeavor. Being serious about our occupations doesn't require us to invest more time, but it does require us to use that time more effectively. If we're going to live life fully, we need to be serious about that big chunk of time, or we will squander rich opportunities for personal growth.

Here are two indicators of the degree to which we are serious about our occupations:

1. We want to do better in everything we do. We exhibit a never-ending quest to improve our performance in every variable, every project, every transaction, every relationship, and every detail. I call this the characteristic of "personal discontent." Our personal status quo is never acceptable.

That's not to say that we can't celebrate and enjoy our success. But after we've congratulated ourselves for our excellent performance, we must take a deep breath and recommit to do it better next time.

Here's an example: I've been a fan of the Detroit Pistons basketball

team for decades. For several years, Isiah Thomas was the leader of the Bad Boys, as the team was known. The team was the world champion, and Isiah was recognized as the most valuable player.

Isiah was a true professional. In an interview, he revealed that he often had insomnia, and would get up in the middle of the night and practice shooting free throws in the gymnasium in his home — practicing one of the most basic skills to improve in it.

Even at the peak of his career, he wasn't satisfied with his performance. While he enjoyed his success, he knew he could do better. Isiah was a career 80 percent free throw shooter, not a 100 percent shooter. He exhibited the quality of every professional: personal discontent.

The concept applies to managers, executives, and leaders of organizations in the same way. I'm often asked what attributes identify a potential client for my company's services. I've found one necessary trait: an executive or executive team that is ambitious for the growth of their company.

In other words, a leader who is discontent. Regardless of the degree of current success, discontent in the executive office is the surest indicator of a company on the move. It's true for every individual and every organization at every stage.

2. We seek opportunities and relationships that will challenge us to grow. James Allen said, "Men are often interested in improving their circumstances, but are unwilling to improve themselves. They, therefore, remain bound."

That is decidedly not true of a professional. As professionals, we distinguish ourselves by our dedication to personal growth. It's the natural and logical progression from the state of continuous discontent.

It's one thing to be discontented; it's another to do something about it. And, while it is possible to be discontented about our circumstances, a professional realizes that his skills, attitudes, and behaviors shape his circumstances. Therefore, the solution to changing your circumstances is, ultimately, to change yourself.

This shows itself in a number of ways. Professionals take guidance and direction from their managers, and work to implement the skills they gain from training programs. Professionals are always reading something that prompts them to grow and develop, and aren't afraid to reach beyond their comfort zones. Professionals seek cohorts who stimulate them to think by joining small groups and Internet communities.

Add these two characteristics together, and you begin to gain a portrait of a true professional: Professionals are serious about their occupation. ☐

Dave Kahle has trained thousands of salespeople to be more successful in the Information Age economy. He's the author of over 500 articles, a monthly e-zine, and five books. His latest book is *10 Secrets of Time Management for Salespeople*. Join his free "Thinking About Sales Ezine" on line at [www.davekahle.com/maillinglist.htm](http://www.davekahle.com/maillinglist.htm), or register for his monthly phone seminars at [www.davekahle.com](http://www.davekahle.com).

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## FINDING THE LOST ART OF DIALOGUE IN RADIO ADVERTISING

The very first time I voiced a radio spot I had written, it won a Clio. Thanks to the “art of dialogue.”

There, that’s called the hook. Now, the preamble:

I had been writing radio commercials for more than 15 years before I ever voiced one. It was a fluke. As senior copywriter for BDA/BBDO advertising in Atlanta, I’d been assigned to pitch the Greater Fort Lauderdale Tourism Council account. This was long before the Berlin Wall came a-tumblin’ down, so I came up with this hyperbolic concept: Greater Fort Lauderdale was such an awesome tourist attraction it would cause a Russian sailor to defect. That’s what Russian sailors did in those days.

I presented the script to the agency president in an internal meeting. I did both parts: the effete TV interviewer, Biff Wellington, Earwitness News; and the Russian, who spewed a lot of guttural-sounding Slavic double-talk, interspersed with copy points — a poor man’s send-up of Sid Caesar or Danny Kaye.

The agency head loved the concept, but felt that the rather provincial council members (his words, not mine) would not get it if all they saw was a script. I remember seeing the wheels turning in his head, doing the math, figuring out which was cheaper: flying me down with the presentation team or having me record the spot as a demo. Airfare plus hotel and meals vs. an hour at Doppler Studios and a talent fee to Jimmy Paddock, one of the all-time great voice-over talents of Atlanta (or any other city for that matter).

So the next day, I found myself nervously rehearsing my Russian defector’s lines in the green room at Doppler, awaiting Jimmy’s arrival. As an agency writer/producer, I had directed him in many prior sessions for Delta Air Lines and Alamo Car Rental accounts, but I had never gone into the rarified atmosphere

of the recording booth myself, other than to amend a script or provide a highlighter.

Jimmy looked the script over. “Whoa. I can’t do this Russian defector guy,” he intoned sheepishly. It had never occurred to him that I was his foil in the little drama about to unfold. I explained that I’d be his opposite. His part was Biff. He gave me a look that said, in effect, “Okay, it’s your nickel.”

I recall vividly that my knees were knocking and my mouth was dry. What had I gotten myself into? The engineer asked us to lay down a rehearsal. I went through my portion without flaw, as did Jimmy. When we were done, he could barely repress a guffaw. “That was pretty blankety-blank funny,” he said admiringly. I blushed.

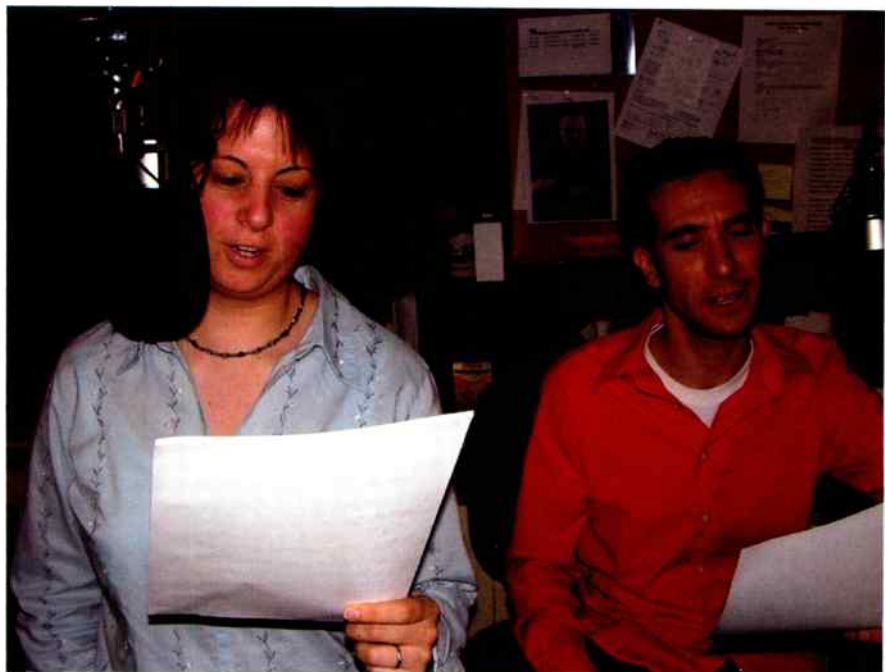
The engineer asked for us to start laying down takes. We did so, but Jimmy kept flubbing his lines because I was

cracking him up. After five tries, the engineer announced, “Guys, um, I recorded that rehearsal. Wanna hear it?”

During the playback, I realized that Jimmy had ad libbed a few “mm-hms” and “ahahs” during my doubletalk rants wherever I had paused for breath, and he’d gone off script in a few of his replies, stammering a response where it wasn’t called for. All of that improved on the original script. To my utter astonishment, the engineer told us, “It times out to 59-5. If you want to use it, it’s a keeper.”

This phenomenon — engineers secretly recording rehearsals, which turn out to be better than the actual takes — was not alien to me. As I said, I’d been sitting in on sessions for many years.

Jimmy was regarded by all who knew him as one of the world’s nicest creative directors in his own right and a stellar voice-over guy. He was effusive



Chrissy Cavotta, midday on-air personality at 107.5 Frank FM, Portland, ME; with Chuck Homler, production director for Nassau Broadcasting, Maine.



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World Radio History

in his praise, and he told me I ought to be voicing spots full time. I was floating on a cloud.

The clients loved the spec spot — so much so that when our agency president reminded them it was just a demo, which we planned on re-recording with New York or LA talent, they balked. “Why can’t we just use the spec? Isn’t it air quality?” asked one of the more sophisticated of the councilpersons.

From that stemmed a number of interesting results, not the least of which was that I got paid union rates for the commercial, which ran in a lot of big markets up north. It was thousands of dollars. It also launched my career as a voice talent, which has always been an adjunct to my writing gig.

Most curious of all, however was that this first spot earned me my Clio award. I wasn’t the only writer or art director at BDA/BBDO to win such acclaim. But *ferdamnsure*, I was the only writer there — perhaps anywhere — to score a Clio on the very first shot out of the gate as a voice-over dude.

The thing is, I love dialogue spots. And because I’m old and old school, having cut my eyeteeth in the analog world of recording long before digital referred to anything other than one’s fingers, I have a fondness — now almost nostalgic — for producing dialogue spots in real time, with the voice talents reacting to each other. In the best of all worlds, this is done at a recording studio, where all the participating voices are in separate, sound-isolated booths.

I left the agency world in 1995 and crossed over into broadcasting. At the same time, technology leapt forward. Tape went the way of the dinosaur — or pop stars who actually sing live at live performances. The information superhighway, as we used to call it back in the ’90s, had a marvelous alternate freeway in which digital was in and analog was out. A digital audio platform that might have cost a quarter of a million dollars in the mid-’80s, taking up a lot of space and sucking up a lot of juice, was now happily ensconced on the hard drive of any computer you could pick up at Wal-Mart. Throw in another few hundred frogskins

## Does *just fine* win Clios?

Does *just fine* have clients clamoring for more? Does *just fine* compel listeners to make a phone call? *Just fine isn’t just fine.*

for software, like Pro-Tools or Adobe Audition, and you’re good to go.

Unfortunately, because of downsizing at radio stations, the available talent pool — once Olympic in size — is now more a kiddie pool. My first radio gig, 10 years ago in Hawaii, had round-the-clock jocks plus swing crews for the weekend. That came to over two dozen voices I could call upon. As the digitization of radio changed the playing field, we lost a lot of players. One station was voice-tracked 24/7. Jocks would come in and lay down a week’s worth of shows in two hours, one day a week.

In recent years, this became the norm. Further, the radio stations I worked at didn’t have “booths” the way the recording studios of yesteryear had. There might be two production studios, but they were rarely set up in tandem with a glass partition, so that the people in A could visibly interact with those in B.

Dialogue spots, whether raucously humorous, dramatic, or slice-of-life, were now really monologues strung together. Digital software makes that as easy as using the word-processing application helping me type this. You can cut, copy, paste, delete, and save (or save as) with ease. The talent comes in on an assembly line during the busy broadcast day, and each person lays down his or her highlighted lines on a separate track. Performance in a vacuum. No interaction. No ad libbing. The life force has been sucked right out of the process.

I recently attended a seminar on voice-over production and a very nice lady, who made thousands of commer-

cial in her career, was one of the host presenters. She had the attendees do a lot of role playing, in which we were given scripts and then got up on “stage” and did mock voice-over sessions. I had forgotten how much fun that could be.

Upon my arrival back at the wonderful group of stations I now toil for, 11 in all, I went to see my good friend, the young production director. We have been working together for many months, and every dialogue spot I have thrown his way has been produced using the new paradigm. He assigns parts to jocks. When it’s their production shift time, they come in and lay down the tracks. The engineer then works his *mojo* and puts it all together. And it sounds just fine.

And *there’s* the problem. *Just fine?* Does *just fine* win Clios? Does *just fine* have clients clamoring for more? Does *just fine* compel listeners to make a phone call, cross over a business’s threshold, log onto a website, or lock away a thought in the imaging/branding/positioning part of the cerebral cortex?

*Just fine isn’t just fine.*

So upon my return from the seminar, I threw down a challenge to my buddy the production maven. Can we do live dialogue? Without cross-over bleeding into each other’s microphones? Can I be in one studio, with you or another talent in your main control studio, so that we can hear each other, bounce off each other, react to each other?

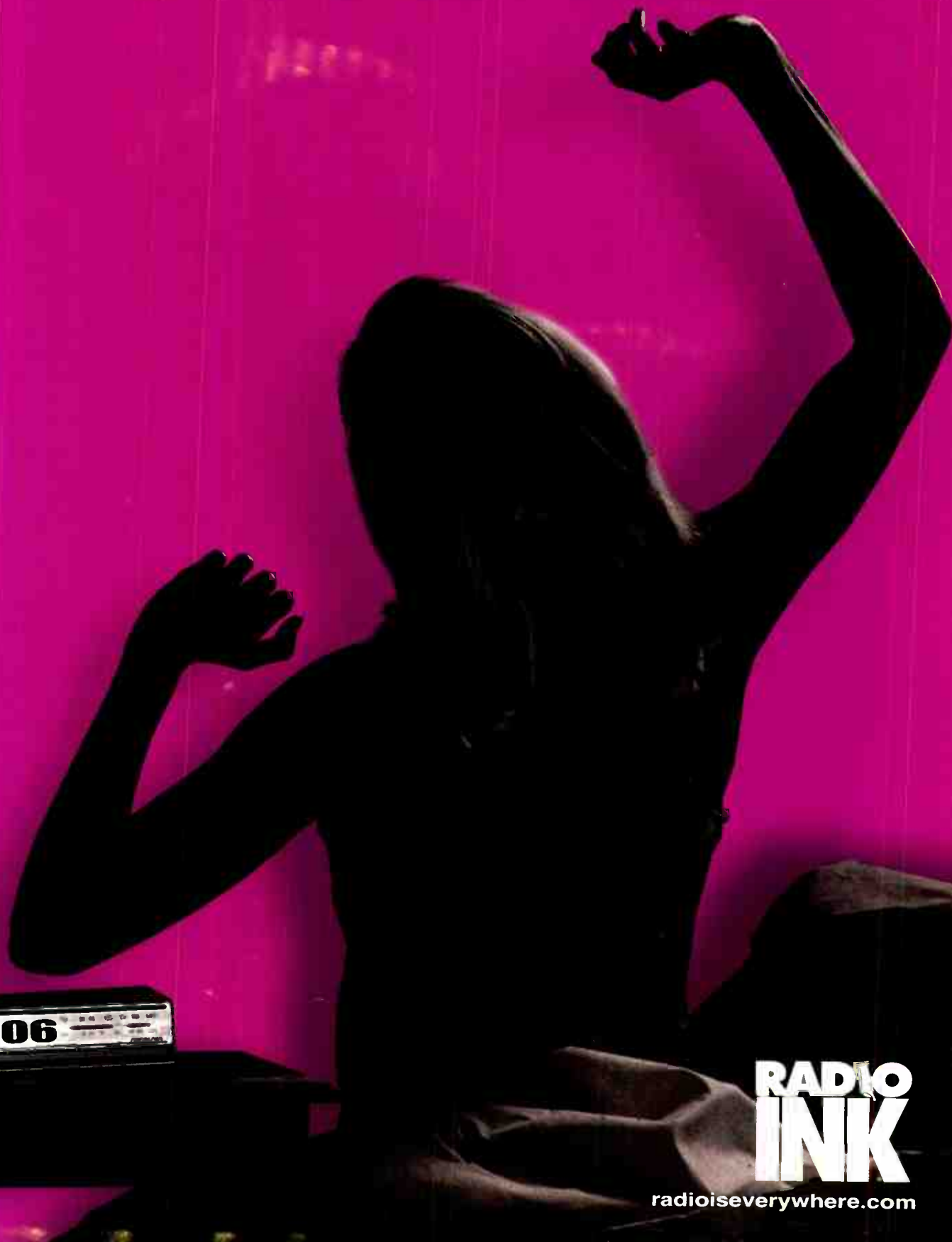
The answer wasn’t no, but it wasn’t an easy yes, either. It took a lot of geek sweat. But it got done. He and I cut a spot a day or so later. I couldn’t see him, but I could hear him through my Koss Pro4As, and we laid down a bunch of takes for a dialogue spot. We made a few flubs because we made each other crack up, and we had to reinvent the wheel a little bit in post-production. But ya know what? Dialogue is better when it’s *dialogue*. And that’s how we’re going to do it from now on. ☺

---

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## How Far Will You Go For A Client?

How much bonding can you do during a PowerPoint presentation with all the bells and whistles? How stimulating is it for a prospect or client to sit through that 17-minute Customer Market Profile or closing presentation? Yes, you can add sizzle to the presentation, but are you really getting to know the client? I once had "Mr. Schmooze" on my staff, and he was constantly teased by the other members of the sales team for wearing hip-waders (because the manure around him was pretty deep). He was, however, one of my top billers, having mastered the art of relationship-building outside the confines of the sales call.

How far are you willing to go for a client? A round of golf is nice — it's a chance to get close to the client. Going to lunch or dinner is good, too, but can you really blow the client away over a plate of lamb chops? Treating clients to unusual experiences opens up all kinds of revenue visas, so the next time a client thinks of signing that annual contract for major dollars, he'll think of you.

With this in mind, is it really necessary to schmooze every client all the time? Of course not — but it doesn't hurt to protect your dollars. I have been on many client trips and they have been great bonding experiences, but nothing compares to taking your client on a dune buggy ride through the hills at 70-80 miles an hour. Networking with A-list clients is not what it used to be. Today, companies provide adventure.

Here are some of the hot/trends for entertaining clients:

- Sky-Diving
- Baja Racing
- Surfing
- Nascar Racing
- Rock Climbing
- Shark Diving
- Cave Exploring
- Whitewater Rafting
- Aerobatic Flights

One hot trend is training as fighter pilots engaging in air-to-air combat.



There is nothing like taking a client up several thousand feet and doing 4 to 5 Gs in aerobatic maneuvers, rolls, loops, and flying upside down.

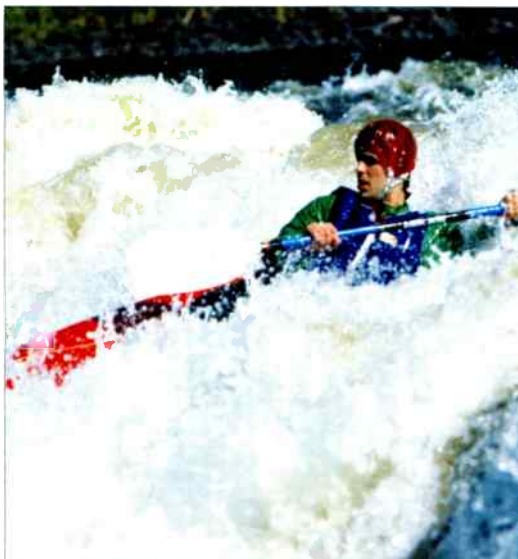
What if your client doesn't want to become the next WWII Ace? No problem — how about taking them to swim with the sharks, or in a sailplane without an engine?

Extreme networking "is a huge trend," says Colin Reid, managing director of Great American Days in Atlanta. The company puts people in hot air balloons, bi-planes, fighter jets, weightless chambers, Nascar vehicles, kayaks, shark cages, and other stimulating, adrenaline-summoning devices. People can rodeo, climb rocks, explore caves, undergo special-forces training, or travel to top golf courses — at prices ranging from \$50 to \$40,000.

"We'll put you in a plane and take you to the edge of space — about 27 kilometers up at about Mach 3.2," Reid says. "Companies are realizing that there are new and quite innovative ways to excite their customers and bring in new ones."

Of course, you probably will have to do an ROI worksheet to justify investing in some of these experiences, but remember: People don't care how much you know about them, as long as they know

how much you care about them. These might seem like big-market schemes for big money, and to some degree they are — but I have seen sales managers in some of the smallest radio markets come up with some pretty creative ways to schmooze or network with clients. Try dropping them in a cage with great white sharks around; if that doesn't get their blood rushing and thinking of you the next time you put that contract in front of them, nothing will. Just make sure they don't get eaten in the process. ☺



Sean Luce, head national instructor for the Luce Performance Group, can be reached at 281-496-6340 or [www.luceperformancegroup.com](http://www.luceperformancegroup.com).

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# CLIENT BRANDING: The Key To Building Your Station's Month-By-Month Revenue Base

When "casual" advertisers run sale or call-to-action advertising, they're hoping to generate a quick consumer response to drive short-term sales. When they run sale advertising, they likely drop prices to build store traffic. Sadly, when the campaign ends, the sales graph usually goes back to pre-campaign levels.

This mindset presents two problems: First, there's no brand loyalty. Consumers generated by such a strategy are usually one-time buyers, therefore building no association or loyalty to that business. They are "now buyers," purchasing on price alone. Second, the lower margins only slightly increase the profit level — ultimately a trade-off, because this profit might not make up for the amount by which prices were dropped to attract the additional business. In other words, the retailers have done little or nothing for their bottom line. At best, they've done nothing more than pay for the campaign. At worst, the advertiser's bottom line goes backward, into the red.

Competition is dramatically increasing in today's business environment. Unless your client begins transforming his business into a "brand," the business will fall victim to diminishing advertising results. Lack of brand recognition is a major root of diminishing returns, while businesses that have invested in building their brand make consumers feel safe and comfortable.

Take a good look at your clients' businesses: Are they brands or commodities? Are they lost in the clutter of their particular business category, or are they immediately identifiable for what they do?

What business immediately springs to mind when I ask for a Ford dealer in your area? Let's say the dealer is John Smith Ford. If I just said John Smith, would the consumer automatically add the word Ford? If not, Mr. Smith should address that issue. He must command top-of-mind recognition, because consumers prefer to do business with those at the top.

### Here's the "brand" test:

- a) Is your client just another advertiser lost in the clutter of the business category in which he/she operates?
- b) Does your client rely on price as the differentiator?
- c) Does your client's business command little or no customer loyalty?

If you answered yes to each question, your client's business is not a brand; it's a commodity. Commodities sell on price, which leads to an ever-increasing vicious consumer cycle that equals diminishing business returns.

### Fact: Consumers buy brand over price!

The key to building your client's business into a brand is to deliver the solutions that address these issues:

- Presence in front of the target audience must be constant.
- Continuous reinforcement with the target creates "positioning," and your client's enterprise rises from the clutter in its business category.
- The message must be believable: Credibility builds brand loyalty.
- Brand loyalty builds consumer traffic and sales.
- The consumer wants the comfort of buying from a reputable brand, safe in the knowledge that your client's business won't be gone tomorrow.

A client who runs "now" advertising for "now" sales has the sole intent of spiking the business sales graph. When the sale is over, the spike drops to zero. On the other hand, when a business becomes a brand, the sales graph starts from a higher plain — a higher sales base via an established, more-loyal customer base that buys with greater regularity.

A hypothetical example: Originally generating sales from a zero base and producing sales of \$20,000, your client (after investing in building his business into a brand) now starts from a monthly sales base of \$50,000 and is more likely to add another \$30,000 from the sale advertising (rather than \$20,000) for a total of \$80,000.

Which would your client prefer: selling \$80,000 for the month, or being stuck in the commodity rut and selling a paltry \$20,000 in merchandise?

### Remember what branding does:

- 1) Builds consumer loyalty
- 2) Increases turnover
- 3) Builds business

It's also the key to building your station's month-by-month revenue base. Build your clients' business to next-level sales growth through branding, and your revenue base will increase! ☺

Robert Reid is president of Strategic Media Sales. He can be reached at 616-821-4375 or [strategicmedia@msn.com](mailto:strategicmedia@msn.com).

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## The Old Days vs. The New Ways

While extremely entertaining for television, WKRP In Cincinnati's star salesperson, Herb Tarlek, was the stereotypical high-pressure slick ad salesperson who gave the profession a bad name. In the old days, the media sales process was an arm-twisting psychological battle. It entailed wrestling for buying signs and pouncing on opportunities. The standard close involved laying the proposal in front of the prospect with your pen on top, asking for the order, and shutting up. Both sides believed that the first to speak would lose.

In the old days, you were taught to ask all the right questions, but you had no idea what to do with the answers. The problem with the old techniques was that prospects could see right through the hard-sell tactics. The perceived manipulation created an offensive/defensive posture between the sales rep and the potential client, with a win/lose end result.

Fortunately, the selling techniques of the old days have been replaced by more pleasant and effective strategies based on developing mutually beneficial relationships with clients and establishing yourself as a resource that provides solutions. The new ways of selling media stress having empathy for a client and showing concern and understanding of the client's unique situation that builds true trusting relationships, followed up by strategic ideas to help grow the client's business.

The new media rep tries to defuse tension by allowing customers to feel more comfortable and to be themselves without the risk of "being sold." For the new media rep, "making the month" is of

much less concern than building a career. The new media rep understands that by helping clients to make their months, the media rep's months will take care of themselves.

Will Turner, president of Dancing Elephant's Achievement Group, believes that 21st-century selling needs sales magnetism that delivers results without pressure. The premise behind sales magnetism is that throughout the selling process, sellers attract those customers who are the best fit without exerting pressure (the key word being attract).

The old ways worked very well in the old days. Reaching an ever-changing marketplace requires ever-changing strategies. ☒



Michael Guld, a nationally recognized speaker, trainer, marketer, and president of the Guld Resource Group, is author of *The Million Dollar Media Rep: How To Become a Television and Radio Sales Superstar*. Call him at 804-360-3122 or e-mail him at [michael.guld@guldresource.com](mailto:michael.guld@guldresource.com)

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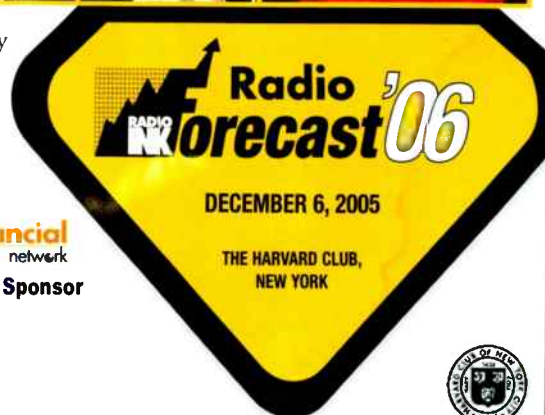
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## New York...New Orleans...What City Is Next? Programming In A War Zone: When Thousands Are Dying, What Does Radio Do?

Several weeks into the aftermath of Hurricane Katrina, radio's full role in New Orleans and along the Mississippi-Alabama Gulf Coast in saving lives and rebuilding communities has yet to emerge completely — but it will.

What was done (and not done) on the radio in New Orleans shares similarities both with stations in New York after 9/11 and with stations throughout the Northeast during the massive power blackout two summers ago.

Did New Orleans radio live up to the medium's amazing abilities, or become irrelevant? When thousands die or are dying as you speak, when major world events destroy communities or regions, radio does — and always must — live up to its most important and basic strength in providing basic one-to-many messaging, information, and companionship, especially when its listeners suddenly face a savage new environment.

**Put Your Best Voices Forward:** Let your drive-time talent become anchors for whatever is happening around them. The best-known people in most towns are from the top-rated drive-time programs, often more instantly recognized than the police or fire chief. Use the team's traffic, weather, or sports people by allowing them to anchor or assist in the discussions. Allow your station's best-known voices to appear on air during middays, nights, overnights, and weekends as situations warrant.

**Radio's True Colors:** After 9/11, New York City radio almost universally removed station liners, sweepers, and jingles, making way for just talk. Radio showed its colors as the original instant-messaging service it will always be. Even TV stations in the New York metro dropped opening local-news themes, fanfare, and fancy graphics to just talk. It was as though some programming memo came down from on high: "Stop posturing; just make things real and relevant." It fit the moment, and I was proud as a broadcaster to be part of this industry.

**There Are Always Radios:** Early after Hurricane Katrina, some New Orleans stations were heard saying, "Is there anybody out there?" — eerily reminiscent of a line from Orson Wells' 1938 Halloween-eve radio drama *War Of The Worlds*. One thing's for sure: The use of e-mail, IMs, iPods, TV, and newspaper in the disaster areas dropped to zero, while our medium continued in usable cars and trucks, and in homes via portable radios. Few TVs and no newspapers run on batteries. Remember: Always program to those that are listening, not to those that are not.

The medium of radio has proven itself to be war-ready, chaos-calming, and battleground-proven. Emergency-preparedness kits

always include a radio. Radio devices remain prolific. As long as you provide relevant content, there will always be radio listeners. Assume they are listening. Why wouldn't your station cluster have a warehouse full of emergency radios (or those battery-free, crank-up radios), and distribute them before a natural disaster or after an unexpected calamity?

**Imagine HD Radio During A Disaster:** It will be a spectacular new feature of radio broadcasting when cities and cars are dominated by HD capabilities (years from now, but sooner than you think). On your station's main frequency, you might hear: "Remember, here at Rock 95.7, our Side Channel 1 offers continuous details on emergency medical services and street-side clinic locations. Switch to Rock 95.7's Side Channel 2 for shelter locations and bus pickup points for refugee relocation."

**Put Local Officials On The Air Often:** Early critics of the New Orleans disaster said they were not told where to go, what to do. Outside the New Orleans Convention Center, where thousands of displaced people gathered, singer Harry Connick, Jr. (a city native) stood on a chair and told those who could hear him that he would do whatever he could to help. Later, many said to him he was the only authority figure they'd seen or heard from for days. At your station, put anyone and everyone with positions of local power on the radio with your people during a crisis. Ask frank, basic questions: "What's going on?" "When will this happen?" "What can people do?" and "What do you mean by that?" Ask the questions for which your listeners want answers.

**Combine Talent For Powerful, Positive Content:** During the Northeast power blackout of August 2003, some stations were dark while others could still broadcast. Clear Channel combined normally competitive morning-show personalities and their teams for some relevant, down-to-earth discussions. What if, during a disaster, your Hip-hop morning talent co-hosted a chat with the morning-show star on your Country station — or a competitor's station? That content can be powerful, meaningful, and most important, vital to your listeners' well being. Radio can create feelings of hope during distressing situations and provide a framework for motivation and direction of the masses. During disasters, break the rules. Make your content powerful, positive, and the most relevant it can be. That's what radio does best. 📻

Tom Zarecki, a former programming consultant, is director of public relations for RCS and Media Monitors in New York. Reach him at [tomzshow@rcsworks.com](mailto:tomzshow@rcsworks.com).

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World Radio History

80

**GOLDEN OLDIES** — During radio's golden age, broadcasters experimented with new modes and methods. Trevanian (p. 22) recalls dramas such as *Sorry Wrong Number* in which sound effects provided the effective "punch ending." The WWJ-Detroit players (right) are said to have introduced the concept of original dramas with use of sound effects.

Photo courtesy of Library of American Broadcasting



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

## Events

### ARBITRON DATES

Summer 2005: Jun. 30-Sep. 21  
Fall 2005: Sep. 22-Dec. 14

### SEPTEMBER

Sept. 21-23 — NAB Radio Show, Pennsylvania Convention Center, Philadelphia.  
☎ (888) 740-4622  
Sept. 22-25 — National Lesbian & Gay Journalists Association 15th Anniversary Celebration & Convention, Chicago.  
[www.nlgja.org](http://www.nlgja.org)  
Sept. 23-25 — National Alliance of State Broadcast Associations (NASBA) Fall Meeting, Philadelphia.

### OCTOBER

Oct. 3-6 — NAB Satellite Uplink Operators Training Seminar, Washington, DC.  
☎ 202-429-5346  
[www.nab.org](http://www.nab.org)  
Oct. 5-6 — North Dakota Broadcasters Association Annual Fall Conference, Fargo, ND.  
[www.ndba.org](http://www.ndba.org)  
Oct. 6-9 — Association of National Advertisers 2005 Annual Conference, Scottsdale, AZ.  
[www.ana.net](http://www.ana.net)  
Oct. 7-10 — Audio Engineering Society Convention, New York.  
[www.nabanet.com](http://www.nabanet.com)

Oct. 14 — Commercial Radio Australia National Radio Conference, Sydney.  
[www.commercialradio.com.au](http://www.commercialradio.com.au). +61-2-92816577.  
Oct. 15 — Conclave's TalenTrak 2005, Cleveland, Ohio.  
☎ 952-927-4487  
[www.theconclave.com](http://www.theconclave.com)  
Oct. 16-18 — Kansas Association of Broadcasters Annual Convention, Wichita, KA.  
[www.kab.net](http://www.kab.net)  
Oct. 17 — RTNDA Awards Dinner, New York. Rick Osmani.  
☎ 02-467-5200.  
[ricko@rtnda.org](mailto:ricko@rtnda.org)  
Oct. 20 — New Hampshire Association of Broadcasters Job Fair, Concord, NH.  
[www.nhab.org](http://www.nhab.org)  
Oct. 23-24 — NAB European Radio Conference, Athens, Greece.  
☎ 202-429-3925  
[www.nab.org/directories/events](http://www.nab.org/directories/events)  
Oct. 24-25 — Indiana Broadcasters Association Annual Convention, Indianapolis, IN.  
[www.indianabroadcasters.org](http://www.indianabroadcasters.org)  
Oct. 26-28 — NAB Fall Board Meeting, Washington, DC.  
☎ 202-429-5358.  
[www.nab.org](http://www.nab.org)

### NOVEMBER

Nov. 3-4 — Alaska Broadcasters

Association Annual Convention, AK.  
[www.akbroadcasters.org](http://www.akbroadcasters.org)  
Nov. 4-6 — Broadcast Leadership Training Program, Washington, DC. NAB Education Foundation.  
☎ 202-429-5424.  
[www.nabef.org/BLT](http://www.nabef.org/BLT)  
Nov. 4-5 — Billboard Entertainment Conference & Awards, Covel Center at Sunset Village, UCLA.  
☎ 646-654-4644  
[www.billboardevents.com](http://www.billboardevents.com)  
Nov. 5 — 2005 Radio Hall of Fame Induction Ceremony, Chicago, IL.  
☎ 866-860-1640  
[www.museum.tv](http://www.museum.tv)  
Nov. 6-8 — CAB 2005 Canadian Assoc. of Broadcasters Annual convention, Winnipeg.  
[www.cab-acr.ca](http://www.cab-acr.ca)  
Nov. 14 — 3rd Annual Ohio Broadcast Engineering Conference, Columbus, OH.  
☎ 614-228-4052  
[www.oab.org](http://www.oab.org)  
Nov. 18 — Radio Club of America's 96th Anniversary Annual Awards Banquet, New York.  
[www.radio-club-of-america.org](http://www.radio-club-of-america.org)

### DECEMBER

Dec. 6 — *Radio Ink's Forecast 2006*, Harvard Club, NYC.  
☎ 800-610-5771  
[www.radioink.com](http://www.radioink.com)

Dec. 6-8 — WiFi/VoWiFi (Voice Over WiFi) Planet Conference & Expo, San Jose, CA.  
[www.jupiterevents.com](http://www.jupiterevents.com)  
Dec. 8-9 — GSM Americas, Miami, FL.  
[www.gsmconferences.com/gsmamericas](http://www.gsmconferences.com/gsmamericas)

### AND MORE ..

Jan. 5-8 — 2006 International CES, Las Vegas, NV.  
[www.CESweb.org/attendees/conferences/](http://www.CESweb.org/attendees/conferences/)  
Feb 9-12 — RAB06, New Orleans, LA.  
☎ 800-917-4269  
[www.rab06.com](http://www.rab06.com)  
Feb. 13-16 — 3GSM World Congress, Fira de Barcelona, Barcelona, Spain.  
[www.3gsmworldcongress.com](http://www.3gsmworldcongress.com)  
Feb. 15-17 — Country Radio Broadcasters' CRS 37, Nashville, TN.  
☎ 615-327-4487.  
[www.crb.org](http://www.crb.org)  
Feb. 9-12 — RAB2006. Dates and location to be determined.  
☎ 800-917-4269  
[www.rab.com](http://www.rab.com)  
Feb 17-22 — National Religious Broadcasters Annual Convention & Exposition, Dallas/Fort Worth, TX.  
[www.nrb.org](http://www.nrb.org)  
Mar. 1-3, 2006 — NAB Winter Board Meeting, Washington, DC.

☎ 202-429-5358.  
[www.nab.org](http://www.nab.org)  
March 7-8 — Great Lakes Broadcasting Conference & EXPO, Lansing, MI.  
[www.michmab.com/](http://www.michmab.com/)  
Mar. 10-11 — AWRT Leadership Summit & Business Conference, Washington, DC.  
[www.awrt.org](http://www.awrt.org)  
Mar. 31-Apr. 1 — Oklahoma Association of Broadcasters Annual Convention, Oklahoma City, Oklahoma.  
☎ 405-848-0771  
[www.oabok.org/](http://www.oabok.org/)  
April 19-22 — National Federation of Community Broadcaster's 31st Annual Community Radio Conference, Portland, OR.  
[www.nfcb.org](http://www.nfcb.org)  
April 22-27 — NAB2006, Las Vegas.  
[www.nab.org](http://www.nab.org), [www.nabshow.com](http://www.nabshow.com)  
May 5 — 2006 Annual Vermont Association of Broadcasters Convention, Montpelier, VT.  
[www.vab.org/](http://www.vab.org/)  
June 5-6 — 2006 Mid-Atlantic Broadcasters Conference, Atlantic City, NJ.  
[www.njba.com/](http://www.njba.com/)

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